

*behind*  
the tunes  
VOLUME II

developed by  
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## A Nation Once Again



**A Nation Once Again** is a song, written sometime in the 1840s by Thomas Osborne Davis (1814-1845). Davis was a founder of an Irish movement whose aim was the independence of Ireland. Thomas Davis was born in the town of Mallow in the county of Cork. He studied in Trinity College, Dublin, and received an Arts degree, precursory to his being called to the Irish Bar in 1838. He established *The Nation* newspaper with Charles Gavan Duffy and John Blake Dillon. He dedicated his life to Irish nationalism.

He himself was a Protestant, but preached peace between Catholics and Protestants. To Davis, it was not blood that made you Irish, but the willingness to be part of the Irish nation. Although the Saxon and Dane were, Davis asserted, objects of unpopularity, their descendants would be Irish if they simply allowed themselves to be.

The song is a prime example of the "Irish rebel music" sub-genre (though it does not celebrate fallen Irish freedom fighters by name, or cast aspersions on the British occupiers as so many rebel songs do). The song's narrator dreams of a time when Ireland will be, as the title suggests, a free land, with "our fetters rent in twain." The lyrics exhort, albeit with less vitriol than some rebel songs, Irishmen to stand up and fight for their land: "And righteous men must make our land a nation once again."

### LYRICS

When boyhood's fire was in my blood  
I read of ancient freemen,  
For Greece and Rome who bravely stood,  
Three hundred men and three men;  
And then I prayed I yet might see  
Our fetters rent in twain,  
And Ireland, long a province, be.  
A Nation once again!

Chorus:  
A Nation once again,  
A Nation once again,  
And Ireland, long a province, be  
A Nation once again!

And from that time, through wildest woe,  
That hope has shone a far light,  
Nor could love's brightest summer glow  
Outshine that solemn starlight;  
It seemed to watch above my head  
In forum, field and fane,  
Its angel voice sang round my bed,  
A Nation once again!

Chorus

It whisper'd too, that freedom's ark  
And service high and holy,  
Would be profaned by feelings dark  
And passions vain or lowly;  
For, Freedom comes from God's right hand,  
And needs a Godly train;  
And righteous men must make our land  
A Nation once again!

Chorus  
So, as I grew from boy to man,  
I bent me to that bidding  
My spirit of each selfish plan  
And cruel passion ridding;  
For, thus I hoped some day to aid,  
Oh, can such hope be vain?  
When my dear country shall be made  
A Nation once again!

Chorus

Music on the following page

A Nation Once Again

March

arr. J.P. McGonigle

The musical score is written for a single melodic line in treble clef. The key signature is D major (two sharps: F# and C#), and the time signature is 2/4. The piece consists of seven staves of music. The first six staves contain the main melody, which is characterized by a steady eighth-note pulse. The seventh staff contains two endings: the first ending (marked '1') leads back to the beginning of the piece, and the second ending (marked '2') concludes the piece with a final cadence. The notation includes various rhythmic values such as eighth notes, sixteenth notes, and dotted rhythms, along with rests and dynamic markings.

# Achany Glen



**Achany** is a village in the Scottish council area of the Highland. Achany Glen occupies the valley of the River Shin between Loch Shin and the River Oyckell. At the Shin Falls to the north of Inveran, salmon can be watched swimming in the pool below the falls from an observation platform. Achany House, a Munro family seat situated at the centre of the glen, dates from c.1810 with conical drum-towers added in 1885.

Achany Glen

March

Angus McPherson

Musical score for 'Achany Glen' march, composed by Angus McPherson. The score is written in G major (one sharp) and 2/4 time. It consists of eight staves of music, featuring a mix of eighth and sixteenth notes, often beamed together in groups. The piece begins with a repeat sign and a key signature change to G major. The melody is lively and rhythmic, typical of a Scottish march.

# Advance Australia Fair

**Advance Australia Fair** is the official national anthem of Australia. *Advance Australia Fair* was composed by Peter Dodds McCormick, originally under the pen-name 'Amicus' (which means 'friend' in Latin), in the late 19th century, and first performed by Andrew Fairfax at a Highland Society function in Sydney on 30 November 1878. The song quickly gained popularity and an amended version was sung by a choir of 10,000 at the inauguration of the Commonwealth of Australia on 1 January 1901. In 1907, the Australian Government awarded McCormick £100 for his composition.

In 1973, the Whitlam government decided that the country needed an anthem that could represent Australia with "distinction", and started a competition to find one. The Australia Council for the Arts organized the contest, which was dubbed as the *Australian National Anthem Quest*. The contest was held in two stages; the first seeking lyrics and the second music, each having a \$5,000 AUD prize for the winning entry. On the recommendation of the Council for the Arts, none of the new entries were felt worthy enough, so the contest ended with the suggestions for *Advance Australia Fair*, *Waltzing Matilda* and *Song of Australia*.

*Advance Australia Fair* emerged as the most popular choice for the national anthem after an opinion poll in 1974. *Advance Australia Fair* was adopted as the national anthem on 19 April 1984 by a decision of the Labor government of Bob Hawke, and a proclamation by the Governor-General Sir Ninian Stephen.

## LYRICS

### McCormick's original lyrics (1879)

Australia's sons let us rejoice,  
For we are young and free;  
We've golden soil and wealth for toil,  
Our home is girt by sea;  
Our land abounds in Nature's gifts  
Of beauty rich and rare;  
In history's page, let every stage  
Advance Australia fair!  
In joyful strains then let us sing,  
"Advance Australia fair!"

When gallant Cook from Albion sailed,  
To trace wide oceans o'er,  
True British courage bore him on,  
Til he landed on our shore.  
Then here he raised Old England's flag,  
The standard of the brave;  
With all her faults we love her still,  
"Britannia rules the wave!"  
In joyful strains then let us sing  
Advance Australia fair!

While other nations of the globe  
Behold us from afar,  
We'll rise to high renown and shine  
Like our glorious southern star;  
From England soil and Fatherland,  
Scotia and Erin fair,  
Let all combine with heart and hand  
To advance Australia fair!  
In joyful strains then let us sing  
Advance Australia fair!

Should foreign foe e'er sight our coast,  
Or dare a foot to land,  
We'll rouse to arms like sires of yore  
To guard our native strand;  
Britannia then shall surely know,  
Beyond ocean roll between,  
Her sons in fair Australia's land  
Still keep their courage green.  
In joyful strains then let us sing  
Advance Australia fair!

Music on the following page

Advance Australia Fair

Slow March

Unk

The image displays a musical score for the piece "Advance Australia Fair" in a "Slow March" style, attributed to "Unk". The score is written on five staves of music. The key signature is G major (one sharp, F#) and the time signature is 4/4. The melody is simple and consists of eighth and quarter notes. The first staff begins with a treble clef and a 4/4 time signature. The music concludes with a double bar line at the end of the fifth staff.

# Ae Fond Kiss

**Ae Fond Kiss** is based on the poem of the same name by Robert Burns. The story is of the love affair between Robert Burns and Mrs Agnes (Nancy) McLehose ("Clarinda" in the poem) between December 1787 (when he first met her) and January 1792. Burns wrote nine songs to Clarinda and is said to have written this sad, passionate, love song as Nancy sailed from Greenock to the West Indies.

**Ae Fond Kiss**

Slow Air

R. Burns

The musical score for "Ae Fond Kiss" is presented in four staves. The key signature is G major (one sharp) and the time signature is 6/8. The first staff begins with a repeat sign. The second staff includes a 12/8 time signature change. The third and fourth staves continue the melody, with the fourth staff also featuring a 12/8 time signature change. The music is written in a single melodic line on a treble clef.

Lyrics on the following page

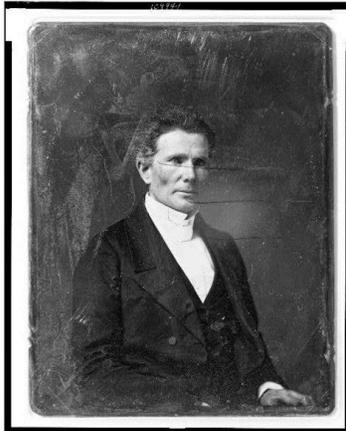
## LYRICS

Ae fond kiss, and then we sever!  
Ae farewell, and then forever!  
Deep in heart-wrung tears I'll pledge thee,  
Warring sighs and groans I'll wage thee.  
Who shall say that Fortune grieves him,  
While the star of hope she leaves him?  
Me, nae cheerfu twinkle lights me,  
Dark despair around benights me.

I'll ne'er blame my partial fancy:  
Naething could resist my Nancy!  
But to see her was to love her  
Love but her and love for ever.  
Had we never lov'd sae kindly,  
Had we never lov'd sae blindly,  
Never met - or never parted  
We had ne'er been broken-hearted.

Fare-thee-weel, thou first and fairest!  
Fare-thee-weel, thou best and dearest!  
Thine be ilka joy and treasure.  
Peace, Enjoyment, Love and Pleasure!  
Ae fond kiss, and then we sever!  
Ae farewell, alas, for ever!  
Deep in heart-wrung tears I'll pledge thee.  
Warring sighs and groans I'll wage thee.

## Alexander Duff's



**Alexander Duff**, D.D. LL.D. (April 15, 1806 – Sidmouth February 12, 1878), was a Christian missionary of Scottish heritage who worked in India. Alexander Duff was born in the heart of Scotland, at Auchnahyle, in the parish of Moulin, Perthshire. His parents were James Duff, gardener and farmer at Auchnahagh and Jean Rattray. After receiving his initial schooling at a local country school, he studied at the University of St. Andrews. He then accepted an offer made by the foreign mission committee of the Church of Scotland's general assembly to become their first missionary to India, and was ordained in August 1829.

After an adventurous voyage during which he was twice shipwrecked, Duff arrived in Calcutta on May 27, 1830. He at once identified himself with a policy which had far-reaching effects. Christian missions in India had been successful only in converting a few low-caste groups from a needy socio-economic background. The upper caste Hindu and Muslim communities had been practically untouched. Duff shrewdly assessed that these affluent communities could not be accessed by traditional evangelical methods. He recognized that holding out the prospect of upward mobility, by offering a western education, would bring the children of the affluent classes into his range of influence, which could then be extended to encompass religion. Duff devised the policy of an educational mission.

Duff opened a school in which all kinds of secular subjects were taught, from the rudiments upwards to a university standard, alongside the Bible. The English language was used as the medium of instruction on the grounds that it was the key to Western knowledge. Duff wrote a pamphlet on the question, entitled *A New Era of the English Language and Literature in India*. A government minute was adopted on March 7, 1835, to the effect that in higher education, the object of the British government in India should be the promotion of European science and literature among the natives of India, and that all funds appropriated for purposes of education would be best employed on English education alone.

In 1849, Duff returned to Britain. He was moderator of the Free Church assembly in 1851. He gave evidence before various Indian committees of parliament on matters of education. In 1856, Duff returned to India, where the mutiny broke out the following year; his descriptive letters written during this period were collected in a volume entitled *The Indian Mutiny - its Causes and Results (1858)*. During this stint in India, Duff gave much thought and time to the University of Calcutta, which owes its examination system and the prominence given to physical sciences to his influence.

Alexander Duff died on February 12, 1878.

The image displays a musical score for a reel. It consists of four staves of music, all written in a single treble clef. The key signature is one sharp (F#), and the time signature is common time (C). The music is composed of eighth and sixteenth notes, creating a rhythmic pattern typical of a reel. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The second staff continues the melody, featuring a slur over a group of notes. The third and fourth staves complete the piece with similar rhythmic patterns and a final slur.

# All Hail the Power of Jesus' Name



**All Hail the Power of Jesus' Name** is a popular hymn sung by many Christian denominations. The hymn is often called the "National Anthem of Christendom." The lyrics were written by Edward Perronet while he served as a missionary in India.

**Edward Perronet** (1726 - January 2, 1792) was the son of an Anglican minister, who worked closely with John and Charles Wesley for many years in England's eighteenth century revival. Born in Sundridge, Kent, England, Perronet was the descendant of a French Huguenot family which fled first to Switzerland and then to England to escape religious persecution.

The music first appeared in the November, 1779 issue of the *Gospel Magazine*, which was edited by the renowned author of *Rock of Ages*, Augustus Toplady. The text has been translated into almost every (if not every) language in which Christianity is known. There are two well known tunes that are most popular with the hymn: "Coronation" and "Miles Lane"; but there are also a number of others including "Diadem", which is most often sung as a choir number.

All Hail The Power Of Jesus' Name

Hymn

Rev. 19:6



# America the Beautiful

**America the Beautiful** is an American patriotic song. The words are by Katharine Lee Bates, an English professor at Wellesley College. In 1893, Bates had taken a train trip to Colorado Springs, Colorado, to teach a short summer school session at Colorado College, and several of the sights on her trip found their way into her poem. On that mountain, the words of the poem started to come to her, and she wrote them down upon returning to her hotel room at the original Antlers Hotel. The poem was initially published two years later in *The Congregationalist*, to commemorate the Fourth of July. It quickly caught the public's fancy. Amended versions were published in 1904 and 1913.

Several existing pieces of music were adapted to the poem. The Hymn tune composed in 1882 by Samuel A. Ward was generally considered the best music as early as 1910 and is still the popular tune today. Ward had been similarly inspired. The tune came to him while he was on a ferryboat trip from Coney Island back to his home in New York City after a leisurely summer day, and he immediately wrote it down. Ward died in 1903, not knowing the national stature his music would attain. Miss Bates was more fortunate, as the song's popularity was well-established by her death in 1929.

At various times in the more than 100 years that have elapsed since the song as we know it was born, particularly during the John F. Kennedy administration, there have been efforts to give "America the Beautiful" legal status either as a national hymn, or as a national anthem equal to, or in place of, "The Star-Spangled Banner", but so far this has not succeeded. Proponents prefer "America the Beautiful" for various reasons, saying it is easier to sing, more melodic, and more adaptable to new orchestrations while still remaining as easily recognizable as "The Star-Spangled Banner." Some prefer "America the Beautiful" over "The Star-Spangled Banner" due to the latter's war-oriented imagery.

## LYRICS

O beautiful, for spacious skies,  
For amber waves of grain,  
For purple mountain majesties  
Above the fruited plain!  
*America! America!*  
*God shed His grace on thee,*  
*And crown thy good with brotherhood,*  
*from sea to shining sea.*

O beautiful, for pilgrim feet  
Whose stern, impassioned stress  
A thoroughfare for freedom beat  
Across the wilderness!  
*America! America!*  
*God mend thine ev'ry flaw;*  
*Confirm thy soul in self control,*  
*thy liberty in law!*

O beautiful, for heroes proved  
In liberating strife,  
Who more than self their country loved  
And mercy more than life!  
*America! America!*  
*May God thy gold refine,*  
*'Til all success be nobleness,*  
*and ev'ry gain divine!*

O beautiful, for patriot dream  
That sees beyond the years,  
Thine alabaster cities gleam  
Undimmed by human tears!  
*America! America!*  
*God shed His grace on thee,*  
*And crown thy good with brotherhood,*  
*from sea to shining sea!*

Music on the following page

America the Beautiful

March



## An Ataireachd Ard (The Surge of the Sea)

**An Ataireachd Ard** is a traditional Gaelic Air about an emigrant's lament for his beloved island home of Lewis, penned by Donald MacIver and popularized by Capercaillie. The music conveys the contrast between the eternal sea and human transience.

**An Ataireachd Ard**

Gaelic Air

arranged by Scott MacAulay



### LYRICS

The everlasting swelling, hear the sound of the high swelling  
The roar of the sea is as was heard by me as a child  
Without change, without pity, shovelling the sand of the shore  
The everlasting swelling, listen to the sound of the swelling

But I'll depart from you, I'll not move any more to meet you  
My age and my appearance give an account of the shortness of my day  
At the time I am wrapped in the cold slumber of death  
My bed make up behind the sound of the sea.

# An Chailleach sa Tornoig (Old Hag at the Kiln)

**An Chailleach s Tornoig** is a traditional Irish jig. A version of this tune was played by Dinny Delaney (1836-1919), a blind piper from Ballinasloe, Co. Galway. Philippe Varlet states that Delaney competed in the Dublin Feis at the turn of the century and recorded this tune on a cylinder in 1899.

The Old Hag at the Kiln

Jig

Arranged by T. Tully

The musical score is written in G major (one sharp) and 6/8 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by eighth and sixteenth notes, with frequent beamed eighth notes. The piece concludes with a double bar line and repeat dots. The arrangement is credited to T. Tully.

# An Ealan Bhan (The White Swan)



Lyrics on the following page

## LYRICS

Sad I consider my condition  
With my heart engaged with sorrow  
From the very time that I left  
The high bens of the mist  
The little glens of dallaince  
Of the lochans, the bays and the forelands  
And the white swan dwelling there  
Whom I daily pursue.

Maggie, don't be sad  
Love, if I should die -  
Who among men  
Endures eternally?  
We are all only on a journey  
Like flowers in the deserted cattle fold  
That the year's wind and rain will bring down  
And that the sun cannot raise.

All the ground around me  
Is like hail in the heavens;  
With the shells exploding -  
I am blinded by smoke:  
My ears are deafened  
By the roar of the cannon;  
But despite the savagery of the moment  
My thoughts are on the girl called MacLeod.

Crouched in the trenches  
My mind is fixed on you, love;  
In sleep I dream of you  
I am not fated to survive;  
My spirit is filled  
With a surfeit of longing  
And my hair once so auburn  
Is now almost white.

Goodnight to you, love  
In your warm, sweet-smelling bed;  
May you have peaceful sleep and afterwards  
May you waken healthy and in good spirits  
I am here in the cold trench  
With the clamour of death in my ears  
With no hope of returning victorious-  
The ocean is too wide to swim.

## An Mhaighdean Mhara (The Sea Maiden)

**An Mhaighdean Mhara** is a song about a sea maiden or mermaid, who marries a mere mortal. The husband knowing his wife cannot return to the sea without a cloak she wore as a mermaid, he hides it but he is left lamenting her when one of their offspring discovers it and his wife returns to the open sea from whence she came.

### An Mhaighdean Mhara

Air



### LYRICS (in Gaelic)

Is cosu/il gur mheath tu/ no/ gur thre/ig tu/ an greann,  
Ta/ sneachta ga freasach fa/ bhe/al na mbeann',  
Do chu/I bui/ daite 's do bhe/ili/n sa/mh,  
Siud chugaibh mary chinidh 's i/ ndiaidh an e/irne 'shna/mh

A mha/ithri/n dhi/lis, du/irt ma/ire bha/n,  
Fa/ bhruach an chladaigh 's fa/ bhe/al na tra/  
Maighdea/n mhara, mo mha/ithri/n ard,  
Siud chugaibh mary chinidh 's i/ ndiaidh an e/irne 'shna/mh

Ta/ mise tuirseach agus beidh ga la/  
Mo mha/ire bhroingheal 's mo pha/draig ba/n  
Ar bharr na dtonna 's fa/ bhe/al na tra/  
Siud chugaibh mary chinidh 's i/ ndiaidh an e/irne 'shna/mh

## Ar Hyd y Nos (All Through the Night)

**Ar Hyd y Nos** (All through the night) is a Welsh folksong sung to a tune which was first recorded in Edward Jones' *Musical and Poetical Relics of the Welsh Bards* (1784). The Welsh lyrics were written by John Ceiriog Hughes. It has been translated into several languages, including English. The song is highly representative of the Welsh choir tradition. It was first published under the Ar Hyd y Nos by Bardd y Brenin (Edward Jones) in *Musical Relicks of the Welsh Bards* (1784). The first English lyrics were possibly written by Amelia Opie and was sung to an English setting, "Here beneath a willow weepeth poor Mary Ann." Those lyrics were eventually replaced by Harold Boulton's now familiar lyrics.

