



BEGINNER REPERTOIRE

Drumming Worksheets and Tutorials

NORTH BERWICK PIPE BAND

Beginner Settings and Worksheet Tutorials

As you start in the Band we will tend to play the Repertoire playing Massed Band or Generic Settings. In the following pages I have detailed the score that will be played for a set. Watch out as it may not be in the order that you covered when you were learning in your class. It could even be a mixture of settings. I have then highlighted any phrases that need particular attention.

The settings and phrases are in a numerical order rather than a learning order. I.e. 2:4's, 3:4's 4:4's etc. If you know the timing for a tune just go to that section.

The repertoire changes as time passes so this should be looked at as a **'live'** document. Changes will be made to it as new pipe settings are added or dropped. Also, we may find that some of the drum settings don't work or are getting tired so changes will occur here as well. You will usually be informed when there is a change so watch out for it.

Under each tune title I have also listed phrase numbers so you will get an idea of how the phrases repeat. In Duple time the phrases will comprise two bars but in Triple and Quadruple time the phrase is only one bar.

Let's list the Current Repertoire:

Highland Laddie
Brown Haired Maiden
Liberton Polka

Green Hills of Tyrol
When the Battle's O'er
Lochanside

My Land
Castle Dangerous
Highland Brigade at Magersfontein

Scotland the Brave
Rowan Tree
Bonnie Galloway

Battle of Waterloo
Horsburgh Castle
Gardens of Skye

Pipe Major Robert Martin
The Craggs of Tumbledown Mountain
Margaret Anne's Farewell to Leuchie

We're No Awa' Tae Bide Awa'
Auld Lang Syne
Will Ye No Come Back Again

Two Ronnies' Maggies
McLennan Arch
Cockney Jocks

Leaving Port Askaig
Farewell to the Creeks

Bonnie Dundee
Muckin o' Geordie's Byre
A Hundred Pipers

Battle of the Somme
Heights of Dargai
Heather Grant of Strathyre

Highland Cathedral

Flower of Scotland

Tricia's Song
Balmoral
The Keel Row
Mrs Macleod of Raasay

Skye Bat Song
Spinning Wheel
Highland Cradle Song
Hector the Hero

NBPB 1984

Two-Four Marches – Simple Duple

We only have the one set at the current time.

Highland Laddie, Brown Haired Maiden & Liberton Polka

1-2-1a-3-1-2-1a-3 ~ 4-5-4-3-4-5-4-3

5-6-5-7-5-6-5-7 ~ 8-6-8-7-8-6-5-7

9-10-9-11-9-10-9-11 ~ 12-10-12-11-12-10-12-11 ~ 13-10-13-11-13-10-13-11 ~ 14-10-14-11-14-10-14-11

This is a development setting from a basic 2:4 middle and end in Highland Laddie up to the massed band middle and end in Liberton Polka. Check out the middle and end progression sheets for the full scope of phrases.

The setting phrases themselves are relatively standard and, apart from the Liberton Polka, have been covered in the early Tutor chapters.

The first two tunes in this set are also used for the highland dancers for their dance 'Highland Laddie'. First part three times, remainder as written.

The Liberton Polka is used for 'The Village Maid'. First part three times, remainder as written.

End Phrase Progression

Derek Easton

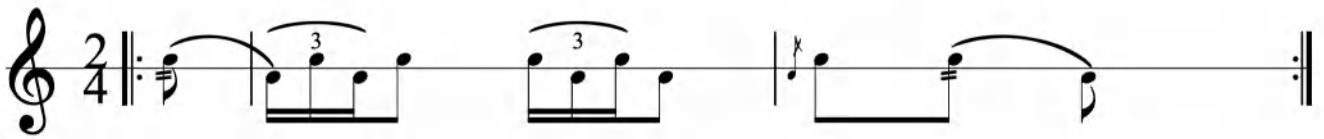
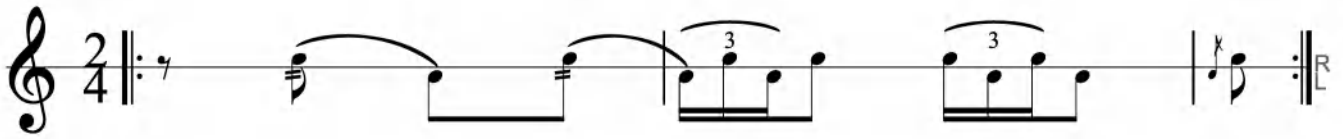


The end phrases above are for, in order, Highland Laddie, Brown Haired Maiden and the Liberton Polka.

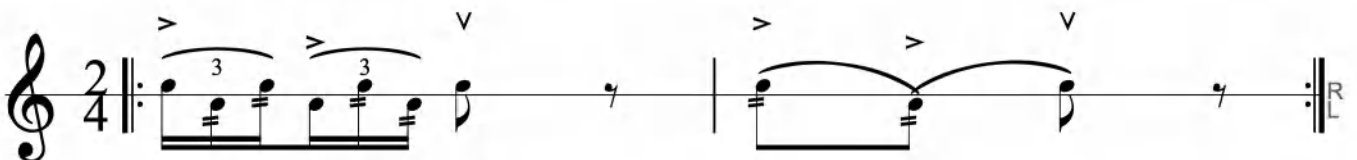
Below, the middle phrases develop from Highland Laddie, through Brown Haired Maiden and the Liberton Polka ending finally with Auld Lang Syne and Will Ye No Come Back Again.

Middle Phrase Progression

Derek Easton



As a final comment, the hardest phrase is probably the last part of Liberton Polka with the accented roll. The easiest way to think of this is Hickory – Dickory – Dock. The constituent parts are made up from a 13-stroke roll with taps on hand 1, 4 and 7.



Hick - or - ay - Dick - or - ay - Dock



HIGHLAND LADDIE BROWN HAIRD MAIDEN

Marches

Derek Easton

Musical staff 1: Treble clef, 2/4 time signature. The staff contains a series of notes with various articulations including accents and slurs. A bracket labeled 'u' spans the final two measures, which contain triplet markings.

Musical staff 2: Continuation of the melody from staff 1, ending with a double bar line and repeat dots. It features similar articulations and a bracket labeled 'u' over the final measures.

Musical staff 3: Continuation of the melody, featuring a double bar line and repeat dots. It includes triplet markings and a bracket labeled 'u'.

Musical staff 4: Continuation of the melody, ending with a double bar line and repeat dots. It includes triplet markings and a bracket labeled 'u'.

Musical staff 5: Continuation of the melody, starting with a 2/4 time signature. It includes triplet markings and a bracket labeled 'u'. A bracket labeled '2' is positioned above the final measure.

Musical staff 6: Continuation of the melody, ending with a double bar line and repeat dots. It includes triplet markings and multiple brackets labeled 'u'.

Musical staff 7: Continuation of the melody, ending with a double bar line and repeat dots. It includes triplet markings and brackets labeled 'u'. A bracket labeled '1' is positioned above the final measure.

Musical staff 8: Continuation of the melody, ending with a double bar line and repeat dots. It includes triplet markings and brackets labeled 'u'.



LIBERTON POLKA

March

Traditional

The musical score for 'Liberton Polka' is presented in a single system with eight staves. The first staff begins with a treble clef, a 2/4 time signature, and a repeat sign. The music is written in a key with one sharp (F#). The score includes various musical notations: eighth and sixteenth notes, beamed notes, triplets (indicated by a '3' and a slur), and slurs. There are also dynamic markings such as 'pp' (pianissimo) and 'v' (accents). Above the staves, there are bracketed markings with the letter 'u' underneath, likely indicating phrasing or breath marks. The piece concludes with a double bar line and repeat dots.

Three-Four Retreats – Simple Triple

We have two sets in this timing group.

Green Hills of Tyrol, When the Battle's O'er & Lochanside

1-2-1-3-1-2-1-3 ~ 4-2-4-3-4-2-4-3 5-2-5-3-5-2-5-3 ~ 6-2-6-3-6-2-6-3

7-2-7-3-7-2-7-3 ~ 8-2-8-3-8-2-8-3 ~ 9-2-9-3-9-2-9-3

Like the 2:4's above it is worth checking out the 3:4 middle phrase progression.

3:4 Middle Phrase Progression

Derek Easton



The first two tunes just follow the Massed Band 3:4's covered to date. The third tune is a 3-parted tune and has settings similar to the previous settings, using the standard middle and end.

If the Corps moves on to the tune specific version of 'Lochanside' then parts 1, 2, 7 and 4 will be used for the first two tunes.

