

The  
Gesto Collection  
of  
**HIGHLAND MUSIC**

compiled and arranged  
by

**KEITH NORMAN MACDONALD.**



Glen 396.

To Mr John Glen, With the authors and compilers' compliments  
Glen 396  
July 11<sup>th</sup> 1898

# THE GESTO COLLECTION OF HIGHLAND MUSIC

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COMPILED AND ARRANGED  
BY  
**KEITH NORMAN MACDONALD.**  
AND  
DEDICATED TO THE MEMORY  
of  
**THE MC LEODS OF GESTO**  
**1895.**

Entered Stationers Hall.

Price one guinea.

Oscar Brönnleiter, Leipzig.

NATIONAL LIBRARY  
OF SCOTLAND  
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## PREFACE.

This collection of Highland music is a tribute to the memory of the MC LEODS of Gesto, in the Isle of Skye, and especially to that of the late Kenneth McLeod of Grishornish and Orbost,— one of the ablest and most successful of the sons of the “Isle of Mist” who built and endowed the Gesto Hospital for the benefit of his fellow countrymen.

Pleasant as the task is to me, after having carried most of these beautiful and heart-stirring airs, pibrochs, marches, and laments, about with me for upwards of 30 years, in divers climes, it is more than enhanced by the fact that I am now able to record them almost as the Gesto family were accustomed to play them, and in the pure Highland fashion which they loved so well. And if any further stimulus were necessary, it is supplied in the now recognised principle that music is an agent which has got a wonderfully soothing effect upon invalids, and so far as the present undertaking is concerned, the patients in the Gesto Hospital will, in future, have the advantage of being able to choose their own music, which, for a long time to come, they will prefer to any other kind.

Highlanders are invariably dissatisfied when too much science is applied to their music, and the reason for this is not far to seek. It is a music “*sui generis*”, and any one who is not versed in the language, poetry, and music of the Highlands, can hardly succeed in imparting to others the true feeling and spirit of which it is the echo. It is full of romance, pathos, love, sorrow, and fiery martial sentiment, and these points can never be brought out with effect by either altering the original airs, or drowning them with left-handed embellishments foreign to the original, even though based upon scientific principles.

The Highlander is strong in imagination, love, and war. The physical features of his country, with its romantic and picturesque scenery, combined with his early habits, self reliance in his strength, nurture, and love of freedom conduce to these, and preferring gallantry to genuflexions and serenading, he is at once a lover and a man, without sacrificing his manliness.

Admiring nature as he does in its simplicity and grandeur, he prefers the pure and sweet singing of his country women and the glorious strains of the great Highland bagpipe—the king of instruments in its native glens—to the finest opera. Moreover, he likes a good deal of it, and a considerable variety—a mixture of the grand, gay, and melancholy—songs of the purest water—marches, pibrochs, quicksteps, laments, reels and strathspeys, each requiring very different styles of playing.

The enthusiast must not expect, however, to find every piece of Highland music that has been composed or published, in this collection, —that would be a herculean task, and not a desirable one—but he can confidently look for choice specimens of the best compositions with as little adulteration as possible.

A greater variety may be found in the older works such as the Rev. Patrick McDonald's, Albyn's Anthology, Captain Fraser's, and others, and amongst modern works such as the well known Inverness Collections, Rosses (late Queen's piper) McKay's, and MacDonald's, pipe music, Scott Skinner's original compositions—the Paganini of Scotch music—those of Messrs. David and John Glen, Edinburgh, the former of whom has published one of the most extensive collections of pipe music, with a historical account of the instrument, and the latter, besides pipe music, has written a valuable work on the history of scotch music in general.

Highland music has received a considerable impulse of late years — thanks to the recognition which Her most Gracious Majesty Queen Victoria has always extended to the music of the Highlands, and to the efforts of the late professor Blackie in the same direction, and doubtless also mainly to its own intrinsic beauty.

Amongst the most satisfactory works I have seen of late, are those of Miss J. Morrison and Miss M. Williamson. These have got the true highland ring about them, and should be followed by others. Of Highland airs, without words, those in "The Thistle" are very melodiously arranged, and of gaelic songs with music, the best arrangements are those of Messrs. Henry Whyte of Glasgow. Lachlan McBain and the "Saint Columba Collection for Choir Music" published by J. and R. Parlane Paisley, "The Celtic Lyre" and "Songs of the Gael" contain excellent translations of all the best gaelic songs, and as these are quite within the reach of every one, they can be strongly recommended to all who are fond of Highland music, and those who are not, the sooner they become acquainted with it the better.

No collection of Highland music would be complete without acknowledging the debt of gratitude, Highlanders owe to Mrs. Mac Donell of Keppoch for having preserved some of the finest airs and fairy songs in the manner and style of a bye gone age, and of which she is such an accomplished executant, some of these I have pleasure in presenting to all lovers of the music of the past.

I am also much indebted to "The Queen of the Fairies" for assistance in arranging our ancient music as it emanated from the hearts of a brave, patriotic, loyal, and intensely musical people.

Finally I need hardly offer an apology to the people of Skye, or to Highlanders in general, for having placed these relics of the past before them, but feeling as I do that many of them would have been lost for ever unless produced now, I had no hesitation in choosing the latter alternative, and I only hope that, in recording the style of music played by Highland musical families more than one hundred years ago — with few exceptions — this work may form a lasting monument to the memory of the unforgotten dead for whom it is intended.

*Edinbane, Skye. July 30<sup>th</sup> 1895.*

KEITH NORMAN MACDONALD.

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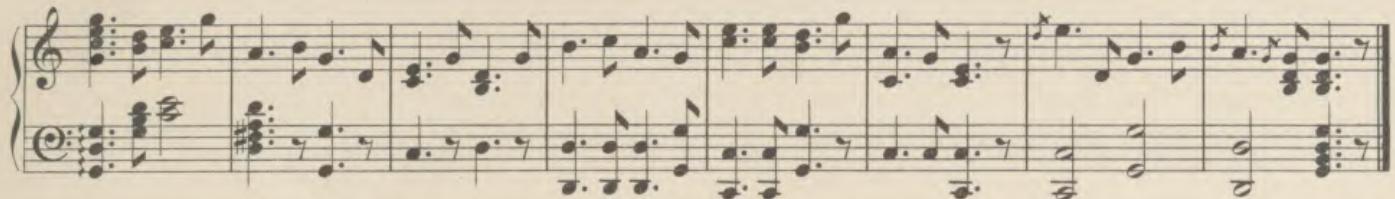
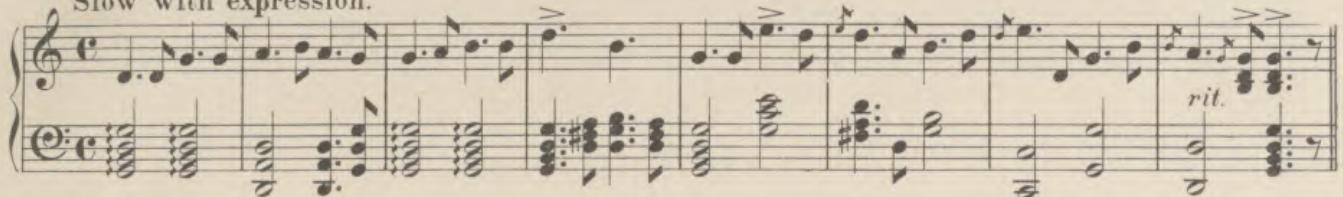


# AN SEALGAIR 'S A CHOMHACHAG.

*Words by D. M<sup>c</sup> DONALD.*

"The Hunter and the Owl"

Slow with expression.



# MAC GRIOGAIR O RUADH-SHRUTH.\*

Slow with feeling.

"Macgregor of Roro"

1<sup>st</sup> set.



- |  |  |
|--|--|
| <p>Tha mulad, tha mulad,<br/>Tha mulad ga m' lionadh,</p> <p>1. Tha mulad, bochd, truagh orm,<br/>Nach dual domh chaoidh dhireadh.<br/>Tha mulad, &amp;c.</p> <p>2. Mu Mhae Griogair o Ruadh-shruth,<br/>D'am bu dual bhi'n Gleann-liobhann<br/>Mu Mhae-Griogair, &amp;c.</p> <p>3. Mu Mhae-Griogair nam bratach,<br/>D'am bu tartarach pioban.<br/>Mu Mhae-Griogair, &amp;c.</p> <p>4. D'am bu shuaicheantas giubhas,<br/>Ri bruthach ga 'dhireadh.<br/>D'am bu, &amp;c.</p> <p>5. Crann caol air dheadh lochdradh,<br/>'S tme dhosach an fhir-eoin.<br/>Crann caol, &amp;c.</p> <p>6. Crann caol air dheadh shnaitheadh,<br/>Cuid de dh-aighearr mhic righ e.<br/>Crann caol, &amp;c.</p> <p>7. Ann an laimh dheadh Mhic-Mhuirich,<br/>Ga 'chumail reidh, direach.<br/>Ann an laimh, &amp;c.</p> | <p>8. Ged a bhual e mi'm bealach,<br/>Ga m' ghearan cha bhi mi.<br/>Ged a, &amp;c.</p> <p>9. Ged a dhean iad orm eucoir,<br/>A thi fein eo 'ni dhioladh?<br/>Ged a, &amp;c.</p> <p>10. 'S luchd a ghabhail mo leith-sgeil,<br/>Anns a' chaibéal so shios uam.<br/>'S luchd a ghabhail, &amp;c.</p> <p>11. Luchd a sheasamh mo chòrach,<br/>Is e mo leòn iad bhi dhi orm.<br/>Luchd a sheasamh, &amp;c.</p> <p>12. Mo chomh-dhaltaon gaolach,<br/>An leabaidh chaoil, 's an ceann ional.<br/>Mo chomh-dhaltaon, &amp;c.</p> <p>13. Ann an léine chaoil anairt,<br/>Gun bhannan, gun siod oirr.<br/>Ann an léine, &amp;c.</p> <p>14. 'S nach d' iarr sibh ga 'fuaigheal,<br/>Mnaithean uaisle na tire.<br/>'S nach, &amp;c.</p> <p>15. Ort a bheirinnse comhairl,<br/>Na 'n gabhadh tu dhiom i.<br/>Ort a bheirinn-se, &amp;c.</p> |
| <p>16. 'N uair a theid thu'n tigh-osda,<br/>Na òl ann ach aon deoch.<br/>'N uair a, &amp;c.</p> <p>17. Gabh do dhrama ad sheasamh,<br/>A's bi freasd'lach mu d' dhaoine.<br/>Gabh do, &amp;c.</p> <p>18. Na dean diuthadh mu d' shoitheach,<br/>Gabh an ladar no 'n taoman.<br/>Na dean, &amp;c.</p> <p>19. Dean am foghar de 'n gheamhradh,<br/>'S dean an samhradh de 'n fhaoltach.<br/>Dean am, &amp;c.</p> <p>20. Dean do leaba 's na creagaibh,<br/>A's na caidil ach aotrom.<br/>Dean do, &amp;c.</p> <p>21. Ge h-aineamh an fheòrag,<br/>Gheabhar seol air a faoatainn.<br/>Ge h-aineamh, &amp;c.</p> <p>22. Ge h-uasal an t-sheobhag,<br/>Is tric a ghabhar le foill i.<br/>Ge h-uasal, &amp;c.</p>  |  |

\* The original air of this beautiful melody is "Bothan an Easan" see capt. Frasers Collection and "Farewell to Glen Shalloch" in "Hoggs Jacobite Relies".  
Words from "Sinclairs Oranaiche".

## OICH U AGUS H-IURAIBH EILE.

Love song.

Moderately slow.

## ORAN GAOIL.

SEISD:— Oich u agus h-iuraibh eile,  
(CHORUS) Oich u agus h-iuraibh eile,  
H-iuraibh ò, agus hò ro eile,  
'S mo chruinneag dhonn, gur a trom ad dhéigh mi!

Càite bheil i ann am Muile,  
Cruinneag bhòidheach is gile muineal,  
Ribhinn aluin a' bhroillich shoilleir,  
'S bu deacair dhomhsa 'eur air a bonaibh.  
Oich u, etc.

Càite bheil i ann an Albainn,  
Cruinneag bhòidheach is gile elpal—  
Slios mar fhaoilin air aodan fairge,  
'S gur h-e do throm-ghaoil a rinn mo mharbhadh.  
Oich u, etc.

Tha an oidhche nochd fliuch, fufraidh,  
Laidh an sneachd air na beanntaibh shuas ud;  
Chà tèid mise a dh-fhios na gruagaicha,  
Ach-gus am fàs na gleanntan uaine.  
Oich u, etc.

Chà tèid mise do'n monadh tuille,  
Bho nach d'rinn mi bonn feum an diugh ann;  
Chaoig mi'n t-sùil ann 's cha d'rinn mi tuilleadh;  
Ghlac mi'n crann bho'n s'e rinn mi buill deth.  
Oich u, etc.

'N uair a théid mi thun na féille,  
Bidh mo shuïl air a' chruinneig ghlé-ghil,  
Is binne Gàilig 's as deise Beurla,  
'S bidh sàilean àrd air a brògan entrom.  
Oich u, etc.

Tha do shùilean mar na smeuran,  
No mar dhearcagan donn an t-sléibhe—  
Dubh a's donn ann am measg a cheile,  
'S gu bheil ceann dubh air mo chruinneig ghlé-ghil.  
Oich u, etc.

Tha do shùil ghorm, dhathte, bhòidheach,  
Fo d' mhala chaol ann ad aodann mòdhail,  
Pearsa dhireach de dh-thior Chlann-Dòmhnuill;  
Gur math thig gùn duit an èiirt nan og-bhean.  
Oich u, etc.

'N uair a bha sinn air a' bhuaille,  
'S e luchd mi-riuin thog oirnn an tuaileas,  
Gu'n robh thu sinte fo m' bhreacan-guaille,  
Cha robh a ghaoil—O b'fhasa bh'nam thu!  
Oich u, etc.

'S 'n uair a bha sinn anns a' monadh,  
'S e bu bhiadach dhuinn na ciribh meala,  
Barr an fhraoch 's e 'n a chaoran meallach,  
'S an eunlaith fhiadhaich a' sgiallaich tharluinn.  
Oich u, etc.

Words by  
WILLIAM ROSS.

## BRUGHACHEAN GLINNE BRAON.\*

"The Braes of Glen Braon"

1st set.

Slow and tender.

SEISD:— Beir mo shoraidh le dùrachd,  
Do ribhinn nan dlù-chiabhd,  
Ris an tric bha mi' sùgradh,  
Ann am Brughachean Ghlinne-Braon

Gur e mis' tha gu cianail,  
'S mi cho fad uat am bliadhna,  
Tha liunn-dubh air mo shiaradh,  
'S mi ri iargain do ghaoil.  
Beir mo shoraidh, &c.

Cha 'n fheud mi bhi subhach,  
Gur e's bëus domh bhi dubhach,  
Cha dirich mi brughach,  
Chaidh mo shiubhal an lugh'd.  
Beir mo shoraidh, &c.

Chaidh m' astar am maillead,  
O nach faic mi mo leannan;  
'S ann a chleachd mi bhi mar riut,  
Ann an gleannan a' chaoi'  
Beir mo shoraidh, &c.

Anns a' choill am bi'n smiùdan \*  
'S e gu binn a' seinn ciuil duinn,  
Cuach a's smèòrach 'gar dùsgadh,  
'Cur na smùid diù le faoilt.

Beir mo shoraidh, &amp;c.

'S tric a bha mi 's tu mireadh,  
Agus cùch 'ga nar streadh,  
Gus 'm bu déonadh linn tilleadh,  
Gu Innis nan laogh.

Beir mo shoraidh, &amp;c.

Sinn air fàireadh na tulach,  
'S mo lamh thar do mhuineal,  
Sinn ag eisdeachd nan liinneag,  
Bhiadh am mullach nan craobh.

Beir mo shoraidh, &amp;c.

Tha mise 'ga ráite,  
'S cha 'n urra mi aicheadh,  
Gura ionadach saruch'

Thig air àiridh nach saoil

Beir mo shoraidh, &amp;c.

Beir mo shoraidh le dùrachd,  
Do ribhinn nan dlù-chiabhd,  
Ris an tric bha mi sugradh,  
Ann am Brughachean Ghlinne-Braon.

Gur mis' tha sa' champar,  
'S mi fo chis anns an am so,  
Ann am priosan na Fringe,  
Fo ainneart gach aon.

Beir mo shoraidh, &amp;c.

Ann an seòmraichean glaiste,  
Gun cheòl, no gun mhaenias,  
Gun òrdugh a Sasgunn,  
Mo thoirt dhathaigh gu saor.

Beir mo shoraidh, &amp;c.

Cha b'ionnan sud agus m' àbhaist,  
A siubhal nam fàsach,  
'S a' direadh nan àrd-bheann,  
Gabhaill fàth air na laoigh.

Beir mo shoraidh, &amp;c.

A' siubhal nan stùc-bheann,  
Le mo ghunna nach diultadh;  
'S le mo phlasgaichean fùdar,  
Air mo ghlùn anns an fhraoch.

\* The Ringdove.

\* William Ross, the Anacreon of Gaélie lyric poetry, was born at Broadford, Parish of Strath Isle of Skye, in 1762. His love songs are most touching and beautiful.

# BRUGHAICHEAN GHLINNE BRAON.\*

"The Braes of Glen Braon."

Slow and tender.

2<sup>nd</sup> set.

## THA MI SGÌTH 'S MI LEAM PHÉIN.\*\*

"I am weary alone!"

Skye air.

Slow.

Tha mi sgith, 's mi leam fhìn,  
H-uile là an Cnoc-na-beannachd;  
Tha mi sgith, 's mi leam fhìn,  
H-uile là a 'm ònar.

This stanza is from Albyn's Anthology.

H-uile là an Cnoc-na-beannachd,  
H-uile là a 'm ònar;  
H-uile là an Cnoc-na-beannachd,  
'S ni fhearr tighinn g' am fheòraich!

Cùl an tomain, beul an tomain,  
Cùl an tomain bhòidhich;  
Cùl an tomain, beul an tomain,  
H-uile là a 'm ònar!

## 'S TROM, 'S TROM A TA MI.

"Sad, sad am I!"

Slow, with feeling.

'S trom, 's trom a ta mi,  
Gur trom an deigh mo leannain mi,  
'S gur trom an diugh, 's an dé mi.  
'S gach la bho 'n threig mo leannan mi.

Sguiridh mi 'ga d' iarraidh,  
'S 'ga d'iasgaich ris na cladaichean,  
'S iasg nach teid an lion thu,  
'S e sgeula fior nach faighear thu.

Ged 's fad' tha'm long a sèoladh  
Cha d'thig i a chòir an fhearainn so,  
Cha taobh i caolas Shiuna,  
'S cha'n eil mo rùn de fhearaibh orra.

## 'SE ALASDAIR MO ROGHAINN.

"Sandy is my choice."

Slow, with feeling.

From "Celtie melodies"  
by "Highlander"

\* another set in purely Highland style.

\*\* Same as "Cnocht Bheannachd" and "Buain na Rainich."

## ALISTAIR OG.

*"Young Alexander"*

Slow and soft.



## OCH O RO U.\*

Very slow and melancholy.

Musical score for "Och O Ro U". The score is divided into three staves. The first staff is in common time (C) and G major. The second staff begins in common time (C) and F major, then changes to common time (C) and E major. The third staff begins in common time (C) and E major. The vocal line is characterized by sustained notes and grace notes.

## THA GRUGACH SAN AODAN.

*"The Maid of Edin"*

Slow, with expression.

Musical score for "Tha Grugach San Aodan". The score is divided into two staves. The first staff is in common time (C) and G major. The second staff begins in common time (C) and E major. The vocal line features eighth and sixteenth note patterns, often accompanied by eighth-note chords on the piano.

Words by  
DONALD DOWN.

# 'S TRUAGH A RIGH! MO NIGHEAN DHONN.\*

"Alas o King! my brown haired maid."

5

Slow and solemn.

'S truagh a righ! mo nighean donn,  
Nach robh mi thall a Muile leat,  
Far am faighein iasg is sithean fhiadh,  
'S cha bhiodh a chial oirn uireasaibh.  
  
Far am faighein iasg is sithean fhiadh,  
'S cha bhiodh a chial oirn uireasaibh,  
Mharbhain breac air boinne eas,  
Far nach deanadh casan grunnachadh.

Mharbhain breac air boinne eas,  
Far nach deanadh easan grunnachadh,  
'S an coileach dubh air luth a sgeidh,  
Mu'n d' theid na eithid ioma feor.  
  
'S an coileach dubh air luth a sgeidh,  
Mu'n d' theid na eithid ioma feor,  
'S an earba bheag am bun na'm preas  
Ge deas a chi sa chluinneas i.

'S an earba bheag am bun na'm preas,  
Ge deas a chi sa chluinneas i,  
Ochoin a Dhia! cum leam mo chial  
Cha robh mi riamh cho cunnartach.  
  
Ochoin a Dhia! cum leam mo chial  
Cha robh mi riamh cho cunnartach,  
Bidh mi maireach air cnoc gu'n cheann,  
'S cha bhith mo chairdean fuireachail.

'S truagh a righ! mo nighean donn,  
Nach robh mi thall a Muile leat  
Far am faighinn iasg is sithean fhiadh,  
'S cha bhiodh a chial oirn uireaibh.

# THUG MI GAOL DO'N FHEAR BHAN.\*\*

"I loved the Fair Lad."

Slow and plaintive.

SEISD:— Thug mi gaol, thug mi gaol,  
Thug mi gaol do'n fhear bhàn;  
CHORES Agus gealladh dhuit-se luaidh  
O, cha dual dhomh bhi slàn!  
Thug mi gaol, etc.

Chaidh am bàta troimh na chaoil,  
Leis na daoine Di màirt;  
'S mise phàigh am faradh daor,  
Bha mo ghaol air a clàr.  
Thug mi gaol, etc.

Chunn'eas long air a' chuan,  
'S i cur suas nan seòl ard,  
'N uair i dhiùlt i dol mu'n cuairt—  
Bha mo luaidh-s' air an t snàmh.  
Thug mi gaol, etc.

Tacain mu 'n do luidh a' ghrian,  
Bha mi 'n fianus mo ghràidh,  
Tha e nis an grunnad a' chuain,  
O, gur fuar àite tàimh!  
Thug mi gaol, etc.

Bha mi 'bruadar an raoir,  
A bhi 'n caoimhneas ri m' ghràdh;  
'S 'n uair a thug e rium a chùl  
Shil mo shùilean gu làr.  
Thug mi gaol, etc.

Bha mi deas a's bha mi tuath,  
Bha mi 'n Cluaidh uair do dha;  
Dheth na chunna mi fo'n ghréin,  
Thug mi spéis do 'n fhear bhàn.  
Thug mi gaol, etc.

Cha téid mise 'thigh a' chiùil,  
Thuit mo shùgradh gu làr,  
Bho'n a chualas thusa riùin  
'Bhi 's a' ghrùnnad far nach tràigh.  
Thug mi gaol, etc.

Slow, with much expression.

# CAIDIL GU LÀ.

"Sleep on till day."

Skye Air (very old).

\* "Donald Dowd" the bard, who was in love with a daughter of the chief of the Grants, composed the above song on the night before his execution. As the words do not seem very appropriate under such circumstances, I have arranged the air with words which do not appeal so much to the stomach. Ed.

\*\* Words from Sinelair's Oranaiche, the best modern Collection of Gaelic songs.

## GACH TINNEAS ACH GAOL.

"Each ailment but love."

Slow and pointed.

If performed on an instrument.

## EILEAN A' CHEO.\*

"The Isle of Mist-Skye."

By Mairi Nighean Iain Bhain.

Slow, with feeling.

Ged tha mo cheann air liathadh,  
Le diachainnean 'us bròn,  
'Us grian mo lethethiad bliadhna  
Air ciaradh fo na neòil,  
Tha m'aigne air an lionadh  
Le iarrtas tha ro mhòr  
A dh'fhaicinn Eilean Sgiathach  
Nan siantanan 's a cheò.

Ach có aig am bheil cluasan  
No eridh tha gluasad beò,  
Nach seinneadh leam an duan so  
Mu 'n truaighe 'thàinig òirnn!  
Na miltean a chaidh fhuadach  
Thar chuain gun chuid 's gun eòir,  
Tha miann an eridh 's an smuaintean  
Air Eilean uain' a' cheò.

Tha còrr 's da fhichead bliadhna  
Bho 'n thriall mi uait gam' dheòin,  
'S a chuir mi sios mo lion  
Ann am miadhom baile mhòir;  
'Us ged a fhuair mi iasgair  
A lion mo thigh le stòr,  
Bu chiuimhreachaill mi riaghm ort  
'S bu mhiann leam bhi 'nad chòir.

An tir 'san robh na fiurain  
'S gach eùis a sheas an còir—  
Co e nach d' thugadhl gnuis daibh  
'Us cliù 'sna h-uile doigh!  
Oir cha robh 'leud a ghrùnn  
Air a chunntas 'san Roinn-Eòrp  
Thog urad riamh a dhiulnaich  
Ri Eilean cùbhr' a' cheò.  
  
Nis, cuimhnichibh ur cruadal,  
'Us cumaibh suas ur stròil;  
Gu 'n teid an roth mu 'n cuairt duibh  
Le neart 'us cruas nan dorn;  
Gu'm bi bhur erodh air buailtean  
'S gach tuathanach air doigh;  
'S na Sas'nnaich air am fuadach  
A Eilean uain' a' cheò.

\* Most of these songs are exceedingly well arranged in Mr. Henry Whyte's "Celtic Lyre" with about the best translations I have seen.  
K. N. M. 1

# AIR FAILLIRIN ILLIRIN.\*

7

Slow.

## EALAIDH GHAOIL. LE EOBHON MAC-LACHUINN.

**SEISD** Air faillirin, illirin, uillirin ò,  
Air faillirin, illirin, uillirin ò,  
Air faillirin, illirin, uillirin ò,  
**CHORUS** Gur bhoideach an communn,  
'Thaig eoinneamh n't Strath mhòir.

Gur gile mo leannan  
Na'n eal' air an t-shnàmh,  
Na cobhar na tuinne,  
'S e tilleanh bho'n tràigh;  
Nám blàth-bhainne buaile,  
'S a chuach leis fo bhàrr,  
Na sneachd nan gleann dosrach,  
'Ga fhroiseadh mu'n bhlàr  
Air faillirin, &c.

Tha eas-fholt mo rùin-sa  
Gu siùblach a sniomh,  
Mar na neol bhuidhe 'lùbas  
Air stucaibh nan sliabh,  
Tha' gruaidh mar an ròs,  
'Nuair a's boidhche 'bhos fhamh,  
Fo ùr-dhealt a Chéitein,  
Mu'n eirich a grian.  
Air faillirin, &c.

Mar Bhènus a boisgeadh  
Thar choiltibh nan ard  
Tha a miog-shuil ga m' bhuaireadh  
Le suaicheantas craidh:  
Tha bràighe nan sèud  
Ann an eideadh gach àidh  
Mar ghealach nan speur  
'S i cur reultan fo phràmh.  
Air faillirin, &c.

Bidh 'n uiseag 's an smèòrach  
Feadh lòintean nan drìuchd,  
'Toirt failte le'n órain  
Do'n òg-mhadainn chiuin;  
Ach tha'n uiseag neo-sheòlta,  
'S an smèorach gun sunnt,  
'Nuair 'thoisichas m' èudail  
Air gleusadh a ciùil.  
Air faillirin, &c.

'Nuair thig samhradh nan noinean  
A comhdach nam bruach,  
'S gach eoinean 'sa chòrach choill'  
'A ceòl leis a chuaich,  
Bidh mise gu h-éibhinn.  
'A leumnaich 's a ruraig,  
Fo dhliù-mheuraibh sgàileach  
A màran ri m' luaidh.  
Air faillirin, &c.

## TRANSLATION.

Nor the swan on the lake, or the foam on the shore,  
Can compare with the charms of the maid I adore:  
Not so white is the new milk that flows o'er the pail,  
Or the snow that is show'r'd from the boughs of the vale.

As the clouds yellow wreath on the mountains high brow,  
The locks of my fair one redundantly flow;  
Her cheeks have the tint that the roses display,  
When they glitter with dew on the morning of May.

As the planet of Venus that gleams o'er the grove,  
Her blue-rolling eyes are the symbols of love:  
Her pearl-circled bosom diffuses bright rays,  
Like the moon, when the stars are bedimm'd with her blaze.

The mavis and lark, when they welcome the dawn,  
Make a chorus of joy to resound through the lawn:  
But the mavis is tuneless—the lark strives in vain,  
When my beautiful charmer renews her sweet strain.

When summer bespangles the landscape with flow'rs,  
While the thrush and the cuckoo sing soft from the bow'rs,  
Through the wood-shaded windings with Bella I'll rove,  
And feast unrestrained on the smiles of my love.

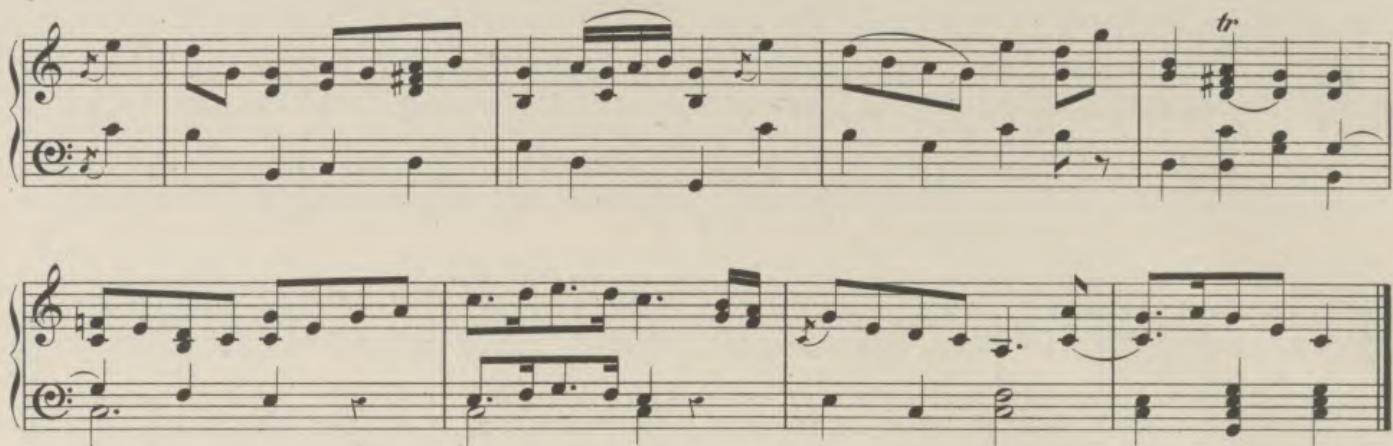
## THE BONNIE BANKS OF AYR.\*\*

by Robert Burns.

Slow and soft.

\* The chorus and first stanza of this song were composed by Mrs. *Mc. Kenzie Balone*, the others by *Ewen Mc. Lachlan* the gaelic poet.

\*\* Robert Burns composed this beautiful air after dining with a few friends the day before his intended voyage to the West Indies. His heart having been always in the Highlands, I have much pleasure in placing this to his memory.



*Words by  
ALEXANDER MC DONALD.*

**AGUS HO MHORAG.\***  
*Jacobite Song.*

**Boldly.**

**CHORUS.**

FONN.— Agus ho, Mhorag, ho-ro,  
CHORUS 'S na hóro gheallaidh.  
A MHORAG chiatach a' chùil dualaich,  
Gur h-e do luaidh a th' air m' aire.  
Agus hó, Mhórag, &c.  
'S ma dh' imich thu nùll thar chuan bhuainn,  
Gu ma luath a thig thu thairis.  
'S cuimhnich, thoir leat bannal ghruagach  
A luaidheas an clòth ruadh gu daingeann.  
O! echa leiginn thu do 'n bhuaillidh  
Mu'n salaich' am buachar d'anart.  
'D é! echa leiginn thu gu eualach—  
Obair thruaillidh sin nan eailean.  
Gur h-i Mhórag ghrinn mo ghuamag  
Aig am beil an cuaillein barrfhionn.  
'S gaganaich, bachlagach, cuachach,  
Ciabhag na gruagaiche glaine.  
Do chùl péucach sios 'n a dhualaibh,  
Dhalladh e uaislean le 'lainnir.  
Sios 'n a fheòirinean mu d'ghuailnean—  
Leadan euacheineach na h-ainnir.  
Do chùl péurlach, òrbhuidh, luachach,  
Timchioll do chluaise 'n a chlannan.  
O Mhórag! gu 'm beil do chuailein  
Ormça 'n a bhuaireadh gun sgainnir.  
'S ged nach iarr mi thu ri d' phùsadh,  
Gu 'm b'e mo rùn a bhi mar-riut.  
'S ma thig thu rithist am lùbaibh,  
'S e 'n t-éug, a rùin, nì ar sgaradh.  
Leanaidh mi cho dlùth ri d' shailtean  
Agus bàirneach ri sgeir-mhara.  
Shiubhail mi cian leat air m' èolas,  
Agus spailp de 'n stròic air m' aineol.—

**MORAG.\*\***

Gu 'n leanainn thu feadh an t-saoghal,  
Ach thus; a ghaoil, theachd am fharraid.  
Gu 'n 'chuireadh air mhisg le d' ghaol mi—  
'S mear, aotrom a' ghaoir tha'm bhallaibh.  
A Mhórag 'g am beil a' ghruaidh chiatach,  
'S glan am fiaradh th' ann ad mhalaidh.  
Do shùil shuilbheal, shocair, mhòthar,  
Mhireagach, chòmhnaid, 's i meallach.  
Déud-cailce snasta na rìmhinn,  
Snaidhte mar dhisn' air a ghearradh.  
Maighdeann bhoideach nam bas caoine,  
'S iad cho maoth ri clòimh na h-eala.  
C-chan léuganach nan gueag;  
'S fàileadh a' mhusga de h-anail.  
'S iomad òigeir a ghabh tlachd dhiot,  
Eadar Arcab agus Manainn.  
'S ioma leannan a th' aig Mòraig,  
Eadar Mòrthir agus Arrainn.  
'S ioma gaisgeach deas de Ghàidheal,  
Nach obadh le m' ghràdh-sa tarrainn.  
A rachadh le sgiathan 's le clàidhean,  
Air bheag sgàth gu bial nan canan.  
'Chunnartaicheadh dol 'n an òrdugh  
Thoirt do chòrach mach a dh-aindeoin.  
'S iomad àrmunn làsdail, tréubhach,  
An Dùnèideann ann am bharail:  
Na 'm faiceadh iad gnè de ghuais ort,  
Dheanadh tarrainn suas ri d' charraid.  
Mo chion a dheanadh leat éirigh:  
Do chaitpein fhéin Mae-mhic-ailein.  
Gu 'n 'theann e roimhe romh chàch riut,  
'S nì e fhàst e, ach thig thairis.

CHORUS Agus hó Mhórag, hó-ro,  
'S na hóro gheallaidh.

Gach duine tha 'n Uithist 's am Müideart,  
'S an Arasaig dhuhb-ghuirm a' bharraich.  
An Canaïdh, an Eige, 's am Mòrthir—  
Réisimeid chòrr ud Shiol-Ailein.  
An àm Alastair's Mhontrose,  
Gu 'm bu bhòcain iad air Ghallaibh.  
Gu 'n d' fhairich là Ionbhar-Lòchaidh,  
Cò bu stròicich' ann le lannan.  
Am Peairt, an Cill-saith, 's an Allt-Eurann,  
Dh' fhag iad Réubalaich gun anam.  
Alastair mòr Ghlinne-Comhann,  
'S brigàde coimheach Ghlinne-Gairidh.  
Mar sin a's an t-àrmunn Sléiteach,  
Ged a tha e fhéin 'n a leanabh.  
Dh' éireadh leat a nall bho 'n Ruta,\*  
Antrum lùth-chleasach nan seang-each.  
Dhruideadh na Gàidhil gu léir leat,  
Ge b'e dh' eireadh leat no dh' fhanadh.  
Shuidh deich mìle dhiùbh air cléith dhuibh,  
An cogadh Righ Tèarlach nach maireann.  
'S ioma clòth air an d' thug iad caitein,  
Eadar Cataobh agus Anainn.  
Bha cùch a' diùlt teachd a luadh' dhuibh,  
'S chruinnich iadsan sluagh am bannail.  
A righ, bu mhath 's an luath-làimh iad,  
'N uair a thàirneadh iad an lannan.  
H-uile clòth a luaidh iad riabh dhuibh,  
Dh' fhàg iad e gu ciatach, daingeann:  
Teann, tiugh, daingeann, fighte, luaidhe,  
Daite ruadh air thuar na fala.—  
Greas thairis le d' mhnathan luadhaidh,  
'S théid na gruagaichean so mar-riut.

\* Earl of Antrim from the Route.

\* Alexander Mc. Donald "Mc. Mhaigstir Alastair," the greatest of our gaelic poets, was born at Ardnamurchan about 1700.

\*\* One of the most spirited of the Jacobite songs. Prince Charles is represented as "Morag," a young girl with waving locks of yellow hair falling over her shoulders, and the allegory is kept up to the end.

Words by  
ALEXANDER M<sup>c</sup> DONALD.

## IORRAM CHLANN RAONUILL.

"Clan Ranald's Boat Song."

Slow, with expression.

### AN IORRAM.

*An sin, an deigh do na sia fir dhiag suidhe air na raimh chum a h-iomradh gu ionad seolaidh,  
ghluodh Calum garbh mao Ruonuill nan cuan iorram oirre, 's e air ramh-braghad, agus 's i so i:-*

Nis bho'n rinneadh ur taghadh,  
'S gur coltach dhuibh bhi 'n ur roghainn,  
Thugaibh tulgadh neo-chladharra, dàicheil.  
  
Thugaibh tulgadh neo-clearbach,  
Gun airteal, gun dearmad,  
Gu freasdal na gailbhinne sàil-ghlais'.  
  
Tulgadh danarra thréun-ghlac,  
Righeas enàimhean a's fèithean,  
Dh'fhàgas soilleir bho chéuman an àlaich.  
  
Sgobadh fonnmhòr gun eislein,  
Ri garbh-bhrosnach' a' chéile—  
Ioram ghléust' ann am béal fir ràimh bràghad.  
  
Cogull ràmh air na bachdan,  
Leois a's rìsgadh air bhasan,  
'S ràimh 'g an sniomh ann an achlaisean ardthonn.  
  
Biodh ur gruaidean air lasadh,  
Biodh ur bas gun leòb chraicinn,  
Fallus-mala bras-chnapadh gu lär dhibh.  
  
Sinibh, tairnibh, a's luthaibh  
Na gallain liagh-leobhar ghiuthais,  
'S deanaibh uidhe romh shruithean an t-sàile.

Cliath ràmh air gach taobh dh'i  
'Masgadh fairge le saothair,  
Dol 'n a still ann an aodann na bàirlinn.  
  
Iomraibh còmhla, glan, gléusta,  
Sgoltadh bòchd-thuinne béueach—  
Obair shùnnntach, gun eislein, gun fhàrdal.  
  
Bailibh cothromach, tréun i,  
'Sealltainn tric air a chéile,  
Dùisgibh spiorad 'n ur fèithean 's 'n ur gàirdnean.  
  
Biodh a darach ag colluinn  
Ris na fiadh-ghleanna bronnach,  
'S a dà shliasaid a' pronnadh gach bàirlinn.  
  
Biodh an fhairge għlas, thonnach,  
'G at 'n a garbh-mhòthar lonnach,  
'S na h-àrd-uisgeachan bronnach 's a' ghairich.  
  
A' għlas fħairge 'sior chopadh  
Steach mu dà ghulainn thoisich,  
Sruth ag osnaich bho shloistreadh a h eàrrlainn.  
  
Sinibh, tairnibh, a's lùbaibh  
Na gaithean min-lunnach, cùl-dearg,  
Le iomairceadh smuïs ur garbh-ghairdean.

Cuiribh fothaibh an rudh' ud,  
Le fallus-mala a' sruthadh,  
'S togaibh siuili rith bho Uithist na cràdh-ghiadh.

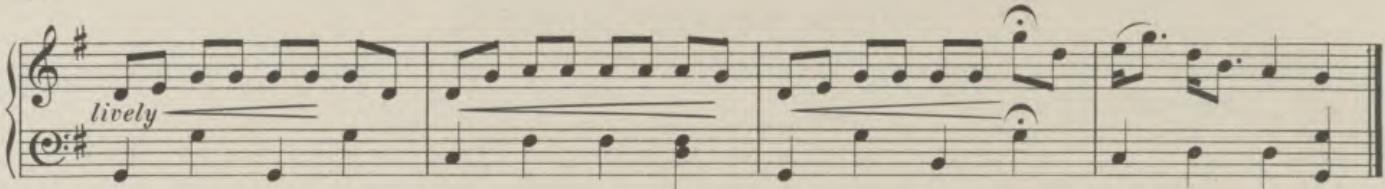
Words by  
JOHN M<sup>c</sup> DONALD.

## THA TIGHINN FODHAM EIRIDH.\*

"The rising of the year 1715."

With animation.

\* The author of this song was a native of Benbecula, who flourished at the time of the first Pretender. He composed it in praise of Allan Mac Donald of Clanranald, shortly before the rising of 1715. The hero of the song was a man of great culture as well as military courage, and his fall at the battle of Sheriffmuir was much lamented in the Highlands. The desire so deeply seated in the Highland breast to rise for the restoration of the Steward dynasty is well expressed in the chorus "Tha tighinn fodham eiridh".



## ORAN DO THIGHEARN CHLANN-RAONAILL.

SEISD:— Tha tigh'nn fodham, fodham, fodham,  
CHORUS Tha tigh'nn fodham, fodham, fodham,  
Tha tigh'nn fodham, fodham, fodham,  
Tha tigh'nn fodham éiridh

Sud an t-sláinte chúramach,  
Olamaid gu sunntach i,  
Deoch-sláint' an Ailein Mhúideartaich,  
Mo dhurachd dhuit gu 'n éirich.  
Tha tigh'nn fodham, &c.

Ged a bhiadh tu fada bh' uainn,  
Dh' éireadh sunnd 'us aigne orm;  
'N uair chluinninn sgeul a b' aite leam,  
Air gaisgeach nan gniomh euchdach.  
Tha tigh'nn fodham, &c.

'S iomadh maighdean bharrasach,  
Dha maith a thg an earrasaid,  
Eadar Baile Mhanaich,  
'S Caolas Bharraidh a tha 'n déigh ort.  
Tha tigh'nn fodham, &c.

Tha páirt an Eilean Bheagram dhiubh,  
Tha cuid 's an Fhraing 's an Eadailt dhiubh,  
'S cha 'n 'eil latha teagaisg  
Nach bi'n Cille Pheadair treud dhiubh.  
Tha tigh'nn fodham, &c.

'N uair chruinnicheas am bannal ud,  
Breid caol an càradh crannaig orr'  
Bi'dh fallus air am malaidean,  
A' danns' air urlar déile.  
Tha tigh'nn fodham, &c.

B'e sud an leòghann aigeannach,  
'N uair nochdadh tu do bhaidealan,  
Làmh dhearg 'us long 'us bradan,  
'N uair lasadh meamna t' eudainn.  
Tha tigh'nn fodham, &c.

'N uair chiaradh air an fheasgar  
Gu'm bu bheadarach do fleasgaichean:  
Bhiadh pioban mòr 'g an spreigeadh ann,  
'Us feadanán 'g an gleusadh.  
Tha tigh'nn fodham, &c.

Sgiobair ri là gaillinn thu,  
A' sheòladh cuan nam marannan,  
A bheireadh long gu calachan,  
Le spionnadh glac do threun fhear.  
Tha tigh'nn fodham, &c.

Sgeul beag eile dhearbhadh leat,  
Gur sealgair sithne 'n garbhlach thu,  
Le d'chuilbeir caol nach dearmadach,  
Air dearg-ghreidh nan ceann eutrom.  
Tha tigh'nn fodham, &c.

NOTE. The above is from "the Hist. Collection" of poems and songs by the Revd. Archibald Mac Donald, Kiltarlity.

Words by  
ALEXANDER M<sup>c</sup> DONALD.

Moderate.

## AM BREACAN UALLACH.\*

"The Gay Plaid."

Jacobite air.

FONN.— He 'n clo-dubh,  
CHORUS Ho 'n clo-dubh,  
He 'n clo-dubh,  
B' fhearr an breacan.

B' fhéarr am breacan uallach,  
Mu m'ghualinean 's a chur fo m' achlais,  
Na ged a gheohainn còta  
De'n chlò is fhéarr thig á Sasunn.

Mo laochan fhéin an t-éideadh,  
A dh' fhéumadh an erios g'a għlasadh;  
Cuaicheineachadh féilidh,  
'N déis éirigh gu dol air astar.

Fhéilidh chruinn nan enaichein,  
Gur buadail an t-earradh gaisgich;  
Shiùbhlainn leat na fuarain,  
Feadh fhuar-bheann, 's bu għasd air faidh thu.

Fior chulaidh an t-saighdeir,  
'S neo-ghoiceil ri uchd na caismeachd;  
'S ciatach 's an advance thu,  
Fo shranraichi nam piob 's nam bratach.

Cha mhios' anns an dol sios thu,  
'N uair sgriobar, á duille, claiseach;  
Fior earradh na ruaiġe,  
Gu luas a chur anns na casan.

Bu mhath gu sealg an fhéidh thu,  
'N àm éirigh do'n għrein air creachunn;  
'S dh' fħalbainn leat gu lōghmhor,  
Didonuich a' dol do'n chlachan.

Laidhinn leat gu ciqbail,  
'S mar earbaig gu m'briosgħ ann grad leat;  
Na b' ullamhe air m' armachd,  
Na dearganach 's musgaid għlagħach.

'N àm coilliech a bhi dūrdan,  
Air stucan am maduinn-dhealta,  
Bu għasda d' fħem 's a' chiu sin,  
Seach mütan de thrusdar casaig.

Shiùbhlainn leat a phòsadh,  
'S bharr feòirnein cha fħroissinn dealta;  
B' i sid an t-suanach bhoidheach,—  
An óg-bhean bu mhorr a tħachd dh' i.

B' aigeannach 's a' choill thu,  
'G am choibhreadh le d' bhħas 's le d' fhasgad;  
Bho chathadh a's bho chrión-chur,  
Gu 'n dionadh tu mi ri frasachd.

Air uachdar gur a' sgiamħach  
A laidhead an sgiath air a breacadh;  
'S claidheamh air erios ciatach.  
Air fħiaradha os cionn do phleatan.

'S deas a thigeadli ċuilibheir  
Gu suilbhearra leat fo 'n asgħalt;  
'S a dh-aindeoin uisge 's urħaid,  
No tuilbhéum, gu m' biodeh air fasgad.

Bu ro mhath anns an oħidħi' thu—  
Mo loinn thu mar aodach-leapa;  
B' fħarr leam na m' brat-lin thu  
Is prisele mhin' tha 'n Glaschu.

'S baganta, grinn, bòidheach,  
Air bainis a's air mòd am breacan;  
Suas am feileadħi sguabe,  
'S dealg-ghuailne ag cur air fasdaidh.

Bu mhath an là 's an oħidħi' thu,  
Bha loinn ort am beinn 's an cladach;  
Bu mhath am feachd 's an sith thu—  
Cha righ am fear a chuir ás dhut.

Shaol leis gu 'n do mħaolaich so  
Faobhar nan Gaideal tapaidh;  
Ach 's ann a chuir e geir 'orr,  
Na 's bēurra na deud na h-ealtainn.

Dh' fħaq e iad län mi-rūin,  
Cho ciocrasach ri coin acrach;  
Cha chaisg deoħ an iotaħdh,  
Ge b' fion i, ach fior fuil Shasunn.

Ged spion sibh an eridh' assiann,  
'S ar birollichean sios a 'shracadħ;  
Cha toir sibh asaiñn Teārlach,  
Gu brach gus an téid ar tachdad.

Ri'r n-anam tha e fuaigne,  
Teann luaidhe cho cruaidh ri glasan;  
'S buaġġa cha'n fhaodar fħuasglad,  
Gu m'buainear am fear ud asaiñn.

Cleas na mnatha-siubħla  
Għeobh tuillinn mu m' bēr i h-aisead:  
An ionad a bhi 'n diūmb ris,  
Gu'n dūbail d'a fear a lasan.

Ged chuir sibb oħrinne buarach  
Thiugħi, luadha gu'r falb a bħacadħ;  
Ruitidh sinn cho luath,  
A's na 's buaine na fēidh a' ghlasraħi.

Tha sinn 's an t-sean-nadur,  
A bha sinn romħ am an achħda;  
Am pearsanna 's an inntin,—  
'S 'n ar riogħhalach, cha téid lagħad.

'S i'n fħuħi bha 'n cuiġi' ar sinnsridh,  
'S an insgiñ a bha 'n an aigne,  
A dh' fħaq dħuinne mar dħlib—  
Bhi riogħail-O, 's sin ar paidir!

Mollachd air għach seorsa,  
Naxx deonaicħeħ fōs falb leatsa,  
Cia dhiu bhiadh aca còmhdach,  
No comħruistge, lom gu 'n craicinn.

Mo chion an t-òg feardha,  
Thar fairġe chaidh bħuain air astar:  
Dürħad blath do dhūtħha,  
'S an īrnaiġ gu 'n lean do phearsa.

Ged fħuair sibh làmh an uachdar,  
Aon uair oħrin le seorsa tapaġi';  
An donus blār ri bħeo-san  
Ni'm Feċċadair tuiliedha tapaidh.

\* Or He'n clo dubh.

*Words by  
KENNETH MACKENZIE.*

## AM FEILE PREASACH.\*

"The Plaited Kilt."

Moderate, with spirit.

SEISD:- 'S e feile preasach tìachd mo rùin,  
'S osan nach ruig faisg an glùn,  
(CHORUS) 'S eota breac nam basan dìu,  
'S bonaid dhù-ghorm hogarrach.

B' annsa leam am feile cuaiich,  
Na casag de'n aodach luaignt;  
'S brigis nan ceann glaichean cruaidh,  
Gur e'n droch-uair a thogainn dh'i.  
'S e feile preasach, &c.

Tha mo rùn do'n eideadh lăs,  
Cuach an fhéilidh nan dìu bhàs,  
Shiubhlain leis 's na slèibhteann cás,  
'S rachainn brais air obair leis.  
'S e feile preasach, &c.

### LE COINNEACH MAC-CHOINNICH.

Ge'd a tharlann ann sa' bhéinn,  
Fad na seachduin 's mi leam féin,  
Fuaichd na h-oidich' cha dean dhomh beud,  
Tha 'm breacan fhéin cho caidearach.  
'S e feile preasach, &c.

Shiubhlain leis feadh ghleann a's sleibh,  
'S rachainn do'n chlachan leis fhéin,  
Tìachd nan gruagach uail nan steud,  
S é deas gu feum n'an togramaid.  
'S e feile preasach, &c.

'S ealamh eadrom e sa' ghleann,  
'S cuilbheir réidh fo' sgéith gun mheang,  
A dh'fhaigaidh udlaigh ceir-gheal fánn,  
A bheireadh sraon sa leagadh e.  
'S e feile preasach, &c.

'N am do ghaisgich dol air feum  
Gàél ghast gu scraeadh bhèin,  
Piob ga spalpadh 's anail réidh,  
A chuireadh eud a's fadadh annt.  
'S e feile preasach, &c.

Am feileadh air am beil mi'n geall,  
Dealg nar guaillibh suas gun fheall,  
Crios ga għlasadħ las neo-theann,  
'S biode e gach am gu baganta.  
'S e feile preasach, &c.

'S ann leam bu taitneach é bhi n-àird,  
Nam dhomh tachairt ri mo għrādh,  
B'fhearr leam seachduin dhet'na dhà  
De bhrigis għrainnde rag-sheallach.  
'S e feile preasach, &c.

'S caomh a'n t-éide 'm breachdan úr,  
'S ann air féin a dh'eireadh cliu,  
Mar sin's buaigh-larach ann 's gach cùis,  
'S e dheanadh turn gun eagal air.  
'S e feile preasach, &c.

*Words by  
D. Mc. LACHLAN.*

## OCH MAR THA MI.

"Alas for me."

Andante. Slow.

### AIR FONN:-

"Och! och! mar tha mi's mi so'n am aonar,  
A dol troimh 'n choill far an robh mi eòlach,  
'S nach 'fhaigh mi ait' ann am fhearann dùchais,  
Ged phàighinn crùn air son leud na bròige"

Neo-bhinn an fhuaim leam a dhùisg á m' shuain mi,  
'S e tighin a nuas orm o chruaich na 'mòr-bheinn,—  
An ciobair Gallda, 's cha chòrd a chainnt riùm,  
E 'glaodhaich thall ri eù mall an dòlais.

Moch maduinn chéitein 'an àm dhomh éirigh,  
Cha cheòl air gheugan, no geum air mòintich,  
Ach sgreadail bhéisdean 's a' chànan Bheurla,  
Le coin 'g an eigheach 'cur féidh air fògar.

7. 'N uair a chi mi na lagain aluinn,—  
A h-uile h-àiridh 'dol fas le coinnich,  
Fo bhadain chaorach le'n uain'g an àrach,  
Cha-n fhaod mi rádhtainn nach b' fhàidhe Tòmas.

'N uair a chi mi na beanntan àrda,  
'S an fhearann àigh 's an robh Fionn a chomhnuidh,  
Cha-n fhaic mi ann ach na caoraich bhana,  
'S Goill gun àireamh 's a' h-uile còmhail.

Na glinn chiatach 's am faigheadh fiadhach,—  
'M biode coin air iallan aig gillean òga,  
Cha-n fhaic thu 'n diugh ann ach ciobair stiallach,  
'S gur duibhe 'mheuran na sgiath na ròcias.

Chaidh gach àbhaist a chur air fuadach,  
Cha chluinn thu gruagach ri duan no óran  
Nach bochd an sgeul e gu'n d' shearg ar n-uaislean,  
'S na balaich shuarach n' an aitean-còmhnuidh?

\* There are a good many more verses in a similar strain. They will be found in *Mc. Kenzie's "Am Filidh Gaidhealach"*.

## GU'M BU SLAN A CHI MI.\*

"Happy may I see thee!"

Slow and tender.



## MO CHAILIN DILEAS, DONN.

LE EACHANN MAC COINNICH, ULLAPOOL.

Gu'm bu slan a chi mi,  
Mo chailin dileas, donn;  
Bean a' chuailein réidh,  
Air an deise dh'éireadh fonn.  
'S i caintt do bheòil bu bhinne leam,  
An uair bhiodh m' inntinn trom,  
'S tu thogadh suas mo chridh'  
'N uair a bhiodh tu bruidhinn rium.  
  
Theireadach iad mu'n d' fhàlhbh mi,  
Gu'm bu shearbh leam dol a' d' chòir;  
Gu'n do chuir mi cùl riut,  
'S gu'n dhìult mi dhuit mo phòg.  
Na cuireadh sud ort cùram,  
A ruin - na creid an sgleò;  
Tha t-anail leam ni's cùbhraidih,  
Na'n drùchd air bhàrr an fheoir.

Gur muladach a ta mi,  
'S mi nochd air àird' a' chuin -  
'S neo-shunndach mo chadal domh,  
'Do do chaidreamh fada bhuan;  
Gur tric mi ort a' smaointeach;  
As t-aogais tha mi truagh;  
A's mar a dean mi t-fhaotaínn  
Cha bhi mo shaoghail buan.

Tacan mu'n do shèòl sinn,  
Is ann a thòisich cǎch  
Ri innseadh do mo chruinneig-sa,  
Nach tillinn-sa gu bràth.  
Na cuireadh sud ort gruaimein,  
A luaidh - ma bhios mi slàn -  
Cha chum dad idir uait mi,  
Ach saighead chruáidh a' bhàis.

Tha'n t-snaim a nise ceangailte,  
Gu daingean agus teann;  
A's their luchd na fanaid rium,  
Nach e'il mo phrothaid anh:-  
Am fear aig am bheil fortan,  
Tha crois aige 'n a cheann,  
'S tha mise taingeil, toilichte,  
Ged tha mo sporan gann.

Sùil chorrach mar an dearag  
Fo rosg a dh'iadhas dlùth;  
Gruaidhean mar an caorann,  
Fo'n aodann tha leam ciùin.  
Mar d' aithris iad na breugan  
Gu'n d' thug mi féin duit rùn;  
'S gur bliadhna leam gach là  
O'n uair a d'fhàg mi thu.

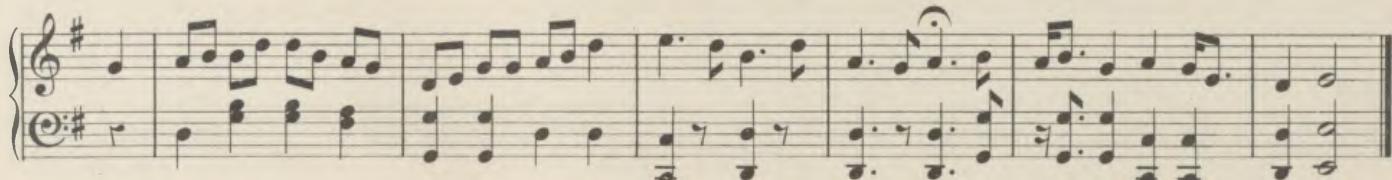
Tha mòran de luchd aimlisp,  
A' seanachas an droch sgeoil;  
An cridheachan mar phuinséan  
Cha chiuimhich iad a' choir;  
Ach na creid an sgeula;  
Ma gheibh a' chléir oirnn còir;  
'S ma dh'fhanas sinn o'chéile,  
'Si'n éigin a bheir òirnn.

