

behind
the tunes

VOLUME VII

developed by
Dr. Peter L. Heineman



The contents of this volume come from the first three Cowal collections of bagpipe music. The first volume was compiled by John MacLellan, D.C.M. It appeared in 1905, and includes 71 tunes. The second book was compiled by the Cowal (Dunoon) Highland Games Committee, and was published about 1912. Book Three was published by the Cowal Committee around 1920.

Volume 7

All rights reserved. Any reproduction is prohibited without the written permission of the author. This material may not be reproduced or transmitted in any form by any means, electronic or mechanical, including photocopying, recording or by any information and retrieval system without the written permission of the author.

Contents

Page	Title
1	1 st Battalion Queen's Own Cameron Highlanders Welcome to Edinburgh
3	1 st Battalion Seaforth Highlanders Farewell to Glencorse
5	An Clachan
7	Ardlamont House
9	Argyll's Welcome to Dunoon
11	Aros Castle
12	Artafallie
13	Avondale
14	Banks of Drumpellier, The
15	Banks of the Lochay, The
16	Barry Links
17	Ben Wyvis
19	Bhrollum, The
20	Bishop's Seat, The
21	Boyne Castle
22	Braes of Bennachie, The
24	Braes of Strathblane, The
26	Bridge of Bogie, The
27	C.T.S. Empress
29	Campbeltown Cross
31	Capt. C.M. Usher's Strathspey
32	Clachan Fiddler, The
34	Clan MacKinnon Gathering, The
36	Col. Richardson's DSO's Farewell to St. Andrews
38	Colonel Laidlaw
40	Conon Bridge
41	Craigendoran
42	Craigentinny
43	Day we gaed taw Brodick, The
45	Dorrator Bridge
46	Doune of Rothiemurchus, The
48	Dovecote Park
50	Dreghorn Castle
52	Duart Castle
54	Duchess Nina of Hamilton
56	Dundas Castle
58	Gael, The
60	Gartsherrie House
62	Glen Fyne Blend
64	Glenbranter
65	Grange, The
67	Harry Lauder's Welcome to Laudervale
69	Highland Mary
71	Holy Loch
72	How o' the Mearns, The
74	Inverlochy Castle
76	Irish Guards, The
77	Kilchoman Highland Gathering, The
79	Kilcreggan
80	Laggan Point
81	Lamont of Knockdow
83	Leys Castle
85	Loch Cam
86	Loch Gorm
88	Loch Loskin
90	Lochgilphead Gathering, The
91	Lochinver
92	Maclachland of Maclachlan
93	Major J.D. Outram

- 95 Man from Glen Tanar, The
- 97 Meeting House of Halsary, The
- 99 Melrose Abbey
- 100 Miss MacDougall of Lunga
- 102 Newhall Castle
- 103 Old Panmure
- 105 Otter Castle
- 107 Paisley Lassies, The
- 108 Pipe Major's Banner, The
- 109 Piper of Loos, The
- 110 PM John Stewart
- 113 PM Thomson's Welcome to Paisley
- 115 PM William Lawrie's Favorite
- 117 Portree Bay
- 119 Rosegarth
- 122 Salen Comrades, The
- 123 Shetland Isles
- 125 South Hall
- 128 Stirkoke House
- 130 Struy Lodge
- 131 Taking of Beaumont-Hamel, The
- 133 Talmine Bay
- 134 Tongland
- 136 Wave of my Native Heather, The



1st Battalion Seaforth Highlanders Farewell to Glencorse

The Seaforth Highlanders was a historic line infantry regiment of the British Army, mainly associated with large areas of the northern Highlands of Scotland.

The regiment was created through the amalgamation of the 72nd (Duke of Albany's Own Highlanders) Regiment of Foot and the 78th (Highlanders) (Ross-shire Buffs) Regiment of Foot, as part of the Childers Reforms of the British Army in 1881. It was named after Kenneth Mackenzie, 1st Earl of Seaforth, who had originally raised the 72nd Regiment. Originally named "Seaforth Highlanders (Ross-shire Buffs)", Queen Victoria approved on November 22, 1881 to style the regiment forthwith as "Seaforth Highlanders (Ross-shire Buffs, The Duke of Albany's)". The 1st battalion saw action at the Battle of Tel el-Kebir in September 1882 during the Anglo-Egyptian War. After returning home, the 1st battalion again went abroad in 1896, taking part in the International Occupation of Crete in 1897 and the reconquest of the Sudan, being present at the Battle of Atbara in April and the Battle of Omdurman in September 1898. They then moved to Cairo, and from late 1902 was posted in India, where they were stationed at Nasirabad, Ajmer.

During WWI, the 1st Battalion landed at Marseilles as part of the Dehra Dun Brigade in the Meerut Division in October 1914 for service on the Western Front. It saw action at the Battle of Aubers Ridge in May 1915. The battalion then moved to Mesopotamia in December 1915, where it took part in the Siege of Kut later that month and the Fall of Baghdad in March 1917, before moving to Palestine in January 1918.

In WWII, the 1st Battalion, which was in China when war broke out, was deployed to Malaya in November 1940, for service in the Burma Campaign. It joined the 1st Indian Brigade in the 23rd Indian Division in May, 1941.

In 1961 the regiment was amalgamated with the Queen's Own Cameron Highlanders to form the Queen's Own Highlanders (Seaforth and Camerons), which merged, in 1994, with the Gordon Highlanders to form the Highlanders (Seaforth, Gordons and Camerons). This, however, later joined the Royal Scots Borderers, the Black Watch, the Royal Highland Fusiliers (Princess Margaret's Own Glasgow and Ayrshire Regiment) and the Argyll and Sutherland Highlanders to create the present Royal Regiment of Scotland.

Glencorse is a parish of Midlothian, Scotland, 7 miles south of Edinburgh.

The image displays a musical score for a march titled "Farewell to Glencorse" by P. Cpt. R. Curzon. The score is written in G major (one sharp) and 2/4 time. It consists of eight staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several first endings marked with "1st" and repeat signs. The piece concludes with a double bar line and repeat dots. The name "David Colburn" is printed at the bottom right of the score.

1st Battalion Queens Own Cameron Highlanders Welcome to Edinburgh

In August 1793, Britain's war against Revolutionary France was only six months old and the Army was in need of men. That month, Sir Allen Cameron of Erracht raised a regiment in Inverness-shire. Ranked as the 79th Foot, it was composed mainly of volunteers from Cameron's Highland clan.

The regiment was initially posted to Ireland, but joined the Flanders campaign in August 1794. The following year, it moved to the West Indies for two years, before deploying to Guernsey. In August 1799, it took part in the Helder Campaign, where it won its first battle honor at Egmont-op-Zee.



In 1800, it joined the Ferrol, Vigo and Cadiz expeditions in Spain. The following year, it fought in Egypt, gaining the sphinx badge on its colors for its service at Aboukir and Alexandria. After garrison duties in Minorca, Ireland and Britain, it fought at Copenhagen (1807), and then moved to Sweden (1808).

1st Battalion then served at Corunna (1809) during the Peninsular War (1808-14), before taking part in the Walcheren Expedition (1809). It soon returned to the Peninsula, fighting at Busaco (1810), Fuentes d'Onor (1811), Salamanca (1812), Burgos (1812), Vitoria (1812), Sorrauren (1813), Nivelle (1813), Nive (1813) and Toulouse (1814). It moved to Belgium in 1815 and fought at both Quatre Bras and Waterloo. It was one of only four infantry regiments to be mentioned by name in the Duke of Wellington's Waterloo Despatch.

The next four decades were spent on garrison duties in Britain, Ireland, Canada and Gibraltar. In 1854, the regiment joined the Crimean War (1854-56), fighting at the Alma (1854), Balaklava (1854) and Sevastopol (1854-55).

In 1857, it was posted to India following the outbreak of the Mutiny (1857-59), taking part in the capture of Lucknow (1858) and the operations in Rohilcund (1858). It remained on the subcontinent until 1871. In 1873, Queen Victoria presented the regiment with new colors at Parkhurst on the Isle of Wight. She also added 'Queen's Own' to its title.

1st Battalion arrived back in Scotland in 1902. From there, it deployed straight to the Western Front in August 1914, staying there throughout the First World War (1914-18).

The first and second battalions merged in 1948. The regiment then spent the next seven years in Libya, Egypt, Austria and Germany. Its last overseas deployments were to Korea (1955) and Aden (1956). In 1961, the regiment was amalgamated with The Seaforth Highlanders (Ross-shire Buffs, The Duke of Albany's) to form The Queen's Own Highlanders (Seaforth and Camerons).

The image displays a musical score for a single melodic line in treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 2/4. The score is organized into ten systems, each containing a single staff. The music is characterized by a steady eighth-note rhythm, with frequent use of beamed eighth notes and occasional sixteenth-note patterns. The piece begins with a repeat sign and concludes with a double bar line and repeat dots. The notation includes various musical symbols such as stems, beams, and repeat signs.

Cornel Collection



An Clachan

A clachan is a small settlement or hamlet on the island of Ireland, the Isle of Man and Scotland. Though many were originally kirk towns, today they are often thought of as small villages lacking a church, post office, or other formal building. It is likely that many date to medieval times or earlier – a cluster of small single-story cottages of farmers and/or fishermen, invariably found on poorer land. They were often related to the rundale system of farming.

The Great Famine in Ireland (1845–49) caused such disruption to the social system that the clachans there virtually disappeared; many in the Scottish Highlands were victims of the Clearances. In some cases, they have evolved into holiday villages, or one or two houses have taken over, turning smaller houses into agricultural outhouses. Remains can be seen in many upland and coastal areas.

The image displays a musical score for a march titled "An Clachan" by B.M. Montgomerie. The score is written in G major (one sharp) and 6/8 time. It consists of ten 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. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs and first/second endings indicated by brackets and numbers 1 and 2. The piece concludes with a double bar line and repeat dots.



Ardlamont House

Ardlamont House is a Georgian estate house lying at the tip of the Cowal peninsula. Following the destruction of Toward Castle in the 17th century, Ardlamont became the principal residence of the Lamonts of Lamont. In 1818 Major General John Lamont, who had fought in the Napoleonic wars, resolved to 'build a house fit for my family on the most limited and frugal plan'. This plan seems to have involved the rebuilding of the main block of the existing house by Thomas Napier, a mason in Rothesay, and the retention of the early 18th century two story gabled wings.

The house was sold in 1893 after or during the time of the notorious Ardlamont Murders. Alfred John Monson took the lease on the Ardlamont estate in 1893 in Argyll for the shooting season. On August 10, he took Windsor Dudley Cecil Hambrough, his 20-year-old pupil, for a day's hunting in an area of woodland. A third man joined them, Edward Scott, a friend of Monson who had arrived at the estate a few days earlier.

Estate workers heard a shot, then saw Monson and Scott running to Ardlamont House carrying the guns. They were cleaning the weapons when the estate butler asked what had become of Mr Hambrough. Monson replied that he had shot himself in the head by accident while climbing a fence.

When the incident was reported, a member of the Inveraray procurator fiscal's office was sent to the estate. He returned, saying it had been a tragic accident. However, two weeks later, Monson appeared at the fiscal's office to report that Hambrough had taken out two life insurance policies worth £20,000 only six days before he died, and that they were made out in the name of Monson's wife. After thorough searches of the estate and interviews with staff, Monson was charged with murder. Scott, now on the run, was named as his accomplice.

Among the witnesses for the prosecution was Joseph Bell, the Edinburgh surgeon and forensic detective. He told the jury that, in his opinion, Monson had murdered Cecil Hambrough. However, sufficient doubt had been sowed in the minds of the jury by Monson's advocate John Comrie Thomson, and Monson was set free with the verdict of "not proven."

In 1894 Madame Tussauds in London erected a waxwork of Monson at the entrance to its Chamber of Horrors, bearing a gun. Monson took exception, sued the company and was awarded one farthing in damages.

Ardlamont House

March

The musical score for 'Ardlamont House' is a march in 2/4 time with a key signature of one sharp (F#). It consists of five staves of music. The first three staves are connected by a brace on the left. The fourth and fifth staves are also connected by a brace on the left. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplet markings. The piece concludes with a double bar line and repeat dots.

Corral Collection

Argyll's Welcome to Dunoon

The "Argyll" referenced *probably* refers to the Duke of Argyll - a title, created in the Peerage of Scotland in 1701 and in the Peerage of the United Kingdom in 1892. The Earls, Marquesses, and Dukes of Argyll were for several centuries among the most powerful noble families in Scotland. As such, they played a major role in Scottish history throughout the 16th, 17th, and 18th centuries.

The Duke of Argyll holds the hereditary titles of: Hereditary Master of the Royal Household in Scotland; Hereditary High Justiciar of Argyll; Admiral of the Western Coasts and Isles; Hereditary Keeper of the Royal Castles of: Carrick, Dunoon, Dunstaffnage, Tarbert; Hereditary High Sheriff of Argyllshire; and, Member Queen's Body Guard for Scotland. The Duke of Argyll is also the chief of the Scottish clan of Campbell and in this capacity is known as "MacCailein Mòr".



The tune was composed by Archie McNeill. Known as the Blind Piper (one of many), Archie was born at 23 Lambhill Street, Govan, Glasgow, on February 23, 1879, the son of Donald McNeill, a merchant seaman, and his wife Jessie, nee Napier, who were married at Kippen on December 21, 1877. The family moved to Rhu when Archie was only a few months old, and when he was ten Archie had an accident while playing a game with friends which led to him becoming progressively more blind from the age of 18. He lived in the village until he was 27, when he moved to Glasgow and obtained a post in a brush making factory where he worked for many years alongside many other blind people.

His first piping instructor from when he was 16 was Roderick Fraser, the piper at Ardencaple Castle. Some three years later Oban gold medalist piper John Wallace moved to the village, became an officer on the training ship *Empress* moored in Rhu Bay, formed a very fine juvenile pipe band, and became Archie's instructor. The *Empress*, the second of two charitable training ships for boys, was in the Gareloch from 1889 until the 1920s, with staff giving a tough and sometimes brutal training to the 300 boys on board at any time. But the ship also had its pipe band and a brass band.

In due course Archie became a piping teacher, and some of his pupils went on to become the best known pipers in the country. A prolific and highly regarded composer, he is regarded as the 'grandfather' of the College of Piping in Glasgow where many of his methods are used. He was also a regular at Scottish Piping Association meetings on Saturdays in Glasgow. His well known tunes include Donald MacLean's Farewell to Oban, the Detroit Highlanders, David Ross of Rosehall, The Islay Ball, Verna Leith's Wedding March, and a waltz called Gareloch.

After World War II he worked at the Henderson Bagpipes Workshop where he tested the quality of drones and chanters. He also wrote for the *Piping Times*, and it was said that he could remember the sounds of various pre-World War I bands and pipers as if he had heard them recently.

In his later years he continued to teach and to play, and he made several trips to Canada to visit his son Alex, who was one of the leading pipers of the day and who competed very successfully against the great John Wilson of Edinburgh and Toronto when he was in his prime.

He spent his final years at 17 Royston Road, Glasgow, and he died at the age of 83 in the Royal Infirmary on October 23, 1962.

The image displays a musical score for a march titled "Argyll's Welcome to Dunoon" by A. McNeil. 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 treble clef, a key signature of one sharp, and a 2/4 time signature. The music is a single melodic line. The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs. There are first and second endings marked with "1" and "2" above the staves. The piece concludes with a double bar line and repeat dots.



Aros Castle

Aros Castle, also known as *Dounarwyse Castle*, is a ruined 13th-century castle near Salen on the Isle of Mull, Scotland. The castle overlooks the Sound of Mull. Once one of the most important sites on Mull, Aros Castle consists of a ruined hall house, the ground floor of which is choked with fallen masonry, and an overgrown courtyard, which contained several buildings. The castle was protected by a steep drop to the beach, and a ditch and wall on the landward side, with a drawbridge.

Aros was built by the MacDougalls, but at the beginning of the 14th century passed to the MacDonald Lords of the Isles. Three charters were issued from the castle by the Lords in 1410, 1469 and 1492. After the forfeiture of the Lords in 1493, it was acquired by the MacLeans of Duart. On the orders of James VI in 1608, Lord Ochiltree lured many unruly island chiefs onto his ship, where they were imprisoned in Blackness Castle. In 1674 the Campbell Earl of Argyll occupied Aros (and Duart) with 2,000 men to punish the MacLeans of Duart, and there was much bloodshed.

The lands later passed to the Campbells, but Aros lost importance to Tobermory in the 18th century as Tobermory had a more sheltered harbor.

Aros Castle

Strathspey

PM Farquhar Macrae

Artafallie

Artafallie is a hamlet on the Black Isle, in the Highland council area of Scotland. Although there is no known physical evidence, it is thought that early Christian 'Culdee' cells were established at Chapleton and Artafallie.

The Black Isle is a peninsula within Ross and Cromarty. It includes the towns of Cromarty and Fortrose, and the villages of Culbokie, Jemimaville, Rosemarkie, Avoch, Munloch, Tore, and North Kessock, as well as numerous smaller settlements like Artafallie.

Despite its name, the Black Isle is not an island but a peninsula, surrounded on three sides by the sea – the Cromarty Firth to the north, the Beaully Firth to the south, and the Moray Firth to the east.

Artafallie Strathspey PM G.S. McLenna

Cornell Collection

Avondale

Avondale is a parish in the Middle ward of the county of Lanark; containing the market-town of Strathaven. Strathaven Castle – also known as Avandale Castle – is located in the center of town.

Strathaven Castle occupies a site whose defensive potential is obvious. The first stone castle on the site seems to have been built here in about 1350 by the Baird family, possibly replacing an earlier wooden defensive structure. It later became a property of the Earls of Douglas. In 1455, King James II responded to fears this branch of the family, the Black Douglases, were becoming too powerful, and took steps to suppress them. Their lands were confiscated, their castles were attacked, and as part of this, Strathaven Castle was reduced to rubble.

The estates in the area were passed to Sir Andrew Stewart, 1st Lord of Avondale, and it was he who built the castle whose remains you see today, in the years from 1458. The castle was strengthened in the 1530s, and in 1611, the castle and estates were sold to the 2nd Marquis of Hamilton. The family's primary home was at Hamilton Palace, but for a century they did spend time in Strathaven. The last of the family to do so was Anne Hamilton, 3rd Duchess of Hamilton, who died in 1716. The castle was abandoned as a home some years later. Nature didn't help. In 1736, the castle was badly damaged by lightning, and in January 1737 what was left of the roof blew off in a storm. In 1740, the Hamiltons removed the main gates for reuse in the family tomb, and the townspeople seem to have taken this as their cue to use what was left as a quarry for building projects in Strathaven.

