

jTunes +



A collection of tunes by
John Taylor

jTunes

I don't write a lot of tunes. A reel here, a strathspey there, maybe a waltz or an air. However, after this many years, a tune here and there adds up, as I realized when I was cleaning up recently. Some more memorable than others. Some better than I thought when I originally wrote them. Some of them not particularly Scottish sounding, but then again, I've lived in California longer than I did in Scotland. For the record, here they are.

I hope you enjoy them, and have fun with them.

John

July 2014

Update

I've decided to make this book freely available as a downloadable pdf file, and so I thought I may as well add an addendum with a few tunes that I've written since the book was originally published, and at the same time make a few minor corrections to the original. I have also included pipe settings for a few of the tunes. All the tunes can be downloaded (free) in mp3 format by downloading the file jTunes.zip. Most of the new tunes can also be heard (with videos/slide shows) by going to my YouTube page...

<https://www.youtube.com/user/svscot/videos>.

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About the Tunes

The Oran Road

W.S.Taylor of Slackhead

Doon the Slack

The Aul' Hielan' Line

Slackhead, near Buckie, is where my parents lived after my father retired. The Slack is the footpath from there to Portgordon. The Oran Road was on the other side of the main road from Slackhead and was a lovely place to walk. In the season, there were brambles to be picked at the side of the road, and there was "Sticky Willy" in the ditches, which the kids thought was great fun. The Aul' Hielan' Line was what used to be the path of the defunct Highland Railway, and provided a great place to ride bikes.

Thistle on the Faultline

Inspired by the sight of a thistle growing under a freeway sign to San Francisco, this is dedicated to Bill Merriman, who, by way of the Prince Charles Pipe Band organization, taught generations of pipers in California, including my own family. Bill could be a prickly SOB though, so you had to be careful what you said. The title seemed appropriate. Jack Sutherland once told me that he thought I had dedicated it to Bill because he was the biggest pr*** in the PCPB.

Welcoming Light

A picture in the Scots Magazine of a lone house in the mountains in the blue half light of dusk, and a warm yellow light shining from the window, almost became the cover of Steppin' Out.

Barbara's Tune

For Barbara Miller, Highland Dance Mother at the time when her girls and ours were all competing.

The House on Summit Road

Phillippa's house, where over the years we've enjoyed some great nights of music.

(If we were coming here we'd be) Almost There

My response to the inevitable question from the back of the van as we approached Portland - on our way to Seattle.

Night Drive on Five

Interstate 5 is the main route up the west coast from Mexico to Canada. When we drove North (Portland, Seattle, Vancouver), we would leave after I finished work, drive a few hours then stop somewhere north of Redding in a rest area, sleep for a couple of hours, then take off again.

Joyce's Jig
Kisses From Maisie
The Little Red Ford
The Dance Piper

I wrote the first jig for Joyce (the title is a clue), and our good friend Marion Logie said that I should add a tune for each of the kids and she would devise a dance called "Joyce's Jig". All this happened, and I think the dance was danced one time - in New Zealand, on a tour with Ken McFarland.

Maisie was Fiona's Guinea Pig. The Little Red Ford was my old Ford Escort, which Lesley inherited when she was in high school. The Dance Piper is for Stuart, who used to get the job of piping for Highland Dance Competitions. Not an easy job in California heat.

The Back Road to Enumclaw

The Pacific Northwest Highland Games are held at the King County Fairgrounds in the small town of Enumclaw. When we first went there, traffic was diverted round the town by a series of little brown signs, telling you, to ¼ mile resolution, the distance to the Fairgrounds. The signs are no longer there. Someone must have realised that traffic meant potential customers for local businesses.

After the Dance

It's four hours since the ball finished, and the after-after-party is done. Now it's time to play a few more tunes. Dedicated to Kim McGarrity, and to the Vietnamese cleaning crew who mopped the floor to our airs and waltzes.

The Mountain Bluebird

Written as a farewell gift to Lanny, the lead singer with the band I played in, when she moved to Boise, Idaho. The band was never the same again. The Mountain Bluebird is the state bird of Idaho.

The Haining
The Woodworker
In Search of Bonnie Anne

Written for Moira Theriault, for a dance (Moira of Dunblane) devised for her by the late Jack Baxter. The Haining is a footpath in Moira's home town of Dunblane. "The Woodworker" is for Moira's husband Joel, the gentlest biker you'll ever meet, and "In Search of Bonnie Anne" is for Jack Baxter himself, who regardless of what was on a dance program, would always request "Bonnie Anne".

The Road Ahead

Written to go with Ian Middleton's song "The Road of the Travellin' Man". Ian was a neighbour of my parents, and wrote and published two books of poems and songs in the Bothy Ballad tradition.

Ms. Rose

Mississippi Rose. Rose Snow – a Southern Belle from Greenock.

Out of Bounds

My thanks to Tim and the girls from the "Bounds Street Band" who backed me up a couple of times playing for dances in Mississippi.

Wull Broon's Strathspey

Will Brown was the driving force behind the Strathspey and Reel Society in Jackson, Mississippi. This one's for him.

Davy Mac's Reel

Dave McCumiskey is my long time band buddy and a great friend. He played bass guitar in a band in the North of England when the band hired a young hot-shot guitar player. This was the first band that young Eric Clapton played in.

Bob Breheny's Bunnet

Bob, an undisputed pun-master (unfortunately), is (fortunately) the president of the Monterey Bay Celtic Society, and over many years has brought an incredible variety of quality Celtic Performers to the Bay Area.