My Land, Castle Dangerous & Highland Brigade at Magersfontein

1-2-1-3-1-2-1-3 ~ 4-2-4-3-4-2-4-3 5-2-5-3-5-2-5-3 ~ 6-2-6-3-6-2-6-3

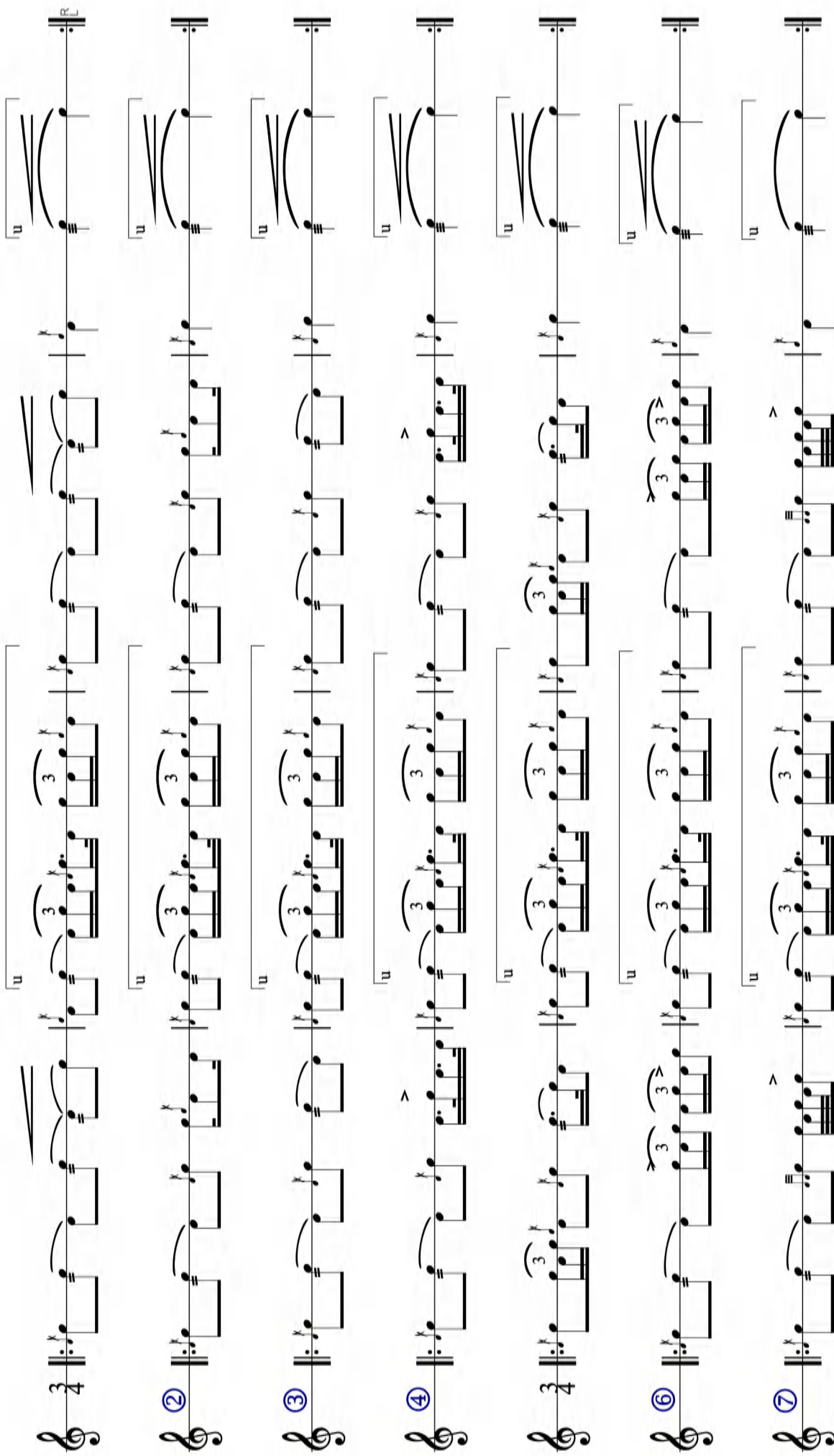
7-2-7-3-7-2-7-3 ~ 8-2-8-3-8-2-8-3 ~ 9-2-9-3-9-2-9-3

As the previous set but miss out part 6.

MASSED BAND & GENERIC 3/4 SETTING 'GREEN HILLS' & 'MY LAND' SETS

Retreats

Traditional



u

u

u

u

u

u

u

Four-Four Marches – Simple Quadruple

There are four 4:4 sets in the repertoire at present.

Scotland the Brave, Rowan Tree & Bonnie Galloway

1-2-3-4-1-2-3-4 ~ 5-2-5-4-1-2-3-4 6-7-8-5-4-6-7-8-4 ~ 8-9-8-4-6-7-8-4
10-11-10-4-10-11-10-4-12-11-12-4-10-11-10-4

This set was learned early on in the Tutor. Scotland the Brave is/are standard 4:4 setting(s) while the other two settings are simple tune specific scores that are not used elsewhere.

Battle of Waterloo, Horsburgh Castle & Gardens of Skye

1-2-1-3-1-2-1-3 ~ 4-2-4-3-4-2-4-3 5-2-5-3-6-2-6-3-5-2-5-3-6-2-6-3 ~ 7-2-7-3-7-2-7-3-7-2-7-3-5-2-5-3
8-9-8-10-8-9-8-10 ~ 11-9-11-0-11-9-11-12

The Battle of Waterloo uses the first two parts of the Generic 4:4 settings.

Horsburgh Castle does not follow the usual format for 4:4's. In this case we again use the Generic 4;4's, with a variation of part 3 but the normal part on the repeat. Against the norm we then repeat this. Then part 4 and repeat part 4 and finally part four and repeat with part 3.

Gardens of Skye use the first two parts of the Massed Band setting (with no second timing). There is an extended roll at the very end.

Pipe Major Robert Martin, The Crags of Tumbledown Mountain & Margaret Anne's Farewell to Leuchie

1-2-1-3-1-2-1-4 ~ 5-2-5-3-5-2-5-4 6-2-6-5-6-2-6-5 ~ 7-2-7-5-7-2-7-5 ~ 8-2-8a-5-8-2-8a-5
9-10-9-5-9-10-9-5 ~ 11-10-11-5-11-10-11-5

Pipe Major Robert Martin is a composite setting using the phrases from parts 3 and 4 of the Generic 2:4's with the end phrase used as the middle, The end has different extended roll phrases for first and second times through.

Crags of Tumbledown Mountain is a 3 parted tune using the massed band 4:4's with the Scotland the Brave middle. The third part extends the 'and-a-flam' phrase into paradiddles.

Margaret Anne's Farewell to Leuchie is two parts Generic 4:4 based on the massed band 3:4's.

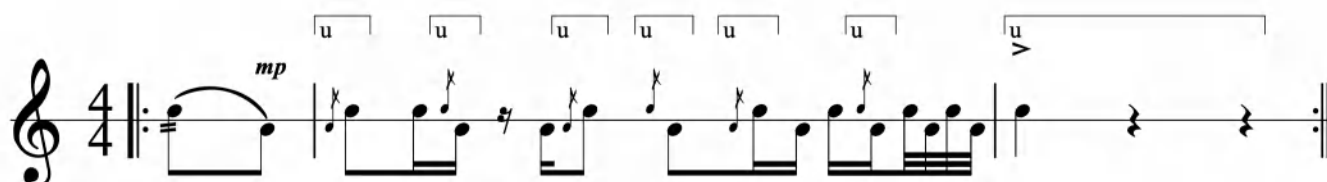
Farewell Medley – We're No Awa' Tae Bide Awa', Auld Lang Syne and Will Ye No Come Back Again

1-2-3-4a-1-2-5-4 ~ 1-2-3-4a-1-2-5-4

6-7-6-4-6-7-6-4 ~ 8-7-8-4-8-7-8-4

9-7-9-4-9-7-9-4 ~ 10-7-10a-11-10-7-10a-4

We're No Awa' Tae Bide Awa' is kind of tune specific with most phrases based on ones previously covered. This tune is slightly different in that it is one part repeated with unisons played throughout. I.e. play eight bars as unisons and repeat eight bars as unisons. Bar 7 is the one to watch.



Auld Lang Syne uses the second part of the generic setting and the second part of the massed band setting, both using the fifth option in the middle phrase development.

Will Ye No Come Back Again uses the massed band settings, in this case part 4 then part 3. The fifth option middle phrase is used. There is a variation and second timing for the end phrase.



Two Ronnies' Maggies, McLennan Arch & The Cockney Jocks

1-2-3-4-1-2-3-4-1-2-3-4-1-2-3-4 ~ 5-2-5a-4-5-2-5a-4-5-2-5a-4-1-2-3-4

1-2-1-3-1-2-1-3 ~ 4-2-4-3-4-2-4-3

7-8-7-9-7-8-10-3a ~ 11-8-11-9-11-8-10-3a ~ 12-8-12-9-12-8-10-3a

Two Ronnies' Maggies is a 2-part setting using the slightly modified 1st & 3rd parts of the massed band setting. This tune is 8 bars and repeat with a second timing on the last 4 bars which reverts to the last 4 bars of the 1st part.

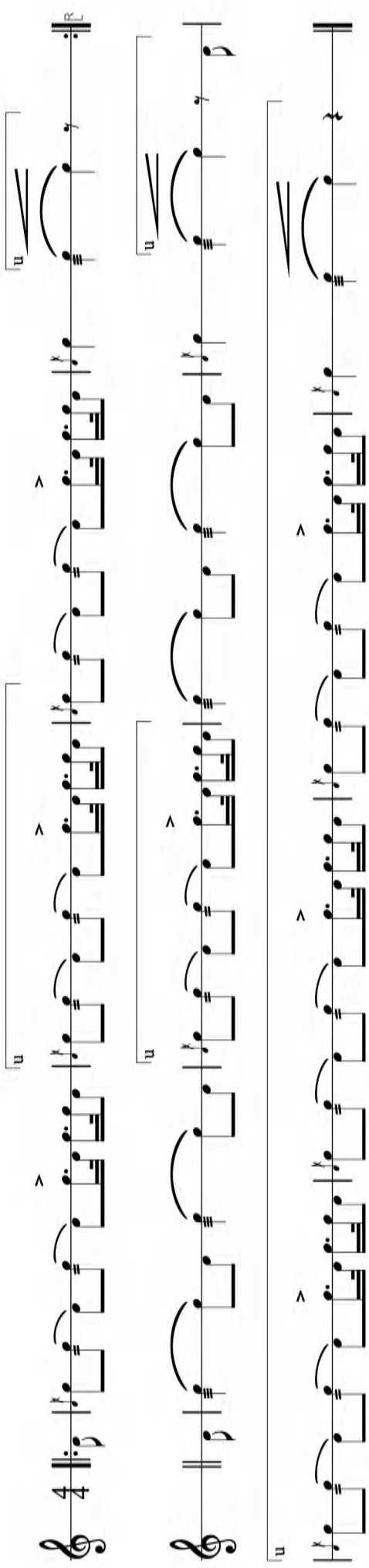
McLennan Arch is a 2-part setting based on the ANAPBA 4:4 setting but with the generic middle phrase. There is a slight variation on the last bar to suit the tune.

The Cockney Jocks is a 3-part setting using the later generic 4:4's to add a bit of variety. The last 2 bars of the repeat of each part has a separate 2nd Time.

