Derek B Scott

Music for Highland Bagpipe

Ceòl Mòr

1. The Massacre of Sabra and Shatila **Piobaireachd: 6, 6, 4. (1982)**

Composed to mark the mass murder by the Lebanese Christian Phalange militia of more than 3000 people residing in these Beirut refugee camps during 16–18 September 1982.

2. Echo and Narcissus **Piobaireachd: 6, 6, 4 (1982)**

The nymph Echo was condemned by the goddess Hera to repeat the words of others. She fell in love with but was rejected by Narcissus. Her voice was all that was left as she pined away, while Narcissus fell in love with his own reflection. In Variation 1 of the piobaireachd, titled 'Narcissus', each bar is a mirror image of its equivalent in the Ground. In the Crunluath variation, titled 'Echo', each bar contains an echo of its equivalent in Variation 1.

3. Greenham Gathering **Piobaireachd: 4, 4, 4. (1982)**

Composed as a tribute to the Greenham Common Women's Peace Camp, which was set up in protest at the storing of American cruise missiles at a nearby RAF base. A blockade began in March 1982 and became the main focus of the antinuclear Peace Movement in the UK.

4. Salute to Solidarność **Piobaireachd: 4, 4, 4. (1982)**

Solidarność was the independent trade union 'Solidarity' founded in Gdansk, Poland, in 1980. Its leader, Lech Wałęsa, was awarded the Nobel Peace Prize in 1983 and was elected as President of Poland in 1990. This piobaireachd was during the communist government's attempts to destroy the Union in 1982.

5. Salute to Mojahedin-e-Khalq **Piobaireachd: 6, 6, 4. 1982)**

Mojahedin-e-Khalq (MEK) was a large dissident organization that opposed the government of the Islamic Republic of Iran. This piobaireachd was composed at the time of the state-sponsored 1981–1982 Iran Massacres.

6. The Battle of the Braes **Piobaireachd: 4, 4, 4 (1984)**

This piobaireachd features in the composer's *Isle of Skye* collection (Op. 16, 1984). It commemorates an event (*Blàr a' Chumhaing*) during the Highland Clearances. Landlords were removing crofters to make room for sheep, but the crofters of the Braes, near Portree on the Isle of Skye, refused to obey an eviction notice issued in April 1882. When police were summoned from Glasgow to enforce the eviction a battle ensued. It led to a government commission of enquiry and an Act in 1886 that gave crofters more security of tenure.

Ceòl beag

1. City of Hull Pipers **March (1982)**

2. Duncan Gray's Wooing **Schottische (1986)**

3. Ще не вмерла України **(Verbytsky 1863, arr. 2022)**

Traditionally, the Highland Bagpipe plays just nine notes: low G, low A, B, C-sharp, D, E, F-sharp, high G and high A. It is conventional to write the notes C and F without sharp signs. The instrument has risen in pitch, and is now a transposing instrument, since each of its notes now sounds a semitone higher than written. However, it is not an equal temperament instrument and the gaps between C-sharp and D, and between F-sharp and G, are slightly wider than a semitone. The two tenor drones play an A (concert B-flat) an octave higher than the bass drone. The 'strikes in' the drones before commencing playing, and once the performance begins the chanter (on which the melody is played) can't be stopped because, unlike the Northumbrian pipes, it is an open not a closed chanter. Much of the skill in playing the Highland Bagpipe lies in the execution of the many grace notes.

Derek B. Scott

The Massacre of Sabra & Shatila

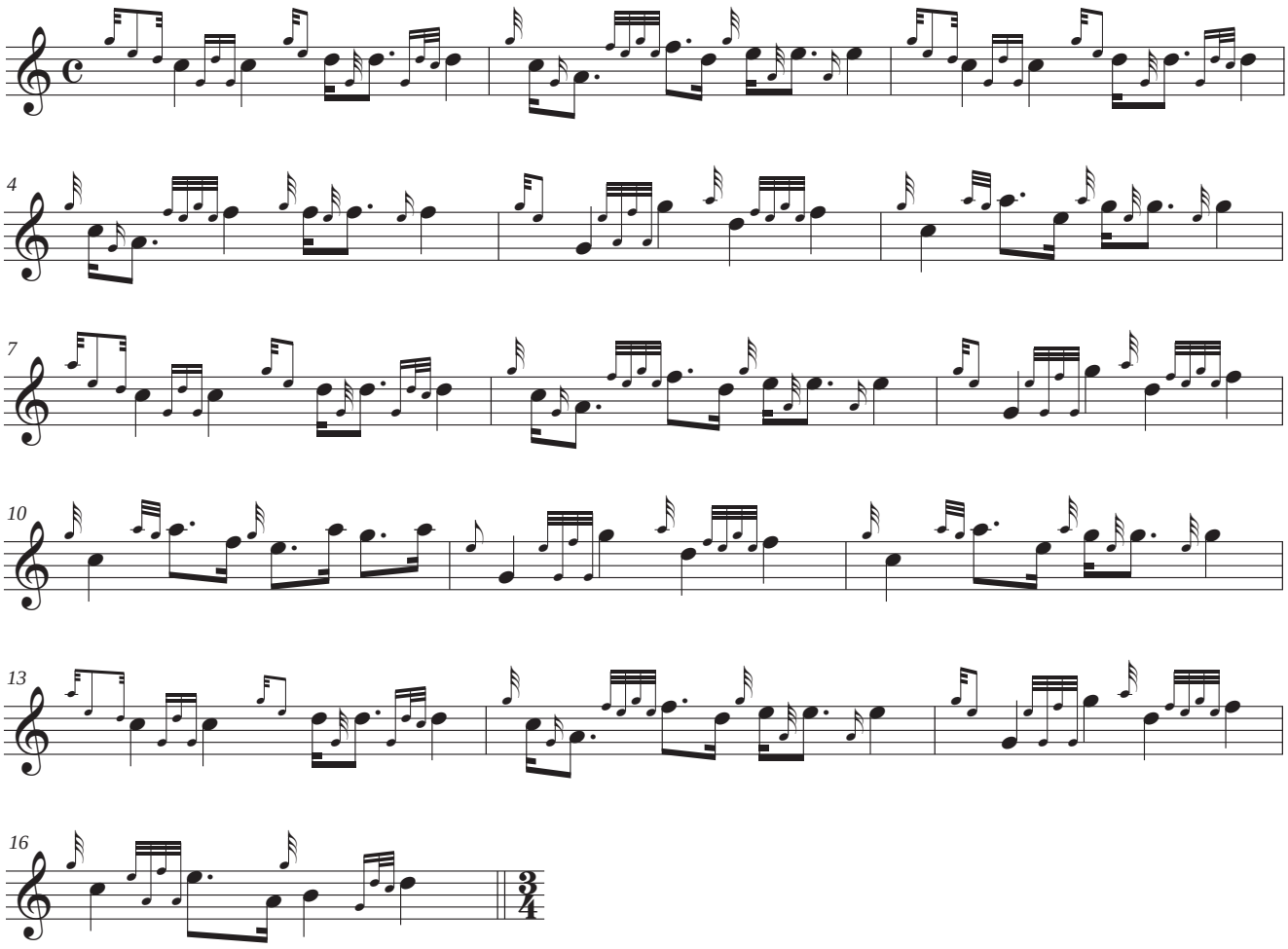
Highland Bargpipe

(Piobaireachd – 6, 6, 4.)

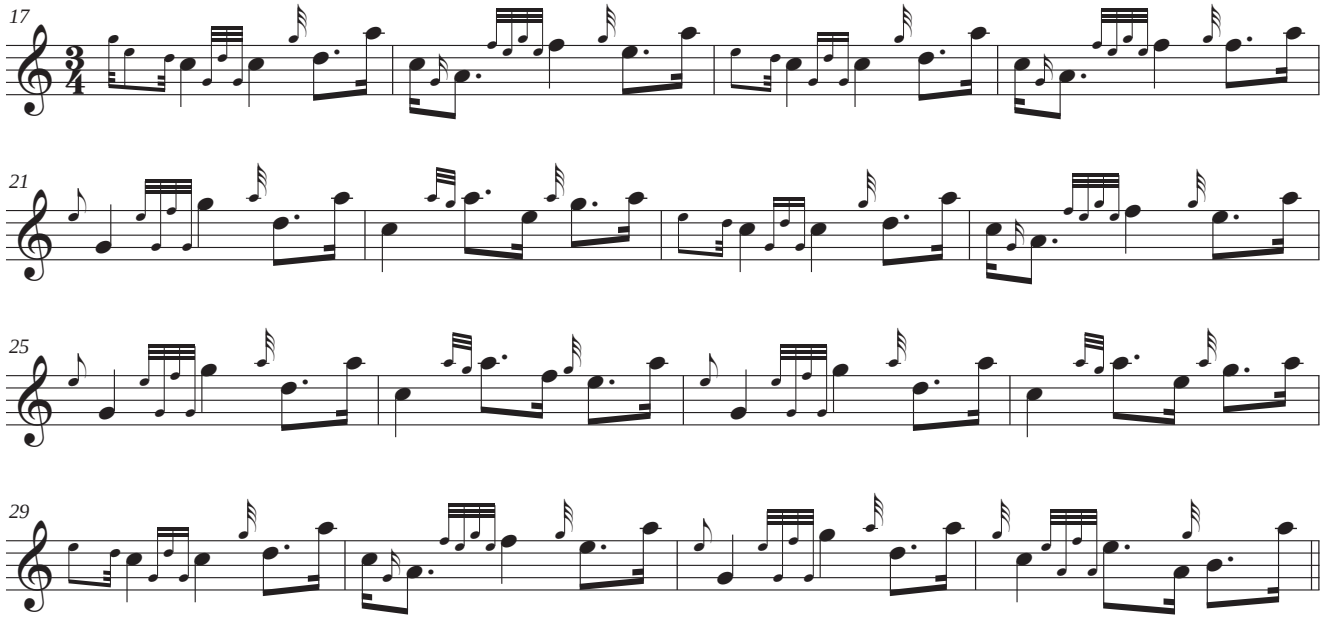
Derek B. Scott
(1982)

