Gaelic names of Pibrochs

A Concise Dictionary

edited by

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Introduction

This is an alphabetical listing of the Gaelic names of piobrochs, 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 Cruinneachadh nan Grantalach. 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 môr. The number following the name is that of the current Piobaireachd Society Catalogue, available on www.piobaireachd.co.uk.

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. 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 is in fact only the first version, and I plan to replace it 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

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

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).


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 a facsimile, see www.piobaireachd.co.uk
DJ MacDonald, 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

DOW Dow, Daniel [c.1783] *A collection of ancient Scots music for the violin, harpsichord or German flute ... consisting of parts, salutations, marches or pibroachs, 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'Crummen pipers in the Isle of Skye, to their apprentices.* Printed by Lawrie & Co., Edinburgh. For a facsimile, see 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. For an account, see F. Buisman (1985–6).


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
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


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

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

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

KS  Seaforth manuscript. Angus MacKay (1854). National Library of Scotland, MS 3744. For a facsimile, see 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)


A Chlann Dómhnaill an Fhráioch see 'Chlann Dómhnaill an Fhráioch.

A Cholla mo Ruin 201 Cholla ne Ruin / Seachain a ’n Dunn tha misi an Laimh D1; Colin a Ruin D1; Cola mo ’Ruin R. Possibly ne is a misreading of handwritten mo. Nowadays the expression mo ruin is most familiar in love songs – Mo ruin geal dîleas, '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 Mhathan a’ Ghlinnie seo is mithich dhluinn cèirigh 088 Varon Na Glin in Michgin Eri 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 Mhuinnir a’ Chaill Chaoil, thugabh am brauch oirbh 032 A Mhuinnir a Chail Chaoil thugabh a’m brauch oirbh D1. C.S. Thomason wrote —thugadh in his first edition (1900, index, p. xi), but —thugabh 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 Mill-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 Maaile 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 Mhuinnir a' Chaill Chaoil 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 Maaile Ruaidhe, and 'Chlann Dómhnaill an Fhráioch.

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’Farlan’s 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 Thir) 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 bó, ‘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 Bhoidheach 255 A Bhiodag Bhoidheach / The Pretty Dirk K0; Bidagroyach SC. The Pretty Dirk.
A' Bhirlinn Chorrach Chaoil 094 Vuirtin Corrich Chaoil C2. The slender galley. The adjective could be a compliment to the vessel – narrow and unstable, but fast and elegant.

A' Bhòilich 235 A Bhoalaich / An intended Lament D1; A Bhòilich / 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 o’ 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’.


A' Bhratach Bhàin 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’ Chìd port sa phioibaireachd 248 A chèud Phòrt sa Phìobaireachd / The first tune in Piping K0. The first tune in piping.

A’ Chnoicaireachd 311 A Chnoicaireachd / The Sammering K3; A chroacharach JK; A Chroagarach JKA. Dwelly explains the Gaelic word as ‘sauterning about the hillocks [cf. cnoc], or ‘merry-making’.

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’ ghlas mheur / A bagpipe lament PD; Glass Mhoier C2; ‘Ghlas Mheur / Lock on fingers H1; A Ghlass Mheur / The Finger Lock D0; A Ghlass Mheier / 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 Glais 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’ Mhìle Bhraonach 139 Vùile Vriochich C2; A Bheal Bronach Far am ‘r-ainach Charly Stewart K3; A Mhìle Bhraonach K3 index; A Mheil Barromach 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 Albaín in the next entry.

Albainn Bheadarach, ‘s mise gad’ fhágail dubh 187 Albaín 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’ Mhìle 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 *crin* is long when it stands alone for ‘crown’ but short when compounded in this way.

**Am Port Luinneagach** 054 Luinnagieh G;  *A'm Port Luinneagach / The Ditty* K1. Conventionally ‘The Comely Tune’. Angus MacKay’s length-mark on i 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 **Án Ailteachd**.

**Án 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 Gailbhreach** 305 *An Cath Gailbhreach / The Desperate Battle* KK; *An Cath Gailbhreach / The Desperate Battle* K2; *An Cath Gailbreach* JKA. The Desperate Battle, Amending to *An Cath Gairbhreach*, or to *Cath Gairbhreach* (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 Gharbhhaich*, heading of the Brosnachadh on the Battle of Harlaw in the McLagan MS (D.S. Thomson 1968).

**An Ceapadh Eucorach** 003 Kepper Geggarich C1; *Unlafful Quarter* DJ; *An Ceapadh Eucorach / The Unjust Incarceration* K1; *An Ceapadh Eucorach* JK; *An Kepadh Eucorach* 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 fiddle* JK. The Spree. See also **Chaidh na Fhira dh’oil**.

**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 șurlar, 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 Mhóir 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 Rioghaill 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’Cruiomoune piper to M’Leod of Dunvegan on the christening 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 Ribeann Dearg 005 A Riobain Dearg / The Red Ribband K2; A Ribbon Dearg
KK; An Ribbon Dearg / The Red Ribband KK index. The Red Ribbon.

An Ribeann Gorm 004 Ruibain Gorm / Blue Ribbon D1; An Ribeann Gorm / The Blue
Ribband K1; A Ribeann Gorm JK; Ribban 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
MacGregs; and this one belongs to the clan Grant’. The remark should perhaps
be read as meaning that “there [are each] 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 Ribeann Gorm 107 Ribban Goarm C2; An Rubhain Gorm / The Blue Ribbon D1;
Ribban Gorm 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 Macnells, 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 Spaidsearachd Bharrach 008 Spadderich Bharraich C1; Spadaireachd Bharraich
/The Pride of Barra KK; The Pride of Barra JK; Spadderach Bharraich 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.

An Spaidsearachd Bharrach 084 Spaidsearachd Bharroch / the pride of Barroch A;
Spaidseaircach Mhic Neile a’ Bhara / MacNeil of Barra’s March K0; Spaidrich
Bharach SC. [MacNeil of] Barra’s March. See also An Spaidsearachd Bharrach.

F. Buisman 2001, p. 76 notes that spaidsearachd ‘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

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’ fearr mi diolán na bhith pòst’ 051 *Bhair bhí dhílán n’a bhí pos’d C1. I’d rather
be a bachelor than be married.

Batal an t-Sroim 097 *Batal an t-Sraim K1; The Battle of Locheirn 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’ Ghrìainn 180 *Beinn a Ghriam 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’ Ghrìain (‘Ben Grian’ 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. Maelmes 1988, p. 163).

