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## **Monthly Meetings and Covid-19**

When the Covid-19 pandemic required the whole world to be locked down in their homes, beginning in early March 2020, the fiddle club's monthly meetings started taking place online via Zoom. The club offered half-price memberships and people from all over the United States, Canada and beyond joined to attend the Monthly (Sunday) and new Monday workshops (see page 14).

## Set – Strathspey & Reels in Am

*Aird Ranters*, by Fred Morrison - PIPE STRATHSPEY F.M. Coll.

Arr. B.M.C.O. 5/12

Am G Am Em7 Am G F - Em7 - Am

Am - G - Am Em7 Am Am - G - F Em7 Am

*Aird Ranters (as a reel)*, by Fred Morrison - PIPE REEL F.M. Coll. of Glasgow Sessions

Arr. B.M.C.O. 5/12

Am G Am Em7 Am F Em7 Am

Am Am Em7 A F Em7 Am

*Islay Rant*, by Charlie McKerron - REEL\* APB Monday Night Band

Arr. B.M.C.O. 5/19

Am Am D7 G G Em7 Am

Am D7 G Em7 Am Am Am D7

G G Em7 A A - Bm - A (C#) A - D - Em7 (C#) Em7 Am

## Two More Session Reels

The Shetland Fiddler, attr. Donald Shaw Ramsay - REEL\* Glasgow Assembly, Edcath 1

Arr. B. McO. 4/83

D D Em7 A7 D

D D A7 D A7 D

A7 E7 A7 D Bm A7 D A7 D

Miss Mary Mac Donald - REEL L. Risk, SFSF, Gow

Arr. B. McO. 6/01

Gm F Gm Gm F Dm Gm

Gm F Gm F Dm Gm

### The Dandy

Crystal Clear, 2000

jig

236.

D D Emin G D *tr* A7 D A J.H.

D G D G D D A D A

G D A A7 D A7 D G D G D

© Fiddlesticks Music Publishing, SOCAN  
from Jerry Holland's Book 1

### The New Brig O' Dee — (*The Forth Brig*)

Master Capa Breton Fiddler 1992

reel

88.

D G C D C D Scottish

D G C D C D

D G C Amin *tr* C *tr* C D

recorded by Troy MacGillivray

from Jerry Holland's Book 1

### Mrs. Grant of Lagan

*As taught by Natalie Haas, BSFC workshop Jan 5, 2020*

Musical score for Mrs. Grant of Lagan, featuring four staves of music in G major and 4/4 time. The score includes various chords (G, Am, F, E, D) and rhythmic patterns such as triplets and sixteenth-note runs. The first staff has chords G, Am, Am, G, Am, G, F, E, Am. The second staff has G, Am, Am, G, Am, G, F, E, Am. The third staff has Am, G, Am, Am, G, Am. The fourth staff has D, E, F, G. The piece concludes with a double bar line.

Transcribed by Lance Ramshaw

### March of the Mín Na Toitean Bull

*Irish Trad.  
As taught by Natalie Haas BSFC workshop Jan 5, 2020*

Musical score for March of the Mín Na Toitean Bull, featuring four staves of music in G major and 4/4 time. The score includes various rhythmic patterns such as eighth-note runs and triplets. The first staff is a simple eighth-note melody. The second and fourth staves include first and second endings. The piece concludes with a double bar line.

Transcribed by Margaret Lepley

**Jenna Moynihan**  
**Monthly Meeting Workshops**  
**February 2, 2020**

The Favorite Dram (Ho Ro Mo Bhobain an Dram)

*trad*  
*as taught by Jenna Moynihan, BSFC Feb 2, 2020*

Musical notation for 'The Favorite Dram' in treble clef, key of D major, and 3/8 time. The piece consists of five staves of music. The first staff begins with a repeat sign. The melody is characterized by eighth and sixteenth notes, with some slurs and accents. The second and third staves feature more complex rhythmic patterns with slurs and accents. The fourth and fifth staves continue the melodic line with various note values and rests.

