

A
Collection
of
Piobair eachd

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by

THE
PIOB AIREACHD
SOCIETY

Volume 1

Volume 2

Volume 3

Volume 4

Volume 5

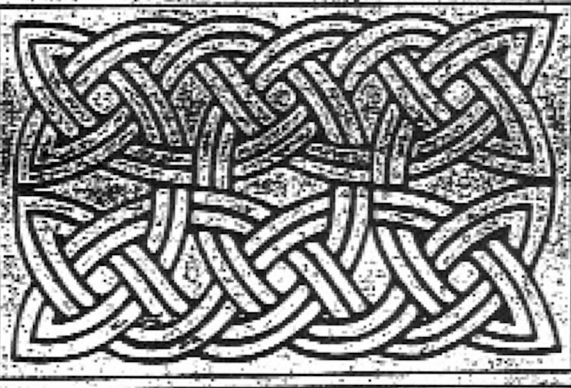
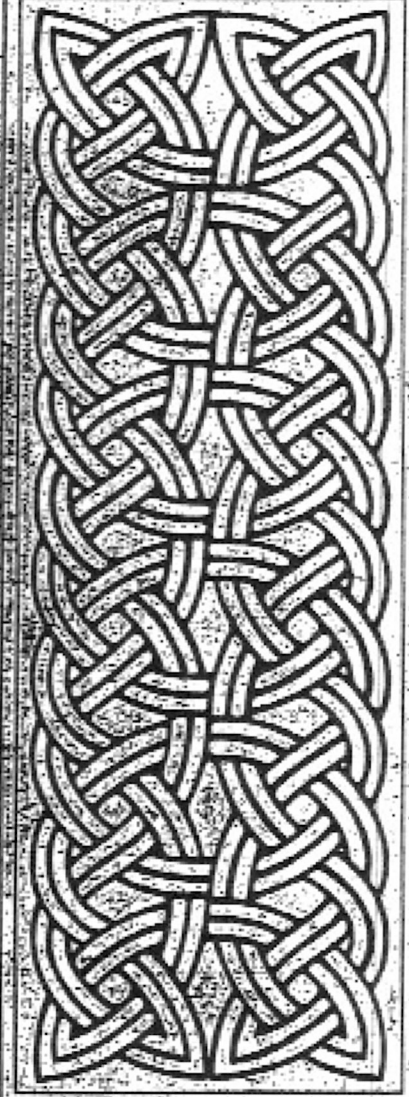
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THE FIRST PART
OF
A Collection of Piobaireachd.

SELECTED AND EDITED

BY

THE PIOBAIREACHD SOCIETY.



PUBLISHED FOR THE SOCIETY

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PREFACE,

And some Historical, Traditional, and Critical Notes.



THE classical music of the Highlanders, as played on the great Highland Bagpipe, is now generally known as "Piobaireachd." The strictly correct Gaelic term is "Ceòl-Mór,"—"the great music,"—to distinguish it from "Ceòl-Aotrom," which includes all other pipe music, and is the only term to express it known to the speakers of idiomatic Gaelic. The Piobaireachd Society has been formed to revive the study and playing of "Ceòl-Mór," and to record its History. An enquiry into the origin and antiquity of the Highland Bagpipe and its music is therefore within its aims, and would be interesting and instructive, but cannot be included within the limits of this article. It may be sufficient to say that there is ample evidence to prove that the Highland Bagpipe, and its special and exclusive music, are the original and indigenous product, at some early period, of the warlike, artistic, and inventive clans, who, at the dawn of their history, at the time of the Roman invasion, filled the Highland glens, and that there is nothing to support the statement, so frequently made, that they are a foreign invention of comparatively recent introduction.

Probably the oldest Gaelic description of the Highland Bagpipe is the "Seanachas Sloinnidh Na Pioba Bho Thùs," or "the Recited Genealogy of the Pipe from the Beginning," composed early in the 15th century by Niall Mór, one of the MacVurrichs, who, for eighteen generations, from father to son, officiated as Hereditary Bards and Seanachaidhs to the Clan Ranald. Niall was the son of Lachunn-Mor-Mac-Mhuirich-Albannaich, the composer of the great war song recited by him to the Macdonalds on the Field of Harlaw in 1411, and which "roused the Clann Dhonnail to the highest pitch of enthusiasm." This inimitable "aoir" or satire is interesting, not only as direct proof that the Highland Bagpipe was made more than 500 years ago, in the exact form familiar to us in the present day, but also as a specimen of the Bards' gift of Improvisation, not yet extinct in their descendants, and claimed too by some early Piobaireachd composers. It also shows the jealousy that existed between the bards, seanachaidhs, harpers, and pipers—the society entertainers of early Highland times. It has been frequently stated, and repeated in most of the recent works on the subject that the bass drone was added to the bagpipe early in the 19th century, or in any case not 50 years earlier. The "Seanachas Sloinnidh" disproves that assertion; and even should it not, it is impossible to believe, that, at the time the greatest of the Macrimmons composed their masterpieces, they should have played on an impossible and incapable instrument. The following is an extract of a few lines of the Seanachas Sloinnidh :—

"A cheud mhála, nach robh binn,
Thainig 'o thùs na Dliinn.

* * * * *

Cha robh 'n uairsin ann sa phiòb,
Ach sheannsair agus son liop,
Agus maide clumadh nam fonn,

Da'm b'-ainm an sumaire,
Tamuil dhalbh an dbeigh sin
Do fhuair as-innteachd innteachd,
Agus chinnich na trì chroinn innt,
Fear dhlu fada leobhar garbh,
Ri durdan reamha ro shearbh."

which may be translated :—

"The first bag (-pipe)—and melodious it was not—came from the time of the Flood. There was then of the pipe but the chanter, the mouthpiece, and the stick that fixed the key, called the sumaire (drone?). But a short time after that, and—a bad invention begetting a worse—there grew the three masts, one of them long, wide, and thick," etc.

If the Ossianic bards failed to notice the Pipe and its music, those of modern times have amply repaired the omission. Donnachadh Bàn, one of the greatest of them, extolled its powers in his six orations as Bard to the Highland Society of Scotland. Another, perhaps as great, Alasdair MacMhaighstir Alasdair, the Jacobite soldier poet, whose soul-stirring battle songs of the '45 brought many a recruit to the Prince's standard, has often recorded its magical influence. One of his marching songs, a favourite of the time, and sung to a spirited air (wrongly named in Mackenzie's *Sàr-Obair*), full of suggestion of "the tramp of armed men and the clash of steel," has the following graphic picture of the soldier-piper of "Bliadhna-Thearlaich" and the power of his Piobaireachd:—

'S furbaidh tailcant, 's cumta persa,
Trenn-leach sprakal doid-gheal:
Pìob ó 'a spalpadh suas na achlais,
Mhosgias lasan gleois duinn;

Calsmeachd bhrao bhinn, brodadh aigne,
Gu dian chasgairt sìbigh leis,
Chuireadh torman a phuirt bhàlgeil
Spiorad bhrao 'n 'ar pòraibh.

Recent events have proved that the martial spirit of the Highlanders is not yet dead. Once again in their history they are armed, trained, and ready whenever their country may require their services. To repeat the deeds that made their forefathers pre-eminent among the soldiers of their time, it is only necessary that they should be animated by the same influences. The most powerful of those influences were embodied in their language and their music. The revival of both, hitherto left to the efforts of a few patriotic individuals, is an Imperial duty.

In furtherance of the aims of the Piobaireachd Society the six tunes published herewith—and which it is intended shall form the first part of the Society's Collection of Piobaireachd—have been selected as being such as, though seldom if ever played in the present day, are among the finest compositions of their kind. They are also illustrative of the three general varieties of Piobaireachd; the Gatherings or Battle Pieces; the Laments; and the Salutes, in which may be included the Commemorative and some Imitative pieces. They also indicate the genius of composers in different and remote districts of the Highlands. From them a selection has been made which will be played at the Society's Competitions in 1905. These are "Fàilte a' Phrionnsa," "Cumha Iain Ghairbh Mhic GilleChalum," and "Cumha Phadruig òg MhicCruimein."

The aim of the Piobaireachd Society—to have a new selection of tunes played each year—is one that must commend itself to everyone who is interested in the revival of this ancient art. The conditions under which Piobaireachd flourished in former times no longer exist. It has to be kept alive by other means, mostly by the encouragement given at the numerous annual competitions to players of it, and who can thus recompense themselves to a certain extent, for the time, trouble, and expense entailed in acquiring even a moderate proficiency. Hitherto, competitors have selected their own tunes, with the result that the number played has been narrowed down to perhaps less than twenty, repeated with hardly a change at every competition for many years. Not only so, but the tunes selected have necessarily been the shorter and easier ones, and generally those characterised by qualities of melody alone,—believed to suit the less educated capacity of judges and audience—while the longer and finer tunes containing those difficult and intricate passages, so hard to execute but so pleasing to the ear of the expert, have been necessarily avoided. This is not the fault of the pipers but of the system. If the numerous Highland Societies and Associations would combine and use their united strength in a systematic effort for the renaissance of Piobaireachd, success would be assured, and some of the aims of the Piobaireachd Society would be speedily accomplished. The first and most important step is, the annual selection of certain tunes to be played at all competitions during that year. This will direct the efforts of pipers, hitherto left to individual choice, within certain well-selected limits. The same tunes being played by all, comparison will be easier, and the rivalry, so conducive to improvement, will be stimulated; young pipers will hear the masters of the art playing the same tunes frequently, and in the best possible style, and will thereby get instruction obtainable in no other way; the

masterpieces now unknown will become familiar, and taste and knowledge will be thereby diffused; and lastly, and more important than any, the correct judging of Piobaireachd playing will be rendered possible. Hitherto, judges have been asked, without previous notice, to judge *any* Piobaireachd submitted, no matter whether they knew it or not; or, often, to judge the relative merits of the playing of a dozen different tunes in succession. Either task is impossible, and it is no wonder that mistakes were frequent. The Piobaireachd Society has made it a condition that all judges appointed by it must be thoroughly conversant with the tunes selected for that year's competitions. The selection being limited, and previously named, compliance with this condition is rendered possible. By no other system can correct judging be insured, and the sooner it is generally adopted the sooner will justice be done. The Argyllshire Gathering, at its annual meeting in 1904, inaugurated the Competitions and methods of the Piobaireachd Society with marked success. The Competitions are to be repeated at the next Gathering, and the Northern Meeting has also adopted the Society's selection of Piobaireachd, and accepted its offer of prizes for its Senior Competition at Inverness, in 1905. At both Gatherings in 1904, all the judges were members of the Piobaireachd Society.

Every endeavour has been made to get the best versions of the Piobaireachd tunes published, and to correct the clerical and other errors of the early printed and MS. collections. The "setts" played by the leading men in the present day have been compared with those played by the best men of former times, when such have been available. They are not found to differ. Taste, skill, and knowledge will, in every case, tend towards an ideal or correct version, modified in expression in each case, by the idiosyncrasies of the individual.

Manuscript collections have been examined, but the value of this source of information, as a guide to correctness, depends on whose version it records. It may be good or it may be bad—both have been recorded; and the only infallible guide to selecting what is right, and correcting what is wrong is a perfect and thoroughly trained ear, combined with great musical taste and executive skill developed by a life-long study of the subject, and sympathy with its associations. The trained ear will correct errors of notation; knowledge will supply missing parts, and remove superfluous ones; taste, skill, and sympathy, will give feeling and expression. The combination of those gifts and accomplishments in a marked degree of excellence can be found in two or three of the best professional players of the present day. When they devote the knowledge they have acquired to the correction of a tune, and to the elucidation of its characteristics, it may be said, without fear of contradiction, that that Piobaireachd will be played as correctly and well as it ever has been.

It is to be regretted that the authors of many old Piobaireachd are unknown; and still more that some fine tunes are now known by names of trivial, local, or personal interest, and modern origin. Among the tunes it was intended to publish in this selection was one known to present-day pipers as "Spiocaireachd Iasgaich" or "Scare of Fishing," or "the Fishers of Geo Brodin." Its publication was delayed, partly in the hope that something might be discovered of its origin and name. When recently examining an old MS. the property of Captain Colin MacRae, a member of the Society, it was discovered that this fine Piobaireachd was a Lament for Campbell of Lochnell, or "Cumha fear Loch-an-Eala." It is therefore associated with a distinguished branch of the "Sliochd Dhiarmaid," a clan whose Ossianic descent entitles it to the leading place it holds in the Renaissance of Celtic Art, Literature, and Music; and perhaps not the least service it has done for the latter is, that to one of its clansmen is due the credit of having founded Comunn-na Piobaireachd. Another member of the Society, whose combined knowledge of the Language, Folk-lore, and Military Services of the Highlanders is unequalled; has recorded the correct name and origin, as related to him by an old clansman of the Clanranald, of the fine Piobaireachd that commemorates a deed of courage and strength by a Chief of the Keppochs. The "Battle of Waternish" has been in danger of becoming "Piobaireachd Mhic-an-t-Saoir," under which name it appears in some collections. It was one of the sanguinary fights in which the Macdonalds tried, but unsuccessfully, to avenge the massacre of their kindred in the Cave of

Eigg, and their defeat is attributed in tradition to the mystic powers of the Fairy Flag of Dunvegan. It was fought near the church of Trumpan, in Waternish, in the Isle of Skye. "Blàr Thalasgair"—another incorrect name for it—was a battle fought at another time and place. Other instances of mis-applied names could be given, but the foregoing are sufficient to draw attention to the subject, and to show that something can still be done to restore to those relics of the past the Historical interest that is their due. The extraordinary influence exercised by their music on the Highlanders of former times is partly attributed to the powers of association, recalling "the stirring memories of a thousand years," the deeds of bravery, fortitude and honour of their ancestors, the constant theme of the Bards. No such memories are evoked by the trumpety names modern want of taste has affixed to some historical Piobaireachd.

The various printed collections of this music are so well known that there is no necessity to detail them in this article. That of Angus Mackay, one of the earliest, still holds the high place it held from the first in the estimation of all competent to judge. There are some clerical errors in it, and a few omissions, which have been explained more or less satisfactorily. There are also some tunes with irregular metre—in which form others besides Angus Mackay believe they were composed and played. There is evidence to show that the Piobaireachd composers of former times did not insist on the regularity of metre which is a distinctive feature of "Ceòl-Aotrom" and the tunes of the South of Scotland. When the theme required it they could add, or omit. They were perhaps among the first to practise the maxim—that Art must not be tied by rule—unless the Bards were before them. In their works, ancient and modern, there are abundant examples to show that their genius was untrammelled by rules. Logan, in one of his essays on the Bards, says:—"Different measures, a style capable of being rendered extremely effective, has been frequently used by both the ancient and modern Gaël. The flow of the passions is not restrained by adherence to rule." There is so much in common between the ancient poems and the ancient Ceòl-Mór that what applies to the one generally does to the other.

No article on Piobaireachd would be complete without a reference to the great work accomplished by General Thomason, one of the original members of the Piobaireachd Society. An enthusiast in the art, and well fitted by training and early association to appreciate the value of the large MS. collections he inherited, he has devoted a lifetime to recording the best settings, selected by collation of the different MSS. This has been published in an ingenious abbreviated system of notation invented by him, and by means of which he has been enabled to collect into one volume, suitably entitled "Ceòl-Mór," nearly all known tunes. It will be invaluable to future students of the subject, and in the work he has accomplished General Thomason merits the gratitude of all interested in the preservation of the ancient music of the Gaël.



NOTES ON THE PIOBAIREACHD TUNES.

