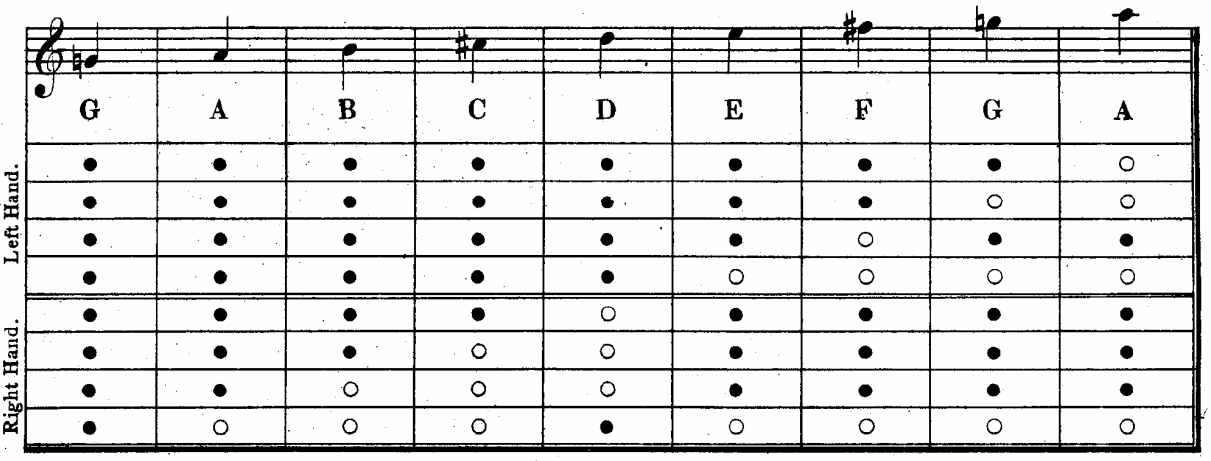
SCALE FOR THE BAGPIPE. (A MAJOR.)

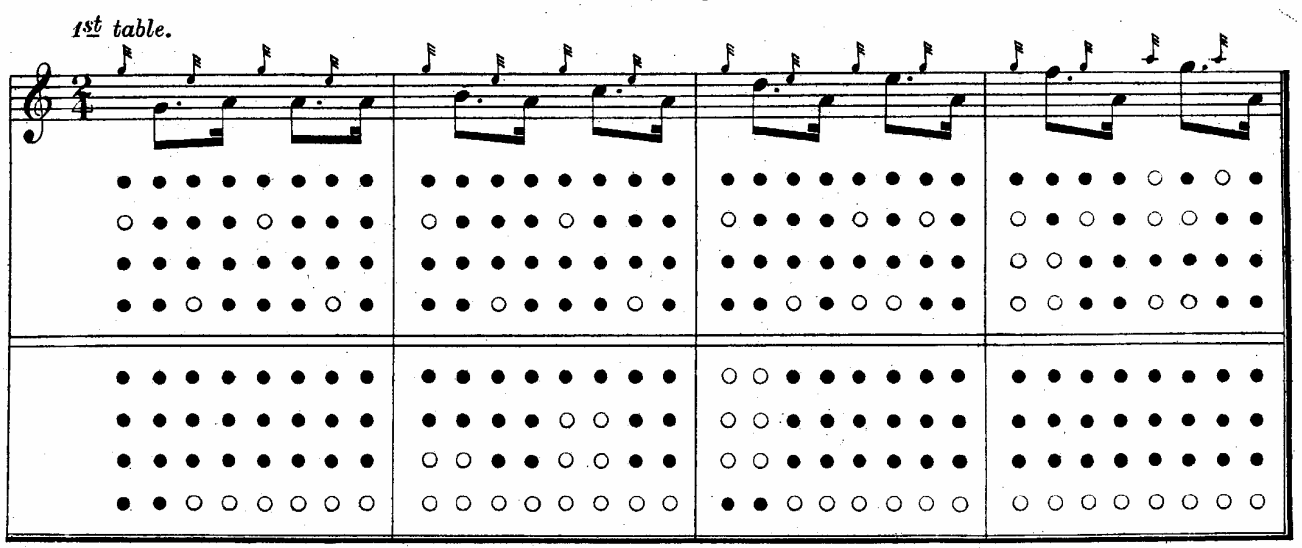
At this ● the holes are closed.
At this ○ the holes are open.



