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 Crags 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.

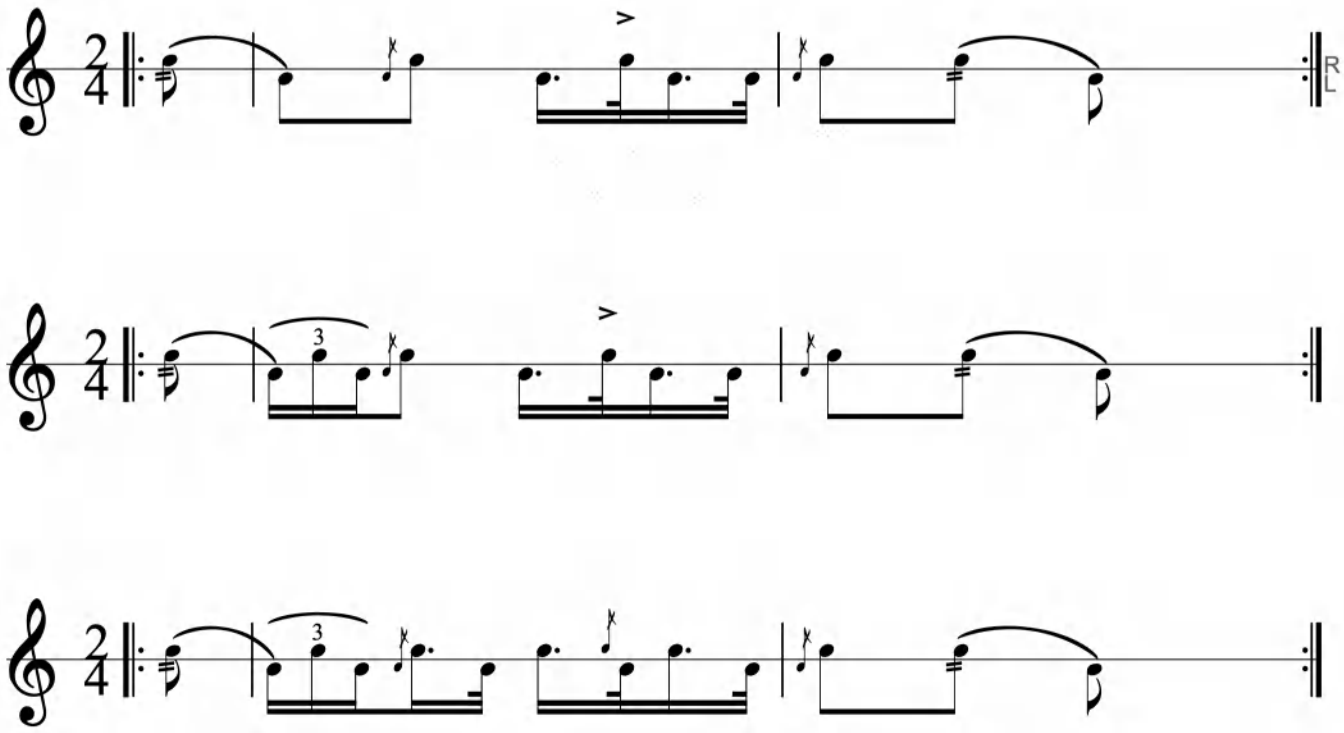
The setting phrases themselves are relatively standard and, apart from the Liberton Polka, have been covered in the early Tutor chapters.

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

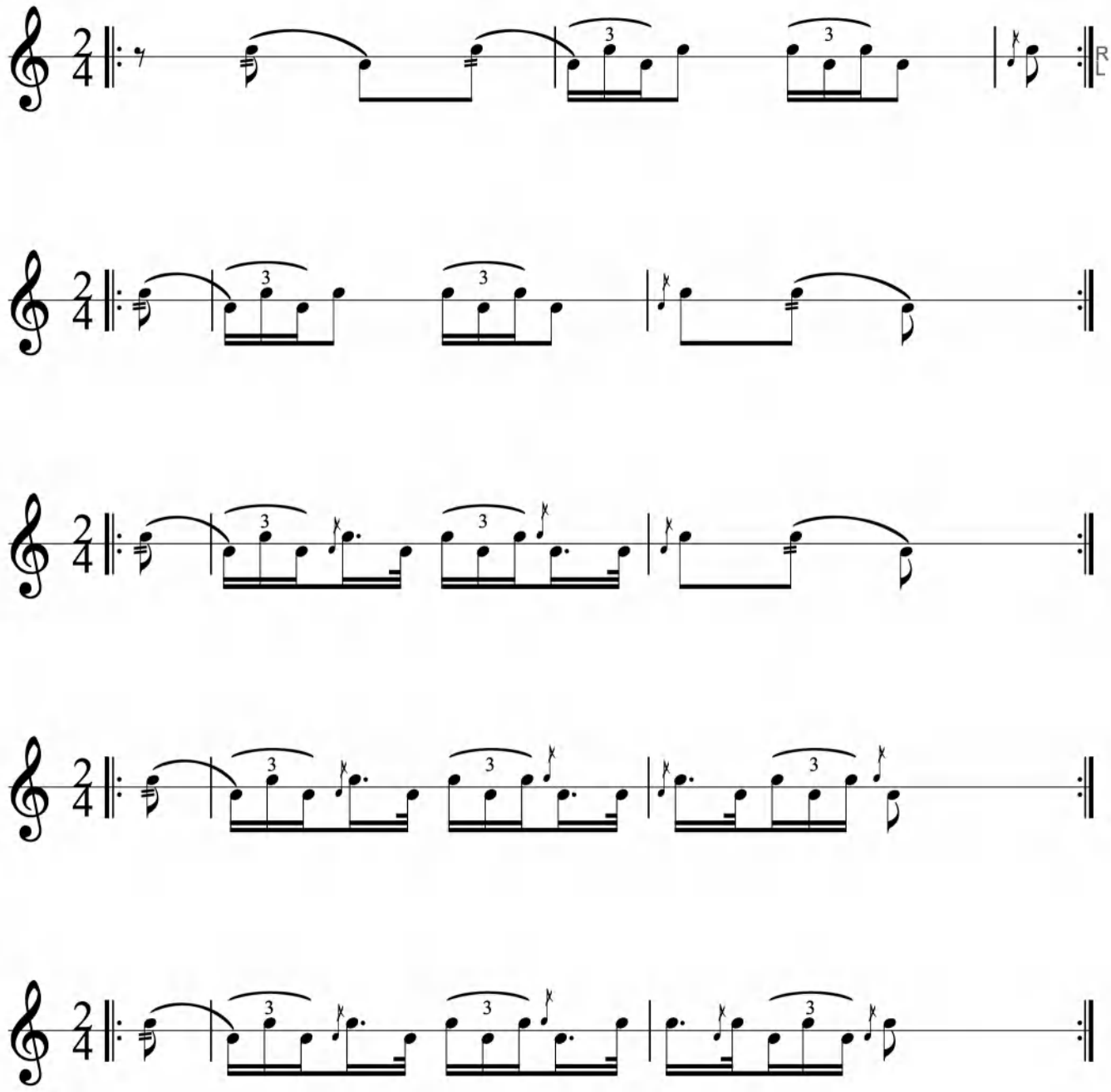


The end phrases above are for, in order, Highland Laddie, Brown Haired Maiden and the Liberton Polka.

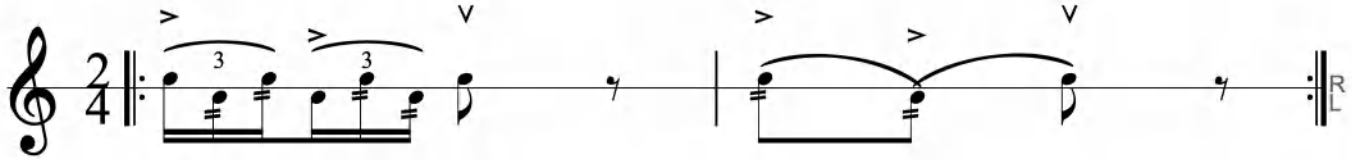
Below, the middle phrases develop from Highland Laddie, through Brown Haired Maiden and the Liberton Polka ending finally with Auld Lang Syne and Will Ye No Come Back Again.

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.



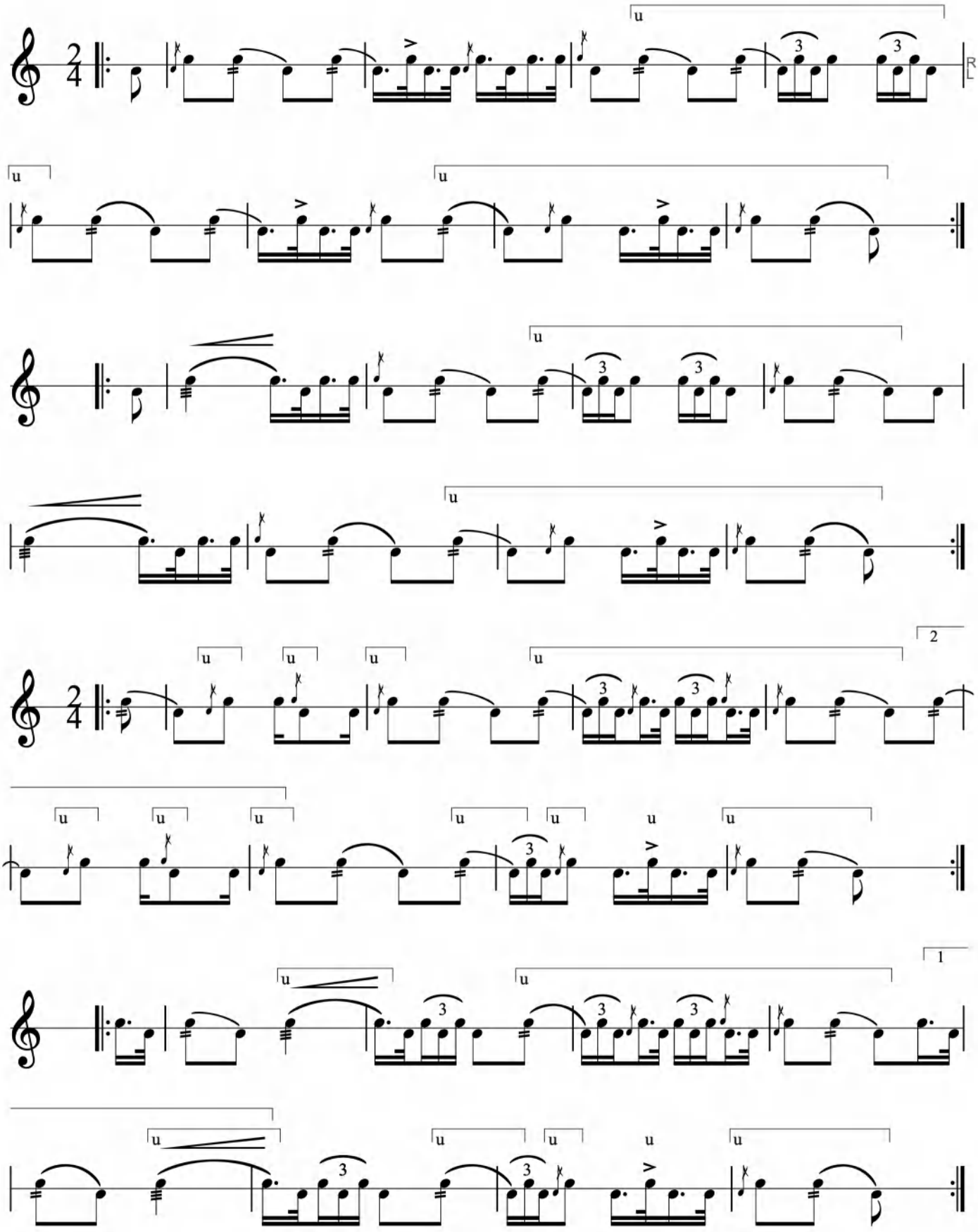
Hick - or - ay - Dick - or - ay - Dock

NORTH BERWICK PIPE BAND

Marches

HIGHLAND LADDIE
BROWN HAIRED MAIDEN

Derek Easton

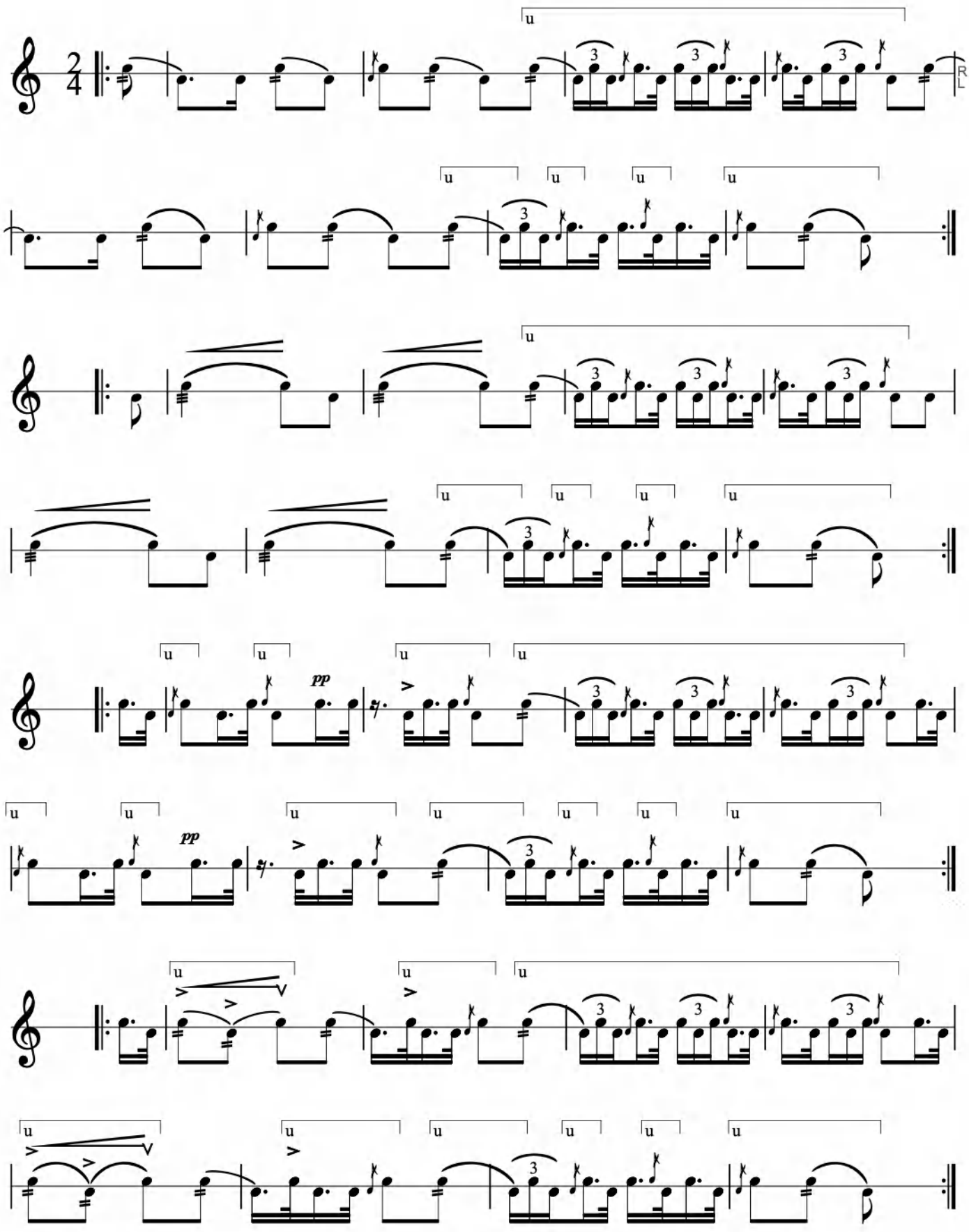


v2d - © DerekEaston Percussion

LIBERTON POLKA

March

Traditional



v2d - © DerekEaston Percussion

Three-Four Retreats – Simple Triple

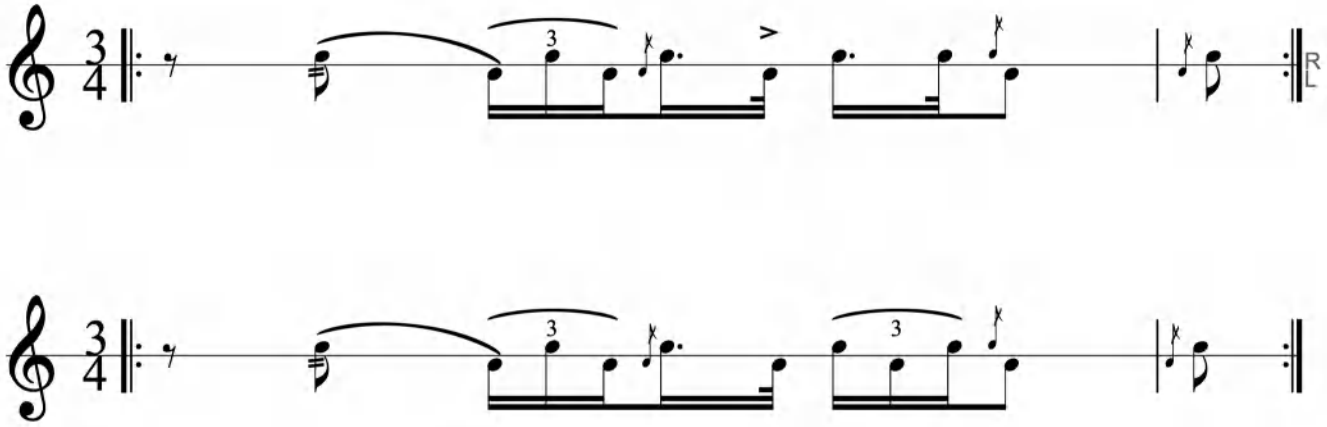
We have two sets in this timing group.

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.

