

**SIDE LIGHTS
ON
THE KILBERRY BOOK
OF
CEOL MOR**



**FURTHER
SIDE LIGHTS
ON
THE KILBERRY BOOK
OF
CEOL MOR**

INDEX OF TUNES

CONTAINED IN SIDE LIGHTS ON THE KILBERRY BOOK OF CEOL MOR AND FURTHER SIDE LIGHTS ON THE KILBERRY BOOK OF CEOL MOR		
1	Battle, The Desperate (of Birds)	FSK – 21
2	Battle of the Pass of Crieff, The	FSK – 28
3	Battle of Waternish, The	SK – 15
4	Bells of Perth, The	FSK – 34
5	Blind Piper's Obstinacy, The	FSK – 36
6	Blue Ribbon, The	FSK – 46
7	End of the Great Bridge, The	FSK – 18
8	Finger Lock, The	SK – 58
9	Flame of Wrath for Patrick Caogach, A	SK – 64
10	Gathering, The MacFarlanes'	FSK – 63
11	I got a Kiss of the King's Hand	FSK – 54
12	Isabel MacKay	FSK – 43
13	King's Taxes, The	SK – 19
14	Lament for Captain MacDougall, The	SK – 36
15	Lament, Catherine's	FSK – 32
16	Lament for the Children	SK – 47
17	Lament for Cleverhouse	FSK – 40
18	Lament for Donald Ban MacCrimmon, The	FSK – 14
19	Lament for Donald of Laggan, The	SK – 51
20	Lament for the Earl of Antrim	FSK – 10
21	Lament, Finlay's	FSK – 24
22	Lament, John Grave MacLeod of Rassay's	SK – 62
23	Lament for MacDonald's Tutor, The	FSK – 67
24	Lament for MacSwan of Roaig, The	SK – 29
25	Lament for Mary MacLeod, The	SK – 55

CONTAINED IN SIDE LIGHTS ON THE KILBERRY BOOK OF CEOL MOR
AND FURTHER SIDE LIGHTS ON THE KILBERRY BOOK OF CEOL MOR

26	Lament, MacDonald of Kinlochmoidart's	FSK – 30
27	Lament, MacLeod of McLeod's	FSK – 58
28	Lament, Patrick Og MacCrimmon's	FSK – 12
29	Lament, Queen Anne's	FSK – 38
30	MacCrimmon's Sweetheart (Maol Donn)	SK – 26
31	MacKay's Banner, The	FSK – 26
32	March, Black Donald's (Piobaireachd Dhomnuill Duibh)	FSK – 6
33	March, Glengarry's	SK – 45
34	Mary's Praise (Moladh Mairi)	SK – 38
35	Massacre of Glencoe, The	FSK – 61
36	My King has Landed in Moidart	FSK – 52
37	Old Woman's Lullaby, The (Cronan na Cailliche)	FSK – 8
38	Praise of Morag, In (Guileagag Moraig)	SK – 34
39	Rout of Glenfruin, The	FSK – 16
40	Salute, The Clan MacNabs'	FSK – 50
41	Salute, Clanranald's	FSK – 65
42	Salute, The Earl of Seaforth's	SK – 53
43	Salute, MacLeod of Ramsay's	FSK – 33
44	Salute, The Prince's	SK – 49
45	Salute, Struan Robertson's	FSK – 48
46	Scarce of Fishing	SK – 42
47	Spree, The Big	SK – 23
48	Spree, The Little	FSK – 56
49	Too Long in This Condition	SK – 17
50	Vaunting, The	SK – 60

SIDE LIGHTS ON THE KILBERRY BOOK OF CEOL MOR



Alexander (Sandy) Cameron — John MacDougall Gillies

(A photograph taken at the Northern Meeting

by

John MacDonald about 1903 or 1904)

SIDELIGHTS
ON THE
KILBERRY BOOK
OF CEOL MOR

Notes on instruction received
by Archibald Campbell of Kilberry

Editor: James Campbell

First published – 1984

Reprinted – 2009

Published by: The Piobaireachd Society
www.piobaireachd.co.uk

Distributed on behalf of the Piobaireachd Society by
The College of Piping, 16-24 Otago Street, Glasgow G12 8JH, Scotland

ISBN 978-1-898405-31-3

Printed by Information Press, Southfield Road, Eynsham, Oxford OX29 4JB

*The cover design is a photograph of Alexander (Sandy) Cameron
and John MacDougall Gillies, taken at the Northern Meeting
by John MacDonald about 1903 or 1904.*

CONTENTS

Foreword	3
Editor's Preface	4
Introduction	6
General Remarks	8
Appendix 'A'	66
Tune Index —	
A Flame of Wrath for Squint-eyed Peter	64
A Lament for Captain MacDougall	36
Glengarry's March	45
Guileagag Moraig	34
John Garve MacLeod of Raasay's Lament	62
Lament for The Children	47
Lament for MacDonell of Laggan	51
Lament for Mary MacLeod	55
MacSwain of Roaig's Lament	29
Maol Donn	26
Moladh Mhairi	38
Scarce of Fishing	42
Seaforth's Salute	53
The Battle of Waternish	15
The Big Spree	23
The Finger Lock	58
The King's Taxes	19
Too Long In This Condition	17
The Prince's Salute	49
The Vaunting	60

Foreword

by the

President of the Piobaireachd Society

When these notes on piobaireachd were made available by James Campbell of Kilberry, son of the compiler, it was immediately clear that they constituted a contribution of marked significance to the literature of this unique and ancient musical form. It has therefore been decided to make them accessible to the ever increasing circle of those interested in the study and playing of this, the most advanced form of pipe music.

These notes were compiled, not in the peace and tranquillity of some Highland fastness, but in the India of some seventy years ago, before the era of electric light and air conditioning, at the end of exhausting days spent in unravelling the complexities of the interminable rituals on Indian litigation, and at a time when the outcome of the Great War was far from certain. That they are the product of a major intellect is evident from the scholarship and lucidity of the text as well as from the detailed and constructive commentaries on the tunes themselves.

In commending to pipers this further evidence of the extent and depth of Archibald Campbell of Kilberry's knowledge of their art, the Piobaireachd Society is confident that these notes will be recognised as a most valuable contribution to the deeper understanding of Ceol Mor, the Great Music of the Highland Bagpipe.

D.J.S. Murray

Editor's Preface

This publication should be seen as a supplement to the Kilberry Book of Ceol Mor, which represented the mature record of the author's lifetime study of the piobaireachd. Like General Thomason before him, his enthusiasm was fuelled by years of exile in India. And this particular story starts in the year 1916 when he returned home for about fifteen months. He had three small children, and in those days the Indian climate was not considered suitable for small children. So a spell of accumulated leave was taken, the family was settled with relations at home, and he returned to India for a further and indeterminate period of service. The War was on, and the future was uncertain.

It was during this spell of leave that he got down to putting on paper a record of his instruction in piobaireachd. This took the form of a manuscript book, containing some seventy tunes, and a companion volume containing an introduction and explanatory notes. Extracts from these books are here set out. The message which they contain was not addressed to the world at large, but to his children. It was a sort of testament, designed for a situation in which the children or any of them grew to appreciate piobaireachd and he was not around to foster such appreciation.

In fact he was around for another 45 years, and there is a record of achievement to be found in the first ten books of the current Piobaireachd Society series and in the Kilberry Book. Also there were subsequent additions to and amplification of the manuscript book and the accompanying volume. But I lay emphasis on the background against which the material here reproduced had its origin. It was not written for publication. My father had a lifelong distaste for seeking to dogmatize. Any difficulty there may be in interpreting the Kilberry Book does not stem from inability in the author to put his meaning across on paper, but rather from a horror of being thought to be laying down the law. However, friends to whom I have shown the 1916/17 record have persuaded me of its likely utility to students of the Kilberry Book. And it is to such students that this work, and this explanation, is offered.

All players of Piobaireachd have a God by whom they swear. And it was out of no disrespect to MacDougall Gillies and John Macdonald that they were placed respectively second and third in this particular pecking order. Neither of these legendary figures lack their own priests who may well not share the view of Sandy Cameron as top man. Disagreements may exist on questions of style, but personally I have never had any great zest for such disputes. I believe that enough of the MacCrimmon tradition descended to John MacKay to ensure that what has radiated from him involves no violation of first principles. I also believe that one can pursue too far the mirage of continuity. Principles persist, but within their framework individual styles are developed. A devoted disciple is not necessarily a precise imitator. And I venture to doubt if John Macdonald played everything "as he got it" from various Camerons and Macphersons; if MacDougall Gillies played everything "as he got it" from Sandy or Keith Cameron; if Robert Reid played everything "as he got it" from MacDougall Gillies; if Sandy Cameron played everything "as he got it" from Donald Cameron. What is here published is not put forward as a guide to what is "right" or "wrong". Its value lies in its stamp of authenticity as a record of what was taught by particular people at particular moments of time at the beginning of this century. And such value is not lessened by the reflection that other people, and indeed the same people, may have taught differently at other times.

Included are reproductions of the manuscripts of twenty tunes, with the accompanying notes. This seems about right for a start. There is more material, but it is thought well to test the temperature. The business of selection has been largely arbitrary, but I have made a point of including all tunes the notes to which carry a marginal line (referred to on p.9). A limit on numbers also improves the prospect of getting something out in reasonably quick time, an aim which explains any lack of elegance in the reproduction of the music and the absence of anything elaborate in the way of footnotes. The work has no pedagogic purpose. Familiarity with, or at least access to, the Introduction to the Kilberry Book of Ceol Mor is presumed and relevant pages appear in the footnotes after the symbol K. Certain other sources of information are also referred to in abbreviated form. The current series of Piobaireachd Society publications ("P.S."); "Notices of Pipers" which appeared in the Piping Times between 1967 and 1975 ("P.T."); and The International Piper, which was published monthly from May 1978 to October 1981 ("I.P.").

Certain handwritten remarks were added by the author to some of the music manuscripts here reproduced. These are not always easily legible, and they are transcribed in print in Appendix 'A' at the end of the book.

James Campbell

Cambridge
November 1983

Introduction

I commenced to play the pipes in 1894 but did not start attempting to do so well till 1897, when I had lessons from Angus MacRae¹. From him I learnt two piobaireachd, "Too Long in this Condition" and "MacLeod of Raasay's Salute". I had some instruction from John MacColl² when he visited Kilberry in 1898 and 1899. My real piobaireachd education commenced under MacDougall Gillies³ about 1900, and since then I have never missed going to him in Glasgow as frequently as I could. When I was on leave from India in 1905 John Macdonald⁴ spent three weeks at Kilberry and I learnt from him for several hours a day. During my second leave in 1910-11 I went to Gillies frequently and finally in May 1911 Alec Cameron⁵ came to Kilberry for three weeks and I worked with him for six hours a day at least during the whole of that time.

What I have put down in the score and in the notes below is what I have been taught, not what I have evolved as my own ideas. History and tradition connected with the tunes I have left alone. There are plenty of others to write on these subjects. I have not attempted full and correct nomenclature, but have given merely the ordinary names by which the tunes are known nowadays. What I have tried to compile is some record on paper on how the tunes are played by my instructors, a task which few, if any, others have attempted and for which few are qualified by necessary training with pen and chanter.

I have left to the end of this note a reference to General Thomason⁶, the greatest man of my time connected with piobaireachd music and probably one of the greatest of all time. He and I were close friends from 1900 till his death in 1911, and I have spent many hours in his company. I played "Cronan na Caillich" while his grave was being filled in at Grantown in July 1911, and I went through all the piobaireachd MS left by him later on. The pity about him was that he was never through the mill so far as playing went and though by the time I knew him his fingers were nearly powerless, I do not think that he could ever have been a good player. Had he been so the value of his work would have been increased enormously. As it was his knowledge was very great, and to his example and precept is undoubtedly due the very great improvement in the standard of amateur playing from about the year 1900 on. A talk with him was always instructive. It inspired keenness and thirst for knowledge and made one think out matters which had not occurred to one previously. The defects in his work were too great a readiness to correct what seemed to him errors in metre and too much reliance on Donald Macdonald⁷. The latter though earlier in date was not, according to tradition, a great player like Angus MacKay⁸, nor was he a member of a great piping family with a distinctively traced connection with Borreraig as Angus MacKay also was. Moreover, when the General had to choose between two or more possible emendations or trust to his own instinct to find one he was handicapped by his lack of practical schooling in the art of playing. He also thought when he returned from India that piobaireachd playing was more of a lost art than it actually was. He was not aware that many tunes not heard at the games were actually played, and he had the idea that his manuscripts were almost the only source from which knowledge of the art could be restored. Had he been able to go about among pipers he would have found solutions for many of his knotty points which were simpler and undoubtedly more correct than those evolved, often most ingeniously, by himself. Nevertheless the service which he rendered to piobaireachd playing was enormous, and the work turned out by him, when all his difficulties are considered, deserves the highest praise. While other pipers were arguing over trifling details and trying to hide from others what they had

got, he was working away in India to give his contemporaries and posterity all that he knew or could find out about the music, and the results will keep his memory green as long as piobaireachd is played.

Finally, to return to what I have written, the music has been done with the utmost care and contains, I trust, few if any *lapsus calami*. I have written the notes in some haste fearing that I might not be able to complete the task, and have not bothered about neatness of phrase or literary grace in any way.

One last word about my teachers. John Macdonald justly merits the reputation which he possesses of being a most beautiful piobaireachd player. He is universally so described by all who know anything about the music. MacDougall Gillies is nevertheless his superior, incomparably so in knowledge and also as a player in everything but mere technique. There is far more feeling and expression in Gillies's rendering of a tune than in anything that Macdonald can produce. As Gillies is to Macdonald so is Alec Cameron to Gillies. Cameron only played the chanter to me as he has an injury to his little finger, but I could see quite well that he was a far finer player than anyone else that I had ever heard. As a teacher he was excellent. Though an old man, his recollection was apparently absolutely fresh, he was never at a loss for an answer to any question, and what he taught was so completely satisfying that I have no wish to follow anyone else. After each lesson of two or three hours I sat for half an hour making notes in writing of what I had learnt and all these have been incorporated in what I have now compiled. I have heard his brother Colin play and there is no comparison between the two. I am convinced that Alec Cameron is *the* master of his day.

There is just this, however, to be remembered about Gillies. He and Keith Cameron⁹, the youngest of the family, were boys together and Gillies was taught principally by Keith. Keith being the youngest is said to have been more with his father¹⁰ than the two elder brothers. Keith (whom I never heard) is said to have been a player of exceedingly fine taste . . . (He) died young. General Thomason saw a lot of him in India. Alec Cameron however was generally acknowledged to have been "the best all round player" of the brothers.

1. (1850–1934). P.T. September 1972.
2. (1860–1943). P.T. May 1970.
3. J. MacDougall Gillies (1851–1925). K.10. I.P. July 1981.
4. (1866–1953). K.10. I.P. August 1979. P.T. November 1980.
5. (1848–1923). K. 10 I.P. July 1979, 1981.
6. Major General C.S. Thomason R.E. (1833–1911). K.12. P.T. June 1975, I.P. August 1981.
7. (1749–1840) K.10 P.T. October 1970, I.P. May 1979.
8. (1812–1859). K.12. P.S. Book 10, Introduction. I.P. Jan., Feb., March, 1980, Jan., Feb. 1981.
9. (1853–1899). K.10. P.T. April 1978, I.P. July 1981.
10. Donald Cameron (1810–1868), K.10. P.T. April 1968, I.P. July 1981.

GENERAL REMARKS ON PIOBAIREACHD PLAYING

So far as the general handling of a piobaireachd goes in timing, phrasing, and working the piece into a harmonious whole, Cameron, Gillies, and Macdonald are much alike. Some pipers with big reputations and many prizes to their credit make a hideous mess of time, expression and arrangement, but not these. Macdonald is perhaps a little rigid and wooden at times, but it is nearly always a very great pleasure to hear him play anything. There are however certain features of Cameron's playing wherein Macdonald falls short. These are:

1. Smoothness. Short full notes are never clipped in the staccato fashion so necessary for the successful rendering of competition marches and reels. There is much art in playing a note short without cutting it and in introducing minute shades of difference of shortness. Cameron excels here and so does Gillies. Macdonald is possibly too great a Ceol Beag player to be able to adapt himself to these refinements in piobaireachd. I believe that Cameron in playing marches and reels used not to adopt the usual staccato style, and Gillies does not. I confess that I have here again followed my teachers MacRae, MacColl, Macdonald and William Ross¹ and adopted their "fashionable" methods. But I try to keep clear of these in piobaireachd.
2. Weight on the low notes of the chanter, particularly G and A. Cameron practically never plays either of these notes short and nearly always has them pretty long. This gives a fine ringing effect and with a good going chanter secures expression, which the player of short low notes misses altogether, and brings sounds out of the instrument which are seldom heard in the lighter forms of music. One case in point is the Crunluath breabach. Macdonald often cuts the A following the Crunluath note and makes it a very short note. Cameron invariably dwells upon it, as does Gillies.
3. Double echoes — i.e. the turns written thus



1. Pipe Major William Ross M.B.E. (1879-1966). P.T. December 1974, I.P. January 1979.

All good players agree that the first semiquaver should be played short without being absolutely cut away to nothing and that the second grace note should be made by a light strike. Cameron makes the grace note written as a semiquaver long and weighty. Macdonald plays it something like a semiquaver written as a full note and has apparently influenced all other pipers to do likewise. I found a marked difference when I came home in 1905 to what I had heard before I went out to India in 1901 and even Gillies, who had taught me in 1900 to play the notes long, had now shortened them considerably. As a consequence I began to play them shorter too and this was one of the first points on which Cameron corrected me when he came to me in 1911. I was very pleased to have my recollection confirmed of what Gillies had taught me in earlier days, for all along I had had an idea that he had got shorter, though he would not admit it. Macdonald in 1905 spent a long time drilling into me his way of playing the double echoes on F in "The Lament for the Children" which was far "lighter" than anything Cameron would allow. I am convinced that the latter is right and that the light note is a blemish in Macdonald's playing. What I have said refers more particularly to the echoes on the other notes than to those on the D. In the latter the low G grace note has a good weight but it is not played so long as the single grace note corresponding in the other turns.

Certain remarks of general application have been recorded below under the various tunes and these are marked by a marginal line.

For the Taorluath and Crunluath turns I have adopted General Thomason's abbreviations. They are quite simple. The main note with T or C under it denotes the playing of the Taorluath or Crunluath turn after it and a T or C turned upside down denotes the Taorluath or Crunluath a mach turn on one of the three notes on which it can be played, B, C, or D. I have not always written the reversed C for the Crunluath a mach but have invariably said when the a mach part is to be played.

The conventional method of writing the Taorluath and Crunluath is very curious. MacKay writes them thus



As regards the Crunluath, why the first E is written full when it is played as a particular short grace note is inexplicable. Modern writers as a rule write it as a grace note.

But the presence of the A semiquaver in both Taorluath and Crunluath is equally curious. I was taught by Gillies not to sound it at all but to lift the third finger of the upper hand simultaneously with the little finger of the lower hand. I had much argument with General Thomason once about this A, he maintaining that it was played and played distinctly and I asserting that if the A is played the second low G grace note is not played. In a question like this he was at a disadvantage as he was never thoroughly taught. Many years have passed since we disputed the point and I still think as I did, or rather I will say what Gillies says

that it is possible that the A may just sound and no more. If it does it is merely caught in passing and is undoubtedly the shortest grace note in the whole turn. So why should it be customary to write it as a full note? My own theory is that the first writers of pipe music set themselves to try to make the music intelligible to a pianoforte player, witness the bass that has been added to several of Macdonald's tunes and some of MacKay's. I think that the A semiquaver was put in to enable the turn to be roughly represented on the piano by a player who would naturally leave out all the pipe grace notes. Properly the turns should be written thus, for so they are played.



Alec Cameron plays the doubling of the Crunluath and Taorluath distinctly faster than the singlings. Gillies plays them slower, only slightly faster than the singlings. Macdonald does the same as A. Cameron. Donald Cameron, so his son says, habitually stood for Taorluath and Crunluath doublings, marching to the rest of the tune. He repeated the ground after the doubling of the Taorluath and again after the doubling of the Crunluath. This was the method employed at the earlier competitions and is enjoined by A. MacKay in his book. It is said to have been the MacCrimmon way. This must mean that the Crunluath singling is no faster than the Taorluath singling and possibly not quite so fast.

In playing the Crunluath a mach note on D, C, or B the E finishing the turn should be dwelt upon a little unless the D, C, or B is the first note of a bar and is followed by a G, A, E, or F on which the mach turn cannot be played. In this latter case the time demands that there should be less pause. Ordinarily the E finishing a Crunluath turn and the A finishing a Taorluath turn are played short. Macdonald often clips them very short. Cameron and Gillies are a little smoother.

1917

Archibald Campbell

[Editor's note

There follows an entry dated 11/11/28, headed "A copy of notes made by me in 1911 just after Alexander Cameron's visit to Kilberry". Some of these notes are merely repetitive of what has gone before and are omitted. Others which either add to or amplify the material in the 1917 Introduction are included here.]

Double echoes All hits should be light but distinct



⊙ These notes should be played considerably longer than John Macdonald played in 1905, and the usual run of competitors play nowadays. Gillies is about right, and sometimes he, too, does not dwell quite enough on them. Care must be taken, on the other hand, not to overdo the dwelling.

