I

Galeno 399.

The Compiler should have called himself an idiot rather than an editor

His musical education has been very deficient

THE GLEN COLLECTION OF SCOTTISH MUSIC

Presented by Lady DOROTHEA RUGGLES-BRISE to the National Library of Scotland, in memory of her brother, Major LORD GEORGE STEWART MURRAY, Black Watch, killed in action in France in 1914.

28th January 1927.

Glen 399
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First Number of the

CELTIC MELODIES,

Being a Collection of ORIGINAL SLOW Highland AIRS, PIPE-REELS, AND Cainntearachd.

NEVER BEFORE PUBLISHED

Selected and Arranged by a

HIGHLANDER.

Ent. at Stat. Hall.

Price 9/6

EDINBURGH

Published for the Editor by ROB^T PURDIE *at his Music & Musical Instrument Warehouse 70 Princes Street*

Walker & Anderson Edin^r.

PREFACE.

May I venture to recommend to a discriminating Public my Collection of Celtic Melodies. They are now for the first time published with the exception of Nos 1, 50, & 66 which have appeared before, but of which the true Highland sets are now given. I offer to the world the first number of a work which, if well received will be followed by a second.

I earnestly recommend a patient trial of all the slow airs. I think they require to be heard several times before one becomes accustomed to the short particular measure which some of them have, and wherein consists their greatest beauty. Highland Music in general has a rustic elegance, a *naiveté* throughout, that is quite beautiful. The present Tunes are attired in their own native simplicity, and not a point adopted that is not in the original.

I am a great admirer of foreign Music, and all its accompaniments; but sure am I a Highland or any slow plaintive air, ought not to be loaded with trills and shakes. The whole beauty of the few notes of which the airs consist, is in playing them distinctly, and with a full tone. A few shakes are pretty, but a very scanty number suffices; and I am firmly of opinion, that if our Highland airs were played in the style the natives sing them, with pathos and expression, at the same time simply, they would be much more thought of.

The Celtic Melodies must speak for themselves; and should the Public take notice of them, it is for their ancient merits alone. The only share of favour I can claim, is in presenting genuine sets, and preserving their simplicity entire.

69 Airs

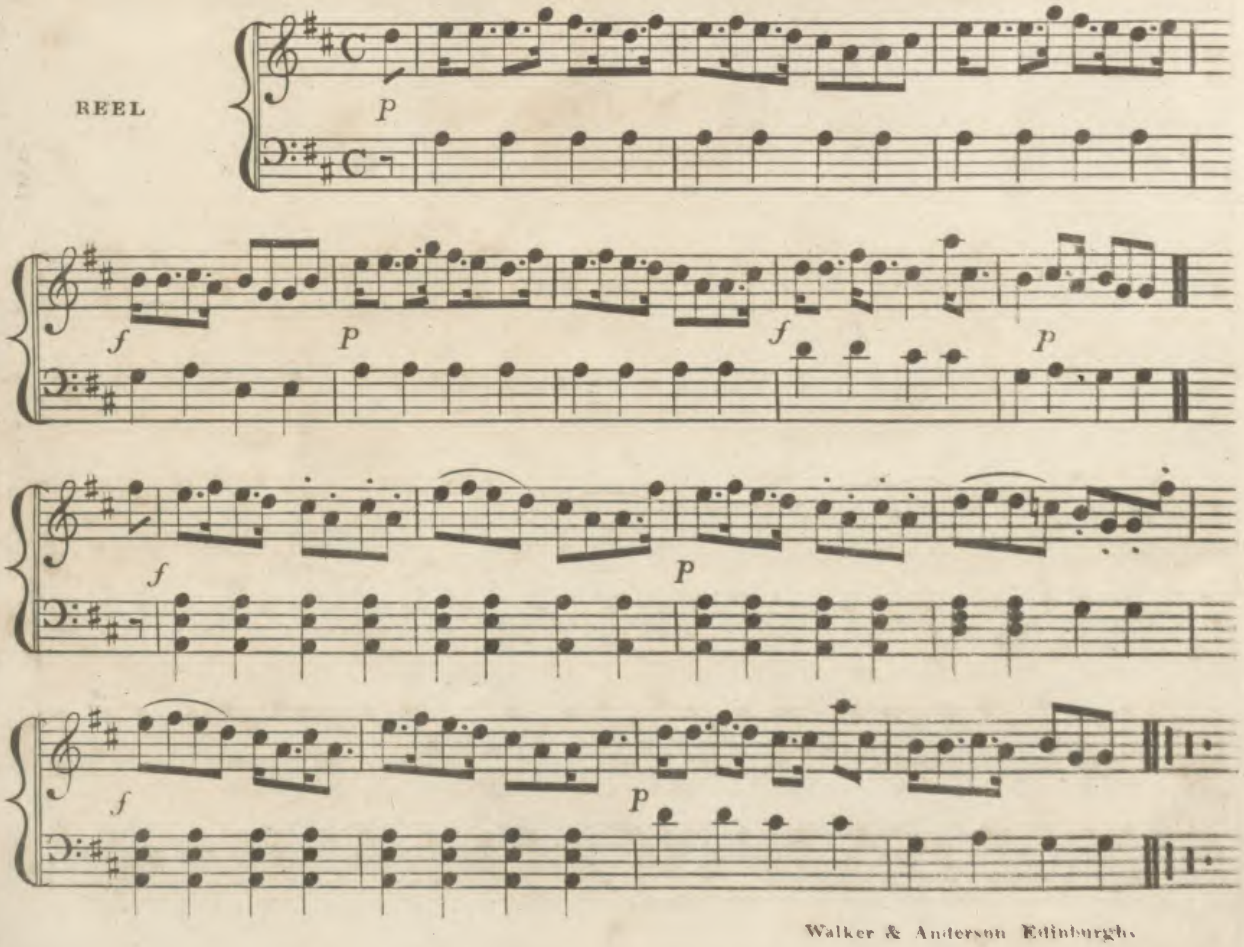
THE CELTIC MELODIES.

No. I.

"Biodh mid subhach?"

"Let us be merry?" Pipe Set.

REEL



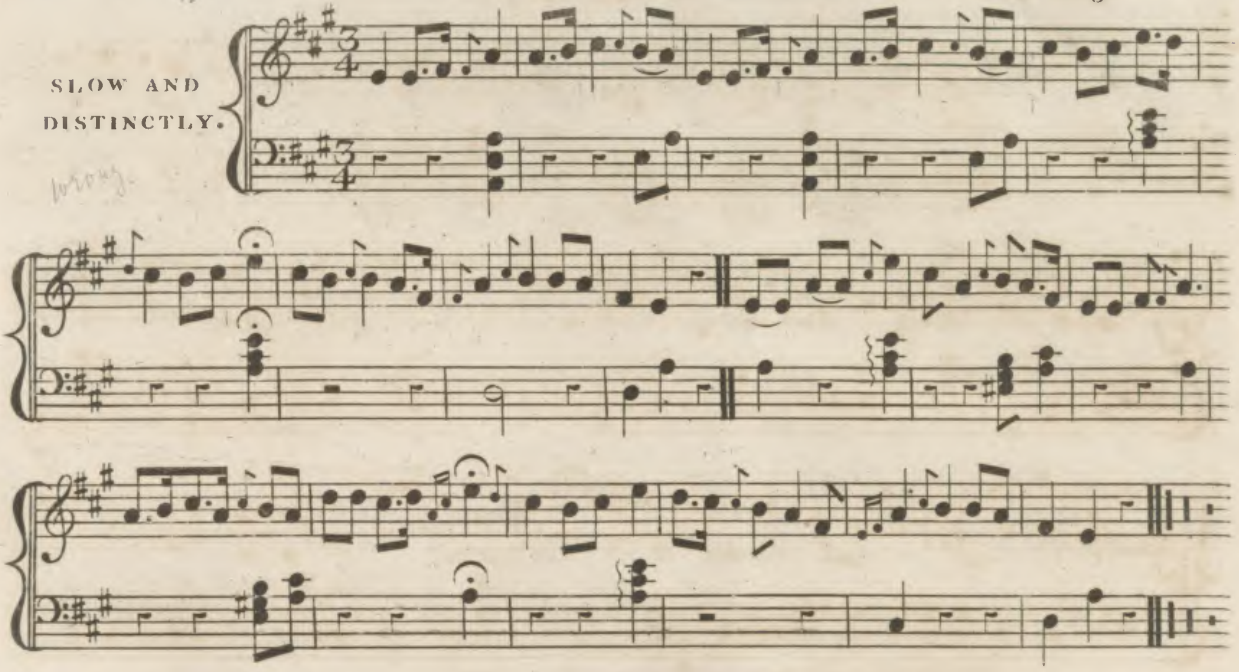
Walker & Anderson Edinburgh.

Nº II.

"Falbh orra, Ho!"

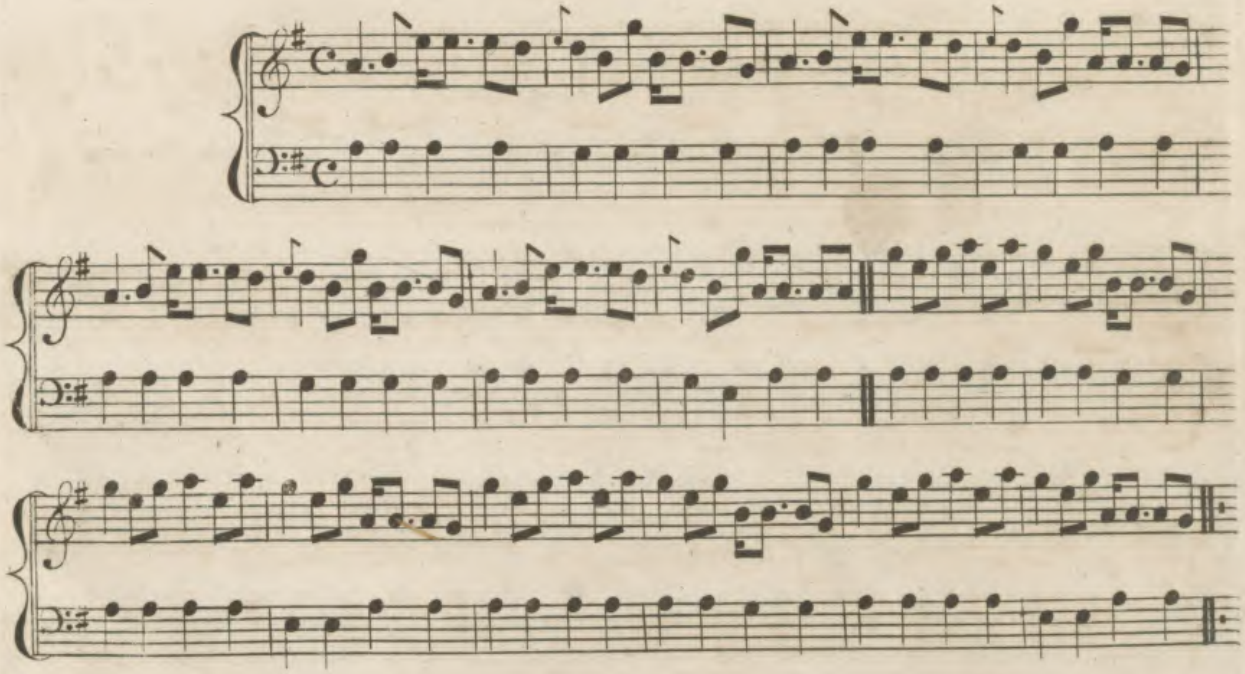
"Ho away she goes!" Boat Song.

SLOW AND DISTINCTLY.



Nº III.

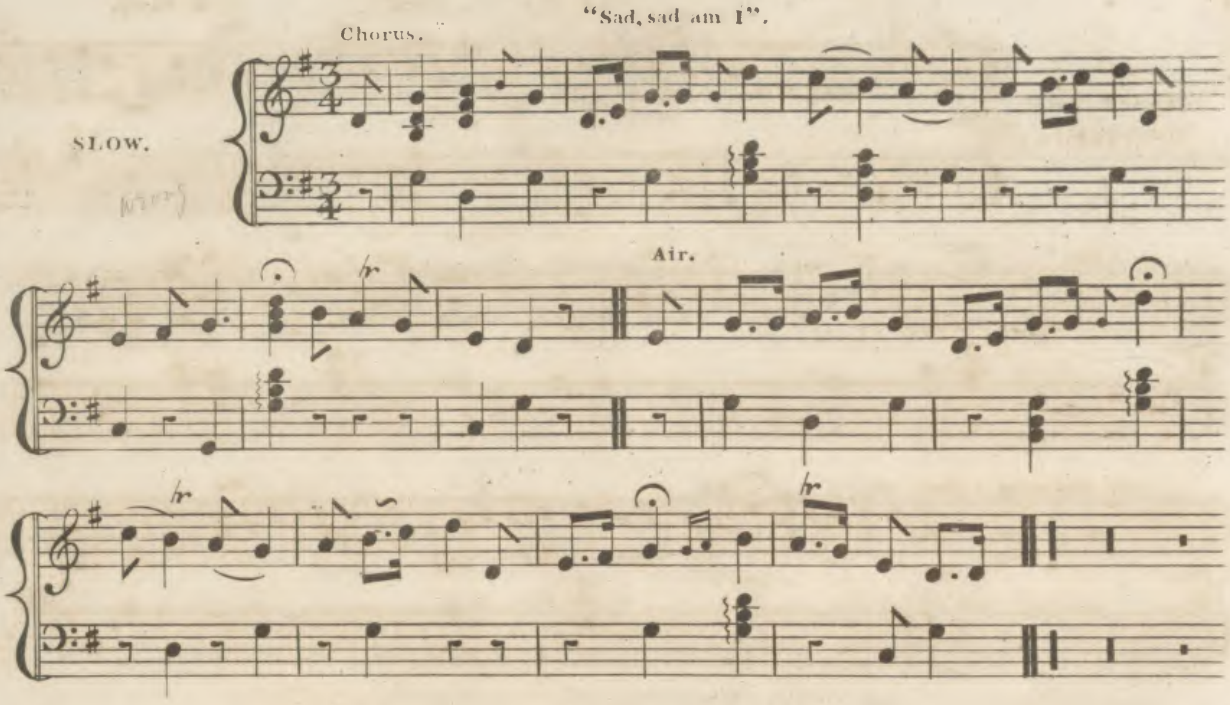
Pipe Reel.



Nº IV.

"Gur trom, trom a tha mi".

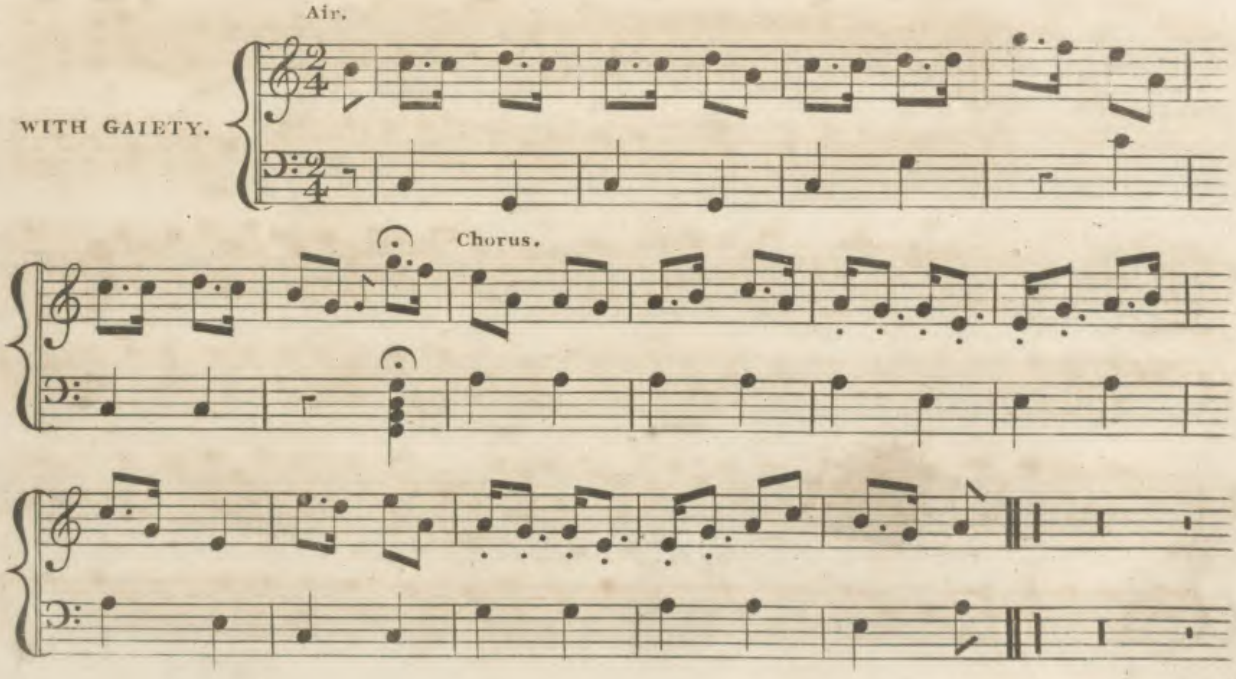
"Sad, sad am I".



Nº V.

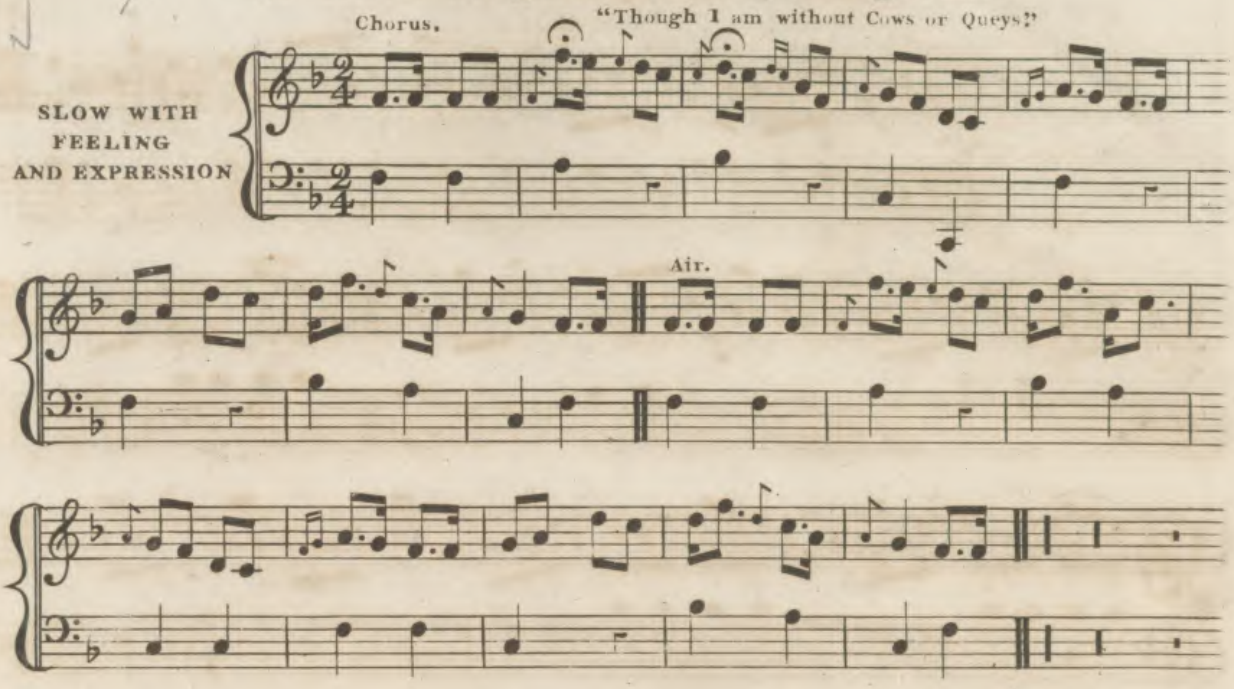
"Domhnull Ban".

"Fair Donald".



Nº VI.

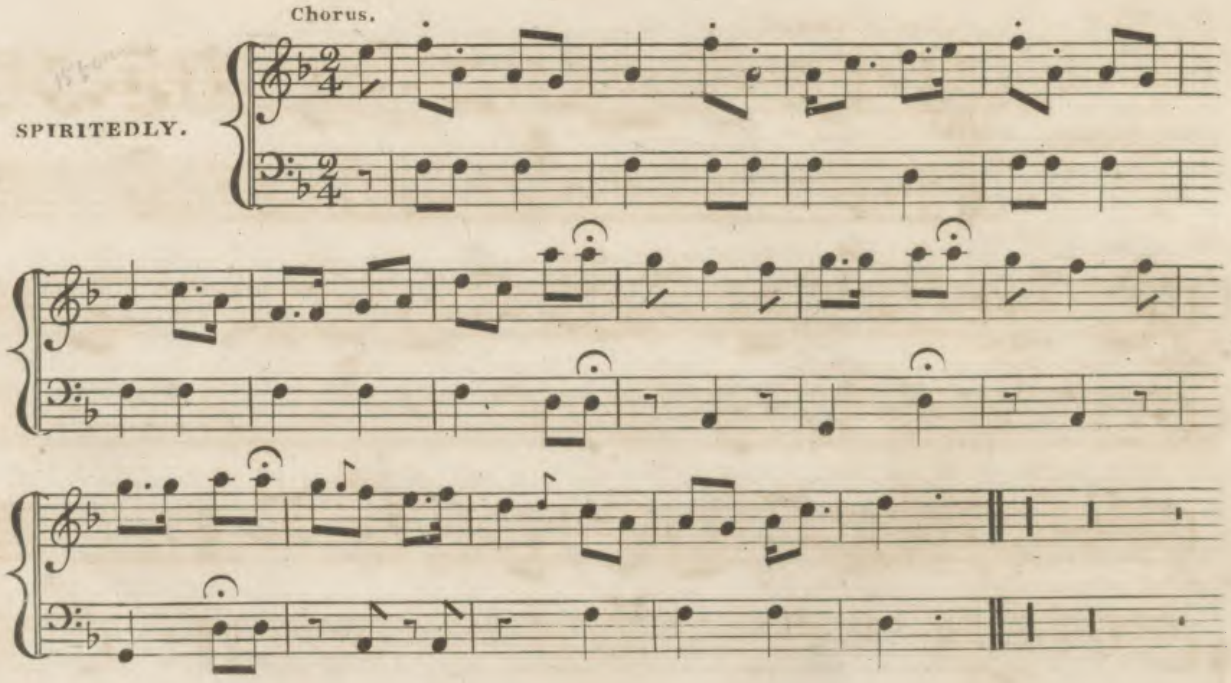
"Ge d' tha mi gun Chrodh gun aighean?"



Nº VII.

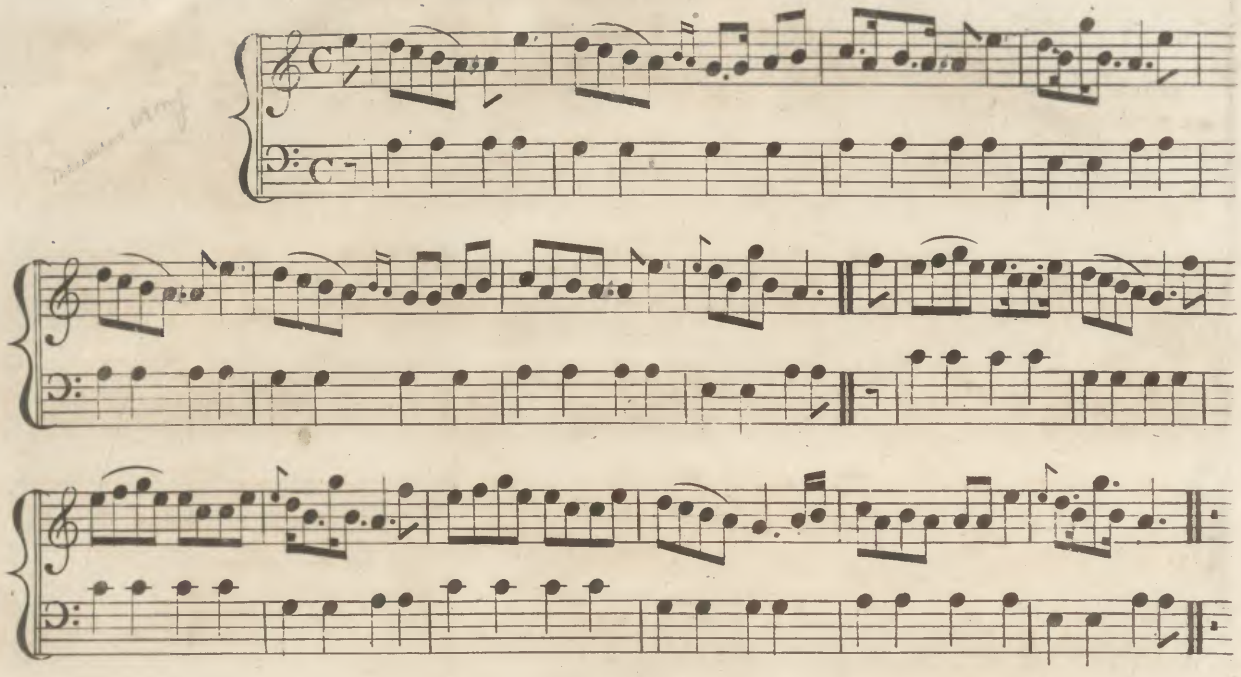
"Gur mise tha sunndach"

"Tis me that's happy".



Nº VIII.

