Galen 298.

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Glen 298

A Collection of the ANCIENT MARTIAL MUSIC OF CALEDONIA, Called Piobaireachd

As performed on the

Great Highland Bagpipe.

Now also Adapted to the

PIANO FORTE VIOLIN AND VIOLONCELLO.

With a

Few Old Highland Lilts Purposely Set for the above Modern Instruments.

To which is prefixed

A COMPLETE TUTOR

FOR ATTAINING A THOROUGH KNOWLEDGE OF THE PIPE MUSIC

Respectfully Dedicated to the

Highland Society of Scotland

By

DONALD MACDONALD

Pipe Maker

EDINBURGH.

Ent:at Stat: Hall. Price One Guinea.

Edin.r Engraved & Printed by Walker & Anderson, for the Publisher Donald Macdonald and to be had of him, as also of all the Music Sellers.

NB. D. Macdonald begs leave to intimate that he teaches the Great Highland, Northumberland & Irish Bagpipes.

TO THE

NOBLEMEN AND GENTLEMEN

OF

The Highland Societies

OF

LONDON AND SCOTLAND.

THE Publisher of the following Work being little known to the World, and making an experiment, too, with regard to our Ancient Pipe Music, hitherto unattempted, or, at least, unaccomplished, felt the danger of ushering it to the Public without sanction or patronage; and, his labours having been devoted to a strictly National Object, he knew no where to turn, with so much propriety, or so much hope, as to those Distinguished Bodies, which not only boast of all the rank, and all the talent, and all the worth, of the Country, but whose exertions have been so assiduously and so successfully employed for the interest and prosperity of Scotland.

He therefore respectfully begs leave to Dedicate this Volume to THE HIGHLAND SOCIETIES OF LONDON AND SCOTLAND, conscious, that if, under their auspices, it fails, it can be worthy of success under no other.

To those, and it is hoped they will be few, who may consider the Music as unworthy of preservation, or adaptation to other instruments, for its own sake, it will at least be curious, as acquainting them with the Strains that delighted and animated our warlike Ancestors, and of which many had their origin in the most interesting circumstances of dangerous adventure, and romantic attachment; and to those who may quarrel with the execution of the undertaking, it may occur, in mitigation, that it was a patriotic feeling that prompted the attempt,

to redeem from the waste of time what was dear to our Fathers, and should be grateful to us.

In conclusion, the Publisher has only to add to the general voice, his heart-felt wish, that both Societies may continue to be cheered in the progress of their unwearied labours, by the increasing prosperity of their Country, and the consciousness of their having already done so much to promote it; and to say how proud he is, at once, to grace his undertaking with such names, and to subscribe himself,

GENTLEMEN,

Your humble and grateful Servant,

DONALD MACDONALD.

PREFACE.

THE object of this Publication is, not only to supply a desideratum in our PIPE MUSIC, which has hitherto had no *written* Record, but, at once to facilitate the attempts of Students upon the GREAT HIGHLAND BAG-PIPE, and to accommodate its Music to almost all other instruments, such as the Organ, Piano-Forte, Violin, and German Flute. In the progress of this undertaking, the Publisher has been encouraged by a Prize from the Highland Society of Scotland, as being the first who had succeeded in setting the *Piobaireachd* to Music.

To accomplish this Work, the Publisher has sacrificed the leisure moments of the last fifteen years, and now, encouraged as above, and by the countenance of many enlightened individuals, he presumes to submit to the Public a portion of the result of his labours; and he entertains a humble confidence, that, whatever the learned and the critical may say in other respects, every lover of the wild Melodies of his wilder Country will thank him, for preserving and making familiar to the more fashionable instruments of the day, those strains hitherto confined to the Bag-Pipe, and so worthy of being made universal.

It may be mentioned, that a considerable difficulty attended the recovery of many of the ancient Tunes contained in the following pages. After the Battle of Culloden, a powerful check was given to the spirit of the Highlanders; and, with their arms and garb, the Bag-Pipe was, for a long time, almost completely laid aside. In this interval much of the Music was neglected and lost; for, afterwards, when the internal commotions of the country had completely subsided, and the slumbering spirit and prejudices of our countrymen awakened under the new order of things, the principal, nay only, records of our ancient Piobaireachd, were the memories of those patriarchs who had proudly sounded them at the unfortunate "*Rising.*" Many who attempted to take down the Tunes from the directions of these ministrels, being ignorant of music, could only describe the sounds by words, which, though rewarded by the Highland Society, as evincing a laudable ambition for the preservation of these relics of our ancestors, it need not be said, would afford little satisfaction to those who wished to know the true character of these Airs. The present Publisher did not labour under this difficulty; and having had many opportunities of being, not only with several of these old Pipers himself, but with intelligent musicians, who had conversed with others, he is enabled to pre-

sent to the Public many pieces of Pipe Music, which will not be thought unworthy of a place in the proudest collection.

With the simple object he has already mentioned only in view, it can form no part of his duty to enter into the question of the antiquity of the Bag-Pipe—as well as because it does not, like some other things, derive either its only, or its chief recommendation from that circumstance. The Publisher's respect for the instrument is, in no degree, increased by some learned gentlemen pretending to discover, from coins and ancient pieces of sculpture, that it was known and used in ancient Greece and Rome. Even if such an instrument existed in these times, the very circumstance of the doubt and obscurity that surround it, as well as the silence of their public and private history, prove, that it never was used for great purposes, nor blended with the national associations and prejudices of these countries. It is true the term "*Pipe*" occurs in the writings of all ages; but that is applied to almost any wind instrument, and tends nothing towards proving the antiquity of the Bag-Pipe. Without questioning, however, its antiquity, the Publisher is not particularly anxious to trace its origin to countries, where, if known, it was certainly little honoured—especially, as no circumstance whatever can invest it with half the interest it already possesses, as having been the distinctive instrument of our own country, through a long and glorious, though frequently unfortunate, course of ages.

The chanter, like most other wind instruments, is evidently an improvement of the primitive pastoral reed; and, from the nature of the bag and drones, it is reasonable to suppose, that they were added in times of war and trouble, and first used amid the tumult and storm of battle, though experience and skill have made it, in its present shape, susceptible of even tenderness and pathos, and rendered it the favourite instrument of a virtuous and brave race, in times of enjoyment and peace.

Strangers may sneer at the pains taken to preserve this wild instrument, because their ears have only been accustomed to the gay measures of the violin, and "lascivious pleasing of "the lute;" but it has claims and recommendations that may silence even *their* prejudices. The Bag-Pipe is, perhaps, the only national instrument in Europe. Every other is peculiar to many countries, but the Bag-Pipe to Scotland alone. In halls of joy, and in scenes of mourning, it has prevailed. It has animated her warriors in battle, and welcomed them back, after their toils, to the homes of their love, and the hills of their nativity. Its strains were the first sounded on the ears of infancy, and they are the last to be forgotten in the wanderings of age. Even Highlanders will allow that it is not the gentlest of instruments; but, when far from their mountain homes, what sounds, however melodious, could thrill round their heart like one burst of their own wild native Pipe? The feelings which other instruments awaken are general and undefined, because they talk alike to Frenchmen, Spaniards,

Germans, and Highlanders, for they are common to all. But the Bag-Pipe is sacred to Scotland, and speaks a language which they only feel. It talks to them of home, and of all the past; and brings before them, on the burning shores of India, the wild hills, and oft frequented streams of Caledonia, the friends that are thinking of them, and the sweethearts and wives that are weeping for them there!

And need it be told here, to how many fields of danger and victory its proud strains have led! There is not a battle that is honourable to Britain in which its war-blast has not sounded. When every other instrument has been hushed, by the confusion and carnage of the scene, it has been borne into the thick of battle, and, far in the advance, its bleeding, but devoted bearer, sinking on the earth, has sounded at once encouragement to his countrymen, and his own *coronach*.

If the enthusiasm of so humble an individual required further excuse than the repetition of such circumstances, he would surely find it, when he mentioned, that in preparing and compiling the present Work, he has only co-operated with the most useful and enlightened Societies the country can boast of, who have for many years been exerting their influence, and appropriating their wealth, to perpetuate this martial Instrument and its Music.

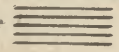
It may be mentioned, that the Tunes contained in this Volume form only a small part of those the Publisher has arranged and collected, but that, should he be encouraged in his first attempt, it is his utmost ambition not only to submit to the Public the remainder, but to travel through the Highlands, for the purpose of obtaining information of their history. Almost all of them, unlike the silly occasions of Modern Airs, have had their origin in glorious achievements, and romantic adventures; and, if a Second Volume is called for, these interesting particulars will be communicated. And it must surely enhance the value of the present Publisher's exertions, in recovering so many valuable *Piobaireachd*, when he mentions, that, for nearly twenty years, there has not been above a dozen of different Tunes played at the Annual Competitions of Pipers in Edinburgh.

In the TUTOR, which is annexed, some Remarks will be offered for the Guidance of the Learner.

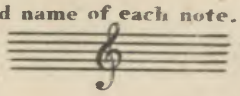
INSTRUCTIONS

FOR THE

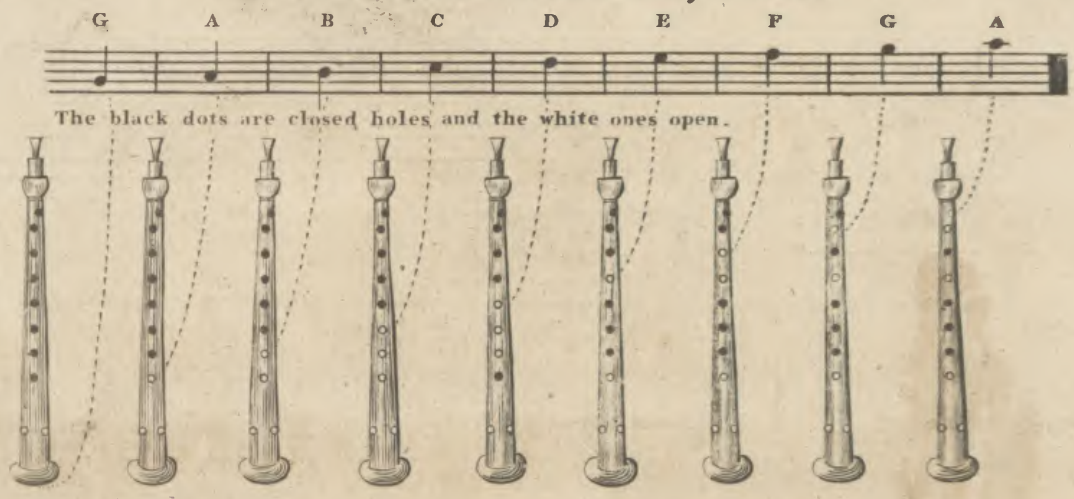
GREAT HIGHLAND BAGPIPE.

There are in Music but Seven Notes, which are denominated by the following Letters, namely. G. A. B. C. D. E. F. These Notes are placed on five parallel lines called a Stave  the lines are counted from the bottom.

To the beginning of each Stave is affixed a certain mark called a Clef, which serves to distinguish the Treble part from the Bass, and also to determine the pitch and name of each note.

The Clef in use for Bagpipe Peices is called G. Clef and shaped thus  it is placed on the Second line and gives its name to the notes on that line.

The Natural and only Scale.



1st To play well on the Pipe, much depends upon the method of placing the fingers. They should cross the Chanter so far as, that the little finger can be used, with ease and freedom, in Beating the lower note G, and the other notes A.B.C.D. &c. are performed as in the above scale. The Student ought to continue practising on the Guiding Chanter, till he has acquired a proper knowledge of the Scale and then proceed to the Lessons and Examples.

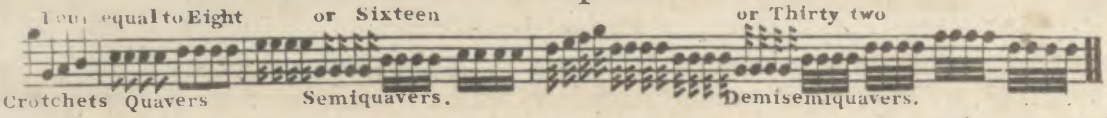
2d In attempting to blow the Bagpipe the pupil must commence, by holding up the Drones with the hand which he intends to be the lower at the same time seizing the Chanter with the upper, placing the thumb on the hole behind, and the fore and middle fingers of the same hand on the two uppermost holes in front. When the Bag is nearly full shove it up under the arm of the same hand which holds the Chanter, when the pupil will discover a difficulty in preserving a uniformity of sound, which is remedied by a gradual pressure of the arm to supply the reeds while he is fetching another draught and in this manner he must continue blowing till he is able to produce a regular and constant sound from the Instrument, let him then put on the lower hand, (observing that the holes must be well closed, otherwise the Pipe will never give its proper tone) and commence playing the Lessons he learned on the practising Stick.

3d In blowing the Pipe the cheeks must be kept firmly contracted, with a smile on the countenance in a free and manly posture, and not twisting the body, nor disfiguring the face, which are disgusting and ought to be particularly guarded against.

4th The fingers should be raised high off the Chanter, that they may give the greater report on their fall and the Piper is to pay no attention to the flats and sharps marked on the Clef as they are not used in pipe music; yet the pipe imitates several different keys, which are real, but ideal on the Bagpipe, as the music cannot be transposed for it in any other key than that in which it is first played or marked.

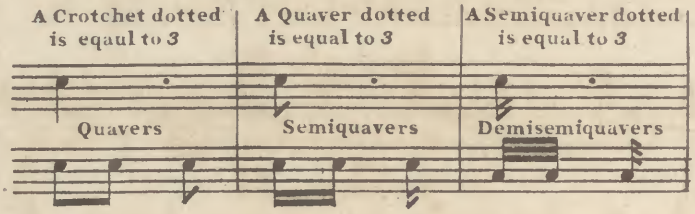
5th It must be remembered that, as the chorus of a Song is to the verses; so is the ground of a Piobaireachd to its Variations, and ought to be played after the doubling and where it happens tripling of each measure. It is also the conclusion of each piece, as well as its beginning.

Of the different Species of Notes.



There are only four kinds of Notes made use of in Bagpipe Music, namely, a Crotchet a Quaver a Semiquaver a Demisemiquaver

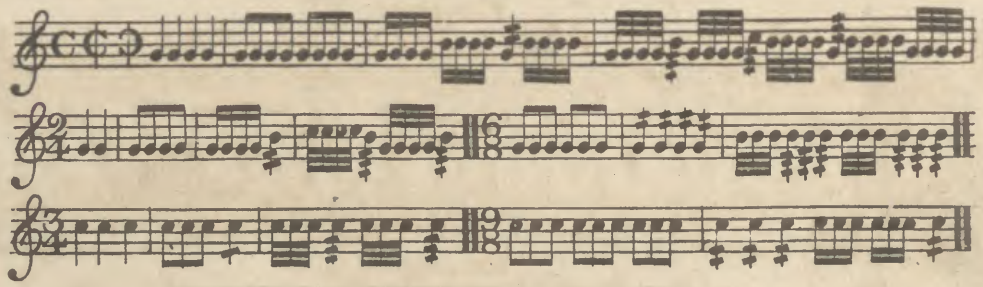
Of the Dot.



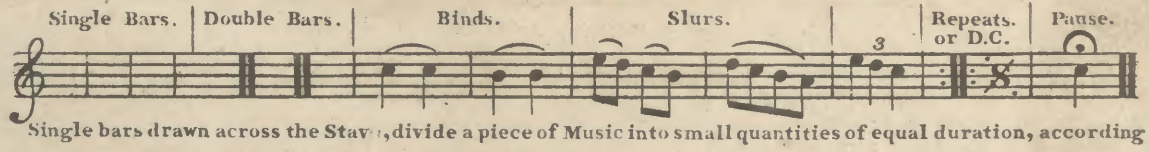
Of Time.

The time of a Musical Composition is Common or Triple, Simple or Compound. Simple Common Time is expressed by $\frac{C}{3}$ or ¢ or $\frac{2}{4}$. Compound Time by $\frac{6}{8}$. Simple Triple Time is expressed by $\frac{9}{4}$. Compound Triple Time by $\frac{9}{8}$

Examples of Time.

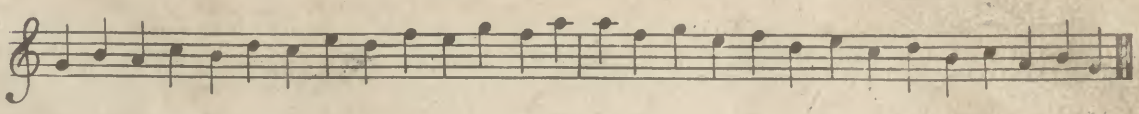


Of various Characters used in Music.

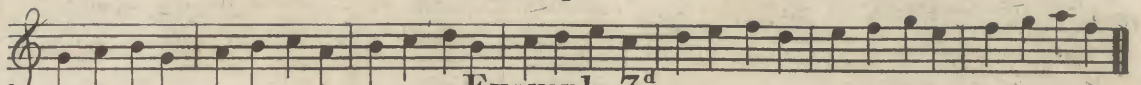


Single bars drawn across the Staves, divide a piece of Music into small quantities of equal duration, according to the time marked at the beginning of the piece. — Double Bars divide a piece of Music into two or more parts. A Bind over two Notes on the same line or space unites them into one so that the second Note is not played, but the first is kept down the time of two. — A Slur over two or more Notes, shews they are to be played smooth & connected. A Figure 3 placed over three Crotchets or Quavers, signifies they must be played in the time of two. — A Repeat means to play the part over again. — A Pause means to dwell upon a Note at the pleasure of the Player.

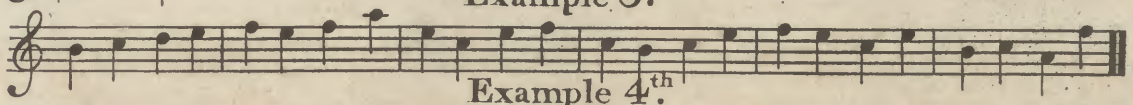
The Scale set down promiscuosly for Excercise.



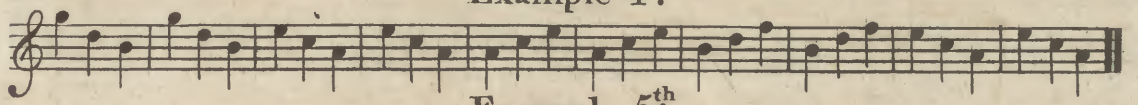
Example 2.d



Example 3.d

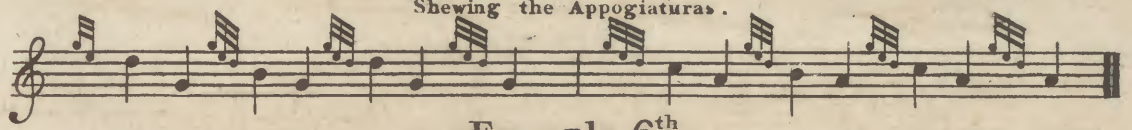


Example 4.th

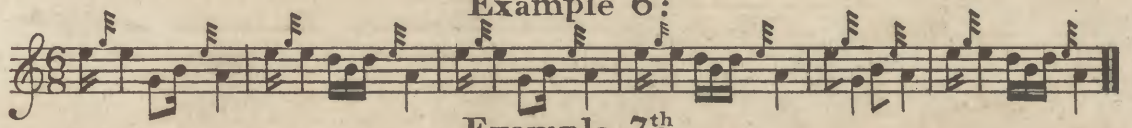


Example 5.th

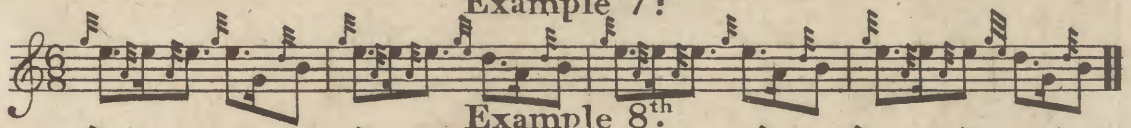
Shewing the Appogiaturas.



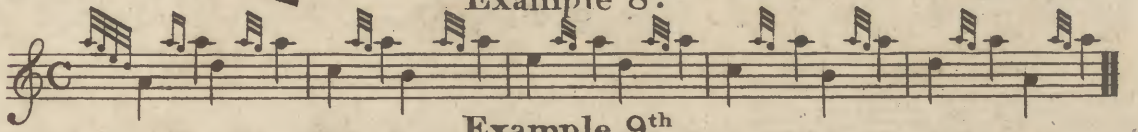
Example 6.th



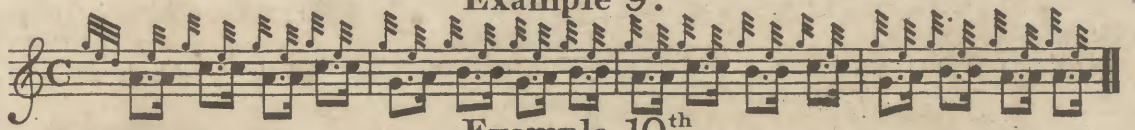
Example 7.th



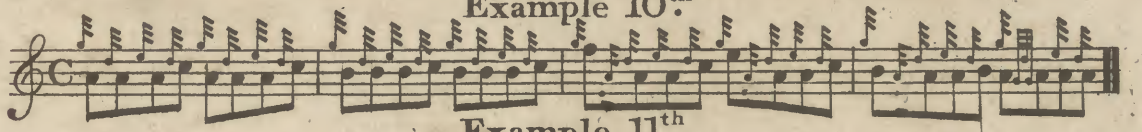
Example 8.th



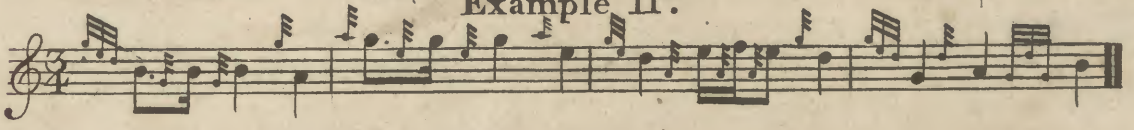
Example 9.th



Example 10.th



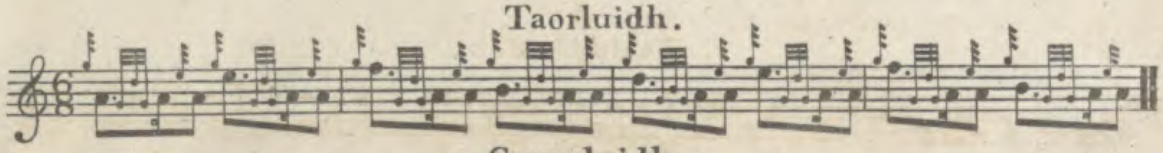
Example 11.th



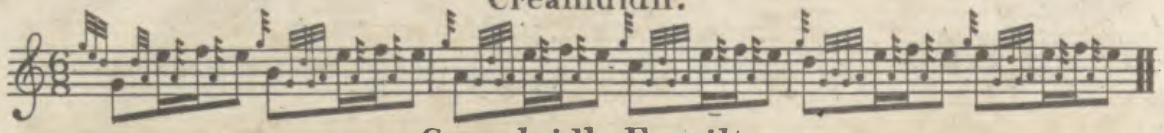
Dictionary of Music Terms.

PORST	Tune or Air.
PORST TIANNAIL	A Gathering.
CUMH	A Lament.
FAILTE	A Salute.
CNAMH, URLAR, NA CALEPE A PHUIRST	Ground or Adagio.
NA SIULECHIN	Variations Allegro Time.
TAORLUDH	A quick movement, generaly the 3.d Variation.
CREANLUIDH	Round, quick & yielding.
CREANLUIDH FOSGILT	An open Running.
CREANLUIDH BREABICH	A Smart and Starting Running.
CLIALUIDH	The quickest of all runnings.
DEACHIN GHLEUST	A Trial of Tuning or Prelude.

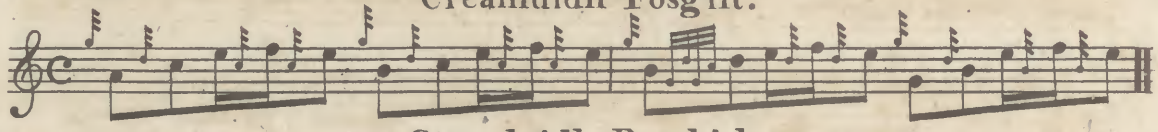
Taorluidh.



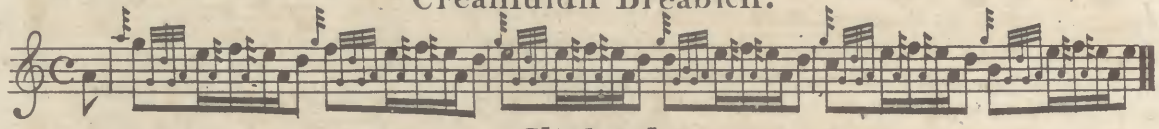
Creanluidh.



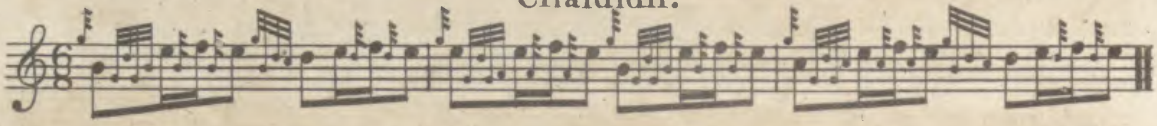
Creanluidh Fosgilt.

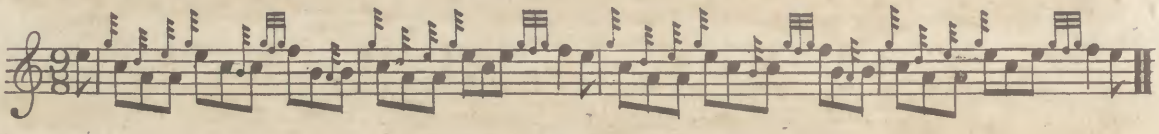


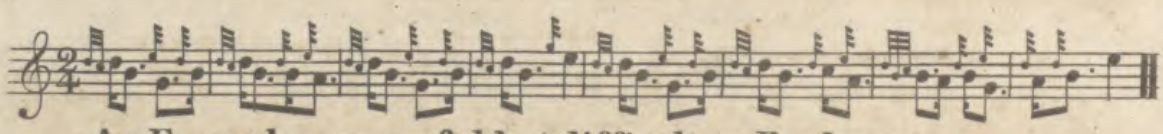
Creanluidh Breabich.



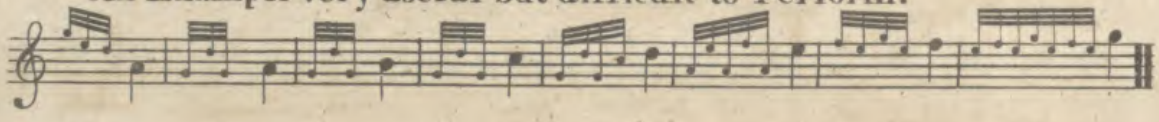
Clialuidh.



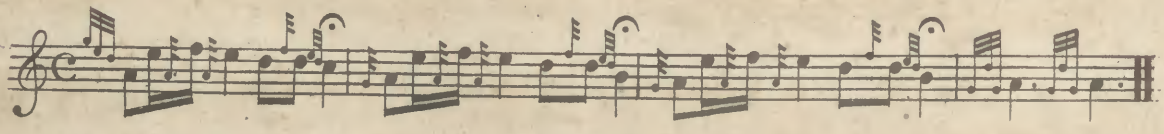


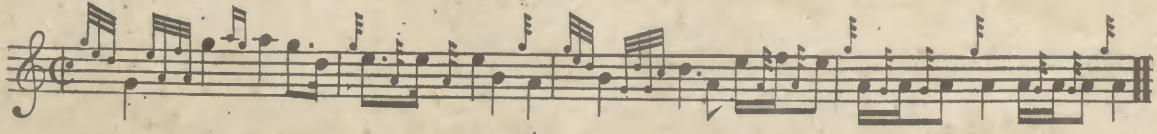


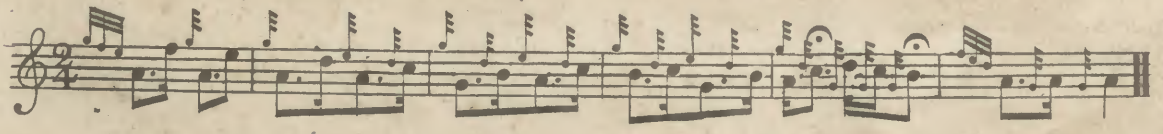
An Example very useful but difficult to Perform.



Deachin Ghleust. Preludes of Tuning.



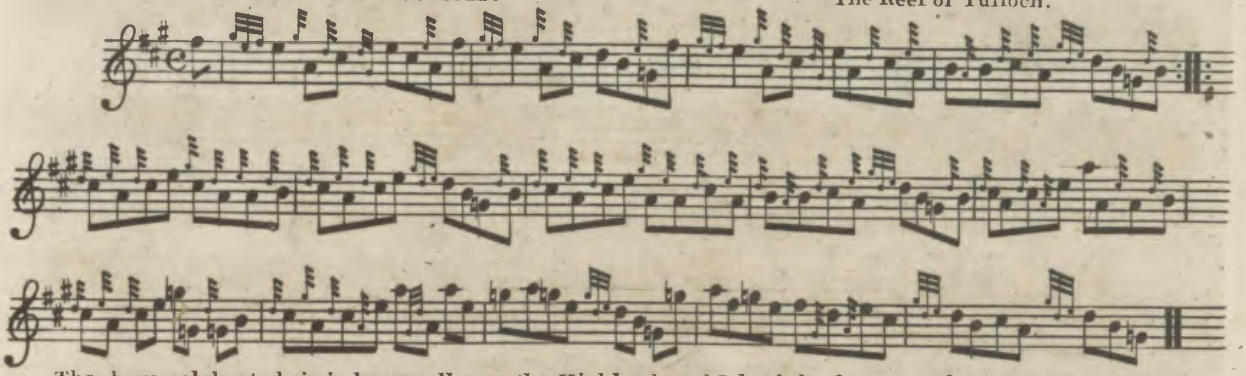




The Learner before playing the appogiaturas in the following Tunes, may play only the large Notes, to make himself acquainted with the air.

Rielle Huluchen.

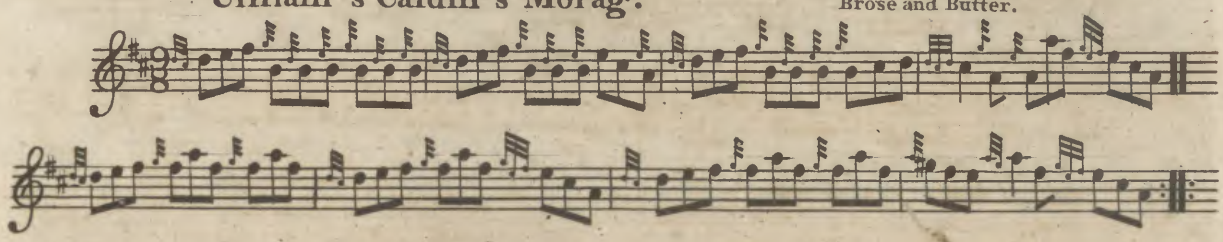
The Reel of Tulloch.



The above celebrated air, is known all over the Highlands and Islands by the name of Ri na 'm Porst, that is the King of Tunes and is often played last in every dance, by way of pre-eminence, is very old, beyond tradition, The Village of Tulloch, from which it takes its name, is in the Parish of Tulloch in Aberdeenshire, near to the celebratet Wells of Pananich, about 40 Miles west of Aberdeen, on the North Bank of the River Dee and is now the Property of William Farquharson Esq.r of Monaltrie.

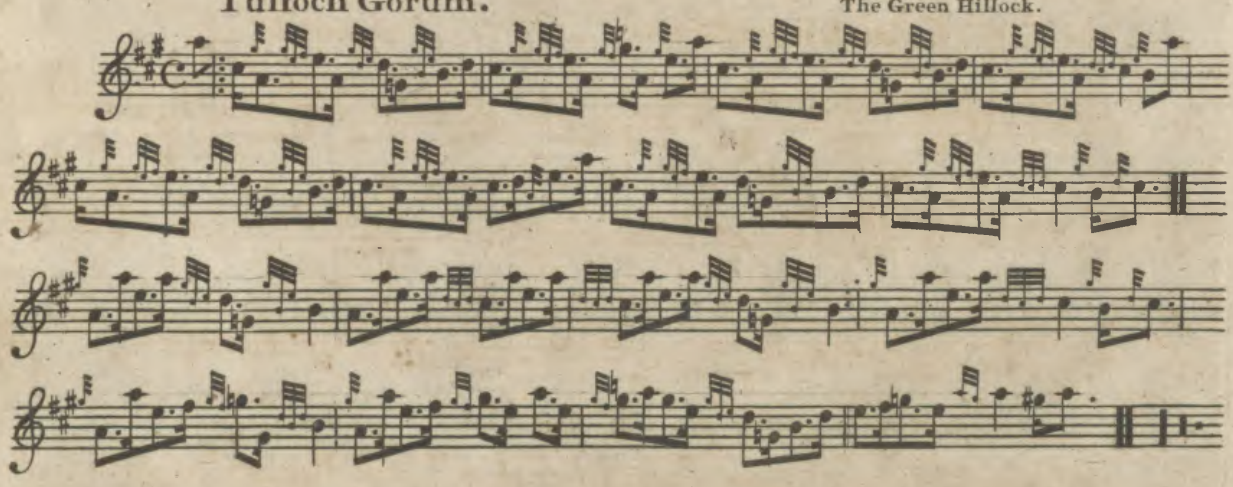
Uilliam 's Calum 's Mòrag.

Brose and Butter.



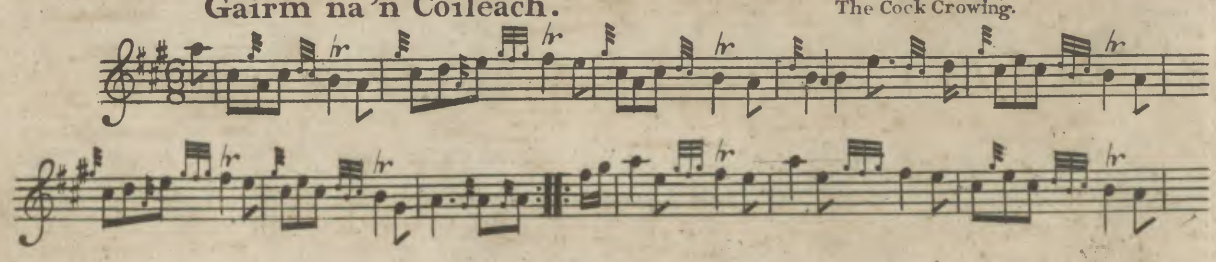
Tulloch Gorum.

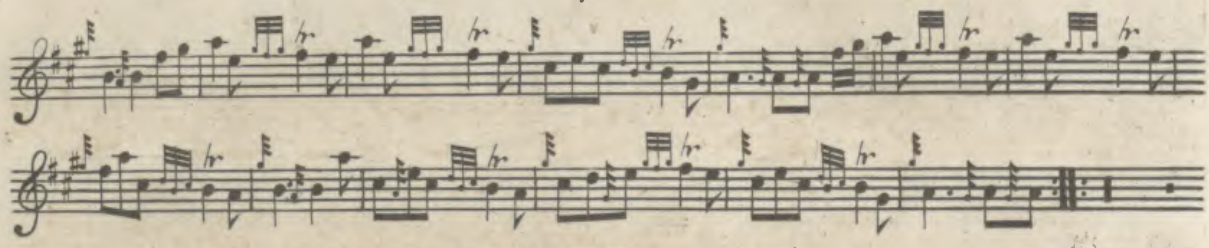
The Green Hillock.



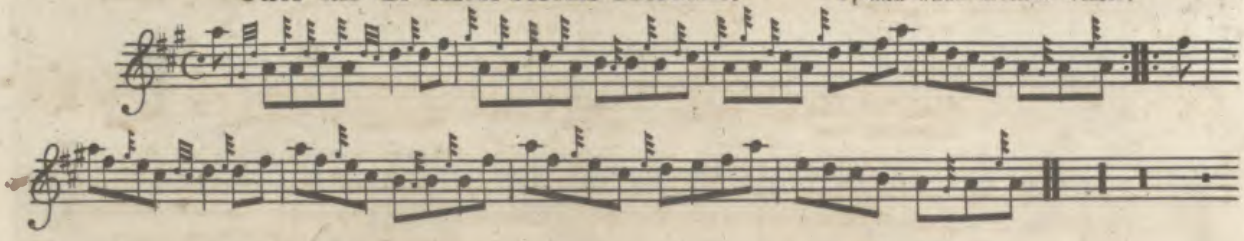
Gairm na 'n Coileach.

The Cock Crowing.

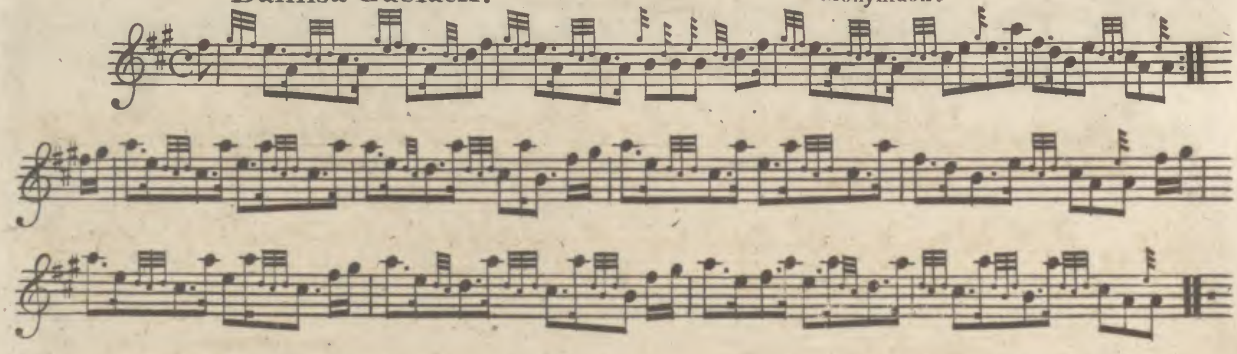




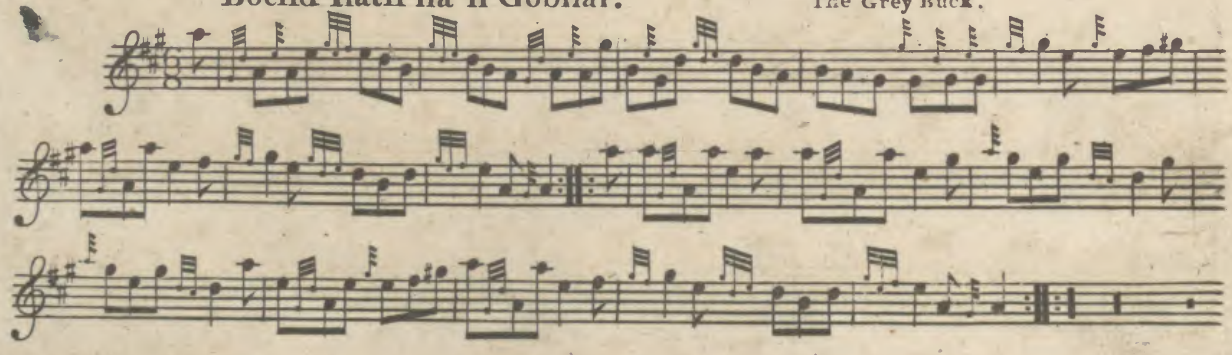
Cuir air do shon fhein Uilliam. Up and waur them a' Willie.



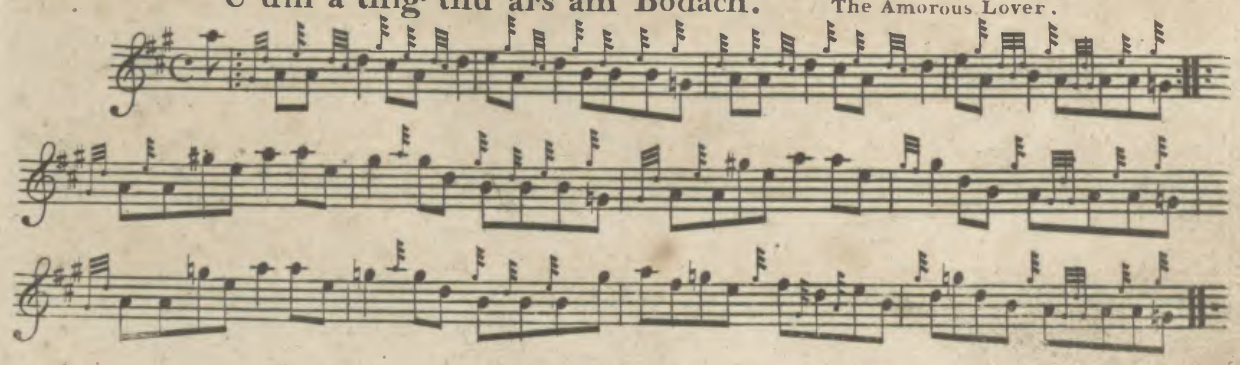
Dannsa Gaelach. Monymusk.



Bochd liath na 'n Gobhar. The Grey Buck.

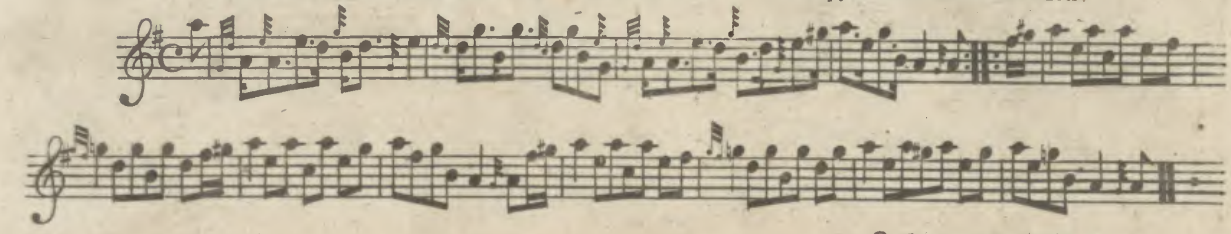


C'uin a thig thu ars am Bodach. The Amorous Lover.



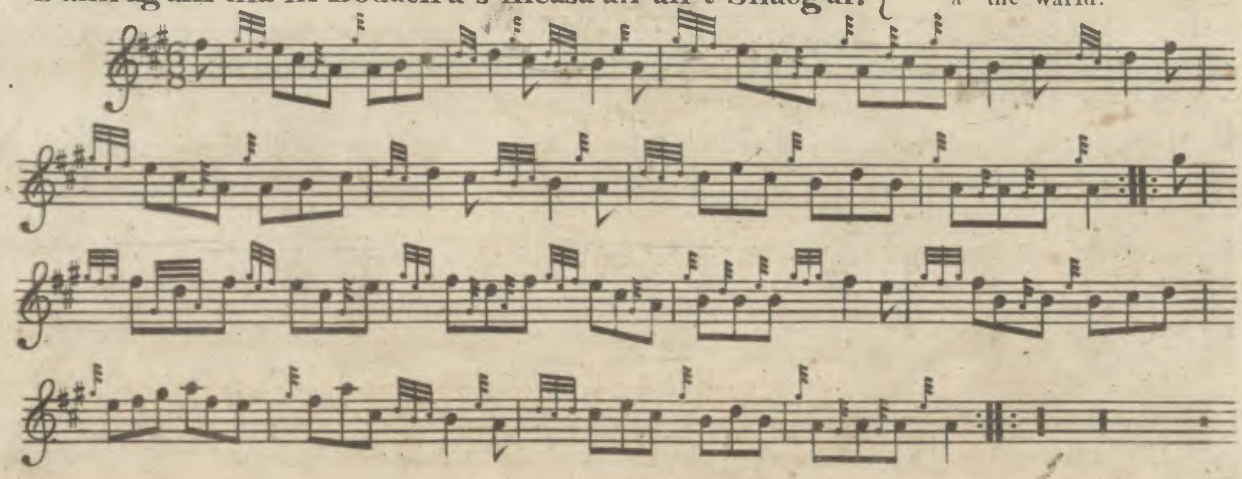
Calam Crubach ann 's a Ghlenn.

Cripple Malcom in the Glen.



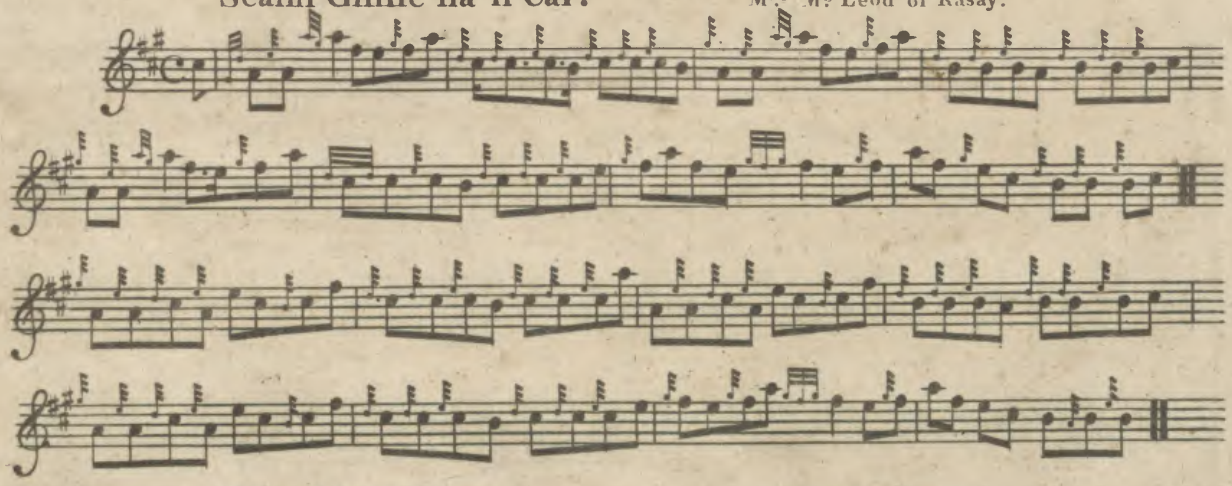
'S ann agam tha'm Bodach a's measa air an t Shaogal.

{ The warst Carle in a' the Warld.



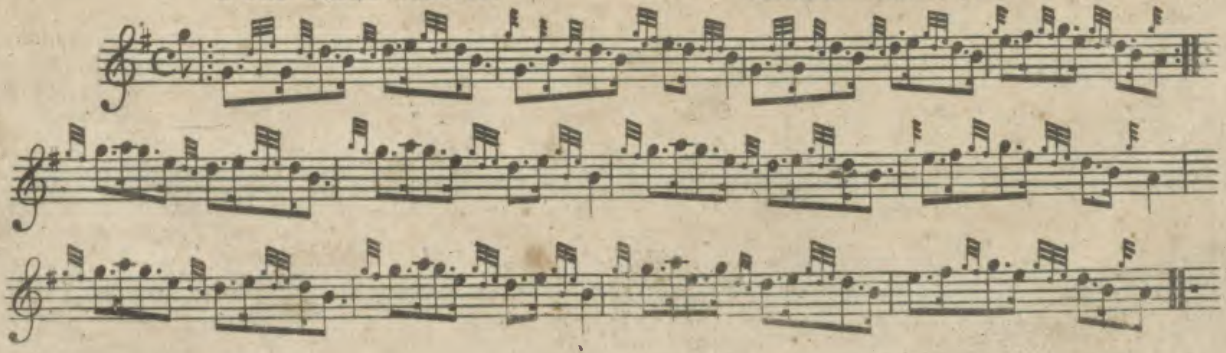
Seann Ghille na 'n Car.

Mrs Mc Leod of Rasay.



Fear Chul Charn.

Culcairn's Strathspey.



FAILTE PHRONSA,
The Princes Salute.

Composed by

JOHN Mc INTYRE SON OF DONALD Mc INTYRE

Braes of Raineach,

PIPER

to

Mentzies

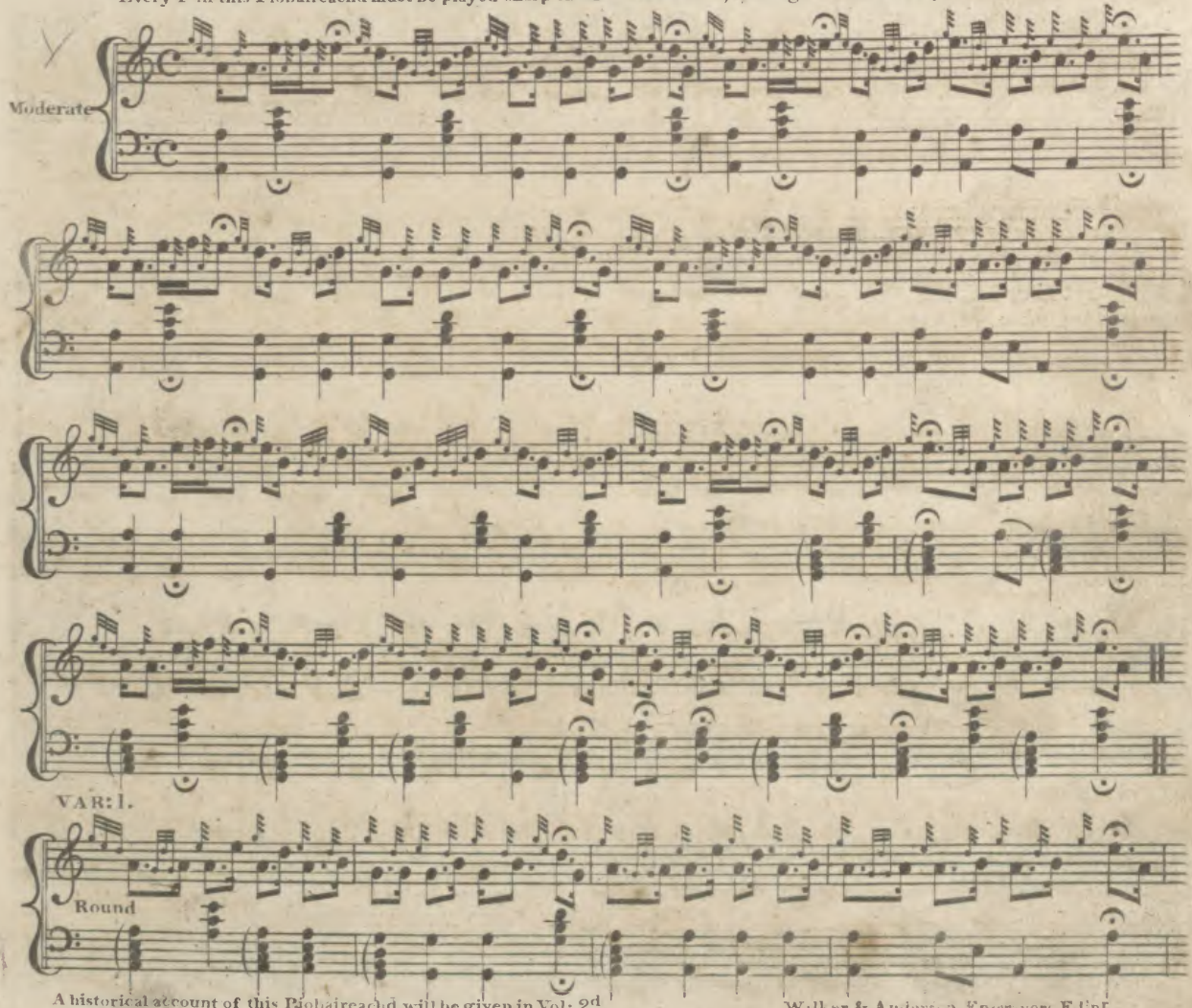
OF THAT ILK,

On the landing of his

ROYAL HIGHNESS JAMES PRINCE OF WALES

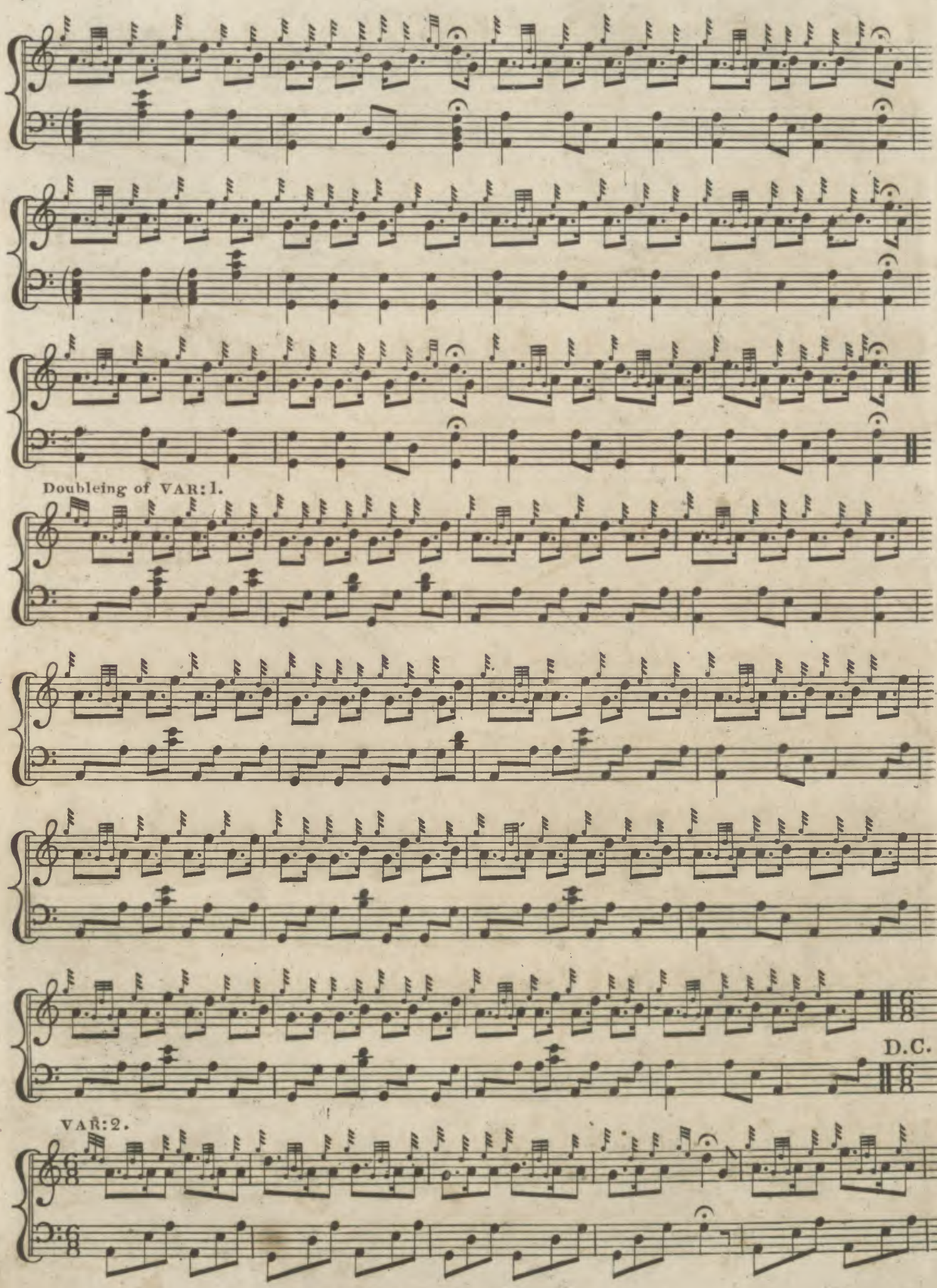
IN BRITAIN, ANNO 1715.

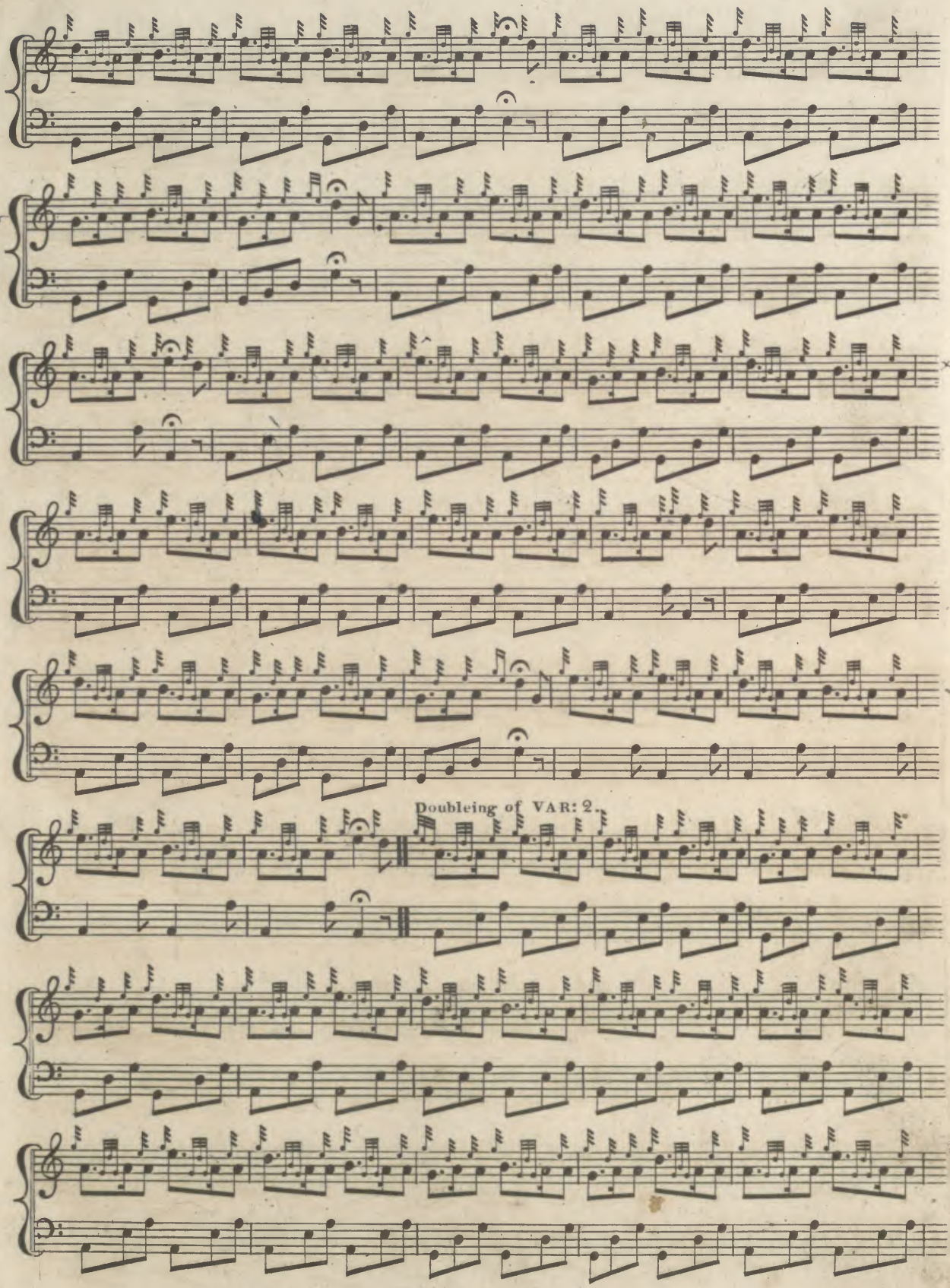
Every F in this Piobaireachd must be played sharp on the Piano Forte, although not in the Key of G.

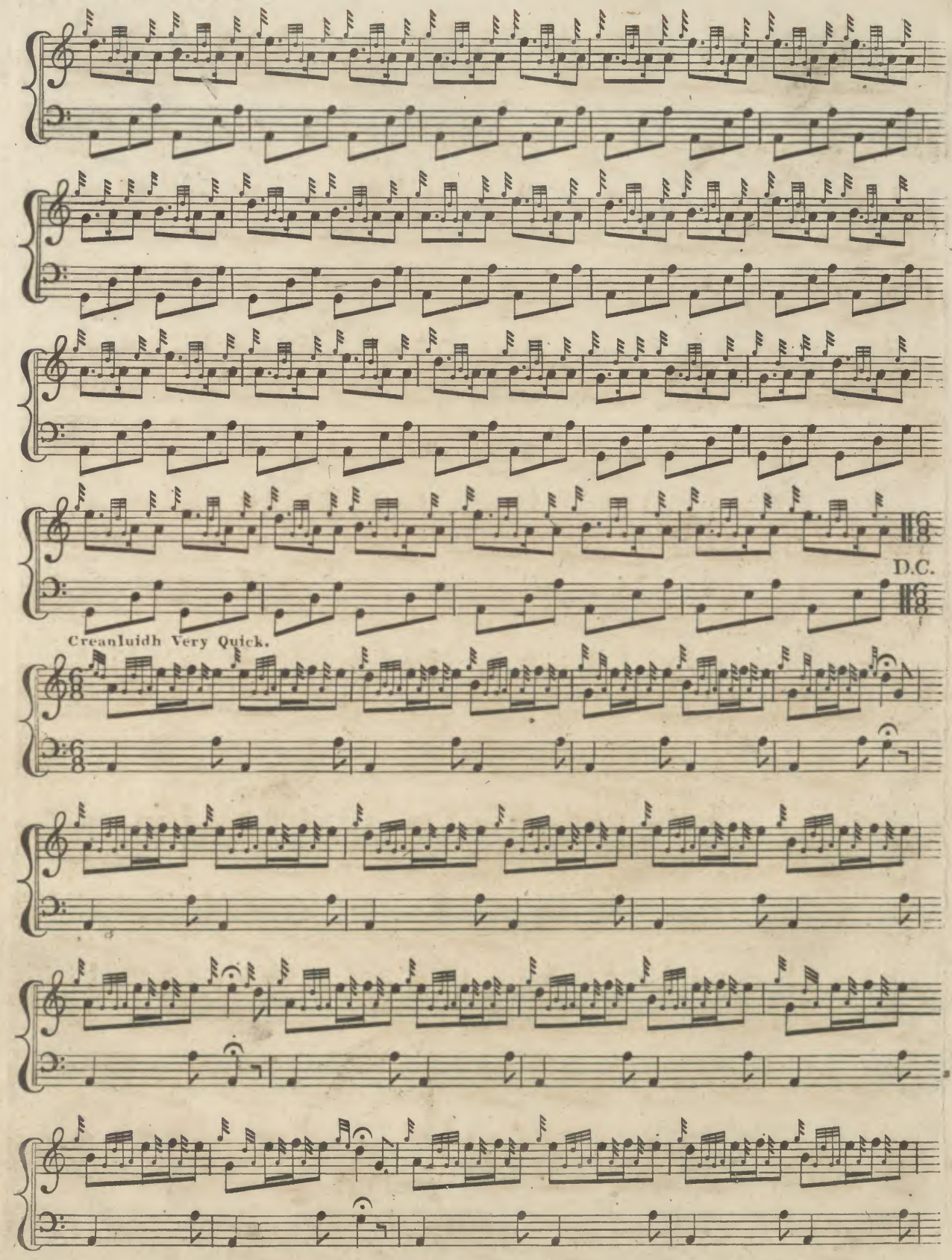


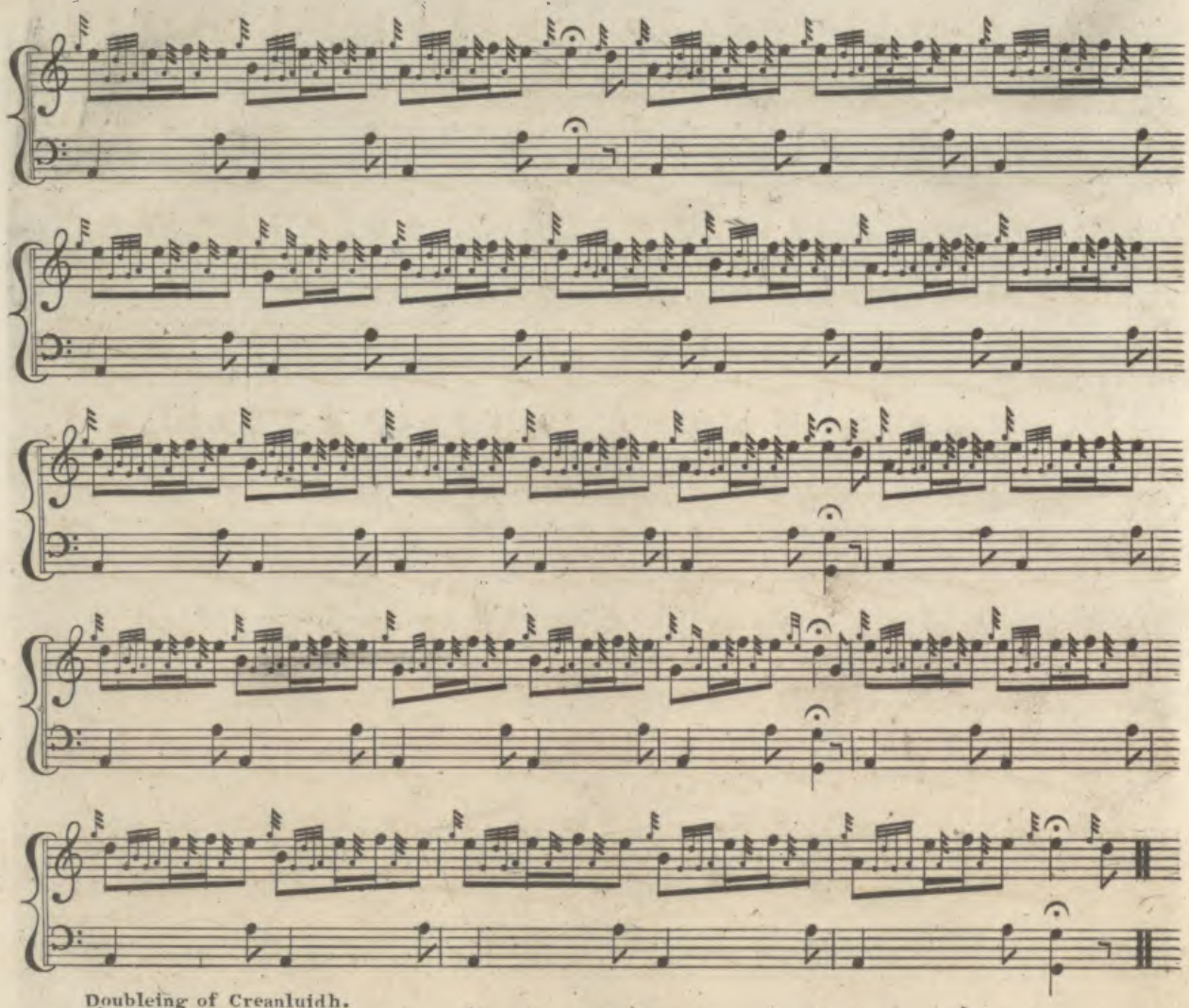
A historical account of this Piobaireachd will be given in Vol: 2d

Walker & Anderson Engravers Edinr

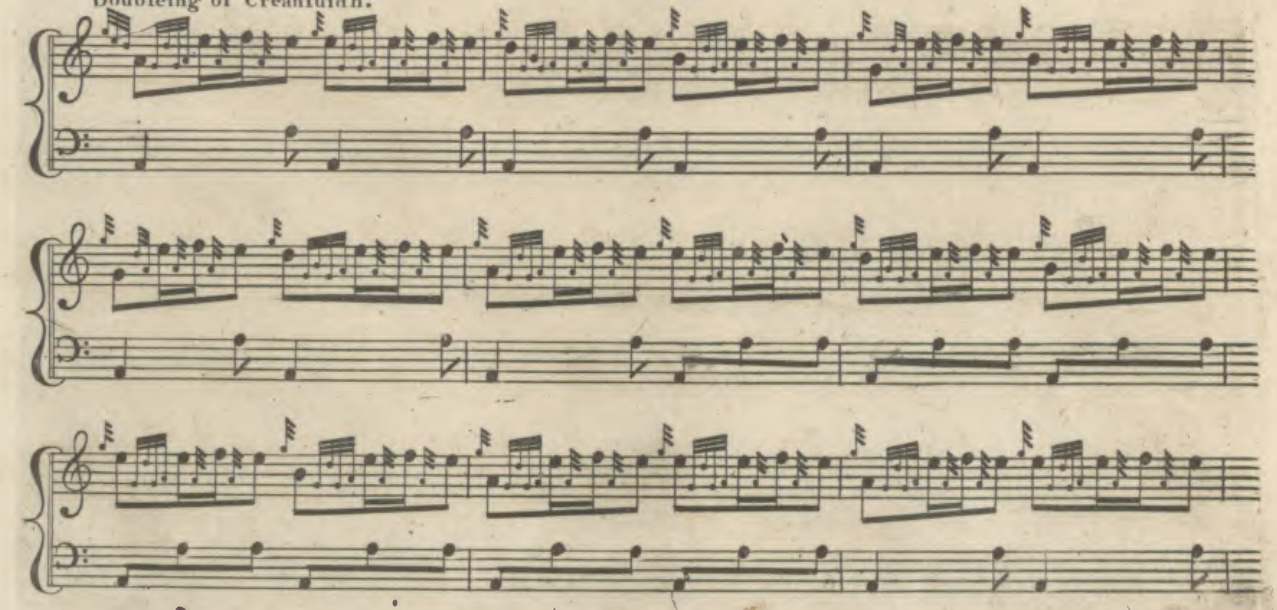

Doubleing of VAR: 1.
D.C.
VAR: 2.