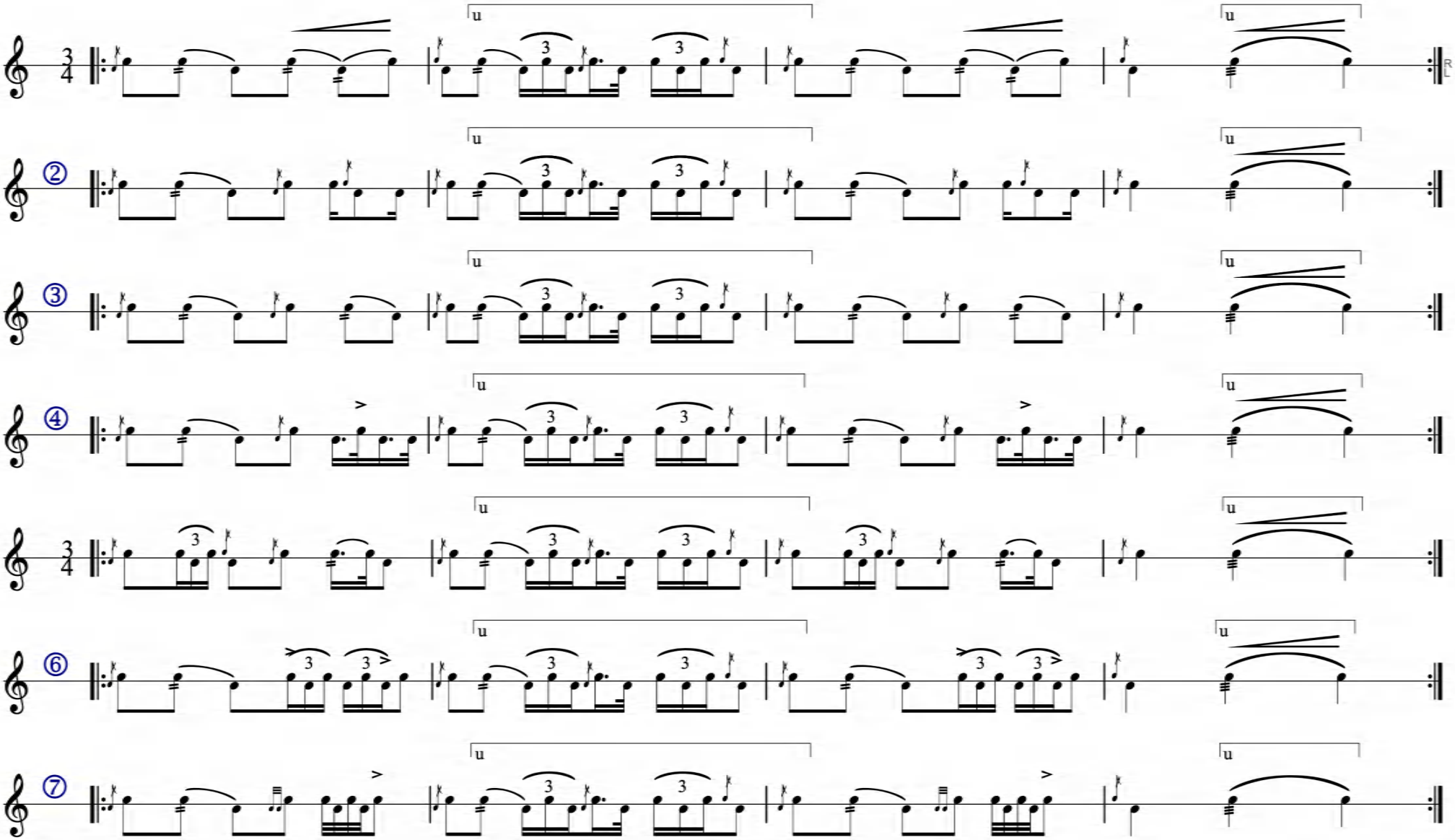
My Land, Castle Dangerous & Highland Brigade at Magersfontein
1-2-1-3-1-2-1-3 ~ 4-2-4-3-4-2-4-3 5-2-5-3-5-2-5-3 ~ 6-2-6-3-6-2-6-3
7-2-7-3-7-2-7-3 ~ 9-2-9-3-9-2-9-3

As the previous set but miss out part 6.

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

Retreats

Traditional



v2i - © DerekEaston

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

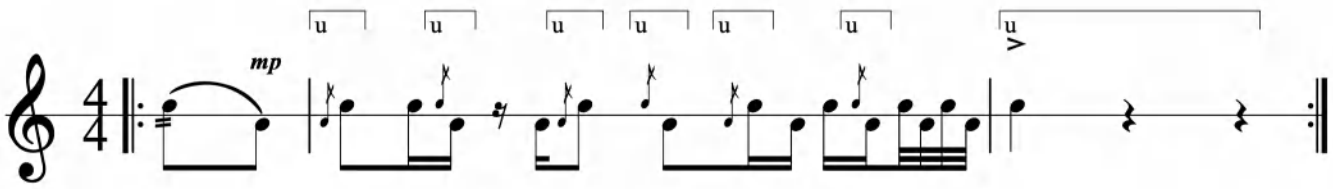
Pipe Major Robert Martin is a composite setting using the phrases from parts 3 and 4 of the Generic 2:4's with the end phrase used as the middle, The end has different extended roll phrases for first and second times through.

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.

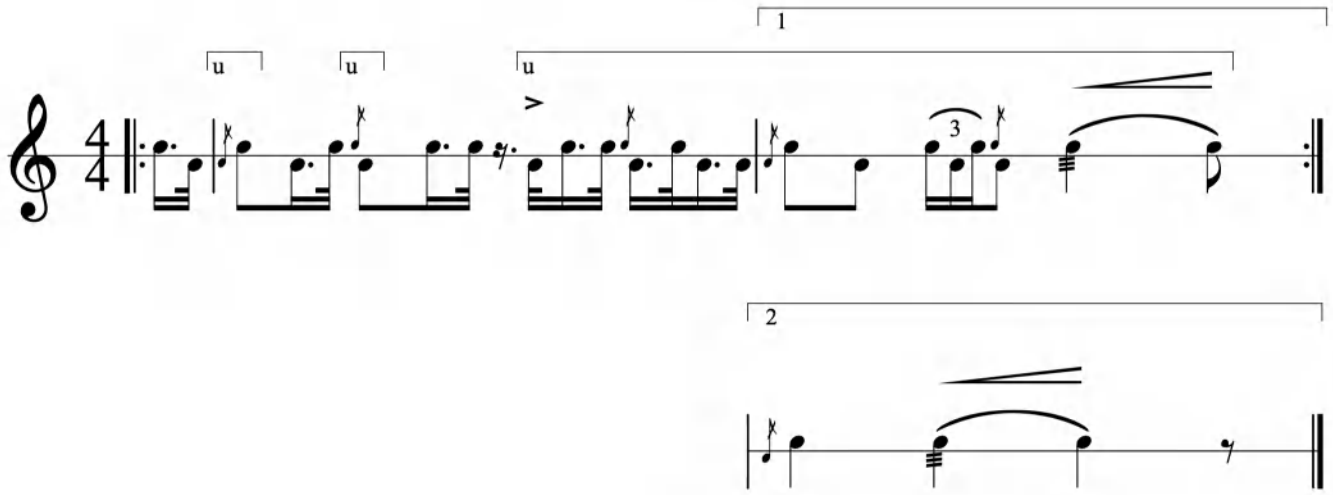
Farewell Medley – We're No Awa' Tae Bide Awa', Auld Lang Syne and Will Ye No Come Back Again
1-2-3-4a-1-2-5-4 ~ 1-2-3-4a-1-2-5-4 6-7-6-4-6-7-6-4 ~ 8-7-8-4-8-7-8-4
9-7-9-4-9-7-9-4 ~ 10-7-10a-11-10-7-10a-4

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.

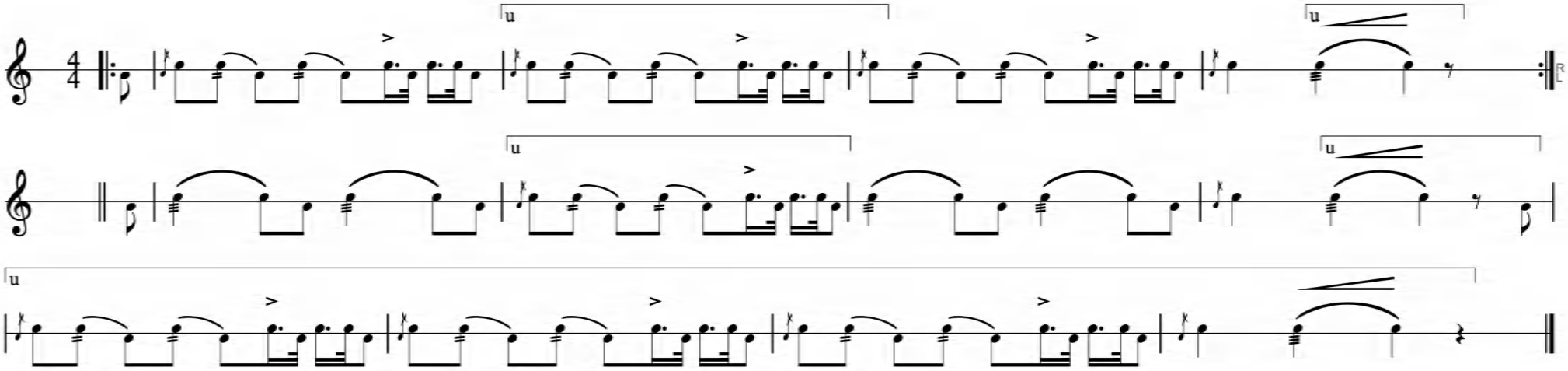
McLennan Arch is a 2-part setting based on the ANAPBA 4:4 setting but with the generic middle phrase. There is a slight variation on the last bar to suit the tune.

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.

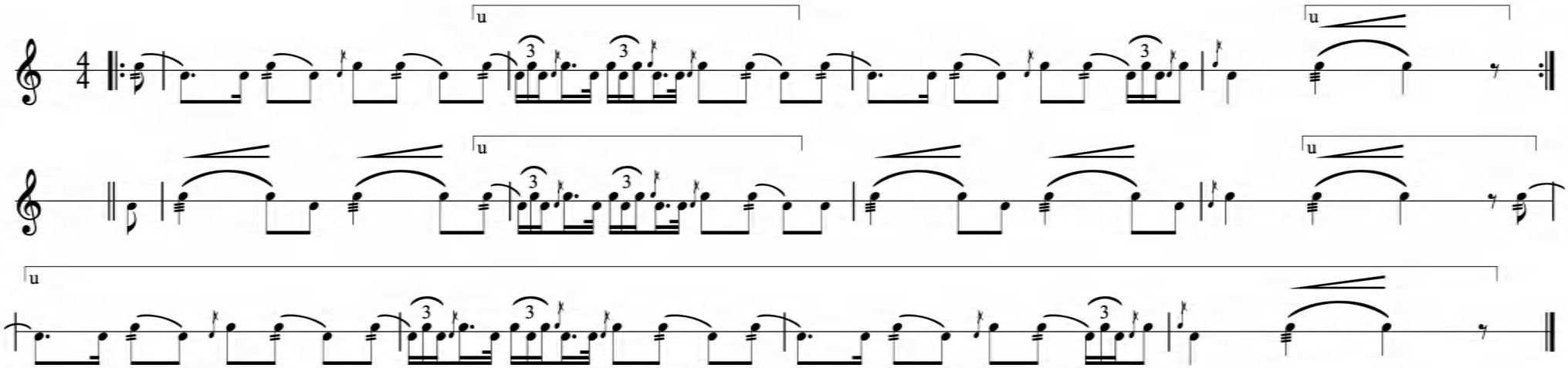
SCOTLAND THE BRAVE
(BEGINNER & GENERIC VERSIONS)

Beginner Setting(s)

