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A COLLECTION OF
Ancient Piobaireachd
OR
HIGHLAND PIPE MUSIC.

MANY OF THE PIECES BEING ADAPTED TO THE PIANO FORTE
with full instructions for those desirous of qualifying themselves in performing on this
NATIONAL INSTRUMENT.

to which are prefixed some sketches of the principal
HEREDITARY PIPERS AND THEIR ESTABLISHMENTS
WITH HISTORICAL & TRADITIONAL NOTES RESPECTING THE ORIGIN OF THE VARIOUS PIECES.

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HIGHLAND SOCIETY OF LONDON
by
ANGUS MACKAY.



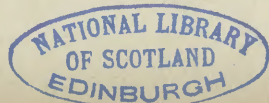
EDINBURGH.

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To the
Noblemen and Gentlemen
of the
Highland Society of London,
the patronisers of all efforts to preserve the
National Manners & Music;
This Collection of
Pìobaireachd,

is inscribed by Permission.
With the highest respect and gratitude,
By their humble,
and very obedient Servant,
Aonghas Mac Aoidh.

P R E F A C E.

IN preparing the following Collection, the Editor has been diligently occupied for many years ; and when it is taken into consideration that Highland Pipe-Music has in a few cases only been committed to regular notation, the difficulty of his undertaking will be appreciated. He regrets that unavoidable obstacles have delayed the publication far beyond the period when its completion was anticipated ; but he trusts that his subscribers will make allowance for the chief cause of its postponement,—an anxiety to render the work as perfect as possible. Its late appearance is the more to be deplored on his part, inasmuch as it has prevented him the distinguished honour of dedicating the volume to His late Most Excellent Majesty, who took so great an interest in all matters relative to Scotland, and was graciously pleased to permit this collection of Piobaireachds to be inscribed to William IV.

It is with feelings of pride that he now dedicates his labours to the Highland Society of London, whose patriotic encouragement of Gaëlic manners and customs is so well known, and whose patronage, so generously bestowed on this work, confers so much honour, and is so gratifying to the Editor.

He hopes the Public will treat with leniency any defects that may be perceived. He avails himself of the opportunity of returning his deep acknowledgments to those noblemen and gentlemen who have so freely encouraged the undertaking, and he has to offer deserved thanks to some literary friends who assisted him in researches for the historical portion of the work.

Finally, he will rejoice if this volume is esteemed a suitable though humble contribution to the yet scanty stock of Highland literature ;—if it will preserve, in its native simplicity, the ancient music of Caledonia, and record some particulars, not uninteresting, respecting the origin of the different pieces, and the individuals who commemorated transactions in strains so peculiar, and so full of spirit-stirring reminiscences.

AONGHAS MACAOIDH.

EDINBURGH, *July* 1838.

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ACCOUNT
OF
THE HEREDITARY PIPERS.

THE MACCRUMMENS,

HEREDITARY PIPERS TO MACLEOD OF MACLEOD, OR OF DUNVEGAN.

THE most celebrated Pipers were the MacCrummens, who, under the liberal patronage of the Lairds of MacLeod, became famous all over the Highlands ; and their abilities were so well appreciated, that students from all quarters resorted to them, or were placed by their respective chiefs under those famous masters, whose residence consequently became dignified with the name of College. Here was imparted a knowledge of that particular class of music which cannot be acquired except by several years of assiduous study and practice ; for the simple reels and strathspeys are far inferior in the estimation of a *Piobaireachd* player.

The first establishment of the MacCrummens as hereditary Pipers to MacLeod of Macleod is beyond traditional record ; but is probably coeval with the constitution of one of this profession as an important functionary in the following of a chief. Their *Oil-thigh* or College was at Borerraig, eight miles north of Dunvegan castle, and they held the farm rent-free in virtue of their office, on which at present eighteen families reside, paying upwards of £100. The house occupied by the MacCrummens still remains, displaying thick walls, massy *cabers* or rafters, and other characteristics of old Highland habitations. It was divided into two parts built at right angles—one forming the class-room, and the other the sleeping apartments ; and MacDonald, the present tenant, points out to strangers the localities of many transactions handed down in oral tradition.

On the top of a brae or rising ground near the college, there is still to be seen a small hollow where the pupils used to retire to practise their respective lessons on the chanter, and where they occasionally played the full Pipes. From this place there is a beautiful view of Vaternish across the Loch Vegan, and in a clear day the islands of Harris and Uist can be distinctly seen. A little southwards of a rock called “the Lady,” there is a place known as *Uamh na’m Piobairean*, i.e. the Piper’s cave, to which they also frequently resorted to play over their tunes. Close to this cave, on the south, is another, about a mile in length, called *Uamh na’n Calmain*, or the Pigeon’s Cave,

and tradition informs us that MacCrummen's daughters would steal out with the *óinseach*, a favourite set of their father's pipes, in order to indulge themselves in performing on them. It appears rather an unfeminine instrument for ladies; but in the Highlands they certainly did play, especially after the harp went out of use, and they were sometimes proficient too,—MacCrummen's daughters being able in his absence to superintend the instruction of the students.

A worthy lady, Mrs. MacKinnon, the last who retained the family profession, is at the present day able to go through the intricacies of a Piobaireachd.

At Dunbhorraig, *Leum an Doill*, or the Leap of the Blind, is pointed out, which received the appellation from a remarkable circumstance. John *dall* Mackay, one of the pupils, having quarrelled with his companions, endeavouring to escape from their pursuit, is said to have leapt from the top of the rock on which the dun is built, a height of 24 feet!

It is probable that the MacCrummens were established in the family of MacLeod long before we have any authentic notice of them, but the first of whom we have any account was *Eain Odhar*, or Dun-coloured John. He was succeeded by his son *Donull Mòr*, i.e. big Donald, who, under his father's instructions, became eminent in Piobrachd playing, and while he was yet young, he acquired the especial favour of MacLeod, who resolved to give him all the instruction that could be had. He therefore sent Donald to Ireland, where a celebrated Piper, who had gone from Scotland, had established a college of celebrity; which fact shows, that at least among the Scots of Ulster the national instrument continued to be held in proper estimation. In this establishment there were twenty-four students, and the manner of teaching was thus:—Each pupil came into the school-room by himself, and, after receiving his lesson, retired; for the professor would not instruct one in presence of another. When MacCrummen, who had remained some days before he began to practise, understood the mode of teaching, he concealed himself in a place where he could hear the scholars while receiving and completing their lessons. It is said of him that his memory and taste for music were so extraordinary that he could perfectly recollect whatever tune he once heard; consequently he was not long with his new master, before he acquired all the new pieces that could be given him. On his return to Skye, Macleod, as might have been expected, was very much pleased with the progress of his Piper while in Ireland, and ever since that time the MacCrummens have been allowed to be the best Pipers in Scotland; so much so that no one was esteemed a perfect player, unless he had been instructed or finished by them.

Donald *Mòr* had a brother, who lived in Glenelg, part of MacLeod's estate, who was known by the name of Patrick *Caog*, on account of a squint or defect in one of his eyes. This young man had a quarrel with his foster brother, a native of Kintail. Sometime after the dispute, while he was in the act of washing his face, in a burn or rivulet adjoining his dwelling, the Kintail man came behind him, and treacherously with his dirk gave him a mortal blow. This being made known to Donald *Mòr* at Dunvegan, he prepared to revenge the untimely death of his brother, and taking his Pipes up to MacLeod's room, he threw them on the bed. MacLeod surprised, demanded to know what had occurred. In few words he related to him the affair, when the laird pacified the enraged Piper, and promised him, on condition of his remaining at home, to see justice done before the expiration of twelve months. MacLeod thought that his wrathful Piper would forget the cruel murder by that time, and allow his ire to abate; but such was not the case, for on the termination of the twelve months, he set out himself for Glenelg, without informing any one of his intention; and finding on his arrival there, that the murderer of his brother had gone to Kintail, he pursued his journey thither.

The offender having been apprised of his arrival, concealed himself in the house of a friend;

and the inhabitants of the village not choosing to deliver him up, MacCrummen was so enraged, that he resolved to set their houses on fire,—a resolution, which he found an opportunity of carrying into effect that night, and burned eighteen of their houses, which caused the loss of several lives.* Donald then made his escape to Lord Rea's country, where he remained for some time under the protection of Donald Duaghal Mackay, afterwards Lord Rea, with whom he had been formerly acquainted.

As soon as Lord Kintail was apprised of this affair, he offered a great reward for the apprehension of MacCrummen, and sent a party in pursuit of him; but they returned without being able to trace the fugitive. He, however thought it prudent to seek a place of concealment in a more remote district, and wandered among the hills for a considerable time, making occasional nocturnal visits to his friend MacKay, who, to avoid detection, recommended him to one of his shepherds, with whom, he was assured he might remain in safety, and for greater security, a bed was constructed, concealed in the wall of the house.

Soon afterwards, Lord Kintail, whose daughter had been married to Donald Duaghal, having learned where MacCrummen was lurking, dispatched his son and twelve men to seize him. It was a very wet day, and Donald *Mòr* happened to be at home, when the party approached the house; but while they were at a distance, the shepherd's wife espied them, and immediately gave the alarm to the unfortunate Piper, who betook himself to the bed already mentioned; and the good woman made a large fire, which was always in the middle of the house, for the entertainment of his pursuers. On their arrival they were welcomed, and asked to be seated, civilities of which they gladly availed themselves, being thoroughly soaked by the rain. The woman then spread their plaids on ropes, which had been placed along the house, for the purpose of forming a safe passage for MacCrummen's retreat, whom she then apprized of the opportunity, and thus he effected his escape, unobserved by MacKenzie or any of the party. All this was the work of a moment; and MacKenzie was hardly seated, when he asked where their guest Donald *Mòr* was concealed. "I know nothing about him," replied the shepherd; "I have indeed heard that your father has offered a great reward for his apprehension; but he has not come my way, else I should certainly have given up." A lengthened conversation regarding MacCrummen then ensued, and MacKenzie finding he could gather nothing from the faithful couple, ordered his men to search the house and its vicinity, which they did, but to no purpose. The night continued extremely rainy and boisterous, so that the party was glad to remain in the shepherd's cot; and after partaking of what refreshment it could afford, retired to rest.

The goodwife managed matters well. She made MacKenzie's bed in a corner of the house by itself, so that there might be an easy access to it. When all was fast asleep, MacCrummen having been informed of all that had passed, entered the house; and taking MacKenzie's arms and part of those of the men, laid them one across the other, over the place where MacKenzie lay, and took his departure, without disturbing any one,—the party after their fatigues sleeping very soundly. When MacKenzie awoke in the morning, and found so many arms placed over him, he called to his men to get up, saying, "I might have been a dead man, for ought you could have done for me. If Donald *Mòr* MacCrummen be alive, it was he that did this; and it was as easy a matter for him to take my life, as to do so."

On going out, they saw MacCrummen walking on the other side of the river, with his claidheamh-mòr, or great sword, in his hand. Seeing the man they were in pursuit of, they prepared to

* This is called Lasan Phadruig Chaog, or a flame of wrath for Squinting Peter.

ford the stream, with the intention of seizing or dispatching him; but MacKenzie threatened to shoot the first man, who would dare to touch him. He then approached MacCrummen, and desired him to cross the river. "No," replied he, "it is as easy for you to come to me, as it is for me to go to you." "If you will come over," rejoined MacKenzie, "I pledge my word of honour that you shall not be injured." "Not so," says the other, "swear all your men, and I will take your own word;" which was accordingly done, and MacCrummen crossed over the river. MacKenzie then asked him, if it was he who put the arms over the bed, during the night, when he was answered in the affirmative. Then said MacKenzie, you might have easily taken my life, at that time; so I now promise to procure your pardon, if you will be at my father's house this day three weeks. This being agreed to, MacKenzie took his departure for the residence of Donald *Duaghal*, where he remained a few days, and then proceeded to Kintail, and told his father all that had happened. MacCrummen also went to Donald *Duaghal*, who consented to accompany him to his father-in-law's, and arrived the evening of the appointed day, at the house of Lord Kintail's fiddler. They were shewn into an upper room, where MacKay left his companion, and went alone to Lord Kintail's. By some means the fiddler discovered that his guest was Donald *Mòr*; he therefore sent for a party of men, in order to secure and carry him before his Lordship, claiming the reward for his capture. So after every thing had been arranged, the wary musician went up stairs, and said to MacCrummen, whose door was secured inside, that his wife had laid him a wager, that he would not come down, and drink his share of a bottle with them. MacCrummen replied, that he had no objections to do so, and opening the door, came out. There was along with the fiddler, a younger son of Lord Kintail, who had formerly seen MacCrummen, and who took an opportunity to whisper to him, "Will you go down stairs where a house full of people await to take you prisoner?" Donald *Mòr* immediately knocked the fiddler down stairs, and again fastened himself in the room. The youth went straight to inform Donald *Duaghal*, whom he met on the way, and he on hearing what had taken place, made all possible haste, and arrived just in time to save the Piper, by producing a pardon for him, received from Lord Kintail. All then dispersed peaceably, and MacKay and MacCrummen proceeded to the castle of his Lordship, where they made merry all night, and next day the Piper returned to Skye, where he remained without much further adventures until his death.

He was succeeded by his son Patrick *Mòr*, a diligent composer of *Piobaireachd*, of whom it is related that he was accompanied to church one Sunday by eight sons, who all, with one exception, died within twelve months, on which bereavement he composed a tune called *Cumha na Cloinne*, or Lament for the Children.

His only surviving son Patrick *Og* succeeded. He was a composer of scarcely less merit than his father, and his pupils were considered the best Pipers of those days. He was twice married, and had issue by his first wife, a son Malcolm, and a daughter; by the second he had no fewer than eighteen children, of whom only John, Donald Bane, and Farquhar came to the years of maturity.

John was Piper to the Earl of Seaforth. Donald was killed in the skirmish which took place at Moy near Inverness in 1746.* Farquhar lived in Harris, and Malcolm the eldest succeeded his father at Borreraig, and dying he left issue John *Dubh*, and Donald *Ruadh*. The first of whom became of course Piper to Dunvegan. He was twice married, and had by his first wife, two sons and four daughters. His sons were Malcolm and Donald, the former of whom it is believed is still alive at Ardrossan, but does not follow the profession of his forefathers. The latter went to the

* See Note 7.

West Indies, and died on his homeward passage. One of the daughters, Mrs MacKinnon, is still alive; a worthy gentlewoman who now keeps a school for females at Dunvegan. John Dubh married the second time at the age of sixty, and had issue five children, some of whom yet survive, as does the widow.

About 1795 the last of this celebrated race of Pipers left his ancient patrimony, and John Dubh proceeded as far as Greenock with the intention of emigrating to America. He however altered his mind, and returned to his native isle, where he spent the remainder of his life in quiet retirement; and when the infirmities accompanying a protracted life, prevented him handling his favourite *Piob-mhór*, he would sit on the sunny braes, and run over the notes on the staff which assisted his feeble limbs in his lonely wanderings. He died in 1822, in the 91st year of his age, and was buried with his fathers in the churchyard of Durinish.

THE MACARTHURS,

HEREDITARY PIPERS TO THE LORDS MACDONALD OF THE ISLES.

The MacArthurs who filled the important office of Pipers to the MacDonalds of the Isles, were esteemed next in excellence to the MacCrummens, and like them they kept a seminary for instruction in Pipe-music. Pennant, who visited the Hebrides in 1774, eulogises Sir Alexander MacDonald's Piper, in whose house or college he was very hospitably entertained, and was gratified by the performance of many Piobaireachds. He describes the building, as being divided into four apartments, the outer being for the shelter of cattle during winter; another formed the hall where the students appear to have practised; a third was set apart for strangers; and the fourth was reserved for the family.*

The most celebrated of this race was Charles, whose musical education was perfected by Patrick òg MacCrummen; and respecting him the following anecdote is handed down:—Sir Alexander MacDonald being at Dunvegan, on a visit to the laird of MacLeod, he heard the performance of Patrick òg with great delight; and desirous if possible to have a Piper of equal merit, he said to MacCrummen one day, that there was a young man whom he was anxious to place under his tuition, on condition that he should not be allowed to return, until such time as he could play equal to his master. “When this is the case,” said MacDonald, “you will bring him home, and I will give you ample satisfaction for your trouble.” “Sir Alexander,” says Patrick, “if you will be pleased to send him to me, I will do all that I am able to do for him.” Charles was accordingly sent to Borreraig, where he remained for eleven years, when MacCrummen, considering him as perfect as he could be made, proceeded to Mugstad, to deliver his charge to Sir Alexander, who was then residing there, and where *Eain Dall* Mackay, Gairloch's blind Piper, happened also to be. MacDonald hearing of their arrival, thought it a good opportunity to determine the merit of his own Piper, by the judgment of the blind man, whose knowledge of Pipe-music was unexceptionable. He therefore enjoined Patrick òg and MacArthur not to speak a word to betray who they were, and addressing MacKay, he told him he had a young man learning the Pipe for some years, and was glad that he was present to say whether he thought him worth the money

* V. 2. p. 348.

which his instructions had cost? Mackay said, if he heard him play, he would give his opinion freely; but requested to be informed previously with whom the Piper had been studying. Sir Alexander told him he had been with young Patrick MacCrummen. "Then," exclaimed Mackay, "he could never have found a better master." The young man was ordered to play, and when he had finished, Sir Alexander asked the other for his opinion. "I think a great deal of him," replied *Eain*; "he is a good Piper; he gives the notes correctly, and if he takes care, he will excel in his profession." Sir Alexander was pleased with so flattering an opinion, and observed that he had been at the trouble of sending two persons to the college, that he might retain the best, so he said the second one should also play, that an opinion on his merits might also be given. Mackay observed that he must be a very excellent performer that could surpass the first, or even compare with him. When Patrick *òg*, who acted as the second pupil, had finished playing, Sir Alexander asked the umpire, what he thought of his performance. "Indeed, sir, no one need try me in that manner," returned the blind man, "for though I have lost the eyes of my human body, I have not lost the eyes of my understanding; and if all the Pipers in Scotland were present, I would not find it a difficult task to distinguish the last player from them all." "You surprise me, MacKay! and who is he?" "Who but Patrick *òg* MacCrummen," promptly rejoined MacKay; and turning to where Patrick was sitting, he observed, "it was quite needless, my good sir, to think you could deceive me in that way, for you could not but know that I should have recognised your performance among a thousand." Sir Alexander then asked MacKay himself to play, and afterwards he called for a bottle of whisky—drank to their healths, and remarked that he had that night under his roof the three best Pipers in Britain.

MacKay's opinion of Charles MacArthur was well founded, for he was so much admired for his musical taste, that a gentleman in MacLeod's country prevailed on Malcolm MacCrummen to send his son Donald Roy, afterwards Captain, for six months to reside with MacArthur—not that he could learn more music, but would be improved by studying MacArthur's particular graces.

Charles MacArthur had issue, two sons, Donald and Alexander; the former of whom was drowned in passing between Uist and Skye. The latter went to America. His brother Niel had a son John who was taught by his uncle Charles, and who, settling in Edinburgh, was appointed Piper to the Highland Society of Scotland, a situation which he held until his death. He was much admired for his fine style of performance, and he gave instructions to students in Bag-pipe music, from which he was usually styled "Professor MacArthur."

John Bane MacArthur, another brother, had a son named Angus, who went with Lord MacDonald to London, where he remained till his death.

He left several MSS. of Piobrachds, most of which were noted down when he lay on his death-bed, by John MacGregor, for the Highland Society of London. Some of them are his own composition, and they are very creditable to his musical genius. I believe he was the last of the MacArthurs hereditary Pipers to The MacDonald of the Isles.

THE MACKAYS,

HEREDITARY PIPERS TO THE MACKENZIES OF GAIRLOCH.

The MacKays were from an early period attached to the house of Gairloch. *Ruaridh Dall* or

Blind Roderick, distinguished himself for the excellency of playing which was accounted second only to that of MacCrummen; yet, conscious as he was of his own abilities, he felt that his son *Eain*, better known as a *m Piobaire Dall*, from being blind, could not be rendered perfect in his profession without the finishing instructions of Patrick òg MacCrummen, under whom he was placed by the Laird of Gairloch, and with whom he remained for a number of years. When he left the college in Skye, it was the opinion of the best judges that he had no equal except his teacher. He composed upwards of thirty excellent Piobaireachds, some of which are in the present work. He was also a good Gaelic poet, and is the author of many popular songs, among which is the celebrated one entitled 'Corriness,' adapted to a salute composed by his father; and a lament arranged by himself, both of which were much admired, but are now unfortunately lost. Being a superior singer, as well as a musician, he was often invited to the best families in the north. Captain Malcolm Macleod, (grandson of the noted John Garve) who so materially assisted Prince Charles in his distress, and who played with great skill on the Bag-pipes, used to say, that from the agreeable manners of *Eain Dall* he added more to the conviviality of a company than any man he knew.

He left issue two sons, Angus and John. The first succeeded his father as family Piper, and left his son John Roy in the same situation. However, submitting to the changes which took place in the Highlands on the abolition of ancient systems, he emigrated to America about the year 1800, whither his brother John had proceeded 60 years ago. He had two sons, who also were Pipers, and who accompanied their father across the Atlantic.

THE MACLEANS OR RANKINS,

HEREDITARY PIPERS TO MACLEAN OF COLL.

The Rankins, a branch of the clan, were Pipers to the MacLeans of Coll from time immemorial. The first of whom any particular notice is handed down, was Conn Dauly, who is said to have been a performer of first-rate abilities, but it is not ascertained that he was indebted for his proficiency to the conductors of either of the Skye colleges. Conn's two grandsons, Niel and Duncan, were however taught by them. The first became Piper to Coll, and the second to MacLean of the isle of Muck.

When Dr. Johnson visited Coll, at Breacadale castle, the Piper who played regularly when dinner was served, attracted his particular attention. He expresses admiration of his picturesque dress and martial air, and observes that "he brought no disgrace on the family of Rankin, which has long supplied the Laird of Coll with hereditary music."

The representative of those Pipers, Conn Dauly, went to Prince Edward's Island, and is major of a regiment of Highlanders raised for defence of the colony.

THE CAMPBELLS,

HEREDITARY PIPERS TO THE CAMPBELLS OF MOCHASTER.

This family, who, there is reason to believe, were long known in the Highland musical world, before they are recognised as hereditary Pipers to the Campbells of Mochaster in Argyleshire, at-

tained considerable eminence. The first of whom there is an authenticated account was Donald, who was sent by Colin Campbell of Corwhin to take lessons from Patrick òg MacCrunmmen in Skye. He remained with him a considerable time and was esteemed a performer of merit, as was his son *Caillan Mòr* or Great Colin, whose son John, late Piper to W. F. Campbell, Esq. of Shawfield and Isla, was also an excellent Piper. This man died at Woodhall in 1831. The following is the inscription on his tomb stone in the churchyard of Bellside in the county of Lanark.

THIS SMALL TRIBUTE OF RESPECT IS RAISED BY
WALTER FREDERICK CAMPBELL, ESQ.

OF ISLA AND SHAWFIELD, M.P.

TO THE MEMORY OF HIS FAITHFUL SERVANT AND PIPER,

JOHN CAMPBELL,

WHO DIED, 24th AUGUST, 1831, AGED 36 YEARS.

THE MACINTYRES,

HEREDITARY PIPERS TO MENZIES OF MENZIES.

These Pipers lived in Rannach, but they were originally from the Isles. Donald *Mòr*, the first of whom we have any account, was Piper to Menzies of Menzies. His son John learned with Patrick òg at the college of Dunvegan, and is known as the author of the "Field of Sheriffmoor," a fine *Piobaireachd* composed on that battle, 1715. His son Donald Bane followed the same profession, and left two sons Robert and John. Robert became Piper to the late MacDonald of Clanranald, after whose death he went to America.

John died about three years ago in Rannach, leaving a son Donald, who has a farm called Allarich at the top of Loch Rannach.

A CIRCUMSTANTIAL ACCOUNT of the COMPETITIONS for the PRIZES given by the HIGHLAND SOCIETY IN LONDON, to the best Performers on the GREAT HIGHLAND BAG-PIPE, from the year 1781.

THE Highland Society of London, of which one of the first Dukes in Scotland, was then President, being desirous that the ancient spirit of the Great Pipe, which in former times called the Clans in Scotland to war, should be revived, were pleased to order Annual Prizes to be played for, and to be adjudged to the best performers on that instrument, who should appear as candidates at the Falkirk Tryst. The first prize to be a set of new Pipes, made by Hugh Robertson, Edinburgh, and forty merks Scots money; the second prize thirty merks; and the third the like sum. Some gentlemen as a deputation from the Society at Glasgow, and the agent from Edinburgh, made their appearance at Falkirk, the day preceding that appointed for the competition. They met on the following morning, and adjourned to the Mason Lodge; when, after hearing an excellent Gaelic poem recited by an old grey-headed bard, (which he composed for the occasion,) in the presence of a select company of ladies and gentlemen, thirteen competing Pipers, and the maker of the Prize Pipes, the deputation and the agent, proceeded to the election of a preses, and six gentlemen to be judges of the merits of the performers. The Preses chosen on this occasion, was universally allowed to be not only a very fine player himself, but one of the first judges of the instrument in Scotland; and one of the judges chosen from the Glasgow deputation, was likewise acknowledged to be an excellent performer on that warlike instrument, and every way qualified for determining on the merits of the candidates. A mode of trial was next adopted, which reflected great honour upon the impartiality of the judges. The competitors were conducted to a room, apart, where, from one of their bonnets, they drew lots for priority of performance. This done, the person who drew lot No. I. was conducted by a private door, to a small court below the windows of the lodge, in such a manner, that the judges neither could see nor know the particular performer. Each person was made to play four different tunes, while the judges continued taking accurate notes of the performance. The judges almost unanimously awarded the first prize to Patrick MacGregor, Piper to Henry Balnaves, Esq. of Adradour, in the parish of Mullin and county of Perth;* the second prize to Charles MacArthur, Piper to the Earl of Eglinton; and the third to John MacGregor

* Although this Piper wanted almost the whole third finger of the upper hand, (on the chanter,) yet he managed his Pipes with the greatest dexterity; he used the little finger instead, and was known by the appellation of Patrick *Na Coraig*. This man's son became Piper to His Royal Highness the Duke of Kent, Earl of Strathearn, and officiated with great applause at the meetings of the Highland Society of London, he died suddenly from apoplexy.

senior, aged 73, Piper to Lieutenant Colonel John Campbell of Glenlyon, in the parish of Fortingall.

1782.

October 1782.—The competition for the prizes given annually by the Highland Society of London, for the encouragement of performers on the ancient martial instrument of Scotland, was determined by a select jury of gentlemen, in presence of a numerous and respectable audience. After a long trial, carried on with the utmost attention and solemnity by the judges, the first prize was voted to John MacAlister, first Piper to the West Fencible Regiment: the second, to John MacGregor the father, then turned of 74 years of age: and the third, to John MacGregor the son.

1783.

October 1783.—At the annual competition for prizes, given by the Highland Society of London, which was held at Falkirk; the first prize was adjudged to Neil MacLean, Piper to Major Campbell of Airds; the second prize to Archibald MacGregor, fourth son of John MacGregor, Piper to Colonel Campbell of Glenlyon; and the third to John MacGregor, Piper to the city guard of Edinburgh. The bard *Ma can T'sior* was introduced, and pronounced his annual Gaelic poem, in praise of the martial music and prowess of the Caledonians: and the whole was concluded with a grand procession to the church-yard, where the victors at the three competitions, viz. MacGregor, MacAlister, and MacLean, marched thrice round the tombs of the immortal heroes Sir John Stuart, Sir John the Graham, and Sir Robert Munro, playing the celebrated MacCrummen's Lament, in concert on their prize Pipes. On the return of the Pipers from Falkirk, by Edinburgh, it was conceived by many gentlemen, that an exhibition of their abilities would be a very agreeable entertainment to the public; it was accordingly arranged, that it should take place on the following Wednesday, in Dunn's Assembly Rooms, when the following artists, gave each of them a specimen of his skill:—

1783.

John MacGregor, Piper to Colonel Campbell of Glenlyon, was desired to begin by playing Clanranald's March. With respect to this performer, it is remarkable that at the age of 75, he braved the fatigue of a long journey to attend the Falkirk competition, in obedience to a minute of the Highland Society of London, appointing him their Piper, an intermediate person betwixt the judges and competitors; that he was the father of four sons, all Pipers, one of them eminent in that profession, who was for some time at Dunvegan; and a grandson, not above twelve years old, who was then able to play the Pipes: Colin MacNab, Piper to the Laird of MacNab, and Donald Fisher, second Piper to the Earl of Breadalbane, both played the same with the first: Paul MacInnes, from Fasnacloich, in Argyleshire, *Piobaireachd na Pairc*: John MacGregor, of the City Guard

- MacGregor's March : Donald Gunn, of the 77th regiment, *Faillte Phrionnsa* : James Munro, Piper to the Canongate, Clanranald's March : John MacKay, from Lord Reay's country, MacKintosh's Lament : John MacAlister, Piper to MacAlister of Loup, *Cogadh na Sith* : Allan MacIntyre of the 71st regiment, *Faillte Phrionnsa* : Donald MacIntyre, Piper to Sir R. Menzies, *Faillte Mheinearaich* : John MacArthur, commonly called Professor MacArthur, then grocer in Edinburgh, *Cumha Oberchàrnaig, agus Fàille Oberchàrnaig*, after which he and Donald MacIntyre played in concert. During one of the intervals, the *Bàrd Donn* MacIntyre, in the City Guard, was introduced, who repeated a poem in the Gaelic, in praise of that language and ancient music of the great Pipes, which was much approved of by those who understood that language. The Pipers then marched round St. Andrew Square, all playing Clanranald's March. The first prize was voted to Donald MacIntyre, —a handsome Bag-pipe, with the following inscription, "A prize given by the managers of the Edinburgh exhibition on the Bag-Pipe, to Donald MacIntyre, 1783;" and the like inscription upon a silver horse-shoe, with a coronet, for the bonnet of Colin MacNab; to Donald Fisher and Paul MacInnes, each an elegant Highland dress, with silver epaulettes, double silver loops, buttons, and feathers in their new bonnets, and money to each of the above to defray their expenses. One of the greatest Highland Chieftains in Scotland, a member of the London Highland Society, who honoured the exhibition with his presence as President, ordered Hugh Robertson to make one of the handsomest Highland Bag-Pipes he possibly could, at his expense, which was to be delivered to the so much celebrated performer upon the warlike instrument, Professor MacArthur, as a mark of approbation of so great a performer's merit, accompanied with the signed declaration of the whole Pipers then present.
1784. October 1784.—The annual competition, &c. which was formerly held at Falkirk Tryst, was performed in the Assembly Hall, Edinburgh, before a numerous and fashionable audience. There were sixteen competitors, all of whom were esteemed good performers by the judges. The prizes were this year awarded as follows : The first to John MacGregor, senior, from Fortingall : the second to Donald Fisher : and the third to Dugald MacDugall, Piper to Dugald MacDugall, Esq., of Gallanach ; the money collected by the sale of tickets was distributed among the candidates.
1785. July 1785.—The first prize was unanimously voted to Donald MacIntyre, senior, from Rannoch, a man of 75 years of age : the second, to Colin MacNab, Piper to Francis MacNab, Esq., of MacNab : and the third, to Paul MacInnes, Piper to John Cameron, Esq., of Callert. There were present twenty-five performers and competitors. The competition was introduced by a salute played by Professor MacArthur, Piper to the Highland Society of Edinburgh, and by a piece performed by John MacGregor, who won the first prize last year. A piece was also played by Patrick MacGregor, and the whole concluded with Clanranald's salute, played in a very masterly style by Professor MacArthur.
1786. July.—The first prize was voted to Roderick Mackay, Piper to Sir Hugh Dalrymple of North Berwick : the second, to Dugald MacDugall : the third, to Archibald MacDonald from Invera, late Piper to the 78th regiment.
- July 1787.—The annual competition, &c. was held in the New Assembly Rooms. The judges having determined, the first prize was voted to Archibald MacGregor, Piper to the Laird of Glenlyon : the second to Archibald MacDiamot : and the third to Robert MacIntyre, Piper to John MacDonald, Esq. of Clanranald.
- July 1788.—The first prize was adjudged to John MacGregor from Strathay : the second to Robert MacIntyre : and the third to Alexander Lamont.
- August 1789.—The first prize was awarded to Duncan MacNab, from Lorne, Argyleshire : the second, to John MacDonald, from Findynate, in Strathay : and the third, to John MacGregor, junior, son of John MacGregor, first Piper to the Earl of Breadalbane.
- July 1790.—The first prize was voted to Robert MacIntyre : the second, to Alexander MacGregor, fourth son of John MacGregor, who gained the first prize in 1784 ; two others of his sons having each of them gained a first prize at former competitions ; and the third, to Donald MacLean from Kintyre. The following is a list of the competitors, &c. with the pieces performed : *Act First*.—Salute to the Prince of Wales, composed and performed by Professor MacArthur. MacGregor's March, Patrick MacGregor. The Cameron's Gathering, John MacGregor, Piper to the Earl of Breadalbane. The Grant's March, Archibald MacGregor, Piper to Glenlyon, *Act Second*.—A favourite piece, Donald MacLean, Kintyre. The Prince's Salute, Ronald MacDonald, Culloden. A favourite piece, Robert MacDougall, Fortingall. *Act Third*.—The Duke of Hamilton's Lament, Robert MacIntyre. The Camerons Gathering, John MacGregor, junior, son of the Earl of Breadalbane's Piper. Boisdale's Salute, John Cameron, a boy, Piper to John MacDonald of Lochgary. Prince's Salute, Alexander MacGregor, Fortingall. MacGregor's March, Donald Fisher. Salute to the Highland Society of Scotland, composed and performed by Professor MacArthur.
- July 1791.—At the annual competition of Pipers in the Circus, the first prize was awarded to Donald MacRae from Applecross, Ross-shire : the second, to John MacGregor, from Breadalbane : and the third, to Duncan Stuart, Piper to the Right Honourable Lord Mountstuart.
- July 1792.—The Most Honourable the Marquis of Huntly, preses. The first prize was unanimously voted to John MacKay, Piper to Mr. MacLeod of Rasay : the second, to Allan MacDonald, Piper to Colonel Robertson of Strowan : and the third, to John MacGregor tertius, a boy twelve years of age, son of Patrick MacGregor, Piper to Edradour.
- July 1793.—The competition, this and the following years, was performed in the Theatre Royal. The first prize was adjudged to John MacGregor, Piper to the Breadalbane Fencibles :* the second, to Angus Cameron, Piper to Donald Cameron, Esq. of Lochiel : and the third, to Donald MacEarchar, Piper to the Scots Royals.
- July 1794.—The annual competition of Pipers was held in the Theatre Royal. The prizes were voted to the following competitors : the first to Angus Cameron : the second, to Dugald MacIntyre from Lorne ; and the third, to Peter MacGregor, son of the Earl of Breadalbane's Piper.
- * This man succeeded his father as Piper to the Earl of Breadalbane ; he died about eight years ago, at the age of 59.

1795. July.—At the annual competition this year, the first prize was awarded to Peter MacGregor; the second, to Donald MacLean from Kintyre: and the third, to Peter MacNiel, Piper to Sir James Grant of Grant, Bart.
1796. July.—The first prize was awarded by the Committee of judges to Donald Fisher, second Piper to the Earl of Breadalbane: the second, to Donald MacEarchar: and the third, to Donald MacKenzie, Pipe-major to the Sutherland Fencibles.
1797. July.—The first was adjudged to Alexander MacGregor, Piper to the Laird of Glenlyon: the second, to Donald Mackenzie: and the third, to Donald MacNab, Pipe-Major to the 4th or Breadalbane Fencibles.
1798. July.—The first prize was voted to Donald MacEarchar: the second, to John MacGregor, son of Patrick MacGregor, Piper to Edradour: and the third, to Donald MacLean, a boy, son of Donald MacLean, Piper to the Highland Society of Scotland.
1799. July.—The first prize was adjudged to Dugald MacIntyre: the second, to George Graham, Pipe-Major to the Perthshire militia: and the third, to Hugh MacGregor, Pipe-Major to the Scots Royals. In the course of the performance, Madame Frederick of the Theatre Royal, dressed in an appropriate garb, danced Strathspeys, Jiggs, and other dances, with her accustomed dexterity and effect.
1800. July.—The first prize was adjudged to George Graham: the second, to William Forbes, Piper to the 42d regiment: and the third, to Adam Ross, Pipe-Major to the Ross and Cromarty Rangers.
1801. July 1801.—The first prize was awarded to William Forbes; the second to Donald Robertson, Piper to the Royal Perthshire Militia; and the third to Donald MacDonald, Piper to the Caithness Highlanders. Among the competitors, John MacDonald, a veteran of near four-score, and who fought with the 42d at Ticanderego, &c. attracted particular attention, and received from the judges a suitable premium; he had been Piper to the Glengary family for some generations.* The judges were much gratified to find, that from the very considerable receipts of the theatre, on the day of the competition, with the sum allowed by the Highland Society of London, they were enabled to make an addition in money, to the competitor who obtained the first prize, and to triple the second and third prizes, besides making a very handsome division among all the unsuccessful candidates, and likewise among the dancers.
1802. July 1802.—The prizes were delivered by Lord MacDonald the Preses, as adjudged by the Committee: the first to John Buchanan, Pipe-Major to the 42d Highlanders: the second to Murdoch MacKenzie of the 92d Highlanders: and the third, to Malcolm MacGregor, from Glasgow. At this contest, there were thirty performers and competitors.
1803. July 1803.—The prizes were voted as follows: The first, to Donald Robertson, Piper to the Edinburgh Volunteers: the second, to Malcolm MacGregor: and the third, to John MacGregor, Piper to Sir R. Menzies of Weem, Bart.
- July 1804.—The first prize was adjudged by the Committee, and the Pipes delivered by Colonel A. MacGregor Murray, their Preses, to Malcolm MacGregor: the second, to Finlay MacLeod, 79th regiment: and the third, to John MacArthur, Piper to Ranald MacDonald, Esq. of Staffa. On the suggestion of J. Sinclair, the Committee directed a certain number of copies of a treatise "On the Theory, Principle, and Practice of the Great Highland Bag-Pipe Music," published by the Rev. Patrick MacDonald, Minister of Kilmore and Kilbride, Argyleshire, to be delivered to such of the performers as had made the greatest improvement. This work was composed upwards of seventy years ago, by Mr. John MacDonald, the brother of the publisher, then an officer in the service of the East India Company, and discovered in Bengal, by Sir J. MacGregor Murray, and sent to the brother of the composer, who has given it to the public.
- July 1805.—The theatre on this occasion was crowded in every part, and many ladies and gentlemen of the first distinction, who were late of arriving, had difficulty in obtaining seats. The first prize was awarded to Duncan MacMaster, Piper to the Laird of Coll: the second, to Donald MacNab, Piper to the Laird of MacNab: and the third, to Peter Forbes, from Foss. In addition to the dancing, the broad sword exercise was performed this year for the first time.
- August 1806.—The first prize was voted to John MacGregor, Piper to the Highland Society of London: the second, was awarded to John MacArthur, but he having declined it, it was given to Allan MacLean, Piper to Alexander MacLean, Esq. of Ardgowrie: and the third, to John MacDonald, son of Donald MacDonald, now Pipe-maker in Edinburgh. Sir J. Sinclair, by desire of the Committee, called Donald MacDonald, and informed him, that a prize had been voted to him by the judges, for producing the greatest number of Pipe-tunes, set to music by himself; and it was recommended to him, to continue his exertions in that way, and to instruct such others as might apply to him to be taught.
- August 1807.—The first prize was voted to Donald MacNab: the second, to Alexander Bruce, Piper to Captain MacLeod of Gesto: and the third to John MacGregor, Piper to W. Farquarson, Esq. of Monaltry. To vary the entertainment, Mr. Fitzmaurice played several beautiful airs on Union Pipes, which was received with great applause.
- July 1808.—The first prize was voted by the Committee, to John MacGregor, Pipe-major, 73d regiment: the second, to Peter Forbes: and the third, to Alexander MacDonald from Skye. John MacDonald, son of D. MacDonald the Pipe-maker, received a premium for setting to music a collection of ancient Pipe-tunes, submitted by him to the judges.
- August 1809.—For the more effectual encouragement of performers on the ancient warlike instrument, the judges resolved, that instead of three prizes, as formerly allowed, five prizes should be given on this, and future occasions. These were decided as follows: the first, to Peter Forbes from Foss: the second, of sixty merks, to Norman MacPherson, Pipe-Major to the Inverness-shire Militia: the third, of fifty merks, to Duncan MacGregor, Pipe-Major to

* The lady of Glengary, observed one day to John, that it was a matter of surprise he did not employ his leisure hours in doing something. "Indeed, madam," said John, "it is a poor estate that cannot keep the Laird and the Piper without working."

the centre battalion of Perthshire Militia: the fourth, also fifty merks, to Donald MacGregor, Piper to the Perthshire Militia, son of the Earl of Breadalbane's Piper: and the fifth, of forty merks, to James MacNie, from Balquhider. The prizes were delivered by Admiral Sir Edmund Nagle.

1810. July 1810.—The prizes this day were voted, as follows: viz. the first, to Allan MacLean, from Mull: the second to John MacGregor, Piper to the Laird of Monalty: the third, to Donald MacGregor: the fourth, of forty-five merks, to John MacKay, from Sutherland: and the fifth to James Monro, also from Sutherland.

1811. July 1811.—The first prize was adjudged to John MacGregor: the second, to Donald MacDonald, Pipe-major, Argyshire Militia: the third, to Adam Graham, Pipe-major, Ross-shire Militia: the fourth, to William MacKay, Inverness-shire Militia: and the fifth, to Alexander Sutherland, a boy, Piper 25th regiment.

1812. July 1812.—The prizes were decided by the judges as follows: the first prize, to Donald MacGregor: the second, to Adam Graham: the third, to John MacKay: the fourth, to Alexander MacKay, of the 9th royal veteran battalion: and the fifth to Donald Scrumgeour, from Strathtay. Sir John Sinclair, Preses. The Committee voted a handsome premium to Malcolm MacGregor, Piper and musical instrument maker to the Highland Society of London, for essential improvements made by him on the Great Highland Pipe, and the Union and Northumberland Pipes, on which last instruments he played several tunes in an excellent style, and was highly applauded.

1813. July 1813.—The prizes were adjudged this year to the following competitors, the first, to Finlay MacLeod: the second, to Robert MacKay, from Lord Reay's country: the third, to Kenneth Logan, Piper major, 71st regiment: the fourth, to Alexander MacGregor, from Fortingal; and the fifth, to Francis MacNicoll, Piper to the Scots Royals. Sir John Sinclair in his speech, after alluding to the small number of Pipers present, owing to the different Highland regiments being then on foreign service, said, the Pipers attached to those corps of course accompanied them, some of whom might otherwise have been present at the competition; but they were better employed, in animating, by their martial strains, the spirit of their countrymen. The valorous conduct of those warlike corps does not require any additional eulogium; and, said Sir John, it may be sufficient to remark, that there is no sound, which the immortal *Wellington* hears with more delight, or the Marshals of France with more dismay, than the notes of a Highland *Piobaireachd*.

1814. July 1814.—The first prize was adjudged to Robert MacKay, from Lord Reay's country: the second, to Kenneth Logan: the third, to Donald Scrumgeour, Piper to Col. Kinloch, of Kilrie: the fourth, to Murdoch MacLean, Pipemaker, Glasgow: and the fifth, to Farquhar MacRae, Piper to Hugh Innes, Esq., of Lochalsh, M.P.

1815. July 1815.—The first prize, being a handsome Pipe of superior tone and workmanship, constructed by Malcolm MacGregor of London, Pipe-maker, and one of the Pipers to the Highland Society there, with 40 merks in money, was adjudged to John MacKay, from Lord Reay's country: the second, to Murdoch MacLean: the third, to Donald Gunn, Piper to the Perthshire Militia: the fourth, to John

Campbell,* from Nether Lorn: and the fifth, to Donald Campbell, (a boy) from Breadalbane. Sir John Sinclair, as Preses of the judges, then addressed the audience, at the conclusion of which he said, that George Clark, Pipe-major 71st regiment, having formerly received a stand of Pipes, from the Highland Society of Scotland, for his gallant conduct at the battle of Vimiera, in continuing to play after he was wounded, it was thought proper to vote him a gold medal instead of considering him as a candidate for one of the prizes; George Clark was then called in and distinguished by the attention of the audience, when the resolution of the judges was communicated to him.

July 1816.—Twenty-three competitors appeared, besides 1816. several performers who had obtained prize Pipes at previous competitions. The audience was highly respectable and numerous, and among them not a few of the fairest daughters of Caledonia, cheering the performers. The plan of the competition having been arranged at a rehearsal, with a list of the ancient Pipe tunes to be performed, given in Gaelic and English, was printed by desire of the judges, for the information of the company. First prize, to Donald MacKay, Piper to the Highland Society of Glasgow: second, to William MacKay: third to John Campbell: fourth to John Gordon, from Fincastle: and the fifth, to James Kennedy, from Strathtay. Sir John MacGregor Murray, addressed them severally in their native language, the pure Gaelic, which appeared to gratify them highly.

July 1817.—The prizes were adjudged as follows. The 1817. first prize, to Donald MacDonald, Piper to the Argyshire Militia: the second, to Donald Gunn, Piper to the Perthshire Militia: the third, to Duncan MacTavish, Piper-major 42d regiment: the fourth, to Peter MacKenzie, from Breadalbane: and the fifth, to John MacPherson, Piper to Colonel MacPherson of Cluny.

July 1818.—The first prize was voted to Allan Mac- 1818. Donald: the second, to John Campbell: the third, to John Gordon: the fourth, to John Forbes, from Killichassie: and the fifth, to Alexander Sutherland, Piper-major 79th Highlanders. The Piper (said Sir J. MacGregor Murray in addressing the audience,) has always held an honourable rank in the estimation of our ancestors, and his post was in front of his comrades on the day of danger. This honourable place had still been continued to him; and it was his duty to march forward with the cool determination of a true Highlander, stimulating his companions to heroic deeds by the sound of the favourite *Piobaireachd* of his country.

July 1819.—The first prize was voted to John Campbell: 1819. the second, to Duncan MacTavish: the third, to John Forbes: the fourth, to Duncan Smith, 92d regiment: and the fifth, to Alexander Dewar, from the estate of Sir John MacGregor Murray, Baronet.

The judges felt themselves on this occasion, enabled to notice the merits of Kenneth Logan, by voting him a new annual prize, placed at their disposal, through the liberality of Mrs. H. Siddons, who had requested permission in this manner, to promote the annual competition, as a token of the grateful sense she entertained of the liberal support, afforded by the public to the Edinburgh Theatre, with reference more especially to the *national* play of *Rob Roy*. The prize was an elegant *sporan mollach* or highland purse

* Late Piper to W. F. Campbell, Esq., of Islay, M.P.

of the finest material, with gold tassels, a silver plate, and inscription.

1820. July 1820.—The first prize was awarded to William MacKay, Piper to the Celtic Society: the second, to Donald Scrimgeour: the third, to Donald MacKay, Piper to James MacLeod, Esq. of Rasay: the fourth, to John MacKenzie, Piper to F. MacKenzie, Esq. of Allangrange: and the fifth to James MacDonald, son of Donald MacDonald, Edinburgh. The annual extra prize, an elegant *sporan mollach*, the gift of Mrs. H. Siddons, was voted to Adam Graham.

1821. July.—The first prize was voted to Adam Graham: the second, to Donald MacKay, Piper to R. G. MacDonald, Esq. of Clanranald:* the third, to John MacKenzie, Piper to Duncan Davidson, Esq. of Tulloch:† the fourth, to John Cameron, Piper to the 5th Lanarkshire Militia: and the fifth, to Donald MacDonald, son of Donald MacDonald, Edinburgh. The extra prize, an elegant mounted dirk, was voted to Duncan MacTavish.

1822. July.—No fewer than thirty competitors appeared this year; the house was crowded in every part; in the boxes particularly, there was a most brilliant assembly of our fair countrywomen, some of whom were remarked in the full Highland costume of tartan robes and bonnets. When the curtain was raised, the whole competitors, Pipers, and dancers, were seen (as on former occasions) arranged round the stage, and the various chequers of the lively tartans worn by above sixty fine Highlanders in their full native dress, had a very grand effect. When the Pipers had done playing, the Judges retired to determine the prizes. Upon their return, the decision of the several prizes was announced by Sir John Sinclair, as follows: The first prize to Donald MacKay: the second, to John MacKenzie: the third, to Kenneth Macrae, Piper to the Honourable James Sinclair:‡ the fourth, to Alexander Dewar: and the fifth, to John Smith, Piper to the Hon. Col. Grant of Grant. The extra prize of a brace of very handsome Highland pistols, was voted to Donald Scrimgeour.

1823. July.—The first prize was voted to John MacKenzie: the second, to Kenneth MacRae: the third, to John Cameron: the fourth, to Donald MacDonald: and the fifth, to William Fraser, from Breadalbane.

1824. The first prize, to Donald Scrimgeour: the second, to Donald Stewart, Piper to the 79th regiment: the third, to Donald MacDonald: the fourth, to John Smith: the fifth, to William Gunn, from Glasgow. The extra prize of a superbly mounted Highland Powder Horn, was awarded to Kenneth MacRae. This is the only prize which Pipers who had already gained a second prize could receive, until they obtained the first prize, and in this situation it had been awarded to Kenneth MacRae. On his being called forward to receive the prize, he declined it, conceiving as he said, that he should have obtained the Pipes. The committee again retired, and voted this extra prize to Alexander Dewar.

1825. The first prize was voted to Donald Stewart: the second,

to John Gordon, Piper to the Atholl Club: the third, to Ranald MacKenzie, from Ross-shire:* the fourth, to William Smith, Piper to the Inverness-shire militia: and the fifth, to John MacDonald, from Fortingall, a promising young player only thirteen years of age.

June.—His Grace the Duke of Gordon, President of the Highland Society of Scotland, took his seat as Preses of the committee of judges for deciding the prizes given by the sister Society of London. After the Pipers were done playing; the judges retired to decide the prizes, an interlude of Highland reels to the music of the Bag-pipe and Orchestra, alternately followed. On the return of the judges, his Grace delivered the prizes, as follows, viz. the first, to John Gordon: the second, to Donald MacDonald, Piper 72d Highlanders: the third, to James MacDonald his brother: the fourth, to Angus MacKay, a boy fourteen years of age, son of John MacKay, Piper to Lord Gwydyr: and the fifth, to Donald Farquhar, from Breadalbane, also a boy.

The first triennial competition of performers on the Great Highland Bag-pipe, was held in the Theatre Royal on the 28th of July, before a crowded, brilliant, and fashionable audience. The first prize was voted to John MacNab, Piper to the 92d Highland Regiment: the second, a dirk, superbly mounted, besides a sum in specie, to Adam MacPherson, Piper to the Stirling and Bannockburn Caledonian Society: the third, a beautiful Highland purse and a sum in specie, to John MacDonald from Fortingall: the fourth, wholly in specie, to Roderick MacDonald, Piper to Æneas MacDonell, Esq. of Glengary: and the fifth, also in specie, to John Scott, Piper to Archibald Butter, Esq., of Foscally.

The triennial competition of performers on the Bag-pipe, took place in the Theatre Royal. After the usual salute upon the Prize Pipe, to the Highland Society, played by John MacKenzie, Piper to the Earl of Ormelie, the performance of the day commenced. The different candidates having played their tunes, the judges retired. And on their return, awarded the prizes as follows; first, the Prize Pipe, &c. to Roderick MacKay, Piper to James Moray, Esq., of Abercairney: second, a handsome Highland sword, to Donald MacInnes, Piper to Col. MacNeill, of Barra: third, an elegant mounted dirk, to John MacBeth, Piper to the Highland Society of London: fourth, a Highland Pistol, to John Scott: and the fifth, a Sporrán Mollach, to George Murchison, Piper to Duncan Davidson, Esq. of Tulloch.

July 1835.—The triennial competition on the Bag-pipe, &c. took place in the Theatre Royal, before a brilliant and crowded audience. So great a number of candidates for fame had never been attracted together, nor had a warmer interest in their exertions been excited in the public. Independently of the wonted triennial prizes to the five performers of the highest proficiency, there was now offered for the first time, a Gold Medal, to the best performer among those who previously gained the first prize at any ordinary competition. Of five such candidates who had competed at a rehearsal, three were selected for the public performance; and of no less than thirty, who had offered themselves also

* Now Piper to His Royal Highness the Duke of Sussex, Earl of Inverness.

+ Now Piper to the Marquis of Breadalbane.

‡ Now Piper to the Earl of Caithness.

* This promising young man entered the service of Sir Joseph Radcliffe, and was drowned on board the Comet between Gourrock and Greenock in 1826. He is said to have been playing on board, at the time of the accident.

in rehearsal, thirteen were chosen. The competitors for the ordinary prizes performed in succession. The performance was relieved, as formerly, by the interspersions of Reels and Highland Dances, to the great entertainment of the audience, for the best dancers were called on repeatedly for a renewal of their exertions. Amongst the dances, *Gillie Callum*, or the Sword Dance, so renowned from all antiquity, was executed in excellent style by John MacKay, one of the competing Pipers. This dance is known to have been exhibited before King Charles I. at Perth, by thirteen persons, during his visit to Scotland, in the year 1633. The three candidates for the Gold Medal having next performed in succession, the Committee of judges retired to determine the merits of the whole competitors. On their return, Mr. Farquharson of Invercauld, the preses, in a spirit of reserve which demands great approbation, requested Mr. MacDonald of Staffa, as more familiar with the subject, to explain to the audience and to the candidates the objects of the institution, and the resolutions of the Committee, after which the names of the successful candidates were announced, and the prizes, as in the subjoined list, delivered to them by John MacDonald, Esq., Secretary to the Highland Society of London, who came to Edinburgh to assist on this occasion. The prizes were awarded as follows: the gold medal to John Mackenzie, Piper to the Marquis of Breadalbane. An extra medal to Donald MacRae, from Kintail, who gained the prize Pipe in 1791, and who now came forward, in the 80th year of his age, as a competitor for the gold medal.

The prize Pipe, being the highest prize among the ordinary competitors, was awarded to Angus MacKay, son of John MacKay, Piper to Lord Willoughby de Eresby. The second, a handsome Highland sword, to John Stewart, Piper to the 79th regiment: the third, a superb dirk, to Archibald Munro, from Oban, Argyleshire: the fourth, a pair of Highland pistols, to John MacKay, Piper to the Right Honourable Sir Robert Gordon of Balmorell, G.C.B.: and the fifth, a silver mounted powder-horn, to James MacPherson, lately Piper to MacPherson of Cluny.

An extra prize to John MacDonald, a boy of fourteen years of age, Piper to R. MacDonald Seton, Esq. of Staffa.
1838. July 1838.—The triennial competition of performers on the Great Highland Bag-Pipe was held in the Theatre Royal, before a most numerous and distinguished audience. Of many candidates, some of whom had travelled a great distance, the Committee of Judges on their merits, at a previous rehearsal, selected fifteen for the public performance—a choice which is indispensable, both that the competition may not be unnecessarily prolonged, and to avoid the introduction of any who may be insufficiently qualified. On the judges entering their box at 12 o'clock, the rising of the curtain exhibited between fifty and sixty competitors for the different prizes, ranged on the stage, all equipped in the

tartan of their respective clans—a sight most unusual and interesting to strangers. The length of the performance was relieved by frequent interspersions of dances, among which was the *Reel of Tulloch*, and the ancient *Gillie Callum* or Sword Dance.

On the return of the judges, who had retired to determine the merits of the respective candidates in the three subjects of competition,—music, dancing, and dress, Cluny MacPherson explained, in an elegant and appropriate address to the audience, the nature and purpose of the competition, after which the following prizes were delivered by Cluny to the successful candidates: First, a Bag-Pipe handsomely ornamented, to John MacBeth, Piper to the Highland Society of London: second, an elegant broadsword, with an addition in money, to Donald Cameron, Piper to Mr. MacKenzie of Scatwell: third, a Highland dirk, handsomely mounted, to Duncan Campbell from Foss: fourth, a Highland pistol, to Peter Bruce from Glenelg: fifth, a powder horn, with an addition in money, to Duncan MacKay, Piper to Cluny MacPherson.

DANCERS.

First, to Thomas MacIntyre from Perth: second, to John MacBean from Strathspey: third, to Donald Robertson from Athol: fourth, to John Dunbar from Strathdon. An extra prize to Alexander Stewart from Kinloch-Rannoch for *Gillie Callum*.

For the BEST DRESSED.

First, to James MacPherson, Piper to A. Campbell Esq., of Monzie, the competitor best dressed at his master's expense: second, to John MacAlister, Piper to D. Davidson, Esq. of Tulloch.

In the class best dressed in the home-made tartan, the first prize was awarded to John Loudon from Laggan: second prize, to Thomas MacDonald from Blair-Athol.

And in the class best dressed at their own expense, the prize for ornamental dress was awarded to Daniel Munro, from Ross-shire; and for plain country-made dress, the first prize was awarded to George MacKay from Badenoch, the second prize to John Robertson from Athol.

The following Pipers also appeared but were unsuccessful:—John Stewart, Piper-Major, 79th Regiment; Kenneth Stewart, from the Isle of Skye; Angus MacInnes, Piper to the Most Noble the Marquis of Huntly; James MacPherson, Peter MacLaren, William Smith, Piper, 92d Regiment; Evan Cameron, Piper, 78th Regiment; Roderick MacPherson from Ross-shire; William Gunn, Pipe-maker, Glasgow; Alexander Stewart, from Kinloch-Rannoch, Alexander MacLeod, John MacAlister, Angus Cameron, Malcolm MacPherson from Breadalbane, Archibald Stewart, from Rannoch, and John Bruce from the Isle of Skye.

THE BAGPIPE—HISTORY—EFFECTS—FORMER AND PRESENT STATE OF ITS
PROFESSORS, &c.

THE PIPE is one of the most ancient instruments of music. It was in use among the Greeks, by whom it was named *piovala* ;* and its form, as represented in some ancient sculptures, was not unlike its modern appearance. That people probably derived it from the barbarians, *i. e.* the Kelts, to whom they acknowledge themselves indebted for a great part of their music. The instrument was also well known to the Romans, and the Italian peasant still continues to perform on a Bag-Pipe, of a construction much in character with the modern rudeness of the people. Giraldus Cambrensis, who died in 1225, mentions the Pipe as a British instrument ; and it was used among his own countrymen in Wales, but gave place to the more pacific and voluptuous harp. The last Piper of whom we ever heard in the principality was “Shon na Peepy,” or John the Piper. There is in the chapel of Roslyn the sculpture of a cherub playing on a Bag-Pipe, with a book spread before it, proving that in an early age, the Bag-Pipes were played, not by the ear alone, but from musical notation. That chapel was erected by William Sinclair, Earl of Orkney, as far back as 1446. But older instances of performers on the instrument might be adduced.† The northern nations were in the most early ages acquainted with the Bag-Pipes, which are a sort of mouth organ ; but whether the Gaël derived the instrument from others, or invented it themselves, it seems impossible to ascertain, and the question is not perhaps of great importance. This much is incontestible, however simple it may originally have appeared, it has been brought by the Highlanders to the utmost perfection ; and its form and construction are as peculiarly their own, as the music to which it is so well calculated to give proper effect. The Irish freely admit that the Bag-Pipes were introduced to them by the Scots of Albany.

The *PIOB MHOR*, or Great Highland Bag-Pipe, therefore, appears to be the only national instrument in Europe ; and it is sacred to SCOTLAND, to whose inhabitants it speaks a language which no others can appreciate, and excites a feeling in their breasts to which others are strangers. The sound of the Highland Pipe has stimulated to heroism, by the sonorous notes of the loud *piobaireachd* ; and by its soft and wailing strains it has subdued the rougher feelings of our nature ; it has melted the lion-hearts of sorrowing clansmen, as they bore the body of their chief to the resting place of his fathers, or brought back to remembrance the virtues and misfortunes of departed friends. Its sprightly tones have enhanced the happiness of the Highlander at the festive board or social fire-side, and beguiled the tedious hours of his winter's solitude. Its notes solace the shepherd on the lonely heath, and charm the guileless maid in the occupations of a pastoral life. When assembled on the green, the Highland youth, forgetting the toils of the day, meet from their distant hills and straths, and mix in the sprightly and exhilarating dance, with an ecstasy which to strangers is surprising. Every face brightens with delight,—every heart glows with kindly feelings, and the nerves of old and young thrill with unaffected joy, as they respond in graceful and invigorating evolutions to the enlivening notes of the Piper's chanter.

What a fine spectacle is beheld in the intrepid march of a man in advance of his companions, and in the face of a well-appointed enemy, with no weapon in his hand, labouring enthusiastically

* *Piob Mhala* ; pronounced *vala*, Gaëlic. Logan's “Scottish Gael,” vol. ii.

