

behind
the tunes
VOLUME III

developed by
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Third Edition

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Aherlow Glens



The Glen of Aherlow (Irish: *Gleann Eatharlaí*) is a picturesque valley nestling between Slievenamuck and the Galtee Mountains in the western part of County Tipperary in Ireland. The principal village is Lisvarrinane or more commonly spelt Lisvernane with a hamlet at Rossadrehid where Aherlow creamery was located before its closure in the late 20th century. Other adjacent centers of population are the villages of Galbally on the western fringe, Kilross (on the north west front) and Bansha which commands the eastern approach. Across the northern flank of Slievenamuck lies Tipperary Town.

The tradition of Geoffrey Keating still lives on in the folklore of the Glen of Aherlow. Keating preached sermons there, receiving refuge and, according to tradition, lived in a cave for much of the time while on the run and compiling his magnum opus, *Foras Feasa Ar Éirinn* (c. 1634).

Aherlow Glens

Quick March

Omaha Pipes and Drums 12.5.14

There is also a traditional Irish song entitled, *The Glens of Aherlow* which originated as a ballad written by Irish republican Charles Joseph Kickham (1828-1882). It was first printed in *The Kilkenny Journal*, Kilkenny, on 7 October 1857, the writer using the pseudonym "Darby Ryan, Junior".

The song is based on the true story of a young ex-soldier from the Glen of Aherlow named Patrick Sheehan who was blinded at the Siege of Sevastopol. Sheehan was later jailed in 1857 for begging in Grafton Street, Dublin, his British army pension having expired after six months. Due to the publicity arising from this case, the British government was shamed into inquiring about Sheehan, to whom a life pension of a shilling a day was granted.

Lyrics

My name is Patrick Sheehan, and my years are thirty-four;
Tipperary is my native place, not far from Galtymore;
I came of honest parents, but now they're lying low;
Though' many's the pleasant days we spent in the Glen of Aherlow.

My father died; I closed his eyes, outside the cabin door;
For the landlord and the sheriff too, were there the day before,
And then my lovin' mother, and my sisters three, also,
Were forced to go with broken hearts, from the Glen of Aherlow

For three long months, in search of work, I wandered far and near;
I then went to the poorhouse to see my mother dear;
The news I heard near broke my heart, but still in all my woe,
I blessed the friends who made their graves in the Glen of Aherlow.

Bereft of home and kith and kin, with plenty all around,
I starved within my cabin, and slept upon the ground;
But cruel as my lot was, I never did hardship know,
Till I joined the English army, far away from Aherlow.

Rouse up there," cried the corporal, "Ya lazy Irish hound!
Why don't you hear the bugle, its call to arms to sound?"
I found I had been dreaming of the days long, long ago,
And I woke upon Sebastopol, and not in Aherlow

I tried to find my musket, how dark I thought the night!
O blessed God! It wasn't dark, it was the broad daylight!
And when I found that I was blind, my tears began to flow,
And I longed for even a pauper's grave in the Glen of Aherlow.

A poor neglected mendicant, I wander Dublin's streets
My nine months' pension it being out, I beg from all I meet;
As I joined my country's tyrants, my face I can never show,
Amongst my dear old neighbors in the Glen of Aherlow.

So Irish youths, dear countrymen, take heed in what I say;
For if you join the English ranks, you'll surely rue the day
And whenever you're tempted, a-soldiering to go.

Remember poor blind Sheehan from the Glen of Aherlow



Alison Hargreave's Farewell to K2

Alison Hargreaves (February 17, 1963 – August 13, 1995) was an English (from Derbyshire) female mountain climber. She was educated in Derbyshire at Belper School. Her accomplishments included being the second person to scale Mount Everest solo without supplementary oxygen in 1995. She also soloed all the great north faces of the Alps in a single season—a first for any climber. This feat included climbing the famously difficult north face of the Eiger in the Alps in 1993. Hargreaves also climbed Ama Dablam (6812m) in Nepal.

In 1995 Alison Hargreaves intended to climb the three highest mountains in the world—Mount Everest, K2 and Kangchenjunga—unaided. On 13 May 1995 she reached the summit of Everest without the aid of Sherpas or bottled oxygen.

After a brief return to the United Kingdom and her family, she left in June 1995 to join an American team which had gained a permit to climb K2, the world's second tallest mountain, located in Pakistan. K2 is regarded as a significantly more difficult and dangerous climb than Everest. By August 13, 1995, the remnants of the US team and Hargreaves had joined forces with a New Zealand and Canadian team at Camp 4, around 7600m above sea level, and at least 12 hours from the summit. Later that day, having joined with a Spanish team above Camp 4, New Zealander Peter Hillary (son of Everest pioneer Sir Edmund Hillary) decided to turn back, noting that the weather that had been fine for the previous four days appeared to be changing. At 6:45pm, in fine conditions, Hargreaves and Javier Olivar (Spain) reached the summit, followed by Rob Slater (US), Javier Escartín (Spain), Lorenzo Ortíz (Spain) and Bruce Grant (NZ). All, however, died in a violent storm while returning from the summit. Canadian Jeff Lakes, who had turned back below the summit earlier, managed to reach one of the lower camps, but died from the effects of exposure. Hargreaves's body was never found.

The following year in 1996, her husband Jim Ballard accompanied by their two children made a pilgrimage to Pakistan to stand in the shadow of K2. Both of Alison's children have developed an interest in climbing and Jim would like to make it his profession.



PM Don Bradford

Alison Hargreave's Farewell to K2 was composed by PM Don Bradford of the Strathclyde Police Pipe Band. Originally from Aghnacloy, Co. Tyrone, Don Bradford has played with many top bands including Boghall & Bathgate, David Urquhart, 78th Fraser Highlanders, Strathclyde Police, Black Bottle and the Field Marshal Montgomery. Don was recently appointed to the position of Pipe Major of Strathclyde Police.

The image displays a musical score for a march titled "Farewell to K-Z" by Alison Hargreave, arranged by PM Don Bradford. The score is written for a single melodic line on a treble clef staff. The key signature is D major (two sharps) and the time signature is 3/4. The piece begins with a repeat sign. The melody is characterized by a rhythmic pattern of eighth and quarter notes, with some triplet-like groupings. The score is divided into four systems, each containing a single staff of music. The first system starts with a repeat sign and ends with a fermata over a final chord. The second and fourth systems also end with fermatas. The third system concludes with a double bar line and repeat dots, indicating a return to the beginning of the piece.



Angus John's Fancy

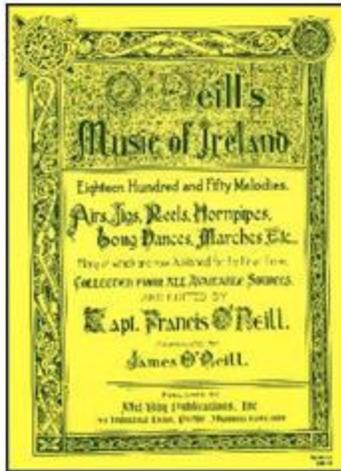
Angus John's Fancy was composed by PM Iain MacPherson, MM (shown above). A native of Glasgow, Iain was a well-known bagpipe performer, teacher and judge. He and his equally famous brother Donald were both taught by their father as boys to play the bagpipes. He judged pipe and drum competitions throughout the UK and Sweden before moving to Alaska in 1983.

The tune is named for Angus John MacLellan. An influential figure in Scottish music, Angus John MacLellan received his early piping instruction from his father, as does many a good Scottish lad. Going on to become one of the most important bagpipers of the century, this artist should not be confused with John Angus MacLellan, another important bagpiper. Angus John MacLellan was known for his virtuoso playing ability, complete knowledge of the Highland bagpipe traditions, and for the particularly audacious professional move of playing as a member of a pipe band when he had already established a reputation as a soloist in the difficult Piobaireachd tradition.

When he was 11, MacLellan's family moved to the Isle of Bute, where the boy began studying with piper Alex MacIntyre, credited as a great influence. At 16, MacLellan joined the Merchant Navy and traveled around the world. He finally got off the boat in 1962 and joined the Glasgow Police as a constable. This would be the year of big happenings within that organization's pipe band. The brilliant piper Iain MacLellan joined the force and the band simultaneously a few weeks later, giving the group two players with the same surname whose piping was high quality. Around the same time, pipe major Donald MacLeod relocated to Glasgow to work for the bagpipe manufacturers Grainger and Campbell. He would have a huge influence on MacLellan's solo career.

Iain MacPherson, M.M., died in August 1995. Iain composed over 65 pipe tunes which are now played around the world.

The image displays a musical score for the hornpipe 'Angus John's Fancy'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of ten staves of music. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests, typical of a hornpipe. The piece begins with a repeat sign and ends with a final cadence. The music is presented in a clear, black-and-white format suitable for a printed score.



Ar Éirinn Ní Neosfainn Cé)h)

(For Ireland I'd Not Tell Her Name)

The title translates to "For Ireland I'd Not Tell Her Name. As one story goes, a young man fell secretly in love with a girl. Too poor to support her and too shy to propose, he went abroad to seek his fortune. However, when he returned to claim his beloved, he was shattered to find her married to his brother. Still in love, he composed this song to her but, for obvious reasons, refused to reveal her name."

The haunting melody is a traditional Irish slow air that appears in *O'Neill's Music of Ireland* dated 1850. O'NEILL'S MUSIC OF IRELAND (The 1850) was collected over the course of twenty -some -years by Daniel Francis O'Neill, one-time Chief of Police of Chicago, and published in 1903 by Lyon & Healy as a special-interest volume sponsored by the Irish Music Club of Chicago. It has endured over the years to its Centenary as a useful record of the way Irish-Americans played and perceived the musical tradition of Ireland and of the tunes themselves.

Chief O'Neill actually hired Irish musicians onto the police force just so he could "pick their minds" and get more tunes for the club's repertoire... the great Uilleann piper, Patrick "Patsy" Touhey was a Chicago Police member for five years without once "hitting the pavement".



Lyrics

GAELIC

Ar éirinn Ní n-Eósainn
 Cé h-í Aréir is mé téarnamh um' neoin
 Ar an dtaobh thall den teóra 'na mbím,
 Do théarnaig an spéir-bhean im' chómhair
 D'fhág taomanach breóite lag sinn.
 Do ghéilleas dá méin is dá cló,
 Dá béal tanaí beó mhilis binn,
 Do léimeas fé dhéin dul 'na cómhair,
 Is ar Éirinn ní n-eósainn cé h-í.

Dá ngéilleadh an spéir-bhean dom' ghlór,
 Siad ráidhte mo bheól a bheadh fíor;
 Go deimhin duit go ndéanfainn a gnó
 Do léirchur i gcóir is i gcrích.
 Dó léighfinn go léir stair dom' stór,
 'S ba mhéinn liom í thógaint dom' chroí,
 'S do bhearfainn an chraobh dhi ina dóid,
 Is ar Éirinn ní n-eósainn cé h-í.

Tá spéir-bhruinneal mhaordha dheas óg
 Ar an taobh thall de'n teóra 'na mbím.
 Tá féile 'gus daonnacht is meóin
 Is deise ro-mhór ins an mhnaoi,
 Tá folt lei a' tuitim go feóir,
 Go cocánach ómarach buí.
 Tá lasadh 'na leacain mar rós,
 Is ar Éirinn ní n-eósainn cé h-í.

TRANSLATION

Last eve as I wandered quiet near,
 To the border's of my little farm,
 A beautiful maiden appeared,
 Whose loveliness caused my heart's harm,
 By her daring and love smitten sour,
 And the words from her sweet lips that came,
 To meet her I raced the field o're,
 But for Ireland I'd not tell her name.

If this beauty but my words would heed
 The words that I speak would be true,
 I'd help her in every need,
 And indeed all her work I would do,
 To win one fond kiss from my love,
 I'd read her romances of fame,
 Her champion I daily would prove,
 But for Ireland I'd not tell her name.

There's a beautiful stately young maid,
 At the nearing of my little farm,
 She's welcoming kind unafraid,
 Her smile is both childlike and warm,
 Her gold hair in masses that grows
 Like amber and sheen is that same,
 And the bloom in her cheeks like the rose,
 But for Ireland I'd not tell her name.



Auchmountain's Bonnie Glen

Auchmountain Glen is located in Greenock, Renfrewshire. Greenock is a town and former burgh in the Inverclyde council area of western Scotland. It forms part of a contiguous urban area with Gourock to the west and Port Glasgow to the east. Greenock lies within the Central Lowlands geographic area of Scotland. The origin of the town's name is uncertain. It is generally accepted, however, that the town is named after the Gaelic "Grianaig" meaning a sunny place.

In 1886 Sir Michael Robert Shaw Stewart allowed a group of workmen (the Auchmountain Boys) to create a path through the glen to Whin Hill and they transformed it into a 'fairy grove'. In 1887 busts were placed by the glen's well of Robert Burns, Sir Walter Scott and James Watt. The spring is known as the Boys Well.

The Glen was a popular recreation site during the late 19th and early 20th century.



Pipe Major John Balloch, above, was a major figure in the world of army pipe bands. The fact that at age 37 he was chosen to coordinate and lead the massed military pipes and drums during the celebrations of Queen Victoria's Diamond Jubilee in 1897 says much about his prominence at the time.

Born in 1860 near Stirling, he joined the army as a piper in 1878, and served in a number of Britannia's conflicts during that time, mostly with the King's Own Scottish Borderers – the KOSB's (pronounced 'KOS-bees'). He fought in Burma, South Africa, Egypt and India. He taught piping to the Gurkha regiments, calling them "apt pupils" who "played like Highlanders" and wouldn't go to bed at night because "they were going full blast at the chanters." Though he retired just after the turn of the century to run a tobacco shop in Greenock, he re-enlisted in 1914 at age 54 and served in the trenches in France with his brother through much of the Great War.

Auchmountain's Bonnie Glen, written about the countryside around Greenock, and "The 25th KOSBs Farewell to Meerut" are Balloch's two most famous compositions.

John Balloch died in a retirement home in Rothesay in 1947 at the age of 86.

The musical score is written in treble clef, G major (one sharp), and 2/4 time. 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. The third staff also features a first ending bracket. The fourth staff continues the melody. The fifth staff begins with a second ending bracket marked '2'. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff begins with a first ending bracket marked '1'. The ninth staff continues the melody. The tenth staff begins with a second ending bracket marked '2'.



Banjo Breakdown

Banjo Breakdown is a very old bagpipe tune. It was written by Donald MacPhee and first published in 1876 as 'Yankee', a hornpipe. It has been played as a strathspey, a jig and a reel. Donald MacPhee was born in 1841 and was an outstanding piper and bagpipe maker. He operated a successful business from 17 Royal Arcade (Glasgow) until his death in 1880. According to Jeanne Campbell, Donald died of general paralysis of the insane over a duration of about one year. From her writings, Donald must have been a very special person to be a top competing piper in 1876, hospitalized in 1879 at the age of 37, and dead at age 38.

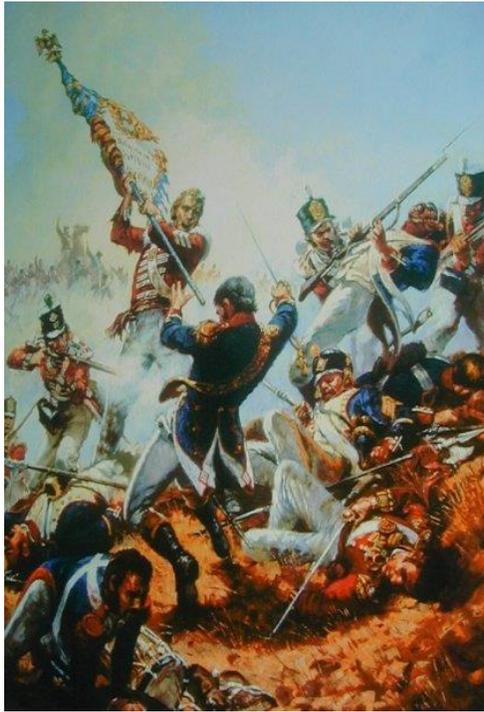
Banjo Breakdown

Jig

Arranged by Pipe Major Donald MacLeod, MBE

Continued next page





Barrosa

Barrosa refers to the Battle of Barrosa (Chiclana, 5 March 1811). The battle was part of an unsuccessful maneuver to break the siege of Cádiz in Spain during the Peninsular War. During the battle, a single British division defeated two French divisions and captured a regimental eagle. The first French eagle was captured from the French in this battle, the 8th of the line losing its eagle to Ensign Keogh of the 87th Irish Foot (Royal Irish Fusiliers); he was killed immediately afterward, but Sergeant Masterson, grabbed the eagle and was later given a battlefield commission to Lieutenant for this feat.

