



Campbell. 1. 7. 16

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June 10. 1892

J. F. Campbell

Nichols Dodge

Kensington

London W

This belongs to a paper on Can dain each d on  
the piper's old method of teaching and learning  
and writing music as words without meaning  
It is a gift from Julia Cole who helped  
about the paper in question



PART 12<sup>th</sup>

*Bound in boards  
just as it is*

*May 27. 1882  
From Julia Cole  
S. Campbell*

# GLEN'S COLLECTION FOR THE GREAT HIGHLAND BAGPIPE

CONTAINING INSTRUCTIONS &  
52 MARCHING, DANCING  
AND SLOW AIRS



EXPRESSLY ADAPTED FOR THE  
INSTRUMENT  
MANY OF THEM FOR THE FIRST TIME

ARRANGEMENT

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EDINBURGH;  
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*Lowland Piper*



*Highland Piper*



*Irish Piper*

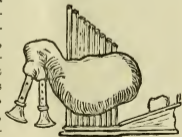


# HISTORICAL SKETCH OF THE SCOTCH BAG-PIPE.

"In nothing they're accounted sharp  
Except in bag-pipe and in harp."

*Clelland.*

HERE can be no doubt that the bag-pipe, in one form or another, is of great antiquity; and it seems to have been familiar, from the earliest ages, to almost every nation in Europe. It is represented on ancient coins, and on pieces of Grecian and Roman sculpture. It appears, for example, on a coin of Nero's, of which we give a cut, reproduced from Montfaucon's *Antiquities*. Two separate instruments are, we think, here grouped together—a primitive organ and a bag-pipe; but we leave the reader to form his own opinion as to this. Nero himself, according to Suetonius, was a performer on the instrument; and it is mentioned that, when the Emperor heard of the revolt by which he lost his



empire and his life, he made a solemn vow that, if it should please the gods to extricate him from his difficulties, he would perform in public on the bag-pipe—an entertainment of which the public were deprived by the event. In the sixth century it is mentioned by Procopius as the instrument of war of the Roman infantry, while the trumpet was that of the cavalry. The bag-pipe is said to have been a martial instrument of the Irish Kerns, or infantry, as far back as the reign of Edward III., and to have continued as such down to the sixteenth century. It is said to have been known to the ancient Germans, and that it was popular at a comparatively recent period is attested by numerous old prints. It seems to have been a favourite instrument with the English. Oxford College received from William of Wykeham, in 1403, a beautiful silver-gilt crozier set with precious stones, having an angel playing the bag-pipe, among other figures embellishing it. Chaucer's miller played upon it:

"A bag-pipe well couth he blowe and sowne."

In the fine old song, written during the reign of James I (of England), and which contrasts the glorious times of Queen Elizabeth with those of her degenerate successor, we are told the old English gentleman had a good old custom when Christmas was come,

“To call in his old neighbours with bag-pipe and drum,”

Shakespeare has several allusions to it. He talks of the “drone of a Lincolnshire bag-pipe,” and of silly people (whose breed is not yet extinct) who “laugh like parrots at a bag-piper.” From the accounts of the Lord High Treasurer we see that English bag-pipers used to visit the Scotch Court. On the 10th July 1489 there is a payment of “eight shillings to Inglis pyaris that came to the castle yet and playit to the King.” In 1505 there is another payment to the “Inglis pipar with the drone.”

Whether the bag-pipe originated in Scotland, with which it is now almost exclusively associated, or whether it was introduced, and, if so, when and by whom there is no evidence to show. To these questions, as to many others of equal importance, history returns no answer. Where curiosity is strong and facts are few the temptation to conjecture is well-nigh irresistible. In this as in almost every other field of human enquiry they are abundant. The following may serve for examples:—

In his “Essay on the Influence of Poetry and Music on the Highlanders” P. Macdonald refers to a tradition existing in the Hebrides that the bag-pipe was introduced by the northern nations, whose Viceroys governed these islands for at least two centuries, and that from the Hebrides a knowledge of the instrument spread to the mainland.

Mr Pennant, in his “Tour through Scotland,” allows that the

Danes or Northmen may have improved the instrument; but asserts that the Scotch received it from the Romans, who again were indebted for it to the Greeks. Others affirm that the latter, although reluctant to give strangers the credit of valuable inventions, acknowledge their obligations to the barbarians (*i.e.* Celts) for music and musical instruments; whilst others, to make “confusion worse confounded,” think it might have been communicated to the Scots by the Britons or Welsh, who probably acquired it from the Romans—all of which, and some other learned and contradictory conjectures, just land us where we began, *viz.*, that whether the bag-pipe originated in Scotland, or was imported from some other country, there is no *data* to show.

Certain it is that wherever the seed may have come from, it has fallen on congenial soil—that the instrument has attained in Scotland a perfection it has reached nowhere else, and given birth to a rich and varied stock of music such as no other country can boast of—music specially adapted for, and that can be properly executed on, no other instrument but the bag-pipe. That it has been known in the Highlands from a remote antiquity is highly probable; and, although it may seem strange that no allusion is made to it in the early accounts that have come down to us of sanguinary battles fought by our ancestors, it is equally strange that the introduction of an instrument that has been so deeply appreciated, and has exerted such a powerful influence, should be left unnoticed; and the more recent the introduction the more extraordinary the omission.

The Scotch bag-pipe has been unfortunate in the circumstance that the only historians in remote times, both in Lowlands and

Highlands, were its jealous foes. The clergy, who acted in that capacity in the Lowland portion of the Kingdom, were the bitter enemies of the minstrels, whom they considered as satirical rivals and intruders, who diverted from the church the money that might have been devoted to more pious and worthy uses. They talked of them as "profligate, low-bred buffoons, who blew up their cheeks and contorted their persons and played on harps, trumpets, and pipes for the pleasure of their lords, and who, moreover, flattered them by songs, tales, and ballads, for which their masters are not ashamed to repay these Ministers of the Prince of Darkness with large sums of gold and silver and rich embroidered robes." This clerical animosity to pipers is still testified by the sarcastic carvings on various old churches, &c.; for, as is well known, the monks were not only the historians but the architects and sculptors of those distant ages. In the Highlands, the seannachies and bards (the jealous rivals of the pipers) were the sole historians—hence almost the first notice of the grand, although unfortunate, instrument in either division of the country is satirical.

