

## The Manuscript of Donald MacDonald Junior.

We know little about the original writer of this manuscript except that he was a son, possibly the youngest son, of Donald MacDonald the famous pipe maker. The manuscript was borrowed and copied in or about 1914, then returned to its owner, but has not been traced since.

It is stated that the MS was inscribed "Donald M<sup>c</sup> Donald Piper 72nd Regiment of Highlanders March 16th 1826". Donald junior had won prizes for piobaireachd playing at the annual competitions in Edinburgh, the 5th prize in 1821, 4th in 1823, 3rd in 1824, 2nd in 1826. He never won the 1st prize and at present we do not know if he ever had the opportunity to compete for it.

He was presumably taught primarily by his father, as is suggested by his music notation and settings of tunes.

The extant copies of the tunes are not in a single volume but are separated and distributed through the relevant folders of the Kilberry papers, which are now in the National Library of Scotland as MSS 22098-22117. The present facsimiles are taken from photocopies, by courtesy of the National Library.

It has obviously not been possible to check the copies against the originals but they give every sign of having been made with great care. Each tune has a page reference such as F.1, L.1. evidently meaning 'folio 1, line 1'. From the line (i.e. stave) numbers it is possible to tell that the original manuscript had six staves to the page. Normally 'folio' instead of 'page' would mean that the music writing was only one side of each leaf. From the continuity of these numbers it is possible to tell that the copy is complete, and the manuscript was probably complete also. It is thought that all the writing was by the same man, except for the last tune, starting on F.63, which was written in pencil and dated 2 December 1850.

In the main body of the MS the symbol of a double slant line means 'repeat the previous phrase' not to be confused with a double bar line which is written vertically in the usual way. See for example the tune 'Sutherland's Gathering' on F.28.

Roderick D. Cannon

August 2008

A Bhratach Bhaan	5
Battle of Millroy, The	9
Battle of Sherrif Muir, The	7
Big Drunkard, The [The Little Spree]	60
Brather a'n amhildaich	3
Caid'n Dudh thanic Dhu,	14
Children's Lament, The	44
[Chisholm]	12
Clan Ronald's March to Edinburgh	6
Colin a Ruun	4
Coolin	13
Cumadh Chraobh na'n' Cheud	36
Cumh Alister Yeerich	10
Cumh con Mhic aoidh	49
Cumh Eoin Ghairbh Mhic Ghille Challum Rarsey	1
Cumh na Coshag	7
Donald Bain MacCruimen's Lament	15
Failte Lady Margeret	41
Failte na Leodich	40
Finlay's Lament	48
han a Fer ick oll	11
Little Drunkard, The [The Big Spree]	56
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MacDonald's Gathering	25
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MacIntosh's Lament	43
March i Dubh Lord Bradalbane	9
Massacre of Glencoe	53
Menzies Salute	23, 55
[My King has Landed in Moidart]	14
Norman J. MacLeod's Salute...	63
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Porst na Ludag	8
Riban Gorum	12
Subieskie	10
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Union, The	19
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D. Macdonald's Ms. Jr.

F.I., L.I.

Cumh Eoin Ghairbh Mhic Shille Challum Raisay.



D. Macdonald's Ms. p. F. 3, L. 1. Brother an amhildaich. John has this tune.

2

F. 4.  
There is a thumb  
motion on  
this tune



D. Macdonald's Ms. p.  
F. 4., L. 3

Colin a Ruun



D. Macdonald's Ms. p.  
F. 5, L. 1

A Bhatach Bhaan



4

Bars divided in newer ink than the rest.

D. Macdonald's Ms. p.  
F. 6, L. 1

Clan Ronald's March to Edinburgh.

5



D. Macdonald's M.S.p.

F. 6, L. 4

O Kelly's Lament.

A handwritten musical score for "O Kelly's Lament". The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music, each ending with a vertical bar line. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also contains six measures of music, each ending with a vertical bar line. The music is written in a cursive style with various note heads and stems. There are some markings above the notes, such as "F" and "G", which likely indicate fingerings or performance instructions. A small note at the end of the first staff reads "Passage without grace notes as it is in the original ink."

6

F. 7

A handwritten musical score for "O Kelly's Lament", continuing from the previous page. This section starts with a treble clef, a key signature of one sharp, and a common time signature. It contains four measures of music, each ending with a vertical bar line. The music is written in a cursive style with various note heads and stems. There are some markings above the notes, such as "F" and "G", which likely indicate fingerings or performance instructions.

Bar markings in ink later than the original.

Deleted passage.

A handwritten musical score for "O Kelly's Lament", continuing from the previous page. This section starts with a treble clef, a key signature of one sharp, and a common time signature. It contains four measures of music, each ending with a vertical bar line. The music is written in a cursive style with various note heads and stems. There are some markings above the notes, such as "F" and "G", which likely indicate fingerings or performance instructions. Above the first measure of this section, there is a short line of music written in a different ink, indicating a deleted passage.

(verso is blank)

D. Macdonald's Ms. p.  
F.Y. L. 2

## Cumli na Coshag

John has this tune

137.



On margin is written in more recent ink - "Sir Jas McDonald's Salute"

7

D. Macdonald's Ms.  
F. Y., L. 5-

The Battle of Sheriff Muir.



IS 22105 Folio 186 A.

D. Macdonald's Ms.  
F. 8, L. 3.

Porst na Ludag

John has this tune.



