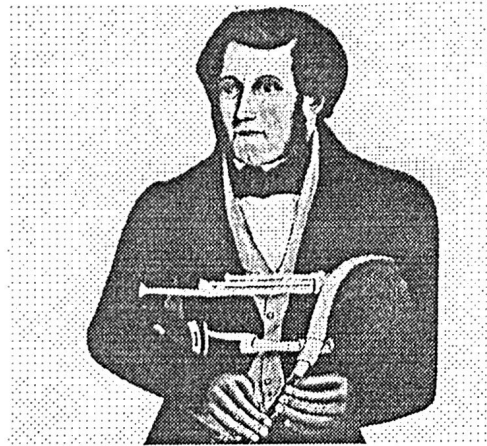


North Hero's Greatest Hits!



A Lowland Repertoire

About The Music

Alan Jones asked me to put together some music for this year's convention. As Alan described it, he was looking for some tunes to be a common repertoire for the lowland pipers. I have selected some of my favorite pieces, which I have gathered from various sources. As it turns out, all of them (with the exception of the arrangement of *The High Road To Linton*) are from Gordon Mooney in one way or another. Many of them are from Gordon Mooney's tune book, *A Collection Of The Choicest Scots Tunes For The Lowland And Border Bagpipe*. Most of the others are from Gordon's *Tutor For The Cauld Wind Bagpipes*. And another tune is taken from Gordon Mooney's album, *O'er The Border*. Both of these music books and the album are available here at the convention. You can contact Gordon at 1 Hazeldean Meadow; Newstead, Melrose; TD6 9DZ; U.K. These tunes are reprinted once again by kind permission of Gordon Mooney for use at this year's convention.

Most of these tunes are printed without gracing, but some have grace notes added, which may happily be ignored. There may even be a tune or two printed here with (shudder!) Highland gracing! Please forgive this indiscretion and play them as you will. These transcriptions should only be considered guides to your playing, and not any codification of a particular tune. I have probably altered some of these from the state in which I found them to suit my own playing, or to reflect what I'd heard and liked. My hope is that you will find tunes here that you hear other pipers play at the convention, but don't quite have the opportunity to learn. You will find much fascinating information about these tunes and their history in the books mentioned above.

I want to take this opportunity to thank Alan for organizing this convention once again, and to thank all the others who work so hard to make this a success. This affair is truly unique. In addition to the many fascinating workshops on all facets of piping, from the history of piping to pipe maintenance techniques, there are all the wonderful musicians playing wherever you go. This is not a school, yet there is much you can learn from many people. And like any academic or professional convention, the contacts you make with other people and the ideas you share will probably count for more than you can pick up in the planned workshops.

Three years ago, when I was just beginning Highland piping, my friend Angus MacBliven (a.k.a. Steve Bliven) told me about the *North American Northumbrian Pipers' Convention*, just up the road in North Hero, Vermont. I still have no idea how he ever learned of it. I had never heard of all these pipes Angus described from his visit the previous year, and I couldn't imagine the kind of "non-traditional" piping he had witnessed. I returned the following year, and guiltily brought along my Great pipes. By last year I couldn't resist the lure of the smallpipes. I borrowed the most amazing set of smallpipes from my piping teacher, Iain Mac Harg, and learned to pump with both arms! Many of you have probably seen this set, referred to as "the bionic pipes," which were made by

Iain's father, Vermont's own pipemaker Michael Mac Harg. I have lost count of how many different keys and styles of chanters Mike has made for this set now. I then spent a fabulous week at Hamish Moore's *North American School of Cauld Wind Piping*, hosted by Matt Buckley in Richmond, Vermont. Thanks to Hamish's brutal exercise of not allowing sheet music, but making us learn by ear, I was actually able to play a few tunes on the smallpipes by last year's convention. I left there with a second set of bagpipes, smallpipes in C made by Mike Mac Harg (who also built my Highland pipes). Now I need only another eighty or so sets to catch up to Alan Jones!

Whatever you do at this year's convention, don't be shy. Talk to the other pipers and share some tunes. For most of us the concert is passive entertainment, but for the rest of the time I hope you will be active and participate. Please don't forget to thank Alan Jones (who has to print this because I say such nice things about him) for all the work he has done to put this magnificent event together and to bring so many talented people together.

A handwritten signature in cursive script, appearing to read "Rick Damon".

Rick Damon
Newbury, Vermont
July 29, 1993

Brose And Butter



From *A Collection Of The Choicest Scots Tunes For The Lowland And Border Bagpipe*, by Gordon Mooney.

