

NOTES.



No. 1.

THIS tune was first obtained from Major General Thomason, the author of "Ceol Mor," who became acquainted with it in rather a curious way. The late Donald Mackay, piper to His Majesty the King, then Prince of Wales, once sent General Thomason some reeds wrapped up in a piece of music paper, on which a number of notes were marked without time value or bar strokes. From these General Thomason elicited the present tune, which he afterwards found published in Logan's Scottish Gael under the name now given. Logan's setting is in 3-4 time, which is not nearly so effective as General Thomason's arrangement in 6-8. The present setting, however, differs from that of General Thomason in the second part. General Thomason has E for the crotchet at the beginning of the first and second bars, while the editors prefer to make that E a start note, and accent the following F. In this view they seem to be borne out by Logan.

Logan describes the tune as "a very beautiful air, which the editor has no hesitation in saying is the original of 'Oran an Fheidh,' so popular in Lochaber and the surrounding districts."

He also alludes to it elsewhere in his work as follows: "The

lament of Ossian may not be received by the sceptical as the production of that bard, but it must be allowed to be, like the Druid's song, a fragment of merit which bears undoubted marks of great antiquity."

No. 2.

ADAPTED by Pipe-Major John Mackay, now of the Liverpool Scottish Volunteers, from the pianoforte music of a song given to him by Major Wallace of Cloncaird, late 4th Battalion Argyll and Sutherland Highlanders. Pipe-Major Mackay calls the tune *The hawk that swoops on high*, but it is palpably the same air as *Creag ghuanach* in Dr. Keith Macdonald's Gesto Collection, and this latter is probably the correct name. Perhaps the flight of a hawk is described in the course of the song.

No. 3.

FROM the 93rd Highlanders, where it is played as a retreat. This tune and the preceding one have been published recently in Henderson's revised edition of Mackinnon's Collection. But they had been well known to the editors for many years previously.

No. 4.

THIS tune appears in Ross's Collection as *Robbie Ross; or, Sir Colin Campbell's farewell to the Crimea*, and the setting there given is that usually played. But the second part now presented is believed by the editors to be the correct one, and it certainly suits the first part better than Ross's second part. *The Forty and two* is the name by which the tune is known in the 93rd Highlanders, who play it on active service as "Lights out."

No. 5.

THE first setting of this well-known air is by Captain Campbell, one of the editors, who has composed the second part.

Nos. 6 to 17.

THESE are adaptations by Mr. Archibald Campbell, one of the editors, of tunes to all of which popular Gaelic songs are nowadays sung. The adapter has in each case composed a second part to the air as sung, only altering the latter when it cannot be brought into the pipe compass in its usual form.

In No. 11 an attempt has been made to obtain a setting more nearly resembling the air of the song *Mo rinn geal, dìleas*, and with a truer variation in the second part than that published by Ross and others, and commonly played.

No. 14 was published by Gunn as a pipe tune, but with a very inferior second part. The one now given, though not perfect, is, it is hoped, a more suitable variation.

It is not in accordance with the scheme of this work to enter into a history of the songs, to which these airs are sung. In most, if not in all cases, the air is no doubt a great deal older than the song.

Nos. 18 and 19.

THE second parts of both setts are by Mr. Archibald Campbell. The first part of the first sett was obtained from Captain P. B. Sangster, 2nd Lancers (Indian Army), and seems to suit the pipe chanter admirably. That of the second sett is based on Dr. Keith Macdonald's arrangement of the air, which approximates more closely to the style usually sung. The song and its history are well known wherever Gaelic is spoken. The air is probably much older than the song, in fact Captain Simon Fraser, writing in 1815, positively asserts this ("Airs and Melodies peculiar to the Highlands of Scotland," page 108). The first sett has already been published in Henderson's revised edition of Mackinnon's Collection.

No. 20.

THIS air is best known in connection with Duncan Ban Macintyre's famous Idyll, which is sung to it. The present setting is modelled on that given in the Gesto Collection, a very beautiful arrangement, which unfortunately cannot be reproduced in entirety owing to the limitations of the pipe chanter.

No. 21.

THE Rory Mor in question was Sir Roderick Macleod, 13th of Dunvegan, a chief of much distinction, who died in 1626. His death was commemorated by Padruig Mor MacCruimen in a piobaireachd which is extant, and of which the present air is said to be a vocal arrangement. It appears in the Gesto Collection, and a slightly different setting of it was published in the *Oban Times* of 12th December, 1903, in the course of an historical note on the piobaireachd. Both settings exemplify a process which may have been applied to other airs known nowadays only in connection with songs. The singer, after following the pipe setting pretty faithfully for several bars, has deliberately abandoned it in the last line of the verse and gone up to a note which has nothing to do with the piobaireachd, presumably in order to show that his voice can go beyond the pipe scale.

In the setting now presented, the ending to the first part has been brought into accordance with the piobaireachd, and a second part added by analogy from the second and third lines of the piobaireachd theme.

The piobaireachd is commonly called *Macleod of Macleod's Lament*, and has been published in the collections of Angus Mackay, D. Macphee, and the Piobaireachd Society, and in "Ceol Mor."

