

# A COLLECTION OF Ancient *Probaireachd* HIGHLAND <sup>OR</sup> 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.

*Dedicated by permission to the*  
**HIGHLAND SOCIETY OF LONDON**  
*by*  
**ANGUS MACKAY.**



*Price*

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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  
Pobairachd.

is inscribed by permission  
With the highest respect and gratitude,  
By their humble,  
and very obedient Servant,

Aonghas Mac Aoidh.

## PREFACE.

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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 Gaelic 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.

ACCOUNT  
OF  
THE HEREDITARY PIPERS.

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THE MACCRUMMENS.

HEREDITARY PIPERS TO MACLEOD OF MACLEOD, OR OF DUNVEGAN.

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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 Boreraig, 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 Vean, 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 *binscach*, 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 Dunhorreraig, *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 *Donall Mór*, i.e. big Donald, who, under his father's instructions, became eminent in *Piobraehd* 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 schoolroom 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 *Mór* 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 *Mór* 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



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 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

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

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 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 *Pìob-mhòr*, 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.

\* See Note 7.

## 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 Muggstad, 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 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

\* V. 2. p. 348.



to where Patriek 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 deathbed, 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.

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## 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 an *Piobaire Dall*, from being blind, could not be rendered perfect in his profession without the finishing instructions of Patrick *og* 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 'Corrinness,' 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 Breacadaile 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, attained 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* MacCrummen 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, AGED 36 YEARS.

## THE MACINTYRES.

## HEREDITARY PIPERS TO MENZIES OF MENZIES.

These Pipers lived in Raunach, 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 Raunach, leaving a son Donald, who has a farm called Allarich at the top of Loch Raunach.



*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. 1. 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

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

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. 1782.

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 Fasmacloich, in Argyleshire, *Pìobaireachd na Pairc*: John MacGregor, of the City Guard

\* 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.



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 Faillte 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 recited 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.

1789. July.—The first prize was voted to Rederick 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 MacDiarmot; and the third to Robert MacIntyre, Piper to John MacDonald, Esq., of Clanranald.

July 1788.—The first prize was adjudged to John MacGregor from Strathitay; the second to Robert MacIntyre; and the third to Alexander Lamont.

August 1789.—The first prize was awarded to Duncan MacNab, from Lorne, Argyshire; the second, to John MacDonald, from Findynate, in Strathitay; 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 Ransay; 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 MacEuchar, 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.
1804. 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, Argyshire, 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 Ardgower; 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 marks, to Norman MacPherson, Pipe-Major to the Inverness-shire Militia; the third, of fifty marks, to Duncan MacGregor, Pipe-Major to the centre battalion of Perthshire Militia; the fourth, also fifty marks, to Donald MacGregor, Piper to the Perthshire Militia, son of the Earl of Breadalbane's Piper; and the

\* 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."

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 Monte, 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 Strathguy. 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 MacNicol, 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 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 Strathguy. 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 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 MacDonald; 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; 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 of the finest material, with gold tassels, a silver plate, and inscription.

July 1820.—The first prize was awarded to William MacKay, Piper to the Celtic Society; the second, to Donald

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



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 *sporran 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 Aeneas MacDonell, Esq. of Glengary: and the fifth, also in specie, to John Scott, Piper to Archibald Butter, Esq. of Fascal.

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 Abercainney: second, a handsome Highland sword, to Donald MacLunes, 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 in rehearsal, thirteen were chosen. The competitors for the ordinary prizes performed in succession. The performance was relieved, as formerly, by the inter-spersion 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

\* 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.



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 Balmorrell, 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.

1833. 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 Seatwell: 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*;<sup>\*</sup> 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.<sup>†</sup> 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 fireside, 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 ecstacy 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 with great

<sup>\*</sup> *Piob Mhala*; pronounced *vala*, Gaelic. Logan's "Scottish Gael," vol. ii.

<sup>†</sup> There is a *piobaireachd* known by the name of *Bealach na'm Broisig*, 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.

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 Dûn; 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 Reeds 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-nim*, or knapsack, and when he finished his part 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 Dunciden, 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.

