

# THE PIPER'S SALUTE TO HIS MASTER.

FÁILTE A' PHIOBAIRE DÁ 'MHAIGHSTIR.

50. *Urlar.*

The main piece 'Urlar' is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three staves of music. The first staff begins with a treble clef, a sharp sign for F#, and a common time signature. The music is a complex, rhythmic melody with many sixteenth and thirty-second notes.

*Var. 1st*

The first variation, 'Var. 1st', is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three staves of music. The melody is similar to the main piece but with some rhythmic and melodic changes.

*Var. 2nd*

The second variation, 'Var. 2nd', is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three staves of music. The melody is further developed from the previous variations.

*Var. 3rd*

The third variation, 'Var. 3rd', is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three staves of music. The melody is the most developed of the three variations.

Communicated by Colin Cameron, Piper to the Duke of Fife.

Var. 4th

Three staves of musical notation for the fourth variation. The music is written in treble clef and features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. The first staff begins with a treble clef and a key signature of one flat. The notation is dense and intricate, typical of traditional Scottish bagpipe music.

Doubling of Var. 4th

Three staves of musical notation for the doubling of the fourth variation. This section mirrors the structure of the first variation, with three staves of treble clef music featuring complex rhythmic patterns of eighth and sixteenth notes.

Var. 5th

Three staves of musical notation for the fifth variation. The music is written in treble clef and features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. The first staff begins with a treble clef and a key signature of one flat.

Doubling of Var. 5th

Three staves of musical notation for the doubling of the fifth variation. This section mirrors the structure of the fifth variation, with three staves of treble clef music featuring complex rhythmic patterns of eighth and sixteenth notes.

Var. 6th

Musical notation for Var. 6th, consisting of four staves of treble clef music. The piece features a complex rhythmic pattern of eighth notes, with many groups of three notes beamed together and marked with a '3' below them, indicating triplets. The melody is highly ornamented with grace notes.

Doubling of Var. 6th

Musical notation for Doubling of Var. 6th, consisting of four staves of treble clef music. This section is a more densely textured version of the previous variation, with many more notes beamed together in groups of three, creating a rapid, intricate texture. It maintains the same rhythmic and melodic characteristics as the original variation.

Taor-luath.

Musical notation for Taor-luath, consisting of four staves of treble clef music. This variation is characterized by a more regular eighth-note rhythm compared to the previous ones. It features a mix of eighth notes, quarter notes, and some beamed eighth notes, with fewer triplets. The melody is also highly ornamented with grace notes.

Dùblachadh an Taor-luath

The first section, 'Dùblachadh an Taor-luath', is written on four staves of treble clef music. It features a complex, fast-paced rhythmic pattern with many beamed notes and rests, characteristic of a 'luath' (fast) piece. The notation includes various note values and rests, creating a dense and intricate texture.

Taor-luath-a-mach.

The second section, 'Taor-luath-a-mach', is written on four staves of treble clef music. It continues the complex rhythmic style of the first section, with a similar density of beamed notes and rests. The piece concludes with a double bar line.

Crùn-luath.

The third section, 'Crùn-luath', is written on four staves of treble clef music. It maintains the complex rhythmic style, with a final flourish at the end. The notation is dense and intricate, typical of a 'luath' piece.

Repeat the Ùrlar.