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

Birlinn Tighearrna Cholla 011 *Mac Lean of Coll’s R; Bior-linn Tighearrna Chollà / 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 Èireann 027 *Blàr Allt Eàrn / The Battle of Aldearne K1; Battle of Watter
of Earn JK; Blàr Allearn JKA. The Battle of Auldearn. There is no contemporary
Irish reference here: Allt Èireann is the Gaelic form of Auldearn, a very ancient
place-name.

Blàr Athaill 158 *Blàr Atholl / The Battle of Athole... KK; Blàra Atholl / The Battle of
Athole K3; The Battle of Athole or Killiecrankie K3 index; Blàr athollie JK; Blàr
Athole JKA. The Battle of Atholl. Although Blàr Atholl can be read as the
place-name ‘Blair Atholl’ the reading blàr = ‘Battle(field)’ is supported by other
names beginning with Blàr. The two readings are not mutually exclusive.

Blàr Bhatairliù 257 *Blàr Bhaterloo / 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 Bhaterneis 221 *Blàr Bhaterneis / The Battle of Waternerish R; Druim Thalasgair / na Blàr Bhaterneish / The Battle of Waternerish K1. The Battle of Waternish. In the
English name the spelling is ‘Waterness’ in JKA. A version of this tune is in G,
nameless, No. XV, and the associated comment (Gesto Note) calls it ‘a very old
Battle tune called in Gaelic Druim Thaurlscire in Waternish in the Isle of Skye’...’.
The word after Druim is hard to read, and in L. MacDonald 1883 it was given wrongly as Phoulson. But the comments provide the link between the names. For
a related song, and traditions, see R. Black 2008, p. 435 note 621.

Blàr Bhéalach na Bròig 307 *Blàr Bhealach na’m Broig K2; Balla na Broig / The
Battle of Ballach na Broig K2 index; Ballachinn JKA... 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 Blâre 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 Bheallach Druischaig / The Battle of Balladruishach K1; Bealla Druischaig / The Battle of Balladruishaig KK. The place has apparently not been identified. The spelling offered here is based on beul-àtha, ‘ford’, and Drisseig (modern spelling Drissaig) on Loch Avich, Argyll.

Blàr Bhustair 163 Blàr Vaster 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; Blàr Ghleann Sheille / The Battle of Glensheill KK; Glen Sheil Beag 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 Mhuintir a’ Chàill Chaoil.

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; Blàr Sliabh an t-Shirra / The Battle of Sherifmuir K0; Blàr Sliabh an t-siorraidh / The Battle of Sherifmoor K3. The Battle of Sherifmuir. For the fitting of words and music see A.M. MacDonald 1995, pp. 180–196.

Bodaich Dhubha nan Sliogean 225 Bodaich Dubh na Sliogean K1; The Black Carles with the Shells K1 index; Bodaich dubh na Shligain JK; Bodaich Dhubh na Sliogean 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 Sligeachin 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 Sligeachin is feminine singular and takes the definite article, as do a number of other Gaelic placenames. See also Bodaich Dhubha nan Sliogean.

Bodaich nam Briogais 002 Bodlich na mbrios / Lord Breadalbane’s March DOW; Bodaich na’m Brigais / The Carles with the Brecks K0; Bodaich na’m Brigais / Lord Breadalbane’s March to the battle fought betwixt him and the Sinclair of Caithness at Wick D0. The Carles with the Brecks. 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
bhothaich nan bruic... see D. Kennedy [1836], p. 181. For other concordances and spellings see L.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; Bràttich Bhàn SC. The White Banner. Since there are other tunes with the name A’ Bratach 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 Stuarts.

Bratach Chìlann Aoidh 209 Bratach Chìlann Aoidh / The Mackay’s Banner K0; Piobaireachd na Bràiteach Bàn Àrd Chìlann Aodh / The Mackays White Flag R. The MacKays’ Banner. Reading no as ‘or’ in R we actually have two names, the first being Piobaireachd Chìlann Aoidh.

Bràthair an Amhailteach 182 Bràther a’n amhailteach DJ. The fool’s brother.

Cac air chloich 138 C**** air Cloich KK; C*** air Cloich KK index; C** air Cloich K1. Shifting on a stone. Presumably KK index is to be read cachd. In K1 index this tune is called a Tune for a Beginner. The scatological name may be a comment on the simplicity of the tune.

Caismeachd a’ Phoibaire da Mhaighstir 201 Caismeachd a Phoibaire da Mhaighstir / 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 Dhuntròin 270 Caismeachd da Dhuntaoir[fn] / Duntrorn’s Warning K1. A warning to Duntrone. The form with preposition do, unusual in tune names, makes clear that the warning is being issued to and not by Duntrone (the person). Even so it is possible that Angus MacKay has modified an original nominative + genitive name Caismeachd Dhuntròn as implied by his English version.


Cait’ an-diugh thaing tu? 243 Caid’n Duddh thainc Dhù 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 Fàile 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 Chraoiithe 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 n a’n Eun / The Birds Fight K2. The Battle of the Birds. A well known folk tale in Gaelic tradition.

Ceanann Drochaid’ Innse-bheiridh 165 Ceanann Drochaid Isiberri / The End of Isheberry Bridge K1. The End (or Battle) of ~ K1 index; Ceanann Drochaid Iseberry JKA. The End/Head of Isheberry Bridge.
Ceann Drochaidhe Pheairt 281 Ceann Drochaidhe Pheairt / The Battle of the Inch of Perth K1; Ceann Drochaidhe Pheairt / The Battle of the Inch (or Bridge) of Perth K1. The End/Head of the Bridge of Perth.

Ceann fo Lùirich 104 Ken fo Lùirich C2. Head under cover/concealed. From lùirich a cloak, or coat of mail. Ronnie Black points out the analogy with ceann fo [f]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 Daíse C2; Piobaireachd Cheam Deas D1; Ktuniaidize G; Ktuniaidize, Alias the Ears of Corn Gest Note. 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 Ktun... suggests the singular ceann as in his form of Ceann na Drochaidhe Bige.

Ceann na Déise 297 Kenedias (Ky) K2. The tip of the ear of corn.

Ceann na Drochaidhe Bige 169 the End of the little Bridge C2; Ceann na Drochaidh Big / The Clan’s Gathering D0; Ktunam Drochaid a Beig / The Head of the Little Bridge G; Ktunam drochd a beig... Gest Note; Ceann na Drochaidh 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 Cameron’s to follow him, which they did’. A nineteenth century MS refers to a song ‘Ceann na Drochaidh or the head of the Bridge’, without the adjective (D. Morison c.1820; reference provided by the late Rev. W. Matheson).