9

D. Macdonald's M.S.  
F. 9, L. 1.

The Battle of Milroy

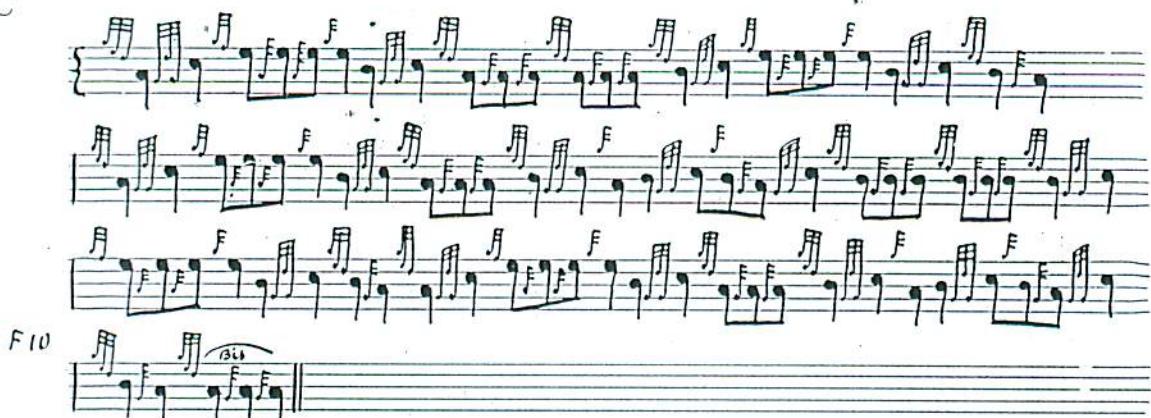


10

D. Macdonald's Ms.  
F. 9, L. 4.

March i Dubh Lord Bradallane

11



This tune is in folio 289A Is this  
the same as folio 289, catalogued as "Miscellaneous sheet D"  
of Graeco-Chinese after a nameless tunes from the Organ Medley  
and after MSS?"?

All the odds are for what there is no concordance in F. B.'s finding first

D. Macdonald's Ms.  
F. 10, L. 2

Bumh alister Geerich



12

This tune is in folio 289A Is this  
the same as folio 289b, catalogued as "Miscellaneous sheet D  
printed and after in nameless tunes from the Augs. Medley  
and other MSS"?

It struck me for what there is no concordance in f. B's folio first

D. Macdonald's Ms.  
F. 10, L. 5.

Shibeskie

John has this tune.

A handwritten musical score for a single melodic line, likely for a bowed instrument like a fiddle. The score consists of four staves of music. The first three staves are labeled F.I., F.II., and F.III. respectively. The notation uses vertical stems with horizontal dashes, and some notes are crossed out with a large 'X'. The fourth staff begins with a treble clef and a 'C' time signature, indicating a change in key or tempo. The score concludes with a double bar line and repeat dots at the end of the fourth staff.

13

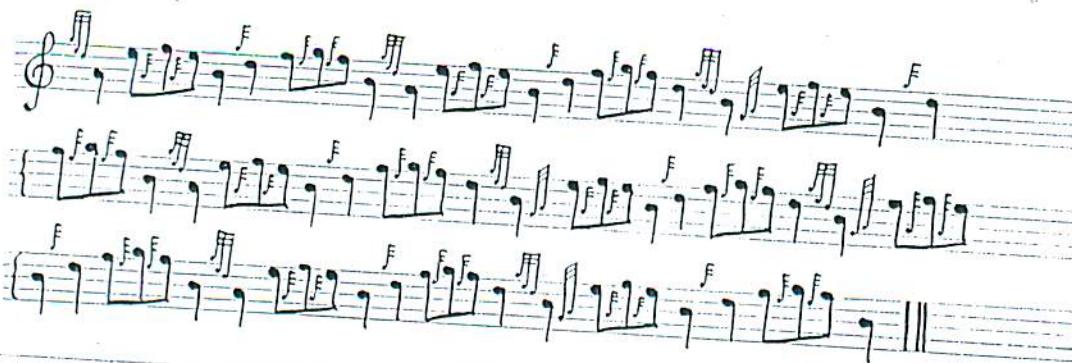
D. Macdonald's Ms. p.  
F. II, L. 4.

han a fer ick oll      John has this tune.

14

D. Macdonald's Ms.  
F. 12, L. 1

15



Name "Gliisholm" superscribed in pencil

D. Macdonald's Ms.  
F.12, L.4

Rulan Gorum

The musical notation consists of four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The notation uses vertical stems and horizontal strokes to represent pitch and rhythm. Measures are separated by vertical bar lines. The first three staves end with double bar lines, while the fourth staff ends with a single bar line.

16

MC 22107 folio 289 A.

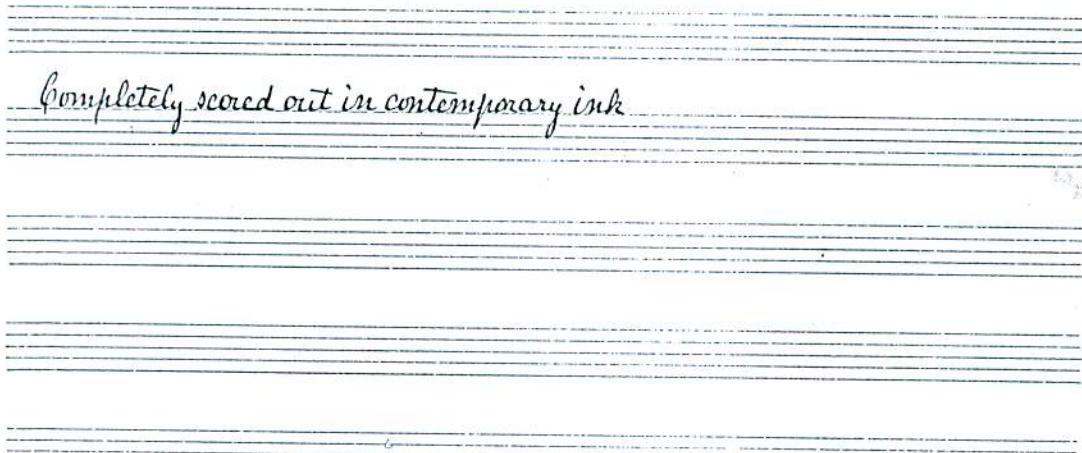
D. Macdonald's Ms.  
F. 13, L. 2.