### All Through the Night

### March

### St. Ann's of Hampton Version



allthru.bmw

### LYRICS

Sleep my child and peace attend thee,  
All through the night  
Guardian angels God will send thee,  
All through the night  
Soft the drowsy hours are creeping  
Hill and vale in slumber sleeping,  
I my loving vigil keeping  
All through the night.

While the moon her watch is keeping  
All through the night  
While the weary world is sleeping  
All through the night

O'er they spirit gently stealing  
Visions of delight revealing  
Breathes a pure and holy feeling  
All through the night .

Love, to thee my thoughts are turning  
All through the night  
All for thee my heart is yearning,  
All through the night.  
Though sad fate our lives may sever  
Parting will not last forever,  
There's a hope that leaves me never,  
All through the night.

## Arnistan Castle



**Arniston** has been the home of the Dundas family for over four hundred years. Arniston is situated almost due south of Edinburgh about eleven miles from the city centre. The mansion house was begun in 1726 and completed in the 1750's on the site of a previous tower house. The architect was William Adam but the building was completed by his son John, brother of the more famous Robert. Between them, the brothers designed and built many great Scottish buildings including the New Town of Edinburgh.

The Dundas's of Arniston were, through the generations, a successful family and in the 1700s were one of the most powerful families in Scotland, the legal profession being the principal field of achievement. Solicitor General, Lord Advocate for Scotland and Lord President of the Court of Session being some of the family's appointments.

Music on the following page

Arniston Castle

Strathspey

The image displays a musical score for a Strathspey titled "Arniston Castle". The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several first and second endings marked with "1" and "2" above the staff lines. Trills are indicated by a "3" above a group of notes. The piece concludes with a double bar line and repeat dots.

# Arthur Bignold of Lochrosque

Lochrosque Scotland is located to the south of Loch Fannich and the north of Strath Bran, on the eastern slopes of Fionn Bheinn.

Arthur Bignold of Lochrosque

March

J.MacColl

The image displays a musical score for the march 'Arthur Bignold of Lochrosque'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of ten staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff has a repeat sign and a first ending bracket. The fourth staff continues the melody. The fifth staff has a repeat sign and a first ending bracket. The sixth staff continues the melody. The seventh staff has a repeat sign and a first ending bracket. The eighth staff continues the melody. The ninth staff has a repeat sign and a first ending bracket. The tenth staff continues the melody and ends with a double bar line and repeat sign.

CYMRU

# Atholl Brose

Atholl Brose is a mixture of oatmeal brose, honey, and whisky. It is traditionally stirred with a silver spoon. Cream is an optional addition, particularly for festive occasions. Simon (1948), in a recipe attributed to the Royal Scots Fusiliers, gives the following proportions, to be mixed:

- 7 parts oatmeal brose
- 7 parts whisky
- 5 parts cream
- 1 part honey

The brose is prepared by steeping a volume of oatmeal overnight in three times as much cold water, then straining the liquid through muslin.

Atholl Brose

Strathspey

Trad.

The image displays the musical notation for the traditional Scottish Strathspey dance 'Atholl Brose'. It consists of three staves of music written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation is a single melodic line, characteristic of a fiddle or flute part. The first staff begins with a repeat sign and contains the first 16 measures. The second staff continues the melody for the next 16 measures. The third staff concludes the piece with the final 16 measures, ending with a double bar line and repeat dots. The music features a mix of eighth and sixteenth notes, with some triplet-like patterns, typical of the Strathspey style.

# Auld Lang Syne

**Auld Lang Syne** is a song by Robert Burns (1759-1796), although a similar poem by Robert Ayton (1570-1638), as well as older folk songs, use the same phrase, and may well have inspired Burns. The song's (Scots) title may be translated into English literally as 'old long since', or more idiomatically 'long ago', or 'days gone by'.

Robert Burns forwarded a copy of the original song to the Scots Musical Museum with the remark, "The following song, an old song, of the olden times, and which has never been in print, nor even in manuscript until I took it down from an old man's singing, is enough to recommend any air." At the time it was very fashionable to claim that one's own work was "traditional"; therefore one should take Burns' statement with mild skepticism. Even if some lines of the lyrics were indeed "collected" rather than composed by the poet, it is a fair supposition to attribute the poem as a whole to Burns himself.

Singing the song on Hogmanay or New Year's Day very quickly became a Scots custom, which soon spread to other parts of the British Isles. As Scots (not to mention other Britons) emigrated around the world, they took the song with them.

**Auld Lang Syne**

Hymn

R. Burns

The image displays a musical score for the hymn 'Auld Lang Syne'. It is written in G major (one sharp) and 4/4 time. 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 4/4 time signature. The music is a simple melody with a mix of eighth and quarter notes, and rests. The second and third staves continue the melody, with some notes beamed together. The fourth staff concludes the piece with a double bar line and repeat dots. The overall style is that of a traditional hymn tune.

Lyrics on the following page

## LYRICS

### English translation:

Should *old* acquaintance be forgot,  
and never brought to mind ?  
Should *old* acquaintance be forgot,  
and auld lang syne ?

### CHORUS

For auld lang syne, my dear,  
for auld lang syne,  
we'll take a cup o' kindness yet,  
for auld lang syne.

And surely you'll *buy* your pint cup !  
And surely I'll *buy* mine !  
And we'll take a cup o' kindness yet,  
for auld lang syne.

### CHORUS

We *two* have run about the *hills*,  
and *picked* the *daisies* fine ;  
But we've wandered *many* a weary foot,  
*since* auld lang syne.

### CHORUS

We *two* have *paddled* in the *stream*,  
*from* morning sun till *dine* (*dinner time*) ;  
But seas between us *broad* have *roared*  
*since* auld lang syne.

### CHORUS

And there's a hand my *trusty friend* !  
And *give us* a hand o' *thine* !  
And we'll *take* a right *good-will draught*,  
for auld lang syne.

### CHORUS

# Balmoral Castle



**Balmoral Castle** is a large estate house situated in the area of Aberdeenshire, Scotland known as Royal Deeside. The estate was purchased by Queen Victoria's consort Prince Albert, and remains a favorite summer royal residence. The Balmoral Estate began as a home built by Sir William Drummond in 1390. The estate was formerly owned by King Robert II (1371–1390), who had a hunting lodge in the area.

After Drummond, the estate was sold to Alexander Gordon, the 3rd Earl of Huntly, in the 15th century. The estate remained in the family's hands until it was sold in 1662 to the Farquharsons of Inverly, who sold the estate in 1798 to the 2nd Earl of Fife. The estate formed part of the coronation activities of King George IV in 1822.

Balmoral is today best known as a royal residence, the summer retreat of Queen Elizabeth II and the Duke of Edinburgh. The history as a royal residence dates back to 1848, when the house was rented to Queen Victoria and Prince Albert by the trustees of Sir Robert Gordon. They very much enjoyed their stay in the house, and they paid just over £30,000 for full ownership in 1852. Prince Albert immediately started making plans with William Smith to extend the existing 15th century castle, and make a "new" and bigger castle fit for the royal family.

Balmoral Castle

Strathspey

Arr. G. Stoddart

CYMRU

# Be Thou My Vision

**Be Thou My Vision** is a traditional Christian hymn, which can be traced to Ireland but is now sung in English-speaking churches around the world. The text (*Rop tú mo baile*) is often attributed to Dallan Forgaill in the 8th century; in any case, this text had been a part of Irish monastic tradition for centuries before the hymn itself was written. It was translated from Old Irish into English by Mary E. Byrne in "Eriú," *Journal of the School of Irish Learning*, in 1905.

Thus, the English translation of the hymn itself is fairly recent and the Elizabethan vocabulary and structure is somewhat an anachronism. *Be Thou My Vision* has become the quintessential Irish hymn in English-speaking churches and is often sung around St. Patrick's Day.

## Be Thou My Vision

Air

Trad. Arr. Cunningham



## LYRICS

Be Thou my Vision, O Lord of my heart;  
Naught be all else to me, save that Thou art.  
Thou my best Thought, by day or by night,  
Waking or sleeping, Thy presence my light.

Be Thou my Wisdom, and Thou my true Word;  
I ever with Thee and Thou with me, Lord;  
Thou my great Father, I Thy true son;  
Thou in me dwelling, and I with Thee one.

Be Thou my battle Shield, Sword for the fight;  
Be Thou my Dignity, Thou my Delight;  
Thou my soul's Shelter, Thou my high Tower:  
Raise Thou me heavenward, O Power of my power.

Riches I heed not, nor man's empty praise,  
Thou mine Inheritance, now and always:  
Thou and Thou only, first in my heart,  
High King of Heaven, my Treasure Thou art.

High King of Heaven, my victory won,  
May I reach Heaven's joys, O bright Heaven's Sun!  
Heart of my own heart, whatever befall,  
Still be my Vision, O Ruler of all.

# Bonnie Doon

**Bonnie Doon** is a neighborhood in south-central Edmonton, Alberta, Canada. The western part of Bonnie Doon was originally part of the City of Strathcona, and became a part of Edmonton when Strathcona and Edmonton merged in 1912. The rest of the land in the neighborhood was incorporated by Edmonton the following year.

**Bonnie Doon**

Slow Air

arr. R. Bescherer, Jr.

The musical score for "Bonnie Doon" is presented in three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It begins with a repeat sign and a first ending bracket. The second staff continues the melody with a second ending bracket. The third staff concludes the piece with a final cadence.

# Brose and Butter

**Brose** is a Scots word for a dish of oatmeal mixed with water or milk, and eaten with salt and butter. Unlike porridge, brose is not cooked. In the sixteenth century, a mixture of oatmeal and water was carried by shepherds; brose resulted from the agitation of the mixture as they climbed the hills. Modern recipes call for boiling water or milk to be mixed into the meal. Brose could also be made with barley meal, peasemeal, or a mixture of different meals. Other ingredients, such as nettle tops, kale, and swede may be added to the basic brose. Brose and Butter is the "Dinner Call" for the Scot's Guard.

## Brose and Butter

March 9/8

The musical score for 'Brose and Butter' is presented in six staves of music. It is written in the key of D major (two sharps) and 9/8 time. The piece begins with a repeat sign. The melody is characterized by a mix of eighth and sixteenth notes, with frequent beaming of eighth notes. The first staff contains the first two measures, followed by a repeat sign. The subsequent staves continue the melody through the rest of the piece, ending with a final double bar line.

Scots Guards 'Dinner Call'

# By Cool Siloam's Shady Rill

The pre-Israelite settlement of Siloam is now the Arab community of Silwan in East Jerusalem, south of the Old City. The ancient community that was built around the "serpent-stone", Zoheleth, where Adonijah gave his feast in the time of Solomon, is the site of the Pool of Siloam, where Jesus healed a man blind from birth as described in the *Gospel of John*, and of the legendary Tower of Siloam, whose collapse is an admonitory omen mentioned in the *Gospel of Luke*. The melody is by William Gardiner (1750-1853) with words by Reginald Heber (1783-1826).



## LYRICS

By cool Siloam's shady rill  
How fair the lily grows!  
How sweet the breath, beneath the hill,  
Of Sharon's dewy rose!

Lo! such the child whose early feet  
The paths of peace have trod,  
Whose secret heart, with influence sweet,  
Is upward drawn to God.

By cool Siloam's shady rill  
The lily must decay;  
The rose that blooms beneath the hill  
Must shortly fade away.

And soon, too soon, the wintry hour  
Of man's maturer age  
Will shake the soul with sorrow's power  
And stormy passion's rage.

O Thou Whose infant feet were found  
Within Thy Father's shrine,  
Whose years with changeless virtue crowned,  
Were all alike divine.

Dependent on Thy bounteous breath,  
We seek Thy grace alone,  
In childhood, manhood, age, and death  
To keep us still Thine own.

## Cailleach an Airleg (The Hag of Airleg)

In Irish and Scottish mythology, the **Cailleach** is generally seen as a divine hag, a creator, and possibly an ancestral deity or deified ancestor. The word simply means 'old woman' in modern Scottish Gaelic, and has been applied to numerous mythological figures in both Scotland and Ireland.

In Scotland, where she is also known as Beira, Queen of Winter, she is credited with making numerous mountains and large hills, which are said to have been formed when she was striding across the land and accidentally dropped rocks from her apron. In other cases she is said to have built the mountains intentionally, to serve as her stepping stones. She carries a hammer for shaping the hills and valleys.

In Scotland, The Cailleachan (lit. 'old women') are also known as The Storm Hags, and seen as personifications of the elemental powers of nature, especially in a destructive aspect. They are said to be particularly active in raising the windstorms of spring, during the period known as A' *Chailleach*. One legend describes The Cailleach as turning to stone on Beltane and reverting back to humanoid form on Samhain in time to rule over the winter months. In Scotland, she ushers in winter by washing her plaid in the Whirlpool of Coire Bhreacain. This process is said to take three days, during which the roar of the coming tempest is heard as far away as twenty miles inland. When she is finished, her plaid is white and snow covers the land.

### Cailleach an Airgid

Jig

arr. Kent Hiestand

The Hag with the Money

## Caller Herrin'

This song, by Carolina Oliphant (Lady Nairne), is one of many which she wrote in the first half of the 19th century. Prior to her death in 1845 she had published her works under the pseudonym of "Bogan of Bogan." Caroline was descended from an old family which had settled in Perthshire in the 13th century, and could boast of kinship with the royal race of Scotland. Her father, Laurence Oliphant, was one of the foremost supporters of the Jacobite cause, and she was named Carolina in memory of Prince Charles Edward Stuart. In the schoolroom she was known as **pretty Miss Car**, and afterwards her striking beauty and pleasing manners earned for her the name of the **Flower of Strathearn**.

In 1806 she married WM Nairne, who became Baron Nairne (see below) in 1824. Following the example set by Robert Burns in the Scots Musical Museum, she undertook to bring out a collection of national airs set to appropriate words. To the collection she contributed a large number of original songs, adopting the signature **BB - Mrs Bogan of Bogan**. The music was edited by RA Smith, and the collection was published at Edinburgh under the name of **the Scottish Minstrel** (1821-1824). After her husband's death in 1830 Lady Nairne took up her residence at Enniskerry, Co. Wicklow, Ireland, but she spent much time abroad. She died at Gask on the 26 October 1845.

### LYRICS

#### Chorus

Wha'll buy my caller herrin'?  
They're bonnie fish and haesome farin';  
Wha'll buy my caller herrin',  
New drawn frae the Forth?

When ye were sleepin' on your pillows,  
Dream'd ye aught o' our puir fellows,  
Darkling as they fac'd the billows,  
A' to fill the woven willows?  
Buy my caller herrin',  
New drawn frae the Forth.

#### Chorus

Wha'll buy my caller herrin'?  
They're no brought here without brave darin';  
Buy my caller herrin',  
Haul'd through wind and rain.

#### Chorus

Whall buy my caller herrin'?  
Oh, ye may ca' them vulgar farin'  
Wives and mithers, maist despairin',  
Ca' them lives o' men.

#### Chorus

When the creel o' herrin' passes,  
Ladies-clad in silks and laces,  
Gather in their braw pelisses,  
Cast their heads and screw their faces,

#### Chorus

Caller herrin's no got lightlie:  
Ye can trip the spring fu' tightlie;  
Spite o' tauntin', flauntin', flingin',  
Gow had set you a' a-singing

#### Chorus

Neebour wives, now tent my tellin';  
When the bonnie fish ye're sellin',  
At ae word be in yere dealin' -  
Truth will stand when a' thin's failin',

#### Chorus

Music on the Following Page

Caller Herrin'

March

Nathaniel Gow

The image displays a musical score for the piece 'Caller Herrin' March' by Nathaniel Gow. The score is written for a single melodic line and consists of five staves of music. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent beaming and slurs. The first staff begins with a repeat sign and a first ending bracket. The second staff concludes with a double bar line and repeat dots. The third staff continues the melodic line. The fourth staff also concludes with a double bar line and repeat dots. The fifth staff ends with a final double bar line and repeat dots. The notation includes various note values, rests, and articulation marks such as slurs and accents.

## Calon Lân (A Pure Heart)

**Calon Lân** is a Welsh hymn, whose words were written in the 1800s by Daniel James (January 23, 1847 – March 11, 1920), also known by his bardic name of **Gwyrosydd**. Daniel James came from Treboeth in Swansea. He worked as a gravedigger in Mountain Ash, Wales, and was a Sunday school teacher at Bethania Chapel. He is buried at Mynyddbach Chapel, Tirdeunaw. The tune was written by John Hughes (1872-1914). The hymn is often associated with Welsh rugby union, being sung before almost every Test match involving the Welsh national team.



### LYRICS

I ask not for ease and riches  
Nor earth's jewels for my part  
But I have the best of wishes  
For a pure and honest heart.

#### Chorus:

Oh, pure heart so true and tender  
Fairer than the lilies white  
The pure heart alone can render  
Songs of joy both day and night.

Should I cherish earthly treasure  
It would fly on speedy wings  
The pure heart a plenteous measure  
Of true pleasure daily brings.

#### Chorus

Eve and morn my prayers ascending  
To God's heaven on wings of song  
Seek the joy that knows no ending  
The pure heart that knows no wrong.

#### Chorus

# Castle Dangerous



**Castle Dangerous** is a novel (1832) by Walter Scott. It is part of *Tales of My Landlord, 4th series*. The castle the series is based on is Douglas Castle. Douglas Castle was a stronghold of the Douglas family from medieval times to the nineteenth century. The first castle, erected in the 13th century, was destroyed and replaced several times until the 18th century when a large mansion house was built in its place. This too was demolished in the 1938, and today only a single corner tower of the 17th century castle remains.

**Castle Dangerous**

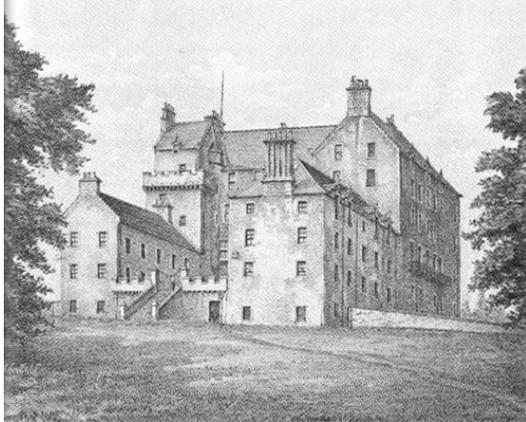
**Retreat**

**James Haugh**

The musical score is written for a single melodic line in treble clef. It is in the key of D major (two sharps) and 3/4 time. The piece begins with a repeat sign and a first ending bracket over the first two measures. The melody is characterized by a mix of eighth and sixteenth notes, with some triplet-like patterns. The piece concludes with a double bar line and repeat dots.

St. Ann's of Hampton Version

# Castle Grant



**Castle Grant** stands a mile north of Granttown-on-Spey and was the former seat of the Clan Grant chiefs of Strathspey in Moray. The original tower was built in the 14th century by the Clan Comyn of Badenoch. Originally a Comyn Clan stronghold, clan traditions tell us that the castle was taken from the Comyns by a combined force of the Clan Grant and the Clan MacGregor. The Grants and MacGregors stormed the castle and in the process slew the Comyn Chief - and kept the Chief's skull as a trophy of this victory.