Words by  
WILLIAM ROSS.

## FEASGAR LUAIN.

Love Song.

Andante, with feeling.



Feasgar Luain, a's mi air chuairt,  
Gu'n qualas faim nach b' fhuathach leam,  
Ceòl nan tend gu h-òrdail, reidh,  
A's coisir da reir os a chionn;  
Thuit mi'n caochladh leis an foghnadh,  
A dh-aisig mo smaointeán a null,  
'S chuir mi'n ceill gu'n imichinn eéin,  
Le m'aigeadh fein, 's e co'-stréap rium.  
  
Mar ghath gréin' am madainn cheitein,  
Gu'n mheath i me leirsinn shuil,  
'S i eumadh urlair gu réidh, iompaidh,  
Do reir pugannan a chiùil;  
Ribhinn mhòdhail, 's fior-ghlan fòghlum,  
Dh-fhionn-fhluil mhòrghalach mo ruin,  
Reull nan òighean, grian gach coisridh,  
'S i'n chiall chòmhraidih, cheòl-bhinn, chiùin.

Chaidh mi steach an ceann na còisir,  
An robh òl a's ceòl as dànn;  
Ribhinnean, a's fleasgaich òga,  
'S iad an ordugh grinn gun mheang;  
Dheareas fa leath air na h-òighean,  
Le rosg foil a null 'sa nall,  
'S ghlaicadh mo chridh, 's mo shùil cò'ladh,  
S rinn an gaol mo león air ball!

'S teare an sgeula sunnailt t-éugaisg,  
Bhi ri fheatainn san Roinn-Eòrp,  
Tha mairt; a's feile, tlachd, a's ceutaiddh,  
Nach facas leim fein fa m' chòir,  
Bu cholgail, faiceant' an stoirm feachdaidh,  
Armach, breacannach, air, ti  
Dol'san iomairt gun bhonn giorraig,  
S nach pilleadh gu dhol fo chis.

Beir soraidh buam do'n ribhinn shuaire,  
De'n chinneadh mhòr a's uaisle gnàs,  
Thoir mo dhùrachd-sa g' a h-ionnsaigh,  
'S mi'n deagh rùn d' a cùl-bhuidh' bân.  
'S nach bruadar cadail a ghluais m' aigne,  
'S truagh nach aidich è dhomh tàmh,  
'S ge b'ann air chuairt, no thall an cuan,  
Gu'm bi mi smuainteach ort gu bràth.

Dhinchd mar aingeal, ma mo choinneamh.  
'N ainir òg, bu ghrinne snuadh;  
'Seang shlios fallain air bhàla canaich,  
No mar an eal' air a chuan;  
Suil ghorm, mheallach, fo chaoil mhala  
'S caoin' a sheallas 'g amharca uath,  
Beul tì, tairis' gun ghnè smalain,  
Dha'n gna carthannachd gun uail.

'S trom leam m' osna, 's crua' leam mifhortan  
Gun gheuleas socair, 's mi gun sunnt,  
'S mi ri smaointinn air an aon rùn,  
A bhuin me ghaol d' a chionn.  
Throm na Dùilean peanas dùbailt,  
Gu mis' umhlachadh air ball,  
Thàladh Cupid mi san dùsal,  
As na dhùisg mi bruite, fann!

\* Capt. Campbell, author of the language, poetry and music of the Highlands, attributes the words to a Mr. Campbell who was Church officer with Lord Macaulay's grandfather.

*Words from  
SINCLAIRS ORANAICHE.*

## THA MI TROM 'S DULICH LEAM.

"I am heavy and sad."

Slow, with expression.

SEISD:— Tha mi trom 's duilich leam,  
'S muladach mar tha mi,  
O'n chuir mo leannan cùl rium,  
Cha téid fear ùr 'na àite.

'Nuair chaidh mi thun a chladaich leat,  
'S a dh' amhaire mi a' d' bhàta;  
Gu'n robh mo chridhe 'eoineadh  
Ged 'rinn mi faoin an gáire!  
Tha mi trom, &c.

Ach soraidh le do leannanachd,  
On dl' aithnich mi do nàdur;  
'N uair si 'n tè lùisbach riabhach;  
A mhiannaich thu na m'aite.  
Tha mi trom, &c.

Bha uair a bha mi cuireadach,  
Mar uiseagan an fhàsaich;  
'N uair chuijmhaichinn do shùgradh  
A fhleasgaich ùir nam blàth-shùil.  
Tha mi trom, &c.

Ach o'n a rinn thu caochladh  
Air faoin-tràgh rinn thu m'fhàgail,  
O'n mheall thu le' do ghaol mi;  
Cha'n fhaod mi bhi mar bhà mi.  
Tha mi trom, &c.

Chunna' mi'n raoir bruadar,  
A dh' fhuasgail ás gach eàs mi;  
Gu'n robh thu rium ri suaireas,  
Cho uasal 's a bu ghnath leat.  
Tha mi trom, &c.

'N uair dh' fhosgail mi mo shùilean,  
'N àm dusgadh as a phràmh sin;  
Bu mhuladach mo smaointinn,  
Gur aisling faoin a dh' fhág mi.  
Tha mi trom, &c.

Chà bhi mi fóin an diimba ruit.  
A riún ma's ise 's feàrr leat;  
'S gur h-i do rogha céile,  
Ni éiridh leat am màireach.  
Tha mi trom, &c.

## FEAR A BHATA.

"The Boatman"

Slow and tender.

SEISD:— Fhir a bhàta, na horo-eile,  
(CHORUS) Fhir a bhàta, na horo-eile;  
Fhir a bhàta, na horo-eile,  
Gu ma slàn dùt, 's gach àit an téid thu.

'S tric mi sealantuinn o'n chnoe a's àirde,  
Dh-fheuch am faic mi fear a bhàta:  
An tig thu 'n diugh, na'n tig thu maireach?  
'S mar tig thu idir, gur truagh a tà mi.  
Fhir a bhata, na horo-eile, &c.

Tha mo chridhe-sa briste, brúite;  
'S tric na deoiribh a ruith o'm shuilean;  
An tig thu nochd, na 'm bi mo dhuil riut?  
Na'n duin mi'n dorus, le osna, thùrsach?  
Fhir a bhata, na horo-eile, &c.

'S tric mi foidhneachd de luchd nam bàta,  
Am fac iad thu, na 'm beil thu sàbhailt;  
S ann tha gach aon aca rium a'g ráite,  
Gur góraich mise ma thug mi grad dhut.  
Fhir a bhata, na horo-eile, &c.

Gheall mo leannan domh gùn dhe'n t-sioda,  
Gheall e sud agus breacan riomhach;  
Fain' òir anns am faicinn iomhaigh;  
Ach's eagal leam gun dean e diochuimhn.  
Fhir a bhata, na horo-eile, &c.

Cha 'n eil baile beag 's am bì thu,  
Nach támh thu greis ann, a chur do sgios diot;  
Bheir thu làmh air do leabhar riomhach,  
A ghabhail dhuanag 's a bhuaireadh nionag.  
Fhir a bhata, na horo-eile, &c.

Ged a thuirt iad gu'n robh thu aotrom,  
Cha do laghadaich sud mo ghaol ort;  
'Bil'dh tu m' ailsing anns an òidche,  
A's anns a mhadainn bi'dh mi 'ga t-fhoineachd.  
Fhir a bhata, na horo-eile, &c.

Thug mi gaoil dut' 'cha'n fhaod mi aicheadh;  
Cha ghaol bliadhna, 's cha ghaol ràidhe;  
Ach gaoil a thòisich 'nuair bha mi m' phàisde,  
'S nach searg a chaoidh, gus an claoídh am bàs mi.  
Fhir a bhata, na horo-eile, &c.

Tha mo chàirdean gu tric ag innseadh,  
Gu'm feum mi t-aogas a chuir air diochuimhn;  
Ach tha'n comhairle dhomh cho diamhain,  
'S bhi pilleadh mara 's i tabhairt lionaidh.  
Fhir a bhata, na horo-eile, &c.

Tha mo chriosan air dol an airde,  
Cha'n ann bho fhidhleir, na bho chàrsalr;  
Ach bho stiùireadair a bhata—  
'S mur tig thu dhachaigh, gur truagh mar tha mi.  
Fhir a bhata, na horo-eile, &c.

Bi'dh mi tuille gu tòrsach, deurach,  
Mar eala bhàn 's i an déis' a reubadh;  
Guileag bais aic air lochan feurach,  
A's each uileadh an deigh a tréigsinn.  
Fhir a bhata, na horo-eile, &c.

## MAIRI BHAN OG.\*

"Fair young Mary."

Very slow and tender.

The musical score consists of three staves of music in G major, 6/8 time. The first staff uses a treble clef, the second a bass clef, and the third a bass clef. The music features various note values including eighth and sixteenth notes, with dynamic markings like 'p' (piano), 'f' (forte), and 'cresc.' (crescendo). The melody is lyrical and repetitive, typical of a traditional Scottish song.

## ORAN D'A CHEILE NUADH POSTE.

A. Mhàiri bhàin òg, 's tu'n òigh th'air m'aire,  
B.i'm bheò bhi far am bithinn fhéin;  
O'n fhuair mi ort còir cho mòr's bu mhath leam,  
Le pòsadh ceangailt' on chléir,  
Le cùimhnanta teann's le banntaibh daingean,  
'S le snaim a dh'fhanas, nach tréig:  
'S e't fhaotainn air làimh le gràdh gach caraid  
Rinn sláinte mhaireann a'm' chré.

Nuair bha mi gu tinn's mí'n cinnseal leannain,  
Gun chinnt co theannadh rium fhéin,  
'S ann a chunna' mi'n òigh àir bòrd tigh-leanna,  
'S bu mhòthar ceanalt' a beus;  
Tharruinn mi suas r'i, 's fhuair mi gealladh  
O'n ghruaigach bhanail bhi' m'réir;  
'S mise bha aobhach t' fhaotainn mar 'rium,  
'S crodh-laoigh a' bharain a'd' dhéigh.

Maduinn Di luain, ge buan an t-slighe,  
'Nuair ghluais mi, ruithinn mar ghaoth,  
A dh'fhaicinn mo luaidh's rùd uainn n-ar dithis  
Nach rithist gu'n sgoaol.  
Thug mi i'n uaigheans uair a bhruiddhinn,  
'S ann fhuair an nighean mo ghaol,  
A's chluinneadh mo chluas an fhuaim a bhitheadh  
Aig luathas mo chridhe ri' m thaobh.

Sin'nuair chuir-Cupid an tuldach am bhroilleach;  
D'a shaighdean corranach, caol,  
A dhùi air mo chuislean, chuir luchd air mo choluinn,  
Leis an do thuit mi ge b'oilean's gu'n d'aom.  
Dh'innis mi sgéul do'n tè rinn m' acain,  
Nach lèigh a chaisgeadh mo ghàidid;  
'Se leighis gach creuchd i fein le feartan  
Theachd réidh a'm' ghlacaibh mar shaoil.

Bheirinn mo phòg do'n òg-mhnaoi shomult'  
A dh'fhàs gu boinneanta, caoin,  
Gu mileant, còmhann, seòcall, foinneamh,  
Do chòmhraadh gheibh mi gu saor.  
Tha mi air sheòl gu leòir a'd' chomain,  
A' bhòidh sa chuir the gu faoin  
Do m'smaointean gòrach, pròis nam boireannach  
'S còir dhomh fuireach le h-aon.

'Nam faighinn an dràst do chàradh daingean  
An àite falaidh o'n eug;  
Ge d' thigeadh e d' dhàil, a's m' fhàgail-falamh.  
Cha b' aill leam bean eil' a'd' dhéigh:  
Cha tois mi gu bràth dhuit drannan teallaich,  
Mu'n àrdaich aileag do chléibh,  
Ach rogha' gach màrain, gràdh a's furan,  
Cho blàth'sa b'urrainn mo bheul.

Chaidh mi do'n choill'an robh croinn a's gallain,  
Bu bhoisgeil sealadh mu'n cuairt,  
'S bha miann mo shùl do dh'fhiùran barraicht'  
An dlùthas nam meanganan suas;  
Geug fo bhliath o bàrr gu talamh,  
A lùb mi farasda nuas;  
Bu duilich do chàch gu bràth a gearradh,  
'S e'n dàn domh 'm faillean a bhuain.

Shuidhich mi lion air fior-uisc' tana,  
'S mi strigh gu tharruinn air brauch,  
'S thug mi le sgriobh air tìr a' ghealach,  
'S a lith mar eal' air a' chuan.  
'S toillicht' a dh'fhàg e'n là sin m' aigneadh,  
An roinn a bh'agam san uair;  
B'i coimeas mo cheud mhna' reull na maidne,  
Mo chéile cadail's mi 'm shuaин.

'S e'b'phasan leat riamh bhi ciallach, banail,  
Ri gniomh, 's ri ceanal mna-uails;  
Gu pairteach, baigheil, blàth, gun choire,  
Gun ghiomh, gun għainne, gun chruas;  
Gu deireach, daonatħ, faoilidh, farasd,  
Ri daoine fanna, bochd, truagh;  
Is tha mi le' d' sheòl an dòchas ro-mhath,  
Gur lòn do t'anam do dhuais.

Chuir mi air thus ort iùl a's aithne,  
Le sùgradh ceanalta, suire,  
'Nuair theannainn riut dùl, bu chùraidh a'anail  
No ubhan meala 'gam buain:  
Cha bhiodh sgèul-rùin, a bùil domh aithris,  
A b' fhiù, nach mealladh i uam.  
Nam cuireadh i cul rium's diùltadh baileach,  
Bu chùis domh anart a's uaigh.

Do bhriodal blàth's do mhàran milis,  
Do nàdur grinnear gach uair,  
Gu beulchair, gàreach, alùinn, coimhneil,  
Gun chàs a thoileadh dhuit fuath;  
Chuir i guin-bàis fad ràith' am muineal  
Dh'fhàg làn mi' mhulad 'sa għruaim,  
'Nuair thuig i mar bha, 'sa thàr mi'n ulaidh,  
Għrad spàr i'n cunnart ud uam.

'S ann thog e mi 'm pris o'n tim so'n uiridh,  
An nì'san urrainn a fhuair,  
'Sguab do'n ire fhior-ghlain chruineachd,  
An siol is urramaich' buaidh.  
Sin na chuir mi cho riomhach umad,  
Bha t'intinn' bunailteach, buan:  
Lionadh do sgiamhachd miann gach duine,  
An dreach, fiamh, an cumachd, 's an snuagh.

Do chuach-fhàlt bàin air fàs cho barrail,  
'S a bhàr' làn chamag a's dhual;  
Tagħiaddi għlan, mhàlda, narach, bħanail,  
Do dhà chaol mhala gun għruaim;  
Sūl għorm, lontach, mhìn-rosg, mheallach,  
Gun dith cur fal' ann ad' għruaidh,  
Deud geal iobħraidi, dionach, daingean,  
Beul bidh nach canadħi aħħi stuaim.

Shiùbhlaħtu fàsach a'ridh glinne  
'S an ait an cinneadh an spréidh,  
G' am bleostur mu'chrò, 's bhi chòir na h-innis,  
Laoigh òg a' mirreadh s'a' leum;  
Cha mhiosa do làmħ s' tu làmħi ri coinnil  
Na'n sedmar soilleir ri gréin,  
A' fuaidheal s'a' fāitheam bhàin a's phionar,  
An àm chur grinnis air greus.

Do chneas mar an eiteag glè għlan, fallain,  
Corp seang mar chanach an t-sléibh;  
Do bħräigh cho-mhin, 's do chiochan corrach  
'S fid lontach, solu's le chéill:  
Gaoirdean tħla geal làmħ na h-ainnir.  
Caol mħeoħ, glac thana, bäs réidh;  
Calpa deas ùr, troigh dħlu 'm bròig chuimir  
Is lúghor, innealta ceum.

'Sann fhuair mi bhean chaoin aig taobh Mām-charai,  
'S a gaol a'm' mħealladh o'm chéill;  
Bha eridhe dhomh saor, 'nuair dh'faoid mi tharruinn,  
Cha b'fhaoin domh bħarail bhi d' réir:  
'S joma fuil uasal, uaibbreach, fħarumach,  
Suas ri d'cheann-agħaidh fhéin,  
Ga d'chumail am pris an Righ's Mac-Cailean  
'S tu shiöl nam fear a bha'n Sléibħt.

Dheanainn duit ceann, a's crann, a's t-earrach,  
An àm chur għearran an ēill,  
A's dheanainn mar chàch air tràigh na mara,  
Chur aird air mealladh an ēisg:  
Mharbhainn duit geöidl a's roin, a's eala,  
'S na h-eōin air bħarra nan geug;  
'S cha bhi thu ri d' bheò gun seòl air aran,  
'S mi chòmhnaidh far am bi feigh.

\* Words by Duncan Ban Mc. Intyre. This great Highland poet was born of poor parents at Drumliaghart in Glenorchy Argyleshire, March 1724. Some of his pieces can't be surpassed.

*Words from  
SINCLAIRS ORANAICHE.*

## MO RUN GEAL DILEAS.

"My Beloved, fair and faithful."

Very slow.

SEISD:— Mo rùn geal, dileas, dileas, dileas,  
Mo rùn geal, dileas, nach till thu nall?  
(CHORUS) Cha till mi fhéin riut, a ghaoil, cha'n fhaod mi,  
Oir tha mo ghaoila-sa'n a laidhe tinn.

Is truagh nach robh mi an ríochd na faoillinn  
A shnàmhadh aotrom bhàrr nan tonn;  
A's bheirinn sgrìobag do'n eilean Ileach,  
Far bheil an ribhinn dh' fhàg m' inntinn trom.

Mo rùn geal, etc.

Is truagh nach robh mi's mo rogha céile,  
Air mullach shléibhte nam beantan mòr,  
'S gun bhi ga'r n-éisdeachd ach eòin an t-sléibhe,  
'S gu'n tugainn fhéin di na ceudan pòg!

Mo rùn geal, etc.

Thug mi còrr agus naoi mìosan;  
Anns na h-Innsean a'b' fhaide thall;  
'S bean boidh' chead d'aodainn cha robh ri fhaotainn;  
'S ged gheobhainn saor iad cha'n fhanainn ann.

Mo rùn geal, etc.

Tha d' anail chùbhraidh mar fhàile ùbhan,  
A's tha do shùilean gu meallach, gorm;  
Is tu bean-usal is grinne dh' fhuaigheas;  
'S ann ris a fhuaire thu do thogail òg.

Mo rùn geal, etc.

Thug mi mìos ann am fiabhrus claidhite,  
Gun dùil rium oidhche gu'm bithinn beò;  
B'e fàth mo smaointean a là's a dh-oidhche,  
Gu'm faighinn faochadh a's tu bhi'm chòir.

Mo rùn geal, etc.

Cha bhi mi'strìth ris a' chraobh nach lùb leam,  
Ged chinneadh ubhan air bhàrr gach géig;  
Mo shoraidh slàn leat ma rinn thu m' fhagail,  
Cha d' thàinig tràigh gun mhui-làn'n a déigh.

Mo rùn geal, etc.

Mo mhionnan bheir mi air clàr a' Bhìobuill  
Gur h-i an fhìrin a th' ann am bheul—  
Nach téid mi sios ànn an leabhar sgìreachd,  
Le té gu siorruidh ach thu fèin.

Mo rùn geal, etc.

Is coma leam ged a shil an latha;  
Is coma leam ged a laidh a' ghrian;  
'S ceart coma leam ged a robh mo leaba  
Gu fada, fada's an àird'e'n iar!

Mo rùn geal, etc.

## CREAG GHUANACH.\*

Slow and majestic.

SEISD:— Air minn o, na iom o ro,  
(CHORUS) Iom o agus iom o ro  
Air minn o, na iom o ro  
Is aoibhinn leam an diu na chi.

Creag mo chidhd 'sa chreag ghuanach  
Creag na d' fhuaire mi greis do'm àrach;  
Creag nan damh's nan aighean suibhlach  
A chreag aidhearrach, ûrail ianach.  
Air minn o, na iom o ro, &c.

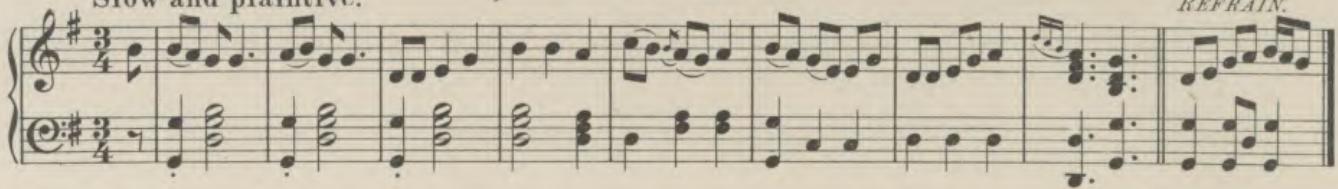
The above stanza is one of 70 which the Gaelic scholar will find in the old song, "Oran nu Comhachaig."

# RI FUAIM AN T-SHAIMH LE MAIRI NIGHEAN ALASTAIR RUADH.\*

"By the roar of the surf."

Slow and plaintive.

REFRAIN.



Ri fuaim an t-shaimh  
'S uaigheach mo ghean,  
Bha mis uair nach b'e sud m' abhaist,  
Bha mis uair, &c., &c.

Ach piob nuallanach mhor  
Bheireadh buaidh air gach ceol,  
'Nuair ghluaist i le meoir Phadruig,  
'Nuair ghluaist i le meoir, &c.

Gur maирg a bheir geill  
Don' t-saoghal gu leir  
'S tric a chaochail e cheum gabhaidh,  
'S tric a chaochail, &c.

Beir an t-shoraigh so bh-uam  
Gu talla nan cuach  
Far 'm bi tathaich nan truadh daimhail,  
Far, &c.

Thun an taighe nach gann  
Fo'n leathad ad thall.  
Far bheil aighear is ceann mo mhranrain,  
Far, &c.

Tormaid mo ruin.  
Ollaghaireach u  
Foirmeil o thus t-abhaist,  
Foirmeil, &c.

I gun dolaidh fo'n ghrein  
Gu toileachadh treud;  
Sa h-olachd a reir ban-righ,  
Sa, &c.

'S tric a riaraich u cuilm  
Gun trioblaid gun tuilg  
A nighcean tainist Dun-tuilm slanleat,  
A nighcean, &c.

Cha 'n 'eil cleachdadh bheil brigh  
Gaisge na gniamb  
Nach eil aigneadh mo ghaoil lan deth,  
Nach, &c.

Ann an treine san lugh  
Ann an ecuaidh's an eliu,  
Ann am feile's an gnuis naire,  
Ann, &c.

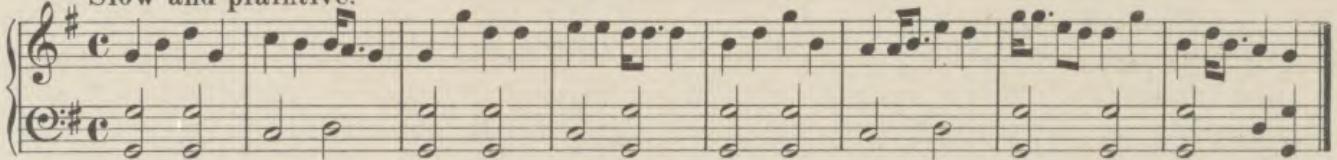
Fhuair u forhan O Dhia  
Ben bu shocraiche cial  
Si gu foisteanach fial narach.  
Si gu, &c.

The above are the best verses from this long and beautiful song.

# HO RO NA GHAMNA.

"The dairymaids lullaby."

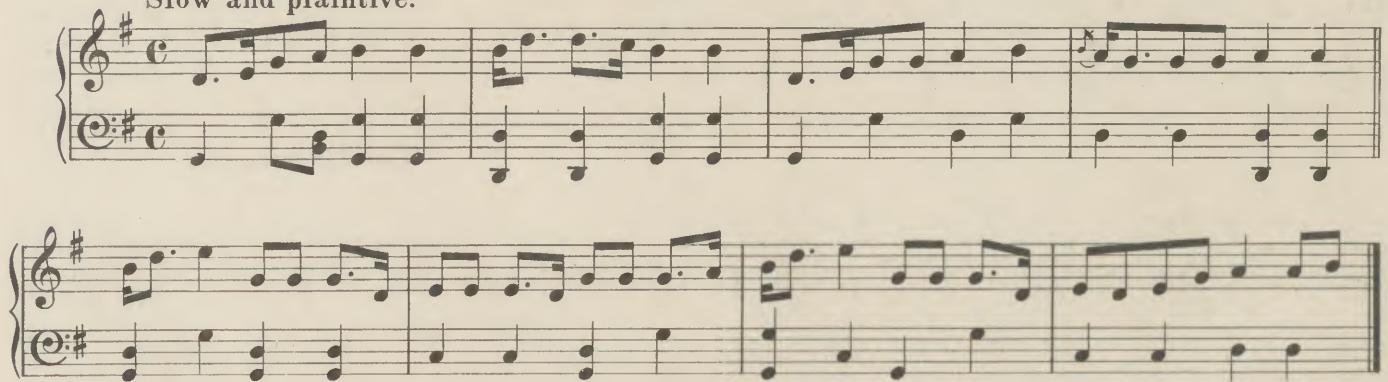
Slow and plaintive.



# GILLE BOCHD NA MOINTICH.\*\*

"The poor herdboy"

Slow and plaintive.



SEISD:— Hi-u-ill Beann an taighe  
(CHORUS) Beann an taighe, Beann an taighe,  
Hi-u-ill Beann an taighe  
'S aithne do Iain Ruaidh i.

Gille bochd na mointich,  
Na mointich, na mointich,  
Gille bochd na mointich  
Gun bhrocean gun chuarain.

\* *Mairi Nighean Alastair Ruadh*, bard to the *Mc. Leod of Mc. Leod* was by far the most gifted of the Highland poetesses. Though Skye was her adopted land, she was born in *Harris* about 1570.

\*\* The Editor regrets that this old Song, descriptive of the cruelty of a mistress to her poor herd boy, has become extinct. He has been unable to trace the remaining verses.

## RINN M'EUDAIL MO MHEALLADH.\*

"My darling has deceived me."

Slow and plaintive.

The musical score consists of four staves of music in G major, 3/4 time. The first staff begins with a dotted half note followed by eighth notes. The second staff starts with a quarter note. The third staff features dynamic markings: *mf*, *pp*, *mf*, *p*, *p*, *mp*, and *pp*. The fourth staff concludes with a *pp* dynamic. The music is characterized by its slow pace and melancholic tone, fitting the 'plaintive' description.

## CAILLEACH BEINN NA BRIC:\*\*

Fairy song.

I.

Slow and wailing.

The musical score consists of three staves of music in G major, 2/4 time. Staff I shows a continuous sequence of eighth-note chords. Staff II continues this pattern of eighth-note chords. Staff III introduces sixteenth-note patterns over a sustained bass line. The overall effect is one of a mournful, ethereal melody.

\* First published by *Captain Fraser*.\*\* Mrs. Mac Donell Keppoch's set. The words of this song are in *Fionn's "Celtic Lyre"* with a capital translation by L. Macbean.



## MI'M SHUIDH' AN DEIREADH BATA.\*

“Sitting in the Stern of a Boat”

Slow and soft.

The musical score continues with five more staves of music. The style remains slow and soft, with dynamics including 'p' (piano), 'cresc.', and 'tr' (trill). The music features eighth-note patterns and includes both treble and bass clefs across the staves.

## CIA MAR IS URRA' SINK FUIREACH O'N DRAM.\*

“How can we abstain from Whisky?”

Moderate, with expression.

The musical score continues with five staves of music. The style is moderate with expression, indicated by 'mod' and 'exp.'. Dynamics include 'p' (piano), 'cresc.', 'f' (forte), and 'tr' (trill). The music features eighth-note patterns and includes both treble and bass clefs across the staves.

\* First published by Captain Fraser.

## HO RO MHAIRO DHU.\*

"Black Mary."

Slow and pathetic.

Cha dean mi car feum ma threigis mo leannan mi,  
Ho ro Mhairi dhù! tionaiddh rium!  
A bhean a chul dualach, 'sna cuachacan ciamlach;  
Ho ro, &c.

'Sa Mhairi na'n tigidh thu thaitnidh tu rium  
'Sa Mhairi na'n tigidh thu thaitnidh tu rium  
'Sa Mhairi na'n tigidh thu  
B'e de bheath' a-gainn thu  
Ho ro Mhairi dhù, tionaiddh rium!

'Nùair theid thu 'Dhunèidin se luchd beurla 'bheir aire dhuit;  
Ho ro Mhairi dhù! &c.  
Bithidh croitaichean ard g'an càrnadh air anairt dhuit;  
Ho ro Mhairi dhù! &c.

## NIGHEAN DONN AN T-SUGRAIDH.

"Maiden fond of Mirth."

Moderate.

## NEIGHEAN DONN AN T-SUGRAIDH.

SEISD:—A nighean donn an t-sugraidh  
(CHORUS) 'S mo chaileag laghach, shunndach  
A nighean donn an t-sugraid  
Gu'n siubhlainse air m' aineol leat.

Gur an oidhche Fheill-Brighde  
A Bhruadar mi os iosal;  
'S n' uair thionndaiddh gu briodal,  
Cha d' thuair mi fhin ach faileas diot.

'A chiad Di-luain d' an ráidhe  
Ghabh mi moran gráidh ort;  
Gu'm fagainnse mo chairdean,  
'S air sàile rachainn thairis leat.  
A nighean donn, &c.

Tha d' fhalt a sios mu d' ghuaillich  
Air dhath an oir, 'n a dhualaibh  
Is math 'thig sioda luachmhor,  
Mu ghuaillich grinn na h-ainnire.  
A nighean donn, &c.

Do dhruaidhean mar na rosan  
Do braghad mar an neoinean  
Thug mi gaol's mi og dhiut,  
'S cha bhi mi beò mur faigh mi thu.  
A nighean donn, &c.

Author Unknown.

## CRODH CHAILEIN.\*\*

Colin's Cattle.

Fairy song.

Very slow, with expression.

\* This beautiful Gaelic air was first published in Campbell's "Albyn's Anthology" in 1816, under the English name of "the sea mew." The gaelic stanza having been taken down from the singing of the Missis Anne and Jessie Mc. Leod Gesto, Skye. The verses were composed to Mrs. Mc. Pherson Ostary, Skye, by a female lunatic.

\*\* Mrs. Mac Donell Keppoch's set.

20 Allegretto.



CHORUS: — Crodh Chailein mo chridhe,  
Crodh Chailein mo ghaoil,  
Gu'n tugadh crodh Chailein  
Dhomh bainn' air an fhraoch.

Gu'n tugadh crodh Chailein  
Dhomh bainn' air an raon,  
Gun chuman, gun bhuarach,  
Gun luaircean gun laogh

Gu'n tugadh crodh Chailein  
Dhomh bainne gu leòir,  
Air mullach a' mhonaidh  
Gun duine 'nar coir.  
Crodh Chailein, etc.

Gu bheil sac air mo chridhe,  
'S tric snidh air mo ghruaidh,  
Agus smuairean air m' aigne  
Chum an cadal so bhuam.  
Crodh Chailein, etc.

Cha chaidil, cha chaidil,  
Cha chaidil mi uair,  
Cha chaidil mi idir,  
Gus an tig na bheil 'uam.  
Crodh Chailein, etc.

Cha téid mi do 'n bheithe  
No a thional nan enò;  
Air breacan donn ribeach  
Tha mi 'feitheamh nam bò.  
Crodh Chailein, etc.

O, SPALDERDASH AIR LASSIE NIC IAIN BHAIN!\*

"John Bane's Daughter."

Moderate with expression.

MADAINN CHIUIN CHEITAIN.

"Sweet May Morning."

Slow and expressive.

\* Words by Donald Cameron, Sleat, Skye, composed in irony to a young damsel who had splay-feet and as usual in such cases the language is pretty severe.

# A NIGHNEAG A CHUIL DUINN, NACH FCHAN THU.\*

Original Words by  
JAMES MUNRO.

"Bonnie Brown Maiden."

Moderate.



**CHORUS:**— A nighneag a' chuil duinn, nach fhan thu?  
 'S fios 'san tir gur mi do leannan.  
 A nighneag a' chuil duinn, nach fhan thu?  
 A nighneag a' chuil bharr'inn bhoihich,  
 Bha mi 'n toir ort o chionn tamuill.  
 A nighneag, &c.  
 Tha mi cho deidheil air do phòg,  
 'S tha laoigh og air ol a bhainne.  
 A nighneag, &c.

Tha mi cho deidheil air do bhuanachd,  
 'S tha sionnach nam bruaich air fhalach.  
 A nighneag, &c.  
 Air'n oidlche 'bha luaidh aig a chiochair,  
 Bha mi fein ann, 's thug mi 'n air.  
 A nighneag, &c.  
 Is mithich dhòmhosa a bhi 'g eirich,  
 'S a toirt mo cheum, as an rathad.  
 A nighneag, &c.

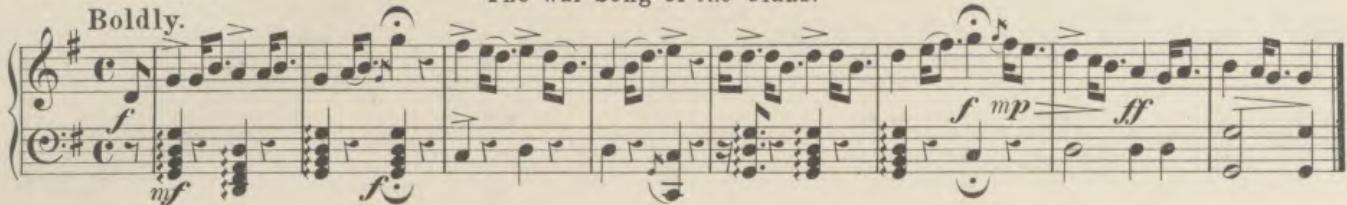
'Dhol a choimhead air nighean an ármuin,  
 A tha tamh am braigh a' bhaile.  
 A nighneag, &c.  
 'Dhol a choimhead air nighean nan caorach,  
 O cha'n fheud mi gun a faighinn.  
 A nighneag, &c.  
 'S ged 'tha na nighncagan boideach,  
 Tha cuid dhu 'tha seolta, carach.  
 A nighneag, &c.

Words by  
JOHN MAC DONALD.

# ORAN NAM FINEACHAN GAELACH.

"The war Song of the Clans."

Boldly.



## LE IAIN DUBH MAC IAIN 'IC AILEIN.

'S i so 'n aimsir a dhearbhar  
 An targanach dhuinn,  
 'S bras meamnach fir Alba  
 Fo 'n armaibh air thus;  
 'N uair dh' éireas gach treun-laoch  
 Nan éideadh glan ur,  
 Le run feirg' agus gainge  
 Gu seirbhis a chruin.  
 Theid mathaibh na Gaeltachd  
 Gle shanntach sa chuis,  
 'S gur lionmhor each seang-mhear  
 A dhamhsas le sunnd,  
 Bi'dh Sasunnach cailte  
 Gun taing dhaibh ga chionn,  
 Bi'dh na Frangaich nan campaibh  
 Gle theann air án eul.  
 'N uair dh' éireas Clann Domhnuill  
 Na leoghainn tha garg,  
 Na beo-bheithir, mhor-leathunn,  
 Chonhspunnaich, gharbh,  
 Luchd sheasamh na corach  
 Dh' an ordugh lamh-dhearg,  
 Mo dhoigh gu'm bu ghorach  
 Dhaibh toiseachadh oirbh.  
 Tha Rothaich a's Rosaich,  
 Gle ñeónach teachd 'nar ceann,  
 Barrach an treas seorsa,  
 Tha chomhnáidh measg Ghall;  
 Clann Donnachaidh cha bhreug so  
 Gun eireadh libh 's gach am,  
 Mar sin is clann Reabhair  
 Fir gheusta, nach éisd gu'n bhi annt.  
 'S iad Clann-an-Nab an seorsa  
 A théid boidhach nan triall,  
 'S glan comhdach nan comhlainn  
 Luchd leonadh nam fiadh;  
 Iad fein a's Clann-Pharlain  
 Dream árdanach, dian,  
 'S ann a'b' abhaist gu'n aíreamh  
 Bhi 'm fabhar Shiol Chuiin.  
 Na Leodaich am por glan  
 Cha b' fholach 'ur siol,  
 Dream rioghainn gun fhotus  
 Nan goisaid, 's nan sgiath,  
 Gur neartmhóir, ro-eolach  
 'Ur n-oig-fhir, 's 'ur liath,  
 Gur e cruaadal 'ur dualchas  
 A dh' fhuasgail sibh riagh.

Nam biadh gach curaidh treun-mhor  
 Le chéile san am,  
 Iad air aon inntinn dhírich  
 Gun fhiaradh, gun chám,

Clann Iomnhuinn o'n Chréithich  
 Fir ghle ghlan gu'n smur,  
 Luchd nan cuilbhreann gleusda  
 'Nam feuma nach diult:  
 Thig Niallaich th' air saile  
 Air bharcaibh nan sugh,  
 Le 'n cabhlach luath lan-mhor  
 O Bhágán nan tur.  
 Clànn-Illean o'n Dreollainn  
 Theid sunndach san ruaig  
 Dream a chlosadh aineart,  
 Gun taing choisinn buaidh;  
 Dream rioghail do-chiosaicht,  
 Nach stricheada do'n t-slugh,  
 'S ionadh mile deas, direach,  
 Bheir inntinn dhuibh suas.  
 Gur guineach na Duimhnich  
 'N am bhriseadh cheann,  
 Bi'dh enuachdan gan spuachdad  
 Le cruadal 'ur lann,  
 Dream uasal ro uaimhreach,  
 Bu dual bhi san Fhraing,  
 'S ann o Dhiarmad a shiolaich  
 Por lionmhor nach gann.  
 Tha Stiubhartaich ur ghlan  
 Nam fiurainn gun ghiomh.  
 Fir shunndach nan lu-chleas  
 Nach tionndaidh le fiann,  
 Nach gabh curam roi mhuisneag  
 Cha b' fhiu leo bhi crion,  
 Chu ba shugradh do dhu-ghall  
 Cuis a bhuin dhibh.  
 Gur lionmhor lamh theoma  
 Aig Eoghan Loch-iall,  
 Fir cholganda, bhorganda,  
 'S oirdheireach gniomh,  
 Iad mar thuibhleum air chorra-ghleus  
 'S air chon-fhadh ro dhian  
 'S i mo dhulse 'n am rusgadh  
 Nach diult sibh dol sios.  
 Clann-Mhuirich nach soradh  
 A chonspairn ud ial,  
 Dream fhuilteach gun mhor-chuis  
 Dha'n coir a bhi fial,  
 Gur gaisgeil fior-sheolata,  
 Ar mor thionail chiad,  
 Ni sibh spoltadh air feolach  
 A stroiceadh fo'n ian.

Iad cho cinnteach ri aon fhearr,  
 'S iad titheach air geall,  
 Dh' aindeoin müiseag nan dù-Ghalla,  
 Thig cuis thar an ceann.

Tha Granndaich mar b' abhaist  
 Mu bhraiddh uisge Spe,  
 Fir laidir ro-dhaicheil  
 Theid dan anns an streup,  
 Nach iarr cairdeas no fabhar  
 Air namhaid fo'n gheirein,  
 'S i n-ur làmhach a dh' fhágas  
 Full bhílath air an fheur.  
 Tha Frisealaich ainmeil  
 Aig seanachaibh nan erioch,  
 Fir ghabh ro chalma,  
 'Ur fearg cha bu shi;  
 Tha Catanaich foirmeil  
 Si'n armachd am miann,  
 An cath gairbhreach le'r n-armaibh  
 A dhearrb sibh 'ur gniomh.  
 Clann-Choinnich o thuath dhuinn  
 Luchd bhuannachd gach eis;  
 Gur fuasgailteach, luath-lamhach  
 'Ur n-uaislean san stri;  
 Gur lionmhor 'ur tuadh-cheathairn  
 Le 'm buailtibh de ni;  
 Thig sluagh dumhail gu'n chunnta  
 A dùthaich Mhic-Aoidh.  
 Nis o chuimhnich mi m' iomrall,  
 'S fàth iunntraichinn iad,  
 Fir chunnabhalach chumaite,  
 Ni eimse le 'n laimh,  
 Nach dean ionluas mu aona-chuis  
 Chionn inntais gu bràth,  
 Gur muirneach ri'n iomradh  
 Clann-Fhiunlaidh Bhràil-bhàrr.  
 Thig Gördanaich, 's Greumaich,  
 Grad gleusd as gach tir;  
 An cogadh righ Tearlach  
 Gum b' fheumail dha sibh;  
 Griogaraich nan geur-lann  
 Dream speiseil nam pios,  
 Air leam gum bi'n eucoir  
 'Nuair dh' éighe sibh sios.  
 Siosalaich nan geur-lann  
 Theid treun air chul arm,  
 An Albainn 's an Eirinn  
 B'e 'ur beus a bhi gàrg,  
 An àm dol a bhualadh  
 B'e 'n cruaadal 'ur calg,  
 Bu ghuiteach ur beuman  
 'N uair dh' eireadh 'ur fearg.

## CUMHA H-IRTEACH.\*

"A St. Kilda Lament."

Very slow and solemn.

CUMHA' LE MNAOI OIG ANN AN IRT D'A FEAR FEIN' A CHAILLIADH  
ANN AN SOA<sup>1</sup> 'NUAIR BHA E 'G IARAIDH UBHIN MEASG NAN CREAG.

Gur a thall ann an Soà,  
D' fhág mi'n t-Oganach, clèusda';  
Urradh dheanadh mo thacar,  
Slabhairt dhachaidh na spreidhe.

'Nuir a thainig do mhàthair,  
Cha do chàirich i'm breid oir,  
'Nuir a thàinig do phìuithair,  
Bha sinn dubhach le cheile.

'S ge do chaidh thu sa chreig ud,  
Cha b'è'n t-eagal a leugh thu  
'S ann a rin do chas sraonadh,  
'S cha do d'fheud thu riagh eirigh.

Nuir a thainig do bhràthair,  
Cha do chaomhainn, e'n èughadh,  
Bha sinn dubhach, a's craiteach,  
Gad amhare ann cén uainn.

Tha mo chuid-s' de na h-uibhbih,  
Aig a' bhuidhinn a's treubhaich'  
'S ann thall ann an Soà  
D' fhág mi'n t-Oganach clèusda'

Bha t'fhuil air a chloich ud,  
Bha do lot ann dèigh leumaidh  
Bha thu 'muigh air bhàr stuaigne,  
'S muir'gad fhuasgladh' o chéile.

A sheachd beannachd nan càirdean  
'S a lon<sup>2</sup> làdair na feuma,  
Tha mo chuid-s de na h-eunaibh  
Anns na neulaibh ag eughach.

<sup>1</sup> "Soa"—One of the islets of St Kilda.

<sup>2</sup> "Lon"—A rope or thong made of raw hides, used by the natives of St Kilda.

## GUR MULADACH THA MI.

"I am in Sorrow."

Slow, with feeling.

\* Lament of a young married woman on the death of her husband. This beautiful melody was taken down by Alexander Campbell, the author of "Albys Anthology," from the singing of Margaret Mac Donald of Balranald's Domestics in 1815. It is one of the most beautiful spontaneous melodies, when played and sung properly. EDITOR.

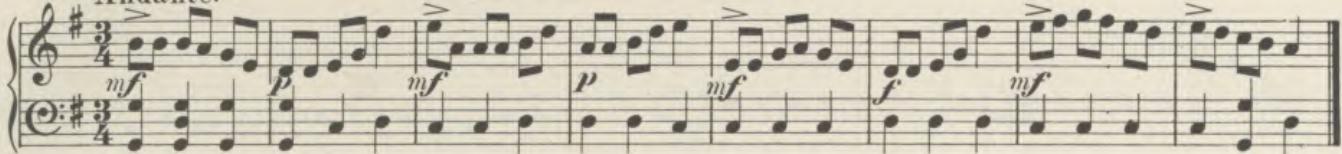
Words by  
MR. M<sup>E</sup> KENZIE MONK CASTLE.

## MAIRI LAGHACH.\*

(Winsome Mary.)

23

Andante.



### MARI LAOGHACH.

LUINNEAG.

Hó mo Mhàri laoghach,  
'S tu mo Mhàri bhinn,  
Hó mo Mhàri laoghach,  
'S tu mo Mhàri ghrinn,  
Hó mo Mhàri laoghach  
'S tu mo Mhàri bhinn;  
Mo Mhàri bhoidheach lurach,  
Rugadh anns na glinn.

Bòg bha mis, a's Màri 'm fasaichean Ghlinn Smeòil,  
'N' air chuir macan Bhenais saighid gheur, na m' theòil,  
Tharruing sinn gu cheile ann an eud co beo,  
'S nach robh air an t-saoghal, a thug gaol co mòr.  
Stric bha mis, a's Màri, falbh na 'm fàsach fial,  
Gun smaointeann air fal-bheart, gun chail go droch gniomh,  
*Cupid* ga nar taladh ann an caldeas dian,  
'S barr na'n craobh mar sgàil dhuiinn, 'nuair a b' aird a ghrian.  
Ged bu leamsa Alba, a h-airgid a's, a maoin,  
Cia mar bhithinn sonadh, gun do chomunn gaoil,  
B'annsa bhi ga d' phögadh, le deagh chòir dhomh fhein,  
No ged fhaighinn stòras na Roinn-Eòrp' gu léir.  
Tha do bhròllach solais lan de shonas gràidh,  
Uchd a's gile sheallas na 'n eala air an t-snámh,  
Tha do mhìni shlios fallain, mar canach a chair,  
Muineal mar'an fhailean fudh 'n aodain a's ailté.

Tha t' fhalt bachelach, dualach, mo do chluais a' fás,  
Thug nàdùr gach buaidh dha, hair gach gruaig a d'has,  
Cha'n eil dragh, na tnaighe, na chuir suas gach la,  
Chass gach ciámh mu 'n cuairt dhe, 's e na dhuaile gu bhàrr.  
Tha do chaileadh dheud shnaighe; mar chnechda na'n àrd,  
T'anail mar an caineal, beul s'm banail fàilt;  
Gruaidh air dhreach an t-siris, min rasg chinnealt, thà,  
Mala chaol gun ghrúaman, gnuis gheal, 's cuach fhalt bân.  
Thug ar 'n uabhar barr air ailgeas righean mor;  
B'air leabaidh stata duilleach, 's barr an fheoir;  
Fluraichean an phasaich toirt dhuinn cail, a's troir,  
A's struthain ghlan na 'n ardbheann chuireadh slaint sgach por.  
Cha robh inneal ciuil, a thuradh riamh fudh 'n ghréin,  
A dh' aithriseadh air chòir gach ceòl bhiodh aguinn fhein,  
Uiseag air gach lònán, smearach air gach géig,  
Chuag a's gug gùg aic'm madaid chubhraidh Cheit.

Words by

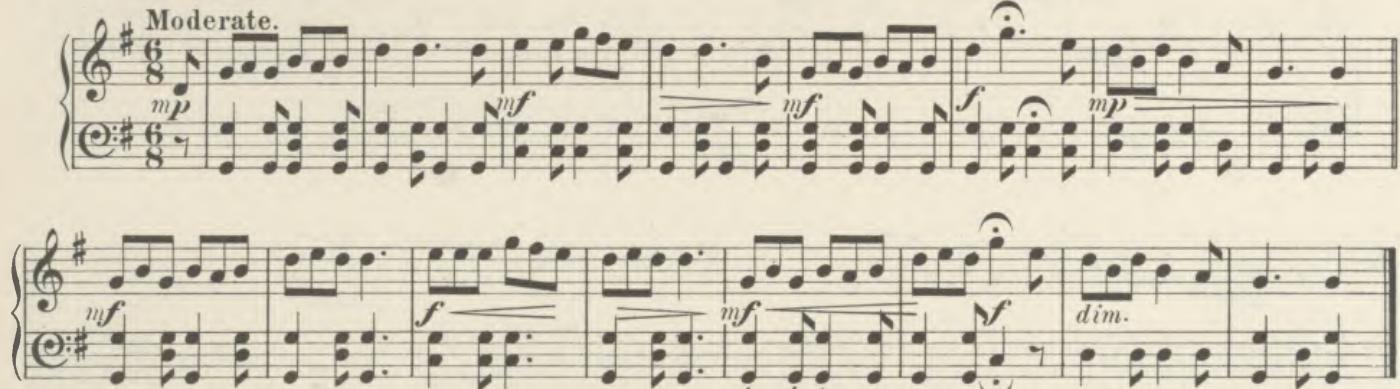
DUGALD M<sup>E</sup> PHAIL

see SINCLAIRS ORANAICHE.

## AN CLUINN THU, LEANNAIN! AN CLUINN THU.

(Will you hear me, o sweetheart!)

Moderate.



### LE DÙGHALL MAC-PHAIL.

SEISD:— An cluinn thu, leannain, an cluinn thu,  
(CHORUS) An cluinn thu idir, an cluinn thu,  
An cluinn thu, leannain, an cluinn thu,  
Mar tha mi cho tinn ga d'iunndrainn?

Mo chion air an ainnir!— 'S i bean a' chùil bhàin  
D'an d' thug mi 'n gaol falaich na fannaich gu bràth;  
Bu tu mo cheud leannan gun aithne do chach,  
'S mi nise fo phrämh ga d'iunndrainn  
An cluinn thu, &c.

'S i d'iomhaigh is ceòl dhomh gach Dòmhach a's Luain,  
'S tu euspair mo smaointeanan faoine gach uair;  
'S i mhaise 'tha d' aodan a chaochail mo shnuadh,  
'S a dh' fhág mi gun luaidh air suigradh.  
An cluinn thu, &c.

'S truagh nach robh mise fo shileadh a' cheò,  
Còmhla ri m' leannan an gleannan an fheoir;  
Cha'n iarrainn a dh-iocshlainnt ach briodal do bheòil,  
Oir 's millse do phòg na 'n siucar.  
An cluinn thu, &c.

Tha caoin shlios mo leannain mar eal' air a' chuan,  
Na 's gile na 'n fhaoileann air aodann nan stuagh;  
Mar shneachd air na beannaibh, mar chanach nam bruach.  
'S i farasda, suaire 'n a giulan.  
An cluinn thu, &c.

Le d' aghaidh ghlan, mheachair, cho banail 's echo caoin,  
Le d'sheire a's le d' chaidreamh flathail, neo-chlaon;  
Cha luidheadh orm fadal 's tu agam ri m' thaobh,  
Le d' chonaltradh gaoil, 's le d' chuirteis.

Mar tha mi cho tinn ga d'iunndrainn?

Thàrrmaich leann-dubh orm, mulad a's cràdh;  
O, 'n acain so 'leòn mi 'n tòis m' oige cho tràth!  
An deaghaidh do ghealladh mur faigh mi do làmh,  
Bheir saighdean do ghráidh do'n ùir mi  
An cluinn thu, &c.

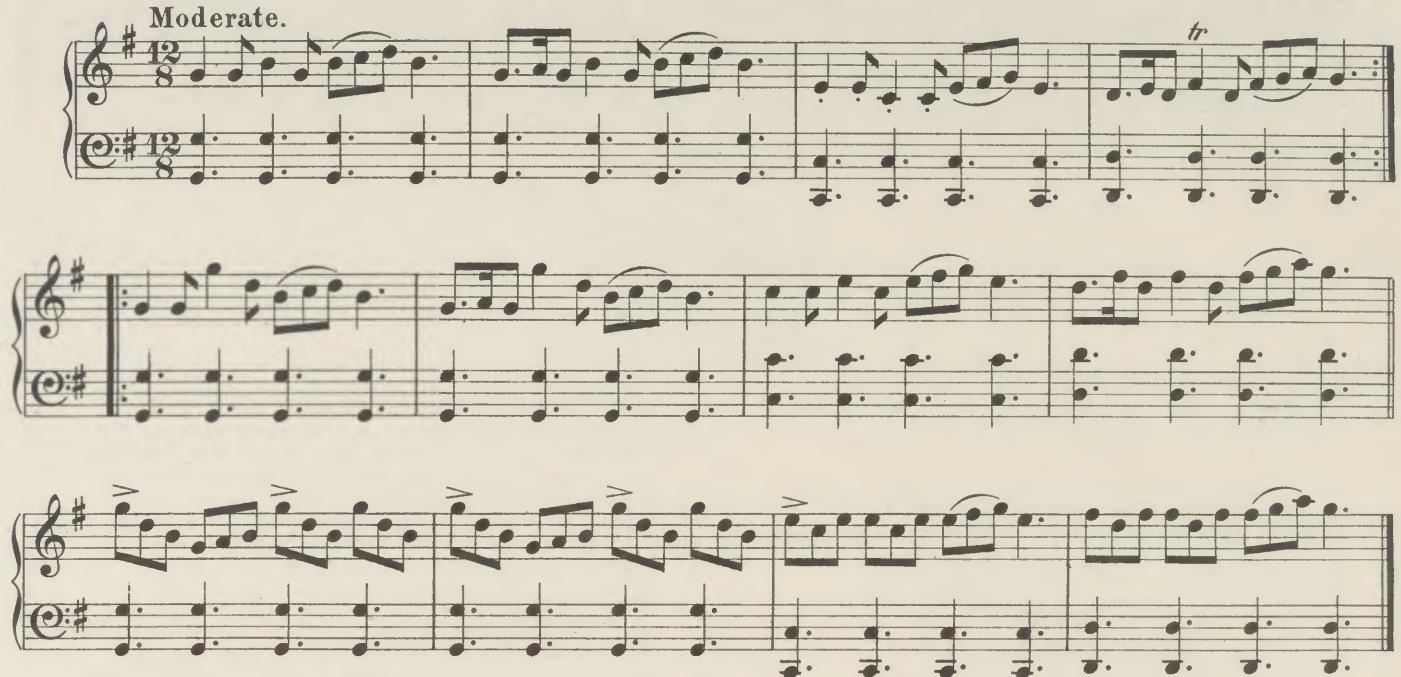
Ged their mo luchd-tuaileis nach buan duit mo ghràdh,  
Cha creideadh tu 'n còmhraadh na 'm b' eòl dhuit a mhead  
'S a tha do d' chion-falaich air m'aigne gach là,  
'S mo spiorad fo phrämh 'g a ghiùlan.  
An cluinn thu, &c.

Seall air a' ghealaich air aghaidh nan speur,  
Nach caochail a cursa 'measg dùmhlas nan reul;  
Mar sin thà sior iomairt mo chridh 's as do dhéigh,  
Bho'n thug thu fo ghéill air tòis e.  
An cluinn thu, &c.

\* Donald Mc Pherson whose "Melodies from the Gaelic" were published in 1824, maintained that this beautiful song was composed by a Mr. Mc Kenzie of Monk-Castle, Ross-Shire.

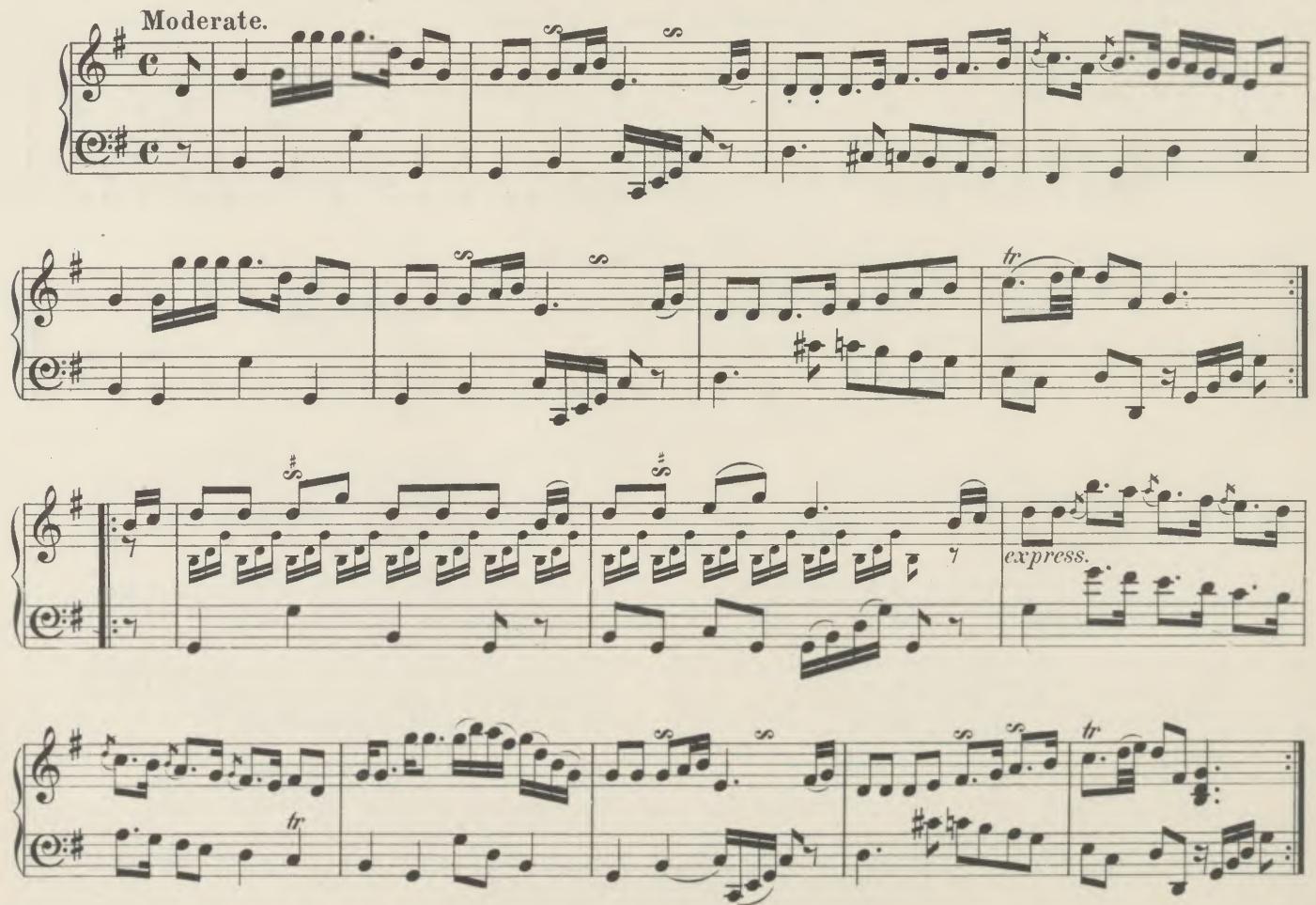
## SUPPOSED NORWEGIAN AIR.\*

Moderate.