Traditional



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

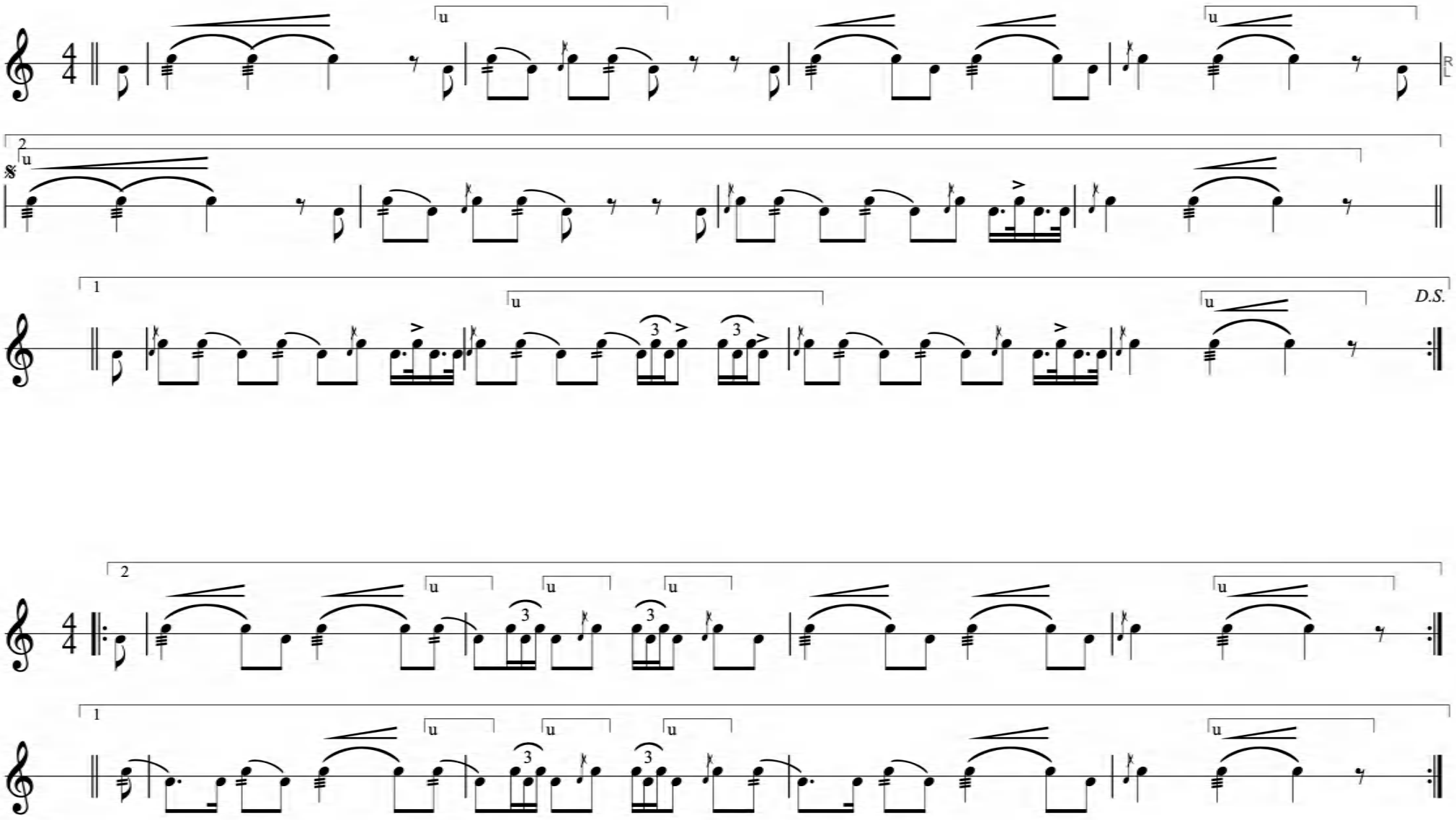


© DerekEaston Percussion

ROWAN TREE & BONNIE GALLOWAY

Beginner Settings

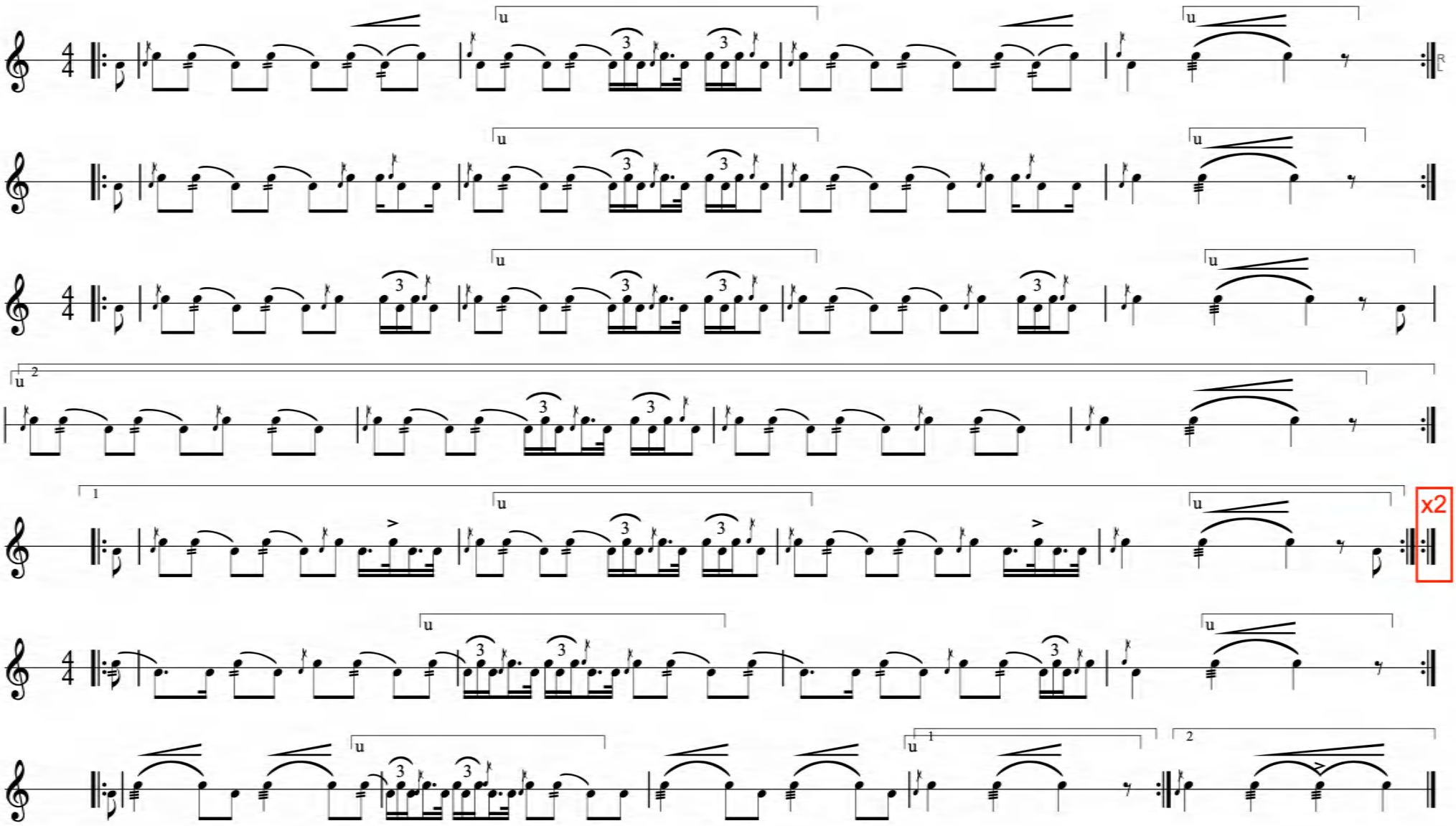
Traditional



BATTLE OF WATERLOO, HORSBURGH CASTLE, GARDENS OF SKYE

Marches

Junior Setting

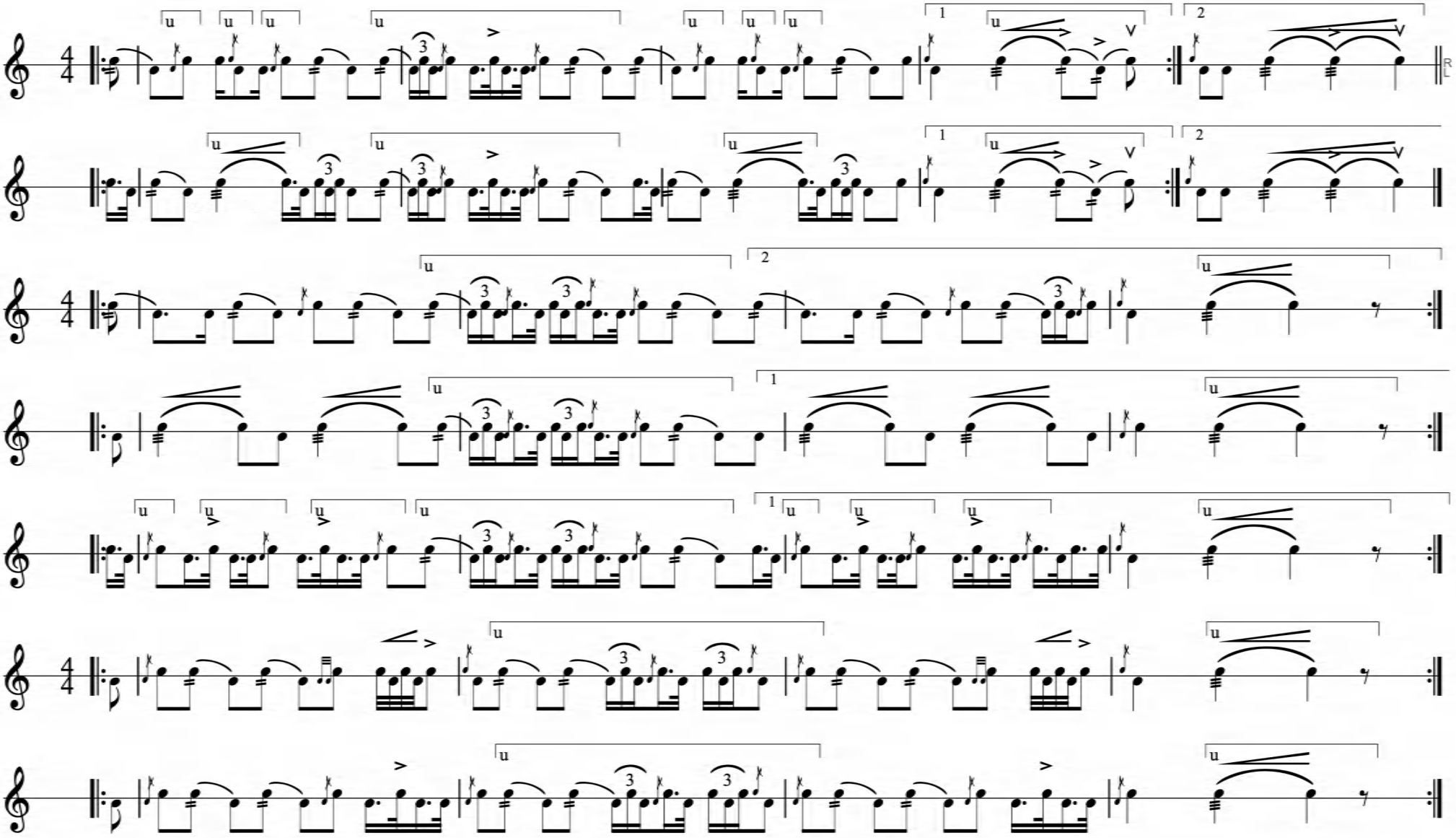


v4e - © DerekEaston

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

Marches

Junior Setting



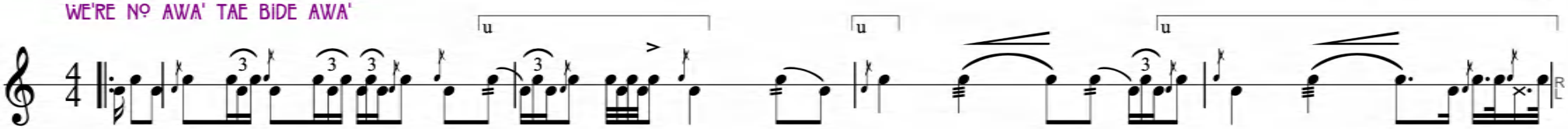
v7c - © DerekEaston Percussion

FAREWELL MEDLEY

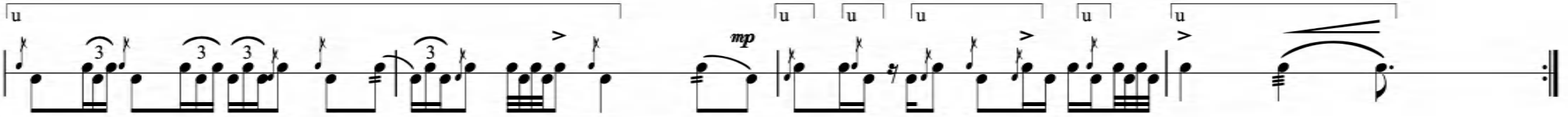
Marches

Derek Easton - 1984; 2014
(Anders Jensen 2022)

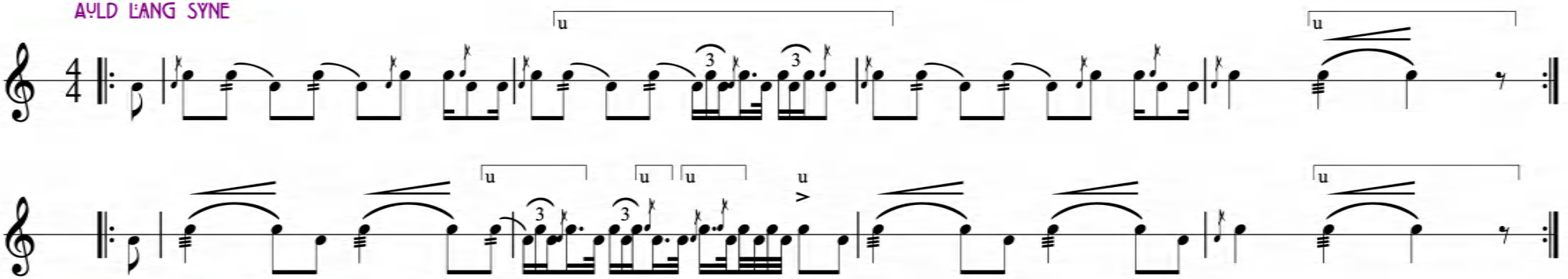
WE'RE NO AWA' TAE BIDE AWA'



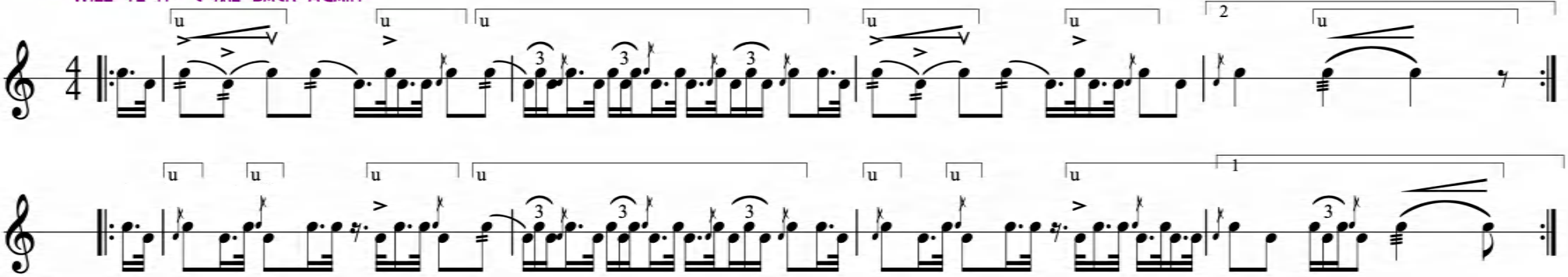
Play bars 5 to 8 as written both times rather than as a tutti repeat



AULD LANG SYNE



WILL YE NO COME BACK AGAIN



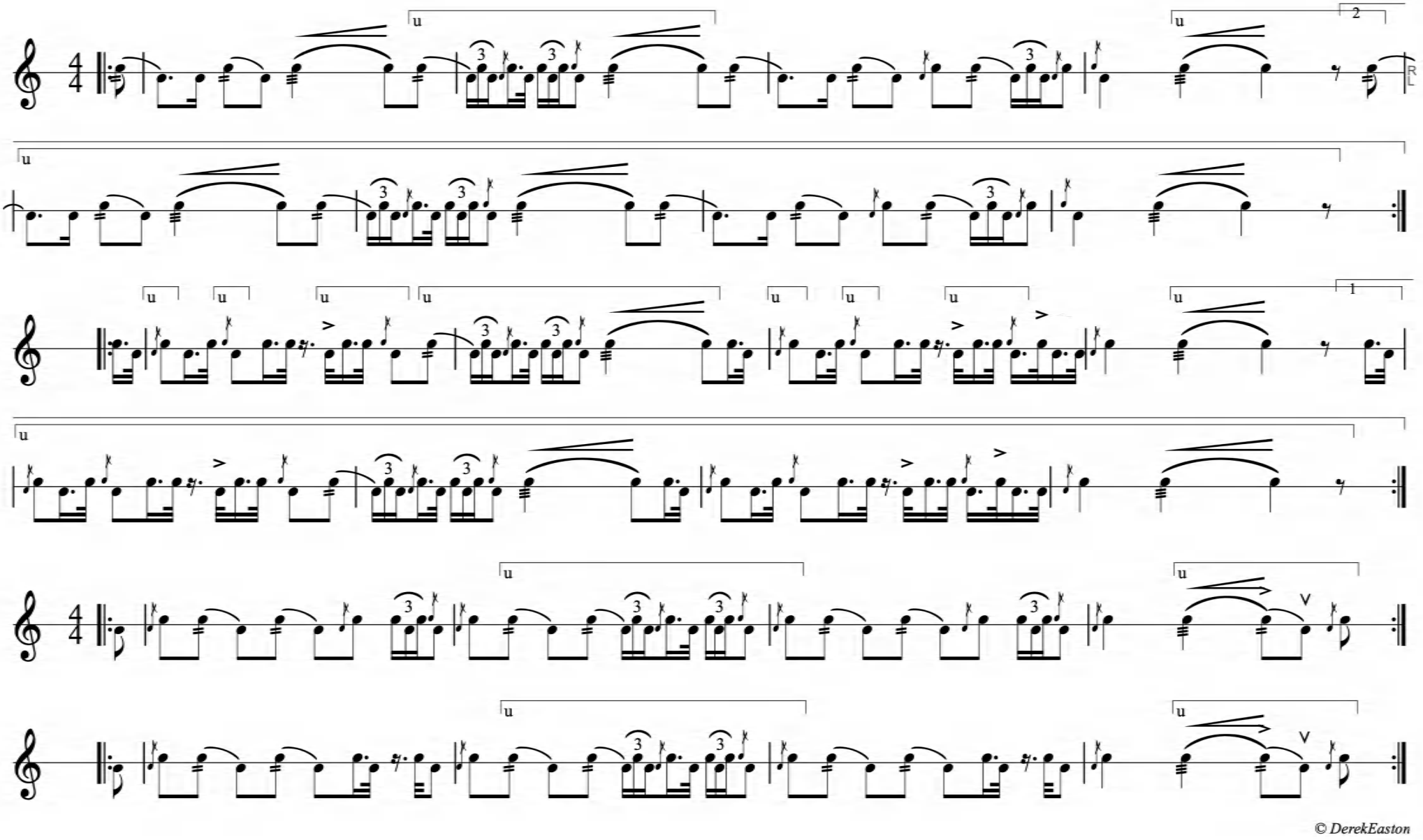
If the set needs to be extended repeat "Will Ye No Come Back Again" rather than returning to the beginning.

v6c - © DerekEaston Percussion

TWO RONNIES MAGGIES
MCLENNAN ARCH

March

Traditional

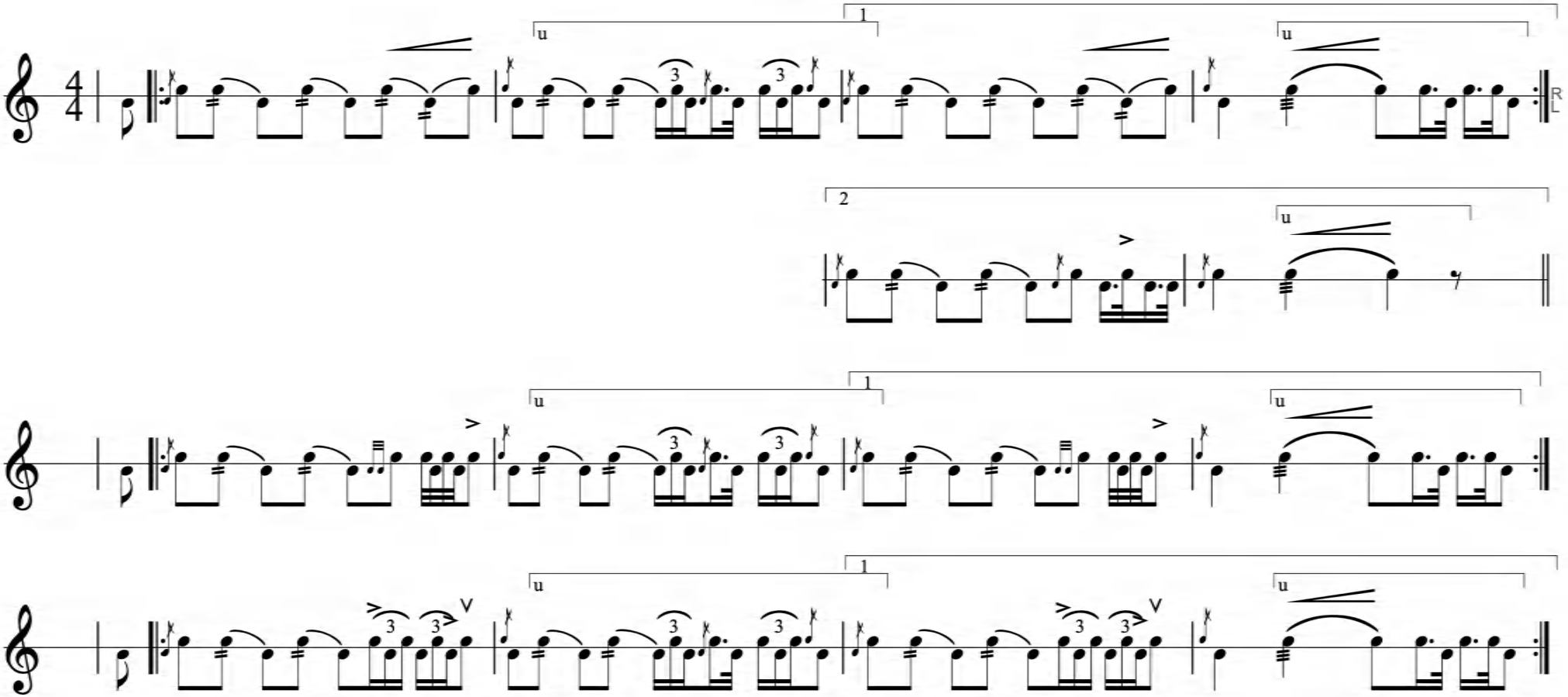


© DerekEaston

COCKNEY JOCKS

March

Traditional



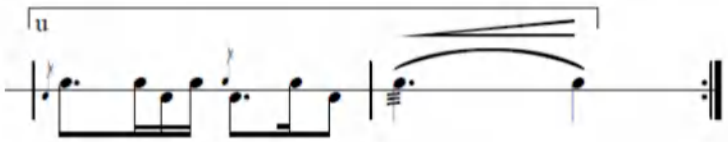
© DerekEaston

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

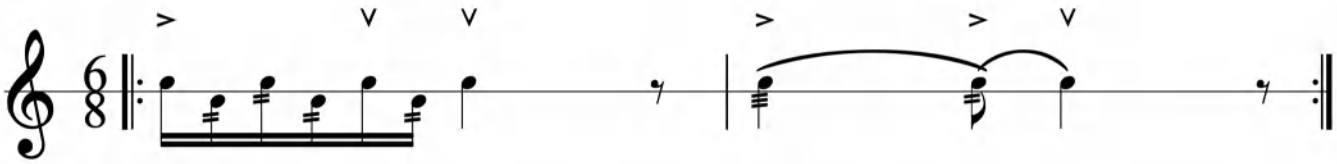
Leaving Port Askaig & Farewell to the Creeks
1-2-1-3-1-2-1-3 ~ 4-2-4-3-4-2-5-3 ~ 6-2-6-3-6-2-6-3 ~ 7-2-7-3-7-2-5-3
8-9-8-10-8-9-8-10 ~ 11-9-11-10-11-9-11-10 ~ 12-9-12-10-12-9-12-10 ~ 13-9-13-10-13-9-13-10

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

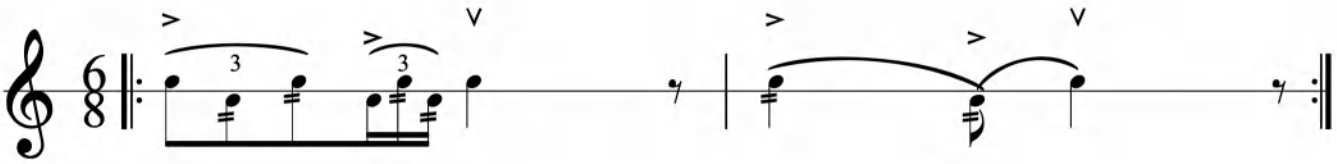


There are 2nd timings on the 2nd & 4th parts that both go to bars 5 & 6 of the 3rd part of the massed band setting but with this set's end phrase.

