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**Gaelic names of Pibrochs**

**A Concise Dictionary**

**edited by**

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## Introduction

This is an alphabetical listing of the Gaelic names of pibrochs, taken from original sources. The great majority of sources are manuscript and printed collections of the tunes, in music notation appropriate for the bagpipe, that is, in staff notation or in canntaireachd. In addition, there are a few arranged for piano or fiddle, but only when the tunes correspond to known bagpipe versions. The main purpose of the work is to make available authentic versions of all authentic names, to explain apparent inconsistencies and difficulties in translation, and to account for the forms of the names as we find them.

The emphasis here is on the names, not the tunes as such. Many tunes have a variety of different names, but here the variants are only listed in the same entry when they are evidently related. Names which are semantically unrelated are placed in separate entries, even when linked by tradition such as *Craig Ealachaidh* and *Cruinneachdh nan Grandach*. But in such cases they are linked by cross-references, and the traditions which explain the connection are mentioned in the discussions. Different names which merely sound similar are also cross-referenced, whether or not they apply to the same tune. Different names for the same tune, with no apparent connection, are not cross-referenced. Different tunes with the same name are given separate entries, though of course these appear consecutively in the list.

In each entry the first name, in **bold** type, is presented in modern Gaelic spelling except that the acute accent is retained, e.g. **mór** not **mòr**. The number following the name is that of the current Piobaireachd Society Catalogue, available on [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk). An asterisk \* before the name indicates that the Gaelic name is not in any of the sources, but is reconstructed from the other information given.

Original names are taken from the heading above the music, retaining spelling, capitalisation, accents and punctuation. Where the same source gives more than one name, i.e. Gaelic and English, they are separated by a solidus (/). Gaelic names are given before English, but this does not necessarily reflect the order in the original. Linking punctuation, or words such as “or” or “alias”, are usually omitted. In some cases it is evident that the names were entered on different occasions, or by different hands, but this is not usually mentioned here. Names which were evidently added much later are ignored. An ellipsis (...) stands for something which could not be read in the original, or else for words which are legible, but are omitted here, the omission being explained in the discussion section of the entry. A tilde (~) stands for the whole of the remainder of a name, when only a part of it is being referred to: in other words an expression like ‘*An ~ K3 index*’ means that in the index of K3 the name is the same as the one just quoted, except for the addition of *An* at the beginning. Square brackets [ ] enclose material which is considered to have omitted accidentally and is restored here. The insertion [sic] marks an apparent error, to confirm that it is present in the original.

Sources are identified by the codes listed below. When two codes occur together, like ‘K1 and KK’, this means that the name or names are given identically in both.

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When a music source has an index in addition to the names written above the pieces, this is only cited in cases where the index is believed to have been compiled by the original writer, and where there is some difference. Thus 'K3 index' as a source after a name means that the name in question is taken from the index and not from the body of K3.

The translation is meant to represent as clearly as possible the meaning of the main entry. Exceptionally, a modern 'conventional name' is given, in which case a more literal translation of the main entry is offered as well.

In the discussion of each name, the first points dealt with are details of spelling, including evident printing and clerical errors, and where possible, explanations of how these came about. Then come points of grammar and vocabulary. The term 'vernacular', sometimes applied in this section, has no derogatory overtones, but rather the reverse as the aim of the discussion is to ascertain as far as possible what the actual usage was among pipers at the time of writing. I make no apology for going into such small details. They are all points which were puzzling to me until I had them explained by experts. My approach is that of a Gaelic learner who wishes to extract all the information that a name provides, and no more.

As already stated, the emphasis here is on names, not tunes. People and places are identified where possible, but only briefly and when not obvious. Traditions are not recounted at length but references may be given to published versions, especially when there has been a recent scholarly discussion. Composers' names and dates are given only in cases where these are specified in the source and where it seems likely that they are firmly based on the writer's personal knowledge. In practice this means that very few dates are given earlier than 1790.

This project has been on the go for many years and I want to thank all the friends who have made it possible. For help with material and information I thank the staffs of the National Library of Scotland; also the College of Piping and the National Piping Centre, Richard Powell who was always generous with access to his superb private collection, and Keith Sanger for advance information from his own studies. My helpers with Gaelic have included Ronnie Black, Iain Fraser, Allan MacDonald, John MacInnes, Nan MacQueen, the late Rev. William Matheson, Colm Ó Baoill and Margaret Stewart.

Even so, there will still be plenty of errors, all mine. This version will be replaced with revised versions from time to time, and I will be most grateful to anyone who will point out errors and omissions. I can be reached directly at the addresses below.

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## SOURCES

- A *MacArthur-MacGregor manuscript* (1820). NLS MS 1679. For critical edition and facsimile see F. Buisman *et al.*, (2001). Only titles which seem to be in the original handwriting are listed here.
- AC Campbell, Alexander [1815]. Manuscript diary, entitled *A slight sketch of a journey made through parts of the Highlands and Hebrides; undertaken to collect materials for Albyn's Anthology*. Edinburgh University Library MS La. 51.
- C1 Campbell Canntaireachd Manuscript, vol 1 (1797) NLS MS 3714. For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)
- C2 Campbell Canntaireachd Manuscript, vol 2. NLS MS 3715. Written on paper watermarked 1814 but considered to be derived from a previous version. For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)
- C3 Campbell Canntaireachd. A copy, included in SC, by Angus MacKay, of four of the tunes which occur in C2. Actually considered to have been copied from an earlier version of C2. See F. Buisman (1987), and R.D. Cannon (200X).
- D0 MacDonald, Donald [1820]. *A collection of the ancient martial music of Caledonia, called piobaireachd...* D. MacDonald, Edinburgh. 3rd edition, improved, Alex. Robertson, Edinburgh [1822]. For critical edition see R. D. Cannon and K. Sanger (2006). For a facsimile of the oldest edition, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)
- D1 MacDonald, Donald (1826). Manuscript. NLS MS 1680. In the body of the MS the tunes seem to have been untitled at first. Titles here are taken from the printed *History of the Airs...* which is bound into the volume. For critical edition see R. D. Cannon and K. Sanger (2011). For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)

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DJ MacDonal, Donald, junior, son of the above (1826). Manuscript. The MS is lost, but careful copies of the tunes are in the Kilberry Papers, NLS MSS 22098-22117. For facsimiles of these copies, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)

DOW Dow, Daniel [c .1783] *A collection of ancient Scots music for the violin, harpsichord or German flute ... consisting of ports, salutations, marches or pibrachs, etc.* Edinburgh.

ER Lady D'Oyly manuscript. *Original Highland airs collected at Raasay in 1812 by Elizabeth Jane Ross.* Edinburgh University, School of Scottish Studies Library, MS 3. For transcriptions of piobaireachd, see P. R. Cooke (1985-6).

F MacFarlane MS, vol 3 [c. 1740]. NLS MS 2085.

G MacLeod, Niel, of Gesto (1828). *A collection of pibaireachd or pipe tunes, as verbally taught by the M<sup>c</sup>Crummen pipers in the Isle of Skye, to their apprentices.* Printed by Lawrie & Co., Edinburgh. For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)

Gesto Notes. See Bibliography.

H Hannay-MacAuslan Manuscript (c.1811). NLS Acc. 11600, formerly Dep. 201. For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk). For an account, see F. Buisman (1985–6).

J MacDonal, Joseph [1760]. *A compleat theory of the Scots Highland bagpipe...* Edinburgh University MS La. III. 804. For a modern edition and facsimile see R. D. Cannon (1994).

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- JK MacKay, John [c. 1840]. Manuscript of piobaireachd. National Library of Scotland, Acc 9231. The manuscript has been greatly defaced and titles which were originally written in pencil have been erased and overwritten in ink. Only those early ones which can still be read are included here with reference JK, but see also next entry. For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)
- JKA This refers to the index of JK, written by Angus MacKay. Only Gaelic titles from this source are mentioned here, and only if they differ from either JK or any of Angus's compilations K0, K1, K2, K3, KK, KS. For a facsimile, see the facsimile of JK, at [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)
- JO Oswald, James [c. 1746-1769]. *The Caledonian Pocket Companion*. 10 vol. London.
- K0 MacKay, Angus (1838). *A collection of ancient piobaireachd or Highland pipe music...* Edinburgh published by the Editor.
- K1 MacKay, Angus (c. 1840). Manuscript [vol 1] NLS MSS 3753. For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)
- K2 MacKay, Angus (c. 1840). Manuscript [vol 2] NLS MSS 3754. The tunes are numbered in two sequences, 1–39 and [1, 2], 3, 3, 4–5, 16–41, referred to here as K2 and K3 respectively. For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)
- K3 See previous item.
- KK Kintarbert Manuscript. Angus MacKay (c. 1841). NLS Acc. 11516. For accounts of the manuscript, see R. D. Cannon (1999), and B. MacKenzie (1999). For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)

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- KS Seaforth manuscript. Angus MacKay (1854). National Library of Scotland, MS 3744. For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)
- M Glen, David [1900]. *The Music of the Clan MacLean*. Edinburgh. Only four titles from this source are entered here, i.e. those that differ from other early sources.
- MacKay Notes. See Bibliography.
- PD MacDonald, Patrick [1784]. *A collection of Highland vocal airs, to which are added... some specimens of bagpipe music*. Edinburgh.
- R Reid, Peter (1826). Manuscript. National Library of Scotland, MS 22118. For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)
- S Sharpe, Charles Kirkpatrick. Music manuscript. National Library of Scotland, MS 3346 (but catalogued as a book, Ing.153).
- SC *Specimens of canntareachd*. Copied by Angus MacKay, on paper watermarked 1853. NLS MS 3743. The texts cited here are published in R. D. Cannon (1989).

**A Chlann Dòmhnail an Fhraoich** see '**Chlann Dòmhnail an Fhraoich**.

**A Cholla mo Rùn** 201 *Cholla ne Runn / Seachain a 'n Dunn tha misi an Laimh* D1; *Colin a Ruun* DJ; *Colla mo' Rùn* R. Possibly *ne* is a misreading of handwritten *mo*. Nowadays the expression *mo rùn* is most familiar in love songs – *Mo rùn geal dileas*, 'my fair faithful beloved' – and it is difficult to give a translation in modern language that captures the passionate attachment of a seventeenth century clansman to his hereditary overlord. For history and traditions of the tune see R. Black 1972-4, and for new contemporary material, K. Sanger 2009. For texts and fitting of words to music see A.M. MacDonald 1995, pp. 215-222.

**A Mhnathan a' Ghlinne seo is mithich dhuinn éirigh** 088 *Varon Na Glin in<sup>s</sup> Mich gun Erie* C2. Women of this glen, it's time for us to arise. In more recent tradition, songs with this opening are attached to **Bodaich nam Briogais**. For concordances and discussion see A.M. MacDonald 1995, pp. 164-179.

**A Mhuinntir a' Chàil Chaoil, thugaibh am bruach oirbh** 032 *A Mhuinntir a Chail Chaoil thugibh a'm bruach oirbh* D1. C.S. Thomason wrote *~thugadh* in his first edition (1900, index, p. xi), but *~thugaibh* in his revised edition ([1905], index, p. xi). Donald MacDonald (D1) says 'literally You of the Long Kail, down the Brae with You' and he says further that the tune was 'played at the Battle of Maol-roy when the MacIntoshes ran away, as did the Frasers also[.] Maol-roy or Mil-roy, is near Inverness, where a desperate battle was fought, the circumstances of which, are known to almost every Highlander'. The Gaelic name **Blàr na Maoile Ruaidhe** is known, albeit attached to a different tune. Since Donald MacDonald connects the slogan with the name of a battle, this suggests that he knew of some tradition linking the two, and perhaps that *Muinntir a' Chàil Choil* was an epithet derived from the story – like **Bodaich nam Briogais**. See A.M. MacDonald 1995, pp. 235-236 for song texts, and for connections with **Iseabail Nic Aoidh**, **Blàr na Maoile Ruaidhe**, and '**Chlann Dòmhnail an Fhraoich**.

**A Phrionnsa bhig, is ait leam thu** 147 *Prinsah beg Sate loum a thu* C2. Little Prince, you make me happy.

**A Thogail nam Bò** Lifting the Cattle. This title is not attached to music in any early source but is traditionally linked with **Is fhada mar seo tha sinn** which appears in C2 as *M<sup>c</sup>Farlans Gathering*. The links are provided by a historical note published by Walter Scott and a version of the tune and words stated to have been collected in the late nineteenth century. Scott wrote 'The Clan of Mac-Farlane... were great depredators... Their celebrated pibroch *Hoggil nam bo*, which is the name of their gathering tune, intimates similar practices...' (*Waverley*, Note XV). The later version of the tune was published by Malcolm MacFarlane (C.M.P. 1894) and from it was arranged the modern setting of 'The MacFarlane's Gathering' (C.S. Thomason 1900, p. 131, and PS7, p. 210). The College of Piping owns a sheet music edition, undated but presumably *circa* 1900, published by Alexander Lawrance, Church Place, Dumbarton. The spelling with initial 'Th' (in contrast to **Togail bho Thìr**) is confirmed by Scott's version with initial 'H' and is followed in the set of words first published by Malcolm MacFarlane. In straightforward Gaelic prose these would be *Théid sinn a thogail nam bò*, 'We are going to lift the cattle', but in the verse as set to the music they are inverted to '*Thogail nam Bò, 'Thogail nam Bò, 'Thogail nam Bò, théid sinn...*



- A' Bhiodag Bhòidheach** 255 *A Bhiodag Bhoidheach / The Pretty Dirk* K0; *Bidagvoyach* SC. The Pretty Dirk.
- A' Bhirlinn Chorrach Chaol** 094 *Vuirlin Corrich Chaoil* C2. The slender galley. The adjectives could be compliments to the vessel – narrow and unstable, but fast and elegant.
- A' Bhòilich** 235 *A Bhoalaich / An intended Lament* D1; *A Bhoilich / The Vaunting* K0; *Bolich* SC. Conventionally 'The Vaunting', but Donald MacDonald (D1) implies a different interpretation. His story is that the tune was composed by while the subject was still alive, but ill and expecting to die, but when he heard it played he was so delighted that he recovered. When asked what he would do with the tune, the subject replied 'We'll make a Boalich of it' which according to MacDonald 'signifies Drollery'. But MacKay (K0, p.8) calls it 'Boasting' and Dwelly defines it as 'idle talk, vain boasting, blustering, bombast'. In old competition records the name is also translated as 'The Rage of Drunkenness', according to the Piobaireachd Society editors (PS7, p. 194).
- A' Bhratach Bhàn** 011 *Bhratich Bhan* C1. The White Banner.
- A' Bhratach Bhàn** 209 *A Bhratach Bhaan / The White Flag* D1; *A Bhratach Bhaan* DJ. The White Banner.
- A' Bhratach Shìth** 290 *A Bhratach / The Fairy Flag* K1; *A Bratach Shìth* K1 index. The Fairy Flag. For traditions and history connected with *Bratach Shìth Mhic Leòid* see R. Black 2008, pp. 3 and 293 note 6.
- A' Chiad port sa phiobaireachd** 248 *A cheud Phort sa Phiobaireacht / The first tune in Piping* K0. The first tune in piping.
- A' Chnocaireachd** 311 *A Chnocaireachd / The Sauntering* K3; *A chroacharach* JK; *A Chroagarachd* JKA. Dwelly explains the Gaelic word as 'sauntering about the hillocks [cf. *cnoc*], or 'merrymaking'.
- A' Chuilfhionn** 242 *Coolin* DJ. Presumably the same name as the well known Irish song *An Chuilfhionn* – see D. O'Sullivan and M. Ó Súilleabháin 1983, pp. 168-170.
- A' Ghlas Mheur** 132 *A' ghlàs mheur / A bagpipe lament* PD; *Glass Mhoier* C2; *'Ghlas Mheur / lock on fingers* H; *A Ghlass Mheur / The Finger Lock* D0; *A Ghlas Mhiar / The Finger Lock* K1; *Glas Mhir* SC. Uninterpreted. I.I. MacInnes (1988, p. 232) considers that Donald MacDonald (D0) coined the English name 'The Finger Lock' which is now conventional: prior to him we find only expressions like 'a favourite piece'. Cf. also the titles of three other tunes 050 *A Glase* C1, 127 *A Glass* C2, 146 *A Glas* C2, suggested to be English from Gaelic \**Gleus*, for an exercise or tuning lesson. See R.D. Cannon [2000] 2006, and for texts and other concordances see A.M. MacDonald 1995, pp. 197-214.
- A' Mhil Bhraonach** 139 *Vuile Vrionich* C2; *A Bheel Bronach Far am 't-ainach Charly Stewart* K3; *A Mheel Bhraonach* K3 index; *A Mheil Baronnach* KK; *...Bhraonach / Fair Honey* KK index. The modern name is 'Fair Honey' but the words 'are you sad' were noted by J. MacDougall Gillies in 1884 (PS9, p. 263), presumably from reading the name as *A' bheil thu brònach?*
- Alba Bheadarach** 229 *Alba Bheadarach / Cheerful Scotland* D1. Beloved Scotland. Said by Donald MacDonald (D1) to be 'the favourite march of Donald Gorm of Slate... when going to the battle of Sheriffmuir'. Colloquial *Alba* in contrast to poetical *Albainn* in the next entry.

**Albainn Bheadarach, 's mise gad' fhàgail dubh** 187 *Albain Bheadarach* A; *Albain Bheadarach / 's mise ga'd Fhagail dubh / Beloved Scotland, I leave thee gloomy* K1; *Alba Bheadarach / KK; Merry Scotland* KK index. Beloved Scotland. Angus MacKay's word 'Merry' perhaps comes from 'Merrie England' but the sentiment is the same.

**Am bheil thu brònach** see **A' Mhil Bhraonach**.

**Am Port Leathach** 098 *Leacran* C2; *Leacran* C3; *Am Port Leathach / The Half Finished Piobaireachd* K0. The half-tune. The term *leacran* has not been interpreted but presumably the first element is *leth-* 'half' and the second may be related to any of the many meanings of *crann*; or to *cran*, a term in Irish piping, or 'crunluath' spelled in various ways in Scottish sources (S. Donnelly 1988, 1991; C. Ó Baoill 1999). In such a word the 'c' would be lenited after *leth*, and if the word is a true compound, as Colin Campbell seems to imply, the accent would be on the first element, as for example in *leth-chrun* for the 'half-crown' coin, where the second element *crùn* is long when it stands alone for 'crown' but short when compounded in this way.

**Am Port Luinneagach** 054 *Luinagieh* G; *A'm Port Luinneagach / The Ditty* K1. Conventionally 'The Comely Tune'. Angus MacKay's length-mark on ì is presumably a clerical error. Dwelly has various definitions of the title adjective, almost all musical, from *luinneag*, a song chorus etc, thus *luinneagach*, musical, cheerful, etc. See also **Àn Ailteachd**.