		G	A	B	C	D	E	F	G	A
Thumb.	Left Hand.	●	●	●	●	●	●	●	●	○
1st Finger.	Left Hand.	●	●	●	●	●	●	●	○	○
2nd do.	Left Hand.	●	●	●	●	●	●	○	●	●
3rd do.	Left Hand.	●	●	●	●	●	○	○	○	○
1st Finger.	Right Hand.	●	●	●	●	○	●	●	●	●
2nd do.	Right Hand.	●	●	●	○	○	●	●	●	●
3rd do.	Right Hand.	●	●	○	○	○	●	●	●	●
4th do.	Right Hand.	●	○	○	○	●	○	○	○	○

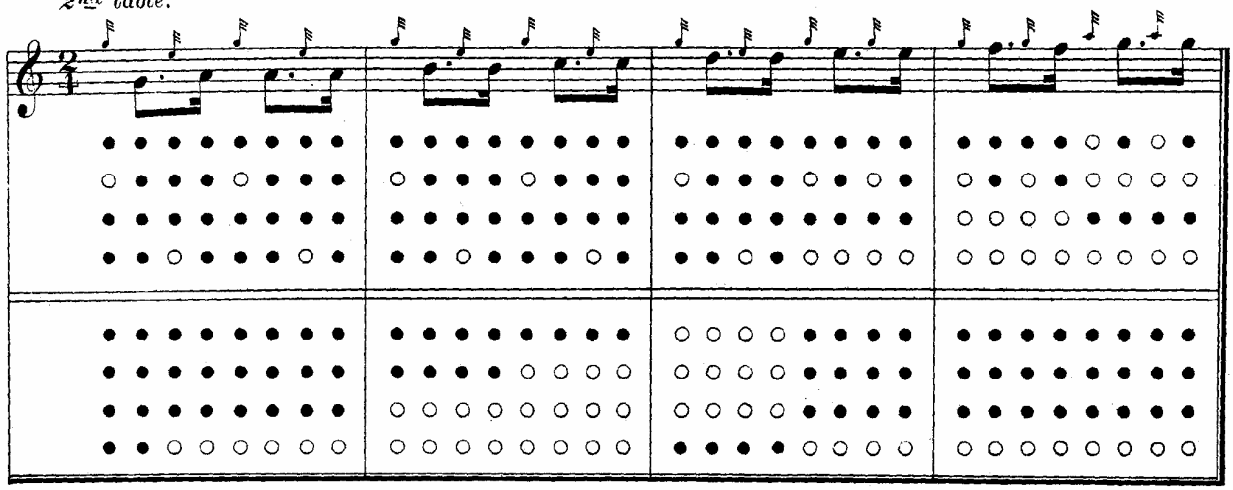
*No accidental Flat or Natural notes are used in Bagpipe Music.

SIUBHAL.



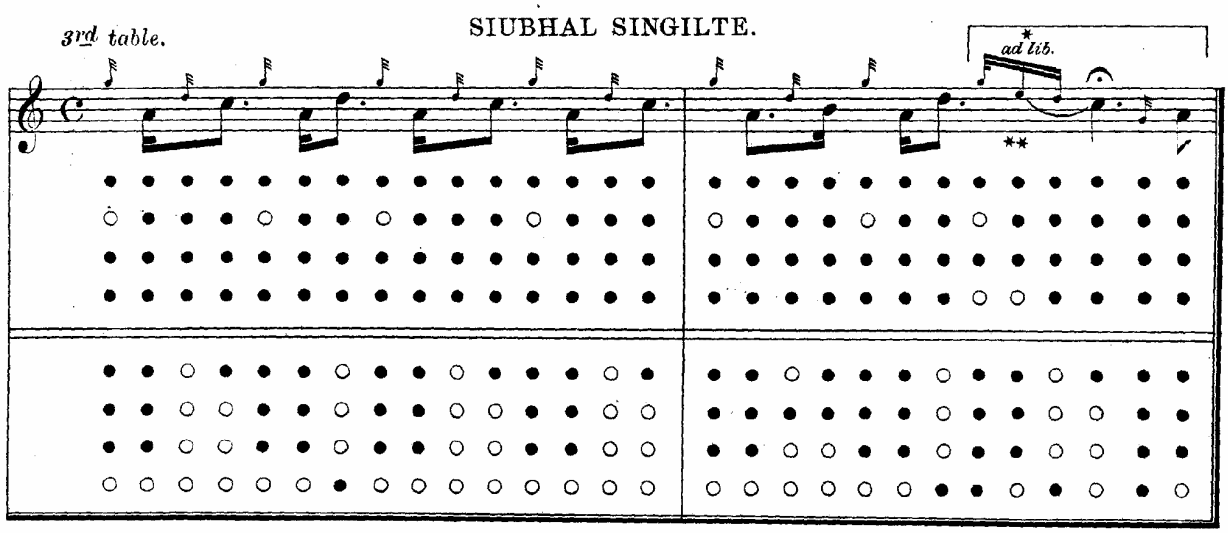
SIUBHAL SLEAMHUINN.

2nd table.