Transcribed by Margaret Lepley

Hard to the Bone (or Black at the Bone/Dubh aig 'Chreabh)

*old, other variants in Highland Collections*  
*as taught by Jenna Moynihan, BSFC Feb 2, 2020*

Musical notation for 'Hard to the Bone' in treble clef, key of D major, and 4/4 time. The piece consists of four staves of music. The first staff begins with a repeat sign. The melody is characterized by eighth and sixteenth notes, with some slurs and accents. The second and third staves continue the melodic line with various note values and rests. The fourth staff concludes the piece with a final cadence.

Transcribed by Margaret Lepley



# Two Scottish Gaelic mouth music tunes

(puirt à beul)

'S Ioma Rud a Chunna Mi (Many's the Sight I Saw)

Musical notation for the first tune, 'S Ioma Rud a Chunna Mi. It consists of two staves of music in treble clef with a key signature of one sharp (F#). The first staff contains two phrases, A1 and A2, each enclosed in a rectangular box. The second staff contains two phrases, B1 and B2, also enclosed in rectangular boxes. The music is written in a simple, rhythmic style typical of puirt à beul.

Ruidhleadh Mo Nighean Donn

(My Brown-haired Lass Would Dance the Reel)

Musical notation for the second tune, Ruidhleadh Mo Nighean Donn. It consists of four staves of music in treble clef with a key signature of one sharp (F#). The first staff shows phrases A1 and A2 with measure numbers 1, 2, 1, and 3 below them. The second staff shows phrase A1 (measures 1, 2) and phrase A-end (measures 4, 3). The third staff shows phrase B1 (measures 4, 2) and phrase B2 (measures 4, 3). The fourth staff shows phrase B1 (measures 4, 2) and phrase B-end (measures 1, 3). On the left side, there are labels 'phrases' and 'measures' with arrows pointing to the respective elements in the notation.

**The Dark Island** by Iain MacLachlan

Am Em C D G (D)  
Em D Am Em C D G  
D C G G (D) C D  
G (D) Em D Am Em C  
D G D C G

### Andy's Saltire

Amy Geddes

Musical score for 'Andy's Saltire' in G major, 3/8 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written in a single line. The second staff contains two first endings, labeled '1' and '2', which lead to different conclusions of the piece. The music features a mix of eighth and sixteenth notes, with some slurs and accents.

Source: The Session  
From Katie McNally's workshop with the Boston Scottish Fiddle Club, April 5, 2020

### Nighean Donn à Chuailein Riomaich

(Maid with the Flowing Tresses)

Musical score for 'Nighean Donn à Chuailein Riomaich' in G major, 3/8 time, marked 'Slow'. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written in a single line. The second staff contains two first endings, labeled '1' and '2', which lead to different conclusions of the piece. The music features a mix of eighth and sixteenth notes, with some slurs and accents. Handwritten guitar chords are provided below the staff: D, D, G, D, A, D, D, G, A, D, Bm, A, D, A, G, A, D.

### The Mill (O' Mill)

Play: AA B AA B

**A**

6

**B**

11

### The Witches Hill

Play: AA B AA B

Abraham Mackintosh

**A** Am G Am G E Am

5

**B** C G C G E Am

10

C G Am G E Am

# Superfly

Kevin O'Neill

The musical score for "Superfly" is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of four staves of music. The first two staves are labeled 'A' and contain measures 1 through 8. The last two staves are labeled 'B' and contain measures 9 through 16. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. There are also rests, slurs, and accents (marked with a 'V') throughout the piece. The score concludes with a double bar line and repeat dots at the end of the final staff.

*Hughie and Janet's March* (3/10)  
 Andrea Beaton 28 Jan. 2002

arr. A. Hooper

*The Nine Pint Coggie* Very Old From the Skye Collec.

arr. A. Hooper

[♩ = 121, 232, etc.]  
 [♩ = 101, 212, etc. (warble)]

(As taught by John Campbell, 2003)

*Glenora Reel* (2/2)  
 John Campbell

arr. A. Hooper

Mairi Chaimbeul  
Young Fiddlers Workshop Series, Friday - Online  
March 27, 2020

## Dhannsamaid Le Ailean (We'll Dance With Alan)

trad Scottish Gaelic

Musical notation for the first two staves of the piece. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a sequence of eighth and sixteenth notes, with a 'V' marking above the first measure. The second staff starts with a measure rest labeled '5', followed by more eighth and sixteenth notes, with 'V' markings above the first and third measures.