When the echo is what General Thomason calls briste or broken, the last note of the echo should not be cut away to nothing and a rush made to the following note. The movement should be smooth, and the last note of the echo sound distinctly, though it is short.

After going over many tunes with A. Cameron I came to the conclusion that General Thomason's classification of and rules about echoes are too hard and fast. Very often we find echoes which are a cross between open and full.

Note that A. Cameron considers that the D echo should be played as written by A. MacKay and that Gillies's system of striking with the first finger only is wrong.

Three note cadences

All are played practically alike throughout piobaireachd, i.e. EDB-EDA-EDG-ECB-ECA-EBA-EBG-EAG;


The three notes are all the same length, except that when the final note is A it is generally longer than the other two. In almost every instance the first two notes are exactly the same length, and the common practice of shortening the E, pulling out the next note, and perhaps shortening the A at the end is not approved.

There is one other kind of three-note cadence which appears in "The Prince's Salute" — FEA. This is played just like the E cadence, F and E are of the same length and A is perhaps a shade longer. By the way, if this cadence is played in the Ground and first Variation of "The Prince's Salute", it must also be played in the Taorluath and Crunluath.

Low A preceded by a low G grace note

I have always imagined that it is wrong to play this note short as sometimes written, because it seems to me that the mere fact that a heavy G grace note is placed on it must mean that the note is emphasised. This view is confirmed by what A. Cameron has taught me. John Macdonald in 1905 did not agree with me. He played this note short in e.g. "MacDonell of Laggan" and "Kinlochmoidart's Lament" and saw no reason why he should not do so. Cameron and Gillies, so far as my experience goes, always play the note long, e.g. Cameron in "Macdonell of Laggan" teaches



The notes marked  are played the same length and dwelt upon.

Crunluath Fosgailte

Sound the notes before the Crunluath E (e.g. the C's in the first bars of Crunluath of "Too Long in this Condition") clearly, though they should be kept short. John Macdonald did not sound them enough in 1905.

Play the Crunluath a mach in this movement after the doubling wherever possible. I was actually instructed to do so in the following tunes – "Too Long in this Condition", "The Groat", "Maol Donn", "Cill Chriosd", "Lament for Clavers", and (I think) "The King's Taxes".

Doublings

As a rule there should be a distinctly marked increase in pace in the doublings. Finished players often slow down a little in the last bars of a doubling when they are going on to a slower singling, e.g. in "Padruig Og" Gillies will often be heard doing this at the end of the doubling of the first variation. Perhaps when an Urlar is doubled there is very little difference sometimes, but in the case of most variations (always the Taorluath and Crunluath) the above rules apply. Gillies is apt to allow his pupils not to make sufficient difference. So far as I recollect, John Macdonald is a very good model to copy in this respect. Donald Cameron always stood to play Taorluath and Crunluath doublings.

Crunluath a mach

This is often spoilt by the piper trying to go too fast. There should be just a shade of increase in pace from the doubling.

Cadences in the Crunluath

Gillies very often pauses on the Crunluath E before a cadence, e.g.



But his pause is too long. There should be just a perceptible hang. If I remember right, John Macdonald used to do just what is required, though I have heard him make a similar hang on a Taorluath A, which neither Gillies nor Cameron will allow.

Taorluath Breabach

In "Kinlochmoidart's Lament", "The Lament for the Harp Tree", "Captain MacDougall", "Isabel MacKay", and in fact in all tunes but three that I could mention, the Taorluath Breabach is done thus, with both main notes even.



The three exceptions are "Seaforth's Salute", "Struan Robertson" and "MacDonnell of Laggan". The first two are done the same way, something like this



The A's are not dwelt upon, nor are they clipped short. They go smoothly with the note following. Distinguish clearly from the common way of playing



But "MacDonnell of Laggan" (probably because the second main note is nearly always the same) is played as the last example



Crunluath Breabach

According to A. Cameron this is done the same way in every tune something like this



i.e. the low A is a shade longer than the final note in every case except before a cadence or (in the example above) the equivalent of a cadence. A pause is then made on both the A and the final note and they are played about the same length. The main note at the start is well accented. A. Cameron here agrees with Gillies. Both condemn the usual practice of shortening the low A and lengthening the final note.

Note that the Crunluath of "Cumha Mhairi nighean Alasdair Ruaidh"² is not a true Crunluath Breabach. In it the low A is short, though well sounded, and the following note is long.

General

I have been a pupil of both Gillies and John Macdonald, both of whom A. Cameron describes as beautiful players. Where Macdonald and Gillies differ, A. Cameron generally backs up Gillies. In some minor points he differs from both. One thing that Cameron insists strongly on is that semiquavers should hardly ever be cut as in Ceol Beag. Macdonald, in my opinion, is apt to do this and I notice a tendency in this direction in Gillies's playing nowadays. In fact there are one or two points in which Gillies has altered during the 13 years that I have known him. But Gillies still tells one not to cut short notes too short. According to Cameron, one of the arts of Piobaireachd playing is to play notes short without cutting them: in other words to play "round" and at the same time with expression.

Two good examples are the ground and first two variations of "Seaforth's Salute" and the first variation of "The Lament for the Children". In the runs of three notes, which occur in them, the middle notes must not be cut short, as Macdonald used to cut them. They must be played distinctly, and still short enough to give the proper expression.

2. "Lament for Mary MacLeod".

The Battle of Waternish

I was taught this tune by Gillies and went through it carefully with A. Cameron.

(A) The Es at the beginning of each bar should be nice and long. This is in accordance with a rule applicable throughout Piobaireachd. Some pipers cut them too short.

(B) In this bar the quavers A and B are dwelt upon to the extent of making them practically the same length as the preceding crotchets.

(C) This method of writing the second variation resembles A. Cameron's style of playing more faithfully than the usual form given on paper. The first note of each bar should be heavily accented and the Bs, Es and Ds after the Taorluath turn which follow the first note should not be dwelt upon. The next note A is not cut short as usually written. It is sounded well, being only perceptibly shorter when the succeeding note is D or E. When this is B the A is played rather distinctly shorter than the B.

(E) The third variation is played with an even swing, the two main notes on each side of the Taorluath turn being equal.

(Y) There should be a short pause on the final E of a Crunluath turn immediately preceding a three note cadence. This rule applies throughout piobaireachd.

(G) In the case of this and all other three note cadences the three notes commencing with E written as a grace note are all played of equal length. This is a rule which may be safely followed throughout piobaireachd. Three note cadences all commence with E (except one, F.E.A., occurring at the end of each line of every singling in "The Prince's Salute", to which this rule also applies) and are (1) E.D.B. (2) E.D.A. (3) E.D.G. (4) E.C.B. (5) E.C.A. (6) E.B.A. (7) E.B.G. (8) E.A.G. The practice of some players to make the middle note the longest finds no favour with A. Cameron. If any note is longer than the others it is the last one (particularly when this is A preceded by low G grace note) and sometimes the middle note seems to be the *shortest* of the three. But the player who makes all three equal does not go far wrong. The actual length of each note depends of course upon the particular tune and the particular part of the tune where the cadence occurs. Some players who make the three notes equal when the middle note is C or B shorten initial E a bit when the middle note is D. A. Cameron is opposed to this practice.

1. Ground

II - The Battle of Wakerish.

Handwritten musical notation for the first system, labeled '1. Ground'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, with a repeat sign at the end. The bass line is indicated by 'vll' (viola) on a five-line staff. A section marked 'B' is indicated at the end of the first staff.

2. 1st var. S.

Handwritten musical notation for the second system, labeled '2. 1st var. S.'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, with a repeat sign at the end. The bass line is indicated by 'vll' (viola) on a five-line staff.

3. 1st var. D

Handwritten musical notation for the third system, labeled '3. 1st var. D'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, with a repeat sign at the end. The bass line is indicated by 'vll' (viola) on a five-line staff.

4. 2nd var. S (K)

Handwritten musical notation for the fourth system, labeled '4. 2nd var. S (K)'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, with a repeat sign at the end. The bass line is indicated by 'vll' (viola) on a five-line staff.

5. 3rd var. S (E)

Handwritten musical notation for the fifth system, labeled '5. 3rd var. S (E)'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, with a repeat sign at the end. The bass line is indicated by 'vll' (viola) on a five-line staff.

6. 1st var. S. D. Ann. S. D. → Tarr. Ann. S. only, only in first bar.

Handwritten musical notation for the sixth system, labeled '6. 1st var. S. D. Ann. S. D. → Tarr. Ann. S. only, only in first bar.'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, with a repeat sign at the end. The bass line is indicated by 'vll' (viola) on a five-line staff.

10. Ann a mach.

Too Long in this Condition

I went through this tune carefully with A. Cameron and the following remarks are based on his teaching. I was first taught the tune by Angus MacRae and subsequently went through it with John MacColl and then Gillies.

The difference in writing the As in (A) and the Bs and Cs in (B) and (C) should be noted. The first A is well accented and the player should go smartly up from the Taorluath turn to the following note. The first B and C are not so long, and to compensate there is a slight hang on the B and C finishing the Taorluath turn. The distinction is very subtle and should not be overdone.

(E) I find the timing of the Crunluath rather difficult to get right, but A. Cameron's style is very fairly represented by what I have written. The singling should be fairly slow without being dragged, the doubling faster and the a mach faster still. But the two latter should not be allowed to run away.

Crunluath a Mach. Nowadays this is seldom written or played when the Crunluath is fogsailte, but A. Cameron says it should not be omitted and so it will be found noted everywhere where required in this book.

III Too long in this condition.

1. Grand S.



2. Grand D



3, 4, 5, 6. var. S + D.



5, 6. Cmn. S + D (E)



7. Cmn. a mach.



The King's Taxes

This is one of my favourite tunes and I learnt it very thoroughly from Gillies. I subsequently went through it thoroughly with A. Cameron who passed my style of playing it subject to (A) and (B) below.

(A) Gillies plays this and it is often written as follows



A Cameron is emphatic that here and elsewhere where a low G and a Crunluath note precede high G the chanter is to be kept closed and the Crunluath note played from the low G and not from the low A.

(B) This turn is written as generally, and by Angus MacKay in particular. Gillies taught me to play thus throughout



A. Cameron is positive that this is wrong and that the correct way is as written by A. MacKay. I was very careful to make quite certain about this point. I told Gillies about it and he said that it was curious that A. Cameron should have instructed me thus but made no admission of being himself wrong.

1st Variation After consideration I have decided that the alternative method of writing given after the Crunluath and described as possibly more correct is in fact more correct.

(C) and (E). The first E and first D are here played slowly and distinctly
and the three grace notes are heavy and distinct. } "A"

Elsewhere, as for instance in the second variation of "The Lament for the Children", the first notes are written as semiquavers and are played practically as part of the grace note turn.

[Editor's Note:

The following gloss to the last paragraph and dated 1/1/25 appears in the margin. "I am not sure whether this is quite correct. It is certainly an accurate description of the method of playing by today's leading Ceol Beag players (except Reid¹ who plays the first note rather full like many of Gillies's pupils) but I think that it is a mistake to write the first note as a grace note, that it really is a full short note, and that it should be played short but distinctly".]

(H) These Bs are written as quavers as there is very little pause on them. Their value as crotchets which they have in the doubling goes to the following Ds and Es.

Further note dated 10/2/21

Since writing the above (in 1917) I have spoken to Gillies about "A" above. He says that the turns should be played rapidly but without "snatching" at them and that there is not much difference, if any, from the method of playing in "The Lament for the Children".

It is fair to argue that the turns should be played to some extent to match the turn on the preceding high G. At the same time the first Es and Ds are written in Angus MacKay's MS as quavers, with the second Es and Ds as crotchets. So far as I remember, A. Cameron passed my method of playing, as described at "A", as correct.

Further note dated 27/11/25

I have since (in September 1925) had another discussion with Gillies and he agrees my way sounds the best.

Further note dated 19/3/27

Again I have today come across a note written by me in 1910 that Gillies said that these turns should be played as quickly as they are ordinarily played in other tunes.

Further note dated 23/10/35

I mentioned this matter to John Macdonald on 21/9/35, and solved, I think, the reason for Gillies' uncertainty. John Macdonald won the first big competition organized by the newly formed Piobaireachd Society at the 1904 Argyllshire Gathering with "The King's Taxes". Afterwards he went through the tune with Colin Cameron² and Sandy Cameron and found that Colin said the turns should be played slowly as described at "A" above, and Sandy Cameron said that they should be played smartly. Sandy was a broad minded man who often said that though he played a certain way, another way was said by his father to be equally correct. So there can be no doubt that he passed the method "A" when played by me as right, being that of his brother Colin.

John Macdonald and I agreed that method "A" was preferable. He said it was curious my bringing up the point. This is in accordance with Gillies' final verdict, see note of 27/11/25 above.

[Editor's note:

MacDougall Gillies died in December, 1925.]

1. Pipe Major Robert Reid (1895-1965). P.T. July 1974. I.P. October 1979, January 1980 (p.14).
2. (1843-1916). K.10 I.P. July 1981.

1. Grand

IV. The Kings Taxes.



2, 3. 1st and 2nd



4. Tar. S.



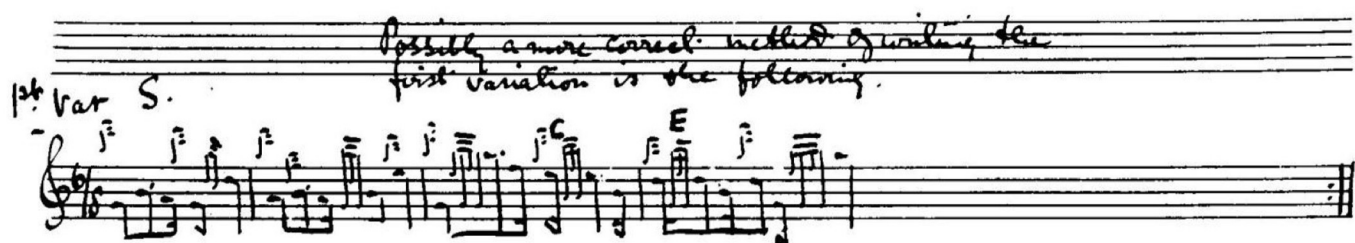
5. Tar. D



6. Cross. D



8. *Cruc. a march*



The Big Spree

I learnt this tune originally from Gillies but what I have put down is the result of very thorough instruction from A. Cameron. I had considerable difficulty in getting the hang of the ground from him and of devising a method of putting it down on paper. The main thing to remember is that the ground should be played slowly as a lament and no attempt should be made in this part to represent a man staggering about under the influence of liquor. The first variation should be brisker and the second variation should also be played with spirit. A Taorluath and Crunluath may be added at the fancy of the player, and those given in "Ceol Mor"¹ might furnish a guide. Cameron told me this, though he and Gillies take the tune no further than it goes here.

In the ground the semiquavers should all be played slowly and smoothly except those marked (A) which are short.

(B) These two quavers and other similar pairs so written throughout the first variation should be played about the same length, with the first perhaps a shade longer. Cameron was emphatic about this. "Ceol Mor" and Gillies make the first into a semiquaver and dot the second. Cameron goes almost the other way, though the second is hardly a semiquaver with him.

(C) This turn here and elsewhere in piobaireachd must be played very "heavy" with the low Gs sounding with the practical effect of short full notes.

(G) These pauses mean that the C is a little longer than the preceding semiquavers, which are all played smoothly and slowly, but it should not be dragged out too long.

(H) and (J) These marks have been placed on certain Es and Fs. The E is played just a trifle longer than the F, but the latter should not be cut.

Further note dated 10/2/21

Above was written in 1917.

As regards the Taorluath and Crunluath I have heard the tune played by Piper Major Robert Reid, 7th H.L.I., with the Taorluath and Crunluath singlings given in Glen's book.² These Glen describes as added by the Compiler. The only MS authority for them is D. Macdonald's unpublished manuscript and he gives a doubling of each only. I suggest that the tune is quite long enough with doublings only and that these are sufficient to round off the tune.

I am noting on p.95 Taorluath and Crunluath as in Macdonald's MS altered slightly to suit the Cameron style of the rest of the tune.

[Editor's Note:

The movements so noted are the same as those appearing on p.11 of the current Piobaireachd Society series.]

Further note dated 23/12/24

At the Northern Meeting in 1922 this tune was played for the Piobaireachd Society Competition. A. Cameron was present, very old and shaky. John Macdonald played the ground of this tune and broke down. Reid played it all through and won first prize. Cameron was emphatic in condemning his cutting short the second C in the first bar (wherever it occurred throughout the ground) and making it a quaver, shorter than the preceding B and the succeeding A, and he praised Macdonald for playing this C long. Reid's way is Gillies' way as taught by him to Reid and to me. Cameron taught me to play the C long and the final A long of equal length, and it is clear that he attached much importance to this C being played as long as the first C. The nearest way in which I can express his method is as I have written with a pause on the final A.

Incidentally, neither of the above players played the second bar as taught to me by Cameron. They played it in what I may term the usual way, i.e. long E — two very short Cs — longish E — very short B — longish C.

Further note dated 16/5/54

At the Caledonian Games, London, on 15/5/54 I recalled this incident to Reid. He told me the following story:

The previous year, 1921, (I was then in India) he (Reid) won the gold medal at Inverness. When he was tuning his pipes before playing, an old man came up and listened to him. Thinking this was one of the old wise-acres who hang about competitors, Reid asked whether he wanted anything. The old man said "You play that tune rather like Jack Gillies; who taught you?"

Reid said, "Jack Gillies taught me".

"Well, and I taught Jack Gillies".

"Oh", said Reid, "You must be Sandy Cameron".

That was the first time Reid saw Sandy Cameron. He took Sandy up to the Commercial Hote, gave him a meal, and they had a long talk and arranged to meet again next year. Next year was the 1922 incident, and Sandy told Reid plainly that he had been wrong in playing the C short. Reid said that was the way Gillies taught him. Afterwards, when saying goodbye, Sandy said "Tell Gillies that he didn't teach you that tune the way that I taught it to him". Reid did so, and himself continued to play as taught to him by Gillies.

If left to myself, personally I should prefer the Gillies way, but I am careful not to be left to myself in respect of anything taught to me by Sandy.

1. K.12. I.P. August 1981.

2. "Collection of Ancient Piobaireachd" by David Glen (1852-1916). P.T. February 1969, I.P. November 1980.

VII The Big Spree.

1. Ground

Handwritten musical notation for the first section, '1. Ground'. It consists of three staves. The top staff is in treble clef and contains a complex melodic line with many accidentals and slurs. Above the staff are several letters: C, G, A, C, A, A, H, J, G, A. The bottom two staves are in bass clef and contain a similar complex melodic line. The word 'vill' is written in the first measure of the bottom two staves.

2. 1st var. S.

Handwritten musical notation for the second section, '2. 1st var. S.'. It consists of three staves. The top staff is in treble clef and contains a complex melodic line with many accidentals and slurs. Above the staff is the letter B. The bottom two staves are in bass clef and contain a similar complex melodic line. The word 'vill' is written in the first measure of the bottom two staves.

3. 1st var. D.

Handwritten musical notation for the third section, '3. 1st var. D.'. It consists of three staves. The top staff is in treble clef and contains a complex melodic line with many accidentals and slurs. The bottom two staves are in bass clef and contain a similar complex melodic line. The word 'vill' is written in the first measure of the bottom two staves.

4. 2nd var. S.

Handwritten musical notation for the fourth section, '4. 2nd var. S.'. It consists of three staves. The top staff is in treble clef and contains a complex melodic line with many accidentals and slurs. The bottom two staves are in bass clef and contain a similar complex melodic line. The word 'vill' is written in the first measure of the bottom two staves.

5. 2nd var. D.

Handwritten musical notation for the fifth section, '5. 2nd var. D.'. It consists of three staves. The top staff is in treble clef and contains a complex melodic line with many accidentals and slurs. The bottom two staves are in bass clef and contain a similar complex melodic line. The word 'vill' is written in the first measure of the bottom two staves.

I learnt this tune from Gillies and went through it with A. Cameron. The latter found me dragging the ground and thumb too much. The cause of this was that I had a tendency to draw out the Cs and Es marked (B) too long. This should be avoided and I think there is a temptation to do it, so I mention the point. The ground should not be too slow. The low As at the beginning of bars in the ground should be played long. They are about the longest notes in those bars. Gillies played them short, but Cameron corrected me promptly.

The Bs marked (A) should be sounded well.

In the doubling of the Thumb see the numbering of the bars (i), (ii), (iii), etc.

What I have written is what Cameron told me to play, correcting what Gillies had previously taught me. Gillies taught me as follows:

(C) (i), (ii), (i), (ii), (i)

(i), (ii), (i), (ii), (i)

(i), (ii), (i)



ditto

ditto

Going over the tune since, I suspect that what is given in "Ceol Mor" (the notes, not the time) is correct, viz,

(C) (i), (ii), (i), (ii), (v), (vi)

(i), (ii), (iii), (iv), (v), (vi)

(i), (ii), (v), (vi)

I thought of this after A. Cameron had left so I could not refer the idea to him. It is the most natural way to play the variation, I think.

In any case, the semiquaver should not be clipped in this doubling but should be sounded well, particularly the second B in the last bar of each line.