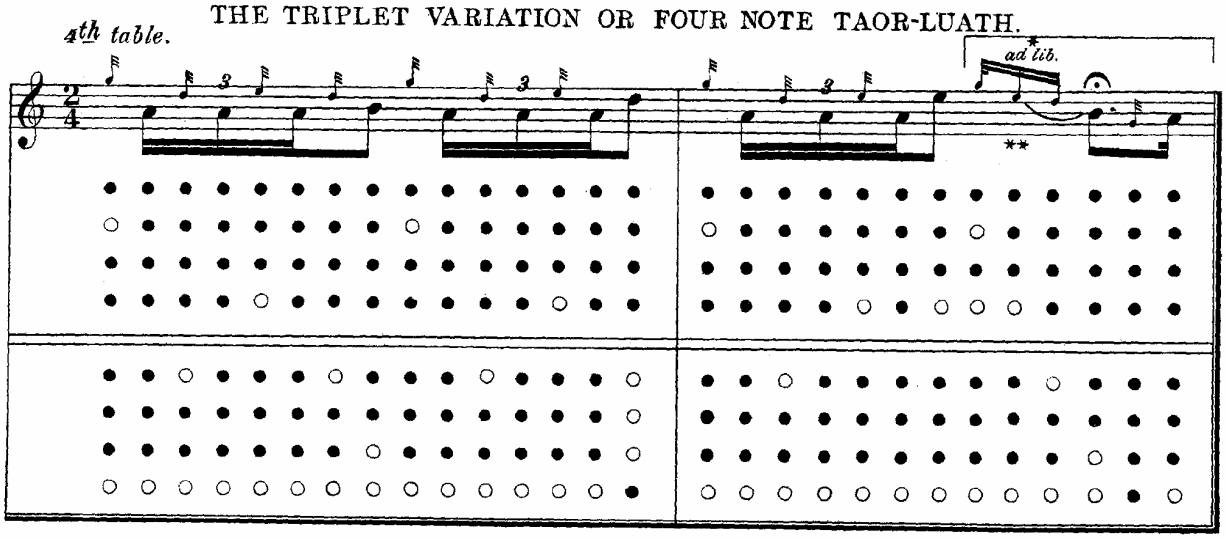
SIUBHAL SINGILTE.

3rd table.



THE TRIPLET VARIATION OR FOUR NOTE TAOR-LUATH.

4th table.

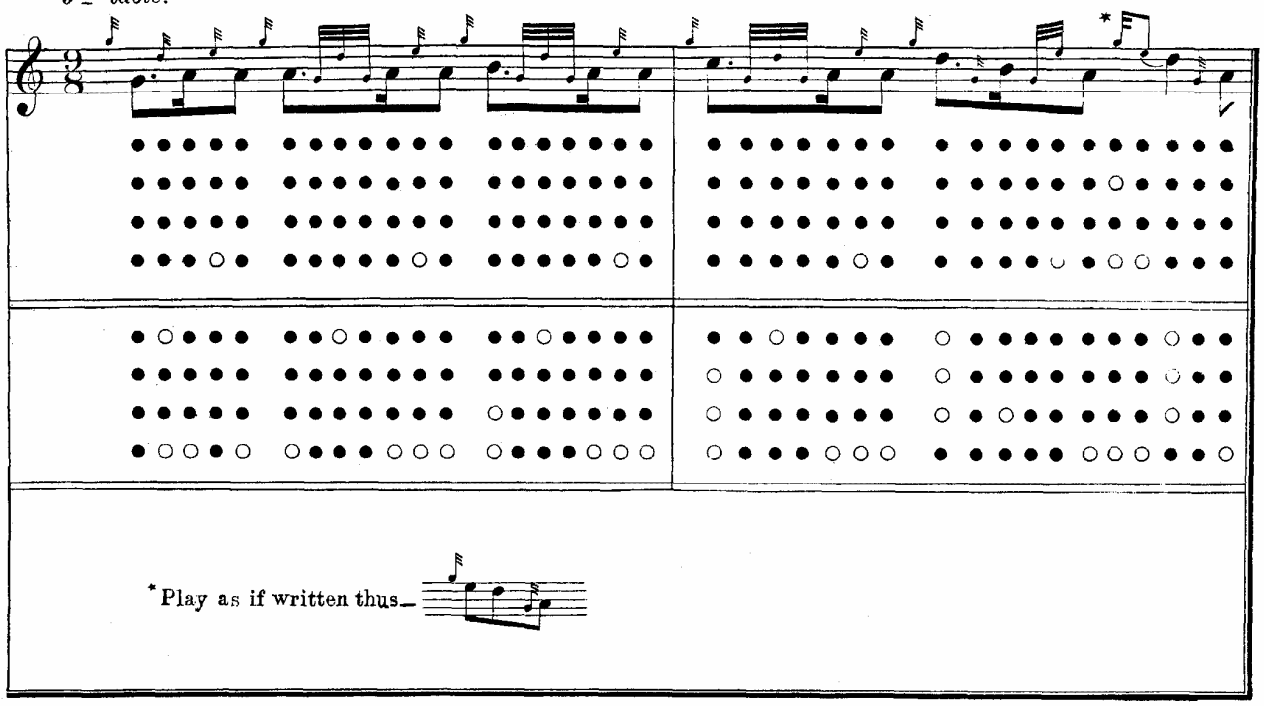


*All passages such as these are played at the pleasure of the performer.