## SCANDINAVIAN AIR.\*

Moderate.



\* The late Miss Jessie McLeod of Gesto held that in Skye these airs were traditionally believed to be of Norwegian or Scandinavian origin, though they are in Gows books under the names of "New Claret" and "Lady Charlotte Durham" respectively. EDITOR.

# THA MI 'M SHUIDHE AIR AN TULAICH.\*

25

**Slow and sad.**

"I am sitting on the height"

SEISD:- Ih-urabh O, i horinn O,  
(CHORUS) Ih-urabh O, i horinn O,  
Ih-urabh o, i-hogaidh ho ro,  
Hi ri-rithibh o, iag o.

Tha mi 'm shuidhe air tulaich,  
Fo mhulad's fo imecheist,  
A coimhead air Isla,  
San do'm iognadh gu dearbh e,  
Bha mi uaire nach do shaoil mi,  
Gu'n caochladh air m' aimsir  
'S gu'n thighinn an taobh so,  
A dh-amhare Jura a Sgarba.

Ih-urabh O, &c.

Gu'n thighinn an taobh so  
A dh amhare Jura a Sgarba!  
Thoir mo shoraidh do'n duthaich,  
Thu fo dhubhar nan garbh-bheunn,  
Gu Shir Tormaid ur ailleal,  
Fhuair ceannais air armait.  
'S gu'n caint ann 's gach fearann.  
Gu'm b-airidh fear t-ainm air.  
Ih-urabh O, &c.

Gu'n caint ann 's gach fearann  
Gu'm b-airidh fear t-ainm air.  
Fear do cheille do ghliocais  
Do mhisnich do mheamneadh,  
Do chrudail do ghaisge  
Do dhreachadh 's do dhealbha.  
Is t-olachd is t-uasile,  
Cha bu shuarach ri leanamhui.  
Ih-urabh O, &c.

There are several other verses.

## ORAN SUGRAIDH.

Courting song.

Very old.

**Moderate.**

'S ann an raoir a chuala mi,  
Mo ghaol am fear'bha euaireachadh,  
Ged thuair thu'n t-aice na buaile mi,  
A ghaoil leig dhachaidh mar thuair thu mi.

Ged dh' ghealladh do mhathair gun thoirt dhuit  
Ged dh' ghealladh i ribein a b'uire dhuit  
Ged dh' ghealladh i breacan irl thoirt dhuit  
Cha d'theid thu dhachaidh gun luidhe leat.

## H-ITHILL UTHILL AGUS O.

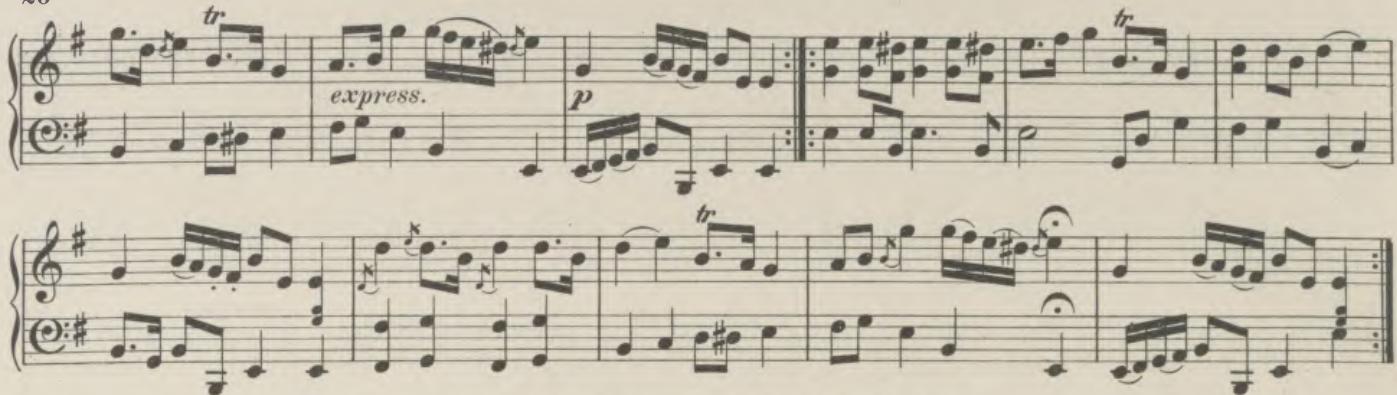
A Skye Air.

By Mairi Nigheam Alisdair Ruaidh \*\*)

**Slow, with feeling.**

Slow, with feeling.

\* Composed by *Mary* the daughter of red *Alexander* when banished to the island of Scarba.  
\*\* It is probable that this gifted poetess composed the airs as well as the words of her songs.



## DO DH' IAIN MAC SHIR THORMOID MHIC-LEOID.

LE MAIRI NIGHEAN ALASDAIR RUAIDH.

H-ithill uthill agus o,  
H-ithill o h-oireannan  
H-ithill uthill agus o,  
H-ithill o-ho h-oireannan,  
H-ithill uthill agus o,  
H-ithill o h-oireannan  
Faillill o ullill o,  
H-o ri ghealladh h-i-il an.

Ge do theid mi do m' leabaidd  
Chav'n é cadal is miannach leam,  
Aig ro mheud na tuile,  
'S mo mhulean gun iarrann air,  
Tha mholtair ri paidheadh,  
Mur cailltear am bliadhna mi,  
'S gur feumail domh faighinn,  
Ge do ghabhainn an iasad i.  
H-ithill, &c.

Tha mo chion air a chlachair,  
Rinn m' agne-sa riarrachadh,  
Fear mor, a bheoil mheachair,  
Ge todach, gur briathrach thu;  
Gu'm faighinn air m' fhacal  
Na caisteil ged dh'iarrainn iad;  
Cheart aindeoin mo stàta,  
Gun chàraich sud fiachan orm.  
H-ithill, &c.

Ged a thuirt mi riut clachair,  
Air m'fhacal cha b'fhior dhomh e,  
Gur rioghaill do shloinneadh  
'S gur soilleir ri iarraidh e,  
Fior Leòdach ìr, gasda,  
Foinnidh beachdail, glie fialaidh thu,  
De shliochd nam fear flathail,  
Bu mhath an ceann chliaranach.  
H-ithill, &c.

Ach a mhic ud Shir Thormoid,  
Gu'n soirbhich gach bliadhna dhut,  
Chuir buaidh air do shliochd-sa,  
Agus piseach air t-iarmadan;  
'S do'n chuid eile cloinn t-athar,  
Annas gach ratadh a thriallas iad,  
Gu'n robh toradh mo dhurachd  
Dol nan run mar bu mhiannach leam.  
H-ithill, &c.

'Nuair a theid thu do'n fhireach,  
'S ro mhath chinneas an fhiadhach leat,  
Le d'lothain chon ghleusda  
Ann ad dheighn 'nuair thrialladh tu,  
Sin, a's cuilbhear caol, cinnéach,  
Cruaidh, direach, gun fhiaradh ann;  
Bu tu sealgair na h-eilid,  
A choilich, 'na liath-chiree.  
H-ithill, &c.

Tha mo chion air an Ruairidh,  
Gur luaineach mu d'sgeula mi,  
Fior bhoinne geal suaire' thu,  
Am beil uaisle na peacaige,  
Air an d'fhàs an cul dualach,  
'S e na chuachagan teud-bhuidhe,  
Sin a's urla glan, suairee,  
Cha bu tuairisgeul breugach e.  
H-ithill, &c.

Slan iomradh dhut Iain,  
Gu mu rathail a dh' eireas dut,  
'S tu mac an deagh athar,  
Bha gu mathasach meaghachail,  
Bha gu furbhailteach, daonnachdach,  
Failteachail, deirceachail,  
Sàr cheannard air trùp thu,  
Na'n curte leat feum orra.  
H-ithill, &c.

Gur àluinn am marchach  
Air each an glaic diollaide thu,  
'S tu cumail do phearsa  
Ann an cleachadh, mar dh'iarrainn dut,  
Thigeadh sud ann ad laimh-sa  
Lann spainteach, ghorm, dhias-fhada,  
A's paidhir mhath phiosal  
Air crios nam ball sniomhanach.  
H-ithill, &c.

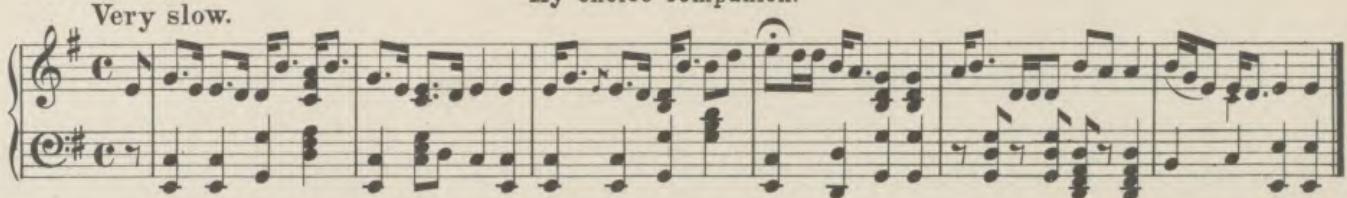
Words by

D. M<sup>o</sup> INTYRE.

Very slow.

## HO-RO MO CHUID CHUIDEACHD THU.\*

"My choice companion."



## ORAN DO'N GHUNNA D'AN AINM NIC-COISEAM.

AIR FONN.— "Sinidh mi mo lùrga," &amp;c.

LUINNEAG.

SEISD:— Hò-rò mo chuid chuideachd thu,  
Gur muladach leam uam thu;  
CHORUS Hò-rò mo chuid chuideachd thu,  
'S mi direadh bheann a's uchdanann,  
B'ait leam thu bhi cuidear rium,  
'S do chudhrom air mo ghuallainn.

'Nuair chaidh mi do Ghleann-Lòcha,  
'S a cheannaich mi Nic-Còiseam,  
'S mise nach robh gòrach,  
'Nuair chuir mi 'n tòr ga fuasgladh.  
Ho-ro mo chuid chuideachd thu, &c.

Thug mi Choire-cheathaich thu,  
'Nuair bha mi fhèin a' taghaich ann,  
'S tric a chuir mi laideh leat,  
Na daimh 'sna h-aidhean ruaha.  
Ho-ro mo chuid chuideachd thu, &c.

Thug mi Bheinn-a'chaistel thu,  
'S do'n fhàsach a th'a taice ri,  
Am Mám is Creag-an-aparain,  
Air leacan Beinn-nam-fuaran.  
Ho-ro mo chuid chuideachd thu, &c.

'Nuair théid mi ris a' mhunadh,  
'S tu mo roghainn do na gunnachan,  
O'n fhuaire thu-fein an t-urrnam sin,  
Co nis a chumas uat e?  
Ho-ro mo chuid chuideachd thu, &c.

Thug mi Bheinn dòrain,  
An cinneadh na daimh chròcach,  
'Nuair theannadh iad ri crònán,  
Bu bhòidheach leam an nuallan.  
Ho-ro mo chuid chuideachd thu, &c.

Thug mi Choire-chruitear thu,  
O's àite grianach, tulsail e,  
Gu biachar, feurach, lusanach,  
Bhiodh spurt ann aig daoin-uaisle.  
Ho-ro mo chuid chuideachd thu, &c.

Ghilain mi Ghleann-éit' thu,  
Thog mi ris na crèisean thu,  
'S e mhend 'sa thug mi spòis duit  
A dh'fag mo cheum cho luineach.  
Ho-ro mo chuid chuideachd thu, &c.

'S math am Meall-a'bhùiridh thu,  
Cha mhiosa 'm Beinn-a'chrùlaist thu,  
'S tric a loisg mi fùdar leat,  
An coire chùl na cruaiche.  
Ho-ro mo chuid chuideachd thu, &c.

Ged' tha mi gann a stòras,  
Gu suidhe leis na pòitearan,  
Ged' théid mi do 'n tigh-ösda,  
Cha n-ól mi ann an euaich thu.

Thug mi Làirig-gharstain thu,  
O's alainn an còir-altrum i,  
'S na feigh a' deanamh leabaichean  
Air Creachainn ghlas a' bhuachaill.  
Ho-ro mo chuid chuideachd thu, &c.

Thug mi thu do'n Fhàs-ghlaic  
'S a ghleann am bi na làn-daimh,  
'S tric a chaidh an àrach  
Mu bhraidhe Cloich-an-tuairnear.  
Ho-ro mo chuid chuideachd thu, &c.

Chaidh mi dh' Fheatha-chaorainn,  
Le aighear Choire-chaolain,  
Far an robh na daoine,  
A bha 'n gaol air a' ghreidh nullaich.  
Ho-ro mo chuid chuideachd thu, &c.

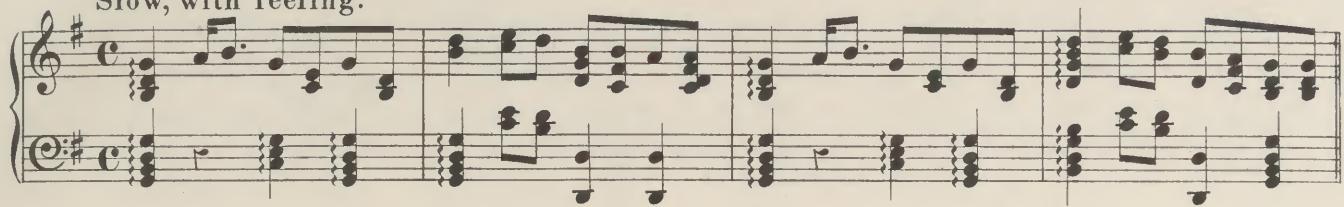
Thug mi Bheinn-a'chaorach thu,  
Shireadh bhoc a's mhaioiseach,  
Cha b'eagal gun am faotainn,  
'S iad daonnan 's an tòrr-uaine.  
Ho-ro mo chuid chuideachd thu, &c.

\* A song in praise of the bard's gun.

## WILL YE NO COME BACK AGAIN.

Jacobite Air.

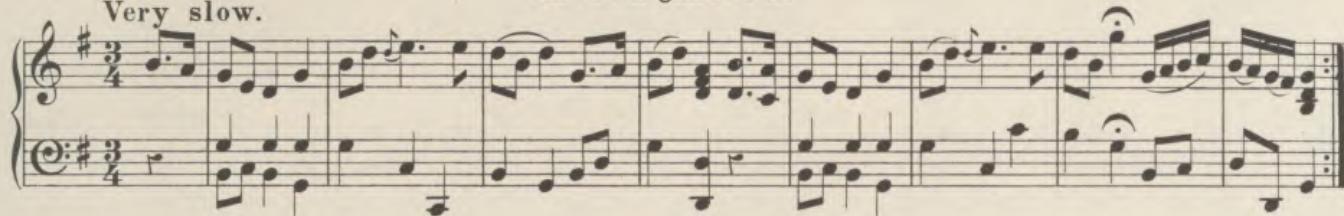
Slow, with feeling.



## THE LASS OF HUMBER SIDE.

An Old Highland Air.

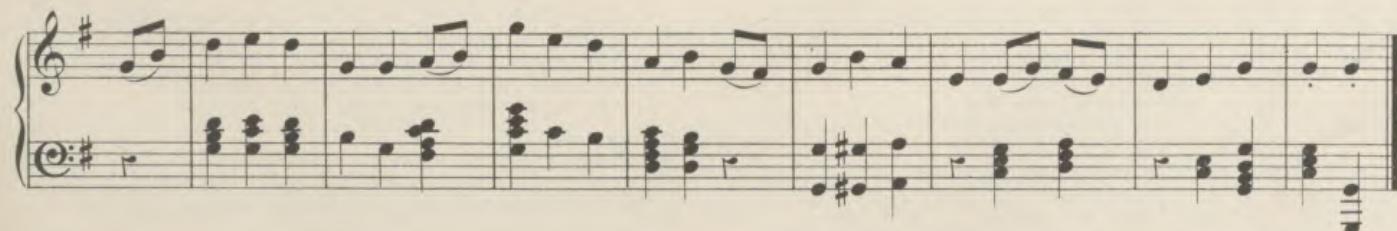
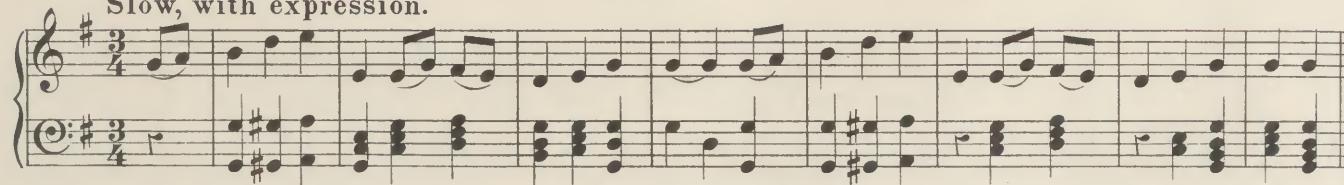
Very slow.



## 'SMI M'SHUIDHTA GU STOLTA.

Love song.

Slow, with expression.

*Fragment.*

'Smi m' shuidh gu stolta 'san thuair mi sgèula, ort cínteach  
 Gun robh thu gun għluasad, is gruamean air d'inn tin  
 Oh mo righ! mar a tha mi! 'san shlainte bhi ghidh orm.  
 Gun ruigin an t'aite am bheil thu għraidiha na do shinadha.

## AN OLD SKYE AIR.

Slow, with feeling.

## AN OLD SKYE AIR.

Slow, with expression.

## THA DHRIUCHD FEIN AIR BHAR GACH MEANGAIN.\*

Slow and sweet.

It's own dew on every twig.

Chorus.

FONN:— Huvo i na horin ova.  
(CHORUS) Hurin i na horin O;  
Huvo i na horin ova.  
Thug mi coinnemh dha, sa choil.

Tha dhriuchd fein air bhar gach meangain  
Tha gach gleannan a dol an guirmead  
Tha 'n ceo ag iadhadh mu na bealaich  
S tha mo leannan a tighinn a shuiread.

S tric a thuit ann an doire diamhair  
Anearbag mheaghail le saighead fuadain  
Ach co a sheaoileadh gu'n tuiteadh leannain  
Le foil na peathaer a roinn mo cluasag?  
Huvo, etc.

A phiuthar fhealsach a rinn mo mhealladh  
Noir a leig mi riut mo run  
Shaoil leam nach bu luaidhaidh 'n sgeuladh.  
Tre do bheul na tre do ghlun.  
Huvo, etc.

'S iomadh cluichidh mireadh is aighear.  
San robh sinn tairis measg ghleann is chluainean.  
Noir cheangail gaol sinn an laith air h-oige.  
Mar dha ros air aon mheangain suairee.  
Huvo, etc.

# HO RO, MO NIGHEAN DONN, BHOIDHEACH.

29

My pretty auburn haired maid.

**Slow.**

**SEISD:** Ho rò, mo nigh'n donn, bhòidheach,  
**(CHORUS)** Hi rì, mo nigh'n donn, bhòidheach,  
 Mo chaileag laghach, bhòidheach,  
 Co phòsainn ach thu?

A Pheigi dhonn nam blàth-shul,  
 Gur trom a thug mi gràdh dhuit:  
 Tha d'iomhaigh ghaoil as d'ailleachd,  
 A ghnàth tigh 'n fo m' uidh  
 Ho ro, etc.

Ach 'n uair a thig an Samhradh,  
 Bheir mise sgriob do'n gheann ud,  
 S gu 'n tog mi leam do'n Ghalldachd,  
 Gu h annsail am flur.  
 Ho ro, etc.

Cha cheil mi air an t-saoghal,  
 Gu bheil mo mhiann's mo ghaol ort;  
 'S ged chaidh mi uait air faondradh,  
 Cha chaochail mo rùn.

Ho ro, etc.

'N uair bha mi ann ad làthair,  
 Bu shona bha mo làithean  
 A' sealbhachadh do mhàrnàin,  
 A's àille do ghnàis.

Ho ro, etc.

Gnàis acidheil, bhanail, mhàlada  
 Na h-òigh is caomh nadur;  
 I suairce, ceanail, bàigheil,  
 Lan gràis agus müirn.

Ho ro, etc.

Se 'n t-òl a rinn mo bhriseadh,  
 Se 'n stop a dh' fhag gun mhees mi  
 Mo thruaige 'n te gheibh mise  
 'San mhisg a chuir mi uidh.

Ho ro, etc.

Ach riamh o'n dh'fhàg mi d'fhanuis.  
 Gu bheil mi dubhach, cianail;  
 Mo chridhe trom ga phianadh  
 Le iarguin do rùin.

Ho ro, etc.

Ge lurach air a' chabhsair  
 Na mnathan òga Gallda,  
 A righ! gur beag mo gheall-s'  
 Air bhi sealtainn 'n an gnùis.

Ho ro, etc.

'S ann tha mo rùn 's na beanntaibh,  
 Far bheil mo ribhinn gheareannar,  
 Mar ròs am fásach Shamhraidh.  
 An gleann fad' o shùil.

Ho ro, etc.

## ORAN GAOIL.

Love song.

**Slow and pathetic.**

## GED THA MI GUN CHRODH GUN AIGHEAN.

"Though I am tocherless."

**Slow and expressive.**

**SEISD:** Ged tha mi gun chrodh gun aighean,  
 Gun chrodh laoigh gun chaoraich agam;  
 Ged tha mi gun chrodh gun aighean,  
 Gheobh mi fhathast òigear grinn.

Fhir a dh' imicheas tarh chuantan,  
 Giùlain mile beannachd uamsa,  
 Dh' ionnsaigh òigear a' chuil dualaich,  
 Ged nach d'fhuair mi e dhomh fhin.  
 Ged tha mi gun chrodh, etc.

Fhir a dh' imicheas am bealach,  
 Giùlain uamsa mile beannachd;  
 'S faod's tu innseadh do mo leannan,  
 Gu'm beil mím laidhe 'so leam fhin.  
 Ged tha mi gun chrodh, etc.

Fhleasgaich thàinig nall á Suaineart,  
 Bu tu fhéin an sàr dhuin-usasal;  
 Gheobhainn cadal leat gun chluasaig,  
 Air cho fuar 's g' am biodh an oidhch.  
 Ged tha mi gun chrodh, etc.

Ged nach 'eil mo spréidh air lòintean  
 Mo chrodh no mo chaoraich bhòidheach,  
 Bheirinn tochar dhuit an òrdugh,  
 Cho math ri te òig 's an tir,  
 Ged tha mi gun chrodh, etc.

Ged tha mi gun chrodh gun chaoraich,  
 Cha'n eil mi gun mhaise 'm aodann;  
 Dh' fhighean breacan a bhiodh caol dhuit,  
 'S dheanainn aodach a bhiodh grinn  
 Ged tha mi gun chrodh, etc.

Naile! 's mise tha fo mhulad,  
 A's mi tamh 's an t-sèomar mhullaich;  
 An leannan bh' agamsa an uiridh,  
 'S ann tha 'n diugh riùm cùl a chinn.  
 Ged tha mi gun chrodh, etc.

Naile! 's mise th' air mo leònadh,  
 Mu òigear a' chuil bhachlaich, bhòidhich;  
 Gur e sud an sgeul a leòn mi,  
 Thu bhi 'giùlan còt'an Righ.  
 Ged tha mi gun chrodh, etc.

Naile! 's mis' tha dubhach, deurach,  
 'N seomar ard a' fuaigneach leine;  
 Chaidh mo leannan gu Jamaïca,  
 'S ciòd am feum dhomh bhi ga 'chaoidh?  
 Ged tha mi gun chrodh, etc.

## THEID MI DHACHAIDH CRO CHEANN'N T-SAILE.

"I'll return to Kintail."

Slow, with expression.

1<sup>st</sup> Set.

## IS LEAM CRUINNEAG DHONN NA'M BO.

"The Brown Maid that tends the Cows."

Slow.

## SCOTLAND'S FIRST JAMES.\*

Moderate.

\* "King James the I. of Scotland particularly excelled in music, and the musical world are indebted to him for the sweet plaintive melody of some of our ancient Scotch airs. He was assassinated at the Carthusian Monastery, near Perth, in 1437." Modern name—"The Birks of Invermay."—K. N. M.

## THE EXILED MONARCH.\*

Moderate.

## ROW WEEL, MY BOATIE, ROW WEEL.\*\*

by R. A. Smith.

Slow.

\* "James I. of Scotland, liberated by the English in 1422."—K. N. M.

\*\* Said to be founded on a Highland story.

Words by JOHN  
MC. CODRAM.

# TALADH IAIN MHUIDEARTAICH.\*

Lullaby to John of Moydart.

Very slow, with feeling.

Mhuire! 's e mo rùn mo leanabh,  
'S tu mac oighre Mhic 'ic Ailein,  
Ogha's iar-ogh' nam fear fearail,  
Chaidh ur n alla fada ga cur.  
B' fheàrr leam féin gu'n cinneadh sid dhuit,  
Aois, 'us fàs, 'us àilleachd an cruth,  
Maise, 's féile, 's géire le guth.

Taing do'n Ard-righ thu bhi firionn,  
Chum 's gu 'm meudaicheadh tu 'n fhinne,  
'S gu 'm biodh tu a' d' spailp air do Chinneadh,  
'S an deadh ionad s'a bheil thu 'n diugh.  
Bhi gu siobholt' bhuineadh sid dhuit,  
Garg 'us min mar chàirte ri d'uchd,  
Paitl, 's rioghail, 's aoidheil mu d'chuid.

B' theàrr leam fhein gu'n cluineadh càch e  
'N uair nach bithinn fhéin a làthair,  
Iain Muideartach bhi 'na àrmunn,  
Air an làrach am bheil e 'n diugh:  
'N a cheann tàmha ri tarmunn puit,  
Anns an an àros 'n seinnear a' chruit;  
'S bhiodh do chàirdean mânranach riut.

Thaobh do sheanar 'us do shean-mhath 'r,  
Craobh a b' aithne dhòmhsa 'leamhuinn,  
Comunn mo rùin a dh' fhàs ainmeil,  
As an ana-meinn cha d'rinn iad bun.  
Cha robh mi-run fillte ri'n cruth;  
Ioichdmhor, fiachail, 's fialaidh mu'n cùid,  
Ciliù, 'us ciatamh, 's rianadh le guth.

'S iomadh rioghachd agus nàisean,  
'San do mheudaich sibh 'ur cairdean,  
Mar 'rinn sibh ri Prionnsa Teàrlach,  
'N uair bha ghràisg a' bagairt a mhort.  
Lean an dutheas clùiteach ud riut—  
Dol an cunnart d'anma 's do chuirp;  
Thaobh an eul cha tionndadh iad stuth.

Fir Chnoideart 's ann leibh gu'n druideadh,  
'Rachadh mar sheabhadh 's na druidibh,  
Be beachd 'ur naimhdean bu ghlice,  
Thaobh 'ur misnich gu 'm b' fheàrr dhoibh sgur.  
Luchd 'ur eucoir ghéilleadh iad tur.  
Meud 'ur beuma, 's géiread 'ur luinn,  
'N déigh an léireadh b' éigin dhoibh sgur.

An fhinne mhòr 's am pòr dh' fhàs ainmeil,  
Domhnnullaich, 's Raonullaich chalma,  
Bha gu fuitteach, stròiceach, feargha,  
'N uair a chàirte 'n arguin ri'n uehd.  
'S e Clann Raonuill bhoilsgeadh mar thuil,  
'N àm na caornaig chraosgladh iad fuli;  
Fearg 'nan aodann 's b' aognuidh an cruth.

Là eil' ann an Sliabh an t-Siorraim,  
Cùis an àir a dh' àraich tioma,  
Thuit Ailean an neart an teine;  
Leomhann smearail 's b'fhearail a chruth.  
'S truagh an tòrachd 'thainig thar muir,  
Dh' fhàg sid ledinte 'stigh sinn 's a muigh;  
Nis, sinn stòlda 's còir dhuinn bhi sgur.

Càite an robh iad riamh ri 'n àireamh,  
'S iad 'nan seasamh ri h-uchd nàmhaid,  
H-aon a bhuadhaich air Clann Rà'uill;  
'S iomadh àrach 's an d'rinn iad bruth?  
Le 'n gaoir-chatha-farum an uile;  
Cinn 'g an sgathadh, snaidheadh air cuirp;  
Luaidhe treabhadh domhain troimh 'm fuil.

C'ait' an eualas riamh ri 'n àireamh,  
'S iad 'nan seasamh air cùl Spàintich,  
H-aon a bhuadhaich air Clann Rà'uill,  
Gníos gun fhàillin, stàlin mar stuth;  
Dream gun eagal, sheasadhbh roimh 'n trup;  
Cruaidh, gu fearail, tarruing air stuie;  
Stialladh ghearran 's fhearr air am muin.

Bha Clann Rà'uill treun aig 'Arla;  
'Nuair bhrosnuich Lachlann am bàrd iad,  
Sheas iad dileas mar an stàlinn  
Gus an robh 'n nàmh toileach air sgur.  
Nar fir àluinn àireamh dhui thuit,  
'S cha bu nàr dhoibh tràghadh air fuil;  
'S b' iomadh àrmunn 'bhàsaich le guin.

An cuimhne leibh là bláir Léine?  
Bha na Frisealaich 'nan eigin,  
Cha d' shàbhail fear as a cheud diu,  
'S gléidh sibh fein bhur cùid gus an diugh.  
Na fir thaobhgeal b' fhaobharach guin,  
Luaidheadh aodach caol agus tiugh;  
Cloithean màdair 's càrnaid 'nan eur.

Ri linn Alasdair 's Mhontòis,  
Bha sibh 'nar caithream an Lòchaidh;  
Bu ghleusda, baranta, Dòmhnull  
Leomhann crò 's an tòrachd a muigh.  
Bha 'ur naimhdean diolta dhe 'ur cluich;  
Thug iad maoim a mach air a' mhuir,  
Broinn air bhoirinn a ruith leis an t-struth.

B' iomadh fear-cleòc' agus Aibid,  
Bha chòta cho fliuch r'a chais'eart,  
Fòghlum an t-snàmh' nach robh aige;  
Air an aigeal luidh iad air għur.  
Cha robh daol a' faochnadh an cuirp;  
Oir bha 'n aodach caol agus tiugh;  
Ni nach b' ioghnadh, 'aognuidh 's e fliuch.

Là eil' ann an Coille chnagaidh,  
Dh' shalbh Mac-Aoidh 's gu'n d' fhàg e'bhaggage,  
B' fheumail an gniomh rinn an t-each dha,  
Air na bl' aige chuir e droch bhuil.  
B' iomadh sonn a b' fhonn'oire għu.  
B' air Raon-Ruairidh 's fuaran o'n cuirp,  
Cinn 'us gruagan luidh' ann am fuil.

\* Communicated by the Revd. Mr. Mc. Rury one of the ablest Gaelic scholars in the north.

## ST. FILANS MONASTERY.\*

Adagio.

Musical score for the Adagio section of St. Filans Monastery. The score consists of three staves of music for two voices (Soprano and Alto) and piano. The key signature is A major (two sharps). The tempo is Adagio. The vocal parts are mostly sustained notes or simple eighth-note patterns, while the piano part provides harmonic support with chords and bass lines.

## THEID MI DHACHAIDH CRO CHEANN'N T-SAILE.

"I'll return to Kintail!"

2nd set.

Very slow.

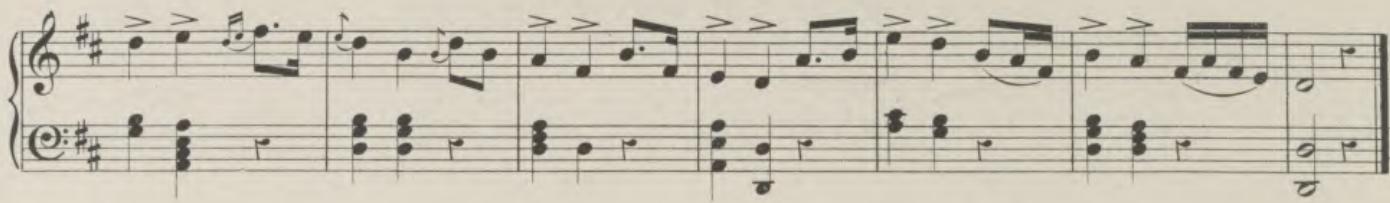
Musical score for "Theid Mi Dhachaiddh Cro Cheann'n T-Saile," 2nd set, in a very slow tempo. The score consists of three staves of music for two voices (Soprano and Alto) and piano. The key signature is A major (two sharps). The vocal parts feature sustained notes and simple eighth-note patterns, while the piano part provides harmonic support with chords and bass lines.

## CUMHA SHIR TORMAID MHIC LEOID.

Slow and plaintive.

Musical score for "Cumha Shir Tormaid Mhic Leoid." The score consists of three staves of music for two voices (Soprano and Alto) and piano. The key signature is A major (two sharps). The tempo is slow and plaintive. The vocal parts feature sustained notes and simple eighth-note patterns, while the piano part provides harmonic support with chords and bass lines.

\* "It was in this Monastery that Wallace deposited the mysterious box containing the regalia of Scotland. When the young Bruce, after the death of his friend, unclasped the lock, he exclaimed, with grateful emotion, 'Thus did Wallace protect my rights.'—K. N. M.



Gur mulach tha mi  
'S mi gun mhireadh gun mhauran  
Anns' an talla 'm bu gnà le Mac Leoid.  
Tigh mor maenasach meagh' rach,  
Na macaibh 's na maighdean.  
Fai 'm bu tartarach gleadhraich nan corn.  
Tha do thalla mor prisail  
Gun fhagsadh gun dian air  
Far am facadh mi 'm fion bhi 'ga ol.  
Och mo dhiobhall mar thachair,  
Thainig dith' air an aitreibh.  
'S ann a's cianail leam tachairh na coir.

Nam dhuil tighinn gu d bhaile  
'S tu bu tighiarnail gabhail,  
'Nuair shudheadh gach carald mu d' bhord  
Bha thu measail aig uaislean  
'S chu rabh beagan mar chruas ort  
Sud an cleachdadh a fhuaire thu d' aois oig.

Shir Tormaid nam bratach  
Fear do dhealbh-sa bu tearc e  
Gun sceilm u chuir asad na bosd.  
Fhuair thu teish a's deagh urram  
An am freasdal gach duine  
Air dheiseachd 's air uir-ghioll beoil.  
Leat bu mhiannach coin luthmhór  
Dol a shiubhal nan stuc-bheann,  
'S an gunna nach diultadh reh-ord.  
Si do lamh nach robb tuisleach,  
Dol an coineadh a chuspair,  
Led' bhogha cruaidh ruiteach deagh-neoil.

Gu 'm biodh faram air tailisg.  
Agus fuaim air a chlarsaich  
Mar a bhuineadh do shar Mhaic Mhic Leoid.  
Gur e 'b eachdraidh' na dheigh sin.  
Greis air uir-sgeul no Feinne.  
'S air a chuideachada earr-gheal nan cròchd

Glac throm air do shiliásaid  
An deigh a snaithe gun fhiaradh  
'S barr dosrach de sciathaibh an eoin.  
Bhiodh ceir ris na crannaibh.  
Bu neo eisleanach tarruing  
'Nuair a leimeadh an t saighid o d' mheor.  
Nuair a leigte o d' laimh i  
Cha bhiodh oirleach gun bhathadh  
Eadar corran a gaine 's a smeoirn.  
Ceud soghraidh le durachd  
Uam gu leannan an t sugraidh  
Gu 'm b' e m'aidhir 's mo run bhi ga d' choir.

### DH' FHAG THU MI FO BHRON.

Thou hast left me melancholy.

Very slow and soft.

### THE WEE WEE GERMAN LAIRDIE.

Jacobite Air.

by James Hogg (the Ettrick Shepherd).

## IAIN MAC 'IC FHIONAGHAIN.\*

"John M'Kinnon"

Adagio.

1<sup>st</sup> part to be played slow and solemn with emphasis on the long notes.

Comic song.



Lively with a sharp click in the staccato notes.



SEISD:—Iain Mac 'ic FHIONAGHAIN,  
(CHORUS) Ghléidh e'n urram air na bh' ann;  
Dhannsadh e, leumadh e,  
Dh' éireadh e, fhuair e'n urram;  
Dhannsadh e, leumadh e,  
Ghléidh e'n urram air na bh' ann.

1. Ri linn Banrigh Mairi  
S'a' bhlàir a bha'n Sliabh an t-Siorraim,  
Cha'n fhaca mi saighdear  
A dh' fhaighneachdeadh romhad ann.  
Iain Mac 'ic FHIONAGHAIN, &c.

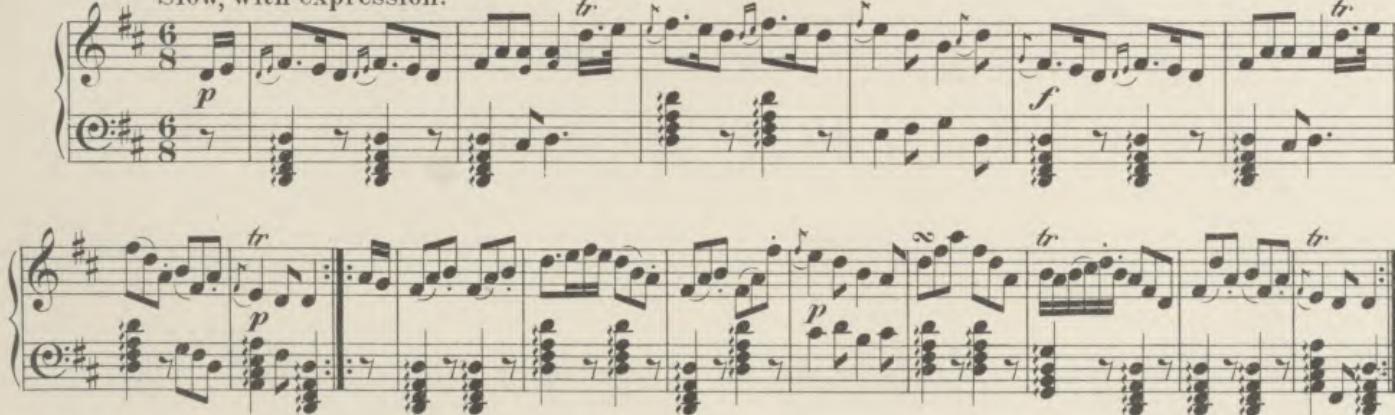
2. Sgiobair air a bhàt' thu  
A b' fhearr a bha riagh an Lunnain;  
Deas làmh air an stiùir thu:  
Gur eúramach am fear crom.  
Iain Mac 'ic FHIONAGHAIN, &c.

3. Fleasgach 'san taigh-òsd thu,  
Cho spòrsail 'sa th' ann an Uidhist,  
Cha'n fhoghnadh an stòp leat,  
Ach botul air sgòrnan 'nad làimh.  
Iain Mac 'ic FHIONAGHAIN, &c.

## THE MAIDS OF ARROCHAR.

by John Macdonald Dundee.

Slow, with expression.



## AN ORIGINAL GAELIC AIR.

Slow.

Communicated by Colonel David Stewart.



\* I am indebted to the Revd. Mr. Mc. Rury Snizort, Skye, for this characteristic song.

## OCH NAN OCH, MO LEIR CHRADH.\*

Slow, with expression.

Lament for Iain Garb Mac Gille Calam Raasay  
by Mairi Nighean Alisdair Ruaidh.

1. Och nan och mo leir chradh,  
Mar dh-eirich dōn ghaisgeach!  
2. Bhu mi uair nach do shaoil mi,  
Ged is faoin bhe ga agradh,

(CHORUS) Hu-a ho, io ho, hug orin o,  
Hu-a ho, io ho, iu ri o,  
Hu re, io ho, hug orin o.

Cha'n eil sealgaer na sinne,  
'N diugh a frith na 'm beann casa.

Gu'n rachadh do bhathadh,  
Gu brath air cuan farsuinn.

Hu-a ho, &c.

3. Fhad sa sheusadh a stiuir dhi,  
'S tu air cul a buil bhearte,  
Dh-aideon anradh nan duillean  
Agus ubraid na mara.

Hu-a ho, &amp;c.

4. Fhad sa fhanadh ri cheile  
A dealean 's a h-achuinn,  
'S b-urrainn di geilleadh,  
Do d'laimh threin air an aigeul.

Hu-a ho, &amp;c.

Words by

Dr M<sup>t</sup> LACHLAN RAHOY.

Very slow.

## AN NOCHD GUR FAOIN MO CHADAL DOMH.\*\*

Love song

AIR FONN:—"A nochd gur faoin mo chadal domh."

'S uain' an fhòid fo'n d' adhlaic iad  
An ainnir chaomh's an ùir,  
Le sòbhraichean, 's le nèoineinean,  
Am measg nam fèdirnein dlùth;  
Ach spiolam 'nuas an fheanntag so,  
Cho coimheach, feanntaidh, gnù.—  
Cha shamhladh air an ainnir thu,  
'G an robh an aigne chiùin.  
  
Cha shamhladh air an ainnir thu  
'G an robh an aigne chiùin,  
Nach deanadh lochd, 's nach tugadh beum,  
Nach nochdadh eud no tnù;—  
Bha seire, 'us gràdh, 'us bàighealachd  
Gu h-àlidh ann ad ghnùis.  
Cò 'chunnaié thu gun ghaol thoirt duit?  
Cò 'bhruidhneadh ort gun chliù?

S trom an diugh mo smaointinean,  
A cuimhneachadh aig d' uaigh,  
Am feasgar ciuin a dhealaich sinn  
Le beannachdan'g an luaidh;—  
Cha robh loehd'n ar conaltradh,  
No brosgal, cleith, no cluain;  
Ach seire, 'us gràdh, le ceanalas,  
'Us carantachd le stuain.  
  
Bu ghearr an uin' n a dhéigh sin  
'N uair thàinig sgeul a bhròin,  
Nach fhaiceamaid ri 'maireann thu  
Air thalamh anns an fheòil;  
Tha do chré's an duslach,—  
Tha mis' an so gun trèoir,  
'Am dhuine tuisleach, euslainteach,  
Am sheasamh erom aig d' fhòid.

'Am sheasamh crom a' dearcadh  
Air na leachdan'tha mu-n cuairt,  
Le m' chìabhan liath air tanachadh,  
'S a' ghaillionn air mo shnuadh;  
Tha'n Aois a' teachd am fagus dhomh,  
A' bagradh orm gu trúagh,  
Le mile gaoid'us an-shocair,  
'G am theannadh ris an uaigh.  
  
Chi mi thar a' mhonaidd ud  
Air coimhead os mo chiomh,  
An duibhre air na mullaichean,  
'S an rionnag a' tighin dlùth;  
Tha dealt na h-oidhch' a' tearnadh orm,—  
Cha lèir dhomh nis, fo m' shùil,  
Cho uain's tha'n fhòid fo'n d' adhlaiceadh  
An ainnir chaomh's an ùir.

\* Jain Garbh Mac Gille-Challum of Raasay, who was drowned at Hesgair, has been the subject of several laments. One traditional story says that he was bewitched. When the witch was rocking a basin of milk in which there was a clam shell to represent his boat, a crow alighted on the gunwale and in trying to kill it with his sword he cut the boat to the water's edge when it immediately sank.

\*\* Mrs. Mac Donell Keppoch's sets.

## MO CHRUINNEAG DHONN.

Air modified from "S Truagh a Righ"

Slow and tender, with feeling.

1<sup>st</sup> set.  
E. M. M.

'Sann thug mi 'n gaol do'n cruinneig dhonn,  
Tha fuireach thall 'San Eudan-Bhan,  
Thoir Soàridh bh'uam do'n ribhinn chaomh,  
Na mala caoil's nan Suilean blàth.

Mo chaileag ghrinn, gur tu mo rùn,  
Cha treig mi thu a chaoidh gu brath,  
O'n thachair sinn an coill' nan eno,  
Ri taobh an eas fuidh'n drochaid ard.

Sann's a' choiil 'san robh na h-eoin  
A ceileireachd, 's a' cleas le spors,  
'Shiudh mi dluth fuidh'n dealtan chiuin,  
'G eisdeach seisd ro-bhinn an ceoil.

Bha'n t Aingeal-Gaoil\* 'n shuidh air geig,  
Os ar ceann, 's e sealltinn oirnn  
'S gun chuir e saighead troimh mo thaobh,  
A sgealbh mo chri's a rinn mo leon.

\*Cupid.

Ach bha mi uair a dheanain sealg  
Air muir's air tir's air bearradh ard,  
Air Blath-Bheinn mhoir, air Sgur's air Storr,  
Farm biodh na feidh nan treud a tamh.

Ach nis o'n fhuair mi mhaighdean og,  
Don d' thug mi gaol,'s cho mhor mo ghradh,  
Cha d' teid mi shiubhal bheann no frith  
'Sann's bhi sinnt ri m cruinneag mhald.

Tha beannachd Neimh air gaol's air ceol,  
'Se'n Cruithfhear fein a dh' ordich iad,  
De'n aisinn bha an taic a chleibh  
Dhealbh e bean a reir a mhiann.

Mo cruinneag dhonn nan suilean blàth,  
Tha cairdeas's baigh na d-aodan chiuin,  
Ged bhithinn thairis thall air chuan,  
Bhiodh do dhealbh's do Shnuadh am shuil a chaoidh.

## MO CHRUINNEAG DHONN.

Air modified from "S Truagh a Righ"

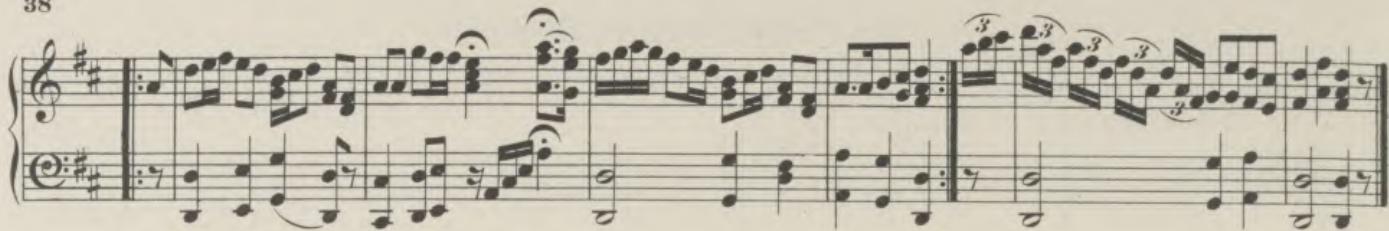
Slow and tender, with feeling.

2<sup>nd</sup> set.

## THE THISTLE AND THE RUE.\*

Andante.

\* Modern name, "My Love is like a Red, Red Rose." Achaius, King of Scotland, having gained an alliance with Charlemange, signed at his castle of Lochiel, considered himself so mighty that he took for his device the Thistle and the Rue, the latter denoting his wisdom in peace, and the former, by its guardian thorns, allusive of his power in war.—K. N. M.



## THE HIGHLAND WELCOME.\*

Moderato.

Musical score for 'The Highland Welcome' in G major, 6/8 time. The score consists of three staves: treble, bass, and piano. The treble staff features eighth-note patterns and sixteenth-note chords. The bass staff provides harmonic support with sustained notes and bassoon-like patterns. The piano staff shows rhythmic patterns typical of a Highland bagpipe accompaniment.

## CRODH CHAILEIN.

Colins Cattle.

2<sup>nd</sup> set.Harmonized by G.F. Graham Esq<sup>r</sup>

Slow.

Musical score for 'Crodh Chailein' in G major, 3/4 time. The score consists of three staves: treble, bass, and piano. The treble staff features eighth-note patterns and sixteenth-note chords. The bass staff provides harmonic support with sustained notes and bassoon-like patterns. The piano staff shows rhythmic patterns typical of a Highland bagpipe accompaniment.

\* "The name of this air originated from Prince Charlie having been entertained by John Roy Stewart at the Castle of Mingarry (or Mingarry), in Moidart, in 1745, then in a desolate condition." — K. N. M.

*Words by  
WILLIAM GLEN GLASGOW.*

## WAES ME FOR PRINCE CHARLIE.

E. M. M.  
Jacobite air.

With solemnity.

The musical score consists of two staves of music. The top staff is in common time (C) and the bottom staff is in common time (C). Both staves use a treble clef. The music features various dynamics such as *p*, *f*, *mf*, *decresc.*, *rit.*, *dim.*, and *f*. The notation includes eighth and sixteenth note patterns, as well as rests.

*Words by  
JOHN MC LEAN TIREE.*

## HI ORO'S NA HORO EILE.\*

1<sup>st</sup> set.  
E. M. M.

Very slow with feeling.

The musical score consists of two staves of music. The top staff is in common time (C) and the bottom staff is in common time (C). Both staves use a treble clef. The music features eighth and sixteenth note patterns, as well as rests. A dynamic instruction *p rit.* is present in the second staff.

SEISD:— Hi orò's na horo eile  
(CHORUS) Hi orò's na horo eile  
Hi orò's na horo eile

Gur tu mo luaidh ri 'm bheò cha cheil mi.

Nuair a bha mi 'm chaileig ghòraich,  
Thug mi gaol 'us gràdh do'n òigear  
Aig am bheil a' phearsa bhòidheach;  
S' cha ghradhach mi ri 'm bheò fear eile.  
Hi orò's na horo eile, etc.

Chaidh mi choill nan crann's nan gallan;  
Chuir mi sùil am fiùran maiseach—  
B' ann an Glasacho nam bùthan  
A thug mi rùn do'n diùlnach fearail.  
Hi orò's na horo eile, etc.

Meur a's grinn' air peann a sgiobhas,  
S' a chuir gleus air teudan fidhle;  
S' e do cheòl a thogadh m' intinn  
An uair a bhithinn sgith fo smalan.  
Hi orò's na horo eile, etc.

Do chùil dualach, cuachach, bòidheach;  
Falt do chin mar ite 'n lòn-duibh;  
Do dha ghruaidh air dhreach nan ròsan,  
'Us iad fo dhealtra ceò na maidne.  
Hi orò's na horo eile, etc.

Tha do chalpa cuimir, direach,  
Mar bhradan aimhne ruith gu flor-ghlan;  
S' gura fior gu'n d' thug mi luaidh dhuit  
Am measg na bheil de shluagh air thalamb.  
Hi orò's na horo eile, etc.

Ach tha mise'n dùil 's an dòchas  
Gu'n tig an là'sam bi sinn còmhla;  
S' ma bhios tusa dileas dòmhsa,  
Cha ghràdhaich mi ri 'm bheò fear eile.  
Hi orò's na horo eile, etc.

### AE FOND KISS.

Ae fond kiss, and then we sever!  
Ae farewell, and then, for ever!  
Deep in heart-wrung tears I'll pledge thee,  
Warring sighs and groans I'll wage thee!

Who shall say that Fortune grieves him,  
While the star of hope she leaves him?  
Me, nae cheerfu' twinkle lights me,  
Dark despair around benights me.

I'll ne'er blame my partial fancy,  
Naething could resist my Nancy;  
But to see her was to love her,  
Love but her, and love for ever.

Had we never loved sae kindly,  
Had we never loved sae blindly,  
Never met— or never parted,  
We had ne'er been broken-hearted.

Fare-thee-weel, thou first and fairest!  
Fare-thee-weel, thou best and dearest!  
Thine be ilka joy and treasure,  
Peace, enjoyment, love, and pleasure!

Ae fond kiss, and then we sever!  
Ae farewell, alas! for ever!  
Deep in heart-wrung tears I'll pledge thee,  
Warring sighs and groans I'll wage thee!

ROBERT BRUNS.

\* Said to have been Composed by blind Roderick, bard and harpist to Mc. Leod of Mc. Leod.

## HI ORO'S NA HORO EILE.

Very slow with feeling.

A musical score for two voices in common time, key signature one flat. The vocal parts are in soprano and alto. The piano accompaniment features eighth-note chords and sustained notes. The score is divided into two sets by a vertical line.

Words by  
D. LIVINGSTONE CROGAN MULL.

## MUILE NAM MOR-BHEANN.

Slow, with feeling.

(Mull of the Mountains.)

1st set.

A musical score for two voices in common time, key signature one flat. The vocal parts are in soprano and alto. The piano accompaniment features eighth-note chords and sustained notes. The score is divided into two sets by a vertical line.

SEISD:—Bho'n tha mi gun sunnd,'s is dùth dhomh mulad,  
(CHORUS) Cha tog mi mo shuil ri sugradh tuille,  
Cha teid mi le muirn gu cuirt nan cruinneag,  
'S mo run am Muile nam mor-bheann.

Am Muile nan craobh tha mhaighdean bhanail,  
D'an d'thug mi mo ghaol's mi faoin am bharail;  
'S ma chaidh e fo sgooil's nach faod mi'faighinn  
Gu'n taobh mi caileagan Chòmhail.

Tha maise a's uaile, suaireas a's eeanal,  
A' direadh a suas an gruaidh mo leannain;  
Ma bheir thu dhomh fuath,'s nach buan do ghealladh  
Ni uaigh a's anart mo chòmhach.

Bho'n tha mi gun sunnd, &amp;c.

Tha maise no dhà ri àireamh fhathast  
Air bean a' chuil bhàin nam blàth-shul meallach;  
Ma bheir thu do làmh, gu'm fàs mi fallain,  
'S bu shláinte mhaireann do phòg dhomh.

Bho'n tha mi gun sunnd, &amp;c.

Do shlios mar an fhaoleann, taobh na mara,  
Do ghruaidh mar an caorann, sgaolt'air mheangan;  
Sùil ghorm is glan aoidh, fo chaoin-rosg thana  
'S tu'n oigh a mhealladh gach òigear.

Bho'n tha mi gun sunnd, &amp;c.

Tha smuaine no dhà an tràth-s' air m' aire;  
Cha'n innis mi'chàch ceann-fàth mo ghalair;  
Ged laideas mi tràth, cha tèmh dhomh cadal,  
'S do ghràdh ga m' sgaradh an còmhnuidh.

Bho'n tha mi gun sunnd, &amp;c.

Gur math 'thig an gùnn o'n bhùth do'n ainnir,  
'S an fhasan is uire'n cuirt nan Galllaibh;\*  
Troidh ghloin am broig uir—'s i dùint' le barr-iall—  
Nach lùb air faiche am feòirnein.

Bho'n tha mi gun sunnd, &amp;c.

Do chul mar an lion'n a mhile camag,  
Nach greannach fo chir, a's siod'ga cheangal;  
Do dheul mar na disnean, dionach, daingeann;  
Beul binn a ghabhail nan òran.

Bho'n tha mi gun sunnd, &amp;c.

S e'sgar mi o m' chiall ro mhiad do cheanail,  
'S o'n chaidh thu do'n t-sliabh, nach b' fhiach leat m' pharaid;  
'S e d'aogas a's d' fhiamh'chuir pian am charaibh,  
'S cha mhiann a bh' agam air stòras.

Bho'n tha mi gun sunnd, &amp;c.

Lowlanders.

Words by

Rev'd. DONALD M<sup>c</sup> RAE LEWIS.

Slow and tender.

## IORRAM NA H-IMRICH CHUAIN.\*

The Emigrants.

A musical score for two voices in common time, key signature one flat. The vocal parts are in soprano and alto. The piano accompaniment features eighth-note chords and sustained notes.

Chaidh sinn-e gu tràigh,  
A choimhideachd chàich;  
Cha till iad gu bràth  
An taobh so.  
Long iaruinn fòm' bonn,  
A' sadradh nan tonn,  
Tha feadhainn am fonn,  
'S cuid türseach.

Beir an t-soraidh so uam,  
Gu America Tuath,  
Thun caoraich'us sluagh  
Mo chùram.  
'N deadh Bhuachaill'e fèin,  
Biodh rompa's'nan déigh,  
G'an dion o gach beud:  
Sin m' ùrnuigh.