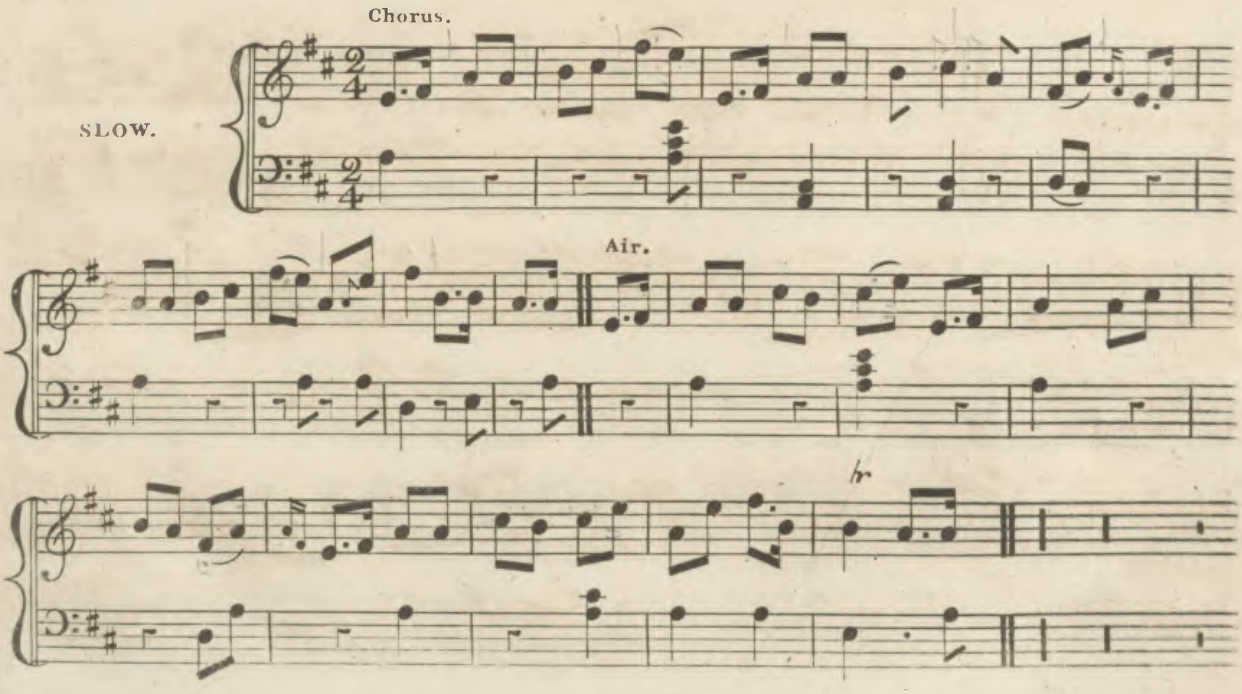
Pipe Reel.



Nº IX.

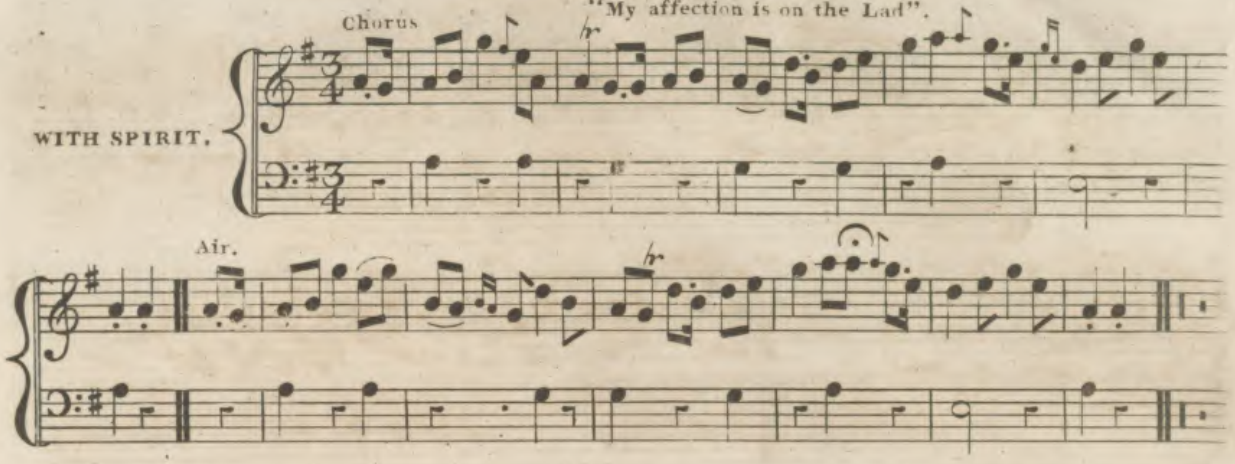
"'Nuair bhi's cach na'n cadal samhach."

"When the rest are sound asleep".



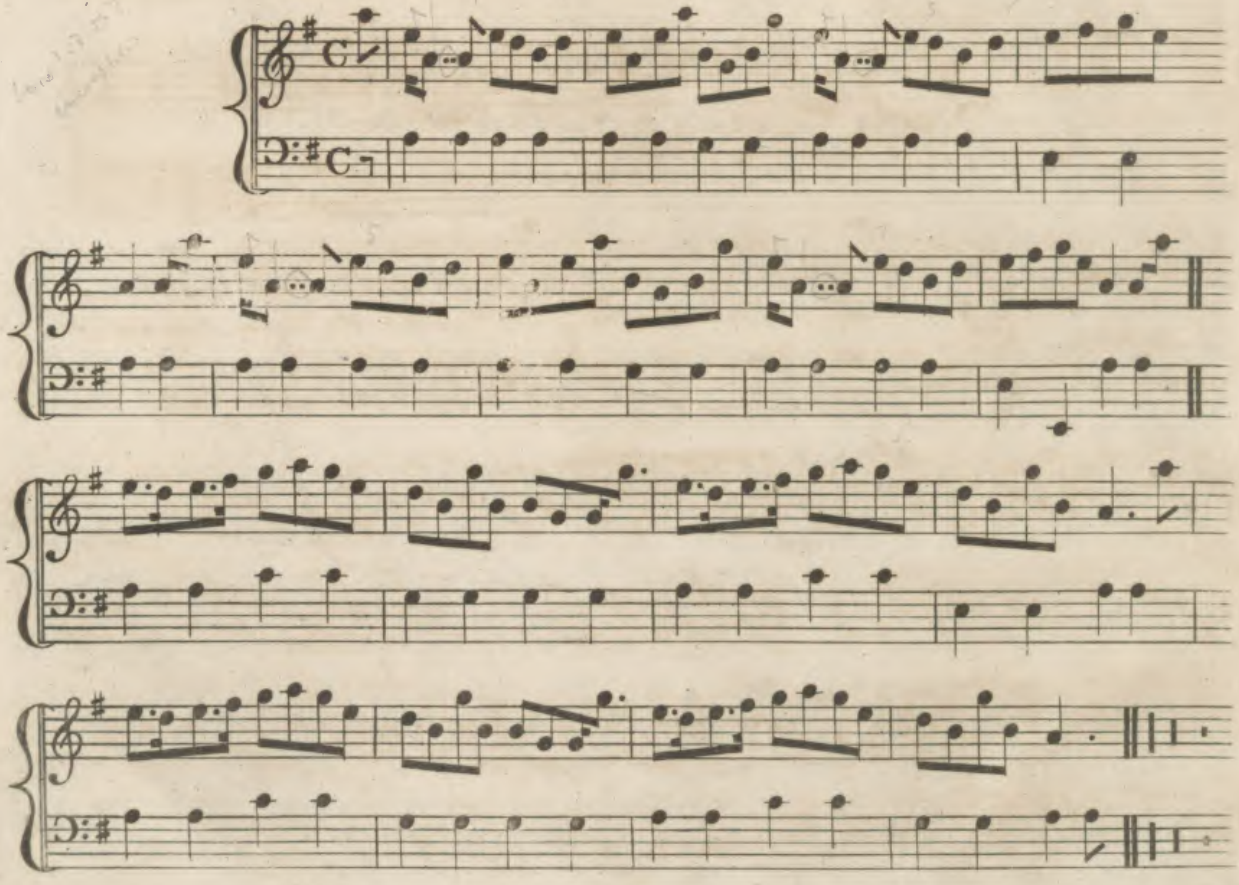
No. X.

'Tha mo chean air an fhleasgach'.



No. XI.

An Islay Pipe Reel.

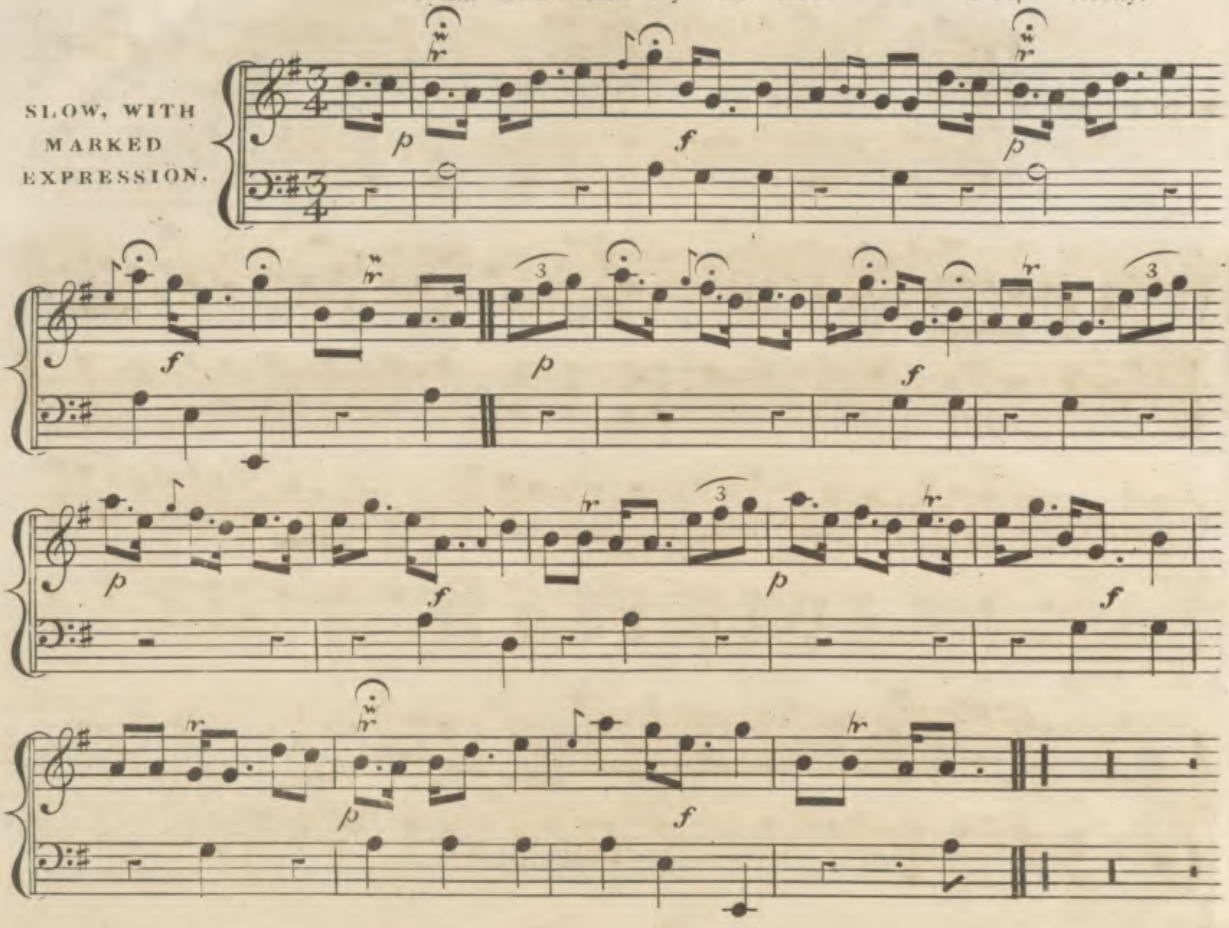


Nº XII.

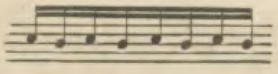
"Cha 'n 'eil cailleach agam fhein."

"I am alone since my wife died." A Pipe Melody.*

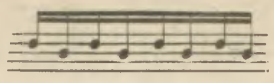
SLOW, WITH MARKED EXPRESSION.



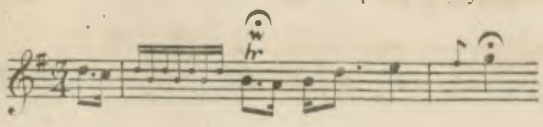
* There is a particular shake in Bagpipe music, which few people are acquainted with, and which is particularly exemplified, in this truly beautiful and ancient Bagpipe melody. That it may be played in its proper and original style, and that the performer may know where to apply it. I have put a w above the shake mark.

The common shake is thus  where in Pipe music

thus

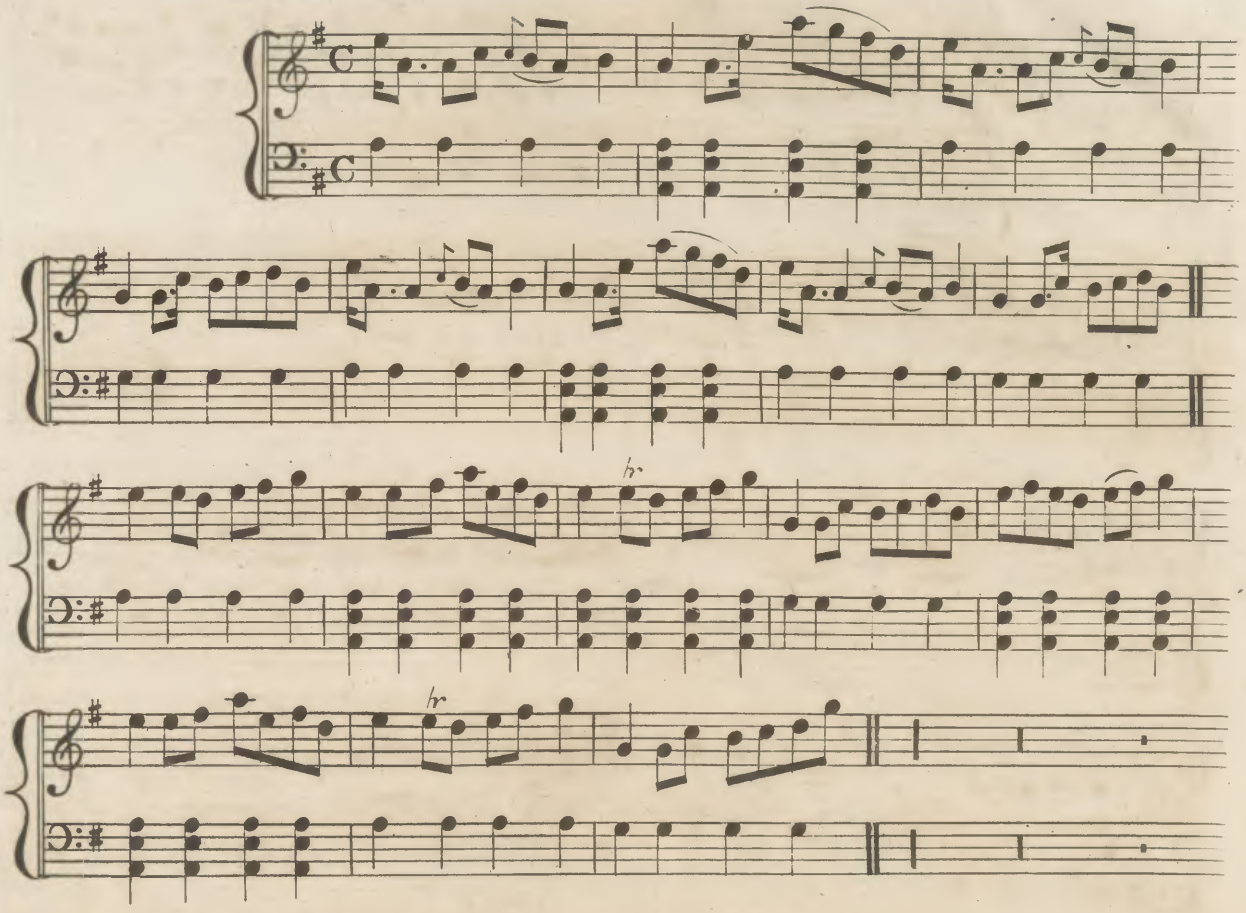
but this shake is not to be used  unless w is marked over it.

Example how it is to be played.
first bar of the "Pipe melody."



Nº XIII.

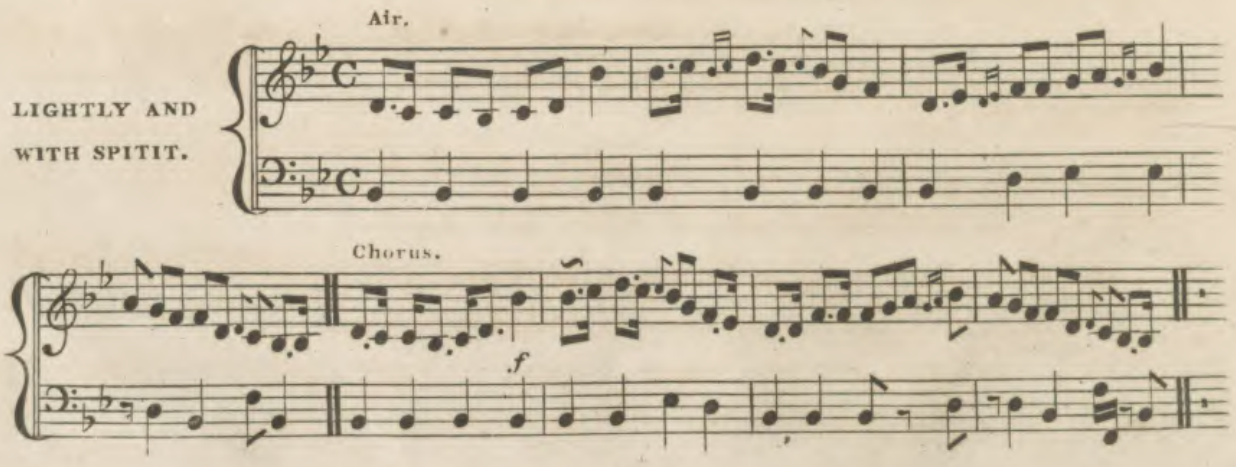
"Pipe Reel".



Nº XIV.

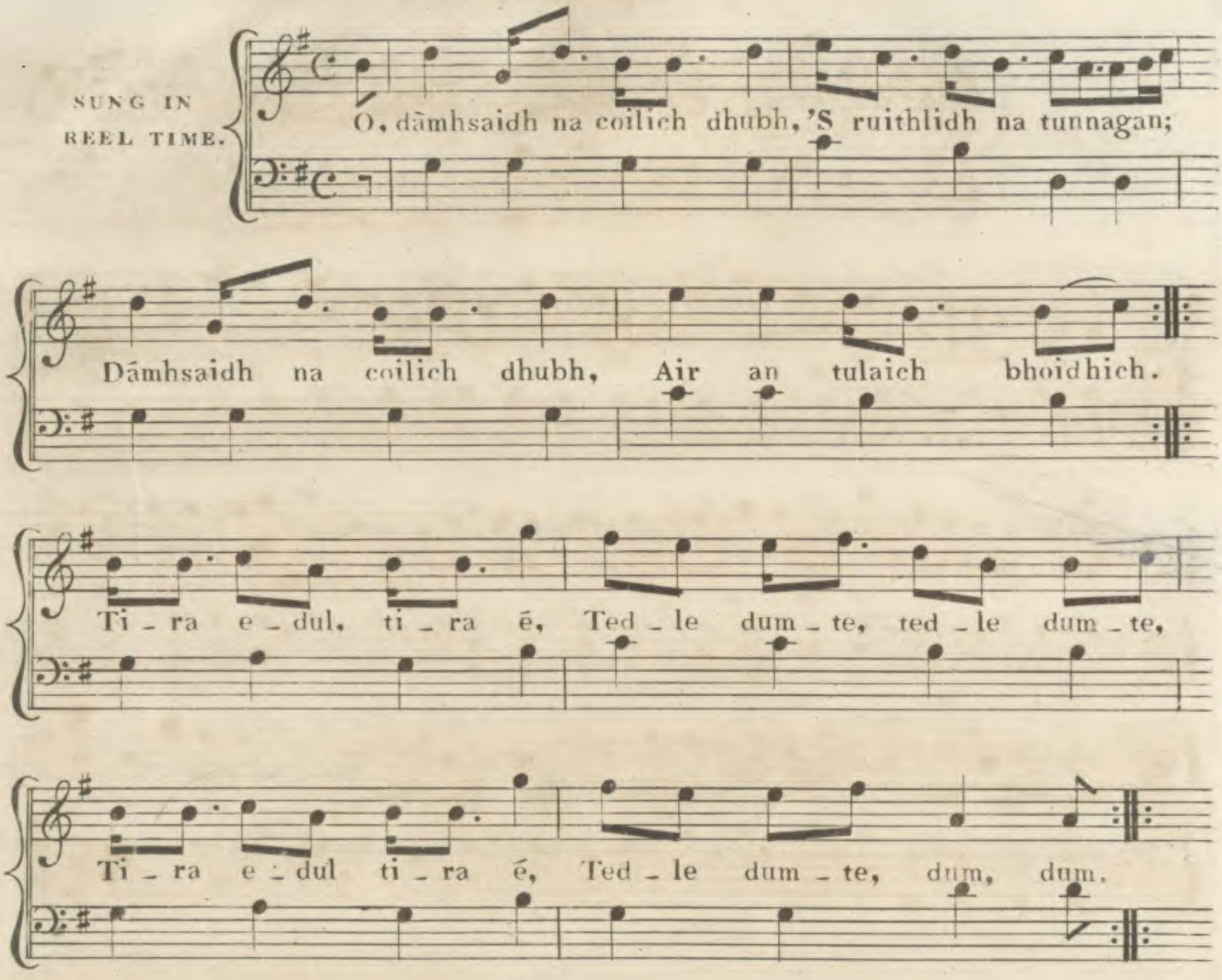
"'S tric mi smuaineach ort."

"Oft am I thinking of thee."



Nº XV.

Cainntearachd.



O, dāmhsaidh na coilich dhubh,
'S ruithlidh na tunnagan;
Dāmhsaidh na coilich dhubh,
Air an tulaich bhōidhich

Translation.

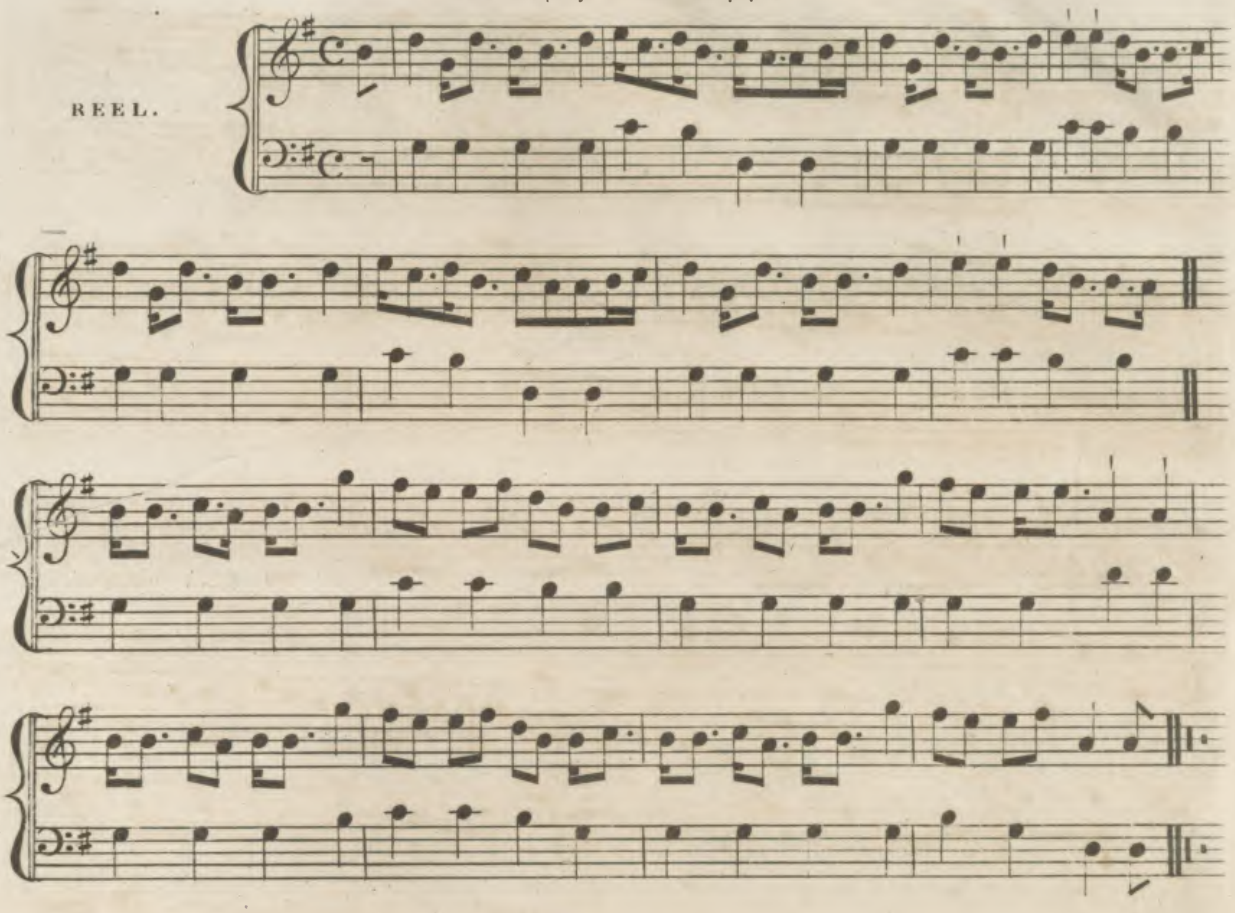
O, the black cocks will dance,
And the ducks will reel,
The black cocks will dance,
On the bonny hillock.

Nº XVI.

"Cainntearacd."

"As is played on the pipe."

REEL.



Cainntearachd's pronounced Canderach's are I believe a species of Music peculiar to the Highlands of Scotland. Before Piano's became so general, they were universally used for dancing at small merry meetings. At larger ones Weddings.&c. there was a Piper.

Two or three females sing together and seldom the dancing drowns the voice for they bawl in their loudest key.

This ancient custom like many others has nearly worn out, but I am happy to say that Cainntearachd, are still used in the islands and some few parts of the mainland, I have often danced to them and liked it as well, perhaps better then a Reel performed on an Instrument.