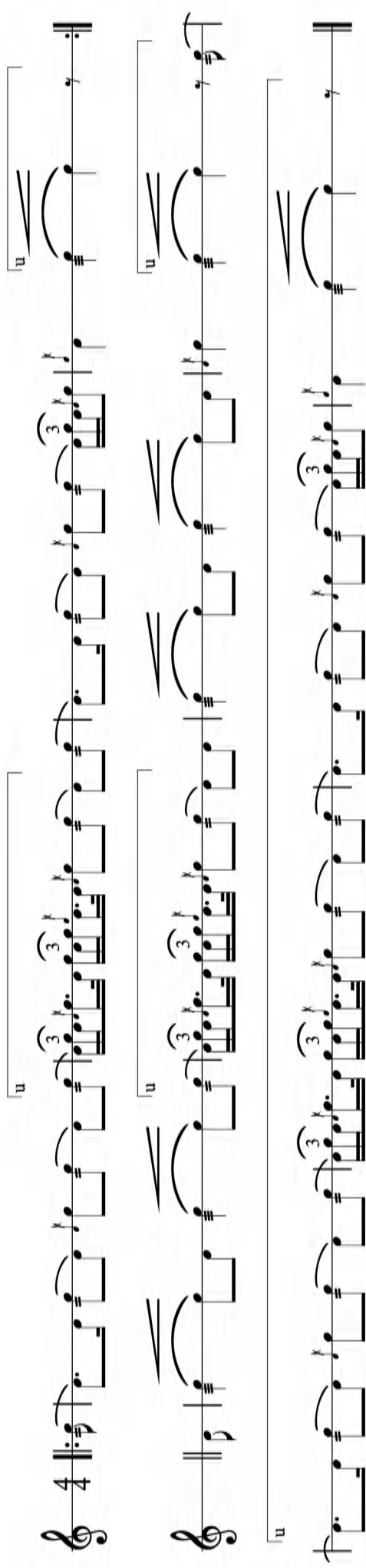
SCOTLAND THE BRAVE (BEGINNER & GENERIC VERSIONS)

Beginner Setting(s)

Traditional



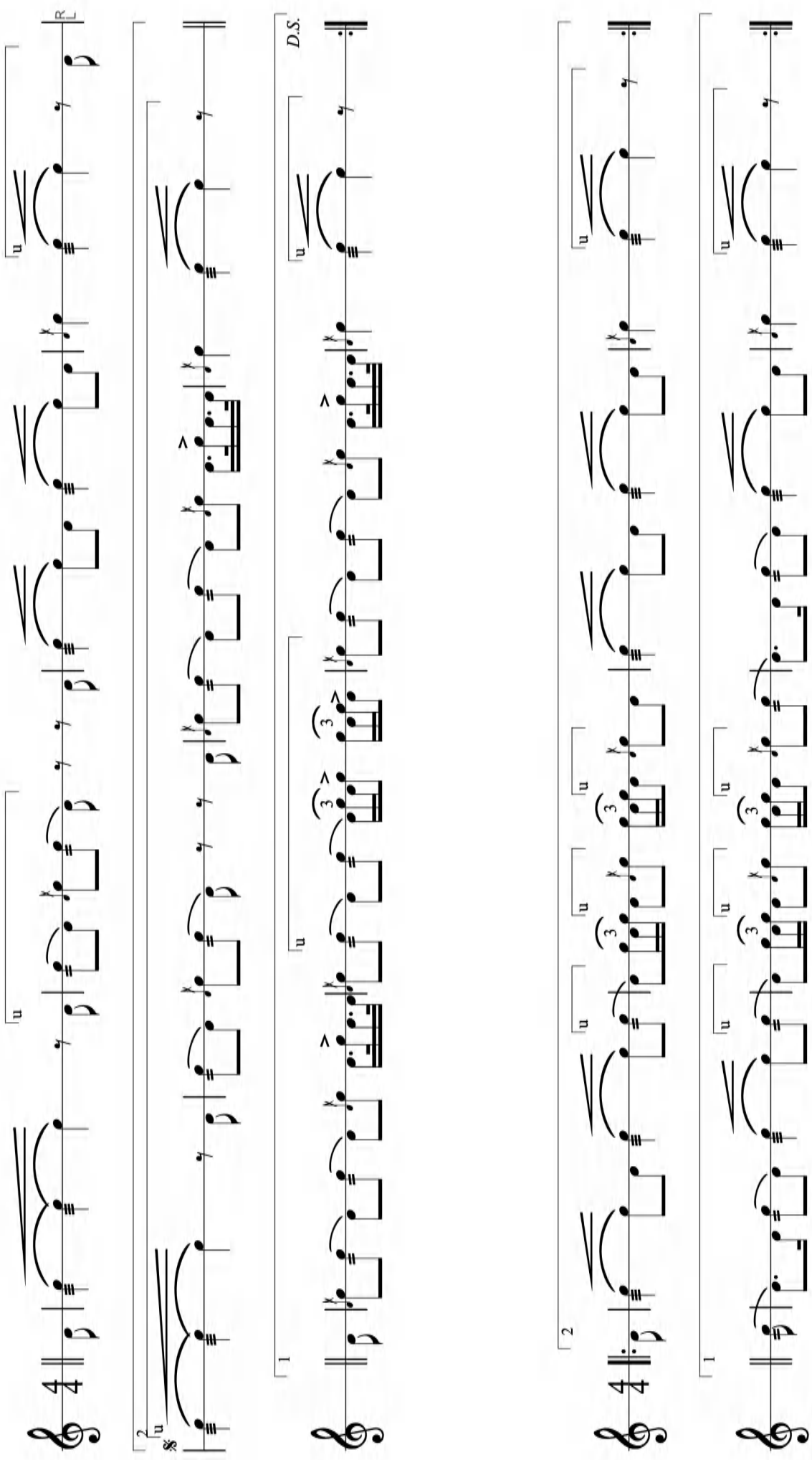
↑ - Use this set when first joining the Corps. ↓ - This set as abilities increase.



ROWAN TREE & BONNIE GALLOWAY

Beginner Settings

Traditional

The musical score is written in 4/4 time and consists of two systems of staves. The first system contains two staves: the top staff is the melody and the bottom staff is the accompaniment. The melody begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and slurs. The accompaniment uses a similar rhythmic pattern with eighth and sixteenth notes. The second system also contains two staves, continuing the melody and accompaniment. The score includes several first and second endings, indicated by bracketed numbers 1 and 2. The piece concludes with a double bar line and repeat dots. The word "D.S." (Da Capo) is written at the end of the first system's second staff, indicating a repeat of the beginning.

BATTLE OF WATERLOO, HORSBURGH CASTLE, GARDENS OF SKYE

Marches

Junior Setting



4 4

4 4

4 4

2

1

4 4

4 4

2

x2



PIPE MAJOR ROBERT MARTIN, CRAGS OF TUMBLEDOWN MOUNTAIN MARGARET ANN'S FAREWELL TO LEUCHEIL

Marches

Junior Setting

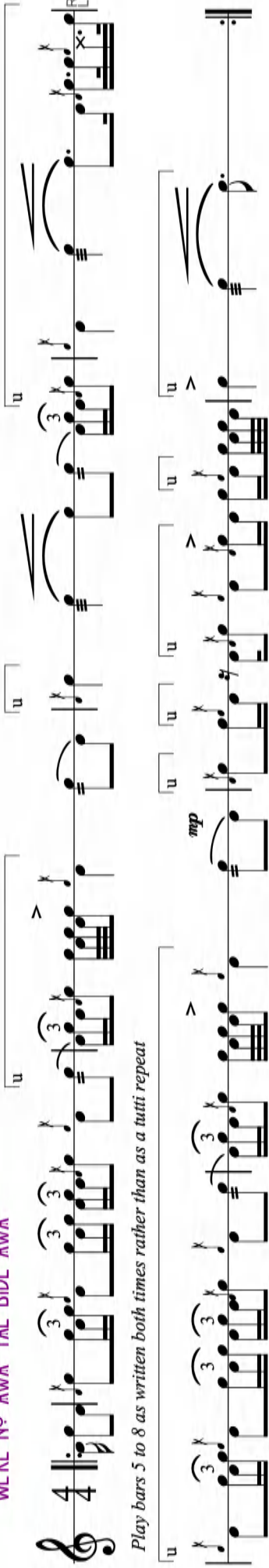
The musical score is written for a Junior Setting and consists of eight staves of music in 4/4 time. The notation includes various rhythmic patterns, triplets, and dynamic markings such as accents (>) and slurs. The score is divided into sections by first and second endings, indicated by brackets with '1' and '2' above them. The music features a mix of eighth and sixteenth notes, often grouped in pairs or triplets. The key signature is one sharp (F#), and the time signature is 4/4. The score concludes with a double bar line and repeat dots.

FAREWELL MEDLEY

Marches

Derek Easton - 1984; 2014
(Anders Jensen 2022)

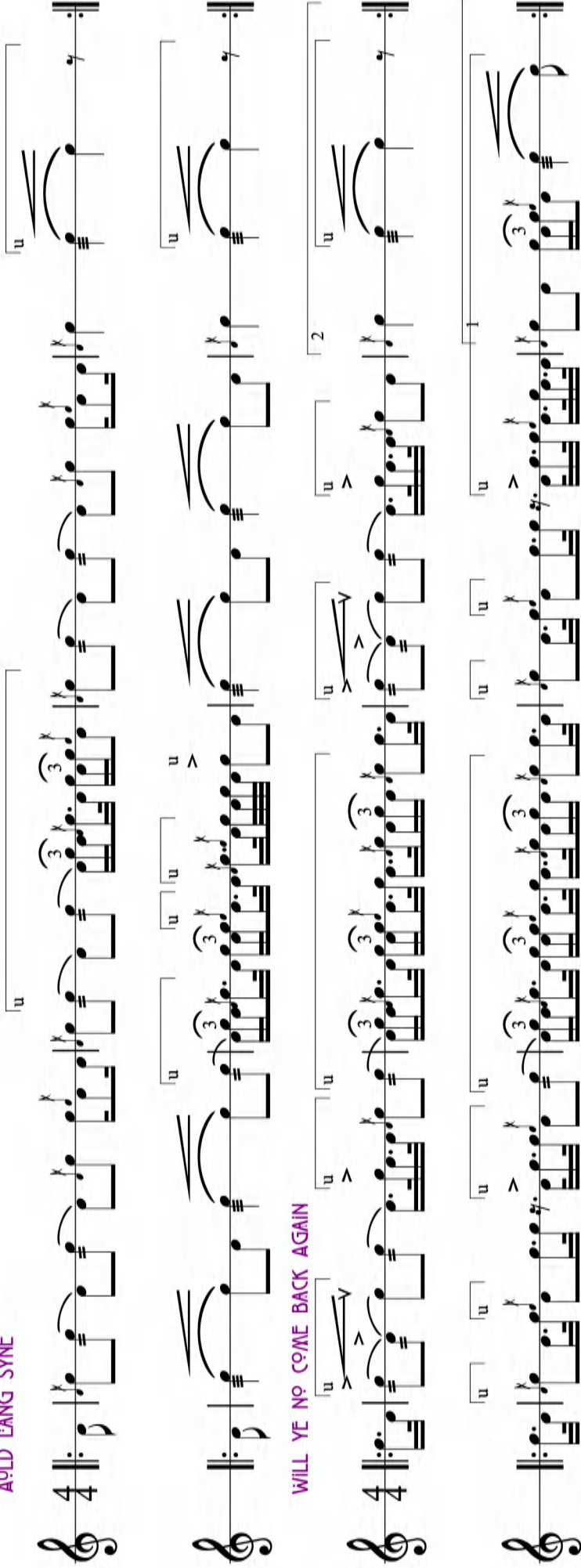
WE'RE NO AWA' TAE BIDE AWA'



Musical notation for the first march, 'WE'RE NO AWA' TAE BIDE AWA'', in 4/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a 4/4 time signature. It features a series of eighth and sixteenth notes, including triplets and slurs. A bracket labeled 'u' spans the first four measures. The second staff continues the melody, also featuring triplets and slurs. A bracket labeled 'u' spans the first four measures of this staff. The piece concludes with a double bar line.