Austin Originals

Written for a dance devised by Elizabeth Chennault, honouring "Torf" Torfason and Sarah Harriman, on their Wedding Anniversary, which is celebrated annually at the Austin St. Andrew's Ball.

Miss Dorothy Shinnie of Finzean

I never met Miss Dorothy Shinnie, but this was written at the request of a mutual friend as a bit of a joke really, and I thought it turned out quite well.

YV330

Wes Swift used to visit me regularly at work as a salesman for programmable logic. Years ago, he found a dilapidated railroad observation car (YV330) from the former Yosemite Valley Railroad, which had been converted into a diner, then later abandoned in the middle of a field. He bought it for a dollar, then, with a crew of volunteers, began the task of restoring it to its former glory. Several fortunes later, it now runs on the Niles Canyon Railway in Sunol, California.

Maggie's Wee Waltz

I wrote this waltz when Ed and Nora Miller's daughter Maggie was born. I was going to call it "Wee Maggie's Waltz", but I figured, since Maggie wouldn't be wee for long, that I would turn the title around. I'm glad I did. Maggie is now at University. How did that happen?

The Silvertone Waltz

This one is really for guitar. 60's style electric with lots of tremolo. Think Hank Marvin...

The Dark Atlantic Southern Cross

A soundtrack for the loss in the South Atlantic, in 1929, of the "Kobenhavn". Built in Leith, she was one of the biggest sailing ships ever built, and disappeared without a trace on a voyage from Buenos Aires to Adelaide.

Jack Sutherland

Jack was, along with Bill Merriman, one of the founders of the Prince Charles Pipe Band organization.

The Loose End

This tune just sort of happened, for no particular reason.

Lady of the Mountain The Devil's Other Elbow Seven Point One

These were written at the time of the 1989 Loma Prieta Earthquake here in the Bay Area. Lady of the Mountain is for Shirley Ryan, whose home in the Santa Cruz Mountains literally came apart at the seams. While she was fighting the local council to be allowed to rebuild, she told me she felt she was turning into a "Mountain Lady", but she's a lot gentler than that would imply, so I turned it around a little to suit.

A Friend Indeed The Shores of Loch Garten

Written after my mother died. "A Friend Indeed" is a comment on the way she lived her whole life, really caring about other people. Loch Garten was one of her favorite places, and her ashes are scattered somewhere round the Loch.

Rest Easy

A tune for Jeanie Stewart Moore. She always had a story to tell about growing up Scottish in Santa Barbara, and she taught us all how to say “Cool”. We’ll miss her.

Craigenroan

Morrisons' Amusements

Craigenroan is a rock just off the beach at Strathlene, outside Buckie. Every year, for a week or maybe two prior to “Peter Fair”, the big annual fair, Morrisons’ Amusements would set up at Strathlene.

The Next Available Waltz

I wrote this as the first dance for a wedding, but the couple didn’t want a waltz, so I decided I would keep it for the “next available waltz”. After a while, the title stuck.

Old Gold

When the kids were quite young, we had a Golden Retriever mix that we got from the “pound”. Stuart thought we should call him “Spot”, and when we explained why that wasn’t really appropriate, he became “Goldie” – and that was that!

After the Games

An antidote to the bagpipes that you hear in your head when driving home after a Highland Games.

Six Four Three One

Our home since 1986.

The Winding Walks

After we left Scotland to come to California, Scotland got its tourism act together in a big way. Historical buildings, monuments, prehistoric sites, all of which had been ignored and unmarked for years, were cleaned up, signposted, and turned into the tourist attractions they deserve to be. On a smaller, more local scale, what I think used to be a Forestry Commission access road became, with the addition of a couple of signs and some cleared trails, The Winding Walks of Fochabers.

Logie’s Burns Nicht

Jim Logie is a big Burns fan, and every year for many many years had a Burns Supper at his house. Without a doubt, the best Burns Suppers I ever attended.

The New Arrangement

Written for Lyle Ramshaw and the late Kim McGarrity on the occasion of their wedding. Kim was the leader of “Fiddlesticks and Ivory” and she and Lyle did almost all the musical arrangements for the band.

The Drifter

Written as a fill for Scooter Muse and Jil Chambless’s recording of “Shoals of Herring”.

Where's the Wean?

Scotia and Megan

While playing for a dance workshop in Tucson many years ago we stayed with Verna and Jerry. Jerry affectionately called Verna “The Wean”, and the question “Where’s the Wean?” seemed to crop up a lot. They had two dogs called Scotia and Megan, who, when they got excited, would jump straight up and down in front of you till you got the ball and played with them.

Fiona's First Fling

Tammy and Jenny

Fiona and the Smiths! When Fiona started Highland Dancing, it was a long time before she would go on stage (and stay on stage) to compete. The first time she actually danced on stage was at a fund-raising concert for the Prince Charles Pipe Band when one of her school friends was in the front row of the audience. The next competition after that, we told her it was a concert, and she got up no problem! Tammy and Jenny Smith were Fiona’s Highland Dance buddies. I remember walking round the Fairgrounds in Costa Mesa one year with the three of them in tow, all holding hands, and all three of them calling me “Dad”.

Wally Dugs

Like English Cucumber, this tune will keep coming back on you. Let me know if you “get” it.