Masterson's regiment, the 87th Foot, was known in the Peninsular for their battle cry "Faugh a Ballagh", the Irish for "Clear the way". Following Barossa the regiment was "recommended to the Prince Regent" who awarded them the title of "Prince of Wales' Own Irish Regiment" and directed that they wear an eagle on their colors and appointments.

Cádiz had been invested by the French in early 1810, leaving it accessible from the sea, but in March of the following year a reduction in the besieging army gave its garrison of Anglo-Spanish troops the opportunity to lift the siege. A large Allied strike force was shipped south from Cádiz to Tarifa, and moved to engage the siege lines from the rear. The French, under the command of Marshal Victor, were aware of the Allied movement and redeployed to prepare a trap. Victor placed one division on the road to Cádiz, blocking the Allied line of march, while his two remaining divisions fell on the single Anglo-Portuguese rearguard division under the command of Sir Thomas Graham.

Following a fierce battle on two fronts, the British succeeded in routing the attacking French forces. A lack of support from the larger Spanish contingent prevented an absolute victory, and the French were able to regroup and reoccupy their siege lines. Graham's tactical victory proved to have little strategic effect on the continuing war, to the extent that Victor was able to claim the battle as a French victory since the siege remained in force until finally being lifted on 24 August 1812.

Barrosa

Slow March

The image displays a musical score for a piece titled "Barrosa" in the style of a "Slow March". The score is written for a single melodic line and consists of four staves of music. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music begins with a repeat sign and a first ending bracket. The melody is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, with occasional rests and dynamic markings. The piece concludes with a final cadence.



Believe Me if All Those Endearing Young Charms

"**Believe Me, if All Those Endearing Young Charms**" is a popular folk song of early 19th century Ireland and America. Irish poet Thomas Moore wrote the lyrics to a traditional Irish air in 1808.

The tune to which Moore set his words is a traditional Irish air, first printed in a London songbook in 1775. It is occasionally wrongly credited to Sir William Davenant, whose older collection of tunes may have been the source for later publishers, including a collection titled *General Collection of Ancient Irish Music*, compiled by Edward Bunting in 1796. Sir John Andrew Stevenson has been credited as responsible for the music for Moore's setting.

It is said that after Thomas Moore's wife contracted smallpox, she refused to let herself be seen by anyone, even her husband, due to the disfiguring effects of the disease to the skin on her body, and because she believed he could not love her after her face had been so badly scarred. Despairing at her confinement, Moore composed the lyrics of this song to reassure her that he would always love her regardless of her appearance. He wrote later that after hearing him sing to her from outside her bedroom door, she finally allowed him inside and fell into his arms, her confidence restored.

Other than "Believe Me, if All Those Endearing Young Charms", the tune is perhaps best known as the melody to "Fair Harvard", the alma mater of Harvard University. A seventeenth-century folk song, Matthew Locke's "My Lodging is in the Cold, Cold Ground", was set to this tune sometime after its original setting to a different, also traditional, air.



Lyrics by Thomas Moore

Believe me, if all those endearing young charms,
 Which I gaze on so fondly to-day,
 Were to change by to-morrow, and fleet in my arms,
 Live fairy-gifts fading away,
 Thou wouldst still be adored, as this moment thou art,
 Let thy loveliness fade as it will,
 And around the dear ruin each wish of my heart
 Would entwine itself verdantly still.

It is not while beauty and youth are thine own,
 And thy cheeks unprofaned by a tear,
 That the fervor and faith of a soul may be known,
 To which time will but make thee more dear!
 No, the heart that has truly loved never forgets,
 But as truly loves on to the close,
 As the sunflower turns on her god when he sets
 The same look which she turned when he rose!



Bonny Portmore

Bonny Portmore is an Irish traditional folk song which laments the demise of Ireland's old oak forests, specifically The Great Oak of Portmore which stood near Portmore Lough, County Antrim, and fell in a windstorm in 1760 and was subsequently used for shipbuilding and other purposes. The Great Oak of Portmore stood on the property of Portmore Castle (erected in 1664 and removed in 1761 – ruins shown below) on the shore of Lough Beg.

The melody of this song was first published 1840 in Bunting's "Ancient Music of Ireland" and was collected from the playing of Ulster harper Daniel Black in 1796.

Bonny Portmore

Slow Air

Trad. arr. P. Heineman

Omaha Pipes and Drums 7.10.12

Lyrics on the following page

Lyrics by Loreena McKennitt

O bonny Portmore, you shine where you stand
And the more I think on you the more I think long
If I had you now as I had once before
All the lords in Old England would not purchase Portmore.

O bonny Portmore, I am sorry to see
Such a woeful destruction of your ornament tree
For it stood on your shore for many's the long day
Till the long boats from Antrim came to float it away.

O bonny Portmore, you shine where you stand
And the more I think on you the more I think long
If I had you now as I had once before
All the Lords in Old England would not purchase Portmore.

All the birds in the forest they bitterly weep
Saying, "Where shall we shelter or where shall we sleep?"
For the Oak and the Ash, they are all cutten down
And the walls of bonny Portmore are all down to the ground.

O bonny Portmore, you shine where you stand
And the more I think on you the more I think long
If I had you now as I had once before
All the Lords of Old England would not purchase Portmore.



Buchal an Éire

(Come by the Hills)

The tune, **Buchal an Éire** is a traditional Irish air. The lyrics are by Loreena McKennitt (above). The daughter of a nurse mother and a livestock trader father, songstress Loreena McKennitt studied classical piano and vocal training and learned to dance in the highland style as a youngster. Her love of traditional music was strengthened in the folk clubs of Winnipeg, which she frequented during the brief period she studied veterinary science at the University of Manitoba. Relocating to Stratford, Ontario, she continued to sharpen her skills as a composer and performer.

Come By The Hills

Slow Air

Trad

CYMRU 22:18 09/09/97

Lyrics by Loreena McKennitt

Oh, come by the hills to the land where fancy is free.
Stand where the peaks meet the sky and the loughs meet the sea,
Where rivers run clear, bracken is gold in the sun;
Ah, the cares of tomorrow can wait till this day is done.

Oh, come by the hills to the land where life is a song.
Stand where the birds fill the air with their joy all day long,
Where the trees sway in time, even the wind sings in tune;
Ah, the cares of tomorrow can wait till this day is done.

Oh, come by the hills to the land where legend remains.
The stories of old fill the heart and may yet come again,
Where the past has been lost, the future is still to be won;
Ah, the cares of tomorrow can wait till this day is done.

Oh, come by the hills to the land where fancy is free.
Stand where the peaks meet the sky and the loughs meet the sea,
Where rivers run clear, bracken is gold in the sun;
Ah, the cares of tomorrow can wait till this day is done.



Buttevant Castle

Buttevant (Irish: *Cill na Mullach*, meaning "Church of the Summits" or *Ecclesia Tumulorum* in the Latin) is a medieval market town, incorporated by charter of Edward III, situated in North County Cork, Ireland. While there may be reason to suggest that the town may occupy the site of an earlier settlement of the Donegans, Carrig Donegan, the origins of the present town are clearly and distinctly Norman, and closely connected with the settlement of the Barrys from the 13th century.

Buttevant Castle, locally also known as Barry Castle, lies on the edge of the town. Buttevant Castle was built around 1200 by the Norman Barry family. It was built at the edge of the town, on a hill above the swift-flowing Awbeg River, overlooking the town's mill and weir. In 1317 the town was enclosed with a strong wall and the castle became part of the town's defenses.

In 1461, a Morrogh O'Brien over-ran the province of Munster, and damaged or took the town and castle of Buttevant. In 1555 Lord Barry was created Viscount Buttevant. In 1790, Buttevant Castle and town were sold by Richard Barry, Earl of Barrymore, to a John Anderson of Fermoy. He restored the castle as a castellated house and gave it to his eldest son Sir James Anderson. Sir James lived there until the mid-1840s. In 1850, the castle was occupied by a William Roche. The castle had various occupants in the later 19th century and was last occupied in the early 20th century.

Buttevant Castle

Reel



Royal Irish Fusiliers



Ca' the Ewes

Angus MacColl hails from Benderloch near Oban in Argyllshire and began piping as a young boy, initially taught by his late father. He comes from an illustrious piping family and is the Great Grand Nephew of the legendary piper and composer John MacColl. With years of piping still ahead, Angus's contribution to the MacColl dynasty is certain to rival that of his forebears.

Angus is ranked among the world's greatest pipers who has distinguished himself by winning the Gold Medal at Inverness (1992), the Clasp (1993) and the Gold Medal at Oban (1996). He was also winner of the Glenfiddich Invitational (1995), winner of the GS MacLennan, San Diego 1997 and, in addition to being placed first in the senior ceòl beag at both meetings, he finished 2nd overall at the 1997 Glenfiddich Invitational. He won the Clasp at Inverness in 1998 and won of the Donald MacLeod Competition in 1999.

[Click here](#) to listen to piper Angus MacColl filmed for the award winning film 'When the Pipers Play'. Three clips of rushes and Out Takes start with Angus at the Senior Pibroch, Argyllshire Gathering, Oban, 1996, followed by the field competition. Make sure you see the third sequence with Angus in full Ceilidh mode and some outstanding jig playing.

In 2010 Angus took his third Glenfiddich title (the first being in 1995), with a poised performance of the grand old Piobaireachd 'The End of the Great Bridge', followed by a blistering display of march playing as he launched into 'John MacDonald of Glencoe' with serious intent.

He excels as an entertainer and is constantly in demand at recitals throughout the country as well as being demand as a teacher at several piping schools in North America. He has won the Todds bar recital competition on four occasions and is the current champion. Angus is a member of the Spirit of Scotland Pipe Band.



Modulation





Captain Norman Orr Ewing

Pipe Major William (Willie) Collie Ross M.V.O, M.B.E. (shown above) was undoubtedly one of the greatest pipers Scotland ever produced. Born in 1878 in Glenstrathfarrar in The Highlands to Alick Ross and Mary Collie, he was one of a family of three sons and three daughters. William enlisted into the Scots Guards in 1896 and saw service in the Boer War and the Great War of 1914-1918. Promoted to Pipe Major of the 2nd Battalion in 1905, his brother Alick was to become Pipe Major of the 1st Battalion - a unique situation. William was invalided out of the army in 1919, suffering from acute rheumatic disorder following a hard life in the trenches. In 1920 he became Director of the Army School of Bagpipe Music and took his office and residence in Edinburgh Castle. His record in competitive piping was unique; Gold Medal - Inverness 1904, Gold Medal - Oban 1907, Open Piobaireachd winner in 1907, 1912 and 1928, winner of The Clasp in 1905, 1906, 1907, 1910, 1912, 1919, 1928 and 1931. As the former winner of the March, Strathspey and Reel at Oban and Inverness he was champion 11 times. Many regarded him as the world's greatest piper, a brilliant player, teacher and composer. He published 5 books of pipe music, which are used all over the world. Hundreds of pipers were tutored by William at Edinburgh Castle, many becoming fine pipers, including John D. Burgess, who won the Gold Medal at Oban and Inverness as a teenager.

Captain Norman Orr Ewing was composed in 1912 and appeared in his Ross' collection of pipe tunes in 1925.

Norman Archibald Orr Ewing was born November 23, 1880 in Knockdhu, Argyllshire, Scotland. He served in the Scots Guards from 1900 until 1919. His family was deeply rooted in rural central Scotland. His ancestry included descent from Alexander Ewing, born at Balloch around 1660, and a maternal lineage from a Campbell of Dunstaffnage (the "Orr" had been adopted by the first baronet, Sir Archie, MP for Dumbartonshire, shortly after creation of the baronetcy in 1886).

Capt. Norman Orr Ewing began WWI by being attached to the 1st Battalion of the Irish Guards in October of 1914 and was awarded the DSO for his gallantry under fire. He was the most senior officer left alive and unhurt during a vicious attack by four German divisions, and took command of what was left of the battalion, around 160 men of all ranks (down from over 800 the week before). The line was near breaking-point by then, but company after company delivered what blow it could, and fell back, shelled and machine-gunned at every step, to the fringe of Zillebeke Wood. Here the officers, every cook, orderly, and man who could stand, took rifle and fought; for they were all that stood there between the enemy and the Channel Ports. They just wouldn't be broken, and the line, such as it was, held.

Their Brigadier, Lord Cavan, wrote on the 20th November (1914) to Captain N. Orr-Ewing, commanding the Battalion: "I want you to convey to every man in your Battalion that I consider that the safety of the right flank of the British section depended entirely upon their staunchness after the disastrous day, Nov. 1. Those of them that were left made history, and I can never thank them enough for the way in which they recovered themselves and showed the enemy that the Irish Guards must be reckoned with, however hard hit.

Sir Norman was the 4th Baronet of Orr-Ewing, retired with the rank of Brigadier General, served as Grand Master of the Grand Lodge of Scotland from 1937 to 1939, and died on March 26, 1960. His son, Ronald, was a major in the Scots Guards in WWII and was one of Scotland's most prominent freemasons, died at age 90 in 2002.

The image displays a musical score for a march titled "Captain Norman Orr Ewing" by PM WM. Ross. The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. 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. The third staff also features a first ending bracket. The fourth staff has a first ending bracket labeled "1". The fifth staff has a second ending bracket labeled "2". The sixth staff continues the melody. 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.

Clare's Dragoons

The Clare's Regiment, later known as **Clare's Dragoons**, was initially named O'Brien's Regiment after its originator Daniel O'Brien, 3rd Viscount Clare. O'Brien raised a mounted dragoon regiment during the Jacobite war. When Clare's Dragoons left Limerick with the Flight of the Wild Geese they became a regiment of infantry. Clare's Dragoons remained loyal to the deposed James II of England and fought against the army of William III of England, during the Williamite War in Ireland.

Clare's Dragoons

Quick March

The musical score is written on four staves in treble clef, with a key signature of two sharps (F# and C#) and a time signature of 2/4. The first staff begins with a repeat sign. The melody consists of eighth and sixteenth notes, with some triplets. The piece concludes with a double bar line and repeat dots.

Omaha Pipes and Drums 8.26.14

Lyrics on the following page

When on Ramillie's bloody field,
The baffled French were forced to yield,
The victor Saxon backward reeled
Before the charge of Clare's Dragoons.
The Flags we conquered in that fray,
Look lone in Ypres' choir, they say,
We'll win thm company to-day,
Or bravely die like Clares Dragoons.

Chorus:
Viva la for Ireland's wrong!
Viva la, for Ireland's right!
Viva la in battle throng,
For a Spanish steed, and sabre bright!

The brave old Lord died near the fight,
But, for each drop he lost that night,
A Saxon cavalier shall bite
The dust before Lord Clare's Dragoons,
For never, when our saabs met,
Could we the Saxon soldiers get
To stand the shock of Clare's Dragoons.

Viva la, the New Brigade!
Viva la, the Old One too!
Viva la, the rose shall fade,
And the shamrock shine forever new!

Another Clare is here to leasd,
The worthy son of such a breed;
The French expect some famous deed,
When Clare leads on his bold Dragoons.
Our Colonel comes from Brians race,
His wounds are in his breast and face,
The bearna baoghail is still his place,
The foremost of his bold Dragoons.

Viva la, the New Brigade!
Viva la, the Old One too!
Viva la, the rose shall fade,
And the shamrock shine forever new!

There's not a man in squadron here
Was ever known to flinch or fear;
Though first in charge and last in rere,
Have ever been Lord Clare's Dragoons;
But, see! We'll soon have work to do,
To shame our boasts, or prove them true,
For hither comes the English crew,
To sweep away Lord Clare's Dragoons.

Viva la for Ireland's wrong!
Viva la, for Ireland's right!
Viva la in battle throng,
For a Spanish steed, and sabre bright!

