

*behind*  
the tunes  
VOLUME V

developed by  
Dr. Peter L. Heineman

**Fifth Edition**

All rights reserved. Any reproduction is prohibited without the written permission of the author. This material may not be reproduced or transmitted in any form by any means, electronic or mechanical, including photocopying, recording or by any information and retrieval system without the written permission of the author.

# Contents

## Page

1	Teddy O'Neill
2	The 7th H.L.I's Farewell to Dunfermline April 1915
4	The 8 <sup>th</sup> Argyll's Polka
6	The 72 <sup>nd</sup> Highlanders
8	The 89 <sup>th</sup> at Leros
10	The Birth of Lord Reay's Daughter
11	The Boatman of Pitnacree
13	The Bob o'Fettercairn
15	The Bool Road Rattler
16	The Boys' Brigade
19	The Braes of Mellinish
21	The Cameron Highlanders
23	The Campbells are Coming
26	The Canadian Irish
28	The Cave of Gold
30	The Clett of Thurso
32	The Coolins
35	The Dolls' Levee
38	The Duchess of Montrose
41	The Duchess of Sutherland's Jig
43	The Earl of Caithness
45	The Fairy Knoll at Pennan
46	The Flutes of Inverallochy
48	The Flying Tea-Room of Glendaruel
49	The Gypsy's Warning
51	The High Road to Linton
53	The Hills of Moffat
55	The Hillswick Wedding
58	The Inniskilling Dragoon
59	The Irish Washerwoman
61	The Ivy Leaf
63	The Kinnegad Slashers
65	The Lewis and Harris Gathering
67	The Lovat Scouts
69	The MacLeans of Roag
71	The Maid of Eddrachillis
73	The Meeting of the Waters
75	The Men of Argyle
78	The Mountains of Pomeroy
80	The Ord of Caithness
81	The Periwig
83	The Pibroch of Bonny Strathearn

## Page

84	The Piper's Maggot
86	The Smith of Killichassoe
88	The Snowy Breasted Pearl
91	The Stirlingshire Militia
93	The War March of the Clan Suibhne of Fanad
96	The Widow's Rant
97	Tir Nam Beann (Land of the Hills)
99	Tomatin
101	Tullichewen Castle
103	Tullochgorum
106	Yester House



# Teddy O'Neill

Teddy O'Neill is a traditional song written around 1840 and most likely comes from the North of Ireland.

## *Lyrics*

I dreamt all last night, oh bad 'cess to my dreaming  
I'd die if I thought t'would come surely to pass  
I dreamt while the tears down my pillow were rolling  
That Teddy was courting another fair lass

And didn't I wake with a weeping and a wailing  
The pain in my heart was too deep to conceal  
My mother cried "Nora dear, what is your ailing?"  
But all I could answer was: Teddy O'Neill

I've see the old cabin beyond the wee boreen  
I've see the old crossroads where we used to dance  
I ramble the lane where he called me his story  
And my girlish heart was so full of romance

But now all is so dark and so dreary  
All dark and all silent, no piper, no real  
Not even the sun through the casement shines cheery  
Since I lost my darling love, Teddy O'Neill

Shall I ever forget when the big ship was ready  
And the time it was come for my love to depart  
How I cried like a child, oh goodbye to you, Teddy  
With a tear on my cheek and a stone in my heart

He said t'was to better his fate, he went roaming  
But what would be gold to the joy I would heal  
If he'd only come back to me tender and loving  
Yet poor but my own darling, Teddy O'Neill

## **Teddy O'Neill**

## **Slow March**



1.3.2019



# The 7th H.L.I.'s Farewell to Dunfermline April 1915

The Highland Light Infantry (H.L.I.) was a light infantry regiment of the British Army formed in 1881. It took part in the First and Second World Wars, until it was amalgamated with the Royal Scots Fusiliers in 1959 to form the Royal Highland Fusiliers (Princess Margaret's Own Glasgow and Ayrshire Regiment) which later merged with the Royal Scots Borderers, the Black Watch (Royal Highland Regiment), the Highlanders (Seaforth, Gordons and Camerons) and the Argyll and Sutherland Highlanders to form the Royal Regiment of Scotland, becoming the 2nd Battalion of the new regiment.

The regiment was formed as part of the Childers Reforms on 1 July 1881 by the amalgamation of the 71st (Highland) Light Infantry (as the 1st Battalion) and the 74th (Highland) Regiment of Foot (as the 2nd Battalion) as the city regiment of Glasgow, absorbing local Militia and Rifle Volunteer units. Its exact status was ambiguous: although the regiment insisted on being classified as a non-kilted Highland regiment it recruited mainly from Glasgow in Lowland Scotland.

## **7th (Blythswood) Battalion**

The additional title 'Blythswood' was granted to the 2nd Admin Battalion of Lanarkshire Rifle Volunteers in honor of its Commanding Officer, Campbell of Blythswood. The battalion became the 31st Lanarkshire Rifle Volunteer Corps in 1865, the 8th in 1880, and the 3rd (Blythswood) Volunteer Battalion, HLI in 1887.

The battle honor 'South Africa 1900-02' was granted to the battalion for its services during the Boer War. In 1914-18, the 1/7th fought at Gallipoli, Egypt, Palestine and in France and Belgium, while the 2/7th was stationed in Ireland. The 3/7th became part of the 5th (Reserve) Battalion, HLI in 1916.

In 1938, the 7th HLI was converted and transferred to the Royal Artillery as 83rd AA Regiment.



The HLI was the only regular Highland regiment to wear trews for full dress, until 1947 when kilts were authorized. An earlier exception was the Glasgow Highlanders who wore kilts and were a territorial battalion within the HLI. The HLI's full dress of 1914 was an unusual one; comprising a dark green shako with diced border and green cords, scarlet doublet with buff facings and trews of the Mackenzie tartan. Officers wore plaids of the same tartan, while in drill order all ranks wore white shell jackets with trews and green glengarry caps.

#### **The 7th H.L.I.'s Farewell to Dunfermline April 1915**

PM William Fergusson





# The 8th Argyll's Polka

The Argyll and Sutherland Highlanders (Princess Louise's) was a line infantry regiment of the British Army that existed from 1881 until amalgamation into the Royal Regiment of Scotland on 28 March 2006.

The regiment was created under the Childers Reforms in 1881, as the Princess Louise's (Sutherland and Argyll Highlanders), by the amalgamation of the 91st (Argyllshire Highlanders) Regiment of Foot and 93rd (Sutherland Highlanders) Regiment of Foot, amended the following year to reverse the order of the "Argyll" and "Sutherland" sub-titles. The Argyll and Sutherland Highlanders was expanded to fifteen battalions during the First World War (1914–1918) and nine during the Second World War (1939–1945). The 8th Battalion was also a Territorial Army (TA) unit.



The 8th Argyll's Polka

Polka

The musical score for 'The 8th Argyll's Polka' is written in treble clef, key of D major (two sharps), and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody. The third staff begins with a repeat sign. The fourth staff continues the melody. The fifth staff begins with a repeat sign. The sixth staff continues the melody. The seventh staff begins with a repeat sign. The eighth staff continues the melody. The ninth staff begins with a repeat sign. The tenth staff continues the melody and ends with a double bar line. There are first and second endings indicated by bracketed lines above the eighth and ninth staves.



# The 72nd Highlanders

In 1771 the family title of "Earl of Seaforth" was restored to Kenneth Mackenzie after his family had forfeited it because of their involvement in the Jacobite Rebellion of 1715. As a gesture of gratitude, the Earl offered to raise a regiment on his estate for general use by the Crown. The offer was accepted and a corps of 1,130 men was raised. Of these, 900 were Highlanders and the remainder coming from the Lowlands and was located at Elgin, its first base, in May 1778. In August 1778 the Regiment marched to Leith for embarkation to the East Indies— but a dispute regarding their terms of service lead the men to march back to Edinburgh and they took up a position of protest in the vicinity of Arthur's Seat, remaining for several days. During this protest, the men were amply supplied with food and ammunition by the populace of the capital, who had taken side with them in their grievances. After three days of negotiations, compromises were reached and the men again marched from the capital to their quarters at Leith, this time led by the Earl of Seaforth, but the idea of sending them to India now having been abandoned. At this time, the Regiment was designated as the 78th Regiment of Foot.

In 1881 the regiment was linked with the 78th (Highlanders) Regiment to form the 1st and 2nd Battalions of the Seaforth Highlanders.



**SEAFORTH'S  
HIGHLANDERS**

To be forthwith raised for the DEFENCE  
of His Glorious Majesty KING GEORGE the  
Third, and the Preservation of our Happy  
Constitution in Church and State.

ALL LAIDS of TRUE HIGHLAND BLOOD, willing to show  
their Loyalty and Spirit, may apply to SEAFORTH, at the House,  
ALEXANDER MACKENZIE of Strathgilly; Or, the whole  
Commanding Officers at Head Quarters, at  
where they will receive HIGH BOUNTIES, and SOLDIER-LIKE  
ENTERTAINMENT.

The LAIDS of the Regiment will LIVE and DIE together—  
as they never in DRAUGHTED into other Regiments, and will be  
reduced to a BODY in their OWN COUNTRY.

Now for a Stroke at the Monarchs my Boys!  
KING GEORGE for ever!

**H U Z Z A!**

Notice posted throughout the Counties of Ross and Cromarty  
and the Island of Lewis.  
Imprinted from a photograph of the original poster.



The 72nd Highlanders

March

The musical score is written for a single melodic line in treble clef. The key signature is one sharp (F#), and the time signature is 6/8. The piece consists of eight staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody and includes a second ending bracket. The third staff continues the melody. The fourth staff includes a first ending bracket and a second ending bracket. The fifth staff continues the melody and includes a first ending bracket. The sixth staff continues the melody and includes a second ending bracket. The seventh staff continues the melody and includes a first ending bracket. The eighth staff continues the melody and includes a second ending bracket. The score is written in a clear, legible font with standard musical notation.

MacInnes Collection



## The 89th at Leros

The 89th (Princess Victoria's) Regiment of Foot was a regiment of the British Army, raised on December 3, 1793. Under the Childers Reforms the regiment amalgamated with the 87th (Royal Irish Fusiliers) Regiment of Foot to form the Princess Victoria's (Royal Irish Fusiliers) in 1881.

During the Second World War, 2nd Battalion, formerly the 89th Regiment of Foot, served throughout the Siege of Malta from 1940-1943 with the 4th (Malta) Infantry Brigade, later renumbered 234th Infantry Brigade. The battalion was lost in the Battle of Leros and the Battle of Kos.

Leros is a Greek island and municipality in the Dodecanese in the southern Aegean Sea. The Battle of Leros was the central event of the Dodecanese Campaign of the Second World War, and is widely used as an alternate name for the whole campaign. The Italian garrison in Leros was strengthened by British forces on September 15, 1943. The battle began with German air attacks on September 26, continued with the landings on November 12, and ended with the capitulation of the Allied forces four days later.

Omaha Pipes and Drums 9.24.14

# The Birth of Lord Reay's Daughter

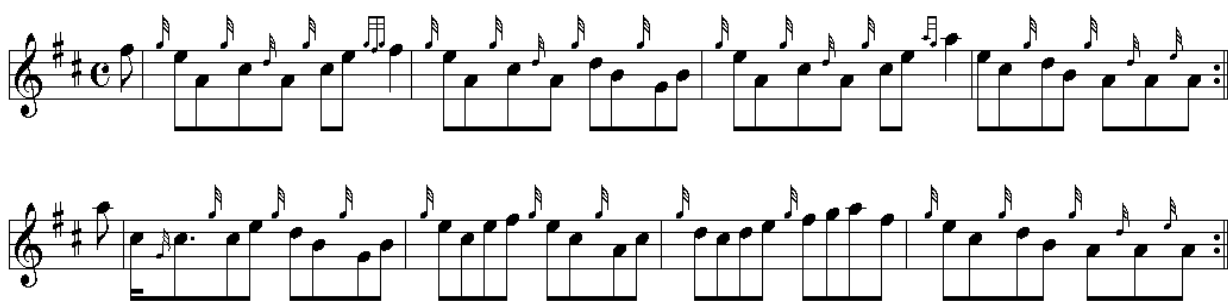
Lord Reay, of Reay in the County of Caithness, is a title in the Peerage of Scotland. Lord Reay (pronounced "ray") is the hereditary Clan Chief of Clan Mackay, whose lands in Strathnaver and northwest Sutherland were known as the Reay Country. The land was sold to the Earls of Sutherland in the 18th century.

The title was created in 1628 for the soldier Sir Donald Mackay, 1st Baronet. He had already the year before been created a baronet, of Far, in the Baronetage of Nova Scotia. He was succeeded by his son, the second Lord, who fought as a Royalist in the Civil War. On the death of his great-grandson, the ninth Lord, the line of the eldest son of the second Lord failed. The late Lord was succeeded by his kinsman, the tenth Lord. He was the son of Barthold John Christian Mackay (who had been created *Baron Mackay of Ophemert and Zennewijnen* in the Netherlands in 1822), great-grandson of Hon. Aeneas Mackay, a Brigadier-General in the Dutch army and the second son of the second Lord. Lord Reay was a Dutch citizen and served as a government minister in the Netherlands. His son, the eleventh Lord, became a British citizen in 1877 and four years later he was created Baron Reay, of Durness in the County of Sutherland, in the Peerage of the United Kingdom. Lord Reay was later Governor of Bombay, Under-Secretary of State for India in the Liberal administration of Lord Rosebery and Lord Lieutenant of Roxburghshire.

On his death the UK Barony became extinct while he was succeeded in the other titles by his cousin, the twelfth Lord. He was the son of Baron Aeneas Mackay (1838–1909) (a Dutch politician who had been created *Baron Mackay* in the Netherlands in 1858), son of Johan Francois Hendrik Jakob Ernestus Mackay, brother of the tenth Lord Reay. He was also a Dutch citizen. However, his son, the thirteenth Lord, became a British citizen in 1938 and later sat in the House of Lords as a Scottish Representative Peer. His only son, the fourteenth Lord, was a Member of the European Parliament and also served in junior positions in the Conservative administrations of Margaret Thatcher and John Major. He was one of the ninety-two elected hereditary peers allowed to remain after the passing of the House of Lords Act of 1999. As of 2017 the titles are held by his son, the fifteenth Lord - Aeneas Simon Mackay.

In the folklore of Caithness, in the Highland area of Scotland, *Lord Reay* is a magician who believed he had come off best in an encounter with a witch in Smoo Cave. His prize was a gang of fairies who liked nothing better than to work. The construction of various earthworks in the parish of Reay are attributed to these fairies, working under direction from Lord Reay. However, the fairies' appetite for work was insatiable and, eventually, their demands became intolerable. So Lord Reay put them to work building a causeway of sand across the Pentland Firth where, of course, the fierce currents wash away the sand just as fast as the fairies can build.

## The Birth of Lord Reay's Daughter



Gunn Collection 6.8.18



# The Boatman of Pitnacree

The Boatman of Pitnacree was first published in a pipe setting in Donald MacDonald's *Collection of Quicksteps, Strathspeys, Reels & Jigs* in 1828. Pitnacree is on the river Tay, about four miles north east of Aberfeldy.

Donald MacDonald was born around 1750 in Skye. Both he and his father, John, had learned to play the bagpipes from the MacArthurs, pipers to the MacDonalds on Skye.

Donald served during the Napoleonic Wars in both the Caithness Highlanders and the Argyllshire Militia, volunteer militias, as a piper. He spent many years deployed to Ireland, mainly in the south. During this time, he regularly took part in recruiting parties as a piper. He also eventually became Pipe Major of the Argyllshire Highlanders.

Donald would take part in competitions sponsored by the Highland Society, whose president was the Colonel in Chief of the Caithness Highlanders. He placed third in 1801, second in 1811, and took first in 1817. He was about 50 years old and his prize for winning was a set of Prize Pipes. At the time these were usually the best set of bagpipes available.

Donald MacDonald started making bagpipes and other musical instruments in the periods between his deployments. He eventually set up shop in Edinburgh, at the top of High Street. He was known for making Highland bagpipes as well as Northumbrian and Irish bagpipes and other military band instruments. He also spent time to collecting and studying bagpipe tunes.

Joseph MacDonald published his *Compleat Theory of the Scots Highland Bagpipe* in 1760. Even with that, there was no standard system for writing bagpipe tunes down. The Highland Society of London would give prizes to pipers who could produce written copies of tunes. Donald MacDonald won five guineas in 1806 for his settings.

While Donald was not the first person to write bagpipe music down, he is responsible for most of the standardizations still used today. He continued the tradition of starting the bagpipe scale on low A, rather than C that most other people were using. He was the first to start writing all melody notes with the tails pointed down and all grace notes with the tails pointed up. This clearly separated the two types of notes and made the music easier to read.

Donald MacDonald's published *A Collection of the Ancient Martial Music of Caledonia* in 1820. This book contained 23 piobaireachds and 24 jigs, reels, airs, and strathspeys and is considered the first book of tunes exclusively for the Highland bagpipe. In 1828, he published a second volume, *A Collection of 119 Quicksteps, Strathspeys Reels and Jigs*.