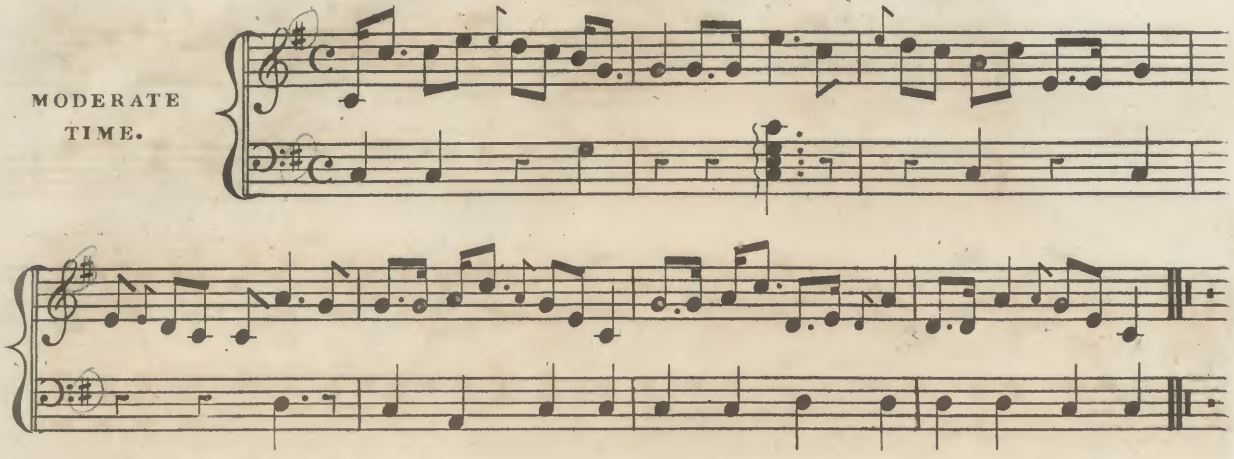
The Pipers have picked up the tunes. I have given both sets. The words have in general no meaning and are merely used to bring out the air.

Nº XVII.

"Thug mi gaol do mhac a Phiobair."

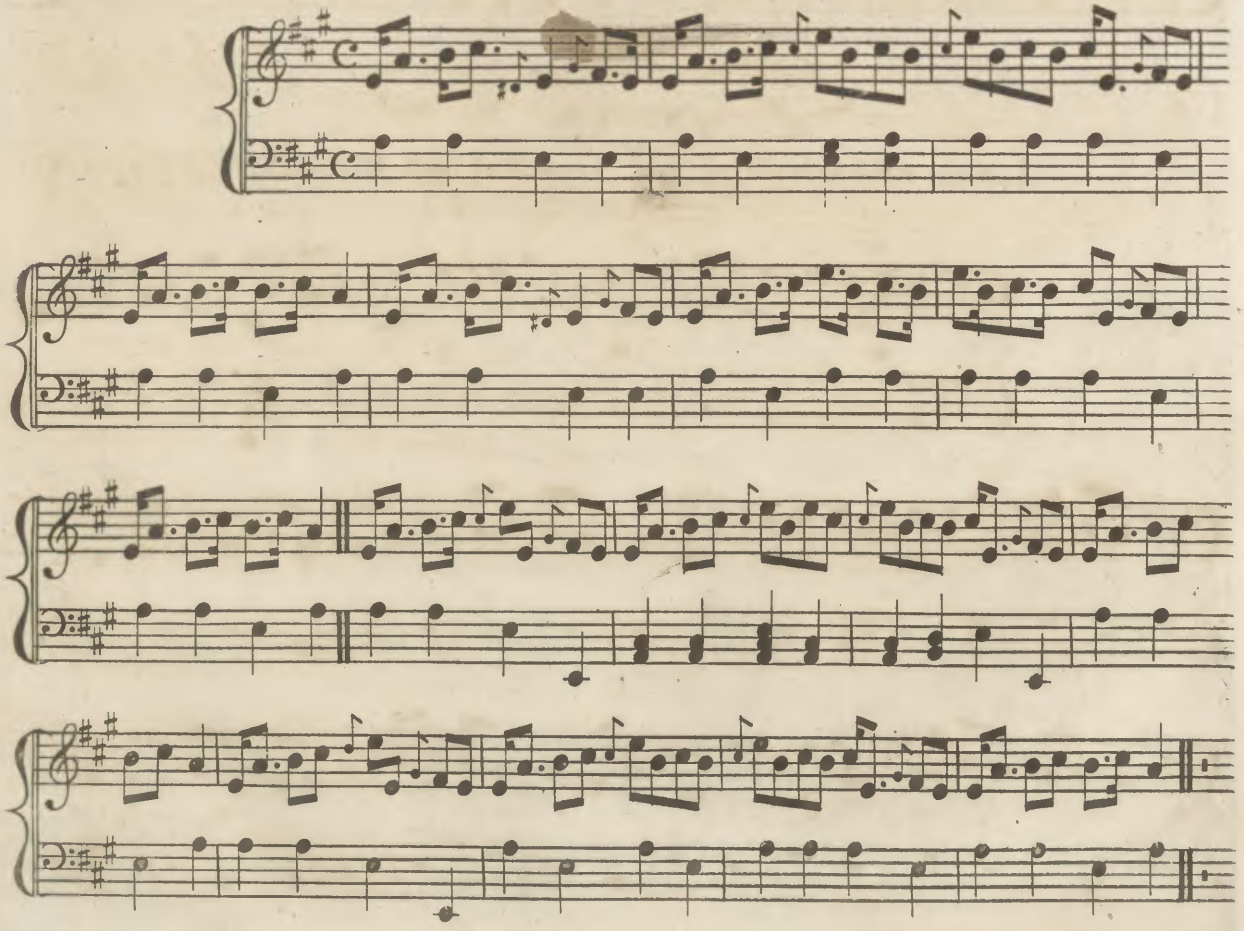
"I have lov'd the Pipers Son."

MODERATE TIME.



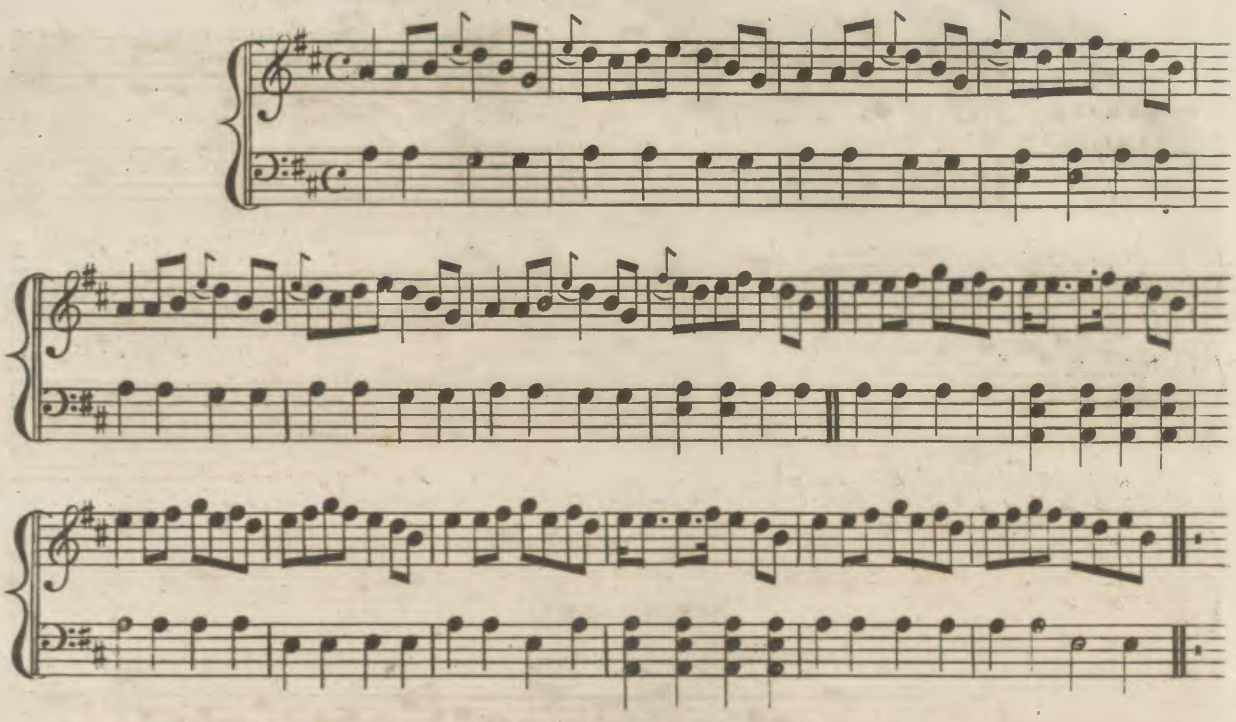
Nº XVIII.

'Strathspey.'



Nº XIX.

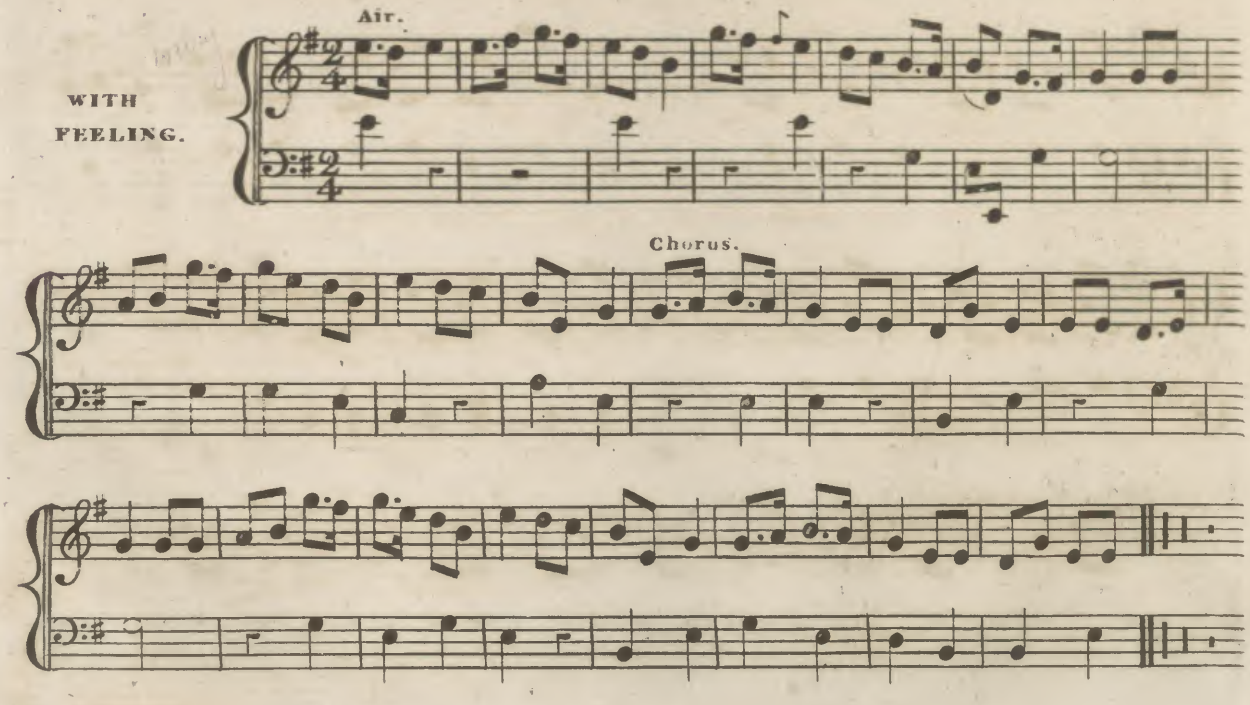
Pipe Reel.



Nº XX.

"Latha dhómhsa 's mi siubhal garbhlaich."

"One day as I was traversing mountains."

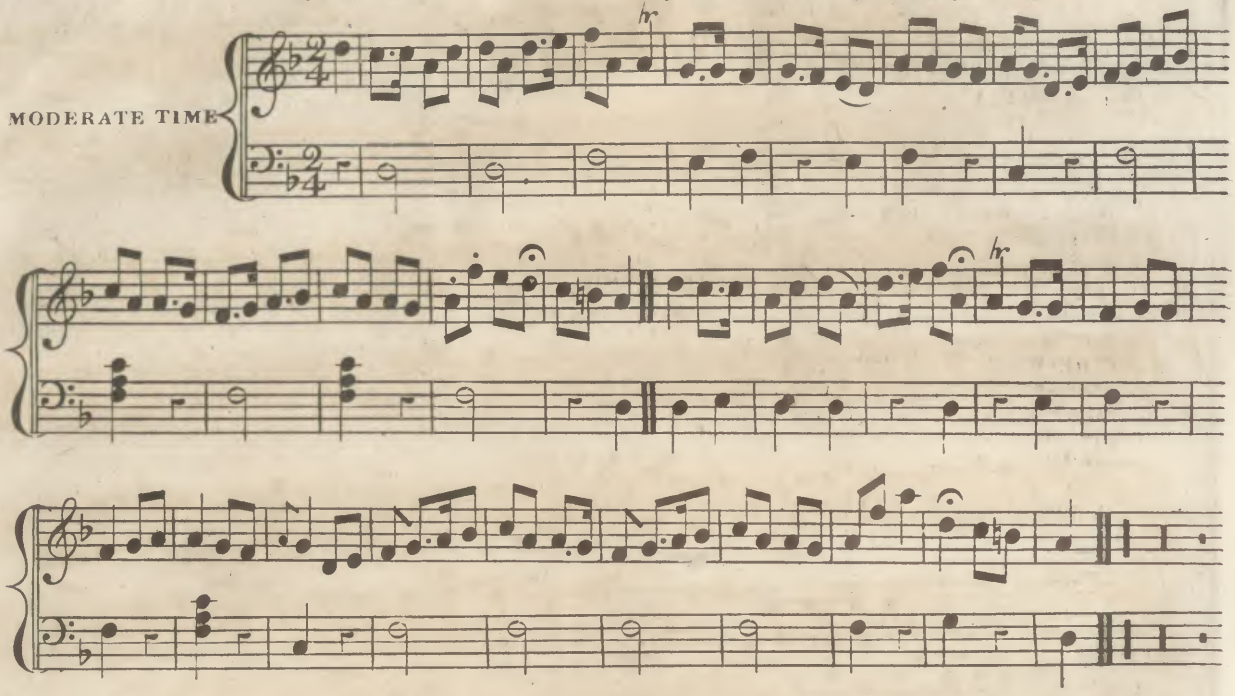


Nº XXI.

"C' arson nach rachinn cuide riut."

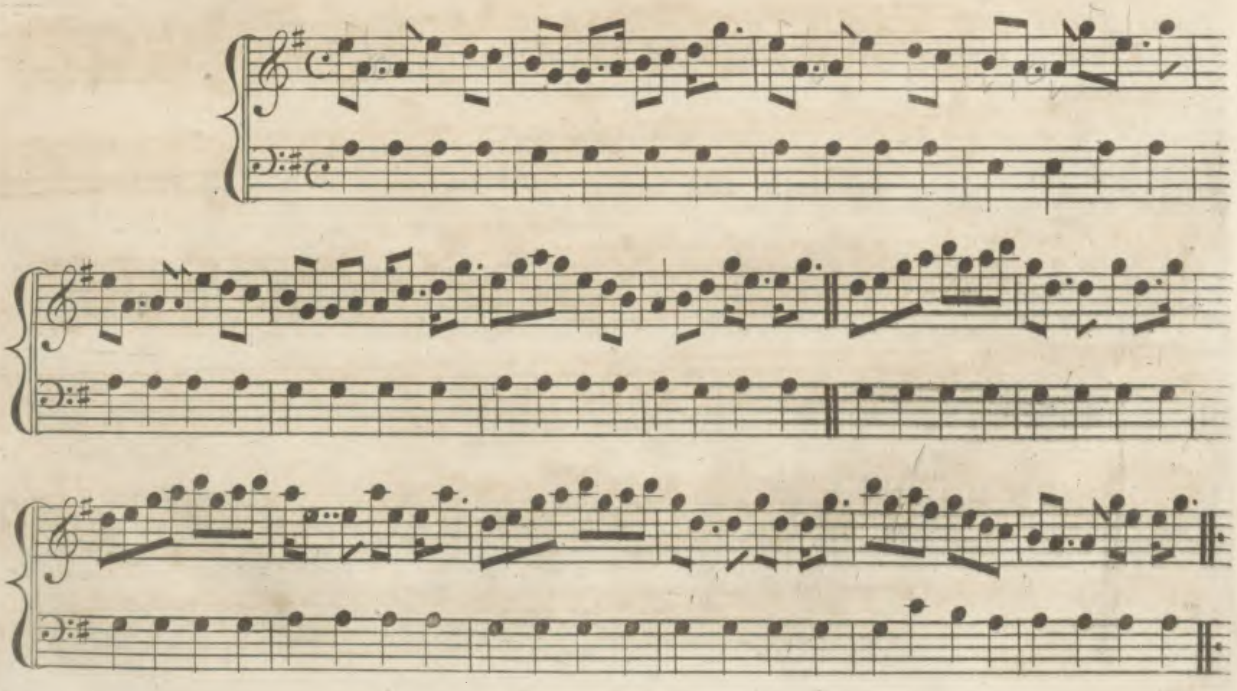
"Why would I not go with you."

MODERATE TIME



Nº XXII.

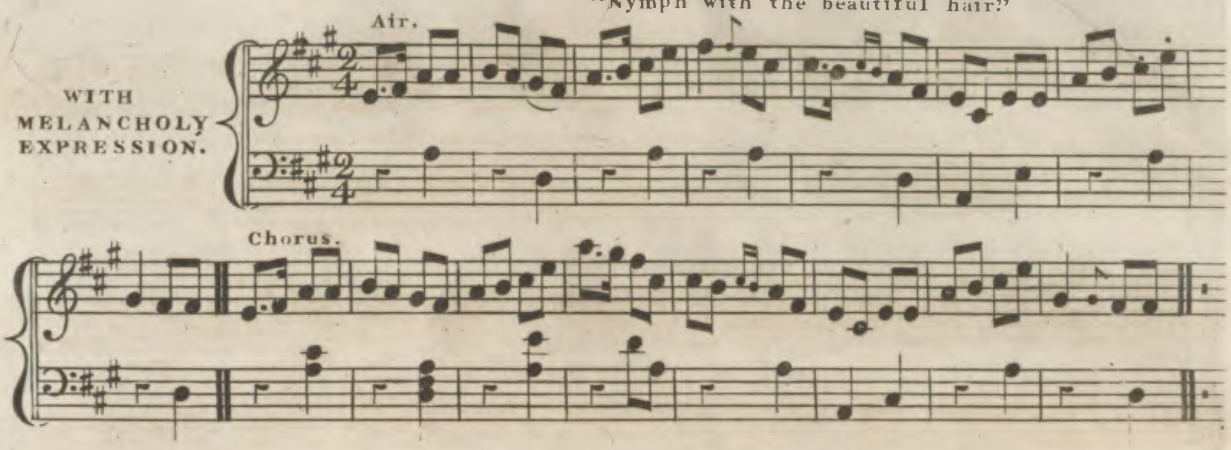
Pipe Reel.



Nº XXIII.

"A ghruagach an leadain."

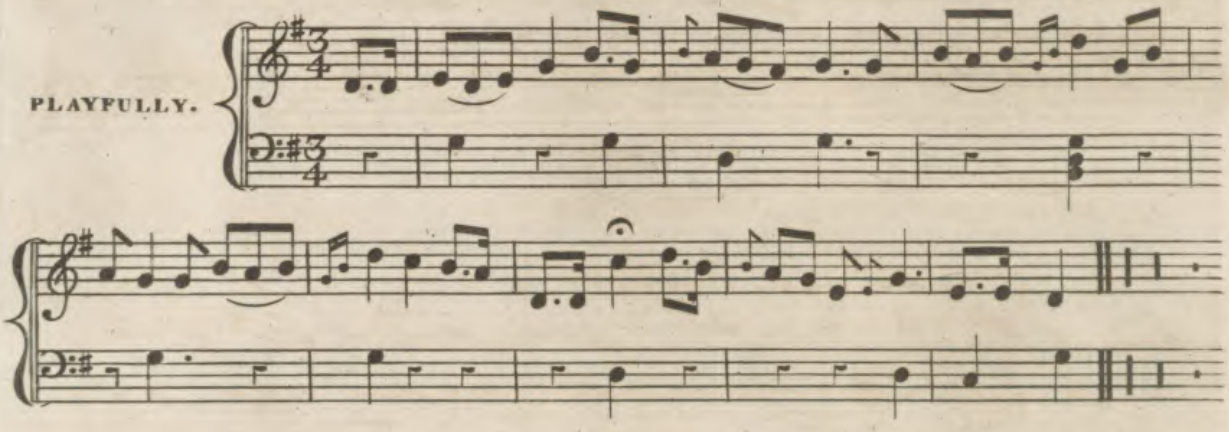
"Nymph with the beautiful hair."



NºXXIV.

"Gu'n d'thug mi súil air an trupa ghlas."

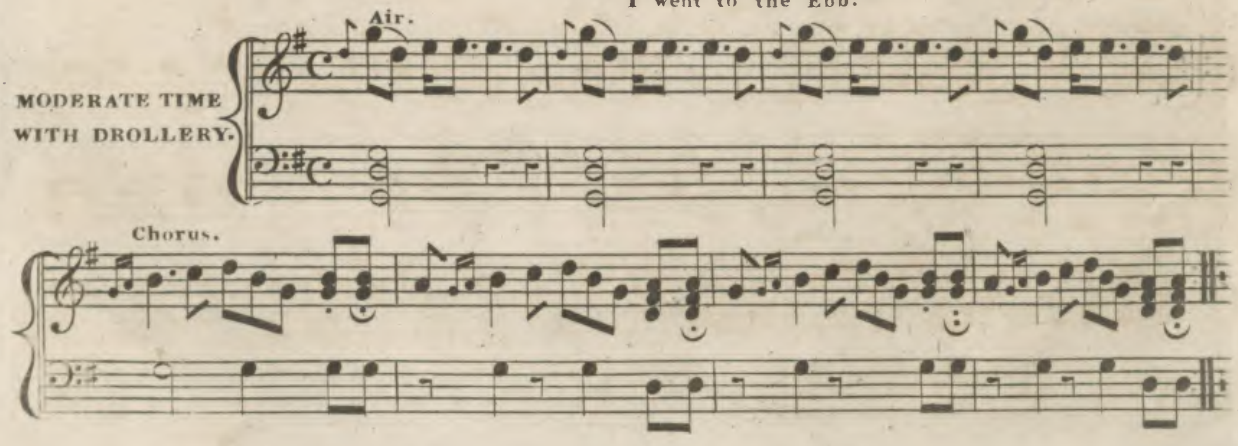
"I cast an eye on the grey troop."



Nº XXV.

"Chaidh mi thun na traigh."

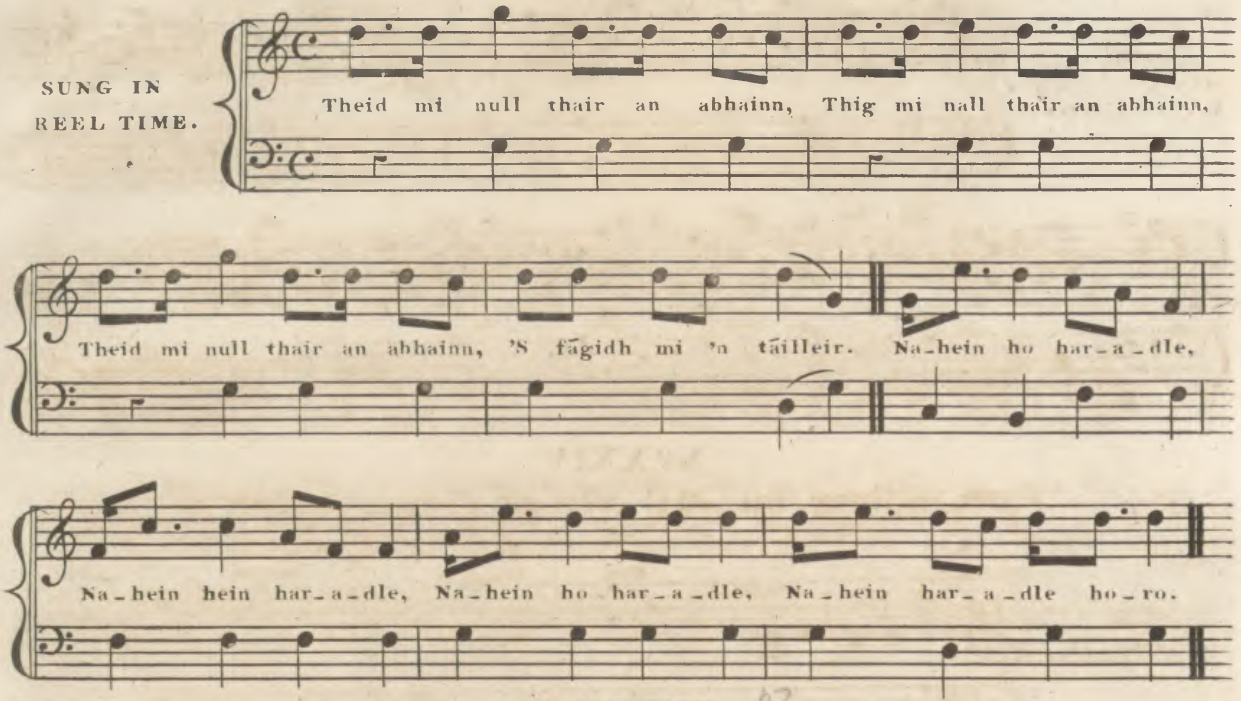
"I went to the Ebb."



Nº XXVI.

Cainntearachd

SUNG IN REEL TIME.