**Àn Ailteachd** 054 *Aultich* G; *A'n Ailteachd / The Comely Tune* K1. See also **Am Port Luinneagach**.

**An ann air mhire a tha sibh?** 131 *'N ann air mhire tha sibh* D0; *'N ann air Mhire tha Sibh / Are you Merimaking* K1. Are you mad?.

**An Cath Gailbheach** 305 *An Cath Gailbheach / The Desperate Battle* KK; *An Càth Gailbheach / The Desperate Battle* K2; *An Cath Gailleach* JKA. The Desperate Battle. Amending to *An Cath Gairbheach*, or to *Cath Gairbheach* (W.J. Watson 1926, p. 118), this could be interpreted as 'The Battle of Harlaw' and a piece of that title is known which is musically related to this one. See R.D. Cannon 1974. Cf. *Là Chatha Gharbhaich*, heading of the Brosnachadh on the Battle of Harlaw in the McLagan MS (D.S. Thomson 1968).

**An Ceapadh Eucorach** 003 *Kepper Eggarich* C1; *Unlafull Quarter* DJ; *An Ceapadh Eucorach / The Unjust Incarceration* K1; *An Ceapagh Eacorach* JK; *An Kepadgh Eacorach* JKA. The Unjust Capture. Conventionally now called 'The Unjust Incarceration'.

**An Co-aontachadh** 234 *A'n Comunn / The Union of Scotland with England* D1; *The Union* DJ; *Molluch na Piperin / The Union of Scotland with England* G; *An Co-aontachadh / Lament for the Union* K3; *Cumha an Aonachd* JK. The Lament for the Union. There is no 'lament' in the earliest sources. Probably the vernacular term was simply 'The Union' for which we are given three Gaelic prototypes. Even today 'The Union' (when not 'The Onion') is the usual unofficial name. Any elaboration in Gaelic, would have been even less diplomatic, to judge from the subtitle added by MacLeod of Gesto – see **Mallachd nam piobairean**.

**An Comann**. The Union. See **An Co-aontachadh**.

**An Daorach** 230 *An Daorach / you are drunk youve drunt [sic] a quart* JK. The Spree.

**An Daorach** 241 *An Daorach / The men is on the fuddle* JK. The Spree. See also **Chaidh na Fir a dh'òl**.

**An Daorach**. Besides the previous entry three other tunes share this name, now conventionally distinguished as **An Daorach Mhór** The Big Spree (178; PS1, p. 11), **An Daorach Mheadhonach** The Middling Spree (308; PS11 p. 322), and **An Daorach Bheag** The Little/Wee Spree (230; PS7 197). The first and third of these are much better known nowadays than the second. The sources are not unanimous in applying little/*bheag*, and big/*mhór* to 178 or 230, but the fact that Angus MacKay applies *mheadhonach* to 308 at least shows that he had in his mind the notions of two other tunes as 'big' and 'little'. It may be that historically 'big', 'middling' and 'little' referred to the tunes themselves, e.g. the perceived complexity of the ùrlar, rather than the scale of the drinking sessions. All three tunes also have text names which read like fragments of songs – see the entries for **Tha'n daorach ort...**

**An Daorach Bheag** The Little Spree. This well-known name does not occur in the sources under review. See **An Daorach**.

**An Daorach Mheadhonach** 308 *An Daorach Mheanach* K3. The Middling Spree.

**An Daorach Mhór** 230 *An Daorach Mhor* D1; *The Big Drunkard* DJ. The Big Spree (though actually it is the tune now called 'The Little Spree').

\***An Darach Rioghail** *Royal Oak that saved King Charles G*. There is no evidence of this as a vernacular tune name in Gaelic, but MacLeod of Gesto himself (Gesto Notes) subsequently commented on the English form that 'it is still the sign for many inns in England'. Presumably he did not feel that the English flavour should count against its authenticity. The reference is to the aftermath of the Battle of Worcester – **Blàr Bhustair**.

**An Gròt** 159 *An Groatha / The Groat* D0; *An Gròt Misgeach / The Drunken Groat* K1; *An Gròt Misgeach / The Drunken Groat* KK. The Groat. A groat was a silver coin worth four pence. Donald MacDonald states that the tune was 'composed by M<sup>c</sup>Cruimein piper to M<sup>c</sup>Leod of Dunvegan on the christning of Rory More the chief's son'. If the name means what it seems to mean it may refer to some token gift, but *misgeach* suggests comparison with modern English 'wetting the baby's head'.

**An Ribean Dearg** 005 *A Riobain Dearg / The Red Ribband* K2; *A Ribbon Dearg* KK; *An Ribbon Dearg / The Red Riband* KK index. The Red Ribbon.

**An Ribean Gorm** 004 *Ruibain Gorm / Blue Ribbon* D1; *An Ribean Gorm / The Blue Ribband* K1; *A Ribbean Gorm* JK; *Riban Gorm* SC. The Blue Ribbon. 'Ribband' for 'ribbon' is still a recognised usage in formal or archaic contexts. Donald MacDonald says 'there are four of these Ribbons, one of them an Island of Mull Ribbon, another of them an Isle of Skye Ribbon, another of them belongs to the MacGregors; and this one belongs to the clan Grant'. The remark should perhaps be read as meaning that "there [are] four tunes called 'The Blue Ribbon'..."; but we now know only two, both of which are in Donald MacDonald's manuscript D1 (cf. next entry).

**An Ribean Gorm** 107 *Ribban Goarm* C2; *An Ruibain Gorm / The Blue Ribbon* D1; *Riban Gorum* DJ; *John Garve of Colls Lament* JK. The Blue Ribbon. In spite of his note on the previous tune, Donald MacDonald says 'It would be difficult to make out to whom this air belongs. The Macniels, the MacLeans, and also the MacQuarries, claim it...'. C.S. Thomason (1900) assigned the tune to the Isle of Mull, presumably

having noted that traditionally the MacQuarries possessed Ulva, and the centre of MacLean territory was Mull.

**An Spaidearachd Bharrach** 008 *Spaddarich Bharach* C1; *Spadaireachd Bharra / The Pride of Barra* KK; *The Pride of Barra* JK; *Spadderachd Bharach* D1. Conventionally ‘The Pride of Barra’, but more literally ‘The Barra boastfulness’ in A. & A. MacDonald 1911, p. 230; or ‘The Barra boasting’ in J.L. Campbell and F. Collinson 1979-1981, vol ii, p. 124.

**An Spaidsearachd Bharrach** 084 *Spaidsearachd Bharroch / the pride of Barroch* A; *Spaidseaireachd Mhic Neile a’ Bhara / MacNeil of Barra’s March* K0; *Spaidrich Bharich* SC. [MacNeill of] Barra’s March. See also **An Spaidearachd Bharrach**. F. Buisman 2001, p. 76 notes that *spaidearachd* ‘boasting’ and *spaidsearachd* ‘walking’ are pronounced almost identically and suggests that as regards this tune confusion may have set in only with the writing of A, as a result of *spaidsearachd* having become popular as a back-translation from English ‘march’. See further R.D. Cannon, [2000] 2006.

**An tarbh breac dearg** see ‘S e’n tarbh breac dearg.

**An t-Arm breac dearg** see ‘S e’n t-Arm breac dearg.

**Aon-tlachd Mhic Nill** 277 *Aon-tlachd Mhic Neill / Lachlan MacNeill Campbell Esqr of Kintarbert & Saddle’s Fancy* K1; *Mac N. C Favorite* JK. MacNeill’s Fancy. On the identity of the subject, see **Fàilte Mhic Nill Chinn Tairbeirt**. The name is considered to have been coined by Angus MacKay, using ‘fancy’ or ‘favorite’ as occurs commonly in eighteenth-century tune names (see R.D. Cannon [2000] 2006).

**B’ fheàrr mi diolan na bhith pòst’** 051 *Bhair bhi dhilan n’a bhi pos’d* C1. I’d rather be a bachelor than be married.

**Batail an t-Sroim** 097 *Batail an t-Sraim* K1; *The Battle of Lochcarron Point* K1. The Battle of Strome. Strome, or Strome Ferry, is on the shore of Loch Carron, so MacKay’s English title can be read as a clarification of his Gaelic one.

**Beinn a’ Ghriain** 180 *Beinn a Ghriann* K1; *The Hill of* [unfinished] K1; *Beinn a Ghriann* KK. Beinn a Ghriann. A place-name. Evidently not ‘The hill of the sun’ which would be \**Beinn na grèine*. A. J. Haddow (1982, p. 70) suggested amending to *Beinn a’ Ghriaim* (‘Ben Griam’ in Sutherland) where there was a battle in 1602 between the Earls of Caithness and Sutherland. In the Edinburgh competitions this tune was offered in 1821, by a piper from Golspie (I.I. MacInnes 1988, p. 163).

**Beinn T...(?)** 244 *Bentir* SC.

**Birlinn Tighearna Cholla** 011 *Mac Lean of Coll’s R; Bior-linn Tighearna Cholla / The Laird of Coll’s Barge* K1; *The Laird of Coll’s Barge* JK. The Laird of Coll’s Galley (though ‘barge’ can be used in English for a large ceremonial craft, whether powered by oars or not).

**Blàr Allt Éireann** 027 *Blàr Allt Eairn / The Battle of Aldearne* K1; *Battle of Watter of Earn* JK; *Blar Altearn* JKA. The Battle of Auldearn. There is no contemporary Irish reference here: *Allt Éireann* is the Gaelic form of Auldearn, a very ancient place-name.

**Blàr Athaill** 158 *Blàr Atholl / The Battle of Athole...* KK; *Blar Atholl / The Battle of Athole* K3; *The Battle of Athole or Killiecrankie* K3 index; *Blar atholle* JK; *Blar Athole* JKA. The Battle of Atholl. Although *Blàr Atholl* can be read as the placename

‘Blair Atholl’ the reading *blàr* = ‘Battle(field)’ is supported by other names beginning with *Blàr*. The two readings are not mutually exclusive.

**Blàr Bhatairlù** 257 *Blàr Bhatarloo / The Battle of Waterloo* K0. The Battle of Waterloo. Composed by John MacKay, father of Angus, and dated 1815 (K0). The spelling adopted here is from Derick Thomson’s rendering of Waterloo Street, Glasgow, the address of his periodical *Gairm*.

**Blàr Bhatarnais** 221 *Blar Bhatarnis / The Battle of Waternish R; Druim Thalasgair / na Blàr Bhatarneish / The Battle of Waternish* K1. The Battle of Waternish. In the English name the spelling is ‘Waterness’ in JKA. See also **Druim Thalasgair**. For a related song, and traditions, see R. Black 2008, p. 435 note 621.

**Blàr Bhealach na Bròig** 307 *Blàr Bhealach na ’m Broig* K2; *Balla na Broig / The Battle of Ballach na Broig* K2 index; *Ballach [n]a....* JK; *Ballach na Broig* JKA. The Battle of Bealach na Bròig, or more literally ‘The field/battle of the pass of the shoe’. ‘The Battel of Beallach in broig’ is mentioned in the Wardlaw MS (c. 1680), ‘called in our Irish language Blàre Beallach in Broige’ – see W. MacKay 1905, p. 84. Although stories of the battle (A. Campbell 1951; PS 9, p. 247; A.J. Haddow 1982, pp. 60-63) suggest the plural ‘shoes’, all sources have the spelling *broig*. W. MacKay reads *Blair Beallach-na-Broig* and translates ‘the Field of the Pass of the Shoe’.

**Blàr Bheul-àtha Driseig** 264 *Blàr Bhealla Druishaig / The Battle of Balladruishaig* K1; *Bealla Druishaig / The Battle of Balladruishaig* KK. The place has apparently not been identified. The spelling offered here is based on *beul-àtha*, ‘ford’, and *Driseig* (modern spelling Drissaig) on Loch Avich, Argyll.

**Blàr Bhustair** 163 *Blare Vuster* C2. The Battle of Worcester. The battle (1651), disastrous for the Scots, had a large impact on West Highland tradition (see I.F. Grant 1959, pp. 295-297) but the place name has not been noted in any other Gaelic context.

**Blàr Ghleann Seile** 291 *Blàr Ghleann Sheille / The Battle of Glen-Sheil* K2; *Blar Ghleann Sheille / The Battle of Glensheil* KK; *Glen Sheil Beg* JK; *Glen Shelle Beag* JKA; *Battle of Glenshill* SC. The Battle of Glensheil. It is not clear whether John MacKay’s addition of *beag* refers to the glen or to the tune (the latter implying that there was or had been another longer tune on the same theme).

**Blàr na Maoile Ruaidhe** 183 *Blàr na Maol a’ Ruaidhe / The Battle of the Red Hill* K1; *The Battle of Millroy or Caperoy* K1 index. The Battle of Mulroy. Angus MacKay’s expansion of the placename, and his alternative renderings, suggest that he knew it in Gaelic better than in English. The battle is noted in historical writings as the last actually fought between two clans, in 1688. See e.g. D. Gregory [1836] 1881, p. 415. For a traditional reference see **A Mhuinntir a’ Chàil Chaol**.

**Blàr nan Doirneag** 206 *Port nan Doirneag / na Blàr nan Doirneag* K1. There are two names here, ‘The Tune of Doirneag’ and ‘The Battle of Doirneag’. The Battle of the Pebbles?

**Blàr Sliabh an t-Siorraidh** 229 *The Battle of Sherrif Muir* DJ; *Blar Sliabh an t-Shirra / The Battle of Sheriffmuir* K0; *Blàr Sliabh an t-siorraidh / The Battle of Sheriffmuir* K3. The Battle of Sheriffmuir. For the fitting of words and music see A.M. MacDonald 1995, pp. 180-196.

**Bodaich Dhubha nan Sligean** 225 *Bodaich Dubh nan Sligean* K1; *The Black Carles with the Shells* K1 index; *Bodach dubh na Shligain* JK; *Bodaich Dhubh na Sligean* JKA. Following earlier written records no longer available, the Piobaireachd Society

editors (PS7, p. 209) interpreted *sligean* as scallop shells, used as drinking vessels. See also **Bodaich na Sligeachain**.

**Bodaich na Sligeachain** 225 *Bodaich na Sligachin bith Sinn a nis ga-faigail* D1. The Carles of Sligachan. Donald MacDonald (D1) gave no English and this translation is from C.S. Thomason 1900, apparently borrowing ‘carles’ from Angus MacKay (see **Bodaich nam Briogais**). MacDonald localises the name to a battle at Sligachan in Skye ‘the carles of Sligachan are now running away’. He implies that *Sligachan* is feminine singular and takes the definite article, as do a number of other Gaelic placenames. See also **Bodaich Dhubha nan Sligean**.

**Bodaich nam Briogais** 002 *Boddich na mbrigs / Lord Bradalbane’s March* DOW; *Bodaich na’m Brigais / The Carles with the Breeks* K0; *Bodaich na’m Brigis / Lord Breadalbane’s March to the battle fought betwixt him and the Sinclairs of Caithness at Wick* D0. The Carles with the Breeks. The Lowland Scots translation of the name introduced by Angus MacKay (K0) is not inappropriate since the area of Wick is culturally and geographically Lowland. For a verse beginning *A bhodaich nan brigs...* see D. Kennedy [1836], p. 181. For other concordances and spellings see I.I. MacInnes 1988, pp. 260-267; A.M. MacDonald 1995, pp 163-179; F. Buisman (n.d.).

**Bratach Bhàn nan Stiùbhartach** 108 *Bratach Bhàn nan Stuartach / The Stuarts White Banner* K1; *Bratich Bhan* SC. The White Banner. Since there are other tunes with the name **A’ Bhratach Bhàn** it is typical of Angus MacKay to elaborate and distinguish this one from e.g. the MacKays’ Banner. That in itself does not mean that there was not a tradition connecting this particular tune with the Stewarts.

**Bratach Chlann Aoidh** 209 *Bratach Chlann Aoidh / The Mackay’s Banner* K0; *Piobaireachd na Braitche Baine Chlan Aodh / The Mackays White Flag* R. The MacKays’ Banner. Reading *no* as ‘or’ in R we actually have two names, the first being **Piobaireachd Chlann Aoidh**.

**Bràthair an Amhailteach** 182 *Brather a’n amhildaich* DJ. The fool’s brother.

**Cac air chloich** 138 *C\*\*\*\* air Cloich* KK; *C\*\*\*d air Cloich* KK index; *C\*\* air Cloich* K1. Shit(ting) on a stone. Presumably KK index is to be read *cachd*. In K1 index this tune is called *a Tune for a Beginer*. The scatological name may be a comment on the simplicity of the tune.

**Caismeachd a’ Phiobaire da Mhaighstir** 201 *Caismeachd a Phiobaire da Mhaighstair / The Piper’s Warning to his Master* K0; *The pipers warning to his Master* R. The Piper’s Warning to his Master. The name is perhaps best read as a descriptive comment. For the vernacular name see **A Cholla mo rùn**.

**Caismeachd do Dhuntreòin** 270 *Caismeachd da Dhuntroi[n] / Duntron’s Warning* K1. A warning to Duntroon. The form with preposition *do*, unusual in tune names, makes clear that the warning is being issued to and not by Duntroon (the person). Even so it is possible that Angus MacKay has modified an original nominative + genitive name *Caismeachd Dhuntreòin* as implied by his English version.

**Caismeachd Eachainn Mhic Ailean nan Sop** 182 *Caismeachd Eachainn Mhic Ailean na Sop / Hector MacLean (The Son of Allan na Sop)’s Warning* K0. Hector MacLean’s Warning. For the song *Caismeachd Ailean nan Sop* see C. Ó Baòill (1996, 1998). On Ailean nan Sop himself see R. Black 2008, p. 444 note 657.

**Càit’ an-diugh thàinig tu?** 243 *Caid’n Dudh thanic Dhu* DJ. Where did you come today?. This seems obscure but it is presumably incomplete, being only one line of a

song, and perhaps also subject to poetic manipulation. For another set of words to the same tune see **Fàilte Uilleim Dhuibh Mhic Coinnich**.

**Cas air amhaich, a Thighearna Chola!** 081 “*Cas air amhaich, a Thighearna Chola*” / *MacLean of Coll putting his foot on the neck of his enemy* M. A foot on a neck, Laird of Coll!. The tune was written from the playing of John Johnston of Coll. The inverted commas are printed in M. Presumably they emphasise that the Gaelic name is a spoken exclamation.

**Cath Bhealach Chraoibhe** 011 The Battle of the Pass of Crieff. These well-known names do not occur in the sources under review, but in K1 the original titles have been crossed out in pencil, and at a top corner of the page are the words *Bealla na'n Cr...*, ending at the top of the page where something has evidently been trimmed off.

**Cath nan Eun** 305 *Cath na'n Eun / The Birds Fight* K2. The Battle of the Birds. A well known folk tale in Gaelic tradition.

**Ceann Drochaid' Innse-bheiridh** 165 *Ceann Drochaid Isiberri / The End of Isheberry Bridge* K1. *The End (or Battle) of ~* K1 index; *Ceann Drochaid Iseberry* JKA. The End/Head of Isheberry Bridge.