I Ground

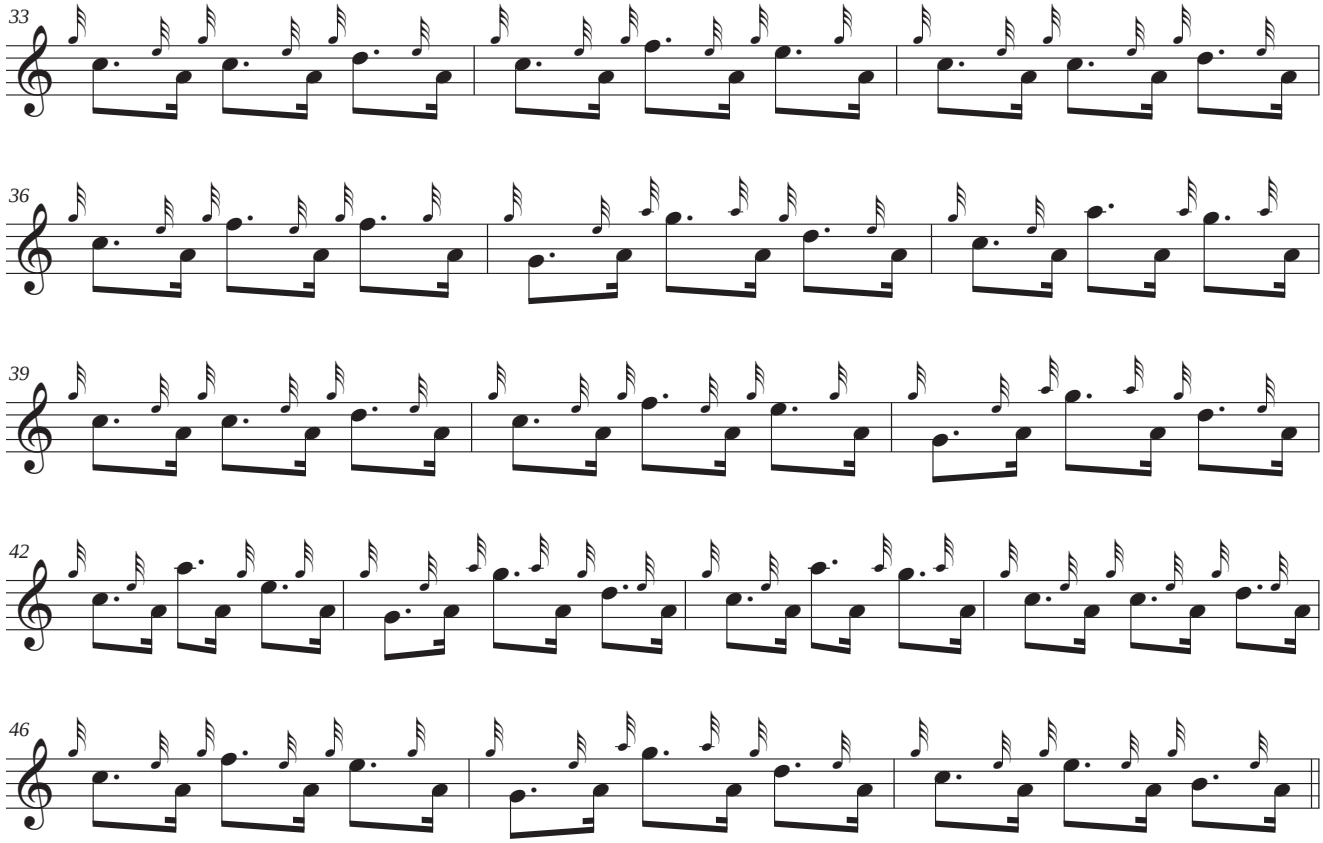
♩ = 52



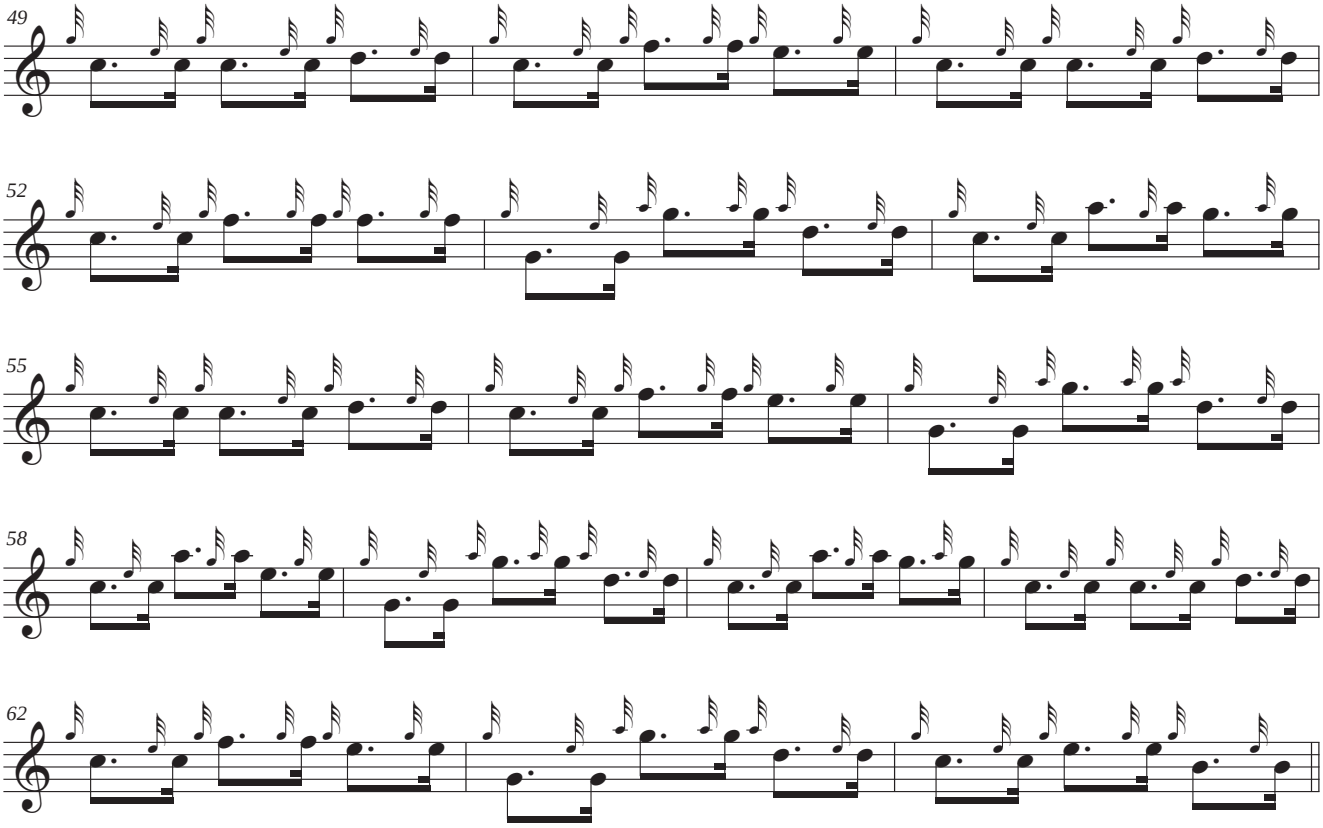
II Thumb Variation



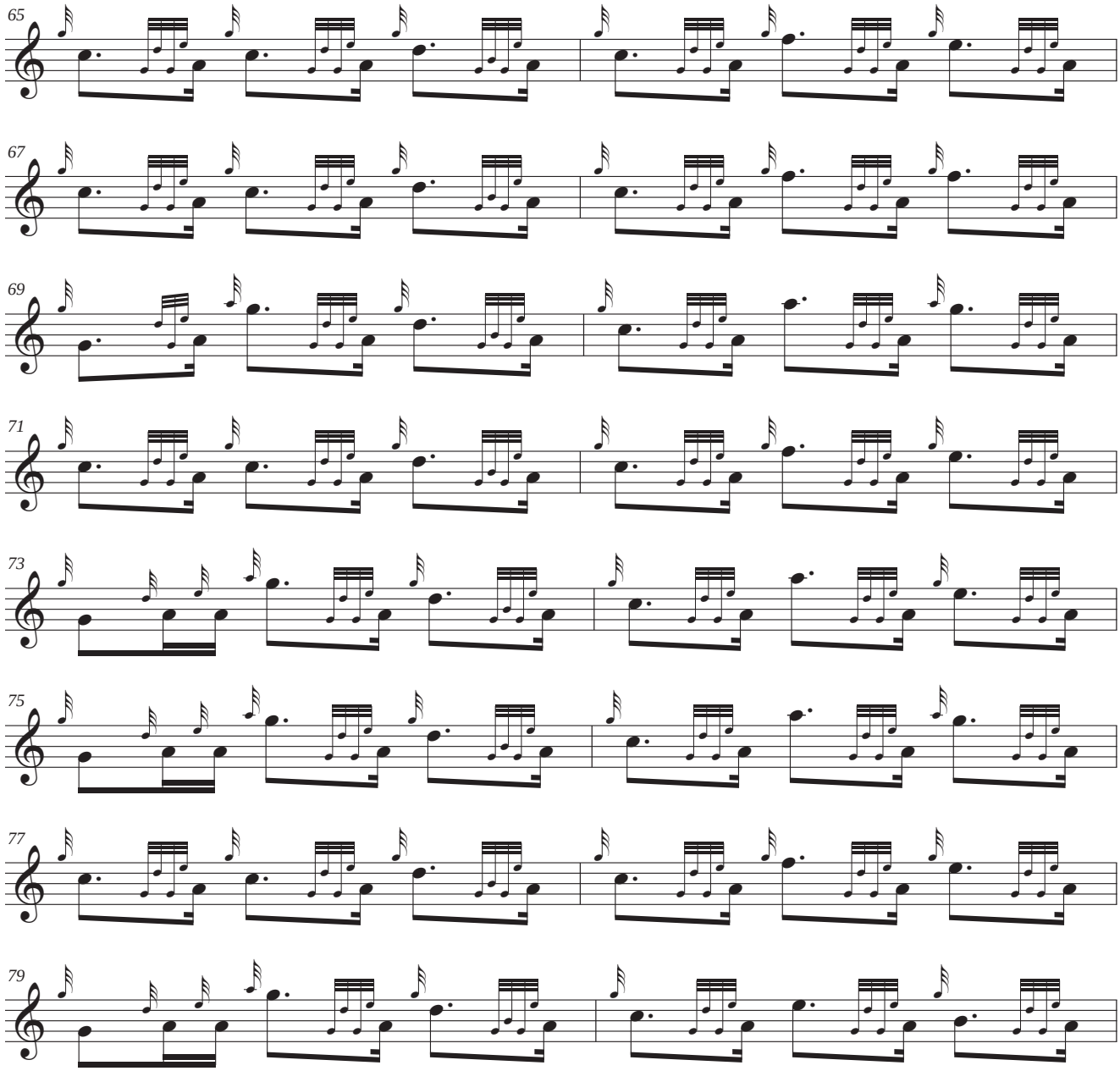
III Dithis



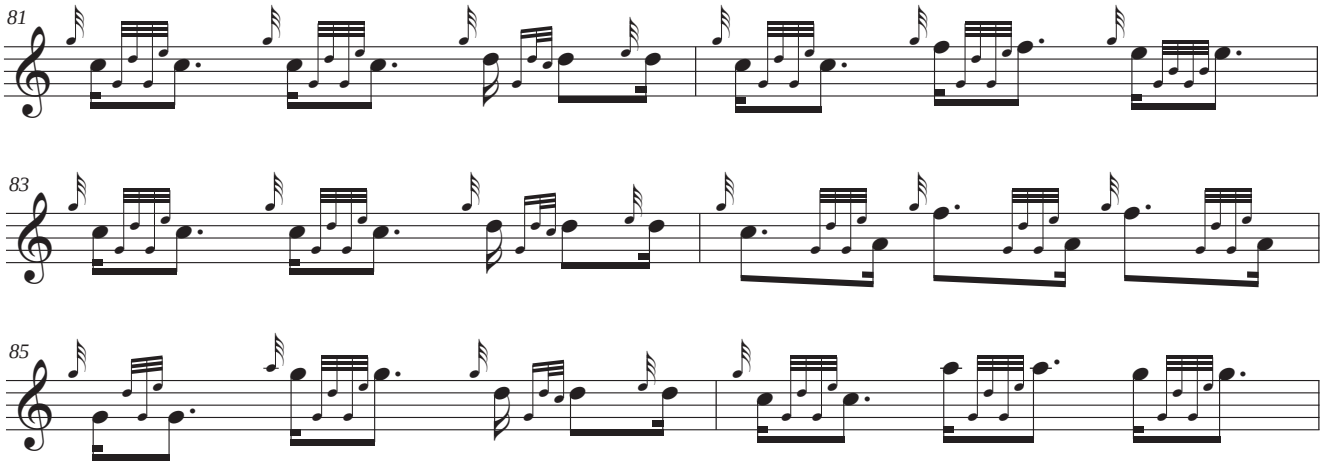
IV Dithis Doubling

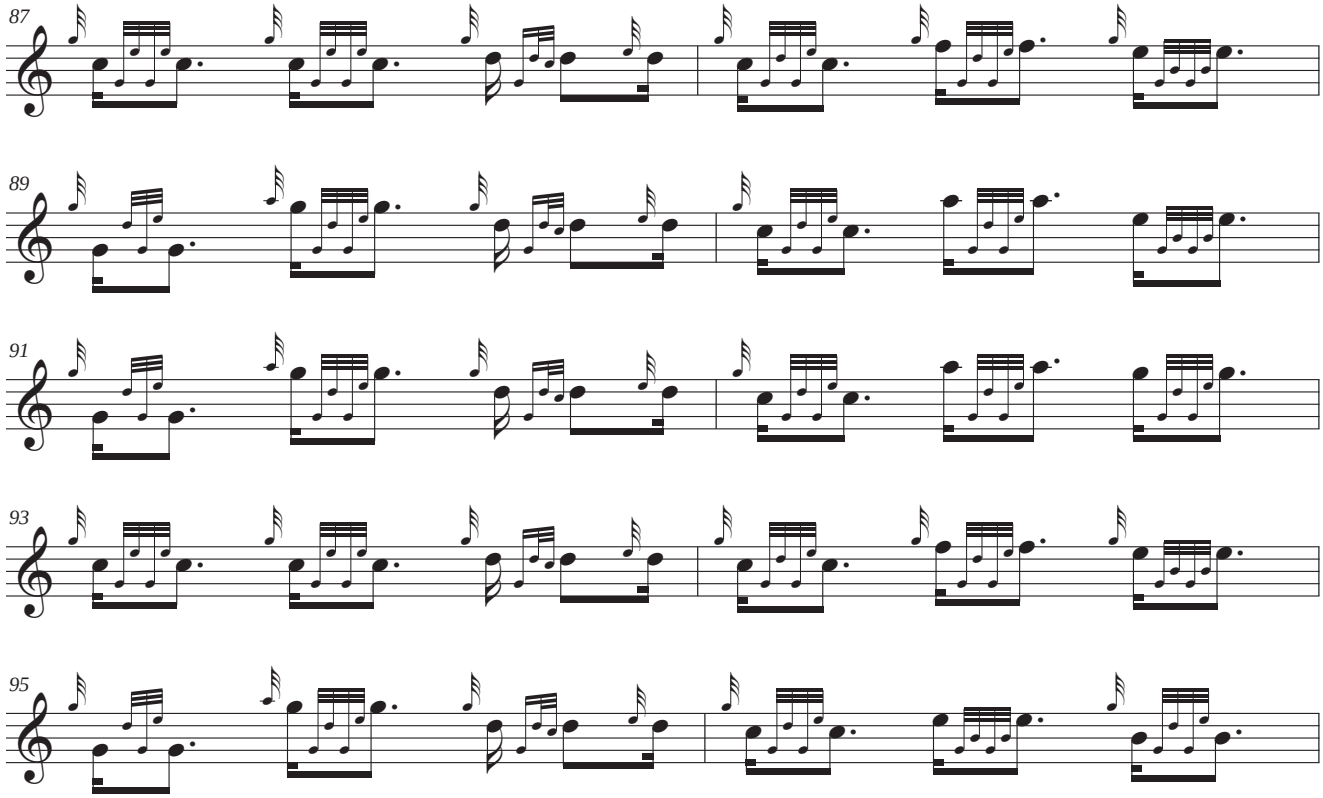


V Taorluath

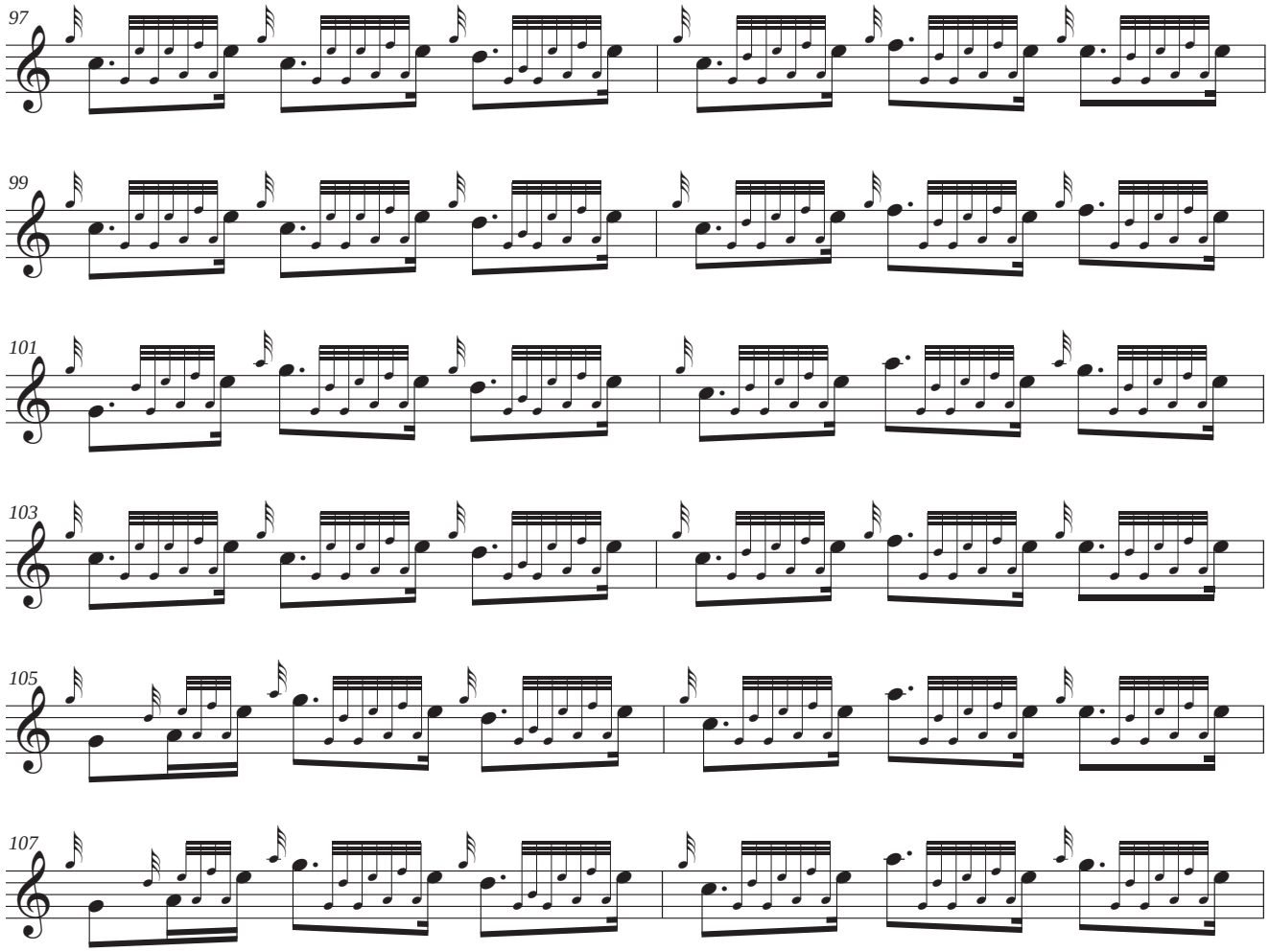


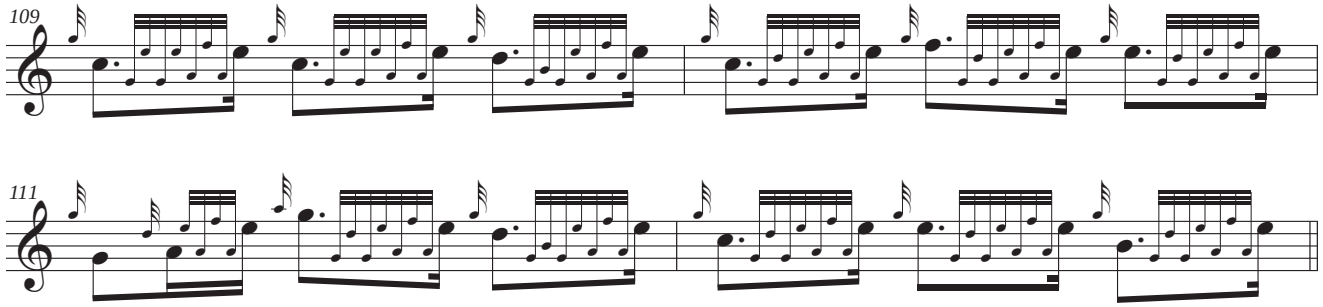
VI Taorluath a mach



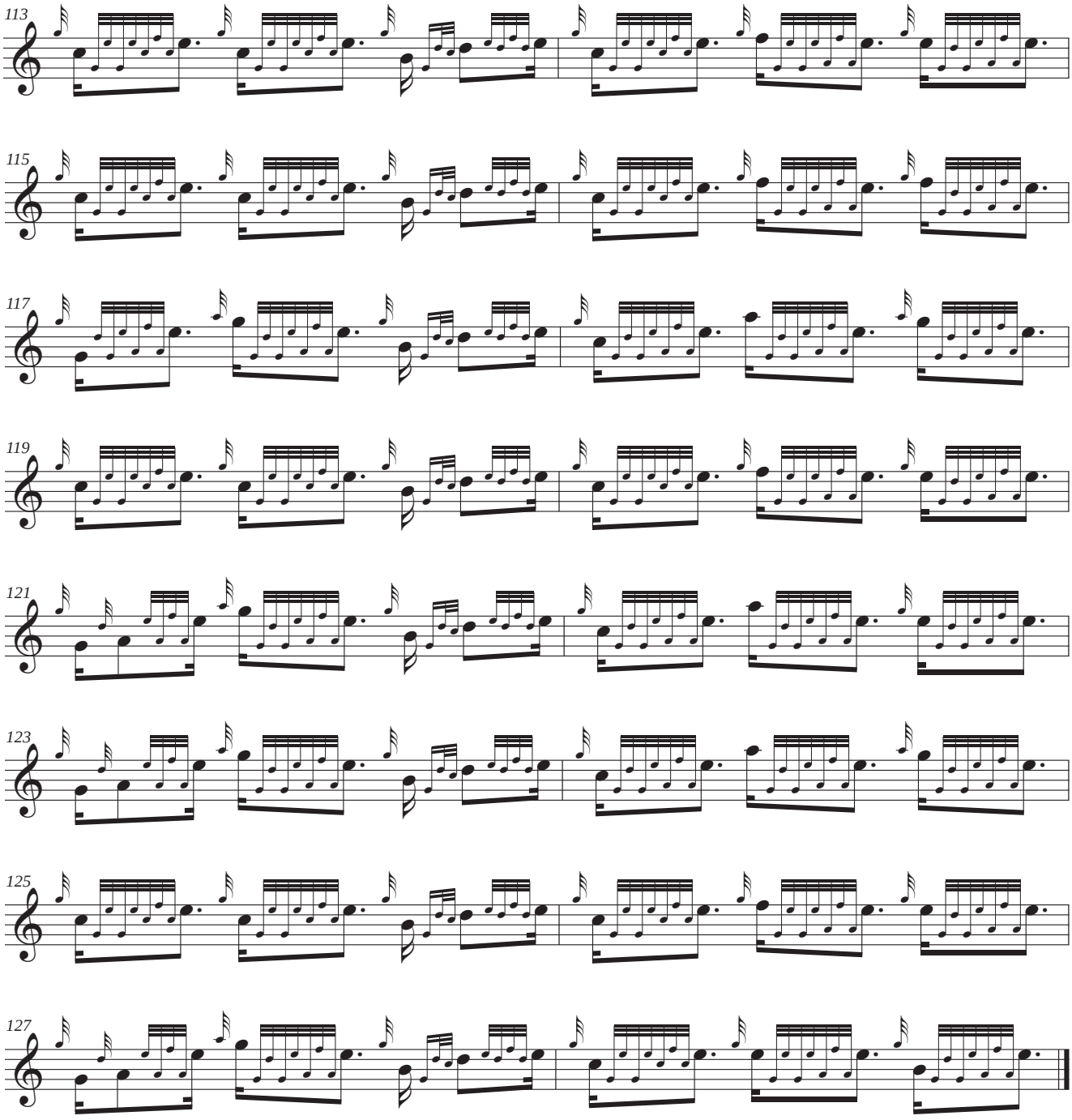


VII Crunluath





VIII Crunluath a mach



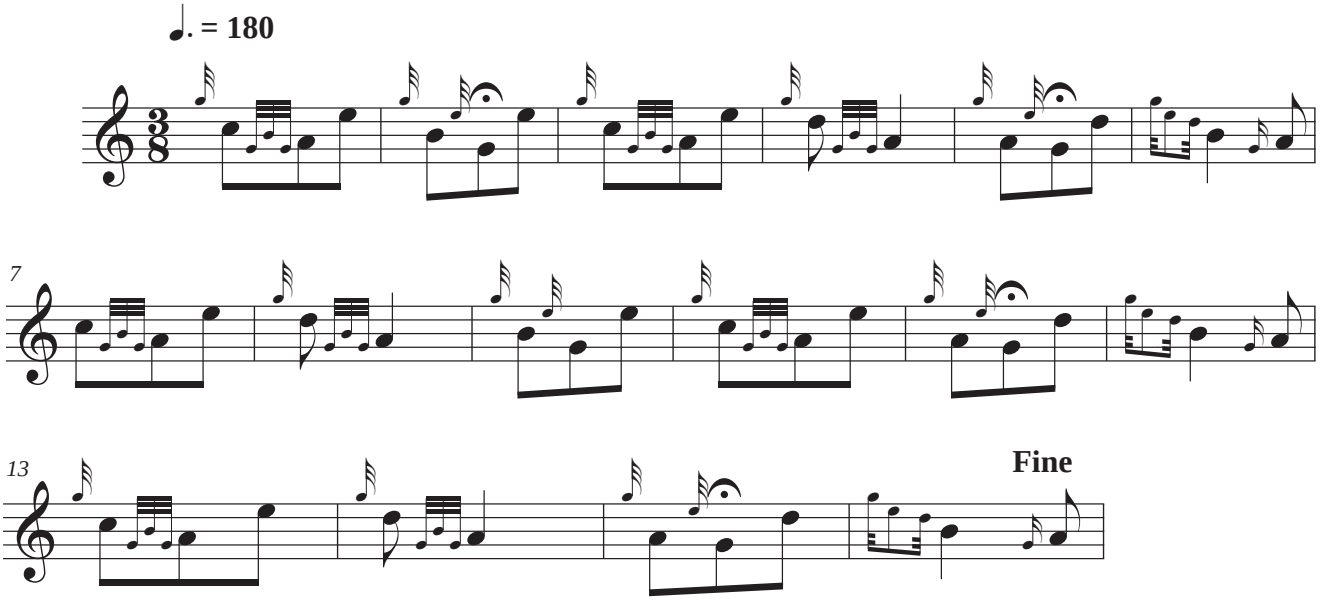
Echo and Narcissus

Highland Bargpipe