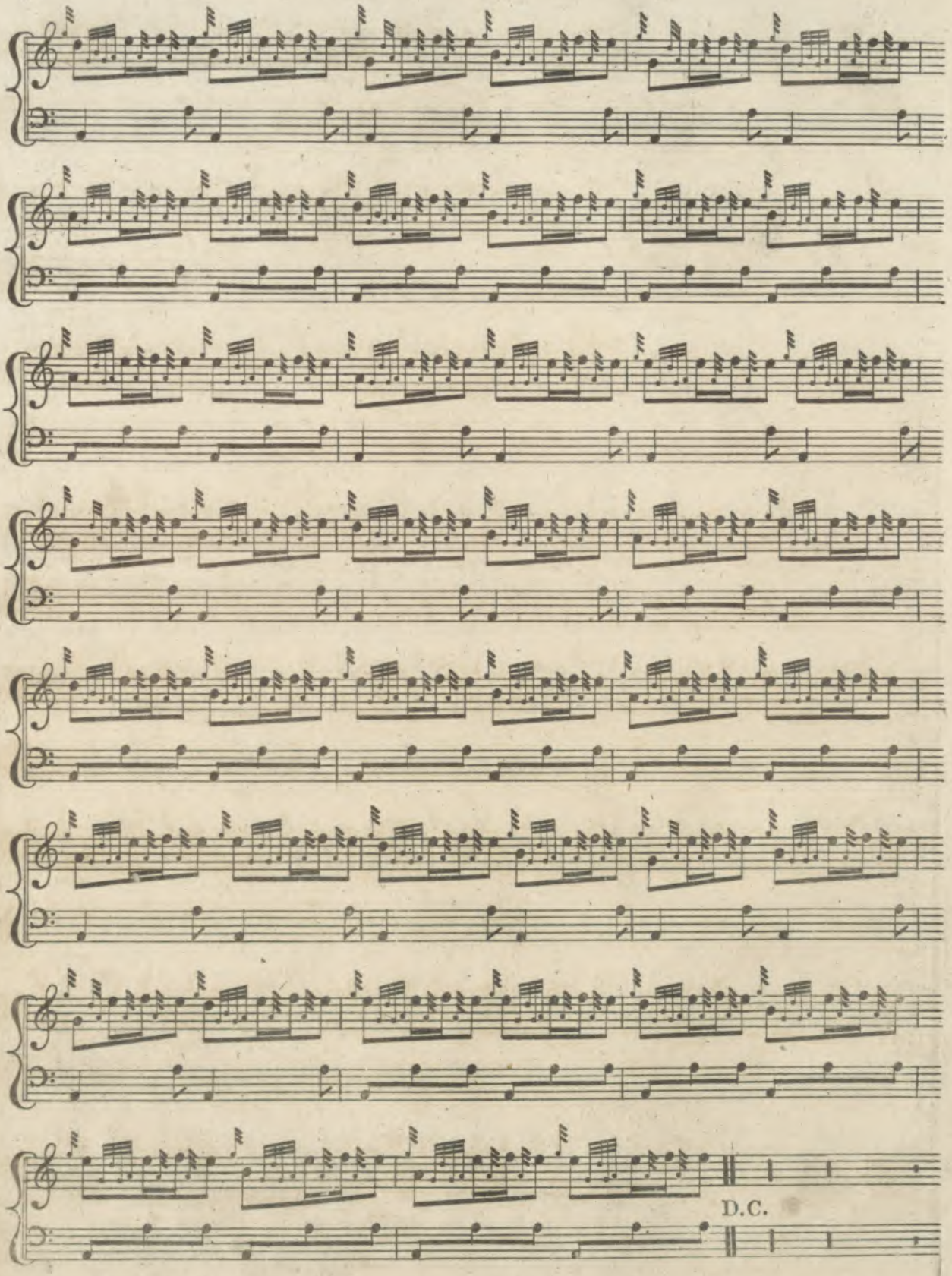

Doubleing of VAR: 2.


D.C.
Creanluidh Very Quick.



Doubleing of Creanluidh.




D.C.

A GHLASS MHEUR.

The Finger Lock

Composed by

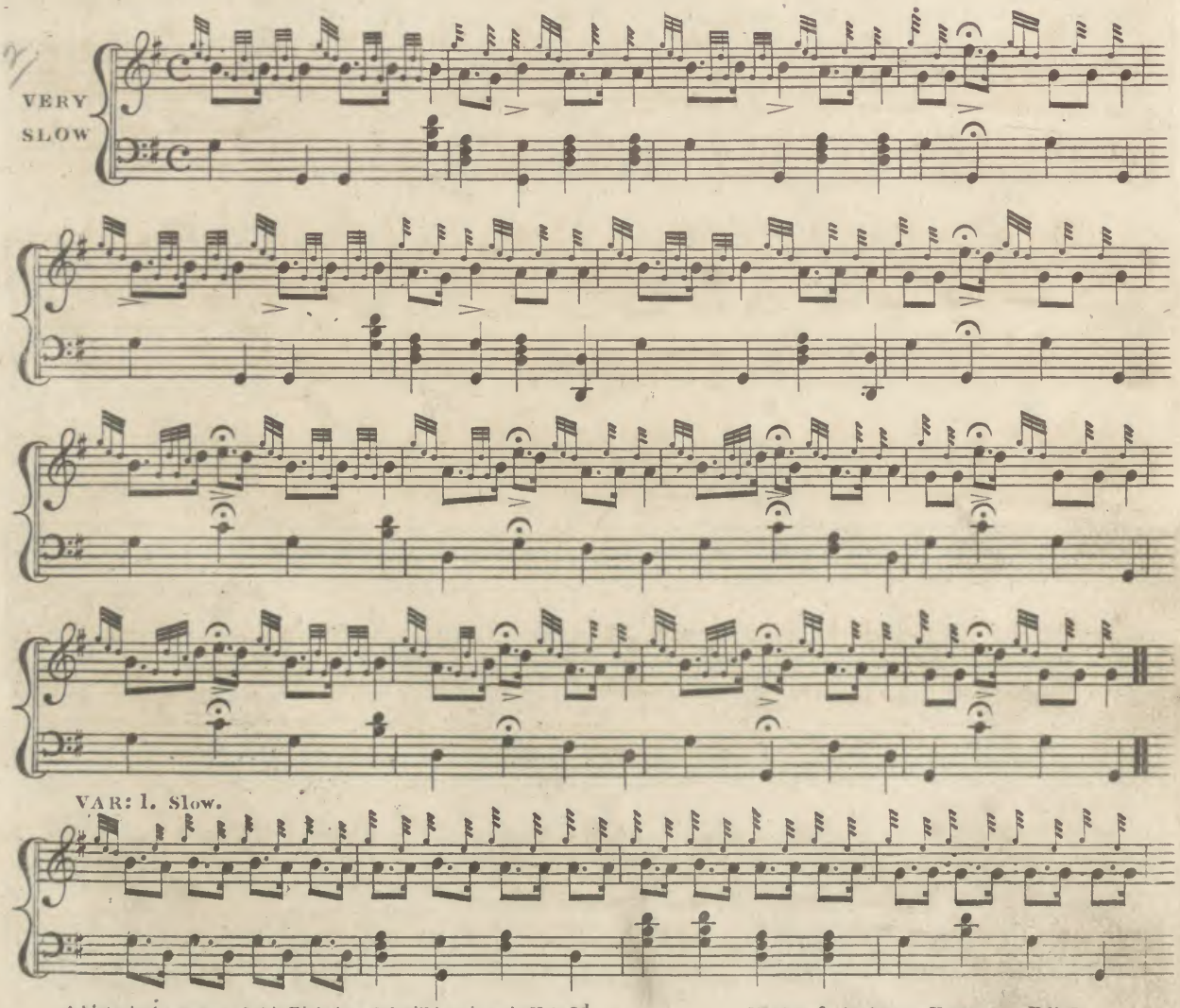
RAONUILL MAC AILEAIN OIG.

One of the

Macdonalds

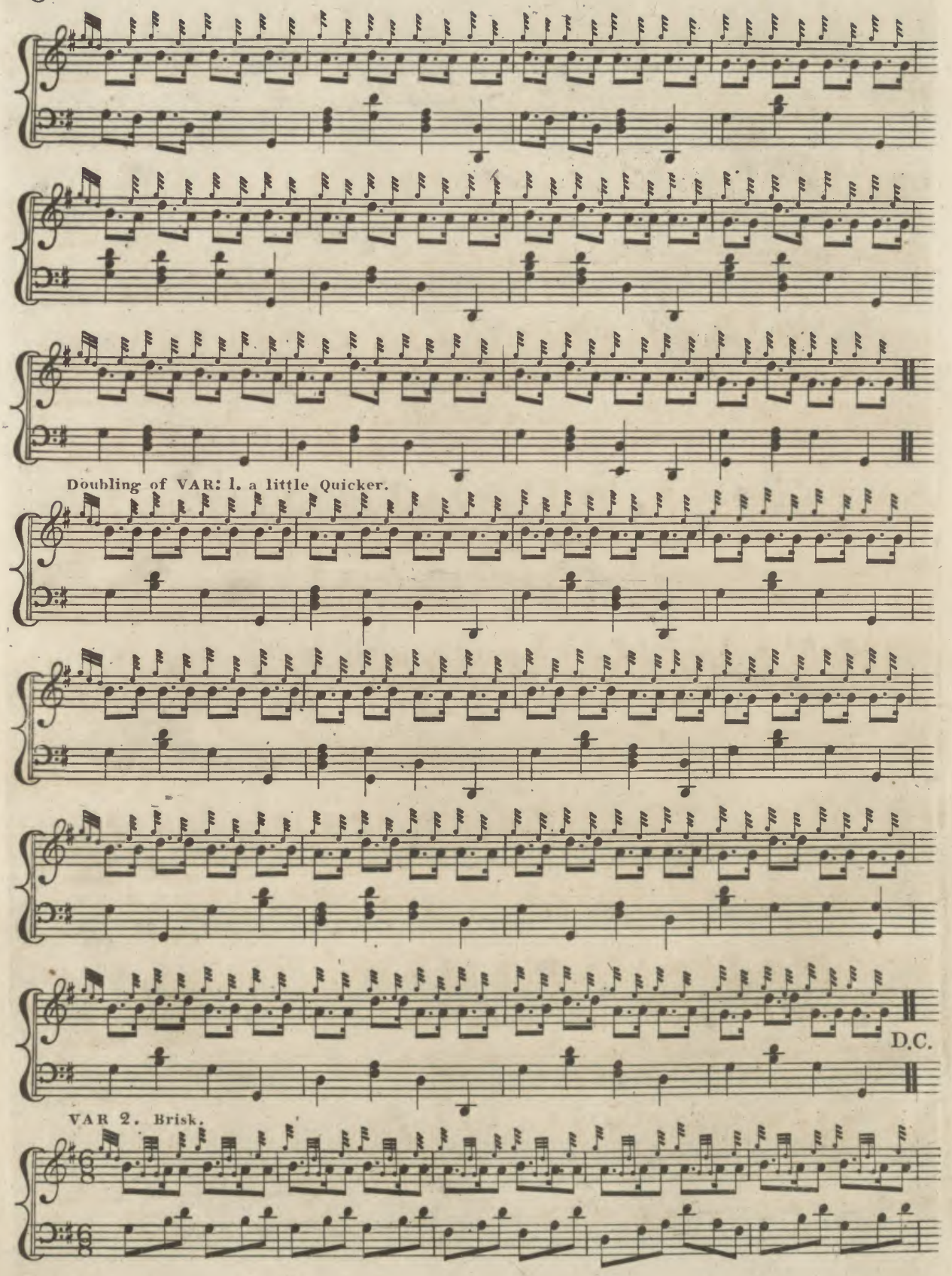
OF

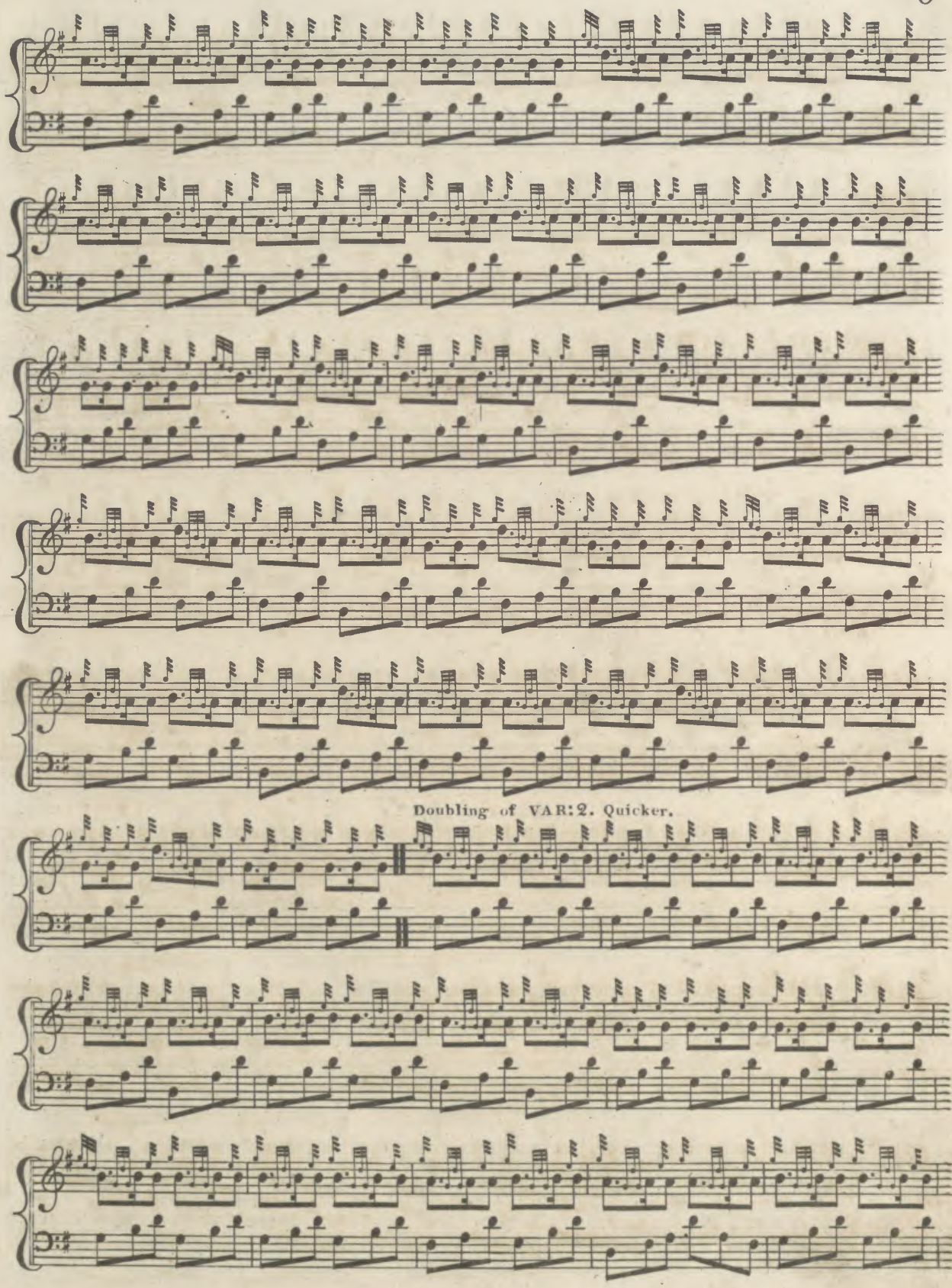
MORAR

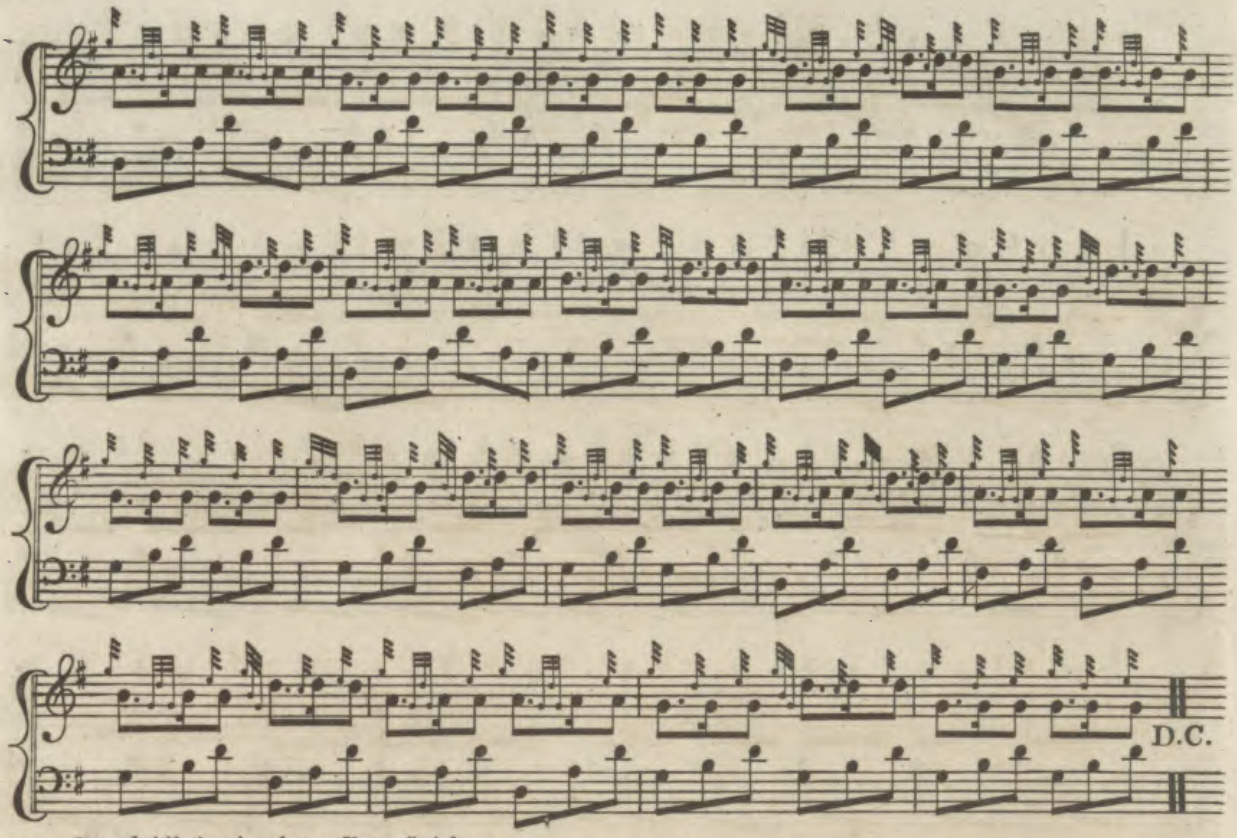


A historical account of this Piobaireachd will be given in Vol: 2d

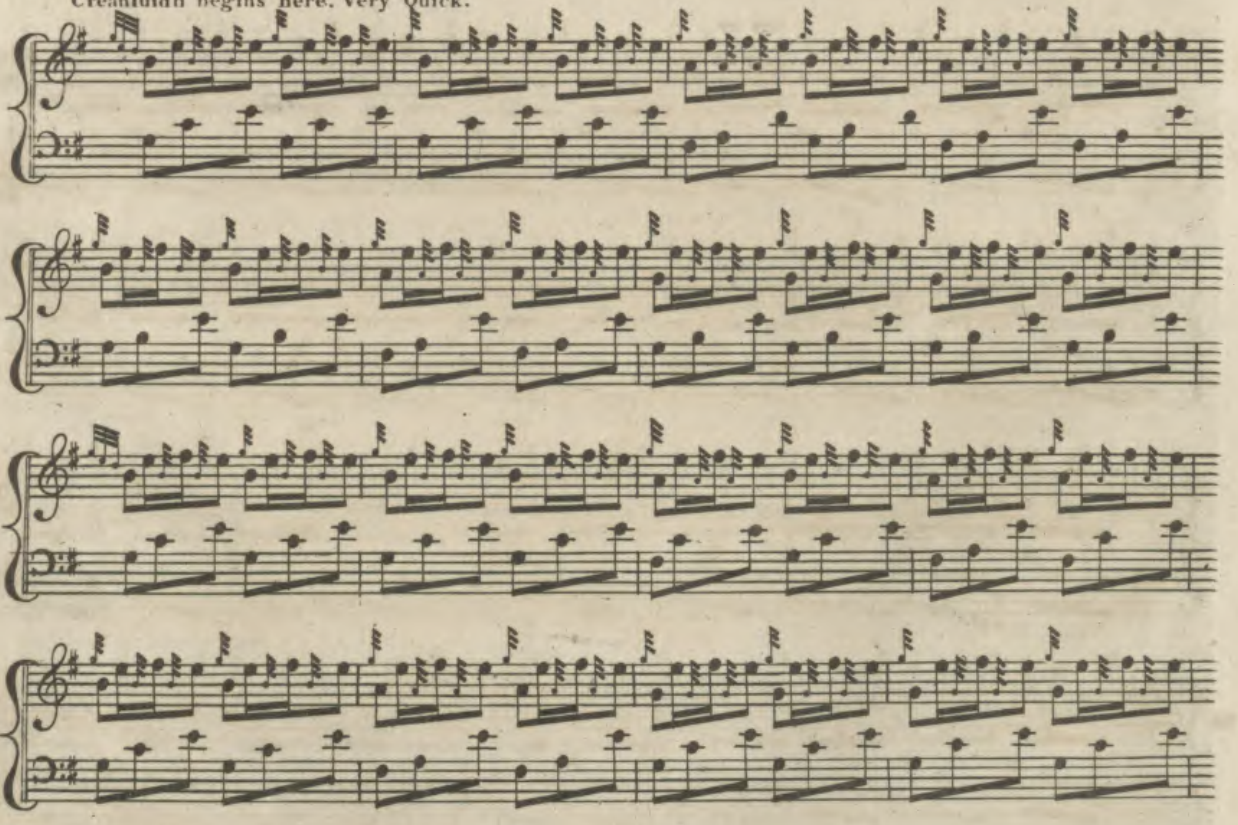
Walker & Anderson Engravers Edin.r

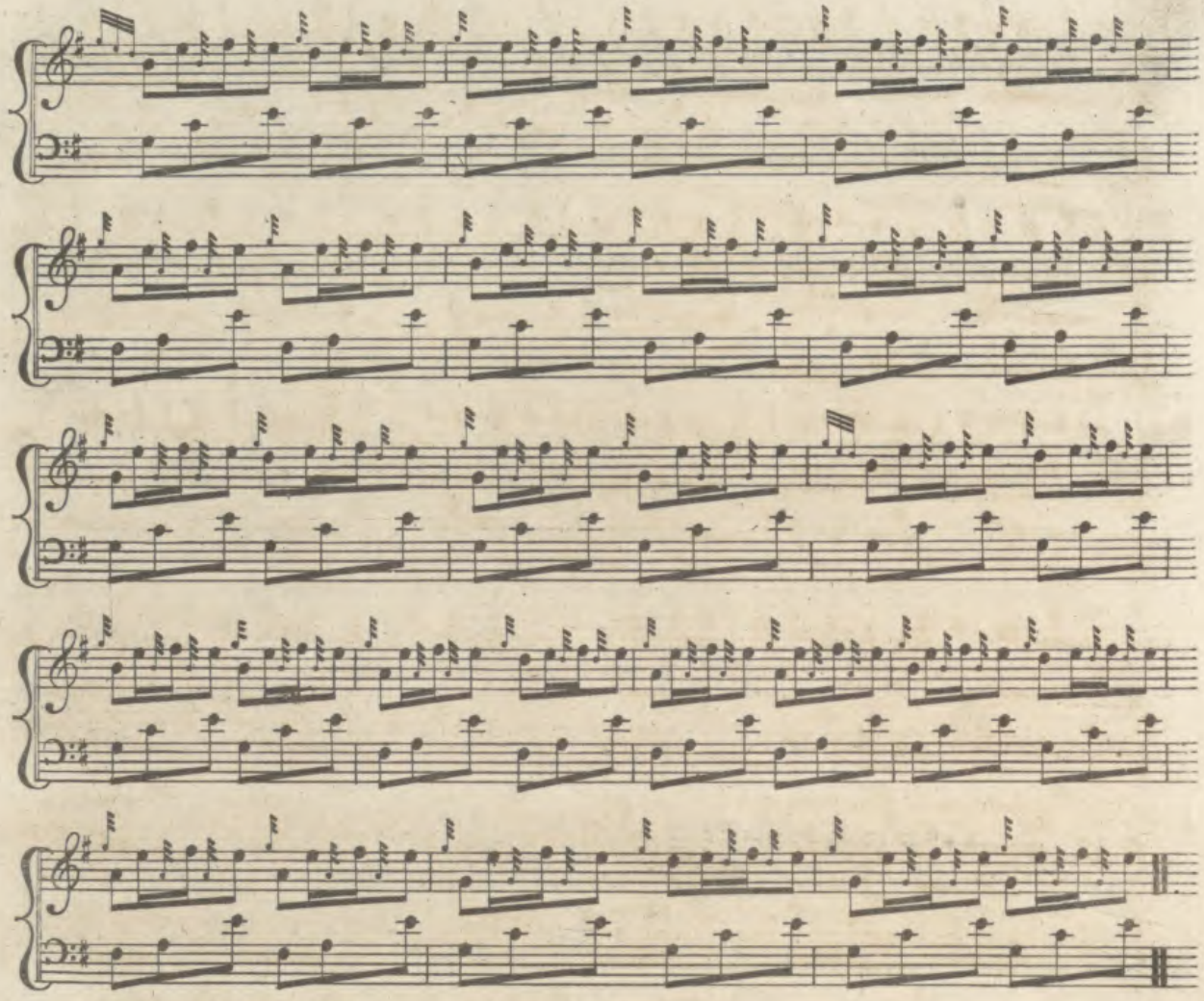

Doubling of VAR: I. a little Quicker.
D.C.
VAR 2. Brisk.


Doubling of VAR: 2. Quicker.

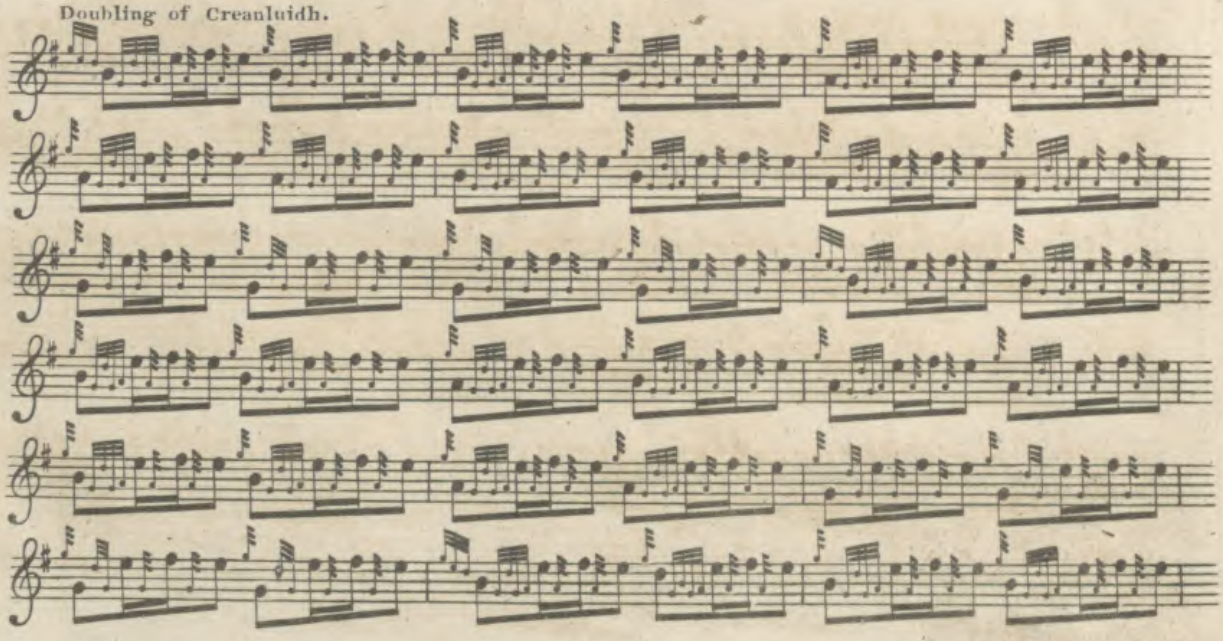


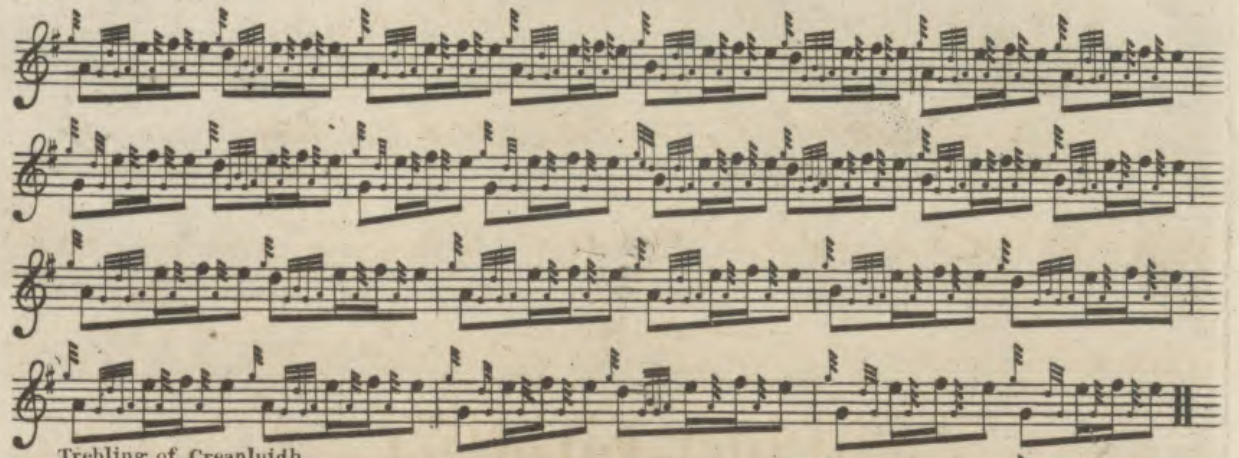
Creanluidh begins here. Very Quick.



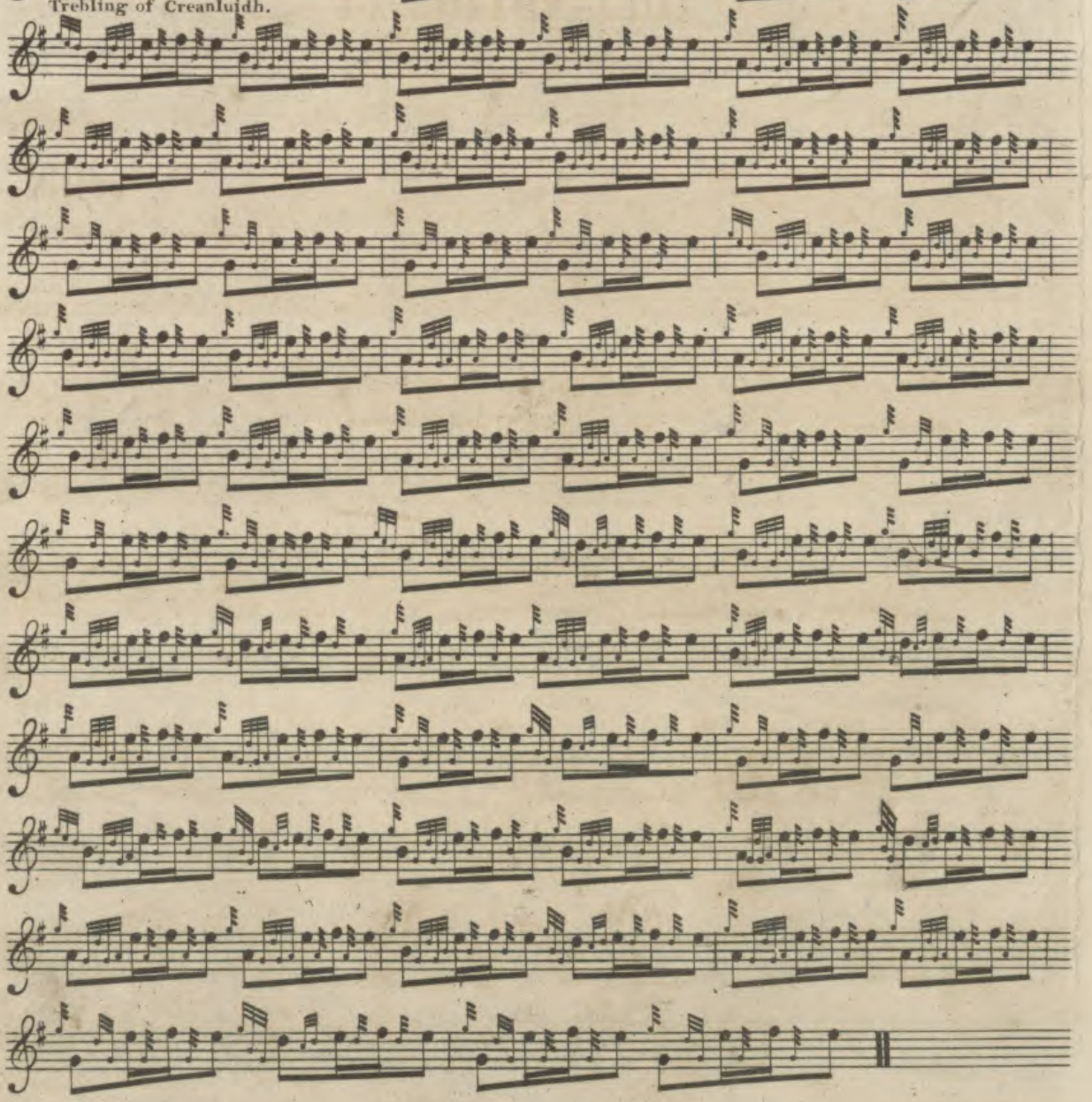


Doubling of Creanluidh.





Trebling of Creanluidh.



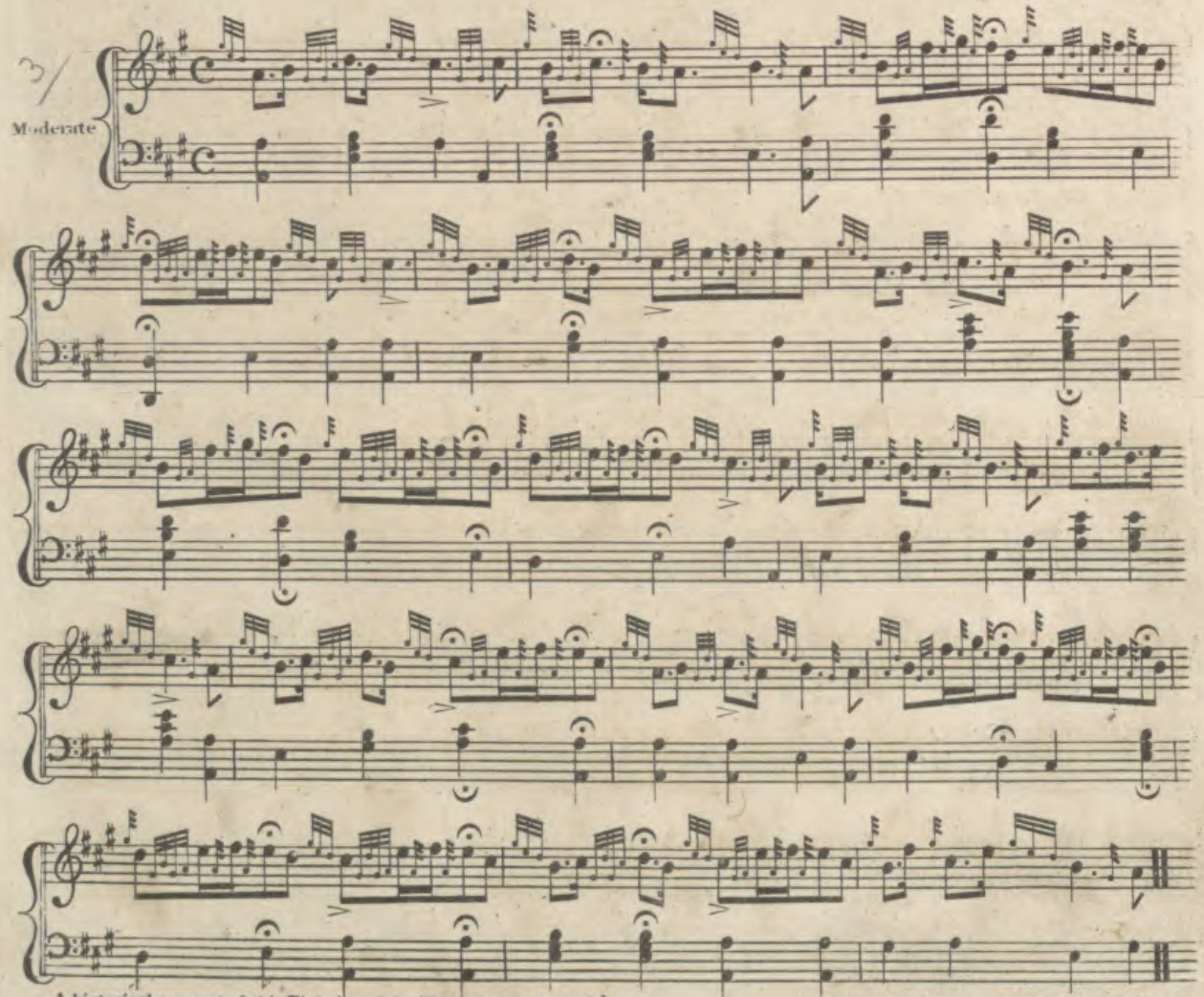
SPAIDSEARACHD DHONUILL GHRUAMAICH

Donald Ghruamach of Slate's

LAMENT FOR THE DEATH

— of his —

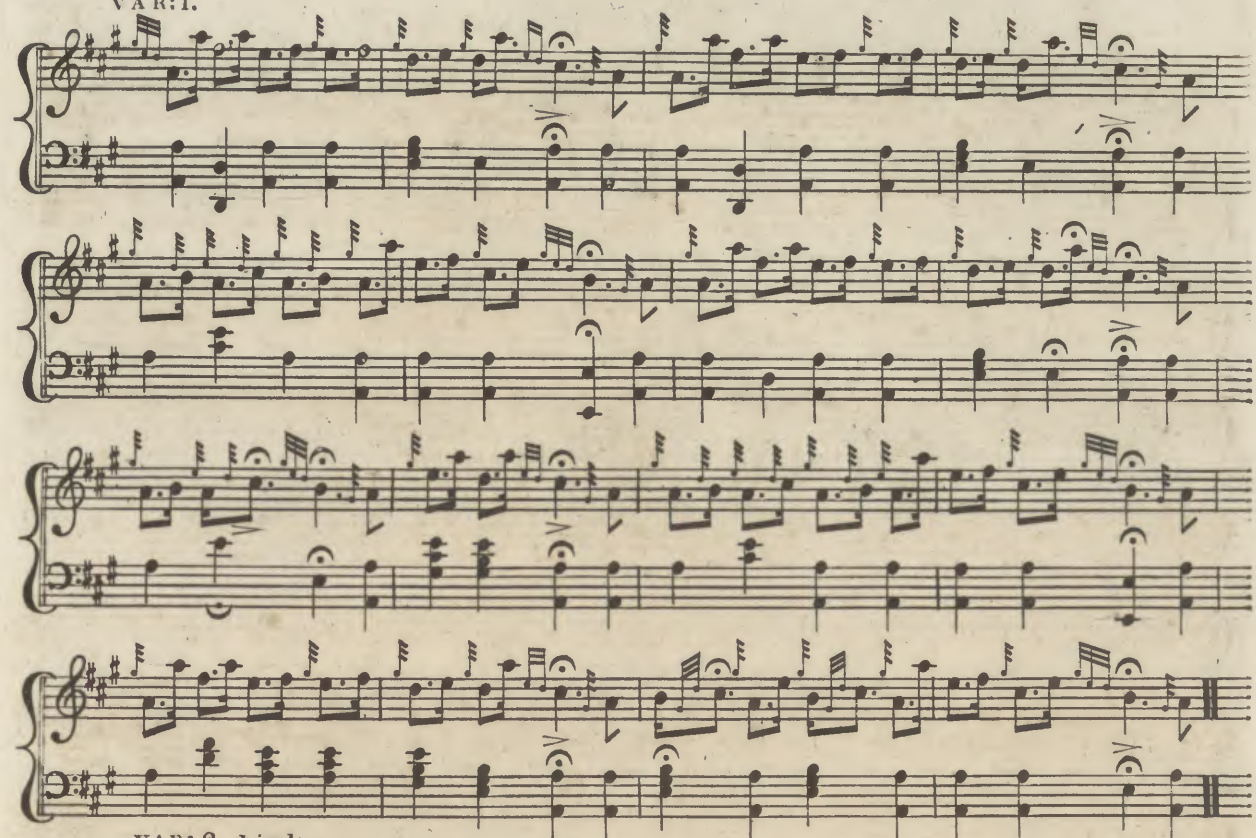
Elder Brother



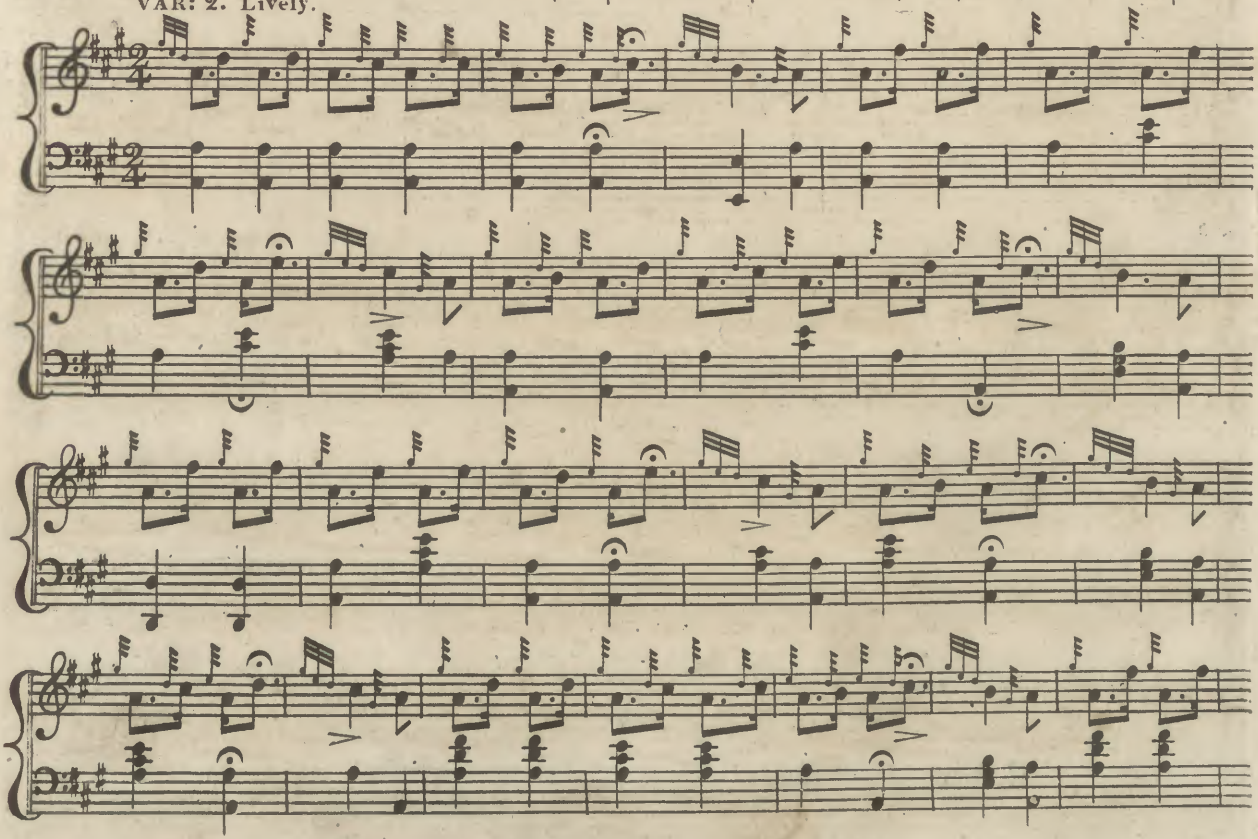
A historical account of this Piobaireachd will be given in Vol: 2d

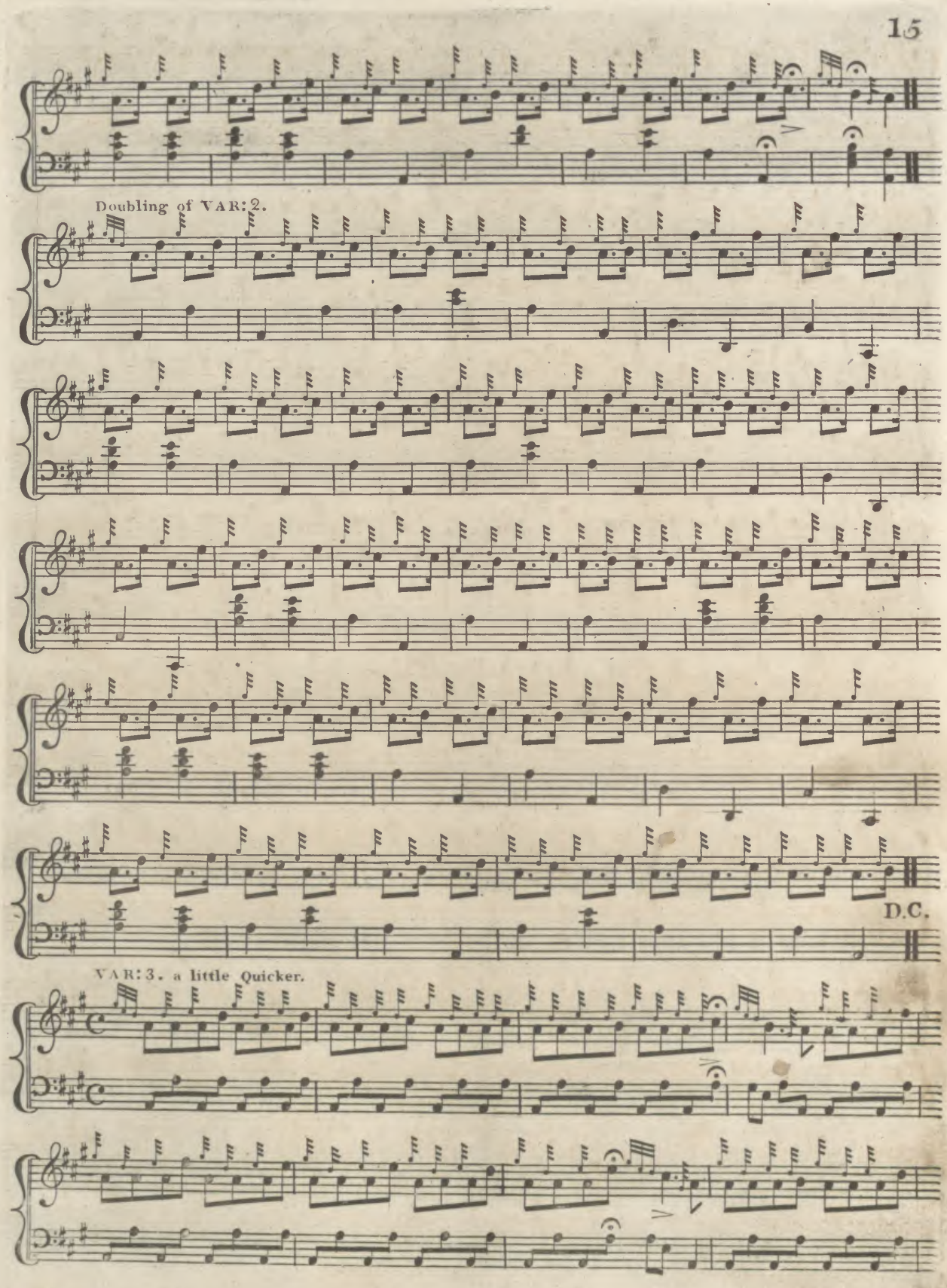
Walker & Anderson Engravers Edin.r

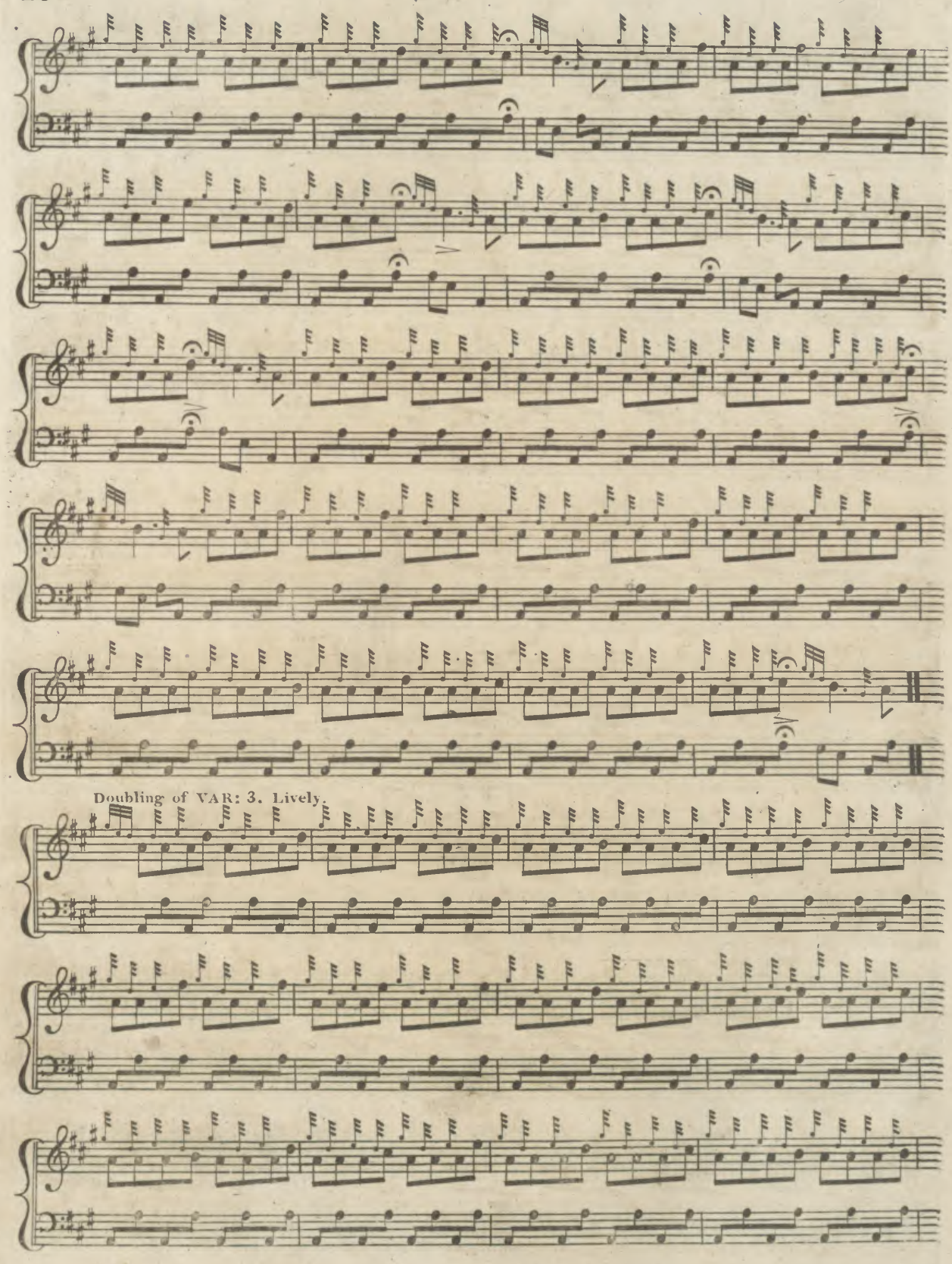
VAR: 1.

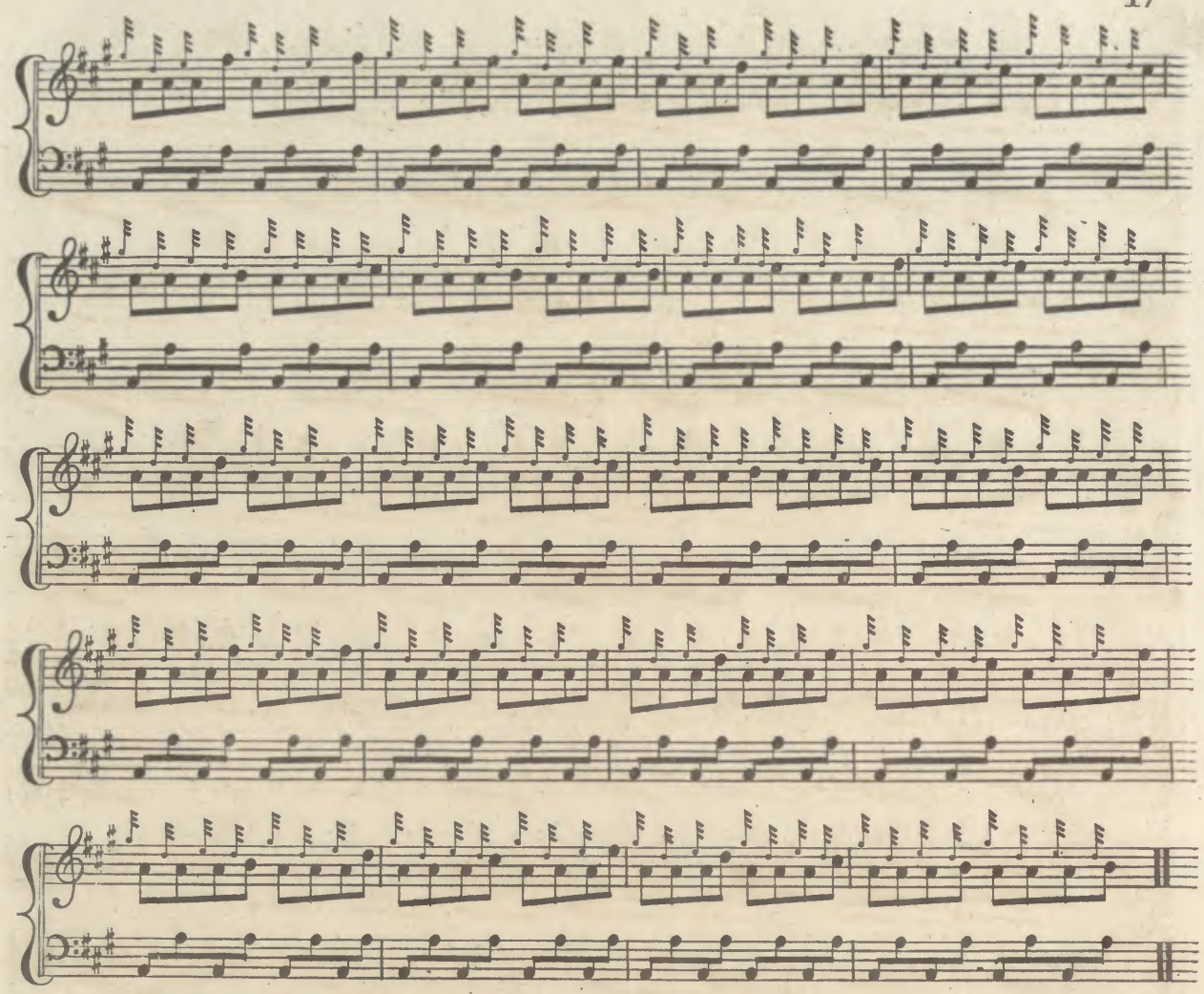


VAR: 2. Lively.

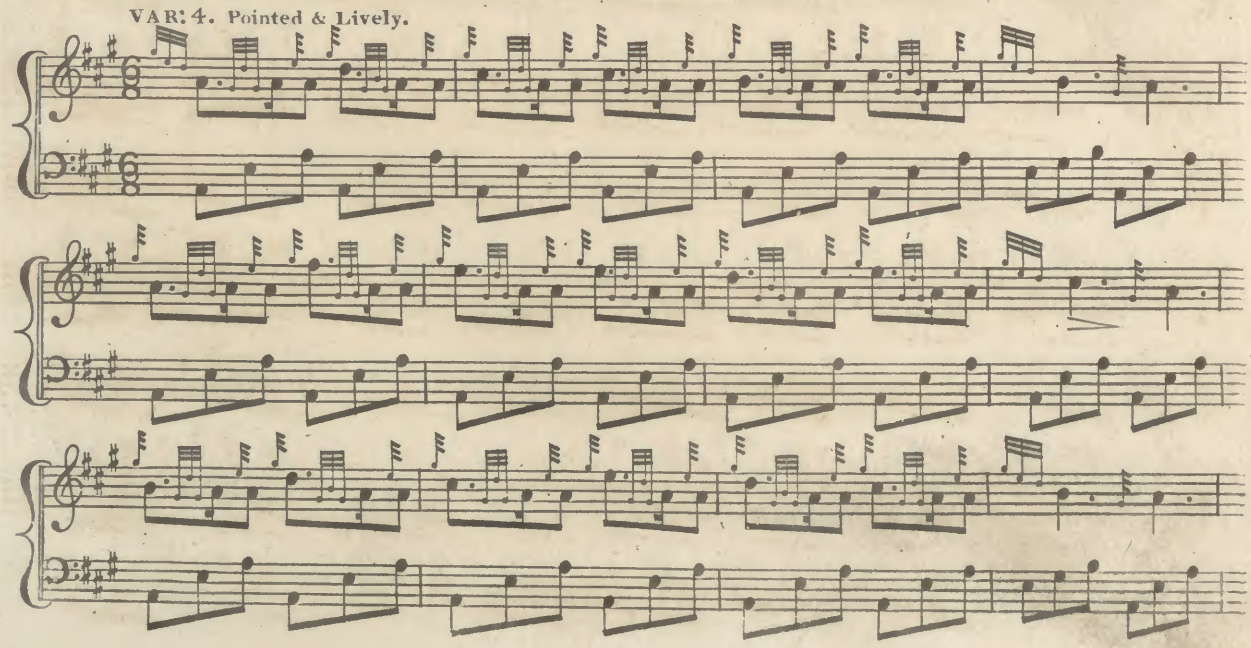


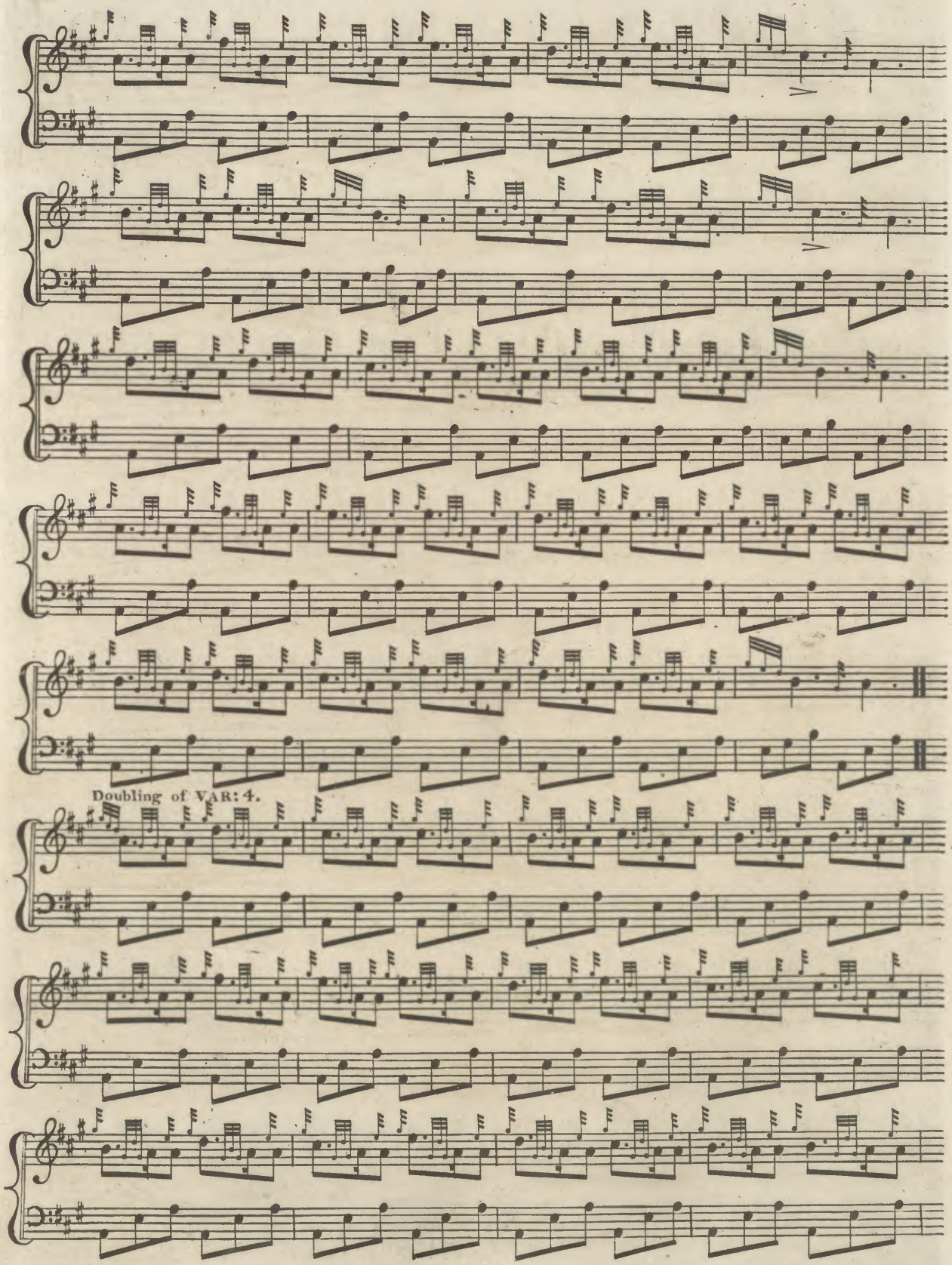

Doubling of VAR: 2.
D.C.
VAR: 3. a little Quicker.

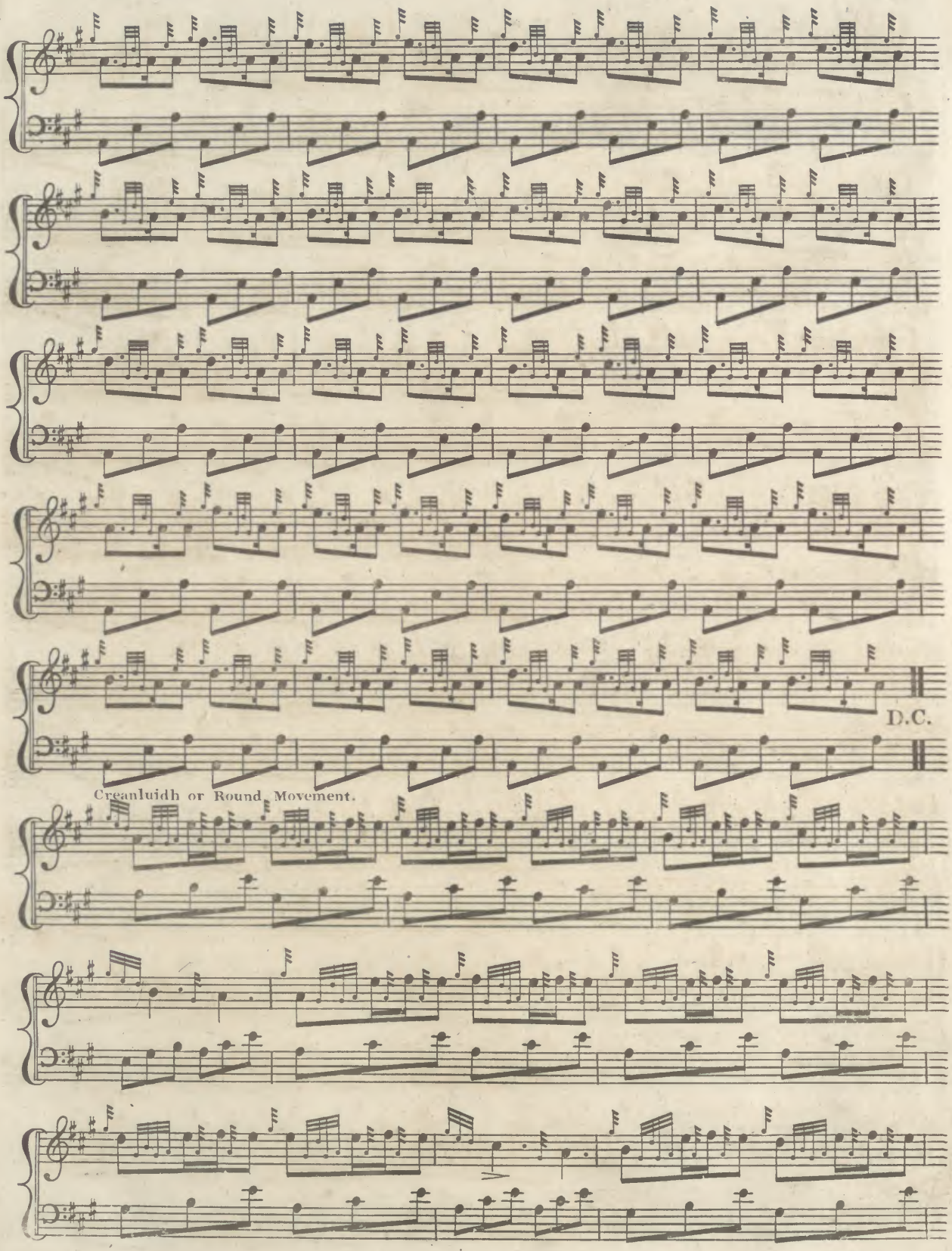

Doubling of VAR: 3. Lively.

