

Queen's Own Highlanders



Standard Settings
of Pipe Music

QUEEN'S OWN HIGHLANDERS



STANDARD SETTINGS
OF PIPE MUSIC

THE REGIMENTAL TOAST OF THE QUEEN'S OWN HIGHLANDERS

“Tir nam Beann, nan Gleann, 's nan Gaisgeach;
Far am faighear an t-eun fionn,
'S far am faigh am fiadh fasgadh.
Cho fada 's chìtear ceo mu bheann
'S a ruitheas uisge le gleann,
Mairidh cuimhne air éuchd nan treun.
Slàinte agus buaidh gu bràth
Le Gillean Chabar Féidh!
Cabar Féidh gu Bràth!”

“The Land of Hills, Glens and Heroes;
Where the Ptarmigan thrives
And where the red deer finds shelter.
As long as mist hangs o'er the Mountains
And water runs in the glens,
The Deeds of the Brave will be remembered.
Health and Success for ever
To the lads of 'Cabar Féidh'.”

CABAR FÉIDH GU BRÀTH!
(The Deer's Horns for Ever!)



BUCKINGHAM PALACE

Queen's Own Highlanders - the regiment which was born with the fusion of the Seaforth and The Queen's Own Cameron Highlanders - has a rich piping history. Ever since these two proud highland regiments were raised, piping has always been an important part of their regimental life, and this tradition will be maintained in the Queen's Own Highlanders.

Piping was encouraged by the Mackenzie and Cameron Clan Chiefs and so it was quite naturally continued in the regiments in which the men of these clans served. When the regiments served abroad, the Piob Mhor brought haunting memories of home, spurred weary bodies and lifted spirits in battle, and enlivened the leisure hours. The pipes have never lost their magic and the great tunes will always give pleasure and inspiration.

Many other regiments and units all over the world have adopted the pipes and this book will be just as useful to them as it will be to future generations of pipers serving with the Queen's Own Highlanders.

Colonel-in-Chief,
Queen's Own Highlanders (Seaforth and Camerons).



H.R.H. The Duke of Edinburgh, KG, KT, GBE Colonel in Chief with Gen. Sir James Cassels, GCB, KBE, DSO, ADC Colonel Queen's Own Highlanders.

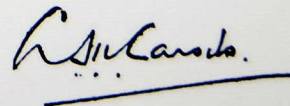
When the amalgamation of the Seaforth Highlanders (Ross-shire Buffs, The Duke of Albany's) with The Queen's Own Cameron Highlanders was announced, the Camerons had begun preliminary work on a collection of their own pipe music. It was subsequently decided to incorporate the music of both Regiments in a revised publication based on "Standard Settings of the Seaforth Highlanders", a work first published in 1901, and subsequently developed in 1935 to become a standard work for Pipe Bands.

This book is the result. It contains:—

1. The duty tunes played by the Queen's Own Highlanders.
2. Parade and ceremonial music played by the Queen's Own Highlanders on formal occasions.
3. The Regimental detail for the beating of Reveille, Retreat and Tattoo, and the procedure to be followed when the pipers play in the Officers' Mess.
4. A comprehensive collection of Slow Marches, Retreat Airs, Marches, Strathspeys and Reels, the majority of which were published in "Standard Setting of the Seaforth Highlanders", and incorporating a selection of tunes and settings played in The Queen's Own Cameron Highlanders.
5. Two examples of piobaireachd composed to commemorate the passing of the Seaforth Highlanders and the birth of the Queen's Own Highlanders.

The competition type of Pipe Music is well covered in many excellent publications. This collection contains music of the lighter type suitable for playing by Pipe Bands and individuals who wish to build up a repertoire of attractive and lively tunes.

The task of selecting music for the Queen's Own Highlanders and of preparing this collection for publication was entrusted to two serving members of the Regiment, Lieutenant-Colonel D. J. S. MURRAY, formerly of The Queen's Own Cameron Highlanders, and Pipe Major (Warrant Officer Class I) J. A. MACLELLAN, formerly of the Seaforth Highlanders (Ross-shire Buffs, The Duke of Albany's).



Colonel,
Queen's Own Highlanders.

ACKNOWLEDGEMENTS

The Queen's Own Highlanders gratefully acknowledge the kindness of the following in allowing publication of the tunes shown.

Pipe Major Donald Macleod The piobaireachd "Cabair Feidh Gu Brath" and tunes and settings acknowledged in the text.

Pipe Major John A. Maclellan The piobaireachd "Salute to the Queen's Own Highlanders" and tunes and settings acknowledged in the text.

Seaforth Highlanders (through Regimental Headquarters, Queen's Own Highlanders) The tunes already published in "The Standard Setting of the Seaforth Highlanders" which form the bulk of this book.

The Queen's Own Cameron Highlanders (through Regimental Headquarters, Queen's Own Highlanders) Tunes and settings hitherto unpublished, long played in the Regiment.

Mrs. C. Cameron, widow of the late Pipe Major C. Cameron, The Queen's Own Cameron Highlanders "Captain Craig Brown."

Mrs. J. Johnson, widow of the late Pipe Major J. Johnson, D.C.M., M.M., The Queen's Own Cameron Highlanders "Lochcarnan Bay."

Messrs. Bayley and Ferguson "Cameron's Quickstep or Henderson's March" by J. Scott Skinner.

Messrs. Dallas and Co.

Messrs. Mozart Allan

Messrs. Hugh Macpherson (Scotland)

The Cowal Gathering

"Miss Delicia Chisholm" by Wm. Macdonald.

"Here's to him that's o'er the Water" by James Mauchline.

"Cameron Highlanders of the Dominions" and "Major A. P. MacGillivray" by the late Pipe Major W. Young, The Queen's Own Cameron Highlanders.

"1st Bn. The Queen's Own Cameron Highlanders' Welcome to Edinburgh" by J. Sutherland.

Every care has been taken in the compilation of this work to attribute tunes to composers and copyright to holders. No collection of pipe music can be complete in this respect, however, and the Queen's Own Highlanders extend their apologies for any inadvertent transgression. These, if notified to Regimental Headquarters, will be corrected in subsequent editions of this book.

The thanks of the Queen's Own Highlanders are due to those former members of the Seaforth Highlanders and The Queen's Own Cameron Highlanders who provided tunes and manuscript, and much helpful advice. Their assistance is most gratefully acknowledged, as is that of the Publisher, Messrs. Patersons, and, in particular, that of Mr. Michael Diack, the well-known authority on Scottish music.

Finally, the Queen's Own Highlanders acknowledge the work of those serving members of the Regiment who collected and compiled the tunes included in this book, and who wrote manuscript and checked proofs in addition to their military duties.



Pipes and Drums of the 1st Bn. Seaforth Highlanders, Germany 1960.



Pipes and Drums of the 1st Bn. The Queen's Own Cameron Highlanders, Oporto 1959.



Pipes and Drums of the 1st Bn. Queen's Own Highlanders, Singapore 1962.



PIPE MAJOR J. A. MACLELLAN
 Instructor School of Piping Edinburgh Castle,
 and Senior Pipe Major of The British Army.
 Pipe Major 9th Seaforth 1941-45
 Pipe Major 2nd Seaforth 1946-48
 Pipe Major Lowland Brigade 1948-50
 Pipe Major 1st Seaforth 1950-53
 Pipe Major (W.O.I.) School
 of Piping 1959-



PIPE MAJOR D. MACLEOD
 Pipe Major Depot Seaforth 1941-42
 Pipe Major 7th Seaforth 1942-46
 Pipe Major 9th Seaforth 1946
 Pipe Major Highland Brigade
 Training Battalion 1946-47
 Pipe Major Depot Seaforth 1947-48
 Pipe Major Highland Brigade
 and Depot Seaforth 1948-57
 Pipe Major Highland Brigade
 Junior Soldiers Wing 1957-62



PIPE MAJOR W. MACLEOD
 Pipe Major of the 1st Seaforth
 on amalgamation 1945-50
 Pipe Major 1st Seaforth 1952-53
 Pipe Major Pakistan School of Music 1954-61
 Pipe Major 1st Seaforth 1954-61
 Pipe Major 1st Bn. Queen's
 Own Highlanders 1961-63



PIPE MAJOR E. MACRAE
 Pipe Major the 1st Camerons
 on amalgamation 1944-45
 Pipe Major Camerons 1946
 Pipe Major 5th Camerons 1947-48
 Pipe Major Depot Camerons 1948-61
 Pipe Major 1st Camerons 1948-61
 Pipe Major 1st Liverpool Scottish 1962

THE OFFICE OF PIPE MAJOR

Pipers were officially recognised in Highland Regiments in 1854. A Pipe Major at 1/10d. per day, and five pipers at 1/1d. per day were then authorised. The Pipe Major ranked as a Sergeant. Previously the appointment was a Regimental one, the "Piper-Major", as he was known, and the pipers, being borne against the establishment of drummers. John Stewart of the 79th was referred to as "Pipe-Sergeant-Major". The first official Pipe Majors of the Regiment were therefore Neil Matheson of the 72nd, A. Mackellar of the 78th, and Richard Stewart of the 79th.

The Pipe Major continued to rank as a Sergeant until 1948, when, thanks to representations by Major-General Sir James Syme Drew, and other Senior Highland Officers, the Pipe Major was placed on the time promotion roll, which permits him to reach the rank of Warrant Officer Class II. A Soldier enlisting as a piper need therefore no longer feel that his career will be restricted by limited opportunities for promotion.

A Course for potential Pipe Majors is held annually at Edinburgh Castle, where students selected from Regiments study for six months under Pipe Major MacLellan, Queen's Own Highlanders. An examination in theory and performance takes place at the end of the Course, and successful candidates are placed on the roll of potential Pipe Majors, from which selections are made for appointments within the Highland, Lowland and North Irish Brigades, and for appointments with Colonial Forces.

DRESS OF THE PIPERS OF 72ND AND 78TH HIGHLANDERS

(Seaforth Highlanders (The Ross-shire Buffs The Duke of Albany's))

The Pipers of the 72nd, as with most other Highland Corps, wore the same Uniform as the rank and file, although armed with the broadsword, up to 1825. In 1825 the pipers wore the Kilt and plaid of Prince Charles Edward Stuart tartan, with red and white hose (shortly afterwards changed to Stuart tartan hose) with buckled shoes, but with the same pattern coat as the rank and file. In about 1840, a waist belt, dirk and shoulder brooch was added, and, some ten years later, a green doublet was taken into wear and the feathered bonnet discarded in favour of the blue glengarry. This dress was retained until the Amalgamation with the 78th Highlanders in 1881.

In the 78th Highlanders, the Pipers originally wore buff jackets which, after 1798, were adorned with large green worsted wings, and green hackles were adopted for wear in the feather bonnets. This continued up to 1859 when the green doublet was taken into use. The sporran originally worn was white with six black tassels, but this was later changed to brown/grey with six black tassels.

After the formation of the Seaforth Highlanders, in 1881, the dress of the Pipers of the two Battalions was similar in most respects. Both wore Kilts and plaids of Mackenzie tartan, Mackenzie garter knots, and black brogues, and blue glengarry bonnets were worn with black cock feathers. Mackenzie hosetops with white spats were worn on parade, and Mackenzie hose with buckled brogue shoes when on duty in the

The dress remained practically unaltered until 1943. Colonel Douglas introduced the grey "Pipe Fund" sporran, silver mounted and with two white tassels, in 1856. Shoulder shells or wings were added in 1893, but the design of belt buckles and slides, plaid brooches and dirks was never altered. In 1943, H.M. King George VI, The Colonel-in-Chief, honoured the Regiment by ordering the pipers to wear his personal tartan, the Royal Stuart. This major change completely altered the appearance of the 79th pipers, but the design of the accoutrements was not affected.

Square silver buttons of St. Andrew design were worn on the green doublet and this was continued in the No. 1 dress coat introduced in 1952. The Pipe Major and Pipe Sergeant followed the old regimental custom, formerly observed by all Sergeants, of wearing the red sash over the left shoulder. Spats were only worn by pipers when on parade with the Drums or on regimental duty, buckled shoes and long hose being worn on all other occasions. Pipe bag covers and tassels were green, the old 79th facing colour, with one green and one 79th tartan pipe ribbon. Banners were of a blue uniform design, and were carried on all formal parades and occasions.

DRESS OF THE PIPERS OF THE QUEEN'S OWN HIGHLANDERS

The dress adopted for the pipers of the Queen's Own Highlanders was influenced by the need to produce a simple yet distinctive dress, incorporating the unique features of the uniform of both the Seaforth and Cameron Highlanders, while making the fullest use of existing patterns in view of the expense involved in alterations. It was firstly decided that the 79th tartan, or Cameron of Erracht, would be worn, so it was clear that the accoutrements should reflect the Seaforth influence. The sporran is therefore based on that worn by the 78th, or 2nd Seaforth, grey, with two black tassels, silver mounted, and with the sporran badge of the Queen's Own Highlanders. Cameron belt buckles and slides are retained, but the Duke of Albany's Star is placed on the cross belt, balanced with the crest of the Camerons in silver. The plaid brooch consists of the cypher "F" and Coronet of the Duke of York and Albany at the top of a wreath of oak leaves, with a Sphinx at the base. Across the centre, on a bar, is the joint Battle Honour "Alamein". The whole is of silver on a plain hollow brass circle. Red and green hose are worn and dirks of either Seaforth or Cameron pattern are carried. The waist belt buckle bears the Regimental Crest and Motto.

Pipe bag covers and cords are of Mackenzie tartan, with one Mackenzie and one Prince Charles Edward Stuart ribbon.

The Pipe Major wears the silver belt ornaments presented by Pipe Major Macdonald to the 1st Bn. Seaforth Highlanders in 1882.

When not in the kilt, the pipers of the Queen's Own Highlanders wear trews of Mackenzie tartan.

The Pipers are the only Members of the Regiment who do not wear the Highland Brigade cap badge. Their badge incorporates the Stag's head, St. Andrew's Cross and Crown, with a garter bearing the words "Seaforth and Camerons".

Officers' Mess, and on other similar occasions. In both Battalions the Pipe Major and Pipe Sergeant wore their red sash over the left shoulder. But, whereas the ornaments used by the 1st Battalion were silver, those of the 2nd Battalion were brass. Thus the dirk used by the 1st Battalion was silver mounted with knife and fork, and that of the 2nd Battalion brass mounted with knife and fork. Similarly, the waist belt was of the same design, for both Battalions—black leather, plain square buckle with stag's head and motto—but in the 1st Battalion the buckle was of silver and in the 2nd Battalion of brass.

The main difference between the two Battalions was that while the sporran used by the 1st Battalion was of white hair with two black tassels, and had a silver top, the 2nd Battalion sporran was of brown/grey hair with two black tassels, and with a brass top. Other differences were that on the cross belt the 1st Battalion wore the Duke of Albany's Star, plain white buckle slide and tip with stag's head, while the 2nd Battalion pipers had belts with the Elephant superscribed Assaye, brass buckled slide and tip with stag's head. In 1948, when the two Battalions amalgamated, the Elephant was added between the buckle and slide on the 1st Battalion cross belt. The Pipe Major of the 1st Battalion, on his cross belt, wore heavily ornamented buckles with thistle design and, in place of the Duke of Albany's Star, a circlet of Battle Honours with the stag's head in the centre.

In both Battalions the green hackle continued to be worn by the pipers, in tropical climates, in their sun helmets, until that headgear went out of use.

In the 1st Battalion the front pipe ribbons were of Mackenzie tartan, and the rear ones of Prince Charles Edward Stuart tartan, while in the 2nd Battalion both sets of ribbons were of Mackenzie tartan.

The pipe bag covers of both Battalions were of Mackenzie tartan.

Pipe banners were not carried on parade, but were carried in the Officers' Mess and on similar occasions. The design of the banners varied considerably, in both Battalions, throughout the years. Generally the banners were made of buff or yellow silk, and were fish tailed. The last banners used by the Regiment were of buff silk and bore the Regimental Crest and Motto on both sides, with, below the Scroll, the numbers 72 and 78.

DRESS OF THE PIPERS OF THE 79TH HIGHLANDERS

(The Queen's Own Cameron Highlanders)

In the early years of the Regiment's history, the dress of the pipers corresponded to that of the rank and file, and it was not until 1841 that differences of dress began to be marked. The Drums and Fifes had worn green coatees, the colour of the facings, for many years, but in 1841 Lieutenant Colonel Lauderdale Maule introduced green doublets for pipers, for the first time in any Highland Regiment. He is also credited with devising the Glengarry Cap, which was worn with two eagle feathers by the pipers in full dress. Black sword and waist belts supported the broadsword and dirk, and the big plaid and kilt of 79th tartan, red and green hose, and a white sporran with five black tassels completed the costume in full dress. In marching order feathers were dispensed with and spats were worn, with the rank and file sporran.

REGIMENTAL DETAIL FOR THE BEATING OF REVEILLE, RETREAT AND TATTOO

REVEILLE

1. At the time appointed for Reveille, the Drummers will sound "Long Reveille".
2. The Pipes and Drums will play "Point of War" and thereafter march round barracks or camp playing "Johnnie Cope" and "Up in the Morning Early" alternately.

RETREAT

1. The Pipes and Drums will march on to the Parade Ground playing "The March of the Cameron Men".
2. At the time appointed for Retreat, the Drummers will march to the front of the Pipers beating a march, halting when they are clear of the front rank of pipers. Having ceased beating, they will sound "Retreat", which may be preceded by a flourish or fanfare.
3. Pipes and Drums play "Point of War" twice through. The Drummers beat the "Drummers Call" and three crescendo rolls. The Pipes and Drums step off together, playing "Dark Lowers the Night" the pipers marching through the Drummers, who reform their ranks in rear. After countermarching twice, the Pipes and Drums will halt and cease playing. The Drummers will again beat three crescendo rolls.
4. The Retreat programme then continues in the following form:—
 - (a) A Retreat Air.
 - (b) A Slow March followed by a Quick March.
 - (c) A March, Strathspey, Reel and March.The Pipes and Drums will stand at ease on conclusion of (a) and (b).
5. After these selections the Drum Major will obtain permission to march off from the Commanding Officer or principal guest present. The Pipes and Drums march off playing "Cabar Feidh".
6. The Drum Major may order "Pipes and Drums, by the Right Quick (or slow) March" at the start of the selections in para. 4 only, or when marching off. All other movements will be carried out by drumbeat signals, which may be used throughout if desired.

TATTOO

1. Tattoo is the final ceremony of the day, and is beaten between the times appointed for First and Last Post, which are usually 9.30 and 10 p.m. respectively.

2. The Pipes and Drums march on to the Parade Ground playing a march. At the time appointed for First Post, the procedure for retreat will be followed as far as the playing of the "Point of War", except that the Drummers sound "First Post" and not "Retreat".
3. After the "Point of War", the Pipes and Drums will step off playing "The 72nd Highlanders". Two selections, each of a March, Strathspey, Reel and March will then be played. A slow March may be played if desired. The last March of the second set will be "The Cameron Men".
4. After "The Cameron Men", the Drummers will sound "Last Post", and the Pipes and Drums will march off without playing.

Procedure at an OFFICERS' MESS DINNER NIGHT

- (a) Half an hour before the hour for dinner the Orderly Piper will play 1st Officers Mess Pipes—"The Red Coat", followed after a short pause by a Retreat Air, and a March, Strathspey and Reel.
- (b) When dinner is announced to the assembled Officers and their guests, the Pipers who are to play at dinner will play 2nd Officers Mess Pipes—"Bannocks O' barley meal" outside the Officers' Mess. When Buglers are available they may sound the Mess call at the appointed hour.
- (c) When the toasts at dinner have been drunk, the Pipers will enter the dining room playing "Cabar Feidh" and "The March of the Cameron Men" continuing into a set consisting of a March, Strathspey, Reel and March, leaving the room playing the last March.
- (d) The Pipe Major next plays the Piobaireachd. He will play round the table clockwise, and play the Crunluath-a-Mach or doubling of the Crunluath variation while standing behind the Commanding Officer. Commencing the Urlar again he will leave the dining room.
- (e) On completion of the Piobaireachd the Pipe Major will re-enter the dining room, without his pipes, and give the Regimental toast, saluting before he takes the Quaich and before he leaves the room.
- (f) The second set of piping is played after the military band has played off, and consists of a Slow March, March, Strathspey and Reel (the strathspey and reel will be suitable for the dancing of a foursome reel) and the "Pibroch o' Donuil Dubh". It is after this set that any requests are played by the Pipers.
- (g) The "78th Walk Round" may on occasions be required to be played. When this is played, the pipers enter the mess room playing the tune; the junior subaltern followed by all the Officers will follow the pipers. After completing a number of rounds of the mess table the Pipe Major will lead the way to the Ante room and then finish the tune.
- (h) Each piper will carry one of the pipe banners in possession of the Regiment when playing at the Officers' Mess.
- (i) Pipers will wear buckled shoes and long piper's hose when playing in the Officers' Mess.

PIPE MAJOR SANDY HAIN
 Reedman
 4661 1st Line
 NORTH ROYALTON, OHIO 44133

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PIOBAIREACHD GOLD MEDALLISTS WHO HAVE SERVED IN THE REGIMENT

1791	Donald MacRa	72nd Highlanders
1825	Donald Stewart	79th Highlanders
1863	Ronald MacKenzie	78th Highlanders
1890	John MacDonald	Cameron Highlanders
1894	D. A. Campbell	Cameron Highlanders
1898	Murdo MacKenzie	Seaforth Highlanders
1901	William MacLean	Cameron Highlanders
1904	William Ross	Seaforth Highlanders
1909	William Mackie	Seaforth Highlanders
1920	William Taylor	Seaforth Highlanders
1921	David Mathieson	Seaforth Highlanders
1925	John Wilson	Cameron Highlanders
1926	John MacDonald	Cameron Highlanders
1938	Archibald MacNab	Cameron Highlanders
1947	Donald MacLeod	Seaforth Highlanders
1950	John Burgess	Cameron Highlanders
1951	Donald MacLean	Seaforth Highlanders
1952	Robert MacKay	Cameron Highlanders
1955	William MacDonald	Cameron Highlanders
1956	Donald MacLennan	Seaforth Highlanders
1957	Iain MacFadyen	Cameron Highlanders
1957	John MacLellan	Seaforth Highlanders
1960	John MacDougal	Cameron Highlanders

REGIMENTAL TUNES

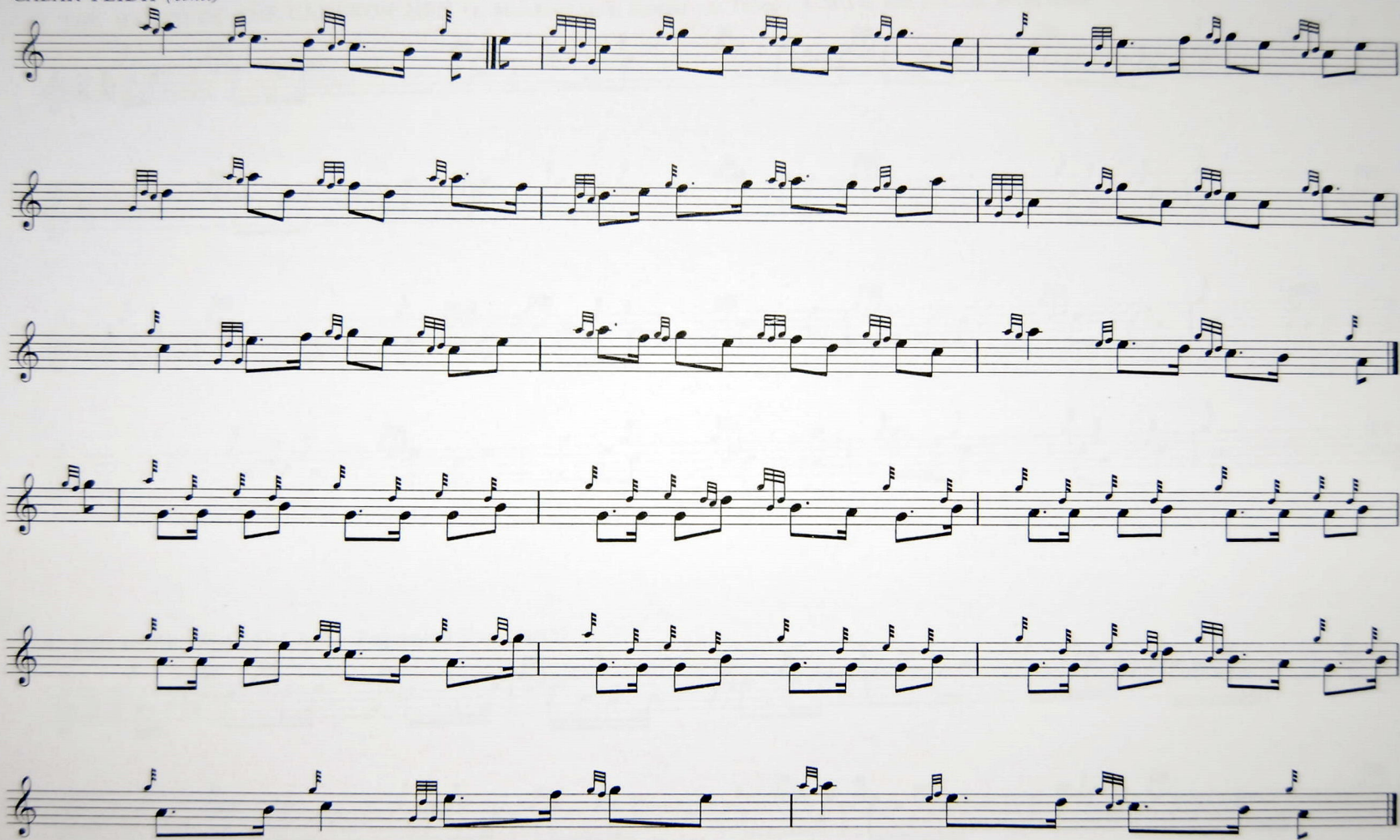
1. PIBROCH O' DONALD DHU (March Past – Quick time)

The musical score is written for a single melodic line in 6/8 time. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature of 6/8. The notation consists of ten staves. The first staff starts with a repeat sign followed by a double bar line. The music is composed of eighth and sixteenth notes, often beamed together in groups. There are several repeat signs throughout the piece, including a double bar line with repeat dots at the end of the fourth staff. The score concludes with a final double bar line and repeat dots on the tenth staff.