The skull of the Comyn was taken as a macabre trophy and was kept in Castle Grant and became an heirloom of the Clan Grant. (In the late Lord Strathspey's book on the Clan, he mentions that the top of the cranium was hinged, and that he saw documents kept in it.) Clan tradition predicts grave things if the skull ever leaves the hands of the family - prophecying that the Clan would lose all of its lands in Strathspey.

Castle Grant

March

The musical score is written in G major (one sharp) and 2/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is a march, characterized by its rhythmic patterns and use of eighth and sixteenth notes. The score includes repeat signs and first and second endings, indicated by '1' and '2' above the notes. The piece concludes with a double bar line and repeat dots.

# Cwm Rhondda

**Cwm Rhondda**, the Welsh name for the Rhondda Valley, is a popular hymn tune written by John Hughes (1873-1932). It is usually used in English as a setting for William Williams' text *Guide Me, O Thou Great Jehovah*. Apart from church use, it can often be heard sung by the crowd at rugby matches, especially those of the Wales national rugby union team. The hymn has also been sung on British state occasions such as the funerals of Diana, Princess of Wales and the Queen Mother.

Cwm Rhondda

March 2/4

Welsh Trad.



## LYRICS

Guide me, O thou great redeemer,  
Pilgrim through this barren land;  
I am weak, but thou art mighty,  
Hold me with thy powerful hand;  
Bread of heaven, bread of heaven  
Feed me now and evermore;  
Feed me now and evermore.

Open now the crystal fountain  
Whence the healing stream doth flow;  
Let the fiery, cloudy pillar  
Lead me all my journey through:  
Strong deliverer, strong deliverer;  
Be thou still my strength and shield;  
Be thou still my strength and shield.

When I tread the verge of Jordan,  
Bid my anxious fears subside;  
Death of death, and hell's destruction  
Land me safe on Canaan's side:  
Songs of praises, songs of praises,  
I will ever give to thee;  
I will ever give to thee.

# Dornoch Links

The Royal Burgh of Dornoch (Gaelic: *Dòrnach*) is a town and seaside resort in the Highlands of Scotland, on the north shore of the Dornoch Firth, close to where it opens into the Moray Firth to the east. Dornoch boasts the thirteenth-century Dornoch Cathedral. It is also notable as the last place a witch was burnt in Scotland. Her name was Janet Horne; she was tried and condemned to death in 1727.

The tune probably refers to the Royal Dornoch Golf Club, named the 5th best golf course outside the United States in 2005 by Golf Digest magazine.

## Dornoch Links

2/4 March

rpband

# Dunblane



**Dunblane** (Gaelic: *Dùn Bhlàthain*) is a small town north of Stirling in the Stirling council area in Scotland. Its main landmark is Dunblane Cathedral.

**Dunblane Cathedral** is the larger of the two Church of Scotland parish churches serving the small town of Dunblane. It contains the graves of Margaret Drummond, a mistress of King James IV of Scotland and her two sisters.

The name Dunblane means 'fort of Blane'. This early saint (Old Irish *Bláán*) flourished probably in the late 6th century. His main seat was Kingarth on the Isle of Bute. He or his followers may have founded a church at Dunblane, or the cult of *Bláán* may have come there with settlers from what is now Argyll in later centuries. The earliest evidence for Christianity on the site are two cross-slabs of the 10th to 11th centuries preserved in the cathedral. Incorporated into the later medieval building, but originally free-standing, is an 11th-century bell-tower, whose height was increased in the 15th century. The nave and aisleless choir are 13th century. Dunblane did not have a rich or extensive medieval diocese (37 parishes), and the cathedral is relatively modest in scale, but its refined architecture is much admired, as is its setting overlooking the valley of the River Allan. After the Reformation, the nave was abandoned and soon became roofless and used for burials.

**Dunblane**

Slow Air

Charlie Glendinning, 1996

1998.3

## Dundee Military Tattoo

A **military tattoo**, is a military drum performance. It dates from the seventeenth century when the British Army were fighting in the Low Countries (Belgium and The Netherlands). Drummers from the garrison were sent out into the towns at 21:30 hrs (9:30PM) each evening to inform the soldiers that it was time to return to barracks. The process was known as *Doe den tap toe* and encouraged the inn keepers to "turn off the taps", stop serving beer and send the soldiers home for the night. The drummers continued to play until the curfew at 22:00 hrs (10:00PM).

Over the years, the process became more of a show and often included the playing of the first post at 21:30 hrs and the last post at 22:00. Bands and displays were included and shows were often conducted by floodlight or searchlight. Tattoos were commonplace in the late 1800s with most military and garrison towns putting on some kind of show or entertainment during the summer months. Between the First World War and the Second World War elaborate tattoos were held in many towns with the largest in Aldershot.

One of the best known Tattoos is held on the Esplanade in front of Edinburgh Castle each August and forms the centerpiece of the annual Edinburgh Festival. The Edinburgh Military Tattoo was first staged in 1950; it combines the traditional sounds of the Pipes and Drums with the modern aspects of the armed forces. Another well known Tattoo was the Royal Tournament which was held annually in London from 1880 to 1999. The largest tattoo in the United States is the Virginia International Tattoo, held every year in Norfolk, Virginia. Over 850 performers play traditional music and many international acts join every branch of the Armed Forces for a spectacular show.

Tune on the following page

Dundee Military Tattoo

March 2/4

A. R. MacDonald

The musical score for "Dundee Military Tattoo" is written in G major (one sharp) and 2/4 time. It consists of eight 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 characterized by a steady eighth-note rhythm with occasional sixteenth-note patterns. A first ending bracket is placed above the second staff, indicating a repeat of the preceding measure. The score continues with similar rhythmic motifs across the remaining staves. A second first ending bracket is placed above the eighth staff, marking the end of the piece. The notation includes various note values, rests, and repeat signs.

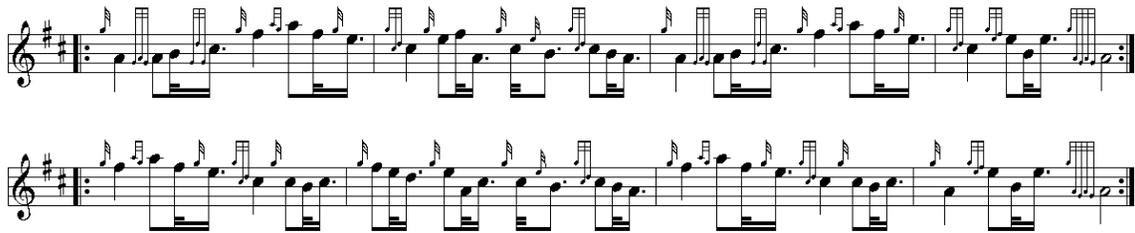
# Farewll to Govan

**Govan** (*Baile a' Ghobhainn* in Gaelic) is a district and former burgh in the southwestern part of the City of Glasgow, Scotland. It is situated on the south bank of the River Clyde, just across from Partick. Researchers believe that Govan was the site of one of the earliest Christian settlements in mainland Scotland, dating back to before the 9th century. At that time, the area was part of the Kingdom of Strathclyde, with its capital at Dumbarton on the north side of the river. The place-name Govan is *Bàile Ghobhainn*, 'smith's town' in Scottish Gaelic, but probably derives from an earlier Brythonic name of disputed meaning. Constantine, a 7th century King of Strathclyde, founded a monastery at Govan, where he died and was buried. In 1855, an elaborately carved sandstone sarcophagus was found during digging in the churchyard. It now resides inside the church and is thought to have contained the relics of Constantine.

Farewell to Govan

Slow Air

P. Cunningham



# Fear a' Bhàta

**Fear a' Bhàta** is a Scots Gaelic song from the late 1800s, written by Sìne NicFhionnlaigh of Tong, Lewis who was courting a young fisherman from Uig, Dòmhnall MacRath. The song captures the emotions that she endured during their courtship. The part of the story that is rarely told is that they were married not long after she composed the song.

**Fear a' Bhata**

Slow air

The musical score for 'Fear a' Bhata' is presented in four staves. It is written in treble clef, 3/4 time, and D major (two sharps). The melody is a slow air, featuring a simple, flowing line with various note values and rests. The score includes phrasing slurs and a final double bar line.

Lyrics on the following page

## LYRICS

Oh, my boatman, o hòro éile  
Oh, my boatman, o hòro éile  
Oh, my boatman, o hòro éile  
My farewell and health to you,  
wherever you go.

Often I gaze from the highest hill  
Striving to see the boatman:  
Will you come today,  
or will you come tomorrow?  
And if you don't come at  
all it is wretched that I'll be.

Oh, my boatman ...

My heart is bruised and broken;  
Often the tears run from my eyes.  
Will you come tonight –  
or should I even expect you?  
Or will I just close the door  
with a melancholy sigh?

Oh, my boatman ...

It is often that I ask of mariners around  
Whether they saw you; are you unharmed?  
But every one of them says to me  
How foolish I am to have given my love to you.

Oh, my boatman ...

My darling promised me a silken gown;  
He promised me that and  
a tartan plaid of beauty:  
A gold ring in which I could see his image,  
But I fear that he has now forgotten.

Oh, my boatman ...

Although they said you had no substance  
That did not diminish my love for you.  
You will be in my dreams at night  
And in the morning I will search for you.

Oh, my boatman ...

I dearly loved you, I do not deny,  
Not a year's love nor for just a season;  
But a love that began when I was a child  
And will not wither until death consumes me.

Oh, my boatman ...

My friends and kinfolk often say  
That I must spurn my memories of you,  
But their advice to me means no more  
Than the ebbing and flowing of the sea.

Oh, my boatman ...

I will be forever tearful and dejected  
Like a wild swan wounded and broken  
Wailing its song of death on some weedy pond -  
Left by the others, alone and abandoned.

# For Ireland I'd not tell Her Name

For Ireland I'd Not Tell Her Name

Slow Air

Irish Trad.

The image shows a musical score for the piece 'For Ireland I'd Not Tell Her Name'. It consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The music is written in a single melodic line. The first staff begins with a double bar line and a repeat sign. The melody is characterized by a slow, flowing pace with many eighth and sixteenth notes, often beamed together. There are several measures with slurs and fermatas, indicating a slow and expressive performance style. The piece concludes with a double bar line and a repeat sign.

## LYRICS

One eve as I happened to stray  
By the lands that were bordering mine  
A young girl I saw on my way  
Who left me to languish and pine,  
A slave of the charm and the mien  
And the silver-toned voice of the dame,  
To meet her I sped over the green,  
Yet for Ireland I'd not tell her name.

Would she list to my love laden voice  
That pledges but vows to the fair,  
Would she make me for ever her choice  
Her wealth would increase with my care;

I'd sing her our poet's sweetest lays.  
Press close to my wild heart the dame,  
Devote to her beauty the bays,  
Yet for Ireland I'd not tell her name,

A maiden, young, tender refined,  
By the lands that are bordering mine,  
Hath graces and virtue of mind  
And features surpassingly fine;  
Blended amber and yellow compose  
The ringleted hair of the dame,  
Oh, her cheeks have the bloom of the rose,  
Yet for Ireland I'd not tell her name.

# Four Green Fields

**Four Green Fields** is a 1967 folk song by Irish musician Tommy Makem. The song tells of an old woman who had four green fields; and how strangers tried to take them from her; and how her sons died trying to defend them. Its middle stanza is a moving description of the violence and deprivation experienced by the Irish, including the people in Northern Ireland (currently part of the UK), though the British are not explicitly identified (nor Saxons, nor Danes). At the end of the song, one of her fields remains out of her hands.

The song is interpreted as a parable of the British colonization of Ireland and the current status of Northern Ireland. The four fields are the provinces of Ulster, regarded as the "field" that is still in British hands, Munster, Leinster and Connacht, and the old woman is a traditional personification of Ireland herself.

## Four Green Fields

arr. J. McGonigal

The musical score consists of four staves of music in treble clef, 3/4 time, and the key of D major (one sharp). The melody is written on a single staff. The first staff contains the first 12 measures, the second staff contains the next 12 measures, the third staff contains the next 12 measures, and the fourth staff contains the final 12 measures, ending with a double bar line. The music features a mix of eighth and quarter notes, with some measures containing beamed eighth notes.

Lyrics on the following page

## LYRICS

What did I have?", said the fine old woman  
"What did I have?", this proud old woman did say  
"I had four green fields, each one was a jewel  
But strangers came and tried to take them from me  
I had fine, strong sons, they fought to save my jewels  
They fought and died and that was my grief", said she

"Long time ago", said the fine old woman  
"Long time ago", this proud old woman did say  
"There was war and death, plundering and pillage  
My children starved by mountain, valley and sea  
And their wailing cries, they shook the very heavens  
My four green fields ran red with their blood", said she

"What have I now?", said the fine old woman  
"What have I now?", this proud old woman did say  
"I have four green fields, one of them's in bondage  
In strangers hands that tried to take it from me  
But my sons have sons, as brave as were their fathers  
My fourth green field will bloom once again", said she.

## Going Home



**Going Home** is an African American folk spiritual that became the theme of Dvořák's *New World Symphony* because of influence of Harry Thacker Burleigh. **Burleigh** (December 2, 1866–December 12, 1949), a baritone, was an African American classical composer, arranger, and professional singer. He was the first black composer to be instrumental in the development of a characteristically American music and he helped to make black music available to classically-trained artists both by introducing them to the music and by arranging the music in a more classical form.

Burleigh was born in Erie, Pennsylvania. With the aid of a scholarship (obtained with the help of Francis MacDowell, the mother of composer Edward MacDowell), Burleigh was accepted to the prestigious National Conservatory of Music in New York, eventually playing double bass in the Conservatory's orchestra. In 1893, he assisted the Czech composer Antonín Dvořák. Most of the work that Burleigh did for Dvořák was copy works, transferring the manuscript of Dvořák's 9th symphony for various instruments. However, Burleigh's role in introducing Dvořák to African American folk music was substantial. It was written that "The first time a Negro song became a major theme in a great symphonic work... was in 1893, when Antonín Dvořák's *New World Symphony* was played"

Music on the following page



# Heave Ho! My Boys, Heave Ho!



**Heave Ho! My Boys, Heave Ho!** Is the official song of the United States Merchant Marines. The music and words were written by Jack Lawrence, Lt. (jg) USMS to the men at the United States Maritime Service Training Station at Sheepshead Bay, Brooklyn, New York and copyrighted in 1943.

The **United States Merchant Marine** is made up of the nation's civilian-owned merchant ships and the men and women that crew them. The merchant marine transports cargo and passengers during peace time. In time of war, the merchant marine is an auxiliary to the Navy, and can be called upon to deliver troops and supplies for the military.

The people of the merchant marine are called merchant mariners, and are civilian except in times of war when, in accordance with the Merchant Marine Act of 1936, they are considered military personnel. In 1988, President Ronald Reagan signed a bill into law making Merchant Mariners who serve in war veterans.

The first wartime role of an identifiable United States Merchant Marine first took place on June 12, 1775 in and around Machias, Maine. A group of citizens, hearing the news from Concord and Lexington, captured the British schooner HMS *Margaretta*. The citizens, in need of critical supplies, were given an ultimatum: either load the ships with lumber to build British barracks in Boston, or go hungry. They chose to fight.

The Merchant Marine was active in subsequent wars, from the Confederate commerce raiders of the American Civil War, to the First and Second Battle of the Atlantic in World War I and World War II. 3.1 million tons of merchant ships were lost in World War II, mariners dying at a rate of 1 in 24. All told, 733 American cargo ships were lost and 8,651 of the 215,000 who served perished on troubled waters and off enemy shores.

Merchant shipping also played its role in the wars in Vietnam and Korea. From just six ships under charter when the Korean war began, this total peaked at 255. In September 1950, when the U.S. Marine Corps went ashore at Inchon, 13 USNS cargo ships, 26 chartered American, and 34 Japanese-manned merchant ships, under the operational control of Military Sea Transportation Service participated in the invasion.

During the Vietnam War, ships crewed by civilian seamen carried 95% of the supplies used by the American Armed Forces. During the first Gulf War, the merchant ships of the Military Sealift Command (MSC) delivered more than 11 million metric tons of vehicles, helicopters, ammunition, fuel and other supplies and equipment during the war. Government owned merchant vessels from the National Defense Reserve Fleet (NDRF) have supported emergency shipping requirements in seven wars and crises. Since 1977, the Ready Reserve Fleet has taken over the brunt of the work previously handled by the National Defense Reserve Fleet.

Music and lyrics on the following page

The image shows a musical score for a march. It consists of five staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The music is written in a simple, rhythmic style with many eighth and sixteenth notes, and some rests. There are several measures with slurs over them, indicating phrasing. The overall feel is that of a traditional sea shanty or march.

Omaha Pipes & Drums, 10.2.07

### LYRICS

HEAVE HO! MY LADS, HEAVE HO!  
It's a long, long way to go,  
It's a long, long pull with our hatches full,  
Braving the wind, braving the sea,  
Fighting the treacherous foe,

HEAVE HO! MY LADS HEAVE HO!  
Let the sea roll high or low,  
We can cross any ocean, sail any river,  
Give us the goods and we'll deliver.

Damn the submarine!  
We're the men of the Merchant Marine!

# Highland Cathedral

**Highland Cathedral** is a popular bagpipe tune from Scotland. It has been proposed as the Scottish national anthem to replace Scotland the Brave and/or Flower of Scotland. The first lyrics below were written as a tribute to Scots fighting and serving overseas in Scottish regiments. It is Scotland's equivalent of "Abide with Me" for National Sporting Events and as a hymn on the eve of battle. St Columba Church of Scotland, Glasgow, is known as the Highland Cathedral. In addition to an impressive display of Scottish Clan Crests, it also displays the Military Insignia of several Highland regiments.

## Highland Cathedral

## Hymn



The image displays the musical notation for the Highland Cathedral Hymn, arranged in four staves. The music is written in treble clef, with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The melody is characterized by a steady, rhythmic pattern with some melodic variation.

CYMRU

Lyrics on the following page

## LYRICS

There is a land far from this distant shore  
Where heather grows and Highland eagles soar  
There is a land that will live ever more  
Deep in my heart, my Bonnie Scotland

Though I serve so far away  
I still see your streams, cities and dreams  
I can't wait until the day  
When I'll come home once more

And so Lord keep me from the harm of war  
Through all its dangers and the battle's roar  
Keep me safe until I'm home once more  
Home to my own in Bonnie Scotland

### **Another version is**

Land of my fathers, we will always be  
Faithful and loyal to our own country.  
In times of danger, we will set you free.  
Lead you to glory and to victory.

Hail, Caledonia, to our ancient land.  
In this Highland Cathedral let us stand as men.  
Joining together with one dream to share.  
God bless the people of this land so fair.

Gone is the past, let us start anew.  
Let this hope of peace, always remain.  
Children of Scotia, be strong and true.  
Then our children will smile again, again, again, again.

Rise, Caledonia, let your voices ring  
In this Highland Cathedral of our God and King.  
Whom, joy and liberty, to all, will bring.  
Come; let your heart, with love and courage, sing.

# Inveraray Castle

**Inveraray Castle** (*Caisteal Inbhir Aora* in Gaelic) is a castle in western Scotland. It is the seat of the Chief the southern branch of the Clan Campbell, the Duke of Argyll. The initial design for the castle was made in 1720 by the architect Sir John Vanbrugh. It was completed in 1789 for John Campbell, 5th Duke of Argyll and his wife, Elizabeth. Built in an eclectic mixture of architectural revival styles, it stands on the original site of the village of Inveraray - when Archibald Campbell decided to build the castle he had the village demolished and rebuilt a mile away, so that it would not impinge on the castle's outlook.