Avondale

Reel

PM W.D. Dumbreck

Cowal Collection



The Banks of Drumpelleir

Drumpellier Country Park is situated to the west of Coatbridge, North Lanarkshire, Scotland. The park was formerly a private estate. The land was given over to the Burgh of Coatbridge for use as a public park in 1919, and was designated as a country park in 1984 by the then Monklands council, part of Strathclyde. The park covers an area of 500 acres and comprises two natural lochs, lowland heath, mixed woodlands and open grassland. The lochs at Drumpellier are part of a chain of kettle ponds formed towards the end of the last ice age. As the glacier that covered most of Scotland slipped down towards the sea it churned up great tracts of land. This created the great lochs, such as Lomond and Linnhe, and also produced small pockets of water such as the Garnkirk chain of Hogganfield.

Mankind has left its mark on the park area over many thousands of years. Flint tools of the Stone Age have been found on the shores of Woodend Loch and Lochend Loch (always referred to locally as *Drumpellier Loch*) once boasted a fine example of a crannog, a dwelling place of iron-age man situated on stilts in open water for security and protection.

During the medieval period, Drumpellier (then called *Dunpeleder*) was the farming grange of the Monks of Newbattle Abbey, which gives rise to the name of Monklands, the historical name for the surrounding area. The name Drumpellier itself means 'ridge where the wheat is stored'.

The Banks of Drumpellier

Reel

Neil Ramsay



Crowd Collection

The Banks of the Lochay

A river of Breadalbane in north Stirling Council Area, the River Lochay rises about 6 miles north of Crianlarich and flows north between Ben Challum and Beinn nan Imirean before turning east to flow the length of Glen Lochay. At Killin it meets the River Dochart as it enters the western end of Loch Tay.

The Banks of the Lochay

March

William Shaw

The image displays a musical score for the march 'The Banks of the Lochay' by William Shaw. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of eight staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs. The music is a lively march, characteristic of the style of William Shaw.

Cowal Collection

Barry Links

Barry is a small village in Angus, Scotland, on Barry Burn at the mouth of the River Tay. The Parish of Barry, which was originally known as Fethmoreth, Fethmure, Fettermore or Fethmuref was originally bestowed to the monks of Balmerino Abbey in Fife by Alexander II in 1230. Barry Links is a vast swathe of heathland and dunes that has been formed and shaped by the incessant flow of the estuary.

The monks originally managed the lands from the Grange of Barry and latterly the land was controlled by the office of the Bailies of Barry, an early holder of this position being Sir Thomas Maule of Panmure in 1511. A number of feus were granted in the Parish around that time, including Ravensby in 1539, Gedhall to David Gardyne in 1541, half of Barry Links and Cowbyres to Walter Cant in 1545 and the other half of the links to Robert Forrester in 1552.

The land was annexed by the crown in the Protestant reformation following an Act of Parliament in 1587 and the Bailiery of Barry was granted by James VI as a heritable gift to Patrick Maule in 1590. Ownership of the lands was granted by the King to James Elphinstone, Secretary of State in 1599 (ratified 1605), and was sold to George Maule, 2nd Earl of Panmure in 1667 (ratified in 1672) for £746 13s 4d. The land was forfeited following James Maule, 4th Earl of Panmure's involvement in the Jacobite rising of 1715.

The links are largely occupied by a military training area and the largest rifle range in Scotland.

Barry Links

March

The image displays a musical score for a march titled "Barry Links". The score is written on four staves of music, each beginning with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music consists of a series of rhythmic patterns, primarily using eighth and sixteenth notes, with some rests and dynamic markings. The score concludes with a double bar line and repeat dots.

Cowal Collection



Ben Wyvis

Ben Wyvis is a mountain located in Easter Ross, north-west of Dingwall in northern Scotland. It lies in the council area of Highland, and the county of Ross and Cromarty. The mountain is prominent in views of the area, presenting a whaleback shape above the farmland of Strathconon.

Ben Wyvis stands on the northern edge of historic lands of Clan Munro. By tradition, the Munros held their land from the Crown. The king declared that they held their lands on condition of furnishing a snowball at midsummer if required. This condition they could easily fulfil, as snow was to be found in some of the mountain corries of their property all year round.

The Battle of Bealach nam Broig was fought between rival clans near the pass that separates Ben Wyvis from the lower summit of Carn Mòr, which lies to the northwest. Clans from lands to the north-west who were allied to Clan Mackenzie fought against north-eastern clans (including Clan Munro) who supported the Earl of Ross. The actual date of the battle is debated, but is thought to be 1452.

From the sixteenth century, cattle-droving was one of the major economic activities in the highlands, and Ben Wyvis lay near to a major drove road between northwest Scotland and the cattle markets of the south. Drovers often took a shortcut across the southern flanks of the mountain, following the Allt á Bhealaich Mhòir before crossing the bealach between Ben Wyvis and Little Wyvis then rejoining the main route near Auchterneed. The drove road was still being used into the early twentieth century. There are remains of a settlement at Garbat which may have been used as a holding point for the drovers and their cattle. The sites of buildings (including iron workings) found along the Allt á Bhealaich Mhòir are also thought to date from this period.

The southern and western sides of Ben Wyvis are now owned by NatureScot, forming the Ben Wyvis NNR, whilst the northern and eastern flanks form part of a privately owned sporting estate, Wyvis Estate. The lower slopes to the west of the NNR are forested, and owned by Forestry and Land Scotland. As with all land in Scotland, there is a right of responsible access to most of the land on and surrounding Ben Wyvis under the Scottish Outdoor Access Code for people wishing to undertake pursuits such as walking, cycling, horse-riding and wild camping: this applies regardless of whether the land is in public or private ownership.

The image displays a musical score for a reel titled "Ben Wyvis" by William Shaw. The score is written in G major (one sharp) and 2/4 time. It consists of eight staves of music. The first four staves represent the first part of the reel, and the last four staves represent the second part. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of a reel. The notation includes various note values, rests, and bar lines. The first part of the reel concludes with a double bar line and repeat dots, followed by a key signature change to G major (one sharp) for the second part. The second part also concludes with a double bar line and repeat dots.

The Bhrullum

Bhrullum is a deserted village on Loch Bhrullum, in the south of the district of Pairc. It was cleared in the 1840s and was in ruins by 1854. Located on the heavily indented southeastern coastline of the Isle of Lewis in the Western Isles, Loch Bhrullum (also Loch Bhrulluim) is a sea loch lying 2 miles east of Loch Claidh and 4 miles southwest of Loch Shell.

The tune was composed by Dr Charles Bannatyne M.B., C.M. of Lanarkshire, Scotland who composed a number of Marches, Strathspeys and Reels. He died in 1924.

The Bhrullum

Reel

Dr. Bannatyne

Comol Collection



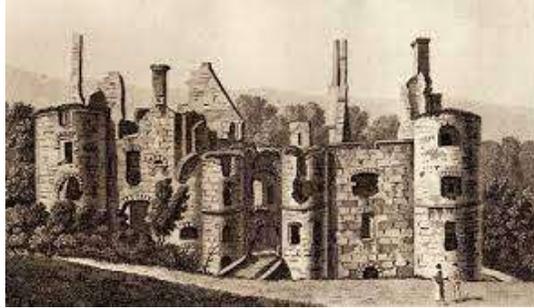
The Bishop's Seat

The Bishop's Seat *may* refer to the raised throne of a bishop in an early Christian basilica, but more likely it refers to the mountain summit in the Cowal – Strachur to the Kyles of Bute region in the county of Argyll and Bute. The summit can be reached through the Bishop's Glen – also known as Dunoon Reservoir – which used to be the source for drinking water for the town of Dunoon.

The Bishop's Seat

Reel

Corral Collection



Boyne Castle

Boyne Castle is a 16th-century quadrangular castle in the parish of Boyndie, county of Banffshire, about 1.5 miles east of Portsoy, Aberdeenshire, Scotland. The site of Boyne castle is naturally fortified, above the steep gorge of the Burn of Boyne, or Boyne Water, which protects it on three sides, while on the south there is a dry moat, nearly 60 feet wide.

Around 1320 the land was owned by Thomas Randolph, 1st Earl of Moray, but passed first to the Edmonstone family and then, by marriage, to the Ogilvies. Sir George Ogilvy of Dunlugas built the castle in the late 16th century. Occupation continued until after 1723.

James VI of Scotland stayed at the castle in July 1589. His ambassadors Andrew Keith, Lord Dingwall, George Young, and John Skene brought him news from Denmark of the progress of his marriage negotiations and preparations of ships, jewels, and a silver coach for Anne of Denmark.

It has been said that Boyne Castle “was once a splendid place with fine rooms, above vaulted basements, and had large windows”. The remains are overgrown and ruinous, although the walls to the west, and the towers, still stand to about 33 feet.

Boyne Castle

Reel

PM J. Robertson



Coral Collection



The Braes of Bennachie

Brae is the Lowland Scots word for the slope or brow of a hill. The Braes of Bennachie are a range of hills in Aberdeenshire, Scotland. It has several tops, the highest of which, Oxen Craig, has a height of 1,732 feet. Though not particularly high, compared to other peaks within Scotland, the mountain is very prominent, owing to its isolation and the relative flatness of the surrounding terrain, and dominates the skyline from several viewpoints. The peak that stands out the most visually is Mither Tap (1699 feet) and from its top there are good views of the county to the north and east.

Some believe that the peak had religious significance to the Bronze Age people who inhabited this area. This theory is supported by the large number of standing stones in the surrounding area. The significance is believed to be connected to the profile of the hill, which is shaped like a female breast, which is reflected in the name "Mither Tap" (Mother Top) and "Bennachie" (*Beinn na Ciche*: 'hill of the breast'). It has been suggested as a possible site of the battle of Mons Graupius. An alternative Gaelic etymology from **Beinn a' Chath*, i.e. 'hill of the battle', is perhaps a possibility.

From 1800 to 1859 common land on the east side of Bennachie was home to a community of squatters known locally as the Colony. A small number of families led a crofting life often doing skilled work, such as dyking and quarrying, for local landowners. After 1859, the Colony dwindled as the common land was broken up and divided amongst the local estates. However, the last of the original colonists, George Esson, lived on the hill until his death in the 1930s. Visitors to Bennachie can explore the remains of the Colony and extensive work is being done on site and amongst local parish records to determine the history of the Colonists.

The image displays a musical score for a march titled "The Braes of Bennachie" by PM M.D. Mathieson. The score is written in treble clef, with a key signature of two sharps (F# and C#) and a 3/8 time signature. It consists of ten staves of music, organized into five systems of two staves each. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of a march. The score includes various musical notations such as stems, beams, and slurs. There are first and second endings indicated by bracketed lines above the staves, with the first ending marked with a '1' and the second ending marked with a '2'. The piece concludes with a double bar line and repeat dots.



The Braes of Strathblane

Strathblane is a village and parish in the registration county of Stirlingshire, situated in the southwestern part of the Stirling council area, in central Scotland. It lies at the foothills of the Campsie Fells and the Kilpatrick Hills on the Blane Water, 12 miles north of Glasgow, 14 miles east-southeast of Dumbarton, and 20 miles southwest of Stirling. Strathblane is a dormitory village for Greater Glasgow.

The Gaelic name *Srath Bhlàthain* translates to English as "the valley of the Blane", with reference to the Blane Water, a watercourse. Historically, Strathblane was the name of a parish in Stirlingshire which comprised three villages: Edenkill, Netherton and Mugdock. Mugdock was the ancient seat of the Earls of Lennox, and to the east of Strathblane lies the town of Lennoxton.

The principal local family were the Edmonstones of Duntreath who had ancient links to the Kings of Scotland. In 1374, Sir John Edmonstone was an ambassador to France for King Robert II, subsequently his son Sir Archibald Edmonstone settled the family at Duntreath. In 1425, Sir Archibald's son Sir William Edmondstone of Culloden married Mary Stewart, Princess of Scotland (second daughter of Robert III) and they had a son whom they named Sir William Edmonstone of Duntreath. The family gained a house at Colzium when the Livingstones of Kilsyth lost the estate due to their Jacobite sympathies. More recently, Edward VII's mistress Alice Keppel (née Alice Frederica Edmonstone) was the eighth daughter of the 4th Baronet, and is the great-grandmother of Camilla, Duchess of Rothesay, the second wife of the Prince Charles, Duke of Rothesay.

The Braes of Strathblane

March

David Cunningham

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 2/4. The piece consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The piece features several first and second endings, indicated by bracketed lines above the staves. The first ending appears on the fourth and eighth staves, and the second ending appears on the fifth and tenth staves. The score concludes with a double bar line and repeat dots.

Cowal Collection

The Bridge of Bogie

The River Bogie, also known as the Water of Bogie, is in northwest Aberdeenshire in the north east of Scotland. It is noted for its brown trout fishing. During the 19th century, the Bogie provided the linen bleachfields of Huntly, then a major textile center, with water. 'Bogieside', the area along the banks of the river, is often referred to in local literature and folksongs, such as *Adieu tae Bogieside* and *Bogie's Bonnie Belle*.

The bridge carries the unclassified public road from Rhynie to Clatt across the Water of Bogie immediately east of Rhynie village. The Water of Bogie here forms the boundary between the parishes of Rhynie and Auchindoir and Kearn.

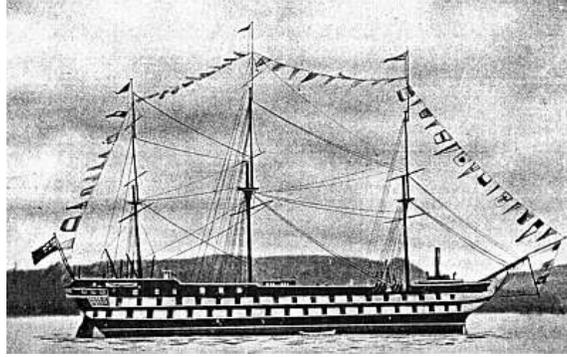
The Bridge of Bogie

Reel

PMR. Meldrum

The image displays a musical score for a reel titled 'The Bridge of Bogie'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of eight staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line. The overall style is characteristic of traditional Scottish folk music.

Corral Collection



C.T.S. Empress

The Clyde Industrial Training Ship Association was formed in 1868 by a small number of influential Glasgow people. The purpose of the Association was to provide care for homeless young boys, petty offenders, truants and those thought to be at risk of involvement in crime. In 1869, the Association was given an old Royal Navy ship – HMS Cumberland – which was fitted out as a training ship and moored off Rhu, near Helensburgh. HMS Cumberland, built in 1842 at Chatham, was a 2,214-ton, 180 feet long, two-deck man of war with 70 guns, three masts and a crew of 620. In 1854, she operated in the Baltic Sea during the Crimean War and she was involved in the attack on Bomarsund, Finland in August that year.

When HMS Cumberland sailed into Rothesay Bay in 1869, she was reported as a wonderful and magnificent sight. In the first year, 174 boys were placed on board, mostly from the Glasgow area. Within five years, 300 boys were on board, all young offenders. The boys were dressed in smart naval uniforms and they spent all their time on board apart from shore duties and leave. On board ship, they undertook school lessons and physical training, all designed to develop them into responsible adults. Unfortunately, HMS Cumberland was completely destroyed by a fire in 1889, a spectacle which attracted huge numbers of onshore spectators. Some of the boys were suspected of starting the fire and five were tried for the crime, but nothing could be proved.

In the same year HMS Cumberland was replaced by another vessel, a 3,318 wooden battleship named "The Empress". The ship had originally been known as "HMS Revenge" and her previous roles had included Flagship of the Channel Fleet in 1863, Second Flagship of the Mediterranean Fleet in 1865, and Flagship at Queenston in 1873, as well as coastguard duty at Pembroke and Devonport. The replacement ship remained moored off Rhu and by 1901 she was licensed to have 400 boys on board. She continued the role of her predecessor as a Clyde Training Ship before being sold in 1923.

In the late 1890s a piper named John Wallace took up employment as an instructor on The Empress. John Wallace had previously been Pipe Major and piping instructor at Dr Guthrie's Industrial School at Liberton in Edinburgh. Born in Edinburgh, he had served in the Argylls where he was tutored by Pipe Major Robert Meldrum. He was later a pupil of John MacDougall Gilles and became a successful competitive solo piper that included winning the Gold Medal Piobaireachd at the Argyllshire Gathering in 1901. Within the short space of six months from joining The Empress, John Wallace turned out an Empress Juvenile Pipe Band of good standard. The Pipe Band became available for local functions and could often be seen playing on the cast iron bandstand, the base for which still exists in Kidston Park in Helensburgh. The Band also played at Inveraray Highland Games. There is evidence that the Band continued to exist at least until 1914.



Duncan Fraser of Greenock made bagpipes for many customers in the area and it is likely that the company supplied bagpipes for the boys on the training ship. At that time, a full set of bagpipes mounted with ivory cost around £4 per set. As the pictures show, however, it is likely that all the boys played half-size bagpipes.

John Wallace remained in employment on The Empress for only a few years and it was rumored that he lost his job because of frequent absences whilst competing at Highland Games. Nonetheless, he left a legacy to the ship and the Pipe Band by composing a Hornpipe with the title "CTS Empress".

C.T.S. Empress

Hornpipe

John Wallace

Cowal Collection



Campbeltown Cross

The Campbeltown Cross is a medieval cross located in the center of Campbeltown in Argyll and Bute, Scotland. It lies by Campbeltown Loch on the Kintyre peninsula. Originally known as Kinlochkilkerran (an Anglicization of the Gaelic, which means "head of the loch by the kirk of Ciarán"), it was renamed in the 17th century as *Campbell's Town* after Archibald Campbell (Earl of Argyle) was granted the site in 1667.

Carved in about 1380, the cross was commissioned by Parson Sir Andrew MacEachen in memory of himself and his father Sir Ivor MacEachen. It is likely that the cross originally stood in the graveyard of the nearby church of Kilkivan. In the early 1600s, during the Reformation, the cross was removed to Campbeltown and erected as the new burgh's mercat cross or market cross. Sadly at this time the crucifixion and other figures on its east side were destroyed.

The image displays a musical score for the march "Campbeltown Cross" by Maj. Neil MacCallum. 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 treble clef, a key signature of one sharp, and a 2/4 time signature. The music is a single melodic line. The score includes various musical notations such as eighth and sixteenth notes, rests, and bar lines. There are first and second endings marked with "1" and "2" above the staves. A triplet of eighth notes is indicated with a "3" above the notes in the eighth staff. The piece concludes with a double bar line and repeat dots.

Capt. C.M. Usher's Strathspey

Colonel Charles Milne Usher (September 26, 1891 – January 21, 1981), Gordon Highlanders was responsible for another significant chapter in the history of royalty and piping. Col. Usher, DSO, OBE will be known to many pipers as the title of the tunes Captain CM Usher's Reel by P.M. James Robertson and a 2/4 march believed to be the last tune composed by the great G. S. MacLennan. Colonel Usher was taught by both GS and his father Lieutenant John MacLennan, and, as one would expect, was said to have been competent piper who was very enthusiastic about piobaireachd.