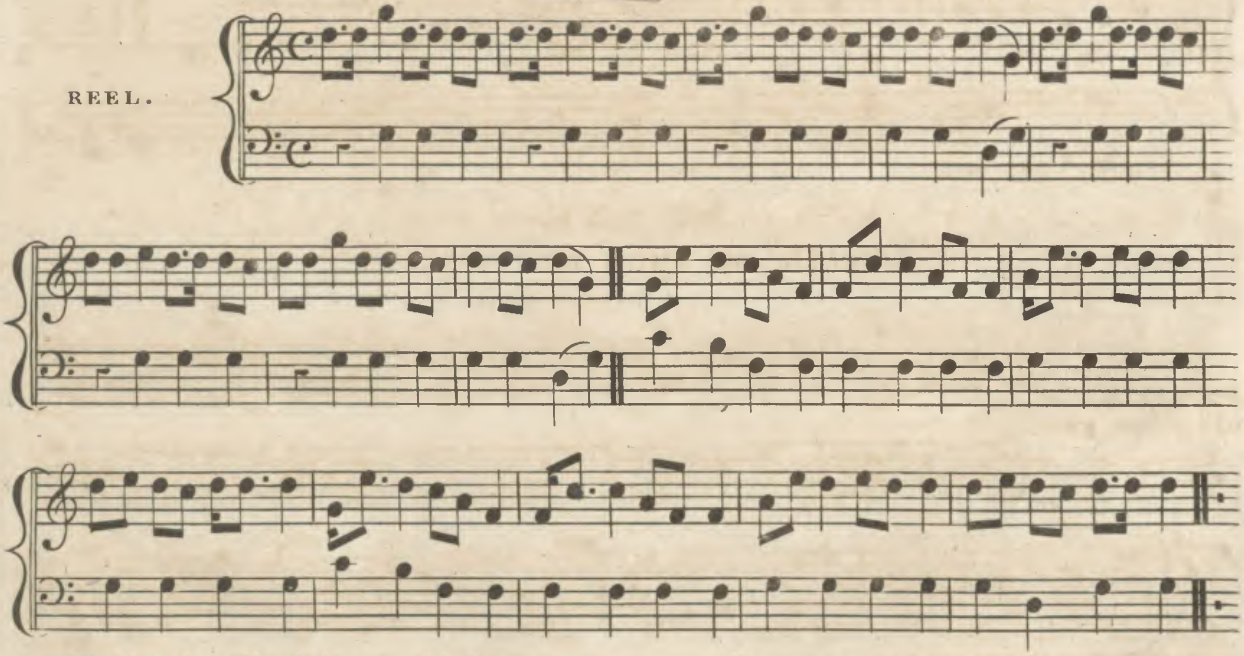


Nº XXVII.

Cainntearachd

'Pipe Set.'

REEL.



Theid mi null thair an abhainn,
Thig mi nall thair an abhainn,
Theid mi null thair an abhainn,
'S fāgidh mi 'n tāilleir.

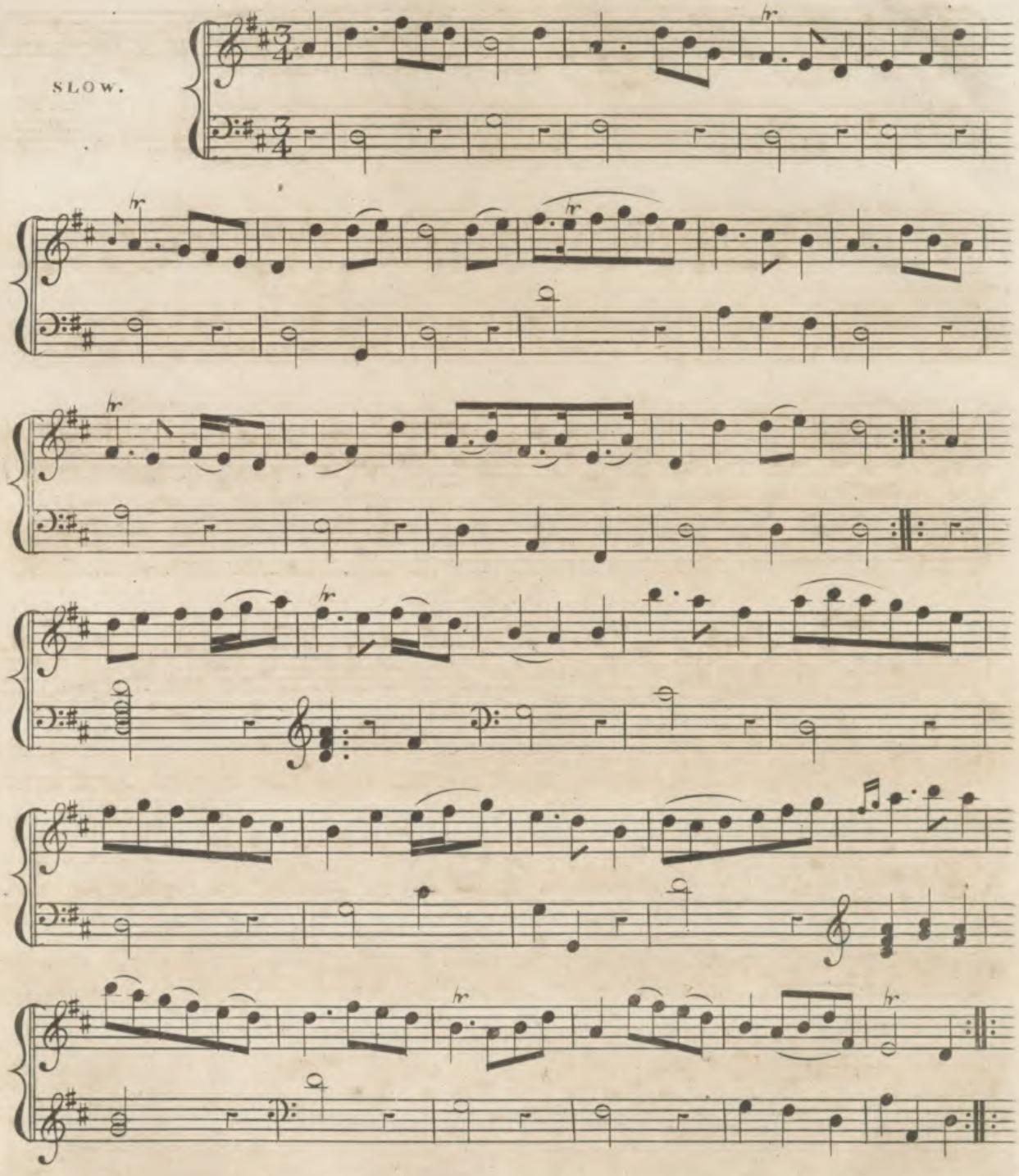
I'll go over the river,
I'll come over the river,
I'll go over the river,
And I'll leave the tailor.

Nº XXVIII.

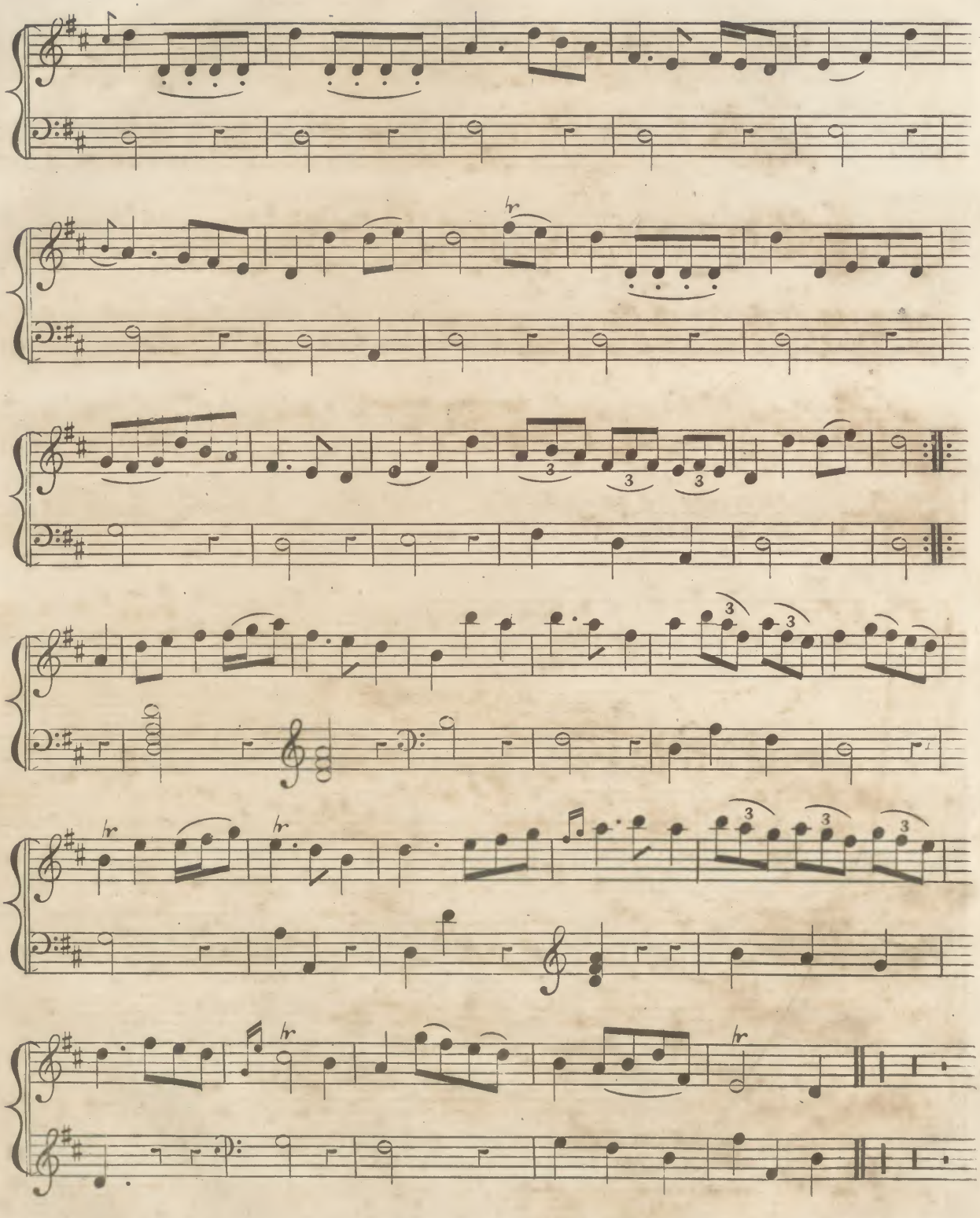
"* Faillte na meisg."

"Salute to Drunkenness."

SLOW.

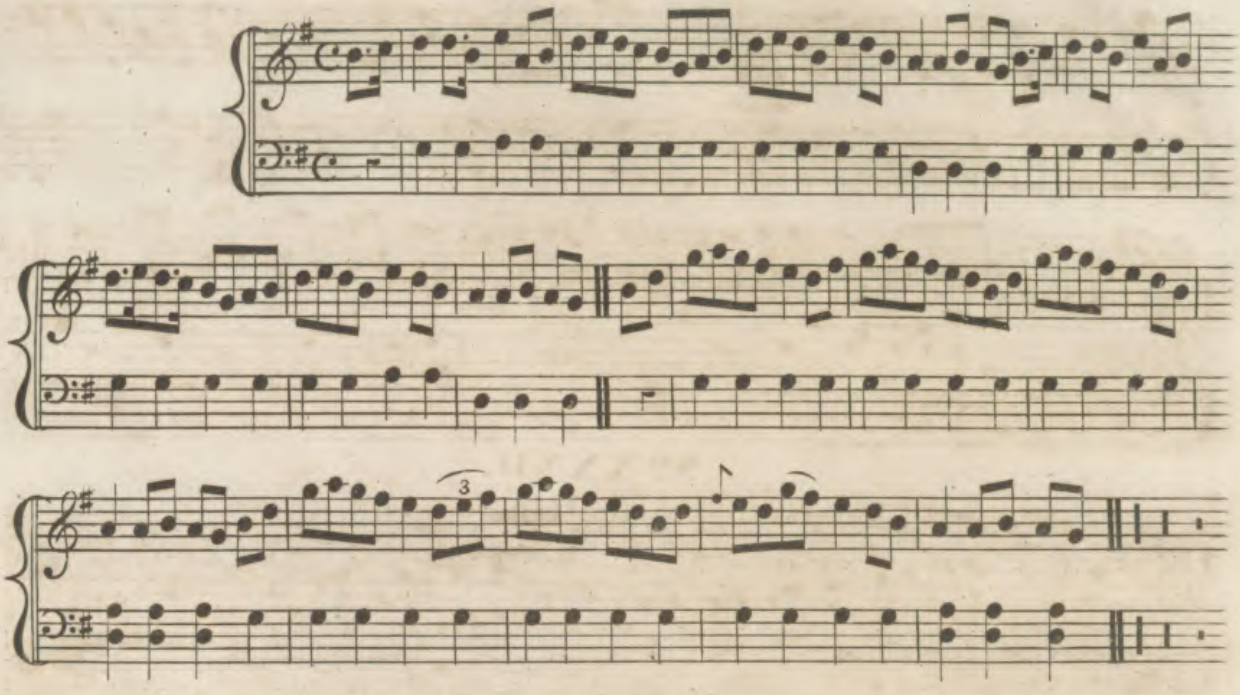


* This tune is ancient — it has been long in manuscript in a family — so long indeed that tho' it was composed immediately before they got it, I would call it a tolerable age. I procured it and give it to the world, with the addition of a plain bass.



Nº XXIX.

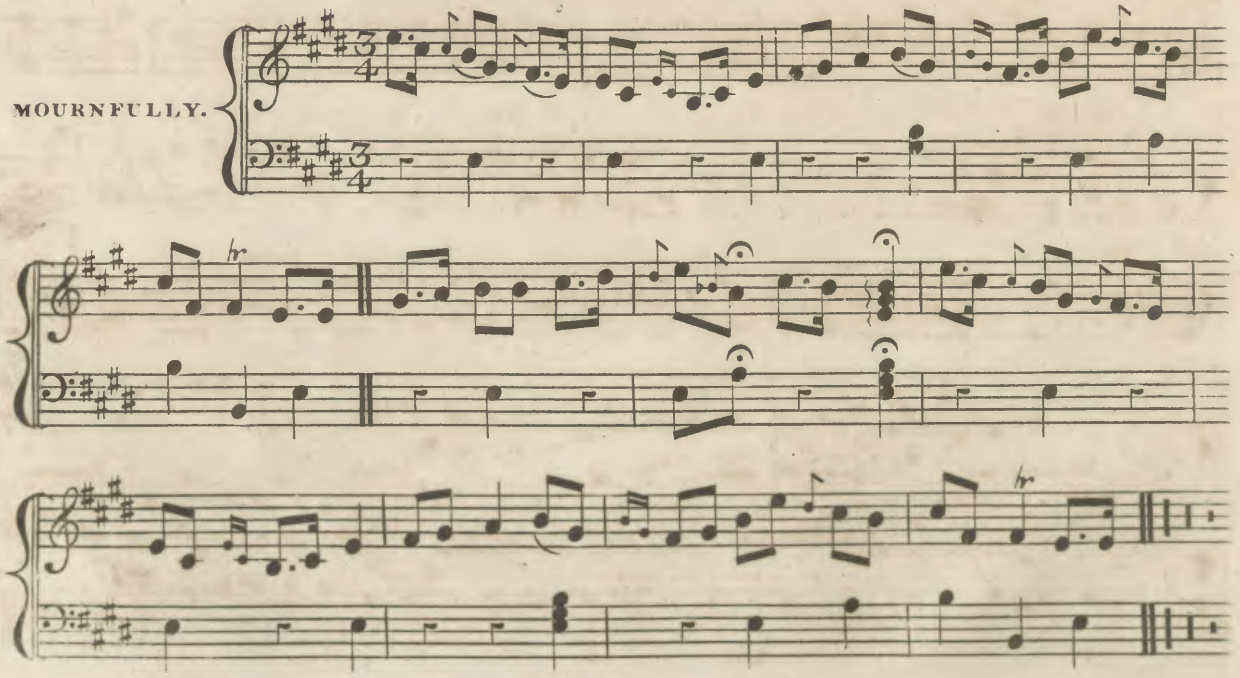
Pipe Reel.



Nº XXX.

"Nochd 's mi tuire."

"This 'night I mourn."

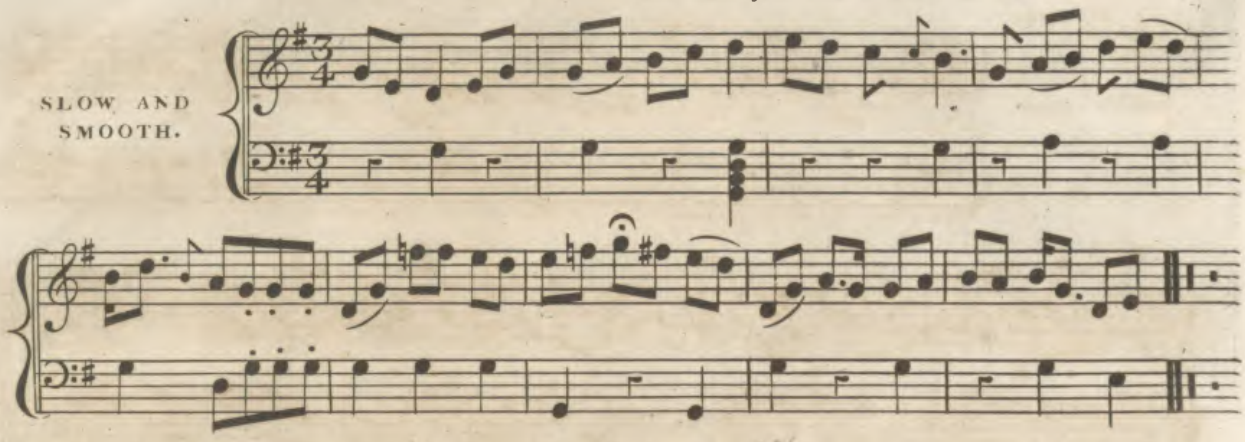


Nº XXXI.

"'S truagh gun d' thug thusa 's mise gaol."

"Alas, that you and I have loved."

SLOW AND SMOOTH.



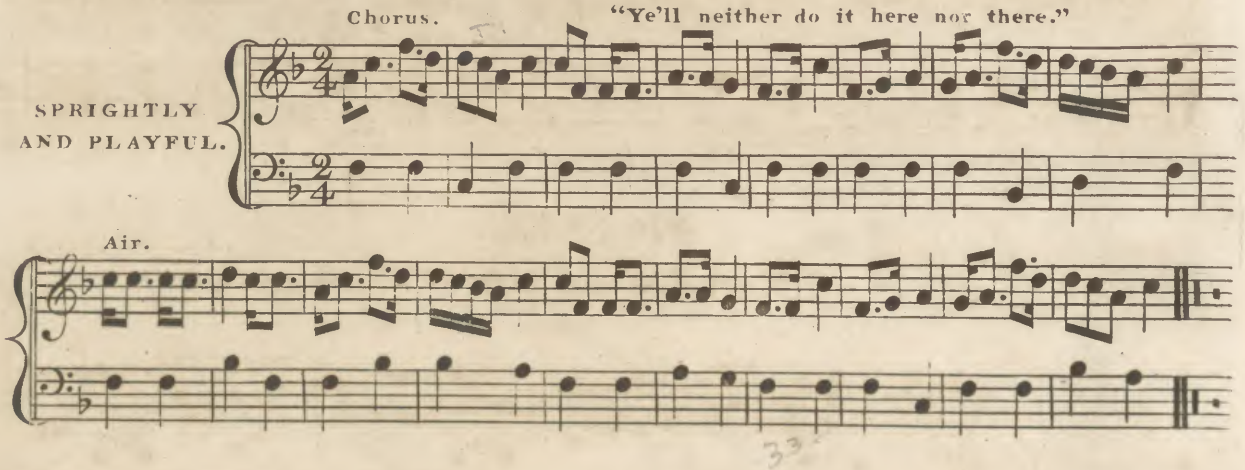
Nº XXXII.

"Cha dean u e thall na bhos."

Chorus. "Ye'll neither do it here nor there."

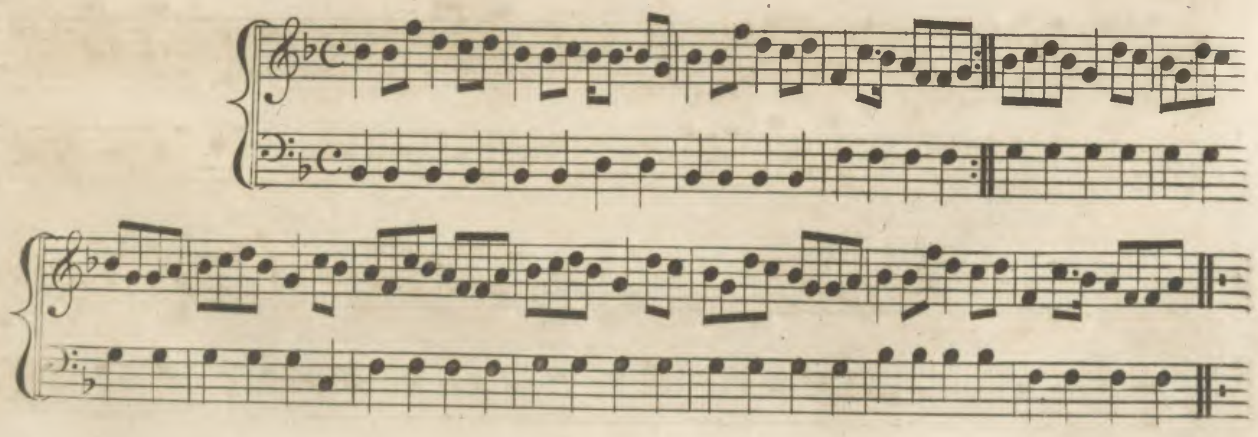
SPRIGHTLY AND PLAYFUL.

Air.



Nº XXXIII.

Pipe Reel.

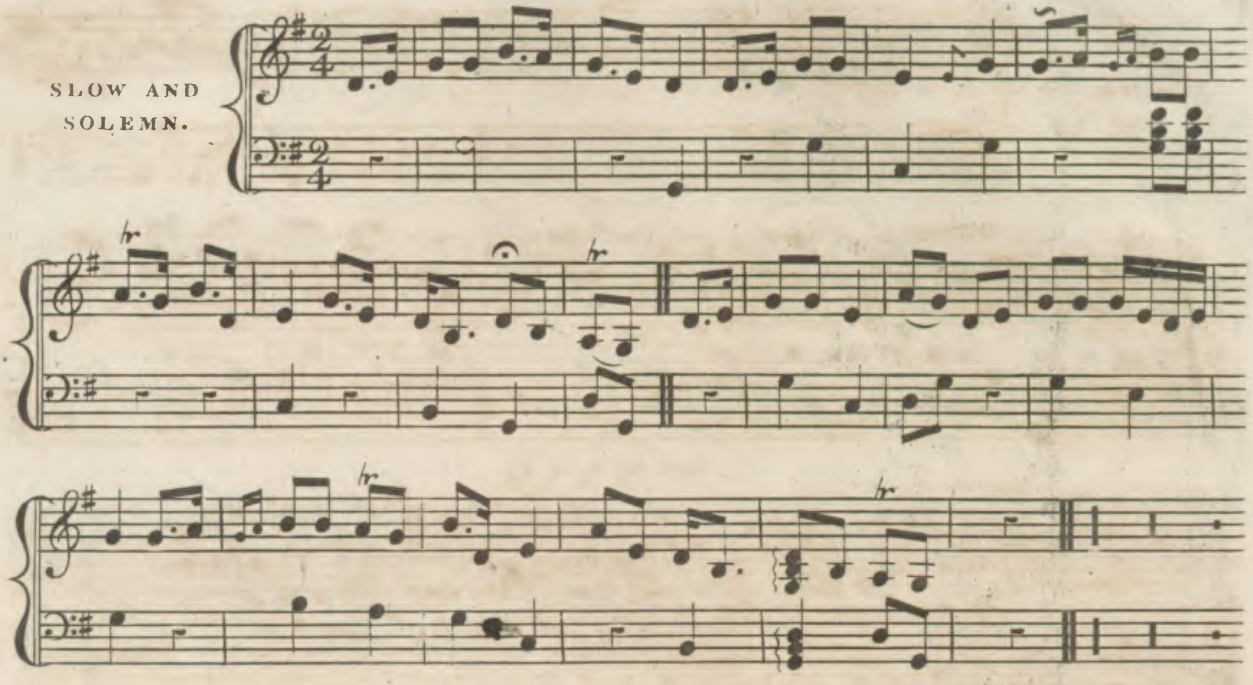


Nº XXXIV.

"Gilean an fhraoich."

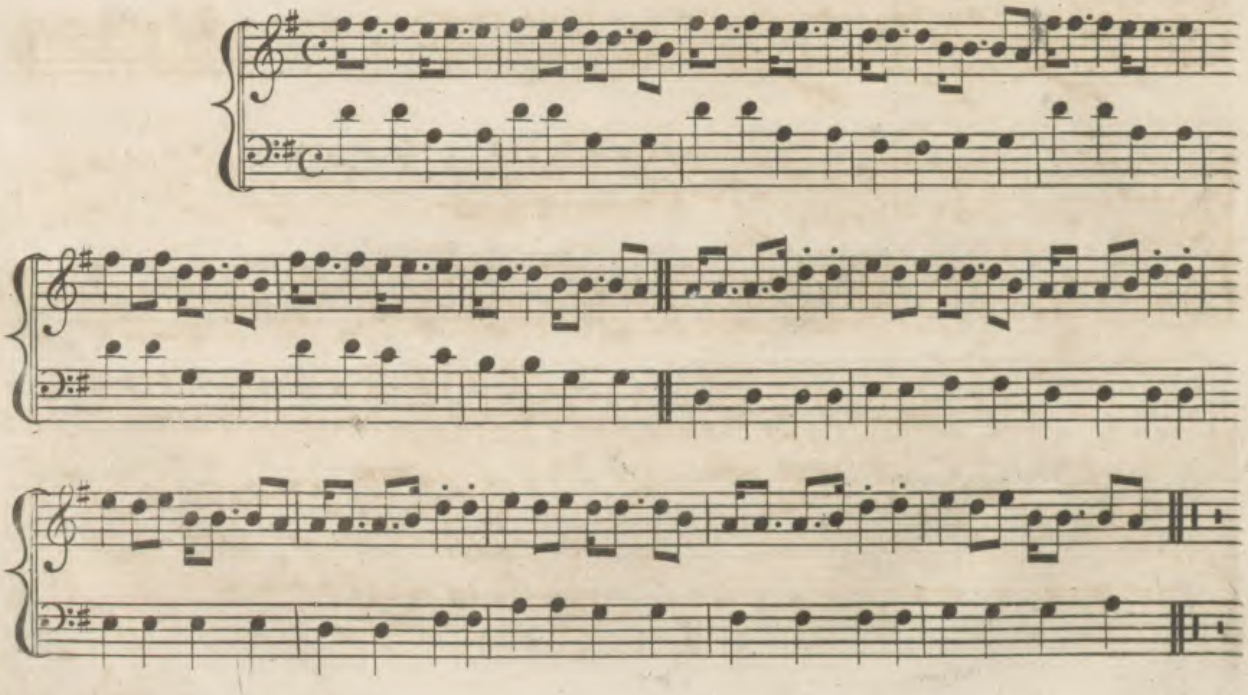
"The Island of the heather."