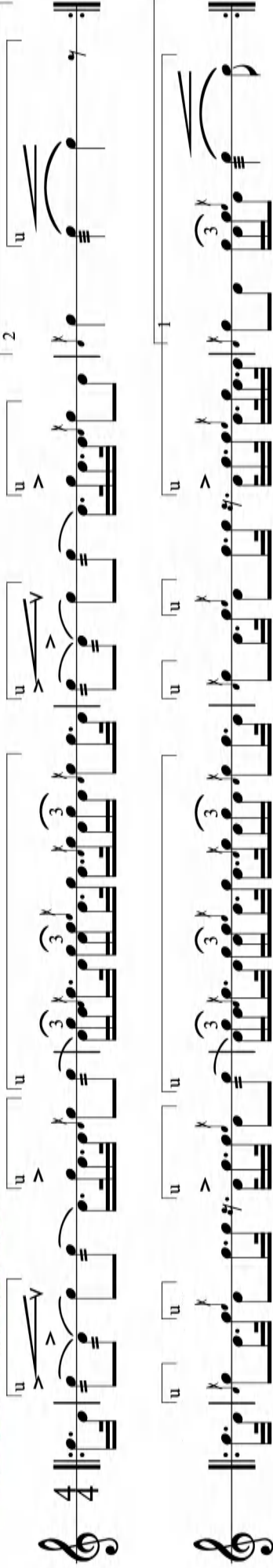
Play bars 5 to 8 as written both times rather than as a tutti repeat

AULD LANG SYNE



Musical notation for the second march, 'AULD LANG SYNE', in 4/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a 4/4 time signature. It features a series of eighth and sixteenth notes, including triplets and slurs. A bracket labeled 'u' spans the first four measures. The second staff continues the melody, also featuring triplets and slurs. A bracket labeled 'u' spans the first four measures of this staff. The piece concludes with a double bar line.

WILL YE NO COME BACK AGAIN



Musical notation for the third march, 'WILL YE NO COME BACK AGAIN', in 4/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a 4/4 time signature. It features a series of eighth and sixteenth notes, including triplets and slurs. A bracket labeled 'u' spans the first four measures. The second staff continues the melody, also featuring triplets and slurs. A bracket labeled 'u' spans the first four measures of this staff. The piece concludes with a double bar line.

If the set needs to be extended repeat "Will Ye No Come Back Again" rather than returning to the beginning.

TWO RONNIES MAGGIES MCLENNAN ARCH

March

Traditional

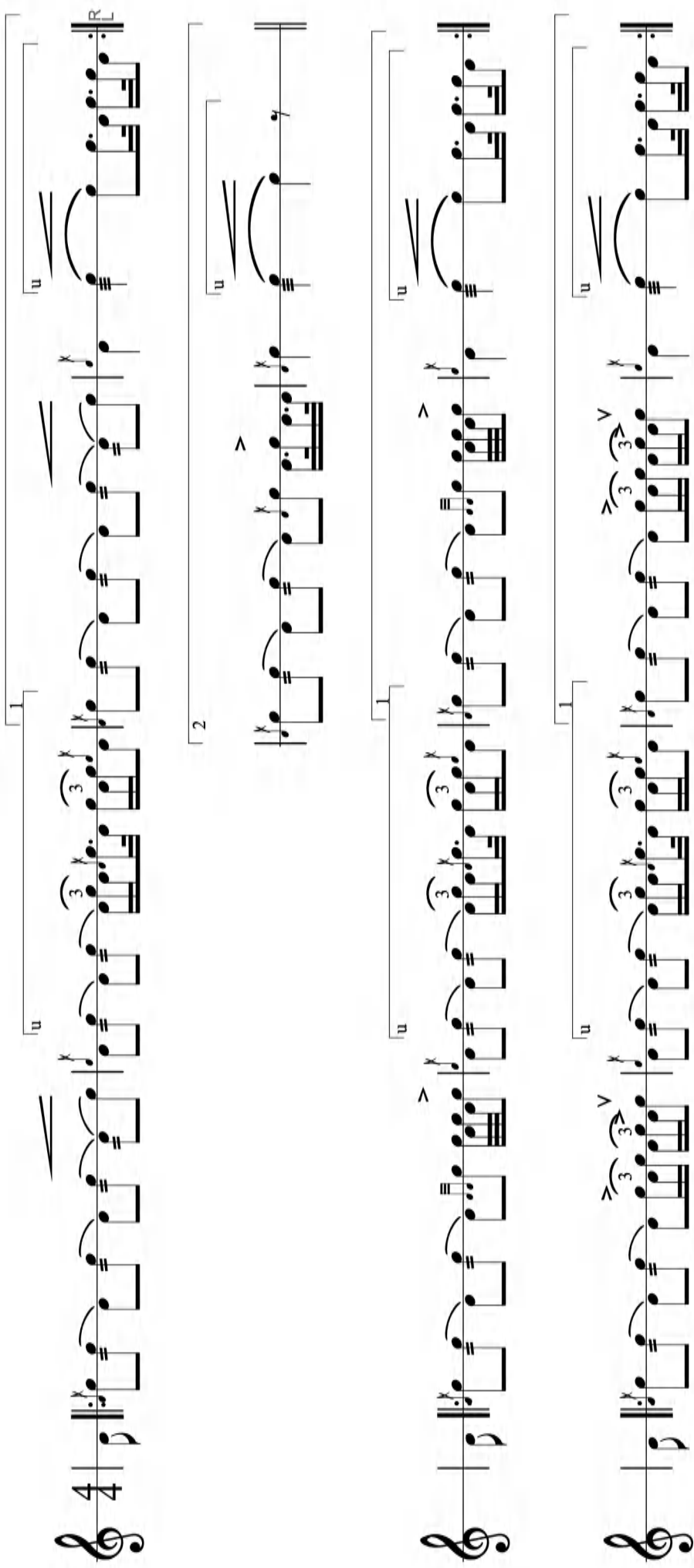


The musical score is written for a single melodic line in 4/4 time. It consists of two systems of music. The first system contains the first two measures, and the second system contains the next two measures. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets and accents throughout the piece. The notation includes dynamic markings such as *u* (piano) and *k* (forte), and articulation marks like *>* (accent) and *v* (vibrato). The piece concludes with a repeat sign and a final cadence.

COCKNEY JOCKS

March

Traditional



The musical score is presented in two systems, each consisting of two staves. The first system begins with a treble clef and a 4/4 time signature. The first staff contains a series of eighth and sixteenth notes, including triplets and slurs. A first ending bracket spans the first two measures, and a second ending bracket spans the last two measures. The second staff continues the melody with similar rhythmic patterns and includes a dynamic marking '>'. The second system follows a similar structure, with a first ending bracket over the first two measures and a second ending bracket over the last two measures. It includes various musical ornaments such as slurs, triplets, and dynamic markings like '>' and 'V'. The score concludes with a double bar line and repeat dots.

Six-Eight Marches – Compound Duple

At present we have two 6:8 sets. I have used four parts massed band setting and four parts of the Scott Walsh generic setting to add some variety. There are some minor variations to the basic settings and there are 2nd timings to suit the tunes

Leaving Port Askaig & Farewell to the Creeks

1-2-1-3-1-2-1-3 ~ 4-2-4-3-4-2-5-3 ~ 6-2-6-3-6-2-6-3 ~ 7-2-7-3-7-2-5-3

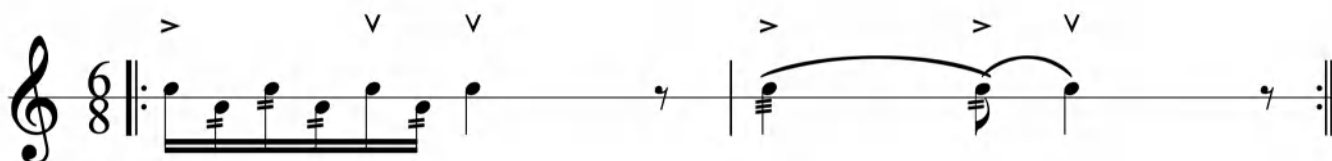
8-9-8-10-8-9-8-10 ~ 11-9-11-10-11-9-11-10 ~ 12-9-12-10-12-9-12-10 ~ 13-9-13-10-13-9-13-10

Leaving Port Askaig uses the Scott Walsh setting (1st generic setting) but with the 2nd generic set ending.

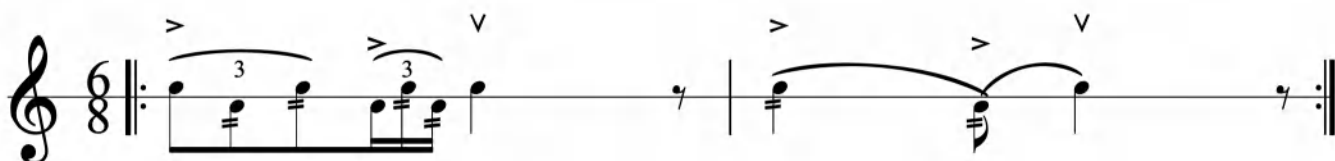


There are 2nd timings on the 2nd & 4th parts that both go to bars 5 & 6 of the 3rd part of the massed band setting but with this set's end phrase.