Clann bheaga ri gàir';  
Am màthair fo phràmh;  
Fir mhòra an sàs  
'S iad ciùrrta;  
Fras-shileadh nan deur  
Gu todach, ach geur;  
A' sealltainn'nan déigh,  
Le cùram.

Ionndrainn eil' ac' ma tà,  
'Toirt cridh goirt'us enàmh.  
Luchd an gaoil'us an dàimh,  
'Toirt eùl doibh.  
Dh' fhàg siod iad 'nan déigh,  
Ni nach fàgar 's nach tréig,  
Comunn blàth latha Dhé  
'S a' chùbaid.

Iad fein'dol an iar,  
'S an talamh dol siar;  
Cha'n fhaicear leò sian  
Ach Mùirneag.  
Seall! Mùirneag 'dol uap'  
'Dol fodha'sa chuan,  
Fir'us mnathan gun tuar,  
'Ga h-ionndrainn.

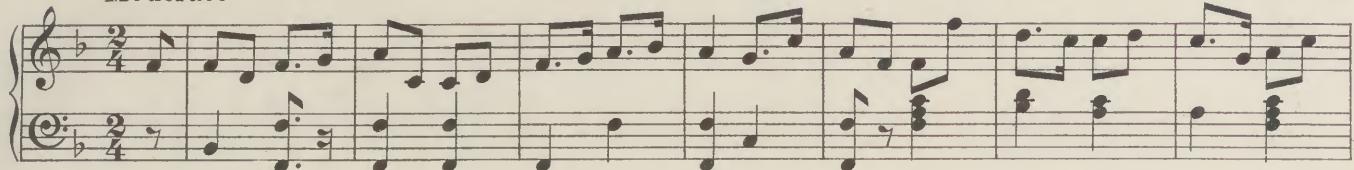
\* Composed on the occasion of the embarkation of the Galston Crofters at Carloway 32 years ago, originally harmonised by W. H. Murray.

## A N T - A I L L E A G A N .

The thing of beauty.

Moderato.

Love song.



O Soruidh slan do'n Ailleagan  
Bha'n so mu'n tràth-sa an de  
Gu'n lot i mu na h-airnibh mi  
'S mi craitealach a d' dheidh;  
Ma's teachdair tha o'n bhas thu  
'S nach slanuich mi gun Leigh,  
Gu'n tugas gaol o'm chridhe,  
Do dh' oig nighean nan rosg rèidh.

Dh' fhalbh thu'n de mu'n trath-sa uain  
'S tha mi fo chradh's fo leon  
'S e'n gaol a thug mi'n ciad la dhuit,  
A dhruigh air m' fhuil's air m' fheoil,  
Ach chi mi'n diu' cha d' thainig thu,  
'S air'n aile cha b'i choir;  
Tha m' osna trom an uaiganeas,  
Ag smuain air bean do neoil.

O thu mo smuaintean cairiseach,  
O dhealuch sinn Dia-luan,  
Gheug ur na'n glaca min bhasach,  
A leannain chaoimh gun ghrúaim  
Ma tha buaidh mu'n t-sugradh ort,  
'S nach lub thu le meud stuaim,  
Do ghaol a leasaich m' ionagain  
'S a chuir an giorrad m' uair.

Sé chuir an uair an taiche rium,  
Gu'n ghlae thu'n cleachdadh ur,  
Gu'n d' rinn thu'n guiomh nach b' abhaist  
Mo ghradhsha chuir air chùl:  
Cha d' aithnich mi riagh failing ort  
O chairich mi ort iul,  
Gu h-usal, bannail, baruigeach,  
Min tairis, cairdeil, ciuin.

'S min, tairis, ciuin a labhraidh tu,  
Gheug ur nach gann mu'd cheill;  
Air mach-thir no air Gaidhealtachd  
'S teare samhla bean do bhéus;  
Cha'n iongnadh eliu bhi fuaithe riut  
'S gun d' fhuras thu gun bheud  
Do shiol na fala connspuilluich  
L' suaimhneas ceann an fheidh.

'S min, soitheamh, seamhuidh, suaimhneasach,  
An ribhinn uasal og:  
Gur lionar cis a bhuaingachd thu  
Nach d' fhuras riamh cho mor,  
Do dha ghruaidh dhearg co taitneach,  
Do shlios mar shneachd an loin  
Do shuilibh mealla, miogach  
Mar ghrian air tionntadh neoil.

## GUR TROM LEAM AN AIRIDH.\*

Slow and tender.

Love song.



## ORAN GAOIL.

'S TROM leam an àiridh, 's a' ghair so a h-innt',  
Gun a phàirtinn a dh' fhàg mi, bhi'n dràsd air mo chinn,  
Anna chaol-mhalach, chich-chorrach, shliobcheannach, chruinn,  
Is Iseabail a' bheòil mhìlis, mhànanach, bhinn.  
Heich! mar a bha, air mo chinn,  
A dh' fhàg mi cho craiteach, 's nach stà dhomh bhi'g inns'.  
Shiubhail mis a' bhuaille, 's a suas feedh nan craobh,  
'S gach àit anns an b' abhaist bhi pàgadh mo ghaoil,  
'N uair chunnaic mi 'm fear bànn's e mèanran r'a mhànoi,  
B' fhearr leam nach tiginn idir, làimh riù, no'n gaoith.  
'S e mar a bha, air mo chinn,  
A dh' fàg mi cho craiteach, 's nach stà dhomh bhi'g inns'.  
O'n chualas gu'n gluaiseadh tu uam leis an t-Saoir,  
Tha mo shuain air a buaireadh le bruadraichean gaoil;  
De'n chàirdeas a bha sud, cha'n fhàir mi bha saor,  
Gun bhàrnageadh làimh riut, tha'n gràdh dhomh'n a mhaor.  
Air gach trà, 's mi ann an stri,  
A feuchainn r'a aicheadh, 's e fàs rium mar chraobh.

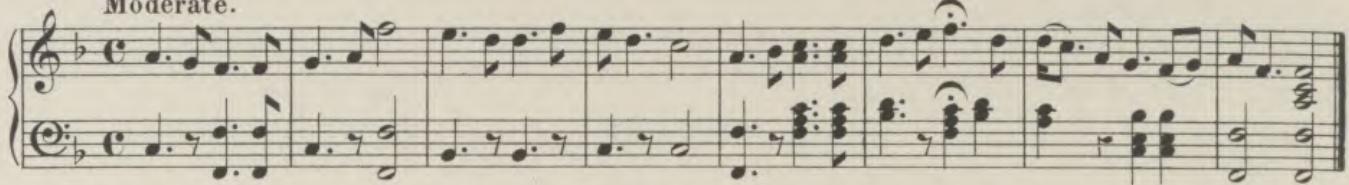
Ach Anna bhuidhe'n Dòmhnuill, na 'm b' eol duit mò ni,  
'S e do ghràdh gun bhi pàight' leag a mhàin uam mo chli;  
Tha e dhomh á t' fheianuis, cho gniomhach's n' uair chì,  
Diogalladh, 's a' smùsach, gur ciùrrtach mo chridh.  
Nis, ma tha, mi ga do dhith,  
Gu'm b' fheàirde mi pàg uait, mus fàgann an tir.

Ach labhair i gu fàiteagach, àilghiosach rium,  
Cha'n fhàir thu bhi làimh rium, do chàradh mo chinn,  
Tha siathnar'g am iarruidh o bhliadhna do thiom,  
'S cha b' àraidh le cùch thu, thoirt bàrr os an einn.  
Ha, ha, ha! an d' fhàs thu gu tinn,  
'N e'n gaol-s a bheir bàs ort? gu'm pàigh thu d' a chinn!

Ach cionnus bheir mi fuath dhuit, ged dh' fhuarach thu rium,  
'N uair's feargaich mo sheanchas, mu t' ainm air do chùl,  
Thig t' ionmaigh le h-annsachd, 'n a shamhladh'n am ùigh,  
Saoilidh mi an sin gu'n déan an gaol sin an tùrn.  
'S théid air a ràth, gu h-as-ùr,  
Is fàsaidh e'n trà sin, cho àrda ri túr.

## 'S MO CHEIST AN GILLE DONN.\*

Moderate.



SEISD:— Hithill-en na hillean i  
(CHORUS) Hithill-en na hillean ò  
Faill-ill éil-e's hòro i  
Mo thruaighe mi mur faigh mi thu.

'Se mo cheist an gille donn,  
Théid do chrannaibh ard nan long,  
'S ged bhiodh tu gun ni gun fhonn,  
A t'aodach lom gu'n gabhainn thu.  
Hithill-en, etc.

M' eudail, m' aighear, 'us mo luaidh,  
Seòladh àrd air druim a' chuan,  
Saolidh mi an ceann gach uair,  
Gu'n tig thu nuas g'am amharc-sa.  
Hithill-en, etc.

Gur e mise tha gu truagh,  
'S caolas eadar mi's mo luaidh,  
Na'm biadh e 'na rathad cruaidh  
Gu'n ruiginn uair 'san t-seachdain thu.  
Hithill-en, etc.

Tha mi'n so mar dhruid an crann  
'S ise'n déigh a h-eòin a chall,  
Seacharan air dol a'm cheann,  
'S ged thig an t-àm cha chaidil mi.  
Hithill-en, etc.

Cha b'e airgiod's cha b'e òr,  
Air an robh mi òg an tòir,  
Ach na dh' falbh air long nan seòl,  
'S a chaoiadh ri'm bheò nach fhaigh mi thu.  
Hithill-en, etc.

Tha mi gun airgiod'us gun òr,  
Cha'n e so a rinn mo lèon,  
Ach nach fhaic mi thu ri'm bheò  
A' seòladh taobh an fhearainn so.  
Hithill-en, etc.

## AN TALL' AM BU GNÀ DO MHAC LEOID.\*\*

*"The hereditary Hall of Macleod"*

Slow and pathetic.

A musical score for a piano piece. It features four staves of eight measures each. The first staff starts with a piano dynamic. The second staff includes a crescendo marking. The third staff includes a più rit. marking. The fourth staff includes a crescendo marking. The fifth staff includes a piano dynamic. The sixth staff includes a rit. marking.

\* My choice is the auburn haired lad.

## FAILTE NA MORTHIR.\*

Hail beautiful morar.

By Alexander Mac Donald.

Moderate.

FONN:— Heitirin àirin, ohoro;  
Heitirin àirin, hò-rò.

FAILT' ort fhéin, a Mhòrthir bhòidheach,  
Anns an òg mhios Bhealltainn.

Grian-thir bhòidheach's uaine còta,  
'S froidhneadh ròs ri 'h-alltaibh.

Le biadh 's le dibh ag cur thairis—  
Cha tèid earrach teann oirr'

'S fàinneach, lurach, slios a tulach,  
'S duilleadh 'm mullach chrann innit.

Uisge fallain nan clach geala,  
Ruth romh 'baile-geamhraidh.

'S loinneil a fir a's a bannal,  
'S ciabhach, barrfhionn clann innit.

Mnathan aoibhinn, mòthar, caoimhneil,  
Lán de loinn 's de bhainndeachd.

Meòir chaola 's grinn' air anart,  
'S iad cho glan ri baintighearn'.

'S úrail, àluinn, geal, dearg, blàth-mhor  
Daoine àrsaидh 's clann innit.

'S bainneach, baileach, braonach, glacach,  
Bruachan tacrach Ailleart.

A fir buadhach, 'm màrsal uasal,  
Meara, cruaidh 's a champa.

Fo làn-éideath, le 'n toigh féileadh—  
Mo ghràdh fhéin bhi cainnt riu.

Seireach, caidreach, gun dad sladachd,  
Saor bho bhàraid 's bho anntachd.

Cho làn rioghalachd a's dilseachd  
Ri ubh bridein samhraidh.

Pailt de chreideamh a's de dh-eagnachd,  
'S iad ri 'n eaglais—stannte.

## CO-THU THO-GAINN FONN MO LEANNAIN.\*\*

Moderately slow.

## BHA MI 'N DE 'M BEINN DOBHRAIN.\*\*\*

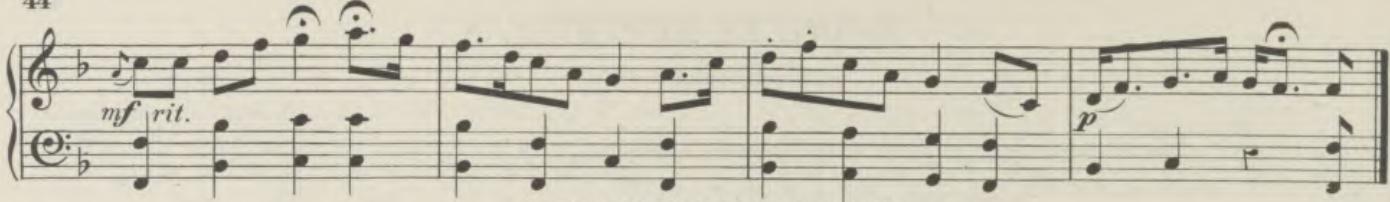
"I was yesterday in Ben Doran."

Slow and softly.

\* There are a great many more verses in this fine song too long for insertion.

\*\* I will sing to my sweetheart.

\*\*\* There is a good translation of this song in Mr. Robert Buchanan's "Land of Lorne" (2 vols. London, Chapman and Hall).  
R. N. M. 1



Bha mi'n dé 'm Beinn-dòrain,  
 'S na coir cha robh mi aineolach,  
 Chunna mi na gleanntan  
 'S na beantachean a b'aithne dhomh;  
 Be sin an sealadh éibhim  
 Bhi g imeachd air na sléibhtibh,  
 'Nuaire bhiodh a ghrian ag éiridh,  
 'S ba bhiodh na féidh a langanaich.

'S aobhach a ghreidh uallach,  
 'Nuaire ghluaiseadh iad gu farumach,  
 S' na h-eildeann air an fhuaran,  
 Bu maoisichean's an ruadh-bhuic,  
 Na coilich dhubbh a's ruadha,  
 'S e'n ceòl be bhinn chualas  
 'Nuaire chluinnt' am faimain 's cha mhanaich.  
 'S togarach a dh' fhalbhainn  
 Gu sealgaireachd nam beallaichean,  
 Dol'mach a dhireadh garbhaileach,  
 'S gu'm b'ana-moch tigh'nn gu baile mi;  
 An t-uisge glan san t-fálle  
 Thar mulach nam beann arda,  
 Chuidich e gu fás mi;  
 'Se rinn domh sláint a's fallaineachd,

'Nuaire sheall mi air gach taobh dhiom,  
 Cha'n fhaodainn gun bhi smalanach,  
 O'n theirig coill' a's fraoch ann,  
 S'na daoine bh'ann, cha mhaireann iad  
 Cha'n eil fiadh r' a shealg ann,  
 Cha'n eil eun no carb ann,  
 'M beagan nach eil marbh dhiubh,  
 'Se rinn iad falbh gu baileach as.

### CEAD-DEIREANNACH NAM BEANN.

LE DONNACHADH BAN MAC-AN-T-SAOIR.

Fhuair mi airdhean de'm arach  
 'Air airdhean a'b aithne dhomh,  
 Ri cluiche, 's mire 's maran,  
 An caomhneas blath nan caileagan;  
 Bu chuis an aghaidh nádúir  
 'Gum maireadh sin an drast ann,  
 'S b' eigin bhi ga'm fágail  
 'Nuaire thainig tráth dhuinn dealachadh  
 'Nis o'n bhuaile an aois mi,  
 Fhuair mi gaoid a mhaireas domh  
 Rinn milleadh air mo dheadach,  
 'S mo léirsinn air a dalladh orm;  
 Cha'n urrainn mi bhi treubhach,  
 Ged' a chuirinn feum air,  
 'S ged bhiodh an ruag am'dhéigh-sa,  
 Cha dean mi ceum ro chabhadach.  
 Ged' tha mo cheann air liathadh,  
 'S mo chiabhagan air tanachadh,  
 'S tric a leag mi mial-chú  
 Ri fear fiadhach ceannartaich;  
 Ged' bu toign lean riamh iad,  
 'S ged' fhaicinn air an t-sliabh iad,  
 Cha feid mi 'nis gan iarradh  
 On chaili mi trian na h-analach.

Mo shoraidh leis na frithéan,  
 O's miobhailteach na beannaibh iad,  
 Le biolair uainne a's fior-uisc,  
 Deoch usasal rimheach, cheanalta,  
 Na bhárran a tha priseil,  
 'S na fásachainn tha lionmhor,  
 O's aít a leag mi dhiom iad,  
 Gu brath mo mhile beannachd leo!

Ri am dol anns a bhùireadh,  
 Bu dùrachdach a leanainn iad,  
 'S bhiodh uair aig sluagh na duthcha,  
 'Toirt an dráin ura's rannachd dhaibh;  
 Greis eile mar ri cairdean,  
 'Nuaire bha sinn anns na Càmpan,  
 Bu chridheil anns an am sinn;  
 'S cha bhiodh an drám oirnn annasach.

'Nuaire bha mi'n toiseach m' òige,  
 'S i ghortach a chum falamh mi;  
 'S e fortach tha cuir oirne  
 Gach aon ni coir a' ghealladh dhuinn,  
 Ged' tha mi gann a stòras,  
 Tha m' intinn làn de shòlas,  
 On tha mi ann an dòchas  
 'Gum n' d'inn nigh'n Dheòrs' an t-aran domh.  
 Bha mi'n dé 'san aonach,  
 'S bha smaointeann mòr air am' aire-sa,  
 Nach robh 'n luchd-gaoil a'b àbhaist  
 Bhi siubhal fasaich mar rium ann,  
 'Sa bheinn is beag a shaoil mi,  
 'Gum deanadh isce caochladh;  
 On tha i'nis fo chaoirich,  
 'S an thug an saoghal cár asam.

### CUMHA BAIRD AIR SON A LEANNAN.\*

"The Bard's Lament for his Sweetheart."

Words by  
 WILLIAM ROSS.

Slow and solemn.



### CUMHADH A'BHAIRD AIR SON A LEANNAN.

LE UILLEAM ROS.

AIR FONN— "Farewell to Lochaber."

'S e do mháran bu mhiann leam,  
 'S e tigh'n' gun fhiabhras gun ghrúaim,  
 Mar riblaasdachd na h-óraid,  
 'S e bu cheol-bhinn fuaim;  
 Dh'eireadh m' intinn gu h-abhachd,  
 Rílinn bhi g'aireamh gach buaidh,  
 A bha co-streup ri mo leannan  
 Bainidh, farsada, suaire:

Seinn eibhinn, &c.

'S gur gile mo leannan  
 Nan eaf air an t-snámh,  
 Gur binn' i na'n sméòrách,  
 Am barraibh rò chrann sa mhàigh,  
 Gur e geamn'achd a heusan,  
 'S i gun eacoir na cail,  
 A lùb mise gu gilleadh'  
 Air bheag eigin na gradh.  
 Seinn eibhinn, &c.

Gu'm beil maise na h-endann,  
 Nach feudainn a luaidh,  
 Tha i paitl ann an ceutaidh,  
 S'an ceilidh a thoirt buaidh,  
 Gun a coimeas ri featainn  
 Ann an speis, san taobh-tuath,  
 M' òg mhín-mhala bhaindidh,  
 Thogadh m' intinn o ghrúaim,  
 Seinn eibhinn, &c.

Ge bu righ mi air Albainn,  
 Le cui'd airgeid a's spreidh  
 B'e mo raghainn mho mhín-mhala,  
 Thar gach ribhinn dhomh fein,  
 Cha bu shuainmhneas gu bás domh  
 N' aon aite fo'n ghréin,  
 'S mi as eugmhais do mhàrain,  
 Gus mo thearnadh o bheud.  
 Seinn eibhinn, &c.

Ach mosg' leam tharaist a mi ghean,  
 'S cuiream dith air mo ghrúaim,  
 Béo n'faide cha bhi mi  
 Gun mo mhín-mala shuaire!  
 Cha dirich mi bealach nan ard  
 Le suigeart mar bha minn tòs,  
 Ach triallam a chadal gu brath  
 Do thalla nam bard nach beò!

'S ge do bhithinn an éugail,  
 Agus leigh air toirt d'úil,  
 Nach bhiodh furtachd an dán domh.  
 Ach am bàs an gearr iùin,  
 Chuireadh eugas mo mhín mhàl,  
 Mo mhi-ghean air chùl,  
 Ghilacainn pinneas na sméòráich  
 A's gheibhinn solas as ur.  
 Seinn eibhinn, &c.

Ge binn cuach 's ge binn sméòrách,  
 'S ge binn coisir, 's gach crann,  
 Seinn ciùil dhomh 'n coill smudain,  
 Theich mo shùgradh-s' air chall—  
 Tha mi daonnaan a smaointeach,  
 Air mo ghaol ann sa' gheann,  
 'S mi air tuiteam an mi-ghean,  
 Gun a briodal bhi ann.  
 Seinn eibhinn, &c.

Nuaire a bhithinn-s' mo mhín mhàl,  
 An gleannan rimheach na euach,  
 No'nd'oile fasgach na sméòráich,  
 Gabhail solais air chuaireit,  
 Cha mhalairtinn m' eibhneas  
 O bhi ga h-eugmhais car uair,  
 Air son storas fir-stat,  
 Dh'aindeoin airdead an uail.  
 Seinn eibhinn, &c.

SEISD:— Seinn eibhinn, seinn éibhinn,  
 Seinn eibhinn an dail,  
 Seinn eibhinn bhinn eibhinn,  
 Seinn eibhinn, gach la,  
 (CHORUS) Seinn eibhinn, binn eatrom,  
 Seinn eibhinn, do ghna,  
 Seinn eibhinn, seinn eibhinn,  
 Chuireadh m' easlainn gu lár.

Tha mi còrr a's tri bliadhna,  
 Air mo lionadh le gaol,  
 'S gach aon là dhùi stiùireadh,  
 Saighead ur ann mo thaobh,  
 Cia mar's leir dhomh n'taitheach,  
 Dh'aindeoin pailteas mo mhàoin?  
 'S mi as eugmhais do mhàrain,  
 Bhiodh gun ardan rium saor,  
 Seinn eibhinn, &c.

Ge bu righ mi air Albainn,  
 Le cui'd airgeid a's spreidh  
 B'e mo raghainn mho mhín-mhala,  
 Thar gach ribhinn dhomh fein,  
 Cha bu shuainmhneas gu bás domh  
 N' aon aite fo'n ghréin,  
 'S mi as eugmhais do mhàrain,  
 Gus mo thearnadh o bheud.  
 Seinn eibhinn, &c.

\* "Lochaber no more" is sung to this air. Mr. Fraser Mc. Intosh says it was composed in honour of Jean Cameron of Lochiel by Mc. Gregor of Drummond of Balhaldie.

# CÀITE 'N CAIDIL AN RIBHINN?\*

*Words from  
SINCLAIR'S "ORANAICHE."*

"Where will the maiden sleep?"  
A Skye emigrant's song.

Slow with expression.



## CAIT' AN CAIDIL AN RIBHINN?

Tha 'ghaoth a' séideadh oirnn o'n deas,  
'S tha mise deas gu seòladh;  
'S na'n robh thu leam air bhàrr nan stuadh,  
A luaidh, cha bhithinn brònach.

SEISD:— O cait' an caidil an ribhinn an nochd?  
O cait' an caidil an ribhinn?  
(CHORUS) Far an caidil luaidh mo chridh,  
Is truagh nach robh mi fhìn ann.

Bha mi deas 'us bha mi tuath,  
'S gu tric air chuairt 'sna h-Innsean,  
'S beann t'aogais riamh cha d-fhair mi ann,  
No samhladh do mo nigh'naig.  
O, cait' an caidil, etc.

'S ann ort féin a dh' fhàs a' ghruag  
Tha bachlach, dualach, riomhach,  
Fiamh an òir a's boidhche smuadh,  
'Se dol 'na dhuail 'sna cirean.  
O, cait' an caidil, etc.

Cha tog fiodhall, 's cha tog òran,  
'S cha tog ceòl na pioba,  
'S cha tog briodal nigh'naig òig  
Am bròn 'tha 'n diugh air m' inntinn.  
O, cait' an caidil, etc.

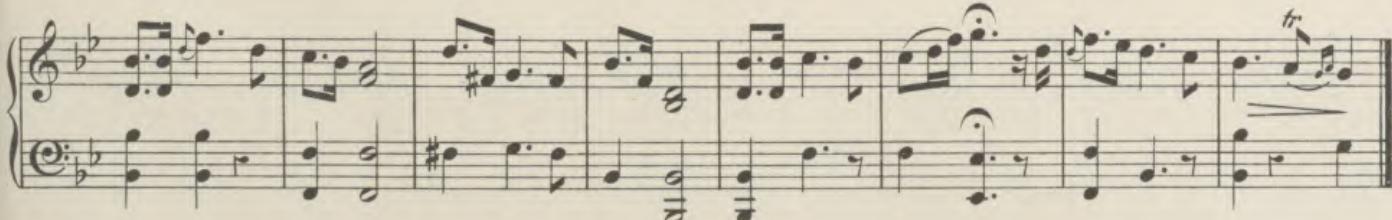
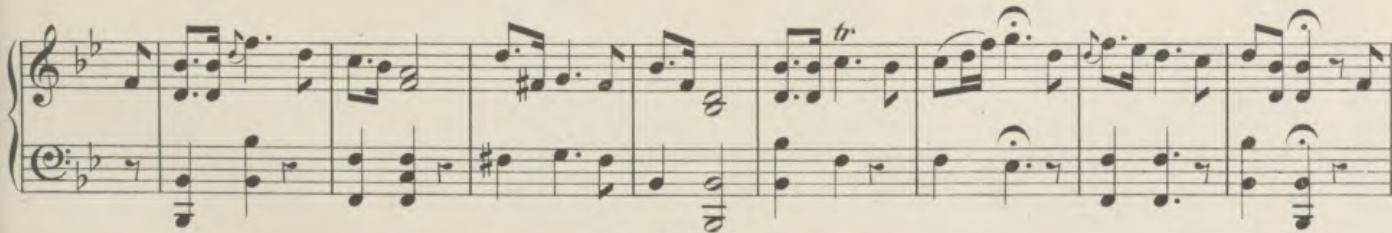
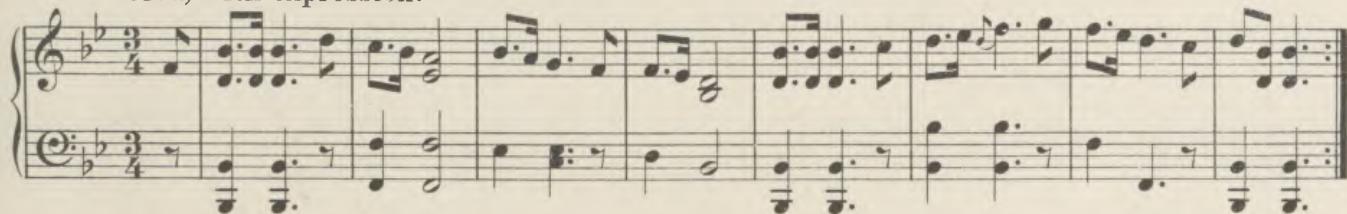
'Se dh' iarrainn ríochd na h-eala bhàin  
A shnàmhais thair a' chaolais,  
'Us rachainn féin troimh thonnaibh breun  
A chur an céill mo ghaol dhuit.  
O, cait' an caidil, etc.

Tha nis gach nì a réir mo dheòin,  
Gach acfhuinn 's seòl mar dh' iarrainn,  
'S gun mhaille théid mi air a tòir,  
'Us pòsaidh mi mo nigh'nag.  
O, cait' an caidil, etc.

## 'S TU MO LUAIDH NAM FAIGHINN THU.

"My Love, if I could win thee."

Slow, with expression.



\* This song is beautifully harmonised by Mr. Archibald Ferguson in the "St. Columba Collection of Gaelic Songs."  
K. N. M. 4

## BHANNARACH DHONN A' CHRUIDH.\*

"The Brown Dairy Maid."

Slow and tender.

## CUACHAG AN FHASAICH.

SEISD:— A banarach dhonn a' chruidh,  
Chaoin a' chruidh, dhonn a' chruidh;  
(CHORUS) Cailin deas, donn a' chruidh,  
Cuachag an fhasaich.

A BHANARACH mhiogach,  
'S e do ghaol thug fo chis mi;  
'S math thig làmhainnean sioda  
Air do mhìn-bhasan bàna.

'S mòr bu bhinne bhi 'd éisdeachd,  
'N àm bhi bleoghnann na spréidhe,  
Na 'n sméòrach s'a' chéitein,  
'M bàrr géig' ann am fàs-choill.

Ceòl farasda, fior-bhinn,  
Fonnmhor, farumach, dionach,  
A sheinn an cailin donn, finealt,  
Bheireadh biogadh air'm airnean.

Ged a b' fhonnwmhor an fhiodhal,  
'S a téudan an righeadh;  
'S e bheireadh danns' air gach eridhe,  
Ceòl nighean na h-àiridh.

Tha deirg' agus gile,  
Gleachd an gruaidean na fine;  
Béul min mar na t-sirist,  
Do am milis thig gaire.

Déud snasta na rimhinn',  
Snaidhte, cruinn, mar na disnean;  
Gur h-i'n donn-gheal għlan, smideach,  
Is ro-mhiog-shuileach faite.

Chuireadh moill' air do léirsinn,  
Ann am madainn-dhriùchd chéitein,  
Na gathannan gréine  
Thig bho téud chùl cas, fainneach.

'S ciatach nuallan na gruagaich',  
Ri bleoghnann cruidh għuallfħinn,  
A' toirt tormain air cuachaig,  
S' bodhar-fhuaim aig a clàraibh.

'S taitneach siubhal a cuaillein,  
G a chrathadh mu cluasan,  
A' toirt muidh' air seid-luachrach  
An tigh-buaille 'n gleann-fàsaich.

A muineal geal, bòidheach,  
Mu'n iathadh an t-òmar;  
A dath fhéin air gach seòrsa,  
Chiteadh dòrtadh tromh bràighe.

Dà mhaoth-bhois bu għrinne,  
Fo 'n dà ghairdein bu ghile,  
'N uair a shint' iad gu h-innealt'  
Gu sinean cruidh fhàsgadħ.

Gu'm bu mhòthar mo bheadrach  
Teachd do'n bħuaille mu eadradh,  
Séamh, sult chor-pach, beitir,  
S' buarach għreasad an aill aic'.

Glac għeal a b' ārd għeadhar,  
Stealladh bainne'n cuaiċi bħleogħainn,  
Seinn man luinnej bog, seadħach  
Ann an gobhal na blàraig'.

'N uair a thogħad tu bhuarach,  
Cuach a's curru san na buaile,  
B'ao-coltačċi do għluasad  
Ri guanaig na sraide.

## MOR NIGHEAN A GHIOBARLAIN.\*\*

"Marion, the Knab's Daughter."

Slow and tender.

\* This was the first song composed by Alexander Mc. Donald, "Mac Mhaighstir Alastair," the King of gaelic poets.  
\*\* From Captain Frasers Collection.

## THA AN OIDHCHE ANN'S CHAN FHALBH MI.

"It's Night, I won't depart."

Very slow.

The sheet music consists of six staves of musical notation for piano. The first staff shows a bass line with dynamic markings *mf* and *p*. The subsequent staves feature treble and bass melodic lines with various dynamics including *mf*, *mp*, and *p*. The music is characterized by its rhythmic complexity and sustained notes.

## LEWIE GORDON.\*

By Revd. Mr. Geddes Jacobite air.

Slow.

The sheet music consists of two staves of musical notation for piano. The top staff shows a treble melody with eighth-note patterns and a bass line providing harmonic support. The bottom staff provides harmonic context with sustained notes and occasional bass entries.

\* Relates to the third son of the Duke of *Gordon*, who declared for Prince *Charles* in 1745. The air is the original of "Tarry woo."  
R. N. M. 1

Words by  
M<sup>o</sup> KENZIE.

CALUM A GHLINNE. "Malcolm of the Glen,"  
or  
MO CHAILIN DONN OG. "My bonnie brown maid."

Moderate.

Mo chailin donn òg, 's mo nighean dubh thogarach,  
Thogainn ort fonn, 's neothrom gu'n togainn,  
Mo nigh'n dubh gun iarrайдh mo bhriathar gu'n togainn,  
'S gun innsmian an t-aobhar nach eileas 'gad thogradh, Mo Chailin donn òg!  
Gu bheil thu gu bòidheach, bainndidh, banaill,  
Gun chron ort fo 'n ghréin, gun bhéum gun sgainnir;  
Gur gil thu fo d'léine na eiteag na mara,  
'S tha choir agam fhéin gun do chéile bhi mar-riut.  
Gur muladach mi, 's mi'n déigh nach math leam,  
Na dheanadh dhomh státh aig cíoch 'g a mhalaire,  
Bith' dh d'athair an comhnuidh g'òl le caithream,  
'S e èolaic nan còrn a dh-fhàgè cho falamh.  
Na'm bithinn ag òl mu bhòrd na dibhe,  
'S gu'n faicinn mo mhiann 's mo chiall a' tighinn,  
'S e'n copan beag donn thogadh fonn air mo chridhe,  
'S cha tugainn mo bhriathran nach-iarrainn e ritist.

Bith'dh bodaich na dùtch' ri bùrt 's ri fanaid,  
A cantainn rium féin nach géill mi dh-ainnis,  
Ged tha mi gun spréidh tha téud ri tharruing,  
'S cha sguir mi de'n òl fhad's is beò mi air thalamh.  
'S ioma bodachan gnù nach dùraig mi aithris,  
Le thional air spréidh, 's iad ga threigsinn a's t-earrach,  
Nach òl anns a bhlàdhna trian a' ghallain,  
'S cha toir e fo'n uir na's mò na bheir Calum.  
Na'm bithinn air féill, 's na céudan mar-rium,  
De chuideachda choir a dh-òladh drama,  
Gu'n suidhinn mu'n bhòrd's gu'n traighinn mo shearrag,  
'S cha d'thuit mo bhean riamh rium ach—Dia leat a Chalum."  
Ged tha mi gun stòr, le òl's le iomair,  
Air bheagan de ni, le pris na mine,  
Tha m' fhortan aig Dia, 's e fialaidh uime,  
'S ma gheibh mi mo shláinte, gu'n páigh mi na shir mi.  
Ge mó le cùch na tha mi milleadh,  
Cha tugainn mo bhòrd nach òlainn tuillidh,  
'S e gaol a bhi mòr tha m' fheòil a' sireadh,  
Tha 'n sgeul ud ri aithris air Calum a' Glinne.

SORAIDH SLÀN LE FIONN-AIRIDH.

"Farewell to Fiunary."

Slow, with feeling.

SEISD:— Eirich agus tiugainn  
Mo shoraidh slàn le Fionn-Airidh!  
(CHORUS) Eirich agus tiugainn  
Farewell, farewell, to Fiunary!  
Tha 'n latha math, 's an soirbheas ciùin;  
Tha 'n ùine ruith 's an t-àm dhuinn dìuth,  
Tha 'm bàt' g' am fheitheamh fo a siùil,  
Gu m' thoirt a null o Fionn-Airidh.  
Tha ioma mile ceangal blàth  
Mar shaighdean ann am fèin an asas;  
Mo chridhe 'n impis a bhi sgainnir'  
A chionn bhi fàgail Fionn-Airidh.  
Bu tric a ghab mi sgriob leam fhéin  
Mu'n cuairt air lùchairs Fhinn an tréin;  
'S a dh' éisid mi sgeulachdan na Féinn'  
'G an cur an céil am Fionn-Airidh.  
Bu tric a sheall mi feasgar Mairt  
Far am biadh Oisean 'seinn a dhàin;  
A coimhead gréin aig ioma trà  
'Dol seach gach là 's mi 'n Fionn-Airidh.

Can I forget Glenturret's name?  
Farewell, dear father, best of men:  
May heaven's joys with thee remain  
Within the Manse of Fiunary.

Beannachd le beanntaibh mo ghaoil  
Far am faigh mi 'm fiadh le 'laogh,—  
Gu ma fad'an coilleach-fraoich  
A' glaodhaich ann am Fionn-Airidh.  
Ach cha 'n iad glinn us beannant ar'd'  
A lot mo chridh's a rinn mo chràdh,  
Ach an diugh na tha fo phràmh  
An teach mo gràidh am Fionn Airidh.  
Bennachd le athair mo ghràidh;  
Bidh mi 'cuimhneach ort gu bràth;  
Ghuidhinn sonas agus àgh  
Do'n t-sean fhear bhàn am Fionn-Airidh.  
Am feum mi siubhal uait gun dàil?  
Na siuil tha togte ris a bhàt—  
Soraidh slàn, le tir mo gràidh,  
Us slàn, gu bràth le Fionn-Airidh!  
The wind is fair, the day is fine,  
Swiftly, swiftly runs the time;  
The boat is floating on the tide  
That wafts me off from Fiunary.  
Oh must I leave these happy scenes?  
See, they spread the flapping sails,  
Adieu! adieu! my native plains;  
Farewell, farewell to Fiunary!

A thousand, thousand tender ties—  
Accept this day my plaintive sighs;  
My heart within me almost dies  
At thought of leaving Fiunary.  
With pensive steps I've often strolled  
Where Fingal's castle stood of old,  
And listened while the shepherds told  
The legend tales of Fiunary.  
I've often paused at close of day  
Where Ossian sang his martial lay,  
And viewed the sun's departing ray,  
When wand'ring o'er Dun Fiunary.  
Farewell ye hills of storm and snow,  
The wild resorts of deer and roe;  
In peace the heath-cock long may crow,  
Along the banks of Fiunary.  
'Tis not the hills nor woody vales  
Alone my joyless heart bewails;  
A mournful group this day remains  
Within the Manse of Fiunary.

Words by  
ANGUS FLETCHER DUNOON.

## CLACHAN GHLINN DA RUAIL.\*

Moderate.

SEISD:-  
(CHORUS) Mo chaileag mhingheal mhealshuileach,  
A dh'fhàs gu fallain, fuasgait.  
Gur trom mo cheum o'n dhealaich sinn  
Aig Clachan Ghlinnadarail.

Di-dònaich rinn mi cholachadh,  
Bean òg a's mòdhar gluasad;

Tha 'guth mar cheòl na smèòraiche,  
'S mar bhil'an ròis a gruaidhean.

'S caoin a seang-shlios furanach  
Neo-churaidh a ceum uallach;

Tha 'gairdean bàn glé chumadail,

'S deud lurach'n a beul guamach.

'S ro fhaicilleach'n a còmhradh i,  
Gun sgilim, gun sgleò, no tuailseas;  
Gur flatail coiseachd shràidean i,  
Air bheagan stàit no guaineis.

Ged bheireadh Scòras aíté dhomh,  
Cho àrd's a tha measg uaislean;

Air m' fhacal's mor a b'fheàrr leam,  
A bhi'n Coire-chathaidham bhuachaill.

O's truagh nach robh mi's m' aillegan  
Air aìridh eois nam fuar bheann!

Bu shocair, sèimh a chaidlinn,

S i'm achlais air an luachair.

Ach's eagal leam le m' cheileirachd,  
Gu'n gabh an seisein gruaim riùm;  
Ged fhogras iad do'n Olaind mi,  
Ri m' bheò cha toir mi fuath dhuit!

Cha suaimhneas oidhche' air leabaidh dhomh,  
'G a d'fhaicinn ann am bruadar;

'S am Biobull fein cha laimhsich mi,  
Gun d'iomhaigh ghràidh ga m' bhuaireadh.

'N uair b' flileant' briathr' a' mhinisteir,  
A' fiosrachadh mu'r truailleachd;

Bha mise coimhead dùrachdach

Na seirc tha'd shùil neo-luainich.

Ged shuidheas cléir na tire leam,  
'S mi sgriobhadh dhaibh le luath-laimh,  
'S ann bhios mo smuaintean diomhaireach,  
Air Sine dhonn a' chuach-fhuilt.

Words by

DUNCAN LIVINGSTON, Crogan, Mull.

## MUILE NAM MOR BHEANN.\*\*

Mull of the Mountains.

2<sup>nd</sup> set.

Slow, with feeling.

Words by  
ALEXANDER M<sup>c</sup> DONALD.

## O! HI RI RI THA E TIGHINN.\*\*\*

O! He is coming Prince Charles.

Firmly marked time.

## ORAN DO'N PHRIONNSA.

FONN.— O, hiriri, tha e tighin,  
O, hiriri, 'n righ tha bhuainn;  
Faigheamaid ar n-airm's ar n-eideadh,  
'S breacan-an-fhéilidh an cuacha.

'S éibhinn leam fhin, tha e tighinn,  
Mac an righ dhlighich tha bhuainn;  
Slios mòr, rioghail do'n tig armachd,  
Claidheamh a's targaid nan dual.

Samhul an Fhaoillich a choiltas,  
Fuaradh froise's dadadh-cruaidh;  
Lann thana'n a laimh gu cosgaist,  
Sgoltadh choròp mar choire' air cluain.

Torman do phiobra's do bhrataich,  
Chuireadh spiorad bras's an t-sluagh;  
Dh' éireadh ar n-àrdan's ar n-aigne,  
'S chuirteadh air a' phrasgan ruraig.

Tàirneineach a' bhomb' s'a chanan,  
Sgoilteadh e'n talamh le chruas;  
Fhreagrach dha gach beinn's gach bealach,  
'S bhodhradh a mhac-tall' ar cluas.

Gur maig do'n eideadh's an là sin,  
Cota gnàd' de'n mhàdar ruadh;  
Ad bheileach dhubb' a's cocade int,  
Sgoiltear i mar chàl mu'n cluas.

O, hiriri, tha e tighin,  
O, hiriri, 'n righ tha bhuainn;  
Faigheamaid ar n-airm's ar n-eideadh,  
Breacan-an-fhéilidh an cuacha.

\* The hamlet of Glen da Ruel.

\*\* Very good arrangements of this beautiful song are given in both "The Celtic Lyre" and "St Columba" collections o' gaelic songs.

\*\*\* Air by P. Mc. Intyre.

## THE LAMENT OF FLORA MAC DONALD.

From the Gaelic.

Slow and sad.

Slow and sad.

## MACLEAN'S WELCOME.\*

Jacobite air from the Gaelic.

Cheerfully.

Cheerfully.

\* "Come o'er the stream, Charlie."

## THE HILL OF LOCHIEL.\*

Slow.

The musical score consists of three staves. The top staff is a bass staff with a C-clef, showing a continuous line of sustained notes. The middle and bottom staves are treble staves with a G-clef, showing a melody line composed of eighth-note pairs and sixteenth-note patterns. The key signature is one flat, and the time signature is common time (indicated by a '4').

## FEADAG GHORACH AN T-SLEIBH.

*"The airy Plover of the heath."*

Slow and pathetic.

The musical score consists of two staves. The top staff is a treble staff with a G-clef, showing a melody line with sixteenth-note patterns. The bottom staff is a bass staff with a C-clef, showing a bass line with eighth-note patterns. The key signature is one flat, and the time signature is common time (indicated by a '4').

## CUACHAG NAN CRAOBH.

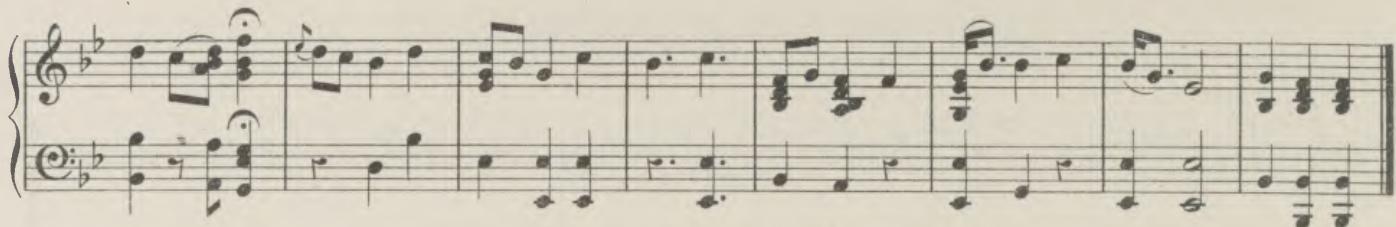
*"The Cuckoo of the Grove."*Words by  
WILLIAM ROSS.

Very slow and plaintive.

E. M. M.  
Love song by William Ross.

The musical score consists of two staves. The top staff is a treble staff with a G-clef, showing a melody line with eighth-note patterns. The bottom staff is a bass staff with a C-clef, showing a bass line with eighth-note patterns. The key signature is one flat, and the time signature is common time (indicated by a '4').

\* Sung by an exile on returning to his native country. The air first appeared in Capt. Fraser's Collection.



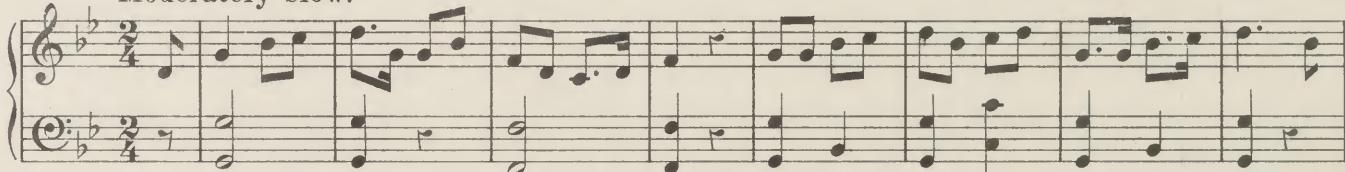
## LE UILLEAM ROS.

1. Chuachag nan craobh, nach trua' leat mo chaòi'  
'G ösnaich ri öidhch' cheothon.  
Shiubhlainn lem' ghaol, fo dhubhar nan craobh,  
Gu'n duin' air an t-saoghal fheòraich,  
Thogainns ri gaoith am monadh an fhraoich,  
Mo leabaidh ri taobh dòrain—  
Do chrùthá geal caomh sinte ri m' thaobh,  
'S mise ga'd chaoin phògadh.
2. Chunna' mi féin aisling, 's cha bheug,  
Dh-fhag sin mo chré brònach,  
Fear mar ri tè, a pogadh a beul,  
A briodal an deigh pòsaidh,  
Dh'uraich mo mhiann, dh'ath'rich mo chiall,  
Ghul mi gu dian, dòimeach,  
Gach cuisle agus féith, o iochdar mo chléibh  
Thug iad gu leum co-lath!
3. Ort tha mo gheall, chaill mi mo chonn,  
Tha mi fo throm chreuchdan,  
Dh'aisigeadh t-fhonn slainte dom' chom,  
Dhiuchdadh air lom' éibhneas,  
Thiginn ad dhàil chuirinn ort fält;  
Bhithinn a ghraidh reidh riut—  
M'ulaidh's mo mhiann, m'aighear's mo chiall,  
'S ainnir air fiamh gréin' thu!
4. Thuit mi le d'ghath, mhill thu mo rath,  
Striochd mi le neart dòrain  
Saighdean do ghaoil sàit' anns gach taobh,  
'Thug dhiom gach caoin co-lath,  
Mhill thu mo mhais, ghoid thu mo dhreach,  
'S mheudaich thu gal bròin dhemh;  
'S mar fuasgail thu tra, le t-fhuran 's le t-fhailt  
'S cuideachd am bàs dhomh-sa.
5. 'S cama-lubach t-fhailt, fanna-bhui' nan cleachd  
'S fabhrad nan rösg àluinn;  
Gruaidhean mar chaor, broilleach mar aol,  
Anail mar ghaoth gàraidh—  
Gus an euir iad mi steach, an caoil-thaigh nan leac  
Bidh mi fo neart cràidh dheth,  
Le smaointinn do chleas, 's do shùgradh ma seach,  
Fo dhuileach nam preas blàth'or.
6. 'S milis do bheul, 's comhnard do dheid,  
Suilean air lidh airneig,  
'Ghiùlaineadh bréid, uallach gu feill,  
'S usal an reul àluinn—  
'Strua' gun an t-éud tha'n uachdar mo chleibh,  
Gad bhualadh-s' an ceud àite—  
Na faighinn thu réidh pòsd' on a chleir  
B'fhasa dhomh-féin tearnad.
7. 'S tu 'n ainnir tha grinn, mileanta, binn,  
Le d' cheileir a seinn oran,  
'S e bhi na do dhàil a dh'öidhche sa là,  
Thoilicheadh càil m' òige:  
Gur gile do bhian na sneachd air an fhiar,  
'S na canach air sliabh mointich,  
Nan deanadh tu rùin tarruinn riùm dlùi  
Dheanainn gach tùrs' fhògar.
8. Càrair gu réidh clach agus cré  
Ma'm leabaidh-s' a bhìr t-uaisle—  
'S fada mi 'n eis a feitheamh ort fén  
'S nach togair thu ghéug suas leam,  
Na b'thus a bhiodh tinn, dheanainn-sa luim,  
Mas biodh tu fo chuing truaighe,  
Ach's goirid an dàil gum faicear an là  
'M bi prasgan a' tràl m' naigh-sa!
9. 'Mallachd an tus, aig a mhnaoi-ghlùin',  
Nach d' adhlaic sa chùil beò mi!  
Mu'n d' fhuar mi ort iùil ainnir dheas ùr,  
'S nach dùirig thu fiù pòg dhomh,  
Tinn gu'n bhi slàn, dùisg' as mo phràmh,  
Cuimhneachadh dàn pòsaidh  
Mo bheannachd ad dheigh, cheannaich thu-fein,  
Le d' leannanachd gle òg mi.

## THA DUTHRACHD MO CHRIDHE DHUIT.\*

"You have my heart's love."

Moderately slow.



LUINEAG:—Tha duthrachd mo chridhe dhuit  
Seach nighean tha fo 'n Ghrein  
Ciod e 'm ball am bitheadh tu  
Nach bithinn ort an deidh?  
Gur binne leam do chomh-radhd.  
Nan smeorach air gheig  
Gu 'm b' aite leam bhith d' phògadh  
An seomor leinn feinn.

Tha corp is gil' nan eala ort  
Ag snamh air bharraibh thonn.  
'S cumhraidh' leam blas t-analach  
Na'n canal is e donn  
A ghaoil na bith 'g am mhealladh  
O tha m' anam ort an geall  
Gu 'm b' annsa pòg do d' liopaibh  
Na Inbhir-neis an geall.

Theid mi dh' Inbhir-neis o  
Seachduin o' m maireach,  
Theid mi gun amharus  
Gu faidhir na Feill-Aindreas  
Biaidh leann air na tulainchin  
I's tunnachan gie lan d'e.  
'S gu dearbh ge d' chost e 'n t òr dhamh.  
Gu'n òl mi do dheoch-slainte.

Is ann am Baile-chaolais  
A tha mo ghaols' a chomhnuidh  
Innis d' i nach fhaod mi  
Bhi d' aonan am onar  
Le mhead 's a thug mi 'm ghaol duit  
'S nach d' fhead mi do phòsadh  
Mur furtach thu le d' ghaòl orm  
'Se 'n t-aog m' aite comhnuidh.

'S moch a ghabh mi eolas  
Air ainnir òg na feile,  
Ann sna bältibh mora  
'S i foghlam na beurla,  
Mu 'n d' fhead mi bhi lan eolach  
Air boichid a h eadain,  
Gun leir i mo chridh' uam.  
'S a ris cha 'n fhàigh mi fhein e.

\* From Albyn's Anthology. A favourite song throughout the Grampians and Hebrides, and referable to the "olden time" of Gaelic song.

## GUR TU MO NIGHEAN DONN BHOIDHEACH.\*

Moderate.

CHORUS.



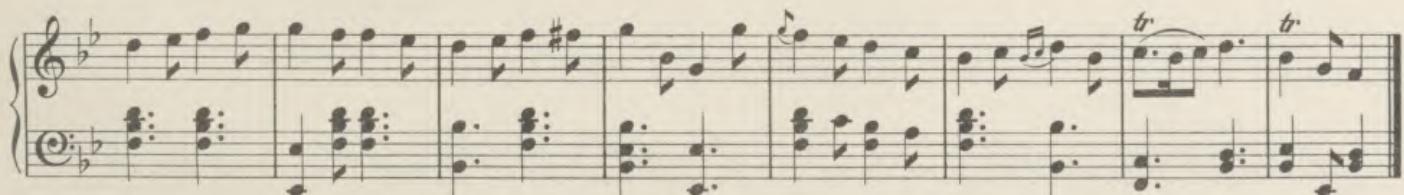
SEISD:—  
Iu horo hu o  
Gur tu mo nighean donn bhoidheach  
Iu ho ro hu o.  
  
'S fhada 's gur a fada  
'S fhada o'n bha mi toir ort.  
Iu ho ro hu o.  
  
Thuair mi sgeul o'n tra so 'n dè  
A leubh mi nach do chord rium.  
Iu ho ro hu o.  
  
Sgeula nach do thaitinn rium  
Mo leannan dol a phosadh.  
Iu ho ro hu o.

Mise 'muigh air cul na totadh  
'S tusa stigh a' cordadh.  
Iu ho ro hu o.  
  
'Geisdeachd ris na deueanan  
A' cur do chliu an ordugh.  
Iu ho ro hu o.  
  
'Geisdeachd ris na Iarlachan  
Ag iarradh gus do phosadh.  
Iu ho ro hu o.  
  
Cha robh fiosam de bu choireach  
I bhi foille dhomh-sa.  
Iu ho ro hu o.  
  
Is ann a thug mi 'n gaol a chraidih mi  
'Nighean bhan an t-seompuir.  
Iu ho ro hu o.

Gus an d'thuair mi fin gun fhios dith  
An litir bha na pocaid.  
Iu ho ro hu o.  
  
Rug mi orra 's thug mi bhuaite i  
'S bha i 'n gruaim gu leoir rium.  
Iu ho ro hu o.  
  
Bha na daoir bha ruith o suillean  
Drughadh air a cota.  
Iu ho ro hu o.  
  
Do Dheud mar chaile is aille dreach  
Mo chreach nach d'thuair mi coir ort.  
Iu ho ro hu o.

## HO CHA CHEILINN NACH TU B' FHEARR LEAM.\*\*

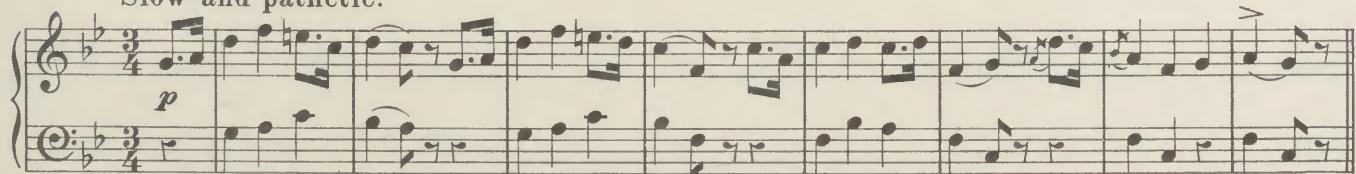
“I can't conceal that I prefer you.”



## BOTHAN AIRIDH 'M BRAIGHE RAINeach.

“The Shieling in the Braes of Rannoch”

Slow and pathetic.



\* You are my bonnie maiden.

\*\* First published by Capt. Fraser.



## KINRARA.\*

By W<sup>m</sup> Marshall.

Slow.

## THE GATHERING OF THE CLANS.

Jacobite air.

Moderate.

\* Where the Duchess of Gordon resided in Badenoch.

## THE ROYAL CAPTIVE.\*

Air by Queen Mary.

Largo.

Musical score for 'The Royal Captive' in four staves. The first staff shows a melodic line with dynamic markings *p*, *f*, *p*, *tr*. The subsequent staves show harmonic progression with bass and piano parts.

## HO CHA-N E'IL MULAD OIRNN.\*\*

"The Emigrant's Adieu."

Slow, with expression.

Musical score for 'Ho Cha-n E'il Mulad Oirnn' in two staves. The first staff shows a melodic line with eighth-note patterns. The second staff shows harmonic progression with bass and piano parts.