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 thing 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.

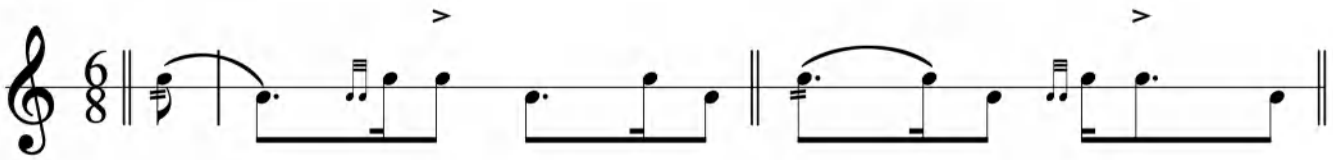
Bonnie Dundee, Muckin' o' Geordie's Byre & A Hundred Pipers
1-2-1-3-1-2-1a-3 ~ 4-2-4-3-4-2-4-3 5-2-5-6-5-2-5-6 ~ 7-2-7-6-7-2-7-6
8-9-8-10-8-9-8-10 ~ 11-12-11-13-11-12-11-13 ~ 8-9-8-10

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.

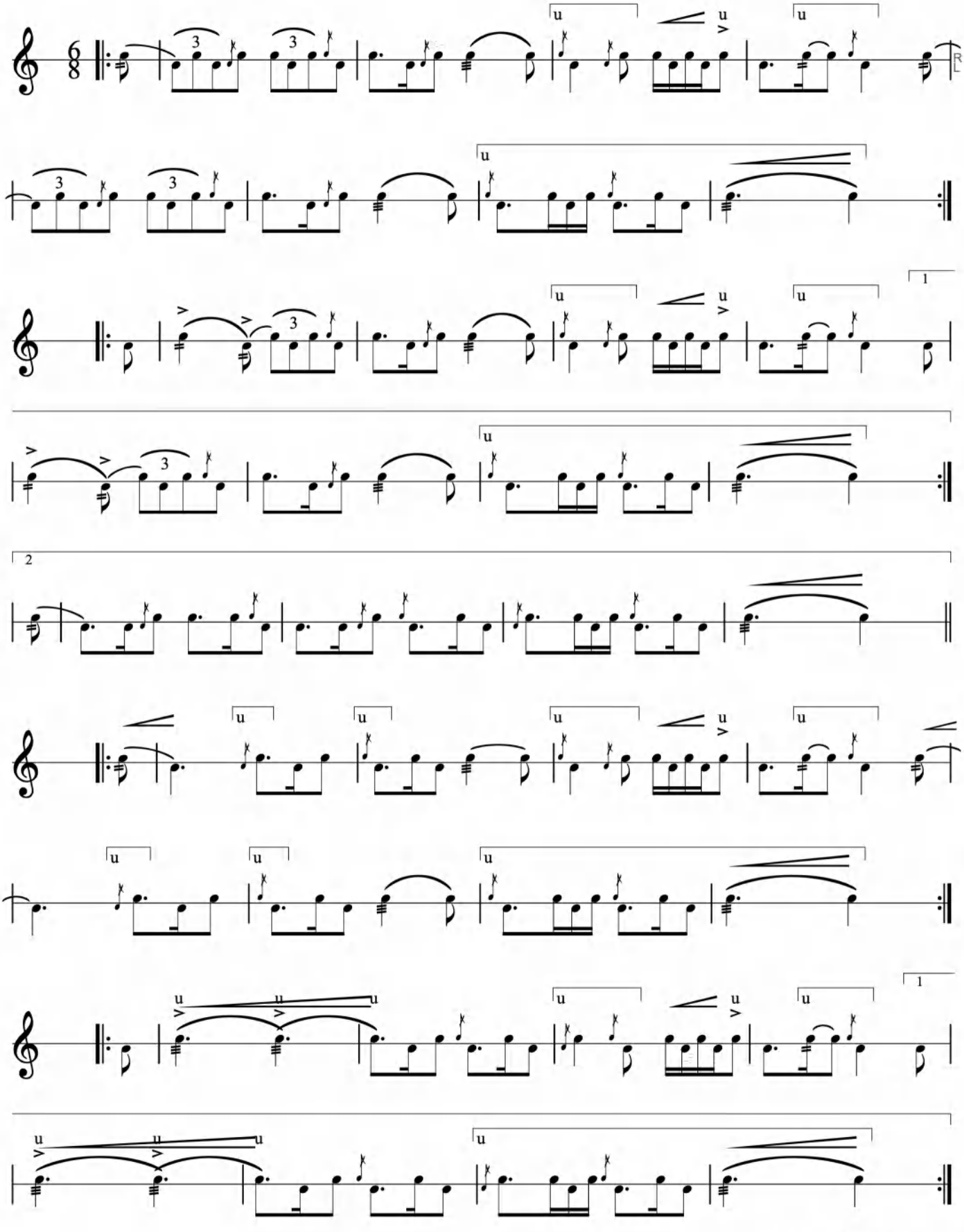
A Hundred Pipers – This is again made up of new phrases but not difficult ones. The set runs 1st part and repeat, 2nd part and repeat then 1st part once through to finish. The phrase of note in this set is the drag tap in bars 4 and 7 of the 2nd part.



LEAVING PORT ASKAIG

March

Scott Walsh
arr. Derek Easton

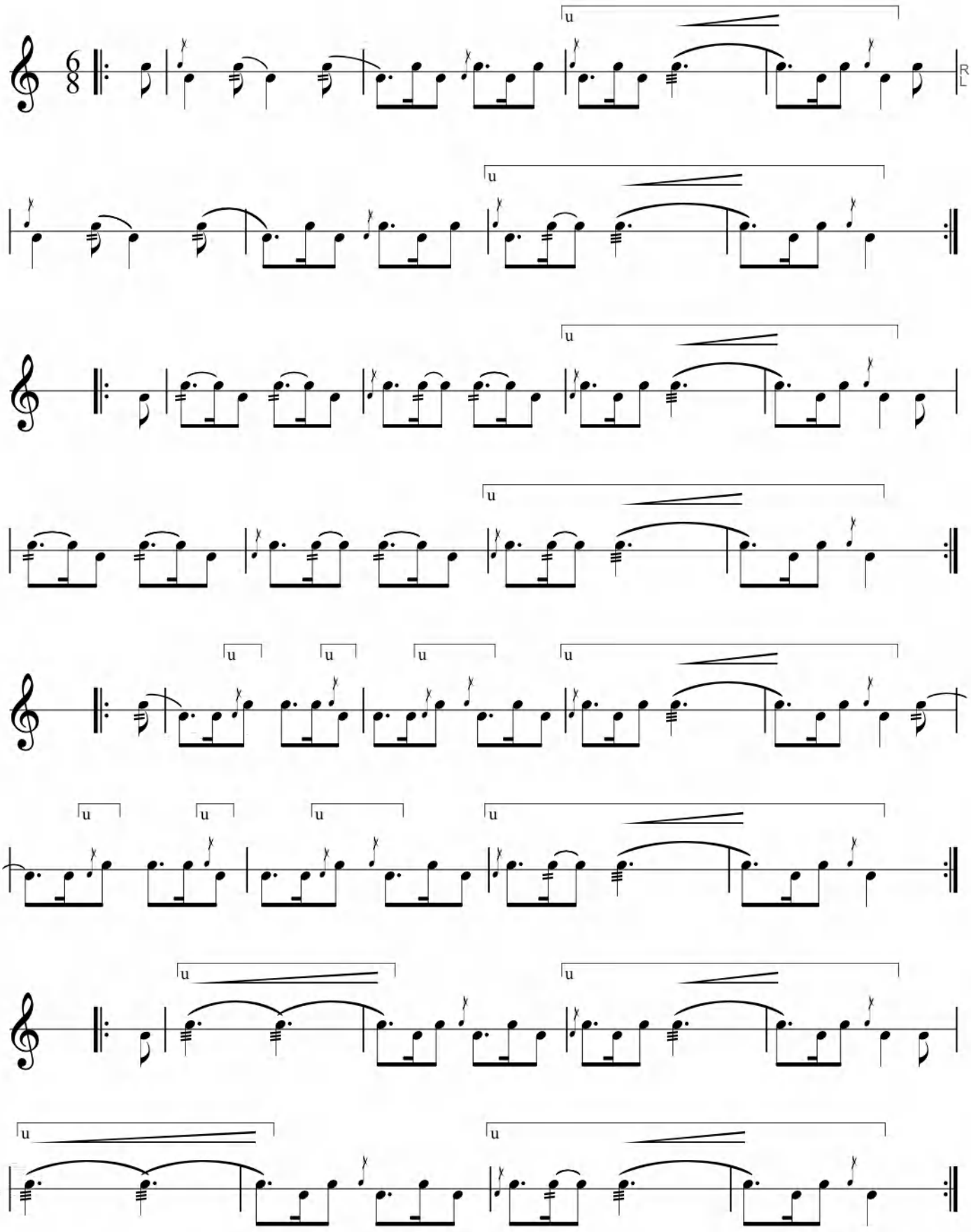


v2c - © DerekEaston Percussion

FAREWELL TO THE CREEKS

March

Traditional

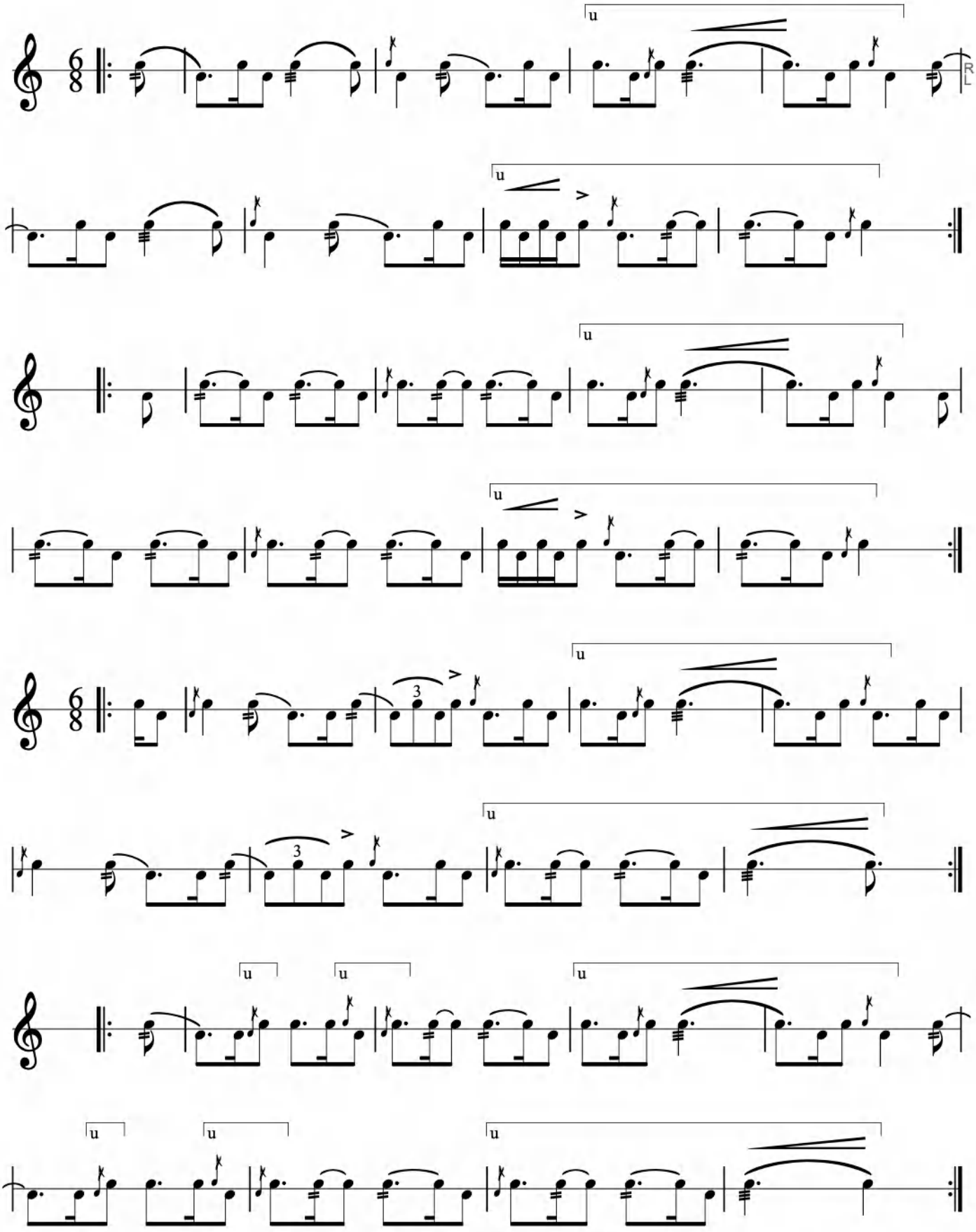


v0b - © DerekEaston Percussion

BONNIE DUNDEE
MUCKIN' O' GEORDIE'S BYRE

March

Derek Easton - Sept 1987
arr. 2020

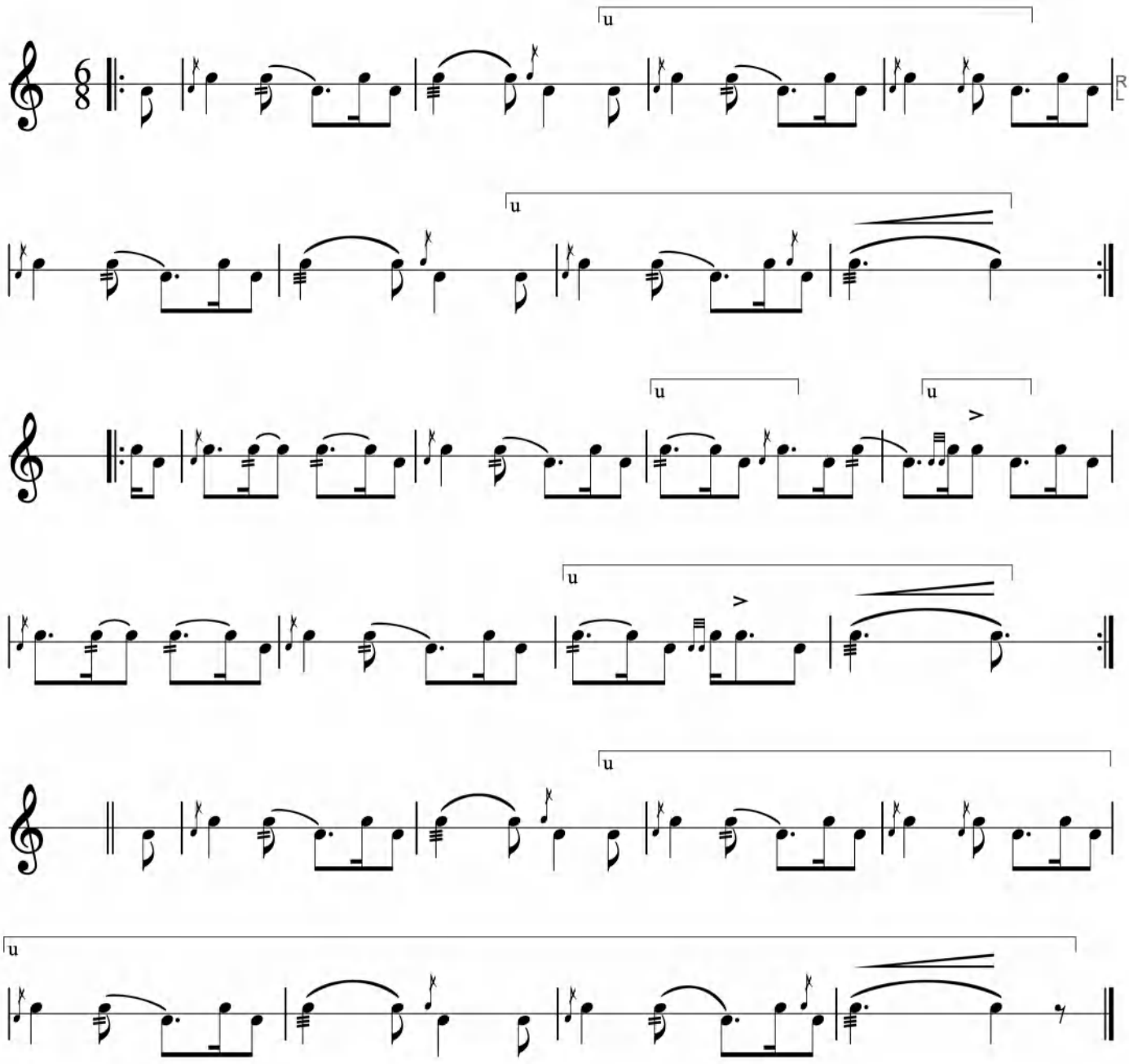


v0e - © DerekEaston Percussion

A HUNDRED PIPERS

March

J Reid Maxwell - Nov 2013



v0f - © DerekEaston Percussion

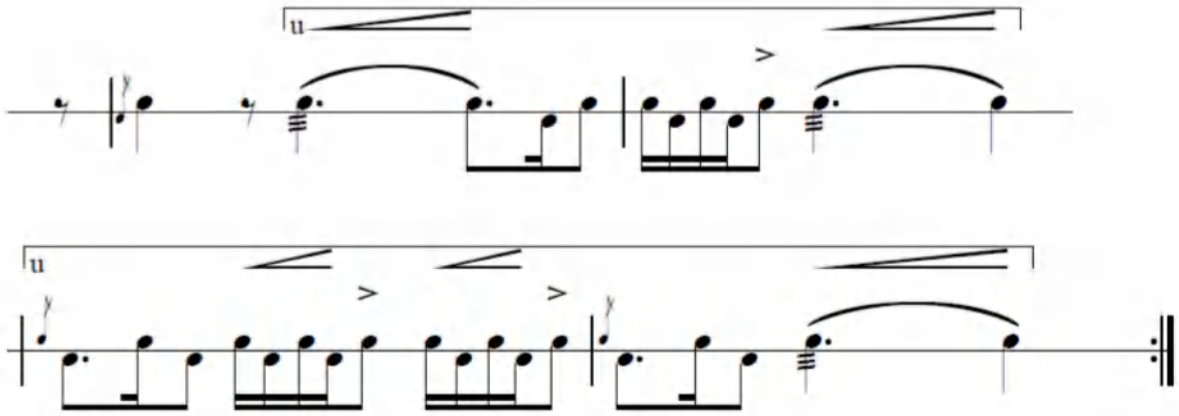
Nine-Eight Retreats – Compound Triple

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

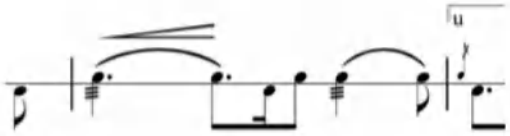
Battle of the Somme, Heights of Dargai & Heather Grant of Strathyre
1-2-1-3-1-2-1-3 ~ 4-2-4-3-4-2-4-3 5-6-5-7-5-6-5-7 ~ 8-6-8-7-8-6-8-7
9-10-9-11-9-10-9-11 ~ 12-10-12-11-12-10-9-11

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.



