

THE KILTIES SOUVENIR ALBUM

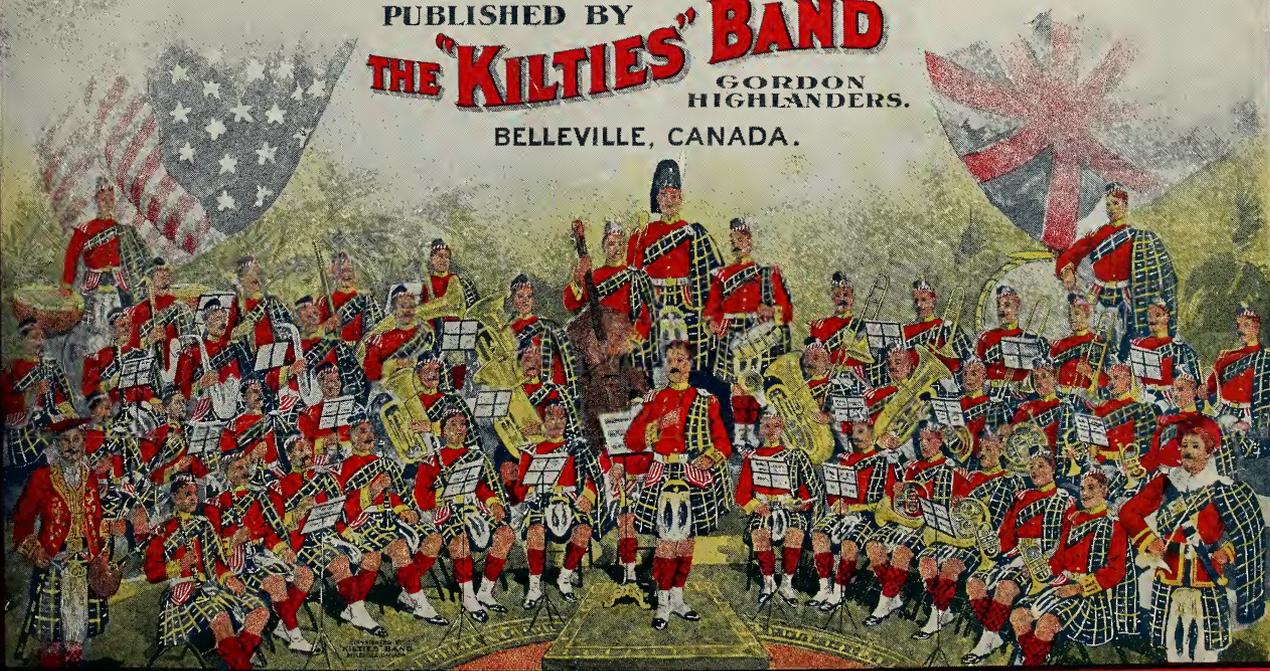
SONGS AND MARCHES OF "AULD SCOTIA"

as rendered by the "KILTIES" BAND

with Photos of "KILTIES" Soloists and Dancers.

F2012
[1903] ?
KAP

PUBLISHED BY
THE "KILTIES" BAND
GORDON
HIGHLANDERS.
BELLEVILLE, CANADA.



The EDITH and LORNE PIERCE
COLLECTION of CANADIANA



Queen's University at Kingston



THE "KILTIES" BAND GORDON HIGHLANDERS OF BELLEVILLE, CANADA.