(E), (Y), (G), (H). Gillies gave me these turns thus. Long E, short B or C, long B or C, practically amounting to



Cameron however, makes the first B or C very distinctly longer than this. E and the first B or C should be played about the same length, both fairly long with the final B or C a bit longer still. Nevertheless, care should be taken to avoid the unpleasant method, which I have heard, of making E shorter than the first B or C.

In the Crunluath there should be a pause on the Crunluath E immediately preceding these turns as though they were three note cadences.

The following was written out for me by Gillies, I think about 1900, and was designed to show how he played the tune.

The image shows a handwritten musical score on ten staves. The notation is in a traditional style, likely for a bagpipe or similar instrument. It includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system. The final staff contains a handwritten note in cursive script that reads: "I have not written the 'Thunt var' you know how it comes in".

1, 2. Ground and Thumb. S. VIII *made down.*

3. Thumb. D.

4. 1st var. S

Play 1, 2, 1, 2, 3, 4.
1, 2, 5, 6, 3, 4.
1, 2, 3, 4.

5. 1st var. D

Play ritto

6. Taor. S

Play ritto

7. Taor. D

Play ritto

8. Cam. S.

Play ritto

9. Cam. D

Play ritto

10. Cam. & mach

Play ritto

note the bass marked X *should perhaps be written (corrective made accordingly)*

Mac Swain of Roaig's Lament

I learnt this tune from Gillies, but as he had lost his copy, I took the actual setting from A. MacKay's MS.

The chief points about the ground are the playing of (A) and (B). They are perhaps written awkwardly. Strictly speaking and to be consistent they should appear thus.



But I have written them as they appear in order to make it clear that the first E is much longer than the B. In fact in both groups B is about the shortest note of the four. Certainly this is so in (A). In (B), B and A are about the same length and the turn might be written thus:



but for a fear of encouraging jerkiness. In (A) there is a bit of a hang on the first A, though the second A is decidedly the longest.

Subsequent notes

"Confirmed by Gillies, February 1921".

"Confirmed again, September 1925. But Gillies emphasizes that the first A should not be clipped short in either turn".

(C) Possibly this low G should be low A, but in both Macdonald's and MacKay's MSS the note is distinctly G. Each may be a clerical error of course.

(E) (Y) The present opportunity may be taken from making some remarks on the Taorluath and Crunluath breabach.

(E) The Taorluath breabach should always be played giving an equal value to the two notes on each side of the Taorluath turn, thus



This according to A. Cameron is the universal rule in all tunes which I could mention (including "The Lament for the Harp Tree" which A. MacKay writes otherwise) except "Seaforth's Salute", "Lament for MacDonell of Laggan" and "Struan Robertson's Salute". These exceptions will be dealt with later where they occur. This Taorluath breabach has been written throughout the present book for the sake of brevity and clearness in the manner suggested by General Thomason in "Ceol Mor", i.e.



It will be understood that the Taorluath turn takes a little and equal value off each of the two crotchets.

(Y) The Crunluath Breabach is commonly written by A. MacKay thus,



and at the present time many pipers habitually write and play the second A short. In some tunes at least, John Macdonald and Pipe Major W. Ross play a short A. Gillies and A. Cameron are both most emphatic that this A should *not* be cut short, and I fancy that the few good players of the present day who have been thoroughly trained in the Cameron school would follow them. I have devoted many years of practice and thought to this turn, and am in complete agreement with Gillies that with a short A there can be no proper ring about the turn.

A. Cameron says that through piobaireachd the Crunluath Breabach should be played thus,



or more correctly thus, since to write the first A is a mere convention, and it is doubtful whether the note is sounded at all even as a grace note (see general remarks *ante* on Taorluath and Crunluath)



I have sometimes been in doubt when studying with Gillies whether the final note and the preceding A are not of about equal length, but I understand from A. Cameron that the A is the longer of the two although the final semiquaver *should not be clipped and must be sounded distinctly*.

When the turn finishes on a low A we have two low As coming together and in this case the last A is long and the penultimate A is played very short thus:



When the Crunluath Breabach turn is followed by a three note cadence, or a group of other notes of similar character, the final note and the preceding A are both dwelt on and played about the same length. They may be written thus:



For my abbreviated method of writing the turn I have adopted the following for the last named form



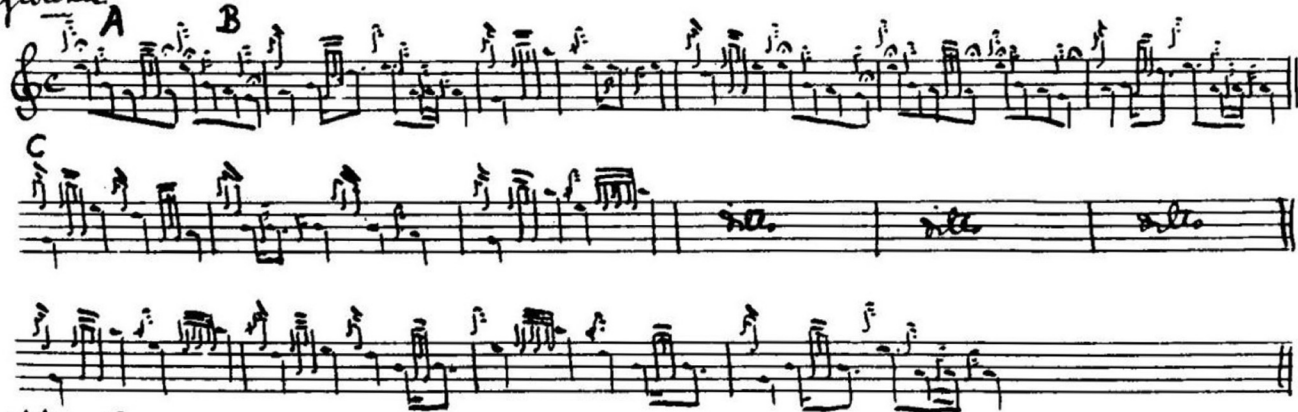
And the following for the ordinary Crunluath Breabach turn followed by another similar turn, although actually the A is not as much as three times longer than the final note.



Personally, I attach great importance to what my two teachers named above consider the proper method of playing the Crunluath Breabach, and I think that to play the A short produced a very feeble effect.

IX. MacSwain of Rosig's lament

1. Ground



2. 1st Var S.



3. 1st Var II



4. Taor S



5. Taor D (E)



6. Cum S.



7. Cum. II (Y)



* The low A appears to be low by in
A. Hackays original, although the note
is not quite clearly written.
This would bring the chromatic
singing into conformity with the
Jacobus singing

Guileagag Moraig

I learnt this tune from Gillies and went through it afterwards with A. Cameron.

Attention is drawn to the crotchets at the commencement of most of the bars in the ground which are preceded by an E cadence note.

In the case of those marked (A) the E and the crotchet are played equally long (about) in the usual way.

Those marked (B) have the E slightly longer and the crotchet slightly shorter. Gillies in fact plays the crotchet quite short, thus



But A. Cameron plays much smoother and gives the crotchet a good length. It is obvious however that there is much scope for expression in the playing generally. The crotchet may sometimes be the same as the E, sometimes a little shorter and sometimes distinctly shorter. This is quite permissible, and perhaps even desirable, to avoid monotony, so long as the contrasts are not too vivid.

(C) These are examples of a trick of the Cameron school which is in my opinion very effective. It is only, I think, applied to B with an E cadence note preceding. This B is considerably shortened, the E is lengthened, and the following note (C or D with a grip grace note) is well accented. For other instances see "The Lament for the Children" 3rd line, bar 1, Ground and 1st Variation. "The End of the Great Bridge" and "The Groat", last bar but one of the Ground. "The Finger Lock", 3rd and 4th lines bars 1 and 5 Ground. "Craigellachie", 3rd bar of the Ground. "The Vaunting", last bar but two of the Ground (here the following note is E, but contrast "Isabel MacKay" 1st bar Ground where the B is not shortened, I think). "John Garve", 3rd bar and passim Ground, etc., etc.

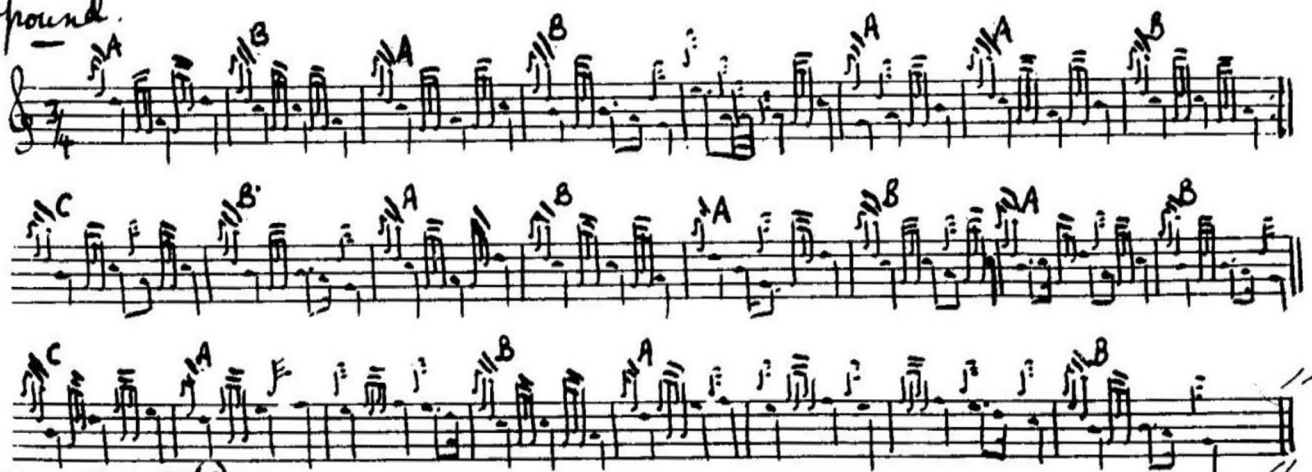
(E) The groups of three should be played much as they are written with the chief stress on the first note, but the middle semiquavers should not be clipped and should sound distinctly. Jerkiness should be avoided.

[Editor's note. The following additional paragraph is undated].

Since writing the above a simpler explanation has occurred to me in regard to (C) above. Suppose the B was a plain B with a G grace note preceding C or D with a grip grace note. The B would almost always be short, vide "Battle of Auldearn" line 2 bar 3, also "You're Welcome Ewen", Ground.

X Cimbraq Mlorag.

1. Ground.



2. 3. 4. Var S+D II (E)



4. 5. Taor S+D



6. 7. 8. Crum. S+D and



A Lament for Captain MacDougall

This style is from A. MacKay's MS. It differs from that given in "Ceol Mor", the origin of which I have been unable to trace. General Thomason could not remember where he got it and after his death, when I went through all his piobaireachd papers at the request of Miss Drummond, his step-daughter, I could find no record of the tune. Under the circumstances, pretty as the "Ceol Mor" style is, it is perhaps safer to adopt the somewhat simpler setting of A. MacKay.

Gillies had in 1905 a sheet which Pipe Major Meldrum¹ gave him some years previously on which A. MacKay's style was noted. Gillies did not know where this came from, but it is at least some support to the idea that A. MacKay's is the correct style.

In both this sheet and A. MacKay's MS the last bar but one of the ground is so written as to contain an extra beat — i.e. the first E, first C, and second E are dotted quavers, and the B and second C are two even quavers. Meldrum's sheet contains the following note concerning this bar. "Play this part exactly as it is written. It often happens in Ranald MacDougall's compositions that near the finish there is generally one crotchet more in the bar than in any of the others." I have however brought the bar into accordance with convention by removing the dots.

At the same time it often happens in piobaireachd that towards the end of the ground something like an extra beat or half beat is introduced. We usually bring the extra note or notes into the ordinary time in writing, but in playing we sometimes make something like an extra beat or half beat appear. This is evidently a peculiarity of the music. For other examples of curious breaking into the time of this kind see "The Lament for the Children" (last bar but two ground and first variation, and third and fourth bars from the end of the second variation); "The Battle of the Pass of Crieff" (last bar but one, ground); "The Bells of Perth" (last bar but four, ground); "Isabel MacKay" (last bar but one, ground). This tendency may account for the extra bar at the end of the ground in "The Carles of Sligachin"² and "The Massacre of Glencoe".³

I learnt "The Lament for Captain MacDougall" first off the book in India, and subsequently went through it with John Macdonald who had also learnt it off the book. I played it to A. Cameron subsequently. It was not a tune that he had been taught either.

It goes in a pretty straightforward way and there is nothing particularly to explain about method of playing. J. Macdonald and Ross play short As in the Crunluath Breabach, but they do not sound well.

1. Pipe Major Robert Meldrum (1851-1942). P.T. October 1973.
2. "The Old Men of the Shells".
3. The reference is to Angus MacKay's setting.

1. Ground. XII A. lament for Captain Macdougall.

First variation of the ground, featuring a treble and bass staff with a complex melodic line and a steady accompaniment.

2. 1st Var. S.

Second variation, showing a more rhythmic and melodic development of the ground.

3. 1st Var. D

Third variation, continuing the melodic and rhythmic exploration of the ground.

3. Tair S.

Fourth variation, featuring a treble staff with a complex melodic line and a steady accompaniment.

4. Tair D

Fifth variation, showing a more rhythmic and melodic development of the ground.

5. Crua S.

Sixth variation, featuring a treble staff with a complex melodic line and a steady accompaniment.

6. Crua D

Seventh variation, showing a more rhythmic and melodic development of the ground.

Moladh Mhairi

I learnt this tune from Gillies first and afterwards went through it with A. Cameron.

There is some slight difference.

(A) Gillies plays the ground thus.



Cameron insists on the A in the second bar being long as in the first bar, and this is the usual way that others play. That Gillies' way is attractive and effective cannot be denied I think.

(M) Gillies has the crotchet E and the corresponding crotchet F in ③ pretty long. Cameron says they should not be drawn out too much, and perhaps the alternative method in 3/4 shown at the bottom of the page represents Cameron's way of playing better than the arrangement in common time.

Cameron plays the C at the end of ③ somewhat shorter than the corresponding B at the end of ①. The additional value goes into the preceding note.

(P) This low A is played a little shorter in the thumb than in the ground in order that additional length may be given to the high A which Cameron plays distinctly longer than the corresponding E in the Ground.

(B) Gillies plays the doubling of the Thumb thus



Other pipers play as a rule



etc. as Gillies

Cameron insists on a smooth $\frac{3}{4}$ time without pauses and I think he is right.

(C). This variation should be slowish without being dragged, and the semiquavers should be sounded well and not cut as they are by the ordinary piper.

(E). The doubling should be a little quicker but care should be taken not to make it too quick.

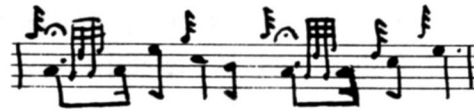
(Y). Gillies plays the C semiquaver and the E dotted quaver (or perhaps C quaver,

E quaver) and this is often written and usually played by other pipers. Cameron is clear that it should be as I have written it.

(G). This variation should be played fairly slow too. Many pipers play thus, which is wrong.



Cameron and Gillies agree on



i.e. the Taorluath note is cut very short with a good weight on the initial note of the bar.

(H). The ordinary piper often plays thus



But Cameron has the first note longer than the E in ① and the C in ② , and the last two notes of each bar of equal length with a suspicion sometimes that the A is the longer of the two.

(J). Note this variation from the usual way of playing which both Cameron and Gillies adopt.

(N). Pipe Major John Cameron¹ told Major Kenneth Cameron R.A.M.C.² that Alec and Colin Cameron introduced a nice effect on these Bs by lifting the first finger right up when playing the G grace notes. I asked A. Cameron about this and he said that he was not conscious of making any particular difference here from the ordinary way of playing. He was not playing the pipes (only the chanter) when he taught me so I was unable to see exactly what he did do, but G grace notes are of course played rather more open throughout piobaireachd than they are in Ceol Beag. Certainly a very open G grace note sounds very well here.

(K). This G.E.D. should be played at the beginning of the Taorluath and Crunluath singlings. It is often omitted. Cameron prescribes it in several tunes and says that when it is put in in the Taorluath it should always be played in the Crunluath. Gillies only plays it in the Taorluath of this tune. I think that possibly this effective method of introducing the Taorluath and Crunluath variations was once in more general use still.

(Q). Gillies (contrary to what is usually written) plays a G grace note before all the notes marked thus. Cameron says positively that the notes are plain.

It is interesting to note that this version is very different from those appearing in Donald

Macdonald's published book and A. MacKay's MS. It is a favourite tune with the Cameron school and there can be no doubt that the setting has been carefully handed down from some other source. Most will agree that it is superior to those of Macdonald and MacKay. When speaking of MacKay's MS it is well to remember that the original has been lost, probably irretrievably, and it is not absolutely certain that the copy obtained by General Thomason from Mr. Dove's³ heirs is a copy of A. MacKay's tunes *only*. Also it is possible, (and indeed probable), that A. MacKay *collected* various settings and did not give his own sanction to everything which he wrote down.

[Editor's note:

A subsequent entry reads: "The original was discovered by me at Brodick Castle, Arran, in June 1925 and Mr. Dove's copy was proved to be a very exact and faithful copy."]

1. (1854-1908) P.T. April 1968.
2. P.T. April 1968
3. Mr. P.E. Dove. P.S. Book 10 Introduction. I.P. March 1980 (p.10).

Moladh Mhairi.

1. Ground (A) ^{XIII}

2. Thumb S.

3. Thumb D (B)

4. 1st Var S (C)

5. 1st Var D (E)

6. 2nd Var S (G)

7. 2nd Var D (H)

8. 3rd Var :

9, 11. Tairas Crum S. (J)

10, 12. Tairas Crum D. (K)

Play for each -

1, 2, 1, 2, 3, 4.
1, 2, 3, 4, 3, 4.
1, 2, 3, 4.

Embellishment note to
be played only in 1st bar of
each singing

Play. 1, 2, 3, 4, 5, 6.
3, 4, 5, 7, 5, 6
3, 4, 5, 6

Play. 1, 2, 1, 2, 3, 4.
1, 2, 3, 4, 3, 4.
1, 2, 3, 4.

An alternative and possibly more correct method of writing the
Ground and Thumb. (It is from the form of the Tairas Crum The Ground should be $\frac{3}{4}$)

The common time arrangement is, I think,
the best way of representing the tune, but E
& F accidentals in bars 1 and 3 should be
definitely shorter than the preceding A & B
notes.

Scarce of Fishing

There has been some controversy about the name of this tune. The Piobaireachd Society¹ (i.e. the late Major Stewart of Ensay² who made himself responsible for the earlier publications) adopted the name "Campbell of Lochnell's Lament". This alternative name is given by A. MacKay's MS.

The late Major Cameron once said to me "That tune was never made for a *laird*". On the other hand I have seen a letter to the Oban Times by an Edinburgh or Glasgow Highlander insinuating that "Scarce of Fishing" is a paltry and undignified name for so fine a tune. Yet anyone born and brought up on the West Coast knows that the words *Spiocaireachd lasgaich* express pithily the whole tragedy of the West Highlander's life. Therefore I personally prefer this name, in spite of the feeling of satisfaction which it would give me to think that so fine a lament belongs to our clan.

I do not know the authority for Ross's³ reference in his title to "The Fishers of Geogh Brodinn".

In playing the ground some pipers try to add expression by adding pauses here and there and varying the dotted quavers and semiquavers. It is best to do as Cameron does, play the air straightforwardly, It is full of melody as it stands. The first note of each group of three should be sounded well and not shortened as by some. Semiquavers should not be cut.

(A) A good weight should be given to these Gs. They are often written as semiquavers but the variations show them to be prominent notes of the theme.

(B) General Thomason makes this C B to correspond with the B in the doubling, but Gillies and Cameron say it should be C in the singling and B in the doubling.

(C) These Es are Cs in the published versions but I have taken E from A. MacKay's MS. I did not ask A. Cameron particularly about the point.

(E) A good weight should be given to these As throughout the variation.

Major Stewart insists on prescribing for the Piobaireachd Society competitions the arrangement



This was justly criticised with severity, and A. Cameron will not have anything to do with it. At the same time the low As written as semiquavers should be sounded well and not clipped.

There is no particular difficulty in playing the tune. It should be slow without, of course, being unreasonably dragged, and the doublings should be quickened a little especially in the variations.

1. Mention of publications of the Piobaireachd Society prior to the 1914 War refers to the "old" series, not now in circulation. For the content of the "old" series see I.P. October 1981, and for the history of the Society from 1901 to 1914 see "Proceedings of the Piobaireachd Society Conference 1977".
2. William Stewart of Ensay, Hon. Secretary of the Piobaireachd Society 1904-1907.
3. William Ross (1823-1891). His Collection of Bagpipe Music was first published in 1869. P.T. December 1974, I.P. March 1981.

1. Grounds XIV Scarce y fishing



2. Ground D.



3. 4. 1st Var S & D



5. 6. 2nd Var S & D



Taor and Crum S

Handwritten musical score for the song "Taor an Dubh D. & Cum a' nach". The score is written on three staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with various note values and rests, with some notes marked with 'x'. The second and third staves are bass clefs, with the second staff containing a melody and the third staff containing a bass line. The music is written in a traditional style with many accidentals and a complex rhythm. The title "Taor an Dubh D. & Cum a' nach" is written at the bottom of the page.