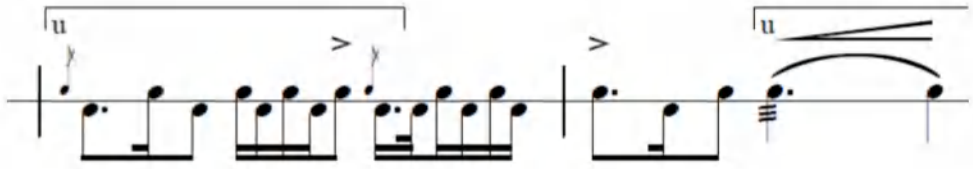
The other variation to this tune is the 2nd part. We haven't used the 4th part of the generic 9:8's as the 3-pace rolls seem to slow the tune down. To try and alleviate this we've gone for a 13 & a 9 as follows



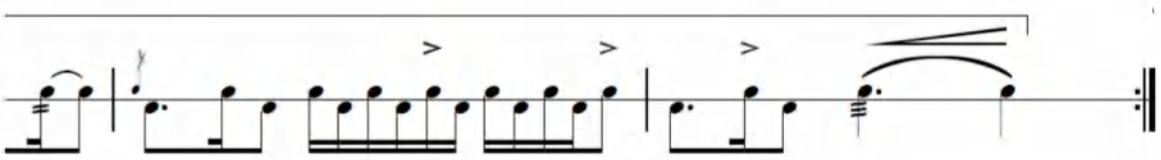
Both of these tunes follow the format unisons for 8 bars then 'all-in' repeat 8 bars.

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

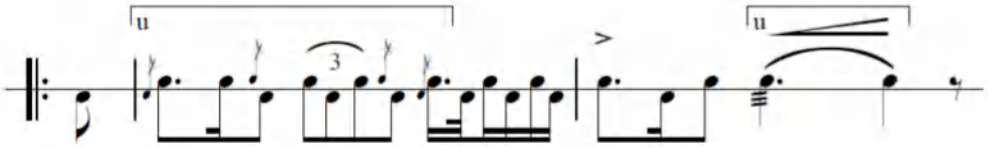
The middle:



The end:



And the start of the 2nd part:



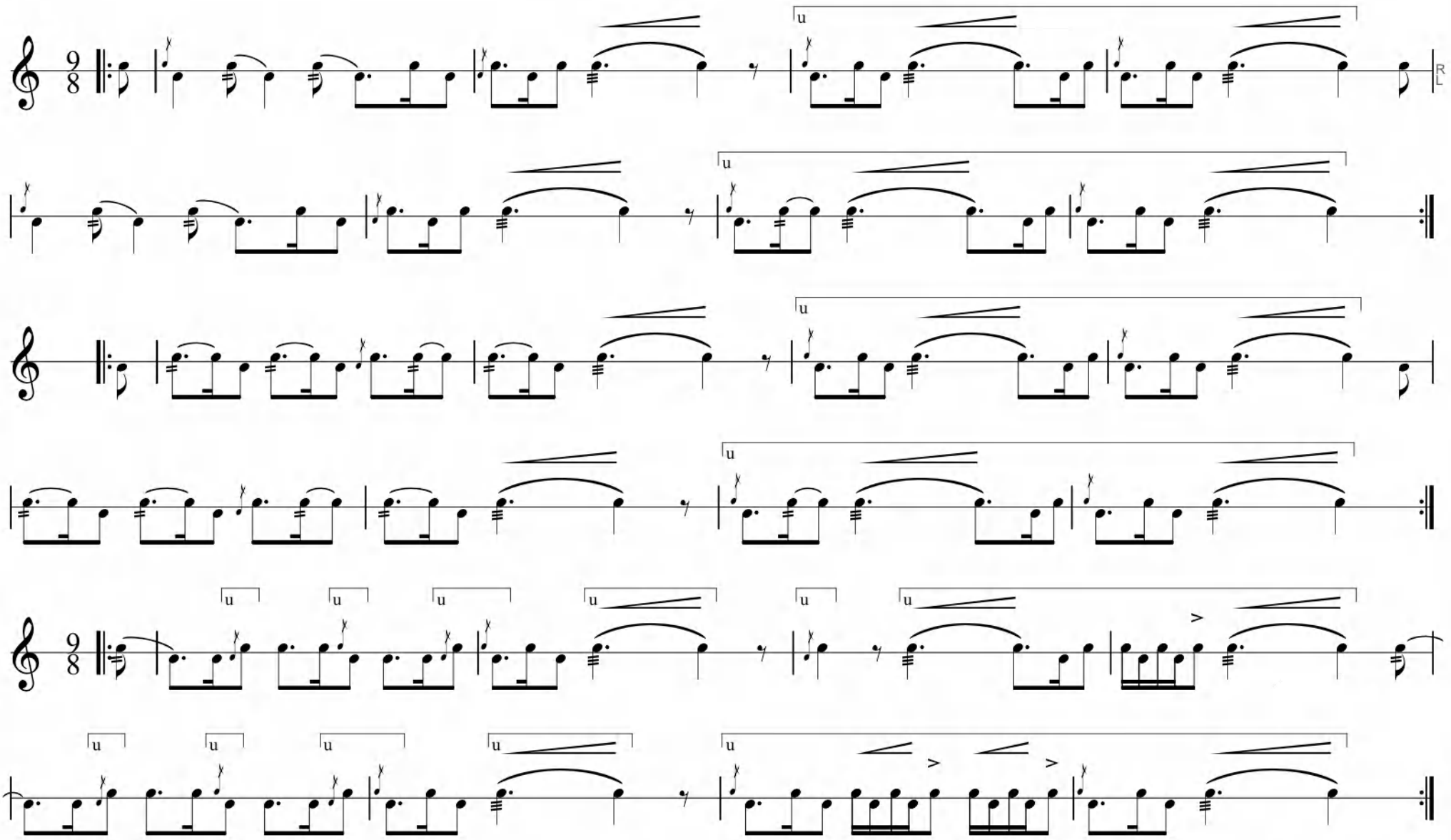
There is a 2nd timing on the 2nd part where you go back to the 1st part. This tune has the format unisons for 4 bars then 'all-in' for 4 bars then repeat the 4 & 4 again.

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

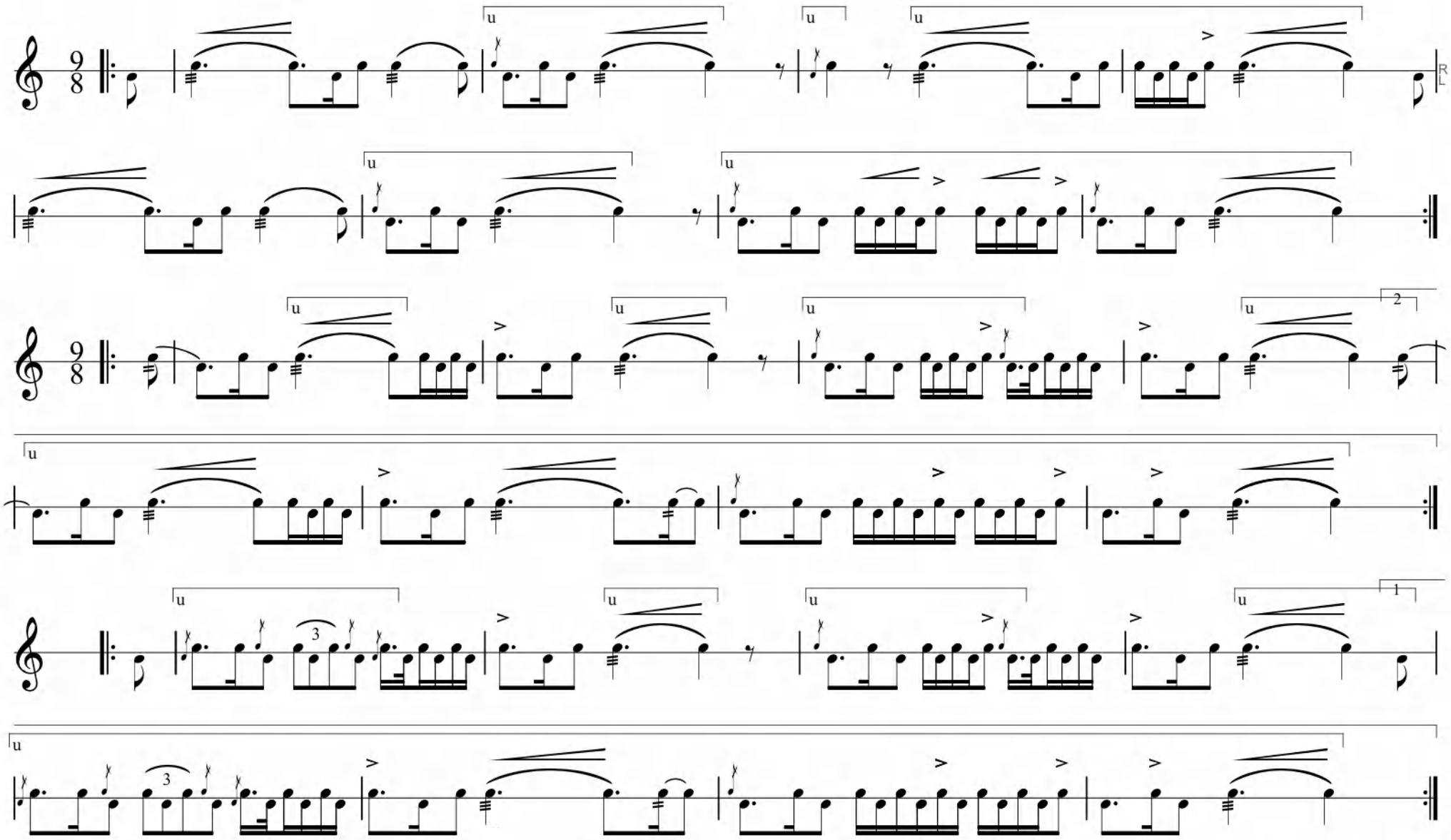


v0h - © DerekEaston Percussion

HEIGHTS OF DARGAI (PT2)
HEATHER GRANT OF STRATHYRE

Retreat

Derek Easton

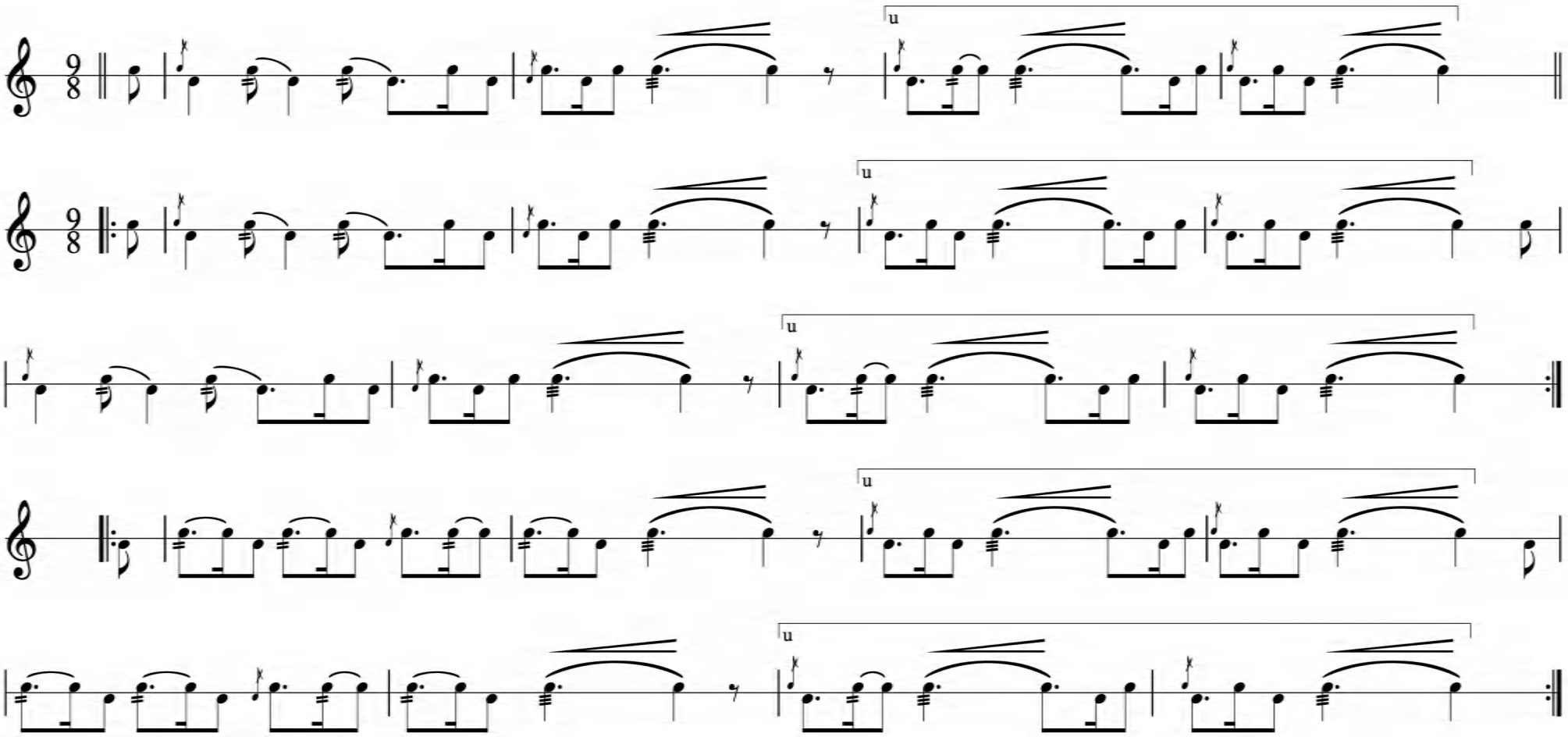


v0c - © DerekEaston Percussion

THE LILT

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

Massed Band
6:8 Derivative



v2b - © DerekEaston Percussion

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.