**Subtract the time of the "Themal Grace Notes" E and D from the note of the Theme to which they are linked. Make the E considerably longer than the D.

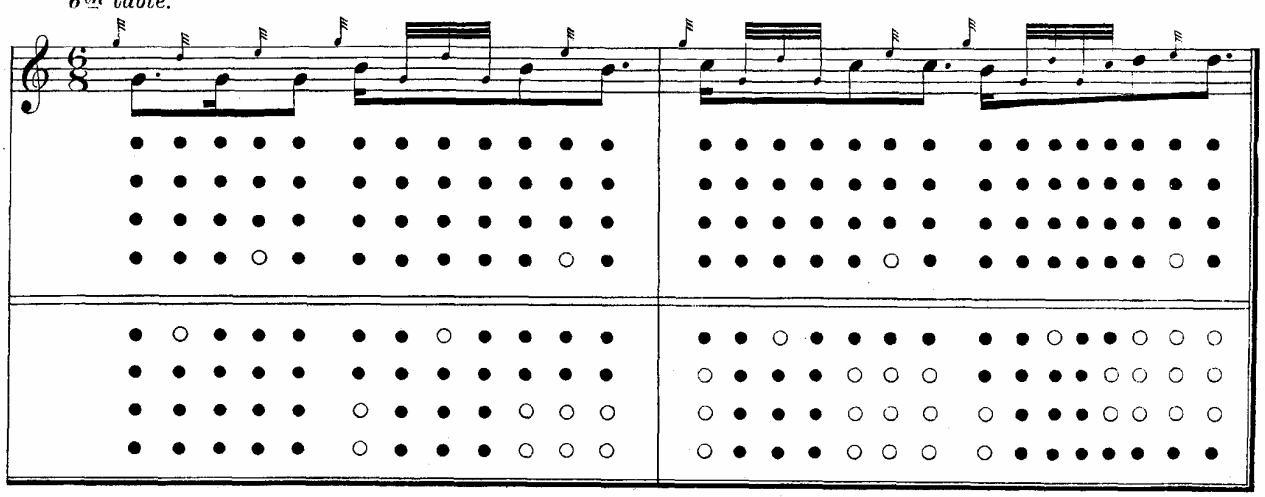
TAOR-LUATH.

5th table.



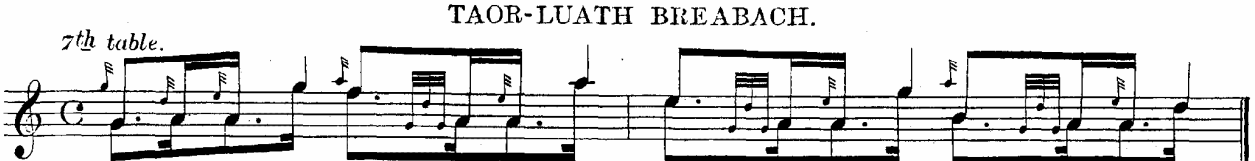
TAOR-LUATH-A-MACH.

6th table.



TAOR-LUATH BREABACH.

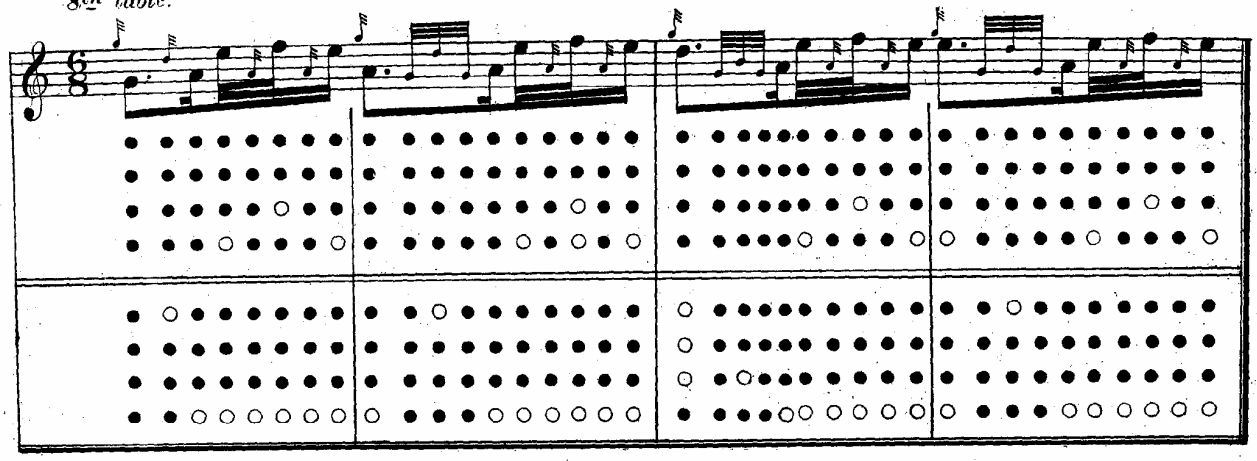
7th table.