† There is a *piobaireachd* known by the name of *Bealach na'm Broaig*, composed at that battle in 1299, which is now perhaps the oldest piece extant. This species of music was not, we may believe, first composed on that occasion.

with great physical exertion and musical talent, to encourage his comrades to deeds of hardihood and glory, pealing forth those martial strains which distant generations have heard with burning hearts,—which are so congenial,—so soul-stirring to every Highlander. The long sounding airs composed in consequence of unprovoked attacks, or revengeful, and sanguinary inroads on unoffending clans, may, by the *ultra-sentimental*, be thought unworthy of preservation, but the clans of older times could allege as good reasons for going to war as modern politicians, although their arguments were not so refined and sophisticated.

The advantages which are derived from the strains of this noble retainer of a Highland chief, are manifold. He is to rouse the courage of his clansmen to battle, and alarm them when menaced. He is to collect them when scattered, solace them in their long and dreary marches, or solitary and painful bivouacks; to keep up in the time of peace, the memory of their ancestors, and impart to the minds of the young, the feelings and generosity which distinguished them—by music composed after memorable victories and well contested but hapless fields; or dissuade them from evil, by tunes which commemorate the distress produced by the indulgence of unbecoming passions.

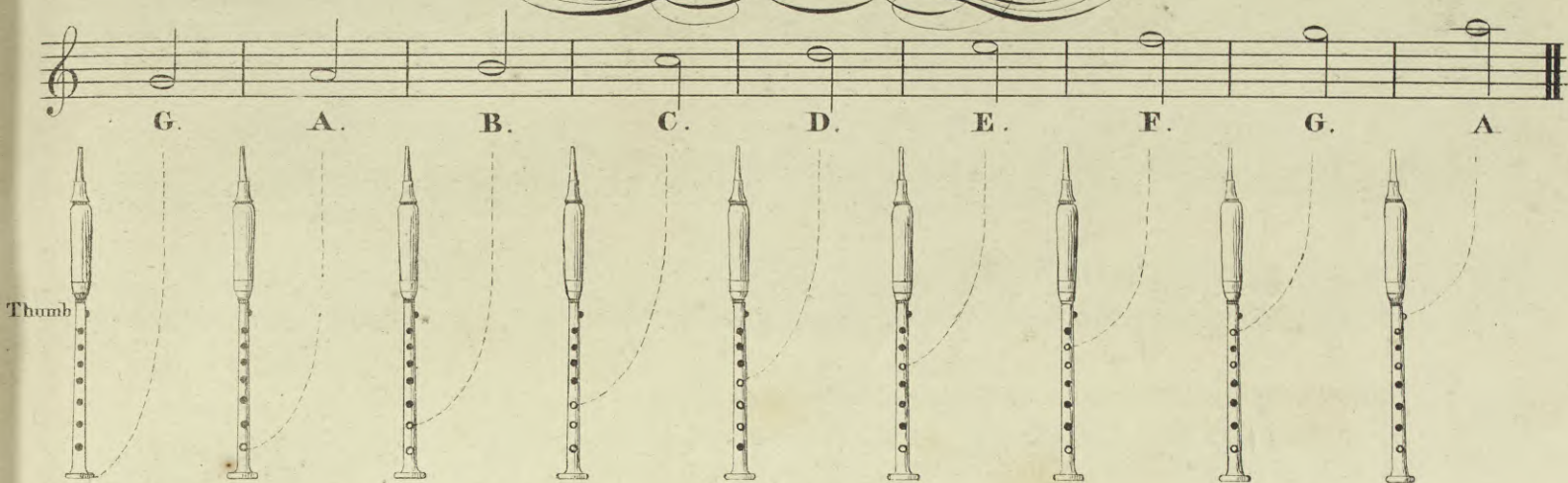
It is to catch its echoing tones among the blue mountains of its native country; to sit on the heather banks beside the stilly loch and ancient Dūn; listening to the notes so sweetly mellowed by distance, as they swell on the evening breeze: to hear the melody wafted wide o'er the silent lake, or breaking through the roaring of the mountain-stream and rushing of the fitful wind,—thus it is to hear the Bag-Pipe as it ought to be heard.

When the system of clanship was broken up by the civil wars, the Hereditary Bards were discarded from the retinue of a chief, and their patrimonial farms were resumed by the Lairds. The undeniable utility of the Bag-Pipes in war and at the banquet, led to their adoption among the Gaël of the hills in place of the less inspiring and gently sounding Harp; and although the duty of the Pipers was not altogether to preserve the traditional history of the clan, yet their care was to hand down to posterity the music which was composed in commemoration of deeds, honourable and important to the appropriate families.

It was formerly the practice for gentlemen to send their Pipers for instruction to the celebrated masters, paying the cost of their board and tuition; but the performers now are chiefly educated at their own expense, which induces them to attempt the accomplishment of much in as short a time as possible; hence they play incorrectly, a residence of one or two years being altogether insufficient for their proper qualification. Formerly six to twelve years were devoted to the acquirement of Piobaireachds alone; for the professors would not allow Reels or Quick-steps to be played in their establishments. The life of a Piper in former days was one of comparative ease and dignity; he was allowed a servant or *gillie* to carry his Crios-uim, or knapsack, and when he finished his port or tune, the instrument was returned to the servant.

The state of society has rendered it now unnecessary for gentlemen to keep up the imposing retinue which formerly graced the castle of a chief, and added splendour to his progresses abroad. Except on such occasions as that, when his Majesty visited Duneiden, the Highland Lairds dispense with the appendage of so formidable a tail; but the Piper still retains a becoming station in the establishment of landed proprietors; and although there is no longer that celebrated college in the Isle of Skye, which sent out so many eminent performers, yet, the diligence and ability with which those in the profession at the present day apply themselves to their studies, encouraged as they are by the frequent competitions or trials of skill, where the meritorious are handsomely rewarded, enables us to say, that the present generation can boast a number of well qualified performers.

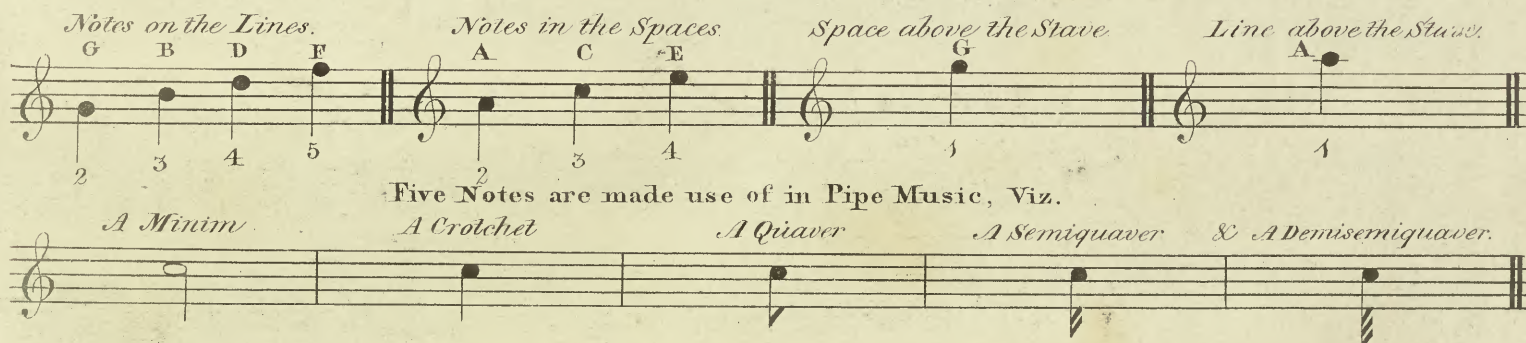
SCALE for the BAGPIPE.



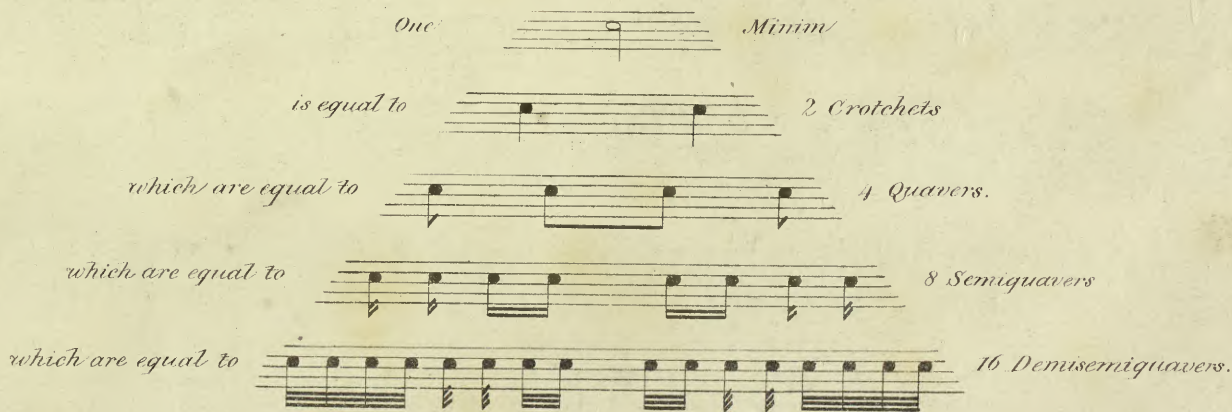
GENERAL PRELIMINARY OBSERVATIONS.

Musical sounds are expressed by certain characters called Notes, and receive their names from seven letters of the Alphabet, viz. A, B, C, D, E, F, G. Placing those Notes on certain lines, or between them, determines their relative situations with respect to Gravity, or acuteness. These lines are called *A STAVE* which contains five lines, and four spaces; 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 & Tenor, and also to determine the pitch and name of each Note. The Clef in use for Bag-pipe pieces is called G Clef, and shaped thus It is placed on the 2nd Line, and gives its name to the Notes on that Line. It is strongly recommended to every one to become acquainted in the first place with the names of the Notes.

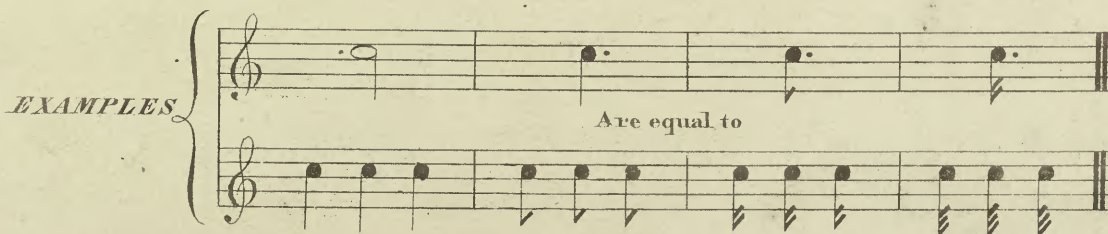


THE NOTES AND THEIR RELATIVE PROPORTIONS.



The stems may be turned either up or down, and the notes tied or detached, their value is still the same.

A Dot placed after a note increases its value one half.



The Time of a Musical Composition is *Common* or *Triple*, *Simple* or *Compound*. Simple Common Time is expressed by C or C or C or $\frac{2}{4}$. Compound by $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{4}$, $\frac{12}{8}$. Simple Triple Time by $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$. Compound Triple Time by $\frac{9}{4}$, $\frac{9}{8}$.

Simple Com. Time. *Two Minims or equivalent in each Bar.* *Two Crotchets or equivalent.*

Compound Com. Time. *Six Quavers in a Bar.* *Twelve Quavers or equiv.^{ts}* *Six Crotchets* *Twelve Crotchets.*

Triple Time *Simple* *Three Minims in a Bar.* *Three Crotchets.* *Three Quavers.* *Compound* *Nine Crotchets.* *Nine Quavers.*

$\frac{6}{4}$, $\frac{12}{4}$, $\frac{3}{2}$, $\frac{3}{8}$, $\frac{9}{4}$ seldom used.

Single Bars drawn across the Stave divides 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. When dotted on both sides, both parts are to be repeated, but when the dots are only on one side that part only is to be twice played.

A Pause requires that the sound be held out longer than its original value at the pleasure of the performer

S. Means to play over again from the Part to which it is affixed.

A figure (3) placed over three Crotchets or Quavers, signifies that they must be played in the time of two; - a figure (6) in the time of four, &c.

Signifies that the first time you play to the Double Bar. and in repeating you omit the passage marked "1st time", and proceed to that marked "2^d time".

Divides each Variation into two three or more parts for the greater convenience of the Pupil

A cheud Phort sa Phiobaireachd, i.e. The first tune in Piping.

Bis *Al Segno*

Variation

Bis

Doubling of the Varⁿ

Bis

Example 1st

Example 2^d

Example 3^d

Siubhal.

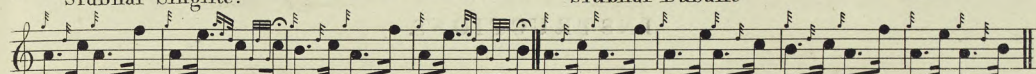


Siubhal Sleamhuim.



Siubhal Singilte.

Siubhal Dubailt



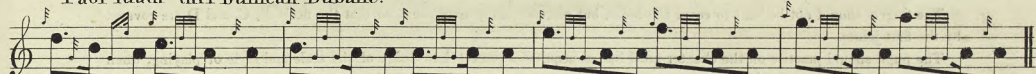
Taor-luath cheithir builean Singilte.



Taorluath Dubailt.



Taor-luath thri builean Dubailt.



Crun-luath Dubailt.



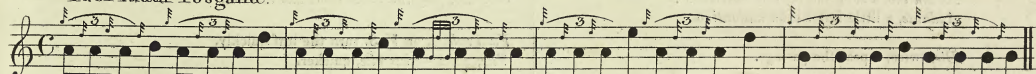
Taor-luath a mach.



Crun-luath a mach.



Taor-luath Fosgailte.



Crun-luath Fosgailte



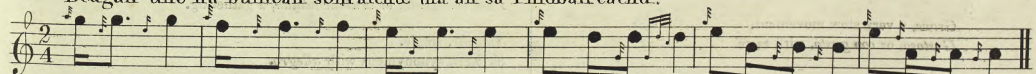
Taor-luath Breabach.



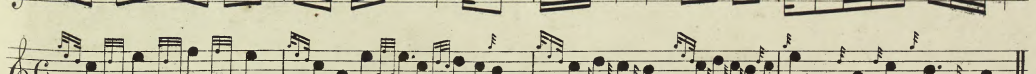
Crun-luath Breabach.



Beagan dhe na builean sonraichte tha an sa Phiobaireachd.



Deuchainn gheus.



INSTRUCTIONS.

Few instructions are necessary for those who commence playing the Highland Bag-Pipe. They should always be held on the left side, which leaves the right at liberty, and gives command of the sword for personal defence. The winding of the instrument or preserving an equable current of air, so as to produce a continuous sound, is the chief requisite, and will be acquired by practice. The arm which supports the bag must be gently relaxed as it is distended by the air blown into it, and the compression will naturally succeed in the interval of taking breath. While inflating the bag, the Pipes are suspended by the largest drone—the chanter being held between the thumb and two first fingers of the left hand; the tension will speedily put the instrument in the proper position, which it will retain during performance.

The fingers should not be bent to cover the holes, but placed straight over them, so that the notes B, C, and D are covered by the first joints.

The pupil should practise on the chanter until he has acquired a perfect knowledge of the scale and style of playing, when he may commence Piobaireachd and other complicated tunes, observing with particular attention the grace notes, which he will find vary in time, some being semi, and others demi-semi-quavers.

LIST OF ITALIAN, GAELIC, AND OTHER MUSICAL TERMS.

Adagio, very slow and expressive.

Ad libitum, or *ad lib.* at pleasure,—the time is left to the performer's discretion.

Allegro, synonymous with *siubhal*, a lively movement or variation.

All Segno, play over again.

Andantino, a slow and distinct movement.

Andante, a little faster than *andantino*.

Bis, twice, repeat the passage.

Cadeuza, imports a pause which gives the opportunity for the introduction of an extempore flourish, according to the taste and fancy of the performer. It has a peculiarly happy effect at the close of a variation, in serving to introduce the thema, or groundwork, *Urlar*, before *Da Capo*.

Con animo, with great expression, i. e., with passionate feeling, where every note has a peculiar force and energy, and where even the severity of time may be relaxed for the sake of effect, as in Laments, Warnings, &c.

Da capo thema, or *D. C.*, repeat the first strain.

Fine, the end or termination.

Grave, a very slow movement.

Gustoso, or *con gusto*, with taste.

Largo, slow, but somewhat quicker than *adagio*.

Lentendo, implies that the succeeding notes should be played with increasing slowness.

Presto, quick.

Prestissimo, very quick.

Rondeau, a piece of music which, like the Piobaireachd, ends with the repetition of the first part.

Spiritoso, play with spirit.

Staccato, play the notes short and distinct.

Volti subito, or *V. S.* turn the leaf quickly.

Vite, quick—*plus vite*, quicker.

TERMS PECULIAR TO PIPE-MUSIC.

Crun-luath, *pr. crun lua*, a finishing quick movement.

Crun-luath breabach, a smart, starting movement.

Crun-luath fosgailte, an open quick movement.

Crun-luath a mach, or *Chath-luath*, the quickest of movements.

Deachan gleus, trial or prelude of tuning.

Dubailt, double.—*Dublachadh*, doubling.

Port, tune or air.

Port teanaladh, or *cruinneachadh*, a gathering.

Singilte, single.

Suibhal, synonymous with *allegro*.

Taor-luath, a quick movement, generally the second variation.

Urlar, or *Calpa*, ground, or *adagio*.

Thainig mo Rìgh sa air tìr am Muidcart;

MY KING HAS LANDED IN MUIDART

COMPOSED BY

JOHN MAC INTYRE

1745.

Forrester & Nichol,

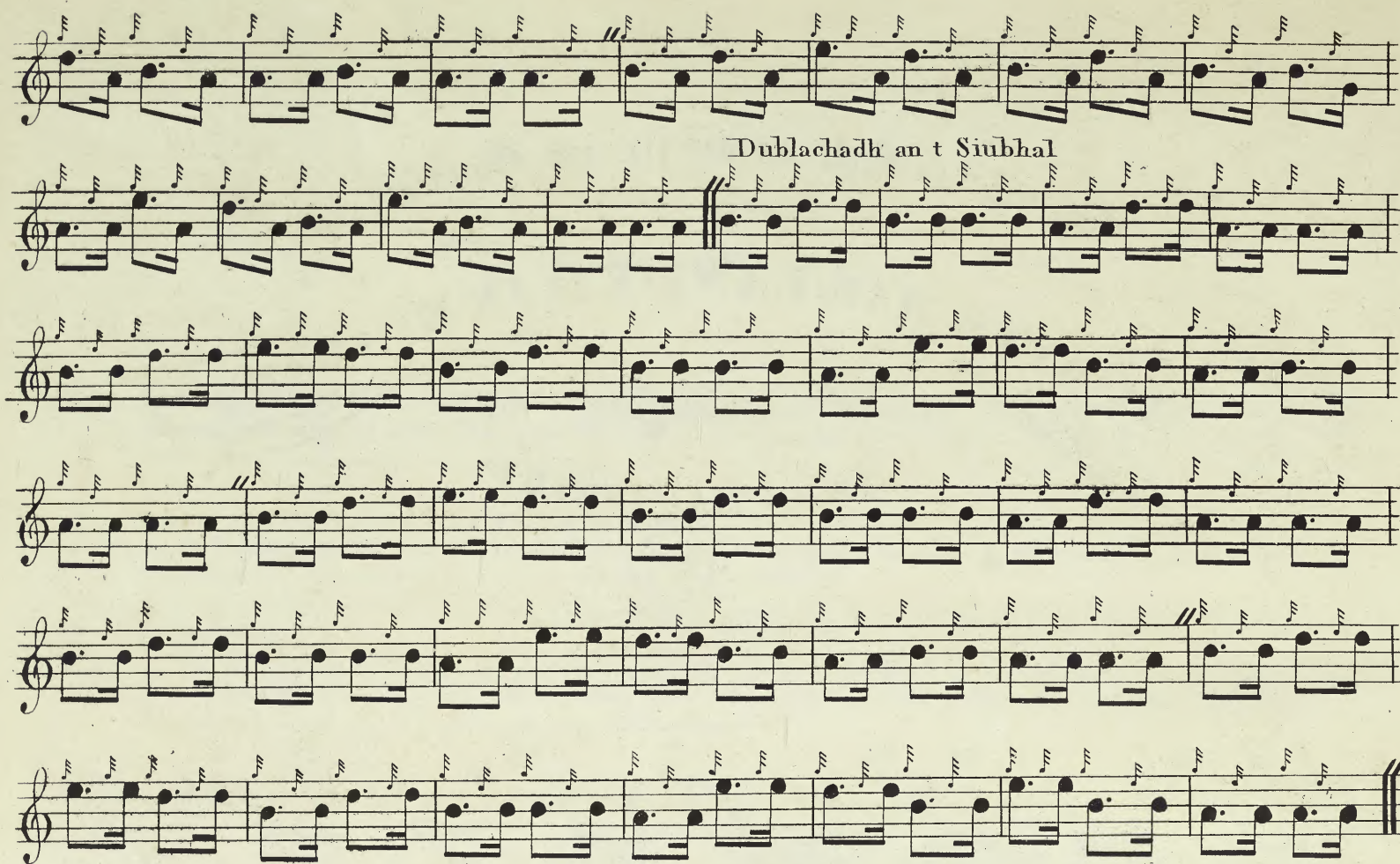
Lithog. Edinb^r

N^o 1

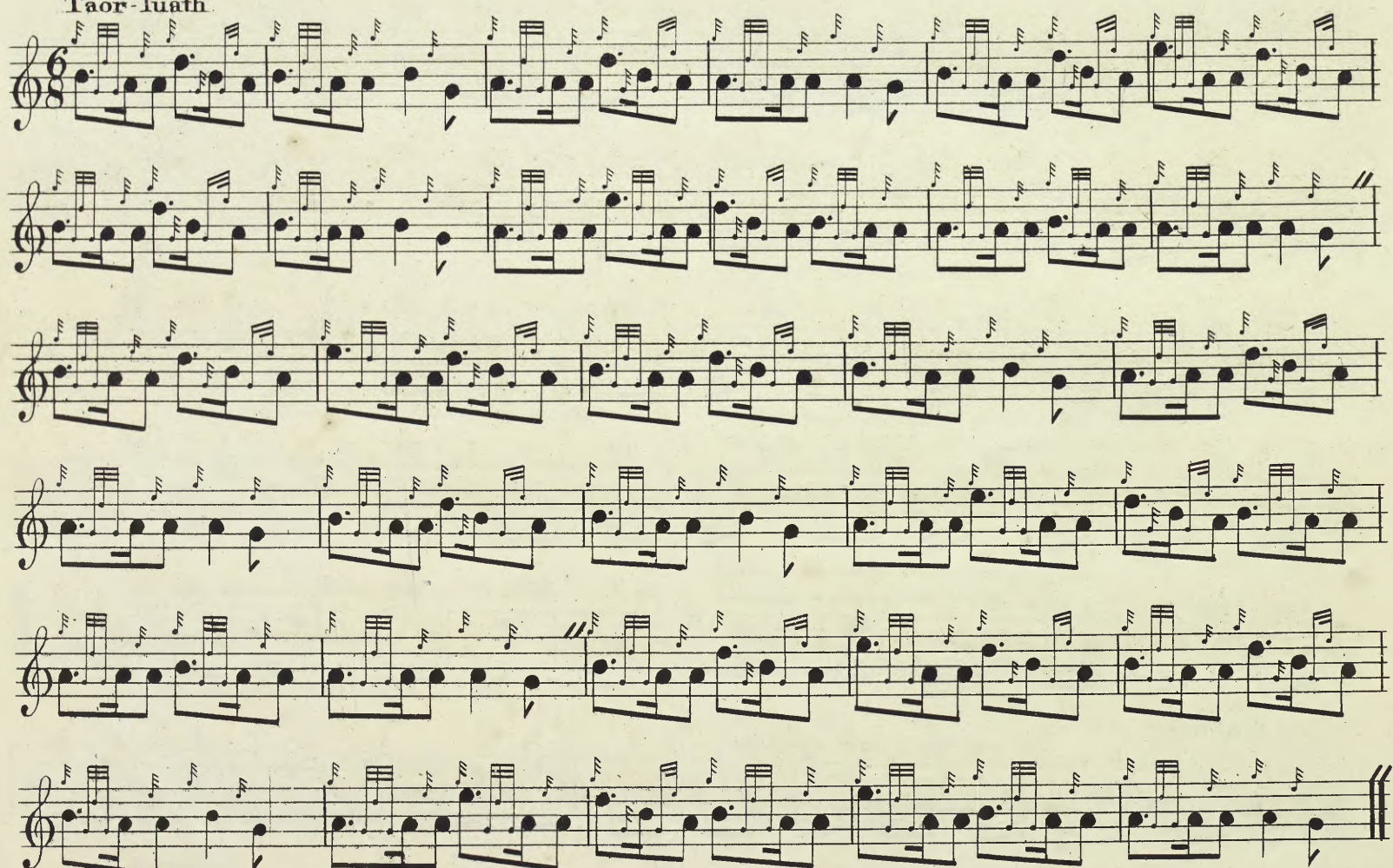
Thainig mo Rìgh sa air tìr am Muidcart, Rìgh na'n gael Tearlach Stuart

Siubhal

Note. The History of each Piobaireachd, as far as known to the Editor, will be found in the Notes at the end of the Volume.



Taor-luath

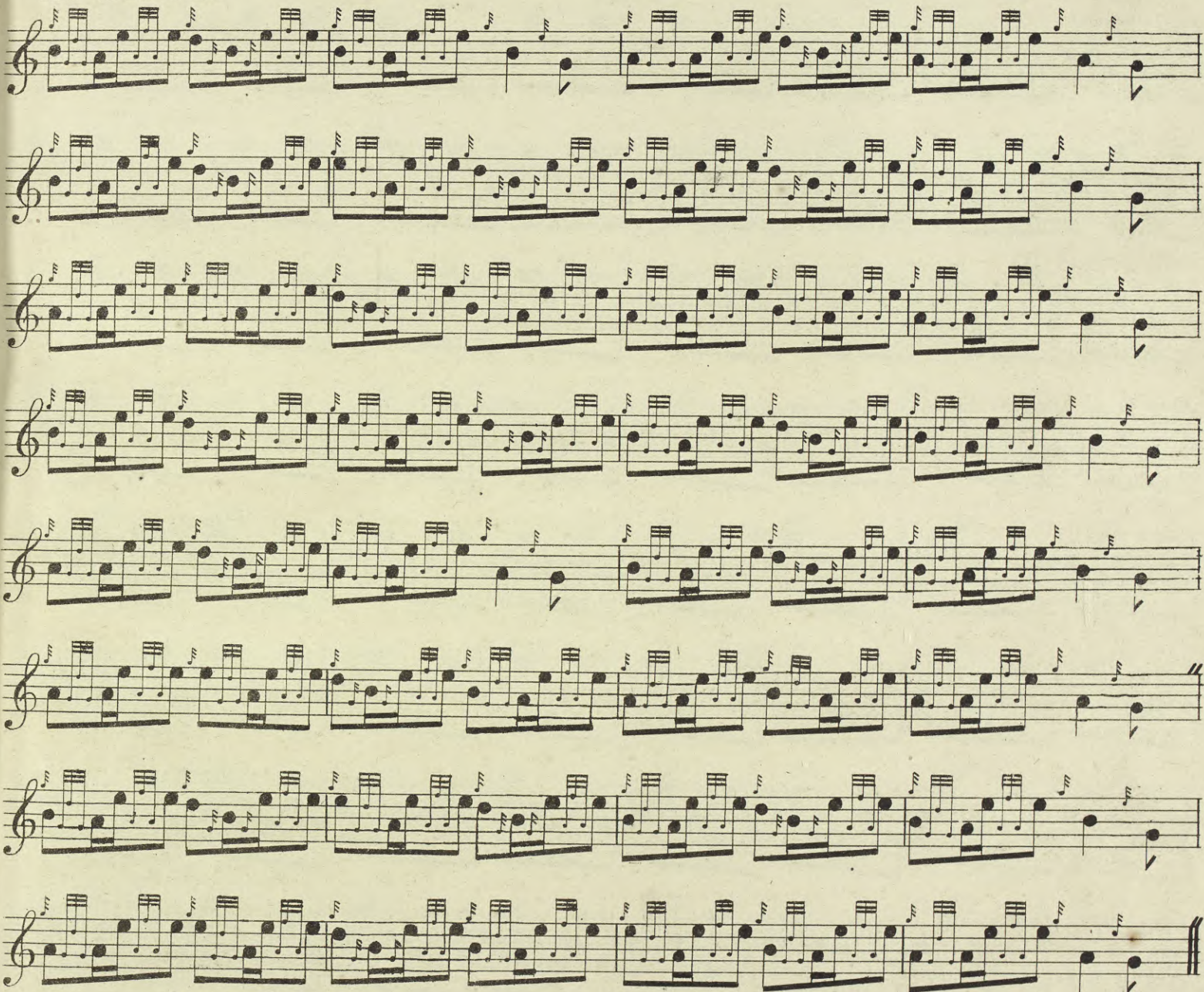


Dublachadh an Taor-luath



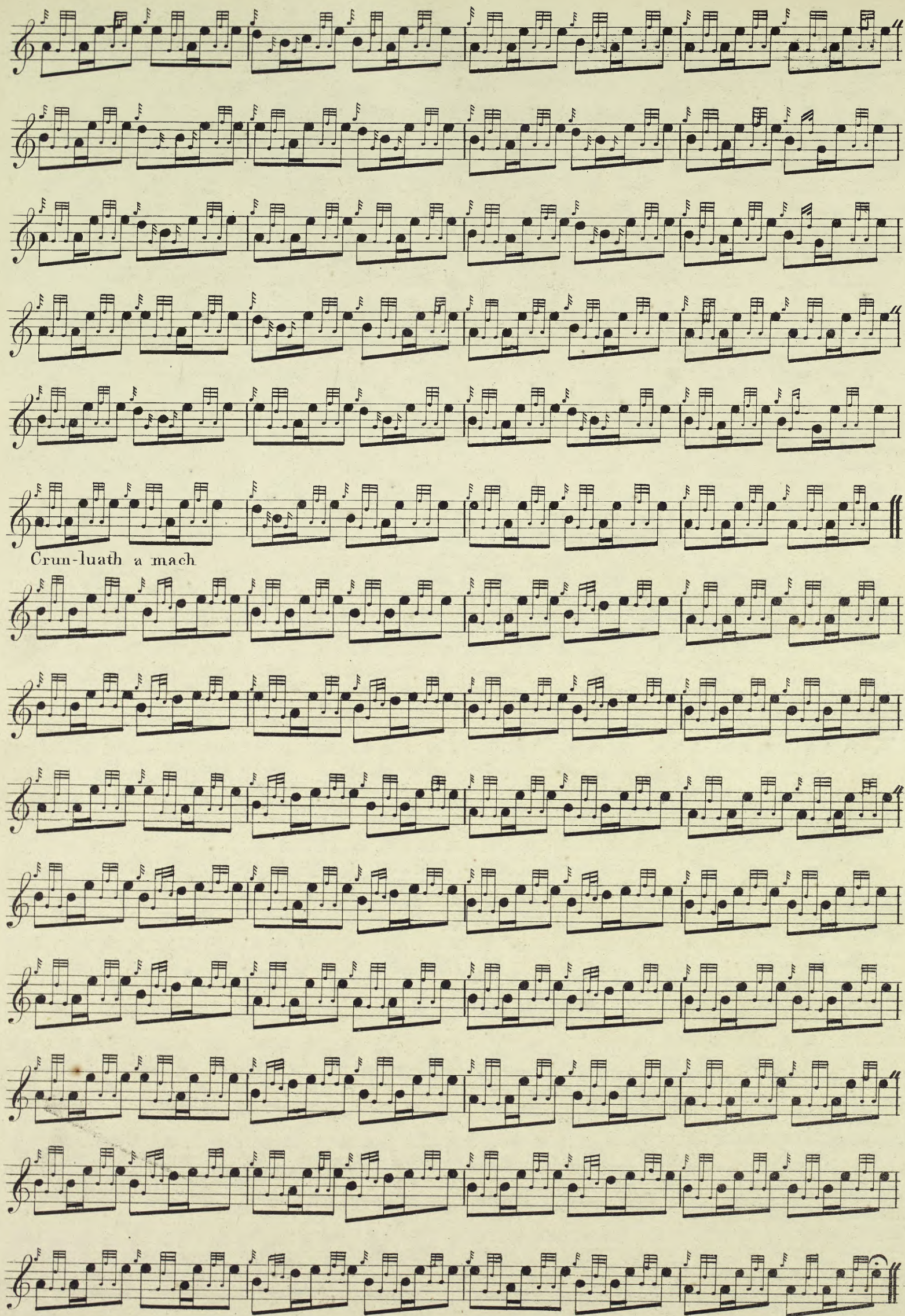


A'n Crun-luath



Dublachadh a Crun-luath





BODAICH NA'M BRIGAIS.

THE CARLES WITH THE BREEKS.

LORD BREADALBANE'S

MARCH.

ANDANTE

II. 

Tha Bodaich nam Brigann, Tha Bodaich nam Brigann, Tha Bodaich nam Brigann,

a nise gar fàgail.

Varⁿ 1st

Doubling of Varⁿ 1st


Note The History of each Piobaireachd, as far as known to the Editor will be found in the Notes at the end of the Volume.

Varⁿ 2^dDoubling of Varⁿ 2^d

Crunluath



Doubling of Crunluath



Donald Duaghal Mackay's Lament.

Composed by

Donald Rìor Mac Crunnaich

1649.

Andante.

III.

1st time 2nd time

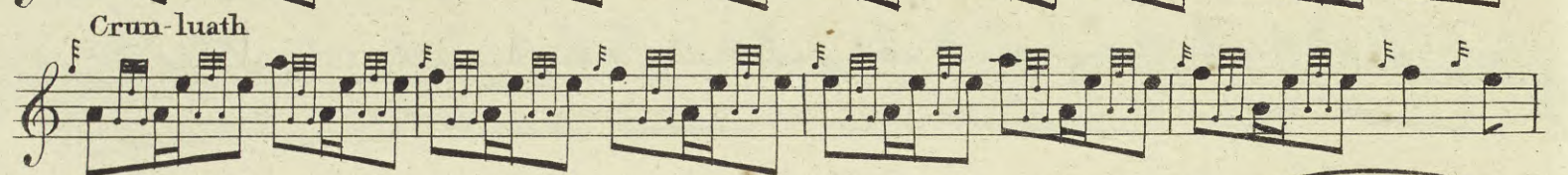
Doubling of Part 1st

1st time 2nd time

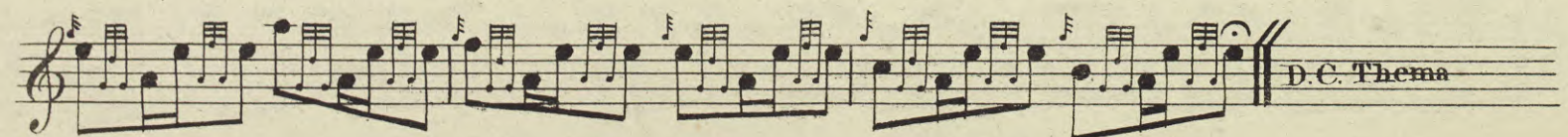
Var n 1st

1st time 2nd time

V.S.

Doubling of Varⁿ 1st

Doubling of Crum-luath.



D.C. Thema

MacLeod of Rasay's Salute.

(Composed by)

Angus Mackay Gearloch.

IV.

Thumb Variation.

Variation 1st

Volte

Doubling of Var. 1st


Crum-luath


D.C.

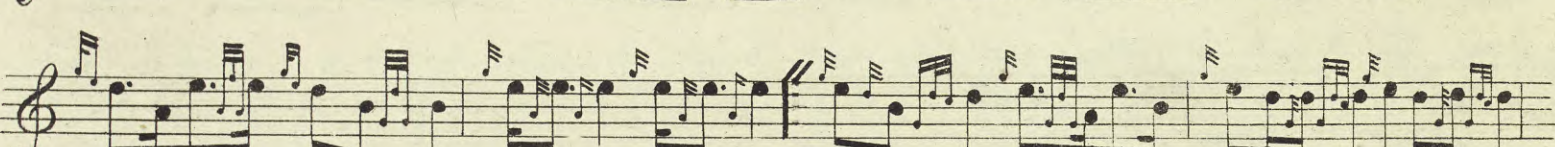
Doubling of Crun-luath

D.C

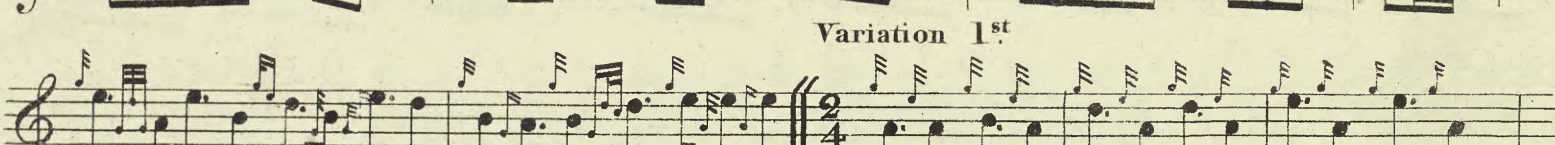
CRUINNEACHADH CHLANN CHOINNICH
The Mackenzies' Gathering.


V.  *1st Time* *2^d Time*



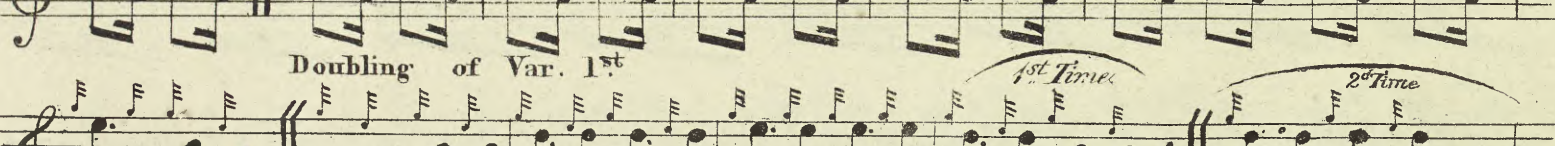



Variation 1st

 *1st Time* *2^d Time*





Doubling of Var. 1st


 *1st Time* *2^d Time*



Variation 2^d

 *1st Time* *2^d Time*





1st time

2^d time

Var: 3^d

1st time

2^d time

Doubling of Var: 3^d

1st time

2^d time

D.C. Crun-luath.

1st time

2^d time

Doubling of Crun-luath.

1st time

2^d time

D.C. Thema.

Detailed description: This page contains 12 staves of musical notation. The notation is primarily in treble clef with a key signature of one sharp (F#). The music consists of a single melodic line. It begins with a series of eighth and sixteenth notes, often beamed together. There are several repeat signs (double bar lines with dots) and first/second ending brackets. A change to 6/8 time signature occurs after the third staff. The piece includes several variations and doublings, labeled as 'Var: 3^d', 'Doubling of Var: 3^d', 'D.C. Crun-luath.', 'Doubling of Crun-luath.', and 'D.C. Thema.' at the end. The notation is clear and professional, typical of a printed musical score.

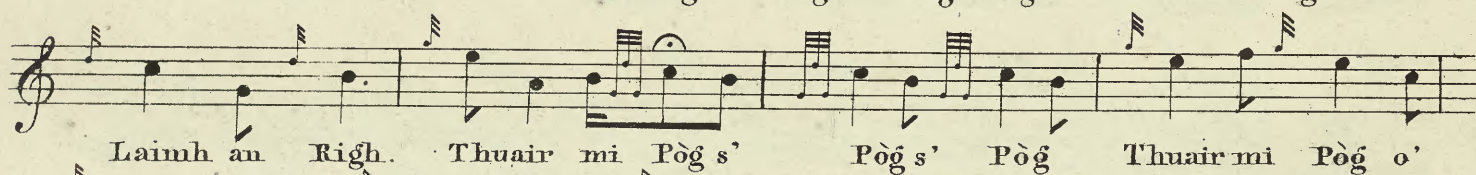
THUAIR MI PÒG O' LAIMH AN RICH.

I got a Kiss of the King's Hand.

Composed by

PATRICK MOR MAC CRUMMEN.

1651.

VI. *Andante*

Fine.

Doubling of Var. 1stVar. 2^dDoubling of Var. 2^d

D.C. Thema.

Crun-luath.

Doubling of Crun-luath

D. C. Thema

al Fine.

CHA TILL MAC CRUIMEIN.

Mac Crummen will never return.

Composed by

DONALD BAIN MAC CRUMMEN,

A.D. 1745

VII
ANDANTE.

Cha till cha till cha till mi tuille ; Cha till cha till cha till mi tuille ;

Ged Phillias MacLeoid cha bheo Mac Cruimein , s'mo thruaighemo thruaighemo, thruaighemo chruimeag, bidh

Suil bidh suil bidh Suil a' sille, bidh Suil bidh Suil bidh Suil a sille: S'mo

chul ris an dún s'gan duil ri tille, A'n cogadh, na n' Sith, cha till Mac Cruimein Fine

Thumb Var.

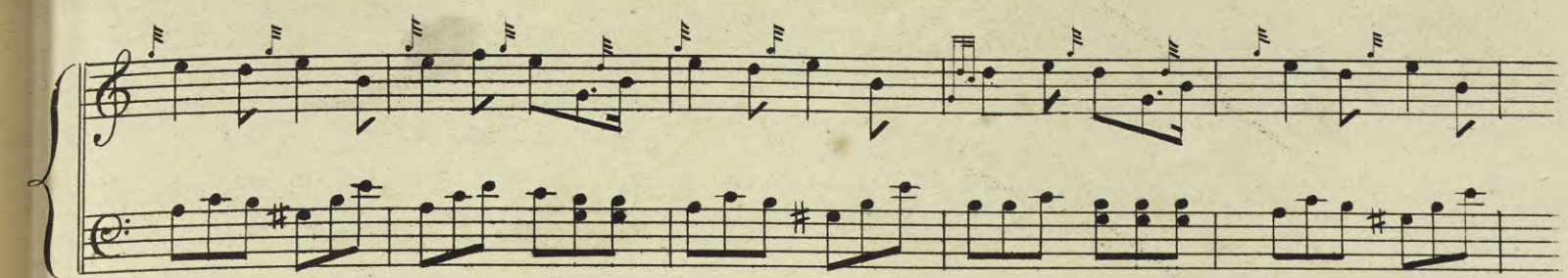
Handwritten musical score for 'Thumb Var.' in G major, 2/4 time. The piece consists of three systems of two staves each. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system ends with a repeat sign. The second system also ends with a repeat sign. The third system concludes with a double bar line.

Var. 2^d

Handwritten musical score for 'Var. 2^d' in G major, 2/4 time. The piece consists of three systems of two staves each. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system ends with a repeat sign. The second system also ends with a repeat sign. The third system concludes with a double bar line.

Doubling of Var. 2^d

Handwritten musical score for 'Doubling of Var. 2^d' in G major, 2/4 time. The piece consists of one system of two staves. The melody is written in the treble clef, and the accompaniment is in the bass clef. The system concludes with a double bar line.



Cadenza

D.C. Thema

Crun-luath

Bis

Bis

Bis

Bis

Doubling of Crun-luath

Bis

D.C. Thema al Fine.

SPAIDSEARACHD MHIC RAADH.

Mac Rae's March.

AD. 1491.

VII

Siubhal Ordaig

Taor luath Braebach.

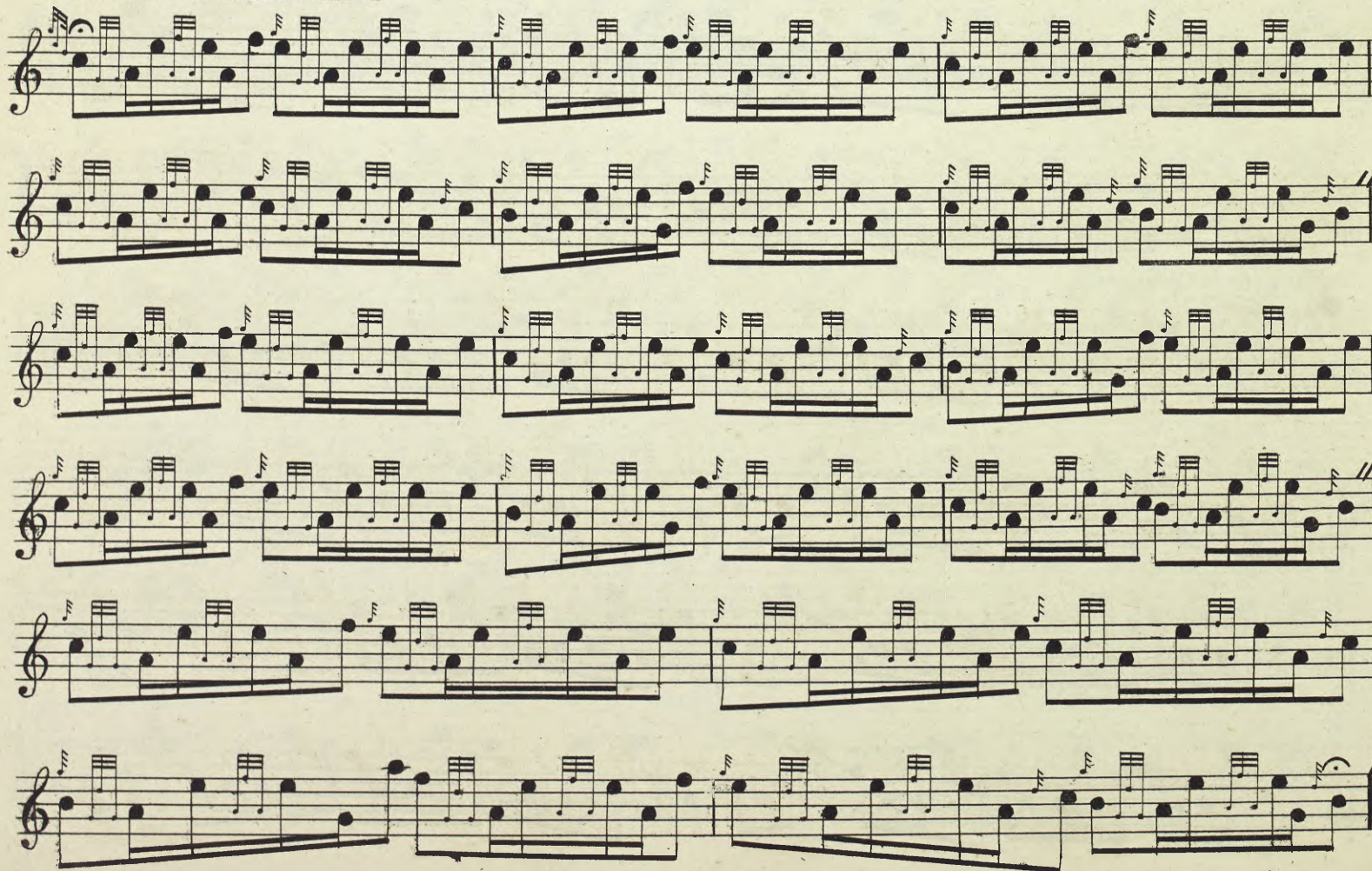
V.S.



Crun-luath Breabach



Dublachadh aChrun-luath



Uimha Iain Ghairbh Mhic Gillechallam.

John Garve MacLeod of Rasay's Lament

Composed by

Patrick Mor Mac Crummen

SOON AFTER

1648.

X

1st time

2a time

Var. 1st

1st time

2d time

1st time

2d time

1st time

2d time

1st time

V.S.

This musical score consists of 14 staves of music, organized into four systems of four staves each. The notation is in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. The score includes several variations and repeat sections:

- Staff 2:** Labeled "Doubling of Var 1st".
- Staff 3:** Features a first ending bracket labeled "1st time" and a second ending bracket labeled "2^a time".
- Staff 7:** Labeled "Trebling of Var. 1st".
- Staff 8:** Features a first ending bracket labeled "1st time" and a second ending bracket labeled "2^a time".
- Staff 13:** Labeled "Crun-Juath".
- Staff 14:** Features a first ending bracket labeled "1st time" and a second ending bracket labeled "2^a time".

The score concludes with a double bar line and a repeat sign on the final staff.



Doubling of Crun-luath

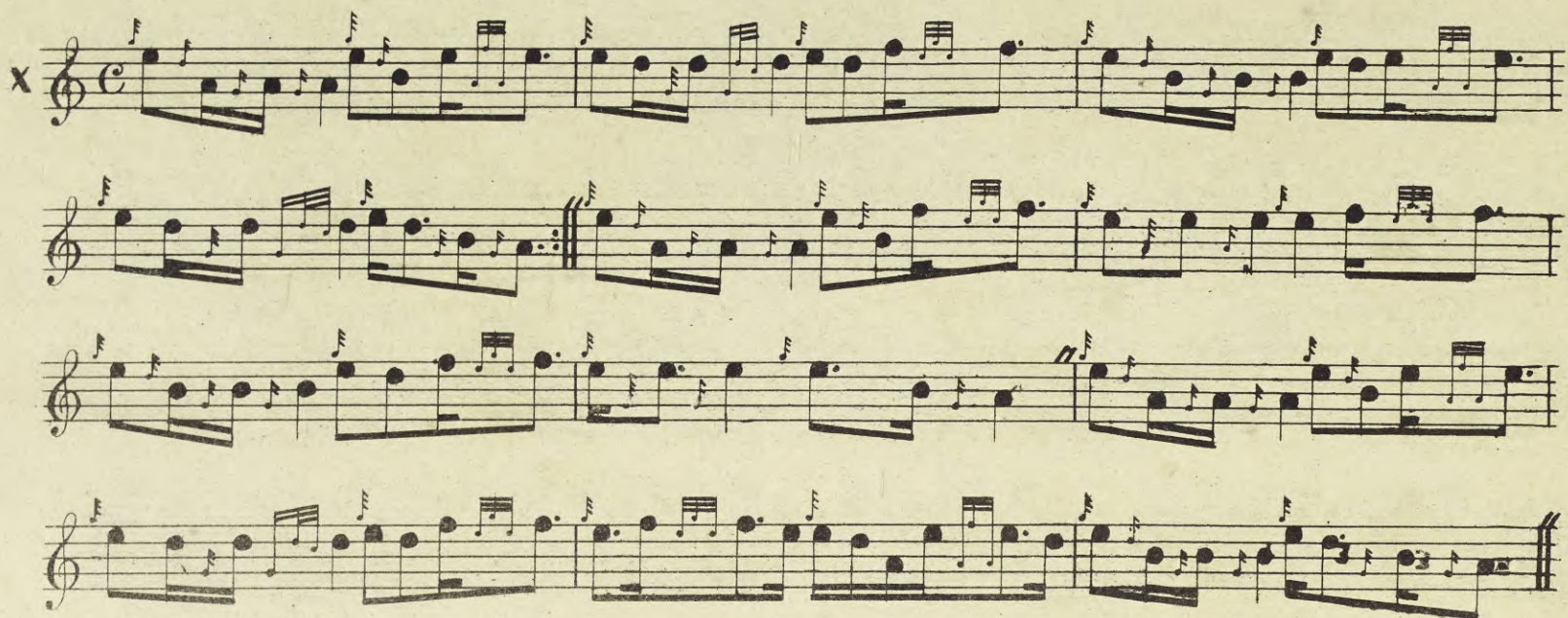


Trebling of Crun-luath

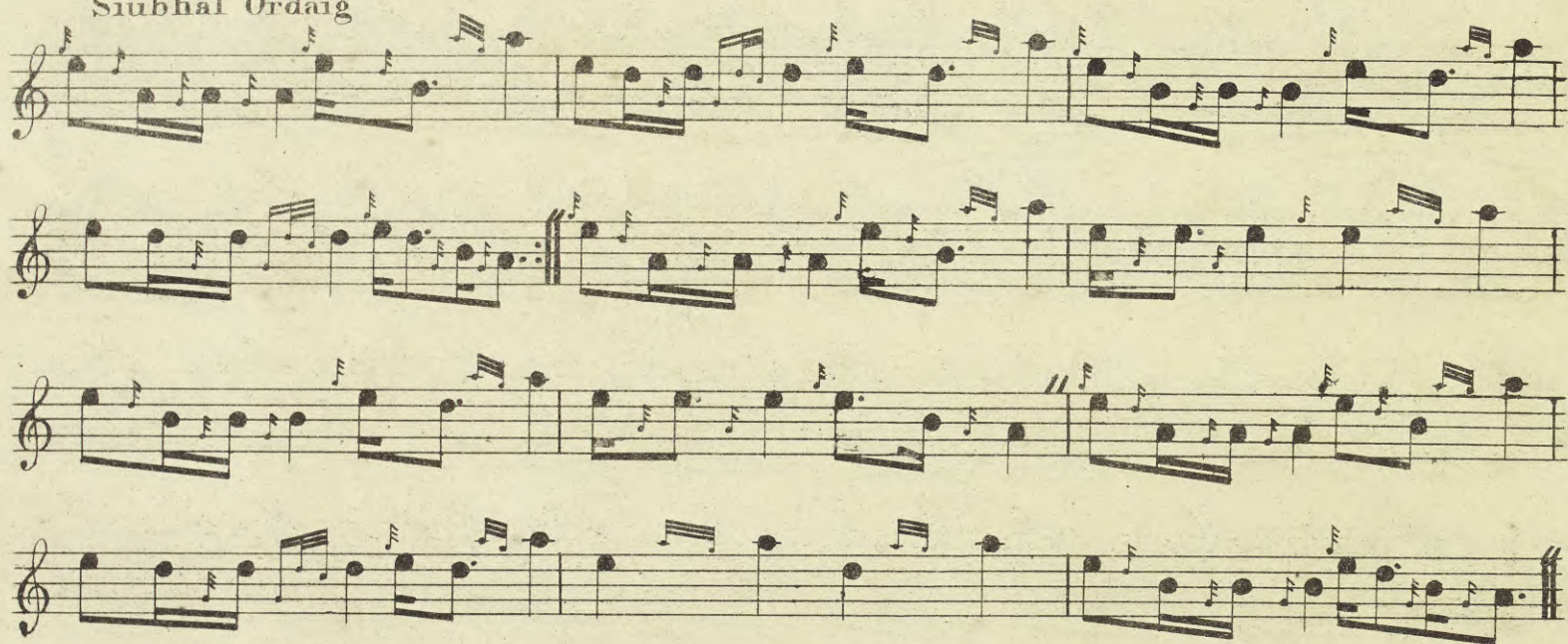


ISEABAL NIC AOIDH

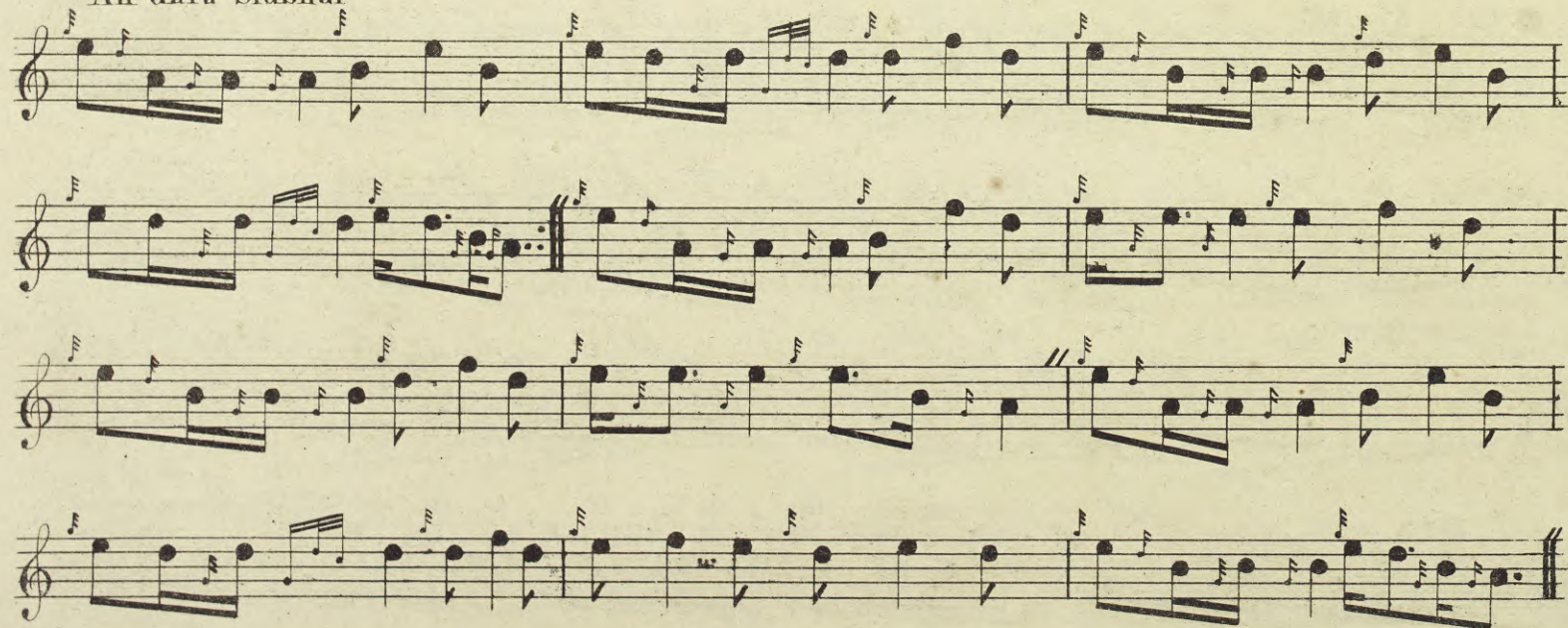
ISABEL MACKAY.



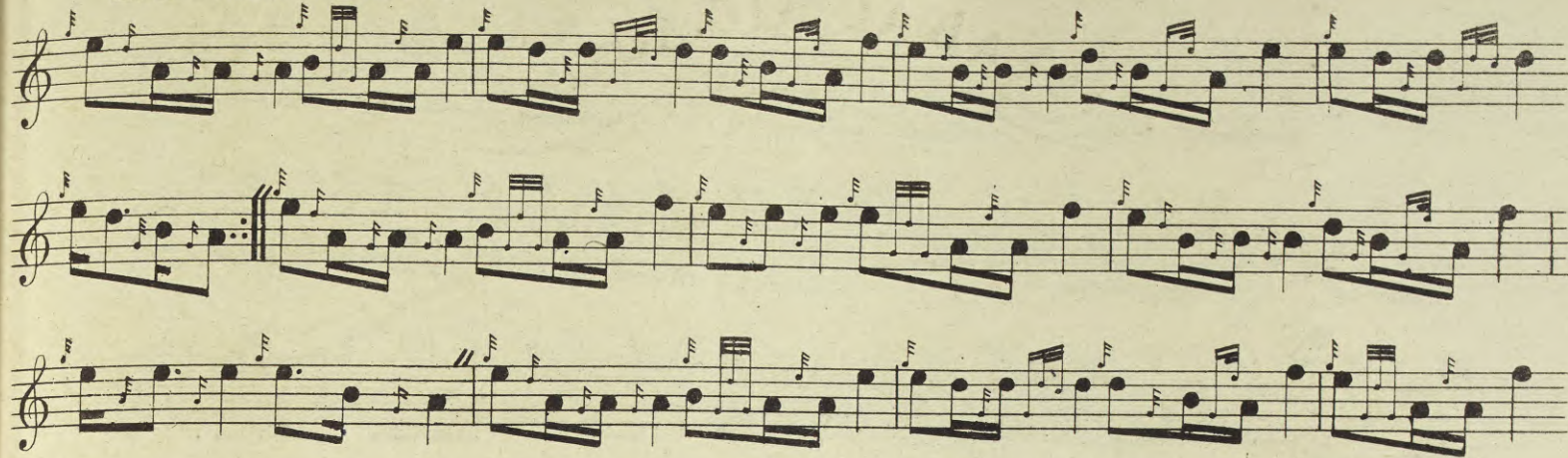
Siubhal Ordaig



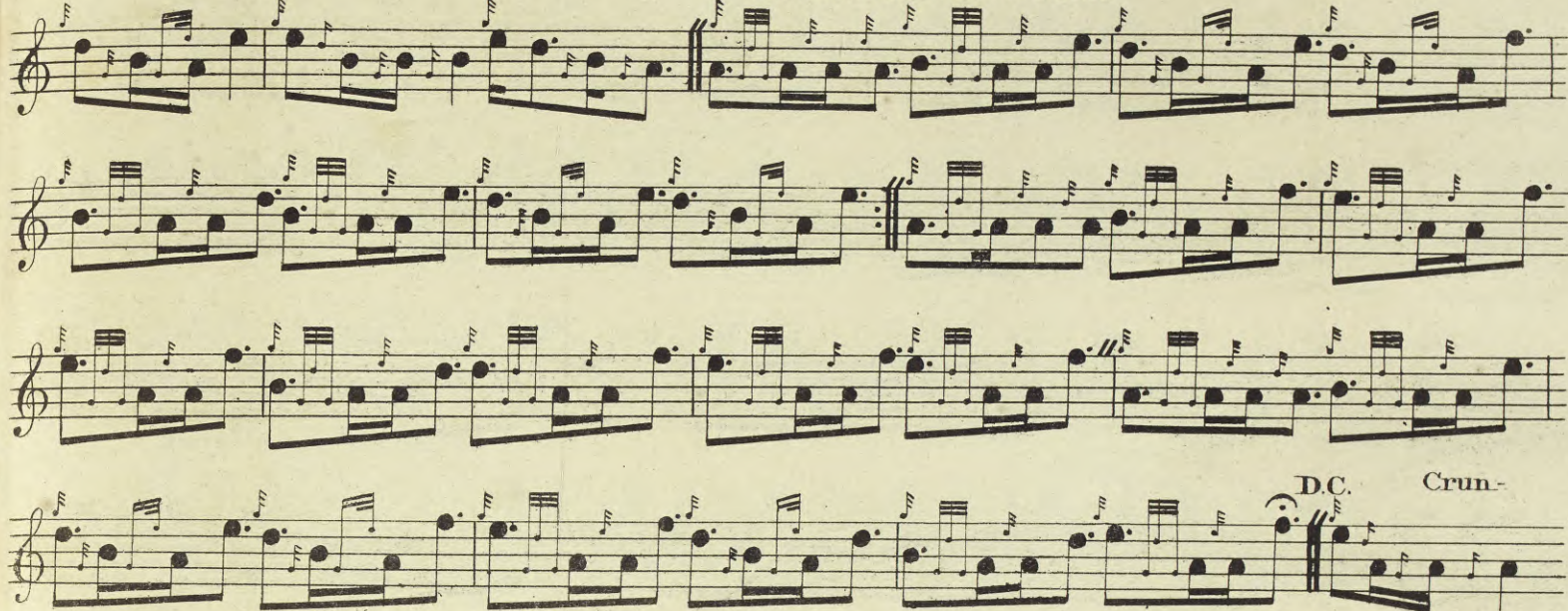
An dara Siubhal



Taor-luath Breabach



Dublachadh a Taor-luath



D.C. Crun-

luath Breabach



Dublachadh a Crun-luath



D.C. Thema

MURT GHLINNE A COMHANN.