The castle was damaged by two major fires, in 1877 and 1975, but most of its important artifacts and features survived or have been restored.

## Inveraray Castle

## March

The image displays a musical score for a march titled "Inveraray Castle". The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of nine staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff features a triplet of eighth notes. The fourth staff includes a first ending bracket. The fifth staff continues the main melody. The sixth staff includes a first ending bracket. The seventh staff continues the main melody. The eighth staff includes a first ending bracket. The ninth staff includes a second ending bracket. The score concludes with a double bar line and repeat dots.

# Isle of Hoy



**Hoy** (from Old Norse *Háey* meaning high island) is one of the Orkney Islands in Scotland. It is the second largest of the Orkney Islands after the Mainland. The dramatic coastline of Hoy is what usually greets visitors traveling to the Orkney Islands by ferry from the Scottish mainland. In Norse mythology, Hoy is the location of the never-ending battle between Hedin and Högni.

Isle of Hoy

Strathspey

Glenna Mackay

Musical notation for the tune 'Isle of Hoy' in Strathspey style. The notation is written on three staves in G major (one sharp) and 2/4 time. The first staff begins with a repeat sign. The second and third staves contain the main melody, with the second staff featuring two triplet markings (indicated by a '3' above a bracket) over the notes G4, A4, and B4.

## Kililoe

**Killaloe** is the Regimental Quick March of the British Army regiment, The Royal Irish Regiment (27th (Inniskilling) 83rd and 87th and Ulster Defence Regiment). It also has informal, historical associations with other Irish Regiments and Brigades; as an unofficial march by the Connaught Rangers and Royal Inniskilling Fusiliers and at brigade level in World War II by the 38th (Irish) Infantry Brigade.

Killaloe was written c.1887 by a 41-year-old Irish composer, Robert Martin, for the London Musical "Miss Esmeralda" and sung by a Mr. E J Lohnen. The lyrics tell of a French teacher attempting to make himself understood to a difficult Killaloe class who, totally misunderstand his French, and as a consequence beat him up.

The Killaloe song, with original melody in 2/4 time, was made well known in military circles by a cousin of Lt. Charles Martin, who served with the 88th Connaught Rangers (The Devil's Own) from 1888 until his death in 1893. He composed a new set of lyrics, in 6/8 time, celebrating his Regiment's fame, and although no mention is made of the tune in the Regimental history, there is an interesting explanation which may well account for the shout or yell in the military version of Killaloe. In the 1st Battalion (Connaught Rangers), formerly the 88th, a favorite march tune was "Brian Boru" and this was played generally when the Battalion was marching through a town, or when after a hot and heavy march, the Battalion was feeling the strain and the Commanding Officer wished to revive the spirits of the men. On such occasions, at a time generally given by the Sergeant-Major, all ranks would give a regular "Connaught Yell". During which the Band would make a pause, and then continue playing. The march became popular among the other Irish Regiments and various other sets of lyrics were devised, some none too complimentary in tone.

### LYRICS (original)

Well I happened to be born at the time they  
cut the corn,  
Quite contagious to the town of Killaloo,  
Where to tache us they'd a schame and a  
French Mossou he came  
To instruct us in the game of "parlez vous".

I've a father, that I swear,  
but he said I had a "pere"  
And he struck me when I said it wasn't true,  
And the Irish for "a jint"  
and the French for "half a pint",  
Faith, we learnt it in the school at Killaloo.

"Mais oui", Mossou would cry;  
"Well of course you can" says I.  
Non non, "I know", says I with some surprise.  
When a boy straight up from Clare heard his  
mother called a "mere"  
He gave Mossou his fist between the eyes.

Says Mossou in much alarm,  
"Go send for Johnny Darm".  
Says I "There's no such name about the place"  
Then "comment" was his reply, "Come on  
yourself" says I And I scattered all the features  
of his face.

Then nothing more was said,  
Mossou went of to bed.  
He mixed no more in Killaloo affairs;  
While the papers on the place, said the foreign  
teacher's face

Had been closed for alterations and repairs.  
Frinch may be very fine, it's no enemy of mine;  
Our conduct to the teacher they did send.

I've told you what is passed,  
so this verse must be the last,  
That's the reason I have left it to the end

Music on the following page

Killaloe

March 6/8

Irish Trad

The musical score for 'Killaloe' is written in treble clef, key of D major (one sharp), and 6/8 time. It consists of six staves of music. The first staff begins with a double bar line and a key signature change to D major. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with some measures containing triplets. The piece concludes with a double bar line.

rp band

# Killiecrankie

**Killiecrankie** (Gaelic: *Coille Chneagaidh*) is a village in Perth and Kinross, Scotland on the River Garry. In 1689, during the Jacobite Rebellion, the Battle of Killiecrankie was fought on the northern edge of the village.

The Battle of Killiecrankie was fought chiefly between highland Scottish clans supporting James II and VII and government troops (mostly lowland Scots, often incorrectly labeled "English") supporting William of Orange on July 27, 1689, during the Glorious Revolution. Although it was a stunning victory for the Jacobites, it had little overall effect on the outcome of the war and with their leader dead, their forces were scattered at the Battle of Dunkeld the next month.

**Killiecrankie**

March

Traditional



The image displays a musical score for the traditional Scottish march 'Killiecrankie'. The score is written on four staves in treble clef, with a key signature of one sharp (F#) and a time signature of 4/4. The melody is characterized by a strong, rhythmic pattern of eighth and sixteenth notes, typical of a march. The notation includes various musical symbols such as beams, slurs, and accents, indicating the specific phrasing and dynamics of the piece. The score begins with a double bar line and a key signature change to one sharp, followed by a series of rhythmic figures that build up the march's energy.

Lyrics on the following page

## LYRICS

Whaur hae ye been sae braw, lad?  
Whaur hae ye been sae brankie-o?  
Whaur hae ye been sae braw, lad?  
Come 'ye by Killiecrankie-o?

An' ye had been whaur I hae been  
Ye wadna been sae cantie-o  
An' ye had seen what I hae seen  
On the braes o' Killiecrankie-o

I fought at land, I fought at sea  
At hame I fought my auntie-o  
But I met the Devil and Dundee  
On the braes o' Killiecrankie-o

The bauld pit cur fell in a furr  
And Clavers gat a crankie-o  
Or I had fed an Athol gled  
On the braes o' Killiecrankie-o

Oh fie, MacKay, What gart ye lie  
I' the brush ayont the brankie-o?  
Ye'd better kiss'd King Willie's lofe  
Than come tae Killiecrankie-o

It's nae shame, it's nae shame  
It's nae shame to shank ye-o  
There's sour slaes on Athol braes  
And the de'ils at Killiecrankie-o

# Kilworth Hills

**Kilworth** (Gaelic: *Cill Úird*) is a small village in North Cork. The name Kilworth comes from Irish (Gaelic) 'Cill Úird', literally meaning 'Church of the order'. Kilworth was the scene of some battles in the war of 1641 and during the usurpation of Cromwell, by whom the manor was given to Fleetwood, whose name it still bears. In July, 1642, the castle of Cloghlea, on the banks of the river Funcheon, near the town, said to have been built by the family of the Condons, and at that time the property of Sir Richard Fleetwood, was taken by Lord Barrymore and the custody of it entrusted to Sir Arthur Hyde, from whom it was afterwards taken by a descendant of the original founder, who surprised the garrison and either put them to death or detained them prisoners.

Kilworth Hills

Retreat March

PM G. S. McLennan

The musical score for 'Kilworth Hills' is a retreat march in 3/4 time, written in treble clef with a key signature of one sharp (F#). The piece consists of four staves of music. The first staff begins with a repeat sign and contains the first 16 measures. The second staff continues the melody for the next 16 measures. The third staff continues for another 16 measures, and the fourth staff concludes the piece with a final cadence. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

CCPB Sep-1995

# Loch Broom Bay

**Loch Broom** (Scottish Gaelic: Loch Bhraoin, *loch of rain showers* is a sea loch located in Ross and Cromarty, Scotland. Alternatively, the reference to broom is thought to be derived from the spreading yellow gorse.

The small town of Ullapool lies on the eastern shore of the loch. Ullapool was founded in 1788 as a herring port. Ullapool has a strong reputation as a centre for music and performance. In the summer, there are several Feisean and a large number of gigs in the local halls and hotels - especially in The Ceilidh Place. The *Ullapool Guitar Festival* takes place in early October every year, attracting high-caliber performers.

## Loch Broom Bay

Slow Air

D. Ross

The musical score for "Loch Broom Bay" is presented in four staves. It is written in G major (one sharp) and 6/8 time. The first staff starts with a treble clef and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the piece with a double bar line.

# Loch Lomond



**Loch Lomond** (Scottish Gaelic *Loch Laomainn*) is a Scottish loch, located in both the western lowlands of Central Scotland and the southern Highlands. This freshwater loch is 24 miles long, and  $\frac{3}{4}$  mile to 5 miles wide. It has an average depth of about 120 ft and a maximum depth of about 630 ft. It has the largest surface area of all the lochs, and is second biggest after Loch Ness in terms of water volume in Great Britain.

There are many theories about the meaning of the song. One interpretation is that it is (apocryphally) attributed to a Jacobite Highlander who was captured after the 1745 rising while he was fleeing near Carlisle and is sentenced to die. The verse is his mournful elegy to another rebel who will not be executed. He claims that he will follow the "low road" (the spirit path through the underworld) and arrive in Scotland before his still-living comrade.

Another interpretation is that the song is sung by the lover of a captured rebel set to be executed in London following a show trial. The heads of the executed rebels were then set upon pikes and exhibited in all of the towns between London and Glasgow in a procession along the "high road" (the most important road), while the relatives of the rebels walked back along the "low road" (the ordinary road traveled by peasants and commoners). It captures some of the romantic spirit of the lost cause of Bonnie Prince Charlie

## Loch Lomond

March

Trad.



CYMRU

Lyrics on the following page

## LYRICS

By yon bonnie banks and by yon bonnie braes  
Where the sun shines bright on Loch Lomond  
Where me and my true love will never meet again (alternate: Where me and my true  
love were ever lak/wont to gae)  
On the bonnie, bonnie banks o' Loch Lomond.

### **Chorus:**

O you'll tak' the high road and I'll tak' the low road  
And I'll be in Scotland afore ye  
For me and my true love will never meet again  
On the bonnie, bonnie banks o' Loch Lomond.

'Twas there that we parted in yon shady glen  
On the steep, steep sides o' Ben Lomond  
Where deep in purple hue, the hieland hills we view  
And the moon comin' out in the gloamin'.

### *Chorus*

The wee birdies sing and the wild flowers spring  
And in sunshine the waters are sleeping  
But the broken heart, it kens nae second spring again  
Tho' the waeful may cease frae their greeting.

### *Chorus*

# Loch Maree

**Loch Maree** is a loch in Wester Ross in the Northwest Highlands of Scotland. It is the fourth largest freshwater loch in Scotland. Loch Maree contains five large wooded islands and over 25 smaller ones. Isle Maree has the remains of a chapel, graveyard, holy well, and holy tree on it, believed to be the 8th Century hermitage of Saint Maol Rubha (d. 722), who founded the monastery of Applecross in 672. The same island also contains ancient stands of oak and holly which have been linked with ancient Scottish druids. The waters of the loch were also thought to have curative effects, with being submerged in the water thought to be a cure for lunacy.

Like Loch Ness, Loch Maree has its own monster in the form of the *muc-sheilch*. It is often referred to as the most beautiful loch in the Highlands.

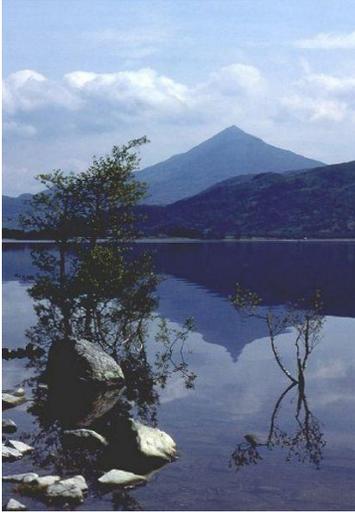
## Loch Maree

## March

The musical score for 'Loch Maree March' is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of six staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody and includes a first ending bracket. The third staff includes a second ending bracket. The fourth staff begins with a repeat sign. The fifth and sixth staves each include first and second ending brackets. The piece concludes with a double bar line.

Pipeline Pipe Band

# Loch Rannoch



**Loch Rannoch** (Scottish Gaelic: **Loch Raineach**) is a large body of fresh water in Perth and Kinross, Scotland. The River Tummel begins at its eastern end. The Tay Forest Park lies along its southern shore. The wild Rannoch Moor extends to the west of the loch and used to be part of the Caledonian Forest that stretched across much of Northern Scotland. This is proven in part by the presence of Scots Pine stumps preserved in the boggy areas of the moor, and pollen records from peat cores. The small village of Kinloch Rannoch lies at the eastern end of the loch, and a crannog (an ancient artificial island) can be found near its western end.

## Loch Rannoch

## Slow March

J. Wilson

Musical notation for the Slow March 'Loch Rannoch' by J. Wilson. The piece is in 6/8 time and the key signature has two sharps (D major). The notation consists of four staves of music. The first staff begins with a repeat sign. The melody is written in a treble clef and features a mix of eighth and sixteenth notes, with some triplets. The piece concludes with a double bar line and repeat dots.

# MacCrimmon's Lament

During the Jacobite Rising, the chief of the MacCrimmons was Donald Ban. As hereditary piper to Clan MacLeod, he marched upon Aberdeen to seize Lord Lewis Gordon. The force, however, was attacked and routed at Inverurie, and Donald Ban was taken prisoner. Next morning, contrary to custom, there was no pipe music at the Jacobite quarters. When Lord Lewis and his officers enquired the reason, they were told that so long as MacCrimmon was a prisoner there would be no pipes played. On hearing this, Lord Lewis at once ordered that Donald Ban should be set free. Not long afterwards, however, MacCrimmon met his fate at the Rout of Moy on February 17, 1746. He was one of the party sent out by Lord Loudon from Inverness to seize Prince Charles as he lay unguarded at Moy Hall. The raid was turned into a route by the strategy of Lady Mackintosh and the courage of the blacksmith of Moy with two or three clansmen, and in the confusion and flight Donald Ban was slain. After his death, his sister is believed to have written the words to go with the haunting tune believed to have been composed by Donald Ban when he had a premonition of his impending death.

## MacCrimmons Lament

Slow Air

Donald Ban, Arr. P. Heineman

Omaha Pipes and Drums 12.22.06

Lyrics on the following page

## LYRICS

O'er Coolin's face the night is creeping,  
The Banshee's wail is round us sweeping;  
Blue eyes in Duin are dim with weeping,  
Since thou art gone and ne'er returnest.

### Chorus

No more, no more, no more returning;  
In peace nor in war is he returning;  
Till dawns the great day of doom and burning,  
MacCrimmon is home no more returning.

The Breeze of the bens is gently blowing;  
The brooks in the glens are softly flowing;  
Where boughs their darkest shades are throwing,  
Birds mourn for thee who ne'er returnest.

### Chorus

Its dirges of woe the sea is sighing,  
The boat under sail unmov'd is lying;  
The voice of waves in sadness dying  
Say, thou art away and ne'er returnest.

### Chorus

We'll see no more MacCrimmon's returning;  
In peace nor war is he returning;  
Till dawns the great day of woe and burning,  
For him, there's no more returning.

### Chorus

## Massacre of Glencoe



The **Massacre of Glencoe** occurred in Glen Coe, Scotland, in the early morning of 13 February 1692, during the era of the Glorious Revolution and Jacobitism. The massacre began simultaneously in three settlements along the glen—*Invercoe*, *Inverrigan*, and *Achacon*—although the killing took place all over the glen as fleeing MacDonalds were pursued.

Thirty-seven MacDonalds from the Clan MacDonald of Glencoe were killed by the guests who had accepted their hospitality, on the grounds that the MacDonalds had not been prompt in pledging allegiance to the new king, William of Orange. Another forty women and children died of exposure after their homes were burned.

Under Scots law there was a special category of murder known as "murder under trust" which was considered to be even more heinous than ordinary murder. The Glencoe massacre was a clear example of such. The conclusion of the commission was to exonerate the King and to place the blame for the massacre upon Secretary Dalrymple. The Scottish Parliament, after reviewing the commission report, declared the execution of the MacDonald men to have been murder and delegated the "committee for the security of the kingdom" to prepare an address to the king which included recommendations for the punishment of the perpetrators of the plot and compensation to be paid to the surviving MacDonalds. As far as is known, these recommendations were never acted upon except for the imprisonment of John Campbell Earl of Breadalbane for a few days in Edinburgh castle on a charge of high treason because he had been involved in secret talks with the Jacobite chiefs.

The Glencoe massacre became a propaganda piece for Jacobite sympathies which were to come to a head in the next generation in the Rising of 1745. Due to the involvement of Argyll's regiment under Glenlyon's command, the massacre was regarded not as a government action, but as a consequence of the ancient MacDonald - Campbell rivalry. Memory of this massacre has been kept alive by continued ill feeling between MacDonalds and Campbells — since the late 20th century the Clachaig Inn, a hotel and pub in Glencoe popular with climbers, has had a sign on its door saying "*No Hawkers or Campbells*".

Each year, on the 13th February, the Clan Donald Society of Edinburgh arranges an annual wreath laying ceremony at the memorial to the Massacre of Glencoe. Clansmen from Clan Donald, from across the world, attend the ceremony, along with local people.

Music on the following page

Massacre of Glencoe

Slow Air

M.K. Brennan

The image displays a musical score for the piece "Massacre of Glencoe" by M.K. Brennan, categorized as a "Slow Air". The score is written for a single melodic line and consists of four staves of music. The key signature is G major (one sharp) and the time signature is 6/8. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The first staff begins with a repeat sign and a double bar line. The second staff concludes with a double bar line and repeat dots. The third and fourth staves continue the melodic development, with the fourth staff ending with a double bar line and repeat dots. The overall style is characteristic of traditional Irish folk music.

# Mist Covered Mountains

The words were translated from the Gaelic by Malvolm MacFarlane.

## Mist Covered Mountains

## Slow March



## LYRICS

### Chorus

Oh, roe, soon shall I see them, oh,  
Hee-roe, see them, oh see them.  
Oh, roe, soon shall I see them,  
the mist covered mountains of home!

There shall I visit the place of my birth.  
They'll give me a welcome the warmest on earth.  
So loving and kind, full of music and mirth,  
the sweet sounding language of home.

Chorus

There shall I gaze on the mountains again.  
On the fields, and the hills, and the birds in the glen.  
With people of courage beyond human ken!  
In the haunts of the deer I will roam.

Chorus

Hail to the mountains with summits of blue!  
To the glens with their meadows of sunshine and dew.  
To the women and the men ever constant and true,  
Ever ready to welcome one home!

Chorus

# Monymusk

**Monymusk** is a planned village in Aberdeenshire, Scotland. In 1170 a community of Augustinian canons was established here by Gilchrist, Earl of Mar, on the site of an earlier Celtic foundation. This was said to have been established by Malcolm Canmore in 1078 while on a military mission against the rebels of Moray. The present church of St Mary's dates from the late 12th-early 13th Century and contains monuments to successive Grant lairds as well as a Pictish symbol stone known as the Monymusk Stone. Sir Archibald Grant of Monymusk replaced the old Kirkton of Monymusk in the 18th century with a planned village designed for estate workers and craftsmen. It was almost entirely rebuilt in 1840.