Ceann na Drochaidhe Mòire 163 Ceann na Drochaidhe Moire / The End of the Great Bridge M. The End/Head of the Great Bridge.

Ceann na Drochaidhe Mhoiridh 171 Ceann Drochaidh Mhoirdh / Played at a Battle H; Ceann na Drochaidh Mhoirdh / The End of the Great Bridge D0; Ceann na Drochaidh 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-Phí féin ... a shein 094 Cha bòil le Mac-a-a-fhinn ‘ah shein JK. Not yet completely interpreted, but it evidently begins something like ‘MacPhree would not mind (object to)’, and perhaps ends ‘to sing/play it’. See Ruighe air Chlann-a Phi.

Cha till Mac Cruimein 057 Cha Till Mac Cruimein / MacCrummen will never return K0. MacCrummen 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 tuille C1; Cha Till mi Tuille / I return no more R. I shall never return. See also Cha till Mac Cruimein.

Chaidh mi null a Chearsabhagh 119 Chaidh mi null a Chearsabhagh. A place in North Uist, near Lochmaddy.

Chaidh na Fir a dh’òil 241 han a Fir ick oil DJ; Chaidh na Fir a ghòil / The men went to drink K1; Chaidh na fir a ghòil / 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 Fhraoch’ 032 Clann donail Racoich 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 fhraoch... and continuing Thugaih b’ an bruachd diù... munntir a’ chàil... are printed, without tune, in A. MacKenzie 1896, p. 90, and K.N. MacDonald 1911, p. 44. See A Mhuinntr a’ Chàil Chaoill...

Cille Chriost 170 Gille Chriost H; Cill Chriosda D0; Glengarry’s March D0; Kilchrist G; Cill Chriosda / Glen[g]ary’s March K1; Cilchrist 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 Chriost 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.

Claidheamh mòr lain Ghairbh Chola not in PS catalogue Clhaideamh mòr lain Ghairbh (Chola) M. John Garve [MacLean] of Coll’s Broadsword.

Cluig Pheirt 181 Cluig Pheirt / The Bells of Perth D1; Cluig Pheart / 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 Ailein Mhic Iain 164 Cnocan Ailean MhicIain / a Gathering of the MacDonalds of Clan Ronald D1; Cnoc an Ailein Mhic Ailean ‘a’ 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.

Cô aig am bi mi, is leis an Righ mi 058 Co gha bhi mi s’leis Roigh mi C1. Whoever has me, I am the King’s man.

Cogadh no Sith 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; Cogheileach na Shie ___ / War or Peace / The True Gathering of the Clans G (Gesto Notes have na for ná); 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 sith ann. Marbhair sa chogadh na chrochair sa’n t-sithi 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, is coma leam cogadh na sith ann. Marbhair sa chogadh na chrochar san t-sithi mi]. The subtitile ‘...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 Corrierr K1. Presumably a placename. Perhaps Corrieyairack.

Coma leam see Cogadh no Sith.

Cor beag Mhic Ghiill’ Eathain 160 Cor beag mhic Leain C2. MacLean’s small ... (?) .

The first word uninterpreted. Suggestions are (1) cor = a form of music (K. Sanger and A. Kinnaid 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 Stos Chloinn Ghill- Eathain, see C. Ó Baolaidh 1979), the source being a Campbell document. But Ó Baolaidh 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 Ealaíchaithd 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.

Crò nan air Eoghan 144 Croom air Euan C2.

Crò nan Caillich sa Bhheinn Bhric 051 Crò nan Caileich sa Bhheinn Bhric / The Old Woman’s Lullaby in the Mountain K2; ~ on the Rocky Mountain K2 index; Crò nan Caileach sa Bhheinn Bhric KK; Crò nan Caillach ~ JK.


Crosanachd an Doill 160 Crosanachd an Doill / The Blind Pipers Obstincity K3; Crosanachd an Doill JK; Crosanachd an Doill JKA; Crosanachd an Doill / The Blind Pipers Obstincity... KS. The Blind Piper’s Obstincity. Attributed (K3) to Am Piobair Dull, John MacKay, Gairloch, well known as both piper and poet. Although Dwelly defines crosanachd primarily as ‘obstincity’ etc, he also adds the meaning ‘a certain form of versification’.

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

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


Cruinneachadh Chlann Domhnull 164 MacDonald’s Gathering DJ;
Cruinneachadh Chlann Domhnull / The MacDonalδs Gathering K1. The MacDonalδs’ 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 Raghnaill 174 Cruinneachadh Chlaun Raonuill / The Gathering of the MacDonals of Clanranald D0; Cruinneachadh Chlann Raonuill / The MacDonals of Clanranalds Gathering K1. The Gathering of [the MacDonals 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 run.

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

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

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 Sith.

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

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

Cruinneachadh nan Suthurlachan 072 Sutherland’s Gathering C1; The Sutherlands Gathering R; Sutherland’s Gathering DJ; Cruinneachadh na Sutherlanach / The Sutherlands Gathering K2; Cruinneachadh na Sutherlanach / The Sutherland Gatherings KK. The Sutherland’s 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 Mòrseail nan Sutherlanach.

Cuilfhionn see A’ Chuilfhionn.

Cumha a’ Chlaideheimh 172 Port an Chlaibh / The Sword’s Lament H; Cumh Chlaibh / The Sword’s Lament or the Aged Warriors Sorrow for not being able to wield his sword as formerly D0; Cumha Chlaideheimh / The Sword’s Lament K1. The Sword’s Lament.
Cumha a’ Chleirich 031 Cumha a Chlaraik / The Bard’s 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 Ailein Òig 285 Cumha Ailean Oig / Young Allan’s Lament K1. Lament for Young Allan.

Cumha Alasdair Dheirg 100 Cumhaidh Alistair Dheirg / a Lament for... Alexander MacDonald of Glengary D1; Cumh Alistair Yeerich D1; Lamentation of Mac Yic Allister... Allister Du of Glengary, Esq. G; Cumha Alasdair Dheirg Mic Hic Alasdair / Red Alexander MacDonell of Glengary’s Lament K1; Cumh Alisdair Dhearg Mic Hic Alisdair / Alexander MacDonell of Glengary’s Lament KK; Cumh Alisteir Dhearg JK; Cumh Alister Dhearg JKA. Lament for Alasdair Dearg. Alasdair Dearg and Alasdair Dubh were two different chiefs.