\* "Composed by Scotland's unfortunate Queen at the period she was immured in *Loch Leven Castle*" 1567.\*\* In Hogg's "Jacobite Relics" this song is called "Lenachan's Farewell," said to have been an Appin song, and composed by one *Mac Murich*, but in Capt. *Fraser's* Collection it is attributed to *John Mac Murdo or Mac Rae of Kintail*. R. N. M. 1

## FAILTE PHRIONNSA.(1715)

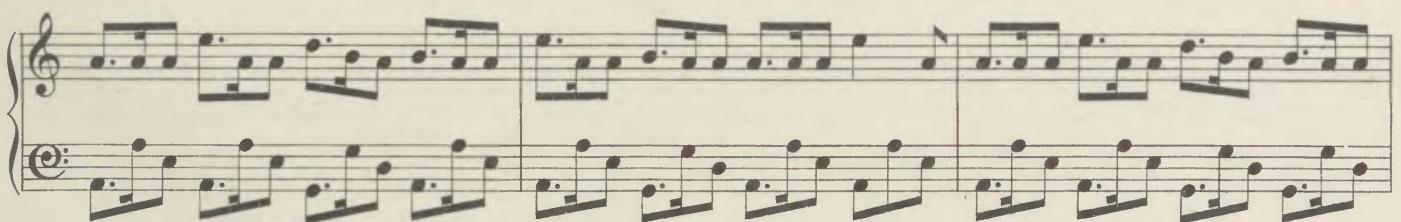
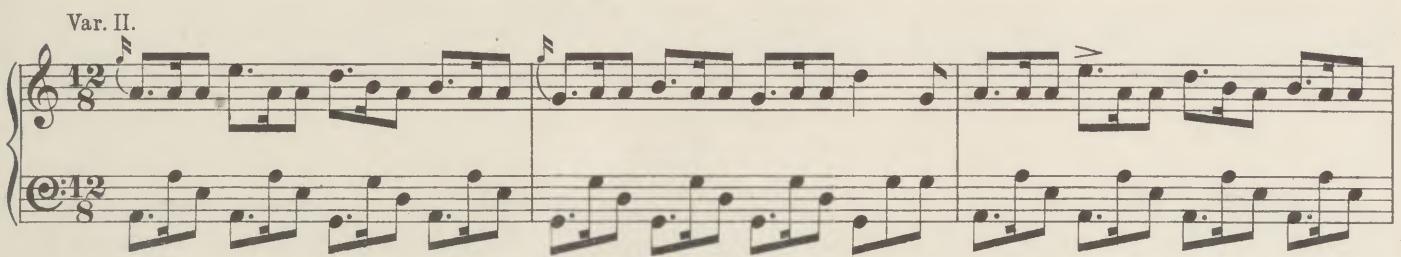
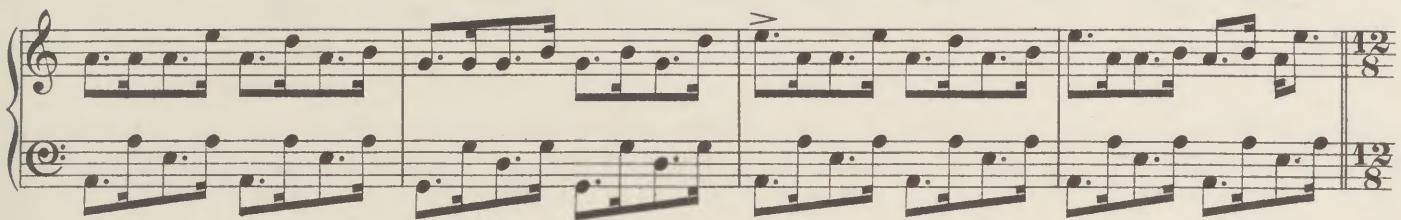
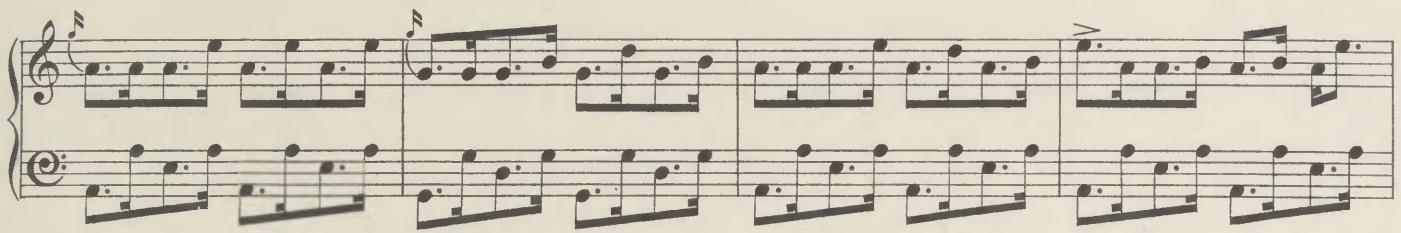
"Princes Salute"

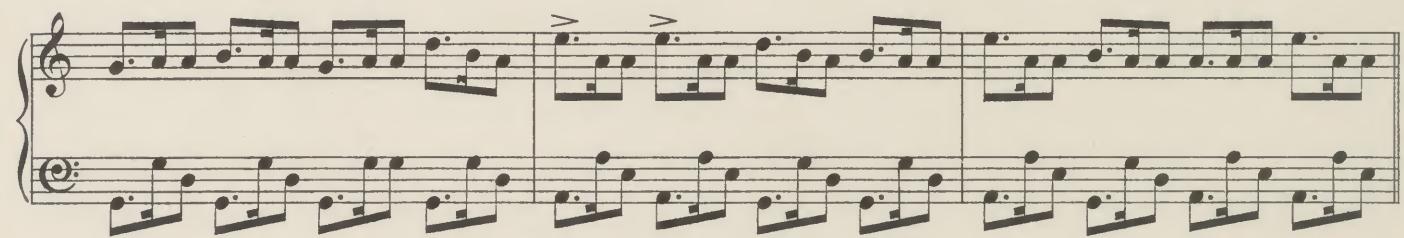
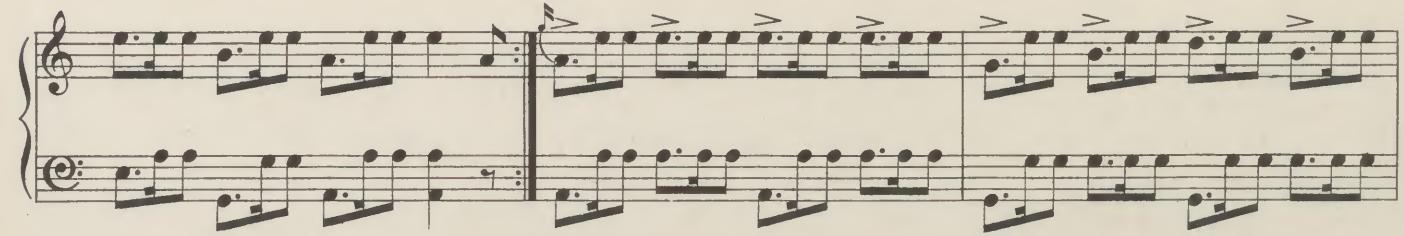
Adagio.

By John Mc. Intyre.

The sheet music consists of six staves of musical notation for piano. The first three staves are in common time (C) and the last three are in common time (C). The notation includes various note heads, stems, and grace notes typical of traditional bagpipe music, though simplified for piano. The first staff begins with a bass clef, while the subsequent staves begin with a treble clef.

\* Pipers will kindly note that in all these Pibrochs most of the grace notes so essential for the bagpipes have been omitted so as to simplify this beautiful class of music for pianoforte players. Some of them have also been curtailed for the same reason. Any one acquainted with the pipes can supply their own grace notes *ad libitum*.—K. N. M.



*Doubling of Var. II quicker.**Var. III Very quick.*



Doubling of Var. III.

A continuation of the musical score, showing the next set of six measures. The title "Doubling of Var. III." is written above the first measure of this section. The patterns continue to feature eighth-note figures in both treble and bass staves.

A continuation of the musical score, showing the next set of six measures. The patterns continue to feature eighth-note figures in both treble and bass staves.

A continuation of the musical score, showing the next set of six measures. The patterns continue to feature eighth-note figures in both treble and bass staves.

A continuation of the musical score, showing the final set of six measures. The patterns continue to feature eighth-note figures in both treble and bass staves.

## BODAICH NAM BRIGIS.(1677)

"The Carle with the Greeks."

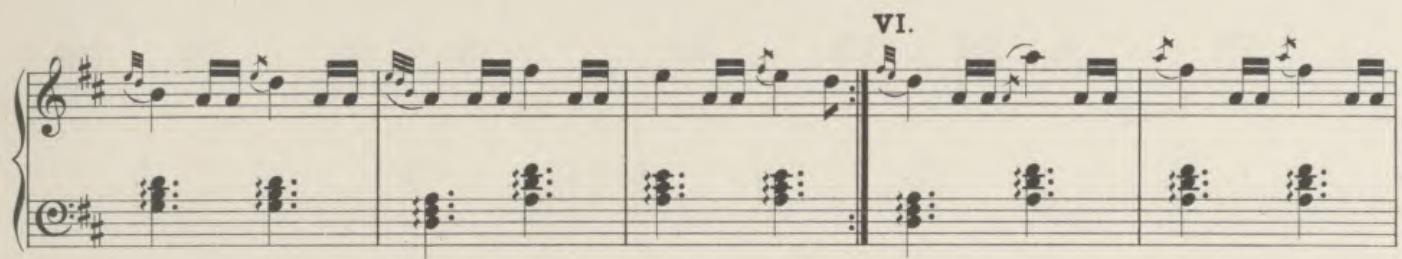
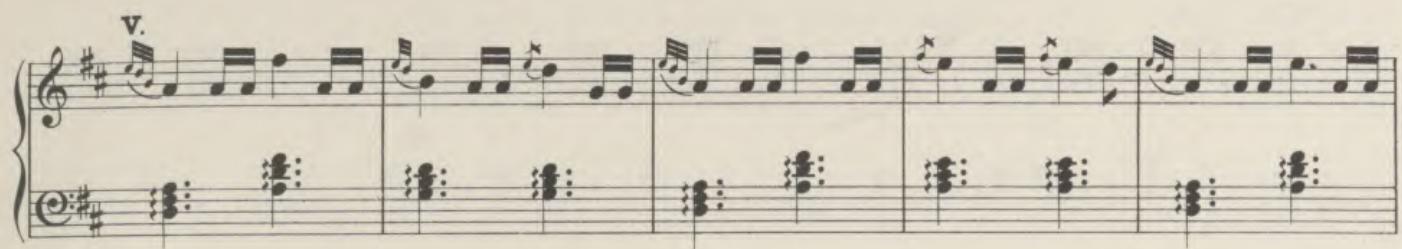
Lord Breadalbane's march to the  
battle fought between him and  
the Sinclairs of Caithness.

The sheet music consists of four staves of music, each in common time (indicated by a 'C') and major key (indicated by a 'G' sharp). Staff I starts with a treble clef and continues with a bass clef. Staff II starts with a bass clef and continues with a treble clef. Staff III starts with a treble clef and continues with a bass clef. Staff IV starts with a bass clef and continues with a treble clef. The music features various note heads, stems, and rests, with some notes having horizontal dashes or dots indicating specific rhythms. The notation is typical of early printed music, using a mix of treble and bass clefs across different staves.

Mrs. Mac Donell of Keppoch's set.

There is an interesting history of this pibroch in the "Celtic Monthly" for June 1895 page 169.

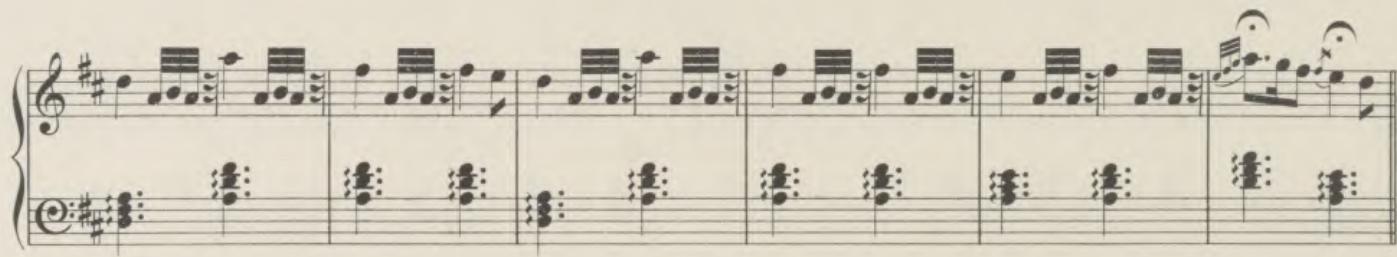
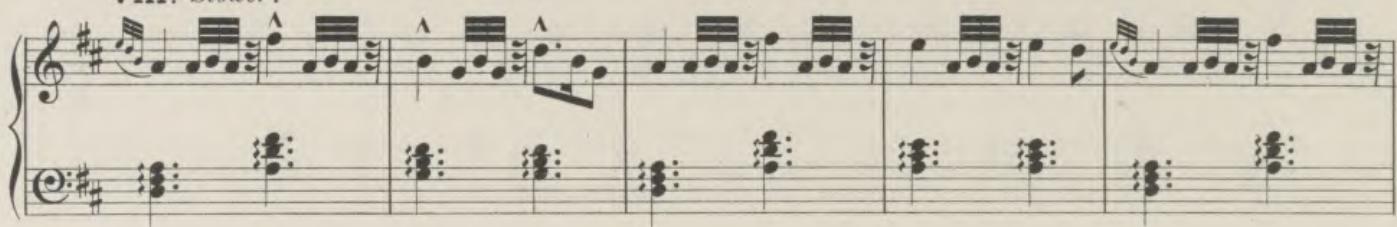
The different versions of "Mhnathan a Ghlinne so" "Hail to the Chief" etc. have been taken from this air. Tradition says that a raid by the Lochaber Cattle-lifters into Breadalbane's country gave to the bard the idea of applying the term "Mhnathan a Ghlinne" in irony to the Breadalbane men.



VII. *Quicker.*



## VIII. Slower.



## IX. Quicker double time.



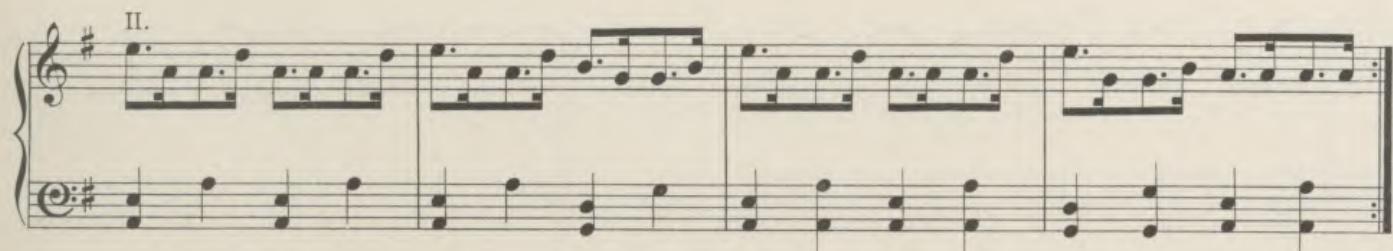
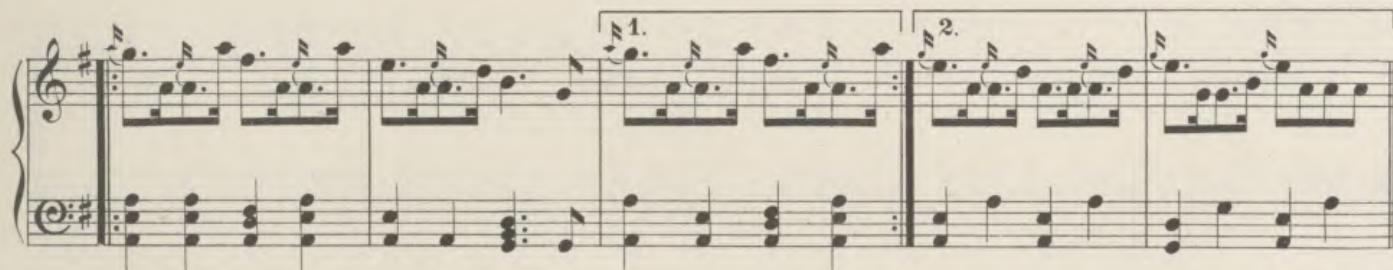
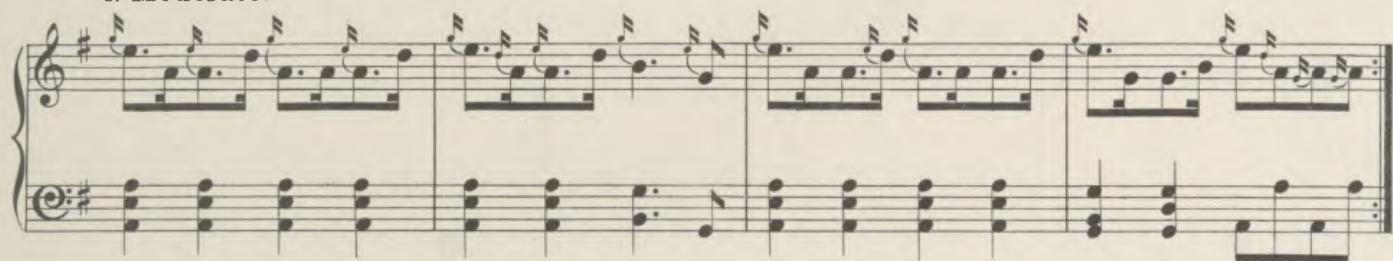
FÀILTE THIGHERNA STHRÙAIN.

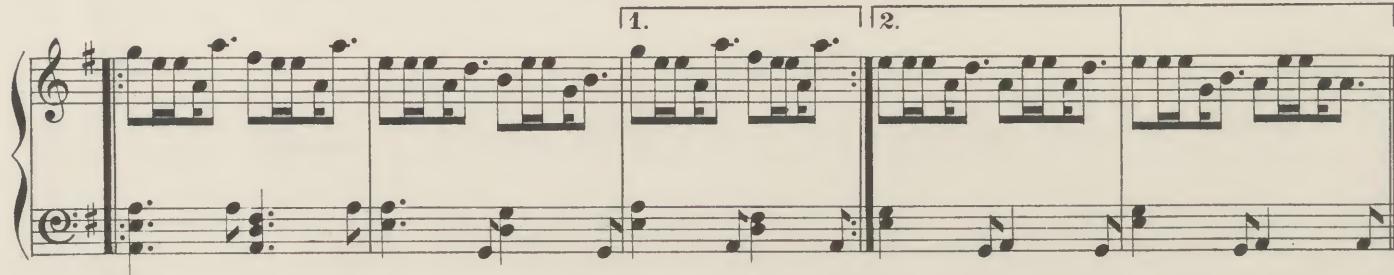
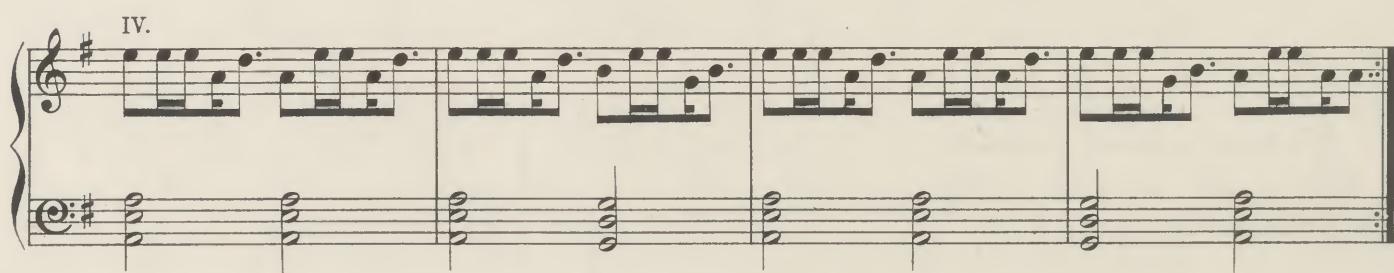
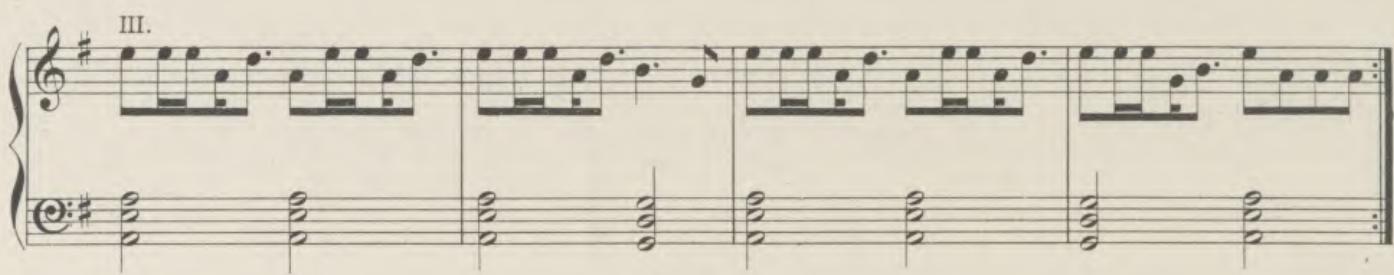
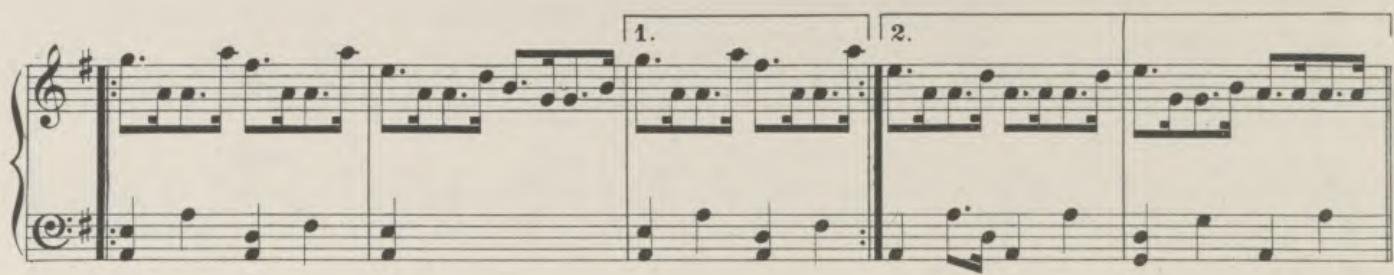
Struan Robertson's Salute.

Slow.



I. Moderate.



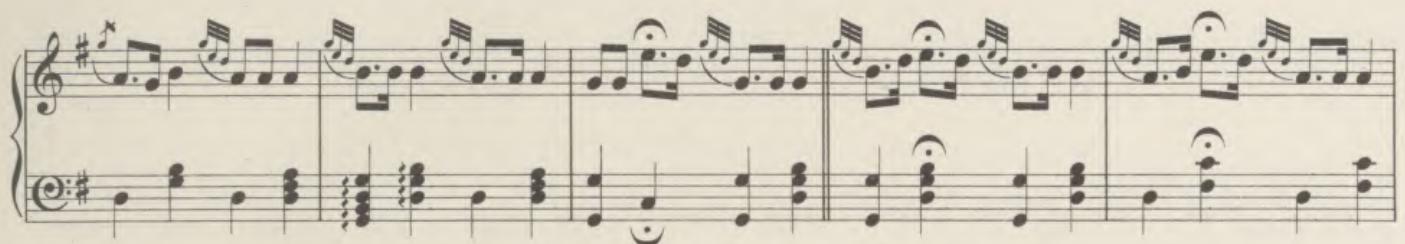


## A GHЛАSS MHEUR.

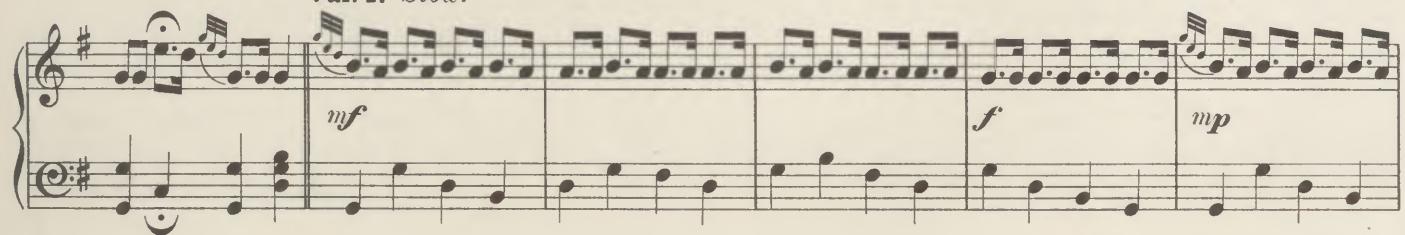
The finger lock.

By Raonuill Mac Aileain Oig, one  
of the Mac Donalds of Morar.

Adagio.



Var. I. Slow.



The above is only about half of the original pibroch. The pace and difficulties increase "pari passu" to the end.

Doubling of Var. I *a little Quicker.*

Musical score for Doubling of Var. I, a little Quicker. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (A, B), (B, C), (C, D), (D, E), (E, F#), (F#, G). Bass staff has eighth notes (D, E, F#), (E, F#, G), (F#, G, A), (G, A, B), (A, B, C), (B, C, D). Measure 2: Treble staff has eighth-note pairs (B, C), (C, D), (D, E), (E, F#), (F#, G), (G, A). Bass staff has eighth notes (E, F#, G), (F#, G, A), (G, A, B), (A, B, C), (B, C, D), (C, D, E). Measure 3: Treble staff has eighth-note pairs (C, D), (D, E), (E, F#), (F#, G), (G, A), (A, B). Bass staff has eighth notes (F#, G, A), (G, A, B), (A, B, C), (B, C, D), (C, D, E), (D, E, F#). Measure 4: Treble staff has eighth-note pairs (D, E), (E, F#), (F#, G), (G, A), (A, B), (B, C). Bass staff has eighth notes (G, A, B), (A, B, C), (B, C, D), (C, D, E), (D, E, F#), (E, F#, G). Measure 5: Treble staff has eighth-note pairs (E, F#), (F#, G), (G, A), (A, B), (B, C), (C, D). Bass staff has eighth notes (A, B, C), (B, C, D), (C, D, E), (D, E, F#), (E, F#, G), (F#, G, A). Measure 6: Treble staff has eighth-note pairs (F#, G), (G, A), (A, B), (B, C), (C, D), (D, E). Bass staff has eighth notes (B, C, D), (C, D, E), (D, E, F#), (E, F#, G), (F#, G, A), (G, A, B).

Var. II. *Brisk.*

Musical score for Var. II, Brisk. The score consists of five staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (A, B), (B, C), (C, D), (D, E), (E, F#), (F#, G). Bass staff has eighth notes (D, E, F#), (E, F#, G), (F#, G, A), (G, A, B), (A, B, C), (B, C, D). Measure 2: Treble staff has eighth-note pairs (B, C), (C, D), (D, E), (E, F#), (F#, G), (G, A). Bass staff has eighth notes (E, F#, G), (F#, G, A), (G, A, B), (A, B, C), (B, C, D), (C, D, E). Measure 3: Treble staff has eighth-note pairs (C, D), (D, E), (E, F#), (F#, G), (G, A), (A, B). Bass staff has eighth notes (F#, G, A), (G, A, B), (A, B, C), (B, C, D), (C, D, E), (D, E, F#). Measure 4: Treble staff has eighth-note pairs (D, E), (E, F#), (F#, G), (G, A), (A, B), (B, C). Bass staff has eighth notes (G, A, B), (A, B, C), (B, C, D), (C, D, E), (D, E, F#), (E, F#, G). Measure 5: Treble staff has eighth-note pairs (E, F#), (F#, G), (G, A), (A, B), (B, C), (C, D). Bass staff has eighth notes (A, B, C), (B, C, D), (C, D, E), (D, E, F#), (E, F#, G), (F#, G, A). Measure 6: Treble staff has eighth-note pairs (F#, G), (G, A), (A, B), (B, C), (C, D), (D, E). Bass staff has eighth notes (B, C, D), (C, D, E), (D, E, F#), (E, F#, G), (F#, G, A), (G, A, B).

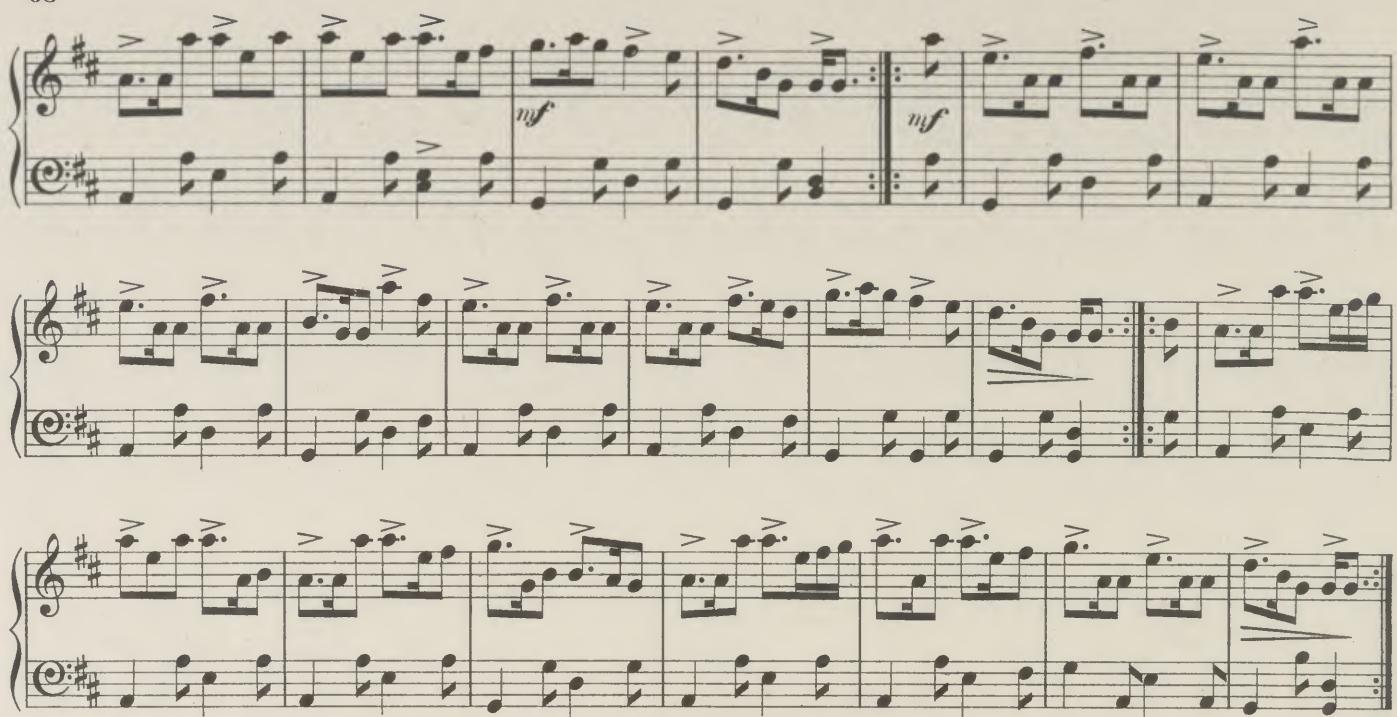
Doubling of Var. II. *Quicker.*

The musical score consists of six staves of piano music. The top staff is in G major, 2/4 time. The subsequent staves are in C major, 2/4 time. The music features eighth-note patterns, with the right hand playing mostly eighth-note chords and the left hand providing harmonic support. Articulations include accents and dynamic markings like forte and piano. The piece is labeled "Doubling of Var. II. Quicker."

THE MARCH OF DONALD LORD OF THE ISLES TO THE BATTLE OF HARLAW (1411).

Lively.

The musical score consists of two staves of piano music. The top staff is in G major, 2/4 time, and the bottom staff is in C major, 2/4 time. The music is labeled "Lively." It features eighth-note patterns with dynamic markings such as forte and piano. The notation includes various slurs and grace notes.



### CRODH LAOIGH NAM BODACH.

"The Spraith (or Plunder) of the Lowlands now graze in the glens."

Six staves of musical notation for piano, arranged in three systems separated by repeat signs. The notation is in G major, 2/4 time. The first system (measures 1-8) includes a treble clef, a bass clef, and an alto clef. The second system (measures 9-16) starts with a treble clef. The third system (measures 17-24) starts with a bass clef. The notation features eighth-note patterns and sixteenth-note patterns. The first part of each system concludes with a repeat sign and the instruction "D.C." (Da Capo).

The first part should be repeated after each variation.

## CUMHADH MHIC AN TOISICH, MC INTOSHES LAMENT ABOUT 1526.

Adagio.

*I a little quicker*

Sheet music for piano, 6 staves, measures 70-85.

**Staff 1:** Treble clef, key signature of two sharps (F major). Measure 70: 8 eighth-note pairs. Measure 71: 8 eighth-note pairs. Measure 72: 8 eighth-note pairs. Measure 73: 8 eighth-note pairs. Measure 74: 8 eighth-note pairs. Measure 75: 8 eighth-note pairs. Measure 76: 8 eighth-note pairs. Measure 77: 8 eighth-note pairs. Measure 78: 8 eighth-note pairs. Measure 79: 8 eighth-note pairs. Measure 80: 8 eighth-note pairs. Measure 81: 8 eighth-note pairs. Measure 82: 8 eighth-note pairs. Measure 83: 8 eighth-note pairs. Measure 84: 8 eighth-note pairs. Measure 85: 8 eighth-note pairs.

**Staff 2:** Bass clef, key signature of two sharps (F major). Measures 70-85: sustained notes (F#) in the bass.

**Staff 3:** Treble clef, key signature of two sharps (F major). Measures 70-85: sustained notes (F#) in the bass.

**Staff 4:** Bass clef, key signature of two sharps (F major). Measures 70-85: sustained notes (F#) in the bass.

**Staff 5:** Treble clef, key signature of two sharps (F major). Measures 70-85: sustained notes (F#) in the bass.

**Staff 6:** Bass clef, key signature of two sharps (F major). Measures 70-85: sustained notes (F#) in the bass.

**Measure 70:** *1.* **Measure 71:** *2.* **Measure 72:** *1.* **Measure 73:** *II quicker* **Measure 74:** *1.* **Measure 75:** *2.* **Measure 76:** *1.* **Measure 77:** *2.* **Measure 78:** *1.* **Measure 79:** *2.* **Measure 80:** *1.* **Measure 81:** *2.* **Measure 82:** *1.* **Measure 83:** *2.* **Measure 84:** *1.* **Measure 85:** *2.*

2.

1.

IV.

TO THE MEMORY OF NORMAN MC LEOD OF MC LEOD 22<sup>nd</sup> CHIEF  
OF THE MC LEODS. AIR, "CHA TILLE MI TUILE."

Adagio.

I.

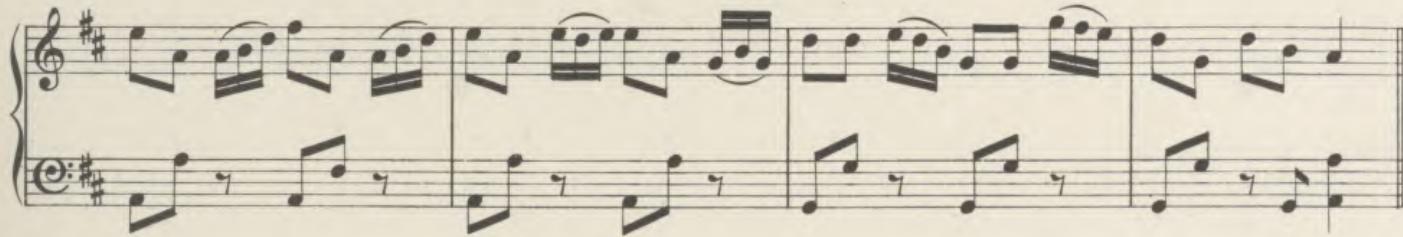
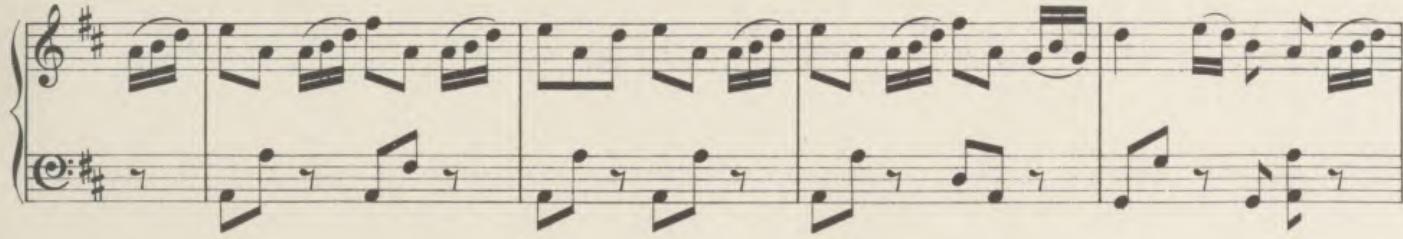
II.

rit.

## III.



## IV.



## V.



VI.

Musical score page 74, section VI. Treble staff: sixteenth-note patterns. Bass staff: eighth-note chords.

Musical score page 74, section VI (continued). Treble staff: sixteenth-note patterns. Bass staff: eighth-note chords.

VII.

Musical score page 74, section VII. Treble staff: sixteenth-note patterns, dynamic 'p'. Bass staff: eighth-note chords.

Musical score page 74, section VII (continued). Treble staff: sixteenth-note patterns. Bass staff: eighth-note chords.

Musical score page 74, section VII (continued). Treble staff: sixteenth-note patterns. Bass staff: eighth-note chords.

Musical score page 74, section VII (continued). Treble staff: sixteenth-note patterns. Bass staff: eighth-note chords.

## A CHOLLA MO RUIN.

"Colin, my Dear."

Slow and solemn.

Pibroch.

or, Pibroch of Dunnyveg, 1647.

The musical score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies throughout the piece, indicated by a 'C' (common time) and a '3' (three-quarter time). The first staff begins with a dotted half note followed by eighth-note pairs. The second staff features eighth-note pairs. The third staff includes sixteenth-note patterns. The fourth staff shows eighth-note pairs again. The fifth staff contains sixteenth-note patterns. The sixth staff concludes the piece with eighth-note pairs.

## CUMHA MHIC CRUIIMEIN.(1745)

"M'Crimmon's Lament."

I.

II.

III.

IV.

## MC INTOSHES LAMENT (1526).

Tuning 

Violin only.

Slow.       

A

Var I.       

II.       

III. Slow.       

IV. Quicker.       

V.       

VI. Slow.       

VII. Brisk.       

*loud*

VIII.       

D. C.

Some of the variations may be occasionally prolonged as the 5<sup>th</sup> may be carried on from this mark \* as under.

And the 8<sup>th</sup> from the same mark \*\* as under.

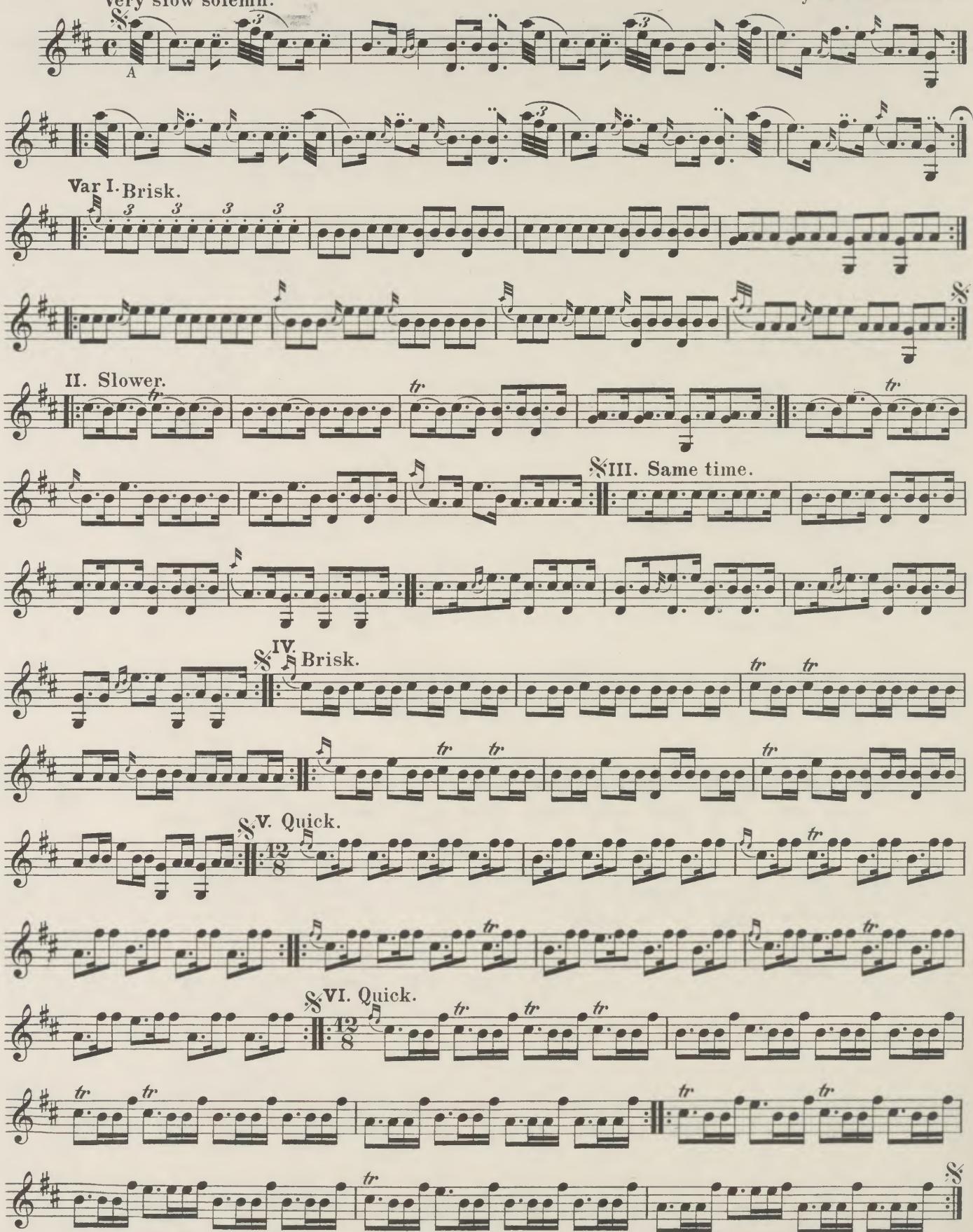
Bis.

Tuning 

## THE FINGER LOCK.

A għlas mheur.  
Very slow solemn.

By MacDonald of Morar.



The music is composed of six staves of music, each with a treble clef and a key signature of one sharp. The first staff is marked "Very slow solemn." and "A għlas mheur." The second staff is marked "Var I. Brisk." with three '3' above it. The third staff is marked "II. Slower." The fourth staff is marked "III. Same time." The fifth staff is marked "IV. Brisk." with two 'tr' above it. The sixth staff is marked "V. Quick." and includes a tempo change to 12/8. The music consists of eighth-note patterns with various dynamics like trills and grace notes.

The notes in the first part, marked with two points over them are to be held out a little beyond their due time, and gradually diminished in strength. At every § the first part is to be played once over.

## CUMHA CHRAOBH NAN TEUD.\*

The Lament for the Harp tree.

Author unknown.

Adagio.

Thumb. Variation for pipes.

\* Note.—This Piabairachd is, according to Mackay, of 'very high antiquity.' His opinion was that "the lament for the harp tree," or tree of strings, might have been a bardic expression for the instrument itself. In the north it is called "Bean Sith," either from being the "fairy tune," or from a noted hill in Sutherland distinguished as "the fairy mountain." The Gaelic name seems to indicate that it is a lament for the tree of which harps were made. —K.N.M.

Doubling of part 1<sup>st</sup>

Doubling of part 1<sup>st</sup>

1.

2.

$\frac{2}{4}$  one chord    $\frac{3}{4}$  one chord

Var. I.

Maestoso. March time quicker.

$\frac{1}{4}$  one chord    $\frac{1}{4}$  one chord

mezza voce

p

*mf rit.*

Maestoso again.

Variation 2<sup>nd</sup> quicker.  
*playful running style*

one chord      one chord      one chord

*mf*

D. C. Thema.

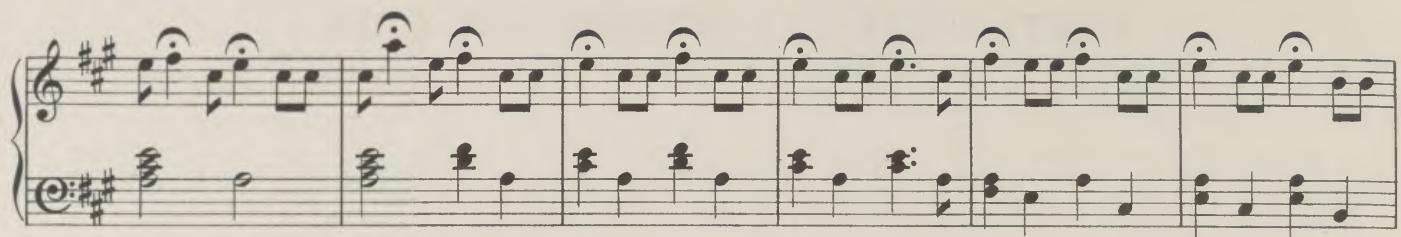
CUMHA DHOMHNUILL DHUGHUIL MHIC-AOIDH.

"Donald Duaghall Mackay's Lament."

Adagio.

By Donald Mor Mc.Crum men in 1649.

The musical score consists of ten staves of music. The first nine staves are in common time, with a key signature of two sharps. The tempo is Adagio. The music features eighth-note patterns in the treble clef staff and sixteenth-note patterns in the bass clef staff. Measure 10 begins with a dynamic instruction: "Doubling of part 1<sup>st</sup> quicker." The tempo changes to quick time for this section. The music concludes with a final dynamic marking of  $\frac{1}{2}$ .



Musical score page 84, measures 7-12. Treble and bass staves in G major. Treble staff has eighth-note patterns. Bass staff has eighth-note chords. Measure 10 includes a dynamic marking 'mp'.

**Var. I.**

Musical score page 84, Variation I, measures 1-6. Treble and bass staves in G major. Treble staff shows sixteenth-note patterns. Bass staff shows eighth-note chords.

Musical score page 84, Variation I, measures 7-12. Treble and bass staves in G major. Treble staff shows sixteenth-note patterns. Bass staff shows eighth-note chords.

Musical score page 84, Variation I, measures 13-18. Treble and bass staves in G major. Treble staff shows sixteenth-note patterns. Bass staff shows eighth-note chords.

Musical score page 84, Variation I, measures 19-24. Treble and bass staves in G major. Treble staff shows sixteenth-note patterns. Bass staff shows eighth-note chords. Measures 20-21 are bracketed as '1.' and '2.'

Musical score page 84, Variation I, measures 25-30. Treble and bass staves in G major. Treble staff shows sixteenth-note patterns. Bass staff shows eighth-note chords. Measures 29-30 are bracketed as '1.' and '2.'

*D. C. Thema.*

**PIOBAIREACHD DHOMHNUILL DUIBH.**

Black Donald Balloch of the Isles.

Andante.

March to the battle at Inverlochy 1427.

The musical score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies between common time (indicated by 'C') and 6/8 time (indicated by '6'). The music is divided into four sections labeled I, II, III, and IV, with section I being 'a little quicker' than the others. The first staff begins with a dynamic of *mf*. The second staff starts with *mf*, followed by *f*. The third staff starts with *mf*, followed by *ff*. The fourth staff starts with *mf*, followed by *p*. The fifth staff starts with *mp*.

v.

VI.

VII.

VIII.

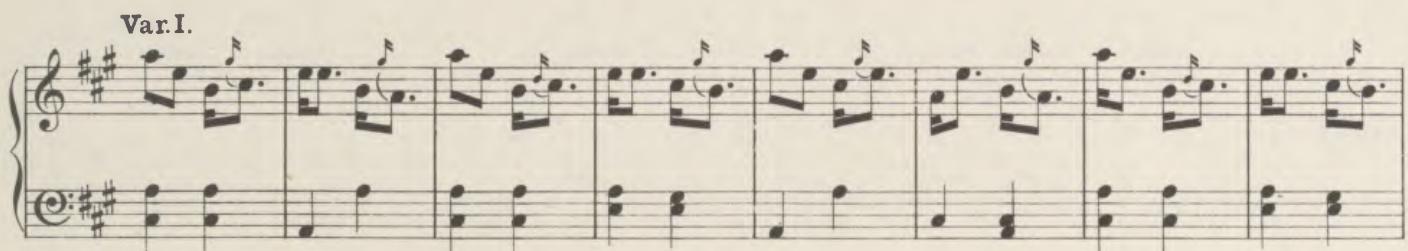
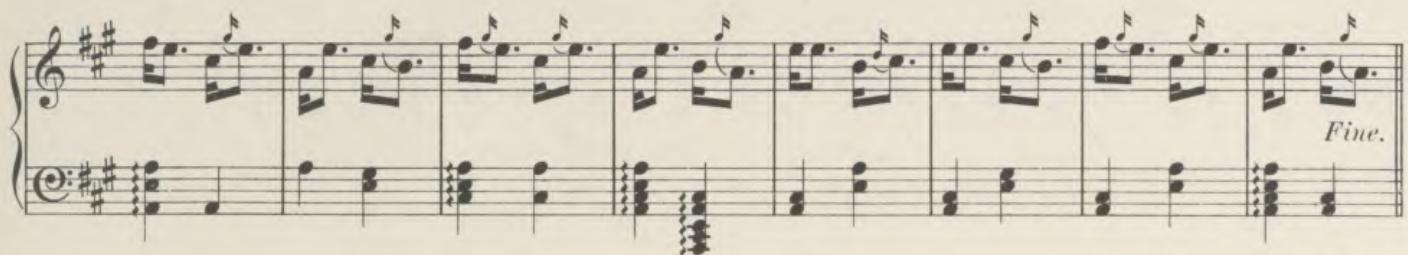
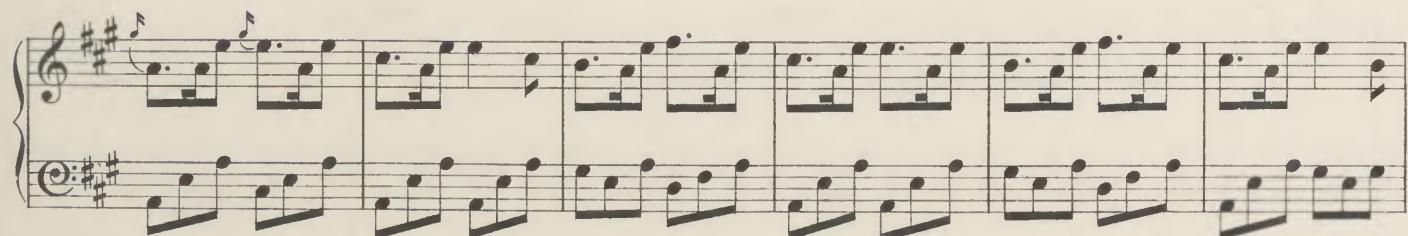
IX.

## S LEAM FEIN AN GLEANN.

The Glen is mine.

Adagio.

By John Mc. Crummen.

Var. IV.  
Allegro.

v.

Doubling of Var. 5.

D. C. Thema.

## THE MASSACRE OF GLENCOE.

A. D. 1692.

*Adagio.*

Fine.

*Var. I.*

The musical score consists of six staves of music for piano, arranged in two systems. The top system is in G major (two staves), and the bottom system is in C major (four staves).

**Staff 1 (G major):** The treble staff features eighth-note patterns with slurs. The bass staff consists of sustained chords.

**Staff 2 (G major):** The treble staff features eighth-note patterns with slurs. The bass staff consists of sustained chords.

**Staff 3 (C major):** The treble staff features eighth-note patterns with slurs. The bass staff consists of sustained chords.

**Staff 4 (C major):** The treble staff features eighth-note patterns with slurs. The bass staff consists of sustained chords.

**Staff 5 (C major):** The treble staff features eighth-note patterns with slurs. The bass staff consists of sustained chords.

**Staff 6 (C major):** The treble staff features eighth-note patterns with slurs. The bass staff consists of sustained chords.

**System II:** The music continues in G major (two staves) and C major (four staves).

**Staff 7 (G major):** The treble staff features eighth-note patterns with slurs. The bass staff consists of sustained chords.

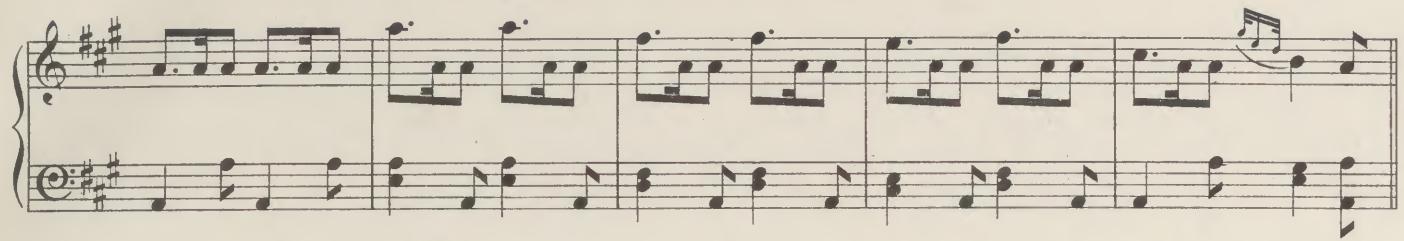
**Staff 8 (G major):** The treble staff features eighth-note patterns with slurs. The bass staff consists of sustained chords.

**Staff 9 (C major):** The treble staff features eighth-note patterns with slurs. The bass staff consists of sustained chords.

**Staff 10 (C major):** The treble staff features eighth-note patterns with slurs. The bass staff consists of sustained chords.

**Staff 11 (C major):** The treble staff features eighth-note patterns with slurs. The bass staff consists of sustained chords.

**Staff 12 (C major):** The treble staff features eighth-note patterns with slurs. The bass staff consists of sustained chords.



Doubling of Var. 2<sup>nd</sup>

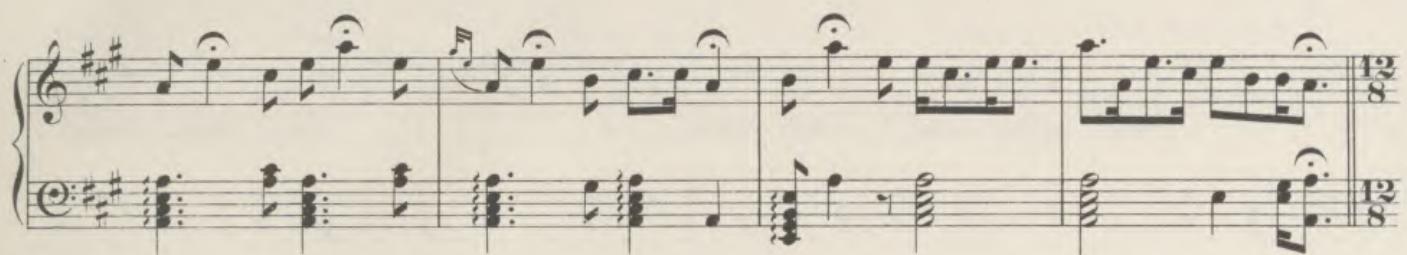
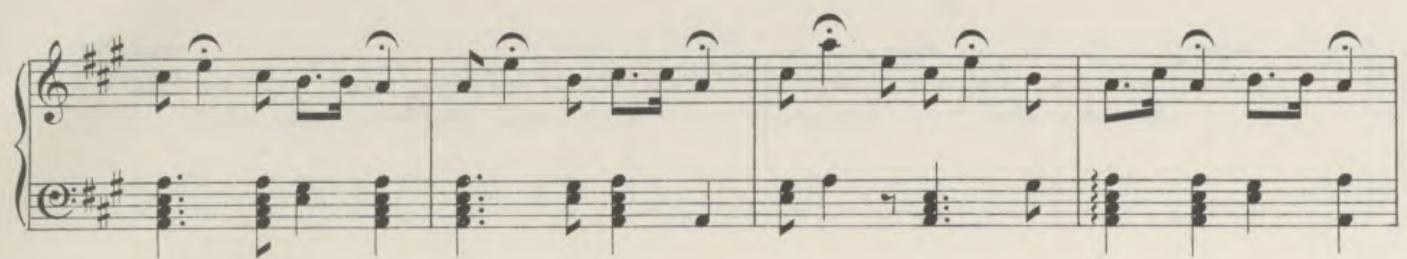
*D. C. Thema.*

## MC LEOD OF RAASAY'S SALUTE.

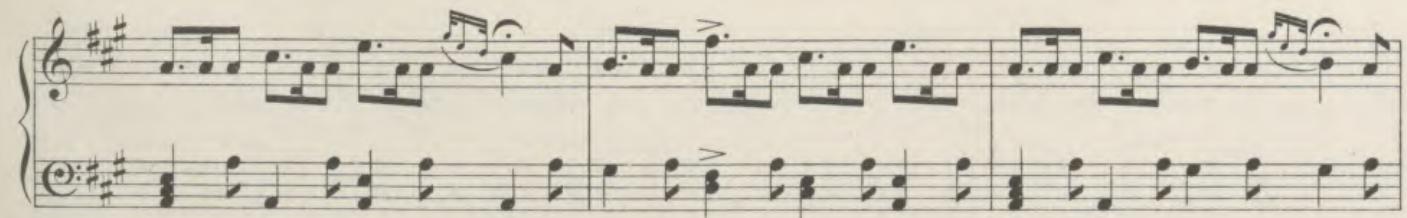
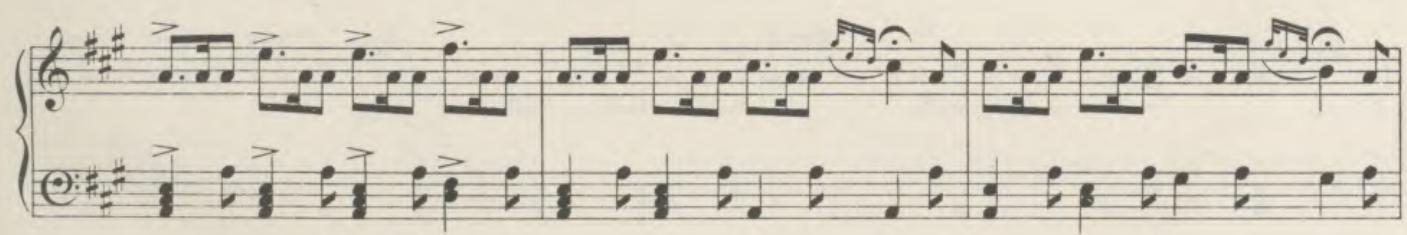
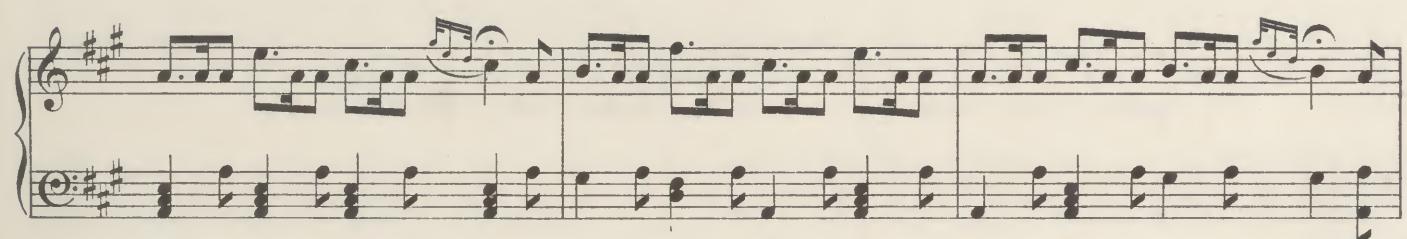
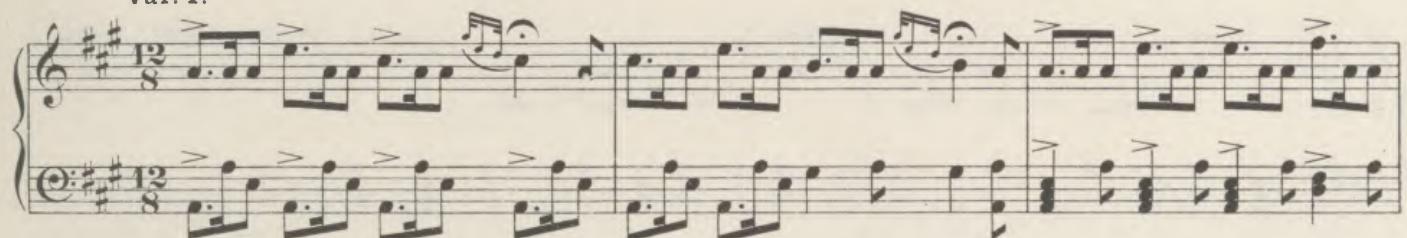
Andante.