Drink The Worts And Spill The Beer



From *A Collection Of The Choicest Scots Tunes For The Lowland And Border Bagpipe*, by Gordon Mooney.

Drops Of Brandy

The musical score for "Drops Of Brandy" is presented in two systems, each with two staves. The first system consists of two staves of music. The second system also consists of two staves. The music is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The first system includes a fermata over the first measure of the upper staff. The second system features a key signature change to two sharps (F# and C#) in the first measure of the upper staff. The final system includes fingerings: a '7' is written below the first measure of the upper staff, and '5' is written below the first measure of the lower staff. The piece concludes with a double bar line and repeat dots.

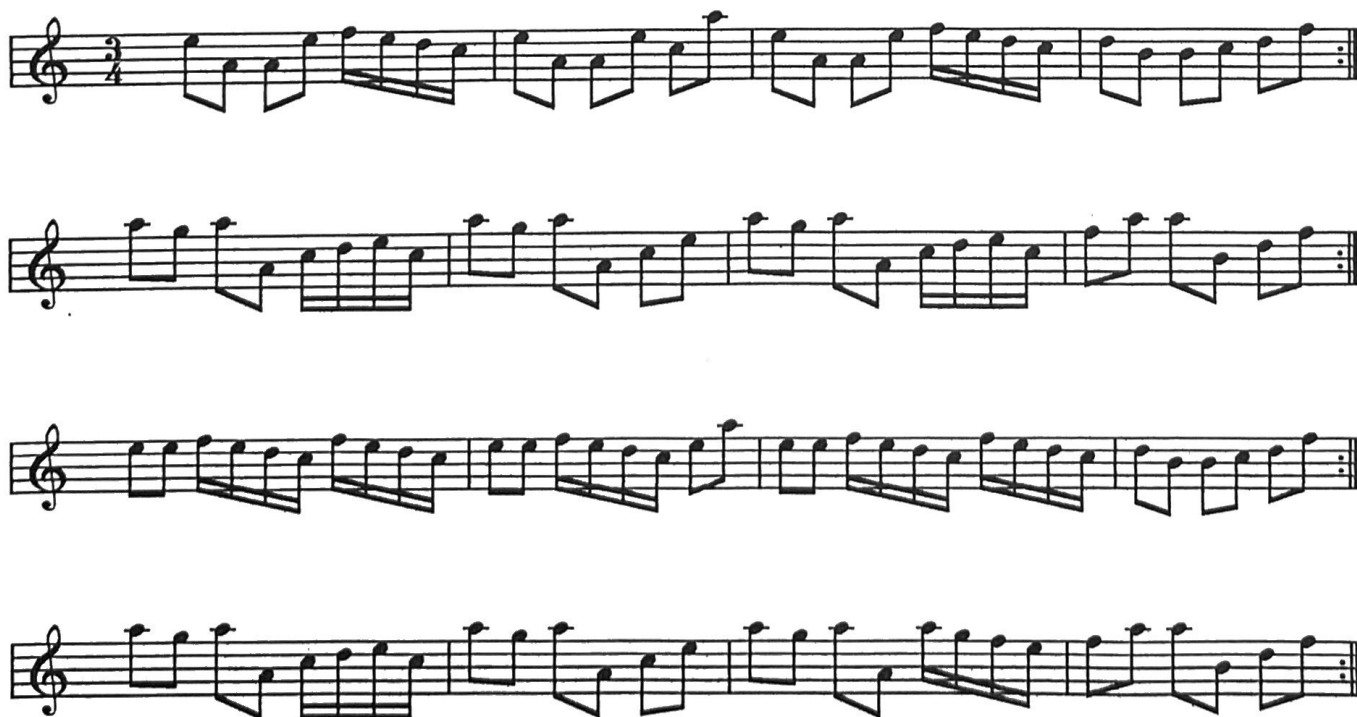
From *Tutor For The Cauld Wind Bagpipes*, by Gordon Mooney.