2, Taor and Cum D. & Cum a mach

[illegible]

Glengarry's March

This setting of the famous Cill Chrìosd was taught to me by A. Cameron. I learnt it from his fingers and did not discuss means of writing it down. After much thought I have come to the conclusion that the alterations in the Thumb Variation are best described on paper by making two bars for one in the ground. This is peculiar, but it is a peculiar tune composed under unusual circumstances to commemorate an extraordinary event, and the irregularity cannot be called inartistic or illegitimate.

Subsequent addition

Possibly the bars in question might be reduced to two and written as follows:



A. Cameron says that the setting is as played by his father.

- (A) The Pause marks represent a slight hang on the second semiquaver. Both semiquavers are to be well separated and played distinctly.
- (B) A. Cameron says that his father always played G here, though some played A.
- (C) This D is perceptibly shorter than the preceding B, but should not be cut.
- (E) The grip is specially heavy here.
- (G) Play the E pretty long, longer than the B and A following but do not shorten these latter notes unduly.
- (H) Play this grip heavy, and keep the time. This means that the A semiquaver is pretty short.

The Crunluath a mach should not be omitted.

Later addition

Above was written in 1917.

In February 1921, I played the tune to Gillies. He said that the Thumb was not the way played by A. Cameron and that there was another slight difference (to be shown presently). In proof he showed me his MS book where the tune was, he said, copied from A. Cameron's book. I referred the point to the latter by letter, and he replied as follows:

"Glengarry's March is played as it was written in my book, and it was played the same way by my late brother, Colin. It was a favourite tune of his. I prefer it the way I gave it you at Kilberry". (Letter dated 15/2/21 filed in the file of the tune with J.P. Grant¹).

Gillies had the thumb variation noted as follows from the third bar:



1. Colonel J.P. Grant of Rothiemurchus (1885-1963)

Glenqarrys march.

1. Ground

2. Ilumb

3. 1st Var S.

4. 1st Var D

5. Taor. S.

6. Taor. D

1. Crun. S.

4. Crun. D

1. Crun. a. nash

* Play throughout. 1, 2, 1, 2, 3, 4.

1, 2, 5, 6, 3, 4

1, 2, 3, 4.

The Lament for the Children

I learnt this tune first from John Macdonald and then from Gillies and finally from A. Cameron. I was anxious to get it right and Cameron told me when I had played it finally on the pipes that it was quite correct. I have endeavoured therefore to write it exactly as he taught.

Much as I admire John Macdonald's playing I think that he is too light on his double echoes and he played them jerkily in the ground of this tune. Gillies agrees pretty closely with Cameron.

The double echoes should be smooth. They are "broken" not "full" to use General Thomason's phraseology, and what I call "medium broken". That is, the last note of the three F's or E's or D's or B's should not be cut really short but should be sounded well and the transition to the following crotchet should be smooth and deliberate. This is the secret of the tune which I did not discover until I went through it with Cameron.

(A) The tune is 6/8 undoubtedly and possibly it may be unorthodox to write two dotted quavers a crotchet and a quaver, but Cameron and Gillies play the notes marked as dotted quavers equally long. The alternative I suppose is to write one a crotchet and the other a quaver with a pause mark.

(B) (C) The bars marked thus are pointed and grace noted in various styles but this is what A. Cameron said was correct.

(E) E long and B shortish. See (C) under "Guileagag Moraig".

(F) See reference under "The Lament for Captain MacDougall". This puzzled me for some time but all four notes E, D, A, E should be played smoothly and deliberately, all about the same length, and no shortening of A.

(G) The first variation should be played the least thing faster than the ground. Generally speaking each of the final quavers of each bar may have a slight pause but not enough to introduce any jerkiness. Obviously there is much scope for expression, and pauses may be made as seems most pleasing to the player so long as they are not overdone with the result that the variation is dragged. I have marked with a small cross the notes on which I usually make a little extra pause.

(H) There is also much opportunity for expression here. Macdonald used to play almost like this



But this is too jerky if adopted throughout the variation. Gillies played practically as written but a slight combination of the two methods here and there might add variety and nice effect. I have tried in writing to bring out the necessary smoothness.

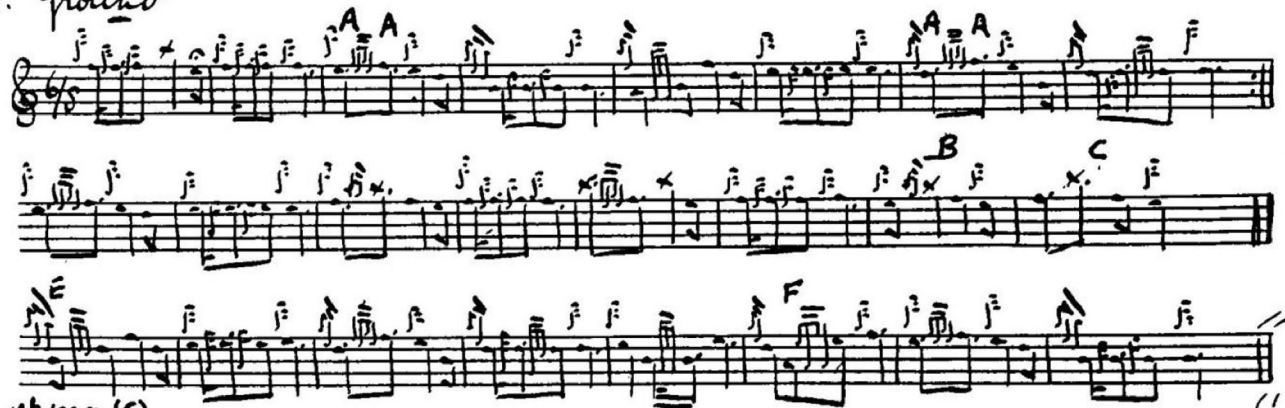
(J) (N) I went over these bars very thoroughly with A. Cameron as I was doubtful how to play them. What I have put down represents as nearly as possible what he told me to do. I often think that the notes really ought to be barred as below, and looking at the corresponding place in the ground it is difficult to think otherwise, but what I have written more nearly represents which Cameron played.



(K) The quavers marked thus should, as usual, be played long, almost as long as the preceding crotchets.

XVI The Lament for the Children.

1. Ground



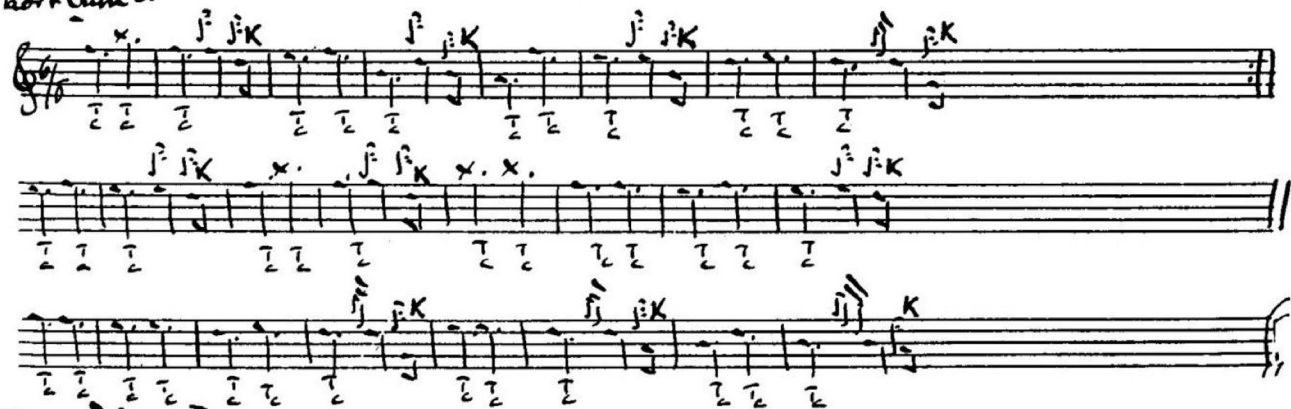
2. 1st var (G)



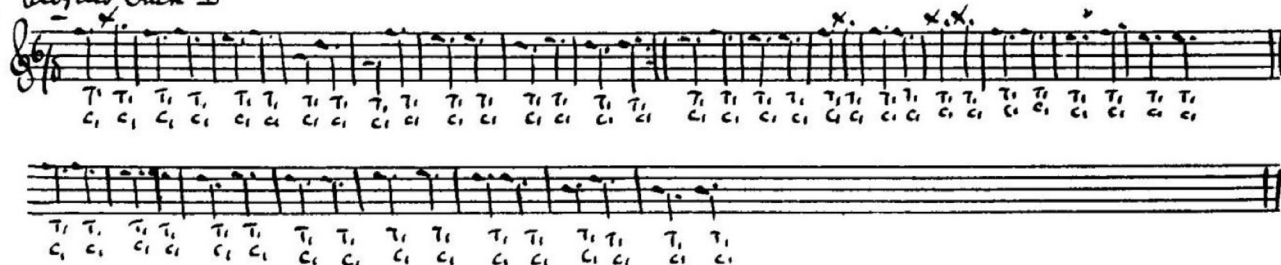
3. 2nd var (H)



4. 6 Tiora Cum S.



5. 7 Tiora Cum D



The Prince's Salute

I learnt this tune from Gillies very thoroughly and afterwards went through it with A. Cameron. I have written the latter's style which differs slightly from that of Gillies.

The E grace notes in the second and fourth bars and elsewhere in the ground should be noticed. These are Cameron's. Usually G grace note is written.

(A). These pause marks denote a small hang on the B semiquavers.

(B). This F embellishment note is, I think, the only instance in piobaireachd as played by the Camerons. Formerly, if Donald Macdonald's collections and Angus MacArthur's MS¹ are to be taken as guides, it must have been used extensively by some schools. The F is written as a full note in the curious turn in "Queen Anne's Lament" (last bar of first line of ground, etc.), and in "Claverhouse's Lament" (second bar of ground, etc.), is something of the same kind. But in "The Prince's Salute", F, E and A are all played of equal length like the E in an ordinary cadence.

(C). The Piobaireachd Society adopted Donald Macdonald's pointing of this variation, and this was the peg on which the dispute hung between Major Stewart and myself resulting in my leaving the Society (see second series of "A.M." articles describing the Allan incident of the 1905 Oban Gathering²). No professional piper playing this version at the games succeeded in justifying it. A. Cameron was particularly indignant at Major Stewart stating that the style was approved by the Cameron school. As a matter of fact Cameron plays the As here particularly short, far shorter than e.g. the similar variation in "Scarce of Fishing". They should not however be clipped out of hearing as some pipers play them.

(E). This is a pointing peculiar to A. Cameron. The semiquavers should be short but should be sounded distinctly.

(Y). The doubling of the first variation should be pretty brisk.

(G). This is Cameron's pointing. I first heard it played by John Macdonald. Gillies had the second A dotted quaver and the first B semiquaver as in the singling.

With reference to the last bar of the ground and the singlings of the variations, Cameron said that the MacRae pipers of Kintail, one of whom, Kenneth (see Angus MacKay's book, competitions 1822-3-4), was a tutor of Donald Cameron, throughout the tune played E with high G grace note and without F grace note, and that it cannot be called wrong to do this. But if F grace note is played in the ground and first variation it must be carried right through.

1. K.11. I.P. April 1979. P.S. Book 2, Preface.

2. The incident is also described at p.30 of "Proceedings of the Piobaireachd Society Conference 1977."

XVII Die Prinzen Salute.

1. Ground



2. 1st var S (C)



3. 1st var D (Y)



4. 1st var S (C) and 2nd var S (C)



Lament for MacDonell of Laggan

I learnt this tune first from John Macdonald and subsequently from Gillies and again from A. Cameron.

Whether the D which I have written as a demi semiquaver in the first bar of the ground is really a grace note, as the note in the Piobaireachd Society's book suggests, I do not pretend to determine, but the teachers above named accept it as a full note.

(A) and (B) John Macdonald plays (A) long and (B) short. Gillies plays (A) shortish and (B) long. Cameron says that they should both be long and equal.

A. MacKay's MS makes most of the notes in the second and third lines of the ground (other than double echoes) even quavers. I have left many of them thus as the differences are less than semiquavers and they should on the whole be played smoothly, with shades of distinction by way of expression.

For the Taorluath Breabach see (E) under "MacSwain of Roaig's Lament". It should be played here as written, with the note following the final A of the Taorluath turn pretty short and that A long. This is the only tune in which to my knowledge this method of playing is adopted by Gillies and A. Cameron, though it is often written elsewhere and played too by other pipers. The reason for adopting it here is obvious, that the note following the Taorluath note is invariably B, except for two or three Ds, and to make this note long would mean monotony and loss of the air.

Crunluath to be played as laid down under "MacSwain of Roaig's Lament".

1. Ground A B XXXX lament for Macdonell & Laggan

first time 2nd time

2,3. Joor S&D

1st time 2nd time
S only D S only

4,5. Run S&D

1st time 2nd time
S only D S only

*

Perhaps B&D is better written thus:

Seaforth's Salute

I learnt this tune from Gillies and afterwards from A. Cameron.

The ground is written as taught by the latter with the instruction that the semiquavers, except the Bs marked (A) (which are cut quite short), should be sounded distinctly. Gillies plays the first three bars thus in singling and doubling where they occur.



and the second bar of the second and third lines doubling



Both claim to know the tune particularly well as it was Donald Cameron's favourite, but A. Cameron of course has his information first hand and must, I think, be followed. Possibly Gillies derived his pointing from Keith Cameron.

The first variation should in the words of both teachers be played "round". Now "round", I have found, often means in 3/4 time, but I have been through this variation time after time with both of them and on the metronome as it is very difficult to get hold of, and I am satisfied that they do not play



What I have written is correct as far as I can make it. What they mean is that the quavers marked (B) and those corresponding throughout the variation should not be played as semi-quavers as A. Mackay writes them. There is rather more stress on the notes which I have marked with a pause, but the two quavers are nearly even. There should be a good emphasis on the dotted quavers and again the semiquavers should be sounded distinctly and not cut short, as they are apt to be if the piper's fingers are not very well under control.

For the Taorluath Breabach see (E) under "MacSwan of Roaig's Lament". Gillies plays it here in what is there described as the ordinary way, i.e.



etc.

Cameron however, has it as here written. The last A of the Taorluath and the note following are precisely the same length, and both distinctly shorter than the note preceding the Taorluath turn. The reason for the difference I do not know. Cameron is positive that his way is right. I made quite sure of this.

The Crunluath Breabach should be played according to the rule laid down under "MacSwan of Roaig's Lament".

xxv Seafort's Salute.

1. Ground S.

2. Ground D

3. 1st Var

4. Taor. S.

5. Taor. D.

6, 7. Cruinneak S or D.

Lament for Mary Macleod

I learnt this tune from A. Cameron.

(A) These notes are shortish but should not be cut short. The C should sound well.

In the first variation singling the semiquavers should not be cut. Expression is added if the dotted quavers marked with a small cross are drawn out a little, but this should not be overdone.

The first variation doubling should be played very considerably faster than the singling and in this point A. Cameron differs from Gillies, Macdonald, and other pipers whom I have heard play the tune. The low As should be sounded well and to make this clear I have written them as full quavers, with a pause mark to show that a little extra value belongs to the Es which separate the two As at the beginning of the first and third bars. Slow down in the last two bars preparatory to entering on the Taorluath, which is much slower than this doubled variation.

Taorluath Singling. Here again the semiquavers should not be cut. Pipers often clip them too short.

Taorluath doubling. Play considerably faster than the singling and avoid dragging out the dotted quavers too long — another rather common practice. The semiquavers are necessarily pretty short here.

Crunluath Singling. It will be noticed that this is not a true Crunluath Breabach and the As following the Crunluath turn are shorter than the quavers following. This is about the same pace as the Taorluath singling and the semiquavers should be well sounded.

Crunluath doubling. Play fairly fast, corresponding with Taorluath doubling.

XXVII Lament for Mary Macleod (Name nighean Alastair Ruadh)

1. Ground:



1st var S.



3. 1st var D.



4. Taor S.



5. Taor D.



Run S.



Run D.



The Finger Lock

I learnt this first from Gillies and afterwards from A. Cameron.

(A) These Bs are written by Macdonald as semiquavers, but they should be played longer than this. They are not less than half, and perhaps a little more than half, as long as the preceding Bs which are written as dotted quavers.

(B) These pauses mean that the notes marked should be well drawn out.

(C) These pauses on the other hand mean only a slight pause on the semiquavers marked.

(E) The grace notes on these notes should not be played in rapid succession as they would be in a march but the first semiquaver, while played short, should sound very distinctly.

(Y) This B is shorter than the preceding E — see rule laid down in (C) under "Guileagag Moraig".

(G) Sound these semiquavers well. They are as well sounded as the Bs marked (A).

The first variation should be fairly slow in the singling and quicker in the doubling. Play the Taorluath the same way.

In the third variation drop to the pace of the first variation and do not play the E quavers too short, though the crotchets must predominate. The next movement slightly quicker, and the "a mach" quicker still. This arrangement makes the Crunluath singling perhaps the least shade faster than the Taorluath singling but if kept the same pace there can be nothing wrong. As a rule Taorluath singling and Crunluath singling are at the same pace because the proper method of playing piobaireachd (now fallen into disuse, presumably because piobaireachd is nowadays played principally for competition) is to repeat the ground after the Taorluath doubling or trebling. Here the ground would be repeated before the third variation and so there might be a slight increase in pace in the Crunluath proper.

xxx, The Finger lock.

1. Ground

2. 1st var S

3. 2nd var D

4. Taor + 5. Taor a mach.

6. 3rd var

7. Crun a Plun a mach

* Gillies gave me this grace note as G. A. Cameron passed it so far as I remember but I made no particular note at the time. A. Mackay's M.S. and Campbell's could have E grace note and perhaps this is right. Gillies's looks as though E and it should be E.

The Vaunting

I learnt this from Gillies and afterwards from A. Cameron. The ground is written as nearly as I can write in accordance with their teaching.

First Variation All semiquavers should be played short, except those marked (A) which should be sounded well. Those marked (B) too should be distinct, though shorter than the preceding notes. This applies to the singling and doubling. In the trebling all semiquavers are short.

(C) These bars in the Piobaireachd Society Collection appear thus:



When I came home in 1910, knowing that Gillies had been in part responsible for the particular volume and thinking that I remembered him teaching R.G. Monro as I have now written I asked him for an explanation. He said that what appeared in the Piobaireachd Society Book was right. Cameron however in 1911 taught me as I have written. I am convinced that Gillies did teach the same way in 1900 and that he had forgotten. The first dotted quaver in each group of four notes (A or B as the case may be) should be longer than the second dotted quaver in the last of the four notes. They should more properly be written thus:



The singling of the first variation should be about the same pace as the ground or a little quicker. The doubling is a bit faster, and the trebling is quite brisk there being a bigger increase here than in the doubling.

1. Ground

XXXVII The Vauunting

2. 1st Var S.

3. 1st var D

4. 1st Var J

5, 6, 7, 8, 9, 10. Two S, D, and a made. Crun S, D, and a made.

John Garve Macleod of Raasay's Lament

I learnt this from Gillies and afterwards went through it with A. Cameron.

The Piobaireachd Society, following, I think, Donald Macdonald, and certainly "Ceol Mor", repeat the first line. This makes the arrangement of the tune usual. As it stands in A. MacKay's book it is unusual. I think that possibly the latter made a mistake in not repeating, the error being due to the method adopted for writing the first line which involves one repeat mark anyhow. I forgot to mention the point to A. Cameron. I have discussed it with Gillies and he says that, so far as he can remember, the Camerons accepted A. MacKay's setting without the repeat as correct. Certainly I think that I would not have missed being told by A. Cameron to repeat the line had he considered MacKay's book, which was before us at the time, to be wrong.

I have written the tune in 6/8 time which represents Cameron's way of playing better than the 3/4 time of MacKay. The double echoes are medium broken or, as I noted at the time of going through the tune with Cameron, half broken and half full.

Subsequent notes

10/2/21. Donald Macdonald's MS and Reid's MS¹ both repeat the first line. Donald Macdonald, junior, and Angus MacKay do not. Gillies can throw no further light. I have written to A. Cameron who was clear that the tune was a favourite with his father.

17/2/21. A. Cameron writes (15/2/21, letter filed in the "Glengarry's March" file in the collection) "John Garve was played by my father as it is in MacKay's Book."

27/3/26. Mrs. McLardy, daughter of Michael MacCarfrae² the Duke of Hamilton's piper, has a copy of MacKay's book in which there are various manuscript corrections. In the historical notes the name of each tune referred to is written in ink in Angus MacKay's handwriting and there is reason to surmise that the corrections in the score were or may have been made by Angus MacKay. The correcting hand has placed a symbol at the beginning and end of the first line from the doubling of the Taorluath onward (see my copy of MacKay) thus showing that the line should be repeated. I regard this as good authority for playing the repeat through the tune and bringing it into conformity with the other tunes of the same character.

[Editor's note:

In this nicely balanced state of the authorities the author showed the first line as repeated in Book 5 of the current Piobaireachd Society series (published in 1934) but reverted to the original Angus MacKay style in the Kilberry Book (published in 1948)]

1. P.S. Books 1 and 13, Prefaces. I.P. December 1980.

2. (1810-1881). P.S. Book 10, Introduction. P.T. March 1970. I.P. March 1980 (p.10).