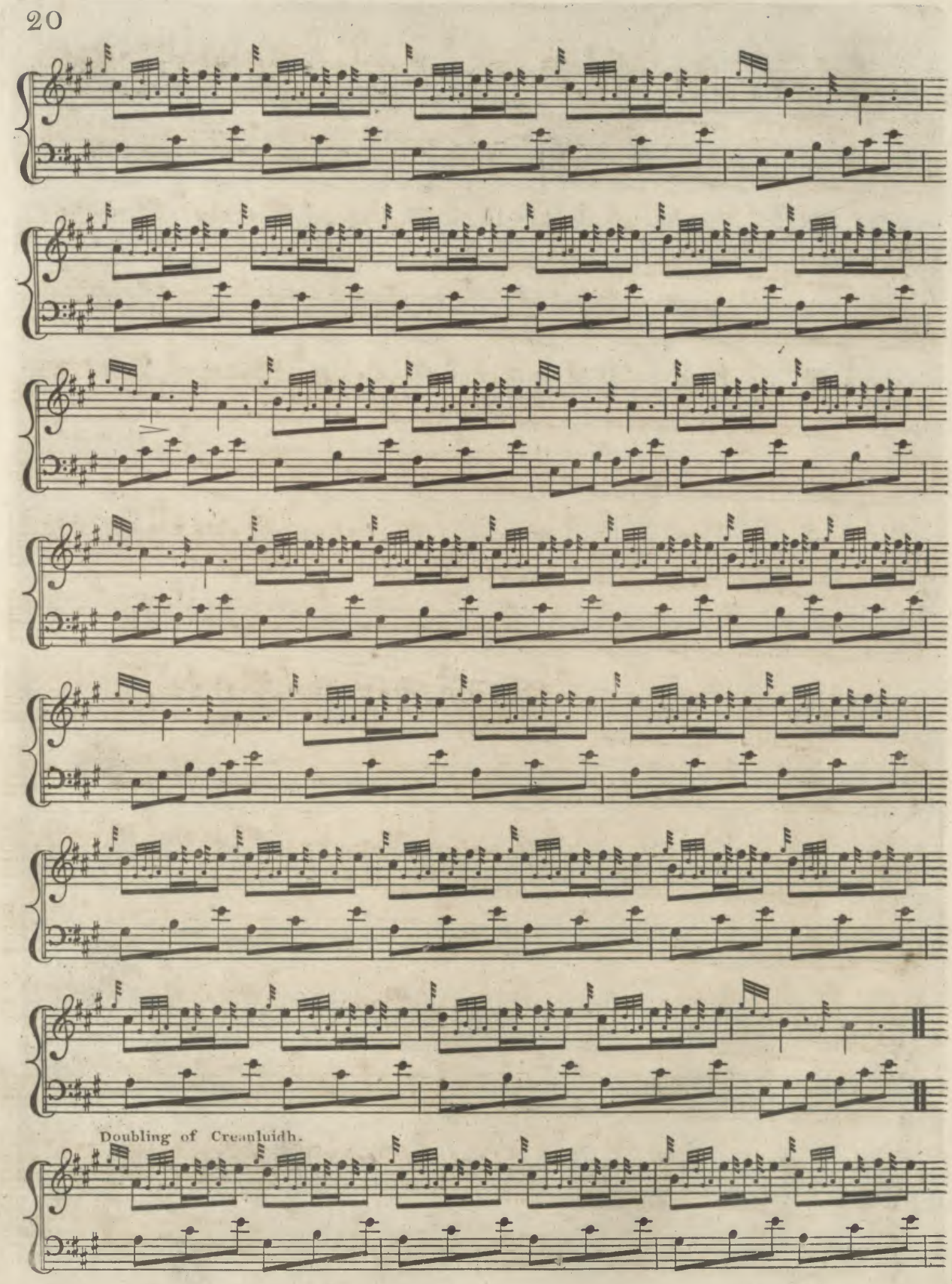


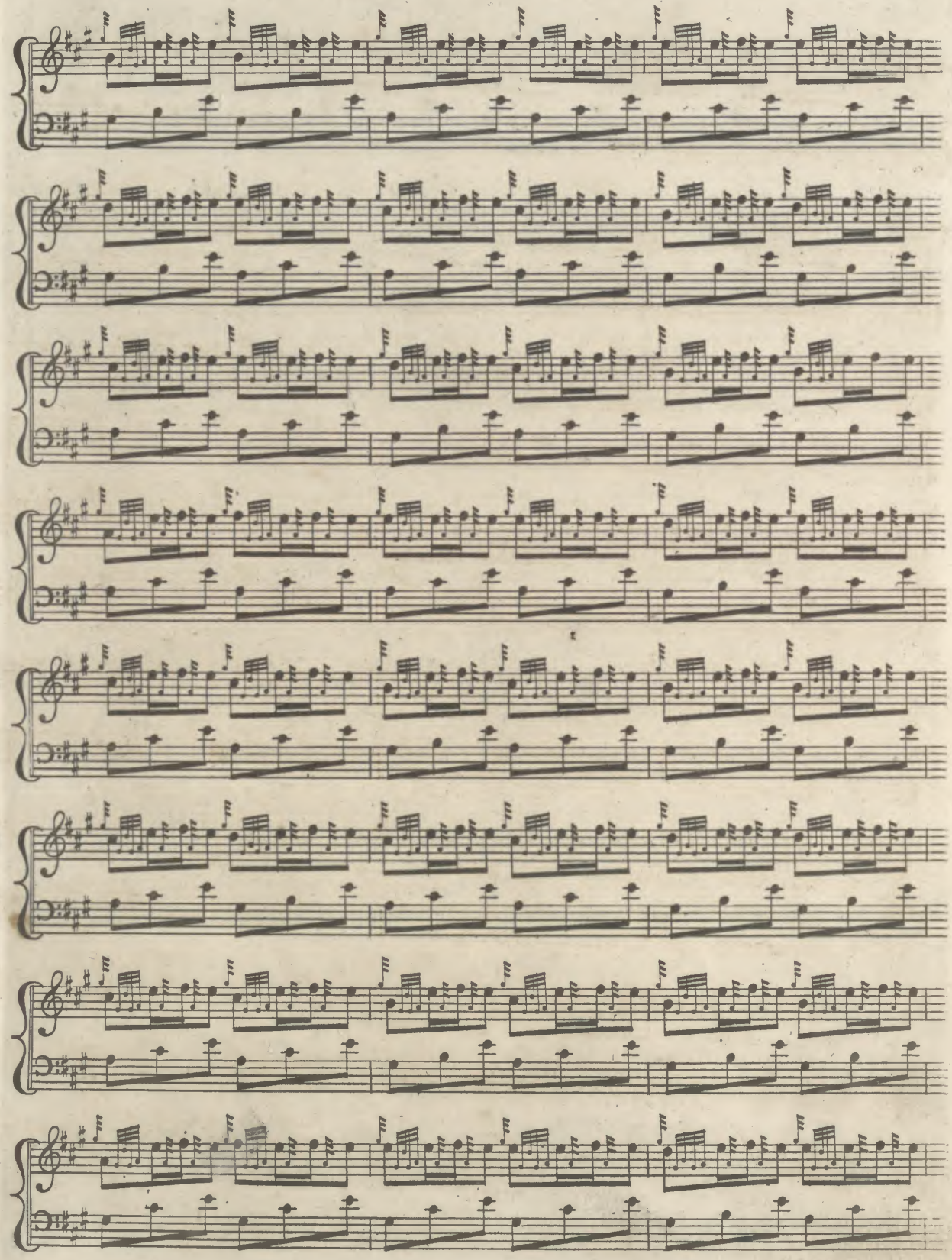
VAR. 4. Pointed & Lively.

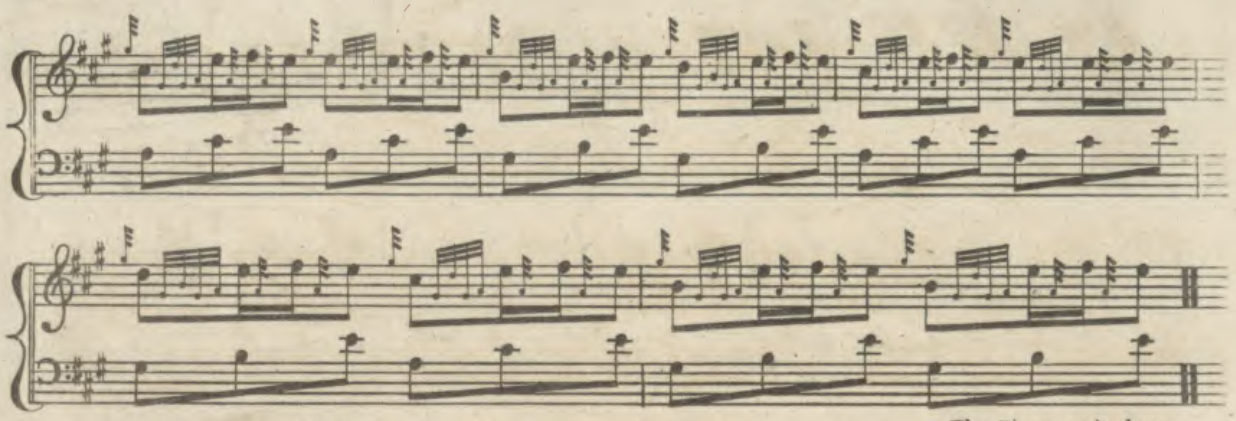



Doubling of VAR: 4.


D.C.
Creanluidh or Round Movement.

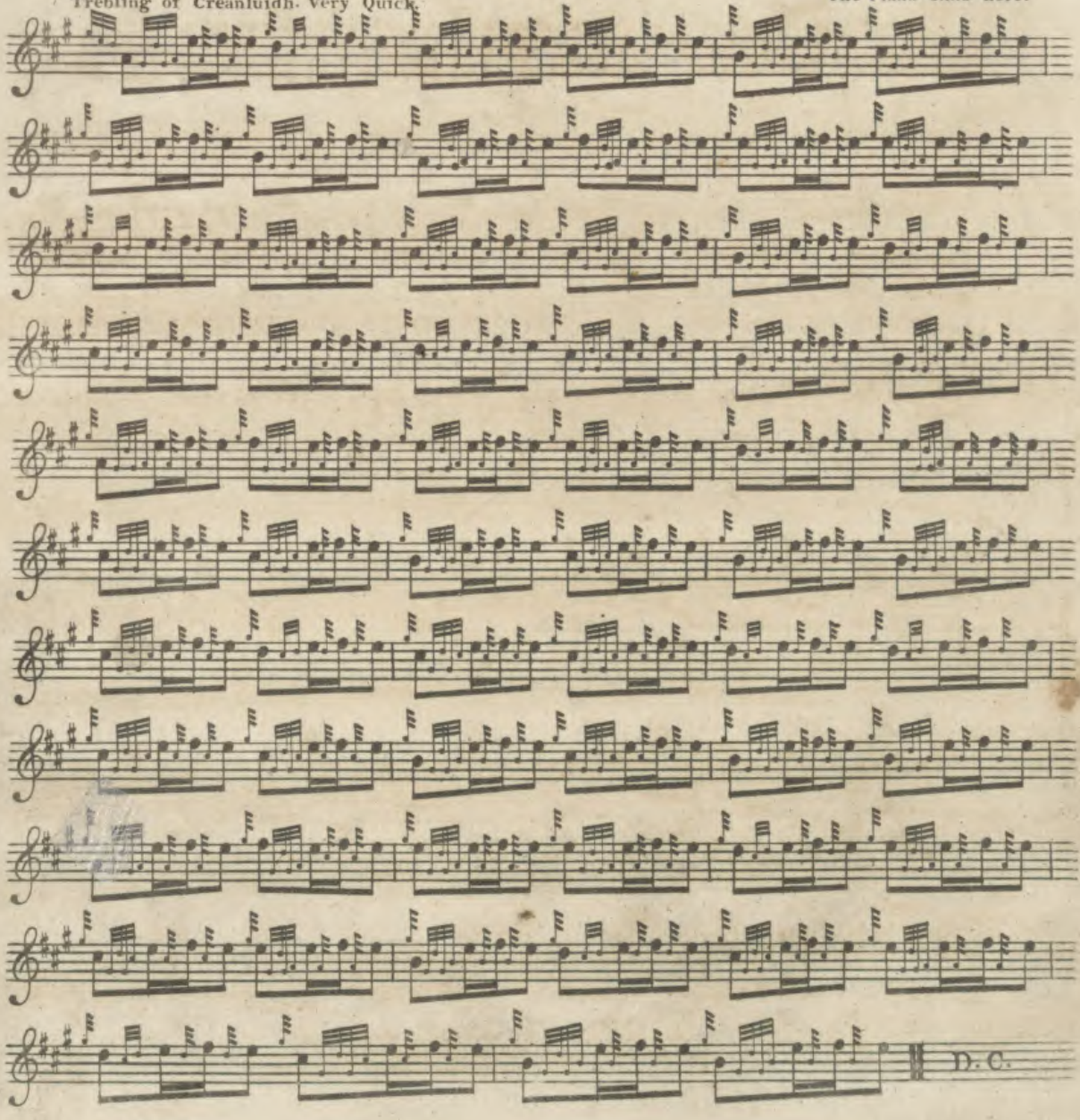

Doubling of Creanluidh.





Trebling of Creanluidh. Very Quick.

The Piano ends here.



CUMH DHUC HAMILTON,

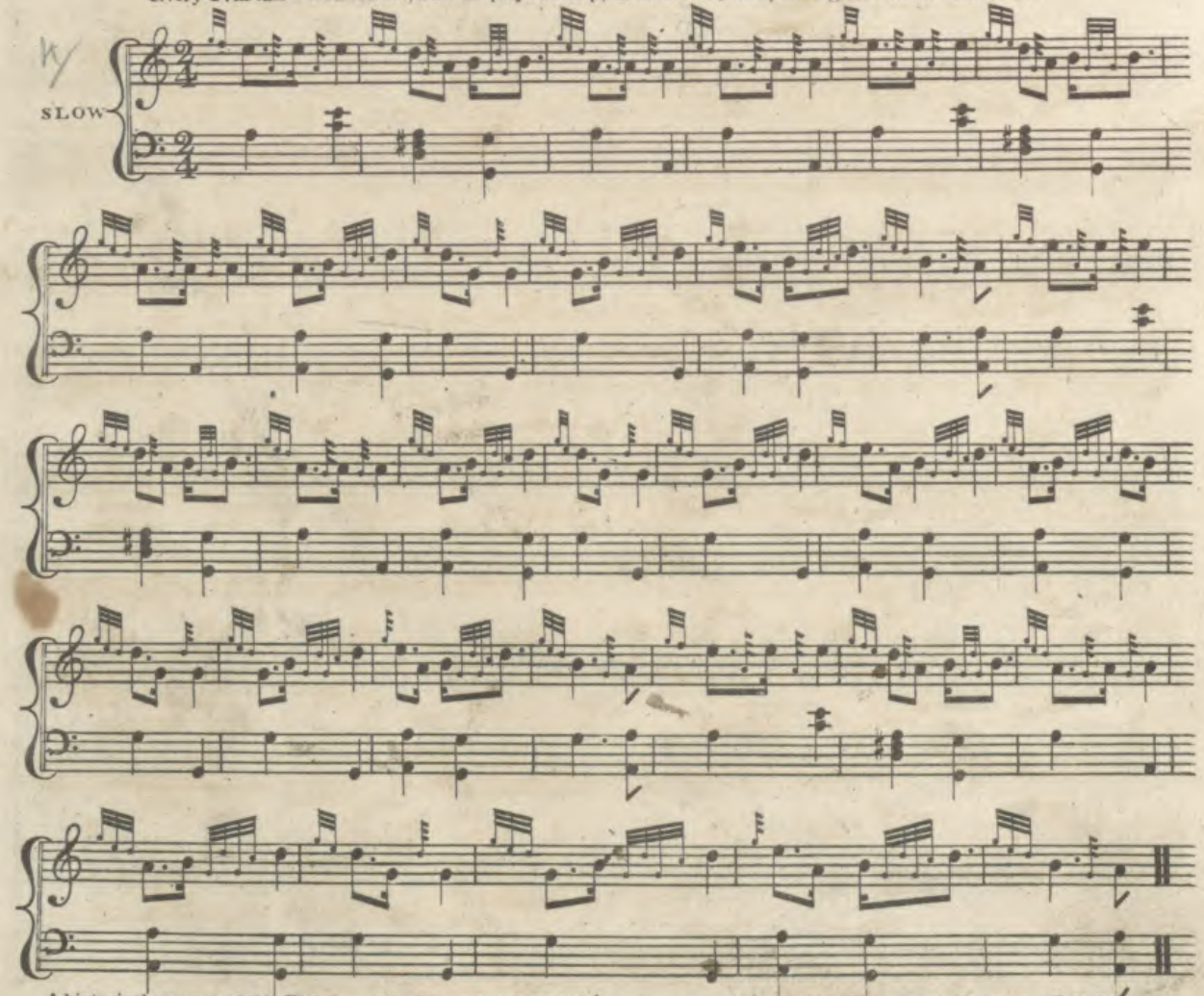
or the

LAMENTATION

For the

Duke of Hamilton.

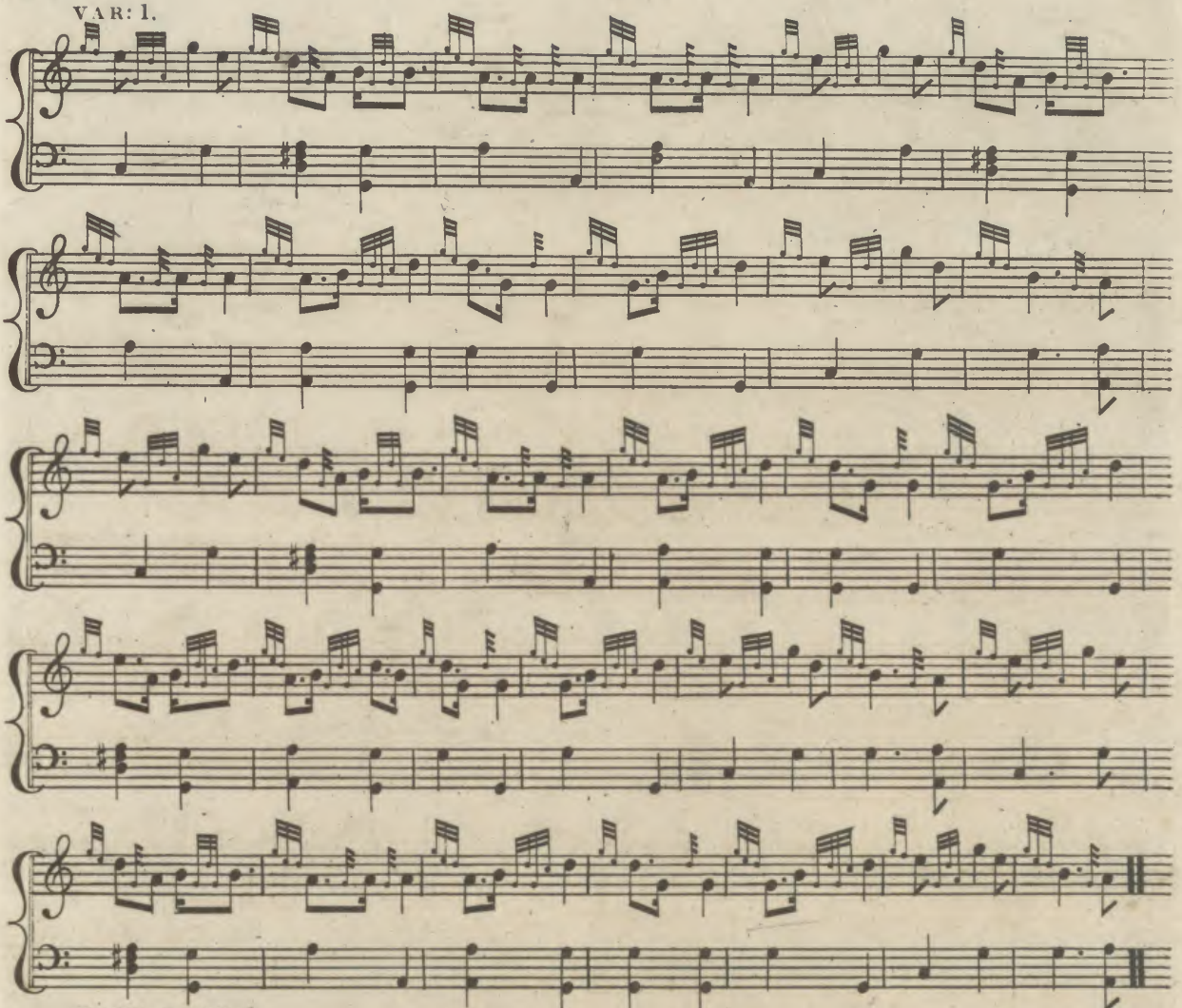
Every F. in this Piobaireachd, must be played sharp, on the Piano Forte, although not in the Key of G.



A historical account of this Piobaireachd will be given in Vol: 2d

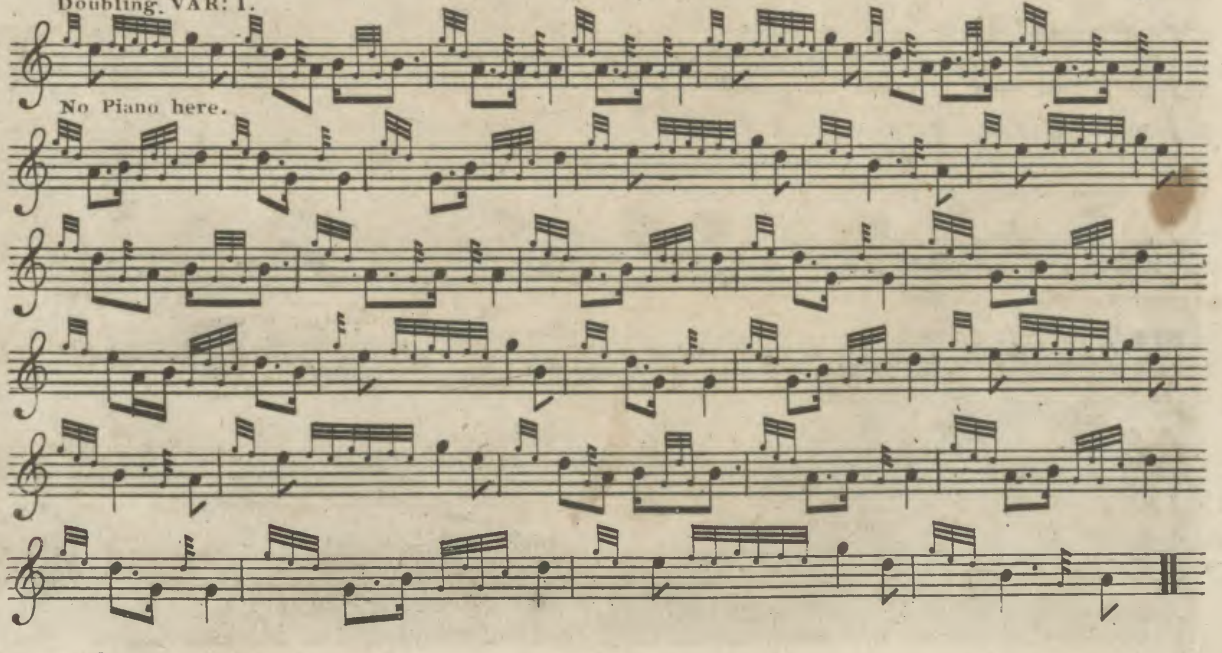
Walker & Anderson Engravers Edin.r

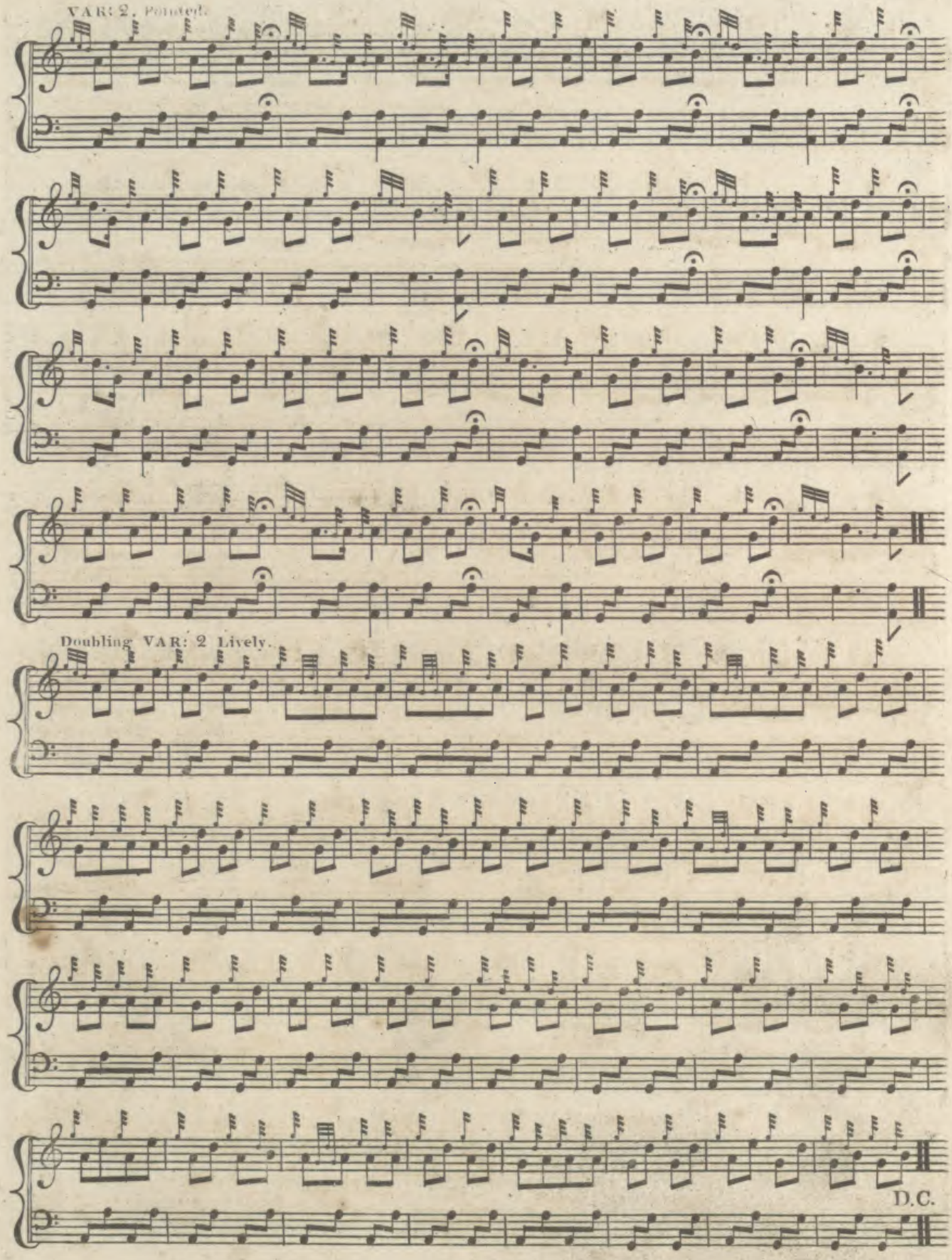
VAR: 1.



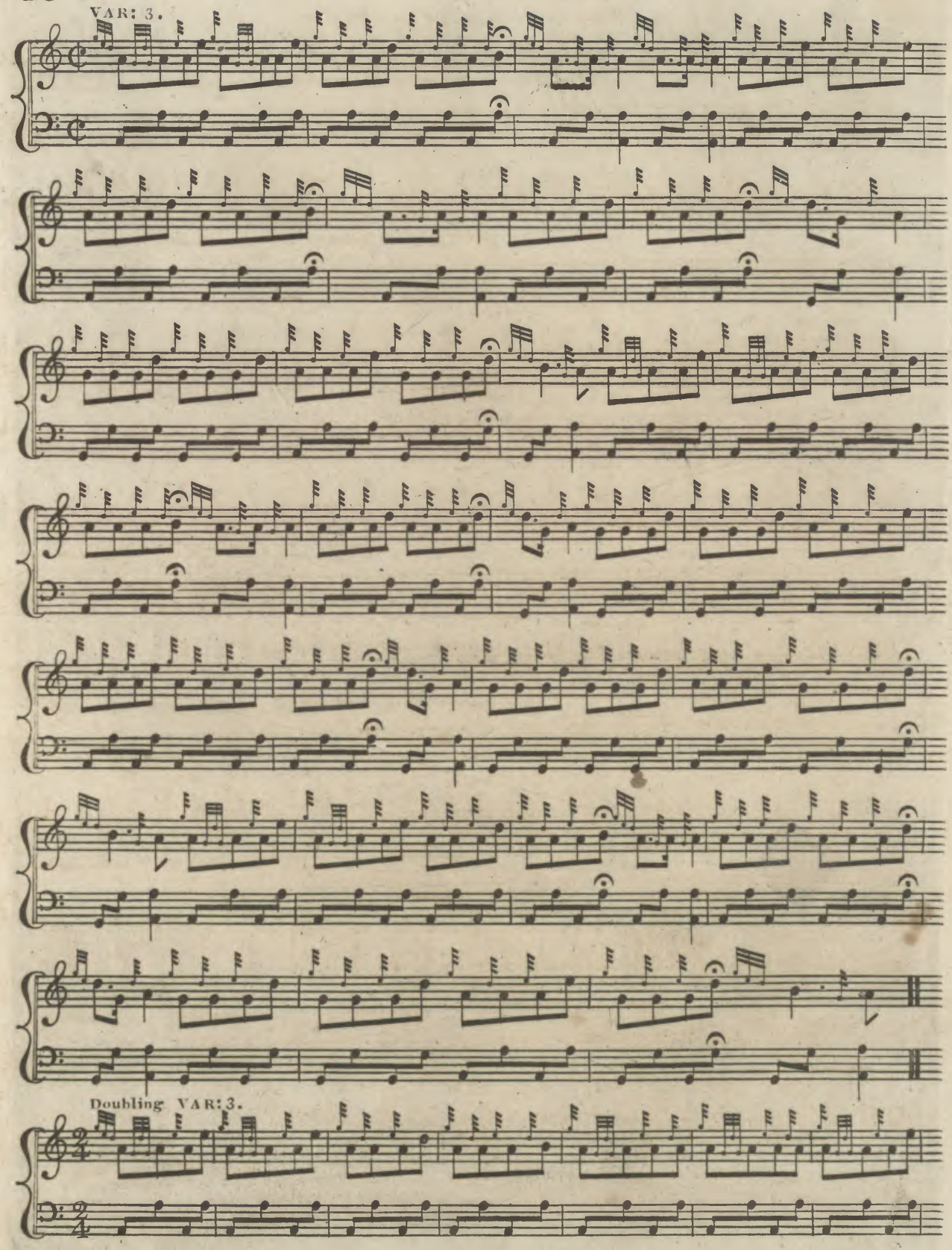
Doubling. VAR: 1.

No Piano here.

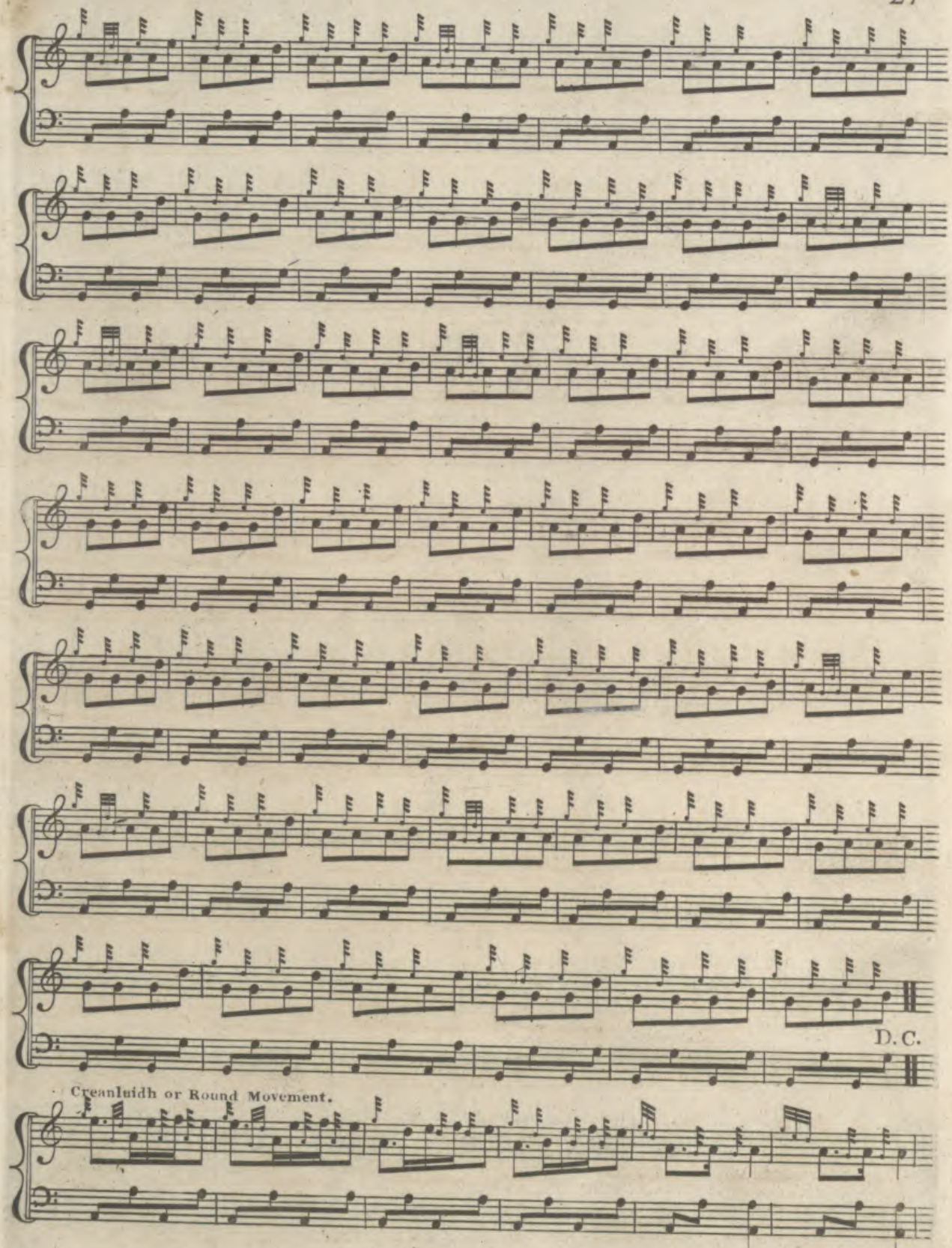


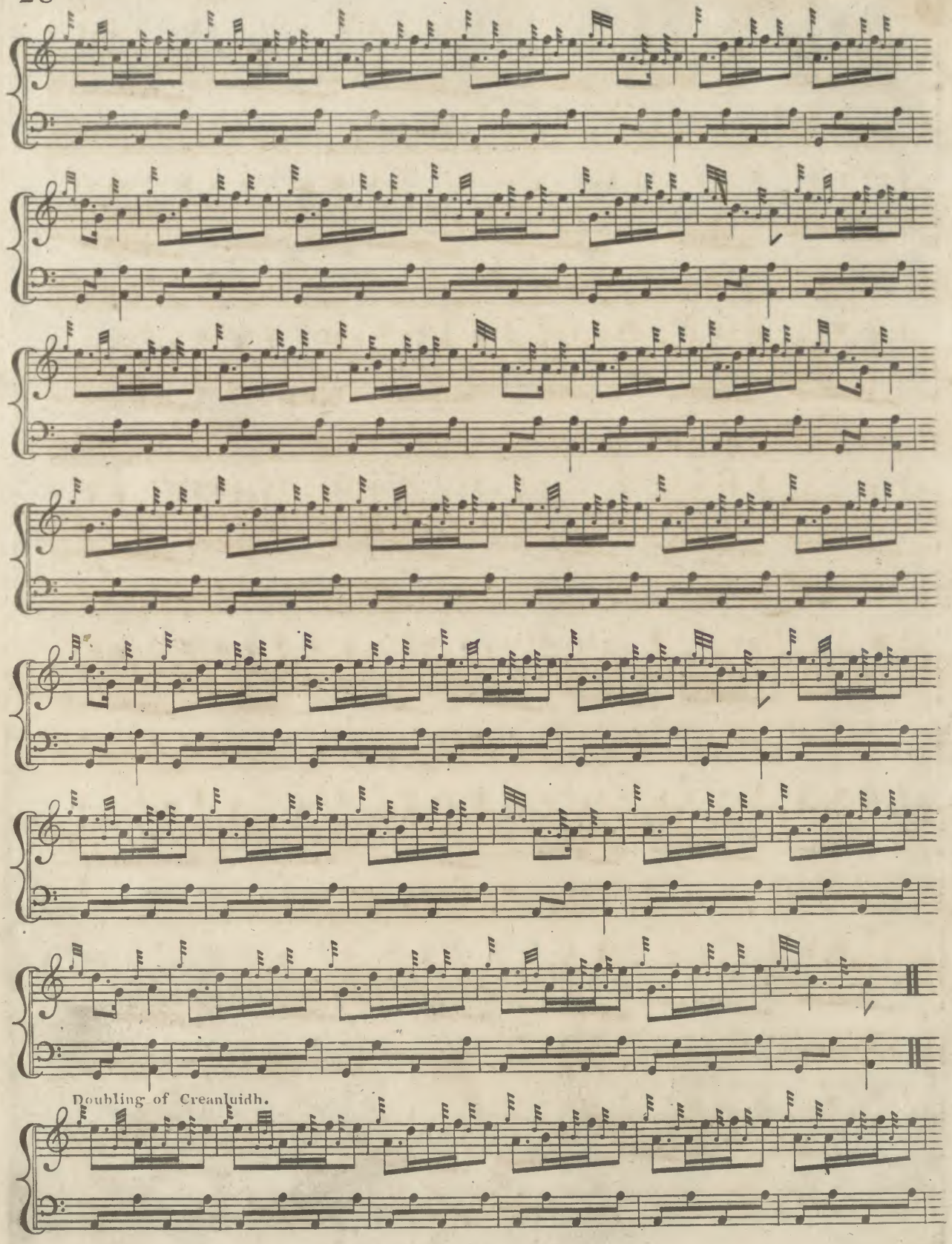

VAR: 2. Pointed.
Doubling VAR: 2 Lively.
D.C.

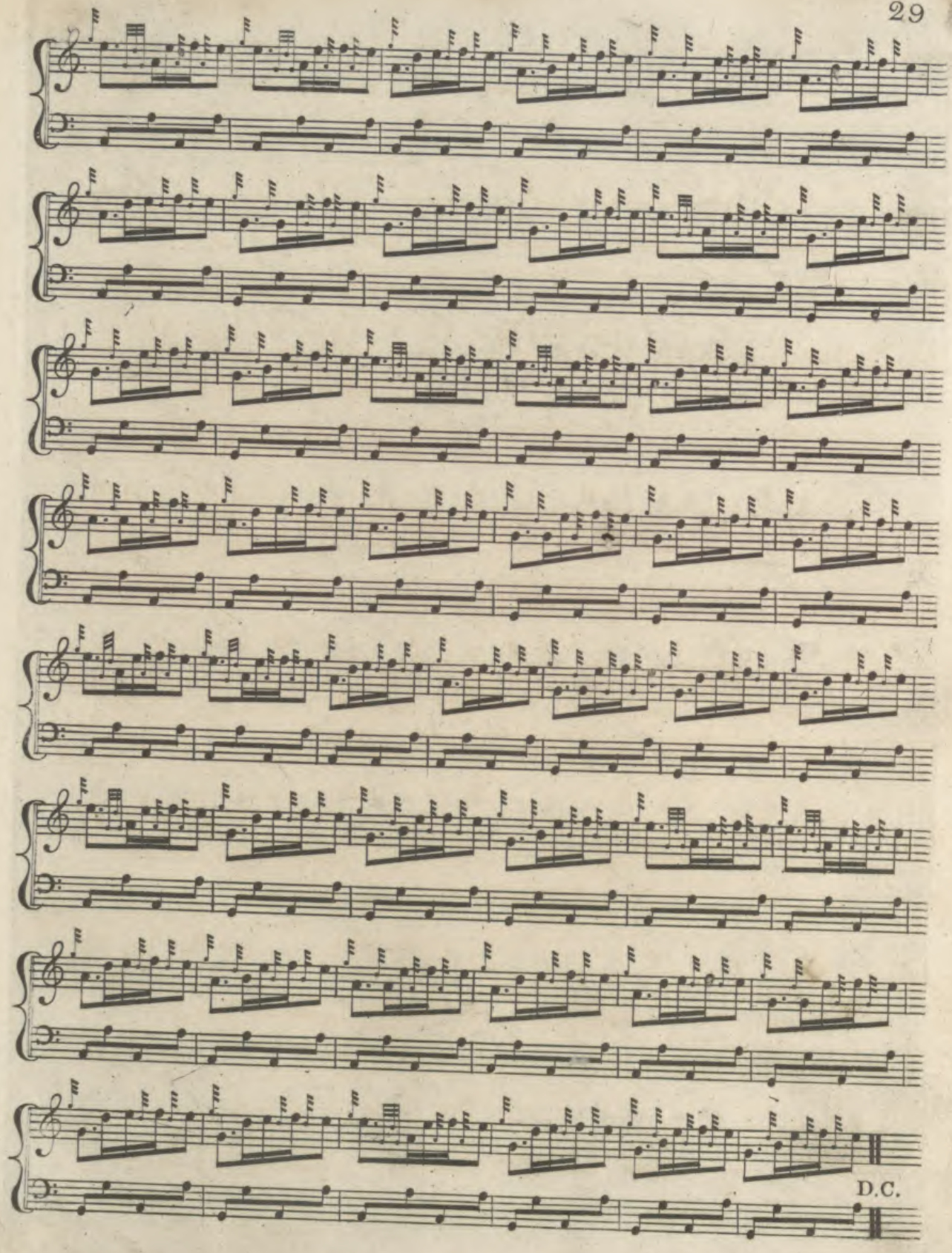
VAR: 3.



Doubling VAR: 3.


D. C.
Creanluidh or Round Movement.


Doubling of Creanluidh.


D.C.

CILL CHRIOSDA
Glengarry's March

Played by Glengarry's Piper, at the Burning of the Church of

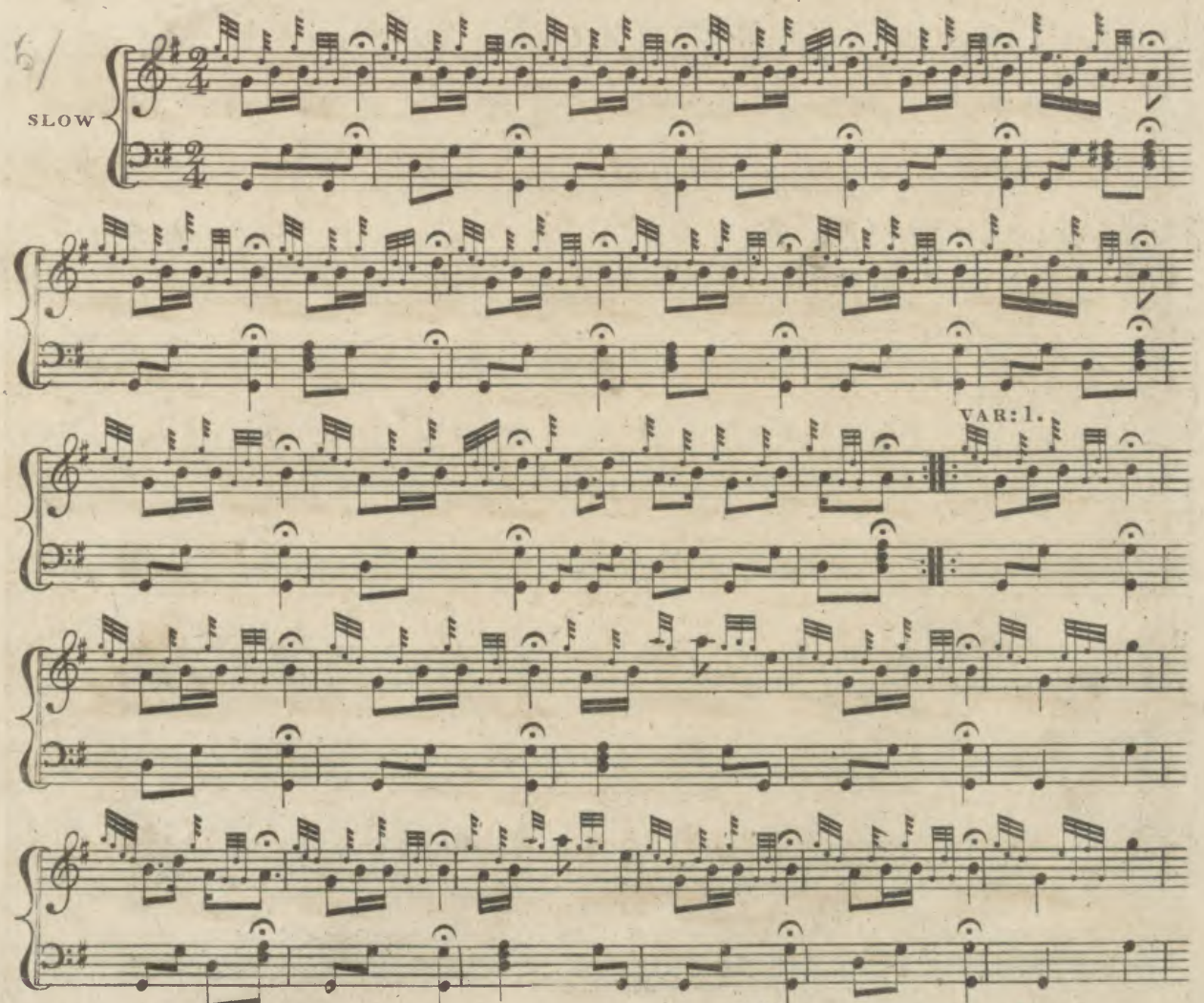
CILL CHRIOSDA

in revenge of the murder of

Tonghas a Chaoil

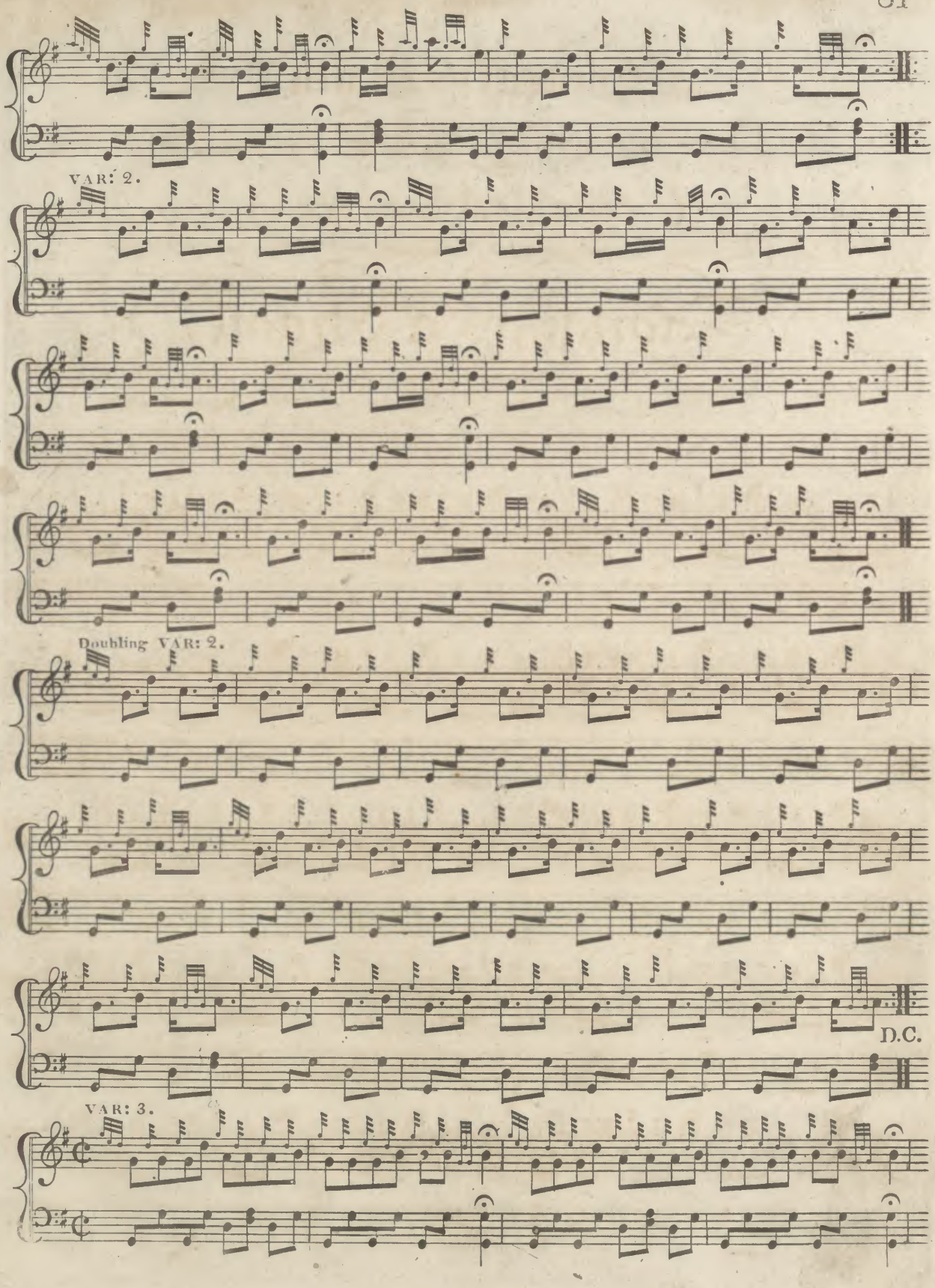
of the Glengary Family by the

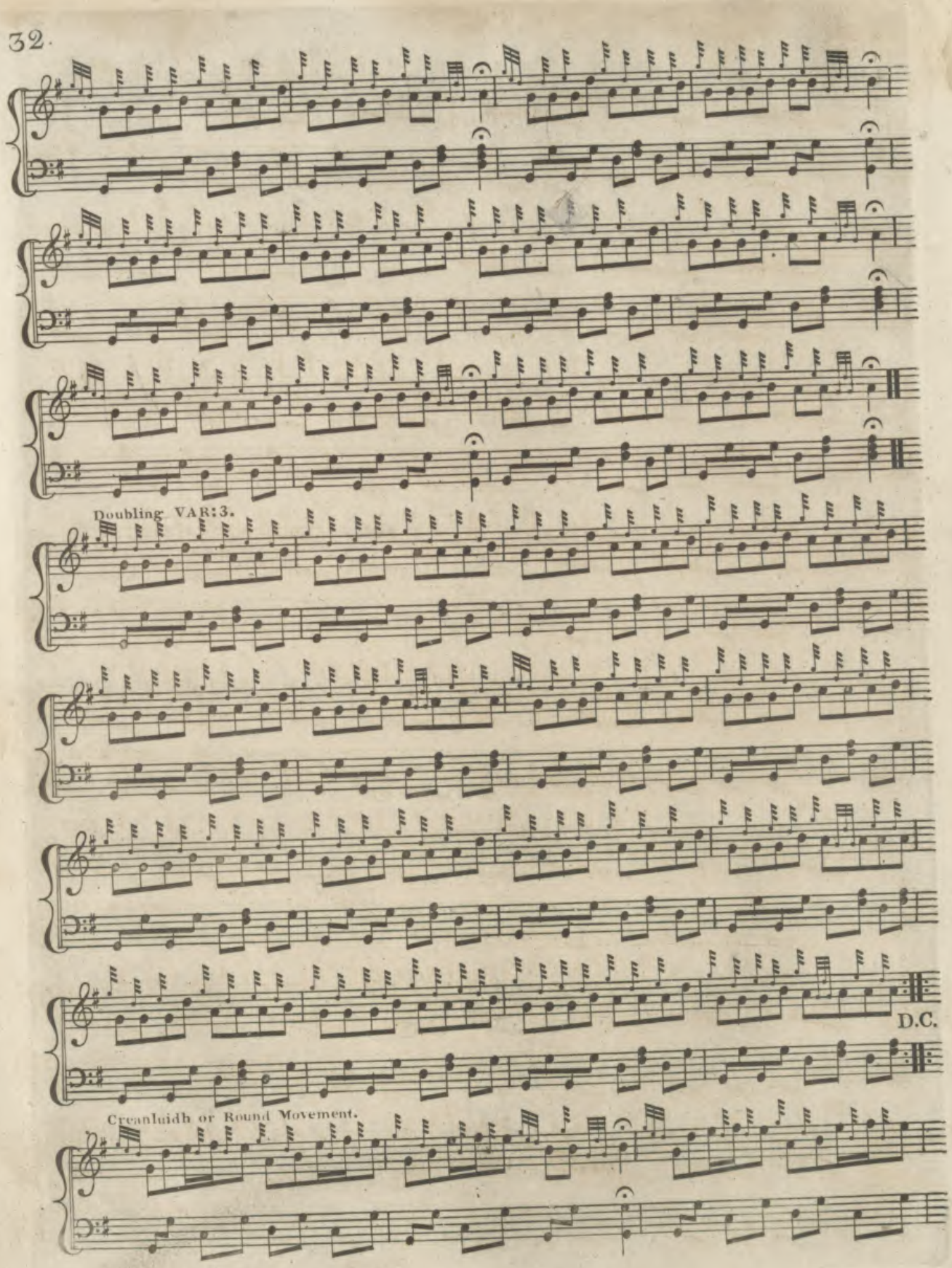
CULLODEN PEOPLE.

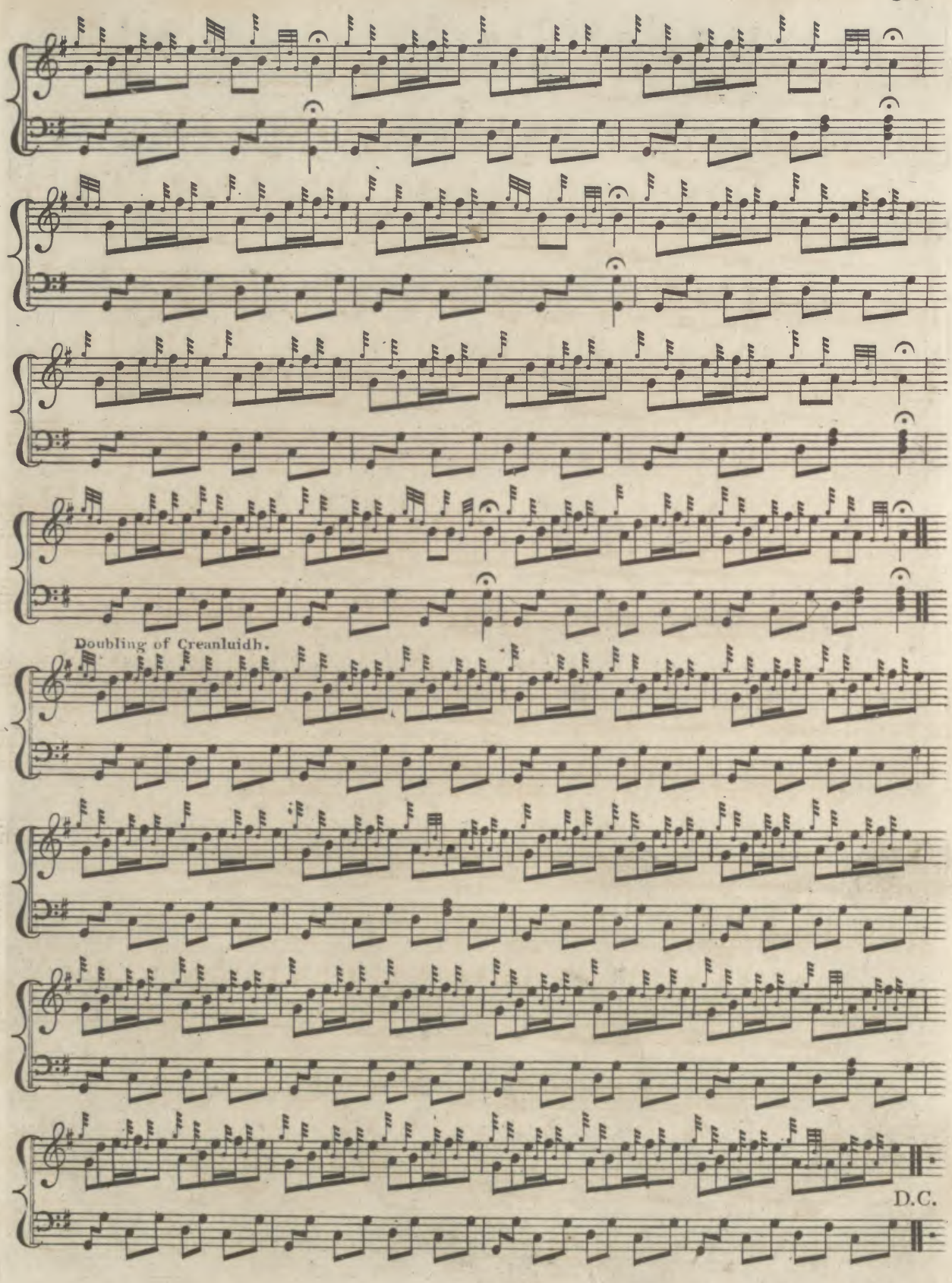


A historical account of this Piobaireachd will be given in Vol: 2d

Walker & Anderson Engravers Edin.r


VAR: 2.
Doubling VAR: 2.
D.C.
VAR: 3.


Doubling VAR: 3.
D.C.
Creanluidh or Round Movement.


Doubling of Creanluidh.
D.C.

'SFHADDE MAR SEO THA SINN
or
So long in this Condition

Composed by

GREAT PETER Mc CRUIMEN

—PIPER—

to

Mc Leod of Dunvegan

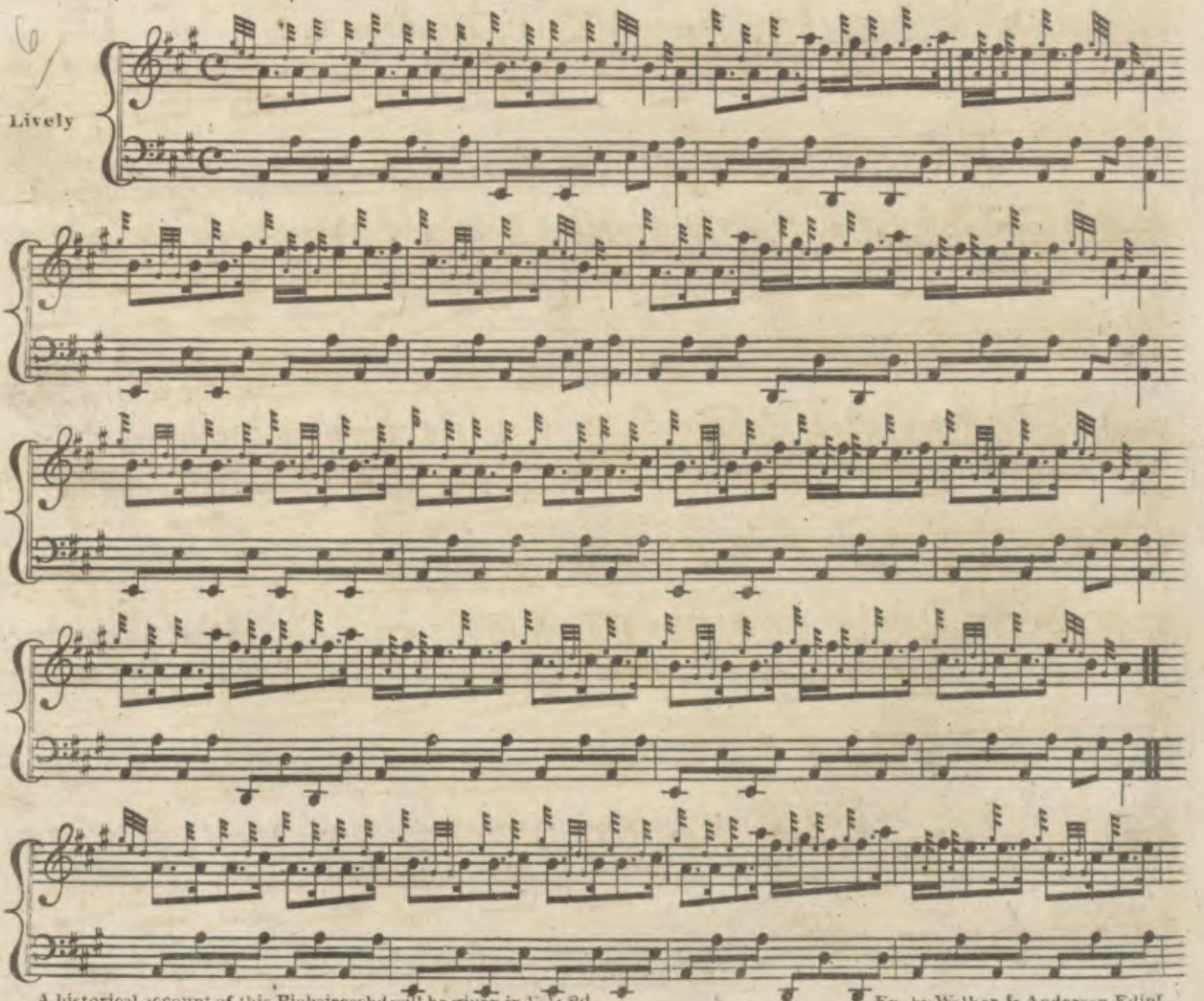
ISLE OF SKYE,

After being Striped of all his Clothes by the English

at the

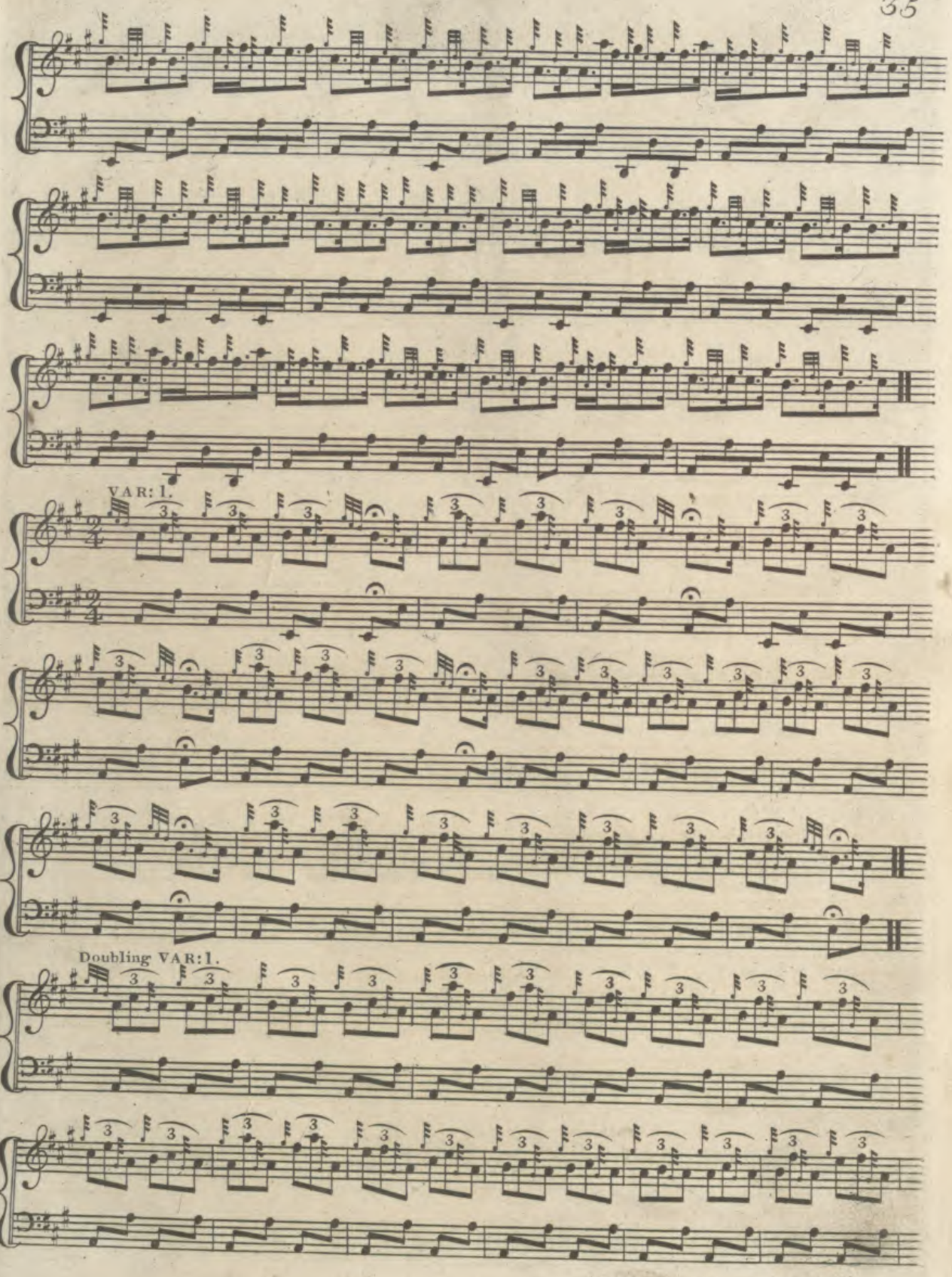
BATTLE OF SHERIFF-MUIR

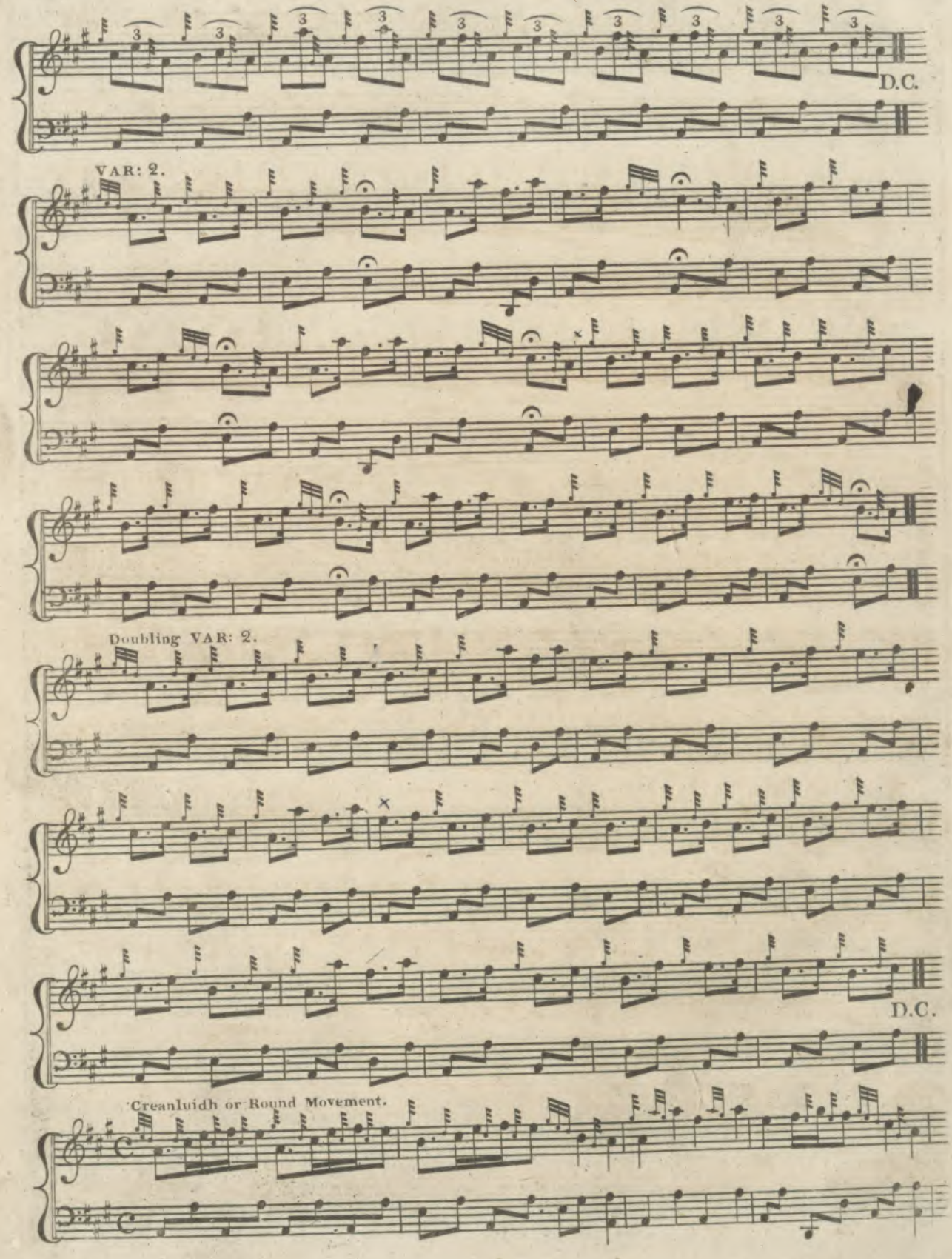
IN 1715

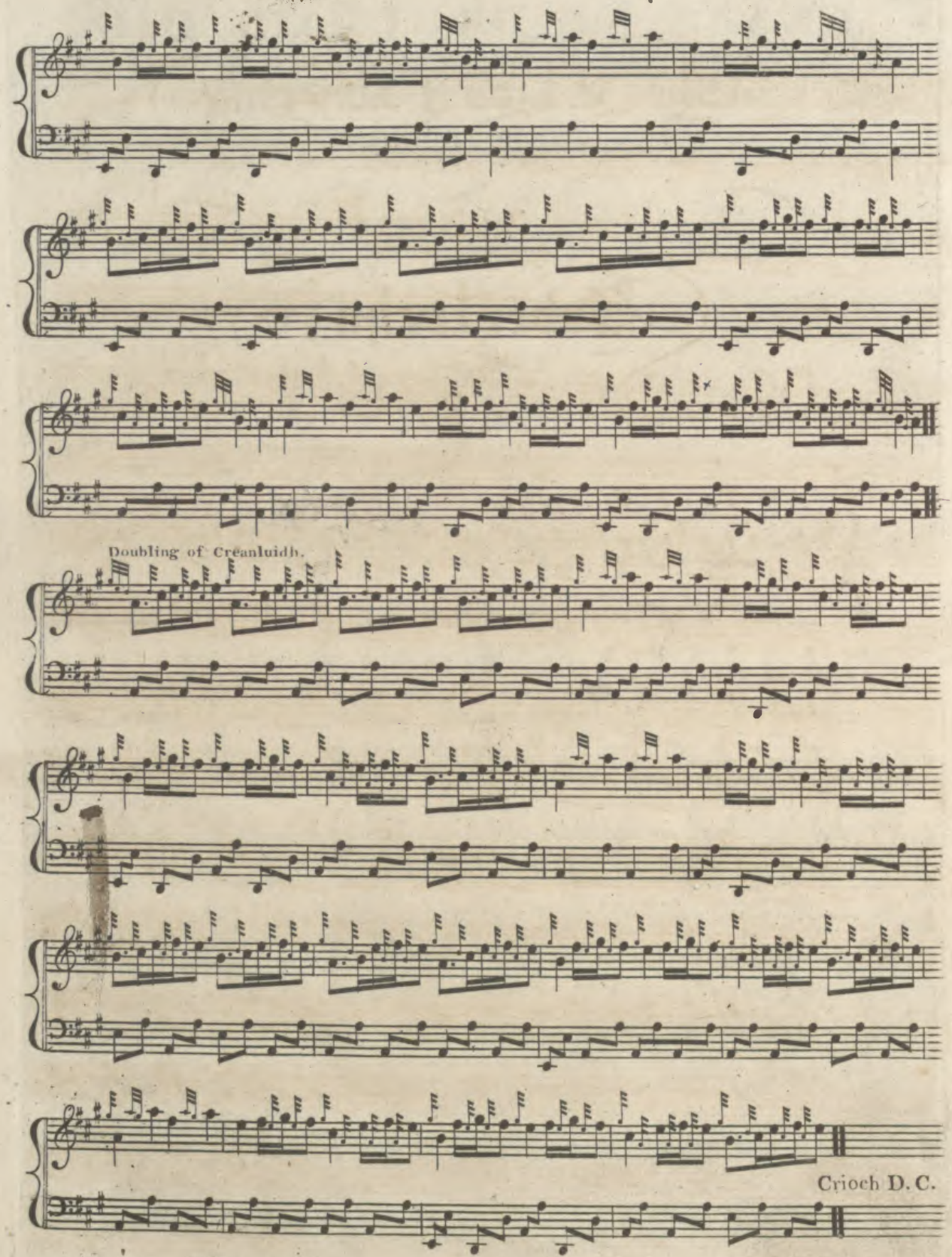


A historical account of this Piobaireachd will be given in Vol: 2d

Edr. by Walker & Anderson Edinr


VAR: 1.
Doubling VAR: 1.