Oh! Comrades! Think how Ireland pines,
Her exiled Lords, her rifled shrines,
Her dearest hope, the ordered lines,
And bursting charge of Clare's Dragoons,
The fling your Green Flag to the sky,
Be "Limerick!" your battle cry,
And charge, till blood floats fetlock-high,
Around the track of Clare's Dragoons!

Viva la, the New Brigade!
Viva la, the Old One too!
Viva la, the rose shall fade,
And the shamrock shine forever new!



Cock o' the North

Alexander Gordon, 4th Duke of Gordon KT (18 June 1743 – 17 June 1827), styled Marquess of Huntly until 1752, was a Scottish nobleman, described by Kaimes as the "*greatest subject in Britain*", and was also known as the *Cock o' the North*, the traditional epithet attached to the chief of the Gordon clan.

Alexander Gordon was born at Gordon Castle, Fochabers, on 18 June 1743; the eldest son of Cosmo Gordon, 3rd Duke of Gordon and his wife, Lady Catherine Gordon, daughter of the 2nd Earl of Aberdeen. He was educated at Eton and also possibly at Harrow. He succeeded as 4th Duke of Gordon in 1752. His younger brother was Lord George Gordon who led the Gordon Riots.

He was elected as a Scottish representative peer from 1767. He was appointed a Knight of the Thistle in 1775 and was created a Peer of Great Britain as Baron Gordon of Huntley, of Huntley in the County of Gloucester, and Earl of Norwich, in the County of Norfolk, in 1784. He was Keeper of the Great Seal of Scotland from 1794 to 1806 and from 1807 to 1827. Between 1793 and 1827, he was Chancellor of King's College, Aberdeen. In addition, he was Lord Lieutenant of Aberdeenshire until 1808. He received the Order of the Thistle from King George III on 11 January 1775. The Duke was a truly enlightened grandee. He planned villages, improved his estates and was well-regarded by his tenants.

He raised regiments (the 92nd Highlanders) in 1794 for the American Rebellion and French Revolutionary Wars. He was responsible for establishing the village of the new village of Fochabers as well as for Tomintoul and Port Gordon in Banffshire. He is also credited as the founder of the Gordon Setter breed of dog, having popularized a 200 year old breed during the 18th century and then formalized its breed standard in 1820.

He was an enthusiastic supporter and patron of the music of William Marshall (1748-1833), a Scottish fiddler and composer, and famous for his many strathspeys, who acted as steward of the Gordon household. The tune, Cock of the North, may be one of William Marshall's compositions. The Duke died suddenly at Mount Street, Berkeley Square, on 17 June 1827 and was buried in Elgin Cathedral.

The dance and ballad air was assumed into martial repertory, the obvious connection being with the Gordon Highlanders, whose military bands play it as the regimental march past in quick time. It has been recorded that the melody helped win Gordon Highlander Piper George Findlater the Victoria Cross in 1897. It seems that while leading the charge storming Dargai Heights with other pipers, he was shot through both legs; "undaunted, he propped himself against a boulder, and continued to play" the stirring air to encourage the successful action. Another military story relates of its earlier use in the siege of Lucknow during the Indian Mutiny of 1857. The British were initially hard pressed and were for some time besieged in various locations in the city by native Indians. Signals had been regularly sent between the forces defending parts of the besieged town, and those under attack in the Residency quarters. A drummer boy named Ross, after the signaling was over, climbed to the high dome from which signals were sent and despite harassing fire from the Sepoys he sounded "Cock o' the North" in defiance, rallying the English with his bravery (though being a drummer, exactly how he 'sounded' the tune remains a mystery.)

The tune was used by the Scots poet Robert Burns for his song "Her Daddie Forbad and Her Minnie Forbad." In America, it was given to Bayard that there was an obscene New England song to the tune called "Chase Me, Charlie," but he did not hear it. It has been asserted that a trumpet version of the tune was played at the execution of Mary Queen of Scots in 1587 although this cannot be substantiated.

The Cock o' the North

March

Traditional



Continued on the next page





Colonel McNamara, M.P.

Colonel McNamara, M.P. is the First Post tune for the London Irish Rifles. The tune is named for Colonel John Robert Jermain Macnamara (11 October 1905 – 22 December 1944), a British Conservative Party politician and British Army officer who was killed in Italy during the Second World War.

Macnamara was educated at Haileybury where he was a member of the Officer Training Corps. He was the unsuccessful Conservative candidate at the May 1934 by-election in the Upton constituency in West Ham, and at the 1935 general election Macnamara was elected as Member of Parliament (MP) for Chelmsford. He was also joint secretary, with the Liberal MP Wilfrid Roberts, of the Basque Children's Committee.

On 11 January 1924 he joined the Territorial Army as a second lieutenant in the 3/London Regiment. He later commanded 1st London Irish Rifles, a Territorial Army battalion of The Royal Ulster Rifles and was subsequently promoted to the rank of Colonel. In December 1944 Macnamara was visiting Italy and was with 1st London Irish who were moving into the Senio Line to relieve a Gurkha battalion. Colonel Macnamara was watching men of the Battalion move up to the line in company with Major M. V. S. Boswell when a sudden German mortar bombardment fell on the area. Macnamara and Lieutenant J. Prosser MC were killed and Major Boswell was wounded. Jack Macnamara was laid to rest in Forlì War Cemetery.

Colonel McNamara, M.P.

March

The image displays a musical score for a march titled "Colonel McNamara, M.P." in the key of D major (two sharps) and 2/4 time. The score is written on six staves of music. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a time signature of 2/4. The music features a rhythmic pattern of eighth and sixteenth notes, with some measures containing beamed eighth notes and sixteenth notes. The score begins with a repeat sign and ends with a double bar line and repeat dots. The melody is simple and characteristic of a march.

London Irish Rifles



Corriechoillie's 43rd Welcome to the Northern Meeting

Nearly two hundred and twenty years ago, in 1788, thirteen Highland gentlemen met in Inverness to discuss how life in the north of Scotland might be cheered up and enlivened. The Battle of Culloden fought in 1746, and the subsequent suppression of the clans by the Hanoverian government of the day, had brought the whole area to probably the lowest point in its history. The economy was shattered, roads were almost non-existent, and Inverness itself was run down and miserable. The Highland population had little chance or incentive to travel, meet friends and indulge in the social pleasures which we take for granted today. Only months earlier the thirteen gentlemen had heard the news that Bonnie Prince Charlie had died in Rome. With the '45 now history, it seemed to them a good opportunity to make a fresh start.

During the course of their *'conversation at length on the subject'* the Gentlemen resolved to hold an annual meeting *'for the purpose of promoting a social intercourse'* and agreed among other resolutions recorded by Dr. John Alves, the first secretary, that *'the Object of the Meeting is Pleasure and Innocent Amusement'*. The week-long gathering was intended to be free of political views, business ambitions and all the mundane worries of the time.

The first Northern Meeting went very much as the thirteen gentlemen had envisaged. The company assembled at Mr. Beverley's Inn at 4.0pm, where they dined. For the rest of the week dinner was held alternately in Mr. Beverley's Inn and Mr. Ettles' Hotel. After dinner the company would move to the Town Hall for the Ball, which commenced at 8pm and finished at midnight. Great attention was paid to the formality of dress and the correctness of the dancing – qualities to which The Northern Meeting has adhered down to the present day.

During the day the gentlemen would ride to hounds; affording ample time for the ladies to visit and catch up with the local gossip! As time went on other diversions were introduced, such as horse racing at Fort George and Dunain Croy. Later, in 1835, sports and games were held at Dochfour, and two years later they were moved to the fields of the Longman and opened to the public. In 1864 the Northern Meeting's own park was established in Inverness, which provided the venue for the Games for the next seventy years. However, by the 1930's the Games had become ever more difficult to run, because the Northern Meeting lacked the resources and staff to compete with the many other corporate-run events in the Highlands. With the onset of World War II the Games ceased, and in 1946 the Northern Meeting Park was sold to the Inverness Burgh Council.

In 1789 the Northern Meeting proposed to build its own rooms and purchased from the Inverness Magistrates a site on the corner of Church Street and Baron Taylor's Street. Like many construction projects, costs over-ran the budget and the Meeting Rooms were to prove a financial millstone round the neck of the society for the next 170 years. Modeled on the assembly rooms in Edinburgh, the building had to be continually altered, extended and repaired, with the consequent

drain on the Meeting's funds. In 1962 the Northern Meeting decided reluctantly to sell the site for development. Although this brought welcome financial relief, it deprived the society of a permanent home for the Balls and the Piping Competitions. Since that time the events of the Northern Meeting have been held at a number of sites in and around Inverness, but the long-term aim still remains to consider the possibility of acquiring or sharing a new home in the Inverness area.

Today, the Northern Meeting is best known for its competition in September. These competitions are among the most prestigious solo events in the piping world. The most famous competition is the competition, which is organized in three tiers. Entry is restricted to fewer than 100 of the world's top pipers, who must re-apply each year.

The tune was composed by PM Willie Ross. He was born to piping parents in Glenstrathfarrar near Beauly in Inverness-shire on June 14, 1878, and was taught primarily by his mother, Mary Collie. He turned his sights on the army quickly, joining the Scots Guards at age 18 in 1896, thus beginning an military association that would last for 60 years.

He was decorated with the 1st Battalion in the Boer War in South Africa from 1899-1902. By then he was already composing tunes, among them *The Scots Guards' Farewell to South Africa*. In 1905 he became Pipe-Major of the 2nd Battalion, while his younger brother Alexander would become Pipe-Major of the 1st Battalion in 1911. He served in France during the Great War until he was invalided from the service in 1918 due to rheumatism.

In 1919 he secured his famous post as Instructor at the Army School of Piping at Edinburgh Castle, a position at the time under the auspices of the Piobaireachd Society. This being only a half-time position, he was also able to accept a position as Piobaireachd Society instructor in the Highlands of Scotland, and also supplement his income with private pupils. In 1921 he was appointed Pipe-Major of the Lovat Scouts, a post he held until 1933.

By this time his competing prowess was the stuff of legend. He won the Gold Medal at Inverness in 1904 and at Oban in 1907. He won Clasps to the Inverness Medal in 1905, '06 and '07, 1910, '12, '13, '19 and '28 – a record of eight that would stand for decades, untouched even by piobaireachd great John MacDonald of Inverness. He won a total of 11 Former Winners' M/S/R events at Oban and Inverness. This competitive record easily distinguishes him as the best overall competitor of his day.

Ross would hold his position at the Castle for nearly 40 years until his retirement in 1958, when he was succeeded by Pipe-Major John A. MacLellan. During this time he transformed the position into a high-profile one, training hundreds of pipers and being responsible for virtually all the premier players the army produced at this time, including Donald MacLeod and John A. MacLellan. His most famous private pupil was John D. Burgess, who won both Gold Medals at age 16 in 1950, and with whom Ross toured North America in 1952. He produced a long series of gramophone recordings and played frequently on the radio. His fame spread.

"King George V awarded him the Royal Victorian Medal in 1910, and in 1945 King George VI invested him as a Member of the Order of the British Empire. While these were honors.

His final years were dogged by ill health. He died on March 23, 1966 in Edinburgh and was buried beside his wife in Morningside Cemetery. well deserved, a more distinctive one was the request from King George VI that an air composed by Pipe Major Ross and played in the hearing of the then King and Queen before it had been 'christened,' should be given the name 'Queen Elizabeth.'

The image displays a musical score for a march titled "Corriechoillie's Welcome" by P/M Wm. Ross. The score is written in 2/4 time and features a key signature of two sharps (F# and C#). It consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The music is primarily composed of eighth and sixteenth notes, with some triplet markings. The second and third staves continue the melody. The fourth staff contains a first ending bracket labeled "1". The fifth staff contains a second ending bracket labeled "2". The sixth staff concludes the piece with a final cadence. The notation includes various rhythmic values, rests, and dynamic markings.



Craigh na Dun

Craigh na Dun translates as Rock of the Fort. Craigh na Dun is a mythical stone circle said to be near Inverness. It is featured in *Outlander*, where a woman uses the stones to pass back through time. The book is part of the *Outlander Series* by Diana Gabaldon, a collection of time-travel romances set in eighteenth-century Scotland against the backdrop of the Jacobite Rebellion. The tune was composed by Dr. Pete Heineman – the author.





Creagh Castle

Creagh Castle is in Doneraile, Co. Cork, Ireland above the Awbeg River. The house, originally called Crogh or Castle Saffron, and standing beside a well-preserved tower-house once the stronghold of the Roche family, became a Creagh property in 1788, when Dr. John Creagh leased it from Mr. William Love. The original house was built by John Love before 1750 and is said to have contained rooms with plasterwork by the Francini brothers. Creagh Castle, as it became known was destroyed by fire towards the end of the eighteenth century and was rebuilt in 1816 by William Brasier-Creagh, incorporating the old front of the original house, which gives the building a somewhat earlier look. The two bay additions on the south side of the house were built in 1911 to provide a larger drawing room and in exactly the same style as the original block. William's brother, George, also made many improvements to the estate, including the spectacular Gothic entrance gates and gate lodge, which were built in 1827.



The Creagh family has a long-standing connection with Doneraile. They are descended from the O'Neills of Thomond who in a battle against the Danes in Limerick wore laurel branches to their helmets, thus earning the name O'Craoibh (branch), of which Creagh is the anglicized form. From the eleventh to the sixteenth century the family was settled in County Limerick, where, in 1312, John Creagh of Adare was Mayor of Limerick. The date of arrival of the Creaghs in Doneraile is not clear but one branch of the family appears to have settled in County Cork by the sixteenth century. Christopher Creagh was Mayor of Cork in 1541, and a man of great influence and power amongst the native Irish.

Creagh Castle

Slow March

The image displays a musical score for the piece "Creagh Castle," identified as a "Slow March." The score is written for a single melodic line and consists of four staves of music. The key signature is G major, indicated by one sharp (F#), and the time signature is 2/4. The music begins with a repeat sign and a first ending bracket. The melody is characterized by a steady, rhythmic pattern of eighth and quarter notes, with some triplet-like groupings. The piece concludes with a final cadence marked by a double bar line and repeat dots.



Danny Boy

Oh Danny Boy, the pipes, the pipes are calling. Anyone who plays Irish music must be ready to field countless requests for this song, particularly around St. Patrick's Day. There is no doubt about its popularity with those who know little about traditional Irish music, and even with the older generation of Irish-Americans. But newly arrived immigrants from Ireland have frequently never heard of *Danny Boy*! Where did the song come from? Is it Irish at all?

To begin with, *Danny Boy* is one of over 100 songs composed to the same tune; Londonderry Air. This title has a certain political bias, since the name "Londonderry" is used to emphasize the ties between Northern Ireland and Britain (referring to the colonization of the area by English settlers in the early 17th century). Irish nationalists usually prefer to use "Derry", the original name of the Northern city and county. It appears that the title *Air from County Derry* was also used. It is popular among the Irish diaspora and is very well known throughout the world. The tune is played as the victory anthem of Northern Ireland at the Commonwealth Games.

The first appearance of the tune in print occurred in 1855, in ***Ancient Music of Ireland***, published by the early collector George Petrie (1789-1866). The untitled melody was supplied to Petrie by Miss Jane Ross of Limavady, County Londonderry, who claimed to have taken it down from the playing of an itinerant piper.

In 1974, Hugh Shields found a long-forgotten traditional song which was very similar to Gilchrist's modified version of the melody. The song, *Aislean an Oigfear* (recte *Aisling an Óigfhir*, "The young man's dream"), had been transcribed by Edward Bunting in 1792 based on a performance by harper Donnchadh Ó Hámsaigh (Denis Hempson) at the Belfast Harp Festival.

AISLEAN AN OIGFEAR (The Young Man's Dream)

Very slow (Bunting's chords)

G D Em G D G
G D Am D Em
C G A7 D G D G

Bunting published it in 1796. Ó Hámsaigh lived in Magilligan, not far from Ross's home in Limavady. Hempson died in 1807. In 2000, Brian Audley published his authoritative research on the tune's origins. He showed how the distinctive high section of the tune had derived from a refrain in *The Young Man's Dream* which, over time, crept into the body of the music. He also discovered the original words to the tune as we now know it which were written by Edward Fitzsimmons and published in 1814; his song is 'The Confession of Devorgilla', otherwise known by its first line 'Oh Shrive Me Father'.