1. Ground

LIV John Garne MacLeod of Raasay lament



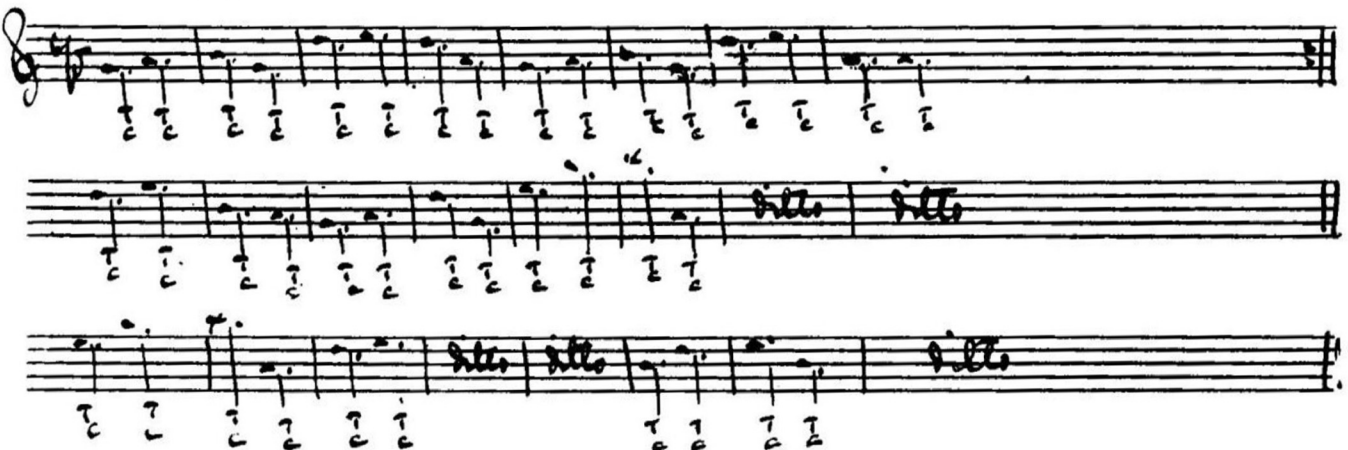
2. 5. Laid S



3. 6. Laid D. Cum D.



4. 7. Laid Jr. Cum Jr.



A Flame of Wrath for Squint-eyed Peter

For the history of this tune see A. MacKay's book, history of the MacCrimmons in the preface.

I learnt this tune from Gillies. It is written in the style of A. MacKay's MS. Gillies's MS book contains a copy which from the arrangement of the notes, especially in the first variation, shows that it is from the same source. Gillies's book has a few clerical errors.

(A) These pause marks are written in MacKay's MS, evidently to indicate that the D and B semiquavers are to be well sounded. This agrees with Gillies's playing.

Throughout the tune low A is the dominant note and stress is laid on all of the low A crotchets and dotted quavers. The low G quavers and semiquavers, though not cut, are not dwelt upon. There may be a very slight pause on them before the eallachs and double echoes of the second bars of the first two lines and of the last bar of each line in the ground and singlings, but this should not be so marked as in some other tunes.

(B) This E is not a cadence E and it should be played rather short wherever it occurs.

In the first variation the A crotchets are dwelt on. The quavers on each side are not cut but they are not dwelt on and the player should go fairly quickly from one to the other. The way A. MacKay and Gillies both tie the first G and second B in the first bar of the first variation and elsewhere indicates this.

(C) Gillies writes this A as B but MacKay has A, and the Crunluath Doubling, as well as the singling note which it represents, makes it pretty clear that A is right.

In the Crunluath the two G semiquavers are played pretty smartly with no appreciable pause on the last, even at the end of the first and fifth bars of the first two lines of the singling and the penultimate bar of the last line.

Subsequent note (undated)

I went over the tune again with Gillies in September 1922, with the following result.

(A) The B with pause mark over it should be shorter than the preceding D. This gives a pleasing effect.

There should be a good weight on the G semiquavers in the ground, but not so as to make them as long as the preceding As.

In the Crunluath, separate the two G semiquavers distinctly and do not cut the first one too short.

With these modifications I played the tune to John Macdonald who called it a beautiful piece of music.

A flame of wrath for Squire-eyed Peter.
(Composed by his brother Donald MacLachlan.)

1. Ground

Handwritten musical notation for the first system, labeled "Ground". It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *ff*. Above the staff, there are handwritten annotations: "A" above the first measure, "LXX" above the second measure, and "B" above the eighth measure. The system concludes with a double bar line.

2. 1st var. S.

Handwritten musical notation for the second system, labeled "1st var. S.". It continues the musical piece with a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes notes, rests, and dynamic markings. The system concludes with a double bar line.

3. 1st var. D

Handwritten musical notation for the third system, labeled "1st var. D". It continues the musical piece with a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes notes, rests, and dynamic markings. Above the staff, there are handwritten annotations: "C" above the fifth measure and "X" above the eighth measure. The system concludes with a double bar line.

4. Cunn S

Handwritten musical notation for the fourth system, labeled "Cunn S". It continues the musical piece with a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes notes, rests, and dynamic markings. The system concludes with a double bar line.

5. Cunn D

Handwritten musical notation for the fifth system, labeled "Cunn D". It continues the musical piece with a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes notes, rests, and dynamic markings. The system concludes with a double bar line.

In A MacLachlan's h.s.

Handwritten musical notation for the sixth system, which includes three staves. The notation includes notes, rests, and dynamic markings. Above the first staff, there are handwritten annotations: "(1) The 3 bars marked X are" and "But the marked X is". The system concludes with a double bar line.

APPENDIX A

1. The King's Taxes.

Possibly a more correct method of writing the first variation is the following.

2. Maol Donn.

Note — The bars marked * should perhaps be written.

(Correction made accordingly) A.C.

3. MacSwain of Roaig.

The low A appears to be low G in A. MacKay's original, although the note is not quite clearly written. This would bring the Crunluath Singling into conformity with the Taorluath Singling.

4. Moladh Mhairi.

Embellishment note to be played only in 1st bar of each Singling.

An alternative and possibly more correct method of writing the Ground and Thumb (i.e. from the form of the Taorluath and Crunluath the ground should be 3/4).

The common time arrangement is, I think, the best way of representing the time, but E and F crotchets in bars 1 and 3 should be distinctly shorter than the preceding A and B crotchets.

5. Glengarry's March.

(On the "Gillies" snatch)

He played the bars marked X thus —

Bar 2 of the 1st Var Singling Gillies has thus, but bar 4 is as I have written it and bar 2 in the Taorluath and Crunluath are also as I have written them.

6. The Finger Lock

* Gillies gave me this grace note as G. A. Cameron passed it so far as I remember but I made no particular note at the time. A. MacKay's MS D. MacDonald and Campbell Cannt have E gracenote and perhaps this is right. Gillies's book also has E and it should be E.

7. A Flame of Wrath

(Notes) *In A MacKay's MS.*

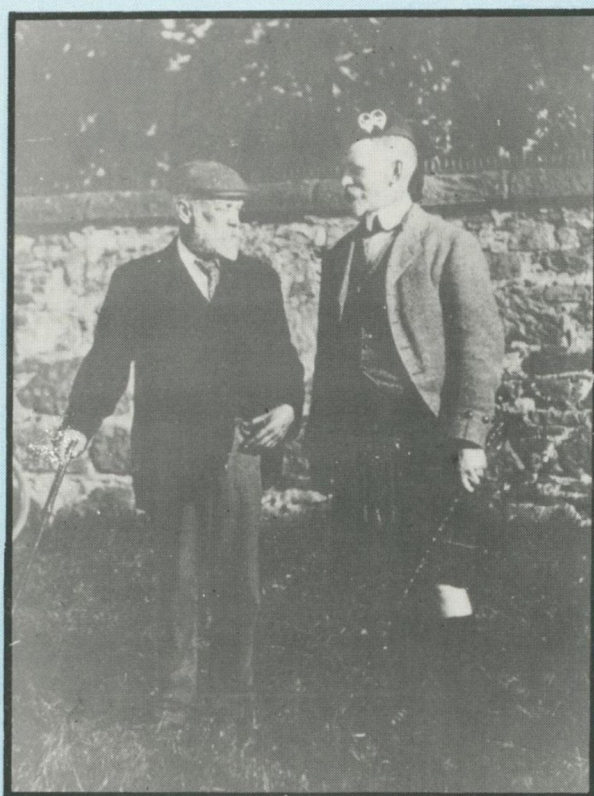
(1) The 3 Bars marked X are

But Bar marked * is

(2) Bar marked S is

(3) Bar marked S S is

FURTHER SIDE LIGHTS ON THE KILBERRY BOOK OF CEOL MOR



Alexander (Sandy) Cameron — John MacDougall Gillies

*(A photograph taken at the Northern Meeting
by*

John MacDonald about 1903 or 1904)

FURTHER SIDELIGHTS
ON THE
KILBERRY BOOK OF CEOL MOR

Notes on instruction received by
Archibald Campbell
of
Kilberry

Editor: James Campbell

First published – 1986

Published by: The Piobaireachd Society

Distributed on behalf of The Piobaireachd Society
by
The College of Piping, 16-24 Otago Street, Glasgow, Scotland

Printed by Printaway Ltd., Poplar Lane, Leith, Edinburgh EH6 7HD.

CONTENTS

Editor's Preface	5
Tune Index —	
A Lament for Claverhouse	40
A Lament for Queen Anne	38
Catherine's Lament	32
Clan Ranald's Salute	65
Cronan na Cailliche	8
Finlay's Lament	24
I got a Kiss of the King's Hand	54
Isabel Mackay	43
Kinlochmoidart's Lament	30
Lament for Donald Ban MacCrimmon	14
Lament for the Earl of Antrim	10
Lament for Patrick Og MacCrimmon	12
Macdonald's Tutor	67
MacLeod of MacLeod's Lament	58
MacLeod of Raasay's Salute	33
My King has Landed in Moidart	52
Piobaireachd Dhomnuill Duibh	6
Struan Robertson's Salute	48
The Battle of the Pass of Crieff	28
The Bells of Perth	34
The Blind Piper's Obstinacy	36
The Blue Ribbon	46
The Clan Macnab's Salute	50
The Desperate Battle	21
The End of the Great Bridge	18
The Little Spree	56
The Massacre of Glencoe	61
The MacFarlanes' Gathering	63
The Mackays' Banner	26
The Rout of Glenfruin	16
Appendix 'A'	70
Appendix 'B' (original)	71
Appendix 'B' (typescript)	72

Editor's Preface

This book is a continuation of the previously published "Sidelights on the Kilberry Book of Ceol Mor", and the assumption is made that the Editor's Preface, the Introduction, and the General Remarks contained in that work are available to the reader.

These being "taken as read", it is convenient to increase the number of tunes here noted and reproduced to 30. The source material is the same as before, with the addition of some letters preserved by Mr. A.G. Kenneth and by Mr. N.J. McKay, and kindly made available for quotation.

Reference to further sources of information is made in abbreviated form in the footnotes: The Introduction to the Kilberry Book of Ceol Mor ("K."); the current series of Piobaireachd Society publications ("P.S."); "Notices of Pipers" which were published in the Piping Times ("P.T."); The International Piper ("I.P."); and Sidelights on the Kilberry Book of Ceol Mor ("S.").

Some of the tunes here reproduced carry handwritten remarks which are transcribed in Appendix A.

James Campbell

Cambridge
November 1985

XVIII. Píobaireachd Shonachail Dúich.

1. 2. Ground and Shumb



3. 1st Var (B)



4. 6. 8. Lean - Taor - a' Chum S



5. 7. 9. Lean - Taor - a' Chum D. a' Chum - a' Chum.



Piobaireachd Dhomnuill Duibh

I learnt this tune from A. Cameron.¹

(A) Many pipers cut this C away to almost nothing, going straight on to the succeeding crotchet. Cameron sounded it well, though he makes it shorter than the preceding E which is pretty long. Gillies, I believe, makes the C somewhat longer still.

(B) Usually one hears this variation played in 6/8 time with the high A distinctly shorter than the preceding notes. Cameron demands that the two notes should be about equal in length and the variation played round.

(C) I have a note written when I was going through this tune with Cameron that these notes are shortish, not long, as in the ground and thumb. Therefore I have written them as quavers.

XIX . Crona na Cailliche $\frac{2}{4}$

1. Ground

Handwritten musical notation for the first section, 'Ground'. It consists of three staves of music in treble clef with a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'f' and 'x'.

2. 1st var.

Handwritten musical notation for the second section, '1st var.'. It consists of three staves of music in treble clef with a 2/4 time signature. This section includes more complex rhythmic patterns and dynamic markings like 'f', 'A', and 'x'.

3. 2nd var.

Handwritten musical notation for the third section, '2nd var.'. It consists of three staves of music in treble clef with a 2/4 time signature. The notation features a variety of note values and rests, with dynamic markings including 'f' and 'B'.

Cronan na Cailliche

This tune was a great favourite with General Thomason¹ who often mentioned how it was played at Donald Cameron's² funeral. It was afterwards played at his own by me. The Ceol Mor arrangement however never seemed to me very happy.

I learnt it from Gillies³ and went through it with A. Cameron who passed what I had as correct.

(A) These pauses were taught to me by A. Cameron and I consider that they add very effectively to the beauty of this variation.

(B) These notes are pretty even with the slightest amount more stress on the high As, Fs, etc. written as crotchets.

1. Major General C.S. Thomason R.E. (1833-1911). K. 12. P.T. June 1975. I.P. August 1981.
2. Donald Cameron (1810-1868). K.10. P.T. April 1968. I.P. July 1981.
3. J. MacDougall Gillies (1851-1925). K.10. I.P. July 1981.

1. Ground XX - A lament for the Earl of Arundel -



2. 1st var. S.



3. 2nd var. D.



4. 2nd var



5. 3rd var.





A Lament for the Earl of Antrim

I learnt this tune first from John Macdonald¹ and subsequently from Gillies and A. Cameron.

(A) These double echoes are medium broken. The last note is sounded well and the transition to the next is made deliberately.

(B) These As and Bs and Cs are not cut short, as often written. Cameron insists on this. They are about equal to the note following and when this latter is not high A they sometimes appear to be even longer.

Macdonald played the first variation thus, as written in Ceol Mor.



What I have written is what Gillies and Cameron favour as giving more expression.

The doubling of the first variation should be a very little faster than the singling.

MacDonald played the second variation rather fast but Gillies and Cameron have it an ordinary pace, a shade quicker than the doubling of the first variation I think.

The pace of playing the third variation may be called rather fast.

My note is that it should be a little quick.

(C) There should be a good stress on these low As.

(E) This note should not be dragged out. The initial low A has the principal stress.

(Y) These As are about the same length as the following notes. They should not be one third of the value as usually written. Sometimes they seem almost longer, but on the whole the best rule is to play them about the same or very slightly shorter.

Subsequent note. John Macdonald and I played this tune at Oban September 1928 and he was emphatic that the two notes were of exactly even length and emphasized that this was A. Cameron's way, differing from that of others.

These remarks apply throughout the variation, and not only to the notes marked in the first bar.

1. (1866-1953). K.10. I.P. August 1979. P.T. November 1980.

12. Ground Sand D xx Lament for Ludwig of Nassau



3. 1st var S.



4. 1st var D



5. Tag S.



6. Tag D



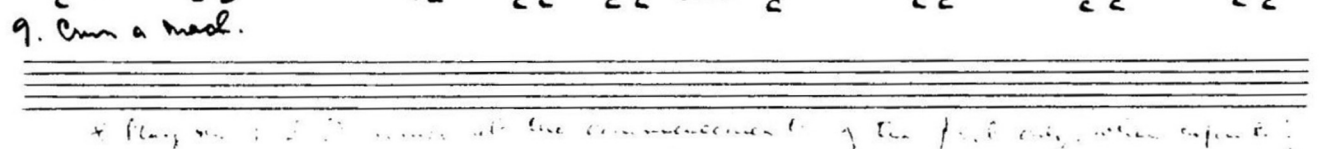
7. Cmn



8. Cmn



9. Cmn a mod.



* Play the 1st 2nd endings into the commencement of the first only when repeated.

Lament for Padruig Og MacCrimmon

I learnt this tune from Gillies, of whose masterpieces it is one. I also went through it with A. Cameron, and in 1905 went through it with John Macdonald.

As written there should be no difficulty about getting the hang of the ground.

The cadence



should be played all three notes equal with the last the longest if anything. *Not* with the E shorter than the A, as sometimes played. See rule stated under (G) in note to The Battle of Waternish.¹

The first variation should, I think, be written in 6/8 time and this will minimise the difficulties which present themselves to the piper reading it as recorded by A. MacKay. The low Gs should be sounded well throughout singling and doubling. They are often cut too short and the effective ring which a well accented G gives is missed.

The doubling of the first variation is very slightly quicker than the singling. Slow down as shown in the last bar of the doubling. To do so at the end of a doubled variation immediately before the Taorluath is generally effective, and particularly so here.

1. S. p15.

XXII. Lament for Donald Ban Macrumm

1. Ground S.

2. Ground D

3. 1st var. S.

4. 2nd var D

5. 3rd var S.

6. 2nd var D

Handwritten musical score for a single pipe and double pipe. The notation includes various musical symbols such as notes, rests, and dynamic markings. The title "6. 2nd var D" is written at the top left. The second system is labeled "7. 1st var D" and "9. 1st var D".

Lament for Donald Ban MacCrimmon

This is, I believe, Gillies's favourite tune. I learnt it from him and also went through it with A. Cameron.

Ground. The double echoes on the Es, Ds and Bs are "broken" throughout but there should be no hurrying from the last note to the following crotchet.

First Variation. Of the two even quavers at the commencement of each bar the first seems almost the longest. In any case the difference between them is less than a semi-quaver so I have written them as equal. This is what A. Cameron lays down. Gillies varies them playing sometimes the first notes shorter (As and Es generally) and sometimes longer (usually Ds) with Bs sometimes one way and sometimes the other. Some such method, if not overdone, gives much expression.

The singlings are all slow, with the doublings distinctly faster. There is not so much difference perhaps in the ground but it should be quite perceptible in the first variation and rather more so in the second variation. Effect is lost if the singling of the first variation is not played pretty slow. Still, the tune cannot be dragged or no set of pipes will keep right throughout it.

Notice the pauses in the second variation singling. Cameron has both notes pretty long and even. Gillies, I think, has the first considerably shorter than the second.

XXIV The road of Glenfruin

1. Ground

Handwritten musical notation for the 'Ground' section. It consists of two staves. The top staff contains a series of eighth and sixteenth notes, some with 'f' (forte) markings. The bottom staff contains rests, with the word 'sillo' written above them. The section ends with a double bar line.

2. Thumbl S.

Handwritten musical notation for the 'Thumbl S.' section. It consists of two staves. The top staff contains eighth notes, many with 'f' (forte) markings. The bottom staff contains rests, with the word 'sillo' written above them. The section ends with a double bar line.

3. Thumbl D.

Handwritten musical notation for the 'Thumbl D.' section. It consists of two staves. The top staff contains eighth notes, many with 'f' (forte) markings. The bottom staff contains rests, with the word 'sillo' written above them. The section ends with a double bar line.

4, 6, 8. Leamluath, Jacobuath, & Cruinluath S.

Handwritten musical notation for the 'Leamluath, Jacobuath, & Cruinluath S.' section. It consists of two staves. The top staff contains eighth notes, many with 'f' (forte) markings. The bottom staff contains rests, with the word 'sillo' written above them. The section ends with a double bar line.

5, 7, 9. Leamluath, Jacobuath, & Cruinluath S.

Handwritten musical notation for the 'Leamluath, Jacobuath, & Cruinluath S.' section, including fingerings. It consists of two staves. The top staff contains eighth notes, many with 'f' (forte) markings. The bottom staff contains rests, with the word 'sillo' written above them. The section ends with a double bar line.

Manuscript Music
No. 8.

The Rout of Glenfruin

I learnt this tune from Gillies and went through it with A. Cameron. Their method of playing the ground and thumb is more nearly represented by writing it in common than in 6/8 time.

In the thumb, low A preceded by E embellishment note and followed by high A should not be made too long. Both E and A are somewhat shorter than they would be ordinarily, e.g. at the commencement of a bar in the ground.

It may be interesting to record that D. Macdonald's¹ style of this tune was played by Calum Macpherson² and I learnt it off the fingers of one of his pupils, Donald Macleod (of Raasay and London), before I took up this style with Gillies.

1. Donald Macdonald (1749-1840).. K.10. P.T. October 1970. I.P. May 1979.

2. Malcolm Macpherson (1833-1898). P.T. September 1972.

1. Ground.

XXVII. The end of the great bridge



2. Thumb.



3. 1st var



4. 2nd var S.



5. 2nd var D



6 3^d var.

Handwritten musical notation for variation 6, 3rd variation. It consists of three staves. The first staff has a treble clef and a key signature of one flat. The second and third staves are marked 'Alto' and contain fewer notes, suggesting a simplified or alternative version of the melody.

7, 8. Taor. and Taor. a mach

Handwritten musical notation for variations 7 and 8, Taor. and Taor. a mach. It consists of three staves. The first staff has a treble clef and a key signature of one flat. The second and third staves are marked 'Alto' and contain fewer notes, suggesting a simplified or alternative version of the melody.