The Massacre of Glencoe.

A. D. 1692.

ANDANTE

1st time

2^d time

Fine

Thumb Varⁿ 1 st

1st time.

2^d time

V.S.

Variation 2^d

1st time 2^d time.

This section contains the first ten measures of Variation 2^d. It is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a complex, rhythmic melody with many sixteenth and thirty-second notes. The first five measures end with a repeat sign, and the next five measures are marked as the second time through the section.

Doubling of Var. 2^d

1st time. 2^d time.

This section contains measures 11 through 20, which are a doubling of Variation 2^d. It follows the same notation as the first section, with a repeat sign after measure 15 and a second time instruction for measures 16-20.

D. C. Thema.

Crimluath

1st time 2^d time

This section contains the final four measures of the page, labeled 'D. C. Thema.' and 'Crimluath'. It follows the same notation as the previous sections, with a repeat sign after measure 23 and a second time instruction for measure 24.

The musical score is written on twelve staves, each beginning with a treble clef and a key signature of one sharp (F#). The notation consists of continuous eighth-note patterns, often beamed in groups of four. The first four staves form the initial melody. The fifth staff is labeled "Doubling of Cruinluath" and continues the pattern. The sixth staff contains a repeat sign followed by two phrases: the first is labeled "1st time" and the second "2d time", both indicated by curved lines above the staff. The remaining seven staves continue the melodic sequence. The final staff concludes with a double bar line and the instruction "D. C. Thema."

CUMHA MHIC MHIC ALASDAIR.

Glencarry's Lament.

Composed by

Archibald Munro

XII

ANDANTINO

Bis

A Cheud Sribhal

ALLE GRÖ.

Bis

A Sribhal Sleamhuinn

Bis

Taor-luath

Bis

V.S.

Dublachadh an Taor-luath

Bis

D. C. Thema

Crun-luath

Dublachadh a Crun-luath

Bis

D. C. Thema

CRUINNEACHADH NA'N GRANDACH.

THE GRANT'S' GATHERING.

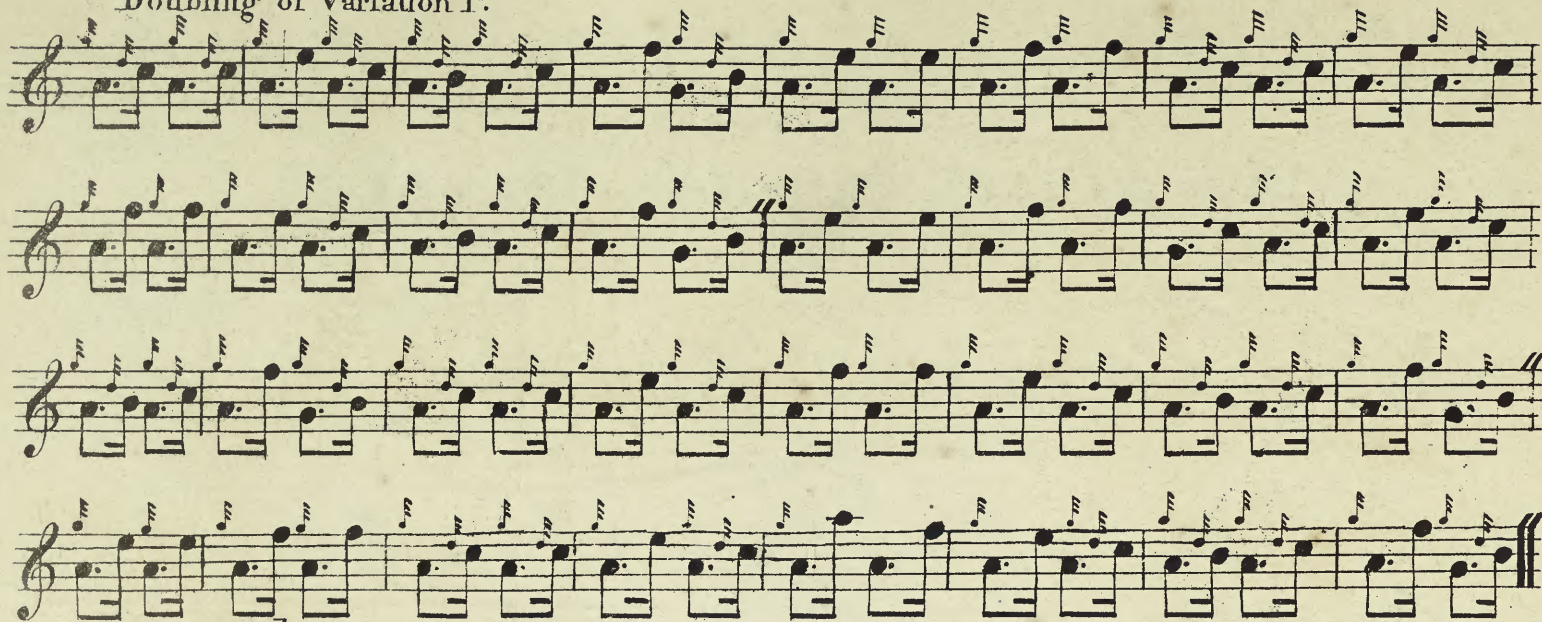
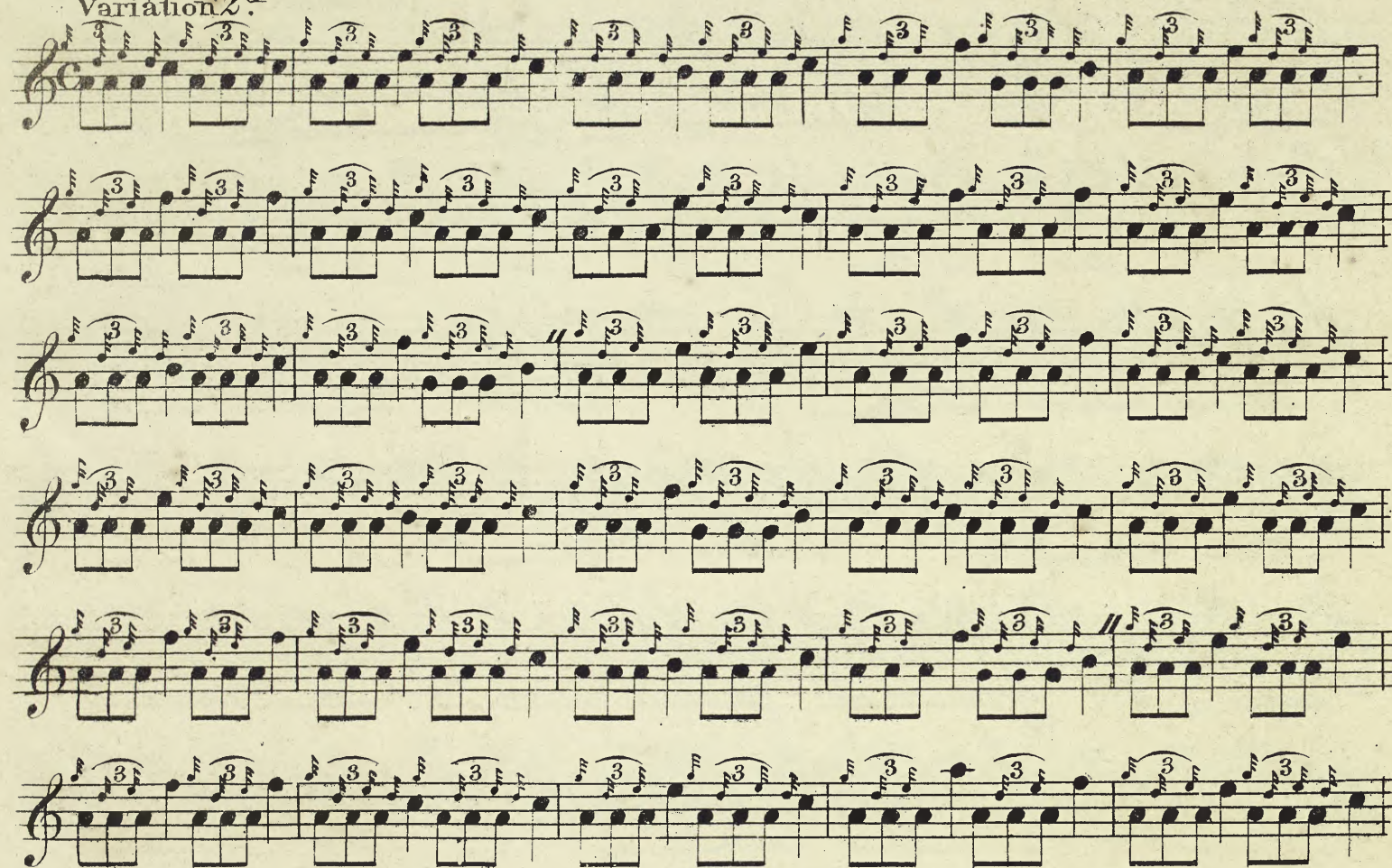
XIII

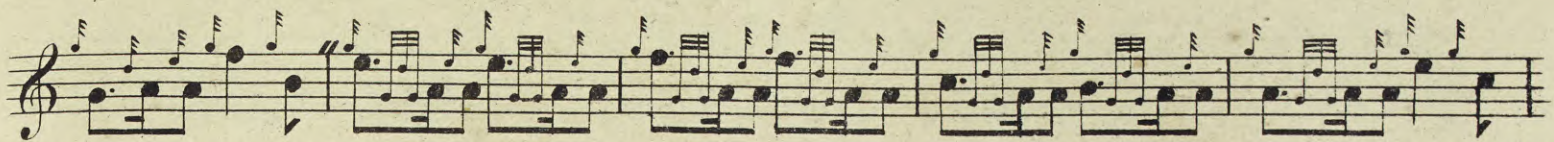
ANDANTE.

1st time

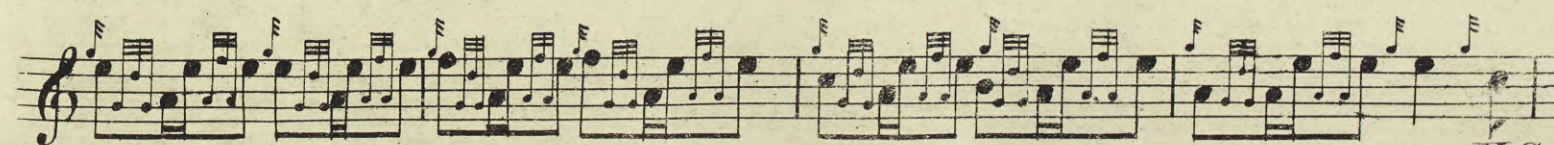
2nd time.

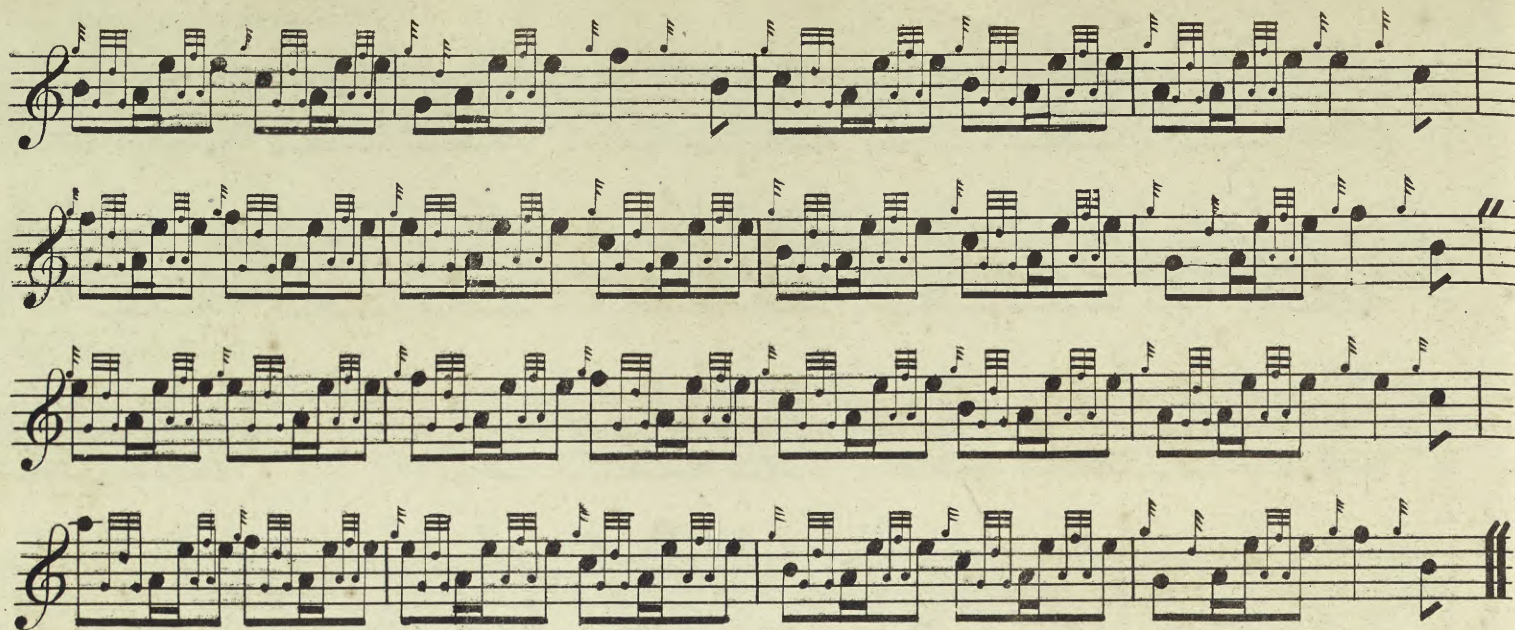
Var.ⁿ 1st

Doubling of Variation 1stVariation 2^dVar. 3^d

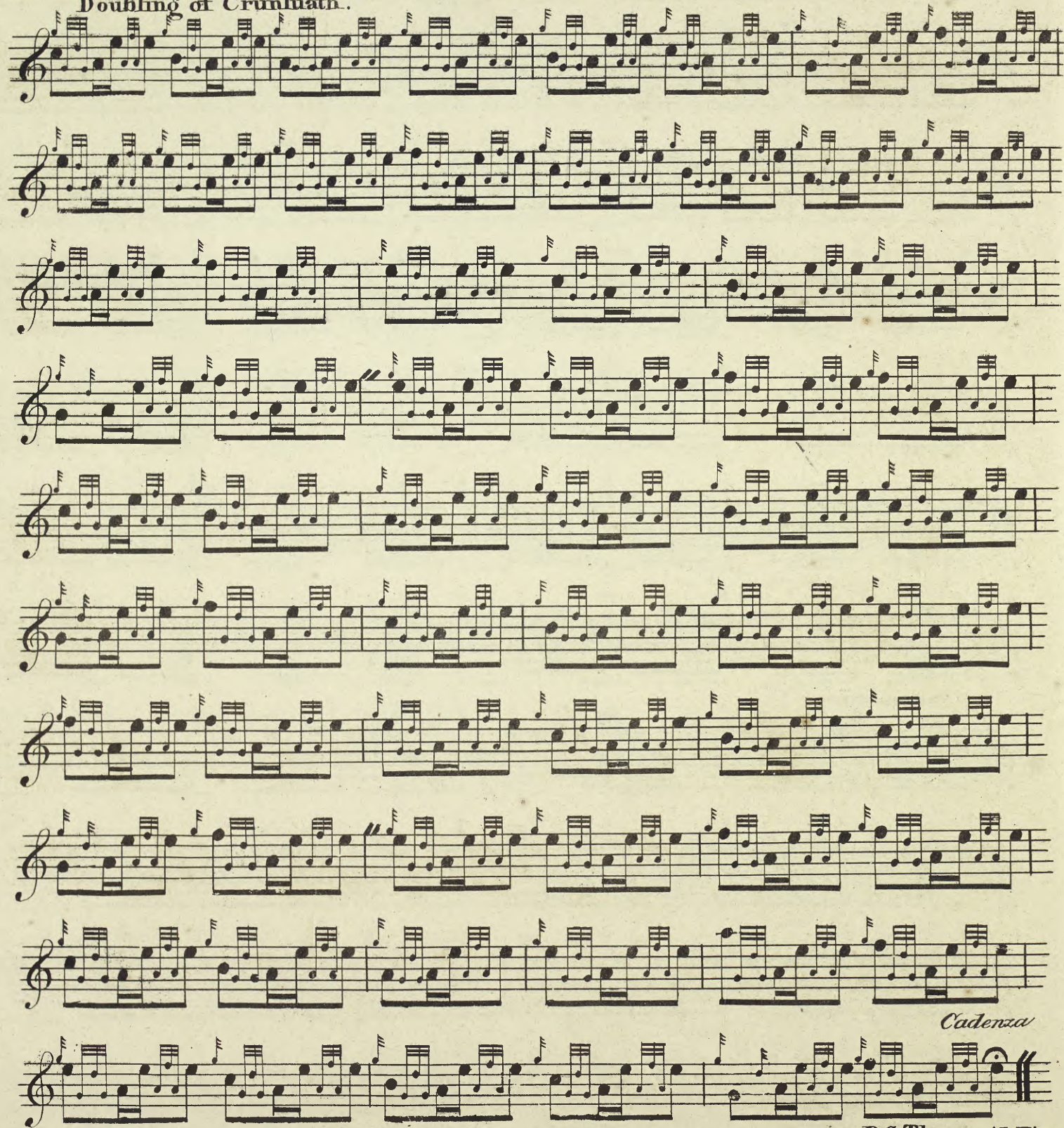


D.C. Thema





Doubling of Crunluath.



CAISMEACHD EACHAINN MHIC AILEAN NA SOP.

Hector Mac Lean
 (The Son of Allan na Sop)'s
Warning.

XIV.

The musical score is written on ten staves. The first four staves represent the main melody, which is marked 'Bis' and 'Doubling of Var. 1st.'. The fifth staff is the first variation, marked 'Var. 1st'. The sixth staff is the second variation, marked 'Var. 2a'. The seventh and eighth staves are a continuation of the second variation. The ninth and tenth staves are a final section of the piece, marked 'V.S.'.

Bis

Doubling of Variation 2^d

Bis.

D. C. Thema.

Crum-luath

Bis.

Doubling of Crum-luath

Bis

Cadenza D. C. Thema Al Fine

FAILTE NA' N LEÒDACH.

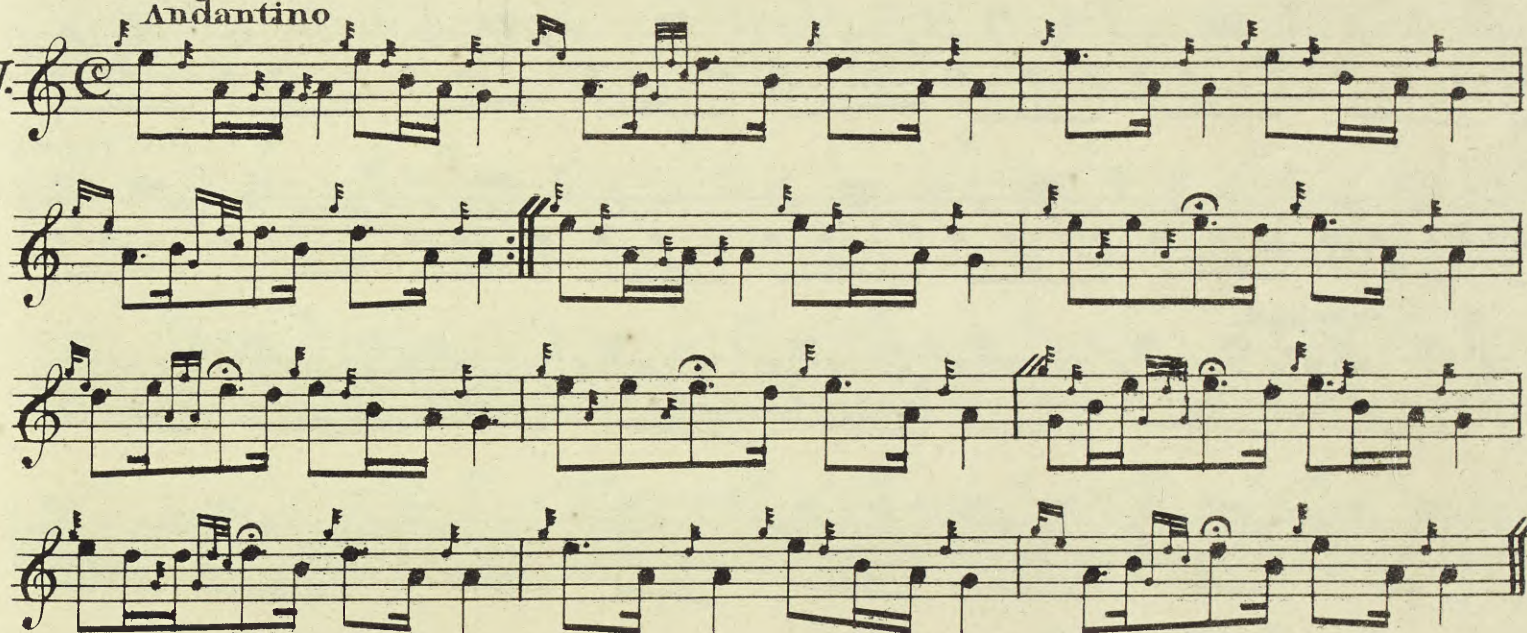
The MacLeod's Salute

Composed by

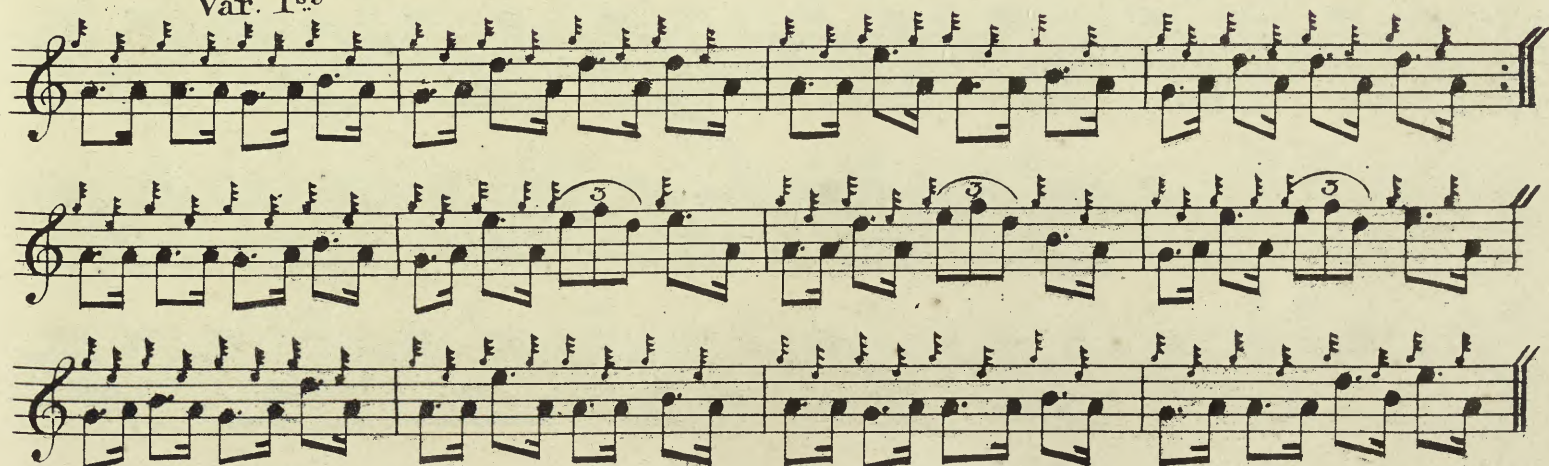
DONALD MÒR MACCRUMMEN

Andantino

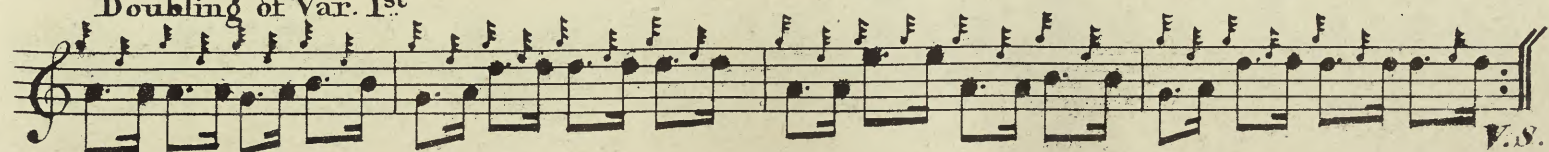
XV.



Var. 1st



Doubling of Var. 1st





Variation 2nd.



D.C. Thema



Crun-luath.



D.C. Thema al Fine.

FAILTE AN T-SIOSALAICH,

Chisholm's Salute.

XVI *ANDANTE*

Thumb Variation

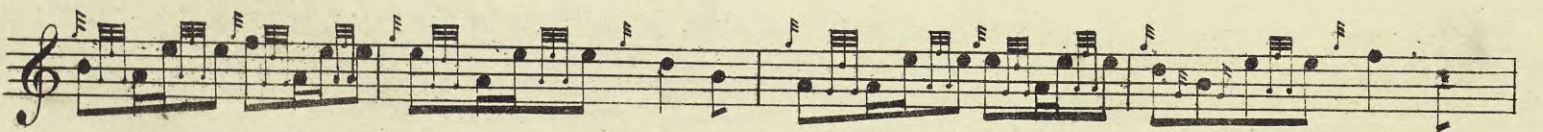
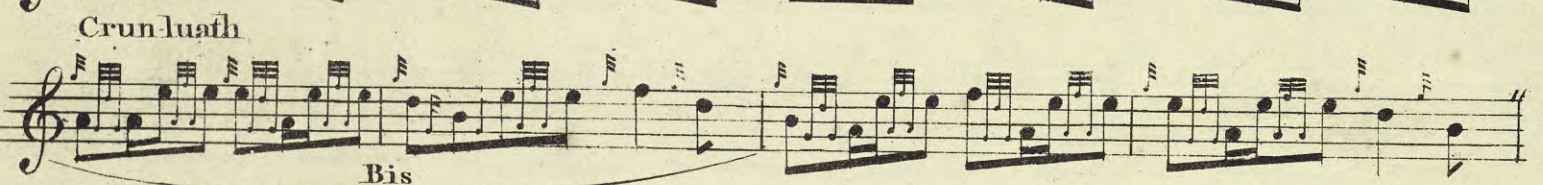
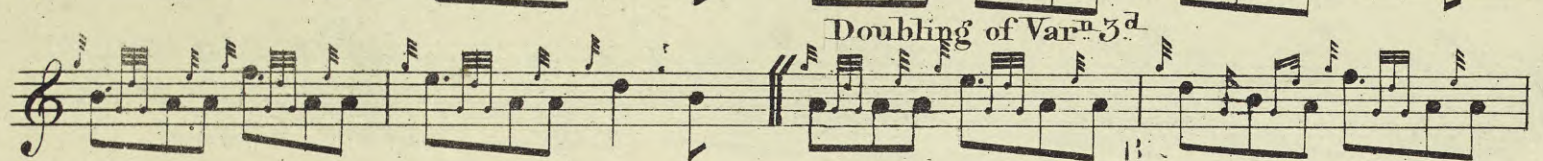
Variation 2^d

Bis

Doubling of Var. 2^d

Bis

V.S.



FAILTE BHAN-TIGHEARNA DHOILE

Lady Doyle's Salute

COMPOSED BY

J O H N M A C K A Y.

ANDANTE

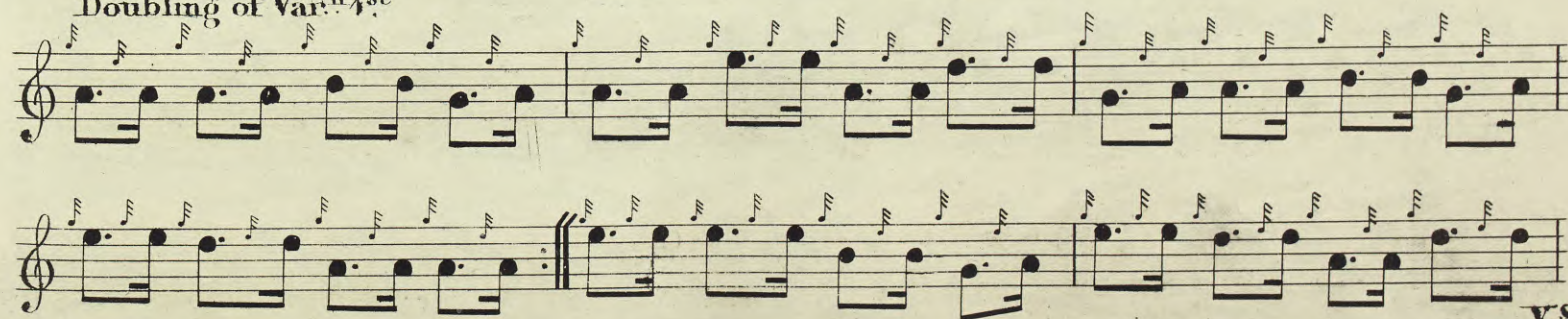
XVII.



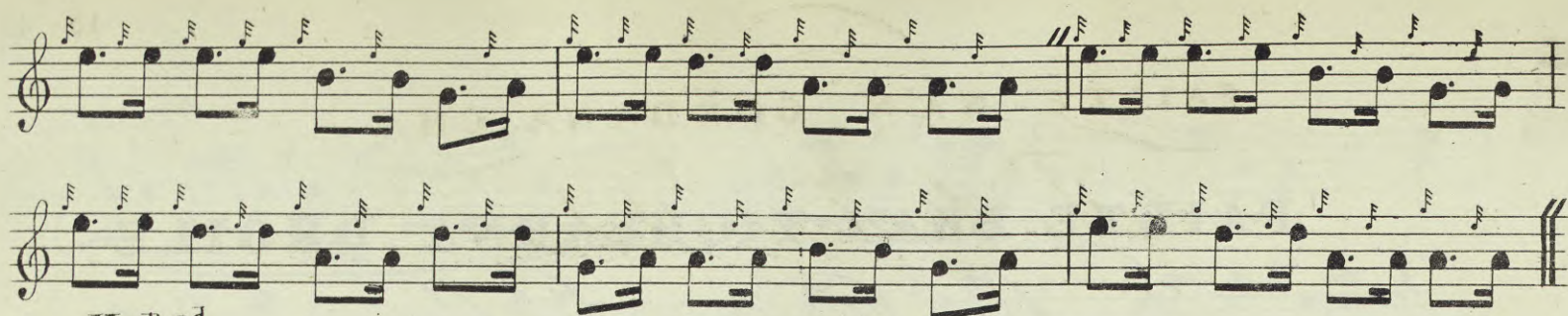
Varⁿ 1st



Doubling of Varⁿ 1st



V.S.

Var.ⁿ 2^d

Crun-luath.

D.C.
ThemaD.C.
Thema
Al Fine

FAILTE NA'N GORDANAICH.

The Gordons' Salute!

Andantino

XVIII

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Andantino'. The score consists of a main melody followed by three variations. The first variation is marked 'Varⁿ 1st'. The second variation is marked 'Doubling of Varⁿ 1st'. The third variation is marked 'Varⁿ 2^d'. The score concludes with a section marked 'Crun-luath.' (Allegretto) and a final section marked 'D.C. Thema Al Fine.'.

Varⁿ 1st

Doubling of Varⁿ 1st

Varⁿ 2^d

Crun-luath.

D.C. Thema Al Fine.

FAILTE CHLANN DOMHNUILL.
The Macdonald's Salute.

Composed by

DONALD MOR MACCRUMMEN.

XIX.

Var.ⁿ 1st

Doubling of Var.ⁿ 1st

The first system of musical notation for Var. 2a consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The music is written in a single melodic line across the five staves, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The notation includes many accidentals (sharps and naturals) and slurs indicating phrasing.

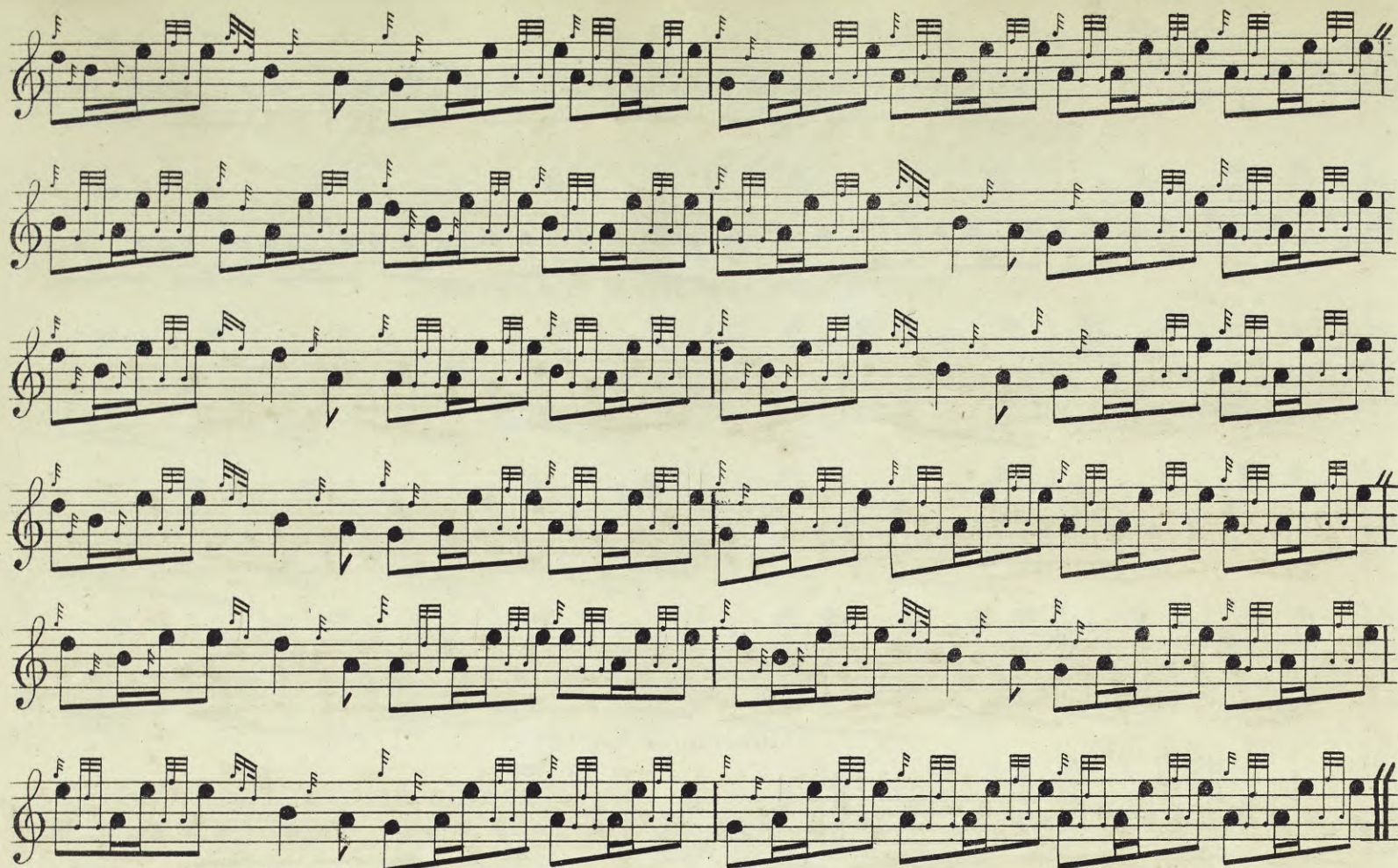
Doubling of Var.ⁿ 2^a

The second system, titled 'Doubling of Var.ⁿ 2^a', consists of nine staves of music. It begins with a double bar line followed by a repeat sign. The notation continues with the same melodic line as the first system, maintaining the 12/8 time signature and key signature. The music is dense with sixteenth and thirty-second notes, and includes various rests and phrasing slurs.

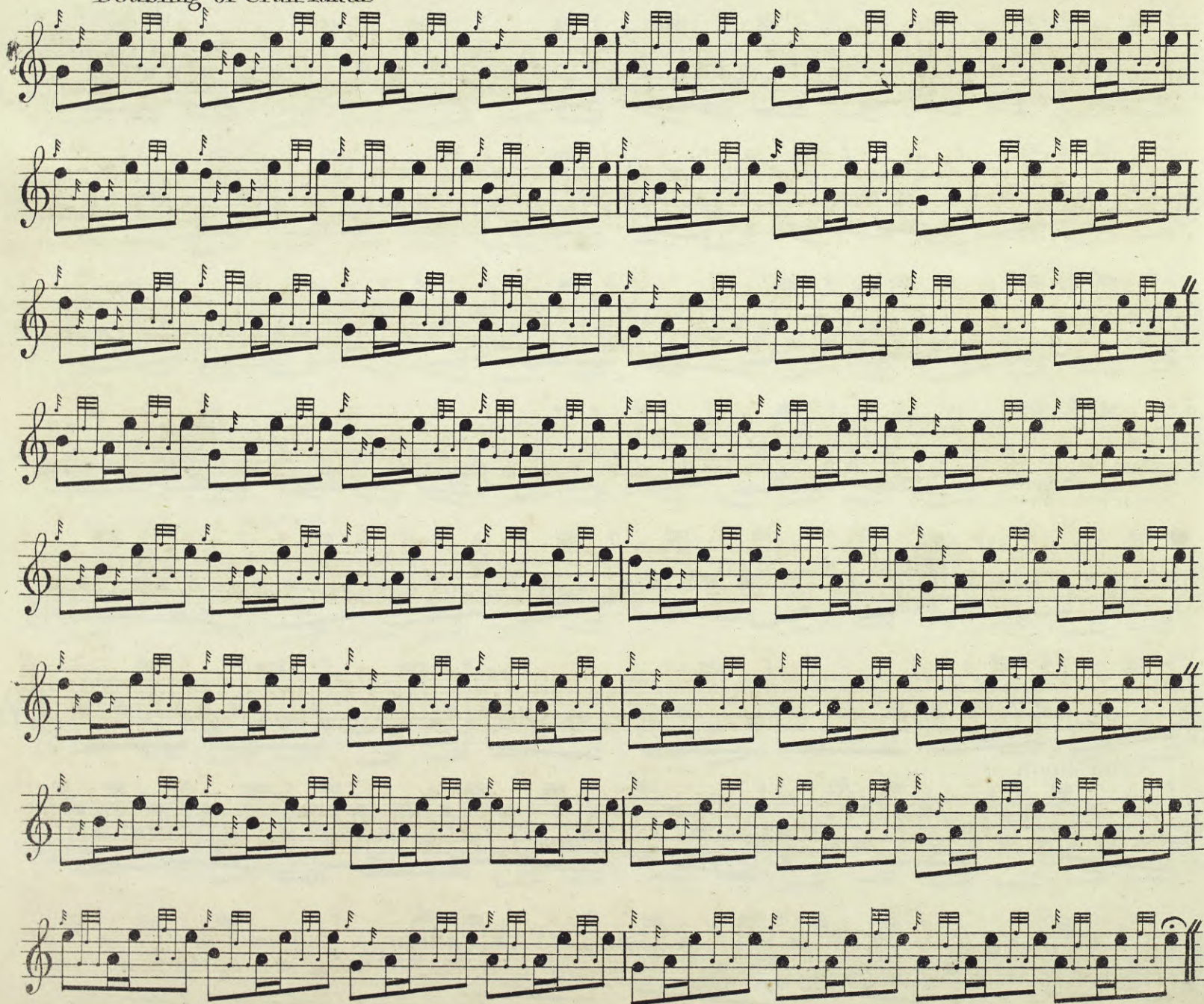
D. C
Thema

Crum-luath

The third system, titled 'Crum-luath', consists of two staves of music. It continues the melodic line from the previous system. The notation features a mix of note values and rests, with many accidentals. The piece concludes with a double bar line.



Doubling of Crum-luath.



FAILTE RIDIR EOGHANN LOGHIAILL.

Sir Erwin Cameron of Lochiel's Salute

Adagio

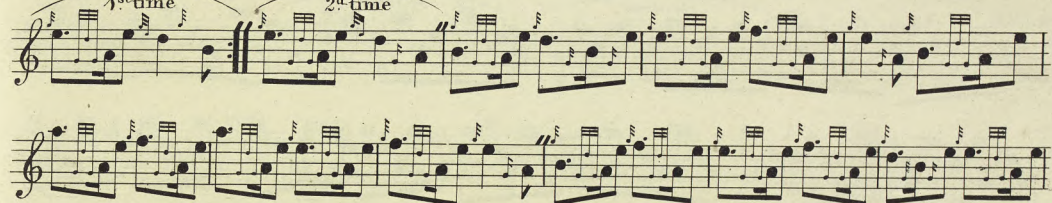


A cheud Shuibhal

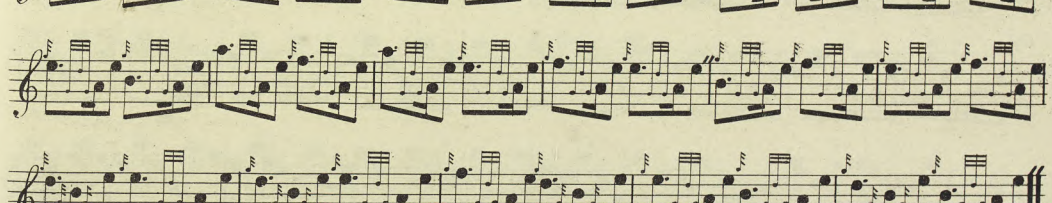
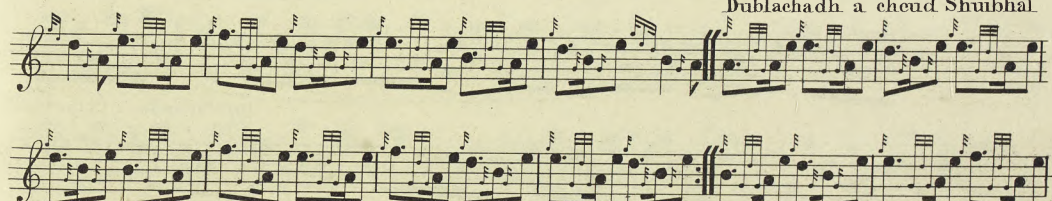


1st time

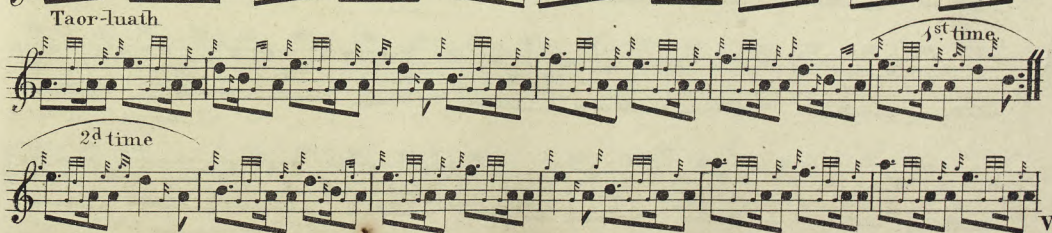
2^d time



Dublachadh a cheud Shuibhal



Taor-luath





Dublachadh an Taor-luath.



An Crun-luath.



Dublachadh a Crun-luath



Faite Rheinaraich.

MENZIES' SALUTE.

Composed

BY MACINTYRE.

ADAGIO

XXI

Bis

1st Thumb Varⁿ

Bis

2^d Thumb Varⁿ

Bis

Varⁿ 3^d

Bis

Doubling of Varⁿ 3^d

Bis

V.S.

Var.ⁿ 4th

Bis

Bis

Doubling of Var. 4th

Bis

Bis

Crun-luath.

Bis

Bis

Doubling of Crun-luath

Bis

Bis

Cadenza

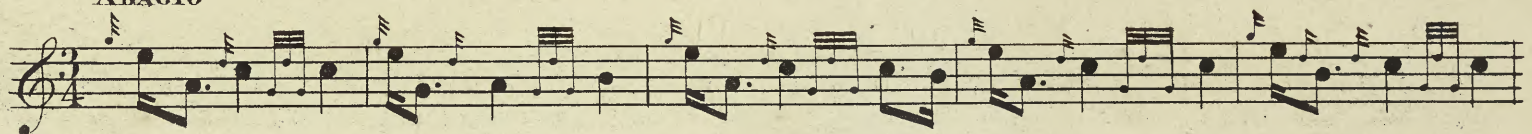
D.C. Thema al F

SPAIDSEARACHD CHLANN ILLEAIN.

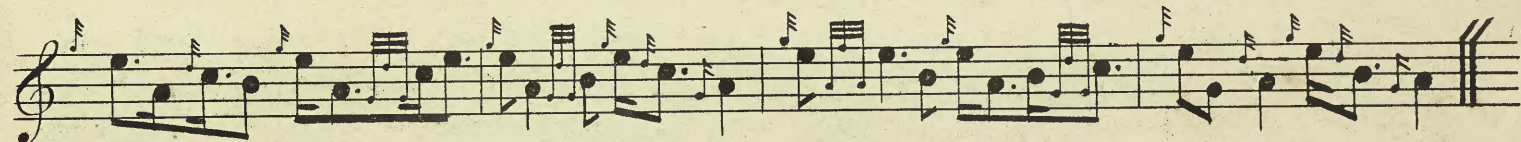
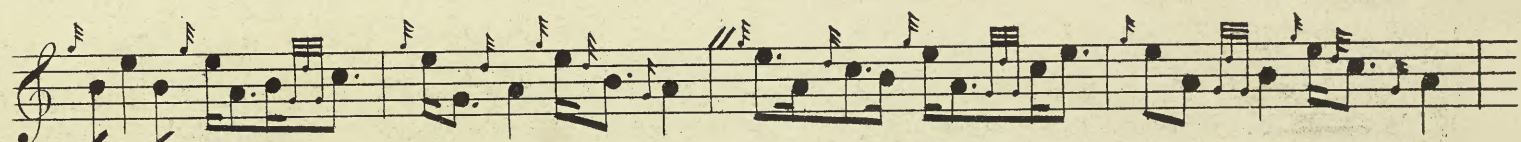
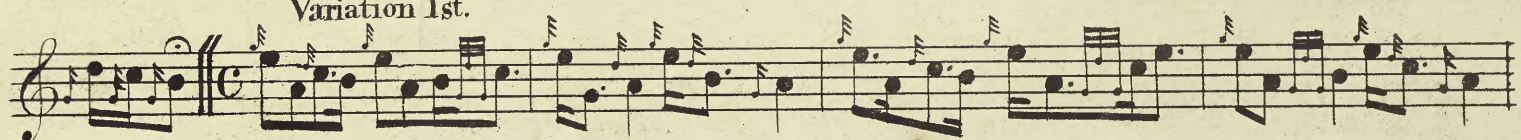
The MacLeans' March.

ADAGIO

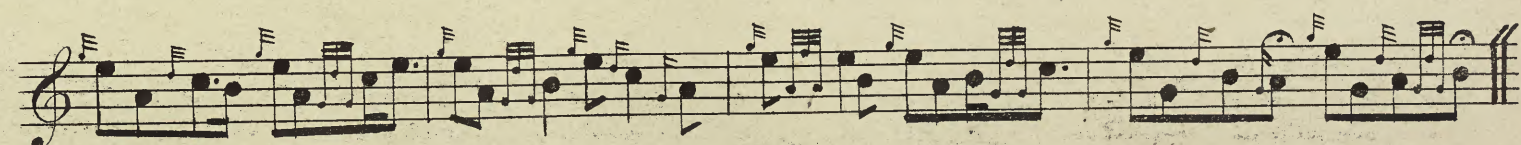
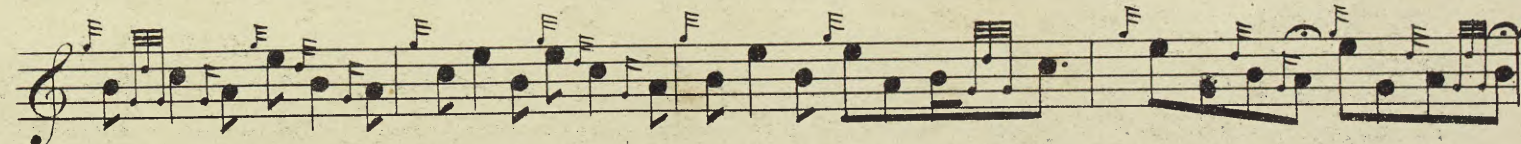
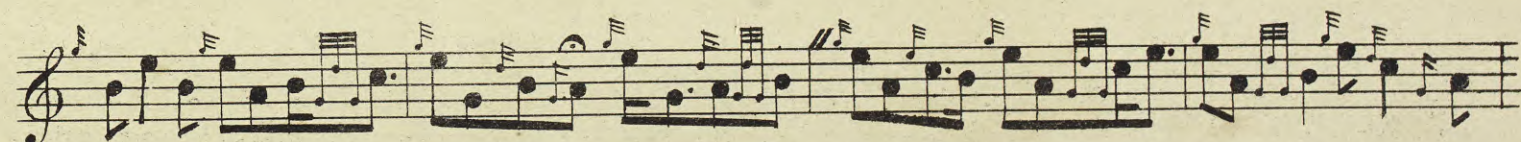
XXII.



Variation 1st.



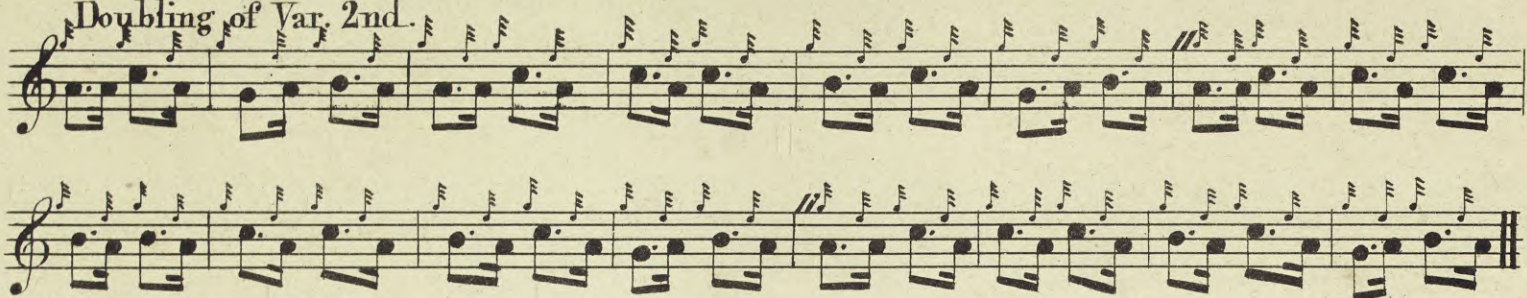
Doubling of Var. 1st.



Variation 2nd.



Doubling of Var. 2nd.



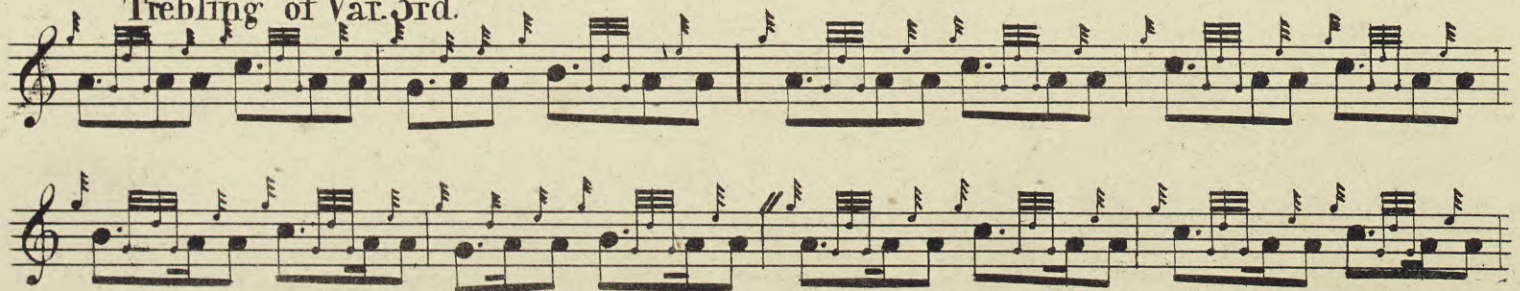
Variation 3rd.

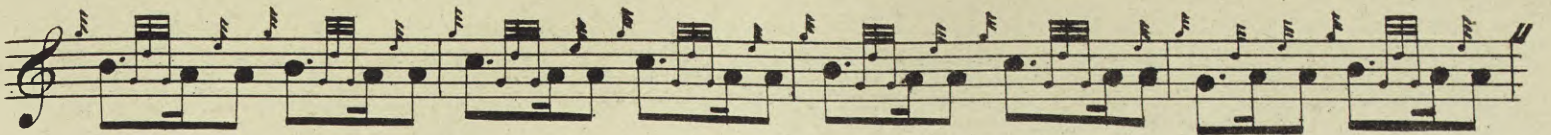


Doubling of Var. 3rd.



Trebling of Var. 3rd.

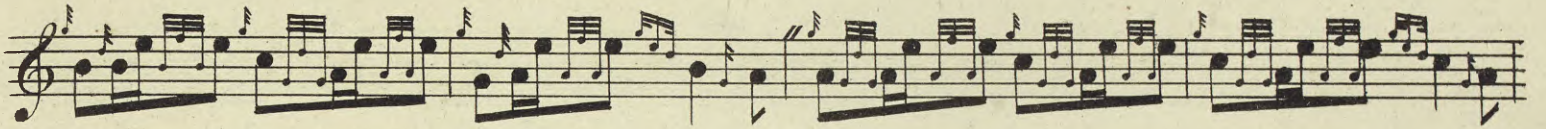




Cadenza D. C. Thema.



Crun-luath.



Doubling of Crun-luath



Trebling of Crun-luath



Cadenza



Thema al Fine.

LAMH DHEARG CHLANN DOMHNUILL.

The Red Hand in the Mac Donald's Arms.

XXIII

This musical score is written for a single melodic line on a treble clef staff. It begins with a common time signature (C) and a key signature of one sharp (F#). The notation includes various note values, rests, and repeat signs. The score is divided into three main sections: the initial melody, 'Variation 1st', and 'Variation 2^d'. The variations introduce triplet rhythms, indicated by the number '3' above groups of notes. The piece concludes with a double bar line and repeat dots.

Variation 1st

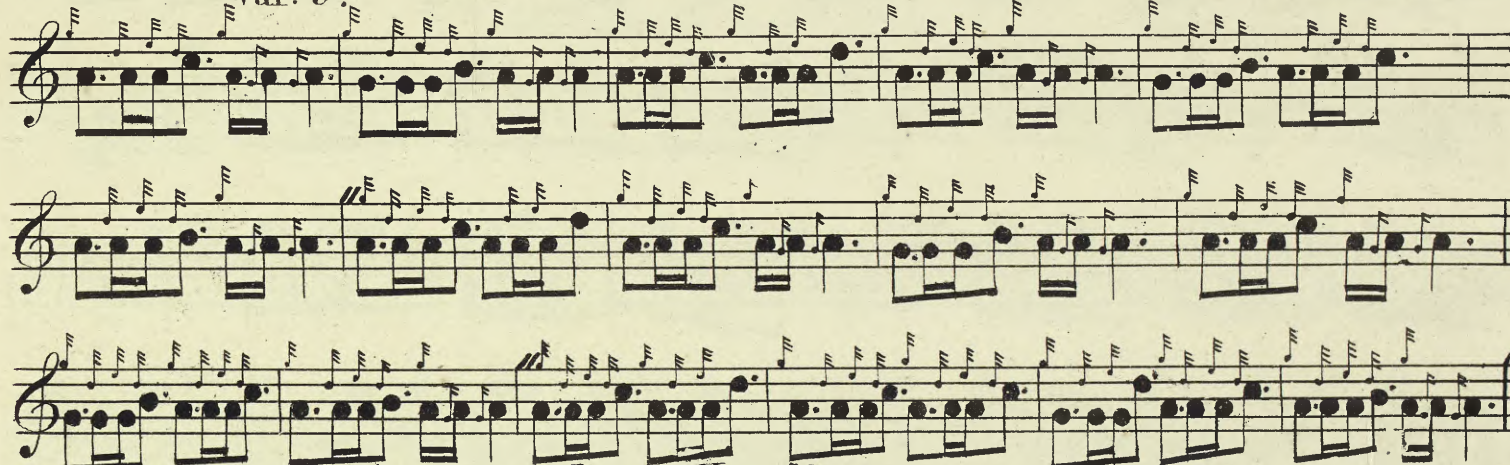
Variation 2^d



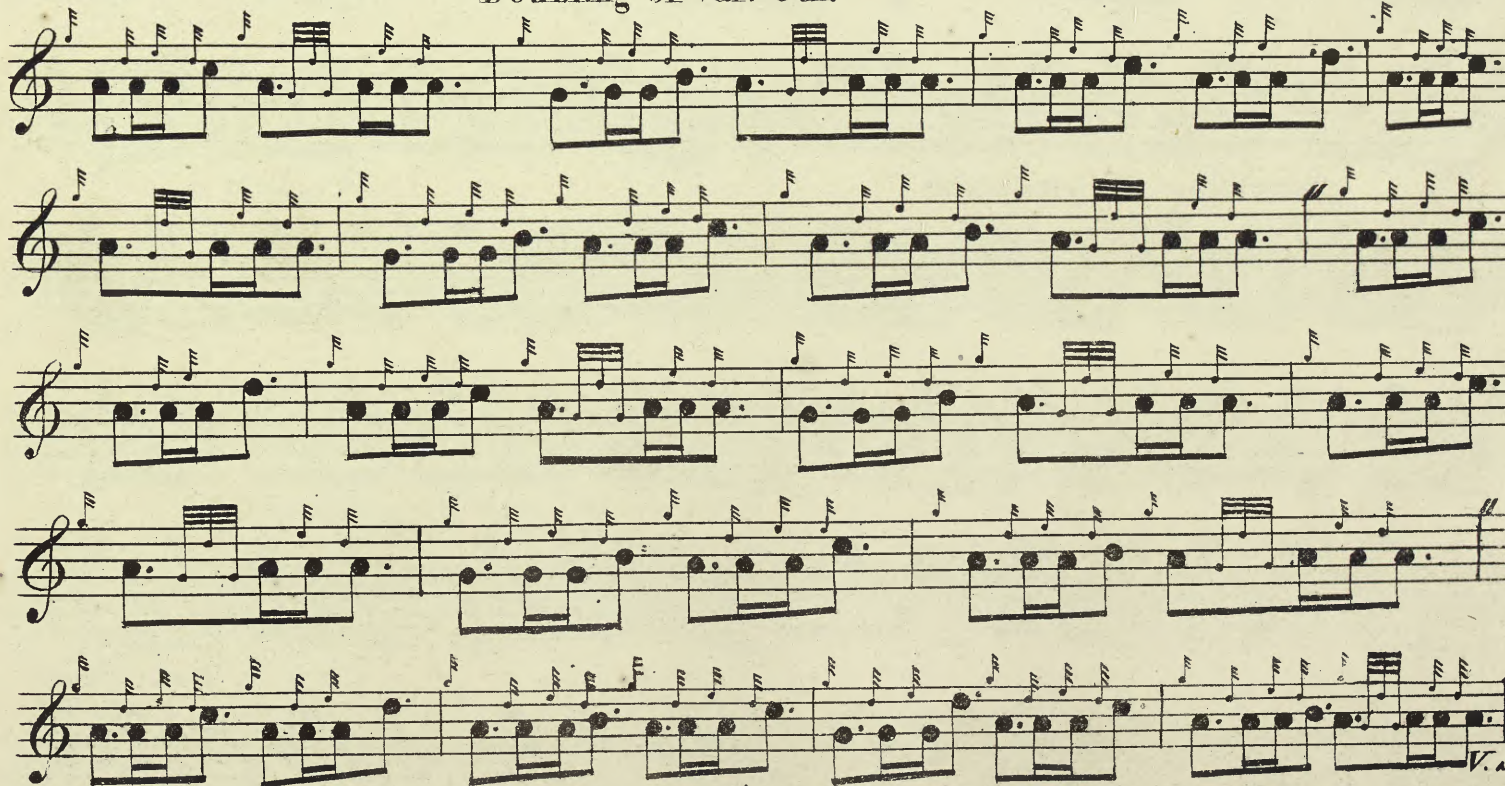
Var. 4th.