Coolin



17

Completely scored out in contemporary ink



Below the handwritten score, there are four sets of blank five-line staves, each consisting of two horizontal lines above and two horizontal lines below, intended for a piano or other instrument.

D. Macdonald's Ms.  
F. 14, L. 1.

baird n' Duth thanic Dhu

John has this tune



18

D. Macdonald's Ms.  
F. 14, L. 5-

*Plan Royal, March to Edinburgh*



F. 15.



Name prefixed in pencil:- "My King has landed in M."

19

D. Macdonald's Ms.  
F. 15, L. 3.

*Donald Bain Macbruien's Lament*

The musical score consists of six staves of music, each with a treble clef and a common time signature. The notation is unique, using vertical strokes of varying lengths to represent pitch and rhythm. Measures are separated by vertical bar lines. The score is divided into three sections labeled F 15, F 16, and F 17, which correspond to the first, second, and third endings of the piece. The music concludes with a final section labeled "Over".

Over

F 18

A handwritten musical score for F18. It consists of ten staves of music. The first two staves begin with a series of eighth-note patterns. The third staff begins with a single eighth note followed by a sixteenth-note pattern. The fourth staff begins with a sixteenth-note pattern. The fifth staff begins with a single eighth note followed by a sixteenth-note pattern. The sixth staff begins with a single eighth note followed by a sixteenth-note pattern. The seventh staff begins with a single eighth note followed by a sixteenth-note pattern. The eighth staff begins with a single eighth note followed by a sixteenth-note pattern. The ninth staff begins with a single eighth note followed by a sixteenth-note pattern. The tenth staff begins with a single eighth note followed by a sixteenth-note pattern.

F 19

A handwritten musical score for F19. It consists of ten staves of music. The first two staves begin with a series of eighth-note patterns. The third staff begins with a single eighth note followed by a sixteenth-note pattern. The fourth staff begins with a sixteenth-note pattern. The fifth staff begins with a single eighth note followed by a sixteenth-note pattern. The sixth staff begins with a single eighth note followed by a sixteenth-note pattern. The seventh staff begins with a single eighth note followed by a sixteenth-note pattern. The eighth staff begins with a single eighth note followed by a sixteenth-note pattern. The ninth staff begins with a single eighth note followed by a sixteenth-note pattern. The tenth staff begins with a single eighth note followed by a sixteenth-note pattern.