9. 5^a var

Handwritten musical notation for variation 9, 5th variation. It consists of three staves. The first staff has a treble clef and a key signature of one flat. The second and third staves are marked 'Alto' and contain fewer notes, suggesting a simplified or alternative version of the melody.

10, 11. Cruin. and Cruin. a mach.

Handwritten musical notation for variations 10 and 11, Cruin. and Cruin. a mach. It consists of three staves. The first staff has a treble clef and a key signature of one flat. The second and third staves are marked 'Alto' and contain fewer notes, suggesting a simplified or alternative version of the melody.

The End of the Great Bridge

I learnt this very fine tune with great care from Gillies and A. Cameron. I have never heard it played by anyone else.

In the ground the double echoes on D should not be dragged out and the whole ground should be played in what may be termed a deliberate and dignified way without being too slow.

It will be seen that the last bar but one is identical with the same bar in The Groat. A. Cameron said that his father played it thus, though there was no objection to the following which Gillies played:



(A) These Ds Gillies plays as grace notes. Cameron says that they should be full notes and not cut too short.

(B) This B should be a little short and shorter than the preceding E in accordance with what is said under (C) in Guileagag Moraig.¹

The first variation should be played a little quicker than the ground.

In the thumb variation the semi-quavers marked (C) should be sounded well, and those marked (E) should not be cut.

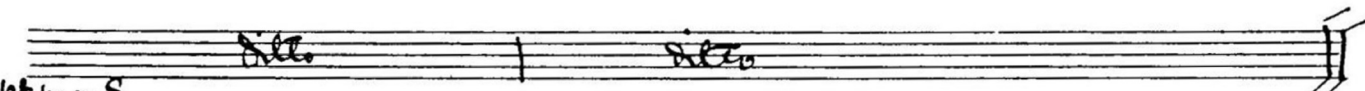
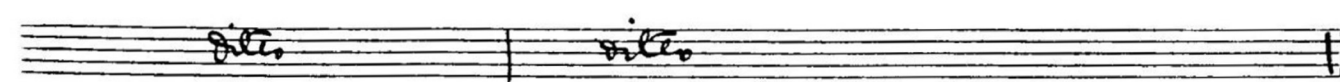
Gillies did not have the part marked 5th variation, but Cameron says it should be played.

Subsequent note (undated)

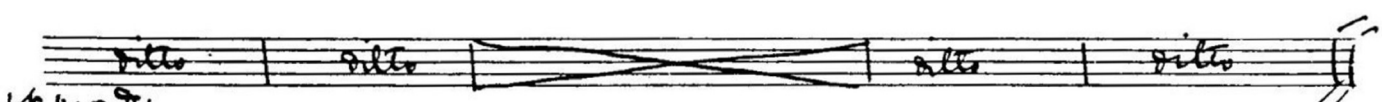
I remember once hearing Gillies play this tune in the workshop at the back of Henderson's shop with the first variation doubling distinctly slower than the way taught to me by Sandy Cameron. Afterwards I played the tune as taught to me and said to him "I suppose that you would say that the doubling of the first variation was too fast". He replied, "Oh, no, just about right."

XXX The Desperate battle of Perth (A. Cameron)
The Birds fight, or The Desperate battle (A. Mackenzie)

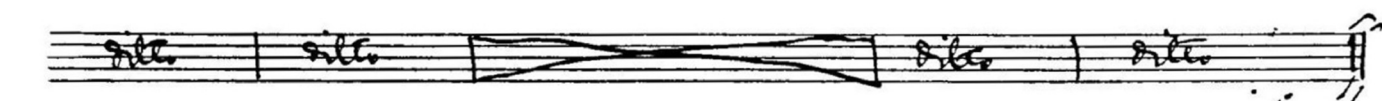
1. Ground



1st var S.



1st var D.



4. 2nd var S.

5. 2nd var D

6. 3rd var S.

7. 3rd var D

8. Taoraidh Taor a nach. A' Cum a nach. A' Cum a nach.

The Desperate Battle

I learnt this from A. Cameron.

(A) Don't drag out this note too long.

(B) Sound distinctly.

(C) The grace note here is an ordinary Ceol Beag doubling (the only instance I know of in piobaireachd). The note should not be dwelt on too long and the piper should pass without much delay to the E following which is distinctly longer.

The singlings of all the variations should be slow and the doublings very much faster. There is more difference in the pace between the singlings and doublings here than in any other tune I know.

The variations are carefully written as played by Cameron and Gillies.

The notes in the doubling of the first variation are pretty smooth, the last of each group of three being rather the shortest and the first slightly the longest of the group. One would naturally play thus reading the notes as they stand.

2nd variation singling and doubling. The high As preceding the theme notes and not following them are correct according to Gillies and Cameron.*

There is no singling proper of the Taorluath and Crunluath. The first part should be slowish and the a mach in each case quick in usual a mach time.

* *(Subsequent note dated 11.2.21)*

There is however an extra high A played. I have verified this by reference to notes, written soon after A. Cameron's visit to Kilberry, which are on the file of the tune in my and J.P. Grant's collection¹, and also by discussion with Gillies. I have added it as a start note to the 3rd variation as shown in Gillies's MS book.

Extract from notes referred to in preceding paragraph

A. Cameron explains that the slow singlings represent preparation and "breathers" during the fight and the fast doublings the interchange of blows by the combatants.

1. For the history of this Collection, which is now deposited with the National Library of Scotland, see Piping Times, June 1984, p.18.

1. Ground

xxxii

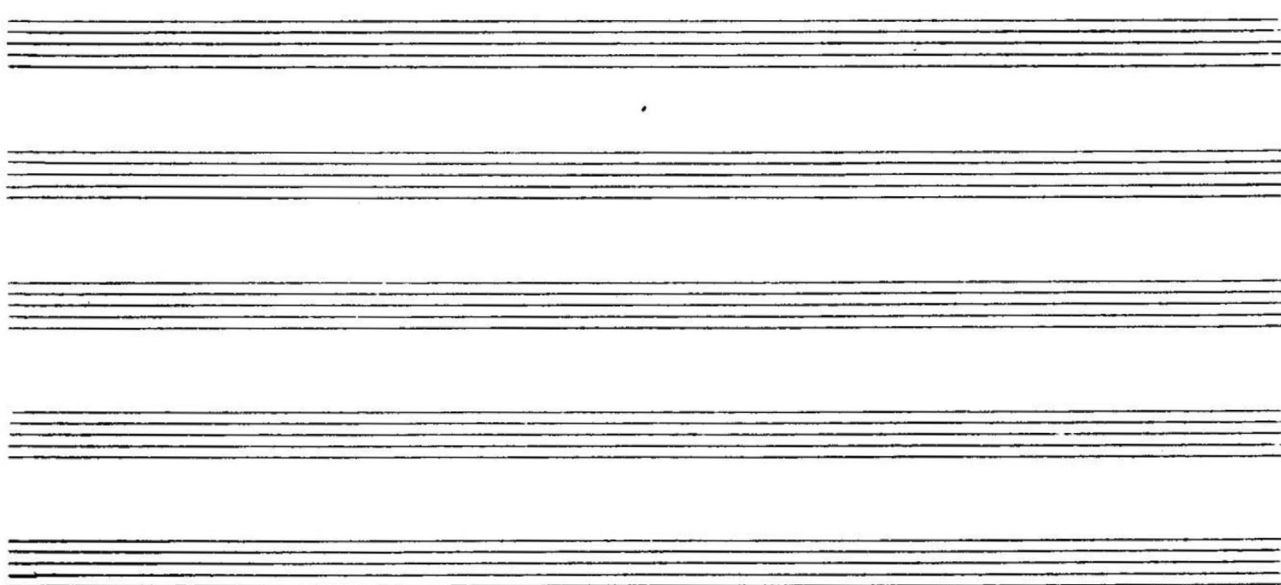
Finley's Lament.



2, 4. Jaro & Lina S.



3, 5, 6. Jaro & Lina Dalcia a m. ch.



Finlay's Lament

A. Cameron gave me this as learnt by him off his father's fingers. I have never heard it played by anyone else.

It should be played pretty slow (but beware of dragging) with a little emphasis on the notes marked with a small cross sufficient to avoid monotony and bring out the air. There is a slow march arrangement of the tune in Ross's¹ book and Cameron remarked to me that it is not hard to make a march of it. This perhaps helps a player to get the hang of the tune.

Extract from letter to A.G. Kenneth dated 9.10.54 (in correspondence concerning the structure of Finlay's Lament)

I have talked about it a great deal in the past. Gillies and Sandy Cameron adhered to the attitude of "that's the way I got it". Sandy added that it was a special favourite of his father's and that he got it off his father's fingers. General Thomason . . . told me that he had been sorely tempted to put another 2 bars into the last line, but had refrained, in deference to his coadjutors Colin² and Sandy Cameron and Donald MacKay³. Glen⁴ regularises the tune by repeating bars 3 and 4 of the last line (K book). I don't think it matters whether the second or third line has 6 bars. The trouble is that the present arrangement violates Joseph Macdonald's⁵ rule of 16 fingers, and presents us with 15 fingers only. Joseph however does admit that there are rare exceptions to the rule. Donald of Laggan appears to be just such another and, though the emendator has nibbled at that one too, he has been repelled.

There is a slow march arrangement in the book of Ross, the Queen's piper, by Angus MacKay⁶. A propos of it Sandy Cameron observed to me that it is not difficult to make a march out of the piobaireachd – which remark may help towards the method of playing.

It is a beautiful tune, capable of much expression, which repeated playing will bring out. I was told to play the ground pretty slow (but to avoid dragging) and to emphasize slightly the notes marked with a pause in the K book, sufficient to avoid monotony and bring out the air. I fear that some of the rule of thumb school would make *long* pauses, and so upset the balance. One criticism of the K book which I received was that I should have devised various symbols for various degrees of pause.

I think that to regularise the tune by adding bars would make for monotony, as it would in the case of D.D. MacKay and perhaps of Donald of Laggan. Anyhow we have nothing in the way of authority to guide us . . . I have played this tune so much that I have probably got used to what may perhaps be reprensible. I have heard (a) John MacColl⁷ (b) Angus MacRae⁸ (c) Meldrum⁹ assail fiercely General Thomason's emendation of the first line of the variations of a Kiss of the King's Hand, which is now accepted by everyone . . . That was a conspicuous example of brilliant performers becoming slavishly accustomed to what you and your contemporaries would dub as ridiculously and obviously wrong.

1. William Ross (1823-1891). His Collection of Bagpipe Music was first published in 1869. P.T. December 1974, I.P. March 1981.
2. Colin Cameron (1843-1916). K.10. I.P. July 1981.
3. (1845-1892). P.T. February 1972.
4. David Glen (1852-1916). Compiler of "Collection of Ancient Piobaireachd". P.T. February 1969. I.P. November 1980.
5. Joseph Macdonald (1729-1762). K.6.
6. (1812-1859). K.12. P.S. Book 10, Introduction. I.P. Jan. Feb. March 1980, Jan. Feb. 1981.
7. (1860-1943). P.T. May 1970.
8. (1850-1934). P.T. September 1972.
9. Pipe Major Robert Meldrum (1851-1942). P.T. October 1973.

xxxiii *See Mackays Banner.*

1. Grand

Handwritten musical notation for '1. Grand'. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains several measures of music with notes, rests, and dynamic markings like 'f' and 'A'. The second staff is in alto clef and contains rests and some notes. The third staff is in alto clef and contains rests and a double bar line with a repeat sign.

2. Shumb

Handwritten musical notation for '2. Shumb'. The first staff is in treble clef with a key signature of one flat and a common time signature. It contains several measures of music with notes, rests, and dynamic markings like 'f' and 'A'. The second staff is in alto clef and contains rests and some notes. The third staff is in alto clef and contains rests and a double bar line with a repeat sign.

3. Shumb D.

Handwritten musical notation for '3. Shumb D.'. The first staff is in treble clef with a key signature of one flat and a common time signature. It contains several measures of music with notes, rests, and dynamic markings like 'f' and 'A'. The second staff is in alto clef and contains rests and some notes. The third staff is in alto clef and contains rests and a double bar line with a repeat sign.

4. Taor. S.

Handwritten musical notation for '4. Taor. S.'. The first staff is in treble clef with a key signature of one flat and a common time signature. It contains several measures of music with notes, rests, and dynamic markings like 'f' and 'A'. The second staff is in alto clef and contains rests and some notes. The third staff is in alto clef and contains rests and a double bar line with a repeat sign.

5. b. Taor D. + Jelling

Handwritten musical notation for '5. b. Taor D. + Jelling'. The first staff is in treble clef with a key signature of one flat and a common time signature. It contains several measures of music with notes, rests, and dynamic markings like 'f' and 'A'. The second staff is in alto clef and contains rests and some notes. The third staff is in alto clef and contains rests and a double bar line with a repeat sign.

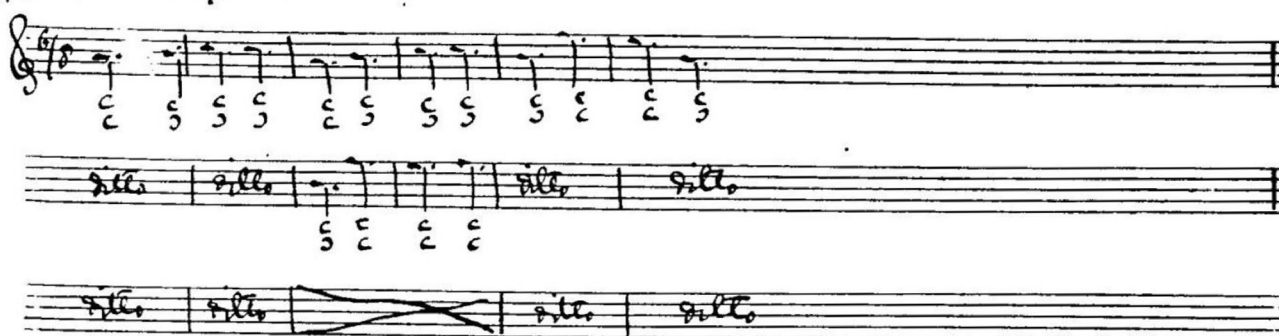
7. Crun S.



8. Crun D



9, 10. Crun Trebling & Crun a mach.



The MacKays' Banner

I learnt this tune from Gillies and went through it afterwards with A. Cameron.

(A) The quavers marked thus should be played very short, as short as the semi-quavers marked (B) which are also played sharply.

The thumb doubling should be played "round" and to this end the As marked (C) should not be too long. The preceding Es are about the same length and the two together should correspond in length with the E and B crotchets commencing the other bars.

There is no particular difficulty about the Taorluath and Crunluath, though the treblings make them seem long. There should be a graduated increase of pace from singling to doubling and from doubling to trebling.

(E) There is not much rest on these dotted quaver Cs. Go pretty quickly onto the Crunluath note. The two Cs practically make a doubled C as in a march.

1. Grand. XXXIV The Battle of the Pass of Crieff.

2. Thumb.

3. 1st var.

4. 2nd var. S

5. 2nd var. D

6. 2nd var. Meli

Play. 1, 2, 1, 2, 3, 4.
1, 2, 3, 4, 3, 4.
1, 2, 3, 4.

7. Taor. S

8. Taor D.

9. Taor Jr.

10. Crun S.

11. Crun D.

12. Crun Jr.

13. Crun a mach

Play. 1, 2, 1, 2, 3, 4.
1, 2, 3, 4, 3, 4.
1, 2, 3, 4.

Play 1, 2, 1, 2, 3, 4,
1, 2, 3, 4, 3, 4.
1, 2, 3, 4.

The Battle of the Pass of Crieff

I learnt this from A. Cameron.

(A) Play all these three notes about equal and do not hurry any of them. See remarks marked with marginal line under Lament for Captain MacDougall.¹

(B) (C) These semi-quavers should sound distinctly and should not be cut. The C is somewhat longer than the E.

(E) This turn as elsewhere should be very "heavy", the low Gs sounding as full short notes.

Ground, thumb and first variation are all about the same pace, with perhaps a slight increase after each.

Crunluath and Taorluath. Pace much as in MacKay's Banner (ante).

(Y) Not too long on these dotted quavers. Go fairly quickly to the Crunluath note. (Probably the dot should be on the Crunluath E.)

1. Ground

xxxv. Kieselsteinen dancet.



2. 3. 1st Var S & D.



4. 5. 2nd Var S & D.



5. 6. 3rd Var S & D.



⊗ Kieselsteinen dancet A in A Madrigal

Kinlochmoidart's Lament

I learnt this tune from A. Cameron, with whom it is a great favourite.

The pairs of quavers marked (A) (A) are usually written semi-quaver and dotted quaver. A. Cameron plays them even and indeed the first of the two appears to be the longest. At any rate there is no pause on the last one, and one should go pretty straight on to the E embellishment following. Short pauses should be made where I have marked them, the notes marked being lengthened.

This is quite contrary to the pointing given in the Piobaireachd Society publication¹ by John Macdonald and Gillies. The difference is so marked that I was quite startled when Cameron first showed me his way, which, once a player can get the other method out of his head, is very attractive.

Taorluath and Crunluath Breabach to be played according to the rules laid down under MacSwain of Roaig's Lament², the A marked (B) in the Crunluath doubling being played very short.

The tune was published by the Piobaireachd Society in 1912 and a note was made that A. Cameron declared that the proper name was Kinlochmoidart's Salute. This is at variance with my recollection of what Cameron told me in May 1911. He distinctly called it Kinlochmoidart's Lament and taught me to play it as a lament. The other Kinlochmoidart's Lament he said that he did not know.

1. Mention of publications of the Piobaireachd Society prior to the 1914 War refers to the "old" series, not now in circulation. For the content of the "old" series see I.P. October 1981, and for the history of the Society from 1901 to 1914 see "Proceedings of the Piobaireachd Society Conference 1977".

2. S. 29-31.

1. ground.

XXXVIII Catherine's Lament



2. 1st var S.

3-1st var D



4,6. Taor a linn S & D.



5,7,8. Taor a linn S & D a linn a mach.



Catherine's Lament

I learnt this tune from Gillies and afterwards went through it with A. Cameron.

Semi-quavers in the ground should not be cut and the pause marks observed. The ground is pretty slow.

1, 2. Round and Round. XL. MacLeod of Raasay's Salute.

MacLeod of Raasay's Salute

I learnt this first from Angus MacRae and have been through it with a number of other teachers including Gillies and finally with A. Cameron.

I have written it as the latter teaches, which is somewhat different to the ordinary method of syncopated common or 6/8 time.

(A) These pause marks denote a *slight* pause.

(B) This note should be cut short, and the semi-quavers marked (Y) should also be cut pretty short as in the Big Spree¹. All other semi-quavers should be sounded well.

XLI . The Bells of Perth.

1. Ground

(A)

2. 1st Var S.

3. 1st Var D.

4. 2nd Var S.

5. 2nd Var D

6, 7, 8, 9, *Laor. & Laor. a mach. - Cum. & Cum. a mach.*



I learnt this tune from Gillies and went through it with A. Cameron.

Ground: Give the low G crotchets a good weight, the preceding Es being long too. The Gs are often clipped a bit short. In the grace notes the low Gs should be well sounded throughout and the turns "heavy". Play with an even swing, the crotchets being all much about the same length.

(A) In this bar E, G and A are about the same length, the second low G being the least shade shorter but sounded distinctly.

In the doubling of the first and second variations quicken slightly. Note the pauses in the second variation. If these two As be pulled out a little it gives a fine effect like bells booming some distance off. Do not overdo it.

The Piobaireachd Society have made a mess of this tune, having accepted a copy note for note supplied by Dr. Charles Bannatyne.¹ I have seen the MS (Angus MacArthur's)² from which he took it, and Dr. Bannatyne has not understood the abbreviations used to denote the grace notes in the ground.

1. P.T. September 1967.

2. K.11. I.P. April 1979. P.S. Book 2, Preface.

1. Ground.

XLII The blind piper's obstinacy.

1. Ground.

2. 1st Var. B.

2. 1st Var. B.

3. 1st Var. D.

3. 1st Var. D.

4. 1st Var. In.

4. 1st Var. In.

5. Crun S.



6. Crun D.



7. Crun Jr.



The Blind Piper's Obstinacy

I learnt this tune from Gillies and went through it with A. Cameron.

The pauses marked indicate that a good weight should be given to the notes. They should not be pulled out very specially long.

The dotted quavers A marked (A) should be a little shorter than the dotted A quavers in the second beat of the bar. This applies throughout the ground.

Semi-quavers throughout should be sounded clearly and not clipped. Those immediately following dotted quavers marked with a pause in the first variation are a little shorter than the others.

First variation doubling is a bit quicker than the singling, and the trebling pretty brisk. Play the Crunluath in the same way, the Crunluath singling being about the same pace as the first variation singling.

XLV . A lament for Queen Anne.

1. Ground.

1. Ground.

2. 1st Var. C.

2. 1st Var. C.

3. 1st Var. D.

3. 1st Var. D.

4, 5, 6, 7. Cans & D

4, 5, 6, 7. Cans & D

A Lament for Queen Anne

I learnt this from A. Cameron.

Ground: First Bar. Sound the semi-quavers well.