The main point to watch in this setting is the accented rolls in the 2nd part. This is NOT a Hickory Dickory Dock roll as the first note is a crotchet so you should have a 'long-short' effect between the accents. In theory, you would think that, based on the 13-stroke roll development it should go something like:



In practise this does not work very well with only one closed buzz note between the last two accents. The way that seems to work is a long 7 followed by a short 7. First triplet drawn out and the second triplet played faster.



Farewell to the Creeks is the massed band 6:8's, no variation.

Leaving Port Askaig is used for the highland dancers for their dances 'Blue Bonnets' and 'the Flora'. In this case we will probably revert to the massed band setting. First part three times, remainder as written.

Bonnie Dundee, Muckin' o' Geordie's Byre & A Hundred Pipers

1-2-1-3-1-2-1a-3 ~ 4-2-4-3-4-2-4-3 5-2-5-6-5-2-5-6 ~ 7-2-7-6-7-2-7-6

8-9-8-10-8-9-8-10 ~ 11-12-11-13-11-12-11-13 ~ 8-9-8-10

To maintain interest for the more experienced players these settings are more tune specific. However they do use some phrases from the generic and massed band settings. Nothing in the set is particularly new.

Bonnie Dundee – Remember that the crotchet rolls are written as 9-stroke rolls. The 2nd part is based on the 2nd part of the massed band setting.

Muckin' o' Geordie's Byre – The middle phrase is the same as the previous tune. The end phrase is different but similar. The 2nd part is a variation on the 3rd part of the massed band setting.

A Hundred Pipers – This is again made up of new phrases but not difficult ones. The set runs 1st part and repeat, 2nd part and repeat then 1st part once through to finish. The phrase of note in this set is the drag tap in bars 4 and 7 of the 2nd part.





LEAVING PORT ASKAIG

March

Scott Walsh
arr. Derek Easton

The musical score is written for a pipe band and consists of ten staves. The first five staves are for the first part of the piece, and the last five staves are for the second part, which begins with a first ending bracket labeled '1'. The score includes various musical notations such as treble clefs, a key signature of one sharp (F#), a 2/4 time signature, and dynamic markings like 'u' (unaccented) and 'v' (accented). There are also triplets and slurs throughout the piece.



FAREWELL TO THE CREEKS

March

Traditional

A musical score for a pipe band march in 2/4 time. The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. There are several repeat signs (double bar lines with dots) and dynamic markings such as 'u' (unaccented) and 'f' (forte). The score is divided into two systems of five staves each. The first system starts with a repeat sign and ends with a repeat sign. The second system also starts with a repeat sign and ends with a repeat sign. The music is a traditional Scottish pipe band march.



BONNIE DUNDEE MUCKIN' O' GEORDIE'S BYRE

Derek Easton - Sept 1987
arr. 2020

March

The musical score is written for a pipe band in 8/8 time. It consists of ten staves of music. The notation includes various rhythmic patterns, such as dotted rhythms and triplets, and dynamic markings like accents and crescendos. There are also performance instructions such as 'u' (up-bow) and 'k' (kick) placed above the notes. The score is divided into sections by repeat signs and concludes with a double bar line.



A HUNDRED PIPERS

March

J Reid Maxwell - Nov 2013

The musical score is written in treble clef with a 6/8 time signature. It consists of six systems of music. Each system begins with a repeat sign (||:). The notation includes eighth and sixteenth notes, often beamed together, and rests. There are several slurs and accents (>) throughout. Above the first four systems, there are horizontal lines with the letter 'u' underneath, indicating a specific performance technique or breath mark. The score concludes with a double bar line and repeat dots (||).

Nine-Eight Retreats – Compound Triple

Only the one set of 9:8's. I've opted for a gradual development through the three tunes.

Battle of the Somme, Heights of Dargai & Heather Grant of Strathyre

1-2-1-3-1-2-1-3 ~ 4-2-4-3-4-2-4-3

5-6-5-7-5-6-5-7 ~ 8-6-8-7-8-6-8-7

9-10-9-11-9-10-9-11 ~ 12-10-12-11-12-10-9-11

Battle of the Somme uses the 1st two parts of the Generic 9:8's (the adapted 6:8's)

Heights of Dargai uses parts 3 and 4 but with an amended middle and end phrase.

The image shows two staves of musical notation. The top staff represents the first two parts of the Generic 9:8's for 'Battle of the Somme', featuring a sequence of notes with a 'u' marking above a slur and a '>' accent. The bottom staff represents parts 3 and 4 for 'Heights of Dargai', also with a 'u' marking and '>' accents, ending with a double bar line and repeat dots.

The other variation to this tune is the 2nd part. We haven't used the 4th part of the generic 9:8's as the 3-pace rolls seem to slow the tune down. To try and alleviate this we've gone for a 13 & a 9 as follows

The image shows a single staff of musical notation for the 2nd part variation, featuring a sequence of notes with a 'u' marking above a slur and a '>' accent.

Both of these tunes follow the format unisons for 8 bars then 'all-in' repeat 8 bars.

Heather Grant uses the first 2 parts of the 3rd generic 9:8 set. Three phrases to note

The middle:

The image shows a single staff of musical notation for the middle phrase of 'Heather Grant', featuring a sequence of notes with a 'u' marking above a slur and a '>' accent.

The end:



And the start of the 2nd part:



There is a 2nd timing on the 2nd part where you go back to the 1st part. This tune has the format unisons for 4 bars then 'all-in' for 4 bars then repeat the 4 & 4 again.

Battle of the Somme is used for the highland dancers for their dance 'The Lilt'. Various options here. Play the set and the dancers dance on, dance their steps then dance off. Or, last 4 bars of the 1st part, 1st part once, 2nd part 3 times.



BATTLE OF THE SOMME HEIGHTS OF DARGAI (PT1)

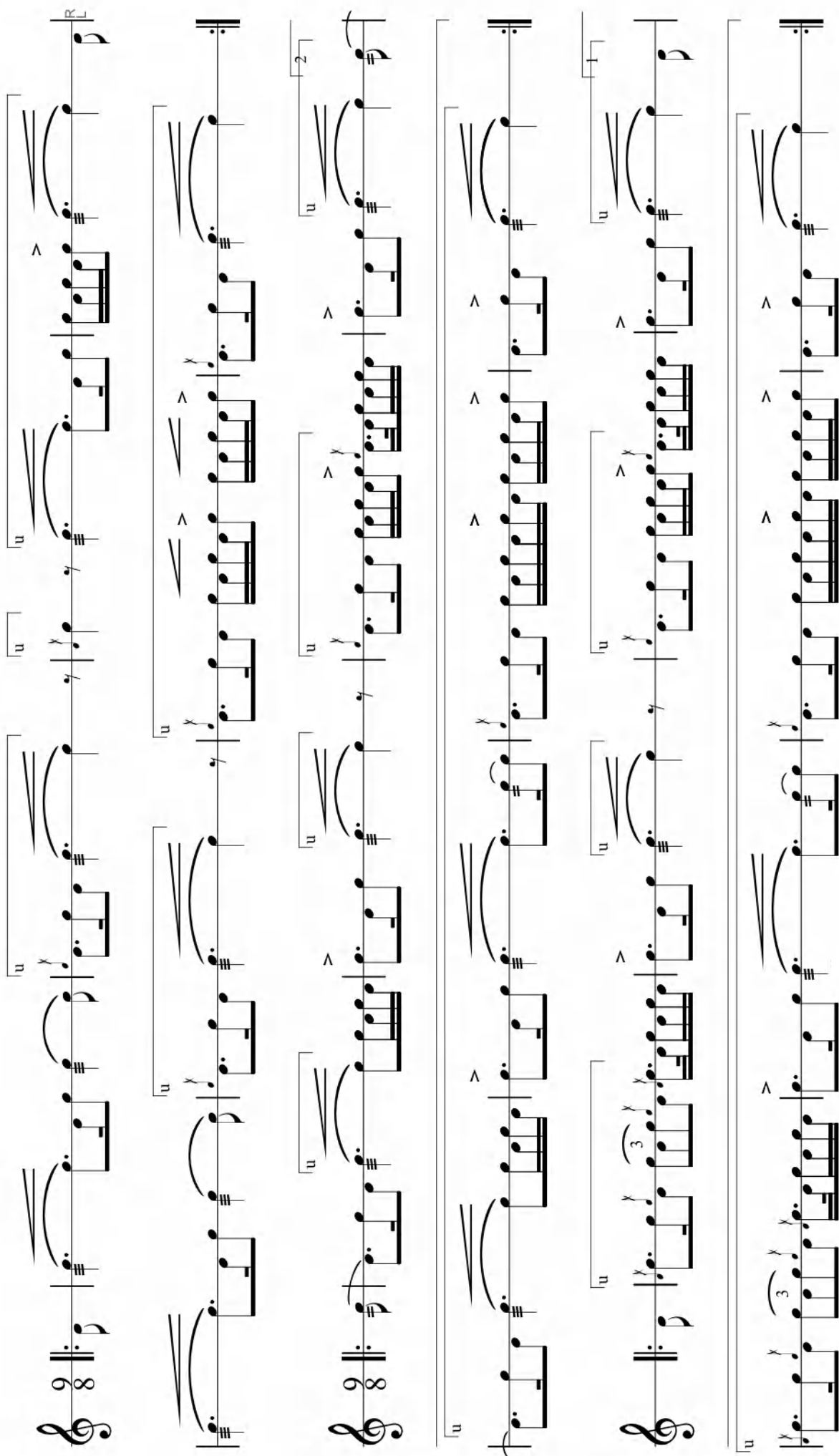
Derek Easton

Retreat

The musical score is written for a pipe band in 9/8 time. It consists of two systems of music. The first system begins with a treble clef and a 9/8 time signature. The melody is primarily composed of eighth and sixteenth notes, often beamed together. There are several measures with a 'u' marking above the staff, indicating a specific playing technique. The second system continues the melody and includes a repeat sign at the end. The score is presented on a single page with a white background and black ink.