2. CABAR FEIDH (1. Entering Barracks — Played with the 79th Highlanders alternately)
(2. Marching off Retreat 3. Troop — in quick time)



continued on page 3

CABAR FEIDH (*cont.*)

3. THE MARCH OF THE CAMERON MEN (1. Marching on to Retreat 2. Tattoo 3. W.O.s. and N.C.O.s. to the front)



4. THE GARB OF OLD GAUL (Regimental Slow March)

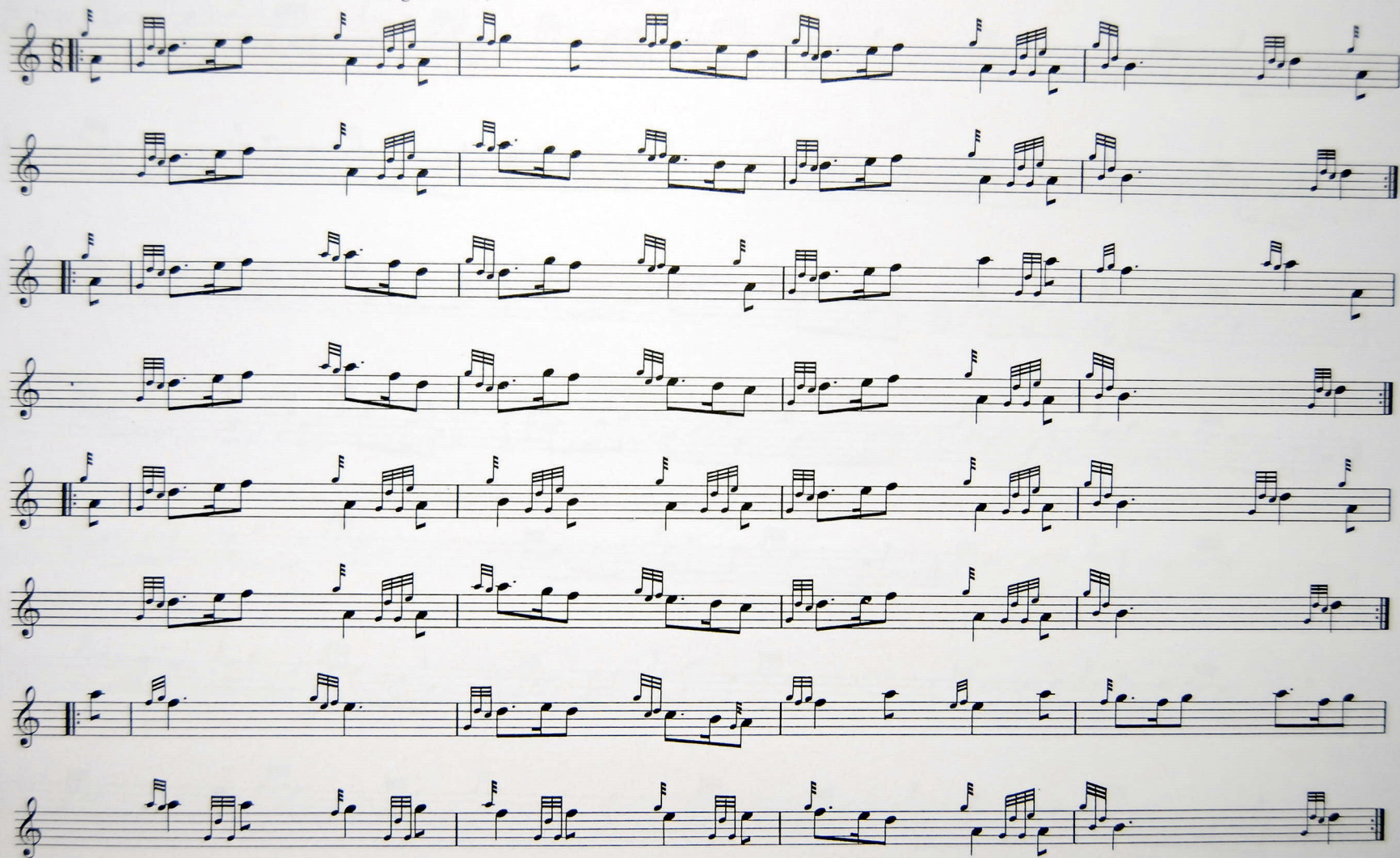
*continued on page 5*

THE GARB OF OLD GAUL (*cont.*)

5. JOHNNIE COPE (Réveillé)



6. UP IN THE MORNING EARLY (Long Réveillé)



7. BROSE AND BUTTER (Breakfast Pipes)



8. OVER THE WATER TO CHARLIE (Dinner Pipes)



9. JENNY'S BAWBEE (Tea Pipes)



JENNY'S BAWBEE (*cont.*)

10. DARK LOWERS THE NIGHT (Regimental Retreat)



11. THE 72nd HIGHLANDERS (First Post)

Sheet music for the first post of The 72nd Highlanders. The score is written for four staves in 6/8 time. The first staff begins with a repeat sign and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The second staff continues the melody. The third staff has a repeat sign at the beginning. The fourth staff is marked with a first ending bracket (1) and ends with a repeat sign. The fifth staff is marked with a second ending bracket (2) and ends with a repeat sign. The sixth staff continues the melody. The seventh staff has a repeat sign at the beginning. The eighth staff continues the melody and ends with a repeat sign.

12. SLEEP, DEARIE, SLEEP (Lights Out)

Sheet music for the first post of 'Sleep, Dearie, Sleep (Lights Out)'. The score is written for two staves in 6/8 time. The first staff begins with a repeat sign and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The second staff continues the melody and ends with a repeat sign.

12. SLEEP, DEARIE, SLEEP (Lights Out)



13. THE RED COAT (1st Officers' Mess Pipes)

Five staves of music in treble clef, 2/4 time. The melody is written in a single line across all staves. It begins with a repeat sign and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some rests. The piece ends with a double bar line. There are two first endings marked with '1' and two second endings marked with '2'. The first ending is a short phrase that leads back to the beginning of the melody. The second ending is a short phrase that leads to the end of the piece.

14. BANNOCKS OF BARLEY MEAL (2nd Officers' Mess Pipes)

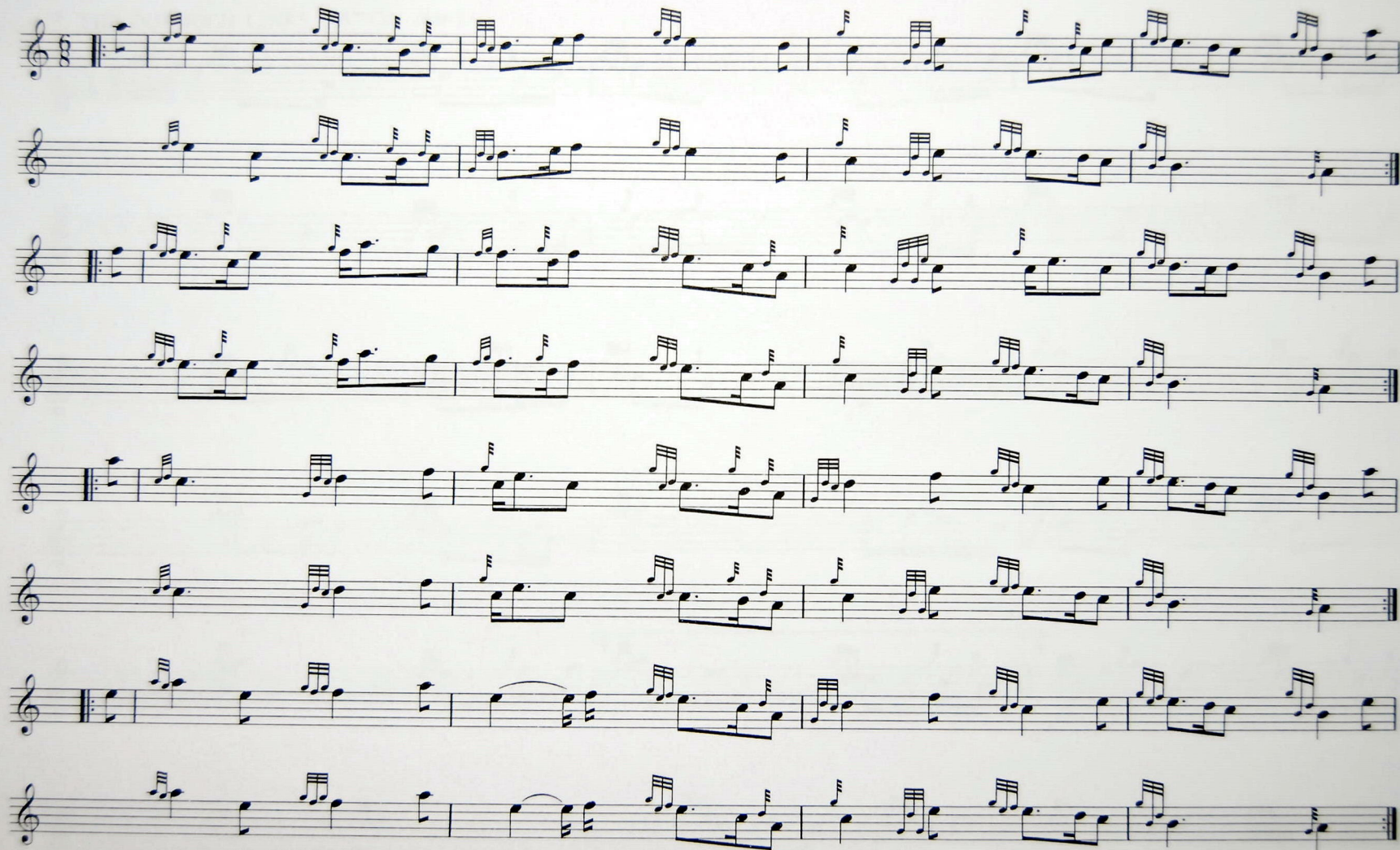


15. CUIDICH'N RIGH (Sergeants' Mess Pipes)

N. McSWAYDE



16. FAREWELL TO THE CREEKS (H.Q. Coy. March)

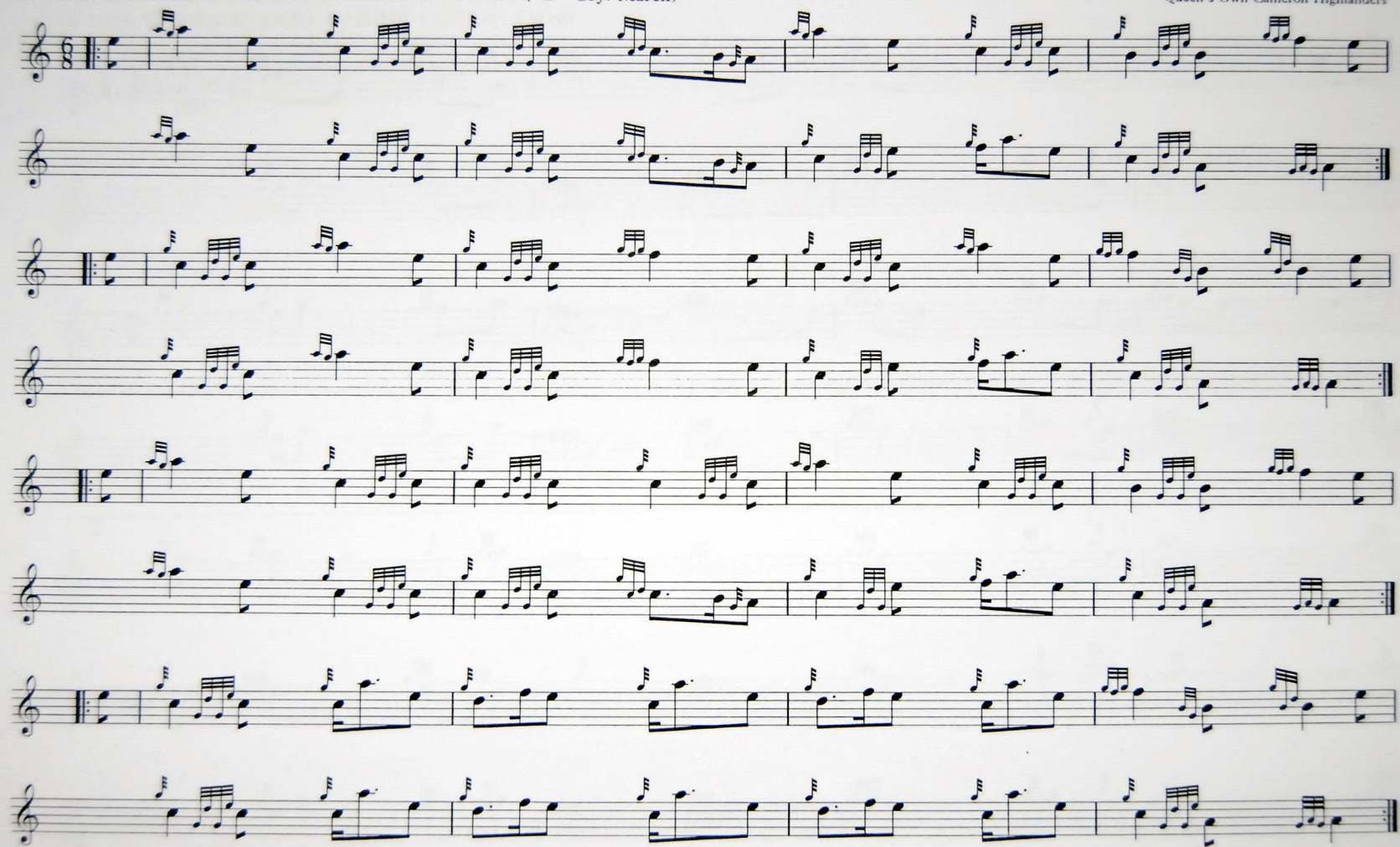
PIPE MAJOR J. ROBERTSON
The Gordon Highlanders

17. THE DORNOCH LINKS ("A" Coy. March)



J. CAMERON
Queen's Own Cameron Highlanders

18. THE HIGHLAND BRIGADE AT TEL-EL-KEBIR ("B" Coy. March)



19. THE BROWN HAIREd MAIDEN ("C" Coy. March)

The musical score is written for a single melodic line in 2/4 time. It consists of 16 measures, organized into four systems of four staves each. The first system contains measures 1 through 12, with a repeat sign at the beginning of the first staff and a first ending bracket over the final two measures (15 and 16). The second system contains measures 13 through 20, with a second ending bracket over the final two measures (19 and 20). The third system contains measures 21 through 28, with a repeat sign at the beginning of the first staff. The fourth system contains measures 29 through 36, with a repeat sign at the beginning of the first staff. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and repeat signs.

continued on page 17

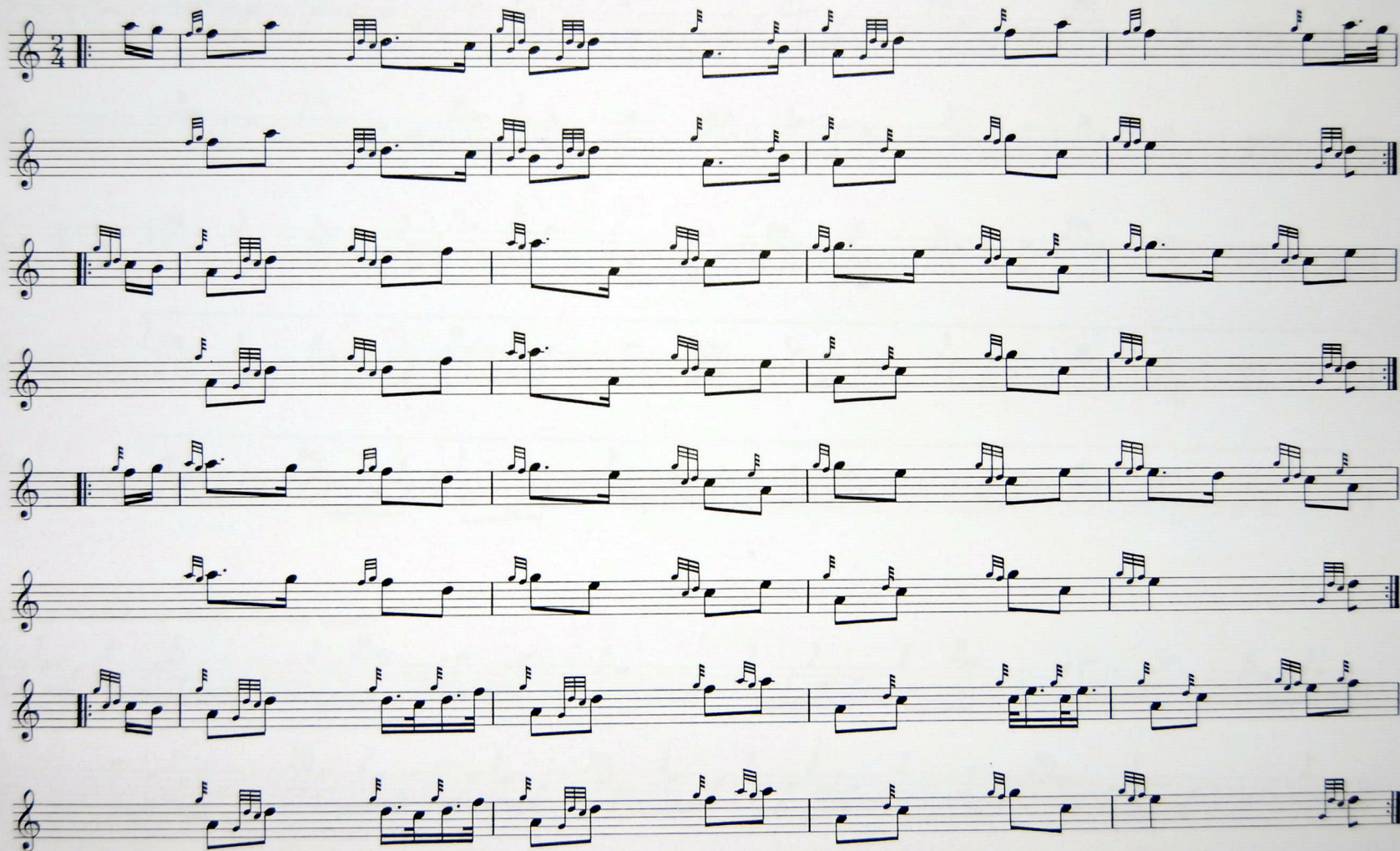
THE BROWN HAIR ED MAIDEN (*cont.*)

20. THE BUGLE HORN ("D" Coy. March)

Five staves of musical notation for the piece 'The Bugle Horn ("D" Coy. March)'. The notation is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The first staff begins with a repeat sign and contains eight measures. The second staff continues the melody and ends with a double bar line. The third staff begins with a repeat sign and contains eight measures. The fourth staff continues the melody and ends with a double bar line. The fifth staff begins with a first ending bracket labeled '1' and contains four measures. A second ending bracket labeled '2' is located below the first ending, spanning the same four measures.

21. THE 51st HIGHLAND DIVISION AT WADI AKARIT ("S" Coy. March)

W. MACDONALD



22. BUNDLE AND GO (Quarter hour dress for Parade)

22. BUNDLE AND GO (Quarter hour dress for Parade)

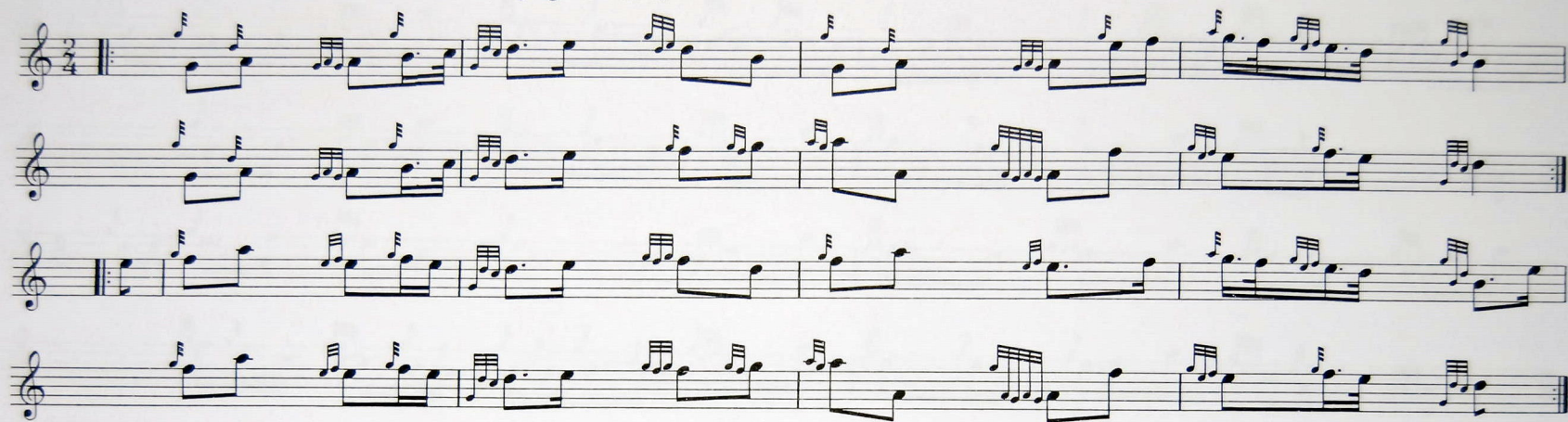
The musical score for "BUNDLE AND GO" is written for a single melodic line in 8/8 time. It consists of five staves of music. The first staff begins with a repeat sign and contains the first eight measures. The second staff continues the melody for the next eight measures. The third staff continues for another eight measures. The fourth staff is marked with a first ending bracket (1) and contains the final four measures of the piece. The fifth staff is marked with a second ending bracket (2) and contains the final four measures, which conclude with a double bar line.

23. THE POINT OF WAR (General Salute)

23. THE POINT OF WAR (General Salute)

The musical score for "THE POINT OF WAR" is written for a single melodic line in 2/4 time. It consists of two staves of music. The first staff contains the first eight measures of the melody. The second staff continues the melody for the next eight measures, ending with a double bar line.