SLOW AND SOLEMN.



Nº XXXV.

Cainntearachd.

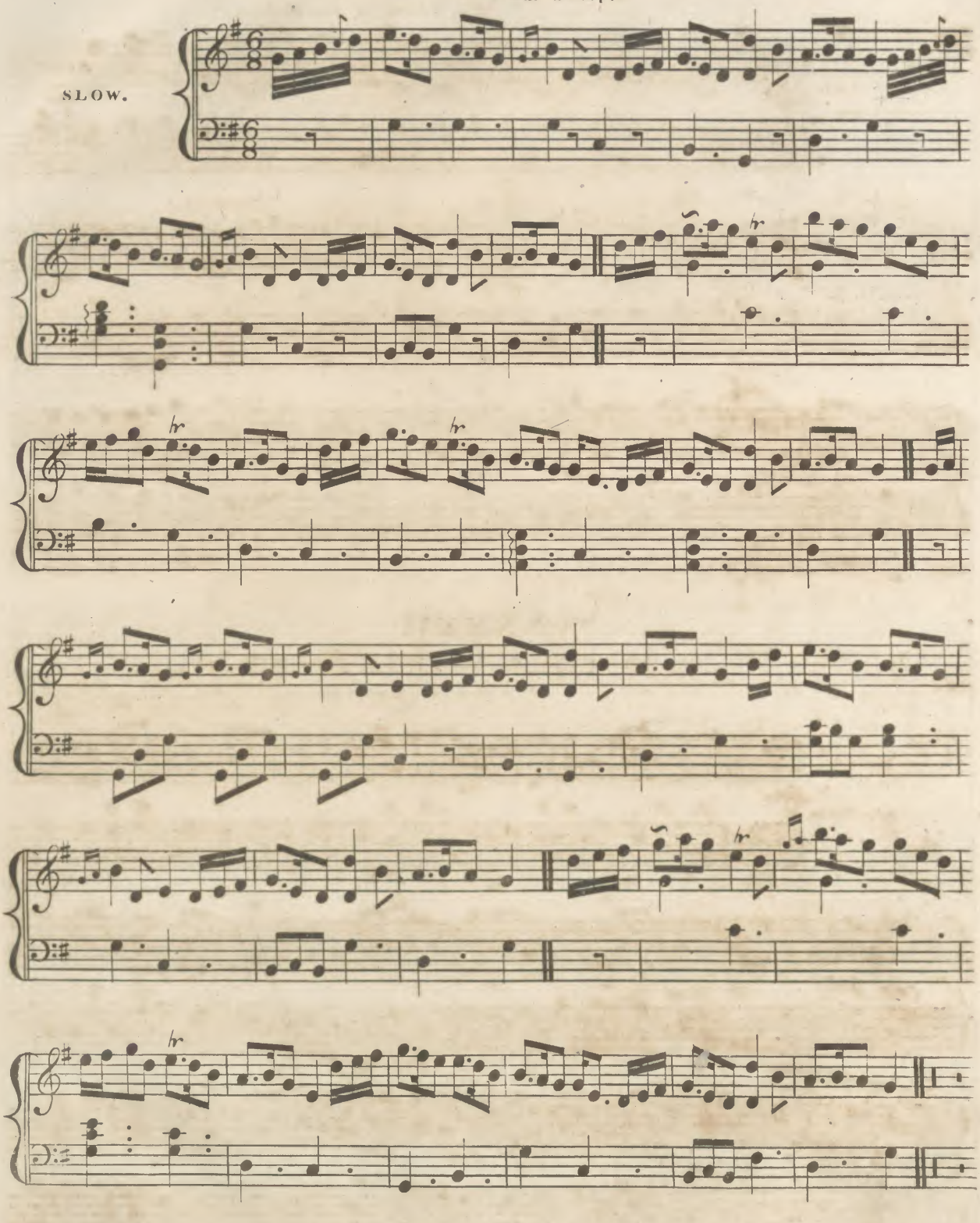


Nº XXXVI.

"Tha mi mo chadal."

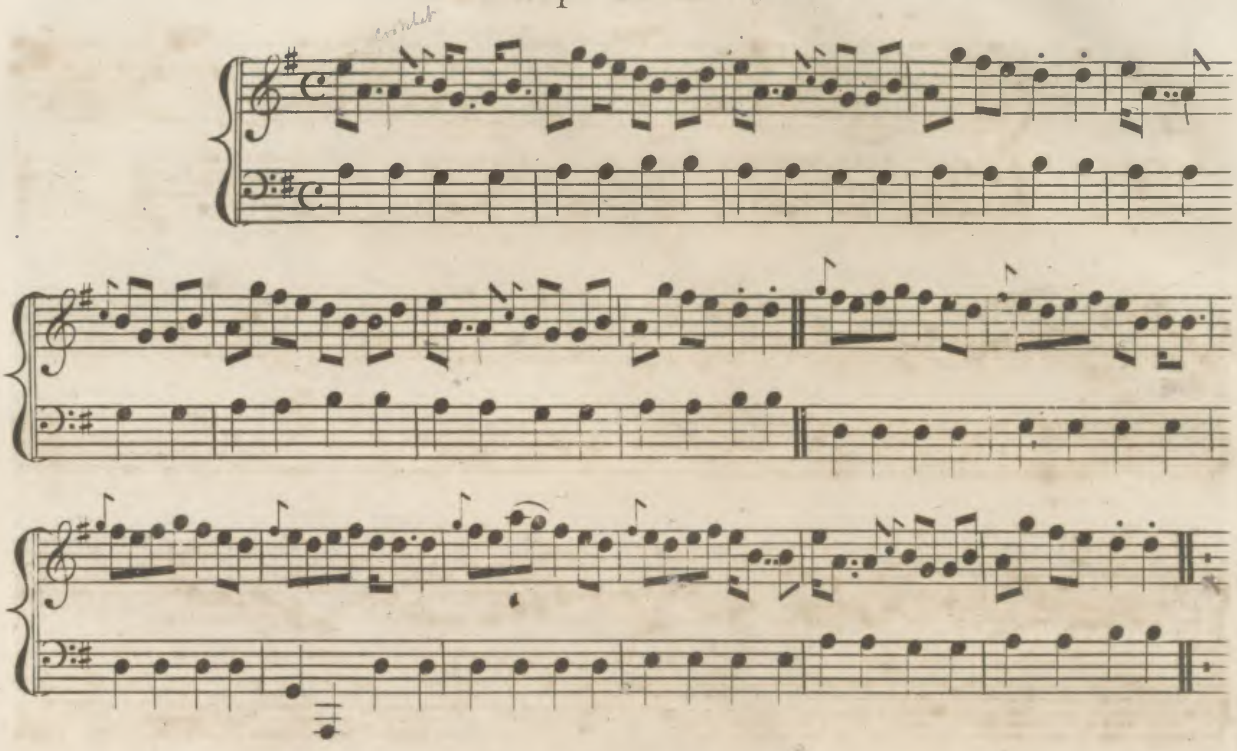
"I am asleep."

SLOW.



Nº XXXVII.

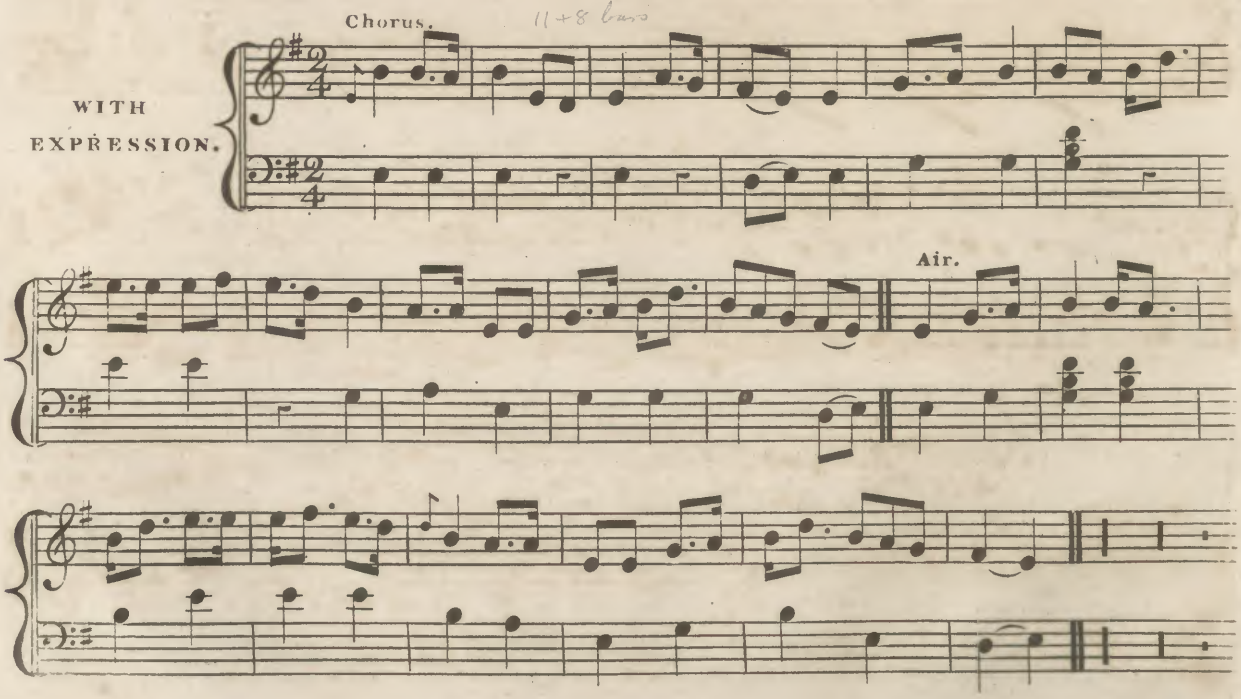
Pipe Reel.



Nº XXXVIII.

"Na be mise 'n t-ean beag eatrom."

"If I was the little airy bird."

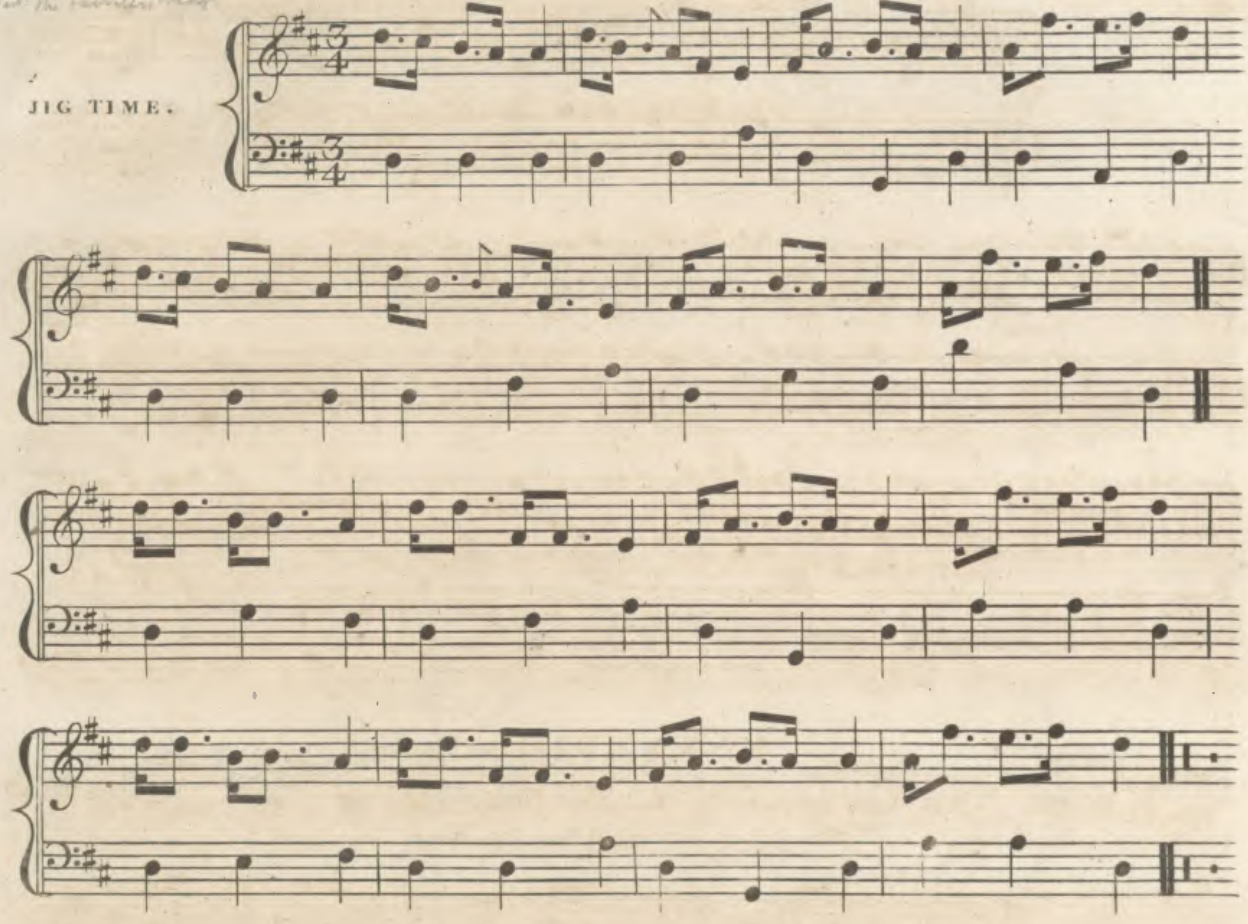


Nº XXXIX.

"Marbhaisg air a mhulad."

"Woe to Melancholy."

JIG TIME.



Nº XL.

"Cha d' theid, cha d' theid mise."

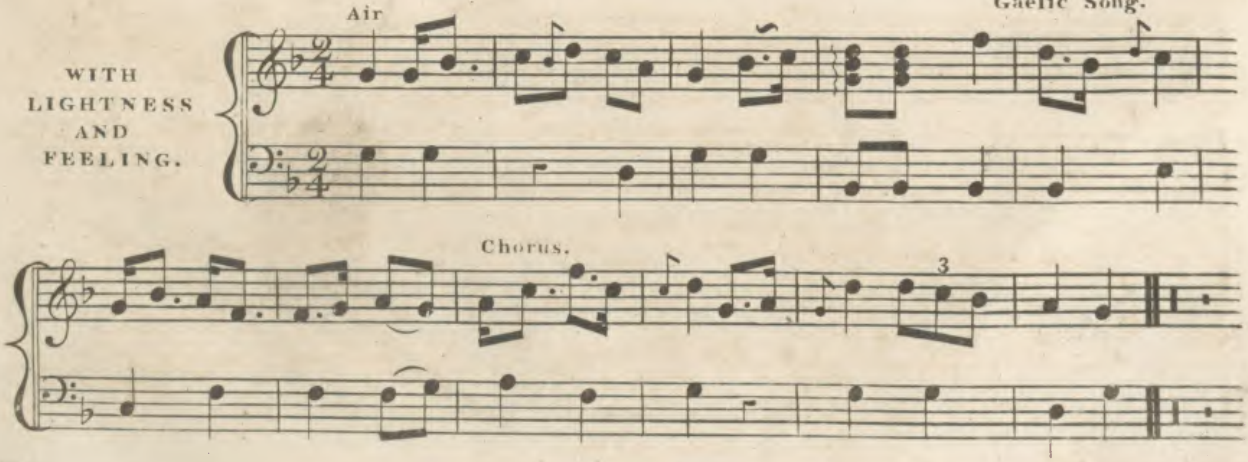
"I will not, I will not go."

Air

Gaelic Song.

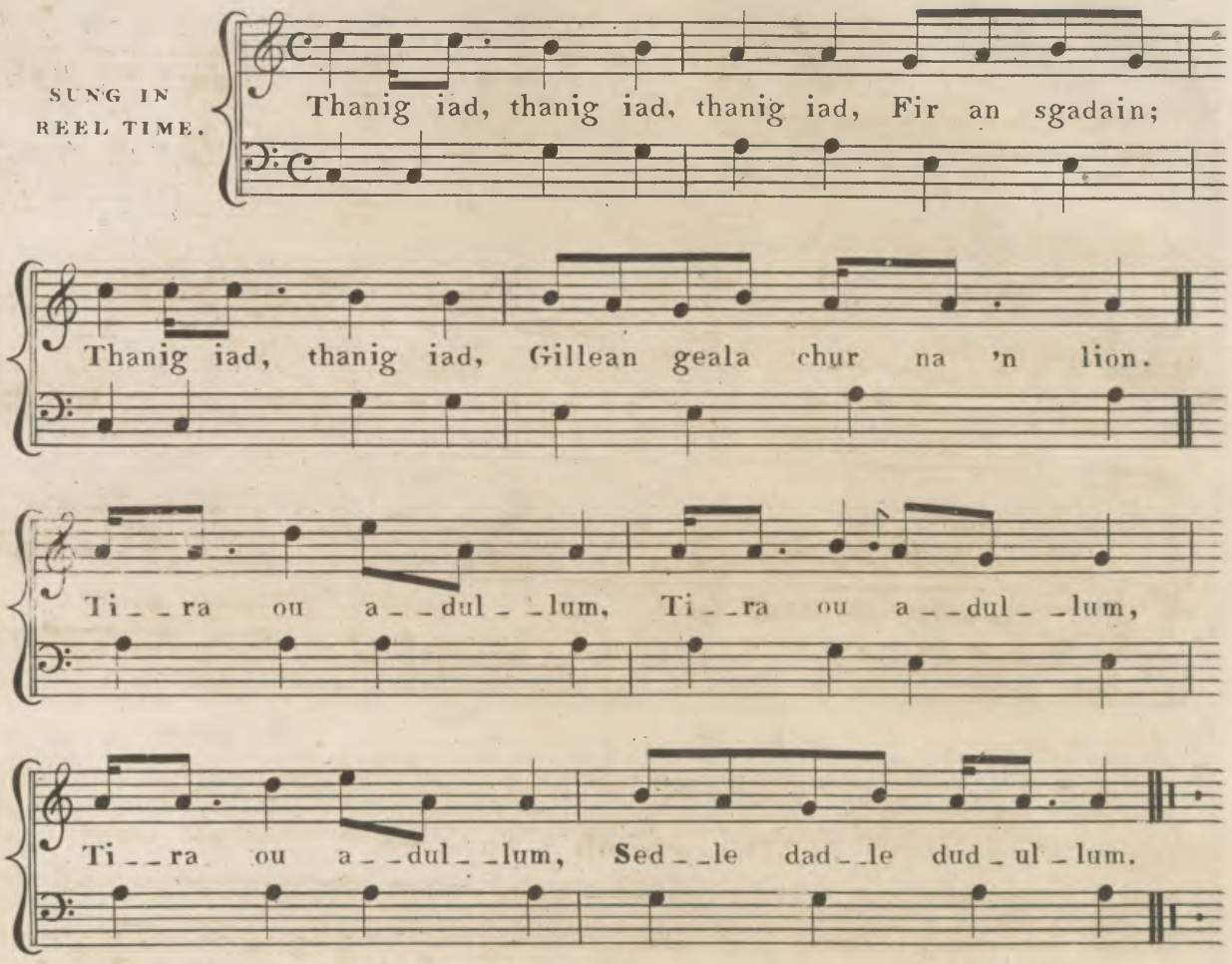
WITH LIGHTNESS AND FEELING.

Chorus.



Nº XLI.

Cainntearachd



Thanig iad, thanig iad, thanig iad,
Fir an sgadain;
Thanig iad, thanig iad,
Gillean geala chur na 'n lion.

Eoghan 's Dughall,
Fionladh 's Iseabail,
Eoghan 's Dughall,
Iseabail 's Oighrig.

Translation.

They've come, they've come, they've come,
The herring fishers;
They've come, they've come,
The fair lads who throw the nets.

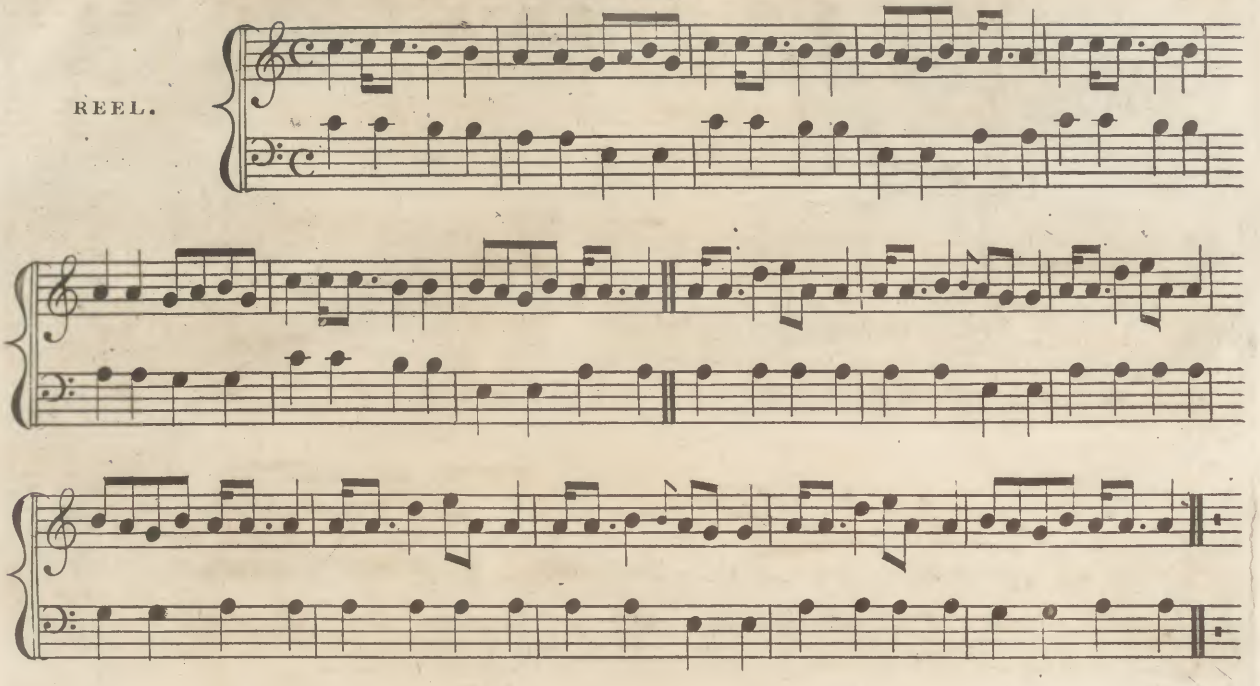
Hugh and Dugal,
Finlay and Isobel,
Hugh and Dugal,
Isobel and Euphan.

Nº XLII.

"Cainntearachd."

"Pipe Set."

REEL.



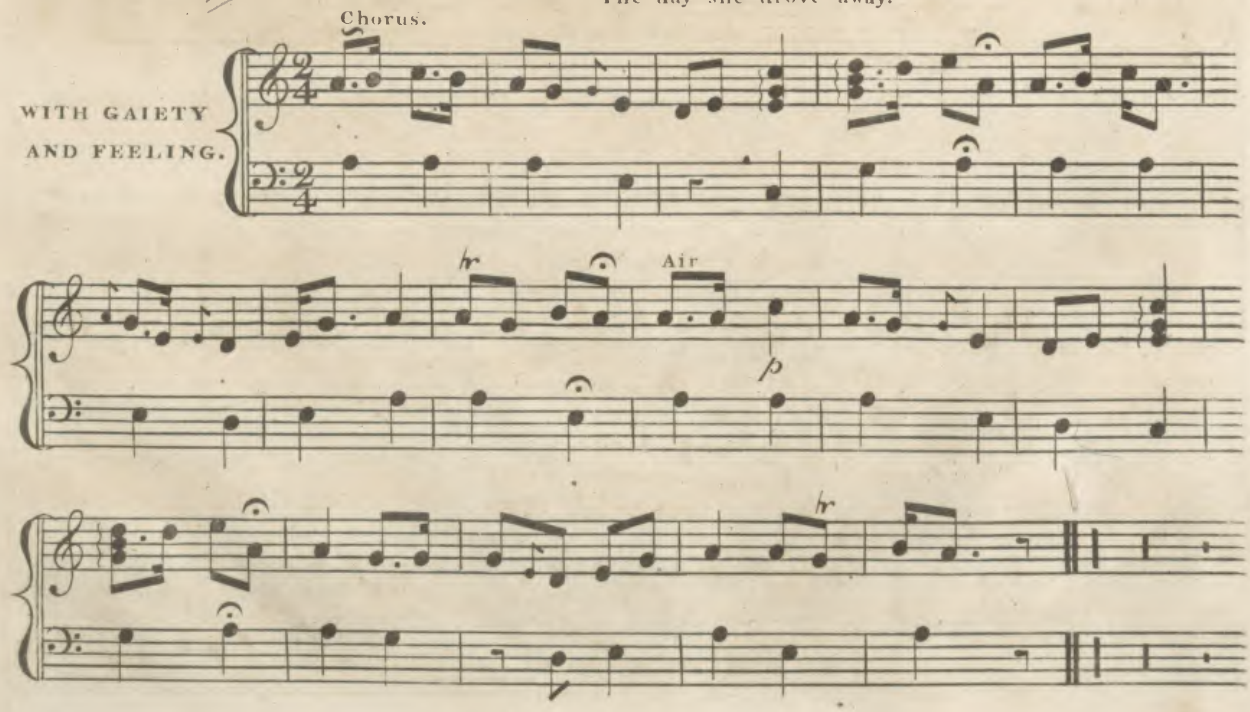
Nº XLIII.

"Latha ghabh i fuadach."

"The day she drove away."