Cumha an Aona Mic 015 Lost the Only Son C1; Cumhaidh ’n aon Mic / The Only Son’s Lament D1; Cumh an aona Micichd / Lament for the only Son K1; Cumha an aon Micich 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 aonamich, ‘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 ‘-ch’, as in piobaireachd. John Maclnnes prefers aonamich as one word though the second a is epenthetic.

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

Cumha an t-Seana Chlaidehimh 150 Cumh’a n t-Seana Claidheamh / The Old Sword’s Lament K1; Cumh’a 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’ Chlaidehimh.

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

Cumha Baintighearna Mic Dhòmhaull 194 Lady MacDonald’s Lament A; Cumh’a Bhain Thighearna Mic Dhomhnull / 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 Fàite Lady Margaret. Lady Margaret lived until 1799.

Cumha Bannraith Anna 143 Cumh’a Ban-righ Anne / Queen Ann’s Lament K1; Cumh’a 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 Cumh’a Chaitriona / 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 limited in the genitive, but Angus MacKay’s (K1) version is no doubt vernacular.

Cumha Chaipsean Mhic Coinnich 265 Cumha Chaipsean Mhic Coinnich / Captain Donald MacKenzie’s Lament K1; K1 index has Daniel for Donald and Mhic for Mac; Cumha Chaipsean 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 Chaipsean Mhic Dhùghail 283 Cumha Chaipsean Mhic Dhùghail / 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 Chaipsean Wemyss Sutherland 318 Cumha Chaipsean Bhemyss Sutherland / Capl Wemyss 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 Caisteal Dhùnaomhaig / Lament for the Castle [of] Dunveg K1; Cumha Caisteal Dhùnaomhaig / Lament for the Castle of Dunveg... KK. Lament for the Castle of Dunveg. 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 Chlaibers Graeme / The Lament for Graham of Claverhouse R; Cumhadh Chlaibhair / 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 two syllables Chleibhar links to a traditional pronunciation Claver’se, rhyming the first syllable with ‘clay’.

Cumha Chraobh nan Teud 135 The Lament for the Tree of Hundreds R; Cumhadh Chraobh na’n Ceud / a Lament for the Tree of Hundreds D1; Cumadh Chraobh na’n Ceud 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... Chraobh nan Ceud. A different emendation Cumha Chram 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 presumably represents an English way of expressing Gaelic t before e.

Cumha Craobh nan Teud 082 Chumh craoilbh na Teidbh C1. Lament for the tree of strings.

Cumha Dhùic Hamilton 085 Duke Hamilton’s March C2; Cumh Dhuc Hamilton / or the Lamentation for the Duke of Hamilton D0; Cumh Dhuicd Hamilton / The Duke of Hamilton’s Lament K1; Cumh 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 e, i.e. pronounced ‘chk’ as in piobaireachd.


Cumha Dhòmhnaill a’ Lagain 026 Cumh Dhomhnuill a Lagain / Donald MacDonald of Laggan’s Lament K3; Cumh Dhomhnuill a Lagain / Donald MacDonell of Laggans’ Lament KK. Lament for Donald of Laggan. This is the correct use of a’ (see note on Cumhna Mhic Shuain à Roag), the place name being An Lagan (Dwelly).

Cumha Dhòmhnaill Bhàin Mhic Chruimein 220 Donald Bane MòrCrumens Lament R; Cumhadh Dhomhnuill Bhain Mhic Chrhuimm / a Lament for... Fair Donald MacCrimmen D1; Donald Bain MacCrummen’s Lament DJ; Cumh Dhomhnuill Bhain Mhic Cruinin / Donald Bain MacCrummen’s Lament K1; Cumh Dhomhnuill Bhain Mhic Cruinin JK. Lament for Donald Bàn MacCrimmon.

Cumha Dhòmhnaill Duaghal Mhic Aoidh 039 Cumh Mhic Caio C1; Cumhán ‘Mic Cuí or the chief of M’Coy’s Lament A; Cumh con Mhic aoidh DJ; Cumh 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 Cumadh in A is presumably a misreading of an earlier cumadh – see e.g. previous entry.

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

Cumhà Dubh Shomhairle 108 Samueil’s 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 cú ‘dog’ instead of cumhà ‘lament’. Although ‘Samuel’s black dog’ makes sense, cf. the same error also made by Colin Campbell in An ann air mhìre 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 Dòmhnaill, Hugh for Aodh.

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

Cumha Fear Arois see Cumha Mhic Righ Arois.

Cumha Fear Cheann Loch Mhùideart 082 Cumha Fear Cheannlochmuideart / MacDonald of Kinlochmuideart’s Lament K3; MacDonald of Kinlochmuideart’s Lament JK. Lament for [MacDonald of] Kinlochmoidart.

Cumha Fear Cheann Loch nan Eala 222 Cumh’ Fhír Ceanloch nan Eala / Lochnells Lament R. Lament for [Campbell of] Lochnoll.

Cumha Fear Chontulaich 086 Contalich’s Lament C2; Cumha Fear Chountullich / The Laird of Contullich’s Lament K2; Cumha Fear Chountullich / The Laird of Contullich’s [sic] Lament KK. Lament for the Laird of Contullich. Presumably John MacDonald, 2nd of Bernera – see I.F. Grant 1959, p. 387.

Cumha Fear Chrios 166 Cumh’ Fhír Cross C2. Lament for the Laird of Cross. Presumably the same man as in Cumha Raghnaill Mhic Ailein Óig.

Cumha Fear Sanndaigh 086 Cumh’ Fhír Sundaigh / MacDonald of Sanda’s Lament R. Lament for [MacDonald of] Sanda.

Cumha Fhionnlaigh 228 Cumhadh Fhionnlaigh / 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 Fáiltte 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 Chaluim see Cumha Mhic Gille Chaluim.

Cumha Iain Mhic Iain Ghairbh 216 Fáiltte Mich chille Chaluim / M’Leod 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 Aonruim 288 Cumha Iarla Aintrim / The Earl of Antrim’s Lament K1; Cumha Iarla Aintrim / The Earl of Antrim’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 Ceare, and ‘Mac Crummon’ generally.

Cumha Lachuinn Mhóir see Latha Srón a’ Chlachain.

Cumha Mairri Nighean Alasdair Ruaidh 279 Cumh’ Mairri Nighean Alasdair Ruaidh / Lament for Mary Macleod the celebrated poetess K1. Lament for Mary MacLeod.

Cumha Mhaoil Duinn see Maol Donn.