So...back to *Danny Boy*. The author was an English lawyer, Frederic Edward Weatherly (1848-1929), who was also a songwriter and radio entertainer. In 1910 he wrote the words and music for an unsuccessful song he called *Danny Boy*. In 1912 his sister-in-law in America sent him a tune called *Londonderry Air*, which he had never heard before. Weatherly modified the lyrics of "Danny Boy" to fit the rhyme and meter of "Londonderry Air", and published a revised version of the song in 1913. As far as is known, Weatherly never set foot in Ireland.

The most prolific poet of the Edwardian—and for that matter Victorian and Georgian—ballad, the genial and indefatigable Weatherly was virtually a one-man song factory. He wrote thousands of lyrics, of which at least fifteen hundred were published. The law was as much a love as poetry, and he studied and was called to the Bar at the age of thirty-nine, thereafter enjoying a comfortable career on the Western Circuit, often appearing in criminal cases, almost invariably for the defense. According to his own account, in court he was remarkably keen-witted and effective. Songs poured from him, he translated opera and he published quantities of verse and children's books. He reveled in his considerable celebrity.

A little man physically, he had, as a friend put it, 'a blithe and tender soul'. He may have been self-satisfied but he was much loved and was certainly no fool, cheerfully dismissing his facility as a lyricist as no safe ticket to Parnassus. His most commercially successful ballad was 'Roses of Picardy' which became one of the great popular songs of the Great War, and it made its writer a small fortune.

There are various theories as to the true meaning of "Danny Boy". Some listeners have interpreted the song to be a message from a parent to a son going off to war or leaving as part of the Irish diaspora. The 1918 version of the sheet music included alternative lyrics ("Eily Dear"), with the instructions that "when sung by a man, the words in italic should be used; the song then becomes "Eily Dear", so that "Danny Boy" is only to be sung by a lady". In spite of this, it is unclear whether this was Weatherly's intent.

Oh, Eily dear, the pipes, the pipes are calling
 From glen to glen, and down the mountain side
 The summer's gone, and all the roses falling
 It's I, it's I must go, and you must bide.
 But I'll come back when summer's in the meadow
 Or when the valley's hushed and white with snow
 And you'll be here in sunshine or in shadow
 Oh Eily dear, oh Eily dear, I love you so.

Someday, may be, when all the flow'rs are dying
 And I am dead, as dead I well may be
 Ye'll come and find the place where I am lying
 And kneel and say an Ave there for me.
 And I shall hear, though soft you tread above me
 And all my grave will warmer, sweeter, be
 For you will bend and tell me that you love me
 And I shall sleep in peace until you come to me.

The musical score for 'Danny Boy' is presented in eight staves. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is characterized by a slow, flowing pace, typical of a 'Slow Air'. The notation includes various ornaments, slurs, and fermatas, indicating phrasing and performance techniques. The piece ends with a double bar line and repeat dots, signifying the conclusion of the melody.

Omaha Pipes and Drums 3.22.12

Donald Blue

"Donald Blue" is the lights-out tune for several Scottish regiments, including the famous Black Watch.

The lyrics tell that a smith has a drinking wife, often found drunk in the street. One day, as his wife is asleep, he is called out to rescue her. He finds a drunken woman who looks so like his wife he cannot tell them apart. His wife quits drinking as a result.

Donald Blue (Lights Out)

March

/JHP

The musical score for "Donald Blue (Lights Out)" is presented in five staves. It is written in treble clef, key of D major (two sharps), and 2/4 time. The first four staves contain the main melody, which is a simple, rhythmic march tune. The fifth staff is a repeat of the melody, with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The melody is a simple, rhythmic march tune.



Egg and the Fiddle

Robert "Rab" Mathieson was born in Paisley, Scotland in 1958. He was taught piping by Johnny Barnes, Pipe Major of the Whitrigg Pipe Band (later the Grade I Polkemmet Colliery). He twice won the Macallen Trophy at the Inter-Celtic Music Festival in Lorient, France. Mathieson joined Shotts & Dykehead as Pipe Major along with Jim Kilpatrick (as Drum Sergeant) after the 1986 season. He released a solo recording "Gracenotes" in 1988 and has published several collections of his own tunes. He won the World Pipe Band Championships in 1994, 1997, 2000, 2003, and 2005 and also has won 40 RSPBA Major Championships.

Egg and the Fiddle

Reel

PM Robert Mathieson



Eileen Alannah

Eileen Alannah was previously the slow march of the Royal Inniskilling Fusiliers.

The tune is from Act II of *Eileen* – a three-act comic opera (sometimes described as a musical) with music by Victor Herbert and lyrics and book by Henry Blossom – based loosely on the 1835 novel *Rory O'Moore* by Herbert's grandfather, Samuel Lover.



Victor August Herbert (February 1, 1859 – May 26, 1924) was an Irish-born, German-raised American composer, cellist and conductor. Although Herbert enjoyed important careers as a cello soloist and conductor, he is best known for composing many successful operettas that premiered on Broadway from the 1890s to World War I. He was also prominent among the Tin Pan Alley composers and was later a founder of the American Society of Composers, Authors, and Publishers (ASCAP). A prolific composer, Herbert produced two operas, a cantata, 43 operettas, incidental music to 10 plays, 31 compositions for orchestra, nine band compositions, nine cello compositions, five violin compositions with piano or orchestra, 22 piano compositions and numerous songs, choral compositions and orchestrations of works by other composers, among other music.

Herbert was eager to write an "Irish" musical to celebrate the land of his birth. His score was well received by the critics, but the libretto received some harsh reviews.

Storyline

It is 1798. Lady Maude, widow of Lord Estabrook, an English lady, is the mistress of Castle Sligo, creating resentment among the Irish locals. Shaun Dhu leads a band of smugglers and revolutionaries on the Western coast of Ireland that includes Barry O'Day. The band stores its loot at Biddy's Black Bull Inn. Lady Maude and her niece, Eileen, stop at the Inn when their carriage breaks down. Barry O'Day protects them from some village drunks. Colonel Lester, the local British authority, comes to arrest Barry for treason, but he escapes as Lady Maude's groom.

Later, at Castle Sligo, Lady Maude has developed affection for Barry. Eileen explains that Barry is a rogue. Nevertheless, Maude decides to help Barry escape again from the Colonel by putting a coachman's uniform on her guest, Sir Reggie, making him a decoy. Sir Reggie is arrested and sentenced to death before the Colonel learns that he has been fooled and that Barry has gotten away again.

By the time of Lady Maude's birthday, Eileen and Barry have fallen in love. Learning that Barry is there, the Colonel has his men surround the castle. Barry surrenders, and he is about to be shot, when news arrives that the King has pardoned the rebels. The arrest is reversed, various couples are united, including Barry and Eileen, and it is declared that "Ireland shall stand among all nations of the world."

After two Cleveland performances at the Colonial Theatre on January 1–2, 1917 under the name of *Hearts of Erin*, the musical moved on to Boston, changing its name to *Eileen*. It then opened at the Shubert Theatre on March 19, 1917 and ran for only 64 performances. It was produced by Joe Weber, formerly of the comedy duo Weber and Fields. It then toured, but a fire destroyed its sets and costumes three months into the tour. Because of its short initial run, the show was rarely revived until 1997, when it was produced and recorded by the Ohio Light Opera. However, its hit song "Thine Alone" was frequently recorded.

Eileen Alannah was made famous by tenor John McCormack.



John Francis Count McCormack (14 June 1884 – 16 September 1945) was a world-famous Irish tenor, celebrated for his performances of the operatic and popular song repertoires, and renowned for his diction and breath control. He was also a Papal Count.

Count McCormack was born in Athlone, Ireland, the fourth of eleven children of Andrew McCormack and Hannah Watson on 14 June 1884, and was baptized in St. Mary's Church, Athlone on 23 June 1884. His parents were employed at the Athlone Woollen Mills.

In 1906, he made his operatic debut at the Teatro Chiabrera, Savona. The next year he began his first important operatic performance at Covent Garden in Mascagni's *Cavalleria rusticana*, becoming the theatre's youngest principal tenor. In 1909 he began his career in America. By 1912, he was beginning to become involved increasingly with concert performances, where his voice quality and charisma ensured that he became the most celebrated lyric tenor of his time. McCormack made hundreds of recordings, the first on phonograph cylinder in 1904. His most commercially successful series of records were those for the Victor Talking Machine Company during the 1910s and 1920s.

In 1917, McCormack became a naturalized citizen of the United States. In June 1918, he donated \$11,458 towards the USA's world war effort. By then, his career was a huge financial success, earning millions in his lifetime from record sales and appearances. He died in September 1945 after a series of infectious illnesses, including influenza and pneumonia.

The musical score is presented in six staves. Each staff begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The notation includes a variety of note values, including eighth and sixteenth notes, often beamed together in groups. There are also dotted rhythms and rests throughout the piece. The score concludes with a double bar line on the sixth staff.

Continued next page



Farewell to Nigg

Nigg is a small village on the northeast coast of Scotland on Nig Bay. The Hill of Nigg was one of the hunting grounds of the Fions who used to leap across the Cromarty Firth on their hunting spears and whose race became extinct after their women and children were all killed in a fire in Glen Garry.

The Kings Path is said to take its name from the shipwreck of a king of Denmark. His three sons drowned and their bodies were washed up on the shore after a great storm after trying to rescue their sister from Balnagown Castle. One was buried at Nigg, one at Shandwick and the third at Hillton of Cadboll. Sculptured stones were placed at each grave.

Duncan Johnstone (above) was a prolific composer of bagpipe music (and the saying that he had a couple of jigs for breakfast was not far from the truth). In his lifetime, Duncan composed over sixty tunes including Farewell to Nigg, The Isle of Barra March, The Streaker, James McLellan's Favourite, and the Lament for Alan my Son.

Duncan, who was a giant among pipers, teachers, and composers of pipe music. His family came from Barra. The Protestant reformations sweeping south through the Hebrides in ages past never made it to Barra. While fiddles were burned along with bagpipes (the black sticks of the devil) in places like Skye, the traditions of piping and clarsach (harp), dance, and other aspects of Gaelic culture lived on a little longer on tiny Barra. It was a great loss to the piping world when he passed away suddenly on Saturday, November 13, 1999.

Farewell to Nigg

March

Duncan Johnstone



Continued on next page



Farewell to the Creeks



There were several prominent piping figures named 'James Robertson' during the first half of the 1900s; this one, James ("Robbie") Robertson of Banff, a Gordon Highlander, was a prolific composer. (above). Born in Bannffshire on August 23rd, 1886, he began learning pipes at the age of 15 from P/M William Sutherland of Airdrie.

In 1906 he enlisted in the Gordon Highlanders, where he would befriend and come under the influence of the great G. S. McLennan, the greatest Gordon piper of all. G. S. taught Robertson from 1906 to 1913, recommended him for promotion to Lance Corporal in 1912, and oversaw his advancement to Pipe Corporal in 1913.

Just before the Great War, he attended the Military School of Piping at Inverness under John MacDonald of Inverness, where he certainly would have studied piobaireachd, and became the tenth graduate of what would come to be known as the Army School of Piping.

In August 1914 he went with the 1st Battalion of the Gordons to France as part of the British Expeditionary Force. *The Gordon Highlanders Pipe Music Collection Volume II* (1985) describes his trials and adventures during the war years:

"On August 13th there were eighteen pipers in the Battalion, most of whom had been pupils of G. S., but by 27th August only two had escaped capture or death. Robbie was amongst the former being taken with the majority of the Battalion at Bertry on 27th August, and he was to spend virtually the whole War as a prisoner. He was sent to Sennelager near Paderborn in September 1914 and was court martialled by the Germans on three occasions during his time as a POW for 'refusing to carry out work of a military nature, i.e. building Zeppelin sheds and, as a Non-Commissioned Officer, inciting men to refuse similar work.'" For years afterwards, Robbie, in his inimitable, amusing style, would recount his experiences as a prisoner in charge of liquidizing human excrement prior to its application as a fertilizer on the surrounding German farmland. This typically efficient German approach was frequently sabotaged by the prisoner in charge, which leaves much to the imagination! Indeed, on 17th December, 1915, so difficult had he become to his captors that he was sentenced to one year's imprisonment. Actually, a large part of this period was spent in solitary confinement and the sentence took one year, ten months to complete. He would not give in. Indeed, such had been his example to others that in February 1920 he was awarded the Meritorious Service Medal in recognition of his valuable services as a prisoner of war."

In April of 1918 he was exchanged as a prisoner and the next year he rejoined the 1st Battalion in Limerick where he composed his most famous of many compositions, **Farewell to the Creeks**.

A champion boxer in the regiment as a young man, he was respected as a pipe major, a piper and a soldier, though the war and his foreign service perhaps robbed him of his due as a competitive player.

After serving in Malta and finally at the depot in Aberdeen, he retired in April, 1927 and worked as a janitor at the Banff Academy until 1953. He also served as a Special Constable in Banff, achieving the rank of Sergeant.

During his latter years he taught and judged at games such as Braemar, Aboyne and Lonach in the northeast of Scotland and was a founding member of the Turriff and District Pipe Band.

He died in 1961 and lies in Banff cemetery.

The image displays a musical score for a march titled "Farewell to the Creeks" by PM James Robertson. The score is written in treble clef, with a key signature of one sharp (F#) and a 6/8 time signature. It consists of eight staves of music, each containing a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece begins with a repeat sign and a first ending bracket. The music concludes with a final double bar line and repeat dots.

Finnegan's Wake

Finnegan's Wake is a ballad that arose in the 1850s in the music-hall tradition of comical Irish songs. The song is a staple of the Irish folk-music group The Dubliners, who have played it on many occasions and included it on several albums, and is especially well known to fans of The Clancy Brothers, who have performed and recorded it with Tommy Makem. The song has more recently been recorded by Irish-American Celtic punk band Dropkick Murphys. The song is also a staple in the repertoire of Irish Folk Band The High Kings, as well as Darby O'Gill, whose version incorporates and encourages audience participation.

In the ballad, the hod-carrier Tim Finnegan, born "with a love for the liquor", falls from a ladder, breaks his skull, and is thought to be dead. The mourners at his wake become rowdy, and spill whiskey over Finnegan's corpse, causing him to come back to life and join in the celebrations. Whiskey causes both Finnegan's fall and his resurrection.

Finnegan's Wake

Quick March

The image displays the musical notation for the 'Quick March' of 'Finnegan's Wake'. It consists of four staves of music, each beginning with a treble clef and a key signature of two sharps (F# and C#). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs. The music is written in a style typical of Irish folk music, with a focus on melody and rhythm. The first staff starts with a repeat sign, followed by a series of notes. The second staff continues the melody with similar rhythmic patterns. The third staff also begins with a repeat sign and continues the melodic line. The fourth staff concludes the piece with a final cadence and a repeat sign.

Omaha Pipes and Drums 7.18.2014

Lyrics on the next page

Popular Lyrics

Tim Finnegan lived in Walkin street,
A gentleman Irish, mighty odd.
He had a brogue both rich and sweet
And to rise in the world he carried a hod.
You see he'd a sort of a tipplin' way
With a love for the liquor he was born.
And to help him on his way each day,
He'd a drop of the craythur ev'ry morn.

CHORUS:

Whack fol' the dah, now, dance to your partner.
Wipe the floor, your trotters shake.
Isn't it the truth I told ya?
Lots of fun at Finnegan's wake.

One morning Tim was rather full;
His head felt heavy, which made him shake.
He fell from a ladder and he broke his skull
And they carried him home, his corpse to wake.
They rolled him up in a nice, clean sheet
and laid him out upon the bed
With a bottle of whiskey at his feet
And a barrel of porter at his head.

(Chorus)

His friends assembled at the wake
And Mrs. Finnegan called for lunch.
First she brought in tay and cake,
Then pipes, tobacco, and whiskey punch.
Biddy O'Brien began to cry,
"Such a nice clean corpse did you ever see?"
"Arragh, Tim, mavourneen! Why did you die?"
"Arragh, hold yer gob!" says Paddy McGee.