Var. 5th.



Doubling of Var. 5th.

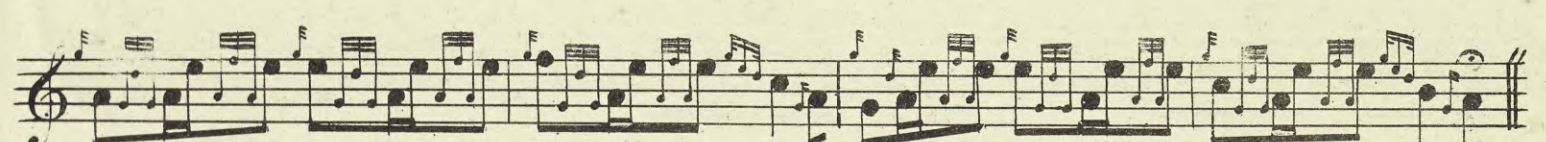
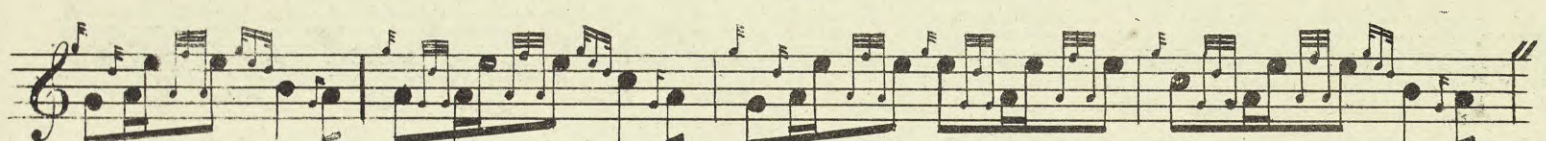


Var. 6thDoubling of Var. 6th

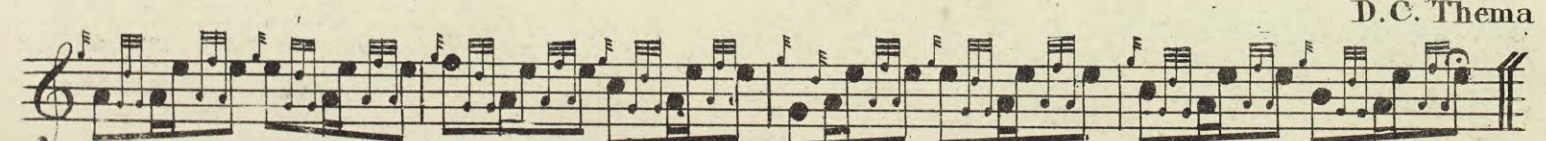
D.C. Thema



Crun-luath



Doubling of Crun-luath



D.C. Thema

Al Fine

SPAIDSEARACHD DHUIC PHEAIRT

The Duke of Perth's March

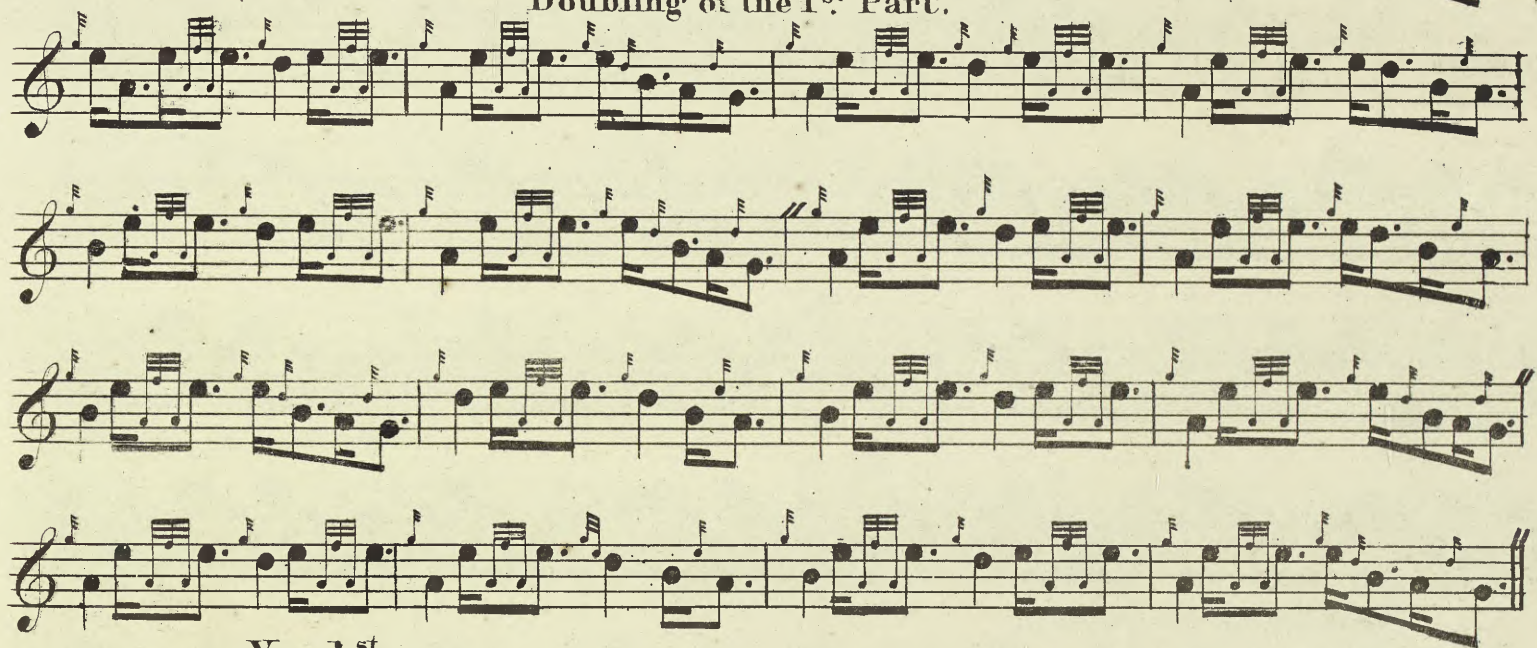
Composed by

FINLAY DUBH MAC RAE.

1745.

Alegro

XXIV

Doubling of the 1st Part.Var. 1stDoubling of Var. 1st

V.S.

Var. 2^dDoubling of Var. 2^d

D.C.

Crun-luath



Doubling of Crun-luath



D.C.



FAILTE MHARCUIS EARRACHEDHEAL.

The Marquis of Argyle's Salute.

XXV.

Fine

Varⁿ 1st

Doubling of Varⁿ 1st

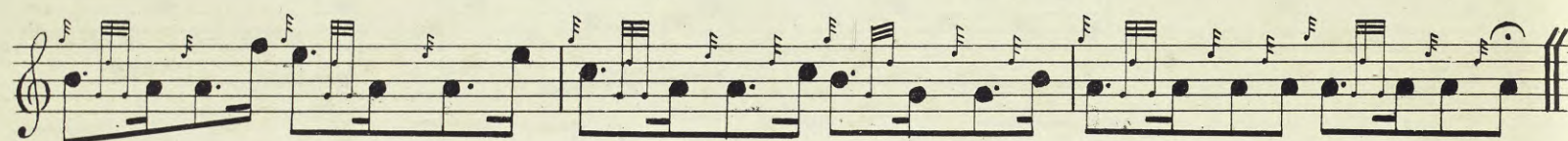
Varⁿ 2^a

V.S.

Detailed description: This is a musical score for a piece titled 'The Marquis of Argyle's Salute'. The score is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The first staff is marked 'XXV.' and the piece concludes with a double bar line and the word 'Fine'. The score includes several variations: 'Varⁿ 1st' (first variation) and 'Varⁿ 2^a' (second variation). A section labeled 'Doubling of Varⁿ 1st' indicates a repeat of the first variation. The notation includes various musical symbols such as notes, rests, and bar lines, with some notes marked with a 'V' (likely for 'Vivace' or 'Vento'). The score is presented in a clear, legible format with a mix of bold and italicized text for section headers and variation labels.



Doubling of Varⁿ 2^d



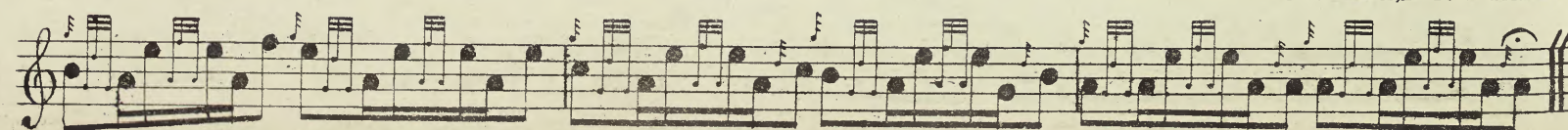
Crun-luath.



Doubling of Crun-luath.



Cadenza, D.C. Thema.



BLAR SLIABH AN T-SHIRRA

The Battle of Sheriffmuir.

Composed by

FINLAY DUBH MAC RAE.

1715.

XXVI.

Bis

1st

time

2^d time

Thumb Varⁿ

Bis

1st.

time

2^d time.

Varⁿ 1st

Bis

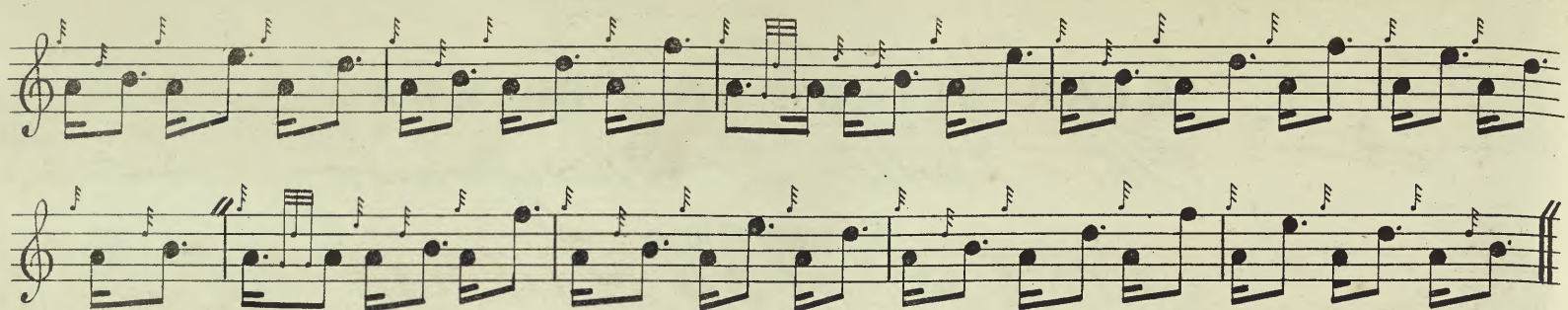
Doubling of Varⁿ 1st

Bis

Varⁿ 2^d

Bis.

V.S.



Doubling of Varⁿ 2^d



Varⁿ 3^d



1st time.

2^d time



Doubling of Varⁿ 3^d



The first system of musical notation consists of three staves. The first two staves contain a continuous melody of eighth and sixteenth notes. The third staff continues the melody and ends with a double bar line and the marking 'DC.'.

Crun-Luath

The second system of musical notation consists of four staves. The first three staves continue the melody. The fourth staff contains a first ending marked '1st time' and a second ending marked '2nd time'. The first ending leads back to the beginning of the system, and the second ending concludes the section.

Doubling of Crun-Luath.

The third system of musical notation consists of seven staves. The first six staves continue the melody. The seventh staff concludes the section with a double bar line and the marking 'D.C. Thema.'.

A BHOILICH.

The Vaunting.

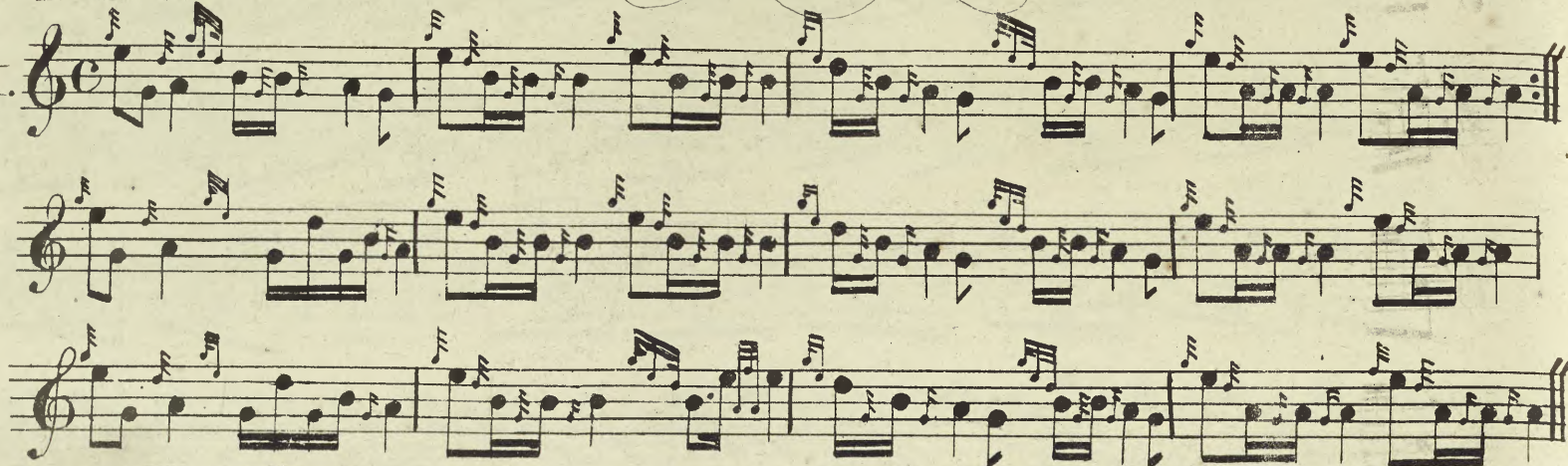
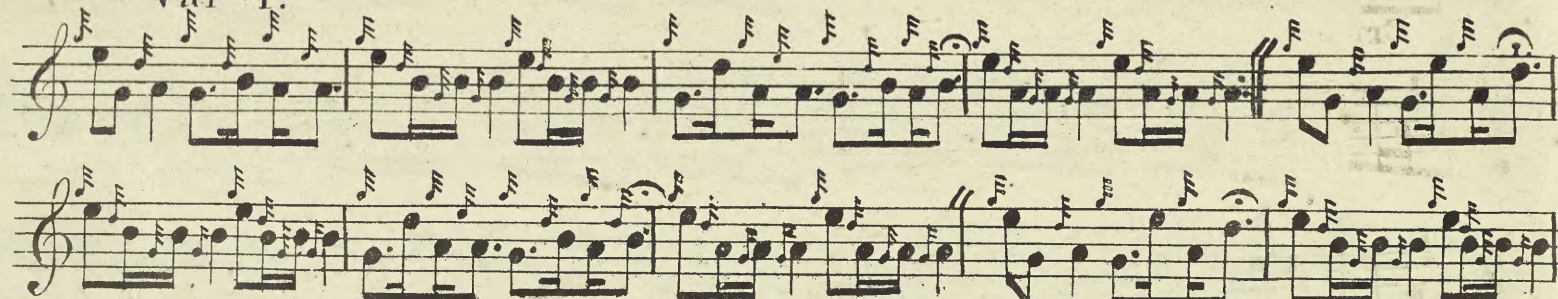
Composed by

R. MAC DONALD ESQ^R

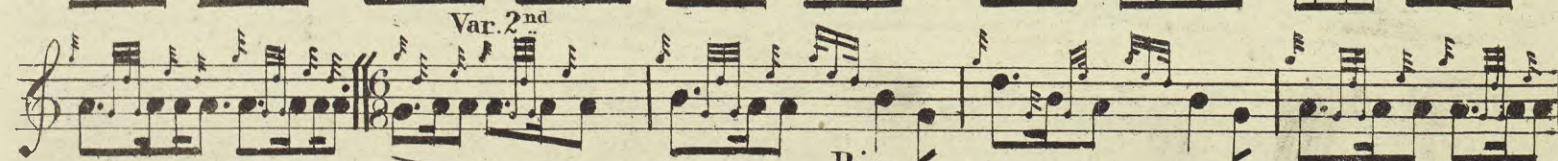
OF MORAR.

Andante

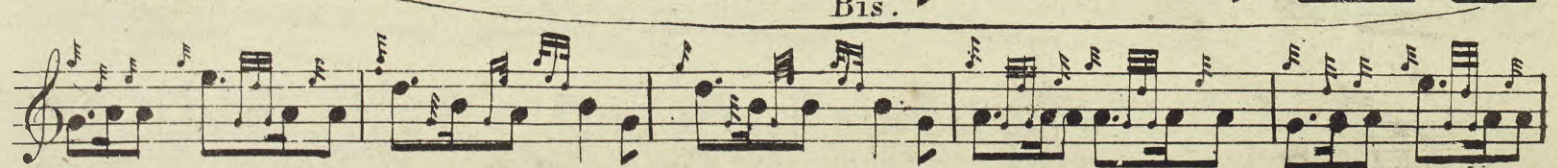
XXVII.

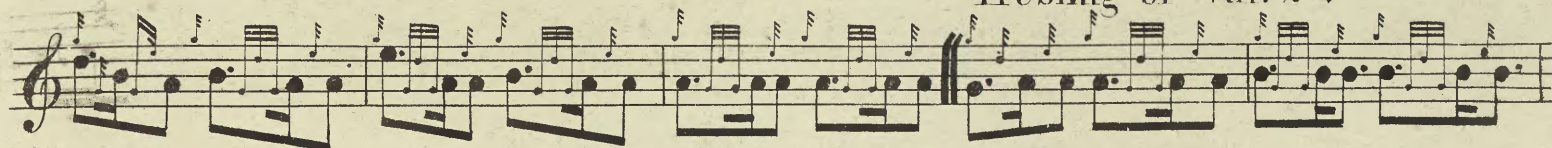
Var 1stDoubling of Var. 1st

Trebling of

Var. 1stVar. 2nd

Bis.



Doubling of Var. 2ndTrebling of Var. 2nd

Crun-Luath.



Doubling of Crun-Luath.



Trebling of Crun-Luath.



Thema Al Fine.



FAILTE THEARNA THULACH

DAVIDSON OF TULLOCH'S SALUTE.

Composed by

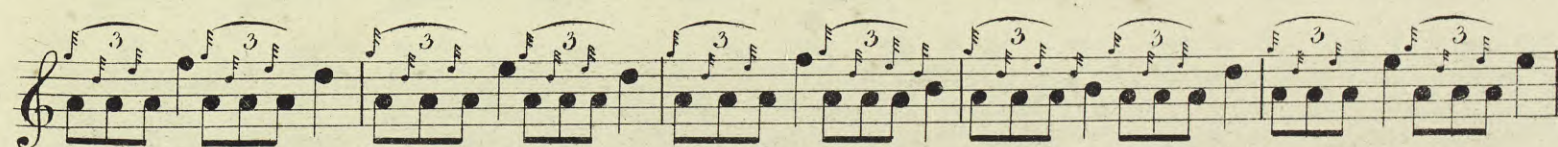
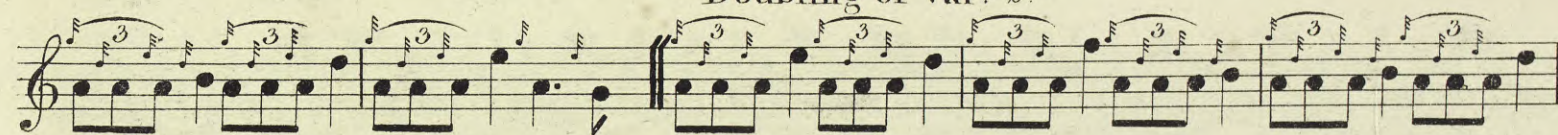
John Mackay

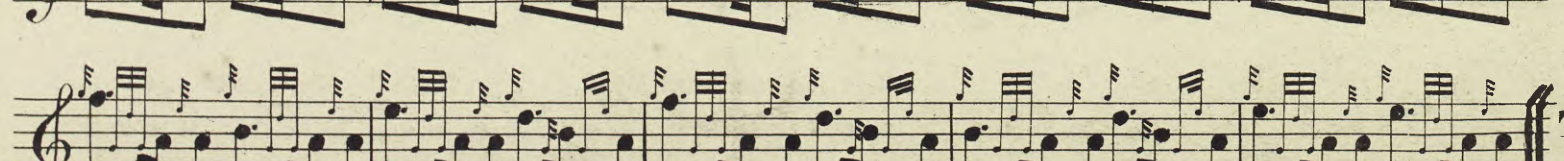
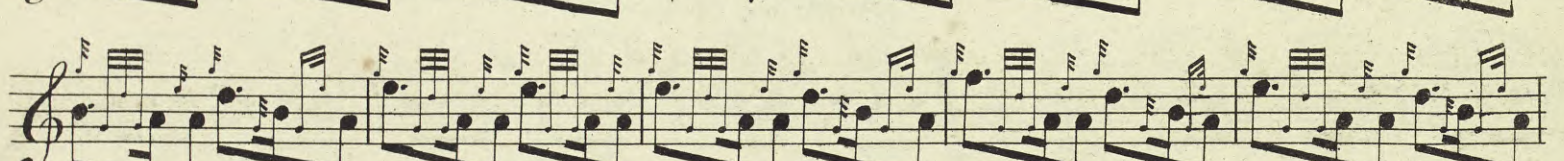
1821.

XXVIII

Var. 1st

Doubling of Var. 1st

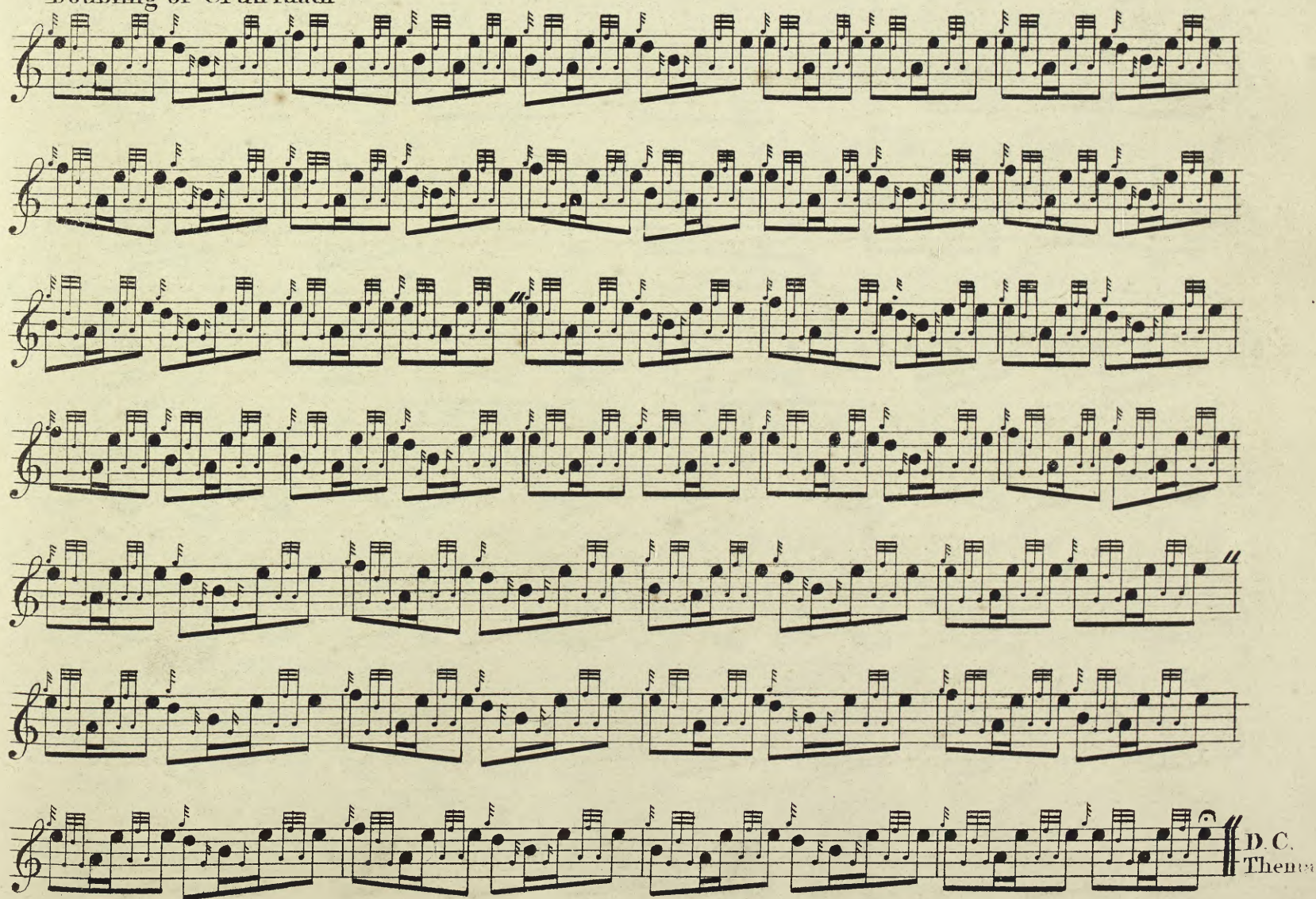
Varⁿ 2^dDoubling of Varⁿ 2^d



D.C.
Thema.



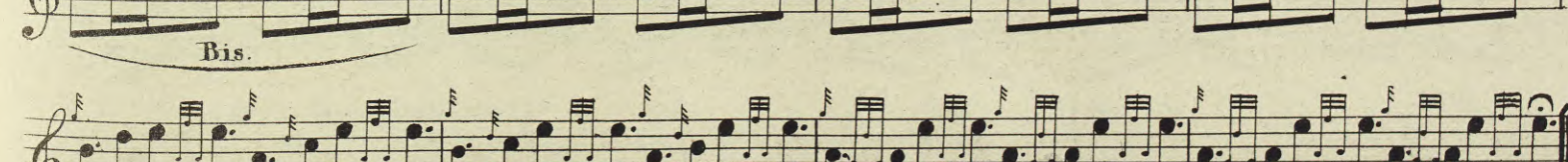
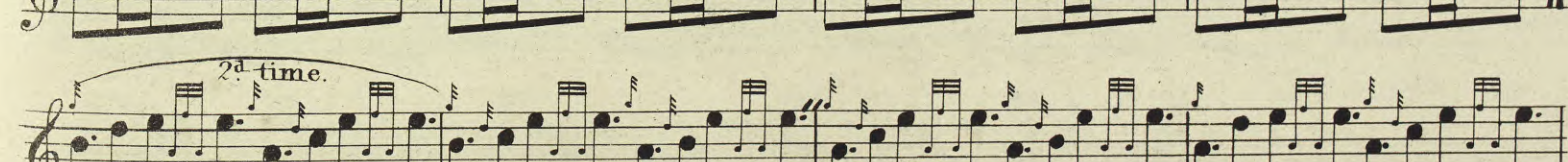
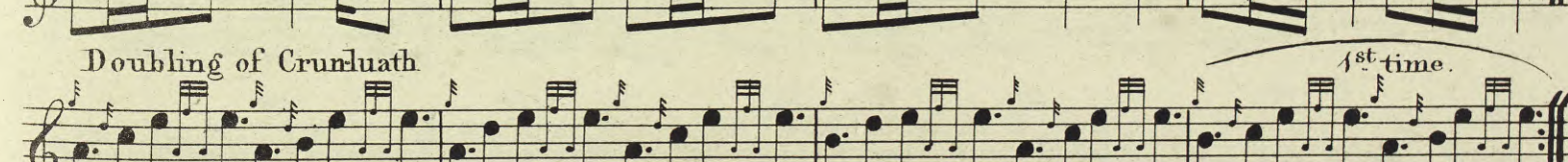
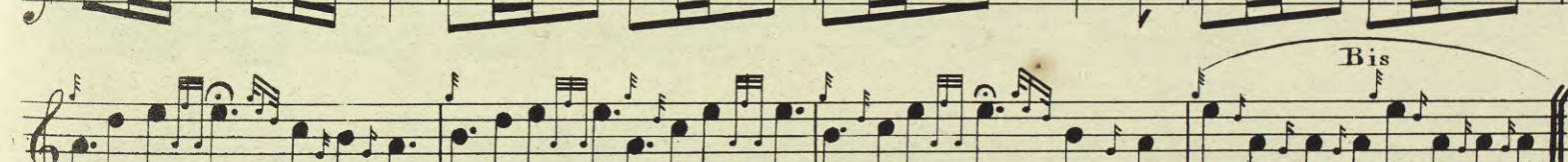
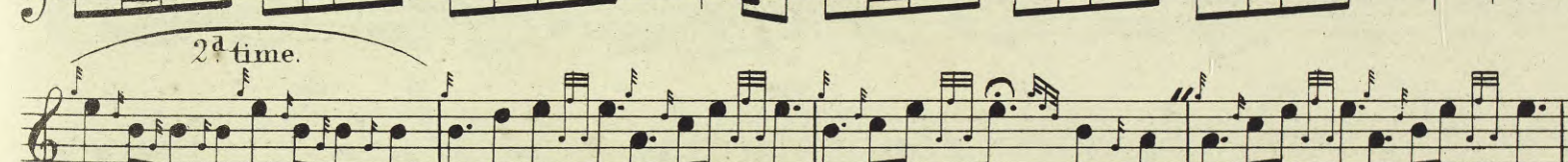
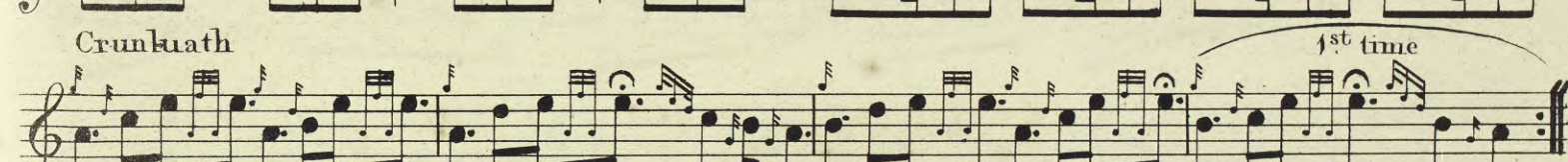
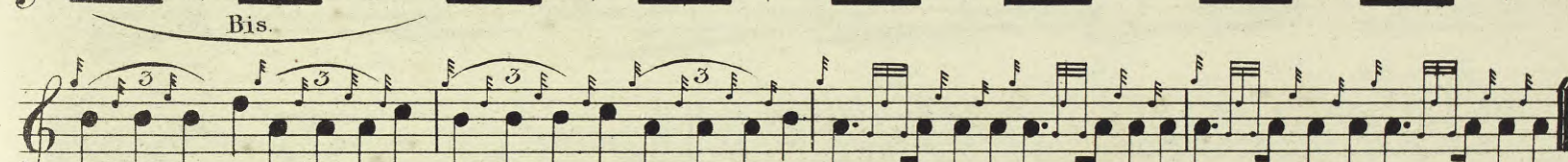
Doubling of Crun-luath



Spáidseaireachd
M H I C N E I L E A' B H A R A
MacNeil of Barra's
MARCH.

XXIX
ADAGIO

The musical score is written on ten staves. The first five staves contain the main melody. The sixth staff is labeled 'Var 1st'. The seventh staff is divided into two sections by a double bar line, labeled '1st time.' and '2nd time.'. The eighth staff continues the melody. The ninth staff is labeled 'Bis' and 'Doubling of Varⁿ 1st'. The tenth staff is also divided into two sections by a double bar line, labeled '1st time' and '2nd time'.



CUMHA CHLABHERS.
The Viscount of Dundee's
 LAMENT

A. D. 1689.

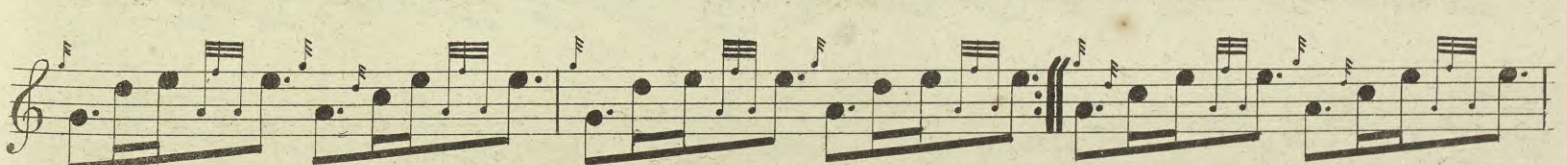
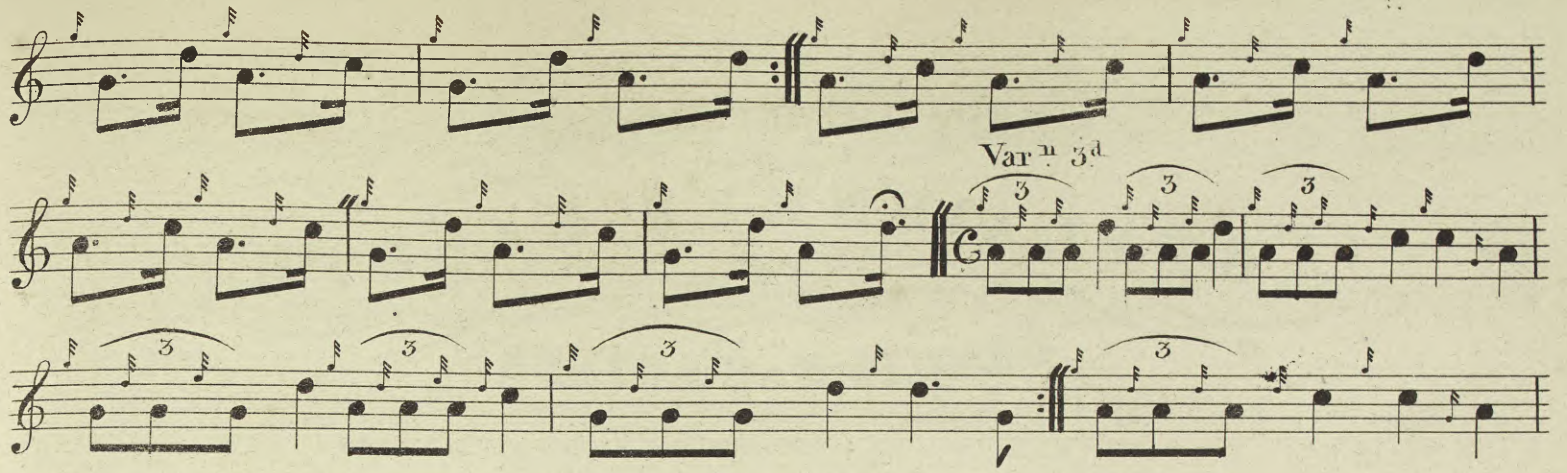
Var. 1st.

Doubling of Var. 1st.

Var 2nd.

Doubling of Var. 2nd.

The History of each Piobaireachd, as far as known to the Editor, will be found in the Notes at the End of the Volume.



Saiste O'aircharnaig.
ABERCAIRNEY'S SALUTE.
COMPOSED BY
CHARLES MAC ARTHUR.

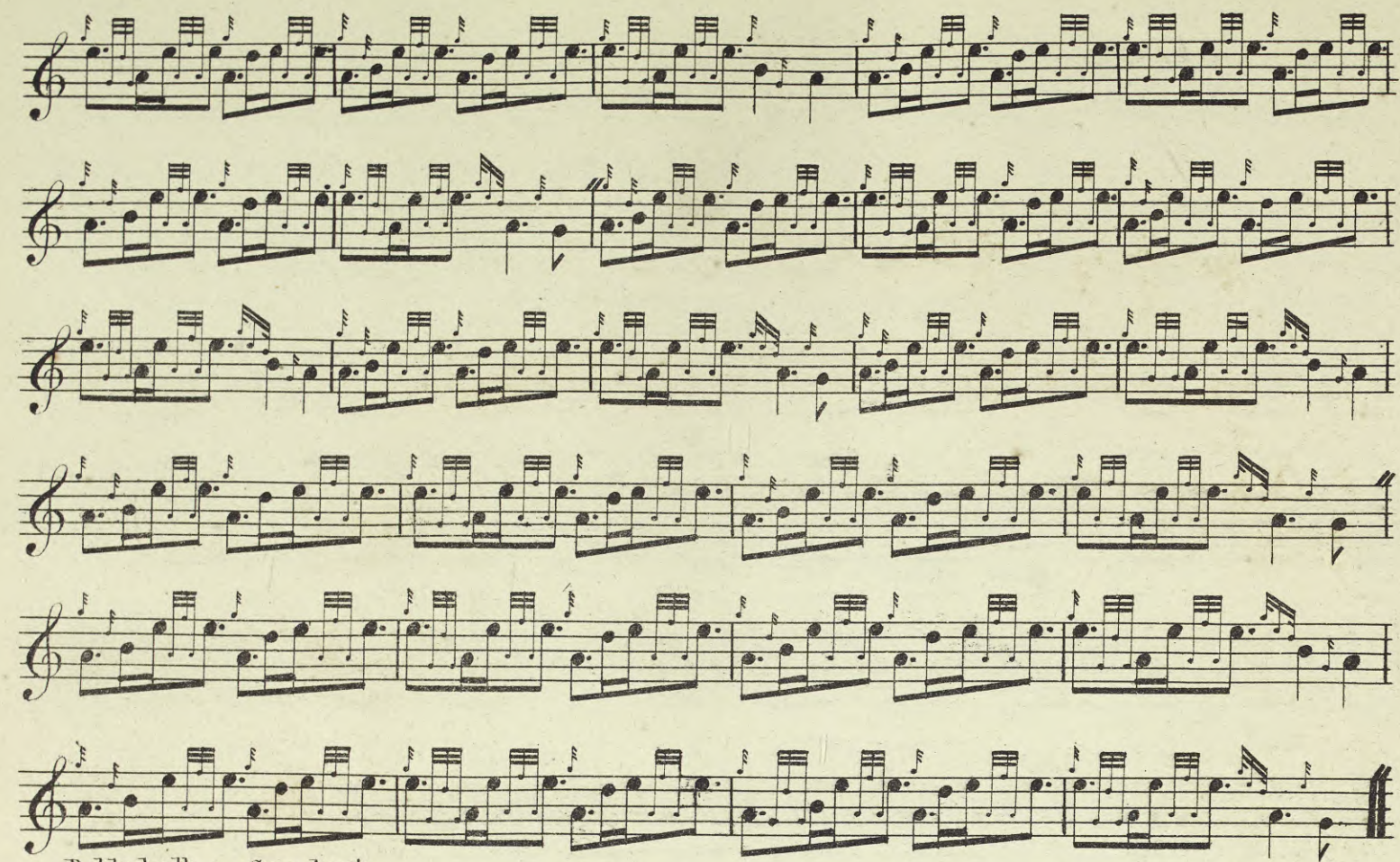
XXXI

The musical score is written in 3/4 time and consists of 12 staves. The first four staves form the first section, and the next eight staves form the second section. The first section is marked 'Suibhal' and the second section is marked 'Dublachadh an't Suibhal'. The music is written in a single melodic line on a treble clef staff. The notation includes various note values, rests, and repeat signs. The first section ends with a double bar line and a repeat sign. The second section begins with a new key signature of one sharp (F#) and continues with a similar melodic pattern.

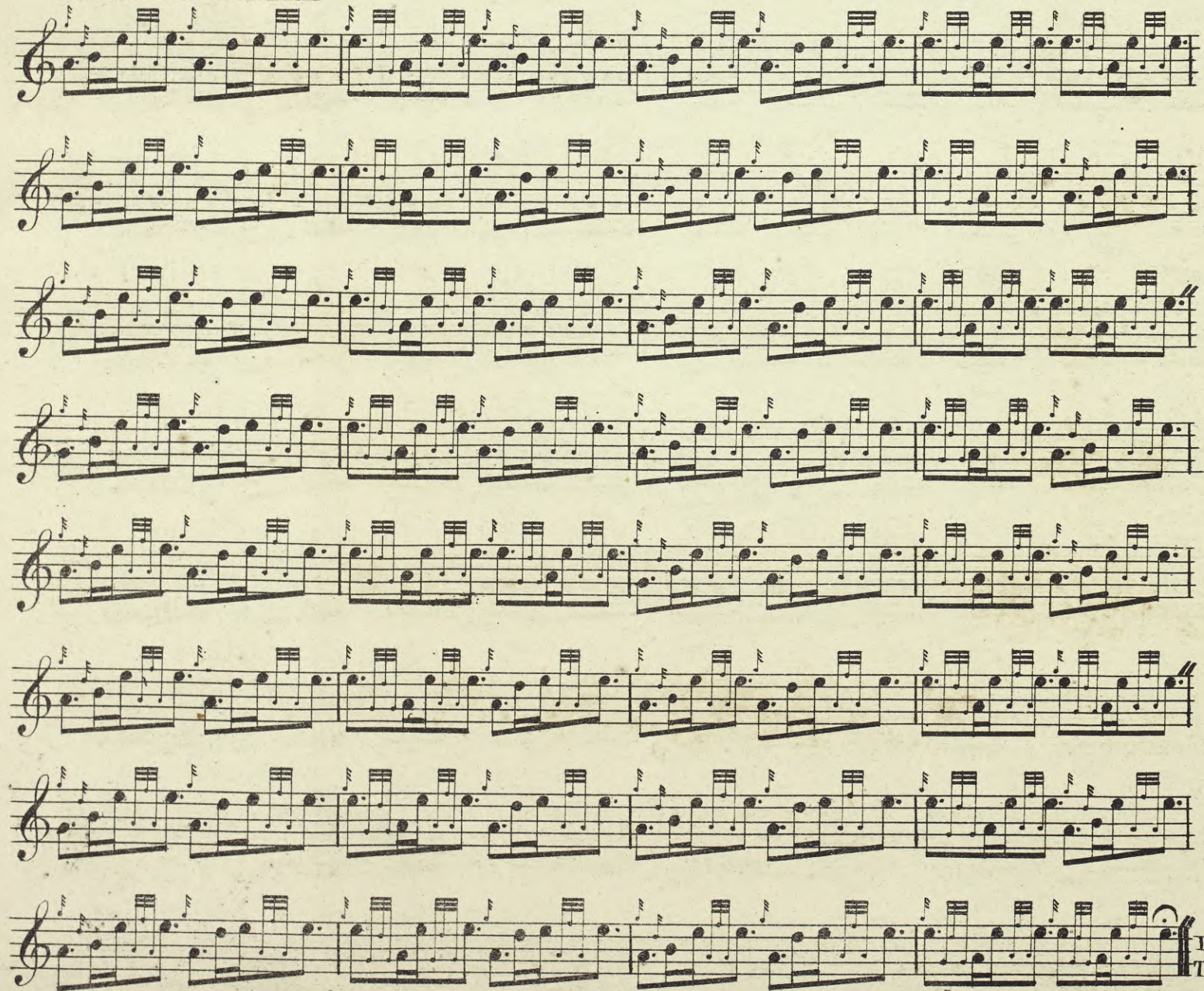
Suibhal

Dublachadh an't Suibhal





Dublachadh a Crun-luath



FAILTE THIGHERNA STRUAIN.

Stovnan Robertson's Salute.

XXXII.

Var.¹ 1st

Doubling of Var.¹ 1st

Crun-luath.

D.C. Thema.

V.S.

Doubling of Crun-luath

D.C. Thema

This block contains five staves of musical notation. The first staff is labeled 'Doubling of Crun-luath'. The notation is in treble clef with a key signature of one sharp (F#). The music consists of a continuous melody with many eighth and sixteenth notes. The fifth staff ends with a double bar line and the text 'D.C. Thema'.

A BHIODAG BHOIDHEACH.

The Pretty Dirk.

Composed by

PATRICK OIG MAC CRUMMEN.

XXXIII.

Part 2nd

D.C. Thema

This block contains six staves of musical notation. The first staff is marked 'XXXIII.' and begins with a treble clef and a common time signature (C). The music is in a key with one sharp (F#). The notation is dense with many eighth and sixteenth notes. The third staff is labeled 'Part 2nd'. The sixth staff ends with a double bar line and the text 'D.C. Thema'.

FAILTE NA'N ROTHACH.

The Munros Salute.

Composed by

JOHN DALL MACKAY, GAIRLOCH.

XXXIV.

Bis

Bis

Bis

Var. 1st

Bis

Bis

Var. 2nd

Bis

Bis

Bis

D.C. Crun-luath

Bis

Bis

Bis

D.C. Crun-luath

Each Variation of this Peobaireachd may be played twice.

CUMHA PHADRUIG OIG MHIC CRUIMEIN

Patrick o'g Mac Cummen's Lament

Composed by

JOHN DALL MACKAY

Piper to Gairloch.

XXXV

1st time 2nd

time

Doubling of 1st Part

1st time 2nd time

Var. n. 1st

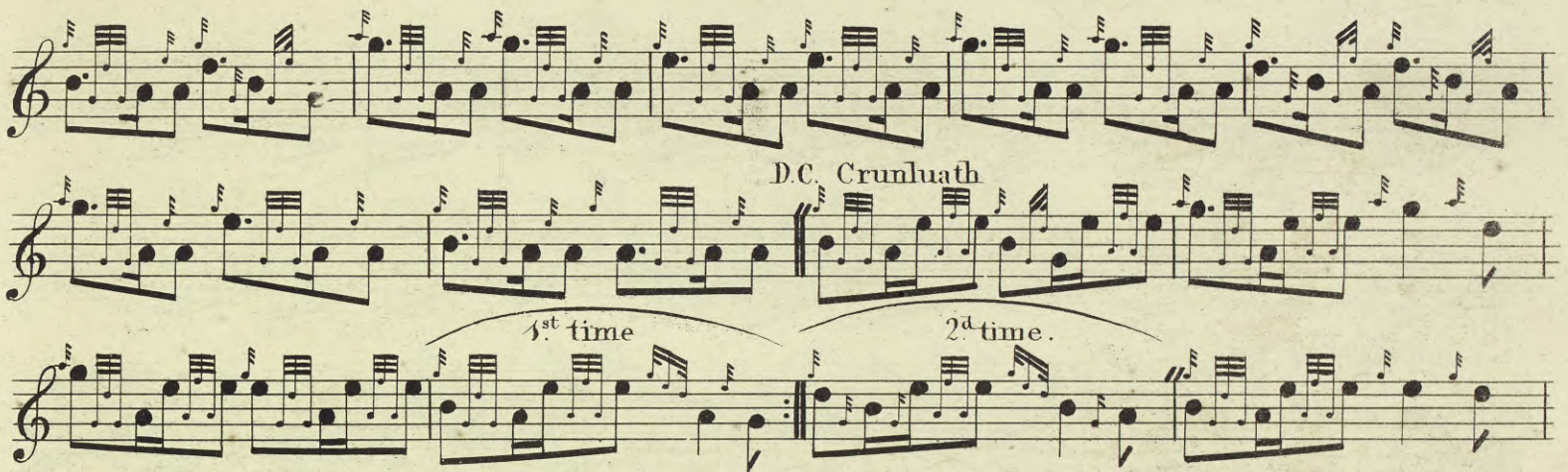
1st time 2nd time

Doubling of Var. n. 1st

1st time 2nd time

1st time 2nd time

1st time 2nd time



IOMARBHADH MHICLEOID.

MACLEOD'S CONTROVERSY.

Composed by

Donald Mor Mac Crummen

About the Year 1603.

XXXVI.

Varⁿ 1st

Doubling of Varⁿ 1st

Crunluath.

Doubling of Crunluath.

D.C. Then

D.C. Then

D.C. Then

D.C. Then

D.C. Then

D.C. Then

D.C. Then

CUMHA CHRAOBH NAN TEUD.

The Lament FOR the Harp Tree

XXXVII

1st time

2^d time

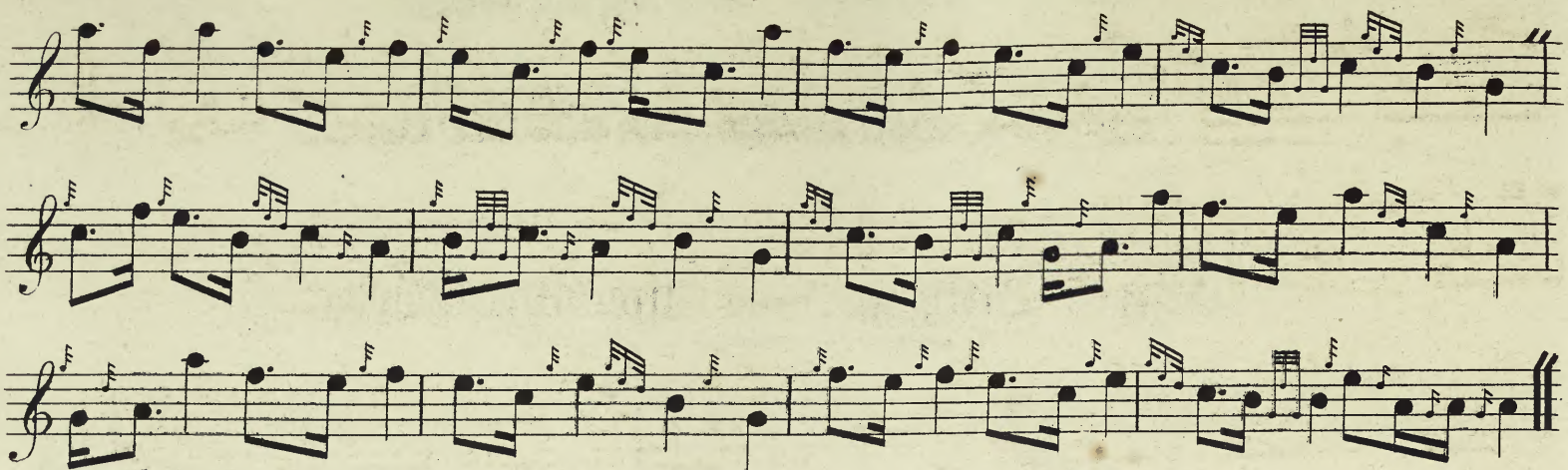
Doubling of Part 1st

1st time

2^d time

VS

Detailed description: This is a musical score for a harp piece. It consists of ten staves of music in treble clef, with a common time signature (C). The notation includes various note values, rests, and dynamic markings. The score is divided into sections by repeat signs and time markings. The first section is marked '1st time' and spans the first two staves. The second section is marked '2^d time' and spans the next two staves. The third section is marked 'Doubling of Part 1st' and spans the next two staves. The fourth section is marked '1st time' and spans the next two staves. The fifth section is marked '2^d time' and spans the final two staves. The score ends with the initials 'VS'.

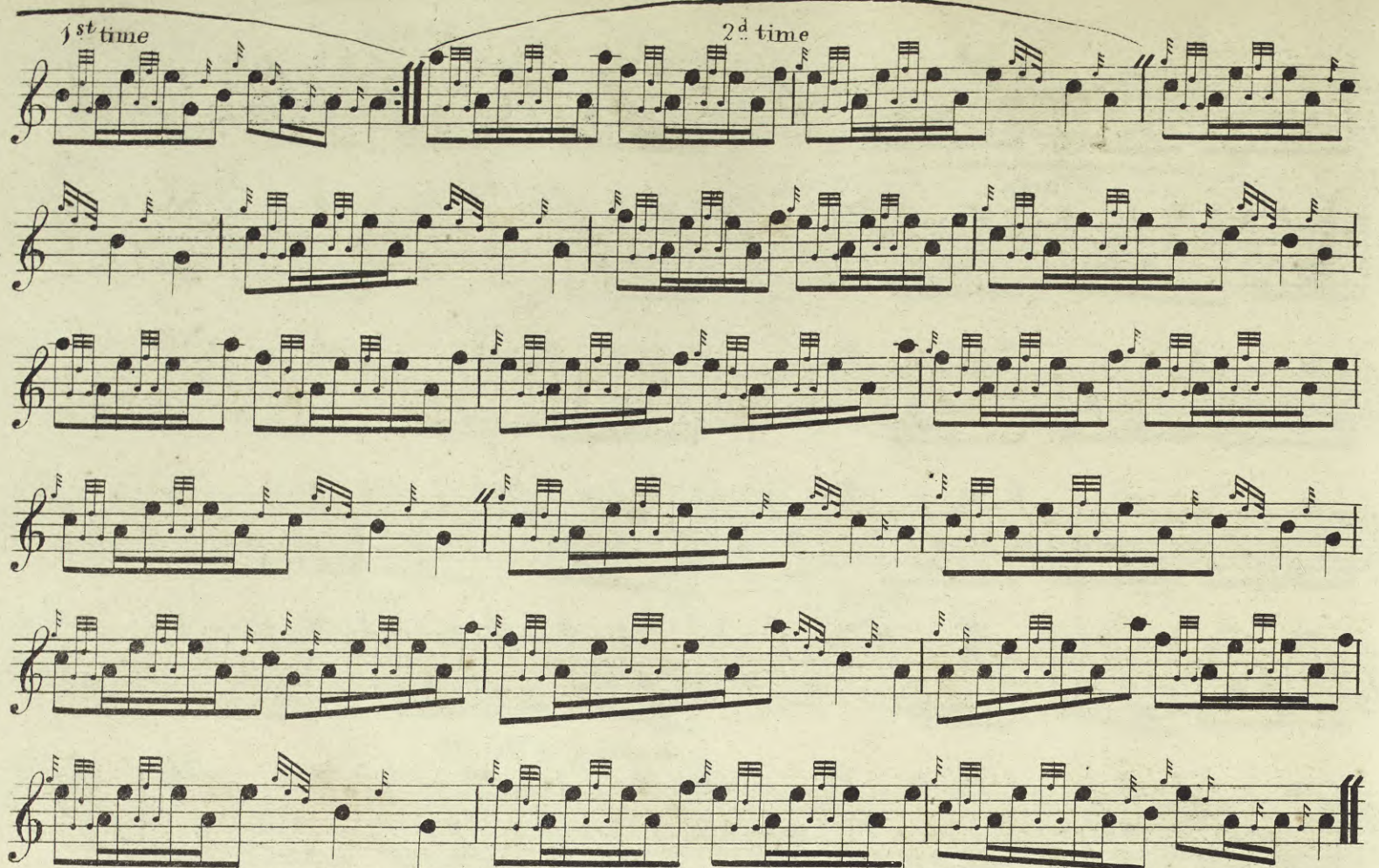
Var.ⁿ 1stDoubling of Var.ⁿ 1stVar.ⁿ 2nd

1st time.2nd time.Doubling of Var 2^d1st time.2^d time.D.C.
Thema.


Crunluath.

V.S.

1st time 2^d time



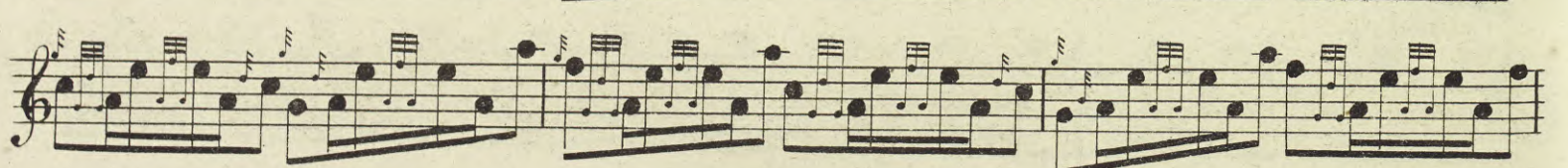
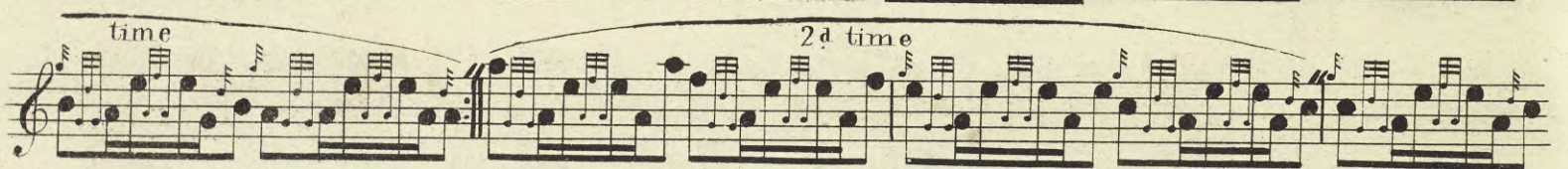
Doubling of Crun-luath



1st



time 2^d time



BLÀR BHATERLOO.

*The Battle of Waterloo.**Composed*

BY JOHN MACKAY.

1815.

XXXVIII

Varⁿ 1st

Doubling of Varⁿ 1st

J.S.

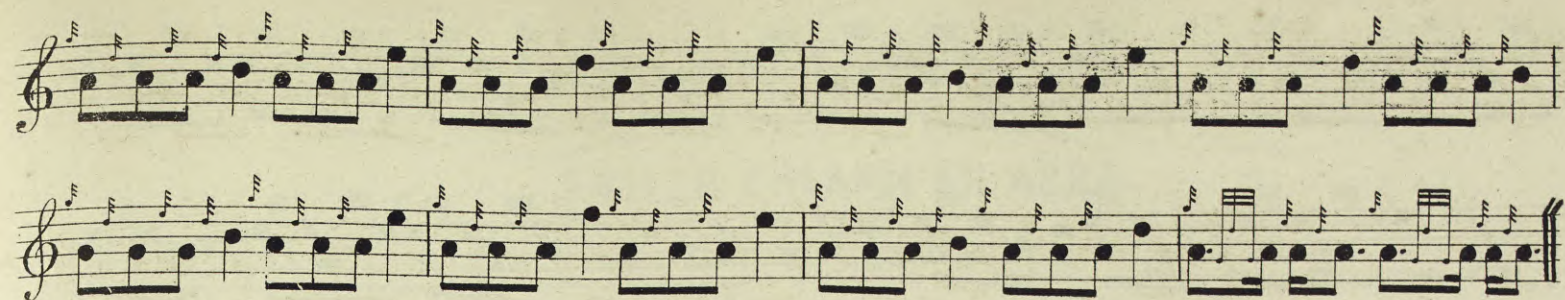
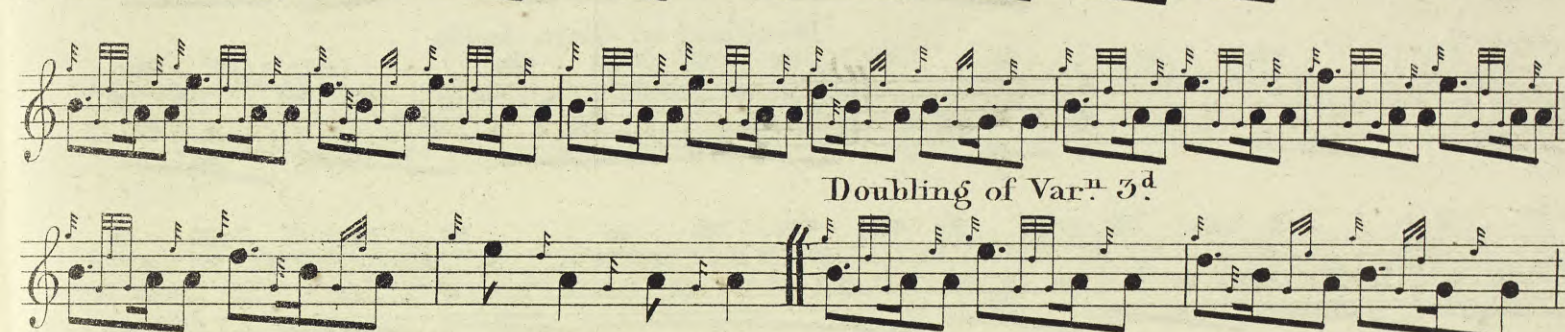
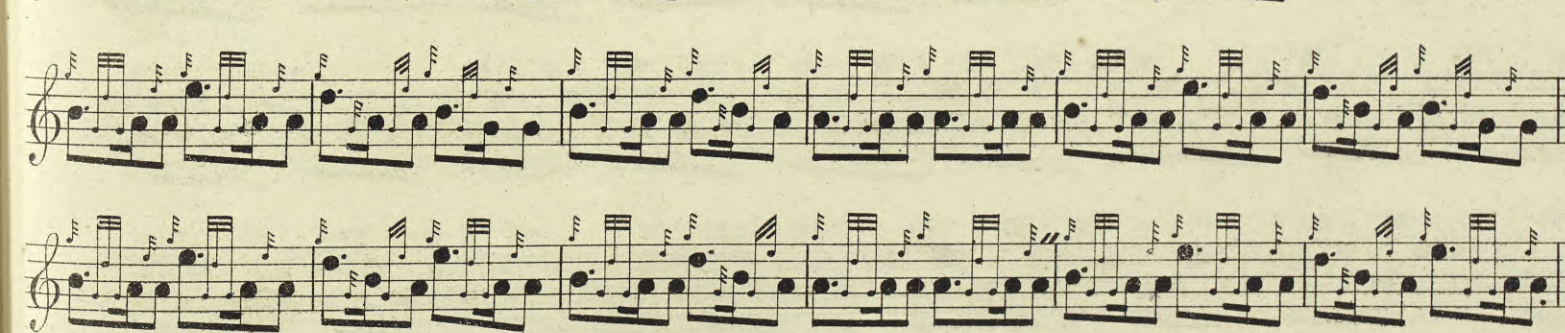
The first two staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together. The second staff continues the melody and ends with a double bar line.