"*Failt' a' Phrionnsa.*"

"*The Prince's Salute,*" or more correctly, "*Welcome.*"

This popular Piobaireachd has always been associated in the minds of the Highlanders with the immortal memory of Prince Charles Stewart, and his arrival in Scotland in 1745. Donald Macdonald, however, states it to have been "composed by John MacIntyre, son of Donald MacIntyre, piper to Menzies of that Ilk, on the landing of H.R.H. James, Prince of Wales, in Britain, Anno 1715." The Chevalier de St. George was not then Prince of Wales as he had proclaimed himself James III. in 1714, on the death of Queen Anne, and Mar proclaimed him as James VIII. of Scotland in 1715. The Highlanders never called him "the Prince" but "Rìgh Sheamus," as can be proved by the Gaelic Jacobite Songs of that Rising. One, still popular in the Isle of Skye, and with descendants of the Macdonalds—many of them from "Eilean-a-Cheò"—who, on the right of the first line at Sheriffmuir, charged and cut to pieces the best regular troops in the world—the veterans of Marlborough's Campaigns, the victors of Ramillies and Malplaquet. Two hundred of the Clan MacRae at the same battle, involved in the defeat of the left wing, and, not being used to retreat, stood their ground and were surrounded. Their call for assistance—"Cobhair, Cobhair, an ainm Dhia's Rìgh Sheamus"—records the Highlanders' name for their King. The song referred to begins

"Cha teid claidheamh a rùsgadh gus an crùinir Rìgh Sheamus."
(Not a sword shall be bared till King James is crowned—)

alluding to the intention to crown the King at Scone before advancing. James, however, could not be induced to cross the sea, and when he did at last arrive the Rising was over, the Clans had dispersed, and, of nearly 12,000 men who had joined the Standard of the Earl of Mar, only a remnant remained. James entered Perth in January, 1716. His arrival evoked no enthusiasm. His dejected and spiritless mien was the last blow to the hopes of the Jacobites. When the army had to retreat, fearing his person would be seized, he escaped by stratagem, and, embarking for France, left his followers to their fate. Of the Highland prisoners—mostly taken at Preston, and comprising the regiment of the Clan MacIntosh, and the Atholl Battalions of Lord Nairne and Lord Charles Murray, selected as the pick of the Highlanders for the expedition into England—batches were hanged at the principal towns in Lancashire, a large number died in the jails, and nearly 800 were sold as slaves to the West Indian Planters. After such events it would be strange to find King James' arrival commemorated by Bard or Piper, and it seems likely that John MacIntyre composed "*Failt' a' Phrionnsa*" to welcome Prince Charles, as he celebrated his landing in Moidart by another Piobaireachd. This is merely a surmise supported by some arguments, sufficiently conclusive till there is evidence to refute them. The "*Sett*" here given is that played by most of the best pipers of former and present times. The single G grace-note indicated in the foot-note is generally preferred to the couplet. Some excellent players of the present day also prefer the alternative method of playing the "*Siubhal*" in which the cadence is placed on some of the second notes of the couplets.

Cumha Iain Ghairbh MhicGilleChalum Rarsai.

(*Lament for John Garve MacLeod of Rasay.*)

This pathetic Lament was composed by Patrick Mor MacCrimmon, and mourns the death of Great John Macleod, seventeenth Chief of Siol Thorquil, and sixth of Rasay. He was drowned off the North Coast of the Isle of Skye, his galley and all on board being lost near the spot where, a century before, another of his family, Torquil Òg, was drowned with 200 of his Lewismen.

John Garbh was noted as the most powerful and handsome man of his time, and, as MacKenzie, the Highland historian, says, "the gallantry of his personal exploits was a household word among his contemporaries." Tales of his deeds and strength are still related. Near the castle of Duntulm, at which ancient stronghold of the Macdonalds he was a frequent guest, his "clach-ulltaich," or "lift," estimated to weigh a ton, is still pointed out. The "clach-ulltaich" was, and still is, a favourite test of strength among Highlanders. Once lifted, it remained as a monument to the lifter and a challenge to all comers. John Garve's monument has stood for 250 years, and is likely to remain as a challenge till the end of time.

The date of John Garve's death is given as 1648, and the great Harris Bardess in her Elogy records the day as "Di-luain Caisg." From the towering cliffs that guard the northern coasts of "The Winged Island" people looked down on the stormy Minch and the tragic end of MacGille-Chalum and his gallant crew. Tradition ascribes his death to the evil powers of a noted witch, whose daughter he was believed to have slighted by his marriage, a few months before, to Janet, daughter of Sir Rory Macleod of Dunvegan. The methods by which the witch accomplished his drowning (she had no power over him on land!) have been related with much circumstantial detail by people who firmly believed them. An eggshell holding a mouse and floating in a cauldron typified John Garve and his galley. As the witch moved round the cauldron with the "car-tual" of the Druids and repeated her incantations, she stirred the contents with her distaff into mimic waves, and presently a storm of unprecedented fury swept the ocean. "The waves rose as high as the Cuchullins," and the huge boulders of Mol-a-Stabhain were on that day torn from the bed of the ocean and hurled on dry land, where the sceptical can see them to this day. As the fury of the incantation and the stirring increased, so did the storm, and as it fared with the eggshell so fared it with the galley of John Garve; and at the moment the eggshell filled and sank, the watchers on the cliffs saw the birlinn of MacGilleChalum disappear beneath the waves. His death was mourned, and his prowess and manly virtues extolled in many songs of the time, still to be heard in Skye and Rasay.

This Piobaireachd has been given, as in Mackay's collection, with the addition of the "siubhal," or two-note variation and doubling, which is given in MS. and other versions of it, and is, from the nature of the composition, an undoubted part of it. The trebling of the "siubhal" and "taor-luath" have been omitted, as their inclusion makes the tune too long for modern requirements, and those who want them can find them in the "crunluath."

Cumba Phadruig Òg MhicCruimein

(Lament for Patrick Òg MacCrimmon).

This is the composition of John Mackay, the Piobaire Dall, and it alone, of the four-and-twenty Piobaireachd he composed, would have made him famous, as long as Ceòl-Mór is played or understood. He was, besides, a Bard of the first rank, a composer of Ceòl-Aotrom, and a man highly esteemed for the charm of his social manners.

John Dall was born at Gairloch, in 1666, and lived for 98 years. There are interesting reminiscences of his early days at the Piper's College at Dunvegan, in Angus Mackay's notes; and some details of his life in Mackenzie's Gaelic Poets, which, being available to all who take an interest in the subject, need not be repeated here.

Patrick Òg's Lament was composed while he was still living, and it is stated that he was charmed with its melody and pathos as have been thousands since his time. It is one of the runes in which some profess to discover a trace of the highly developed music of a Continental people. John Dall was a frequent guest at the houses of people of wealth and social position, where he must have often heard the best music of other countries. A man of such versatile

genius could easily get new and original inspirations from such a source. Whether he did or not, Patrick Òg's Lament remains as an unrivalled composition of its kind. It is a short tune, but, there is not another that requires more skill and feeling to do justice to its merits. What appear to be some small clerical errors in Mackay's version have been corrected.

Isabel Nic-Aoidh (Isabel Mackay).

This fine salute, full of melody and harmony, is stated by Angus Mackay to have been composed to Isabel, daughter of John, son of Hector of Skerray, and a sister of Colonel Hugh Mackay. She has been immortalized by Rob Donn in the well-known song bearing her name.

Rob Donn composed it to the air of "Fàilt' a' Phrionna"—to which it is invariably sung—and the skill with which the words indicate the notes of the Piobaireachd quickly made it popular in every part of the Highlands. It is impossible to sing the *Crunluadh-Fogailte* of the song to the *Crunluadh-Breabach* of the Piobaireachd of the same name, and to adapt the latter, as has been done, is a questionable proceeding. Another of Rob Donn's songs called "Piobaireachd Bean Aoidh," was composed to the air of the Mackay Salute, and here the words reproduce the intricate articulation of the *Crunluadh-Breabach* in an admirable manner.

Mackay's version of this Piobaireachd is considered the best we have, and is given here unchanged. Its author is unknown.

Creag-Ealachaidh. Cruinneachadh Nan Granndach. (*Craigellachie. The Grants' Gathering.*)

This splendid Piobaireachd is considered by many to be the finest specimen of the *Brosnachadh-Cath* or Battle-tune that has come down to us. For the reasons already stated, it is never played at competitions, and it has therefore become unknown. Many who would appreciate the ring of its wild and war-like appeal have never had a chance of hearing it.

Nothing appears to be known of its origin or author. It is probably as old as the distinguished clan that has ever stood as fast as the rock that has given it a "Gairm-chath" and a "Gathering."

Suarachan. Spaidsearachd Clann MhicRath. (*Suarachan. The March of the Clan MacRae.*)

This Piobaireachd commemorates the early name and prowess at Blàr-na-Pairc of a celebrated warrior of the Clan MacRae, who at that great battle in 1470 earned for himself the more honourable title of "Donnachadh-Mor-Na-Tusaigh" (Great Duncan of the Axe), by which he was ever after known. The tune was adopted by the Clan as their Gathering and *Brosnachadh-Cath*; and its warlike strains have been heard on many a hard-fought field.

When the first regiment of Seaforth Highlanders was raised, "Suarachan" was adopted as one of the regimental Piobaireachd, for the reason that most of the men were MacRaes, as is recorded by the historian of the Highland Regiments. "Suarachan," no less than "Tulloch-Ard," inspired the gallant Seaforths to those deeds that made the "Caber-feidh" the emblem of Victory wherever it has been displayed.

Many interesting tales of Great Duncan's feats of arms still remain in the traditions of Kintail. At Blàr-na-Pairc his battle-axe turned the tide of conflict when it struck the head off Lachunn Mac-Thearlaich, a mail-clad knight of the MacLeans, and reputed the best fighter in the army of the Isles, and some of his other deeds are related in Angus Mackay's notes and in the Histories of the MacKenzies and the MacRaes.

Fail' a' Phrionnsa

(The Prince's Salute).

Urlar.

Siubhal.

Dublachadh an t-Siubhal.

Taor-luath.

* A single G grace note may be played here, and subsequently, in Taor-luath and Crun-luath.

The first section of the score consists of four staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style characteristic of traditional Irish music, featuring a mix of eighth and sixteenth notes. The notation includes various ornaments, such as grace notes and slurs, which are typical of the style. The first staff contains 16 measures, the second 16, the third 16, and the fourth 16, for a total of 64 measures.

Dublachadh an Taor-luath.

The second section, titled "Dublachadh an Taor-luath," consists of eight staves of music. It maintains the same musical notation as the first section, including treble clefs, a key signature of one flat, and a mix of eighth and sixteenth notes with ornaments. The first staff of this section contains 16 measures, and each of the following seven staves also contains 16 measures, for a total of 128 measures.

Crun-luath.

The third section, titled "Crun-luath," consists of two staves of music. It continues with the same musical notation as the previous sections. The first staff contains 16 measures, and the second staff contains 16 measures, for a total of 32 measures.

The first section of the musical score consists of five staves of music. Each staff contains a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes, often grouped in pairs or fours. The notation is dense and repetitive, characteristic of a traditional Irish dance tune. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single system across five staves.

Dublachadh an Chrun-luath.

The second section of the musical score, titled "Dublachadh an Chrun-luath", consists of ten staves of music. It continues the rhythmic and melodic patterns established in the first section. The notation is consistent, featuring a treble clef and a key signature of one flat. The music is written in a single system across ten staves, maintaining the same dense, rhythmic style as the first section.

Cumha Jain Ghairbh Mhic Gille Chaluim

(John Garbe MacLeod of Kasay's Lament).

Urlar.

The 'Urlar' section consists of six staves of musical notation. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, with some notes marked with 'mf' (mezzo-forte). The piece concludes with a double bar line.

Shubhal.

The 'Shubhal' section consists of four staves of musical notation. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody continues with similar rhythmic patterns to the 'Urlar' section, featuring beamed eighth and sixteenth notes, with 'mf' markings. The section ends with a double bar line.

Dublachadh an t-aiubhal.

A musical score for the piece 'Dublachadh an t-aiubhal'. It consists of five staves of music, each beginning with a treble clef. The notation is in a single system, with notes and rests distributed across the staves. The music appears to be in a common time signature and features a mix of eighth and sixteenth notes.

Tuor-luath.

A musical score for the piece 'Tuor-luath'. It consists of nine staves of music, each beginning with a treble clef. The notation is in a single system, with notes and rests distributed across the staves. The music appears to be in a common time signature and features a mix of eighth and sixteenth notes, with some rests.

Dublachadh an Taor-luath.

Musical score for 'Dublachadh an Taor-luath'. The score consists of seven staves of music, each beginning with a treble clef. The music is written in a single melodic line with a complex, rhythmic pattern. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line.

Crun-luath.

Musical score for 'Crun-luath'. The score consists of six staves of music, each beginning with a treble clef. The music is written in a single melodic line with a complex, rhythmic pattern. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line.

Dublachadh an Chrun-luath.

A musical score for 'Dublachadh an Chrun-luath' consisting of six staves of music. The notation is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The music is a complex, fast-paced piece featuring a dense texture of sixteenth and thirty-second notes, with frequent beamed sixteenth-note patterns. The piece concludes with a double bar line and repeat dots.

Triblachadh an Chrun-luath.

A musical score for 'Triblachadh an Chrun-luath' consisting of six staves of music. The notation is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The music is a complex, fast-paced piece featuring a dense texture of sixteenth and thirty-second notes, with frequent beamed sixteenth-note patterns. The piece concludes with a double bar line and repeat dots.

Cumha Phadruig Og MhicCrimein

(Patrick Og MacCrimmon's Lament).

Úrlar.

Dublachadh an Úrlar.

Siubhal.

Dublachadh an t-siubhal.

Taor-luath.

1st

2nd

Dublachadh an taorluath.

1st 2nd

Crun-luath.

1st

2nd

Dublachadh an Chrun-luath.

1st 2nd

Isabhal NicAoidh

(Isabel Mackay).

Ùrlar.

The 'Ùrlar' section consists of four staves of music. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a single melodic line with various rhythmic values and rests.

Siubhal Ordaig.

The 'Siubhal Ordaig' section consists of three staves of music. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a single melodic line with various rhythmic values and rests.

An dara Siubhal.

The 'An dara Siubhal' section consists of three staves of music. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a single melodic line with various rhythmic values and rests.

Taor-luath Bresbach.

The 'Taor-luath Bresbach' section consists of a single staff of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a single melodic line with various rhythmic values and rests.

The first piece consists of two staves of music. The notation is in a single system, featuring a treble clef and a key signature of one flat. The music is written in a rhythmic style characteristic of traditional Irish dance music, with frequent eighth and sixteenth notes.

Dublachadh an Taor-luath.

The second piece, 'Dublachadh an Taor-luath', consists of three staves of music. It continues the same notation style as the first piece, with a treble clef and a key signature of one flat. The piece concludes with a final cadence on the third staff.

Crun-luath Breabach.

The third piece, 'Crun-luath Breabach', consists of four staves of music. It maintains the same notation style, including a treble clef and a key signature of one flat. The piece ends with a final cadence on the fourth staff.

Dublachadh an Chrun-luath.

The fourth piece, 'Dublachadh an Chrun-luath', consists of four staves of music. It follows the same notation style as the previous pieces, with a treble clef and a key signature of one flat. The piece concludes with a final cadence on the fourth staff.

Craeg-Galachaidh. Cruinneachadh Nan Granndach

(Craigellachie. The Grant's Gathering).

Urlar.

The Urlar section consists of six staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style characteristic of Scottish bagpipe tunes, featuring a mix of eighth and sixteenth notes, often beamed together. The notation includes various ornaments and fingerings, indicated by small letters and symbols above the notes. The piece concludes with a final cadence on the sixth staff.

Siubhal.

The Siubhal section consists of five staves of music. It begins with a treble clef and a key signature of one flat. The notation is similar to the Urlar section, featuring a mix of eighth and sixteenth notes with various ornaments and fingerings. The piece concludes with a final cadence on the fifth staff.

Dublachadh an t-siubhal.

Musical score for 'Dublachadh an t-siubhal' consisting of four staves of music. The notation is in treble clef with a common time signature. The music features a complex, rhythmic pattern of eighth and sixteenth notes, with many notes beamed together in groups of four or six. The melody is highly active and repetitive in its phrasing.

An dara Siubhal.

Musical score for 'An dara Siubhal' consisting of eight staves of music. The notation is in treble clef with a common time signature. This piece is characterized by a dense texture of triplets, indicated by a '3' under each group of notes. The music is highly rhythmic and repetitive, with many notes beamed together. The overall style is that of a traditional Irish dance tune.

Taor-luath.

The musical score for 'Taor-luath' consists of six staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style characteristic of traditional Irish music, featuring a mix of eighth and sixteenth notes. The notation includes various ornaments, such as grace notes and slurs, which are essential for the piece's authentic sound. The piece concludes with a double bar line.

Dublachadh an Taor-luath.

The musical score for 'Dublachadh an Taor-luath' consists of eight staves of music. It follows the same notation as the first piece, including treble clefs and a key signature of one flat. This version is more complex, featuring a greater density of notes and more intricate rhythmic patterns. Like the first piece, it includes traditional Irish ornaments and concludes with a double bar line.

Crun-luath.

The musical score for 'Crun-luath' consists of a single staff of music. It maintains the same notation as the previous pieces, with a treble clef and a key signature of one flat. The piece is shorter and more concise than the others, featuring a clear melodic line with traditional Irish ornaments.

Seven staves of musical notation, each containing a series of rhythmic patterns and notes. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation, possibly related to the Gaelic text below. Each staff begins with a treble clef and a key signature of one flat. The music consists of a continuous sequence of notes and rests, with some notes beamed together in groups.

Dublachadh an Chrun-luath.

Ten staves of musical notation, continuing the style of the first section. The notation is consistent, featuring treble clefs and a key signature of one flat. The music is a continuous sequence of rhythmic patterns and notes, with some notes beamed together in groups. The piece concludes with a final note on the tenth staff.

Suarachan. Spaidsearachd Mhic Rath

(Suarachan. The March of the Clan MacRae).

Urlar.

The 'Urlar' section consists of four staves of music. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line, featuring a series of eighth and sixteenth notes with various rests and accidentals. The notation includes many beamed notes and some slurs, indicating a rhythmic and melodic progression.