The Greatest Scottish Band in the world, and the Pride of all Canada, is a permanent touring organization and has no connection with any regiment, although practically all its members have served in Canadian Regimental Bands, viz: the 13th, the 48th, the Queens Own, the 15th, and the 5th Royal Scots. Over three years ago this famous Scottish-Canadian organization was induced to make a short tour of the United States. They scored an instant hit, and the requests that poured into headquarters at Belleville from all over America asking that the band visit their localities made it necessary to place the organization on a thoroughly up-to-date touring basis. Since that time the band has traveled almost continuously, so great has been the demand for their services. Each season has seen some marked improvement in the entertainment provided, until they are now admitted to be at the head, musically, of all the big bands. During the season of 1902-03 the band travelled over 32,000 miles, covering in 48 weeks a tour extending from the Atlantic to the Pacific, also as far South as Mexico. The season of 1903-04 will take in the East and Maine Coast, Manitoba, and cover practically the Pacific Coast tour of the last season, extending South to Gulf of Mexico and the Atlantic Coast home. Plans are being now considered for a tour in 1904-05 of England, Scotland, Ireland and Wales, with a possibility of a short tour of France and Germany. The SPECIAL features of the Kilties' Concerts: The Male Choir, Vocal Soloist, Highland Dancers, Pipers and Buglers, combine to render their concerts unique and interesting. As a compliment to Scotland's 92nd Gordon Highlanders, the uniform worn by the Kilties en-tour are duplicates of those worn by that famous regiment. . .

25^m

4764A

GEO. W. GRIFFITH, Owner.

M. E. TROY, Secretary.

T. P. J. POWER, Director of Tour.

THE "KILTIES" BAND GORDON HIGHLANDERS, BELLEVILLE, CANADA.



GEO. W. GRIFFITH



T. P. J. POWER

[1902]

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THE first Gordon of whom there is any distinct trace, was Richard of Gordon, grandson of a famous Knight who killed some monstrous animal in the time of Malcolm III. Richard, lord of the barony of Gordon in 1150, granted in 1160 from that estate a piece of land to the Monks of St. Mary. Other Gordons figure in history about this time, as Bertram De Gordon wounded Richard of England with an arrow in 1199. Alicia IV of the Gordons married her cousin Adam Gordon from whose Grandson, Sir Adam, all the Gordons in Scotland are descended. Sir Adam Gordon in descent tenth of Gordon and Huntly was slain at Otterburn at the battle of Homildon 1402, leaving an only daughter, who married the second son of Seton, of that ilk Their eldest son assumed the name of Gordon, and for his services to James I and II was created Earl of Huntly. Alexander, third Earl of Huntly fell at Flodden. George, the fourth Earl was general of the forces to oppose those of Henry VIII under Norfolk, in an attempt to get the Queen out of the hands of the Earl of Moray. He was attacked by the Mackenzies, Munroes, Frasers and Mackintoshes at Corriche, and slain in 1562. The Earls of Aberdeen so created in 1682 are descended from Patrick Gordon of Methlic (cousin of the Earl of Huntly). Two regiments named The Gordon Highlanders have been raised from this Clan, the 81st formed in 1777 by Hon. Col. Wm. Gordon, son of the Earl of Aberdeen; and the 92nd or Gordon Highlanders raised by the Marquis of Huntly in 1794, memorable for their high valor in every war since. When the system of linked battalions was instituted, the 75th and 92nd became the Gordon Highlanders, and it is the former who are the heroes of Dargai. The regimental march is the Cock of the North. Their war cry, "A Gordon!" "A Gordon!" And their badge is of Ivy.

THE COCK O' THE NORTH.

Regimental March of the Famous "Gordon Highlanders."

The musical score is presented in five systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The melody in the treble clef is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together. The bass clef accompaniment features a steady eighth-note bass line and block chords. The score concludes with a *ff* (fortissimo) dynamic marking and a *Finis.* instruction.

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WM. F. ROBINSON,
Conductor of the "Kilties" Band.

THE BRAE'S O' MAR.

Played by the Clan's on their march to Sheriffmuir 1715.

Arr. by J. C. LOCKHART.

Allegretto moderato.

ten

1. The stan - dard on the Brae's O' Mar Is up an' stream - ing
2. Our no - ble chief cam' oure the hill Wi' Drum-mond and Glen-
3. Brave Char - lie's made a so - lemn vow, Tae free auld Scot - land

rare - ly; The gath - 'ring pipe on Loch - na - gar, Is sound - ing loud an' sair - ly, The Hie - land - men, Frae hill an' glen, Wi
gar - ry; An' by his side cam' brave Loch-iel, Mac - leod an' gal - lant Mur - ray, Mac - don - ald's men, Clan Ro - land's men, Mac -
fair - ly; Then wha would be a trai - tor knave, To one we loe sae dear - ly, We'll go, we'll go, an' seek the foe, Or

belt - ed plaids and glitt'ring blades, Wi bon - nets blue, an' hearts sae true, Are com - ing late and ear - ly.
ken - zie's men, Mac - gil - vray's men, Strath - al - len's men, the Low - land men, O' Cal - lan - der and Air - ly.
hill and dale, or in the vale, Then man to man, and in the van, We'll win or dee for Char-lie.