HEIGHTS OF DARGAI (PT2) HEATHER GRANT OF STRATHYRE

Derek Easton



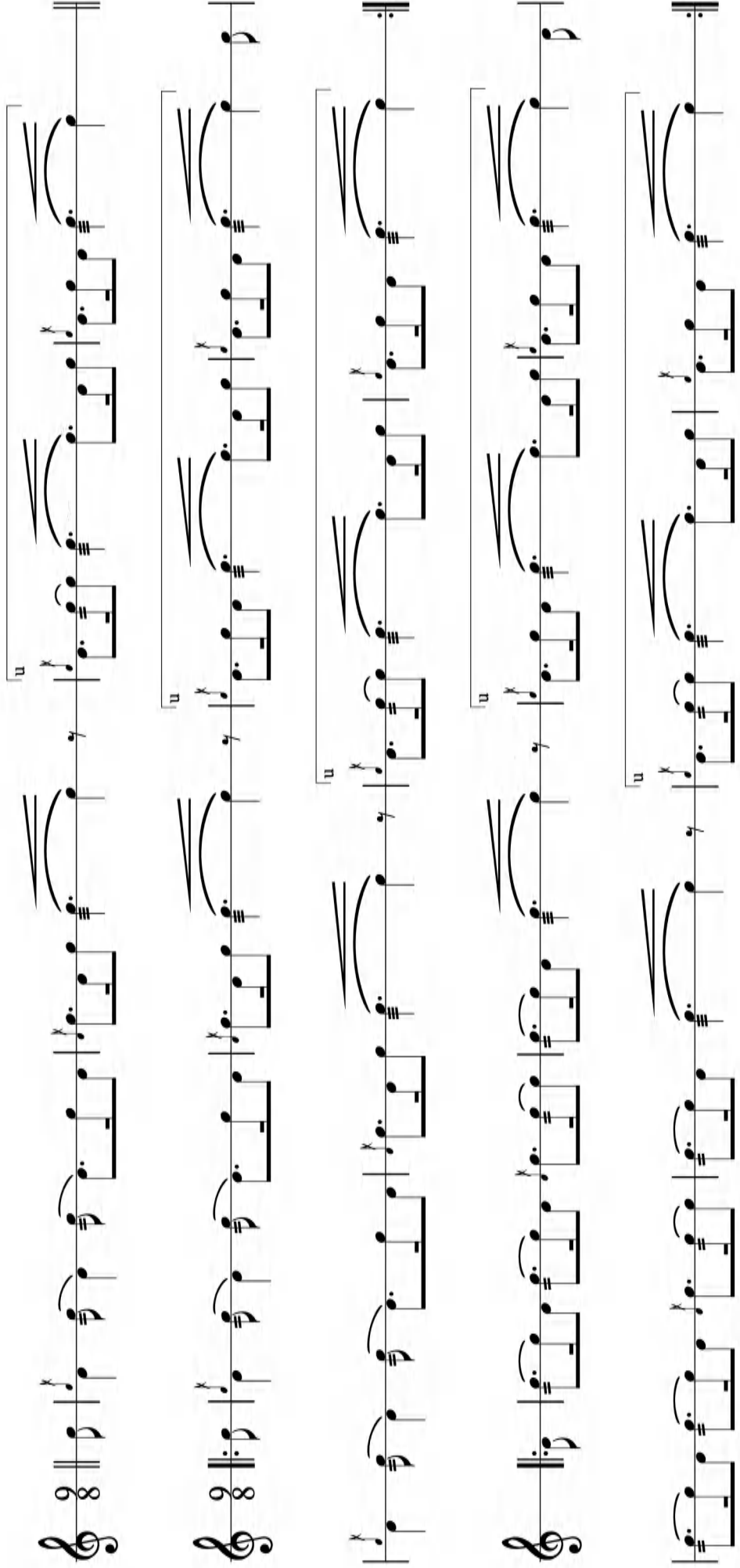
The musical score is presented in a single system with five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The music consists of several measures of music, including a triplet of eighth notes. The second staff continues the melody with various rhythmic patterns and dynamics. The third staff features a triplet of eighth notes and a dynamic marking. The fourth staff includes a dynamic marking and a fermata. The fifth staff concludes the piece with a final note and a fermata. The score includes various musical notations such as slurs, accents, and dynamic markings.

THE LILT



Battle of the Somme:
Option 2 - Intro plus 2 parts, each repeated.

Massed Band
6:8 Derivative



Slow Airs – Various timings

Only the individual Airs are covered here. Where they form part of a medley they will be covered under that section.

Highland Cathedral

7x0-1-7x0-2-7x3-4-3-5-3a-5-3a-5-3b-6

A 4:4 Air comprising triplets, flams and long rolls. The point to watch here is the timing. Make sure the long rolls finish on the beat and the flams at the end of the triplets land on the beat as well.

Flower of Scotland

0-0-1-2-3-4-5-4-4-5-6-7-8-4-5-4-5-4-9-2

A 6:8 Air comprising Paradiddle rhythms. The point to watch here is the timing. Make sure the long rolls finish on the beat and the flams at the end of the triplets land on the beat as well.

HIGHLAND CATHEDRAL

Air

Derek Easton

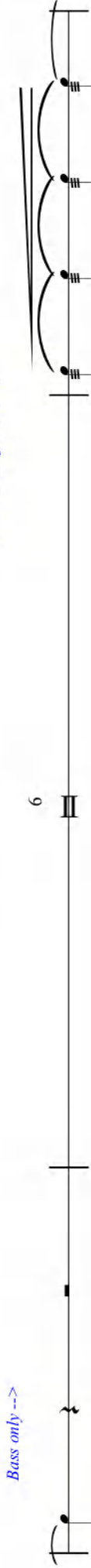
Tutti + Bass for 3 beats

7



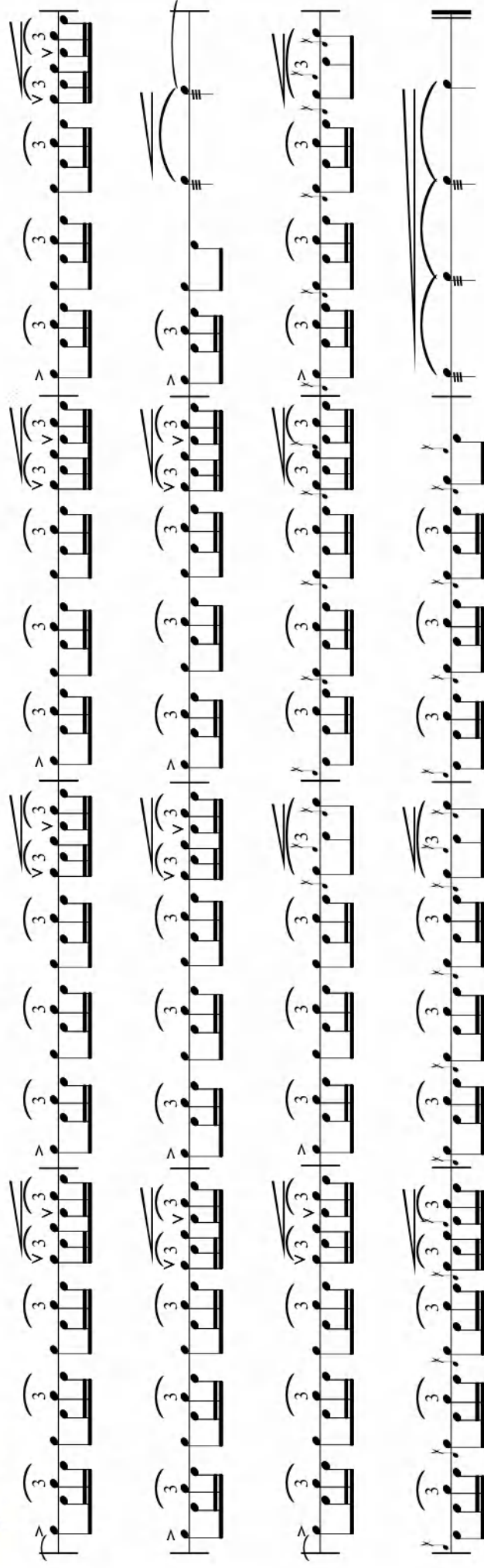
Tutti + Bass for 5 beats

6



Bass only -->

Tutti



The main musical score consists of several staves of music. It begins with a treble clef and a 4/4 time signature. The music is characterized by complex rhythmic patterns, including many triplets and sixteenth-note runs. Dynamic markings such as accents (>) and slurs are used throughout. The score includes various musical notations like beams, slurs, and articulation marks. The piece concludes with a double bar line.



FLOWER OF SCOTLAND

Air

Steven Graham - 2008
Arr. Derek Easton

Solo Bagpipe Intro

All Pipes

Tutti

The musical score is written in treble clef with a 9/8 time signature. It begins with a 'Solo Bagpipe Intro' section consisting of three measures of rests. This is followed by an 'All Pipes' section starting with a double bar line and a repeat sign. The main body of the piece is marked 'Tutti' and consists of 16 measures of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents (>) and hairpins (crescendo and decrescendo). There are also triplet markings (3) over some notes. The piece concludes with a double bar line and repeat dots.

On occasion, to fit the singing, the 5th bar can have an extra beat (see below). This can sometimes happen with no warning, so be prepared, you can usually catch up at the 4-Flam phrase. If this does happen it will throw each of the subsequent bars out by one beat, moving each phrase on by half a bar.

This block shows an alternative notation for the 5th bar of the 'Tutti' section. It starts with a treble clef and a 9/8 time signature. The notation includes various rhythmic values, accents, and hairpins, similar to the main score. The 5th bar is marked with a 6/8 time signature, indicating an extra beat. The piece concludes with a double bar line and repeat dots.

Medleys – Various Timings

Tricia's Song, Balmoral, The Keel Row & Mrs Macleod of Raasay

(4:4 Air, 3:4 Retreat, Strathspey & Reel)

7x0-1-2-2-0-1-2-2-0-1-2-2-0-1-2-2-0-3

4-5-4-6-4-5-7-6 ~ 8-5-8-6-8-5-7-6

9-10-9-11-9-10-9-11 ~ 12-10-12-11-12-10-9-0-13

14-15-14-16-14-15-14-16 ~ 17-15-17-16-17-15-17-16 ~ 0-0-0-0-19-20-21-22-23-24

Tricia's Song will be played solo by the Lead Drummer. Flams, triplets and rolls. Finishes with a 4-beat, *accelerando* roll into

Balmoral comprises parts 5 and 7 of the generic part of the 3:4's. On the 2nd time of each part the 4th part phrase is used. One beat rest after final roll then into

The Keel Row which is relatively straightforward, first two parts of the generic strathspey setting. Bar 7 of the 2nd part reverts back to the 1st part then a 4 beat pause before the Lead Drummer breaks into

Mrs Macleod of Raasay which has its basis the generic Reel setting parts 1 and 3. Two parts, then 4 bar rest followed by 5½ bar finale.