Siubhal Ordaig.

The 'Siubhal Ordaig' section consists of four staves of music. It follows the same notation style as the 'Urlar' section, with a treble clef and common time signature. The melody continues with similar rhythmic patterns, including beamed eighth and sixteenth notes.

Taor-iuath Breabach.

The 'Taor-iuath Breabach' section consists of four staves of music. It maintains the same notation style, featuring a treble clef and common time signature. The melody is characterized by its rhythmic complexity, with many beamed notes and rests.

Dublachadh an Taor-luath.

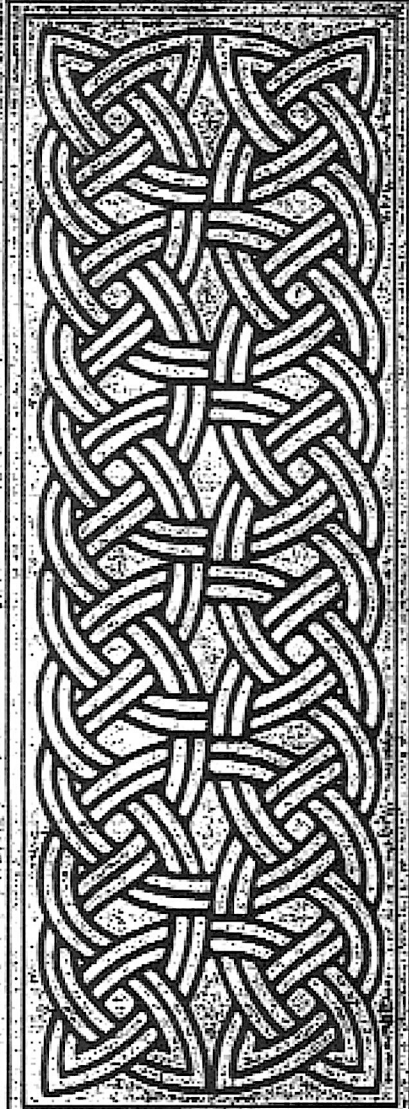
Musical score for 'Dublachadh an Taor-luath' consisting of four staves of music. The notation is in treble clef and features a complex, rhythmic melody with many beamed notes and rests. The music is written in a single system across four staves.

Crun-luath Breabach.

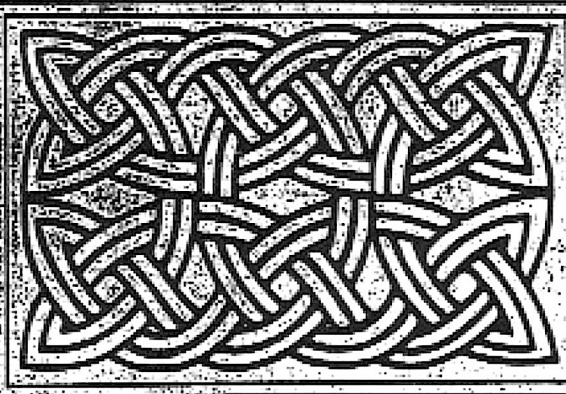
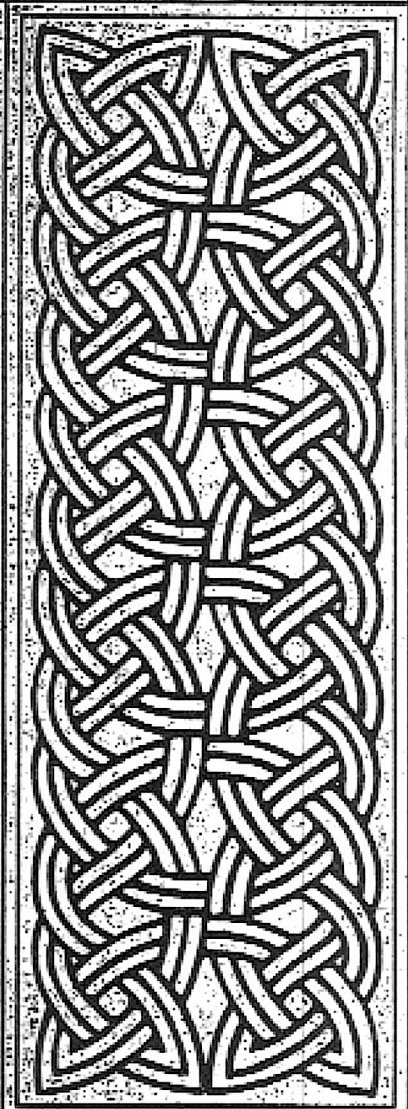
Musical score for 'Crun-luath Breabach' consisting of four staves of music. The notation is in treble clef and features a complex, rhythmic melody with many beamed notes and rests. The music is written in a single system across four staves.

Dublachadh an Chrun-luath.

Musical score for 'Dublachadh an Chrun-luath' consisting of six staves of music. The notation is in treble clef and features a complex, rhythmic melody with many beamed notes and rests. The music is written in a single system across six staves.



AN DARA CARRANN
 CO-CHRUINNREACTHON
 PROBAIREACTHON
 —————
 le
 COZJUNN NA PROBAIREACTHON
 —————
 PUBLISHED BY
 P. HENDERSON,
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THE SECOND PART
OF
A Collection of Piobaireachd.

SELECTED AND EDITED

BY

THE PIOBAIREACHD SOCIETY.



PUBLISHED FOR THE SOCIETY

BY

PETER HENDERSON,

Bagpipe Maker,

100 RENFREW STREET,

GLASGOW.

INDEX.

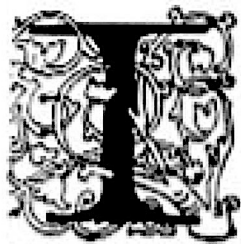


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PREFACE.



It will be of interest to the members of the Society to give a short account of last year's proceedings, and to show to what extent their aims have been accomplished. Those aims were fully detailed on the inauguration of the Society, but there was no intention then—nor is there now—that the development of all of them should be commenced till the Society was in a position, financially and influentially, to prosecute them with success. The latter requirement was attained by the large accession of members during the past year, and the former will consequently follow as a matter of course. It was considered that the Society's first efforts should be directed to encouraging the playing of Piobaireachd not usually heard, and thus restore to general knowledge some of the forgotten masterpieces of the Art. With this view the Society selected the tunes for its competitions, and published authenticated versions of them. The Stewards of the Northern Meeting and Argyllshire Gathering, and the Committees of the Lochaber and Skye Games gave facilities for holding competitions, and the thanks of the Society are due to them for their co-operation in furthering its aims, and for the success which has attended its initial efforts.

Five competitions were held, and the lists of entries show that nearly every piper in Scotland who still regularly competes—and some who do not—entered for one or other of them. Thirty-one pipers entered for the Society's prizes at Oban, of whom a large number played. The competitions held at the games of the Northern Meeting may be more particularly referred to. There, notwithstanding that the competition was limited to former winners of the Highland Society of London's Gold Medal, eleven entered, of whom ten played. The policy of restricting the entries was questioned, but it eliminated immature players, and reserved one event for men who have proved their ability. The result was a competition of a very high standard, and a rendering of classical Piobaireachd of a uniform excellence seldom heard. The Society's versions were played with remarkable accuracy and good taste. The winners were Pipe-Majors John Ross, Angus MacRae, MacDougall-Gillies, and John Macdonald, and it was satisfactory to find the selection included so many typical examples of the Gaelic-speaking Highland piper, men in the front for many years as players, and who have done excellent work, along with two or three others, as the instructors of the rising generation of Piobaireachd players. It will thus be seen that the Society's competitions were, except where the weather conditions, or other untoward circumstances operated unfavourably, an unqualified success, and it only remains to enquire to what extent other competitions were influenced by the Society's methods. In that at Inverness for the Highland Society of London's Gold Medal, and in which the selection of tunes by competitors is voluntary, fifteen pipers played. Twelve of them had one or more of the Society's tunes in their lists, two of them had three each, and the winner of the Gold Medal had all the six tunes selected by the Society in 1904-5. The statistics of other competitions are nearly similar, and prove that the Society's efforts have had a favourable influence on Piobaireachd playing in general.

The versions published herein of "The Bells of Perth" and "The Salute to Corrinnessan" have been kindly presented to the Society by Dr. Charles Bannatyne, a well-known authority and writer on Piobaireachd, and the possessor of a large and valuable collection of MSS. From these Dr. Bannatyne has supplied many extracts in elucidation of most of the tunes published, and given much valuable help, for which the cordial thanks of the Society are tendered to him.

The Piobaireachd Society has been formed solely for the purpose of reviving and encouraging the study and playing of our ancient Highland music, and the co-operation of all who can further its aims is welcomed, whether they are members or not.

"The Bells of Perth" is edited by Dr. Bannatyne from his MS. of Angus MacArthur, one of the last of the hereditary pipers of the Macdonalds of the Isles. "Corrinessan's Salute" is from his MS. of John Mackay, brother of the better known—but not better authority—Angus. They were the sons of John Mackay (piper to MacLeod of Rasay), and who, having survived the MacArthurs, may be considered the last of the composers of classical Piobaireachd. Whatever may be said of the merits of the playing of the present day, the ability to compose appears to be a lost art.

Captain Colin MacRae has also again placed his MSS. at the services of the Society, and they have been of much assistance in the editing of some of the Piobaireachd. They are believed to have been written by Sir John MacRa, of Ardintoul, at Rasay, about 1820, and to give the versions played by John Mackay, sen. Sir John MacRa, a distinguished soldier, and Military Secretary to the Governor General of India, was well known as a composer and player of pipe music, and as an authority on Piobaireachd, and the versions he recorded are therefore of much interest and value.

An examination of this and other MSS., and of our oldest printed collection—one of our best authorities on versions—leads to the belief that the method of playing certain two-note variations—and which places the accent alternately, and generally on the second note—is a more or less modern innovation. Donald Macdonald places the accent invariably on the first note of the couplet, as, for instance, in the first variation of "The Prince's Salute," as published by the Society last year, and it is similarly noted in the above MSS. The variation was played in that manner by the pipers of the old Highland School, and notably by Donald Cameron and Malcolm MacPherson, men unequalled in their day, and who learnt Piobaireachd at a time when the methods of the MacCrimmons and the MacArthurs were still a matter of the personal knowledge of those who had heard them. It is also played in that manner by some of the best players of the present day, and generally by such as have acquired the methods of the past by personal transmission.

The alternative, or "cas-mu-seach" method, though known for some time, appears to have been popularized by MacPhee, who adopted it, and other innovations, in his Collection published in 1880.

The ancient characteristics of the Gael are, through the force of altered circumstances, rapidly changing and disappearing. Their language, where still spoken, is contaminated by the influences of another tongue. It would be strange if their ancient music was not being changed by similar causes. It is well-known that the MacCrimmon teachers of Piobaireachd would not tolerate any other form of even Pipe music in their schools. They rightly considered that such would inevitably infect its purity. The aim of the Piobaireachd Society is to endeavour to conserve the music in the manner in which such records as we have show us it was played of old, and to discountenance any innovations which appear to owe their origin to modern influences; but, while desirous of adhering to authentic standards of version and construction, there is no wish to fix methods of execution which should depend on the taste and knowledge of the player, and which vary in the individual development of expression.

NOTES.

Cumha Ceann-Cinnidh nan Leodach (*Macleod of Macleod's Lament*).

This Piobaireachd was composed by Patrick Mor MacCrimmon on the death of the chief, Sir Rodrick Macleod of Macleod, in 1626. Angus Mackay, in his note to the tune, gives the Gaelic verses composed by MacCrimmon to the *wrlar*, and the well-known air to which they are sung afforded a clue to replacing the missing notes in the first part of the ground, as given by Mackay. The omission is unaccountable as the missing notes are correctly given by Mackay in the second part of the *wrlar*. Their insertion in the first part is in accordance with what appears to be a fairly general rule in Piobaireachd, viz.:—that the second or last part of the ground, which is often a variation on the high notes, returns to the original theme in the closing bars.

Cluig Pheairt (*The Bells of Perth*).

As already stated, the version published of this, and the following Piobaireachd, were, with their copyright, presented to the Society by Dr. Charles Bannatyne, and they are given as edited by him. The methods of notation employed will be found to record the music as it is played with very great accuracy. The composer of this Piobaireachd does not appear to be known. Perhaps some musical Highlander who heard for the first time the renowned bells of the Church of St. John the Baptist in Perth, and put his impressions into his native Piobaireachd. An interesting description of the eight bells of this church is still preserved in the records of Saint Johnstoun, as Perth was anciently called from its patron saint. This is a "visitatione," or inspection, by the City Magistrates in the year 1652, of which the following is a short extract:—

"Visitatione about the Steepell and Bellis.

I. Preaching Bell—On the upper syde of the bell without meckle pearling is about
Joannes Baptisti votar ego
Vox clamatis in Deserto
147 zeiris old. 1506.

II. Common Bell.—In wydnes wtne the lippis 1 ell 1 quarter and ane half. Anno Domini 1520. Perling on ilk side and stamps of John the Baptist. In middest Christ ryding on ane as colt and people crying.

III. On the Skelloche littill bell A. D. 1403. 253 zeiris old. 253 zeiris old this bell is."

and so on for the "Curfew Bell, "the seven houre bellis," and others, "after the English musical notes of Perth." The extract in full is given in the new Statistical Account, and the writer states that the little Skelloch bell was then, (1836), in its 436th year, used for ringing in the Stock Market meetings!

In ancient times church bells acquired a semi-sacred character. They were consecrated by a baptismal service, received names, and had sponsors. There was a belief in the virtue of their sound, and to which the inscriptions on them often refer. The first peal of bells in Britain was sent to King's College, Cambridge, by Pope Calixtus III. in 1456. Eight bells make the most perfect peal, tuned in the diatonic scale. Perhaps the oldest and most artistic bell known we owe to Celtic art and the early Celtic Church. This is the celebrated "Clog Phatraic,"—St. Patrick's Bell—preserved at Belfast, and said to be referred to in the Ulster Annals in 552.

Failte Choir'-an-Easain

(The Salute to Corrinnessan).

This Piobaireachd is now published for the first time. It is from Dr. Bannatyne's John Mackay MS., and is the composition of Ruaridh Dall, father of the celebrated Piobaire Dall, John Mackay, both of whom were pipers to the Mackenzies of Gairloch. John Mackay was the author of the Gaelic Poem, "Cumha Choir'-an-Easain," which Mackenzie of the "Sar-obair," says, "might of itself well immortalize his name." He makes the corrie tell of the stirring deeds it has seen, and of the chase of the red-deer by MacAoidh and his kinsmen.

Coir'-an-Easain, or the corrie of the cascade, or little waterfall, is in the neighbourhood of Tongue, in Sutherlandshire. The sound of running water has often caught the poetic fancy. "Torman nan allt" of Ossian is "the babbling brook" of Tennyson. Nor has a thousand years improved the poetical expression.

Boswell in the "Tour to the Hebrides," writing at Dunvegan, mentions the bed-chamber of Sir Roderick Macleod, and that "he chose it because behind it there was a considerable cascade, the sound of which disposed him to sleep. Above his bed was the inscription:— Sir Rorie Macleod of Dunvegan, Knight. God send Good Rest."

Cumba an Aon Mhic

(The Lament for the Only Son).

This fine Piobaireachd is said to have been composed by Patrick Mor MacCrimmon. Some diversity of opinion appears to exist on minor details in the rendering of this tune, as in others; and, as already stated, individual taste can be the only guide. An instance may be given in the first and second bars of the ground. The initial A is noted as a dotted quaver, and some players would give it fully that time-value in the first bar, and play it as a semi-quaver in the second. Others would give it the noted value in every instance.

Cumba Fear Loch-nan-Eala

(Lochnell's Lament).

This tune is more generally known as "Spiocaireachd Iasgaich," or "Scarce Fishing," from some trivial verses composed to the air, and which, catching as such often are, appear to have displaced the original name. Both names are given in Sir John MacRa's MS. The second variation is given as originally written in that MS.

It is not definitely known to which of the Lochnells it refers. A member of the Society, well known as an authority on the history and traditions of Argyleshire, writes, "One story is that it was for Sir Duncan VII. Laird. At his funeral 4000 people are said to have been present, among them Rob Roy, who got up a row and was disarmed by some Campbell. Another story is that it was composed for John Gorm's funeral, who was first Laird. All I really know is that it is called Lochnell's Lament."

Duncan, 7th Lochnell, married a daughter of Kenneth, Earl of Seaforth, and the widow of Rodrick Macleod of Macleod, 17th chief. He was therefore connected with families whose hereditary pipers were at that time celebrated as composers, and to one of whom, this splendid Piobaireachd might with reasonable likelihood be ascribed.

Cruinneachadh Chlann-Raonuil (*Clan Ranald's Gathering*).