Second Bar. Not too long on (A). (B) is pretty short.

Fourth Bar. (second time). (C) This F is very short: it is in fact a grace note.

(E) D shortish.

(Y) Do not hang on these Es. Go straight to the crotchet following.

I cannot help suspecting that somewhere between the last bar of the second line and the end of the ground half a bar has dropped out, and the "eallach" at the end has been inserted to complete the metre. The Campbell Canntaireachd MS¹ seems to confirm this – but I may be wrong.

The first variation should not be dragged. It should be played fairly smoothly with a little extra emphasis on the crotchets preceding the semi-quavers and dotted quavers.

Subsequent note

Angus MacKay places the bars where I have placed them, but marks the termination of line 2 with two strokes // in the middle of a bar, on the E crotchet as shown below. In playing it almost seems as if lines 2 and 3 begin with a half bar, then proceed with seven bars and then end up with another half bar to get the requisite number of beats or (as Joseph Macdonald might say) of "fingers". Thus:



1. P.S. Book 10, p.v.

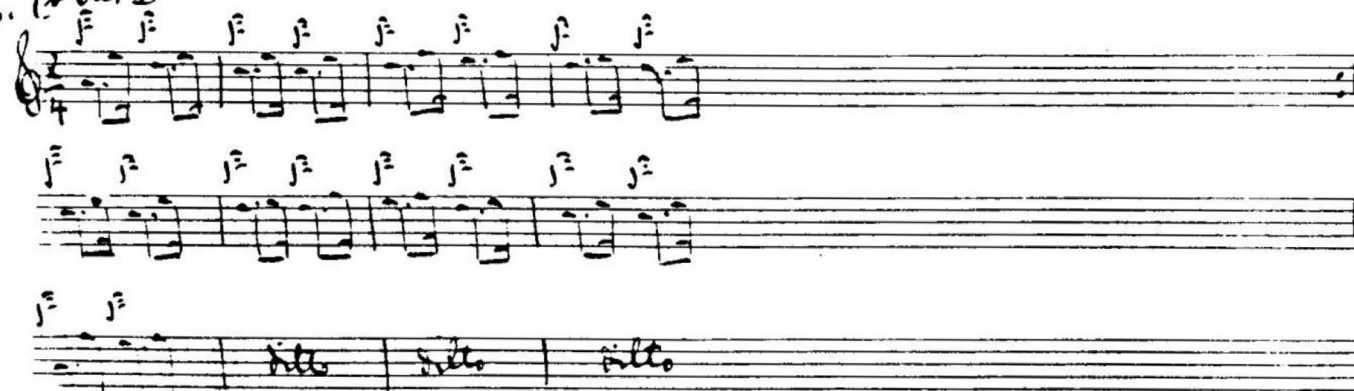
1. Ground XLVI A lament for Claverhouse.



2. 1st var S.



3. 1st var D



4. 2nd var S + D.



6,7. Taor S & D.

Handwritten musical score for the song "The Rose Tree". The score is written on three staves. The first two staves are for the vocal melody, and the third staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The score is written in ink on aged paper.

8, 9. Cum 9 ad.

Handwritten musical score for the song "The Rose Tree". The score is written on three staves. The first staff is for the Soprano (S. only) and the second for the Alto (S. only). The third staff is for the Bass (B. only). The music is in 2/4 time and features a melody with many beamed eighth notes. The lyrics "The Rose Tree" are written below the Bass staff.

6. Cruc. a mach.

A handwritten musical score for the song "The Rose Tree". The score is written on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The second staff continues the melody. The third staff contains the lyrics "The Rose Tree" written in a stylized, cursive script. The score is handwritten in ink on aged paper.

A Lament for Claverhouse

I learnt this tune from A. Cameron.

(A) This C short.

(B) F to be played as a grace note — see above in the Lament for Queen Anne. This curious turn appears only in these two piobaireachds, to my knowledge, but is also much used in tuning preludes by A. Cameron.

(C) This D shortish but not too short.

(E) This C not absolutely cut.

Follow directions (B) (C) and (E) throughout the ground.

Doubling of first variation a little quicker than the singling.

A. MacKay has missed out the last two bars throughout the variations. They have been put in here correctly as given by A. Cameron.

In the first line of the first variation doubling the last note but one in MacKay is C. The singling and the other variations indicate that this is a misprint for D and the Campbell Cann-taireachd, the only other authority, has D. Similarly in the second line, first bar, the second note is F in A. MacKay but this is a misprint for E.

Subsequent note (undated)

A favourite tune of Donald Cameron. Taught by him to A. Cameron and by A. Cameron to me.

Editor's note

It seems that this Cameron setting was not generally known until it was printed in the first book of the current Piobaireachd Society series in 1926. An interesting recognition of unfamiliarity with the tune appears in a letter written by MacDougall Gillies in 1923, which is reproduced in Appendix B.

1, 2. Grand + Thumb XLVII. Israel Hackay.

Handwritten musical notation for the first system, labeled "1, 2. Grand + Thumb". The notation is on a single staff and includes various musical symbols such as notes, rests, and dynamic markings like *grand* and *thumb*. The piece is titled "XLVII. Israel Hackay."

Handwritten musical notation for the second system, labeled "3. 1st bar". The notation is on a single staff and includes various musical symbols such as notes, rests, and dynamic markings like *grand* and *thumb*. The piece is titled "XLVII. Israel Hackay."

Handwritten musical notation for the third system, labeled "4. 2nd bar". The notation is on a single staff and includes various musical symbols such as notes, rests, and dynamic markings like *grand* and *thumb*. The piece is titled "XLVII. Israel Hackay."

Handwritten musical notation for the fourth system, labeled "5. 3rd bar". The notation is on a single staff and includes various musical symbols such as notes, rests, and dynamic markings like *grand* and *thumb*. The piece is titled "XLVII. Israel Hackay."



Isabel Mackay

I learnt this from A. Cameron who is very fond of it. Gillies does not play it much.

(A) Sound this semi-quaver well.

The first variation is considerably faster than the thumb. A. Cameron plays it much faster than anyone else I have ever heard. I think that the 6/8 time in which I have written it represents his way pretty well. The quavers marked (B) should be well sounded and should not be merely half the value of the following note as written by A. MacKay. Care must be taken not to scamp the double echoes though playing them faster than I recollect their being played anywhere else. Slow down at the end before going into the Taorluath.

Taorluath and Crunluath singings should be slow and doublings considerably faster than the singings. Play in accordance with the rules laid down under MacSwain of Roaig's Lament.¹

Subsequent note dated 17.2.21

With reference to * above, A. Cameron writes (15.2.21, letter filed on file of Glengarry's March in the Collection) "Isabel MacKay. The Siubhal Ordaig is played almost in time of the ground, but an dara Siubhal is played faster – but not *too* fast".

Extract from letter to N.J. McKay dated 7.8.46

No definite rules can be laid down about the tempo of a piobaireachd variation. It all depends on the particular tune. Sandy Cameron, from whom I learnt, used to play some variations quite fast, and then slow down to the Taorluath singling. The doubling of variation 1 of Mary MacLeod² and variation 2 of Isabel Mackay were two examples. In most cases he played Taorluath and Crunluath doublings distinctly faster than the singlings, but, so far as the other variations were concerned, there was not much difference in pace between singling and doubling. In a long tune like Donald Ban MacCrimmon's Lament, the urlar doubling was just a shade faster than the urlar, and the doublings of the next two variations were distinctly faster than the singlings. Otherwise the tune might take half an hour to play. Most piobaireachds should be finished in a quarter of an hour. Two examples of what should take 10 minutes each are A Kiss of the King's Hand and My King has landed in Moidart.

1. S. 29-31

2. S. 55.

XLVIII The blue ribbon.

1. Ground

2. Thumb S.

3. Thumb D (Y)

4. 1st var S

5. 1st var D

6. 2nd var S

7. 2nd var D

8. 3rd var S

9. 3rd var D

Play 1, 2, 1, 2, 3, 4 -
1, 2, 3, 4, 5, 4
1, 2, 3, 4.

Play 1, 2, 3, 4, 5, 6.
5, 4, 3, 2, 1, 6
2, 4, 5, 6

Play 1, 2, 3, 4
1, 2, 3, 4, 5, 4
1



The Blue Ribbon

I learnt this from A. Cameron.

(A) Not too long on this dotted semi-quaver G. I have written it thus instead of a dotted quaver on purpose.

(B) These two Bs are almost the same length, the second being slightly the longer.

(C) Not too long on either E or A (cf. similar instructions in regard to other thumb variations¹).

(E) Do not cut this semi-quaver anywhere in the variation.

(Y) Play "round". A good weight on both low and high A.

First variation singling. Do not cut any of the semi-quavers.

1. e.g. The Rout of Glenfruin and The MacKays' Banner, supra.

XLIX Struan Robertson's Salute.

1. Grand

Handwritten musical notation for '1. Grand'. It consists of two staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a series of eighth and sixteenth notes, some with accents. The second staff is in bass clef, also with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, some with 'x' marks above them, and ends with a double bar line and the word 'rit.' (ritardando).

2. Tact S.

Handwritten musical notation for '2. Tact S.'. It consists of two staves. The first staff is in treble clef with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, some with accents. The second staff is in bass clef, also with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, some with 'x' marks above them, and ends with a double bar line and the word 'rit.' (ritardando).

3. Tact D.

Handwritten musical notation for '3. Tact D.'. It consists of two staves. The first staff is in treble clef with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, some with accents. The second staff is in bass clef, also with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, some with 'x' marks above them, and ends with a double bar line and the word 'rit.' (ritardando).

4. Tact S.

Handwritten musical notation for '4. Tact S.'. It consists of two staves. The first staff is in treble clef with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, some with accents. The second staff is in bass clef, also with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, some with 'x' marks above them, and ends with a double bar line and the word 'rit.' (ritardando).

5. Tact D.

Handwritten musical notation for '5. Tact D.'. It consists of two staves. The first staff is in treble clef with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, some with accents. The second staff is in bass clef, also with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, some with 'x' marks above them, and ends with a double bar line and the word 'rit.' (ritardando).

Struan Robertson's Salute

I went through this with A. Cameron. The B and D in line 1, and E and A in lines 2 and 3, written as semi-quavers in the ground are so written because Cameron told me to play them short, and the way in which they are written represents very fairly what he said.

The Taorluath Breabach should be played as in Seaforth's Salute. See what is said under MacSwain of Roaig's Lament.¹

1. S. 29.

1. Ground LI. The Clan Macnab's Salute.

1. Ground

rillo

2. 1st var S

2. 1st var S

rillo

3. 1st var D.

3. 1st var D.

rillo

4. 2nd var S

4. 2nd var S

rillo

5. 2nd var D

5. 2nd var D

rillo

6, S. Taor S. Run D



7, 4, 10. Taor D. Run D. Run a mair



The Clan Macnab's Salute

I have played this tune a good deal in the past, taking it first from A. MacKay's book.

I went through it with A. Cameron.

(A) Not too long on either E or C. C is slightly the shorter.

Some confusion will be observed in MacKay's book about the low Gs which are inserted once in the second variation and in the last bar but one of each line of the Taorluath and Crunluath singlings. They do not appear in the doublings or in the first variation. I referred the matter to Gillies who decided that they were wrong and that As should be played.

1. grand.

LV My King has ended in discord

2. 1^{re} var. S.

3. 1^{re} var. D.

4. 6. 1^{re} var. S. 2^{me} S.

5. 7. 1^{re} var. D. 2^{me} D.

8. 2^{me} var. a marche d'insensé

My King has Landed in Moidart

I learnt this from Gillies and went through it with A. Cameron, who approved. It is written practically as by A. MacKay, with some pause marks which should be attended to. The notes marked must be decidedly prolonged. There is much scope for expression by lengthening or slightly shortening the dotted quavers in this ground.

The ground should not be dragged and the variations need not be so slow as those of a lament. There is a tendency to drag which should be resisted.

The disastrous production in the Piobaireachd Society's collection under the name of this tune was evolved from a very incompletely written MS by Dr. Charles Bannatyne.

1. Ground.

LVI. I got a kiss of the King's name

2. 1st Var.

3. 2nd Var.

4. 3rd Var. 2nd S.

5. 4th Var. 2nd S.

AL
Manuscript Music
No. 8.

Q. more a much as usual.

I Got A Kiss Of The King's Hand

One of the small cycle of tunes formerly played at the Games and picked up by me from hearing it frequently performed.

I have been through it with Gillies and A. Cameron.

Low A quavers should be well sounded and the G quavers in the last bar of each line of the ground especially so.

General Thomason has restored a bar in the variations which was clearly omitted by A. MacKay in error. It is curious the way some pipers refuse to put it in, asserting that MacKay's omission is correct!¹

1. See letter quoted on p. 25 *supra*.

1. Ground. S.

LVII The little spire.

Handwritten musical notation for 'Ground. S.' in treble clef. The first staff contains a continuous melody of eighth and sixteenth notes. The second staff begins with a rest marked 'sillo' and then continues the melody. The third staff also begins with a rest marked 'sillo' and continues the melody. The fourth staff continues the melody, ending with a note marked with an asterisk (*).

2. Ground. D.

Handwritten musical notation for 'Ground. D.' in treble clef. The first staff contains a continuous melody of eighth and sixteenth notes. The second staff begins with a rest marked 'sillo' and then continues the melody. The third staff also begins with a rest marked 'sillo' and continues the melody. The fourth staff continues the melody, ending with a note marked with an asterisk (*).

3. 1st var.

Handwritten musical notation for the first variation. The first staff contains a continuous melody of eighth and sixteenth notes. The second staff begins with a rest marked 'sillo' and then continues the melody. The third staff also begins with a rest marked 'sillo' and continues the melody. The fourth staff continues the melody, ending with a note marked with an asterisk (*).

4. Tacor.

Handwritten musical notation for 'Tacor.' in treble clef. The first staff contains a continuous melody of eighth and sixteenth notes. The second staff begins with a rest marked 'sillo' and then continues the melody. The third staff also begins with a rest marked 'sillo' and continues the melody. The fourth staff continues the melody, ending with a note marked with an asterisk (*).

5. Crun.

Handwritten musical notation for 'Crun.' in treble clef. The first staff contains a continuous melody of eighth and sixteenth notes. The second staff begins with a rest marked 'sillo' and then continues the melody. The third staff also begins with a rest marked 'sillo' and continues the melody. The fourth staff continues the melody, ending with a note marked with an asterisk (*).

6. Crun a mach.

* These Bs are C in G. working and this is apparently right - see corresponding places in Var I. The Tanshelle + Churchill would attention to bring them into agreement with Var I

The Little Spree

This is a tune which the publication of Ceol Mor¹ brought into prominence. I never heard it before then. I think I went through it first with John Macdonald. Afterwards I did so with Gillies and A. Cameron.

Cameron, who told me that he did not play the tune very much, said that in the ground the quavers marked (A) should be slightly longer than the notes immediately following them. I have written each pair as even quavers, as the distinction is very slight. Where the notes are B and C the B is shorter and so I have made these Bs semi-quavers. Ceol Mor makes the first of each pair a semi-quaver except in the case of B and C which are written as even quavers. I made quite sure that Cameron meant what he said.

Ceol Mor, following Macdonald,² points the first variation the other way round. Gillies told me that he thought from the structure of the tune that it should be as I have written it, and Cameron too said that this was preferable. MacKay's MS, which stops after the first variation, writes it as I have written it and so the best authority has pronounced in favour of this way.

I give the Taorluath and Crunluath as in Ceol Mor derived from Macdonald's MS.

The ground should not be too slow and the variations should be fairly brisk.

1. Compiled by Major General C.S. Thomason and published in 1900.

2. i.e. Donald Macdonald. See p.17 supra.

1. Ground.

LIX macedo & macedo lament. ... m.

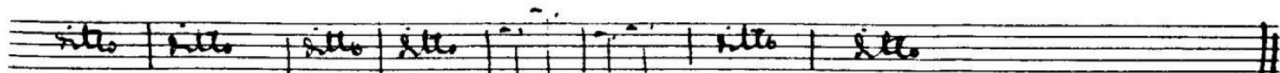
2. 1st Var S.

2. 1st Var D

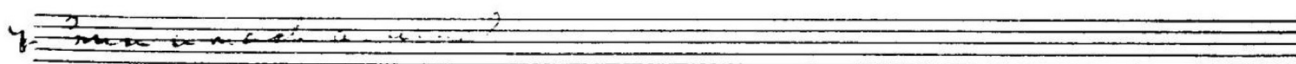
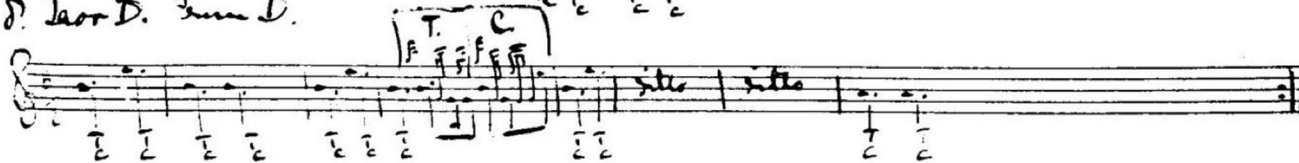
3. 2nd Var S.

4. 2nd Var D

5, 7. *Tair S. Tair S.*



6, 8. *Tair D. Tair D.*



Macleod of Macleod's Lament

A controversy regarding this tune between General Thomason and Major Stewart of Ensay¹ was possibly at the bottom of most of the trouble which led to the partial break up of the Piobaireachd Society in 1905.

In MacKay's book there is manifestly a bar short in the first line. General Thomason made this up by repeating the last bar, claiming to be guided by the words of the song. Ensay inserted before the last bar but one the last bar but two of the third line, and published the setting as soon as he got control of the Piobaireachd Society collection.

I often felt before this arose that General Thomason had not got the right solution, and puzzled over the matter a great deal. I made out and I am still inclined to think that the missing bar is one that does not occur elsewhere in the ground, though Ensay's assertion, in support of his own emendation, that the penultimate bar of the first line is often in Piobaireachd identical with that of the last line is supported by a careful analysis of tunes of this form. That is to say, if beats not bars be taken (for this tune is written in 2/4 and most others in common time), where in a tune of four even bar lines the last four beats of the last two lines are the same notes, those of the first line (repeated) are the same.

On the whole I think that Ensay's version must be accepted. This is Gillies's opinion too and it certainly sounds well.

I learnt this tune from Gillies, but did not go through it with A. Cameron.

Further note dated 1.9.53

The above was written in 1917. In the 36 years interval I have learnt some more about piobaireachd. I am now disposed to think that orthodoxly the missing bar should be:



A scrutiny of the following tunes of similar character supports a proposition that, where in a tune of four even bar lines the second half of the first line begins with the same two crotchet beats as the first half, then the next two crotchet beats are also the same as those in the first half. This bar, too, seems more liable to have been left out by one preparing the tune for printing than Ensay's bar for which it is necessary to go to the third line. The tunes referred to above are:

(1) Kinlochmoidart's Lament, (2) The Little Supper, (3) Struan Robertson, (4) Togail nam bo, (5) You're Welcome Ewen, (6) Bodaich nam Briogais, (7) Finlay's Lament, (8) John Garve, (9) Lament for the Old Sword, (10) Clan Macnab's Salute, (11) Prince's Salute, (12) Lament for Mary MacLeod, (13) The MacLeods' Salute.

The only exception that I can name among the tunes which I know is the Finger Lock, and that tune may be said fairly to be a law unto itself in other respects. Nevertheless I still think Ensay's emendation the more pleasing, especially in the variations. And bowing to superior authority, that of Gillies (who seems at one time, according to a note left by General Thomason, to have favoured the bar which I now propound), I have adopted Ensay's bar in the Kilberry Book of Ceol Mor.

LXI . The Massacre of Glencoe (MacKay) see p 105

1. Ground.



2. Thumb.



3, 4, 5, 6. Tar Sa D. run Sa D



The Massacre of Glencoe

This is another tune which one could not help picking up from hearing at the Games in the old days.

I always combated General Thomason's condemnation of A. MacKay's setting. I argued that the tune was presumably made to commemorate an extraordinary event and that there was nothing inartistic in the composer emphasising the nature of his subject by adopting an irregular and unusual form. I believe this was done also in Cille Chriosd,¹ and personally I think that merit is added to both tunes by the process. The General did not agree with me so the matter remains there.

I always thought about him that he was too much of an engineer who likes a neat and thoroughly symmetrical job in his attitude towards piobaireachd and that a slightly wider view would sometimes have added to the value of his work.

At any rate all good pipers of my time have accepted and played the MacKay style. Furthermore if the last two bars of the ground and thumb be written and played as one bar, and I do not see why they should not, the metre of these parts is perfectly regular.

A. Cameron's directions for playing were not to hang on the last crotchet of the double echoes on E and F.

Later note (undated)

See No. Lxxix on p. 105.² This is the Campbell Canntaireachd style, and a very pleasing one. John Macdonald told me at Lochboisdale in August 1934 that A. Cameron used to play a thumb variation to Angus MacKay's ground in the same style, i.e. putting a high A in for the F double echoes and for the E double echo in line 2 bar 4. Cameron did not mention this to me. He did not, of course, have the Canntaireachd last halves of the last lines of the urlar and thumb.