(Chorus)

Then Maggie O'Connor took up the job.
"Oh Biddy," says she, "you're wrong, I'm sure."
Biddy gave her a belt in the gob
And left her sprawling on the floor.
Then the war did soon engage;
'Twas woman to woman and man to man.
Shillelagh law was all the rage
And a row and a ruction soon began.

(Chorus)

Then Mickey Maloney ducked his head
When a noggin of whiskey flew at him.
It missed, and falling on the bed
The whiskey scattered over Tim.
Tim revives, see how he rises!
Timothy risin' from the bed!
Says' "Whirl your whiskey 'round like blazes,"
"Thanum an Dhul! Do ye think I'm dead?"

(Chorus)



Hail to the Chief

"Hail to the Chief" sounds forth as the President of the United States arrives at any formal occasion. Who would guess that its origins lay in Sir Walter Scott's poem, "The Lady of the Lake," which narrates how a Scottish Highlands clan loses its heritage and land to an imperialist invader? Verses from Sir Walter Scott's *The Lady of the Lake*, including "Hail to the Chief who in triumph advances!" were set to music around 1812 by the songwriter James Sanderson (c. 1769 – c. 1841), a self-taught English violinist and the conductor of the Surrey Theatre, London, who wrote many songs for local theatrical productions during the 1790s and the early years of the 19th century.

Published on May 8, 1810, Scott's work secured the author international fame and broke all records by selling 25,000 copies in eight months. The narrative's adventurous plot and carefully drawn characters were ripe for stage production. In the following year at least three productions were mounted in London theaters and one in Edinburgh, Scotland. The latter, produced by Edmund John Eyre, also opened in Philadelphia's New Theater on January 1, 1812, with music "partly composed, and partly selected, by Mr. J. A. Jones." Among the tunes that Jones selected to include was James Sanderson's "Hail to the Chief," written for one of the London productions.

Sanderson was the conductor of London's Surrey Theater orchestra and wrote many songs for local theatrical productions. He set "Hail to the Chief" to the words of Stanza XIX of the Second Canto of Scott's "Lady of the Lake," a section referred to by the poet as "The Boat Song." The poem's "Chief" was the Scottish folk hero Roderick Dhu, who strove to protect the Douglas clan from their enemy, King James V, but died at the monarch's hand. The story apparently had a particular resonance in America during the War of 1812 because it explored conflicting values while acknowledging both the good and the bad aspects of each contending system. The first U.S. sheet music for "Hail to the Chief" was published in Philadelphia under the title "March and Chorus, 'Hail to the Chief,' in the Dramatic Romance of *The Lady of the Lake*," at about the same time the play ran.

"Hail to the Chief" was first associated with a Chief Executive on February 22, 1815, when it was played (under the title "Wreaths for the Chieftain") to honor both the belated George Washington and the end of the War of 1812. Andrew Jackson was the first living president to be personally honored by "Hail to the Chief," on January 9, 1829. The tune was among a number of pieces played for Martin Van Buren's inauguration ceremony on March 4, 1837, and for social occasions during his administration. As one party-goer recalled:

"The Marine Band...is always ordered from the Navy Yard and stationed in the spacious front hall, from which they swell the rich saloons of the palace with "Hail to the Chief," "Wha'll Be King but Charley," and other humdrum airs, which ravish with delight the ears of warriors, who have never smelt powder."

It was Julia Tyler, the wife of President John Tyler, who first requested that "Hail to the Chief" be played specifically to announce the President's arrival on official occasions. The tune was included in certain nineteenth century musical instruction books and the future First Lady, Sarah Childress Polk, studied it as a young woman. It was played at her husband James Polk's inauguration but she, perhaps more than others, ritualized its use. As the historian William Seale stated,

"Polk was not an impressive figure, so some announcement was necessary to avoid the embarrassment of his entering a crowded room unnoticed. At large affairs the band...rolled the drums as they played the march...and a way was cleared for the President."

President Chester Arthur was not fond of the tune and asked John Philip Sousa to compose a new herald. Sousa, then Director of the Marine Band, responded with the "Presidential Polonaise" - nonetheless "Hail to the Chief" endured. President Truman, an amateur musicologist, spent time tracing the origins of the piece and in 1954 the Department of Defense established it as the official musical tribute to the U.S. President.

"Hail to the Chief" is the official Presidential Anthem of the United States. The song's playing accompanies the appearance of the President of the United States at many public appearances. For major official occasions, the United States Marine Band and other military ensembles are generally the performers, so directives of the United States Department of Defense have, since 1954, been the main basis for according its official status. It is preceded by four ruffles and flourishes when played for the President. The song is also played during a former President's state funeral, though it can also be played even if the funeral is not a state funeral such as the funeral of Richard Nixon. The song is in the public domain.

Omaha Pipes & Drums 1.28.2014

Lyrics by Sir Walter Scott

Hail to the chief, who in triumph advances,
 Honour'd and blest be the evergreen pine!
 Long may the tree in his banner that glances,
 Flourish the shelter and grace of our line.
 Heaven send it happy dew,
 Earth lend it sap anew,
 Gaily to bourgeon and broadly to grow;
 While every highland glen,
 Sends our shout back agen,
 "Roderigh Vich Alpine Dhu, ho! i-e-roe!"

Ours is no sapling, chance-sown by the fountain,
 Blooming at Beltane, in winter to fade;
 When the whirlwind has stript every leaf on the
 mountain,
 The more shall Clan Alpine exult in her shade.
 Moor'd in the lifted rock,
 Proof to the tempest's shock,
 Firmer he roots him, the ruder it blow:
 Menteith and Breadalbane, then,
 Echo his praise agen,
 "Roderigh Vich Alpine Dhu, ho! i-e-roe!"

Proudly our pibroch has thrill'd in Glen Fruin,
 And Blancochar's groans to our slogan replied,
 Glen Luss and Ross Dhu, they are smoking in ruin,
 And the best of Loch Lomond lie dead on our side.
 Widow and Saxon maid,
 long shall lament our rade,
 Think of Clan Alpine with fear and with wo.
 Lenox and Levon Glen,
 Shake when they hear agen
 "Roderigh Vich Alpine Dhu, ho! i-e-roe!"

Row, vassals, row for the pride of the Highlands!
 Stretch to your oars for the evergreen pine!
 O, that the rosebud that graces yon islands,
 Were wreath'd in a garland around him to twine.
 O, that some seedling gem,
 Worthy such noble stem,
 Honour'd and blest in their shadow might grow;
 Loud should Clan Alpine then,
 Ring from her deepest glen,
 "Roderigh Vich Alpine Dhu, ho! i-e-roe!"



Heather Grant of Strathyre

The Retreat March, *Heather Grant of Strathyre* was composed by Pipe Major James McGregor. James McGregor served as P/M in the Gordon Highlanders during World War 2 and was one of the Royal Pipers at Balmoral for 22 years. He won virtually every major piping award including the Gold Medal at Inverness, the Bratach Gorm, and the Silver Chanter at Dunvegan Castle. He and his family later moved to Tulchan, Glenisla, when McGregor became head deerstalker and piper to the Earl of Airlie.

The tune, *Heather Grant of Strathyre*, was composed about 1975 for the wife of William Grant, a deerstalker and close friend of McGregor. Strathyre is a district and settlement in the Stirling local government district of Scotland. It forms the south-eastern part of the parish of Balquhidder and was, prior to the 1973 reorganization of local government, part of Perthshire. It is within the bounds of the Loch Lomond and the Trossachs National Park. James McGregor also composed *The Earl of Airlie*, *Glen Gelder*, *Mrs. McGregor*, *Loch Lubnaig*, *Miss Judy Morrison*, and *Tom Speir's Welcome to Glenalmond*.

Heather Grant of Strathyre

Retreat March

P/M James McGregor

Omaha Pipes and Drums 5.27.2014

Hector the Hero



Major-General Sir Hector Archibald MacDonald (shown above), also known as Fighting Mac (4 March 1853–25 March 1903), was a distinguished Victorian soldier.

Hector MacDonald was born on a farm at Rootfield, near Dingwall, Ross-shire, Scotland. He was, as were most people in the area at the time, a Gaelic speaker and in later life went by the name *Eachann nan Cath* "Eachann of the Battles". His father, William MacDonald, was a crofter and a stonemason. His mother was Ann Boyd, the daughter of John Boyd of Killiechoilum and Cradlehall, near Inverness. Hector's brothers were the Rev. William MacDonald Jr., known as 'Preaching Mac', Donald, John, and Ewen. At the age of 15, MacDonald was apprenticed to a draper in Dingwall and then moved on to the Royal Clan Tartan and Tweed Warehouse in Inverness, an establishment owned by a Mr. William Mackay.

On 7 March 1870 Macdonald joined the Inverness-shire Highland Rifle Volunteers, and in 1871 enlisted in the 92nd Gordon Highlanders at Fort George. He rose rapidly through the noncommissioned ranks, and had already been a Color Sergeant for some years when his distinguished conduct in the presence of the enemy during the Second Afghan War led to his being commissioned in his regiment, an extremely rare honor (7 January 1880).

He served as a subaltern in the First Boer War (1880–81), and at the Battle of Majuba Hill, where he was made prisoner, his bravery was so conspicuous that General Joubert gave him back his sword. In 1885 he served under Sir Evelyn Wood in the reorganization of the Egyptian army, and took part in the Nile Expedition of that year. In 1888 he became a regimental captain in the British service, but continued to serve in the Egyptian army, concentrating on training Sudanese troops. In 1889 he received the DSO for his conduct at the Battle of Toski and in 1891, after the action at Tokar, he was promoted substantive major.

During the Mahdist War Macdonald commanded a brigade of the Egyptian army in the Dongola Expedition (1896), and subsequently distinguished himself at the Battle of Abu Hamed (7 August 1897) and the Battle of Atbara (8 April 1898). At the Battle of Omdurman (2 September 1898) the British commander, Lord Kitchener, unwittingly exposed his flanks to the Dervish (i.e., Mahdist) army. Macdonald swung his men by companies in an arc as the Dervishes charged and by skillful maneuvering held his ground until Kitchener could redeploy his brigades. When the fight was over Macdonald's troops had an average of only two rounds left per man.

After Omdurman MacDonald became a household name in Britain. He was promoted to colonel in the British Army, appointed an *aide-de-camp* to Queen Victoria, and received the thanks of Parliament and a cash award. His fame was especially high in his native Scotland: on the 12th May that year, described as "one of the heroes of Omdurman," he was entertained to luncheon by the council of the City of Edinburgh, and many Scots felt that Macdonald, and not Kitchener, was the true hero.

In December 1899 Macdonald was sent to South Africa to command the Highland Brigade, under Lord Roberts and Kitchener, Roberts' Chief of Staff, taking part in the Paardeberg, Bloemfontein and Pretoria operations, and in 1901 was knighted as a KCB for his services.

In 1902, following a short period commanding the South District Army in India, he was appointed Commander-in-Chief of British troops in Ceylon (now Sri Lanka).

"Ceylon furnished Macdonald with a lethal combination of a military command which was inactive and uninteresting, and a community of boys who were interesting and very active." He ruffled the feathers of the civilians by forcing the unkempt and ill-disciplined British troops, most of them the sons of British planters, to show more spit and polish; he deeply offended the Governor, Sir Joseph West Ridgeway, when he yelled at him to get off the parade ground; and compounded the process of alienation by declining the social invitations of the British community and consorting instead with the locals. Rumors began circulating that he was having a sexual relationship with the two teenage sons of a Burgher named De

Saram, and that he was patronizing a "dubious club" attended by British and Sinhalese youths. Matters came to a crisis when a tea-planter informed Ridgeway that he had surprised Sir Hector in a railway carriage with four Sinhalese boys; further allegations followed from other prominent members of the colonial establishment, with the threat of even more to come, involving up to seventy witnesses. Ridgeway advised Macdonald to return to London, his main concern being to avoid a massive scandal: "Some, indeed most, of his victims ... are the sons of the best-known men in the Colony, English and native", he wrote, noting that he had persuaded the local press to keep quiet in hopes that "no more mud" would be stirred up.

In London Macdonald "was probably told by the king that the best thing he could do was to shoot himself"; Lord Roberts, now Chief of the Imperial General Staff, advised him to go back to Ceylon and face a court martial to clear his name. (There was no question of a criminal trial as Macdonald's alleged offense was not illegal in Ceylon). Macdonald left London for Ceylon. Meanwhile Ridgeway, coming under increasing pressure in the Legislature, revealed that "serious charges" had been laid and that the General was returning to a court martial. Macdonald, reading this in the morning newspaper over breakfast in his hotel in Paris, returned to his room and shot himself.

The suicide of the famous war-hero caused great public shock. James Scott Skinner wrote the tune in his honor called *Hector the Hero*.

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.

Hector the Hero

Slow Air

JS Skinner, arr. JE Fuchs

The image displays a musical score for the piece "Hector the Hero," arranged by JE Fuchs. The score is written in G major (one sharp) and 6/8 time, indicated by the key signature and the common time signature. It consists of six staves of music. The first staff begins with a repeat sign and a double bar line. The music is primarily composed of eighth and sixteenth notes, with some dotted rhythms. There are two instances of triplets, one in the third staff and another in the fifth staff. The score concludes with a double bar line and repeat dots at the end of the sixth staff.

Lyrics by James Scott Skinner

Lament him, ye mountains of Ross-shire;
Your tears be the dew and the rain;
Ye forests and straths, let the sobbing winds
Unburden your grief and pain.
Lament him, ye warm-hearted clansmen,
And mourn for a kinsman so true
The pride of the Highlands, the valiant MacDonald
Will never come back to you.
O, wail for the mighty in battle,
Loud lift ye the Coronach strain;
For Hector, the Hero, of deathless fame,
Will never come back again.
Lament him, ye sons of old Scotia,
Ye kinsmen on many a shore;
A patriot-warrior, fearless of foe,
Has fallen to rise no more.
O cherish his triumph and glory
On Omdurman's death-stricken plain,
His glance like the eagle's, his heart like the lion's
His laurels a nation's gain.

O, wail for the mighty in battle,
Loud lift ye the Coronach strain;
For Hector, the Hero, of deathless fame,
Will never come back again.
O rest thee, brave heart, in thy slumber,
Forgotten shall ne'er be thy name;
The love and the mercy of Heaven be thine;
Our love thou must ever claim.
To us thou art Hector the Hero,
The chivalrous, dauntless, and true;
The hills and the glens, and the hearts of a nation,
Re-echo the wail for you.
O, wail for the mighty in battle,
Loud lift ye the Coronach strain;
For Hector, the Hero, of deathless fame,
Will never come back again.



Inverness Gathering

Inverness is a city in northern Scotland. The city is the administrative centre for the Highland council area, and is promoted as the capital of the Highlands of Scotland. The city lies near the site of the eighteenth century Battle of Culloden and at the beginning of the Great Glen, where the River Ness enters the Inverness/Moray Firth making it a natural hub for various transport links. It is the northernmost city in the United Kingdom. A settlement was established by the sixth century AD with the first royal charter being granted by King David I in the twelfth century.

Inverness was one of the chief strongholds of the Picts, and in AD 565 was visited by St Columba with the intention of converting the Pictish king Brude, who is supposed to have resided in the vitrified fort on Craig Phadrig, on the western edge of the city. A 93 oz (2.6 kg) silver chain dating to 500-800 was found just to the south at Torvean. A church or a monk's cell is thought to have been established by early Celtic monks on St Michael's Mount, a mound close to the river, now the site of the Old High Church and graveyard. The castle is said to have been built by Máel Coluim III (Malcolm III) of Scotland, after he had razed to the ground the castle in which Mac Bethad mac Findláich (Macbeth) had, according to much later tradition, murdered Máel Coluim's father Donnchad (Duncan I), and which stood on a hill around 1 km to the north-east.

The strategic location of Inverness has led to many conflicts in the area. Reputedly there was a battle in the early 11th century between King Malcolm and Thorfinn of Norway at Blar Nam Feinne, to the southwest of the city.

Inverness had four traditional fairs, one of them being Legavrik (*leth-gheamradh*). William the Lion (d. 1214) granted Inverness four charters, by one of which it was created a royal burgh. Of the Dominican friary founded by Alexander III in 1233, only one pillar and a worn knight's effigy survive in a secluded graveyard near the town centre.