The Oran Road

John Taylor ©1987

The musical score for "The Oran Road" is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The guitar chords are indicated by letters (D, G, Em, A) placed below the staff. The score consists of eight lines of music, each representing a measure or a group of measures. The chords are as follows:

- Line 1: D, G, D, G, Em, A
- Line 2: D, G, D, A, D
- Line 3: D, G, D, G, Em, A
- Line 4: D, G, D, A, D
- Line 5: D, G, D, G, D, G, D, A
- Line 6: D, G, D, G, D, A, D
- Line 7: D, G, D, G, D, A
- Line 8: D, G, D, A, D

W.S.Taylor of Slackhead

John Taylor ©1988

A

A D A Dadd9 G

A A D A G A

A D A A D A E

1
A D A A G A

2
A A D A G A

A D A A Dadd9 G

A D A A G A

3 A D A 3 A D E

1
3 A D A A G A

2
A A D A G A

Doon the Slack

John Taylor ©1987

D A D G D A D A D
 Em A D A D G D A
 D A D G A D D A D A
 D A A Em A D A D A
 D G A D A D A Bm F#m G A G A D

The Aul' Hielan' Line

John Taylor ©1988

D A D A
 D A D A D
 A D Em A A7
 D A D A D

Strathspey

The image displays the guitar solo for the song "Sweet Home Alabama" by Lynyrd Skynyrd. It consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The solo is characterized by a repeating eighth-note pattern. The chords indicated below the staff are: G, C, D, G, Em, C, G, D, G, Em, F, G, G, D, Em, Em, F, G, G, D, G.

Reel

The image displays four staves of musical notation for guitar, each featuring a sequence of chords. The chords are labeled as follows:

- Staff 1: C, G, C, D, G, Em, C
- Staff 2: G, C, D, G, D, G
- Staff 3: Em, F, G, G, D, Em
- Staff 4: Em, F, G, G, D, G

Welcoming Light

John Taylor ©1988

Chord progression for "Welcoming Light":

Staff 1: D G D G A D

Staff 2: Bm F#m G A

Staff 3: D G D F#m A

Staff 4: Bm G D G A D

Staff 5: Em G F#m D

Staff 6: G D G D Em Asus4 A

Staff 7: D G D F#m A

Staff 8: Bm G D G A D

Barbara's Tune

John Taylor ©1987

The musical score for "Barbara's Tune" is written in G major (one sharp) and 3/4 time. It consists of eight staves of music. The chords indicated below the staves are as follows:

- Staff 1: G, G7, C, G
- Staff 2: G, Em, A, D
- Staff 3: G, G7, C, G
- Staff 4: C, G, D, G
- Staff 5: G, C, G, D
- Staff 6: Em, C, Bm, D
- Staff 7: G, G7, C, G
- Staff 8: C, G, D, G

The House on Summit Road

John Taylor ©1996

G C G F D7
 G C G F D7 G C G
 G C G Em G F D7
 G C G F D7 G C G
 G C G Em G F D7
 G C G F D7 G C G
 G G F D7 G C G
 G C G G Em F D
 G C G F D7 G C G
 G C G Em F D7
 G C G F D7 G C G

(If We Were Coming Here, We'd Be)

Almost There

John Taylor ©1993

Musical score for 'Almost There' in G major, C major, and D major. The score consists of six staves of music. The first staff begins with a repeat sign. The chords are: G, C, G, C, G, G, Em, C, D. The second staff has chords: G, C, G, C, G, Em, G, D, G. The third staff has chords: D, G, C, G, D. The fourth staff has chords: D, G, D, G, Em, D, G. The fifth staff has chords: D, G, C, G, D. The sixth staff has chords: G, C, D, Em, G, C, D, G.

Night Drive on Five

John Taylor ©1993

Musical score for 'Night Drive on Five' in G major, D major, and A major. The score consists of three staves of music. The first staff begins with a repeat sign. The chords are: D, G, D, A, D, G, A, D. The second staff has chords: D, G, D, A, D, G, A, D. The third staff has chords: D, G, D, A, D, G, A, D.

Joyce's Jig

John Taylor ©1993

Em Em C D

Em Em C D Em Em

G G D7 D7

G G C D Em

G D7 Em C D Em

Kisses From Maisie

John Taylor ©1994

D G D G D A

D G A D A D

D A C G

D G A D A D

The Little Red Ford

John Taylor ©1994

Chords for 'The Little Red Ford':

- Staff 1: G, C, G, D, G, D
- Staff 2: G, C, G, D, G
- Staff 3: G, Am, D, C, D
- Staff 4: G, Am, D, D7, G

The Dance Piper

John Taylor ©1994

Chords for 'The Dance Piper':

- Staff 1: A, A, A, G
- Staff 2: A, A, D, A, E
- Staff 3: A, D, A, A, D, E
- Staff 4: A, D, A, D, E, A
- Staff 5: G, A, A, D, E, A

The Back Road to Enumclaw

John Taylor ©1993

Intro

Em D Em D Asus4 Asus4

G C D G D G E

A D B7 CMaj7 D Asus4 Asus4

Twice Through Tune

Em D Em D Asus4

G C D G D G E

A D B7 CMaj7 D Asus4 Asus4

Guitar Break

Asus4 Asus4 G/B C Bm Am Bm

Outro

Em D Em D Asus4 Asus4

After the Dance

John Taylor ©1996

Chord progression for "After the Dance":