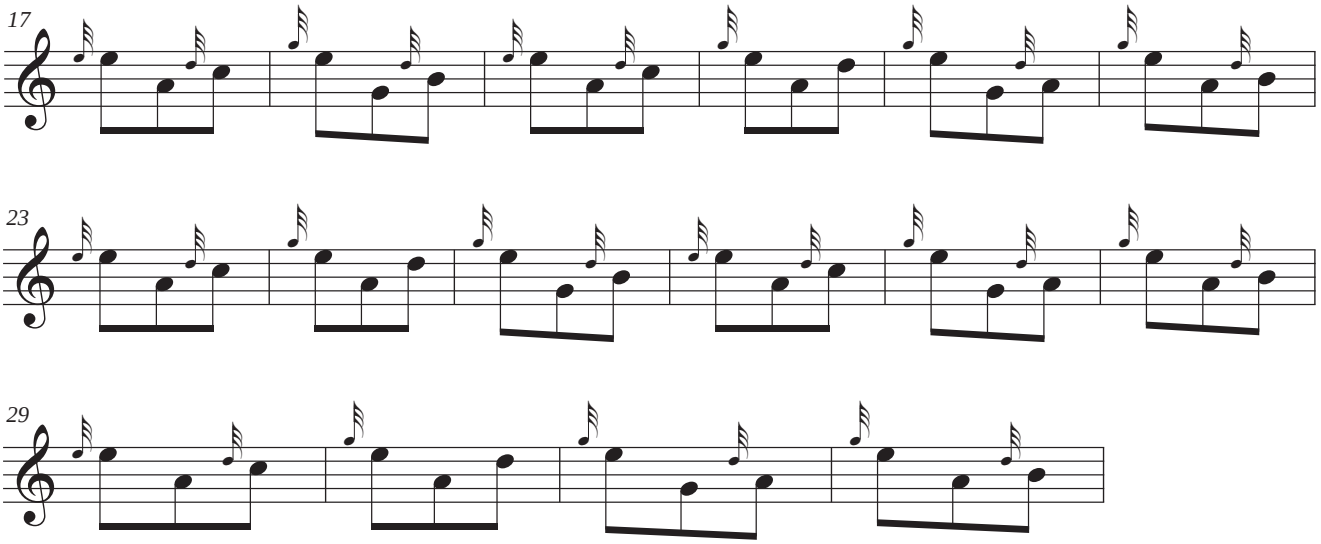
(Piobaireachd – 6, 6, 4.)

Derek B. Scott

I Ground

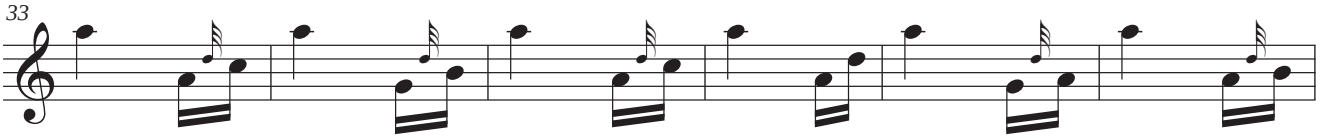


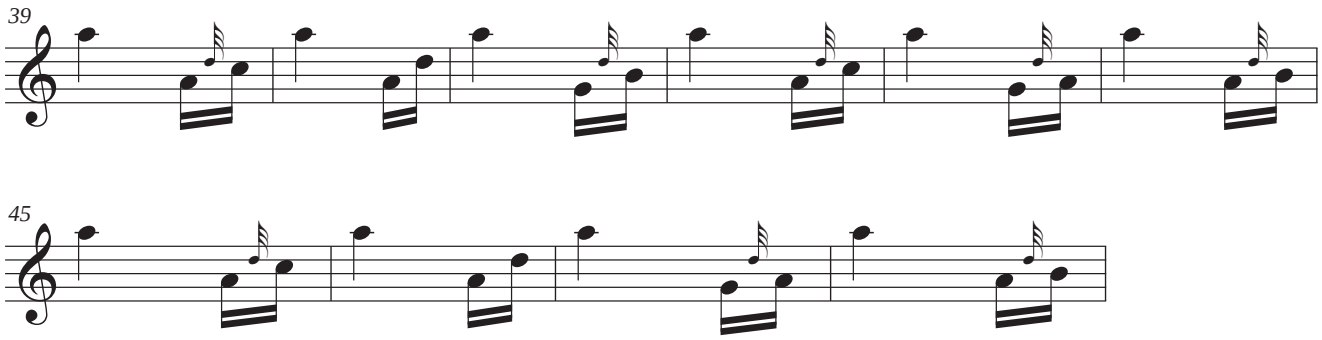
II Variation 1 (Narcissus)



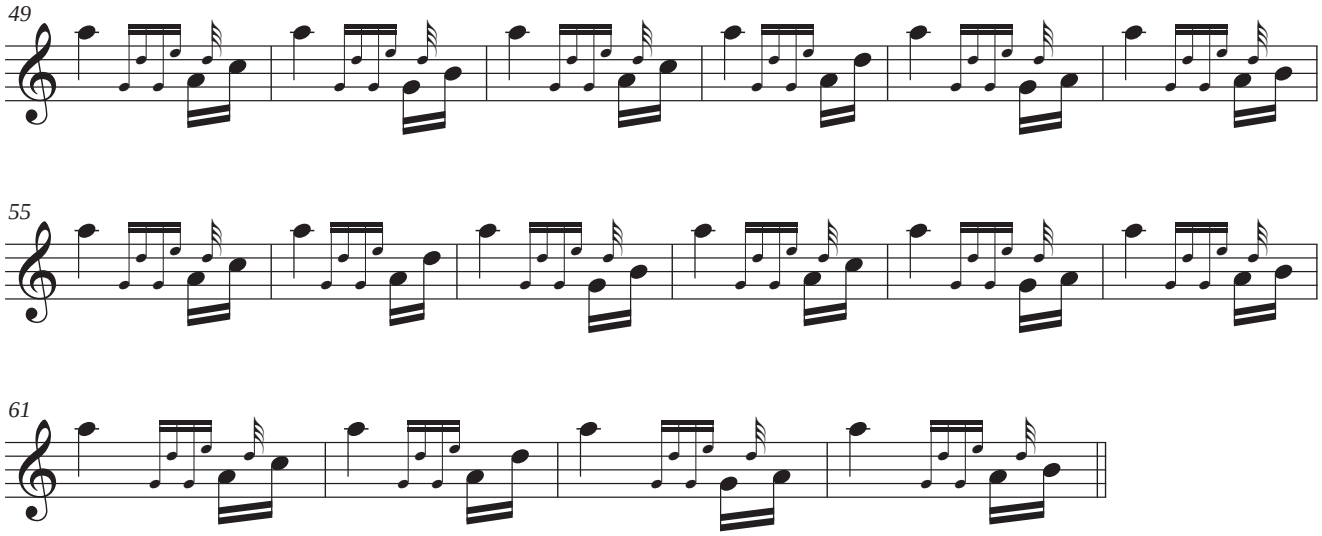
(each bar a mirror image of its equivalent in Ground)

III Variation 2

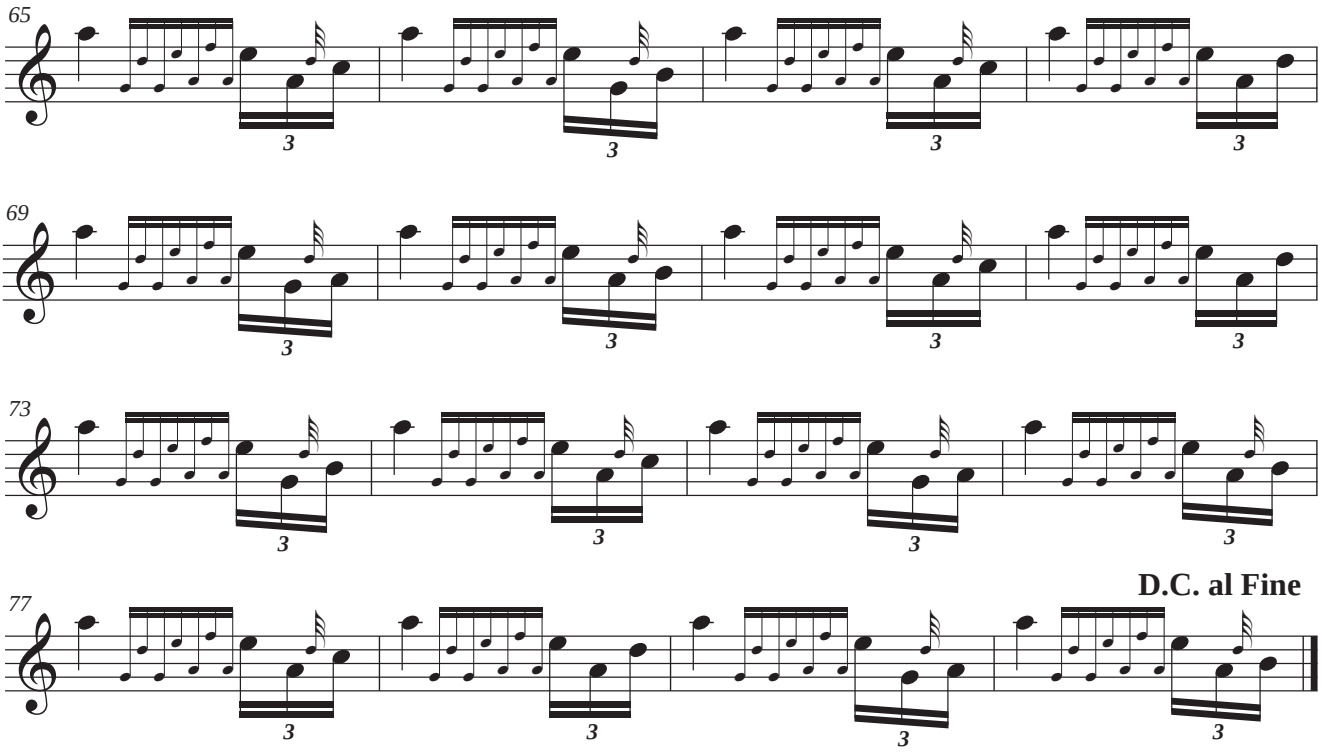




IV Taorluath



V Crunluath (Echo)



(repeat Ground)

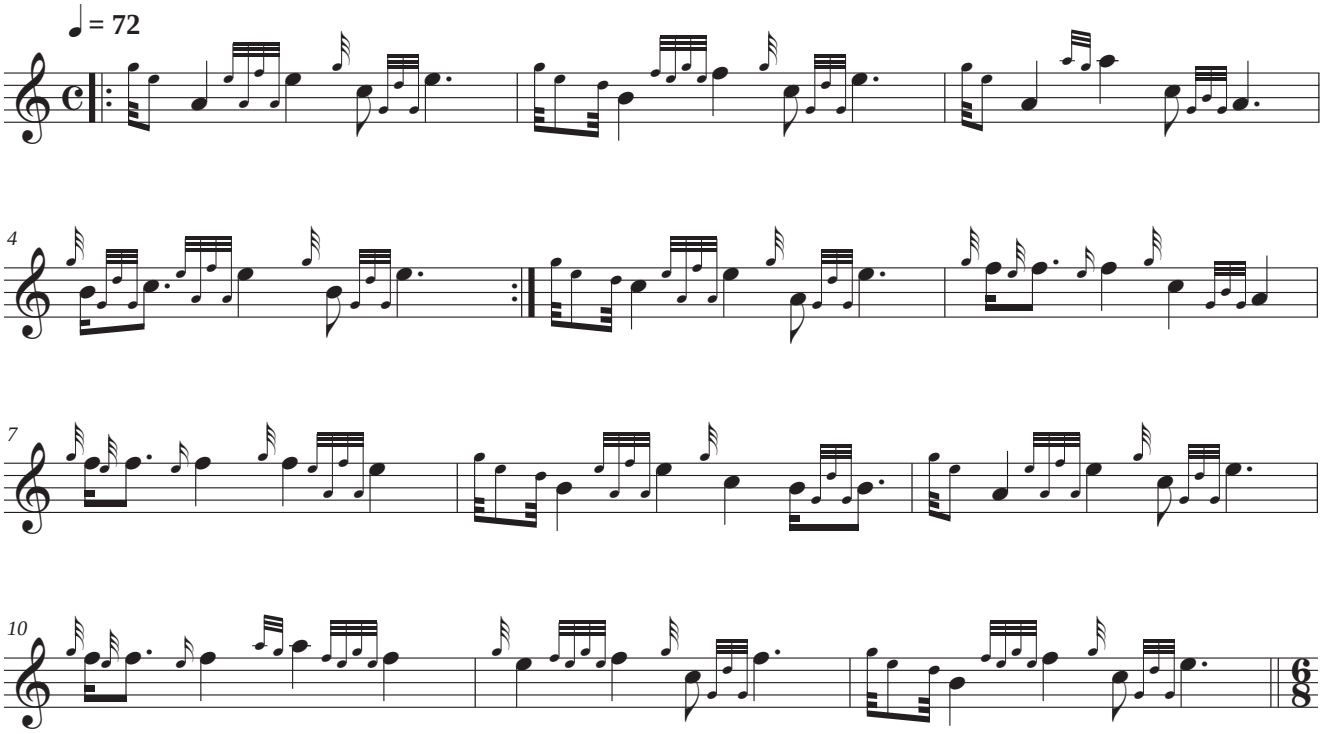
Greenham Gathering

Highland Bargpipe

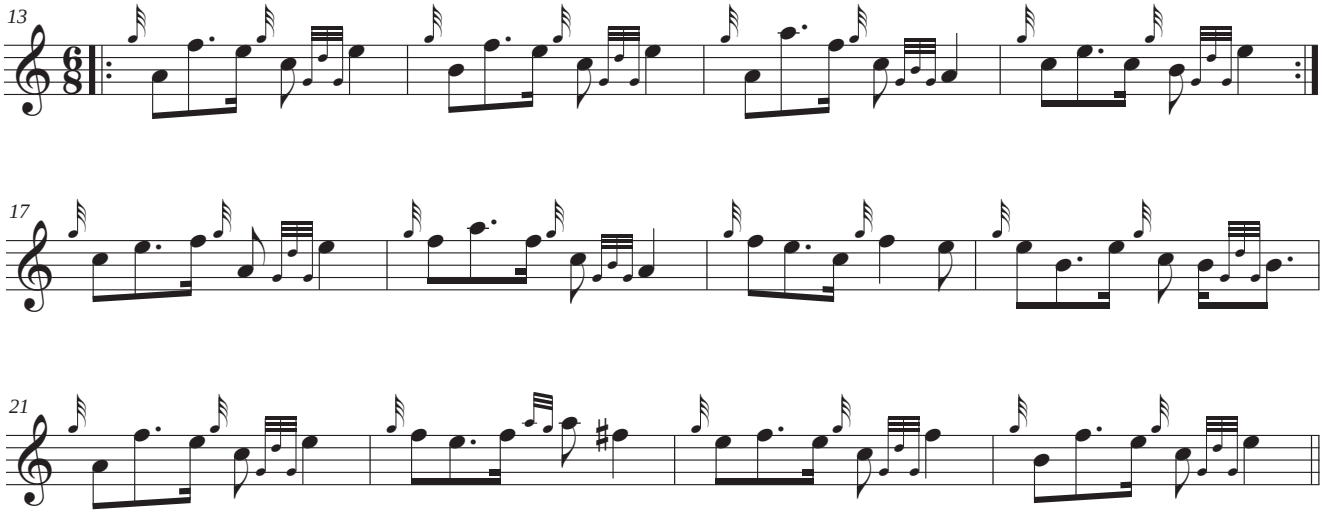
(Piobaireachd – 4, 4, 4.)