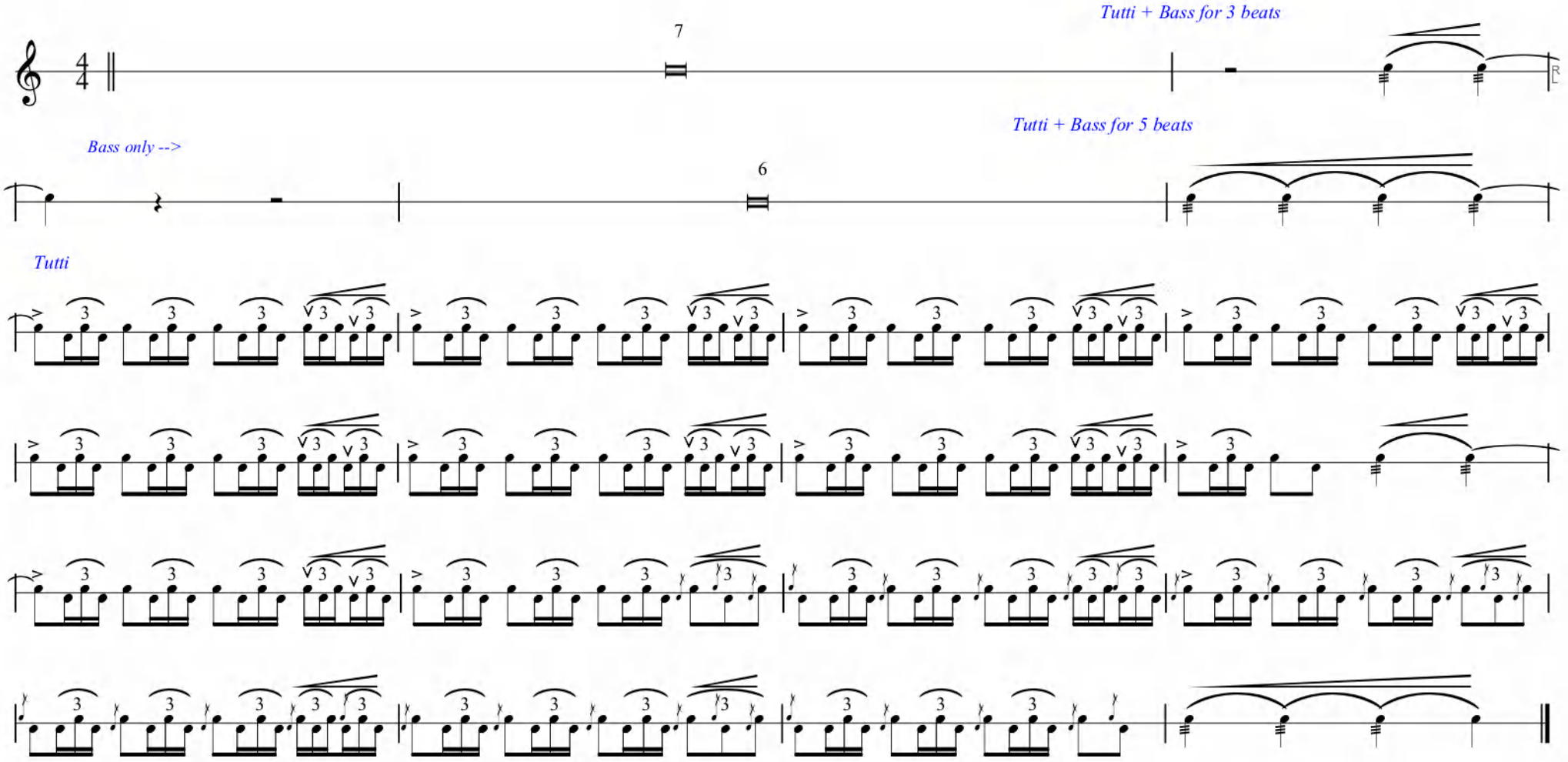
Flower of Scotland
0-0-1-2-3-4-5-4-4-5-6-7-8-4-5-4-5-4-9-2

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

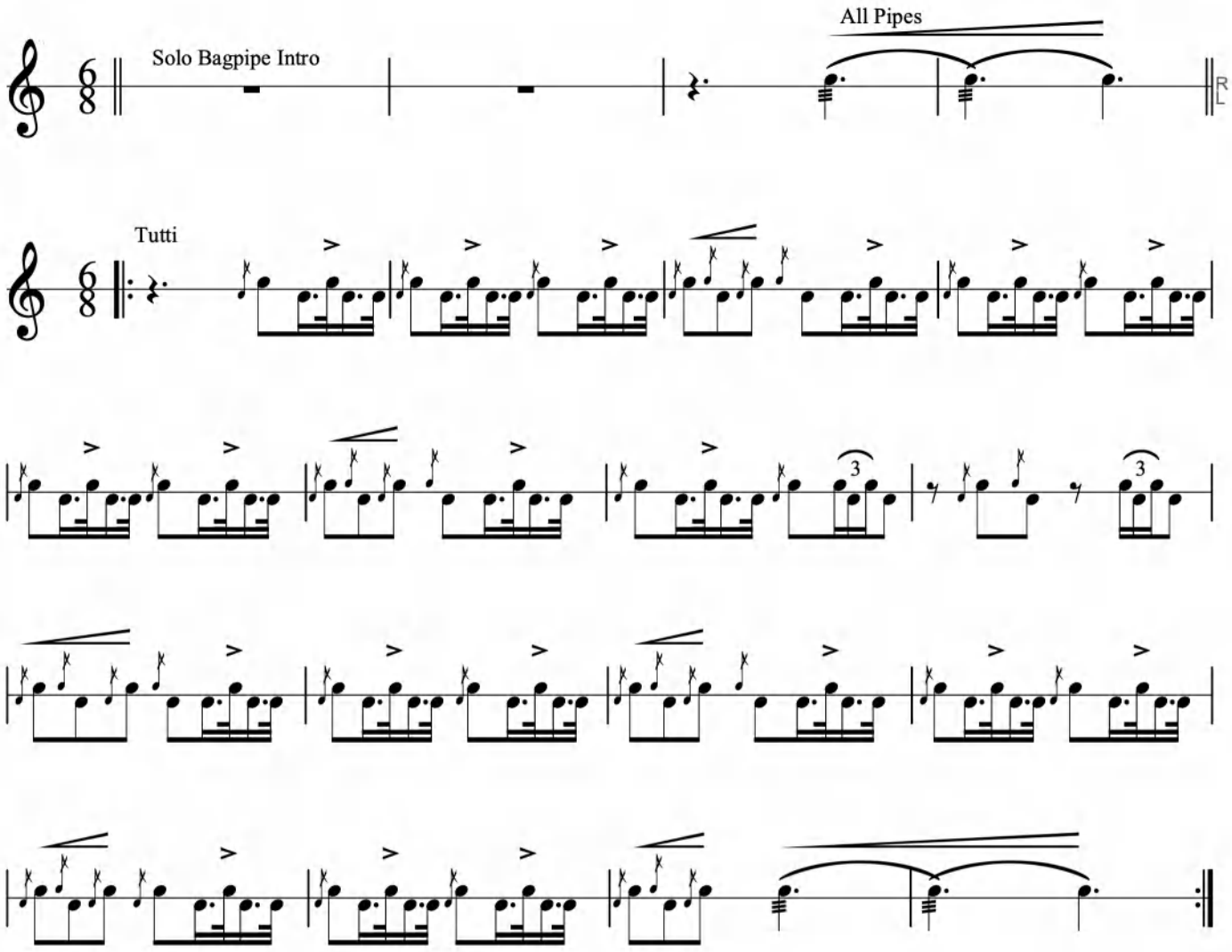


© DerekEaston Percussion

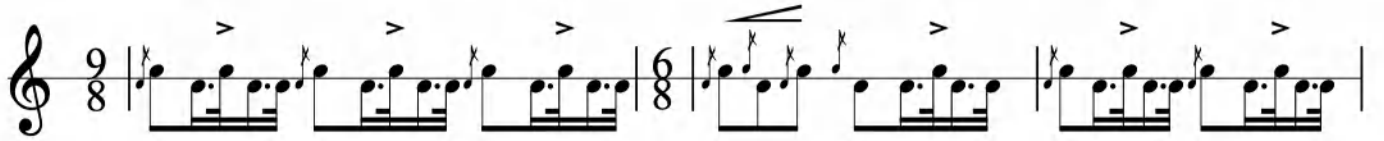
FLOWER OF SCOTLAND

Air

Steven Graham - 2008
Arr. Derek Easton



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.



v1a - © DerekEaston

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.

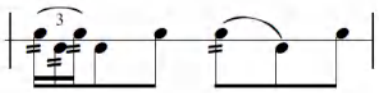
Waltz Medley – Skye Boat Song, Spinning Wheel, Highland Cradle Song & Hector the Hero
1-2-3-4-5 6-7-6-8-6-7-6-8 ~ 9-9-10-8-9-9-10-8 ~ 6-7-6-8-6-7-11-8
12-13-14-15 ~ 16-17-18-15 19-20-21-22 ~ 23-24-23-22
0-25-26-27-28-25-26-27 ~ 29-30-31-32-29-30-26-27

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.

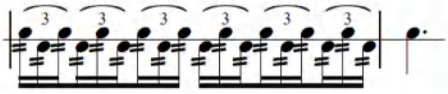
Despite the fact they are written with semi quaver triplets a quaver roll will be played as long 7



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.



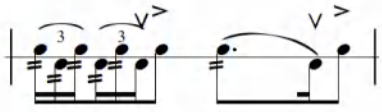
This roll also appears in *Hector the Hero*

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.

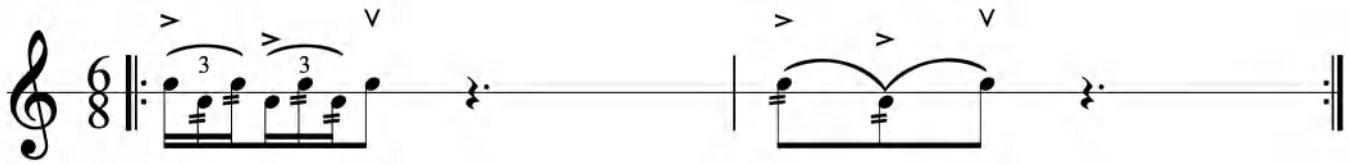
Spinning Wheel – Two parts, no repeats.

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.

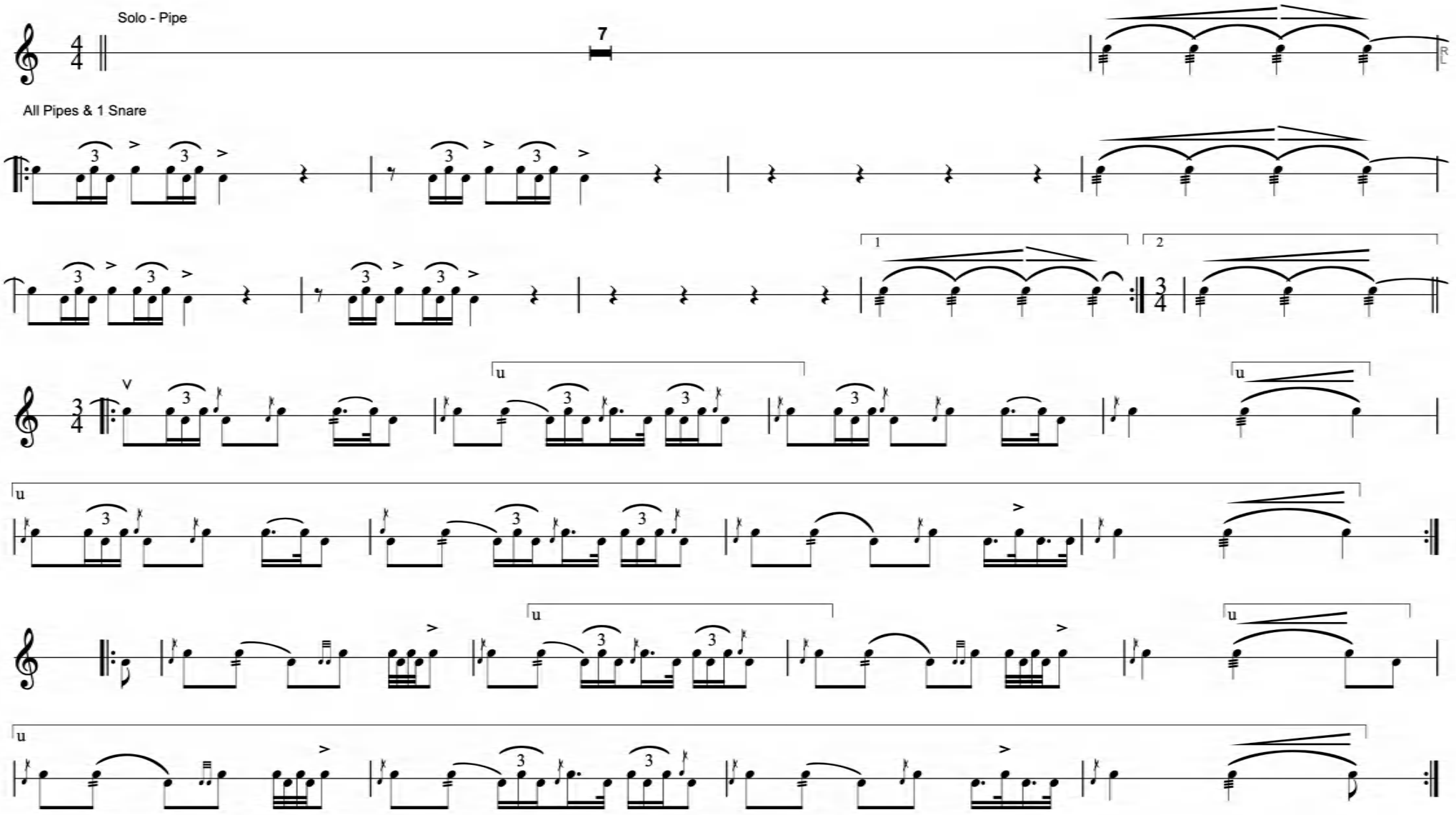


Hector the Hero – Starts off with 3 bars of pipes only. The 3-pace rolls are the equivalent of 37-pace rolls as stated previously. The 2nd part has a 2nd timing on the repeat going back to the last 4 bars of the 1st part. The first part has been written out in full, the second part has repeats with the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