Red ink represents pencil markings

Ten notes scored out in 13<sup>th</sup> line as shown

D. Macdonald's Ms.

F. 19 L. 5

## The Union

F. 19

F. 20

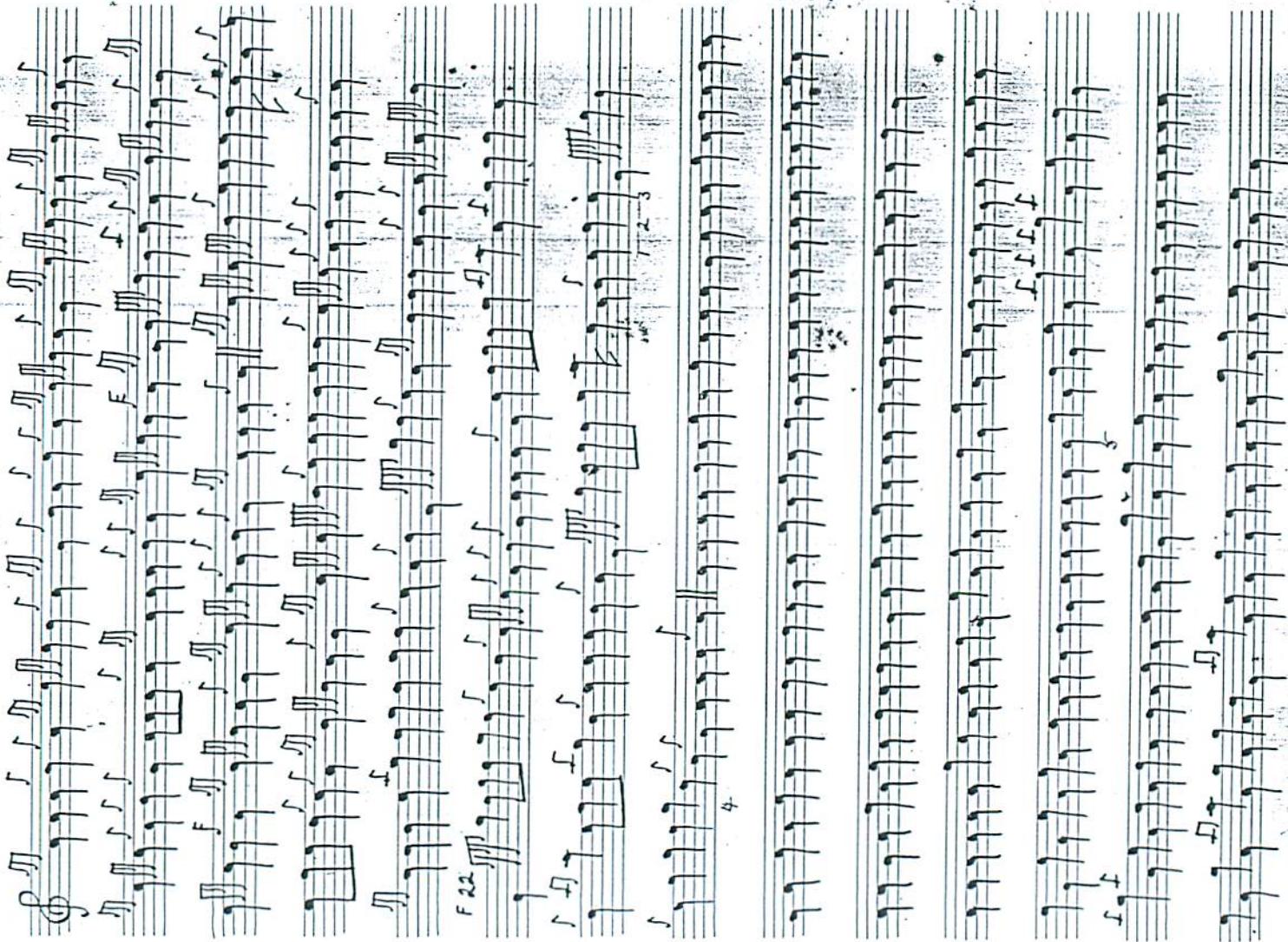
F. 21

bar me... 148

1. Sustains E. 2. Sustains A. 3. Sustains E.

D. Macdonald Ms.  
F 21 E. 2

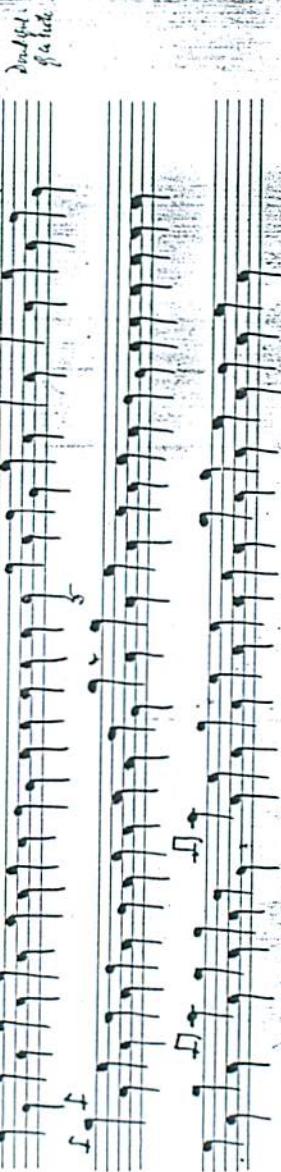
Unlaufle Quarter



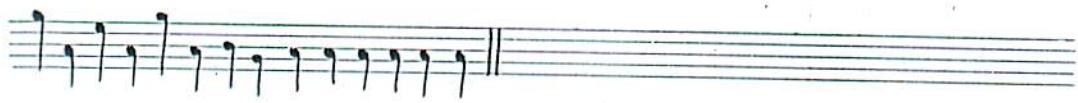
Macdonald  
Unlaufle  
Quarter  
f.

F 23.

Ende



Over



1 Perhaps D. 2 Perhaps E. 3 Perhaps D. 4 These notes which appear to be high G may sometimes be intended to be A. 5 Uncertain if this is intended for a note in the original.

D. Macdonald's Ms.  
F 23 L 5

Menzies Salute

F. 24      *2 thumb variations in this tune*

F. 25

*1. Indistinct. Possibly rather*  $\frac{3}{4}$ .    *2. This group note unjudged, perhaps stand out*  
*3. Perhaps intended for A*    *4. Perhaps intended for A*

D. MacDonald's Ms.  
F. 25 L. 4

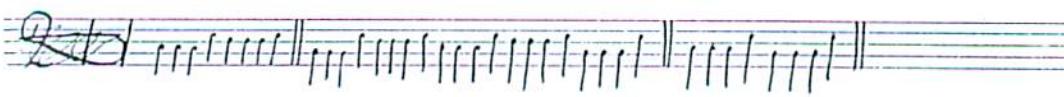
*MacDonald's Gathering*

F. 26

F. 27

Sign // deleted this album

Over



D. Macdonald's Ms.  
F. 28, L. 1.

## Sutherland's Gathering



F. 29



the tripling the same only the B open

F. 30



(25)  
Over

guitar parts are very similar in this low A flat it is somewhat difficult to form  
exact rhythmic patterns in this low A flat it is somewhat difficult to form