Derek B. Scott
(1982)

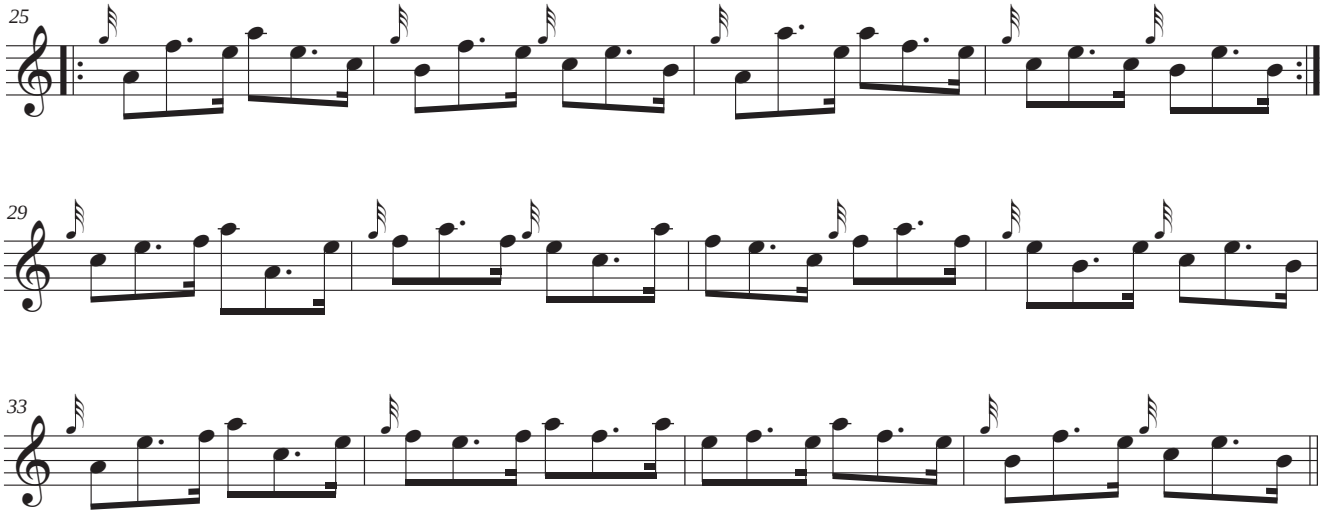
I Ground



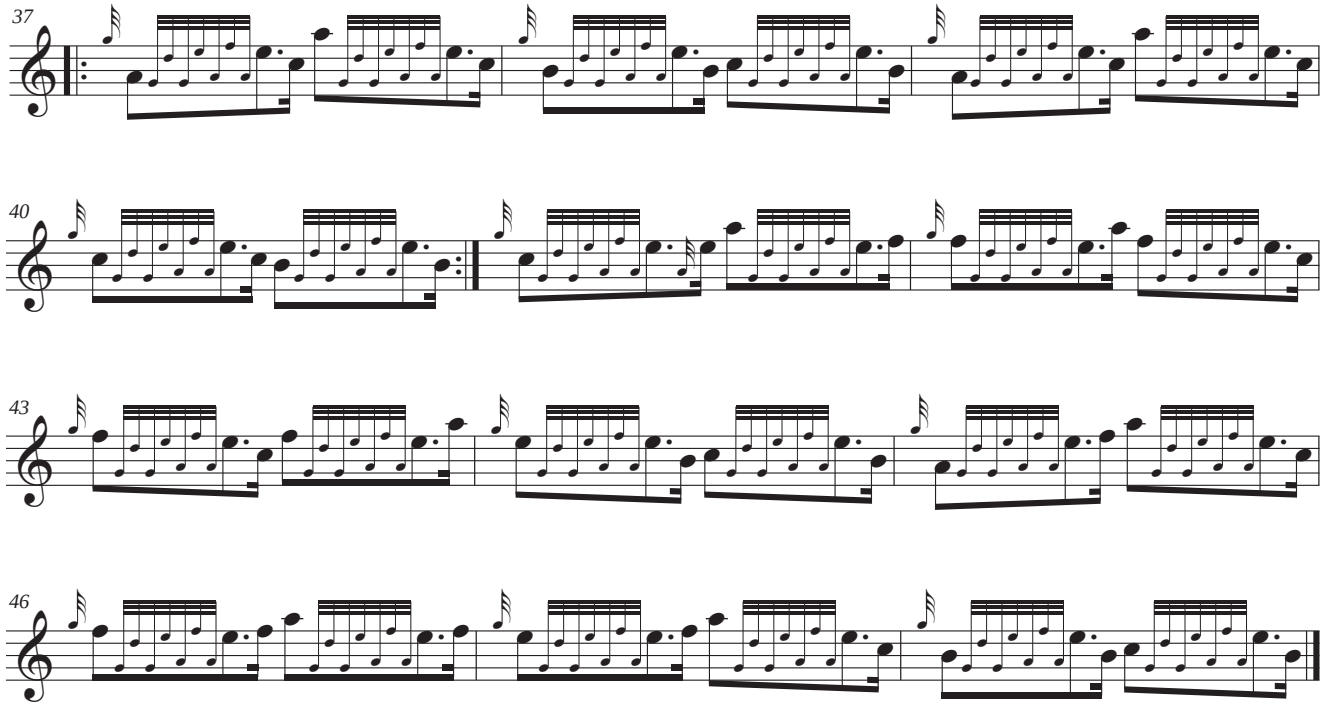
II Variation I



III Variation II



IV Crunluath



(repeat Ground)

Salute to Solidarność

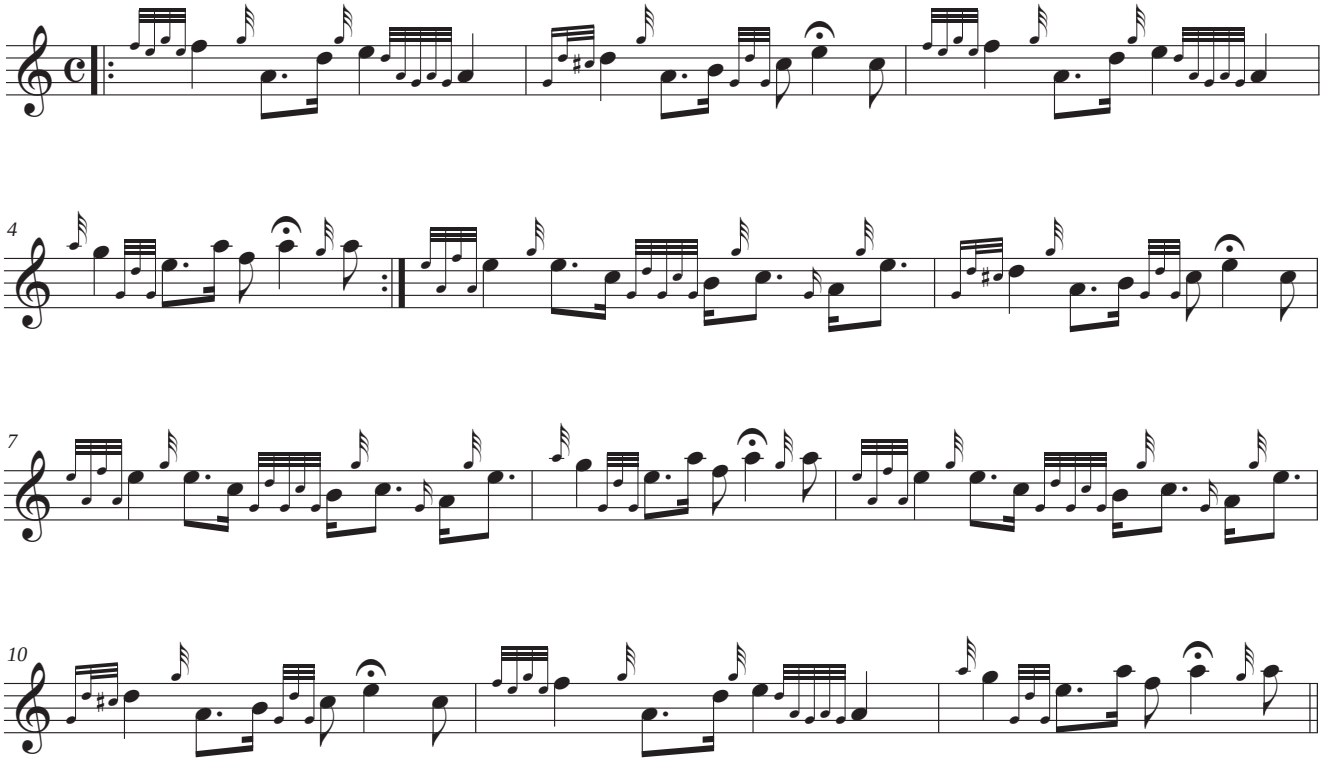
(Piobaireachd – 4, 4, 4.)

Highland Bargpipe

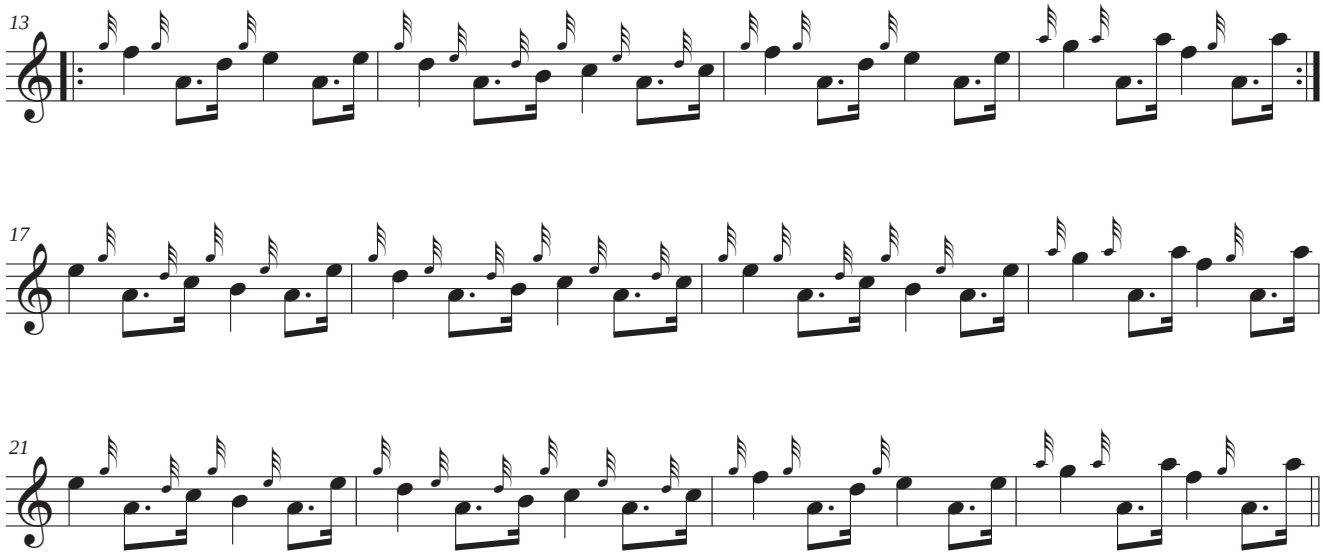
Derek B. Scott
(1982)