**Ceann Drochaide Pheairt** 281 *Ceann Drochaid Pheart / The Battle of the Inch of Perth* KK; *Ceann Drochaid Pheairt / The Battle of the Inch (or Bridge) of Perth* K1. The End/Head of the Bridge of Perth.

**Ceann fo Lùirich** 104 *Ken ffo Lurrich* C2. Head under cover/concealed. From *lùireach* a cloak, or coat of mail. Ronnie Black points out the analogy with *ceann fo [e]ite*, a technical expression in palaeography referring to the end of a line of writing which is tucked into a space at the end of the line above. Here possibly referring to a metrical feature of the tune?

**Ceann na Déise** 118 *Chean na Daise* C2; *Piobaireachd Cheann Deas* D1; *Kiaunidize* G; *Kiaunidize, Alias the Ears of Corn* Gesto Notes. The tip of the ear of corn. MacLeod of Gesto (G) explains the name saying that the tune was played at a time when the Scots were at war in England and were obliged to live on corn for want of other crops. Joseph MacDonald (J; see R.D. Cannon 1994, p. 70) quotes part of the tune without a name, saying that it is composed in a mode appropriate for ‘laments and rural pieces’ which could suggest that he knew the name but did not know, or did not accept, the explanation. Although Gesto has ‘heads’, plural, his spelling *Kiaun...* suggests the singular *ceann* as in his form of **Ceann na Drochaide Bige**.

**Ceann na Déise** 297 *Kenadias (qy)* K2. The tip of the ear of corn.

**Ceann na Drochaide Bige** 169 *the End of the little Bridge* C2; *Ceann na Drochaid Big / The Clan's Gathering* D0; *Kiaunma Drochid a Beig / The Head of the Little Bridge* G; *Kiaun na drochid a beig...* Gesto Notes; *Ceann na Drochaid a Bige / The End of the Little Bridge* K1; *The End (or Battle) of ~* K1 index. The End/Head of the Little Bridge. MacLeod of Gesto (G) confirms – if he did not suggest – Angus MacKay’s explanatory gloss ‘or battle’, with a story of a skirmish in Ireland in which the MacLeod piper played ‘inviting the Camerons to follow him, which they did’. A nineteenth century MS refers to a song ‘*Cean na Drochaid* or the head of the Bridge’, without the adjective (D. Morison c.1820; reference provided by the late Rev. W. Matheson; see N. Macdonald (1975), p. 24).

**Ceann na Drochaide Móire** 163 *Ceann na Drochaide Mòire / The End of the Great Bridge* M. The End/Head of the Great Bridge.

- Ceann na Drochaide Móire** 171 *Ceann Drochaid Mhoir / Played at a Battle H; Ceann na Drochaid Mhoridh / The End of the Great Bridge D0; Ceann na Drochaid a Moire / The End of the Great Bridge K1. The End (or Battle) of ~ K1 index. The End/Head of the Great Bridge.*
- Cha b'oil le Mac-a-Phì fhéin ... a sheinn** 094 *Cha bol le mhac a fee he a nee a chen JK.* Not yet completely interpreted, but it evidently begins something like 'MacPhee would not mind (object to)...' and perhaps ends 'to sing/play it'. See **Ruaig air Chlann-a Phì.**
- Cha till Mac Cruimein** 057 *Cha Till Mac Cruimein / MacCrummen will never return K0. MacCrimmon will never return. Traditional songs with this opening have been shown to be nineteenth-century reworkings of Cha till mi tuille; see V.S. Blankenhorn 1978.*
- Cha till mi tuille** 057 *Cha till mi tuille / Never more shall I return PD; Cha till mi tuil C1; Cha Till mi Tuille / I return no more R. I shall never return. See also Cha till Mac Cruimein.*
- Chaidh mi null a Chearsabhadh** 119 *Cha m nu'n Kersavag C2. I went over to Kersabhadh. A place in North Uist, near Lochmaddy.*
- Chaidh na Fir a dh'òl** 241 *han a Fer ick oll DJ; Chaidh na Fir a ghòl / The men went to drink K1; Chaidh na fir a ghòl / The men went to Drink KK. The men went to drink. For a song (words only) with chorus Chaidh na fir a dh'ol / Ann an Tigh-an-lòin see 'Fionn' 1911, p. 16.*
- 'Chlann Dòmhnail an Fhraoich** 032 *Clann donail Raoich C1. Clan Donald of the heather. The apostrophe is placed here before the first word because a more expanded version would be A Chlann.... Words beginning 'Chlann Dòmhnail an fhraoich... and continuing Thugaibh am bruthaich dhiù... muinntir a' chàil... are printed, without tune, in A. MacKenzie 1896, p. 90, and K.N. MacDonald 1911, p. 44. See A Mhuinntir a' Chàil Chaoil...*
- Cille Chrìost** 170 *Gille Chrìost H; Cill Chrìosda D0; Glengarry's March D0; Kilchrist G; Cill Chrìosda / Glen[g]ary's March K1; Cilachrist SC. Kilchrist. Only the English title 'Glengarry's March' seems to have been used in modern times (perhaps because the sound of initial 'Ch' is foreign to Scots/English speech?). The names are linked by a well known tradition of the burning of the church of Cille Chrìost by a party of MacDonalds (D0), and by a set of words beginning Chi mi thall ud an smùid mhòr 'Yonder I see the great smoke'. See J.F. Campbell 1880, p. 33-34; K. MacDonald 1888-9, p. 34, R.D. Cannon [2000] 2006; R. Black (2008), pp 117, 490.*
- Claideamh mòr Iain Ghairbh Chola** not in PS catalogue *Chlaideamh mòr Iain Ghairbh (Chola) M. John Garve [MacLean] of Coll's Broadsword.*
- Cluig Pheairt** 181 *Gluig Phairst / The Bells of Perth D1; Cluig Pheairt / The Bells of Perth K0. The Bells of Perth. The expression 'The Bells of X' may have a romantic or modern feel, but Gaelic art and literature have always been open to wider influences and there is no reason to query its authenticity here.*
- Cnocan Ailean Mhic Iain** 164 *Cnocan Ailean MhicIain / a Gathering of the MacDonalds of ClanRonald D1; Cnocan Ailean Mhic Ailean 'ic Iain K1. Explained by Donald MacDonald (D1) as 'a Gathering of the MacDonalds of Clan Ronald to their Rallying Hill' – presumably a hill in South Uist.*



**Cò aig am bi mi, is leis an Rìgh mi** 058 *Co gha bhi mi s'leiss Riogh mi* C1. Whoever has me, I am the King's man.

**Cogadh no Sìth** 204 *Coma leam, coma leam cogadh no sith / Alike to me peace or war / The gathering of the clans* PD; *Cogadh na, sith / Peace or War* BP; *Cogadh na' Sith / Peace or War* R; *'Sco math leam, 'Sco math leam, Cogadh no Sith / Equal to me, Peace or War* D1; *Coghiagh nha Shie\_\_ / War or Peace / The True Gathering of the Clans* G (Gesto Notes have *na* for *nha*); *Cogadh na Sith / War or Peace* K0. War or Peace. Why the first four sources reverse the order of the two nouns is not obvious, except that each can be assumed to have been influenced by its predecessors. Angus MacKay (K0; MacKay Notes, p. 12) gives the text at greater length, and perhaps completely, *Is comadh leam s' comadh leam cogadh na sìth ann. Marbhair sa chogadh na chrochair sa'n t-shith mi*. 'I don't care, I don't care, war or peace. I'll be killed in war or hanged in peace' [*Is coma leam 's coma leam cogadh no sìth ann. Marbhar sa chogadh no chrochar san t-sìth mi*]. The subtitle '...gathering of the clans' is supported by a reference to an incident in 1746 when Prince Charles, in hiding, was almost caught by the Government forces, but saved by his pipers playing this tune, which the writer refers to as 'the general', meaning general alarm signal, and names as *Cogga na si* (N. MacKenzie 2000). Also MacLeod of Gesto (G, Gesto Notes) mentions the use of the tune 'to bring the different clans to battle when the Scots were to cross the Border to England', the significance again being that it transcends individual clan loyalties. But why in this case the 'true' gathering...?

**Coire-** (?) 059 *Corierri* K1. Presumably a placename. Perhaps Corrieyairack.

**Coma leam** see **Cogadh no Sìth**.

**Cor beag Mhic Ghill' Eathain** 160 *Cor beg mhic Leain* C2. MacLean's small ... (?).

The first word uninterpreted. Suggestions are (1) *cor* = a form of music (K. Sanger and A. Kinnaird 1992, p. 190) and in this case *cor beag* a short specimen of the form; (2) perhaps less likely, *cor* = 'state / condition', hence 'the low state of MacLean' (R. Black, private communication) referring to the clan's losses of territory (*Dol Sìos Chloinn Ghill-Eathain*, see C. Ó Baoill 1979), the source being a Campbell document. But Ó Baoill also points out (private communication) that musical meanings of *cor* are historically extensions of meanings such as 'state', 'condition' etc. In modern Irish *cor* can mean 'a reel'.

**Creag Ealachaidh** 052 *Craig Clearan* C1; *Craig Ellachan* C1 index; *Craigillachy* D0.

Craigellachie. It is rare to find differences between text and index of the Campbell canntaireachd (C1). The form *Clearan* could be read *Charan* but only if the h has been written, unusually, with a loop. Presumably *Ellachan* is the later of the two alternatives in C1.

**Crònán air Eoghan** 144 *Croan air Euan* C2.

**Crònán na Caillich sa Bheinn Bhric** 051 *Crònán na Cailleich sa Bheinn Bhreic / The Old Womans Lullaby in the Mountain* K2; *~ on the Rocky Mountain* K2 index; *Crònán na Cailleach sa Bheinn Bhric* KK; *Cronan na Cailliach* ~ JK. Conventionally 'The Old Womans Lullaby'. For song texts and traditions see R. Black 2008, p. 306 note 59.

**Crosanachd an Doill** 160 *Crosanachd an Doill / The Blind Pipers Obstinacy* K3; *Crossanachd an Doill* JK; *Crossanach an Doill* JKA; *Crosanachd an Doill / The Blind*

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*Pipers Obstinacy...* KS. The Blind Piper's Obstinacy. Attributed (K3) to *Am Pìobair Dall*, John MacKay, Gairloch, well known as both piper and poet. Although Dwelly defines *croसानachd* primarily as 'obstinacy' etc, he also adds the meaning 'a certain form of versification'.

**Cruinneachadh Chlann an Aba** 009 *McNab's Gathering* C1; *Cruimeachadh Chlan Nab / The McNabs Gathering* R. The Gathering of the MacNabs. The spelling *cruimeachadh* is assumed to be a mistake for *cruinneachadh*, following from the same mistake made by Donald MacDonald in **Cruinneachadh Chlann Raghnaill**.

**Cruinneachadh Chlann Chatain** 076 *Gathering of Clan Chattan* JK; *Cruinneachadh Chlann Chàtain* K2 index. The Gathering of Clan Chattan. One wonders why Angus MacKay added the length-mark in K2.

**Cruinneachadh Chlann Choinnich** 232 *Cruinneachadh Chlann Choinnich / The MacKenzies' Gathering* K0. The MacKenzies' Gathering.

**Cruinneachadh Chlann Dòmhnail** 164 *MacDonald's Gathering* DJ; *Cruinneachadh Chlann Domhnuill / The MacDonalds Gathering* K1. The MacDonalds' Gathering. The form in DJ implies that 'MacDonald' is singular, even if the apostrophe is spurious (it may not be spurious but our version of DJ is a twentieth-century copy and the original is lost).

**Cruinneachadh Chlann Ghill' Eathain** 163 *Cruinneachadh Chlann Ghilleathain / The MacLeans' Gathering* M. The MacLeans' Gathering.

**Cruinneachadh Chlann Ghill' Eathain** 167 *Cruinneachadh Chlann a Leain / The MacLean's Gathering* K3. The MacLeans' Gathering.

**Cruinneachadh Chlann Ghill' Eeathain** 226 *Cruimeachadh Chlann a Lain / The MacLean's Gathering* D1. The MacLeans' Gathering.

**Cruinneachadh Chlann Raghnaill** 174 *Cruimeachadh Chlaun Raonuill / The Gathering of the McDonalds of Clanranald* D0; *Cruinneachadh Chlann Raonuill / The MacDonalds of Clanranalds Gathering* K1. The Gathering of [the MacDonalds of] Clanranald. Donald MacDonald's (D0) spelling is assumed to be a misprint for *cruinneachadh*, perhaps in his own handwriting – cf *ne* for *mo* in **A' Cholla mo rùn**.

**Cruinneachadh Mhic Gille Chaluim** 215 *Cruimeachadh Mich Chille Chaluim / Mac Leod of Raasay's Gathering* R. MacLeod of Raasay's Gathering. The spelling *cruimeachadh* is assumed to be a mistake for *cruinneachadh*, derived from the same mistake made by Donald MacDonald in **Cruinneachadh Chlann Raghnaill**.

\***Cruinneachadh Mhic Mhic Thormoid** 016 *Mac, Vic Horomoid / McLeod Gesto's Gathering* G; *Mac, Vic Tormodes Gathering* Gesto Notes. MacLeod of Gesto's Gathering. Gesto is using his patronymic *Mac Mhic Thormoid* (contrast Angus MacKay's naming of **Fàilte Fear Gheusto**, 'The Laird of Gesto's Salute'). The clan MacLeod have two main branches, *Siol Thormoid*, 'the seed of Norman' including the families of Dunvegan and Gesto, and *Siol Thoircuil*, 'the seed of Torquhil', those of Lewis and Raasay. MacLeod of Gesto delineates the territory of *Siol Thormoid* precisely (Gesto Notes). Gesto does not add any Gaelic word for 'gathering': the addition of *cruinneachadh* here is conjectural. See also **Cumha Mhic Mhic Thormoid**.

**Cruinneachadh nam Fineachan** 163 *Cruinneachadh na' Fineachan / The gathering of the clans* K3; *Cruinneachadh na Fineachan / The Gathering of the Clans* KK. The

Gathering of the Clans. ‘Gathering’ in this sense is a distinct Scots usage, the contemporary English expressions being ‘assembly’ or ‘general’ (see R.D. Cannon [2000] 2006. The English expression is now such a cliché that one might ask whether it was adopted as a tune name by Angus MacKay following popularisation by Walter Scott. On the other hand it is found as early as 1784 – see **Cogadh no Sìth**.

**Cruinneachadh nan Duibheach** 297 *Cruinneachadh nan Duffich / MacDuff or Duffs Gathering* K2 index. The MacDuffs’ Gathering.

**Cruinneachadh nan Granddach** 052 *Cruinneachadh na’n Grandach / The Grant’s’ [sic] Gathering* K0; *The Grants Gathering* D0. The Grants’ Gathering.

**Cruinneachadh nan Sutharlanach** 072 *Sutherland’s Gathering* C1; *The Sutherlands Gathering* R; *Sutherland’s Gathering* DJ; *Cruinneachadh na Sutharlanach / The Sutherlands Gathering* K2; *Cruinneachadh na Sutharlanaich / The Sutherlands Gathering* KK. The Sutherlands’ Gathering. The apostrophe is a rarity in C1. Presumably it implies ‘Sutherland’ as singular. Changing Angus MacKay’s *na* to *nan* is not an amendment so much as recognition of the fact that in speech the second n is not usually heard. It fits the interpretation as ‘of the Sutherlands’, plural, rather than “Sutherland’s”, singular. This is presumed to be what Angus intended, though it is open to question whether he was right to treat ‘Sutherland’ as a collective clan name – it is not a patronymic like MacDonald or MacLean. See also **Màrsail nan Sutharlanach**.

**Cuilfhionn** see **A’ Chuilfhionn**.

**Cumha a’ Chlaidheimh** 172 *Port an Chlaibh / The Sword’s Lament* H; *Cumh Chlaibh / The Swords Lament or the Aged Warriors Sorrow for not being able to wield his sword as formerly* D0; *Cumha Chlaidheimh / The Sword’s Lament* K1. The Sword’s Lament.

**Cumha a’ Chleirich** 031 *Cumha a Chlerauk / The Bards Lament* A; *Cumha a Chleirich / The Bard’s Lament* K1; *Cumha a’ Chliaraiche / The Bard’s Lament* KK. Lament for the clerk, or cleric.

**Cumha a’ Mhic á h-Arasaig** 200 *Cumh’ Mhic-o-Arrisaig* crossed out and replaced by *O Hara’s Lament* F; *Cumha Mhic a h Arasaig / McIntosh’s Lament* PD; *Cumha Mhic a’h Arasaig* R; *Cumhadh Mhic a’h Arasaig* D1. A.M. MacDonald (1995, p. 155) translates the first title as ‘Lament for the son from Arrisaig’, hence the reading here with *á* rather than *a’*, as in **Cumha Mhic Shuain á Roaig**. See also **Cumha Mhic an Tòisich** and **Cumha Mhic Rìgh Arois**. **Cumha Ailein Òig** 285 *Cumha Ailleain Oig / Young Allan’s Lament* K1. Lament for Young Allan.

**Cumha Alasdair Dheirg** 100 *Cumhadh Alistair Dheirg / a Lament for... Alexander MacDonald of Glengary* D1; *Cumh Alister Yeerich* DJ; *Lamentation of Mac Vic Allister... Allister Dhu of Glengary, Esq. G*; *Cumha Alasdair Dheirg Mhic Mhic Alasdair / Red Alexander MacDonell of Glengary’s Lament* K1; *Cumha Alisdair Dhearg Mhic Mhic Alisdair / Alexander MacDonell of Glengary’s Lament* KK; *Cumha Alisteir Dhearg* JK; *Cumha Alister Dhearg* JKA. Lament for Alasdair Dhearg. Alasdair Dhearg and Alasdair Dubh were two different chiefs.

**Cumha an Aona Mhic** 015 *Lost the Only Son* C1; *Cumhadh ’n aon Mhic / The Only Son’s Lament* D1; *Cumha an aona Mhichd / Lament for the only Son* K1; *Cumha an aon Mhich* JK. Lament for the only son. There is no tradition to explain the name, but the form in C1, with non-English word order, may suggest a direct translation, perhaps

from a song title such as *\*Call an aonamhich*, ‘the loss of the only son’. The MacKay (K1, JK) spellings have preaspirated terminal c, and Angus’s (K1) form is even more precise, with -chd presumably standing for a pronunciation ‘-chk’, as in *piobaireachd*. John MacInnes prefers *aonamhich* as one word though the second a is epenthetic.

**Cumha an Aonachd.** Lament for the Union. See **An Co-aontachadh**.

**Cumha an t-Seana Chlaidheimh** 150 *Cumha’n t-Seana Claidheamh / The Old Sword’s Lament* K1; *Cumha’n t-Sean Claidheamh / The old Swords Lament* KK; *The Sword’s Lament* JK. Lament for (or of) the old sword. The wording contrasts with **Cumha a’ Chlaidheimh**.

**Cumha Baintighearna Arnabuil** 022 *Cumha Ban-tighearna Anapuill / Lady Anapool’s Lament* K1; *Cumha Ban-tighearna Anapuill / Lady Anapool’s Lament* KK. Lament for Lady Anapool. See comment on **Cumha Thighearna Arnabuil**.