The Highland Society of London appointed Donald MacDonald as their pipe maker in 1832. This was one of the best endorsements a maker could get at the time. It is believed that it was MacDonald who standardized the measurements, bores, and configuration of the three-drone Highland bagpipe we play today. His pipes were awarded as prizes for several years, with one set going to Angus MacKay in 1835.

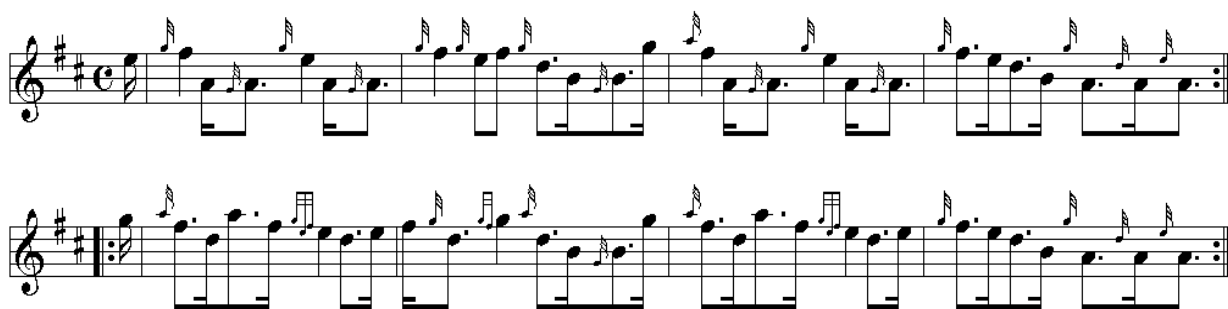
Donald MacDonald died in poverty in 1840. He left behind two widowed daughters and four grandchildren. His three sons had died before him. Much of his work has been overshadowed by the work of Angus MacKay, who published the classic work *A Collection of Ancient Piobaireachd* in 1839. This is still held in high esteem by many pipers.

Before he died, Donald was working on another manuscript of piobaireachd music. The unpublished manuscript contained 49 tunes along with historic notes. This manuscript was given to one of Donalds students, the grandfather of Major-General C.S. Thomason. It eventually made its way to Thomason in India and became one of the main sources for his book.

The works of Donald MacDonald most likely saved much of the Highland music that was in danger of being lost. He inspired others to continue the collection and publication of ancient piobaireachd. It may have taken more than 100 years, but for the last 30, Donald MacDonald's work is memorialized in the annual Donald MacDonald Memorial Quaich competition where pipers perform MacDonald's settings of piobaireachd. His contributions were invaluable to bagpiping as we know it today.

#### **The Boatman of Pitnacree**

#### **Reel**







# The Bob o' Fettercairn

Fettercairn (Scottish Gaelic: *Fothair Chàrdain*) is a small village in Aberdeenshire, Scotland. The name comes from the Scottish Gaelic *Fothair* and the Pictish *carden* and means *slope by a thicket*. The name appeared as Fotherkern in c. 970. Historically Fettercairn lies at the southern end of the Monboddie Estate, where the Scottish philosopher and precursor of evolutionary thought, James Burnett, Lord Monboddo, lived. Fettercairn houses the Fettercairn distillery (owned by Whyte and Mackay Ltd.) that produces the "Fettercairn 1824" single malt whisky.

The Bob o' Fettercairn is an old Scottish reel frequently played as a 4-part strathspey which dates back to the 1700s or possibly earlier. The tune is also known as The Bob of Fettercairn, Come Kiss Me Come Clap Me, The Braw Lads O' Jethart, The Braw Lads Of Jedburgh, Kail And Knockit Corn, Newburn Lads, and The Newburn Lads. "Bob" may refer to an individual or - in Scottish dialect - for a patch of grass or corn.

The Bob o' Fettercairn

Strathspey

The musical score for 'The Bob o' Fettercairn' is presented in 12 staves. It is written in G major (one sharp) and 2/4 time. The melody is a single-line Strathspey, characterized by frequent triplets and slurs. The piece begins with a repeat sign and ends with a double bar line. The notation includes various note values, rests, and articulation marks.

Fergusson Collection



# The Bool Road Rattler

Albion Street, in Victorian Aberdeen, Scotland, also known as the Bool Road because it led to the bowling green, led to the Links from the foot of Justice Street. On the right hand side is the "penny rattler", a street theatre which gave the area a bad reputation. A mission chapel replaced it in 1848 and later became Albion Street Congregational Church. The area was cleared for the development of the Beach Boulevard.

## The Bool Road Rattler

Jig





# The Boys' Brigade

The Boys' Brigade (BB) is an interdenominational Christian youth organization, conceived by Sir William Alexander Smith to combine drill and fun activities with Christian values. Smith was born in Pennyland House, Thurso, Scotland. He was the eldest son of Major David Smith and his wife Harriet. As a boy, William Smith was educated at the Miller Institution, known as the "Thurso Academy". Following his father's death, his family moved to Glasgow. In early January 1869, William Smith became a pupil in a private school, The Western Educational Institution, more widely known as "Burns' and Sutherland's School". In this first and only term there, he took seven prizes. His time in the institution was short-lived as he ended his school days late in May, at the age of fourteen and a half.

In October 1869, a few days before he became fifteen, William Smith entered his uncle's business. Alex. Fraser & Co. were wholesale dealers in "soft goods", shawls being of 19, he was promoted to the rank Lance-Corporal. He also joined the Church of Scotland in that same year.

Smith was commissioned into the Rifle Volunteers in 1877 and promoted to Lieutenant later the same year. He also became a Sunday School teacher. It was a combination of these two activities that led him to start the Boys' Brigade on 4 October 1883 at Free Church Mission Hall, North Woodside Road, Glasgow. In 1909 he was knighted by King Edward VII for his services to children. He also eventually reached the rank of Major in the Lanarkshire Rifle Volunteers

He died on 14 May 1914 in London. He was buried in Glasgow. There is a memorial stone in honor of him in St. Paul's Cathedral, London, and in St. Giles' Cathedral, Edinburgh.

Following its inception in Glasgow in 1883, the BB quickly spread across the United Kingdom and became a worldwide organization by the early 1890s. The stated object of the Boys' Brigade is *"The advancement of Christ's kingdom among Boys and the promotion of habits of Obedience, Reverence, Discipline, Self-respect and all that tends towards a true Christian manliness."* Except for the addition of the word "obedience" in 1893, the contents of the object have remained unchanged from the beginning. However, some countries, particularly those which permit girls on their membership roll, have re-worded the object for gender neutrality. For example, in Malaysia, the word "manliness" has been changed to "character".

When designing the Brigade's motto and crest, William Smith referred directly to Hebrews 6:19 in the King James Version of the Bible, "Which hope we have as an anchor of the soul, both sure and steadfast..." The crest was originally a plain anchor, bearing the BB motto with a capital 'B' on either side. Upon the merger between the Boys' Brigade and the Boys' Life Brigade in 1926, the red Greek cross was placed behind the anchor to form the current emblem. The cross originally formed part of emblem of the Boys' Life Brigade.

In May 1903, Robert Baden-Powell (left) became vice-president; those of you with a Scouting background will recognize the name. Robert Stephenson Smyth Baden-Powell, 1st Baron Baden-Powell, OM GCMG GCVO KCB (22 February 1857 – 8 January 1941), also known as B-P or Lord Baden-Powell, was a lieutenant-general in the British Army, writer, founder of the Scout Movement and first Chief Scout of The Boy Scouts Association.

After having been educated at Charterhouse School in Surrey, Baden-Powell served in the British Army from 1876 until 1910 in India and Africa. In 1899, during the Second Boer War in South Africa, Baden-Powell successfully defended the town in the Siege of Mafeking. Several of his military books, written for military reconnaissance and scout training in his African years, were also read by boys. Based on those earlier books, he wrote *Scouting for Boys*, published in 1908 by Sir Arthur Pearson, for youth readership. In 1907, he held the first Brownsea Island Scout camp with the Boys from Eton College, together with members of the Bournemouth & Poole Battalion of The Boys' Brigade. At the time, he did not originally intend that any individual organization would later arise from this aim in the form of the various Scouting movements of today.



The Boys' Brigade

Quick March

The musical score is written for a single melodic line in treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 6/8. The piece begins with a repeat sign. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are five lines of music. The fourth line starts with a first ending bracket labeled '1'. The fifth line starts with a second ending bracket labeled '2 of 2'. The piece concludes with a double bar line.

Omaha Pipes and drums 3.4.15

# The Braes of Mellinish

Capt. McKay

The Brae's (Hills) of Mellinish - also known as Bruachan Mhealanais and Bruachun Mhelinis – might refer to the hills around Loch Linnie. There was a Laird of Mellin, whose estates were outside of Perth and so the hills would have been sort of "Mellinish."

According to legend, Perth has long been known as the 'bonnie toun' on account of its lovely women. This dates back to the 6<sup>th</sup> century and the legend of King Arthur. When he first ascended to his throne, he dispatched heralds to summon the most beautiful maidens in the land to Camelot to attend the first Tournament of his Knights of the Round Table. The fairest of all the girls that he saw there was Lady Guinevere, from Perth. It is said that he fell in love with her almost at first sight, and would not rest until she consented to become his bride. But her father, Hamish, Laird of Mellin, set him a task to perform to prove his worthiness before he would consent to the marriage. Arthur was asked to swim across Loch Linnie in the cold of December. So on the appointed day, Arthur went to the shore of the loch, stripped off his tunic and hose, and waded into the icy water. On Merlin's advice, he chose a part of the shore where the loch was narrow, and succeeded in reaching the other side in less than a minute, thus avoiding hypothermia. There is a children's rhyme "Frae Perth came Guinevere, to make the King revere, He saw her face in the Loch of the north, and never went more forth"

The tune is often played at ceilidhs for the Strip the Willow dance. Strip the willow is a country or barn dance. It has variations depending upon whether it is being performed as a movement in a larger dance or a complete dance in itself. The dancers form a *longways set* (a row of gentlemen facing their partners, a row of ladies) of four couples. The 'objective' is to move the top couple to the bottom of the set, and the other couples move up one position. A brief description of the dance would be: The top couple link arms and spin each other for a count of 16, at which point the lady 'strips' down the line of men alternating left-handed anti-clockwise swings with someone else's partner right-handed clockwise half-turn swings with their partner working steadily down the set, the gentleman at this point swinging only with his partner. At the bottom, the couple join again and spin for a count of 8, then the gentleman 'strips' up the line of ladies the same as his partner just did, while the lady swings only with the man. At the top of the set, the couples join together and swing for a count of 8 then together they 'strip' down to the bottom, alternately swinging the other partners down the line and meeting to swing each other between people. At the bottom they meet one last time to swing for 8 beats, while the next top couple meet and swing for 16 and follow the steps above.

**The Braes of Mellinish**

Jig

Capt. McKay



Omaha Pipes and Drums 9.28.17





# The Cameron Highlanders

The Regiment was formed during the height of the French Revolutionary Wars (1792-1802) by Sir Alan Cameron of Erracht in 1793. It was named after one of the most powerful Highland Clans at the time as the Cameronian Volunteers, but soon designated as the 79th Regiment of Foot (Cameronian Volunteers). The Regiment was then sent to the West Indies and remained at Martinique for 2 years, where it suffered terribly from disease, to such an extent that fit men were allowed to transfer to other Regiments and only 200 men returned to England in 1797.

In 1799 the regiment was part of the Helder Campaign during the War of the Second Coalition (1798–1802) and took part in the battle at Egmont-op-Zee. The campaign had two objectives: to neutralize the Batavian fleet and to promote an uprising against the Batavian government. The Anglo-Russian forces brokered a deal in order to evacuate from the peninsula after defeat at the Battle of Castricum (1799). The 79th were also part of a failed assault on the Spanish coast at Ferrol in 1800.

In 1808 the 79th Foot moved to Portugal and then Spain as part of the Peninsular War (1808-1814) fighting at the Battle of Corunna, The Battle of Busaco, The defense of Cadiz, The Battle of Fuentes d'Onor, The Battle of Salamanca, The occupation of Madrid, The siege of Burgos, The Battles of the Pyrenees, Nivelle, Nive, and The Battle of Toulouse. In 1815 the 79th formed part of the Duke of Wellington's force at the Battle of Waterloo. During the battle the Regiment formed a square to repel the French cavalry and Piper Kenneth MacKay stepped outside the square playing the ancient tune of "Cogadh no Sith" (War or Peace) to rallying effect and by nightfall the Great Army of Napoleon had been destroyed.

In 1854 the Regiment served during the Crimean War fighting at the Battles of Alma and Sevastopol. The Regiment then moved to India to assist the Honorable East India Company in crushing The Indian Rebellion of 1857. The 79th took part in the recapture of Lucknow (1858) and then remained in India for 12 years. Upon their return the Regiment were stationed on the Isle of Wight and performed ceremonial duties for Queen Victoria, for which they were awarded the title 'The 79th Queen's Own Cameron Highlanders'.

In 1881 the Regiment was one of the few to escape amalgamation during the Childers Reforms, due only having one battalion, while the title 79th was dropped and the Queen's Own Cameron Highlanders moved to Egypt as part of the successful Tel-el-Kebir remaining in Egypt until 1886. The Regiment then participated in the Boer War and fought at various battles including the fall of Pretoria, the Battle of Diamond Hill, the capture of Spitzkopf and the Battle of Nooitgedacht and returned to Scotland in 1904. The Regiment went on to serve during two World Wars.

In 1961 as part of the Defense Review the Cameron's were amalgamated with the Seaforth Highlanders to form the Queen's Own Highlanders (Seaforth and Cameron's). In 1994 it was further amalgamated with the Gordon Highlanders to become the Highlanders.





# The Campbells are Coming

The Campbells Are Coming is a Scottish song associated with Clan Campbell. The tune, a traditional Scottish air, is similar to "The Town of Inveraray" (Scottish Gaelic: *"Baile Ionaraora"*) where stands the Campbell clan castle. Historically one of the largest and most powerful of the Highland clans, their lands were in Argyll and the chief of the clan became the Earl and later Duke of Argyll.

In traditional genealogies of the Clan Campbell, its origins are placed amongst the ancient Britons of Strathclyde. However, the earliest Campbell in written records is Gillespie who is recorded in 1263. Early grants to Gillespie and his relations were almost all in east-central Scotland. However, the family's connection with Argyll came some generations before when a Campbell married the heiress of the O'Duines and she brought with her the Lordship of Loch Awe. Because of this the early clan name was *Clan O'Duine* and this was later supplanted by the style *Clan Diarmid*. This name came from a fancied connection to *Diarmid the Boar*, a great hero from early Celtic mythology.

Between 1200 and 1500 the Campbells emerged as one of the most powerful families in Scotland, dominant in Argyll and capable of wielding a wider influence and authority from Edinburgh to the Hebrides and western Highlands.

The origins of the song are unclear. The song was definitely extant by 1745 and perhaps much earlier. It may have been inspired by the war of the Jacobite rising of 1715 (John Campbell, 2nd Duke of Argyll was the loyalist war leader and many Scottish loyalists were Campbells); According to Lewis Winstock the tune accompanied the Scottish loyalist vanguard in the Jacobite war, and Robert Wodrow ascribes that name to one of the bagpipe tunes that accompanied Argyle's Highlanders entrance into Perth and Dundee.

Or it may have been concerned with earlier events around the deposing of Mary Queen of Scots: "Lochleven" presumably refers to Lochleven Castle where Mary Queen of Scots was imprisoned in 1567, and "Great Argyll" may refer to Archibald Campbell, 5th Earl of Argyll who attempted to rescue her.

The lyrics are commonly attributed to Robert Burns, like many Scottish songs which are actually traditional or of unknown origin. Burns did write a version with some different verses.

The Campbells are comin, Oho, Oho!  
The Campbells are comin, Oho, Oho!  
The Campbells are comin to bonie Lochleven,  
The Campbells are comin Oho, Oho!

Upon the Lomonds I lay, I lay,  
Upon the Lomonds I lay, I lay,

I looked down to bonie Lochleven,  
And saw three bonie perches play.

Great Argyle he goes before,  
He maks his cannons and guns to roar,  
Wi' sound o' trumpet, pipe and drum  
The Campbells are comin Oho, Oho!

The Campbells they are a' in arms  
Their loyal faith and truth to show,  
Wi' banners rattling in the wind  
The Campbells are comin Oho, Oho!

The Campbells are comin, Oho, Oho!  
The Campbells are comin, Oho, Oho!  
The Campbells are comin to bonie Lochleven,  
The Campbells are comin Oho, Oho!

Some Military Pipe Bands are forbidden to play "The Campbells are Coming"; it may be because of the Glencoe Massacre. In 1692, 38 unarmed people of the Clan MacDonald of Glencoe were killed in the Massacre of Glencoe when a Government initiative to suppress Jacobitism was entangled in the long running feud between Clan MacDonald and Clan Campbell. The slaughter of the MacDonalds at the hands of the soldiers, led by Captain Robert Campbell of Glenlyon, after enjoying their hospitality for over a week was a major affront of Scots Law and Highland tradition. The majority of soldiers were not Campbells, but a roll call from a few months before included six Campbells in addition to Cpt. Robt. Campbell: Corporal Achibald Campbell, Private Archibald Campbell (elder), Private Donald Campbell (younger), Private Archibald Campbell (younger), Private James Campbell, Private Donald Campbell (elder), and Private Duncan Campbell.