Aristides Quintillanus mentions that the bag-pipe prevailed from the earliest times in the Highlands of Scotland. Giraldus Cambrensis, who wrote in the twelfth century, when William the Lion was King, bears remarkable testimony to the excellency of the Scottish music. He says, "In Scotland they use three musical instruments, viz, the harp, the tabour, and the bag-pipe" (*choro*\*).

\* The proper meaning of this word is a matter of dispute amongst the learned. That bag-pipe is the correct translation seems, however, to be clearly proved by William Daune, Esq., in his Introduction to "Ancient Scottish Melodies." Ed. 1838.

The bag-pipe carved in bas-relief on Melrose Abbey,\* founded in 1136, confirms the statement that the instrument was known in Scotland at that period; for, even on the unpatriotic and unwarranted assumption that the old sculptors were foreigners, it is very unlikely that they would select subjects that would not be understood by the people.

James I., who was assassinated in 1436, is said to have been a proficient in music, and a performer on a variety of instruments, including the bag-pipe. In the poem, of which he is the undoubted author, called "Peblis to the Play," it is twice mentioned:—

"The bagpype blew, and thai out threw  
Out of the townis untald.  
Lord! sic ane schout was thame amang,  
Quhen thai were ower the wald."

And again—

"With that Will Swane come sueitand out,  
Ane meikle miller man;  
Gif I sall dance have donn lat se  
Blaw up the bagpyp than," &c.

It would appear as if the bag-pipe was not employed by the Highlanders for purposes of war until the beginning of the 15th century. Previous to this date the armies were incited to battle by the *prosnacha*, or war song, of the bards. With the discovery and general use of gunpowder, and its accompanying *din*, they probably found at least a part of their occupation gone, and the irrepressible bag-pipe was substituted. A *prosnacha*, repeated at the battle of Harlaw in 1411 by Macmhuirech, is said to be still

\* See tail-piece.

extant, and the last that was recited in battle. This Macmhuirech, who was bard to Donald of the Isles, also wrote a satirical poem on the bag-pipe and its lineage, in which he vented his disgust, in "verses more graphic and humorous than gentlemanly and elegant,"\* against the powerful instrument that had stepped into his shoes.

Dr Leyden, in his Introduction to the "Complaynte," maintains that there is no direct evidence that the bag-pipe was known at an early period to the Highlanders, and adds that the earliest mention of the instrument's having been used in the Highlands is at the battle of Balrinnis in 1594. He afterwards quotes from the Banantyne MS. an unpublished poem by Alex. Hume, minister of Logie in 1598, on the defeat of the Armada. The lines:—

"Caus nichtelie the weirlic nottes breike  
On Heiland pipes, Scottes and Hybernicke."

It will be seen, however, from the evidence of Macmhuirech, that the bag-pipe was in use, even in war, nearly two centuries before.

George Buchanan, in the Introduction to the History of Scotland, which treats of the manners and customs of the Western Islands, says that they (the natives) use, instead of the trumpet, the great bag-pipe.

At the close of the 15th century the bag-pipe seems suddenly to have jumped into general favour; or, what is more probable, information on it and many other subjects becomes more abundant. We find it established as a regular institution in every town in Scotland. From numerous entries in the accounts of the Lord

\* *Vide* "A Treatise on the Language, Poetry, and Music of the Highland Clans," &c., by Donald Campbell, Esq., Edinr. D. R. Collie & Son. 1862.

High Treasurer of Scotland, of payments to pipers, we select the following:—

Item, Payment to the Piparis of Aberdeen, in the year 1497,	xviii s.
Oct. 6, 1503. Item to the common piparis of Aberdeene,	xxviij s.
The first day of Januar. Item to the common piparis of Edinburgh, . . . . .	xxiiij s.
Feb. 24. Item that samyn nicht in Bigar to ane pipar and ane fithelar be the Kingis command, . . . . .	xiiij s.
1505, The xiiij day of Aprile. Item to the tua piparis of Edinburgh, the Franch quhissalur, the Inglis' pipar with the drone, ilk man, ix s, . . . . .	xxxvj s.

Dunbar, (the Poet Laureate of James IV.,) in his verses "To the Merchants of Edinburgh," which give some graphic glimpses of Edinburgh at the end of the fifteenth century, grumbles that the city minstrels can only play twa tunes, viz., "The day daws" and "into June"—the former, now called "Scots wha hae," being still a favourite air on the bag-pipe.

John Knox, in his History of the Reformation, says that the image of St Giles, having been cast into the North Loch, another was borrowed from the Greyfriars, for a procession in honour of his anniversary, led by the Queen Regent, and accompanied by bag-pipers and other musicians. This occurred about 1556.

Amongst burgh pipers was the family of Hasties, who were the hereditary pipers of Jedburgh for upwards of three hundred years. The last of the line died about the beginning of the present century. Dr Leyden mentions having seen the pipes of John Hastie, about the year 1795—the same set that his ancestor bore to the battle of Flodden.

The office of burgh piper was generally hereditary. About

spring time and harvest the town pipers were wont to make a tour through their respective districts. Their music and tales paid their entertainment, and they were usually gratified with a donation of seed corn. They received a livery and small salary from the burgh; and, in some towns, were allotted a small piece of land, which was called the piper's croft. The office, through some unaccountable decadence of taste, was gradually abolished.

The magistrates of Aberdeen prohibited the common piper from going his rounds, in these terms, "26 May 1630. The Magistrates discharge the common piper of all going through the town at nycht, or in the morning in tyme coming with his pype, it being an uncivill forme to be usit within sic a famous burgh and being often fund fault with als weill be sundrie nichthours of the toun as be strangers." This instrument, Daune thinks, must have been the great Highland bag-pipe. "Critically speaking," he adds, "the sounds which it emits are of a nature better calculated to excite consternation than diffuse pleasure." We agree with him in the inference, although we dislike the mode in which he draws it.

The name of James Munro, piper to the burgh of the Canon-gate, appears in the account of the competition held at Falkirk Tryste, in 1783, under the patronage of The Highland Society.