D.C.
VAR: 2.
Doubling VAR: 2.
D.C.
Creanluidh or Round Movement.


Doubling of Creanluidh.
Crioch D. C.

CEANN NA DROCHAID BIG

or

The Clan's Gathering

Composed on the

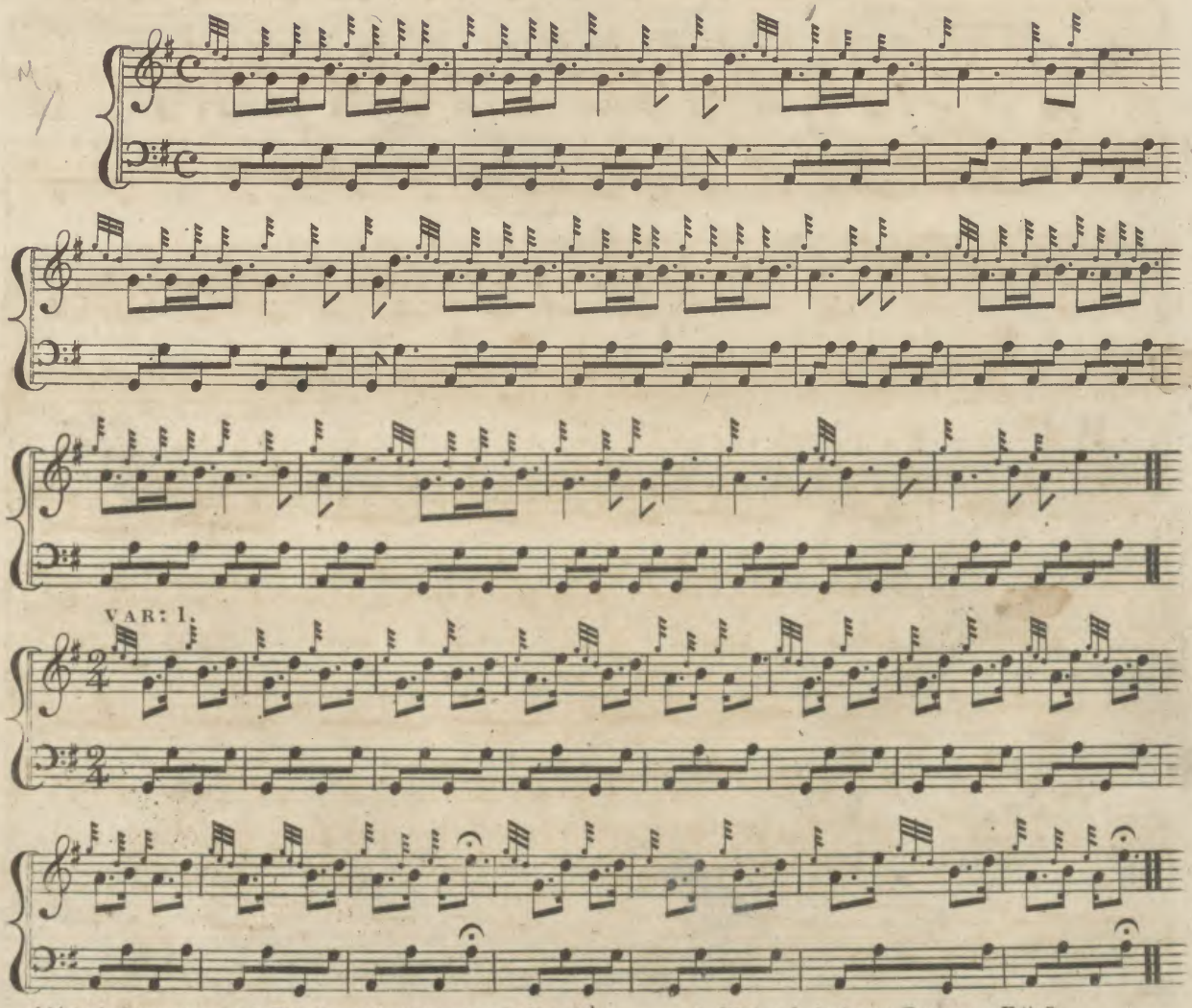
LAST BATTLE FOUGHT

at

Inverlochy

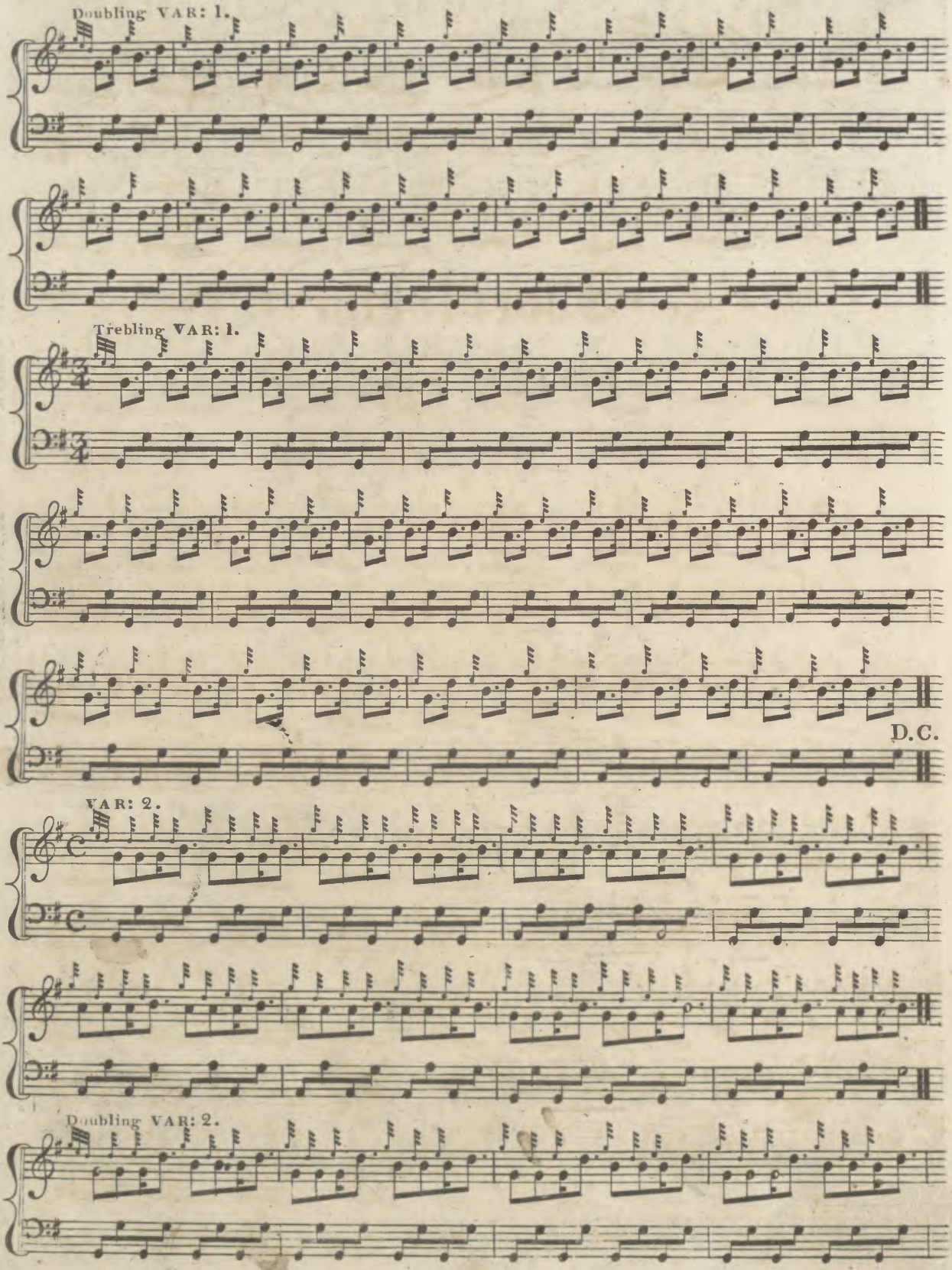
IN

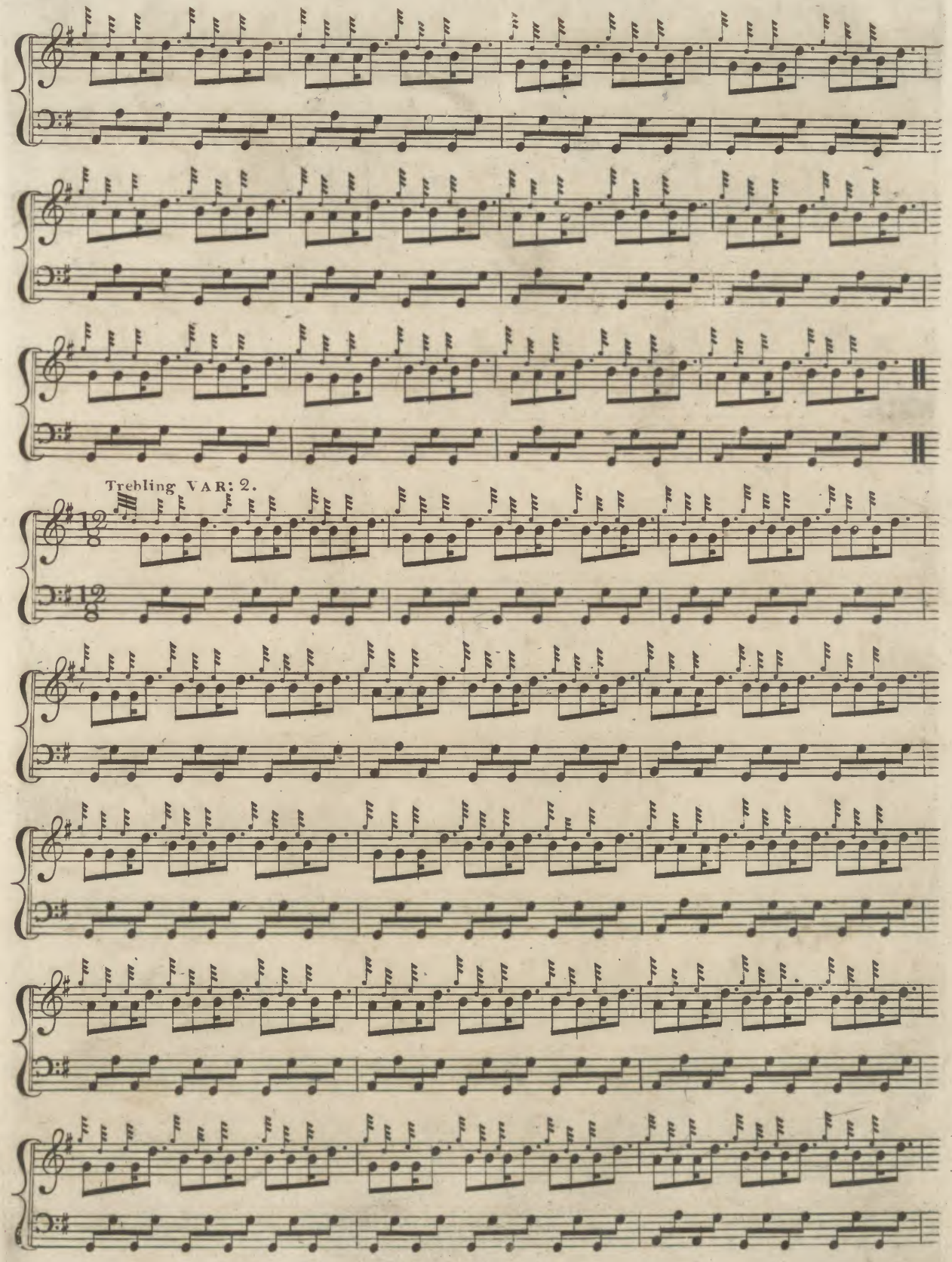
1645.



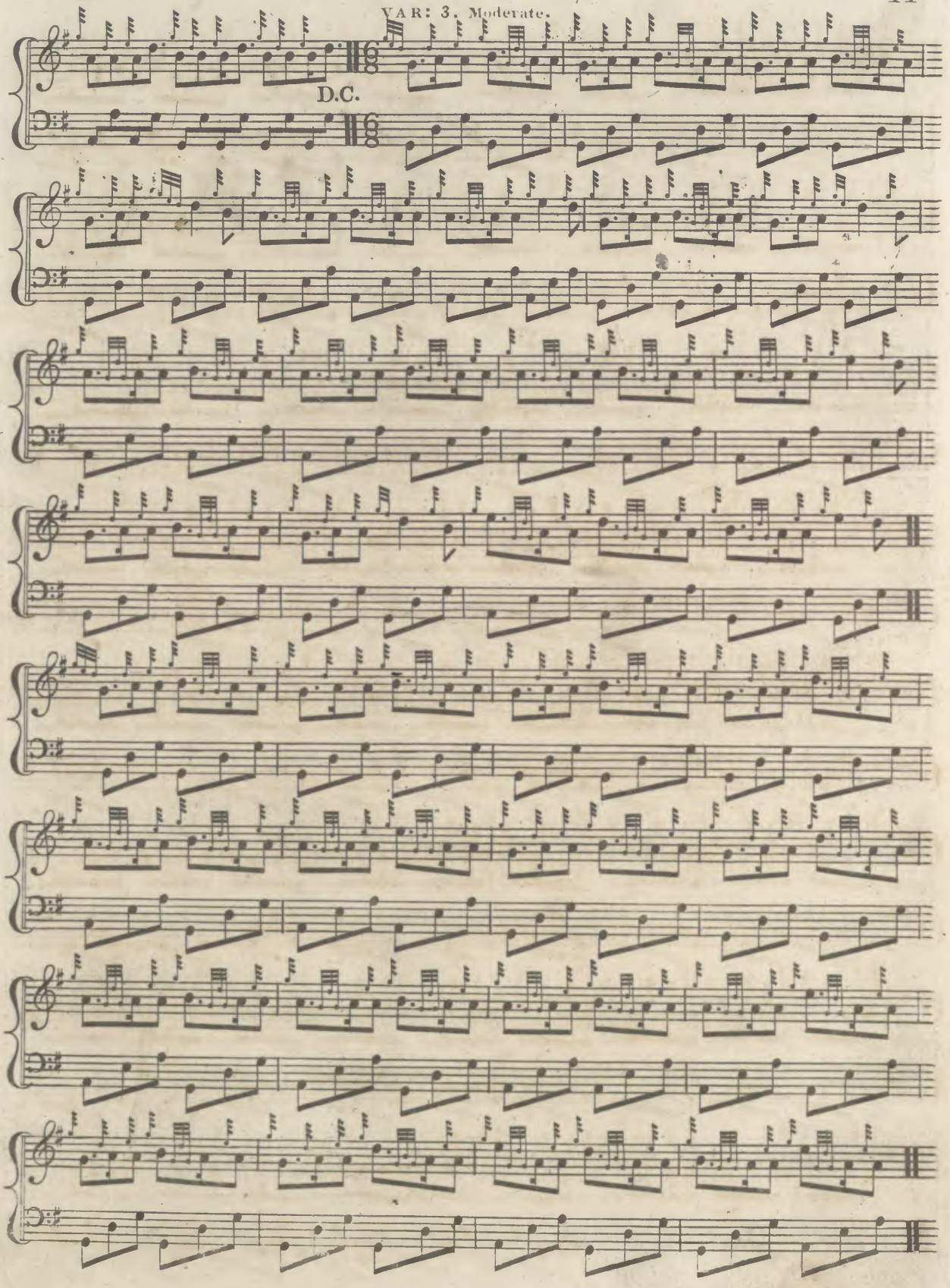
A historical account of this Piobaireachd will be given in Vol: 2d

Walker & Anderson Engravers Edin.r

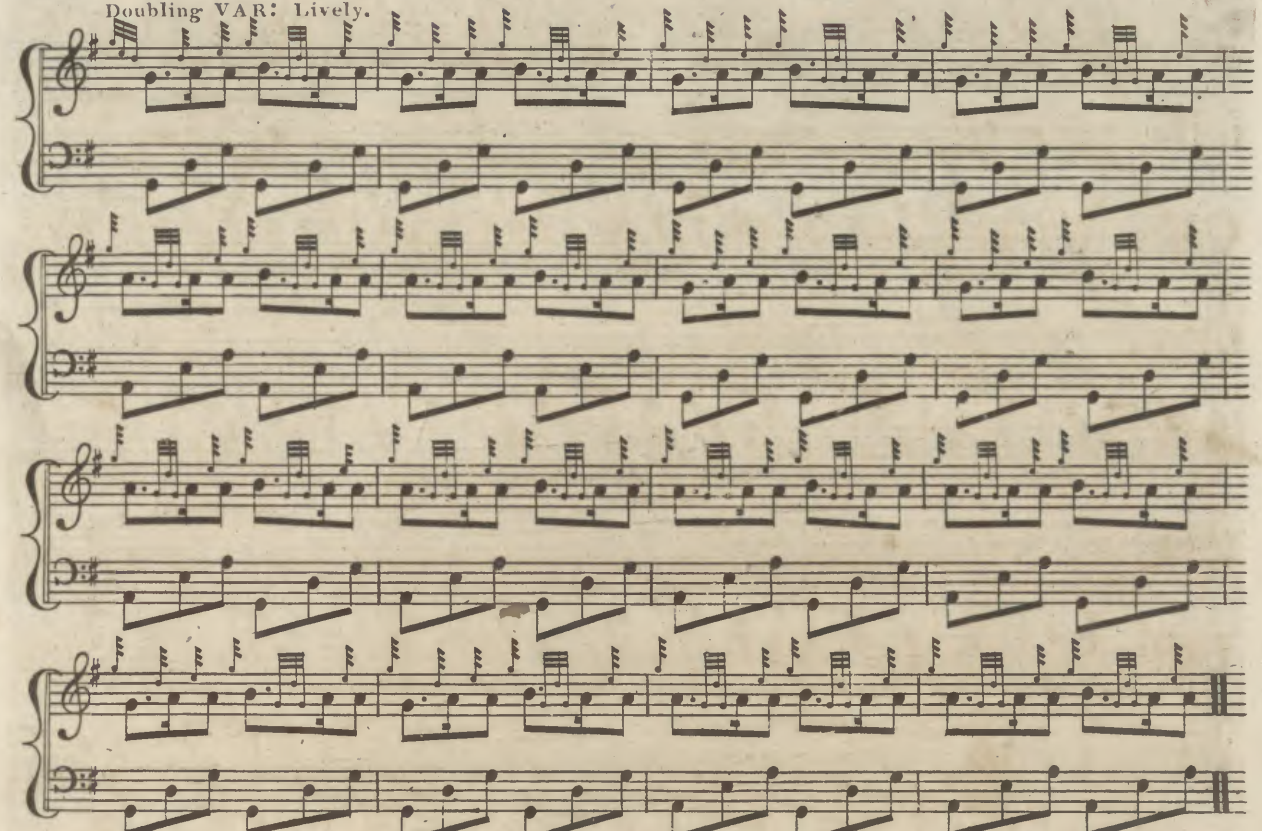

Doubling VAR: 1.
Trebling VAR: 1.
D.C.
VAR: 2.
Doubling VAR: 2.


Trebling VAR: 2.

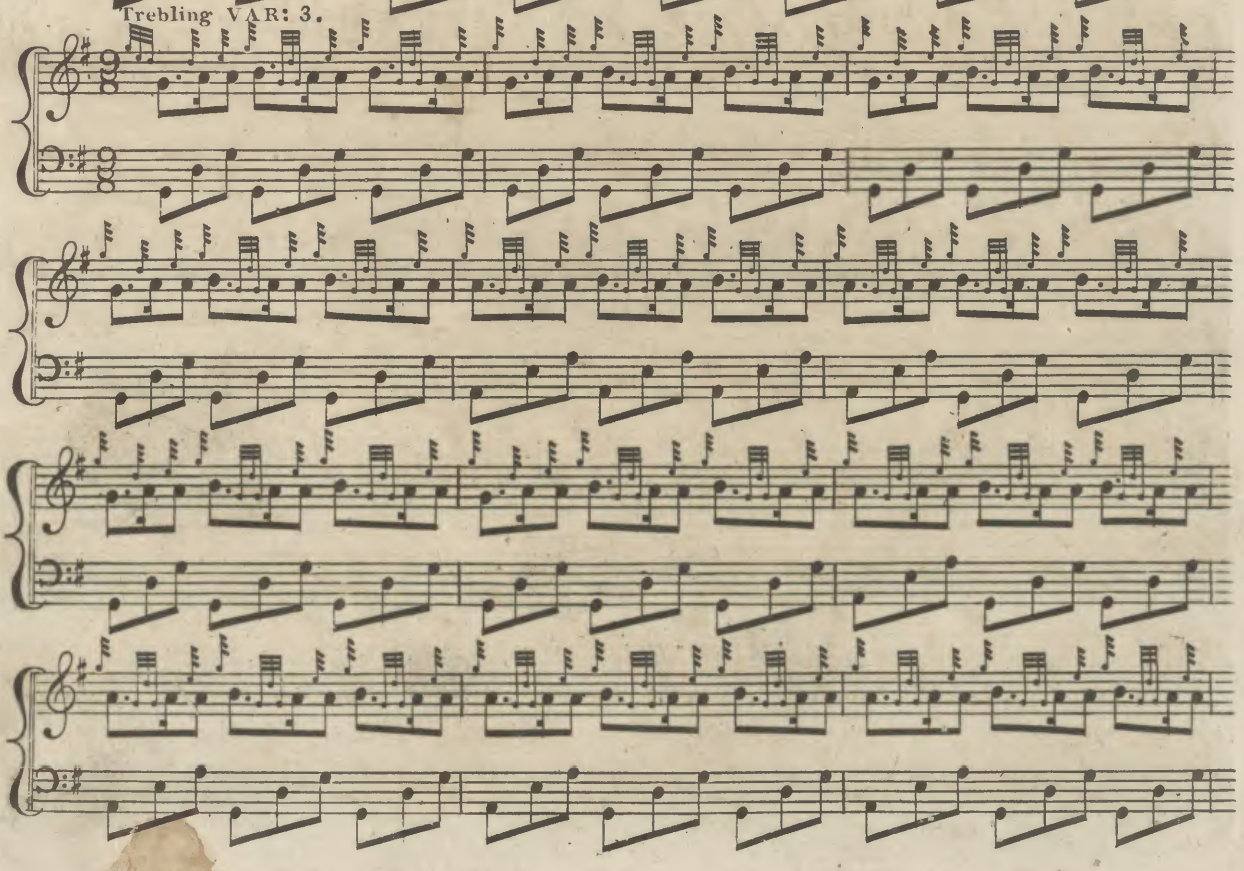
VAR: 3. Moderate.

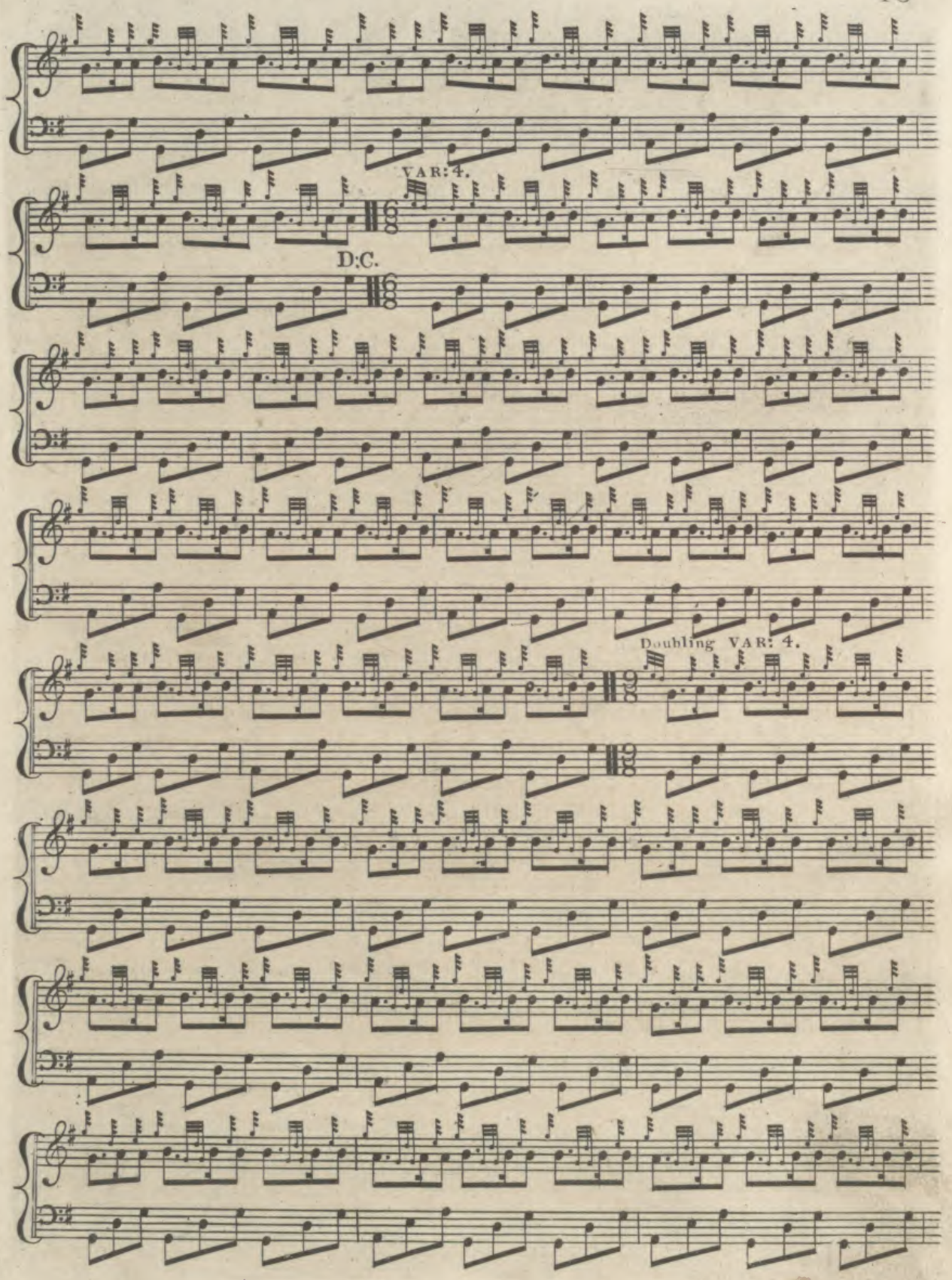


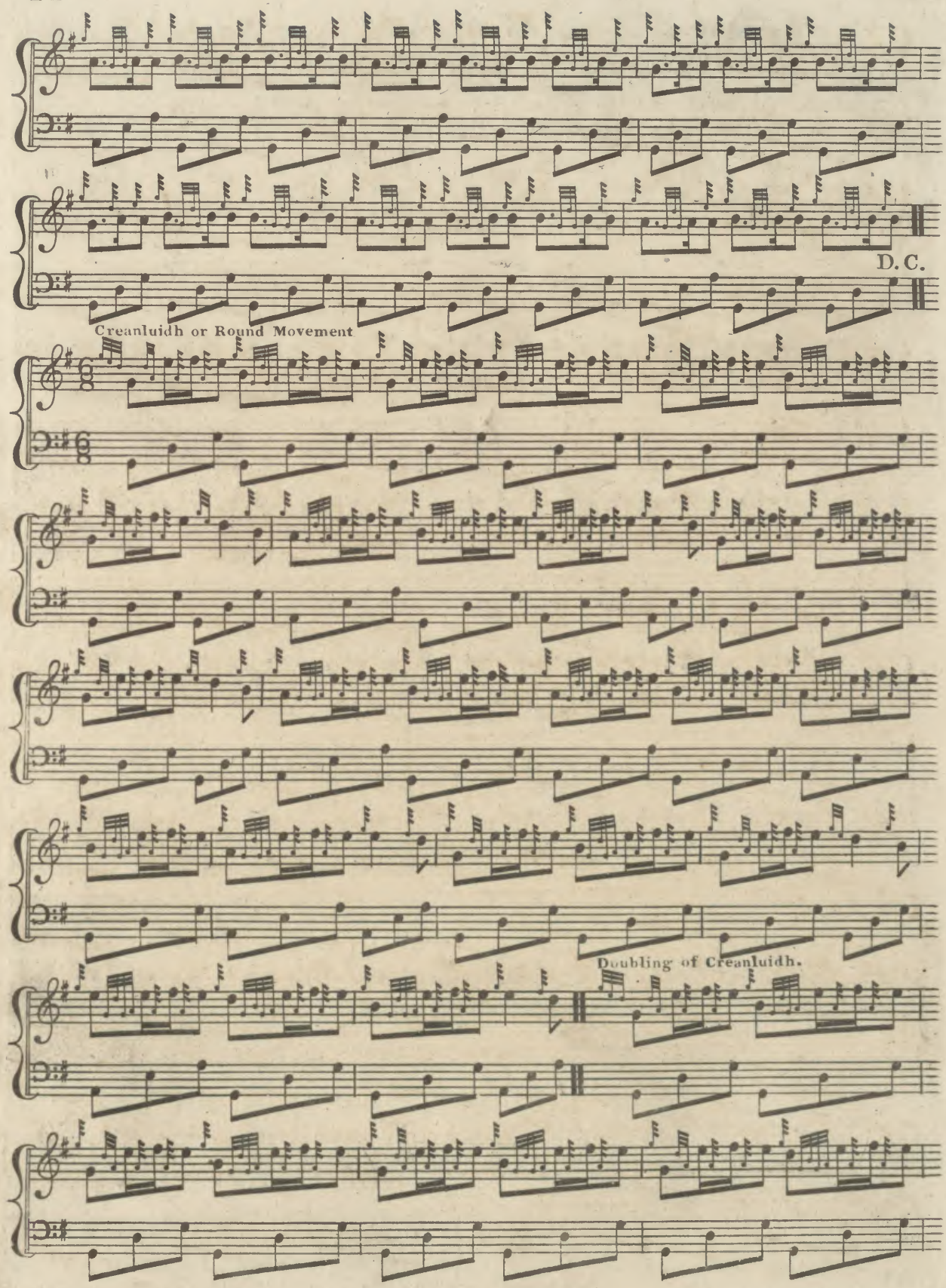
Doubling VAR: Lively.

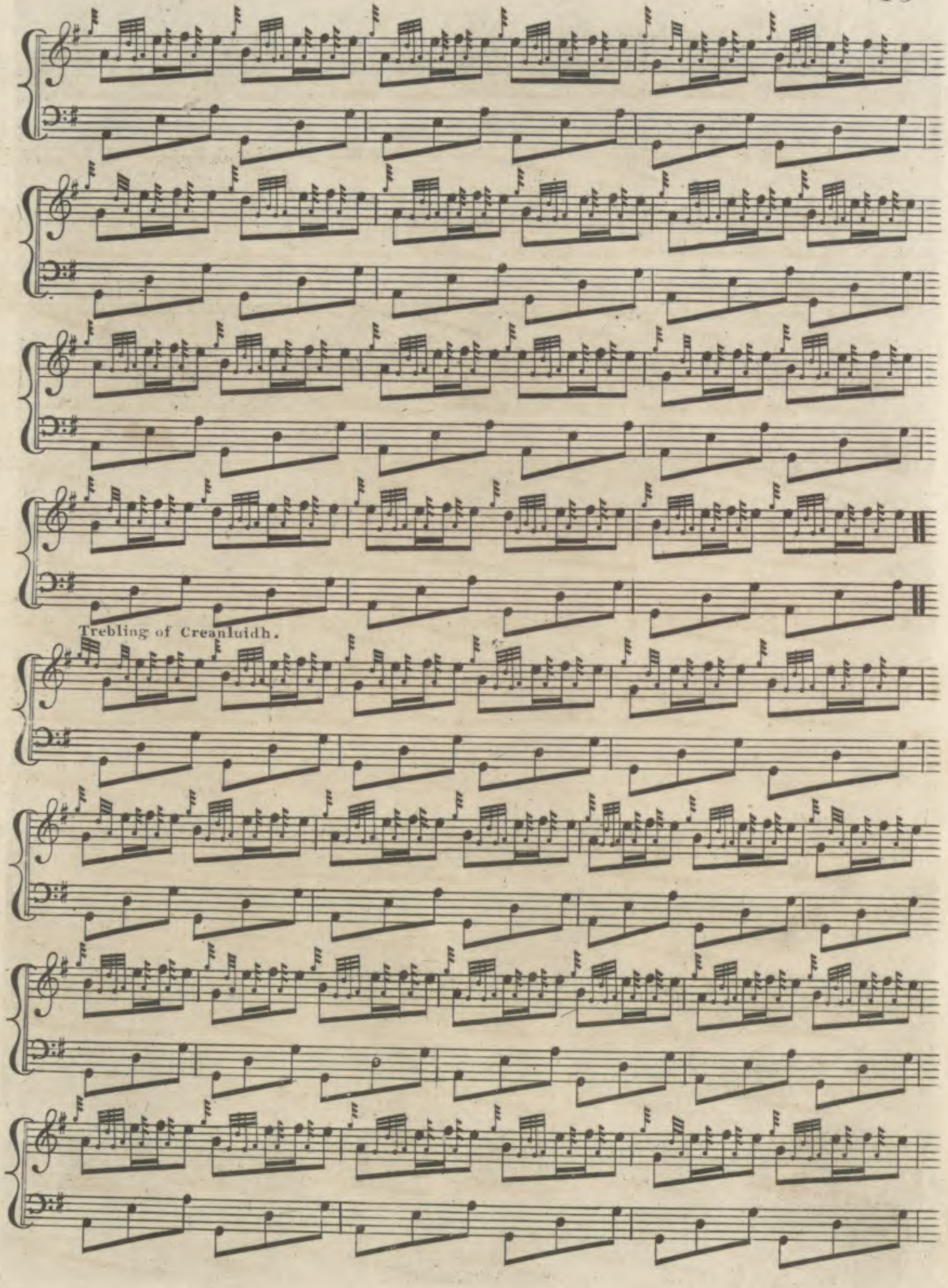


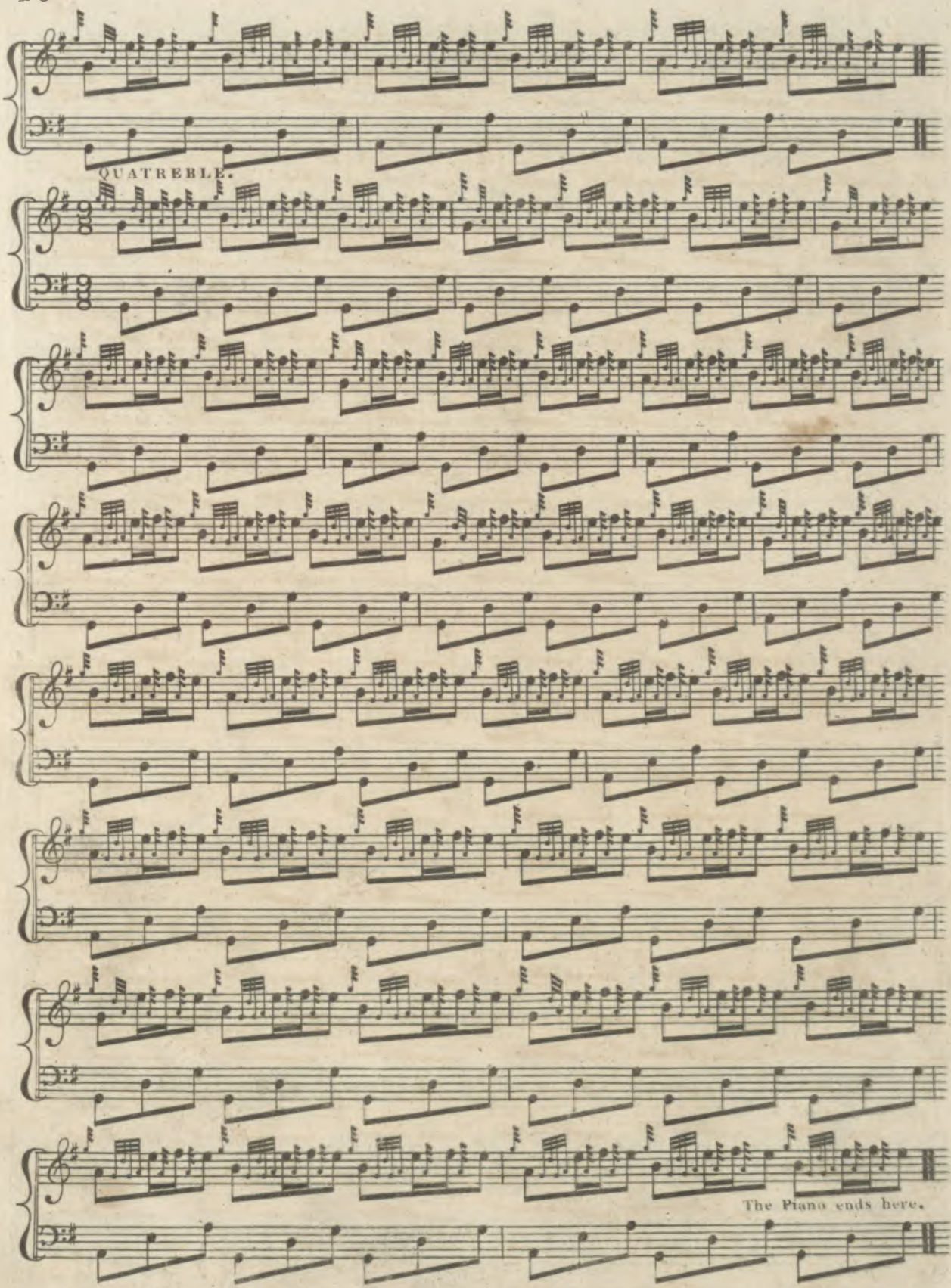
Trebling VAR: 3.

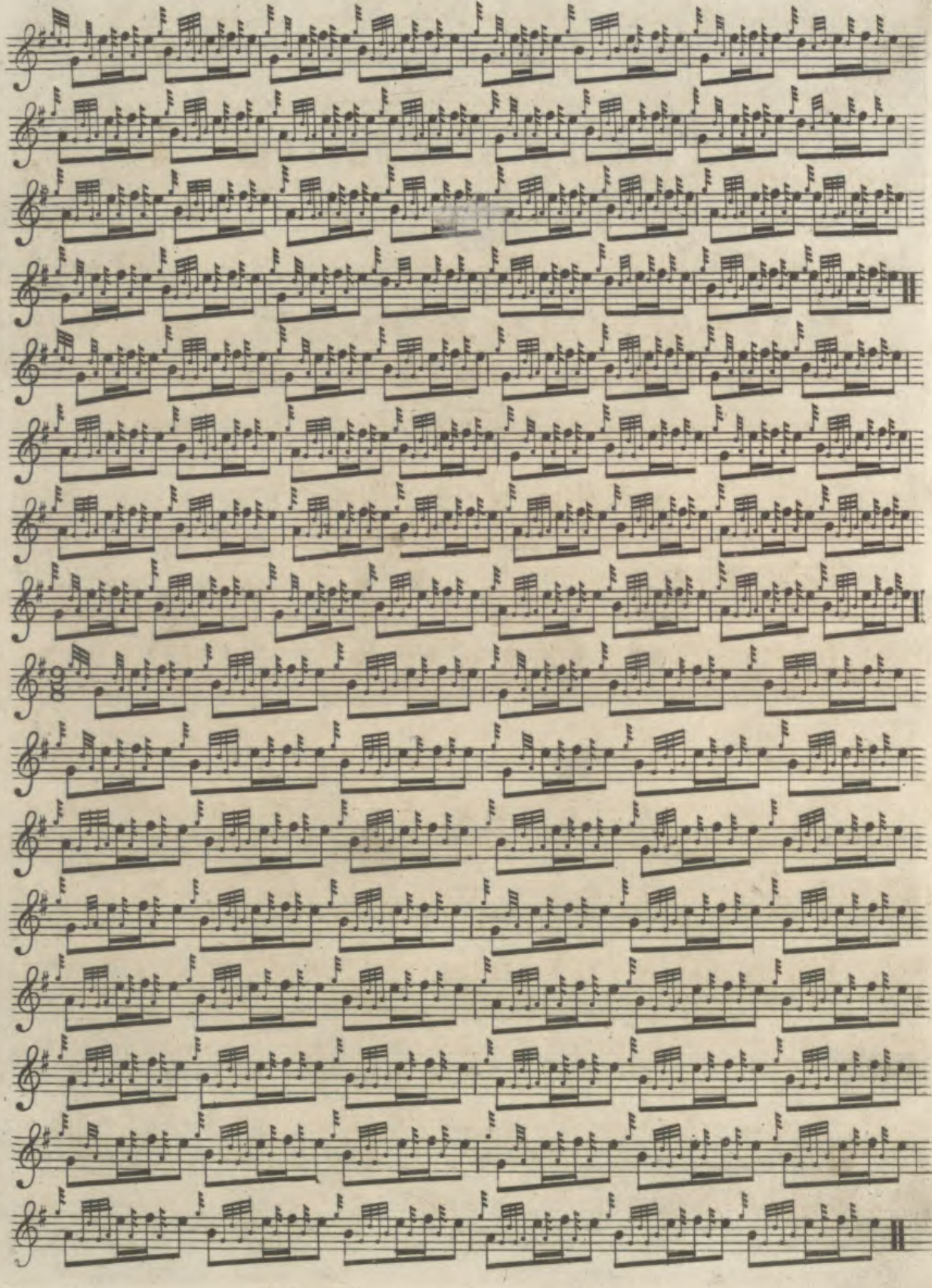



VAR: 4.
D:C.
Doubling VAR: 4.


D. C.
Creanluidh or Round Movement
Doubling of Creanluidh.


Trebling of Creanluidh.


QUATREBLE.
The Piano ends here.



RUAIG GHLENNE FRUIN

(Properly Glenn a Bhroin.)

Valley of Sorrow

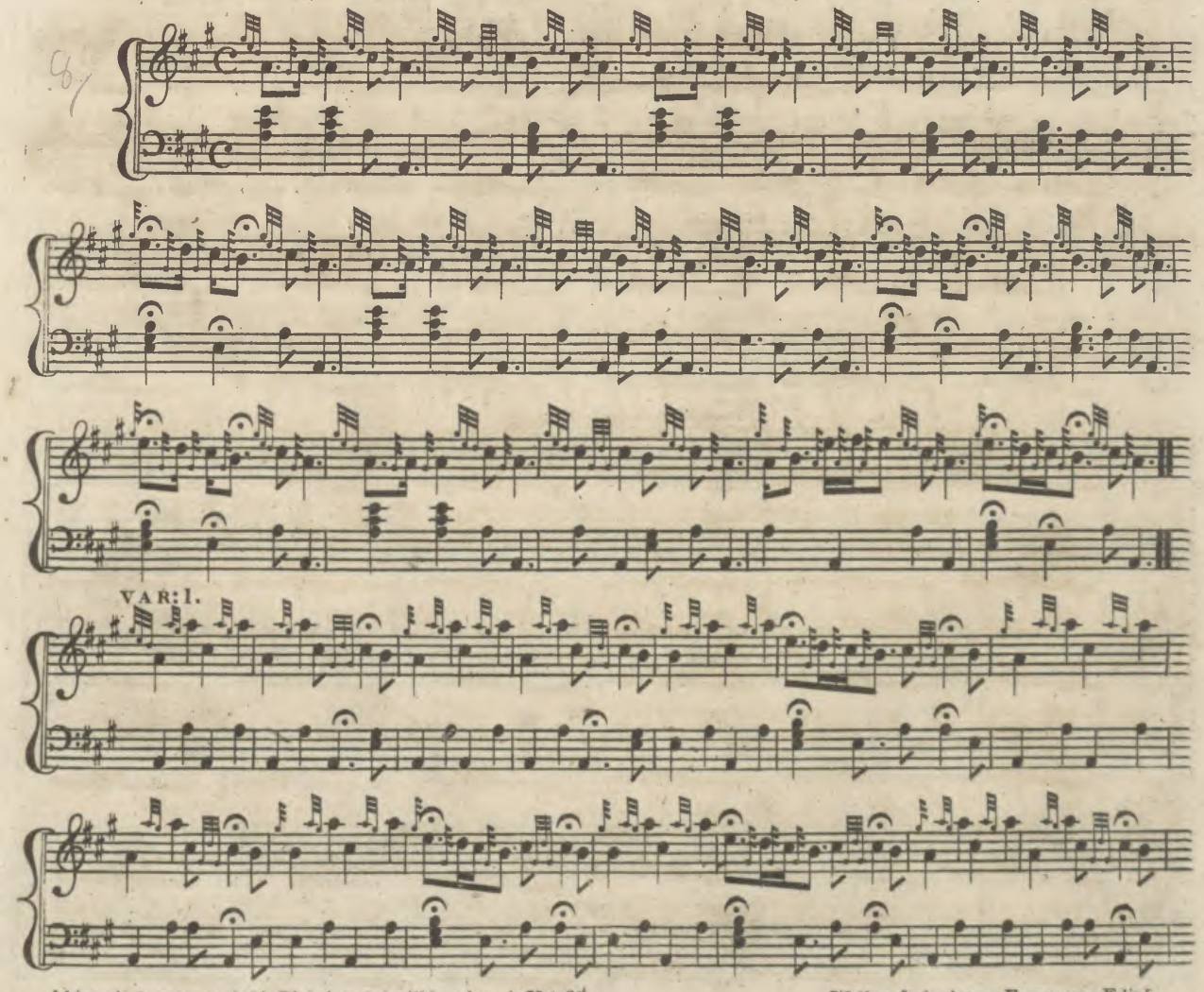
The Rout of Glen Fruin.

A Desperate Engagement Between the

MACGREGORS & COLQUHOUNS

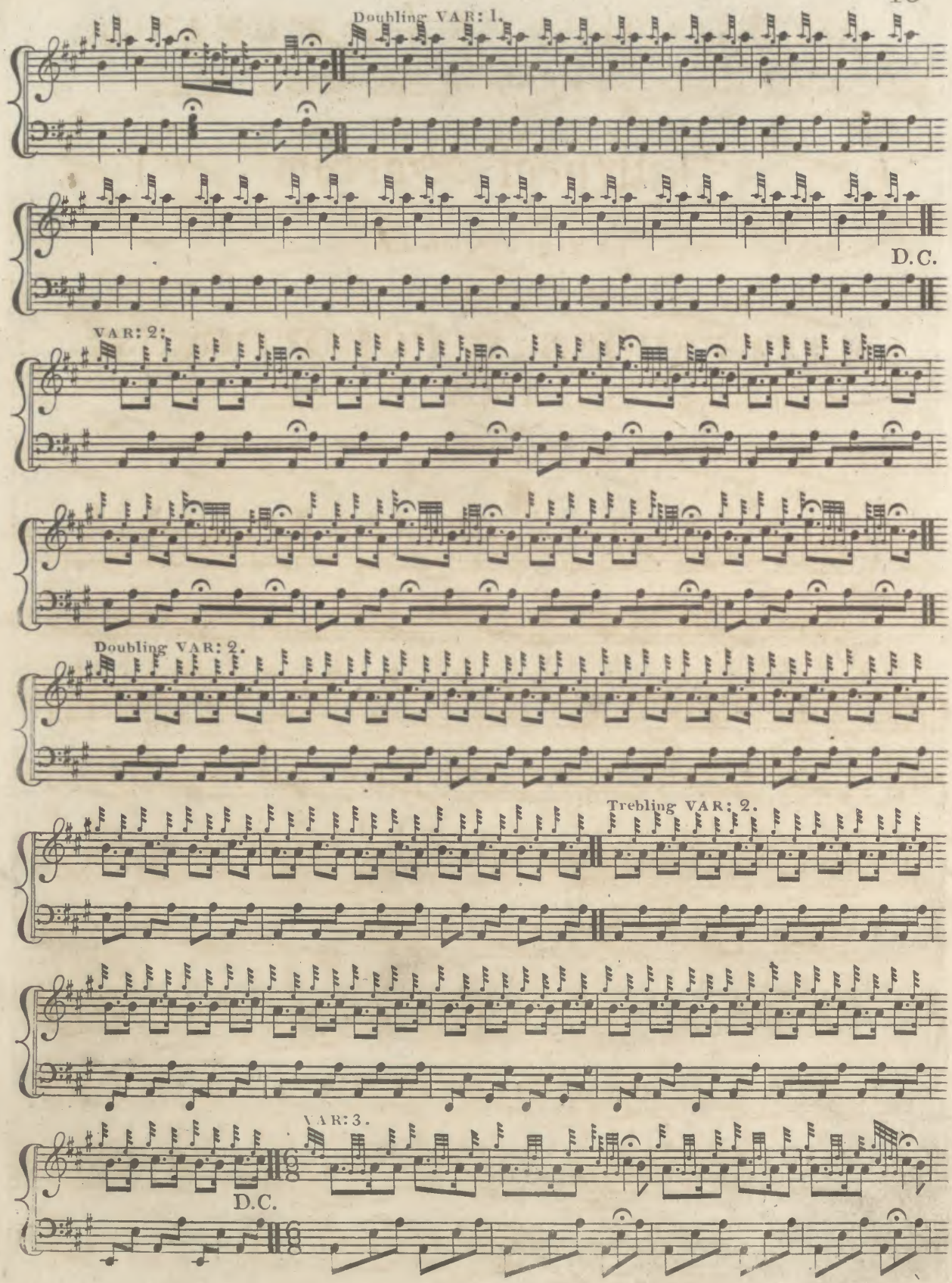
1602

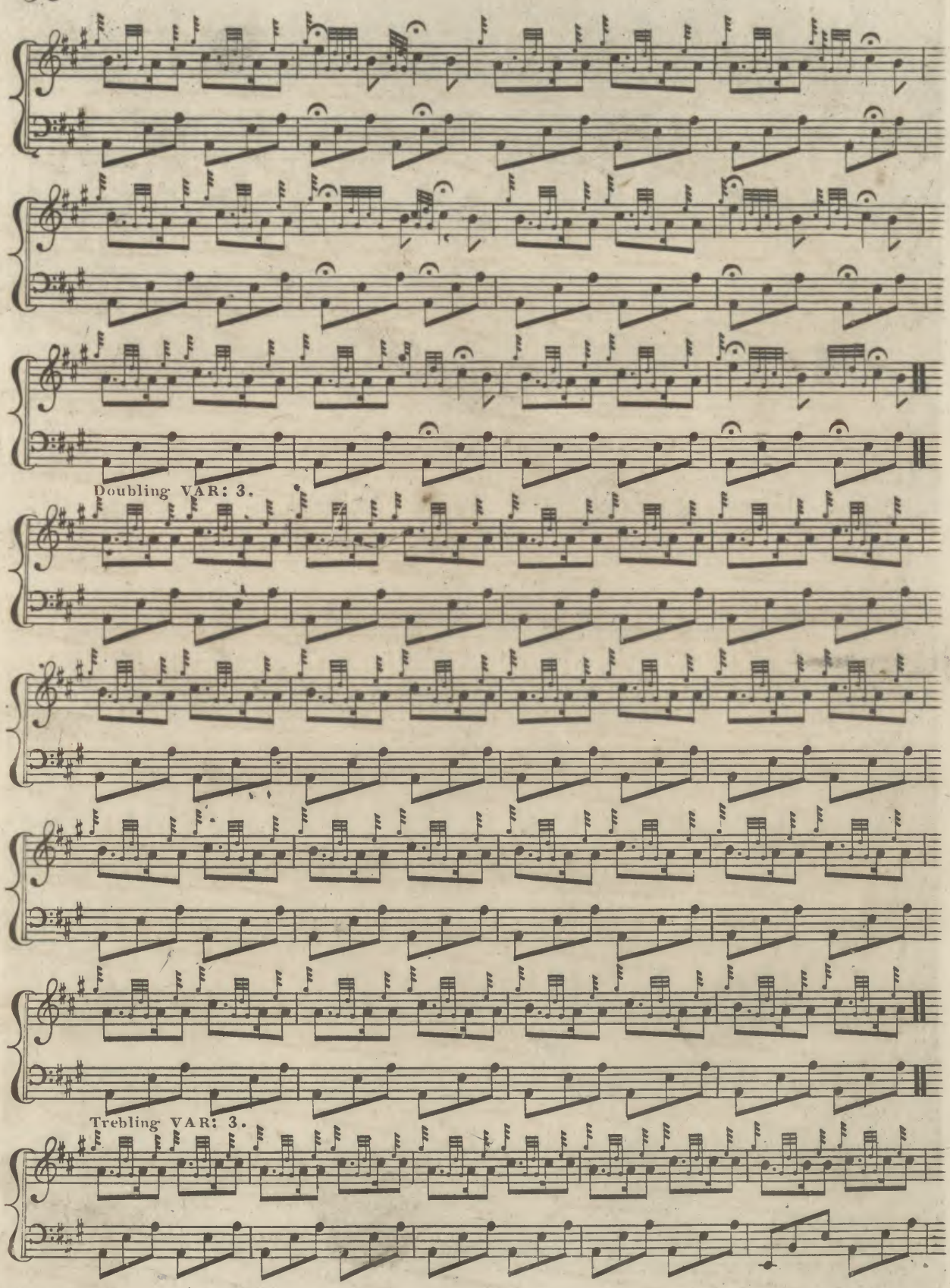
In the above Glen, near Loch Lomond, where the latter were routed with great Slaughter.

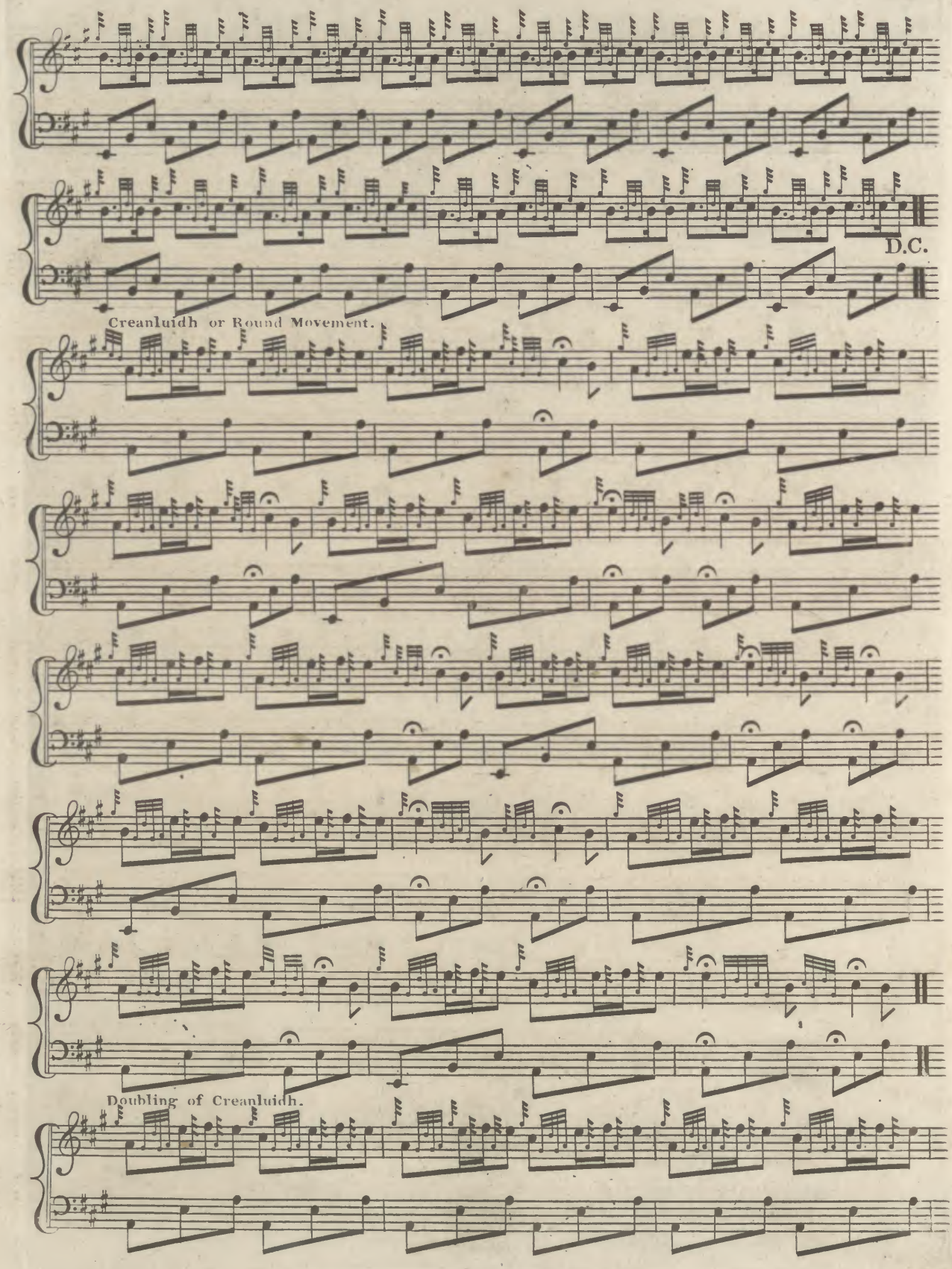


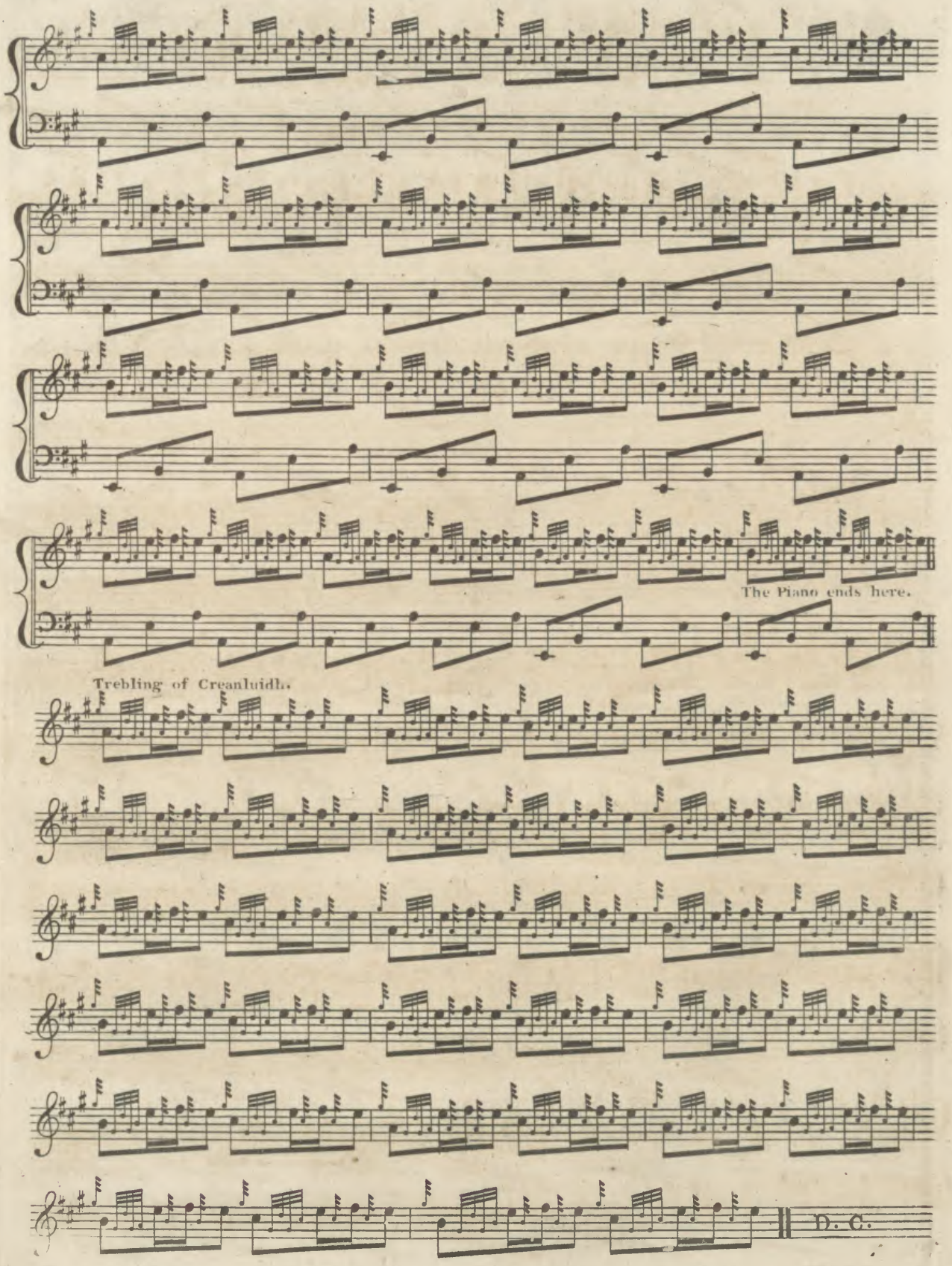
A historical account of this Piobaireachd will be given in Vol: 2d

Walker & Anderson Engravers Edint


Doubling VAR: 1.
D.C.
VAR: 2.
Doubling VAR: 2.
Trebling VAR: 2.
VAR: 3.
D.C.


Doubling VAR: 3.
Trebling VAR: 3.


D.C.
Creanluidh or Round Movement.
Doubling of Creanluidh.


The Piano ends here.
Trebling of Creanluidh.
D. C.