I Ground

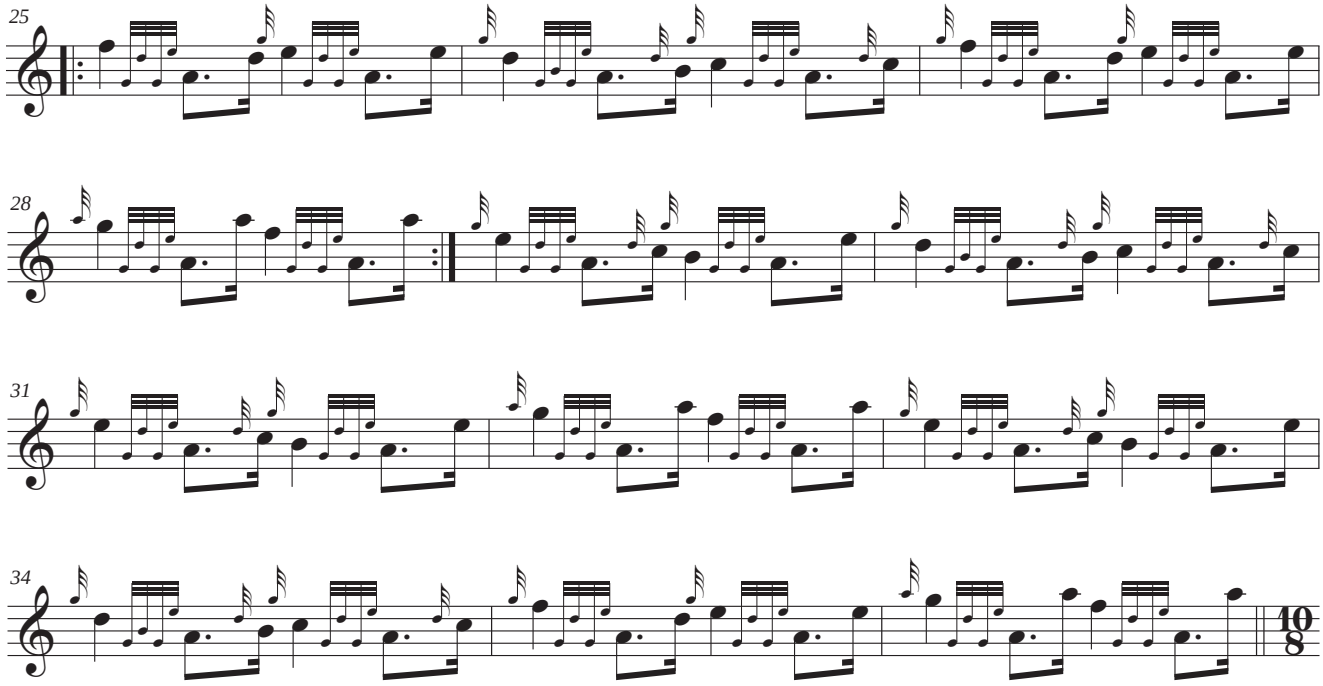
♩ = 72



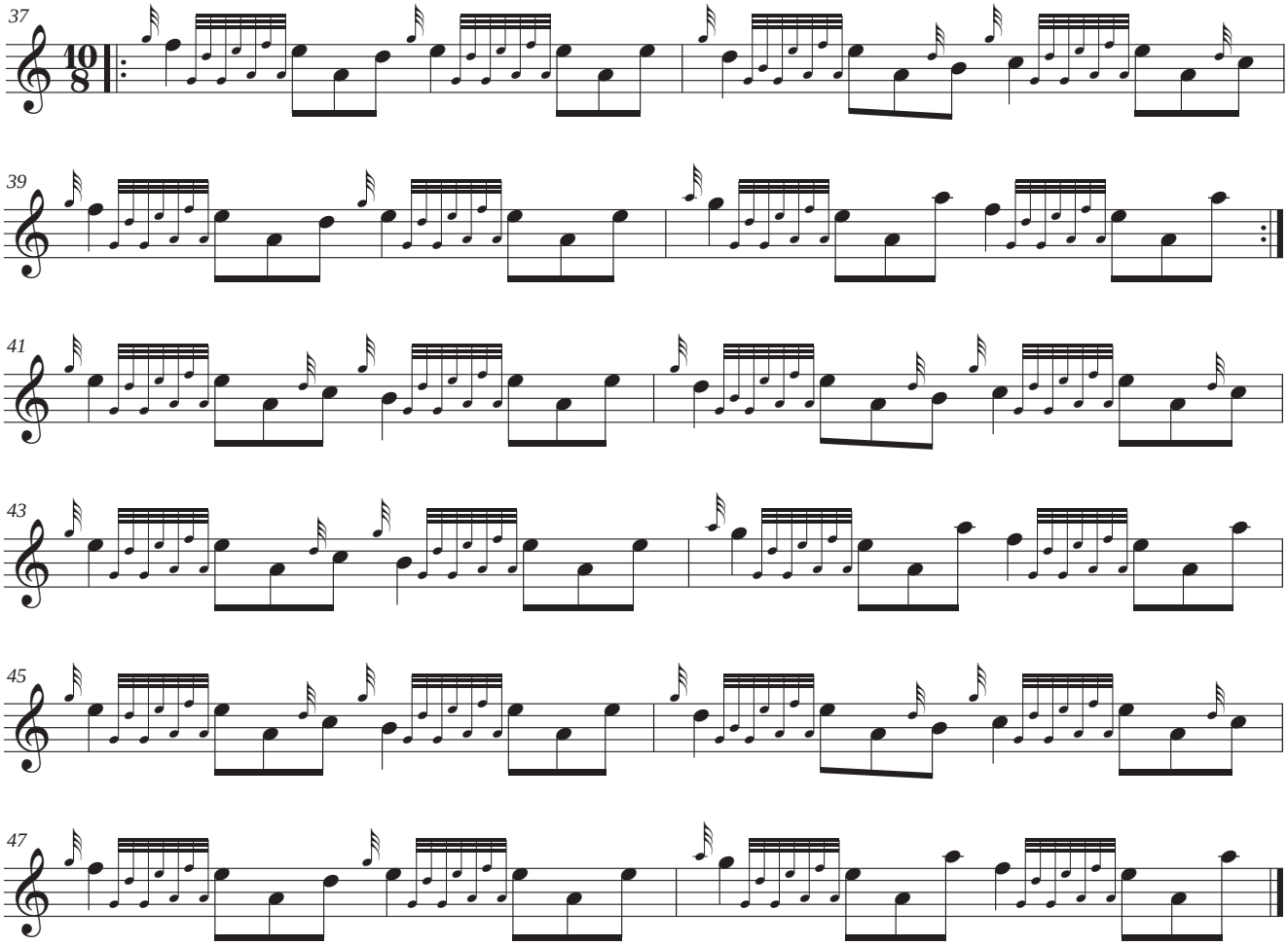
II Variation I



III Taorluath



IV Crunluath



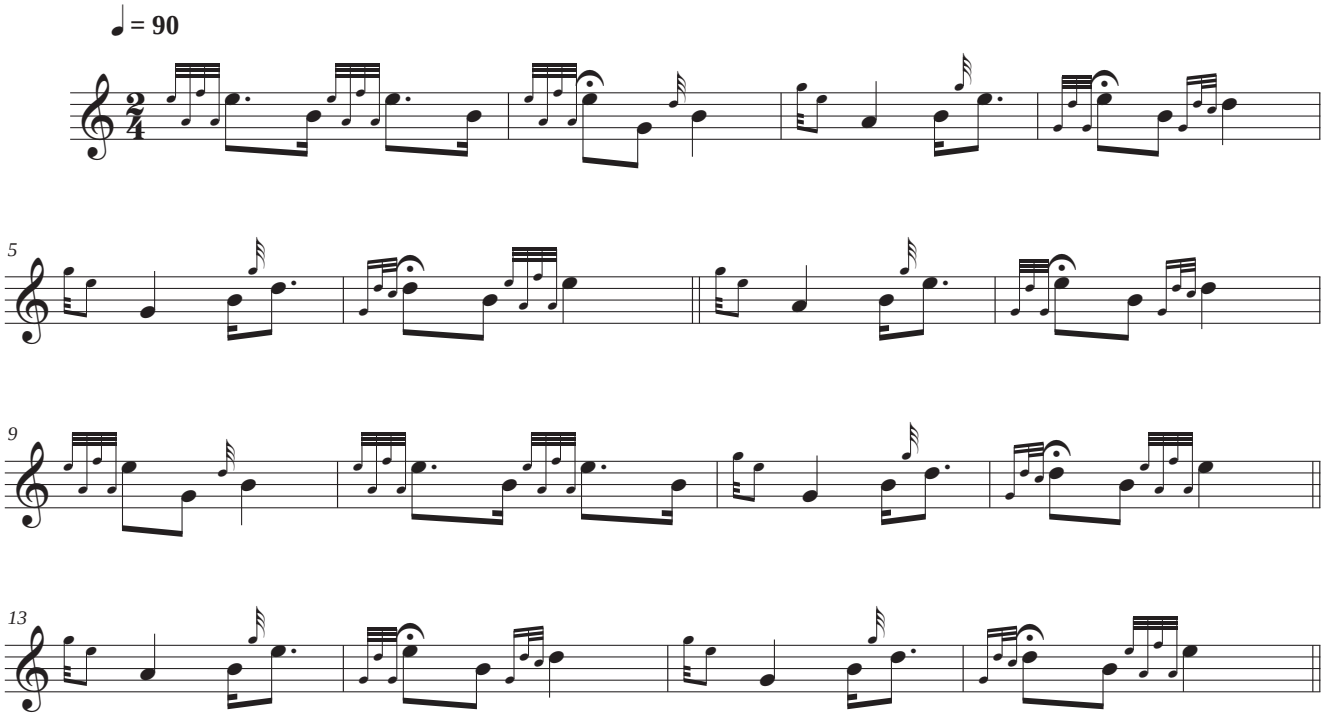
Salute to Mojahedin-e-Khalq

Highland Bargpipe

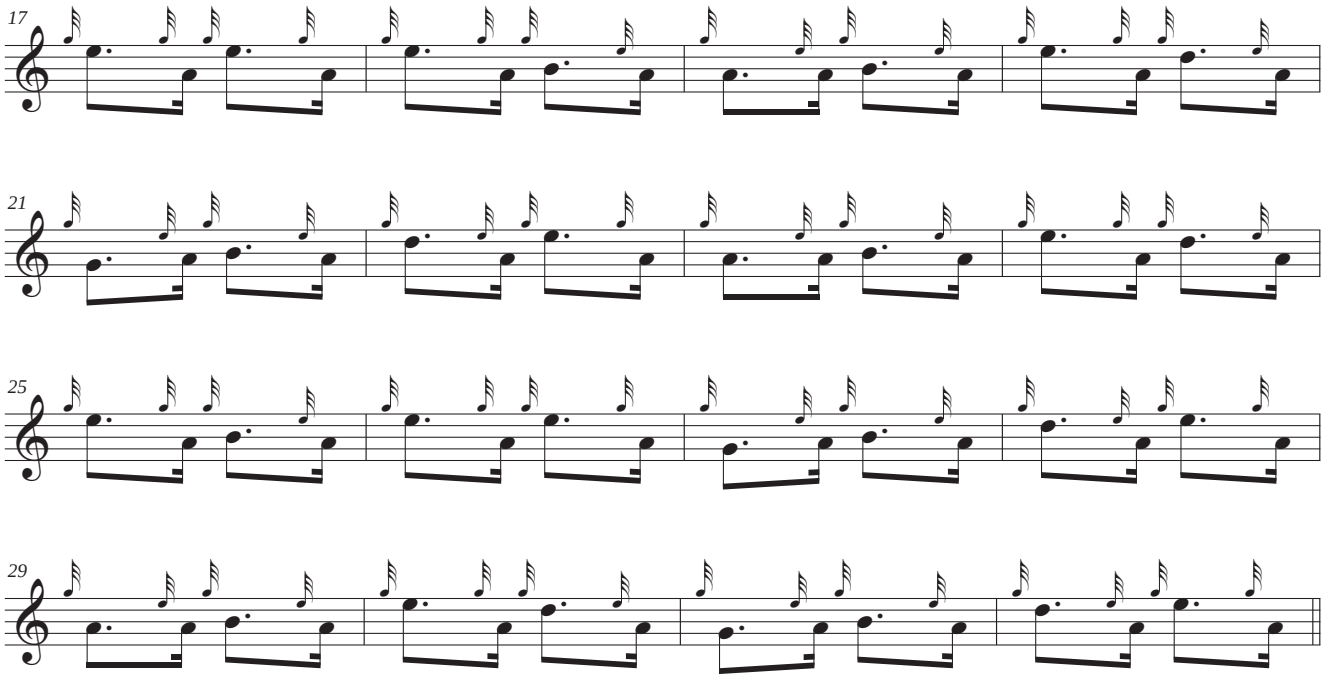
(Piobaireachd – 6, 6, 4.)