At what period bag-pipers were added to the tails of Highland chiefs is beyond traditionary or other record. The clan, like the burgh, pipers seem to have been hereditary. The most celebrated piper of whom we have any authentic notice is Eain Odhar, or dun-coloured John, one of the family of Mac Crummens, hereditary pipers to Mac Leod of Macleod. His son and successor, Donald Mór, or big Donald, became eminent at an early age for his per-

formance of pibrochs. The reputation of the Mac Crummens was so great that no one was considered a perfect player who had not been instructed or finished by them. Donald Mór was succeeded by Patrick Og, and he by Malcolm, and the latter by John Dubh—the last of this celebrated race of pipers, who died in 1822, in the 91st year of his age. It is told of him that, when the infirmities accompanying a protracted life prevented him handling his favourite pìob-mhor, he would sit on the sunny braes and run over the notes on the staff, which assisted his feeble limbs in his lonely wanderings. A descendant of the Mac Crummens, a female, who kept a school in Skye, is said to have been able to go through the intricacies of a pibroch. Hugh Robertson, Pipe Maker in the Castle-Hill, Edinburgh, who flourished in the last century, had a daughter of still greater talent and accomplishments, for she could both make and play the bag-pipe.

The Mac Arthurs, who filled the important office of pipers to the Mac Donalds of the Isles, were esteemed next in excellence to the Mac Crummens; and, like them, kept a seminary for instruction in pipe music. Pennant, who visited the Hebrides in 1774, describes the collegiate edifice 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. In former times it was the custom for gentlemen to send their pipers for instruction to the celebrated masters, paying the cost of their board and tuition. Six to twelve years were devoted to the acquirement of Pìobaireachds alone, for the professors would not allow reels or quick-steps to be played in their establishments.

The author of "Certayne Matters," writing in 1597, says, "The armour with which they (the Highlanders) covered their bodies in the time of war is an iron bonnet, and halberzion side almost even with their heels; the weapons against their enemies are bows and arrows; they fight with broad swords and axes; in place of a drum they use a bag-pipe," &c.

The functions of the piper were alike important and multifarious. It was his duty to cheer the clansmen on their long and painful marches, to rouse their courage and lead the van into battle, to alarm them when in danger, to collect them when scattered, to recal to memory the heroism of their ancestors, and to incite them, by passionate and martial strains, to imitate their glorious example. In peace he gave life and merriment to the wedding; and, in wild wailing notes, expressed the general woe at a funeral.

It is related that, during an engagement in India, in which the Macleod Highlanders, (at that time the 73d Regiment,) led the attacks, the attention of General Coote was particularly attracted by one of the pipers, who always blew up his most warlike sounds whenever the fire became hotter than ordinary. This so pleased the General, that he cried aloud, "Well done, my brave fellow, you shall have a set of silver pipes for this." The promise, it is added, was not forgotten, and a handsome set of pipes was presented to the regiment, with an inscription in testimony of the General's esteem for their conduct and character.\* The same author narrates that General Coote, on another occasion, particularly noticed

\* Colonel David Stewart's Sketches of the Highlanders and Highland Regiments. Vol. II., p. 136. Edinburgh. 1822.

the animated manner in which the piper played, and the effects produced on the minds of the men by the sound of their native music. Previously to this he had no very favourable idea of this instrument, conceiving it a useless relic of the barbarous ages, and not in any manner calculated for disciplined troops. But the distinctness with which the shrill sounds pierced and made themselves heard through the noise of the battle, and the influence they seemed to excite, effected a total change in his opinion.

James Reid, who had acted as piper to a rebel regiment in the '45, suffered death at York on the 15th November 1746. On his trial it was alleged in his defence that he had not carried arms; but the Court observed that a Highland Regiment never marched without a piper, and therefore his bag-pipes, in the eye of the law, was an instrument of war.\*

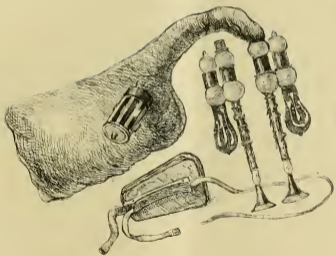
At Highland weddings it is mentioned that "during the whole day the fiddlers and pipers were in constant employment. The fiddlers played to the dancers in the house, and the pipers to those in the field. †

The last funeral at which a piper officiated in the Highlands of Perthshire was that of the famous Rob Roy, who died in 1736. It may be mentioned that James M'Gregor, the son of the celebrated cateran, performed on the pipes; and that, when an exile in Paris, in the year 1754, and without "subsistence to keep body and soul together," and about a week before death kindly came to his relief, he penned an epistle to his patron, Bohaldie, of which this is the postscript:—

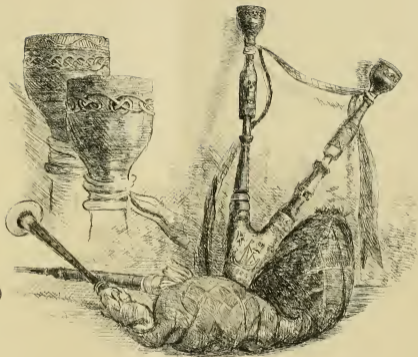
\* Scots Magazine. Vol. V., 8, p. 543.

† Stewart's Sketches. Note G in Appendix.





*Set of Pipes that belonged  
to Prince Charles Edward*



*Ancient Highland Pipes, having the date 1609 carved on the Stock,  
in the possession of Mess<sup>rs</sup> J & R Glen.*



"P.S.—If you'd send your pipes by the bearer, and all the other little trinkims belonging to it, I would put them in order, and play some melancholy tunes, which I may now with safety, and in real truth. Forgive my not going directly to you, for if I could have borne the seeing of yourself, I could not choose to be seen by my friends in my wretchedness, nor by any of my acquaintance."\*

When Lord Lovat—of whom it may be said in the words of Shakspeare:—

" . . . nothing in his life  
Became him like the leaving it; he died  
As one that had been studied in his death  
To throw away the dearest thing he owed,  
As 'twere a careless trifle."

—was taken prisoner, he 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."