**Cumha Baintighearna Mhic Dhòmhnail** 194 *Lady MacDonalds Lament* A; *Cumha Bhan Thighearna Mhic Dhomhnuill / Lady Macdonald’s Lament* K0. Noted in A as having been composed by Angus MacArthur, and dated 1790. According to A. Cameron (1871, p. 148) this is Lady Elizabeth Diana MacDonald, wife of Lord Alexander MacDonald, and she actually died on 18th October 1789. The naming of the tune contrasts with the salute for Lady Margaret MacDonald, mother of the same Lord MacDonald, in which the personal title is not Gaelicised – see **Fàilte Lady Margaret**. Lady Margaret lived until 1799.

**Cumha Banrigh Anna** 143 *Cumha Ban-righ Anne / Queen Ann’s Lament* K1; *Cumha Ban-Righ Anne / Queen Ann’s Lament* KK. Lament for Queen Anne. At the time of writing, ‘Ann’ was a plebeian spelling in English, and ‘Anne’ was high-class, though presumably still one syllable. But Angus MacKay’s ‘Anne’ in Gaelic no doubt reflects the two syllables of *Anna*.

**Cumha Brian O’ Duff** 124 *Cumh Brian O’ Duff* KK; *Brian O’ Duffs Lament* KK index. Lament for Brian O’ Duff. Angus MacKay has used the Anglicised version of the Irish name. (So did Colin Campbell – *Brian O duff’s Lament* C2 – but that was normal for him). See also **Taom-boileinn na Coinneamh**.

**Cumha Caitriona** 185 *Cumha Chaitrine / Katherine’s Salute* K1. *Katherine’s Lament* K1 index; *Cathrines Lament* JK. Catherine’s Lament. In formal Gaelic the name *Catriona*, being feminine, is not lenited in the genitive, but Angus MacKay’s (K1) version is no doubt vernacular.

**Cumha Chailein Ruaidh** 247 *Cumha Chailain Ruaidh / Lord Kintail’s Lament* KK; *Cumha Challan Ruidhe / Lord Kentails Lament* JK; *Cumha Chaillean Ruaidh / Collin Roys Lament* KS; *Cumha Chaillean Ruaidh / Collin Roy MacKenzie’s Lament* K2; *Cumha Mhic Coinnich / Collin Roy MacKenzie’s Lament* K2. Lament for Colin Roy [MacKenzie].

**Cumha Chaiptean Mhic Coinnich** 265 *Cumha Chaiptean Mac Coinnich / Captain Donald MacKenzie’s Lament* K1; K1 index has *Daniel* for Donald and *Mhic* for *Mac*; *Cumha Chaiptean Mhic Coinnich / Captain Donald MacKenzie’s Lament* KK; *Captain Donald MacKenzie’s Lament* JK. Lament for Captain [Donald] MacKenzie. Composed by John MacKay, father of Angus (K1, KK) and dated to 1826 (PS15, p. 507). Daniel was a fairly common substitution for Donald. *Mac Coinnich* here is a modern-style surname.

- Cumha Chaiptean Mhic Dhùghail** 283 *Cumha Chaiptean Mhic Dhudhail / Captain MacDougall's Lament* K1 index. Lament for Captain MacDougall. Composed by Ronald MacDougall (K1) and dated to 1812 (PS6, p. 165). Another title with a Mac-surname in modern style – cf. previous entry.
- Cumha Chaiptean Wemyss Sutherland** 318 *Cumha Chaptan Bhemyss Sutherlanach / Cap<sup>t</sup>. Wemmys Sutherland's Lament* KK. Lament for Captain Wemyss Sutherland. By William Gunn (KK). Gunn lived from 1789 to 1867, and Captain Sutherland died in 1825 (J. Campbell, 2001, pp 33-37). Another title with a Mac-surname in modern style – cf. two previous entries.
- Cumha Chaisteil Dhùn Naomhaig** 146 *Cumha Casteal Dhunaomhaig / Lament for the Castle [of] Dunyveg* K1; *Cumha Caisteal Dhunaomhaig / Lament for the Castle of Dunyveg...* KK. Lament for the Castle of Dunyveg. It is unusual for a genre term like *cumha* to be attached to a place rather than a person, but cf **Fàilte Choire an Easa**.
- Cumha Cheann-Cinnidh nan Leòdach** 259 *Cumha Cheanncinnidh na'n Leodaich / MacLeod of MacLeod's Lament* K0. MacLeod of MacLeod's Lament. Literally 'Lament for the Chief of the MacLeods'. Angus MacKay's circumlocution makes it clear that the reference is to the chief, singular, not to the clan in general, in contrast to his **Fàilte nan Leòdach** in the same source.
- Cumha Chlàibhears** 117 *Cumha Chlabhers / The Viscount of Dundee's Lament* K0. Lament for [Graham of] Claverhouse.
- Cumha Chlàibhears** 190 *Cumh Chlavers Graeme / The Lament for Graham of Chlaverhouse* R; *Cumhadh Chleibhair / a Lament for... General Cleaver* D1; *Cumha na h ithin or Cumha Chlaibhers* JK. Lament for [Graham of] Claverhouse. In fact there is no traditional rendering in English, as the tune is better known under a different name – see **Cumha na h-ighinn**. Donald MacDonald's note on the death of 'General Cleaver' at Killiecrankie, and the English name given by his pupil Peter Reid (R) confirms the reference to Claverhouse. Presumably the spelling in only two syllables *Chleibhar* links to a traditional pronunciation Claver'se, rhyming the first syllable with 'clay'. Cf. Walter Scott's *Claverse* (no apostrophe), as noted in his *Journal* for 22 December 1825, referring to his song 'Bonnie Dundee' – see D. Hewitt (1982).
- Cumha Chraobh nan Teud** 135 *The Lament for the Tree of Hundreds* R; *Cumhadh Chraobh na'n Cheud / a Lament for the Tree of Hundreds* D1; *Cumadh Chraobh na'n' Cheud* DJ; *Cumha Chraobh na'n Teud / The Lament for the Harp Tree* K0. Lament for the tree of strings. The form '...tree of hundreds' noted by Donald MacDonald (D1) and his pupil Peter Reid (R) is consistent with MacDonald's ...*Chraoibh nan cheud*. A different emendation *Cumha Chrann nan Teud*, 'Lament for the Harp Key (= key of the strings = tuning key)' was proposed by W. Matheson (1970, p. 157). Initial Ch for *teud* perhaps represents an English way of expressing Gaelic t before e.
- Cumha Craobh nan Teud** 082 *Chumbh craoibh na Teidbh* C1. Lament for the tree of strings.
- Cumha Dhiùc Hamilton** 085 *Duke Hamilton's March* C2; *Cumh Dhuc Hamilton / or the Lamentation for the Duke of Hamilton* D0; *Cumha Dhuichd Hamilton / The Duke of Hamilton's Lament* K1; *Cumha Dhuichd Hamilton / Lament for the Duke of Hamilton...* KS. Lament for the Duke of Hamilton. Angus MacKay's (K1, KS)

spellings with -chd reflect pre-aspiration of terminal c, i.e. pronounced ‘chk’ as in *piobaireachd*.

**Cumha Dhiùc Pheairt** 142 *Duke of Perth’s March* C2; *Cumha Dhiuchd Pheairt / The Duke of Perth’s Lament* K1. Lament for the Duke of Perth. On the spelling with -chd see also **Cumha Dhiùc Hamilton**.

**Cumha Dhòmhnail a’ Lagain** 026 *Cumha Dhomhnuill a Lagain / Donald MacDonald of Laggan’s Lament* K3; *Cumha Dhomhnuill a Lagain / Donald MacDonell of Laggan’s Lament* KK. Lament for Donald of Laggan. This is the correct use of a’ (see note on **Cumha Mhic Shuain á Roaig**), the place name being *An Lagan* (Dwelly).

**Cumha Dhòmhnail Bhàin Mhic Chruimein** 220 *Donald Bane M<sup>c</sup>Crumens Lament* R; *Cumhadh Dhomhnuill Bhain Mhic Chruimmain / a Lament for... Fair Donald MacCrimmen* D1; *Donald Bain MacCruimen’s Lament* DJ; *Cumha Dhomhnuill Bhain Mhic Cruimin / Donald Bain MacCrummen’s Lament* K1; *Cumha Dhomhnuill Bhain Mhic Cruimin* JK. Lament for Donald Bàn MacCrimmon.

**Cumha Dhòmhnail Duaghail Mhic Aoidh** 039 *Chumh Mhic Caoie* C1; *Cunah ’Mic Cui or the chief of M<sup>c</sup>Kay’s Lament* A; *Cumh con Mhic aoidh* DJ; *Cumha Dhomhnuill Dhuaghal Mhic Aoidh / Donald Duaghal Mackay’s Lament* K0. Lament for Donald Duaghal MacKay. There is no agreement on the meaning of the epithet *Duaghal* – see A.J. Haddow (1982, p. 102) for a summary of suggestions – but the tune is conventionally connected with the first Lord Reay. He died in 1649 (I. Grimble 1965). The spelling *Cunadh* in A is presumably a misreading of an earlier *cumhadh* – see e.g. previous entry.

**Cumha Dhonnchaidh Mhic Iain** 271 *Cumha Dhonncha Mhic Iain / Duncan MacRae of Kintail’s Lament* K1; *Cumha Dhonncha Mhic Iain Alister* K1 index; *Cumha Dhunochie Mhic Iain / Duncan MacRae of Kintail’s Lament* (another version of the same tune) K1; *Cumha Dhonncha Mhic Iain / Duncan MacRae of Kintail’s Lament* KK; *Cumha Dhunochie Mhic Iain / Duncan MacRae of Kentail’s Lament* JK. Lament for Duncan MacRae of Kintail.

**Cumha Dubh Shomhairle** 108 *Samuells Black dog* C2; *Cumhadh Dubh Shomhairle / A doleful Lament for the death of Samuel a celebrated piper* D0. Lament for Sorley. The names have been connected (PS 7, p. 201) by supposing that Colin Campbell (C2) heard *cù* ‘dog’ instead of *cumha* ‘lament’. Although ‘Samuel’s black dog’ makes sense, cf. the same error also made by Colin Campbell in **An ann air mhire a tha sibh**. Donald MacDonald’s sense of *dubh* as ‘doleful’ is seen also in **Mèarsadh dubh Mhorair Bràighead Albainn** though admittedly it seems tautologous here. The anglicisation Samuel for Shomhairle is in line with other replacements of Gaelic first names by English ones, e.g. Daniel for Dòmhnall, Hugh for Aodh.

**Cumha Eachainn Ruaidh nan Cath** 300 *Cumha Eachainn Ruaidh na’n Cath / Hector Roy MacLean’s Lament* K2; *Cumha Eachainn Ruaidh na’n Cath / Hector Roy MacLeans Lament* KK; *Cumha Eachainn Ruaidh na’n Cath / Hector Roy of the Battles Lament...* KS. Lament for Hector Roy MacLean.

**Cumha Fear Arois** see **Cumha Mhic Rìgh Arois**.

**Cumha Fear Cheann Loch Mùideart** 082 *Cumha Fear Cheannlochmuideart / MacDonald of Kinlochmudeart’s Lament* K3; *MacDonald of Kinlochmuidarts Lament* JK. Lament for [MacDonald of] Kinlochmoidart.

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- Cumha Fear Cheann Loch nan Eala** 222 *Cumh Fir Ceanloch nan Eala / Lochnells Lament* R. Lament for [Campbell of] Lochnell.
- Cumha Fear Chontulaich** 086 *Contalich's Lament* C2; *Cumha Fear Chountullich / The Laird of Contullich's Lament* K2; *Cumha Fear Chountullich / The Laird of Contulick's* [sic] *Lament* KK. Lament for the Laird of Contullich. Presumably John MacLeod, 2<sup>nd</sup> of Bernera – see I.F. Grant 1959, p. 387.
- Cumha Fear Chrois** 166 *Cumh ffear Cross* C2. Lament for the Laird of Cross. Presumably the same man as in **Cumha Raghnaill Mhic Ailein Òig**.
- Cumha Fear Sanndaigh** 086 *Cumah Fir Sundaigh / MacDonald of Sanda's Lament* R. Lament for [MacDonald of] Sanda.
- Cumha Fhionnlaigh** 228 *Cumhadh Fhionnlaidh / Lament for the Death of Finlay* D1; *Finlay's Lament* DJ; *Cumha Fhionnla / Finlay's Lament* K2; *Finlay's Lament* JK. Lament for Finlay.
- Cumha Iain Chéir** see **Fàilte dhuit, Iain Ciar**.
- Cumha Iain Ghairbh Mhic Gill' Eathain** 078 *Cumhadh Iain Ghairbh Mhic a Lean / Lament for Great John MacLean* D1; *Cumha Eain Ghairbh Cholla / John Garve MacLean of Coll's Lament* K2; *John garve of Coll's Lament* JK. Lament for Iain Garbh MacLean of Coll. The addition of the MacLean patronymic makes it clear that this Iain *garbh* is not to be confused with the one whose son is commemorated in the next entry. Donald MacDonald (D1) links the present tune to a story of Sir John MacLean of Duart and his attempt to murder his Spanish wife.
- Cumha Iain Ghairbh Mhic Gille Chaluum** see **Cumha Mhic Gille Chaluum**.
- Cumha Iain Mhic Iain Ghairbh** 216 *Faillte Mich chille Chaluum / MacLeod of Rasay's Salute* R; *Cumhadh Iain MhicIain Ghairbh / A Lament for the death of John Macleod...* D1. Lament for Ian, son of Ian Garbh.
- Cumha Iarla Aontruim** 288 *Cumha Iarla Aintrum / The Earl of Antrums Lam<sup>t</sup>* K1; *Cumha Iarla Aintrim / The Earl of Antrum's Lament* KK. Lament for the Earl of Antrim. Angus MacKay's English spelling with 'u' is typical of his rendering of words spelled with 'i' in later conventional English, e.g. 'Mudden' in **Gogallach nan Cearc**, and 'Mac Crummon' generally.
- Cumha Lachuinn Mhóir** see **Latha Sròn a' Chlachain**.
- Cumha Màiri Nighean Alasdair Ruaidh** 279 *Cumha Mairi Nighean Alasdair Ruaidh / Lament for Mary Macleod the celebrated poetess* K1. Lament for Mary MacLeod.
- Cumha Mhaoil Duinn** see **Maol Donn**.
- Cumha Mhic an Tòisich** 200 *Cumhe Mhichdintósich* ER; *MacIntosh's Lament* DJ; *Cumha Mhic an Tòisich / Macintosh's Lament* K0; *MacIntosh's Lament* R; *MacIntosh's Lament* D1. MacIntosh's Lament. In ER the spelling -chd evidently represents a 'chk' sound, as in *piobaireachd*. See also **Cumha Mhic a' h-Arasaig**.
- Cumha Mhic Aoidh** see **Cumha Dhòmhnail Duaghail Mhic Aoidh**.
- Cumha Mhic Ghille Chaluum** 207 *Cumha Mich Ghille Chaluum / MacLeod of Rasay's Lament* R; *Cumhadh MhicGilli Chalum Rasay / MacLeod of Rasay's Lament* D1; *Cumh Eoin Ghairbh Mhic Ghille Challum Rarsey* DJ; *Cumha Iain Ghairbh Mhic Gillechallam / John Garve MacLeod of Raasay's Lament* K0. Lament for MacLeod of Raasay.
- Cumha Mhic Leòid Cholbig** 262 *Cumha Mhic Leoid Cholbic / MacLeod of Colbeck's Lament* K0. Lament for MacLeod of Colbeck. Colbeck is an estate in Jamaica, and it

is not obvious how, or whether, it should be put into Gaelic. Angus MacKay (K0) attributes the tune to his father, John, but gives no date or historical note. The subject is suggested to be John MacLeod, 2<sup>nd</sup> of Colbeck, who died in 1823. See R.H. MacLeod (1987).

\***Cumha Mhic Mhic Alasdair** 245 *Lamentation of Mac Vic Allister, commonly called Allister Dhu of Glengary, Esq. G; Lamentation for Mac Vic Allister of Glengary...* Gesto Notes. Lament for Alasdair Dubh of Glengarry. See also **Cumha Alasdair Dheirg**.

**Cumha Mhic Mhic Alasdair** 249 *Cumha Mhic Mhic Alasdair / Glengarry's Lament* K0. Lament for Alasdair Dearg [MacDonnell] of Glengarry. Composed by Archibald Munro and dated 1828 (K0; MacKay Notes).

\***Cumha Mhic Mhic Thormoid** 136 *Mac, Vic Horomoid / McLeod Gesto's Lamentation G; Mac Vic Tormode's Lamentation...* Gesto Notes. Lament for MacLeod of Gesto. See also **Cruinneachadh Mhic Mhic Thormoid**.

**Cumha Mhic Nill Bharraigh** 008 *Mac niels of Barraws March* DJ; *Cumha Mhic Neill Bhara / MacNeil of Barras Lament* K1; *MacNiel of Barray's March* D1. Lament for MacNeill of Barra. The 'march' designation could have come from *spaidsearachd* by confusion with *spaidearachd* (see **An Spaidsearachd Bharrach**).

**Cumha Mhic Rìgh Arois** 245 *Caugh Vic Rìgh Aro G; Lamentation (Vic Rìgh Aro) Alias the Son of King Aro, ...* Lament for the son of the King of Aros. The tune is a variant of the well known **Cumha Mhic an Tòisich**, otherwise **Cumha Mhic a' h-Arasaig**. The name *Cumha Fear Arais* 'the elegy of the Chief of Aros' is mentioned by MacAlpine (1832), under the word *cumha*, but evidently in the sense of a song or poem, not an instrumental piece. MacLeod of Gesto stated (Gesto Notes) that he could not identify the King, or the place called Aros, but that his informant John MacCrimmon connected the tune with 'the death of one of the first chiefs of MacIntosh in battle'. The connection is also made in the title of a set of words 'Cumha Mhic a arois / no Cumha Mhic-an-Tòisich' ('Abrach', 1873, p. 168). Cf. also A.D. Fraser (1907, p. 144) mentioning a song " 'Cumha Fear Aros', a lament for the Laird of Aros... resembling somewhat the MacIntosh's Lament...". For texts and traditions see A.M. MacDonald 1995, pp. 122-162; and R. Black 2008, p 365 note 357. MacDonald discusses (p. 159) the place-name Aros in Mull, and remarks that *aros* is also used in Gaelic for an important dwelling – cf Dwelly, *àros*. Black argues that the underlying name is *Mac Fir Àrois*.