Dunse Dings A'



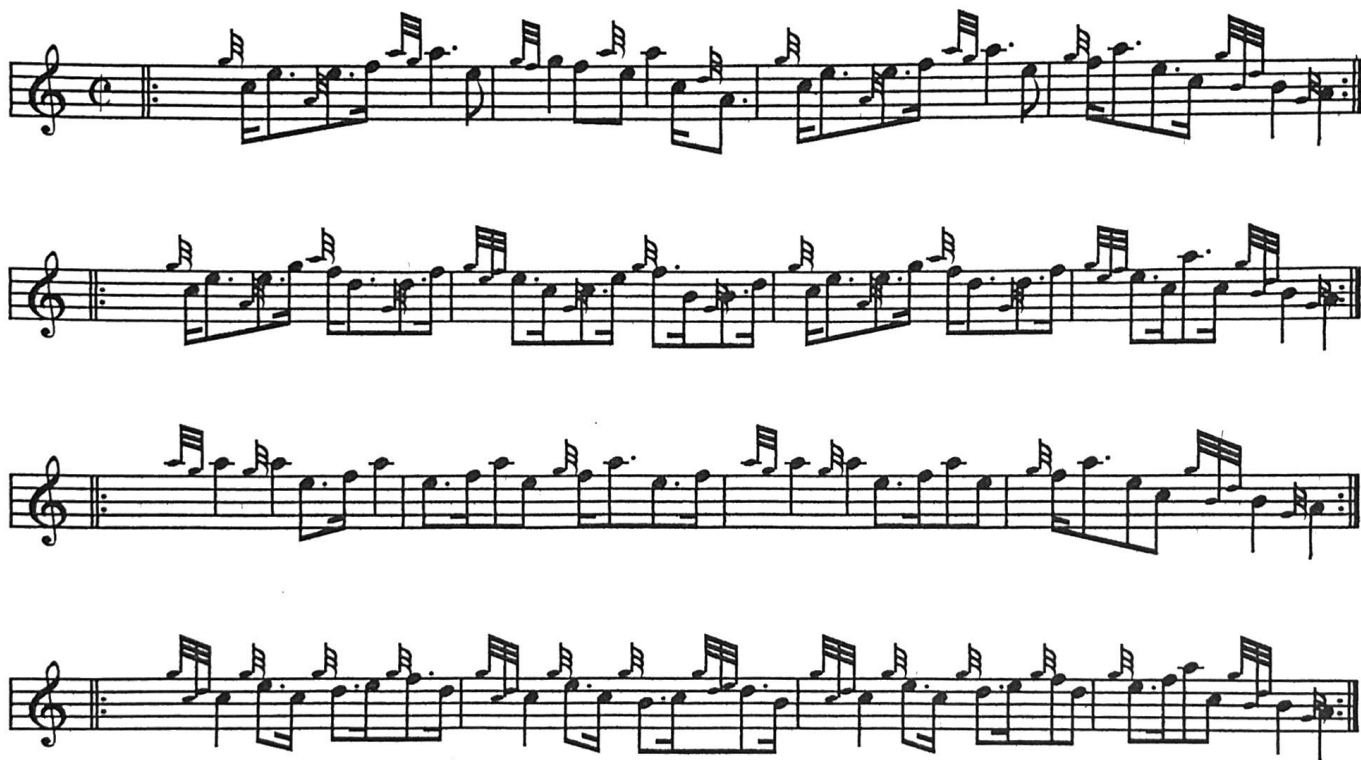
From *A Collection Of The Choicest Scots Tunes For The Lowland And Border Bagpipe*, by Gordon Mooney.

Go To Berwick Johnnie



From *A Collection Of The Choicest Scots Tunes For The Lowland And Border Bagpipe*, by Gordon Mooney.

The High Road To Linton



Jacky Latin



From *A Collection Of The Choicest Scots Tunes For The Lowland And Border Bagpipe*, by Gordon Mooney.