Derek B. Scott

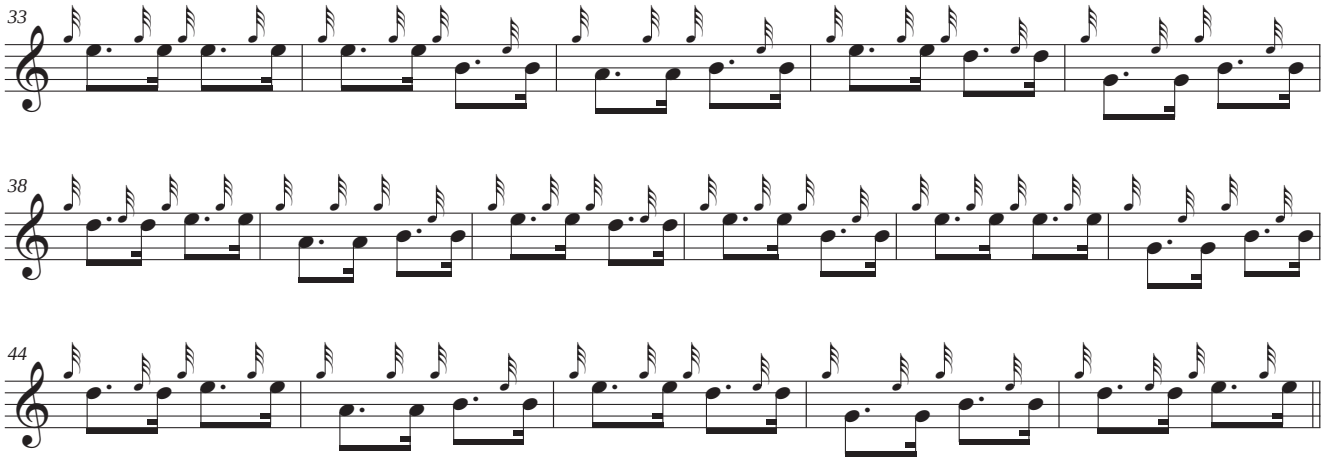
I Ground



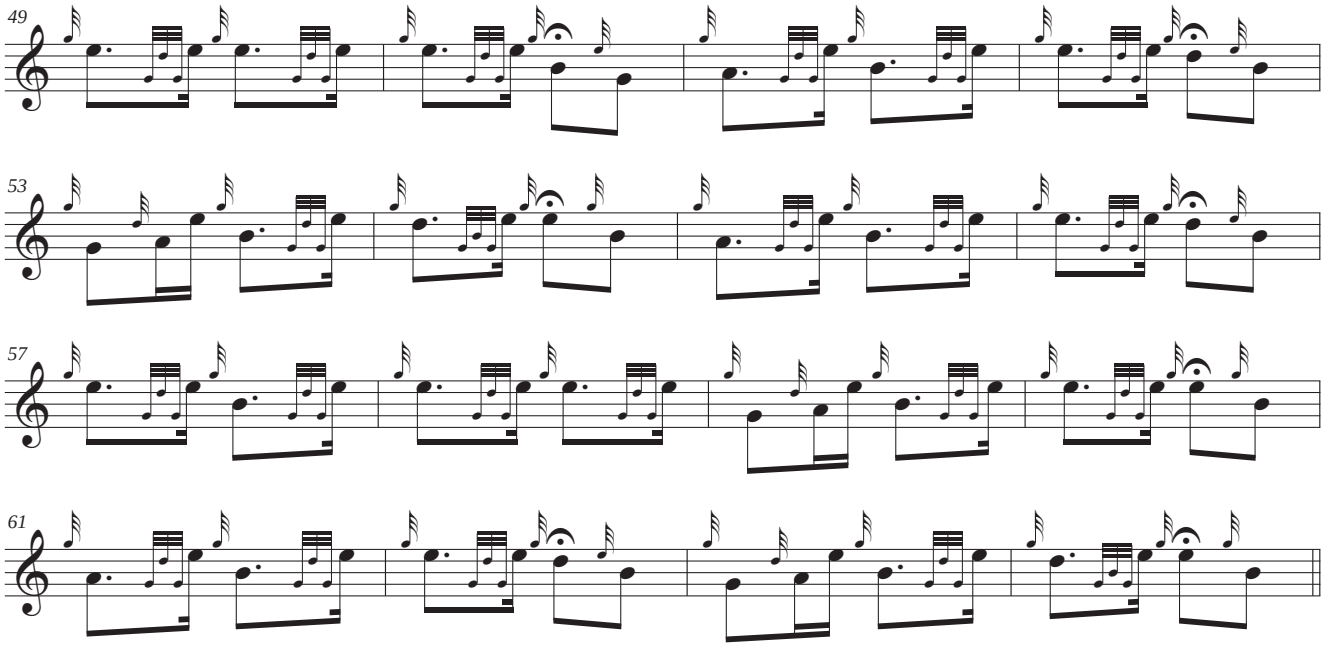
II Dithis



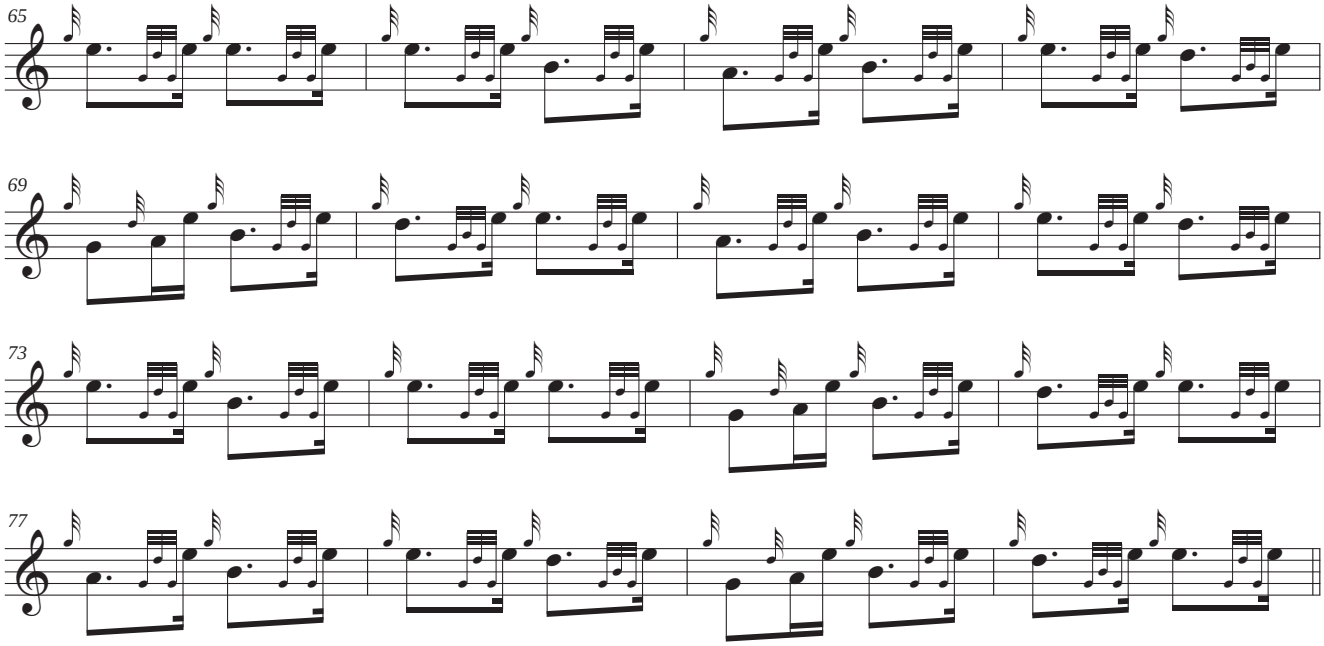
III Dithis Doubling



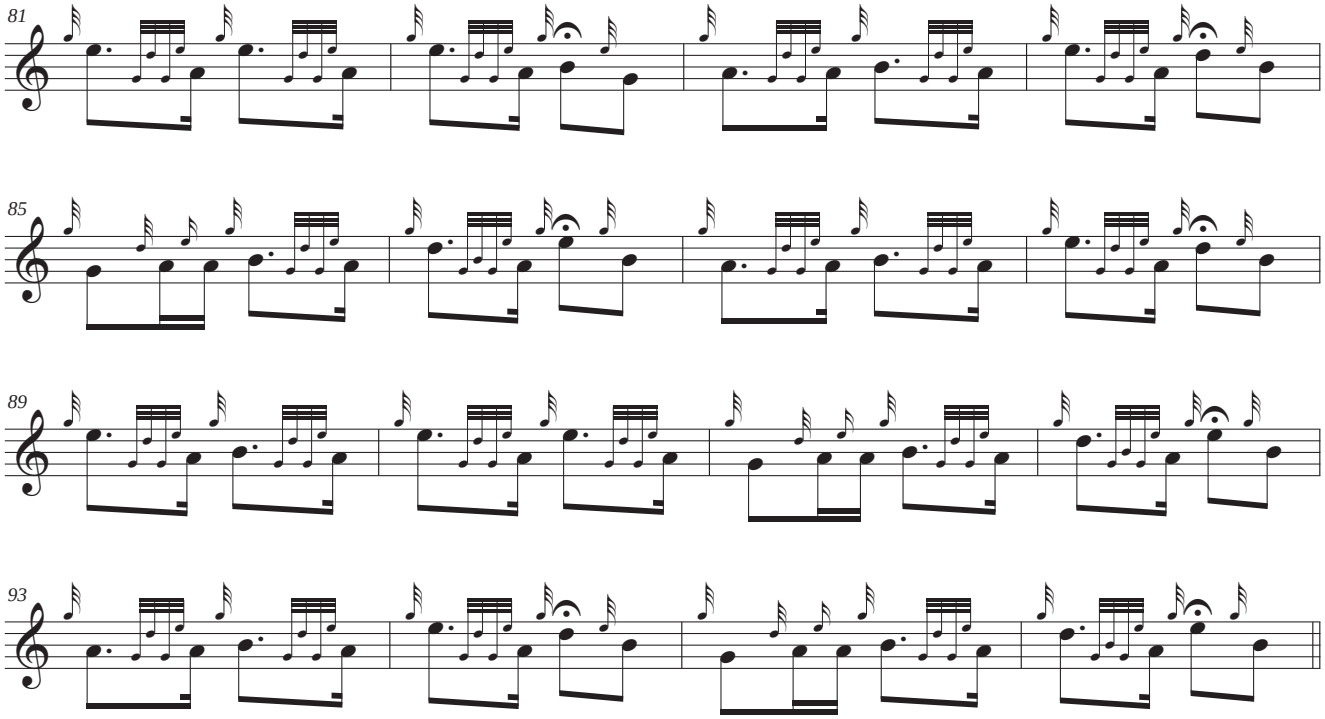
IV Leumluath



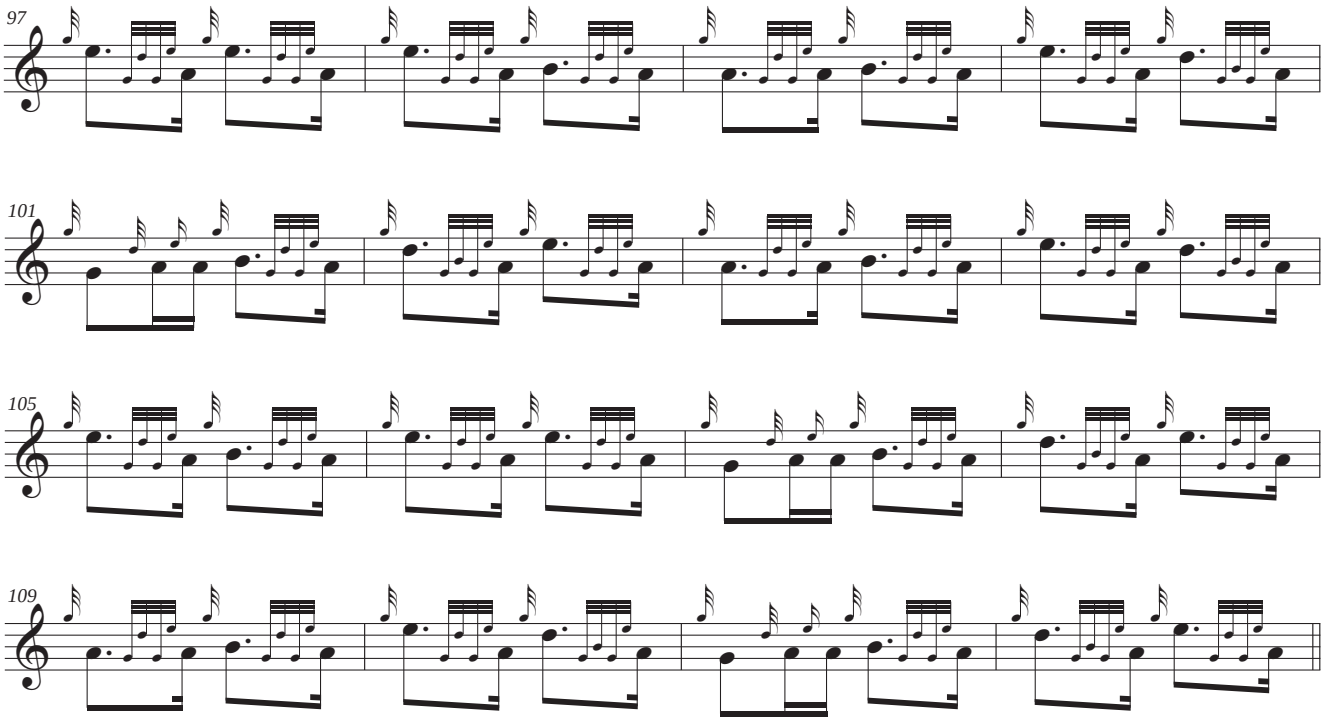
V Leumluath Doubling



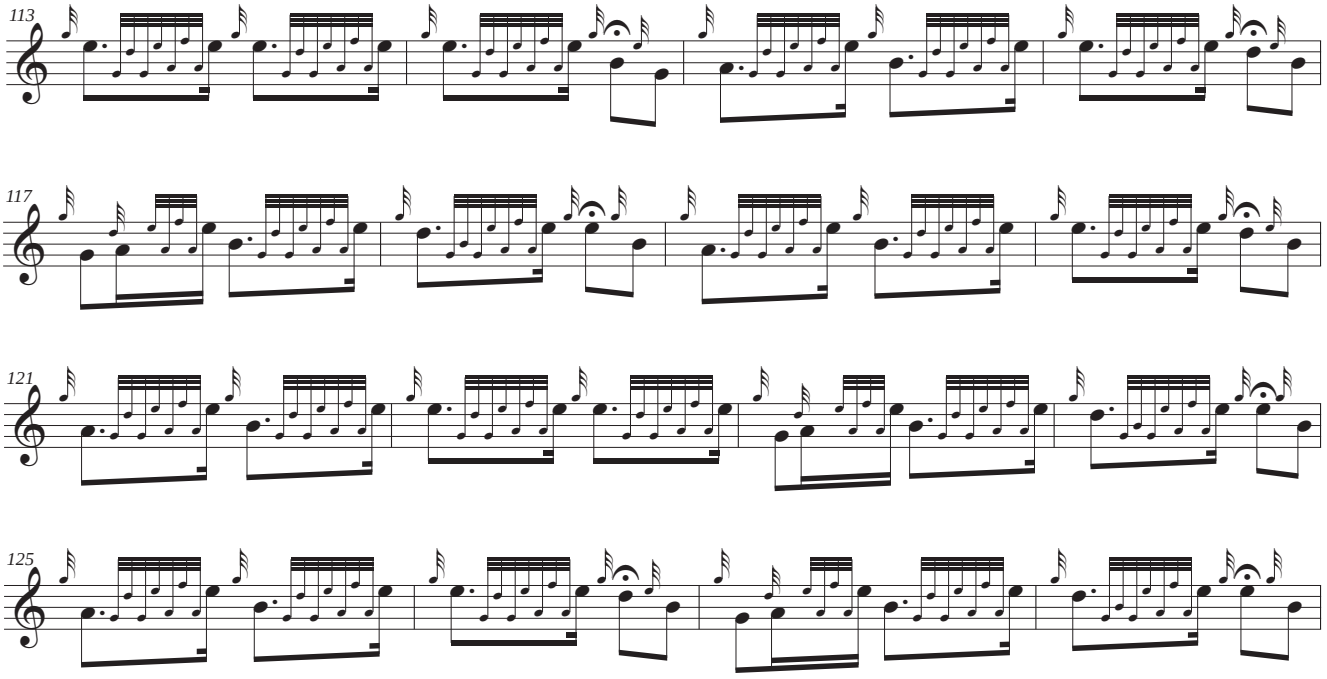
VI Taorluath



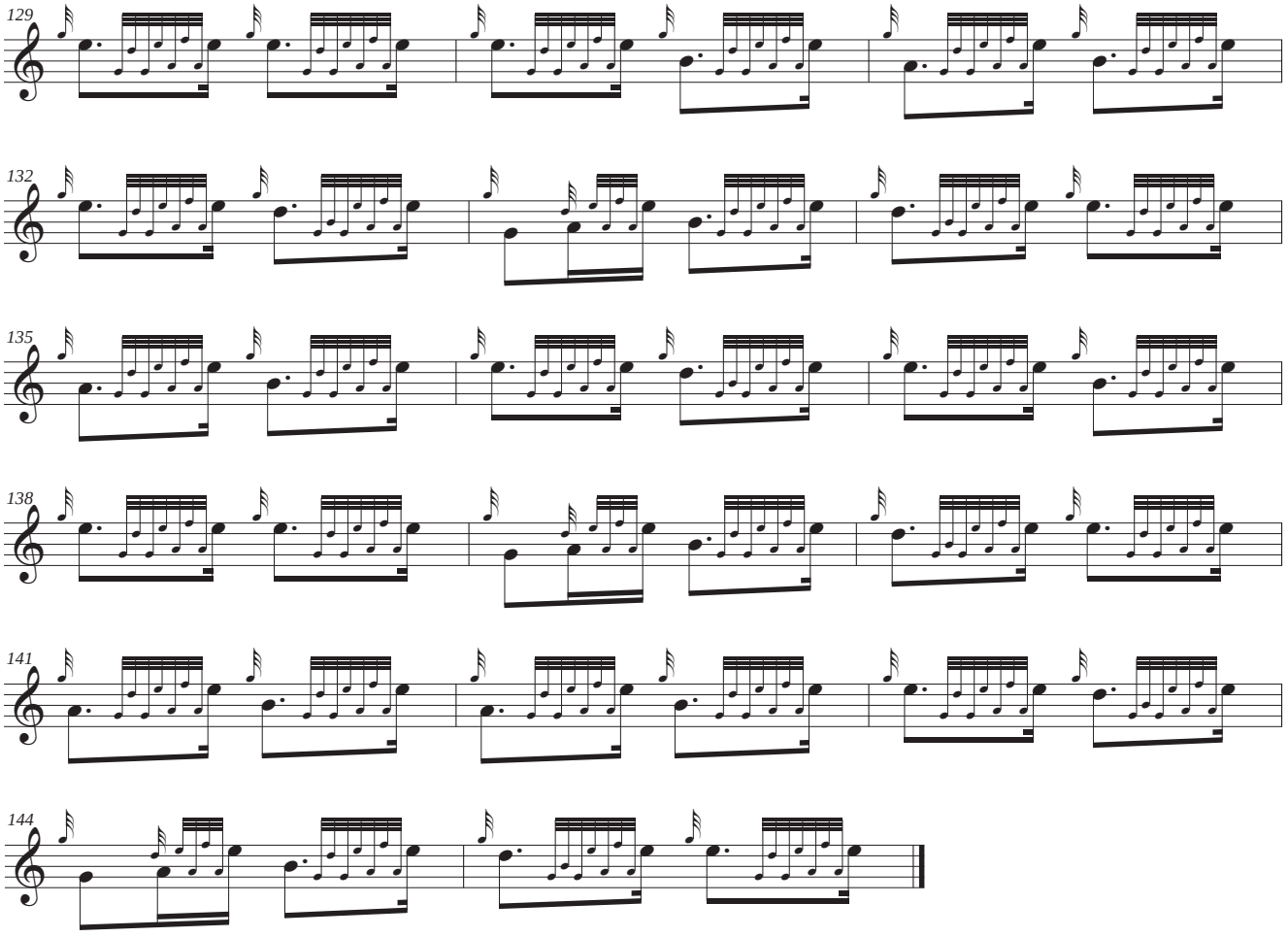
VII Taorluath Doubling



VIII Crunluath



IX Crunluath Doubling



(repeat Ground)

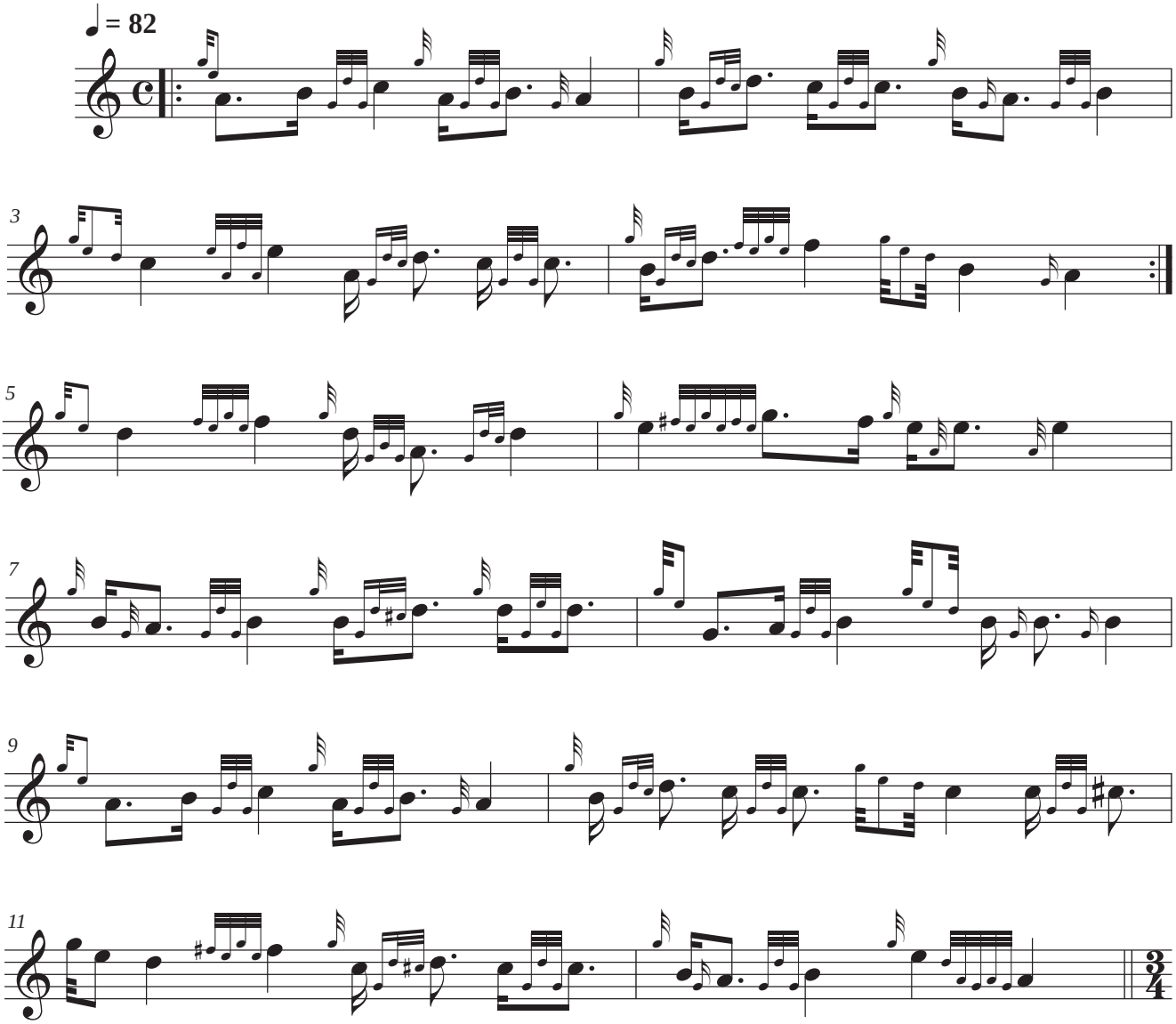
The Battle of the Braes

Highland Bargpipe

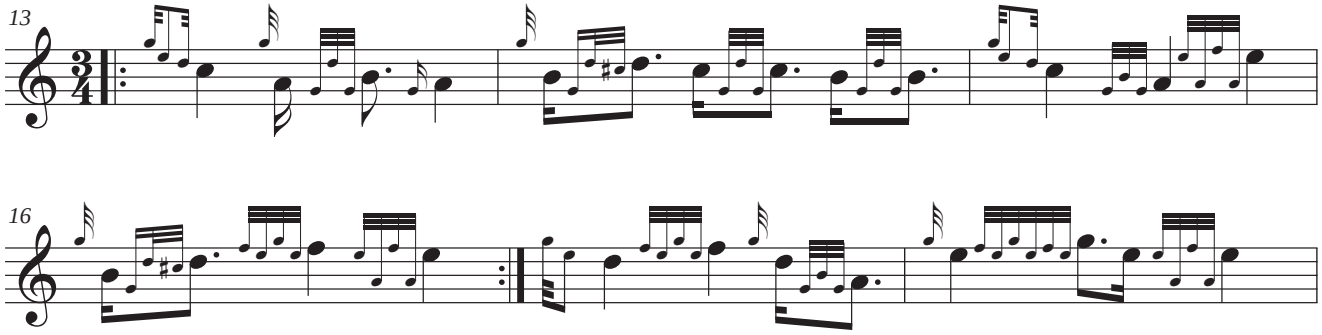
(Piobaireachd – 4, 4, 4.)