The Taorluath and Crunluath are like Donald Macdonald's MS, with the great improvement of B instead of C for the last theme note of the first bar of each movement.

1. S.45

2. Here the author's MS Book records the setting published in Book 6 of the current Piobaireachd Society series.

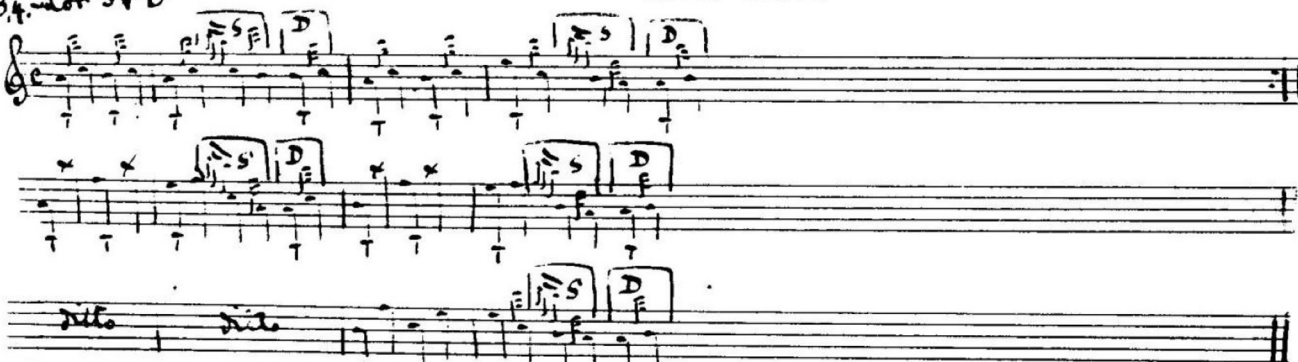
1. Grounds. LXVI. The Macfarlane's Gathering.
(To gail nam to.)



2. Ground 2



3. Ground 3



5. Ground 5



note. Pause marks in brackets apply only in singing.

The MacFarlanes' Gathering (Togail nam Bo)

A. Cameron is not sure that this is not Too Long in This Condition in another guise. Gillies, however, claims that it is a genuine separate piobaireachd and that it has been known in Glendaruel and other parts of Cowal for years. The setting is his, evolved from what he picked up in Glendaruel. The tradition of Togail nam bo is that it was composed by Andrew MacFarlane, who fell at Flodden, while Too Long in This Condition is ascribed to a MacCrimmon maltreated as a prisoner after Sheriffmuir. The question is really whether Togail nam bo is this or whether it is a "lost pibroch", for it seems to have existed undoubtedly once.

I am doubtful about (A). Looking to the variations it ought, I think, to be as (B) and I must refer the point to Gillies again.

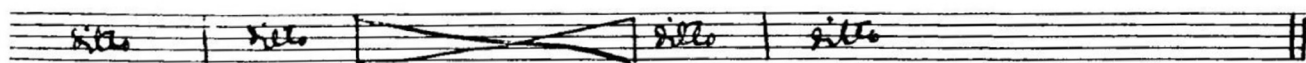
Later note (undated)

The last time I saw Gillies I asked him about this point. He said that it was quite possible and indeed likely that (A) was a mistake for (B) by the lady, Mrs. Leitch, who gave him the tune.

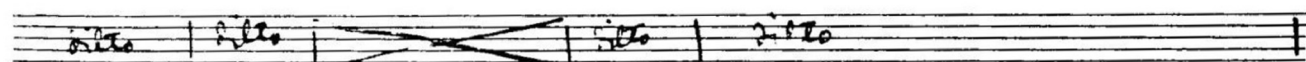
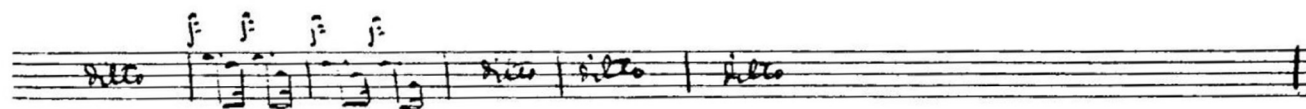
Editor's Note

Further thoughts on the subject of this tune are to be found in an article by the author in the Piping Times of September 1956, at p.6.

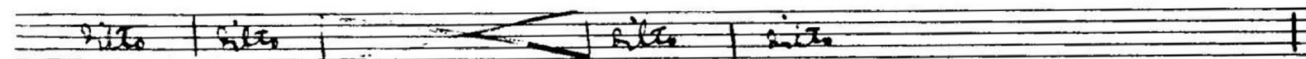
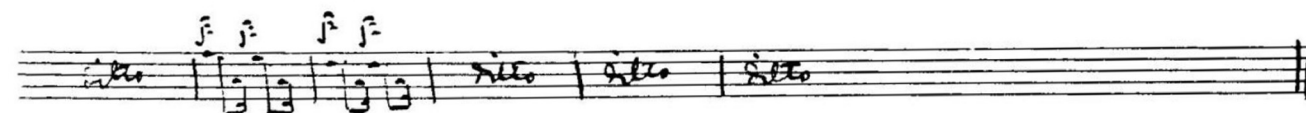
12. Grund + Thumb - LXVIII Clarausald's Salute.



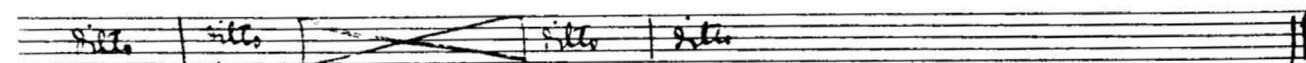
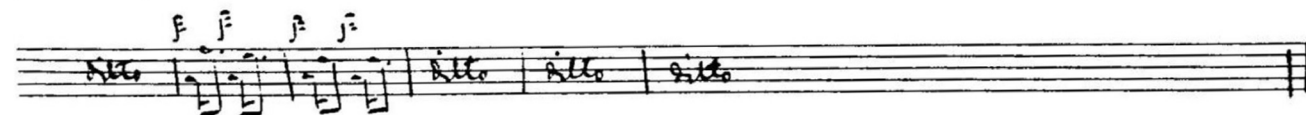
3. 1st Var S.



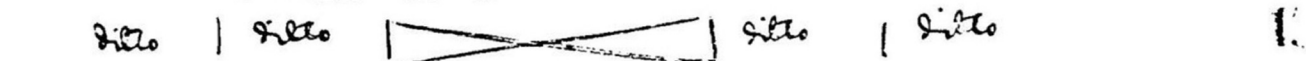
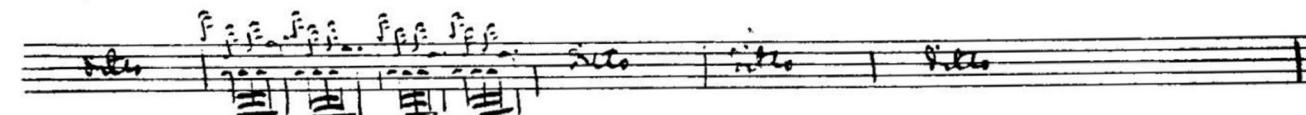
4. 1st Var D.



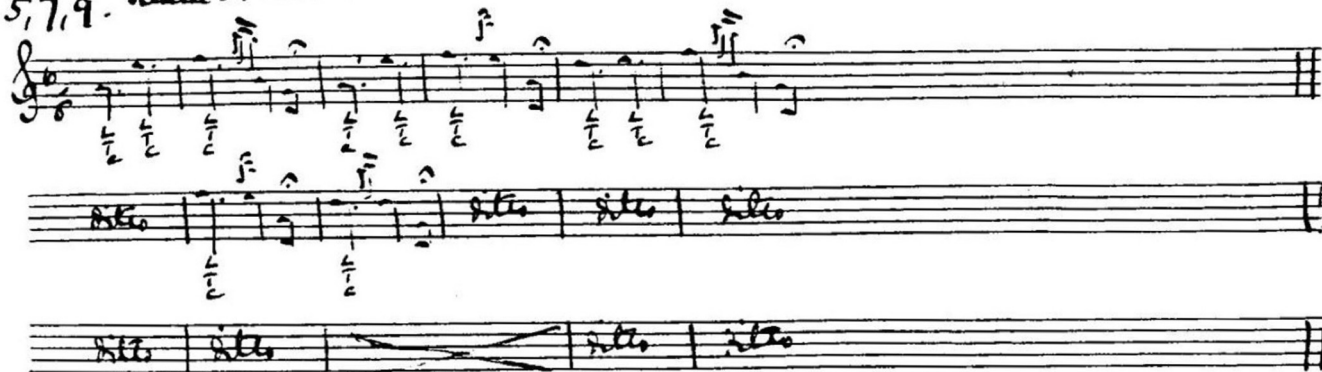
5. 2nd Var



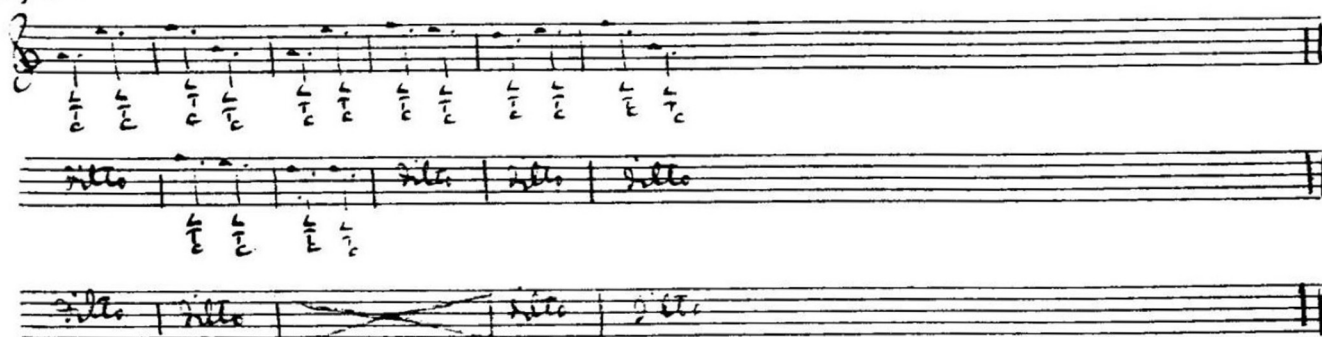
6. 3rd Var



5, 7, 9. *learn S. Lear S. Crun S.*



6, 8, 10. *learn D. Lear D. Crun D.*



Clan Ranald's Salute

I learnt this first from John Macdonald and went through it afterwards with Gillies and A. Cameron.

The main things to observe are the pause marks prolonging certain quavers in the ground.

The first variation should not be too fast.

Subsequent note dated 15.8.48¹.

My son James has drawn attention to the awkwardness of the change from var.II doubling to var.III, which, he suggests, is so pronounced that the final low G of var.II doubling might be held to be superfluous. But this note could not be omitted; see the concluding bars of each of the other lines. It occurs to me that the remedy is to play var.III "the other way round". MacDougall Gillies always disliked the form used by Angus MacKay, of which, however, Angus MacKay is fond. In other tunes other pipers do not agree with Angus MacKay, e.g. Donald Gruamach, when the tripling is made much more effective by the preceding variation being played with the accent on the low A.

I would go so far as to say that the awkward hitch, incurred if the change is played according to Angus MacKay, is good evidence — though it may not be conclusive proof — that the true timing is



And, to my ear, this sounds quite well.

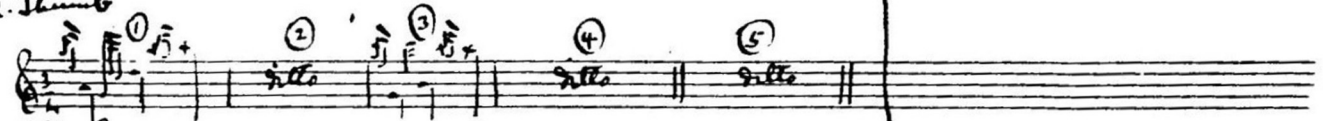
1. This note was written with reference to the order of the Variations appearing in the Kilberry Book.

1. Ground

LXIX. Macdonald's Jule



2. Theme



3. 1st Var S.



4. 1st Var T.



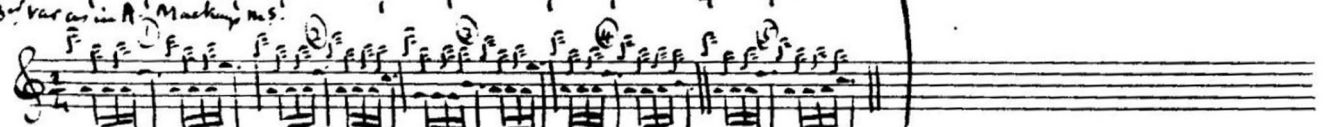
5. 2nd Var



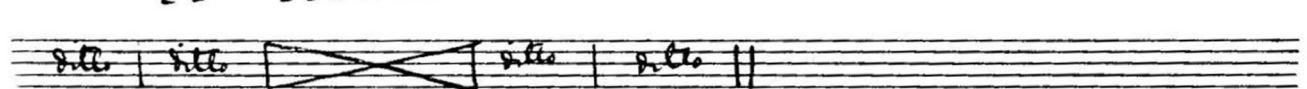
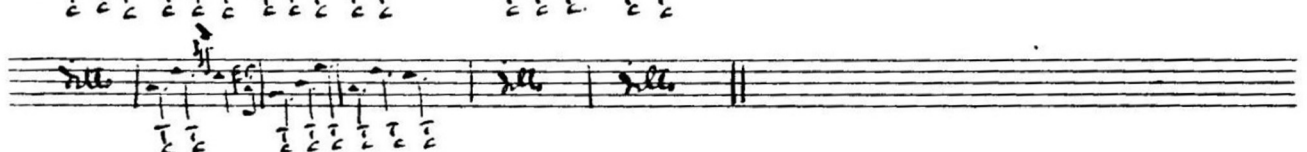
6. 3rd Var as in Carl Marx



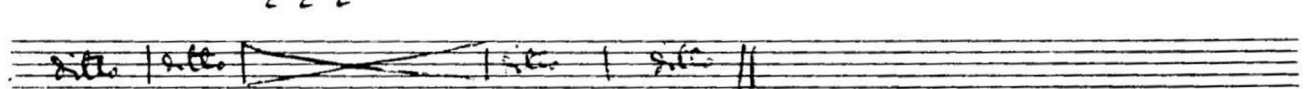
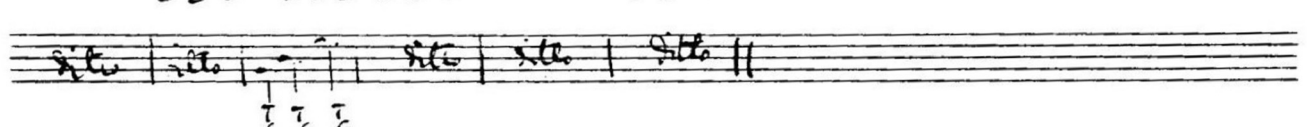
6. 3rd Var as in A. T. Mackay, m.s.



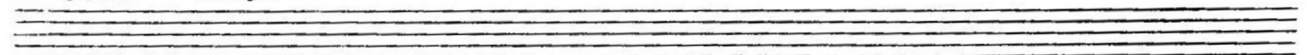
7. Jacc S. 9. Cunn S.



8. Jacc D. 10. Cunn D



11. Cunn a march.



Play. 1, 2, 1, 2, 3, 4.
1, 2, 3, 5, 3, 4.
1, 2, 3, 4.

I have been through this, though not thoroughly, with Gillies and A. Cameron.

In the ground the latter directed me not to dwell too long on the low As at the beginning of the bars. The note to be strongly accented is the D following.

Ceol Mor gives as authorities Angus MacKay's MS, Donald MacKay and Keith Cameron. It shows C as the last theme notes at the end of each line in the variations. According to A. MacKay's MS the note should be B, and Gillies confirms this. I do not remember whether I put the point specifically to Cameron but I should have remembered if he said that C was right.

I am not sure about the 3rd variation. General Thomason must have had good authority for his form which differs from MacKay's MS, and so I have given both as alternatives.

In the last bar of each line of the ground there should, according to A. Cameron, be a long pause on the C and the B also should be fairly long.

Subsequent note dated 10.2.21

As regards A I find that I noted on the file of the tune in J.P. Grant and my collection soon after Cameron's visit that he passed A. MacKay's setting as correct. The file contains the tune written out by General Thomason as passed correct by Colin Cameron, giving the 3rd variation as in A. MacKay's MS. I do not know how he came to make the alteration in Ceol Mor.

Subsequent note dated 11.3.53

Today I have received from Mr. Seton Gordon¹ a sheet of MS music containing this tune and part of the Prince's Salute. It is subscribed "From Keith Cameron² June 20th 1879 John MacDougall Gillies". The sheet has been put on the file of the Prince's Salute. This tune is called "Macdonald's Tutor Salute", and var.4 (less correctly called var.3 at A above) is as in the first version of Ceol Mor, viz. Hindaridda, hindaridde etc. Thus General Thomason's note on the file that the first Ceol Mor version was derived from Keith Cameron is confirmed.

Extract from letter to N.J. McKay dated 9.10.46

Your query about low A with an embellishing E grace note. No general rule can be laid down, but most often the A is the longer of the two. What you describe as Murdo Mackenzie's³ practice in Macdonald's Tutor is in accordance with what I was taught by Sandy Cameron. Thus:



On the other hand, the Battle of Waternish is:



Gillies used to vary them, as in Clan Chattan's Gathering.



In the Big Spree and MacCrimmon's Sweetheart Gillies used to play E longer than low A. John Macdonald does the same. But Sandy Cameron had the A the longest.

This is a matter in which the player can introduce taste and expression and there is no reason why he should not indulge his own taste. So long as he does not clip either note short. The shortest of the two should always be well sounded.

Where the notes are E and low G Sandy Cameron almost always had the low G the longest, as in the End of the Great Bridge, the Bells of Perth, Catherine's Lament, Patrick Og's Lament, Finlay's Lament. Gillies and John Macdonald had the G the shortest in the first two named. In the Vaunting all three had the two notes about even.

1. Seton Gordon C.B.E. (1886-1977) Piping Times, June 1977. p.11.
2. (1853-1899) K.10. P.T. April 1968. I.P. July 1981.
3. Murdo Mackenzie (1868-1948). P.T. May 1978.

APPENDIX A

Lament for Patrick Og MacCrimmon

- * Play the G.E.D. cadence at the commencement of the part only. When repeating the first line substitute a G grace note.

Kinlochmoidart's Lament

- * This low G is low A in A. MacKay's MS.

The Blue Ribbon

G.E.D. only in first bar at the beginning of variation singling. Elsewhere substitute a G grace note.

The Little Spree

- * These Bs are Cs in A. MacKay and this is apparently right — see corresponding places in Var. I. The Taorluath and Crunluath require alteration to bring them into agreement with Var. I.

The MacFarlanes' Gathering

Note pause marks in Crunluath apply only in singling.

"O.W."

Telephone—
No. 3021 Douglas.

24 RENFREW STREET,
Glasgow, 13th Nov 1923

Memo from

PETER HENDERSON,

BAGPIPE MAKER
AND HIGHLAND COSTUME OUTFITTER.



Archibald Campbell Esq
Dear Sir

I am grateful for your kindness in sending me the Pubairach. I have heard a long time for it is a splendid tune. I am sure you will be sorry to learn that our friend Alister Cameron died last Wednesday. I did not know of his death until Friday Meldrum wrote to tell me he had played at his funeral. I was vexed I did not have the opportunity of paying my last respects in attending his funeral. I suppose the people about him would not know about his friends.

APPENDIX B

we have lost the last link of the old school of pibairach. Now will it go now when we have no master to rely on. There are a few who pose as authorities but they have nothing to support their claim. You Sir was lucky in having him to depend on. I also was lucky in being with him and other members of the family. I am enclosing a paper sent out by the "Corral Gathering" it speaks for itself. I consider it absurd a month or two to learn pibairach playing. I am working every day at the Claverslament. It is a bit difficult to get up. I hope when I see you again I will be in form to play it. I trust you are well.

Yours obediently
J Macdonald Gillies

APPENDIX B

24 Renfrew Street,
GLASGOW

13th Nov. 1923

Memo from

PETER HENDERSON,
BAGPIPE MAKER
and HIGHLAND COSTUME OUTFITTER

Archibald Campbell Esq.,

Dear Sir,

I am grateful for your kindness in sending me the Piobaireachd I have had a long hankering for it is a splendid tune. I am sure you will be sorry to learn that our friend Alick Cameron died last Wednesday. I did not know of his death until Friday. Meldrum wrote to tell me he had played at his funeral. I was vexed I did not have the opportunity of paying my last respects in attending his funeral. I suppose the people about him would not know about his friends. We have lost the last link of the old school of piobaireachd. How will it go now when we have no master to rely on. There are a few who pose as authorities but they have nothing to support their claim. You Sir was lucky in having him to depend on. I also was lucky in being with him and other members of the family. I am enclosing a paper sent out by the "Cowal Gathering" it speaks for itself. I consider it absurd a month or two to learn piobaireachd playing. I am working every day at the Clavers Lament it is a bit difficult to get up. I hope when I see you again I will be in form to play it. I trust you are well.

Yours obediently

J. MacDougall Gillies