24. HAPPY WE'VE BEEN A' THEGITHER (Playing out a draft)



25. THE 79th's FAREWELL TO GIBRALTAR (Leaving a station)

PIPE MAJOR JOHN MACDONALD
79th Cameron Highlanders

THE 79th's FAREWELL TO GIBRALTAR (*cont.*)

26. UP AND WAUR THEM A' WULLIE (Half hour dress for Parade)



27. HIGHLAND LADDIE (Staff Parade)



28. LADS WI' THE KILT [GILLEAN NAN FHEILE] (Fall in)



28. LADS WI' THE KILT (*cont.*)

29. MACKENZIE HIGHLANDERS (Officers fall in)



30. THE SKYE GATHERING (Officers and N.C.Os. taking post)



31. THE BLUE BONNETS (Assembly). Advance in Review order, 3rd part only.



THE BLUE BONNETS (*cont.*)

32. SCOTLAND THE BRAVE (Marching Colours on and off parade, and Escort moving for the Colour)



33. SAINT ANDREW'S CROSS (1. Royal Salute [first part only unrepeated] 2. Trooping the colour along the ranks)



34. LOCH DUICH (Troop in slow time)



35. THE BADGE OF SCOTLAND (March Past in slow time)

1st and 2nd Parts by PIPE MAJOR JOHN MACKAY, Liverpool Scottish
3rd and 4th Parts by PIPE MAJOR DONALD MACLEOD, Queen's Own Highlanders



36. I LOVE THE HIGHLANDS (Inspection music)

SLOW MARCH



37. THE ISLE OF THE HEATHER (Inspection music)

SLOW MARCH



38. THE MIST COVERED MOUNTAINS (Inspection music)

SLOW MARCH

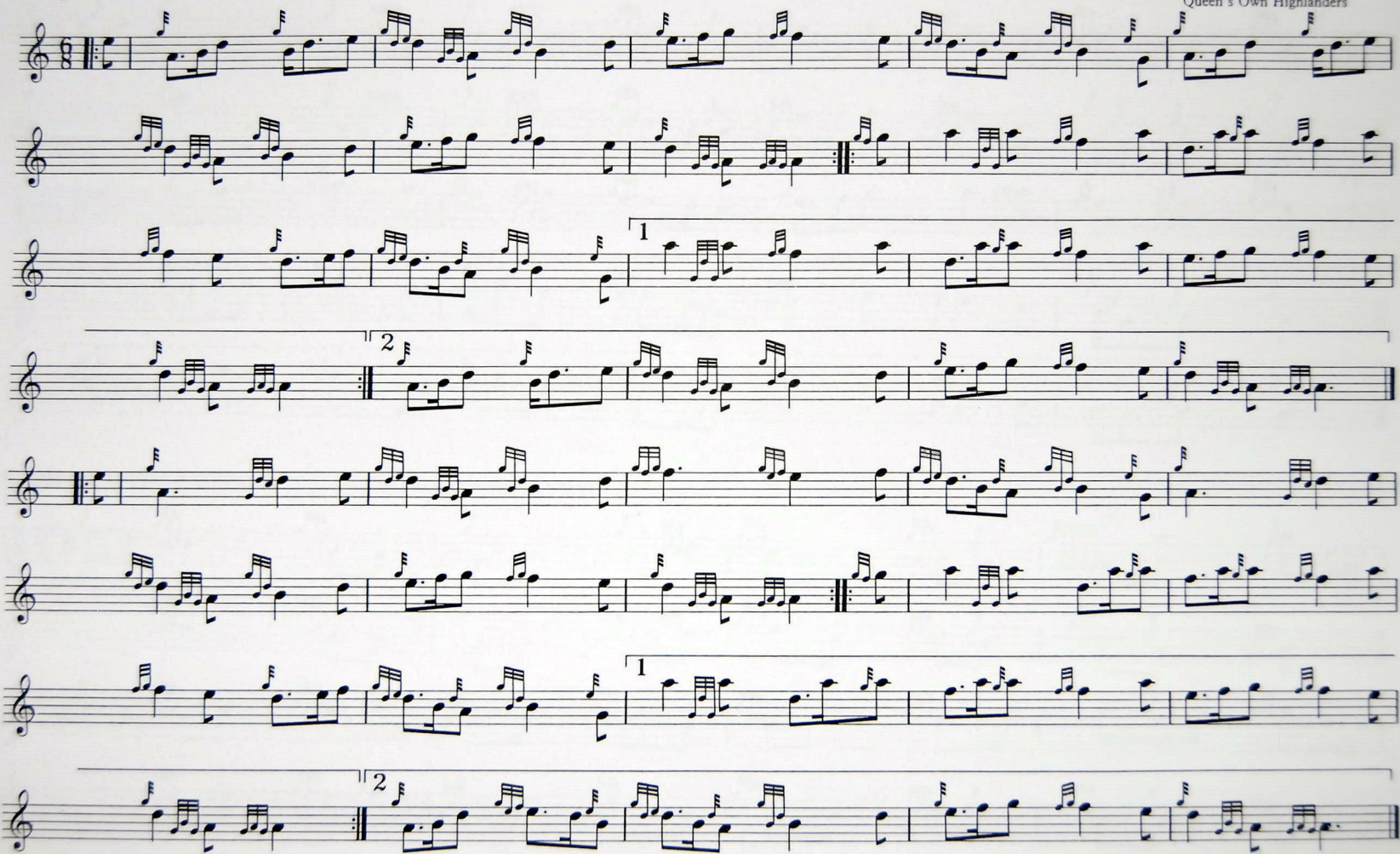


39. MY HOME (Inspection music)

SLOW MARCH



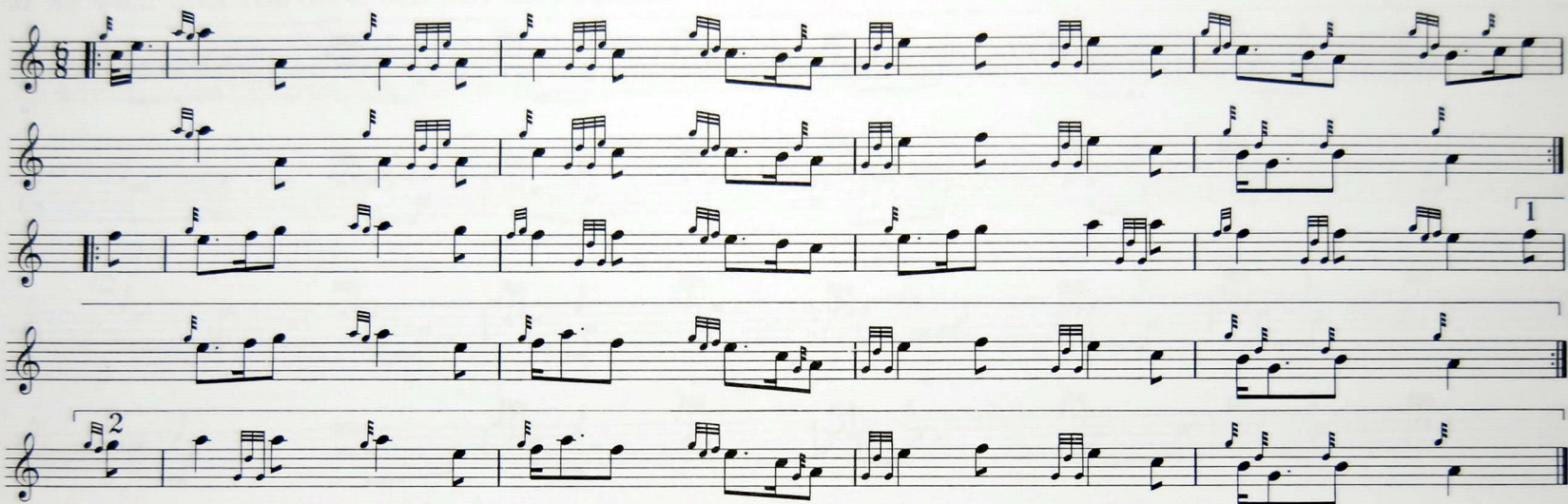
40. 25th NOVEMBER 1960 (Dispersal from Parade)

PIPE MAJOR DONALD MACLEOD
Queen's Own Highlanders

Composed to commemorate the final parades of the 1st Bn. Seaforth Highlanders at Munster, Germany, and the 1st Bn. The Queen's Own Cameron Highlanders at Redford Barracks, Edinburgh, both of which were held on 25th November, 1960.

41. MACDONALD'S AWA TO THE WAR (Marching off a Guard)

ANGUS CAMERON



42. OH! BUT YE'VE BEEN LANG A-COMING (Playing in a draft)



43. WE WILL TAKE THE GOOD OLD WAY (Leaving Barracks)

The musical score is written for a single melodic line in 2/4 time. It consists of two main sections, labeled 1 and 2. Section 1 is the first strain, and Section 2 is the second strain. The melody is composed of eighth and sixteenth notes, with many beamed pairs. The key signature has one sharp (F#), and the time signature is 2/4. The score is arranged in two systems of staves. The first system contains the first two staves of Section 1. The second system contains the remaining staves, including Section 2 and the final ending. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and bar lines.

continued on page 33

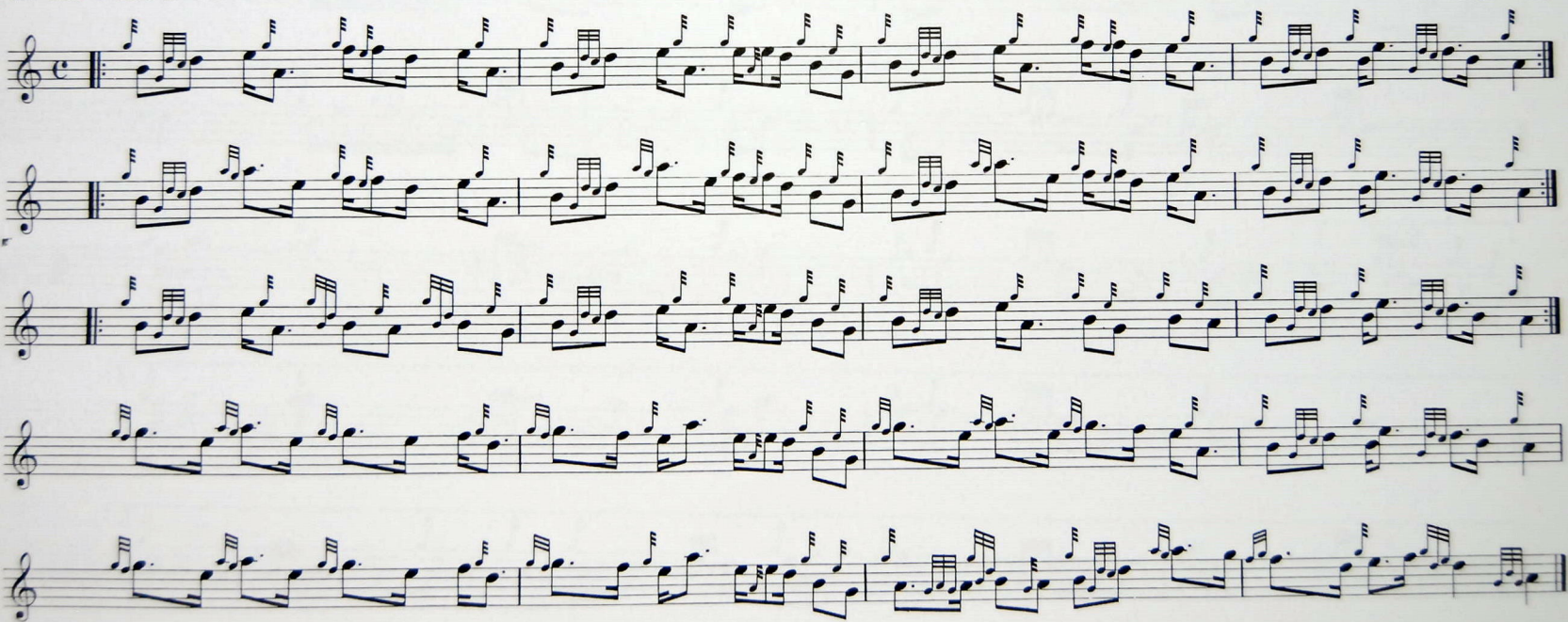
WE WILL TAKE THE GOOD OLD WAY (*cont.*)44. THE 79th HIGHLANDERS (Entering Barracks) *Played with Cabar Feidh alternately*

45. THE STANDARD ON THE BRAES OF MAR (The Charge)



46. WE WILL RETURN HOME TO KINTAIL (Funeral March)

Solo Piper only



47. THE FLOWERS OF THE FOREST (Funeral March)

This musical score is for the piece 'The Flowers of the Forest' (Funeral March), numbered 47. It is written in 2/4 time and consists of eight staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one sharp, F#), and time signatures. The melody is characterized by a somber and dignified tone, typical of a funeral march. The score includes several measures with triplets, indicated by a '3' under a bracket. There are also first and second endings marked with '1' and '2' above the notes. The piece concludes with a double bar line and repeat dots.

48. LOCHABER NO MORE (Funeral Salute)

Solo Piper only



After 1st volley play 1st 4 bars, striking in on low A.
 „ 2nd „ „ 2nd „ „ „ „ „ „ „
 „ 3rd „ „ 2nd part throughout.

49. MACGREGOR OF RORA (Funeral March)



RETREAT MARCHES

50. THE BATTLE OF THE SOMME



51. COLONEL J. A. CAMPBELL

PIPE MAJOR W. M. TAYLOR
Seaforth Highlanders

52. CRAIG MILLER CASTLE



53. BONNY HIGHLAND MARY

*continued on page 39*

BONNY HIGHLAND MARY (cont.)



54. THE GREEN HILLS OF TYROL

Adapted by PIPE MAJOR JOHN MACLEOD
93rd Sutherland Highlanders



55. THE HAWK THAT SWOOPS ON HIGH



56. THE HIGHLAND BRIGADE AT MAGERSFONTEIN

J. MACLELLAN, D.C.M.
Highland Light Infantry



57. I HAE A WIFE O' MY AIN



58. LORD BYRON



59. LIEUTENANT COLONEL H. S. S. PRINGLE-PATTISON. M.C.

PIPE MAJOR W. YOUNG
Queen's Own Cameron Highlanders



60. MAJOR GENERAL D. N. WIMBERLEY'S FAREWELL TO THE 51st HIGHLAND DIVISION

PIPE MAJOR (INSPECTOR) ANGUS MACDONALD
then serving with the 5th Camerons was the General's
personal piper during the North African Campaign.



continued on page 43

MAJOR GENERAL D. N. WIMBERLEY'S FAREWELL TO THE 51st HIGHLAND DIVISION (cont.)

Reedmaker

4661 Lisa Lane

NORTH ROYALTON, OHIO 44133



61. THE MURREE HILLS



62. THE SAILOR BOY



63. SIR JOHN FOWLER



64. SIR COLIN CAMPBELL

64. SIR COLIN CAMPBELL

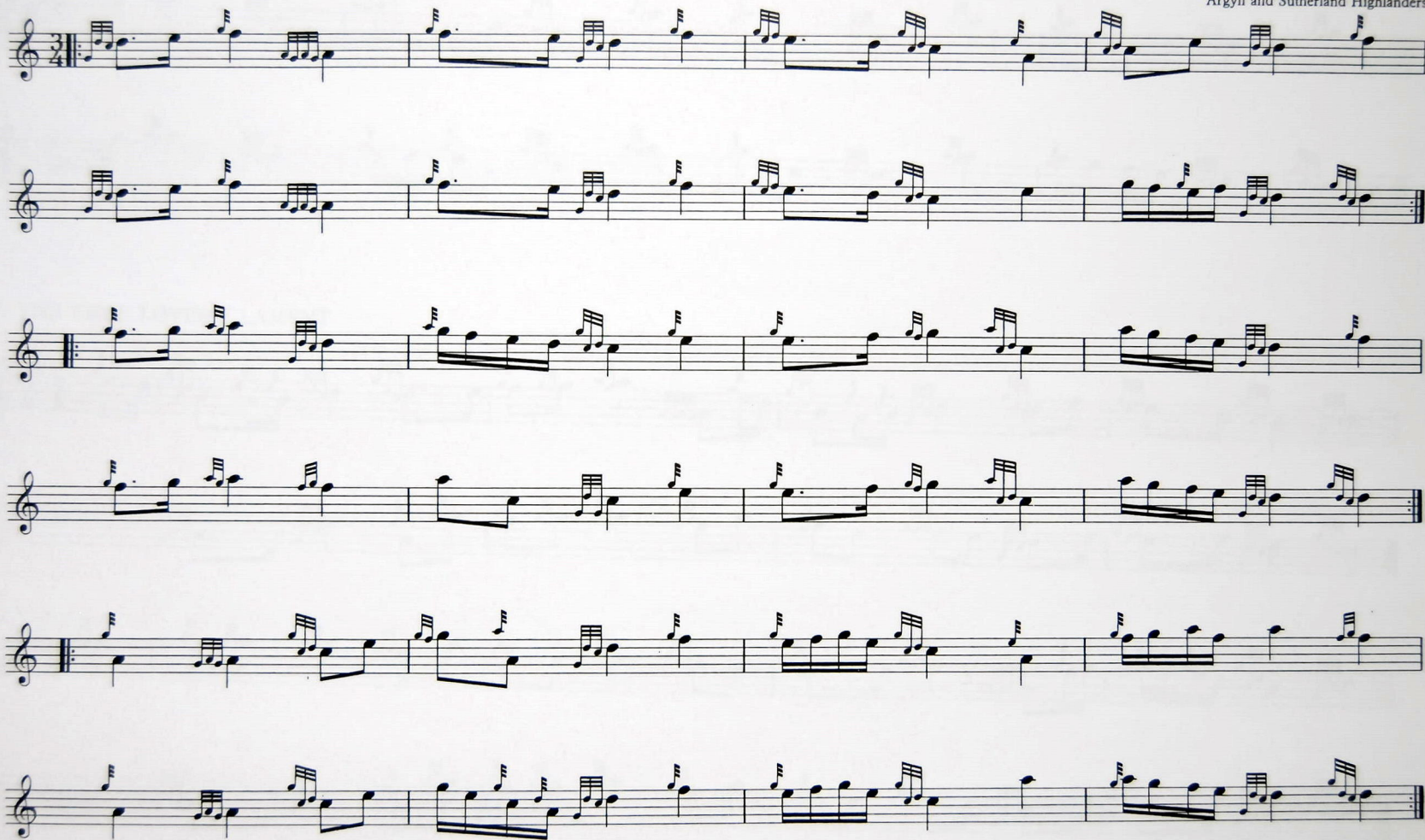
The musical score for "Sir Colin Campbell" is written for a single melodic line in 3/4 time. It consists of five staves. The first staff begins with a repeat sign and contains four measures. The second staff contains four measures. The third staff contains four measures. The fourth staff is marked with a first ending bracket (1) and contains four measures. The fifth staff is marked with a second ending bracket (2) and contains four measures. The melody is composed of eighth and sixteenth notes, with frequent beamed sixteenth notes creating a rhythmic pattern. The key signature has one sharp (F#).

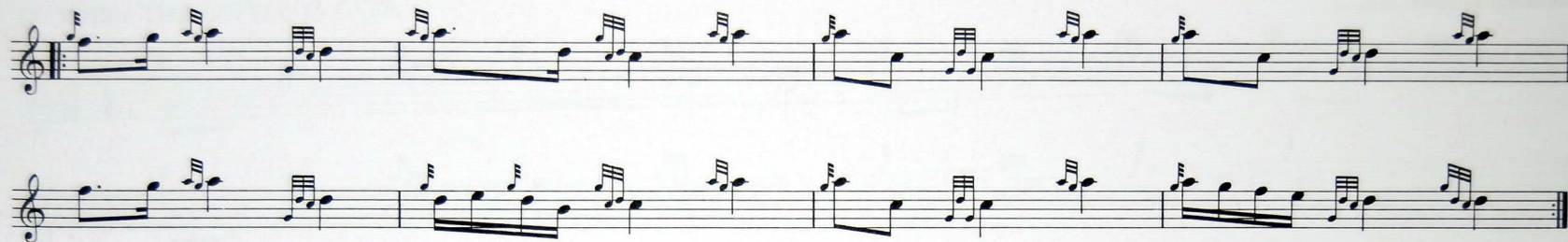
65. THE SONS OF THE MOUNTAINS

65. THE SONS OF THE MOUNTAINS

The musical score for "The Sons of the Mountains" is written for a single melodic line in 3/4 time. It consists of two staves. The first staff begins with a repeat sign and contains eight measures. The second staff contains eight measures. The melody is composed of eighth and sixteenth notes, with frequent beamed sixteenth notes creating a rhythmic pattern. The key signature has one sharp (F#).

66. TOROSAY CASTLE

PIPE MAJOR J. LAURIE
Argyll and Sutherland Highlanders*continued on page 47*

TOROSAY CASTLE (*cont.*)

67. THE TRUE LOVER'S LAMENT



68. WHEN THE BATTLE IS OVER

PIPE MAJOR WM. ROBB
Argyll and Sutherland Highlanders

69. YOUGHAL HARBOUR



70. A GAELIC AIR



71. THE HIGHLAND CRADLE SONG



72. CAMERON HIGHLANDERS OF THE DOMINIONS

PIPE MAJOR W. YOUNG
Queen's Own Cameron Highlanders

73. CASTLE FORBES

PIPE MAJOR D. MATHIESON
Seaforth Highlanders*continued on page 51*

CASTLE FORBES (cont.)



74. HEARKEN MY LOVE



75. LOCH LEVEN CASTLE



76. LIEUTENANT COLONEL GRANT PETERKIN'S FAREWELL

PIPE MAJOR EVAN MACRAE
Queen's Own Cameron Highlanders*continued on page 53*

LIEUTENANT COLONEL GRANT PETERKIN'S FAREWELL (cont.)



77. THE ROAD TO THE ISLES



78. LORD LOVAT'S LAMENT

79. MALLORCA *(By permission of Messrs. Chappell & Co. Ltd. London)*

H.R.H. THE DUKE OF WINDSOR



80. MULL OF THE MOUNTAINS



81. A SOUTH UIST MELODY



82. THE ROYAL BLUE HACKLE

CORPORAL JAMES MARGACH
The Queen's Own Cameron Highlanders

83. THIS IS NO' MY AIN PLAID

*continued on page 57*

THIS IS NO' MY AIN PLAID (cont.)



84. THE WANDERING PIPER



MARCHES

85. THE ALMA



86. THE BALKAN HILLS



CORPORAL J. GILLAN
Queen's Own Cameron Highlanders

continued on page 59

THE BALKAN HILLS (cont.)

The musical score for "THE BALKAN HILLS (cont.)" consists of eight staves of music, arranged in four pairs. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 2/4 time signature, indicated by the number of beats per measure. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Repeat signs are used throughout the score, with first and second endings marked by the numbers 1 and 2. The first ending is marked with a bracket and the number 1, and the second ending is marked with a bracket and the number 2. The score is written in a clear, legible font, with notes and rests clearly defined. The overall structure of the piece is a continuous melody with repeat sections, typical of a march.