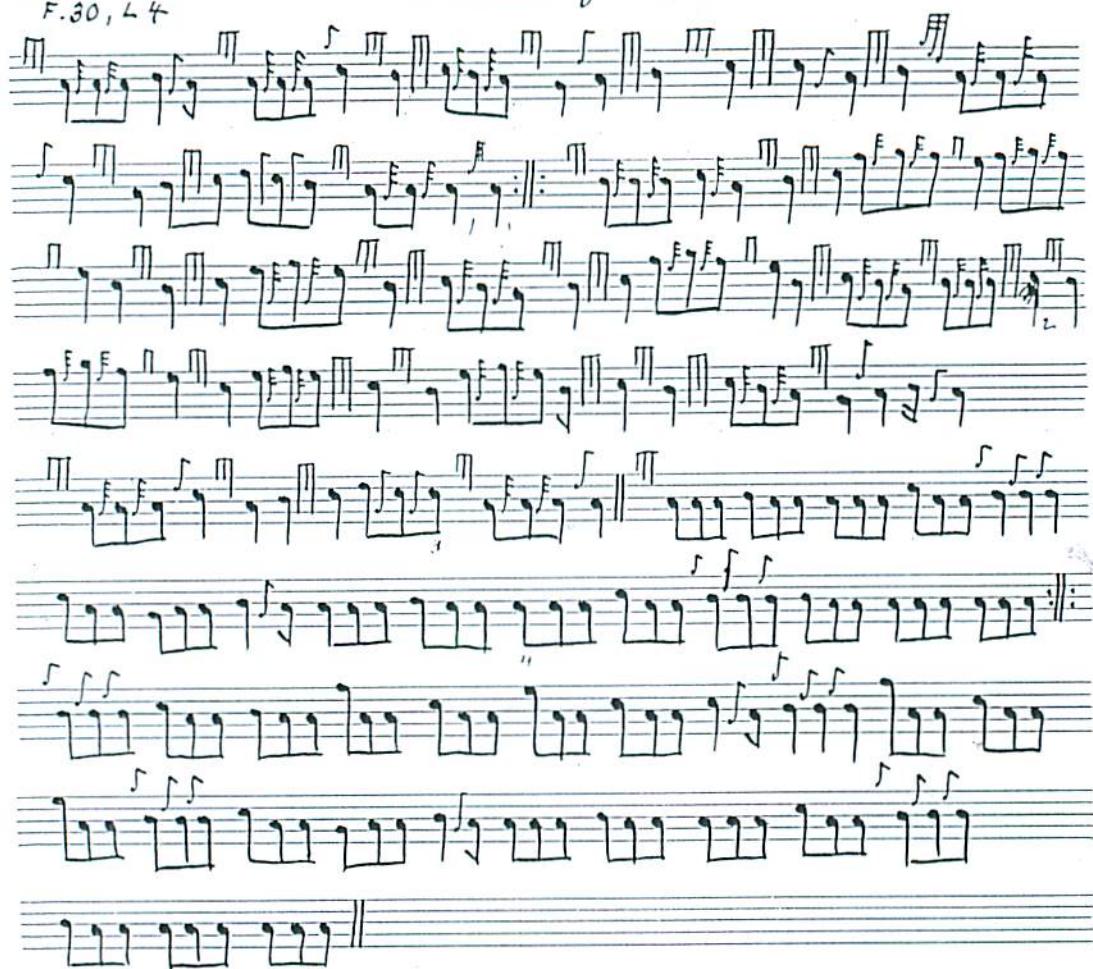
6. little in a fluid 7. in B 8. in C



D. Macdonald's Ms.  
F. 30, L 4

Mac niels of Barrows March

F 31



Cadences and grace notes clearly written. They have been copied as actually written.

[A series of ten blank five-line staves follows, intended for transcription.]

D. Macdonald's Ms.

F. 32 L. 1

Sutherland's March

27

The musical score consists of six staves of handwritten notation. The notation uses vertical stems and horizontal strokes to represent pitch and rhythm. The first five staves are standard five-line staves, while the sixth staff is a single line. A bracket labeled "Bis" is positioned above the fifth staff. Below the first staff, there is a handwritten note: "Perhaps G".

D. Macdonald's M.S.  
F. 33. L. 1

MacDonald's Salute

28

F. 34

A handwritten musical score for 'MacDonald's Salute'. The score consists of two systems of music. The first system, starting with F. 33, L. 1, has a treble clef and a key signature of one sharp. It contains six staves of music, each with a unique rhythmic pattern of eighth and sixteenth notes. The second system, starting with F. 34, has a treble clef and a key signature of one sharp. It contains five staves of music, each with a unique rhythmic pattern. The notation is in common time.

<sup>1</sup> Main. It may be intended to be multiplied out.      <sup>2</sup> Possibly A.

D. Macdonald's MS.

F. 34 L. 3

Mac Queen a Royag.

29

The musical score consists of two staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It contains six measures of music, ending with a double bar line. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. It contains seven measures of music, ending with a single bar line. The music is written in a unique style using vertical strokes and horizontal dashes to represent pitch and rhythm.

1 This whistling line may be intended to be repeated a number of times or may also some of the others

2 Whistling

3 Might be D or B

4 Might be D (and obviously must be D) ac

This whole tune is very carelessly written and it is difficult to know what is meant in some places.

D. Macdonald's Ms.  
F. 36 L. 1

bunadh Ghraobh na'n' Ghneud

The musical score consists of six staves of Irish-style notation, likely for a bowed instrument like a violin or fiddle. The notation uses vertical stems with horizontal dashes to indicate pitch and rhythm. The first staff begins with a G clef. The second staff starts with a C clef. The third staff starts with a F clef. The fourth staff starts with a C clef. The fifth staff starts with a G clef. The sixth staff starts with a C clef. The score is divided into three sections by page numbers: F. 36 (staves 1-3), F. 37 (staves 4-6), and F. 38 (the final section, starting with a circled measure). The music features various rhythmic patterns, including eighth and sixteenth note groups, and dynamic markings like accents and slurs.