Var.ⁿ 2^a

Ten staves of musical notation for Variation 2. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation features a continuous pattern of eighth and sixteenth notes, often grouped in triplets as indicated by the '3' over the notes. The variation concludes with a double bar line on the tenth staff.

Doubling of Var.ⁿ 2^a

Ten staves of musical notation for the doubling of Variation 2. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is identical to the previous variation, featuring eighth and sixteenth notes, many in triplet groupings. The section ends with a double bar line on the tenth staff.

Var.ⁿ 3^aDoubling of Var.ⁿ 3^aD.C.
Thema.

Crun. luath.



Doubling of Crun-luath

D.C. Thema

FAILTE CHLANN AN ABBA

The Mac Nab's Salute.

XXXIX.



Var. 1st



Doubling of Var. 1st



Var. 2nd



94.

Triplet markings (3) are present throughout the first section.

Doubling of Varⁿ 2^d

Varⁿ 3^d

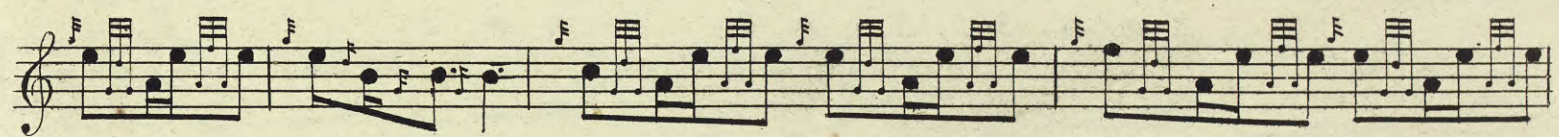
6/8

Doubling of Varⁿ 3^d

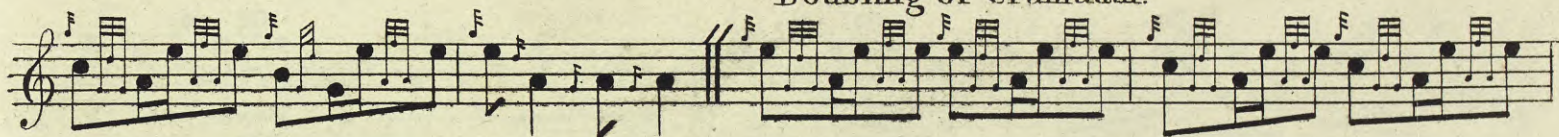
V.S



Crun-luath



Doubling of Crunluath.



FAILTE 'CHLANN RAONUILL.

na

FAILTE MHIC MHIC ALAIN

Ran-Ronald's Salute

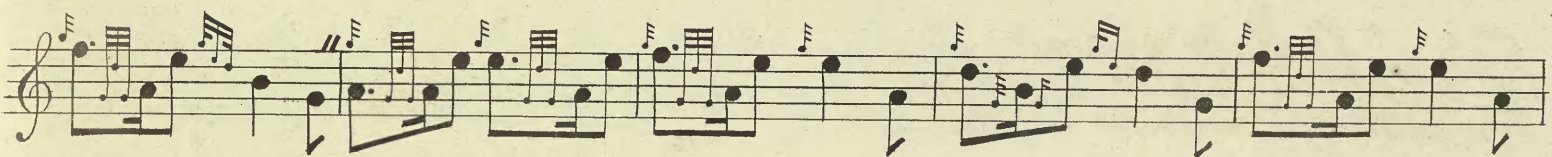
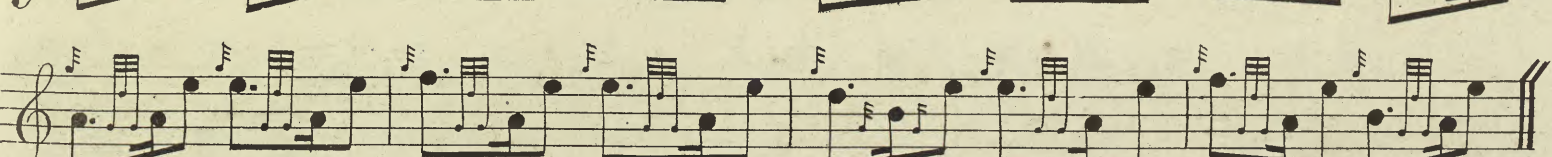
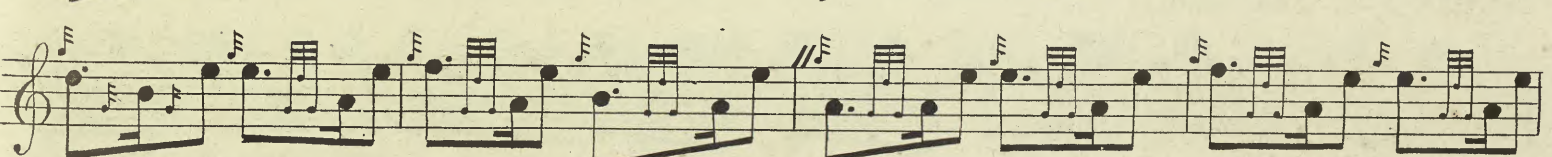
XL

Thumb or Varⁿ 1st

Varⁿ 2^d

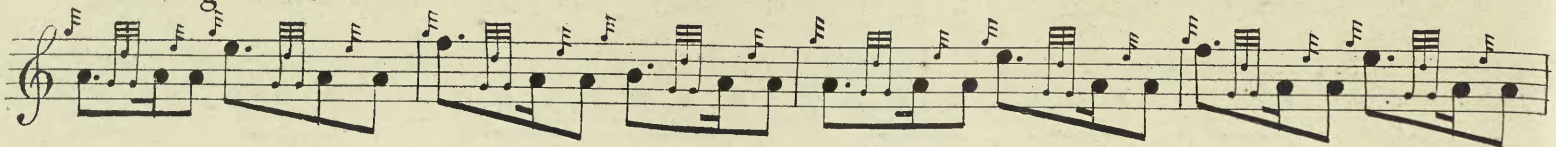
Doubling of Varⁿ 2^d

The History of each Piobaireachd, as far as known to the Editor will be found in the Notes at the end of the Volume. V.S.

Var.ⁿ 3^dDoubling of Var.ⁿ 3^dVar.ⁿ 4thDoubling of Var.ⁿ 4thVar.ⁿ 5th



Doubling of Varⁿ 5th



Crun-luath.



Doubling of Crun-luath.



*Faillte Ridir Leumas nan Eilean.***SIR JAMES MACDONALD OF THE ISLES SALUTE.**

Composed

By William Macdonald Esq. of Vallay.

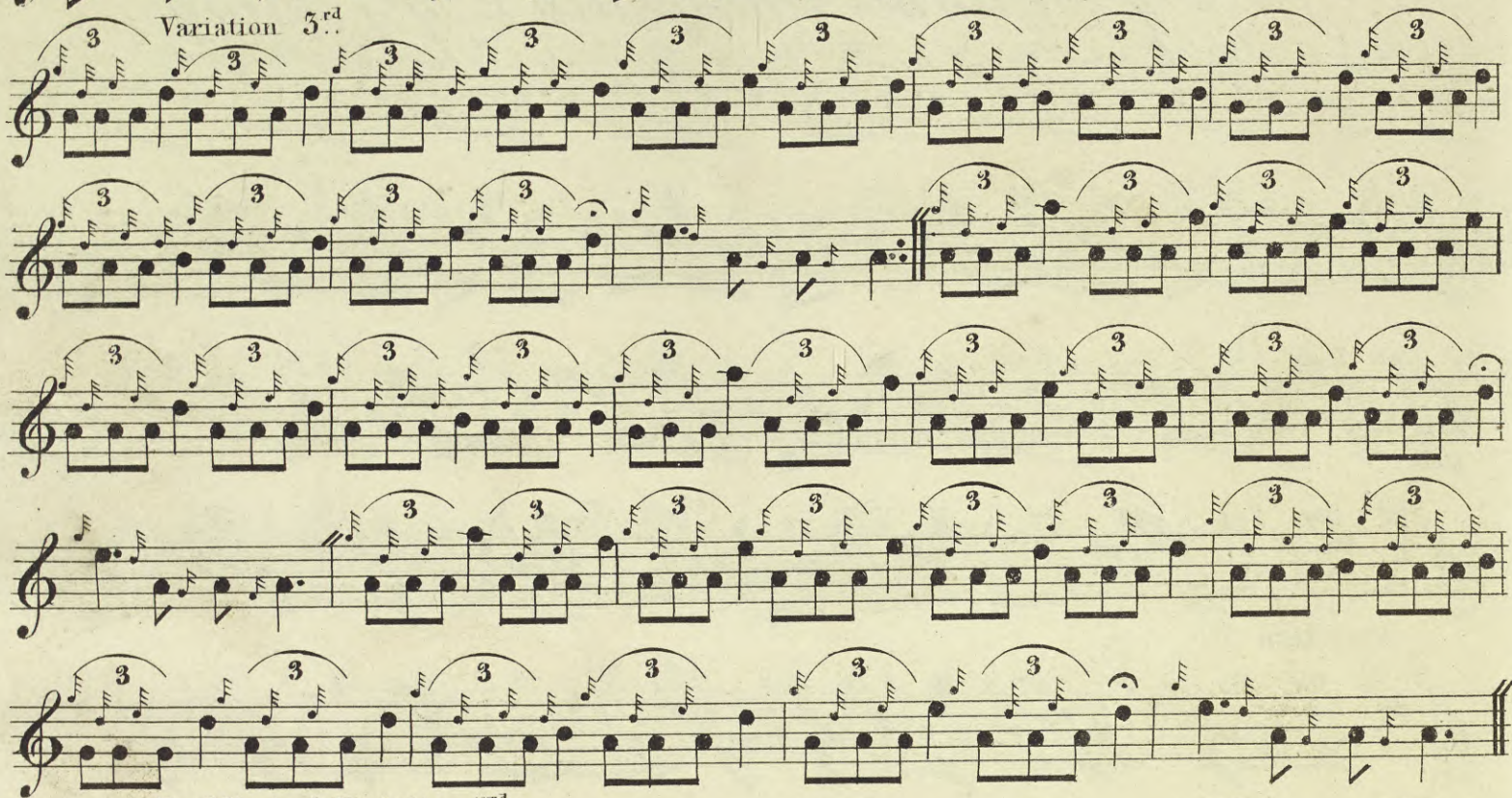
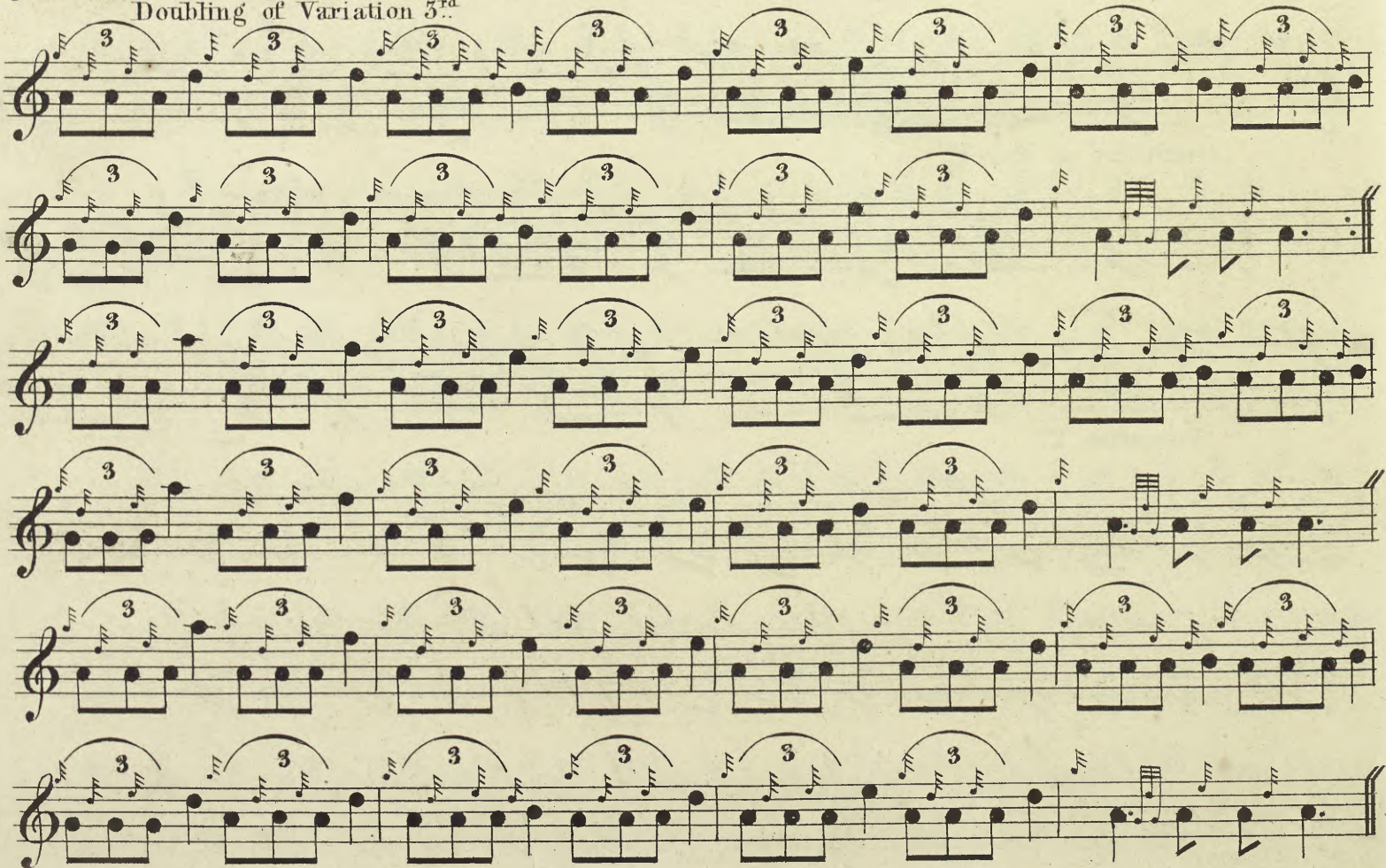
XLI

Variation 1st

Doubling of Var 1st

Variation 2nd

F.S.

Doubling of Variation 2ndVariation 3rdDoubling of Variation 3rd



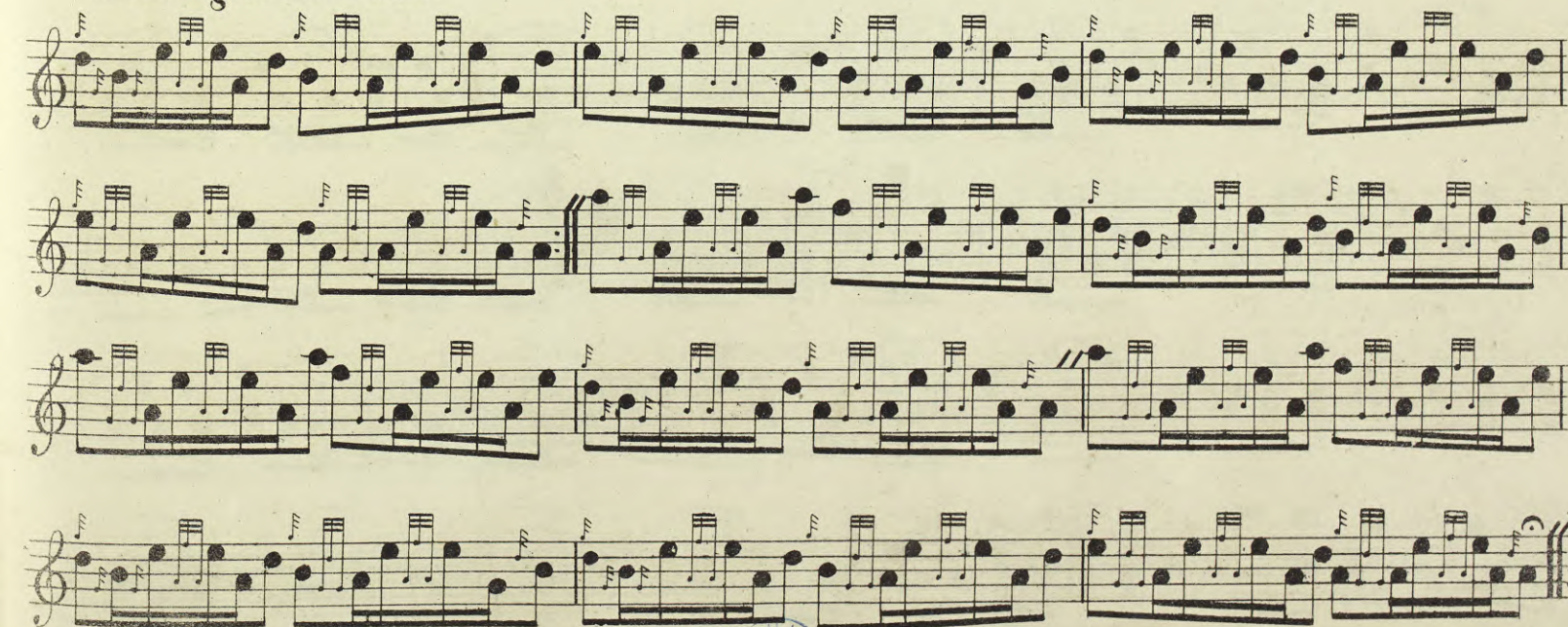
Doubling of Varⁿ 1st



Crun-luath



Doubling of Crun-luath



D.C.
Thema

D.C.
Thema



CUMHA RIGH SEORUS A TRI.

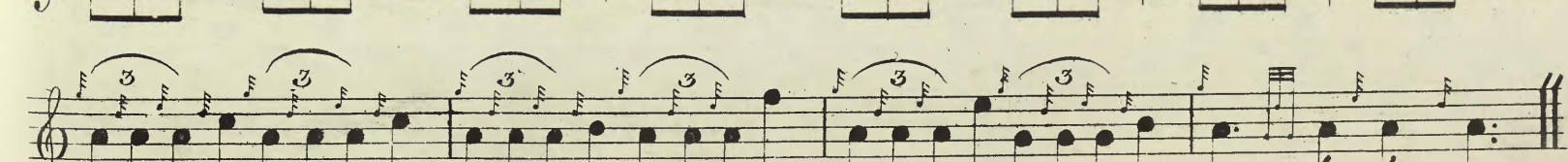
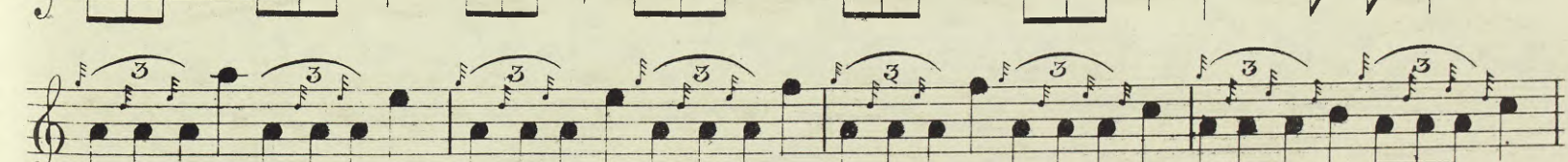
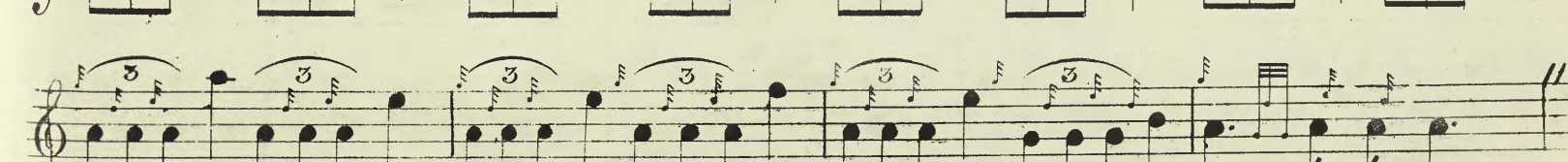
King George ^{THE} Third's Lament.

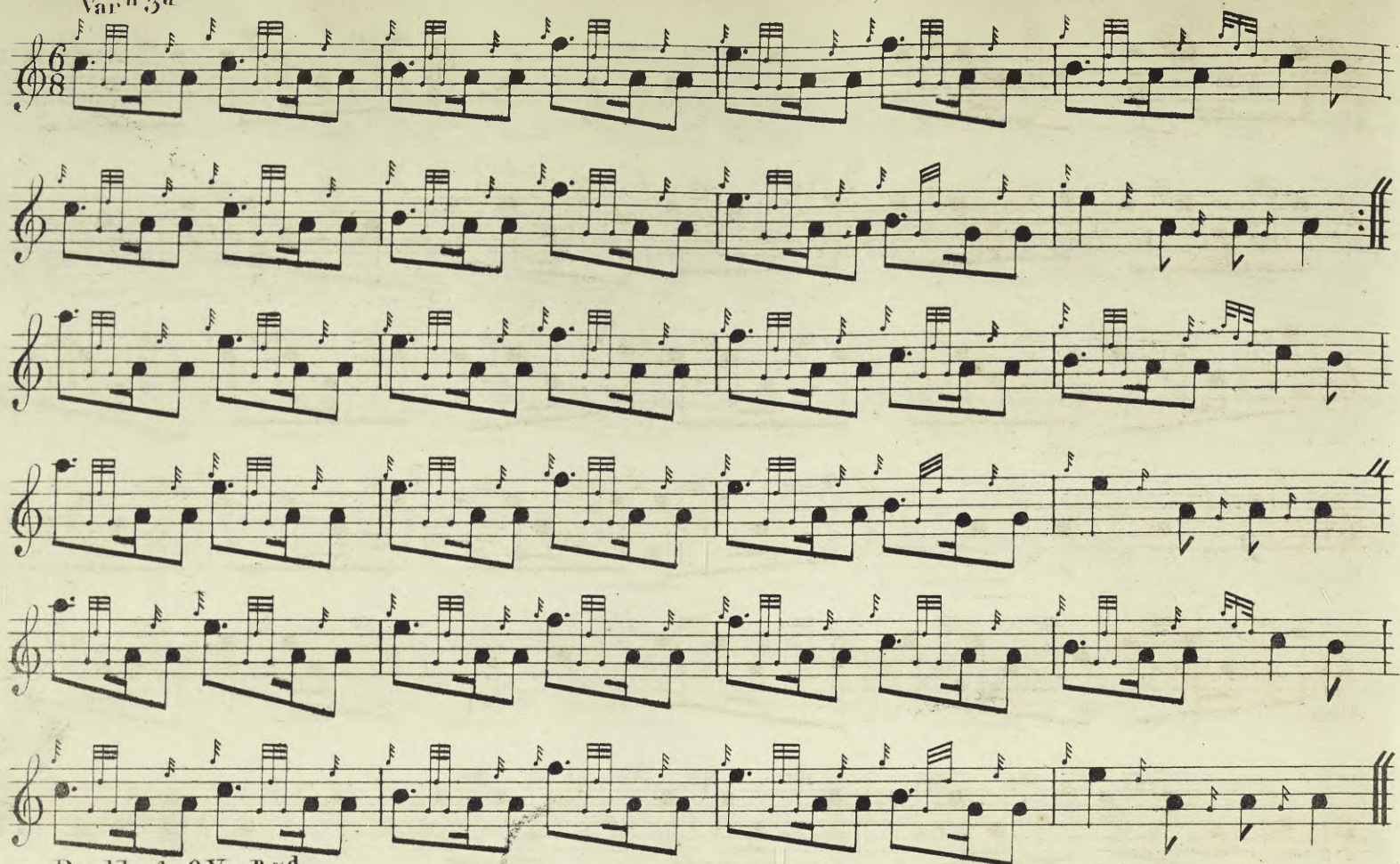
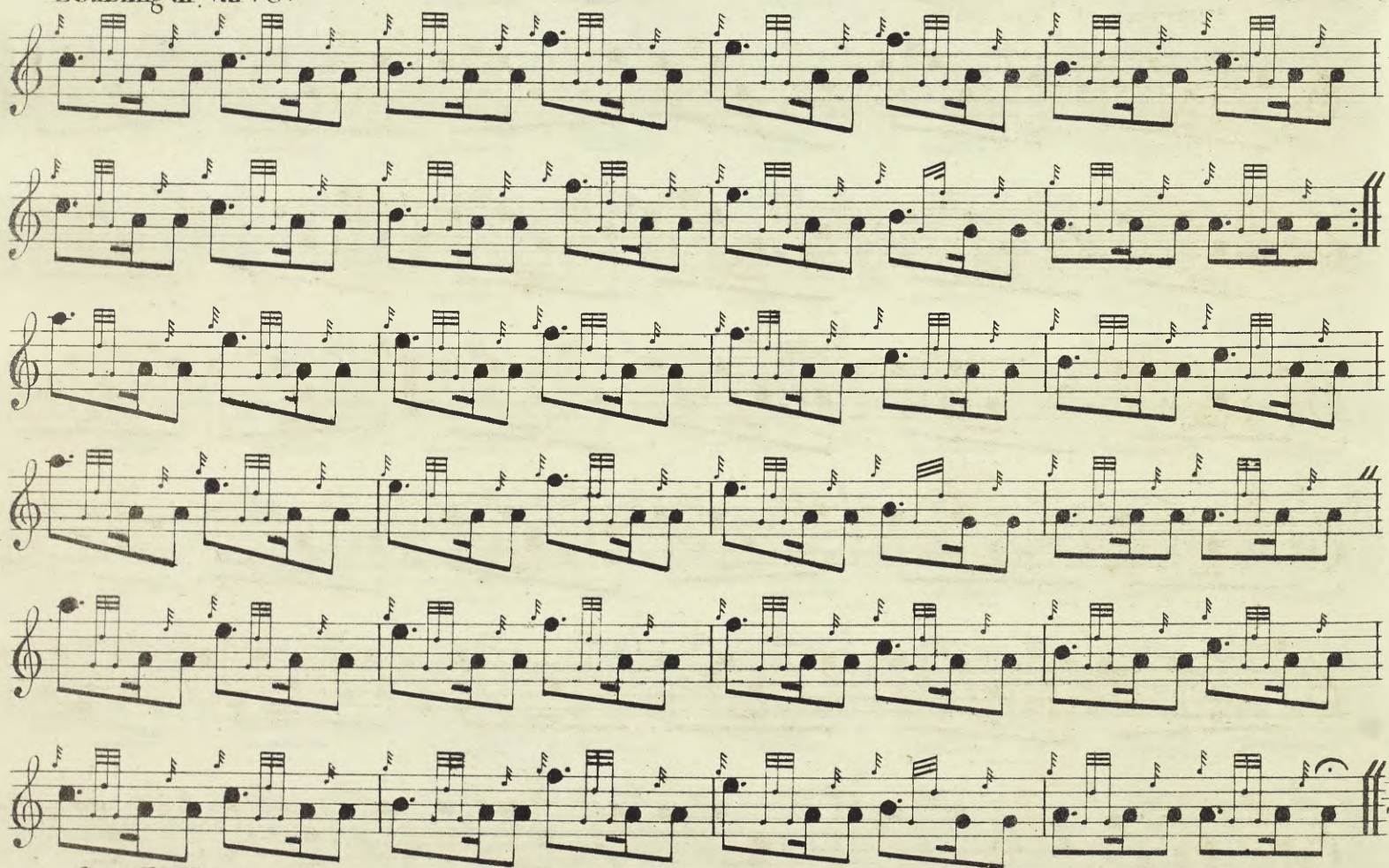
Composed
By
JOHN MACKAY.
1820.

XLII.

Varⁿ 1st

Doubling of Var. 1st



Varⁿ 3^dDoubling of Varⁿ 3^d

Crun-luath



Doubling of Crun luath

D.C.
Thema.

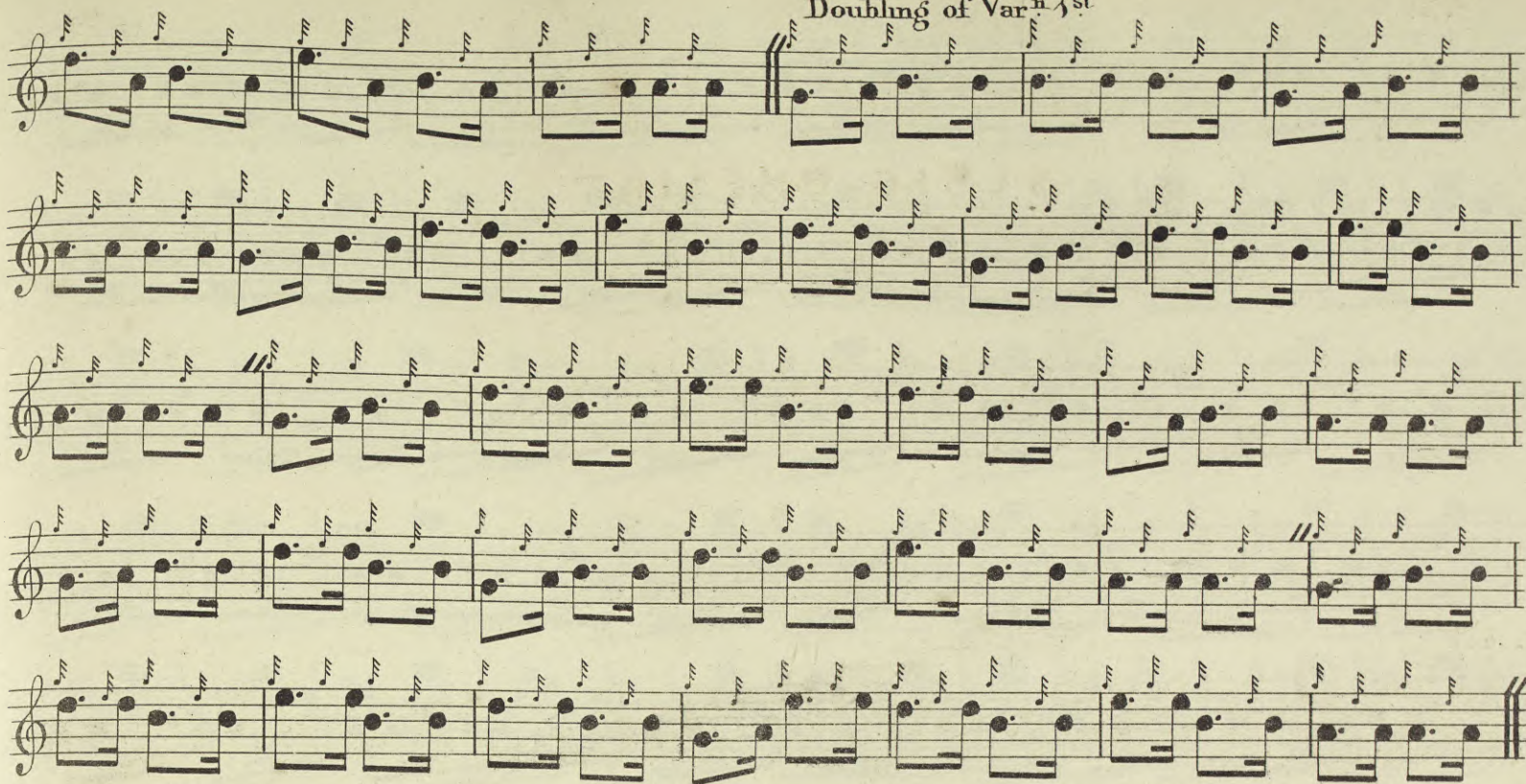
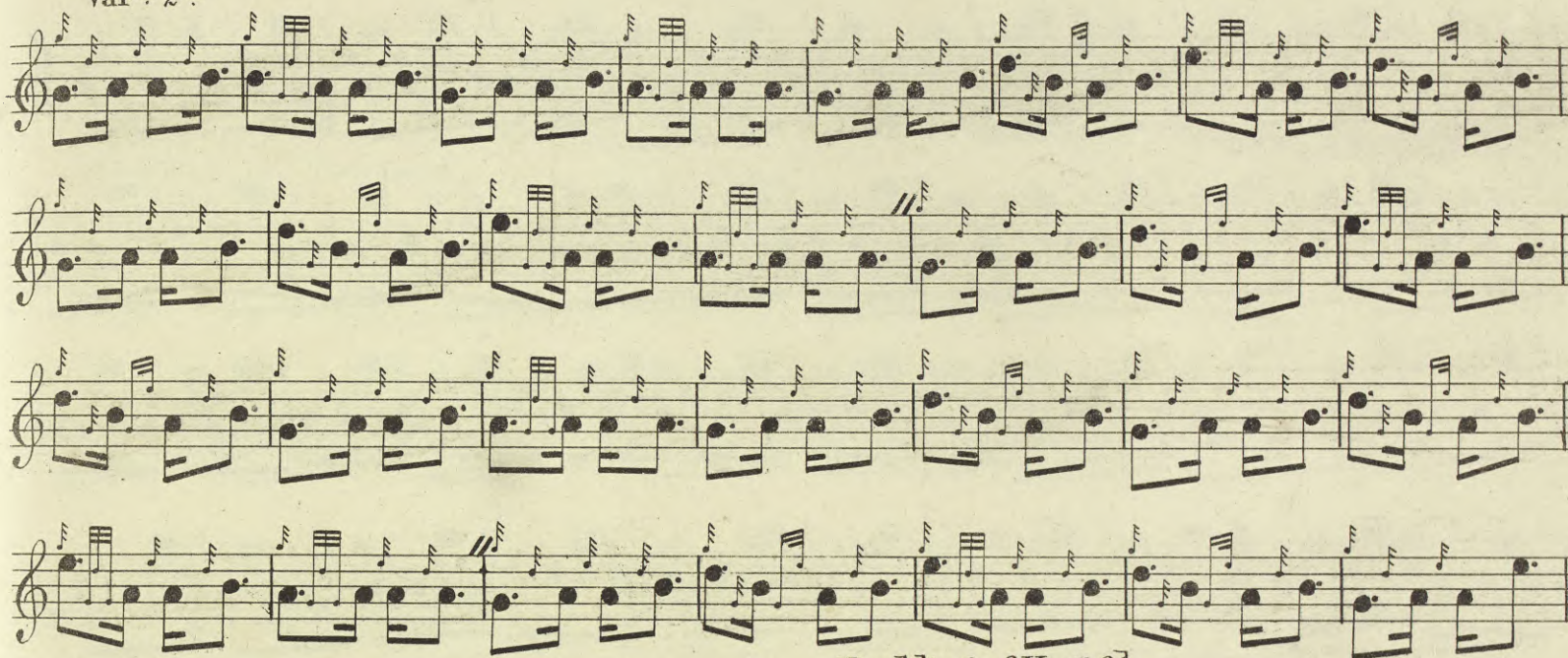
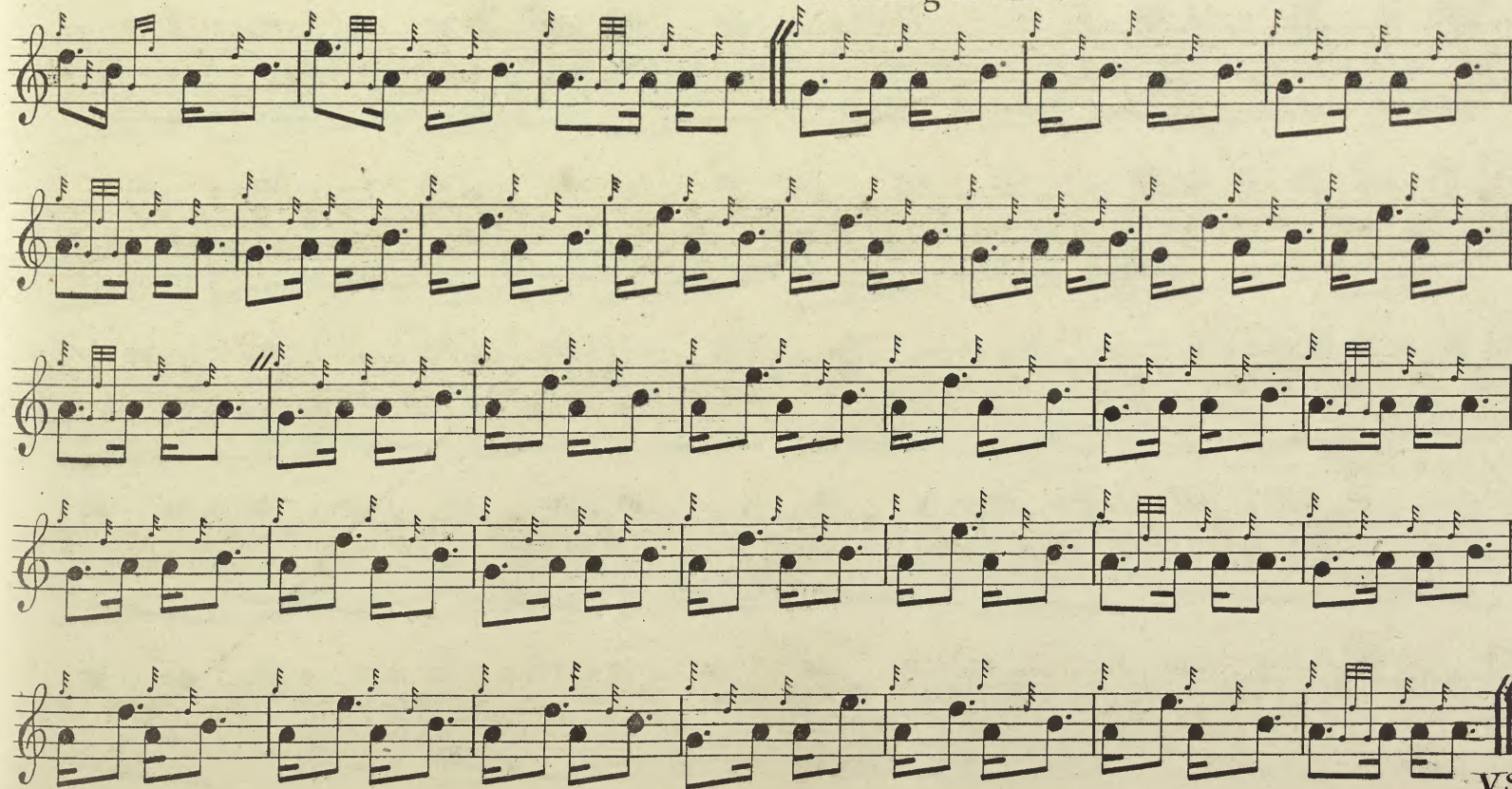
CLUIG PHEART.

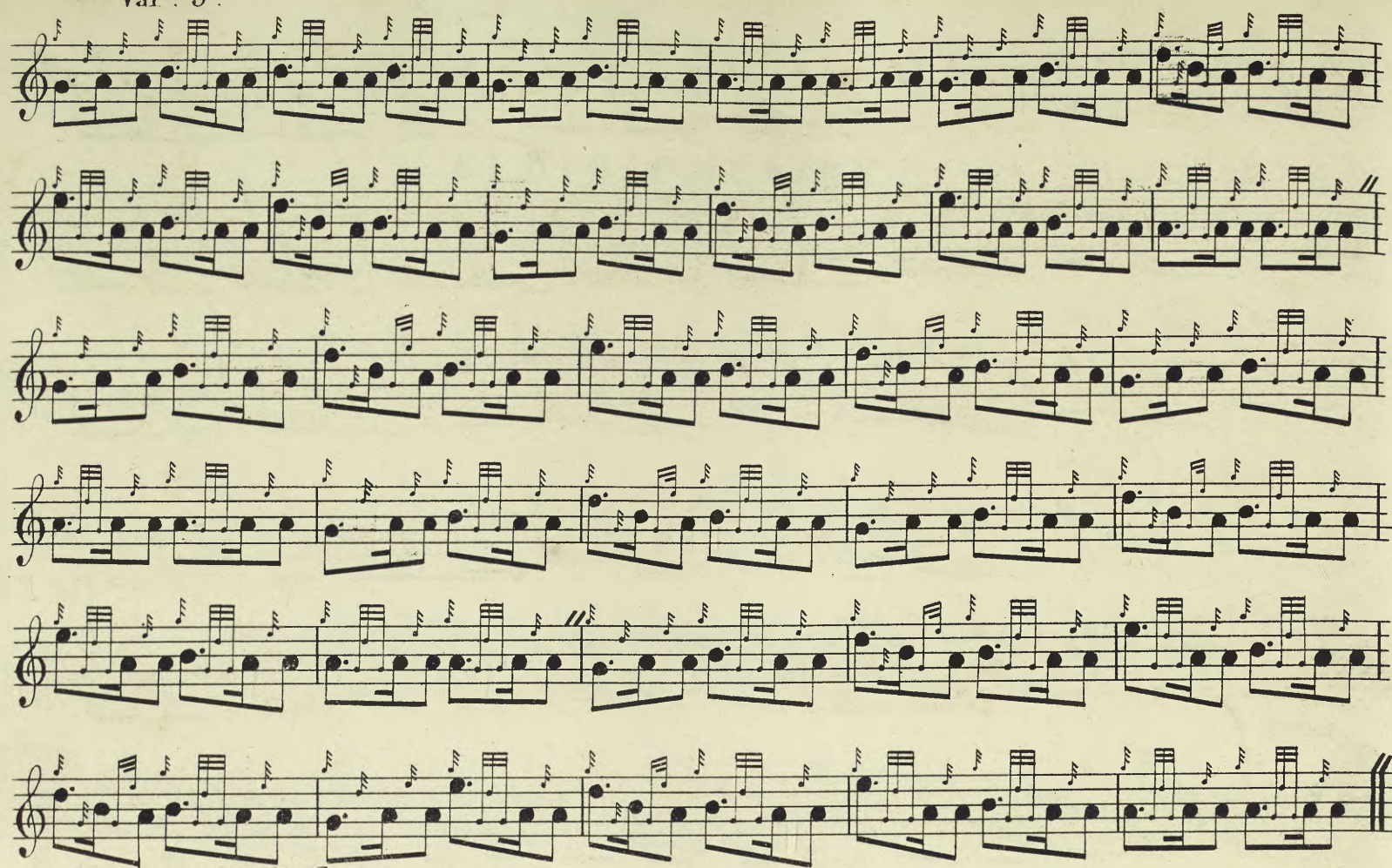
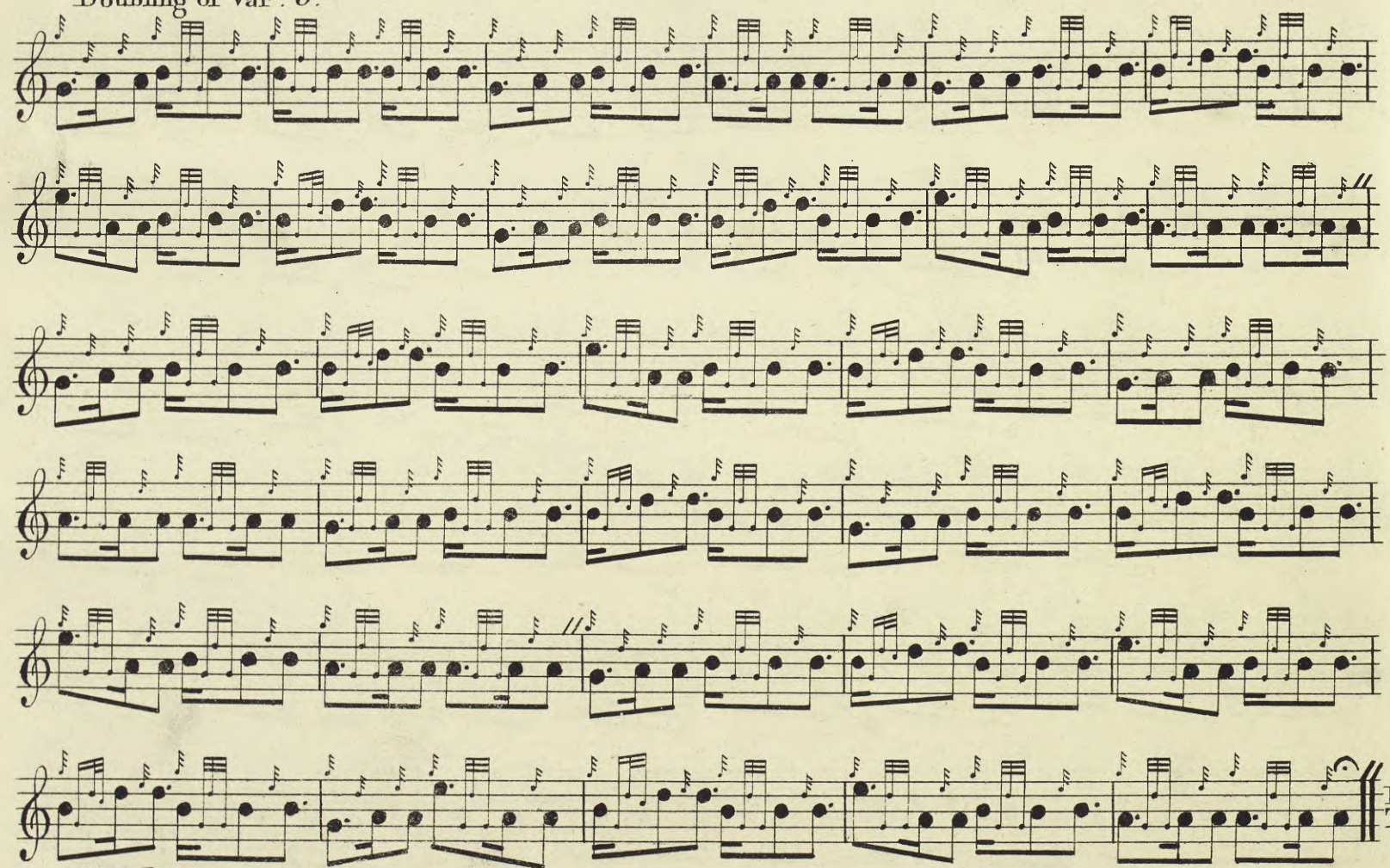
THE

BELLS of PERTH.

XLIII

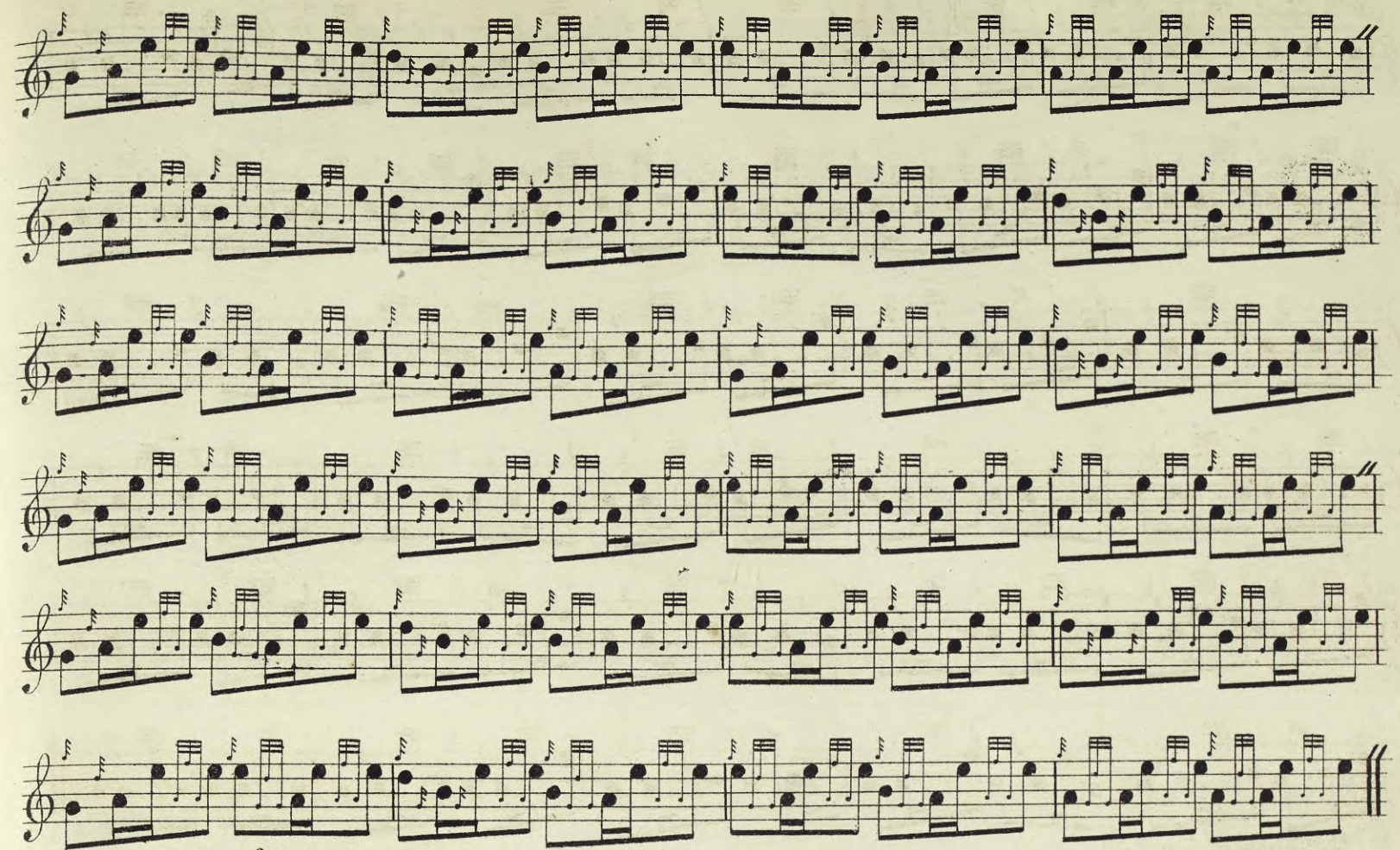
The musical score is written for a single melodic line in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The first six staves contain the main melody, which is characterized by a mix of eighth and sixteenth notes, often beamed together. The seventh staff is labeled 'Variation 1st' and introduces a more complex, rapid passage using many sixteenth notes. The variation continues for four more staves, maintaining a fast tempo and intricate rhythmic patterns. The piece concludes with a final cadence on the eleventh staff.

Doubling of Varⁿ 1stVarⁿ 2^dDoubling of Varⁿ 2^d

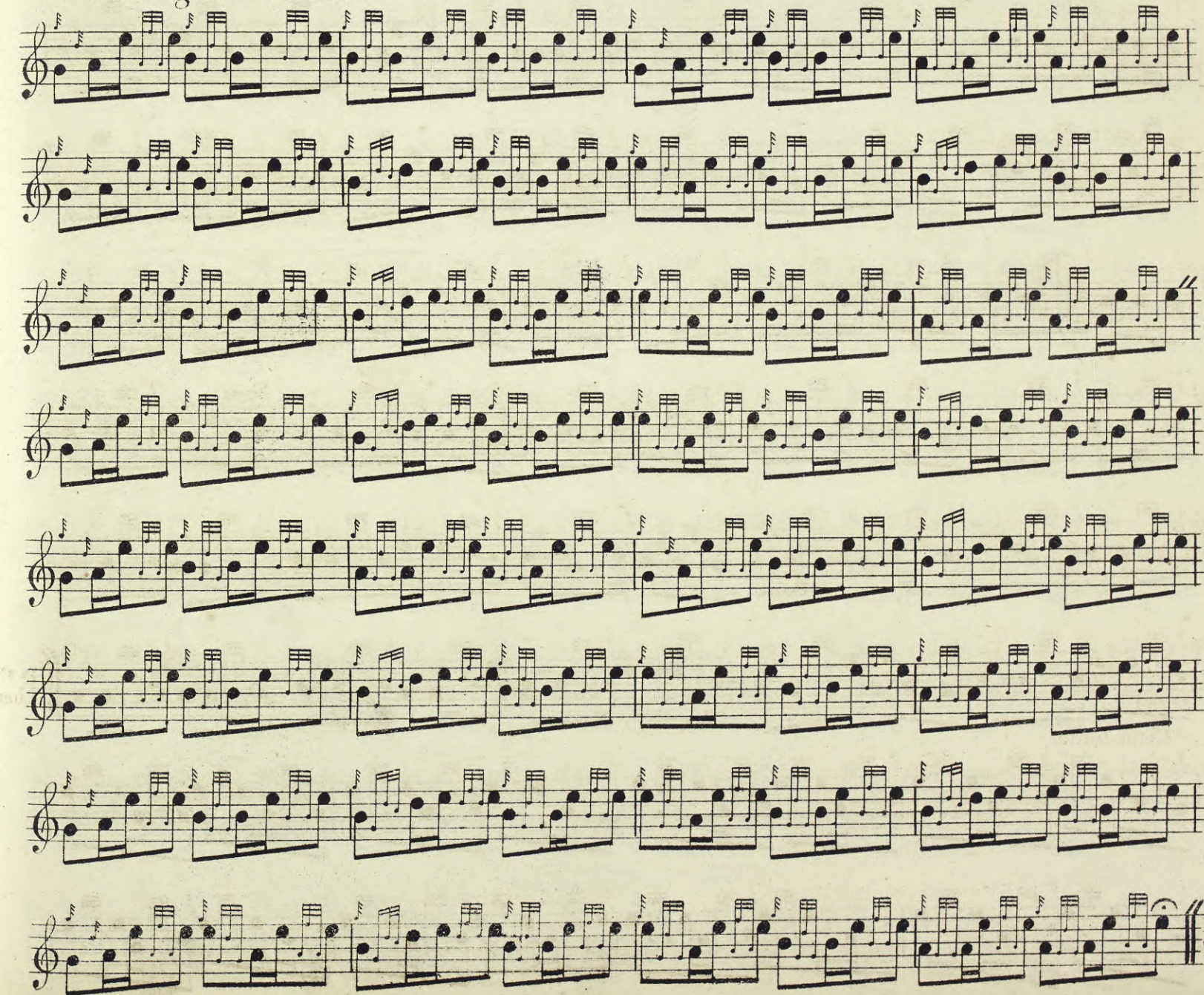
Doubling of Varⁿ 3^d

Crun-luath





Doubling of Crun-luath.



*Cumha Thighearna Ghearloch.**MACKENZIE of GAIRLOCH'S***LAMENT**

Composed by

J^{NO} MACKAY,*The Family Piper.*

XLIV

1st time 2^d time

Thumb or Var 1st

1st time 2^d time

Variation 2^a

1st time 2^d time



Doubling of Varⁿ 2^a



Bis



Varⁿ 3^a



1st time

2^a time



Doubling of Varⁿ 3^a



Bis



Bis

Crun-luath.

1st time.

2^d time

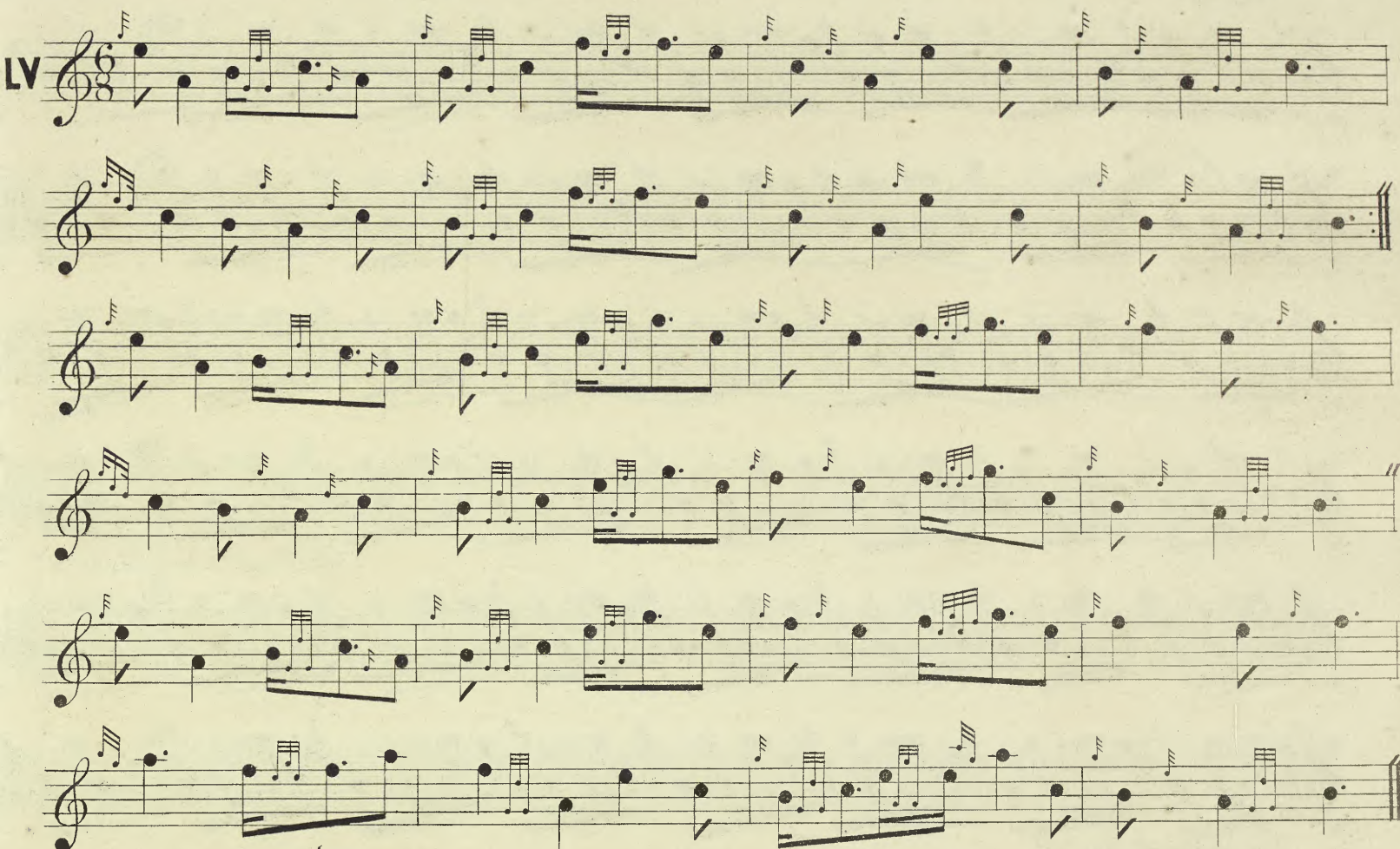
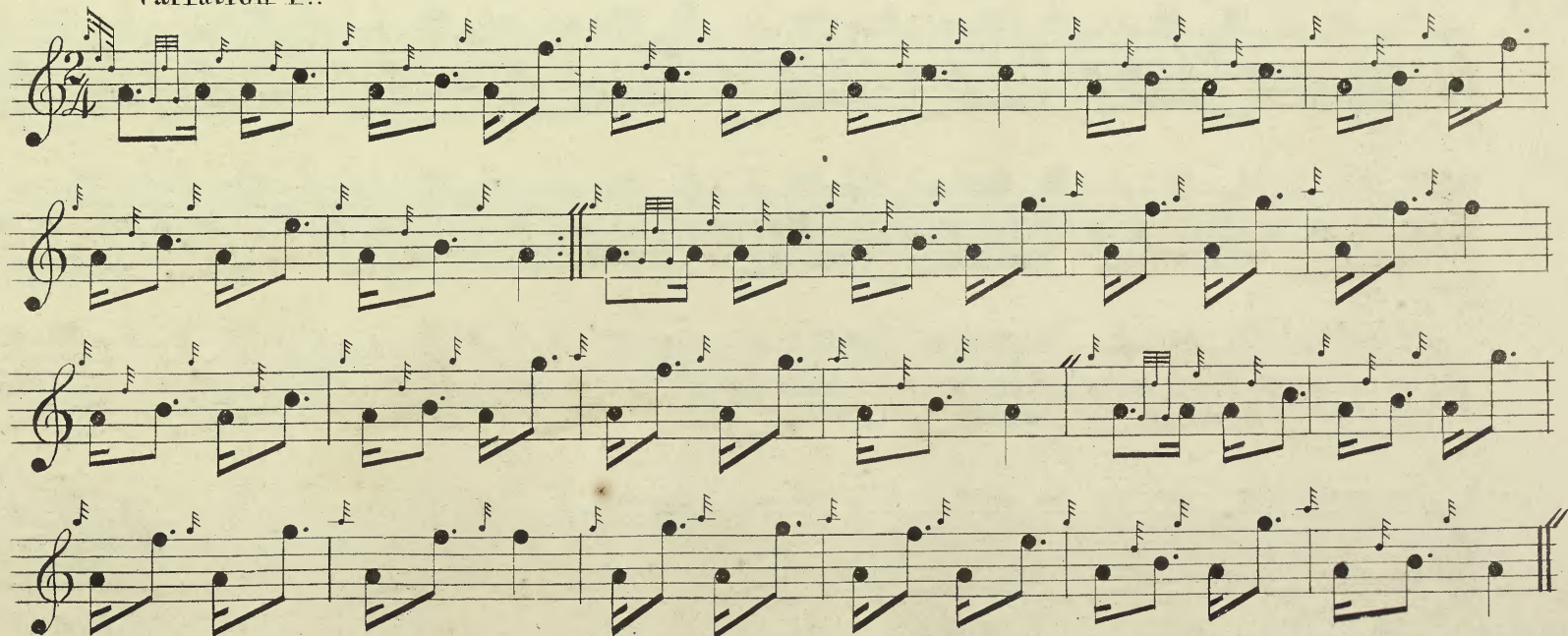
Doubling of Crun-luath.