THE VOCAL CHOIR.

The Famous Vocal Choir of the "Kilties" renders "Ye Banks and Braes", "Annie Laurie", "Scots Wha Hae", "The Hundred Pipers", "My Love She's but a Lassie Yet", "Robin Adair", and many other exquisite Scottish songs harmonized, as well as popular American airs. A good indication of the choir's popularity is the fact that at every concert given on the various tours, without exception, their selections were encored from three to six times.

SCOTS WHA HAE.

Tune: "HEY TUTTI TATTIE."

As sung by the "Kilties Choir."

Robert Burns wrote these celebrated verses on the first of August, 1793, during a storm at night. Tradition has it that "Hey tutti tattie" was Bruce's march at the battle of Bannockburn, when after a discharge of the English arrows, he said to his cavalry: "Mount my gallants free."

Maestoso.

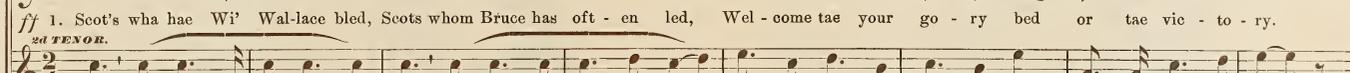
Arr. by J. C. LOCKHART.

1st TENOR.



ff 1. Scot's wha hae Wi' Wal-lace bled, Scots whom Bruce has oft - en led, Wel - come tae your go - ry bed or tae vic - to - ry.

2nd TENOR.



1. Scot's wha hae Wi' Wal-lace bled, Scots whom Bruce has oft - en led, Wel - come tae your go - ry bed or tae vic - to - ry.

1st BASS.



1. Scot's wha hae Wi' Wal-lace bled, Scots whom Bruce has oft - en led, Wel - come tae your go - ry bed or tae vic - to - ry.

2nd BASS.



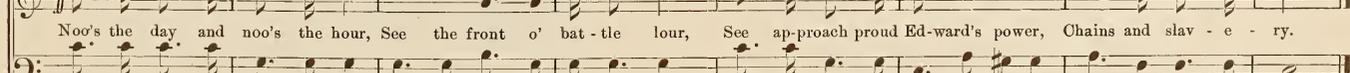
Poco Rit.



Noo's the day and noo's the hour, See the front o' bat - tle lour, See ap - proach proud Ed - ward's power, Chains and slav - e - ry.



Noo's the day and noo's the hour, See the front o' bat - tle lour, See ap - proach proud Ed - ward's power, Chains and slav - e - ry.



Noo's the day and noo's the hour, See the front o' bat - tle lour, See ap - proach proud Ed - ward's power, Chains and slav - e - ry.





ALBERT CLAN JOHNSTONE,
The "Kilties" Piper,

Who has had the honor of appearing before her late Majesty Queen Victoria.

AWAY with your fiddles and flutes,
As music for wedding or ball;
Pianofortes, clarinets, lutes,
The bagpipes surpasses them all.



TOM JOHNSTONE,
The "Kilties" Sword Dancer.

Tenors. ff *Rit.*

Wha? would be a trai - tor knave? Wha would fill a cow - ard's grave, Wha sae base as be a slave, Let him turn and flee.

ff Wha? Wha? *ff* Wha? Wha? Let him turn and flee.

ff Wha? Wha? *ff* Wha? Wha? Let him turn and flee.

Last time accel. Fine.

ff 2. Wha for Scot - land's King and law, Free - dom's sword we'll strong - ly draw, Free - men stand, or free - men fa', Let him fol - low me.
3. Lay the proud u - surp - ers low, Ty - rants fall in ev - 'ry foe, Lib - er - ty's in ev - 'ry blow, Let us do or dee.