He was also an outstanding rugby player who was capped 16 times for Scotland. There were fewer international games in those days so this is a formidable record, particularly as he played for his country in 1912, 13, and 14 and after war service in 1920, 21, and 22.

The Gordons were among the first troops across the channel after the outbreak of World War 1. During the retreat from Mons some of the troops did not receive the order to withdraw and Usher was among those eventually captured. He continued to play the pipes in captivity and organized a pipe band and reel dancing to help to maintain fitness and morale.

Later in his career he was to play another interesting role in piping. HRH the Prince of Wales, briefly King Edward VIII, and thereafter the Duke of Windsor, had been taught to play the pipes by Willie Ross and apparently was quite keen on the 'noble instrument'.

The Prince was going to visit Edinburgh in 1935 and Col. Usher arranged that he would make an informal visit to the Scottish Pipers' Society (founded on November 21, 1881) at one of their meetings. The Prince duly attended, accompanied by various dignitaries, including Colonel Usher, and fell in with the Society band. By royal request, they played *The Green Hills*, *Nut Brown Maiden* and the *Skye Boat Song*. A member of the Society played the Prince's composition, *Mallorca*, a seldom heard slow march. Then, full marks for courage, the Prince entertained those present with a slow march before joining the members for a dram or two. In 1937, King George VI granted the title 'Royal' to the Society which has since been known as the Royal Scottish Pipers' Society.

Captain CM Usher's Strathspey by Pipe Major J Duff. The P/M was born in 1875, joined the Gordons in 1891, then to Argylls, then the Royal Scots in India and finally to the 2nd Bn Gordons during WW1. He was captured and interned in Holland in 1914 where he formed a pipe band from internees. He was on the first SPBA panel of judges in the 1930s.

Capt. C.M. Usher's Strathspey

PM J.A. Duff

Orwell Collections



The Clachan Fiddler

Clachan is a small village in North Kintyre, Argyll & Bute, Scotland. Clachan is the site of an old church, which was the principal church for the North Kintyre area. The church is surrounded by carved stone statues of the Chiefs of the Clan Alasdair. Another group of standing stones, and a burial cist, are found to the south of Clachan, near Ballochroy Farm.

The last major battle to be fought in Kintyre took place on the steep slopes of Loup Hill in May 1689, when the local forces of MacDonald of Largie, McAlester of Loup and McNeill of Gallichuille, all strong supporters of King James VII, were defeated by a Government force.

Clachan is also the site of Balinakill House. Once the home of Col. McAlester, who led the first large settlement of highlanders in North Carolina at Cross Creek in the Cape Fear River valley in 1739, and later the home of Sir William MacKinnon.

The image displays a musical score for a piece titled "The Clachan Fiddler" in G major (one sharp) and 2/4 time. The score is written in a single system with eight staves. The melody is characterized by a Strathspey style, featuring a mix of eighth and sixteenth notes, often grouped in pairs or fours. Several measures contain triplets, indicated by a '3' above the notes and a slur. The piece concludes with a double bar line. The notation includes various rhythmic values, slurs, and triplet markings.

Copyright © 2010



The Clan MacKinnon Gathering

Clan Mackinnon or Clan Fingon is a Highland Scottish clan associated with the islands of Mull and Skye, in the Inner Hebrides.

The early history of Clan MacKinnon is lost in the mists of time. However, it is generally accepted that the clan is descended from Loarn, one of the sons of King Erc, founder of the ancient Irish kingdom of Dalriada, whose lands included the area of modern Lorn, as well as the islands of Mull, Coll, and Tiree.

The long struggles between the tribes of Dalriada, however, considerably weakened the kingdom and in about 700 AD, it fell to Viking raiders. For several hundred years, nothing further is recorded about the tribe of Loarn, but it had not disappeared.

Finguine, founder of Clan MacKinnon, was a historical figure and a prominent warrior known to have lived during the last years of the 12th century. Finguine, the grandson of Aibertach of Lorn, gave the clan its Gaelic designation: Mac Fhionghuin ("Son of Fingon"). Eventually the name was anglicized to "MacKinnon" by a MacKinnon chief during the 18th century, an occurrence which came relatively late in clan history.

As the Kingdom of the Isles developed into the Lordship of the Isles during the latter part of the first millennium, there was a flowering of Gaelic arts, literature, building, and trade. Clan MacKinnon was active in all aspects of this growing and uniquely Gaelic culture. MacKinnon chiefs were respected members of the Council of the Isles, and the clan supplied the abbots and priors for the monastery on Iona. Under the Lordship of the Isles, the MacKinnons obtained the lands of Strath on Skye, a farm called Sliderry on the island of Arran, and consolidated their hold on Mishnish, a district on the north of the island of Mull.

It was during the civil wars that enveloped Scotland, Ireland, and England in the 1640s that first saw the MacKinnons support the Stewart/Stuart kings. The Stewart/Stuart cause gained much support in 1707 with the passage of the unpopular Act of Union that forged England and Scotland into one country. Clan MacKinnon was out in all attempts to restore Scotland's sovereignty in 1715, 1719, and 1745.

The period following the ill-fated Jacobite risings saw the once prosperous Clan MacKinnon reduced to poverty. Unable to pay all of the debts for which he was responsible, Charles, the penultimate MacKinnon chief, sold the last of his patrimony in 1791. The clan, which was now living on land that was owned by others, lost much of its leadership to emigration. The brutal but well-known clearing of the Highlands saw the MacKinnons, after more than 1000 years in the Hebrides, scattered around the globe.

The image displays a musical score for a march titled "The Clan MacKinnon Gathering" by John MacKinnon. 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 treble clef, a key signature of one sharp, and a time signature of 2/4. The music is a single melodic line. The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs. There are two first endings, marked with a bracket and the number 1, and two second endings, marked with a bracket and the number 2. The piece concludes with a double bar line and repeat dots.

Cornal Collection



Col. Richardson DSO's Farewell to St. Andrew

The 7th Light Horse Regiment was raised in Sydney in October 1914 from men who had enlisted in New South Wales, and became part of the 2nd Light Horse Brigade. The Commanding Officer was Lieutenant Colonel J D Richardson DSO.

Sailing from Sydney in late December 1914, the regiment disembarked in Egypt on February 1, 1915. The light horse were considered unsuitable for the initial operations at Gallipoli, but were subsequently deployed without their horses to reinforce the infantry. The 2nd Light Horse Brigade landed in late May 1915 and was attached to the 1st Australian Division. The 7th Light Horse became responsible for a sector on the far right of the ANZAC line, and played a defensive role until it finally left the peninsula on 20 December 1915.

Back in Egypt, the 2nd Light Horse Brigade became part of the ANZAC Mounted Division and, in April 1916, joined the forces defending the Suez Canal from a Turkish advance across the Sinai Desert. It fought at the battle of Romani on August 4, at Katia the following day, and was involved in the advance that followed the Turks' retreat back across the desert. The regiment spent late 1916 and early 1917 engaged on patrol work until the British advance into Palestine stalled before the Turkish bastion of Gaza. It was involved in the two abortive battles to capture Gaza directly and then the operation that ultimately led to its fall - the wide outflanking move via Beersheba that began on October 31.

With the fall of Gaza on November 7, 1917, the Turkish position in southern Palestine collapsed. The 7th was involved in the pursuit that followed and led to the capture of Jerusalem in December. The focus of British operations then moved to the Jordan Valley.

In early 1918 the 7th was involved in the Amman and Es Salt raids, and helped defeat a joint Turkish-German attack launched on the Jordan bridgehead around Musallabeh on July 14. The next major British offensive was launched along the coast in September 1918, and the 7th took part in a subsidiary effort east of the Jordan.

It was part of the force that captured Amman on September 25, which proved to be its last major engagement of the war; Turkey surrendered on October 30, 1918. The 7th Light Horse was employed one last time to assist in putting down the Egyptian revolt of early 1919, and sailed for home on June 28.

The image displays a musical score for a march titled "Col. Richardson DSO's Farewell to St. Andrew" by PM Andrew Kirk. The score is written in G major (one sharp) and 2/4 time. It consists of eight staves of music, each containing a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line and repeat dots. The overall style is that of a traditional military march.

Cornal Collection



Colonel Laidlaw

Daniel Logan Laidlaw, nicknamed "The Piper of Loos", was a Scottish soldier and recipient of the Victoria Cross, the highest and most prestigious award for gallantry in the face of the enemy that can be awarded to British and Commonwealth forces, for his actions during the Battle of Loos in the First World War.

Laidlaw was born at Little Swinton, Berwickshire on July 26, 1875 and joined the Army in 1896. He served with the Durham Light Infantry in India where he received a certificate for his work during a plague outbreak in Bombay in 1898. In the latter year he was claimed out by his elder brother and transferred as a piper to the King's Own Scottish Borderers, in 1912 he transferred to the reserve. Laidlaw re-enlisted on September 7, 1914 and was appointed Acting Corporal before leaving to serve in France in February 1915.

Laidlaw was 40 years old, and a piper in the 7th Battalion, The King's Own Scottish Borderers, 15th (Scottish) Infantry Division British Army during the Battle of Loos in September 1915 when the following deed took place for which he was awarded the VC.

Citation

London Gazette, 18 November, 1915. For most conspicuous bravery prior to an assault on German trenches near Loos and Hill 70 on 25th September 1915. During the worst of the bombardment, when the attack was about to commence, Piper Laidlaw, seeing that his company was somewhat shaken from the effects of gas, with absolute coolness and disregard of danger, mounted the parapet, marched up and down and played the company out of the trench. The effect of his splendid example was immediate, and the company dashed out to the assault. Piper Laidlaw continued playing his pipes till he was wounded.

He received the VC from King George V at Buckingham Palace in early 1916. This was followed by two promotions, to Corporal and then Lance Sergeant by the end of 1917. In the same year, the French awarded him the Croix de Guerre, which was commonly awarded to members of allied armed forces for heroic deeds. He was demobilized in April 1919 and transferred to the Class Z Reserve later that month.

The image displays a musical score for the march 'Colonel Laidlaw' by A.C. MacPherson. The score 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 a rhythmic march with a mix of eighth and sixteenth notes. The score includes repeat signs and ends with a double bar line and repeat dots. The melody is simple and characteristic of a military march.

Corral Collection

Conon Bridge

Conon Bridge is a small village in the Highland region of Scotland situated near the market town of Dingwall, on the southern bank of the River Conon, in Ross-shire, at the western end of the Cromarty Firth.

Conon Bridge

March

PM George MacLennan

The image displays a musical score for a march titled 'Conon Bridge'. The score is written in a single system of ten staves, all in treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The music features a complex, rhythmic melody with many eighth and sixteenth notes, characteristic of a Scottish march. There are several repeat signs and first/second endings throughout the piece. The score concludes with a final cadence.

Conon Collection

Craigendoran

Craigendoran is a suburb at the eastern end of Helensburgh in Scotland, on the northern shore of the Firth of Clyde. The name is from the Gaelic for "the rock of the otter". Craigendoran pier was next to the station, with the railway connecting with Clyde steamers. The pier has since closed and fallen into disrepair.

Craigendoran

March

W. McKinlay

Conrad Collection



Craigentenny

Craigentenny is a suburb in the northeast of Edinburgh, Scotland, east of Restalrig and close to Portobello. Its name is a corruption of the Scottish Gaelic *Creag an t-Sionnaich* meaning "Foxrock" or *Creag an teine* meaning "Fire Crag".

Previously moorland, the first major house was built in 1604. This house, Craigentenny Castle (later renamed Craigentenny House shown above), gives its name to the wider area. It was built by James Nisbet of the Nisbet family associated more strongly with the Dean area of the city, as the occupants of Dean House. The land was bought from the Logan family of Restalrig. It was bought around 1760 by William Miller. In 1849/50, it was remodeled by David Rhind for Christie Miller, William Miller's great nephew.

In 1932, the Council developed part of the area with 520 houses and a block of six shops in three-storey tenements by Ebenezer James MacRae and his team.

The area contains churches and schools from the 1930s, including, Craigentenny Primary School on Loaning Road which was designed by Ebenezer James MacRae (1935), and St Christophers Church which is at the junction of Craigentenny Road and Craigentenny Avenue.

Craigentenny

Reel

PM W. Sinclair



Cowal Collection



The Day we gaed tae Brodick

Brodick is the main village on the Isle of Arran, in the Firth of Clyde, Scotland. It is halfway along the east coast of the island, in Brodick Bay below Goat Fell, the tallest mountain on Arran. The name is derived from the Norse "breda-vick" meaning "Broad Bay".

Brodick Castle was previously a seat of the Dukes of Hamilton. A fortress has been on the site since at least the fifth century, when Gaelic invaders from Antrim expanded their kingdom of Dál Riata. By the tenth century Norse influence had grown, and Arran formed part of Sudreys or *Súðreyjar*, administered either from Dublin or Orkney and nominally under the control of the King of Norway.

Brodick Castle did not escape the religious paroxysms that affected seventeenth century life. In 1639, Scotland was divided between the Presbyterianism of the Lords of the Congregation, and the Episcopalianism favored by King Charles I. James Hamilton, 3rd marquess of Hamilton, the King's advisor on all things Scottish, was sent north to enforce the King's will, he had previously dissolved the General Assembly of the Church of Scotland when they had abolished the Episcopacy. Archibald Campbell, 1st Marquess of Argyll, was the de facto ruler of Scotland and leader of the Presbyterian faction. Argyll seized Hamilton's castle of Brodick. Hamilton was made a Duke in 1643 and recovered his castle the following year at the outbreak of the Scottish Civil War. It was lost again to the Campbells in 1646, as the Royalists fortunes foundered. The Duke was captured after the disastrous Battle of Preston, and faced the block in March 1649. He was succeeded by his brother William, Earl of Lanark, but the second Duke died of wounds received at the Battle of Worcester in 1651. The Duchy of Hamilton and Earldom of Arran passed to the first Duke's only surviving child, Anne. She had been unwittingly sent to Brodick for safety. In 1650, Oliver Cromwell's Roundheads had taken control of the castle and had extended it by building an Artillery battery to defend the Firth at this strategic position.

The Castle and gardens were acquired by the National Trust for Scotland from the Lady Jean Fforde in 1958, in lieu of death duties upon the death of her mother, the Dowager Duchess of Montrose. The castle is open to the public during the summer, with Brodick Country Park open all year round.

The Day we gaed tae Brodick

March

The musical score consists of six staves of music, all 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 melody is written in a single line. The second staff continues the melody. The third staff begins with a repeat sign (double bar line with two dots) and continues the melody. The fourth staff continues the melody. The fifth staff begins with a repeat sign and continues the melody. The sixth staff continues the melody and ends with a double bar line and repeat dots.

Cowal Collection



Dorrator Bridge

Dorrator Bridge crosses the river Carron between the villages of Larbert and Dunnipace near Falkirk.

The original bridge used to span a meander in the River Carron until it was dismantled and replaced with a new swing bridge in 2015 adjacent to the surviving pillar on the west side of the river, connecting Larbert with the neighboring settlement of Camelon. The bridge was constructed in 1893 on the site of a ford (shown above), which could rarely be used when the river was in full flow.

Dorrator Bridge

Strathspey

PM James Braidwood

Musical score for 'Dorrator Bridge' in Strathspey style, composed by PM James Braidwood. The score consists of six staves of music in G major and 2/4 time. The music is a single melodic line with a simple, rhythmic pattern. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line with a simple, rhythmic pattern. The score is arranged in six staves, each containing a line of music. The music is a single melodic line with a simple, rhythmic pattern. The score is arranged in six staves, each containing a line of music. The music is a single melodic line with a simple, rhythmic pattern.

Coral Collection



The Doune of Rothiemurchus

The Doune of Rothiemurchus, the traditional home of the Grants of Rothiemurchus, lies in Strathspey, south of Aviemore. The designed landscape extends along the east banks of the River Spey, to the west of its confluence with the Milton Burn, which issues northwards from Loch an Eilein.

'Dun' derives from the Scots Gaelic dùn (fortification); these circular hill forts of the Bronze and Iron Ages in Scotland, about 1500 BC, built on naturally strategic sites, at Rothiemurchus possibly glacial deposit, ranged from simple fortified settlements built of stone and timber to more elaborate ring forts surrounded by a series of ditches and earth dykes. It appears from the masonry that the present Doune House could have been part of a settlement or possibly defended courtyard below and beside the Dun, possibly when the Norman motte and bailey fortifications were brought to Northern Scotland in the 12th and 13th centuries.

The Doune, the Grant's mansion house, dates from the late 17th century. The door lintel dated 1598, comes reportedly from Muckrath Castle. By the mid-18th century, The Doune had an entrance forecourt on its southeast front, leading to a formal tree-lined avenue aligned upon Ord Bàn. Initially, the avenue led mid-way uphill, creating a prominent ride. A walled garden was situated north of The Doune. It was subdivided into six compartments, with a 'Cornyard' attached to its northeast side.

From 1797 onwards, Sir John Peter Grant aggrandized the house and extended it eastwards to his own designs. His plans included a west wing to mirror the east with a connecting colonnade (unexecuted) and a variety of estate buildings.

When Sir John was appointed a Judge in Bombay in 1827, Georgiana, 6th Duchess of Bedford, 5th daughter of the 4th Duke and Duchess of Gordon leased The Doune. Married (in 1803) to John Russell, 6th Duke of Bedford (1766-1839), the great agriculturist, art collector and horticulturist, Georgiana improved the grounds. She cleared views to the east and to the south, to Doune Hill where the enclosed pleasure grounds were opened up to lawn. The church and burial ground, which included the Grant family enclosure, was rebuilt, on an abandoned ancient site, at this time.

In 1848, Sir William Grant succeeded; he became Governor of Bengal from 1859-1862 and Governor of Jamaica 1866-1873. In 1877, the mansion house was again extended, being heightened to three stories. By 1882, the estate contained 24,457 acres.

The image displays a musical score for a march titled "The Doune of Rothiemurchus" by PM R. Meldrum. The score is written in a single system with ten staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. There are repeat signs at the end of the first, third, fifth, seventh, and ninth staves. A first ending bracket is present at the end of the third staff, and a second ending bracket is at the end of the ninth staff. The notation includes various note values, stems, and beams, typical of a march score.



Dovecote Park

Dovecote Park is a very popular march composed by James Braidwood. The tune appears in many collections for Highland bagpipes. The "Dovecote" spelling appears more often, and derives from the words "dove cot," meaning an aviary or birdhouse (large or small) for keeping doves or pigeons.

Pipe Major William Ross moved to Edinburgh around the year 1920 and stayed with James Braidwood while his lodgings were being prepared at Edinburgh Castle. Braidwood composed a tune in his honor, which he titled "Pipe Major William Ross's Welcome to Dovecote Park." Ross enjoyed the tune and included it in his collection, but modestly deleted references to himself in the title, which he published only as "Dovecote Park." The tune is sometimes called "MacDonald of Sleat" after a dance of the same name.