S_u

D.C. Them

FAILTE THIGHEARNA ÒIG DHUNGALLAIN.

THE
Young Laird of Dungallon's
(SALUTE.)

Variation 1st

Doubling of Var.ⁿ 1st

This section contains ten staves of musical notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of a continuous sequence of eighth and sixteenth notes, often beamed together in groups. The melody is written on a single staff, with some notes marked with accents. The piece concludes with a double bar line and repeat dots.

Var.ⁿ 2^d

This section contains ten staves of musical notation, continuing the style of the first section. It features a treble clef and a key signature of one sharp. The notation is a continuous flow of eighth and sixteenth notes, with some notes accented. The piece ends with a double bar line and repeat dots.

Doubling of Var.ⁿ 2^d

This section contains five staves of musical notation. It continues the musical style of the previous sections, with a treble clef and a key signature of one sharp. The notation is a continuous flow of eighth and sixteenth notes, with some notes accented. The piece concludes with a double bar line and repeat dots.

The first system of musical notation for 'Crun-luath' consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, mostly beamed in pairs. The bottom staff continues the melody with similar rhythmic patterns. The system concludes with a double bar line and the text 'D.C. Thema'.

Crun-luath

D.C.
Thema

The second system of musical notation for 'Crun-luath' continues the melody from the first system, maintaining the same rhythmic and melodic structure.

The third system of musical notation for 'Crun-luath' continues the melody, showing a variety of eighth and sixteenth note patterns.

The fourth system of musical notation for 'Crun-luath' continues the melody, ending with a double bar line.

The first system of musical notation for 'Doubling of Crun-luath' begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a more complex rhythmic pattern with many beamed eighth and sixteenth notes.

Doubling of Crun-luath.

The second system of musical notation for 'Doubling of Crun-luath' continues the complex rhythmic melody.

The third system of musical notation for 'Doubling of Crun-luath' continues the complex rhythmic melody, ending with a double bar line and the text 'D.C. Thema'.

D.C.
Thema

FAILTE UILLEAM DHUIBH MHIC COINICH.

The Earl of Seaforth's Salute.

Composed by

FINLAY DUBH MACRAE,

1715.

XLVI

Slàn gu n'till fear chinn duibh Slàn gu n'till fear chinn duibh

Slàn gu n'till fear chinn duibh Slàn gu n'till Vill - ich - an

Slàn gu n'dith Slàn gu rig Slàn gu n'dith Vill - ich - an

S' - toighleam fhein fear chinn duibh s' - toighleam fhein Vill - ich - an

tha na ciad - amh a muigh s' tha na ciad - amh a stigh

s' tha na ciad - amh a muigh s' toigh - leam fein Vill - ich - an

Slàn gu n'till fear chinn duibh Slàn gu n'till Vill - ich - an

Slàn gu n'till Slàn gu rig Slàn gu n'dith Vill - ich - an

Var 1st

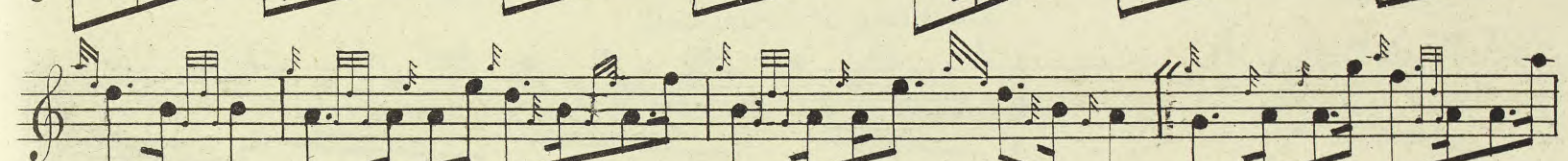
The History of each Piobaireachd, as far as known to the Editor will be found in the Notes at the end of the Volume.



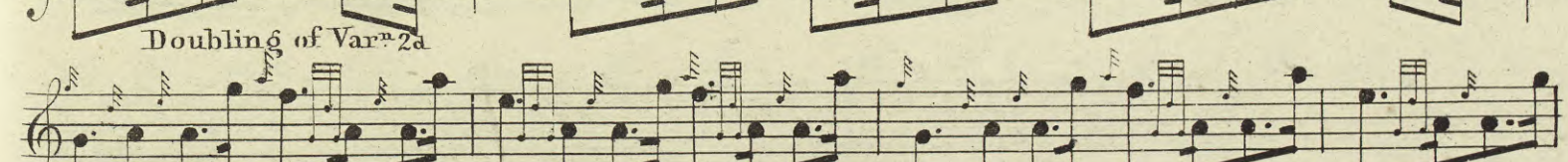
Doubling of Varⁿ 1st



Varⁿ 2^a



Doubling of Varⁿ 2^a



Crun-luath

Doubling of Crun-luath

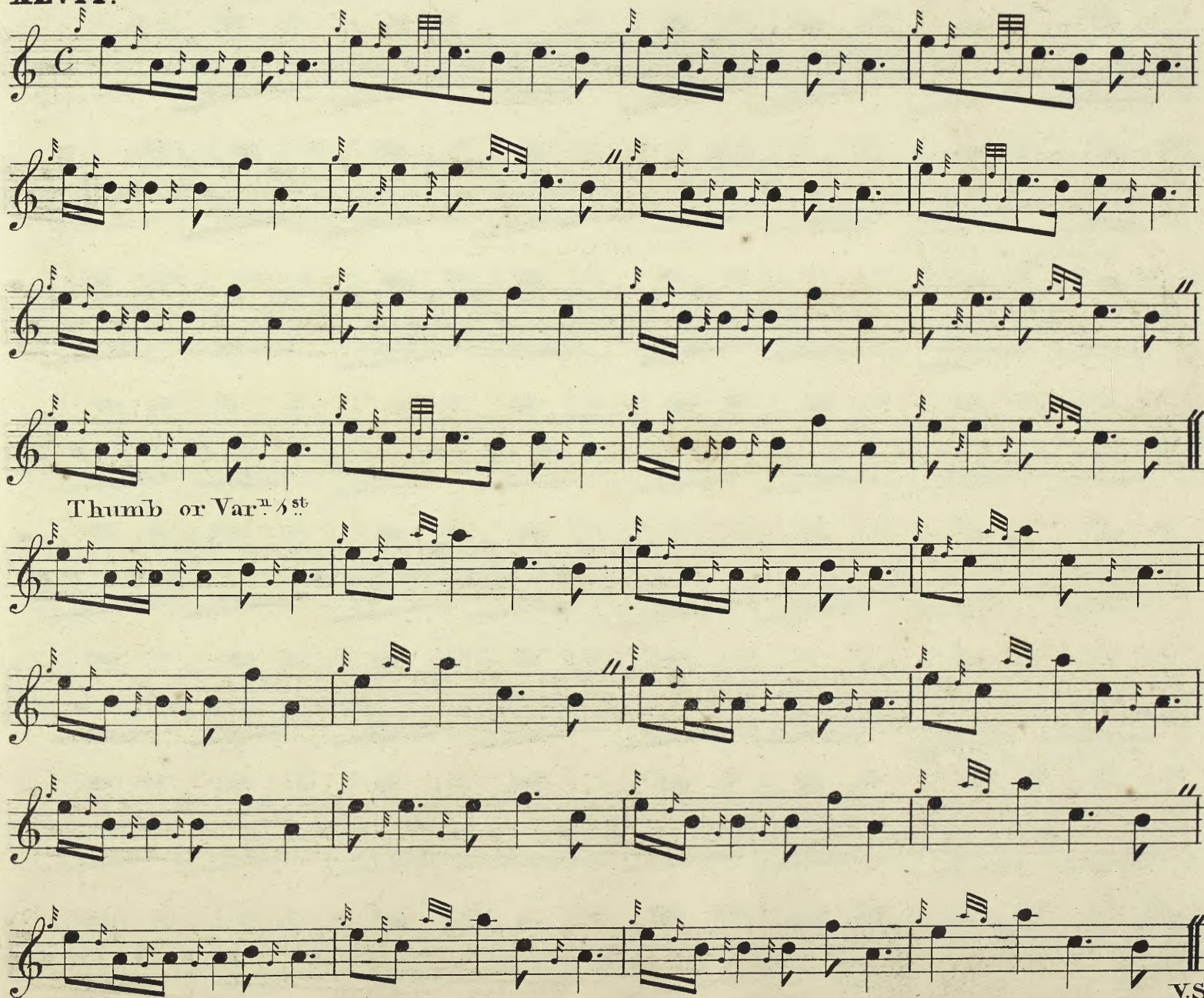
D.C.
Ther

D.C.
Ther

BRATACH CHLANN AOIDE.

THE MACKAY'S BANNER.

XLVII.



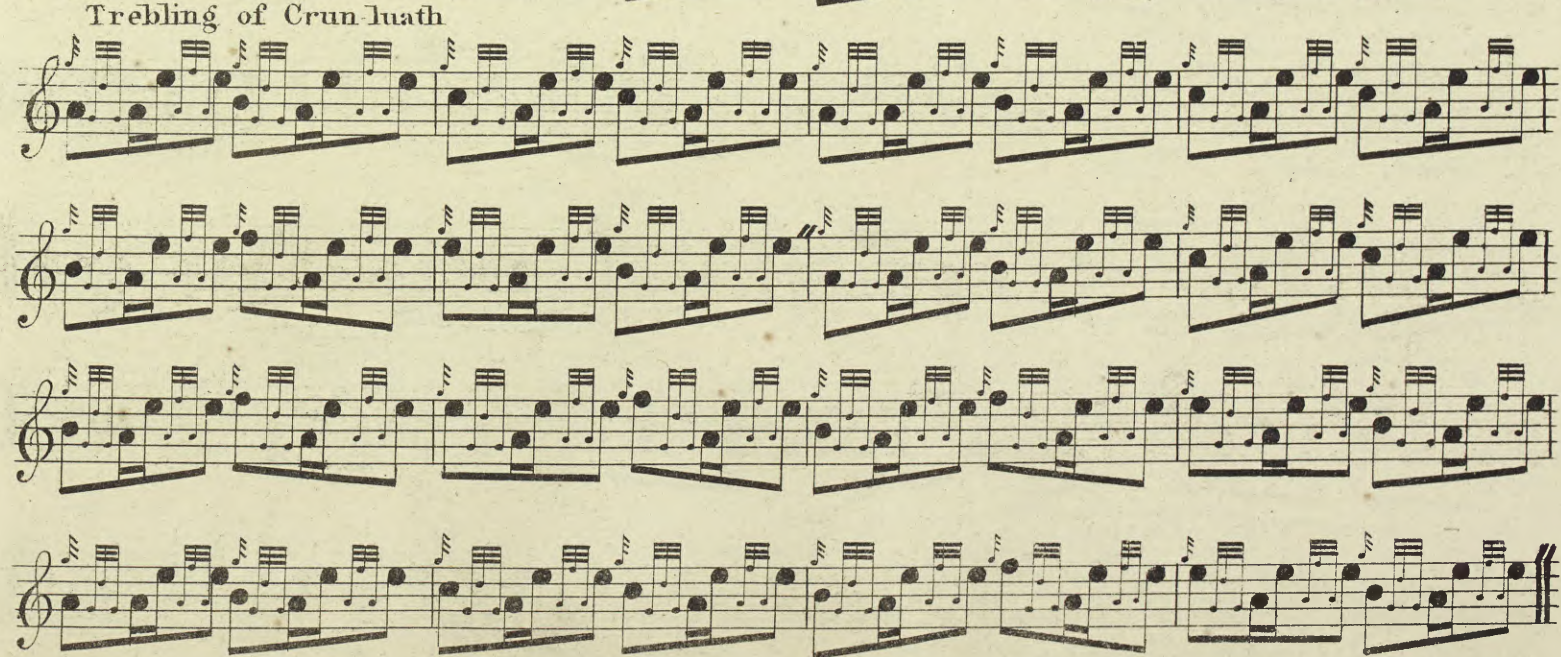




Crun luath



Doubling of Crun-luath



Trebling of Crun-luath

SPAID SEARACHD IARLA ROIS.

*The Earl of Ross's March.**Composed by***DONALD MOR MAC CRUMMEN**

About the Year

1600.

XLVIII.

The musical score is written for a single melodic line on a treble clef staff in common time (C). It consists of ten staves of music. The first four staves form the main body of the march. The fifth staff is marked 'Var.ⁿ 1st' and the sixth staff is marked 'Var.ⁿ 2^d'. The seventh staff is marked '1st time' and the eighth staff is marked '2^d time'. The ninth staff is marked 'Bis.' and the tenth staff is the final line of the piece. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The key signature is one flat (B-flat).

Doubling of Varⁿ 2^a

1st time 2^d time

Varⁿ 3^a

time 2^d time

Bis

Doubling of Varⁿ 3^a

1st time 2^d time

Bis

V.S.

This musical score is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The piece is divided into two main sections: 'Crun-luath' and 'Doubling of Crun-luath'.

Crun-luath: This section begins with a series of eighth-note triplets, indicated by a '3' over the notes. The melody is characterized by a steady eighth-note pulse. It concludes with a double bar line, a repeat sign, and the instruction 'Bis'.

Doubling of Crun-luath: This section follows and is a more complex variation of the first. It includes first and second endings, marked '1st.' and '2a time' respectively. The notation features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. The piece ends with a final double bar line and the instruction 'D.C. Theme'.

CAISMEACHD A PHIOBAIRE DA MHAIGHSTEIR

NA

PIOBAIREACHD

DHUNNAOMHAIG.

The Piper's Warning to his Master

OR

*Piobaireachd of Dunyveg.**About the year 1641.*

XLIX.

Cholle mo rinn tionn-daidh am bàt, na'm Fhios dhut mar tha
 chad thig-eadh duim choir; Cholle mo rinn seach-ainn an dùn,
 tha mi-se'n laimh, tha mi-se'n laimh. Cholle mo rinn tionn-daidh am bàt,
 na'm Fhios dhut mar tha chad thig-eadh duim choir; Cholle mo rinn seach-ainn an dùn
 tha mi-se'n laimh, tha mi-se'n laimh Cholle mo ghaoil seach-ainn an caol
 sna creag-an-an caol, 'thoir orst a mhaol, tha mi-se'n laimh, tha mi-se'n laimh.

Var 1st

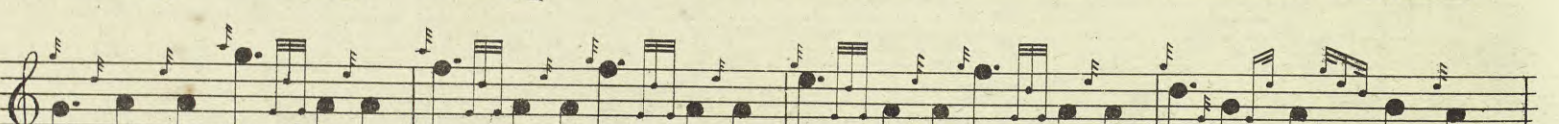
V.S.



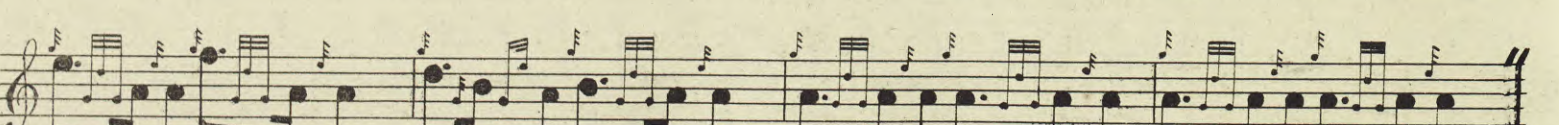
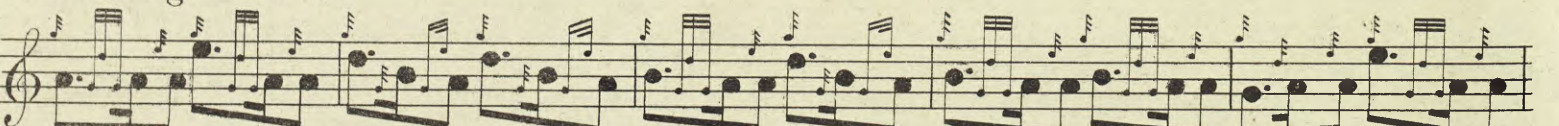
Doubling of Varⁿ 1st



Varⁿ 2^d



Doubling of Varⁿ 2^d





Crun-luath.



Doubling of Crun luath



COGADH NA SITH.

W A R O R P E A C E.

The musical score consists of ten staves of music, primarily in 6/8 time. The notation includes various musical symbols such as treble clefs, time signatures, and note values. The score is annotated with several labels:

- 1st time.**: Located above the first staff.
- 2^d time**: Located above the second staff.
- Bis**: Located below the second staff.
- Doubling of Part 1st**: Located below the third staff.
- 1st**: Located above the fourth staff.
- time**: Located above the fifth staff.
- 2^d time**: Located above the fifth staff.
- Varⁿ 1st**: Located below the sixth staff.
- 1st time**: Located above the seventh staff.
- Bis**: Located above the seventh staff.
- 2nd time**: Located above the seventh staff.
- Bis**: Located above the seventh staff.
- Doubling of Varⁿ 1st**: Located below the seventh staff.
- 1st time**: Located above the eighth staff.
- 2^d time**: Located above the eighth staff.
- Bis**: Located above the eighth staff.
- Varⁿ 2^d**: Located below the eighth staff.
- 1st time**: Located above the ninth staff.
- 2^d time**: Located above the ninth staff.
- Doubling of Varⁿ 2^d**: Located below the ninth staff.
- Bis**: Located below the tenth staff.

time

2^d time

Bis.

Varⁿ 3^d

1st time

2^d

Bis

time

Doubling of Varⁿ 3^d

Bis

1st time

2^d time

Bis

Bis

Trebling of Varⁿ 3^d

1st time

2^d time

Bis

Varⁿ 4th

1st time

2^d time

Bis

Bis

Doubling of Varⁿ 4th

1st time

2^d

Bis

time

Trebling of Varⁿ 4th

Bis

V.S.

1st time 2^d time.

Bis D.C. Thema

Crun-luath

1st time.

2^d time Bis

Bis

Doubling of Crun-luath

1st time

2^d time Bis

Bis

Tripling of Crun-luath

1st time

2^d time.

Bis

Quatrepling of Crun-luath

1st time

2^d time Bis

D.C. Thema

CUMHA CHEANNCINNIDH NA'N LEODAICH.

MacLeod of MacLeod's Lament.

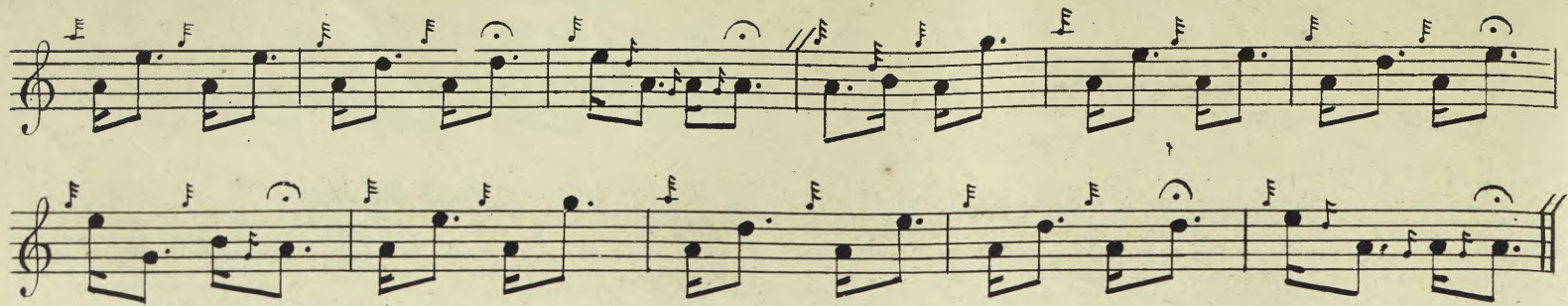
Composed by

MAC CRUMMEN.

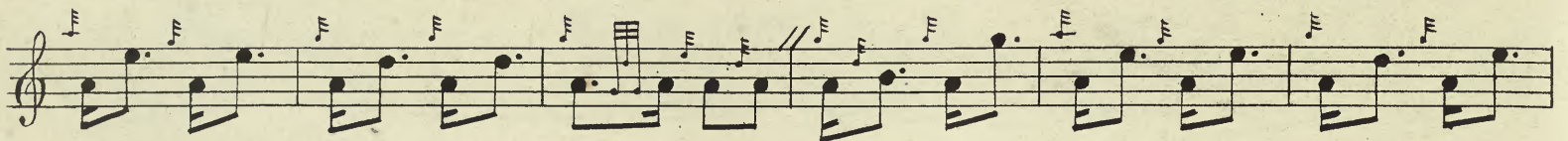
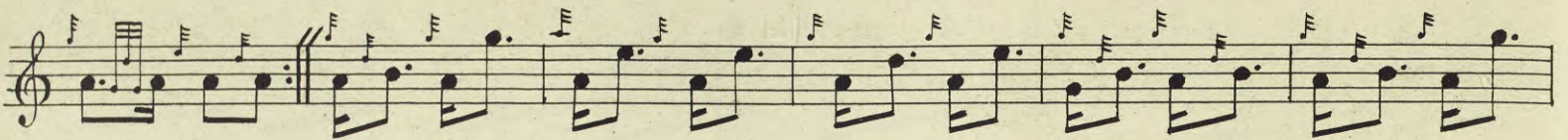
LI

Varⁿ 1st

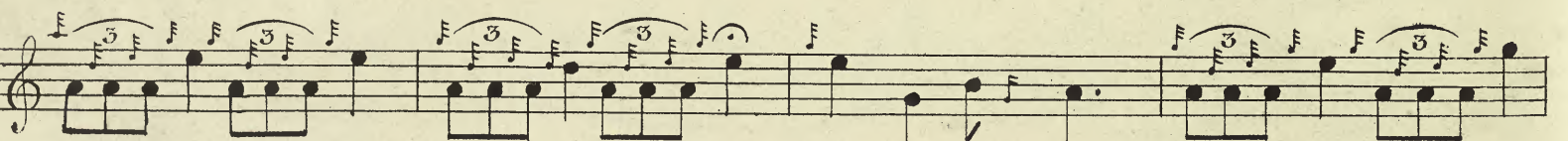
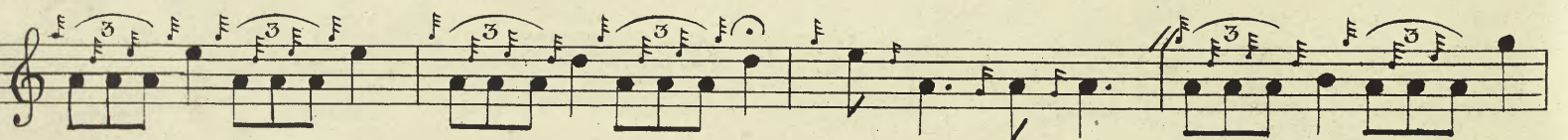
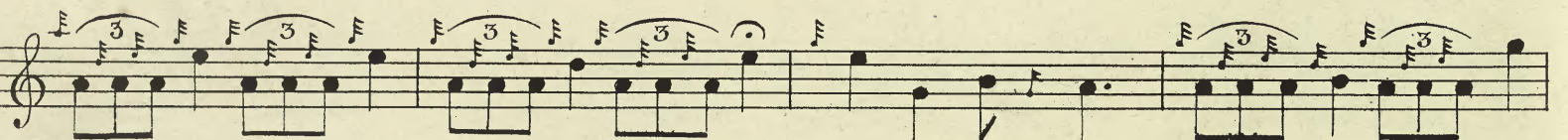
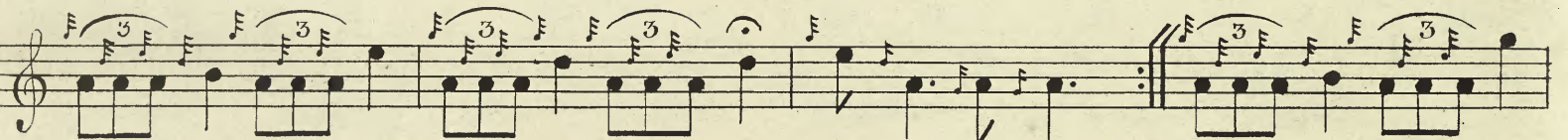
V.S.



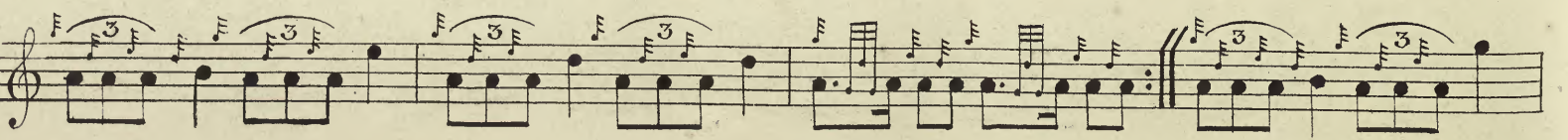
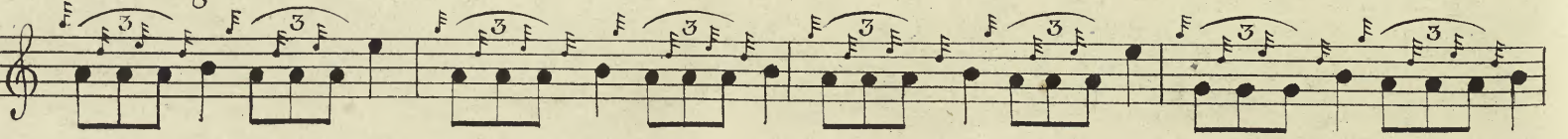
Doubling of Var.ⁿ 4st

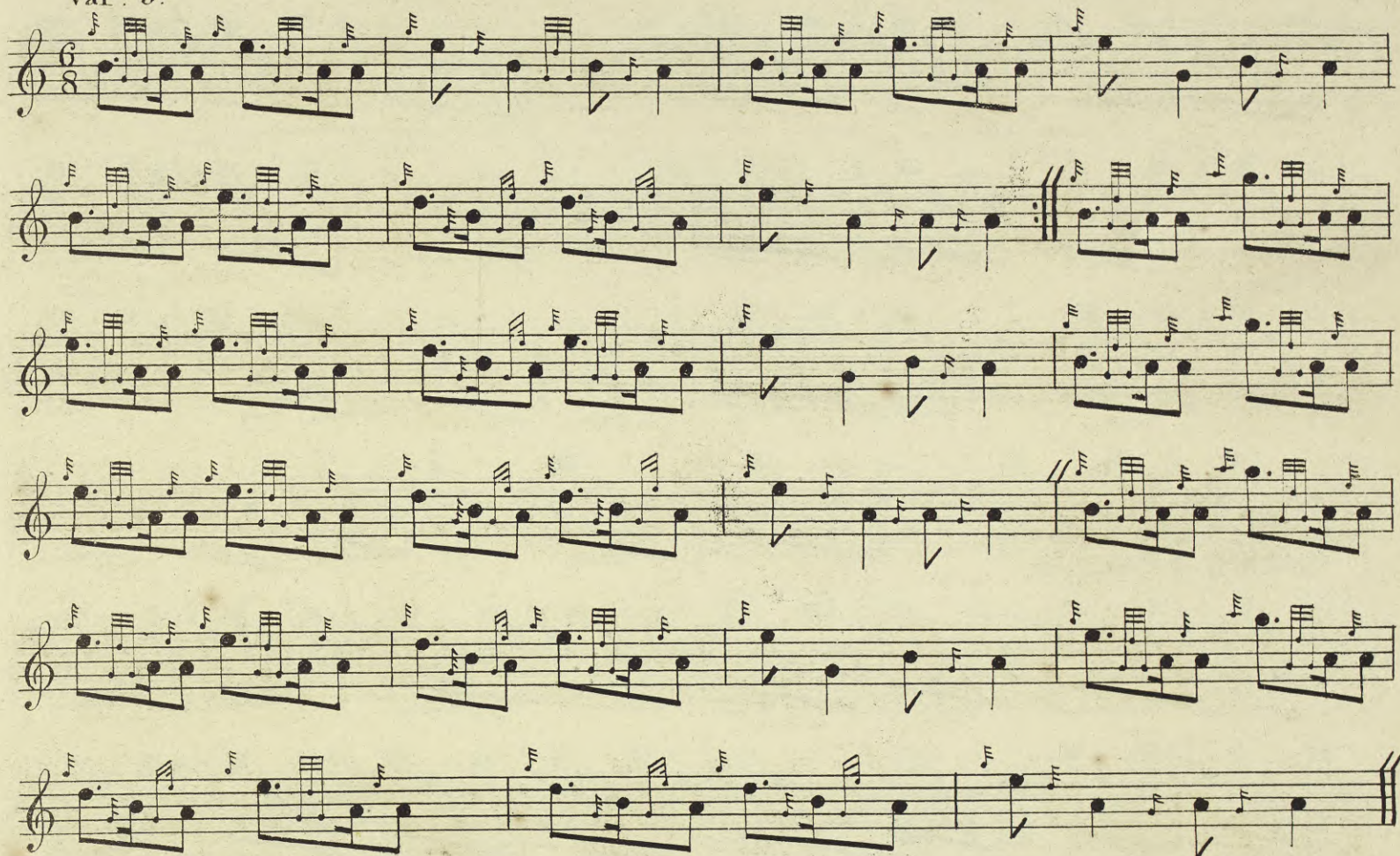


Var.ⁿ 2^d



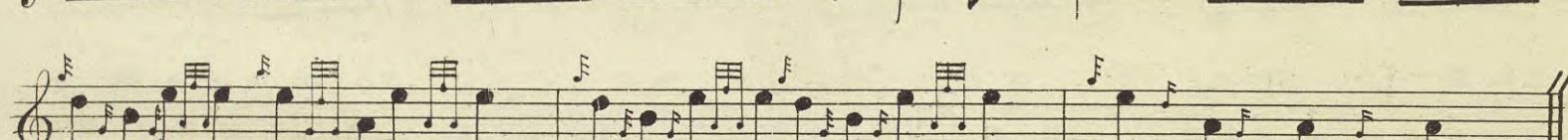
Doubling of Var.ⁿ 2^d



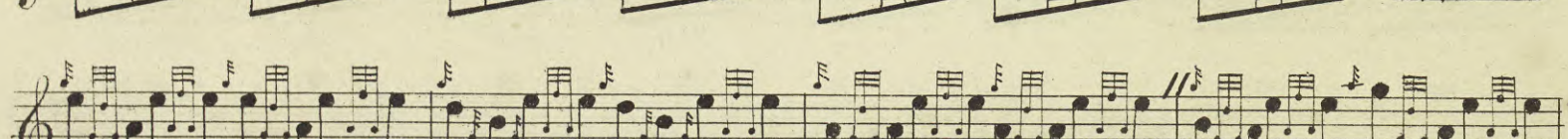
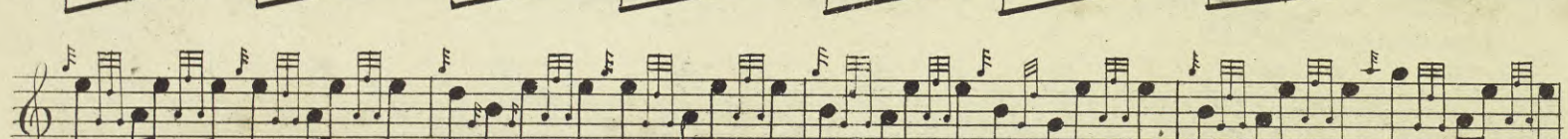
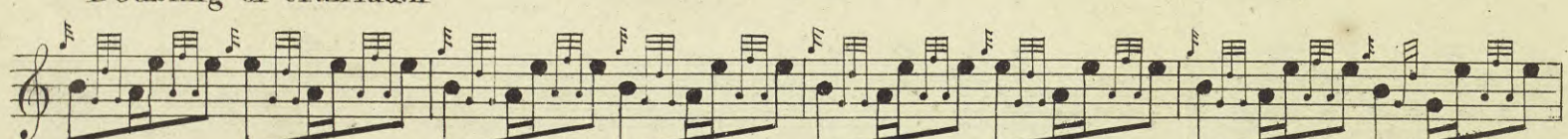
Varⁿ 3^dDoubling of Varⁿ 3^d



Crun-luath.



Doubling of Crun-luath



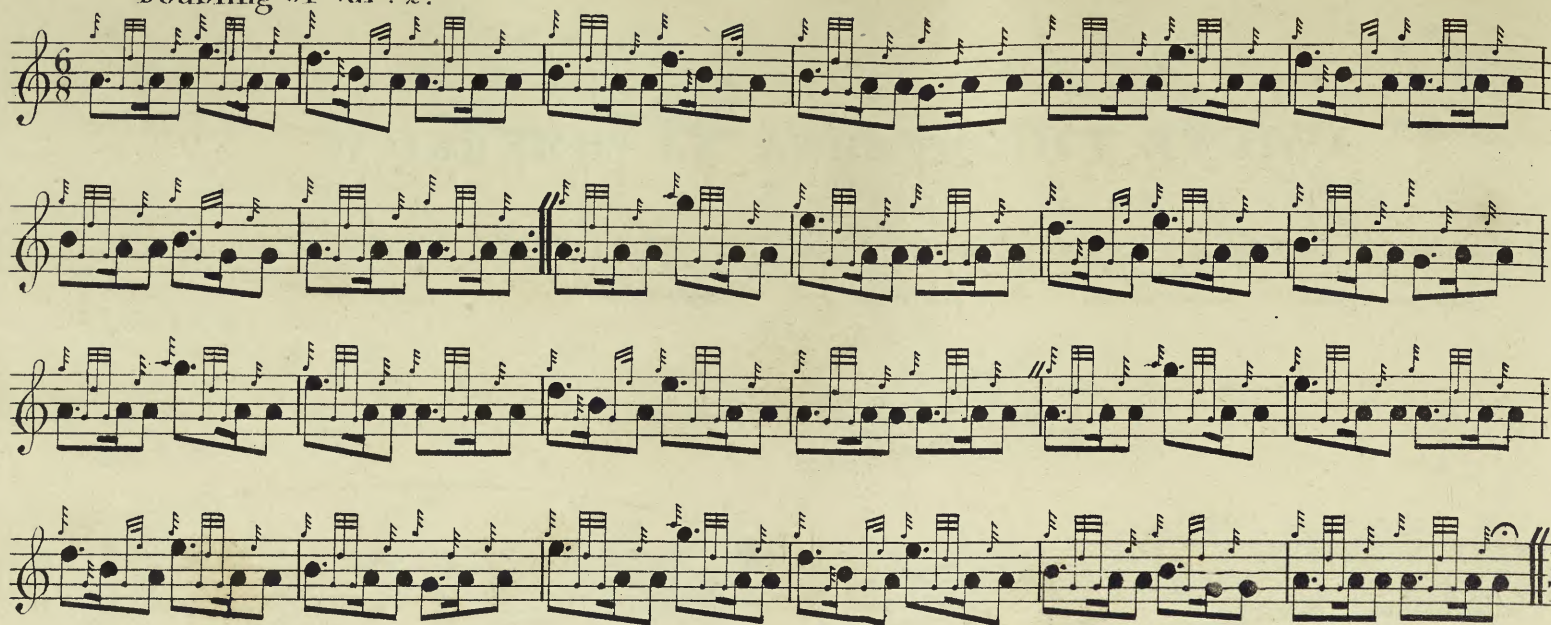
FAILTE THIGHEARNA NA COMERAICH.

Mackenzie of Applecross's Salute!

Composed by

ANGUS MACKAY.

The musical score is presented on ten staves. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line. The score includes several repeat signs and first/second endings. Labels above the staves indicate different parts of the piece: "1st time", "2nd time", "1st time", "2^d time", "Var n 1st", "Doubling of Var n 1st", and "Var n 2^d". The piece ends with a double bar line and the initials "V.S." in the bottom right corner.

Doubling of Var.ⁿ 2^d

Crun-luath.



Doubling of Crun-luath.



CUMHA BHAN THIGHEARNA MHIC DHOMH NUILL.

*Lady Macdonald's
Lament**Composed by**ANGUS MACARTHUR.*

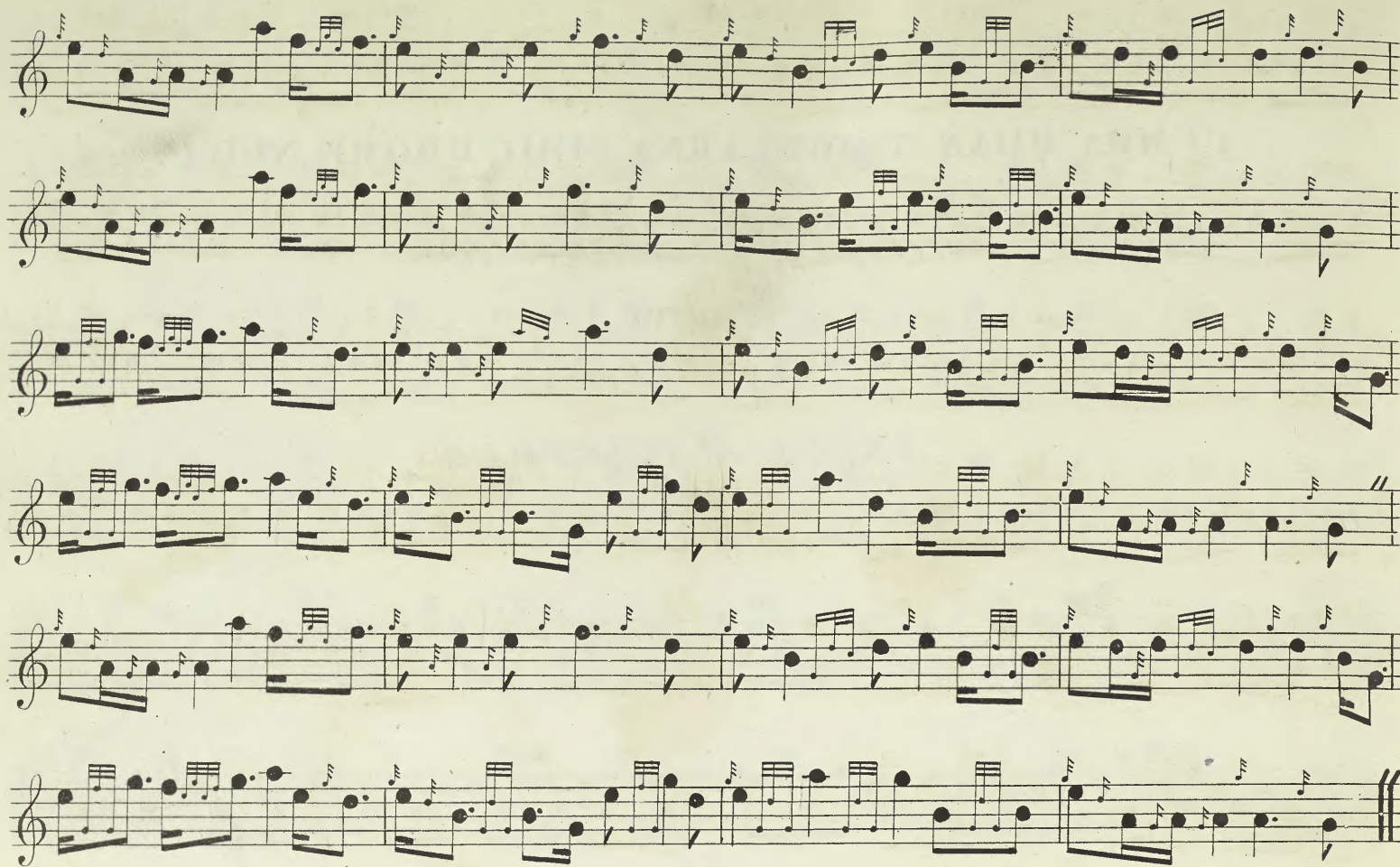
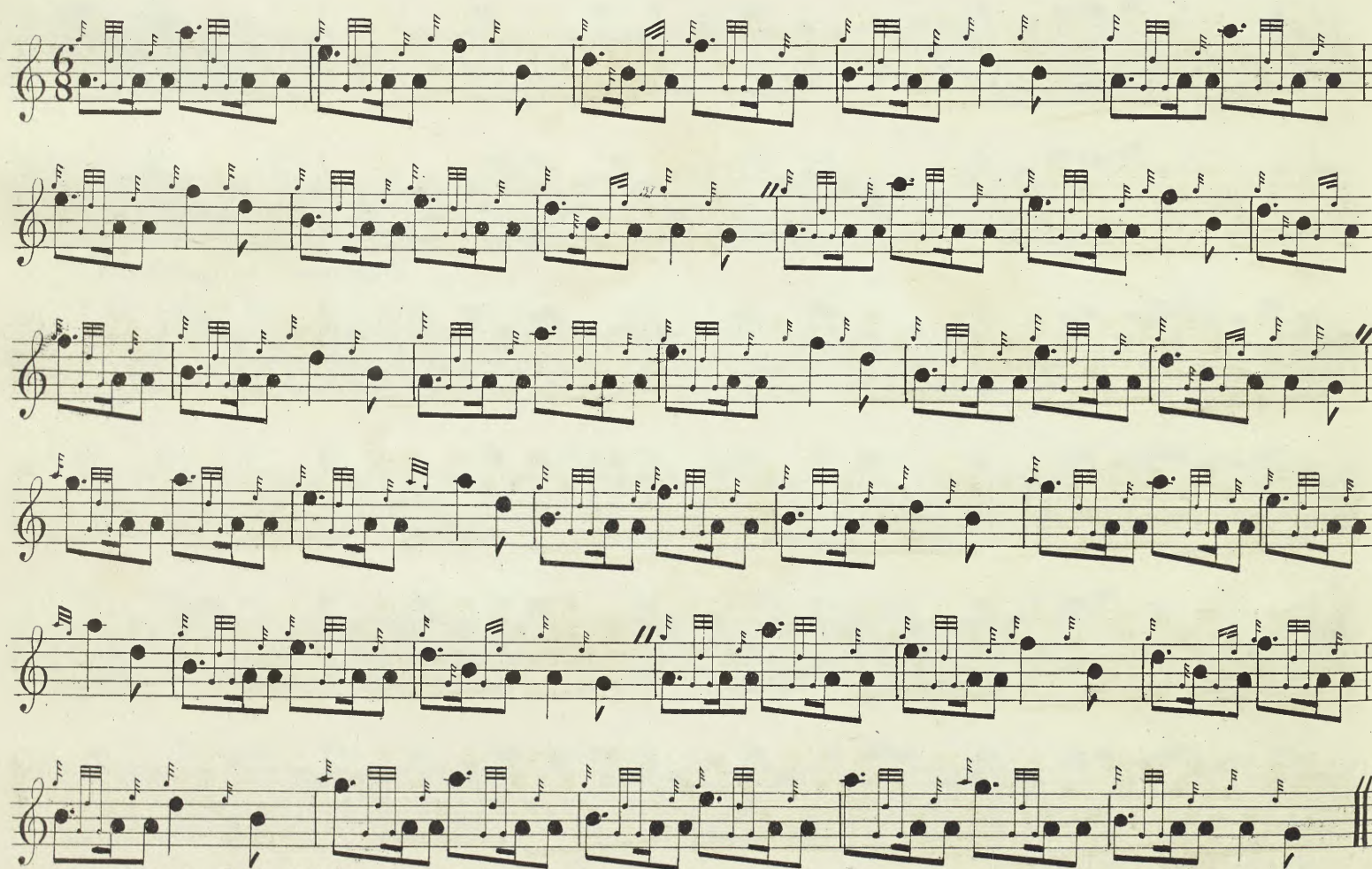
1790.

III.

Doubling of Part 1st

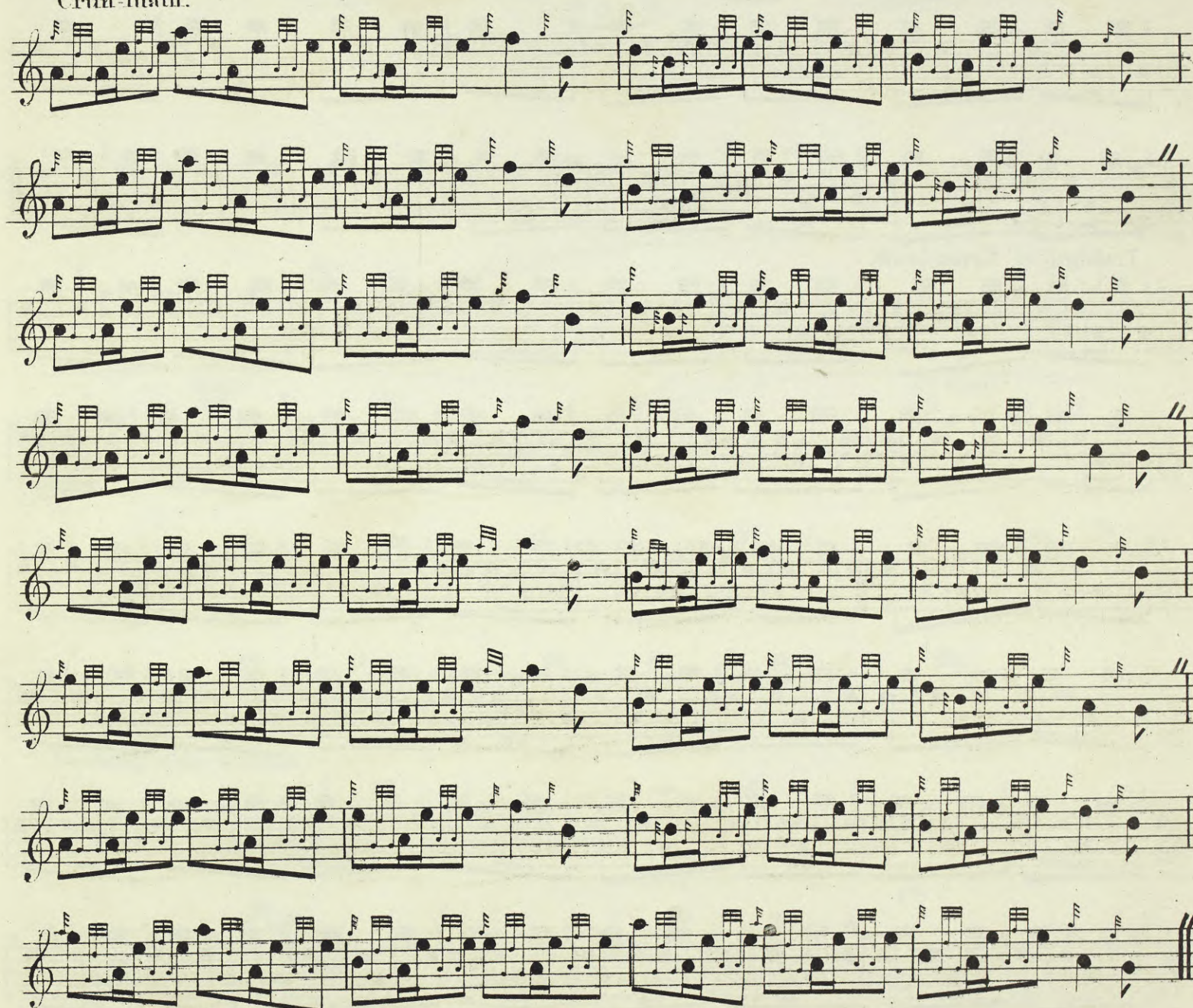
V.S.

The History of each Piobaireachd, as far as known to the Editor will be found in the Notes at the end of the Volume

Var.ⁿ 1stDoubling of Var.ⁿ 1st



Crun-luath.

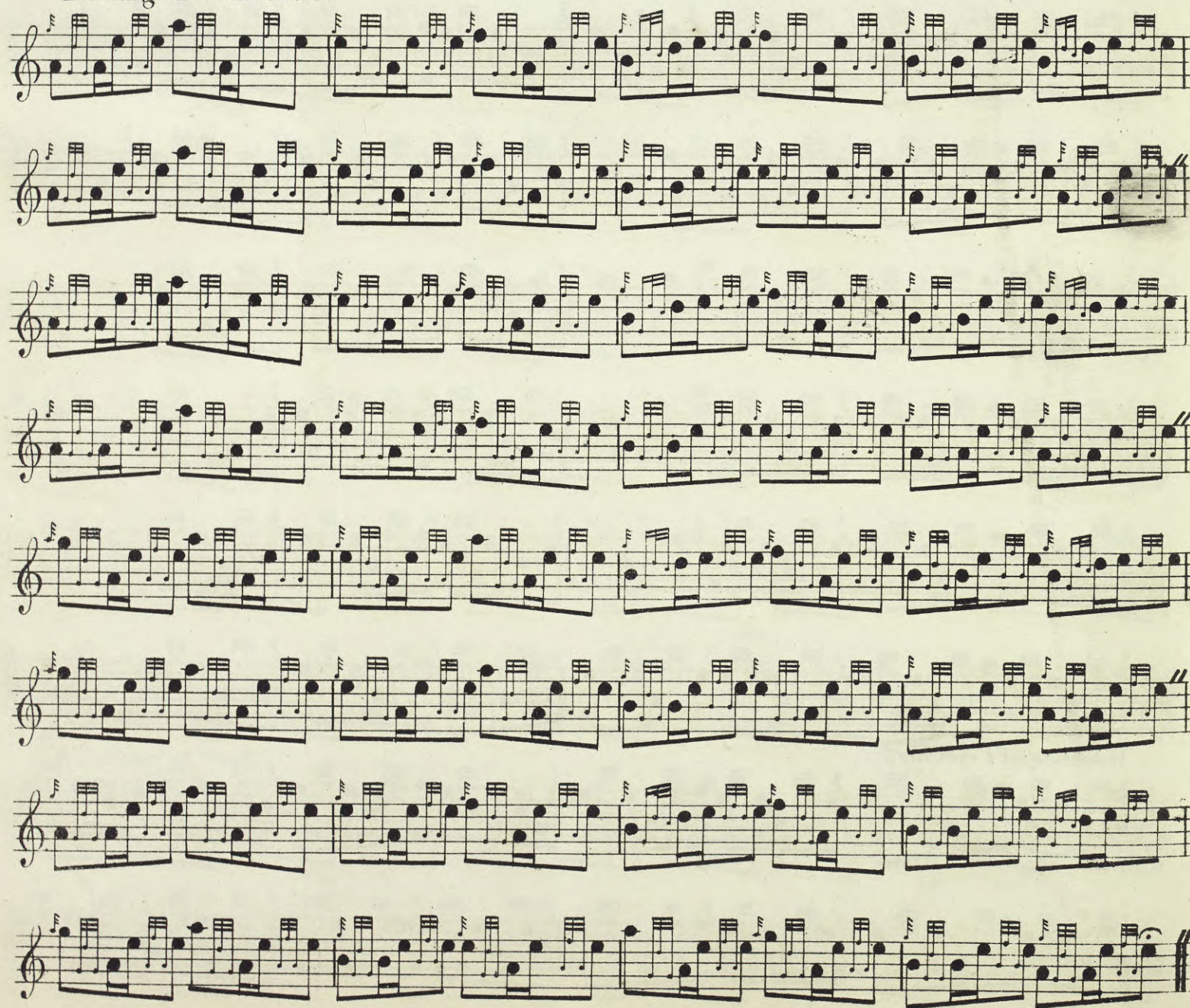


Doubling of Crun-luath.





Trebling of Crun-luath



CUMHA MHIC SHIMIDH.

LORD

LO VAT'S LAMENT.

1746.

LIV

1st.

time

2^d time.

Doubling of the Ground

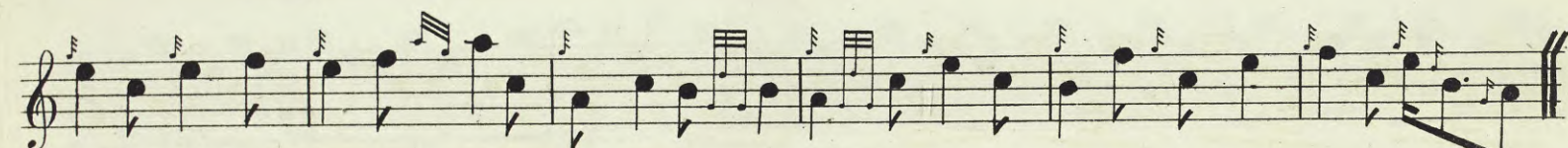
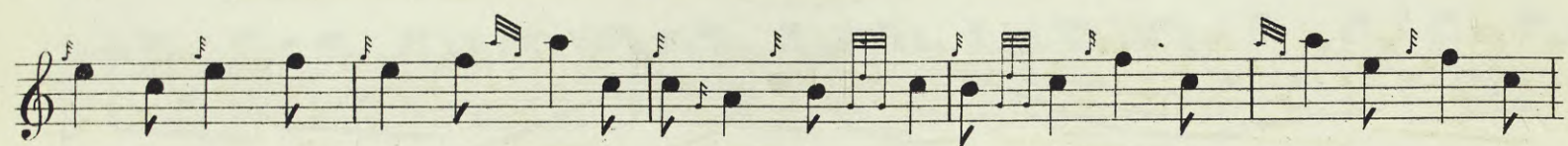
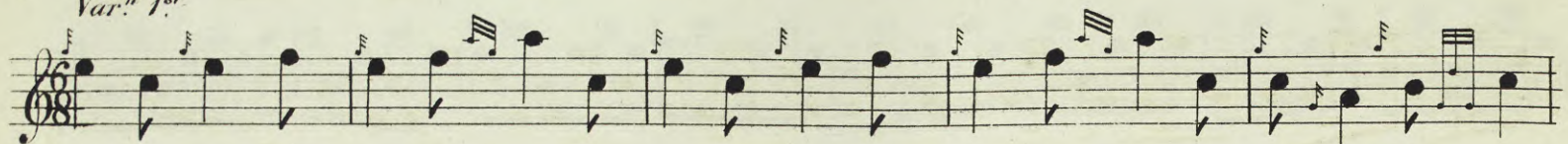
1st

time.

2^d time.

V.S.

The musical score is written on ten staves. It begins with a treble clef and a common time signature (C). The first staff is marked 'LIV'. The score includes various musical notations such as eighth, sixteenth, and thirty-second notes, rests, and bar lines. There are two first endings marked '1st.' and two second endings marked '2^d time.'. A section labeled 'Doubling of the Ground' appears on the sixth staff. The piece concludes with a double bar line and the initials 'V.S.' at the bottom right.

*Var.^a 1st**Var.^a 2^a**Doubling of Var.^a 2^a*



Crun-luath



Doubling of Crun-luath.



AM PORT LEATHACH

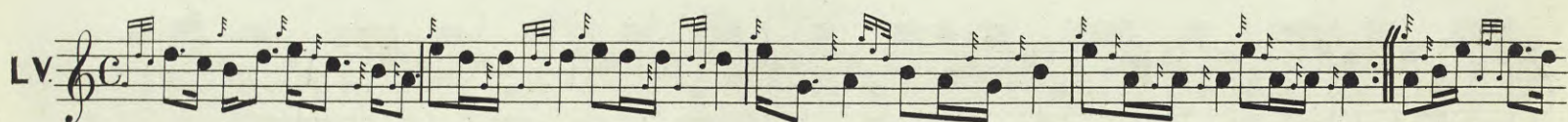
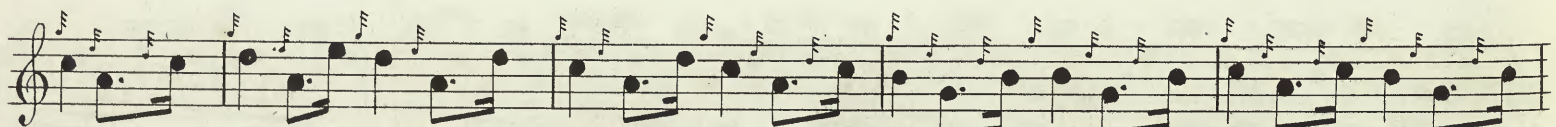
THE HALF FINISHED PIOBAIREACHD,

Composed by

Patrick O'Connell

and

JOHN DALL MACKAY.

Var.ⁿ 1stDoubling of Var.ⁿ 1stVar.ⁿ 2^d



Doubling of Varⁿ 2^d



D.C.
Thema.

Crun-luath.



Doubling of Crun-luath.



D.C.
Thema.

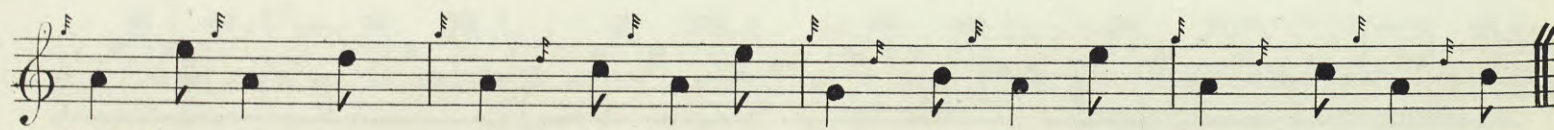
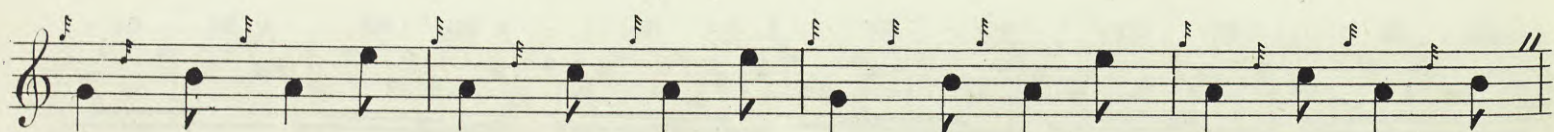
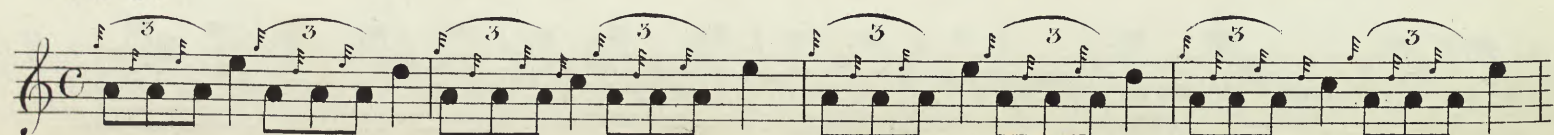
THE HIGHLAND SOCIETY OF SCOTLAND'S

*Salute**Composed by**Professor Mac Arthur.*

1790

ANIMATO

LVI

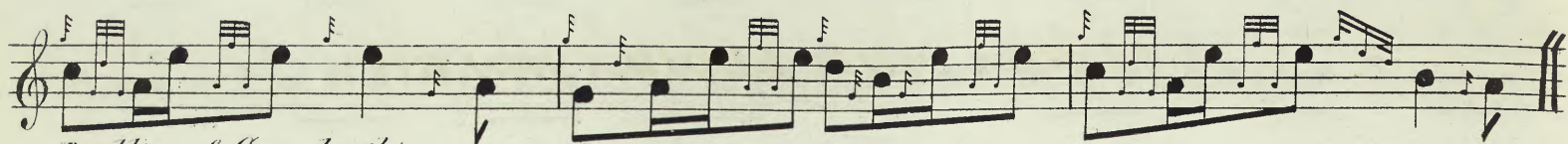
Varⁿ 1stVarⁿ 2^d

Varⁿ 3^d

Doubling of Varⁿ 3^d

Crun-luath.