**Cumha Mhic Shimidh** 261 *Cumha Mhic Shimidh / Lord Lovat's Lament* K0. Lord Lovat's Lament.

**Cumha Mhic Shuain á Roaig** 155 *Roaigs Lament* C2; *Cumhadh MhicShuain a Roaig / a Lament for... MacSuain of Roaig* D1; *Mac Queen a Royag* DJ; *Cumha Mhic Suin a Roaig / MacSwan of Roaig's Lament* K2 index. Lament for MacSwan of Roaig. In Skye, the form 'MacSwan' is preferred to 'MacQueen' (R. Black 2007, p. 543 note 666). The fourth word here is taken to be the preposition *á*, previously sometimes given wrongly as the definite article *a*'. An expression with *á* is not strictly a territorial title, but cf. song titles *Mac Griogair á Ruadhshruth* and *Alastair á Gleanna Garradh*. For the placename, Black prefers the spelling *Roag*.

**Cumha Mhorair Bhràghaid-Albainn**. Lament for Lord Breadalbane. See **Mèarsa dubh Mhorair Bhràghaid-Albainn**.



- Cumha Mhorair Chlann Dòmhnail** 189 *The Late Lord MacDonald's Lament... A*; *Cumha Mhorair Chlann Domhnuill / Lord MacDonald's Lament K1*; *Cumha Mhorair Chlann Domhnuill / Lord MacDonald's Lament... KK*. Lament for Lord MacDonald. Stated in A to have been composed by Angus MacArthur, the informant, and dated 1796.
- Cumha na Cloinne** 239 *Cumhadh na Cloinnidh / The Children's Lament D1*; *The Children's Lament DJ*; *Cumha na Cloinne / The Children's Lament K1*; *The Childrens Lament JK*. Lament for the Children.
- Cumha na Coiseig** 210 *Cumh na Coshag DJ*. Lament for the Footie. The name is explained by the story of a hunting accident (MacKay Notes, p. 10), the tune having been made to celebrate the victim's recovery. Ronnie Black has pointed out the contrast between the diminutive form of *cas* 'foot' and the formal *cumha*, emphasised in the translation given here.
- Cumha na Cuideachd** 272 *Cumha na Cuideachd / The Company's Lament K1*; *Cumha na Cuideachd / The Company's Lament KK*. Lament for (or of) the Company.
- Cumha na h-Aonachd**. Lament for the Union. See **An Co-aontachadh**.
- Cumha na h-ighinn** 190 *Cumha na h-ighean / The Daughter's Lament K1*; *Cumha na h-Ithean / The Daughter's Lament KK*; *Cumha na h ithin JK*; *Cumha na i thinn JKA*. The Daughter's Lament (see remark on the next entry).
- Cumha na Peathar** 023 *Cumh na Paithair / the Sister's Lament H*; *Cumh na Peahair / The Sisters Lament D0*; *Cumha na Peathair / The Sister's Lament K1*. The Sister's Lament. The name, and a major poem on the theme, have been discussed by Sorley MacLean (1985, pp. 247-248) who notes that it is not possible to tell whether the lament is 'for' or 'by' the sister.
- Cumha na Suipeireach Bige** 293 *Cumha na Suipeirach Big / Lament for the little Supper K2*; *Cumha na Suipeirach Big / Lament for the little Supper KK*. Lament for the little Supper.
- Cumha na Suipeireach Mòire** 273 *Cumha na Supeirach Moireadh / Lament for the Great Supper K1*; *Cumha na Suipeirach Moireadh / Lament for the Great Supper KK*; *Cumha na Suipearach JK*; *~Suiperach JKA*. Lament for the Great Supper.
- Cumha nam Bràithrean** 188 *Cumha nam Brathairean / The Brothers' Lament K1*; *Cumha Bhrathair / The Brothers Lament KK*. The Brothers' Lament. A.M. MacDonald (1995, pp. 262 ff.) discusses possible connections with the poem *Cumha na Mbrathar* in the Turner MS, 1748, published in A. Cameron 1892-4, vol. ii, pp. 333-335.
- Cumha nam Marbh** 217 *Cumha na Mairbh / Lament for the Dead K1*; *Cumha na Mairbh / Lament for the Dead... KK*. Lament for the Dead. The Gaelic spelling here has been amended to treat 'the dead' as plural on the basis of Angus MacKay's (K1) use of the article *na*, taken to be for *nam* though pronounced as he writes it. On the other hand note his spelling *mairbh* with the vowel 'ai', and note also Colin Campbell's (C2) English name for a different tune (140) '*One of the Deads Lament*' (our italics).
- Cumha Obair Charnaig** 315 *Cumha Obaircharnaig / Abercairneys Lament K3 index*; *Cumha Obaircharnaig / Abercearneys Lament KK*. Lament for [Murray of] Abercairney.

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**Cumha Phàdraig Mhóir Mhic Cruimein** 137 *Cumh Pharic More Mhic Cruimmen / Lament on the death of Patrick More M<sup>c</sup>Crummen* D0; *Cumha Phadruig Oig Mhic Cruimein / Patrick óg MacCrummen's Lament* K0. Lament for Patrick Óg MacCrimmon. Said (K0) to have been composed by mistake when the subject was still alive. A genealogical account prefixed to K0 distinguishes Padraig Mór and Padraig Óg. No other tune names mention either of them but see notes on **Fàilte a' Mharcuis** and **Is fhada mar seo tha sinn**.

**Cumha Phàdraig Oig Mhic Cruimein** see previous entry.

**Cumha Phrionnsa Teàrlach** 263 *Cumha Phrionnsa Thearlach / Prince Charles Lament* K0. Lament for Prince Charles. Dated 1746 and attributed (K0 and MacKay Notes) to Captain Malcolm MacLeod of Eyre, who was the first piping teacher of John MacKay, father of Angus.

**Cumha Raghnaill Mhic Ailein Oig** 176 *Cumhadh Raoinuill Mhic Aileain Oig / Lament for Ronald M<sup>c</sup>Donald Esq<sup>r</sup> of Morar* D0; *Cumha Raonuill Mhic Aileain oig / Ronald MacDonald of Morar's Lament* K1. Lament for Ronald MacDonald of Morar. Ronald MacDonald 'Esquire, of Morar', Laird of Cross, in the Isle of Eigg (d. 1741) is a known figure in Highland musical history (K. Sanger and A. Kinnaird 1992, p. 153) and was remembered as 'the best gentleman piper of his day' according to a note added to K1.

**Cumha Ridir Seumas Mhic Dhòmhnail nan Eilean** 306 *Cumha Ridir Seumas Mhic Dhomhnuill na'n Eilean / Sir James MacDonald of the Isles Lament* K2; *Cumha Ridir Seumas Mac Dhomhnuill na'n Eilean / Sir James MacDonald of the Isles's Lament...* KK; *Sir James MacDonald of the Isleses Lament* JK. Lament for Sir James MacDonald of the Isles. Attributed in K2 to William MacDonald Esq of Vallay [North Uist] and not to be confused with the next entry. On the formal styles involving *Ridir* and *Sir* see the next entry, and also **Fàilte an Ridire Eoghann Loch Iall**, and **Fàilte Shir Seumais nan Eilean**.

**Cumha Ridir Seumas nan Eilean** 061 *Sir James MacDonaldis Lament by Chas. M<sup>c</sup> Arthur A; Cumha Ridir Seumas na'n Eilean / Sir James MacDonald of the Isles's Lament* K1; *Cumha Ridir Seumas na'n Eilean / Sir James MacDonald of the Isles's Lament* KK. Lament for Sir James MacDonald of the Isles. It is characteristic of Angus MacKay to assign the most dignified titles to aristocratic patrons, but in this case he may not be the first to do so. Sir James MacDonald of the Isles, who died young in 1766 (W. Matheson, 1938, p. xxix), was a particularly well regarded supporter of the arts. See further the titling of **Fàilte Shir Seumais nan Eilean**.

**Cumha Rìgh Seòras a Tri** 258 *Cumha Rìgh Seorus a Tri / King George the Third's Lament* K0. Lament for King George III. Stated (K0) to have been composed by John MacKay, father of Angus, and dated 1820. A date 1802 given elsewhere in the same book (MacKay Notes) is obviously a misprint.

**Cumha Rìgh Seumas**. Lament for King James. See **Siubhal Sheumais**.

**Cumha Taoitear Chlann Dòmhnail** 093 *Cumha Tuitear Chlann Domhnuill / Lament for the Macdonald's Tutor* K2; *Faillte Titior M<sup>c</sup>Don<sup>d</sup>* SC. Lament for the Tutor of MacDonald. In this context *taoitear* implies not teacher or tutor but a senior relative administering affairs when the titular head of the clan is too young to do so.

**Cumha Thighearna Arnabuill** 197 *Lament for the Laird of Ainapole* G; *Cumha Tighearna Anapuill / The Laird of Anapools Lament* K1; *Cumha Tighearna Anapuill /*

*The Laird of Anapools Lament* KK. Lament for the Laird of Anapool. MacLeod of Gesto wrote (Gesto Notes) ‘I do not know where Ainapole is, or what Laird this was, but the tune is a very fine one, and difficult to play’. It is Arnaboll, a farmstead in Sutherland, as shown by B. MacKenzie (1995).

**Cumha Thighearna Gheàrrloch** 195 *M<sup>c</sup>Kenzie of Garloch’s Lament A*; *Cumha Shir Eachainn Ghearloch / Sir Hector MacKenzie of Gairloch’s Lament R*; *Cumha Thighearna Ghearloch / MacKenzie of Gairloch’s Lament K0*. Lament for the Laird of Gairloch.

**Cumha Thighearna Loch Buidhe** 223 *Cumha Thighearna Lochbuie / M<sup>c</sup>Lean of Lochbuie’s Lament R*; *Cumha Thighearna Lochbuie / MacLean of Lochbuie’s Lament KK*. Lament for the Laird of Lochbuie.

**Dastaram gu seinnim pìob** 091 *Dastirum gu seinim Piob K2*; *I am proud I play a pipe K2 index*; *Dastirim gu Seinim Piob KK*; *Dastirun gun Seinim Piob JK*; *Dastirum gu Seinam Piob JKA*. Conventionally ‘I am proud to play a pipe’. The expression *gu seinnim* apparently contains the old synthetic first person of *seinn*, ‘sing/play’. *Dast(a)ram* is known in only one other context, the song *Moladh Moraig* by Alasdair Mac Mhaighstir Alasdair – see discussion in PS 6, p. 167. Seán Donnelly (2009) suggests a reconstruction in Irish as *Dáistir immum go seinnim píob*, literally ‘I am seized/surrounded with passion to play the pipes’.

**Dìomoladh Mhic Leòid** 309 *Di-moladh Mhic Leoid / Dispraise of MacLeod K3*; *Di-moladh (na Masladh) Mhic Leoid / Dispraise (or Disgrace) of MacLeod KK*. Dispraise of MacLeod. The term ‘dispraise’ occurs in other translations from Gaelic, e.g. the poem *Di-moladh Pìoba Dhòmhnaill Bhàin* (W. Matheson 1938, p. 63). See also **Masladh Mhic Leòid**.

**Donnachadh Dall Mac Dhòmhnaill an Urais (?)** 157 *Donaich dall Mhac Donail Nuras C2*. Blind Duncan, son of Donald of New Ross[?], though W. Matheson (private communication c. 1979) proposed ‘Blind Duncan son of Donald the notary’.

**Druim Thalaisgeir** 246. Nameless in G, but named *Druim Thaulscire* in Gesto Notes, with explanation that the place is in Waternish, Skye. The word after *Druim* is hard to read, and in L. MacDonald 1883 it was given wrongly as *Phoulscon*. See also **Blàr Bhatarnais**.

**Duntreòin** 244 *Duntron K3*; *Piobaireachd / Dhuntroin K3 index*. Duntroon.

**Dùsgadh Fear na Bannse** 310 *Dùsgadh Fear na Beannsa / The Waking of the Bridegroom K3*; *Dusgadh Fear na Beannsa / Waking of the Bridegroom KK*. The Waking of the Bridegroom.

**Eòghann Càthach** 299 *Eòghann Càthach / Ewin of the Battles K2*; *Eoghain Cathach / Ewin of the Battles KK*; *Ewan Cauch JK*; *Ewin Caich JKA*. Ewen of the Battles. Actually *càthach* is an adjective – the name is not \**Eoghann nan cath*. Angus MacKay’s English translation is perhaps influenced by **An Spaidearachd Bharrach** which also runs noun + adjective but is rendered ‘The Pride of Barra’.

**Fàgail Cheann-Tìre** 068 *ffhagail Cheantiare C1*. Leaving Kintyre.

**Fàgail Cheann-Tìre** 214 *Fàgail Ceann-tìre / Leaving Kintyre K3*. Leaving Kintyre.

**Faicheachd Chlann Dòmhnail** 227 *Faicheachd Chlann Domhnuill / Parading of the MacDonalds K2*; *Faicheachd Chlann Domhnuill JKA*. The Parading of the MacDonalds. The word *faicheachd* is not known as a musical genre term (akin to

‘march’ or ‘gathering’ ) but perhaps it was a recognised military term, as Dwelly lists *faiche* as ‘field’ and specifically ‘field where soldiers are reviewed’.

**Fàilte a’ Bhodaich** see **Fàilte a’ Mharcuis**.

**Fàilte a’ Mharcuis** 157 *The Marquis of Argyle’s Salute* R; *Failte Bhodaich / The Duke of Argyle’s Salute* D1; *Marquis of Talibearin’s Salute* G; *Failte Mharcuis Earraghadheal / The Marquis of Argyle’s Salute* K0. *Failte Mharcuis* SC. Salute (or Welcome) to the Marquis. MacLeod of Gesto (G) records that the tune was played ‘by Patrig Oig MacCrimmon’ at Dunvegan to welcome the Marquis of Tulliebardine and it has been argued (PS10, p. 281) that the Tulliebardine name only reflects that one occasion. This arises from the suggestion that *Fàilte a’ Mharcuis* was the ordinary vernacular name. Perhaps *Fàilte a’ Bhodaich* (‘The Old Man’s Salute’) was a derogatory parody, unless it stands for *Fàilte a’ Bhòdaich* which would be a salute to ‘the man from Bute’.

**Fàilte a’ Mhèinnearaich** 218 *Failte Mhianairich / The Menzies Salute* R; *Failte Mheinerich / a Salute to the chief of the Menzieses* D1; *Menzies Salute* DJ; *Failte Mheinnearaich / Menzies’ Salute* K0; *Failte Mananich* SC. The Menzies’ Salute. The sources mostly support the singular which in this case would be shown in English by omitting ‘The’. The spelling ‘Mananich’ in SC may suggest misreading of an earlier form such as ‘Manarich’.

**Fàilte a’ Phrionnsa** 173 *Failt’ a Phriunse* ER; *Failte Phroinsa / The Princes Salute* D0; *Failte Prionnsa Seumas / Prince James of Wales’s Salute* K1; *Failte Prince* SC. The Prince’s Salute. See also **Iseabail Nic Aoidh**.

**Fàilte an Ridire Eoghann Loch Iall** 236 *Failte Ridir Eoghann Lochiall / Sir Ewin Cameron of Lochiel’s Salute* K0. Sir Ewin Cameron of Lochiel’s Salute. The Camerons of Lochiel had a well known patronymic, *Mac Dhòmhnail Duibh* – see **Fàilte Loch Iall** and **Piobaireachd Dhòmhnail Duibh** – so Angus MacKay’s Gaelic title suggests a tradition that this particular tune was composed for Sir Ewin specifically.

**Fàilte an t-Siosalaich** 073 *Marsah na shisalach* C1; *Failte Shiosalaich Strathglais / Chisholm of Strathglass’s Salute* R; *Failte ’n t’ Shialich / Chisholm’s Salute* D1. Chisholm [of Strathglass]’s Salute. Donald MacDonald’s (D1) name without ‘of Strathglass’ may be earlier than Reid’s (R) name.

**Fàilte an t-Siosalaich** 250 *Failte an t-Siosalaich / Chisholm’s Salute* K0. The Chisholm’s Salute. Said (PS 14, p. 458) to have been composed in 1836: ‘the bearer can play... the Shisalach or the Chisholm composed on the occasion of his being elected [MP for Inverness]...’ This statement, dated 1838, reads like a quotation from an internal document from the Highland Society competition, but is not actually referenced. More accurately, the tune is actually a version of **Cumha Iain Chéir**.

**Fàilte Baintighearna D’Oyly** 251 *Failte Bhan-Tighearna Dhoile / Lady Doyle’s Salute* K0. Lady D’Oyly’s Salute. Angus MacKay’s English spelling is incorrect: the subject was Elizabeth Ross, niece of James MacLeod of Raasay, who married Sir Charles D’Oyly in 1815. Angus explains (MacKay Notes) that the tune was composed by his father, John MacKay, piper to Raasay, some time after Lady D’Oyly had settled in India. See P. Cooke 1985.

**Fàilte Baintighearna Mhic a’ Ghobhainn** 280 *Failte Ban-tighearna Mhic a Ghobhainn / Mrs Smith’s Salute* K1 index; *Failte Bhan-thighearna Mhic a Ghobhann / Mrs Smith*

*Salute* KK. Mrs Smith's Salute. Literally but perhaps incorrectly 'Lady Smith's Salute'. Stated in KK to have been composed by John MacKenzie, 1837 [i.e. John Bàn MacKenzie, see B. MacKenzie 1998, pp. 27-33]. Possibly another of Angus MacKay's over-elaborations of an English title into Gaelic. Mrs Smith is assumed to have lived about the time the tune was made.

**Fàilte Baintighearna Thalaiseir** 292 *Failte Ban-Thighearna Thalaiser / Mrs MacLeod of Tallisker's Salute* K2; *Failte Ban-Thighearna Thalaiser / Mrs MacLeod of Tallisker's Salute...* KK; *Mrs MacLeod of Tallisker's Salute* JK. Mrs MacLeod of Tallisker's Salute. Literally 'The Lady of Tallisker's Salute'.

**Fàilte Caitriona** 304 *Failte Chaitrine / Katherine's Salute* K2; *Failte Catrina* SC. Catherine's Salute. On the lenition of initial C, see **Cumha Caitriona**.

**Fàilte Chlann an Aba** 224 *Failte Chlan Nab / The McNabs Salute* R; *Failte Chlann an Abba / The MacNab's Salute* K0. The MacNabs' Salute.

**Fàilte Chlann Dòmhnail** 111 *MacDonald's Salute* DJ; *Failte Chlann Domhnuill / The Macdonald's Salute* K0; *Failte Chlann donill* SC. The MacDonalds' Salute – but DJ implies that the salute is to an individual rather than to the whole clan.

**Fàilte Chlann Dùghail** 068 *Failte Chlann Dughail / The MacDougalls Salute* K1. The MacDougalls' Salute.

**Fàilte Chlann Raghnaill** 203 *Pibrach Chlann Raonailt / Clan Ranald's march to Edin'*. DOW; *Failte Chlaun Raonuill / McDonald of Clan Ranalds Salute* R; *Failte Chlann Raonuill / Clan-Ranalds Salute* K0. A salute to Clan Ranald.

**Fàilte Chomann Gàidhealach Lunnain** 269 *Failte Chomun Gaidhealach Lunin / The Highland Society of London's...* K1 index; *Failte Chominn [sic] Gaedheallach Lunnin / The Highland Society of Londons Salute* KK. Salute to The Highland Society of London. Composed by John MacKay, father of Angus, 1835 (K1).