The musical score for 'Dovecote Park' is presented in ten staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The first staff contains the initial melody. The second staff continues the melody. The third staff features a repeat sign followed by a first ending bracket. The fourth staff continues the melody. The fifth staff includes a second ending bracket. The sixth staff continues the melody. The seventh staff features a repeat sign followed by a first ending bracket. The eighth staff continues the melody. The ninth staff features a repeat sign followed by a first ending bracket. The tenth staff concludes the piece with a final ending bracket.



Dregghorn Castle

The estate of Dregghorn, situated on the north slopes of the Pentland Hills, was once owned by Sir William Murray, Master of Works to Charles II, and at the turn of the 17th and 18th centuries by David Pitcairn, Writer in Edinburgh, who died in 1709. Passing through several hands, in 1763-4 it came into the possession of John MacLaurin, Lord Dregghorn; and in 1797, a year after his death, it was bought by Alexander Trotter, a paymaster in the Royal Navy.

The large castellated mansion house assumed its present appearance at Trotter's hands sometime between 1797 and 1862, probably about 1820; but the part of the north front that is two floors and an attic in height may date back to Pitcairn's time. It contained a low-ceiled room on the first floor, in which the several doors have heavily carved panel-molds and door heads; the fireplace has a heavy bolection molding of marble. The adjoining room on the west had a fine marble mantelpiece with caryatid figures and, on the frieze, a sculptured panel.

The castle was acquired by the War Office in 1893, and was eventually demolished in 1955.

Dregghorn Barracks was largely built in 1937–1939 on the grounds of Dregghorn Castle. Dregghorn is one of the three barracks comprising the City of Edinburgh Garrison. It has been the home for 3rd Battalion, The Rifles since 2014.

The image displays a musical score for the piece "Dreghorn Castle" by PM James Taylor. 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 also begins with a repeat sign. The fourth and fifth staves are grouped by a first ending bracket. The sixth and seventh staves are grouped by a second ending bracket. The eighth and ninth staves are grouped by a first ending bracket. The tenth staff concludes with a second ending bracket. The music features a rhythmic pattern of eighth and sixteenth notes, characteristic of a march.



Duart Castle

Duart Castle, or *Caisteal Dhubhairt* in Scottish Gaelic, is a castle on the Isle of Mull, off the west coast of Scotland, within the council area of Argyll and Bute.

The castle was probably built by Clan MacDougall in the 13th century, and appears to have come into the hands of Clan MacLean in the following century. In 1350, Lachlan Lubanach Maclean of Duart, the 5th Clan Chief, married Mary, daughter of John of Islay, Lord of the Isles and Duart was part of her dowry. In 1647, Duart Castle was attacked and laid siege to by the Argyll government troops of Clan Campbell, but they were defeated and driven off by the Royalist troops of Clan MacLean.

In September 1653, a Cromwellian task force of six ships anchored off the castle, but the Macleans had already fled to Tiree. A storm blew up on September 13 and three ships were lost, including HMS *Swan*. To the north of the castle is a Historic Marine Protected Area within which lie the remains of a wrecked 17th century warship, believed to be the *Swan*.

In 1678, Archibald Campbell, 9th Earl of Argyll, son of the Marquess of Argyll, successfully invaded the Clan MacLean lands on the Isle of Mull and Sir John Maclean, 4th Baronet fled the castle and withdrew to Cairnbulg Castle, and afterward to Kintail under the protection of the Earl of Seaforth.

In 1691 Duart Castle was surrendered by Sir John Maclean, 4th Baronet to Archibald Campbell, 1st Duke of Argyll. The Campbell clan demolished the castle, and the stones from the walls were scattered. Donald Maclean, 5th Laird of Torloisk used some of the stones to build a cottage for his family close to the site of the castle.

By 1751, the remains of the castle were abandoned.

Descendants of Archibald Campbell, 1st Duke of Argyll sold the castle in 1801, to MacQuarrie, who then sold it to Carter-Campbell of Possil who kept it as a ruin within the grounds of his own estate to the north, Torosay Castle. He later sold his Torosay Estate which now included the ruins of Castle Duart to A. C. Guthrie in 1865. On September 11, 1911, the ruin was separated from the rest of the Torosay Estate and was bought by Sir Fitzroy Donald Maclean, the 26th Chief of the Clan MacLean and restored.

By 2012, additional restorations were required and a fund was set up to accept donations for this purpose.

The image displays a musical score for a reel titled "Duart Castle" by William Maclean. The score is written in G major (one sharp) and 2/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is a continuous sequence of eighth and sixteenth notes, characteristic of a reel. The second staff continues the melody with some triplet markings. The third staff also continues the melody. The fourth staff begins with a repeat sign (two dots) and continues the melody. The fifth staff continues the melody. The sixth staff concludes the piece with a double bar line and repeat dots. The overall structure is a single melodic line.



Duchess Nina of Hamilton

Nina Mary Benita Douglas-Hamilton, Duchess of Hamilton (née Nina Mary Benita Poore; May 13, 1878 – January 12, 1951), was a British peeress and animal rights activist.

Douglas-Hamilton was very proud of her father's work in helping agricultural laborers and was philanthropic towards the group, but keeping her gifts secret from all but the recipients. One gift was sufficient to completely equip and furnish a home for nurses. She was a co-founder in 1903 of the Animal Defense and Anti-Vivisection Society, with Lizzy Lind af Hageby, a society which set up three veterinary hospitals for horses during World War I, and campaigned against cruelty to animals including the use of animals in war. In 1912, she became a founder of the Scottish Society for the Prevention of Vivisection, which went on to become Advocates for Animals. She also established Ferne Animal Sanctuary, at Ferne House in Dorset, the estate she and her husband owned. She compiled an illustrated book related to the sanctuary called *Chronicles of Ferne*, published in 1951.

The image displays a musical score for a march titled "Duchess Nina of Hamilton". The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. The music consists of eight staves of notation, each containing a series of rhythmic patterns and melodic phrases. The notation includes eighth and sixteenth notes, rests, and repeat signs. The overall style is characteristic of a light, rhythmic march.

Coverd Collection



Dundas Castle

Dundas Castle is a 15th-century castle in the Dalmeny parish of West Lothian, Scotland. The name Dundas comes from the Gaelic *dùn deas*, meaning 'south hill' or 'pretty hill'. In the 11th century, the lands of Dundas, along with other land in Lothian, were granted by King Malcolm Canmore to Gospatrick, the earl of Northumbria, who had come north to escape William the Conqueror. The lands of Dundas passed to his great-grandson Waldeve, who granted them to his kinsman Helias in a charter dating from around 1180. Helias took his surname from his lands, becoming the first of the Dundas family. The Dundases and their cadets would later come to own much of Mid and West Lothian.

In 1416, James Dundas obtained a license from the Duke of Albany (then the effective ruler of Scotland) to build a keep. This keep was extended in 1436, making it into an L-plan. The Keep served both as a home in times of peace and a fortress in times of war. Regent Arran gave a tip to workmen building the "Place of Dundas" in July 1544. On August 13, 1553 in the great hall, James Dundas gave his infant daughters Elizabeth and Jane gifts of silver plate.

Oliver Cromwell is known to have stayed at Dundas Castle around the time of the Battle of Dunbar in 1650. A statue of him remains standing outside the Keep.

In 1818, James Dundas had the 17th century portion of the building pulled down and rebuilt in a Tudor-Gothic style by the renowned architect William Burn. Burn also designed many churches and this influence is visible throughout the building. Burn's designs for the main staterooms allow for huge windows that look out on to lawns and parkland outside.

The building and extensive gardens had cost so much to construct that the Dundases were forced to sell the castle and lands in 1875. The buyer was William Russell. It was again sold in 1899, when it was bought along with five farms and 1,500 acres of agricultural land by Stewart Clark, the owner of a Renfrewshire textile company and a respected philanthropist. Clark's son, John, took the double-barreled surname 'Stewart-Clark' in honor of his father, and he was made a Baronet in 1918.

During the Second World War, Dundas Castle served as the headquarters for protecting the Forth Bridge. Since 1995, the castle's owner has been Sir Jack Stewart-Clark, the great-grandson of Stewart Clark. Stewart-Clark was a Member of the European Parliament between 1979 and 1999.

The image displays a musical score for a march titled "Dundas Castle" by PM W.D. Dumbreck. 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, organized into five systems of two staves each. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are first and second endings indicated by bracketed lines and the numbers 1 and 2. The score concludes with a double bar line and repeat dots.



Throughout the centuries, Gaels and Gaelic-speakers have been known by a number of names. The most consistent of these have been *Gael*, *Irish* and *Scots*. The latter two have developed more ambiguous meanings, due to the early modern concept of the nation state, which encompasses non-Gaels. Other terms, such as *Milesian*, are not as often used. An Old Norse name for the Gaels was *Vestmenn* (meaning "Westmen", due to inhabiting the Western fringes of Europe). Informally, archetypal forenames such as *Tadhg* or *Dòmhnall* are sometimes used for Gaels.

Gaelic language and culture originated in Ireland, extending to Dál Riata in western Scotland. In antiquity the Gaels traded with the Roman Empire and also raided Roman Britain. In the Middle Ages, Gaelic culture became dominant throughout the rest of Scotland and the Isle of Man. There was also some Gaelic settlement in Wales, as well as cultural influence through Celtic Christianity. In the Viking Age, small numbers of Vikings raided and settled in Gaelic lands, becoming the Norse-Gaels. In the 9th century, Dál Riata and Pictland merged to form the Gaelic Kingdom of Alba. Meanwhile, Gaelic Ireland was made up of several kingdoms, with a High King often claiming lordship over them.

In the 12th century, Anglo-Normans conquered parts of Ireland (leading to centuries of conflict), while parts of Scotland became Normanized. However, Gaelic culture remained strong throughout Ireland, the Scottish Highlands and Galloway. In the early 17th century, the last Gaelic kingdoms in Ireland fell under English control. James VI and I sought to subdue the Gaels and wipe out their culture; first in the Scottish Highlands via repressive laws such as the Statutes of Iona, and then in Ireland by colonizing Gaelic land with English-speaking Protestant settlers. In the following centuries Gaelic language was suppressed and mostly supplanted by English. However, it continues to be the main language in Ireland's *Gaeltacht* and Scotland's Outer Hebrides. The modern descendants of the Gaels have spread throughout the rest of the British Isles, the Americas and Australasia.

Traditional Gaelic society is organized into clans, each with its own territory and king (or chief), elected through tanistry. The Irish were previously pagans who worshipped the Tuatha Dé Danann, venerated the ancestors and believed in an Otherworld. Their four yearly festivals – Samhain, Imbolc, Beltane and Lughnasa – continued to be celebrated into modern times. The Gaels have a strong oral tradition, traditionally maintained by shanachies. Inscription in the ogham alphabet began in the 4th century. Their conversion to Christianity accompanied the introduction of writing in the Roman alphabet, and Irish Gaelic has the oldest vernacular literature in western Europe. Irish mythology and Brehon law were preserved, albeit Christianized. Gaelic monasteries were renowned centers of learning and played a key role in developing Insular art, while Gaelic missionaries and scholars were highly influential in western Europe. In the Middle Ages, most Gaels lived in roundhouses and ringforts. The Gaels had their own style of dress, which (in Scotland) became the belted plaid and kilt. They also have distinctive music, dance, festivals, and sports. Gaelic culture continues to be a major component of Irish, Scottish and Manx culture.

The musical score for 'The Gael' is a reel in D major (two sharps) and 2/4 time. It consists of eight staves of music. The melody is a continuous sequence of eighth and sixteenth notes, characteristic of a reel. The notation includes various rhythmic values, rests, and repeat signs at the end of the piece.



Gartsherrie House

A former industrial village which has become a northwestern suburb of Coatbridge, Gartsherrie lies to the east of the Drumpellier Country Park, a half-mile northwest of the town center.

In 1826, the iron founders William Baird & Co. leased the Gartsherrie estate's coal fields. The story of the Bairds, a farming family who became the dominant force in the Scottish iron industry is on the one hand a remarkable rags to riches journey but also reflects huge social changes that were transforming Scotland in the mid-1800s. You can read a detailed history of the family at:

<https://www.culturenmuseums.co.uk/story/the-bairds-of-gartsherrie/>

The firm opened an iron works there in 1830. By 1843, with sixteen blast-furnaces, the company had become the largest pig-iron producer in the world. The works continued to do well until the end of the First World War but struggled on through nationalization in the late 1940s until 1967, when the complex was finally closed.



The house was occupied by William Baird (b 1796) and then by his brother James (1802-1876) before it passed to their nephew Alexander Whitelaw (1823-1879), first chairman of the Glasgow School Board from 1873 and MP for Glasgow, 1874-1879. Gartsherrie House is long demolished but the driveway survives as Colt Avenue.

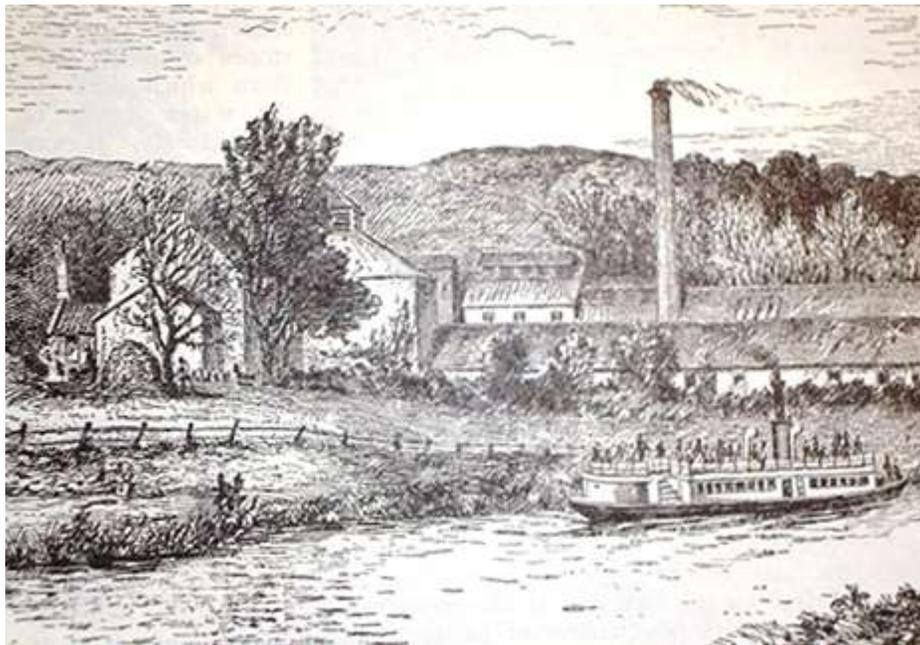
The image displays a musical score for a march titled "Gartsherrie House" by PM Neil Ramsay. The score is written in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. It consists of ten staves of music, arranged in five pairs. Each staff contains a sequence of notes, rests, and bar lines, with some staves featuring repeat signs and first/second endings. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of a march. The score is presented in a clean, black-and-white format.

Glen Fyne Blend

In 1831, a distillery was built in Ardrishaig as Glenfyne, was rechristened Glendarroch around the 1870s, and became Glenfyne again around 1890. Ardrishaig is a coastal village on Loch Gilp, at the southern entrance to the Crinan Canal in Argyll and Bute in the west of Scotland. It lies immediately to the south of Lochgilphead, with the nearest larger town being Oban.

After William Foulds & Co. of Greenock was declared bankrupt in 1918, Robertson & Baxter Ltd. had its eye on securing its assets for itself. The following year The Glenfyne Distillery Company was created to purchase the distillery, and the Scottish Cream blend.

Glenfyne distillery was located in a picturesque part of Scotland at the southern end of the Crinan Canal, and was easily viewed by passengers travelling by boat. Alfred Barnard visited the distillery when it was known as Glendarroch, and noted how impressed he was by the 'enchanted' location and slick operation of the site.



Its single malt was known as Glamis, though Glenfyne Distillery Co. also blended and bottled the Peter Greig, Glen Fyne and Glen Crinan whiskies.

The Glenfyne Distillery Co. continued to operate the distillery until 1937 when it was closed, however the distillery warehouses continued to be used for a number of years. Most of the buildings have been demolished and the company sits silently as part of Edrington.

The musical score is written for a single melodic instrument in 2/4 time and the key of D major (two sharps). It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some triplet markings. The score includes first and second endings, indicated by bracketed lines and the numbers '1' and '2' above the staves. The piece concludes with a double bar line and repeat dots. The music is a lively march.

Glenbranter

Glenbranter is a hamlet on the northwest shore of Loch Eck in the Argyll Forest Park, on the Cowal peninsula, Argyll and Bute in the West of Scotland. Sir Harry Lauder owned a house at Glenbranter, demolished in the 1960s. There is a memorial to his son Captain John Lauder, of the 8th Battalion Argyll & Sutherland Highlanders, in Glenbranter who died December 26, 1916, during the First World War.

Glenbranter

March

PM Hector MacInnes

The image displays a musical score for the march 'Glenbranter'. It consists of ten staves of music, all written in treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The music is a single melodic line. The first staff begins with a repeat sign. The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs. The final two staves are marked with first and second endings, indicated by '1' and '2' above the staves.

Copyright Collection



The Grange

The Grange (originally St. Giles' Grange) is a suburb of Edinburgh, about 1.5 miles south of the city center, with Morningside and Greenhill to the west, Newington to the east, and Marchmont to the north. It is a conservation area characterized by large late Victorian stone-built villas, often with very large gardens.

The tune may also refer to the Grange House (shown above). The original tower house appears to be of a very early date, possibly the 13th century, ornamented with two turrets and a battlemented roof. Its position was isolated at the eastern end of the Burgh Muir, which at that time consisted of waste tracts of moorland and morass, stretching out southward as far as the Braid Hills and eastward to St. Leonard's Crag.

The mansion, The Grange House, was enlarged over the centuries, a major restoration being carried out by Sir Thomas Dick Lauder. On May 16, 1836, Lord Cockburn recorded in his diary: "There was an annular eclipse of the sun yesterday afternoon....it was a beautiful spectacle.....I was on the top of the tower at The Grange House, with Sir Thomas Dick Lauder and his family."

After Sir Thomas's death in 1848, the fabric of the house gradually deteriorated, and by the 1930s, the cost of maintenance and preservation had become prohibitive. Despite widespread protests, the house was demolished in 1936. Bungalows and other houses were built on part of the site, in what is now Grange Crescent.

Stone wyverns from its gateposts, known locally as the 'Lauder griffins', were re-erected in Grange Loan. One was placed at the entrance to a stretch of Lover's Loan, a centuries-old path which was preserved in a late 19th-century redevelopment and is marked out with high stone walls separating it from the gardens on either side. At one point the path borders the Grange Cemetery, where various well-known people are buried, including Sir Thomas Dick Lauder, Hugh Miller, and Thomas Chalmers.