D.C.
Thema



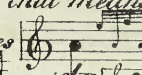






Doubling of Crun-luath



Trebling of Crun-luath



*D.C.
Thema*

✱ The 2^d Quaver in each Triplet is held while the 2^d and 3^d fingers perform the small notes throughout the two last Variations, always taking care that the one finger is down before the other is taken up; by that means one move of the finger performs two notes, if the 2^d Quaver should be A in the first instance it gives  by moving or raising the 3^d finger, then the 2^d four notes if the 2^d Quaver should be C  it gives ; if D  this  if B  thus  &c

CUMHA MHIC LEOID CHOLBIC.

MacLeod of Colbeck's Lament.

Composed by

JOHN MACKAY.

LVII.

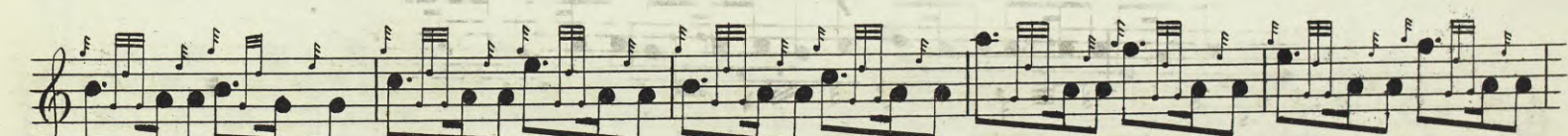
Varⁿ 1st

Doubling of Varⁿ 1st

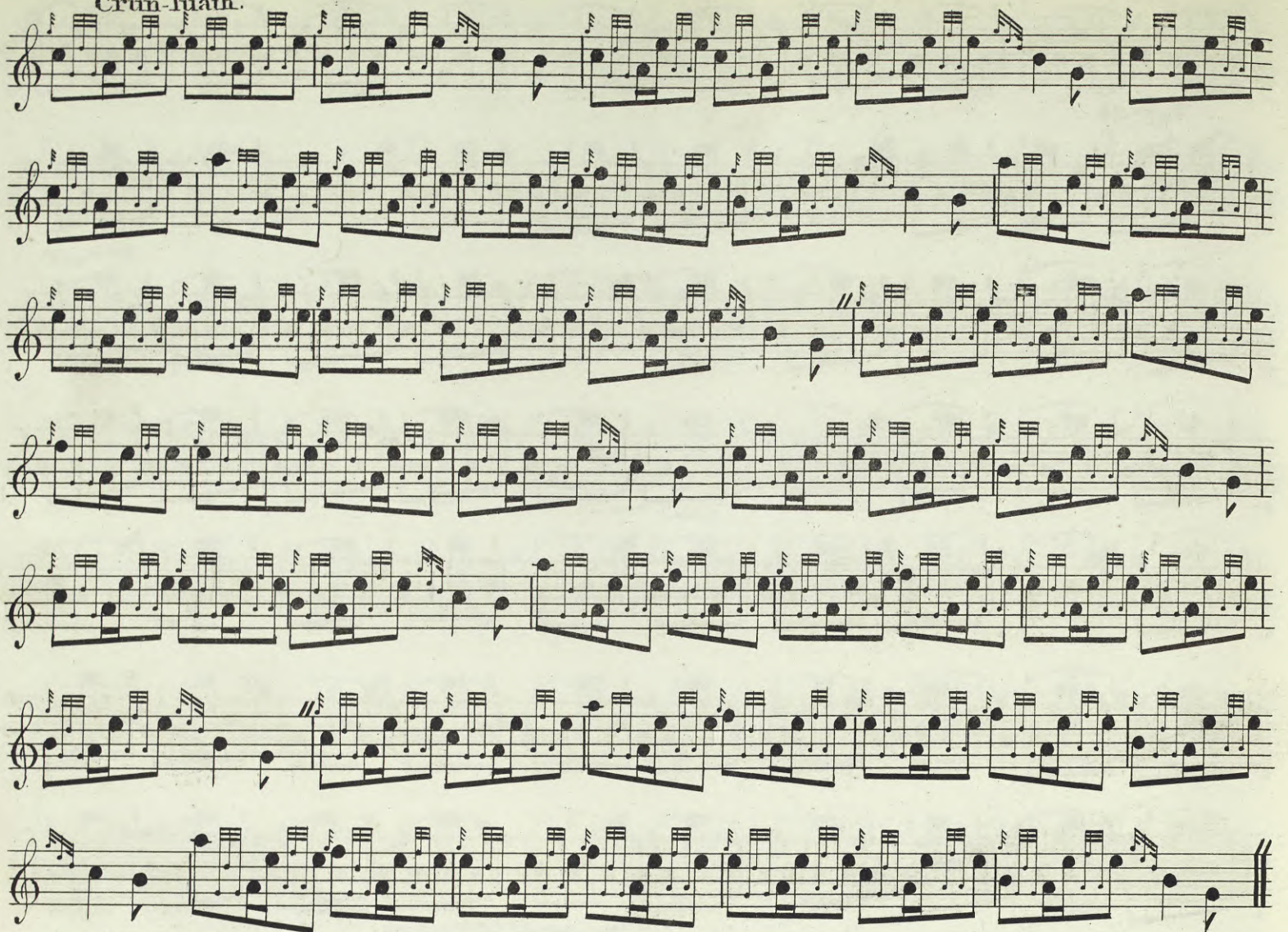
V.S.

Var.ⁿ 2^d

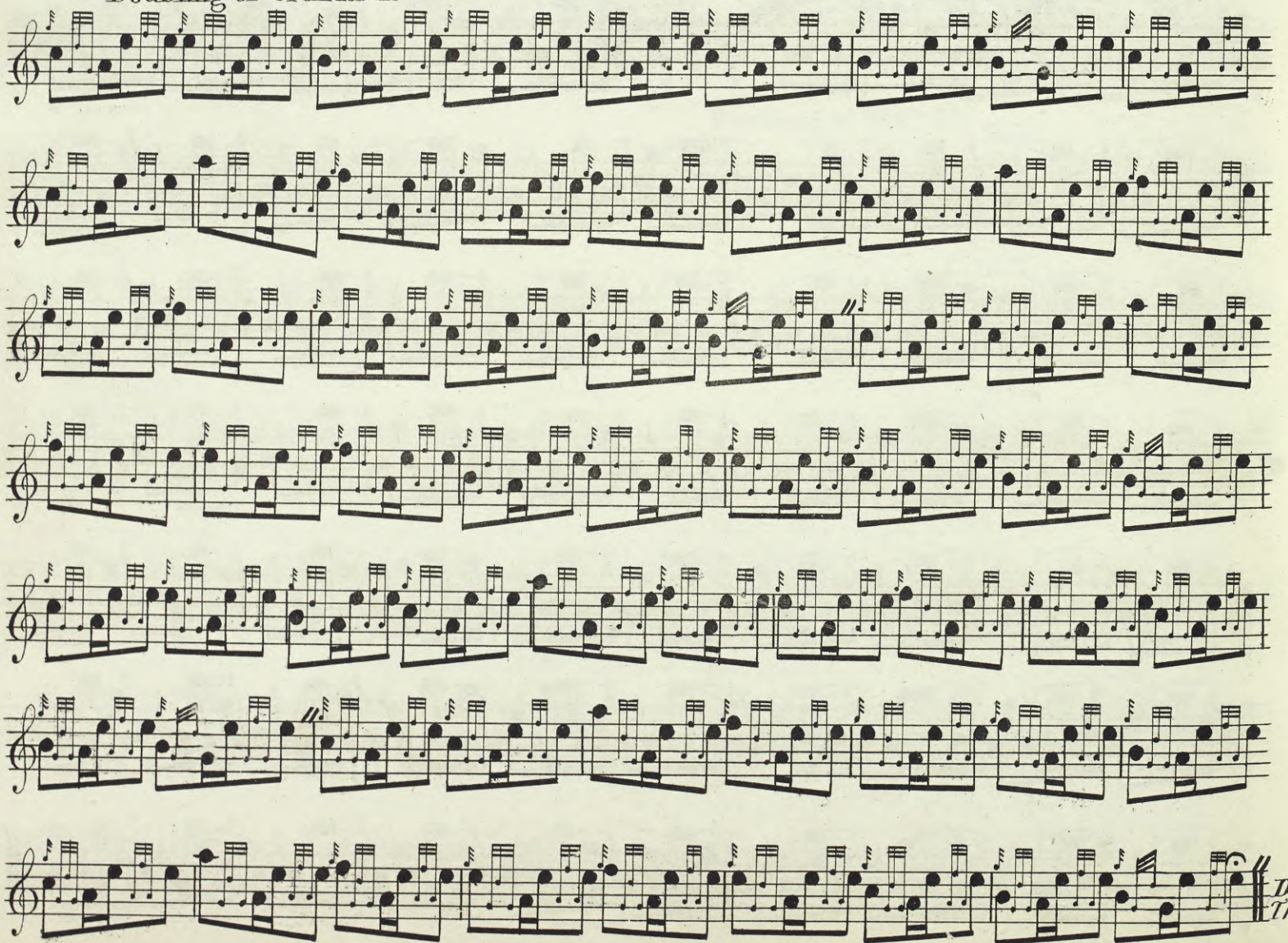
Doubling of Var.ⁿ 2^d

Var.^a 3^aDoubling of Var.^a 3^aD.C.
Thema.

Crum Luath.



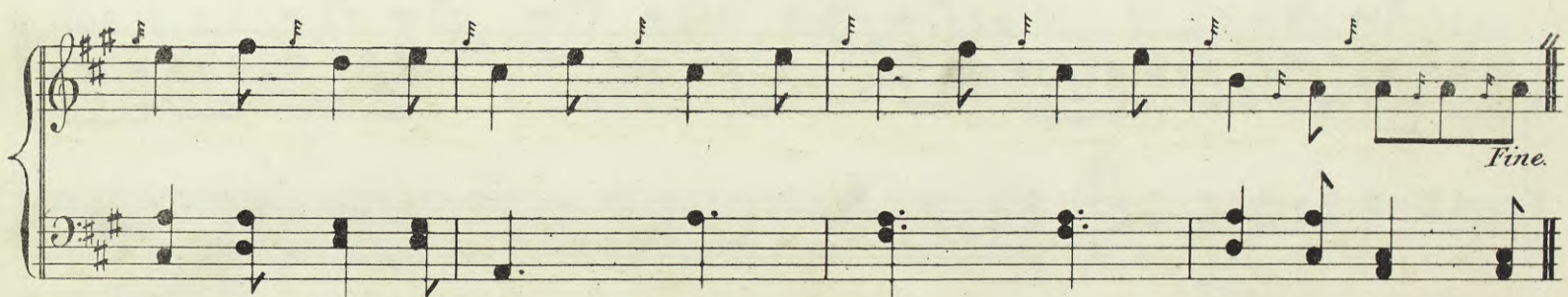
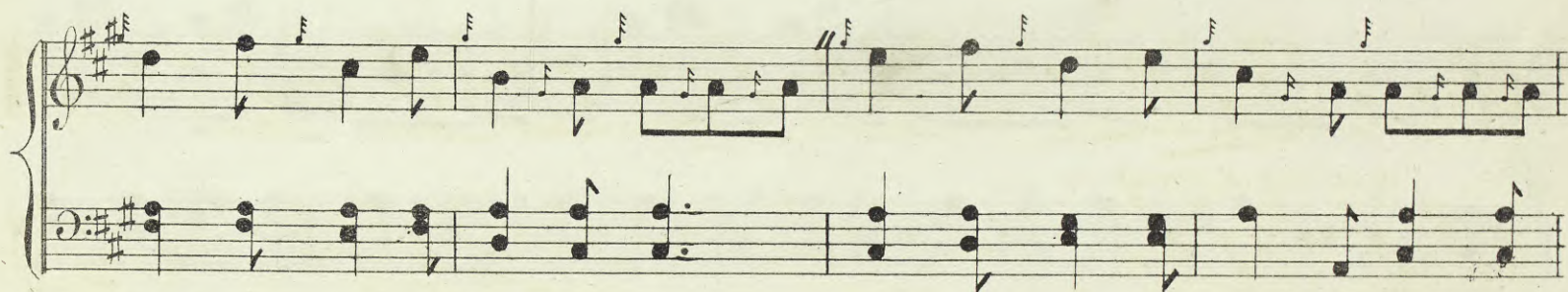
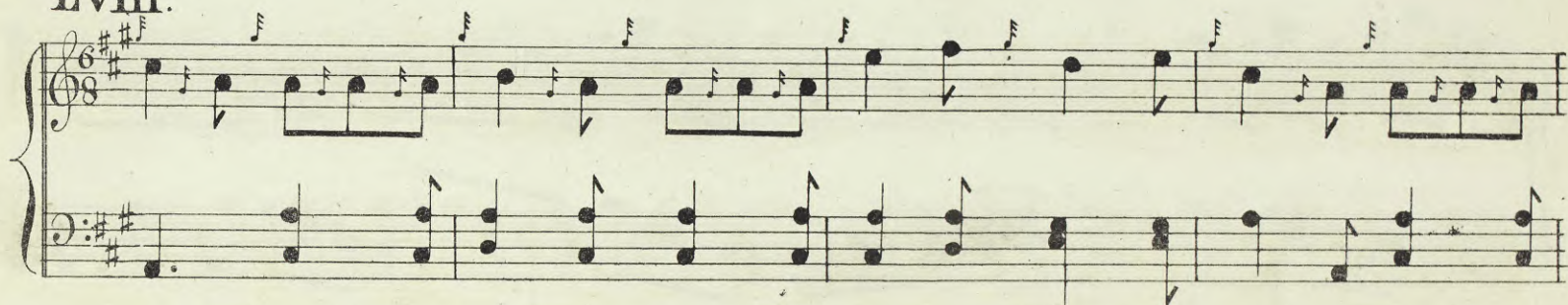
Doubling of Crum Luath



FAILTE NA'N GRIOGAIRAICH.

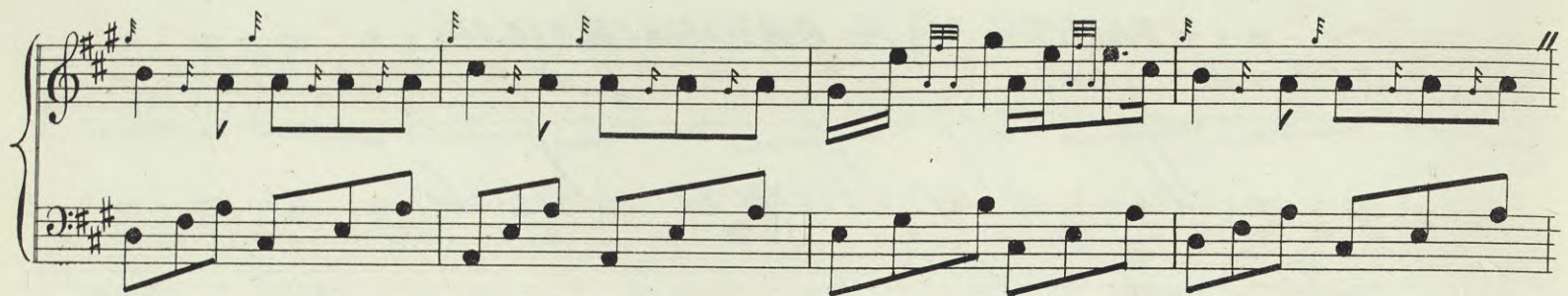
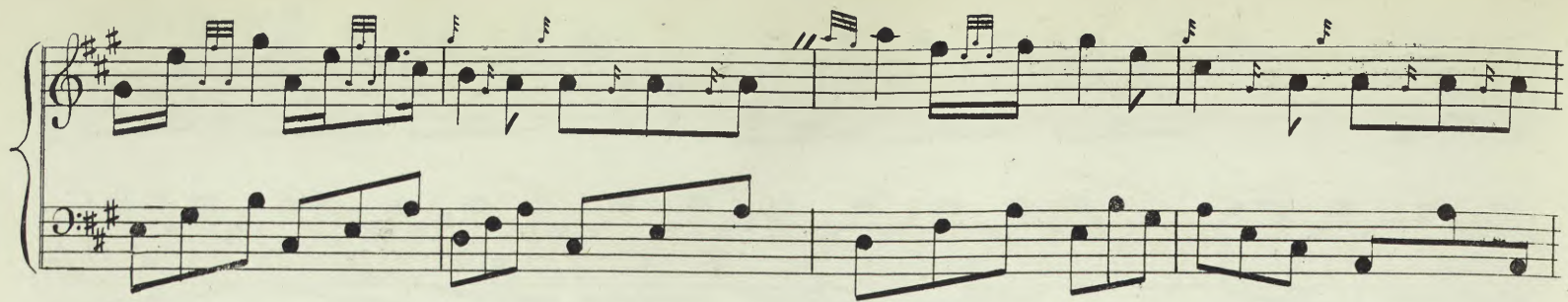
The Mac Gregors' Salute.

LVIII.

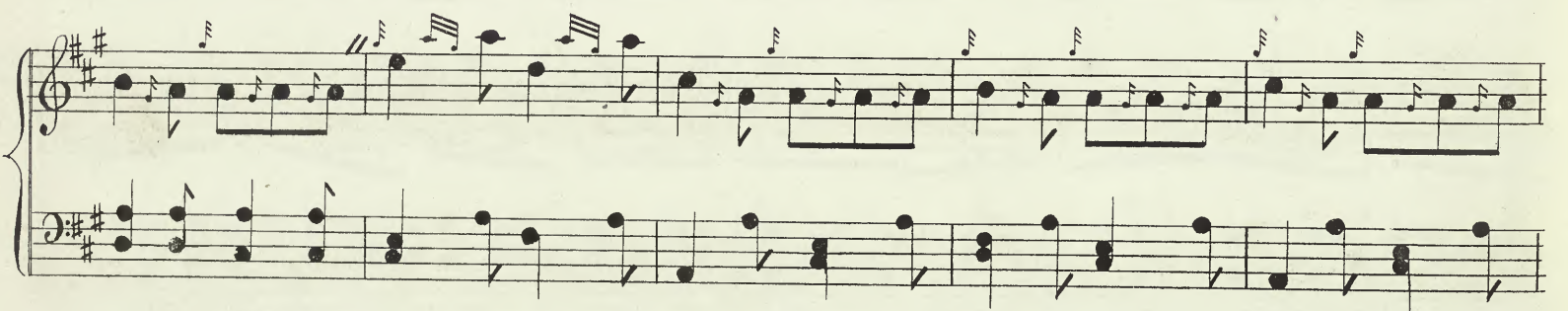
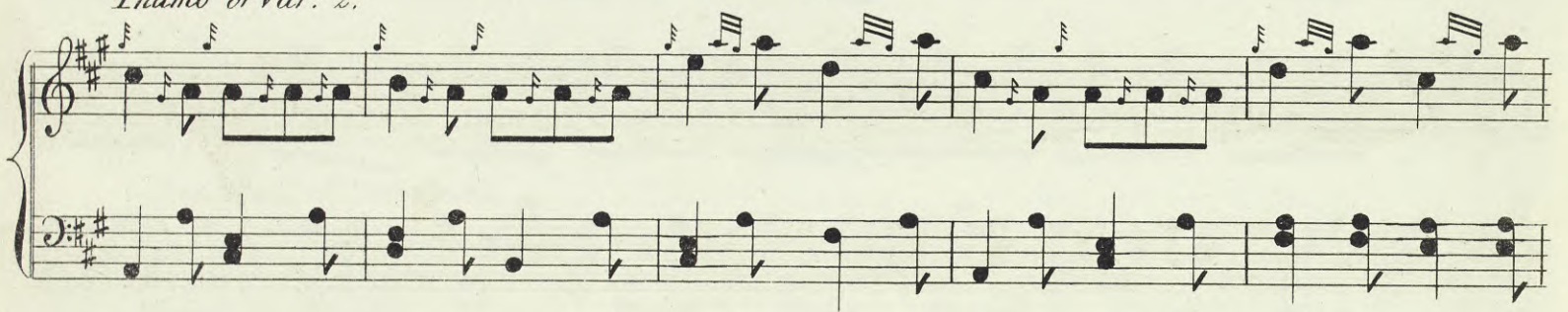


Thumb or Var.ⁿ 1st



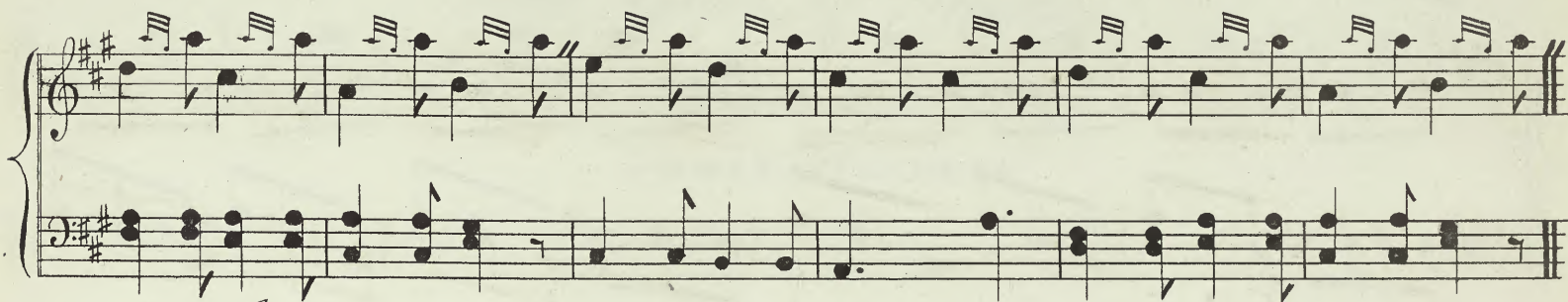
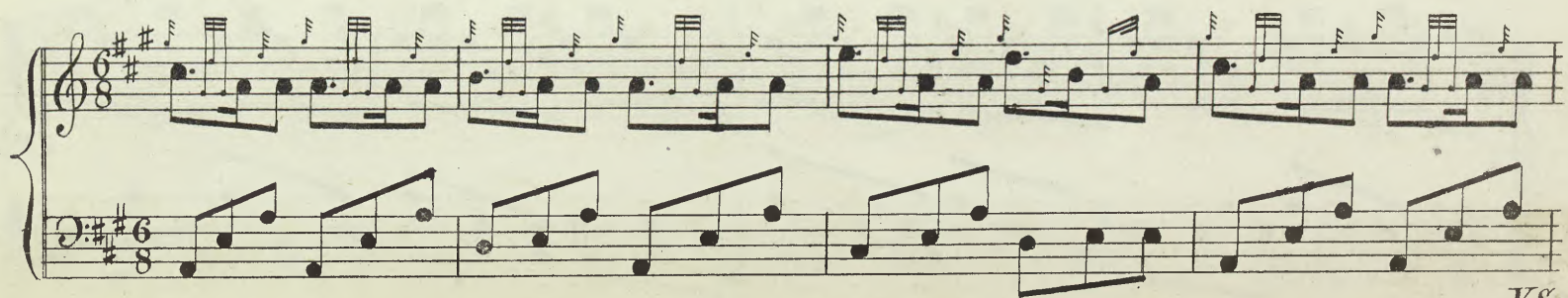


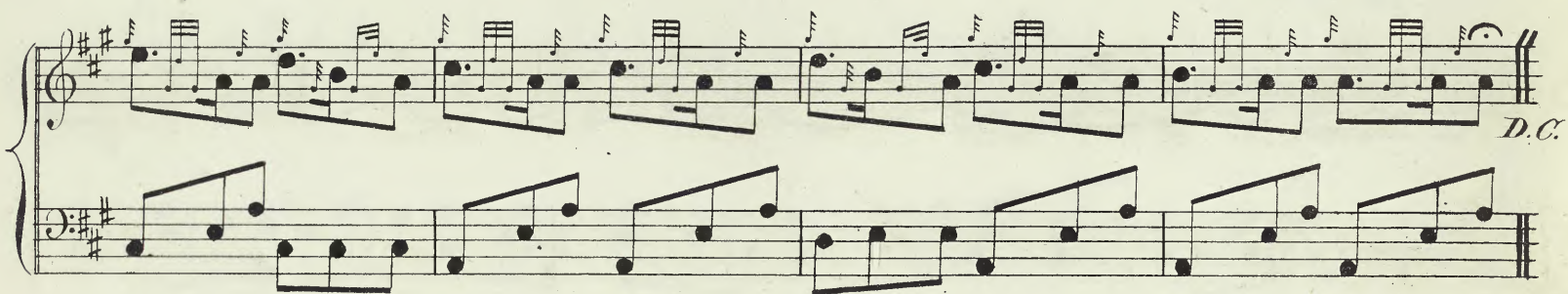
Thumb or Var.ⁿ 2^a



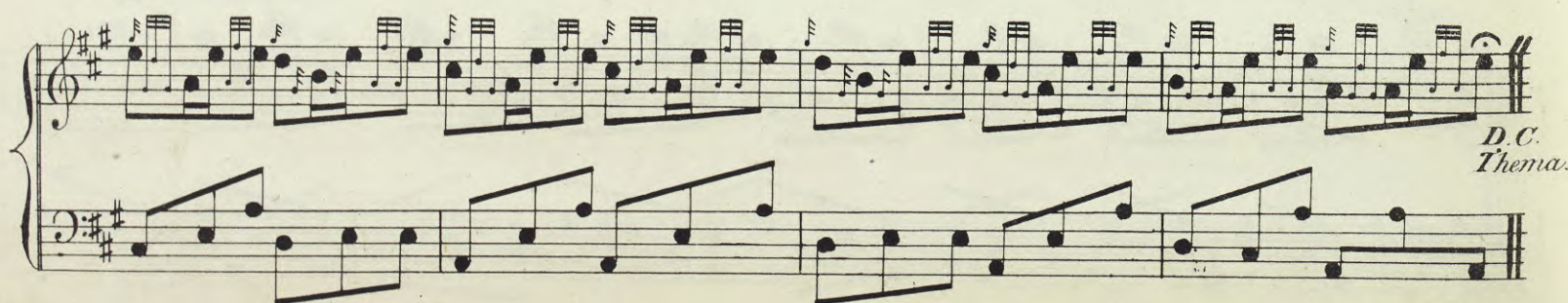
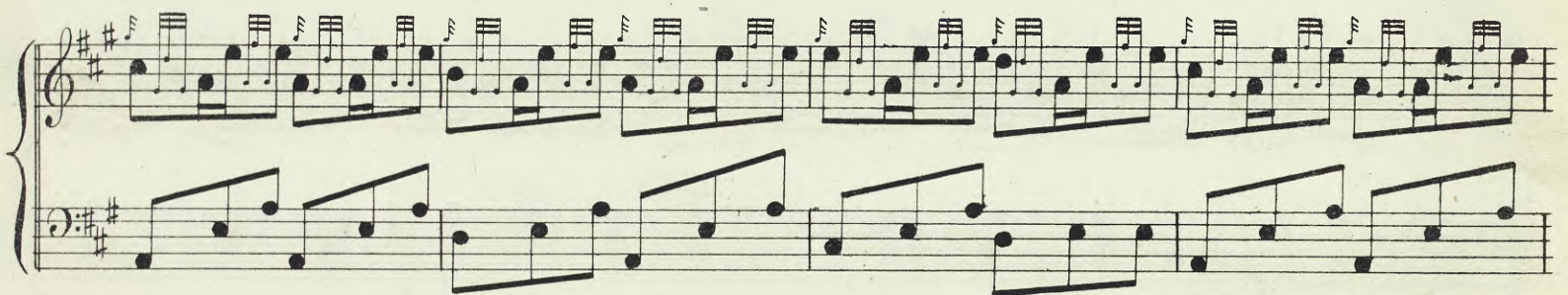
Thumb or Var.ⁿ 3^a



*Var. n° 4th**Doubling of Var. n° 4th**Var. n° 5th*



Crun-luath



*D.C.
Thema.*

'S LEAM FEIN AN GLEANN.

The Glen is mine.

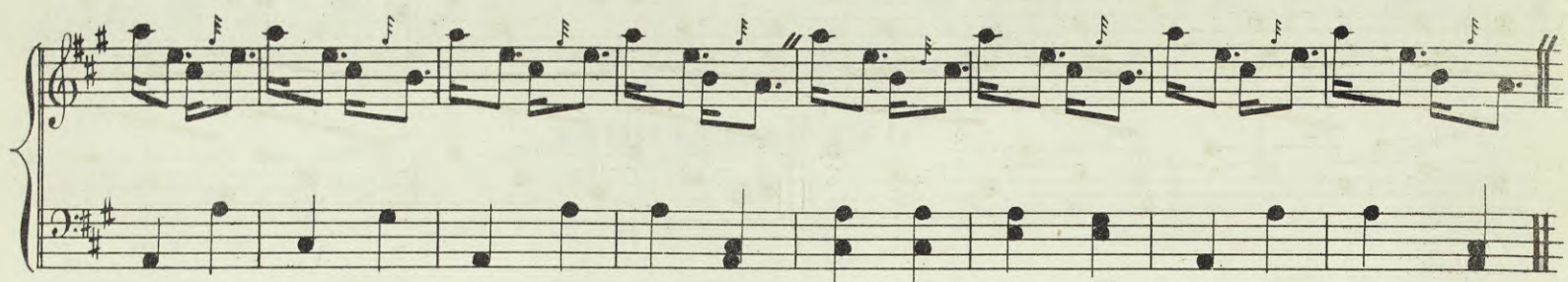
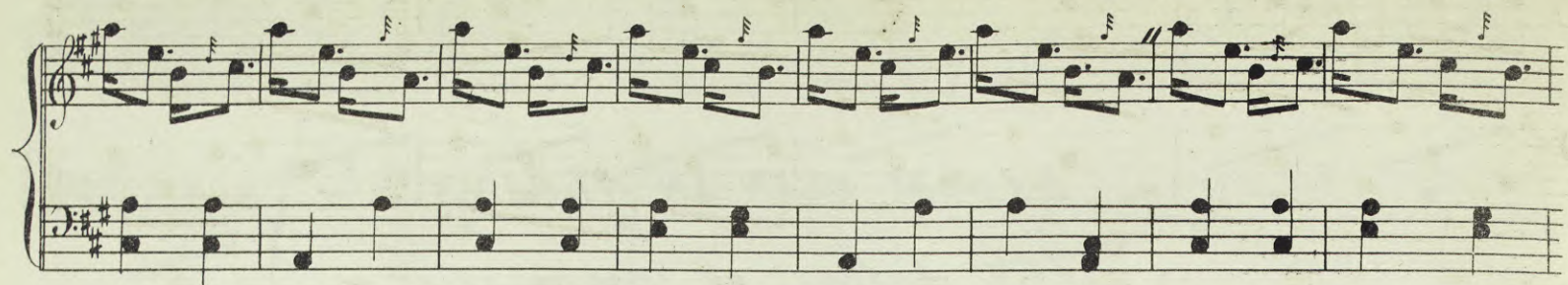
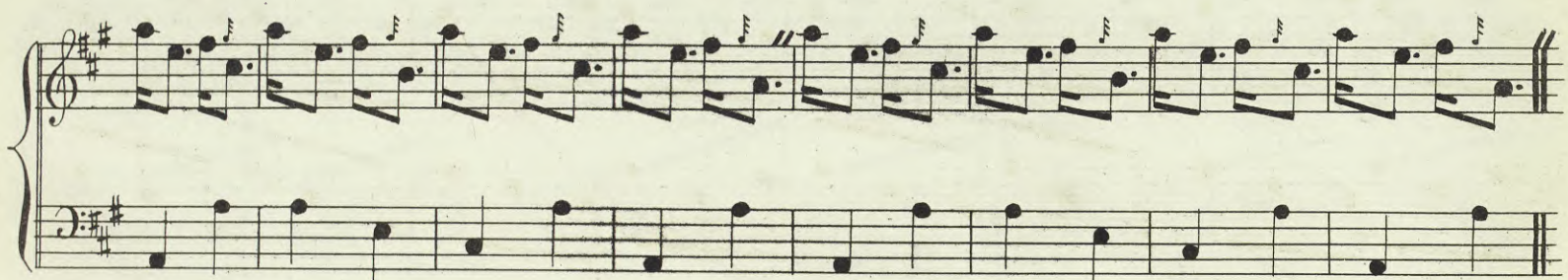
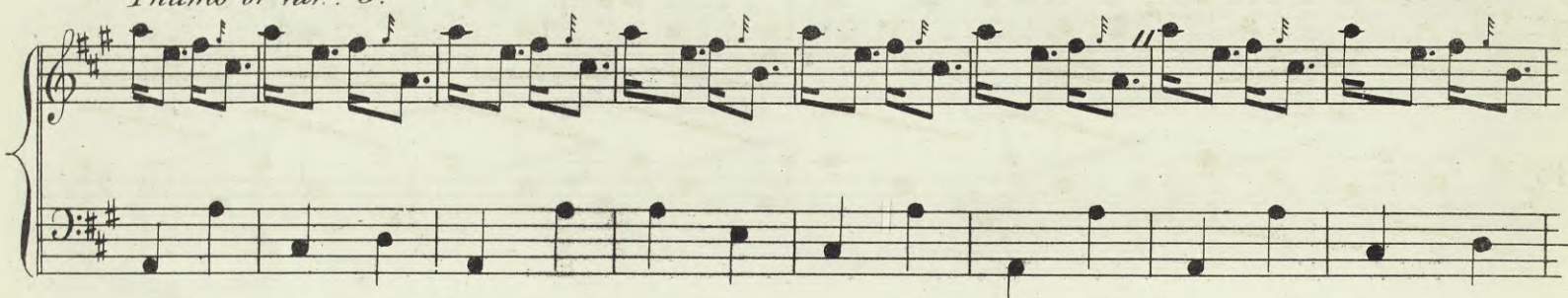
Composed by

JOHN MAC CRUMMEN.

Andante

LIX

Thumb or Var.th 1st

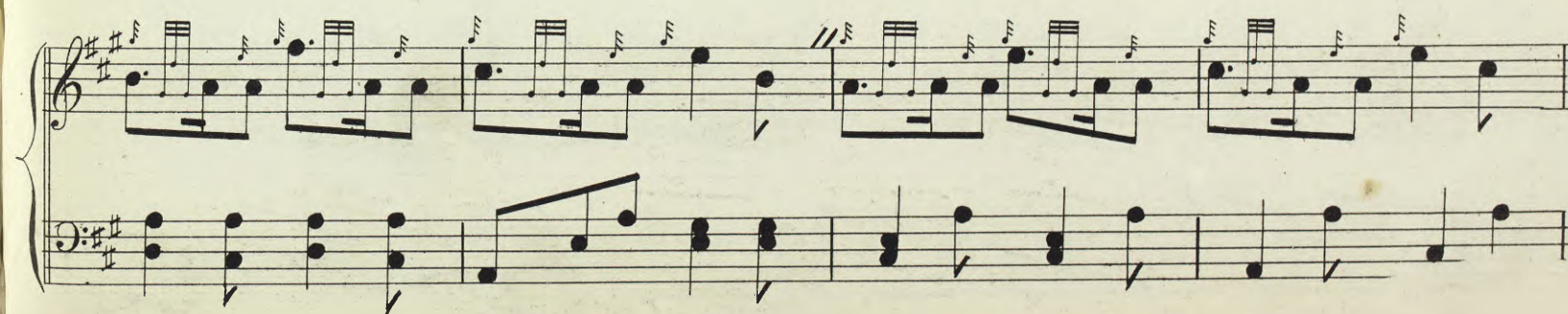
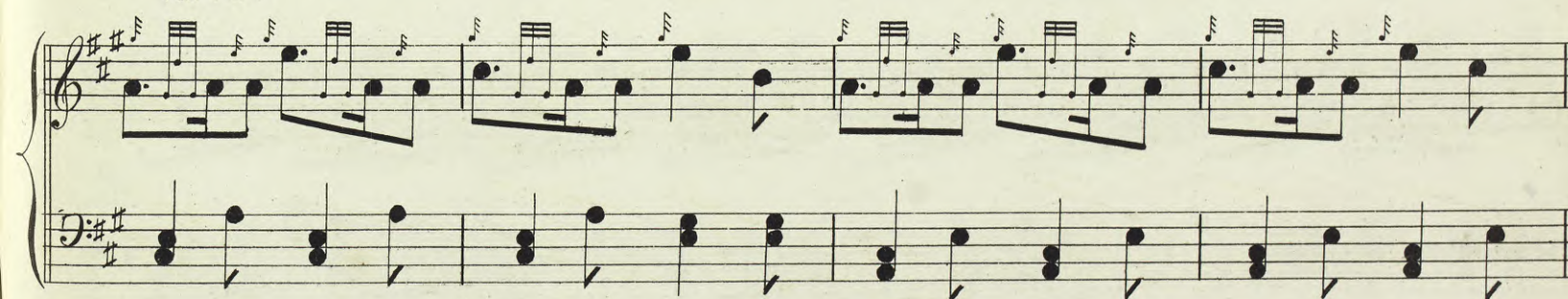
Thumb or Var.ⁿ 2^d*Thumb or Var.ⁿ 3^d**Var.ⁿ 4th*

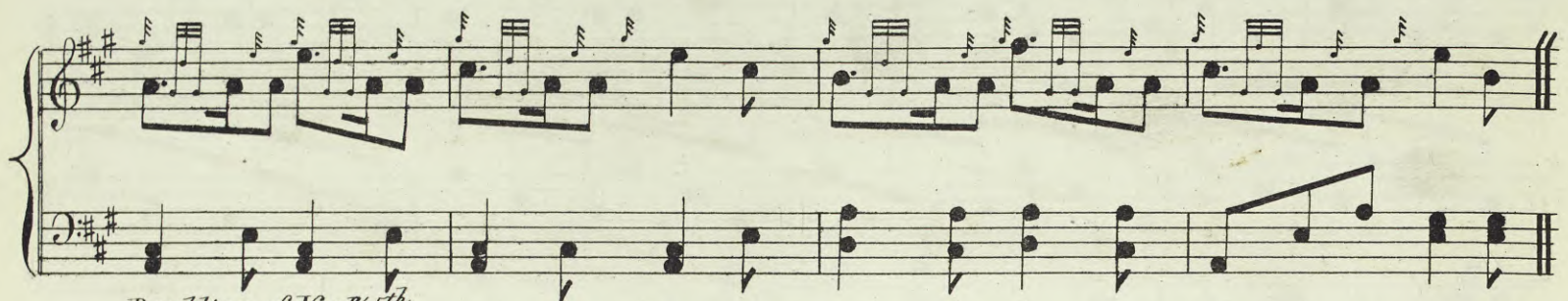
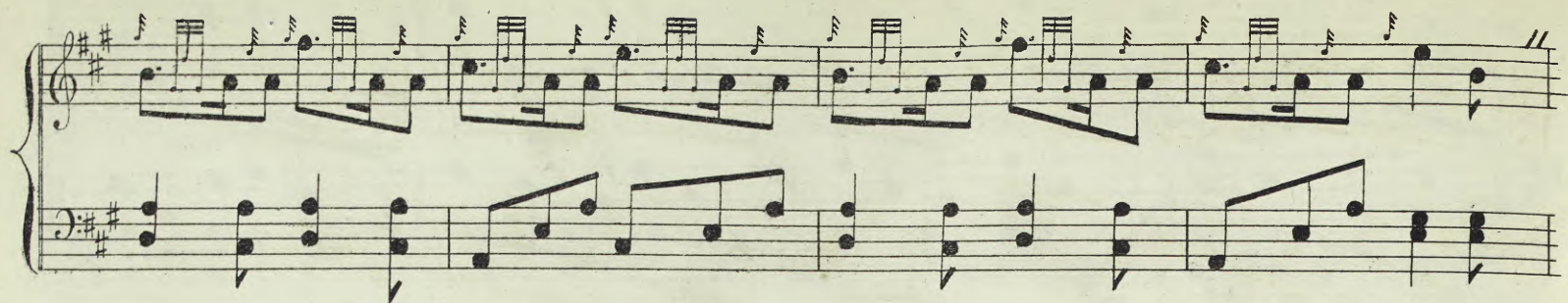


Doubling of Var.ⁿ 4th

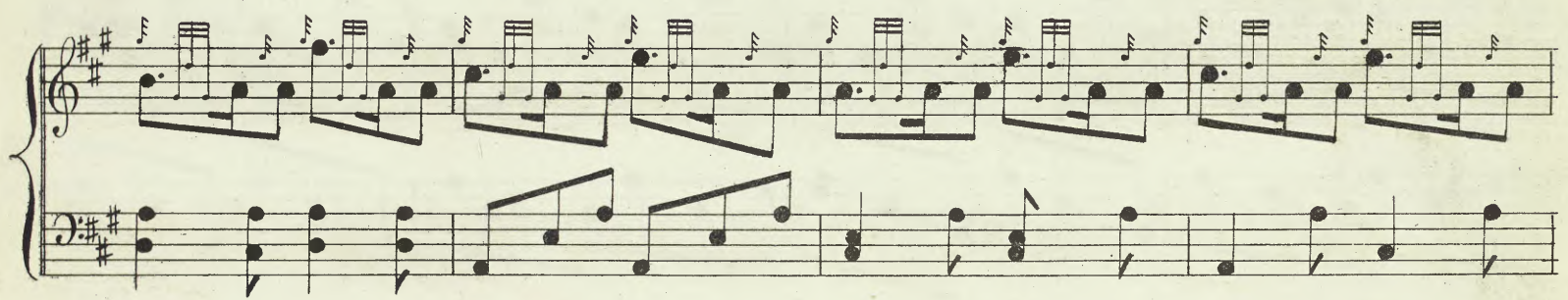


Var.ⁿ 5th





Doubling of Var.ⁿ 5th



*D.C.
Thema*

Crun-luath





Doubling of Crun-luath



*D.C.
Thema.*

CUMHA MHIC AN TÒISICH.

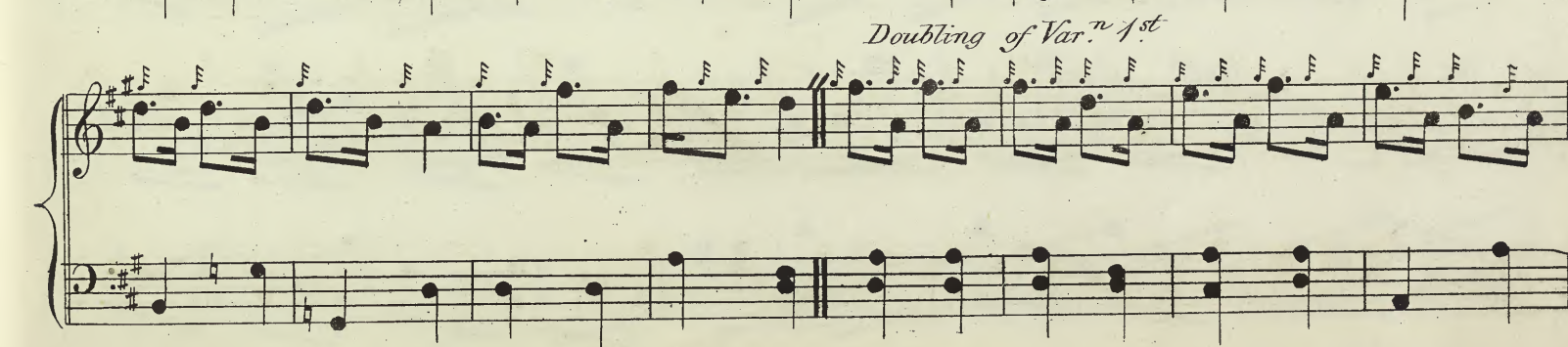
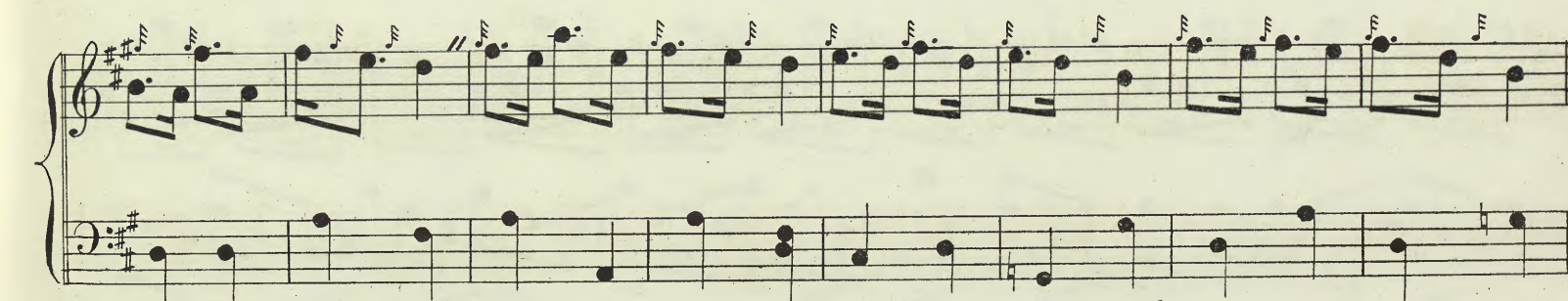
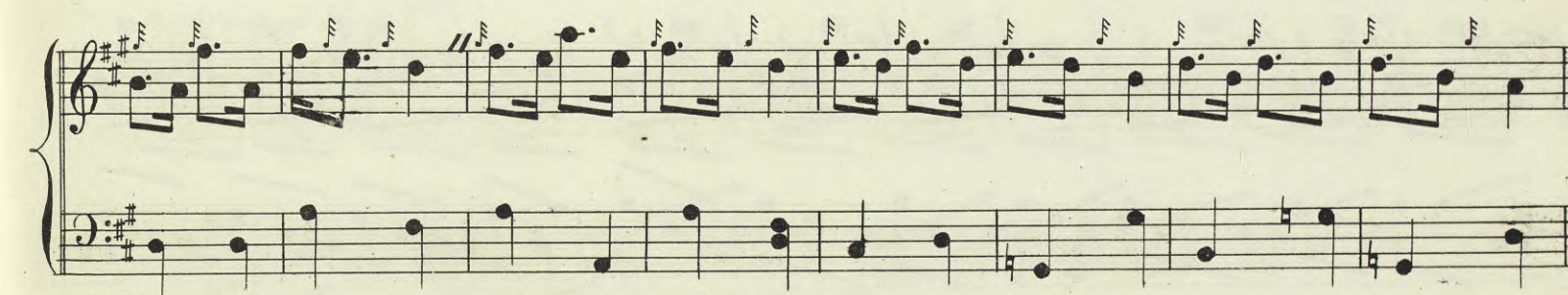
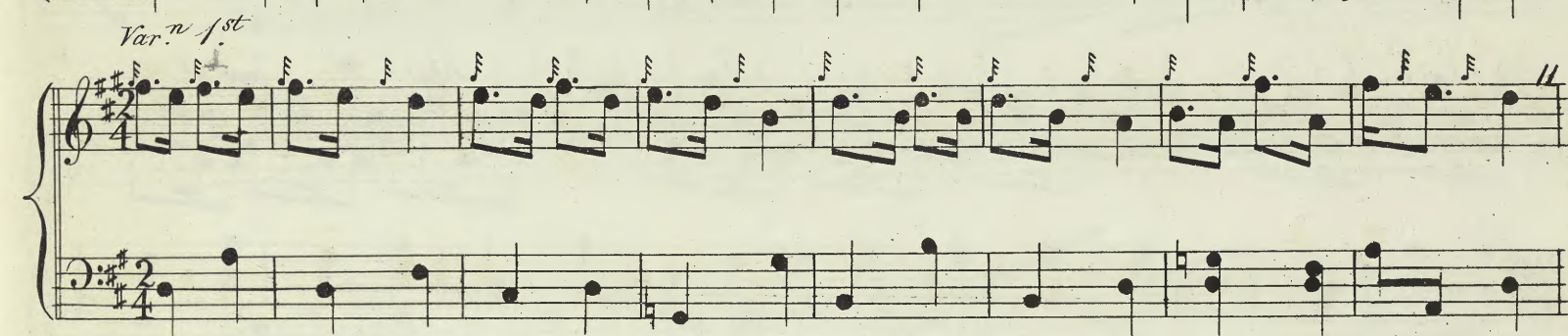
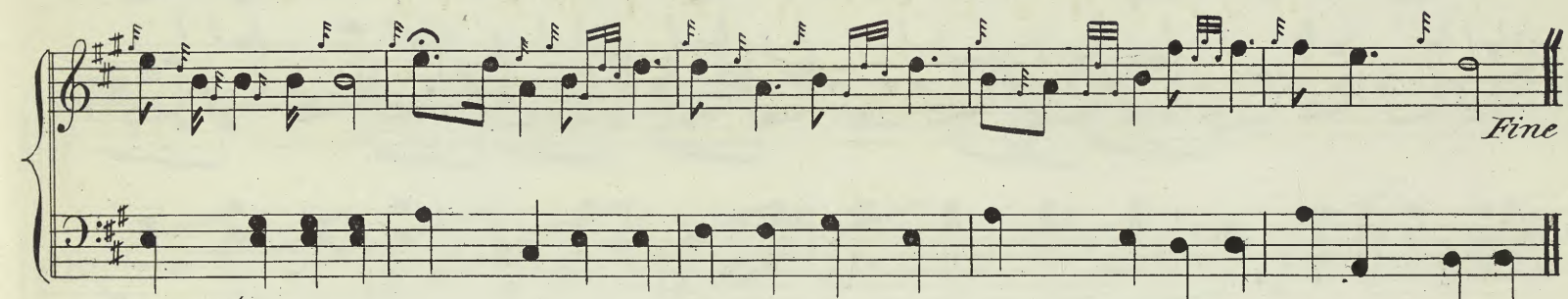
MACINTOSH'S LAMENT.

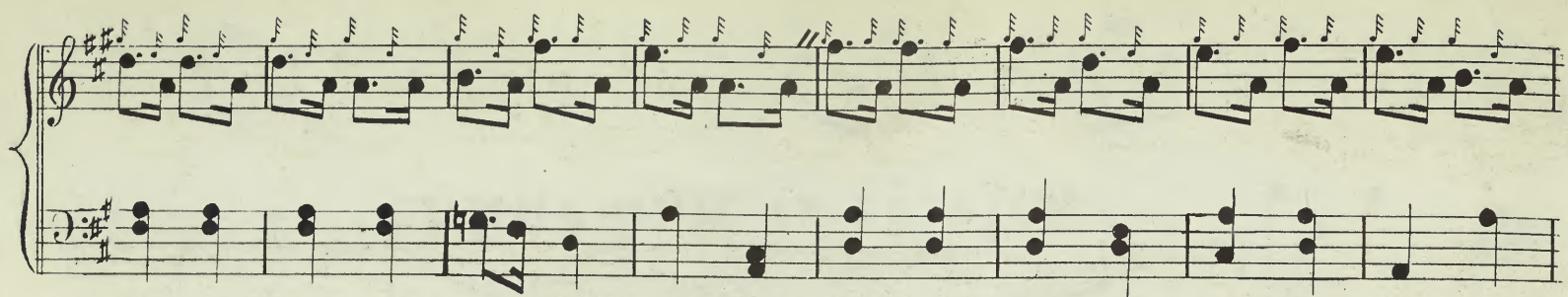
About the year,

1526.

LX *ANDANTE*

The musical score is written for piano and consists of six systems of music. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'ANDANTE'. The section is labeled 'LX'. The music is a lament, characterized by its slow, mournful melody. The treble staff features a series of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of quarter and eighth notes. There are some handwritten annotations, including a '4' above the first system and a '4' above the second system. The piece ends with a double bar line at the end of the sixth system.



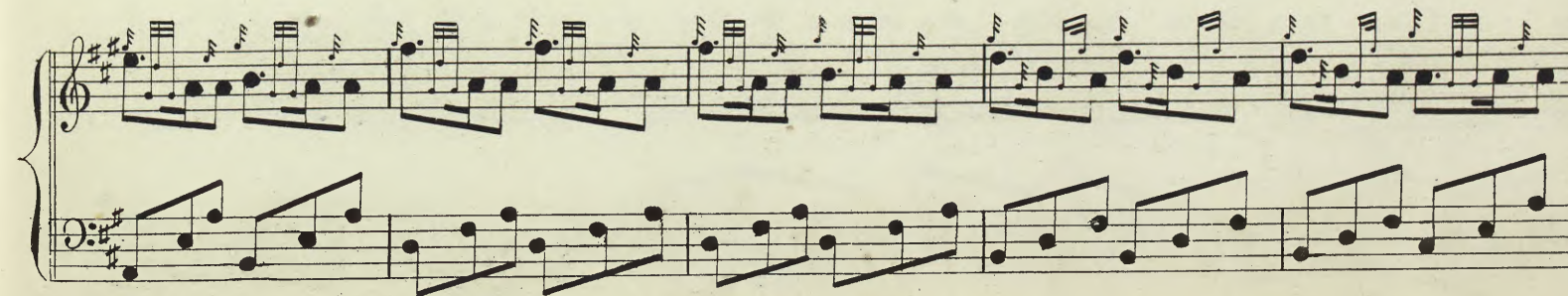


Var. n° 2nd



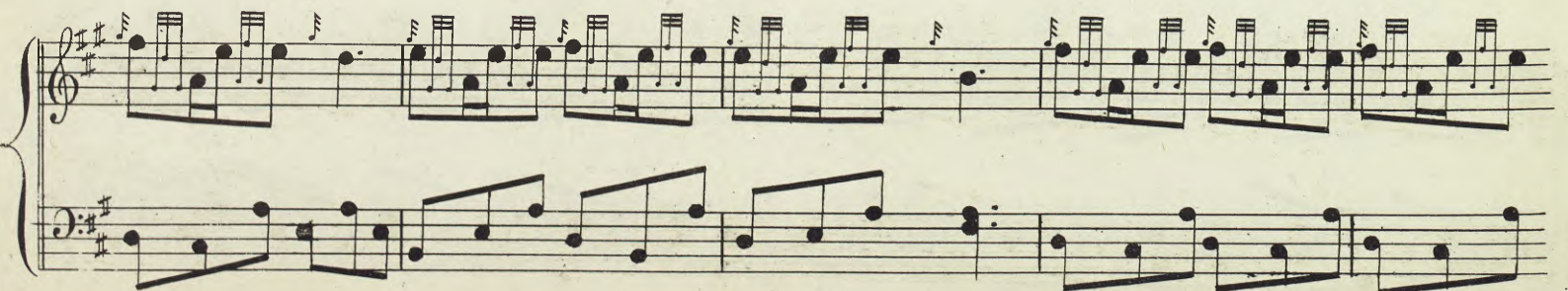
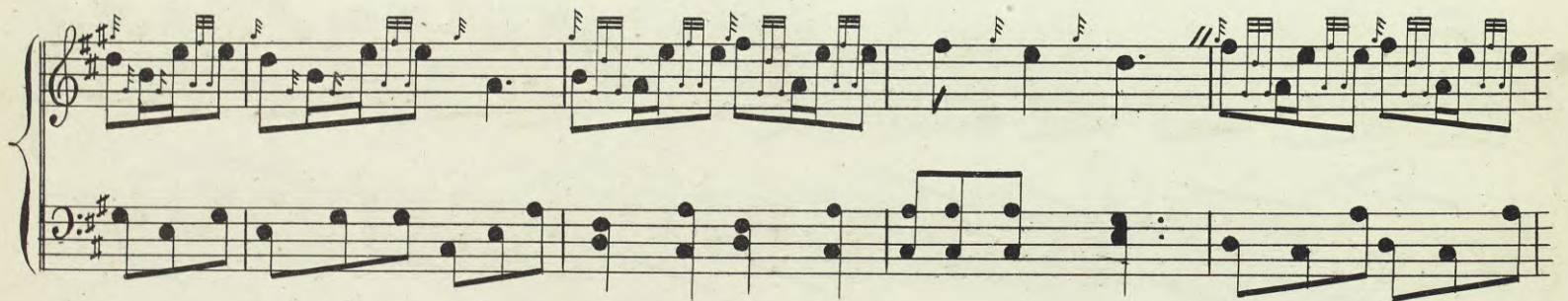
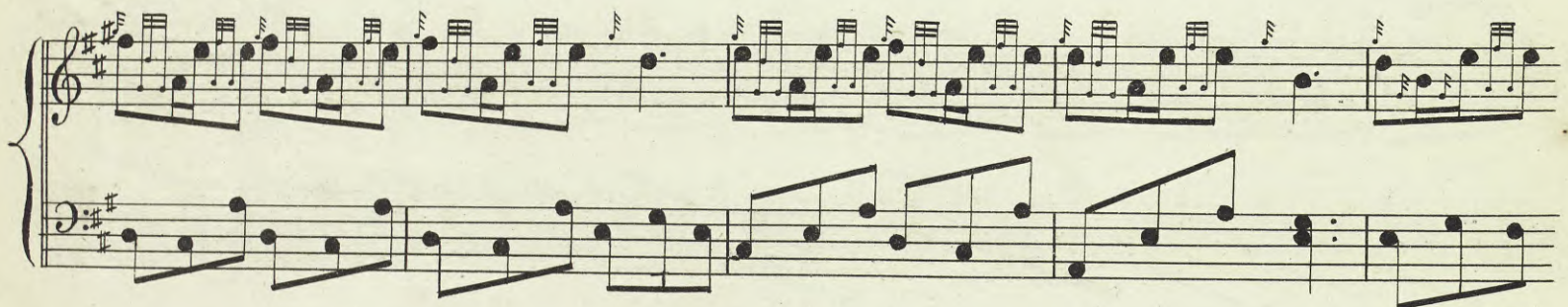


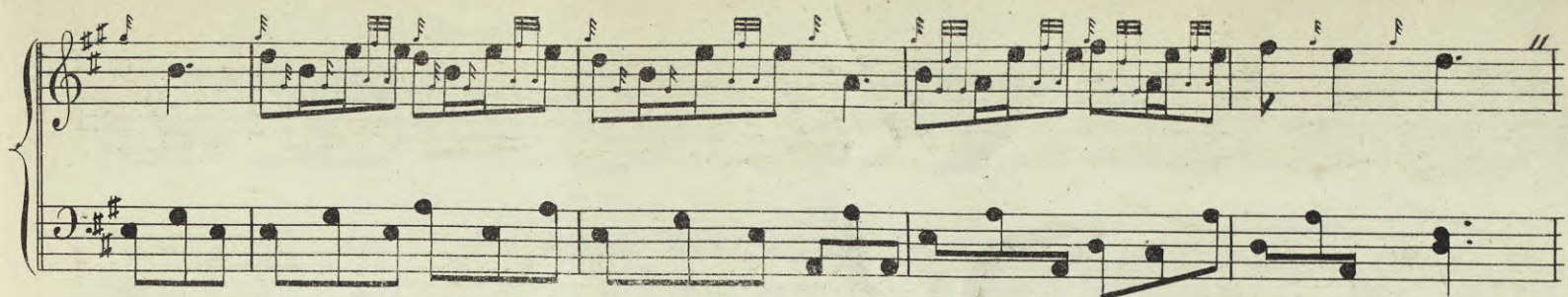
Doubling of Var.ⁿ 2nd



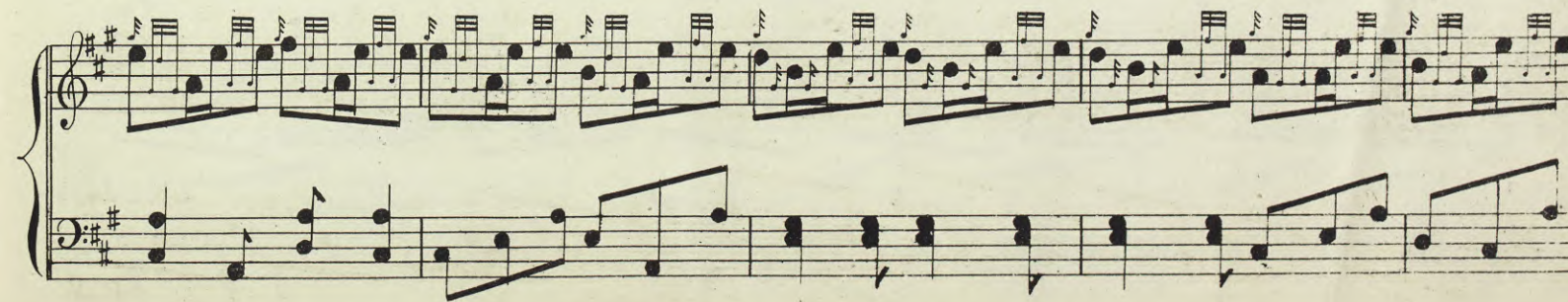


Crun-tuath





Doubling of Crun-luath



This page of musical notation, numbered 168, features eight systems of music. Each system consists of a treble staff and a bass staff, both in the key of one sharp (F#) and 4/4 time. The music is written in a style typical of 19th-century piano literature, with a focus on melodic development in the right hand and harmonic support in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line and the text "D.C. Thema" in the bottom right corner.

CUMHA PHRIONNSA THEARLACH.

PRINCE CHARLES LAMENT

Composed by

Capt. Malcolm Macleod

1746.