By Angus Mackay.

The musical score is composed of eight staves of music. The first six staves are in common time, C major, with a key signature of one sharp. The vocal parts (treble and bass) have melodic lines with eighth-note patterns, often starting with a dotted half note. The piano part provides harmonic support with sustained chords and rhythmic patterns. The last two staves are in common time, G major, with a key signature of one sharp. The vocal parts continue their melodic lines. The score concludes with a section titled "Thumb Variation on pipes." in the bass clef staff.



## Var. I.



Doubling of Var. 1<sup>st</sup>.

Musical score for two staves in G major (two sharps). The top staff consists of six measures of eighth-note patterns with grace notes. The bottom staff consists of six measures of a steady bass line with quarter notes.

Musical score for two staves in G major (two sharps). The top staff consists of six measures of eighth-note patterns with grace notes. The bottom staff consists of six measures of a steady bass line with quarter notes.

Musical score for two staves in G major (two sharps). The top staff consists of six measures of eighth-note patterns with grace notes. The bottom staff consists of six measures of a steady bass line with quarter notes.

Musical score for two staves in G major (two sharps). The top staff consists of six measures of eighth-note patterns with grace notes. The bottom staff consists of six measures of a steady bass line with quarter notes.

Musical score for two staves in G major (two sharps). The top staff consists of six measures of eighth-note patterns with grace notes. The bottom staff consists of six measures of a steady bass line with quarter notes.

D. C.

## HEY! JOHNNY COPE.

Battle of Preston pans 1745.

Moderato.

March.

The sheet music consists of six staves of musical notation. The top staff starts with a bass note followed by a treble note. The subsequent staves alternate between treble and bass clefs. The music is in common time and key signature of common (C). The notation includes eighth and sixteenth note patterns, with some notes having stems pointing up and others down. The tempo is marked as 'Moderato' at the beginning, and 'March.' is written in the upper right corner of the page.

The sheet music consists of eight staves of musical notation, divided into two systems of four staves each. The top system is in common time (indicated by a 'C') and the bottom system is in common time (indicated by a 'C'). The left staff (Treble) contains sixteenth-note patterns, while the right staff (Bass) contains eighth-note patterns. The notation includes various dynamics such as accents, slurs, and grace notes. The music is composed of two distinct melodic lines, one for each staff.

## THE BATTLE OF KILLCRANKIE.\*

Slow.

March.

Musical score for 'The Battle of Killiecrankie'. The score consists of three staves of music for piano, arranged in two systems. The first system starts with a treble clef, common time, and a key signature of one sharp. The second system begins with a bass clef, common time, and a key signature of one sharp. The music features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as *p*, *f*, and *pp*.

## THE HIGHLAND BRIGADE AT WATERLOO\*\*

Slow march.

By John Gow.

Musical score for 'The Highland Brigade at Waterloo'. The score consists of three staves of music for piano, arranged in two systems. The first system starts with a treble clef, common time, and a key signature of one sharp. The second system begins with a bass clef, common time, and a key signature of one sharp. The music features eighth and sixteenth note patterns, and dynamic markings such as *p* and *f*.

\* The battle of Killiecrankie was fought on the 17<sup>th</sup> of July 1689 between the Highland clans under command of James Graham of Claverhouse (Viscount Dundee) and a Dutch English army commanded by General Mackay. The latter were instantaneously defeated with considerable slaughter.

\*\* There are several other variations in the original.

## DEIL TAK THE WARS.\*

Grand with expression.

March.

The musical score consists of four systems of music for piano. The first system begins with a treble clef, common time, dynamic 'mf', and a bass clef. The second system begins with a bass clef. The third system begins with a bass clef. The fourth system begins with a bass clef. The music features various dynamics including 'mf', 'f', and 'mp', and includes grace notes and slurs.

## SEUMAS RUADH.

*"Jamie Roy"*

The musical score consists of two systems of music for piano. The first system begins with a treble clef, common time, and a bass clef. The second system begins with a bass clef. The music features dynamics including 'tr' (trill) and 'mp' (mezzo-piano), and includes grace notes and slurs.

\* "Deil tak the wars that hurried my Billie from me," old Scotch song.

## THE BATTLE OF KILLCRANKIE.\*

Slow.

March.

## THE HIGHLAND BRIGADE AT WATERLOO:\*\*

Slow march.

By John Gow.

\* The battle of *Killiecrankie* was fought on the 17<sup>th</sup> of July 1689 between the Highland clans under command of James Graham of Claverhouse (Viscount Dundee) and a Dutch English army commanded by General Mackay. The latter were instantaneously defeated with considerable slaughter.

\*\* There are several other variations in the original.

## DEIL TAK THE WARS.\*

Grand with expression.

March.

The musical score for "DEIL TAK THE WARS." consists of eight staves of music. The first two staves are in common time (C) and feature melodic lines with eighth and sixteenth notes, accompanied by harmonic chords. The third and fourth staves continue this pattern. The fifth through eighth staves switch to a 2/4 time signature (C), maintaining the melodic and harmonic style established in the earlier sections. Various dynamics, including *mf*, *f*, and *mp*, are used throughout the piece.

## SEUMAS RUADH.

"Jamie Roy?"

The musical score for "SEUMAS RUADH." consists of two staves of music. Both staves are in common time (G). The top staff contains a melodic line with eighth and sixteenth notes, punctuated by trills over specific notes. The bottom staff provides harmonic support with sustained notes and rhythmic patterns. The overall style is consistent with traditional Scottish folk music.

\* "Deil tak the wars that hurried my Billie from me," old Scotch song.

## CAPTAIN MONRO'S FAVOURITE R. 42.

March.

## COMA LEAM FEIN AM MINISTEAR.

*"What care I for the Minister?"*

March.

## MISS GRAHAM OF INCHBRAKIE'S.

Very slow with expression.

By Nath. Gow.

The musical score consists of three staves of music for piano. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time. The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. Dynamic markings like 'tr' (trill) and 'p' (piano) are present. The piece begins with a melodic line in the treble and bass staves, followed by harmonic support in the middle staff.

## A MARCH FOR THE CLANS BY A GENTLEMAN.\*

The musical score consists of three staves of music for piano. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time. The notation includes eighth and sixteenth notes, rests, and grace notes. Dynamic markings like 'tr' (trill), 'p' (piano), and 'ff' (fortissimo) are present. The piece features a rhythmic pattern of eighth-note pairs and sixteenth-note chords.

## SIR ROBERT DICK OF TULLYMET'S MARCH.\*\*

By D. Mc. Kercher.

The musical score consists of two staves of music for piano. The top staff uses a treble clef and the bottom staff a bass clef. The music is in common time. The notation includes eighth and sixteenth notes, rests, and grace notes. Dynamic markings like 'p' (piano) and 'f' (forte) are present. The piece has a more structured and rhythmic feel than the previous ones, with clear harmonic progression.

\*) From William Morrison's Collection.

\*\*) Sir Robert Dick 42<sup>d</sup> Regt. was hero of the Hyder-Pass-India and received Knighthood for the same.

Three staves of musical notation in G major, common time. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music consists of eighth-note patterns and bassoon-like chords.

## BOC LIATH NAN GOPHAR.

The Grey Buck.

Quick step.

Two staves of musical notation in G major, common time. The top staff uses a treble clef and the bottom staff a bass clef. The music consists of eighth-note patterns.

Two staves of musical notation in G major, common time. The top staff uses a treble clef and the bottom staff a bass clef. The music consists of eighth-note patterns.

## HE'S O'ER THE HILLS THAT I LO'E WEELE.

Slow.

Two staves of musical notation in G major, common time. The top staff uses a treble clef and the bottom staff a bass clef. The music consists of eighth-note patterns.

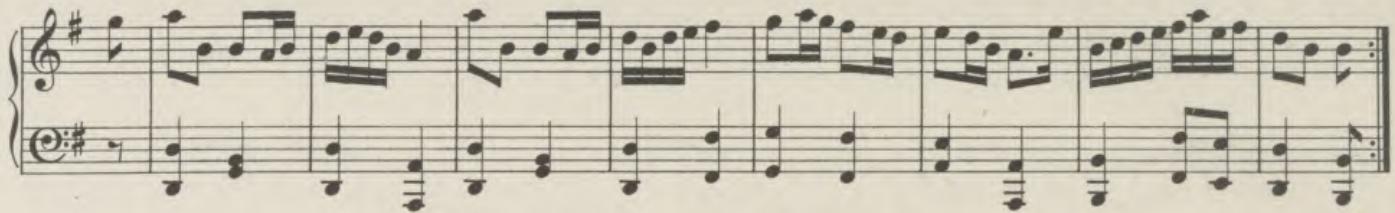
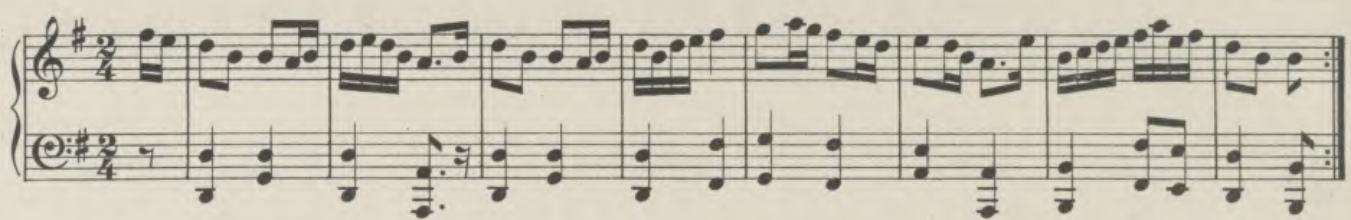
Two staves of musical notation in G major, common time. The top staff uses a treble clef and the bottom staff a bass clef. The music consists of eighth-note patterns.

March.



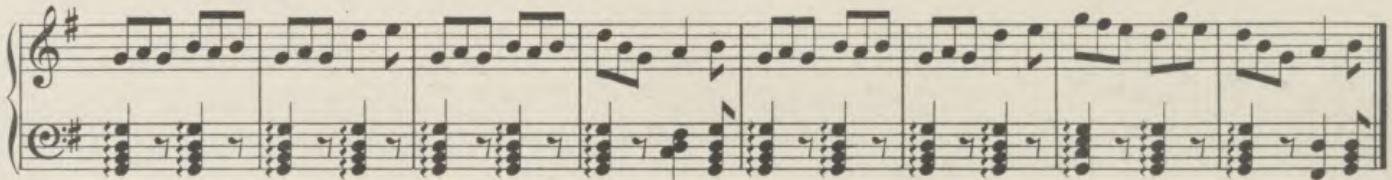
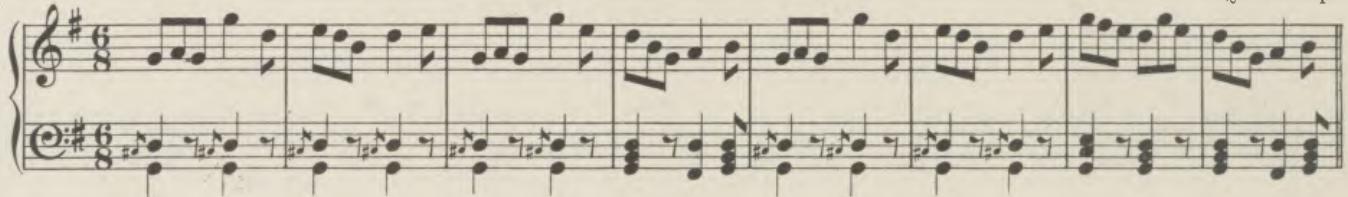
## LOGANS BONNIE WOODS AND BRAES.

March.

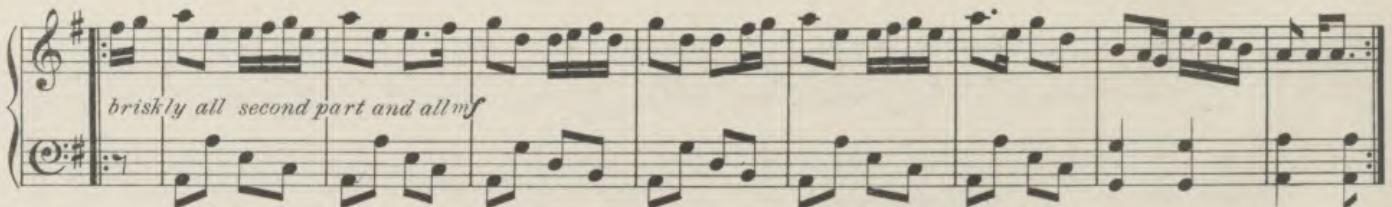
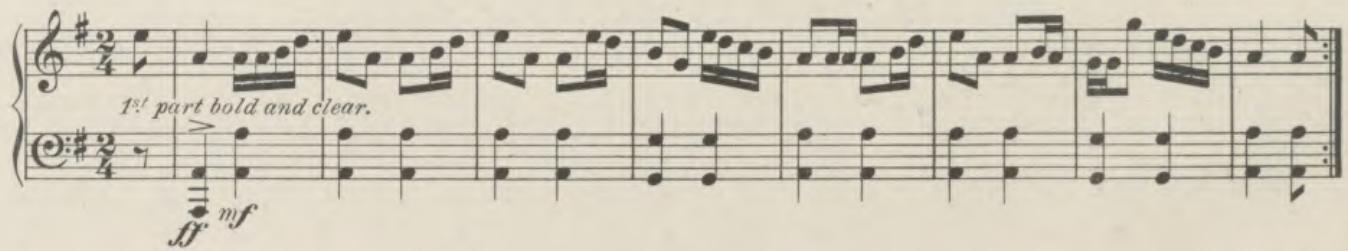


## DUNTULM.\*

Quick step.

MARCH OF THE 92<sup>nd</sup> HIGHLANDERS.

or the Highland Plaid.

\* Duntulm Castle, an ancient stronghold of the *Mac Donalds* of the Isles.

THE HIGHLAND WATCH, NOW THE 47<sup>th</sup> REGT.  
OR ROYAL HIGHLANDERS.

The musical score for 'The Highland Watch' features five staves of music. The top staff is treble clef, common time, G major. The second staff is bass clef, common time, G major. The third staff is treble clef, common time, G major. The fourth staff is bass clef, common time, G major. The fifth staff is treble clef, common time, G major. The music is composed of eighth and sixteenth note patterns, with various dynamics and rests.

THE HEIGHTS OF THE ALMA.

March.  
By W<sup>m</sup> Ross 42<sup>nd</sup> R. H.

The musical score for 'The Heights of the Alma' features two staves of music. The top staff is treble clef, common time, G major. The bottom staff is bass clef, common time, G major. The music is composed of eighth and sixteenth note patterns, with various dynamics and rests.

## ROXBURGH CASTLE.

Quickstep.  
By Alexander Givan.

The sheet music for 'Roxburgh Castle' consists of four staves of musical notation. The first staff begins with a treble clef, a sharp sign indicating the key signature, and a '2/4' time signature. The second staff begins with a bass clef and a 'C' (common time). The third staff begins with a treble clef and a 'C'. The fourth staff begins with a bass clef and a 'C'. The music features various note heads, stems, and rests, with some notes grouped by vertical lines and others by horizontal beams. Measures are separated by vertical bar lines, and a repeat sign with a circled '3' is present in the middle of the piece.

## LOCHEIL'S AWA TO FRANCE.

Lively.

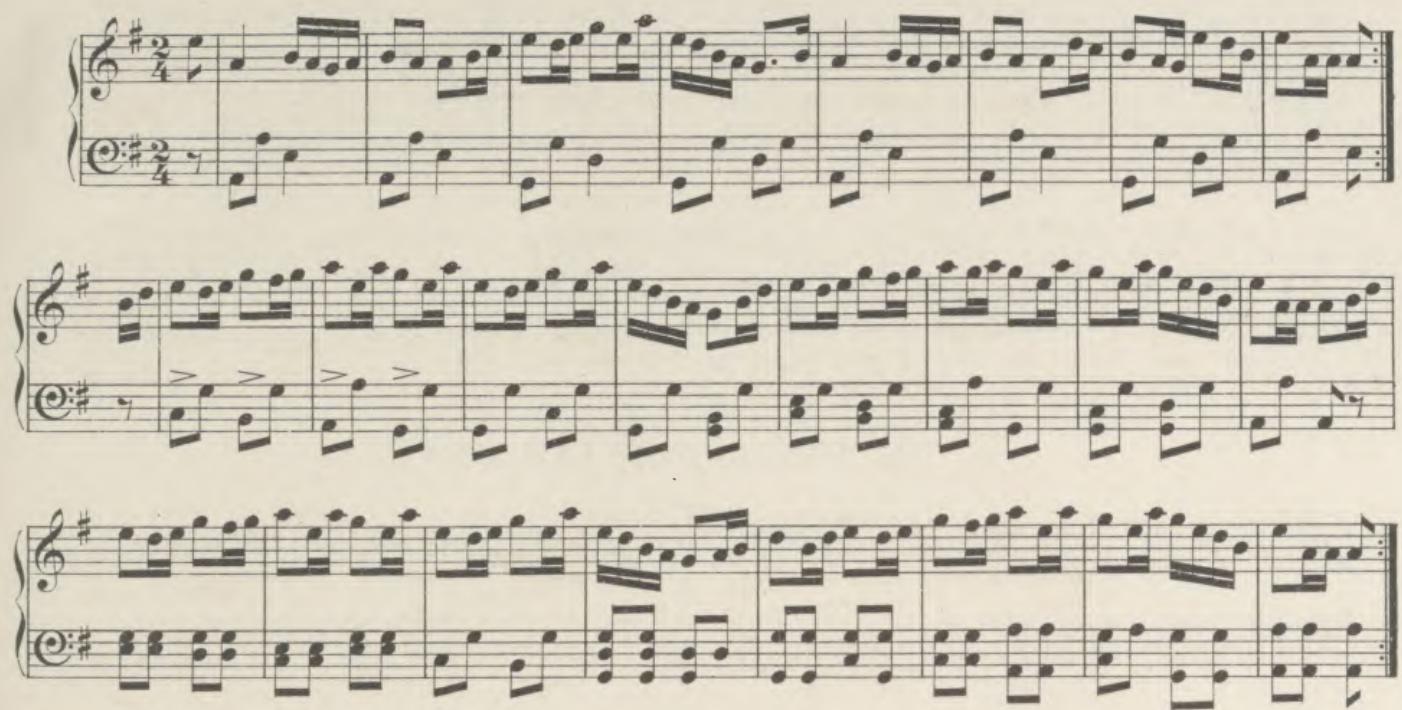
Quick March.

The sheet music for 'Locheil's Awa to France' consists of four staves of musical notation. The first staff begins with a treble clef and a 'C' (common time). The second staff begins with a bass clef and a 'C'. The third staff begins with a treble clef and a 'C'. The fourth staff begins with a bass clef and a 'C'. The music features various note heads, stems, and rests, with some notes grouped by vertical lines and others by horizontal beams. Measures are separated by vertical bar lines.

\*) or Lochiel's farewell to Isla.

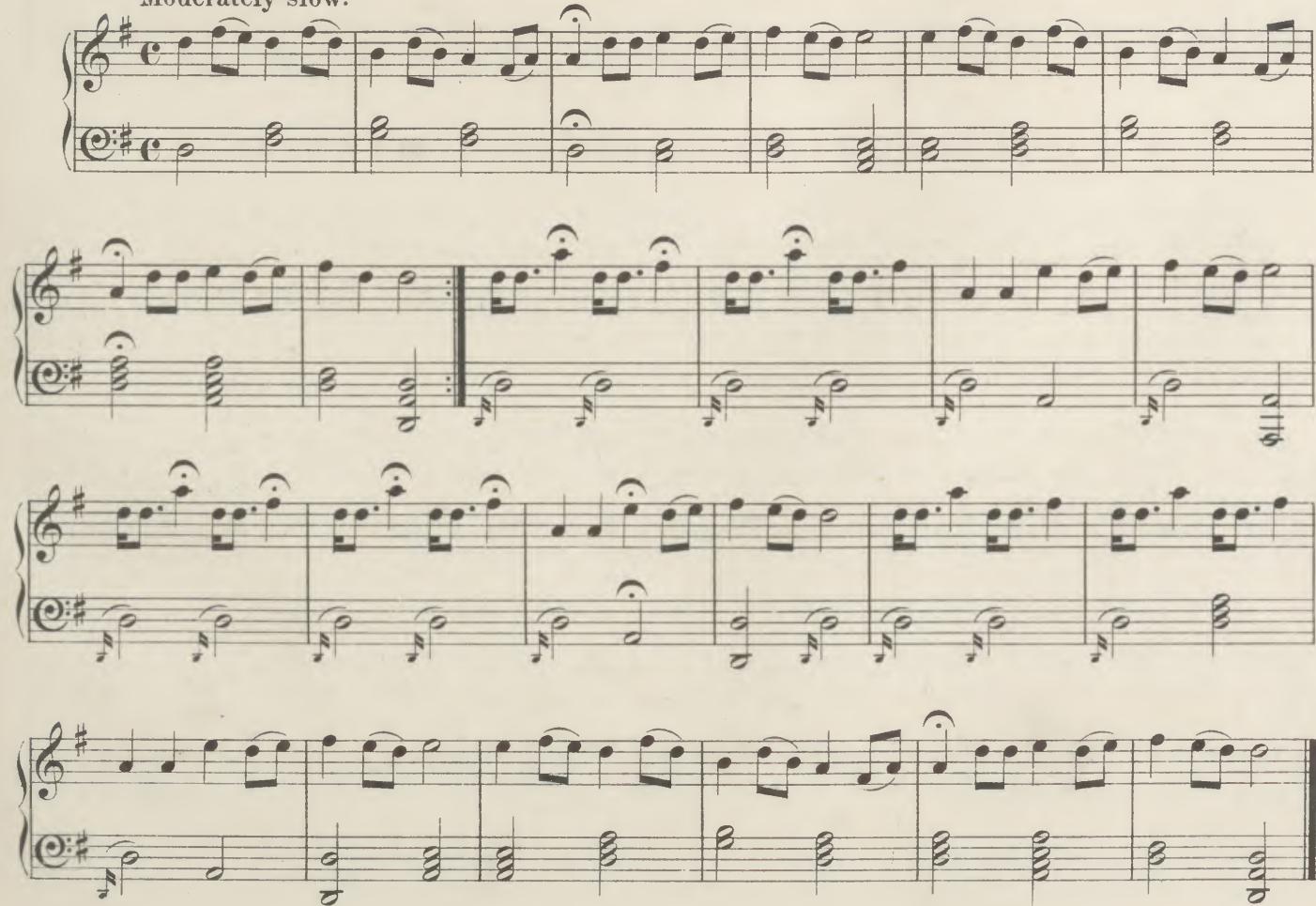
## FINGAL'S WEEPING.

March.

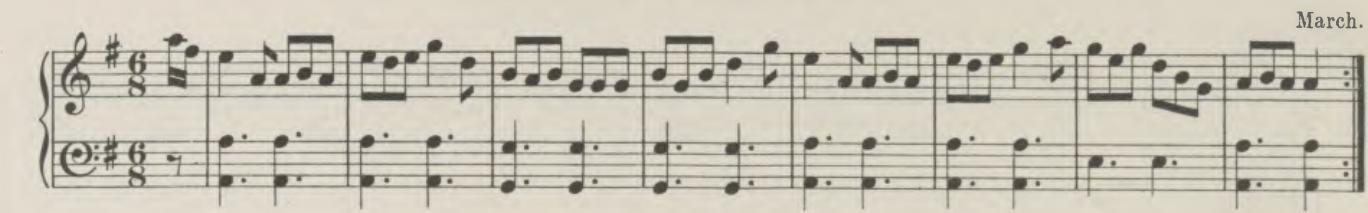


## THE LASS OF GLENSHEE.

Moderately slow.



## THE HILLS OF GLENORCHY.



## THE HIGHLANDER'S LAMENT.\*

**Slow.**

Musical score for 'The Highlander's Lament' in 6/8 time. The score consists of two staves: a treble staff and a bass staff. The treble staff uses a treble clef and a key signature of one sharp (F#). The bass staff uses a bass clef and a key signature of one sharp (F#). The music features eighth-note patterns and sixteenth-note patterns.

## DEAN CADAL 'S FAN SAMHACH A CHUILLEAN A RUIN.

VAR. I.

Quick March.

Musical score for 'Var. I. Dean Cadal's Fan Samhach a Chuillean a Ruin' in 6/8 time. The score consists of two staves: a treble staff and a bass staff. The treble staff uses a treble clef and a key signature of one sharp (F#). The bass staff uses a bass clef and a key signature of one sharp (F#). The music features eighth-note patterns and sixteenth-note patterns.

**II.**

Musical score for 'Var. II. Dean Cadal's Fan Samhach a Chuillean a Ruin' in 6/8 time. The score consists of two staves: a treble staff and a bass staff. The treble staff uses a treble clef and a key signature of one sharp (F#). The bass staff uses a bass clef and a key signature of one sharp (F#). The music features eighth-note patterns and sixteenth-note patterns.

**III.**

Musical score for 'Var. III. Dean Cadal's Fan Samhach a Chuillean a Ruin' in 6/8 time. The score consists of two staves: a treble staff and a bass staff. The treble staff uses a treble clef and a key signature of one sharp (F#). The bass staff uses a bass clef and a key signature of one sharp (F#). The music features eighth-note patterns and sixteenth-note patterns.

\* In "Hogg's Jacobite Relics" the curses in this Song are said to have been pronounced on two Skye Chiefs who departed so wofully from the tenets and loyalty of their fathers. It is "N carn Gorm," Cairngorm mountain, in Capt. Fraser's collection. Also known as "The Irish Girl." — K. N. M

## MAC PHERSON'S LAMENT.

Slow March.

The music is arranged in four systems. Each system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bass clef is used for the second staff in each system. The music features eighth and sixteenth note patterns. A dynamic marking 'f' is placed above the bass staff in the first system. Measure numbers 1 and 2 are indicated above the treble staff in the fourth system.

## LORD LOVAT'S LAMENT.

Slow March.

The music is arranged in four systems. Each system begins with a treble clef, a key signature of two sharps (G#), and a common time signature. The bass clef is used for the second staff in each system. The music features eighth and sixteenth note patterns. A dynamic marking 'f' is placed above the bass staff in the first system. Measure numbers 1 and 2 are indicated above the treble staff in the fourth system.



## SLOW MARCH (1794):\*

Three staves of music for 'SLOW MARCH (1794)' in G major, 2/4 time. The top staff shows a continuous eighth-note pattern. The middle staff begins with a bass note followed by eighth-note pairs. The bottom staff follows a similar pattern to the middle staff.

## LAMENT FOR RUARIDH MOR MC LEOD.

Very slow.

Three staves of music for 'LAMENT FOR RUARIDH MOR MC LEOD.' in G major, 3/4 time. The top staff uses a dotted half note as a bass note, followed by eighth-note pairs. The middle staff features sixteenth-note patterns. The bottom staff consists of eighth-note pairs.

\* Both evidently the same air.

## CUILFHIONN.\*

Old Set.  
Slow March.

The musical score consists of three staves of music. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music is in common time, with a key signature of one sharp (G major). The notation includes various note heads, stems, and bar lines, typical of early printed music notation.

## SCOTLAND FOR EVER.\*\*

Trumpet March.

The musical score consists of four staves of music. The top staff is in treble clef, the second staff is in bass clef, the third staff is in bass clef, and the bottom staff is in bass clef. The music is in common time, with a key signature of one flat (A minor). The notation includes various note heads, stems, and bar lines, typical of early printed music notation. The piece is labeled "Moderate."

\* Or Fingal's weeping.  
\*\* Or "Brave Scotland!"

## COMING THROUGH THE HEATHER.

Boldly.

Musical score for 'Coming Through the Heather' in common time, C major. The score consists of four staves of music for piano, featuring a treble clef, a bass clef, and a common time signature. The music is bold and rhythmic, with various dynamics and articulations.

THE CALEDONIAN MARCH, OR MARCH OF THE DIE HARDS 57<sup>th</sup> REGT.\*

Musical score for 'The Caledonian March' in common time, C major. The score consists of five staves of music for piano, featuring a treble clef, a bass clef, and a common time signature. The music is more structured and formal than the first piece, with clear harmonic progression and distinct melodic lines.

\* This march, believed to be of great antiquity, was a great favourite with *Duncan MacDonald of Dalness*, Colonel of the 57<sup>th</sup> Regt. or "Die Hards," one of the heroes of the Peninsular war.

## THE ATHOLE VOLUNTEERS MARCH.

By N. Gow.

Pomposo.

## THE TURKISH MARCH.\*

Slow.

\* Or *Napoleon's Grand March*.

## LAMENT FOR MARY QUEEN OF SCOTS.

Very slow.

The musical score consists of five staves of music. The top staff is for the piano, showing two staves in common time with a key signature of two flats. The piano part includes dynamic markings such as *pp*, *ff*, *f*, *p*, and *pp*. The bottom staff is for the organ, also in common time with a key signature of two flats. The organ part features sustained notes and bass lines. The music is divided into measures by vertical bar lines, and the overall style is somber and reflective, fitting the title 'Lament'.

# THA AN CUAN A' CHUR EAGAL AIR CLANN NAN GAIDHEAL.\*

The Highlanders' March going to America.

## VAR. I.

## II.

## III.

## IV.

# TILL AN CRODH DHONNACHAIDH.

Turn the Cows, Duncan.

March.

\* Mrs. Mac Donell of Keppoch's set.

## BUACHILL NAN GOBHAR A'S BUACHILL NAN CAORACH.

The Goat Herd and Shepherd.

The sheet music contains six staves of musical notation. The top two staves are for the Treble voice, and the bottom four staves are for the Bass voice. The music is in G major (one sharp) and follows a pattern of measures starting with 6/8 time, followed by a repeat sign and 2/4 time. The notation includes various note heads (solid black for quarter notes, open circles for eighth notes, and open squares for sixteenth notes), stems, and rests. The bass staves show a consistent pattern of eighth-note chords throughout the piece.

## THE MACKAY'S MARCH.

The Mackay's March. Common time, C major. Three staves of musical notation.

## BONNIE STATHMORE.

Bonnie Stathmore. Common time, G major. Two staves of musical notation. March.

## MC GREGOR'S SEARCH.

Mc Gregor's Search. Common time, G major. Two staves of musical notation. Soft and slow. Slow March.

## GILLEAN AN DROBHAIR.

The drovers lads.

Highland March.

The sheet music for "Gillean an Drobhair" features two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp, indicating G major. The melody is composed of eighth-note patterns, often in pairs or groups of four. The bass staff provides harmonic support with sustained notes and chords.

## BROUGES AN' BROCHAN AN' A.

The sheet music for "Brouges an' Brochan an' A." features two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp, indicating G major. The melody is composed of eighth-note patterns, often in pairs or groups of four. The bass staff provides harmonic support with sustained notes and chords.

## GILLEAN AN FHEILIDH.

Lads in the kilt.

Quickstep.

Slowly.

Piano score for 'Gillean an Fheilidh' in 6/8 time. The music consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp. The music is divided into three sections by vertical bar lines. The first section starts with a single note followed by eighth-note pairs. The second section begins with sixteenth-note patterns. The third section features eighth-note patterns with grace notes. Measure numbers 1 through 12 are present above the staves.

## THEID MI LEAM FHEIN.

I shall wander alone.

1st set.

Lively.

Piano score for 'Theid Mi Leam Fhein' in 8/8 time. The music consists of four staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp. The music is divided into four sections by vertical bar lines. The first section starts with eighth-note pairs. The second section features eighth-note pairs with grace notes. The third section has eighth-note pairs. The fourth section starts with eighth-note pairs and ends with a final section starting at measure 12. Measure numbers 1 through 12 are present above the staves.

## THEID MI LEAM FHEIN.

I shall wander alone.

March Time.

2<sup>nd</sup> set.

Musical score for 'Theid Mi Leam Fhein' in March Time, 2<sup>nd</sup> set. The score consists of five staves of music for piano, arranged in two systems. The first system contains four staves, and the second system contains one staff. The music is in common time, with a key signature of one sharp (F#). The notation includes various note values such as eighth and sixteenth notes, and rests. The piano part features sustained chords and rhythmic patterns.

## THE BATTLE OF THE BOYNE.

The Original Highland's set.

Slowly.

Musical score for 'The Battle of the Boyne' in Slowly, The Original Highland's set. The score consists of three staves of music for piano. The notation includes eighth and sixteenth note patterns, along with rests and dynamic markings like trills and grace notes. The piano part features sustained chords and rhythmic patterns.

## THE HIGHLAND BRIGADE'S MARCH TO THE BATTLE OF THE ALMA.

Musical score for 'The Highland Brigade's March to the Battle of the Alma.' The score consists of three staves of music. The top two staves are in common time (indicated by '2') and the third staff is in 6/8 time (indicated by '6'). The key signature is one sharp (F#). The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and includes dynamic markings like 'mf' (mezzo-forte) and 'f' (forte).

## THE MC GREGOR'S GATHERING.

March and song.

Musical score for 'The McGregor's Gathering.' The score consists of four staves of music. The first three staves are in common time (indicated by '8') and the fourth staff is in 6/8 time (indicated by '6'). The key signature is one sharp (F#). The music features eighth-note and sixteenth-note figures, with the fourth staff concluding with a melodic line ending in a sixteenth-note figure. The first staff is marked 'Boldly.'

## THE MACDONALDS OF PORTREE.\*

Lively.

By James Mauchline.

The musical score consists of six staves of music for two voices (treble and bass) and piano. The key signature is G major (one sharp). The time signature starts at 2/4. The vocal parts are in unison. The piano part provides harmonic support with chords and rhythmic patterns. The music is divided into sections by vertical bar lines and section signs (1., 2., 3.). Measure numbers are indicated above the staff lines. Dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte) are used throughout the piece.

## THE MACLAUCHLINS MARCH.

The musical score consists of four staves of music for two voices (treble and bass) and piano. The key signature is G major (one sharp). The time signature is 2/4. The vocal parts are in unison. The piano part provides harmonic support with chords and rhythmic patterns. The music is divided into sections by vertical bar lines and section signs (1., 2.). Measure numbers are indicated above the staff lines. Dynamics such as *mf* (mezzo-forte) and *p* (pianissimo) are used throughout the piece.

\* This fine march was composed by Mr. James Mauchline for 2 Skye gentlemen—viz., Messrs. Harry and George MacDonald, Viewfield, Portree.

## HIGHLAND RORY.

The music score consists of eight staves of musical notation. The top two staves are for the treble and bass clef voices, both in 2/4 time and major key. The basso continuo part is provided below the bass staff, consisting of a single line of notes with accompanying basso continuo markings (e.g., dots, dashes, and vertical lines). The music features various rhythmic patterns, including sixteenth-note figures and eighth-note pairs. The score is divided into sections by vertical bar lines and includes section numbers '1.' and '2.' above the first and second endings respectively.

## THE BARREN ROCKS OF ADEN.

By A. Mac Kellar 78<sup>th</sup> Highlanders.  
Quickstep.

The musical score consists of five staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature is 2/4 throughout. The music is divided into sections labeled 1., 2., and 3. The first section (1.) begins with eighth-note patterns in the upper staff and sixteenth-note patterns in the lower staff. The second section (2.) features eighth-note chords in the lower staff. The third section (3.) continues with eighth-note chords in the lower staff. The music concludes with a final section consisting of eighth-note patterns in the upper staff and sixteenth-note patterns in the lower staff.

## THE SEAFORTH HIGHLANDERS.

*"Hurichum Harichim."*

Quickstep.

The musical score for 'The Seaforth Highlanders' features three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is G major (one sharp). The time signature is 8/8. The music includes various note heads, stems, and bar lines, typical of a band score.

## THE BRAES OF RANNOCH.

Mc. Kenzie's Farewell to Sutherland.  
Quickstep.

The musical score for 'The Braes of Rannoch' features three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is G major (one sharp). The time signature is 8/8. The music includes various note heads, stems, and bar lines, with a repeat sign and endings labeled '1.' and '2.'

## GLEN GARRY'S MARCH.\*)

Slowish.

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '2/4'). The key signature is one sharp (F#). The music features eighth-note patterns and sixteenth-note chords. The first staff begins with a half note followed by an eighth-note pattern. The second staff begins with a half note followed by an eighth-note pattern.

## THE HIGHLAND MARCH.

By Macintyre M.M B 42.

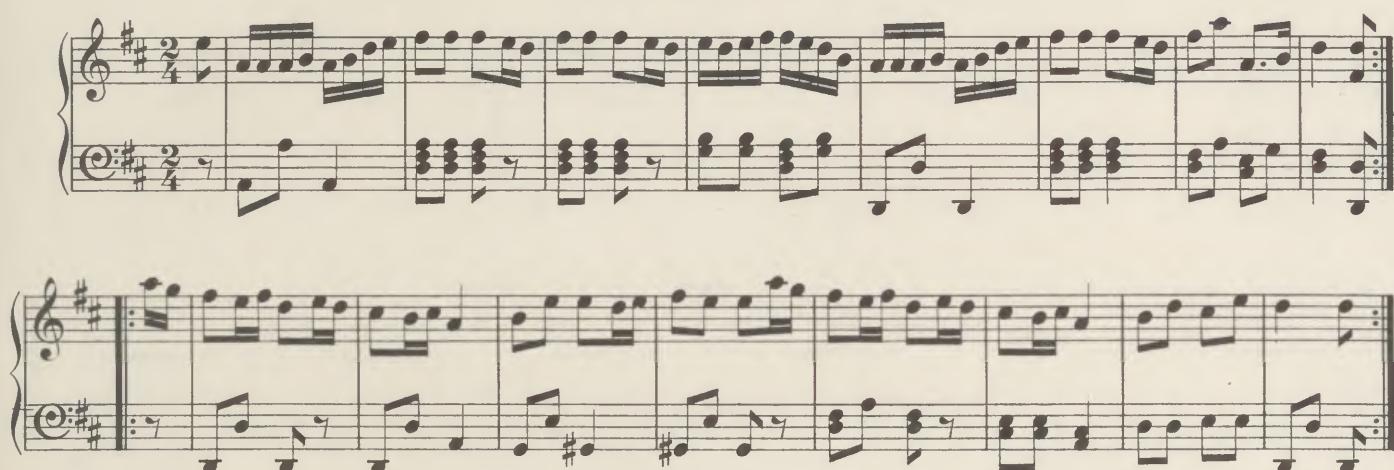
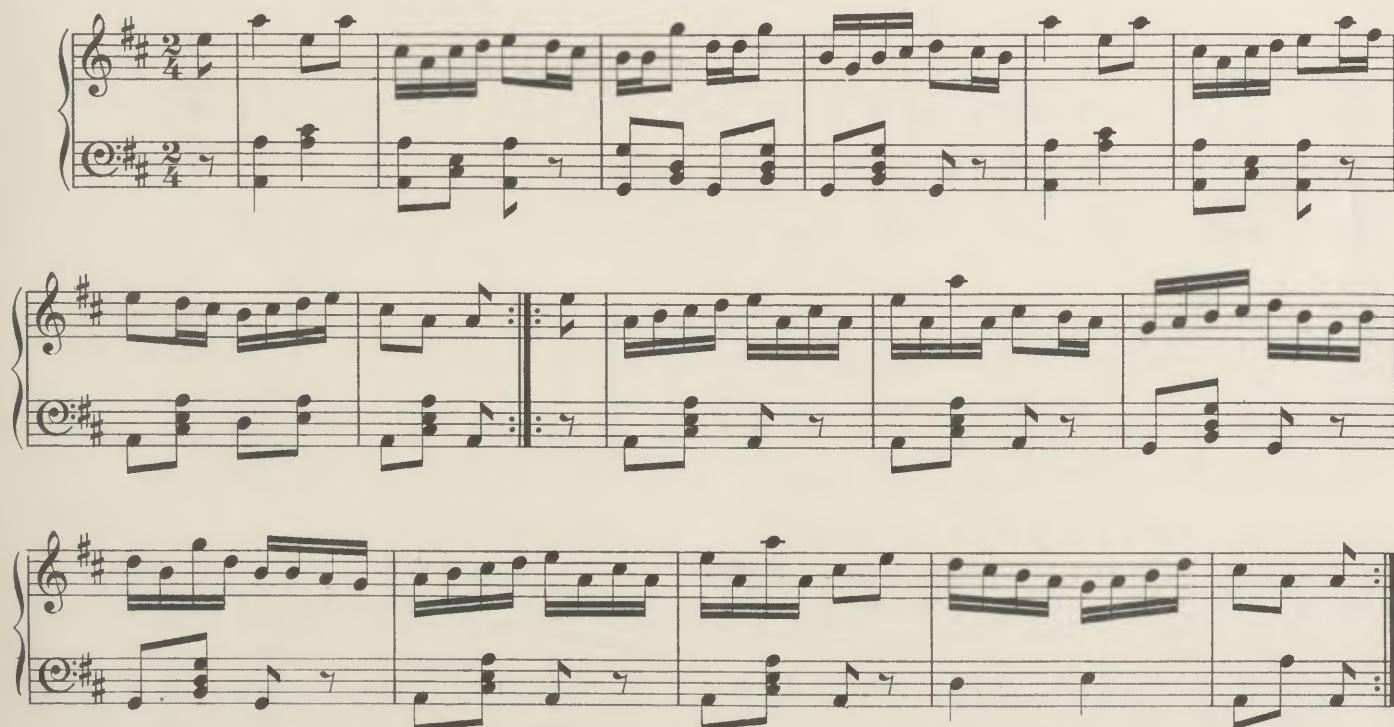
The musical score consists of four staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The middle two staves are also in bass clef. All staves are in common time (indicated by '2/4'). The key signature is one sharp (F#). The music features eighth-note patterns and sixteenth-note chords. The first staff begins with a half note followed by an eighth-note pattern. The second staff begins with a half note followed by an eighth-note pattern. The third staff begins with a half note followed by an eighth-note pattern. The fourth staff begins with a half note followed by an eighth-note pattern.

\*) Gaelic name. "A Shean Bhean Bhochd" "Poor old woman"



## THE BACK OF BENNIE.\*)

March.

THE 74<sup>th</sup> HIGHLANDERS MARCH.

\*) Where Gaudie runs.

THE 72<sup>nd</sup> HIGHLANDERS.\*

Quickstep.

The musical score for "The 72<sup>nd</sup> Highlanders" is presented in four staves. The top two staves are for the treble voice, and the bottom two are for the bass voice. The music is set in 6/8 time and G major. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. A basso continuo line is present in the bass staff, indicated by a bass clef and a series of dots under the staff.

## THE WHITE COCKADE.

The musical score for "The White Cockade" is presented in three staves. The top staff is for the treble voice, and the bottom two are for the bass voice. The music is set in 2/4 time and G major. The notation includes eighth and sixteenth note patterns. A dynamic marking "mf" (mezzo-forte) is placed above the first staff, and a tempo marking "Moderate." is placed above the second staff.

## LORD PANMURE'S MARCH.

By John Mc. Donald.

Musical score for "Lord Panmure's March" in G major, 2/4 time. The score consists of three staves of music for two voices. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes several fermatas.

THE 71<sup>th</sup> HIGHLANDERS.

Quickstep.

Musical score for "The 71<sup>th</sup> Highlanders" in G major, 2/4 time. The score consists of four staves of music for two voices. The top staff is in treble clef, the second staff is in bass clef, the third staff is in treble clef, and the bottom staff is in bass clef. The music features eighth and sixteenth note patterns, with the bass line providing harmonic support.

THE 79<sup>th</sup> FAREWELL TO GIBRALTAR 1848.

By John MacDonald.  
Pipe Major.

The musical score consists of four staves of music. The first two staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2'). The key signature is one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth note figures, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The notation includes both treble and bass clefs.

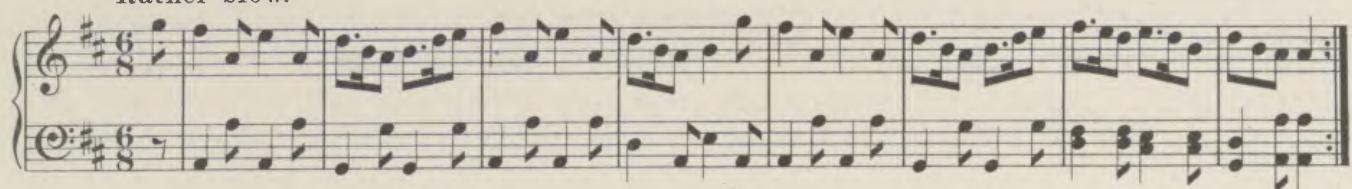
THE 92<sup>nd</sup> GORDON HIGHLANDERS MARCH.

The musical score consists of four staves of music. The first two staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2'). The key signature is one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth note figures, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The notation includes both treble and bass clefs.

## JOY GAE WI' MY LOVE.

Rather slow.

Very old Highland air.



## SE MO CHAS CHRUBACH.\*

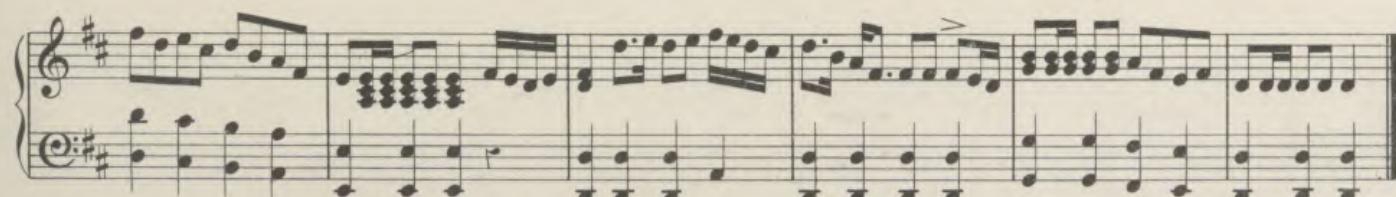
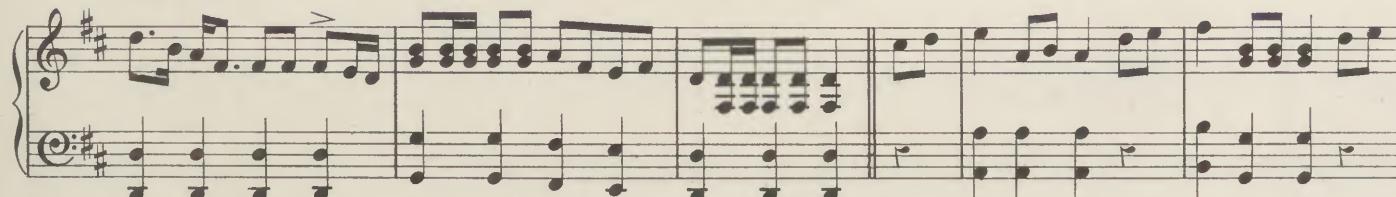
My lame leg kept me behind.

Briskly.



## NAPOLEON CROSSING THE ALPS.

March.

\* "Gie me a lass wi a lump o' land" in *D. MacDonald's Collection*.

## BUGLE HORN.

Quickstep.

Briskly.

Briskly.

Quickstep.

## DUKE OF YORK'S MARCH.

D.C.

## PRINCE CHARLIE'S WELCOME TO THE ILSE OF SKYE.

Marziale con brio.

The sheet music consists of ten staves of music. The first five staves are labeled "Marziale con brio." and feature a continuous sequence of eighth-note patterns with harmonic chords. The second five staves are labeled "A little quicker, and with much fire and spirit." and also feature a continuous sequence of eighth-note patterns with harmonic chords. The music is written in common time, with a key signature of one sharp (F#). The notation includes various dynamic markings and performance instructions.

## ROTHIEMURCHUS DAUGHTER.

March.

Slowly.

The music consists of four staves of musical notation. The first two staves are in G major, 6/8 time, with treble and bass clefs. The third and fourth staves are also in G major, 6/8 time, with bass and treble clefs respectively. The notation includes various note heads, stems, and rests, typical of traditional Scottish fiddle tunes.

## TAOBH LOCH LAOIMEIN.\*

“Loch Lomond side.”

March.

The music consists of two staves of musical notation in G major, 6/8 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation features eighth and sixteenth notes, along with rests and dynamic markings, characteristic of a march or dance tune.

\* Communicated by Mr. Ewan Mac Donald.

## THE CELTIC SOCIETY'S QUICKSTEP.

The music is in G major and 2/4 time. It consists of four staves of musical notation for two voices (treble and bass). The music features eighth-note patterns and some sixteenth-note figures.

## THE DUKE OF ROXBURGH'S FAREWELL TO THE BLACK MOUNT.\*

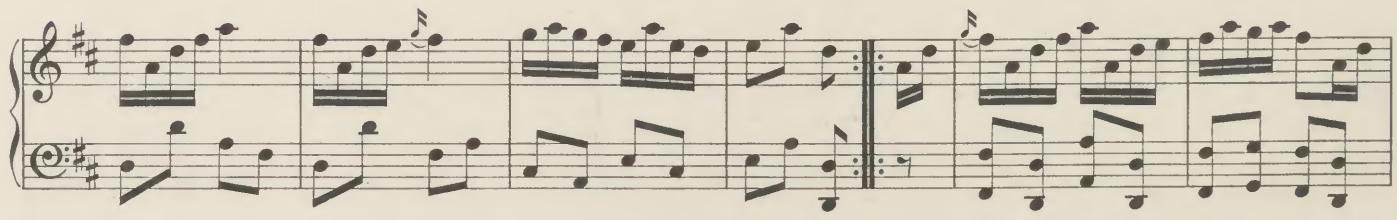
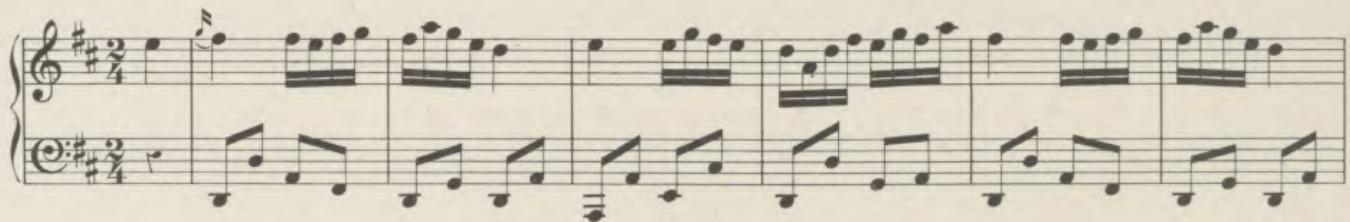
March by Augus Mackay.

The music is in G major and 2/4 time. It consists of three staves of musical notation for two voices (treble and bass). The music includes dynamic markings like "Slow." and "March".

\* Miss *Forbes* Farewell to Banff.



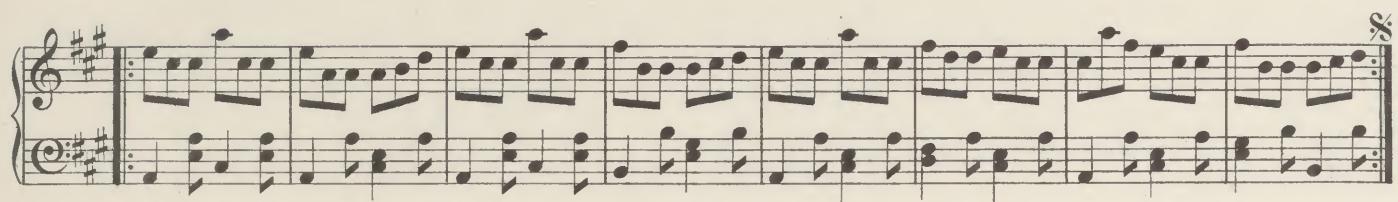
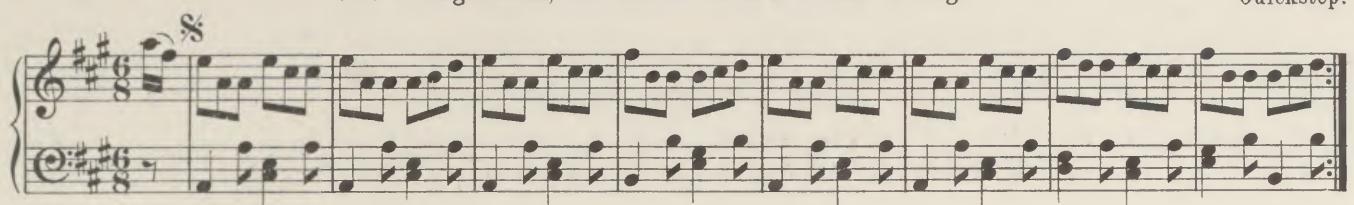
### CAPTAIN CAMPBELL'S MARCH.



## GILLEAN A BHAILE SO.

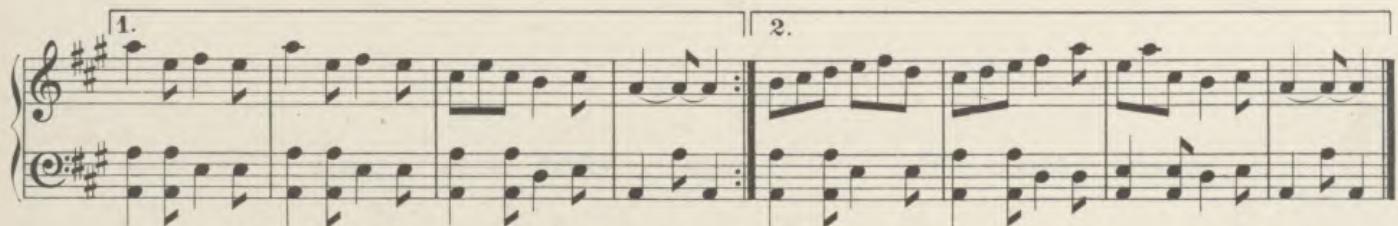
"The Village Lads," or "The Bride is a Bonnie Thing."

Quickstep.



## THE COCK OF THE NORTH.

March time.



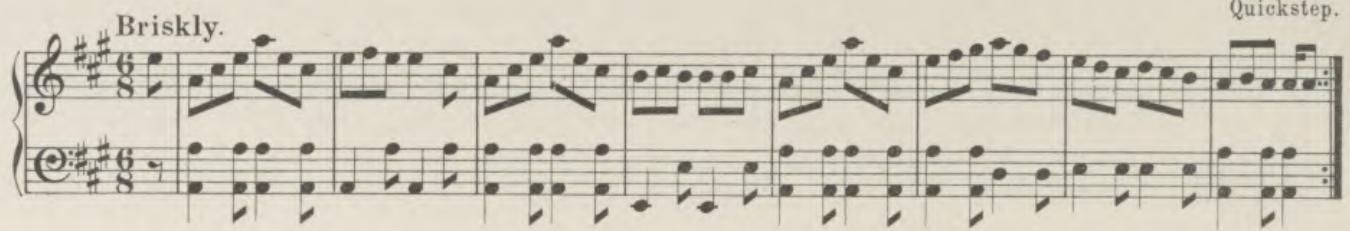
## 'S FHEUDAN DHOMH FHEIN A BHI FALBH.

'T is time to go home."

March.