87. ALLANGRANGE

J. B. MACKENZIE

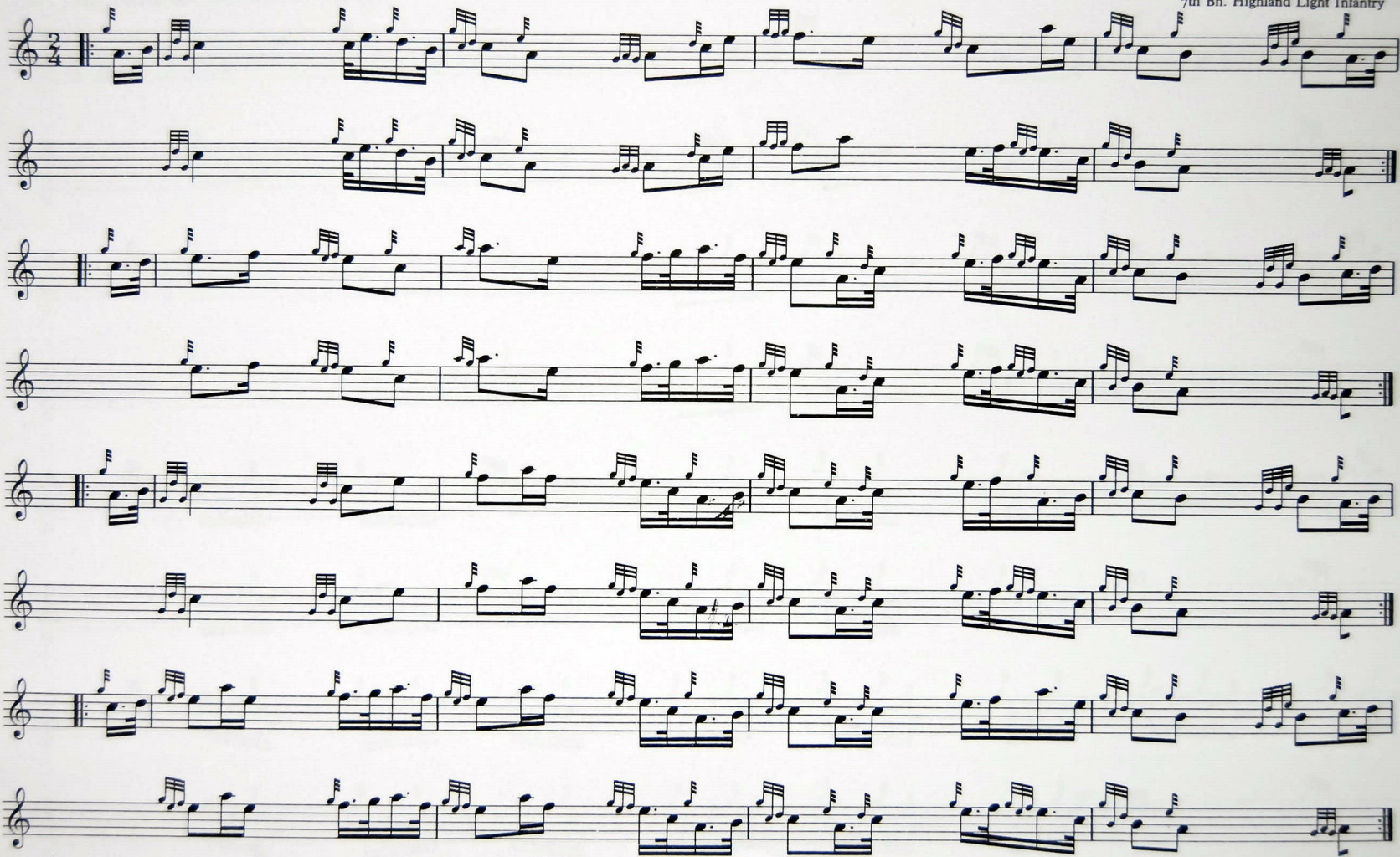


88. THE BACK O' BENACHIE



89. THE ATHOLL AND BREADALBANE GATHERING

PIPE MAJOR WM. FERGUSON
7th Bn. Highland Light Infantry



90. THE BARREN ROCKS OF ADEN

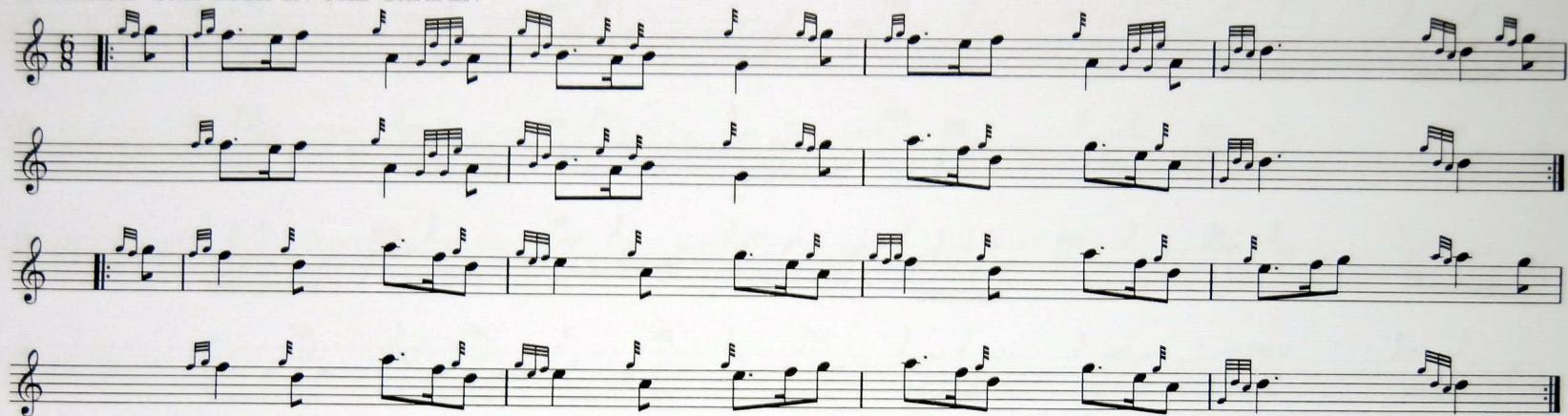
A. MACKELLAR
78th Seaforth Highlanders

91. THE BATTLE OF TAMAI

PIPE MAJOR J. MACDONALD
The Black Watch

The musical score for 'The Battle of Tamaí' is presented on eight staves, each containing a single melodic line. The music is written in 2/4 time, indicated by the '2' over the '4' in the first staff. The key signature is one flat (B-flat), shown by a flat symbol on the B line of the first staff. The score begins with a repeat sign (two dots with vertical lines) at the start of the first staff. The melody is composed of eighth and sixteenth notes, often beamed together in groups. The eighth staff concludes the piece with a double bar line and repeat dots. The notation is clear and professional, typical of a published musical score.

92. BEHIND THE BUSH IN THE GARDEN



93. BLYTHE AND MERRY WAS SHE



94. THE BLACK BEAR HORNPIPE



95. THE BONNY HIGHLAND HILLS



96. BONNETS OF BLUE



97. THE BONNIE COUNTRY GARDEN

*continued on page 67*

THE BONNIE COUNTRY GARDEN (cont.)



98. THE BRAEMAR HIGHLANDERS



96. BONNETS OF BLUE



97. THE BONNIE COUNTRY GARDEN



THE BONNIE COUNTRY GARDEN (cont.)



98. THE BRAEMAR HIGHLANDERS



99. THE BRAW LAD



100. BRIGADIER ALASDAIR MACLEAN C.B.E.

PIPE MAJOR W. ROSS, M.B.E.
Scots Guards*continued on page 69*

BRIGADIER ALASDAIR MACLEAN C.B.E. (cont.)



101. THE BONAWE HIGHLANDERS

This musical score is for a march titled "101. THE BONAWE HIGHLANDERS". It is written for a single melodic line in 8/16 time, indicated by the 8/16 time signature and the frequent use of eighth and sixteenth notes. The key signature has one sharp (F#), and the piece begins with a repeat sign. The score consists of eight staves of music. The first seven staves form the main body of the piece, each containing a single melodic line. The eighth staff is a double bar line, followed by two staves of music. The first of these two staves is marked with a "1" and the second with a "2", indicating a first and second ending. The music is characterized by a strong, rhythmic melody with many eighth and sixteenth notes, typical of a Scottish Highland march. The notation includes various musical symbols such as treble clefs, repeat signs, and dynamic markings like "f" (forte) and "p" (piano).

102. CAPTAIN CAMPBELL or THE MIDNIGHT MARCH

This musical score is for a march in 2/4 time, consisting of eight staves. The notation is as follows:

- Staff 1:** Begins with a repeat sign. The melody starts on a half note, followed by eighth notes, and ends with a quarter note.
- Staff 2:** Continues the melody with eighth notes and quarter notes, ending with a quarter note.
- Staff 3:** Continues the melody with eighth notes and quarter notes, ending with a quarter note.
- Staff 4:** Continues the melody with eighth notes and quarter notes, ending with a quarter note.
- Staff 5:** Continues the melody with eighth notes and quarter notes, ending with a quarter note.
- Staff 6:** Continues the melody with eighth notes and quarter notes, ending with a quarter note.
- Staff 7:** Continues the melody with eighth notes and quarter notes, ending with a quarter note.
- Staff 8:** Continues the melody with eighth notes and quarter notes, ending with a quarter note.

The score is written in a single system with eight staves. The notation includes various note values (half, quarter, eighth notes) and rests, typical of a march. The key signature is one flat (B-flat), and the time signature is 2/4.

CAMERON'S QUICKSTEP or HENDERSON'S MARCH (cont.)

This musical score is for a piece titled "CAMERON'S QUICKSTEP or HENDERSON'S MARCH (cont.)". It consists of eight staves of music, each containing a single melodic line. The notation is written in a standard musical staff with a treble clef and a key signature of one flat (B-flat). The tempo and style are indicated by the title as a "Quickstep" or "March". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together in groups. There are several measures with triplets, indicated by a '3' over the notes. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

105. CAPTAIN G. W. ANDERSON

PIPE MAJOR W. M. TAYLOR
Seaforth Highlanders

106. CAPTAIN GRANT

*continued on page 75*

CAPTAIN GRANT (cont.)

1

1

2

Musical score for Captain Grant (cont.). The score consists of three staves. The first staff begins with a first ending bracket labeled '1'. The second staff begins with a first ending bracket labeled '1'. The third staff begins with a second ending bracket labeled '2'. The music is written in treble clef with a key signature of one sharp (F#).

107. CAPTAIN MACDONALD

1

2

Musical score for Captain Macdonald. The score consists of four staves. The first staff begins with a first ending bracket labeled '1'. The second staff begins with a first ending bracket labeled '1'. The third staff begins with a first ending bracket labeled '1'. The fourth staff begins with a second ending bracket labeled '2'. The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4.

108. CAPTAIN CRAIG BROWN

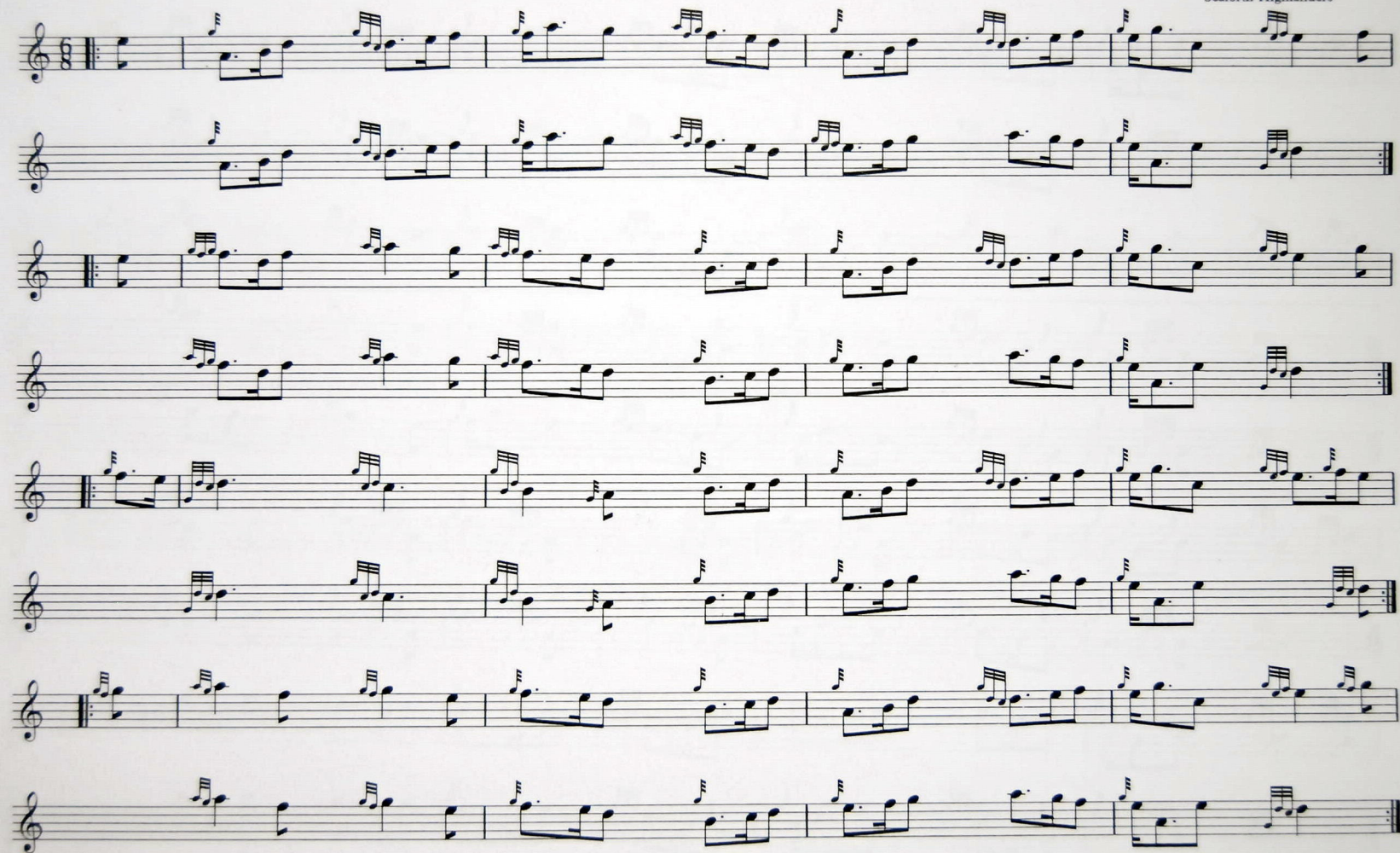
PIPE MAJOR C. CAMERON
The Queen's Own Cameron Highlanders

109. CAPTAIN J. E. OLDFIELD'S WELCOME TO KILRAVOCK

PIPE MAJOR J. MACDONALD
72nd Duke of Albany's Own Highlanders

The musical score is written for a single melodic line in 2/4 time, featuring a key signature of one sharp (F#). The piece consists of eight measures, each containing a single staff of music. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and repeat signs. The melody is characterized by a series of eighth-note patterns, often beamed together, and occasional sixteenth-note runs. The piece concludes with a double bar line and repeat dots.

110. CAPTAIN N. T. MACLEOD M.C. D.C.M.

PIPE MAJOR D. R. MACLENNAN
Seaforth Highlanders

111. COLD WINDS FROM BEN WYVIS

This musical score is for a march titled "Cold Winds from Ben Wyvis". It is written for a single melodic line in 6/8 time, indicated by the treble clef and the 6/8 time signature at the beginning. The key signature has one sharp (F#), which is C# minor or A major. The score consists of ten staves of music. The first staff begins with a repeat sign and a first ending bracket labeled "1". The second staff continues the melody. The third staff also begins with a repeat sign. The fourth staff has a first ending bracket labeled "2". The fifth staff continues the melody. The sixth staff begins with a repeat sign. The seventh staff continues the melody. The eighth staff begins with a repeat sign. The ninth staff continues the melody. The tenth staff concludes the piece with a final double bar line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, creating a lively and engaging melody.

112. CAPTAIN J. M. SYM

PIPE MAJOR D. MACLEOD
Queen's Own Highlanders

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continued on page 81

CAPTAIN J. M. SYM (cont.)



113. CAM' YE BY ATHOLL



114. COLONEL ROBERTSON

This musical score is for the march 'Colonel Robertson', numbered 114. It is written in 8/8 time and consists of seven staves of music. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and repeat signs. The score is divided into two main sections, labeled '1' and '2', which are repeated. The first section (1) spans the first four staves, and the second section (2) spans the last three staves. The music is written in a single melodic line on a treble clef staff.

115. COLONEL SINCLAIR

JAMES MANSON



116. CORRAN HOUSE



117. CORRIECHOILLIE'S 43rd WELCOME TO THE NORTHERN MEETING

PIPE MAJOR W. ROSS, M.B.E.
Scots Guards

118. CORN RIGS

*continued on page 85*

CORN RIGS (cont.)



119. CONON HOUSE



120. DONALD'S FAR AWAY



121. DONALD CAMERON

PIPE MAJOR H. MACKAY
71st Highland Light Infantry*continued on page 87*

DONALD CAMERON (cont.)

This musical score is for a march titled "DONALD CAMERON (cont.)". It consists of eight staves of music, all written in treble clef. The key signature is one flat (B-flat), and the time signature is 2/4. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of a march. The first staff begins with a repeat sign. The third staff includes first and second endings, marked with "1" and "2" above the notes. The score concludes with a double bar line and repeat dots at the end of the eighth staff.

122. THE DUCHESS OF SUTHERLAND

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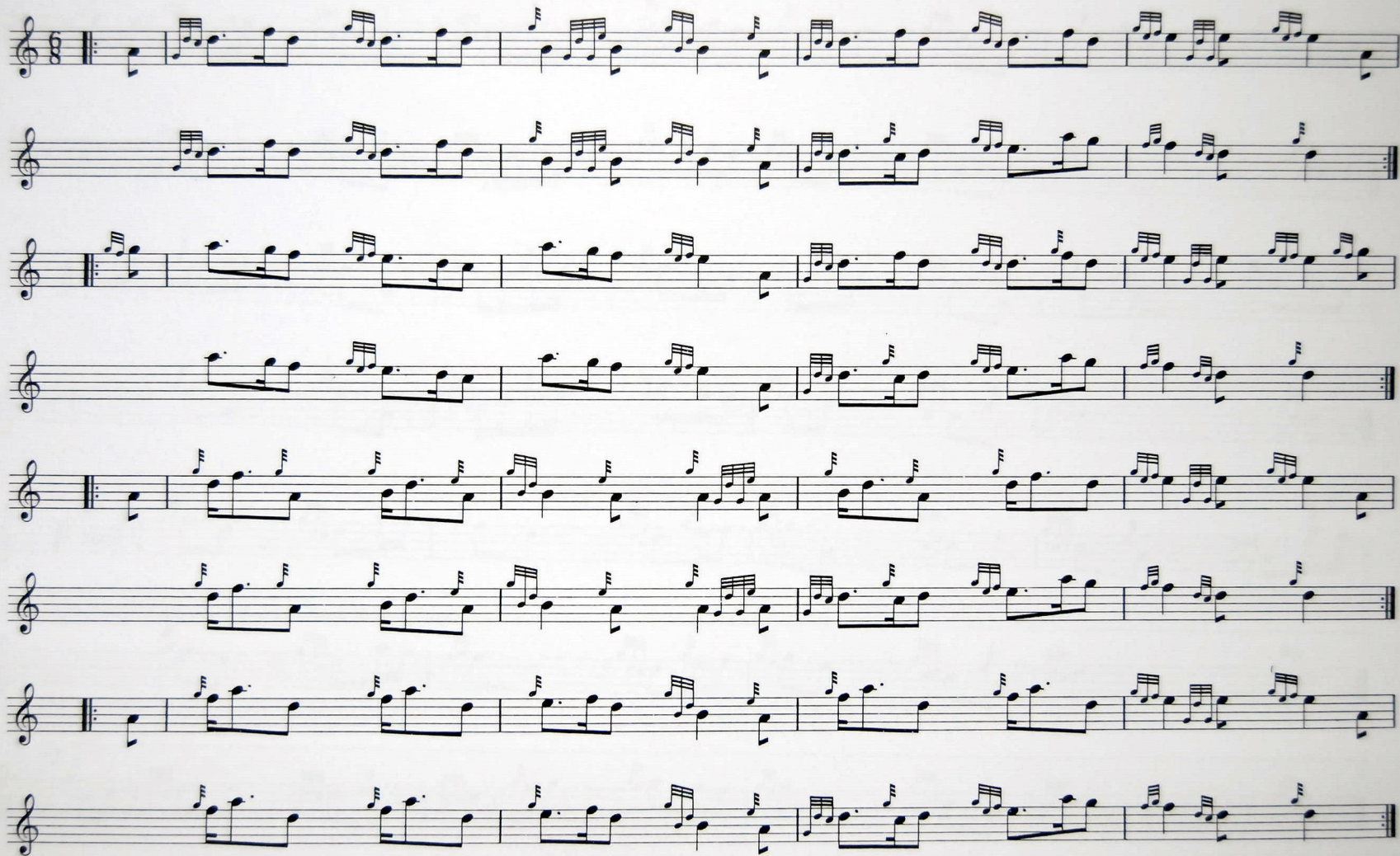
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DOVECOTE PARK (cont.)

The musical score for "DOVECOTE PARK (cont.)" is presented on eight staves, organized into four systems of two staves each. The notation is in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together in groups. The first staff begins with a repeat sign and a first ending bracket labeled '1'. The second staff concludes with a double bar line. The third staff starts with a second ending bracket labeled '2'. The fourth staff also begins with a repeat sign. The fifth staff ends with a double bar line. The sixth staff features a first ending bracket labeled '1'. The seventh staff concludes with a double bar line. The eighth staff begins with a second ending bracket labeled '2' and ends with a double bar line. The overall structure suggests a dance or march piece with designated first and second endings.

124. DAFT DONALD



125. THE EARL OF MANSFIELD

The musical score for 'The Earl of Mansfield' is written for a single melodic line in 2/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is composed of eighth and sixteenth notes, with frequent beaming and slurs. The second staff continues the melody. The third staff includes a repeat sign at the beginning. The fourth staff continues the melody. The fifth staff includes a first ending bracket labeled '1' at the end. The sixth staff continues the melody. The seventh staff includes a second ending bracket labeled '2' at the beginning. The music concludes with a double bar line and repeat dots.

126. THE EAST NEUK O' FIFE



127. THE GLENDARUEL HIGHLANDERS

PIPE MAJOR FETTES, Gordon Highlanders
3rd-4th Parts PIPE MAJOR D. R. MACLENNAN
Seaforth Highlanders



THE GLENDARUEL HIGHLANDERS (cont.)

The musical score for 'The Glendaruel Highlanders' (continued) is presented in seven staves. The notation is in treble clef and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The score is organized into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff starts with a repeat sign and a first ending bracket. The third staff begins with a repeat sign and a first ending bracket. The fourth staff starts with a treble clef and a key signature of one sharp (F#). The fifth staff begins with a repeat sign and a first ending bracket. The sixth staff starts with a treble clef and a key signature of one sharp (F#). The seventh staff begins with a repeat sign and a first ending bracket. The score concludes with a double bar line and repeat dots.

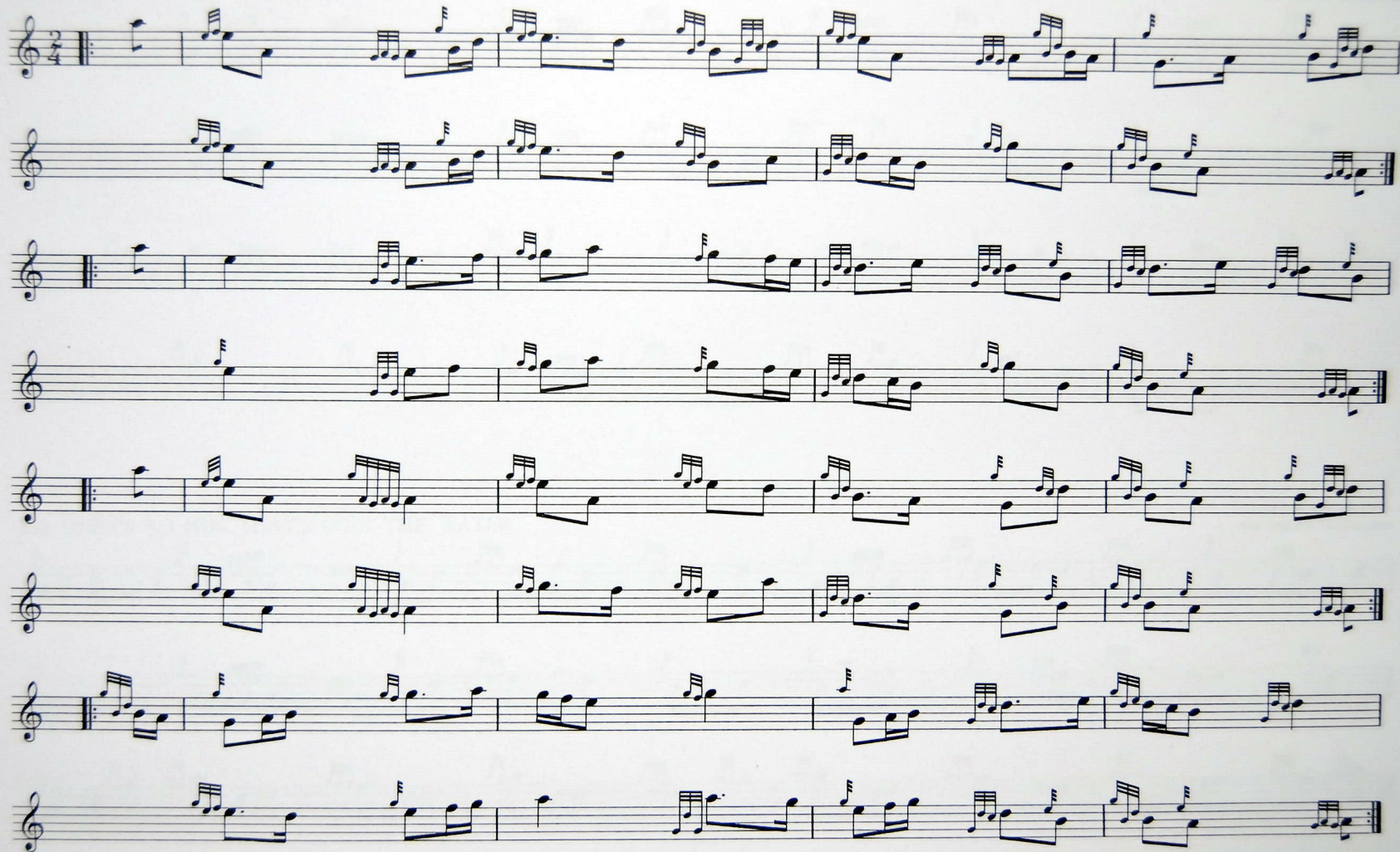
128. THE GLASGOW GAEILIC CLUB



129. GREENWOOD SIDE



130. THE HAUGHS OF CROMDALE



131. HASTE TO THE WEDDING

J. MAUCHLINE
78th Seaforth Highlanders

132. HERE'S TO HIM THAT'S O'ER THE WATER

JAMES MAUCHLINE
78th Seaforth Highlanders*continued on page 97*

HERE'S TO HIM THAT'S O'ER THE WATER (cont.)