Medieval Inverness suffered regular raids from the Western Isles, particularly by the MacDonald Lords of the Isles in the fifteenth century. In 1187 one Donald Bane led islanders in a battle at Torvean against men from Inverness Castle led by the governor's son, Duncan Mackintosh. Both leaders were killed in the battle, Donald Bane is said to have been buried in a large cairn near the river, close to where the silver chain was found. Local tradition says that the citizens fought off the Clan MacDonald in 1340 at the Battle of Blairnacoil on Drumderfit Hill, north of Inverness across the Beauty Firth. On his way to the Battle of Harlaw in 1411, Donald of Islay harried the city, and sixteen years later James I held a parliament in the castle to which the northern chieftains were summoned, of whom three were executed for asserting an independent sovereignty. Clan Munro defeated Clan Mackintosh in 1454 at the Battle of Clachnaharry just west of the city. The Clan MacDonald and their allies stormed the castle during the Raid on Ross in 1491.

In 1562, during the progress undertaken to suppress Huntly's insurrection, Queen Mary was denied admittance into Inverness Castle by the governor, who belonged to the earl's faction, and whom she afterwards therefore caused to be hanged. The Clan Munro and Clan Fraser took the castle for her. The house in which she lived meanwhile stood in Bridge Street until the 1970s, when it was demolished to make way for the second Bridge Street development. The city's Marymass Fair, on the Saturday nearest 15 August, (a tradition revived in 1986) is said to commemorate Queen Mary as well as the Virgin Mary.

Beyond the then northern limits of the town, Oliver Cromwell built a citadel capable of accommodating 1000 men, but with the exception of a portion of the ramparts it was demolished at the Restoration. The only surviving modern remnant is a clock tower. In 1715 the Jacobites occupied the royal fortress as a barracks. In 1727 the government built the first Fort George here, but in 1746 it surrendered to the Jacobites and they blew it up.

Culloden Moor lies nearby, and was the site of the Battle of Culloden in 1746, which ended the Jacobite Rising of 1745-1746.

On September 7, 1921, the first UK Cabinet meeting to be held outside London took place in the Town House, when David Lloyd George, on holiday in Gairloch, called an emergency meeting to discuss the situation in Ireland. The Inverness Formula composed at this meeting was the basis of the Anglo-Irish Treaty.

The date of the first Inverness Gathering on the banks of the River Ness has been lost in the mists of time and will forever remain a mystery. What is known is that in 1822 the Inverness Courier reported that fundraising was taking place in the town to revive those ancient Games and to give the Capital of the Highlands a Highland Games that its townsfolk could be proud of.

Inverness Gathering

March

The image displays a musical score for a march titled "Inverness Gathering". The score is written for a single melodic line on a treble clef staff. It is in the key of D major (two sharps) and 2/4 time. The music begins with a repeat sign and a first ending bracket. The melody is characterized by a steady eighth-note rhythm with frequent beamed eighth notes, creating a lively and rhythmic feel. The score consists of four staves of music, each containing a line of the melody. The piece concludes with a final double bar line and repeat dots.

Continued on next page

The image displays eight staves of musical notation for guitar, arranged vertically. The music is written in G major, indicated by two sharps (F# and C#) on the treble clef. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several repeat signs (double bar lines with dots) throughout the piece. In the seventh and eighth staves, there are triplets of eighth notes, marked with a '3' and a slur. The overall style is that of a guitar tablature or a simplified musical score for guitar.

Jimmy Findlater

Gordon K. Speirs (19?? - 1994) grew up in a London orphanage; his parents were killed in WWII. He was Pipe Major of The Blue Bonnets (City of London) Pipe Band in the 1960s and early 1970s. He later moved to Milwaukee and joined The Billy Mitchell Scottish and became its primary instructor and PM. He is reputed to have successfully played pipes and danced at the same time. Gordon moved to Kansas City in 1977 but returned to Milwaukee around 1980 where he formed the Milwaukee & District Scottish Pipe Band in 1982 with his wife Catriona Hill (daughter of Bob Hill, PM Scots Guards) along with some members of The Billy Mitchell Scottish. Milwaukee & District competed in Grade IV, and in 1984, Grade III; which was the peak of this band's short life. Around 1985 Gordon and his wife divorced, and Gordon moved to the Denver area and later married Shelley, a piper. He died in 1994.

Findlater is a common Scottish name derived from the Norse words *fyn* ("white") and *leitir* ("cliff"). It is not known who the subject of the song, "Jimmy" is. The Earl of Findlater is a title (dormant since 1811) possessed by the Ogilvies, a branch of the Airlie family. It was first conferred on James, second Lord Ogilvy of Deskford, Banffshire, on 20th February 1638, to him and the heir's male of his body succeeding to him in the estates of Findlater and Deskford.

Findlater Castle (shown above) sits in a romantic position on a 50-foot-high cliff overlooking the Moray Firth on the coast of Banff and Buchan, Aberdeenshire, Scotland west of Banff, near the village of Sandend, between Cullen and Portsoy.

Famous "Findlaters" include Jane Helen Findlater (4 November 1866, Edinburgh - 20 May 1946 Comrie) a Scottish novelist whose first book, *The Green Graves of Balgowrie*, started a successful literary career: for her sister Mary as well as for herself. They are known for their collaborative works of fiction as well as their own individual writing. Sometimes they are referred to as the Findlater sisters. Sir (Samuel) Findlater Stewart, GCB, GCIE, CSI (1879 – 1960) was a British civil servant of the Raj. George Findlater VC (16 February 1872, Mill of Turriff, Aberdeenshire – 4 March 1942, Turriff, Aberdeenshire) recipient of the Victoria Cross, the highest and most prestigious award for gallantry in the face of the enemy that can be awarded to British and Commonwealth forces.

Jimmy Findlater, no relation to George Findlater V.C., was chairman of the London and South East Branch of the SPBA (later known as the RSPBA) during the 1970s. The tune entitled "Jimmy Findlater" was written on May 17, 1973 by Gordon Speirs at an airport while waiting to do a workshop for the Omaha Pipes and Drums. The "E D double-D C B" phrase that repeats in every part represents Jimmy's shuffling his feet while somewhat unsuccessfully trying to keep his balance down a hill, march in step, and carry the band's trophies all at the same time.

The image displays a musical score for a march, arranged in eight staves. The key signature is G major (one sharp) and the time signature is 4/4. The music is written in a single melodic line on a treble clef. The score begins with a double bar line and a repeat sign. The melody is characterized by a steady eighth-note pulse, often with beamed eighth notes. There are several instances of triplets and slurs throughout the piece. The music concludes with a final double bar line and repeat sign.

Kelly the Boy from Killane

Kelly the Boy from Killane written by Patrick Joseph McCall, is a song about the exploits of John Kelly (died c. 22 June 1798) who lived in Killanne in the parish of Rathnure and was a United Irish leader who fought in the Irish Rebellion of 1798.

While Kelly was obviously well known to rebel and loyalist alike during the short duration of the Wexford rising, almost nothing is known of him outside this time. He was one of the leaders of the rebel victory at the Battle of Three Rocks which led to the capture of Wexford town but was later seriously wounded while leading a rebel column at the Battle of New Ross.

Kelly was under orders from the Wexford commander Bagenal Harvey to attack the British outposts around New Ross but on no account to attack the town itself is recorded. The rebels outnumbered the British forces and so Harvey sent a messenger to give them an opportunity to surrender. The messenger was shot while carrying a white flag. This angered the rebels who began the attack without receiving the official order from Harvey.

Kelly's column of 800 men attacked and broke through Ross's "Three Bullet Gate" and proceeded into the town itself. After initial success, they were eventually beaten back by British troops and Kelly was wounded in the leg. He was moved to Wexford to recuperate but after the fall of Wexford on 21 June was dragged from his bed, tried and sentenced to death. He was hanged on 25 June 1798 along with seven other rebel leaders on Wexford bridge, after which his body was decapitated, the trunk thrown into the River Slaney and the head kicked through the streets before being set on display on a spike.

John Kelly the boy from Killane is now one of the most celebrated names from the 1798 Irish Rebellion. However, little was known of him until the Irish songwriter P J McCall wrote the song that bears his name and made him famous. And although McCall's song sounds as though it came right out of the heat of battle in 1798, it wasn't written until 1911 – more than a hundred years later.



Patrick Joseph McCall (6 March 1861 – 8 March 1919) was an Irish songwriter and poet, known mostly as the author of lyrics for popular ballads: "Follow Me Up to Carlow", "The Boys of Wexford", "Boo-lavogue", "The Lowlands Low" and "Kelly the Boy from Killane". He was born at 25 Patrick St, Dublin, Ireland, the son of John McCall, a publican and grocer. He attended St. Joseph's Monastery, Harold's Cross; a Catholic University School. He spent his summer holidays in Rathangan, County Wexford where he spent time with local musicians and ballad singers. He also collected many old Irish airs, but is probably best remembered for his patriotic ballads.

He was assisted in putting the Wexford ballads, dealing with the 1798 Rising, to music by Arthur Warren Darley using traditional Irish airs.

Kelly the Boy from Killane is very cleverly written and begins with the urgency of a news bulletin as the singer demands

"What's the news, what's the news..."

Straightaway we feel the excitement and anxiety experienced at that time with people trying to keep up with a rapidly changing situation during the rebellion.

At the start of the song the news is good because the rebel troops are preparing to march the next morning, and the best news of all is that they will be led by Kelly the boy from Killane.

We know that John Kelly was from a prosperous merchant family but there are few historical references to him. This allows McCall to use a little poetic license in describing him. Kelly is portrayed as a giant with gold curling hair. He is over seven feet tall if the song is to be believed, and he looks like a king in command as he rides ahead of his troops. It's likely that this is not to be taken literally but rather that McCall is trying to portray a charismatic wartime leader.

The song retains the feel of a news report in the third verse as we learn that rebels have taken Enniscorthy and Wexford. The narrative then changes to what is about to happen the next days as the rebels prepare to cross the River Barrow at Ross. We hear that the overall leader will be Bagenal Harvey but even so it is Kelly who attracts the most praise as the "foremost of all in the grim gap of death". This description seems to be quite accurate because when the rebels stormed Ross, Kelly was indeed at the head of the fighting.

The final verse changes from contemporary news report to a history lesson as we learn that the rebels were defeated at Ross after being betrayed by traitors and slaves. The song ends with a call to honor the rebels who had died "for the cause of long downtrodden man". And the greatest roll of honor is preserved for the dauntless Kelly, "Leinster's own darling and pride".

Kelly the Boy from Killane

March



Irish Guards

Lyrics by Patrick McCall

What's the news, what's the news oh my bold Shelmalier
 With your long barrelled guns from the sea
 Say what wind from the south brings a messenger here
 With the hymn of the dawn for the free
 Goodly news, goodly news do I bring youth of Forth
 Goodly news shall you hear Bargy man
 For the boys march at dawn from the south to the north
 Led by Kelly the boy from Killane

Tell me who is that giant with the gold curling hair
 He who rides at the head of your band
 Seven feet is his height with some inches to spare
 And he looks like a king in command
 Ah my boys that's the pride of the bold Shelmaliers
 'Mongst greatest of hero's a man
 Fling your beavers aloft and give three ringing cheers
 For John Kelly the boy from Killane

Enniscorthy's in flames and old Wexford is won
 And tomorrow the Barrow we will cross
 On a hill o'er the town we have planted a gun
 That will batter the gateway to Ross
 All the Forth men and Bargy men will march o'er the heath
 With brave Harvey to lead in the van
 But the foremost of all in that grim gap of death
 Will be Kelly the boy from Killane

But the gold sun of freedom grew darkened at Ross
 And it set by the Slaney's red waves
 And poor Wexford stripped naked, hung high on a cross
 With her heart pierced by traitors and slaves
 Glory-o, glory-o to her brave sons who died
 For the cause of long down trodden man
 Glory-o to Mount Leinster's own darling and pride
 Dauntless Kelly the boy from Killane



Lament for Jef Ar Penven

The tune is listed as both *Lament for Jef Ar Penven* and *Lament for Lef Le Penven*. **Jef Le Penven** (3 November 1919 - 30 April 1967) was a French composer, born in Pontivy, Morbihan, Brittany. Le Penven was the twelfth child of a family of cabinet makers. He was brought up in an atmosphere of traditional vernacular music, learning to play the bombard (Breton flute) as a child. He studied at the Schola Cantorum in Paris, working with Marcel Dupré.

In 1940, he became the conductor of the *Orchestre de Bretagne*. Le Penven's music expresses his attachment to Brittany and Celtic culture. He attempts to integrate traditional and symphonic music. His major works use conventional symphonic and choral forms but typically include bagpipe music.

The composer and folklorist, **Polig Monjarret** (1920 - 2003), led the introduction of the GHB to Brittany during the Celtic revival of the 1920s Breton folk music scene. Though unknown to most Highland pipers, Monjarret is directly responsible for saving Breton pipe music and for establishing the Breton "bagad" pipe band concept in the 1940s. A bagad pipe band incorporates a biniou braz section, a bombarde section, a drums section, and in recent years almost any added grouping of wind instruments. Well known bagad groups include Bagad Brieg, Bagad Kemper, and Bagad Cap Caval. In Brittany, the GHB is known as the biniou braz, in contrast to the biniou kozh, the small traditional Breton bagpipe.

Monjarret collected over 3,000 traditional compositions during the occupation of France from 1940-'45. At that time, Breton pipe music was on the verge of extinction. It was Monjarret who realized that, if the music was to survive, it would have to adopt elements of the Scottish-style pipe band. Monjarret's solution was the "bagad," a unique ensemble of Highland pipes, pipe band drums and Breton bombardes.



He was a founder of the Breton Pipe Band Association (BAS), which today is directly responsible for training generations of bagad band members, and traditional pipers playing in the "sonneurs de couple" duo format. Monjarret published a collection of music, and a second volume was unveiled in the summer of 2003 at the Interceltic Music Festival in Lorient. Hundreds attended Monjarret's funeral, where the famous Breton piper Patrick Molard played the Uilleann pipes – an instrument Monjarret loved. His casket was placed in the town square of Larmor Plage, where massed pipers played "An Hini Garan," Monjarret's favorite Breton air.

Brittany, in western France, is an ancient Celtic homeland whose language and music are closely related to those of Wales and Cornwall. Breton music is subtle when compared to Irish, Scottish, and Welsh music, with complex rhythms, rich harmonies, and spin-on-a-dime call-and-response refrains. The venerable Irish sextet seems refreshed and exhilarated by the cross-pollination.

The first two staves of the musical score are written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The first staff begins with a repeat sign and contains a series of eighth and sixteenth notes, with some notes beamed together. The second staff continues the melodic line, featuring a mix of eighth and sixteenth notes, and concludes with a fermata over the final note.

Harmonies

The harmonies section consists of two staves of music. The first staff starts with a repeat sign and features a sequence of chords and single notes, primarily using eighth and sixteenth notes. The second staff continues this harmonic accompaniment, ending with a fermata over the final chord.

6/25/10-jwb

Lanigan's Ball

Lanigan's Ball (or Lannigan's Ball) is a popular traditional or folk Irish song which has been played throughout the world since at least the 1860s and possibly much longer. In Alfred Perceval Graves book, *Songs of Irish Wit and Humour*, published in 1884, Lanigan's Ball is attributed to anon. In *Folk Songs of the Catskills*, edited by Norman Cazden, Herbert Haufrecht and Norman Studer, there is a reference to John Diprose's songster of 1865 attributing Lanigan's Ball to D. K. Gavan with music by John Candy. It also mentions that the tune was previously known as Hurry the Jug.

Lannigan's Ball

Quick March



Omaha Pipes and Drums 11.25.14

The lyrics are about a party thrown by a hard working young man, Jeremy Lanigan, who has inherited a "farm and ten acres of ground" on the death of his father. The events occur in Athy, Co. Kildare, Ireland. Jeremy decides to have the party for friends and relations who supported and helped him out when he didn't have any resources: "friends and relations Who didn't forget him when come to the wall".

The lyrics of the song describe the people who attended the party and the food and drink that was available. In the chorus of the song, the narrator describes his time spent at "Brooks Academy" in Dublin learning to dance in preparation for the ball.