On the death of Mr Mac Donell of Glengary, in 1828, "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 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 Mac Mhic 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, (composed by Archibald Munro as a last tribute to his master,) was wailed forth by six pipers, and none of the formalities usually attending on the obsequies of a chief were omitted."\*

It seems worthy of mention that Prince Charles Edward, whose bold and nearly successful enterprise eventually occasioned such a revolution in the Highlands, was a performer on the pipes, and that the instrument he used is now in the possession of Mrs Stewart of Sweethope. It was purchased for her grandfather, Mr Richard Lees of Galashiels, about 60 years ago, at a sale of the effects of the Cardinal of York, brother of Prince Charles Edward Stuart, in his villa of Frescati, near Rome, after his decease. It was sold as having belonged to Prince Charles. Sir Walter Scott, to whom Mr Lees showed it, took a characteristic interest in the relic, and stated that the bag-pipe was an instrument of which the Prince was fond, and that it was a fact that he was possessed of several sets.†

After the battle of Culloden all the peculiar customs of the Highlanders were overthrown; and, with their arms and garb, the bag-pipe was for a long time almost completely laid aside. In this interval much of the music was neglected and lost, so that, afterwards, when the internal commotions of the country had completely subsided, and the slumbering spirit and prejudices of our countrymen awakened under the new order of things, the principal records

\* Introduction to Rob Roy. (*By permission of the Publishers.*)

\* Note to Aonghus Mac Aoidh's Collection of Piobaireachd.

† See Illustration.

of our ancient Piobaireachd were the memories of those patriarchs who had proudly sounded them at the unfortunate rising.

Until very recently music for the bag-pipe was not written according to the usual system of notation, but was taught by a language of its own which attempted to describe the sounds by words. \*Captain Macleod of Gesto, or Gesto, published twenty pieces in that peculiar tongue, which he had obtained from the dictation of noted performers. The following is the introduction to the gathering of the clans in that collection :—

“ Hodroho, Hodroho, haninin, hiechin,  
Hodroho, Hodroho, Hodroho, hachin.”

The Highland professors recited their musical vocabulary in a whining tone, which must have sounded strangely to the uninitiated.

A folio volume written in this jargon was brought to Edinburgh in 1818 by John Campbell, an aspirant at the competition then held in that city. He possessed two other volumes, said to contain numerous compositions; but the contents seemed like a narrative written in an unknown tongue—bearing no resemblance to Gaelic. One Murdoch Maclean, a pipe maker, Glasgow, likewise a candidate, offered to decipher it; but, receiving no encouragement, the owner refused to part with his volume.

Donald Macdonald, Pipe Maker, Edinburgh, published a collection of Piobaireachds in 1806, set according to the regular notation, being about the first pipe music that had been so committed; for which work he was awarded a prize by The Highland Society in the same year.

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\* Capt. Neil Macleod's collection of Piobaireachd. Edinburgh, 1828.

From the year 1781 until recently, competitions were held at Falkirk, and latterly in Edinburgh, under the auspices of The Highland Society, for the encouragement of the music of the great Highland bag-pipe, and prizes are still awarded to pipers at the different games and gatherings throughout the country.

Many of those who write on Scottish History, when they have occasion to mention the music or musical instruments of the nation, describe the bag-pipe in use as of three kinds, viz., the Highland, the Lowland, and the Northumbrian. In the foregoing pages we have made no such distinction, believing that the three instruments so distinguished are essentially the same. The scale of all is alike. The only difference between them is in size; the Highland pipes being the largest, the Lowland or Border pipes a medium, and the Northumbrian the smallest. It does not materially alter the character of the instruments that the Highland is inflated by a blow-pipe, and the two others (as also the Irish) by bellows. The different modes of inflation necessitates, for the convenience of tuning, a different adjustment of the drones—the latter in the Highland pipes resting on the left shoulder and arm, where they can be easily reached by the right hand which is at freedom—whereas, in the Lowland and Northumbrian pipes, the drones, projecting from one stock, repose on the right arm or thigh, so as to be accessible to the right hand that is confined by the bellows. The disparity in size, the position of the drones, and the two methods of inflation have no doubt led the superficial observer to consider them as three different instruments. It may be proper to explain that by Northumbrian, we do not mean the modern instrument, which has a chanter closed at the end, and furnished with keys to

increase the scale and to provide semi-tones, but the ancient one. The error alluded to may have been confirmed by a propensity at one time in vogue amongst pipers, especially of those who used the bellows, of attempting to raise the compass by pinching out notes not natural to the instrument; and, from the fact that in music printed for the Highland pipes no signatures are used, or indeed required, the nine tones it possesses being invariable, whereas the signatures of various keys were used for the others; but the music could only be performed correctly by avoiding C and F natural; and, as occasionally the music was written a fifth lower than that for the Highland pipes, consequently the transposition affected F natural and B flat. But, notwithstanding these apparent differences, the three instruments are essentially the same—the scale and fingering being exactly alike. The scale of the bag-pipe approaches most nearly to the key of A major—with this difference in its intervals. The low G and its octave being the flat seventh, but rather sharper than G natural. The C is not a full semi-tone sharp, and D is slightly sharp. Chanters have a different pitch. of course, according to size.

Dr Leyden mentions that the bellows were introduced about the end of the 16th century. It is usually assumed that they are an improvement on the blow-pipe; but this is a matter of taste, and, as the reeds require to be more delicate, they are deficient in power. A writer in the *Encyclopædia Britannica* states that the Lowland pipes were improved by George Mackie, who went for instruction to the College in Skye; but, if the instrument he used was different from the Highland pipes, he would have gone there to no purpose. He made no improvement on the Lowland pipes whatever; but he returned with a great improvement in his style of playing, having studied and adopted the method of interposing appoggiaturas, or warblers—the great charm and difficulty of pipe music.

It is not our intention in this brief history to treat of any bag-pipe except the Scotch; but we may mention in conclusion that the Irish bag-pipe is entirely different. The same may be said of the Italian—a barbarous instrument in comparison with either the Scotch or Irish—in fact it seems to have undergone no improvement since the days of Nero.



From a Cast in the possession of James Drummond, Esq., R.S.A.

# THE HIGHLAND PIPES.

---

**N**AE instrument, however sweet,  
Can wi' the Hieland Pipes compete;  
For tho' its notes are only nine,  
Its warbling voice is so divine,  
That when evoked with skill and art  
It moves all feelings of the heart,  
And Rage and Love, and Joy and Grief,  
Thro' it find utterance and relief.

Nae brazen band can sae inspire  
The soldier's heart wi' martial fire,  
And make him dash with such delight  
Thro' shot and shell into the fight,  
And stab and pound wi' sword and gun  
His trembling foes until they run;  
Or when with feet ill-shod and sore,  
He marches on a foreign shore,  
And feels, thro' want of food and rest,  
Exhausted, weary, and depressed,  
Nae instrument that man can name  
Can like the Pipes refresh the frame;  
New blood seems thro' his veins to bound  
When shrill the cheerful chanter sounds,  
His step grows firm, his head erect,  
And toil no more his thoughts deject;  
Wi' supple joints, and muscles strong,  
And spirits high, he steps along.  
But tho' in war the Pipes excel,  
In love they answer quite as well.