Line 1: G D G D G C G

Line 2: Em C D G D G D G

Line 3: C G Em D G G D G C D

Line 4: G D G C D G D G

Line 5: C D C G Em D G

The Mountain Bluebird

John Taylor ©1990

Chord progression for "The Mountain Bluebird":

Line 1: D F#m G A D G D F#m Em A

Line 2: D F#m G A G Em D A D

Line 3: D G A D F#m Em A

Line 4: D G A G Em D A D

The Woodworker

For Joel Theriault

John Taylor ©2003

The musical score for "The Woodworker" is written in 6/8 time and consists of six staves. The key signature has one sharp (F#). The chords for each staff are as follows:

- Staff 1: Em, Em, C, G, D7, Em, D
- Staff 2: Em, Em, C, Em, Bm, Em
- Staff 3: Em, Em/Eb, Em/D, D/A, D
- Staff 4: Em, G, C, Bm, Em
- Staff 5: Em, Em/Eb, Em/D, D/A, D
- Staff 6: Em, Em, C, Em, Bm, Em

The Haining

For Moira Theriault

John Taylor ©2003

A7 D G A D A

A7 D G D A7 D

D A Bm A G A

A D G D A7 D

D A Bm A G A

A7 D G D A D

In Search of Bonnie Anne

For Jack Baxter

John Taylor ©2003

The musical score is written for guitar in G major, 6/8 time. It consists of six staves of music. The first staff begins with a repeat sign. The notes and chords are as follows:

- Staff 1: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4-E4 (eighths), D4 (half). Chords: C, G, Em, D7, G, Em, C, D.
- Staff 2: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4-E4 (eighths), D4 (half). Chords: C, G, Em, D, G, D7, G.
- Staff 3: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4-E4 (eighths), D4 (half). Chords: G, G/D, D, D7.
- Staff 4: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4-E4 (eighths), D4 (half). Chords: G, G, C, G, D7, G.
- Staff 5: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4-E4 (eighths), D4 (half). Chords: G, G/D, D, D7.
- Staff 6: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4-E4 (eighths), D4 (half). Chords: C, G, Em, C, G, D7, G.

The Road Ahead

John Taylor ©2004

Chord labels: A, D, E

Ms. Rose

John Taylor ©2003

Four staves of music for 'Ms. Rose' in A major (three sharps) and common time. The melody is written on a treble clef. The chords are indicated below the staff.

Staff 1: A A D A F#m D E

Staff 2: A A D A E D A

Staff 3: A A D A /G# /F# /E D A E

Staff 4: A A D A E D A

Out of Bounds

John Taylor ©2004

Four staves of music for 'Out of Bounds' in A major (three sharps) and common time. The melody is written on a treble clef. The chords are indicated below the staff.

Staff 1: D G D D Em A

Staff 2: D G D G D A D

Staff 3: D Em A F#m Bm Em A

Staff 4: D Em A D³ A³ D A D

Wull Broon's Strathspey

John Taylor ©2004



Wull Broon's Strathspey is a four-line musical score in G major (one sharp) and common time (C). The melody is written on a treble clef staff. The chords are indicated below the staff: C, G, Em7, D, C, G, D, G, C, G, Em7, D, C, G, D, G, C, G, Em, C, G, D, D, C, G, Em, G, C, D, G.

Davy Mac's Reel

John Taylor ©2004



Davy Mac's Reel is a four-line musical score in G major (one sharp) and common time (C). The melody is written on a treble clef staff. The chords are indicated below the staff: D, G, A, D, Em, A7, D, G, A, G, D, A7, D, A, A7, A, A7, D, A, A7, A, D, G, A7, D.

Bob Breheny's Bunnet

John Taylor ©1995

Bob Breheny's Bunnet is a piece in A major (two sharps) and common time. The melody is composed of eighth and sixteenth notes. The guitar accompaniment consists of the following chords across the four staves:

- Staff 1: A, Bm, D, A, A/C#, Bm, A, E
- Staff 2: A, Bm, D, A, F#m, E, A
- Staff 3: A, A/C#, D, E, A, D, A, E
- Staff 4: A, A/C#, Bm, D, A, F#m, E, A

Austin Originals

John Taylor ©2013

Austin Originals is a piece in D major (two sharps) and common time. The melody includes triplets in the final staff. The guitar accompaniment consists of the following chords across the four staves:

- Staff 1: Em, D, Em, Em, Em, D, C, D
- Staff 2: C, D, Em, Em, G, Em, Am, Bm, C
- Staff 3: G, D, Em, Bm, G, Am, C, D
- Staff 4: G, D, C, Am7, Bm, C, D7, C/E, D/F#, G

Miss Dorothy Shinnie of Finzean

John Taylor ©1998

G D C G Em C
 G D C G D G
 Em Em C G G D
 Em Em D G D G
 Em Em C G G D
 G D C G D G

YV330

John Taylor ©2013

D D A A7
 D D A A7 D
 A A7 D D
 A A7 D G A D

Maggie's Wee Waltz

John Taylor ©1995

D A A D G D Asus4 A

D A A D G A D D

Em G D D D G D Asus4 A

Em G D A D A D D

Em G D D D G D Asus4 A

D A A D G A D D

The Silvertone Waltz

John Taylor ©1997

The musical score for "The Silvertone Waltz" is written in G major (one sharp) and 3/4 time. It consists of nine staves of music. The chords indicated below the notes are as follows:

- Staff 1: G, G, C/G, G, C/G
- Staff 2: C/G, Dsus4, D, G, G
- Staff 3: D7, Em7, CMaj7, D7, G, G
- Staff 4: G, G, C/G, G, C/G
- Staff 5: G, Dsus4, D, G, G
- Staff 6: C/G, G, G, D, G, G
- Staff 7: G, G, C/G, G, C/G
- Staff 8: G, Dsus4, D, G, G
- Staff 9: D7, Em7, CMaj7, D7, G, G

The Dark Atlantic

John Taylor ©2013

The musical score for "The Dark Atlantic" is written in 3/4 time and the key of D major (indicated by two sharps: F# and C#). The score consists of eight staves of music. The chords and notes are as follows:

- Staff 1: D (half note), D (quarter note), D (quarter note), G/D (quarter note), D (half note).
- Staff 2: D (half note), D (quarter note), G/D (quarter note), A (half note).
- Staff 3: D (half note), D (quarter note), G/D (quarter note), D (half note).
- Staff 4: F#m (half note), D (quarter note), A (quarter note), D (half note).
- Staff 5: G/D (half note), G/D (quarter note), D (quarter note), D (half note).
- Staff 6: G/D (half note), G/D (quarter note), G/D (quarter note), A (half note).
- Staff 7: D (half note), D (quarter note), G/D (quarter note), D (half note).
- Staff 8: F#m (half note), D (quarter note), A (quarter note), D (half note).

Southern Cross

John Taylor ©1997

D G Em G D G A

D G Em G D Bm A D

D G D D Dsus4 A

D G D D Dsus4 A

D G Em G D Bm A D

Jack Sutherland

John Taylor ©1994

The musical score for "Jack Sutherland" is written in 8/8 time and consists of ten staves. The key signature has two sharps (F# and C#). The melody is primarily composed of eighth and sixteenth notes, often beamed together. Chords are indicated by letters D, G, and A below the staff lines. The score includes repeat signs at the beginning of the first staff and at the end of the second, fourth, sixth, eighth, and tenth staves. A first ending bracket labeled '1' spans the fifth and sixth staves, and a second ending bracket labeled '2' spans the seventh and eighth staves. The final staff concludes with a double bar line.

Staff 1: D G D A D A

Staff 2: D G D A G D A D

Staff 3: A D G D A

Staff 4: 1 A D G D A D

Staff 5: 2 D G D A G D A D

Staff 6: D G D D D A

Staff 7: D G A G D A D

Staff 8: A D G D A

Staff 9: A D G D A D

Staff 10: A D G D A D

Staff 11: D G D A G D A D

The Loose End

John Taylor ©2001

Chords indicated below the staff:

Staff 1: D, A, Bm, A

Staff 2: G, D, D, G, A

Staff 3: D, A, Bm, D

Staff 4: G, D, A, D

Staff 5: A, D, A7, D

Staff 6: G, D, D, G, A

Staff 7: A, D, Em, F#m

Staff 8 (First Ending): G, D, A, D

Staff 9 (Second Ending): G, D, A, D

Lady of the Mountain

John Taylor ©1990

The musical score for "Lady of the Mountain" is written in 6/8 time and consists of six staves. The first four staves are in the key of A minor (no sharps or flats). The fifth and sixth staves transition to the key of A major (two sharps: F# and C#). The melody is composed of eighth and quarter notes, often beamed together. Chords are indicated by letters (Am, G, C, Em, A, D) placed below the staff lines.

Staff 1: Am Am G G Em

Staff 2: Am Am C G Em Am

Staff 3: Am Am G G Em

Staff 4: Am Am C G Em Am

Staff 5: A A D A D G

Staff 6: A D A A G A

The Devil's Other Elbow

John Taylor ©1989

Am Am G G Em

Am Am C G Em Am

C C G G

C C G Em Am

Seven Point One

John Taylor ©1989

A Em A F E A

C D E A C D E A

A D E A A D E A

A Friend Indeed

John Taylor ©1993

A E F#m A D E
 A E F#m D A E A
 A A D A E A
 A A D A E A
 Bm C#m D E
 A A D A D A E A

The Shores of Loch Garten

John Taylor ©1993

A Bm C#m A Bm

D A G A Bm C#m

A D A G A

Bm D A A

Bm D A D

1 Bm D A A

Bm D A G

2 A Bm C#m A

D A G A

Rest Easy

A Tune for Jeanie

John Taylor ©2013

The musical score for "Rest Easy" is written in G major (one sharp) and 3/4 time. It consists of six staves of music. The chords for each staff are as follows:

- Staff 1: G, A, D, G, D, A
- Staff 2: G, A, D, Bm, G, A
- Staff 3: D, Em, F#m, G
- Staff 4: D, Bm, Gmaj7, A
- Staff 5: D, Em, F#m, A
- Staff 6: G, A, Bm, A, D

Craigenroan

John Taylor ©1993



Musical score for Craigenroan, featuring four staves of music in G major (one sharp) and 6/8 time. The first staff contains the first line of music with notes D, A, D, G, A, D, G, D, A. The second staff contains the second line of music with notes D, A, D, G, D, G, A, A, and includes first and second endings. The third staff contains the third line of music with notes D, D, A, D, D, A, D, A. The fourth staff contains the fourth line of music with notes D, G, D, G, D, G, A.