F.39

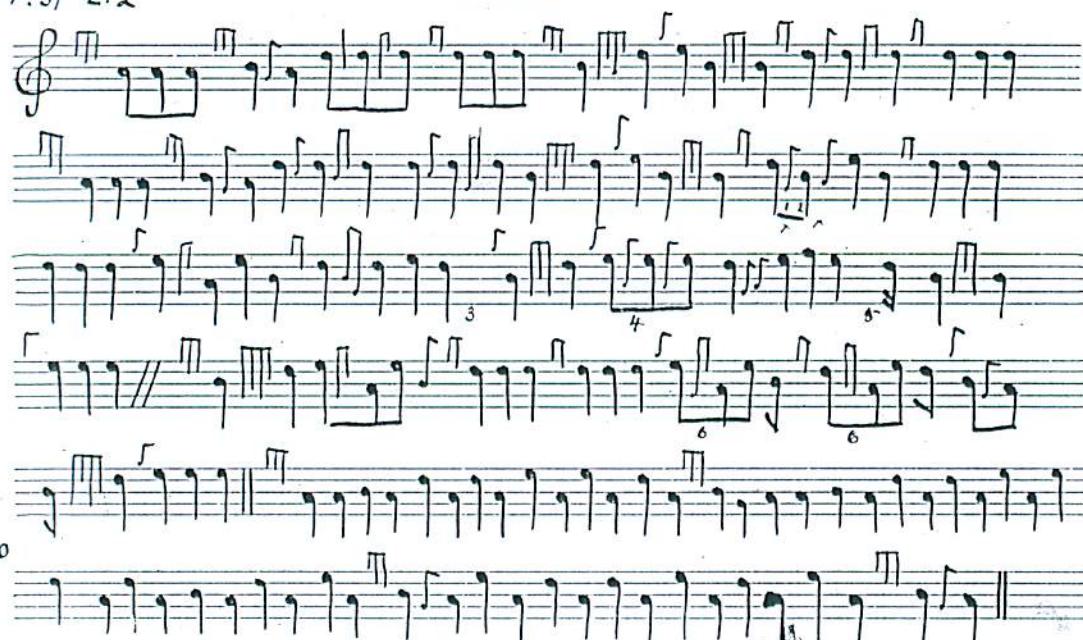
1/ Bar just in in more rapid int. 2/ Written po. f. / probably intended for 3/ Mark x put in in more  
read int.

4/ Possibly G. 5/ There has been in the original. 6/ Not A. snatched out here. 7/ Blot C. here.

8/ Second half of these ties apparently 9/ Possibly E. 10/ These two notes snatched out.  
intended to be snatched out.

D. Macdonald's Ms.  
F. 39 L. 2

Tulichard



F. 40

1/ Possiblly A 2/ Possiblly A 3/ Single dotted rhythm here. 4/ First half of tie probably reversed; second half does not extend to last A.E. So [ ]

5/ Double grace notes here. 6/ First half of tie probably reversed  
probably erased.

This tune is very hard to read and many of the grace notes are almost illegible.



D. Macdonald's MS.

F 40 L2

## Hailte na Seodich

F. 41

x These strokes may be intended to be erased x This part of stroke perhaps smudged out

3 These grace notes are found as to be almost indistinguishable

D. Macdonald's Ms.  
F 41 L. 3

Faile Lady Margaret



*// This part possibly written out      a/ Apparently written over // stand.*

D. Macdonald's Ms.

F<sup>43</sup>

L.1

MacIntosh's Lament



34

1/ Confused mixture but this is probably near what is intended.

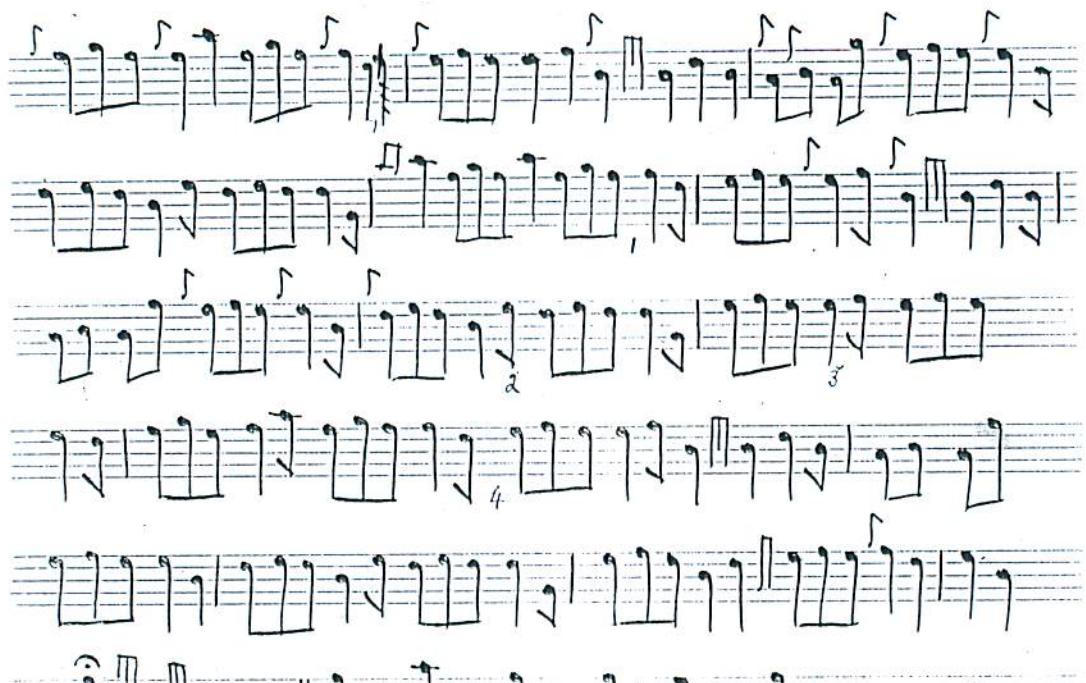
D. Macdonald's Ms.