**Fàilte Chomann Gàidhealach na h-Albainn** 184 *The Highland Club / by J: MacArthur A; Failte Chomunn Ghaidhealach na h'Alban / The Highland Society of Scotland's Salute* K0 index (K0 main text omits the Gaelic). Salute to The Highland Society of Scotland. The tune was played by the composer at the Edinburgh competitions run by the Society, 1790 – see F. Buisman 2001, p. 82. Angus MacKay (K0) dates the composition to that year.

**Fàilte Dheòrsa Òig** 055 *Young George wellcome* C1; *Failt Dherse Oig &c. H; Failté Dheors' òig / Young George's Salute* R; *Failte Dheorse Oig / Young George's Salute* D1; *Failte Sheorais Oig Tighearna Chaladair / George Cambell Yr of Calder's Salute* K1; *Failte Sheorais Oig* K1 index; *Failte George Oag* SC. Young George's Salute. The use of 'welcome', or at any rate the non-use of 'salute', in C1 need not signify any difference between Colin Campbell's and others' understanding of the name. Campbell never writes 'salute' but uses other words like 'march'.

**Fàilte dhuit a Dhòmhnail** 152 *Failte Dhute Donail* C2. Welcome to you, Donald.

**Fàilte dhuit, Iain Ciar** 065 *Fhailte dhuitt Ion Cheir* C1; *Cumha Iain Cheire / Gray John's Lament* K1, with later addition 'Lament for John Ciar Chief of MacDougall'; *Cumha Iain Cheir / Lament for John Kear* K2; *John of Dunolles Lament* K2 index. Welcome to you, Iain Ciar, or Lament for Iain Ciar. A fragment of song set to the tune in K1 reads 'O Eain Cheir dhuibh slan gun till thu O Eain Cheir dhuibh slan gum bith thu slan gun dig thu slan gum bith thu &c'. The same sentiment occurs in the words to **Failte Uilleim Dhuibh Mhic Coinnich**. In K1, Angus MacKay notes his source,

‘M.DII’, i.e. Ranaid MacDougall, the blind piper who gave him several tunes and other information. Iain Ciar, chief of the MacDougalls of Dunolly, fought at Sherrifmuir in 1715 and seems to have died about 1737. He was remembered in Gaelic tradition as a very romantic hero and his name became attached to events from long before his time. See T. McCaughey (1996). See also **Fàilte an t-Siosalach** 250.

**Fàilte Fear Bhaghasdail** 095 *Boysdall’s March* C2; *Failte Fir Bhoisdail / Salute to Allister More Mac Donald... of Boisdale* D0; *Failte Fear Bhoisdail / MacDonald of Boisdale’s Salute* K1. Boisdale’s Salute. According to Donald MacDonald (D0) this is a tune to celebrate Boisdale’s accession to his estate which was apparently in c. 1758 – see R.D. Cannon and K. Sanger 2006, p. 86. Thus either ‘Salute’ or ‘Welcome’ might seem appropriate, but it is characteristic of Colin Campbell (C2) to use the word ‘March’. On the forms *fear/fir* see next entry.

**Fàilte Fear Cheann Loch Mùideart** 275 *Failte Fir Cheanlochmuidort* ER; *Failte Fir Cheannlochmuideart / MacDonald of Kinlochmudeart’s Salute* K1; *Failt Lochmuidart* SC. The Laird of Kinlochmoidart’s Salute. Although two sources write *fir* modern convention prefers *fear*.

**Fàilte Fear Gheusto** 017 *Failte fear Ghesto / MacLeod of Gesto’s Salute* K3. The Laird of Gesto’s Salute. Contrast the (apparent) naming of \***Cruinneachadh Mhic Mhic Thormoid**.

**Fàilte Fear Staffa** 208 *Failte Fir Staffa / M’Donald of Staffa’s Salute* R. The Laird of Staffa’s Salute.

**Fàilte Inbhir Aora** 056 *Failte Ineraora / Salute to Inveraray* K1. Salute to Inveraray.

**Fàilte Lady Margaret** 196 *Failte Lady Margeret* DJ; *Failte Ban-tighearna Mhic Dhomhnuill / Lady Margaret MacDonalds Salute* K3; *Failte Lady Margaret* SC. Lady Margaret’s Salute. The name is spelled *Marret* in Angus MacKay’s index of A – does this reflect a Gaelic form *Mairearad*?

**Fàilte Loch Iall** 177 *Piobarach Dhomhnuill Duidh, or the Cameron’s Gathering* AC; *Failt Lochial* SC. Lochiel’s Salute. This was a Cameron name for the tune which was also claimed for Clan Donald. The version in AC is a transcription made by Alexander Campbell from a canntaireachd manuscript of Niel Macleod of Gesto. From it Campbell derived the setting which he published in *Albyn’s Anthology* entitled *Pibroch of Donuil Dubh*, with words by Walter Scott (A. Campbell 1816-18, vol i, pp. 82-89). Campbell also recorded for the first time the well known verse, *Piobarach Dhomnall... Piob agus braddach air faich Inbhir-lochi*. The 6/8 quickstep march, a ceòl beag form of the tune, is titled ‘Lochiel’s March’, variously spelled, in several sources. See F. Buisman (n.d.). *Mac Dhòmhnaill Duibh* was the patronymic of Cameron of Lochiel, and the *faiche* at Inverlochy (cf **Faicheachd Chlann Dòmhnail**) was the traditional assembly ground of the Camerons. For the Clan Donald side of the argument see **Piobaireachd Dhòmhnail Duibh**.

**Fàilte Mharcuis Earraghaedheal** see **Fàilte a’ Mharcuis**.

**Fàilte Mhghr Màrtainn** 231 *Failt Mr Martin* SC. Mr Martin’s Salute. The title ‘Mr’, Gaelic ‘Mghr’ (for *Maighstir*) is often explained as implying someone who can read and write, or more specifically a priest, but it can also be read as a direct intrusion from English, as in **Fàilte Lady Margaret**. Even so it still implies a person of higher status than the writer. People named Martin are on record variously as servants and as relatives of the MacLeods (I.F. Grant 1959).

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- Fàilte Mhic an t-Saoir** 006 *Failte Mhic an t-Saoir / MacIntyres Salute* K1; *Failte Mhic An-t-Shaoir / MacIntyres Salute* KK; *MacIntyre's Salute* JK. MacIntyres Salute. Conventionally now 'The MacIntyres' Salute' (PS 11, p. 338) but the Gaelic and English forms in K1 have MacIntyre singular. (So does JK but the apostrophe is not certain owing to mishandling of the manuscript).
- Fàilte Mhic Dhòmhnail** 244 *MacDonald's Salute or Duntron* K3. KK *Failte Mhic Dhomhnuill / MacDonald's Salute* KK. MacDonald's Salute. See also **Duntreòin**.
- Fàilte Mhic Dhòmhnail nan Eilean** 227 *Failte MhicDhomhnuill no'n Elean / MacDonald of the Isles' Salute* D1. MacDonald of the Isles' Salute.
- Fàilte Mhic Ghille Chaluim** 216 *Failte mich chille Chaluim / M<sup>c</sup>Leod of Rasay's Salute* R; *Failte Mhic Ghille Challam / MacLeod of Rasay's Salute* K0. MacLeod of Raasay's Salute.
- Fàilte Mhic Gill' Eathain** 112 *Fhailt Mhic Leain* C2. MacLean's Salute.
- Fàilte Mhic Gill' Eathain** 145 *Fhailt mhic-Gilleoin* F. MacLean's Salute.
- Fàilte Mhic Griogair** 320 *Failte Mac grigor* SC. MacGregor's Salute. See also **Fàilte nan Griogarach**.
- Fàilte Mhic Mhic Alein** 203 *Failte Mhic Mhic Alain / Clan-Ranalds Salute* K0. MacDonald of Clan-Ranald's Salute. The Gaelic title honours the chief specifically, not the clan as a group.
- Fàilte Mhic Nill Chinn Tairbeirt** 284 *Failte Mhic Neill Chinn-tairbeart / Lachlan MacNeill Campbell Esqr of Kintarbert's Salute* K1. MacNeill of Kintarbert's Salute. Composed by John MacKay, father of Angus, and dated 1837 (K1). Another title with a Mac- surname in modern style. Lachlan MacNeill was born in 1802. He inherited the estate of Kintarbert in 1838, and assumed the name Campbell from then until his death in 1852. He was the patron who commissioned Angus MacKay to write the manuscript KK. See B. MacKenzie 1999.
- Fàilte Mhillbank** 276 *Failte Mhaolbank / MacKenzie of Millbank's Salute* K1. Millbank's Salute. Composed by John MacKay (father of Angus), 1821 (K1). For biography of MacKenzie of Millbank see B. MacKenzie 1998, pp. 92-93.
- Fàilte Munro** see **Fàilte nan Rothach**.
- Fàilte na misge** 106 *Fhailt na Misk* C2. Salute to drunkenness. A piece of music with title *Failte na miosg* is in the MacFarlane MS (F), in J. Oswald c. 1739, p. 39, and in JO (vol 1, p. 22). It is set for violin but is considered by K. Sanger and A. Kinnaid (1992, p. 188) to have been originally a harp piece. In the MacLean-Clephane MS it is *Failte na misc*. In the anonymous *Celtic Melodies*, vol 1, p. 16, *Failte na meisg / Salute to Drunkenness*. The English name is also proposed by J. MacIver (1966). The tune was used as air for Burns' song 'My heart's in the Highlands' – see Johnson vol iii, No. 259, p. 268 (1790). Stenhouse (see Johnson [1962] vol ii, p. 243) amends or misquotes the title as *Failte na moisg* and translates it as 'The Musket Salute': in modern spelling 'musket' is *musg* 'musket', hence \**Fàilte na muisg*. The pibroch is very different from the harp/violin settings but may be a creative adaptation to the limitations of the chanter.
- Fàilte nam Frisealach** 025 *Failte na Frisallach / The Frazer's Salute* KK. The Frazers' Salute.
- Fàilte nan Gòrdanach** 016 *Failte na'n Gordanaich / The Gordons' Salute* K0. The Gordons' Salute. A 'clan' name with 'Gordons' in the plural. The tune was played in

competitions in 1824 and 1835, and it has been suggested that this was in honour of two brothers Lewis and Charles Gordon, who were successive secretaries of the Highland Society of Scotland which organised the competitions (PS 10, p. 311). It was not unknown for tunes to be renamed for a particular occasion.

**Fàilte nan Griogarach** 202 *Failte na'n Griogairach / The MacGregors' Salute* K0. The MacGregors' Salute. A version of this tune was noted in canntaireachd by Niel MacLeod of Gesto, transcribed in staff by Alexander Campbell, and used by the latter as the basis for a piano arrangement in his *Albyn's Anthology* (vol 1, 1816, pp. 91-97). It has the words 'Thain' a' Grigalich, suitably repeated. It is titled 'MacGregor's Gathering', as is the well known poem by Walter Scott, published in the same book. Eventually Campbell's transcript was made available to Malcolm Mac Pharlain, who published what appears to be a shortened version, with music in sol-fa and canntaireachd, and words *Thain' a' Ghrigaireach...*, i.e. 'MacGregor has come' (C.M.P., 1895). See also **Fàilte Mhic Griogair**.

**Fàilte nan Guinneach** 319 *Failte na'n Guinnach / The Gunn's Salute...* KK. The Gunns' Salute. Angus MacKay (KK) misplaces the apostrophe in the English, as the Gaelic implies the plural. For the composer, William Gunn (1789-1867) see J. Campbell 2001, pp. 33-37.

**Fàilte nan Leòdach** 231 *Failte na Leodich* DJ; *Failte na'n Leòdach / The MacLeod's Salute* K0. The MacLeods' Salute. Angus MacKay (K0) misplaces the apostrophe in the English, as the Gaelic implies the plural.

**Fàilte nan Rothach** 256 *Failte na'n Rothaich / The Munros Salute* K0; *Failte Munroe* SC. The Munro's Salute. Although Angus MacKay has the plural 'The Munros' Salute', the wording in SC supports the singular, 'Munro's Salute'. In the latter case 'Munro' must be read as an imported English style of the personal name.

**Fàilte Néill Òig** 205 *Failte Niall oig* K2; *Young Neils Salute* K2 index. Young Neil's Salute.

**Fàilte Obair Chàrnaig** 186 *Murray of Abercairnne's Salute* A; *Failte Obaircharnaig / Abercairnne's Salute* K0; *Failte Oborcarnic* SC. [Murray of] Abercairnne's Salute. According to A, the composer was Charles MacArthur, and Angus MacKay adds an anecdote which supports this (MacKay Notes, p. 8). Charles is thought to have been born c. 1700. See F. Buisman 2001, p. xxiv.

**Fàilte Rìgh Seumas a Sia** 014 *Failte Rìgh Seumas a sea / King James the Sixth's Salute* K1; *Cumha Rìgh Seumas a Se / King James the 6<sup>th</sup>'s Lament* KK; *Failte Rìgh Seumas a Se / King James the Sixth...s Salute* KS. Salute to (or Lament for) King James VI. The sources have *a Sèa* for 'the Sixth', but in modern dialects the pronunciation is as shown here.

**Fàilte Shir Seumas nan Eilean** 210 *Failt' Shir Seumas MachDhonuil* ER; *Failte Sir Shemes nan Ilanan / Sir James MacDonald of the Isles' Salute* R; *Failte Ridir Seumas na'n Eilean / Sir James MacDonald of the Isles Salute* K0; *Failte Sir Seumas* SC. Sir James [MacDonald] of the Isles' Salute.

**Fàilte Shir Seumas MacDhòmhnaill** see **Fàilte Shir Seumas nan Eilean**.

**Fàilte Sobieski** 099 *Sophia Eskie* C2; *Subbie Eskie* C3; *Subieskie* DJ; *Failte Subiaski / Subiaski's Salute* K1; *Failte Sobeaski* SC. Conventionally 'Sobieski's Salute'. If the subject is indeed the Countess Sobieski, mother of Prince Charles the Young Pretender, it would appear that Colin Campbell mistook the name, though his version



in C3 suggests that he may have heard it more correctly to begin with. Although it is a late copy, C3 derives from a document that seems to have been compiled earlier than C2 (see F. Buisman 1987; R.D. Cannon, 2009). The name is anomalous: in all other instances titled ladies are given their titles, e.g. **Fàilte Lady Margaret** in contrast to **Moladh Màiri**.

**Fàilte Thighearna an t-Sruthain** 254 *Failte Thigherna Struain / Strowan Robertson's Salute* K0. Struan Robertson's Salute (literally 'Salute to the Laird of Struan').

**Fàilte Thighearna Chluanaidh** 298 *Failte Thighearna Chluani* K2; *Cluny MacPherson's Salute* K2 index. Cluny MacPherson's Salute (literally 'Salute to the Laird of Cluny').

**Fàilte Thighearna Gheàrrloch** 274 *Failte Tighearna Ghearloch / MacKenzie of Gairloch's Salute* K1; *Failte Tighearna Ghearloch / MacKenzie of Gairloch's Salute...* KK. MacKenzie of Gairloch's Salute (literally 'Salute to the Laird of Gairloch').

**Fàilte Thighearna na Comraich** 260 *Failte Thighearna na Comeraich / Mackenzie of Applecross's Salute* K0. MacKenzie of Applecross's Salute (literally 'Salute to the Laird of Applecross').

**Fàilte Thighearna Òig Dhùn Gallain** 136 *Dungalan's Lament* C2; *Dun Gallans Lament* C2; *Failte Thighearna òig Dhungallain / The Young Laird of Dungallon's Salute* K0. A welcome to the Young Laird of Dungallon. A four-line verse begins *Tha oighre òg aig fear Dhungallain* (MacKay Notes, p. 11). It is possible that this was used by Angus MacKay in order to concoct a formal title for the pibroch. A version of the tune with essentially this same Gaelic title is in a manuscript of Angus Fraser (d. 1874), probably derived in turn from K0 (C. and A. Martin 1996, p. 7). For more on the lairds of Dungallon, see PS 10, p. 291 and R. Black 2008, p. 344 note 241.

**Fàilte Thighearna Thalaiseir** 301 *Failte Thighearna Thaligair / MacLeod of Talliskers Salute* K2; *Failte Thi...* JK (partly illegible). MacLeod of Tallisker's Salute (literally 'Salute to the Laird of Tallisker').

**Fàilte Thighearna Thulaich** 253 *Failte Thearna Thulach / Davidson of Tulloch's Salute* K0. Davidson of Tulloch's Salute (literally 'Salute to the Laird of Tulloch').  
Composed by John MacKay, father of Angus, 1821 (K0).

**Fàilte Uilleim Dhuibh Mhic Coinnich** 243 *Failte Uilleam Dhuibh Mhic Coinich / The Earl of Seaforth's Salute* K0; *Failte Mac Kenich* SC. Conventionally 'The Earl of Seaforth's Salute'. A lengthy set of words including *Slàn gun till fear chinn duibh... Slàn gun till Uillichan...* is printed under the music in K0, and similar texts, perhaps modelled on these, are in A. MacGregor 1872-3, p. 20, and 'Fionn' 1904, p. 24. See also **Slàn gun till Eonachan**.

**Fàilte Fear Bhorlaim** 211 *Failte Fear Bhòrlum* K2; *Borlum's Salute* K2 index; *Failte Fear Bhorlum / The Laird of Borlums Salute* KK; *Fear Bhorlum* SC. The Laird of Borlum's Salute.

**Fanaid (?)** 111 *Fannet* C2. Mockery. Possibly 'Fancy', an English musical genre term equivalent to 'Fantasia' (R.D. Cannon [2000] 2006).

**Fear a' bhreacain duibh** see **Fir bhreacan dubha**

**Fear pioba m- (?)** 103 *Fhear pioba Metie* C2. Uninterpreted. J. MacIver (1966) offered the translations 'timid, feeble, or faint-hearted piper' based on the adjective *meata*.

**Fhuair mi pòg o làimh an Rìgh** 213 *Fhuair mi pog o laimh an Rìgh / I got a Kiss of the Kings Hand* R; *Thuair mi pog o' laimh an Rìgh / I got a Kiss of the King's Hand* K0. I got a Kiss of the King's Hand. The earliest-recorded pibroch name, *Fuoris Pōōge i spoge ī Rhi*, in the Wardlaw MS, c. 1680 – see R.D. Cannon 2007. Angus MacKay's spelling *thuair* correctly registers that fh is sounded 'h' in *fhuair* instead of being silent as in most words.

**Fir bhreacan dubha** 297 *Piob Fhir Breachdgan Duibh* JKA. The men with the black plaids, or perhaps 'Pibroch of the men with the black plaids'. There were words written in pencil above the music in JK, later erased, which seem to read *Piobaireachd... ..uibh*. The later writing in ink, by Charles Bannatyne, includes *Fhir Breachdgan Duith* and the English as quoted here. The irregular Gaelic spellings adopted by Angus MacKay in JKA and by Bannatyne, may suggest that one or both of them had seen the pencil title in JK before it was rubbed out. Colm Ó Baoill suggests that the lost name might have referred to *Am Freiceadan Dubh*, The Black Watch; e.g. *Piobaireachd an Fhreiceadain Duibh*.