TRICIA'S SONG
BALMORAL

Slow Air - Retreat

Junior Version

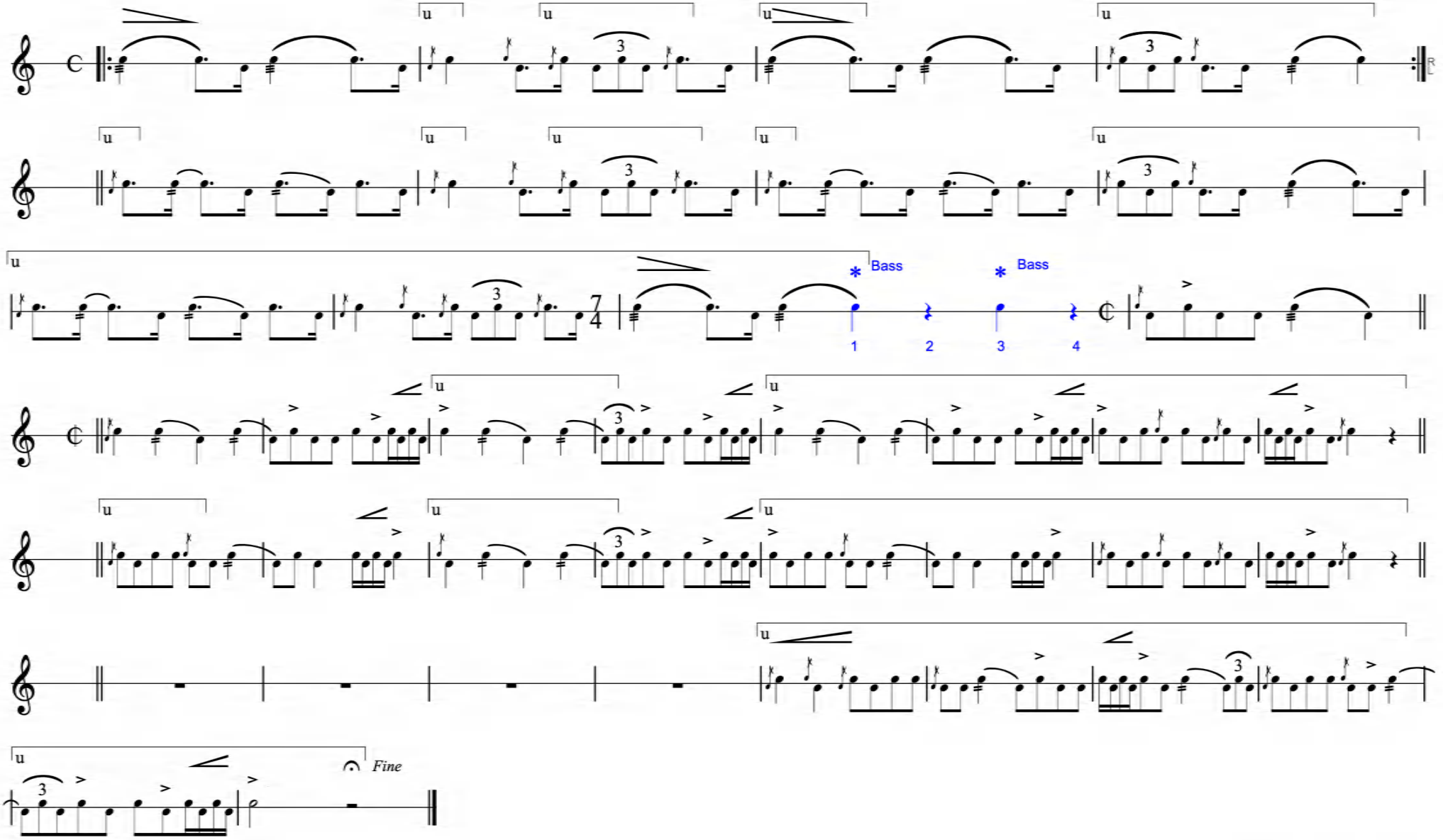


v3g - © DerekEaston

KEEL ROW
MRS MACLEOD OF RAASAY

Generic Strathspey & Reel

Junior Version

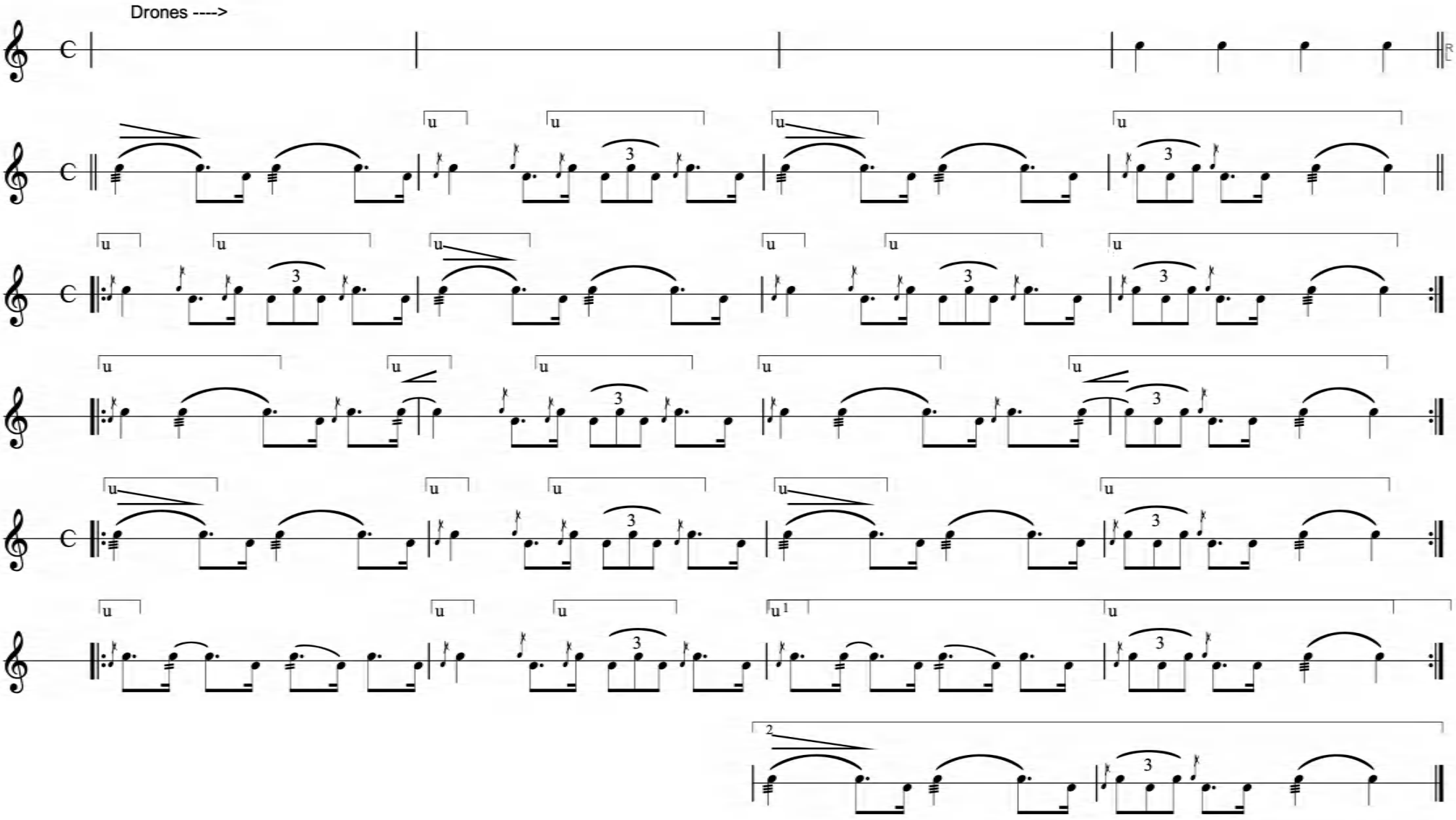


v1 - © DerekEaston Percussion

HIGHLAND FLING
MOLLY CONNELL

Strathspey

Derek Easton

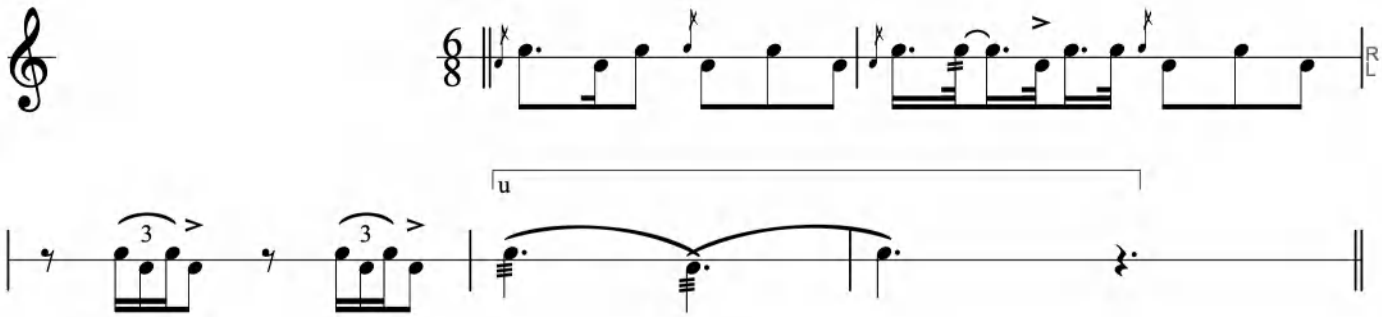


v2a - © DerekEaston

INTRODUCTION & SKYE BOAT SONG

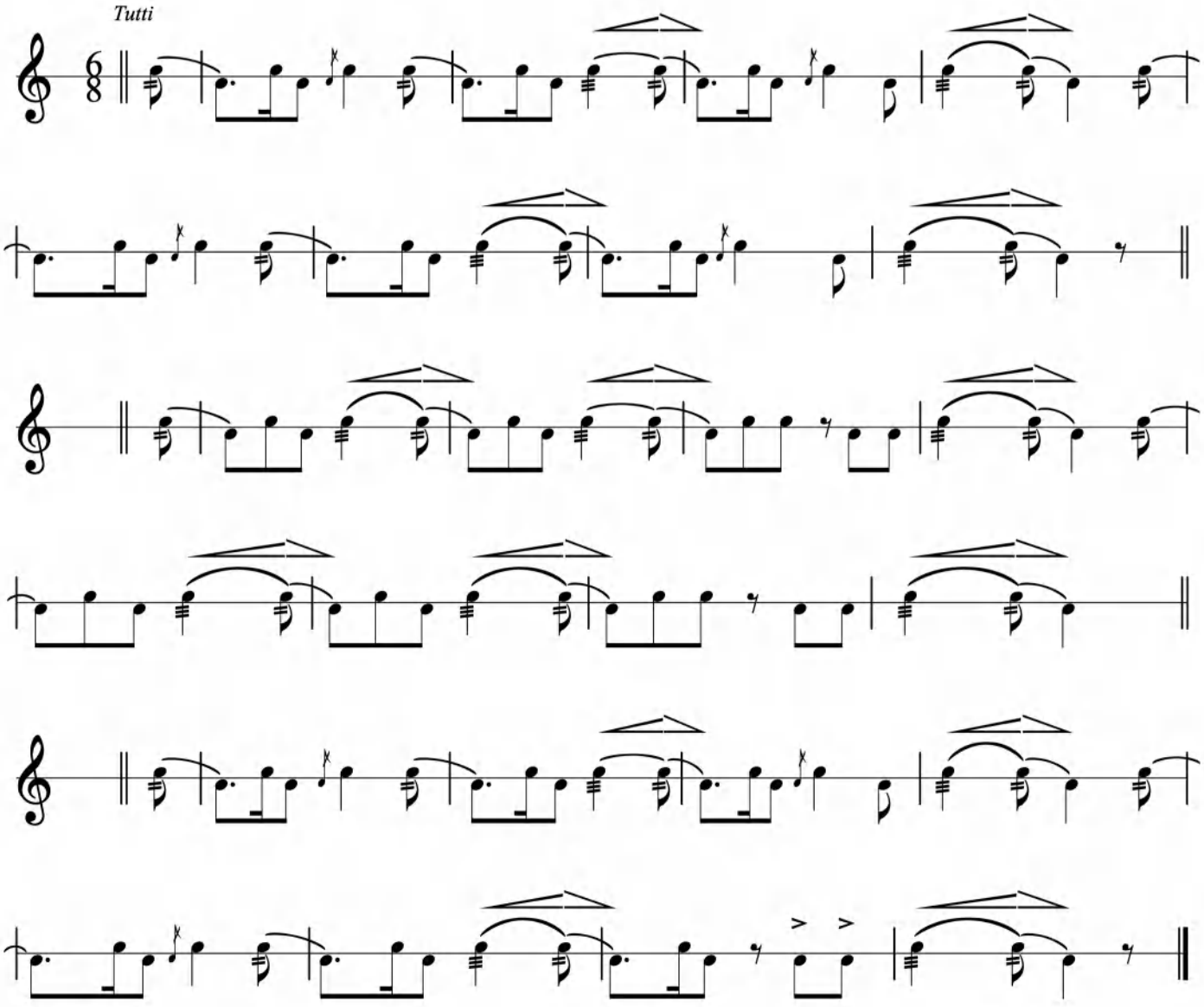
Waltz

F McQuaid - 1962



SKYE BOAT SONG

Tutti

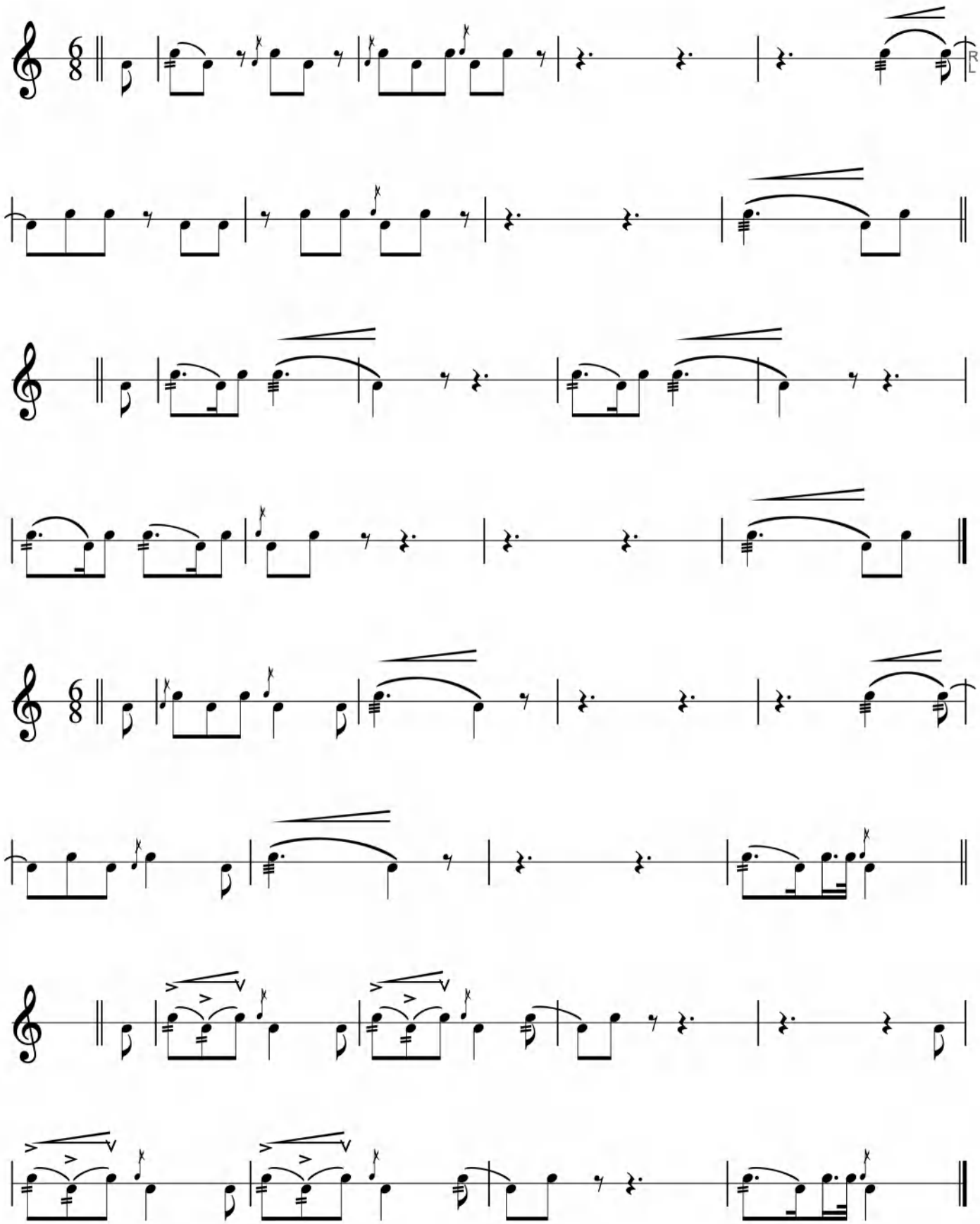


v5a - © DerekEaston

SPINNING WHEEL
HIGHLAND CRADLE SONG

Waltz

Derek Easton - Sept 2012
Rev. Oct '23

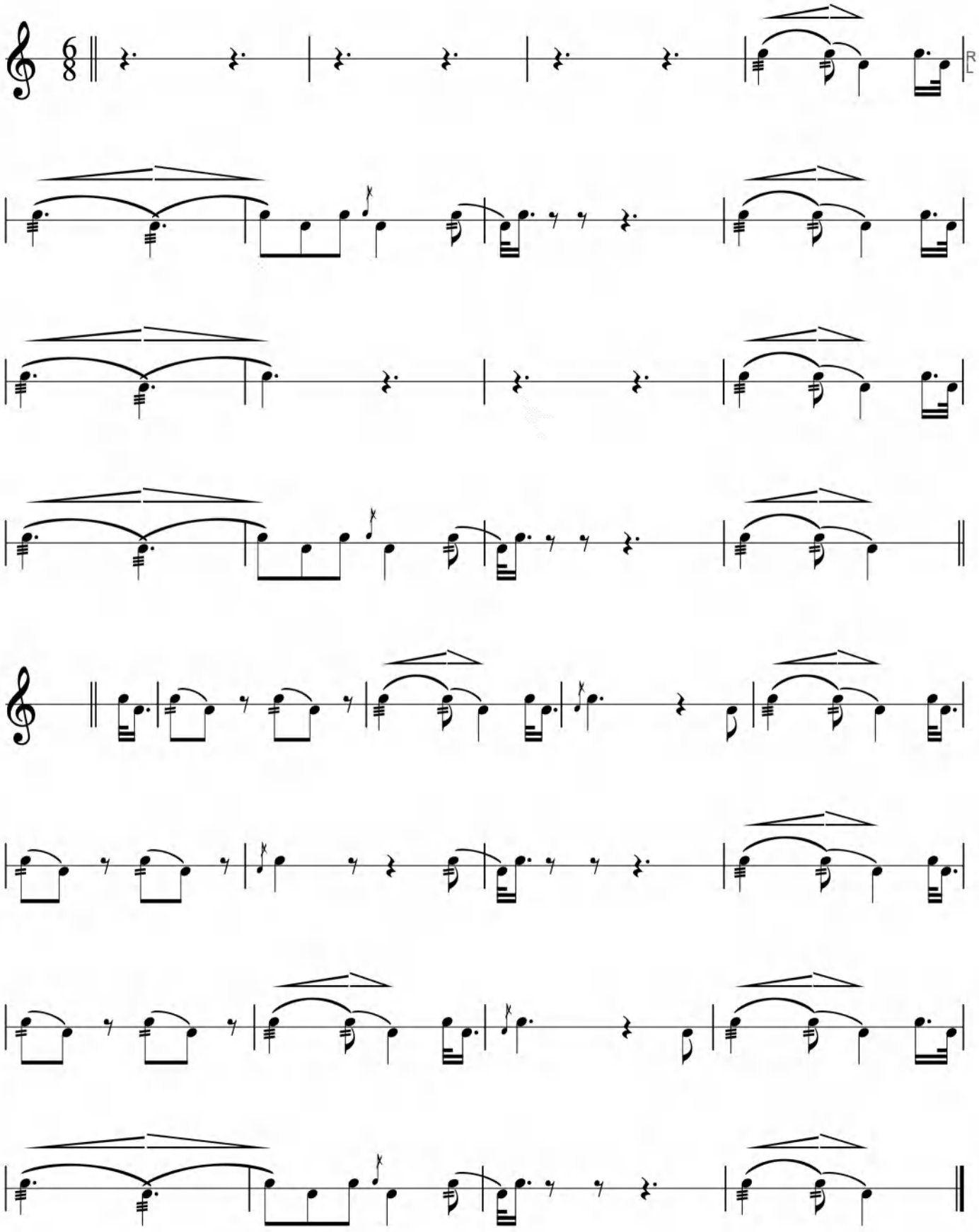


v5b - © DerekEaston

HECTOR THE HERO

Lament

Derek Easton - Oct 2023



v5a - © DerekEaston

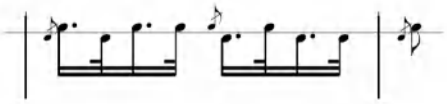
Drum Fanfares

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.

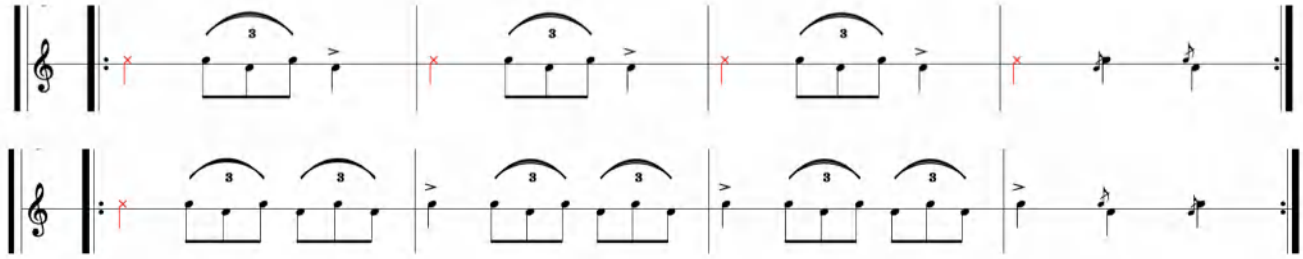
The fanfare comprises a solo phrase followed by an introduction with all drummers, and then 3 sections.

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.