The strathspey Molly Connell is used for the highland dancers for their dance 'The Highland Fling'. The dance requires 4 parts but Molly Connell is a two parted tune so it is repeated. To add variety we will play the generic strathspey in the order, part 1 for the introduction then parts 3, 4, 1 & 2, each part repeated once. There will be a 2nd timing on the final part to give a finish to the tune.

Waltz Medley – Skye Boat Song, Spinning Wheel, Highland Cradle Song & Hector the Hero

1-2-3-4-5 6-7-6-8-6-7-6-8 ~ 9-9-10-8-9-9-10-8 ~ 6-7-6-8-6-7-11-8

12-13-14-15 ~ 16-17-18-15 19-20-21-22 ~ 23-24-23-22

0-25-26-27-28-25-26-27 ~ 29-30-31-32-29-30-26-27

Although this set has been written in 6:8 time the intention is that it is played with a 3:4 Waltz feel.

Apart from the intro this set is played “*Tutti*”, i.e. all the drummers.

Throughout this set the rolls follow a triplet theme.

Despite the fact they are written with semi quaver triplets a quaver roll will be played as long 7



Similarly, dotted crotchet rolls will be played as 19-stroke rolls.



Skye Boat Song – This setting starts off with a 5-bar intro then into a fairly standard setting for the tune.

The intro finishes with a 3-pace roll which if we follow the format above is a 37-stroke roll.



This roll also appears in *Hector the Hero*

The 1 beat rolls have been written as crotchet / quaver rather than a dotted crotchet. This is only so that the crescendo/diminuendo can be shown.



Note that the setting comprises 4 bars then repeat for the 1st and 2nd parts then back to the 1st part with a variation on the last 2 bars of the repeat.

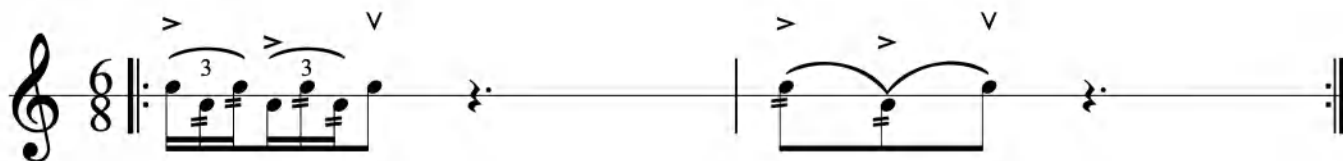
Spinning Wheel – Two parts, no repeats.

Note the 12-stroke roll (Snap 13) in this tune



Highland Cradle Song – Two parts, no repeats.

Note the accented rolls in the 2nd part. These actually are Hickory Dickory Dock rolls as they are spread across 3 even quavers.



Hector the Hero – Starts off with 3 bars of pipes only. The 3-pace rolls are the equivalent of 37-pace rolls as stated previously. The 2nd part has a 2nd timing on the repeat going back to the last 4 bars of the 1st part. The first part has been written out in full, the second part has repeats with the 2nd Timing.



TRICIA'S SONG BALMORAL

Slow Air - Retreat

Junior Version

Solo - Pipe

All Pipes & 1 Snare



Generic Strathspey & Reel

KEEL ROW MRS MACLEOD OF RAASAY

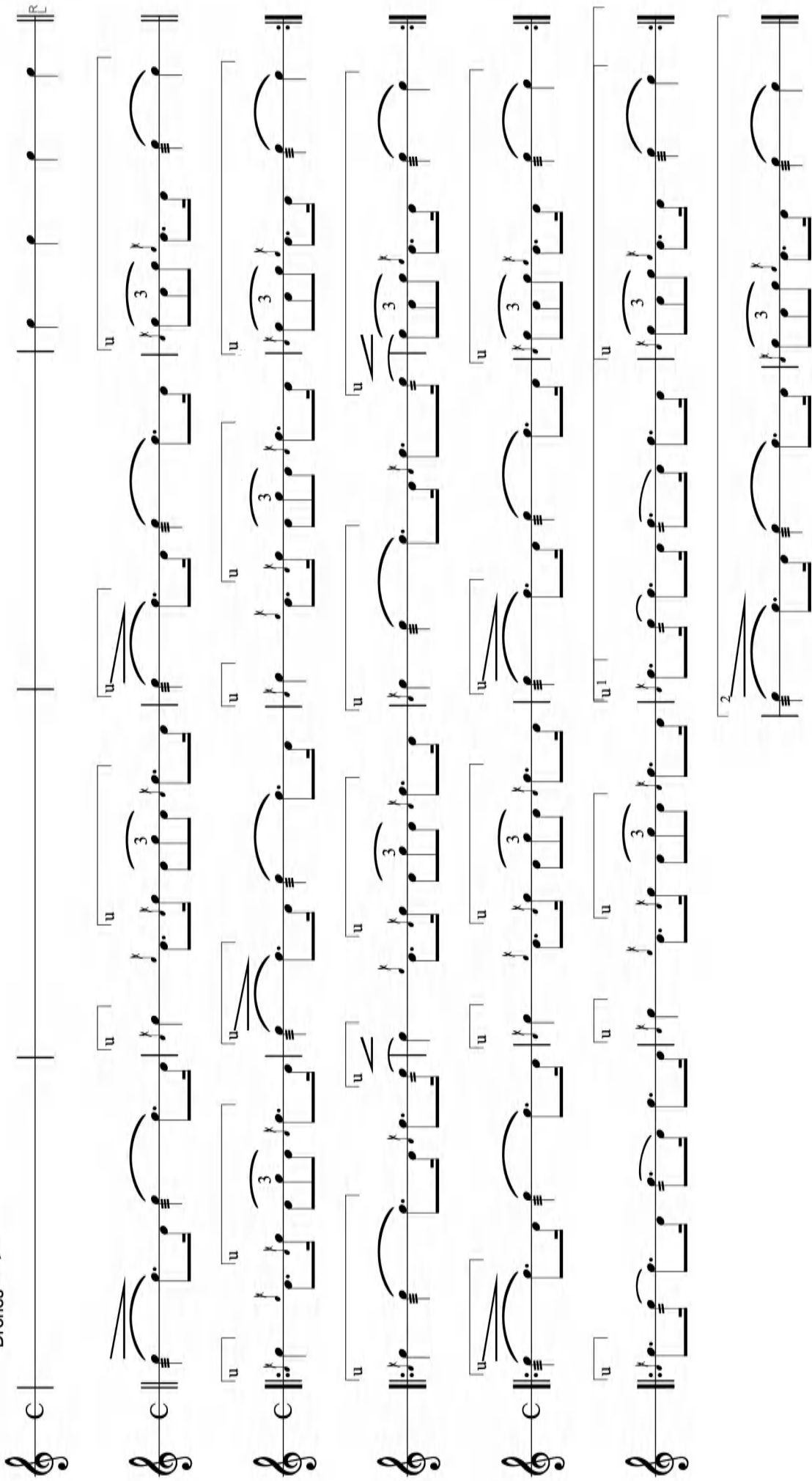
Junior Version

Sheet music for Keel Row, Mrs Macleod of Raasay, Junior Version. The score is written in treble clef with a common time signature (C). It consists of 11 staves of music. The first staff begins with a repeat sign and a first ending bracket labeled 'u'. The second staff continues the melody with a triplet and a first ending bracket labeled 'u'. The third staff features a triplet and a first ending bracket labeled 'u'. The fourth staff includes a first ending bracket labeled 'u', a blue asterisk with the word 'Bass' above it, and a first ending bracket labeled 'u'. The fifth staff contains a triplet and a first ending bracket labeled 'u'. The sixth staff has a first ending bracket labeled 'u', a blue asterisk with 'Bass' above it, and a first ending bracket labeled 'u'. The seventh staff includes a first ending bracket labeled 'u', a blue asterisk with 'Bass' above it, and a first ending bracket labeled 'u'. The eighth staff features a first ending bracket labeled 'u', a blue asterisk with 'Bass' above it, and a first ending bracket labeled 'u'. The ninth staff has a first ending bracket labeled 'u', a blue asterisk with 'Bass' above it, and a first ending bracket labeled 'u'. The tenth staff contains a first ending bracket labeled 'u', a blue asterisk with 'Bass' above it, and a first ending bracket labeled 'u'. The eleventh staff concludes with a first ending bracket labeled 'u', a blue asterisk with 'Bass' above it, and a first ending bracket labeled 'u'. The score includes various musical notations such as triplets, slurs, and first ending brackets.

HIGHLAND FLING MOLLY CONNELL

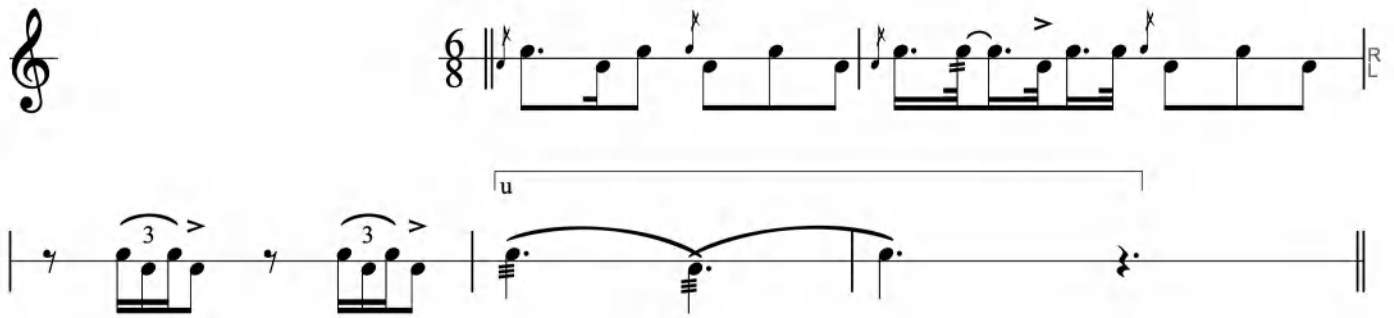


Drones ---->



The musical score is written on ten staves in treble clef with a common time signature (C). The first staff is a drone line with a rightward-pointing arrow. The subsequent staves contain the main melody, which is a Strathspey. The melody consists of several phrases, many of which are marked with a 'u' in a box above the staff, indicating a 'u' sound effect. There are also triplets marked with a '3' and a 'k' below the notes. The score ends with a double bar line and repeat dots.