**Fuaim na Tuinne ri Duntreòin** 205 *Fuaim na tuine ri Duntróne / The sound of the waves against Duntrone* R. The sound of the waves against Duntroon. The song beginning *Fàilte dhuit...* and containing the title phrase, is in D. Kennedy [1836], p. 76, and in 'Fionn' 1911, p. 20. For discussion see R. Black 1972-74.

**Fuineachair** 028 *Fuinachair* K1. Uninterpreted.

**Gabhaidh sinn an rathad mór** 295 *Gabhaidh sinne Rathad Mór/ We will take the Highway* K2. We will take the High Road. The opening words of a song. The tune of the song, a quickstep marching air, is called *Sherriffmuir* in earlier sources – see F. Buisman (n.d.) – but *We will take the Highway* in later bagpipe publications, and most recently *The High Road to Gairloch*.

\***Gleus** not found but we have 050 *A Glase* C1; 127 *A Glass* C2; 146 *A Glas* C2. Suggested to be English spellings for Gaelic *gleus*, and interpreted as '[finger/ tuning] exercise'. Cf. **A' Ghlas Mheur**; also *Deuchainn Ghléusaidh*, an expression for a tuning prelude. See S. Donnelly 1984; R.D. Cannon [2000] 2006.

**Gogallach nan Cearc** 294 *Gogallaich na'n Cearc / The Hen's March o'er the Mudden* K2; *gogalleach nan Cearc* JK; *Gogalaich nan Cearc* JKA. The Cackling of the Hens. The pibroch is distantly related to another piece of music, apparently originally made for the fiddle, which the earliest known source (c. 1730) calls 'Cackling of the Hens' – see P. Stewart 2007, p. 50. First printed in Scotland as 'The Hens' March' in c. 1756-61 (see D. Johnson 1984, pp. 235, 243), in recent traditions it is also called 'The Hens' March o'er the Midden'. Angus MacKay's English title may be the first attestation of the latter form. His spelling 'Mudden' recalls his and others' spelling of 'Mac Crummen', which becomes 'Mac Crimmon' in later conventional English. A Gaelic version *Spaidsearachd na[n] Cearc's an t-Sitig* PS 13, p. 441) is presumably a modern translation.

**Gràn an Seicannan's Sìol am Pocannan** 119 *Gràn a Seichanan's Sial am Pocanan / Grain in hides and seed in Sa[cks]* K1; in K1 index the last word is *Bags* K1; *Gràn a Seicannan's Sìol am Pocanan / Grain in Hides and Corn in Sacks* KK. Grain in hides and seed in sacks.

**Gu do Bhuidheann Eoghainn** 236 *Go 'do Buidheann Eoghan / Away to your tribe Ewen* D1. No recent translation. The expression need not be as disrespectful as it sounds.

Donald MacDonald (D1) claims that when Sir Ewen was on his travels abroad ‘his clan at Lochaber, wearying for his return, wrote a letter to him, with the above Gaelic words...’. Angus MacKay’s titles for the tune may reflect an independent but consistent tradition – see **Fàilte an Ridire Eoghann Loch Iall**. Another translation could be ‘join your Regiment, Ewen’.

**Guileagag Mòraig** 083 *Moraig* C1; *Moladh Moraig / The Praise of Marion* D1; *Moladh Moraig / The Praise of Marion* D1; *Cuilleagag Mòrag / The Praise for Marion* K2; *C...l...g Morag* JK (partly illegible). Conventionally ‘In Praise of Mòrag’. Perhaps *Mòrag* alone was the normal vernacular name of the tune, but both *Guileagag Mòraig* and *Moladh Mòraig* were and are well known as poems/songs by Mac Mhaighstir Alasdair. For discussion, see A.M. MacDonald 1995, pp. 243-248.

**Guma Slàinte dhuit, a Dhòmhnaill** 089 *Gu ma Slaint dhuit Donail* C2. May you have good health Donald.

**Iomarbhàigh Mhic Leòid** 037 *Iomarbhadh Mhicleoid / MacLeod’s Controversy* K0. Conventionally ‘MacLeod’s Controversy’. For *iomarbhadh* Dwelly gives a range of meanings such as ‘struggle/contention’, but he also mentions *iomramh*, ‘rowing’, which is really a different word though pronounced almost identically (see **Port Iomramh Mhic Leòid**).

**Ionnsaigh Aonghais Bhige Mhic Dhòmhnaill** 233 *Ionnsuidh Aneas Bhig Mhic Dhomhnuill / Angus MacDonalds attack upon the MacDougalls* D1. Wee Angus MacDonald’s attack upon the MacDougalls.

**Is coma leam...** see **Cogadh no Sith**.

**Is e do bheatha Eoghainn** 199 *Is e do Bheath Eòghainn / You’r Welcome Ewin Lochiel* K1; *Is-e do bheath Eoghann / You’r welcome Ewin* KK. You are welcome Ewen.

**Is fhada mar seo tha sinn** 161 *S, fhada mar so tha sinn / Duke of Atholl’s March* DOW; *’SFhadde Mar Seo Tha Sinn / Too long in this Condition* D0; *Is fhad mar so tha Sinn / Too long in this condition* K1. We are too long like this (conventionally ‘Too long in this condition’). Donald MacDonald (D0) attributes the tune to ‘great Peter MacCrimmon’ when ‘striped of all his clothes by the English’ at Sherrifmuir. Another story, with a four-line verse, concerns a piper who played all night at a wedding and got poor refreshment – see ‘Fionn’ 1911, p. 13.

**Is fhada mar seo tha sinn** 165 *Sad Mar Sho tha Shinn* C2. We are too long like this (cf previous entry, ‘Too long in this condition’).

**Iseabail Nic Aoidh** 032 *Isabel Nich Kay* G; *Iseabal Nic Aoidh / Isabel Mackay* K0; Isabella... K0 index. Isabel MacKay.

**Iseabail Nic Aoidh** 173 *jsobail ni Caoidh / The Stewarts march* DOW. The tune is the one now best known as **Fàilte a’ Phrionnsa** which explains the second title. It was also evidently, as it still is, the air for Rob Donn’s song *Iseabail Nic Aoidh*. The tune is specified by J. MacKenzie [1841] 1907, pp. 208-209, and H. Morrison 1899, p. 181, and set to the words in A. Gunn and M. Mac Pharlain 1899, p. 88.

**Làmh Dhearg Chlann Dòmhnail** 252 *Lamh Dhearg Chlann Domhnuill / The Red Hand in the MacDonald’s Arms* K0. The Red Hand of Clan Donald.

**Lasan Mhic a’ Chaoich** 046 *Lassan Mhic a Cheaich* C1. The flame of the son of the blind [man]. Dwelly defines the adjective *caoich* as ‘blind of an eye’. See also next entry.

**Lasan Phàdraig Chaogaich** 046 *Lasan Phadruig Chaoig / A Flame of wrath for squint Peter MacCrummen* K1; *Lasan Phadruig Chaoig / A Flame of wrath, for Squint Peter...* KK. Squint-eyed Peter's (or Patrick's) flame. Conventionally 'A flame of wrath for Patrick Caogach'. See also **Lasan Mhic a' Chaoich**.

**Lasan Phàdraig Chaogaich** 244 *Lassan Phadrig Chiegh* G; *Lassan alias the flame of Phadrig Chiegh...* Gesto Notes.

**Latha Sròn a' Chlachain** 074 *La Sron a Chlachain / ...a Lament for Maclean* D1. The Day [i.e. Battle] of Sròn a' Chlachain. Sròn a' Chlachain is in Glen Lochay and the battle has been dated to 1646 – see R. Black 2008, p. 408 and references cited there. Donald MacDonald's (D1) English wording is to be read as a comment rather than a name as such. David Glen (M) titles the tune *Cumha Lachuinn Mhóir*, presumably on this basis.

**Leacran** see **Am Port Leathach**.

**Leannan Mhic Cruimein**. MacCrimmon's Sweetheart. These well-known names do not occur in the sources under review. See **Maol Donn**.

**Leannan Mhic Dhòmhnail Ghruamaich** 102 *Leannan Mhic Donnill Gromich* C2.

Donald Gruamach's Sweetheart. See also **Spaidsearachd Dhòmhnail Ghruamaich**. M– (?) 006 *Mealee Fenaig* C1. Uninterpreted.

**Mac Nèill is Tighearn' Ann** 134 *McNeil is tighearn ann* C2. MacNeill is Lord there.

Contraction of 'S e Mac Nèill a's Tighearna ann, 'It is Mac Neill who is Lord there'.

**Màl an Rìgh** 282 *Mal an Rìgh / The Kings...* K1 (title left incomplete); *The Kings Tribute* K1; *Mal an Rìgh / The Kings Taxes* KK. The King's Taxes. Normally *màl* is 'rent' while 'tax' is *cìs*. Angus MacKay's attempts at translation probably reflect uncertainty (he got the tune not from his father but from another informant, Randal MacDougall).

**Mallachd nam pìobairean** 234 *Molluch na Piperin / The Union of Scotland with England* G. The Pipers' Curse. See also **An Co-aontachadh**. Dwelly notes that there is a 'Northern form' *mollachd* of the word more usually found as *mallachd*.

**Maol Donn** 075 *Nuail Doan* C1; *Mhaol Donn* R; *Cumha Mhuil Duin / Lament for Muil Duin...* K1; *Maol Duin* JK; *Muil Duin* JKA; *Milduin* SC. Maol Donn. Traditional song texts concern the loss of a valued cow, *mo ghaol am Maol Donn* – see P. Cooke 1972. The modern name of the tune 'MacCrimmon's sweetheart' does not connect with the text, though the expression 'sweetheart' could come from the phrase just quoted. A Gaelic equivalent *Leannan Mhic Cruimein* is sometimes mentioned, but it has not been found in any early source.

**Maor na Coille duibhe** 025 *Maor na coille duibhe* K3 index. *Maor na coille duibhe* KK. The factor (= manager) of the dark woodland. Cf. *maor-coille*, 'wood-ranger' (Dwelly). See also **Piobaireachd Uaimh**, subtitled 'Castle Menzies'. Perhaps referring to the woodland of Kyanachan, Rannoch, a Menzies property.

**Màrsail Alasdair Charaich** 097 *Marsail Alastair Charich* D1. Alasdair Carrach's March. According to Donald MacDonald (D1) the subject was 'a Highland hero, whose name is so familiar to the Highlanders, that little need be said concerning him, only that he is called by the poets, (A'n, duin' b Allain bha'n Alba,) 'The most renowned man in Scotland'. He has been identified (F.D. MacDonald 1892) as Alexander of the Isles, first chief of Keppoch, who fought at Harlaw (1411) and Inverlochy (1427). The reference is to the song *Oran na Comhachaig* by Dòmhnall

Mac Fhionnlaigh nan Dàn, with the lines *Chunnaic mi Alasdair Carrach / An duine as allail' bha an Albainn*. See W.J. Watson 1932, p. 250, lines 6623-6624.

**Màrsail Loch an Eala** 203 *Marsail Lochinalie* JO. Lochnell's March.

**Màrsail nan Granddach** 159 *Mairsall Na Grantich* C2. The Grants' March.

**Màrsail nan Sutharlanach** 081 *Surtherland's March* C1; *Marsal na Suherlanach / The Sutherlands March* D1; *Sutherland's March* DJ; *Sutherland's March* K3. The Sutherlands' March. The three writers who give the name only in English have it singular, i.e. 'Sutherland's March'. See comment on **Cruinneachadh nan Sutharlanach**.

**Masladh Mhic Leòid** 309 *Masla Mhic Leoid* JK. MacLeod's Disgrace. See also **Dìomoladh Mhic Leòid**.

**Mèarsadh dubh Mhorair Bhràghaid-Albainn** 074 *Lord Bredalbans March* C1; *March i Dubh Lord Bradalbane* DJ; *March a Morar Breadalbi[nn?]* K3; *Cumha Mhorair Bhreadalbain / Lord Breadalbanes Lament* K3 index; *Mearsa Dubh (na) Cumha Mhorair Bhreadalbain / Lord Breadalbanes Lament* KK; *A Mearsa Dubh / The Black March* KK index. Conventionally 'Lord Breadalbane's Lament'. The names with *Cumha* make sense but 'The Black (= Doleful) March' has a paradoxical feel which supports authenticity.

**Moladh Màiri** 067 *McLachlan's March* C1; *Moladh Mairi / McLachlan's March* H; *Moladh Mari / Marys Praise for her gift* D0; *Moladh Màiri / Mary's Praise* K1; *Marys Praise for her Gift* K1 index; *Molidh Marie (Stiallag)* SC. Mary's Praise. A footnote in H connects the first two names 'This Piobrach was Composed by M<sup>c</sup>Lachlan's Lady Praising a Natural Production viz s: Moladh mu 'da Thaobh &c.' The expression 'Mary's Praise for her gift' may relate to Gaelic texts which have not yet been interpreted: (1) *Mollach dephit Mahary*, from a document, dated 1778, quoted by F. Collinson 1975, p. 175; (2) a verse noted in 1884 by J. MacDougall Gillies, beginning *Fionneamh air geibht Mairi...*, appended to a set of the tune in Gillies' manuscript, now Glasgow University MS G 1457, p. 53. The interpretation 'gift' is supported by two similar stories given by 'Fionn' 1904, p. 156. In both the gift is a skin for a new pipe bag, and in one the donor is a daughter of the clan chief, Maclachlan of Strathlachlan. It seems likely that 'gift' is a late bowdlerisation. See also **Stiallag**.

**Moladh Móraig** see **Guileagag Móraig**.

**Molluchd nam Piobairean** see **Mallachd nam piobairean**.

**Murt Ghlinne Comhann** 088 *Mursd a' Ghlenne' Cho 1692 / The Masacre of Glenco R;* *Mortadh Glenne Coann / The Massacre of Glencoe* D1; *Massacre of Glencoe* DJ; *Murt Ghlinne a Comhann / The Massacre of Glencoe* K0. The Massacre of Glencoe. This is the invariable English designation both of the tune and the event, but *murt* 'murder' and *mortadh* 'killing' are evidently the vernacular equivalents.

**Paigh na bodaich nail' ach Ruairidh** 151 *Paigh bodaich Nail ach ruaigh* C2; *Paigh bodaich Nail ach Ruarie* C2 index. The old men will pay indeed but not Rory. The Piobaireachd Society (PS 11, pp. 348-9) amended the Gaelic to *Phaidh na bodaich mal ach Ruairidh*, 'All the old men paid rent but Rory', but Buisman (1991) proposed the readings here, with *nail'* short for *naile*.

**Piobaireachd Aon Crochain** 028 *Pioparich aon Cnochan* C1. The Pibroch of the one hillock – F. Buisman 1992.

- Piobaireachd Chlann Aoidh.** The MacKays' pibroch. See **Bratach Chlann Aoidh.**
- Piobaireachd Chlann Raghnaill.** Clanranald's pibroch. See **Fàilte Chlann Raghnaill.**
- Piobaireachd Dhòmhnail Duibh** 177 *Pioberachd Mhic Dhonuil* JO; *Piebroch Connel S*; *Pibroch gonnell S*; *Pioberach Dhomnuill Duidh, or the Cameron's Gathering* AC; *Pibroch of Donuil Dubh* Albyn's Anthology (A. Campbell, vol i, 1816, p. 90); *Piobaireachd Dhomhnuill Duibh / Black Donald Balloch of the Isles March (and not Lochiel's) to the first battle of Inverlochy 1427* D0 (the words in parentheses scratched out in almost all copies of D0, and omitted in editions from 1822 onward – see R.D. Cannon and K. Sanger 2006, p. 132); *Piobaireachd Dhomhnuill Dhuibh / Black Donald Balloch of the Isles's March...* K1. Pibroch of Donald Dubh. Conventionally Black Donald's March. The first three citations above are from violin arrangements of the pibroch – see F. Buisman (n.d.) – the fourth from the piano arrangement made by Alexander Campbell from MacLeod of Gesto's canntaireachd version – see **Fàilte Loch Iall.** Walter Scott changed *Dubh* to *Dhu* in the title of his poem (A. Campbell, vol i, 1816, p. 90). The pibroch is now always named 'Black Donald's March', while the corresponding melody in quickstep form is named 'Pibroch of Donald Dhu' in various spellings, except when called 'Lochiel's March' or equivalent.
- Piobaireachd Dhùn Naomhaig** 201 *Piobaireachd Dhunnaomhaig / Piobaireachd of Dunyveg* K0. The Pibroch of Dunyveg. In English as well as Gaelic contexts, the placename is pronounced with the accent on the second syllable – Dun-`eeveg.
- Piobaireachd Dhùn Naomhaig** 321 *Piobarach Dunivag* SC. See previous entry.
- Piobaireachd Iarla Rois** 118 *Piobaireachd Iarla Rois / The Earl of Ross's Pibrach* R; *The Earl of Ross' March* D1; *Spaidsearachd Iarla Rois / The Earl of Ross's March* K0. The Earl of Ross's Pibroch.
- Piobaireachd na Pàirce** 021 *Pibarich N'a paichk* C1; *Piobaireachd na Pairc / The Park Piobaireachd The Battle of Park* K1; *Piobaireachd na Pairc* KK; *The (Stirling) Park Pibroch* KK index. The Park Piobaireachd, though Angus MacKay's (K1) alternative of 'The Battle of Park' seems better. The battle is treated in standard in Highland histories with various late-fifteenth century dates (for references see e.g. A.J. Haddow 1982, p. 128). It took place near Contin, Ross-shire and 'was ever after called Blair in Pairc...' (Wardlaw MS., ed. W. MacKay 1905, p. 112). It was evidently well remembered in Highland tradition, but no relatively recent traditions, songs etc have been pointed out.
- Piobaireachd na Pàirce** 238 *Piobaireachd na Pairc / The Park Pibroch* K2 index. The Park Piobaireachd. See also previous entry.
- Piobaireachd Uaimh** 025 *Piobaireachd Uaidh / Castle Menzies* D1; *Piobaireachd Uaimh, na Maor na coille duibhe / Menzie of that Ilk's Pibroch* K3 index; *Piobaireachd Uaidh* KK. The castle is in the parish of Weem (from Gaelic *uamh*, a cave), and 'Castle Menzies' is, or has become, the preferred name of the tune. It is characteristic of Angus MacKay (K3 index) to prefer the most dignified title possible, especially when writing in English.
- Port a' Bhàta** 286 *Port a Bhata / The Boat Tune* K1. The Boat Tune.
- Port a' Chlaidheimh.** The Sword's Tune. See **Cumha a' Chlaidheimh.**
- Port a' Chrùnluidh** 062 *Port a Chrun-luath* K2; *The Crun-luath Pibroch* K2 index. The Crunluath Tune.