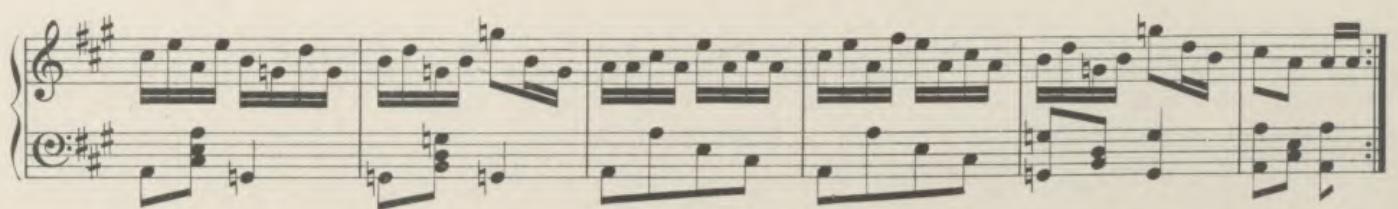
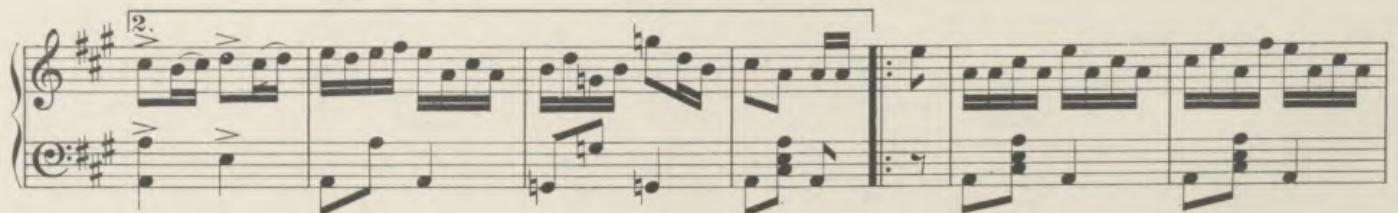
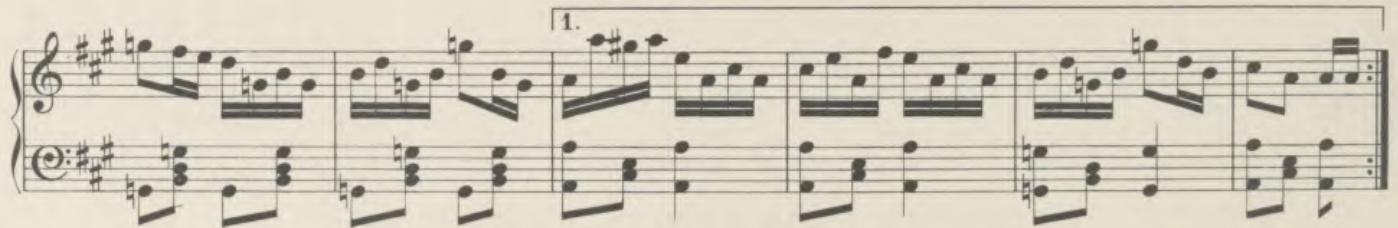
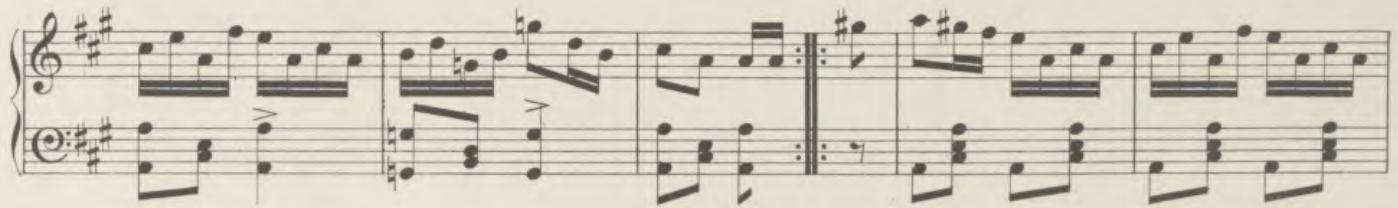
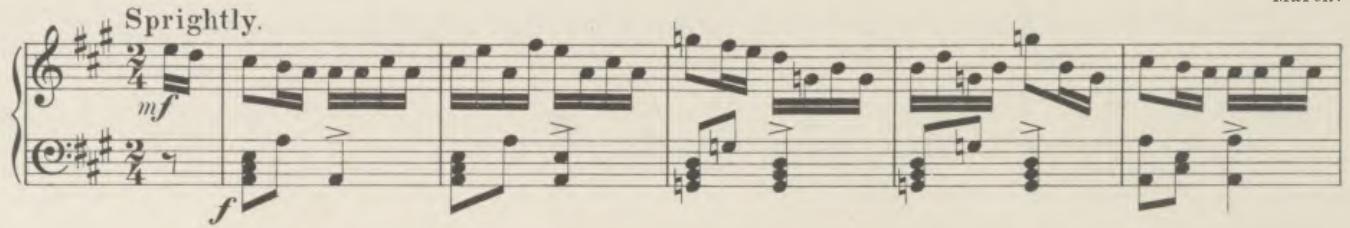


## THA BONAID BEAG BIORACH AIR ALASDAIR.



## THE MARCHIONESS OF TULLIBARDINE.

March.





## DORNOCH LINKS.

Moderate.

March.

## IAIN CAIMBEUL A' BHANCA.\*

*"John Campbell of the Bank."*

March.

Boldly.

\* "The Rock and wee pickle tow," or "The Gordon's March."

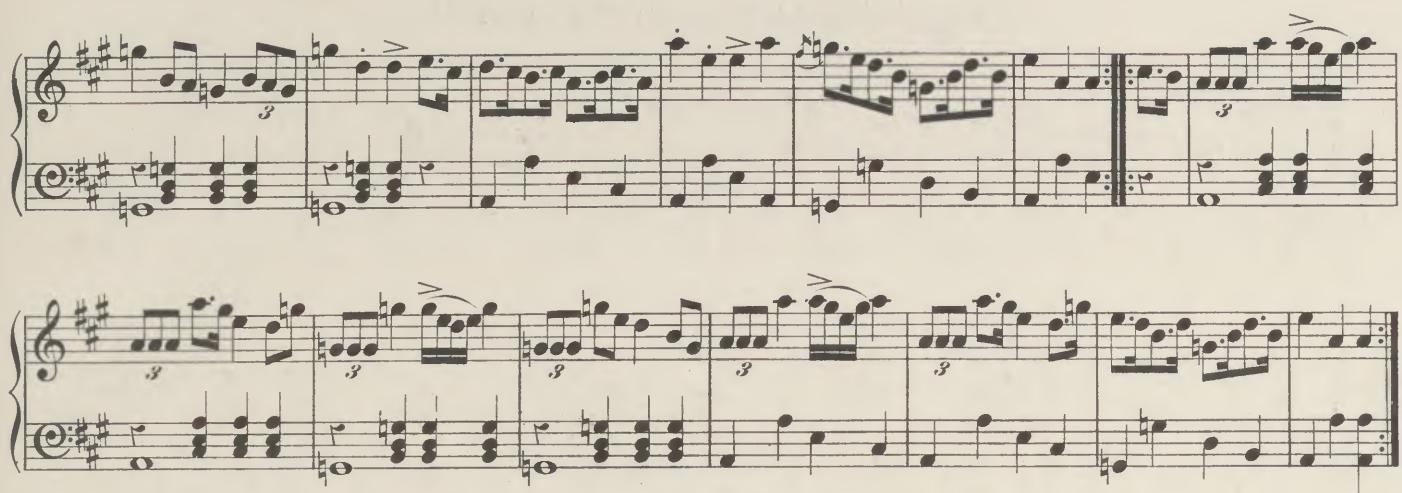
## THE HIGHLAND LADDIE.

Sprightly.

March.

## THE INVERNESS GATHERING.

March. (Culloden battle day.)



THE BALMORAL HIGHLANDERS MARCH.

By Augus Mackay.

NOTE. "A" and "G" octave alternately in the bass 2 sharps 7 and 6. Your ear will tell you when to change from "A" to "G".  
K.N.M.1

## THE GLENDARUEL HIGHLANDERS.

March.

Musical score for "The Glendaruel Highlanders" march, consisting of three staves of music for two voices. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is A major (two sharps). The time signature changes between common time and 6/8 throughout the piece. The music features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings like forte and piano.

## THE STRATH HERRICK HIGHLANDERS.

March.

Musical score for "The Strath Herrick Highlanders" march, consisting of four staves of music for two voices. The top staff is in treble clef, the second staff is in bass clef, the third staff is in bass clef, and the bottom staff is in bass clef. The key signature is A major (two sharps). The time signature is 2/4. The music features eighth and sixteenth note patterns, along with sustained notes and rests. The bass parts provide harmonic support with sustained notes and chords.

Words by  
ARCHIBALD M<sup>c</sup>DONALD.

# AN DOCTAIR LEODACH'S BIODAG AIR.\*

"Dr Macleod wears a dirk."

Song and Strathspey.

With spirit.

## ORAN FOCHAID DO'N DOTAIR LEODACH.

Thugaibh thugaibh òb òb,  
An Dotair Leòdach's biodag air,  
Faicill oirbh an taobh sin thall,  
Mu'n toir e'n ceann a thiota dhibh.

'N uair bha thu a' d' fhleasgach òg  
Bu mhòr-chhuiseach le claidheamh thu,  
Chaidh Ailean muillear riut a chòmhrag,  
'S leon è le bhoigh speala thu.

Bha thu 'na' do bhasbair còrr,  
'S claidheamh mòr an tarruig ort,  
An saighdear is mios' aig Righ Déòrsa  
Chomhraigeadh e Alasdair.

Gu'm biadh sud ort air do thaobh  
Claidheamh caol's a' ghliocartaich;  
Cha'n eil falceag thig o'n tràigh,  
Nach cuir thu barr nan itean d'i.

Biodag's an deach an gath-seirg,  
An crios seilg an luidealaich;  
Bha seachd òirlich orra mheirg,  
'S gur maирg an rachadh bruideadh dh'i.

A bhiodag is miosa 'san tìr  
'S a bheairt-chinn air chrith orra,  
Chnàmh a faobhar leis an t-suith,  
'S cha ghearr i dh' im na dh' itheadh tu.

Claidheamh agus sgàvard dearg,  
'S cearbach sud air amadan,  
'Ghearradh amhaicean nan sgarbh,  
A dh' fhàgadh marbh gun analid iad.

Cha'n e deoch bhainne no mhéig  
'S cinnteach mi rinn ucsa dhiot,  
Ach biadh bu dochla leat na'n t-im  
Giobainean nan gugachan.

'S iomadh farspag rinn thu mharbhadh,  
'S sùlair garbh a rug thu air,  
A bhliadhna sin mu'n deach thu'n arm.  
Chuir uibhean sgarbh cioch-shlugain ort.

'N uair théid thu do'n chreig gu h-árd,  
Cluinnear gàir nan iseanan;  
'S ma thig an fulmair a' d' dhàil  
Sàthaidh tu do bhiodag ann.

'N uair a theid thu'n chreig tha shuas  
Fuadaicheadh tu chlisgeadh iad,  
Le déarsa do bhutain ruadh,  
'So do bhucail chruadh'ch's a' ghliogartaich.

'N uair a theid thu's a' chreig-bhàin  
Cha mhor do stath's na sgorrachan,  
Cha tig an eunlaith a' d' dhàil  
Le faileadh do chuid dhrogaicean.

'N uair a theid thu air an ròp,  
A righ! bu mhor do chudhrom air  
Ma thig an cipean as a' ghrùnnnd,  
Culinnear plumb nuair thuiteas tu.

Bu tu theannaicheadh an t-sreang,  
Cha bhi i fann mur bris thu i,  
Diréadh's na h-iseanan a' d' sgéith,  
Thoir leam gu'm feum thu cuideachadh.

Cha mharbh thu urrad ri cùch,  
Ge leathunn làidir mogur thu,  
'S t' airm cha dean a bheag a stàth,  
Mur sgriobar clàr no praisean leo.

## RUIDHILE MO NIGHEAN DHU.\*\*

"The Dark Maid's Reel."

Song and Reel.

\* Dr Mac Leod was an eminent Skye Physician. "Ruidhile mo Nighean Dhu" is the proper reel after this tune.  
\*\* Communicated by Mrs. Mac Donald Viewfield, Skye.

## MUNLOCHY BRIDGE.\*

Strathspey.

The musical score consists of two staves of music. The top staff is for the treble clef part, and the bottom staff is for the bass clef part. Both staves are in common time and have a key signature of one sharp. The music is divided into measures by vertical bar lines. The top staff features a melody with eighth-note patterns, while the bottom staff provides harmonic support with chords.

## THE THREE GIRLS OF PORTREE.

or  
"The boat leaking."

Reel.

The musical score consists of two staves of music. The top staff is for the treble clef part, and the bottom staff is for the bass clef part. Both staves are in common time and have a key signature of one sharp. The music is divided into measures by vertical bar lines. The top staff features a melody with eighth-note patterns, while the bottom staff provides harmonic support with chords.

## MISS JESSIE MC LEOD'S FAVOURITE.

Strathspey Pipe tune.

The musical score consists of two staves of music. The top staff is for the treble clef part, and the bottom staff is for the bass clef part. Both staves are in common time and have a key signature of one sharp. The music is divided into measures by vertical bar lines. The top staff features a melody with eighth-note patterns, while the bottom staff provides harmonic support with chords.

\* or "I'll hap ye in my pladdie."

## THEID MI'N CEANN LOCH ALUINN.\*

Pipe tune Reel.

1.

2.

3.

4.

M<sup>r</sup>s M<sup>c</sup> RA HARRIS.

Strathspey.

1.

2.

3.

4.

\* Fly go to Loch Aline head. Original pipe set.

## GIN I HAD A BONNIE LASSIE.

Reel.

Sheet music for 'GIN I HAD A BONNIE LASSIE.' in G major, common time. It consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features eighth-note patterns and some grace notes.

## GLENDARUEL.

Strathspey.

Sheet music for 'GLENDARUEL.' in G major, common time. It consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features eighth-note patterns and some grace notes.

## MISS MENZIES OF MENZIES.

By D. Mc Kercher. Reel.

Sheet music for 'MISS MENZIES OF MENZIES.' in G major, common time. It consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features eighth-note patterns and grace notes, with dynamic markings 'tr' (trill) above certain notes.

## FEAR A' CHOIRE.\*

Mc Kinnon Corry. Strathspey.

Moderate.

Thug Fear a' Choire' fraoch air,  
 Thug Fear a' Choire' monadh air,  
 Thug Fear a' Choire' fraoch air,  
 'S gu'm bi na coin an comaiddh ris.

CHORUS:—U bhi il, Fear a' Choire,  
 U bhi il, Bonaparte,  
 U bhi il, Fear a' Choire,  
 Bidh na coin an comaiddh ris. &c. &c.

M<sup>r</sup>s DRUMMOND OF LOGIEALMOND'S REEL.

By Neil Gow.

## SPROILAC.

An untidy witch.

By Donald Cameron. Strathspey.

\* Fragment of a Song composed by *Gilleasbuig-Aotrom*, a noted eccentric Skye character, for the late *Alex. M'Kinnon*, Esq. of Corry.

## THE LADY MAC DONALD OF THE ISLES.

Strathspey.

Musical score for 'The Lady Mac Donald of the Isles' in G major, common time. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp. The bass staff has a key signature of one sharp. The music features eighth-note patterns and sixteenth-note figures.

## THE LADY MAC DONALD'S REEL.

Musical score for 'The Lady Mac Donald's Reel' in G major, common time. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp. The bass staff has a key signature of one sharp. The music features eighth-note patterns and sixteenth-note figures.

## MISS ANNIE MAC DONALD ORD.

Strathspey.

Musical score for 'Miss Annie Mac Donald Ord' in G major, common time. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp. The bass staff has a key signature of one sharp. The music features eighth-note patterns and sixteenth-note figures. The score includes a first ending (1.) and a second ending (2.).

## MISS CORBETT'S REEL.

The music consists of two staves of musical notation. The top staff starts with a treble clef, a sharp sign indicating the key of C major, and a common time signature. The bottom staff follows the same key and time signature. The notation includes various note heads and stems, with some notes connected by horizontal lines.

## MOCH 'SA MHADUINN.\*

Early in the morning.

Strathspey.

The music consists of two staves of musical notation. The top staff starts with a treble clef, a sharp sign indicating the key of C major, and a common time signature. The bottom staff follows the same key and time signature. The notation includes various note heads and stems, with some notes connected by horizontal lines.

## DR. MACKINNON'S REEL:\*\*

Communicated  
by John Mc. Coll.

The music consists of two staves of musical notation. The top staff starts with a treble clef, a sharp sign indicating the key of C major, and a common time signature. The bottom staff follows the same key and time signature. The notation includes various note heads and stems, with some notes connected by horizontal lines. The piece is divided into two sections labeled 1. and 2.

\* Nearly the same tune as the Duke of Gordon's reel, by Alex. Mc Glashan.

\*\* Almost the same tune as "Alex. Duff" by the late D. Campbell.

## MRS MAC DONALD DUNACH.

Strathspey.

Musical score for Mrs Mac Donald Dunach, Strathspey, featuring three staves of music in common time, key of C major. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music consists of eighth and sixteenth note patterns, with rests and dynamic markings.

## SUAS LEIS A BHAGALAIS.

The Kilt is my delight.

Strathspey or Reel.

Musical score for Suas Leis a Bhagalaist, Strathspey or Reel, featuring three staves of music in common time, key of C major. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music consists of eighth and sixteenth note patterns, with rests and dynamic markings.

## THEARLICH NA'N TIGUDH TU.\*

Strathspey. Pipe tune.

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves use common time. The music features various note patterns, including eighth and sixteenth notes, and rests.

## CHA TOIR IAIN MOR A NIGHEAN DHOMH.

"Big John's daughter."

Strathspey.

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves use common time. The music features eighth and sixteenth note patterns, along with chords in the bass staff.

## A BHAINNIS BHAN:\*\*

"The Fair Wedding."

Strathspey or Reel.

By Lachlan Mc. Pherson Strathmashie.

Moderate.

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves use common time. The music features eighth and sixteenth note patterns, along with chords in the bass staff.

SEISD:— Mo rùn air a chomunn ud  
 (CHORUS) Cha somolta neo-thomadach.  
 Mo dhùrachd do'n chomunn ud  
 Gun bhò gun bholla ganndoibh.

An euala' sibhs' a bhainnis bhàin  
 Bh'aig Eohban Mac-Dhùghail di-mairt  
 Ann am Pachd-ulla gu h-ard  
 Aig na traigh iad angar.

Mo rùn air, &amp;c.

'Nuair a thainig iad a nios  
 Rinn iad ath-chuinge re Brian.  
 Iad a bhi uille co-liath,  
 Re ciabhag Fhir na bainse.  
 Mo rùn air, &c.

Labhair Fear na bainse fein  
 Tha dath airgid oirn' gu leir,  
 Ciod an eron tha oirn fu'n gheuin  
 Mar dean fear-beurra rann oirn.  
 Mo rùn air, &c.

Thuirt Paul Mac-Mhuirich gu fòil  
 Agam-su 'ta bhratach srooil  
 Is mar sguir am Bàrd gà sgleo  
 Mar tha mi beo theid sreang air.  
 Mo rùn air, &c.

(The remaining five verses are in a similar strain.—EDITOR.)

\* If Charlie would only come.

\*\* When played as a Strathspey both measures are to be repeated twice. *Mc Pherson Strathmashie.* \* gentleman and scholar equal to the best gaelic bards, was born about 1720.

## LADY MARGARET STEWART.

Reel.

## THA GAOL AGAM AIR AN NIGHEAN.\*

“I love the girl.”

## THE BANNER OF ST. ANDREW.\*\*

Reel.

\* Communicated by Mrs Harry Mac Donald.

\*\* Modern name "Appin House."

## **COLONEL ALEXANDER MAC DONALD'S STRATHSPEY.**

### Moderato marked time.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 consists of six eighth-note chords. Measure 12 begins with a single eighth note followed by a sixteenth-note rest, then continues with six eighth-note chords.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G major (two sharps) and common time. Measure 11 starts with eighth-note pairs in the treble staff, followed by sixteenth-note pairs, and concludes with a sixteenth-note figure. The bass staff has sustained notes throughout. Measure 12 begins with eighth-note pairs in the treble staff, followed by sixteenth-note pairs, and concludes with a sixteenth-note figure. The bass staff has sustained notes throughout.

## THE SKYE VOLUNTEERS.

**With animation.**

Reel.

A musical score for piano, featuring two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Measure 1 starts with a forte dynamic (f) in the right hand. Measure 2 shows eighth-note patterns in both hands. Measure 3 begins with a forte dynamic (f) in the left hand. Measure 4 concludes the section.

A musical score for piano, page 10, system 2. The key signature is A major (three sharps). The tempo is indicated as 'Moderato'. The score consists of two staves. The upper staff shows a treble clef, a dynamic of 'f' (fortissimo), and a sixteenth-note pattern. The lower staff shows a bass clef and a dynamic of 'ff' (fortississimo). The music features eighth-note chords in the bass and sixteenth-note patterns in the treble.

A musical score for piano in G major (two sharps) and common time. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 11 starts with eighth-note pairs in the treble staff, followed by sixteenth-note patterns with dynamic markings 'ff' and 'g'. The bass staff consists of sustained chords. Measure 12 continues with eighth-note pairs in the treble staff, followed by sixteenth-note patterns with dynamic markings 'ff' and 'g'. The bass staff consists of sustained chords.

## REEL OF TULLOCH.

Miss Stuarts set.

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in G major (three sharps) and common time. The music is divided into two sections, labeled '1.' and '2.', each containing several measures of eighth-note patterns.

## RUIDHLE THULLACHAIN.\*

*"Reel of Tulloch"*Strathspey  
By John Mac Gregor.

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in G major (three sharps) and common time. The music is divided into two sections, labeled '1.' and '2.', each containing several measures of eighth-note patterns.

## THE SAME AS A REEL.

Lively.

Old Pipe set.

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in G major (three sharps) and common time. The music is divided into two sections, labeled '1.' and '2.', each containing several measures of sixteenth-note patterns.

\* This very old tune is known throughout the Highlands as "Righ na Port"—the king of tunes. Several authorities agree in attributing it to John Gear McGregor of Glenlyon; but Mr Alex. Troup of Ballater informs me that it is claimed for the Grantown-on-Spey district, the "Tulloch" being six miles above that town, and that the graves of two of the victims of the massacre are still shown there, as well as the ruins of the barn where McGregor escaped to from a St Fillans market held at Killin. See Logan's Scot. Gael., vol. II., p. 259.—K. N. M.

## SE MO GHAOL AN GILLE DUBH.

"My charming dark lad.

(I would not give my sandy lad.)

Reel.

Musical score for 'Se Mo Ghaol An Gille Dubh' in Reel time. The score consists of two staves: a treble staff and a bass staff. The key signature is A major (two sharps). The music features eighth-note patterns and chords.

Continuation of the musical score for 'Se Mo Ghaol An Gille Dubh' in Reel time. The score consists of two staves: a treble staff and a bass staff. The key signature is A major (two sharps). The music continues the eighth-note patterns and chords from the previous section.

Continuation of the musical score for 'Se Mo Ghaol An Gille Dubh' in Reel time. The score consists of two staves: a treble staff and a bass staff. The key signature is A major (two sharps). The music continues the eighth-note patterns and chords from the previous sections, with a repeat sign and instruction to 'Repeat 1st part.'

Continuation of the musical score for 'Se Mo Ghaol An Gille Dubh' in Reel time. The score consists of two staves: a treble staff and a bass staff. The key signature is A major (two sharps). The music continues the eighth-note patterns and chords from the previous sections.

## GILLE CALUM.

The sword dance.

Strathspey and Reel.

Musical score for 'Gille Calum' in Strathspey and Reel time. The score consists of two staves: a treble staff and a bass staff. The key signature is A major (two sharps). The music features sixteenth-note patterns and chords.

Continuation of the musical score for 'Gille Calum' in Strathspey and Reel time. The score consists of two staves: a treble staff and a bass staff. The key signature is A major (two sharps). The music continues the sixteenth-note patterns and chords from the previous section.

## LADY LOUIS HAY'S STRATHSPEY.

The musical score consists of five staves of music, likely for two voices (soprano and alto) and piano. The key signature is G major (one sharp), and the time signature is common time (indicated by 'c'). The music is divided into measures by vertical bar lines. The top two staves show melodic lines with various note heads and stems, including eighth and sixteenth notes. The bottom three staves show harmonic progression with chords and bass notes. The piano part is primarily represented by bass and harmonic notes, with occasional upper octave notes indicated by small dots above the staff.

## CAILLEACH LIATH RARSAR.

The grey old lady of Raasay.

Reel

by John Dall Mackay.

Fine.

## AN GILLE CRUBACH ANNS A GHLEANN.\*

"The cripple lad of the glen."

\* Miss Drummond of Perth.

M<sup>r</sup>s COLT.

Strathspey,  
by James Mauchline.



## SLEEPY MAGGIE.

Reel.

## NEIL GOWS FIDDLE.

Strathspey,  
by Nath Gow.

The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of two measures of sixteenth-note patterns, followed by a repeat sign and another two measures. The second staff begins with a basso continuo bass clef, a key signature of one sharp, and a common time signature. It also consists of two measures of sixteenth-note patterns, followed by a repeat sign and another two measures. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with sixteenth-note patterns and basso continuo chords, with the word "express." written above the staff.

### MISS DUNDAS OF ARNISTONS REEL.

by Nath. Gow.

The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of two measures of sixteenth-note patterns, followed by a repeat sign and another two measures. The second staff begins with a basso continuo bass clef, a key signature of one sharp, and a common time signature. It also consists of two measures of sixteenth-note patterns, followed by a repeat sign and another two measures. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with sixteenth-note patterns and basso continuo chords.

## THE ORIGINAL SET OF THE BRAES OF MARR.

Strathspey.

The music consists of four staves of musical notation. The first staff is in G major, common time, with a treble clef. The second staff is in G major, common time, with a bass clef. The third staff is in G major, common time, with a treble clef. The fourth staff is in G major, common time, with a bass clef. The music is divided into two sections, 1 and 2, by vertical brackets above the staves. The first section starts with a treble clef, the second with a bass clef. The key signature changes from G major to F# major at the end of section 2.

## THE BRIDGE OF DEE.

Reel by Jas. Young.

The music consists of four staves of musical notation. The first staff is in G major, common time, with a treble clef. The second staff is in G major, common time, with a bass clef. The third staff is in G major, common time, with a treble clef. The fourth staff is in G major, common time, with a bass clef. The music is divided into two sections, 1 and 2, by vertical brackets above the staves. The first section starts with a treble clef, the second with a bass clef. The key signature changes from G major to F# major at the end of section 2.

## GLENMORISTON.

Strathspey.

Musical score for GLENMORISTON, Strathspey, featuring four staves of music for two voices (treble and bass) in common time (C) with one sharp (F#) key signature. The music includes various rhythmic patterns and dynamic markings such as 'tr.' (trill) and 'f' (forte).

## MISS JOHNSTONES.

Reel.

By Mrs. Robertson of Lady Kirk.

Musical score for MISS JOHNSTONES, Reel, featuring three staves of music for two voices (treble and bass) in common time (C) with one sharp (F#) key signature. The music includes eighth-note pairs and sixteenth-note figures, concluding with a section marked by a symbol resembling a stylized 'S' or '8'.

*Words by  
Corporal ALEX. MAC KINNON.*

# AN DUBH-GHLEANNACH.\*

Moderato, with expression.

## AN DUBH-GHLEANNACH.

Latha dhomh's mi'n cois na tràghad  
Chuala mi caismeachd nan Gàél,  
Dh' aithnich mi meoir grinn a Bhràthaich,  
Air siunnasair ùr bu lughor gáirich.  
A's thuig mi gu'n a għluais an t-armunn,  
Fear thogail nan tür uasal,\*\* stātoil.

Si'n Dubh-Ghleannach a bh' ann!  
Ho ro ghealladh, na co chuireadh i,  
—Trom oirre 'seinn

Bu mhiann leam sunnt nam port eallanta,  
Bu chonnabhallach irlar a's gearraidean,  
Dionach, lughor, dlù, neo-mhearachdach—  
Tionndadh nan siubhlaichean caithreamach,  
Dhuisgeadh lugh na smuis' na carraidean,  
Dùthchas nan lann dù-ghorm tana dhuibh.

Si'n Dubh-Ghleannach, &c.  
Dhīrich mi'm bruthach le h-éibhneas,  
Dh'eisdeachd ri fàilte righ Seumas,  
Chunra' mi'n Druimineach dhubb, ghleusda,  
Cuir fa-sgaoil a h-aodaich breid-ghil,  
Air machair mhin, sgiamhach, réidhleach,  
Mar steud cruitheach—s' i cuir réise.

Si'n Dubh-Ghleannach, &c.  
Chunna' mi'n Druimineach dhubb, dhealbhach,  
Long Alasdair ghlinnich nan garbh-chrioch,  
Mar steud rioghail air bharr fairge,  
Togail bho thir le sioda balla-bhreac,  
Suaicheantas rioghail na h-Alba,  
Għluaiseadh na miltean gu fearra-ghleus.

Si'n Dubh-Ghleannach, &c.  
'Nuair għabha idh i' fuaradħ na sliasaid,  
'S gualla'n phasgħadħ chasadħ dian ris,  
Għearradħ i'n linn' air a fiaradħ,  
'N aghaidh gaoithe, sid a's lionad,  
Dh' ēgnich i Corran an diarrais,  
'S leum i air iteig mar ian as!

Si'n Dubh-Ghleannach, &c.  
'Nuair għiebheadd i' eliaħha fo' phars' neachd,  
Soirheas na sliasaid ga brosnachd,  
Mar shiu 'l-adh mial-chu bras-astrach,  
Na ruith air sliabh a's fiadh air thoiseach,  
I direadh nan tonn liath's ga'n sgoltadħ,  
Shnaidħi i' iad mar iarunn loerach.

Si'n Dubh-Ghleannach, &c.  
Mhionnaich Neptune agus Æolus,  
Bho n'chaidh gaoth a's euan fo'n ḥordugħ  
Nach do mħaslaicheadħ cho mòr iad  
Bho linn na h-Aire a bha aig Noah,  
Gu robh n' rìgh is airde còmhnadħ,  
Dion's a sàbhaladħ Chloinn Dòmhnuill!

Si'n Dubh-Ghleannach, &c.

Bha Neptune agus Æolus eudmhorr—  
Dh-iarr iad builg nan stoirm a shéideadh  
Dh-ċordaich iad gach bòrd dh'i reubadh,  
'S na siūl a stracadh na'm bréidean,  
Le borb-sgread a's fead na reub-ghaoith,  
'Cuir siaban thonn na steoll's na speuran.

Si'n Dubh-Ghleannach, &c.

Thoisich ȳr-spain chruaidh mar dh'iarr iad,  
Chruinnich neoil dhubha na h-iarmait,  
Na'n trom-lùrichean dlù iargalt,  
'S iad a trusadħ surd 'sa lionad,  
Mar dhōrħ smūd à fureis iaruinn,  
Gu bruchadh stoirm bha garbh a's fiadhaich.

Si'n Dubh-Ghleannach, &c.

'N earalas fo laimh air għabha,  
Chuir sibh an ceann i gu dàna;  
Gach cupall a's stagħi's an robh failinn—  
Sparradħ buill thagħta n'an aite;  
Slabħraidean canach air fàraidħ,  
Theannaix sibh gu daingean laidir.

Si'n Dubh-Ghleannach, &c.

Bheartaich iad gach ball neo-chearbach,  
Ullamh, deas gu gleachd ri fairge;  
Tharruinn i le gaoith an ħarradha,  
Għlači i'n eaoł fo' taobh's bu doirbh e,  
'S ged bha Neptune saoħiħ, stoirmi,  
Mhaslaich an saobh-shruth 's an dōrħ e!

Si'n Dubh-Ghleannach, &c.

Nochd an dubhair gnūis gun chaoimħneas,  
Sgħaqileadħ cuirtearan na h-oidħħi,  
Sgioba na h-iubħraich an gainnix,  
On' chied duil gu eur Dun-aoibħneis,  
Phaisg iad trian gach siūl gu teann-chruaidh,  
As las iad ri cairt-iüil na coinnlean.

Si'n Dubh-Ghleannach, &c.

Iomradh slàn do Chaiptein Alasdair,  
Le sgioba tħabbad-dach, bearraideach,  
Bumhiann leam fäilt' ur cairdean dealai' dhuibh,  
Calla sèamħ bho għabbadħ mħaranan,  
Cojnied bħażżejj bħiżżejj għadha,  
Pòg bħur matħar, mhna's bħur leannan duibh.

Si'n Dubh-Ghleannach, &c.

Chaidh righ nan soirheas gu dħul-an,  
Aig miad na strannara iċċi na h-ixpraid;  
Dh-fhogsail na builg air an cùlhaob,  
Mun gann a fħuair iad an dünadħ,  
Bha Maighdeann nam Mor-bheann cuirteil,  
An acarsaid fo shroġi na dūtħha!

Si'n Dubh-Ghleannach, &c.

\* From *Mc. Kenzie's* beauties of gaelic poetry.

Alexander Mac Kinnon was born in Morar district of Arisaig in 1770 and died at Fortwilliam in 1814. He served with distinction at the battle of Alexandria. The Editor considers the above the finest nautical song in the gaelic language.

\*\* This song was composed on the pleasure-boat of Alexander M'Donald, Esq., of Glenaladale, who endeared himself to his countrymen by the cenotaph he erected for Prince Charles Stuart in Glenfinnan.

## BRAIGH LOCHIALL.

"The Braes of Lochiel."

Slow and pathetic.

### BRAIGH LOCHIALL.

SEISD: — Ill obha hó,  
CHORUS Ho iríri ù O,  
E. hoiriunn óg ù,  
O irríri ù O.  
Ill obha hó.

O théid, c' uim' nach téid,  
Naile théid mi thairis  
Gu innis nam bò  
Far an ceòlmhor ainnir.  
Ill obha hó &c.

Gu innis nam bò  
Far an ceòlmhor ainnir.  
Gu bràigh Lochiall.  
'N dean am fiadh am langan  
Ill obha hó &c.

'Us eurbag nan stùchd,  
Gu luthar eangarra,  
Ill obha hó &c.

A bhean an fhuilt réidh  
Guidheim fein mo bheannach dhuit  
Ill obha hó &c.

Mo bheannach a' d' dhéigh,  
O'n's éudar dealachadh.  
Ill obha hó &c.

'S math 'thig bréid bànn  
Iar u chàradh beannach ort.  
Ill obha hó &c.

Mu aghaidh gun sgreing  
Nan gorm-shul meallanoch.  
Ill obha hó &c.

Is minic a bhà mi  
'N airidh ghleannaich leat:  
Ill obha hó &c.

'Am bothan beag dlùth  
'Us dùnadh barraich air  
Ill obha hó &c.

Lamh thogail an àil  
Bha-tlaths riut ceangoilte.  
Ill obha hó &c.

'N àm gabhail mu thàmh  
Chu bu chàmhan teallafèh dhuinn,  
Ill obha hó &c.

Mo lamh fo d' cheann  
'S do lamh gheal tharam,  
Ill obha hó &c.

Mo thaobh ri d' thaobh  
'S sinn maoth-chri'ch tairis  
Ill obha hó &c.

### 'S TRUAGH NACH ROBH MISE AN TIR MHIC LEOID.

Slow, with feeling.

## AN GILLE DUBH.

Moderate.

## MO GHILLE DUBH.

Moderate.

## ORAN LUADHAIDH\*

*"Waulking Song"*

*1<sup>st</sup> CHORUS.*      *VERSE.*      *2<sup>nd</sup> CHORUS.*

Hi ri ri ri i hù o.    S mi nam aon - ar anns na beinnibh    O horo hi ri hù-o hù hù-o ho-ro.

2. 'S tim dhomh 'nis bhi 'triall' gu baile;  
Hi ri ri ri i huo
3. Gus am faic mi 'ghàol ort sealladh.  
O horo hi ri hùo hù hùo horo
4. Air là fuaraidh ùrail èarrach;  
Hi ri etc.
5. Muc ga sgriobadh 's mart ga fèannadh  
O horo etc.

## ORAN LUADHAIDH\*\*

*Moderate.**"Waulking Song"*

*VERSE.*      *CHORUS.*

Dh' eirich mi moch madainn Chéitein,    Faill ill ó hill ù ill ó, Hiùrabh ó hó-ró éile, Faill ill ó hill ù ill ó.

## ORAN LUADHAIDH.

Dh' eirich mi moch madainn Chéitein,  
SEISD.— Faill ill ó hill ù ill ó,  
Hiùrabh ó hó-ró éile,  
Faill ill ó hill ù ill ó.  
'S chuala mise sgeul bha éibhinn.  
Faill ill o, etc.  
Gu'n robh gaisgich dheas air éirigh.  
Faill ill o, etc.  
A chur beatha'n cainnt na Féinne.  
Faill ill o, etc.  
Gu einnteach cha bu bheag a feum air.  
Faill ill o, etc.  
Chaidh iad cruinn an ceann a chéile.  
Faill ill o, etc.

Thuirt iad gu'n robh chanain feumail,  
Faill ill o, etc.  
Anns an sgoil, cho math ri Beurla.  
Faill ill o, etc.  
Sud an duine a rinn feum dhuinn.  
Faill ill o, etc.  
Friseal-Mac-an-Tòisich gleusda.  
Faill ill o, etc.  
Togaibh luinneag agus séisid dha.  
Faill ill o, etc.  
Ardaichear e gus na speuran.  
Faill ill o, etc.  
Leis na Gaidheil's gach àite'n téid e.  
Faill ill o, etc.

\* The choruses are sung alternately.  
\*\* From Sinclairs Oranaiche.

# AN GILLE DUBH SUGACH.

"The Merry dark lad."

Moderate.

## AN GILLE DUBH SÙGACH.

**CHORUS** Faill ill othoro, hu-o-ro,  
Faill ill othoro, hu-o-ro,  
Faill ill othoro, hu-o-ro,  
Gur h-e mo ghille dubh sugach thu.  
  
Mo ghille dubh, gaolach, uallach, aigeannach,  
Sunndach, suaire; gun ghrualm air t-aigheadh,  
Leam bu mhiann do chroadh falaich,  
Gun siubhlainn fada bho 'm dhaaine leat.

Faill ill othoro, &c.

Tha mi cheist an Gael greannar,  
Se do bheul is suairce labhrs,  
Ge do dhiultainn euirteir Gallda,  
Dh' fhalbhainn gleann a's aonach leat,

Faill ill othoro, &c.

Ged do chuir thu mise suarach,  
'S te'eile bhi diugh ga luaidh riut,  
Bi' dh mi ort an nochd ri bruardar,  
'S tu mo luaidh'n uair dhuisgeas mi.

Faill ill othoro, &c.

Bha mi soillear a measg ghrugach,  
Geal mar noeinein air lon fuarain,  
Ach on rinn do ghaol' mo bhualadh,  
Threig gach snuagh a's failte mi.

Faill ill othoro, &c.

Dh' fhalbh thu fàsach airidh ghlinne,  
Fhuair thu dhiom na bha thu sirreadh,  
Gur h-e dh' fhag mo shuilean silteach,  
Gun chuir do mhire bho sùgradh mi!

Faill ill othoro, &c.

# HO RO MO BHOBUG AN DRAM.

Words by ALEX. MAC DONALD.

"The favourite dram."

Moderate.

a Highland Bumper.

## MO BHOBUG AN DRAM.

AIR FONN—"The bucket you want?"

LUINNEAG.

Hò rò mo bhobug an dràm,  
Hò rì mo bhobug an dràm,  
Hò rò mo bhobug an dràm,  
'S e chuireadh an sòdan na m' cheann.

An t-ainm sin is fearr ata ann,  
Ainm Sheumais a chuir air do cheann;  
'S e thogadh an sògan fo m' chainnt,  
'S a dh-fhagadh gu blasda mo dhràm.

Ho ro mo, &c.

Fadamaid teine beag shios,  
Na lasraichean cuin a ni gríos,  
A gharas ar clraigean 's ar cri',  
'Sa dh-fhògras ar n' airteal, 's ar sgios.

Ho ro mo, &c.

Gur tu mo ghlaimeag ghlan lom,  
Mo leannan is cannaichean fonn;  
Ged rinneadh thu dh' fheamain nan tonn,  
Gur mòr tha do cheanal na d' chòm.

Ho ro mo, &c.

O fair a ghaoil channaich do phòg,  
Leig clannadh d' a t-anail fo' m' shròin,  
Gur cubhraidh leam fannal do bheoil,  
No tùis agus mire na h-Eòrp.

Ho ro mo, &c.

O aisig a ghlaime do phòg!  
Cuir speirid n' ar teangaidh gu ceol,  
An ioc-shlainte bheannaichte chòir,  
A leasaicheas cnàmhan a's feoil!

Ho ro mo, &c.

Fhearrabh ta'r suidhe ma'n bhòrd,  
Le'r glaineachean cridheil n'-ar dòrn,  
Na leanamaid ruidhinn 'sir öl,  
Ma mill sinn ar bruidhinn le bòl.

Ho ro mo, &c.

Na tostachan sigeanta fial,  
'Gan aiseag gu ruige mo bhiall,  
Bu mhireagach stuigeadh, a's triall,  
Am màrsal le ciogaitl tro' m' chliabh.

Ho ro mo, &c.

'S tu chuireadh an cuireid' san t-sluagh,  
'N am cogaidh ri aodainn man ruag,  
Gun olamaid sgaile dhiot gu luath,  
Ma sguidseamaid slaeain a truaill.

Ho ro mo, &c.

'S tu dh' fhagadh sinn tapaidh san tòir,  
'N am tarruinn man glas-lann ri sròin,  
'Nuair thilgte na breacain de'n t-slògh,  
'S à truaill, bheirt a mach claidhe mòr.

Ho ro mo, &c.

Ge tu mo leannan glan ùr,  
Cha phòg mi gu dilinn thu'n cùil;  
Ach phògáinn, a's dheodhlainn thu rùin,  
Nuair thig thu's Jacobus na d' ghnùis:

Ho ro mo, &c.

# HÙGAIBH AIR NIGHEAN DONN NAM MEALL-SHUIL.

"The Bewitching eyed brown maid."

Moderate.

## NIGHEAN DONN NAM MEALL-SHUIL.

Hùgaibh air nigh'n donn nam meall-shuil,  
'S trom mo cheum an déigh mo leannain,  
Hùgaibh air nigh'n donn nam meall-shuil!

Mo nighean donn nam mala caola,  
'S misde mi na thug mi' ghaol dhuit;  
Cha d' fhuair mi dhuit cron no aobhar,  
Ach cho aomach 's bha do ghealladh.  
Hùgaibh, etc.

'S mo nighean donn nam meall-shuil blàth,  
'S misde mi na thug mi' ghradh dhuit;  
Leam nach b' aithreach suidhe làmh riut;  
Thug thu dhomh do làmh 's do ghealladh.  
Hùgaibh, etc.

Gur a lionmhor mais a' fas ort,  
Bho mhullach do chinn gu d' shàilean;  
Leis gach beus cha léir dhomh d' fhàillinn;  
Thug thu bàrr air càch le ceanail.  
Hùgaibh, etc.

Do phears' aotrom, aoidheil, sunndach,  
Fonnmor, gun bhi trom air ùrlar,  
Seang-chorp fallan, gun bhi dùmhail,  
Cho math's gu'n tig gùnn bho'n cheannach.  
Hùgaibh, etc.

'S iomadh sruthan mear mu d' ghuaillean,  
Lachannaich, dà thaobh Choir-nanain,  
Griogaraich nan lann bho'n Ruadh-shruth,  
D' am bu dual an ruaig a leanailt.

Hùgaibh, etc.

Meur is fòghlumt' air cur gréis thu,  
Beul is binne, 's grinne leughas,  
'S tu mar smèòrach anns a' chéitein  
'Gabhail bheus air gheugan barraich.  
Hùgaibh, etc.

Moire 's i mo ghaol an ribhinn!  
Cas is deise'théid roimh'n ruidhle.  
Mala chaol mar it' an fhior-eoin,  
Deud geal ibhri, dionach, daingean.  
Hùgaibh, etc.

So mo litir's giùlan bhuan i  
Chum na ribhinn thug mi luaign dhi,  
'S innis dhi nach toir mi fuath dhi,  
Gus an dean an uaigh mo sgarradh.  
Hùgaibh, etc.

'S iomadh latha chaidh mi'n cheàrdaich,  
'S mi'n dùil gu'n deanainn do thàladh,  
'S bho'n thug d' athair aghaidh-nair' dhomh,  
Bidh mi 'fagail agad beannachd.  
Hùgaibh, etc.

Words by  
JAMES MUNRO.

## AM FIADH.\*

The Deer.

Lochaber song.

With expression.

## AM FIADH.

O! Càit am facas,  
A' falbh air faiche,  
A' siubhal leacuinn,  
No 'g astar sléibh,—  
Le 'bhan dearg maiseach  
Le sheang-chruth bras-mhearr,—  
'Bu bhòidhche pearsa  
Na mae an fhéidh?

A chuinnean fiata  
'S a' ghaoith, 's e 'dian-ruith  
Feadh thom an riabhach  
Nan cian bheann ceò;  
Le 'ard-uchd àluinn,  
Le 'chabar cràcach,  
'S le eangaibh sàr-chlis  
An àm na tòir?

Gur binn 'am chluasaibh  
An langan uaibhreach  
A thig o'n ruá-ghreigh  
O'n chruthachan árd;  
Gur grinn air fuaran  
An eilidh chuannna  
'S a laogh mu'n cuairt d'i  
Ri luaineis bhàth.

An cluas—gu claiseachd—  
An suil—gu faicinn—  
An cinn's àn casan—  
Co-ghráid gu léir!—  
B i'n obair uasal  
A bhi 'g àn quartach,  
'S a' caitheamh lualdhe  
Le buaidh 'nän déigh.

Gur tric a dh' éirich mi  
'Shiubhal sléibhe  
Roi shoillse gréine,  
'S a rinn mo làmh  
An lín-damh nuallach  
A chur nǖ thuaineal,  
'S ä thoirt gu h-uallach  
O'n fhuaran bhlàr:

Ach, nis', on ghéill iad,—  
Mo neart's mo spéirid—  
'S nach dean mi éirigh  
Ach mall, gu triall;  
Cha tog mi aonach  
Le gaodhar aotrom;  
'S cha dean mi faobhach  
Air sraod nam bian!

## AN OLD SKYE AIR.

Moderately slow.

\* See "Am Filidh" published in 1840.

## CRONAN.

A mournful tune or pathetic ode.

Andante con expressione.

Mairi Nighean Alisdair ruaidh.

Piano-vocal score for 'Cronan'. The score consists of two staves. The top staff is for the voice and the bottom staff is for the piano. The key signature is G major (two sharps). The time signature starts at 6/8 and changes to 2/4. The vocal line begins with eighth-note chords, followed by a melodic line with grace notes and slurs. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. The section ends with a forte dynamic and a repeat sign, leading into the chorus.

CHORUS.

Piano-vocal score for the 'CHORUS' of 'Cronan'. The score consists of two staves. The top staff is for the voice and the bottom staff is for the piano. The key signature is G major (two sharps). The vocal line consists of sustained notes and simple harmonic patterns. The piano accompaniment features sustained bass notes and harmonic chords. The section concludes with a final chord.

## LAOIDH DHIARMAID.

The lay of Diarmid.

Andante.

Piano-vocal score for 'Laoidh Dhiarmaid'. The score consists of two staves. The top staff is for the voice and the bottom staff is for the piano. The key signature is G major (two sharps). The vocal line is melodic with eighth-note chords and sustained notes. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. The section ends with a 'rit.' (ritardando) instruction.

## LAOIDH OSGAIR.

The lay of Oscar.

Slow.

Piano-vocal score for 'Laoidh Osgair'. The score consists of two staves. The top staff is for the voice and the bottom staff is for the piano. The key signature is G major (two sharps). The vocal line is melodic with sustained notes and eighth-note chords. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns.

## LAOIDH FHRAOICH.

The lay of Fraoch.

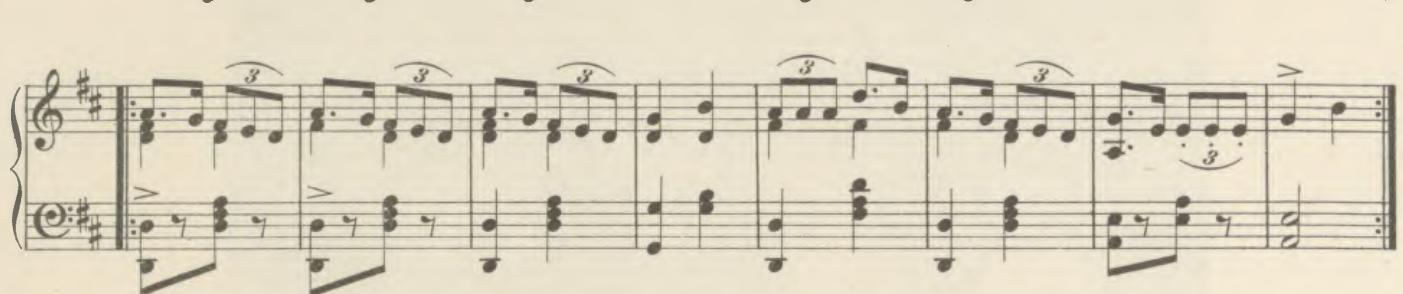
Slow.

Piano-vocal score for 'Laoidh Fhraoich'. The score consists of two staves. The top staff is for the voice and the bottom staff is for the piano. The key signature is G major (two sharps). The vocal line is melodic with sustained notes and eighth-note chords. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns.

Piano-vocal score for the 'CHORUS' of 'Laoidh Fhraoich'. The score consists of two staves. The top staff is for the voice and the bottom staff is for the piano. The key signature is G major (two sharps). The vocal line consists of sustained notes and simple harmonic patterns. The piano accompaniment features sustained bass notes and harmonic chords. The section concludes with a final chord.

## CNOC MHÀRTAINN.\*

A child's dancing song.

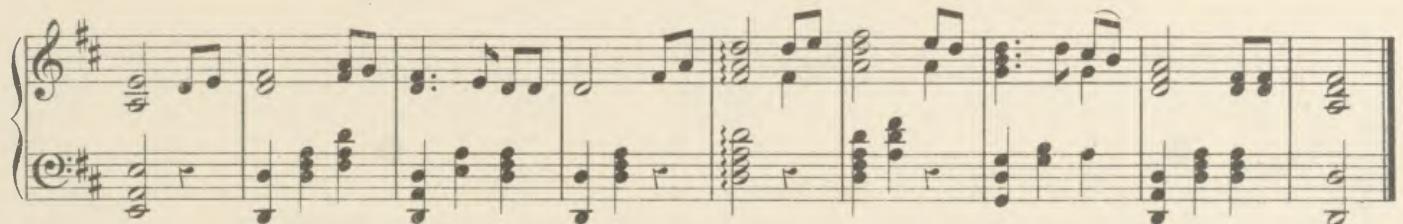
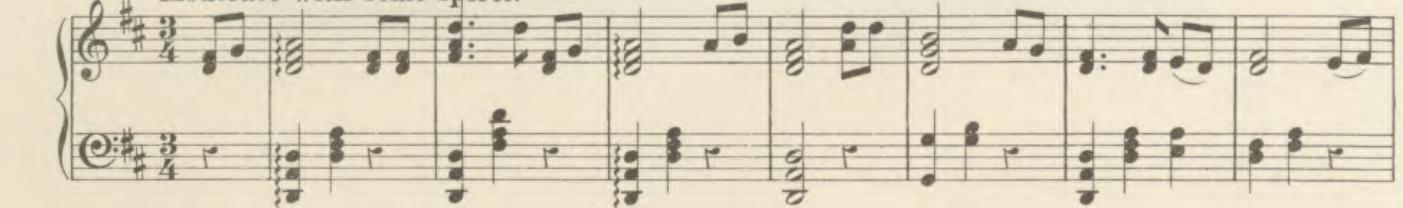
*Lively.*

## FAIGH A NUAS DHUINN AM BOTUL.

Words by  
AILEAN DALL or BLIND ALLAN.

Bring down the bottle.

Moderate with some spirit.



## ORAN DO MHAC-IC-ALASDAIR GLINNE-GARAIDH.

LE AILEAN DALL.

Faigh a nuas dhuinn am botul,  
'S theid an deoch so mu'n cuairt,  
Lion barrach an copan,  
Cum socrach a chuach;  
Tosda Choirneil na fóile  
Leis an eireadh gach buaidh,  
Oighre Chnoideart a bharraich,  
S Ghlinne-garaidh bho thuath.

Thig ort measair a's adhare,  
Agus taghadh nan arm,  
Le d'mhiol-choin air lomhainn,  
'S iad romhad a falbh:  
'Nuair theid thu do'n mhonadh,  
Bidh fuil air damh dearg;  
Cas a shiubhal an fhirich,  
Leat 'chinneadh an t-sealg.  
Faigh a nuas, &c.

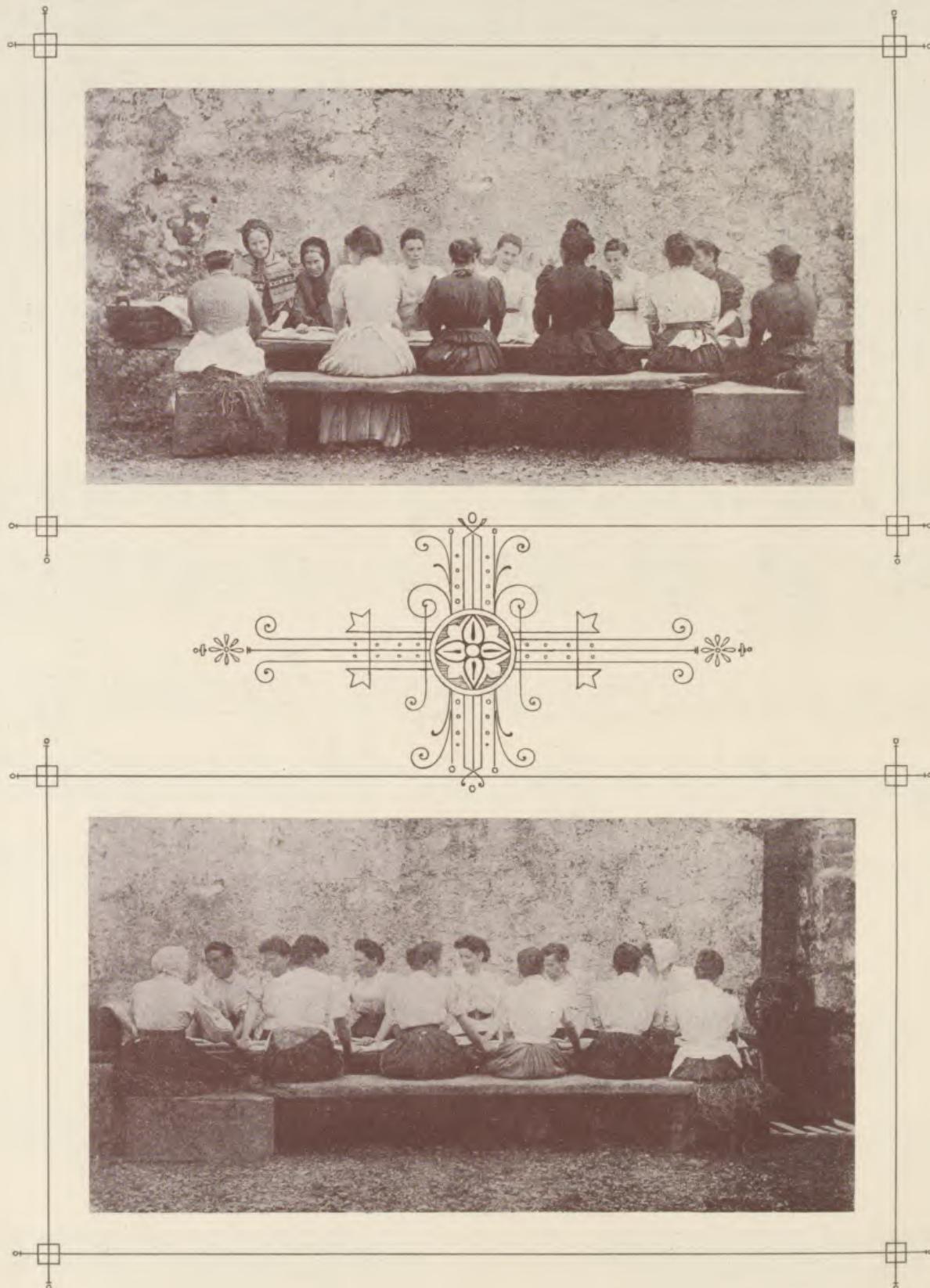
S tu marbhaich a choilich,  
'S moch a ghoireas air chrann,  
Bhuic bhioraich an t-seilich  
Agus eilid nam beann:  
'S tric a leag thu na luath's  
A chaol-ruaghag's a mang,  
Nuair a ruigeadh do luaidhe  
Cha ghluaiseadh iad eang.  
Faigh a nuas, &c.