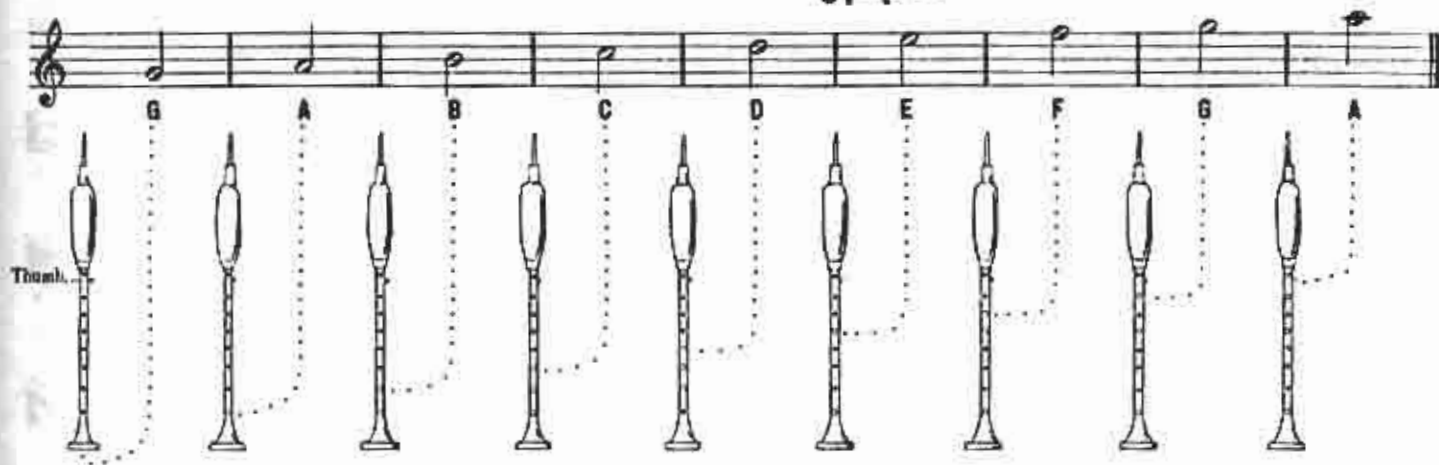


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# Scale for the Bagpipe.



## 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 and 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 is shaped thus It is placed on the 2<sup>nd</sup> 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.

*Notes on the Lines.*

*Notes in the Spaces.*

*Spaces above the Staves.*

*Line above the Staves.*



Five Notes are made use of in Pipe Music, viz.

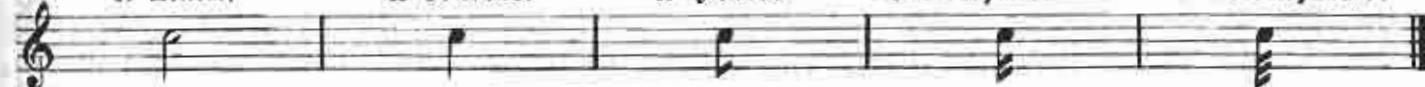
*A Minim.*

*A Crotchet*

*A Quaver*

*A Semiquaver*

*and A Demisemiquaver.*



## The Notes and their relative Proportions.

One Minim

is equal to 2 Crotchets

which are equal to 4 Quavers

which are equal to 8 Semiquavers

which are equal to 16 Demisemiquavers.

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.*

EXAMPLES.



II  
The Time of a Musical Composition is *Common* or *Triple*, *Simple* or *Compound*. Simple Common Time is expressed by C or  $\text{C}$  or  $\text{C}$  or  $\text{C}$ . — Compound by  $\frac{6}{8}$ ,  $\frac{9}{8}$ ,  $\frac{12}{8}$ ,  $\frac{12}{8}$ , 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 equal 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 divide a piece of Music into small quantities of equal duration according to the Time marked at the beginning of the piece.

Double Bars divide a Piece of Music into two or more parts. 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.

% 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, etc.

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

Divides each Variation into two, three or more parts for the greater convenience of the pupil.

### A cheud Phort sa Phiobaireacht. i.e The first tune in Piping.

*Bis*

*Al Segno*

*Variation.*

*Bis*

*Doubling of the Variation.*

*Bis*

*Example 1<sup>st</sup>*

*Example 2<sup>nd</sup>*

*Example 3<sup>d</sup>*

Siubhal

Siubhal Sleamhuinn.

Siubhal Singilte. Siubhal Dubailt.

Taor-luath cheithir buillean Singilte.

Taor-luath Dubailt.

Taor-luath thri buillean 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 buillean sonraichte tha an sa Phìobaireachd.

Deuchainn ghleus.



## INSTRUCTIONS.

---

**F**EW 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 compressure 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.

*Cadenza*, 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 theme, 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*.

*Lento*, 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 teanailadh*, or *cruinneachadh*, a gathering.

*Singilte*, single.

*Siubhal*, synonymous with *allegro*.

*Tacr-luath*, a quick movement, generally the second variation.

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

---



# THAINIG MO RIGH SA AIR TIR AM MUIDEART.

My King Has Landed in Muidart.

Composed by

John Mac Intyre.

1745.



## Dublachadh an t Siubhal.



## 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.

1. 

Tha Bodaich na'm Brigan, Tha Bodaich na'm Brigan, Tha Bodaich na'm Brigan, a nise ga'r fagail.



Variation 1.




Doubling of Variation 1.




## Variation 2.



## Doubling of Variation 2.



## Crun-luath.

*D. C. Thema.*

## Doubling of Crun-luath.

*D. C. Thema.*