CUMH NA PEAHAIR

THE SISTERS LAMENT

Allister Macdhonuil, Ghlaish, a Chief of the Macdonalds of Keppoch,

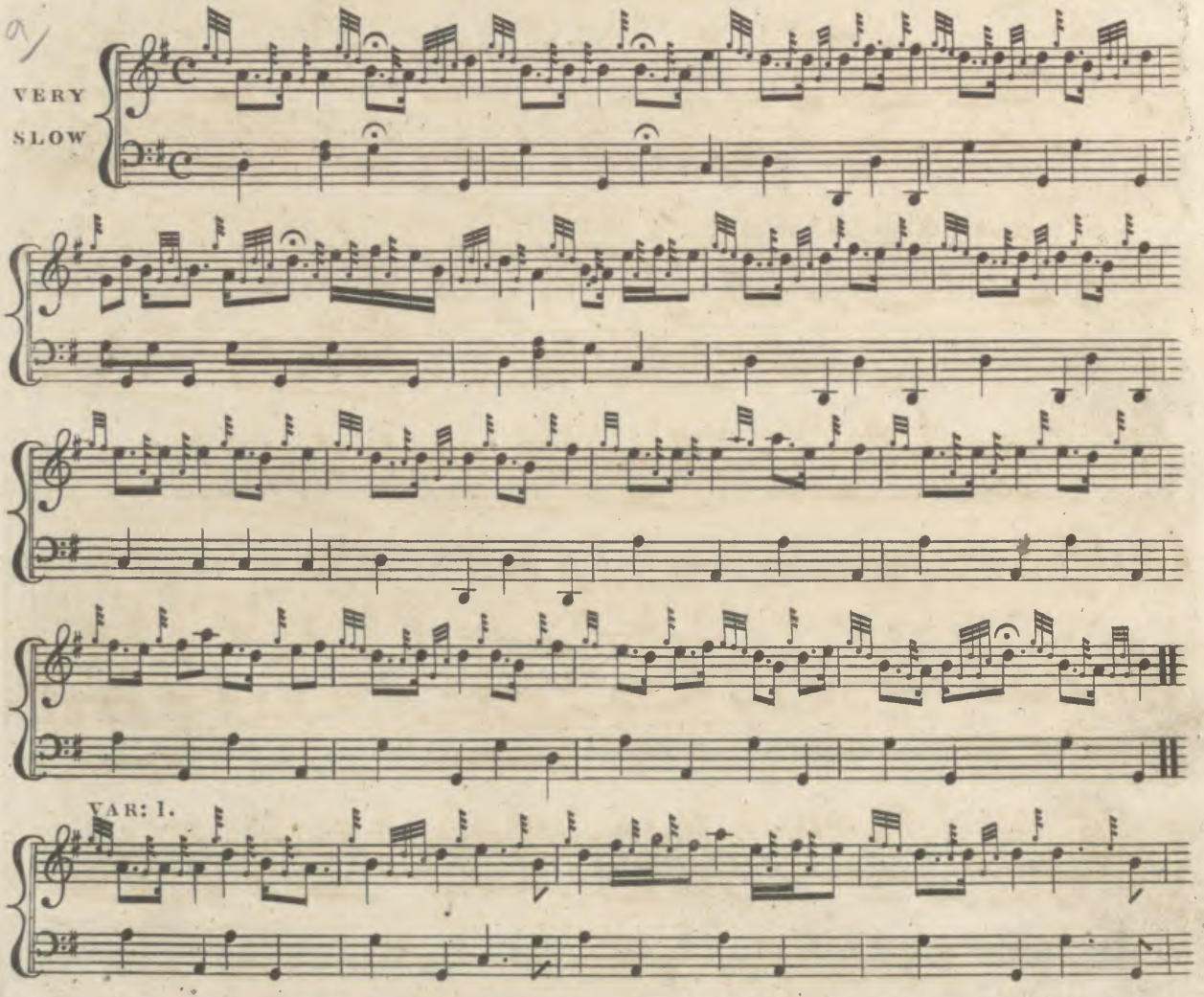
was **Cruelly Murdered** *in his own* **House**

With his Brother, a Youth of 16

At the Instigation of the next in Succession,

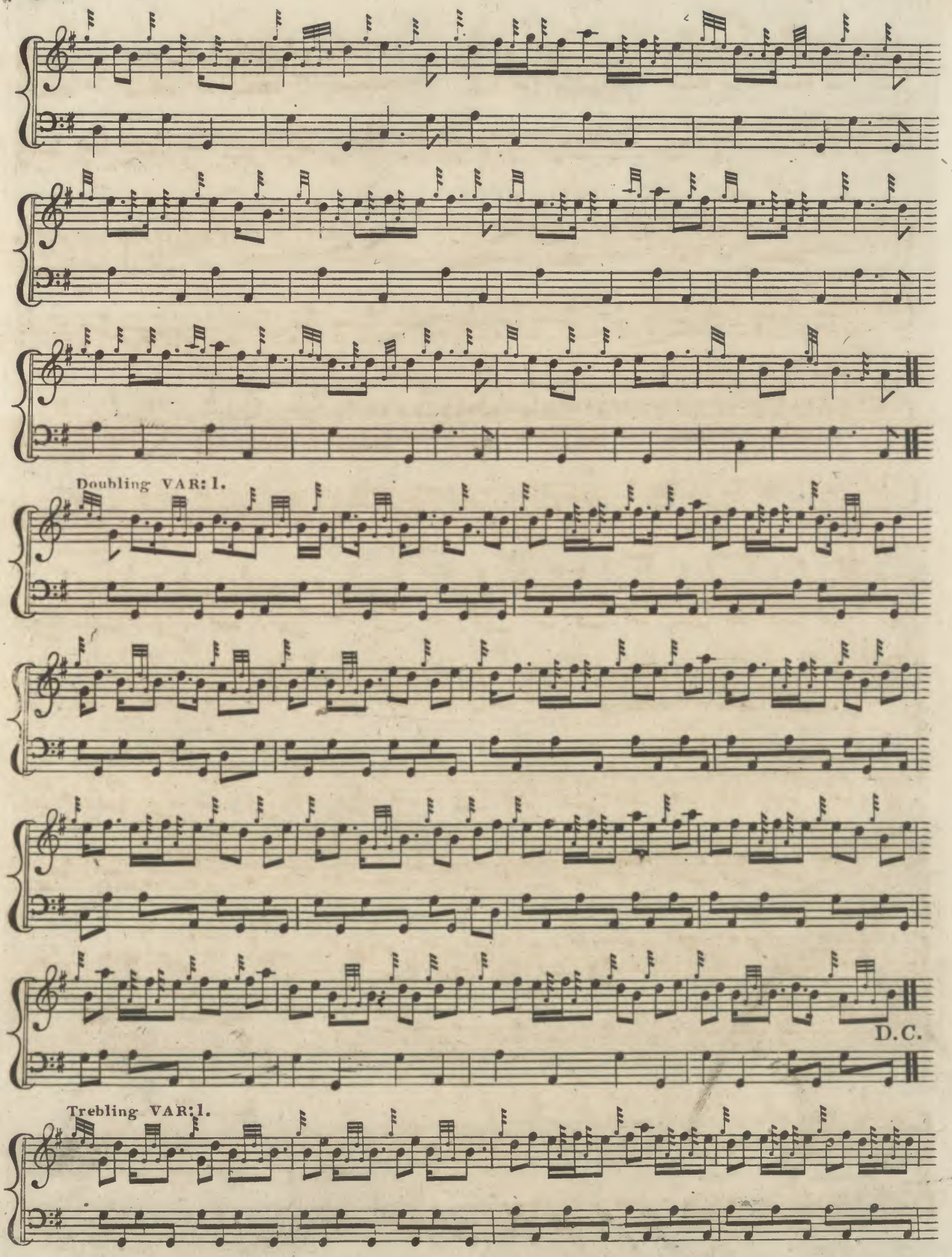
Their natural Sister, frantic with Grief, Expired at their side, Swallowing their Blood,

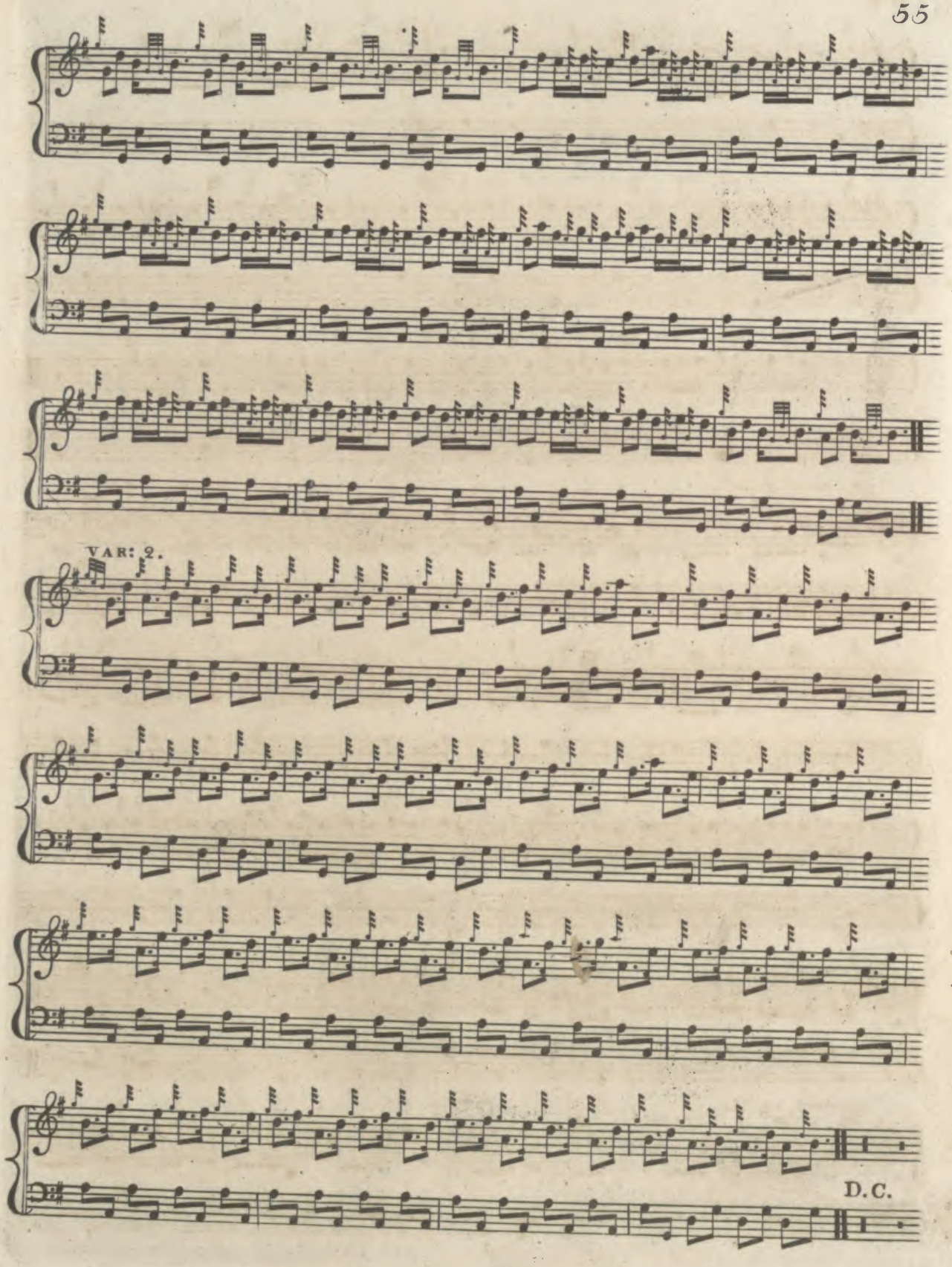
THE AIR WAS COMPOSED ON THIS MELANCHOLY EVENT.



A historical account of this Piobaireachd will be given in Vol: 2d

Walker & Anderson Engravers Edin.r


Doubling VAR: I.
D.C.
Trebling VAR: I.


VAR: 2.
D.C.

FAILTE FIR BHOISDAIL

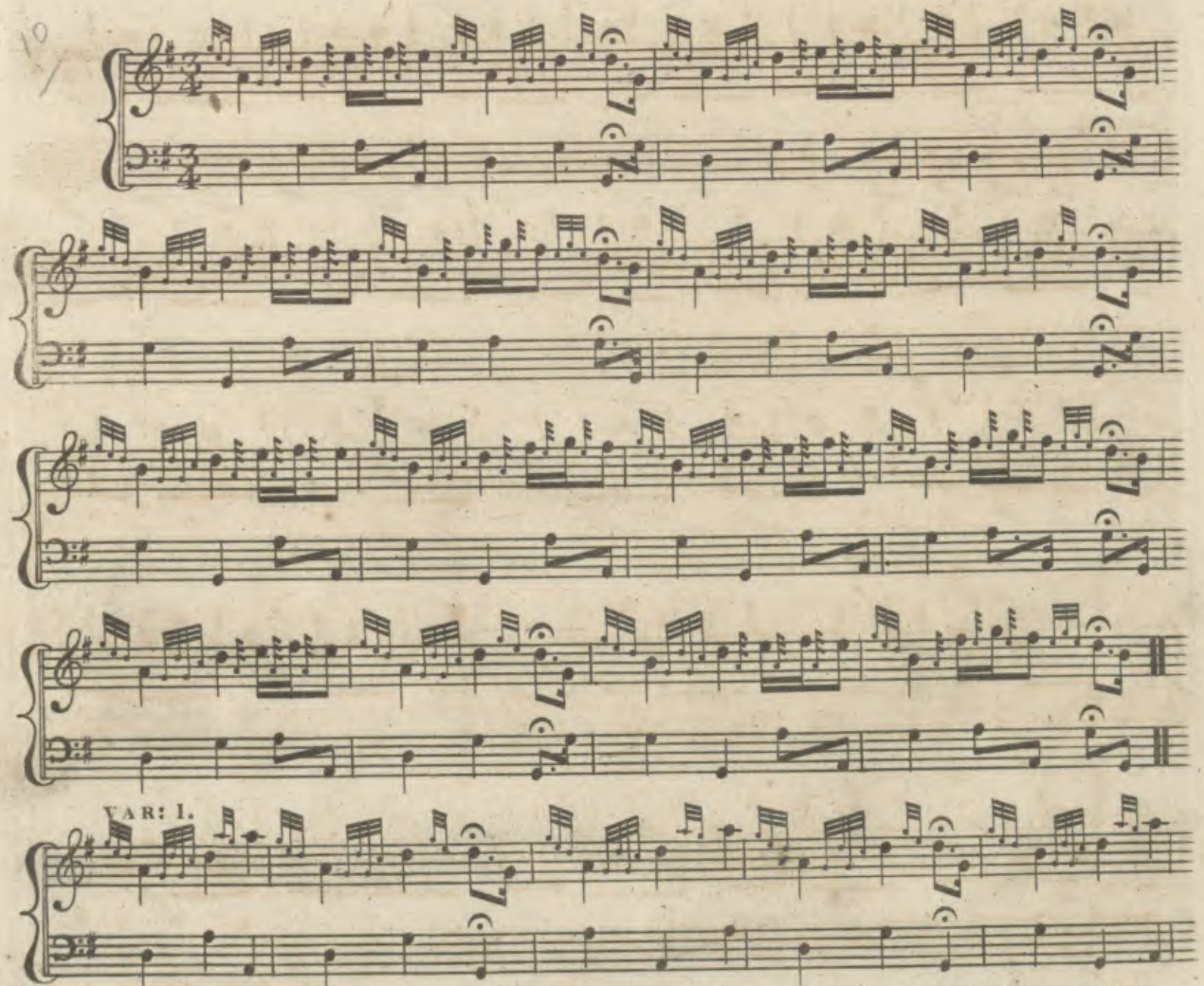
A SALUTE TO

Allister More Mac Donald

FIRST OF BOISDALE

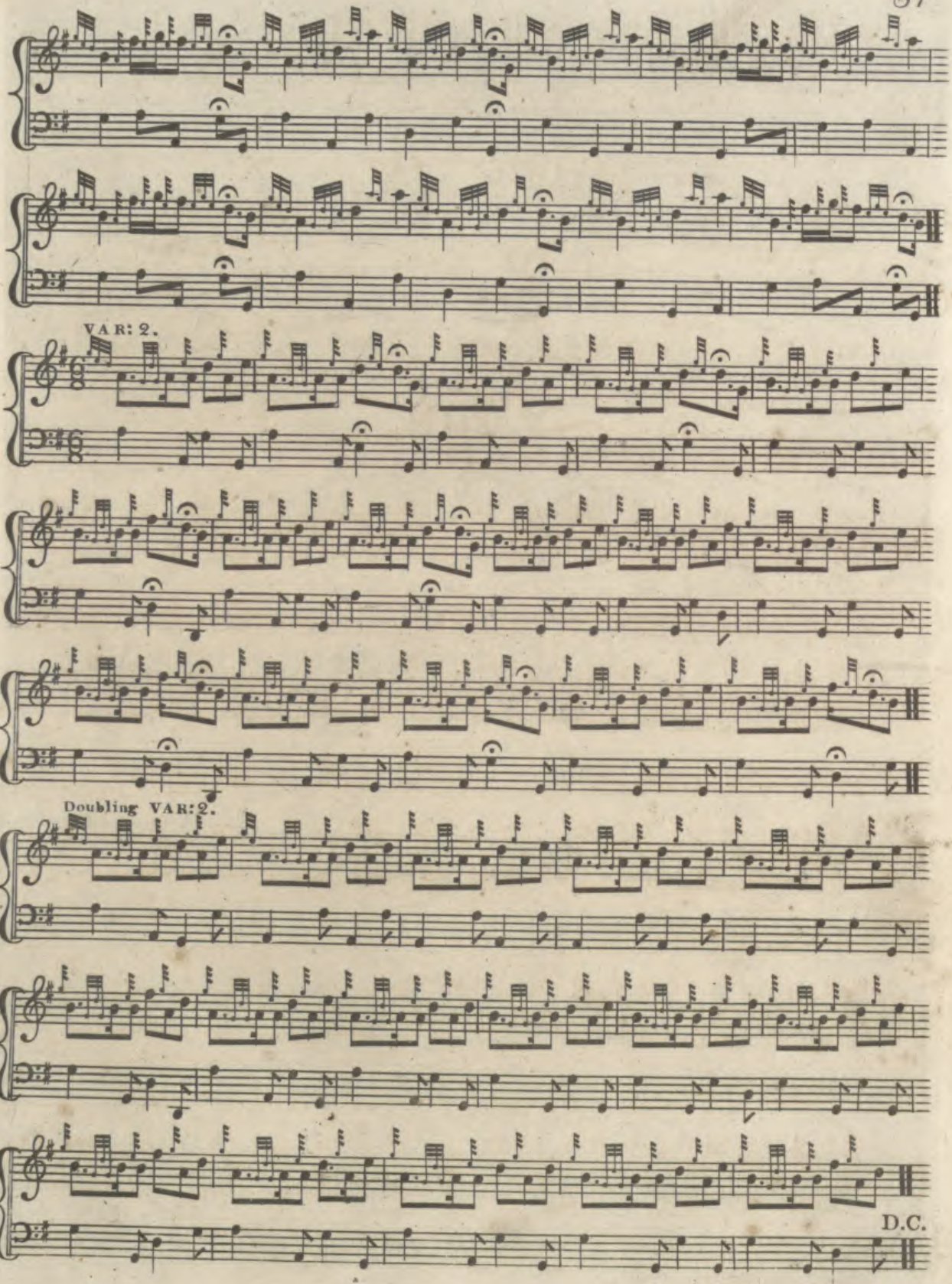
Upon his Taking Poſsesion of the

Sstate.

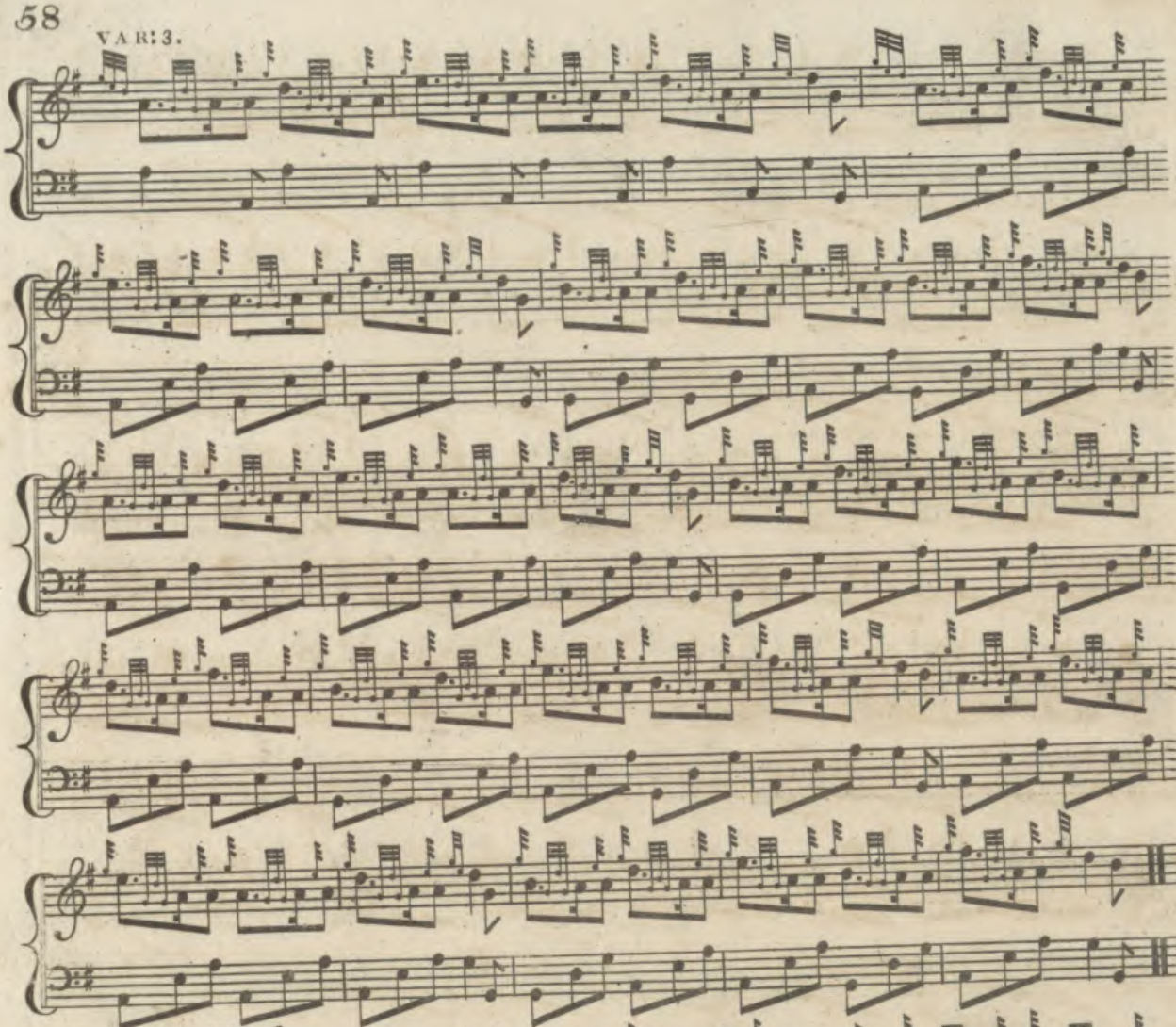


A historical account of this Piobaireachd will be given in Vol: 2d

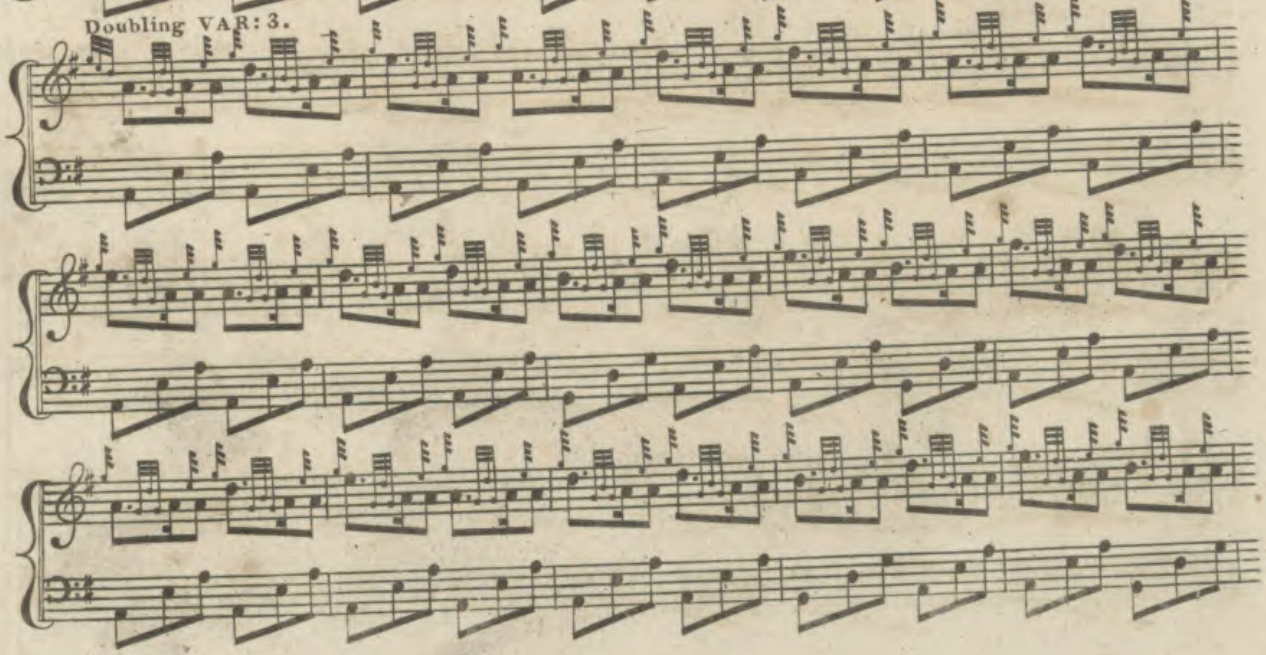
Walker & Anderson Engravers Edinr

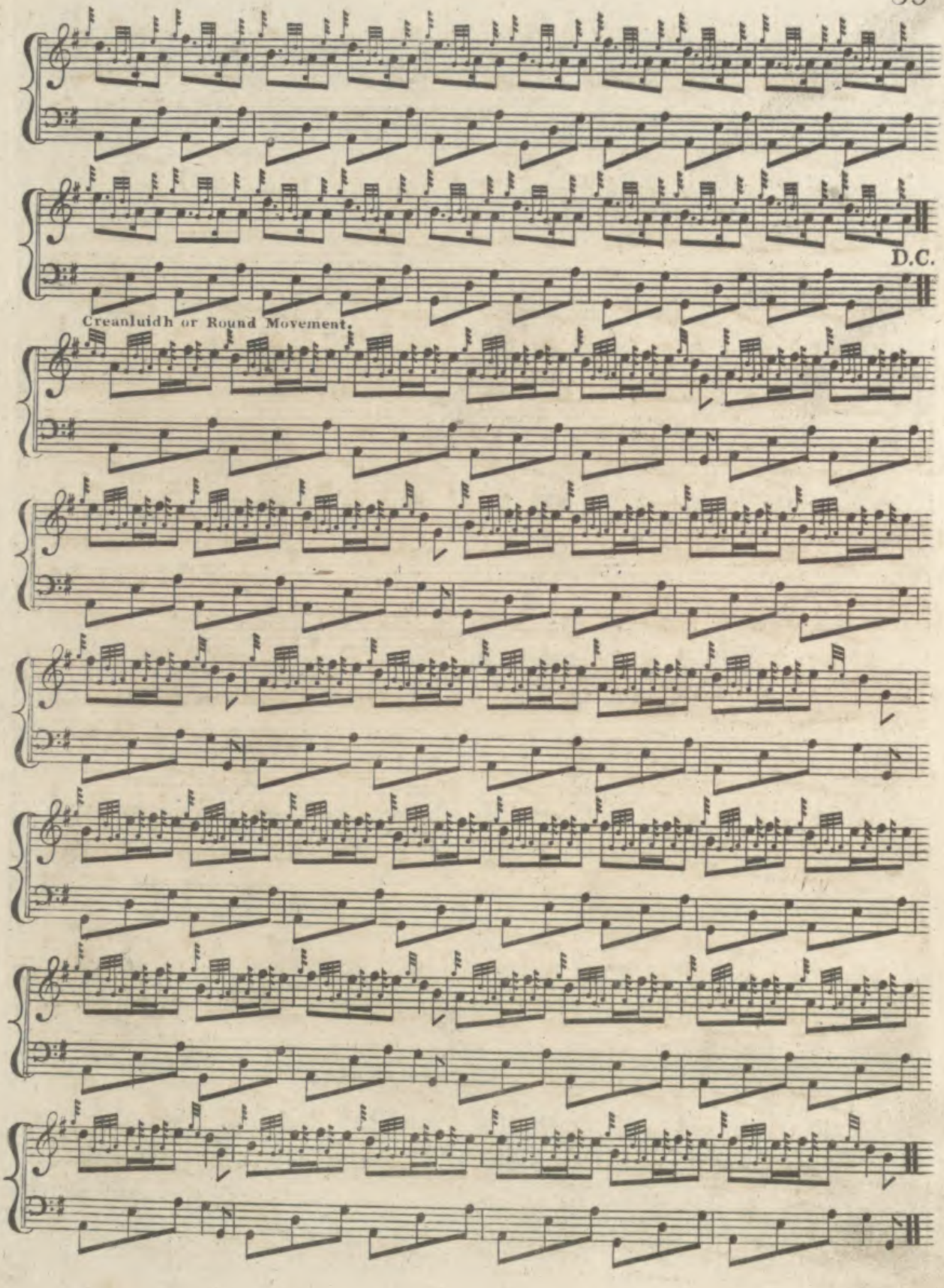

VAR: 2.
Doubling VAR: 2.
D.C.

VAR: 3.

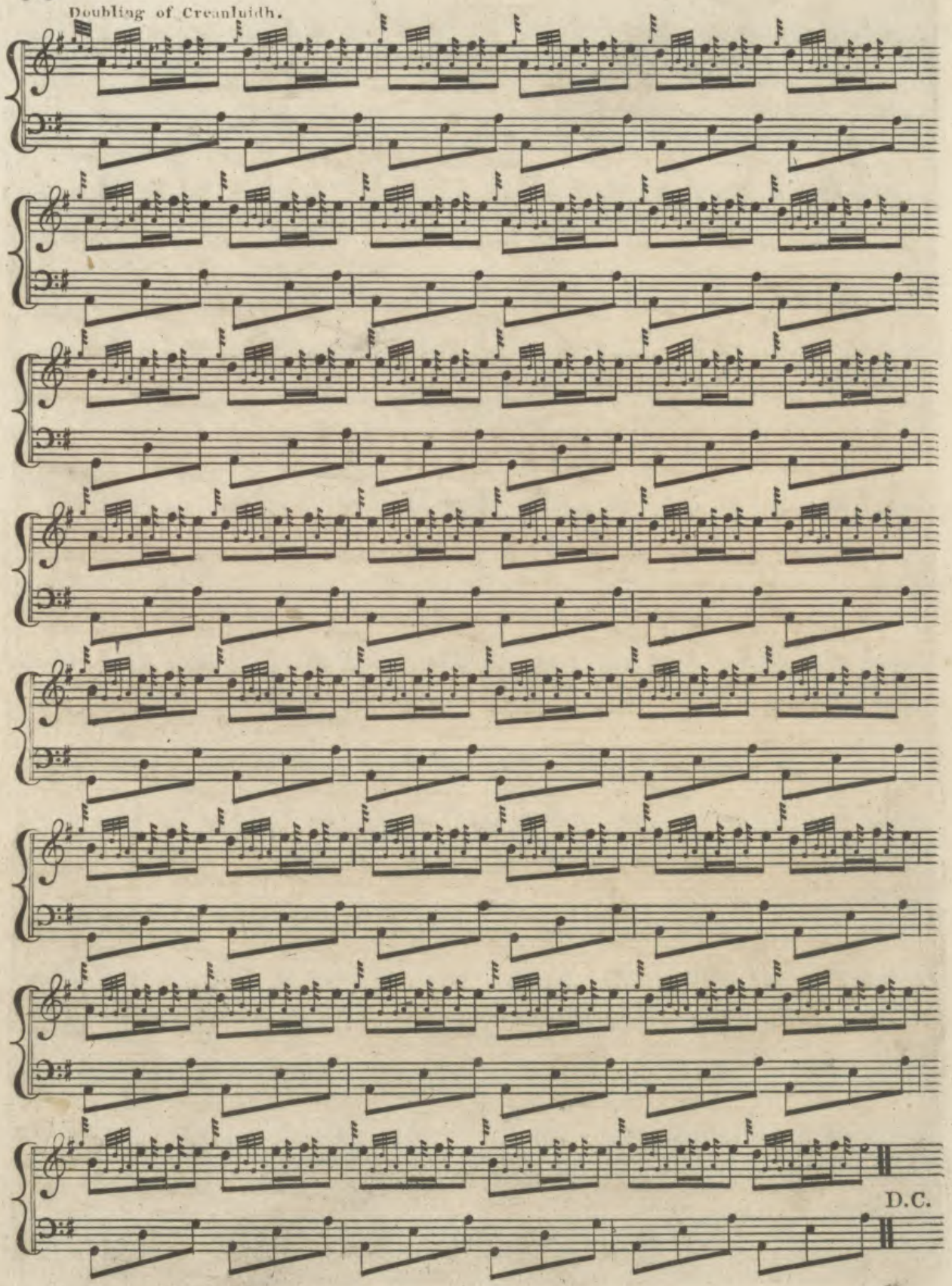


Doubling VAR: 3.




D.C.
Creanluidh or Round Movement.

Doubling of Creanluidh.



CRAIGILLACHY.

THE Grants Gathering.

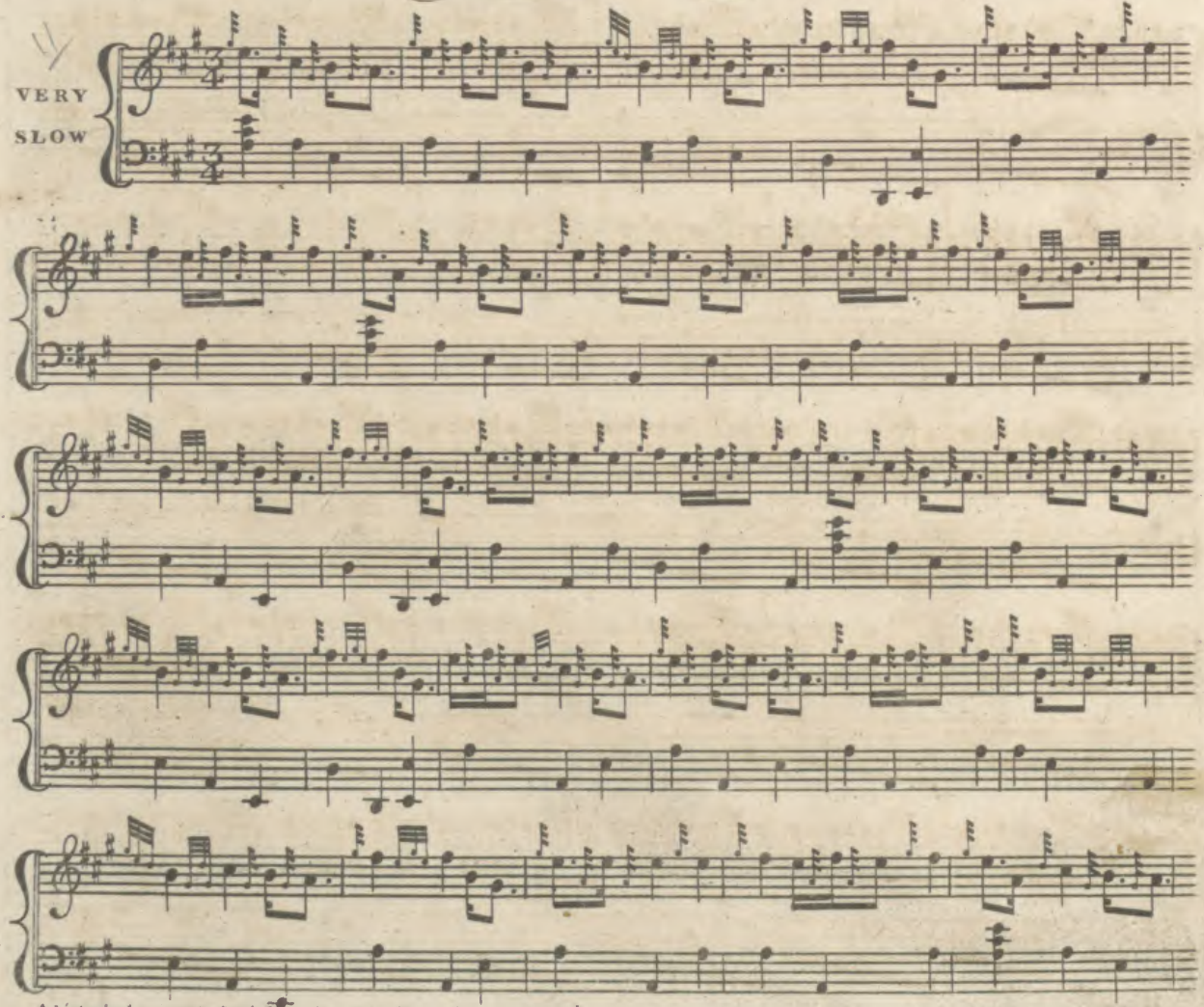
Craigillachy, a Mountain in Strathspey.

Has been

Considered FROM TIME Immemorial

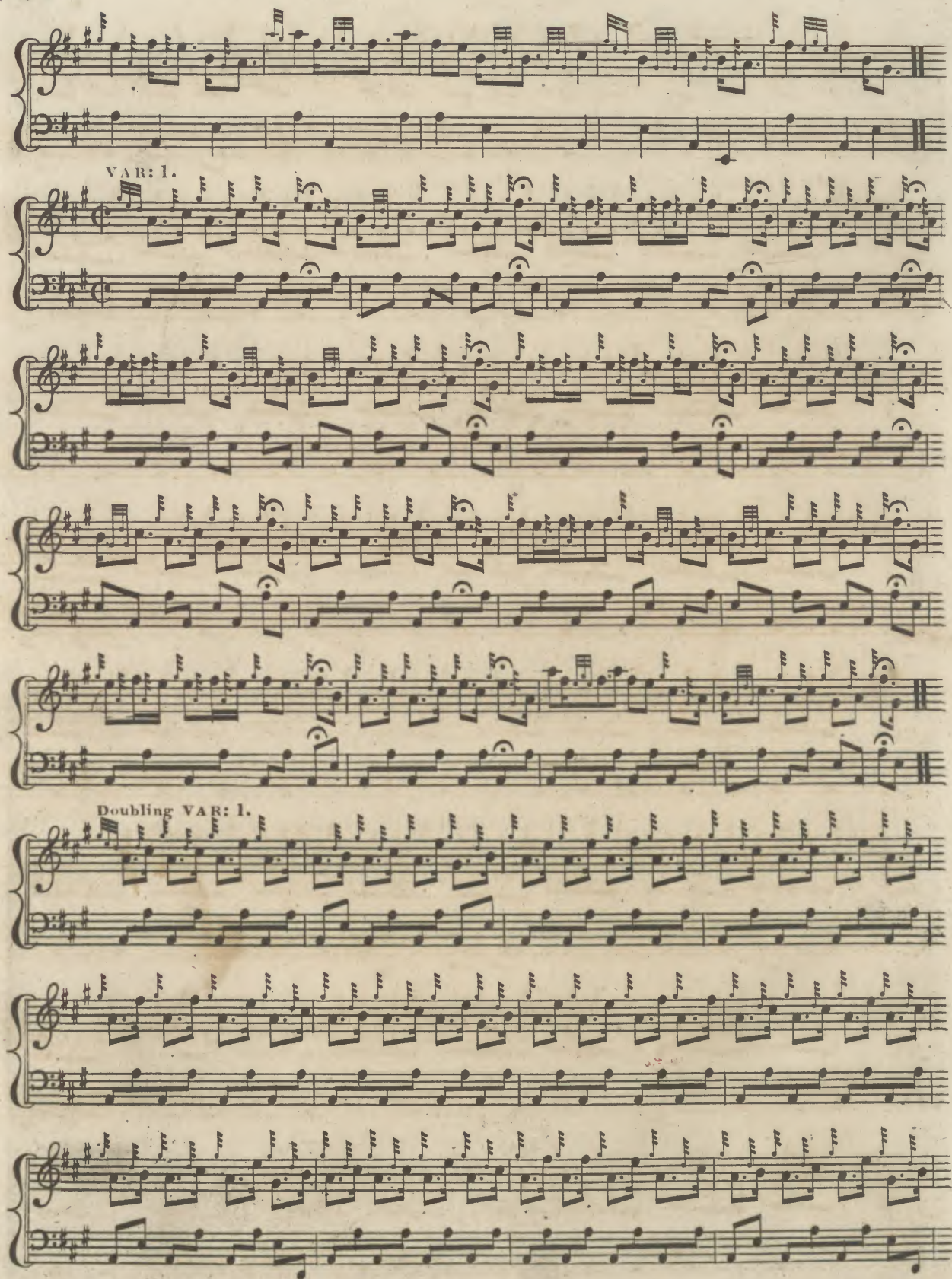
As a kind of rallying point of the

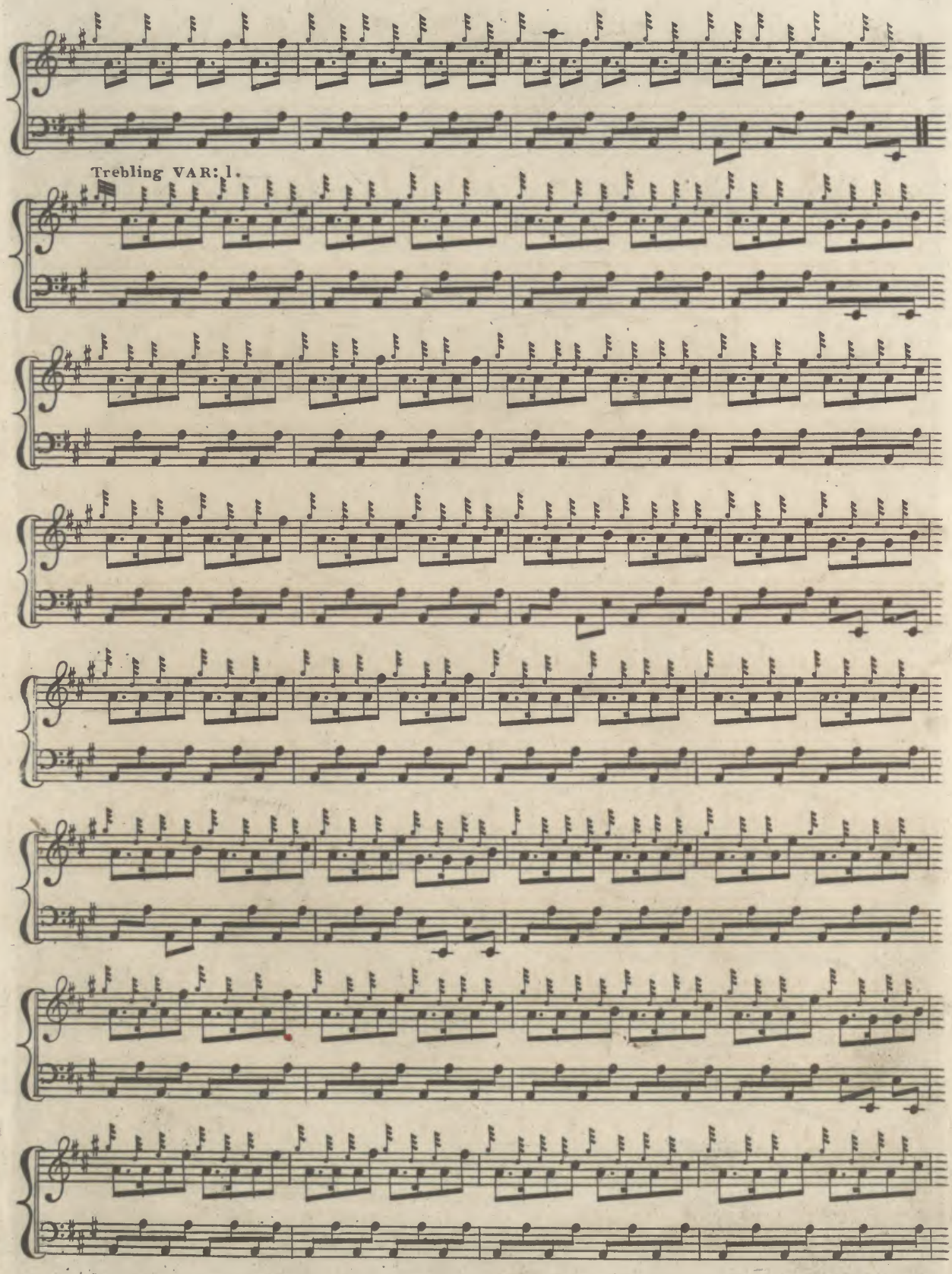
Clan Grant.

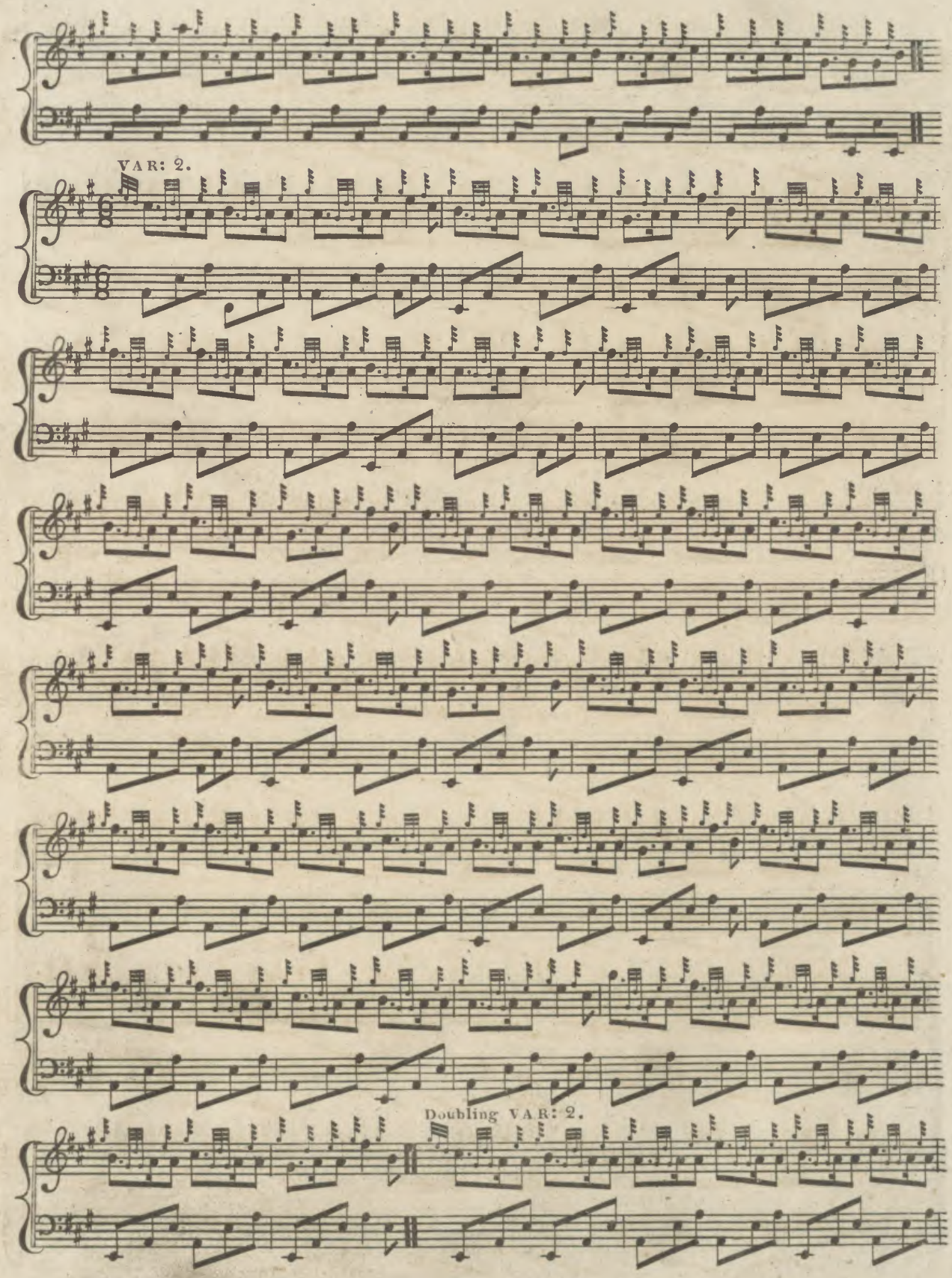


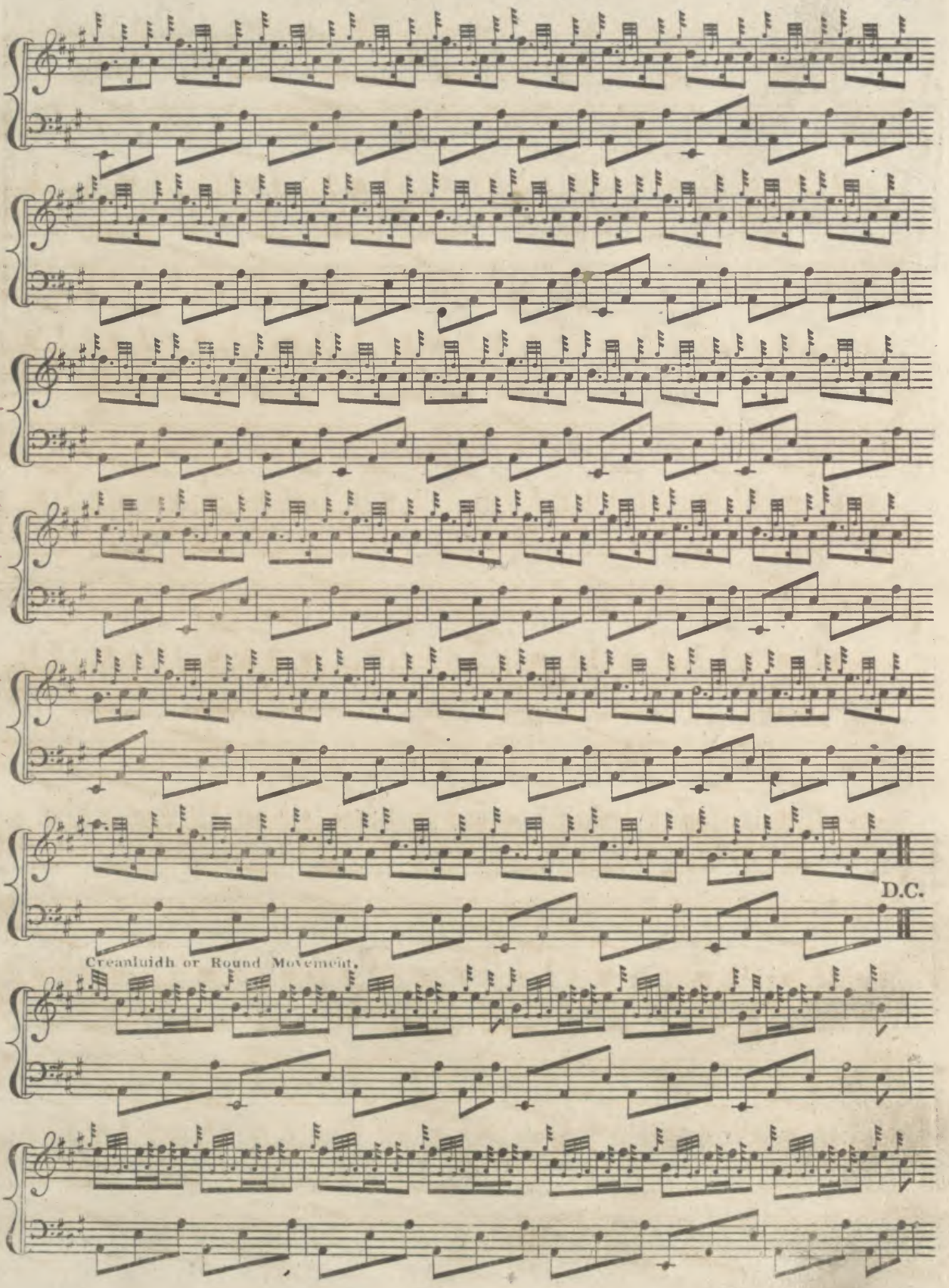
A historical account of this Piobaireachd will be given in Vol 2d

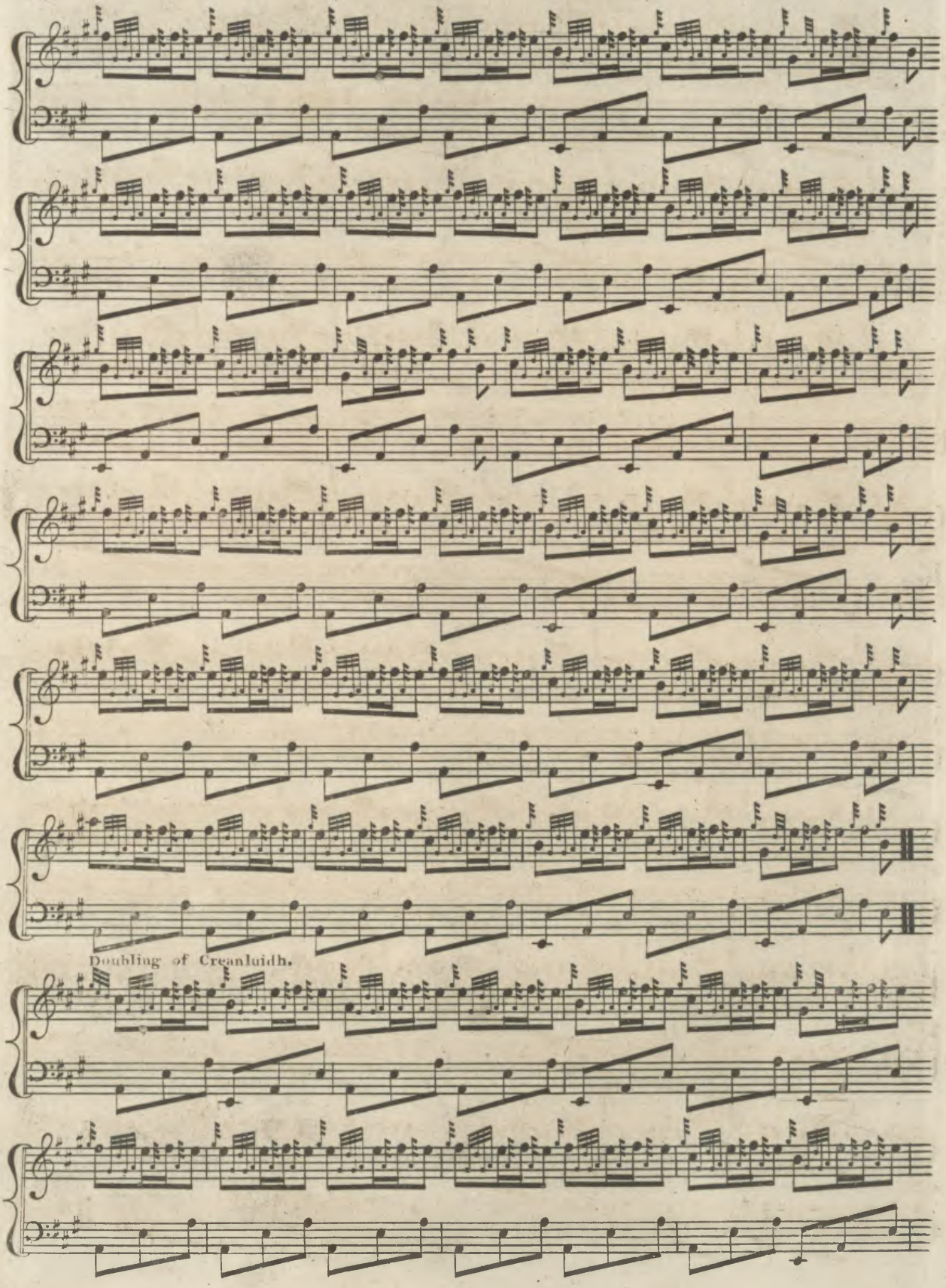
Walker & Anderson Engravers Edin.r

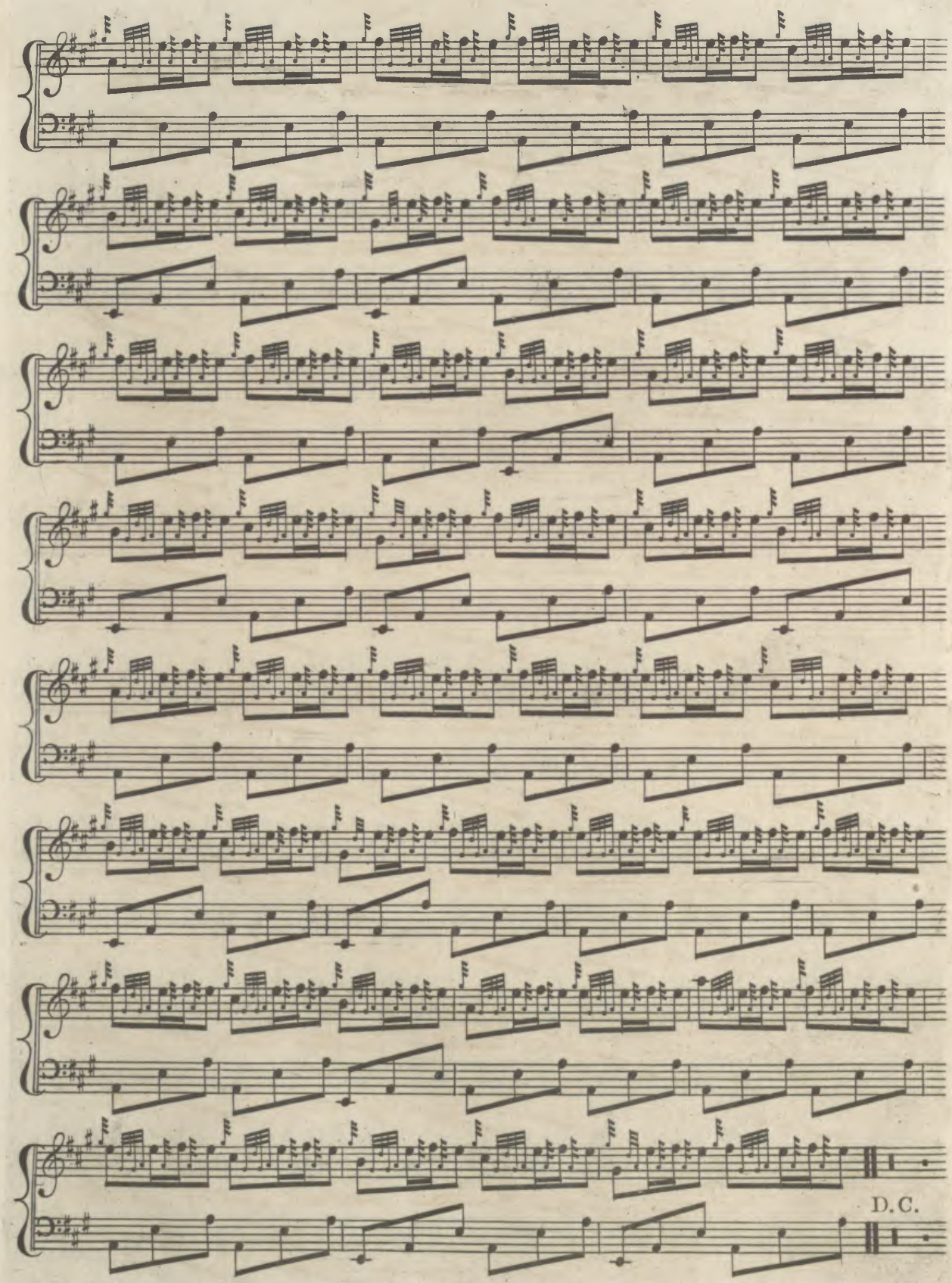

VAR: I.
Doubling VAR: I.


Trebling VAR: 1.


VAR: 2.
Doubling VAR: 2.


D.C.
Creanluidh or Round Movement.


Doubling of Creanluidh.


D.C.

CRUIMEACHADH CHLAUN RAONUILL.

The Gathering

OF THE

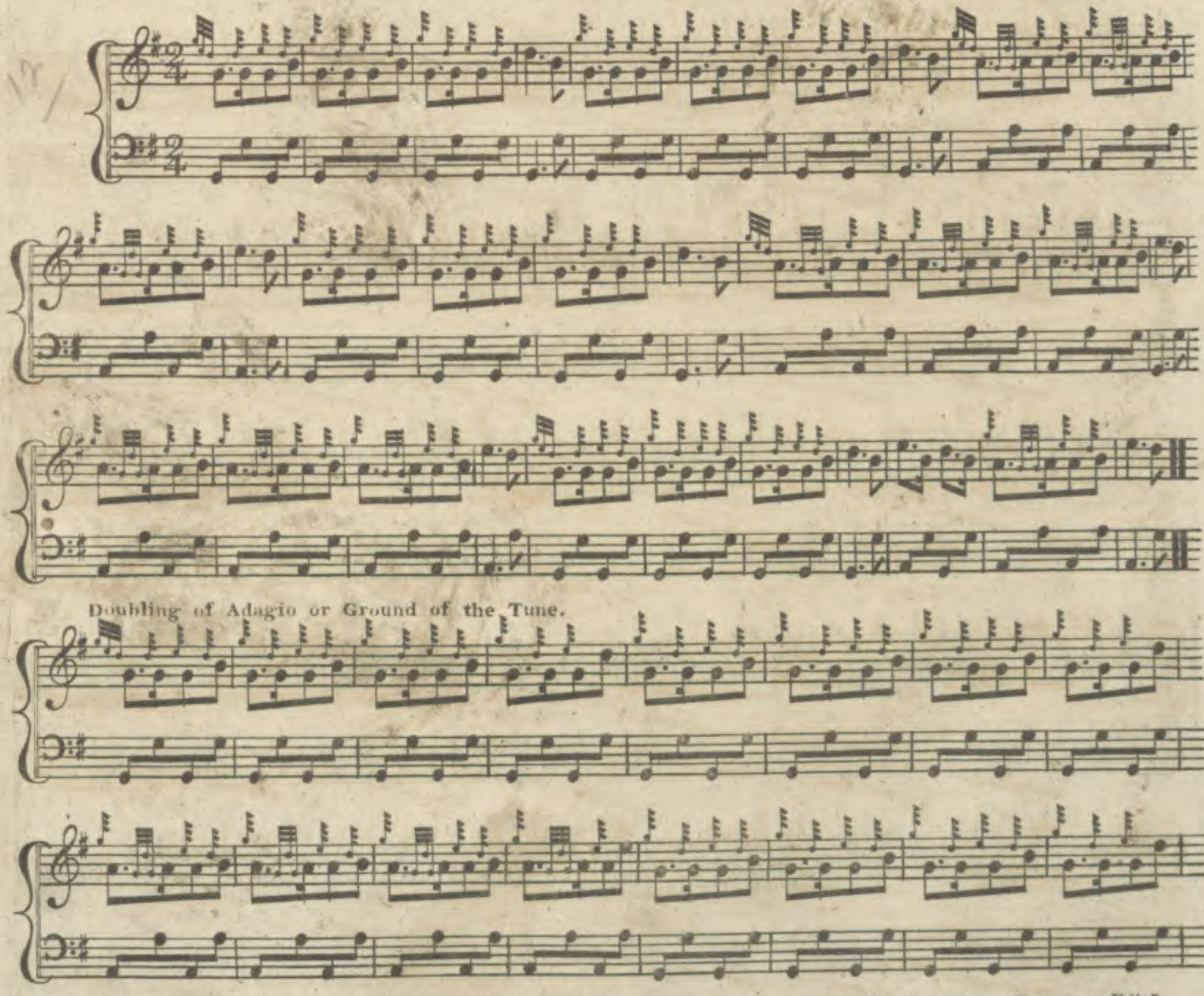
McDONALDS OF CLANRANALD

TO THE

BATTLE OF SHERIFF MUIR

IN 1715

Where the Chief was Slain.