133. THE HEIGHTS OF ALMA



134. THE HEIGHTS OF CASSINO

PIPE MAJOR D. MACRAE
The Queen's Own Cameron Highlanders*continued on page 99*

THE HEIGHTS OF CASSINO (*cont.*)



135. THE HIGHLAND LASSIE GOING TO THE FAIR



136. THE HILLS OF SOUTH UIST

PIPE MAJOR J. STEELE
The Queen's Own Cameron Highlanders

This musical score is for a march in 2/4 time, titled "The Hills of South Uist" by Pipe Major J. Steele. It is arranged for a pipe band, with ten staves representing different parts. The notation is written in treble clef. The first staff begins with a repeat sign and a key signature change to one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together in groups. There are several repeat signs throughout the score, indicating sections to be played multiple times. The score is divided into two main sections, labeled "1" and "2", which are played alternately. The notation includes many accidentals (sharps, flats, naturals) and dynamic markings (accents, slurs). The overall style is characteristic of traditional Scottish pipe band music.

137. HOT PUNCH

The musical score for 'HOT PUNCH' is written for a single melodic line in 2/4 time. It consists of six staves of music. The first staff begins with a repeat sign and a first ending bracket labeled '1'. The second staff ends with a repeat sign. The third staff begins with a second ending bracket labeled '2'. The fourth staff begins with a repeat sign and ends with a first ending bracket labeled '1'. The fifth staff ends with a repeat sign. The sixth staff begins with a second ending bracket labeled '2'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, typical of a lively march.

138. THE HILLS OF GLENORCHY



139. I'LL GANG NAE MAIR TAE YON TOON



I'LL GANG NAE MAIR TAE YON TOON (*cont.*)

This musical score is for a march titled "I'LL GANG NAE MAIR TAE YON TOON (cont.)". It consists of eight staves of music, each beginning with a treble clef. The notation is written in a single melodic line across the staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several repeat signs (double bar lines with dots) at the beginning of the third, fourth, fifth, sixth, and seventh staves. The piece concludes with a final double bar line at the end of the eighth staff.

140. I LAID A HERRING IN SALT



141. I LO'E NAE A LADDIE BUT ANE



142. INVERCAULD HOUSE



143. JEANNIE'S BLACK E'E



144. JESSIE BROWN OF LUCKNOW

Sheet music for the march "Jessie Brown of Lucknow" in 2/4 time. The score consists of five staves. The first three staves are the main melody, and the last two staves are first and second endings. The music features a mix of eighth and sixteenth notes, with some triplets. The first ending is marked with a '1' and the second ending with a '2'.

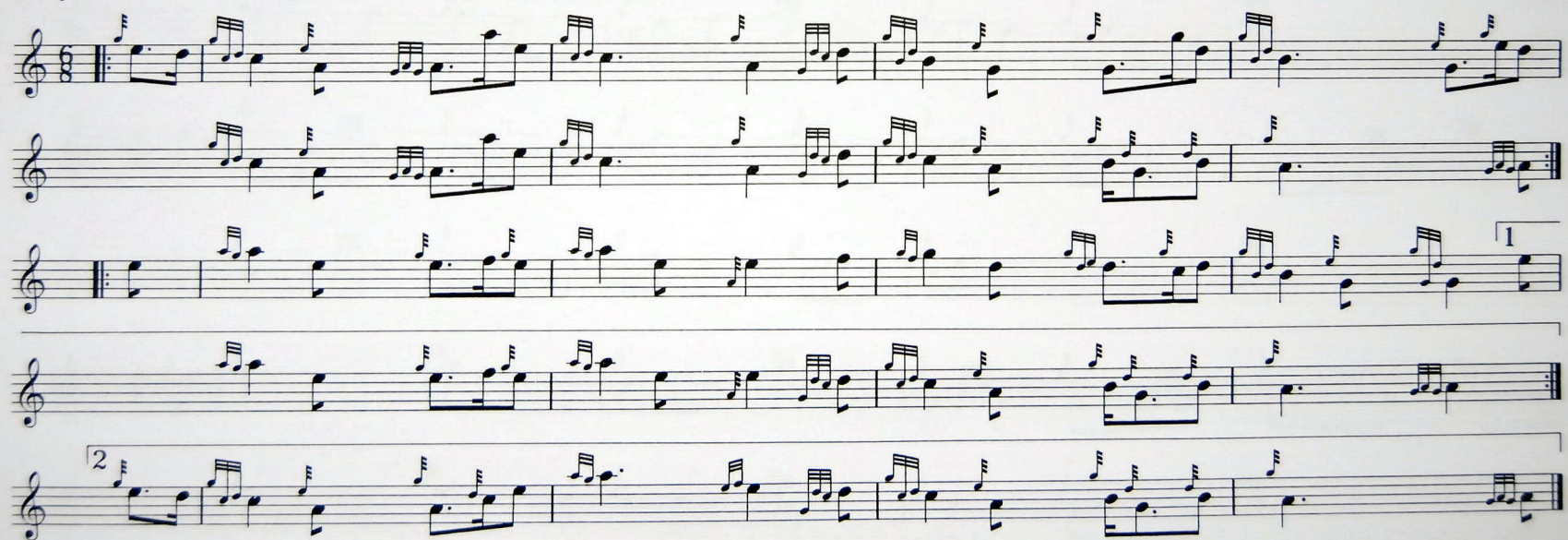
145. JOHN BAIN MACKENZIE

Sheet music for the march "John Bain Mackenzie" in 2/4 time. The score consists of four staves. The first three staves are the main melody, and the last staff is the first ending. The music features a mix of eighth and sixteenth notes, with some triplets. The first ending is marked with a '1'.

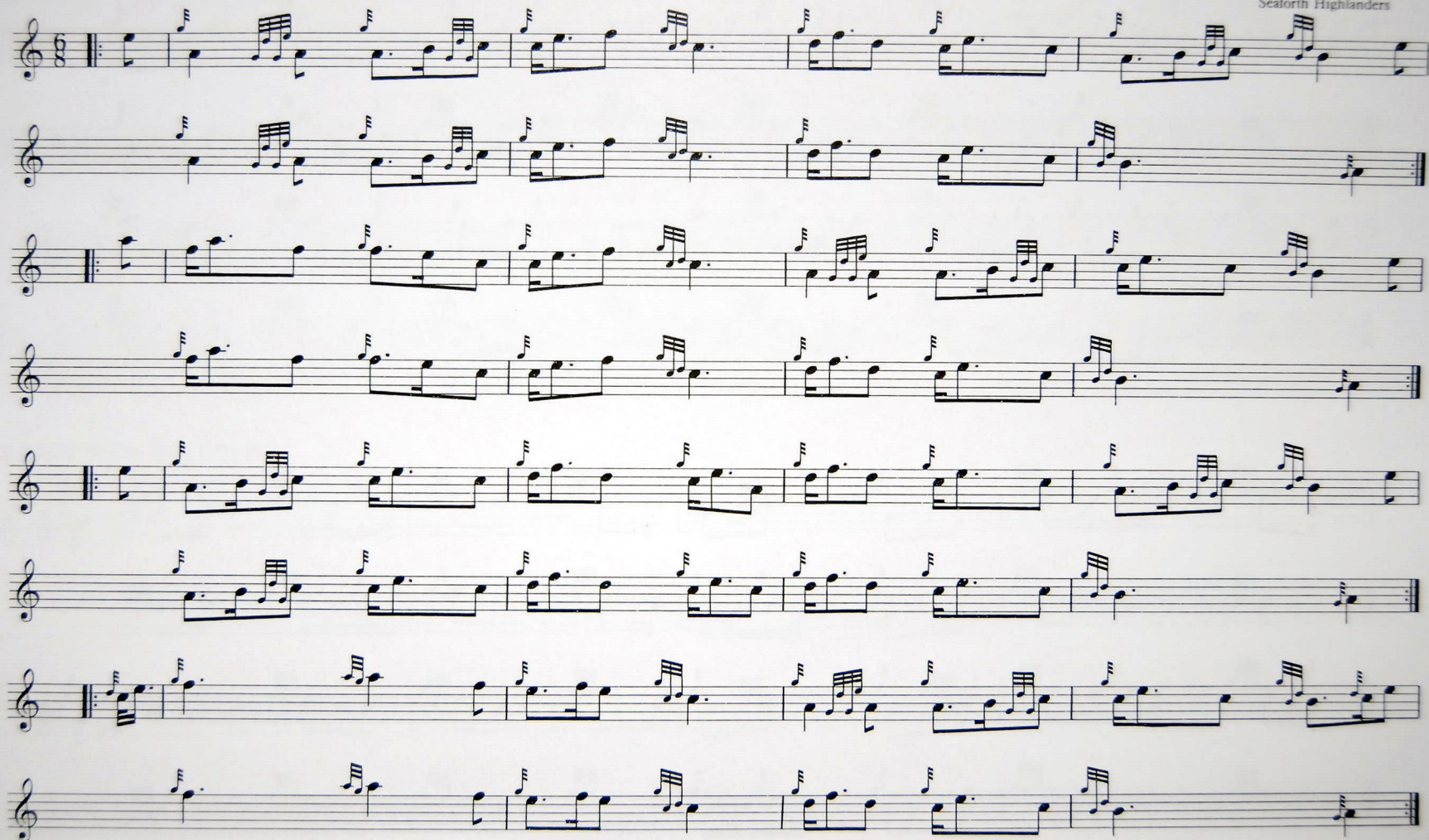
JOHN BAIN MACKENZIE (cont.)



146. JOHN BAIN MACKENZIE'S SISTER'S WEDDING



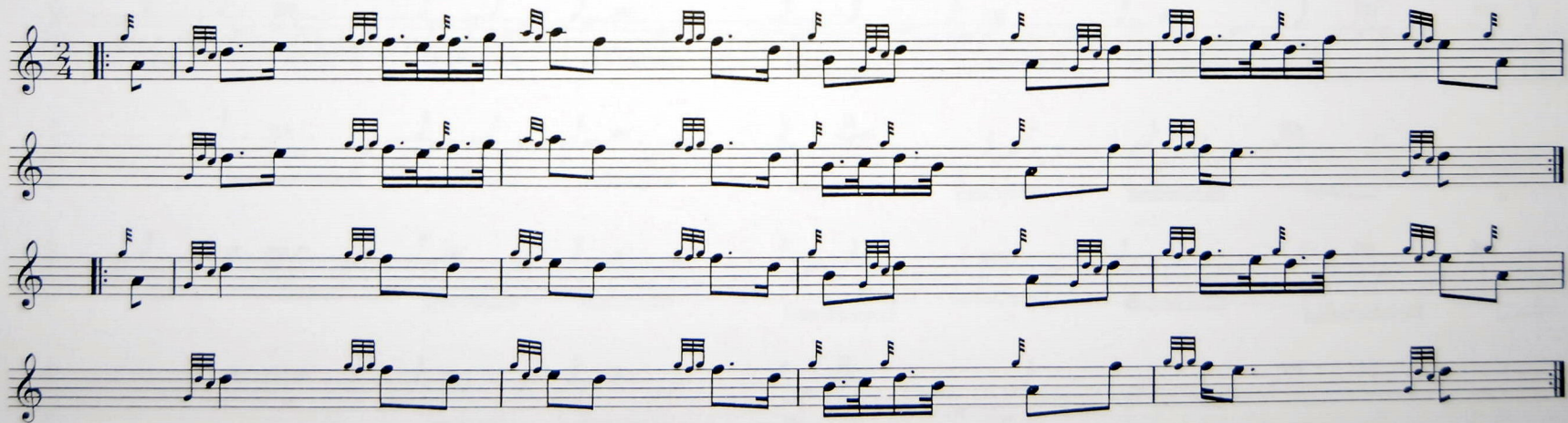
147. JOHN KEIL, M.B.E.

CAPTAIN D. R. MacLENNAN
Seaforth Highlanders

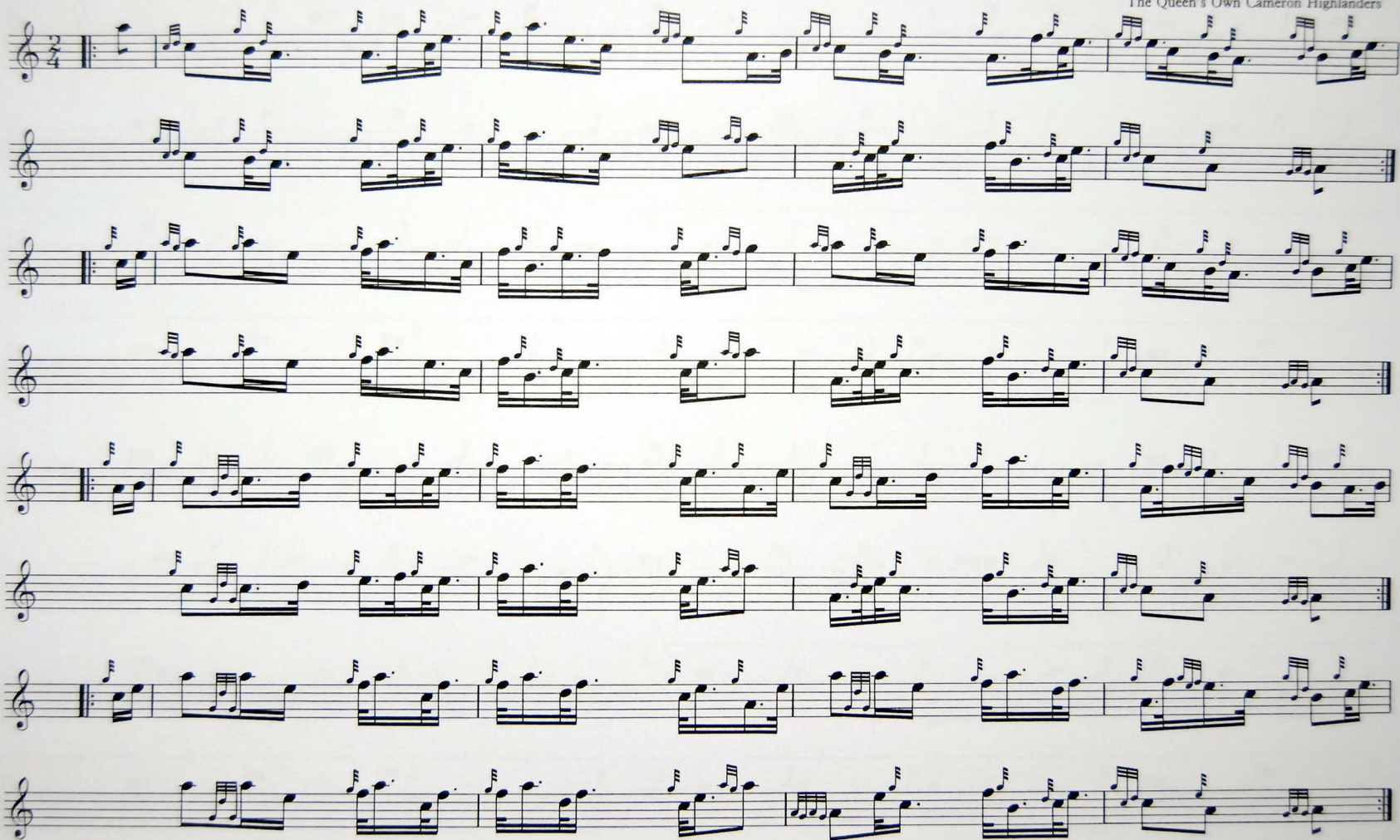
148. KENMURE'S UP AND AWA



149. LASSIE WAD YE LO'E ME



150. LOHCARNAN BAY

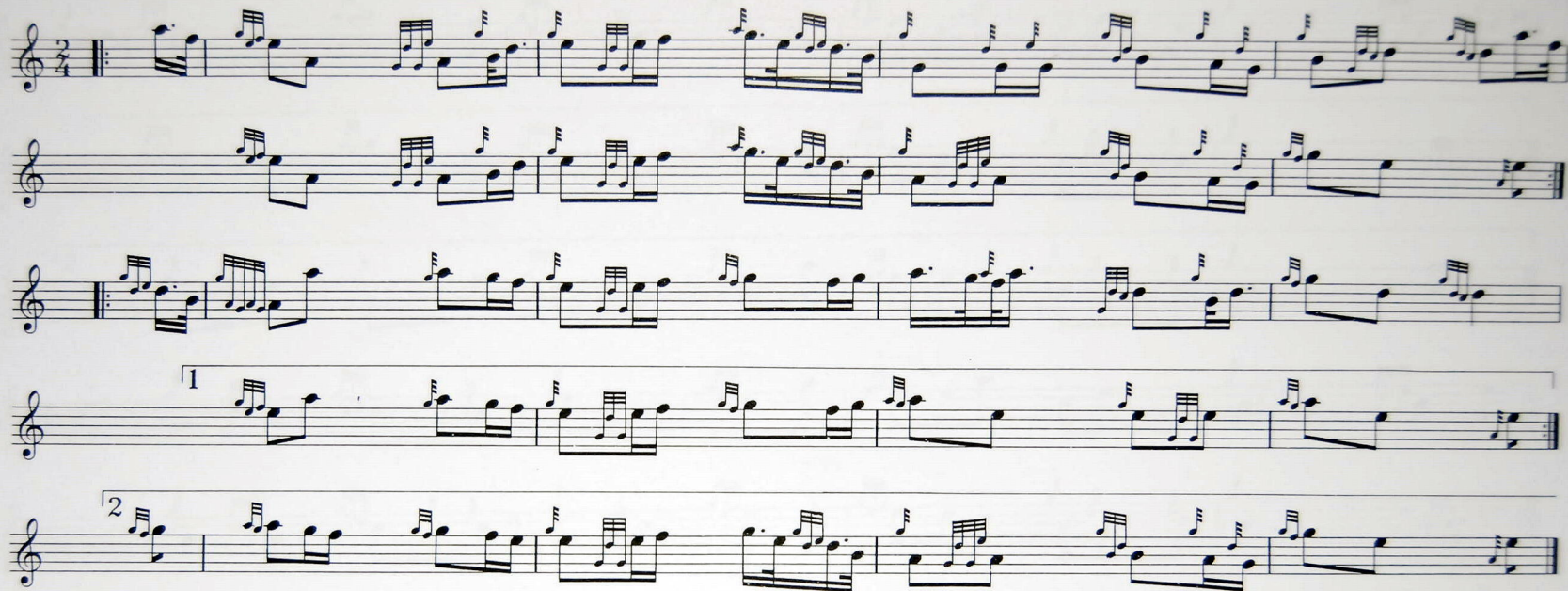
PIPE MAJOR J. JOHNSON, D.C.M. M.M.
The Queen's Own Cameron Highlanders

151. LIEUTENANT COLONEL J. S. H. DOUGLAS, O.B.E.

PIPE MAJOR JOHN A. MACLELLAN
Seaforth Highlanders

The musical score is written for a single melodic line in 6/8 time. It consists of ten staves of music. The notation includes eighth and sixteenth notes, rests, and repeat signs. There are two first endings, marked with a '1' above the staff, and two second endings, marked with a '2' above the staff. The music is a march, characterized by its rhythmic pattern and the use of repeat signs to indicate sections to be played multiple times.

152. LOCHIEL'S AWAY TO FRANCE



153. LIEUTENANT COLONEL A. P. C. HANNAY, M.C.

PIPE MAJOR W. YOUNG
The Queen's Own Cameron Highlanders



continued on page 113

LIEUTENANT COLONEL A. P. C. HANNAY, M.C. (cont.)

This musical score is for a march titled "Lieutenant Colonel A. P. C. Hannay, M.C." and is a continuation of a previous piece. It is written for a single melodic line in treble clef, featuring a key signature of one sharp (F#) and a 2/4 time signature. The score consists of eight staves of music, organized into four systems of two staves each. The first system begins with a repeat sign and a first ending bracket. The second system continues the melody. The third system includes a second ending bracket. The fourth system concludes with a final double bar line. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests, and is accented with slurs and phrasing marks.

154. LORD PANMURE

PIPE MAJOR J. PATON
79th Cameron Highlanders

155. LIEUTENANT COLONEL E. MAITLAND - MAKGILL - CRICHTON, O.B.E.

SERGEANT MASSEY
Liverpool Scottish

LIEUTENANT COLONEL E. MAITLAND - MAKGILL - CRICHTON, O.B.E. (cont.)

This musical score is for a march by Lieutenant Colonel E. Maitland - Makgill - Crichton, O.B.E. The score is written for a single melodic line on a treble clef staff. It begins with a repeat sign and a key signature of one sharp (F#). The music is in 2/4 time, as indicated by the note values and the overall tempo of the piece. The score consists of eight staves of music, with the first staff starting with a repeat sign and the subsequent staves containing the main melody. The melody is characterized by a series of eighth and sixteenth notes, creating a lively and rhythmic feel. The score is divided into two main sections, each marked with a '1' and a '2' at the beginning of the staff. The first section (staves 1-4) and the second section (staves 5-8) both end with a double bar line and repeat dots, indicating that the music is to be repeated. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, all carefully placed to create a clear and readable score.

156. MACDONALD OF THE ISLES

The musical score for 'Macdonald of the Isles' is presented on six staves. The key signature is one flat (B-flat) and the time signature is 6/8. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. It features repeat signs with first and second endings. The first ending is marked with a '1' and the second ending with a '2'. The score concludes with a final measure marked with a '3'.

continued on page 117

MACDONALD OF THE ISLES (cont.)