F 44

*The Children's Lament*

A handwritten musical score for 'The Children's Lament' in F major. The score consists of two systems of music, each with five staves. The first system starts at measure 44 and ends at measure 50. The second system starts at measure 50 and ends at measure 56. The music is written in common time. The notation uses vertical stems and horizontal strokes to indicate pitch and rhythm. Measure 44 begins with a half note followed by eighth-note pairs. Measures 45-49 continue this pattern. Measure 50 begins with a half note followed by eighth-note pairs. Measures 51-56 continue this pattern.

F. 46



F. 47



1/ Bar 1 and 2  
2/ Possibly D  
3/ Flat after first  
4/ Bar where end here

D. Macdonald's Ms.  
F. 48 L. 1

## Finlay's Lament

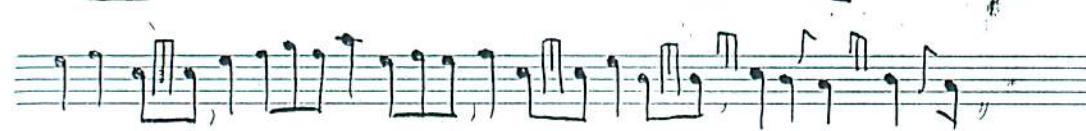
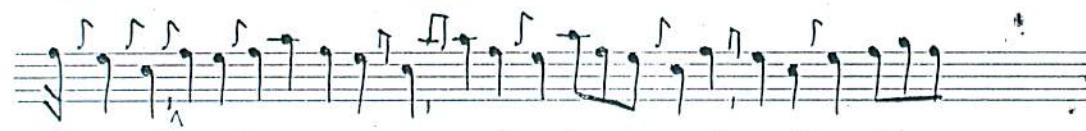
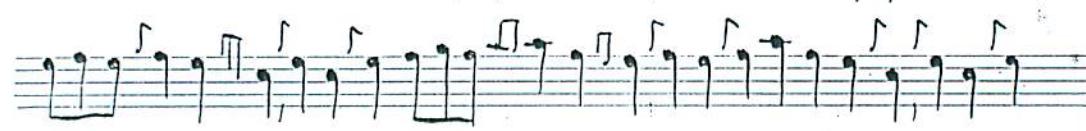
A handwritten musical score for Finlay's Lament, consisting of ten staves of music. The music is written in common time, treble clef, and includes various rests and slurs. The first staff begins with a measure of two eighth notes followed by a sixteenth note rest. The second staff starts with a measure of four eighth notes. The third staff begins with a measure of three eighth notes. The fourth staff starts with a measure of four eighth notes. The fifth staff begins with a measure of three eighth notes. The sixth staff starts with a measure of four eighth notes. The seventh staff begins with a measure of three eighth notes. The eighth staff starts with a measure of four eighth notes. The ninth staff begins with a measure of three eighth notes. The tenth staff begins with a measure of four eighth notes. There are several rests and slurs throughout the score.

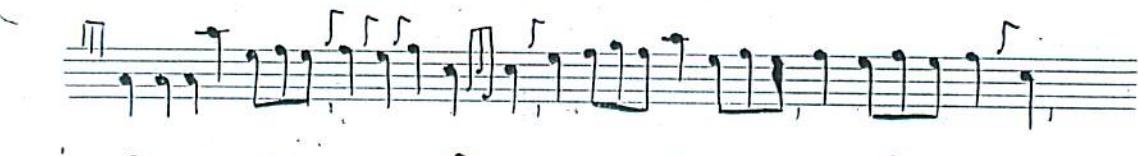
F. 49

x ~~III~~ erased

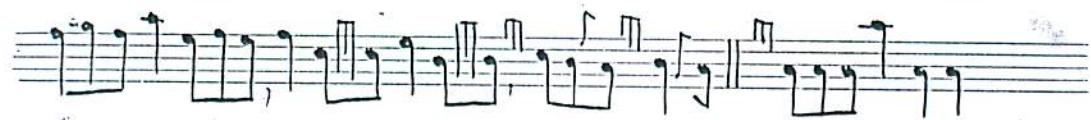
D. Macdonald's Ms.  
F. 49 L. 4

bumh eon mhic aoidh





F 52



F 53



1) might be C 2) might be E 3) Several notes sounding here

D. Macdonald's Ms.

F 53

L. 3:

## Massacre of Glencoe

F 54

A handwritten musical score for 'Massacre of Glencoe' in G major, common time. The score consists of six staves of music, each with a different note head style. The first staff uses square note heads, the second staff uses diamond note heads, the third staff uses circle note heads, the fourth staff uses triangle note heads, the fifth staff uses cross note heads, and the sixth staff uses square note heads again. The music is divided into measures by vertical bar lines.

F 55

A handwritten musical score for 'Massacre of Glencoe' in G major, common time, consisting of one staff of music with square note heads. The music is divided into measures by vertical bar lines.