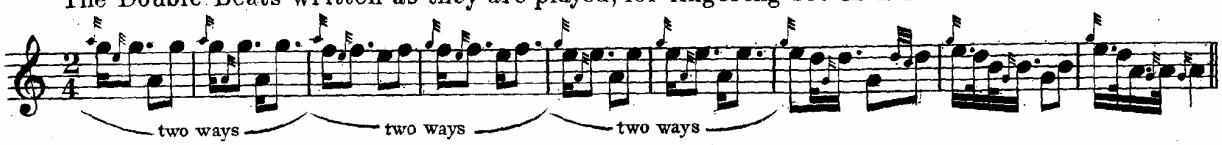
The grace notes in this Variation are the same as those in table 5th.

CRÙN-LUATH.

8th table.

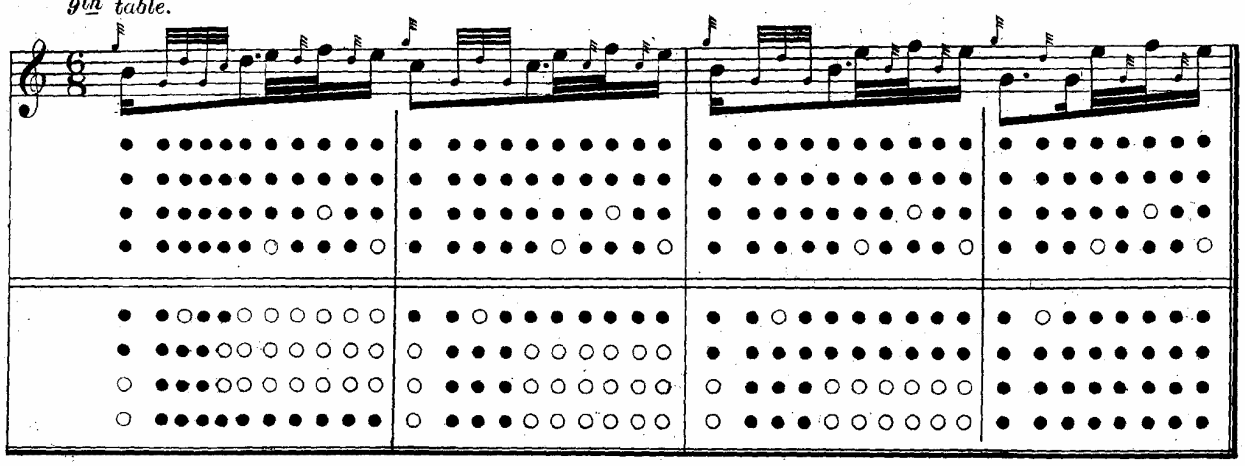


The Double Beats written as they are played, for fingering see 12th Table.



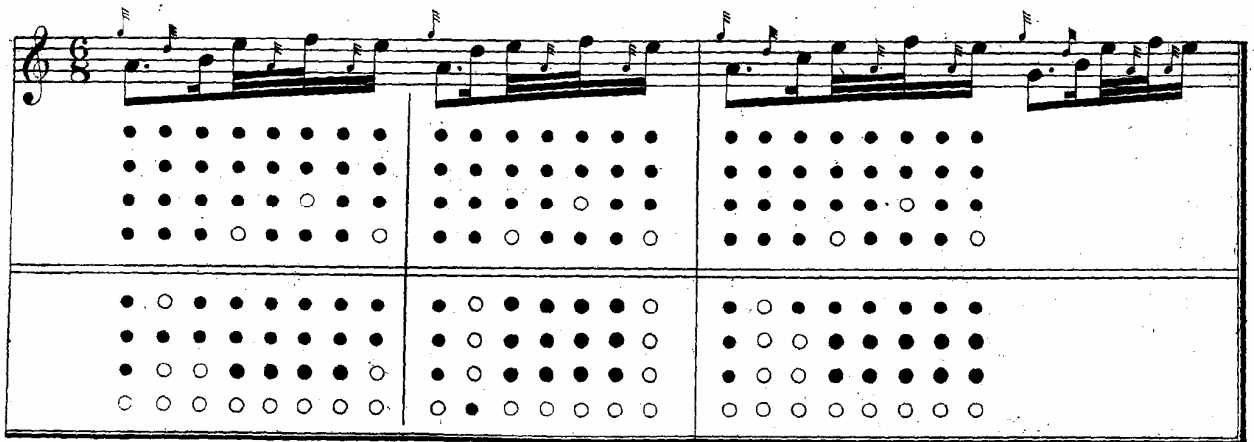
CRÙN-LUATH-A-MACH.