In fact, you'd think they had been made,  
The drowsy fair to serenade.  
What maiden could, unmoved, remain  
Indifferent to her faithful swain,  
If 'neath her window, all alone,  
He blew the chanter and the drone!  
He who is sunk in deep distress,  
And has a grief he can't express,  
Who feels a "woe too deep for tears,"  
A heavy sorrow nothing cheers,  
Will, in the bag-pipe, find a vent  
For all the anguish in him pent;  
Its sweet pathetic voice will cheer  
When all around is dark and drear.  
But equally in jovial hours  
The bag-pipe shews its magic powers;  
Its comic lilt in jigs and reels  
"Puts life and metal in the heels,"  
And is so mirthful and inspiring  
That young and old will dance untiring,  
And snap their thumbs, and hoop and shout,  
To let their bursting spirits out.

For ages past the Pipes have been  
An object of contempt and spleen:  
The butt of all the English nation;  
And Scotchmen, moved by imitation,  
Who, like the adder, will not hear,  
And to the charmer shut their ear;

But now, methinks, there can be traced  
The dawning of a better taste,  
And soon, we hope, despite of banter,  
That every Scot will learn the chanter.

Taste, like the ocean, ebbs and flows,  
Tho' why and wherefore no one knows.  
Time was when folks no beauty saw  
In Ben Mac Dhui or Loch Awe;  
The Hieland hills, to men of taste,  
Were all a dreary barren waste,  
Where heather grew instead of corn—  
A region mentioned but with scorn;  
But now, how many thousands pour  
To make each year a northern tour,  
To gaze with guide-books in their hand  
On loch and glen and mountain grand,  
To roam in speechless admiration  
Thro' scenes of utter desolation?  
The bag-pipe too, tho' long neglected  
Will, like the hills, be yet respected;  
Its simple scale, devoid of art,  
Speaks like the mountains to the heart:  
On nature built, it need not fear  
The hackneyed jest and shallow sneer  
That fall on it, like ocean spray  
Upon the crags that stand for aye.



*The Pipers Dream.*

*Sometimes a thousand piping instruments  
will doze about more cows*

*The Tempest*










COMPLETE TUTOR  
FOR THE  
GREAT HIGHLAND BAGPIPE.

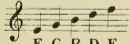
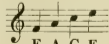
The Highland Bagpipe has like most other Instruments a range of tones, being the extent of sound it can produce, called the Scale; but before treating of the Instrument it will be necessary to give an explanatory description of such music or musical Characters (avoiding all extraneous matter) as is requisite for its needs; for without acquiring that knowledge it is entirely useless for the learner to proceed.

There are four things which are the fundamentals of music viz. the Stave, Clefs, Notes and Rests; we will proceed to explain the first three; the last not being required.

The Stave consists of five horizontal lines  upon and between which the notes are placed in order to denote their position. The lines of the stave are named  and the Spaces  when there are short lines above or below the stave they are called ledger lines. example  the only one required for the Bagpipe.

There is only one Clef used in Bagpipe Music called the Treble or G Clef  standing on the second line and giving it the name G it is therefore unnecessary to say more on that subject.

The notes come next under notice they are seven in number; named after the first seven letters in the Alphabet A. B. C. D. E. F. G. though in music more are represented they are nevertheless the same sounds higher (or more acute) or lower (or more grave.)

The notes placed on the lines are  and on the spaces  whatever appearance they may assume.  
E G B D F                      F A C E

There are six kinds of notes in general use, in Pipe Music the first is not required, their names are Semibreve, Minim, Crotchet, Quaver, Semiquaver and Demisemiquaver.

### III

A Semibreve is the longest note in point of time, a Minim is half as long as the semibreve the Crotchet one half the Minim and the others are in the same proportion to one another.

The following Table will show their relative values.

one		Semibreve
is equal to		2 Minims
or		4 Crotchets
or		8 Quavers
or		16 Semiquavers
or		32 Demisemiquavers

A Dot placed after any note makes its duration one half longer, thus a dotted crotchet  $\text{♩} \cdot$  is of the same length as a crotchet and quaver  $\text{♩} \text{♩}$

The Bar is used for dividing the tune into equal parts of time or measure and is represented by lines drawn across the stave, Example, also the notes placed between the vertical lines are called a bar.

A Double Bar  $\text{||}$  is to show the finish of a piece, or one of its parts and when there are dots added they signify that the parts so marked are to be repeated.

A Pause marked thus  $\text{⌒}$  when put over a double bar shows the end of the tune, when it does not finish with the last written part, indicated by Da Capo or its Abbreviation D. C. meaning to commence again and should the pause be placed over a note it must be made of longer duration than its proper value according to the taste of the performer.

On the Bagpipes there are no Sharps  $\sharp$  or Flats  $\flat$  nor a Chromatic Scale. Simply nine notes as afterwards shown.

## TIME OR MEASURE.

Time is the division of the music into equal parts, there are two kinds of measure or time, Common and Triple. Common denotes what can be divided into two equal parts, and triple into three equal parts. They are represented thus, Common time,  $\text{C}$  or  $\text{C}$  having four crotchets or equivalents in each bar,  $\frac{2}{4}$  contains two crotchets or notes equivalent in a bar. Compound Common time  $\frac{6}{8}$  in which there are six quavers (as indicated by the figures) in the bar or notes of the same value,  $\frac{6}{4}$  is similar, only the notes are of double value being (instead of quavers) six Crotchets in the bar.

Triple time is described as follows

$\frac{3}{8}$  time contains in every bar 3 Quavers or equivalents

$\frac{3}{4}$  time contains in every bar 3 Crotchets or equivalents

$\frac{3}{2}$  time contains in every bar 3 Minims or equivalents

$\frac{9}{8}$  time contains in every bar 9 Quavers or equivalents

$\frac{9}{4}$  time contains in every bar 9 Crotchets or equivalents

Beating or marking time is performed in various ways, for Common time by counting 2. 4. or 8 and in Triple time by counting 3. 6. and 9. in each bar.