LXI.

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of four systems of two staves each. The first system begins with a treble clef and a key signature of one sharp. The melody is marked with a slur and a 'Bis' instruction. The second system continues the melody with a repeat sign. The third system also continues the melody. The fourth system concludes the piece with a double bar line and the word 'Fine.' written below the staff.

Doubling of Part 1st

Bis

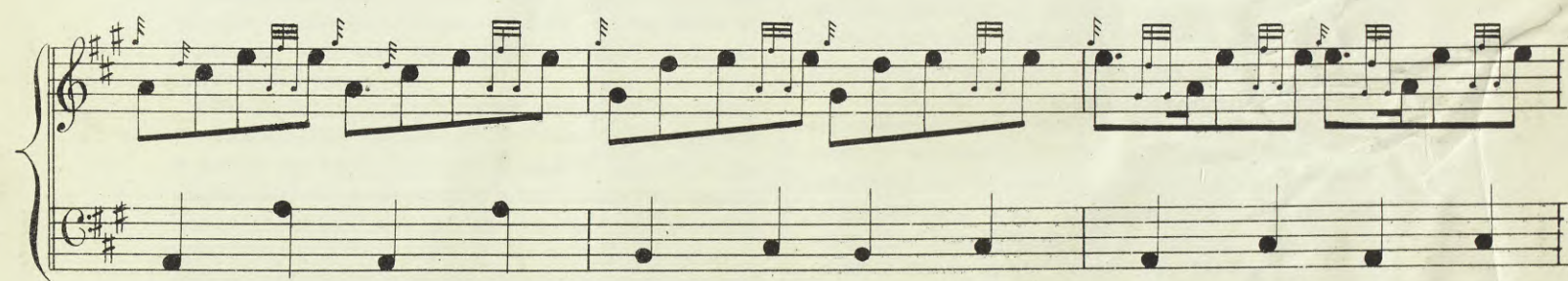
Var. 1st

Bis

Var. 2^d

Bis

Allegro



HISTORICAL AND TRADITIONAL NOTES

ON THE PIOBAIREACHDS.

No. I.

PRINCE CHARLES EDWARD STUART arrived on board the *Doutel* in the bay of Loch nan uagh, which in part divides the countries of Muidart and Arisaig. Here he remained writing and receiving letters, and deliberating with such friends as came to him, on the best mode of raising the Clans, and prosecuting the impending enterprise. The arms, ammunition, and stores were landed, and Charles himself, with his unimposing suite, went ashore at Borrodale, a farm belonging to MacDonald of Clanranald; and the house of Angus MacDonald the tenant became the temporary residence and court of the youthful adventurer. About a hundred clansmen well armed were immediately formed into a body-guard for the Prince, under the command of young Clanranald and MacDonald of Glenaladale.

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

Here the BRATACH BHAN, or white banner, was first unfurled. Sheridan, an attendant of the Prince, having brought it out of the house, displayed it, amid the shouts of the Highlanders, and it was committed to Donald MacDonald, brother of Keppoch, who thus first bore that standard which proudly waved in some fields of victory, but was destined to appear for the last time in the decisive battle of Culloden. On this occasion, "such loud huzzas and schiming of bonnets up into the air like a cloud, was not heard of before."*

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

From the indignities they had suffered in consequence of the disarming act, and the coercion they were subjected to by the failure of former insurrections, the Highlanders were well prepared to rise in the cause of their youthful leader. They

cherished the hope that the favoured dynasty should be restored, and established on the British throne, chiefly by their own exertions. Now appeared the time for the consummation of their wishes, and the fortunes of that house being thrown on their generosity, their inherent devotion to the cause was kindled into an enthusiastic flame.

A description of one of the rude but hospitable banquets of this embryo court, has been preserved by an eye witness. Old and young, male and female, crowded to see this prepossessing youth, the representative of a long race of native kings, who gratified his warm-hearted friends by great condescension and affability, partaking of the fare with an air of great cheerfulness.

Not understanding Gaelic his observations were lost to most of the company, but the person who relates the circumstance, giving the king's health, *Deoch slàinte an Rìgh*, it aroused his attention, and he desired it to be repeated until he had acquired its pronunciation, and signified his pleasure that the individual should be near his person, to give him instructions in that language.

A column has been recently erected on the spot where the insurgent standard was first reared, to commemorate an event so important in the history of the Highlands, and so interesting to the descendants of those who took part in that unfortunate affair. Glenfinan lies about fifteen miles westward of Fort William, and the monument, which is not unlike Nelson's on the Calton Hill, Edinburgh, rising to an elevation of fifty feet, on a verdant meadow, where no other work of art disturbs the Alpine character of the surrounding country, is of itself an interesting object.

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

* Letter, Culloden Papers.

Inscription on the Monument in Glenfinan.

FHIR ASDAIR,
 MAS MIANN LEAT LUAIDH
 AIR SGEUL AINMEIL NA'N LAITHEAN A THREIG,
 THIG DLUTH, AGUS DEAN UMHACHD,
 SO AN T'IONAD,
 AN D'FHOILSICH PRIONNSA TEARLACH A BHRATACH,
 'NUAIR A SGAOIL AM FIREUN OG A SGIATHAN,
 ANN A MORCHUIS ANAMA,
 A CHOSNADH NA RIOGHACHD, A CHAILL AITHRICHEAN;
 AGUS' SNA THILG SE, E FEIN,
 GUN CHOMHNADH, GUN CHARAID,
 AN UCHD FIUGHANTACH NAM FLATH MEANMNACH,
 'S NA'N LAOCH TREUN
 A THOGAIR EIRIDH GUN ATHADH,
 A DHIOL A CHORACH, NO CHALL AM BEATHA.
 MAR CHUIMHNE
 AIR AN RIOGHALACHD, AN DILSEACHD, AGUS
 AN CRUADAL,
 ANNS GACH GABHADH A LEAN,
 CHAIDH AN TUR SO A THOGAIL,
 LEIS AN OG UASAL URRUMACH,
 CEANN UIDHE NA FEILE;
 ALASTAIR DOMHNULACH, TRIATH GHLINN ALLADAIL,
 A CHAOCHAIL BEATHA 'N DUN EIDEIN,
 SA BHLIADHNADH, 1815,
 AN TUS AN AIGH.

TRANSLATION, AS NEARLY LITERAL AS POSSIBLE.

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

No. II.

There had been, for a considerable time, misunderstandings and mutual jealousies between the Sinclairs and the Mackays, which circumstances ripened into feud, mutual aggression, and slaughter. In 1668, Colonel Hugh MacKay of Scourie was subjected to so severe an imprisonment by Lord Caithness that it cost him his life. Shortly after this event his brother Hector was waylaid in Aberdeenshire by Sinclair of Dunbeath and Sinclair of Murkle, and was killed after a stout contention in which MacKay's servant severely wounded both the assailants,—Murkle so much so, that a cut in his neck rendered him ever after incapable of holding up his head. The Earl of Sutherland, Lords Rea and Strathnaver, Hugh Munro of Eribol, and several others,

raised an action before the justiciary, against George, Earl of Caithness, and several who were concerned with him in those lawless proceedings which harassed the country. This was met by a counter-action, in which various complaints were made against the pursuers, extending downwards from the year 1649, and both parties were summoned to appear on the 10th of December 1668. A compromise took place, and Caithness withdrew his action: the case as to Dunbeath and Murkle being however excepted. These stubborn gentlemen had not found the caution or security required for their appearance, and had eluded all attempts to apprehend them. A commission of fire and sword was promulgated against them, but the service being declined by those to whom the letters were first addressed, John Campbell younger of Glenurchy undertook it with alacrity, and proceeded to Caithness; but meantime by the influence of their friends, the outlaws obtained a remission of their crimes. Although Glenurchy found this an unprofitable expedition, he resolved to turn his visit to Caithness to some account, and ingratiated himself with the Earl, who had married Argyle's daughter, and who was consequently his own kinswoman. The Earl, who was advanced in life and in great pecuniary difficulties, was advised by Campbell to execute a bond of entail, 7th October 1672, conveying the earldom and estates to Glenurchy, failing issue male of his own body. He died in 1675 without that issue, leaving his lands encumbered with debt, which Campbell, who was himself a principal creditor, redeemed, and not trusting to the deed of tailzie and disposition, he married in 1678 the dowager Countess, who enjoyed a handsome life rent. He then led a process of adjudication against the whole property, and ultimately obtained a charter under the great seal, and a royal grant of the earldom. George Sinclair of Geiss, son of Francis Sinclair of Northfield, second son of George Earl of Caithness, grandfather to the last Earl, laid claim to the title and was cheerfully acknowledged by a majority of the clan, who would not submit to Glenurchy's assumption. The lawyers, however, seem to have given the preference to Glenurchy, in whose favour a proclamation from the privy council was issued, 22d February 1677, forbidding Sinclair to claim, or others to give him the style or title. Sinclair, in support of his claims, alleged a disposition of the lands of Geiss, Northfield, and Tister, from the Earl his grandfather, which he maintained was his sole and inalienable patrimony; but Glenurchy also resisted this claim. Sinclair however defended his right, and with his friends opposed Glenurchy's collection of the rents, and otherwise annoyed him, who thereupon obtained the protection of letters of lawborow's against the Sinclairs, who had been previously summoned by the sheriff to compare and resign the lands to the newly created Earl of Caithness; who had moreover obtained an act, charging all his kin, friends, and followers to assist him in the recovery of the disputed lands. In consequence of this, Glenurchy invaded Caithness with an array of about 1000 men from Glenlyon, Glenfallach, Glendochart, Achaladair, with the followers of his brother-in-law, the Laird of MacNab; and finding the Sinclairs prepared to oppose the march, he drew up his army at Allt-na-meirlich, about two miles from the town of Wick. His enemies were somewhat more numerous, and unfortunately spent the night preceding the battle in care-

lessly feasting and drinking, the effect of which was seen in the irregular line of march, when they went forward next morning. The Campbells with becoming prudence, knowing the population to be hostile to them, and that defeat would be irretrievable ruin, selected the most advantageous ground, and nerved themselves for the onslaught of the advancing host. Their firmness secured the advantage; for the unsteady ranks of the Sinclairs were broken, and the slaughter was great. Many attempting to cross the river of Wick, escaped the sword, but found a watery grave. The bodies so accumulated in the stream, that it is traditionally reported the Campbells could step over on the carcases, dry shod. The gentlemen being mounted, made good their retreat, but the victory was so complete and so easily obtained, that on first perceiving the Sinclairs giving way, Glenurchy's Piper poured forth a voluntary, the notes of which appeared to re-echo the contemptuous exclamation, that "the carles with the breeks were flying from the field!"* This piobaireachd has ever since been called, "Lord Breadalbane's march to battle," and does appear in the ears of lovers of Pipe-music, to articulate very expressively "Bodaich na'm Briogais," &c.

No. III.

This celebrated individual was son of Hugh, or Aoidh, pronounced *Aye*, commonly called *Huisteindubhnatuaigh*,† and designed "of Farr."

He was born, February 1590; in 1609 he married Lady Barbara MacKenzie, daughter to Lord Kintail, and during the protracted illness of his father managed the estates; but throughout life he seems to have suffered from too liberal and unsuspecting a disposition, which exposed him to the arts of insidious neighbours, and by heedless conduct involved himself in difficulties from which he seems justly to have received the appellation of "Duaghal."‡

In the spring of 1616 he accompanied his relation Sir Robert Gordon, to London, where he was introduced to the king who received him very graciously, and conferred on him the honour of knighthood.

In 1625 he obtained a warrant from king Charles to raise men for the service of the king of Bohemia, and he accordingly took over upwards of 2000 of his own clan, whose heroism and pious demeanour are faithfully recorded by the worthy chaplain. He was created a Baronet in March 1627, and on the 20th of June following, he was advanced to the peerage by the title of Lord Reay, secured to him and his heirs-male bearing the name of MacKay. The supporters to his arms which were then assigned him, and which are still borne by the family, represent two of his regiment dress-

* The gentlemen of the Sinclairs being on horseback, wore the Truis; hence the appellation *Bodaich na'm Briogais*. The late Caithness fencibles, raised and commanded by Sir John Sinclair, Bart. were dressed in this distinguished garb of their ancestors. See Stewart's Sketches of the Highlanders, p. 399. Douglas' Peerage, &c.

† Black Hugh of the axe. Mac Aoidh. pr. Mackay.

‡ A man of troubles.

ed and armed as they then were. He afterwards entered the service of the kings of Denmark and Sweden, where he served with great distinction, until recalled by his sovereign who unfortunately himself required the best assistance of his subjects. On the arrival of his Lordship in England in 1644, his ships and stores were seized by the Parliament force, by which he suffered to the estimated loss of L.20,000 Scots.

He remained some time with the king at Oxford, whence he was dispatched in command of the Scots to the north of England; and being taken prisoner when Newcastle was stormed by General Leslie, he was committed with the Earl of Crawford to Edinburgh Castle, where he remained for sixteen months, until released by the Marquis of Montrose. He shortly afterwards sailed from Thurso for Denmark, where the king, his old master, appointed him colonel of a regiment of foot, and governor of Bergen, both of which situations he retained until his death, which took place February 1649, in the 59th year of his age.

His remains were brought home and deposited beside his ancestors in the family vault at Circabot, where his bones, of great size, are still to be seen.

He introduced the protestant religion into his own country, which he otherwise much improved. By five wives he had a numerous family, and was succeeded by his son John.*

No. IV.

James Macleod, Esq. of Rasay, (an island lying between Skye and the mainland,) was born in 1761. Six daughters having come before him, there was more than usual rejoicing at his birth, and John Roy MacKay, Piper to MacKenzie of Gairloch, that he might evince his own joy, and express that of the clan on the happy occasion, composed this fine salute. Rasay died in 1824, in the 63d year of his age.

No. V.

This Piobaireachd is very old, but the date of its composition, and its author are unknown. *Tulloch ard*, or high hillock, was the height on which the beacon was lighted, to warn the country of impending danger, and there burned, while the *Croishtaraidh*, or fiery cross was sent through every strath and glen to rouse the inhabitants, who with alacrity obeyed its summons.

This hill forms the crest of the family of Seaforth, but is often mistaken for a volcanic mountain, being heraldically termed a mountain inflamed, and is accompanied by the motto, "Luceo non uro," i.e. I enlighten, I do not burn.

The MacKenzies became very powerful in the north, and had many subordinate tribes who followed their banner.

* See MacKay's History of the House and Clan of MacKay, c. vii. p. 170, 193, 198. Sir Robert Gordon's History of the family of Sutherland. Crawford's Peerage. &c.

No. VI.

Norman MacLeod of Macleod, and Roderick MacLeod, of Talisker joined the army of king Charles II, and were knighted before the battle of Worcester, in 1651. Patrick Mòr MacCrummen having played his Pipes in presence of the king, his majesty was so much pleased with his performance and fine appearance, that he graciously condescended to allow him the honour of kissing hands. It was on this occasion that he composed the Piobaireachd, which to those acquainted with the Gaëlic language, and enthusiastic in Pipe music, seems to speak forth the pride and gratitude of the performer; the words adapted to the opening measure inserted with the music, are thus translated:—

I have had a kiss, a kiss, a kiss,
I have had a kiss of the king's hand:—
No one who blew in a sheep's skin,
Has received such honour as I have.

No. VII.

When Prince Charles retired with his army to the north, he went to visit his partizan Lady MacKintosh, at Moy hall, where general Lord Loudon, who then lay in Inverness, thought he had a favourable opportunity to capture the Royal Adventurer. He accordingly proceeded in the silence of night, to effect his purpose, but his design was fortunately discovered in time to frustrate the attempt, although it was accomplished almost miraculously. There were scarcely any attendants with the Prince, and the MacKintoshes were not even at hand, but presence of mind and intrepidity triumphed. Sending a messenger to raise assistance, the high spirited lady ordered five or six men under command of the blacksmith, a man of the greatest daring, to watch the movements of Loudon's troops. This man planted his men at intervals along the road by which the enemy would advance, concealed by walls and hedges, and when he heard their advancing footsteps, he fired his musket, each man doing the same slowly and successfully; at the same time calling out as they had been instructed, upon the Camerons, the Frasers, the MacDonalds, and other clans to advance, and give no quarters to the villains who would murder their Prince. The ruse was effectual; it was believed that the whole Highland army was to set on them, and without waiting a second discharge, the advanced party wheeled round, and commenced a speedy retreat, in great confusion, while those in the rear, not aware of the impression of the others, endeavouring to stand firm, were thrown down by their comrades; and it was only when they arrived at Inverness, that the bruises and wounds of these panic-struck warriors were discovered. None were killed save one by the blacksmith's shot, and he was no less important a person than the Piper of MacLeod, whose clan had joined the royal forces. Poor MacCrummen, it is said, had a presentiment of the lamentable fate which awaited him, for he was reluctant to accompany his chief, when he took the field for King George. It was on this occasion that he composed the affecting lament now given, adapting the words from which Sir Walter Scott produced well-known verses.

Return, return, return shall I never;
Return, return, return shall I never;
Though MacLeod should return, not alive shall MacCrummen.

Poor dear, poor dear, poor dear, my sweetheart,
Her eye, her eye, her eye, 'ill be weeping,
Her eye, her eye, her eye, 'ill be weeping!
And my back on the Dun, without hope of returning;
In war nor in peace, ne'er return will MacCrummen.

So sang MacCrummen in the Piobaireachd;—his sweetheart thus pathetically laments his untimely death.

Dh'iadh ceò nan stùchd ma aodann Chulain;*
Gun sheinn a bhean shì a torgan mulaid:
Tha sùilean gorm, ciùin, san Dùn ri sìleadh;
On thriall thu bh'uain's nach till thu tuille.
Cha till, cha till, cha till, MacCruimin,
An cogadh, na sìth, cha till e tuille:
Le airgiod, na nì, cha till MacCruimin;
Cha till gu bràth, gu là na cruinne.
Tha osag nan gleann, gu fann a g-imeachd;
Gach sruthan 'sgach allt, gu mall le bruthach:
Tha ialt' nan spèur, feagh ghèugan dubhach,
A'g caoi gun dh' fhalbh, 's nach till thu tuille.
Cha till, cha till, &c.

Tha'n fhairege fadheoidh, lan bròin a's mulad;
Tha'm bàt' fo sheòl, ach dhuilt i suibhal:
Tha gair nan tonn, le fuaim neo shubhach,
A'g ràdh gun dh' fhalbh, 's nach till thu tuille.
Cha till, cha till, &c.

Cha cluinnear do cheòl, san Dùn ma fheasgar;
Na mac-talla na mùr, le mùirn ga freaghairt;
Gach fleasgach, a's dìgh, gun cheòl, gun bheadradh,
On thriall thu bh'uain's nach till thu tuille.
Cha till, cha till, &c.

No. VIII.

In the year 1477 the Lord of the Isles resigned the Earldom of Ross, the claim to which had been so long and so keenly contested, into the hands of the king; but instead of producing peace, the province was even more exposed to the harassing incursions of the untameable inhabitants of the West Isles. "*Gillespie*" cousin to MacDonald, gathering a company of men, invaded the height of that country with great hostility; which the inhabitants perceiving, and especially the Clan *Coinnich*, or MacKenzie's, they assembled speedily together, and met the islanders on the banks of the Conan, about two miles from Braile, where there ensued a sharp and cruel skirmish. The Clan Kenzie fought so hardily and pressed the enemy so, that in the end *Gillespie* MacDonald was overthrown and chased,—the most part of his men being either slain or drowned in the river Conan, and this was called "*Blar na Pàirc*," i.e. the Battle of Park.†

* The highest mountain in the Isle of Skye.

† Conflicts of the Clans. The MacKenzie's had shortly before obtained a royal grant of Strathconan, Strathgarbh, &c. Crawford's Peerage.

The Laird of Brodie, who was then with MacKenzie on his way to Kintail for a herd of cattle which the chief had presented him with, finding the MacDonalds approach, and understanding the object for which they appeared, immediately returned, and taking the side of his friends the MacKenzies, he fell with forty of his men fighting bravely.

The Clan Donald, it is said, had robbed and burned a chapel at Contin near to where the battle took place, for which deed, it was believed, they justly met their sad reward.

The personage who gave rise to a Piobaireachd of which those of his name are so proud, was Duncan MacRae, an orphan brought up in the castle of Loch Kinellan, the seat of the chief of the MacKenzies, under whose banner the Clan Rae fought. This devoted follower was known by the familiar cognomen of "Suarachan," a term of a contemptuous signification. His physical prowess, however, and undaunted valour was great, and on this occasion he founded a good claim to a higher consideration than had formerly been afforded him. He mixed in the battle with impetuous valour, and speedily brought down his foeman, in a hand-to-hand encounter; when, like the *Gobhadh-crom*, on the north inch of Perth, he thought he had done all that was expected or required of him, and calmly seated himself on the body of the slain. MacKenzie, astonished at this behaviour during a hot conflict, called out sharply, "What! sit you so, when your help is wanted?" "If I am paid like a man, I will fight like a man, and if every one does as much as I have done," replies Suarachan, "the day is yours." "Kill your two, and you shall have the wages of two," rejoined the chief, and the obedient follower did his behest, and again sat down on the lifeless trunk of his fallen foe. "Kill your three," cries the fiery chief—nay, fight on, I will not reckon with you for days' pay." Suarachan, it is said, fought like a lion, till he had killed no fewer than sixteen of the enemy, and thus he proved his worth, and was ever afterwards in high esteem, becoming a leading man in the clan, and acquiring the more honourable appellation of "*Donncha mòr na Tuagh*," Big Duncan of the Axe, the weapon which he had wielded to such purpose.

This fine old Piobaireachd was composed in honour of brave Duncan MacRae and his associates, who, on the field of Pairc, so valiantly acquitted themselves. This clan, which was formerly numerous, adopted it as their march to battle.

No. IX.

This gentleman, whose patronimic is MacGillie Chailum, literally, the son of the young man Malcolm, an appellation derived from the founder of this branch of the clan Leod; was an ancient hero of great celebrity, distinguished in the age in which he lived for the gallantry of his exploits; he has often been selected by the bard as the theme of his poems. He had spent sometime on a visit to his uncle, the Lord of Kintail, in the Isle of Lewis, and appointed a day upon which he should sail on his return. The weather happened to be so boisterous that the crew were reluctant to put to sea, and one of them, who was

ordered to fasten the guns to the boat's side, observed, that although he might fasten them, it was by no means probable he should ever live to undo them. On which Rasay said, "*Mhic Mhuireal Bhàn, am bheil thu Gabhail feagal?*" Son of fair Marion, are you really afraid? "*Cha n'eil, cha n'eil, mhic Ghille Chailum, comh roinnidh sin an diu, de'n aon dàn.*" No, no, Rasay, I share the same fate with you to-day, and they forthwith set sail. The boat proceeded in safety until they reached the Isle of Skye. There it was seen and recognised by the people off Trotternish, who anxiously watched its progress, as the wind became high and adverse; but a heavy shower at last concealed the vessel from their view, and when it passed over, the ill-fated bark was no where to be seen! The melancholy fact was apparent, that she had gone to the bottom, and carried every soul to a watery grave. The grief which this calamity occasioned was not confined to Rasay's own relations or his clan. He was endeared to all who knew him, and the whole population of the north, participated in the deep regret which his loss amongst his more immediate connexions too truly occasioned, and several songs were composed on the occasion, which are yet current in the Highlands.

Rasay was only twenty-one years of age when he met his unhappy fate. Young as he was, he was accounted the strongest and best built man of that part of the country; and the imaginations of his sorrowing tenantry conjured up the black art of witchcraft, to account for the disaster. It was believed by these simple islanders that their beloved chief had been the victim of foul supernatural agency. Numerous witches in the shape of cats entered the vessel and upset it. His sister composed a song on the melancholy bereavement, of some poetical merit, of which this may suffice for a specimen.

"Iain ghairbh Mhic ghille Chailum,
B'e mo bharantas làider,
'Nuair a reaghadh du air t'uillinn
Cha b'e uspag a ghàr laoch.

'Stu fear mòr do Shiol Thorcuil,
Se do chorp a bha làidir;
'Nuair sheasadh iad uile
Bu leat urram nan Gàel."

(Chorus,) 'Sna he ho è huru è sna hè
ri rè s gun du hien fallain, &c.

LITERAL TRANSLATION.

Oh stout John! son of Gillichallum,
Strong art thou without pretension,
When you would propel by the stretch of your elbow,
It would not be the throw of a stripling.

Thou great man of the race of Torcuil,
In thy body was strength:—
When they would all stand together
To thee was the respect of the Gàel.*

* The idiom of the Gàel is intransferable to the English; a translation therefore appears harsh and inelegant.

No. X.

John MacKay, second son of Hector of Skerray, a branch of the MacKays of Strathy, was a man of some importance in his day, and had Sasine of the lands of Clashneach and others, 3d Feb. 1729. He married Catherine, daughter of William MacKay of Milness, and had issue, Colonel Hugh MacKay, and a daughter Isabella, who was celebrated for her accomplishments and personal beauty. She is immortalized by the poet Rob Donn, her clansman, in a poem of merit, dedicated to her as Iseabeal Nic Aoidh; and a Piper, whose name has not unfortunately reached us, composed this piobaireachd, dedicated to a lady whose worth commanded so much respect.

She married Kenneth of Keoldale, a gentleman of the name of Sutherland.

No. XI.

The valley of Glencoe is one of the wildest in the Highlands. It extends from Tigh 'n druim, north-westward to Balachulish on Lochlinnhe, a distance of about ten miles, in which there is only one human habitation. Although the military road passes through the glen, it is little used, and the narrowness of the defile, as it may be termed, with the great perpendicular height of the rocky mountains on each side, gave it an aspect of peculiar gloom and desolation. A few goats scrambling among the precipices, or eagles soaring high above, may be the only indications of life to meet the traveller's view; and his musings will only be disturbed by the fretful rushing of the rapid Cona, as it dashes over its rugged bed, or the noise of the more impetuous torrents that pour in numerous streams along the mountain side.

Here the contemplative may indulge in a train of sad and serious imagination, not unmingled with less melancholy ideas than the name of this valley is so apt to suggest. On the banks of Cona's echoing stream, it is believed that Ossian first drew breath, and spent his infant years. In this vale, towards the north-west end, the unparalleled atrocity took place, on which the Piper has composed the plaintive and maddening notes of the Piobaireachd which bears its name. The massacre of Glenco has employed the indignant pens of numerous writers: the painful recital may be here omitted.

No. XII.

This was composed by Archibald Munro on the lamented death of his master, 1828, and it was the last tribute he paid to him, when he played it preceding the funeral procession. Mr. MacDonell of Glengary was on his way to Edinburgh, on board the Stirling steam boat, accompanied by his two daughters. The boat was sailing tolerably well, till she came abreast of Drumarabin, a farm of the Duke of Gordon's, the blast out of which glen became too powerful, and drove her on the Ardgower shore at Invers-

caddel. The landing was extremely dangerous, as the passengers had to be dragged ashore by means of ropes. Glengary was much hurt in the face and head on the rocks, as he was brought to shore. He was able, however, to walk to the farm house of Inverscaddel, where he had his wounds dressed, and did not appear to be in a dangerous state. He was put to bed; and in the evening was seized with convulsions, which terminated his life at ten o'clock. The remains of this distinguished chief were consigned to their "narrow house" on the first of February. A large concourse of clansmen (about 1600) assembled to pay the last sad duty to their chief, and were plentifully regaled with bread, cheese, and whisky. The procession commenced about two o'clock in the afternoon, and reached Kilfinan, the place of interment, between four and five o'clock. The coffin was borne breast high by eighteen Highlanders who relieved each other at regular intervals. The chief mourner was the young chief of Glengary, (the only surviving son of the late *MacMhic Alasdair*,) dressed in the full Highland garb of his ancestors, with eagle's feathers in his bonnet covered with crape. Some hundreds of the people were arrayed in the Highland garb. The mournful Piobaireachd was wailed forth by six Pipers; and none of the formalities usually attending on the obsequies of a chief, were omitted; at least none that were fitted to give a character of impressiveness to the solemnity.

No. XIII.

This clan, who are a branch of the great Alpine race, are chiefly situated in Strathspey, where stands castle Grant the seat of the chief. At the upper end of the district is the noted hill called *Craigellachie*, or the rock of alarm, which formed the *Cathghairm*, or war shout, and gave name to the gathering of the clan. Strathspey is proverbially famed for its music, and this is a favourable specimen of it, but its origin seems unknown.

The hearts of the brave 1300 Highlanders, which the patriarchal influence of Sir James Grant raised for the national defence, 1793, responded to the thrilling sounds, which reminded them of friends and fatherland, and the feelings got vent in the ardent exclamation, as the Piper played *Stad Creageilichie!* that is, *Craigellachie*, stand firm!

No. XIV.

This Hector, the son of a noted marauder, followed in the troublous footsteps of his father. He usurped the guardianship of the young Laird, and being suspected of having a design on his life, he was long imprisoned in Duart castle. However evil his designs might be, they could hardly justify his chief in beheading him without trial, 1579.

No. XV.

This striking piece of music was composed by Donald *Mòr* MacCrummen, Piper to *Ruaridh* Macleod of Dunvegan, when the controversy which had so long interrupted the friendly relations of his clan with the MacDonalds of Slait, was settled, as related in the account of the *Iomarbhadh*. See Note 36.

No. XVI.

The Chisholm preserves a relic believed to be of great antiquity. It is the chanter of a Bagpipe to which there is attached a degree of importance, from a supposed supernatural faculty which it is alleged to possess. In whatever way it was acquired, this instrument is said to indicate the death of the chief by spontaneously bursting, and after each successive fracture it is carefully repaired by a silver fillet, being an improvement on the primitive mode of firmly binding it with a leathern thong, which, from a fancied resemblance to the lacing of the *Cuaran* or buskin, procured it the designation of "*Maighdean a Chuarain*,"—the virgin, or rather, the stick of the *Cuaran*,—to this instrument.

The family Piper having been from home at a wedding when he heard his chanter crack, and perceived it rent, started up, and observed that he must return, for Chisholm was no more! and it was found to be so.

Kenneth Chisholm, the last family Piper, was taught by John Beag MacRae, Piper to the late Lord Seaforth. He went to America, where he was accidentally killed by the fall of a tree.

No. XVII.

Lady Doyle was a daughter of Major Ross, who married Isabella, sister of the late James MacLeod, Esq. of Rasay. Her father and mother having died when she was in infancy, the former in the East Indies, and the latter on her passage to Scotland, she was left under the guardianship of her uncle, who brought her up in his own family at Rasay. She became a great favourite with all who knew her, being imbued with the finest feelings of the Highlander. Her musical taste was remarkably good, and she was so fond of Piobaireachd, that she acquired many of the longest pieces from the performance of the family Piper, and was accustomed to play them on the piano with much effect. She accompanied her cousin, the Marchioness of Hastings, to the East Indies, where she married the Hon. Sir Charles Doyle. Here she did not forget MacKay, the Piper of Rasay, but had an elegant stand of Pipes, of peculiar native workmanship, prepared, which she presented to him, and which will be handed down as an heir-loom in the family.

This Piobaireachd was composed in gratitude for her Ladyship's liberality.

No. XIX.

This Piobaireachd was composed by Donald *Mòr* MacCrummen, on the reconciliation of the MacLeods and MacDonalds after the battle of Bencuillein in Skye. When the unfortunate differences which led to that battle were adjusted, Donald *Gorm* of Slait, the chief, was invited to a banquet in Dunvegan Castle, by Sir *Ruaridh* MacLeod, and when his guest appeared, he was met by the Laird's Piper, who welcomed him by playing this appropriate salute which he composed for the occasion, as he preceded him in approaching the castle.

See *Iomarbhadh*, Note 36.

No. XX.

Sir Ewen Cameron of Lochiel, who received the appellation of *dubh*, from his dark complexion, was one of the most remarkable persons who figured on the troubled stage of Highland history during the great civil war, and was the last man in Scotland who made his submission.

The chief of an intrepid clan, and himself a powerful and hardy veteran, he was engaged in many exploits which evinced great valour and military prowess. The governor of Inverlochy, now Fort-William, detached a party of three hundred men to lay waste Lochiel's possessions, and cut down his trees; but, in a sudden and desperate attack made upon them by the chieftain, with very inferior numbers, they were almost all cut to pieces. The skirmish is detailed in a curious memoir of Sir Ewen's life, printed in the appendix of Pennant's Scottish Tour. "In this engagement, Lochiel himself had several wonderful escapes. In the retreat of the English, one of the strongest and bravest of the officers retired behind a bush; when he observed Lochiel pursuing, and unaccompanied with any one, he leaped out, and thought him his prey. They met one another with equal fury. The combat was long and doubtful: the English gentleman had by far the advantage in strength and size, but Lochiel exceeded him in nimbleness and agility, and in the end tript the sword out of his hand; they closed and wrestled till both fell to the ground in each other's arms. The English officer got above Lochiel, and pressed him hard; but stretching forth his neck, by attempting to disengage himself, Lochiel, who by this time had his hands at liberty, with his left hand seized him by the collar, and jumping at his extended throat, he bit it with his teeth quite through, and kept such a hold of his grasp, that he brought away his mouthful; this, he said, was the sweetest bite he ever had in his lifetime."—Vol. i. p. 375. This salute was composed on the memorable event.

No. XXI.

This fine bold Piobaireachd is the composition of John MacIntyre, son of Donald MacIntyre, in the brae Rannach, who was at the time Piper to Menzies of that ilk, chief of the name, about 1715.

No. XXIV.

This is the composition of Finlay *Dubh* MacRae, who had been Piper to the Earl of Seaforth, and was so named in commemoration of the march of the rebel army to attack the royal forces under Sir John Cope at Prestonpans, where the Highlanders obtained so triumphant a victory. Drummond, Earl of Perth, having been engaged in the rising of 1715, had been attainted, but having escaped to the continent, he retained his title, and was advanced to a dukedom by king James, and was actively employed by Prince Charles, who appointed him first Lieutenant-General, in which capacity he was extremely serviceable, and notwithstanding a delicate constitution, he underwent a great degree of fatigue without apparent suffering. He was bold as a lion in the field, but his mildness on other occasions was very observable, tempering the triumphs of victory with moderation and mercy; and although injustice was done him when Lord George Murray was preferred to the chief command, he remained with the army acting vigorously in a subordinate station and affording the assistance of his valuable opinions in the councils of the chiefs.

After the battle of Culloden he embarked for France, but he died on his passage, the 13th May 1746.

Finlay the Piper joined to follow the fortunes of the white flag, along with MacRae of Ceandaloch, and they are said to have been the only persons who went from Kintail.

No. XXV.

Archibald, Earl of Argyle, was created a Marquis by letters patent, 15th November 1641. He zealously espoused the side of the Presbyterians, and, after the decapitation of king Charles, he had the honour to place the crown on the head of his son when he retreated to Scotland; but on the restoration he was attainted of high treason, for corresponding with Cromwell, and was executed at Edinburgh the 27th May 1661.

The illustrious family of Argyle were distinguished in the Highlands from remote antiquity as the *Sìol 'o Duibhne*, or race of Duine; latterly the patronymic designation of *Mac Callain Mòr* was given to those powerful nobles, and is still the familiar appellation used by the natives. It is derived from "great Colin," who flourished in the time of the Bruce.

No. XXVI.

This Piobaireachd was composed by John MacIntyre one of the brae Rannoch family, who was then Piper to Menzies of Menzies, upon this well-fought but indecisive battle for the Stuarts, 1715.

No. XXVII.

This was composed by *Raonnall Mac Ailean òig*, a celebrated Piper of the family of MacDonald of Morar, but on what occasion this "boasting" took place, we have never satisfactorily ascertained.

No. XXVIII.

Davidson of Tulloch, whose beautiful property lies in Strathfuaran, or Strathpeffer in Ross-shire, sent his Piper, John MacKenzie, to the Isle of Rasay, in order to perfect himself, by the able instructions of John MacKay, under whom he profited so much that he was sometime afterwards again sent, that he might finally complete his studies. Mackay, by his attention, acquired the esteem of Tulloch, and was so much gratified by the hospitable treatment which he received at his castle, that he composed this Piobaireachd before Mackenzie's departure, that he might be able to play it on his return, in compliment to the Laird.

No. XXX.

John Graham of Claverhouse, being brigadier and captain of the Royal regiment of horse, marched them into England on the landing of the Prince of Orange, to support his master, King James, for which he was raised to the dignity of Viscount Dundee. In 1689 he attended the Convention of Estates, when he discovered a plot to assassinate him, and perceiving the meeting determined to dethrone King James, he withdrew from their deliberations, and the result of a conference with the Duke of Gordon, governor of Edinburgh Castle, at the postern gate, determined this chivalrous nobleman to appear in arms for his Majesty. He therefore withdrew to the Highlands, with a party of horse, where he summoned the loyal clans to his standard, and was joined by a reinforcement of 300 Irishmen. With these he gave battle to General MacKay, whom he overthrew with a slaughter of 2000 men, but received himself, in the first charge, a musket ball in his right side, from which he almost immediately expired. The spot where he fell is still seen in the pass of Killiecrankie, where a rude stone was raised to commemorate the sad event; but his body was conveyed to the church of Blair, and deposited in the vault of the Marquis of Athole.

The learned Dr. Pitcairn wrote an elegant Latin epitaph on Dundee, which was thus rendered into English by Dryden:—

"O last and best of Scots! who didst maintain
Thy country's freedom from a foreign reign;
New people fill the land, now you are gone—
New gods the temples, and new kings the throne.
Scotland and thou did each in other live,
Thou could'st not her, nor could she thee survive.
Farewell thou living, that did support the state,
And could not fall but by thy country's fate."*

* Crawford's Peerage.

The death of this accomplished General, ruined the fair prospect which appeared of reducing Scotland to the rule of its ancient Princes. No one of sufficient ability to head the clans seemed to be found, and the chiefs having no confidence in General Cannan, who took the command, retired to their respective countries, and came into terms with the existing government.

No. XXXI.

This piobaireachd was composed by Charles MacArthur, before spoken of, on the following occasion. James Murray, Esq. of Abercairny, a delightful property about four miles from Crieff, in the county of Perth, married Lady Christian Montgomery, daughter of the Earl of Eglinton; and Sir Alexander MacDonald of the Isles married her sister Lady Margaret. This connexion produced a friendship and many reciprocal visits, and Abercairny became very fond of the Pipes, and had MacArthur, his brother-in-law's Piper, a frequent guest at his own seat. Having enlarged, and much improved the mansion, a grand dinner was given, when every one praised the elegance of the new buildings, particularly the dining-room, which was allowed to be in every respect perfect.* "The room and entertainment are not," observed the hospitable proprietor, "altogether complete; one thing is wanting to render them so, to some of us perhaps—Charles MacArthur, to animate the feast with his presence, and with the stirring notes of his great Pipe."

No. XXXIII.

The weapon which gave rise to this piobaireachd was in possession of the Laird of MacLeod. Patrick òg MacCrummen admiring it very much, the chief told him, that if he composed an appropriate tune in its praise, it should be presented to him. Patrick wanted nothing more; next morning he struck up the newly composed piobaireachd with which MacLeod was so much pleased, the notes seeming to express the performer's entreaties for the gift, and exultation on receiving it; that, calling him into the castle, he handed the instrument to MacCrummen, saying, he well deserved it, for so forcible an appeal, prepared in so short a space of time.

No. XXXIV.

This is the production of John Dall, Piper to MacKenzie of Gairloch, who being a favourite with the Monros, was a frequent guest at Fearndonel, the seat of the chief, where he was treated with particular kindness, and composed this salute, in compliment to his hospitable friends.

* This room is in what is now called the old castle. Its dimensions are 33 feet by 21, and 15 feet in height; and it is lighted by four very large windows.

No. XXXV.

This fine piobaireachd was composed by John Dall MacKay, on hearing that his preceptor was dead; some time afterwards however he found the report to be unfounded, and resolved to visit Patrick òg at Boreraig. Among other tunes which he played, during his stay there, was the present one: when MacCrummen enquired where he learned it, he, after some hesitation, said, That is a lament I composed for you. "Indeed," said MacCrummen, "*Cumha Phadruig òig's e f'hein beò fhathast!* i. e. Lament for young Peter, and he still alive! I shall learn then the Lament for myself!"

The following words were composed on one of the MacCrummens.

A'n cual thu co burram air Phìobairean uile
Tha'n taobh so do Luinnean b'e Mac Cruimen an Rìgh
Le phounganen àluinn om binn fon' d thig failte
Bheireadh a'n cail' sa dheanadh slàn a fear tinn
Caismeachd ghrinn gu bras dìon an a strì còmhradh
Tlachd agus cruadal bha bhuaidh air an oinseach
Muime uasal na Leòdach bhìdh ga spreòdadh le spriadh.

No. XXXVI.

The events which this controversy gave rise to, were characteristic of the times; and the following is the quaint relation of the circumstances given by Sir Robert Gordon. "Donald Gorme MacDonald of the Slaitt, had married Sir Rory MacLeod of the Herris, his sister, and for some displeasure or jealousy conceived against her, he did repudiate her; whereupon Sir Rory sent message to Donald Gorme, desiring him to take home his sister. Donald Gorme not only refused to obey his request, but also intended divorce against her; which, when he had obtained, he married Kenneth MacKenzie, Lord of Kintail, his sister. Sir Rory MacLeod took this disgrace so highly, that assembling his countrymen and followers without delay, he invaded with fire and sword, a part of Donald Gorme, his lands in the isle of Skye, which lands Sir Rory did claim to appertain to himself. Donald Gorme impatient of this injury, convened his forces, and went into the Herris, which he wasted and spoiled, carried away their store and bestial, and killed some of the inhabitants. This again did so stir up Sir Rory MacLeod and his kin, the Seil Tormot, that they took journey into the isle of Ouyt, which appertaineth to Donald Gorme, and landing there, Sir Rory sent his cousin Donald Glasse, with some forty men, to spoil the island, and to take a prey of goods out of the precinct of Kille Trynuid, where the people had put all their goods to be preserved as in a sanctuary. John MacCean MacJames, a kinsman of Donald Gorme's, being desired by him to stay in the island, with twenty others, re-encountered with Donald Glasse MacLeod and most of his company, and so rescued the goods.

"Sir Rory seeing the bad success of his kinsmen, retired home for a time; thus both parties were bent headlong against each other, with a spirit full of revenge and fury, and

so continued mutually infesting one another with spoil and cruel slaughters, to the utter ruin and desolation of both their countries, until the inhabitants were forced to eat horses, dogs, cats, and other filthy beasts. In the end, Donald Gorme assembled his whole forces, in the year of God 1601, to try the event of battle, and came to invade Sir Rory his lands, thinking thereby to draw his enemies to fight. Sir Rory MacLeod was then in Argyle craving aid and advice against the clan Donald. Alexander MacLeod, Sir Rory MacLeod his brother, resolves to fight with Donald Gorme; so assembling all the inhabitants of his brother's lands, with the whole race of the Seil Tormot, and some of the Seil Torquill out of the Lewes, he encamped beside a hill, called Benquillin in the isle of Skye, with a resolution to fight against the clan Donald the next morning, which was no sooner come but there ensued a cruel and terrible skirmish, which lasted the most part of the day, both contending for the victory with great obstinacy. The clan Donald in end overthrew their enemies, hurt Alexander MacLeod and took him prisoner, with Niel MacAlister Roy, and thirty others of the chiefest men among the Seil Tormot, killed two near kinsmen of Sir Rory MacLeod's, John MacTormot and Tormot MacTormot, with many others.

After this skirmish there followed a reconciliation betwixt them, by the mediation of old Angus MacDonald of Kintire, the Laird of Coll, and others. Then Donald Gorme delivered unto Sir Rory MacLeod all the prisoners taken at Benquillin, together with his brother Alexander, since which time they have continued in peace and quietness.*

This is the relation given by Sir Robert, of the origin and termination of this unhappy dispute. It will be found detailed in other words, but coincident in facts, in the recent publication of Donald Gregory, Esq. The piobaireachd was composed by Donald Mòr, Piper at the time to the MacLeods.

No. XXXVII.

This piobaireachd, so unlike all others, is evidently from its style, of very high antiquity. We have not been able to procure any satisfactory account of *Cumhadh Craobh nan teud*, which is usually translated, "Lament for the Harp Tree," i. e. the tree of strings. It strikes us that this is a bardic expression for the instrument itself, as we should say "the Bag of Pipes." There appears, however, some superstitious opinions connected with it. In the North it is called Bean Sith,† either from being "the fairy tune," or so named from a noted hill in Sutherland, distinguished as the fairy mountain. The notion that it is a lamentation for the destruction of a tree on which the bards were wont to hang their harps, is too like the practice of the Jews, who, as related in Scripture, when in captivity, hung "their harps on willow trees," to permit its being received as the just explanation of so singular an appellation.

* Conflicts of the Clans, 1764. p. 101.

† Literally the woman of peace, "the good folk." Bean, a woman. Bein, a hill.

No. XXXVIII.

This piobaireachd, which will bear comparison with most of the more ancient compositions, was produced by John MacKay, then with James MacLeod, Esq. of Rasay. The important part which the Highland regiments performed on this glorious occasion, is universally known, and the striking garb of the Scottish mountaineers, was no less an object of curiosity and admiration on the continent, than the peculiar music of their national instrument, the sound of which animated them to heroism; and, alas! poured forth the death dirge of many a heart that beat high in the morning, as they thought of their country, and what it expected from them in the approaching conflict.

No. XLI.

Sir James MacDonald of the Isles flourished from 1643 to 1678. Having gone on a shooting excursion to the island of North Uist in 1664, accompanied by Colonel John MacLeod of Talisker and others, as they were one day deer-stalking, the gun of Colonel MacLeod, who was behind Sir James, accidentally went off, lodging the contents in his leg, on which he fell. The gentlemen present immediately procured blankets and men from the nearest cottages, in order to have him removed to Vallay house. As soon however as the people of the island became acquainted with what had happened, believing that, instead of being accidental, it was intentional on the part of Talisker, they flew to arms, and gathered from all quarters, when, surrounding the house of William MacDonald of Vallay, they would have slaughtered MacLeod, had it not been from the influence of Vallay and other MacDonalds; but so much was their chief esteemed, and so enraged were the people at the supposed treachery of MacLeod, that it was with difficulty they could be persuaded to disband and return to their homes. Sir James was confined by this accident for a considerable time, and when he had recovered so far as to be able to leave his chamber, Vallay, who was an excellent performer on the BagPipes, composed a salutation, to evince his joy in seeing Sir James' restoration of health.

No. XLII.

This piece was composed by John MacKay, Piper to James MacLeod, Esq. of Rasay, in 1802.

The Highlanders have long forgotten their hostility to the house of Brunswick; and in firm loyalty to the illustrious dynasty which sways the British sceptre, they yield to none. It was in the reign of George III. that the importance of the Highland race was acknowledged, and their warlike ardour found of the utmost service to the national honour. Their willing services were sought by an enlightened ministry,—their native garb, absurdly made illegal, was restored,—Highland Societies were, under the auspices of Royalty, established for the encouragement of those antique remains

of ages of rude independence, and the preservation of customs, the observance of which is dear to the people and harmless to the state. All these favours, and the proud station to which the Highland Bag-Pipe was restored, render the consecration of this lament for the departed monarch, an appropriate tribute from a Gaëlic bard.

No. XLIV.

The lamentations of the clan were perpetuated in the strains of this piobaireachd, by the family Piper, blind John MacKay, when death removed Sir Hector to a better world.

No. XLV.

This tune is apparently very old, but the date of its composition has not transpired. The following are a few of the words adapted to the Urlar or ground work:—

Tha oighre òg air fear Dhungallain.
Is' fhaicinn fallain togail màil
Tha oighre òg air fear Dhungallain
S' fhaicinn fallain s' fhaicinn slàn.

TRANSLATION.

There's a young heir to the Laird of Dungallan
May we see him sound collecting rent.
There's a young heir to the Laird of Dungallan,
May we see him sound, may we see see him hale.

No. XLVI.

The rising for King James under the Earl of Mar, was promoted in the North, chiefly by the MacKenzies, who distinguished themselves at Sherriffmoor. They were the first clan who were called by General Wade to deliver up their arms, which they did at Brahan Castle, 1725.

This was composed by Finlay dubh MacRae, Seaforth's Piper, when his master was in exile, and expressed the wish of himself and the clan, that he might soon return, and in good health. During his absence, the rents of the estate, although forfeited, were regularly remitted to France, and 800 men escorted the money to Edinburgh.

No. XLVII.

In the year 1639, Murdoch MacKay, who had married Christian, daughter of Donald MacKay of Scoury, possessed Achness, as chief of the clan; and Moudale, and some other parts of the Strath, were held by his cousins, Niel MacKay and William Mor MacKay, the latter having become the most powerful of his name in his time. Some dis-

pute had arisen between Murdoch and Niel regarding the chieftainship, in which the latter was supported by William Mor. Niel, by some means had got possession of the family-colours; and Murdoch, who was of a meek temper, and averse to come to an open rupture with such near relatives, allowed him to retain them. These colours are now in possession of Hugh MacKay in Thurso, the lineal descendant of Niel.* They bear evident marks of great antiquity.

No. XLVIII.

John eleventh Earl of Ross, and Lord of the Isles, surrendered 10th July 1476 the earldom of Ross, thenceforward inalienably annexed to the crown. He died in 1498.†

No. XLIX.

About the year 1647, Campbell of Calder was commissioned by the Earl of Argyle to proceed against the MacDonalds, and expel them from the Island of Islay, where *Coll Ciotach*, the celebrated commander under the heroic Montrose, had taken up his residence with a number of his followers. Calder accordingly procured the assistance of several tribes of the Campbells, and I believe of MacDougal of Lorn, chief of his name, and their first exploit was an assault on the castle of Dunād which was stormed and razed to the ground. Coll and several of his followers who were then in the castle made their escape, and took refuge in Dunyveg, where they were again besieged. Coll finding his force too weak to repulse the besiegers, took boat by night to procure assistance in Kintyre and Ireland, leaving the castle under the charge of his mother.

Calder having discovered that he had left the castle, and guessing the object he had in view, determined in like manner to increase his own strength, in order to meet any addition which the garrison might receive, and retiring for this purpose, the troops were left in command of the Lady of Dunstaffnage, a bold, masculine woman.

It is a tradition among some, that it was proper for one woman to oppose another, and hence the absence of both commanders at the same time, when the departure of one would naturally favour the success of the other, an advantage which the generosity of the Gael would not permit them to take. However this may be, while the leaders were absent, the heroines were not idle, for the wooden pipe which conveyed the water to the castle was discovered, and of course the supply was cut off, in consequence of which the garrison was compelled to surrender. The night after the surrender, the Piper whose profession secured the respect of the victors, recognised the *Biorlinn*, or boat of his master Coll, on its return; and that he might apprise him of his

* He is termed by the Highlanders, *Uisdean na Brattich*, i. e. Hugh of the Colours. He is now (1829) above 80 years of age, and though low as to worldly circumstances, he always possessed the spirit and dignity of a chieftain. *House and Clan Mackay*, p. 238.

† Douglas Peerage.

danger, and prevent his falling into the hands of his enemies, he asked leave to play a piece of music he had composed on the misfortune that had befallen his party. This request was readily granted, when he went on the battlements and commenced this Piobaireachd. Coll was just entering the bay, on the shore of which the remains of the castle are still to be seen; and hearing the new tune, with that quick conception of its import, now heightened by the critical situation of affairs, at once put about, and passing through the strait formed by a rock in the bay, he escaped. The Lady of Dunstaffnage was so enraged with the Piper for this act, that the following day she made him play tunes of the merriest cast, as he walked before her to the top of a high hill, about five miles off, and when there, she sternly ordered his fingers to be cut off, so that he might never more give a similar warning. The hill is the highest in Islay, and from that day has been distinguished as the hill of the bloody hand; i. e. *Beinn laimh Dhearg*, now corruptly, *Beinn Illairraig*.

No. L.

The author of this piece seems to be unknown, but it is creditable to the composer. It is evidently ancient, from its simple, bold, and characteristic style, and is played all over the Highlands; in fact the title is appropriate to no particular clan, but applicable to all, indicating that indifference, which a warlike, spirited, and resolute people, in the days of proud independence, would have, as to whether the disputes of their patriarchal chiefs would terminate amicably or end in bloodshed. Happily the arts of peace have superseded the art of war, and the Highlander appreciates the blessings of the *Sith* without being afraid of the *Cogadh*.

Is comadh leam s' comadh leam cogadh na sith ann.
Marbhair sa chogadh na crochair sa'n t-shith mi.

No. LI.

This was composed on Sir Roderick MacLeod of Dunvegan, commonly called Ruaridh Mor, who built the old tower at Dunvegan, and died in 1626. Thus sang MacCrummen when leaving Dunvegan castle for Boreraig.

Tog orm mo Phìob s' theid mi dhachaidh
S' duilich leam fhein mar a thachair
Tog orm mo Phìob's mi air mo chràdh
Ma Ruaridh mòr, Ma Ruaridh mor.
Tog orm mo Phìob thà mi sgìth'
'S mar faigh mi i theid mi dhachaidh
Tog orm mo Phìob tha mi sgìth
'S mi air mo Chràdh ma Ruaridh mòr.
Tog orm mo Phìob tha mi sgìth,
'S mar faigh mi i theid mi dhachaidh
Clarsach na Pìob cha tog mo chridhe,
Cha bheò fear mo ghràidh Ruaridh mòr.

No. LII.

John Roy MacKenzie of Applecross, or Comerach, as the country is called, was much beloved by his people.

Angus MacKay, son of John Dall MacKay, Piper to MacKenzie of Gairloch, composed this Piobaireachd on occasion of the birth of the young Laird about 1730, who in after life proved himself so deserving of the affectionate regards of his people.

No. LIII.

This fine piobaireachd, was composed in 1790 by Angus MacArthur, the family Piper, on the death of Elizabeth Diana, Lady of Alexander, first Lord MacDonald, who died 18th October 1789. It is taken from the original MSS. in possession of the Highland Society of London.

No. LIV.

This extraordinary old man, who actually obtained possession of his estates and honours by the sword, was brought to trial for participation in the rebellion of 1745, on the 9th March 1747. The examination of witnesses, &c. lasted for several days, and Lovat defended himself with much shrewdness, delivering an exculpatory speech of considerable eloquence; but the correspondence which he had carried on with the Stewarts, and his negotiation for a dukedom on the success of the enterprise, were decisive, and he was condemned to die. Many thought that a man of his advanced age might have been spared, but others viewed his fate as a retribution for his wicked life.

During the short space which intervened between his sentence and its execution on the 9th of April, he maintained that flow of animal spirits and lively conversation, for which he had been so remarkable, and talked about his approaching death, as if it had been merely a journey he proposed to take, and he even made the impressive circumstances which were to attend it, the subject of witticisms and playful remarks.

An account of his behaviour from the time his death-warrant was received, until the day he was beheaded, was published at the time, by one who attended him, and many characteristic anecdotes are related of his lordship. The writer bears witness to his moderate habits, and hale constitution, and says he heard Lovat declare that he never had been drunk, that he never had a headache, and could read the smallest print without the aid of glasses. He declared that in the many schemes for restoring the royal family, he had never betrayed a friend nor shed blood with his own hand. A letter which he wrote to his son, is in a style of pious exhortation. The major of the tower asked him one morning how he did? "Do," says his Lordship, "why I am about to do very well, for I am preparing myself, sir, for a place where hardly any Majors, and but few Lieutenant-Generals go." He complained much of the usage he had met with, and said he might have wanted necessaries, if his

cousin William Fraser, had not supplied him with money. He was particularly indignant with his two servants, whose evidence he said condemned him. Two Baronets who came to see him, were received with politeness, but he remarked that if he thought they meant to vote for the abolition of heritable jurisdictions, he would not hesitate, had he his broadsword, to chop off both their heads! The day before his execution, he sang part of an old song, and offering his chair to the governor who had called, it was refused with many compliments. "What," says the old Lord, "would you have me to be unmannerly the last day of my life." His attendant, expressing his regret that next morning was to be so bad with him—"Bad for what?" he exclaimed, "do you think I am afraid of an axe." To another who appeared dejected, he observed, "Courage man! I am not afraid, why should you?" The end of all human grandeur says he, shaking the ashes out of his pipe, is like this snuff of tobacco. The expression from Horace, "*dulce et decorum est pro patria mori*," wound up his last sayings, and one blow of the axe, severed his aged head from the trunk. Lovat was a genuine specimen of the old chief, and kept up on a very limited income the ancient rites of Highland hospitality. He kept the Frasers in an effective state among the surrounding clans, and cherished the old Gaëlic manners. When he was taken prisoner, he told the officer to use him well, for he would have to answer for it before men whom he would tremble to look at; and made the Piper play before him on the journey. He said he had ordered by his will, that all the Pipers from John O'Groat's to Edinburgh, should be invited to play before his corpse, for which they were to receive a handsome allowance; but as things were, the old women would sing the coronach for him, "and there will be crying and clapping of hands, for I am one of the greatest chiefs in the Highlands."

No. LV.

This piobaireachd is so called from its having been the joint composition of Patrick *òg* MacCrummen, and his pupil John *Dall* MacKay. Patrick intending to visit MacDonald of Clanranald, then in the island of Uist, was desirous of preparing a piobaireachd suitable to the occasion, and complimentary to the Lady MacDonald, for which purpose he retired to his private apartment. He there commenced the urlar or ground-work, two parts of which he repeated many times without being able to please himself exactly with another; when MacKay, who had placed himself to listen, unobserved at the door, struck up a measure so well adapted to those which his master had been playing, that opening the door with delight, he exclaimed, "Ah! you have done it; but it shall not bear the name I designed for it, but shall be called 'the half-finished tune,' as I made two parts, and you have made the other."

The door which opened to MacCrummen's room, is now closed, but the positions of the two parties are still pointed out.

No. LVI.

This Society, the most useful and influential of all similar associations, was instituted in 1785, under the title of the Highland Society of Edinburgh. In 1787 his Majesty granted them a charter, erecting them into a body corporate, under the name of the Highland Society of Scotland. This salute was composed by Professor John MacArthur in 1790.

No. LIX.

This is the composition of Iain MacPhadruig Mhic Cruimin, Johnson of Patrick MacCrummen who was a Piper of celebrity. He was in the Earl of Seaforth's establishment, and on one occasion going through Glen Shiel with his lordship, he played for the first time this piece of music, as if the Earl should say through the emphatic notes of the musician, *S' leam fein an Gleann, S' leam fein na thann, &c.*

No. LX.

The year 1526 was signalized by a great dissension among the clan Chattan. The chief and head of the clan was Lauchlan MacKintosh of Dunnachtan, "a verie honest and wyse gentleman (says Bishop Lesley) ane baroun of gude rent, quha keipit hes hole kin, friendes, and tennentes in honest and rewl;" and according to Sir Robert Gordon, "a man of great possessions, and of such excellencies of witt and judgement, that with great commendation he did conteyn all his followers within the limits due." The strictness with which this worthy chief curbed the lawless and turbulent dispositions of his clan, raised up many enemies, who, as Bishop Lesley says, were impatient of virtuous living. At the head of this restless party was James Malcolmeson, a near kinsman of the chief, who, instigated by his worthless companions, and the temptation of ruling the clan, murdered the good chief. Afraid to face the better part of the clan by whom the chief was beloved, Malcolmeson, along with his followers, took refuge in the island in the loch of Rothiemurchas; but the enraged clan followed them to their hiding places and dispatched them.

The Lament was composed by the Piper, we believe on this melancholy event.

No. LXI.

This very touching lament is the composition of Captain Malcolm MacLeod, grandson of John Garve MacLeod of Rasay, who was an excellent Piper, and is described by those who knew him, as having been remarkable for a fine muscular form, and gentlemanly air.

He held a captain's commission in the Prince's army, to whose escape he was very instrumental, but he narrowly avoided himself falling a victim to his mistaken loyalty, having been taken prisoner and carried to London. No witnesses however, it would appear, coming forward at his tri-

al, he was discharged, and not having the means of obtaining a conveyance, he determined to proceed homewards on foot; but, on reaching Barnet, a carriage passed in which was a lady, who struck by his appearance, entered into conversation with him, and learning who he was, and the cause of his situation, she invited him to take a seat with her, and conveyed him as far as Edinburgh.*

* It is otherwise said that his travelling companion was Flora MacDonald, and the post-chaise one provided by Lady Primrose Brown's *History of the Highlands*, iii. Having paid a visit to Dr. Burton at York, MacLeod is said to have given this character of the Prince, that he was the most cautious man not to be a coward, and the bravest not to be rash. It may not be out of place to mention

When Dr. Johnson visited the Western Islands, Captain Macleod had the opportunity of shewing him some attentions, and is described by the tourist as then dressed in a purple coloured kilt (tartan being then prohibited) with a green jacket, slightly trimmed with silver lace.

that the editor's father, John MacKay, Piper to MacLeod of Rasay, to whom frequent reference has been made, received his first instructions from this worthy old Highlander, and relates many anecdotes of old Malcolm and his contemporaries, who loved next to playing piobaireachd, to rehearse the transactions in which they were engaged during the agitated state of society, while the family of Stewart still hoped for a restoration to the crown of these kingdoms.

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