Source recording:

Annie Arnott // Tobar an Dualchais: <http://tobarandualchais.co.uk/en/fullrecord/3770>

Recorded versions:

Dàimh // The Hebridean Sessions - Track 2

Dual (Eamon Doorley/Julie Fowles/Muireann NicAmhlaobh/Ross Martin) // Track 1

Caperallie // At The Heart Of It All - Track 2

## Fosgail An Doras (Open The Door)

Trad. Scottish Gaelic

Musical notation for the first three staves of the piece. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. It contains a sequence of eighth and sixteenth notes. The second staff starts with a measure rest labeled '4', followed by eighth and sixteenth notes with star-like ornaments above some notes. The third staff starts with a measure rest labeled '7', followed by eighth and sixteenth notes with star-like ornaments above some notes.

Source Recording:

Mary MacRae // Tobar an Dualchais: <http://www.tobarandualchais.co.uk/en/fullrecord/49737>

**Lord Alexander Russell's Jig**

William Marshall

Chords for Lord Alexander Russell's Jig:

Staff 1: C G C F C G C Dm G

Staff 2: F/A G/B C C F C Am G

Staff 3: C F C/G G C C Dm C/E F

Staff 4: C/E Am G C G/B Am G F G C

**The Marchioness of Huntly's Favorite Jig**

William Marshall  
 (from Elke Baker)

Chords for The Marchioness of Huntly's Favorite Jig:

Staff 1: Cm B<sup>b</sup> Cm E<sup>b</sup> B<sup>b</sup>

Staff 2: Cm G Cm Cm B<sup>b</sup> Cm G Cm B<sup>b</sup> E<sup>b</sup>

Staff 3: B<sup>b</sup> Cm G Cm Cm B<sup>b</sup> Cm

Staff 4: B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> Cm G Cm



## **Monday Online Workshop Series**

When the Covid-19 pandemic required the whole world to be locked down in their homes, beginning in early March 2020, the Boston Scottish Fiddle Club started up a Monday online workshop series. These workshops took place on Zoom on about, 3 Mondays per month. The club offered half-price memberships and people from all over the United States, Canada and beyond joined to attend the workshops. The teachers were fiddlers in Scotland, Canada and other parts of the United States.

9

### NIEL GOW'S LAMENTATION

FOR JAMES MORAY, ESQ., OF ABERCARNEY

Slow and Pathetic  $\text{♩} = 63$

Niel Gow

rall.

from James Hunter's "The Fiddle Music of Scotland"

127

### HIGHLAND WHISKY

Niel Gow

from James Hunter's "The Fiddle Music of Scotland"

293

# MISS SALLY HUNTER OF THURSTON

Nath. Gow

The image shows a musical score for the fiddle tune "Miss Sally Hunter of Thurston" by Nathaniel Gow. The score is written on four staves of music in treble clef, with a key signature of one sharp (F#) and a time signature of 6/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including accents (v) and hairpins (p, f), and some phrasing slurs. The score begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The first staff starts with an accent (v) over the first note. The second staff has a repeat sign after the first measure. The third staff has an accent (v) over the first note. The fourth staff has a hairpin (p) over the first note. The score ends with a double bar line.

from James Hunter's "The Fiddle Music of Scotland"

Slow March. — Heroes of Vittoria.

36.

Slow March. — Heroes of Vittoria. (SECONDS)

37.

Pages 24 & 25 of Book 1a of Ceol Sean's Cowal Collection

Version of the march with bar lines and notation more natural for fiddlers:

**The Heroes of Vittoria**  
 Retreat March on D

By P/M John McLellan, DCM (Dunoon) (1875-1949)  
 Setting by Aonghas Grant

$\text{♩} = 100$

# Kenneth J. Macleod

Peter Macleod



# Cataröni

Traditional Shetland

6

12

16

# Jeanie Shook Da Bairn

Traditional Shetland

$\text{♩} = 100$

5

9

13

# THE JUNE JIG

FROM "CELTIC FIDDLE"

JEREMY KITTEL

♩ = 100 A<sup>5</sup> (A)

6

10 (B)

14 A<sup>5</sup>

THIS IS A TUNE I WROTE WAY, WAY BACK, AND RECORDED ON MY FIRST CD, CELTIC FIDDLE. IT'S BEEN MORE RESILIENT THAN I WOULD HAVE THOUGHT, AND IT GETS PLAYED HERE AND THERE BY PEOPLE STILL. THE SIMPLE CHORDS ARE IMPORTANT IN ORDER TO FEEL THE BEAUTY OF THE TUNE. THE VARIATION ISN'T NECESSARY TO PLAY, BUT HAS SOME NICE HARMONICS.