This stirring martial Piobaireachd is given as in Macdonald's Collection, with the addition of the Taorluath, and the grace-note methods of notation slightly altered. Macdonald heads it "Clan Ranald's Gathering to the Battle of Sheriffmuir where the Chief was slain."

The Macdonald Brigade, comprising the Regiments of Clan Ranald, Glengarry, and the Isles formed the right of the first line at Sheriffmuir. When the rival armies met on the crest of the rising ground, the Macdonalds found themselves opposed to the 8th, 11th, 14th, 21st, and 36th Regiments of the Line. The disciplined fire, at short range, of those veteran troops wrought dreadful havoc among the Highlanders. Many of the chiefs, and of the gentlemen and leaders who formed the front of the trebled ranks, fell. The Macdonalds stood irresolute, dismayed at the slaughter of their kindred. But only for a moment. Glengarry calling "Revenge to-day and mourning to-morrow" signalled them to the charge by throwing his bonnet in the air. In a few minutes their opponents were driven off the field, and their pursuit would have been continued to extermination had tidings of disaster not recalled the victors. When they reformed and marched back—carrying many captured colours—it was to see the Jacobite left wing being cut to pieces by the Dragoon Regiments that formed so large a portion of Argyll's army.

D. Macdonald prefixes the single word "lively" to the variations, and a volume could not better describe the method of playing them.

WILLIAM STEWART, *Hon. Secretary*,
THE PIOBAIREACHD SOCIETY.



Cumha Ceann-Cinnidh nan Teodach

(Macleod of Macleod's Tament).

Urlar.

The 'Urlar' section consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line, featuring a series of eighth and sixteenth notes with various rests and accidentals. The subsequent three staves continue the melody, with some notes beamed together and some measures containing rests. The notation is clear and legible, typical of a printed musical score.

Siubhal.

The 'Siubhal' section consists of three staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line, featuring a series of eighth and sixteenth notes with various rests and accidentals. The notation is clear and legible, typical of a printed musical score.

Dublachadh.

The 'Dublachadh' section consists of three staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line, featuring a series of eighth and sixteenth notes with various rests and accidentals. The notation is clear and legible, typical of a printed musical score.

An dara Sibhial.

Musical score for 'An dara Sibhial' in treble clef. The piece consists of four staves of music. The notation is highly rhythmic, featuring many eighth and sixteenth notes, often grouped in pairs or fours. There are numerous slurs and accents throughout the score. The key signature has one flat (B-flat), and the time signature is 12/8. The music is written in a style characteristic of traditional Irish music transcriptions.

Dublachadh.

Musical score for 'Dublachadh' in treble clef. The piece consists of four staves of music. The notation is highly rhythmic, featuring many eighth and sixteenth notes, often grouped in pairs or fours. There are numerous slurs and accents throughout the score. The key signature has one flat (B-flat), and the time signature is 12/8. The music is written in a style characteristic of traditional Irish music transcriptions.

Taor-luath.

Musical score for 'Taor-luath' in treble clef. The piece consists of four staves of music. The notation is highly rhythmic, featuring many eighth and sixteenth notes, often grouped in pairs or fours. There are numerous slurs and accents throughout the score. The key signature has one flat (B-flat), and the time signature is 12/8. The music is written in a style characteristic of traditional Irish music transcriptions.

Dublachadh.

A musical score for the piece 'Dublachadh'. It consists of six staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style characteristic of traditional Scottish Gaelic music, featuring a mix of eighth and sixteenth notes. The notation includes various ornaments, such as grace notes and slurs, which are essential for the piece's performance. The piece concludes with a double bar line and repeat dots.

Crun-luath.

A musical score for the piece 'Crun-luath'. It consists of six staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style characteristic of traditional Scottish Gaelic music, featuring a mix of eighth and sixteenth notes. The notation includes various ornaments, such as grace notes and slurs, which are essential for the piece's performance. The piece concludes with a double bar line and repeat dots.

Dublachadh.

Musical score for 'Dublachadh.' consisting of six staves of music. The notation is complex, featuring many beamed notes and rests, characteristic of a traditional Irish dance tune. The key signature has one flat (B-flat), and the time signature is 4/4. The music is written in a single melodic line on a treble clef.

Crum-luath a' mach.

Musical score for 'Crum-luath a' mach.' consisting of six staves of music. The notation is complex, featuring many beamed notes and rests, characteristic of a traditional Irish dance tune. The key signature has one flat (B-flat), and the time signature is 4/4. The music is written in a single melodic line on a treble clef.

Cluig Pheairt

(The Wells of Perth).

Urlar.



Four staves of musical notation for the Urlar section. The notation is in treble clef and features a complex, rhythmic melody with many beamed notes and rests.

Slubhal.



Four staves of musical notation for the Slubhal section. The notation is in treble clef and features a complex, rhythmic melody with many beamed notes and rests.

Dublachadh.



Four staves of musical notation for the Dublachadh section. The notation is in treble clef and features a complex, rhythmic melody with many beamed notes and rests.

Tuor-luath.

Musical score for Tuor-luath, consisting of five staves of music. The notation is complex, featuring many beamed notes and rests, characteristic of traditional Irish music.

Dublachadh.

Musical score for Dublachadh, consisting of six staves of music. The notation is complex, featuring many beamed notes and rests, characteristic of traditional Irish music.

Crun-luath.

Musical score for Crun-luath, consisting of two staves of music. The notation is complex, featuring many beamed notes and rests, characteristic of traditional Irish music.

The first section of the music consists of six staves of notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a complex, rhythmic style, featuring a mix of eighth and sixteenth notes, often beamed together. There are frequent rests and dynamic markings throughout the section.

Crum-luath a' mach.

The second section of the music consists of ten staves of notation, starting with the instruction "Crum-luath a' mach." Each staff begins with a treble clef and a key signature of one flat. The notation continues with the same complex, rhythmic style as the first section, featuring intricate patterns of eighth and sixteenth notes and various rests.

9

Faillte Choir'-an-Gasain

(Corrinessan's Salute).

Úrlar.



Bis



Siubhal.



Bis



Dublachadh.



Bis



Taor-luath Breabach.



Bis



Dublachadh.

Musical notation for the first 'Dublachadh' section, consisting of three staves of music. A bracket under the first staff is labeled 'Bis'.

Crun-luath Breabach.

Musical notation for the 'Crun-luath Breabach' section, consisting of five staves of music. A bracket under the first staff is labeled 'Bis'.

Dublachadh.

Musical notation for the second 'Dublachadh' section, consisting of five staves of music. A bracket under the first staff is labeled 'Bis'.

Cumha an Aon Mhic

(The Lament for the only Son).

Urlar.

Bis

Siubhal Ordaig.

Bis

Dubluchadh.

Bis

An dara Siubhal.

Bis

Dubluchadh.

Bis

Tuor-luath.

Bis



Dublachadh.



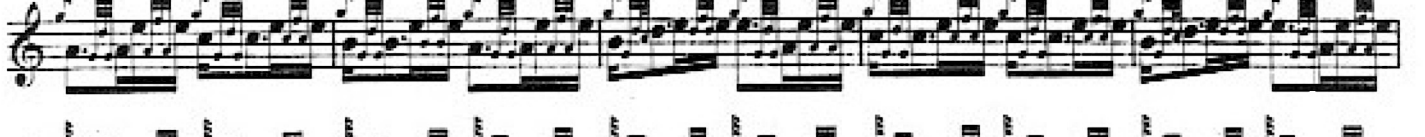
Crun-luath.



Dublachadh.



Crun-luath a' mach.



Cumha Fear Loch-nan-eala

(Lochnell's Lament).

Urlar.

Urlar. Musical notation for the first section, consisting of three staves of music in treble clef with a key signature of one sharp (F#).

Dublachadh.

Dublachadh. Musical notation for the second section, consisting of three staves of music in treble clef with a key signature of one sharp (F#).

Siubhal.

Siubhal. Musical notation for the third section, consisting of four staves of music in treble clef with a key signature of one sharp (F#).

Dublachadh.

Dublachadh. Musical notation for the fourth section, consisting of three staves of music in treble clef with a key signature of one sharp (F#).

An dara Siubhal.

Musical score for 'An dara Siubhal' consisting of four staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes various ornaments and accidentals.

Dublachadh.

Musical score for 'Dublachadh' consisting of three staves of music. The notation is similar to the first piece, with treble clefs, a key signature of one sharp, and a 3/4 time signature. It features intricate rhythmic patterns and ornaments.

Taor-luath.

Musical score for 'Taor-luath' consisting of six staves of music. The notation includes treble clefs, a key signature of one sharp, and a 3/4 time signature. The music is characterized by a fast tempo and complex rhythmic patterns with many ornaments.

Dublachadh.

The musical score for 'Dublachadh.' consists of ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style characteristic of traditional Irish music, featuring a series of eighth and sixteenth notes. The notation includes various ornaments, such as grace notes and slurs, which are indicated by small symbols above the notes. The piece concludes with a double bar line at the end of the tenth staff.

Crun-luath.

The musical score for 'Crun-luath.' consists of four staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style characteristic of traditional Irish music, featuring a series of eighth and sixteenth notes. The notation includes various ornaments, such as grace notes and slurs, which are indicated by small symbols above the notes. The piece concludes with a double bar line at the end of the fourth staff.

The first system of musical notation consists of four staves. Each staff contains a complex melodic line with frequent sixteenth-note patterns and rests. The notation is dense and rhythmic, typical of traditional Irish music.

Dublachadh.

The second system of musical notation consists of ten staves. It begins with the section header "Dublachadh." followed by a continuous melodic line across all staves. The notation is highly rhythmic and intricate, featuring many sixteenth notes and rests. The piece concludes with a double bar line at the end of the tenth staff.

Crinneachadh Chlann-Raonnill

(The Gathering of the Clan Raonnill).

Urlar.

Dublachadh.

Siubhal.

Dublachadh.

Taor-luath Fosgailte.

First system of musical notation for 'Taor-luath Fosgailte'. It consists of two staves. The first staff contains a series of eighth notes with slurs and accents, followed by a 'Bis' marking and a fermata. The second staff continues the sequence with similar notation and another 'Bis' marking.

Dublachadh.

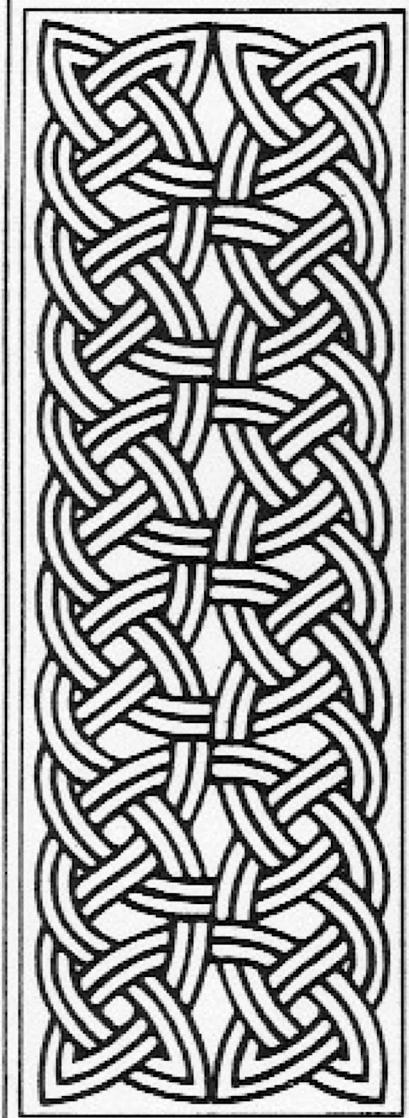
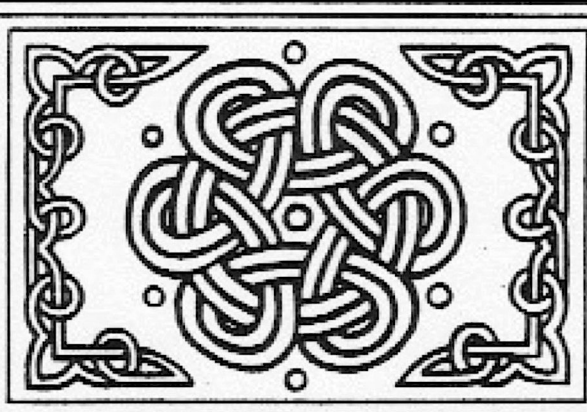
First system of musical notation for 'Dublachadh'. It consists of two staves. The first staff contains a series of eighth notes with slurs and accents, followed by a 'Bis' marking and a fermata. The second staff continues the sequence with similar notation and another 'Bis' marking.

Crun-luath Fosgailte.

First system of musical notation for 'Crun-luath Fosgailte'. It consists of two staves. The first staff contains a series of eighth notes with slurs and accents, followed by a 'Bis' marking and a fermata. The second staff continues the sequence with similar notation and another 'Bis' marking.

Dublachadh.

Second system of musical notation for 'Dublachadh'. It consists of four staves. The first staff contains a series of eighth notes with slurs and accents, followed by a 'Bis' marking and a fermata. The subsequent three staves continue the sequence with similar notation and another 'Bis' marking.

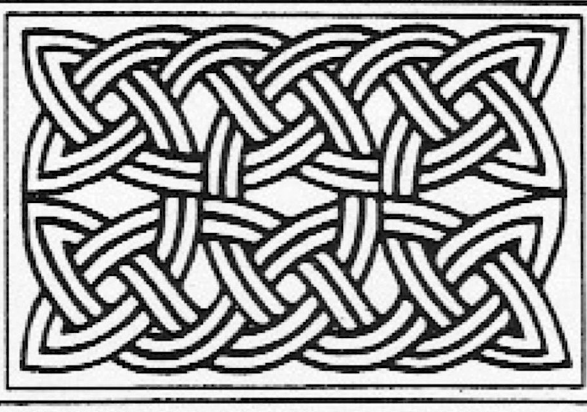
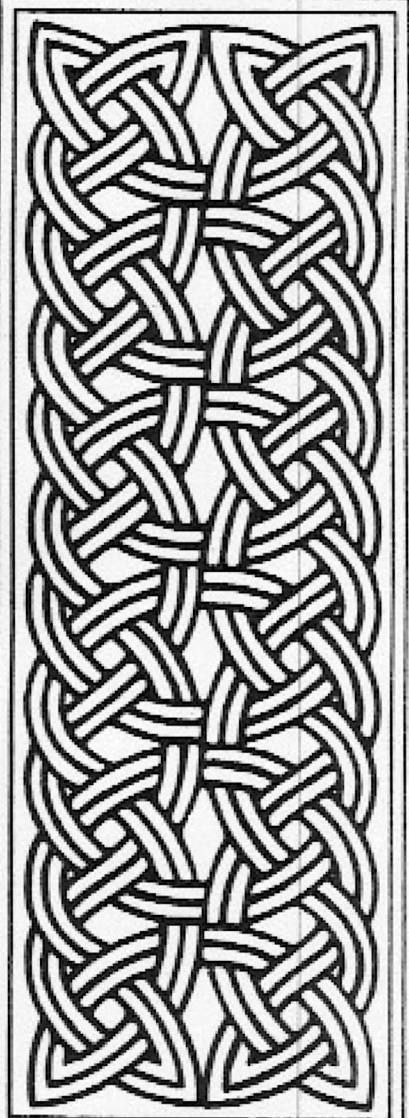


AN TRÉAS PÁRRANN

CO-CHRUINNEACHADH
PÍOBÁIREACHA

le
CO-MHINN NA PÍOBÁIREACHA

PUBLISHED BY
P. HENDERSON,
100 RENFREW ST
GLASGOW



THE THIRD PART
OF
A Collection of Piobaireachd.

SELECTED AND EDITED

BY

THE PIOBAIREACHD SOCIETY.



PUBLISHED FOR THE SOCIETY

BY

PETER HENDERSON,

Bagpipe Maker,

100 RENFREW STREET,

GLASGOW.

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PREFACE.



IN 1906 competitions under the Society's Rules were held at the Northern Meeting, the Argyllshire Gathering and the Lochaber Games. The entries for the various events were larger than in any previous year, and excellent renderings of the Society's selection of tunes were given by the great majority of the competitors.

The winner of the Society's Gold Medal and £7 at Oban, and of the Highland Society of London's Gold Medal, and £5 given by the Piobaireachd Society at the Northern Meeting, was George S. Allan, Scottish Horse. Pipe-Major William Ross, 2nd Scots Guards, was the winner of the Championship Gold Bar, and £8 presented by the Society, at Inverness.