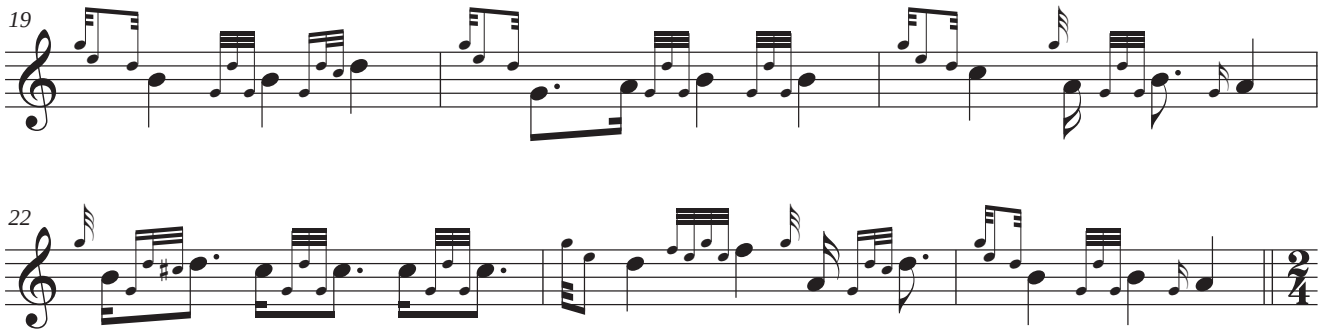
Derek B. Scott
(1984)