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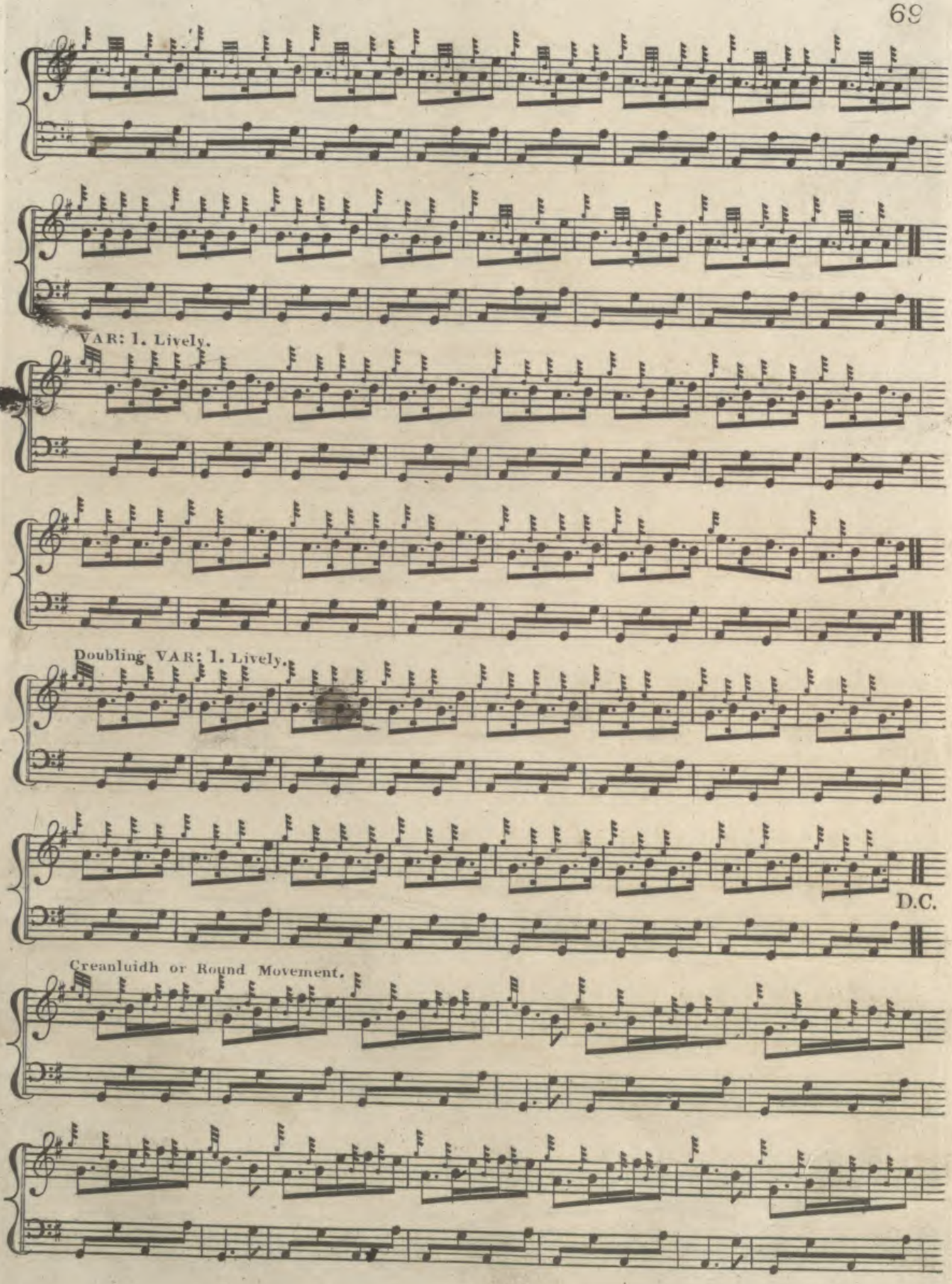
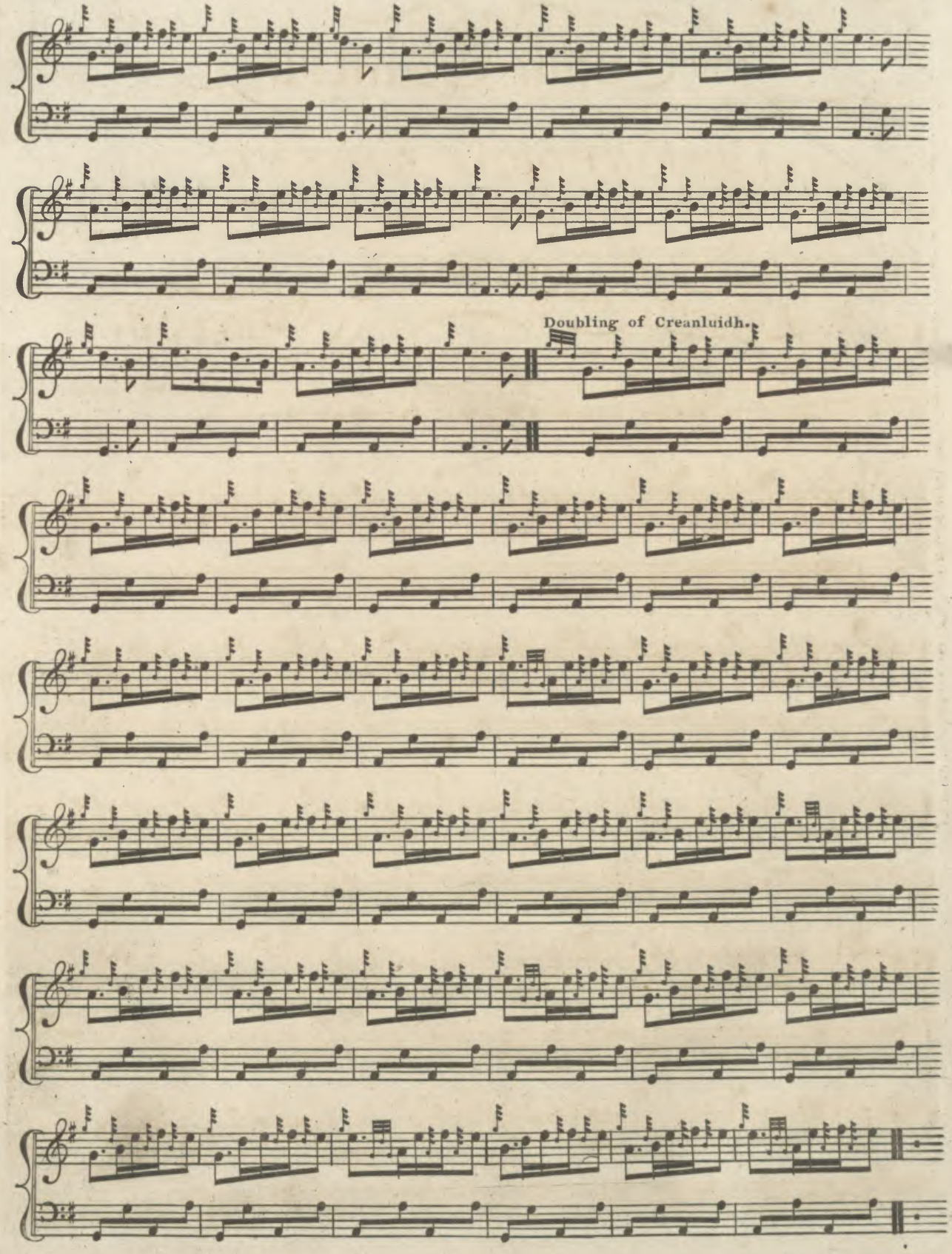
Walker & Anderson Engravers Edin.r


VAR: I. Lively.
Doubling VAR: I. Lively.
D.C.
Creanluidh or Round Movement.


Doubling of Creanluidh.

Cumh Chlaidh

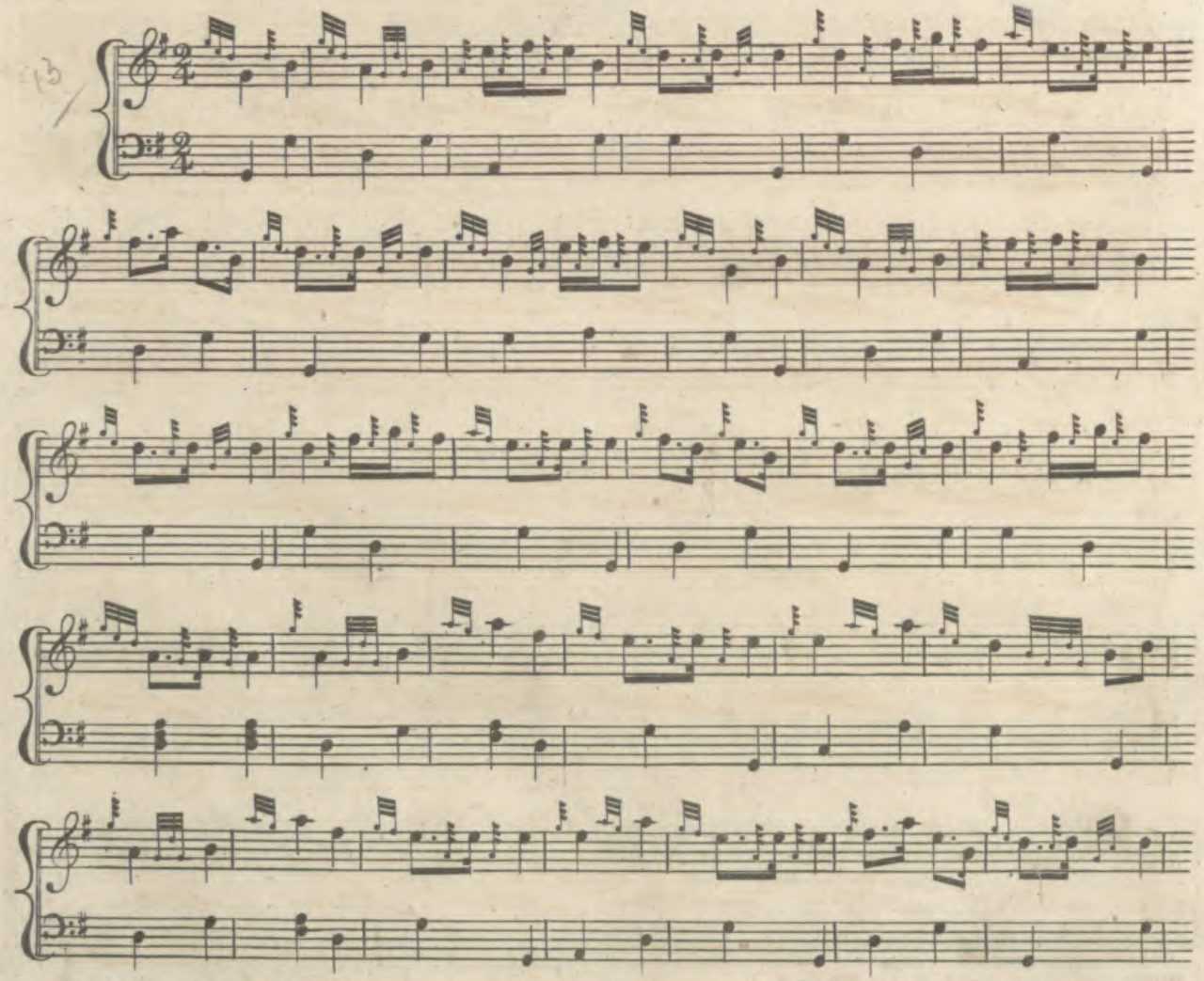
THE SWORDS LAMENT

— OR THE —

AGED WARRIORS SORROW

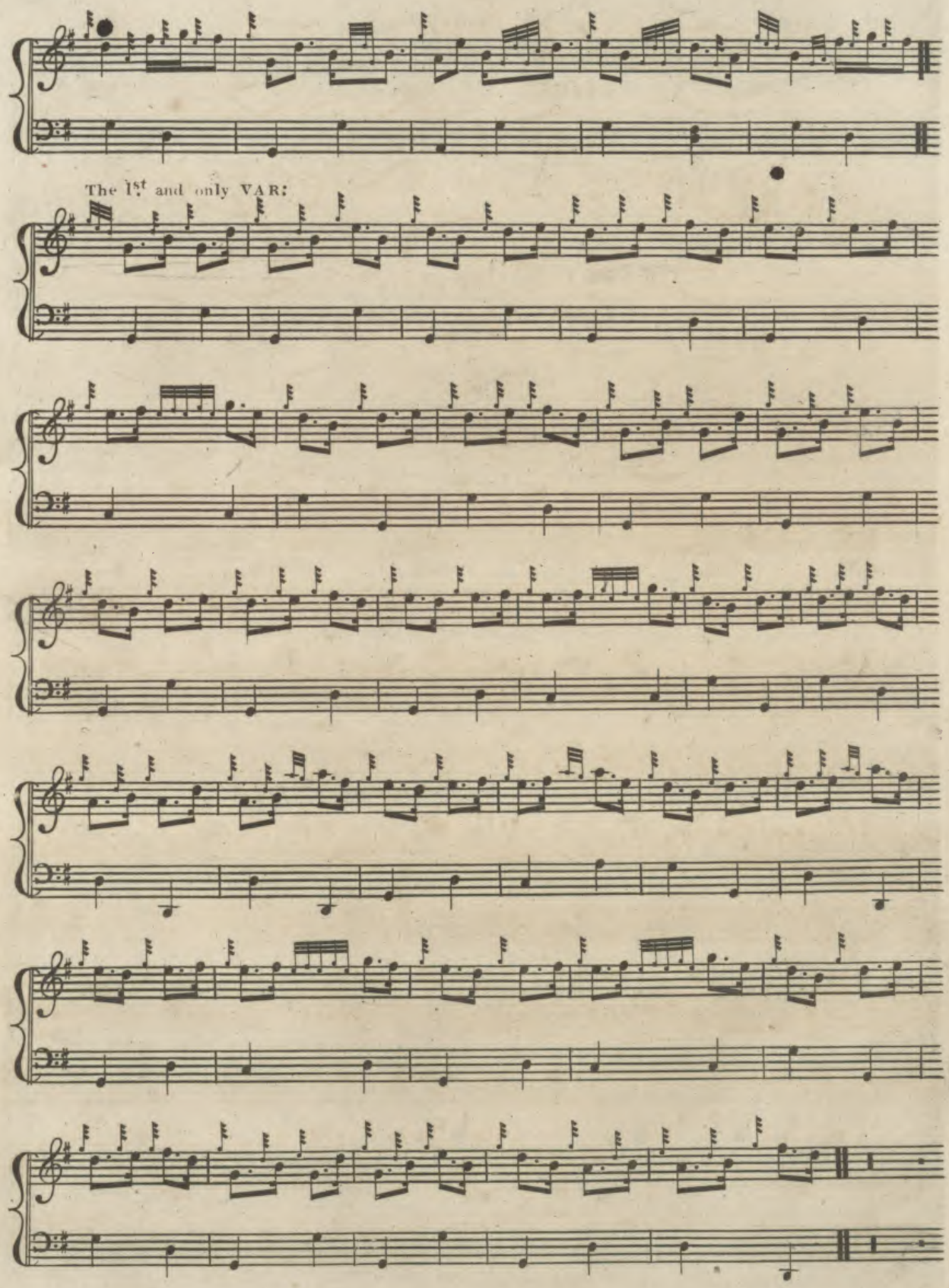
FOR NOT

Being able to Wield his Sword as formerly.



A historical account of this Piobaireachd will be given in Vol: 2d

Walker & Anderson Engravers Edint


The 1st and only VAR:

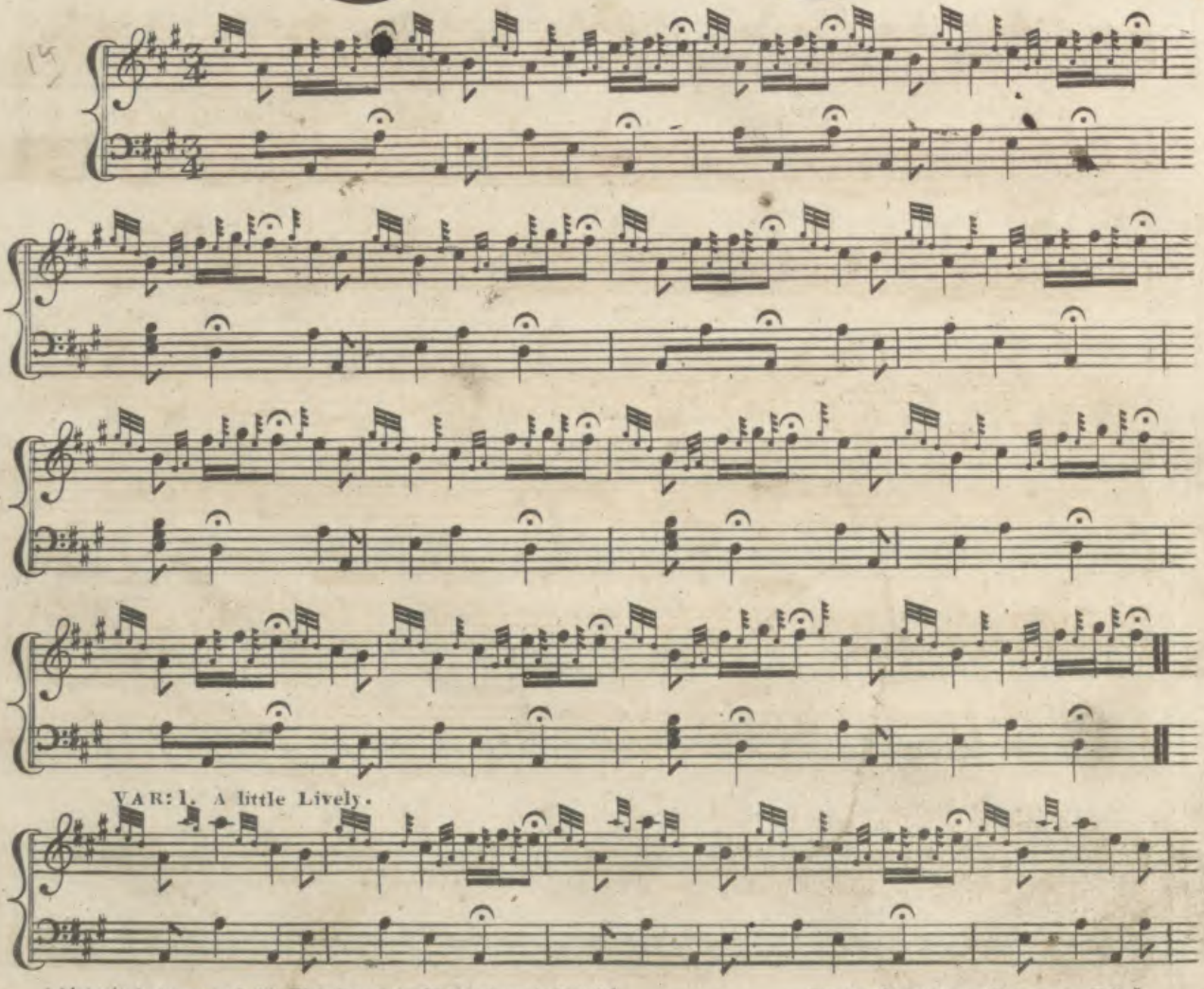
MOLADGH MARI

Marys praise for her gift.

McLAUCHLANS MARCH

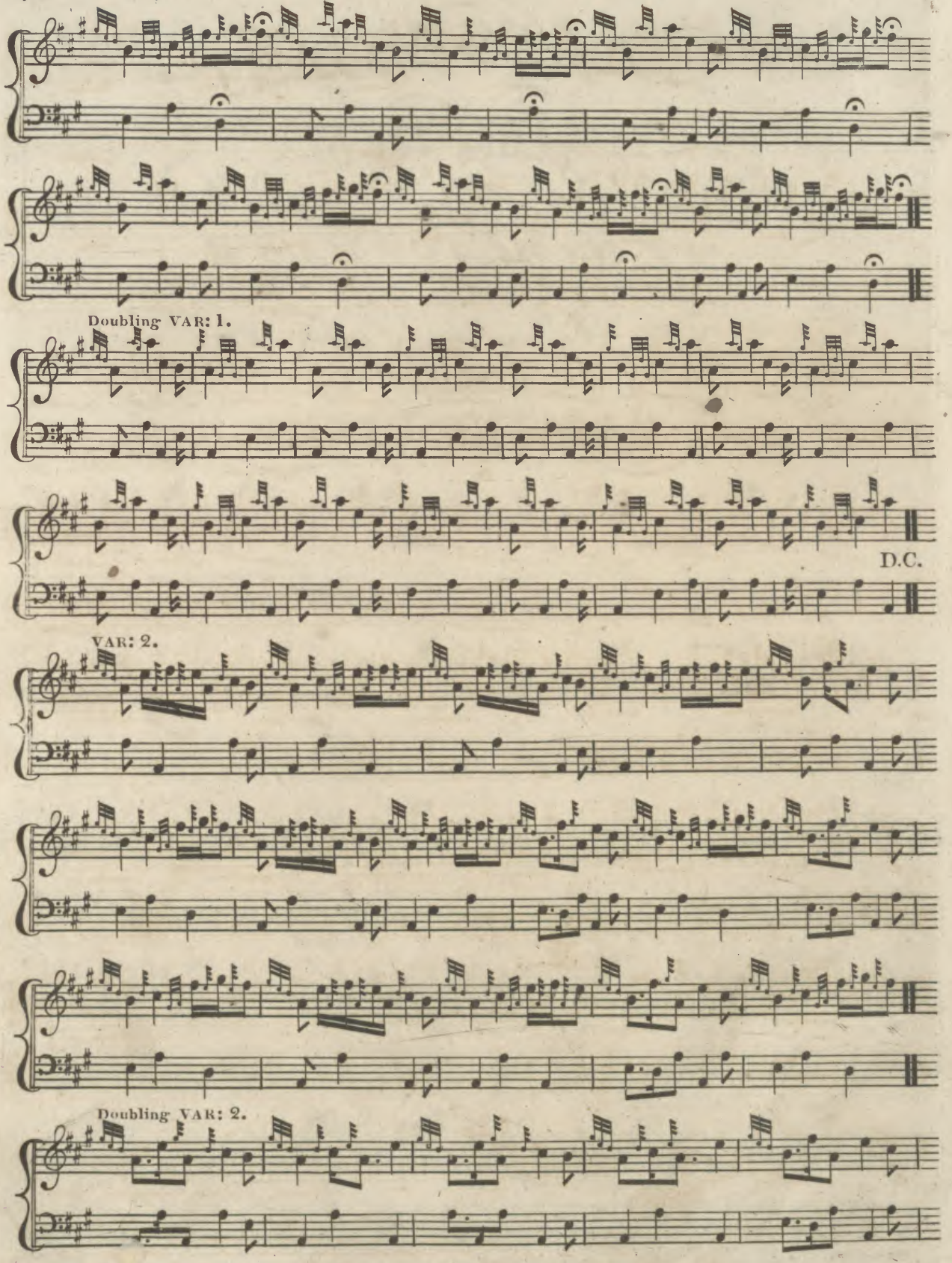
Composed by the

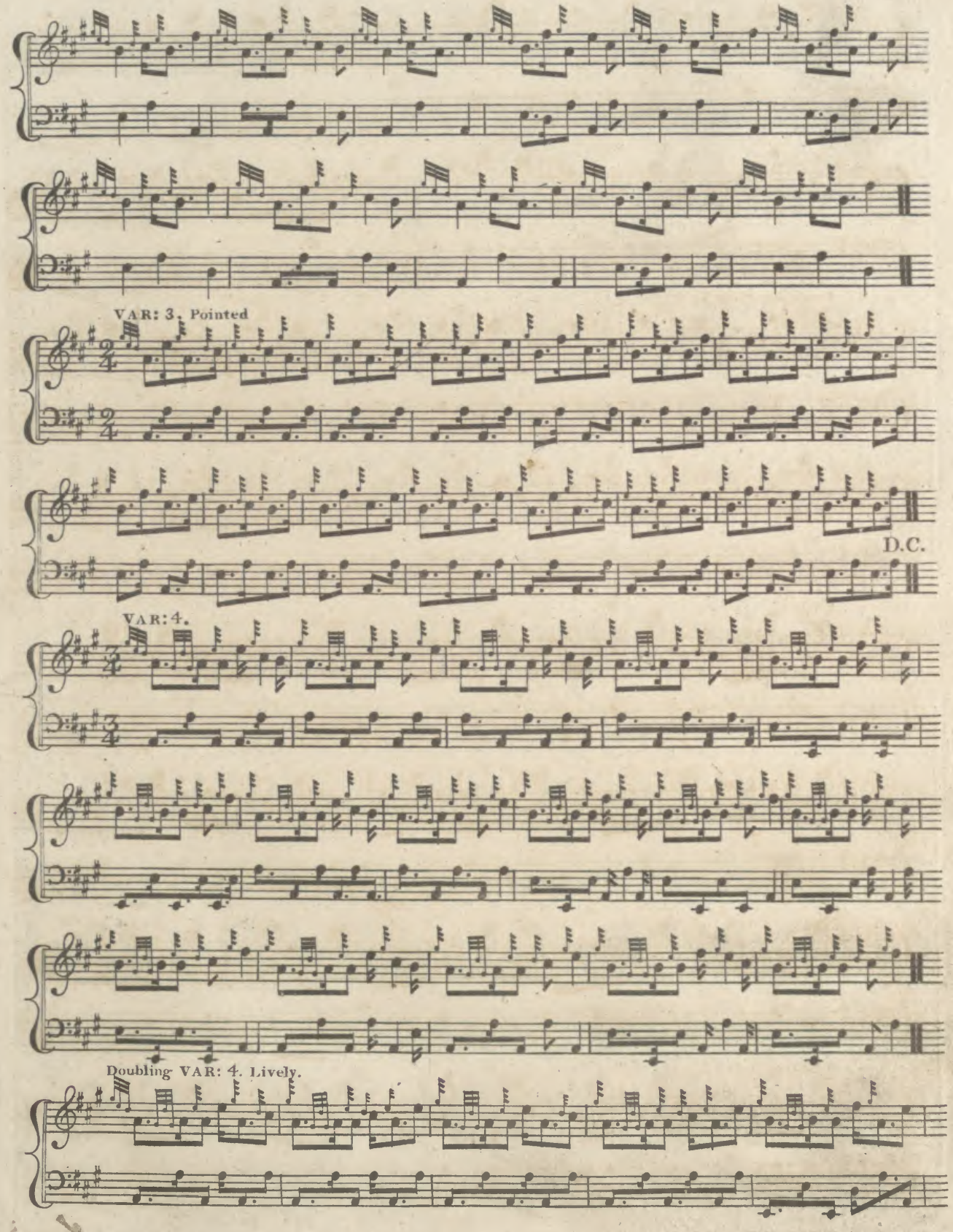
FAMILY PIPER.

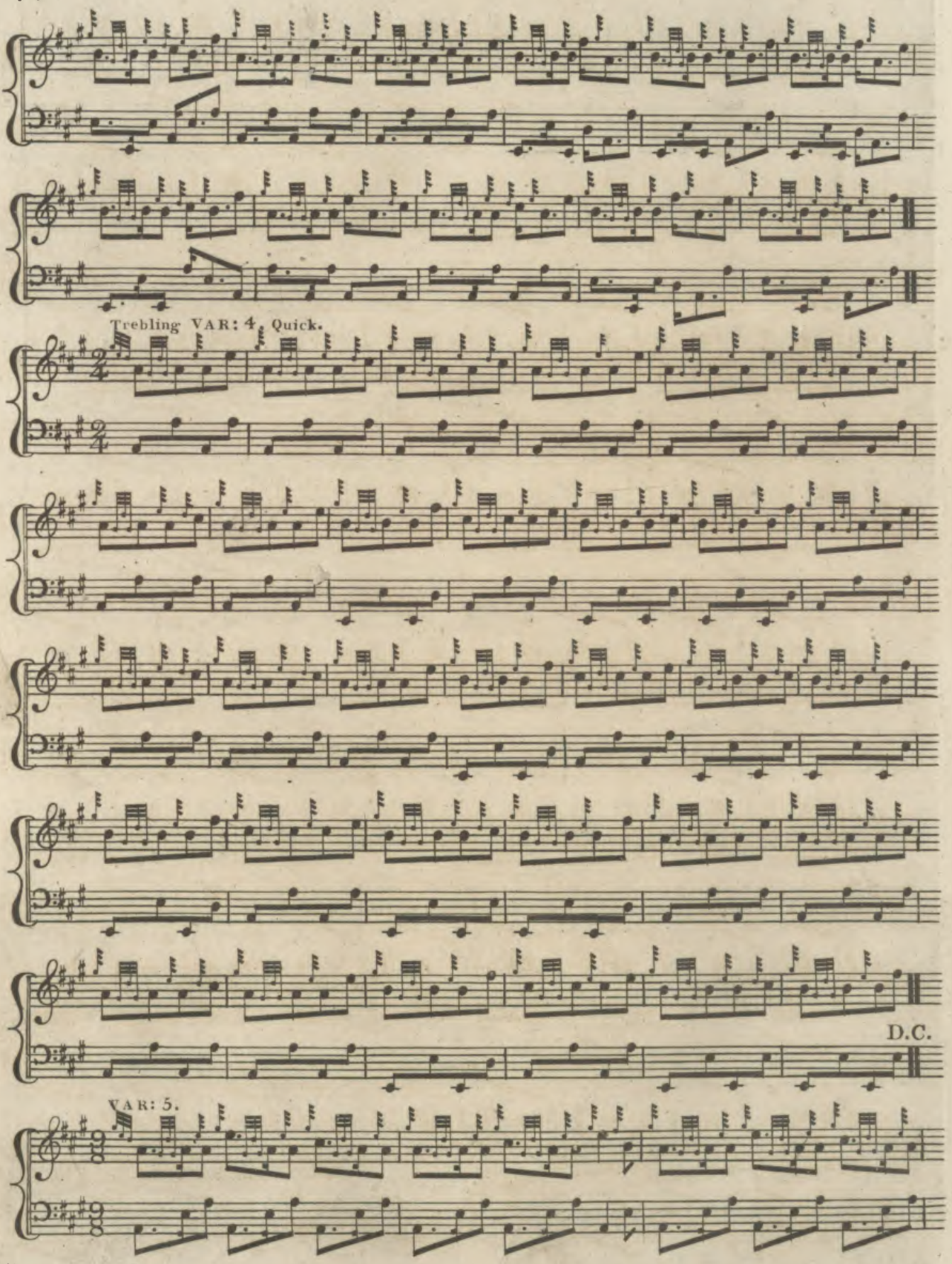


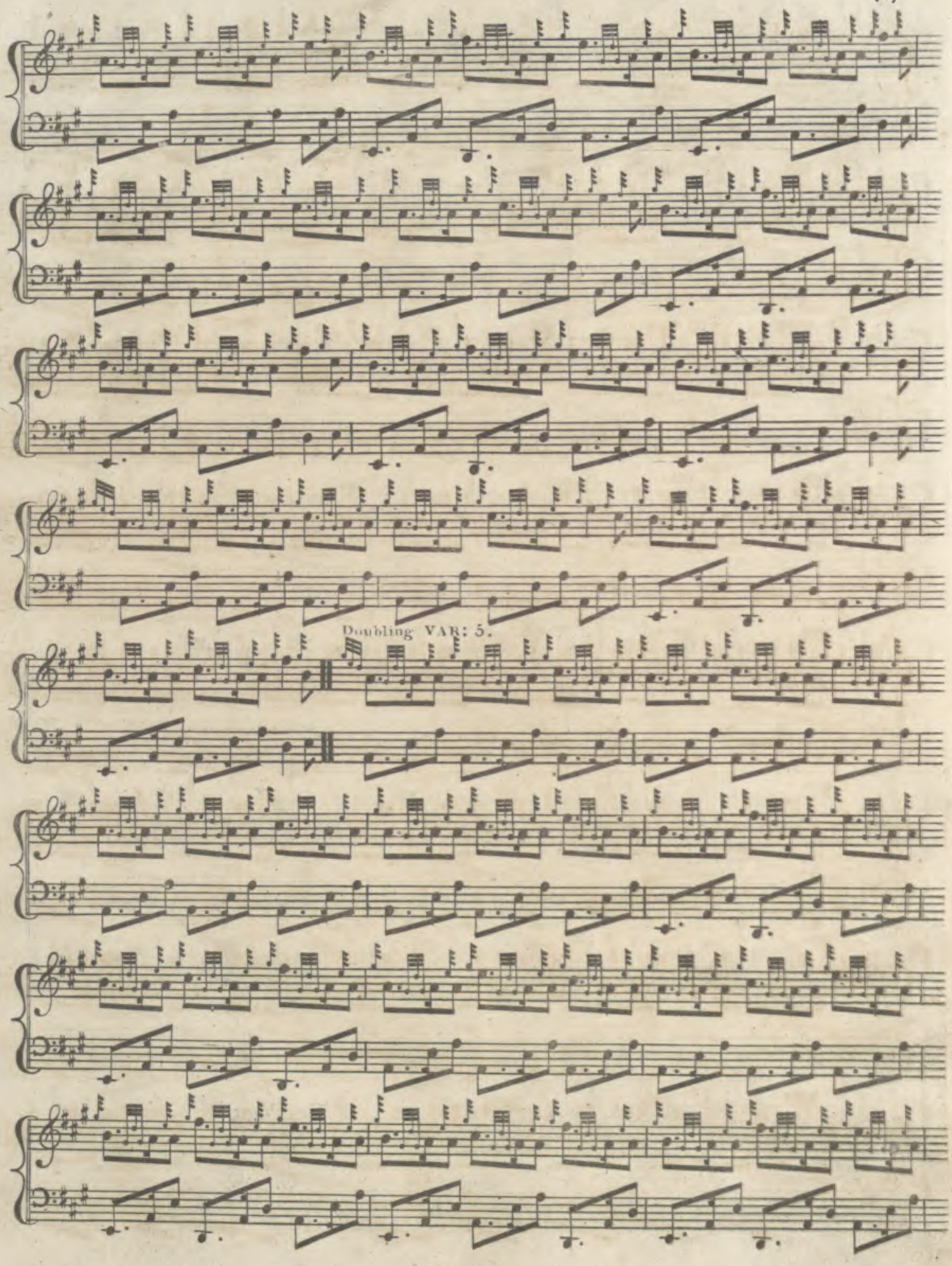
A historical account of this Piobaireachd will be given in Vol: 2d

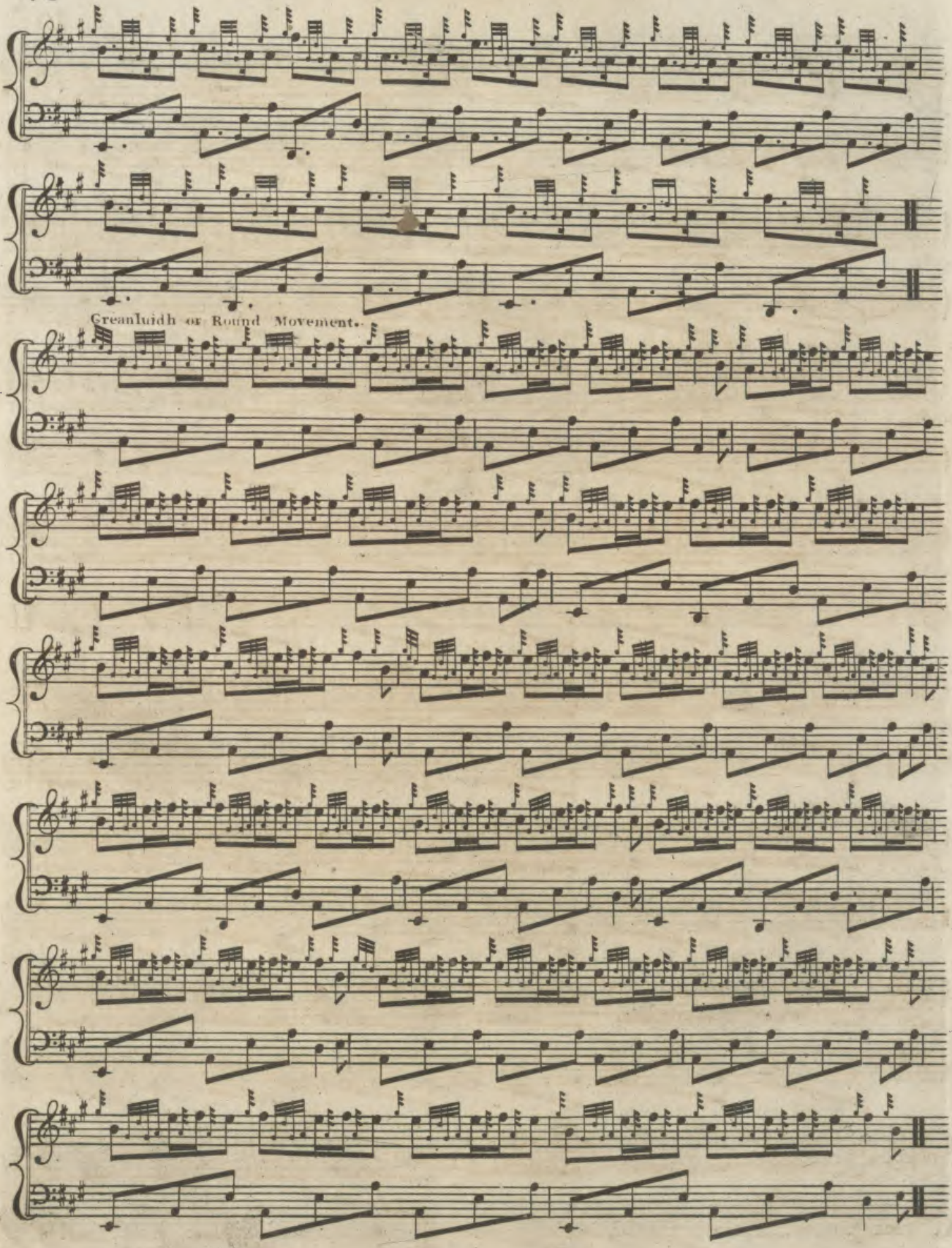
Walker & Anderson Engravers Edin.r


Doubling VAR: 1.
D.C.
VAR: 2.
Doubling VAR: 2.

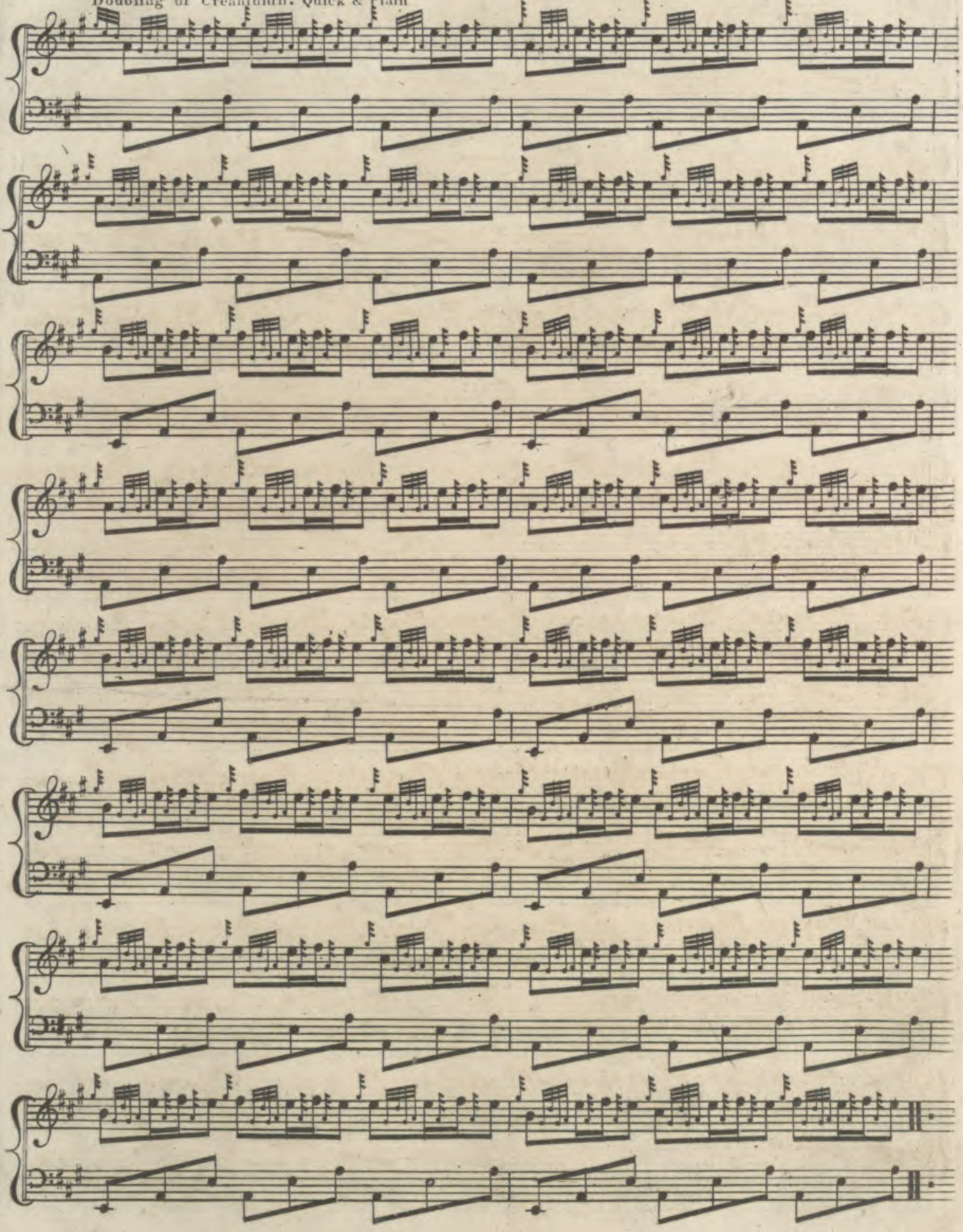

VAR: 3. Pointed
D.C.
VAR: 4.
Doubling VAR: 4. Lively.


Trebling VAR: 4. Quick.
D.C.
VAR: 5.


Doubling VAR: 5.


Greanluidh or Round Movement.

Doubling of Creanluidh. Quick & Plain



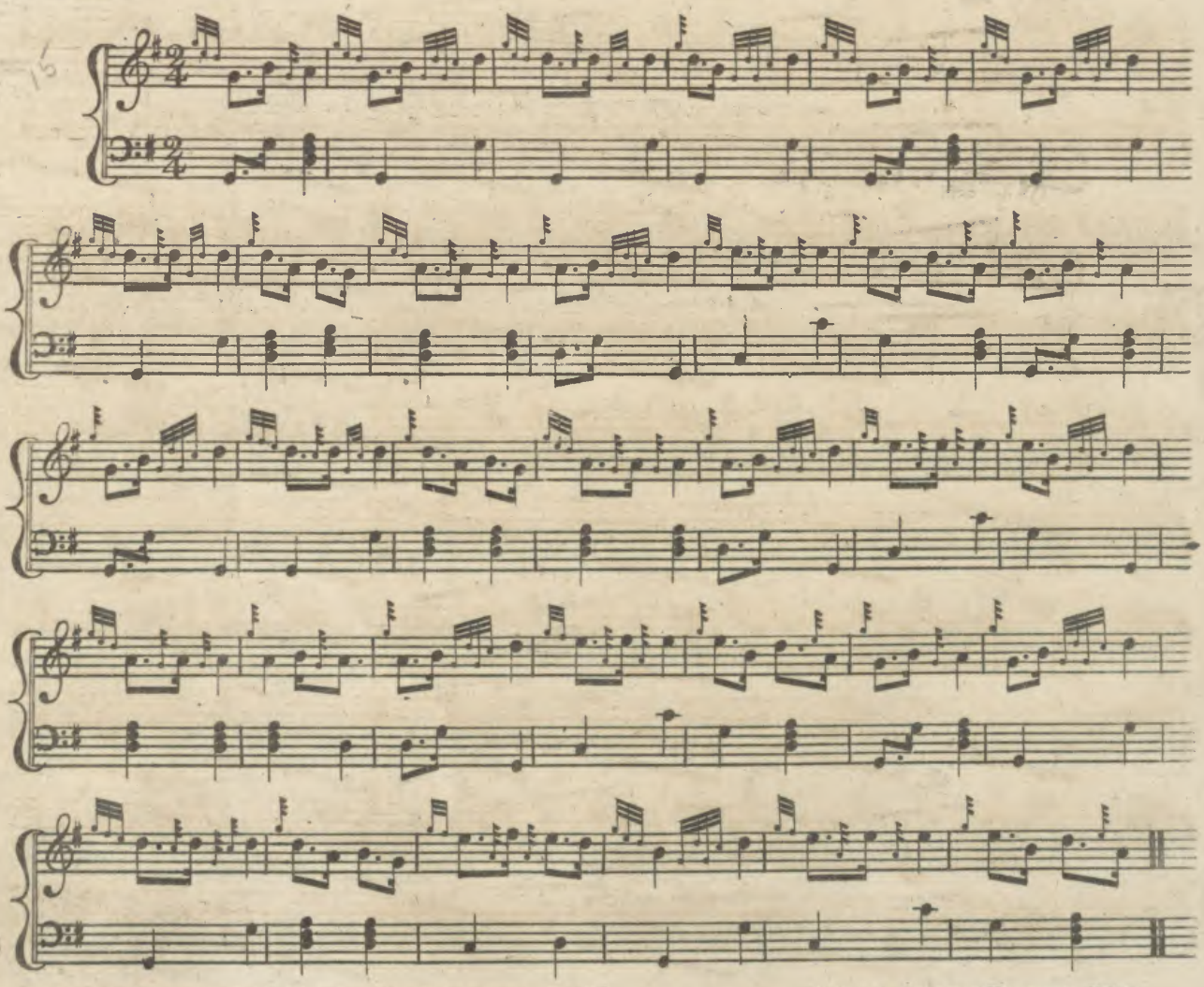
An Groatha

THE GROAT

COMPOSED BY Mc. CRUIMEN PIPER TO Mc. Leod of Dunoegan

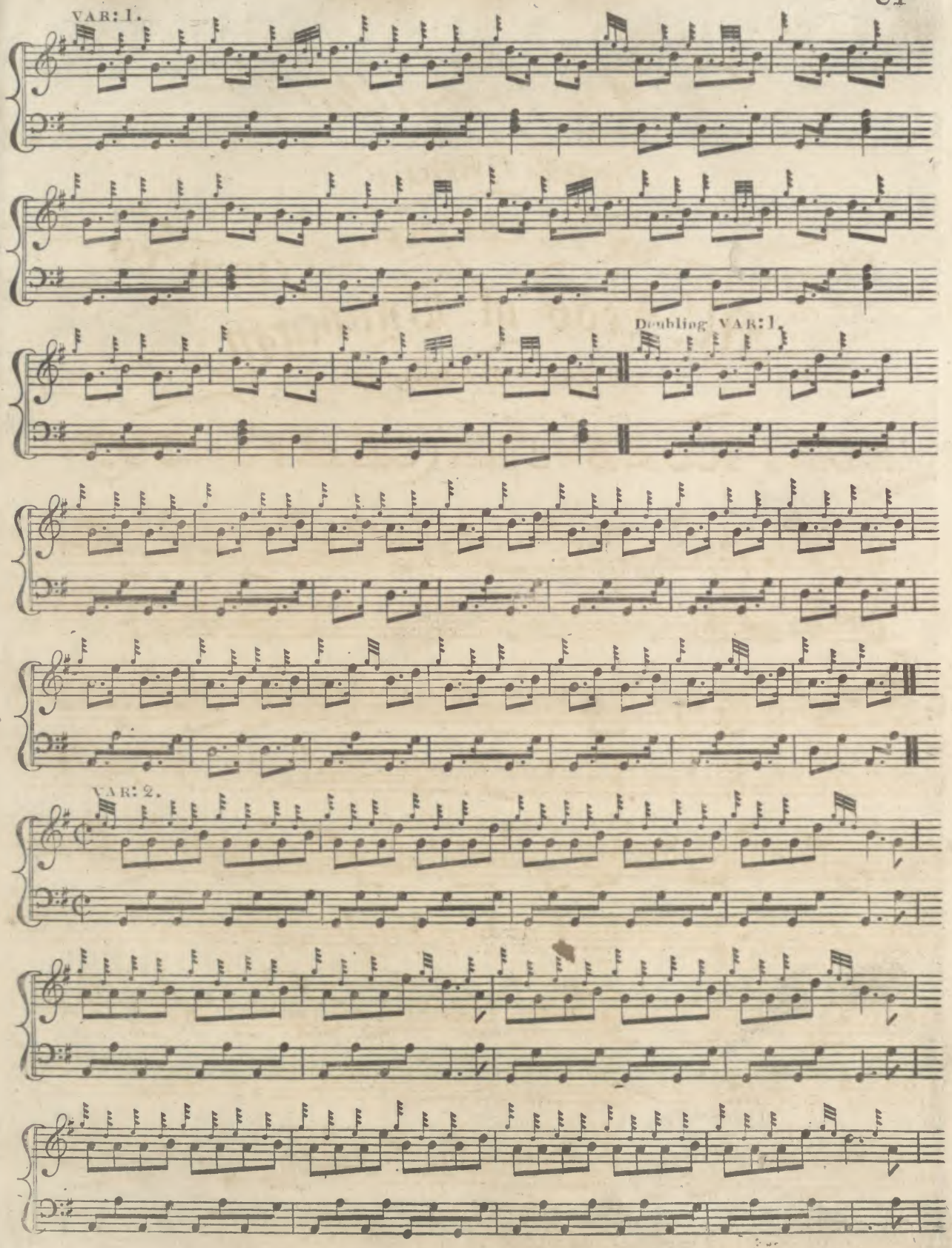
on the Christning of

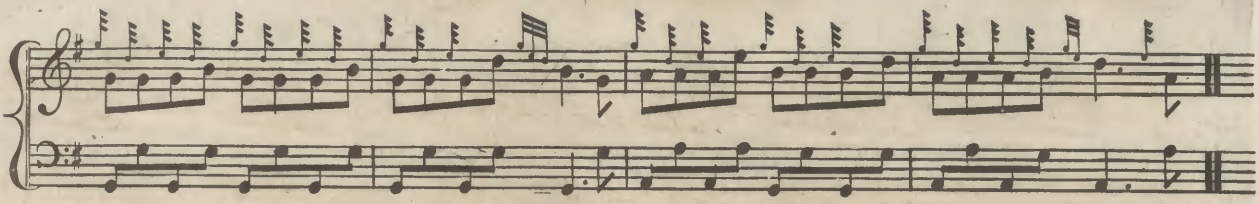
RORY MORE THE CHIEF'S SON



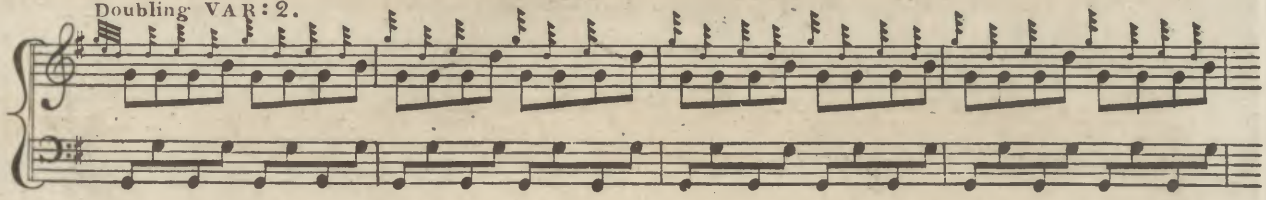
A historical account of this Piobaireachd will be given in Vol: 2d

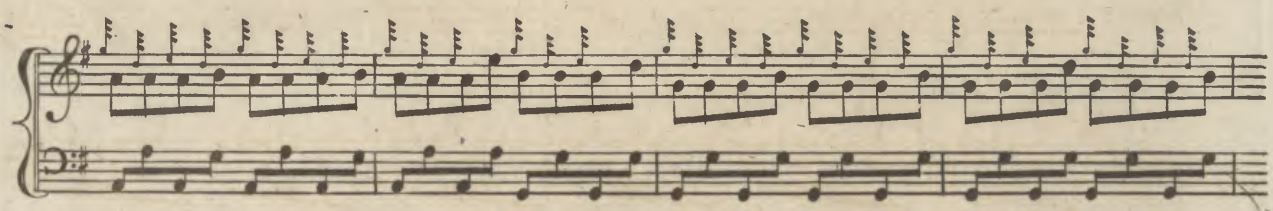
Walker & Anderson Engravers Edin!

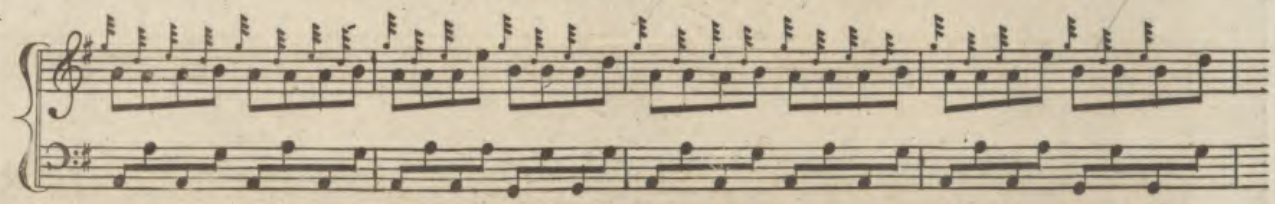

VAR: 1.
Doubling VAR: 1.
VAR: 2.

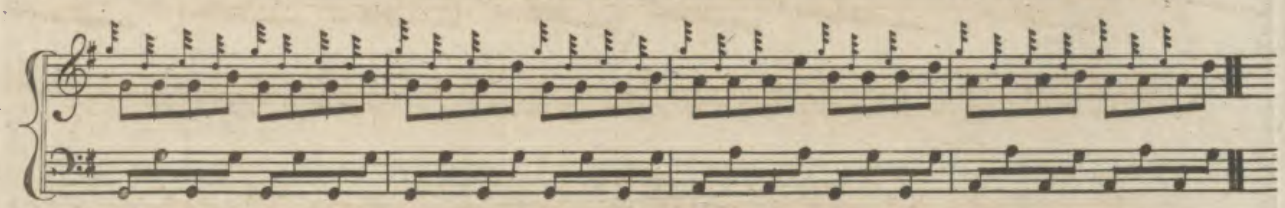


Doubling VAR: 2.

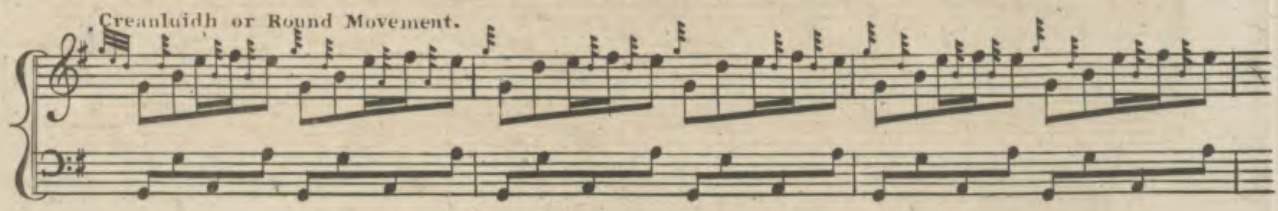


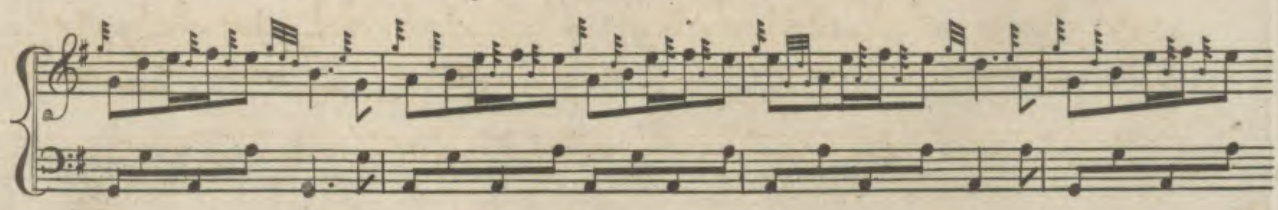


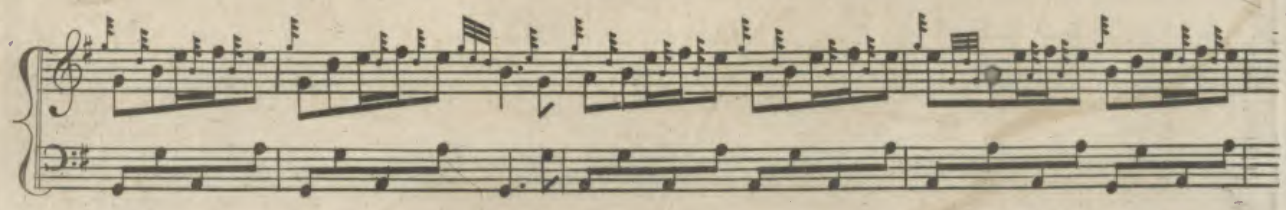


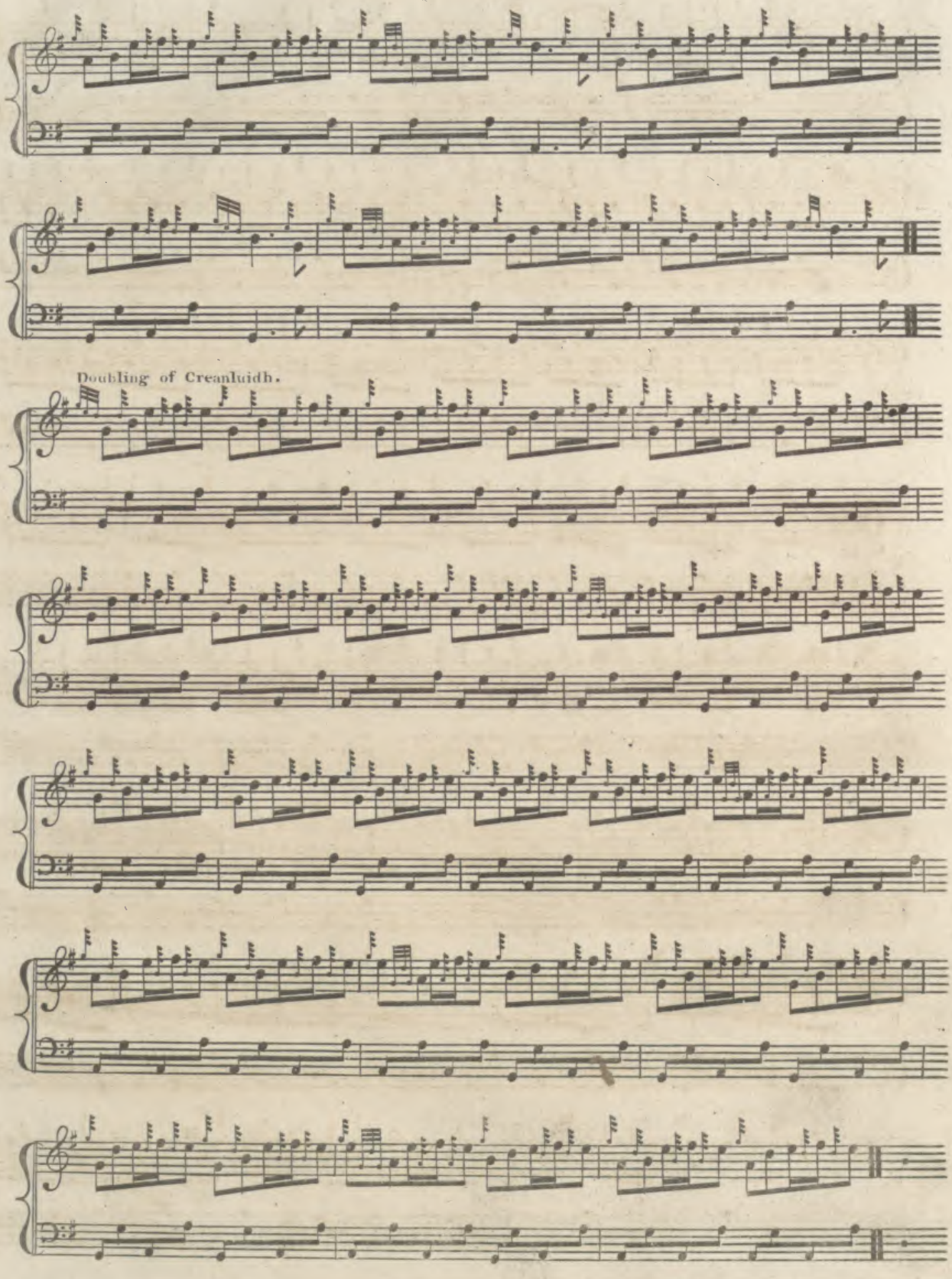


Creanluidh or Round Movement.








Doubling of Creanluidh.

CUMH PHARIC MORE MHIC CRUIMMEN

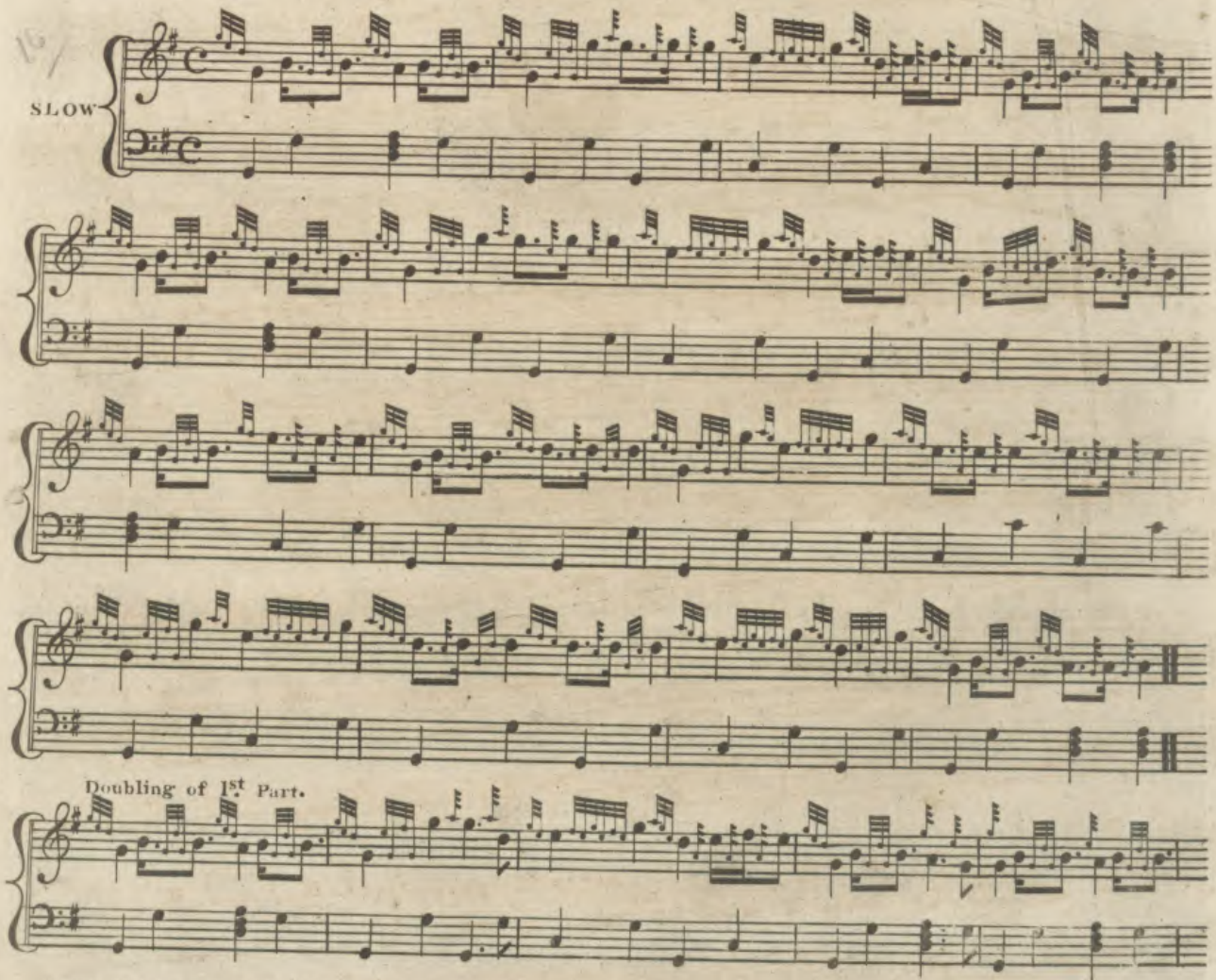
Lament

ON THE

Death

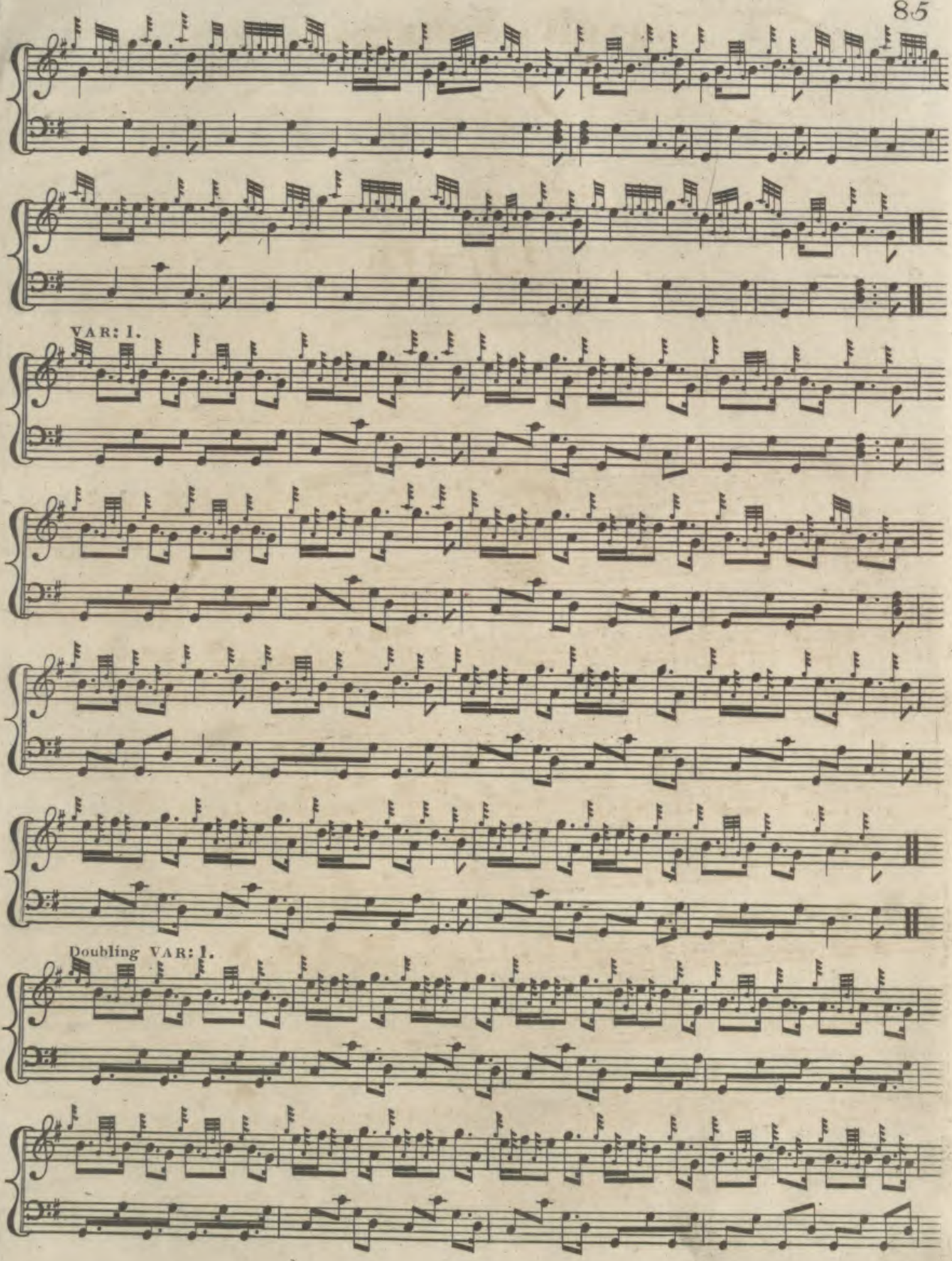
of

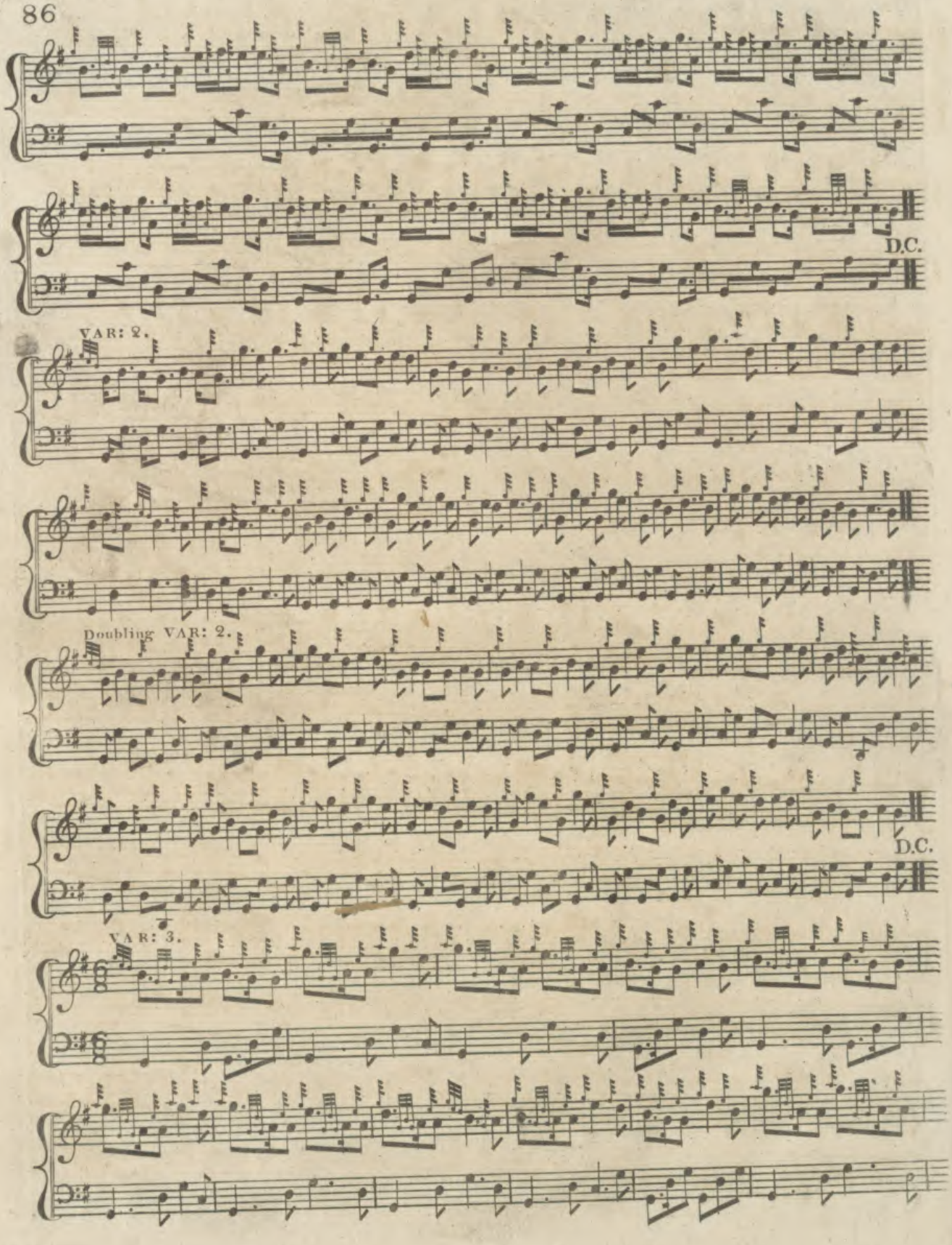
PATRICK MORE Mc. CRUIMMEN.