The following extract from an article in "The Northern Chronicle" descriptive of the games of the Northern Meeting is reproduced as it will be of interest to the members of the Society, as an independent opinion on some of its operations:

"In a musical aspect, that is to say, in piping, the number of competitors is growing almost alarmingly large, an impetus in this direction of expansion having been given by the newly instituted competitions of the Piobaireachd Society. Between the contributions of this Society, the Highland Society of London, and the Northern Meeting itself, the money awards total up to £27, and there are besides a gold medal, and a gold clasp for previous winners. The playing on this occasion was acknowledged on all hands to be superior in finish; and it also appeared to be generally agreed that the championship was deservedly bestowed on Pipe-Major W. Ross, of the Scots Guards, who gave really an artistic rendering of "MacLeod's Lament." This competition is open only to former winners of the Highland Society of London's gold medal, and to this list there is this year added the name of George S. Allan, 2nd Scottish Horse, who played of the three specified pieces (by the Piobaireachd Society) "Corrine's Salute," of which he had made a very excellent and successful study. The Piobaireachd Society is doing good work in bringing these comparatively ancient compositions to the front, and for the obvious reason that it cannot be claimed that modern pipers, whatever their interpretative skill may be, and it stands, it must be confessed, at a good level, do not distinguish themselves, as did those of old, in the originality of their musical ideas."

The second prize winners at Oban and Inverness were James A. Center and Andrew Macdonald, and for the Championship, J. Macdougall-Gillies. In the restricted competition at Oban the prize winners were James MacIvor and D. MacFarlane.

The Society's aim to revive the playing of Piobaireachd not now generally known, or at anyrate not heard at competitions, has, as formerly, influenced the selection of those published herein. "*An Ceapadh Eucorach*" and "*Cumha Raonuill Mhic-Ailein Òig*" have been adopted for this year's competitions in the hope that those forgotten masterpieces of the Art of Piobaireachd may be restored to public knowledge, and the appreciation that their merits deserve.

The thanks of the Society are due to Dr. Charles Bannatyne for the excellent version of "My King has Landed in Moidart" which is published herewith, and also for the many extracts from his MSS. he has again given. The comparison of such is of great value. When the first records of Piobaireachd were compiled, there were still living a few of the race of hereditary pipers, men whose whole lives were devoted to the study of this one subject. It can hardly be argued that such men did not enjoy advantages for the attainment of knowledge, denied to those who, in this busy age, have often to combine the study of Piobaireachd with other occupations, and who can only devote a limited portion of their time to its acquirement. Nor have they the stimulus that the men of old had in the universal critical understanding and appreciation of their Art. Unfortunately the recording of Piobaireachd was not commenced till its decadence had set in, and much has undoubtedly been lost,—both in matter, and probably in method. That however does not lessen the value of what has been saved, and among such are the records of the playing of the MacArthurs and John MacKay, Raasay, practically the last of the hereditary pipers and composers.

ERRATA IN PART II.

Preface, page 1. The winner of the first prize at Inverness was Pipe-Major William Ross, and not as stated.

Page 7. The first note of the 5th line of the *Cràinluath-a-mach* should be G, and not as given.

NOTES.

Cumba na Cloinne

(The Lament for the Children).

Patrick Mór MacCrimmon, the most celebrated of the Composers of Piobaireachd, was the author of this pathetic Lament. He was accompanied to church one Sunday by eight sons, who all, with one exception, died within twelve months, on which bereavement he composed "*Cumba na Cloinne*."

The version published is from Captain Colin MacRae's MS., to which reference has been made in Part II. There appears to be some diversity of opinion as to the correct notation of the third and fourth bars from the end of the *siubhal*. In several well authenticated MSS, and two printed collections examined those bars are differently noted. Nor does it appear that some of the best of our present-day pipers, who were consulted, are agreed on the correct rendering. That adopted has been kindly furnished by Dr. Bannatyne from his MS. collection of John MacKay, Jun., a player of undisputed taste and ability, and who, from his father, acquired, at second hand only, the instruction of the MacCrimmons. It also practically agrees with that in Captain MacRae's MS.

Fàilte nan Leddach

(The MacLeods' Salute).

Angus MacKay in his note to this tune states: "This striking piece of music was composed by Donald Mór MacCrummen, Piper to Ruaridh MacLeod of Dunvegan, when the controversy which had so long interrupted the friendly relations of his clan with the MacDonalds of Slait, was settled, as related in the account of the *Iomarbbadb*."

It was also known as "*Port Iomarbbadb Mhic Leoid*" or "MacLeod's Strife" alluding to the feud mentioned in the above note, and which terminated in the battle of *Beinn a Chuilinn*.

Some writers of Piobaireachd translated this name as "MacLeod's Rowing Piobaireachd," apparently under a misapprehension as to the meaning of "*iomarbbadb*" in this instance.

It does not appear that Piobaireachd music was ever used to keep time in rowing, for which it is obviously unsuitable owing to its irregularity.

The "*iorram*" or rowing-song—of which many examples are included in the Collections of Gaelic Poetry—always timed the labours of the rowers. The bow-oar's-man chanted each verse, and the chorus was sung by the remainder—all in time to the rowing. "*Iorram gleust ann bho bbeul fear ràmb-bràgbad*."

Dr. Bannatyne, who has made an interesting study of the ancient verbal system of the MacCrimmons, and who was the first to succeed in translating it, states that this tune is named in Captain MacLeod, Gesto's, book, as a Lament for Donald MacLeod of Greshornish, fifth son of Sir Roderick MacLeod of MacLeod.

Ann Ceapadh Eucorach

(The Unjust Incarceration).

This splendid Piobaireachd is said to have been composed by John Dall MacKay. What deed of guile or treason is commemorated in its impassioned measures appears to be unknown, but something it must have been that stirred the feelings. The translation, "the unjust incarceration," might perhaps be rendered as "the capture by treachery." Captain Colin MacRae's MS. has been mainly followed in the version here given.

Cumba Raonuill Mhic Ailein Òig
(*Ranald MacDonald of Morar's Lament*).

Were the Author of this Piobaireachd known its merits and originality would entitle him to be named among the greatest composers of *ceòl-mòr*. Ranald MacDonald well deserved this magnificent elegy, as he was himself not only one of the best composers and players of Piobaireachd, but also a harper and violinist, and a man of influence and position at a time when his clan took a leading part in West Highland History. He was known as Ranald of Cross, and was the third son of Allan Òg of Morar, fourth in descent from Allan, eldest son of Dougal, Chief of Clanranald, assassinated in 1520. There is an interesting reference to him in a MS. History of the Clanranalds, dated 1700, in the possession of the Rev. A. J. MacDonald, who has kindly supplied an extract, in which Ranald of Cross is mentioned as "the best player upone the pype now living;"—no small praise in the days of Borreraig and Hunglater.

MacDonald of Morar's Lament was first published in Donald MacDonald's Collection, from which the version here given has been taken.

Thàinig mo Rìgh Air tìr am Mùideart
(*My King has Landed in Moidart*).

As already stated the version of this popular tune published herein has been presented to the Society by Dr. Bannatyne, who has edited it with his well-known knowledge of Piobaireachd Notation. It is from John Mackay's MS., and was composed by John MacIntyre, hereditary piper to Menzies of Menzies, on the landing of Prince Charles at Moidart, which historic event took place on the 25th July, 1745.

"Charles with his unimposing suite, went ashore at Borrodale, a farm belonging to MacDonald of Clanranald; and the house of Angus MacDonald the tenant became the temporary residence and court of the youthful adventurer. About a hundred clansmen well armed were immediately formed into a body-guard for the Prince, under the command of young Clanranald and MacDonald of Glenaltdale.

"In this remote and secluded district, surrounded by the extensive territories of devoted adherents of the house of Stewart the little band were speedily reinforced by detachments from different parts.

"The spirits of the party were not a little raised when MacDonald of Tierndrish arrived, who had with eleven men begun the war on his own account, and surprising two companies of the Royals marching to Fort William, he carried them prisoners to Glenfinan, where the Prince still lay.

"A description of one of the banquets of this miniature court has been preserved by an eye-witness. Old and young crowded to see this prepossessing youth, the representative of a long race of native Kings. Not understanding Gaelic his observations were lost to most of the company, but hearing the King's health, *Deoch Slàinte an Rìgh*, being given, it aroused his attention, and he desired it to be repeated until he had acquired its pronunciation.

"A column has been erected on the spot where the insurgent standard was first reared, to commemorate an event so important in the history of the Highlands, and so interesting to the descendants of those who took part in that unfortunate affair.

"There had been, according to custom, a cairn of stones raised to mark the place, but the late MacDonald of Glenaladale, whose grandfather was actively engaged with Prince Charles, erected this column at his sole expense, and laid the foundation stone amid an assembly scarcely less imposing than that which animated the scene in 1745, and in presence of several who had themselves witnessed the first display of that flag, under which the Gaël marching on to victory, fondly hoped to achieve the conquest of the British Crown.

* "Inscription on the Monument in Glenfinnan.

FHIR ASDAIR,
 MAS MIANN LEAT LUIAIDH
 AIR SGEUL AINMÈIL NA'M LAITHRAN A THREID,
 THIG DLUTH, AGUS DEAN UMHLACHD,
 SO AN T' IONAD,
 AN D'YNGEISICH PRIONNSA TEARLACH A BHRATACH,
 'NUAIR A SGACH AN FÌREUN OG A SGIATHAN,
 ANN A MÒRCHUIS ANAMA,
 A CROSNADH NA RÌGGHACHD, A CHAILL AITHRICHÈAN;
 AGUS' SNA THIG SE, E FEIN,
 GUN CROMHNADH, GUN CHARAID,
 AN UCHD FÌUCHANTACH NAN FLATH MEANRWACH,
 'S NA'M LAOCH TREUN
 A THOGAIR ÈIRIDH GUN ATHADH,
 A DHEUL A CHORACH, NO CHALL AM BEATHA,
 MAR CHUINNHE
 AIR AN RÌGGHALACHD, AN DÌSEACHD, AGUS
 AN CRUADAL,
 ANNS GACH GARRADH A LEAN,
 CHAIDH AN TUR SO A THOGAIL,
 LEIS AN OG NASAL URRUMACH,
 CRANN UIDHE NA FEILE;
 ALASTAIR BOMHNULLACH, TRÈATH GHUINN ALLADAIL,
 A CHAOCHAIL BEATHA 'N DUN RÌDEIN,
 SA BHLIADHNADH, 1815,
 AN TUS AN AIGH.

"TRANSLATION, AS NEARLY LITERAL AS POSSIBLE.

"Traveller, if you can be pleased with a far-famed tale of days that are past, come nigh with respect. Here is the spot where Prince Charles unfurled his standard; when the young eagle spread out his wings in the greatness of his soul, seeking to recover the kingdom lost by his ancestors, and where he threw himself, without followers or friends on the gallant bosoms of the high spirited and powerful heroes, who dared, rising fearlessly with him, to conquer his right or lose their lives. As a memorial of their kingly, loyal hardihood in every danger that arose, this Tower was reared by the young, the honourable, the much admired Alexander MacDonald the Laird of Glenaladale; the hospitable chief who died in Edinburgh in the year 1815 and beginning of January." *

* *Extract from Mackay's Notes.*

Cumba Craobh nan Teud
 (*The Lament for the Harp tree*).

The Author of this ancient tune is unknown. It is said that it was also called "*A Bbean Sire*"—the fairy, or fairy woman, and that there were some superstitious beliefs connected with it. The *Suibhal* has been punctuated in accordance with some authorities, and slightly differently to that given by Angus MacKay, but this is a matter that may well be left to the taste of the player.

WILLIAM STEWART, *Hon. Secretary,*
 THE PIÒBAIREACHD SOCIETY.

Cumha na Cloinne

(The Tament for the Children).

Úrlar.

The 'Úrlar' section consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is written in a single melodic line with various note values including eighth and sixteenth notes, and rests. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff concludes the section with a double bar line.

Dúblachadh.

The 'Dúblachadh' section consists of four staves of music. It begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The notation is more complex than the previous section, featuring many beamed sixteenth and thirty-second notes, creating a dense, rhythmic texture. The melody is carried by a single line across all four staves, ending with a double bar line.

Siubhal.

The 'Siubhal' section consists of four staves of music. It starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The music features a steady, rhythmic pattern of eighth notes, with some sixteenth-note variations. The notation is consistent across all four staves, ending with a double bar line.

Taor-lush.

The musical score for 'Taor-lush' consists of six staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style characteristic of traditional Irish music, featuring a mix of eighth and sixteenth notes. The notation includes various ornaments, such as grace notes and slurs, which are indicated by small symbols above the notes. The piece concludes with a double bar line and repeat dots.

Dúblachadh.

The musical score for 'Dúblachadh' consists of six staves of music. It follows the same notation as the first piece, with a treble clef and a key signature of one flat. The melody is more complex, featuring many sixteenth notes and frequent use of ornaments. The piece ends with a double bar line and repeat dots.

Crún-luath.

A musical score for the piece 'Crún-luath'. It consists of six staves of music, each starting with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style characteristic of traditional Irish music, featuring a mix of eighth and sixteenth notes, often beamed together. The notation includes various ornaments and accents, typical of the genre. The piece concludes with a double bar line and repeat dots.

Dúblachadh.

A musical score for the piece 'Dúblachadh'. It consists of six staves of music, each starting with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style characteristic of traditional Irish music, featuring a mix of eighth and sixteenth notes, often beamed together. The notation includes various ornaments and accents, typical of the genre. The piece concludes with a double bar line and repeat dots.

Fàille Nan Ceòdach

(The Macleods' Salute)

Ùrlar.

The first section, 'Ùrlar', is written on three staves of music. It begins with a treble clef and a common time signature. The melody is characterized by a series of eighth and sixteenth notes, with some notes beamed together. The music is in a key with one flat (B-flat major or D minor).

Siubhal.

The second section, 'Siubhal', is written on three staves of music. It continues the melody from the first section, maintaining the same rhythmic and melodic patterns. The notation includes various note values and rests, with some notes marked with 'mf' (mezzo-forte).

Dùblachadh.

The third section, 'Dùblachadh', is written on three staves of music. This section is a double bar variation of the previous sections, featuring a more complex rhythmic structure with many sixteenth notes. The notation is dense and includes various musical ornaments and dynamics.

Tuar-luath.

The fourth section, 'Tuar-luath', is written on four staves of music. It is a 'Tuar-luath' (fast) variation, characterized by a high tempo and a complex rhythmic pattern. The notation includes many sixteenth and thirty-second notes, with some notes marked with 'mf'.

The first section of the music consists of two staves. Each staff contains a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. The notation is dense and characteristic of traditional Scottish bagpipe music.

Crùn-luath.

The 'Crùn-luath' section is composed of six staves of music. It continues the rhythmic patterns established in the first section, featuring a mix of eighth and sixteenth notes. The notation is consistent throughout, with some dynamic markings like 'p' (piano) and 'f' (forte) visible.

Crùn-luath a' mach.

The 'Crùn-luath a' mach' section consists of six staves of music. This section maintains the same rhythmic complexity as the previous sections, with a focus on eighth and sixteenth notes. The notation is dense and fills the staves, typical of the 'a' mach' (to the end) style of Scottish bagpipe music.

An Ceapadh Eucorach

(The Unjust Incarceration).

Uir.

The Uir. section consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is written in a rhythmic style characteristic of traditional Irish music, featuring a mix of eighth and sixteenth notes. The notation includes various ornaments and phrasing slurs. The first four staves are connected by a brace on the left, and the fifth staff is also connected to the fourth. The music concludes with a double bar line.

Siubhal.

The Siubhal. section consists of four staves of music. It begins with a treble clef and a key signature of one flat. The music is written in a rhythmic style characteristic of traditional Irish music, featuring a mix of eighth and sixteenth notes. The notation includes various ornaments and phrasing slurs. The first three staves are connected by a brace on the left, and the fourth staff is also connected to the third. The music concludes with a double bar line.

Dúblachadh.

The Dúblachadh. section consists of four staves of music. It begins with a treble clef and a key signature of one flat. The music is written in a rhythmic style characteristic of traditional Irish music, featuring a mix of eighth and sixteenth notes. The notation includes various ornaments and phrasing slurs. The first three staves are connected by a brace on the left, and the fourth staff is also connected to the third. The music concludes with a double bar line.

Taor-luath.

The first section, titled "Taor-luath", consists of seven staves of music. Each staff contains a complex rhythmic pattern of notes, primarily eighth and sixteenth notes, with frequent beaming. The notation includes various accidentals and dynamic markings such as *pp* and *mf*. The music is written in a single melodic line on a treble clef staff.

Crùn-luath.

The second section, titled "Crùn-luath", consists of eight staves of music. It continues the complex rhythmic style of the first section, featuring dense patterns of eighth and sixteenth notes. The notation includes dynamic markings like *pp* and *mf*. The music is written in a single melodic line on a treble clef staff.

Cumha Roanuill mhic Ailein Oig

(Ranald MacDonald of Morar's Lament).

Urlar.

The Urlar section consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line with various note values, including eighth and sixteenth notes, and rests. The second and third staves continue the melody, with some notes beamed together and some measures containing rests.

Siubhal.

The Siubhal section consists of three staves of music. It continues the melodic line from the Urlar section. The notation includes treble clefs, a key signature of one flat, and various rhythmic patterns. The music is written in a single melodic line.

Dùblachadh.