Cumha a’ Mhic à h-Arasaig 200 Cumh’ Mhic-a’Arrisaid crossed out and replaced by O Har’s Lament F; Cumh’ Mhic a’h Arasaig / McIntosh’s Lament P’D; Cumh’ 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 Arrasaig’, hence the reading here with á rather than á’, as in Cumha Mhic Shuain à Roaig. See also Cumha Mhic an Tòisich and Cumha Mhic Righ Arois.

Cumha Mhic an Tòisich 200 Cumh’ Mhichián-tòisich ER; MacIntosh’s Lament DJ; Cumh’ Mhic an Tòisich / Macintosh’s Lament K0; McIntosh’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 Cumnha Mhic a’ h-Arsaisg.

Cumnha Mhic Aoideal see Cumnha Dhòmhnaill Duaghail Mhic Aoideal.

Cumnha Mhic Ghille Chaluim 207 Cumnha Mich Ghille Chaluim / MacLeod of Rasay’s Lament R; Cumnadh MhicGilli Chaluim Rasay / MacLeod of Rasay’s Lament D1; Cumn Hoin Ghairbh Mhic Ghille Chaluim Rasayy DJ; Cumnha Iain Ghairbh Mhic Gillechallum / John Garve MacLeod of Rasay’s Lament K0. Lament for MacLeod of Raasay.

Cumnha Mhic Leòid Cholbgh 262 Cumnha Mhic Leòid Cholbgh / 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, 2nd of Colbeck, who died in 1823. See R.H. MacLeod (1887).

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


*Cumnha Mhic Thoroid 136 Mac, Vic Horomoid / McLeod Gesto’s Lamentation G; Mac Vic Thoroid’s Lamentation... Gesto Notes. Lament for MacLeod of Gesto. See also Cruinneachad Mhic Mhic Thoroid.

Cumnha Mhic Nill Bharraigh 008 Mac niels of Barraff March DJ; Cumnha Mhic Neill Bhara / MacNeil of Barra Lament K1; MacNeil of Barra’s March D1. Lament for MacNeil of Barra. The ‘march’ designation could have come from spaidearachd by confusion with spaidearachd (see An Spaidearachd Bharraigh).

Cumnha Mhic Righ Arois 245 Caugh Vic Righ Aro G; Lamentation (Vic Righ 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 Cumnha Mhic an Tòisich, otherwise Cumnha Mhic a’ h-Arsaisg. The name Cumnha Fear Arois ‘the elegy of the Chief of Arois’ is mentioned by MacAlpine (1832), under the word cùmha, 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 ‘Cumnha Mhic a roaig / no Cumnha Mhic-an-Tòisich’ (‘Abrach’, 1873, p. 168). Cf. also A.D. Fraser (1907, p. 144) mentioning a song “‘Cumnha Fear Arois’, 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, áros. Black argues that the underlying name is Mac Fir Árois.

Cumnha Mhic Shìmidh 261 Cumnha Mhic Shìmidh / Lord Lovat’s Lament K0. Lord Lovat’s Lament.

Cumnha Mhic Shuain à Roaig 155 Roaigs Lament C2; Cumnadh MhicShuain a Roaig / a Lament for... MacShuain of Roaig D1; Mac Queen a Royag DJ; Cumnha 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 à, previously sometimes given wrongly as the definite article a’. An expression with à is not strictly a territorial title, but cf. song titles Mac Griogair à Ruadhshruth and Alastair à 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 Domhnaill 189 The Late Lord McDonald’s Lament... A; Cumha Mhorair Chlann Domhnuill / Lord MacDonald’s Lament K1; Cumha Mhorair Chlann Domhnuill / Lord MacDonald’s Lament... KK. Lament for Lord McDonald. Stated in A to have been composed by Angus MacArthur, the informant, and dated 1796.**

**Cumha na Cloinne 239 Cumhach 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 Cumhach 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 cumhach, emphasised in the translation given here.**

**Cumha na Cuideachd 272 Cumhach 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 Cumhach na h-tghean / The Daughter’s Lament K1; Cumha na h-lithean / The Daughter’s Lament KK; Cumha na h-thin JK; Cumhach na i-thinn JKA. The Daughter’s Lament (see remark on the next entry).**

**Cumha na Peathar 023 Cumhach na Paithair / the Sister’s Lament H; Cumhach na Peathair / The Sisters Lament D0; Cumhach 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 Súipeirach Bige 293 Cumhach na Súipeirach Big / Lament for the little Supper K2; Cumhach na Súipeirach Big / Lament for the little Supper KK. Lament for the little Supper.**

**Cumha na Súipeirach Moire 273 Cumhach na Súipeirach Moireadh / Lament for the Great Supper K1; Cumhach na Súipeirach Moireadh / Lament for the Great Supper KK; Cumhach na Súipearach JK; ~Suíperach JKA. Lament for the Great Supper.**


**Cumha nam Marbh 217 Cumhach na Marbh / Lament for the Dead K1; Cumhach na Marbh / 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

Cumha Phádraig Mhóir Mhic Cruimein 137 Cumh Pharic More Mhic Cruimmen / Lament on the death of Patrick More MacCrummen D0; Cumh Phadraig Oig Mhic Cruimein / Patrick òg MacCrummen's Lament K0. Lament for Patrick òg MacCrummen. Said (K0) to have been composed by mistake when the subject was still alive, A genealogical account prefixed to K0 distinguishes Padraig Mor and Padraig òg. No other tune names mention either of them but see Is fhada mar seo tha sin.

Cumha Phádraig Òg Mhic Cruimein see previous entry.

Cumha Phrianosa Tèarlach 263 Cumh Phrioronsa 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 Raghnall Mhic Ailein Òig 176 Cumhadh Raoinmull Mhic Aileain Òig / Lament for Ronald MacDonaill Esq" of Morar D0; Cumhha Reomhull Mhic Aileain òig / 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 Dhòmhnaill na'n Eilean 306 Cumha Ridir Seumas Mhic Dhomhnaill na'rn Eilean / Sir James MacDonald of the Isles Lament K2; Cumhna Ridir Seumas Mac Dhomhnaill na'rn 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 Eoghan Loch Iall, and Fàilte Shìr Seumas nan Eilean.

Cumha Ridir Seumas nan Eilean 061 Sir James Macdonalds Lament by Chas. MacArthur A; Cumhna Ridir Seumas na'n Eilean / Sir James MacDonald of the Isles's Lament K1; Cumhna 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 Shìr Seumas nan Eilean.

Cumha Righ Seòras a Tri 258 Cumhna Righ Sceòras 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 Righ Seumas. Lament for King James. See Siubhal Sheumais.