The musical score is written for a single melodic line in G major (one sharp) and 6/8 time. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a steady eighth-note rhythm with frequent triplet patterns. The first ending is marked with a bracket and a '1' above it, leading to a repeat sign. The second ending is marked with a bracket and a '2' above it. The score includes several measures with triplets of eighth notes and some measures with sixteenth-note patterns. The piece concludes with a final double bar line.

Harry Lauder's Welcome to Laudervale



Sir Henry Lauder (August 4, 1870 – February 26, 1950) was a Scottish singer and comedian popular in both music hall and vaudeville theatre traditions; he achieved international success.

He was described by Sir Winston Churchill as "Scotland's greatest ever ambassador", who "... by his inspiring songs and valiant life, rendered measureless service to the Scottish race and to the British Empire." He became a familiar worldwide figure promoting images like the kilt and the cromach (walking stick) to huge acclaim, especially in America. Among his most popular songs were "Roamin' in the Gloamin'", "A Wee Deoch-an-Doris", "The End of the Road" and, a particularly big hit for him, "I Love a Lassie".

By 1911, Lauder had become the highest-paid performer in the world, and was the first British artist to sell a million records. By 1928, he had sold double that. He raised vast amounts of money for the war effort during the First World War, for which he was knighted in 1919. He went into semi-retirement in the mid-1930s, but briefly emerged to entertain troops in the Second World War. By the late 1940s, he was suffering from long periods of ill-health.

Laudervale was a Victorian sandstone mansion near Dunoon, Scotland most notable for being the home of Sir Harry Lauder.



The house was located on the Innellan Road, south of Bullwood, Dunoon. Built as Gerhallow House, it was bought by Harry Lauder and his wife from Douglas Granville Gossling on May 20, 1908. The couple disliked the existing name and by 1912 had renamed it to the more personalized *Laudervale*, carrying out in the intervening years a full restoration, including laying "beautiful mahogany parquet floors", the wood being a present after a tour of the Philippines. Lauder used the property as his principal residence from 1908 into the 1930s.

After its sale, many years later, the subsequent owner fell asleep smoking, setting the house on fire, which burnt over half of it. It remained in a ruinous state until the 1980s when the house, the stable blocks, and the stone walls surrounding the park, were demolished. Most of the grounds were subsequently sold for housing development. The development there today preserves the *Laudervale* name.

The image displays a musical score for a march titled "Harry Lauder's Welcome to Laudervale" by Hector McInnes. 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 treble clef, a key signature of one sharp, and a time signature of 2/4. The music is a single melodic line. The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs. There are two first endings, marked with "1." and "2.", which lead to different conclusions of the piece. The piece concludes with a double bar line and repeat dots.



Highland Mary

Mary Campbell, also known as Highland Mary (christened Margaret, March 1763 -1786), was the daughter of Archibald Campbell of Daling, a sailor in a revenue cutter, whose wife was Agnes Campbell of Achnamore or Auchamore. Mary was the eldest of a family of four. Robert Burns had an affair with her after he felt that he had been "deserted" by Jean Armour following her move to Paisley in March 1786. The brief affair started in April 1786, and the parting took place on May 14 of that year. Her pronunciation of English was heavily accented with Gaelic and this led to her becoming known as 'Highland Mary.'

Mary Campbell died at the age of 23, around October 20, 1786, probably from Typhus contracted when nursing her brother Robert. She was buried in the old West Kirk churchyard at Greenock, in a lair owned by her host and relation Peter Macpherson. A story is told that some superstitious friends believed that her illness was as a result of someone casting the evil eye upon her. Her father was urged to go to a place where two streams meet, select seven smooth stones, boil them in milk, and treat her with the potion. A monument was erected in her memory in 1842 designed by John Mossman. It was asserted by some older inhabitants of Greenock that the monument was not erected in the right spot, and that her body had been interred closer to the kirk. A statue of her was also erected at Dunoon on the Castle Hill.

The song, **Highland Mary** was composed in 1792 by Scottish poet Robert Burns. It is one of three works dedicated to Mary Campbell. The others, "Highland Lassie, O" and "Will Ye Go to the Indies My Mary?", were composed in 1786. "Highland Mary" consists of four stanzas that speak of Burns's affection for the lady, his melancholy at her death and his continued memory of her. The melody was that of "Katherine Ogie."

Burns said of his song, *"This was a composition of mine in very early life, before I was known at all in the world. My Highland lassie was a warm-hearted charming young creature as ever blessed a man with generous love. After a pretty long tract of the most ardent reciprocal attachment we met by appointment, on the second Sunday of May, in a sequestered spot by the Banks of Ayr, where we spent the day in taking farewell, before she should embark for the West Highlands to arrange matters among her friends for our projected change of life. At the close of Autumn following she crossed the sea to meet me at Greenock, where she had scarce landed when she was seized with a malignant fever, which hurried my dear girl to the grave in a few days, before I could even hear of her illness."* She was staying in Greenock with relatives whilst waiting to take up employment with the family of Colonel Mclvor at Glasgow.

Highland Mary

Strathspey



Covell Collection

Lyrics by Robert Burns

Ye banks, and braes, and streams around
The castle o' Montgomery,
Green be your woods, and fair your flowers,
Your waters never drumlie!
There simmer first unfauld her robes,
And there the langest tarry;
For there I took the last Fareweel
O' my sweet Highland Mary.

How sweetly bloom'd the gay green birk!
How rich the hawthorn's blossom!
As underneath their fragrant shade,
I clasp'd her to my bosom!
The golden hours, on angel wings,
Flew o'er me and my dearie;
For dear to me, as light and life,
Was my sweet Highland Mary!

Wi' mony a vow, and lock'd embrace,
Our parting was fu' tender;
And, pledging aft to meet again,
We tore oursel's asunder;
But, oh! fell Death's untimely frost,
That nipt my flower sae early! -
Now green's the sod, and cauld's the clay,
That wraps my Highland Mary!

O pale, pale now, those rosy lips,
I aft hae kiss'd sae fondly!
And clos'd for aye the sparkling glance
That dwelt on me sae kindly!
And mouldering now in silent dust,
That heart that lo'ed me dearly -
But still within my bosom's core
Shall live my Highland Mary!



Holy Loch

The Holy Loch (Scottish Gaelic: *An Loch Sianta/Seunta*) is a sea loch, a part of the Cowal peninsula coast of the Firth of Clyde, in Argyll and Bute, Scotland. The name is believed to date from the 6th century, when Saint Munn landed there after leaving Ireland. Kilmun Parish Church and Argyll Mausoleum is said to stand where Saint Munn's church was once located.

During World War II, the loch was used as a British Royal Navy submarine base. From 1961 to 1992, it was used as a United States Navy ballistic missile submarine base. In 1992, the Holy Loch base was deemed unnecessary following the demise of the Soviet Union and subsequently closed.

Holy Loch

March

Cowal Collection

The Howe o' the Mearns

The Howe o' the Mearns (another name for Kincardineshire) lies in South Aberdeenshire, Scotland and is best known as a productive agricultural area producing arable crops such as wheat, barley, potatoes and oil seed rape. The parishes of Laurencekirk, Aberluthnot (Marykirk), Fettercairn, Fordoun, Arbuthnott and Garvock lie partly or wholly in the Howe (wide valley).

The earliest remains of the early settlers are the burial chambers such as in Capo wood just to the North of the River Northesk. Stone, bronze and iron age settlements followed before the Romans set foot in 80 AD, making camp at one point on the summit of Kair (a fort) Hill, near Fordoun.

Christianity only reached the Picts after Columba, Ninian and their missionaries arrived from Ireland. This Celtic forum soon produced native-born priests, like St. Drostan, Ternan and Palladius whose names continue to be linked to the area.

From a Pictish tribal kingdom we became part of the united Scotland under Kenneth MacAlpine. Viking/Norse influences are also evident from some of the place names and occasional artefacts that have been recovered.

The Royal Castle of Kincardine with its deer park became an important stopping point on the regal journeys around the Kingdom being developed by William the Lion. Kincardine played a significant part in the Wars of Independence and it was here that John Balliol paid homage to Edward I of England as he dominated the political scene.

With the recruitment of Norman families by Scottish monarchs in the 12th Century these progressive Norsemen brought a new management team to the Mearns. Often marrying into local Scottish families, we soon had de Berekeley (Barclay), De Maleville (Melville), Ramsay (Norse for raven island), Wiscart (Wishart) and Oliphants (took the name Arbuthnot) assuming power from the previous Scots as they introduced the feudal system. With the Normans came "modern" castles and fortified houses of stone rather than wood. Many have vanished or been replaced by more recent country houses.

Feudalism reigned supreme for almost eight hundred years and the foundations only began to shake once the agricultural revolution got underway. In Scotland, we waited until the Jacobite Rebellions has passed and Royalists were no longer distracted by the politics of monarchy. At this point, the Agricultural Revolution arrived in Kincardineshire. Estates were now vying with one another to improve their lands for productivity and visually. The bogs and mosses of the valley were drained by squads of ditchers, burns were canalized, dykers were employed to enclose the fields with walls of turf or stone and new farm "toons" were built to replace the subsistence farming of the previous age.

Today, large farms produce a wide variety of products and are very successful. However, the main player in our economic world is the fact that they are thirty miles from Aberdeen, the center of the European oil and gas industry.

The image displays a musical score for a march titled "The Howe o' the Mearns" by W.S. Roberts. The score 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 a rhythmic march characterized by eighth and sixteenth notes, often beamed together. The score includes repeat signs and ends with a double bar line and repeat dots. The notation is clear and legible, typical of a standard music manuscript.

Grand Collection



Inverlochy Castle

Inverlochy Castle is a ruined, 13th-century castle near Inverlochy and Fort William, Highland, Scotland. Inverlochy Castle was built *circa* 1270–1280 by John "the Black" Comyn, Lord of Badenoch and Lochaber, and chief of the Clan Comyn. It may have been built on the site of an earlier Pictish fortification and settlement, which the historian Hector Boece (1465–1536) records as a "city" that was destroyed by Vikings. When Robert the Bruce succeeded to the Scottish throne in 1306, the Comyns, his rivals for the crown, were dispossessed, and the castle was unoccupied for a time. In 1431, clansmen of Alexander MacDonald, Lord of the Isles, defeated King James I's larger army in the first Battle of Inverlochy, fought close by the castle. It came under control of the Clan Cameron until 1501.

In 1505, the partially ruined castle was granted to Alexander Gordon, 3rd Earl of Huntly, who was charged by King James IV with repairing the castle for use as a Royal garrison. His brother William Gordon, Laird of Gight, became master of Inverlochy, and was slain commanding the Camerons at Flodden. In 1645, the castle served as a stopping-off point for the royalist army of James Graham, 1st Marquess of Montrose during his campaign against the Covenanter forces of the Marquess of Argyll. This culminated in a victory for the royalists in the second Battle of Inverlochy, on February 2, 1645.

In the 19th century, the estate was bought by James Scarlett, 1st Baron Abinger, who built a Scottish baronial style mansion to the north-west, which is now the Inverlochy Castle Hotel. Minor enhancements, including the restoration of loops and battlements, were carried out by Lord Abinger in advance of the visit of Queen Victoria in 1873.

Inverlochy is now a ruin, but is unusual because it has remained unaltered since it was built in the reign of King Alexander III. The castle is sited on the south bank of the River Lochy, at the strategically important entrance to the Great Glen, a key passage through the Scottish Highlands.

Inverlochy Castle

March

PM George S. McLellan

The image displays a musical score for the piece "Inverlochy Castle March" by George S. McLellan. The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of a march. The score consists of eight staves of music, each containing a series of measures with various rhythmic values and rests. The notation includes stems, beams, and note heads, with some measures featuring repeat signs. The overall structure is that of a single melodic line for a marching band or similar ensemble.

Cowal Collection



The Irish Guards

The Irish Guards (IG), is one of the Foot Guards regiments of the British Army and is part of the Guards Division. The IG were formed on April 1, 1900 by order of Queen Victoria to commemorate the Irishmen who fought in the Second Boer War for the British Empire. Together with the Royal Irish Regiment, it is one of the two Irish infantry regiments in the British Army. The regiment has participated in campaigns in the First World War, the Second World War, the Iraq War and the War in Afghanistan as well as numerous other operations throughout its history. The Irish Guards claim six Victoria Cross recipients, four from the First World War and two from the Second World War.

The Irish Guards

Jig

Cowal Collection



The Kilchoman Highland Gathering



Kilchoman is a small settlement and large parish on the Scottish island of Islay, within the unitary council of Argyll and Bute.

The settlement of Kilchoman consists of a small number of houses gathered around the 19th century church, a short way above the beach and dunes of Machir Bay, "locally known as Kilchoman Beach or Machrie Beach." The site is ancient, dating back to the early Christianization of the Argyll seaboard. The current-day church was built in 1827 to serve a large community that has since disappeared. It ceased use as a place of worship in 1977. Prior to 1827, a medieval church stood on the location of the now ruined church and before that, an early chapel stood there. The burial ground enclosing the church contains many medieval and renaissance sculptures, and notable high cross, the Kilchoman Cross, dating from the 14th or 15th century.

The parish covers the west part of Islay, covering the Rhinns of Islay, and the area around and north of Loch Gorm, and bounded to the east by Loch Gruinart and Loch Indaal totaling around 100 square miles.

The image displays a musical score for a reel titled "The Kilchoman Highland Gathering" by James Johnstone. The score is written in treble clef, key of D major (indicated by two sharps), and 2/4 time. It consists of eight staves of music. The melody is a continuous sequence of eighth and sixteenth notes, characteristic of a reel. The notation includes various rhythmic values and rests, with some notes beamed together. The piece concludes with a double bar line.



Kilcreggan

Kilcreggan is a village in Argyll and Bute, on the tip of the Rosneath peninsula. To the east of the peninsula is Gare Loch, west is Loch Long (both narrow but deep fjords), and south is the Firth of Clyde. It developed at a time when Clyde steamers brought it within easy reach of Glasgow at about 25 miles west of the center of Glasgow by boat. Many Glasgow ship owners and merchants made their summer retreats or even permanent residences there, and this is reflected in some very grand houses along the shore. Not all have remained occupied; some were demolished and others have been converted into flats.

Kilcreggan

Slow March

The musical score for 'Kilcreggan' is a Slow March in 3/4 time, written in D major (two sharps). It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody is characterized by a steady, rhythmic pattern of eighth and quarter notes, with some triplet figures. The second and third staves continue the melody, showing various rhythmic patterns and rests. The fourth staff concludes the piece with a final cadence. The music is presented in a clear, black-and-white notation style.

Cowal Collection



Lamont of Knockdow

Sir Norman Lamont, 2nd Baronet (September 7, 1869 – September 3, 1949) was the son of Sir James Lamont and Adelaide, daughter of Sir George Denys. Sir James Lamont was variously a professional soldier, serving as an ensign in the 91st Argyllshire Highlanders, an Arctic yachtsman, making and recording details of voyages to Spitsbergen and Novaya Zemlya and a Member of Parliament. He represented Buteshire as a Liberal from 1865–68.

Lamont was educated at Winchester and the Downton Agricultural College, near Salisbury where he received his certificate in 1890. He took a strong interest in agricultural affairs throughout his whole life and was published in the *Journal of the Royal Agricultural Society*. The Lamont family was wealthy. Sir James had been left a fortune by an uncle who died in 1849. The family owned a substantial estate at Knockdow in Argyll. This wealth enabled Sir James to indulge his sporting, exploration and political interests and also provided for his son Norman to follow the family political tradition.

Norman succeeded to the baronetcy on his father's death in 1913. He never married and he left no heir.

Clan Lamont is said to descend from Ánrothán Ua Néill, an Irish prince of the O'Neill dynasty, and through him Niall Noigíallach, High King of Ireland. Clan Ewen of Otter, Clan MacNeil of Barra, Clan Lachlan, and Clan Sweeney are also descendants of Ánrothán. Traditional genealogy would therefore include Clan Lamont among the descendants of Conn Cétchathach.

Clan Lamont ruled most of the Cowal peninsula in Argyll for centuries. However, the clan's standing was damaged by the Dunoon Massacre in 1646, when Campbell clansmen killed around 200 Lamont clansmen. Many Lamonts moved, particularly to the Scottish Lowlands. Today, Lamonts are widespread in Canada, Australia, Britain and other countries.

Lamont of Knockdow

Quickstep

The image displays a musical score for the piece "Lamont of Knockdow" in the "Quickstep" style. The score is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. The notation includes various rhythmic patterns 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.

Comed Collection



Leys Castle

Samuel Beazley for Col John Baillie built the historic, 3,173-acre Tudor Gothic Leys Castle estate near Inverness in 1833. It has spectacular views over the city, the Moray Firth, the Black Isle and beyond. The original Leys estate was owned from 1712 to 1885 by the Baillie family, important local landowners who moved in the upper echelons of Highland society. In 1926, it was bought by Sir Francis Walker, who acquired more land from the Baillies of nearby Dochfour, including the farms of Balmore, Balvonie, Newton, Braeton and the Black Wood-all part of the estate.

Sir Francis was a man of vision and energy, and an Olympic sportsman. He had the cellars opposite the basement removed and the lawn on the north side of the castle lowered to create properly lit lower-ground accommodation for staff. In 1928, he created the terraced lawns and arboretum, and a huge outdoor, Olympic-size swimming pool, which was fed by fresh water from the water garden, and used by the family for swimming, boating, curling and ice-skating until the early 1970s. At about the same time, he built a model steading at Leys Home Farm to house his famous herd of native rare-breed and Highland cattle.

The family moved out during the Second World War, when the castle was requisitioned as a military hospital, and only moved back in 1958, when Sir Francis had completed a full restoration program.

Today, the accommodation comprises a main reception hall, six ground-floor reception rooms, a kitchen, a billiard room and staff quarters on the lower-ground floor, and eight bedrooms and four bathrooms on the first floor. Other estate houses include the six-bedroom Grange, built in 1860, and 10 cottages.

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 2/4. The piece begins with a repeat sign. The melody is composed of eighth and sixteenth notes, with frequent rests. There are two first endings (marked with '1') and two second endings (marked with '2'). The score concludes with a double bar line and repeat dots.

Loch Cam

Cam Loch (the Crooked Loch) is one of a number of water supply sources for the Crinan Canal. The impounding reservoir lies to the south of the canal and a west of Lochgilphead. It has an earthwork dam with records showing that construction was before 1860.

Loch Cam

March

Malcolm Currie

The musical score for 'Loch Cam' is a march in 2/4 time, written in the key of D major (indicated by two sharps). The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, creating a rhythmic and melodic pattern. The score includes various musical notations such as slurs, repeat signs, and first/second endings. The piece concludes with a final cadence on the tenth staff.