Morrisons' Amusements

John Taylor ©1996



Musical score for Morrisons' Amusements, featuring six staves of music in G major (one sharp) and 6/8 time. The first staff contains the first line of music with notes D, D, D, D. The second staff contains the second line of music with notes Em, F#m, G, A, and includes a first ending. The third staff contains the third line of music with notes Em, F#m, A, D, and includes a second ending. The fourth staff contains the fourth line of music with notes D, G, D, D, G. The fifth staff contains the fifth line of music with notes D, G, D, Em, F#m, A, and includes a first ending. The sixth staff contains the sixth line of music with notes Em, F#m, A, D, and includes a second ending.

The Next Available Waltz

John Taylor ©2003

Chord symbols for the first system:

- Staff 1: D, D/A, D, D, G, G/D
- Staff 2: A, G, D, A
- Staff 3: D, D/A, D, D, G, G/D
- Staff 4: D, A, G, D

Chord symbols for the second system:

- Staff 5: A, A, G, D, D
- Staff 6: D, D/A, D, F#m, A
- Staff 7: D, Dmaj7, D7, G
- Staff 8: D, A, G, D

Old Gold

John Taylor ©1992

A G F#m D A A F#m G
 A G F#m A D A G A A
 F#m D A D A A F#m E
 F#m D A D A A G A
 F#m D A D A A F#m E
 A G F#m A D A G A

After the Games

John Taylor ©1988

G C Em C
 G Em Bm C
 G C Em C
 Bm Em C G
 G Em C Bm
 Em C Bm D C
 G C Em C
 Bm Em C G

Six Four Three One

John Taylor ©1993

The musical score for "Six Four Three One" is written in A major (three sharps: F#, C#, G#) and 6/8 time. It consists of six staves of music, each with a corresponding chord label below it. The chords are: A, F#m, G, F#m, E, A, F#m, Bm, E, A, F#m, G, E, F#m, A, E, A, A, E, A, E, A, Bm, C#m, D, A, E, A.

Staff 1: A F#m G F#m E

Staff 2: A F#m Bm E A

Staff 3: A G F#m E

Staff 4: F#m G A E A

Staff 5: A E A E

Staff 6: A Bm C#m D A E A

The Winding Walks

John Taylor ©1993

A D A F#m E D A Bm E

A D A F#m E D A D E A

A D Bm E A Bm D E A

A D B7 E A D A D E A

Logie's Burns Nicht

John Taylor ©1990

D G D G A D D G D G D A

D G D G A D D A Bm D G D A

D D A D G A D

D D A D G A D

The New Arrangement

John Taylor ©1996

Em Em/Eb G/D D C G G Am7 D

Em Em/Eb G/D D C G Am7 D G

G C A D7 G Am D G

G C A D7 Em G Am7 D G

Detailed description: This musical score is for 'The New Arrangement' in G major, 4/4 time. It consists of four staves of music. The first staff has a melody of quarter notes and eighth notes with chords Em, Em/Eb, G/D, D, C, G, G, Am7, and D. The second staff continues the melody with chords Em, Em/Eb, G/D, D, C, G, Am7, D, and G. The third staff features a more active melody with eighth and sixteenth notes, with chords G, C, A, D7, G, Am, D, and G. The fourth staff concludes the piece with chords G, C, A, D7, Em, G, Am7, D, and G.

The Drifter

John Taylor ©2013

E F#m G#m A F#m7

E F#m G#m A B

E F#m E/G# A B

E F#m E/G# A B

Detailed description: This musical score is for 'The Drifter' in E major, 4/4 time. It consists of four staves of music. The first staff has a melody of quarter notes and eighth notes with chords E, F#m, G#m, A, and F#m7. The second staff continues the melody with chords E, F#m, G#m, A, and B. The third staff features a more active melody with eighth and sixteenth notes, with chords E, F#m, E/G#, A, and B. The fourth staff concludes the piece with chords E, F#m, E/G#, A, and B.

Fiona's First Fling

John Taylor ©1987

D G D Bm A D G A6

D G D Bm A D G D A

D A Bm D G A G D A Bm D G A6

D A Bm D G A G D A D G A D

Tammy and Jenny

Jig

John Taylor ©1995

G G Em C D

G Em C D G

C C G G Em C

C D D G G

C D G Em C D G

Tammy and Jenny

Reel

John Taylor ©1995

The musical score for 'Tammy and Jenny' is a reel in G major (one sharp) and common time (C). It consists of six staves of music. The first staff begins with a repeat sign. Chords are indicated by letters (G, C, D, Em) placed below the staff lines. The melody is written in a treble clef with eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots at the end of the sixth staff.

Staff 1: G, G, C, D

Staff 2: G, G, Em, C, D, G

Staff 3: C, C, G, G, Em

Staff 4: C, C, D, D

Staff 5: G, G, C, D

Staff 6: G, G, Em, C, D, G

Where's the Wean?

John Taylor ©1993

Chords for 'Where's the Wean?':

Staff 1: G C G Em C G Am C D

Staff 2: G C G Em C G D G

Staff 3: Em Bm C G Am D

Staff 4: Em Bm C G D G

Staff 5: Em Bm C G Am C D

Staff 6: G C G Em C G D G

Scotia and Megan

John Taylor ©1993

Chords for 'Scotia and Megan':

Staff 1: A Bm A D A E

Staff 2: A Bm A E A D E A

Staff 3: A D A D E A D A D A E

Staff 4: A D A D E A E A D E A

Wally Dugs

John Taylor ©1992

The musical score for "Wally Dugs" is written for a single melodic line in G major (one sharp) and common time (C). It consists of four staves, each containing four measures of music. The notes are primarily eighth and quarter notes, often beamed together in groups of four. Chord symbols are placed below the notes in each measure.