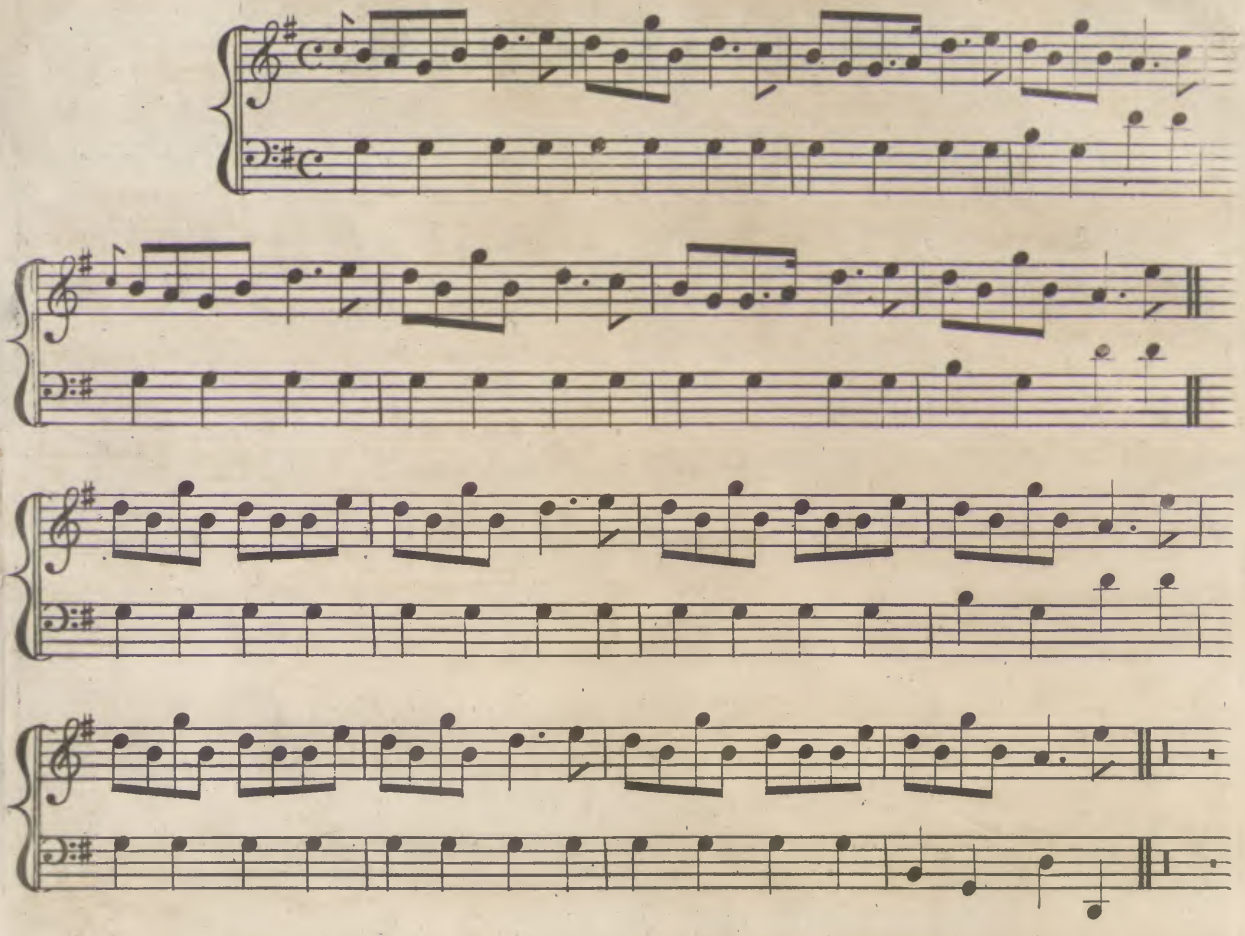
Chorus.

WITH GAIETY AND FEELING.



Nº XLIV.

Pipe Reel.

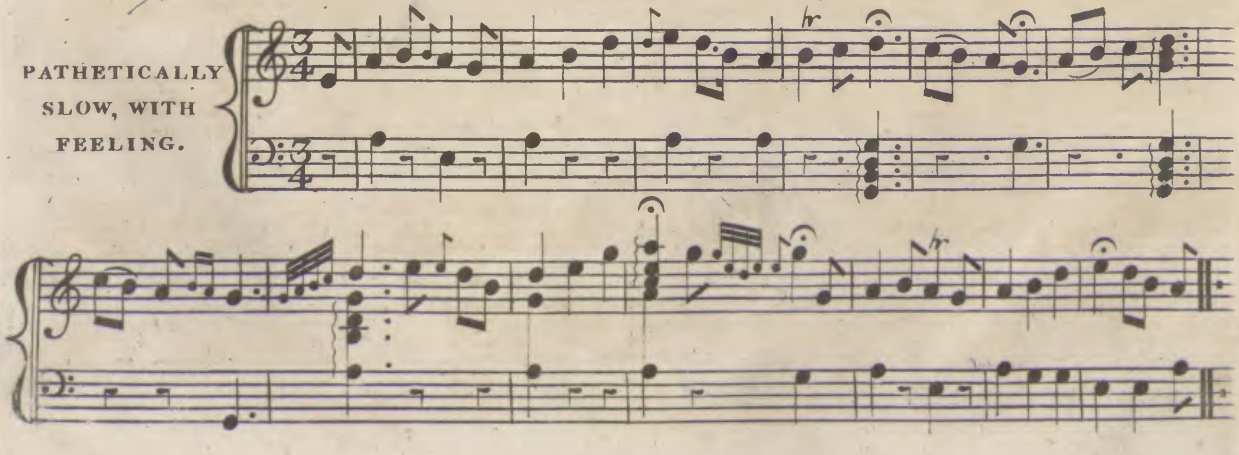


Nº XLV.

"Gur boidheach an comunn tha 'n comhnuidh's t-Strathmhór."

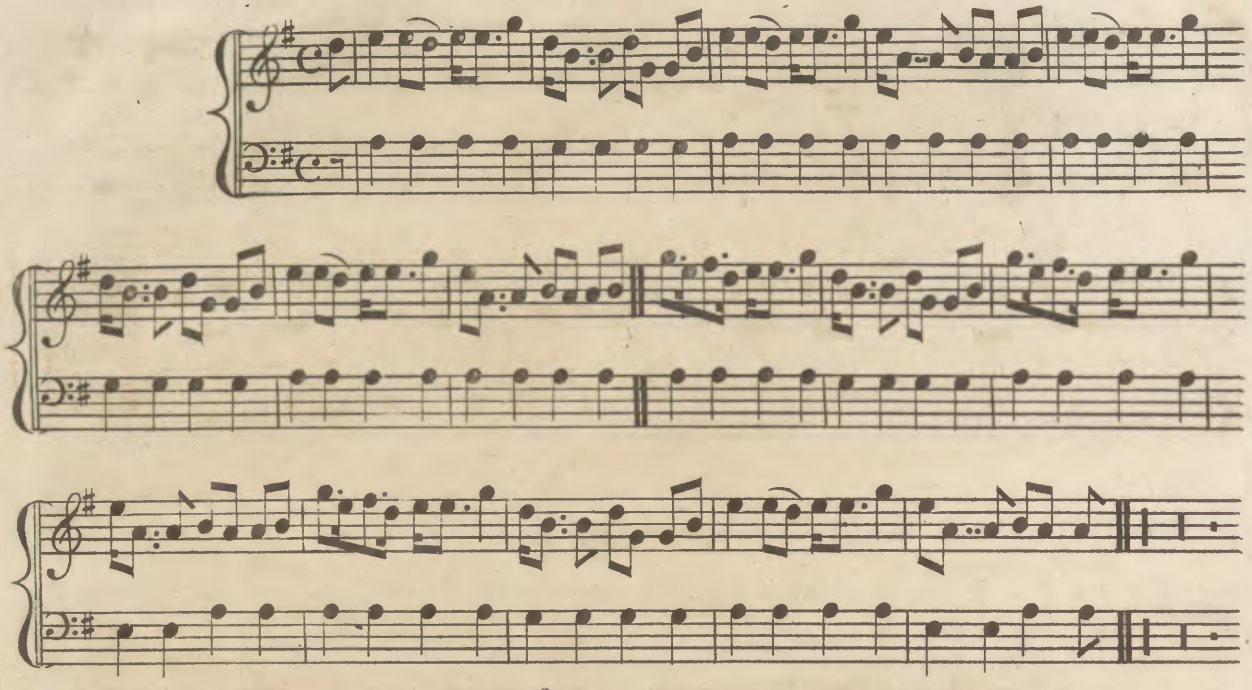
"The Company is beautiful that resides at Strathmore."

PATHETICALLY SLOW, WITH FEELING.



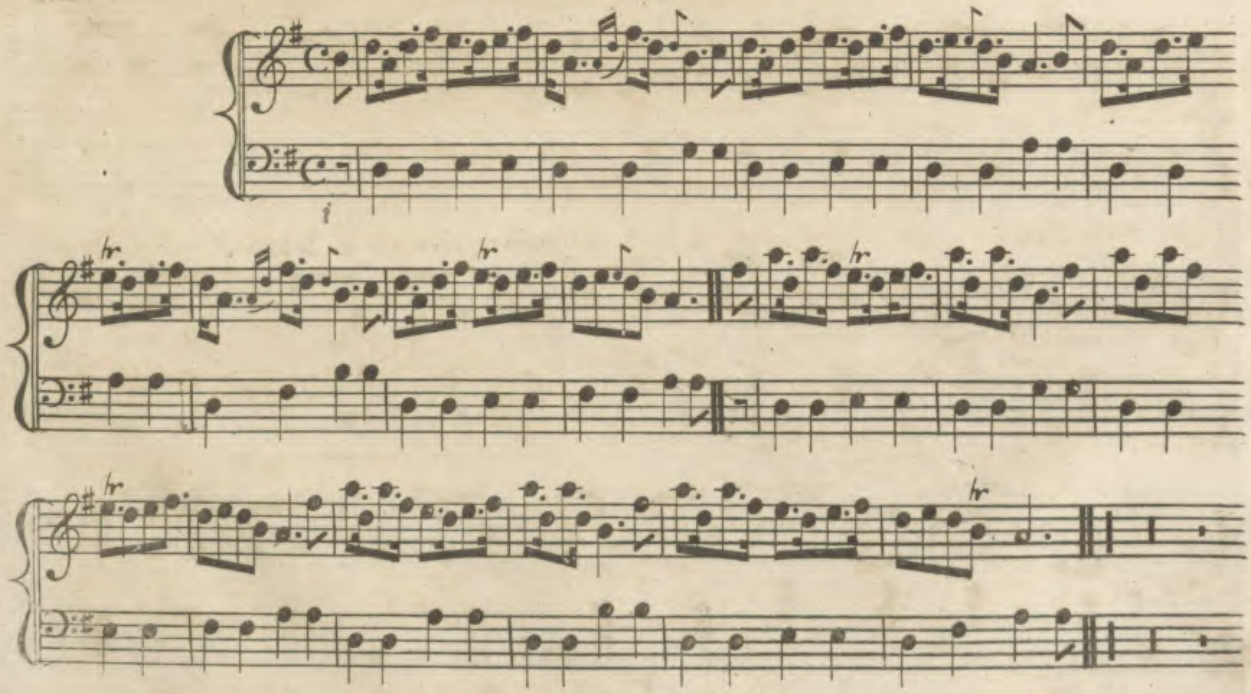
Nº XLVI.

Pipe Reel.



Nº XLVII.

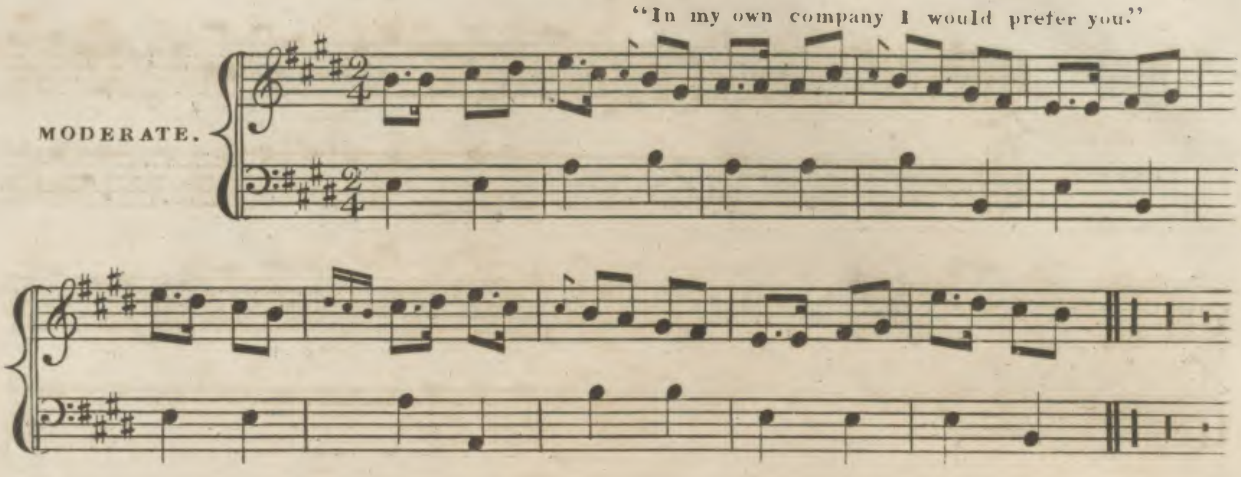
Short Pipe March.



Nº XLVIII.

"An cuideachd rium fhein a b' fhearr leam."

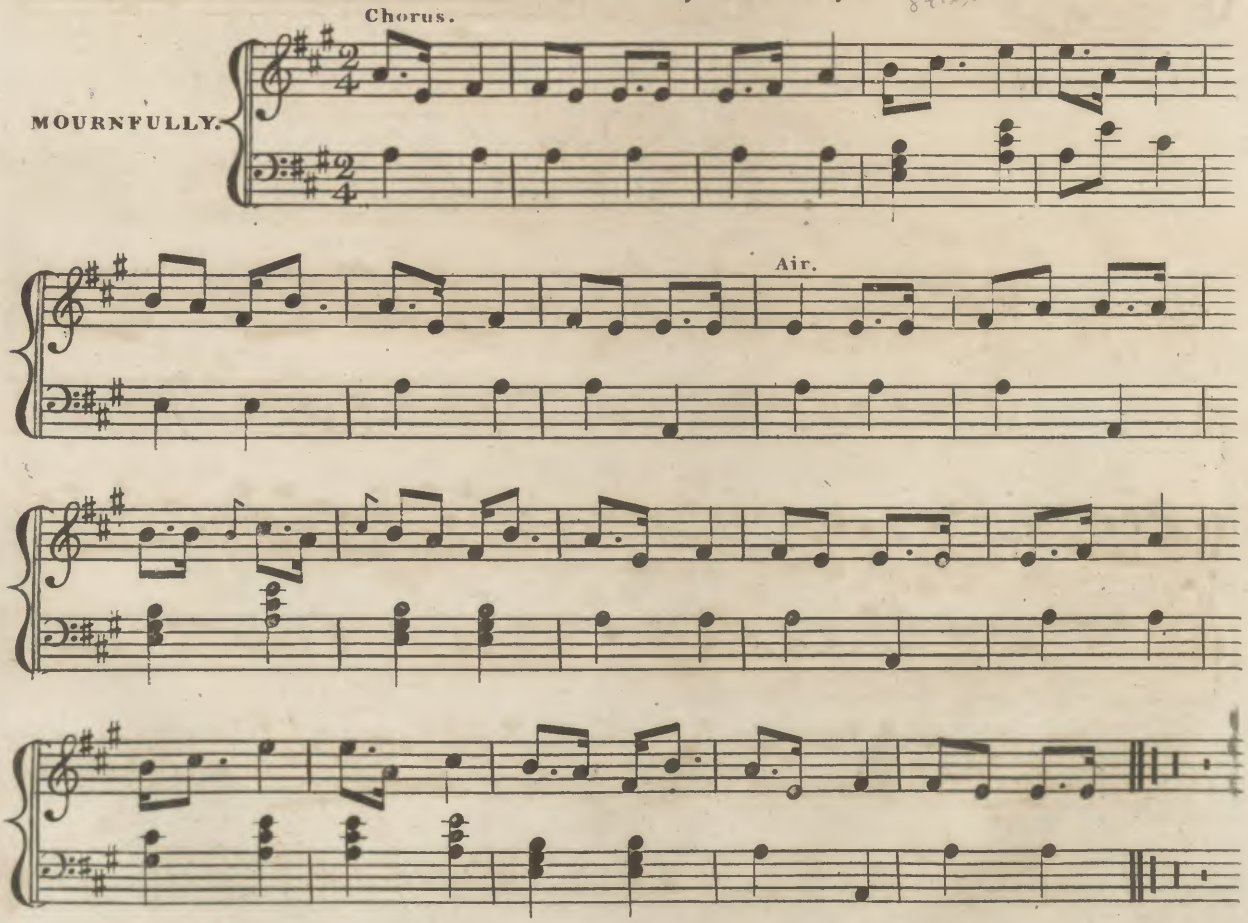
"In my own company I would prefer you."



Nº XLIX.

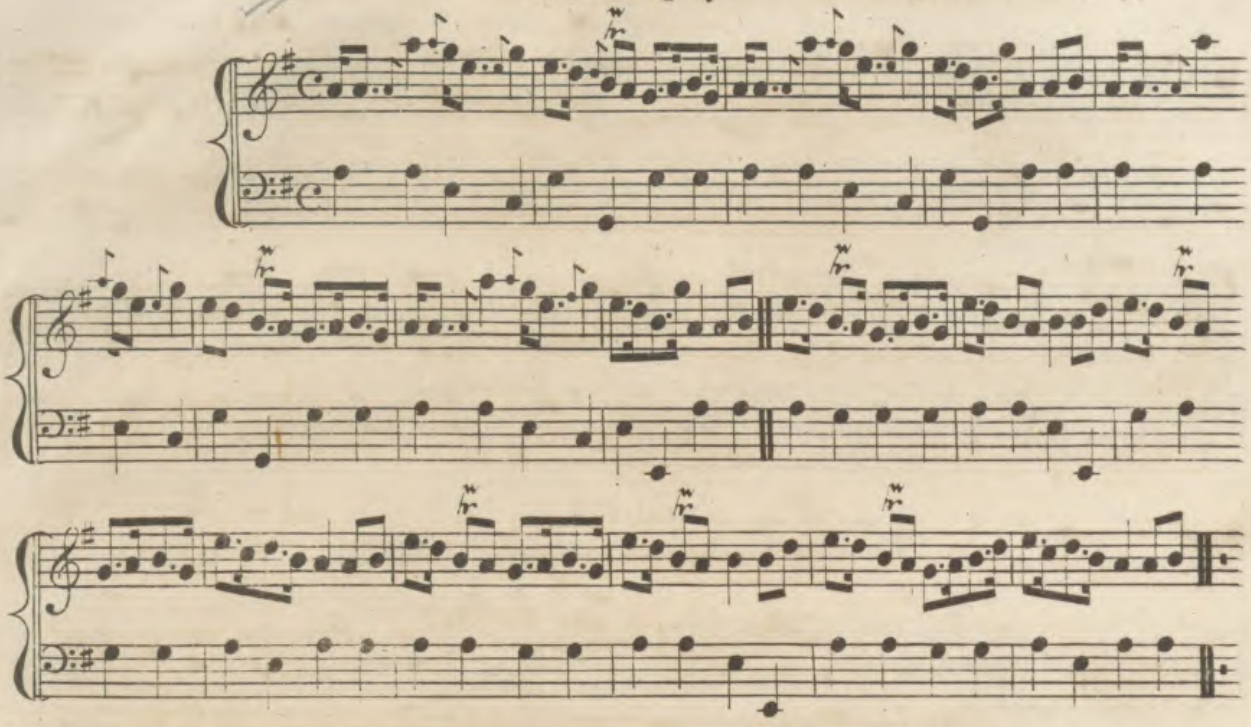
"Mo ghaol air falbh."

"My Love's away."



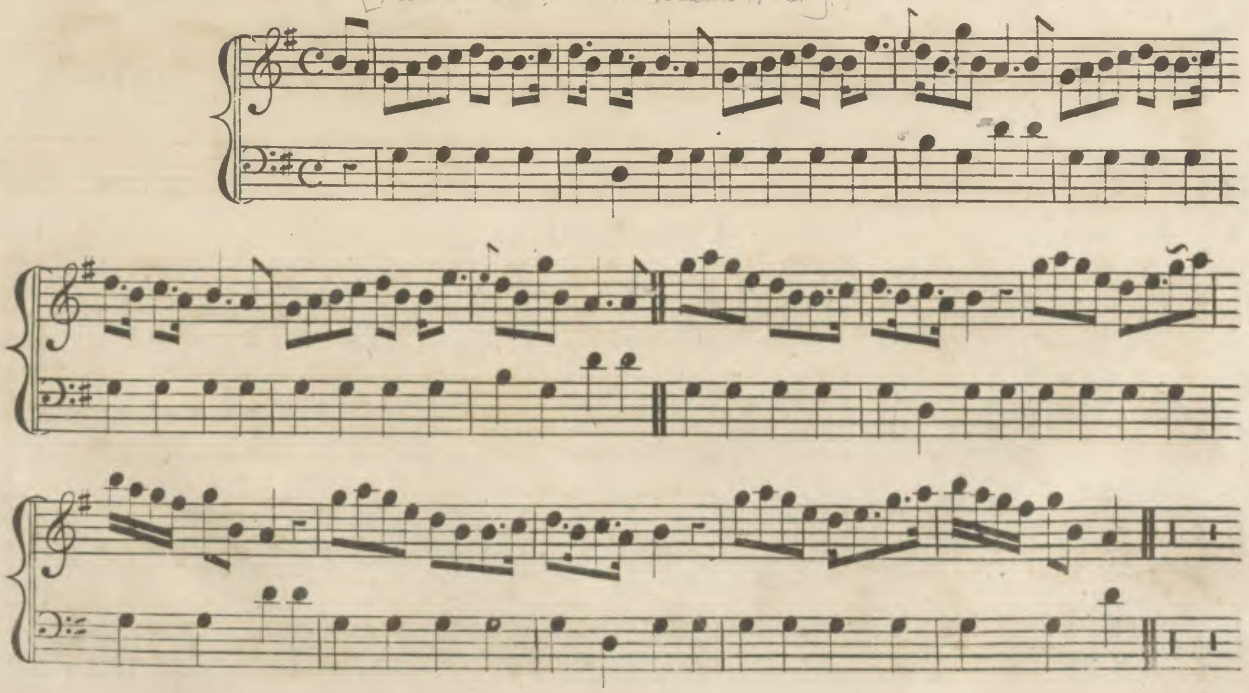
Nº L.

Strathspey.



Nº LI.

Pipe Reel.

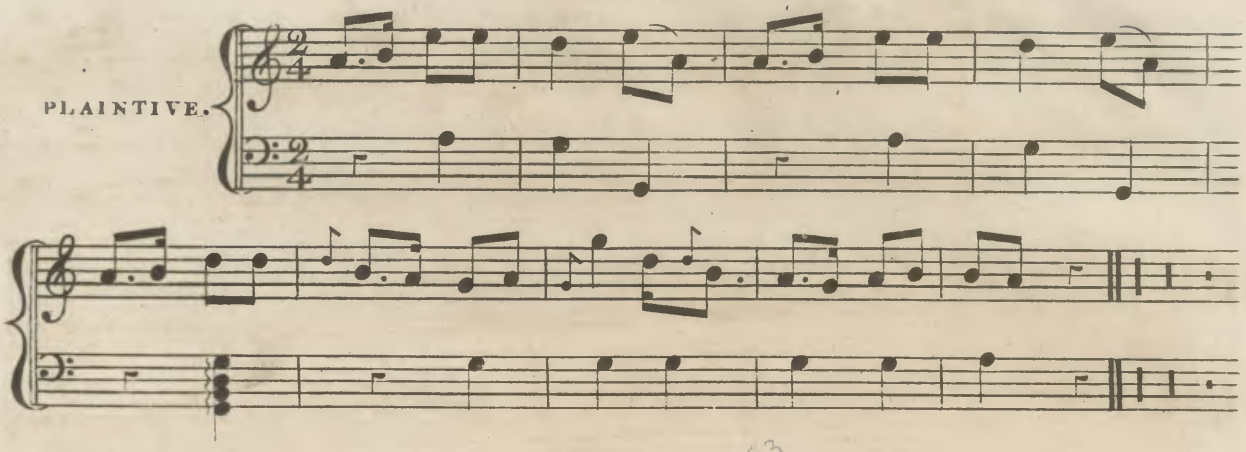


Nº LII.

"Bha mo nighean donn bhōidheach."

"My bonny brown maid and I."

PLAINTIVE.

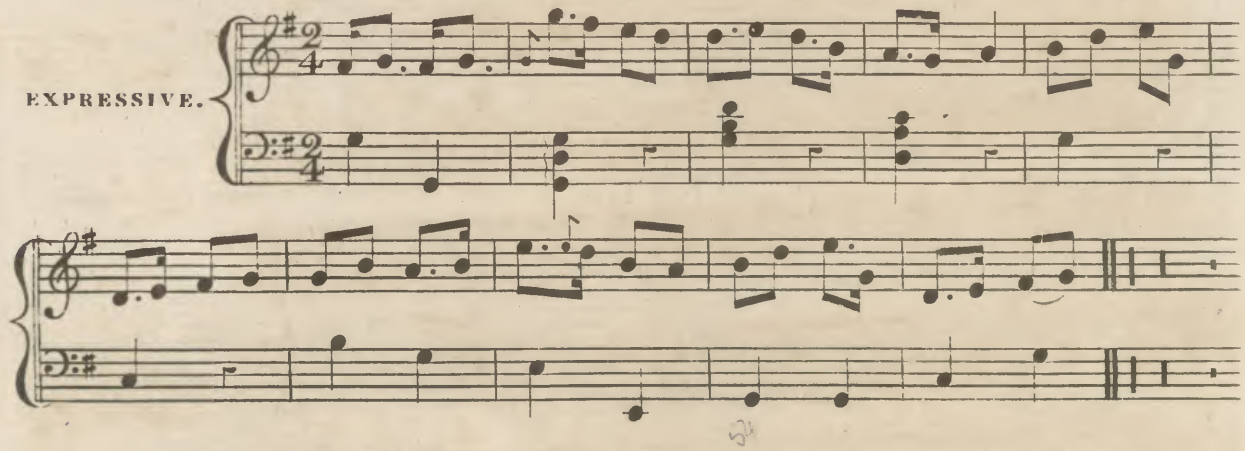


Nº LIII.

"O mar sud chaidh an Clōth."