The following examples will best show how to mark time with the foot which ought always to beat the first in every bar.

## EXAMPLES.

SIMPLE COMMON TIME.

COMPOUND COMMON TIME.

SIMPLE TRIPLE TIME.

COMPOUND TRIPLE TIME.

The musical examples are arranged in four staves. The first staff is in Simple Common Time (C) and shows a sequence of notes with fingerings 1-4, 1-8, 12-3-4, 5-6-7-8, and 1-2. The second staff is in Compound Common Time (6/8) and shows a sequence of notes with fingerings 1-2-3-4, 5-6-7-8, 1-2-3-4-5-6, and 1-2-3-4-5-6. The third staff is in Simple Triple Time (3/4) and shows a sequence of notes with fingerings 1-2-3, 1-2-3, 1-2-3-4-5-6, and 1-2-3-4-5-6. The fourth staff is in Compound Triple Time (9/8) and shows a sequence of notes with fingerings 1-2-3, 1-2-3, 1-2-3, and 1-2-3. Each note is marked with a 'D' (down) or 'U' (up) or 'R' (reed) below it, indicating the breath or reed action.

The Practice Chanter is what the learner commences with, it is more difficult to blow than the Bagpipes from having no bag (or reservoir) to hold the wind, but it serves to give the fingering of the Instrument without the loudness of the Bagpipes and is therefore better adapted for playing in a Room.

## MANNER OF HOLDING THE CHANTER.

Place the thumb of the left hand on the back hole, and the tips of the first three fingers of the same hand on the three upper holes, the four lower holes to be covered by the first joints of the fingers of the right hand, so that the little finger can reach and cover the bottom hole freely.

In blowing, the Pupil must do so firmly, so as to produce a good tone (and he ought to avoid tonguing as on other wind Instruments for it is impossible to do so on the Bagpipes,) the many small notes in the music called Appoggiaturas, and more especially those placed between two or more notes of the same name following in succession serve the same purpose as tonguing, omitting to play them the music will lose its effect and they would sound as one long note.

# SCALE


## FOR THE GREAT HIGHLAND BAGPIPE.

Thumb. ● the holes are shut.  
○ the holes are open.



	G	A	B	C	D	E	F	G	A
Thumb	●	○	○	○	●	○	○	○	○
1st Finger	●	●	●	○	○	●	●	●	●
2nd Finger	●	●	●	○	○	●	○	○	○
3rd Finger	●	●	●	○	○	●	○	○	○
4th Finger	●	●	●	○	○	●	○	○	○
5th Finger	●	●	●	○	○	●	○	○	○
6th Finger	●	●	○	○	○	●	●	●	●
7th Finger	●	●	○	○	○	●	●	●	●

### EXAMPLES OF THE APPOGIATURA.



After the Pupil is able to play the Scale and a number of the tunes properly, he should then take to the Great Highland Bagpipes, in holding which the Bag is placed under the left arm, and the Chanter held and fingered as before explained.

To fill the Bag, hold the large Drone by the lowest joint with the right hand by passing the right arm across the body, and with the left arm over the bag hold the Chanter with the Thumb and first two fingers of the same hand covering their holes, when it is blown full the Instrument is held in its position under the left arm and by a gentle pressure the sound is produced.

## TUNING.

The Drones are all tuned (by lengthening or shortening them at the joints) to A, that is, the second and the highest note in the Scale the two small Drones are alike or unisons and the large one an octave lower. Observe in tuning that they are a correct chord with the note E.

## TUNING TRIAL.



The Reeds can be put into the Chanter, or Drones so as to be sharper or flatter in sound; by taking a little of the thread from the end of the Chanter Reed to allow it to go farther into the Chanter it is made sharper; and by putting more thread on to prevent it from fitting so far in, it becomes flatter; though in both cases the upper notes are more influenced than the under ones.

The thread which is round the Drone Reeds serves the double purpose of preventing them from splitting up, and of tuning, for by putting the thread nearer the cut in the Reed it becomes sharper and the reverse way makes it flatter.

In buying Reeds from any Maker, it is essentially necessary to specify for what size of Bagpipe they are required—Whether for the largest, or “Full size,” for the Half-size (or “Reel pipes”) or for the smallest size called “Chamber” (or “Miniature”) Pipes, or for the Practice Chanter. Many merely ask for a Chanter reed, without stating for what size of instrument it is wanted, so that if the proper article is supplied it is only by chance. In ordering either Chanter or Drone reeds this information should never be omitted.

Length of Large Chanter  $14\frac{1}{2}$  inches Size of bore wide end  $\frac{7}{8}$  of an inch

Length of  $\frac{1}{2}$  size Chanter  $13\frac{3}{4}$  inches Size of bore wide end  $\frac{3}{4}$  of an inch

The Practice and Miniature Pipe Chanters have straight bores.

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The Highland Laddie.

Musical notation for 'The Highland Laddie' in 2/4 time, consisting of three staves. The first staff is the treble clef, and the second and third are the bass clef. The music features a lively melody with many beamed eighth and sixteenth notes, characteristic of a Scottish lullaby.

Kenmure's on and awa Willie.

Musical notation for 'Kenmure's on and awa Willie' in 6/8 time, consisting of three staves. The first staff is the treble clef, and the second and third are the bass clef. The melody is more rhythmic and features a mix of eighth and sixteenth notes.

Glengarry's March.

Musical notation for 'Glengarry's March' in 2/4 time, consisting of three staves. The first staff is the treble clef, and the second and third are the bass clef. This piece is a march, characterized by a strong, rhythmic melody with many beamed eighth notes.

## The hills of Glenorchy.

Musical score for "The hills of Glenorchy." The piece is in 6/8 time, indicated by the time signature at the beginning of the first staff. It consists of three staves of music. The notation includes eighth and sixteenth notes, rests, and repeat signs. The music is written in a single system.

## Sheriff Muir.

Musical score for "Sheriff Muir." The piece is in common time (C), indicated by the time signature at the beginning of the first staff. It consists of three staves of music. The notation includes eighth and sixteenth notes, rests, and repeat signs. The music is written in a single system.

## The Bonnets of Bonnie Dundee.

Musical score for "The Bonnets of Bonnie Dundee." The piece is in 6/8 time, indicated by the time signature at the beginning of the first staff. It consists of three staves of music. The notation includes eighth and sixteenth notes, rests, and repeat signs. The music is written in a single system.