The Dùblachadh section consists of three staves of music. This section is characterized by a more complex rhythmic pattern, often involving beamed eighth and sixteenth notes. It continues the melodic line from the previous sections.

Taor-luath.

The Taor-luath section consists of three staves of music. This section is marked 'Taor-luath', indicating a faster tempo. The notation is very dense, with many beamed eighth and sixteenth notes, creating a rapid and intricate melodic line.

Dùblachadh.

The first section, titled 'Dùblachadh.', consists of three staves of music. Each staff begins with a treble clef and a common time signature. The music is characterized by a dense, rhythmic pattern of eighth and sixteenth notes, with frequent beaming and slurs. The melody is intricate and appears to be a traditional Scottish Gaelic tune.

Crùn - luath.

The second section, titled 'Crùn - luath.', consists of four staves of music. It continues the complex, rhythmic style of the first section, with a similar pattern of beamed eighth and sixteenth notes. The notation includes various ornaments and slurs, typical of traditional Gaelic music.

Dùblachadh.

The third section, titled 'Dùblachadh.', consists of four staves of music. It maintains the same complex, rhythmic character as the previous sections, featuring a continuous flow of beamed notes and slurs across the staves.

Crùn - luath a' mach.

The final section, titled 'Crùn - luath a' mach.', consists of four staves of music. It concludes the piece with the same intricate, rhythmic style, ending with a final cadence on the fourth staff.

Thàinig mo Rìgh air Tìr am Mùideart

(My King has landed in Moidart).

Ùrlar.

The first section, titled 'Ùrlar', consists of five staves of music. It is written in treble clef with a common time signature (C). The music features a complex, rhythmic melody with many sixteenth and thirty-second notes, characteristic of traditional Scottish Gaelic music. The notation includes various ornaments and fingerings indicated by small numbers and symbols above the notes.

Siubhal.

The second section, titled 'Siubhal', consists of four staves of music. It is written in treble clef with a common time signature (C). The melody is highly rhythmic and intricate, featuring a dense pattern of sixteenth and thirty-second notes. The notation includes numerous ornaments and fingerings, typical of the 'Siubhal' style of Gaelic music.

Dùblachadh.

The third section, titled 'Dùblachadh', consists of two staves of music. It is written in treble clef with a common time signature (C). The music is a double variation of the previous sections, featuring a very fast and complex rhythmic pattern with many sixteenth and thirty-second notes. The notation includes many ornaments and fingerings.



Taor-luath.



Dúblachadh.



Crin-luath.

Musical score for Crin-luath, consisting of ten staves of music. The notation is complex, featuring many beamed notes and rests, characteristic of a fast-paced piece. The first staff begins with a treble clef, a 12/8 time signature, and a key signature of one flat. The music is written in a single melodic line across all staves.

Dùblachadh.

Musical score for Dùblachadh, consisting of four staves of music. The notation is complex, featuring many beamed notes and rests, characteristic of a fast-paced piece. The first staff begins with a treble clef, a 12/8 time signature, and a key signature of one flat. The music is written in a single melodic line across all staves.



Crún-luath a' mach.



Cumha Craobh Nan Teud

(The Lament for the Harp Tree).

Úrlar.

The Úrlar section consists of five staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line with various ornaments (fingering marks) above the notes. The second staff contains a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The remaining three staves continue the melodic line.

Dùblachadh.

The Dùblachadh section consists of five staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line with various ornaments (fingering marks) above the notes. The second staff contains a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The remaining three staves continue the melodic line.

Siubhal.

The Siubhal section consists of two staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line with various ornaments (fingering marks) above the notes. The second staff contains a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

The first section of the music consists of two staves. The notation is dense, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes. The melody is highly ornamented with numerous grace notes and slurs, characteristic of traditional Irish music.

Dúblachadh.

The 'Dúblachadh' section is written across five staves. It continues the intricate rhythmic and melodic style of the first section. A first ending bracket is present over the third staff, with a '1' above it. The notation is filled with rapid sixteenth-note passages and frequent grace notes.

Taor-luath breabach.

The 'Taor-luath breabach' section spans eight staves. This section is characterized by a more regular, driving rhythm compared to the previous sections. It features a mix of eighth and sixteenth notes, with a steady accompaniment. A first ending bracket with a '1' above it is located at the beginning of the second staff. The piece concludes with a final cadence on the eighth staff.

Dúblachadh.

Musical score for 'Dúblachadh.' consisting of ten staves of music. The notation is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The music features a complex, rhythmic pattern with many beamed notes and rests. A first ending bracket labeled '1.' spans the final two staves of the piece.

Crùn-luath breakach.

Musical score for 'Crùn-luath breakach.' consisting of five staves of music. The notation is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The music features a complex, rhythmic pattern with many beamed notes and rests. A first ending bracket labeled '1.' spans the final two staves of the piece, and a second ending bracket labeled '2.' spans the final two staves of the piece.



Dúblachadh.

The 'Dúblachadh' section consists of ten staves of music. It begins with a first ending bracket over the first two staves, followed by a second ending bracket over the next two staves. The music continues with a series of staves featuring complex rhythmic patterns, including many sixteenth notes and rests. The notation is consistent with the first section, maintaining the traditional Irish style.



A' CHEATHRACHD EARRANN
 DO
 CHUINN-CHRIUNNEACHD
 PIOBAIREACHD

le
 COZUNN NA PIOBAIREACHD

PUBLISHED BY
 P. HENDERSON
 24 RENFREW ST
 GLASGOW



THE FOURTH PART
OF
A Collection of Piobaireachd.

SELECTED AND EDITED

BY

THE PIOBAIREACHD SOCIETY.



PUBLISHED FOR THE SOCIETY

BY

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PREFACE.



THE publication of this Part of the Society's Collection of Piobaireachd has been somewhat delayed principally owing to the lamented death of the late Hon. Secretary to the Society, Major William Stewart, of Ensay. At the Annual General Meeting of Members held at Oban in 1908, it was unanimously resolved to record the Society's deep sense of the loss which it had sustained by the death of Major Stewart, who was a Member of the Society almost from its inception, and had acted as Hon. Secretary and Treasurer since 1904. Major Stewart took a very great interest in the welfare of the Society, for which he did a vast amount of work. His intimate knowledge of the Highlands, Highland people, and Gaelic, which he spoke fluently, gave him a great advantage in preparing the music and legends for these publications, and his loss in this connection is acutely felt.

The Society at the Meeting above referred to appointed a Sub-Committee to select the tunes for Part IV., and with a view to issuing the best renderings that could be obtained the Sub-Committee were empowered to have the tunes in the first instance gone over by the well-known professional players, Pipe-Majors John Macdonald, Inverness; J. MacDougall Gillies, Glasgow; and Wm. Ross, 2nd Scots Guards, and thereafter by Mr. Alexander Cameron, Achnacarry, on the distinct understanding, however, that the Sub-Committee reserved to themselves full discretionary power as to the settings to be accepted and printed. The thanks of the Society are due to the Pipers named for their invaluable assistance.

Competitions under the Society's Rules were held in 1907 at the Northern Meeting, the Argyllshire Gathering, and the Lochaber, Inveraray, and Lonach Games, and again in 1908, with the addition of the South Uist Games, and in 1909 competitions were held at all these Games with the addition of the Skye Gathering. The various competitions were well patronised and much interest evinced in the renderings given of the Society's tunes.

The winner at Oban this year of the Dunstaffnage Cup kindly presented by Mrs. Campbell of Dunstaffnage, in memory of her late husband who had always taken a keen interest in the Piobaireachd Society's work, and of an additional prize of £5 presented by the Society was Pipe-Major John Macdonald, Inverness. The second prize winner was Pipe-Major G. S. MacLennan, 2nd Gordon Highlanders, who also secured the Championship Gold Bar, and £8 presented by the Society at the Northern Meeting. The Highland Society of London's Gold Medal and £5 given by the Society at Inverness were won by Pipe-Major W. C. K. Mackie, 2nd Seaforth Highlanders, with Pipe-Sergeant Wm. Lawrie, Ballachulish, as second prize winner. The second prize winner for the Championship at Inverness was Pipe-Major Wm. Ross, 2nd Scots Guards. In the restricted competition at Oban the prize winners were John Cumming, Glasgow, and Alexander Gray, Perth.

During last Winter and Spring, Classes for the instruction of Pipers in the Society's tunes were held at Glasgow, Oban, Inverness, Aberfeldy, and in South Uist, with gratifying results, and it is hoped that similar Classes in these Districts with the addition of the Fort-William and Arisaig District, can be arranged for following upon the issue of this publication.

Bratach Bhàn nan Stiùbhartach

(The Stuarts' White Banner).

Ùrlar.

Musical notation for the first section, 'Ùrlar'. It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The melody is written in a single line. A 'Bis' marking is present under the second staff, indicating a repeat or a specific performance instruction. The notation includes various note values, rests, and phrasing slurs.

Siubhal Ordaig.

Musical notation for the second section, 'Siubhal Ordaig'. It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The melody is written in a single line. A 'Bis' marking is present under the second staff. The notation includes various note values, rests, and phrasing slurs.

Siubhal.

Musical notation for the third section, 'Siubhal'. It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The melody is written in a single line. A 'Bis' marking is present under the second staff. The notation includes various note values, rests, and phrasing slurs.

Dùblachadh.

Musical notation for the fourth section, 'Dùblachadh'. It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The melody is written in a single line. A 'Bis' marking is present under the second staff. The notation includes various note values, rests, and phrasing slurs.

Taor-luath breabach.

The first system of music for 'Taor-luath breabach' consists of three staves. The top staff begins with a treble clef and a key signature of one flat. The music is written in a rhythmic pattern of eighth and sixteenth notes. A 'Bis' marking is present in the second measure of the top staff, indicating a repeat or a specific performance instruction.

Dùblachadh.

The second system of music for 'Taor-luath breabach' consists of three staves. It continues the rhythmic pattern from the first system. A 'Bis' marking is present in the second measure of the top staff.

Crùn-luath breabach.

The third system of music for 'Taor-luath breabach' consists of three staves. It continues the rhythmic pattern. A 'Bis' marking is present in the second measure of the top staff.

Dùblachadh.

The fourth system of music for 'Taor-luath breabach' consists of four staves. It continues the rhythmic pattern. A 'Bis' marking is present in the second measure of the top staff.

Togail Bho Thir

(Weighing from Land).

Urlar.



Siubhal Ordaig.



Siubhal.



Dùblachadh.



Taor-luath.



Dúblachadh.

First system of musical notation for the 'Dúblachadh' section. It consists of two staves. The top staff begins with a treble clef and a key signature of one flat. The music features a series of eighth-note triplets, with some notes marked with 'pp' (pianissimo). A 'Bis.' marking is present in the second measure of the top staff. The bottom staff continues the melodic line with similar triplet patterns.

Crúp-luath.

First system of musical notation for the 'Crúp-luath' section. It consists of two staves. The top staff begins with a treble clef and a key signature of one flat. The music features a series of eighth-note triplets, with some notes marked with 'pp' (pianissimo). The bottom staff continues the melodic line with similar triplet patterns.

Dúblachadh.

Second system of musical notation for the 'Dúblachadh' section. It consists of two staves. The top staff begins with a treble clef and a key signature of one flat. The music features a series of eighth-note triplets, with some notes marked with 'pp' (pianissimo). The bottom staff continues the melodic line with similar triplet patterns.

Cumha Phrionns' Tearlach

(Prince Charlie's Tament).

Úrlar.

First system of musical notation for the 'Úrlar' section, consisting of two staves. The first staff begins with a treble clef and a key signature of one flat. A slur covers the first four measures, with the word 'Bis' written below it.

Dúblachadh.

First system of musical notation for the 'Dúblachadh' section, consisting of two staves. The first staff begins with a treble clef and a key signature of one flat. A slur covers the first four measures, with the word 'Bis' written below it.

Siubhal.

First system of musical notation for the 'Siubhal' section, consisting of two staves. The first staff begins with a treble clef and a key signature of one flat. A slur covers the first four measures, with the word 'Bis' written below it.

Taor-luath.

First system of musical notation for the 'Taor-luath' section, consisting of three staves. The first staff begins with a treble clef and a common time signature. A slur covers the first four measures, with the word 'Bis' written below it. The notation includes triplets and sixteenth notes.

Crún-luath.

First system of musical notation for the 'Crún-luath' section, consisting of four staves. The first staff begins with a treble clef and a common time signature. A slur covers the first four measures, with the word 'Bis' written below it. The notation includes sixteenth notes and rests.

A' Bhòilich

(The Hunting).

Uirar.

Three staves of musical notation for the Uirar instrument. The notation features a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The first staff begins with a treble clef and a common time signature. The second and third staves continue the melody.

Slubhal.

Three staves of musical notation for the Slubhal instrument. The notation features a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The first staff begins with a treble clef and a common time signature. The second and third staves continue the melody.

Dùbluchadh.

Three staves of musical notation for the Dùbluchadh instrument. The notation features a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The first staff begins with a treble clef and a common time signature. The second and third staves continue the melody.

Triblach.

Three staves of musical notation for the Triblach instrument. The notation features a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The first staff begins with a treble clef and a common time signature. The second and third staves continue the melody.

Tnòr-luath.

One staff of musical notation for the Tnòr-luath instrument. The notation features a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, with some beamed sixteenth notes.



Dúblachadh.



Trioblaich.



Crùn-luath.



Dúblachadh.



Crùn-luath a mach.



Gallia Mhór Níamh

(Lament for Lord Robat).

Ullar.

The Ullar section consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single melodic line with various note values and rests. The second and third staves continue the melody, with some notes beamed together and some rests. The notation includes many accidentals and is densely packed with notes.

Dúblaichadh.

The Dúblaichadh section consists of four staves of music. The notation is more complex than the Ullar section, featuring many beamed notes and rests. The first staff starts with a treble clef and a key signature of one flat. The music is written in a single melodic line. The second and third staves continue the melody, and the fourth staff concludes the section. The notation includes many accidentals and is densely packed with notes.

Siubhal.

The Siubhal section consists of three staves of music. The notation is similar to the previous sections, with a treble clef and a key signature of one flat. The music is written in a single melodic line. The first staff starts with a treble clef and a key signature of one flat. The second and third staves continue the melody, with some notes beamed together and some rests. The notation includes many accidentals and is densely packed with notes.

Taor-luath.

The Taor-luath section consists of four staves of music. The notation is very complex, featuring many beamed notes and rests. The first staff starts with a treble clef and a key signature of one flat. The music is written in a single melodic line. The second and third staves continue the melody, and the fourth staff concludes the section. The notation includes many accidentals and is densely packed with notes.

Dúblaichadh.

The final Dúblaichadh section consists of one staff of music. The notation is very complex, featuring many beamed notes and rests. The staff starts with a treble clef and a key signature of one flat. The music is written in a single melodic line. The notation includes many accidentals and is densely packed with notes.

* The above is the recognized setting but as there are four more bars in the variations than in the ground and its doubling, it appears possible that extra bars have at some time been inserted by error. If so, it is thought that the groups of bars marked with an asterisk are the intruding bars and these may be omitted.

The first system of the Crun-luath section consists of three staves of music. Each staff contains a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes, with some rests. The notation is dense and repetitive, characteristic of a traditional Irish dance tune.

Crun-luath.

The second system of the Crun-luath section consists of four staves of music. It continues the rhythmic patterns established in the first system, with some variations in the melodic lines. The notation remains consistent, using eighth and sixteenth notes.

Dúblachadh.

The third system of the Dúblachadh section consists of seven staves of music. This section is characterized by a more complex and varied rhythmic structure compared to the Crun-luath section, featuring a mix of eighth, sixteenth, and thirty-second notes. The notation is dense and intricate, typical of a traditional Irish dance tune.

Tulach Ard

(The Mackenzies' Gathering).

Úrlar.

The 'Úrlar' section consists of three staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line with various rhythmic values, including eighth and sixteenth notes. A 'Bis' marking is present under the first staff. The second and third staves continue the melodic line.

Siubhal Ordaig.

The 'Siubhal Ordaig' section consists of three staves of music. It begins with a treble clef and a common time signature. The notation is similar to the previous section, featuring a single melodic line with complex rhythms. A 'Bis' marking is located under the first staff.

Siubhal.

The 'Siubhal' section consists of two staves of music. It starts with a treble clef and a common time signature. The melody continues with similar rhythmic patterns. A 'Bis' marking is under the first staff.

Dùblachadh.

The 'Dùblachadh' section consists of two staves of music. It begins with a treble clef and a common time signature. The notation shows a more complex, possibly double-measure or multi-measure rhythmic structure. A 'Bis' marking is under the first staff.

Taor-luath breabach.

The 'Taor-luath breabach' section consists of two staves of music. It starts with a treble clef and a common time signature. The notation is highly rhythmic and complex, characteristic of a 'Taor-luath' (triple) piece. A 'Bis' marking is under the first staff.



Dùblachadh.



Crùn-luath breabach.



Dùblachadh.