Staff 1:

- Measure 1: G, D, G
- Measure 2: Em, Am
- Measure 3: C, G
- Measure 4: D

Staff 2:

- Measure 1: C, G
- Measure 2: Em, Am
- Measure 3: C, G
- Measure 4: D, D, G

Staff 3:

- Measure 1: G, D
- Measure 2: G, C
- Measure 3: Am, Em
- Measure 4: G, C

Staff 4:

- Measure 1: D
- Measure 2: G, C
- Measure 3: Am, Em
- Measure 4: G, D, G

Addendum – March 2020

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* <https://www.youtube.com/user/svscot/videos>.

About the Tunes...

Alex Beaton's Welcome to the St. Louis Highland Games

Written to commemorate Alex being presented with an award from the St. Louis Highland Games for his contribution to Scottish music at Highland Games and festivals in the US.

Red Sky At Night

For Ros and Paul Shepherd, now living in Spain. Red Sky at Night, Shepherds' Delight!

The Return

The first tune I ever wrote, probably around 1970. Written to go with an Ogden Nash Poem from 1935. Check the video on YouTube for its relevance today.

Josey

This tune evolved from me noodling on guitar while I was trying to program an old Alesis Quadraverb to emulate an even older Meazzi Echomatic Delay Unit (Geek Alert!). Fiona (my daughter) had recently lost one of her dogs, so I decided to make it a tribute to “Josey”.

The Last Last Waltz

Written to mark my retirement from serious gigging. I got to play this at both my last dance gig with Fiddlesticks and Ivory and at my last festival gig at the North Texas Irish Festival (NTIF). Let the young ones take over!

The Non-Conformist

Pushing the Envelope

This is Not Fun – This is Dancing!

I started writing the first tune and realised that the B part sort of naturally flowed back to the A part, so it seemed right to play it AABA. However, I couldn't find another Strathspey with that structure so the tune became the “Non-Conformist” (There's one in every dance group, and they tend to get vilified somewhat by the purists). So I wrote another two tunes to follow the theme so that someone could devise a suitable dance....!

Warburton Waterwheel

For an old friend of mine from university days - Jim McEwan - and his wife Lavinia. Warburton, where they live, is a village in Victoria, Australia, and the Waterwheel is the town "Tourist Information Center". It is also an outlet for local arts and crafts and has a gallery for exhibitions by local artists, including Jim (photography) and Lavinia (hand made jewelry).

Ron's Invitation to Holyrood

For longtime friend Ron Young, on the occasion of his being invited to the Queen's Garden Party at Holyrood Palace in recognition of his community work in Aberfeldy.

Alex Beaton's Welcome to the St. Louis Highland Games

©2015 John Taylor

D G/D D G/D

D G/D A A7 F#m D

D G/D D G/D A

1 D G/D A A7 F#m D

2 D G/D A A7 F#m D

D D D D A

D D A A7 F#m D

D D G/D D D A

1 D D G/D A A7 F#m D

2 D G/D A A7 F#m D

Red Sky at Night

©2016 John Taylor

A F#m7 C#m D D E7

A F#m7 C#m E A

A D A A E

1 A D A C#m E A

2 A F#m7 C#m E A

A F#m Dmaj7 C#m E

A F#m C#m E A

D A D A D A D E

1 D A D A C#m E A

2 A F#m7 C#m E A

The Return

©2017 John Taylor (for a poem by Ogden Nash)

Dm G C Dm G C Am

Dm G C F Dm G C E

A D E A C G

C G C G F Em Dm G

C G C G F C G7 C

The Return

Ogden Nash (1935)

Early is the evening, reluctant the dawn
Once there was a summer, sudden it was gone
It fell like a leaf, whirled downstream
Was there ever summer or only a dream?
Was ever a world that was not November?
Once there was summer, and this I remember...

Cornflowers and daisies, buttercups and clover
Black-eyed Susans and Queen-Anne's lace
A wide green meadow, and the bees booming over
And a little laughing girl with the wind in her face

Strident are the voices and hard lights shine
Feral are the faces, is one of them mine?
Something is lost now, tarnished the gleam
Was there ever nobleness, or only a dream?
Yes, and it lingers, lost not yet;
Something remains till this I forget...

Cornflowers and clover, buttercups and daisies
Black-eyed Susans under blue and white skies
And the grass waist high where the red cow grazes
And a little laughing girl with faith in her eyes

Josey

©2018 John Taylor

Guitar

E E A A E E A A

D A A E D A E E

Guitar

Pipes

F#m D C#m C#m F#m D E E

E E A A E E A A

D A A E D A E E

E E A A

E E A A A A A A

The Last Last Waltz

©2017 John Taylor

Part 1 - A minor

Am G F Em F G F F

Am G F Em F G Am Am

C C G G F F E E

Am G F Em F G Am Am

Part 2 - A major

A E D A D E D D

A E D A D E A A

A A E7 E7 F#m F#m E7 E7

A E D E D E A A

Part 3 - D major Play ABABB

D A G D G A G G

D A G D G A D D

D D A7 A7 Bm Bm A A

D A G A G A D D

The Non-Conformist

©2018 John Taylor

Musical score for 'The Non-Conformist' in G major, 4/4 time. The score consists of six staves of music. The chords are: D, G, D, Bm, D, G6, A, D, G, A, Bm, A, D, Em, F#m, G, F#m, Em, A, Em, F#m, G, D, A, D, G, Bm, D, G6, A, D, G, A, Bm, A, D.