2. Wha for Scot - land's King and law, Free - dom's sword we'll strong - ly draw, Free - men stand, or free - men fa', Let him fol - low me.
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Tempo marcato. mp *ten* *D. S. al Fine.*

3. By op - pres - sion's woes and pains, By our sons in serv - ile chains, We will drain our dear - est veins, But they shall be free.

3. By op - pres - sion's woes and pains, By our sons in serv - ile chains, We will drain, our dear - est veins, But they shall be free.

3. By op - pres - sion's woes and pains, By our sons in serv - ile chains, We will drain our dear - est veins, But they shall be free.

LOCH LOMOND.

It is the most generally accepted explanation of this song, that it was the advice to his sweetheart of a Jacobite, who was executed at Carlisle. By the "low road" was meant the grave, by the "high road" was meant that by which the girl would return to her home. Death would relieve his spirit, so that it would be in Scotland before she crossed the border.

Andante espressivo.

Arr. by J. C. LOCKHART.

1. By yon bonnie banks an' by yon bonnie braes, Where the sun shines bright on Loch
 2. 'Twas there that we paired in yon sha-dy glen On the steep, steep side o' Ben
 3. O' the wee birdies sing an' the wild flowers spring An' in sun-shine the waters are

Lo - mond, Where me an' my true love were ever want tae gae, by the bonnie, bonnie banks o' Loch Lomond. O ye'll tak' the high road an' I'll tak' the low road an'
 Lo - mond, Where in pur-ple hue the hie-lan hills we view an' the moon com-in' out in the gloam-in.
 sleep-in, But the brok-en heart it seeks nae second spring an' the world does nae ken how we're greetin.

I'll be in Scot-land a-fore ye; but { trou-ble it is there, an' man-y hearts are sair, }
 { me an' my true love will never meet a-gain, } On the bonnie, bonnie banks o' Loch Lo - mond
 { oh my true love, we'll never meet a-gain, }



THE ALBERT CLAN JOHNSTONE QUARTETTE.

The versatility of the program is greatly enhanced by the "Kilties" famous Albert Clan Johnstone troupe from Dundee, Scotland. Bagpipers and Dancers, first time in America, the most expert Scotch dancers in the world, especially engaged for the Concerts of the Kilties Band.

IN music, in warfare and song,
With bagpipes and banners unfurled;
Like a torrid simoon borne along,
The Highlanders lighten the world.



J. COATES LOCKHART,
Tenor Soloist "Kilties" Band.



ANDREW VOSS,
Cornet Soloist "Kilties" Band.

O'MONY a heart grew blyther,
That had been sa'e dark an' sair;
An' mony an' e'e shon brighter,
As he sang the old Scotch Air.
—Old Ballad.

JOCK O' HAZELDEAN.

Words by Sir WALTER SCOTT.

Founded on the old border ballad Jock o' Hazelgreen.

Old Air: "Willie and Annet."

Arr. by J. C. LOCKHART.

Moderato.

1. Why weep ye by the tide, la - dye, Why weep ye by the
 2. Noo let this wil - fu' grief be done, An' dry that cheek so
 3. The kirk was deck'd at mor - ning tide, The ta - per glim - mer'd

mf *Rit.* *p*

ten *accel* *ten*

tide? I'll wed ye tae' my youn - gest son, An' ye' shall be his bride, An' ye' shall be his bride, la - dye, Sae'
 pale, Young Frank is chief of Er - ring - ton, An' Lord o' Lang - ley dale, His step is first in peace - ful ha' *ff* His
 fair; The priest an' bride-groom wait the bride, An' dame an' knight are there, *f* They sought her baith by bower an' ha' The

ten *accel* *ten*

Rit. et dim. *tempo accel.* *Last time*

come - ly tae be seen, But aye, she loot' the tears doun fa' For Jock O' Ha - zel - dean. dean.
 sword in bat - tle keen; *pp* But aye, she loot' the tears doun fa' For Jock O' Ha - zel - dean. dean.
 la - dye was no seen; *ff* She's o'er the bor - der, an' a - wa' Wi' Jock O' Ha - zel - dean. dean.