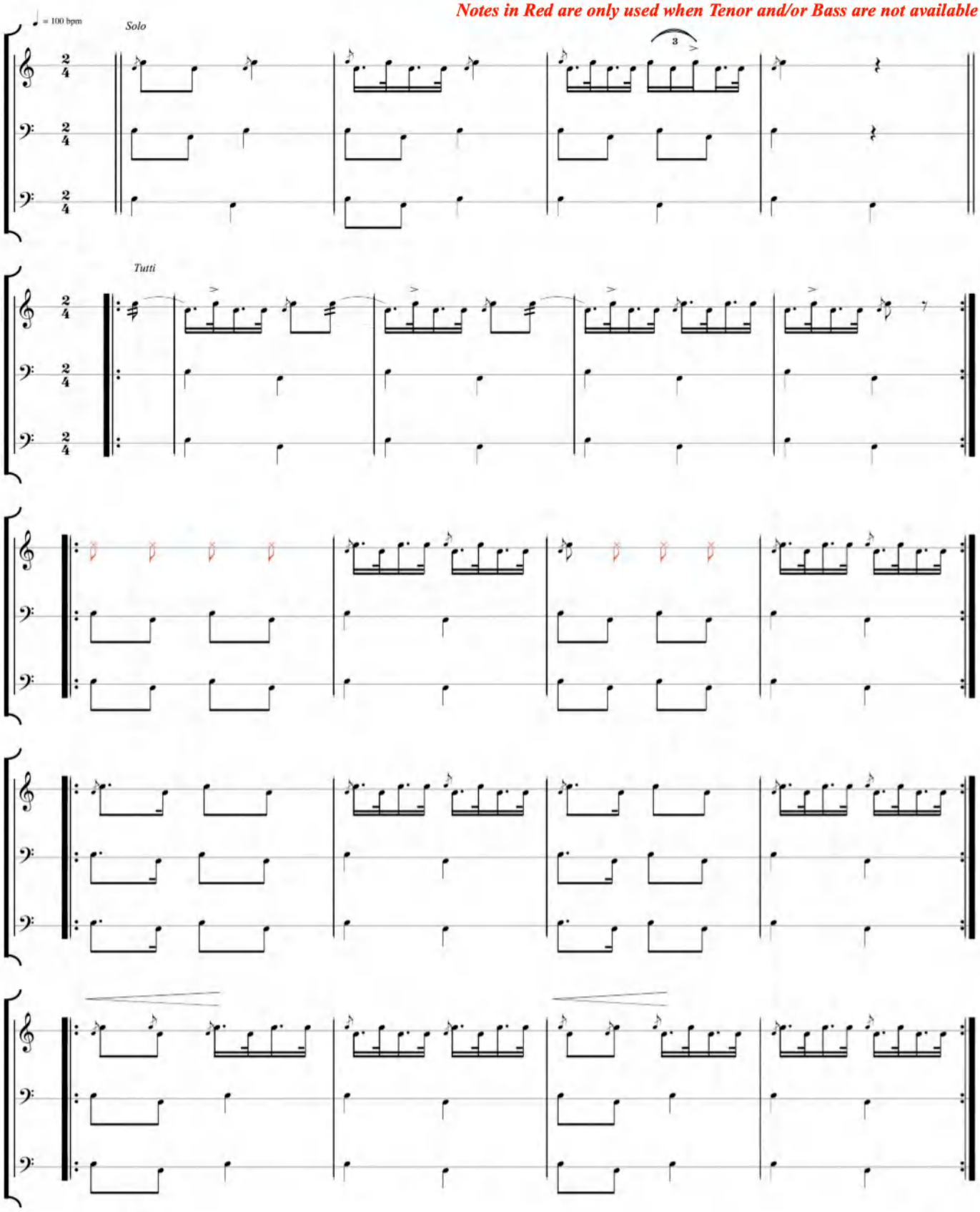
Finale phrase is played *diminuendo* four times, more if the Lead Drummer feels if it's not quiet enough. Watch for the signal. Then into the final phrase *Sforzando* to finish.

Fanfare

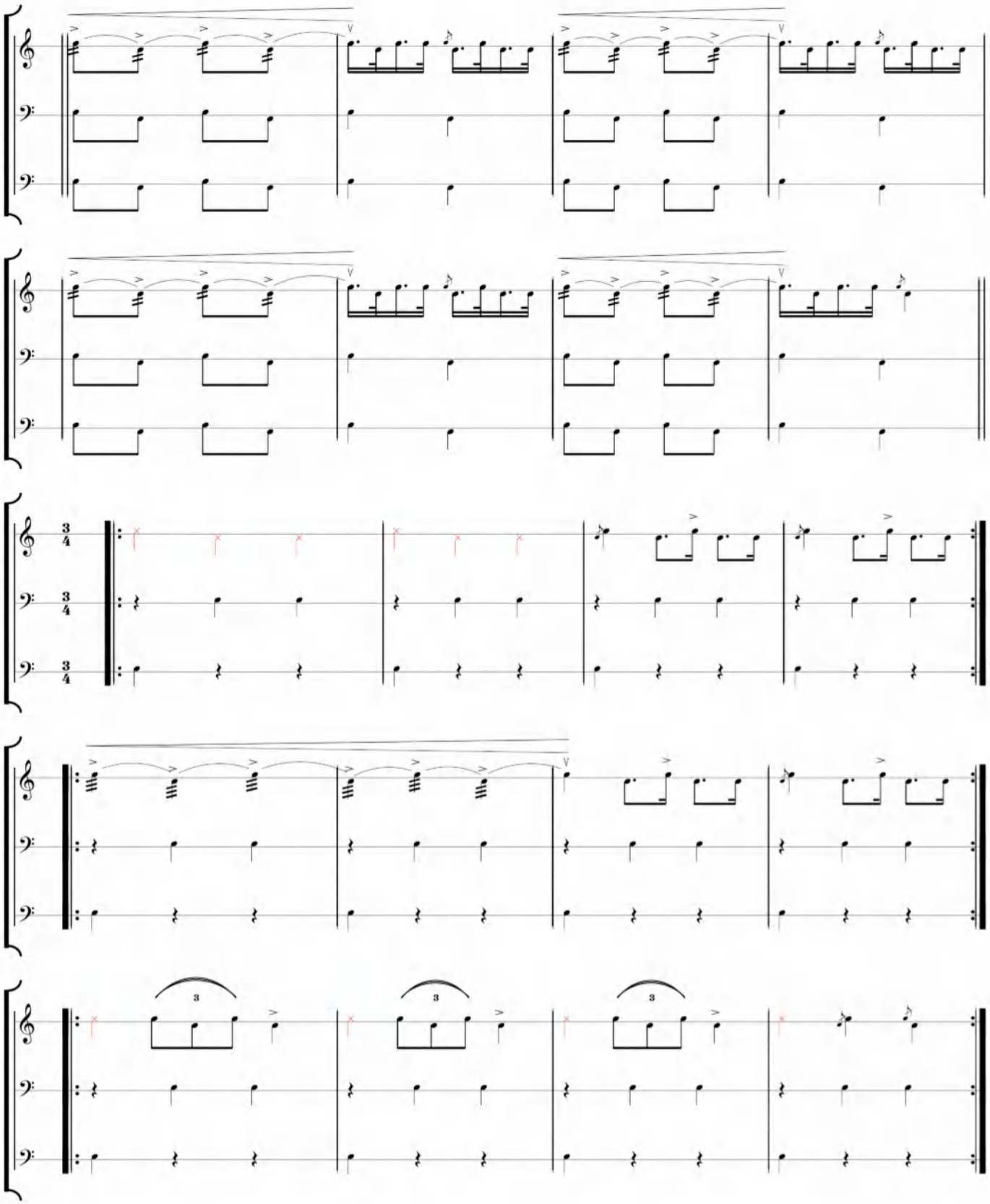
NBPB 1984
DRUM FANFARE

Alistair Knowles - 1976
arr. Derek Easton

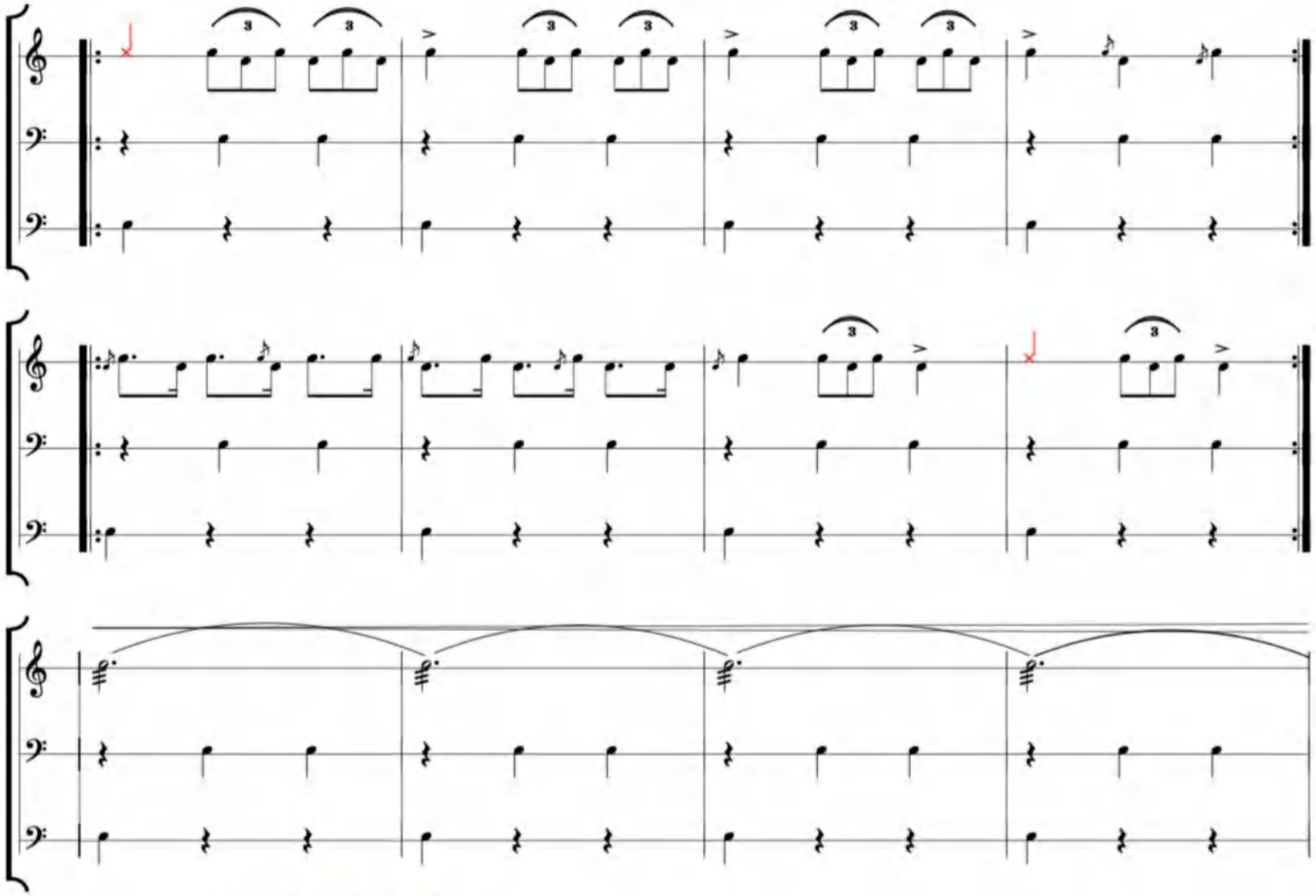
Notes in Red are only used when Tenor and/or Bass are not available



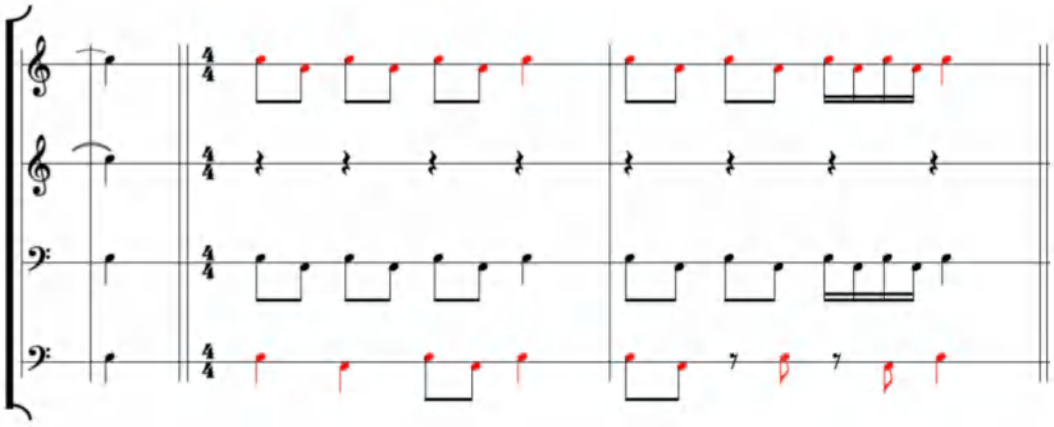
v2n - © DerekEaston Percussion

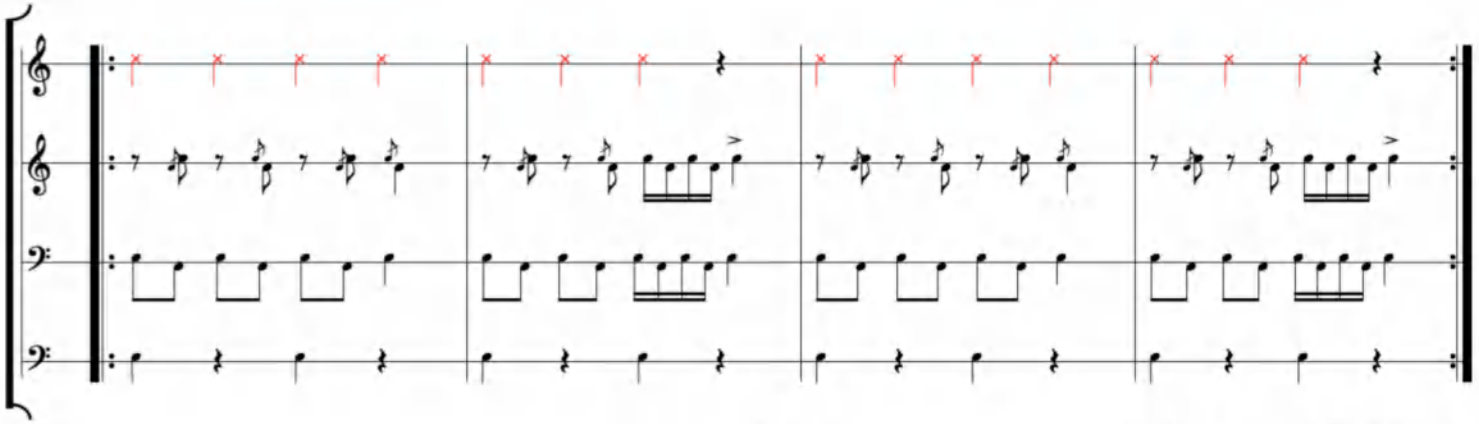


v2n - © DerekEaston Percussion

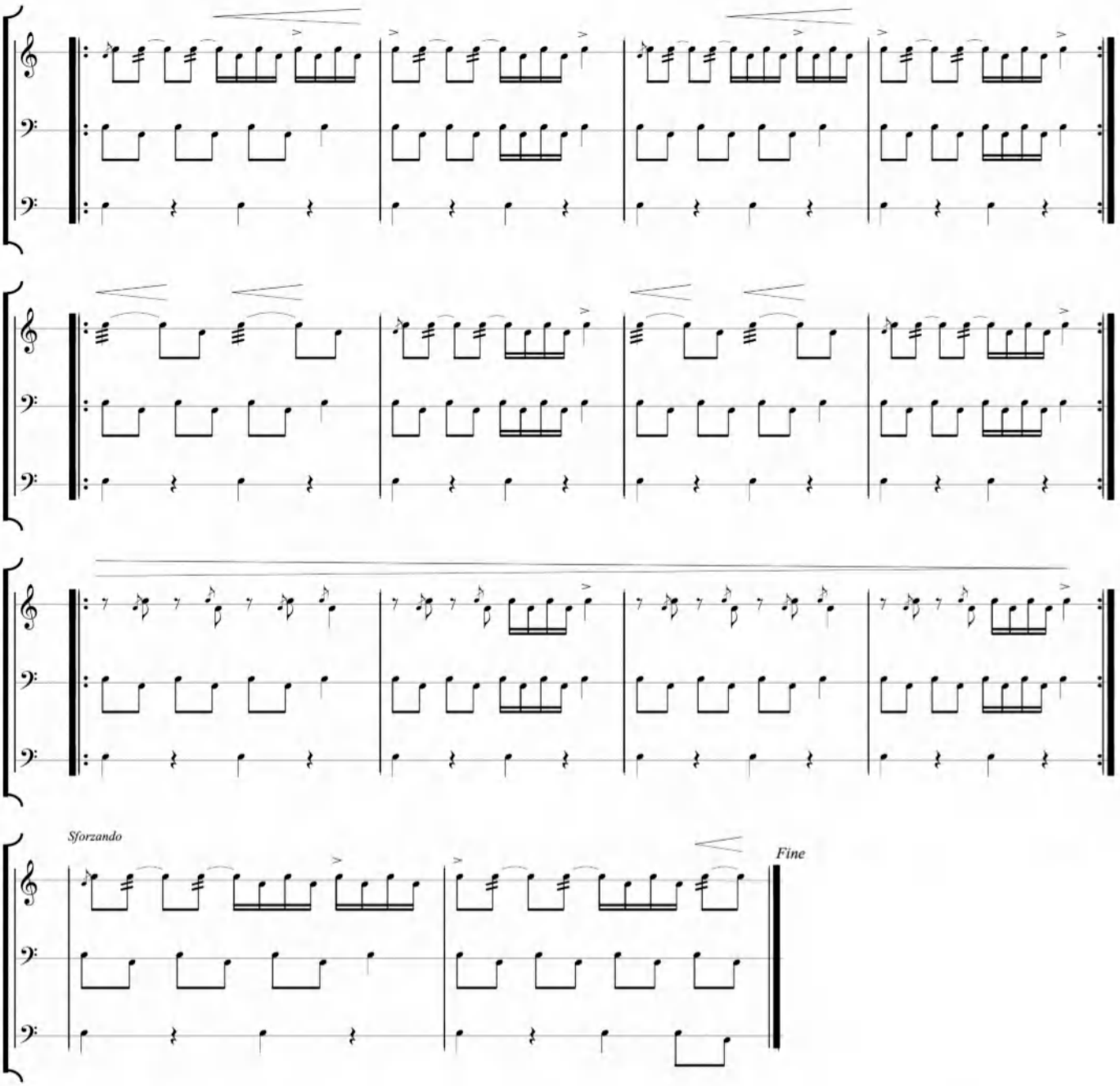


Priority = Tenor, Bass, Snare





v2n - © DerekEaston Percussion



v2n - © DerekEaston Percussion