Johnnie Cope.

Musical score for 'Johnnie Cope' in 2/4 time. It consists of four staves of music. The first staff is the melody, and the following three staves provide accompaniment. The music features a mix of eighth and sixteenth notes, with some triplets. There are repeat signs in the second and third staves.

The Kebockstane Weddin'.

Musical score for 'The Kebockstane Weddin'' in 6/8 time. It consists of three staves of music. The first staff is the melody, and the following two staves provide accompaniment. The music features a mix of eighth and sixteenth notes, with some triplets. There is a repeat sign in the second staff.

Scots wha hae wi' Wallace bled.

Musical score for 'Scots wha hae wi' Wallace bled.' in common time (C). It consists of two staves of music. The first staff is the melody, and the second staff provides accompaniment. The music features a mix of eighth and sixteenth notes, with some triplets.

There cam' a young man to my daddy's door.

Musical score for the first piece, consisting of three staves. The first staff is in treble clef with a 6/8 time signature. The second and third staves are in bass clef. The music features a melody with eighth and sixteenth notes, and a bass line with eighth notes. There are repeat signs at the end of the second and third staves.

Duncan Gray.

Musical score for the second piece, consisting of two staves. Both staves are in treble clef with a 2/4 time signature. The music features a melody with eighth and sixteenth notes, and a bass line with eighth notes. There are repeat signs at the end of both staves.

Hurrah for the Bonnets of Blue.

D. C.

Musical score for the third piece, consisting of three staves. The first staff is in treble clef with a 6/8 time signature. The second and third staves are in bass clef. The music features a melody with eighth and sixteenth notes, and a bass line with eighth notes. There are repeat signs at the end of the second and third staves.

O'er the hills and far awa.

5

Musical score for the first piece, 'O'er the hills and far awa.' It consists of three staves of music in 2/4 time. The melody is written on the top staff, and the accompaniment is split between the middle and bottom staves. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. There are repeat signs at the end of the piece.

The merry Masons.

Musical score for the second piece, 'The merry Masons.' It consists of three staves of music in 6/8 time. The melody is written on the top staff, and the accompaniment is split between the middle and bottom staves. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. There are repeat signs at the end of the piece.

The 42<sup>nd</sup> Highlanders Farewell or "Black Watch"

Musical score for the third piece, 'The 42<sup>nd</sup> Highlanders Farewell or "Black Watch"'. It consists of three staves of music in 2/4 time. The melody is written on the top staff, and the accompaniment is split between the middle and bottom staves. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. There are repeat signs and markings for '1<sup>st</sup> Time.' and '2<sup>nd</sup> Time.' throughout the piece.

Who'll be king but Charlie.

Musical score for the first section, "Who'll be king but Charlie." It consists of four staves of music in 6/8 time. The melody is written on the top staff, and the accompaniment is on the three lower staves. The music features a mix of eighth and sixteenth notes, with some triplets and rests. The key signature has one flat (B-flat).

A mans a man for a' that.

Musical score for the second section, "A mans a man for a' that." It consists of two staves of music in common time (C). The melody is on the top staff, and the accompaniment is on the bottom staff. The music is primarily composed of eighth and sixteenth notes. The key signature has one flat (B-flat).

Bundle and go.

Musical score for the third section, "Bundle and go." It consists of three staves of music in 6/8 time. The melody is on the top staff, and the accompaniment is on the two lower staves. The music features a mix of eighth and sixteenth notes, with some triplets and rests. The key signature has one flat (B-flat).

The white Cockade.

Musical notation for 'The white Cockade.' The piece is in 2/4 time and consists of three staves. The melody is written on the top staff, and the accompaniment is split between the middle and bottom staves. The music features a mix of eighth and sixteenth notes, with some triplets. The key signature has one flat (B-flat).

The Campbells are coming.

Musical notation for 'The Campbells are coming.' The piece is in 6/8 time and consists of three staves. The melody is written on the top staff, and the accompaniment is split between the middle and bottom staves. The music features a mix of eighth and sixteenth notes, with some triplets. The key signature has one flat (B-flat).

Boyne Water.

Musical notation for 'Boyne Water.' The piece is in 2/4 time and consists of three staves. The melody is written on the top staff, and the accompaniment is split between the middle and bottom staves. The music features a mix of eighth and sixteenth notes, with some triplets. The key signature has one flat (B-flat).

## Haud awa' hame.

Musical score for "Haud awa' hame." in 6/8 time. The score consists of three staves of music. The first staff begins with a treble clef and a 6/8 time signature. The music is written in a single melodic line with many slurs and ornaments. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

## Up an' waur them a' Willie. (Reel)

Musical score for "Up an' waur them a' Willie. (Reel)" in common time (C). The score consists of two staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line with many slurs and ornaments. The second staff continues the melody, ending with a double bar line and repeat dots.

## Lady Binning. (Strath)

Musical score for "Lady Binning. (Strath)" in common time (C). The score consists of three staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line with many slurs and ornaments. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.



Gillie Callum. (Reel.)

9



Lord Alexander Gordon. (Strath.)



Thomson's got a dirk. (Reel.)



Perthshire Volunteers. (Strath.)

Musical score for 'Perthshire Volunteers. (Strath.)' in C major, 2/4 time. It consists of four staves of music. The first staff is the melody, and the following three staves provide accompaniment. The piece features a mix of eighth and sixteenth notes, with some triplet markings.

Dunse dings a'. (Reel.)

Musical score for 'Dunse dings a'. (Reel.)' in C major, 2/4 time. It consists of two staves of music. The first staff is the melody, and the second staff is the accompaniment. The piece is characterized by a fast, rhythmic pattern of eighth notes.

Lady Madelina Sinclair. (Strath.)

Musical score for 'Lady Madelina Sinclair. (Strath.)' in C major, 2/4 time. It consists of three staves of music. The first staff is the melody, and the following two staves are the accompaniment. This piece is notable for its frequent use of triplets, indicated by the number '3' above groups of notes.

The Highway to Linton. (Reel.)

Two staves of musical notation for the reel 'The Highway to Linton'. The first staff begins with a treble clef and a common time signature (C). The music consists of a series of eighth and sixteenth notes, with many notes marked with a 'trill' symbol. The second staff continues the melody and includes repeat signs at the beginning and end of the piece.

The Lads o' Dunse. (Jig.)