Pushing the Envelope

©2018 John Taylor

Musical score for 'Pushing the Envelope' in G major, 4/4 time. The score consists of six staves of music. The chords are: D7, G, C, G, Am, C, Am, Bm, C, D, G, C, D, G, C, G, Am, C, Am, G, D7, G, G, D7, G, C, G, D, D7, G, D7, G, A, D, G, C, G, Am, C, Am, Bm, C, D, G, C, D, G, C, G, Am, C, Am, G, D7, G.

This is Not Fun - This is Dancing!

©2018 John Taylor

The musical score is written for guitar in 4/4 time, featuring a key signature of two sharps (F# and C#). The melody is composed of eighth and sixteenth notes, often beamed together in pairs. The accompaniment consists of a steady eighth-note bass line. The piece is divided into two systems, each containing three staves. The first system includes a repeat sign at the beginning. The second system concludes with a double bar line. Chord names are printed below the staff lines, corresponding to the notes being played.

Chord progression for the first system:

- Staff 1: E, A, D, A, A, D, A, Bm, E
- Staff 2: A, D, A, A, D, A, E, A
- Staff 3: D, A, D, A, D, A, Bm, E

Chord progression for the second system:

- Staff 4: D, A, D, A, D, A, E
- Staff 5: A, D, A, A, D, A, Bm, E
- Staff 6: A, D, A, A, D, A, E, A

Warburton Waterwheel

©2019 John Taylor

The musical score for 'Warburton Waterwheel' is written in 3/4 time and consists of eight staves. The chords for each staff are as follows:

- Staff 1: C, C, Fadd9/C, Fadd9/C, C, C, G, G
- Staff 2: C, C, Fadd9/C, Fadd9/C, C, G, C, C
- Staff 3: C, C, Fadd9/C, Fadd9/C, C, C, G, G
- Staff 4: C, C, Fadd9/C, Fadd9/C, C, G, C
- Staff 5: Fadd9, Fadd9, C, C, Em, Em, G, G
- Staff 6: C, C, Fadd9, Fadd9, C, G, C, C
- Staff 7: Fadd9, Fadd9, C, C, Em, Em, G, G
- Staff 8: C, C, Fadd9, Fadd9, C, G, C, C

Ron's Invitation to Holyrood

©2019 John Taylor

A E A D E

A E F#m Esus4 E

A E A D E

F#m E Asus4 A

E E7 A A

D A Bm E

E E7 A A

D A Esus4 E

A E A D E

A E F#m Esus4 E

A E A D E

F#m E A A

Pipe Settings

When I do these little recordings like you'll find on [YouTube](#), I sometimes want pipes in the band. I don't really have a setup that allows me to record real pipes, and I can't be bothered dealing with the hassle of bagpipe pitch differences. So I use technology.

For those who might be interested, I use a couple of tools to achieve this. Firstly, I enter the pipe part (with grace notes) into a program called Celtic Pipes. Check it out at...

<https://www.celticpipes.com/index.html>

<https://www.youtube.com/watch?v=hh4-ynpFyCU&t=7s>

From Celtic Pipes, I export the pipe part as a MIDI file and import it into Cakewalk. The pipe track is set to play back using a bagpipe “soft synth” - Universal Piper.

<http://www.universal-piper.com/en/the-virtual-bagpipe-lab/>

The net result is a pipe track that's passable for most people. It's not going to fool a good piper, I'm sure, but it's the best sounding bagpipe emulation that I've tried so far for a reasonable cost.

I've included pipe settings for....

Jack Sutherland

Pipe setting by Stuart Taylor

Alex Beaton's Welcome to the St. Louis Highland Games

Pipe setting by Neil Beaton (Alex's brother)

The Last Last Waltz

Pipe setting by Stuart Taylor

Warburton Waterwheel

Pipe setting by Stuart Taylor

Jack Sutherland

Pipe Setting by Stuart Taylor

John Taylor ©1994

The musical score for "Jack Sutherland" is presented in 6/8 time. It begins with a repeat sign followed by a double bar line. The notation includes various rhythmic values such as eighth notes, sixteenth notes, and triplets, often beamed together. The score is divided into sections by repeat signs and includes first and second endings, marked with "1" and "2" respectively. The music concludes with a final double bar line.

Alex Beaton's Welcome to the St. Louis Highland Games

Pipe Setting by Neil Beaton

John Taylor ©2015

The musical score is written for a single melodic line in treble clef, 6/8 time. It consists of 12 staves of music. The first three staves form the initial phrase. The fourth staff begins a first ending, marked with a '1' in a box. The fifth staff begins a second ending, marked with a '2' in a box. The sixth staff continues the melody. The seventh staff begins another first ending, marked with a '1' in a box. The eighth staff begins another second ending, marked with a '2' in a box. The final two staves complete the piece. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The key signature has one flat (B-flat), and the time signature is 6/8.

The Last Last Waltz

Part 3 - Pipe Setting by Stuart Taylor

John Taylor ©2017

The musical score is written in 3/4 time and consists of 12 staves. The melody is primarily composed of eighth and sixteenth notes, with occasional triplets and rests. The piece concludes with a double bar line on the final staff.

Warburton Waterwheel

Pipe Setting by Stuart Taylor

John Taylor ©2019