Cowal Collection



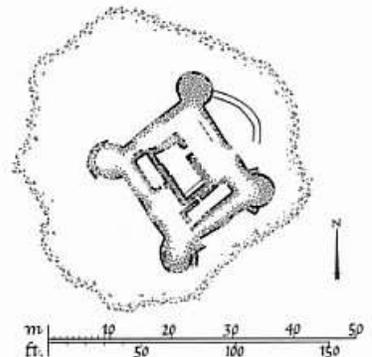
Loch Gorm

Loch Gorm is situated in Islay less than a mile from the Atlantic coast, roughly between Machir Bay in the south and Saligo Bay in the west. In the southeast corner of Loch Gorm, on a small island (shown above), are the overgrown ruins of Loch Gorm castle.

Loch Gorm castle has an interesting history and was described by Thomas Pennant in 1776 as: 'A regular fort of the MacDonal'd's ... now in ruins: the form is square, with a round bastion at each corner; and in the middle are some walls, the remains of the buildings that sheltered the garrison: beneath one side, between the two bastions, was the place where MacDonal'd secured his boats: they were drawn beneath the protection of the wall of the fort, and had another on their outside, built in the water, as an additional security.'

The earliest written reference of Loch Gorm castle, dated 1549, comes from an explorer by the name of Donald Monro and he referred to it as: 'the castell of Lochgvrme, quhilk is biggit in ane Isle in the said fresch water loch far fra land pertaining to Clandonal'd of Kintyre of auld, now usurpit be Megillane of Doward...'

The surviving remains of this fortification, which date mainly from the late 16th and early 17th centuries, stand upon a small natural island a few hundred meters from the south-east shore of Loch Gorm. The island measures 144 feet wide and the fortification is located more or less centrally on the island. A quote from the RCAHMS (The Royal Commission on the Ancient and Historical Monuments of Scotland) Database: *"In the late 16th and early 17th centuries, when the island-refuge acquired prominence in the MacDonald-MacLean conflict, the (remains of) the castle became a base of active operations during the well-documented rebellion of Sir James MacDonald in 1614-15. The castle was included in successive attacks issued in favour of the MacDonalds of Dunivaig and the Glens in 1564 and 1584, but was occupied temporarily by Lachlan*



MacLean of Duart who was besieged there in 1578 by the MacDonalds with the assistance of the Earl of Argyll. Later accounts of 1586 and 1596 briefly describe it as 'a ruynous castle' and 'ane strenthie castell', whilst Lord Ochiltree and the royal forces in 1608 claimed to have 'demolishit and kaist down to the ground the house of Lochgorne'. Upon the recrudescence of rebellion in 1614, the site once again witnessed military activity. By April 1615 the island-fortress had been retaken by Sir James MacDonald. The garrison left there when Sir James MacDonald finally surrendered to the Earl of Argyll in the following October, but upon the collapse of the rebellion the site did not immediately lose its military value. A private garrison was still maintained there in 1639-40."

The image displays a musical score for the piece "Loch Gorm," a march by PM McLean Currie. The score is written in G major (one sharp) and 2/4 time. It consists of ten staves of music, organized into five systems of two staves each. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are repeat signs with first and second endings indicated by brackets and numbers 1 and 2. The music is presented in a clear, black-and-white format on a white background.

Loch Loskin

Loch Loskin is a freshwater loch in Ardnadam, Argyll and Bute, Scotland. The outflow from the loch is the Milton Burn, which winds its way through Dunoon to the Firth of Clyde. John McLellan DCM was inspired by his Argyllshire homeland when he wrote "Lochanside". The lochan in question is actually Loch Loskin, which can be found on the west and to the north of Dunoon's town center, within walking distance of the Cowal Games park.

The tune was composed by Roderick Campbell.



Though not a household name among pipers, Roderick Campbell's contribution to the catalogue of great pipe tunes is outstanding: "Royal Scottish Pipers Society," "Edinburgh City Police," and "Cecily Ross," to name just three. He was extremely prolific, and his tunes are dotted throughout many older collections of bagpipe music, including *Logan's Collection, Volume 3*, and the books of John Wilson, Edinburgh, who was his most famous pupil.

He was born on May 24, 1873 in Lochbroom, Ross-shire to Thomas Campbell and Margaret Morrison, both 27, who had married in 1856. Sandy Cameron reportedly heard him play before he had received any formal tuition, was amazed by his ability, and subsequently became his teacher. He was no second-rank player, winning the Gold Medal at Oban in 1908, and the Open Piobaireachd there in 1910. He was piper to the Count de Serra Largo, who lived in Tain, Ross-shire, and then to Colonel Scott in Derby, England, and was instructor to the Royal Scottish Pipers Society.

After the Great War he settled in Edinburgh, where he spent most of time making reeds and teaching. Aside from these details, very little is known about him. Roddie Campbell died a single man on August 4, 1937 in Southfield Sanatorium in Edinburgh of pulmonary tuberculosis.

He was noted on his death certificate as a "professional piper."

The musical score is written in G major (one sharp) and 3/4 time. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is primarily composed of eighth and sixteenth notes, often beamed together. There are several triplet markings (indicated by a '3' over a group of notes) throughout the piece. The score includes first and second endings, indicated by bracketed lines and first/second ending symbols. The piece concludes with a double bar line.

Cornel Collection



The Lochgilphead Gathering

Lochgilphead is a town and former burgh in Argyll and Bute, Scotland. It is the administrative center of Argyll and Bute. The village lies at the end of Loch Gilp (a branch of Loch Fyne) and lies on the banks of the Crinan Canal.

As a planned settlement, Lochgilphead was created in 1790, shortly after the completion of a road from Inveraray to Campbeltown. After the completion of the Crinan Canal in 1801, the town became more important as a link across the Kintyre peninsula. The town was linked to Oban, when a road was completed in 1830. In 1831, a pier was built helping to link Lochgilphead with Glasgow and other major towns.

Lochgilphead Gathering

March

A musical score for the 'Lochgilphead Gathering' march. 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 five staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. The music is a single melodic line. The second staff continues the melody. The third staff includes a repeat sign at the beginning. The fourth and fifth staves continue the melody, with the fifth staff ending with a double bar line and repeat dots. The music is a simple, rhythmic march.

Copwell Collection



Lochinver

Lochinver is a village that is located at the head of the sea loch Loch Inver, on the coast in the Assynt district of Sutherland, Highland, Scotland. Lochinver is the second largest fishing port in Scotland; frequented by European anglers primarily from Spain and France.

Lochinver

Reel

J. McIvor

Cornal Collection

Maclachlan of Maclachlan



Clan Maclachlan, also known as Clan Lachlan, *Clann Lachainn* (Argyll), and *Clann Lachlainn*, is a Highland Scottish clan that historically centered on the lands of Strathlachlan (Srath Lachainn "Valley of Lachlan") on Loch Fyne, Argyll on the west coast of Scotland.

Tradition gives Lachlan Mor a descent from an Irish prince of the O'Neill dynasty, Ánrothán Ua Néill, son of Áed, son of Flaithbertach Ua Néill, King of Ailech and Cenél nÉógain, died 1036. Clan Maclachlan has been associated with other clans, such as Clan Lamont, Clan Ewen of Otter, Clan MacNeil of Barra, and the MacSweens: as all claim descent from Anrothan O'Neill who left Ireland for Kintyre in the 11th century. From this descent, the clan claims a further descent from the legendary Niall Noigíallach, High King of Ireland, who lived from the mid-4th century to the early 5th century.

The clan took part in the Jacobite risings as loyal supporters of the Stuart kings of Scotland. The seventeenth chief of the clan was killed in the Battle of Culloden in 1746. Following the Jacobite defeat, a Government warship is said to have damaged the clan seat of *old* Castle Lachlan.

Today the clan is alive and lives as the *Clan Maclachlan Society* and the *Lachlan Trust*. The Lachlan Trust is a registered Scottish charitable organization that takes donations to preserve the heritage of Clan Maclachlan. The Clan Maclachlan Society consists of eight branches around the world, including Australia, Britain & Ireland, Canada, New Zealand, and the United States of America.

Maclachlan of Maclachlan

March



Cowal Collection



Major J. D. Outram

Sir James Outram, 1st Baronet, GCB, KCSI (January 29, 1803 – March 11, 1863) was an English general who fought in the Indian Rebellion of 1857. He was the son of Benjamin Outram of Butterley Hall, Butterley, Derbyshire, a civil engineer, and Margaret Anderson, a daughter of James Anderson of Hermiston a Scottish writer on agriculture. His father died in 1805, and his mother moved to Aberdeenshire in 1810. From Udney school the boy went in 1818 to the Marischal College, Aberdeen and in 1819 an Indian cadetship was given to him. Soon after his arrival at Bombay his remarkable energy attracted notice, and in July 1820 he became acting adjutant to the first battalion of the 12th regiment on its embodiment at Poona, an experience which he found to be of immense advantage to him later in his career.

In 1825, he was sent to Khandesh, where he trained a light infantry corps, formed of the Bhils, a tribe native to the densely forested hills of that region. He gained over them a marvelous personal influence, and employed them with great success in checking outrages and plunder. Their loyalty to him had its principal source in their admiration of his hunting achievements, which in cool daring and hairbreadth escapes have perhaps never been equaled. Originally a puny lad, and for many years after his arrival in India subject to constant attacks of sickness, Outram seemed to gain strength by every new illness, eventually acquiring a strong constitution and "nerves of steel, shoulders and muscles worthy of a six-foot Highlander."

In 1835 he was sent to Gujarat to make a report on the Mahi Kantha district, and for some time he remained there as political agent. On the outbreak of the First Afghan War in 1838, he was appointed extra aide-de-camp on the staff of Sir John Keane, and went to Afghanistan, where he conducted various raids against Afghan tribes and performed an extraordinary exploit in capturing a banner of the enemy before Ghazni. In 1839, he was promoted to Major and appointed political agent in Lower Sindh, later being moved to Upper Sindh.

In 1854, he was appointed resident at Lucknow, in which capacity two years later he carried out the annexation of Oudh and became the first chief commissioner of that province. Appointed in 1857, with the rank of lieutenant-general, to command an expedition against Persia during the Anglo-Persian War, he defeated the enemy with great slaughter at Khushab, and conducted the campaign with such rapid decision that peace was shortly afterwards concluded, his services being rewarded by the grand cross of the Bath.

From Persia he was summoned in June to India, with the brief explanation "We want all our best men here".

It was said of him at this time that a fox is a fool and a lion a coward by the side of Sir J. Outram. Immediately on his arrival in Calcutta he was appointed to command the two divisions of the Bengal army occupying the country from Calcutta to Cawnpore; and to the military control was also joined the commissionership of Oudh. Already hostilities had assumed such proportions as to compel Henry Havelock to fall back on Cawnpore, which he held only with difficulty, although a speedy advance was necessary to save the garrison at Lucknow. On arriving at Cawnpore with reinforcements, Outram, in admiration of the brilliant deeds of General Havelock, conceded to him the glory of relieving Lucknow, and, waiving his rank, tendered his services to him as a volunteer. During the advance he commanded a troop of volunteer cavalry, and performed exploits of great brilliancy at Mangalwar, and in the attack at the Alambagh; and in the final conflict he led the way, charging through a very tempest of fire. The volunteer cavalry unanimously voted him the Victoria Cross, but he refused the choice on the grounds that he was ineligible as the general under whom they served. Resuming supreme command, he then held the town till the arrival of Sir Colin Campbell, after which he conducted the evacuation of the residency so as completely to deceive the enemy. In the second capture of Lucknow, on the commander-in-chief's return, Outram was entrusted with the attack on the side of the Gomti, and afterwards, having re-crossed the river, he advanced through the Chattar Manzil to take the residency, thus, in the words of Colin Campbell, putting the finishing stroke on the enemy. After the capture of Lucknow he was gazetted lieutenant-general.

In February 1858, he received the special thanks of both houses of Parliament, and in the same year the dignity of baronet with an annuity of £1000. When, on account of shattered health, he returned to England in 1860, a movement resulted in the presentation of a public testimonial, and the erection of statues in London (by sculptor Matthew Noble) and Calcutta.

He died at Pau in the south of France on 11 March 1863, and was buried on 25 March in the nave of Westminster Abbey, where the marble slab on his grave bears the poignant epitaph *The Bayard of India*.

Major J.D. Outram

Strathspey

A musical score for a Strathspey dance, titled "Major J.D. Outram". The score is written in 2/4 time and consists of five staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with many triplets indicated by a '3' over the notes. The score is arranged in a single system with five staves. The bottom right corner of the page contains the text "Cord Collector".



The Man from Glen Tanar

Glen Tanar is a glen in Aberdeenshire, eastern Scotland, through which the Water of Tanar flows. It was historically part of the lands of the Marquis of Huntly. In 1865 the estate was bought by William Cunliffe Brooks, an English barrister and merchant banker who, in 1869, was elected as Conservative MP for East Cheshire. Brooks had a major influence on the estate, building a large house, cottages for estate workers, a school, stables, and kennels, as well as constructing several bridges and landscaping the gardens. He also installed numerous carved stones and memorials in the surrounding countryside, many of which make playful references to his name or celebrate the virtues of drinking water rather than alcohol. In 1905, the estate was bought by George Coats, owner of the Paisley-based thread manufacturer J & P Coats Ltd. In 1916 Coats was raised to the peerage as Baron Glentanar, and the estate remains in the ownership of his descendants.

The image displays a musical score for a march titled "The Man from Glen Tanar" by William Mann. The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. It consists of ten staves of music, arranged in five pairs. Each pair of staves is connected by a brace on the left. The music features a rhythmic pattern of eighth and sixteenth notes, with some measures containing beamed eighth notes. There are repeat signs at the beginning and end of several sections, and first and second endings are indicated by bracketed lines above the staves. The score concludes with a double bar line and repeat dots.



The Meeting House of Halsary

The Meeting House of Halsary stands at the edge of three large Parishes, Latheron, Halkirk and Watten and although never called a Church it was in everything but name a Church. At its height in the 1800's around 350 people were attending worship at this site. This building replaced an earlier building here and was built entirely by public subscription in 1842.

In 1843, the disruption happened and it is said that the whole congregation of the Halsary Meeting House went over to the Free Church bar one shepherd. All went well for a few years until the Church of Scotland trying to get a toe back in the door, sent a missionary to Halsary, a man who could speak no Gaelic.

This so alarmed the Free Church minister that he asked the land owner, Sir Ralph Anstruther for a gift of the land the Meeting House stood on and thereby securing its independence. However Sir Ralph being an Elder in the Church of Scotland couldn't be seen to give gifts to the Free Church. After some negotiation and to Sir Ralph's credit, especially compared to some landlords elsewhere his final reply was, "Well, you may rest assured that I will not disturb you in your possession of the Halsary church; only, I suspect that another party may, without asking my liberty or yours."

The building is currently being used for agricultural storage.

The image displays a musical score for a reel titled "The Meeting House of Halsary" by George Mowat. The score is written in G major (one sharp) and 6/8 time. It consists of eight staves of music, each containing a continuous sequence of eighth and sixteenth notes, typical of a reel. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature of 6/8. The music is presented in a single system across eight staves.

Copyright Collection



Melrose Abbey

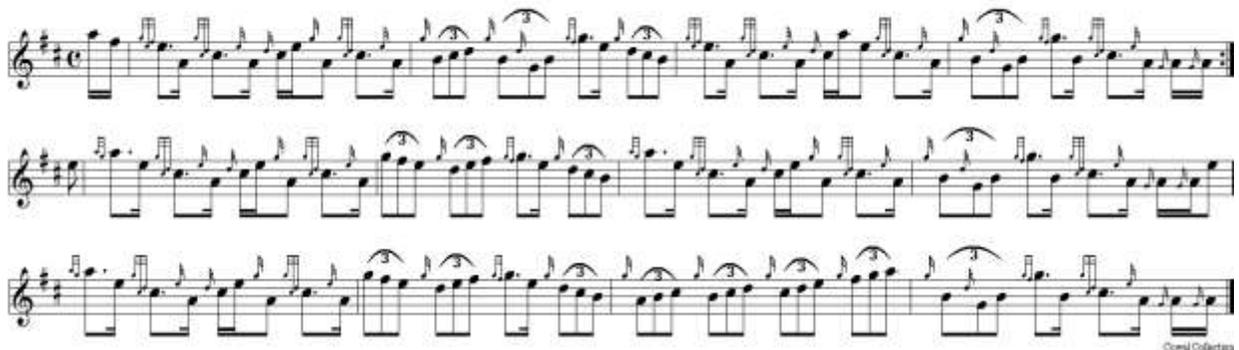
St Mary's Abbey, Melrose is a partly ruined monastery of the Cistercian order in Melrose, Roxburghshire, in the Scottish Borders. It was founded in 1136 by Cistercian monks at the request of King David I of Scotland and was the chief house of that order in the country until the Reformation. It was headed by the abbot or commendator of Melrose.

The east end of the abbey was completed in 1146. Other buildings in the complex were added over the next 50 years. The abbey was built in the Gothic manner and in the form of a St. John's Cross. A considerable portion of the abbey is now in ruins. A structure dating from 1590 is maintained as a museum open to the public.

Alexander II and other Scottish kings and nobles are buried at the abbey. A lead container believed to hold the embalmed heart of Robert the Bruce was found in 1921 below the Chapter House site; it was found again in a 1998 excavation. This was documented in records of his death. The rest of his body is buried in Dunfermline Abbey.

Melrose Abbey

Strathpey



Cornel Colătescu



Miss MacDougall of Lunga

The Lunga Estate is the family home of the MacDougalls of Lunga a cadet branch of the Macdougalls related to MacDougalls of Raray and Ardmaddy and MacDougalls of Gallanach.

Clan MacDougall is a Highland Scottish clan, historically based in and around Argyll. The MacDougall chiefs share a common ancestry with the chiefs of Clan Donald in descent from Somerled of the 12th century (and thus further of the Viking-born Norse-Gael dynasty of House of Ivar). In the 13th century the Clan MacDougall whose chiefs were the original Lords of Argyll and later Lords of Lorne was the most powerful clan in the Western Highlands. During the Wars of Scottish Independence the MacDougalls sided with the Clan Comyn whose chiefs rivaled Robert the Bruce for the Scottish Crown and this resulted in clan battles between the MacDougalls and Bruce. This marked the MacDougall's fall from power and led to the rise of their relatives, the Clan Donald, who had supported Bruce and also the rise to power of the Clan Campbell who were the habitual enemies of the MacDougalls and Clan Donald.

The MacDougalls supported the House of Stuart during the Scottish Civil War of the 17th century and during the Jacobite risings of the 18th century.

Lunga House is a fine old Scottish Country House, originally a 16th century Tower House. Castellated, turreted and set on green lawns amidst tangled woodland.

The composer – Ronald Meldrum – was piper to Major MacDougall of Lunga.