## VARIATION

18

22 A<sup>5</sup>

## VARIATION 2

26 D<sup>5</sup>

31

37 A<sup>5</sup>

Jeremy Kittel (cont.)

The June Reel

*Jeremy Kittel*

As Played by Jeremy Kittel 4/27/20  
Transcribed by Lance Ramshaw



## BODAICH BHEAG ABRIATHEACHAIN

13

(The Little Old Men of Abriachan)

A very old tune, previously unpublished, and therefore known only to the Abriachan district and also in Kintail. No doubt it was taken there when the Clan MacRae left Clunes to become custodians of Eilean Donan Castle on behalf of the Clan MacKenzie.

Traditional - Anon.

The image shows a musical score for the tune 'Bodaich Bheag Abriatheachain'. It consists of four staves of music written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is characterized by a mix of eighth and sixteenth notes, with some triplet patterns. There are some 'V' markings above the first few notes of the first staff.

This tune has been published in Aonghas Grant's "The Glengarry Collection", Volume 1, with an old story to go with it:

### Bodaich Bheag Obar Itheachan

"The Little Men from Abriachan"  
 Strathspey / Port-a-beul on A

(♩ = 60)

Setting by Aonghas Grant

The image shows a musical score for 'Bodaich Bheag Obar Itheachan' by Aonghas Grant. It is a strathspey in 4/4 time with a key signature of one sharp (F#). The score includes guitar chords: Am, G, Em7, and A. There are first and second endings marked with '1' and '2' respectively. The melody is written in treble clef and features a mix of eighth and sixteenth notes, with some triplet patterns.

Abriachan (pron. a-BREE-a-khan) is a little town in the mountains above Loch Ness, in the Great Glen. There's a very old story behind this tune. There were three small men—I'm not sure if they were brothers or related—they went away to a funeral. They were away for days, and making their way home with the drink, they fell in bogs and burns. Somebody composed a very comic song about their activities. Unfortunately, most of the song is lost, it was so long ago, and it's been turned into a strathspey over the years. [Other names for this tune are "Ca' the Stirks frae out the corn" (Skye Collection) and "The Highlanders Farewell to Ireland" (Gow's 2nd Repository), and it is very similar to the reel "Coming thro the Broom my Jo" (below).—Ed.]

Bruce MacGregor (cont.)

QUICKSTEP

10

**GRINDEBOÖ**

WHALES HAVE COME Faroes 1942

by D.R.R. © Donald R. Riddell 1986

1986 © THE CLUNES COLLECTION OF SCOTS FIDDLE MUSIC

The image shows a musical score for a fiddle tune. It consists of ten staves of music, all in treble clef. The key signature is one sharp (F#), and the time signature is 8/8. The music is a quickstep, characterized by its rhythmic pattern. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte) and 'p' (piano). There are also some specific performance instructions like 'v' (vibrato) and 'w' (wobble). The piece concludes with a double bar line at the end of the tenth staff.

Stout's Trip to Skea - Trad. Shetland

arr. Jenna Reid

Musical notation for the first piece, 'Stout's Trip to Skea'. It consists of three staves of music in treble clef, 4/4 time, with a key signature of two sharps (D major). The notation includes various note values, rests, and articulation marks such as accents and slurs. Measure numbers 1, 5, and 9 are indicated at the start of their respective staves. The piece concludes with a double bar line and a repeat sign.

Violet Tulloch's Hornpipe - Tom Anderson, Arr J Reid

Musical notation for the second piece, 'Violet Tulloch's Hornpipe'. It consists of four staves of music in treble clef, 4/4 time, with a key signature of two flats (B-flat major). The notation includes various note values, rests, and articulation marks. Measure numbers 13, 17, 21, 26, and 30 are indicated at the start of their respective staves. The piece features first and second endings, marked with '1.' and '2.' and enclosed in brackets. The notation concludes with a double bar line and a repeat sign.