The Monymusk Reliquary is an eighth century Scottish reliquary made of wood and metal characterized by a Hiberno-Saxon fusion of Gaelic and Pictish design and Anglo-Saxon metalworking, probably by Iona monks. Believed to be the Breccbennoch of St. Columba, a sacred battle ensign of the Scottish army, it was used for saintly assistance by Scots in battle. It was significant because it was said to have contained a bone, or bones, of Columba.

It may have been handed to the abbot of Arbroath Abbey during the reign of William I (r. 1165 - 1214), who in turn passed it to someone else's care at Forglen. The custodian was charged with the care of the reliquary, so that it could be used for saintly assistance by the Scots in battle. It was carried by the Gaelic army who were victorious against the army of king Edward II of England at the Battle of Bannockburn (1314). It stayed at Forglen until the sixteenth century, when both Forglen and Monymusk came into the hands of the Forbes family. In 1712 it was transferred to Sir Francis Grant of Cullen. It stayed in the Grant collection until 1933, when it was acquired by the people. It is now in the care of the Museum of Scotland, where it is arguably the most important piece in the Museum's entire collection.

Monymusk

Strathspey

Traditional

The image displays three staves of musical notation for the Monymusk Strathspey. The music is written in G major (one sharp) and 2/4 time. The first staff begins with a repeat sign and a first ending bracket. The second and third staves continue the melody. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

1998.3

# Morag of Dunvegan



**Mórag** is a Scottish female given name, sometimes translated as Sarah. It means "great", or "great one" (MÓR is great in Gaelic). **Dunvegan** (Gaelic: *Dùn Bheagain*) is a town on the Isle of Skye in Scotland. It is famous for Dunvegan Castle, seat of the chief of Clan MacLeod. The name Dunvegan is Scottish Gaelic for "small castle". The castle houses a number of family and clan relics; chief among them is the famous *Fairie Flag of Dunvegan* and the *Dunvegan Cup*.

Legend has it that this magical flag was given to the clan by the queen of the fairies in reward of a favor they had done her, and that waving it would enlist the fairies help in time of need. The flag is said to have been waved on two occasions, with a single use remaining. The flag is displayed in the castle's drawing room, mounted in a picture frame. It is in a state of considerable decay.

## Morag of Dunvegan

March Slow

P.M. J.G. Slattery

The musical score consists of four staves of music in treble clef, 6/8 time, with a key signature of one sharp (F#). The first staff begins with a repeat sign and contains the first six measures. The second staff continues with measures 7 through 12. The third staff starts with a repeat sign and contains measures 13 through 18. The fourth staff concludes the piece with measures 19 through 24, ending with a double bar line and repeat dots.

## Neil Gow's "Farewell to Whisky"



**Neil Gow** (1727-1807) was possibly the most famous Scottish fiddler of the 18th century. Gow was born in Inver, Perthshire, as the son of John Gow and Catherine McEwan. He started playing the fiddle when very young and at age 13 received his first formal lessons from one John Cameron. In spite of being something of a musical prodigy, he originally trained as a plaid weaver, but eventually gave up that trade to become a full-time musician. He was widely considered the best fiddle player in Perthshire, an area which was renowned for its musicians - the story goes that at age 17 he entered a competition that was being judged by John McCraw, a blind musician, who awarded him the first prize and then went on to claim that he "would ken his bow hand among a hunder

players" (detect Niel's style among a hundred players). This attracted the attention of the Duke of Atholl, who became Niel's patron, and also ensured Niel's employment for balls and dance parties put on by the local nobility. In time he became renowned as a fiddler.

Niel Gow was married twice. His first wife was Margaret Wiseman, and they had five sons called William, John, Andrew, Nathaniel, and Daniel, as well as three daughters. While Daniel probably died as a child, the other four became musicians and/or music sellers; Niel survived William (who died in 1791 at age 40) and Andrew (who died in 1794). Of Niel's sons, Nathaniel is by far the most well-known and another fine composer of Scottish music, with nearly 200 tunes to his credit. After having been widowed, Niel married Margaret Urquhart from Perth in 1768, and they went on to share a happy married life until she died in 1805. Niel was deeply hurt by her death, and stopped playing the fiddle for a while. His friends finally convinced him to pick it up again, and the first thing he played was his '...Lament for the Death of his Second Wife' (see compositions). Niel died at Inver on 1st March 1807, aged 80

Niel Gow composed a lot of dance music - according to John Glen (1895) he put his name to 87 tunes, "some of which are excellent" - much of which forms the backstay of Scottish country dance music even today. However it must be said that he was not above pinching good material from other composers to republish under his own name; Glen claims that from the 87, at least a quarter are derived from older tunes or are straight rip-offs from tunes published earlier elsewhere, often under a different title. This being a common practice at the time, it didn't seem to hurt his reputation a whole lot; in fact, the famous painter Henry Raeburn was commissioned to paint him several times.

Music and lyrics on the following page

The image shows the musical score for 'Neil Gow's Farewell to Whiskey', a march in 2/4 time. The score is written in treble clef with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff also has a first ending bracket. The fourth staff has a first ending bracket. The fifth staff has a second ending bracket. The piece concludes with a final cadence.

## LYRICS

Ye've surely heard o famous Neil,  
 The man that played the fiddle weel;  
 I wat he was a canty chiel.  
 An' dearly lo'ed the whisky, O.  
 An' aye sin he wore tartan hose,  
 He dearly lo'ed the Athole Brose;  
 An' wae was he, you may suppose,  
 To bid fareweel to whisky, O.

Alake, quo' Neil, I'm frail an' auld,  
 And find my bluid grows unco cauld,  
 I think it maks me blythe and bauld,  
 A wee drop Highland whisky, O.  
 But a' the doctors do agree  
 That whisky's no the drink for me;  
 I'm fleyed they'll gar me tyne my glee,  
 Should they part me and whisky, O.

But I should mind on 'auld lang syne',  
 How paradise our friends did tyne,  
 Because something ran in their min'-  
 Forbid, like Highland whisky, O.  
 While I can get both wine and ale,  
 And find my head and fingers hale,  
 I'll be content, though legs should fail,  
 And though forbidden whisky, O.

I'll tak my fiddle in my hand,  
 And screw the strings up while they stand,  
 And mak a lamentation grand  
 For guid auld Highland whisky, O!  
 O! a' ye pow'rs o music, come,  
 I find my heart grows unco glum;  
 My fiddlestrings will hardly bum  
 To say, 'Fareweel to whisky, O'.

## New Year in Noosa

**Noosa** is located on the Sunshine Coast in South East Queensland, Australia. It is bounded by Maroochy Shire in the south, and Cooloola Shire in the North. The name Noosa comes from the Aboriginal word for shadow or shady place. The Noosa area was originally home to many Aboriginal tribes. These primarily include the *Undumbi* tribe to the south, the *Dulingbara* to the north, and the *Gabbi Gabbi* to the west.

Although Captain Cook passed the Noosa coastline during May 1770 it really wasn't until the mid 1800s that it could be said that modern 'white' settlement of the Noosa district really began. This early settlement was primarily driven firstly by timber logging and then secondly a gold rush in the Gympie area, north of Noosa. In the last 50 years Noosa has been transformed from an isolated fishing village to a popular tourist destination.

**New Year in Noosa**

Jig

Murray Blair

The musical score for 'New Year in Noosa' is written in 6/8 time and consists of four staves of treble clef notation. The key signature is one sharp (F#). The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The music is a jig, characterized by its rhythmic pattern. The score includes various musical notations such as eighth notes, quarter notes, and rests, with some notes beamed together. The piece concludes with a double bar line and repeat dots.

10

# Notre Dame Victory March



The **"Notre Dame Victory March"** is the fight song for the University of Notre Dame. It was written by two brothers who were Notre Dame graduates. Michael J. Shea, a 1905 graduate, wrote the music and his brother, John F. Shea, who earned degrees in 1906 and 1908, wrote the words. The song was copyrighted in 1908 and a piano version, complete with lyrics, was published that year.

The song's public debut came in the winter of 1908 when Michael played it on the organ of the Second Congregational Church in Holyoke. Notre Dame's fight song was first performed at Notre Dame on Easter Sunday, 1909, in the rotunda of the Administration Building.

Michael Shea was the pastor of St. Augustine's Church in Ossining until his death in 1938. John Shea, a baseball monogram winner at Notre Dame, became a Massachusetts state senator and lived in Holyoke until his death in 1965.

Notre Dame Victory March

March

Seosaimh O'Broithe

The image displays the musical score for the Notre Dame Victory March. It consists of five staves of music written in a single system. The key signature is one sharp (F#) and the time signature is 4/4. The music is written in a treble clef and features a rhythmic pattern of eighth and sixteenth notes, characteristic of a march. The score begins with a repeat sign and ends with a double bar line and repeat dots.

Lyrics on the following page

## LYRICS

Typically the two verses are sung together, and then the chorus is sung one or more times.

Rally sons of Notre Dame:  
Sing her glory and sound her fame,  
Raise her Gold and Blue  
And cheer with voices true:  
Rah, rah, for Notre Dame  
We will fight in ev-ry game,  
Strong of heart and true to her name  
We will ne'er forget her  
And will cheer her ever  
Loyal to Notre Dame

Cheer, cheer for old Notre Dame,  
Wake up the echoes cheering her name,  
Send a volley cheer on high,  
Shake down the thunder from the sky.  
What though the odds be great or small  
Old Notre Dame will win over all,  
While her loyal sons are marching  
Onward to victory.

# Piper Alpha



The **Piper Alpha** was a North Sea oil production platform operated by Occidental Petroleum (Caledonia) Ltd. It accounted for around ten per cent of the oil and gas production from the North Sea at the time. The platform began production in 1976, first as an oil platform and then later converted to gas production. An explosion and resulting fire destroyed it on July 6, 1988, killing 167 men, 62 men were pulled from the sea. To date it is the world's worst offshore oil disaster in terms of lives lost and impact to industry.

**Piper Alpha**

Slow Air

Eric Rigler



# Rocky Road to Dublin

**Rocky Road to Dublin** is a fast-paced 19th century Irish song about a man's experiences as he travels to England from his home in Tuam. **Tuam** (Irish: *Tuaim*) is a town in County Galway in the Republic of Ireland. The name is pronounced *choom*. It is situated west of the midlands of Ireland, and north of Galway city.

The tune has a typical Irish rhythm, classified as a slip jig. **Slip jig** refers to both a style of Irish music and of Irish dance; the dance is danced to music in slip-jig time. The slip jig is in 9/8 time, traditionally with accents on 5 beats - two pairs of quarter-note/eighth-note followed by a dotted quarter note. The slip jig is one the four most common Irish stepdances - the others being the reel, the jig and the hornpipe. Originally danced by women only, though today many male stepdancers dance slip jigs, this dance is graceful and controlled, often called the "ballet" of Irish dance.

**The Rocky Road to Dublin**

Jig

Terry Tully



1.0

Lyrics on the following page

## LYRICS

In the merry month of June from me home I started,  
Left the girls of Tuam so nearly broken hearted,  
Saluted Father dear, kissed me darling mother,  
Drank a pint of beer, me grief and tears to smother,  
Then off to reap the corn, leave where I was born,  
Cut a stout blackthorn to banish ghosts and goblins;  
In a brand new pair of brogues to rattle o'er the bogs  
And frighten all the dogs on the rocky road to Dublin,

### CHORUS

One two three four five,  
Hunt the Hare and turn her down the rocky road  
And all the way to Dublin, Whack fol la de dah!

In Mullingar that night I rested limbs so weary  
Started by daylight next morning bright and early  
Took a drop of the pure to keep me heart from sinking;  
That's a Paddy's cure whenever he's on drinking  
See the lassies smile, laughing all the while  
At me darlin' style, 'twould set your heart a bubblin'  
Asked me was I hired, wages I required  
Till I was almost tired of the rocky road to Dublin,

(Chorus)

In Dublin next arrived, I thought it be a pity  
To be soon deprived a view of that fine city.  
Decided to take a stroll, all among the quality;  
Me bundle it was stole, all in a neat locality.  
Something crossed me mind, when I looked behind,  
No bundle could I find upon me stick a wobblin'  
Enquiring for the rogue, they said me Connaught brogue  
Wasn't much in vogue on the rocky road to Dublin,

(Chorus)

From there I got away, me spirits never falling,  
Landed on the quay, just as the ship was sailing.  
The Captain at me roared, said that no room had he;  
When I jumped aboard, a cabin found for Paddy.  
Down among the pigs, played some funny rigs,  
Danced some hearty jigs, the water round me bubbling;  
When off to Holyhead wished meself was dead,  
Or better far instead on the rocky road to Dublin,

(Chorus)

The boys of Liverpool, when we were safely landed,  
Called meself a fool, I could no longer stand it.  
Blood began to boil, temper I was losing;  
Poor old Erin's Isle they began abusing.  
"Hurrah me soul!" says I, let the shillelagh fly.  
Some Galway boys were nigh and saw I was a hobble in,  
With a loud "hurrray!" joined in the fray.  
Soon we cleared the way on the rocky road to Dublin,

(Chorus)

# Ross's Farewell to Pangnirtung



**Pangnirtung** is an Inuit hamlet in the Canadian territory of Nunavut on Baffin Island. In 1921, Hudson's Bay Company established a trading post in Pangnirtung, and two years later the Royal Canadian Mounted Police erected a permanent office.

Pangnirtung is nicknamed the *Switzerland of the Arctic*.

Ross's Farwell to Pangnirtung

Hornpipe

Murray Blair

A musical score for the piece "Ross's Farewell to Pangnirtung". The score is written in treble clef, 2/4 time, and is in the key of D major (one sharp). It consists of four staves of music. The melody is a hornpipe, characterized by its rhythmic pattern of eighth and sixteenth notes. The first staff begins with a repeat sign and a key signature change to D major. The second staff continues the melody with a repeat sign at the end. The third and fourth staves complete the piece with a final cadence.

# Salute to the Royal Fendersmith

A **Fendersmith** is a person employed to clean and repair the metal fenders before fireplaces in mansions, fine estates, or castles. In this archaic profession, the same person is usually also responsible for lighting and keeping the fire contained within the fireplace. Few fendersmiths exist today, but can be found in places like Windsor Castle. The tune was written by Pipe Major J.M. Banks.

The first part of the piece consists of four staves of music. The key signature is one sharp (F#) and the time signature is 12/8. The melody is written in a single voice on a treble clef staff. The first staff begins with a repeat sign and contains the first four measures. The second staff contains the next four measures. The third staff contains the next four measures. The fourth staff contains the final four measures, ending with a double bar line.

## SECONDS

The second part of the piece, labeled 'SECONDS', consists of four staves of music. The key signature is one sharp (F#) and the time signature is 12/8. The melody is written in a single voice on a treble clef staff. The first staff begins with a repeat sign and contains the first four measures. The second staff contains the next four measures. The third staff contains the next four measures. The fourth staff contains the final four measures, ending with a double bar line.

# Shoals of Herring

This song by Ewan MacColl recounts the hard life of fishermen. Carolina Oliphant described the silver darlings in her song *Caller Herrin'* as the "lives o' men."

## Shoals of Herring



## LYRICS

With our nets and gear we're faring  
On the wild and wasteful ocean.  
It's there that we hunt and we earn our bread,  
As we hunted for the shoals of herring.

O it was a fine and a pleasant day,  
Out of Yarmouth harbour I was faring,  
As a cabinboy on a sailing lugger,  
For to go and hunt the shoals of herring.

O the work was hard and the hours long,  
And the treatment, sure it took some bearing.  
There was little kindness and the kicks were many,  
As we hunted for the shoals of herring.

O we fished the Swarth and the Broken Bank,  
I was cook and I'd a quarter sharing.  
And I used to sleep standing on my feet,  
And I'd dream about the shoals of herring.

O we left the home grounds in the month of June,  
And to Canny Shiels we soon were bearing.  
With a hundred cran of silver darlings,  
That we'd taken from the shoals of herring.

Now you're up on deck, you're a fisherman,  
You can swear and show a manly bearing,  
Take your turn on watch with the other fellows,  
While you're searching for the shoals of herring.

In the stormy seas and the living gales,  
Just to earn your daily bread you're daring.  
From the Dover Straits to the Faroe Isles,  
As you're following the shoals of herring.

O I earned my keep and I paid my way,  
And I earned the gear that I was wearing.  
Sailed a million miles, caught ten million fishes,  
We were sailing after shoals of herring.

## Star of the County Down

**Star of the County Down** is an old Irish ballad which shares its melody with the church hymn "Led By the Spirit" and many other works. The song is notable for its tight rhyme scheme. Each stanza is a double quatrain, and the first and third lines of each quatrain have an internal rhyme on the second and fourth feet: [aa]b[cc]b.

**County Down**, (*Contae an Dúin* in Irish - meaning *the Fort*) is one of the nine counties that form Ulster and one of six counties that form Northern Ireland.

The song is sung from the point of view of a young man who chances to meet a charming lady by the name of Rose (or Rosie) McCann, referred to as the "Star of the County Down". From a brief encounter the writer's infatuation grows until, by the end of the ballad, he imagines wedding the girl.

### The Star of County Down

March

Arr: G. K. Speirs

The musical score is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of four staves of music. The first staff begins with a repeat sign and contains the first line of the melody. The second staff continues the melody with a repeat sign at the end. The third staff continues the melody with a repeat sign at the beginning. The fourth staff concludes the melody with a repeat sign at the end. The melody is characterized by a strong rhythmic pattern and a clear melodic line.

Lyrics on the following page

## LYRICS

Near Banbridge town, in the County Down  
One morning in July  
Down a breen green came a sweet colleen  
And she smiled as she passed me by.  
She looked so sweet from her two bare feet  
To the sheen of her nut-brown hair  
Such a coaxing elf, sure I shook myself  
To make sure I was really there.

### **Chorus**

From Bantry Bay up to Derry Quay  
And from Galway to Dublin town  
No maid I've seen like the sweet colleen  
That I met in the County Down.  
As she onward sped I shook my head  
And I gazed with a feeling rare  
And I said, says I, to a passerby  
"who's the maid with the nut-brown hair?"  
He smiled at me, and with pride says he,  
"That's the gem of Ireland's crown.  
young Rosie McCann  
from the banks of the Bann  
She's the star of the County Down."

### *Chorus*

I've traveled a bit, but never was hit  
Since my roving career began  
But fair and square I surrendered there  
To the charms of young Rose McCann.  
I'd a heart to let and no tenant yet  
Did I meet with in shawl or gown  
But in she went and I asked no rent  
From the star of the County Down.

### *Chorus*

At the harvest fair I'll be surely there  
And I'll dress in my Sunday clothes  
And I'll try sheep's eyes, and deluding lies  
On the heart of the nut-brown rose.  
No pipe I'll smoke, no horse I'll yoke  
Though with rust my plow turns brown  
Till a smiling bride by my own fireside  
Sits the star of the County Down.

### *Chorus*

# The 8<sup>th</sup> Argylls Crossing the River Po



**The 8<sup>th</sup> Argyll** was a territorial Battalion of the Argyll and Sutherland Highlanders. The Argyll and Sutherland Highlanders was an infantry regiment of the British Army, part of the Scottish Division. It was formed in 1881 by the amalgamation of the 91st (Princess Louise's Argyllshire) Regiment and the 93rd (Sutherland Highlanders) Regiment. In 2004, as part of the restructuring of the infantry, it was announced that the Argyll and Sutherland Highlanders would be amalgamated with the other Scottish infantry regiments into the single Royal Regiment of Scotland.