Godach nam Briogais

(Also known as Godach nam Briogain)

(Lord Breadalbane's March).

Urlar.

The Urlar section consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a single line. The second and third staves continue the melody, with the second staff showing some rhythmic variation and the third staff concluding the section with a double bar line.

Leum-luath.

The Leum-luath section consists of three staves of music. It begins with a treble clef, a key signature of one flat, and a common time signature. The melody is characterized by a more active, rhythmic pattern than the Urlar section. The second and third staves continue the melody, with the third staff ending with a double bar line.

Dùblachadh.

The Dùblachadh section consists of three staves of music. It begins with a treble clef, a key signature of one flat, and a common time signature. The melody is highly rhythmic and complex, featuring many sixteenth notes. The second and third staves continue the melody, with the third staff ending with a double bar line.

Taor-luath.

The Taor-luath section consists of two staves of music. It begins with a treble clef, a key signature of one flat, and a common time signature. The melody is rhythmic and features many sixteenth notes. The second staff continues the melody and ends with a double bar line.

A single musical staff in treble clef containing a sequence of notes and rests, likely representing a melodic line.

Dùblachadh.

A musical staff in treble clef, the first of a pair for the 'Dùblachadh' section, containing notes and rests.

A musical staff in treble clef, the second of a pair for the 'Dùblachadh' section, containing notes and rests.

A musical staff in treble clef, the third of a pair for the 'Dùblachadh' section, containing notes and rests.

Crùn-luath.

A musical staff in treble clef, the first of a group for the 'Crùn-luath' section, containing notes and rests.

A musical staff in treble clef, the second of a group for the 'Crùn-luath' section, containing notes and rests.

A musical staff in treble clef, the third of a group for the 'Crùn-luath' section, containing notes and rests.

A musical staff in treble clef, the fourth of a group for the 'Crùn-luath' section, containing notes and rests.

Dùblachadh.

A musical staff in treble clef, the first of a pair for the second 'Dùblachadh' section, containing notes and rests.

A musical staff in treble clef, the second of a pair for the second 'Dùblachadh' section, containing notes and rests.

A musical staff in treble clef, the third of a pair for the second 'Dùblachadh' section, containing notes and rests.

A musical staff in treble clef, the fourth of a pair for the second 'Dùblachadh' section, containing notes and rests.

Fáilte Ghain-tighearn' d'Ogley

(Lady Doyle's Salute).

Urlar.

The Urlar section consists of two staves of music. The first staff begins with a treble clef and a common time signature. The melody is characterized by frequent eighth-note patterns and some sixteenth-note runs. The second staff continues the melody, ending with a double bar line.

Stubhal.

The Stubhal section consists of two staves of music. The notation is more complex, featuring many sixteenth and thirty-second notes, typical of a 'stobh' or 'stobhal' style. The first staff starts with a treble clef and a common time signature. The second staff continues the piece, ending with a double bar line.

Dúblachadh.

The Dúblachadh section consists of two staves of music. This section is characterized by a dense texture of sixteenth and thirty-second notes, creating a 'double' or 'dúblachadh' effect. The first staff begins with a treble clef and a common time signature. The second staff continues the piece, ending with a double bar line.

Taoir-luath.

The Taoir-luath section consists of two staves of music. This section features a 'taoir-luath' style, which is a type of 'luath' (fast) style with a specific rhythmic pattern. The first staff starts with a treble clef and a common time signature. The second staff continues the piece, ending with a double bar line.

Crùn-luath.

The Crùn-luath section consists of two staves of music. This section is a 'crùn-luath' style, which is a type of 'luath' (fast) style with a specific rhythmic pattern. The first staff starts with a treble clef and a common time signature. The second staff continues the piece, ending with a double bar line.

This block continues the musical notation for the Crùn-luath section, consisting of two staves of music. The notation remains consistent with the previous section, featuring a dense texture of sixteenth and thirty-second notes. The first staff starts with a treble clef and a common time signature. The second staff continues the piece, ending with a double bar line.

Cumha Chaiptein MacDhùghail

(Tament for Captain MacDougall).

Urlar.

Musical notation for the 'Urlar' section, consisting of four staves of music in treble clef with a common time signature. The first staff includes a 'Bis.' marking.

Siubhal.

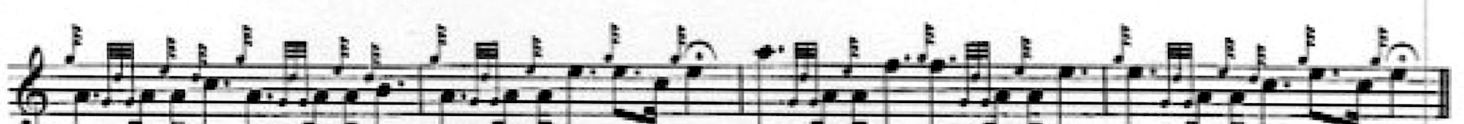
Musical notation for the 'Siubhal' section, consisting of four staves of music in treble clef with a common time signature. The first staff includes a 'Bis.' marking.

Dùblachadh.

Musical notation for the 'Dùblachadh' section, consisting of two staves of music in treble clef with a common time signature. The first staff includes a 'Bis.' marking.



Taor-luath.



Dúblachadh.



Orun-luath Breabach.

Musical score for Orun-luath Breabach, consisting of seven staves of music. The notation includes treble clefs, a key signature of one flat, and a 6/8 time signature. The music features a complex, rhythmic melody with many beamed eighth and sixteenth notes. A *Bis.* marking is present on the first staff.

Dúblachadh.

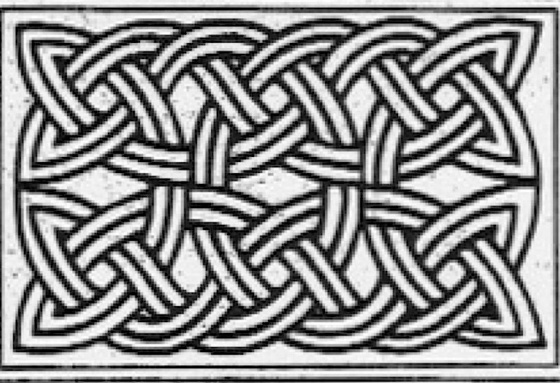
Musical score for Dúblachadh, consisting of seven staves of music. The notation includes treble clefs, a key signature of one flat, and a 6/8 time signature. The music features a complex, rhythmic melody with many beamed eighth and sixteenth notes. A *Bis.* marking is present on the first staff.



AN COIZEAMH EARRANN
DO
CROIMH-CHRISTINEACHADH
PJOBAIREACTH

le
COZJUNN NA PJOBAIREACTH

PUBLISHED BY
P. HENDERSON
24 RENFREW ST
GLASGOW



THE FIFTH PART.
OF
A Collection of Piobaireachd.

SELECTED AND EDITED

BY

THE PIOBAIREACHD SOCIETY.

Prepared by a Committee of the Piobaireachd Society
with the help of
Pipe Majors W. ROSS, J. MACDOUGALL GILLIES,
JOHN MACDONALD and A. CAMERON.

PUBLISHED FOR THE SOCIETY

BY

PETER HENDERSON,

Bagpipe Maker,

24 RENFREW STREET,

GLASGOW.

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EDITORIAL NOTES.

Lament for Donald Macdonald of Glengarry.



THE setting given here is the same as that which appears in A. MacKay's unpublished MS., but the pointing of the tune has been revised throughout. In the *Taorluath* and *Crunluath* particularly, MacKay's method of pointing does not bring out sufficiently the weight which should be given to the low A's and G's, the last notes but one of each group.

In a *Cainntaireachd* version of this tune, in the possession of one of the Editors, the 1st bar of the ground reads



This seems to suit the tune much better than the generally accepted style, which may easily have arisen from the 5th note, D, having been copied in error as a full note instead of as a grace note.

Kinlochmoidart's Salute.

This tune is given in Ross's Collection under the name of "Kinlochmuideart's Lament." This, however, is an error, as the Lament, which appears in A. MacKay's unpublished MS., is a different tune. A. Cameron says that this tune is the Salute.

Ross's version contains two more variations than the setting given here, viz. :—a 2nd *Sìobhail* and doubling and a tripling variation and doubling (like the 2nd *Sìobhail* in MacLeod of Colbeck's Lament).

The only difference between the 1st and 2nd *Sìobhail* is that in the 2nd *Sìobhail* the rest is not on the low A but on the 2nd note. These two variations are not played by A. Cameron or by any of the leading pipers.

The Blind Piper's Obstinacy.

The setting given here is the same as that which appears in A. MacKay's unpublished MS. Mackay's pointing has been slightly elaborated. In a note at the end of this tune MacKay observes that the treblings are played "very lively."

Catherine's Lament.

This tune is given as played by A. Cameron and Pipe-Major MacDougall Gillies

A. MacKay gives the same setting in his unpublished MS., but omits the *Sìobhail* and doubling.

There are two mistakes in MacKay's version: one in the ground, eleventh bar, where he has the 4th note A instead of B, and the other in the singling of the *Taorluath*, last bar but one, where he has the penultimate note C instead of B.

The Rout of Glen Fruin.

This tune is given as taught to Pipe-Major MacDougall Gillies by John MacGregor, who was piper to Sir Robert Menzies. MacGregor got the tune from John Han MacKenzie.

This tune appears both in A. MacKay's unpublished MS. and in D. MacDonald's book, but the settings differ considerably, both from each other and from the setting given here. Both MacKay and MacDonald write the ground and thumb variation in common time.

For purposes of comparison we give the first line of the grounds here.

MacKay's ground—



MacDonald's ground—



Neither MacKay nor MacDonald gives the cadence E's before the low A's in the thumb variation, but MacDonald begins each variation with a cadence.

MacKay has a *Leumliath*, *Taorliath*, and *Crunliath* as here, but in the doublings he has E for B in bars 6, 10, 12, and 16, and gives the doublings which appear here as treblings.

MacDonald has a *Siubhal* (*Dithis*) doubling, and trebling, *Taorliath* doubling and *mach*, and *Crunliath* doubling and *mach*.

In the trebling of the *Siubhal* the first note of each couplet is repeated.

The E that MacKay gives in his doublings does not appear in MacDonald's variations.

The Battle of Auldearn.

This tune is given as played by A. Cameron and Pipe-Major MacDougall Gillies.

It is also to be found in A. Mackay's unpublished MS.

Mackay omits the 2nd and 3rd *Siubhal*, and has a cadence at the end of the second bar of the singling of the *Taorliath* and *Crunliath*.

In other respects his setting corresponds with that given here.

MacLeod of Colbeck's' Lament.

The setting adopted here is that which appears in Angus Mackay's published book. It is the only known setting of this tune. Mackay has two mistakes—one in the tenth bar of the ground, where he has D for B, and the other in the last bar of the ground, where he has the penultimate note C instead of B. These errors have been corrected, and the pointing slightly elaborated; otherwise the tune appears as Mackay gives it.

The setting given here is the same as that given in his unpublished MS.

In Mackay's book there is an error in the last bar but one of the singling of the *Cruninath*, where he has the second main note E instead of D.

This tune is also to be found in D. MacDonald's unpublished MS. under the name of *A'òs Bheadarach* (Cheerful Scotland). It differs in several ways from Mackay's version.

The main differences in the ground are these:—In bars 2, 4, 8, and 14 there is a caeuce before the D. In bars 2, 4, 8, 10, and 14 there is a low G and A grace note before the throw on the E. In bars 6, 12, and 16 there is a cadence before the penultimate note B.

MacDonald's first variation may be described as a singling of Mackay's second *Sìobhail*, but is pointed differently, the pause being on the low A's.

The doubling of this variation corresponds with Mackay's second *Sìobhail*, the notes being written equal in length.

MacDonald's other variations, which are written in $\frac{9}{8}$ time, consist of a *Taurinath* and doubling and a *Cruninath*, doubling and *mach*, and are the same as Mackay's corresponding variations except that in the singlings there is a cadence at the end of what is bar 2 in $\frac{9}{8}$ time, and that B appears for A throughout as the first note of $\frac{9}{8}$ time bar 10.

HISTORICAL AND TRADITIONAL NOTES.

Lament for Donald Macdonald of Glengarry.

For the following note the Editors are indebted to the Rev. A. J. Macdonald, Killearnan:—

Donald of Lagan was born in 1543, succeeded to Glengarry in 1574, and died, aged 102, on 2nd February, 1645, the day of the battle of Inverlochy. He was married to Helen Grant, daughter of John Grant IV. of Freuchy. He was called Domhnall an Lagain, because, during his father's lifetime, he lived at Lagan, Achadrome, in Glengarry, not far from Invergarry Castle. After his succession to Glengarry, Donald continued to be known locally as Domhnall an Lagain. Patronymically, he was known as Donald MacAngus MacAlister, and he was always so distinguished in legal documents. He was never MacDonell. This spelling of the name originated after his time. His heir was Alexander, known as Alastair Dearg; but he died before his father. Alastair Dearg's son, Angus, succeeded his grandfather in 1645. He was a great royalist and fought for both Charles I. and Charles II. on many a field. On the Restoration of Charles II., in 1660, Angus was raised to the peerage and became Arneas, Lord Macdonell and Aros. Prior to 1660, this Angus always signed his name Macdonald. Then his signature became Macdonell.

Many traditions are recorded of Domhnall an Lagain. In an old MS. history of the Mackenzies, he is accused of idolatry among many other heinous sins. Mackenzie of Kintail raised an action against him in Edinburgh, and, among other things charged against him, it was alleged that "he had a painter in Lochcarron (which then belonged to him) painting images; that he worshipped the image of St. Coan, called in Edinburgh Glengarry's god, which was burnt at the cross."

The composer of the lament was Patrick Mor M'Crimmon. Ishabel Mhor Nighean Mhic ic Alastair, or Isabella Macdonald, daughter of Donald of Lagan, was the wife of Sir Rory Mor Macleod of Dunvegan and the mother of Sir Norman of Bernera and Sir Roderick of Talisker, both of whom were knighted for their bravery at Worcester. Ishabel Mhor, who had been maid of honour to Anne of Denmark, Queen of James VI., died at the age of 103. For several years before her death she was lulled to sleep every night by M'Crimmon, in an adjoining room, playing *Cumha Dhomhnall an Lagain*, her father's lament. She could not sleep without it. All this and a great deal more appears in a voluminous correspondence between Glengarry (who died in 1828), Macleod, and Norman Macleod of Drynoch, about Clan and Highland matters generally. Glengarry opened the correspondence by enquiring about Skye traditions of Ishabel Mhor and stating that the music of *Cumha Dhomhnall an Lagain* composed by M'Crimmon was then in his possession.

Kinlochmoidart's Salute.

Donald Macdonald of Kinlochmoidart was descended from John, son of Allan, ninth chief of Clanranald. He fought at Sheriffmuir. Prince Charles stayed at Kinlochmoidart in 1745, before raising the standard at Glenfinnan. Kinlochmoidart joined the Prince's army, with 100 men, and was made a Colonel and Aide-de-Camp to the Prince. He was a man of exceptional attainments. Bishop Forbes said of him that he was "fit for either the Cabinet or the field." He was captured towards the end of 1745, near Lesmahagow, on his way, it is said, from a journey undertaken in order to make an effort to secure the support of Sir Alexander Macdonald and Macleod, and was tried at Carlisle, on 24th September, 1746. He was found guilty of high treason, and executed on 18th October, 1746. It was probably in his honour that the *piobaireachd* was composed.

The Blind Piper's Obstinacy.

This tune is said to have been composed by the Blind Piper himself, the famous John Dall Mackay, Piper to Mackenzie of Gairloch.

Catherine's Lament.

General Thomason, in his revised Index to "Ceol Mor," printed in 1905, gives Ruipeart an Ceard as the name of the composer of this tune. It is said that Catherine was his wife. Angus Mackay in his unpublished manuscript says it was composed by Calum MacBaileart Cheaird.

The Rout of Glenfruin.

This tune commemorates the invasion of the Lennox by the Clan Gregor in 1603, when they killed about 80 of the Lennox men and carried off 600 cattle, 800 sheep, 280 horses, as well as other plunder.

The Battle of Auldearn.

This tune celebrates one of the victories of the great Montrose. On 9th May, 1645, he defeated the Parliamentary forces under General Hurry, at Auldearn, near Inverness.

MacLeod of Colbecks' Lament.

John MacLeod of Colbecks was an eminent Jamaica planter, and came of the family of the MacLeods of Lewis. He married Janet, daughter of MacLeod of Raasay, and appears to have died before 1743, as Janet MacLeod was in that year married to Mackinnon of Mackinnon. Colbecks' son, Colonel John MacLeod of Colbecks, for whom this lament seems to have been written, married his cousin, Jane, daughter of MacLeod of Raasay. He died on 12th May, 1775.

The composer of the lament was, it is said, John MacKay, piper to MacLeod of Raasay. This was the father of Angus MacKay, piper to Queen Victoria, and editor of the famous collection of *Piobaireachd*. John MacKay was sent by MacLeod of Raasay to Borerraig to be instructed by John Dubh MacCrimmon, the last of the great pipers of that family.