Jenna Reid (cont.)

**Hjerdafeld**

Reel Ian Burns - Shetland

5

9

13

17

20

23

**Jenna Reid (cont.)**

Additional Shetland music from Jenna Reid (not taught at workshop)

Cooper Reels Set - A set of three tunes by Ronnie Cooper commonly played in sessions in Shetland

**Millbrae - Ronnie Cooper - Shetland**

arr. Jenna Reid

5

10

15

19

23

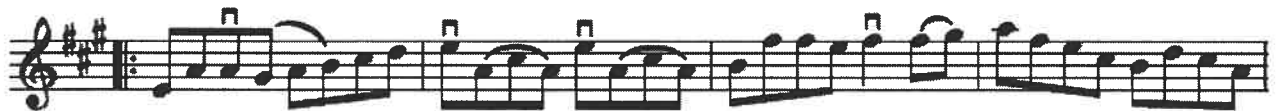
**Jenna Reid (cont.)**

Cooper Reels Set (Cont.)

**27 Miss Susan Cooper - R Cooper - Shetland**



**Calum Donaldson - Ronnie Cooper - Shetland**



**Jenna Reid (cont.)**

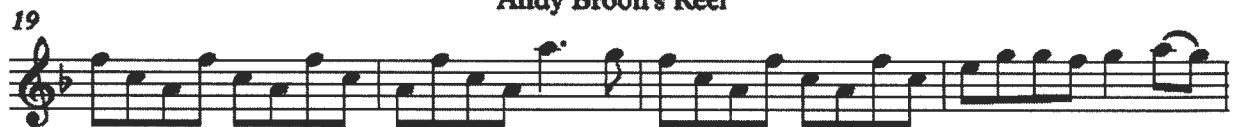
A couple of Aly Bain tunes:

**Aly Bain**

**Sophie's Dancing Feet**



**Andy Broom's Reel**



Jenna Reid (cont.)

Debbie-Ann's Reel by Ronnie Jamieson, Shetland

5

9

12

15

17

18

Shifting from 1st to 3rd position - using 2nd finger.

19      1    1    2    3      This is using 2nd position

28      1    2    1    2      This is using 3rd position



Jenna Reid (cont.)

Da Lerwick Lasses - Trad Shetland

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The first staff contains the first four measures, starting with a repeat sign and a first ending bracket. The second staff begins at measure 5 and includes a first ending bracket, a repeat sign, and a second ending bracket. The third staff begins at measure 9 and also includes a first ending bracket, a repeat sign, and a second ending bracket. Various musical notations are present, including slurs, accents, and dynamic markings such as 'V' (forte) and 'p' (piano).

**ROTHIEMURCUS RANT.**

Strathspey.

The image displays a musical score for the piece 'ROTHIEMURCUS RANT.' in Strathspey style. The score is written for piano and consists of four systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 6/8 time, as indicated by the time signature at the beginning of the first system. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece features a characteristic Strathspey melody with a mix of eighth and sixteenth notes, often with grace notes. The bass line provides a steady accompaniment with chords and single notes. The score concludes with a final cadence in the fourth system.

From the Skye Collection

# Put Me In A Box - In C!

Put Me In The Big Chest

attr. William Marshall (1748-1833)

The musical score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The second staff begins with a measure number '5' and contains two first endings, labeled '1.' and '2.', which are marked with repeat signs and first/second endings. The third staff begins with a measure number '8' and contains two first endings, labeled '1.' and '2.'. The fourth staff begins with a measure number '12' and contains one first ending, labeled '1.'. The fifth staff begins with a measure number '16' and contains one second ending, labeled '2.'. The sixth staff begins with a measure number '19' and contains two first endings, labeled '1.' and '2.'. The piece concludes with a double bar line and a repeat sign.

*Tunes in D*

## Welcome Sara Malaney

David Greenberg, SOCAN

*strathspey*

i. David Greenberg, *Tunes Till Dawn*, CD, 2000.  
 ii. *Victoria Standard*, 2001.

1

## *A Mabou Strathspey on D*

*Strathspey* as played by John Campbell ♩ = 176 → 185

John Campbell learned this strathspey from his father. Johnny Wilmot also played a setting of the tune, having learned it from Joe Confiant.