That feelings still run high is attested by the fact that. In the late 20th century the Clachaig Inn, a hotel and pub in Glencoe popular with climbers, had a sign on its door "No Hawkers or Campbells".

# The Campbells are Coming      March 6/8





# The Canadian Irish

Irish have a long and rich history in Canada dating back centuries. The first recorded Irish presence in the area of present day Canada dates from 1536, when Irish fishermen from Cork travelled to Newfoundland. After the permanent settlement in Newfoundland by Irish in early 19th century, overwhelmingly from Waterford, increased immigration of the Irish elsewhere in Canada began in the decades following the War of 1812.

1.2 million Irish immigrants arrived, 1825 to 1970, at least half of those in the period from 1831–1850. By 1867, they were the second largest ethnic group (after the French), and comprised 24% of Canada's population. The 1931 national census counted 1,230,000 Canadians of Irish descent, half of whom lived in Ontario. About one-third were Catholic in 1931 and two-thirds Protestants. Besides Upper Canada (Ontario), the Maritime colonies of Nova Scotia, Prince Edward Island and New Brunswick, especially Saint John, were popular destinations.

During this time, Canada was the destination of the most destitute Irish Catholics cleared from land estates and leaving the crowded docks of Liverpool, numbering in the hundreds of thousands. However, most Catholic Irish after 1850 usually headed to the United States, due to better economic prosperity and less British association of the British Empire. They also went to England, Australia or New Zealand.

The Canadian Irish

Quick March



Omaha Pipes and Drums 2.4.2015



# The Cave of Gold

According to legend, a piper enters the Cave of Gold (Uamh an Oir, in Gaelic), often alone, but sometimes accompanied by his faithful dog, a troop of friends, or even a wedding party. The cave might be on Skye, Uist, Barra, Colonsay, or Mull, or in the adjacent highlands of Inverness, Argyll, Kintyre, or Ross. Wherever the tale is told the piper's fate is the same. From deep in the cave he is heard to exclaim, "Oh that I had three hands! Two for the pipes and one for my sword!" The piper never returns but he can sometimes be heard still playing bravely in the depths of the earth.

## Lyrics:

Is truagh a rìgh gun trì làmhnan  
Dà làmh sa phìob, dà làmh sa phìob  
Is truagh a rìgh gun trì làmhnan  
Dà làmh sa phìob 's làmh sa' chlàidheamh

## Sèist:

Eadarainn a' chruit, a' chruit, a' chruit  
Eadarainn a' chruit, mo chuideachd air m'fhàgail  
Eadarainn a luaidh, a luaidh, a luaidh  
Eadarainn a luaidh, 's i ghall' uain a shàraich mi

Mo thaobh fodham m'fheòil air brèòthadh  
Daol am shùil, daol am shùil  
Dà bhior iarainn gan sìor fhiaradh  
Ann am ghlùin, ann am ghlùin

Bidh na minn mheigeach nan gobhar chreagach  
Man tig mise, man till mis' à Uamh an Oir, Uamh an Oir  
'S na lothan cliata nan eich dhialta  
Man tig mise, man till mis' à Uamh an Oir, Uamh an Oir

Bidh na laoiagh bheaga nan crodh eadraidh  
Man tig mise, man till mis' à Uamh an Oir, Uamh an Oir  
'S na mic uchda nam fir fheachda  
Man tig mise, man till mis' à Uamh an Oir, Uamh an Oir

'S iomadh maighdeann òg fo ceud bhàrr  
Thèid a-null, thèid a-null  
Man tig mise, man till mis' à Uamh an Oir, Uamh an Oir

## English Translation:

*My, it's a pity I don't have three hands  
Two hands for the pipe, two hands for the pipe  
My, it's a pity I don't have three hands  
Two hands for the pipe and one for the sword*

## Chorus (after each verse):

*Between us the harp, the harp, the harp  
Between us the harp, since my kin has left me  
Between us, my love, my love, my love  
Between us, my love, the green she-dog devastated me*

*Lying on my side, my flesh rotting  
Beetle in my eye, beetle in my eye  
Two iron pins continually thrusting  
Into my knee, into my knee*

*Bleating kids will be rock-climbing goats  
Before I come, before I return from the Cave of Gold  
And meadow-pastured colts will be saddled for riding  
Before I come, before I return from the Cave of Gold*

*Young calves will be milking-cows  
Before I come, before I return from the Cave of Gold  
And boys on the lap will be men-at-arms  
Before I come, before I return from the Cave of Gold*

*Many's the young virgin in her first bloom  
Will have gone beyond, gone beyond  
Before I come, before I return from the Cave of Gold*



## The Cave of Gold

Slow Air





# The Clett of Thurso

Clett Rock is a solitary sea stack off Holborn Head on the Pentland Firth near Thurso. Its top is covered with grass and the ledges down the sides are home to a great number of sea birds. The rock is about 30 meters high, made of Caithness old red sandstone and separated from the mainland by a 15-meter-wide channel.

As coastal headlands erode at different rates, this leads to some very unusual and striking rock formations. A sea stack is an isolated pinnacle of rock entirely surrounded by the sea at high tide. The beauty of sea stacks makes them popular subjects for photographers and painters, as well as providing nesting locations for seabirds, and many are popular for rock climbing. A flat-topped stack is usually called a clett, as here at Holborn Head but if its summit has a larger diameter than its height, then it is an island.

Thurso is situated in the historical area of Caithness, it is the northernmost town on the British mainland. Thurso functioned as an important Norse port, and later traded with ports throughout northern Europe until the 19th century. A thriving fishing center, Thurso also had a reputation for its linen-cloth and tanning activities.

Originally Thurso was known by the Celtic name of *tarvodubron* meaning "bull water" or "bull river"; similarly Dunnet Head was *tarvedunum* standing for "bull fort" and the name of the town name may have its roots there. Norse influence altered its name to *Thjorsá*, then *Thorsá*, based on the deity of Thor and translating as the place on Thor's River. The local Scots name, *Thursa*, derives from the Norse, as does the modern Scottish Gaelic *Inbhir Theòrsa*. *Inbhir* means a river mouth, and is generally found as "Inver" in many anglicized names.

The Clett of Thurso

Jigg





# The Coolins

*A far croonin' is pullin' me away  
As take I wi' my cromack to the road.  
The far Coolins are puttin' love on me  
As step I wi' the sunlight for my load.*

The Coolins (Cuillin) Scottish Gaelic: An Cuilthionn or An Cuiltheann, is a range of rocky mountains located on the Isle of Skye in Scotland. The true Cuillin is also known as the Black Cuillin to distinguish it from the Red Cuillin (na Beanntan Dearga, known locally as Red Hills) across Glen Sligachan. The Red Cuillin hills are lower and, being less rocky, have fewer scrambles or climbs.

The Battle of Coire Na Creiche was fought on the slopes below Bruach na Frithe in 1601. It was the last Scottish clan battle fought on Skye, in which the Clan MacDonald of Sleat defeated the Clan MacLeod after a bitter feud.

The MacLeod and MacDonald Clans had been long at feud. Rory Mòr MacLeod (*Ruaraidh MacLeòid*) attempted to make peace, offering the hand of his sister, Margaret MacLeod, in marriage to Donald Gorm Mòr MacDonald (*Dòmhnall Gorm Mòr MacDhòmhnaill*). The marriage itself was subject to a contract called a handfast. In a handfast arrangement, a man and woman lived together as man and wife for up to a year and a day. If, during this period, the woman bore a male child to be heir, then marriage would result. If not, then both parties returned to their respective families.

After a year and a day, Margaret MacLeod had not borne a child, male or female. Furthermore, at some point during this year, she had lost the sight in one eye. Donald MacDonald, having no further use for Margaret MacLeod, decided to send her back to her brother. He tied her, facing backwards, onto a one-eyed horse, led by a one-eyed servant and followed by a one-eyed mongrel dog, and sent all four back to Dunvegan Castle. Rory MacLeod, incensed by the insult to his sister, and ultimately to himself and his clan, once again declared war on the clan MacDonald. He devastated the Trotternish peninsula in the north of Skye, which prompted MacDonald to attack MacLeod land in Harris. These battles became known as the Wars of the One-Eyed Woman.

MacLeod responded with a raid on North Uist, sending 40 men under his cousin Donald Glas MacLeod to seize goods that the locals had put for safety in the Trinity Temple at Carinish. As the raiders ate breakfast in the church, they were surprised by twelve MacDonalds led by Donald Maclain 'ic Sheumais (*Donald, son of John, son of James*) of Clan Ranald, who led the MacLeods into an ambush. Only two MacLeods survived the Battle of Carinish; Donald MacLeod was among the dead.

On his way back to Skye to report his victory, a storm forced Donald Maclain 'ic Sheumais to seek shelter at Rodel in Harris. He was entertained there by Rory MacLeod, even after Rory learned the identity of his guests. However the MacDonalds wisely left secretly during the night; before dawn, MacLeod clansmen set fire to their quarters without the knowledge of their chief.

The feud continued to escalate, causing much suffering among the people. MacDonald decided to end it with a decisive battle. When Rory MacLeod went to seek the assistance of Archibald Campbell, 7th Earl of Argyll, MacDonald took the opportunity to launch an all-out invasion of northern Skye. The cattle seized

in this attack were driven south to a traditional refuge for raiders, the Coire na Creiche overlooking Glen Brittle below Bruach na Frìthe.

Here the MacLeod forces led by Rory's brother Alasdair caught up with the MacDonalds. They joined battle late in the day and continued well into the night. The MacLeods were utterly defeated, with the capture of Alasdair MacLeod and 30 of his kinsmen.

The Privy Council now intervened to end the feud. MacDonald was ordered to surrender himself to George Gordon, 1st Marquess of Huntly, and Rory MacLeod was to surrender to the Earl of Argyll. MacDonald agreed to release his prisoners, and the end of the feud was celebrated with three weeks of feasting and festivities at Dunvegan Castle. Aside from a brief flare-up in 1603, that was the end of violence between the two clans.

In 2000 the Cuillin were put on sale for £10 million by the Laird in a scheme of land in exchange for repairs to Dunvegan castle. Following a dispute over ownership, a deal was cut for the property to be gifted in return for repairs to the clan castle.

There is a legend that the Cuillins are haunted by the ghost of an outlaw called MacRaing.

The musical score for 'The Coolins' is a march in 2/4 time with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody with a second ending bracket. The third staff features a more complex rhythmic pattern with eighth and sixteenth notes. The fourth staff has a first ending bracket. The fifth staff continues the melody. The sixth staff has a first ending bracket. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff concludes the piece with a final cadence.

Ceol Sean's Machines Collection Book One



# The Dolls' Levee

James Scott Skinner

James Scott Skinner (August 5, 1843 - March 17, 1927) was a Scottish dancing master, violinist and fiddler. Skinner was born in Banchory, near Aberdeen. His father was a dancing master on Deeside. James was only eighteen months old when his father died. When James was seven, his elder brother, Sandy, gave him lessons in violin and cello. Soon the pair of them were playing at local dances. In 1852 he attended Connell's School in Princes Street, Aberdeen.

Three years later he left to join "Dr Mark's Little Men", a travelling orchestra. This involved spending six years intensive training at their headquarters in Manchester. It also involved touring round the UK. The orchestra gave a command performance before Queen Victoria at Buckingham on February 10, 1858. JSS attributed his own later success to meeting Charles Rougier in Manchester, who taught him to play Beethoven and other classical masters. Finally he took a year's dancing tuition from William Scott. JSS could now earn his living as a dancing master for the district around Aberdeen.

In 1862 he won a sword-dance competition in Ireland. The following year he won a strathspey and reel competition in Inverness. Gradually he broadened his district of clients until Queen Victoria learned of his reputation. She requested him to teach calisthenics and dancing to the royal household at Balmoral. In 1868 he had 125 pupils there. In the same year his first collection of compositions was published. By 1870 he had married and was soon living in Elgin. For twelve years he continued as a dancing master and violinist. He gave virtuoso concerts, with his adopted daughter joining him as a pianist. In 1881 his wife became seriously ill and died a couple of years later. For the ten years he spent little time in any one place. The 1880s did see three more collections of tunes published. In 1893 he toured the USA with Willie MacLennan, the celebrated bagpiper and dancer.

After returning to Scotland he virtually gave up dancing and concentrated on the fiddle. In 1897 he re-married and wrote some of his best work. In 1899 he made his first cylinder recordings. In 1903, he wrote *Hector the Hero*, for his friend Sir Hector Archibald MacDonald.

In 1925 he was still top of the bill on five tours of the UK. Skinner entered a reel and jig competition in the United States in 1926. He immediately had musical differences with the pianist and strode off stage without completing his test pieces. He died on 17 March 1927 without giving another public performance. His body was buried in Aberdeen, where his marble memorial gravestone was unveiled by Sir Harry Lauder.

The Doll's Levee began as a setting for a poem by Skinner's friend Gramin – the schoolmaster of Lumsden in western Aberdeen. The "Ross" in the lyrics refers to the famous piper Uilleam Ross, the Queen's (Victoria) own first piper.

### *Lyrics*

Weel may Lumsden coup and caper,  
Nane will ferlie at her glee,  
Nane will wonder if she drape her  
In the robes o' jubilee.  
Ring the bells and bang the leather\_  
Spread the news frae sea to sea!  
Queen Victoria, through the heather,  
Comes to grace the dolls' levee.

A' the dolls are waitin' ready,  
Mim and trim, as dolls should be;  
Yonder comes the royal lady,  
Ilka dolly crooks her knee.  
"Rise, ye crood o' little beuties,  
Dinna creenge and kneel to me;  
Ere I bore my queenly duties  
Dance I at a dolls' levee.

"Noo I've grown an ancient granny,  
Stout and portly, as ye see,  
Tho', sin' I lost my cantie mannie,  
Nae so blithe's I used to be;  
But my ehart's as young as ever\_  
Goodness, what I widna gie  
That my limbs were half as clever  
As the were in '33!

"Dance, ye bonnie smillin' teddies,  
Jeffrey, gie your bag a squeeze,  
Sune ye'll ha'e them, lads and leddies,  
Bizzin' ower the floor like bees.  
Alick, mate wi' Annabella,  
Hairry, dance wi' fa' ye please,  
Jamie, rise ye lazy fellow,  
Lollin' there at a' your ease!

"Mary, wi' your broken leggie,  
Can ye hirple through a reel?  
Good o' you, my cripple Meggie,  
Dancin' sets you unco weel!  
Ella, Flora, Henrietta,  
Ye've been at the dancin' squeel;  
Jeffrey, cease your allgretto,  
What they want's a hearty dreel.

"Haith, my lad, ye're pipin' rarely\_  
That's as weel as Ross could dee;  
Tennyson ye cappit fairly  
When ye sang the 'Jubilee.'  
I maun shortly noo examine  
Which o' a' the gifted three\_  
You, or Willie LA, or Gramin\_  
Future Laureate shall be.

"Noo, my deears, ye're het and reekin'  
Jeannie Souter, Lay the tea;  
Soon the gait I maun a seekin',  
Back again to Bonnie Dee.  
Cares o' state in endless measure,  
Plague me sair, I winna lee,  
But I'll aye reflect wi' pleasure  
On the Lumsden Doll's Levee."



**The Dolls' Levee**

Slow Air

James Scott Skinner





# The Duchess of Montrose

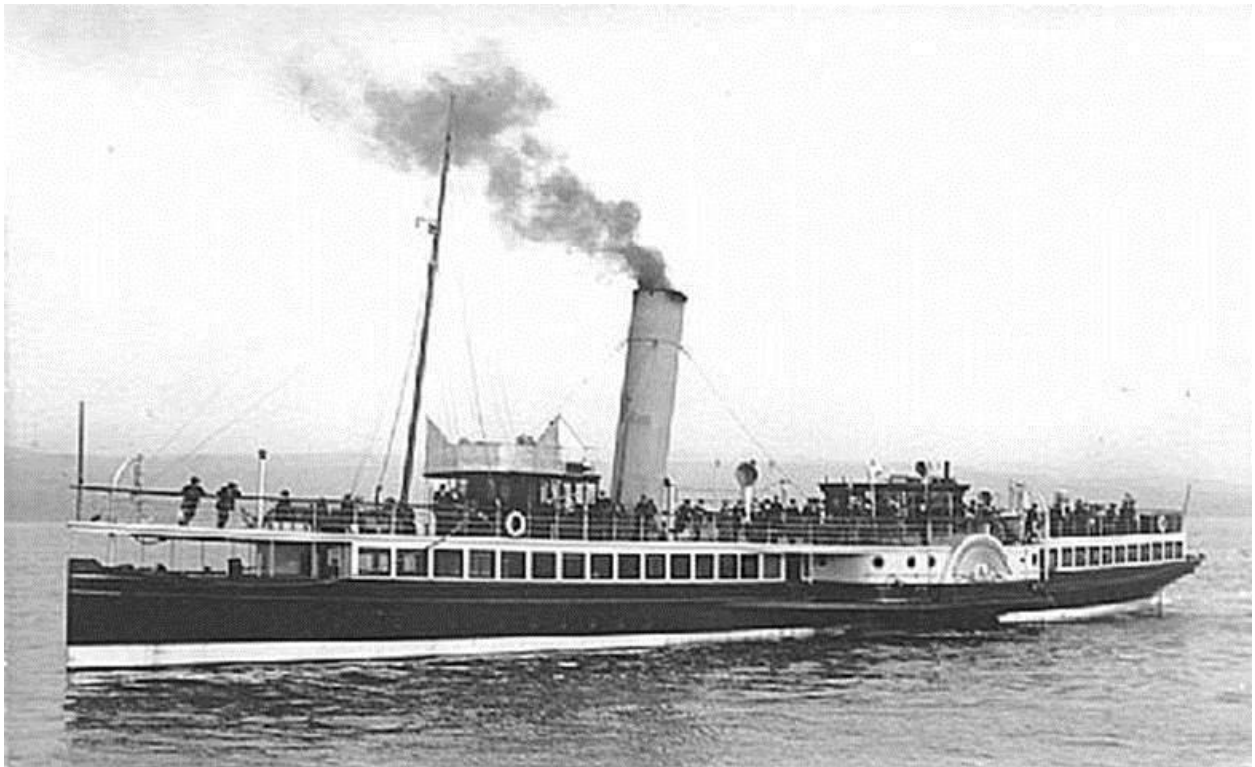
P/M William Fergusson

The title of **Duke of Montrose** (named after Montrose, Angus) was created twice in the peerage of Scotland, firstly in 1488 for David Lindsay, 5th Earl of Crawford. It was forfeited and then returned, but only for the period of the holder's lifetime. Thus, it was not inherited. The title was bestowed anew in 1707, again in the peerage of Scotland, on the fourth Marquess of Montrose, and has since been in the Graham family. The title is also tied as the chieftainship of Clan Graham.