157. MACKENZIE OF GAIRLOCH



158. MACKENZIE'S FAREWELL TO SUTHERLAND

J. B. MACKENZIE

159. MACKAY'S FAREWELL TO THE 7^{1st}*continued on page 119*

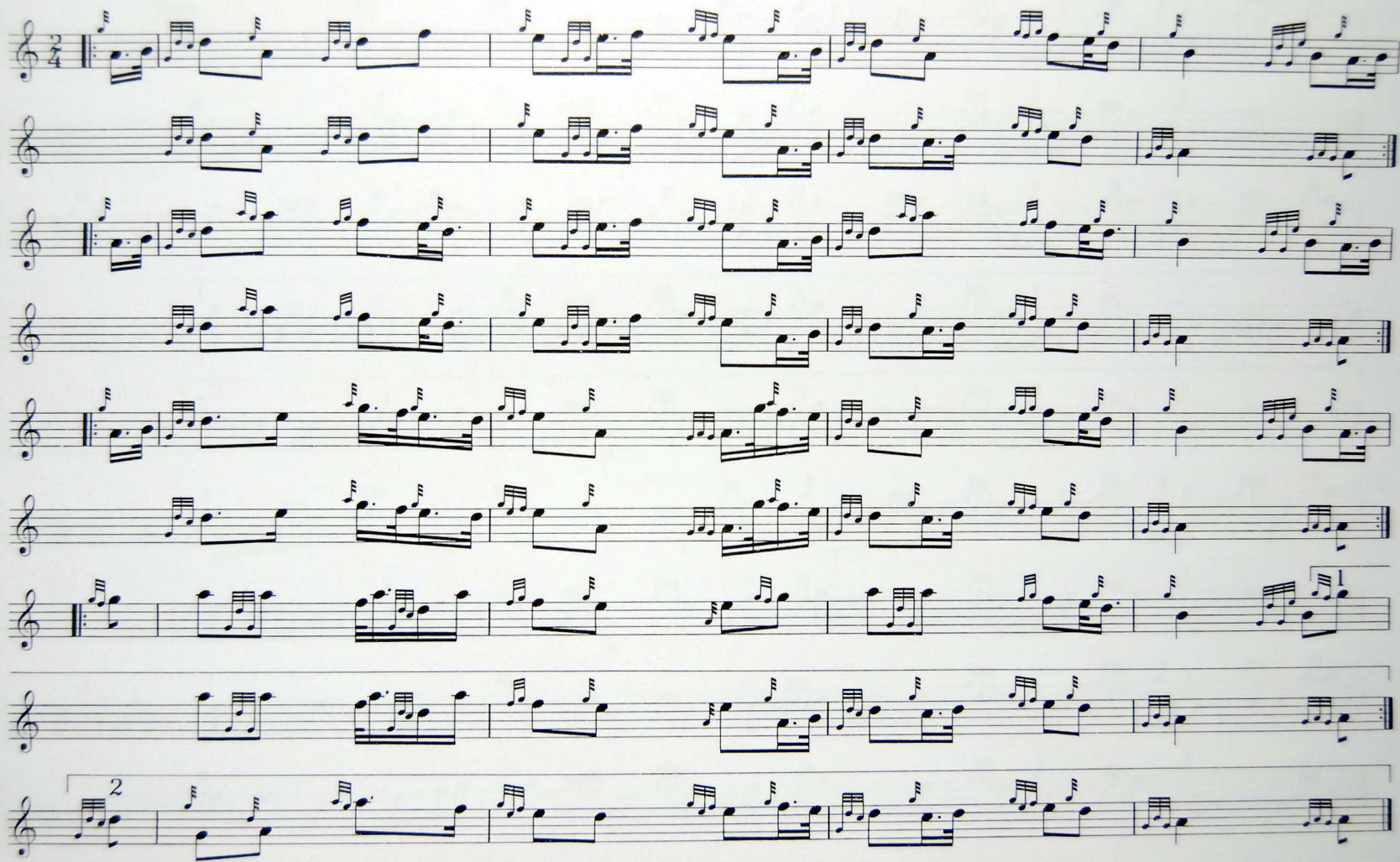
MACKAY'S FAREWELL TO THE 71st (cont.)

First system of music for 'MACKAY'S FAREWELL TO THE 71st (cont.)'. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a series of eighth and sixteenth notes, with a first ending bracket labeled '1' at the end. The second staff continues the melody. The third staff begins with a second ending bracket labeled '2' and concludes the piece with a double bar line.

160. MACLEOD'S MARCH

Second system of music for '160. MACLEOD'S MARCH'. It consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is characterized by frequent sixteenth-note patterns. The second staff continues the melody. The third staff begins with a repeat sign. The fourth staff continues the melody. The fifth staff begins with a second ending bracket labeled '2' and concludes the piece with a double bar line.

161. MACPHERSON'S LAMENT



162. THE MAIDS OF KINTAIL

The musical score for 'The Maids of Kintail' is written for a single melodic line on a grand staff (treble clef). The time signature is 6/8. The piece begins with a repeat sign. The first ending is marked with a '1' and the second ending with a '2'. The music consists of a series of eighth and sixteenth notes, creating a lively, rhythmic melody. The score is arranged in eight staves, with the first ending on the fourth staff and the second ending on the fifth staff. The piece concludes with a final repeat sign on the eighth staff.

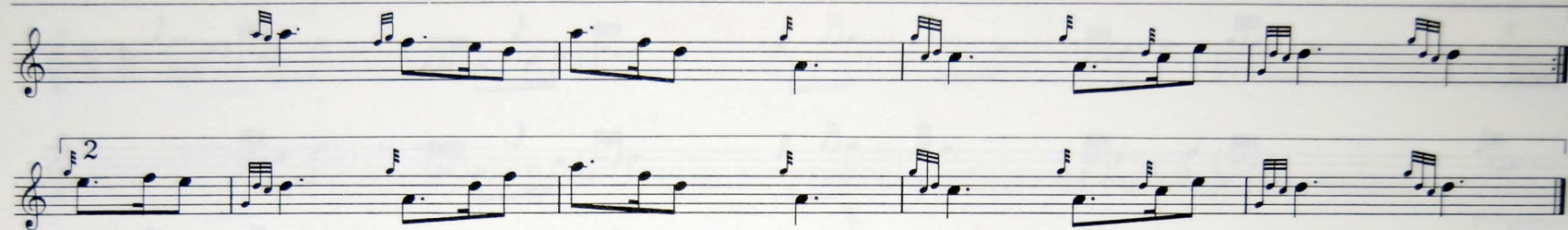
163. MAJOR JOHN MACLENNAN, GORDON HIGHLANDERS

PIPE MAJOR G. S. MACLENNAN
Gordon Highlanders

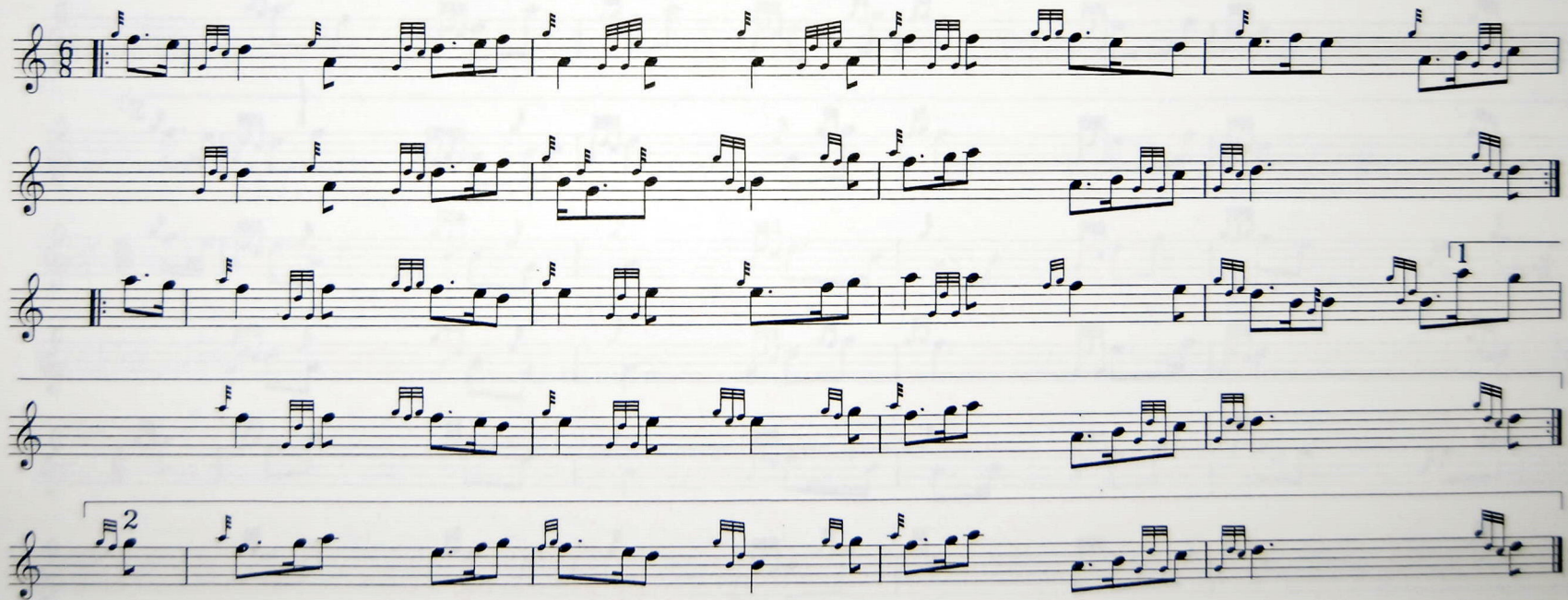
The musical score is written for a single melodic line in 6/8 time. It consists of eight staves of music. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, often beamed together. There are several repeat signs (double bar lines with dots) and first/second endings marked with '1' and '2'. The key signature is one flat (B-flat), and the time signature is 6/8. The score is arranged in a single system across eight staves.

continued on page 123

MAJOR JOHN MACLENNAN, GORDON HIGHLANDERS (*cont.*)



164. THE MIDLOTHIAN PIPE BAND



165. MAJOR NORMAN ORR EWING

PIPE MAJOR W. ROSS, M.B.E.
Scots Guards

This musical score is written for a single melodic line in 2/4 time. It consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are repeat signs at the beginning of the first staff and at the end of the third staff. A first ending bracket labeled '1' is located at the end of the third staff, and a second ending bracket labeled '2' is at the beginning of the fifth staff. The music is presented in a clear, professional layout with a key signature of one sharp (F#) and a common time signature of 2/4.

166. MARCH TO THE BATTLEFIELD



167. MASTER MICHAEL MARTIN

PIPE MAJOR DONALD MACLEOD
Queen's Own Highlanders

The musical score is written for a pipe band in 2/4 time. It consists of eight staves. The first staff begins with a repeat sign and a first ending bracket labeled '1' at the end. The second staff continues the melody. The third staff also begins with a repeat sign and ends with a first ending bracket labeled '1'. The fourth staff continues the melody. The fifth staff begins with a second ending bracket labeled '2'. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff begins with a repeat sign and ends with a first ending bracket labeled '1'. The music is composed of eighth and sixteenth notes, with some rests and dynamic markings.

continued on page 127

MASTER MICHAEL MARTIN (cont.)



168. MRS. MACLEOD OF RAASAY



169. THE MEETING OF THE WATERS

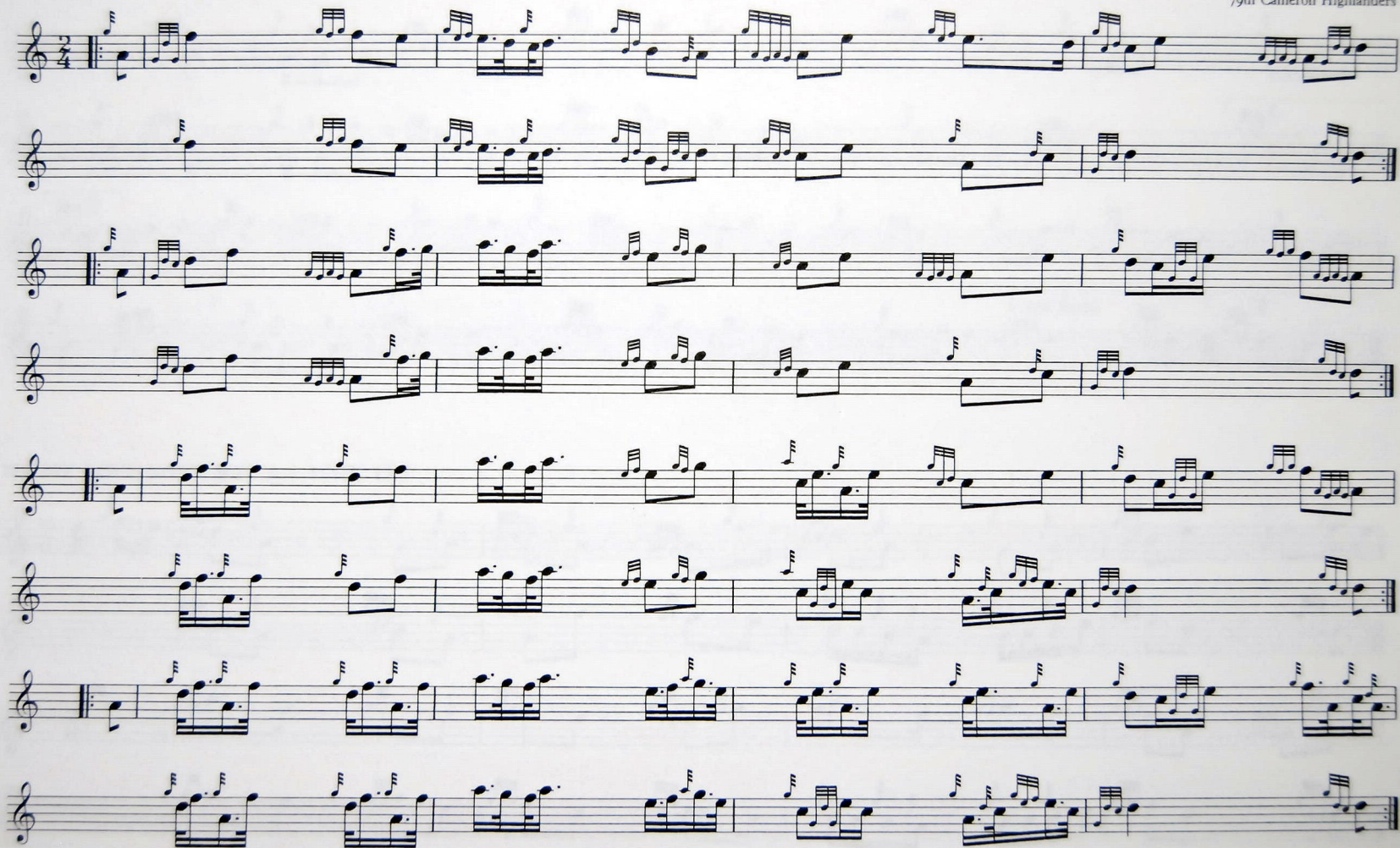


170. MISS DELICIA CHISHOLM

WM. MACDONALD
The Queen's Own Cameron Highlanders

The musical score for 'Miss Delicia Chisholm' is presented in eight staves, organized into four pairs. Each staff begins with a treble clef and a 2/4 time signature. The first staff of each pair includes a repeat sign (double bar line with two dots). The music is written in a single melodic line, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The key signature is one flat (B-flat major or D minor). The score concludes with a final double bar line and repeat dots at the end of the eighth staff.

171. MURRAY'S WELCOME TO THE 79th.

DUNCAN CAMPBELL
79th Cameron Highlanders

172. THE MUCKIN' O' GEORDIE'S BYRE

172. THE MUCKIN' O' GEORDIE'S BYRE

This musical score is for a march in 6/8 time. It consists of four staves. The first staff begins with a repeat sign and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes. The second staff continues the melody and includes a first ending bracket labeled '1'. The third staff includes a second ending bracket labeled '2'. The fourth staff concludes the piece with a first ending bracket labeled '1 and finish' and a second ending bracket labeled '2'.

173. MY LOVE SHE'S BUT A LASSIE YET

173. MY LOVE SHE'S BUT A LASSIE YET

This musical score is for a march in 2/4 time. It consists of four staves. The first staff begins with a repeat sign and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes. The second staff continues the melody. The third staff includes a repeat sign. The fourth staff concludes the piece.

174. MY NATIVE HIGHLAND HOME



175. THE NEW YEAR'S GIFT

A. MACKELLAR
78th Seaforth Highlanders



176. THE OLD RUSTIC BRIDGE



This tune may be played in slow time

177. PIPE MAJOR WILLIAM ROSS'S FAREWELL TO THE SCOTS GUARDS



178. THE PIPER'S CAVE

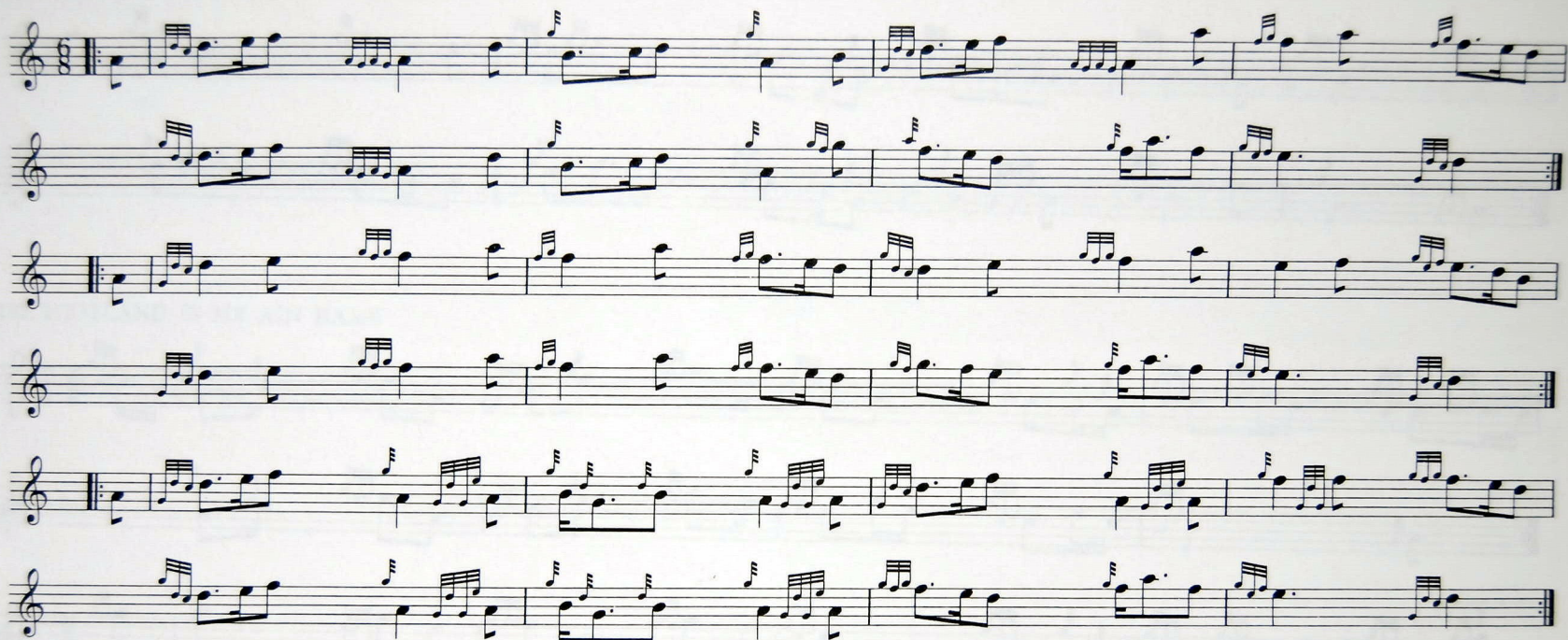
PIPE MAJOR J. SUTHERLAND
Seaforth Highlanders

179. THE PORTREE MEN

PIPE MAJOR R. MACKENZIE
78th Seaforth Highlanders

The musical score for 'The Portree Men' is written for a single melodic line in 2/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is composed of eighth and sixteenth notes, with frequent beaming. The second staff continues the melody. The third staff includes a first ending bracket labeled '1' at the end. The fourth staff continues the melody. The fifth staff includes a second ending bracket labeled '2' at the beginning. The sixth staff continues the melody. The seventh staff concludes the piece with a double bar line. The notation is clear and professional, typical of a published musical score.

180. THE QUAKER'S WIFE



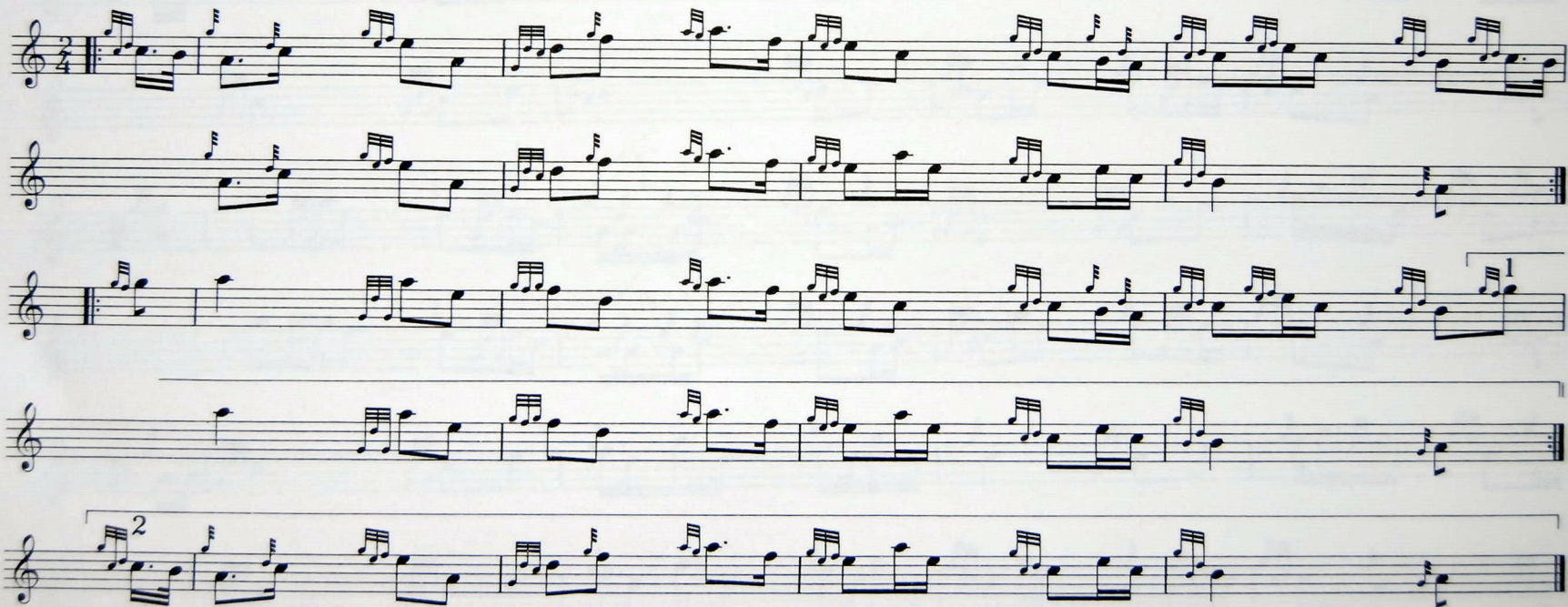
181. ROY OF THE GLEN

*continued on page 137*

ROY OF THE GLEN (cont.)