Cumha Taoitear Chlann Domhnail 093 Cumhna Tuitear Chleann Domhnaill / Lament for the Macdonald's Tutor K2; Fàilte Titior Me'Donnd 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 Arnabuil 197 Lament for the Laird of Annapol G; Cumha Thighearna Anapull / The Laird of Anapools Lament K1; Cumha Thighearna Anapull / The Laird of Anapools Lament KK. Lament for the Laird of Anapool. MacLeod of Gesto wrote (Gesto Notes) ‘I do not know where Anapool 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 Loch Buide 223 Cumha Thighearna Lochbuie / MacLean of Lochbuie’s Lament R; Cumha Thighearna Lochbuie / MacLean of Lochbuie’s Lament KK. Lament for the Laird of Lochbuie.

Dastaram gu seinim piob 091 Dastirum gu seinim Piob K2; I am proud I play a pipe K2 index; Dastirum gu Seinim Piob KK; Dastirum gu Seinim Piob JK; Dastirum gu Seinum Piob JKA. Conventionally ‘I am proud to play a pipe’. The expression gu seinim apparently contains the old synthetic first person of seinn, ‘sing/play’. Dastir(aram) is known in only one other context, the song Moladh Morag by Alasdair Mac Mhaighstir Alasdair – see discussion in PS 6, p. 167. Seán Donnelly (2009) suggests a reconstruction in Irish as Láistir immuin go seinim piob, literally ‘I am seized/surrounded with passion to play the pipes.

Diomoladh Mhic Leóid 309 Di-moladh Mhic Leoid / Dispraise of MacLeod K3; Diomoladh (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 Pioba Dhòmhnall Bhàin (W. Matheson 1938, p. 63). See also Masladh Mhic Leòid.

Donnachadh Dall Mac Dhòmhnail an Urais (?) 157 Donachad dall Mhaic Donail Nurais 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 see Blàr Bhatarnais.
Duntreoir 244 Duntrone K3; Piobauireachd / Duntroin K3 index. Duntrone.

Eòghann Càthach 299 Òganhann Càthach / Ewin of the Battles K2; Eoghan Cathach / Ewin of the Battles KK; Ewan Cauch JK; Ewen Cauch JKA. Ewen of the Battles. Actually càthach is an adjective – the name is not *Eoghan 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-Tire 068 Fhàgail Cheantaire C1. Leaving Kintyre.
Fàgail Cheann-Tire 214 Fàgail Ceann-tire / Leaving Kintyre K3. Leaving Kintyre.
Faicheachd Chlann Domhnull 227 Faicheachd Chlann Domhnull / Parading of the MacDonalds K2; Faicheachd Chlann Domhnull 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’ Mharccuis.
Fàilte a’ Mharcuis 157 The Marquis of Argyle’s Salute R; Fàilte Bhódhaich / The Duke of Argyle’s Salute D1; Marquis of Talbot’s Salute G; Fàilte Mharcuis Earragheadhail / The Marquis of Argyle’s Salute K0. Fàilte Mharcuis SC. Salute (or Welcome) to the Marquis. MacLeod of Gesto (G) records that the tune was played at Dunvegan to welcome the Marquis of Tullibardine and it has been argued (PS10, p. 281) that the Tullibardine name only reflects that one occasion. This arises from the suggestion that Fàilte a’ Mharcuis was the ordinary vernacular name. Perhaps Fàilte a’ Bhódhaich (‘The Old Man’s Salute’) was a derogatory parody, unless it stands for Fàilte a’ Bhódhaich which would be a salute to ‘the man from Bute’.

Fàilte a’ Mhèinnearach 218 Fàilte Mhìainairich / The Menzies Salute R; Fàilte Mheinearich / a Salute to the chief of the Menzieses D1; Menzies Salute DJ; Fàilte Mheinearach / Menzies’ Salute K0; Fàilte 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’ Phròinnsa 173 Fàilte a Pheroince ER; Fàilte Phroince / The Princess Salute D0; Fàilte Prioamsa Seumas / Prince James of Wales’s Salute K1; Fàilte Prince SC. The Prince’s Salute. See also Iseabail Nic Aoidh.

Fàilte an Rìdir Eogham Loch Iall 236 Fàilte Ridhir Eogham Lochiel / Sir Eoin Cameron of Lochiel’s Salute K0. Sir Eoin Cameron of Lochiel’s Salute. The Camerons of Lochiel had a well known patronymic, Mac Dhòmhnaill Dùibh – see Fàilte Loch Iall and Pìobaireachd Dhòmhnaill Dùibh – so Angus MacKay’s Gaelic title suggests a tradition that this particular tune was composed for Sir Eoin specifically.

Fàilte an t-Sìosalaich 073 Marsaí na shisalach C1; Fàilte Shìosalaich Strathglass / Chisholm of Strathglass’s Salute R; Fàilte ‘n t’ Shìalich / 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-Sìosalaich 250 Fàilte an t-Sìosalaich / 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 Chèir.

Fàilte Baintighearna D’Oly 251 Fàilte Bhan-Tighearna Dhóile / Lady Doyle’s Salute K0. Lady D’Oly’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’Oly in 1815. Angus explains (MacKay Notes) that the tune was composed by his father, John MacKay, piper to Raasay, some time after Lady D’Oly had settled in India. See P. Cooke 1985.

Fàilte Baintighearna Mhic a’ Ghobhainn 280 Fàilte Ban-tighearna Mhic a Ghobhaim / Mrs Smith’s Salute K1 index; Fàilte Bhan-tighearna Mhic a Ghobhaim / 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 Thalaisgeir 292 Fàilte Bàn-Thighearna Thalaisger / Mrs MacLeod of Tallisker’s Salute K2; Fàilte Bàn-Thighearna Thalaisger / Mrs MacLeod of Tallisker’s Salute... K; Mrs MacLeod of Tallisker’s Salute JK. Mrs MacLeod of Tallisker’s Salute. Literally ‘The Lady of Tallisker’s Salute’.

Fàilte Caithrina 304 Fàilte Chaithrìne / Katherine’s Salute K2; Fàilte Catriona SC. Catherine’s Salute. On the lenition of initial C, see Cùmhach Caithriona.

Fàilte Chlann an Aba 224 Fàilte Chlan Nabh / The McNaibs Salute R; Fàilte Chlann an Abha / The MacNab’s Salute K0. The MacNab’s Salute.