Source: Transcribed by Kate Dunlay in "Traditional Celtic Violin Music of Cape Breton" by Kate Dunlay and David Greenberg

Mairi Rankin (cont.)

reel Fiddle Dee Dee Rodney MacDonald

95.

- i. Kinnon and Andrea Beaton, CD, 2007.
- ii. Victoria Standard, 2007

Judi Nicolson  
Monday Online Workshops  
June 15, 2020

Dr McHardy  
(Banchory)

J. Scott Skinner

Strathspey

Musical notation for the Strathspey 'Dr McHardy (Banchory)'. It consists of four staves of music in the key of D major (one sharp) and 2/4 time. The melody is written in treble clef and features a mix of eighth and sixteenth notes, with some slurs and ties. The piece concludes with a double bar line.

Reel

Miss Sandra Webster

Ron Gonnella

Musical notation for the Reel 'Miss Sandra Webster'. It consists of six staves of music in the key of D major (one sharp) and 2/4 time. The melody is written in treble clef and features a mix of eighth and sixteenth notes, with many slurs and ties. The piece concludes with a double bar line.

Published 1979 in 'The Ron Gonnella Collection of Fiddle Music Volume Two'  
© Ron Gonnella

Judi Nicolson (cont.)

Judi Nicolson's Compliments to Kenny and Maggie Mutch

Reel

© Judi Nicolson

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff continues the melody with quarter notes D5, E5, and F#5, followed by a quarter rest and a quarter note G4. The third staff features a more complex rhythmic pattern with eighth and sixteenth notes. The fourth and fifth staves continue this intricate pattern. The sixth staff concludes the piece with a quarter note G4, followed by quarter notes A4, B4, and C5, and ends with a double bar line. There are three instances of a sharp sign (#) in parentheses above the notes in the first, second, and sixth staves.

# Alltfechan

Andy Cutting



The main melody for 'Alltfechan' is presented in three staves of music. It is written in the key of D major (one sharp) and 4/4 time. The melody consists of eighth and sixteenth notes, often beamed together. Above the notes, there are 'V' and 'N' markings, which likely indicate bowing or breath marks for a fiddle or flute. The piece concludes with a double bar line and repeat dots.

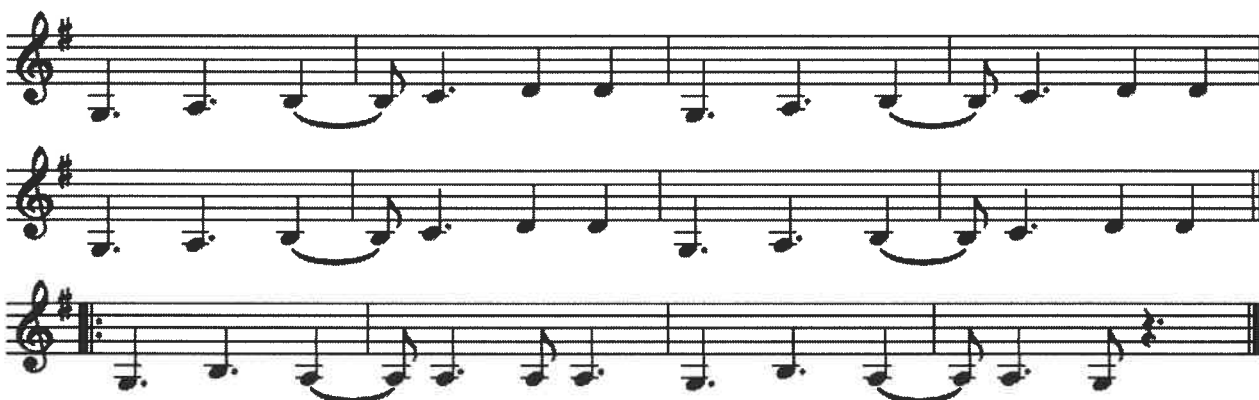
(Anna Massie plays this with a swingy rhythm)

## HARMONY



The harmony section consists of four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music provides a harmonic accompaniment to the main melody, using chords and moving lines. It is written in the same key and time signature as the main melody.