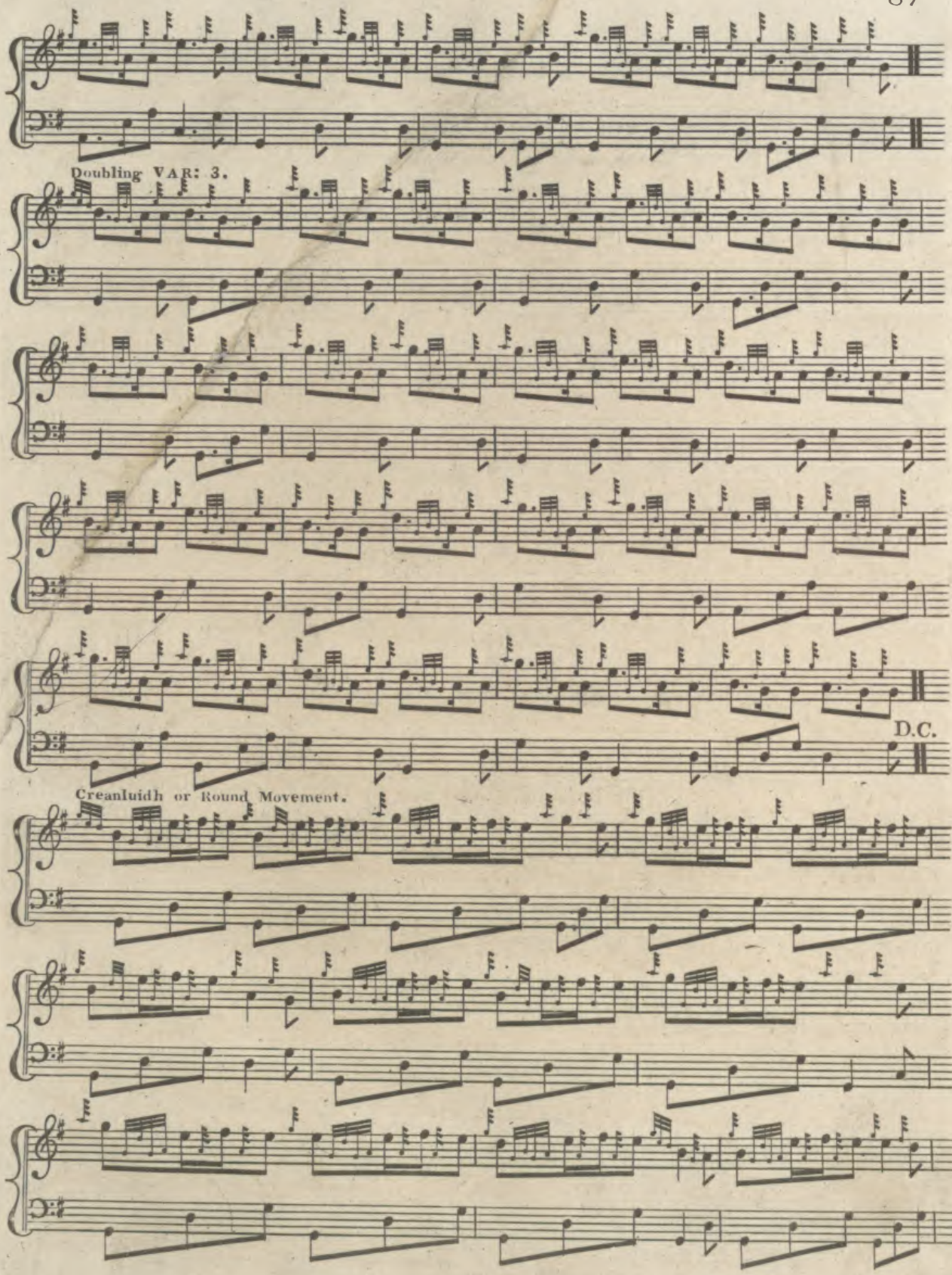


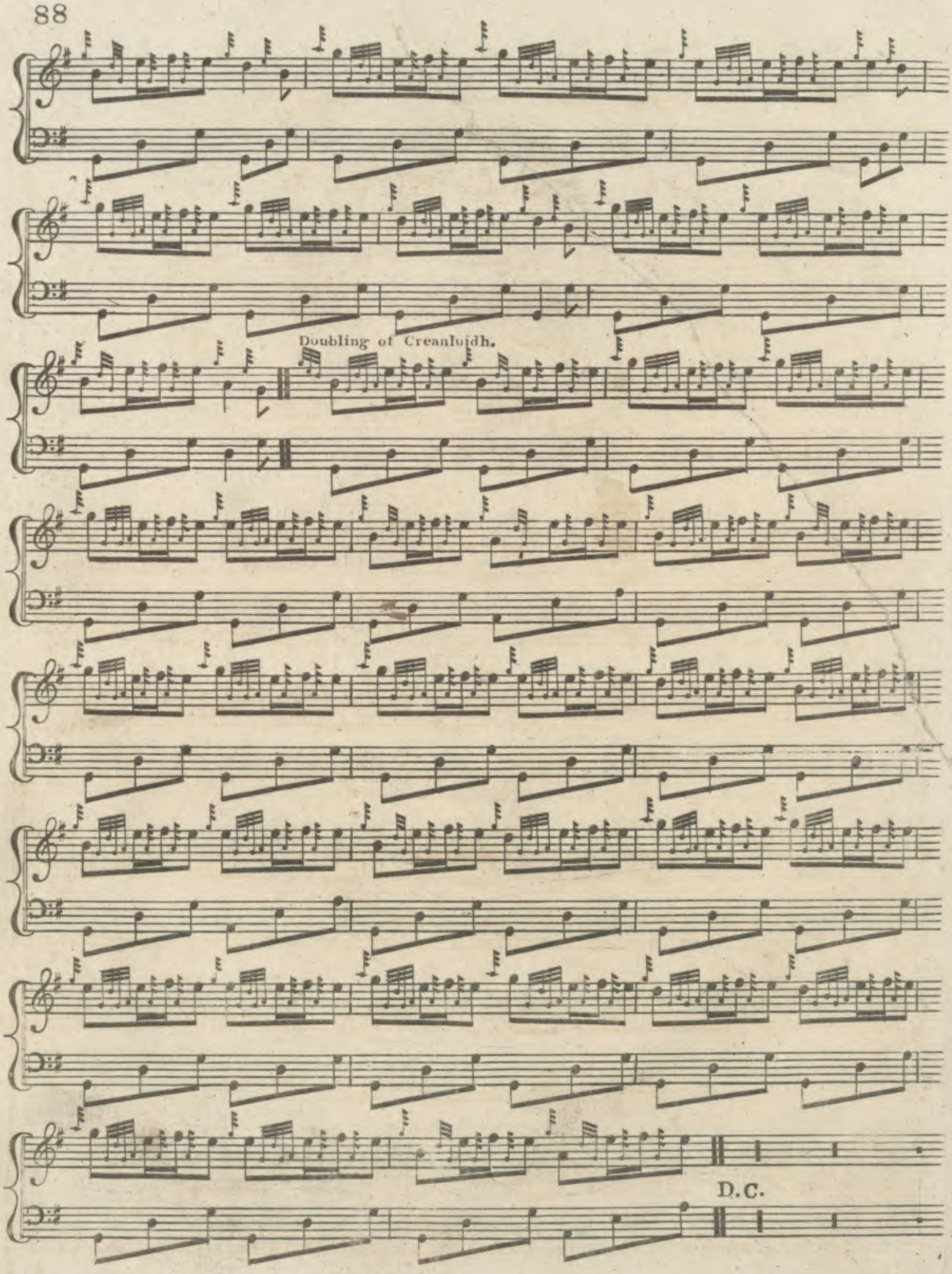
A historical account of this Piobaireachd will be given in Vol: 2d

Walker & Anderson Engravers Edinr


VAR: I.
Doubling VAR: I.


D.C.
VAR: 2.
Doubling VAR: 2.
D.C.
VAR: 3.


Doubling VAR: 3.
D.C.
Creanluidh or Round Movement.


Doubling of Creanluidh.
D.C.

SUIHEL SHEMES

Lament

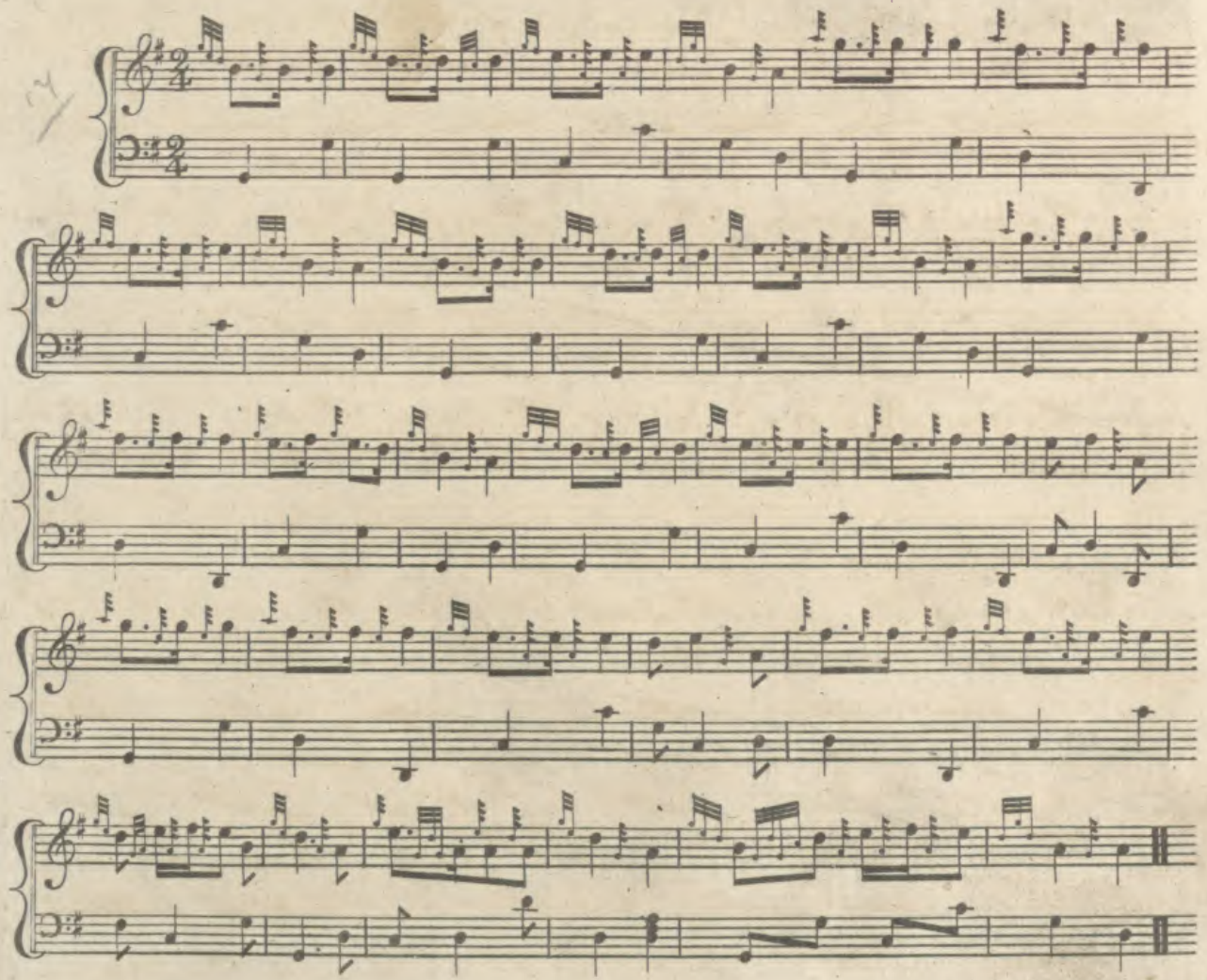
FOR

KING JAMES'

Departure or Flight

IN

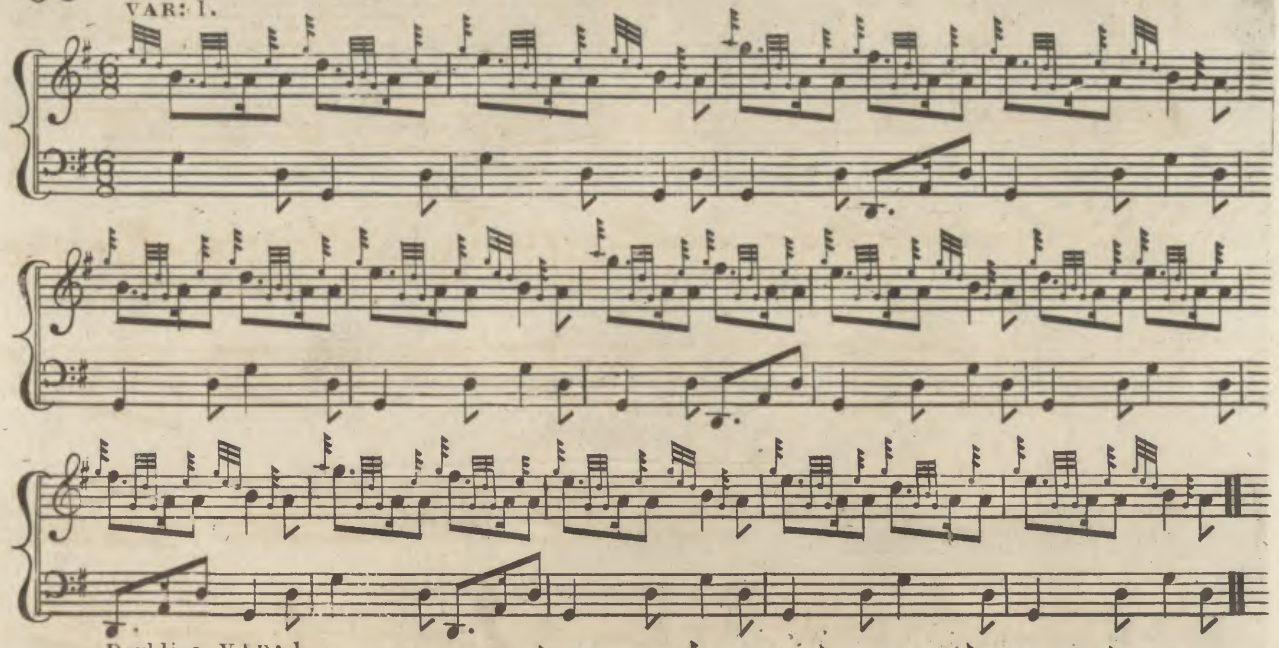
1688.



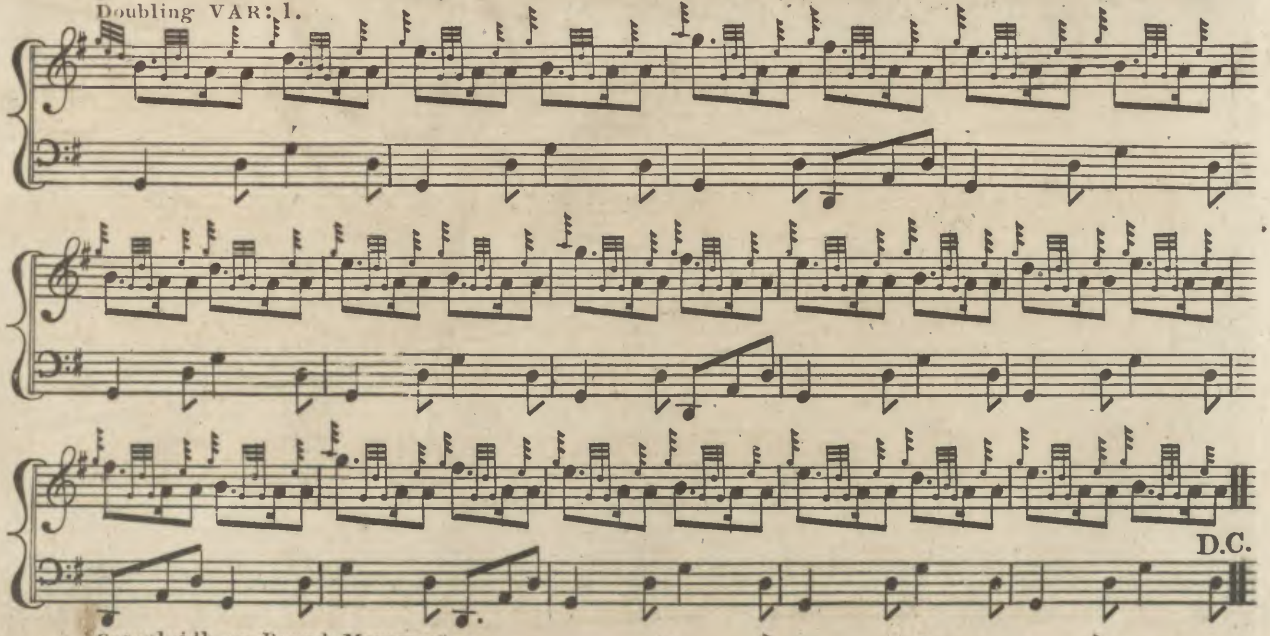
A historical account of this Piobaireachd will be given in Vol: 2d

Walker & Anderson Engravers Edin.r

VAR: I.

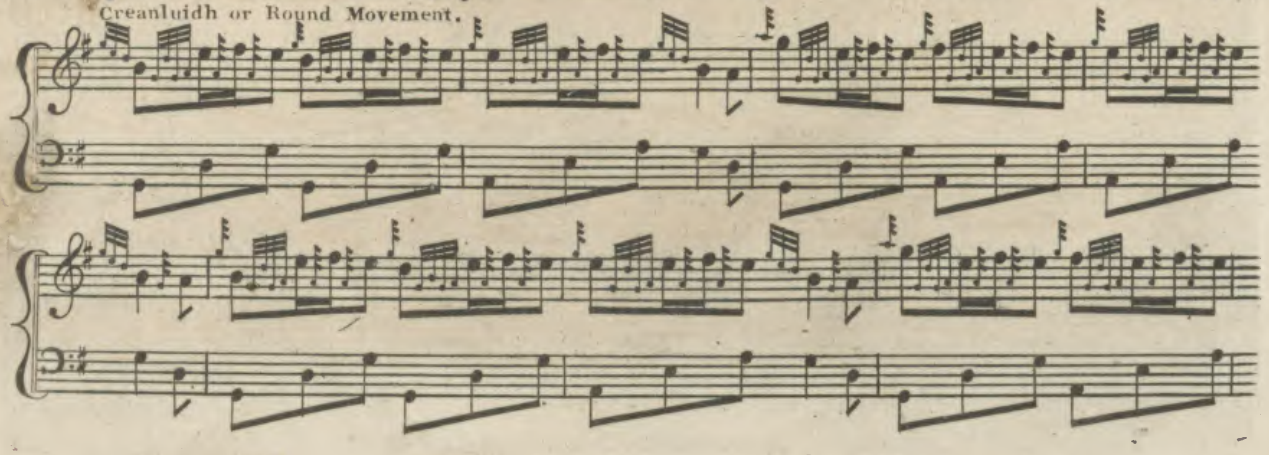


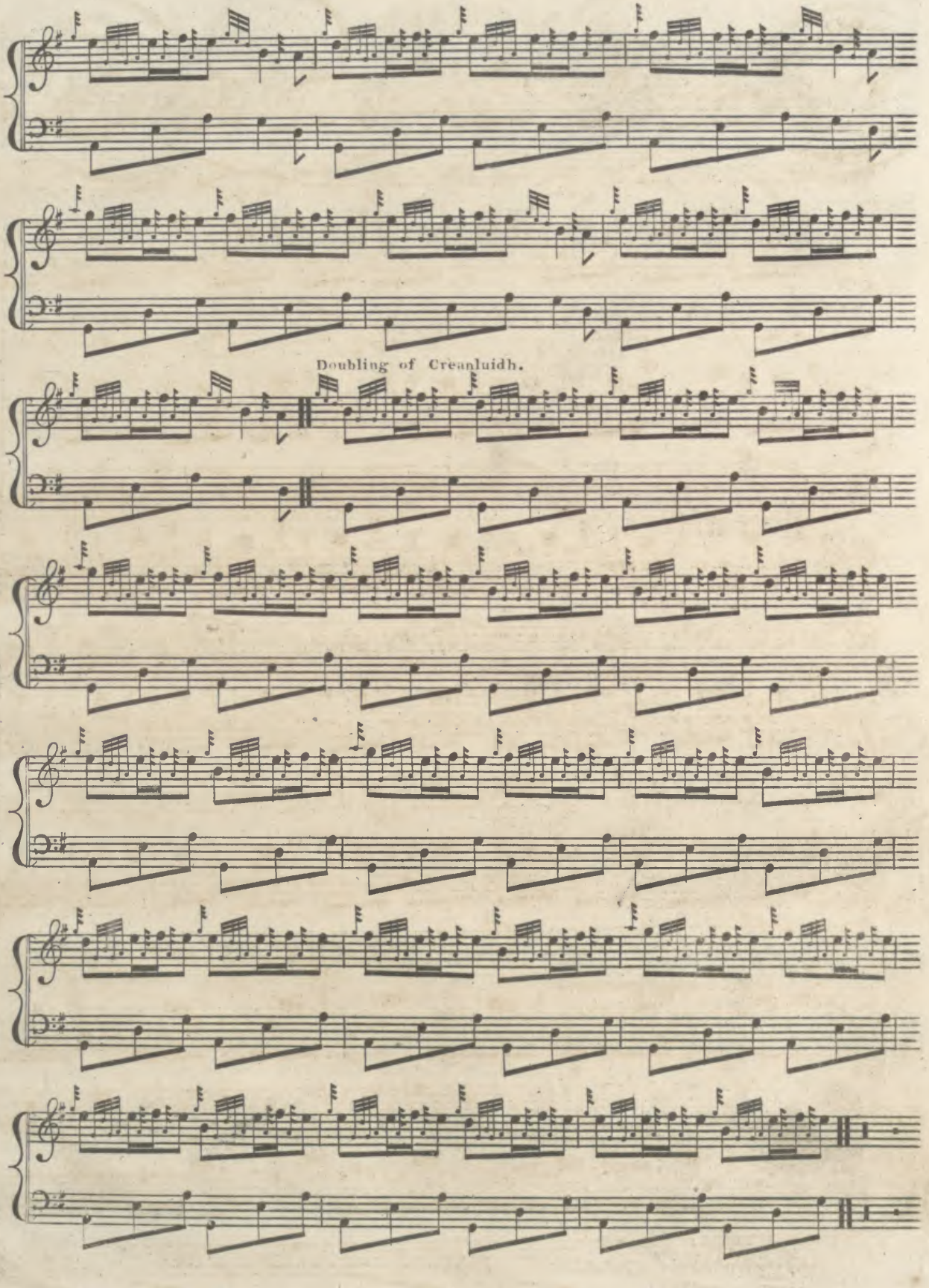
Doubling VAR: I.



D.C.

Creanluidh or Round Movement.




Doubling of Creanluidh.

'N ANN AIR MHIRE THA SIBH

Composed by

Mr CRUMMEN

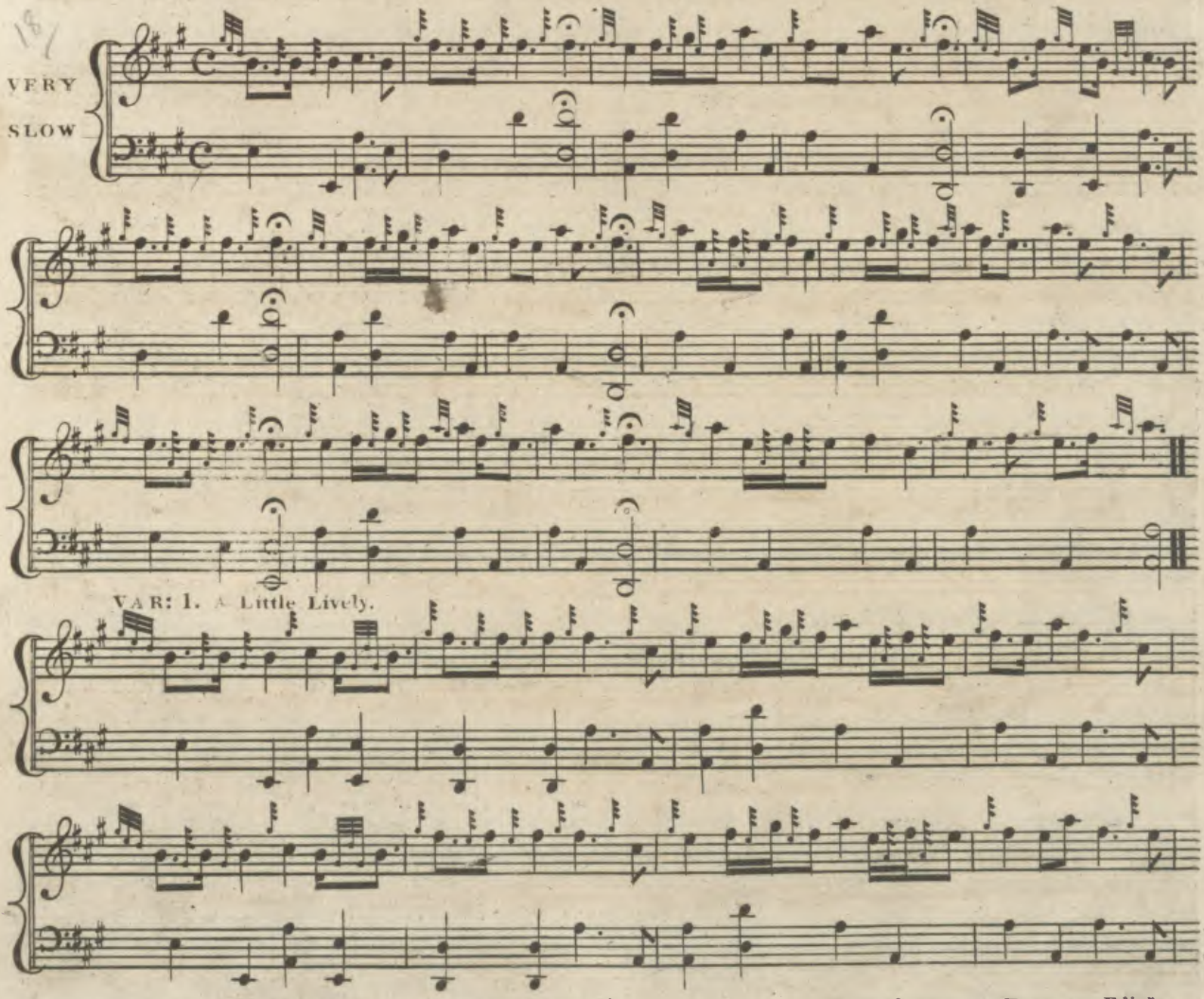
AT THE BIRTH OF

Roderick More Macleod

IN DUNVEGAN CASTLE

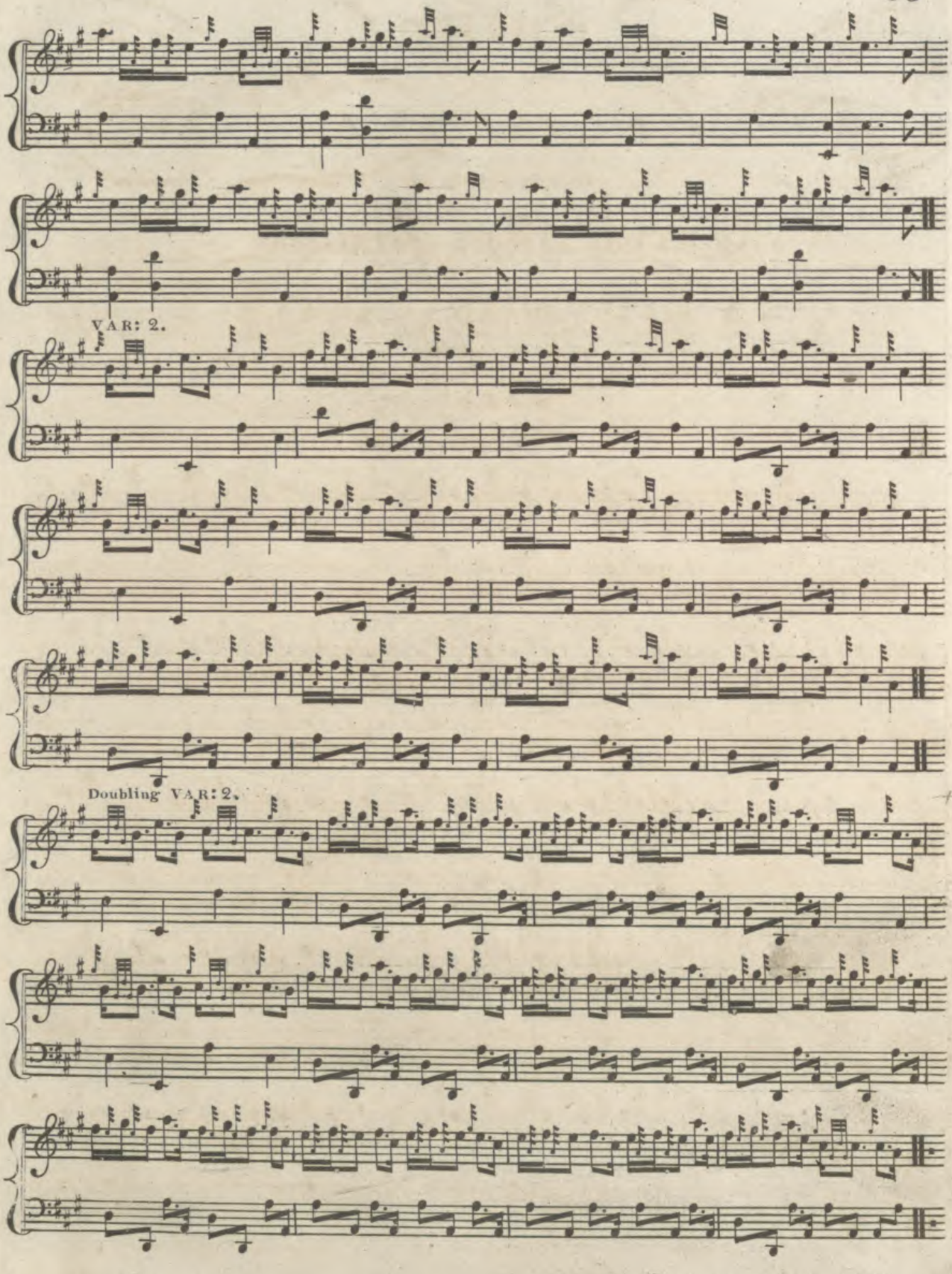
ISLE OF SKYE, IN

1715.



A historical account of this Piobaireachd will be given in Vol: 2d

Walker & Anderson Engravers Edinr


VAR: 2.
Doubling VAR: 2.

CUMHLADH RAOINUILL MHIC AHLEAHN OIG.

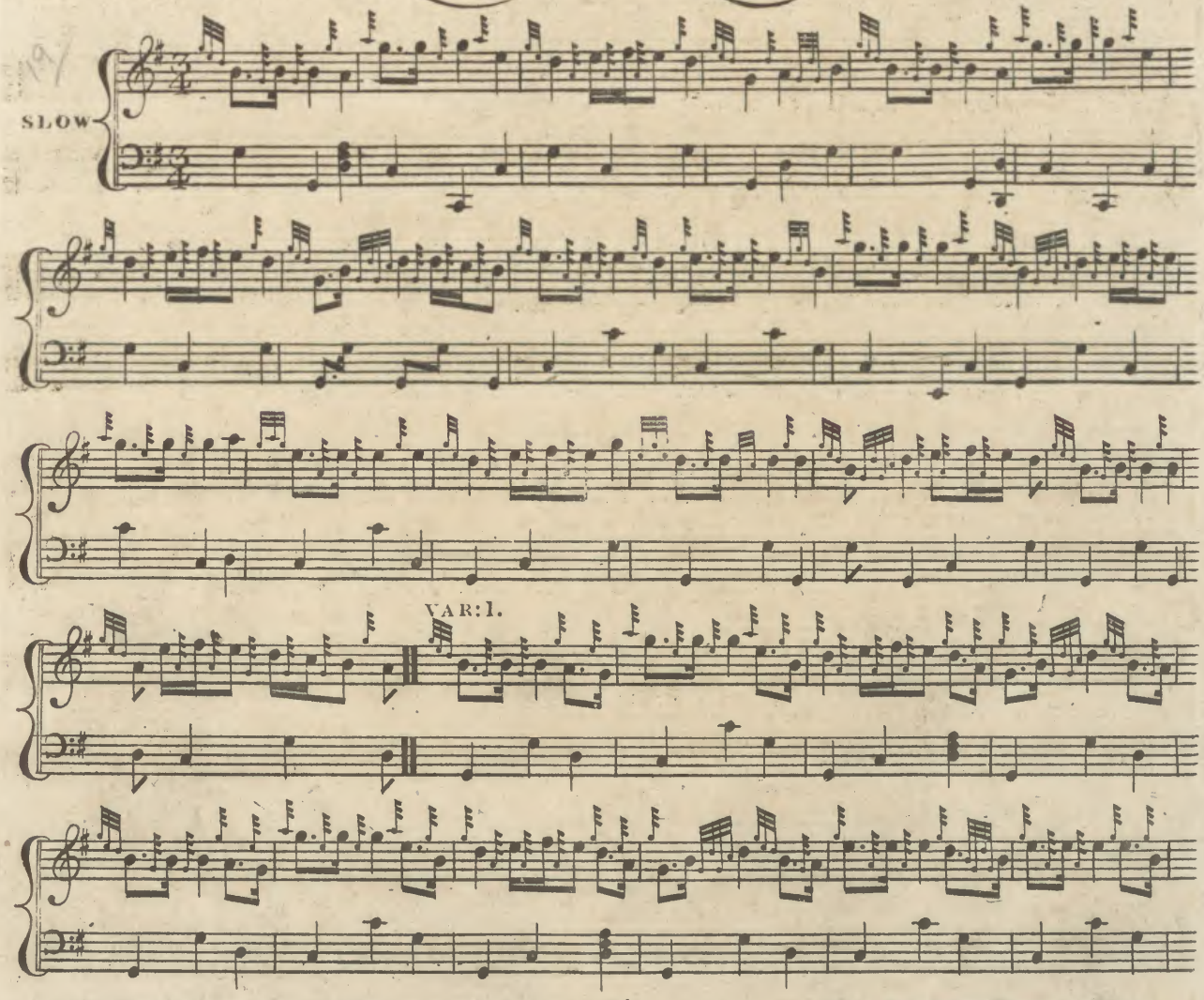
Lament

For

RONALD Mc. DONALD ESQR.

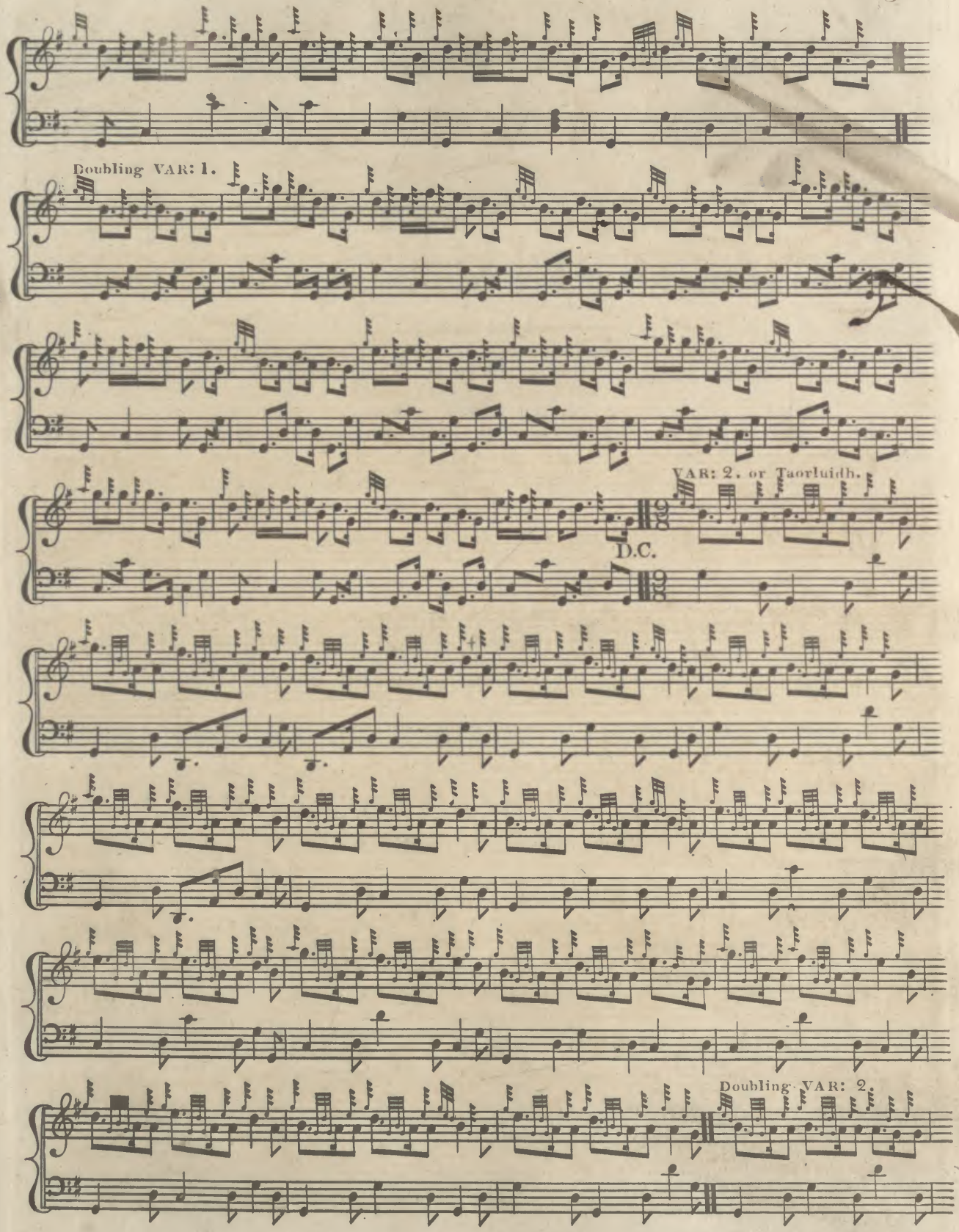
of

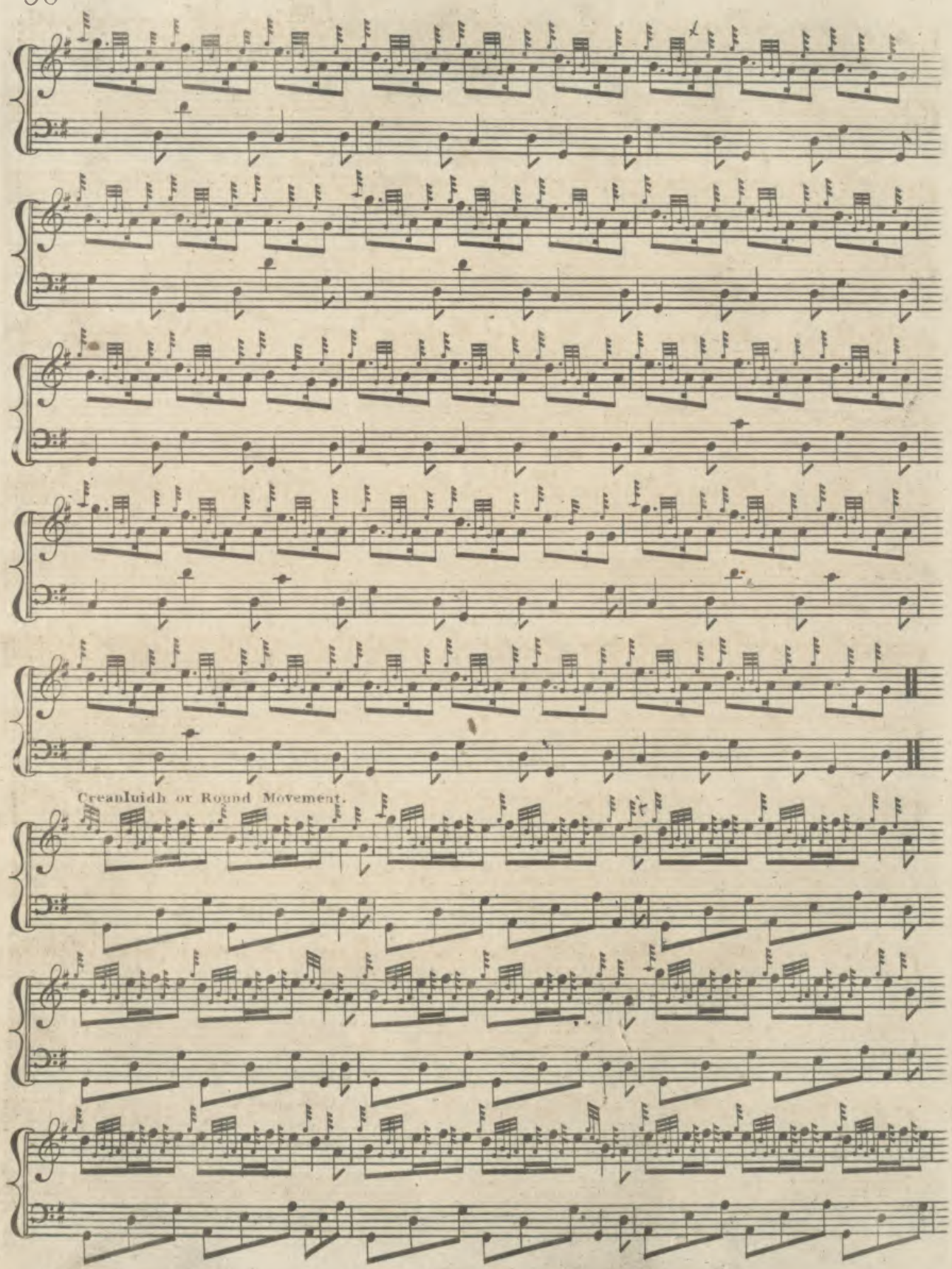
MORAR.

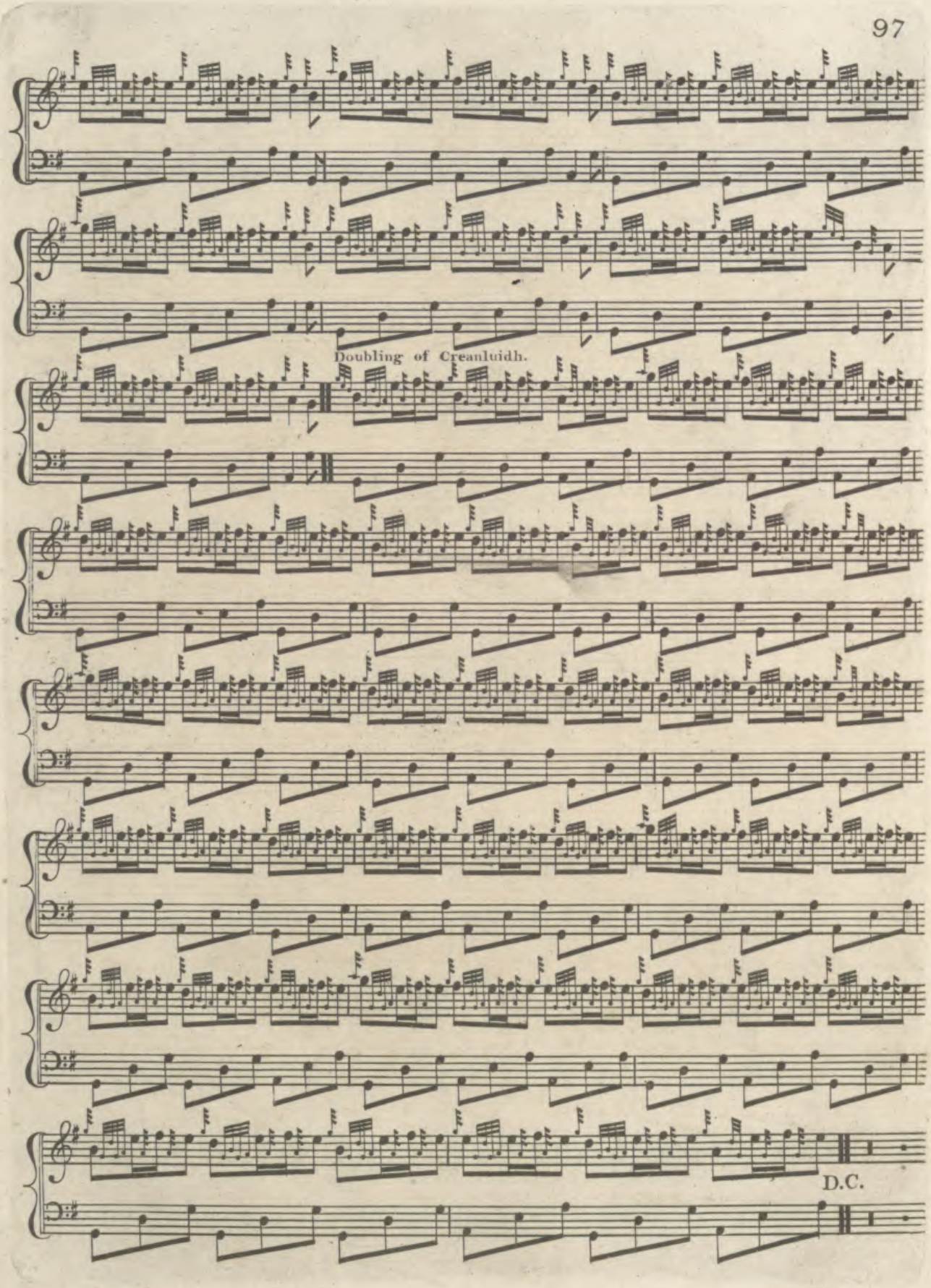


A historical account of this Piobaireachd will be given in Vol. 2d

Walker & Anderson Engravers Edin.r


Doubling VAR: 1.
VAR: 2. or Taorluidh.
D.C.
Doubling VAR: 2.


Creanluidh or Round Movement.


Doubling of Creanluidh.
D.C.

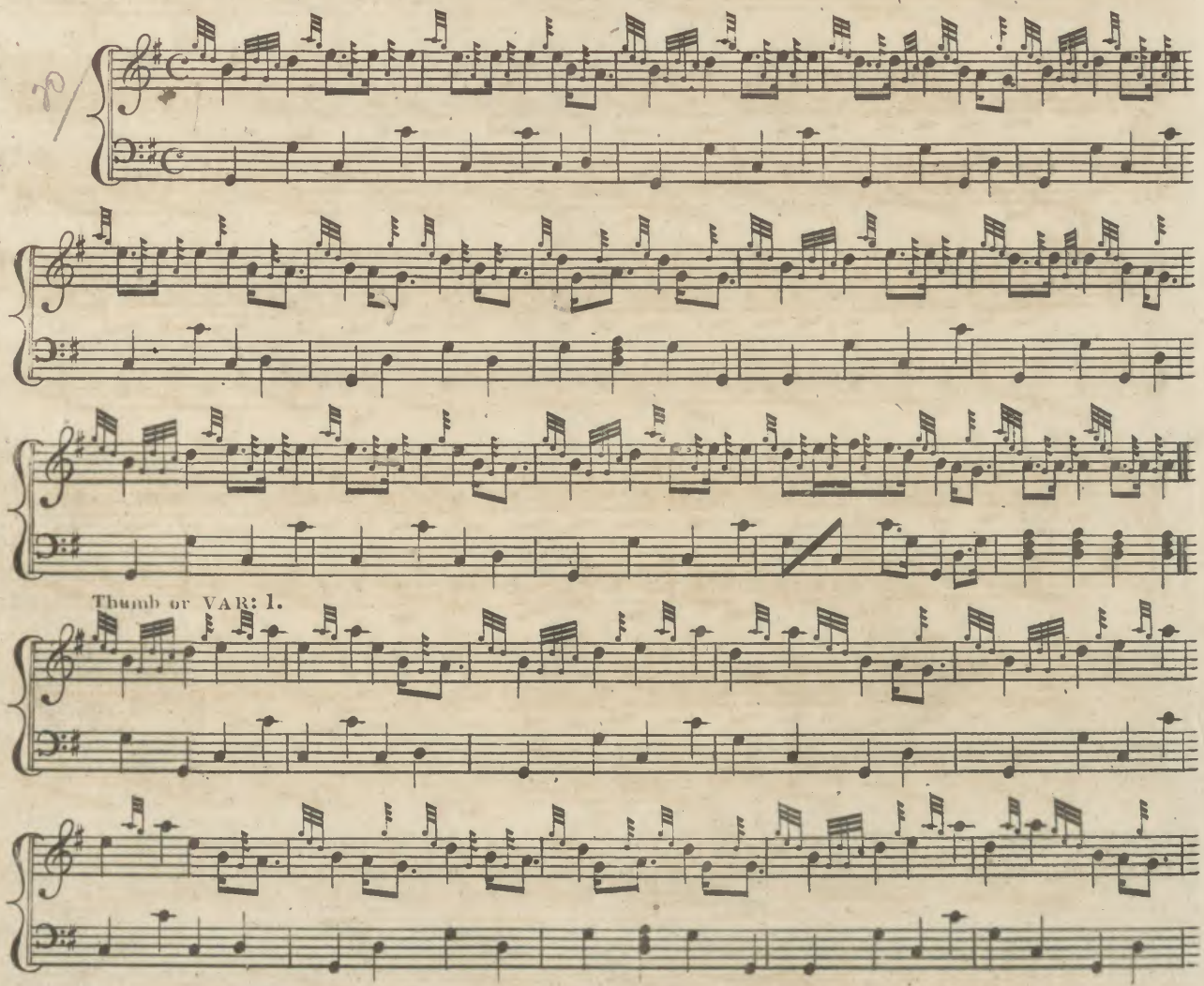
CUMHADH DUBH SHOMHAIRLE

A

DOLEFUL LAMENT

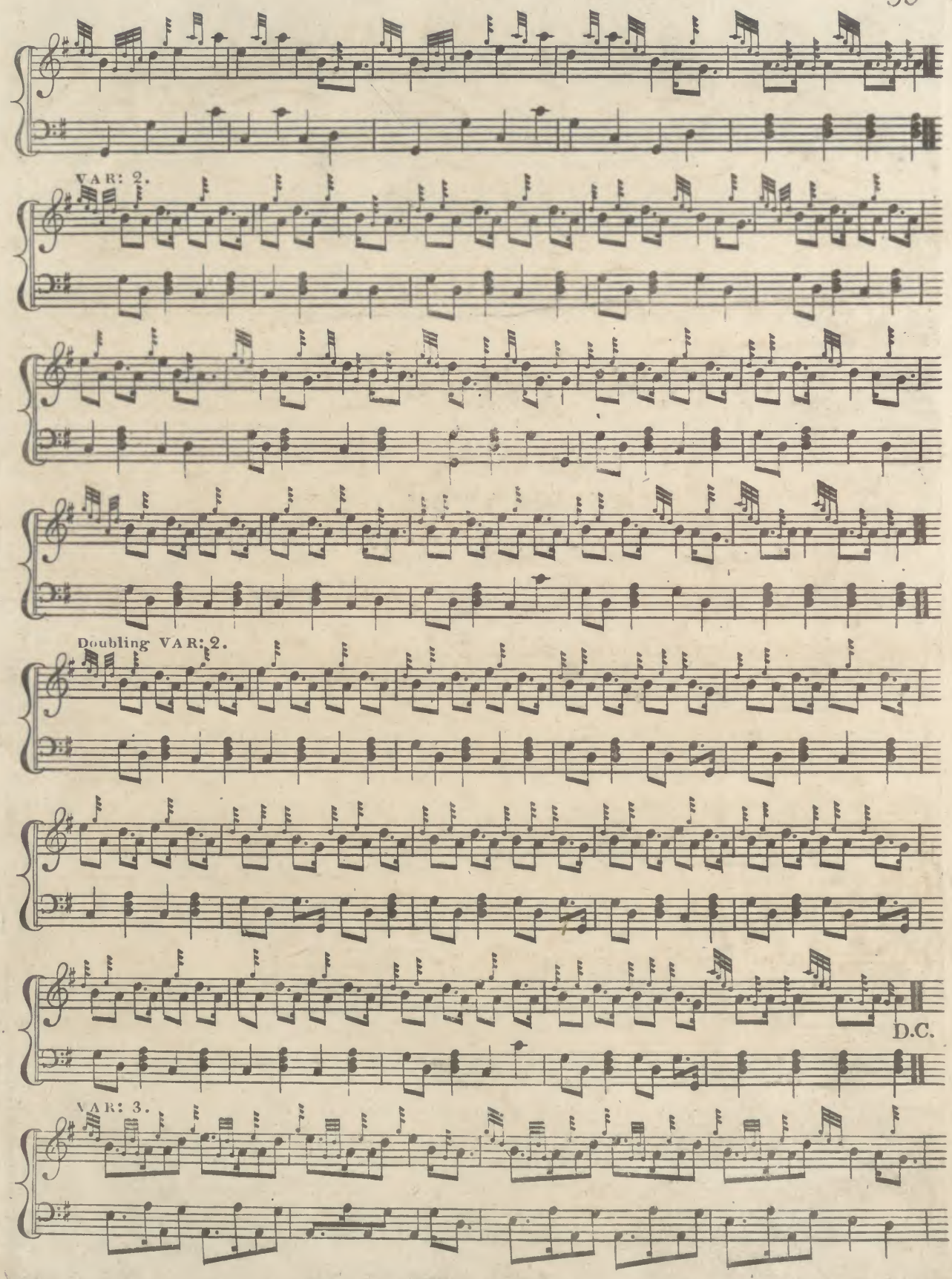
for

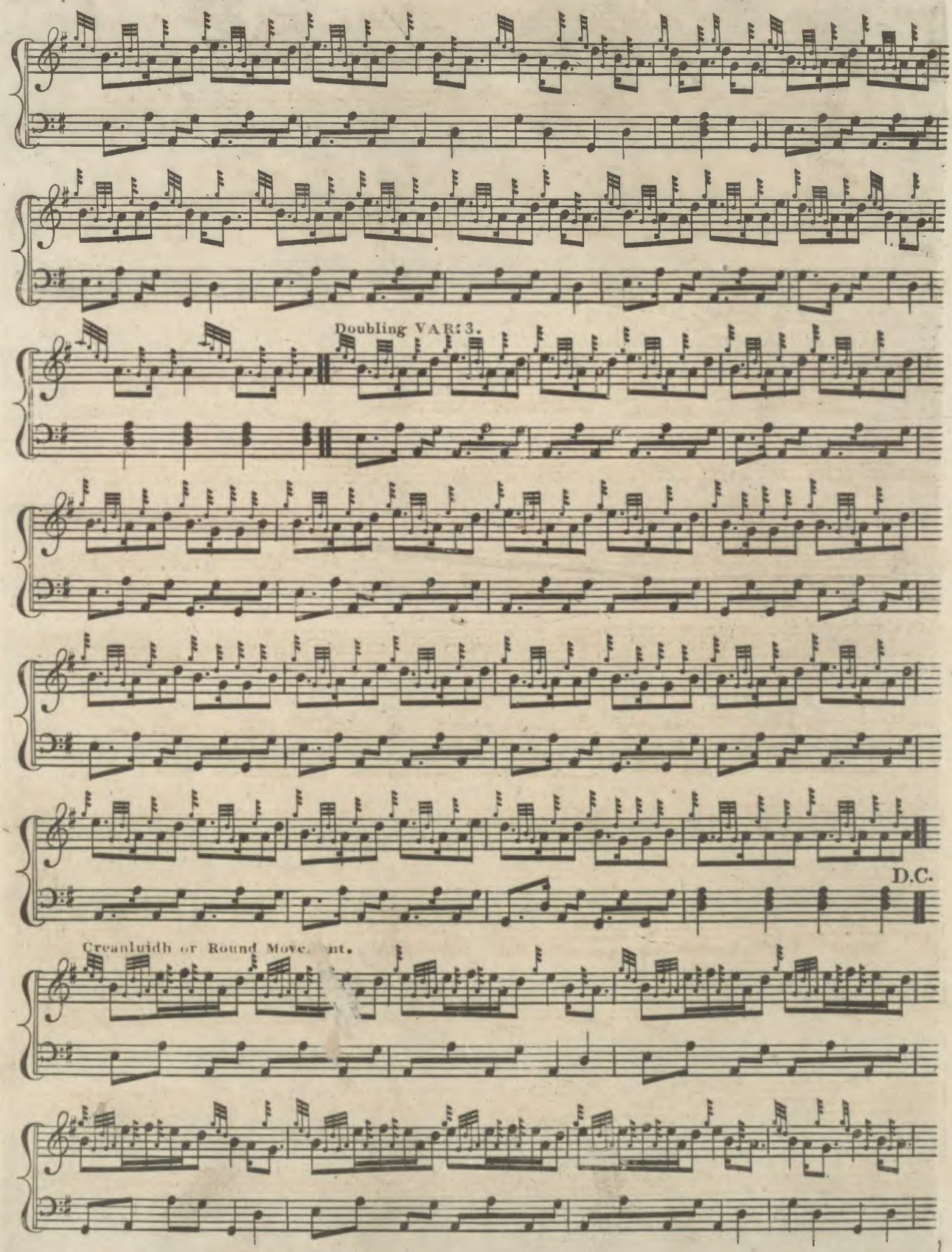
THE DEATH OF Samuel A CELEBRATED PIPER.

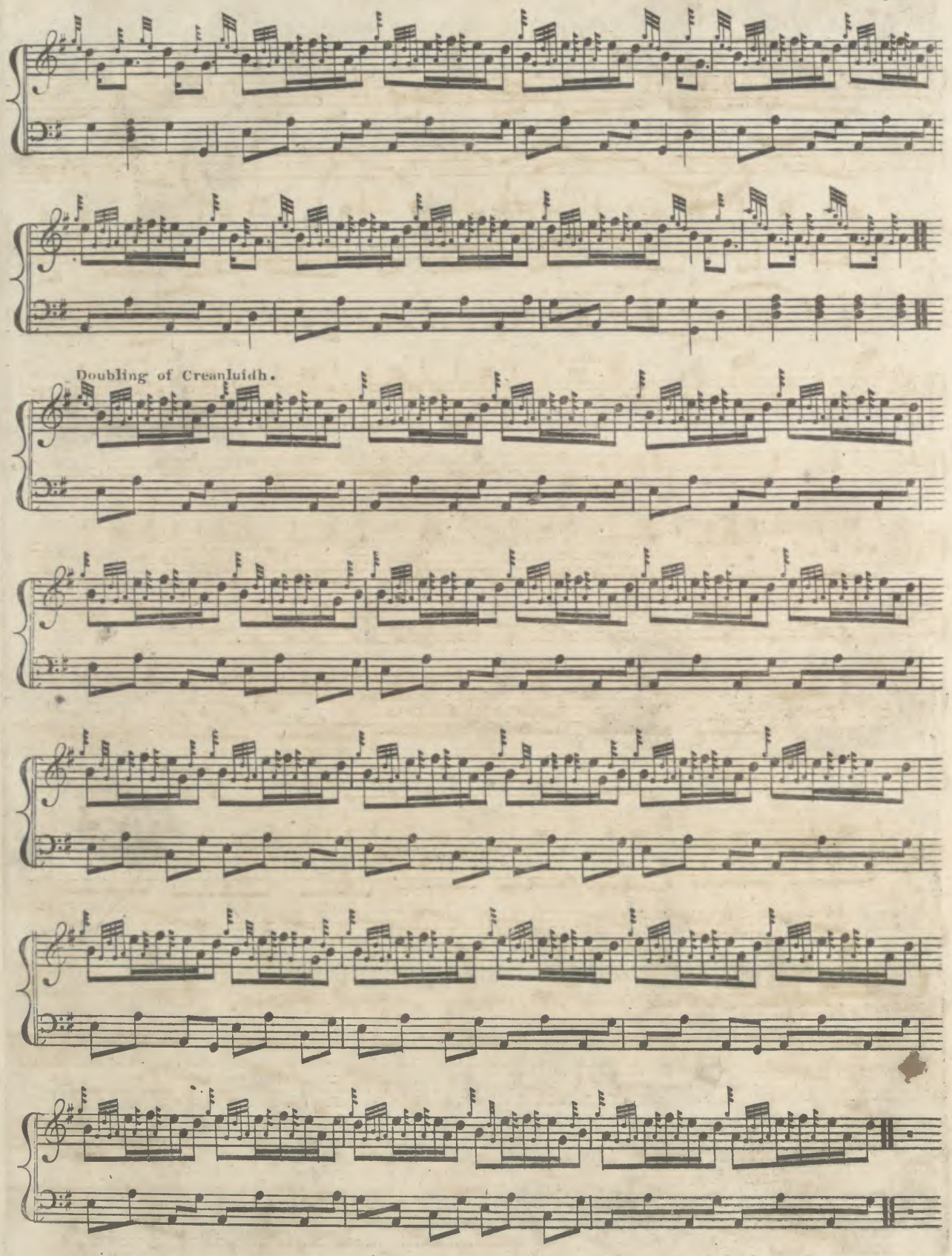


A historical account of this Piobaireachd will be given in Vol: 2d

Walker & Anderson Engravers Edinr


VAR: 2.
Doubling VAR: 2.
D.C.
VAR: 3.


Doubling VAR: 3.
D.C.
Creanluidh or Round Move. nt.

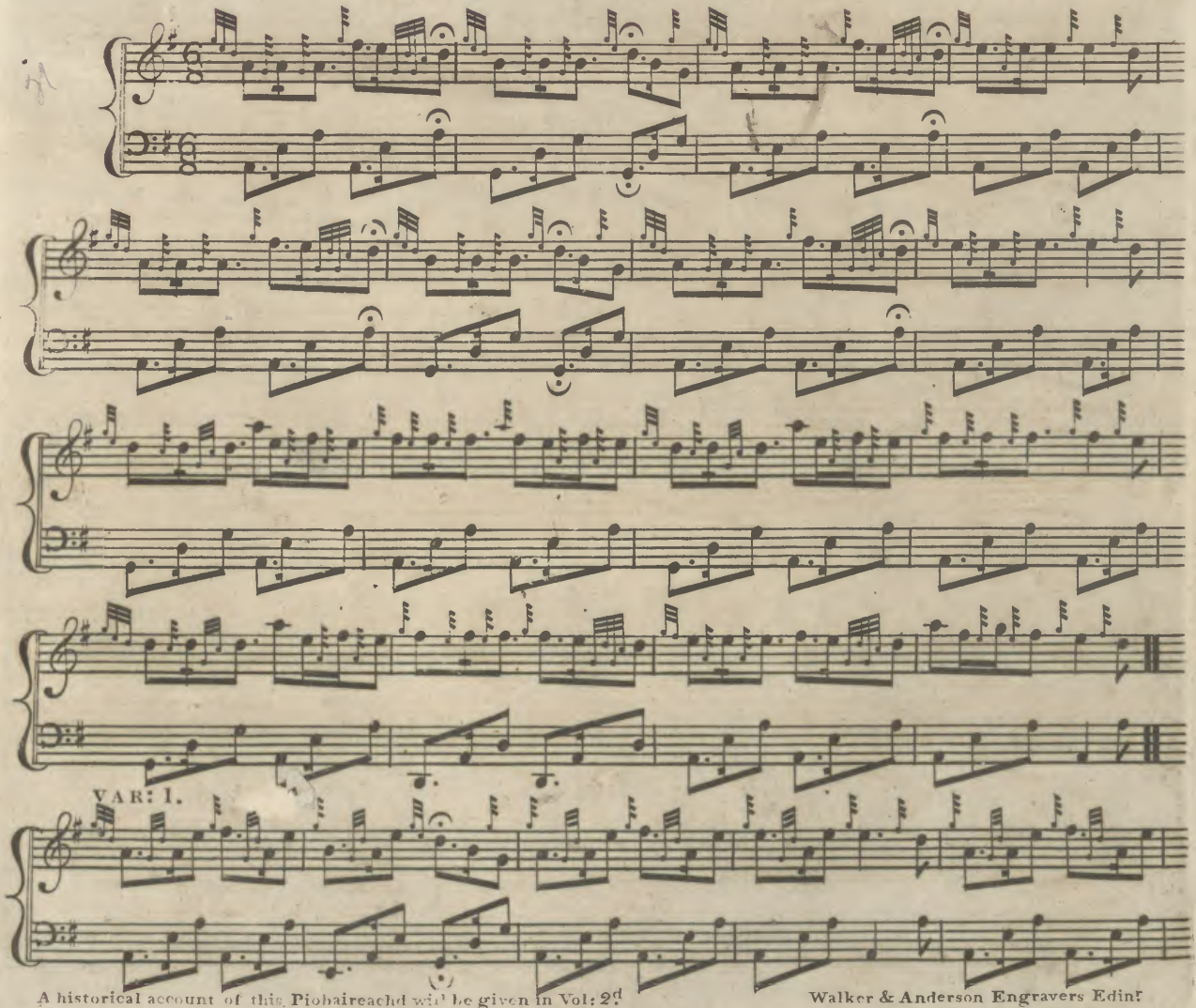

Doubling of Creanluidh.