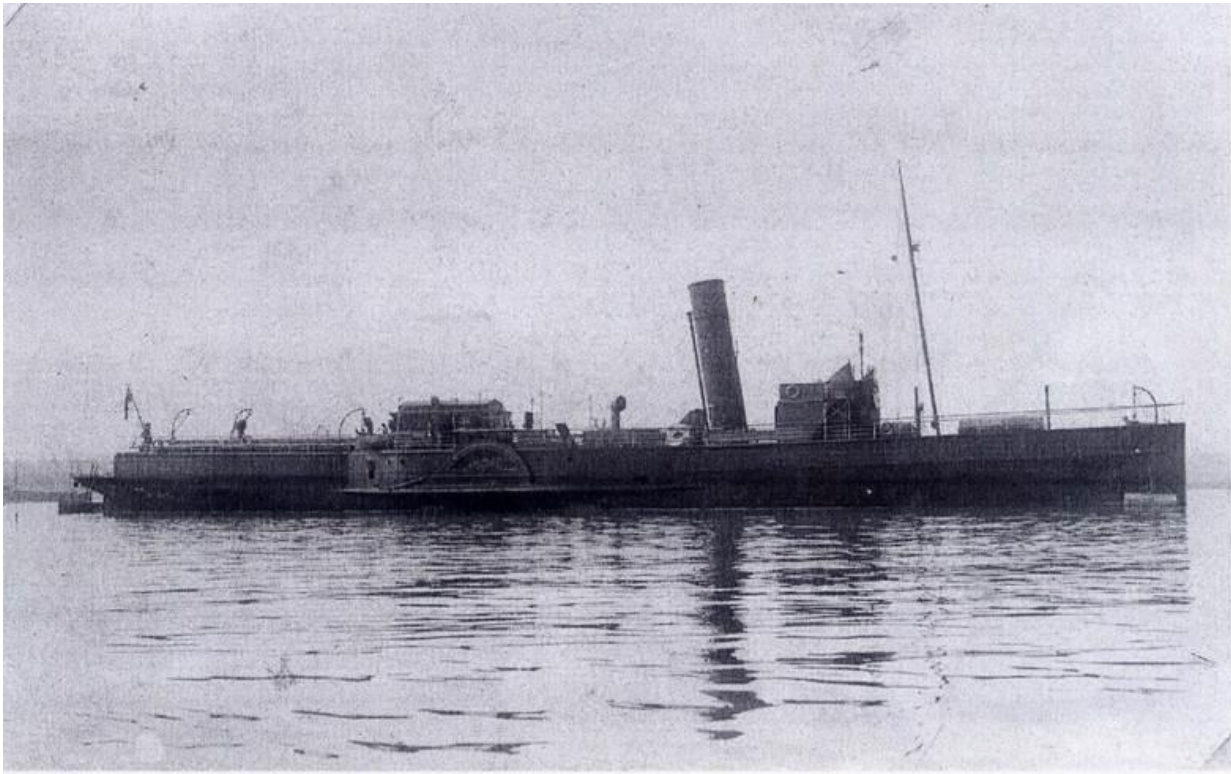
The family seat is Auchmar, near Loch Lomond. It was previously Buchanan Castle, Stirlingshire. The wife of the Duke was titled the Duchess of Montrose.

The tune comes from a collection compiled in 1939 by P/M William Fergusson. By then, the last Duke and Dowager Duchess of Montrose (Lady Caroline Montagu, 1790–1847) were dead.

Since Fergusson wrote the majority of his tunes during WWI, a more likely candidate for the subject of the tune is a paddle steamer named the Duchess of Montrose.



**PS *Duchess of Montrose*** was a paddle steamer launched in 1902 and operated by the Caledonian Steam Packet Company as a River Clyde excursion steamer. She saw active service during the First World War after being requisitioned by the Admiralty and converted into a minesweeper.



*Duchess of Montrose* during the First World War (Picture taken sometime between February and May 1915)

On the morning of Sunday 18 March 1917, *Duchess of Montrose* left Dunkirk harbor and at 9am began sweeping close to the Gravelines Buoy. She recovered five mines (from Barrage 248 laid by the U-Boat *UB-12*) before stopping for low water. Around an hour after she resumed sweeping, *Duchess of Montrose* hit a mine amidships, broke in two and sank in less than a minute.

Thirty-one of the crew of *Duchess of Montrose* are reported to have been rescued, but twelve men were lost in the sinking.

**The Duchess of Montrose**

March

P/M William Fergusson

The musical score is written for a single melodic line in treble clef, featuring a key signature of one sharp (F#) and a 2/4 time signature. The piece is a march, characterized by its rhythmic patterns and repeat signs. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The music is written in a single melodic line. The score includes several repeat signs, with first and second endings marked with '1' and '2' respectively. The first ending appears on the fourth staff, and the second ending appears on the fifth staff. The score concludes with a double bar line and a repeat sign. The music is written in a single melodic line, with no accompaniment shown.



## The Duchess of Sutherland's Jig

Duke of Sutherland is a title in the Peerage of the United Kingdom which was created by William IV in 1833 for George Leveson-Gower, 2nd Marquess of Stafford. A series of marriages to heiresses by members of the Leveson-Gower family made the Dukes of Sutherland one of the richest landowning families in the United Kingdom. The title remained in the Leveson-Gower family until the death of the 5th Duke of Sutherland in 1963, when it passed to John Egerton, 5th Earl of Ellesmere.

A **duke** (male) or **duchess** (female) can either be a monarch ruling over a duchy or a member of the nobility, historically of highest rank below the monarch. The title comes from French *duc*, itself from the Latin *dux*, 'leader', a term used in republican Rome to refer to a military commander without an official rank (particularly one of Germanic or Celtic origin), and later coming to mean the leading military commander of a province.

I could not identify *which* Duchess of Sutherland the tune refers to. The Duchesses of Sutherland were:

- Elizabeth Leveson-Gower, Duchess of Sutherland (1765–1839) - shown above
- Harriet Sutherland-Leveson-Gower, Duchess of Sutherland (1806–1868)
- Anne Sutherland-Leveson-Gower, Duchess of Sutherland (1829–1888)
- Eileen Sutherland-Leveson-Gower, Duchess of Sutherland (1891–1943)

The 1st Duke and Duchess of Sutherland – Elizabeth Levenson-Gower – remain controversial for their role in the Highland Clearances, when thousands of tenants were evicted and resettled in coastal villages. This allowed the vacated land to be used for extensive sheep farming, replacing the mixed farming carried out by the previous occupants. This was part of the Scottish Agricultural Revolution. The changes on the Sutherland estate were motivated by two major objectives. The first was to increase the rental income from the estate: sheep farmers could afford much higher rents. The second was to remove the population from the recurrent risks of famine. Historical opinions differ on the relevance and severity of famine years, but most do not dispute that the Highland region remained the only part of mainland Britain that was affected in this way at this time.

Harriet Elizabeth Georgiana Sutherland-Leveson-Gower, Duchess of Sutherland (née Howard; 21 May 1806 – 27 October 1868), styled The Honorable Harriet Howard before her marriage, was Mistress of the Robes under several Whig administrations: 1837–1841, 1846–1852, 1853–1858, and 1859–1861; and was a great friend of Queen Victoria. She was an important figure in London's high society, and used her social position to undertake various philanthropic undertakings including the protest of the English ladies against American slavery.

Anne Sutherland-Leveson-Gower, was Duchess of Sutherland (21 April 1829 – 25 November 1888), 1st Countess of Cromartie in her own right and known as the Marchioness of Stafford from 1849 to 1861.

Eileen Sutherland-Leveson-Gower, Duchess of Sutherland (3 November 1891 – 24 August 1943), born Lady Eileen Gwladys Butler and styled Marchioness of Stafford from 1912 to 1913.

### **The Duchess of Sutherland's Jig**



Omaha Pipes and Drums 12.12.17



# The Earl of Caithness

Earl of Caithness is a title that has been created several times in the Peerage of Scotland, and it has a very complex history. Its first grant, in the modern sense as to have been counted in strict lists of peerages, is now generally held to have taken place in favor of Maol Íosa V, Earl of Strathearn, in 1334, although in the true circumstances of 14th century, this presumably was just a recognition of his hereditary right to the ancient earldom/mormaership of Caithness. The next year, however, all of his titles were declared forfeit for treason.

Earlier, Caithness had been intermittently held, presumably always as fief of Scotland, by the Norse Earls of Orkney, at least since the days of the childhood of Thorfinn Sigurdsson in c.1020, but possibly already several decades before. The modern reconstruction of holders of peerage earldoms do not usually include those of Mormaerdom of Caithness, although there is no essential difference between them and, for example, those of mormaers of Lennox, mormaers of Strathearn and mormaers of Angus.

The next grant after Maol Íosa was to David Stewart, a younger son of Robert II of Scotland. His heiress, Euphemia, resigned the title in 1390 in favour of her uncle Walter, 1st Earl of Atholl. Walter himself resigned the title in 1428, in favor of his son Allan, but he retained the earldom of Atholl for himself. Upon Allan's death, Walter again came to hold both earldoms. However, both were lost when he was executed for high treason in 1437, his titles being forfeit.

The third creation of the title was for Sir George Crichton in 1452, but he surrendered the title in the same year. The final creation of the earldom was made in 1455 for William Sinclair, 3rd Earl of Orkney. He surrendered the Orkney title and all associated lands to James III in 1470, in return for the Castle of Ravenscraig, in Fife. James III had in 1469 received the rights of the king of Norway to Orkney territories as pledge of dowry of his wife Margaret of Denmark. In this way, the Scottish crown tightened its grip to Orkney and Shetland, a former Norwegian territory, by moving all other important holders away. Six years later, Earl William wished to disinherit his eldest son, who was known as "The Waster." Therefore, so that his earldom would not pass to him, he resigned the title in favor of his younger son, another William. General Arthur St. Clair was reportedly descended from the 4th Earl of Caithness.

George, sixth earl of the Sinclair line, was the last earl to cause a disturbance in the normal succession of the title. In 1672, he agreed that, at his death, all of his lands and titles would pass to Sir John Campbell, who was his creditor. In 1677, the sixth earl died, and King Charles II granted him a patent creating him Earl of Caithness. Later, however, the sixth earl's heir, also named George, was confirmed in his titles by the law. Therefore, in order to compensate for the loss of the earldom, Charles II created Campbell Earl of Breadalbane and Holland. Thereafter, the earldom of Caithness has passed solely within the Sinclair family, without any further resignations or other irregularities.

The current Earl of Caithness is Malcolm Ian Sinclair, 20th Earl of Caithness (born 1948).



Like many able pipers with other skills during the nineteenth century, William Sutherland of Airdrie found better things to do than working for a laird (even one as big as the Duke of Sutherland, to whom he was for a time piper at Dunrobin) and moved to an engineering job in the industrial west central Lowlands. This is presumably where he met the leading pipe-music collector, Dr. Charles Bannatyne, whose teacher he became.

# **The Earl of Caithness**

## **Jig**

William Sutherland of Airdrie







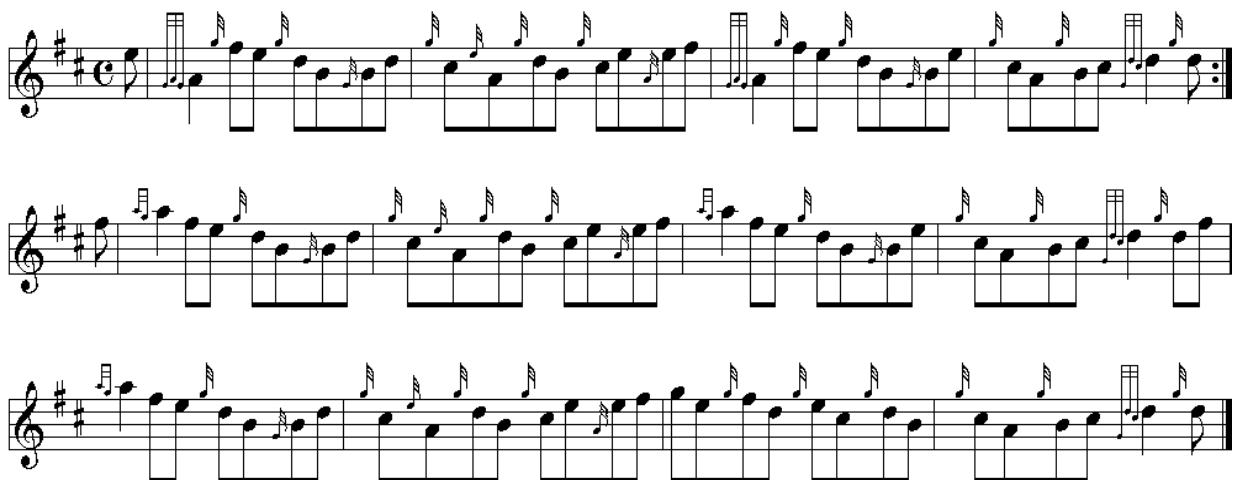
# The Fairy Knoll at Pennan

Pennan is a small village in Aberdeenshire, Scotland consisting of a small harbor and a single row of homes, including a hotel. This part of Aberdeenshire was inhabited by prehistoric peoples since at least the Bronze Age. One of the most ancient extant monuments is the long barrow at Longman Hill.

Pennan seems to have come into existence as a fishing village in the 18th century. Until the 1930s, the population of the village seems to have come under three main surnames - Watt, Gatt and West. The people of Pennan were dependent on the sea. Most families had small boats for their own personal use. Where the men would catch the fish, it was usually down to the women and children to try to sell it to clients in the country. In the last 50 years, most of the native families have moved out and most of the houses have been bought as holiday homes. Pennan became famous in the 1980s for being used as one of the main locations for the film *Local Hero*, and representing the fictional village of *Ferness*. Film enthusiasts have come from all over the world to make a phone call in the red telephone box which featured in the film. The phone box was in fact originally put there only as a prop for the film, and then removed, but as a result of public demand a genuine telephone box was installed a few feet from the original spot and has been a listed building since 1989. Landslips, especially one in 2007, have been damaging the village. In 2009 a 25-foot crack appeared on the cliff side, sparking calls for the village to be evacuated.

## The Fairy Knoll at Pennan

## Reel





# The Flutes of Inverallochy

The villages of Inverallochy and Cairnbulg lie some four miles east of Fraserburgh, in North East Scotland. Inverallochy Castle 1.75 miles south of the village, belonged to the powerful family of Comyn; and till the latter half of the last century retained a stone above the entrance bearing the sculptured arms of the Comyns, with an inscription recording that the estate around it was obtained by Jordan Comyn for building the abbey of deer.

The annual Christmas Day Temperance Walk at Inverallochy is believed to have been started in 1842 – at a time when alcohol abuse was rife in the fishing community – as a protest against the evils of drink. At the time, band members were required to sign a temperance pledge before taking part in the parade. In recent years, the message about abstinence from alcohol has become more muted, and the walk is now recognized as a celebration of the village itself.

Led by the village flute band – who each year place a wreath at the war memorial to conclude the parade – the walk takes a route from the local community hall through the village to neighboring Cairnbulg before heading to St Combs.