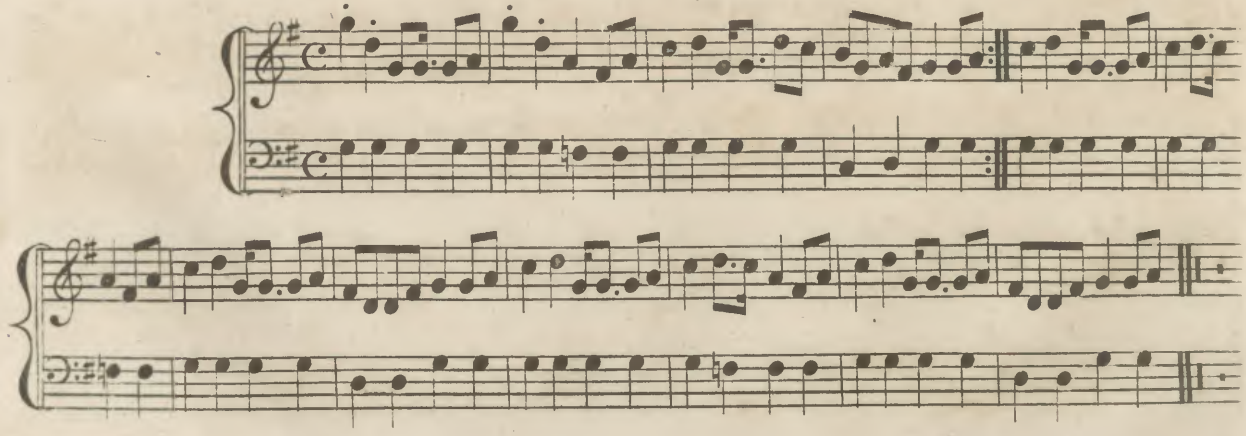
"So and So went the Cloth."

EXPRESSIVE.



Nº LIV.

Pipe Reel.

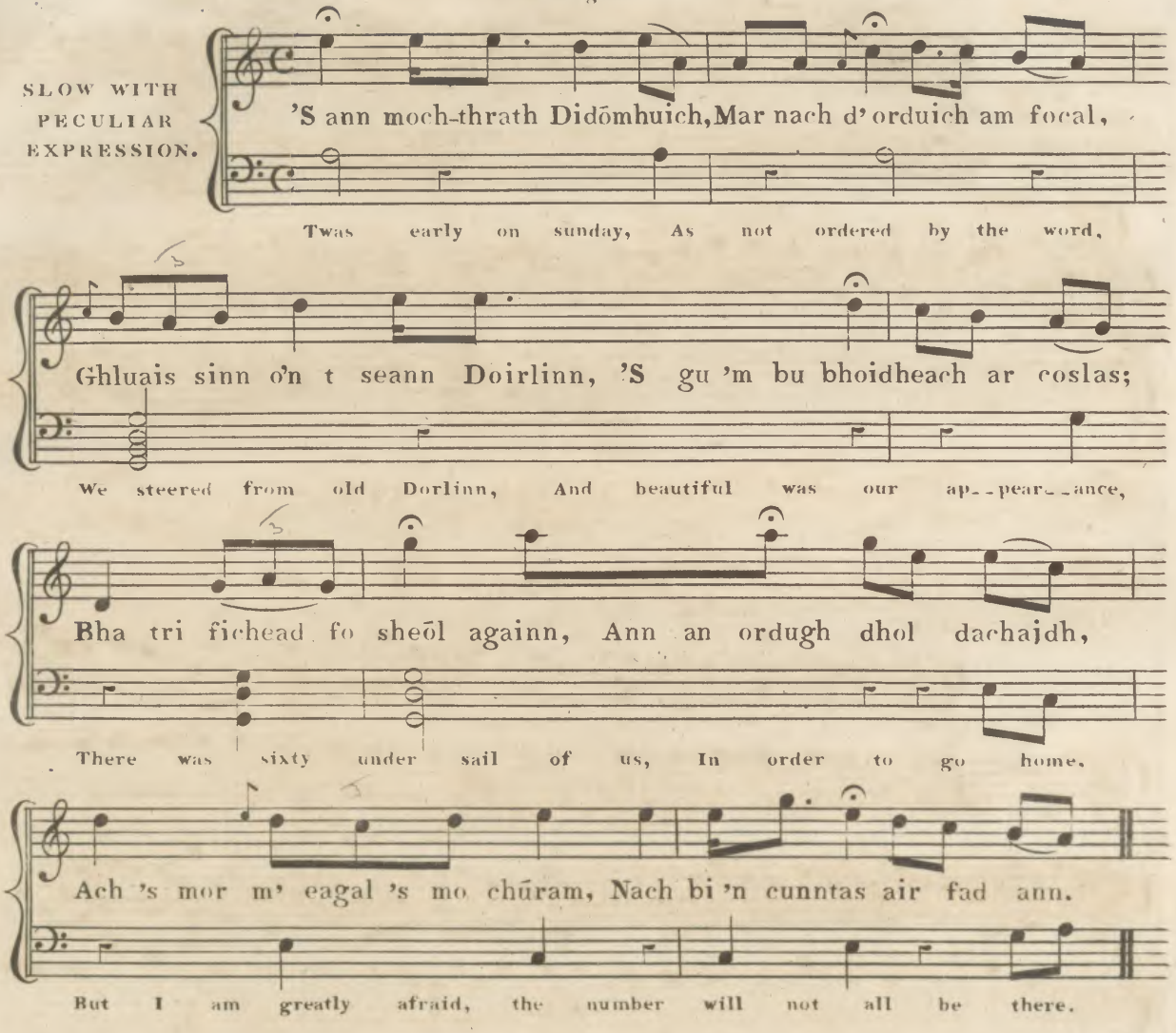


Nº LV.

"Marbh-Rann."*

"Dirge."

SLOW WITH PECULIAR EXPRESSION.



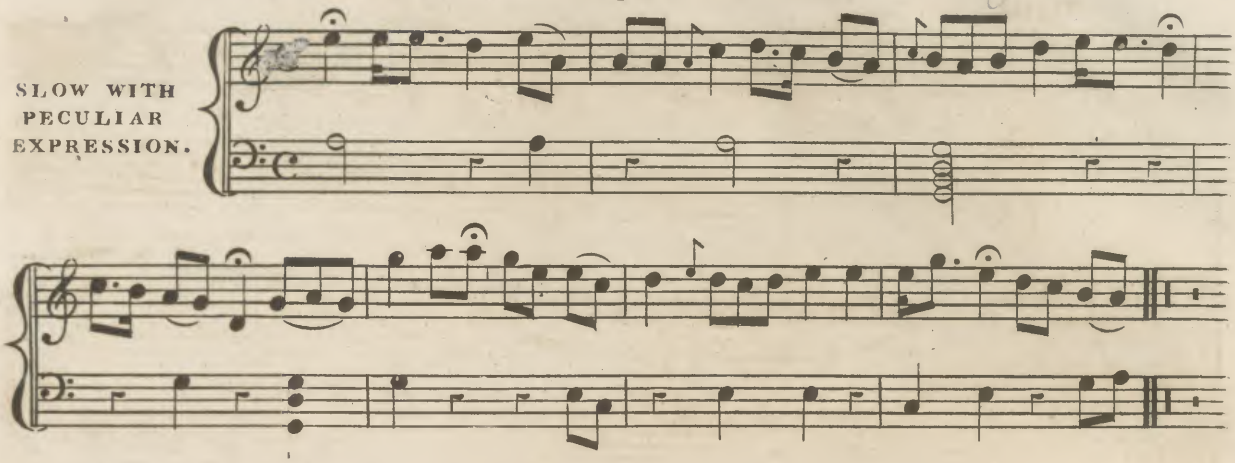
* This is a wild undisciplined, but singularly beautiful air. I have given the words, which will show there is an immense run of them. I can very faintly convey the manner in which it is sung. One note (or perhaps bar) is lengthed beyond its usual time, when the rest of the bar and sometimes the two following, are hurriedly slid over to the next long note, in a manner quite fascinating to the hearer.

Nº LVI.

"Marbh-Rann."

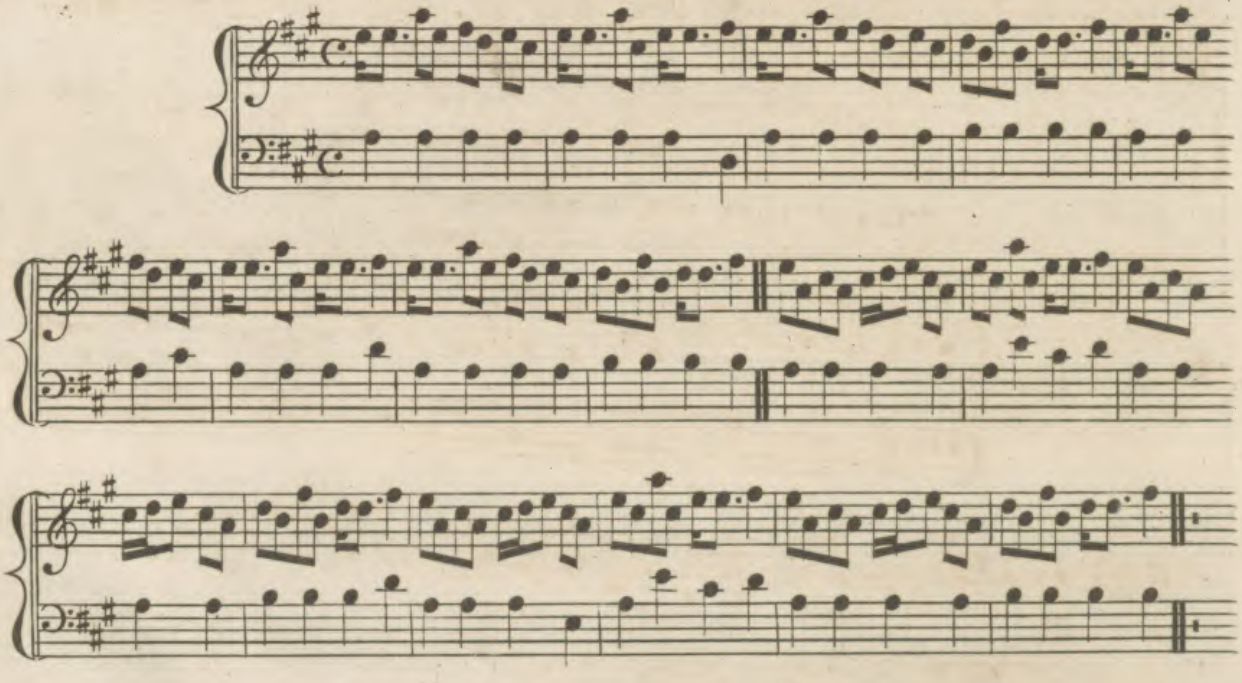
"Dirge."

SLOW WITH PECULIAR EXPRESSION.



Nº LVII.

Pipe Reel.



I think our Highland reels are not improved of late, by the introduction of Quadrille steps thro' the reel and setting.

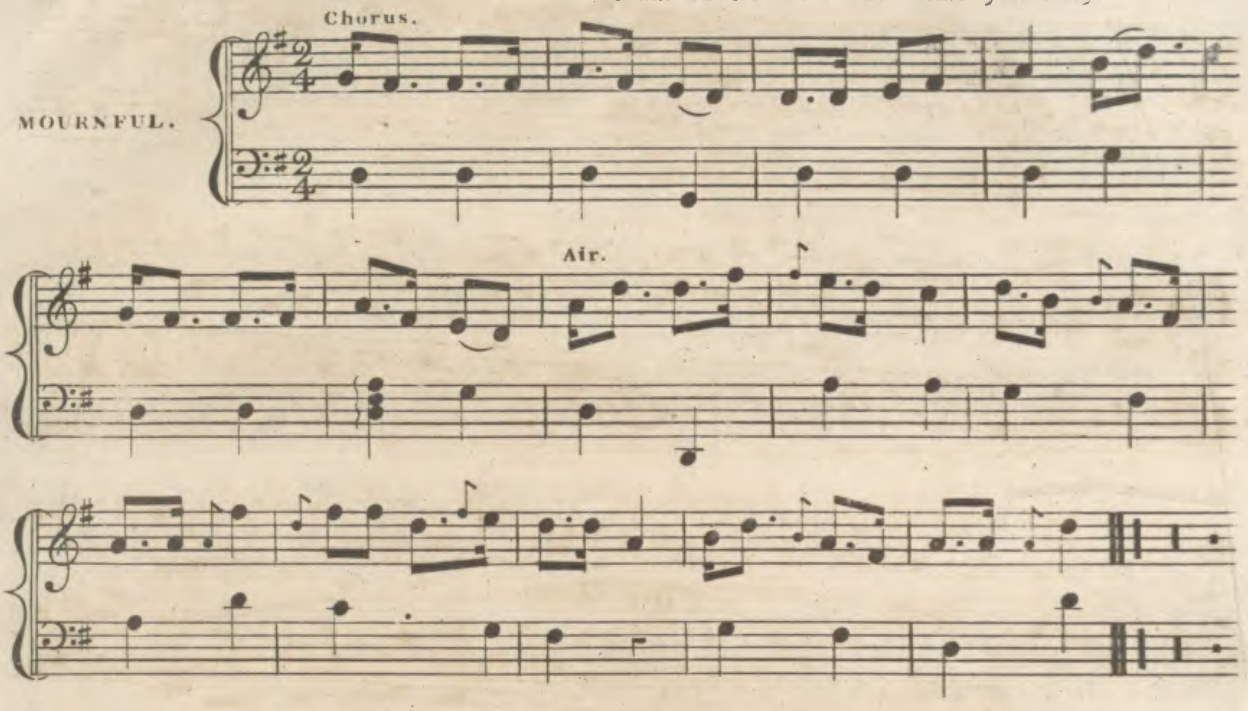
Keep a Quadrille in its own place,
And it's beautiful and graceful,
And keep a reel in it's primitive purity,
And what is better.

58

Nº LVIII.

"Gur mise nach 'eil slān bho'n trā so 'n dē!"

"I am unwell since this time yesterday!"

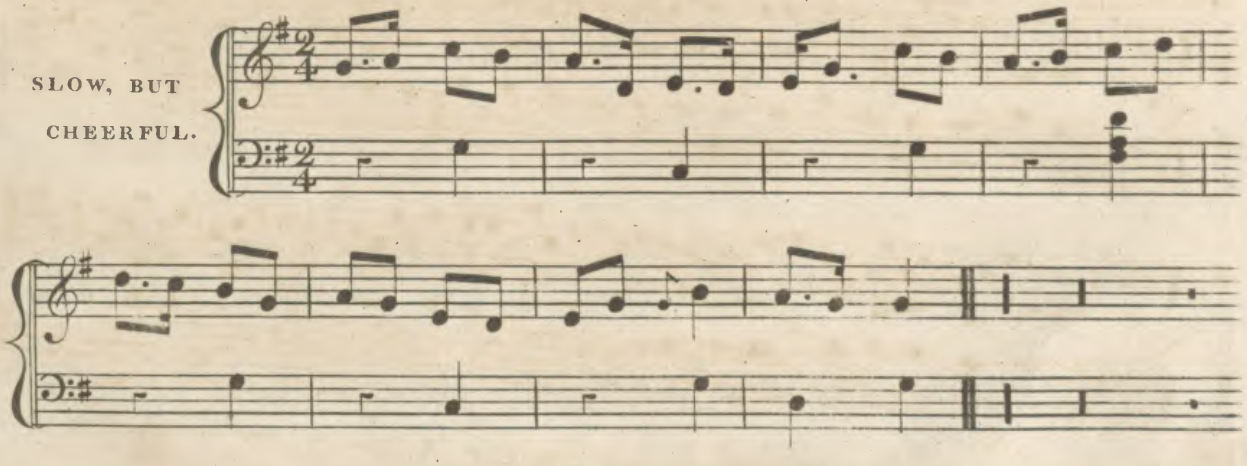


59

Nº LIX.

"Ga d' thei mi 'n so am aonar."

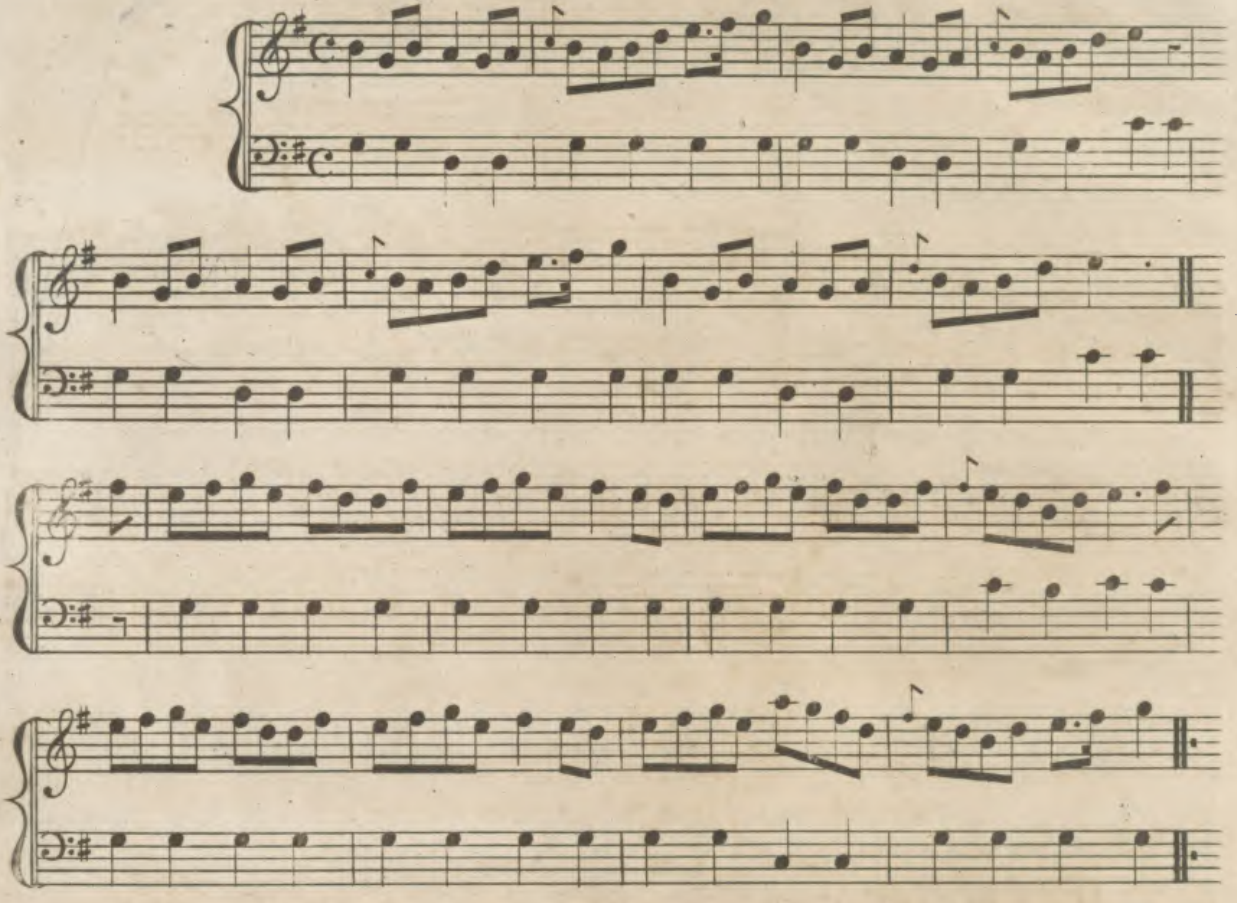
"Tho' I am here alone."



Another superlatively elegant new fashion in the reel system, is to see four persons chasing each other round a room, exactly if I may use the simile and old adage, 'Like a string of wild geese.' I appeal to any person not dancing, if the neat and ancient manner of crossing in the reel, does not look five thousand times better. 'O Tempora O Mores!'

Nº LX.

Pipe Reel.*



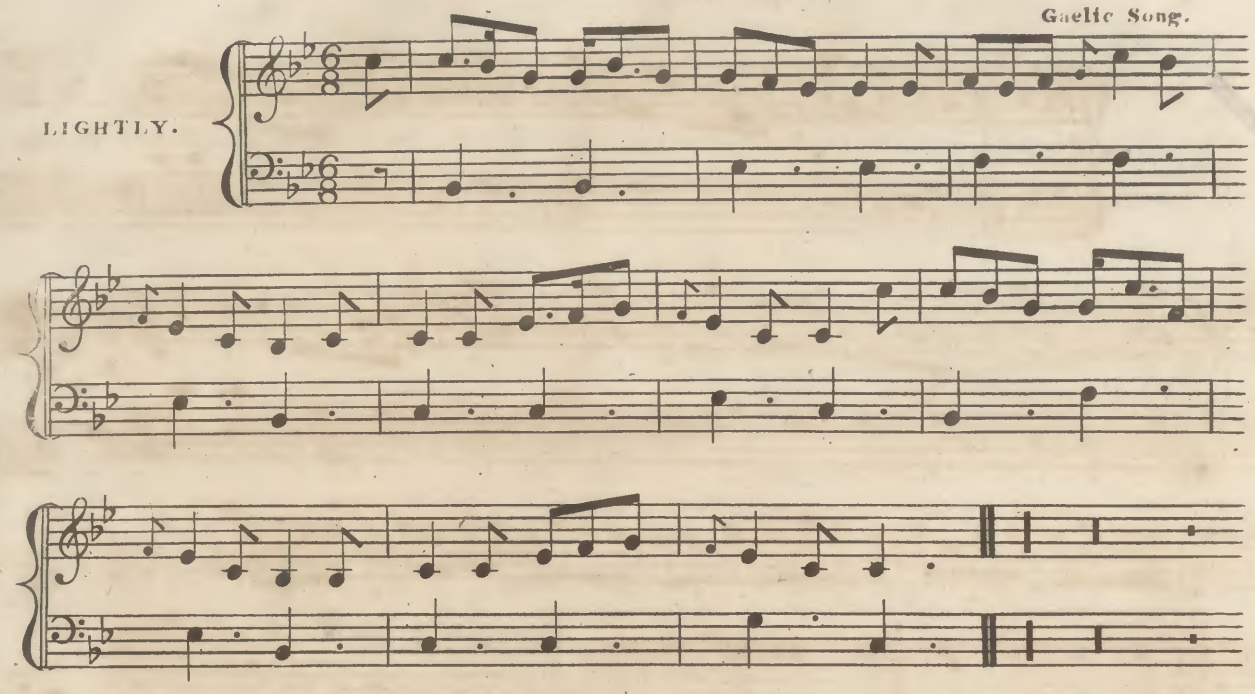
*This Reel does famously for the Highland way of dancing. It must appear very droll to a stranger. The right foot is first put down, the left drawn up on a level with it, the right foot advanced again, and a kind of bob or curtsey for the fourth movement, this is not done smoothly but thumped through telling every step, the setting is the same, perhaps with the addition of a few side kicks to finish, just as you or I would finish with a "Jetté et Assemblee!" But the lads brogue it so heartily, and the maidens trip it so neatly, that it is a question whether it is not more animated, than the half sailing, half sleeping, and half walking, of the higher classes.

Nº LXI.

A Jacobite Air.

Gaelic Song.

LIGHTLY.

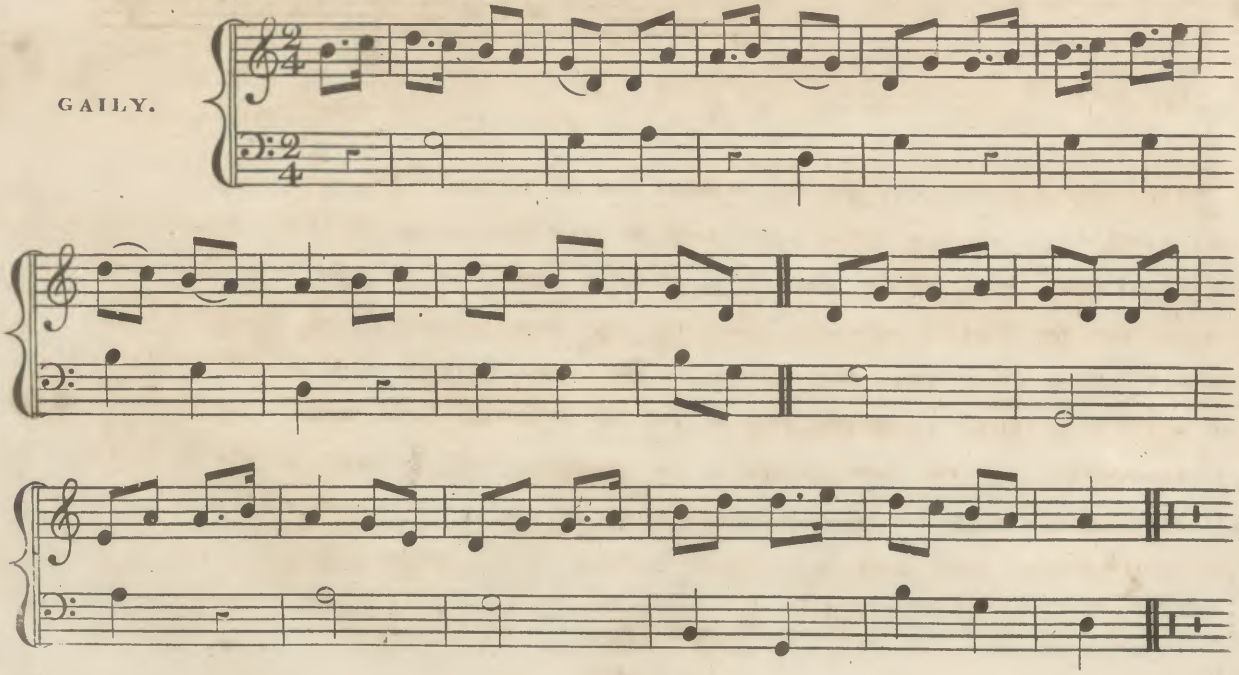


Nº LXII.

"Mo shorridh sunntach slán leibh."