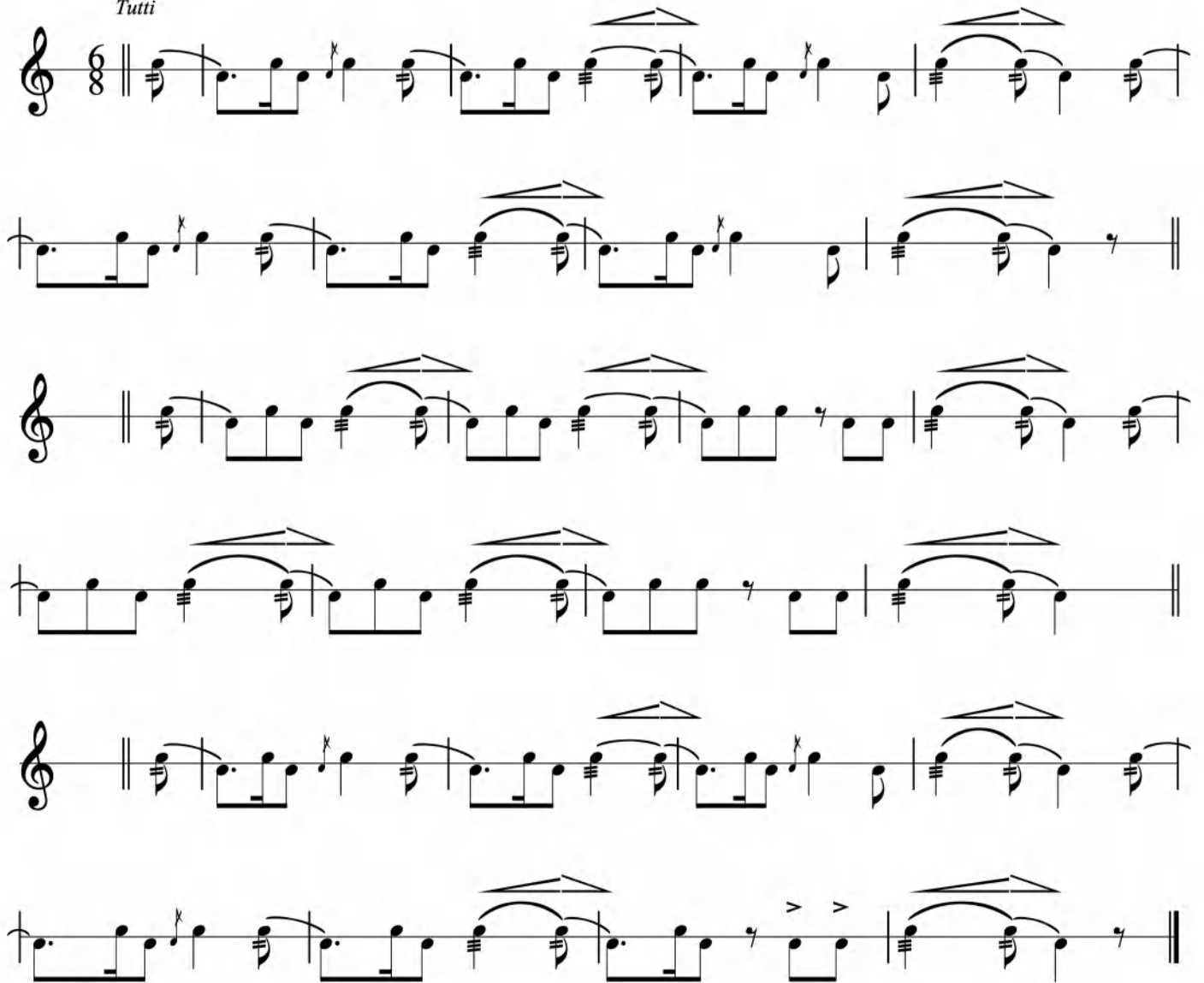
INTRODUCTION & SKYE BOAT SONG



Musical notation for the Introduction of the Skye Boat Song. It consists of two staves. The first staff is in treble clef and 6/8 time, starting with a double bar line and a repeat sign. The second staff continues the melody with triplets and slurs.

SKYE BOAT SONG

Tutti



Musical notation for the Skye Boat Song, marked *Tutti*. It consists of six staves of music in treble clef and 6/8 time. The notation includes various musical symbols such as slurs, accents, and dynamic markings.



SPINNING WHEEL HIGHLAND CRADLE SONG

Waltz

Derek Easton - Sept 2012
Rev. Oct '23

The musical score is presented in two systems, each with four staves. The first system (staves 1-4) and the second system (staves 5-8) each consist of a treble clef staff and a bass clef staff. The music is in 3/4 time, indicated by the 'Waltz' label and the 8-measure phrases. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents (>) and hairpins (<math>\text{cresc.}</math> and <math>\text{decresc.}</math>). The piece concludes with a double bar line on the final staff of each system.



HECTOR THE HERO

Lament

Derek Easton - Oct 2023

A musical score for the piece "Hector the Hero" by Derek Easton. The score is written in treble clef and consists of eight staves of music. The first staff begins with a double bar line and a repeat sign. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several instances of beamed eighth notes and sixteenth notes, often with slurs. The score includes dynamic markings such as accents and slurs. The piece concludes with a double bar line at the end of the eighth staff.

Drum Fanfares

NBPB 1984

This is a relatively straightforward fanfare that has been used in the band since 1984. It is based on an old Alex Duthart setting that was simplified for use by the Edinburgh Battalion of the Boys' Brigade in the 1970's.

The fanfare comprises a solo phrase followed by an introduction with all drummers, and then 3 sections.

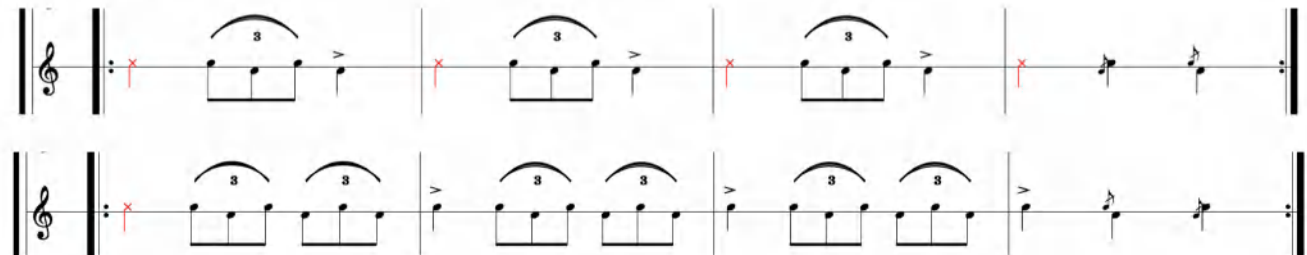
Section 1 is in 2:4 time – rolls, flams and paradiddles. Four variations with a common Flam Paradiddle rhythm between them.



Section 2 is in 3:4 Waltz time Two variations with Flam-Paradiddle between.



Then introducing some triplet runs.



The break into the final section would normally be played by a Tenor but in the absence could be played by Bass or snare.

The final section is in 4:4 time but played at 'Reel' tempo.

Offbeat section followed by a couple of generic reel parts.

Finale phrase is played *diminuendo* four times, more if the Lead Drummer feels if it's not quiet enough. Watch for the signal. Then into the final phrase *Sforzando* to finish.



NBPB 1984 DRUM FANFARE



Alistair Knowles - 1976
arr. Derek Easton

Fanfare

Notes in Red are only used when Tenor and/or Bass are not available

Solo

♩ = 100 bpm

Tutti

System 1: Treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff contains a melodic line with slurs and accents. The second and third staves (bass clef) provide a harmonic accompaniment with simple rhythmic patterns.

System 2: Continuation of the musical notation from System 1, maintaining the same instrumental parts and rhythmic structure.

System 3: Continuation of the musical notation. The first staff features red vertical tick marks above the notes, possibly indicating specific performance techniques or accents.

System 4: Continuation of the musical notation, showing the melodic and accompaniment parts.

System 5: Continuation of the musical notation, featuring a triplet of notes in the first staff of the system.

Musical score system 1, consisting of three staves. The top staff is in treble clef and contains a melodic line with triplet eighth notes and accents. The middle and bottom staves are in bass clef and contain a rhythmic accompaniment with quarter notes and rests.

Musical score system 2, consisting of three staves. The top staff continues the melodic line with triplet eighth notes and accents. The middle and bottom staves continue the rhythmic accompaniment.

Musical score system 3, consisting of three staves. The top staff features a long, sweeping slur over four measures. The middle and bottom staves continue the rhythmic accompaniment.

Priority = Tenor, Bass, Snare

Musical score system 4, consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 4/4. Red markings are present on the notes in the top and bottom staves.

Musical score system 5, consisting of three staves. The top staff has red 'x' marks above it. The middle and bottom staves contain melodic and rhythmic lines.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The top staff contains a series of chords and eighth-note patterns with accents. The middle staff contains a steady eighth-note accompaniment. The bottom staff contains a simple bass line with quarter notes and rests.

Second system of musical notation, continuing the three-staff format. The top staff features more complex rhythmic patterns and accents. The middle and bottom staves continue their respective accompaniment and bass line parts.

Third system of musical notation. The top staff introduces a more intricate rhythmic pattern with accents. The middle and bottom staves maintain the accompaniment and bass line.

Fourth system of musical notation, the final system on the page. It begins with the instruction *Sforzando* above the first staff. The top staff concludes with a final chord and a *Fine* marking. The middle and bottom staves end with their respective accompaniment and bass line parts.