Fàilte Chlann Dòmhnaill 111 MacDonals’s Salute DJ; Fàilte Chlann Domhnall / The Macdonald’s Salute K0; Fàilte Chlann donitt SC. The MacDonals’ Salute—but DJ implies that the salute is to an individual rather than to the whole clan.


Fàilte Chlann Raghnall 203 Pìobrach Chlann Raonailt / Clan Ranald’s march to Edin’. DOW; Fàilte Chlaun Raonnialt / M’Donald of Clan Ranhald Salute R; Fàilte Chlann Raunailt / Clan-Ranalds Salute K0. A salute to Clan Ranald.


Fàilte Chomann Gàidhealach na h-Albainn 184 The Highland Club / by J: MacArthur A; Fàilte 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 welcome C1; Fàilt Dhèrse Oig &c. H; Fàilte Dheors’ òig / Young George’s Salute R; Fàilte Dhereose Oig / Young George’s Salute D1; Fàilte Sheorais Oig Tighearma Chaladair / George Cambell Yr of Calder’s Salute K1; Fàilte Sheorais Oig K1 index; Fàilte 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 Dhòmhnaill 152 Fàilte Dhuite Dorailt C2. Welcome to you, Donald.

Fàilte dhuit, Iain Ciar 065 Fhàilte dhuirt Iain Cheir C1; Cùmhach Iain Cheir / Gray John’s Lament K1, with later addition ‘Lament for John Ciar Chief of MacDougall’: Cùmhach Iain Cheir / Lament for John Kear K2; John of Dunollies 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 gun bith thu slan gun dig thu slan gum bith thu &c’. The same sentiment occurs in the words to Fàilte Uilleim Dhuibh Mhic Coinnich. In K1, Angus MacKay notes his source, ‘M.Dl’, i.e. Ranald 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 Scottish Gaelic Studies, vol XVII, pp 213-220 (1996). See also Fàilte an t-Siosalach 250.

Fàilte Fear Bhaghasdail 095 Baysdail’s March C2; Fàilte Fir Bhoisdail / Salute to Allister More Mac Donald... of Boisdale D0; Fàilte 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 Màideart 225 Fàilte Fir Cheann Lochmòiderd ER; Fàilte Fir Cheannlochmòideart / MacDonald of Kinlochmòideart’s Salute K1; Fàilte Lochmuideart SC. The Laird of Kinlochmòideart’s Salute. Although two sources write fir modern convention prefers fear.

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

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

Fàilte Inbhir Aora 056 Fàilte Ineiraora / Salute to Inveraray K1. Salute to Inveraray.

Fàilte Lady Margaret 196 Fàilte Lady Margeret DJ; Fàilte Ban-tighearna Mhic Dhomhnull / Lady Margaret MacDonalda Salute K3; Fàilte 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 Pioberach Dhomhnull Duidh, or the Cameron’s Gathering AC; Fàilte Lochail 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 cantaireachd manuscript of Niel MacLeod of Gesto. From it Campbell derived the setting which he published in Albyn’s Anthology entitled Pibroch of Donnub 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, Pioberach Dhomnail... Pio agus braddach air faich Inbhir-loch. 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 Duidh was the patronymic of Cameron of Lochiel, and the faiche at Inverlochy (cf Faicheachd Chlann Domhnaill) was the traditional assembly ground of the Camerons. For the Clan Donald side of the argument see Piobaireachd Dhòmhnaill Dubh.

Fàilte Mharcuis Earraghaedheal see Fàilte a’ Mharcuis.

Fàilte Mhghr Mhàrtainn 231 Fàilte 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).

Fàilte Mhic an t-Saoir 006 Fàilte Mhic an t-Saoir / MacIntyres Salute K1; Fàilte 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 Dhòmhnaill 244 MacDonald’s Salute or Duntron K3. KK Fàilte Mhic Dhomhnull / MacDonalda’s Salute KK. MacDonald’s Salute. See also Duntreon.

Fàilte Mhic Dhòmhnaill nan Eilean 227 Fàilte MhicDhomhnull no’n Eilean / MacDonald of the Isles’ Salute D1. MacDonald of the Isles’ Salute.
Fàilte Mhic Ghille Chaluim 216 Fàilte mich chille Chaluim / M’Leod of Rasay’s Salute R; Fàilte Mhic Ghille Chalam / 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 Fàilte Mac grigor SC. MacGregor’s Salute. See also Fàilte nan Griogarach.
Fàilte Mhic Mhic Alein 203 Fàilte 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 Fàilte 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 Munro see Fàilte nan Rothach.
Fàilte na misge 106 Fhailt na Miss C2. Salute to drunkenness. A piece of music with the title Fàilte na misge 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. Kinnaird (1992, p. 188) to have been originally a harp piece. In the MacLean-Clephane MS it is Fàilte na mise. In the anonymous Celtic Melodies, vol 1, p. 16, Fàilte na misge / 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 Fàilte na misg and translates it as ‘The Musket Salute’: in modern spelling ‘musket’ is misg ‘musket’, hence Fàilte na misg. The piobroch is very different from the harp/violin settings but may be a creative adaptation to the limitations of the chanter.
Fàilte nam Frisalach 025 Fàilte na Frisallach / The Frazier’s Salute KK. The Frazer’s Salute.
Fàilte nan Gördanach 016 Fàilte na’n Gordanach / 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 Fàilte 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 Thàin’ a’ Ghligaireach..., i.e. ‘MacGregor has come’ (C.M.P., 1895). See also Fàilte Mhic Griogair.

Fàilte nan Guinneach 319 Fàilte na’n Guinneach / The Gunn’s Salute... KK. The Gunn’s 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 Fàilte na Leodich D3; Fàilte 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 Ròthach 256 Fàilte na’n Rothach / The Munros Salute K0; Fàilte 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 Fàilte Niall Òig K2; Young Neil’s Salute K2 index. Young Neil’s Salute.

Fàilte Obair Chàrnaig 186 Murray of Abercairnie’s Salute A; Fàilte Obaircharnaig / abercatrine’s Salute K0; Fàilte Oborcarnie SC. [Murray of] Abercairnney’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 Righ Seumas a Sia 014 Fàilte Righ Seumas a sea / King James the Sixth’s Salute K1; Cumhach Righ Seumas a Se / King James the 6th’s Lament KK; Fàilte Righ Seumas a Se / King James the Sixth... Salute KS. Salute to (or Lament for) King James VI. The sources have a Seò a for ‘the Sixth’, but in modern dialects the pronunciation is as shown here.