9th table.



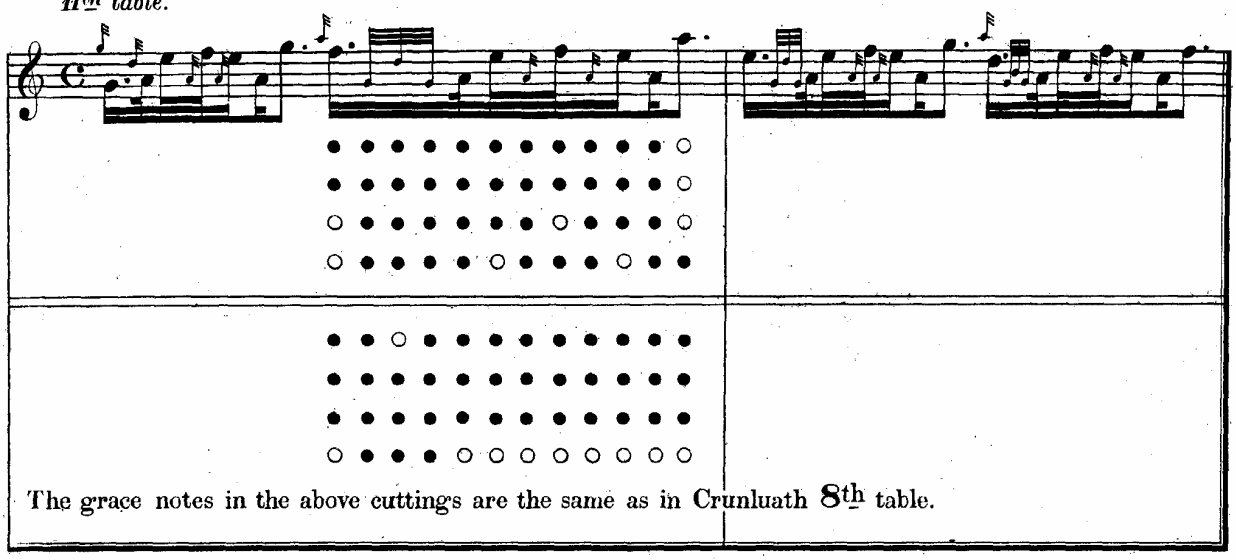
CRÙN-LUATH FOSGAILTE.

10th table.



CRÙN-LUATH BREABACH.