The Battle of Sheriffmuir.

This *Piobaireachd* commemorates the indecisive battle fought on 13th November, 1715, between the Jacobite forces under the Earl of Mar and the Hanoverians under Argyll. D. Macdonald in his unpublished notes says of "Alba Bheadarach," which is the name this tune bears in his MS. collection, "This fine short Piobaireachd was the favourite march of Donald Gorm of Sleat, Isle of Skye, when going to the battle of Sheriffmuir. The air is supposed to be very old, but when composed is unknown." Angus MacKay states under the heading of the tune that it was composed by Finlay Dubh MacRae, but, in the Historical and Traditional Notes appended to his Collection, he says that it was composed by John MacIntyre of the Brae Rannoch family, who was, at the time of the battle, piper to Menzies of Menzies.

Cumha Ghomhnuil an Eagain

(Lament for Donald Macdonald of Glengarry).

Uiridh.

First system of musical notation for the Uiridh section, consisting of two staves. The notation includes various rhythmic values and accidentals, with first and second endings indicated by '1.' and '2.' at the end of the system.

Taor-luath breabach.

First system of musical notation for the Taor-luath breabach section, consisting of two staves. The notation includes various rhythmic values and accidentals, with first and second endings indicated by '1.' and '2.' at the end of the system.

Dùbhlachd.

First system of musical notation for the Dùbhlachd section, consisting of two staves. The notation includes various rhythmic values and accidentals.

Crùn-luath breabach.

First system of musical notation for the Crùn-luath breabach section, consisting of two staves. The notation includes various rhythmic values and accidentals, with first and second endings indicated by '1.' and '2.' at the end of the system.

Dùbhlachadh.

First system of musical notation for the Dùbhlachadh section, consisting of two staves. The notation includes various rhythmic values and accidentals.

Faillte Fir Cheann Loch Muideart

(Kinlochmoidart's Salute).

Cello.

The Cello part is written on four staves of music. It begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, often beamed together, with frequent use of slurs and ties. The first staff contains the first four measures, the second staff the next four, the third staff the next four, and the fourth staff the final four measures of this section.

Siubhal.

The Siubhal part is written on three staves of music. It continues with the same treble clef and key signature. The melody is more rhythmic and features many beamed eighth and sixteenth notes. The first staff contains the first four measures, the second staff the next four, and the third staff the final four measures of this section.

Dúblachadh.

The Dúblachadh part is written on three staves of music. It continues with the same treble clef and key signature. The melody is highly rhythmic and complex, featuring many beamed eighth and sixteenth notes. The first staff contains the first four measures, the second staff the next four, and the third staff the final four measures of this section.

Taor-luath bresbach.

The first system of musical notation for 'Taor-luath bresbach' consists of three staves. The top staff contains a melodic line with various rhythmic values and ornaments. The two lower staves provide a harmonic accompaniment, primarily using eighth and sixteenth notes.

Dùblachadh.

The first system of musical notation for 'Dùblachadh' consists of three staves. The notation is more complex than the previous section, featuring a dense texture of notes and ornaments across all three staves.

Crin-luath bresbach.

The first system of musical notation for 'Crin-luath bresbach' consists of four staves. This section is characterized by a more intricate and rapid melodic line in the top staff, with a corresponding accompaniment in the three lower staves.

Dùblachadh.

The second system of musical notation for 'Dùblachadh' consists of four staves. The notation continues the complex, multi-layered texture established in the first system, with significant use of ornaments and rapid note values.

Blar Allt-Gire

(The Battle of Auldearn).

Ullar.

The Ullar section consists of four staves of music. Each staff begins with a treble clef and a common time signature. The music is written in a single melodic line, featuring a variety of note values including eighth and sixteenth notes, as well as rests. The notation includes many accidentals (sharps and flats) and dynamic markings such as *mp* and *mf*. The piece concludes with a double bar line.

Diblachadh.

The Diblachadh section consists of four staves of music. Each staff begins with a treble clef and a common time signature. The music is written in a single melodic line, featuring a variety of note values including eighth and sixteenth notes, as well as rests. The notation includes many accidentals (sharps and flats) and dynamic markings such as *mp* and *mf*. The piece concludes with a double bar line.

Siubhal.

The Siubhal section consists of two staves of music. Each staff begins with a treble clef and a common time signature. The music is written in a single melodic line, featuring a variety of note values including eighth and sixteenth notes, as well as rests. The notation includes many accidentals (sharps and flats) and dynamic markings such as *mp* and *mf*. The piece concludes with a double bar line.

Dúblachadh.

Two staves of musical notation for the piece 'Dúblachadh'. The notation consists of eighth notes and sixteenth notes, with many notes beamed together in pairs or groups of four. The first staff begins with a treble clef and a key signature of one sharp (F#).

An Dara Siubhal.

Two staves of musical notation for the piece 'An Dara Siubhal'. The notation features eighth and sixteenth notes, with some notes beamed together. The first staff starts with a treble clef and a key signature of one sharp (F#).

An Treas Siubhal.

Four staves of musical notation for the piece 'An Treas Siubhal'. This piece is characterized by frequent triplets, indicated by a '3' in a circle below groups of three notes. The notation uses eighth and sixteenth notes. The first staff begins with a treble clef and a key signature of one sharp (F#).

Taor-luath.

Four staves of musical notation for the piece 'Taor-luath'. The notation is more complex, featuring eighth and sixteenth notes with many beamed notes. The first staff starts with a treble clef and a key signature of one sharp (F#).

Dùblachadh.

The first section, titled "Dùblachadh", consists of four staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style characteristic of Scottish Gaelic music, featuring a steady eighth-note accompaniment with a melody line. The notation includes various note values, rests, and bar lines. The first staff contains 16 measures, the second 16 measures, the third 16 measures, and the fourth 16 measures, ending with a double bar line.

Crùn-luath.

The second section, titled "Crùn-luath", consists of five staves of music. It continues with the same treble clef and one-flat key signature. The notation is more complex, featuring a mix of eighth and sixteenth notes, and includes some decorative flourishes such as grace notes and slurs. The first staff has 16 measures, the second 16 measures, the third 16 measures, the fourth 16 measures, and the fifth 16 measures, concluding with a double bar line.

Dùblachadh.

The third section, titled "Dùblachadh", consists of five staves of music. It maintains the same musical notation as the first section, with a treble clef and one-flat key signature. The music is a rhythmic piece with a consistent eighth-note accompaniment. The first staff has 16 measures, the second 16 measures, the third 16 measures, the fourth 16 measures, and the fifth 16 measures, ending with a double bar line.

Blar Sliahy an t' Siorra

(The Battle of Sheriffmuir).

Ullar.

The Ullar section consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is written in a rhythmic style characteristic of Scottish bagpipe tunes, with frequent eighth and sixteenth notes. The second and third staves continue the melody and accompaniment.

Siubhal Ordaig.

The Siubhal Ordaig section consists of two staves of music. It continues the melodic and rhythmic patterns established in the previous section, with a similar instrumental texture.

Siubhal.

The Siubhal section consists of three staves of music. This section is more complex, featuring a dense texture with many sixteenth notes and a more intricate accompaniment. The notation includes many accidentals and dynamic markings.

Dublachadh.

The Dublachadh section consists of three staves of music. It continues the complex, fast-paced texture of the previous section, with a focus on rhythmic precision and melodic clarity.

An Dara Siubhal.

The An Dara Siubhal section consists of three staves of music. It concludes the piece with a final melodic flourish and a strong rhythmic cadence, maintaining the intricate texture of the earlier sections.

An Treas Siubhal.

Musical score for 'An Treas Siubhal' consisting of five staves. The notation is in treble clef with a key signature of one flat (B-flat). The music is a continuous melodic line with many slurs and ties, typical of a traditional Irish air. The first staff begins with a treble clef and a key signature of one flat. The piece concludes with a double bar line and repeat dots.

Taor-luath.

Musical score for 'Taor-luath' consisting of five staves. The notation is in treble clef with a key signature of one flat. The music features a more complex rhythmic pattern with many slurs and ties. The first staff begins with a treble clef and a key signature of one flat. The piece concludes with a double bar line and repeat dots.

Dublachadh.

Musical score for 'Dublachadh' consisting of four staves. The notation is in treble clef with a key signature of one flat. The music features a complex rhythmic pattern with many slurs and ties. The first staff begins with a treble clef and a key signature of one flat. The piece concludes with a double bar line and repeat dots.

Dublachadh.

The first system of music for 'Dublachadh.' consists of two staves. The top staff contains a melodic line with various note values and rests, while the bottom staff provides a harmonic accompaniment with chords and rhythmic patterns. The notation is in a standard musical format with a treble clef and a key signature of one flat.

Crun-luath.

The second system of music for 'Crun-luath.' consists of six staves. The top staff is the main melody, characterized by a fast, rhythmic pattern. The following five staves provide a complex accompaniment with multiple voices, each containing intricate rhythmic and melodic lines. The notation is dense and detailed, typical of traditional Scottish Gaelic music.

Dublachadh.

The third system of music for 'Dublachadh.' consists of six staves. Similar to the first system, it features a melodic line on the top staff and a multi-voiced accompaniment below. The notation is consistent with the other pieces on the page, showing a high level of technical skill and rhythmic complexity.

Crosdachd an Doill

(The Blind Piper's Obstinacy).

Urrun.

The Urrun section consists of four staves of music. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The notation includes many accidentals (sharps and flats) and dynamic markings such as 'mf' and 'f'.

Siubhal.

The Siubhal section consists of four staves of music. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The notation includes many accidentals (sharps and flats) and dynamic markings such as 'mf' and 'f'.

Dùblachadh.

The Dùblachadh section consists of three staves of music. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The notation includes many accidentals (sharps and flats) and dynamic markings such as 'mf' and 'f'.

Trioblach.

The Trioblach section consists of a single staff of music. It begins with a treble clef and a common time signature (C). The music is written in a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The notation includes many accidentals (sharps and flats) and dynamic markings such as 'mf' and 'f'.

The first system of music consists of three staves. Each staff contains a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. The notation is dense and characteristic of traditional Irish music.

Crùn-Iuath.

The second system of music consists of three staves. It continues the rhythmic patterns from the first system, featuring similar note values and rests. The notation is consistent with the first system.

Dùbluchadh.

The third system of music consists of three staves. It continues the rhythmic patterns from the previous systems, maintaining the same note values and rests.

Trioblach.

The fourth system of music consists of four staves. It continues the rhythmic patterns from the previous systems, maintaining the same note values and rests.

(Lament for Cathrins).

Ullar.

Ullar. This section consists of three staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line with various note values and rests.

Siubhal.

Siubhal. This section consists of two staves of music. The notation is dense, featuring many sixteenth notes and rests, typical of a 'Siubhal' (a type of Irish dance music).

Dublachadh.

Dublachadh. This section consists of one staff of music, continuing the dense, rhythmic pattern of the previous section.

Tuor-luath.

Tuor-luath. This section consists of two staves of music. The notation is dense, featuring many sixteenth notes and rests, typical of a 'Tuor-luath' (a type of Irish dance music).

Dublachadh.

Dublachadh. This section consists of two staves of music, continuing the dense, rhythmic pattern of the previous section.

Crim-luath.

Crim-luath. This section consists of two staves of music. The notation is dense, featuring many sixteenth notes and rests, typical of a 'Crim-luath' (a type of Irish dance music).

Dublachadh.

Dublachadh. This section consists of three staves of music, continuing the dense, rhythmic pattern of the previous section.

Ruaig Ghlinn Ghraoin

(The Rout of Glen Fruin).

Úrlar.

The first section, titled 'Úrlar', consists of three staves of music. The notation is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is characterized by eighth and sixteenth notes, with some rests and ties. The first staff begins with a treble clef and a key signature change from one flat to two flats (B-flat and E-flat).

Siubhal Ordaig.

The second section, titled 'Siubhal Ordaig', consists of three staves of music. The notation is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The melody features a mix of eighth and sixteenth notes, with some rests and ties. The first staff begins with a treble clef and a key signature change from two flats to one flat (B-flat).

Dúblachadh.

The third section, titled 'Dúblachadh', consists of two staves of music. The notation is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is primarily composed of eighth notes. The first staff begins with a treble clef and a key signature change from one flat to two flats (B-flat and E-flat). A 'Bis' marking is present at the end of the first staff.

Leum-luath.

The fourth section, titled 'Leum-luath', consists of three staves of music. The notation is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is characterized by eighth and sixteenth notes, with some rests and ties. The first staff begins with a treble clef and a key signature change from one flat to two flats (B-flat and E-flat).

Dúblachadh.

The fifth section, titled 'Dúblachadh', consists of two staves of music. The notation is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is primarily composed of eighth notes. The first staff begins with a treble clef and a key signature change from one flat to two flats (B-flat and E-flat). A 'Bis' marking is present at the end of the first staff.

Tíor-luath.

Three staves of musical notation for the Tíor-luath section. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The music consists of a series of eighth and sixteenth notes, with some rests and slurs. The second and third staves continue the melodic line.

Dúblachadh.

Two staves of musical notation for the Dúblachadh section. The notation is similar to the previous section, featuring eighth and sixteenth notes. A 'Bis' marking is present under the first staff, indicating a repeat or a specific performance instruction.

Crun-luath.

Three staves of musical notation for the Crun-luath section. The tempo is indicated as 'Crun-luath' (Allegretto). The notation continues with eighth and sixteenth notes, maintaining the melodic flow.

Dúblachadh.

Three staves of musical notation for the second Dúblachadh section. This section includes a 'Bis' marking under the first staff and another 'Bis' marking under the second staff, indicating repeated phrases.

Crun-luath a mach.

Three staves of musical notation for the Crun-luath a mach section. The tempo is 'Crun-luath a mach' (Allegretto). The notation concludes with eighth and sixteenth notes, ending with a double bar line.

Cumha Mhic Feid Chobers

(Timent for MacLeod of Colbecks).

Urlar.

The Urlar section consists of five staves of treble clef music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a rhythmic style characteristic of Scottish Gaelic music, featuring a mix of eighth and sixteenth notes, often beamed together. The melody is primarily composed of eighth notes, with some sixteenth-note runs. There are several fermatas placed over notes throughout the piece, indicating pauses. The notation includes various ornaments and accents, typical of traditional Gaelic music.

Siobhal.

The Siobhal section consists of five staves of treble clef music. It continues the musical style of the Urlar section, with a focus on rhythmic patterns and melodic lines. The notation is dense, with many beamed notes and frequent use of fermatas. The key signature remains one sharp, and the time signature is common time. The music is written in a style that is both technically demanding and melodically rich.

Dùblachadh.

The Dùblachadh section consists of four staves of treble clef music. This section is characterized by a more complex and rapid rhythmic pattern, often referred to as 'double time' or 'dùblachadh'. The notation is very dense, with many sixteenth and thirty-second notes. The key signature and time signature are consistent with the previous sections. The music is highly technical and requires a fast and precise execution.

An Dara Siubhal.

Musical score for 'An Dara Siubhal' consisting of eight staves of music. The notation is in treble clef with a common time signature (C). The music features a complex, rhythmic melody with many beamed eighth and sixteenth notes. Each staff begins with a circled number, likely indicating fingerings or specific rhythmic values. The piece concludes with a double bar line.

Dóibhachadh.

Musical score for 'Dóibhachadh' consisting of eight staves of music. The notation is in treble clef with a common time signature (C). The music features a complex, rhythmic melody with many beamed eighth and sixteenth notes. Each staff begins with a circled number, likely indicating fingerings or specific rhythmic values. The piece concludes with a double bar line.

Taor-luath.

A musical score for the piece 'Taor-luath'. It consists of six staves of music, each containing a series of rhythmic patterns. The notation is primarily eighth and sixteenth notes, often grouped together in beams. The piece is written in a single melodic line on a treble clef staff. The tempo is indicated as 'Taor-luath', which typically means a moderate, steady pace.

Dúblachadh.

A musical score for the piece 'Dúblachadh'. It consists of six staves of music, each containing a series of rhythmic patterns. The notation is primarily eighth and sixteenth notes, often grouped together in beams. The piece is written in a single melodic line on a treble clef staff. The tempo is indicated as 'Dúblachadh', which typically means a faster, more lively pace.

Crún-luath.

The first section, titled "Crún-luath", consists of six staves of music. Each staff contains a dense sequence of rhythmic patterns, primarily consisting of eighth and sixteenth notes, often grouped in beams. The notation is complex, with many notes beamed together, creating a fast and intricate texture. The music is written in a single system across six staves.

Dúblachadh.

The second section, titled "Dúblachadh", consists of seven staves of music. Similar to the first section, it features a dense and complex rhythmic texture with many beamed eighth and sixteenth notes. The notation is highly detailed, with frequent use of beams and slurs to indicate the rapid succession of notes. The music is written in a single system across seven staves.