182. SCOTLAND IS MY AIN HAME



183. THE SIEGE OF DELHI



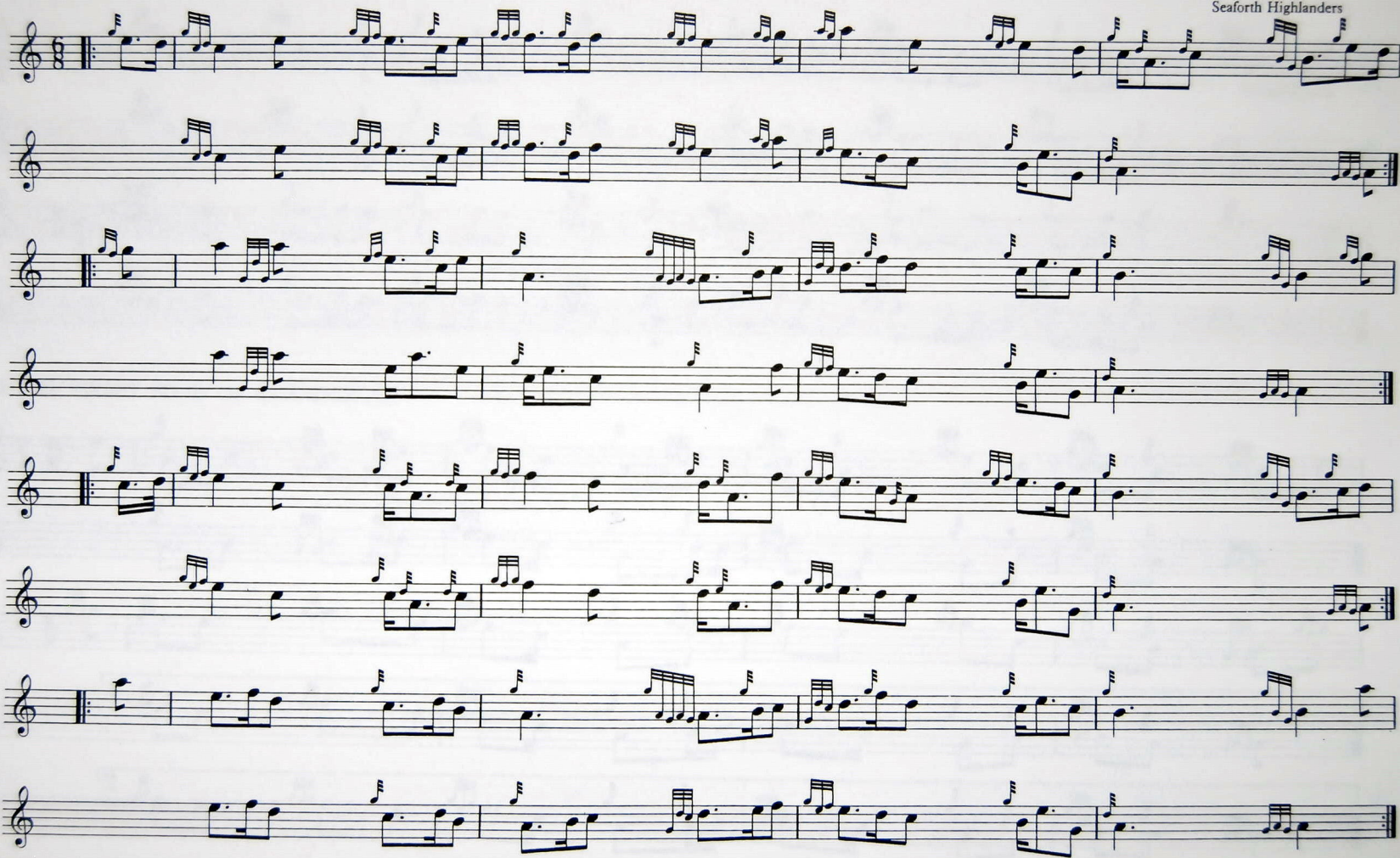
184. SCOTLAND'S GALLANT SOLDIERS



185. THE SMITHS A GALLANT FIREMAN



186. SIR COLIN MACKENZIE

PIPE MAJOR D. R. MACLENNAN
Seaforth Highlanders

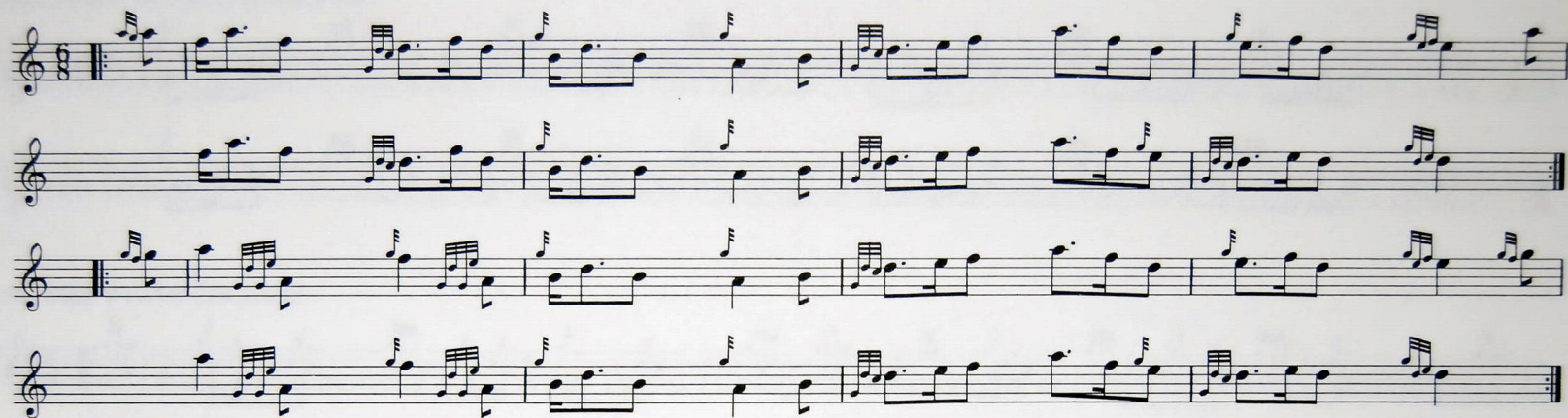
187. THE STEAM BOAT



188. THE SWEET MAID OF GLENDARUEL



189. THE TOP OF BEN LOMOND



190. THE THIEF OF LOCHABER

*continued on page 143*

THE THIEF OF LOCHABER (*cont.*)

191. THE WHITE COCKADE



192. THE WEE MAN AT THE LOOM

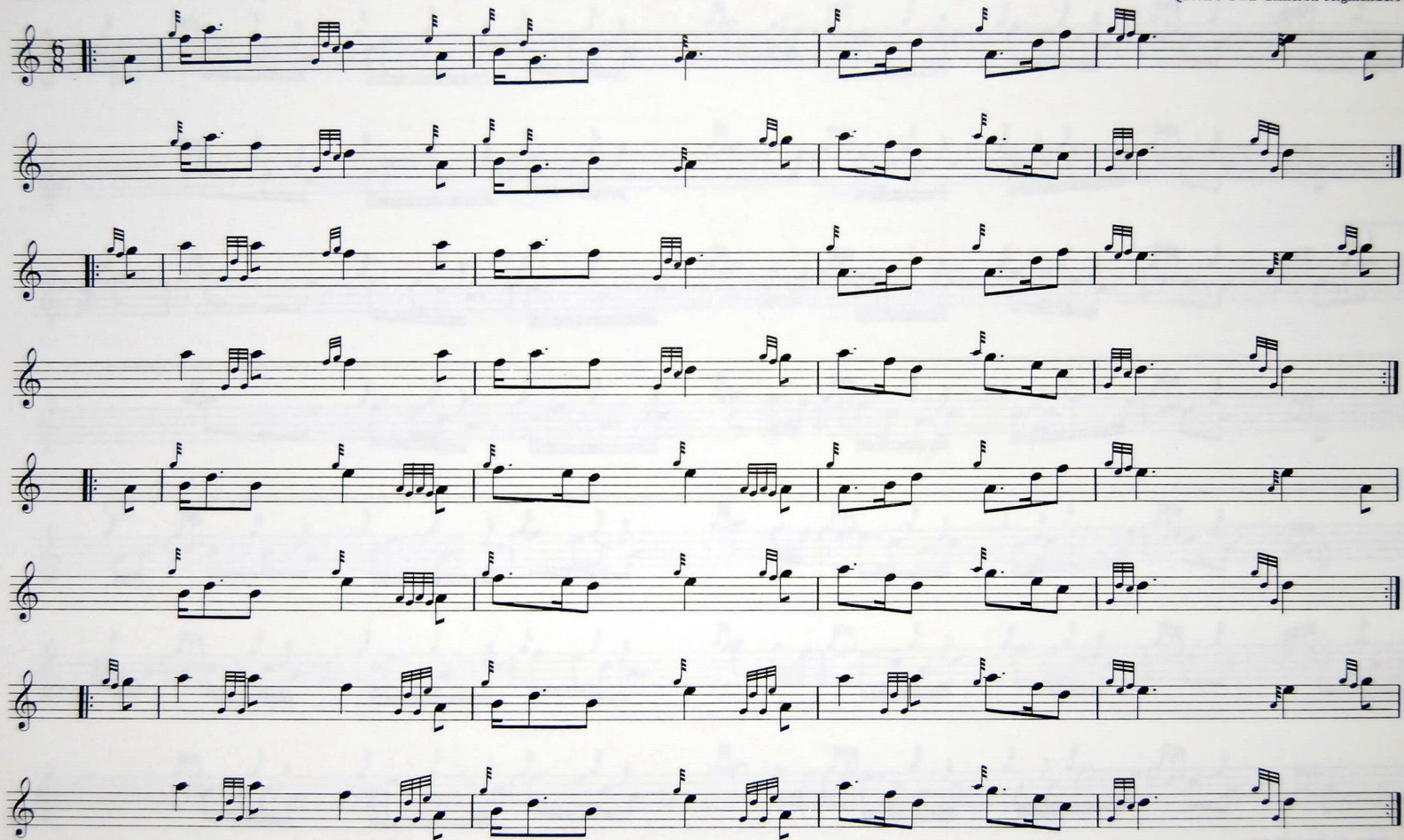


193. WITHIN A MILE O' EDINBURGH TOON



194. WITH WELLESLEY'S RIFLES AT KEREN

CORPORAL E. KEARNEY
Queen's Own Cameron Highlanders



195. 1st BATTALION THE QUEEN'S OWN CAMERON HIGHLANDERS' WELCOME TO EDINBURGH

J. SUTHERLAND
The Queen's Own Cameron Highlanders*continued on page 147*

1ST BATTALION THE QUEEN'S OWN CAMERON HIGHLANDERS' WELCOME TO EDINBURGH (*cont.*)

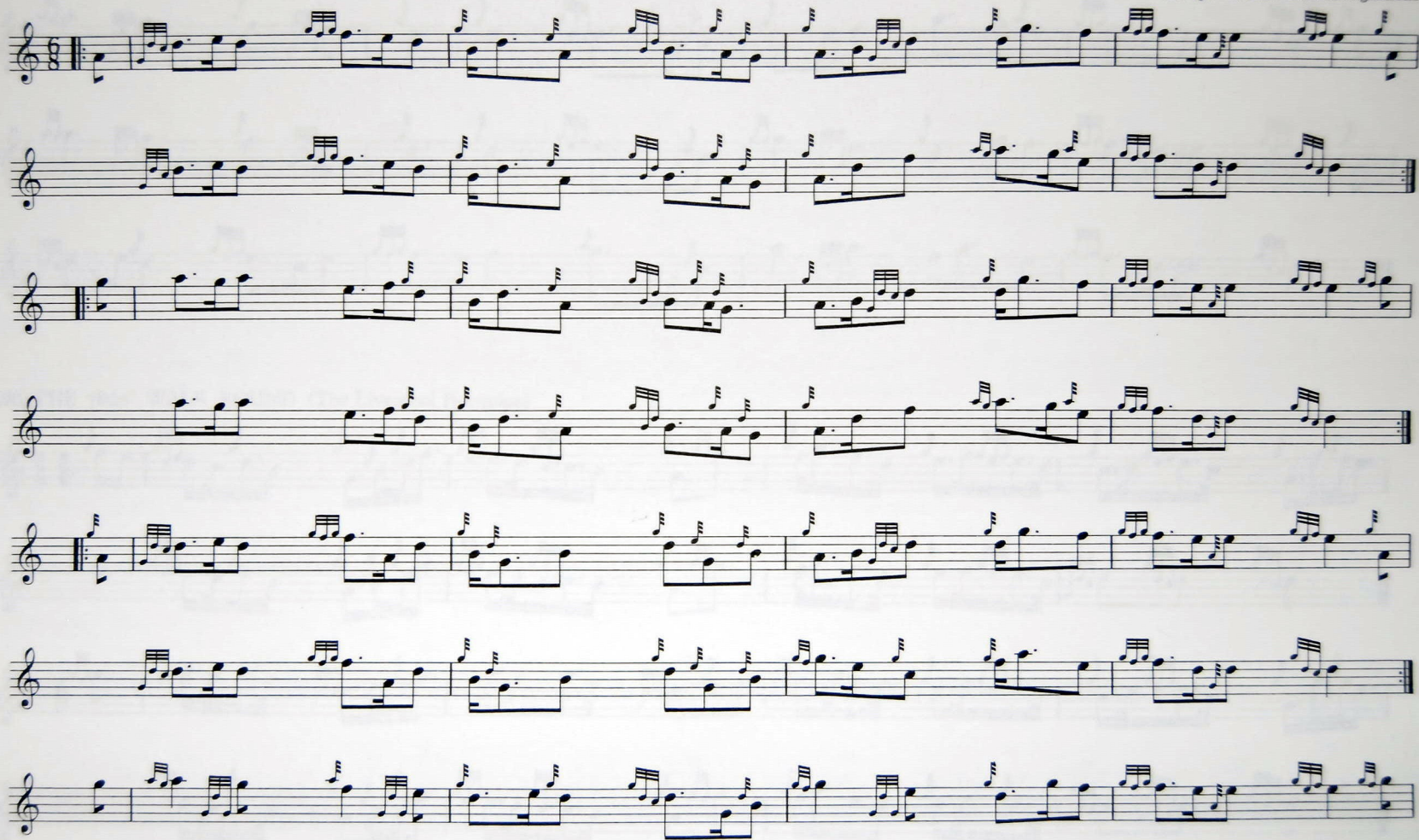


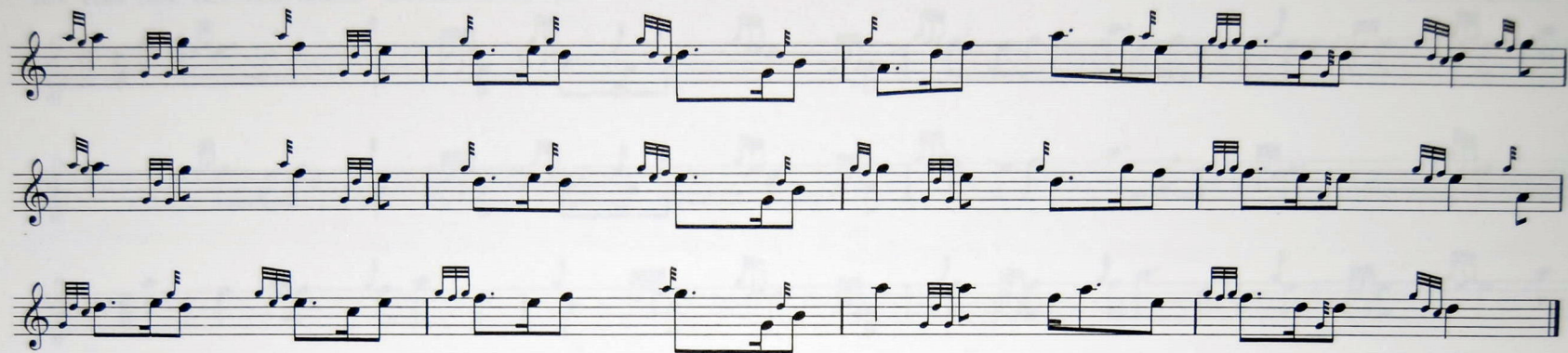
196. THE 72nd HIGHLANDERS' FAREWELL TO ABERDEEN

N. MATHIESON
72nd Duke of Albany's Own Highlanders



197. 2nd BATTALION THE QUEEN'S OWN CAMERON HIGHLANDERS' FAREWELL TO SALONIKA

CORPORAL J. GILLAN
The Queen's Own Cameron Highlanders*continued on page 149*

2nd BATTALION THE QUEEN'S OWN CAMERON HIGHLANDERS' FAREWELL TO SALONIKA (*cont.*)

198. THE 78ths' WALK ROUND (The Liverpool Hornpipe)



199. THE 72nd HIGHLANDERS' GATHERING, 1901

PIPE MAJOR W. TAYLOR
Seaforth Highlanders

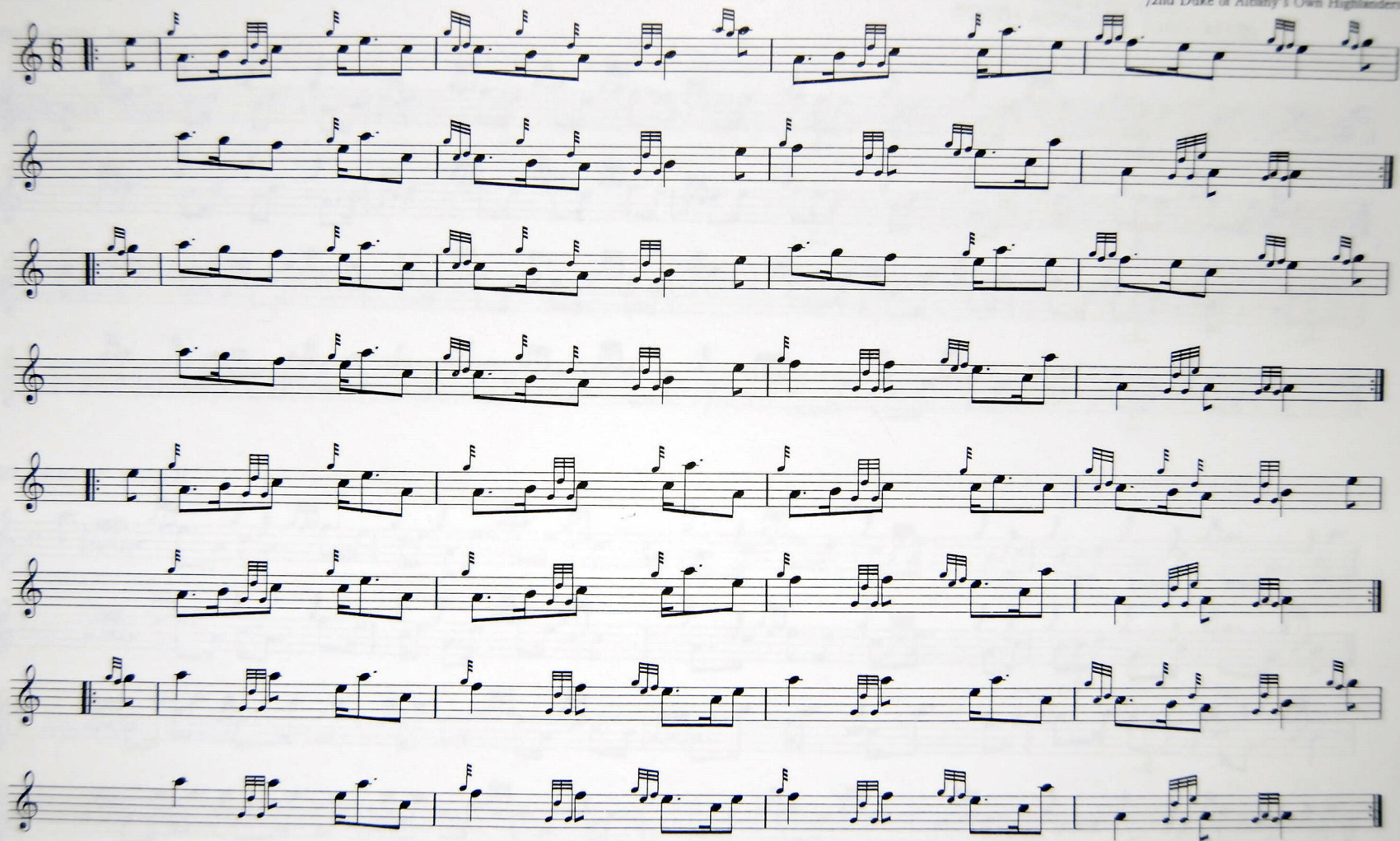
200. THE 78th HIGHLANDERS' FAREWELL TO FORT GEORGE

*continued on page 151*

THE 78th HIGHLANDERS' FAREWELL TO FORT GEORGE (cont.)