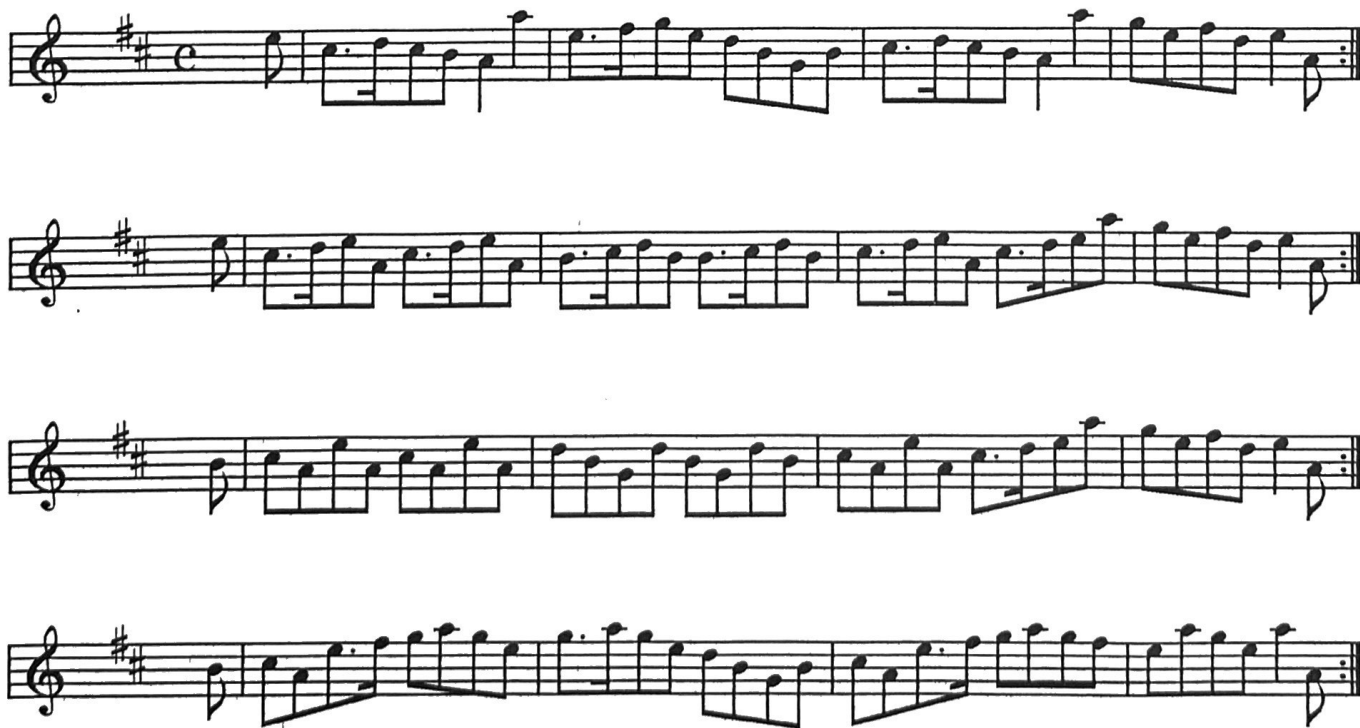
Copy from
Chris

Coffee & Tea or Jamie Allen's Fancy



From *Tutor For The Cauld Wind Bagpipes*, by Gordon Mooney.

Jenny Nettles



From *A Collection Of The Choicest Scots Tunes For The Lowland And Border Bagpipe*, by Gordon Mooney.

Jockey Said To Jenny



From *A Collection Of The Choicest Scots Tunes For The Lowland And Border Bagpipe*, by Gordon Mooney.

The Last Cradle Song



From the album *O'er The Border*, by Gordon Mooney.

Linkumdoddie



From *A Collection Of The Choicest Scots Tunes For The Lowland And Border Bagpipe*, by Gordon Mooney.

Lowland Amusement



From *Tutor For The Cauld Wind Bagpipes*, by Gordon Mooney.

Maggie Lauder



From *A Collection Of The Choicest Scots Tunes For The Lowland And Border Bagpipe*, by Gordon Mooney.

Mount Your Baggage



From *A Collection Of The Choicest Scots Tunes For The Lowland And Border Bagpipe*, by Gordon Mooney.

Pawky Adam Glen



From *A Collection Of The Choicest Scots Tunes For The Lowland And Border Bagpipe*, by Gordon Mooney.

Seeking The Galloway



From *Tutor For The Cauld Wind Bagpipes*, by Gordon Mooney.

Souters O' Selkirk

The image displays a musical score for the tune "Souters O' Selkirk". The score is written in 3/4 time and consists of four staves of music. The first two staves feature a melody with a descending eighth-note run in the second measure. The third and fourth staves show a more rhythmic melody with dotted eighth notes and sixteenth notes. The notation includes treble clefs, a 3/4 time signature, and various note values and rests.

From *A Collection Of The Choicest Scots Tunes For The Lowland And Border Bagpipe*, by Gordon Mooney.

Teribus Ye Terioden

The image displays a musical score for the piece 'Teribus Ye Terioden'. It consists of six staves of music, each beginning with a treble clef and a 2/4 time signature. The notation is written in a single melodic line, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The piece concludes with a double bar line and repeat dots. The overall style is that of a traditional Scottish bagpipe tune.

From *Tutor For The Cauld Wind Bagpipes*, by Gordon Mooney.