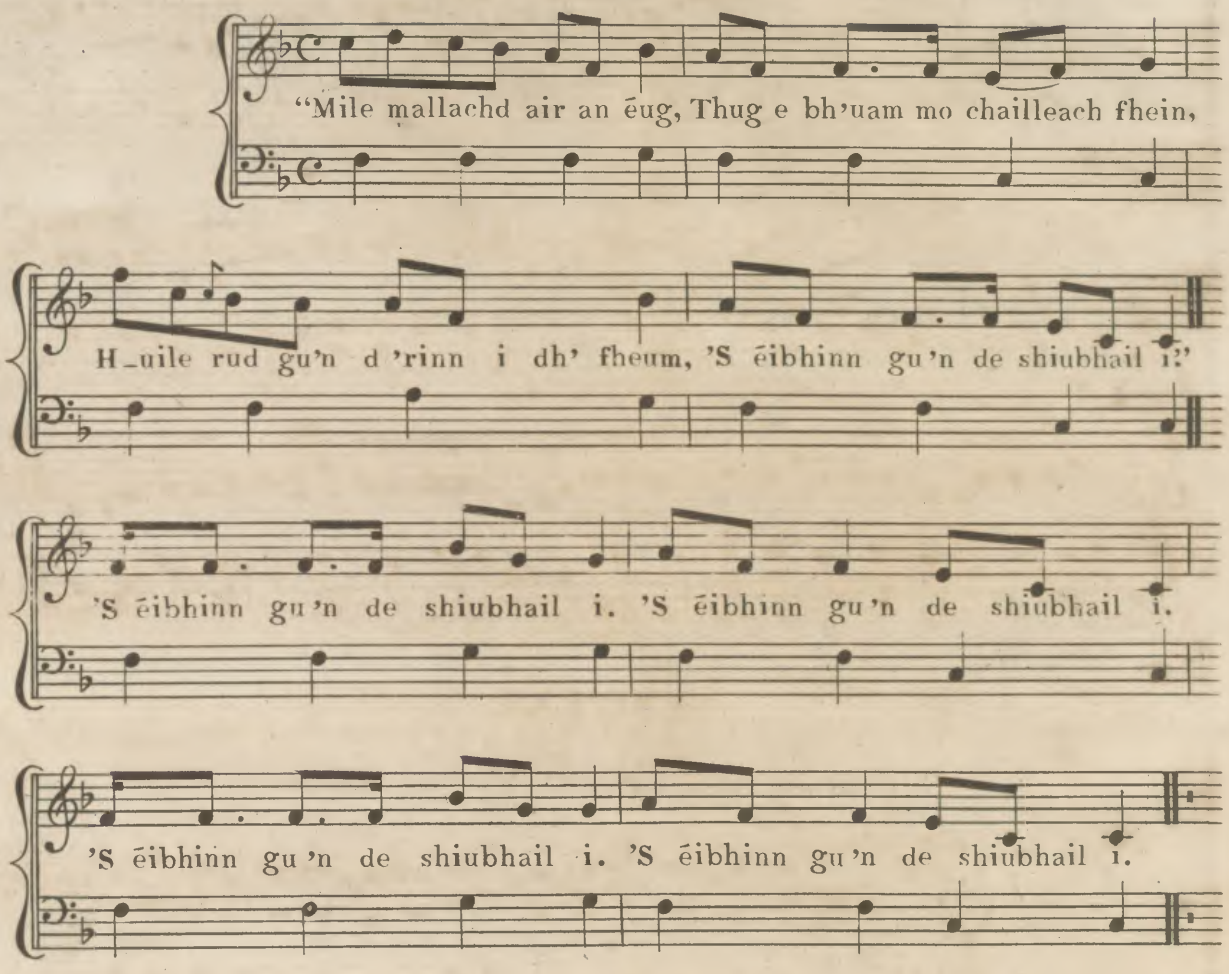
"My hearty lively wishes to you."

GAILY.



Nº LXIII.

Cainntearachd.



"Mile mallachd air an ēug,
Thug e bh'uam mo chailleach fhein,
H_uile rud gu'n d'rinn i dh' fhēum,
'S ēibhinn gu'n de shiubhail i?"

(Last line repeated four times.)

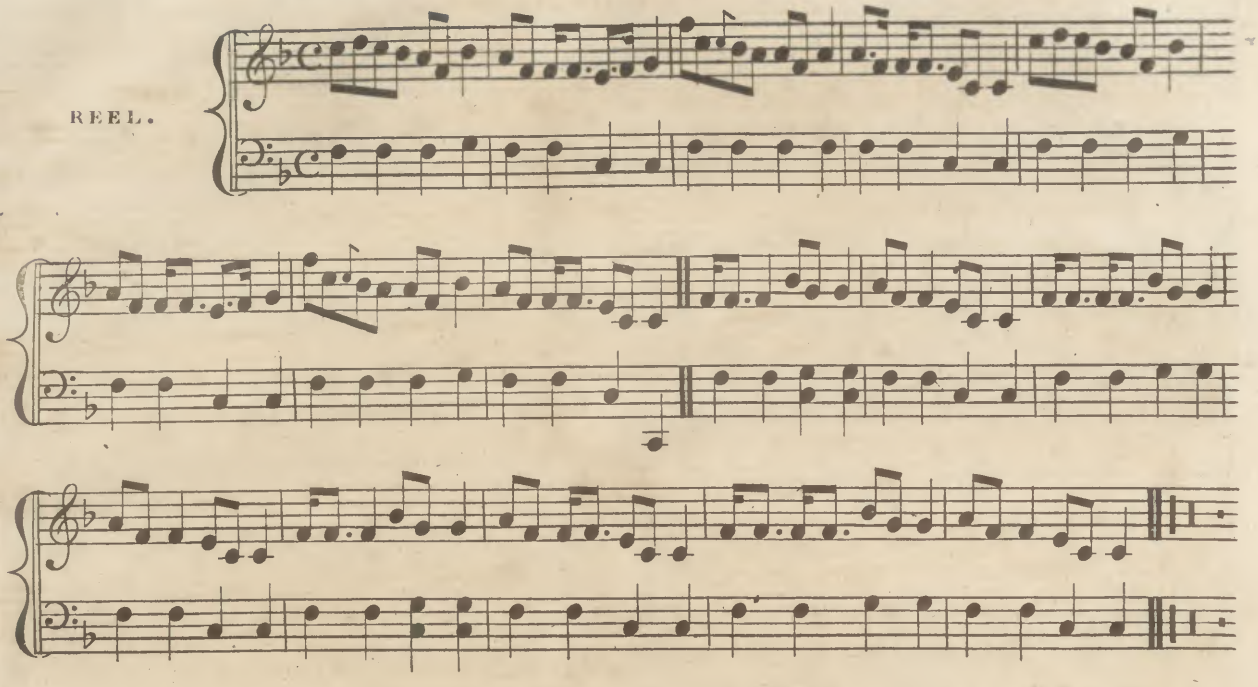
Translation.

"A thousand curses upon death,
That took from me my old wife;
For all the good she ever did,
It is pleasant she has left us."

Nº LXIV. 64

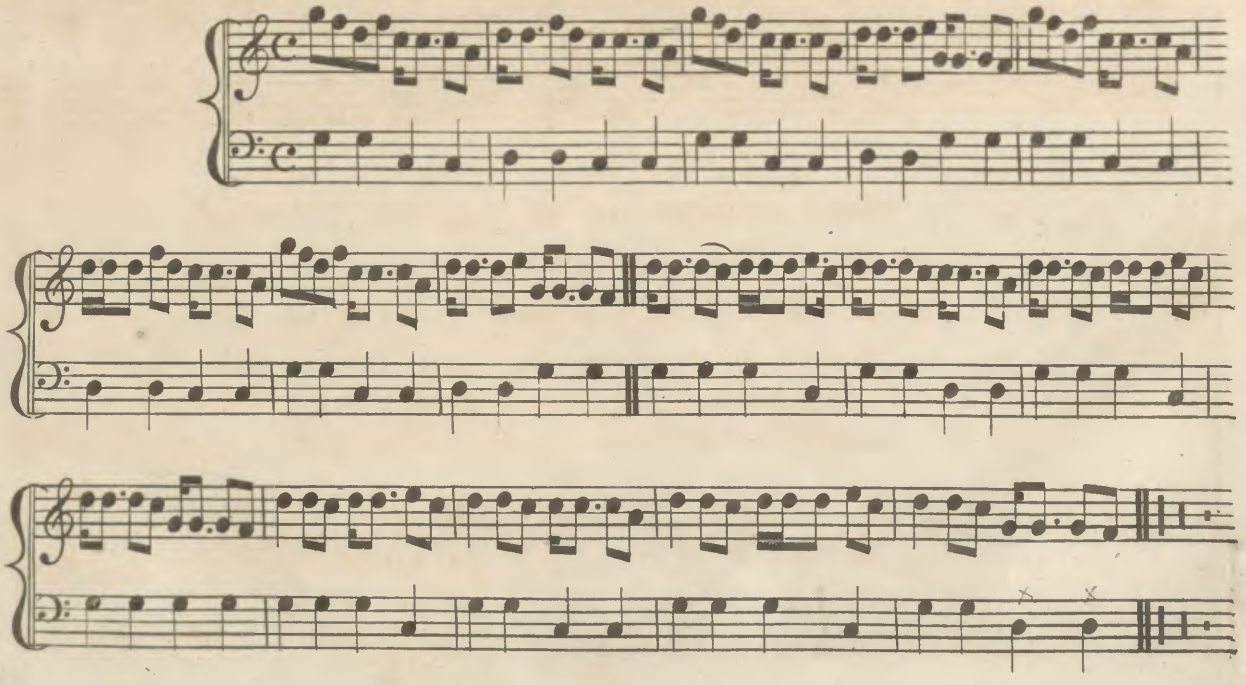
Cainntearachd.

REEL.



Nº LXV. 65

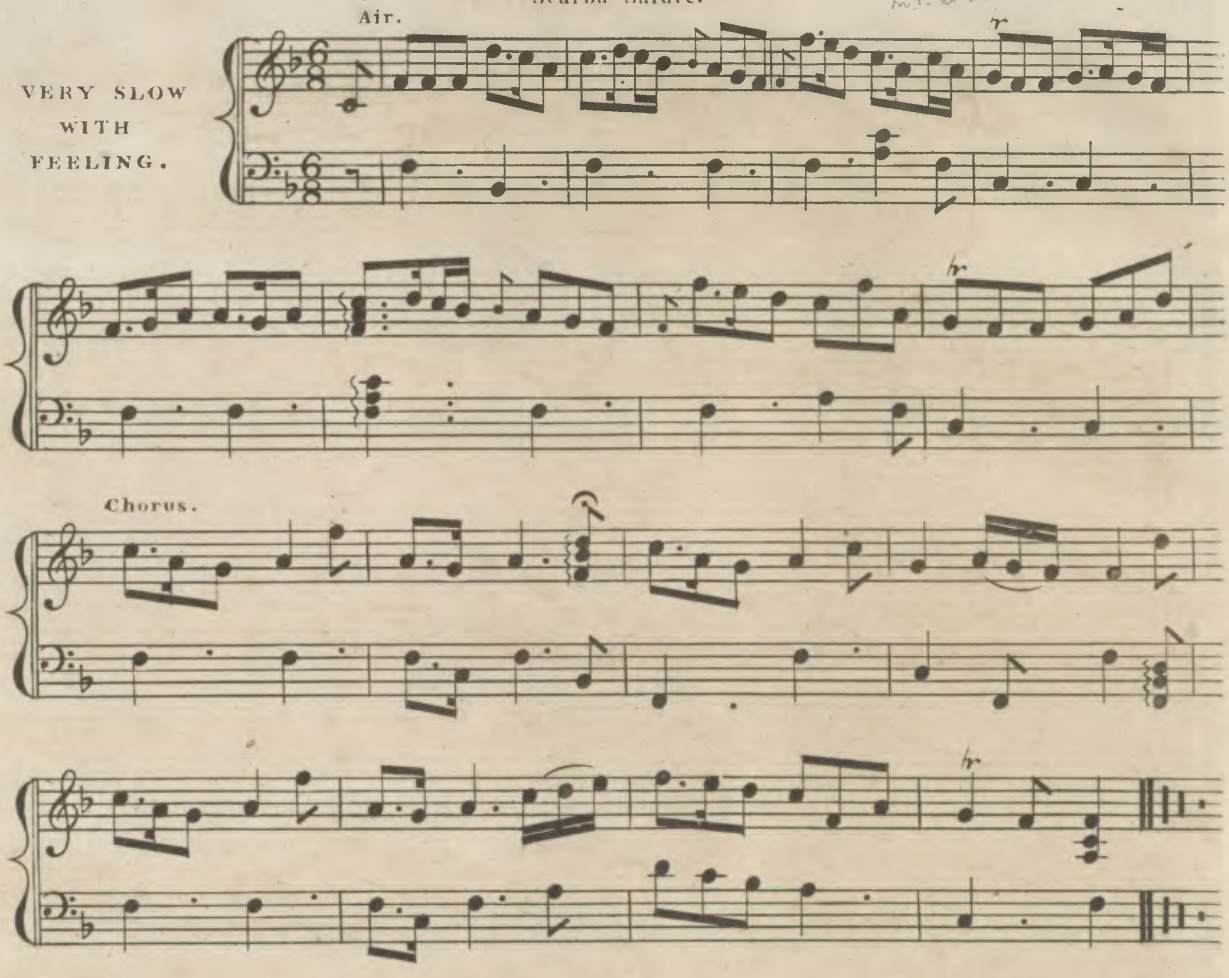
Pipe Reel.



Nº LXVI.

"Faillte Scarba."*

"Scarba Salute."



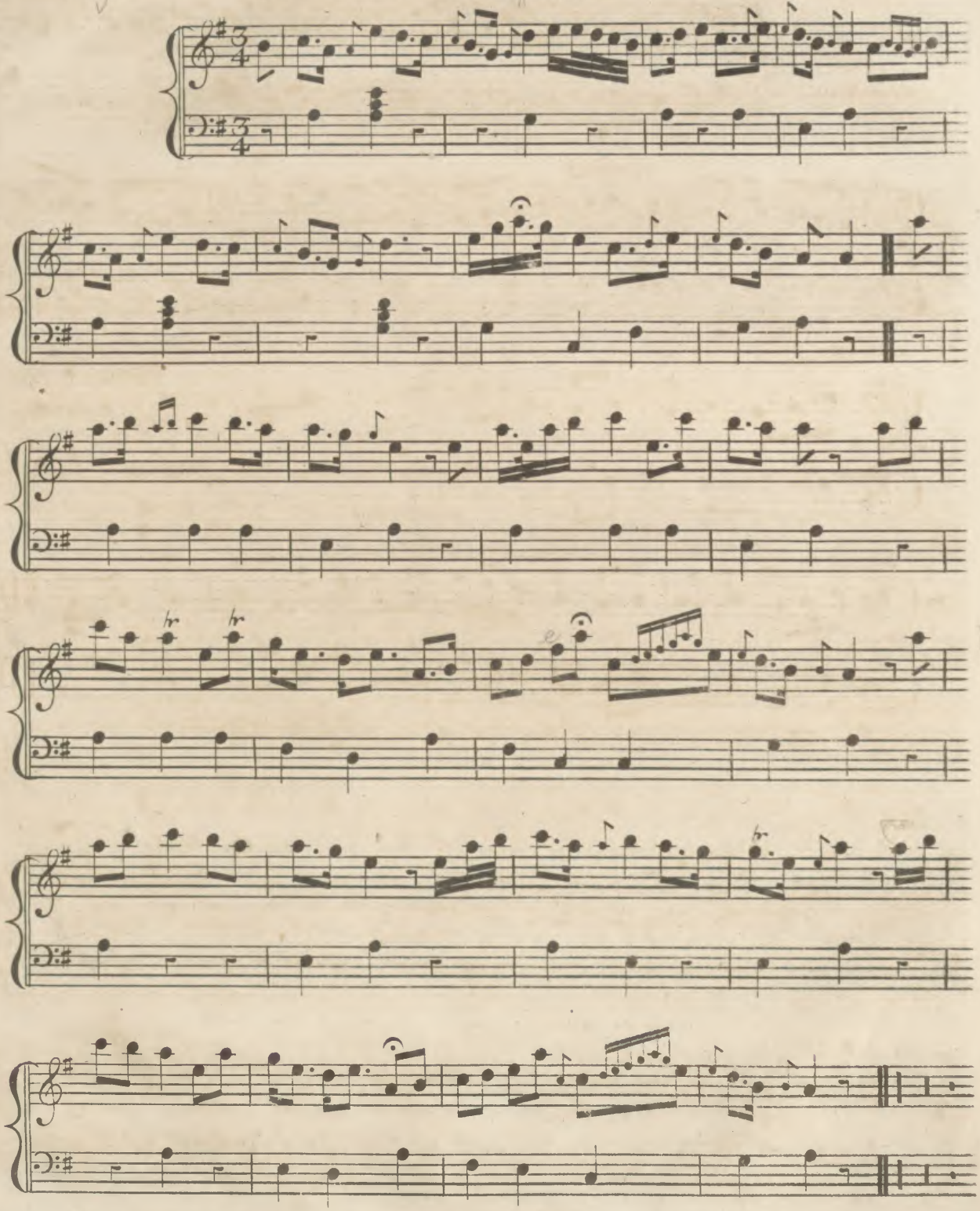
* Faillte Scarba is given in the Revd Patrick Mc Donald's Collection, but in such a mutilated condition, that unless a person knew it before, they would hardly select it for a beauty.

It is perfectly wild, as much so as Scarba itself. I noted it from the singing of a Highland Lady.

Nº LXVII.

"Am Bruadar?"

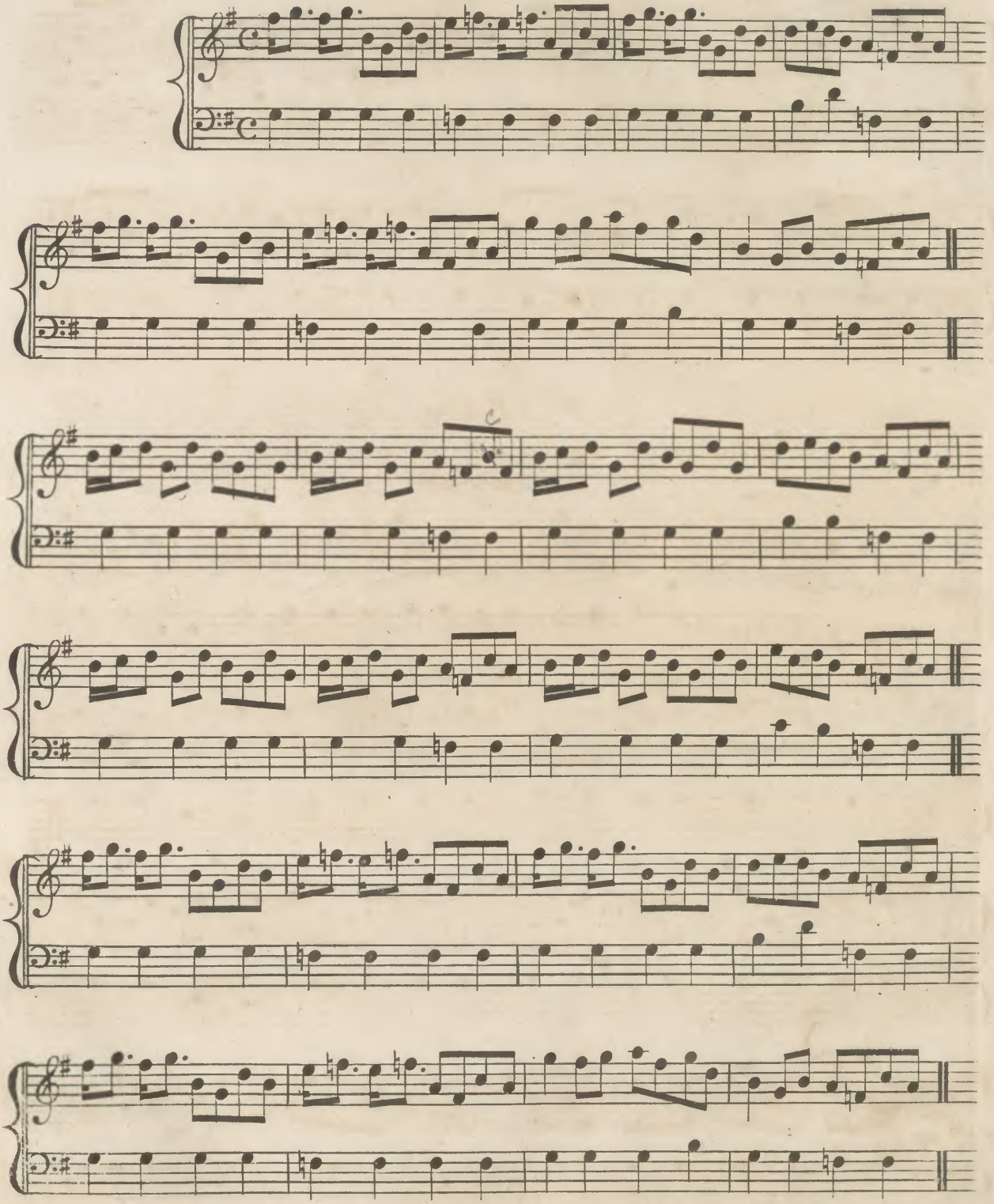
"The Dream?"

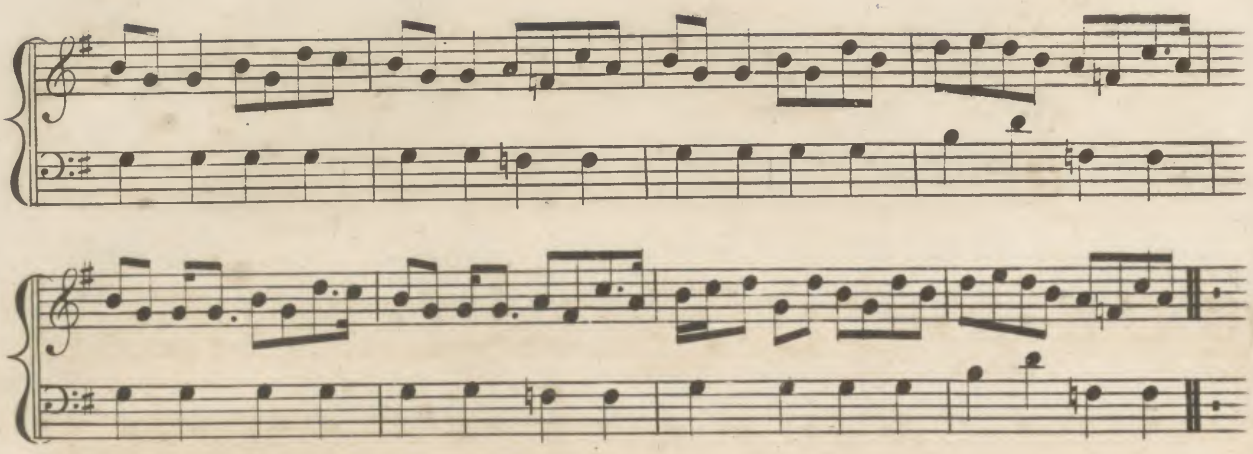


I got this in M.S. and think it a most perfect piece of musical composition.

Nº LXVIII. 68

Pipe Reel.

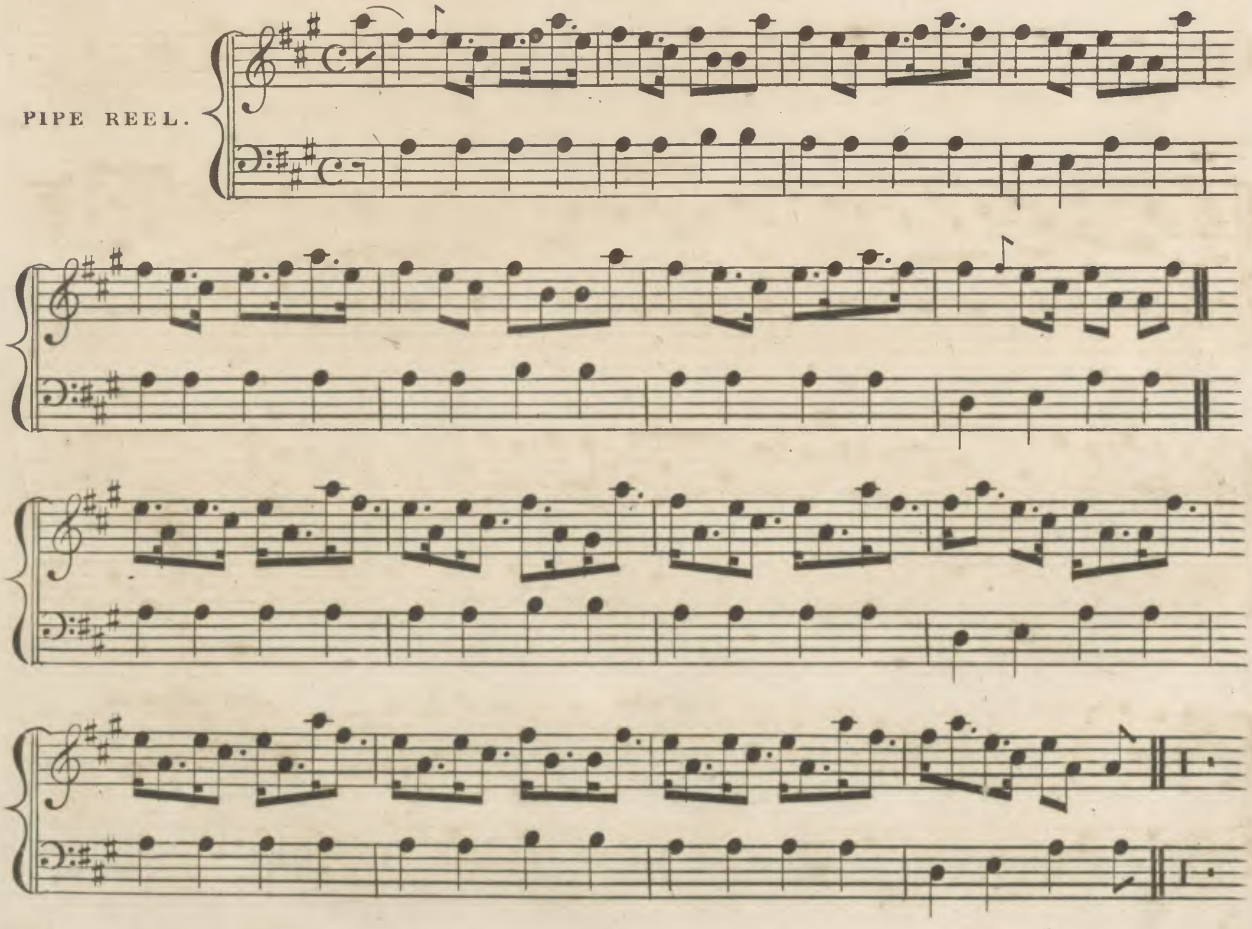




69

Nº LXIX.

Tha gaol again air an nighinn.

'I love the Lassie.'

PIPE REEL.