*1/ Note smudged out here. 2/ Possibly D 3/ Possibly D 4/ Perhaps E*

D. Macdonald's Ms.  
F 55 L 2

Menzies Salute

23

cont



1) This note with several others through the tune in similar positions might be B but  
it obviously intended for A

~~Pau Martin~~ — see NQ in PS 15 531

combination from F 23 L 5

D. Macdonald's Ms.

F. 56 L. 1

The Little Drunkard

A handwritten musical score for 'The Little Drunkard' on five staves of five-line music paper. The score consists of two parts: F. 56 L. 1 (top) and F. 58. The notation uses vertical stems and horizontal strokes to represent pitch and rhythm. The first staff begins with a treble clef, while the subsequent staves begin with a bass clef. Measure numbers 1 through 12 are indicated above the staves. The score concludes with a double bar line and repeat dots at the end of the second staff.

F. 56 L. 1

F. 57

F. 58.

F. 59

F. 60

1/ Four notes, 2/ sounded with four. 3/ Pitched D. 4/ Pitched E. 5/ Pitched C.

D. Macdonald's Ms.  
F. 60 L. 3

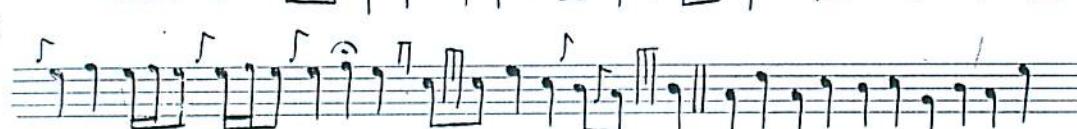
The Big Drunkard

40

Double the Ground



F. 61



C B



F. 62



For the last 2 parts

2.7

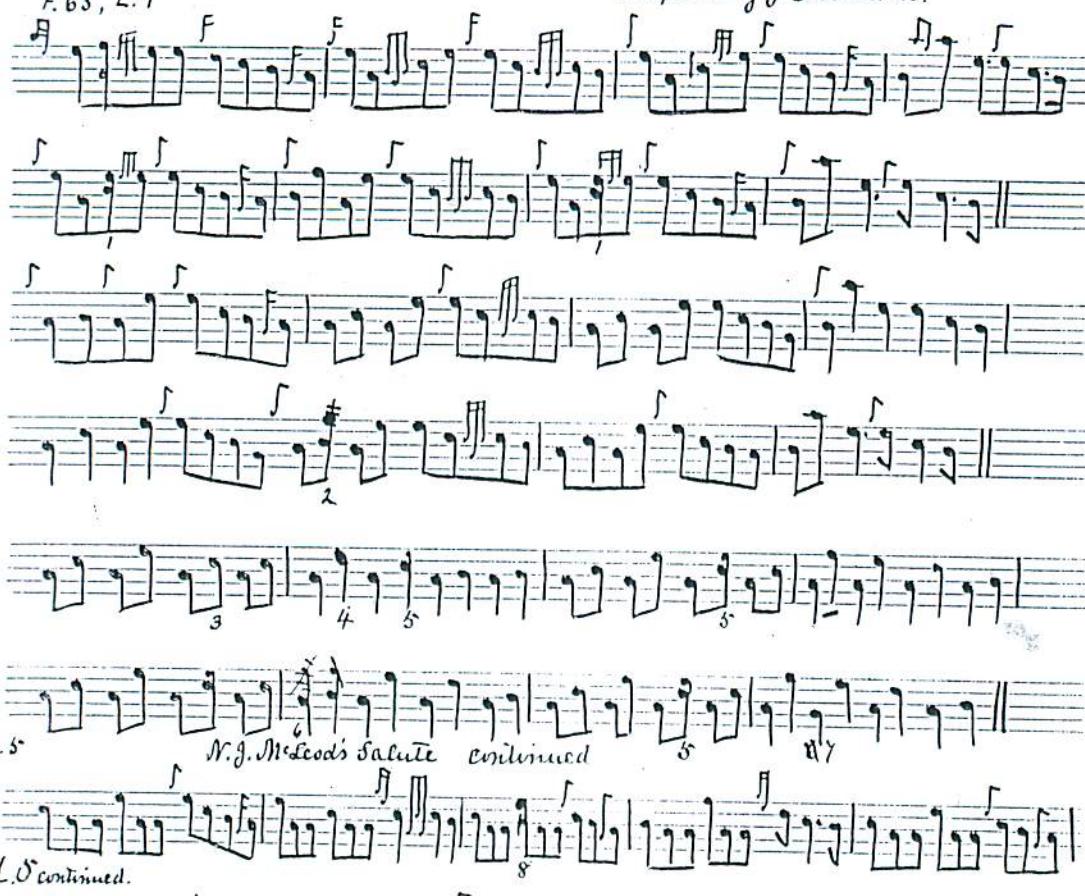
62



1) Stroke / Muted and here. 2) Note / Muted and

D. Macdonald's Ms.

F. 63, L. 1

Norman J. MacLeod's Salute 2<sup>nd</sup> Decr 1850  
composed by J. C. MacLeod.

1. Probably intended to be F. 2. Second to be F altered to B. 3. F altered to C. 4. Probably E. Might be D. 5. G altered to C.  
6. Second to be altered to B. 7. Meant for A. 8. No doubt meant for E but head of note almost obliterated

This tune is written in pencil. Fasts are very faint and there is a number of corrections. It is therefore very hard to read in places. The attempt has been made to copy everything as clearly as possible.