The **Po** is a river that flows 652 kilometers (405 miles) eastward across northern Italy, from Monviso (in the Cottian Alps) to the Adriatic Sea near Venice. In WWII, the 8<sup>th</sup> Argylls fought in north-west Europe from D-Day to the German surrender.

**Argylls Crossing the River Po**

Retreat

R.H. Brown

## The Atholl Highlanders



The **Atholl Highlanders** are a Scottish regiment. However, they are not part of the British Army. Instead, the regiment is in the private employ of the Duke of Atholl, making it the UK's, and indeed Europe's, only legal private army.

The name *Atholl Highlanders* dates to the formation of the 77th Regiment of Foot by the 4th Duke in 1777. The regiment was formed as a relief for other regiments serving in North America, and spent most of its existence in Ireland. The terms upon which the regiment was raised stated that the men were to be employed for either three years or the duration of the war in America.

In 1781, the original three year term ended, and the men expected the regiment to be disbanded. However, the regiment was transported to England and marched to Portsmouth to be embarked for service in the East Indies. Upon learning of this, the men mutinied, and the embarkation orders were countermanded. The regiment was marched to Berwick, where it disbanded in 1783. Nearly 50 years later, in 1839, the 6th Duke, as Lord Glenlyon, resurrected the regiment as a bodyguard that he took to a tournament in Ayrshire. Today, the Atholl Highlanders is a purely ceremonial regiment, of approximately 100 men, including pipes and drums.

Today, the Atholl Highlanders is a purely ceremonial regiment, of approximately 100 men, including pipes and drums. This regiment has no connection, except the name, with the 77th Foot of 1777. The regiment wears the tartan of the Clan Murray of Atholl and has as its cap badge the clan arms approved by the Duke, which it wears along with a sprig of juniper, which is the clan's plant, and is presented by the Duke on his annual inspection. The regiment is responsible for the defence of Blair Castle, the surrounding estate and its inhabitants, but in practice usually only parades twice a year at the regiment's annual inspection when the present Duke comes from his home in South Africa to inspect his men, and the Atholl Gathering Highland Games, which is hosted by the Duke, on the last weekend in May. However, there are certain other occasions when the Duke permits the regiment to parade, such as royal visits to Blair Castle (when the regiment would serve as the guard), or on tours overseas. The regiment is usually stood down between January and May of each year, depending on whether new recruits are invited to join. Normally, the regiment's training starts at the beginning of May, in preparation for the Atholl Gathering at the end of the month; however, if new recruits join, they must gain a standard of foot and arms drill before being permitted to parade with the rest of the regiment, which they practice between January and March.

The regiment's officers are usually lairds from the areas around Blair Atholl, while other ranks are men with connections either to the local area or to the Duke's estate. Membership of the regiment is by the personal invitation of the Duke.

The **Atholl Highlanders Pipes and Drums USA** is a pipe band resident in Stone Mountain, Georgia. This was formed in 1981, and was granted permission by the 10th Duke to wear the Murray of Atholl tartan and to be his "*Unit in the Colonies*".

Music on the following page

The Atholl Highlanders

March

The musical score for 'The Atholl Highlanders' march is presented in ten staves. The key signature is G major (one sharp) and the time signature is 2/4. The music is written in a single melodic line. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third and fourth staves show further development of the theme. The fifth staff features a first ending bracket. The sixth staff has a second ending bracket. The seventh staff continues the melody. The eighth and ninth staves show the final progression of the piece. The tenth staff concludes with a final cadence. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, typical of a march tempo.

# The Ballachulish Walkabout



The village of **Ballachulish** ( from the Gaelic *Baile Chaolais* ) in Lochaber, Highland, Scotland, is centred around former slate quarries. The name Ballachulish (pronounced Bah - lah - hoolish) was more correctly applied to the area now called North Ballachulish.

Slate from the quarries, established just 2 years after the infamous Glencoe Massacre of 1692, was used to cover many of the roofs of Victorian Glasgow.

The Ballachulish Walkabout

Hornpipe

P/M J.D. Burgess

The musical score is written for a single melodic line in treble clef, 2/4 time, with a key signature of one sharp (F#). It consists of four staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third and fourth staves each contain a triplet of eighth notes, indicated by a '3' above the notes and a slur. The piece concludes with a final cadence.

# The Banks of Allan Water

The **Allan Water** is a river in central Scotland. Rising in the Ochil Hills, it runs through Strathallan to Dunblane and Bridge of Allan before joining the River Forth. Two broadside ballads refer to the Allan Water. According to one, the "Allan Water's wide and deep, and my dear Anny's very bonny; Wides the Straith that lyes above't if't were mine I'de give it all for Anny." The other, more familiar ballad begins "On the banks of Allan Water" and proceeds to relate the story of the death of a local miller's daughter whose soldier lover proves untrue.

## The Banks of Allan Water

## Retreat March

The musical score consists of four staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a simple, rhythmic style with many eighth and sixteenth notes. There are repeat signs (double bar lines with dots) at the beginning of the first and third staves, and at the end of the second and fourth staves. The music is arranged in a single system.

rpband

# The Banshee

The Banshee from the Irish *bean sí* ("woman of the *síde*" or "woman of the fairy mounds") is a female spirit in Irish mythology, usually seen as an omen of death and a messenger from the Otherworld. Her Scottish counterpart is the *Bean Nighe* ("washer-woman").

According to legend, a banshee wails around a house if someone in the house is about to die. Traditionally, when a citizen of an Irish village died, a woman would sing a lament at their funeral. These women singers are sometimes referred to as "keeners". Legend has it that, for five great Gaelic families: the O'Grady's, the O'Neills, the O'Briens, the O'Connors, and the Kavanaghs, the lament would be sung by a fairy woman; having foresight, she would appear before the death and keen. When several banshees appeared at once, it indicated the death of someone great or holy. The tales sometimes recounted that the woman, though called a fairy, was a ghost, often of a specific murdered woman, or a woman who died in childbirth.

Banshees are frequently described as dressed in white or grey, and often having long, fair hair which they brush with a silver comb, a detail scholar Patricia Lysaght attributes to confusion with local mermaid myths. This comb detail is also related to the centuries-old traditional romantic Irish story that, if you ever see a comb lying on the ground in Ireland, you must never pick it up, or the banshees (or mermaids - stories vary), having placed it there to lure unsuspecting humans, will spirit such gullible humans away. Other stories portray banshees as dressed in green, red or black with a grey cloak.

The Banshee

Reel

Arranged by T. Tully

# The Battle of Aughrim



The **Battle of Aughrim** was the decisive battle of the Williamite War in Ireland. It was fought between the Jacobites and the forces of William III on 12 July 1691, near the village of Aughrim in County Galway. The battle was the bloodiest ever fought on Irish soil – over 7,000 people were killed. It meant the effective end of Jacobitism in Ireland.

**The Battle of Aughrim**

March 2/4

arr. Kent Hiestand

# The Bells of Dunblane

The Dunblane massacre was a multiple murder-suicide which occurred at Dunblane Primary School in the Scottish town of Dunblane. On Wednesday, 13 March 1996, unemployed former shopkeeper and former Scout leader Thomas Hamilton walked into the school armed with two revolvers and 743 cartridges. After gaining entry to the school, Hamilton made his way to the gymnasium and opened fire on a class of five- and six-year-olds, killing or wounding all but one person. Fifteen children and a teacher, Gwen Mayor, died at the scene. Hamilton then left the gymnasium through the emergency exit. In the playground outside he fired a number of shots into a mobile classroom. A teacher in the mobile classroom had previously realized that something was wrong and told the children to hide under the tables. A number of bullet holes were found in the children's chairs. He also fired at a group of children walking in a corridor, injuring one teacher. Hamilton went back into the gym and fired one shot with one of his two revolvers pointing upwards into his mouth, killing himself instantly. A further eleven children and three adults were rushed to the hospital as soon as the emergency services arrived; one of these children was pronounced dead on arrival at the hospital.

Pipe Major Robert Mathieson of Shotts and Dykehead also composed a slow air for the Highland Bagpipes in memoriam of the event, entitled "The Bells of Dunblane".

## The Bells of Dunblane

Slow Air

R. Mathieson

## The Bard of Armagh

The **Bard of Armagh** is an Irish ballad. It is thought to be Patrick Donnelly. He was made Bishop of Dromore in 1697, the same year as the issuance of the Bishops Banishment Act. Donnelly is believed to have taken the name of the traveling harper, Phelim Brady. According to the Catholic Encyclopedia, however, Donnelly is listed in the government's register of "popish" clergy, dated 1704, as a priest in Newry, Co. Armagh. The song itself, like many heroic, rebel outlaw ballads, dates from the mid 19th century.



### LYRICS

Oh list' to the lay of a poor Irish harper,  
And scorn not the strings in his old withered hands,  
But remember those fingers, they once could move sharper,  
To raise up the strains of his dear native land.

It was long before the shamrock, dear Isle's lovely emblem,  
Was crushed in its beauty by the Saxon's lion paw,  
And all the pretty colleens around me would gather,  
Called me their bold Phelim Brady, the Bard of Armagh.

How I love to muse on the days of my boyhood,  
Though four score and three years have fled by since then.  
Still it gives sweet reflection, as every young joys should,  
For the merry-hearted boys make the best of old men.

At a fair or a wake I would twist my shillelagh,  
And trip through a dance with my brogues tied with straw.  
There all the pretty maidens around me would gather,  
Called me their bold Phelim Brady, the Bard of Armagh.

In truth I have wandered this wide world over,  
Yet Ireland's my home and a dwelling for me.  
And, oh, let the turf that my old bones shall cover  
Be cut from the land that is trod by the free.

And when Sergeant Death in his cold arms doth embrace me,  
And lulls me to sleep with old 'Erin-go-Bragh',  
By the side of my Kathleen, my dear pride, oh, place me,  
Then forget Phelim Brady, the Bard of Armagh.

# The Bold Fenian Men

**Fenian** is a term used since the 1850s for Irish nationalists (who oppose British rule in Ireland). It can also specifically refer to members of the Irish Republican Brotherhood. The term is still used especially in Northern Ireland, Republic of Ireland and Scotland. Where its original meaning has continued and possibly expanded to include all supporters of Irish nationalism and by extension Roman Catholics of Irish descent, many of whom are stereotypically seen as supporters of Irish nationalism.

The term derives from the Irish *Na Fianna* or *Na Fianna Éireann* who in Celtic mythology were a band of warriors formed to protect Ireland, Fionn Mac Cumhaill being the most famous of its warriors.

The Fenian Brotherhood was initially founded in 1858 as the Irish Republican Brotherhood's American branch by John O'Mahony, James Stephens, and Michael Doheny. In the face of nativist suspicion, it quickly established an independent existence, although it still worked to gain Irish-American support for armed rebellion in Ireland. Initially, O'Mahony ran operations in the USA, sending funds to Stephens and the IRB in Ireland, disagreement over O'Mahony's leadership led to the formation of two Fenian Brotherhoods in 1865.

## The Bold Fenian Men

March 2/4

arr. Kent Hiestand

The image displays a musical score for the march 'The Bold Fenian Men' in 2/4 time, arranged by Kent Hiestand. The score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a common time signature. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent beamed eighth notes and sixteenth notes. The piece consists of 32 measures, ending with a double bar line. The notation includes various note values, rests, and dynamic markings such as accents and slurs.

# The Bonnie House of Airlie

The **Bonnie House of Airlie** is traditional Scottish folk song of the seventeenth century, telling the tale of the raid by Archibald Campbell, Earl of Argyll, on Airlie Castle, the home of James Ogilvy, Earl of Airlie, in the summer of 1640. Although there had been traditional enmity between the Campbells and Ogilvys since at least the sixteenth century, their private feud intensified in 1638, when the two clans joined opposite sides in the National Covenant rebellion: Ogilvy supported the king, Charles I, and Campbell the rebels. When James Ogilvy raised a regiment of several hundred men and marched south to the king's aid, Archibald, claiming to act on behalf of the anti-royalist alliance, seized and destroyed the castle of Airlie and, according to some accounts, raped James Ogilvy's wife, Margaret.

A broadsheet version first appeared in 1790 and it received formal publication as number 199 in Francis Child's collection *The English and Scottish Popular Ballads* of 1882. The "Charlie" mentioned is King Charles I, not Bonnie Prince Charlie.

The image displays a musical score for the song 'The Bonnie House of Airlie'. It consists of four staves of music, all written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together in groups. There are several instances of triplets, indicated by a '3' above the notes. The score begins with a double bar line and a repeat sign. The music concludes with a final double bar line. The signature 'rpband' is located at the bottom right of the fourth staff.

Lyrics on the following page

## LYRICS

It fell on a day, a bonny summer day,  
When the corn was ripe and yellow,  
That there fell oot a great dispute  
Between Argyle aye and Airlie.

Lady Margaret looked o'er yon high castle wall,  
And O but she sighed sairly.  
She saw Argyle and a' his men  
Come to plunder the bonny hoose o' Airlie.

"Come down, come down Lady Margaret," he said.  
"Come down and kiss me fairly  
Or gin the morning's clear daylight  
I willna leave a standing stane in Airlie."

"I'll no come down, ye false Argyll,  
Nor will I kiss thee fairly.  
I wouldnae kiss the false Argyle  
Though you wouldna leave a standin' stane in Airlie."

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When the corn was ripe and yellow,  
That there fell oot a great dispute  
Between Argyle aye and Airlie.

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Nor will I kiss thee fairly.  
I wouldnae kiss the false Argyle  
Though you wouldna leave a standin' stane in Airlie"

# The Boys of the Old Brigade



## The Boys of the Old Brigade

commemorates the Easter Rising of 1916. The Rising was an attempt by militant Irish republicans to win independence from Britain by force of arms. It was the most significant uprising in Ireland since the rebellion of 1798. Largely organized by the Irish Republican Brotherhood, the Rising lasted from Easter Monday April 24 to April 30, 1916. Members of the Irish Volunteers, led by school teacher and barrister Patrick Pearse, joined by the smaller Irish Citizen Army of James Connolly, seized key locations in Dublin and proclaimed an Irish Republic independent of Britain.

The Rising was suppressed after six days of fighting, and its leaders were court-martialled and executed, but it succeeded in bringing physical force republicanism back to the forefront of Irish politics. Less than three years later, in January, 1919, survivors of the Rising convened the First Dáil and established the Irish Republic.



Lyrics on the following page

## LYRICS

"Oh father, why are you so sad,  
on this bright Easter morn?  
When Irishmen are proud and glad  
Of the land where they were born."  
"Oh, son, I see sad mem'ries view  
Of far-off distant days,  
When, being just a boy like you,  
I joined the old brigade.

### Chorus

Where are the lads who stood with me  
When history was made?  
Oh, gra mo chree I long to see  
The Boys of the Old Brigade.

In hills and farms the call to arms  
Was heard by one and all,  
And from the glens came brave young men  
To answer Ireland's call.  
'Twas long ago we faced the foe,  
The old brigade and me,  
But by my side they fought and died  
That Ireland might be free.

### Chorus

And now, my boy, I've told you why  
On Easter morn I sigh  
For I recall my comrades all  
From dark old days gone by,  
I think of men who fought in glens  
With rifles and grenade  
May Heaven keep the men who sleep  
From the ranks of the old brigade.

### Chorus

# The Boys of Malin

**Malin** is a village in County Donegal, Ireland situated 4 miles north of Carndonagh. A further 8 miles north further is Malin Head, the most northerly point of Ireland. Banba's Crown on Malin Head is Ireland's most northerly point (Banba is a metaphorical name for Ireland). Banba was one of the mythical queens of Ireland.

The Boys of Malin

Reel

Arr. by T. Tully

The musical score for 'The Boys of Malin' is presented in eight staves. It is written in treble clef, D major (two sharps), and 2/4 time. The piece is a reel, consisting of 8 measures. The notation includes various note values, rests, and articulation marks such as slurs and accents. The piece concludes with a double bar line.

# The Fair Maid of Barra



**Barra** or *Eilean Bharraigh* (in Scottish Gaelic) is a predominantly Gaelic-speaking island, and apart from the adjacent island of Vatersay is the southernmost inhabited island of the Outer Hebrides (*Na h-Eileanan Siar*) in Scotland. The area of Barra is 35 square miles, the main village being Castlebay (*Bàgh a' Chaisteil*). Barra is now linked by a man-made causeway to the neighbouring island of Vatersay.

The Clan MacNeil has strong ties to the Isle of Barra and can trace its lineage back to the O'Neills of Ulster who came to Barra from Ireland around the year 1000. Kisimul Castle at Castlebay is the hereditary seat of the MacNeils. It is located on an island in the bay, so giving the village its name. Other places of interest on the island include a ruined church and museum at Cille Bharra, a number of Iron Age brochs such as those at Dùn Chuidhir and An Dùn Bàn and a whole range of other Iron Age and later structures which have recently been excavated and recorded.

## The Fair Maid of Barra

Slow Air

by John Campbell, Barra



# The Famous Ballymote



**Ballymote** (Irish: *Baile an Mhóta*) is a growing market town in south County Sligo, Ireland. It is a historic town, with Ballymote Castle, built by Richard de Burgh, dating from 1300.

The Book of Ballymote named for the parish of Ballymote, was written in 1390 or 1391. It was produced by the scribes Solam Ó Droma, Robertus Mac Sithigh and Magnus Ó Duibgennain, on commission by Tonnaltagh McDonagh, in the possession of whose clan the manuscript remained until 1522, when it was purchased by Aed Óg O'Donnell, prince of Tír Conaill, for 140 milch cows. In 1620 it was given to Trinity College, Dublin, but was subsequently stolen from the library, and only returned to the Royal Irish Academy upon its foundation in 1785 by Chevalier O'Gorman who allegedly purchased it from a millwright's widow in Drogheda for 20 pounds.

## The Famous Ballymote

Reel

Trad. Arr. Graham Schmidt

# The Gallowglas

The term Gallowglass or Galloglass is an Anglicization of the Irish, Gallóglaigh ("foreign soldiers"), incorporating the Celtic word *Óglach*, which is derived from *oac*, the Old Irish for "youths", but later meaning "soldier". The gallowglass were a mercenary warrior élite among Gaelic-Norse clans residing in the Western Isles of Scotland (or, Hebrides) and Scottish Highlands from the mid 13th century to the end of the 16th century. As Scots, they were Gaels and shared a common origin and heritage with the Irish, but as they had intermarried with the 10th century Norse settlers of the islands and coastal areas of Scotland and the Picts, the Irish called them *Gall Gaeil* ("foreign Gaels"). They were the mainstay of Scottish and Irish warfare before the advent of gunpowder, and depended upon seasonal service with Irish lords. A military chieftain would often select a gallowglass to serve as his personal aide and bodyguard, because as a foreigner, the gallowglass would be less subject to local feuds and influences.

Though the Gallowglass were abolished as military units, their Clan names endure to this day - often concentrated in areas where their ancestors were settled in the service of Irish lordships. The most common names derived from gallowglass clans.

## The Gallowglass

## Jig

## Traditional Irish

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of four staves of music. The first staff begins with a repeat sign and contains the first line of the melody. The second staff continues the melody. The third staff includes a first ending bracket over the final two measures, with a '1' above it. The fourth staff includes a second ending bracket over the final two measures, with a '2' above it. A '2 of 2' marking is placed above the second ending. The piece concludes with a double bar line and repeat dots.