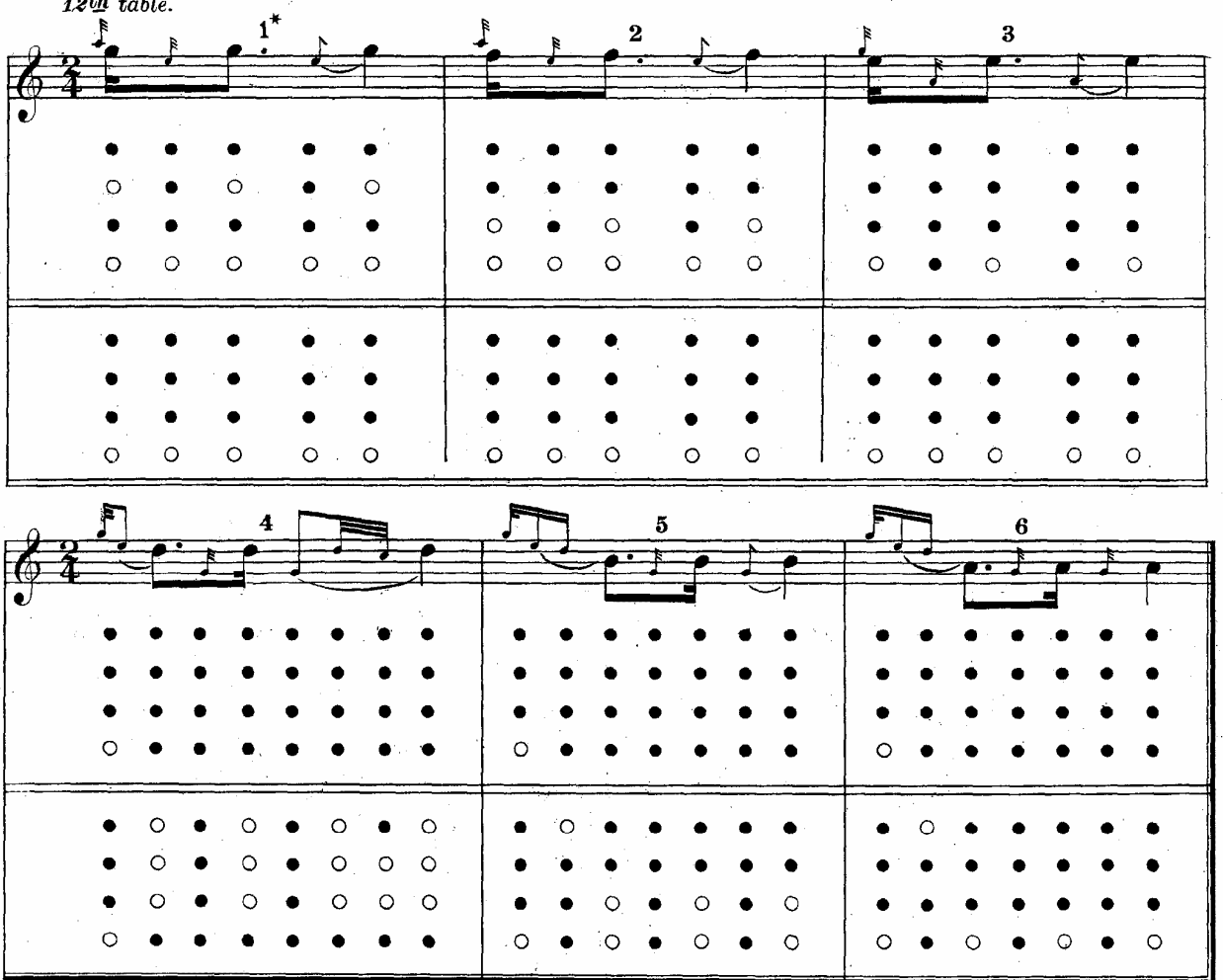
11th table.



The grace notes in the above cuttings are the same as in Crunluath 8th table.

DOUBLE BEATS.

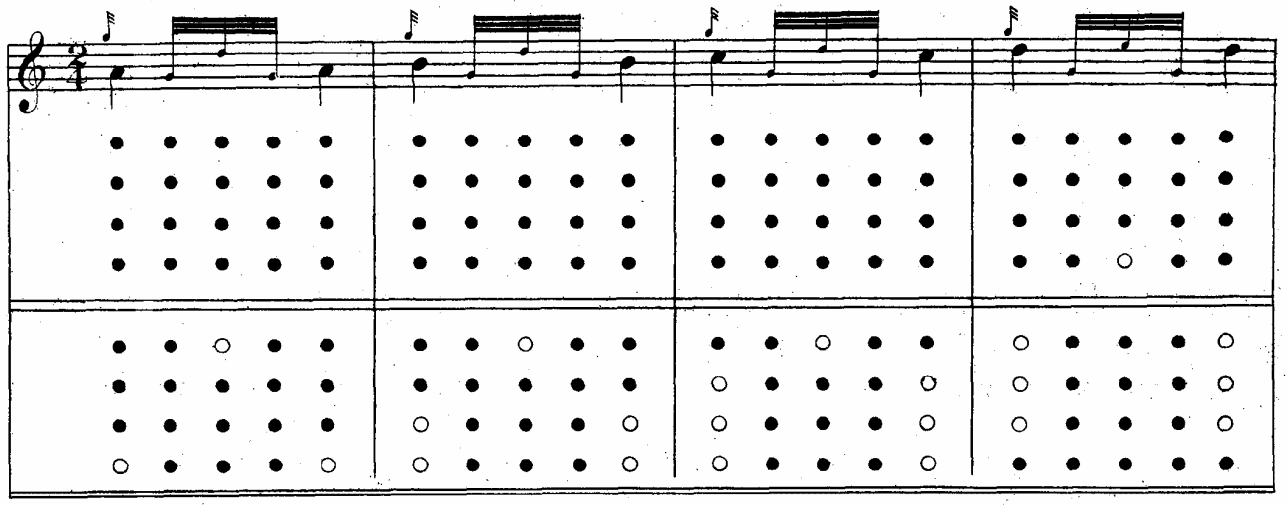
12th table.