# The Flutes of Inverallochy

## March





# The Flying Tea-Room of Glendaruel

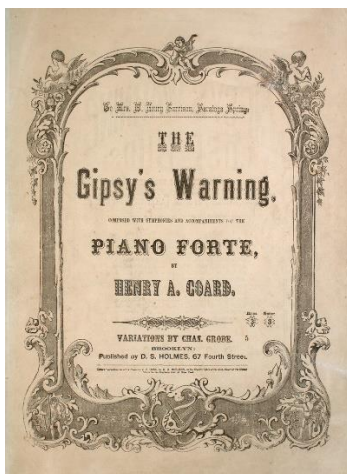
Glendaruel is a glen in the Cowal peninsula in Argyll and Bute, Scotland. The tune is named for the once-famous tea-pavilion at the old Glendaruel Hotel. The closure of the Glendaruel Hotel, a 17th-century coaching inn housing the only local pub, was in particular described as "a body blow." The hotel closed not long after a widely publicized legal case was won by three Polish former employees who had been described as "Polish Slaves" by the hotel proprietors. Over the past two decades a number of facilities within the community have been lost, notable examples include the post office, general store and tea-room. The tearoom was blown away in a gale storm and was found the next morning dashed to pieces in a neighboring field – thus the name of the tune.

## The Flying Tea-Room of Glendaruel

Polka



Omaha Pipes and Drums 3.28.17



Although The Gipsy's Warning is a relatively recent song which turns up in the repertoire of many traditional singers, we know little about its origin. It appears to have been first printed in America in 1864, the music "arranged by Henry A. Goard", although by 1892 the copyright has passed to one D.S. Holmes. In 1896 the song was sufficiently well known to form the basis of a Broadway melodrama of the same name. In 1978 it became the first song to be transmitted over the telephone, Thomas Augustus Watson singing it at a demonstration organized by the pioneer Alexander Graham Bell.

Do not trust him, gentle lady, though his voice be low and sweet,  
Heed not him who kneels before you, gently pleading at thy feet.  
Now thy life is in its morning, blight not this, thy happy lot,  
Listen to the gypsy's warning, gentle lady trust him not,  
Listen to the gypsy's warning, gentle lady trust him not.

The Gypsy's Warning

Retreat Air





# The High Road to Linton

The tune, The High Road to Linton is also known as An Bóthar Mór go Linton, Highway to Linton, Kitty Got a Clinking, Cuddle in a Boasie, and The Leinster Highroad.

There are several towns/villages named Linton in Scotland. East Linton is a town in East Lothian, situated on the River Tyne. West Linton is a village and civil parish in southern Scotland. Linton is also a small village in the Borders area of Scotland situated a mile north of the village of Morebattle.

The tune is probably associated with West Linton and the "high road" of the title may refer to an old drove road, also known as "The Thieves Road" so called because Border Reivers, Moss Troopers (brigands who operated in Scotland during and after the period of the English Commonwealth in the mid-17th century) and robbers galloped through the pass on night raids. Drovers enroute for the market in Falkirk slept beside their herds and flocks, determined to defend them with dirk and staff, but the cattle and sheep were often driven off and bloodshed was common.

It was a Border Country custom to plunder and thief cattle, known as reiving (a historical name for robbing), and commonplace amongst the major Borders families. In these lawless and battle-strewn times, it became the practice of the day for the local lord to appoint a leading townsperson, who would then ride the clan's boundaries, or "marches", to protect their common lands and prevent encroachment by neighboring landlords and their peoples.

Common Riding is an annual event celebrated in Scottish Border towns and in some other places, to commemorate the times of the past when local men risked their lives in order to protect their town and people. Common Ridings in West Linton led by the *Whipman*, the old Scots word for carter or carrier. In 1803 after the annual meeting of the Whipmen Benevolent Society, the committee paid formal visits to local mansions. The rest of the day, one of the few holidays of the year at the time, was devoted to sporting activities, a gathering which was styled "The Whipman Play". The ceremony has continued since, unbroken except by two wars, revived in 1949. The Linton Whipman is installed and invested with his sash of office on the Friday evening, and leads a mounted procession through the village. Saturday begins with a ride out and there follows a week long program of activities of sports, competitions, barbecue and bonfire.

The High Road to Linton







# The Hills of Moffat

George S. Cockburn

Moffat is a former burgh and parish in Dumfriesshire, which is now part of the Dumfries and Galloway local authority area in Scotland, lying on the River Annan, with a population of around 2,500.

From 1633 Moffat began to grow from a small village into a popular spa town. The sulfurous and saline waters of Moffat Spa were believed to have healing properties, specifically curative for skin conditions, gout, rheumatism and stomach complaints. In 1730 these were complemented by the addition of iron springs. During the Victorian era the high demand led to the water being piped down from the well to a tank in Tank Wood and then on to a specially built bath house in the town center (now the Town Hall). Moffat was also a notable market in the wool trade.

The town is held to be the ancestral seat of Clan Moffat. The Devil's Beef Tub near Moffat was used by the members of Clan Moffat and later the members of Clan Johnstone to hoard cattle stolen in predatory raids.

The tune was written by George S. Cockburn (1897-1974) for a local pipe band. Cockburn was born in Craigmillar, Edinburgh and learnt piping from his father. He served in the Dandy 9<sup>th</sup> (9<sup>th</sup> Battalion Royal Scots) from 1914-1919 as a piper. He was Pipe Major of the Edinburgh Home Guards and led their demobilization parade along Princes Street in Edinburgh. He was a noted piobreachd player and won medals in Inverness and elsewhere.

The Hills of Moffat was composed in his late 60s when he retired to this town. It was taken up by the local pipe band and spread to top fiddle and accordion bands across the country.

**The Hills of Moffat**

**March**

**George S. Cockburn**





# The Hillswick Wedding

Tom Anderson

Hillswick is a small village in Northmavine, on the shore of the Atlantic Ocean and lies to the north-north west of Mainland, Shetland, the most northerly group of islands in the United Kingdom. It is situated 35 mi from Lerwick. There is a community shop, a blacksmiths, a public hall, a health center, and a Church of Scotland kirk that is now mainly used for funerals, weddings and christenings.

The Hillswick Wedding is by Shetland fiddler Tom Anderson. Bridal processions in Shetland used to be led by fiddlers, and this tune reflects that tradition.

Tom (Tammy) Anderson MBE (1910–1991) was a Scottish fiddler, teacher, composer and collector of traditional tunes. He has been described as "...the most prominent personality in the entire history of Shetland fiddling."

Born on August 29, 1910 on the "Moorfield" croft at Eshaness, Shetland Islands, Scotland. Anderson was the oldest child of James Anderson and his wife Harriet Margaret Johnson. Brought up in a musical home, he learnt to play the fiddle from his grandfather; as a teenager he played in local bands for weddings and dances in the Northmavine area.

On leaving school he had various jobs in the area: fishing, helping to build Eshaness Lighthouse, laboring on a whaling station. Keen on radio, he assembled and sold radio sets locally and ran a battery charging service. He married Barbara Morrison a teacher in Esha Ness, on December 10, 1929 at the Ollaberry United Free Church. They had one child, James John Laurence, who died at the age of five weeks.

In 1933 he became a local collector for the Pearl Assurance Company in Northmavine, then in 1936 moved to live in Lerwick. By this time he was a talented fiddle player with a wide repertoire of Scottish and Shetland tunes. He soon made his mark in Lerwick musical circles, playing with the amateur Lerwick Orchestra and in dance bands. When war broke out in 1939 Tammy's interest in radio took him into the RAF, ultimately as a radar mechanic, and he was posted to India. Here he encountered the many forms of Indian traditional music, and was inspired to begin a personal crusade to save what remained of Shetland's traditional fiddle music, after his demob and return home in 1945.

The Shetland Folk Society was formed in 1945 to preserve Shetland's heritage and traditions, and he became one of its principal music collectors and leader of its Traditional Band. In 1948 he started the Islesburgh Dance Band and by 1960 he was still the leader (it disbanded in 1968) and playing tuba in Lerwick Brass Band. It was the first Shetland Hamefarin in 1960, when over a hundred Shetland

emigrants returned home in a group to an organized welcome and holiday, that really brought him into the public eye. As part of the exiles' entertainment, a huge variety concert was planned in Lerwick, and traditional fiddle music was called for. The concert was opened by selections by forty 'massed fiddlers fae aa ower', whom Tom had collected together over the preceding winter, rehearsed and led. No other musician in Shetland had such breadth of knowledge and experience so he was the natural organizer for the massed Hamefarin Fiddlers. They captured the imagination of local audiences and found themselves in huge demand at local concerts.

The result was that on June 29, 1960, in Islesburgh House, Lerwick, the Shetland Fiddlers' Society was formed and one of their first engagements was to play for Elizabeth II and Prince Philip in August that year. They were dubbed the Forty Fiddlers by reporter Magnus Magnusson during that Royal visit. Since that summer they've met almost every Wednesday night to practice their repertoire of traditional and contemporary Shetland tunes.

Tom led the Fiddlers' Society for twenty years until 1980. By that time he was a very busy man indeed. He'd collected music intensively for twenty five years, and had edited a musical collection for Shetland Folk Society.

From 1970 Anderson campaigned to have the fiddle taught in Shetland schools as part of the curriculum and, when successful. He became to first official fiddle teacher in the Shetland school system.

His passion for his work in traditional music made him well known in Scottish traditional musical circles and was recognized by the award in 1977 of an MBE. He also taught outside Shetland; his first summer school class in traditional fiddling in Stirling University was held in 1978. In 1981 he became Doctor Tom – an honorary award from the university in recognition of his services to traditional music.

Anderson died on September 20, 1991, in Montfield Hospital, Lerwick, five weeks after his 81st birthday. In his lifetime he taught hundreds of pupils. In 2010 Anderson was posthumously inducted into the Scottish Traditional Music Hall of Fame.





# The Inniskilling Dragoon

The 6th (Inniskilling) Dragoons was a cavalry regiment in the British Army, first raised in 1689 as Sir Albert Cunningham's Regiment of Dragoons. One of the regiment's most notable battles was the Battle of the Boyne in July 1690. It became the 6th (Inniskilling) Regiment of Dragoons in 1751. The regiment also fought with distinction in the Charge of the Union Brigade at the Battle of Waterloo and again as part of the successful Charge of the Heavy Brigade against superior numbers at the Battle of Balaclava during the Crimean War. The First World War sounded the death knell for mounted cavalry as it became apparent that technology had moved forward with greater destructive power and made horsed cavalry redundant on the modern battlefield. The British Army reorganized and reduced its cavalry corps by disbanding or amalgamating many of its famous cavalry regiments. The Inniskillings was one of those affected. It saw service for two centuries, including the First World War, before being amalgamated with 5th (Princess Charlotte of Wales's) Dragoon Guards to form 5th/6th Dragoons in 1922.

## The Inniskilling Dragoon

Air



2.20.19



# The Irish Washerwoman

Also known as An Bhean Níocháin Éireannach, The Big, Corporal Casey, Do Virgins Taste Better?, Haste To The Wedding, The Irish Woman, The Wash Woman, The Washing Woman, The Irish Washerwoman is a traditional jig known to have been played throughout the British Isles, and in North America. Although usually considered an Irish tune, some scholars claim that it is English in origin, derived from the seventeenth century tune "Dargason". This jig was incorporated as the first movement of the "Irish Suite", a collection of traditional tunes arranged for orchestra by American composer Leroy Anderson in 1946.

## Lyrics

When I was at home I was merry and frisky,  
My dad kept a pig and my mother sold whisky,  
My uncle was rich, but never would by aisey  
Till I was enlisted by Corporal Casey.  
Och! rub a dub, row de dow, Corporal Casey,  
My dear little Shelah, I thought would run crazy,  
When I trudged away with tough Corporal Casey.

I marched from Kilkenny, and, as I was thinking  
On Shelah, my heart in my bosom was sinking,  
But soon I was forced to look fresh as a daisy,  
For fear of a drubbing from Corporal Casey.  
Och! rub a dub, row de dow, Corporal Casey!  
The devil go with him, I ne'er could be lazy,  
He struck my shirts so, ould Corporal Casey.

We went into battle, I took the blows fairly  
That fell on my pate, but they bothered me rarely,  
And who should the first be that dropped, why, and please ye,  
It was my good friend, honest Corporal Casey.  
Och! rub a dub, row de dow, Corporal Casey!  
Thinks I you are quiet, and I shall be aisey,  
So eight years I fought without Corporal Casey.

The Irish Washerwoman

Jig

The musical score for 'The Irish Washerwoman' Jig is presented on ten staves. The key signature consists of two sharps (F# and C#), and the time signature is 6/8. The melody is written in treble clef. The score includes several repeat signs and first/second endings, indicated by bracketed lines with '1' and '2' above them. The music is a lively jig, characterized by its rhythmic pattern and melodic structure.





# The Ivy Leaf

Ivy was in high esteem among the ancients. Its leaves formed the poet's crown, as well as the wreath of Bacchus, to whom the plant was dedicated, probably because of the practice of binding the brow with Ivy leaves to prevent intoxication, a quality formerly attributed to the plant. We are told by old writers that the effects of intoxication by wine are removed if a handful of Ivy leaves are bruised and gently boiled in wine and drunk.

It is the Common Ivy that is alluded to in the Idylls of Theocritus, but the Golden Ivy of Virgil is supposed to be the yellow-berried variety (*Hedera Chrysocarpa*), now so rare. The Greek priests presented a wreath of Ivy to newly-married persons, and the Ivy has throughout the ages been regarded as the emblem of fidelity. The custom of decorating houses and churches with Ivy at Christmas was forbidden by one of the early Councils of the Church, on account of its pagan associations, but the custom still remains.

In former days, English taverns bore over their doors the sign of an Ivy bush, to indicate the excellence of the liquor supplied within: hence the saying 'Good wine needs no bush.'

Rock Ivy is the plant badge of Clan Gordon. The chief of the clan is the powerful Earl of Huntly, and now also the Marquess of Huntly.

The Ivy Leaf

Polka





# The Kinnegad Slashers

The Kinnegad Slashers (Buailteoiride Ceann-Na-N-Gad) is also known as "Drunken Mason," "Land of Sweet Erin," "Leitrim Slashers (The)," "Molly Maloney," "O! An Irishman's Heart," "O! Merry am I," "Old Brags (The)," "Paddy Digging for 'Goold'," "Powers of Whiskey," "Slashers," and "Twin Sisters." Kinnegad – meaning 'the head of the ford of withes' – is a town in County Westmeath, Ireland.

The tune was first published in the third volume of O'Farrell's Pocket Companion (London, c. 1808). The first appearance in print in America was in John Paff's Gentleman's Amusement No. 2 (New York, c. 1812), as "Kinneygad Slashers." O'Neill, in Waifs and Strays of Gaelic Melody (1922), proposed this tune as the antecedent of "Turkey in the Straw."

Gearóid Ó hAllmhuráin proposes that this tune was originally dedicated to the Kinnegad, Westmeath, hurling team (hurling being played with ash sticks in a decidedly rough-and-tumble encounter!). However, the title may actually honor an Irish yeomanry unit called the Kinnegad Cavalry, who, on July 11th, 1798, found themselves in defense of Clonard against the rebels. The attack of the United Irishmen was repulsed and the attackers dispersed, whereupon the cavalry of the Kinnegad Yeomen pursued them with much slaughter. Their success in this engagement earned them the sobriquet of Kinnegad Slashers. The Journal for Army Historical Research, Vol. IV, gives that "a lively melody, still popular in Ireland, was named The Kinnegad Slashers in complimentary commemoration of the achievements of that corps at Clonard." The tune has been the regimental slow march of the Gloucestershire Regiment, the 'Glosters', who inherited the nickname of the Old Brags from the 28th Regiment of Foot. Gloucestershire fiddler Stephen Baldwin (1873-1955), a veteran of the regiment, had this tune in his repertoire under the title "Old Brags (The)." Some see resemblances to the Scottish tune usually known as "Kenmure's On an' Awa Willie," (Kenmure's Up and Awa') after a Jacobite song of that name, but the relationship seems more distant than with other more closely related tunes. Others claim to see resemblance in the Scottish "Bannocks o' Barley Meal." A rondo on "The Kinnegad Slashers" was composed by Peter K. Moran and published in Dublin by W. Power, about the year 1817.

The air was recorded in several music manuscript copybooks of 19th century musicians. It can be found under the title "Drunken Mason" in 'The Buttery Manuscript (c. 1784-1820, No. 951), a large copybook by John Buttery (1784-1854), who joined the 34th Regiment in Lincoln, Lincolnshire, England, in 1797 and served as a fifer until discharged in 1814. A version was entered into American musician M.E. Eames's music manuscript book (Philadelphia?, 1859, p. 73) as "Irish Air." The melody can also be found in the music manuscript collection of musician John Burk, dated 1821, in the key of 'C' under the title "Irishman in London (The)," with the note that it is a 'Song'. Eames's song air takes its name from a farce by English dramatist William Macready (1755-1829), called The Irishman in London; or, the Happy African (1793), although there was no music in the play. Yorkshire fiddler Lawrence Leadley's "Molly Maloney" is almost note for note the same tune as 'Kinnegad'. Multi-instrumentalist John Rook, of Waverton, Cumbria, entered the tune into his 1840 music manuscript collection as "Kinny Gad." Uilleann piper and Church of Ireland cleric James Goodman also inked a transcription of the tune into his mid-19th century music manuscript.

The Kinnegad Slashers

Quick March



2.8.19



## The Lewis and Harris Gathering

Lewis and Harris is a Scottish island in the Outer Hebrides. It is the largest island in Scotland and the third largest in the British Isles, after Great Britain and the island of Ireland. The northern part of the island is called Lewis, the southern is Harris and both are frequently referred to as if they were separate islands. The boundary between Lewis and Harris is where the island narrows between Loch Resort on the west and Loch Seaforth on the east.