Later on in the evening, in one version "Miss Kerrigan" fainted and her "sweetheart Ned Morgan" got upset and started a fight. In another popular version, "young Terence McCarthy, He put his right leg through Miss Finerty's hoops" and that started the fight. The narrator says that he "got a lick from big Phelim McHugh". This fight, described in the song as "ructions", "put an end to Lanigan's Ball".

Lyrics

In the town of Athy one Jeremy Lanigan
Battered away 'til he hadn't a pound.
His father died and made him a man again
Left him a farm and ten acres of ground.
He gave a grand party for friends and relations
Who didn't forget him when come to the wall,
And if you'll but listen I'll make your eyes glisten
Of the rows and the ructions of Lanigan's Ball.

Myself to be sure got free invitation,
For all the nice girls and boys I might ask,
And just in a minute both friends and relations
Were dancing 'round merry as bees 'round a cask.
Judy O'Daly, that nice little milliner,
She tipped me a wink for to give her a call,
And I soon arrived with Peggy McGilligan
Just in time for Lanigan's Ball.

There were lashings of punch and wine for the ladies,
Potatoes and cakes; there was bacon and tea,
There were the Nolans, Dolans, O'Gradys
Courting the girls and dancing away.
Songs they went 'round as plenty as water,
"The harp that once sounded in Tara's old hall,"
"Sweet Nelly Gray" and "The Rat Catcher's Daughter,"
All singing together at Lanigan's Ball.

They were doing all kinds of nonsensical polkas
All 'round the room in a whirligig.
Julia and I, we banished their nonsense
And tipped them the twist of a reel and a jig.
+Och mavrone, how the girls got all mad at me
Danced 'til you'd think the ceiling would fall.
For I spent three weeks at Brooks' Academy
Learning new steps for Lanigan's Ball.

Three long weeks I spent up in Dublin,
Three long weeks to learn nothing at all,
Three long weeks I spent up in Dublin,
Learning new steps for Lanigan's Ball.
She stepped out and I stepped in again,
I stepped out and she stepped in again,
She stepped out and I stepped in again,
Learning new steps for Lanigan's Ball.

Boys were all merry and the girls they were hearty
And danced all around in couples and groups,
'Til an accident happened, young Terrance McCarthy
Put his right leg through miss Finnerty's hoops.
Poor creature fainted and cried, ``Meelia murther,"
Called for her brothers and gathered them all.
Carmody swore that he'd go no further
'Til he had satisfaction at Lanigan's Ball.

In the midst of the row miss Kerrigan fainted,
Her cheeks at the same time as red as a rose.
Some of the lads declared she was painted,
She took a small drop too much, I suppose.
Her sweetheart, Ned Morgan, so powerful and able,
When he saw his fair colleen stretched out by the wall,
Tore the left leg from under the table
And smashed all the Chaney's at Lanigan's Ball.

Boys, oh boys, 'twas then there were ructions.
Myself got a lick from big Phelim McHugh.
I soon replied to his introduction
And kicked up a terrible hullabaloo.
Old Casey, the piper, was near being strangled.
They squeezed up his pipes, bellows, chanters and all.
The girls, in their ribbons, they got all entangled
And that put an end to Lanigan's Ball.

Lecale

Lecale (from Irish *Leath Cathail*, meaning "Cathal's half"), is the name of a peninsula and several different historical territorial divisions all located in the east of modern-day County Down, Northern Ireland. It is an area of historical and geographic significance, bounded by the Quoile Marshes (now drained, but formerly extensive), the Blackstaff River, the Irish Sea and Strangford Lough. It has an oddly isolated position, virtually cut off from its hinterland, but open to invasion and influence from the east and south. Anciently it was the name of the ancient Irish district of *Leath Cathail*. As *Ladcathel* it was a county of the Earldom of Ulster, and later the name of the former barony of Lecale, which was then split into Lecale Lower and Lecale Upper by 1851. More anciently *Leath Cathail* was known as *Magh Inis*, meaning the "island plain", with the name "Isle Lecale" still used in the area.

St. Patrick landed at the Slaney estuary on his return to Ireland. A large granite statue of him looking into the rest of Ireland at Raholp today overlooks the site. He died at the Abbey of Saul where he began his mission and was administered his dying communion by Bishop Tassach of Raholp. His remains were carried to Downpatrick, known then as Dun Dhá Leath Glais, which lies within Lecale Upper.

Brigid of Kildare's relics were brought to Downpatrick for safekeeping from Danish plunderers in 835 and Saint Columba was brought here from Iona in 877. The frequent burning of Downpatrick caused them to be buried in the abbey yard and the site was forgotten about until 1185. Upon rediscovery John de Courcy had them reinstated in a tomb within the abbey on the 9th June 1186 by Cardinal Vivian. The abbey was desecrated by Lord Leonard Grey in 1538 and he was executed three years later for his callous actions. It appears that the relics of the saints remained intact until 1790 when the building was being remodeled as Down Cathedral. Accounts given record that the tomb was vandalized and the relics were scattered over the abbey yard prompting the Downpatrick people to hurriedly bury them at their present site.

Lecale

Retreat March

The image displays a musical score for the 'Lecale Retreat March'. The score is written on four staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The music consists of a series of eighth and sixteenth notes, with some rests and repeat signs. The melody is simple and rhythmic, characteristic of a march. The score is presented in a clean, black-and-white format.

Let Erin Remember the Days of Old

The melody of **Let Erin Remember the Days of Old** is based on "The Red Fox". The lyrics by the Irish poet Thomas Moore (1779-1852) tell the story of heroic Malachi, the 10th century King of Ireland, who successively defeated two Viking champions in hand-to-hand combat taking a collar of gold from the neck of one, and carrying off the sword of the other, as trophies of his victory.

Máel Sechnaill mac Domnaill (948 - 2 September 1022), also called Máel Sechnaill Mór, Máel Sechnaill II, anglicized Malachy II, was King of Mide and High King of Ireland. His great victory at the Battle of Tara against Olaf Cuarán in 980 resulted in Gaelic control of the Kingdom of Dublin. Olaf Cuarán, King of Dublin, summoned auxiliaries from Norse-ruled Scottish Isles and from Man and attacked Meath, but was defeated by Máel Sechnaill at Tara. Reginald, Olaf's heir, was killed. Máel Sechnaill followed up his victory with a siege of Dublin which surrendered after three days and nights.

The Red-Branch Knights were a hereditary order of the chivalry in Ulster. Military orders of knights were very early established in Ireland: long before the birth of Christ we find an hereditary order of Chivalry in Ulster, called Curaidhe na Craibhe ruadh, or the Knights of the Red Branch, from their chief seat in Emania, adjoining to the palace of the Ulster kings, called Teagh na Craibhe ruadh, or the Academy of the Red Branch; and contiguous to which was a large hospital, founded for the sick knights and soldiers, called Bronbhearg, or the House of the Sorrowful Soldier."

Lough Neagh, sometimes Loch Neagh, is the largest freshwater lake in Northern Ireland. Its name comes from Irish: *Loch nEachach*, meaning "Lake of Eachaidh". The origin of the lake and its name is explained in an Irish tale that was written down in the Middle Ages. According to the tale, the lake is named after Echaíd, who was the son of Mairid, a king of Munster. Echaíd falls in love with his stepmother, a young woman named Ébliu. They try to elope, accompanied by many of their retainers, but someone kills their horses. In some versions, the horses are killed by Midir. Óengus then appears and gives them an enormous horse that can carry all their belongings. Óengus warns that they must not let the horse rest or it will be their doom. However, after reaching Ulster the horse stops and urinates, and a spring rises from the spot. Echaíd decides to build a house there and covers the spring with a capstone to stop it overflowing. One night, the capstone is not replaced and the spring overflows, drowning Echaíd and most of his family, and creating *Loch n-Echach*.

Let Erin Remember the Days of Old

Slow March

The image displays the musical notation for the piece 'Let Erin Remember the Days of Old'. It consists of three staves of music, all written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and phrasing slurs. The piece concludes with a double bar line and repeat dots.

Lyrics on the following page

Lyrics by Thomas Moore

Let Erin remember the days of old,
Ere her faithless sons betray'd her;
When Malachi wore the collar of gold,
Which he won from her proud invader;
When her kings, with standard of green unfurl'd,
Led the Red-Branch Knights to danger;
Ere the emerald gem of the western world
Was set in the crown of a stranger.

On Lough Neagh's bank as the fisherman strays,
When the clear, cold eve's declining,
He sees the round towers of other days
In the wave beneath him shining;
Thus shall memory often, in dreams sublime,
Catch a glimpse of the days that are over;
Thus, sighing, look through the waves of time
For the long-faded glories they cover.



Loch Ruan

Loch Ruan or Ryan (Gaelic: *Loch Rìoghaine*) is a Scottish sea loch that acts as an important natural harbor for shipping, providing calm waters for ferries operating between Scotland and Northern Ireland. The town of Stranraer is the largest settlement on its shores, with boats operating both from the town and from the village of Cairnryan further north on the loch

Historically the loch has seen human activity on its shores since ancient times. Sheltered from the rough seas of the North Channel and the North Atlantic the loch has been an important safe harbor for vessels. In the spring of 1307 at the beginning of Robert the Bruce's campaign in the wars of independence he sent two forces to attempt to gain control of south west Scotland. One force, led by his two brothers and comprising of eighteen galleys, landed in Loch Ryan. They were immediately overwhelmed by local forces, led by Dougal MacDougal, who was a supporter of the Comyns.

During the Second World War the loch was busy with wartime activity. Cairnryan became No. 2 Military port, an important secondary large-scale port facility that was available for use should facilities on the Mersey and the Clyde become unavailable due to enemy bombing.

Two large piers were built at Cairnryan to enable large tonnage ships to dock and unload cargo. The harbor was used as an import point for troops coming from the USA after 1942. Only one of the two piers still stands today, and it is unusable due to the poor condition of the wooden piles (the pier has been unused since a small section collapsed with tragic consequences in the 1990's). With U-Boat menace in the Atlantic taking a heavy toll on merchant shipping the area became an important centre for anti-U-Boat operations. Flying boats operated from the loch to protect allied shipping making its way to Liverpool or Glasgow either via the North Channel or the Firth of Clyde. There were two RAF stations on the Loch, RAF Wig Bay operating from Wig Bay near Kirkcolm and RAF Stranraer operating from the town.

George M. McIntyre was a prolific writer of pipe music from Campbeltown, Scotland. His tunes include numerous marches, reels, hornpipes, and jigs. The tune is always listed as "Loch Ruan." This may be a misspelling of Loch Ryan.

The musical score for "Loch Ruan" is presented in four staves. It is written in treble clef, D major (two sharps), and 4/4 time. The piece features a consistent eighth-note accompaniment pattern across all staves. The melody is primarily composed of eighth notes, with some measures containing sixteenth-note pairs. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The music concludes with a double bar line and repeat dots at the end of the fourth staff.



Lt. Col. W.D. Faulkner M.C.

Walter Douglas Faulkner joined the Iris Guards from Sandhurst early in 1917 and went to France in September of that year, where he served with the 2nd Battalion for the rest of the War, being awarded the M.C. in 1918. After a distinguished military career, which included the adjutancy of his battalion and the appointment of Commandant at the Guards Depot, he was given command in 1938 of the 1st Battalion, Irish Guards, who were at that time serving in Palestine. It was then that his powers of leadership, which were always so apparent, were given full scope. He was a magnificent commanding officer during through troublous and difficult times. Always calm and with excellent judgment, he inspired complete confidence in all who worked with him, and the added reputation which the Irish Guards gained in Palestine was in no small measure due to the skill and leadership of their commanding officer.

Lt. Col. W.D. Faulkner, Commanding Officer of the 1st Battalion 24th Guards Brigade, was killed on the 10th April 1940 age 42 when the transport ship (HMT Chobry) was bombed by a force of Heinkel bombers.

The tune was composed by Colour Sgt. R.J. Batt, who was Pipe Major of the 1st Battalion from 1939–40.

Lt. Col. W.D. Faulkner M.C.

Slow March

PM R.J. Batt

Irish Guards



MacKay's Farewell to the 74th

The MacKays are believed to descend from the Picts, ancient tribes that lived in Scotland. The name Mackay is also found in Ireland from ancient times, when several tribes from the northern area of Ireland, which was once part of an ancient Scottish kingdom known as Dál Riata, moved across the sea to Scotland. The MacKays in Scotland were based in Strathnaver in modern Sutherland. Although the exact origin of Clan MacKay is unknown, it is generally accepted that they belonged to the early Celtic population of Scotland, although, given their geographical proximity to the Norse immigrants, it is likely that the two races later intermarried.

They were a powerful force in politics beginning in the 14th century, supporting Robert the Bruce. In the centuries that followed they were anti-Jacobite. The Highland Clearances had dire consequences for the clan, but since then they have spread through many parts of the world and have provided it many famous and influential people. The territory of the Clan MacKay consisted of the parishes of Durness, Tongue and Farr in the north of the county of Sutherland, later it would extend and include the parish of Reay in the west of the neighboring county of Caithness. The chief of the clan is Lord Reay.

There have been numerous MacKay pipers. Gairloch is the ancestral home of the MacKenzies of Gairloch. Hereditary pipers to the MacKenzies were the MacKays who came from Sutherland. In the seventeenth and eighteenth centuries these MacKay pipers were almost as celebrated as the MacCummons of Skye. The first of the MacKay pipers for the MacKenzies was Ruairidh. Ruairidh was over sixty when his only son, Iain, was born.

When he was seven years old, Iain lost his eyesight after contracting smallpox. Iain was a piper of renown and became known as Iain Dall (Blind John) or Am Piobair Dall (The Blind Piper). At an early age he was sent to the MacCummon College of Piping at Dunvegan in Skye. Jealous of the Blind Piper's skill, pupils of the college planned to kill him. They chased him over a rock causing him to fall between twenty and thirty feet below. Miraculously he escaped serious injury. Iain Dall was piper to Sir Kenneth MacKenzie, the first baronet of Gairloch. He was a gifted poet as well as a piper. He had the rare distinction of combining the office of bard with that of piper. Iain Dall's stature in the Gaelic music world was immense and the stories of his skill are still repeated. His compositions of *ceol more* (great music) and *ceol bag* (little music) were not written down until after his death. When he died at the age of ninety, his only son Angus succeeded him as MacKenzie's hereditary piper.

One story told of Angus is that there was to be a great competition in Edinburgh. Angus was expected to win. As there was always jealousy among pipers, just before the competition was to begin, one of his rivals pierced his pipe bag with a knife. A friend whose name was Mary came to his aid by finding him an undressed sheep skin. Working throughout the night, Angus fashioned it into a bag for his pipes. The next day he won the competition and later composed the well-known piobaireachd *Maladh Mairi* (Mary's Praise for Her Gift). The last of these Gairloch pipers was John, son of Angus.

He had a very large family - ten daughters (three of whom were married) and two sons. Their family moved to Nova Scotia.

A John MacKay was pipe major of the King's Own Borderers from 1856 - 1869 after transferring from the 78th Regiment; he is known for a number of pipe tunes. Angus MacKay pioneered the art of putting pipe music on paper. Kenneth MacKay, piper in the 79th Highlanders, earned immortal fame by playing the piobaireachd *Cogra no Geth* ('Peace or War') round the squares between the charges of the French Cavalry during the Battle of Waterloo. Kenneth was presented with a set of Silver Pipes by the King's own hand for his bravery.

And on and on and on. The MacKay pipers are legendary.

The "74th" refers to The 74th Highlanders. In December of 1777, His Majesty, King George III, granted letters of service to John Campbell of Barbreck, Scotland. These letters gave Campbell of power to raise a regiment of foot, 1,082 men strong. There were to be eight (8) battalion companies with 1 captain, 2 lieutenants, 1 ensign, 5 sergeants, 5 corporals, 2 drummers and 100 private soldiers each; one (1) light infantry and one (1) grenadier company each with 1 captain, 3 lieutenants, 5 sergeants, 5 corporals, 2 drummers, 2 pipers and 100 private soldiers each. The recruits were to be at least 5'4" tall and aged 18 through 30.