Fàilte Shir Seumas nan Eilean 210 Fàilte Shir Seumas MachDhonuill ER; Fàilte Sir Shèmes nan Ilanain / Sir James McCornel of the Isles’ Salute R; Fàilte Ridir Seumas na’n Eilean / Sir James MacDonald of the Isles Salute K0; Fàilte Shir Seumas SC. Sir James [MacDonald] of the Isles’ Salute.

Fàilte Shir Seumas MacDhòmhnail see Fàilte Shir Seumas nan Eilean.

Fàilte Sobieskii 099 Sophia Eskie C2; Subbie Eski C3; Subbieskie DJ; Fàilte Sobieskii / Subieskii’s Salute K1; Fàilte Sobieskii SC. Conventionally ‘Sobieskii’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, 200X). The name is anomalous: in all other instances titled ladies are given their titles, e.g. Fàilte Lady Margaret in contrast to Moladh Mairi.

Fàilte Thighhearna an t-Sruthain 254 Fàilte Thighhearna Struain / Strowan Robertson’s Salute K0. Struan Robertson’s Salute (literally ‘Salute to the Laird of Struan’).

Fàilte Thighhearna Chluanaidh 298 Fàilte Thighhearna Chluani K2; Cluny MacPherson’s Salute K2 index. Cluny MacPherson’s Salute (literally ‘Salute to the Laird of Cluny’).

Fàilte Thighhearna Ghearloch 274 Fàilte Thighhearna Ghearloch / MacKenzie of Gairloch’s Salute K1; Fàilte 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 Fàilte Thighearna na Comraich / Mackenzie of Applecross’s Salute K0. MacKenzie of Applecross’s Salute (literally ‘Salute to the Laird of Applecross’).

Fàilte Thighearna Oigh Dhùn Gallain 136 Dungalan’s Lament C2; Dun Gallans Lament C2; Fàilte Thighearna òig Dhungallain / The Young Laird of Dungallan’s Salute K0. A welcome to the Young Laird of Dungallan. 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 Dungallan, see PS 10, p. 291 and R. Black 2008, p. 344 note 241.

Fàilte Thighearna Thalaisgeir 301 Fàilte Thighearna Thalaisgair / MacLeod of Talliskers Salute K2; Fàilte Thì... JK (partly illegible). MacLeod of Tallisker’s Salute (literally ‘Salute to the Laird of Tallisker’).

Fàilte Thighearna Thulaich 253 Fàilte Tharne 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 Fàilte Uilleam Dhuibh Mhic Coinnich / The Earl of Seaforth’s Salute K0; Fàilte 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 Bhòrlaim 211 Fàilte Fear Bhòrlaim K2; Borlum’s Salute K2 index; Fàilte Fear Bhòrlain / The Laird of Borlums Salute KK; Fear Bhòrlain SC. The Laird of Borlum’s Salute.


Fear a’ bhréacain dubh see Fir bhréacan dubha


Fhuair mi pòg o láimh an Righ 213 Fhuair mi pog o lainm an Righ / I got a Kiss of the King’s Hand R; Thuid thàg o’ lainm an Righ / I got a Kiss of the King’s Hand K0. I got a Kiss of the King’s Hand. The earliest-recorded pibroch name, Fuarís Pòòige i spòge I Rhi, in the Wardlaw MS, c. 1680 — see R.D. Cannon 2007. Angus MacKay’s spelling thuid correctly registers that fh is sounded ‘h’ in fhuair instead of being silent as in most words.

Fir bhréacan dubha 297 Piob Fhir Breacadhgan 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... ..uích. The later writing in ink, by Charles Bannatyne, includes Fhir Breacadhgan 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 suggest that the lost name might have referred to Am Freiceadaoin Duibh, The Black Watch; e.g. Piobaireachd an Freiceadaoin Duibh.

Fuaim na Tuinne ri Duntréoin 205 Fuaim na tuinne ri Duntròine / The sound of the waves against Duntrone R. The sound of the waves against Duntrone. The song
Torbheinn’. *Croth 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 ‘ó’ signifies a short syllable. A song ‘*S tha’n croth 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’ol thu a’ mhàileid* 308 An Daorach ort dhol thu Mhalet / you are drunk you’ve drank the Wallet J3; Hamuirich ort C. SC; Tha’m daorach ort dh’ol thu Mhaileid / You are drunk you’ve drank the wallet K3; Tha’n Daorach ort ghol thu Mhaileid JKA. You are drunk – you’ve drank the wallet (= spent all the drinking money). See also *An Daorach*.

*Tha’n daorach ort, dh’ol thu ‘n cairt* 230 Tha’n daorach ort Dh’ol thu’n Cairt / You Are Drunk you’ve drank a quart K1; You are Drunk you’ve drank a [word omitted] K1 index; than Daorach ort ghol thu’n Cairt JKA. You are drunk – you’ve drank the [whole] quart. See also *An Daorach*.

*Tha’n daorach ort, ’s fheàrrd’ thu [?] cadal 178 Tha’n daorach ort S’fheàrrd’ thu Cadal / You are drunk you’d better sleep K1; Tha’n daorach ort S’fheàrrd’ 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 Righ-sa tir am Mùideart* 115 Hanig mo Righs air tir am Muidarch C2. My King has landed (come to land) in Moidart: Tha’nic Mo Rhi er tir a Moidart D1; Tha’ning mo Righ sa air tir am Muidart / My King has landed in Muidart K0. Two lines of verse are given below the music in K0 Tha’ning mo Righ-sa air tir am Muidart, Righ na’n Gael Teàrlach Stiur. See also *Teachd a’ Phrionnsa gu Mùideart*.

*Thigibh an seo, gheobh sibh feòil* 162 Heeyegev a sho sho shiv foil JK; Thigibh 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 Crodha’ Laochain* 203 *Till an Crodha’ Lichen* SC. Turn the cattle, laddie.

Several traditional sets of words have been published, beginning *Till an crodha’* (a) *Dhonnachaidh* or *Till an crodha’ 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’.

*Toqail bhò Thir* 140 *Toqail o Thir* / Weighing from Land K3; *Toqail Bhò Thir JK; Toqail ’O Thir* / Weighing from Land / A Boat Rowing Tune KS. Conventionally ‘Weighing from Land’, though this implies lifting (‘weighing’) an anchor. In fact toqail here simply means starting out.

*Tulach Ard* 212 *Tullochard / The MacKenzie’s March R; Tulloch-ard / Tullochar* 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 Ard 232 Tulloch Ard / The Mackenzie’s Gathering D1; Tulichard D1. See previous entry.
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