Last time. *Sva* *Rit.* *pp*



WILLIAM GREEN,
Euphonium Soloist "Kilties" Band.



HARRY HAWE,
Trombone Soloist "Kilties" Band.

THE KILTIES MARCH.

By ALBERT JOHNSTONE.

Musical score for 'The Kilties March' by Albert Johnstone. The score is written for four staves in 6/8 time. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, often with beamed eighth notes. The accompaniment consists of chords and rhythmic patterns in the lower staves. The piece concludes with a double bar line.

THE BRITISH GRENADIERS.

Regimental March of all "Fusilier Regiments" in the British Army and gloriously associated with her Majesty's famous "Grenadier Guards."

Musical score for 'The British Grenadiers' in 2/4 time. The score is written for two staves (treble and bass clef). The melody is a simple, rhythmic march. The bass line features a steady accompaniment of chords. The piece concludes with a double bar line and a first ending (marked '1') and a second ending (marked '2').



SHEAN TREWS,
As Danced by the "Kilties" Dancers.



SAILORS HORNPIPE,
As Danced by the "Kilties" Dancers.

THE MAPLE LEAF.

Canada's most favorite patriotic song.

Con spirito.

1. In days of yore, from Britain's shore, Wolfe the dauntless he-ro came, And plant-ed firm Bri-
2. At Queenston Heights and Lundy's Lane, Our brave fa-thers side by side, For free-dom, homes, and
3. On mer-ry Eng-land's far-famed land May kind Hea-ven sweet-ly smile; God bless Old Scot-land

tan-nia's flag, On Ca-na-da's fair do-main. Here may it wave, our boast, our pride, And joined in love to-geth-er, The Thistle, Shamrock, Rose en-twine The
loved ones dear, Firmly stood and no-bly died; And those dear rights which they maintained, We swear to yield them never! Our watchword ev-er-more shall be, The
ev-er-more, And Er-in's Em-er-ald Isle! Then swell the song, both loud and long, Till rocks and for-est qui-ver, God save our king, and Heaven bless The

CHORUS.

Ma-ple Leaf for ev-er! The Ma-ple Leaf our em-blem dear, The Maple Leaf for ev-er! God save our King and Heaven bless The Maple Leaf for ev-er!
Ma-ple Leaf for ev-er! The Ma-ple Leaf our em-blem dear, The Maple Leaf for ev-er! God save our King and Heaven bless The Maple Leaf for ev-er!
Ma-ple Leaf for ev-er! The Ma-ple Leaf our em-blem dear, The Maple Leaf for ev-er! God save our King and Heaven bless The Maple Leaf for ev-er!



THE REEL O' TULLOCH.

The "Kilties" Band Dancers.

PIBROCH OF DONUIL DHU.

Words by Sir WALTER SCOTT.

Air: LOCHIEL'S MARCH.

At the battle of Quebec in 1760, the ranks of a Highland regiment was broken, but hearing a favorite pibroch, they reformed and attacked the enemy vigorously.

Moderato.

Arr. by J. C. LOCKHART.

1. Pi-broch of Don-uil Dhu, Pi-broch of Don-uil, Wake thy wild voice a-new, Sum-mon Clan Con - uil, Come a - way, come a - way, Hark' to the sum-mons,
 2. Come from deep glen, an' from mountain so rock - y, The war-pipe an' pen-non Are at In - ver - lochy, Come ev - 'ry hill plaid, an' True heart that wears one,
 3. Fast they come fast they come, See how they gath-er; Wide waves the ea - gle plume, Blended with heath-er, Cast your plaids, draw your blades, Forward each man-set

Come in your war ar-ray, Gen-tles an' com-mons, Come a-way, come a-way, Hark to the sum-mons, Come in your war ar-ray, Gen-tles and com-mons.
 Come ev - 'ry steel blade, an' Strong hand that bears one! Come ev-'ry hill plaid, an' True heart that wears one, Come ev - 'ry steel blade, an' Strong hand that bears one.
 Pib - roch of Don-uil Dhu, Knell for the on - set; Cast your plaids, draw your blades, Forward each man set, Pib - roch of Don-uil Dhu, Knell for the on - set.