'S tu namhaid na h-eala,  
Lamh a mhealladh a gheoidh;  
B' fhearr leat 'fhaicinn 's an adhar,  
Na na laidhe air lòn,  
Air iteig ga chaitheamh  
'S luaidhe neimh' air a thoir  
Bho ghunna beoil chumpaich.  
'S cha bhiodh ùin' aige beò.  
Faigh a nuas, &c.

Lean do chruadal, 's do ghaisge,  
'S am fasán bu dual  
A bhi colgarra, cosant  
Gu brosnachadh sluaigh:  
Gu h-armailteach, treubhach,  
Gu geur lannach, cruaidh,  
'S tu shliochd nam fear treuna,  
Nach geilleadh's an ruraig.  
Faigh a nuas, &c.

Tha 'n naidheachd so fior  
Aig luchd innse nan duan,  
Gur sgeul e ro chinnteach,  
Air do shinnisir bha buaidh;  
Nach do dhìbir an deas-lamh,  
Ach seasamh's gach uair  
'S i bhuidhneadh a chis  
Ri uchd strithe le fuaim.  
Faigh a nuas, &c.

\* Thó round hill forming one side of Gesto Bay.



I am indebted to *Allan Mc. Donald, Esqr.* younger of Waternish, Skye, for the above photographs of women waulking cloth which is now rapidly dying out. The eldest or best singer leads with the verse and all join in the chorus. *Editor.*  
K.N.M.1\*

## HÓ RÓ, HÙG Ó, HUG Ó!

Also the air of "Am brón binn"  
and "Laoiadh a choin duibh"

Ossianic.

Rather slow.

HÓ RÓ, HÙG Ó, HUG Ó!

Hó ró, hùg ó!  
Lathí chaidh Rilir a gh' òl!

Thugaibh i o! Sint' thugaibh i!  
Dha'n tigh mhór è fhéin sa bhean. Hó ró, &c.  
Snagadaireachd ghearr è mhéur,  
Dhochainn è'n fheòil gu cnàimh glas. Hó ró, &c.  
An t-eagal a ghabh è mu mhéur,  
Chaidh an anail na cèo as. Hó ró, &c.

Chruinnich a chairdean mu'n cuairt,  
Gus a thòirt gu uaigh gun stad. Hó ró, &c.  
Thug a bhean na mionnan móra,  
Nach rachadh ise far an lic. Hó ró, &c.  
Gus an d'rachadh a cuir sios—  
Fo'n fhòd, i fhéin, 'sa fear.— Hó ró, &c.

## THA SNEACHD AIR NA BEANNAIBH DIÙRACH.

There is snow on the mountains of Jura.

(Oran luadhaidh.)  
Waulking song.

Rowing time.

THA SNEACHD AIR NA BEANNAIBH DIÙRACH!

Tha sneachd air na beannaibh Diùrach!

O, hi u, bhì ò!

FONN. { O hor ibh ò, rò hug eile.

CHORUS. O, hi u, bhì ò!

|   |                 |
|---|-----------------|
| Cha tromaid dhoibh sud a ghiùlan.         | O, hi u, bhì ò! |
| Cha toir ceò na uisge dhìù è.             | O, hi u, bhì ò! |
| Struagh nach mise bl' air an eùl-thaobh.  | O, hi u, bhì ò! |
| Chuirinn calb an fhéidh na spriùraibh.    | O, hi u, bhì ò! |
| 'S earbag bheag na meanbh-chas lùthor.    | O, hi u, bhì ò! |
| An eala cha tig slàn o'n t-fludar.        | O, hi u, bhì ò! |
| 'S a cheare-liath air bharr stucáibh.     | O, hi u, bhì ò! |
| Coileach dubh a's binne tùchan.           | O, hi u, bhì ò! |
| Leagte bian dubh'us bian ruadh leam.      | O, hi u, bhì ò! |
| 'S ron-léith an cois an t iùbhrach.       | O, hi u, bhì ò! |
| Nighean a chinn dubh na biodh gruaim ort! | O, hi u, bhì ò! |
| Cha chùm lughad do storais bhuam thu.     | O, hi u, bhì ò! |
| Tha do thochradh annad gruaidhean.        | O, hi u, bhì ò! |
| 'Sa chuid eil' am barr a chuailein.       | O, hi u, bhì ò! |
| Tha port air gillean mhic Eachain.        | O, hi u, bhì ò! |
| ** Cha phort tha ann ach eion aisig.      | O, hi u, bhì ò! |

\* I am much indebted to Miss Frances Tolmie of Skye for all the following waulking songs, and most of the other airs, many of which would have been lost, had she not preserved them as sung of old. *Editor.*

\*\* Struagh nach robh sainseal bhuam aca.

## AILEAN, AILEAN 'S FAD AN CADAL.

Lively.

Allan, Allan, long is the sleep.

(Oran luadhaidh.)  
Waulking song.

Fin. D.C.

AILEAN, AILEAN, 'S FAD AN CADAL!

(ORAN LUADHAIDH) MAR A DHEANADH MUIME.

CHORUS— Sint thugaibh i'n aill leibh i,

O ho, thugaibh i o!

Ailean, Ailean's fad an cadal!

O ho, thugaibh i o!

Tha'n uiseag gairm's an làth air glasadh! O hò thugaibh i o!  
 Tha'n ceò air sgoaileadh air an leachdainn. O hò thugaibh i o!  
 'S fad o'n chàirich mi do leaba. O hò thugaibh i o!  
 'S cha b' ann air lic luim a ch'adaich. O hò thugaibh i o!  
 Air clairibh do luinge faide. O hò thugaibh i o!

Chunnacas bàt dol seach an rudha  
 Chrath mi fhein mo bhreacan riutha  
 'Us cha b' ann air ghaol am fuigheall,  
 Air ghaol òg, an ór-fhult bhuidhe,  
 Dhireadh beann's a thearnadh bruthach,  
 Dh' fhàgadh calb an fhéidh na spriùraibh,  
 'Us eala bhàn na spòga dubh,

O ho thugaibh i o!  
 O ho thugaibh i o!

## CHAIDH MIS' DHA 'N TRAIGH.

I went to the Shore.

(Oran luadhaidh.)  
Waulking song.

Slow measure.

## AILEAN DUINN, NACH TILL THU 'N TAOHSA?

With spirit.

(Oran luadhaidh.)  
Waulking song.

FONN. Fin. D.C.

AILEAN DUINN.

Ailean duinn nach till thu'n taobhsa  
 O hò, hi ri ri ù o!  
 Ailean duinn nach till thu'n taobhsa

Ailean duinn a bhroillich shoillear  
 Shuibhlainn coill' us doire dlùth leat.  
 Ailean duinn &c.

Ailean duinn, a laoigh 'sa thasgaidh.  
 Strom an sachd tha air mo ghiùlan  
 Ailean duinn &c.

## OCH, MAR THA MI!\*

Slow with expression.

OCH, MAR THA MI.  
(ALAS FOR ME.)

Och, mar tha mi, 's mo chridhe trom.  
 'S cianail tha mi, 's cha tog mi fonn,

Mo chridhe cràiteach, a caoidh mo chairdean  
 'S gur truagh a dh' fhàg mi mo nighean donn.

\* Same air as "An t-eilean Muileach" with words by Dougald Mc. Phail. See "the Celtic Lyre," translation by Fionn.  
 K.N.M.\*

## CUMHA MHIC GILLE-CHALUM A B' ÒIGE.

Lament for Mc. Leod, younger of Raasay.

Andante.

The music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 3/4 time. The music is a lament with a somber, melancholic feel, typical of traditional Scottish folk music.

## CUMHA MHIC GILLE-CHALUM A B' ÒIGE.

S mi nam shuidh air an fhaoghlainn,  
Gun fhàilte gun fhuran,  
Cha tog mi fonn aotrom,  
Bho Dhì-h-Aoine na dunaich.  
Hill ò, hill ò hò, hill ò,  
O ró hù ò rill o hò, hù ill ò hò, hill ò.  
Cha tog mi fonn aotrom  
Bho Dhì-h-Aoine na dunaich,  
Ach ri tuireadh's ri caoineadh,  
Tha mo dhaoine's na grunnaibh.  
Gille Calum a b' òige  
'S Iain Mór mo sgéul duilich.

Sud na fir a bha làidir  
Gus na shàraich a mhuir iad.  
Gun siòd air an cluas-aig,  
Ach fuarachd na tuinne.  
Ann an goirtean na tràthad,  
Tha mo ghràdhsa bho'n uiridh.  
Gun mhire, gun mhànan,  
Gun Tàileasg ga iomairt,  
Gun do mhial-choin air iallach,  
Gu bhi triall cho'n a mhunaidh,  
Gu fireach na seilge.  
Na gu garbhlaach a Chuilinn. Hill ò, &c.

## DOMHNALL NAN DOMHNUILL.

Andante.

The music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 3/4 time. The melody is more rhythmic and energetic than the previous piece.

## DÙGHALLAN DUBH.

Dairy maids' song.

Andante.

The music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time. The piece ends with a final section labeled 'Fin.'

## DÙGHALLAN DUBH.

Dùghallan dubh Dùghallan!  
FONN. { Dùghallan dubh tha mi sireadh.  
          { Dùghallan dubh Dùghallan!  
Dùghal a direadh's a tearnadh.  
Mu dhà thaobh's mu bhràigh a ghlinne.  
Dùghallan dubh, &c.  
Dùghallan dubh, air a khàth-adh.  
Cha'n fhàic mi mo ghràdhán tilleadh.  
Dùghallan dubh, &c.  
Dùghal dualach Dùghal fainneach.  
Dùghal nan cuach tha mi sireadh.  
Dùghallan dubh, &c.  
Cha leig mise rim' bhèo,  
A bhuauchailleachd nam bò thu tilleadh.  
Dùghallan dubh, &c.

*Words by the  
CIARAN MABACH.*

### B' ANNSA CADAL AIR FRAOCH.\*

'T were better on heather to sleep.

Andante.

### CAIDIL THUS' A GHAOIL!

Andante.

Sleep, thou love.

A fairy's lullaby.

CAIDIL THUS' A GHAOIL!

ORAN NA BEAN SHITHEADH.

Caidil thus' a ghaoil!  
Caidil thus' a ghaoil!  
Caidil thus' a ghaoil!  
'N leaba chaol nan clàir.

Cha bhi mise bhuat.  
Cha bhi mise bhuat.  
Cha bhi mise bhuat.  
Mach air uair na dhà.

Caidil thù ò!  
Caidil thù ò!  
Caidil thù ò!  
Dean o! tamh!

*Words and air by  
MURDOCH MAC KENZIE.*

### AN LAIR DHONN.

The brown mare.

Slow and plaintive.

AN LAIR DHONN.

LE MURCHA MOR MAC MHIC MHURCHAIDH EAR AICHEALAIDH.

Tha mise fo ghruaim,  
'S gun mi'n caidridh a chuan,  
Chà chaidil mi uair air chòir.  
Tha mise fo ghruaim, &c.

Ge socrach mo ghleus,  
Air capull na leum,  
Cha chaisgear leam m' fheum le treòir.

Loth philleagach, bheun,  
Fo phillin's fo shrein,  
Aon ghille na deigh bu lòd;

Cha tugadh i ceum,  
Ach duine 's i-féin,  
'S gu'n cuireadh i feum air lòn.

Na'n gabhaidh i sgios,  
'S e'b' fheudar dol sios,  
'S a treigsinn ge b' fhiamh an tòir;

Cha b' ionnan's mo làir,  
Air linne nam bàrc,  
Bi'dh gillean a ghàin cuir bhòd.

Iubhrach shocraich a chuan  
Dha'n cliù toiseach dol suas,  
'S croinn dhosrach nam buadh fo sheòl,

Air bharrabh nan stuadh,  
'Cuir dairach na luaths,  
'S buill tharuinn nan dual'n am dhòrn.

'S i b' aighirich ceum,  
Dha'n faca mi-féin,  
'S cha chuireadh i feum air lòn;

Cha'n iarradh i moll,  
No fodar, no pronn,  
Ach sodradh non tonn fo 'sròin.

Reubadh mara le sùrd  
Fo bheul sgair agus suigh,  
Deis a barradh gu dùl le ord;

Ruith chuip air a clàr,  
'S i druite fo shal,  
'S bu chruit leam a gàir fo sheòl.

Be sud m' aighear 's mo mhiann.  
Ged ghlasaich mo chiabh,  
'S cha shlat agus srian a'm dhòrn;

Ged thigeadh an ruraig,  
Le caitheamh a chuan,  
Cha laidheadh oirn fuachd no leòn.

Fhir a dh'ím' cheas an Iar,  
Bho nach cinnteach mo thrìall;  
Bi g' innse gur bliadh'n gach lò;

'S beir an t-soraidh so null,  
Air fad oir thir an fhuinn,  
Far am faighe na suinn a'g òl.

Gu Innis an fhéidh,  
Gu eirir an eisg,  
Far nach diolar leam féich air lòn;

Gu eilein nan tonn,  
Nam ban àlluinn's nan sonn  
Bu mhileanta fonn mu bhòrd.

Gu comunn mo rùin,  
Nach cronomadh an t-shuil,

'N àm tromachadh dhuinn air pòit,

'S sinn gun ardan gun strì,  
Gun aireamh air nì

'Cuir sàradh am fion's ga òl.

## THOG AM BÀTA NA SIUIL.

The boat hoisted the sails.

(Oran luadhaidh.)  
Waulking song.

With spirit. (Rowing time.)

A musical score for 'Thog Am Bata na Siuil'. It consists of two staves: a treble staff on top and a bass staff on the bottom. Both staves are in 2/4 time. The music is set to a 'Rowing time' with 'With spirit.' dynamics. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The bass staff provides harmonic support with sustained notes and chords.

## THOG AM BÀTA, NA SIUIL.

Thog am bata na siuil!  
I ri u, i u!  
Mach a Colla gu Rùm!  
I ri u, i u!  
Hi ri ri ibh o, hò hi ibh ò  
Ho ro hù ribh, o ho rò,  
Mach a Colla gu Rùm,  
I ri u, i u!

Gu Hirt nan eun fionn.  
Bha mo leannans' air an stiùir,  
Fear a's gile cùl dùirn,  
Fear a's guirme dà shùil,  
Fear a's clannàiche cùl.  
Struagh nach robh mi's mo ghràdh  
Air eilean maradh nach traigh  
Nach ruig curach na bàt.  
Na coit an dà ràmh  
Gun eòlas air snàmh.

## ORAN NA GRUAGAICH.\*

A musical score for 'Oran na Gruagaich'. It features two staves: a treble staff above and a bass staff below. The music is in 2/4 time and marked 'Slow.'. The melody is primarily composed of eighth and sixteenth notes, with some quarter notes and rests. The bass staff provides harmonic support with sustained notes and chords.

## ORAN NA GRUAGAICH.

Chaorain nach dean thu solus dhomh!  
E hò hì ri ri ibh o hò!  
Gus am faic mi fear àrd a bhroillich ghil.  
E hò hì ri ri ibh o hò,  
Hi ri, hò rann o.

Buachaille luanach mu bhruachan a għlinne s' thu.  
Air an d'fhàs a għruag na clannaibh air!  
'S mis' a bhean bħoċċa tha gu brónach,  
'S mi'n sa għleannan so nam ḥnar!  
'S mis' a bhean bħoċċa tha gu erāiteach,  
'S mi'g ad chāireadha laoigh do mhàthair,  
'S mi gun phuħtar, 's mi gun bħraħair,  
Righ nan Dùl! Bi teachd lāmħi rium.

## ORAN CADAIL.

Cradle song.

A musical score for 'Oran Cadail'. It consists of two staves: a treble staff on top and a bass staff on the bottom. Both staves are in 2/4 time. The music is marked 'Slow.' and includes dynamic markings like 'p' (piano). The notes are mostly eighth and sixteenth notes, with some quarter notes and rests. The bass staff provides harmonic support with sustained notes and chords.

## ORAN CADAIL.

Co ni bhùirich!  
Ni crodh h-Uinis-

Co ni 'n eitheaman?  
Ni crodh Shnitheasord,

Co ni għeūmnaich?  
Ni crodh Ghéus-do.

The "Gruagach" or long-haired one, was a good being who presided over the cattle folds, and while alluded to as if he were a young woman, was a beautiful youth with long golden hair and a shining white bosom. He carried a rod in his hand, with which he would smite anyone who was ungentle with the cattle. The song is the lament of a woman whose daughter having said a "bad word" to a cow, the "Gruagach" though invisible, struck her, and she died. The mother laid out the body and sat watching all night by the fire, while the "Gruagach" was leaning over the roof of the hut and gazing at her till day-break, when he vanished away.

## FAILL-ILL-O AGUS HO-RO ÉILE.

Slow with expression.

Love song.



SEISD.— Faill ill o, agus horo éile,  
Hao ill o, agus horo éile,  
Faill ill o, agus horo éile,  
A fhleasgaich dhuinn nach ann duinn a dhí éirich.

O, nan tachradh tu's an fhraoch orm,  
A fhleasgaich dhuinn an leadain chraobhaich,  
Luidhinn fhéin leat air bheagan aodaich,  
Ged 'bhiodh an sneachda g'a chur's an aonach.

Air faill ill o, &amp;c.

'S thug mi gaol dhuit, 's cha'n fhaod mi àicheadh,  
Nach tug piuthar riamh d'a bràthair,  
'S nach tug bean d'a leananach raidhe,  
'S nach tug bò riagh d'a laogh air airdh.

Air faill ill o, &amp;c.

'S thug mi gaol dhuit, 's cha tug mi fuath dhuit,  
'S tha mo chàirdean uile 'n gruaim rium,  
'S maig a dh' iarr e riagh nach d' fhuair e—  
Uisge blàth 'thoirt bho leachdan fuara.

Air faill ill o, &amp;c.

'S trom an cudrom air built mo bhrògan  
Dol do'n chlachan air Di-dòmhnaich,  
Dh' fheuch am faic mi ann an t-oigeal,  
An giullan donn sin a gheall mo phòsadh.

Air faill ill o, &amp;c.

Thuirt mo mhàthair gu cairdeil, ciùin rium,  
A chailleag nàrrach na curr diu ann,  
'S cia mar's urrainn mi ri ghiùlan,  
'S gu'm bheil do phòg leam air bhlas nan ùbhlan?

Air faill ill o, &amp;c.

Thairg m' athair mile'n dr dhomh,  
'S gheall mo mhàthair buaile bhò dhomh,  
Ged gheibhinn sud a's an saoghal còmh'ris,  
'S mor gu'm b' annsa leam féin an t-oigeal.

Air faill ill o, &amp;c.

'S a phiuthar ghaolach, dean gu réidh rium,  
Na cum an crodh a' na laoigh o chéile,  
'S ged a bhithinn-se air an déirce,  
Na cumaibh uam-sa rùn mo chéile.

Air faill ill o, &amp;c.

## ORAN AN T-EACH UISGE-NUAIR THEICH A BHEAN BHUAIDH.

Entreaty.

The water Kelpie's song when his wife left him.



The "each-uisge" could take any form and was once married in the likeness of a man, to a woman called Mórag — who fled, when she discovered what he really was, leaving him behind to nurse her child — and he was singing to the child — while he hoped at the same time to induce the Mother to return.

## ORAN AN T-EACH UISGE.

Mhór a ghaoil! Mhór a shògh!  
Till gu d' mhaoran.  
S gheibh thu m' bradan breac o'n loch!  
A hò hì, a hò hì,  
A hò hò an, a hò hò an, a hò hò an,  
A hò hì, a hò hì!

Tha'n oidhche nochd gu flieuch frasach,  
Aig mo mhae sa ri sgàth chnocaín,  
A hò hì, &c.  
Gun teine, gun tuar, gun fhasgadh.  
'S tu sior chomh-ràn.  
A hò hì, &c.

Mo sheana-chab liath ri d' bhéul beag baoth,  
'S mi seinn phort dhut, a m' Beinn Frochdi.\*  
A hò hì, &c.

## IORRAM DO DHOMHNULL GORM OG.\*\*

Grave.



Gè lionnphor duille,  
'N àill leibh o hì!  
Air an droigheann,  
'N àill leibh o hò.  
Na sguab cheanna-bhuidh  
Air achadh foghair.  
Tha'n cuirt Dhomhnall  
Sgiath is claidheamh  
Tha'n cuirt Dhomhnall  
Na fir mheamnach.

Asad gu'n cuirinnse  
Fhéin mo sheána-gheall,  
Ge b' è cala'm—  
Bheil thu'n Alba!  
Gu'm bi mir' ann  
Ceò'l'us dansa.  
An àill leibh buaidh thapaiddh leibh  
A ghaisgich na Féinne?  
'N uair a theid mac mo  
Righsa déiseil—

Gu robh neart Chuchullan leat  
Agus neart na Féinne.  
Neart Oisein bhig  
Agus Oscair threuna!  
Neart an daimh dhuinn  
A's airde lèumas.  
Neart an fhairge throma threibhach,  
'S gu'n robh neart na cruinne leat  
Agus neart na Gréine!  
'S maith leam gur h i.

\* Beinn Frochdi between Gest and Portee.

\*\* Boat song to young Donald Gorm of Duntulm and Sleat by his foster mother.

## AN TALL' AM BU GHNATH LE MAC-LEOID.\*

The hereditary Hall of Mc. Leod.

Mairi nigh 'n Alasdair Rhuaidh.

Andante.



## OISEIN RI MHÀTHAIR.\*\*

(Oran luadhaidh.)  
Waulking song.

With tenderness.

*p* Ma's tu mo Mhàthair's gur Fiadh thu!

## COMHAIRL' OISEIN RI MHÀTHAIR.

THE CHILD OSSIAN WARNING HIS MOTHER TO AVOID DANGER FROM DOGS.

(ORAN LUADHAIDH.)

Ma's tu mo Mhàthair's gur Fiadh thu!

Bheir mi ò hò rann ò hò

Eirich moch mu'n eirich Grian.

Bheir mi hò rann ò hò

E hò i ri, ri ibh ag, ó hò,

Ohi, ohó, hò ró!

Bheir mi ò hò rann, ò hò!

Siubhail sliabh mu'n eirich teas!

Bheir mi hò, &amp;c.

'N aire dhut bho ghiomh nan Con!

Bheir mi hò, &amp;c.

Ma théid thu air beanntaibh àrda  
'N aire dhut bho chlann-nan-Cearda,  
Chlann-nan-Cearda's an cuid chon,  
Dà-chu-dhéug air lodhainn aca,  
'S a chù fhéin air laimh gach fear.  
Ma theid thu a'n gleanntaibh isosal,  
'N aire dhut bho chlann-na-frìtheadh,  
Chlann-na-frìtheadh's an cuid chon,

Da-chù-dhéug air lodhainn aca,  
'S a chù fhéin air laimh gach fear.  
'Nuair theid thu 'n gleanntaibh domhain,  
'N aire dhut bho chlann-a-Ghobhainn,  
Chlann-a-Ghobhainn's an cuid chon,  
Dà-chu-dhéug air lodhainn aca,  
'S a chù fhein air laimh gach fear.  
Bheir mi ò hò, &c.

## CHAIDH NA FIR A SGATHABHEIG.††

The men went to Scavaig.

(Oran luadhaidh.)  
Waulking song.

With spirit.

## CHAIDH NA FIR A SGATHABHEIG.

Chaidh na fir a Sgathabheig,

Fàill ill o ho ró

Tha 'n làth 'n diugh fuar ác'

O hì ho rionn o ho

Hì ri ri o ro hog ù

Fàill ill o ho ró.

Chaidh fear mo thíghneas ann. Fàill ill, &c. { Sealgair an ròin teillich thu, Fàill ill, &c. { 'Us na circeige duinne thu, Fàill ill, &c.  
Caol mhala gun ghrúaman. O hì, &c. { Agus na circeige ruaidhe. O hì, &c. { Ni a nead sa luachair. O hì, &c.

\* Miss E. Tolmie's set. Words in "Mc.Kenzies Beauties," p. 24.

\*\* Ossian's warning to his mother.

\*\*\* The first 3 bars are arranged for that line alone. The tune begins at the ♩ on the next round.

† Meaning those who tilled the ground.

†† The entrance to the famous loch Coruisk in Skye.

## AN RAOIR CHUNNA MI 'N AISLING.

The dream I saw last night.

(Oran luadhaidh.)  
Waulking song.

Moderato.

AN RAOIR CHUNNA MI 'N AISLING.  
(DC FHEAR BHÁLAIDH LE MUIME.)An raoir chunna mi 'n aisling.  
O hì ri ri ó  
Hó éile, hó ro ho  
O hì ri ri ó.

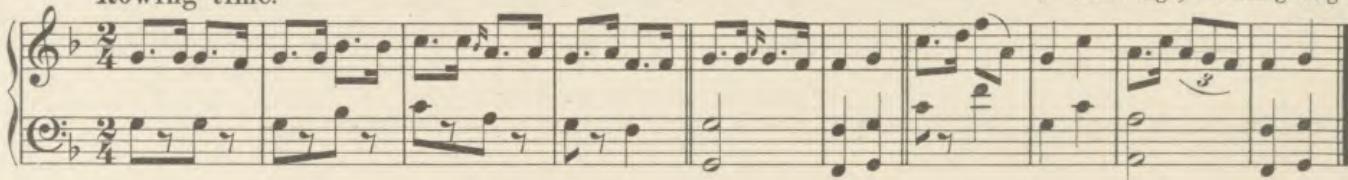
|  |          |
|--|----------|
| 'N àm dùsgadh cha cheart i               | O hì &c. |
| Thus a ghráidh a thiginn dhachaidh.      | O hì &c. |
| Ogh' Shir Shéumais nam bratach           | O hì &c. |
| Leatsa thogha na creachan                | O hì &c. |
| Leatsa dh' eireadh na h-eachruidh        | O hì &c. |
| Leatsa dh' òlta fion frasach!            | O hì &c. |
| Righ! na cùm a ghaoth laidir.            | O hì &c. |
| Cùm an soirbeas ciùin sàmhach.           | O hì &c. |
| Air choir 's gu 'n tigeadh na h-armainn! | O hì &c. |

## CHAIDH MIS' DHA 'N TRAIGH.

I went to the shore.

(Iorram agus oran luadhaidh.)  
Boat song & waulking song.

Rowing time.



CHAIDH MIS' DHA 'N TRAIGH.

Chaidh mis' dha 'n traigh 's cha d' rinn mi maorach,  
Sged nach d' rinn, gu 'n d' rinn mi caoineadh.  
Horionn ò hò è ò  
Hao ri ri u ù ù  
Horionn ò hò è ò.

'S mis' a chunnaic an diugh an-t-ioghnadh  
'S a mhaduinn mhoiech 's mi 'g iarrайдh chaorach.  
Chunnacas long dol seach' an fhaoghlainn,  
Ceathrar orr' us fear ga taomadh  
Bean na toisich 's i sior ghlaodhaich  
Bean na deireadh 's i sior chaoineadh  
'Sgu 'n d' fheoraich mi eiod è b' aobhar.

Cha b' è bàs nan gamhn' le caoile  
'S cha b' è bleòghann a chruidh-laogh è  
Ach mo thriùir bhrithrean marbh gun fhaotainn.  
Chaidh mi gu enoc àrd na buaille,  
Chìr mi mo cheann 's gu 'n d' fhág mi ghruag ann,  
Shil mo shùil 's gu 'n d' rùisig mo ghruaidhean  
Chunna mi triùir dol seach a bhuaile.  
Coltas Eoghann agus Ruaraidh  
Shaoil leam fhein gu' m b' è daoin-uisl' iad  
'S cha robh unnd ach balaich shuarach

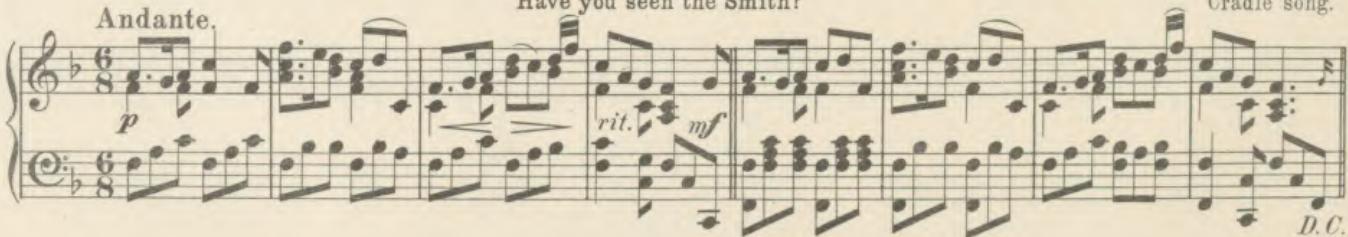
Gabhal gu dorus na h-uamhach  
Bha mo bhráithean fhein nan suain ann  
'S chuir iad unnd na sgeanan fuara  
Bha'n fhuil a reothadh anns an luachair  
B'e mo bhasann fhein bu chuach dhomh  
T'arruinn bùrn a ladan fhuar dhoibh  
A crathadh sud air an guaillean  
Feuch an tugainn leam a nuas iad  
'Scha do charaich, 's cha do ghluaís iad.  
Horionn ò hò è ò.

## FACA TU 'N GOBH'?

Have you seen the Smith?

(Oran Talaidh.)  
Cradle song.

Andante.



FACA TU 'N GOBH'?

|       |  |   |
|-------|--|---|
| FONN. | { Faca tu 'n Gobh?<br>Cha u lé leibh ho ró ho<br>Na 'm faca tu 'n Gobh?<br>Cha u lo-ho ro-i. | { Cha teid mi a Mhuile<br>Cha dean mi ann fuireach<br>Gus an aisig mi uile<br>Mo ghrunnan beag spréidh.<br>Faca tu 'n Gobh? |
|-------|--|---|

Words by ALEX. MAC DONALD.  
North uist.

## EOGHAN OG.\*

Young Ewen.

With spirit.



## UAMH AN ÓIR.

Pibroch.

Like a Chant.



## UAMH AN ÓIR!

'S iomadh maighdeann òg fo-ceud bharr,  
Théid a null! théid a null.  
Mu'n till mise, mu'n ruig mise  
A Uamh an òir, a Uamh an òir!

Mo thaobh fodham 's m' fheoil ga breothadh.  
Daol nam shùil! daol nam shùil.  
Mu'n till mise! mu'n ruig mise  
A Uamh an òir, a Uamh an òir!

## 'S FAD' THA MI 'M ONARAN.\*\*

Luinneag a ditty.

Moderate.



## IS FADA MI 'M ÒNARAN.

LUINNEAG.

Is fada mi 'm ònaran  
'S fada mi, 's mi leam fhìn,  
'S cian o thìr m' eòlais mi,  
'S fada mi m' ònaran.

Ann am bothan beag barraich;  
Cha tig caraid 'g am fheòraich ann.  
Is fada mi, &c.

Ach nam bithinn's an Apuinn,  
Gheibhinn caraid 's fear eòlais ann.  
Is fada mi, &c.

Far am bi na mna'n breid-gheal  
Là-feille, 's gur boidheach iad.  
Is fada mi, &c.

A bheinn ghorm ud, m' am choinneamh,  
Leam is soilleir do neoineinean.  
Is fada mi, &c.

'S tu cur am chuimhne, le t-àilleachd  
Far am b' abhaist mo chòmhnuidh bhi.  
Is fada mi, &c.

'S mi air àiridh a' ghlinne,  
'G eisteachd binneas nan smèòraichean.  
Is fada mi, &c.

Is fad' tha mi o chaol-Muile,  
Am bi na luingis a' seòladh air,  
Is fada mi, &c.

'S mi m' shuidh' air an tulaich,  
Lion mulad ro bhrònach mi.  
Is fada mi, &c.

B' fhearr tàmh aig a' bhaile,  
Na Mhachair, ge còmhnard i.  
Is fada mi, &c.

Tha a sluagh gu neo-charant;  
'S cha'n aithnich a h-oighean mi.  
Is fada mi, &c.

'S mi gun fhiodhall, gun chlàrsach,  
'G eisteachd bàirich nam bò-thighean.  
Is fada mi, &c.

Mi gun bhoineid, gun suaineach,  
'S am fuachd air toirt leòn orm.  
Is fada mi, &c.

\* Alexander Mac Donald or "an Dall mòr" as he was called owing to having become blind, was a native of north Uist and contemporary of John Mac Codrum. Editor.

\*\* Miss F. Tolmie's set: This song was originally published in Albyn's Anthology. K. N. M. 1\*

## MO NIGHEAN DONN A CÒRNAIG.\*

Plaintively.



## MO NIGHEAN DONN A CÒRNAIG.

Mo nighean donn a Còrناig  
Gu'n robh thu buidhe boidheach—  
Mo nighean donn a Còrناig.

Mo nighean bhuidhe bhadanach,  
Bha fir a bhail an tòir ort, Mo nighean donn &c.  
'S truagh nach mi bha'n taice ris—  
Na balaich rinn an dò-bheart, Mo nighean donn &c.

N'am bitheadh claidheamh rùisg't agam  
Gu'm feuchainn lùs mo dhòrn orra, Mo nighean donn &c.  
An leann a bha gu d'bhanais, s ann  
Aig d'fhalaire a bha è, Mo nighean donn &c.

## A ST. KILDA SONG.\*\*

Slow with feeling.

*Words by  
Dr. MC. LACHLAN, Rahoy.*

## GUR MOCH RINN MI DÙSGADH.\*\*\*

I awoke early.

Slow and plaintive.

## \*\*\* AIR FONN:— "Gur tu mo bhean chromuinn."

Gur moch rinn mi dùsgadh, 's an ùr mhaduinn chéit,  
'S a dhìrich mi 'm bruthach gun duin' ach mi féin,—  
Tha'ghrian air a turas a' siubhal troimh'n speur,  
Dealt na h-oidhche a' tùirlinn thar ùr dhos nan geug.  
  
A' direadh an aonaich ri aodan a' chùirn,  
'S binn tormain a' chaochain a's aoidhealaibhà burñ,  
Le' rois air gach taobh dheth ag aomadh fo'n drùchd,  
'S e ri dearrsadh na gréine ag eiridh'n a smùid.  
  
'S binn na h-eòin feadh nam preasan gu leadarra 'seinn;  
Tha'n uiseag làn sòlais ri ceol os mo chiorn;  
Na ba laoigh anns a' gheumnaich air an réithlein ud thall,  
'S mac-talla nan creagan 'g am freagairt air ball.

'S àluinn trusgan a' ghlinne suas gu binnein nan stùchd;  
'S cùbhraidiadhlàr nan luibhean 'n am chuinnein mar thùis;  
Ged's bòidheach gach doire anns a' choillidh 's a' bhrùchd,  
Ged tha'm barrach cho ùrail cha dùisg e mo shunnd.  
  
An so air faobhar a' mhullaich gur muladach mi,—  
Ceann-aobhair mo thuiridh leam gur duilich r'a innis;  
Nach dirich mi tuilleadh ri munadh's an tir —  
Nach dean mi cùis-ghàire'n gleann àillidh mo chrìdh.  
  
Cha-n'eil gleannan cho aoidheil ri fhaotainn mu-n cuairt,  
Le d'bheanntainean àrda 'euir sgàth ort o'n Tuath;  
Ann an dùlachd a' gheamhraidiadhlàr gun ghreann ort, gun fhuachd;  
Mo sgaradh 's mo chràdh-lot a bhi d'fhagail cho luath.

\* Corname is in Tiree. The subject of the song was murdered by Pirates on her marriage day.

\*\* First published in "the Scots musical museum" in 1787.

Longfellow's beautiful poem of Hiawatha can be sung to this air by selecting six lines according to fancy for each verse. Editor.

\*\*\* There are eight more verses in the original. Editor.

## MAC GRIOGAIR A RUARO.\*

Mac Gregor of Roro.

A Foster Mother's warning to her Son.

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one flat, and common time. The bottom staff begins with a bass clef, a key signature of one flat, and common time. Both staves feature eighth-note patterns and some sixteenth-note figures.

## GRIOGAL CRIDHE.

Beloved Gregor.

Oran talaidh. Lullaby.

**Slow.**

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one flat, and common time. The bottom staff begins with a bass clef, a key signature of one flat, and common time. Both staves feature eighth-note patterns and some sixteenth-note figures.

## GRIOGAL CRIDHE.

LAMENT OF THE WIFE OF AN OUTLAWED MAC GREGOR.

'S ioma h-oïdhche fhliuch'us thioram,

Side na seachd sian,

Gheibheadh Griogal dhomhsa creagan,

Ris an gabhainn dion.

Òghan, òghan, òghan i ri, Òghan i ri ò,

Òghan, òghan, òghan i ri,

'S mór mo mhulad, 's mór!

Dhirich mi dha'n t-seòmar mhullach,  
'S theirinn mi'n tigh làir,  
'S cha d' fhuair mise Griogal cridhe,  
Na shuidhe mu'n chlár.  
Òghan, òghan, &c.

Eudail mhòr a shluagh an dòmhain!  
Dhoirt iad d' fhuil o'n dé;  
'S chuir iad do cheann air stob daraich;  
Tacan beag bho d' chré:  
Òghan, òghan, &c.

'S truagh nach mis a bha nam dhòrsair  
An dorus an tigh bhàin,  
A chlach a b' àirde bhithedd san oisean,  
Si b' fhaisge dh' an làir.  
Òghan, òghan, &c.

B' annsa a bhì le Griogal cridhe,  
Tearnàdh chruidh le gleann,  
Na le Barainn mór na Dallaich,  
Sioda geal mu'm cheann.  
Òghan, òghan, &c.

Ged nach eil ùbhlan idir agam,  
'S ùbhlan uil' aig càch,  
'S ann tha m' ubhlan 's cùbh'r ri caineal,  
'S cùl an cinn ri làir —  
Òghan, òghan, &c.

'N uair a bhitheas mnathan òg a bhail',  
An nochd'n an cadal sàimh,  
'S ann bhitheas mis' air bruaich do lic, a  
Bualadh mo dhà laimh.—  
Òghan, òghan, &c.

\* Miss F. Tolmies set: For words see p.1 of this volume.

## NACH NEÒNACH MI 'G AD CHAOINEADH!

By William Ross.

(Is not my lamenting for thee strange.)

Slow with expression.

NACH NEÒNACH MI 'G AD CHAOINEADH.  
LE UILLEAM ROSS.

Nach neònach m'g ad chaoineadh  
'S nach caoineadh tu mi!  
Nach neònach thug mi gaol dhut  
'S nach taobhadh tu mi,  
Ma bheir fear eile bhuam thu  
Nach truagh leatsa mi!  
O'b fhearr a bhi'san uaigh  
Bho Dhì-luain na'g ad dhith!

Mo chridhe cha'n eil éibhinn,  
Ged dh'éis-dinn ri ceòl.  
M'aigne cha'n eil réidhrium  
Ged's fhéudar dhomh bhi beò,  
Tha leann-dubh air m' aodann  
'S mi daonna fo bhròn,  
O'b fhearr mu'n d' thug mi gaol dhut  
Bhi'n caol chist nam bòrd.

## CUMHA DHIARMAID.

Lament for Diarmid.

(Oran luadhaidh.)  
Waulking song.

Slow with expression.

CUMHA DHIARMAID:— (*Le fear dhe mhuinnfir fhein.*)  
ORAN LUADHAIDH.

Tha tucharan beag air m'anail!  
Bheir mi ò hò, rann ò hò,  
Agus critheach na mo chliabh,  
Bheir mi ò hò, rann ò hò,  
E ho ì ri, ri ibh ag, ò hò,  
Ohi, oho, hò rò,  
Bheir mi ò hò, rann ò hò!

Gu'n togadh Brian\*\*dhiom an strannan,  
Mu'n cluinn mo leannan mo ghuth.  
'S coma leam ged thill an latha,  
'S coma leam ged chrom a ghrian,  
'S coma gach ni air an talamh  
Bho'n a tha do chaidribh bhuain,  
Cha tog suirdhechan an sùil  
Bho'n chaidh an ùir thar do ghruaidh.

Bu bhuidhe do chiabh'u's dearg do leac,  
Agus maise ann ad ghnùis!  
Shiùblainn leatsa tuath'u's deas,  
Shiùblainn leat o dheas gu tuath,  
Dhiarmaid bhòidheich léum do ghath,  
'S gu'n do leòin thu mi air fad,  
Gu'n do leòin thu mi bho'n dé,  
Cha robh do leithid anns an Fhéinn,  
(Thubhairt Fiònn) —  
“Dhiarmaid nach tomhais thus 'an Tore,  
Co meud troidh bho shoc gu earr?”  
‘Nuir a thomhais thus' an Tore,  
Thuair thu'n dochair ann ad shàil  
Thuair thu sud's gu'n d' thuair thu'm Bás —  
Bheir mi ò hò, rann ò hò, &c.

\* The 4<sup>th</sup> two bars are only sung the first time.

\*\* Brian as a name signified a divine being.

## A LAMENT.

Not too slow with expression.

By William Ross.

## ORAN MULAIÐ LE UILLEAM ROS.

Gurh-è mis' tha fo mhulad  
 Mu ni nach urrainn mi inns',  
 Tha sachd trom air mo chridhe,  
 Nach tog fiodhull na piob,  
 Cha dean lithich bonn féum dhomh,  
 Na dad fo'n ghréin ach aon ni,  
 Mur faigh mi mo cheud-ghaol,  
 'S mi call mo cheille ga dith  
 Tho mo shùilean a sileadh  
 Cheart cho mire ri allt,  
 Tha mo bhéul air fàs tioram  
 'S tha mo chridh air fàs fann,  
 Chaidh mo choiseachd a maille  
 'S cha'n eil mo chadal ach gann  
 O's truagh nach mi bha fo'n talamh.  
 Anns a chlachan ud thall.

## CAIDIL MO NAOIDHEACHAN LÀMH RIUM.

Slumber, my Baby, beside me.

Tender.

## AN SIÙDAGAN IOMLAN.

The universal lullaby.

Tender and soothing.

Musical score for 'AN SIÙDAGAN IOMLAN.' in G clef, 6/8 time, and common time. The score consists of four systems of music, each with two staves: treble and bass. The music features various note values including eighth and sixteenth notes, rests, and triplets. The bass staff includes several bass clef changes.

## THE GORDONS MARCH.

By Alexander Cameron.

Moderate.

Musical score for 'THE GORDONS MARCH.' in G clef, 6/8 time, and common time. The score consists of three systems of music, each with two staves: treble and bass. The music features eighth and sixteenth note patterns, along with bass clef changes and a section with repeated chords.

## AN GILLE GUANACH.\*

The lighthearted lad.

Rather slow.

Musical score for 'AN GILLE GUANACH.\*' in G clef, 3/4 time, and common time. The score consists of two systems of music, each with two staves: treble and bass. The music features eighth and sixteenth note patterns, bass clef changes, and a dynamic marking 'rall.'

\* As sung by Mrs. Mc. Donald, Rodel, Harris early in the century. "Seinn an Dyan so" by Dr. Mc. Lachlan Rahoy is to the same air. Editor.  
K.N.M. 1\*

## RINN M' EUDAIL MO MHEALLADH.

Moderate.

### RINN M' EUDAL MO MHEALLADH.

FONN. { O hì, 's na hì ù o,  
O ù, 's na ho ghealladh,  
Bheirinn hò, 's na hò éile  
Rinn m' endail mo mhealladh.

Chuir mi teine nam sheòmar,  
Le mòine gu d'gharadh,  
Ged a rinn mi mar, a dh' iarr thu.  
Bha car fiaraidh nad ghealladh.

Ged a gheall thu mo phòsad, *(slide)*  
Cha bu choir dhut mo mhealladh,  
'S ioma suidhe mòr uallach,  
Rinn thu suas a'n tigh m' athair.

Là Nollaig am maireach,  
Nuair a bhios iad cluich camain,  
Cia-mar théid mi nan còmhnaidh  
Gun an t-oig-fheare aig baile?

Bha thu nad shaor air cùl tàl, *(ads)*  
'S maith a shàbhadh tu 'n darach,  
Bheireadh an t-airgiot thar chuan  
Là nach buala tu tarunn.

Cha chreidinn bho chàch è  
Ged a bha iad ga chanail.  
Gus am faca mi 'm báta,  
Siùl àrda ri crannaibh.

Thoir mo shoraidh le dùrachd  
A dh' ionnsuidh a mharaich,  
Fear do sgiobair Victoria.  
Rinn seòladh do Mhaininn. *(Isle of Man.)*

Gur h-è mise tha cràiteach  
Cadal sàmhach cha 'n fhaigh mi,  
'N uair a thilleas tu Thearlaich  
Bi mi cnàmh anns an anart.

## THIG A SAMHRADH LE RUTHADH.\*

Summer.

With feeling.

### THIG A SAMHRADH LE RUTHADH.

Thig a Samhradh le ruthadh,  
Thig a "Snag" anns a chéitein,  
Thig gach eun as an ealltuinn,  
'Us thig a Chubhag's i'g éubhach,  
Seinn chiùil air na crannaibh  
'S air bharraibh nan géugan,  
'Nuair tha mis' us mo leannan,  
Dol nios fhaide bho chéile.

Tha mo ghaol air an fhleasgach,  
Dhonn leadanach bhoideach,  
'Stu dhe'n fhinne na stricheadh,  
Do fhior fhuil Chlann Dòmhnuill.  
'S mor gu'm b' fhearr leam do ghliocas,  
Do thuigs' agus 'd eòlas  
Na buaile chrodh gallda  
Le balach gun mhòr-mheas.

Ach ma chaidh thu orm seachad,  
'S nach leannan thu dhomhsa,  
Gu'n cluinn mi bhi g' aithris,  
Gur maith air do dhoigh thu!  
Le erodh, driom-fhionn, 'us guaill-fhionn,  
Bhi air do bhuail an òrdan,  
Agus t-éile bhi g' an cuallach,  
'S do bheansa fuaigneal na seòmar!

\* Communicated by Miss Isabel Cameron.

## OGANAICH AN OR-FHUILT BHUIDHE.\*

“O’ youth with the golden hair!”

Plaintive.

FONN.

Fin.

rall.

D. C.

## OGANAICH AN OR-FHUILT BHUIDHE.

Do Chaimbalach a Chnuic

Ann a Muile —

Le Mhuime —

Oganaich an or-fhuilt bhuidhe,  
Leis an cinneadh sealg ‘us sithionn.  
FONN. ‘S ann nad ghruaidhean a bha ruthadh,  
‘Nuair a bhiodh tu siubhal gheann.

‘Nuair chì mi na gillean òg,  
Cha togair mi a dhol nan còir,  
Fhuair mi aobhar a bhi brònach  
‘Stric mo dheoir a ruith mar allt.

Na ‘m bitheadh è air m’ ordan,  
Bhiodh tu ‘sa Chnoe an eomhnaidh  
Mise marbh ‘us tusa bed do  
Thigh do chéile, ‘us do chlann.

## ORAN H-IRTEACH.\*

St.Kilda song.

With chorus in imitation of the Birds.

Lively.

## A CHIALL, NACH ROBH MIS’ ANN AN EILEAN A FHRAOICH!\*

Plaintive moderate.

\* Miss Isabel Cameron’s set.

Words by  
ALEX. MAC DONALD.

## ALLT-AN-T-SIÙCAIR.\*

The Sugar brook.

As sung in Minginish and Trotternish Skye.

With expression.

## ALLT-AN-T-SIÙCAIR\*

A dol thar Allt-an-t siùcair  
Am madainn chùbhraidh chéit,  
A's paidirein geal dlùth-chnap,  
De'n driùchd ghorm air an fhéur;  
Bha Richard's Robin brù-dhearg  
Ri seinn, 's fear dhiùbh'n a bhéus;  
'S gole-mhoit air euthaig chùl-ghuirm,  
'S gug-gùg aic' air a' ghéig.  
  
Bha'n smeòrach eur nan smùid dh'i,  
Air baen-cùil leath' fhéin;  
An dreathan-donn gu sùrdail,  
'S a rifeid-chiuill'n a bhéul  
Am bricein-beithe 's lùb air  
'S e gléusadh luth a théud;  
An coileach-dubh ri dùrdan,  
'S a chearo ri tuchan réidh.  
  
Na bric ag gearradh shùrdag,  
Ri plubraich dhùlh le chéil;  
Taobh-léumraich mear le lùth-chleas,  
'S a bhùrn le mùirn ri gréin;  
Ri ceapadh chuireag siùbhlaich,  
Le m' bristeadh lùthmhòr fhéin:  
Druim lann-ghorm, 's ball-bhreac giùran,  
'S an lannair-chùil mar léig.

Mil-dheòghadh sheillein srianach,  
Le crònan's fiata srann,  
Nan dìthein baglach, riabhach,  
Mu d' bhlàithean grianach chrann,  
Sreachd dhriùchdain dhonna, thiachdaidh,  
Fo shineanciochan d' fheòir  
Gun'theochd-an-tir no'bhiadh ac'.  
Ach fàileadh ciatach ròs.  
  
Gur milis, brisg-gheal, bùrn-ghlan,  
Meall-chuirneinach's binn fuaim,  
Bras-shruthain Allt-an-t-siùcair,  
Ri torman siùbhlaich, luath:  
Gach biolair, 's luibh le'n ur-ròis  
Ag cintinn dlùth mu'bhruaich;  
'S e toirt dhaibh bhuadhan sùghmhòr,  
'G an sugh bheathachadh mu'n cuairt.  
  
Bùrn tana, glan, gun ruadhan,  
Gun deathaich, ruaim, no ceò,  
Bheir anam fais a's gluasaid  
D'a'chlauineagan mu'bhròd.  
Gaoir bheachan buidhe's ruadha,  
Ri diogladh chluaran-òir;  
'S cir mheala'g a cur suas leò  
'N céir chuachagan 'n an stoír.

## THA MO BHREACAN FLIUCH FO'N DILE.

Soldier's song.

Moderate.

{ Thà mo bhreacan fliuch fo'n dile —  
FONN. { Chu-n fhaod mi innse mar tha è  
{ Thà mo bhreacan fliuch fo'n dile.

Thà mo bhreacan gu fliuch fuarraidh  
Chu ghabh e cur suas am màireach.  
Thà mo &c.

Thà mo bhreacan air a mhilleadh,  
Aig na gillean air a' mheàrsadh.  
Thà mo &c.

Bidh mi' màireach' dol a sheòladh,  
Cha-n ann air m' eòlas a thà mi.  
Thà mo &c.

'Dol do dh-Eilean nan eun fiadhaich,  
Cha robh duine riabh a thàmh ann.  
Thà mo &c.

Thoir mo shoiridh do Ghleann-Lòchaidh,  
Far an robh mi òg 'gam arach.  
Thà mo &c.

Soiridh eile do Ghleann-Urchaidh  
Nan tulmanan bòidheach, fàsaich —  
Thà mo &c.

Far am faigheadh gruagach bhòidheach,  
'G ioman bho gu bealach àiridh.  
Thà mo &c.

Thà na nìonagan 'an gruaim rium,  
On a fhuair mi'n còta-sgàrlaid —  
Thà mo &c.

On a fhuair mi'n ite phéucaig,  
Claidheamh, 's crios féilidh-Seàrdseinn.  
Thà mo &c.

Fhuair mi paidhir bhrògan ùra,  
Boineid dhùghorm 'us coc-àd innt'  
Thà mo &c.

Mile mair 'sg air luchd ar mìoruin,  
Cha b'iad Siom a' dol do'n bhlàr iad —  
Thà mo &c.

Cha b' ionann iad us Còirneal-Friseil,  
A thoirt misnich do na Gàidhil  
Thà mo &c.

\* There are 23 more verses.

## SEINN O HO RÒ SEINN!

Plaintive moderate.

## SEINN O HO RÒ SEINN!

FONN. { Seinn o ho rò Seinn,  
Seinn o ho rò leannain,  
Seinn o ho rò Seinn!

'S gur h-è mis a tha fo mhi-ghean,  
'S mi's an tir so air m' anìul!  
Seinn o ho rò seinn, &c.  
'S gur h-è mis a tha gu brònach  
Dh' fhalbh Domhnul o'n bhaile.  
Seinn o ho rò seinn, &c.  
Dh' fhalbh Domhnul nan Domhnul  
Mac ic' Dhomhnuill o'n bhaile.  
Seinn o ho rò seinn, &c.  
'S ged nach robh mi ga rádh  
Thug mi gràdh dhut's mi'm leanabh.  
Seinn o ho rò seinn, &c.  
Gur minig a bha mis'ùs tusa,  
Air àiridh a chrodh-bhainne!  
Seinn o ho rò seinn, &c.  
Ann am bothag an t-sugraidi  
'S gun ga dùnadh ach barrach  
Seinn o ho rò seinn, &c.

'S bhitheadh mo lamh fo'd chùl dualaich.  
'S cha bhitheadh gruaman air m' aire.  
Seinn o ho rò seinn, &c.  
'S bhitheadh na féidh anns a bhùireadh,  
'G ar dùsgadh le langan.  
Seinn o ho rò seinn, &c.  
'S bhitheadh a Chuthag 's gug-gùg aic,  
Seinn a ciùil air bharr chrannaibh!  
Seinn o ho rò seinn, &c.  
Bu tu sealgair a gheòidh-ghlais,  
'Us làmh a leònadadh na h-eala,  
Seinn o ho rò seinn, &c.  
'Us na circeige duinne  
Dheanadh guir anns a roinich,  
Seinn o ho rò seinn, &c.  
'Us na circeige riabhaich  
Dha'm bu bhiadh a fraoch-mheangain.  
Seinn o ho rò seinn, &c.

## CUMHA NAM BRAITHREAN.\*

Slow and Plaintively.

By the Revd. Duncan Mac Dougall.

## CUMHA NAM BRAITHREAN.

'S tric m' inntinn ag' ionndrain comunn rùnach mo ghràidh,  
Leis an tric bha mi muirneach, nis an eil ri um gu bràth;  
Cuid dhiù sgapta feadh dhùthchannan, s' ciud fo dhùiseal a bhàis,  
Tha ar sgaradh bho chéile mar na fèithean o'n chnàimh.

FONN. { Mo bheannachd, mo bheannachd gu dlùth 'n'ur déigh  
Mo bheannachd dh'ur n-ionnsuidh gu dùthchannan chéin!  
Le dùrachd nam bràithrean 's nan càirdean gu léir,  
Gu'n stiùireadh an Tighearn sibh 's an t-sligh' anns gach céum.  
Mo bheannachd, mo bheannachd gu dlùth 'n'ur déigh.

Nuair theid mi'n tigh ùrnuigh tha'ur rùm an sin fàs.  
Cha'n fhaic mi na gnùisean's tric a dh'uraich mo chàil,  
Cha chluinn mi'ur n-ùrnuigh leis an dùrachd bu ghnàth,  
Far an tric an do thuirling oirnn an t-ungadh bho'n àird.

Mo bheannachd, &amp;c.

Mar eun air a spionadh feadh shléibhteán fo phràimh,  
'S è na ònrachdan cianail, bho'n a thriall a chuid ail,  
'S gun a dh'iteach no sgiathan na thriallas nam páirt,  
Sud samhladh do m'iargainn air a bhliadhna tha làth'r.

Mo bheannachd, &amp;c.

Tha'ur s-gaoileadh ro dhuilich, cuid a' Muile-nam-Beann,  
Cuid a'n Cola, 's a'm Barraidh, 's cuid air Machair-nam-Gall,  
Ceann-loch-Gilb 'us Ceann-Tir thug iadh sgrìob oirnn nach gann,  
'Us America-Thuathach, tir an fhuachd 'us nan crann.

Mo bheannachd, &amp;c.

Ged nach faod mi bhur leantuinn feadh shràthan'us bheann,  
Bi'dh m' inntinn 'g'ur leantuinn le tairiseachd theann,  
'S mur a faodar leinn tachair air an talamh so th'ann,  
Bi'dh ar suil ris an làtha far nach dealaich sinn thall.

Mo bheannachd, &amp;c.

\*Lament of a minister for the youth of his flock going out into the world.

This beautiful song was rescued by the late Archibald Mac Donald, Esqr. Tobermory, a great authority on the sacred melodies and poetry of the Highlands.  
K. N. M. I\*

## PORT DHOMHNAILL MHIC GUTHAGAIN.\*

“Donald Macguggans Tune.”

Reel.

## PORT DHOMHNAILL MHIC GUTHAGAIN.

PORT-A-BEUL.

Ibh id al à, h-ò ribh à,  
*Ù à id-al-a!*  
 Bhi da là, h-ò ró bhà,  
 Ad-ail, id al, ù an.

Calum beag mac Ruari mhaoir,  
 Agus Ruari figheadair,  
 Peadar agus mac Iain Bhàin,  
 Fleasgaichean mo dhùthchadh.

Ibh id al à, &c  
 Ceamar a ruidhleas mo nighean,  
 'Us dithist anns a rathad orr'?  
 Ceamar a ruidhleas mo nighean,  
 'Us ceathrar air an ûrlar?  
 Ibh id al à, &c.

## THA TOLL AIR A BHATA.

The boat leaking.

Reel.

## THA TOLL AIR A BHÀTA.

PORT A BEUL.

Tha toll air a bhàta, tha toll air a bhirlinn,  
 Tha toll air a bhàta mhòr, 's cha eàirich na saoir i.  
 Tha aon orr, tha dhà orr,  
 Tha dhà orr, tha trì orr  
 Tha ceithir, tha còig orr,  
 Cha mhòr nach 'eil naoi orr!

\* These “Port à béul” were practised since the time of the Druids. They are sung in reel time. *Editor.*  
 K. N. M. 1\*