201. THE 72nd HIGHLANDERS' FAREWELL TO EDINBURGH

PIPE MAJOR J. MACDONALD
72nd Duke of Albany's Own Highlanders

STRATHSPEYS

PIPE MAJOR SANDY HAIN
Reedmaker
4661 Lisa Lane
NORTH ROYALTON, OHIO 44133

153

202. ASPEN BANK



203. BRIG O' PERTH



204. THE BACK OF THE CHANGE HOUSE

ROBERT WALKER



205. BALMORAL CASTLE

ANGUS MACKAY



206. BRECHIN CASTLE



PIPE MAJOR J. PATON
79th Cameron Highlanders

207. BECAUSE HE WAS A BONNIE LAD



208. BRAHAN CASTLE

D. CAMERON



209. CAPTAIN HORN



210. CAPTAIN JACK MURRAY



211. CUTTY'S WEDDING



212. THE DEVIL'S IN THE KITCHEN



213. THE DUKE OF GORDON'S BIRTHDAY

MARSHALL



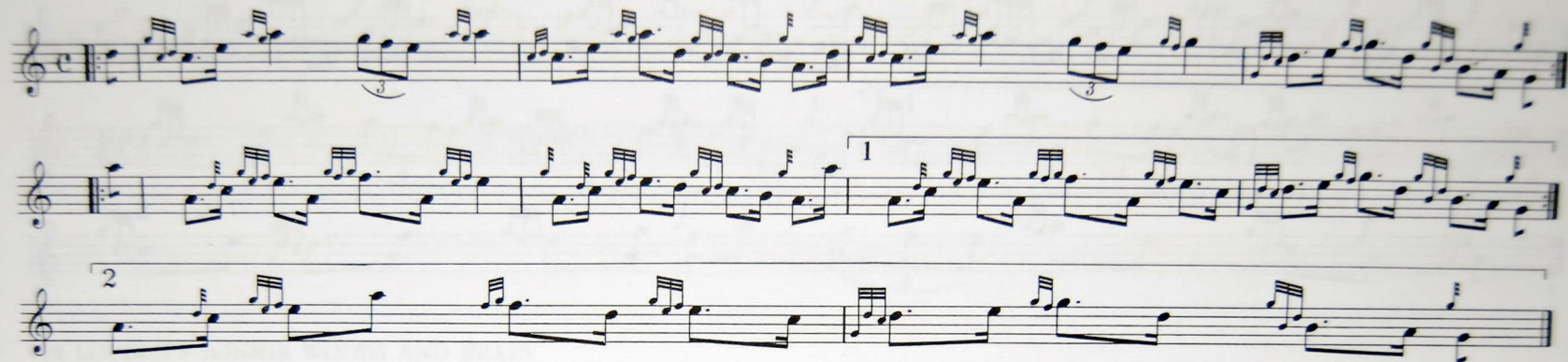
214. THE HIGHLAND SOCIETY OF LONDON



215. THE HIGHLANDS OF BANFFSHIRE



216. LADY MACKENZIE OF FAIRBURN



217. LADY MADELINE SINCLAIR



218. LORD BLANTYRE

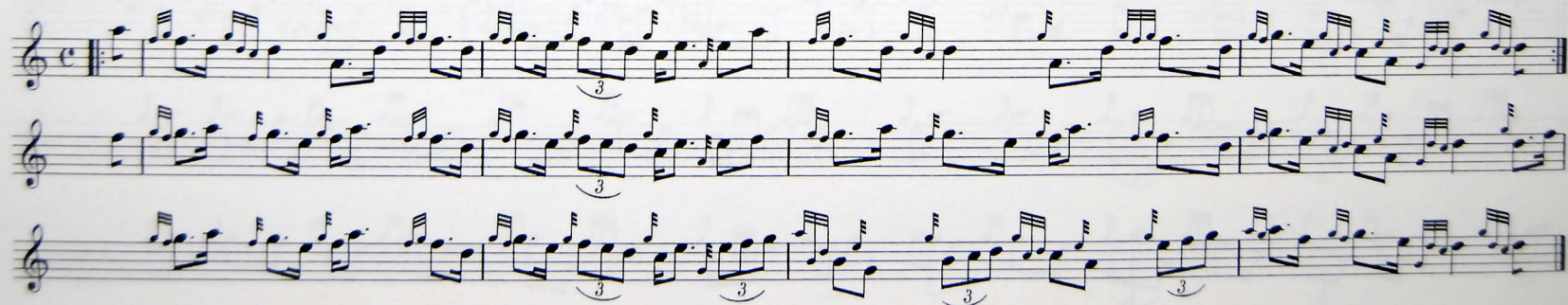
NATH GOW



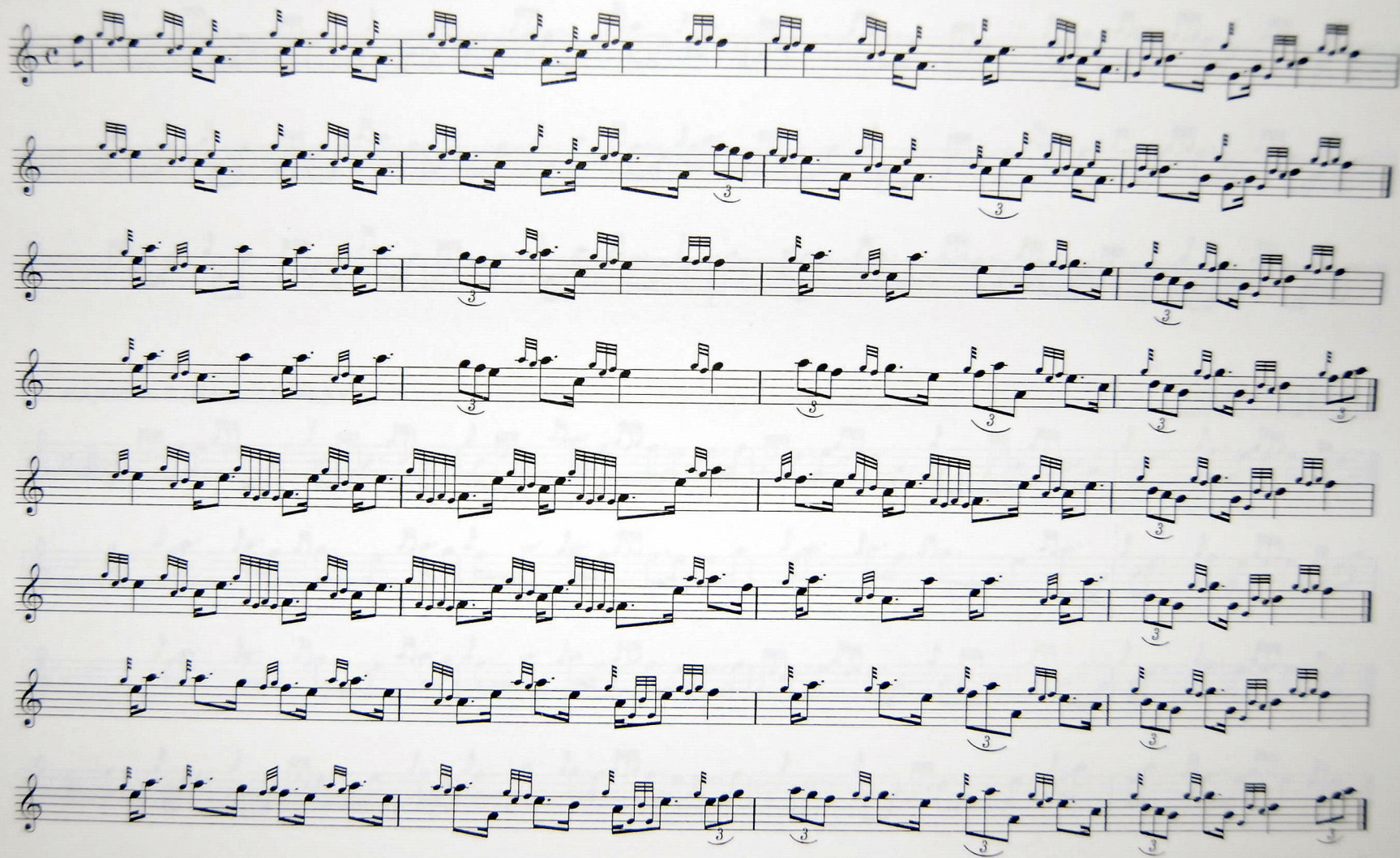
219. LOUDEN'S BONNIE WOODS AND BRAES



220 McPHEDRAN'S STRATHSPEY



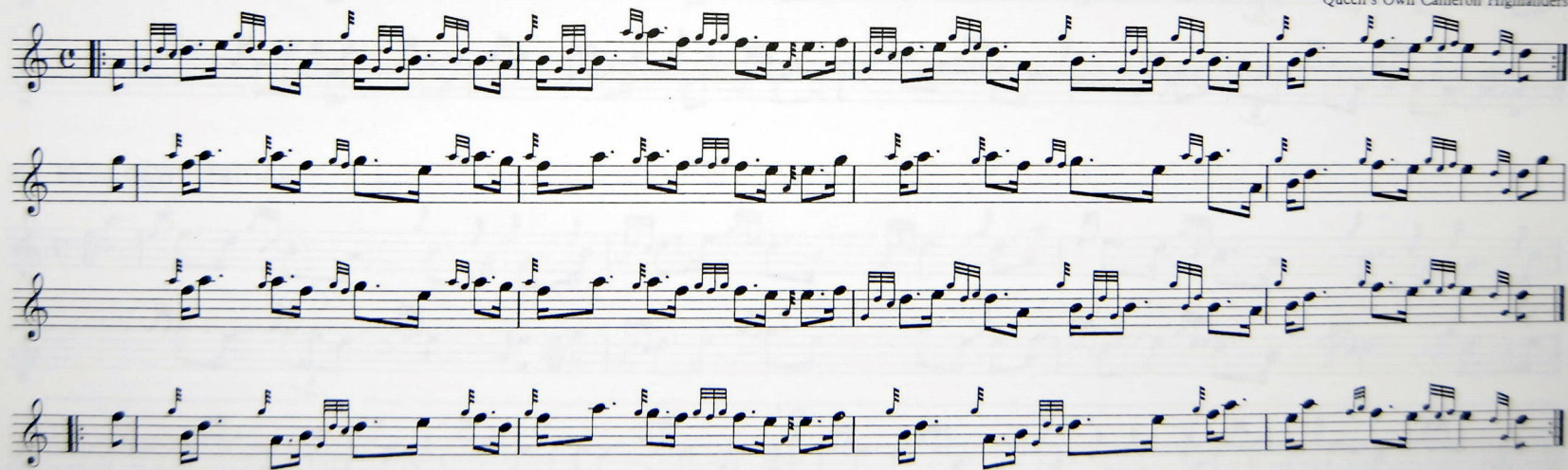
221. MAGGIE CAMERON



222. THE MARKET PLACE OF INVERNESS



223. MAJOR A. F. MACGILLIVRAY

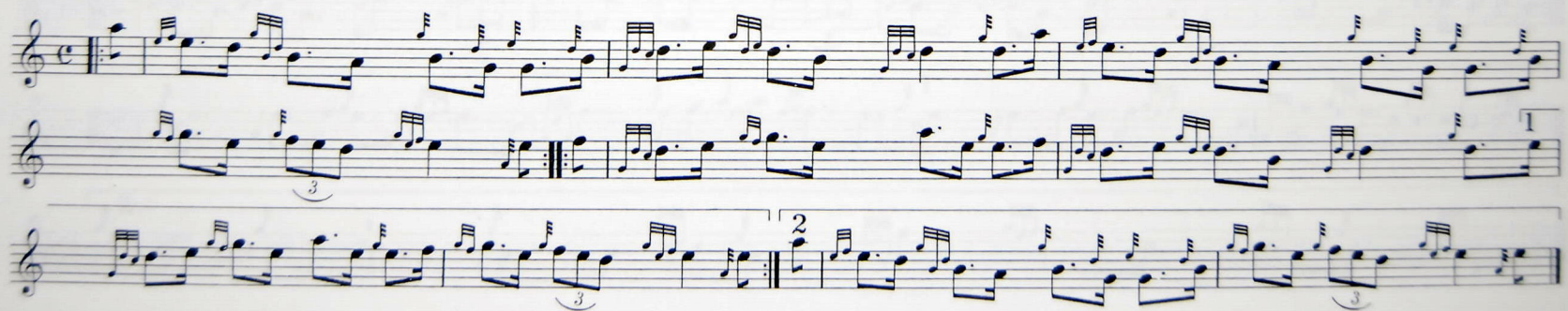
PIPE MAJOR W. YOUNG
Queen's Own Cameron Highlanders

MAJOR A. F. MACGILLIVRAY (*cont.*)

224. MISS DRUMMOND OF PERTH



225. MUNLOCHY BRIDGE



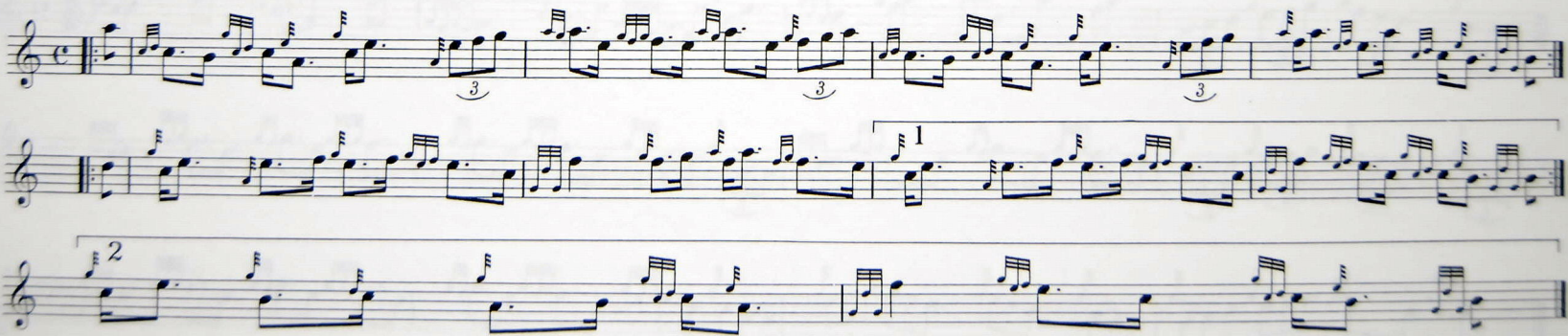
226. O'ER THE BOWS TO BALLINDALLOCH



227. O'ER THE MOOR AMONG THE HEATHER



228. THE ROTHIEMURCHUS RANT



229. SANDY KING'S BREEKS



230. STIRLING CASTLE



231. THICK LIES THE MIST ON YONDER HILL



232. WHEN YOU GO TO THE HILL, TAKE YOUR GUN



REELS

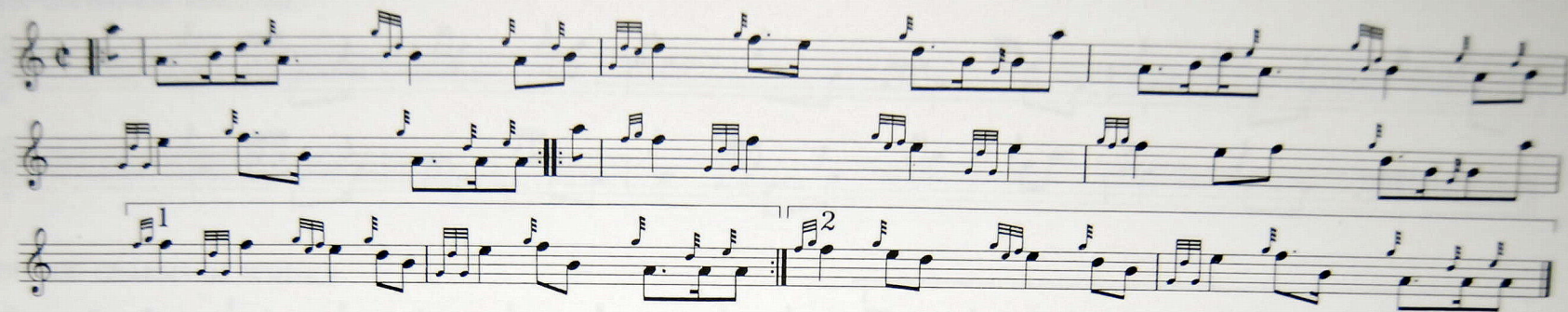
233. THE APPLE TREE



234. THE ALE IS DEAR



235. THE BALL THAT WAS IN OBAN



236. THE BONNIE BLACK HAIRE LADDIE



237. THE CAITHNESS REEL



A. CAMERON Jr.

THE CAITHNESS REEL (cont.)



238. THE CHARMS OF WHISKY



239. THE CHRISTMAS CAROUSAL



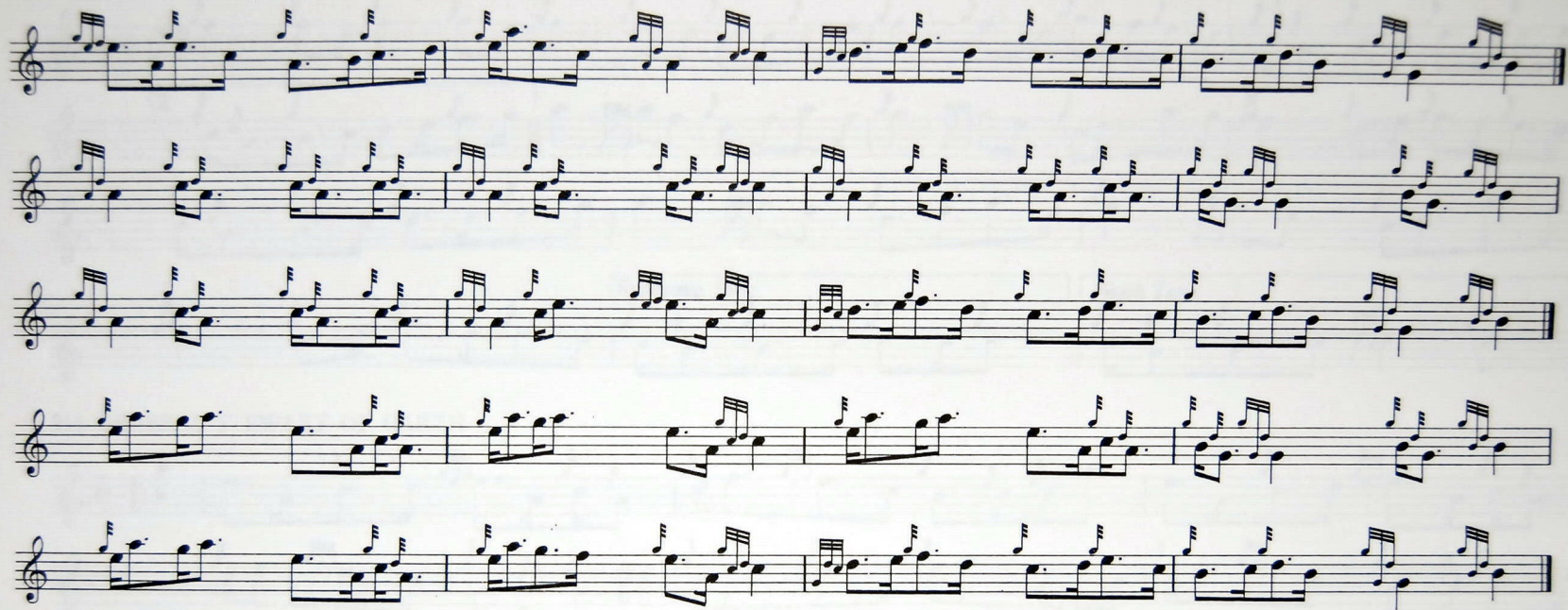
240. THE DEIL AMONG THE TAILORS



241. DUNTROON CASTLE



DUNTROON CASTLE (cont.)



242. EAST WOOD COTTAGE



243. THE FAIRY DANCE

Musical score for 'The Fairy Dance', a reel in C major. The score consists of four staves. The first staff begins with a double bar line and a repeat sign. The second staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third staff continues the melody. The fourth staff contains two sections: 'Repeating Tune' and 'Finish Tune', each with its own bracket. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C).

244. GENERAL STEWART OF GARTH

Musical score for 'General Stewart of Garth', a reel in C major. The score consists of three staves. The first staff begins with a double bar line and a repeat sign. The second staff continues the melody. The third staff has two sections: '1' and '2', each with its own bracket. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C).

245. THE HIGHWAY TO LINTON

Musical score for 'The Highway to Linton', a reel in C major. The score consists of two staves. Both staves begin with a double bar line and a repeat sign. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C).

246. JENNY DANG THE WEAVER



247. JOCK WILSON'S BALL



248. JOHN MACKENZIE



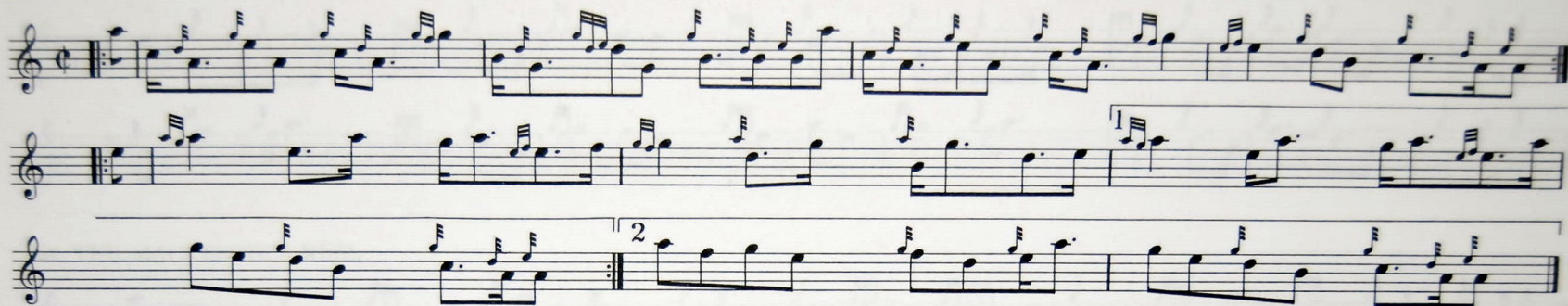
249. THE KILT IS MY DELIGHT



250. THE LADS OF MULL



251. LADY SEAFORTH



252. LOCH TAY SIDE



253. LORD JAMES MURRAY



254. MACKAY'S REEL

C. MACKAY
92nd Gordon Highlanders

255. THE MACKENZIE'S REEL



256. MISS GIRDLE



257. MARION AND DONALD



258. THE MASON'S APRON



259. MRS. MACLEOD OF RAASAY



260. MUNGO CAMPBELL



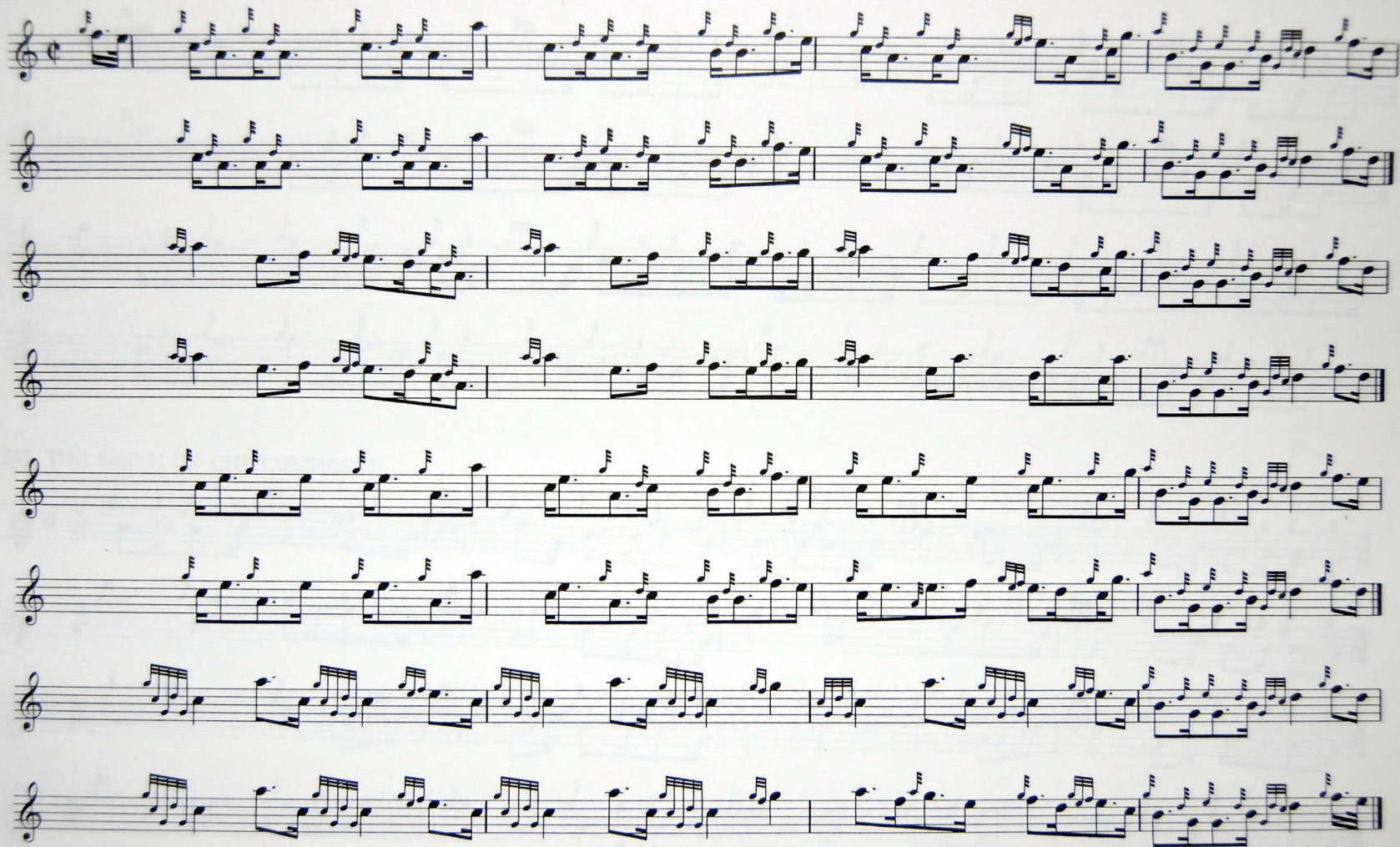
261. THE PIPER AND THE DAIRYMAID



262. THE PIPER OF DRUMMOND



263 SANDY CAMERON



264. SANDY DUFF



265. THE SMITH OF CHILLIECHASSIE



266. SLEEPY MAGGIE



267. TAIL TODDLE



268. THE THREE GIRLS OF PORTREE



269. SPEED THE PLOUGH



270. WILLIE MURRAY



PIOBAIREACHD

271. "CABAR FEIDH GU BRATH"

PIPE MAJOR DONALD MACLEOD

URLAR



VAR. I.

*continued on page 185*

"CABAR FEIDH GU BRATH" (cont.)

TAORLUATH

TAORLUATH

Three staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes. Above the notes, fingerings are indicated: 'T' for thumb, 'S' for second finger, and 'D' for third finger. Brackets group some notes, and slurs are used for phrasing. The first staff has a repeat sign at the beginning. The second and third staves continue the melody with similar fingering patterns.

CRUNLUATH

CRUNLUATH

Three staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes. Above the notes, fingerings are indicated: 'C' for thumb, 'S' for second finger, and 'D' for third finger. Brackets group some notes, and slurs are used for phrasing. The first staff has a repeat sign at the beginning. The second and third staves continue the melody with similar fingering patterns.

ABBREVIATIONS USED

ABBREVIATIONS USED

Two staves of music. The first staff shows a treble clef and a key signature of one sharp (F#). The second staff shows a treble clef and a key signature of one sharp (F#). The notation includes a repeat sign and a key signature change.

272. SALUTE TO THE QUEEN'S OWN HIGHLANDERS

PIPE MAJOR J. A. MACLELLAN

I. URLAR

1

2

3

Musical notation for I. URLAR, a three-staff pipe tune in C major. The notation includes various musical symbols such as notes, rests, and accidentals, with some notes marked with a '2' indicating a second ending or a specific fingering.

II. VAR. I. SINGLING

1

2

3

Musical notation for II. VAR. I. SINGLING, a three-staff pipe tune in C major. The notation is dense, featuring many sixteenth notes and rests, with some notes marked with a '2'.

III. VAR. I. DOUBLING

1

2

Musical notation for III. VAR. I. DOUBLING, a two-staff pipe tune in C major. The notation is dense, featuring many sixteenth notes and rests, with some notes marked with a '2'.

continued on page 187

Handwritten musical notation for the first staff of the song 'The Rose Tree'. The staff is on a five-line system with a treble clef. The melody is written in a simple, folk-like style with eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The notation is in blue ink on aged paper.

[illegible]

Written

Played

The image shows a musical score with two staves. The top staff, labeled 'Written', contains a sequence of notes with various markings above them: a wavy line, a wavy line, a '2', a 'T', a 'T', a 'T', a wavy line, and a 'C'. The bottom staff, labeled 'Played', contains a sequence of notes with various markings below them: a 'T', a 'T', a 'T', a 'C', and a 'C'. The notes are written in a style that suggests a specific musical notation system, possibly a simplified or shorthand notation.