## BASS LINE



The bass line section consists of three staves of music, all in bass clef. It provides a rhythmic and harmonic foundation for the piece, primarily using quarter and eighth notes. The music is written in the same key and time signature as the other parts.



# Alltfechan

Andy Cutting

G Am G/B C D G Am G/B C D

T  
A  
B

G Am G/B C D G Am G/B C D

T  
A  
B

G D G D G

T  
A  
B

### The Oyster Wives' Rant

Traditional

Musical notation for 'The Oyster Wives' Rant' in 2/4 time, featuring a treble clef and a key signature of one sharp (F#). The piece begins with a 'V' marking above the first measure. The melody is written on two staves, with the second staff starting with a repeat sign. The music consists of eighth and sixteenth notes, with some triplets and slurs.

### In Dispraise of Whisky

Traditional

Musical notation for 'In Dispraise of Whisky' in 2/4 time, featuring a treble clef and a key signature of two sharps (F# and C#). The piece is written on three staves. The melody is characterized by eighth and sixteenth notes, with some slurs and a final double bar line.

### Bogle's Majority

Anna Massie

Musical notation for 'Bogle's Majority' in 2/4 time, featuring a treble clef and a key signature of two sharps (F# and C#). The piece is written on four staves. It includes various chord markings above the notes: A, E, A, E, A, A, E, A, D, E, A, Dmaj7, E, Dmaj7, A, Dmaj7, E, A, D, E, A. The notation includes triplets (indicated by a '3' below the notes) and slurs.

A mix

PIPE MAJOR SANDY SPENCE - ATHOLL HIGHLANDERS

MARCH

GORDON DUNCAN

The musical score is presented on eight staves. The first staff concludes with a box containing the text "2 of 2". The fifth staff concludes with a box containing the text "2 of 4". The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, typical of a march.

from "Gordon Duncan's Tunes Vol. 1"

JOYCE R'S WALTZ *Bob McDevitt 23 June 85  
for Joyce Rossbach*

G G C G G Em Am D7 89

G G C G C G D7 G

C G D7 G C Em Am D7

C Bm C G C G D7 G

For Joyce - with thanks for so many kindnesses  
over so many happy years -  
Love, Bob McDevitt

## Fr. John Angus Rankin's Strathspey

Donald Angus Beaton

Musical score for 'Fr. John Angus Rankin's Strathspey' in D major, 4/4 time. The score consists of four staves of music. The first two staves are the main melody, and the last two staves are an accompaniment. Chord symbols are placed above the notes: D, G, D, Bm, A7, D, G, D, Bm, A7, D, Em, D/F#, G, D, A7, Bm, A7, D, Em, D/F#, G, D, Em, Bm, A7.

## The Misplaced Cape Bretoner

Rannie MacLellan

Musical score for 'The Misplaced Cape Bretoner' in D major, 4/4 time, marked 'jig'. The score consists of five staves of music. The first two staves are the main melody, and the last three staves are an accompaniment. The score includes first and second endings, indicated by '1.' and '2.' above the staves. There are also trill ornaments marked with a star symbol.

## A Boy On A Headland

From  
Atlantic Forest Suite

Gordon Gunn  
PRS MCPS

Violin

5

10

14

D A/C# E A

D A/C# Esus<sup>4</sup> Esus<sup>4</sup> E(sus<sup>4</sup>)

D A/C# E F#m

D A/C# E(sus<sup>4</sup>) E(sus<sup>4</sup>) E(sus<sup>4</sup>)

1. 2.

1. 2.

## Jig Of The Clan Beag

Andy Thorburn

5

9

13

17

1. 2.

Shanbally Castle

GS MacLennan

37. SHANBALLY CASTLE

George MacLennan writes 'This tune was written at Shanbally Castle, near Cork when G.S.M. was acting as piper to Major General Pole Carew. James Center admired the tune'. The General had commanded the 9th Division during the Boer War and was well known to both the 1st and 2nd Gordons, while James

PIPE MAJOR GEORGE S. McLENNAN  
The Gordons Highlanders

Center who lived from 1879 to 1919 was a well known piper and dancer who was a great friend of the composer. The reel which was completed on 30th December 1904 has not been published before.

Gordon Highlanders Collection Vol. 2

