

The Braes o' Auchtertyre

The musical score for "The Braes o' Auchtertyre" is written in 4/4 time and consists of six staves of music. The key signature is one flat (B-flat major or D minor). The score is divided into two sections, A and B, indicated by boxed letters above the notes.

Section A: This section begins at the first staff and continues through the second and third staves. It features a melody with eighth and sixteenth notes, often beamed together. Chords are indicated above the staff: C (first staff), C and G7 (second staff), and F, C, F, C, G7, C, G7, C (third staff).

Section B: This section begins at the fourth staff and continues through the fifth and sixth staves. It features a similar melodic style. Chords are indicated above the staff: C (fourth staff), G7, C, F, C, C, G7 (fifth staff), and G7, C, G7, C (sixth staff).

The score concludes with a double bar line at the end of the sixth staff.

"Braes of Auchtertyre", also known as "Braes of Auchentyre", "Belles of Tipperary", "Beaus of Albany", "The Music Club", "The New Policeman" is a Scottish reel or strathspey in C Major (most versions) or D Major (Aird, Kennedy). The parts are played AB (Alburger, Cole, Gow, Kennedy, Kerr, Lowe, Skye, Athole), AABB (Aird, Cranford, Perlman) or ABCD (Campbell).

Auchtertyre lies midway between Dornie and Kyle on the northern shore of Loch Alsh, Scotland.

This popular tune was first published by Neil Stewart in *Collection of the Newest and Best Reels and Country Dances* (c. 1761) and later transposed to the key of 'A' and played as a strathspey. It was printed about the same time in Joshua Campbell's 1778 collection.

The tune appears to have developed from a slow 3/4 time Lowland Scots song tune called "O Dear Minnie/Mother (What Shall I Do)?" Toward the end of the 18th century "Braes of Auchtertyre" evolved from it and it in turn became the direct ancestor of the American 'old-time' tune "Billy in the Lowground". It was printed in Aird's **Selection of Scotch, English, Irish and Foreign Airs, vol. 2** (1785), Alburger's **Scottish Fiddlers and Their Music** (1983), Joshua Campbell's **A Collection of New Reels & Highland Strathspeys** (1789), Cole's **1000 Fiddle Tunes** (1940), Cranford's **Jerry Holland's Collection of Fiddle Tunes** (1995), Gow's **Complete Repository, Part 1** (1799), Kennedy's **Fiddler's Tune-Book: Reels & Rants, Flings & Fancies** (1997), Kerr's **Merry Melodies, vol. 1** (c. 1880), Lowe's **Lowe's Collection of Reels, Strathspeys and Jigs, book 3** (1844–1845), Milne's **Middleton's Selection of Strathspeys, Reels, &c. for the Violin** (c. 1882), Perlman's **The Fiddle Music of Prince Edward Island** (1996), Petrie's **Second Collection of Strathspey Reels &c.** (1796), Ryan's **Mammoth Collection** (1883), Stewart-Robertson's **The Athole Collection** (1884), Valley's **Play 50 Reels with Armagh Pipers Club** (1982) and Wilson's **A Companion to the Ballroom** (1816).

It was recorded by James Dickie on **James F. Dickie's Delights** (1976), Angus Chisholm's **The Early Recordings of Angus Chisholm** and Wendy MacIsaac on **That's What You Get** (1998).