THE CAMPBELLS ARE COMIN'.

Regimental March of the "Argyle and Sutherland Highlanders."

The Regiment was formed in 1794 under the auspices of the Duke of Argyll.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It features a melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords and single notes.

The second system of musical notation continues the piece with two staves. The upper staff maintains the melodic line with various rhythmic patterns. The lower staff continues the accompaniment, showing a mix of chords and moving bass lines.

The third system of musical notation concludes the piece with two staves. The upper staff ends with a final melodic phrase, and the lower staff provides a final accompaniment. The piece ends with a double bar line.



THE "KILTIES" BAND EN-ROUTE.

The "Heilan Laddie"

The Home of the "Kilties."

ANNIE LAURIE.

Lady JOHN SCOTT.

As sung by the Kilties Soloist.

James Laurie owned a large farm in Dumfrieshire called Tragostown. Annie was 17 years old and loved by a foreman named Wallace, for which he was discharged. He went to his home in Maxwellton and was taken very ill. Annie went to him and waited upon him until his death. It is supposed, these verses were composed upon his death bed.

Moderato.

1. Max - well - ton braes are bon - nie, Where
2. Her brow is like the snaw - drift, Her
3. Like dew on the gow - an lying, Is

p *Rit. e dim.*

Rit. e dim.

ear - ly fa's the dew, An' it's there that An - nie Lau - rie Gi'ed me her pro-mise true; Gi'ed me her promise
throat is like the swan, Her face it is the fair - est That e'er the sun shone on; That e'er the sun shone
the fa' o' her fairy feet, An' like winds in sum - mer sigh - ing, Her voice is low an' sweet; Her voice is low and

Can. espress. *Small notes last verse.*

true; An' ne'er for - got 'twill be, An' for bon - nie An - nie Lau - rie, I'd lay me down an' dee.
on; An' dark blue is her e'e, An' for bon - nie An - nie Lau - rie, I'd lay me down an' dee.
sweet; She's a' the world tae me, An' for bon - nie An - nie Lau - rie, I'd lay me down an' dee.

ff *p* *dim.* *pp* *molto rit.*



**THE IRISH JIG,
As Danced by the "Kilties" Dancers.**

AULD LANG SYNE.

BURNS.

Air: "I fee'd a lad at Michaelmas."

The tune of Auld Lang Syne was originally an old strathspey. The phrase "Auld Lang Syne" was known to Scotsmen long before the days of Burns. Some consider that it dates from the time of Charles the I.

Is thy kind heart now grown so cold—In that loving heart of thine—That thou canst never once reflect—On Old Long Syne?

Arr. by J. C. LOCKHART.

Moderato.

1. Should auld ac - quaint - ance be for - got, An' nev - er brought tae
 2. We twa hae vin a - bout the brae's An' paid the gow - ans
 3. An' here's a hand my trus - ty friend, An' gies a hand o'

mind? Should old ac - quaint - ance be for - got, An' days o' lang syne? } For auld lang syne, my dear, For
 fine, We've wan - dered many a wea - ry foot, Sin' auld lang syne. }
 thine, We'll tak' a cup o' kind - ness yet, For auld lang syne. }

auld lang syne, We'll tak' a cup o' kind - ness yet For auld lang syne. *D. C.*

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Wishing you continued success, I remain,

Sincerely,

WILLIAM F. ROBINSON,
Conductor The "Kilties" Band.

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4 British Military Buglers
16 Vocal Choir
1 Giant Drum Major

*Donald
MacCormack
Drum Major*



The drum major of the "Killies," the famous Gordon Highlanders' Band, is celebrated throughout Canada. Mr. MacCormack is one of the finest specimens of manhood in all Canada, and it is doubtful if a more striking soldier lives. He is seven feet tall.