Four staves of musical notation for the jig 'The Lads o' Dunse'. The first staff begins with a treble clef and a 6/8 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with many notes marked with a 'trill' symbol. The piece concludes with a double bar line.

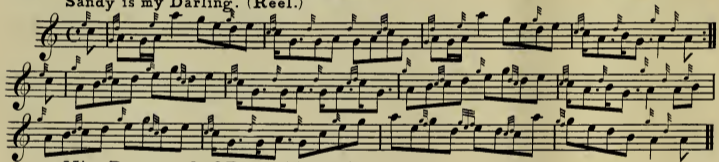
Major Mollie. (Reel.)

Three staves of musical notation for the reel 'Major Mollie'. The first staff begins with a treble clef and a common time signature (C). The music features a mix of eighth and sixteenth notes, with many notes marked with a 'trill' symbol. The piece ends with a double bar line.

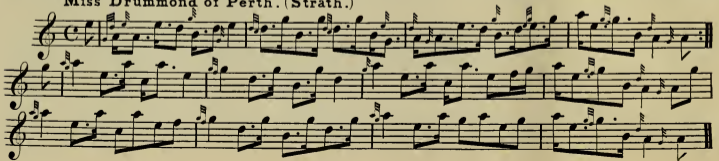
## The Braes o' Tullymet. (Strath.)



## Sandy is my Darling. (Reel.)



## Miss Drummond of Perth. (Strath.)



Miss Falconer. (Reel.)

13

Three staves of musical notation for the piece "Miss Falconer (Reel.)". The music is written in treble clef with a common time signature (C). It features a complex melody with many sixteenth and thirty-second notes, and includes several trill ornaments. The piece concludes with a double bar line and repeat dots.

O as I was kissed yester'een. (Jig.)

Three staves of musical notation for the piece "O as I was kissed yester'een (Jig.)". The music is written in treble clef with a 6/8 time signature. It features a lively melody with many sixteenth notes and includes several trill ornaments. The piece concludes with a double bar line and repeat dots.

Lochiels Rant. (Reel.)

Three staves of musical notation for the piece "Lochiels Rant (Reel.)". The music is written in treble clef with a common time signature (C). It features a complex melody with many sixteenth and thirty-second notes, and includes several trill ornaments. The piece concludes with a double bar line and repeat dots.

## John Roy Stewart. (Strath.)

Three staves of musical notation for the piece "John Roy Stewart. (Strath.)". The music is written in C major and common time (C). The first staff is the treble clef, and the second and third staves are the bass clef. The piece consists of 16 measures, ending with a double bar line and repeat dots.

## Johnnie Lad. (Reel.)

Three staves of musical notation for the piece "Johnnie Lad. (Reel.)". The music is written in C major and common time (C). The first staff is the treble clef, and the second and third staves are the bass clef. The piece consists of 16 measures, ending with a double bar line and repeat dots.

## Lord Macdonald. (Reel.)

Three staves of musical notation for the piece "Lord Macdonald. (Reel.)". The music is written in C major and common time (C). The first staff is the treble clef, and the second and third staves are the bass clef. The piece consists of 16 measures, ending with a double bar line and repeat dots.

The maid of Islay. (Strath.)

Musical score for 'The maid of Islay. (Strath.)' consisting of three staves of music in C major and 2/4 time. The first staff begins with a treble clef and a common time signature. The music features a complex, rhythmic melody with many sixteenth and thirty-second notes, characteristic of a strathspey. The piece concludes with a double bar line.

The Cameronian Rant. (Reel.)

Musical score for 'The Cameronian Rant. (Reel.)' consisting of six staves of music in C major and 2/4 time. The first staff begins with a treble clef and a common time signature. The music is a reel, characterized by its rhythmic pattern and melodic structure. A 'bis.' marking is present above the second staff, indicating a repeat or a specific performance instruction. The piece concludes with a double bar line.

## Sodger Laddie. (Jig.)

Musical score for "Sodger Laddie. (Jig.)" in 6/8 time. The score consists of three staves of music. The first staff begins with a treble clef and a 6/8 time signature. The music is a lively jig with a repeating melodic pattern. The second and third staves continue the melody and include repeat signs.

## Pease Strae. (Reel)

Musical score for "Pease Strae. (Reel)" in common time (C). The score consists of three staves of music. The first staff begins with a treble clef and a common time signature. The music is a reel with a repeating melodic pattern. The second and third staves continue the melody and include repeat signs.

## Cameron's got his wife again. (Strath.)

Musical score for "Cameron's got his wife again. (Strath.)" in common time (C). The score consists of three staves of music. The first staff begins with a treble clef and a common time signature. The music is a strathspey with a repeating melodic pattern. The second and third staves continue the melody and include repeat signs.



Jenny dang the weaver. (Reel.)

17

Musical score for 'Jenny dang the weaver. (Reel.)' consisting of five staves of music. The first staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line with various rhythmic values and ornaments. The second staff continues the melody. The third staff includes a double bar line. The fourth and fifth staves complete the piece with a final double bar line.

The new rigged Ship. (Jig.)

Musical score for 'The new rigged Ship. (Jig.)' consisting of three staves of music. The first staff begins with a treble clef and a 6/8 time signature. The music is written in a single melodic line with various rhythmic values and ornaments. The second staff includes a double bar line. The third staff completes the piece with a final double bar line.

## Lady Margaret Stewart. (Reel.)

Musical score for "Lady Margaret Stewart. (Reel.)" in C major, 2/4 time. The score consists of three staves. The first staff is the melody, and the second and third staves are accompaniment. The melody features a series of eighth and sixteenth notes, with some triplets. The accompaniment consists of a steady eighth-note pattern.

## Brisk Bob. (Strath.)

Musical score for "Brisk Bob. (Strath.)" in C major, 2/4 time. The score consists of three staves. The first staff is the melody, and the second and third staves are accompaniment. The melody features a series of eighth and sixteenth notes, with some triplets. The accompaniment consists of a steady eighth-note pattern. A "2nd" ending bracket is present over the second staff.

## Sleepy Maggie. (Reel.)

Musical score for "Sleepy Maggie. (Reel.)" in C major, 2/4 time. The score consists of two staves. The first staff is the melody, and the second staff is accompaniment. The melody features a series of eighth and sixteenth notes, with some triplets. The accompaniment consists of a steady eighth-note pattern.



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