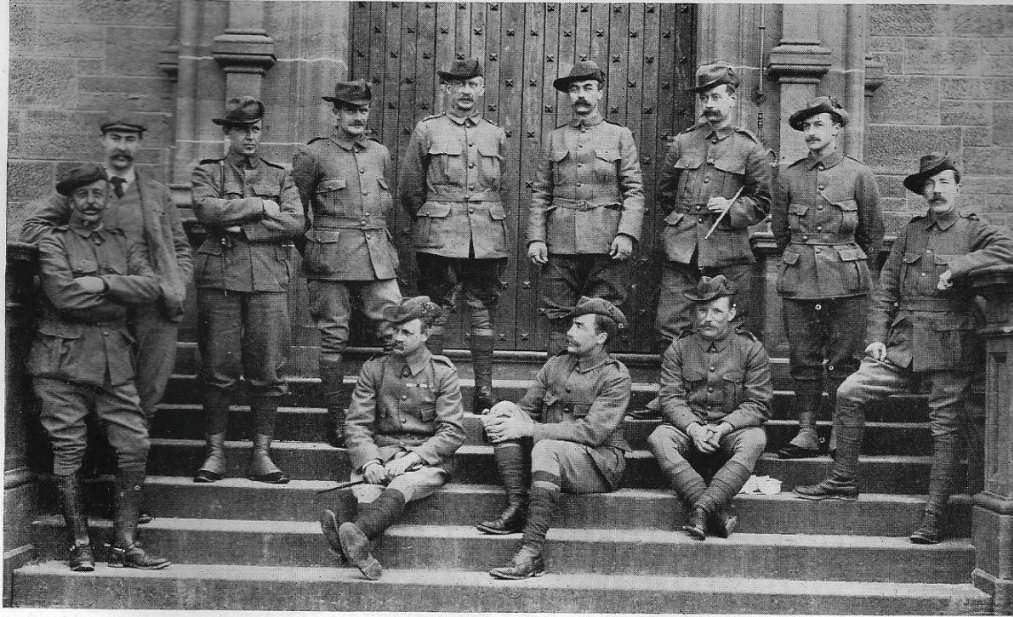
The island does not have a one-word name in either English or Scottish Gaelic, and is referred to as 'Lewis and Harris', 'Lewis with Harris', 'Harris with Lewis' etc. Rarely used is the collective name of "the Long Island".

The island is the ancestral homeland of the Highland Clan MacLeod, with those individuals on Harris being referred to as from the clan MacLeod of Harris or MacLeod of MacLeod, and those on Lewis being referred to as from the clan MacLeod of Lewis. Lewis is also the ancestral home of Clan Morrison.

The Lewis and Harris Gathering

Polka





*Major the Hon. Andrew Murray, Lovat, and Officers of the original contingent of Lovat Scouts*

# The Lovat Scouts

James Scott Skinner

The Lovat Scouts was formed in January 1900 for service in the Second Boer War by Simon Fraser, 14th Lord Lovat. Recruited initially from gamekeepers on Highland estates, the unit was commanded by an American, Major Frederick Russell Burnham, the British Army Chief of Scouts under Lord Roberts, who fittingly described Lovat Scouts as "half wolf and half jackrabbit". Burnham would later go on to become one of the founders of the Boy Scouts. Well practiced in the arts of marksmanship, fieldcraft and military tactics, they were also phenomenal woodsmen always ready to tempt fate, but also practitioners of discretion: "He who shoots and runs away, lives to shoot another day." Lovat's scouts have the distinction of being the first military unit to wear a Ghillie suit.

Lovat scouts were attached to the Black Watch, but were disbanded in July 1901 while two companies (the 113th and 114th) were formed for the Imperial Yeomanry. After the end of the Second Boer War in June 1902, the two companies of the Imperial Yeomanry returned to the United Kingdom on SS *Tintagel Castle* two months later, and were disbanded. The unit was reformed the following year, consisting of two regiments, titled the 1st and 2nd Lovat Scouts. From these scouts a sharpshooter unit was formed and formally become the British Army's first sniper unit. The regiment was disbanded in August 1902 but reformed as Lovat's Scouts Imperial Yeomanry in March 1903. It reverted to the Lovat's Scouts in April 1908. The regiment was based at Croyard Road near Beaulieu at this time.

The regiment was to have famous Willie Ross as pipe-major during the later stages of his career (his father had worked for the Lovat Estate), and be commanded by J.P. Grant of Rothiemurchus, Lovat's successor as president of the Piobaireachd Society. The tune forms part of James Scott Skinner's sequence of marches named for Scottish regiments. It is given in its original four parts; usually the first two only are played by pipers.

The musical score is written for a single melodic line in treble clef, featuring a key signature of two sharps (F# and C#) and a 2/4 time signature. The piece consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The second staff continues the melody, ending with a double bar line and repeat dots. The third staff begins with a repeat sign and a first ending bracket labeled '1'. The fourth staff continues the melody, ending with a double bar line and repeat dots. The fifth staff begins with a second ending bracket labeled '2'. The sixth staff continues the melody, ending with a double bar line and repeat dots. The seventh staff begins with a repeat sign and a first ending bracket labeled '1'. The eighth staff continues the melody, ending with a double bar line and repeat dots. The ninth staff begins with a second ending bracket labeled '2'. The tenth staff continues the melody, ending with a double bar line and repeat dots. The score is written in a clear, legible font, with notes and rests clearly defined.





# The MacLeans of Roag

Roag, meaning noisy place or 'deer bay' in Norse, is a small remote scattered hamlet on the North West shore of Pool Roag, in the west of the Duirinish peninsula, on the Isle of Skye, Scottish Highlands and is in the Scottish council area of Highland.

Clan MacLean is one of the oldest clans in the Highlands and owned large tracts of land in Argyll as well as the Inner Hebrides.

The MacLeans of Roag

March

The musical score is written for a single melodic line in treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 6/8. The piece begins with a repeat sign and a first ending bracket. The melody is characterized by frequent eighth-note patterns, often beamed in groups of six. There are several repeat signs throughout the score, with first and second endings indicated by bracketed numbers 1 and 2. The score concludes with a final double bar line.

12.20.18



# The Maid of Eddrachillis

Eddrachillis is a parish in the county of Sutherland, 15 miles (N. N. W.) from Assynt; including the islands of Handa and Scourie, and the late quoad sacra district of Keanlochbervie. The Celtic name of this place, Eadarda- chaolas, signifies "between two kyles or arms of the sea ", and is descriptive of the situation of the main part of the parish between the kyle of Scow, which separates Eddrachillis from Assynt on the south, and the kyle of Laxford. The parish was anciently part of the barony of Skelbo, and was granted by Hugo Freskyn de Moravia, ancestor of the Duke of Sutherland, in the twelfth century, to his brother. Bishop Gilbert Moray, by whom, in 1235, it was transferred to a third brother, Richard Moray, of Culbyn. About the year 1440, it came to the family of Kinnaird of Kinnaird, by an heiress, Egidia Moray; and in 1515, Andrew Kinnaird disposed of it to John Mackay of Eddrachillis, son of Mackay of Strathnaver, the superiority remaining with the Earls of Sutherland. In 1829, it was restored to the Sutherland family by purchase. As early as 1550, another branch of the Mackays seized the territory of Scourie by displacing the McLeods, and located themselves here under the title of Mackays of Scourie. From this family sprang Lieutenant-General Hugh Mackay, the famous commander-in-chief in the time of William and Mary, eminent for his skill and bravery, and who fell in the year 1692, shortly after the siege of Namur, where he commanded the British division of the grand army.

The Maid of Eddrachillis

Jig





# The Meeting of the Waters

PM Donald MacLeod, MBE

There are a number of theories as to the origin of the march, The Meeting of the Waters. The march (at least parts 3 and 4) is attributed to PM Donald MacLeod, MBE.

Donald MacLeod ("Wee Donald"), was born in Stornoway on the Isle of Lewis in 1917. He joined the British Army in 1937, and went to France in 1940 with the 2nd Battalion of the Seaforth Highlanders in the British Expeditionary Force. Captured as a prisoner of war during the surrender at St. Valery-en-Caux, he escaped during the march to Germany and returned to France in 1944 as pipe major of the 7th Battalion of the Seaforth Highlanders.

After leaving the British Army in 1963, MacLeod became a partner in a Glasgow bagpipe-manufacturing firm. He was made Member of the Most Excellent Order of the British Empire (MBE) in 1978.

Meeting of the Waters is commonly, but erroneously, attributed to a composition of the 19th century Irish poet, Thomas Moore. Moore wrote a poem with that title, and someone set it to music using a melody taken from an old Irish air. The tune title comes from the meeting of the rivers Avonmore and Avonberg near Moore's birthplace, Avoca, County Wicklow, Ireland.

The most plausible origin for the march is that it commemorates a massive flood in northeastern Scotland that occurred sometime in the middle of the 19th century, when the Spey and the Findhorn rivers spilled over their banks to such an extent that the water from the two rivers formed a temporary lake. A composer, now anonymous, wrote a tune based on an old Scottish air.

## The Meeting of the Waters



OP&D 10.26.15



# The Men of Argyll

P.M. Captain John MacLellan, MBE

As a piper, his bright, clear tone and playing were riveting. As a competitor he was formidable. As a teacher he was forthright, perceptive and eloquent. And as a leader of men he was revered, feared and unquestioned. It would take a man of just that stature and piping strength to step into the shoes of the legendary Willie Ross as head of the Army School of Piping at Edinburgh Castle.

John A. MacLellan was born in Dunfermline, Fife, in July, 1921. He attended Fort Augustus Abbey School and joined the Queen's Own Cameron Highlanders as a boy piper in 1936. His potential became apparent quickly, and in 1941 at age 19 he was named Pipe Major of the 9th Battalion, Queen's Own Highlanders: the youngest man ever named pipe major in the British Army to that point.

He would subsequently serve as pipe major with the 1st Seaforth Highlanders, the Lowland Brigade, and the 11th Seaforths. He was promoted to Warrant Officer 1 with his appointment in 1954 as RSM of the 1st and 11th Seaforths and served in Germany, Egypt, and Gibraltar.

In 1946 he attended the Pipe Major's course under Willie Ross and graduated with a Distinguished Certificate. He would later be sent for piobaireachd instruction to John MacDonald of Inverness, then the Piobaireachd Society's official instructor.

Prizes began to fall to him immediately after the war, when he won the marches at the Argyllshire Gathering in 1947 and the Former Winners' MSR the following year. He won the Gold Medal at Oban in 1957 ("In Praise of Morag"), the Gold Medal at Inverness in 1959 ("MacLeod of Raasay's Salute"), the Open Piobaireachd at Oban in 1948 ("The Vaunting"), and 1958 ("The Lament for Colin Roy MacKenzie"), the Clasp at Inverness in 1958 ("The Daughter's Lament") and 1963 ("The Salute on the Birth of Rory Mor MacLeod"), as well as the Former Winners' March, Strathspey and Reel at Oban (1948, 1958, 1963, 1964) and at Inverness (1948, 1958, 1963). The Scottish Piping Society of London also felt his competing prowess as he won Bratach Gorm there along with five wins in the Former Winners' March, Strathspey and Reel. By the time he retired from competing in 1968 he had compiled one of the most successful competitive careers on record. His most notable competitive achievement was to win the four major former winners' events at Oban and Inverness in 1958 – a feat not accomplished before or since.

When he took over from Willie Ross in 1959, the Army Piping Class was being restructured as the Army School of Piping. Over the next 17 years he would run a tight ship at the Castle, with a long line of superb pipe major candidates studying under him. In 1963, with much of his best work still ahead of him, he was awarded the MBE for his contribution to the improvement of Army piping. Five years later he was appointed to a Commission in the Queen's Own Highlanders, becoming the first Director of Army Bagpipe Music.

During the 1960s and 1970s he published six books of bagpipe music, many containing his own compositions and arrangements. He also turned to piobaireachd composition. At this he excelled, and he is thought by many to be the best composer of piobaireachd during the latter 20th century. His "Phantom Piper of Corrieyairack" – winner of the College of Piping/Saltire Award for piobaireachd composition in 1969 – has entered the repertoire as a staple, and "Farewell to the Queen's Ferry" and "A Welcome to Patrick Struan," "Salute to the Great Pipe" and "The Edinburgh Piobaireachd" are not far behind.

From 1978 to 1981 he and his wife Christine (known as 'Bunty') changed the face of piping periodicals by publishing the popular and influential "International Piper" magazine. It proved that a piping magazine could contain not only news but educational material as well, and its sudden cessation due to a potential lawsuit was a sad loss to the piping world.

John MacLellan also became a pioneer of piping summer schools, travelling to set up and teach schools in South Africa, Australia, the United States, Canada and New Zealand. Many North Americans, including this writer, benefitted from his generosity with tuition during the 1970s and '80s. His home on Dean Park Crescent in Edinburgh saw many piping visitors and he was a great supporter of overseas competitors attending the major events.

During this time he was also a prolific performer and contributor to BBC radio piping programs. As early as 1962 he had proposed the idea of amalgamating the Army School, the College of Piping and the Piobaireachd Society under one umbrella to form the Institute of Piping. While the actual amalgamation did not happen, the Institute of Piping was born from this ambitious plan. The idea and syllabus lay dormant during his lifetime but has recently been resurrected and is becoming a world standard for classifying piping levels.

Shortly after retiring from competition, he was offered membership in the Piobaireachd Society, and this work would form a significant part of his piping contribution during the rest of his life. He soon became Honorary Secretary of the Music Committee, one of the most influential and important appointments in piping, responsible for all aspects of publication, set tunes and judging.

Those who knew "Captain John" during his retirement remember him for his knowledge, his generosity with it, and his beautifully toned instrument. They find it hard to believe this was the same man feared by his Army subordinates for so many years.

John MacLellan died at his home in April of 1991 at the age of 70. His son, Colin Roy MacLellan, continues his piping tradition, winning many of the same prizes John won. Colin still plays his father's MacDougall bagpipe.



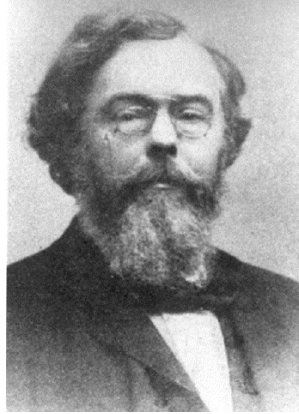
Men of Argyll

March

PM John A. MacLellan D.C.M.



RSPBA-MAP 2008



# The Mountains of Pomeroy

The Mountains of Pomeroy are a vast range that runs west of the town of Pomeroy in County Tyrone, Northern Ireland. The area around the mountain range is scenic, with a variety of moorland, forestry and rural farming. The mountain range is recalled in the ballad *The Mountains of Pomeroy* by Dr. George Sigerson.

Sigerson (January 11, 1836 – February 17, 1925) was an Irish physician, scientist, writer, politician and poet. He studied medicine at the Queen's College, Galway, and Queen's College, Cork, and took his degree in 1859. He then went to Paris where he spent some time studying under Charcot and Duchenne at the Salpêtrière; a fellow-student was Sigmund Freud.

While a student he taught himself Irish and made the acquaintance of Charles Kickham and John O'Leary. His first book, *The Poets and Poetry of Munster*, appeared in 1860. He was actively involved in political journalism for many years, writing for *The Nation*.

Nominated for a twelve-year term, to the first Senate of the Irish Free State, Sigerson briefly served as the first chairman on 11–12 December 1922 before the election of Lord Glenavy.

In the poem/lyrics, a maid meets "her gallant Reynardine, on the mountains of Pomeroy." He is an outlaw "but keeps the flag of freedom safe." She is afraid for him. Her kinsmen would kill him. She leaves "her cruel kin and home" to go to him but drowns in a storm.

## *Lyrics by Dr. George Sigerson*

he morn was breaking bright and fair,  
The lark sang in the sky,  
When the maid she bound her golden hair,  
With a blithe glance in her eye;  
For, who beyond the gay green-wood,  
Was a-waiting her with joy,  
Oh, who but her gallant Renaldine,  
On the mountains of Pomeroy.

"Fear not, fear not, my love," he cries  
"For the foeman's force and me  
No change shall fall whate'er betide  
On the arm that should be free.  
Come leave your cruel kith and kin  
And with your soldier flee  
It's with my gun I will guard you  
On the mountains of Pomeroy."

Full often in the dawning hour,  
 Full oft in twilight brown  
 He met the maid in the woodland bow'r,  
 Where the stream comes foaming down  
 For they were faithful in a love  
 No wars could e'er destroy.  
 No tyrant's law touched Renaldine,  
 On the mountains of Pomeroy.

The morn has come, she arose and fled  
 From her cruel kin and home  
 And searched the wood all rosy red  
 And the tumbling torrent's foam  
 But the rain came down and the tempest roared  
 And did all around destroy  
 And a pale drowned bride met Renaldine  
 On the mountains of Pomeroy.

"Oh love, oh love, I'm sore afraid  
 For the foeman's force and you  
 For they'll track you in the lowland plain  
 And all the valley through  
 My kinsman frowned when you were named  
 Oh, your life they would destroy  
 'Oh beware,' they said, 'Of Renaldine  
 On the mountains of Pomeroy.'"