I Ground

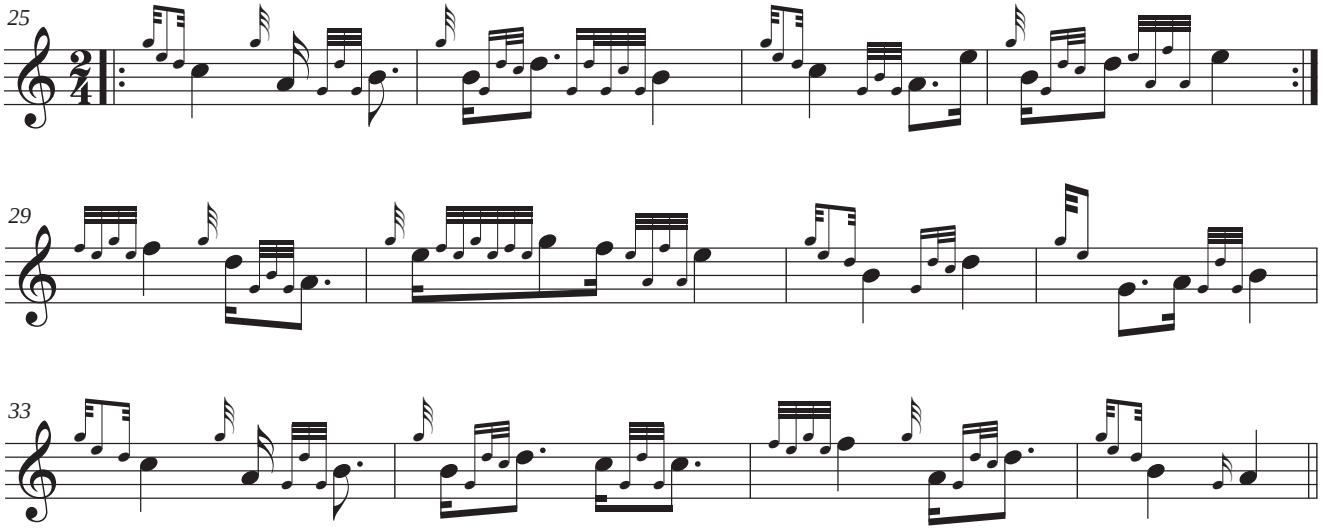


II Variation 1

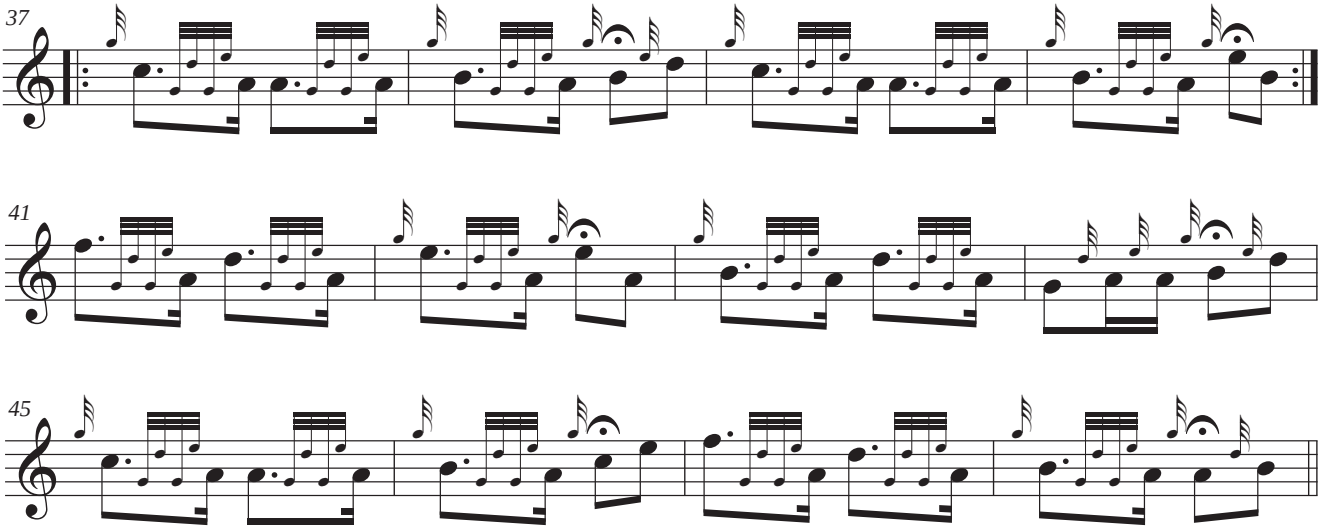




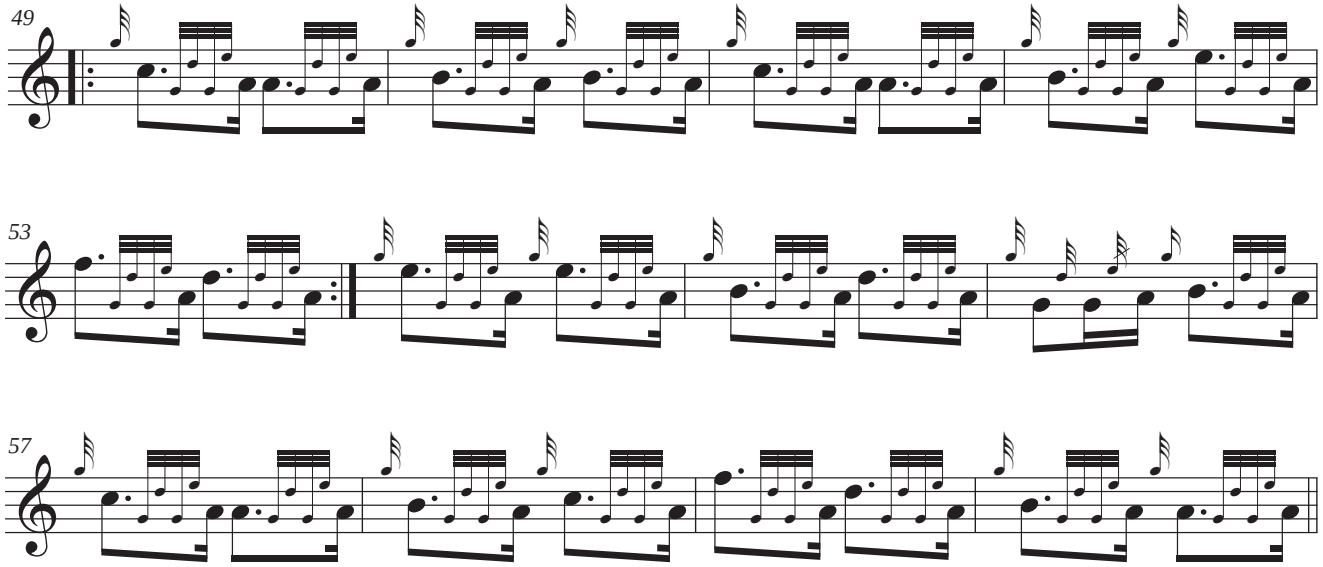
III Variation 2



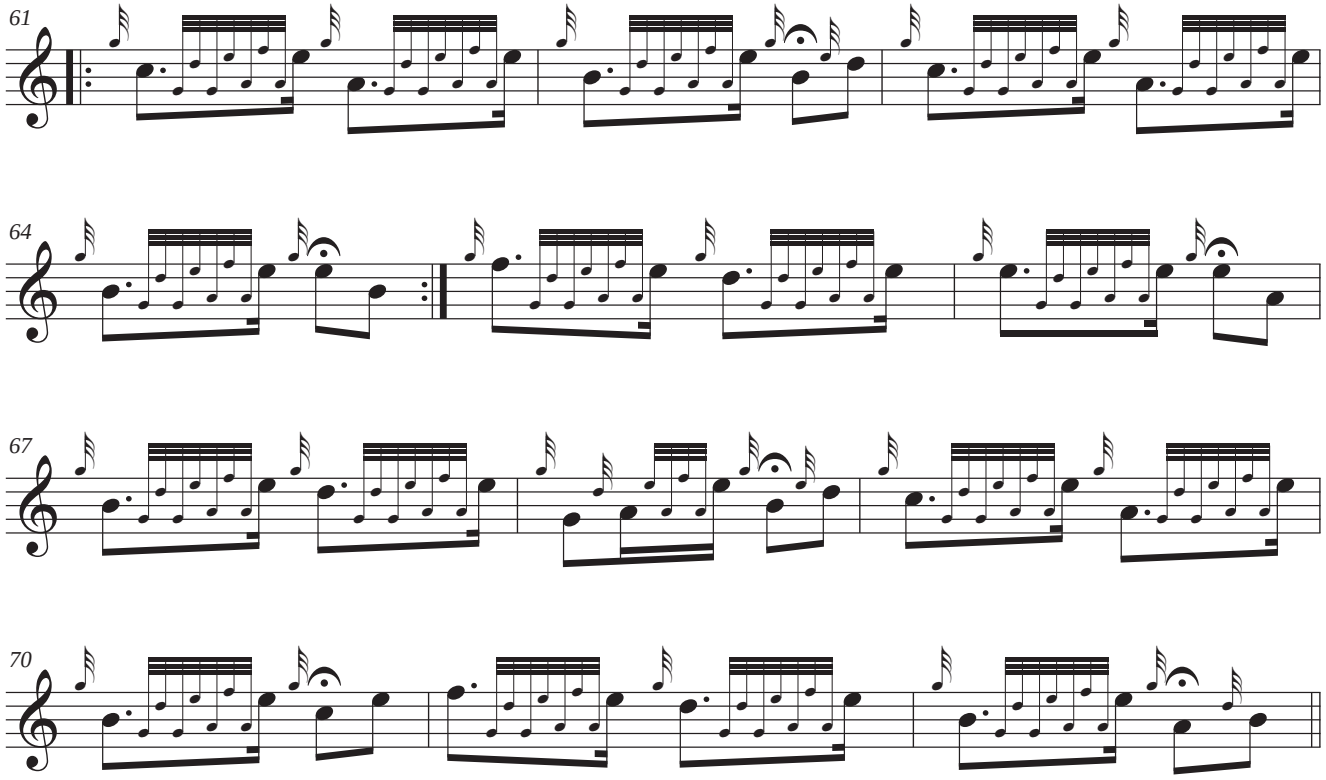
IV Taorluath



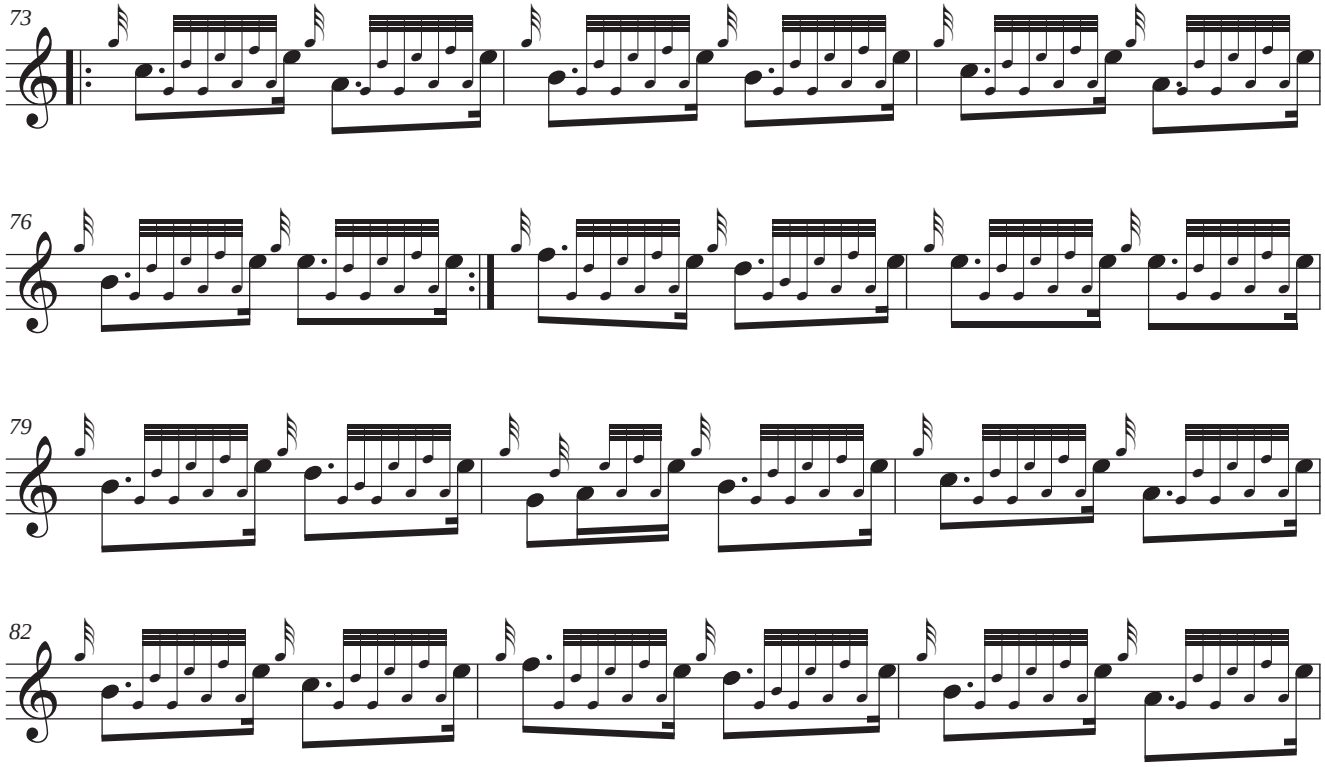
V Taorluath Doubling



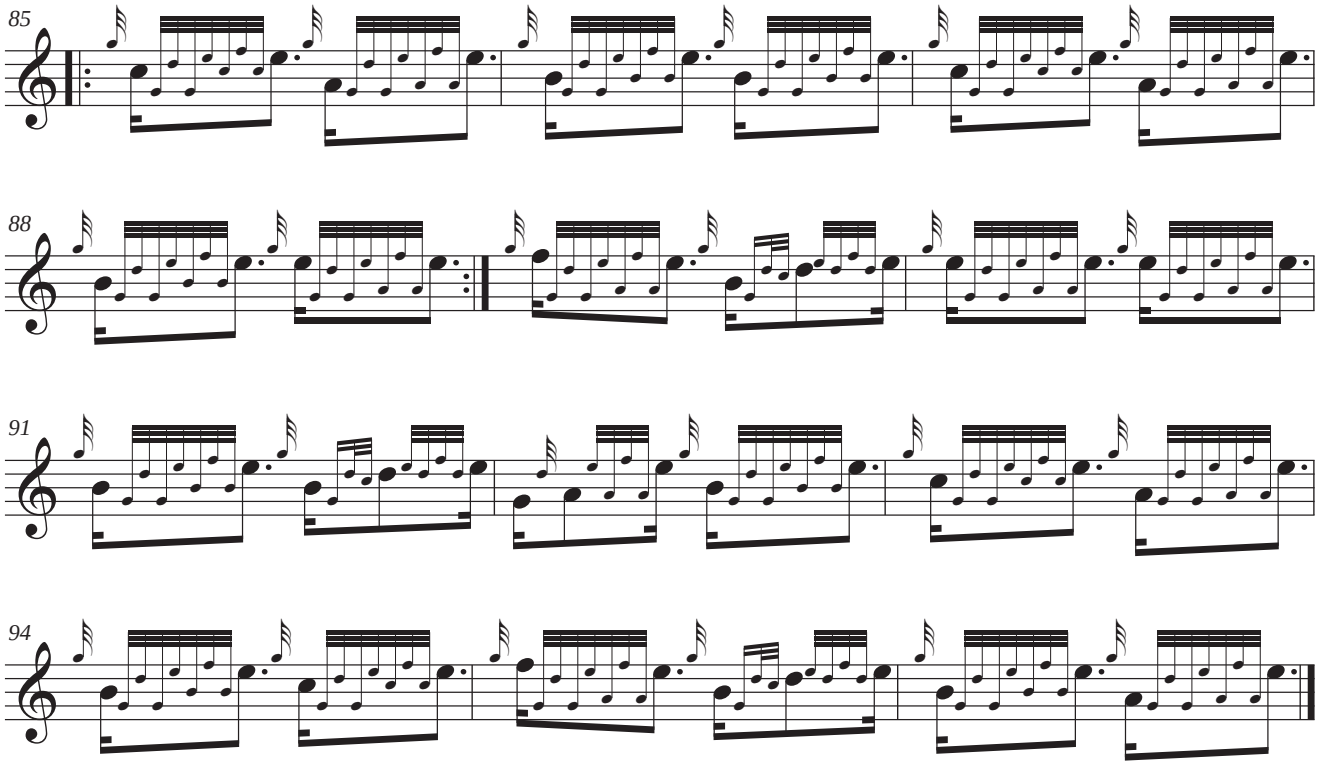
VI Crunluath



VII Crunluath Doubling



VIII Crunluath a mach

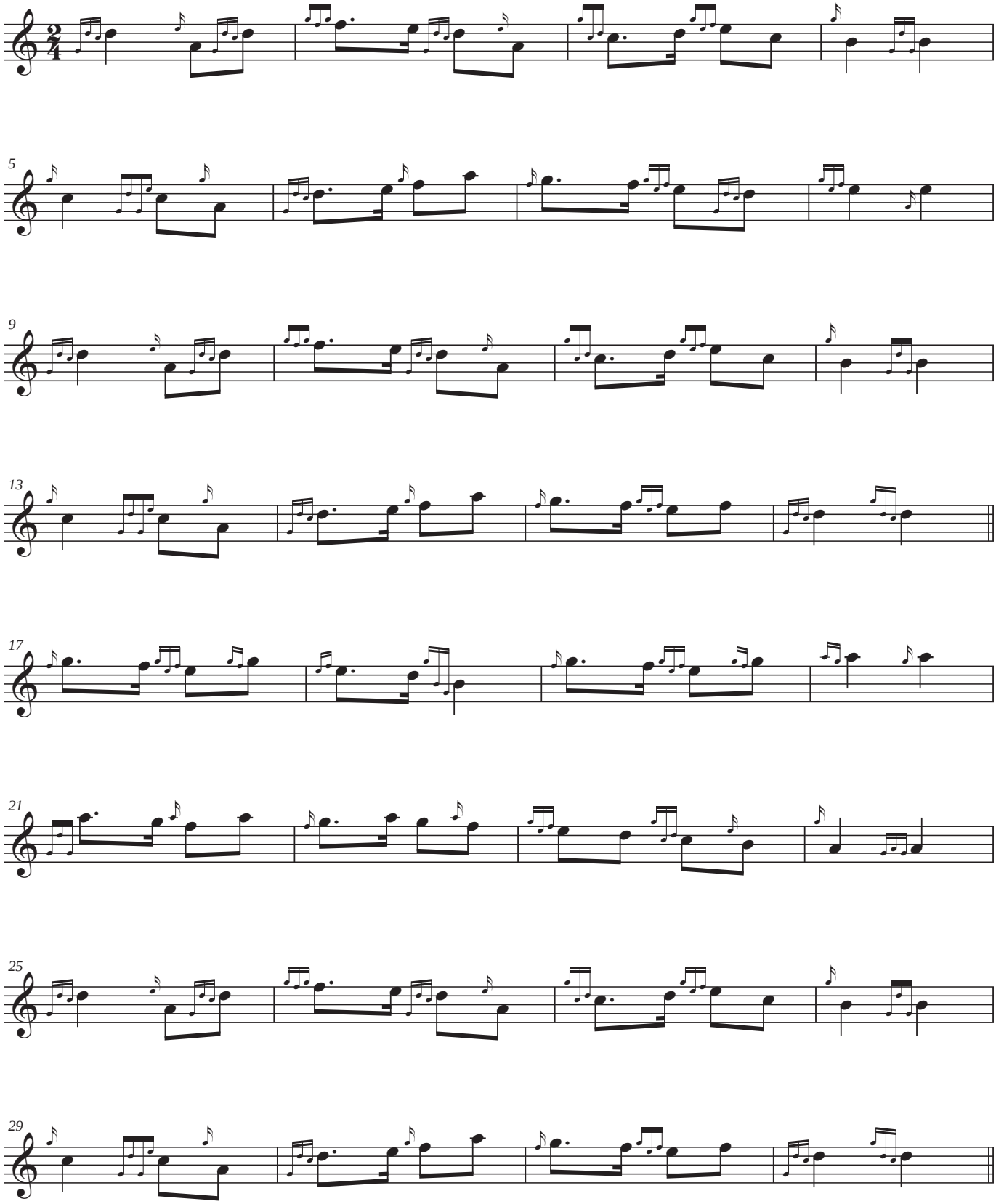


City of Hull Pipers

for Highland Bagpipe

Derek B Scott (1984)

March ♩= 90



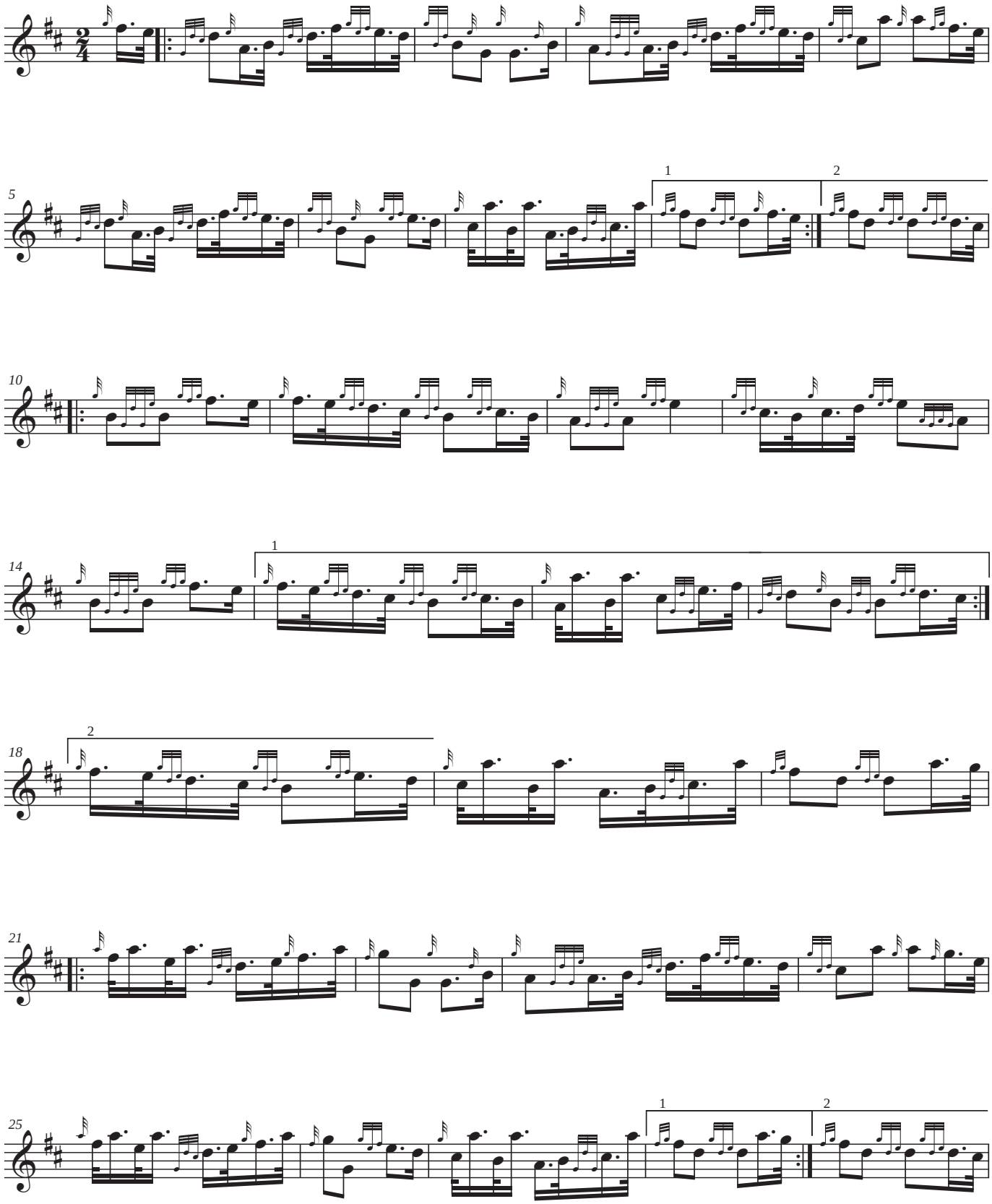
© 1984 Derek B Scott, Tickton, England

Duncan Gray's Wooing

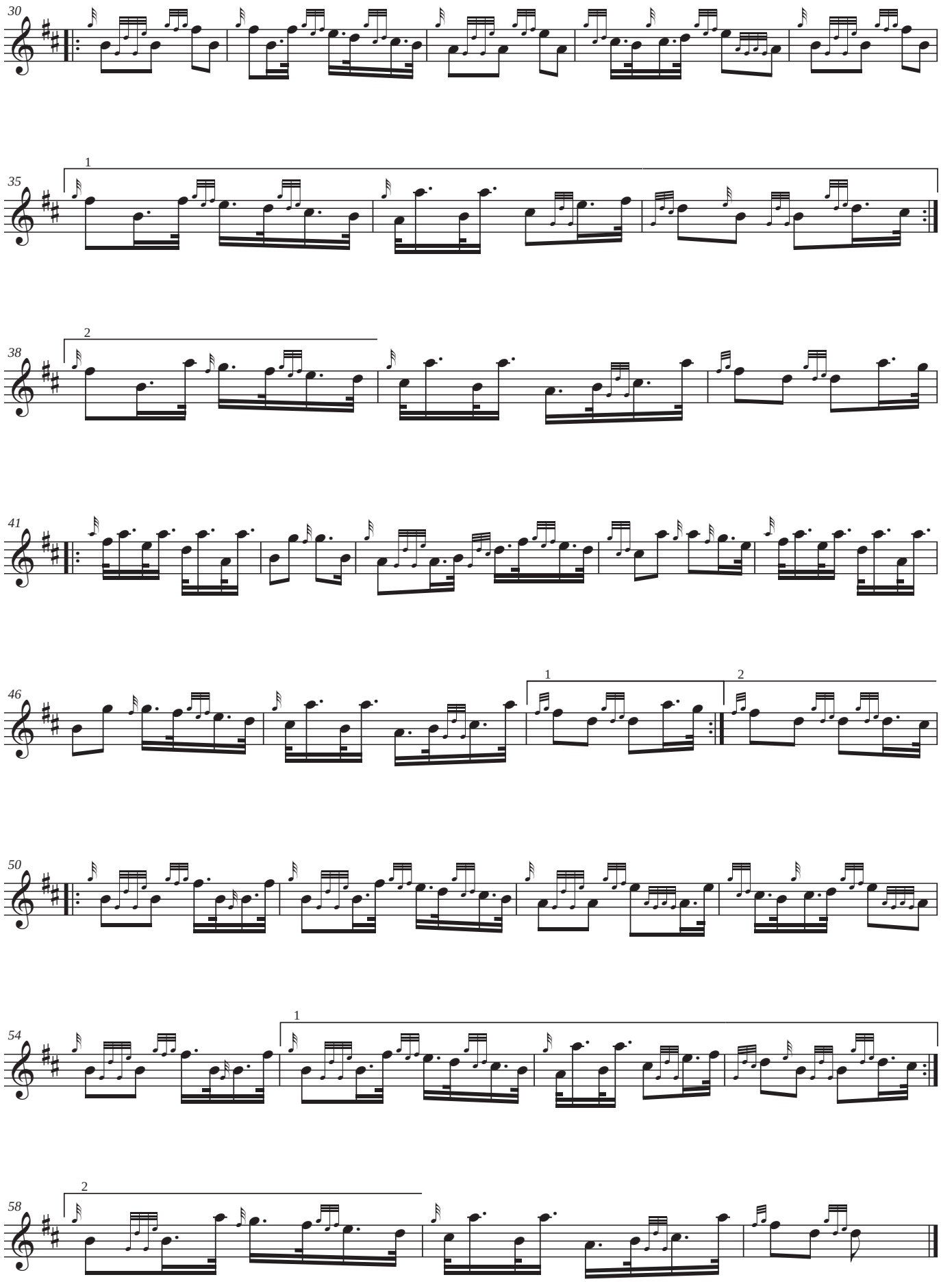
for Highland Bagpipe

Derek B Scott

Highland Schottische (♩ = 82)



© 1986 Derek B Scott, Tickton, England


30
35
1
38
2
41
46
1
2
50
54
1
58
2

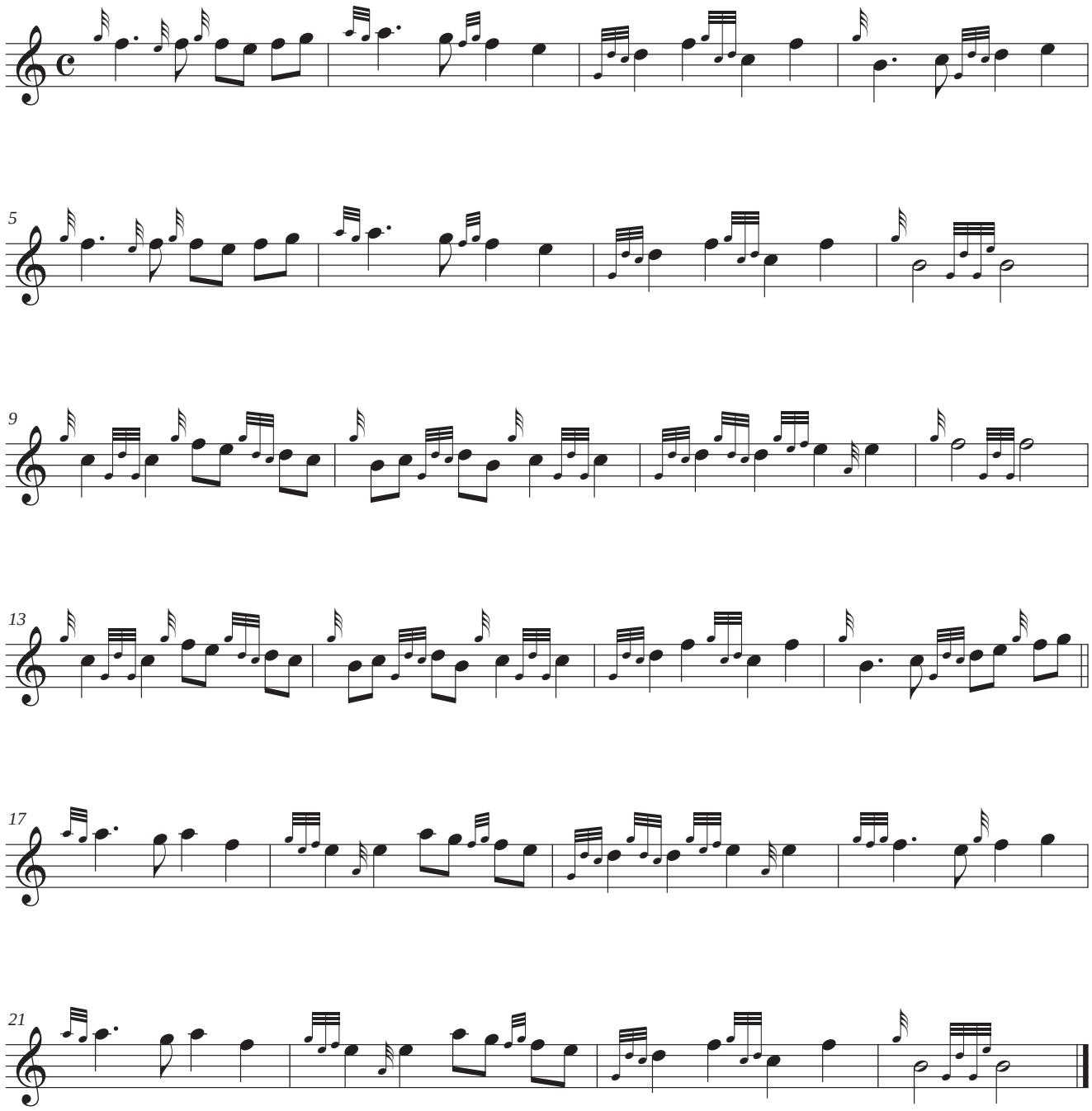
Bagpipe

Ukrainian National Anthem

Ще не вмерла України

Words by Pavlo Chubynsky

Mykhailo Verbytsky (1863)

arr. Derek B. Scott

Moderato ♩ = 104