- Port a' Mheadair** 048 *Port A Mheadair* K1; *The Bicker* K1 index; *Port A Mheadair* KK, *The Royal Bicker* KK index; *Port a Mheadair / The Bicker or Cogue* KS. The tune of the bicker (old Scots word for a drinking vessel).
- Port a' Mheadair** 081 *Port a Mheadair / The Bicker* K1; *The Cogue* K3. See previous entry.
- Port Geàrr MhicLeòid** 113 *Port Gearr MhicLeoid / A taunt on MacLeod* K1; *Port Gearr Mhic Leoid / A Taunt on MacLeod / M<sup>c</sup> Leods short tune* KK. MacLeod's Short Tune. Perhaps better amended to *Port Gearraidh MhicLeòid* together with Angus MacKay's first English translation (K1).
- Port Iomramh MhicLeòid** 231 *Porst Iomramh Mhic Leod / MacLeod of MacLeod's Rowing Piobaireachd* D1. MacLeod's Rowing Tune.
- Port Màiri** 062 *Porst Marie* C1. Màiri's Tune.
- Port na Lùdaig** 240 *Porst na Ludag* DJ; *Port na Lùdaig / The Little Finger Tune* K3 (in index the last word is *Pibroch*); *Borst na Ludan* JK; *Port na Ludain* JKA; *Port na Ludaig / The Little Finger Tune* KS. The Little Finger Tune. Angus MacKay (K3 and KS) added 'virtually the tune for the exercise of the little finger' but the Piobaireachd Society editors note that the remark applies no more to this tune than to many others (PS9, p. 272).
- Port na Lurgainn** 014 *Porst na Lurkin* C1. The tune of the *Lurgainn*. Possibly referring to a well known boat song, *Leis an Lurgainn* (see e.g. Fionn 1898, p. 21) in which *An Lurgainn* is the name of the boat (not a type of boat as stated by J. MacIver 1966).
- Port na Strì** 004 *Porst na Striane* C1. The Tune of Strife.
- Port na Strì** 107 *Port na Srian, na Port na Strigh / The Tune of Strife* K1; *Port na Srian na Port na Strigh / The Tune of Strife* KS. The Tune of Strife.
- Port nan Doirneag** see **Blàr nan Doirneag**.
- Port Ùrlair** 020 *Porst Ullare* C1. Possibly 'a ground', this being musical genre term, mainly 16<sup>th</sup>-17<sup>th</sup>-century. The spelling with '-are' may reflect the genitive ending of *Ùrlar*, if that is the right reading.
- Port Ùrlair Mhic Eachainn** 078 *Porst Ullar mhic Eachin* C1. MacEachain's ground. Cf. **Port Ùrlair**.
- Ruaig air Caiphtean nan Gall** 112 *Ruaig air Caiphtean' nan Gall / The Retreat of the Lowland Captain* K2; *the rout of the Engliish [sic] Captain* JK. The Rout of the English Captain. In other names with *ruaig air* it is a body of men who are 'routed'. Perhaps the words here imply that the captain led his company in and they were all put to flight.
- Ruaig air Chlann-a-Phi** 094 *Ruaig air Clann a Phie / The Rout of the MacPhies* K3. The Rout of the MacPhees. See also **Cha b' thoil le Mac Dhubh-Shìth a nì a sheinn**.
- Ruaig Beinn Doig** [?] 217 *Ruaig Ben Doeg / The Rout of Bendoeg* R; *Ruaig Bein Doig... / Lament for the Dead...* KK. The Rout of Bendoeg (but if this is a placename, it has not been identified).
- Ruaig Ghlinne Freòin** 013 *Ruag Glen froin* C1; *Ruaig Ghlinne Freoir / The pursuit of Glenfroo...* H (apparently cut off by the binder); *Ruaig Ghlinne Fruin (Properly Glenn a Bhroin.) Valley of Sorrow. / The Rout of Glen Fruin* D0; *Ruaig Ghlinne Fruin / The Rout of Glenfruin* K2. The Rout of Glenfruin. Donald MacDonald's (D0) reading of the placename as 'The Glen of Sorrow', i.e. *Gleann a' bhròin*, is not generally supported. For stories and a song about the battle, see M.D.Newton 1999, p. 191 ff.

**'S coma leam** see **Cogadh no Sìth**.

**'S daor a phàigh thu** 178 *Stir a phay u* SC. Dearly have you paid. See also **Tha'n daorach ort...**

**'S e do bheatha Eoghainn** see **Is e do bheatha Eoghainn**.

**'S e 'n tarbh breac dearg** 237 *Tarbh Brach derg* SC. The Red Speckled Bull. The story is of a bull which was killed by Ronald MacDonald of Morar. See PS4, p. 106; further details are in the Kilberry files, NLS MS 22107, ff. 1-26. The song is in 'Abrach' 1874b, 'Fionn' 1904, p. 96, and 'Fionn' 190X, pp. 167-169, all without music; and in J. L. Campbell 1990, p. 66 with tune not unlike the pipe version. More recently it has been recorded at least twice by the School of Scottish Studies, with different tunes, however, one resembling **Claidheamh mór Iain Ghairbh Cholla**, the other **'S leam fèin an Gleann**. They all contain lines such as *'S e 'n tarbh breac dearg a mharbh mi*.

**'S e 'n t-arm breac dearg** 237 *An t arm breachd derg / Se 'n t'arm mharbh me* D1; *An t-arm Breachd Dearg / The British army* K1. The Red Speckled Army. According to Donald MacDonald (D1) 'these words signify the appearance of an army at a distance... the composer of this rattling march says it was the Army which killed him'. See **'S e 'n tarbh breac dearg** for what seems to be an older tradition, and for the modern name; but Campbell of Kilberry noted that soldiers' uniforms at the time of writing featured bright red and white, so the description would be apt (NLS MS 22107, ff. 1-26).

**'S fhada mar seo tha sinn** see **Is fhada mar seo tha sinn**.

**'S fheàrrd' thu cadal** 230 *Sard u cadil* SC. You'd better sleep. See also **Tha'n daorach ort...**

**'S leam fèin an Gleann** 058 *The Glen is our own and all that it contains* R; *'S Leam fein an Gleann / The Glen is mine* K0; *Slum hin an Glan* SC. The Glen is Mine. 'The glen is our own' (R) is not supported by either the names or the longer song text which Angus MacKay also gives ' *'S leam fein an Gleann, 'S leam fein na thann, &c.*'

**Sean Chumhadh a' Chlaidheimh** 150 *Seann Chumhadh a Chlaibh / The Sword's Old Lament* D1. The Sword's Old Lament. The Gaelic means that it is the lament, not the sword, that is old. The wording contrasts with **Cumha an t-Seana Chlaidheimh**.

**Siubhal Sheumais** 175 *Suibhel Shemes / Lament for King James' Departure or Flight* D0 (first edition [c. 1820]) / *Lament for King James' Departure* D0 (revised edition [1822]); *Cumha Rìgh Seumas / King James's Lament* K3; *Suibhel Sheumais / James's Departure...* KS. The Departure of [King] James. The earlier Gaelic names have no reference to a king, nor necessarily to a departure, since in some dialects at least, *siubhal* can be a euphemism for death. However Donald MacDonald's (D0) words 'or flight', albeit subsequently deleted, are consistent with the tune being associated with the events of 1688.

**Slàn gun till Eonachan** 145 *Slann gu dig shonachan* C2; *Slàn gu'n till Eonachann / Welcome Johnnie back again* K2; *Slànn gu'n till Eonachann / Wellcome John Back again* KK; *Slan gun till Eonachan* JK; *Slan gu'n till Eonachan* JKA; *Ionachan* SC; *Slan gu'n till Eonachann / Wellcome Johnnie Back again* KS. Welcome Johnnie back again. Although this wording is accepted conventionally the PS editors pointed out (PS9, p. 259) that a more correct rendering would be 'Au Revoir to Johnny'; better still 'may Johnnie return safely'. A song beginning *Slan gun tig Aonachan...* was



noted in Skye in 1861 and translated in part ‘Be it well with Aonachan... well may he arrive...’ (F. Tolmie 1911, p. 169).

**Slàn gun till Uilleachan.** May Willie return safely. See **Cait’ an diugh thàinig tu?**

**Slan leibh(?)** 105 *Slan ffuive* C2. Fare you well. Reading and translation due to J.

MacIver (1966), but the letters ff are not accounted for unless they are a misreading of an earlier version with l. (The writer of C1 and C2 sometimes uses ff in initial position as an alternative to F).

**Soraidh le Tighearna Ìle** 316 *Soraidh le Tighearna Ila / Farewell to the Laird of Islay*

KK. Farewell to the Laird of Islay. Angus MacKay’s own composition, dated by him 1840 (KK) evidently on leaving the service of Walter Frederick Campbell of Islay.

**Soraidh leat a Dhòmhnail** 166 *Soraidh leat a Dhomhnuill / Fare thee well Donald* K1.

Fare thee well Donald.

**Spaidsearachd Chlann ’ic Aoidh** 073 *Spaidsearachd Chlann ’ic Aoidh / The MacKays*

*March* K2 index. The MacKays March. Since this name occurs only in a MS of Angus MacKay, and only in the index, the possibility that Angus assigned it himself cannot be overlooked.

**Spaidsearachd Chlann Ghill’ Eathain** 077 *Spaidsearachd Chlann Illeain / The*

*MacLeans’ March* K0; *March Chlan Lean* SC. The MacLeans’ March.

**Spaidsearachd Dhiùic Pheairt** 070 *Spaidsearachd Dhuic Pheairt / The Duke of Perth’s*

*March* K0. The Duke of Perth’s March.

**Spaidsearachd Dhòmhnail Ghruamaich** 102 *Spaidsearachd Dhomnuill Ghruamaic[h]*

*H; Spaidsearachd Dhonuill Ghruamaich / Donald Ghruamach of Slate’s Lament for the death of his elder brother* D0; *Donald Groumach* G; *Spaidsearachd Dhomhnuill Ghruamaich / Grim Donald’s March* K1; *Spatcharach dolgruamach* SC. Donald Gruamach’s March.

**Spaidsearachd Iarla Rois.** The Earl of Ross’s March. See **Piobaireachd Iarla Rois.**

**Spaidsearachd Mhic Rath** 193 *Spaidsearachd Mhic Raadh / MacRae’s March* K0.

MacRae’s March (not ‘The MacRaes’ March’).

**Spaidsearachd Thighearna Chluanaidh** 289 *Spaidsearachd Thighearna Chluan /*

*Cluny MacPherson’s March* K1. Literally ‘The Laird of Cluny’s March’.

**Spìocaireachd Iasgaich** 222 *Spìocaireachd Iasgaich / Scarse of Fishing* K1. Scarce of

Fishing. The ungrammatical title is firmly fixed in modern tradition. The noun *spìocaireachd* ‘miserliness’ is normally applied to a person but a poetic context is supplied by the associated fragment of verse in K1 *Tha spìocaireachd iasgaich am bliadhna’ na Gho... .*

**Stiallaig** 067 *Molidh Marie (Stiallag)* SC. The name *Stiallag* is written slightly large and

looks like a later addition, though still apparently in the hand of Angus MacKay. It would therefore not be very much later since the paper of the MS is watermarked 1853, and Angus died on 23 April 1859 (A. Campsie, 1980). It is the name of a farm that was held by the Lamonts, and was said to have been granted to one of the Lamont pipers (‘Fionn’ 1904, p. 156). See also **Moladh Màiri.**

**Suarachan** 193 *Suarachan* A. Dwelly gives the adjective *suarachan* a range of meanings

such as insignificant or contemptible, and adds the noun *suarachan* ‘worthless person’, on the authority of one informant, William Cameron, Poolewe. Angus MacKay (K0, p.5) had previously given it as the nickname of Duncan MacRae, who

fought at the Battle of Park in 1477, and acquitted himself so well that from then on he was known as Donncha Mór nan Tuagh, Big Duncan of the Axes.

**Suigear Suiriche** 296 *Suigear Suiriche / The Frisky Courtier* K2; *Suigear Suiriche / The Frisky Lover* KK; *Sigart Sereich* JK; *Sigart Sirich* JKA. Conventionally ‘The Frisky Lover’ but actually ‘the lover’s ardour’. Some years ago a firm in England marketed as a novelty a foam bath liquid in a container made to look like a whisky bottle, labelled ‘Frisky Lovers’. Coincidence?

**Taimhealtaich(?)** 007 *Taviltich* C1.

**Taom-boileinn na Coinneamh** 124 *Tumilin O’Counichan, an Irish tune* G; *Taom-boileinn na Coinneamh / The Frenzy of the meeting* K1 and KK. The Frenzy of the Meeting. MacLeod of Gesto’s Irish reference accounts for his spelling, though the same piece is recorded elsewhere as ‘Brian O’ Duff’s lament’ – see **Cumha Brian O’ Duff**. It is also melodically related to the Irish jig known as ‘Brien Boru’s March’, so far traced back to 1842 but no further (A. Kuntz 1996-2008).

**Tarraing a-mach bhàta Mhic Leòid** 093 *Tharrin Mach bhat Mhic Cload* C2. The beaching (drawing out) of MacLeod’s boat. The ‘h’ in Colin Campbell’s *Tharrin* is taken to be redundant.

**Teachd a’ Phrionnsa gu Muideart** 115 *Teachd a Phrionnsa gu Muideart / The Prince’s Landing at Moidart* R. The coming of the Prince to Moidart. The word *teachd* does not specifically convey landing by sea, and Reid may have been influenced by the title **Thàinig mo Rìgh-sa air tìr am Mùideart**.

**Tha Clann Dòmhnail Socharach** 101 *Clandonniel Sochaach* C2; *Tha Clann Domhnuill Socharach / The MacDonalds are simple* K3; *Tha Clann Domhnuill Socharach / The MacDonald’s are Simple* KK; *tha chlan Dhonal Socharech* JK. The MacDonalds are Steadfast. Conventionally ‘The MacDonalds are Simple’ but it is possible that ‘firm/steady/steadfast’ would be better translations, amending *socharach* to *socrach* and allowing for pre-aspiration in the latter.

**Tha feadhainn aca ga sheinn mar siud[ach]** 060 *Euan aka char Shein mi Shudda* C1. Some of them sing play it that way. Possibly the comment of an informant, misinterpreted as the name of the piece.

**Tha’n crodh laoigh air Aodainn Thorbheinn** 056 *Crõmh laoith air Aidin thorbein* C1. The cattle are on Aodan Thorbheinn, or ‘on the face of (the hill called) Torbheinn’. *Crodh laoigh* signifies cows in calf, a particularly valuable herd, and the name perhaps implies a triumphal cattle-raiding song. In Colin Campbell’s music (i.e. canntaireachd) texts, the tilde over the letter ‘ò’ signifies a short syllable. A song ‘*S tha’n crodh laoigh air aodann... Corrabhein*’ has been recorded by the School of Scottish Studies, and a version which may be a conflation of others is in M. Kennedy-Fraser, vol ii (c. 1917), pp. 205-211.

**Tha’n daorach ort, dh’òl thu a’ mhàileid** 308 *An Daorach ort dhol thu Mhalet / you are drunk you’ve drunk the Wallet* JK; *Hanurich ort* C. SC; *Tha’m daorach ort dh’òl thu Mhàileid / You are drunk you’ve drunk the wallet* K3; *Than Daorach ort ghol thu Mhaleid* JKA. You are drunk – you’ve drunk the wallet (= spent all the drinking money). See also **An Daorach**.

**Tha’n daorach ort, dh’òl thu’n cairt** 230 *Tha’n daorach ort Dh’ol thu’n Cairt / You are Drunk you’ve drunk a quart* K1; *You are Drunk you’ve drunk a [word omitted]* K1

index; *than Daorach ort ghol thu 'n Cairt* JKA. You are drunk – you've drunk the [whole] quart. See also **An Daorach**.

**Tha'n daorach ort, 's fheàrrd' thu [?] cadal** 178 *Tha'n daorach ort S'fhearr'd thu Cadal / You are drunk you'd better sleep* K1; *Tha'n daorach ort S'fhearr'd thu Cadal / You are drunk you'd better sleep* KK; *An Daorach* JK; *Tha'n Daorach ort sfeard thu cadal* JKA. You are drunk – you'd better sleep. See also **An Daorach** and **'S daor a phàigh thu**.

**Thàinig Goiridh** 114 *Thanig Gorrie* C2. Godfrey's come!. A war-slogan analogous to *Thàin' a' Ghriogarach* – see **Fàilte nan Griogarach**.

**Thàinig mo Rìgh-sa air tìr am Mùideart** 115 *Hanig mo Rìghs air tìr ann Mudarchd* C2. My King has landed (come to land) in Moidart; *Thanic Mo Rhi er tìr a Moidart* D1; *Thainig mo Rìgh sa air tìr am Muideart / My King has landed in Muidart* K0. Two lines of verse are given below the music in K0 *Thàinig mo Rìgh-sa air tìr am Mùideart, Rìgh na'n Gael Teàrlach Stùart*. See also **Teachd a' Phrionnsa gu Muideart**.

**Thigibh an seo, gheobh sibh feòil** 162 *Heeyegev a sho sho shiv foil* JK; *Thigabh a seo* JKA. Come here and you'll get flesh. Part of a verse which begins *A chlanna nan con* ('Fionn' 1904, p. 2).

**Thogail nam Bò** see **A Thogail nam Bò**.

**Till an Crodh 'Laochain** 203 *Till an Crodh Lichen* SC. Turn the cattle, laddie. Several traditional sets of words have been published, beginning *Till an crodh (a) Dhonnachaidh* or *Till an crodh laochain*. See D. Campbell 1862, p. 274; K.N. MacDonald 1895, p. 113; 'Fionn' 1904, p. 144; F. Tolmie 1911) pp. 182-3; and at least two recordings by the School of Scottish Studies. The general sense is that if Duncan can amass wealth by lifting good cattle he will win a beautiful bride. Dwelly defines *laochan* as diminutive of *laoch* 'hero/champion': 'a boy is almost always addressed by this term'.

**Togail bho Thìr** 140 *Togail o Thìr / Weighing from Land* K3; *Togail Bho Thìr* JK; *Togail 'O Thìr / Weighing from Land / A Boat Rowing Tune* KS. Conventionally 'Weighing from Land', though this implies lifting ('weighing') an anchor. In fact *togail* here simply means starting out.

**Tulach Àrd** 212 *Tullochard / The MacKenzies March* R; *Tulloch-ard / Tullochard* K1 index. Tulloch Ard. Placename, perhaps used as a war-cry. In the old *Statistical Account* it is identified with a mountain in Kintail (one of what are now called the 'Five Sisters'), and the signal for a gathering was a fire burning on the top of it. The writer mentions the tune of 'Tulloch-ard, or Seaforth's gathering'. See R. Morrison 1791-99, p. 244.

**Tulach Àrd** 232 *Tulloch Ard / The Mackenzie's Gathering* D1; *Tulichard* DJ. See previous entry.

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