No. 22.

THIS air is given almost exactly as sung. A setting containing a few alterations from the usual style of the song is to be found in Henderson's Tutor and Collection.

No. 23.

THIS is reproduced exactly as sung. It also appears in a slightly altered form in Henderson's Tutor and Collection.

No. 24.

FROM the 93rd Highlanders. It is possibly the same air as *An cluinn thu leannain'*, the setting of which in the Gesto Collection is very like it.

No. 25.

FROM the Kilberry MS., which is a record compiled by an aunt of the editors, Miss Mary Campbell of Kilberry (now Mrs. Greenway), of tunes sung and played in the country in her girlhood. This air of course is entirely distinct from that of the famous piobaireachd.

No. 26.

FROM the Kilberry MS. It appears to be a fragment of some tune, once heard and imperfectly remembered. Perhaps it is the same as *Craignish Castle*.

No. 27.

FROM Pipe-Major J. MacDougall Gillies. A somewhat different style of this tune was published in 1877 in "The Piper's Assistant," edited by John MacLachlan, and called *The Scottish Society of London Quickstep*, by J. Macbeth. It appears, however, to be an old Highland air of the same character as many of those now presented, and to be quite unsuitable to quick march time.

No. 28.

FROM the 93rd Highlanders, who play it as a retreat.

No. 29.

THIS is one of the best-known airs in the West Highlands, and various songs are sung to it. The second part here given is from the singing of the editors' aunt, Mrs. Greenway.

No. 30.

FROM a MS. which belonged to the late W. M. Campbell Rankine, of Dudhope, in which the air appears to have been noted by the late J. Mauchline.

No. 31.

THE name given is that by which the air is nowadays best known. In Donald MacDonald's collection of Piobaireachd, published early last century, the air is given as a strathspey, and entitled *Fear Chul Charn*; or, *Culcairn's Strathspey*. It is probably one of the old slow strathspeys which often contain more pathos than many a so-called lament.

No. 32.

OBTAINED from Piper Maclachlan, 93rd Highlanders, a native of Glenorchy, who called the tune by this name.

No. 33.

THIS, the best known of all Highland airs, has been set to the pipes by many people, and several versions have been published. The present is, with very slight alteration, that of Donald Macphail, late piper 93rd Highlanders, and now piper to Lochbuie.

No. 34.

COMPOSED by Pipe-Major John Mackay, Liverpool Scottish Volunteers. It has been published as the air of a song by Evan MacColl, which bears this name.

No. 35.

AN air very well known in some parts of the Highlands, and often played at funerals. It was published (under the name of *Ho cha cheillin nach du bear leam—I can't conceal that I prefer you*) in Captain Simon Fraser's "Airs and Melodies peculiar to the Highlands of Scotland," and noted upon as follows:—"This is supposed to be the composition of Neil Kennedy, Glengarry's fox hunter. The editor has not been able to learn whether he addressed the words to his sweetheart or his gun, an idea very common with Highland sportsmen."

No. 36.

THE setting here given is that played in the 93rd Highlanders, where the tune is known by this name. It has been published elsewhere in rather different style and entitled *The Crusaders' March*; or, *The Old 93rd*. Macphee calls it *Slow March* (1794).

No. 37.

A DIFFERENT version of this tune has been published by Henderson in his Tutor and Collection, but without a name. The present setting is from the Kilberry MS., where the tune is also nameless. The name now given has been furnished by Mr. A. E. Parker, 10th Royal Hussars, who quotes Alexander Cameron as his authority.

No. 38.

THE name and setting are from the Kilberry MS. The tune is commonly called *Mackenzie's farewell to Sutherland* and played as a quickstep, a treatment which seems to obscure its true character. A far more pleasing effect is secured by playing it as a slow air.

No. 39.

THIS tune is published by Ross as an old Highland air. The name here given was found in an old MS. book of the 78th Highlanders, evidently compiled between 1870 and 1880, which was given to one of the editors by Major Alban Wilson, late of that regiment, and now of the 8th Gurkha Rifles.

No. 40.

FROM Mr. J. D. Ramsay, Younger of Bamff, for whom the tune was written out by the late Eneas Rose, piper to the Duke of Atholl.

Nos. 41 and 42.

THESE are given in the styles played by the 93rd Highlanders, which, so far as is known, have never been published before. The present score has been furnished by Pipe-Major John Mackay, to whom previous allusion has been made.

No. 43.

THIS is not a Highland tune properly speaking, but it suits the pipes extremely well, and is a favourite with many pipers, who play it without knowing exactly what it is. It is believed to be an old Tyrolese air, introduced by Rossini into his opera *William Tell*. During the Crimean campaign Pipe-Major John Macleod, 93rd Highlanders, heard a band of the Sardinian contingent playing selections from that opera in the camp before Sebastopol. He was struck by this air, and put it on the pipes. It has been played in the 93rd ever since, generally in parts. The tune published by Ross under this name is in reality *Lochleven Castle*.