BODAICH NA 'M BRIGIS
Lord Breadalbane's
MARCH

To the Battle fought betwixt him and the

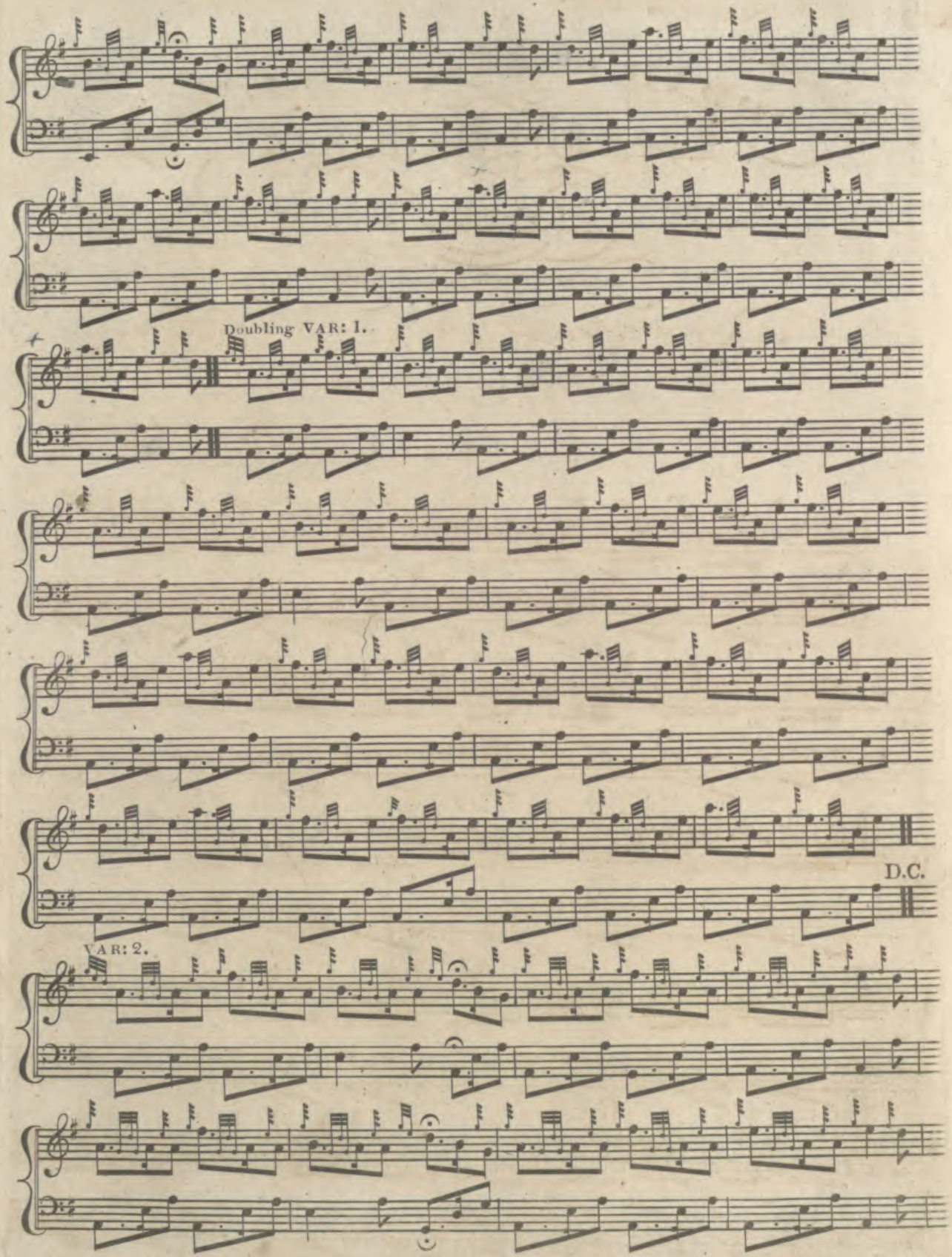
SINCLAIRS OF CAITHNESS

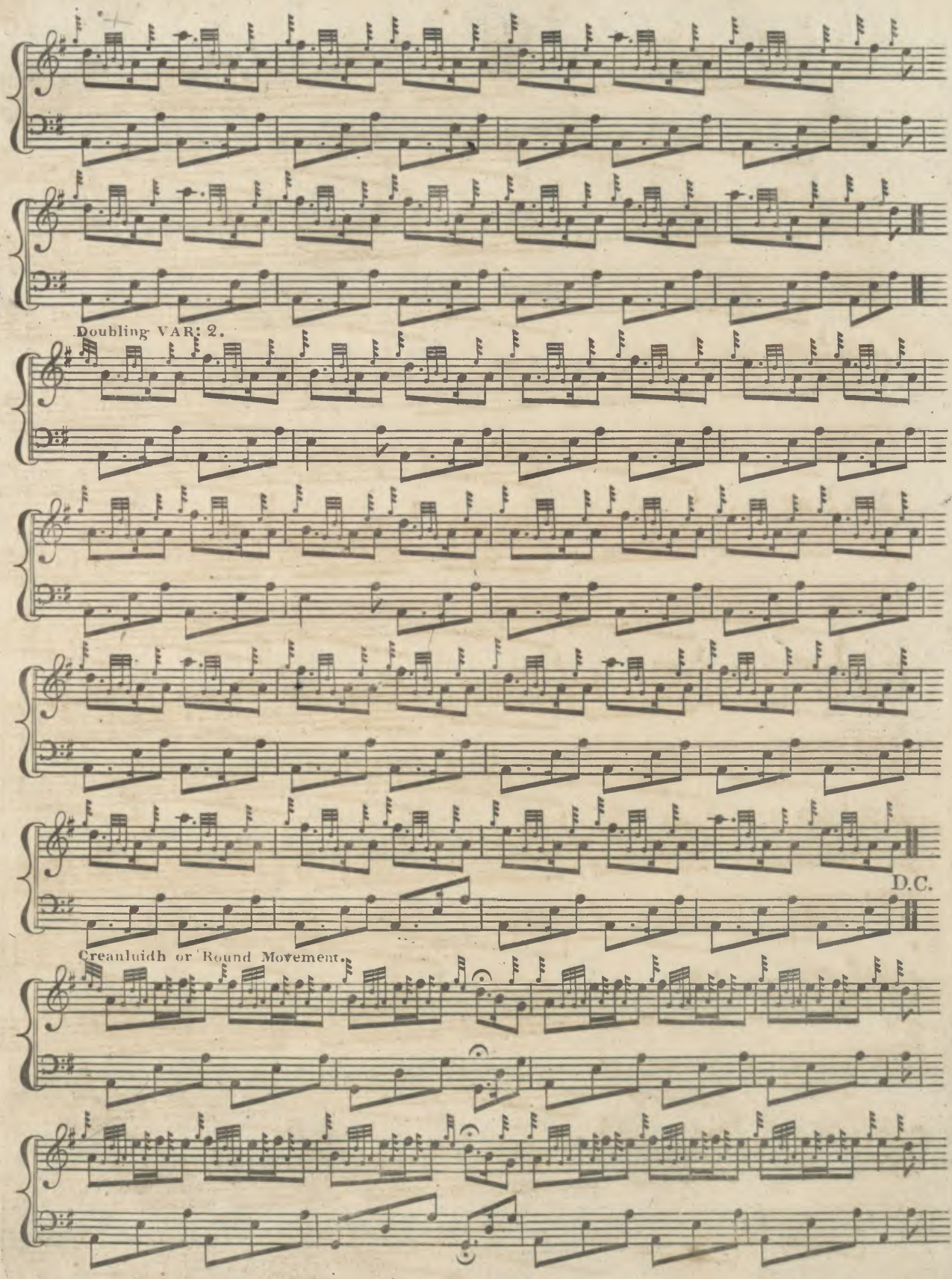
AT WICK

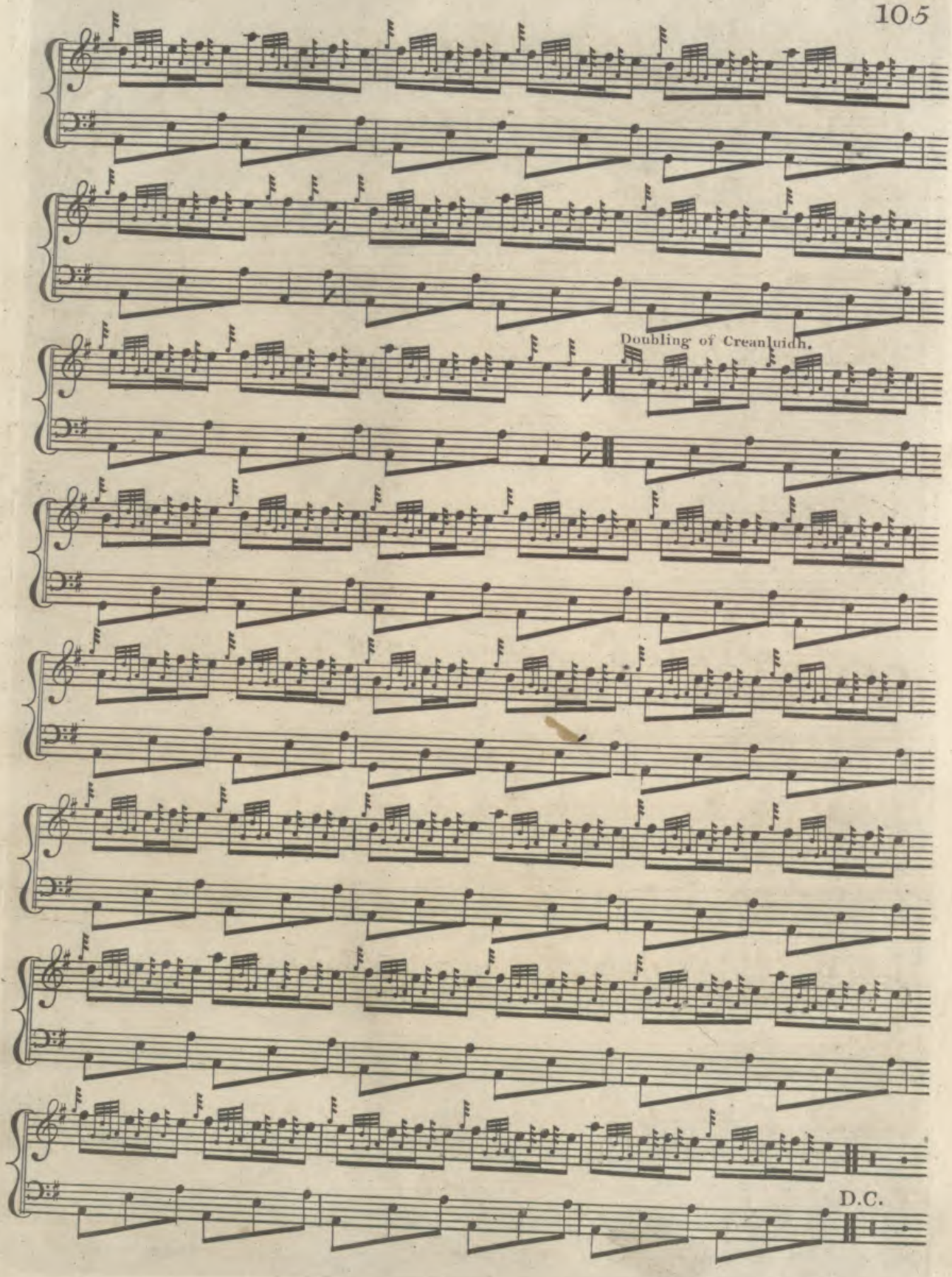


A historical account of this Piobaireachd will be given in Vol: 2d

Walker & Anderson Engravers Edin.r


Doubling VAR: I.
D.C.
VAR: 2.


Doubling VAR: 2.
D.C.
Creanluidh or Round Movement.


Doubling of Creanluidh.
D.C.

Piobaireachd Dhomhnuill Duibh

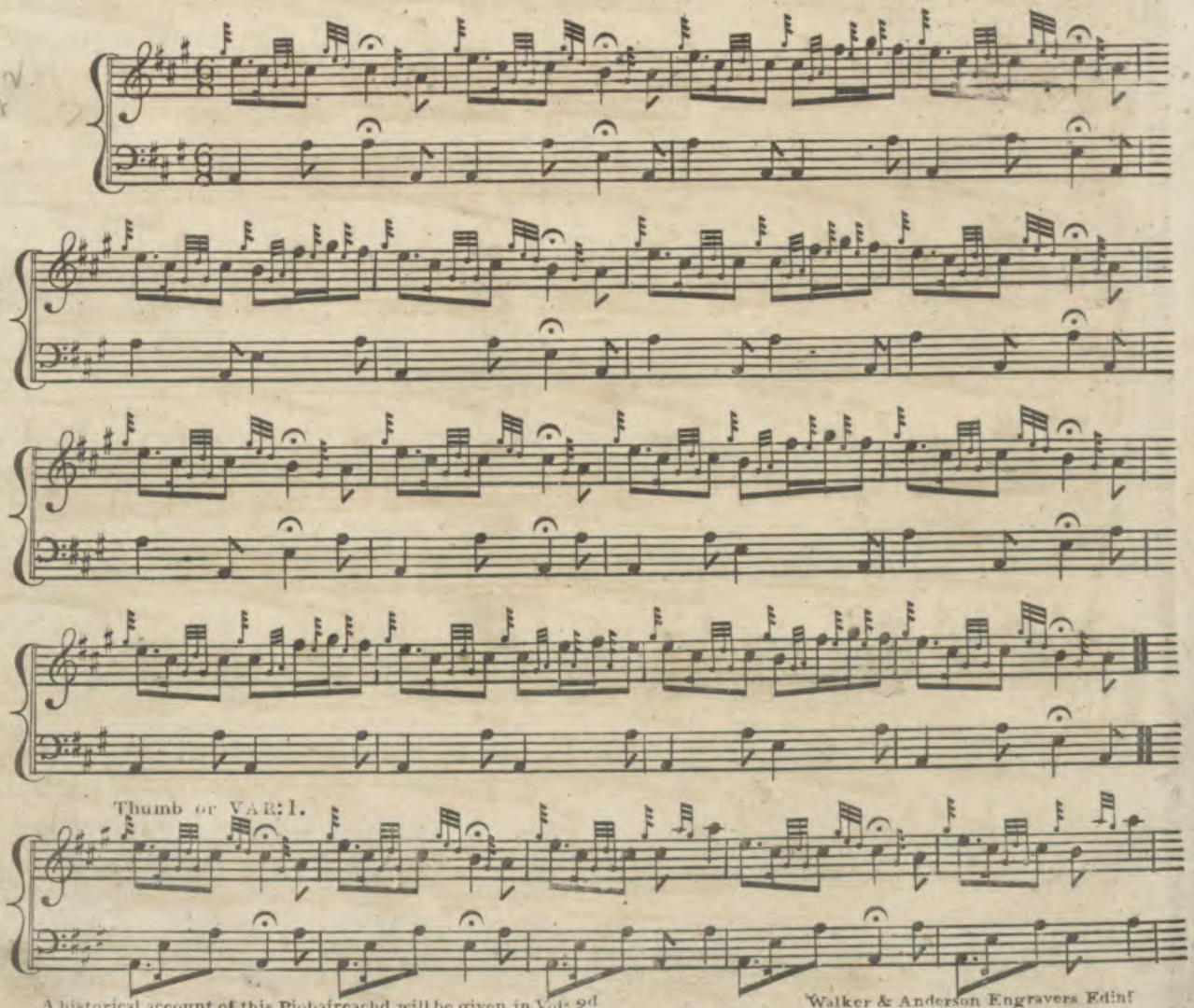
BLACK DONALD BALLOCH of the ISLES

March.

TO THE FIRST BATTLE AT INVERLOCHY

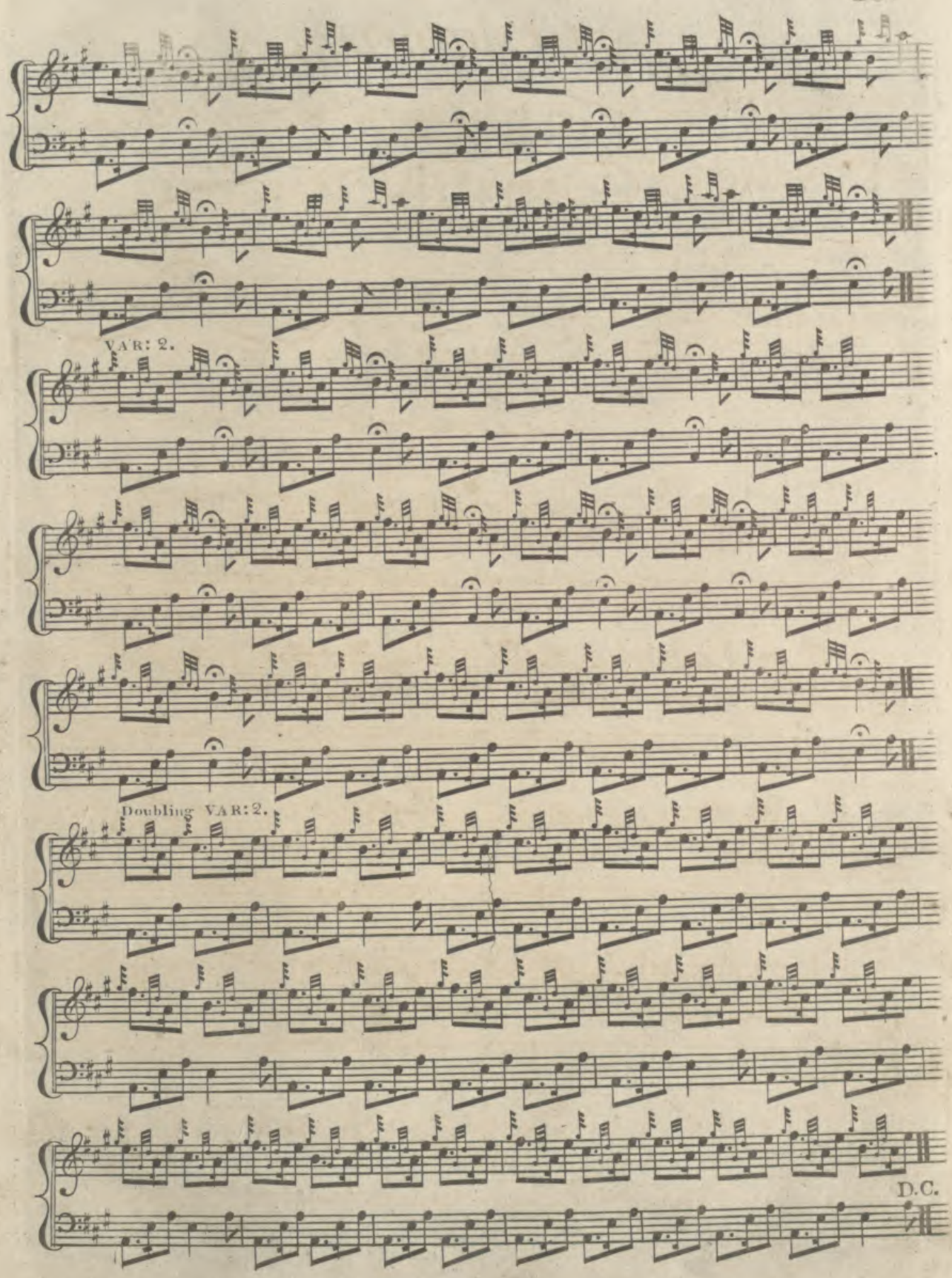
1427.

See next Piobaireachd.



A historical account of this Piobaireachd will be given in Vol: 2d

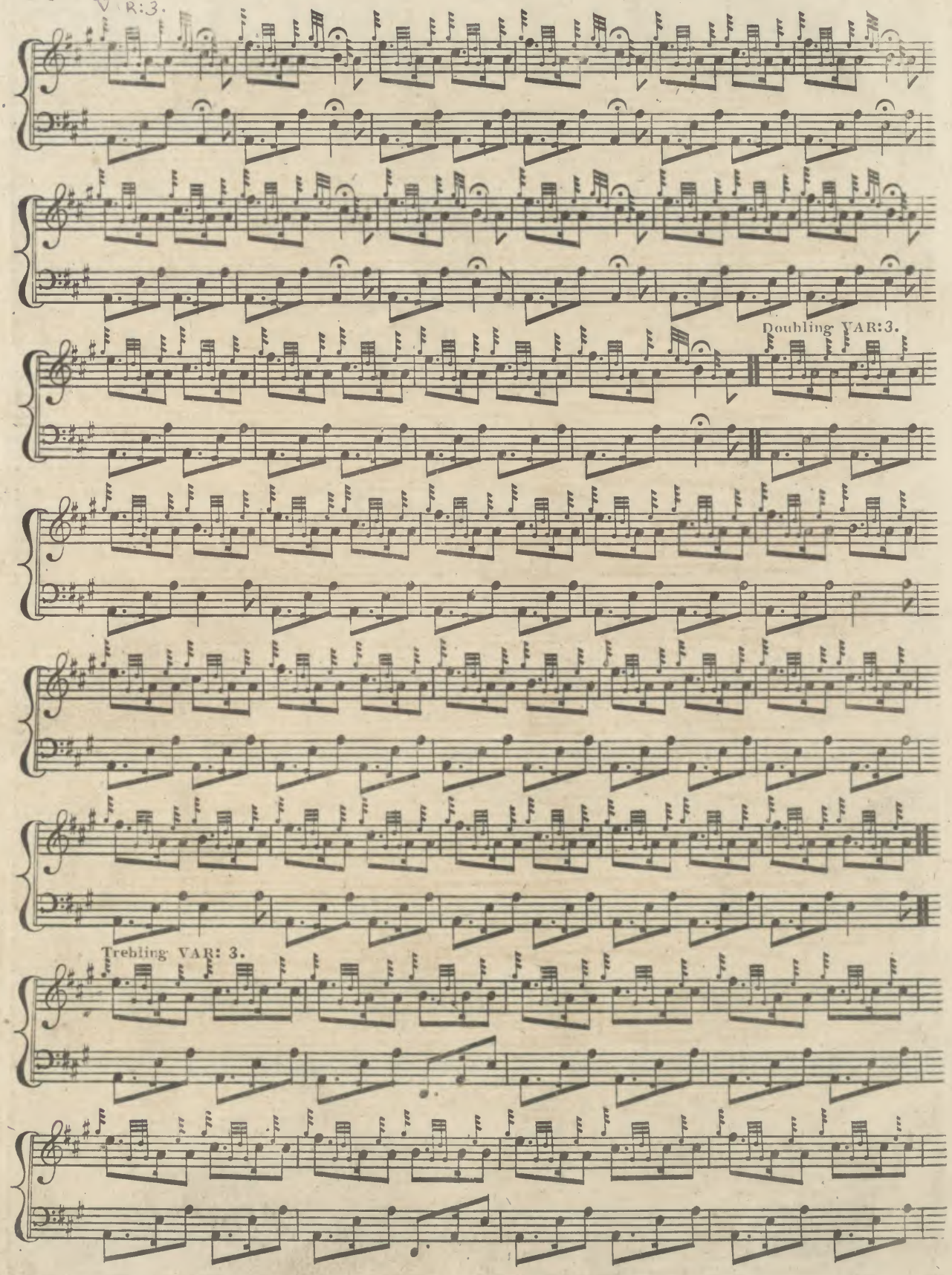
Walker & Anderson Engravers Edin.r

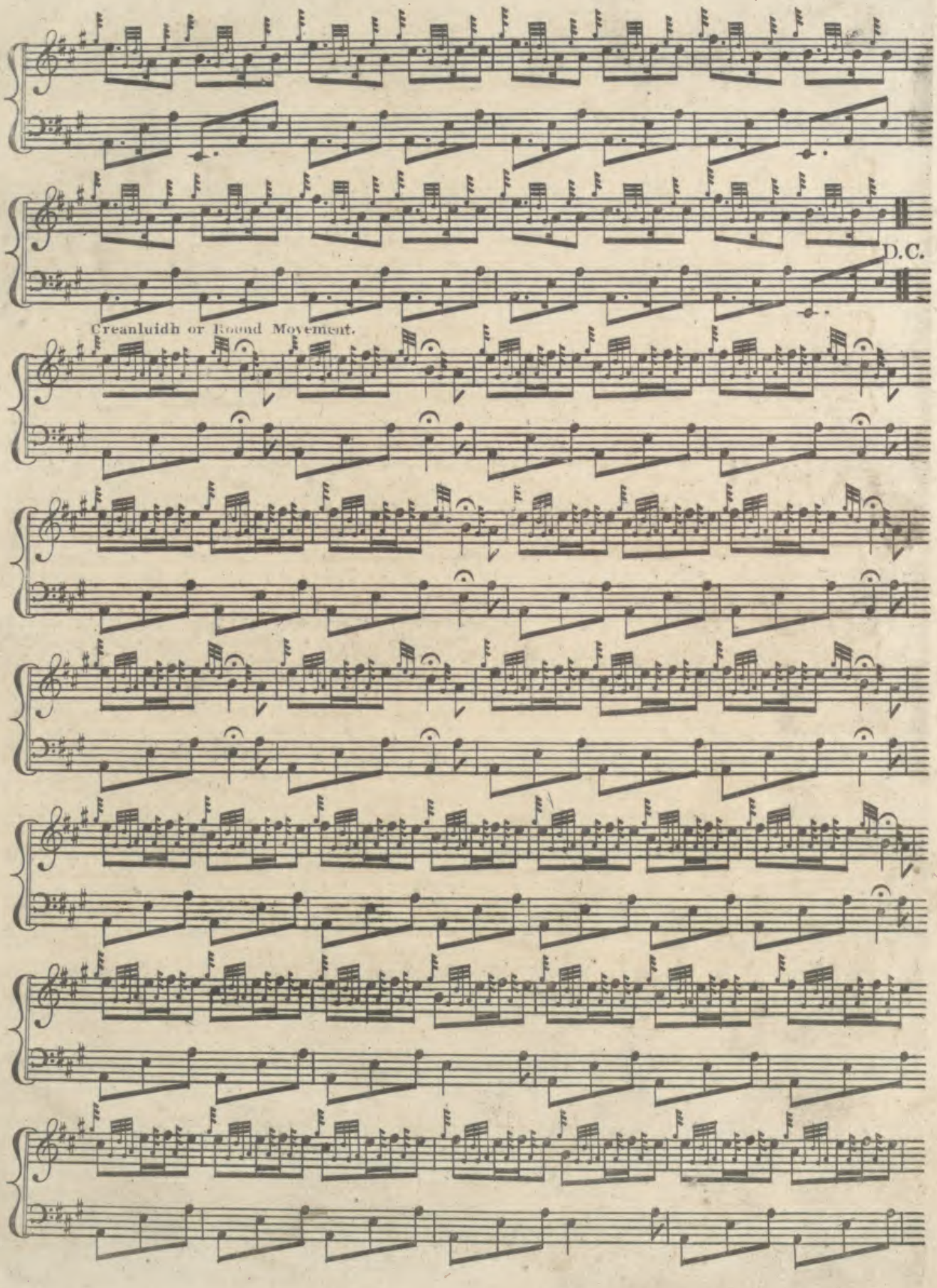

VAR: 2.
Doubling VAR: 2.
D.C.

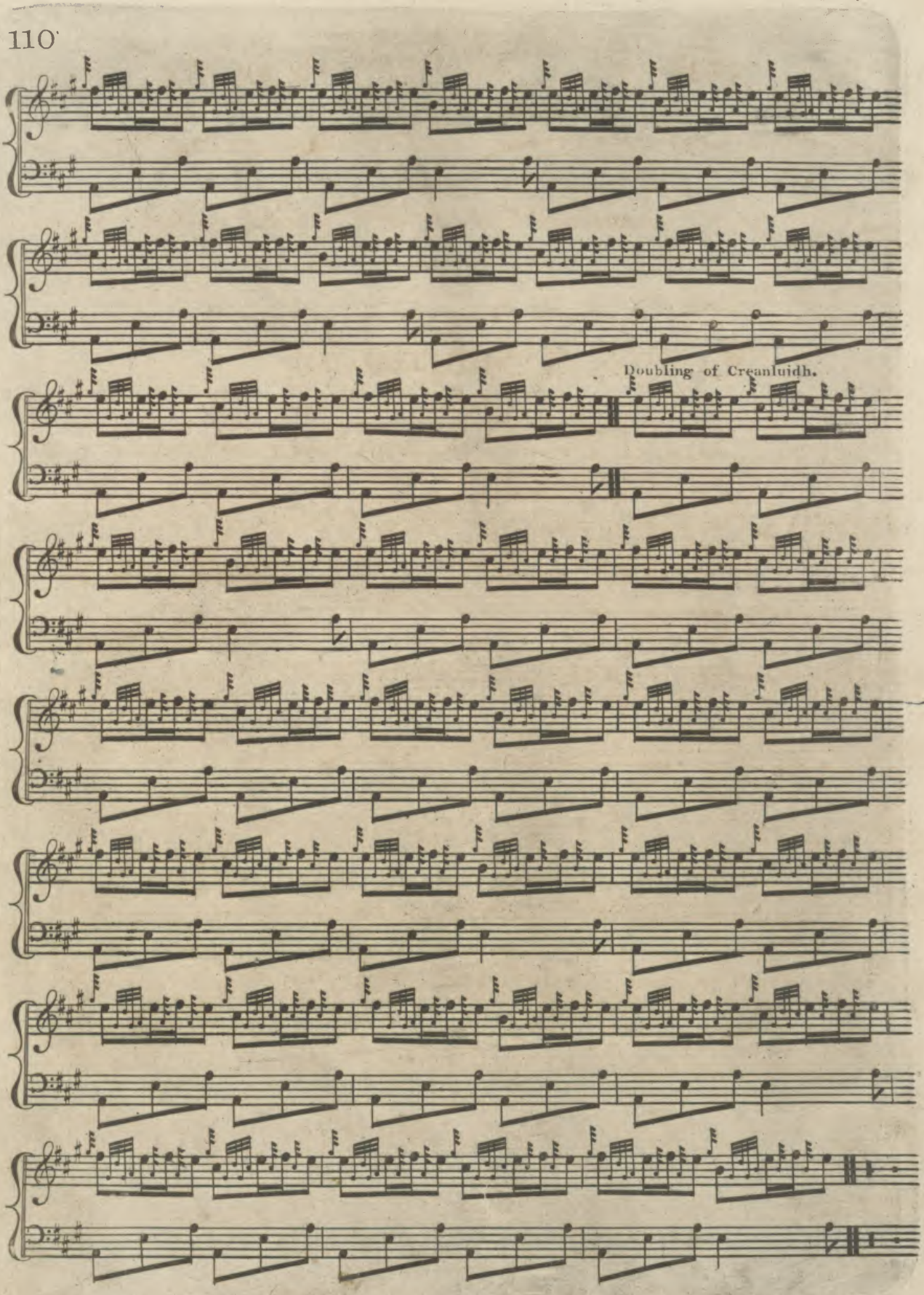
VAR:3.

Doubling VAR:3.

Trebling VAR: 3.




D.C.
Creanluidh or Round Movement.


Doubling of Creanluidh.

CEANN NA DROCHAID MHORIDH

THE END OF THE GREAT BRIDGE

Composed in the

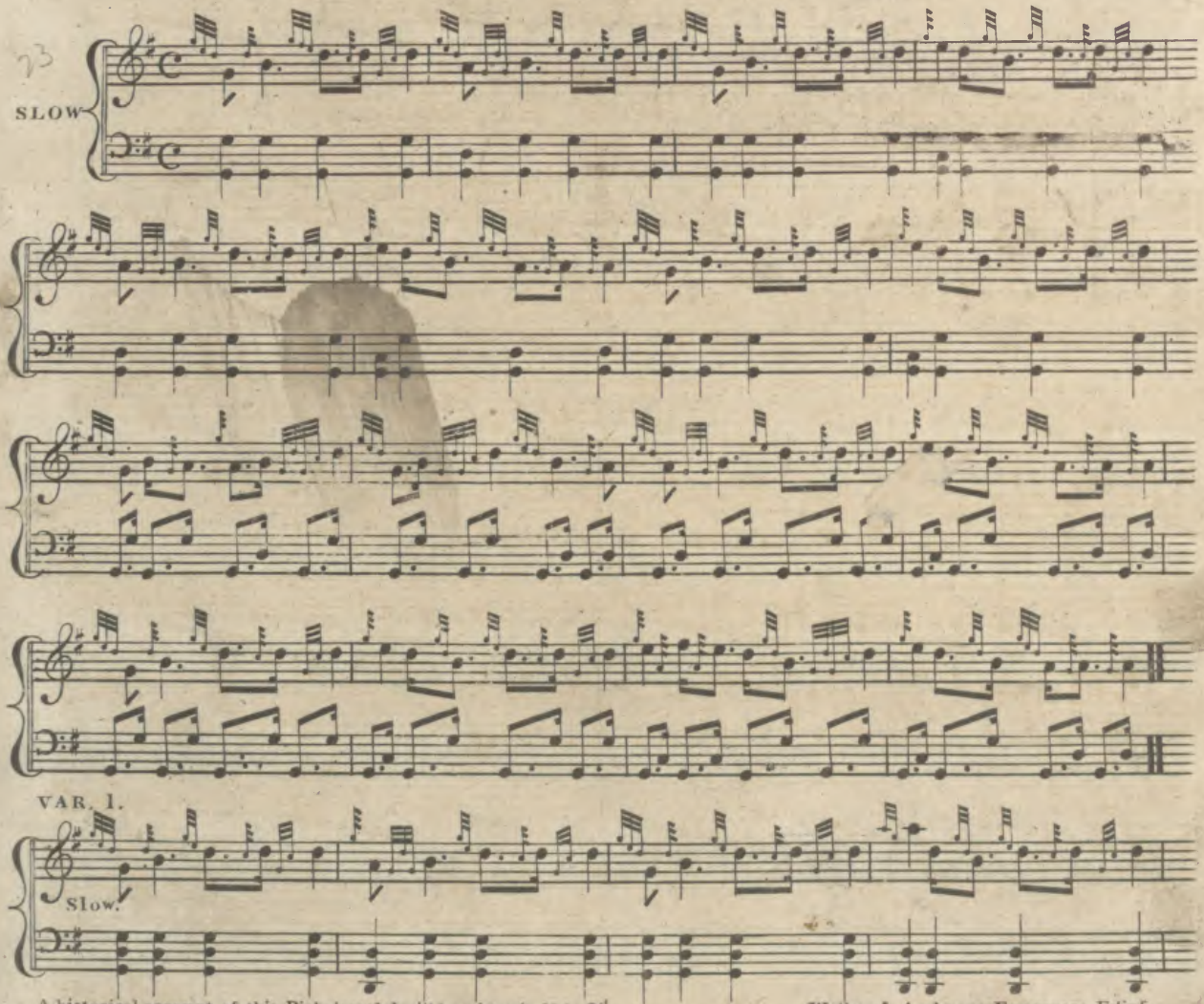
MIDST

of the

Battle at Inberlochy

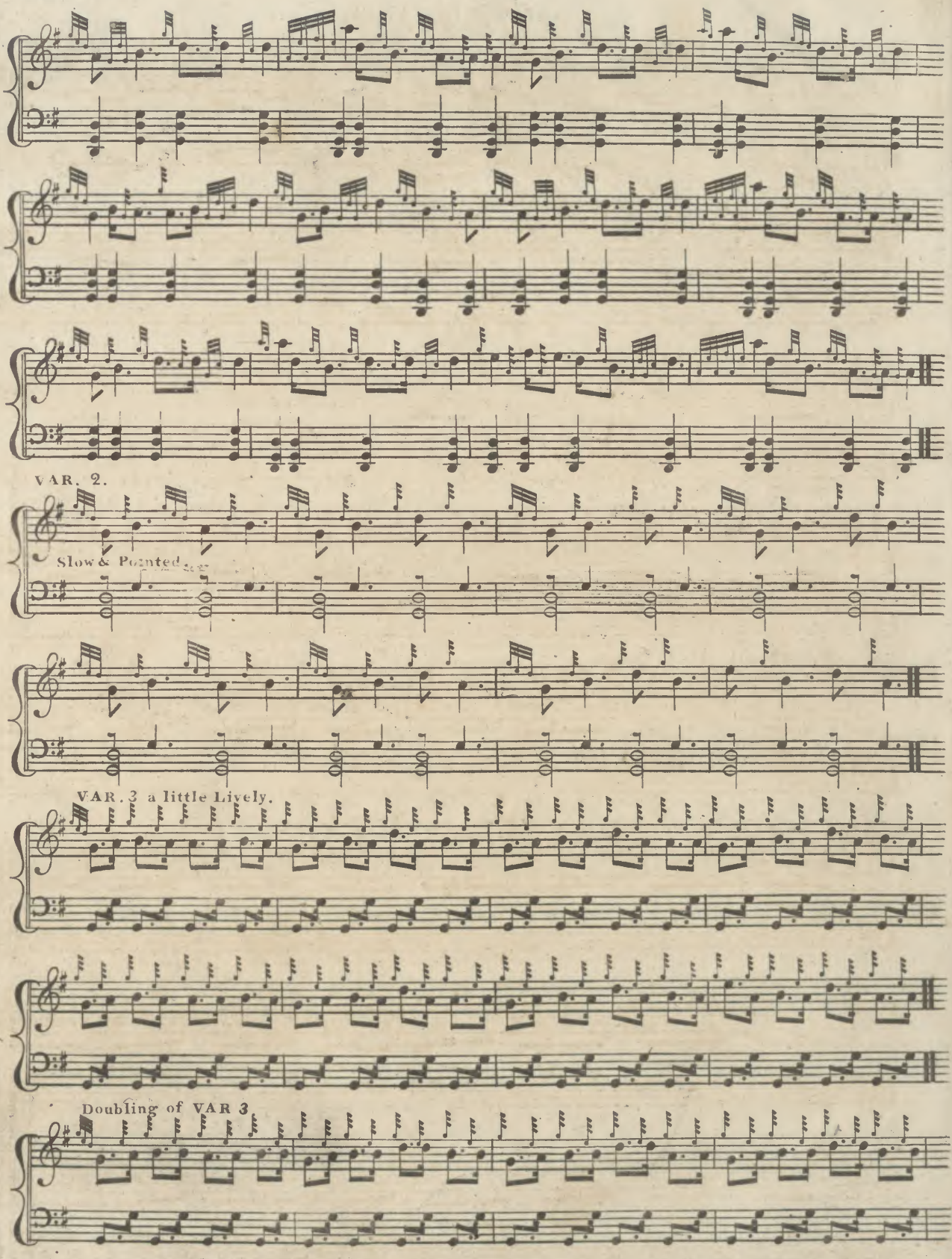
1427

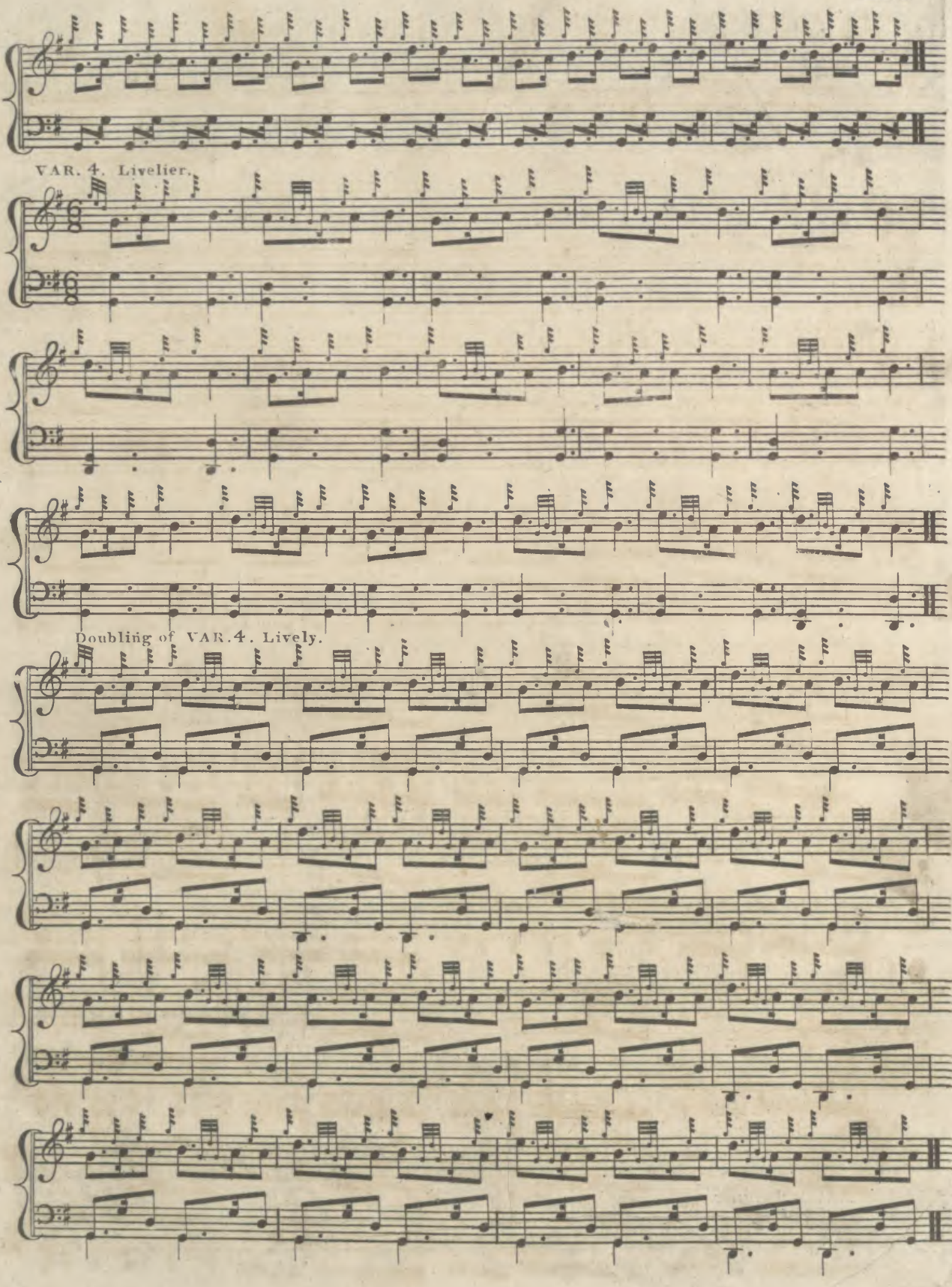
Where in Donald Balloch, of the Isles, was Victorious over the Royal Forces.



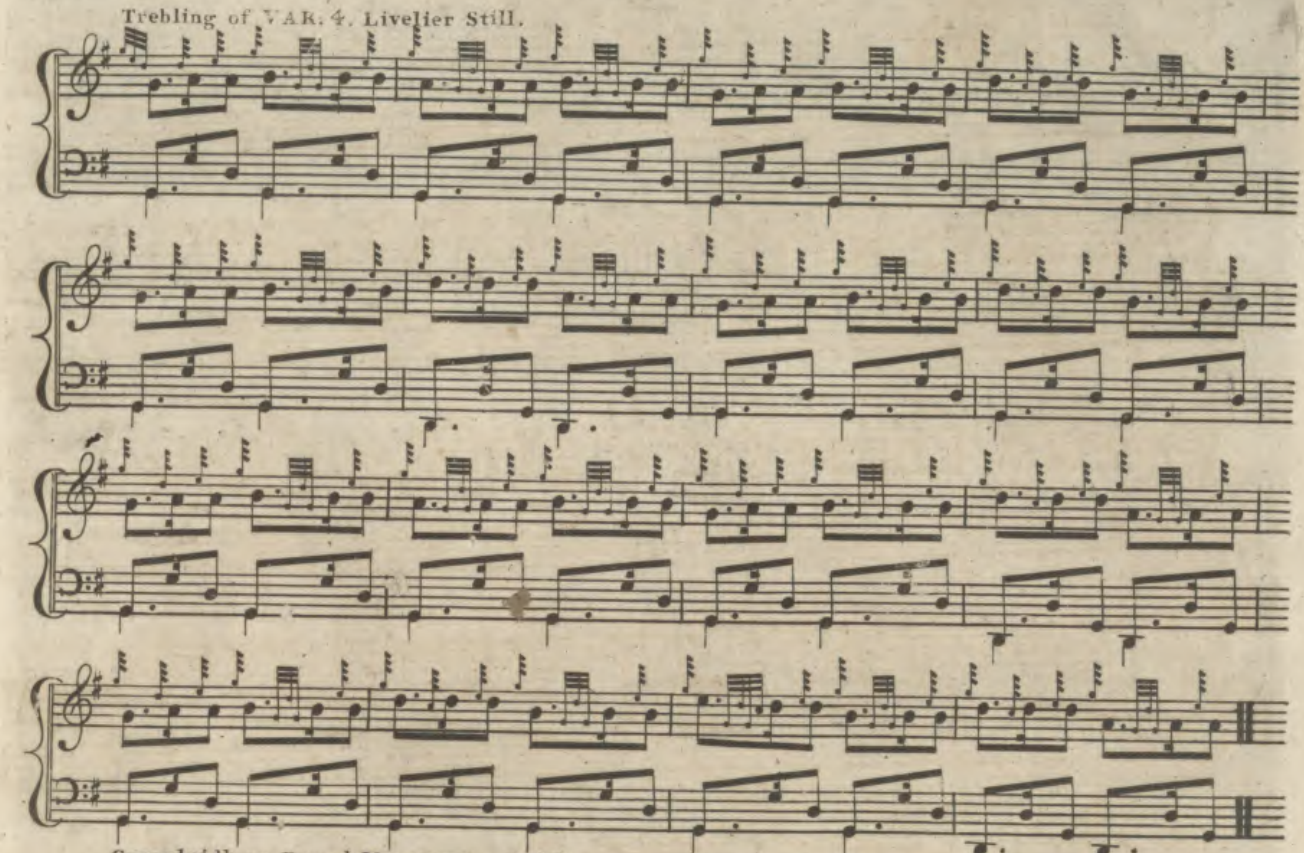
A historical account of this Piobaireachd will be given in Vol. 2d

Walker & Anderson Engravers Edinr

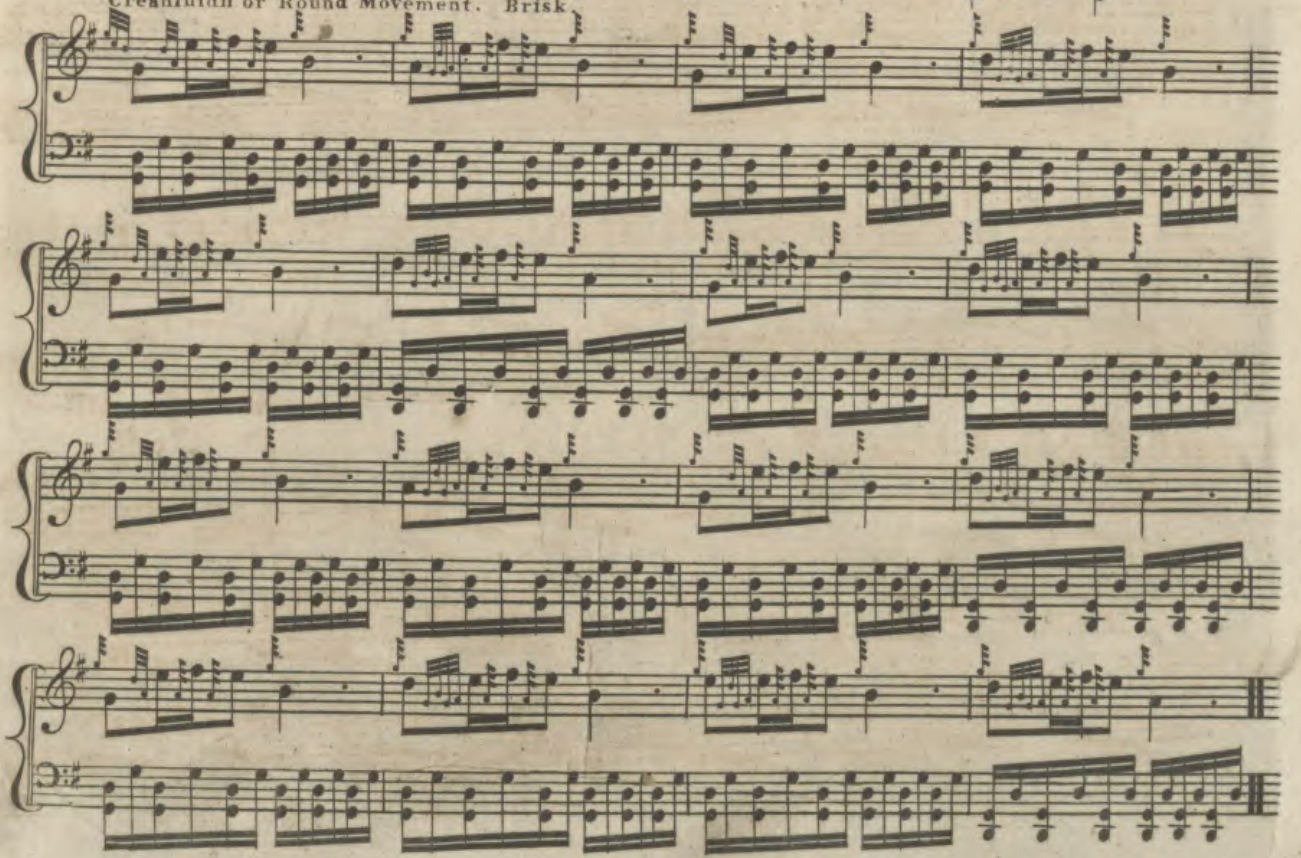

VAR. 2.
Slow & Pointed
VAR. 3 a little Lively.
Doubling of VAR 3


VAR. 4. Livelier.
Doubling of VAR. 4. Lively.

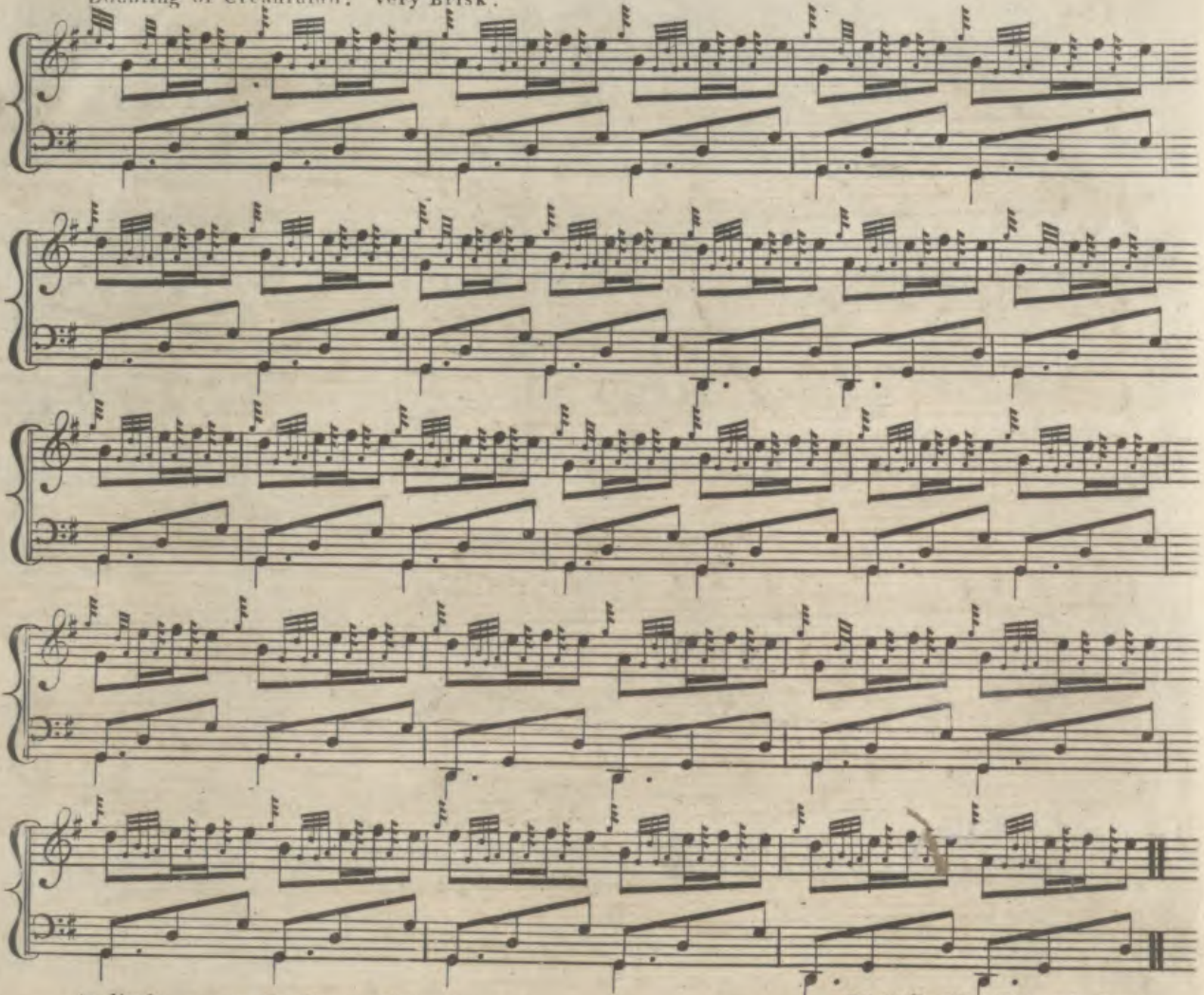
Trebling of VAR. 4. Livelier Still.



Creanluidh or Round Movement. Brisk.

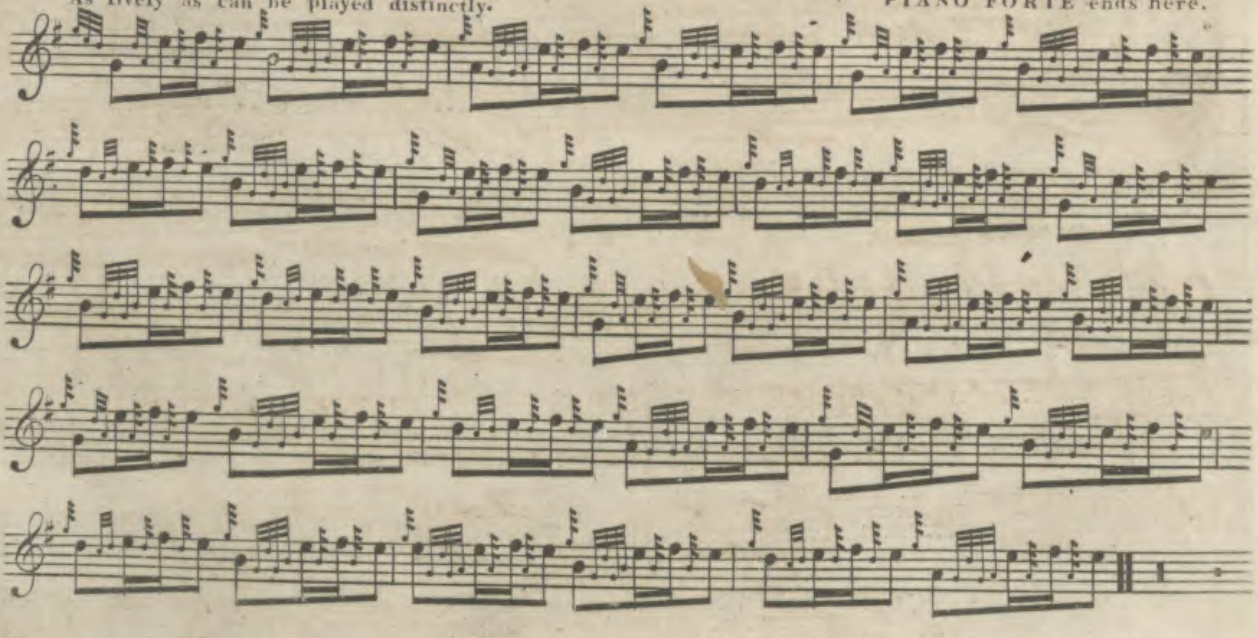


Doubling of Creanluidh. Very Brisk.



As lively as can be played distinctly.

PIANO FORTE ends here.



AIRS

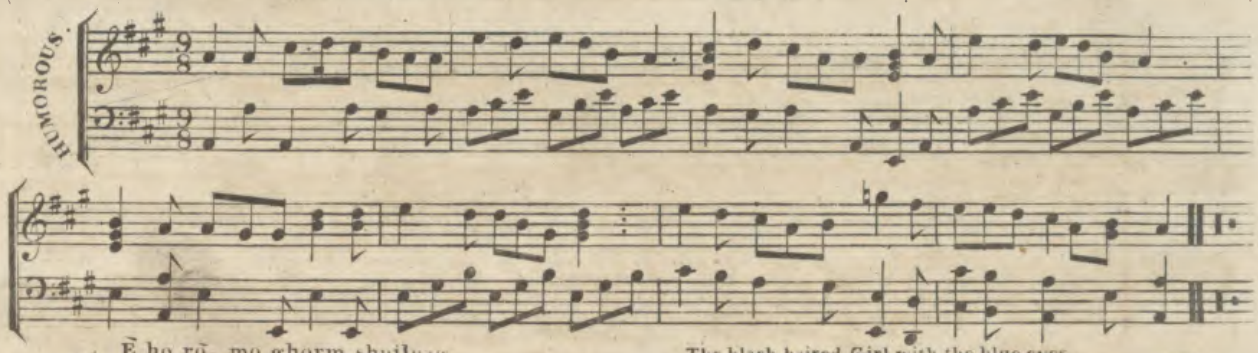
Composed in the Islands of

Uist and Skye

Each of these Lilts have words, some of which go so far back as the times of the Druids, which D. Mc D. being in possession of, intends publishing along with their translation as also a number more in Vol: 2d

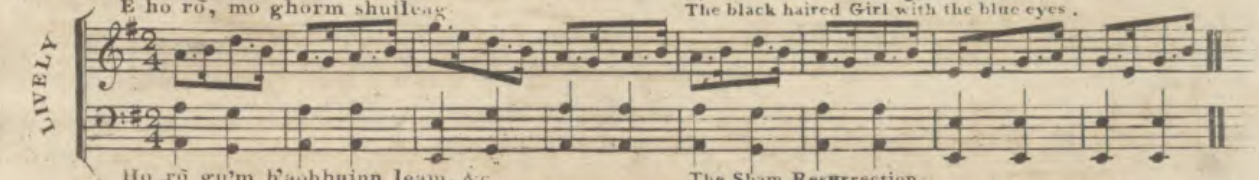
Fhuair mi Litir o'n Ghobhadh, &c. An Elegiack Song.

HUMOROUS



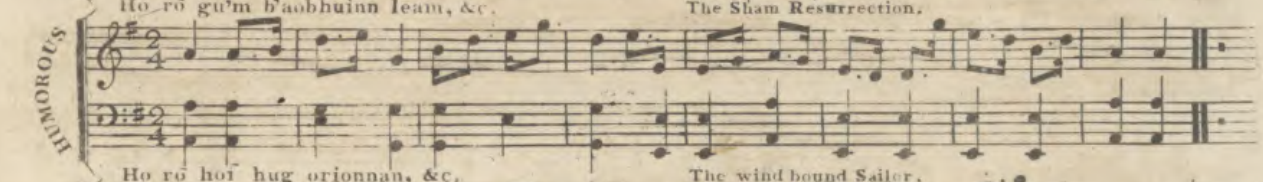
Ē ho rō, mo ghorm shuileag The black haired Girl with the blue eyes.

LIVELY



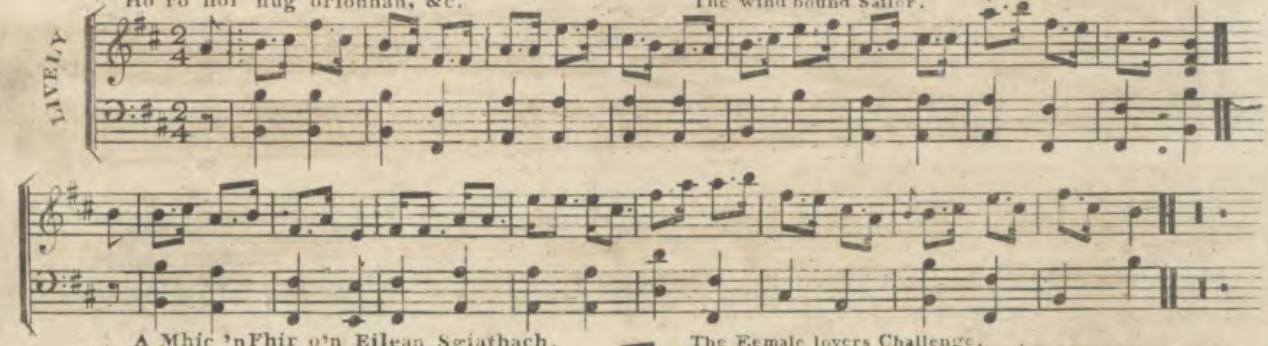
Ho rō gu'm b'aobhuinn leam, &c. The Sham Resurrection.

HUMOROUS



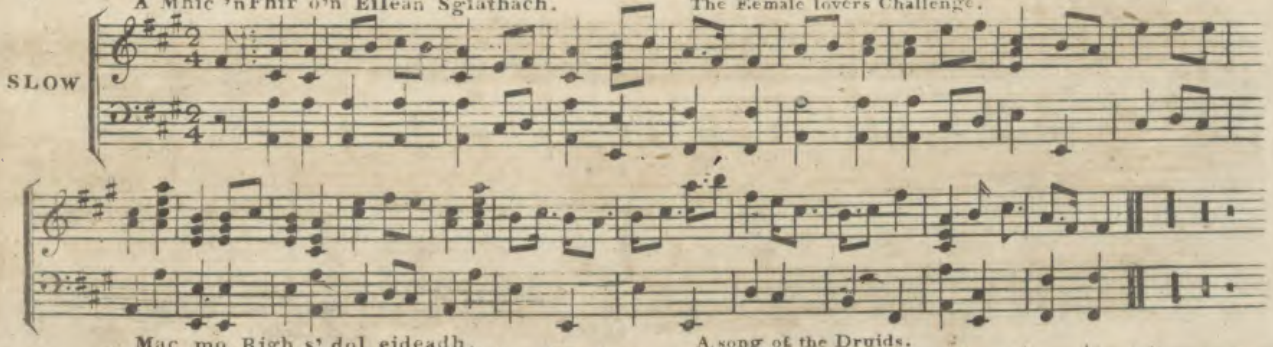
Ho rō hoī hug orionnan, &c. The wind bound Sailer.

LIVELY



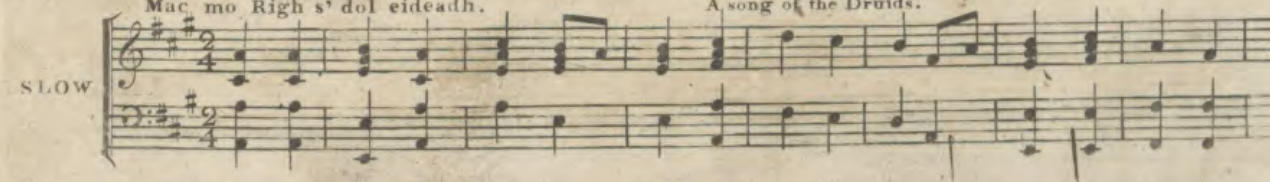
A Mhic 'nFhir o'n Eilean Sgiathach. The Female lovers Challenge.

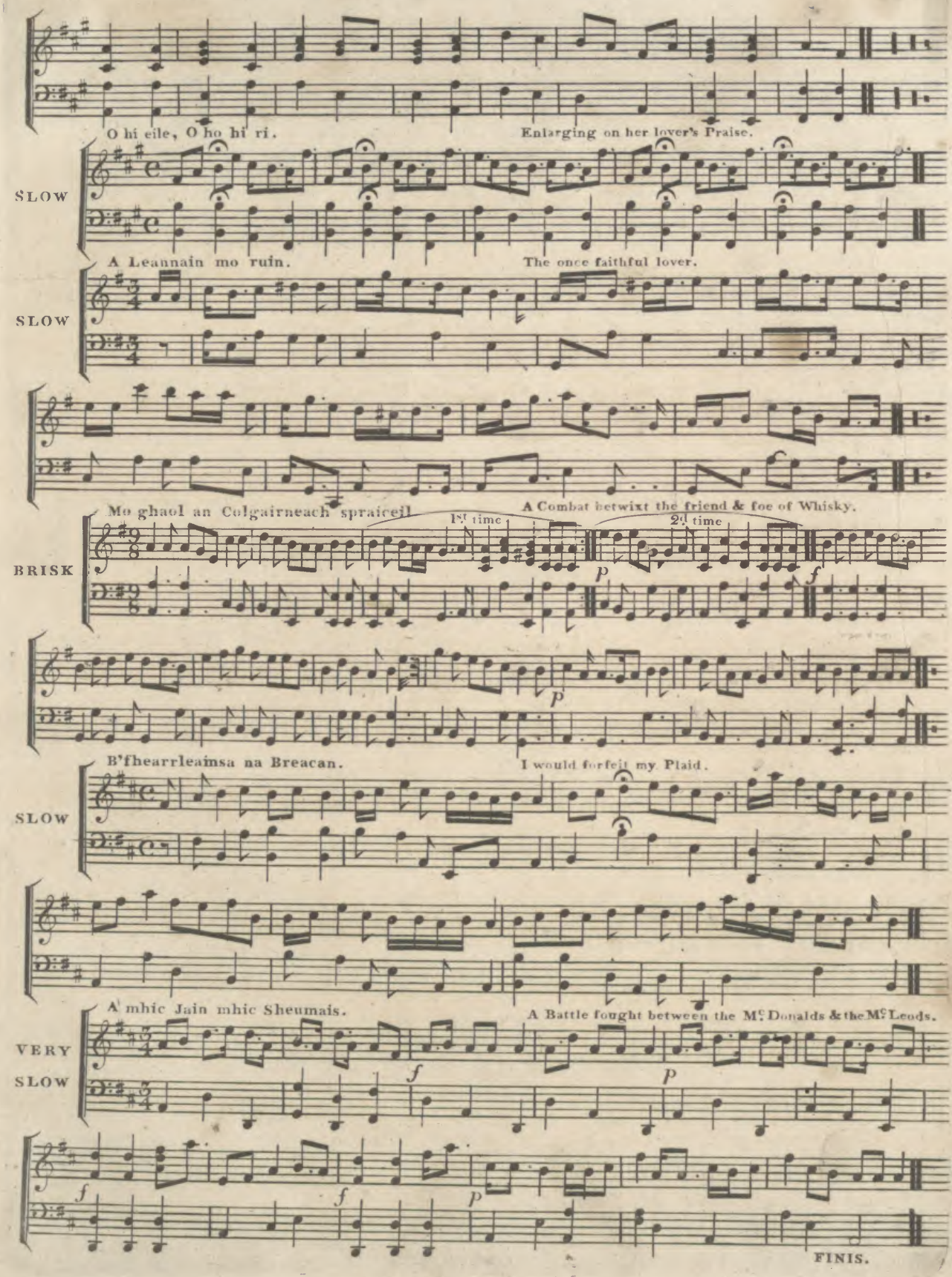
SLOW



Mac mo Righ s' dol eideadh. A song of the Druids.

SLOW




O hi eile, O ho hi ri.
Enlarging on her lover's Praise.
SLOW
A Leannain mo ruin.
The once faithful lover.
SLOW
Mo ghaol an Colgairneach spraiceil
A Combat betwixt the friend & foe of Whisky.
1st time
2d time
BRISK
B'fhearrleamsa na Breacan.
I would forfeit my Plaid.
SLOW
A' mhic Jain mhic Sheumais.
A Battle fought between the Mc. Donalds & the Mc. Leods.
VERY SLOW
FINIS.

2

2 2 2 2 2

2

57-