Arranged by Terry Tully

# The Gap of Dunloe



The **Gap of Dunloe** (Irish: *Bearna an Choimín*) is a narrow pass between the Macgillycuddy's Reeks and the Purple Mountains near Killarney, Ireland. It begins at Kate Kearney's Cottage and ends with a descent into The Black Valley, a distance of approximately 7 miles. As one travels through the Gap from Kate Kearney's, five small lakes are passed: Coosaun Lough, Black Lake, Cushnavally Lake, Auger Lake, and Black Lough in turn. These lakes are connected by the River Loe from which the gap gets its name.

Between the first two lakes is an old arch bridge called the 'Wishing Bridge' so named because it is said that wishes made while upon it are destined to come true.

## The Gap of Dunloe

March

T. Crowley

A musical score for a march titled 'The Gap of Dunloe'. The score is written in treble clef, 2/4 time, and D major. It consists of four staves of music. The first staff begins with a repeat sign and a key signature change to D major. The music is a lively march with a strong rhythmic pattern. The score ends with a double bar line and repeat dots.

(County Cork)

# The Gordon Highlanders



The **Gordon Highlanders** was a British Army infantry regiment from 1881 until 1994. The regiment took its name from the Clan Gordon and recruited principally from Aberdeen and the North-East of Scotland.

It was formed on 1 July 1881 by the amalgamation of the 75th Stirlingshire Regiment - which became the 1st battalion of the new regiment - and the 92nd Gordon Highlanders, which became the 2nd.

The regiment was amalgamated with the Queens' Own Highlanders (Seaforth and Camerons) on September 17, 1994 to form The Highlanders (Seaforth, Gordons and Camerons).

**The Gordon Highlanders**

Slow Air

P/M James Robertson

# The Green Glens of Antrim

**Antrim** (*Contae Aonroma* in Irish) is one of the six counties that form Northern Ireland. It is the 9th largest of the 32 traditional counties of Ireland in terms of area, and 2nd in terms of population behind Dublin. It is situated in the north-east of the island of Ireland, in the province of Ulster. The Glens of Antrim offer isolated rugged landscapes. The inhabitants of the several glens are descended primarily from native Irish and Hebridean Scots. The Glens are an area of outstanding natural beauty and are a major tourist attraction in north Antrim. Principal towns in the Glens are Ballycastle, Cushendun, Cushendall, Waterfoot and Carnlough.

Bushmills (in Irish: *Muileann na Buaise*) is a village on the north coast of County Antrim. The village is best known as the location of the Old Bushmills Distillery, founded in 1608, which is the oldest licensed distillery in the world. The distillery is the only Irish distillery using 100% malted barley in its whiskies, in a range which includes Bushmills Original, Black Bush and a range of malts, including the Bushmills 12 year old malt.

## The Green Glens of Antrim

March

Arr. P. Martens

The image shows two staves of musical notation for the march 'The Green Glens of Antrim'. The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The melody consists of two lines of music, each starting with a repeat sign. The first line contains 12 measures, and the second line contains 12 measures. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals.

St. Ann's of Hampton Version

# The Heroes of Kohima

**Kohima** pronunciation is the hilly capital of India's north eastern border state of Nagaland which shares its borders with Burma. The British incursions into the Naga territory beginning in the 1840s met with stiff resistance from the independent loving Nagas who had never been conquered by any empire before. The stiffness of the resistance can be gauged from the fact that it took nearly four decades for the British to conquer a territory that is less than 10,000 square kilometers.

In 1944 during World War II the Battle of Kohima along with the simultaneous Battle of Imphal was the turning point in the Burma Campaign. For the first time in South-East Asia the Japanese lost the initiative to the Allies which they then retained until the end of the war. This hand-to-hand battle and slaughter prevented the Japanese from gaining a high base from which they might next roll across the extensive flatlands of India like a juggernaut.

Kohima has a large cemetery for the Allied war dead maintained by the Commonwealth Graves Commission. The cemetery lies on the slopes of Garrison Hill, in what was once the Deputy Commissioner's tennis court which was the scene of intense fighting. The epitaph carved on the memorial of the 2nd British Division in the cemetery

*When You Go Home, Tell Them Of Us And Say,  
For Your Tomorrow, We Gave Our Today*

**The Heroes Of Kohima**

Slow Air

Lance Bombardier Stewart

The musical score for 'The Heroes of Kohima' is presented in four staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The music is written in a single melodic line on a treble clef. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff also begins with a repeat sign and a first ending bracket. The fourth staff concludes the piece with a final cadence. The notation includes various note values, rests, and articulation marks.

CYMRU

## The MacRae Meadow



**MacRae Meadow** is the site of the Grandfather Mountain Highland Games in North Carolina, USA. The Scottish people have a long and rich history in the state of North Carolina. After the battle of Culloden in 1745, highland clearances left many Scottish clans with no home and nowhere to go. During the time after the clearances, North Carolina became one of the most popular destinations. The local government in North Carolina urged Highland Scots to come to North Carolina by offering them land and tax exemptions. At first, many groups kept to the eastern shores of North Carolina, but as populations in the states rose, many went west in search of farm land and more space. During the revolutionary war, Scottish immigrants fought on both sides.

The Scots kept their highland culture alive in the United States, speaking Scottish Gaelic among their families and in church. The Scots were unable to practice their cultural heritage in Scotland after the Battle of Culloden. New laws outlawed the use of bagpipes, tartans, weapons and Gaelic. In turn, the Scots embraced their freedom in America and sought to keep their traditions alive in a new way. Highland gatherings were a part of the lives of every Scot in North Carolina. At the very beginning they were used as a time to trade with others, baptize their children, get married and pass along information. The language and culture remained an active part of their lives in the US until after the Civil War, when much of the culture had finally assimilated into the progressing American culture. However, the loss of the Scottish culture in North Carolina did not go unnoticed. It was not until 1956 that the highland games returned to North Carolina as a modern event.

In 1956, Mrs. Agnes MacRae Morton on Linville, NC and Mr. Donald F. MacDonald of Charlotte, NC co-founded the Grandfather Mountain Highland Games. Donald MacDonald's vision for the games was based on the Royal Braemar Gathering, which he'd attended a few years before in Scotland in 1954. The Braemar Games had been held there for several hundred years and the Grandfather Mountain Games was often later called "America's Braemar".

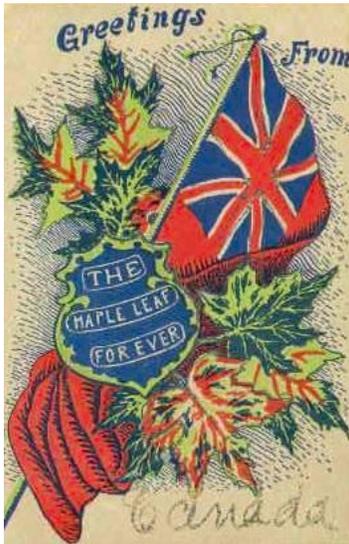
Music on the following page

The MacRae Meadow

March

The musical score for 'The MacRae Meadow March' is presented in a single staff with a treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 4/4. The piece begins with a treble clef and a key signature of two sharps. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. The score is divided into eight measures, each containing a complex sequence of notes and rests. The first measure starts with a quarter rest, followed by a series of eighth and sixteenth notes. The second measure continues this pattern with a quarter rest. The third measure features a quarter note followed by eighth and sixteenth notes. The fourth measure has a quarter rest followed by eighth and sixteenth notes. The fifth measure begins with a quarter note, followed by eighth and sixteenth notes. The sixth measure starts with a quarter rest, followed by eighth and sixteenth notes. The seventh measure has a quarter note followed by eighth and sixteenth notes. The eighth measure concludes with a quarter rest followed by eighth and sixteenth notes. The piece ends with a double bar line.

# The Maple Leaf Forever



**The Maple Leaf Forever** is a Canadian song written by Alexander Muir (1830–1906) in 1867, the year of Canada's Confederation. Muir was said to have been inspired to write this song by a huge maple tree which stood on his property: Maple Cottage, a house at Memory Lane and Laing Street in Toronto, Ontario, Canada. The song became quite popular in English Canada and for many years served as an unofficial national anthem. Because of its strongly British perspective it became unpopular amongst French Canadians, and this prevented it from ever becoming an official anthem, even though it was seriously considered for that role.

It has been asserted that Muir's words, however, while certainly pro-British, were not anti-French, and he revised the lyrics of the first verse to "Here may it [the Union Jack] wave, our boast, our pride, and join in love together /

The Lily, Thistle, Shamrock, Rose, the Maple Leaf forever"; adding "Lily," a French symbol, to the list. According to other accounts, this was actually the original wording. Muir was attempting to express that under the Union Flag the British and French were united as Canadians. It is also the authorized regimental march of The Queen's Own Rifles of Canada and The Royal Westminster Regiment.

## LYRICS

In days of yore, from Britain's shore,  
Wolfe, the dauntless hero came,  
And planted firm Britannia's flag,  
On Canada's fair domain.  
Here may it wave, our boast, our pride,  
And joined in love together,  
The thistle, shamrock, rose entwined  
The Maple Leaf forever!

*Chorus:*  
The Maple Leaf, our emblem dear,  
The Maple Leaf forever!  
God save our Queen, and Heaven bless,  
The Maple Leaf forever!

At Queenston Heights and Lundy's Lane,  
Our brave fathers, side by side,  
For freedom, homes, and loved ones dear,  
Firmly stood and nobly died;  
And those dear rights which they maintained,  
We swear to yield them never!  
Our watchword evermore shall be,  
The Maple Leaf forever!

*Chorus:*

Our fair Dominion now extends  
From Cape Race to Nootka Sound;  
May peace forever be our lot,  
And plenteous store abound:  
And may those ties of love be ours  
Which discord cannot sever,  
And flourish green o'er freedom's home  
The Maple Leaf forever!

*Chorus:*

On merry England's far famed land  
May kind heaven sweetly smile,  
God bless old Scotland evermore  
and Ireland's Emerald Isle!  
And swell the song both loud and long  
Till rocks and forest quiver!  
God save our Queen and Heaven bless  
The Maple Leaf forever!

Music on the following page

**The Maple Leaf Forever**

**March**

The image displays a musical score for the piece "The Maple Leaf Forever" in the form of a march. The score is written on four staves, each using a treble clef. The key signature is G major, indicated by two sharps (F# and C#), and the time signature is 4/4. The music features a rhythmic melody with frequent eighth-note patterns and some triplet-like groupings. The first staff begins with a double bar line and a repeat sign. The second staff concludes with a double bar line. The third staff also begins with a double bar line and a repeat sign. The fourth staff ends with a double bar line. The overall style is characteristic of a light, rhythmic march.

# The Mountains of Iveragh

The Iveragh Peninsula / Uíbh Ráthach is located in County Kerry, Ireland. It is the biggest peninsula of Southwestern Ireland. A mountain range, the Macgillycuddy's Reeks, lies in the centre of the peninsula. Carrauntoohil, its highest mountain, is also the highest peak of Ireland.

**The Mountains of Iveragh**

March 6/8

Arr. by Tadhg o'Crowley

The musical score is written for a single melodic line in treble clef. The key signature is one sharp (F#), and the time signature is 6/8. The piece begins with a repeat sign and a first ending bracket. The melody is characterized by eighth and sixteenth notes, with some triplet-like patterns. There are two first ending brackets, labeled '1' and '2', which lead to different endings. The score concludes with a final cadence.

# The Mountains of Mourne



The **Mourne Mountains** or **Mournes** (Irish: *Na Beanna Boirche*) are a granite mountain range located in County Down in the south-east of Northern Ireland, the granite are among the best known of the mountains on the island of Ireland. The Mourne Wall is among the more famous features in the Mournes - a 22 mile dry-stone wall that crosses fifteen summits, constructed to define the boundaries of the 36 km<sup>2</sup> (9,000 acre) area of land purchased by the Belfast Water Commissioners in the late 1800s.

## The Mountains of Mourne

March 6/8



# The Muckin' o' Geordie's Byre

This song is usually sung at a fast rate! It originated in the north-east of Scotland and a number of the words are local to that region.

**The Mucking of Geordie's Byre**

**March**

**Traditional**

The musical score is written in treble clef, D major (one sharp), and 6/8 time. It consists of four staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff features a second ending bracket. The fourth staff concludes the piece with a final double bar line. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, typical of a Scottish march.

Lyrics on the following page

## LYRICS

At a relic aul' croft upon the hill,  
Roon the neuk frae Sprottie's mill,  
Tryin' a' his life tae jine the kill  
Lived Geordie MacIntyre.  
He had a wife a swir's himsel'  
An' a daughter as black's auld Nick himsel',  
There wis some fun-haud awa' the smell  
At the muckin' o' Geordie's byre.

### *Chorus:*

For the graim was tint, the besom was deen,  
The barra widna row its leen,  
An' siccan a soss it never was seen  
At the muckin' o' Geordie's byre.  
For the daughter had to strae and neep  
The auld wife started to swipe the greep  
When Geordie fell sklite on a rotten neep  
At the muckin' o' Geordie's byre.

Ben the greep cam' Geordie's soo  
She stood up ahint the coo  
The coo kickit oot an' o' whit a stew  
At the muckin' o' Geordie's byre.  
For the aul' wife she was booin' doon  
The soo was kickit on the croon  
It shoved her heid in the wifie's goon  
Then ben through Geordie's byre.

### *Chorus:*

The daughter cam thro the barn door  
An' seein' her mother let oot a roar,  
To the midden she ran an' fel over the boar  
At the muckin' o' Geordie's byre.  
For the boar he lap the midden dyke  
An' over the riggs wi' Geordie's tyke.  
They baith ran intill a bumbee's byke  
At the muckin' o' Geordie's byre.

### *Chorus:*

O a hunder' years are passed an' mair  
Whaur Sprottie's wis, the hill is bare;  
The croft's awa' sae ye'll see nae mair  
At the muckin' o' Geordie's byre.  
His folks a' deid an' awa' lang syne-  
In case his memory we should tyne,  
Whistle this tune tae keep ye in min'  
At the muckin' o' Geordie's byre!

## The Mull of Kintyre

The **Mull of Kintyre** is the most southwesterly section of the long Kintyre Peninsula in southwestern Scotland. The name is an Anglicization of the Gaelic *Maol Ceanntìre*. Mull, from the Gaelic *Maol*, is a term for a rounded hill, summit, or mountain, bare of trees (it has also been used to refer to a forehead, or a shaved head). As an adjective, the word is used to indicate something which is bare, dull, or bald. In Scotland, the term is most commonly found in use in the southwest of the country, where it is often applied to headlands or promontories, and, often more specifically, for the tip of that promontory or peninsula.

"**Mull of Kintyre**" is also a popular 1977 song by former Beatle Paul McCartney and his band Wings. The song was penned by McCartney and bandmate Denny Laine in tribute to the picturesque Mull of Kintyre peninsula, where McCartney had owned a home and recording studio since the late 1960s.

The lyrics are an ode to the area's natural beauty and sense of home:

Mull of Kintyre  
Oh mist rolling in from the sea,  
My desire is always to be here  
Oh Mull of Kintyre

McCartney explained how the song came into being:

"I certainly loved Scotland enough, so I came up with a song about where we were living; an area called Mull of Kintyre. It was a love song really, about how I enjoyed being there and imagining I was traveling away and wanting to get back there."

Music on the following page

The image displays a musical score for the piece "The Mull of Kintyre" by A. Duncan, featuring a "Fig" (figure bass) line. The score is written in G major (one sharp) and 6/8 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is a single melodic line with a bass line indicated by a "Fig" label. The piece concludes with a double bar line and repeat dots.

# The Pap of Glencoe



The **Pap of Glencoe** (Scottish Gaelic: **Sgurr na Ciche**) is a mountain on the northern side of Glen Coe, in the Highlands of Scotland. It lies at the western end of the Aonach Eagach ridge, directly above the point where the River Coe enters Loch Leven. The Pap has a distinctive conical shape particularly when viewed from the west, and forms part of the "classic" view of the entrance to Glen Coe.

The Pap of Glencoe

March

W. Lawrie

The musical score is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a repeat sign and a first ending bracket. The second ending is marked with a '2' and a repeat sign. The score concludes with a double bar line and repeat dots.

CYMRU

# The Paps of Jura



**Jura** (Scottish Gaelic *Diùra*) is an island in the Inner Hebrides of Scotland, situated adjacent and to the north-east of Islay. The main settlement is the village of Craighouse on the east coast. Craighouse is home to the island's sole distillery, producing Isle of Jura whisky. The island has a large population of red deer and it is commonly believed that the name Jura was derived from *hjörtr*, the Old Norse word for deer. The island is dominated by three steep-sided conical quartzite mountains on its western side – the *Paps of Jura*.

The Paps of Jura

Slow March

John MacLellan DCM

# The Pikeman's March

A **pike** is a pole weapon, a very long thrusting spear used two-handed and used extensively by infantry both for attacks on enemy foot soldiers and as a counter-measure against cavalry assaults. Unlike many similar weapons, the pike is not intended to be thrown. Pikes were used by European troops from the early Middle Ages until around 1700, wielded by foot soldiers (Pikemen) deployed in close order. Whilst the soldiers using such spears may not have called them "pikes" per se, their tactical employment of these weapons ran along broadly similar lines.

After the mid-seventeenth century, armies that adopted the flintlock musket began to abandon the pike altogether, or to greatly decrease their numbers. The invention of the bayonet provided an anti-cavalry solution, and the musket's firepower was now so deadly that combat was often decided by shooting alone. A common end date for the use of the pike in infantry formations is 1700, although such armies as the Prussian and Austrian had already abandoned the pike by that date, whereas others such as the Swedish and the Russian continued to use it for several decades afterward – the Swedes of King Charles XII in particular using it to great effect until the 1720s.

The Pikeman's March

March

Traditional Irish

The musical score for 'The Pikeman's March' is written in 4/4 time and consists of five staves. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings. The score is presented in a standard musical notation format with a treble clef and a key signature of one sharp.

1999.2

# The Road to Lisdoonvarna

Lisdoonvarna (Irish: *Lios Dúin Bhearna*, meaning *Enclosure at the Fort by the Gap*) is a spa town of 800 people in County Clare in the Republic of Ireland. Famous for its music and festivals, in September each year one of Europe's largest matchmaking events is held in the town attracting upward of 40,000 romantic hopefuls, bachelor farmers and accompanying revelers. The month-long event is an important tourist attraction. The current matchmaker is Willie Daly, a fourth generation matchmaker.

The town takes its name from the Irish *Lios Dúin Bhearna* meaning the "lios dúin", or enclosed fort, of the gap ("bhearna"). It is believed that the fort referred to in this name is the green earthen fort of Lissateeaun, which lies to the north-east of the town, near the remains of a Norman-era castle.

## The Road to Lisdoonvarna

Jig

arr. Kent Hiestand

The musical score is written on four staves in G major (one sharp) and 6/8 time. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The first staff contains the first measure, which includes a repeat sign and a first ending bracket. The second staff continues the melody. The third staff contains a second measure with a repeat sign and a first ending bracket. The fourth staff concludes the piece with a final cadence and repeat sign.

# The Road of Arranmore

**Arranmore** (*Árainn Mhór* in Irish) is the largest inhabited island in County Donegal, and the second largest in all of Ireland. The island is part of the Donegal Gaeltacht. It is also known in English as Aran Island. In Irish the island was traditionally called *Árainn* the adjective *mór* (great) was added fairly recently. It was also sometimes called in Irish *Árainn Uí Dhomhnaill* the "Aran of the O Donnells".