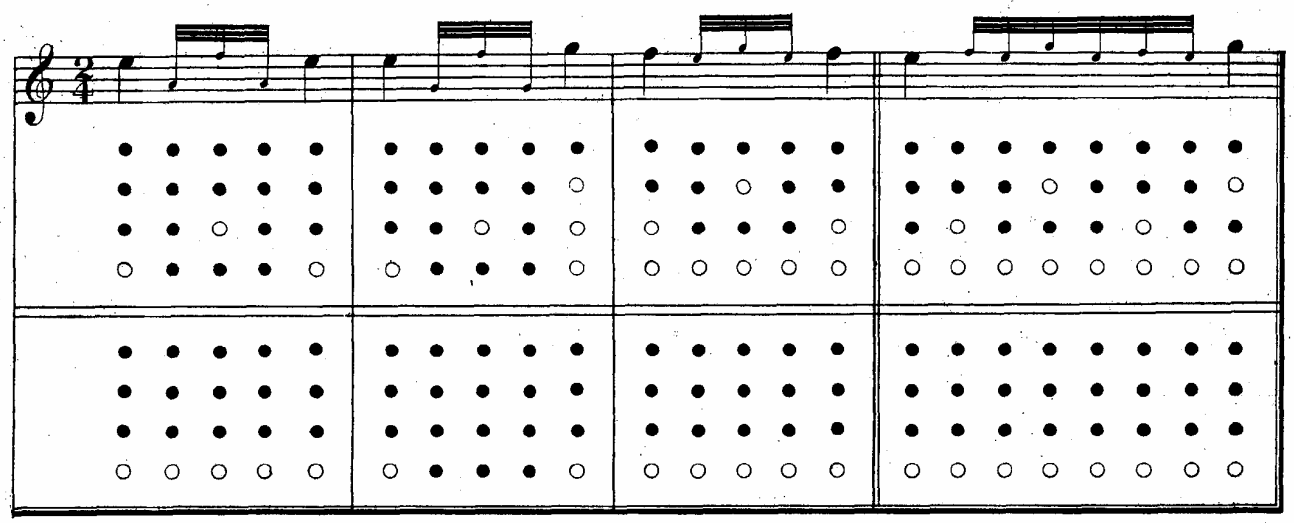
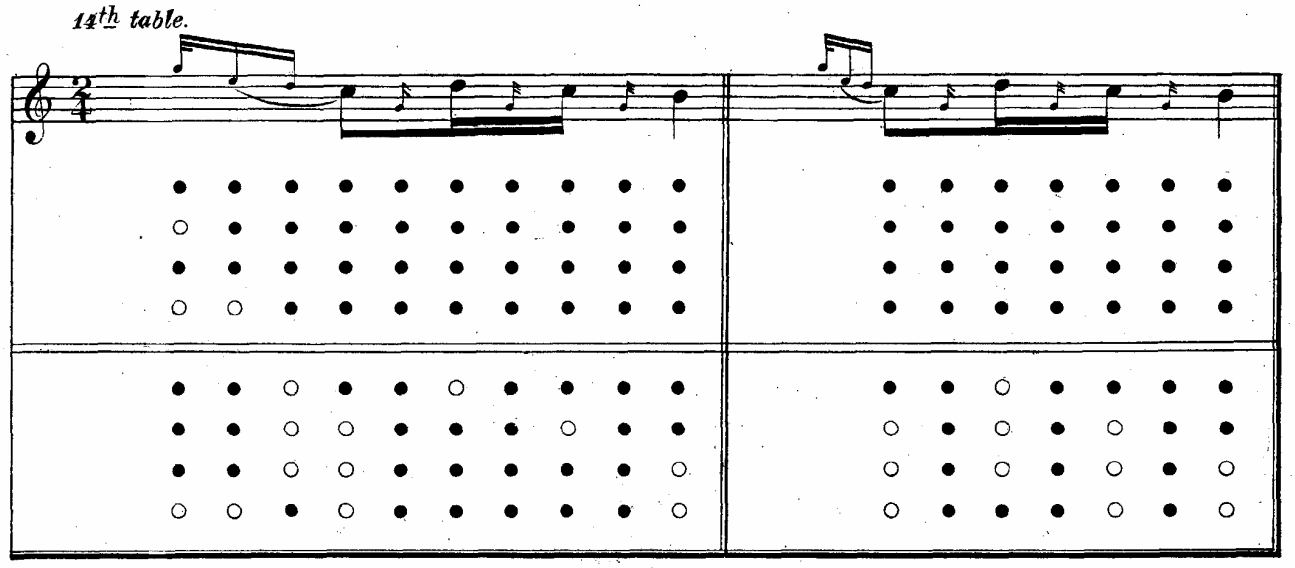


*Although it is not a "Themal Grace Note," the time of the second beat note in groups 1 2 3 4 and 5 is subtracted from the note of the Theme to which it is linked. The introductory Themal Grace Notes, E and D, in groups 4 5 and 6 appropriate part of the time and accent of the themal notes they are linked to, and their value and effect can be appreciated by reference to the example on the preceding page.

GRIPS AND SHAKES.

13th table.





14th table.