The image displays a musical score for a reel titled "Miss MacDougall of Lunga" by Ronald Meldrum. 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 seven staves of music. The first staff begins with a treble clef, a sharp sign, and a common time signature. The music is a continuous sequence of eighth and sixteenth notes, characteristic of a reel. The notation includes various rhythmic patterns and rests. The score concludes with a double bar line and repeat dots.

Cowd Collection



Newhall Castle

An abbey or monastery, probably Cistercian, is supposed to have occupied the present site of New-Hall House in Midlothian (the name is supposed to derive from a new hall-house built to replace the old hall of the convent in which the tenants' courts had been held).

In 1529, the family of Crichtoune owned 'an irregular castle' here, which occupied the whole breadth of the point on which the present house stands, and extended a considerable way northward up the brink of the eastern ravine.

In 1703, the 'old decayed castle' was purchased by Sir David Forbes, who pulled down 'the greatest part' incorporating the remains of one of the principal towers in the front half of the ground floor of the new house. Newhall House is now a mainly modern structure, but incorporates in the south wing a portion of the dwelling, two stories in height, which was erected by Forbes. A considerable addition was made to the back of the house in 1795, and additions, in the castellated style, were made about the middle of the 19th century.

Newhall Castle

March

Cornwall Collection

Old Panmure

Opposite to the town of East London, South Africa on the east bank of the Buffalo River, and connected with it by ferries, is the township of Panmure, named after Lord Panmure, British Secretary for War in the 1850s. East London, East London East and Panmure were merged in 1873.

The tune was composed by J.D. Ross Watt.



James Downie Watt was born on June 10, 1869 in Leamington, Warwickshire, England and raised by his parents, John Ross Watt and Jane Warden Ritchie, both of whom hailed from Scotland. James – J. D. – was one of 10 children, three of whom died in infancy.

J. D.'s father, Dr John Watt, was a dentist and had a practice at 13 Euston Place in Leamington where, incidentally, there is still a dental practice operating to this day. J. D. followed his father's profession studying in both Edinburgh and Glasgow. In the 1891 Census for Scotland, he can be found, aged 21, lodging at 3 Caledonian Road, in the parish of St. Cuthbert, Edinburgh. Prior to this, in 1889 he is known to have worked as a Clerk at Edinburgh Royal Infirmary.

J. D. became fully registered in Scotland on February 1, 1892 and later that year he applied for a UK passport. Between then and 1896 he immigrated to South Africa, ultimately settling in East London, British Kaffraria (now Eastern Cape). He married Miriam Cooper on June 29, 1896 in King Williams Town, South Africa by Baptist minister the Rev. John Edgar Ennals, B.A., B.D. and they went on to have five children.

There is no clear evidence of where and when J. D. was taught to play the pipes but in one of his books, he refers to two tunes with the comment: "first two learnt in boyhood days" so it was most likely in the UK. Further, according to a letter he wrote on June 3, 1924 and which appeared in the July 12, 1924 *Oban Times*, he received tuition from both Dr Charles Bannatyne and Lieut. John McLennan, both well known names in piping. J. D., in fact, wrote letters to the *Oban Times* on a number of occasions from 1908 to 1930 on the subjects of canntaireachd and piobaireachd with his opinions of how each should be approached.

J. D. was involved with the East London Caledonian Society Pipe Band which was formed by brothers, John and James Forbes in 1920. Field Marshall Haig agreed to be patron of the band and the first Pipe Major was Jimmy Munro.

When at work and in between patient appointments, J. D. was known to often play his bagpipes at his Oxford Street surgery. In September 1940, on the occasion of his granddaughter's first birthday, he played the pipes whilst marching down Oxford Street.

In 1934 J. D. produced 'The Empire Book of Pipe Tunes Volume I', and followed that, in 1936, with the publication of 'Volume II'. Although he was resident in South Africa, the books were published in the UK by Paterson's Publications Ltd., 36/40 Wigmore Street, London, England.

With a total of 233 tunes, J. D.'s two collections featured a broad range of tunes, some of which are from his own pen and others he has arranged. For a number of them, however, it is difficult to differentiate between those he composed and those he arranged.

In addition to tunes traditionally associated with Scotland, J. D. included tunes from other countries including America, France, Greece, India, Italy, Ireland and Wales, some of which are included in medleys which he arranged. Tunes which are known to have been written by J. D. include: *Mermaid's Wedding*, *The Bells of Inveraray*, *Cradle Rocking Lullaby* and *Cape Colony*.

On October 17, 1941, James D. Ross Watt, then living at 8 Webb Street, East London, on his way to post a letter, was injured fatally when he was hit by a passing motorist whilst crossing St. George's Road, Southernwood, East London. He was taken to Frere Hospital but did not recover from his injuries.

Old Panmure

March

PM J.D. Ross Watt

Cowal Collection



Otter Castle

Because the tune was composed by R.B. MacEwen, Otter Castle may refer to Castle MacEwen on the eastern shore of Loch Fyne.

Clan Ewen of Otter claimed descent from Donnsluibhe, who was said to be a descendant of an Irish prince of the O'Neill dynasty named Ánrothán Ua Néill, who left Ireland for Kintyre in the 11th century. He was a son of Áed, son of Flaithbertach Ua Néill, King of Ailech and Cenél nEógain, died 1036. There are several other Argyll clans which claim a descent from this prince—Clan Lamont, Clan Maclachlan, Clan MacNeil of Barra, and also the MacSweens who left Scotland to settle in Ireland in the 14th century. From this descent, these clans claim a further descent from the legendary Niall Noigíallach, High King of Ireland, who lived from the mid-4th century to the early 5th century.

The chiefs of the clan lived at Otter, on Loch Fyne. Their castle, 'MacEwen Castle' was located on the rocky shore of the loch, near Kilfinan. Ruins of the castle are still present in the area.

In March 1432, Swene MacEwen resigned his title to the Barony of Otter to his feudal lord, King James. The king restored Swene to his title, but designated Gillespie Campbell (heir to Duncan Campbell of Lochow) as heir to the Barony of Otter. When Swene died in 1493, the barony passed into the hands of the Campbells.

Since the death of Swene the line of chiefs of the MacEwens of Otter has been untraced, however according to tradition, a MacEwen clan arrived in the earldom of Lennox "under a chieftain of their own" during the fifteenth century; the same tradition, which refers to a new banner, suggests that the clan chief was granted arms by Mary Queen of Scots at some time

In 1602 an Act of Parliament lists them alongside MacLachlans and McNeils, as vassals of the Earl of Argyll, who is answerable for their behavior.

The musical score for 'Otter Castle' is written in treble clef, 2/4 time, and a key signature of two sharps (F# and C#). It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The music is composed of eighth and sixteenth notes, often beamed together. There are first and second endings marked with '1' and '2' respectively. The piece concludes with a double bar line and repeat dots.

The Paisley Lassies

Paisley is a town situated in the west central Lowlands of Scotland. Located north of the Gleniffer Braes, the town borders the city of Glasgow to the east, and straddles the banks of the White Cart Water, a tributary of the River Clyde.

Formerly and variously known as *Paislay*, *Passelet*, *Passeleth*, and *Passelay* the burgh's name is of uncertain origin. Paisley coalesced under James II's wish that the lands should become a single regality and, as a result, markets, trading and commerce began to flourish. In 1488 the town's status was raised by James IV to Burgh of barony. Many trades sprang up and the first school was established in 1577 by the Town Council.

By the 19th century, Paisley was a center of the weaving industry, giving its name to the Paisley shawl and the Paisley Pattern. The town's associations with political Radicalism were highlighted by its involvement in the Radical War of 1820, with striking weavers being instrumental in the protests. By 1993, all of Paisley's mills had closed, although they are memorialized in the town's museums and civic history.

The Paisley witches, also known as the Bargarran witches or the Renfrewshire witches, were tried in Paisley in 1697. Seven were convicted and five were hanged and then burnt on the Gallow Green. Their remains were buried at Maxwellton Cross in the west end of the town. This was the last mass execution for witchcraft in western Europe. A horseshoe was placed on top of the site to lock in the evil. A horseshoe is still visible in the middle of this busy road junction today—though not the original. The modern shoe is made of bronze and bears the inscription, "Pain Inflicted, Suffering Endured, Injustice Done".

The Paisley Lassies

Reel



Cornal Collection

The Pipe Major's Banner

A pipe banner is a decorative flag for the Scottish Highland bagpipes. It is used when a piper performs at high-profile or State occasions where the pipe banner will be tied to the bass drone of her or his bagpipes.

Although pipe banners are widely used by pipe bands of civilian, military and para-military origins around the world, they are most commonly used by bagpipe players in the United Kingdom and Commonwealth countries. For a civilian pipe band, its pipe banners would normally feature the crest or coat of arms of a Scottish clan to which the band is affiliated.

Pipe bands of Scottish regiments in the British Army usually have designated pipers for each individual company in the regiments. In such case, there will also be company pipe banners that feature each infantry company's badge and these banners are only carried by the companies' pipers. Furthermore, a battalion's Commanding Officer may have his own piper as well, and in this case, there might also be a special pipe banner for this piper. In some regiments, it is customary for officers to donate pipe banners to their regiment's pipers at the time of their retirement.



Pipe banners may also be presented to a pipe band at a special occasion. It is not uncommon that a sponsor or dignitary would present a special pipe banner to a regiment or police force on its centenary celebration. While pipe banners are not revered in the military as regimental or King's or Queen's colors, they are, however, considered to be important due to their historical values and their associations with authoritative establishments. Some regiments keep their pipe banners in their officers messes alongside their colors when the banners are not in use.

The Pipe Major's Banner

Reel

John McLellan



Cowal Collection

The Piper of Loos

Daniel Logan Laidlaw VC (July 26, 1875 – June 2, 1950), nicknamed "The Piper of Loos", was a Scottish soldier and recipient of the Victoria Cross. His biography is included with the tune, "Colonel Laidlaw."

The Piper of Loos

March

Angus Macdonald

The musical score for 'The Piper of Loos' is presented in a single staff with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The piece is a march, characterized by its rhythmic and melodic structure. It begins with a repeat sign and a first ending bracket. The melody consists of eighth and sixteenth notes, creating a lively and rhythmic pattern. The score includes various musical notations such as repeat signs, first and second endings, and a final double bar line with repeat dots. The overall structure is typical of a traditional Scottish march.

Cornel Collection

Pipe Major John Stewart

Pipe Major John Stewart was the uncle of PM George S. McLennan.

George Stewart McLennan was born in Edinburgh in 1883 to a leading and long-standing piping family and would die in his prime at age 46 in 1929 with his only book of music just off the presses.

His father, Lieutenant John McLennan, was a recognized and outspoken authority on bagpipe music with views on piobaireachd which some contemporaries considered radical. A stern critic of the early Piobaireachd Society, his later reputation suffered accordingly. He would produce two books of music later in his life: *Piobaireachd as MacCrimmon Played It* (1907) and *The Piobaireachd As Performed in the Highlands for Ages till about the Year 1808*, which would be published in 1924, after his death.

The Lieutenant remarried when G. S. was 8, and the young boy acquired some step-siblings, of which the youngest and most well known to piping would be Donald Ross McLennan, or "D. R." as he would become known. D.R. won both Gold Medals in 1956, became one of the most notable reed makers of his time, and died in 1984, outliving his revered half-brother by more than two generations.

G. S. was not a healthy young boy and suffered with polio as a child. He learned pipes at age 4, first from his father and later from his uncle, Pipe Major John Stewart, whom he later commemorated this march. However, he continued to be taught throughout his development by his father and his cousin William, himself a pupil of G. S.'s father and considered one of the finest light music players of the time. He would also learn Highland dancing from William, whose accomplishments as a competitive dancer were legendary. By the age of 10, G. S. was winning prizes in amateur competitions and had caught the attention of Queen Victoria, who had him play for her at Balmoral.



G.S. McLennan age 10

G. S. loved the sea. His father feared he would jeopardize his promising piping career by joining the merchant navy, so on October 3, 1899, Lieutenant John sent the 16-year-old boy to a Gordons recruiting station with a confidential note that read, "Please enlist my boy the bearer George Stewart McLennan in the 1st Gordon Highlanders and send him up to the Castle as soon as possible." The surprised young man duly found himself in the Gordons.

His father's judgement was sound: G. S. rose quickly through the ranks, becoming Pipe Major of the 1st Battalion in 1905 at age 21 – one of the youngest pipe majors ever in the British Army.

He won the Gold Medal at Oban in 1904, the Gold Medal at Inverness in 1905, and the Clasp at Inverness for former winners of the Gold Medal in 1909, 1920 and 1921. He would have two sons, George (1914) and John (1916). Both became pipers with the Gordons, John dying at St. Valery in 1940 and George living to age 81.

G.S. served in the trenches late in the First World War. On May 14, 1918 he became ill. Two days later he played 'A' Company over the top and the next day collapsed with illness that would never leave him. But he returned to duty and began making reeds in the trenches for fellow pipers. He was discharged from the Gordons in 1922.



G.S. McLennan age 25

G.S. made Aberdeen his home. After his discharge he set up a pipe-making business there, a trade he plied until his untimely passing in 1929. Some of his chanters and pipes still survive. He continued to compete up until 1926 when he won his final event: the Former Winners' M/S/R at Inverness, for the third time.

He died of lung cancer – a common ailment among veterans in the years following the Great War. His son George reported the great man lapsed into unconsciousness in bed while giving his two boys a lesson on the practice chanter. An estimated 20,000 mourners lined the parade route to watch his cortege pass on June 4, 1929. It was led by 40 pipers. Pipe-Major Robert Reid played the lament.

The image displays a musical score for a march titled "Pipe Major John Stewart". The score is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several repeat signs and first/second endings indicated by brackets and numbers. The music is arranged in a single system, with each staff representing a different part of the ensemble. The key signature is G major, and the time signature is 2/4. The score concludes with a double bar line and repeat dots.

Conrad Collection



Pipe Major Thomson's Welcome to Paisley

Colin Thomson was born in Cromarty, Easter Ross in 1869. He was a pupil of Ronald MacKenzie and Sandy Cameron. He was Pipe Major of the 1st Bn. Argyll and Sutherland Highlanders in the Boer War and between 1908 and 1918 was Pipe Major of the 5th Bn. Seaforth Highlanders for the duration of the war. Thomson won the Highland Society of London Gold Medal at the Northern meeting in 1891.

The image displays a musical score for a march in G major (one sharp) and 3/8 time. The score is written on ten staves, organized into five systems of two staves each. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several first and second endings marked with '1.' and '2.' and repeat signs. The piece concludes with a double bar line and repeat dots.

Pipe Major William Lawrie's Favorite

The death of Willie Lawrie (1881-1916) at age 35 remains to this day one of piping's greatest premature losses.



A native of Ballachulish, Argyll, he was first taught by his father, but later by John MacColl, with whom he remained friends throughout his brief life. In 1910, he became only the second piper ever to win the Gold Medals at both Oban and Inverness in the same year, and he added Clasp to his Inverness Gold Medal the following year. He won the marches and the strathspeys and reels at Inverness on the same day.

But his prime legacy is as a composer. His output was small – around 20 tunes – but powerful. His distinctive gift for melody and structure gave us some of the best tunes in the art form: the marches *John MacDonald of Glencoe*, *The Pap of Glencoe*, *The Braes of Breckletand Mrs. H. L. MacDonald of Dunach*, the strathspey *Inveraray Castle*, the 4/4 march *The 8th Argylls* and the 9/8 retreat march *The Battle of the Somme*, to name a few. These tunes are stunning achievements for a man who, it could be argued, was still short of his prime.

In 1914, he succeeded George Ross as Pipe Major of the 8th Argyllshire Battalion of the Argyll and Sutherland Highlanders – the 8th Argylls – and accompanied them to France in 1915. But in 1916, he became ill while in the trenches, was invalided home, and died in a military hospital on November 28.



Portree Bay

Portree is the largest town on, and capital of, the Isle of Skye in the Inner Hebrides of Scotland. The current name, *Port Rìgh* translates as 'king's port', possibly from a visit by King James V of Scotland in 1540. However, this etymology has been contested, since James did not arrive in peaceful times. Prior to the 16th century the settlement's name was Kiltaraglen ('the church of St. Talarican') from Gaelic *Cill Targhlain*.

In the 1700s, the town was a popular point of departure for Scots sailing to America to escape poverty. This form of use repeated during the potato famine in the 1840s. Both times, the town was saved by an influx of boats, often going between mainland Scotland and the Outer Hebrides, who used Portree's pier as a rest point. The town also began exporting fish at this time, which contributed greatly to the local economy.

Portree is now considered to be among the "20 most beautiful villages in the UK and Ireland" according to Condé Nast Traveler] and is visited by many tourists each year.

Portree Bay

March

The image displays a musical score for a piece titled "Portree Bay March". The score is written in a single system on a grand staff, consisting of eight staves. The key signature is one sharp (F#), and the time signature is 6/8. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of a march. The notation includes various rhythmic values, rests, and repeat signs. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The music progresses through several measures, with some measures containing repeat signs. The eighth and final staff concludes with a double bar line and repeat dots, indicating the end of the piece.



Rosegarth

Rosegarth is a home in tranquil Ravenglass. Rosegarth was originally the village doctors home and practice, and dates back to 1860. The building still retains many original features from the Victorian era.

Ravenglass is a natural safe harbor formed at the confluence of the Rivers Esk, Irt and Mite. Around 122 AD, concurrently with the construction of Hadrian's Wall, the Romans built a small earth and timber fortlet on the site. This may have formed part of the Western defenses extending down the Cumbrian coast from the Wall. This scheme consisted of fortlets, located a mile apart that stretched south from the Wall's terminus at Bowness and were built to monitor movement across the Solway Firth, presumably to suppress an insurgency. To date the most southerly-located fortlet believed to be associated with these defenses was Milefortlet 25 located near Risehow some twenty-five miles to the north of Ravenglass. If the structure at Ravenglass was part of the same network then it would suggest the frontier extended significantly further south than previously thought. Accordingly it is more likely that the fortlet served as part of a local scheme to protect Ravenglass harbor. The site would certainly have been regarded as a strategically important asset as it would have been used as an operating base by elements of the British arm of the Roman navy (Classis Britannica) as they provided logistical support to the military sites across the region.

Around 130 AD, the fortlet was demolished and replaced by an Auxiliary fort that was named Glannaventa. The fort occupied a flat plain above high water level and was directly adjacent to the river. The precise configuration remains elusive due to partial destruction of the site from coastal erosion and construction of the railway. However, the layout seems to have been typical of forts of the period and would have had a headquarters building in the center surrounded by barracks, workshops, granaries and a Commanding Officer's house. There was a gateway on the east, through which the road to Ambleside via Hardknott ran, and there were probably additional gateways on the other three sides. A large ditch, partly forged from a natural gully, protected the northern, eastern and southern sides. A natural gully provided additional protection to the south and was probably the fresh water source for the fort. The defenses on the seaward side have been lost to coastal erosion. A large civilian settlement became established to the north of the fort, the size perhaps reflecting the existence of a trading community at the site.