Most of the population lives along the southern and (comparatively sheltered) eastern coast. It has been settled since pre-Celtic times, and the few remaining signs of early settlement include a promontory fort to the south of the island and shell middens dotted along the beaches. Its position near the Atlantic shipping lanes was exploited, with a coastguard station and a lighthouse positioned on the most north-westerly point, and a World War 2 monitoring post set up to look out for U-Boats.

## The Rose Of Arranmore

Old Air

F.A. Sterling

The image shows the musical notation for the song 'The Rose Of Arranmore'. It consists of four staves of music written in treble clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is a simple, folk-style tune. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The melody starts on a G4 note. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the melody with a double bar line and repeat dots. The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals.

CYMRU

# The Saffron Kilt

Saffron-colored cloth is thought by some to have a history of use among Celtic peoples. A "saffron" kilt is worn by the pipers of certain Irish regiments in the British Army and in the defense forces of the Republic of Ireland. This garment is also worn by some Irish and Irish-American men as an item of national costume. Its color varies from a true saffron orange to a range of dull mustard and yellowish-brown hues.

Tartans are normally associated with Scotland. There are in fact Irish tartans. Unlike Scotland where there are family tartans, Irish tartans are more commonly County and District tartans. Experts report that the Irish tartans are theoretically inspired by each individual County with soft warm colors. There are also a few Irish family patterns. It is difficult to determine when Irish tartans first appeared. We do know that the Celts had a well developed weaving technology. This continued even when the Celts were pushed to the fringes of Europe, places like Scotland, Wales and Ireland. The earliest is known as the "Ulster District Tartan" which may date the early to mid 1600s. Some believe that it may have been worn by the O'Cahans of Antrim. A reconstruction of this tartan is displayed in the Ulster Museum in Belfast. The Irish belted plaid (an early kilt-like garment) was a solid saffron-yellow garment according to most historians. This is why saffron kilts are often worn by Irish pipe bands and Irish dancers.

## The Saffron Kilt

Slow March

P/M P. Flynn

The image shows a musical score for 'The Saffron Kilt' in G major (one sharp) and 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a single melodic line with various note values including eighth and sixteenth notes, and rests. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff concludes the piece with a double bar line and repeat dots. The overall style is that of a traditional Irish slow march.

CYMRU

## The Stool of Repentance

In Presbyterian polity, mostly in Scotland, the **Stool of Repentance** was an elevated seat in a church used for public penance of persons who had offended against the morality of the time, often through fornication and adultery. Often, at the end of the service, the offender had to stand upon the stool to receive the rebuke of the minister.

*Stool of Repentance* is also the name of a parlor game for children and adults. The players sit in a circle around a stool. One of the group (the "victim") leaves the room, and the rest say or write all sorts of things about him. For instance, one will say he is handsome, another that he is clever, or stupid, or vain. The "victim" is then called back to sit on the stool, and one of the players begins to tell or read him the different charges that were made against him. "Someone said you were vain; can you guess who?" If the victim guesses correctly, he returns to the circle, and the person who made the accusation takes the stool as the new "victim". If, however, the "victim" is unable to guess correctly, he must leave the room again and fresh charges are made against him. The game almost certainly takes its name from the old Scottish church custom.

Music on the following page

The Stool of Repentance

Jig

Traditional

The musical score consists of eight staves of music, all in treble clef. The key signature is two sharps (F# and C#), and the time signature is 6/8. The music is a traditional jig. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are repeat signs at the beginning and end of the piece, and a first ending bracket with a '1' above it in the final staff.

1998.3

## The Taking of Beaumont-Hamel

**Beaumont-Hamel** is a commune of the Somme *département*, in northern France. On July 1, 1916, the first day of the Battle of the Somme in World War I, 801 soldiers of the 1st Newfoundland Regiment rose from the British trenches and went into battle at Beaumont-Hamel, nine kilometers north of Albert in France. After only 30 minutes the regiment was devastated. Only 68 men stood to answer the regimental roll call the next morning. 255 were dead, 386 were wounded, and 91 were listed as missing in action and presumed dead. Every officer who had gone over the top was either wounded or dead.

In November of 1916 His Majesty King George V granted the title "Royal" to the Newfoundland Regiment. No other regiment in the British Empire was awarded this signal honors, in the two years of brutal fighting which continued before the end of World War I on Armistice Day (November 11, 1918 on the Western Front.)

To this day, Beaumont-Hamel remains the most significant single military action fought by Newfoundlanders and a turning point in the history and culture of the island. Many Newfoundlanders mark the date of July 1st not as Canada Day, but as Memorial Day, the date of remembrance for the Beaumont-Hamel battle.

Music on the follow page

The image displays a musical score for a march titled "The Taking of Beaumont Hamel" by P/M J. MacLellan. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. 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 several first and second endings marked with "1" and "2" above the staff lines. The piece concludes with a double bar line and repeat dots.

CYMRU - Composed During the Great War, 1914 - 1918

# The Thistle of Scotland



The prickly purple thistle is the national emblem of Scotland. Ever present in fields and pastures throughout Scotland, thistle has been Scotland's emblem for centuries. The first use as a royal symbol was on silver coins issued by James III in 1470. The plant, which grows to a height of five feet, has no enemies because of vicious spines that cover it like armor plating.

There are many different stories of how the Thistle became Scotland's symbol, but most point to the events surrounding the Battle of Largs in 1263.

It is generally forgotten that for more than 600 years most of Scotland was part of the Kingdom of Norway. By 1263 Norway seemed to have little interest. King Alexander III proposed to buy back the Western Isles and Kintyre, still Norwegian territory. However this re-awoke Norse interest and King Haakon IV attacked with a large force, but was finally defeated at Largs. At some point during the campaign the Norsemen tried to surprise the Scots with a night attack. They removed their footwear for a silent approach but found themselves on ground covered with thistle. It is said their leader stepped on thistle and cried out. His shout warned the Scots who then saw off the Norsemen, thus saving Scotland. The role of the thistle was then understood, and was chosen as Scotland's symbol, with the motto "Nemo me impune lacessit", "No-one harms me without punishment" but more commonly translated as "Wha daurs meddle wi me".

**The Thistle of Scotland**

March

Traditional



# The Town of Ballybay



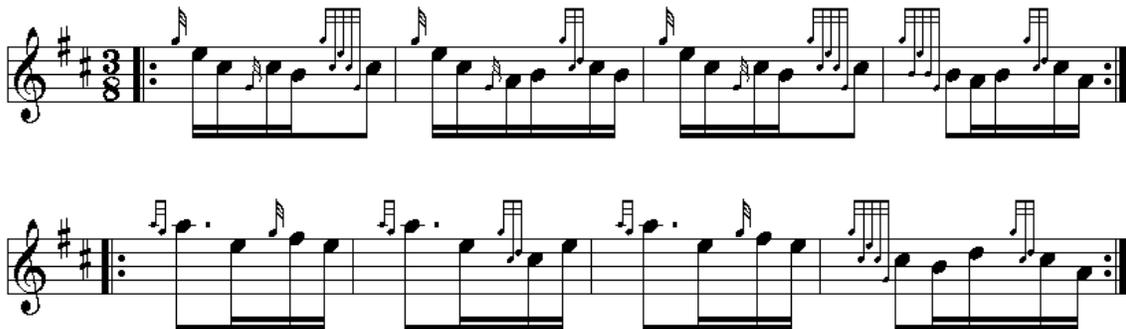
**Ballybay** (Irish: *Béal Átha Beithe*) is a town in County Monaghan in the Republic of Ireland. The name in English means "The Mouth of the Ford of the Birches". The town is the meeting point for roads going to Monaghan, Castleblayney, Carrickmacross and Clones. The town grew up from the convergence of the roads. The town is built beside a large lake, Lough Major (In Irish "Lough Mór") and the smaller Lough Minor. The Dromore River also runs through the south of the town

The town grew up in the 18th century, gaining its prosperity from the linen industry founded by the Jackson family. The Town council (Ballybay Development Committee) was established around 1870. Later, on 1 January 1921, an Irish Republican Army ambush led by Eoin O'Duffy killed one Royal Irish Constabulary man, one civilian and three Auxiliaries were wounded during the Irish War of Independence.

## The Town of Ballybay

Waltz

Traditional Irish



Arranged by Terry Tully

# The Trip to Sligo



**Sligo** (Irish: *Sligeach*) (pronounced "sly-go" [slar'goʊ]), is the county town of County Sligo in the Republic of Ireland. The town is a borough and has a charter and a town mayor. It is the second largest urban area in Connacht (after Galway). Sligo's Irish name "Sligeach" - meaning shelly place - originates in the abundance of shellfish found in the river and its estuary, and from the extensive 'shell middens' or Stone Age food preparation areas in the vicinity.

The river (now known as the Garavogue) was originally also called the Sligeach. The Ordnance Survey letters of 1836 state that "cart loads of shells were found underground in many places within the town where houses now stand". At that time shells were constantly being dug up during the construction of foundations for buildings. This whole area, from the river estuary at Sligo, around the coast to the river at Ballysadare Bay, was rich in marine resources which were utilized as far back as the Mesolithic period.

## The Trip to Sligo

Jig

arr. Kent Hiestand

Musical notation for the jig 'The Trip to Sligo'. It consists of four staves of music in G major (one sharp) and 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a single melodic line. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the piece with a final cadence. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

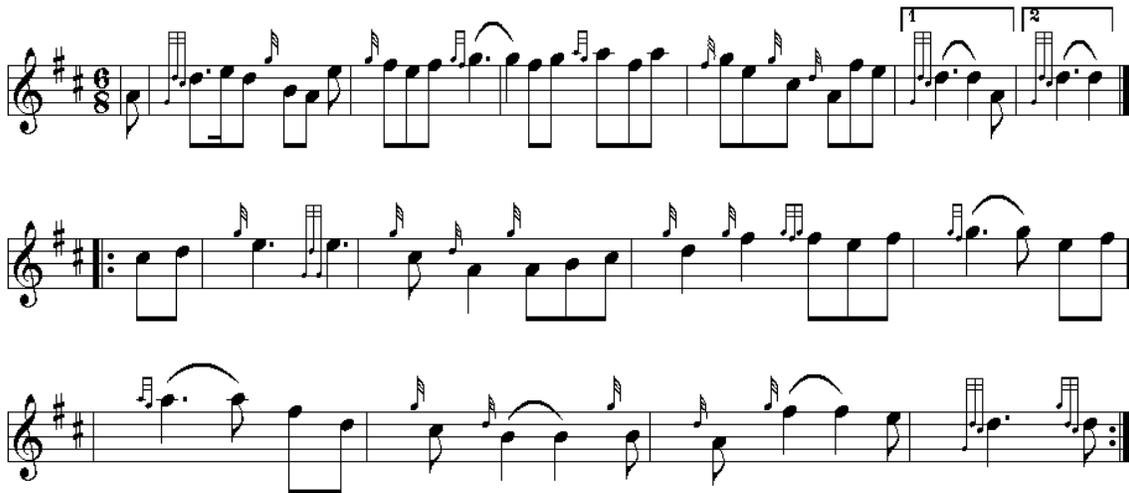
# The Wild Rover

**The Wild Rover** was written as a temperance song. This would place it no earlier than 1829. song is found printed in a book "The American Songster", printed in the USA by W.A. Leary in 1845, and spread from Scotland to America from the Temperance movement. There is another USA printed version in the "Forget-Me-Not Songster" (c 1850), published by Locke. An alternative history of the song is suggested by the fact that a collection of ballads, dated between 1813 and 1838 is held in the Bodleian Library.

It is often considered to be a drinking song rather than a Temperance song. It has become very popular in Scotland and England. In Britain, the song is especially popular with sport fans and has been adopted as the basis for many football chants. The song is a staple for artists performing live music in Irish pubs.

## The Wild Rover

Irish Trad.



CYMRU

## LYRICS

I've been a wild rover for many's the year,  
and I spent all me money on whiskey and beer.  
And now I'm returning with gold in great store,  
and I never will play the wild rover no more.

### Chorus

And it's no, nay, never! No, nay, never, no more,  
will I play the wild rover. No (nay) never no more!  
I went to an alehouse I used to frequent,  
and I told the landlady me money was spent.  
I asked her for credit, she answered me "nay,  
such a custom as yours I could have any day".

I took from me pocket ten sovereigns bright,  
and the landlady's eyes opened wide with delight.  
She said "I have whiskeys and wines of the best,  
and the words that I told you were only in jest".

Chorus

I'll have none of your whiskeys nor fine Spanish Wines,  
For your words show you clearly as no friend of mine.  
There's others most willing to open a door,  
To a man coming home from a far distant shore.

Chorus

I'll go home to me parents, confess what I've done,  
and I'll ask them to pardon their prodigal son.  
And when they've caressed me as off times before  
then I never will play the wild rover no more.

Chorus

# Thornbury Cottage

**Thornbury** is a market town in South Gloucestershire, England, approximately 12 miles north of the city of Bristol. There is evidence that Thornbury dates back to the Neolithic and Bronze Ages but the earliest documented evidence of Thornbury's history comes in the 9th century, with a settlement of "Thornbyrig". The town charter was created in 1252. In earlier times Thornbury had a thriving market, held on the High Street and in the Market Hall. Thornbury's coat of arms is the arms of four families important in the town's history: Attwells, Howard, Clare and Stafford.

Thornbury's most notable feature is its castle, a Tudor structure begun in 1511 as a home for Edward Stafford, 3rd Duke of Buckingham. The two intricate red-brick chimneys were built in 1514, and are similar to those found at Hampton Court Palace. Cardinal Wolsey beheaded the Duke for treason in 1521. Following the Duke's demise the castle was confiscated by King Henry VIII who stayed at the Castle for 10 days in 1535 with Anne Boleyn. Following the English Civil War the Castle fell into disrepair but was renovated in 1824 by the Howard Family. The Castle is now a 26 room luxury hotel and restaurant.

Thornbury Cottage

Strathspey

Bruce Gandy

The musical score for 'Thornbury Cottage' is a Strathspey in treble clef, one sharp (F#), and common time (C). It consists of four staves of music. The melody is primarily composed of eighth and sixteenth notes, with several triplet markings (indicated by a '3' in a circle) over groups of notes. The piece concludes with a double bar line.

# Waltzing Matilda

**Waltzing Matilda** is arguably Australia's most widely known folk song. The song narrates the story of an itinerant worker making a crude cup of tea at a bush camp and stealing a sheep to eat. When the sheep's owner arrives with three police officers to arrest the worker, he drowns himself in a small lake and goes on to haunt the site. The original lyrics were written in 1895 by the poet and nationalist Banjo Paterson, and it was first published as sheet music in 1903.

There have been persistent calls for the establishment of "Waltzing Matilda" as the national anthem instead of the current national anthem, "Advance Australia Fair". The song is recognizable and easily sung, but its lyrics, narrating the story of a swagman, the Australian equivalent of a vagabond, render it unlikely to ever gain acceptance in official circles. Many Australians, however, continue to regard it with great affection. It is also partly used in the British Royal Tank Regiments quick march of "My Boy Willie", because early British Tanks were called "Matilda's".

**Waltzing Matilda**

**Retreat March**

**Unk**



Lyrics on the following page

## LYRICS

Once a jolly swagman camped by a billabong,  
Under the shade of a coolibah tree,  
And he sang as he watched and waited 'til his billy boiled  
"Who'll come a-Waltzing Matilda, with me?"

Waltzing Matilda, Waltzing Matilda  
Who'll come a-Waltzing Matilda, with me  
And he sang as he watched and waited 'til his billy boiled  
"Who'll come a-Waltzing Matilda, with me?"

Down came a jumbuck to drink at the billabong,  
Up jumped the swagman and grabbed him with glee,  
And he sang as he stowed that jumbuck in his tucker bag,  
"You'll come a-Waltzing Matilda, with me".

Waltzing Matilda, Waltzing Matilda  
"You'll come a-Waltzing Matilda, with me"  
And he sang as he stowed that jumbuck in his tucker bag,  
"You'll come a-Waltzing Matilda, with me".

Up rode the squatter, mounted on his thoroughbred,  
down came the troopers, one, two, three,  
"Where's that jolly jumbuck you've got in your tucker bag?"  
"You'll come a-Waltzing Matilda, with me".

Waltzing Matilda, Waltzing Matilda  
"You'll come a-Waltzing Matilda, with me"  
"Where's that jolly jumbuck you've got in your tucker bag?",  
"You'll come a-Waltzing Matilda, with me".

Up jumped the swagman, sprang into the billabong,  
"You'll never take me alive," said he,  
And his ghost may be heard as your passing by that billabong,  
"Who'll come a-Waltzing Matilda, with me?"

Waltzing Matilda, Waltzing Matilda  
Who'll come a-Waltzing Matilda, with me  
And his ghost may be heard as you're passing by that billabong,  
"Who'll come a-Waltzing Matilda, with me?"

# We're No' Awa' Tae Bide Awa' (Johnny Scobie)

**We're No' Awa' Tae Bide Awa'** (Johnny Scobie). Originally a drinking song, this is the archetypal "farewell" song, played by pipers on the quayside when many a ship has left port.

**We're No Awa Tae Bide Awa**

March

Traditional



## LYRICS

### Chorus

For we're no' awa' tae bide awa',  
For we're no' awa tae le'e ye,  
For we're no' awa' tae bide awa',  
We'll aye come back an' see ye.

As I was walking down the street,  
I met with Johnny Stobie,  
I said to him will you take a dram,  
He said "Why, Man, thats my hobby",

### Chorus

As I was gaun (?) doon the Overgate  
I met wee Johnny Stobie  
Says he tae me "Are ye fur a hauf"  
Says I " Man, that's ma hoaby" (Hobby)

### Chorus

## Will Ye No Come Back Again (Bonnie Charlie)

**Bonnie Charlie** refers to Charles Edward Louis John Casimir Silvester Maria Stuart. It's a Jacobite song. Charles the exiled claimant to the thrones of England, Scotland, and Ireland, and was commonly known as Bonnie Prince Charlie. Charles was the son of James Francis Edward Stuart who was in turn the son of King James II of England and Ireland (James VII of Scotland), who had been deposed in the Revolution of 1688. The Jacobite movement tried to restore the family to the throne. Charles' mother was James' Polish wife, Maria Clementina Sobieska (1702–1735). After his father's death Charles was recognized as King Charles III by his supporters; his opponents referred to him as The Young Pretender.

The melody was written by Neil Gow (1727-1807) and the lyrics by Lady Nairne (1766–1845).

### Will Ye No Come Back Again      AIR

The image displays the musical notation for the song 'Will Ye No Come Back Again'. It consists of four staves of music, all written in treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, with some dotted rhythms. The notation includes various note values, rests, and bar lines, ending with a double bar line and repeat dots.

Lyrics on the following page

## LYRICS

Bonnie Charlie's noo awa'  
Safely o'er the friendly main  
Mony a heard would break in twa'  
Should he ne'er come back again.

### Chorus:

Will ye no come back again?  
Will ye no come back again?  
Better lo'ed ye canna be.  
Will ye no come back again?

Ye trusted in your hieland men,  
They trusted you dear Charlie!  
They kent your hiding in the glen,  
Death and exile braving.

### Chorus

English bribes were a' in vain  
Tho puir and puirer we maun be,  
Siller canna buy the heart  
That aye beats warm for thine and thee.

### Chorus

We watched thee in the gloamin' hour  
We watched thee in the mornin' grey,  
Though thirty thousand pounds they gi'e,  
Oh, there is nane that would betray!

### Chorus

Sweet's the laverock's note and lang,  
Liltin' wildly up the glen,  
But aye to me he sings a sang,  
Will ye no come back again?

### Chorus