### The Mountains of Pomeroy

Air



2.20.19

# The Ord of Caithness

The Ord of Caithness is a granite mass on the east coast of the Highland council area of Scotland, on the boundary of the counties Sutherland and Caithness. Historically, the grim barrier of the Ord guaranteed its isolation, and travelers who passed that way were greatly impressed by the experience. It was described in the 1880s as such, *"The old road over it, formerly the only land ingress to Caithness, traversed the crest of its stupendous seaward precipices at a height and in a manner most appalling to both man and beast... even the present road, formed in 1811... has very stiff gradients."*

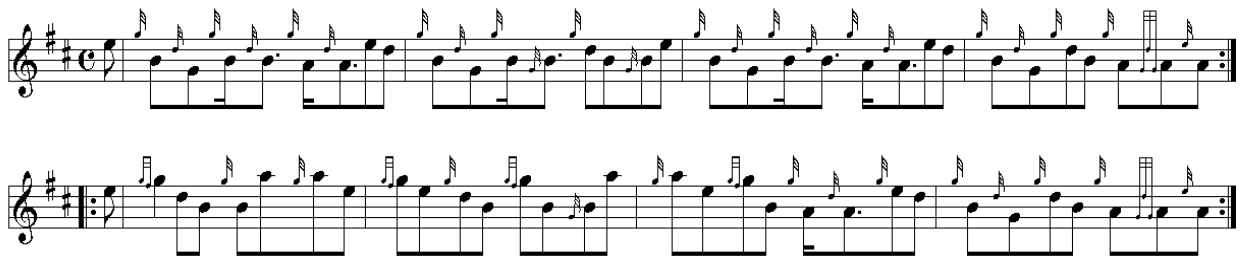
This southern border between Caithness and Sutherland is a no-man's-land between the warring Sinclairs and the upstart Sutherlands. The road follows sheer cliffs as it twists and winds its way north from Helmsdale. In winter time, the snow can drift over the road making it impassable.

It was even more dangerous in the past when the Ord was guarded by a Caithness robber-baron known as Grey Steel. Grey's main objective in life was to way-lay travelers on the Ord and demand payment for passage over it. If he wasn't satisfied with the amount offered, the unfortunate traveler was thrown over the steep cliffs to his death.

## The Ord of Caithness

Reel

r



Omaha Pipes and Drums 6.15.17



# The Periwig

The periwig - or *perruque* - was quite a popular wig-style during Louis XIV's reign but it lost a good deal of its popularity after the Sun King's death. Actually, it had been popular with his father's, Louis XIII, court but waned a little during Anne of Austria's regency.

The long, flowing hair that Louis XIV had in his early years became the ideal for a wig. Unfortunately, the Sun King was prone to baldness and used wigs to cover up the increasing number of bald spots. Consequently, the periwig became all the rage amongst his male courtiers - Charles II of England was another big fan of the periwig ensuring its popularity in England as well. Thus, the periwig re-entered the fashionable circles in 1660 and already in 1665 it was considered an absolute necessary part of a gentleman's attire.

A periwig had to have curls or at least waves. By the 1670's the style favored was long rows of cork-screw curls and by the 1690's the periwig would rise high above the wearer's head and would often be parted in the middle.

The style of the periwig changed to and fro over the decades. At some point it became fashionable to powder it more white which would later be transferred to other types of wigs. The styling aside, periwigs for the upper classes were made of human hair. The hair used for the wigs could be collected from a wide array of "donors": novices entering a convent had their hair cut for example. It became a symbol of power to have a "natural" wig compared to those made of goat or dog hair.

Cardinal Mazarin was concerned about the expense of importing hair and attempted to turn the court towards "domestic goods". However, he soon gave up when he discovered that the expense was equaled by French trade.

It was rather unfortunate that the wigs had a tendency to emit an unpleasant odor; that they were never washed but pomaded and powdered did not help. To combat the smell the wigs were often scented with flowers.

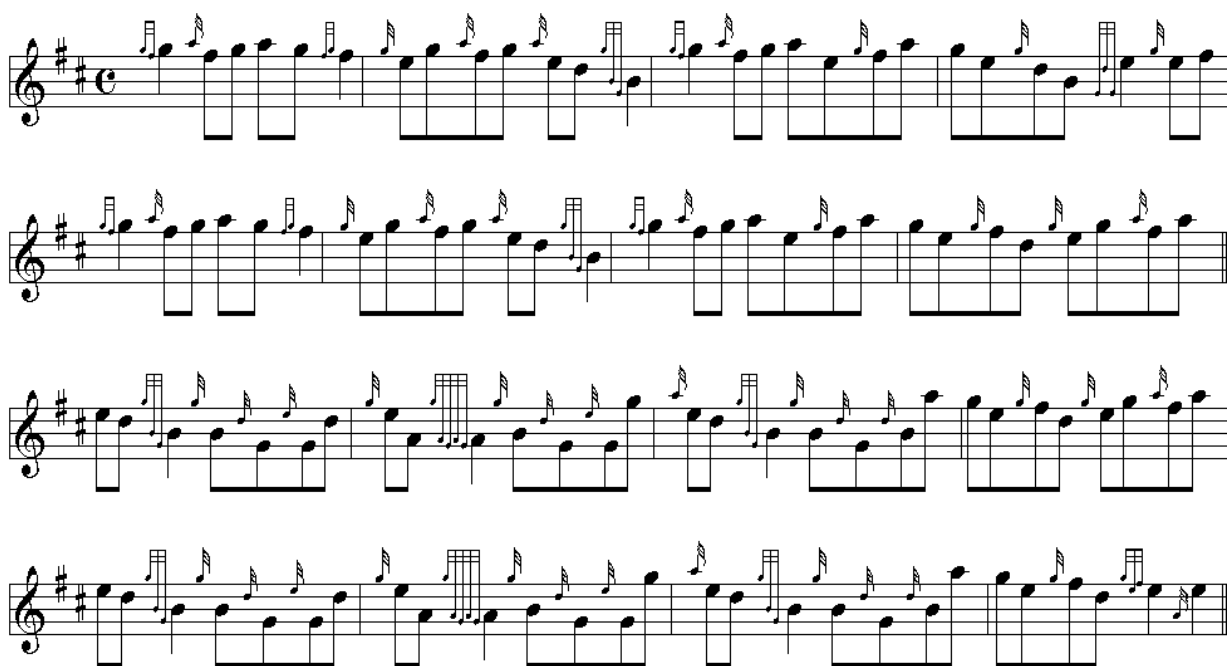
With Louis XIV's dependency on wigs for his illustrious appearance it is no wonder that the artistry of wig-making flourished during his reign. Rumor has it that the King had forty wig-makers in his personal employ; it is more certain that he issued a decree naming them artists. The odd thing was that his courtiers were so eager to follow their master's fashion that they often had their heads shaved even if they were equipped with a full head of hair.

The fashion was not merely confined to the upper classes and the trend quickly spread. However, it was not always practical to have long and luscious hair tumbling over one's shoulders. Soldiers and sportsmen were annoyed by the style and tied their locks at the nape; this did only become acceptable elsewhere after 1710.

As stated, the periwig became less popular after 1715 when Louis XIV died. The periwig would still be used in formal instances and some professions - such as lawyers and financiers - used it as a part of their working uniform. Although the periwig became less popular it did not quite disappear but was seldom used in the latter part of the 18th century.

### The Periwig

### Reel





# The Pibroch of Bonny Strathearn

Strathearn, Perthshire lies near the center of mainland Scotland and includes the towns of Crieff, Auchterarder and Comrie. "Strath" means valley - Strathearn is the valley of the River Earn. The River rises in the Scottish Highlands, flows into Loch Earn, down through the Strathearn towns of Comrie and Crieff and into the Tay Estuary just beyond Bridge of Earn.

The Earn is one of Scotland's major east-west rivers which in past times must have been a major obstacle for travel. In wet weather the river itself would have been very difficult to cross and prior to draining for agricultural use the wide valley floor was marshy. The commerce of Strathearn revolves around tourism, agriculture and whisky. Glenturret Distillery outside Crieff claims to be Scotland's oldest.

## The Pibroch of Bonny Strathearn

March

D. Kippen



# The Piper's Maggot

Slip jig refers to both a style within Irish music, and the Irish dance to music in slip-jig time. The slip jig is in 9/8 time, traditionally with accents on 5 of the 9 beats. The slip jig is one of the four most common Irish stepdances, the others being the reel, the jig and the hornpipe. It is danced in soft shoes. At one time only men danced it, then for several decades only women, and today slip jigs can be danced by any dancer, though at a competitive level they are almost exclusively danced by women. This dance is graceful and controlled, with heels very high, often called "the ballet of Irish dance".

Because of its timing, the slip jig is longer than the reel for the same number of bars of music. In Irish stepdance competition, the tempo of 113 beats per minute is the same as other dances, but as each bar is longer, instead of dancing to 48 bars of music the dancer is only required to dance 40 bars of music (each of 2½ steps). Stepdance judges prefer sliding motions with the feet and graceful movements that seem to slip across the floor.

Also known as A Health To The Piper, Good Health To The Piper, Health To The Piper, Here's A Good Health To The Piper, Here's Good Health To The Piper, The Piper's Whim, and Seo Slainte Do'n Piobaire, **The Piper's Maggot** earliest appearance in print was in the Scottish Robert Bremner's 1757 collection. The tune also appears in the 1840 music manuscript collection of Waverton, Cumbria, musician John Rook

A 'maggot' is a unit of liquid measure equal to a dram but also refers to a favourite, a thing of small or slight consequence or a whim or plaything; from the Italian *maggioletta*. In the context of maggot as a dram, the following anecdote illustrates the consequences of imbibing too many 'piper's maggots'.

*He became well known about the neighbourhood, and picked up a living from the passengers going that way, who generally threw him a few pence as the reward of his musical talent. A certain gentleman, who never failed in his generosity to the piper, was surprised, on passing one day as usual, to miss him from his accustomed place: on inquiry, he found that the poor man had been taken ill, in consequence of a very singular accident. On the joyful occasion of the arrival of one of his countrymen from the Highlands, the piper had made too free with the contents of his keg: these so over-powered his faculties that he stretched himself out upon the steps of the church, and fell fast asleep. Those were not times to sleep on church steps with impunity. He was found in that situation when the dead-cart went its round; and the carter, supposing of course, as the most likely thing in every way, that the man was dead, made no scruple to put his fork under the piper's belt, and, with some assistance, hoisted him into his vehicle, which was nearly full, with the charitable intention that our Scotch musician should share the usual brief ceremonies of interment. The piper's faithful dog protested against this seizure of his master, and attempted to prevent the unceremonious removal; but failing of success, he fairly jumped into the cart after him, to the no small annoyance of the men, whom he would not suffer to come near the body: he further took upon himself the office of chief mourner, by setting up the most lamentable howling as they passed along.*

*The streets and roads by which they had to go being very rough, the jolting of the cart, added to the howling of the dog, had soon the effect of awakening our drunken musician from his trance. It was dark, and the piper, when he first recovered himself, could form no idea either of his numerous companions or of his conductors. Instinctively, however, he felt about for his pipes, and playing up a merry Scotch tune, terrified, in no small measure, the carters, who fancied they had got a legion of ghosts in their conveyance. A little time, however, put all to rights; lights were got; and it turned out that the noisy corpse was the well-known living piper, who was joyfully released from his awful and perilous situation.*



# The Piper's Maggot

## Slip Jig





The Smith of Killiechassie

Killiechassie is a country estate and house near Weem, about a mile northeast of Aberfeldy, in Perth and Kinross, Scotland. The estate lies on the banks of the River Tay in some 12 acres, about 74 miles north of Edinburgh. It was owned by the Douglas family in the latter part of the 19th century, and a new house was erected in 1865.

Killiechassie Estate has existed for centuries, and historically fell within the civil parish of Logierait. The name *Killiechassie* means "the church of the steep face" which refers to a church which stood on the hill there. This was part of the earldom of Atholl and was then granted by Máel Coluim, Earl of Atholl, to Scone Abbey in the 12th century.

In the 17th century the estate was owned by members of Clan Murray who were the Dukes of Atholl. Later proprietors of Killiechassie included the Robertson family, who belonged to the house of Struan. In 1727 the estate was owned by the Reverend Robert Stewart, who left money for a chapel to be built there. On his death in 1729 he was buried here, followed by his wife, Anne, a year later. According to legend, Bonnie Prince Charlie was reputed to have sheltered in a sycamore tree here on his retreat to Inverness during the Jacobite Uprising in 1746. A small loch in the vicinity is also, according to superstition, occupied by a Celtic water spirit.

In 1850 the estate was documented to be held by a Miss Fleming, when it was described by poet David Millar as "almost opposite Aberfeldy, a sweet place, but capable of much greater embellishment." In the later 19th century the estate was owned by the Douglas family, and an Edward Octavius Douglas, nephew of John Douglas, 7th Marquess of Queensberry held it in 1871, and a Hannah Charlotte Douglas by 1892. In 1865 the older house was replaced with a new one.



On 26 December 2001 British author J. K. Rowling married Neil Murray at Killiechassie, the ceremony being held in the library. She had bought the estate a month earlier as a retreat from press and public intrusion. She was reported to have paid £440,000 (£500,000 according to some) for another house which shared the same drive and then paid around £1.5 million for 72 acres of farmland adjacent to the property.

# **The Smith of Killiechassie**

Reel



Fergusson Collection



# The Snowy Breasted Pearl

The Snowy Breasted Pearl was published by Edward Bunting in his collection of Irish music in 1797. Bunting's *A General Collection of the Ancient Irish Music* has occupied a highly influential position in the history of Irish traditional music. Although it is by no means the earliest such collection, its focus on the then disappearing centuries-old music of the Irish professional harpers resonated with the romantic sensibilities of its time, and in the years since its publication it has been extensively mined by arrangers, publishers and performers. Its influence continues in print, on sound recordings and on the Internet.

As is well known, the collection had its origins in a commission given to a young Armagh-born classical organist and pianist Edward Bunting (1773–1843), by the organizers of the Belfast Harp Festival of 1792, to notate and preserve the instrumental and vocal music of the Irish harpers. Bunting made this task his lifework and published two further similar volumes: *A General Collection of the Ancient Music of Ireland* (1809) and *The Ancient Music of Ireland* (1840). More of the music and song that he gathered remains unpublished in his surviving manuscripts. At the time of his death Bunting was working on a revised edition of the volume, but this was never completed.

The melody is by Carolan. Turlough O'Carolan (1670 – 25 March 1738) was a blind Celtic harper, composer and singer in Ireland whose great fame is due to his gift for melodic composition. Although not a composer in the classical sense, Carolan is considered by many to be Ireland's national composer. For almost fifty years, Carolan journeyed from one end of Ireland to the other, composing and performing his tunes. The annual O'Carolan Harp Festival and Summer School commemorates his life and work in Keadue, County Roscommon.

John McCormack sang The Snowy Breasted Pearl to carry off the Gold Medal at the Feis Ceoil of 1904. This was the famous performance said to have convinced a fellow contestant, James Joyce, that his future was not as a singer but as a writer.

## *Lyrics*

There's a colleen fair as May  
For a year and for a day I have sought by every way  
Her heart to gain There's no art of tongue or eye  
Fond youths with maidens try  
But I've tried with ceaseless sigh  
And tried in vain.

### Chorus

If to France or far off Spain  
She crossed the watery main  
To see her face again T  
he seas I'd brave  
And if it's heaven's decree  
That mine she'll never be  
May the Son of Mary Me in mercy save.

But a kiss with welcome bland  
And the touch of thy fair hand  
Are all that I demand  
Wouldst thou not spurn  
For if not mine dear girl  
My snowy breasted pearl  
May I never from the fair  
With life return.

**The Snowy Breasted Pearl**

Air

Arr. Cpl. H. McLennan



Royal Inniskilling Fusiliers

# The Stirlingshire Militia

A shire is a traditional term for a division of land, found in Great Britain and some other English speaking countries. Stirlingshire or the County of Stirling is a historic county and registration county of Scotland, based in Stirling, the county town. It borders Perthshire to the north, Clackmannanshire and West Lothian to the east, Lanarkshire to the south, and Dunbartonshire to the south-west.

The Stirlingshire Militia: Dumbarton, Clackmannan, and Kinross Highland Borderers Light Infantry, now 3rd Battalion Argyll and Sutherland Highlanders (Princess Louise's), was first embodied in the Scottish troubles of Charles I's time, when it was on the side of the Covenanters. In the days of Charles II it took the other side. It was called into being in 1715, and again in 1745, but took no part in these struggles. It volunteered, to pass over the intervening times, in the Crimean War, and it actually went to South Africa in 1902, but was too late to see much service.

The Stirlingshire Militia

March

H. MacKay

As played by P/M Alisdair Gillies

The musical score is written for a single melodic line in treble clef, featuring a key signature of one sharp (F#) and a 2/4 time signature. The piece consists of nine staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff includes a first ending bracket. The fourth staff continues the melody. The fifth staff includes a first ending bracket. The sixth staff includes a first ending bracket. The seventh staff includes a first ending bracket. The eighth staff includes a first ending bracket. The ninth staff concludes the piece with a final cadence.