By the mid-second century AD, the garrison of Ravenglass was the First Cohort of the Aelian Fleet (Cohors Primae Aelia Classica) suggesting the primary role of the site continued to be that of a naval base. It is also probable the site was associated with the exporting of minerals extracted by mining operations across the region. Certainly, the natural harbor would have been ideal for supporting both shallow hulled river barges and larger seagoing vessels. The fort may also have had a role supplying the isolated garrison at Hardknott fort given it was significantly easier to approach that site from the west rather than from Ambleside in the east.

Hadrian's Wall was abandoned around 138 AD as the Romans moved back into Scotland and established the Antonine Wall on the Clyde/Forth isthmus. The new frontier was short-lived and around AD 160 Hadrian's Wall was re-commissioned although the western coast defenses were not renewed at this time, presumably due to a changed military situation. However, Ravenglass remained in use as both its naval function and role in mining activity continued.

Ravenglass Fort was burnt circa 197 AD, a period when the Romans were at war with the Caledones and the Maetae tribes. Security was restored to the region in the early third century AD following the campaigns of Emperor Septimius Severus and the fort was rebuilt, this time with its ramparts revetted in stone. However, the fort was burnt again in AD 296 that mirrors the dates of another war with the Caledones and the Maetae tribes. A major Roman expedition restored stability in AD 306 and Ravenglass Fort was rebuilt again.

By the fourth century AD, the west coast of Britain was suffering from raids from Irish pirates. Ravenglass may have become involved in the defensive measures against these assaults and a non-naval garrison, the 500 strong first Cohort of Morini (Cohors I Morini), was stationed at the fort at this time. They may still have been there when Ravenglass was attacked in AD 367 during the so-called Barbarian conspiracy. The fort was rebuilt around AD 369 and remained occupied until the end of the Roman occupation of Britain in the early fifth century AD. In the subsequent centuries, stone was robbed from the site to support building projects in the area, most notably the construction of nearby Muncaster Castle. In 1850, the Carlisle to Barrow-in-Furness railway was cut through the fort.



The musical score for "Rosegarth" is written in 2/4 time and consists of ten staves. The key signature has two sharps (F# and C#). The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. The score includes several repeat signs, with first and second endings indicated by bracketed lines and the numbers 1 and 2. The piece concludes with a double bar line and repeat dots.



The Salen Comrades

Salen is a coastal village on the Ardnamurchan peninsula, overlooking Salen Bay which is an inlet of the sea loch, Loch Sunart. Located in the Scottish council area of Highland, it is on the road to Ardnamurchan Point, the most westerly point of mainland Britain.

There are many local walks where evidence of human activity going back to the Stone Age can be found. Salen has for centuries been one of Loch Sunart's safest anchorages. The stone pier was built when Salen was one of the main ports in the 19th century visited by steamers and other vessels. During the Second World War, due to the remoteness and ease with which the peninsula could be cut off, the entire area was used for Special Forces military training. The foundations of military buildings can be seen in Salen Village and evidence of training in the form of spent cartridges can be found on local walks.

On the north curve of Salen Bay stand the ruins of the 13th century Aros Castle built by the Lords of the Isles and later held by Maclean of Duart, while at nearby Gruline, the MacQuarie Museum marks the last resting place of Lachlan MacQuarie, Governor of New South Wales in 1809 and generally regarded as the 'Father of Australia'.

The Salen Comrades

Strathspey

Angus Livingstone

Genral Collection



Shetland Isles

The Shetland Islands, Shetland and formerly Zetland, is a subarctic archipelago in the Northern Isles of Scotland. The name *Shetland* may have been derived from the Old Norse words, *hjaltr* ('hilt'), and *land* ('land'). Another possibility is that the first syllable is derived from the name of an ancient Celtic tribe.

The islands lie about 50 miles to the northeast of Orkney, 110 miles from Scotland and 190 miles west of Norway. They form part of the border between the Atlantic Ocean to the west and the North Sea to the east. The largest island, known as "the Mainland", has an area of 373 sq. mi., making it the third-largest Scottish island and the fifth-largest island in the British Isles. There are an additional 15 inhabited islands in Shetland.

Humans have lived in Shetland since the Mesolithic period. In early medieval times, the islands were dominated by Scandinavian influences, especially from Norway. The islands became part of Scotland in the 15th century. In 1707, when Scotland became part of the Kingdom of Great Britain, trade between Shetland and continental northern Europe decreased. The discovery of North Sea oil in the 1970s significantly boosted Shetland's economy, employment and public-sector revenues. Fishing has always been an important part of the islands' economy.

In the 14th century, Orkney and Shetland remained a Norwegian possession, but Scottish influence was growing. Jon Haraldsson, who was murdered in Thurso in 1231, was the last of an unbroken line of Norse jarls, and thereafter the earls were Scots noblemen of the houses of Angus and St Clair. On the death of Haakon VI in 1380, Norway formed a political union with Denmark, after which the interest of the royal house in the islands declined. In 1469, Shetland was pledged by Christian I, in his capacity as King of Norway, as security against the payment of the dowry of his daughter Margaret, betrothed to James III of Scotland. As the money was never paid, the connection with the Crown of Scotland became permanent. In 1470, William Sinclair, 1st Earl of Caithness ceded his title to James III, and the following year the Northern Isles were directly absorbed to the Crown of Scotland, an action confirmed by the Parliament of Scotland in 1472. Nonetheless, Shetland's connection with Norway has proved to be enduring.

From the mid-13th century onwards Scottish monarchs increasingly sought to take control of the islands surrounding the mainland. The process was begun in earnest by Alexander II and was continued by his successor Alexander III. This strategy eventually led to an invasion of Scotland by Haakon Haakonsson, King of Norway. His fleet assembled in Bressay Sound before sailing for Scotland. After the stalemate of the Battle of Largs, Haakon retreated to Orkney, where he died in December 1263, entertained on his deathbed by recitations of the sagas. His death halted any further Norwegian expansion in Scotland and following this ill-fated expedition, the Hebrides and Mann were yielded to the Kingdom of Scotland as a result of the 1266 Treaty of Perth, although the Scots recognized continuing Norwegian sovereignty over Orkney and Shetland.

Shetland Isles

March

The image displays a musical score for a march titled "Shetland Isles". The score is written in a single system with five staves, all using a treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 6/8. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of a march. The score includes several first and second endings, indicated by bracketed lines and numbered "1" and "2". The notation is clear and professional, suitable for a music book or sheet music collection.

Cowal Collection

South Hall

South Hall is in the village of Colintraive on the Cowal peninsula in Argyll and Bute, Scottish Highlands. The name *Colintraive* derives from Gaelic and means "swimming strait" or "swimming narrows". In the past, cattle were swum over from the Isle of Bute to Colintraive on their way to the markets of lowland Scotland. The nearest town of notable size on the mainland is Dunoon.

The tune is by John McLellan of Dunoon (1875-1949). Known to pipers as "John McLellan, Dunoon" but to friends and family as "Jock," John McLellan was a quiet and shy man who composed some of the most enduring melodies in pipe music.

Among his greatest contributions are the retreat marches *Lochanside*, *The Highland Brigade at Magersfontein*, *Heroes of Vittoria*, *The Bloody Fields of Flanders* and *The Dream Valley of Glendaruel*, the competition marches *The Taking of Beaumont Hamel*, *The Cowal Gathering*, *South Hall* and *Glen Caladh Castle*, the slow air *Mary Darroch*, and the 2/4 slow march *The Road to the Isles*. The latter tune, composed around 1891, began life as "The Bens of Jura," soon became "The 71st's Farewell to Dover," then "The Highland Brigade's March to Heilbron" and later "The Burning Sands of Egypt." What probably began as a rousing 2/4 march was gradually transformed into today's popular song and slow march.

He was born in Dunoon on August 8, 1875 of an Islay father and Jura mother, Neil McLellan and Mary Darroch McLellan. He had two brothers and three sisters. His father died of pneumonia when John was just 8, leaving his 41-year-old washerwoman mother to raise the family, the youngest of which was just a year old.

Little is known about his early piping life, or even who taught him. This was perhaps partly because he was known to be modest to a fault and would very rarely talk about himself. Very few photos of him have come to light.



He enlisted in 1892 at age 17 with the Highland Light Infantry and went with the 1st Battalion to Malta in 1897. It was at this point that he began naming his compositions for places where he served or people he served with. He saw action in the Boer War in South Africa, where he was awarded the Distinguished Conduct Medal for gallantry in the field.

He left military life soon thereafter and in 1903 joined the Govan Police Pipe Band in Glasgow before returning to Dunoon around 1905. Some of his compositions can be found in the old Peter Henderson publications as written by "J. McLellan, Govan Police."

However, most of his tunes were first published in the *Cowal Collection* books. Because he never published his own collection of bagpipe music, his status as one of the greatest and most prolific and pipe music composers is perhaps not as clear as it is with G. S. McLennan and Donald MacLeod.

During the Great War he was a piper in the 8th Argyllshire Battalion Argyll and Sutherland Highlanders – Willie Lawrie's regiment – and served with the 51st Highland Division on the Western front. He and Lawrie served in the same band during the war.

He became pipe-major of the 8th Argylls in 1919 held that position until he retired in 1930.

During the 1930s, he compiled and published a book of tunes composed by members of his regiment – *The 8th Battalion of the Argyll and Sutherland Highlanders Collection*. He contributed 40 of the 65 tunes in the collection, and this remains the largest single collection of his work published while he was alive.

In later life he was active in piping around Dunoon, teaching the Dunoon Grammar School Cadet Pipe Band and helping the local Boys' Brigade band.

Besides being a piper, he played the fiddle and was said to be an excellent whistle player. He was a middling painter and poet, and one of the few composers who often wrote lyrics to his tunes. In some cases he wrote the lyrics first. He was known to write light verse at the front, 100 yards from the German lines, and his poetry was often published in newspapers in the west of Scotland.

He died at 73 on July 31, 1949 at Dunoon Cottage Hospital of colon cancer and was buried with full military honors in Dunoon Cemetery. A plaque was erected in his honor in the Castle Gardens in Dunoon near the pier in 1972. His occupation at the time of his death was given as "painter-retired." His was listed as single, and had no children.

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 treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is a single melodic line. The score includes first and second endings, indicated by '1.' and '2.' above the staves. The music is a march, characterized by its rhythmic patterns and melodic structure.



Stirkoke House

Stirkoke was the home of Lord Henry Horne who was made a peer in 1919 after his distinguished service in World War I. He commanded the Second Division in 1915, the First Army in 1916 and the Fifteenth Corps in 1917, the year in which he was made General. He is sometimes described as the brains behind the Battle of the Somme and directed the operation that captured Vimy Ridge. He also led the Army at the recapture of Mons. His advice led to the evacuation of Gallipoli. Horne died in 1929 whilst out grouse shooting at Stirkoke.

The house in Canmore is a large, two-story Baronial mansion, possibly incorporating portions of earlier house. Coursed grey rubble, contrasting tooled ashlar dressings.

The house is currently in ruinous condition after fires and vandalism and at risk of demolition.



The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It consists of ten 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 melody is composed of eighth and sixteenth notes, with some rests. The piece includes several repeat signs and first/second endings. The first ending is marked with a '1' and the second ending with a '2'. The score concludes with a double bar line and repeat dots.

Struy Lodge

Struy is a small village at the end of Glen Strathfarrar, south-west of Beaully in the Highland council area of Scotland. Struy is the place to gain access to the nature reserve of Glen Strathfarrar and four Munros.

The tune was composed by Pipe Major William Ross.



While many who heard them live contend that G. S. McLennan was the finest strathspey and reel player during the early years of the 20th century, John MacColl the best march player, and John MacDonald of Inverness the best piobaireachd player, many see Willie Ross as the best all-round player of the period. He was known for stirring music and a beautifully toned instrument in everything he played, and his prize-winning in the major events set records for both piobaireachd and light music.

With this competitive record, more than 50 years of continuous teaching throughout Scotland, five seminal books of bagpipe music and many popular compositions to his credit, Willie Ross can certainly lay claim to having been the most influential piper of the century, including during the decades after his death.

He was born to piping parents in Glenstrathfarrar near Beaully in Inverness-shire on June 14, 1878, and was taught primarily by his mother, Mary Collie. He turned his sights on the army quickly, joining the Scots Guards at age 18 in 1896, thus beginning an military association that would last for 60 years.

He was decorated with the 1st Battalion in the Boer War in South Africa from 1899-1902. By then he was already composing tunes, among them *The Scots Guards' Farewell to South Africa*. In 1905 he became Pipe-Major of the 2nd Battalion, while his younger brother Alexander would become Pipe-Major of the 1st Battalion in 1911. He served in France during the Great War until he was invalided from the service in 1918 due to rheumatism.

In 1919 he secured his famous post as Instructor at the Army School of Piping at Edinburgh Castle, a position at the time under the auspices of the Piobaireachd Society.

This being only a half-time position, he was also able to accept a position as Piobaireachd Society instructor in the Highlands of Scotland, and also supplement his income with private pupils. In 1921, he was appointed Pipe Major of the Lovat Scouts, a post he held until 1933.

By this time, his competing prowess was the stuff of legend. He won the Gold Medal at Inverness in 1904 and at Oban in 1907. He won Clasps to the Inverness Medal in 1905, '06 and '07, 1910, '12, '13, '19 and '28 – a record of eight that would stand for decades, untouched even by piobaireachd great John MacDonald of Inverness. He won a total of 11 Former Winners' M/S/R events at Oban and Inverness.

This competitive record easily distinguishes him as the best overall competitor of his day.



Cornel Collection

The Taking of Beumont-Hamel

Beaumont-Hamel is a commune in the Somme department in Hauts-de-France in northern France. During the First World War, Beaumont-Hamel was close to the front line, near many attacks, especially during the Battle of the Somme, one of the largest allied offensives of the war. By 1918, the village had been almost totally destroyed. The banks of white chalk at Beaumont Hamel led to a sector of British trenches being nicknamed "White City". To the west of the village was Hawthorn Ridge Redoubt, one of the sites of the mines exploded on the first day of the Battle of the Somme. On July 1, 1916, the 29th Division assaulted the German front line in an attempt to capture the village as part of the Somme Offensive. Included in this Division was the Newfoundland Regiment. Newfoundland commemorates this event as Memorial Day on July 1 each year.



Monument to the Dead at Beaumont

The image displays a musical score for a march titled "The Taking of Beaumont-Hamel" by John MacLellan. The score is written for a single melodic line in treble clef, 2/4 time, with a key signature of two sharps (F# and C#). The piece 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 includes a second ending bracket. The fourth staff continues the melody. The fifth staff features a first ending bracket. The sixth staff includes a triplet of eighth notes. The seventh staff continues the melody. The eighth staff includes a first ending bracket. The ninth staff continues the melody. The tenth staff features a triplet of eighth notes and ends with a double bar line. The score is marked with various musical notations including eighth notes, quarter notes, and rests.

Conrad Collection



Talmine Bay

Talmine Bay is an inlet on the western shore of Tongue Bay in northern Sutherland, Scottish Highlands in the Scottish council area of Highland. Talmine, overlooking Talmine Bay, was originally a crofting and fishing village but it now seems to draw most of its income from the north coast's rapidly growing tourism industry.

Talmine Bay

Retreat March

J.D. Macdonald

The musical score is presented in four staves. Each staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The music is a march, characterized by its rhythmic patterns and melodic lines. The first staff contains the initial sequence of notes, followed by the second, third, and fourth staves, which continue the piece. The notation includes various note values, rests, and dynamic markings, typical of a musical score for a march.



Tongland

Tongland is a small village about two miles north of Kirkcudbright, in the historic county of Kirkcudbrightshire in Dumfries and Galloway, Scotland. It lies on the west bank of the Dee near its confluence with the Tarff Water.

Tongland Abbey (above), a medieval Premonstratensian monastic community, existed here during the Middle Ages. The abbey was probably founded circa 1218 by Alan, Lord of Galloway, although the church of Tongland had previously been granted to Holyrood Abbey by his grandfather Uchtred in the early 1160s. Few of its early abbots are known and its history is more generally covered by a cloud of obscurity.

One notable abbot (1504-1509) was the Italian alchemist John Damian, (in Italian *Giovanni Damiano de Falcucci*), was an who, if a satirical account in two poems by William Dunbar is based in fact, may have made an attempt at human-powered flight from the walls of Stirling Castle.

The fabric and discipline of the abbey had degenerated by the early sixteenth century. There is no evidence that John Damien ever resided in the abbey and he may have resigned his title in 1509 when King James IV made a petition to Rome for the title to pass to "David bishop of Galloway" with a commission to "reform the discipline and repair the ruins". This petition was repeated under King James V and Tongland was eventually granted to the bishop in 1529, and confirmed in 1541.

Tongland remained a possession of the bishop until the commendatorship of William Melville (1588-1606), but afterwards reverted into the bishop's hands.

Since the 1930s, Tongland has been the site of a hydroelectric power station, part of the Galloway Hydro Electric Scheme. The station used to be open to visitors during the summer months, since 2007 this has no longer been the case. Slightly earlier, between 1921 and 1922 'Galloway' cars were made in Tongland in a First World War factory staffed mainly by female apprentice engineers.



The wave of my native heather

Scottish heather is perfectly suited to the wild and rugged hills of Scotland. The heather flower's meaning comes from its genus name, *Calluna*, which stems from the Greek word *kalluno*, and means to cleanse or adorn. This is appropriate, as heather plants were once used for making brooms.

Heather flowers commonly grow in northern and western Europe, Turkey, and Morocco, and have been naturalized in parts of North America. It is especially popular in Scotland. The name heather is believed to come from the Scottish word *haeddre*, which was used to describe a heathland, or a shrubland habitat.

According to a Scottish legend, Malvina, daughter of a Celtic bard, was engaged to a warrior named Oscar. Oscar was killed in battle, and the messenger that delivered the news gave her heather as a token of Oscar's love. As her tears fell on the heather, it turned white. Though she was sad, she wished happiness on others and hoped that anyone who found white heather would have good luck.

There are records dating back to the seventh century of heather's healing properties. In the sixteenth century, German doctor Paulus Aegineta noted that the flowers, leaves, and stems healed various types of sores, both internal and external. Nicolas Alexandre, a Benedictine monk, also noted that heather tea could dissolve kidney stones. Today, heather is still used by some to aid in urinary tract and digestive conditions, among other things.

The wave of my native heather

March

John Mowat

The image displays a musical score for a march titled "The wave of my native heather" by John Mowat. 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 treble clef, a key signature of one sharp, and a time signature of 2/4. The music is a single melodic line. The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs. There are first and second endings indicated by bracketed lines above the staves. The piece concludes with a double bar line and repeat dots.

Cowal Collection