They divided into three branches: Mac Suibhne Fanad, Mac Suibhne na d'Tuatha and Mac Suibhne Banagh. Fanad (official name: Fánaid) is a peninsula that lies between Lough Swilly and Mulroy Bay on the north coast of County Donegal in Ireland. The origins of the name Fanad are lost in time though there is some speculation that the name derives from an old Gaelic word Fana for "sloping ground". It is also referred to as Fannet, Fanid, or Fannett in older records.

Rathmullan was the seat of the Mac Sweeney Fanad for the next 400 years, during which time their influence extended from Donegal into Connacht and Munster. In Donegal their principle seats were Doe Castle and Rahan Castle near Killybegs.

All three of the Mac Suibhne clans were victims of Oliver Cromwell's invasion of Ireland in the 16th century. They could not compete with the military strength of Cromwell and had their land taken and given to British settlers.

The name Mac Suibhne evolved into the more English sounding MacSweeney as the British integrated themselves into Irish society. The name then changed further, dropping the 'Mac' prefix. People did this because it was difficult to find work if you had an Irish sounding name. The more English sounding Sweeney would have offered a better chance.

Thousands of Sweeneys left Ireland for Britain, American and Australia during the 'Great Famine' in the mid-19th century. It is now a popular name around the world.

# The War March of the Clan Suibhne of Fanad

Quick March



Omaha Pipes and Drums 4.21.15



# The Widow's Rant

The Widow's Rant is commonly known in Scotland as "Cold Winds from Ben Wyvis". It is also played in Cape Breton under titles such as "Forest and Glen", "Graham's Brook" and "Highlander's Jig"

Ben Wyvis (from the Scottish Gaelic: Beinn Uais meaning "Hill of Terror") – not to be confused with Ben Nevis - is a mountain located in Easter Ross, Ross and Cromarty, Highland, in northern Scotland, north-west of Dingwall.

Ben Wyvis stands on the northern edge of the Clan Munro country. By tradition, the Munros hold their land from the Crown. The King declared that they held their lands on condition of furnishing a snowball at midsummer if required. This condition they could easily fulfil, as snow was to be found in some of the mountain corries of their property all year round.

## The Widow's Rant

## Quick March



Omaha Pipes and Drums 2.13.15

# Tír Nam Beann

(Land of the Hills)

The waltz (from German: "Walzer") is a smooth, progressive ballroom and folk dance, normally in triple time. There are several references to a sliding or gliding dance—a waltz—from the 16th century. The peasants of Bavaria, Tyrol, and Styria began dancing a dance called Walzer, a dance for couples, around 1750. The Ländler, also known as the Schleifer, a country dance in 3/4 time, was popular in Bohemia, Austria, and Bavaria, and spread from the countryside to the suburbs of the city.

In the 19th and early 20th century, numerous different waltz forms existed, including versions performed in 3/4, 3/8 or 6/8 (sauteuse), and 5/4 time (5/4 waltz, half and half).

# Tir Nam Beann

Waltz

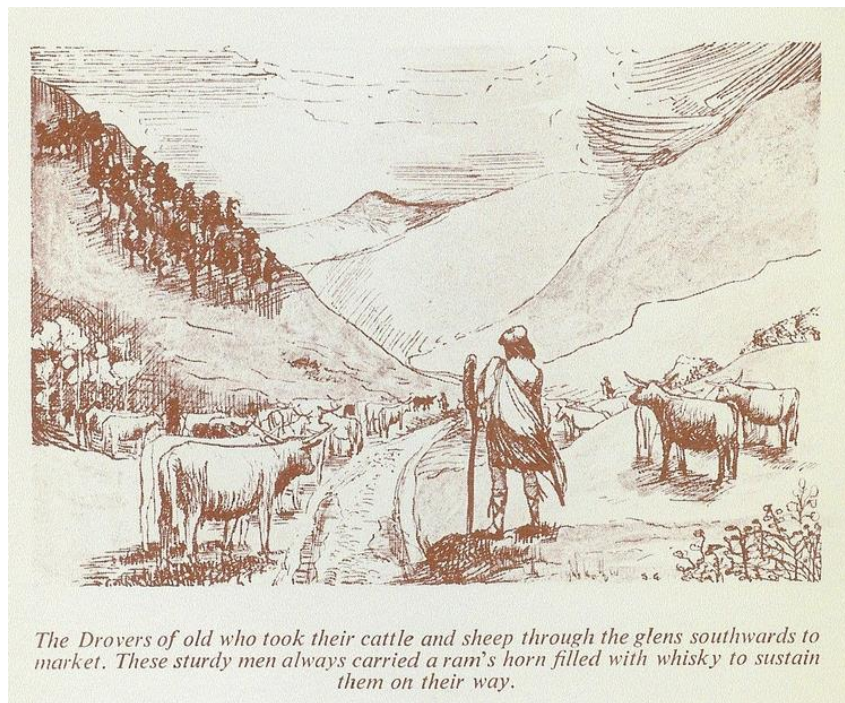


Fergusson Collection

# Tomatin

Tomatin is a small village on the River Findhorn in Strathearn in the Scottish Highlands about 16 miles south of the city of Inverness. The name derives from the Scottish Gaelic name *Tom Altinn* (hill of juniper). The river Findhorn rises at Coignafearn, a large game estate near Tomatin, and then passes through Tomatin village itself. The village has a shop, school and village hall and is most known for its whisky distillery.

A building known locally as “The Old Laird’s House” still remains on the site of the current distillery and it is believed that this is the spot where the cattle drovers taking their livestock from the north of Scotland to the central markets would stop and fill their flasks from an illicit still.



*The Drovers of old who took their cattle and sheep through the glens southwards to market. These sturdy men always carried a ram's horn filled with whisky to sustain them on their way.*

However, it was only in 1897 at the peak of the Victorian Whisk Boom that three men, John MacDougall, John MacLeish and Alexander Allan, along with a handful of investors, decided to open a formal distillery on the site and form The Tomatin Spey District Distillery Ltd.

The chosen location may have been inspired by the history of illicit distillation on the site, however, despite being very isolated (Tomatin is over 1000 feet above sea level on the eastern edge of the Monadhliath Mountains), it was also a very practical location; next to a newly opened rail line, not far from a market- it lies just over 18 miles south of Inverness - and on the Alt na Frith (meaning ‘free burn’) which provided a perfect source for soft, Highland water.

The isolated location was perfect in almost every way, the only thing it couldn't offer was a workforce. So when construction at the distillery begun, the architect was instructed to build a number of houses to accommodate distillery workers. Over the years the number of houses onsite began to grow as did the distillery itself and there are now 30 houses on site which Tomatin continues to offer to its employees.

# Tomatin

## Quick Step



Gunn Collection 5.18.18





# Tullichewan Castle

Tullichewan is a former estate in the Vale of Leven, near Loch Lomond, Scotland. Tullichewan Castle was built in 1792 and demolished in 1954.

Originally called Tulloch Eoghain, "the hill of Eoghan." In the 17th century it was acquired by the Colquhoun family, and was known as Tully-Colquhoun or Tillyquhoun; and then Tullichewan. The Tullichewan estate was sold by the Colquhoun clan to James Buchanan in 1792.

Tullichewan Castle was designed in 1792 by architect Robert Lugar, who also designed Balloch Castle. It is the first example in Scotland of an asymmetrical Gothic house. The Horrocks family purchased the castle in 1817, living there until 1843. The estate was then sold to William Campbell of J & W Campbell, Glasgow merchants and remained in the Campbell family until the twentieth century.

The last owner was J Scott Anderson who acquired the house around 1930. At the outbreak of World War II, Tullichewan Castle Estate was requisitioned by the Royal Navy, who retained it for the rest of the war. Tullichewan Castle Camp was put to various uses. After the war, it was used as accommodation for workers at the Royal Naval Torpedo Factory in Alexandria. After the war, Mr. J Scott Anderson returned to live in the castle, until its upkeep became too much. The castle then lay abandoned until it was finally demolished by explosives in 1954.

Although modern development has consumed most of the former estate, and little remains, a number of remnants are reported to have survived.

# Tullichewen Castle

## Quick Step



Gunn Collection



# Tullochgorum

Lyrics by Rev. John Skinner

The recorded history of the Scottish dance tune, 'Tullochgorum,' can be traced back to 1734 and its first appearance in music notation in the Duke of Perth MS. Of unknown authorship, the tune is believed to have originated on the bagpipes on account of it being in the mixolydian mode, but it is now considered to be among the core repertoire of Scottish fiddle music. Francis Collinson has postulated the existence of an earlier example of the tune in the Rowallan Lute MS of c. 1620 under the title, 'Ouir the Deck Davy,' but while the tune bears resemblance to that now known as 'Tullochgorum,' the earliest known example to combine tune and title remains the Duke of Perth MS. It was first published in print in 1757 by music publisher, Robert Bremner, and since that time has been included in at least thirty-eight other printed collections. Examples of the tune also exist as audio recordings, the earliest of which is a performance by James Scott Skinner from 1905. It is exceptional that there should be so many examples of an individual tune, but the tune itself was made exceptional when emotionally powerful lyrics were written to it.

Rev. William Reid provides the following explanation of the title, but its authority is compromised by the romantic and sentimental imagery of the plot and the lack of evidence cited:

*[O]nly a few miles from Grantown is situated Tullochgorum, the scene of the bloody tragedy which inspired the reel of the same name. ... [H]ere is to be found the farm-house of Tullochgorum. ... Two hundred years ago among the suitors for the hand of the Laird's daughter, Isabel, was one of the lawless clan Macgregor, but her friends gave the preference to a gentleman of the Robertson clan, who resolved on the destruction of his rival. Accordingly, accompanied by a small party, he came suddenly upon him, but Macgregor was more than a match for his assailants. Having escaped to a barn he made a gallant use of his claymore, striking down successively those who dared to enter, and aided by Isabel, who loaded for him a musket, he succeeded in destroying the whole band, among whom was her brother, who had acted a treacherous part on the occasion. It was in the moment of exultation consequent in such a victory that he composed and danced the famous reel of Tullochgorum.*

While the origins of the tune, 'Tullochgorum,' are unclear, it is likely that it originated in the Highlands of Scotland. The tune assumed an especially high cultural value when the Reverend John Skinner wrote Scots lyrics to it (c. 1760). The Rev. Skinner (1721-1807) was born at Balfour, Aberdeenshire; the son of the schoolmaster of Birse. He was educated at Marischal College, Aberdeen, became assistant schoolmaster at Monymusk, took orders in the Scottish Episcopal Church in 1742, spent two years in Shetland as preceptor in the family of the Sinclairs of Scalloway, then, returning to Aberdeen, ministered

at Longside, near Linshart, for the rest of his life. The Reverend John Skinner was the author of several popular Scotch poems and songs. The list includes 'John o' Badenyon' and 'Ewie wi' the Crookit Horn'.

The lyrics combine Highland Scottish, Lowland Scottish, and British identities with a message of unification – reference to a 'Highland taste' in a song written in Lowland Scots rather than Gaelic highlights an interface between the two cultures, and while there is no explicit reference to British identity, the lack of antagonism towards England arguably implies an, at least latent, accord. At the same time, the lyrics criticize 'foreign' influences, whether musical, as in 'dull Italian lays', or political, as in 'the ills that come frae France'. Skinner's position as an Episcopalian minister and an influential figure within the Scottish Episcopal Church is one possible explanation of the fervent nationalism evoked in the song: his decision to convert from Church of Scotland to Scottish Episcopal Church and worship according to the liturgy of the Church of England was undoubtedly a very significant decision and one which must have shaped his own sense of identity. The fact that the song went on to become so popular may be explained both by the public's familiarity with the tune and by their ability to relate to the words in a climate of cultural nationalism. A reference to the tune by name in an 1809 biographical account of the famous eighteenth-century fiddler, Niel Gow (the only tune to be referred to by name in the whole article), demonstrates its centrality to Scottish fiddle music and, by the fact that the biographical account was published in the widely circulated Scots Magazine, Scottish culture in general.

### *Lyrics by Rev. John Skinner*

COME, gi'es sang, Montgom'rie cried,  
And lay your disputes a' aside;  
What signifies for folks to chide  
For what was done before them?  
Let Whig and Tory a' agree,  
Whig and Tory, Whig and Tory,  
Whig and Tory a' agree  
To drop their whigmigorum;  
Let Whig and Tory a' agree  
To spend this night in mirth and glee,  
And cheerfu' sing, along wi' me,  
The reel o' Tullochgorum.

O Tullochgorum's my delight;  
It gars us a' in ane unite;  
And ony sump that keeps up spite,  
In conscience I abhor him.  
Blithe and merry we'll be a',  
Blithe and merry, blithe and merry,  
Blithe and merry we'll be a'  
And mak' a cheerfu' quorum.  
For blithe and merry we'll be a'  
As lang as we ha'e breath to draw,  
And dance, till we be like to fa',  
The reel o' Tullochgorum.

What needs there be sae great a frai:  
Wi' dringin', dull Italian lays?  
I wadna gi'e our ain strathspeys  
For half a hunder score o' them.  
They're dowf and dowie at the best  
Dowf and dowie, dowf and dowie,  
Dowf and dowie at the best,  
Wi' a' their variorum.  
They're dowf and dowie at the best  
Their *allegros* and a' the rest;  
They canna please a Scottish taste  
Compared wi' Tullochgorum.

Let worldly worms their minds oppress  
Wi' fears o' want and double cess,  
And sullen sots themsel's distress  
Wi' keeping up decorum.  
Shall we sae sour and sulky sit?  
Sour and sulky, sour and sulky,  
Sour and sulky shall we sit,  
Like auld philosophorum?  
Shall we sae sour and sulky sit,  
Wi' neither sense, nor mirth, nor wit,  
Nor ever rise to shake a fit  
To the reel o' Tullochgorum?

May choicest blessings aye attend  
Each honest, open-hearted friend,  
And calm and quiet be his end,  
And a' that's gude watch o'er him!  
May peace and plenty be his lot,  
Peace and plenty, peace and plenty,  
Peace and plenty be his lot,  
And dainties a great store o' them!  
May peace and plenty be his lot,  
Unstained by ony vicious spot,  
And may he never want a groat,  
That's fond o' Tullochgorum!

But for the discontented fool,  
Wha wants to be oppression's tool,  
May envy gnaw his rotten soul,  
And discontent devour him!  
May dule and sorrow be his chance,  
Dule and sorrow, dule and sorrow,  
Dule and sorrow be his chance,  
And nane say 'Wae's me for him!'  
May dule and sorrow be his chance,  
And a' the ills that come frae France,  
Whae'er he be that winna dance  
The reel o' Tullochgorum!

# Tullochgorum

## Reel



OP&D 11.13.17



## Yester House

Yester House is an early 18th-century mansion near Gifford in East Lothian, Scotland. The lands of Yester were granted to Hugo de Giffard, a Norman, in the 12th century. Yester Castle, around 1 mile (1.6 km) south-east of the present house, was built by the Giffords in the later 13th century.

The heiress of the Giffords married into the Hay family, who were raised to the peerage in 1488 as Lord Hay of Yester. In 1646 the 8th Lord Hay was created Earl of Tweeddale, and considered the building of a new house at Yester. The 1st Earl acquired his title for his support of Charles I, but later served in two Commonwealth Parliaments. His son, the 2nd Earl of Tweeddale, was appointed to the Privy Council of Scotland after the Restoration. He began improvements to the estate, including the planting of over 6,000 acres (2,400 ha) of woodland. It was around this time that the medieval village of Yester was moved to its current location at Gifford. The Earl consulted Sir William Bruce in 1670, with a view to commissioning a new house, although nothing was done at this time. Formal gardens were established and parkland laid out through the 1680s and 1690s.

For his support of William of Orange, the 2nd Earl was appointed Lord Chancellor of Scotland in 1692 and 1st Marquess of Tweeddale in 1694. John Hay, 2nd Marquess of Tweeddale, who inherited the estate in 1697, appointed James Smith and Alexander McGill to begin work on a new house in 1697. The 2nd Marquess supported the Acts of Union and served at Westminster as a representative peer. When he died in 1713 the building work was still underway; the main house was complete by 1715, when the 3rd Marquess died.

John Hay, 4th Marquess of Tweeddale, also served as a representative peer from 1722. The interior of the house was complete by 1728, but in 1729 the 4th Marquess appointed William Adam to make alterations to the roof and main façade and in the mid-1730s to the interiors. William was succeeded as architect at Yester by his sons Robert and John, who carried out alterations inside in 1761, and another redesign of the façade in the 1780s, as well as redesigning the gardens in an informal style in the 1760s. The house was altered in the 1830s, with the entrance moved to the west front, and was modernised at the end of the 19th century by Robert Rowand Anderson for the 11th Marquess.

The estate was sold in the late 1960s after the death of William Hay, 11th Marquess of Tweeddale, in 1967, to two antiques dealers. In 1972 it was bought by the Italian-American composer Gian Carlo Menotti because of the acoustics of the ballroom. After Menotti's death, the house was marketed by his family with a price of between £12 million and £15 million. According to the sales particulars the house has a gross internal area of 34,580 sq. ft. In September 2010 the guide price was reduced to £8 million, with the exclusion of 120 hectares (300 acres) of woodlands from the sale. In 2015 the estate was sold to Nicola and Gareth Wood, son of Sir Ian Wood.

**Yester House**

Strathspey



Gunn Collection 4.25.18