Campbell had held a commission in the old 78th, or Fraser's Highlanders during the French and Indian War. Most regimental officers were commissioned in 1777, but the first muster of the regiment was not held until April 1778. It was inspected at Glasgow in May 1778 and sailed for Halifax, Nova Scotia, in August 1778.

The regiment's flank companies (the grenadier and light infantry companies) joined the main British army in New York in the spring of 1779, while the remainder of the regiment moved to Bagaduce in Massachusetts (now the town of Castine, Maine). The regiment, together with a detachment of the 82nd Regiment of Foot, began construction of a post to be called Fort George, which they held through July and early August against attacks by an American expeditionary force from Massachusetts under Commodore Dudley Saltonstall and General Solomon Lovell. On 13 August, a relief force of British ships arrived from New York under the command of Commodore Sir George Collier, and the Americans gave up their siege and withdrew.

The regiment remained at Fort George until January 1784, when the fort was evacuated and the troops returned to Halifax. There they were reunited with the regiment's flank companies; these had served with General Sir Henry Clinton in South Carolina in 1779 and 1780. The Light Company had also served in Virginia in 1781, ending as part of Lord Cornwallis' army that had surrendered at Yorktown in October 1781 and remaining as prisoners until the end of the war in 1783, when they had returned to New York. The regiment, now complete, returned to Great Britain in 1784, landing at Portsmouth and marching from there to Stirling, where it was disbanded on 24 May 1784.

A set of bagpipes, believed to have been played at the mustering of the regiment in 1778 by one Piper MacCorquodale are in the collection of the National Museums of Scotland.

The image displays a musical score for a march. It consists of six staves of music, each beginning with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 2/4. The music is written in a single melodic line. The score includes several first and second endings, indicated by bracketed lines with '1' and '2' above them. The piece concludes with a double bar line and repeat dots. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

2.0 Omaha Pipes and Drums



MacKenzie Highlanders' March

William, fifth Earl of Seaforth, having engaged in the rebellion of 1715, was afterwards included in the acts of attainder, and forfeited his title and estate. His eldest son, however, became a zealous advocate for the Protestant succession, and supported the government during the rebellion in 1745; his grandson, Kenneth Mackenzie, was permitted to re-purchase the estate from the Crown, and was created an Irish peer, in 1766, by the title of Baron Ardeloe, in the county of Wicklow, and Ariscount Fortrose, in Scotland, and in 1771, he was advanced to the dignity of Earl of Seaforth, which had been long enjoyed by his ancestors.

The American war commenced in 1775, and the Earl of Seaforth, in gratitude for the favors he had received, made an offer to His Majesty, to raise a regiment of foot on his estate, which, in former times, had been able to furnish a thousand men in arms. This offer was accepted in December, 1777; the Earl of Seaforth received a letter of service to raise a regiment of foot, of which he was appointed Lieut.- Colonel Commandant. The regiment was known as the 78th Highland Regiment or Seaforth's Highlanders.

The men were principally raised from the clan of "*Caber Feidh*" as the Mackenzie's were called from the stag's horns on the armorial bearings of Seaforth. Five hundred men were from the Earl of Seaforth's own estates, and about four hundred from the estates of the Mackenzies of Scatwell, Kilcoy, Applecross, and Redcastle, all of whom had sons or brothers holding commissions in the regiment: the officers from the Lowlands brought upwards of two hundred, of whom seventy-four were English and Irish.

The original Mackenzie regiment had had its number previously reduced to 72nd Regiment of Foot. On 10 February 1794 the government agreed to his proposal to raise a second battalion, the Ross-shire Buffs. The two battalions were amalgamated in 1796. Another battalion was raised in 1804 (letter of service dated 17 April) and these were again amalgamated July 1817.

In 1798 he was appointed Colonel of the Ross-shire Regiment of Militia. In 1808 he was made a Lieutenant-General.

In 1794 he was elected a Fellow of the Royal Society. He was appointed Lord Lieutenant of Ross and was raised to the peerage of the United Kingdom as Lord Seaforth and Baron Mackenzie of Kintail on 26 October 1797. He was Governor of Barbados from 1800-06, during which period he ended slavery and slave killing on the island, after which he held high office in Demerara and Berbice.

Mackenzie Highlanders' March

2/4 March

The musical score for "Mackenzie Highlanders' March" is presented in five staves. It is written in treble clef, D major (two sharps), and 2/4 time. The first staff starts with a repeat sign. The second and third staves continue the melody. The fourth staff is marked with a first ending bracket (1) and ends with a repeat sign. The fifth staff is marked with a second ending bracket (2) and ends with a repeat sign. The music features a rhythmic pattern of eighth and sixteenth notes with a consistent bass line.



Mark Sheridan's

A double Gold Medal-winning Highland Piper, Fred Morrison was born and raised in Bishopton, near Glasgow. He holds the record for the most Macallan Trophy's at the Lorient festival; which is seven times.

His outstanding technical prowess saw him winning many top competition prizes while still at school, meanwhile being inspired by pioneering acts like the Bothy Band and the Tannahill Weavers. Although his first-love instrument remains the great Highland bagpipes, over the years his mastery has expanded to encompass whistles, Scottish smallpipes, or reelpipes – Morrison being a pivotal popularizer of this once-rare variety – and Irish uilleann pipes. He was also one of the first Scottish artists to forge dynamic links with his Celtic cousins in Brittany and north-west Spain, adding further to his repertoire of influences and tunes, and has long been renowned as an outstanding tune composer.

During the 1990s, as well as releasing his debut solo album *The Broken Chanter*, Morrison was a member of both the landmark Scottish super-group Clan Alba and contemporary Celtic stars Capercaillie, featuring with the latter in the Hollywood movie *Rob Roy*. He has since pursued a diverse array of collaborative and solo projects, meanwhile releasing two more albums: the unanimously-lauded *The Sound of the Sun*, in 2000, and 2003's dazzling duo set with Irish bouzouki ace Jamie McMenemy, *Up South*.

The image displays a musical score for a reel, composed of ten staves of music. The key signature is G major (one sharp) and the time signature is 4/4. The music is written in a single melodic line on a treble clef. The score begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, creating a rhythmic and melodic pattern typical of a reel. The piece concludes with a double bar line and repeat dots. The notation includes various note values, rests, and phrasing slurs.

Winter Storm 2014

Men of Argyle



Men of Argyle was composed by Pipe Major John McLellan DCM (a title he earned during a battle of Magersfontein where he rallied troops by playing even after being wounded in the ankle and would later write a retreat march inspired by this event). It is said that the inspiration for this tune may have come from McLellan's time spent along the secluded shores of Loch Loskin, located on Dunloskin Farm -- just a short walk's north-west of Dunoon's town center and the *Cowan Game's Park*. McLellan also penned a tune called Dunloskin and both tunes were originally published in the now out of print Cowal Collection.

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.

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



Mosta Fort

Few British-period works of military architecture manage to exert such a commanding presence, as well as a sense of solidity and domineering invincibility, as Fort Mosta (or Musta as it was officially referred to by the British military). Occupying a central position along the escarpment of the Great Fault, Fort Mosta (Naxxar, Malta) was the most strategically-placed land fort on the system of inland defenses known collectively as the Victoria Lines. The Fort's designation as a 'land fort', its strategic location roughly in the center of the North-West front (later renamed the Victoria Lines), and the topography of the site on which it was built, were all to dictate both its structural shape and form and its defensive role (and, hence the nature of its armaments with which it was to be equipped).

Fort Mosta was originally designed as one of three isolated strongholds on the North-West Front. This was a defensive position adopted by the British military and intended to divide Malta into two parts, concentrating the fortified assets along the line of a natural fault cutting across the width of the island. The fort occupied the cliff face on the spur of land at the mouth of Wied il-Ghasel and was apparently built (according to available documentation and some archaeological evidence) on the site of a Bronze Age citadel and village.

Like most of the forts of this period, late in the history of fortification, the design of Fort Mosta was tailored around its perceived role, and the armament considered suitable for the task. Initially, this was to consist of seven 64-pdr smooth-bore muzzle loading guns mounted inside protective vaulted casemates. Seven other guns proposed to be installed on disappearing carriages were, however, never mounted. Like most of the first-generation British forts of the 1870s, Fort Mosta was constructed from a hybrid combination of masonry, hewn rock, earth, and cast-in-place mass concrete elements.

Undeniable, the most structurally imposing and defining feature of Fort Mosta is its keep. Considering its comparatively large size and its many casemated gun emplacements, the keep at Fort Mosta can easily pass off as a veritable fortress in its own right. The structure was actually the original fort and only became a 'keep' at a later stage in the design process when the outer detached ward, or battery, was thought necessary and grafted onto the position to give it its present shape.

The main defensive elements of the Fort Mosta keep were its enveloping ditch, which isolated the keep from the outer enceinte and also from the mainland to the rear, and three counterscarp musketry galleries which provided the necessary enfilading fire, and were linked to the keep by means of an underground tunnel. Entrance into the keep was through a main gateway situated in the middle of the south face and this led directly into a spacious central courtyard. The gate was served by a Guthrie rolling drawbridge, which hasn't survived, and was flanked by a small defensive musketry position containing three loopholes.

With the abandonment of the Victoria Lines as an inland defensive position during the early years of the 20th century, Fort Mosta lost most of its military value, unlike the other two forts on the Victoria Lines, which were retained in use in a coastal defense role. By 1940, the fort was being used simply as a munitions depot, a role which it has continued to fulfill to the present day.

Mosta Fort

Retreat March

PM P. Flynn

The image displays a musical score for a piece titled "Retreat March" by PM P. Flynn. The score is written in treble clef, 3/4 time, and has a key signature of two sharps (F# and C#). The tempo is marked "Mosta Fort". The music consists of four staves of notation. The first staff begins with a repeat sign and a first ending bracket. The melody is characterized by a steady eighth-note pattern with occasional dotted rhythms and rests. The notation includes various note values such as eighth notes, quarter notes, and dotted quarter notes, along with rests and repeat signs. The piece concludes with a final cadence on the fourth staff.

Royal Irish Fusiliers

Mrs. Joy Cairns



Joy Baillie Cairns was the wife of Major Archie Cairns. She was a long-time supporter of The Dan Reid Memorial; now a mature and highly acclaimed leader in the world of solo piping dedicated to the preservation and discovery of the great music written for the Great Highland Bagpipe.

Archie McNeil Cairns (1928 -) was born and raised in Hamilton, Ontario. He began piping at age 9 tutored by his father. Archie served as PM in the Argylls from 1952-1954. In 1954 after 13 years with the Argylls, he enrolled in the Regular Force and was posted to Camp Petawawa where, as PM, he formed and trained the Pipes and Drums of 2nd Battalion The Canadian Guards, serving over 10 years. In December 1964 he transferred to the RCAF as PM of the Pipe Band at Station Rockcliffe, Ottawa, where he trained a prize-winning band.

Major Cairns is a world-renowned Pipe Major, judge, instructor, director and composer. He was a soloist at the Queen's Coronation Ball. In 1966 he won the North American championship. He was only the fourth person in the world to receive the diploma of piping and senior teacher's certificate from the Institute of Piping in Britain. He was the first North American to be appointed by the Piobaireachd Society in Scotland to its judge's panel. He was the first Regular Force musician to receive the OMM and at the time of his retirement he had five clasps to his CD for a lifetime of service to his country.

In 1968, Cairns retired from active solo competition, having won almost every major award in Eastern Canada and North Eastern USA.

In 1972, Major Archie M. Cairns approached the Piobaireachd Society (PS) to authorize a Gold Medal contest in Canada. He was initially denied. Undeterred, Archie Cairns proposed a unique solution, that is, if the PS Senior Judge found the top performance lacking, the judge could withhold the medal. This revised proposal of an "earned medal" was championed by Captain John A. MacLellan (then Honourary Secretary of the Music Committee of the Piobaireachd Society) and approved by the PS. The City of Ottawa Highland Games in 1973 hosted the first "Piobaireachd Society Gold Medal (Canada)". To date, the medal has never been withheld.

He retired from the Regular Force in 1981 and enrolled in the Reserve Force. He was promoted to Major in 1983. Major Cairns dedicated almost 60 years of his life to piping, with his main tutors being his father, John Wilson and John MacLellan. Major Cairns is an accomplished piper whose sole profession has been that of a Piper, Pipe Major, International Adjudicator, Lecturer, Teacher, Piping Consultant/Advisor, etc. Many of his published pipe compositions have been recorded internationally. His most outstanding pupil is his son, John Knox Cairns, who succeeded him as CO of the Cadet School of Pipes & Drums in London, Ontario.

The image displays a musical score for a piece titled "Mrs. Joy Cairns". The score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It consists of four staves of music. The first staff begins with a repeat sign and contains the first line of the melody. The second staff continues the melody with a fermata over the final note. The third staff starts with a repeat sign and contains the second line of the melody. The fourth staff concludes the piece with a fermata over the final note. The music is characterized by a slow, lyrical quality, typical of a "Slow Air".

Oft in the Stilly Night

Thomas Moore (28 May 1779 – 25 February 1852) was an Irish poet, singer, songwriter, and entertainer, now best remembered for the lyrics of "The Minstrel Boy" and "The Last Rose of Summer". He was responsible, with John Murray, for burning Lord Byron's memoirs after his death. In his lifetime he was often referred to as Anacreon Moore.



Thomas Moore was born at 12 Aungier-street in Dublin, Ireland, on 28 May 1779 over his father's grocery shop, his father being from the Kerry Gaeltacht and his mother, Anastasia Codd, from Wexford.

From a relatively early age Moore showed an interest in music and other performing arts. He sometimes appeared in plays with his friends, such as *The Poor Soldier* by John O'Keeffe, and at one point had ambitions to become an actor. Moore attended several Dublin schools including Samuel Whyte's English Grammar School in Grafton Street where he learned the English accent with which he spoke for the rest of his life. In 1795 he was educated at Trinity College, which had recently allowed entry to Catholic students, in an effort to fulfill his mother's dream of him becoming a lawyer. Moore was initially a good student, but he later put less effort into his studies. His time at Trinity came amidst the ongoing turmoil following the French Revolution and a number of his fellow students such as Robert Emmett were supporters of the United Irishmen movement, although Moore himself never was a member.

In **Oft in the Stilly Night**, Thomas Moore canvasses two periods (past and present) and kinds of memories (boyhood and present). The first stanza begins with memories of boyhood, and the last ends with present circumstances. The theme of *death* carries throughout. Two periods of memories occupy the first stanza. Death is first presented here in shining eyes that are now "dimmed and gone." It is next presented as "cheerful hearts now broken"; Moore transitions from boyhood to present time by switching from past to present tense in the space of two lines.

The second stanza brings near-present memories of "friends, so link'd together." Death is presented here as friends who "fall / Like leaves in wintry weather." Death is again presented in a personal connection and in a threatening way, threatening the poetic persona (who is accepted as being Moore himself).

The opening lines become the refrain, with a variation of "Thus" on the opening "Oft" when the lines form the stanza-end refrain. In conjunction with the tenses changes shown above and the personalization indicated by "Whose" and "he," the repeated lines bring the binding chains nearer and nearer to the persona thus creating a sense of impending doom that grows as the "other days around me" allude to nearer and nearer times.

Having explained this, the summary of the poem is that a speaker, facing a sense of doom accompanied by "chains" that bind, takes a verbal journey through the thoughts that engage his mind "in the stilly night / [Before] Slumber's chain has bound" him. He thinks of the light of "Fond memory" of "boyhood's years" and the loving words spoken. His thoughts then compare this to the absence of loving friends with "cheerful hearts now broken" in death.

Note that "Slumber's chain" that binds is a metaphor for psychological bonds of emotional chains, as in mourning for his dead children. With this in mind, in the end lines, his thoughts lean toward adulthood's memories of "friends" who "around [him] fall." Alone, as in "Some banquet-hall deserted," he feels the chains encroaching upon him--even as night's slumber encroaches--as "Sad Memory brings the [memory of] light / Of other days."



Sir John Andrew Stevenson (1761 – 14 September 1833) was an Irish composer of classical music. He is best known for his publications of Irish Melodies with poet Thomas Moore where he provided adaptations: *Irish Melodies* (1807–34) nos. 1 to 4 (1808–12), nos. 5 to 7 (1813–18), nos. 8 and 9 (1821–24) and no. 10 and Supplement (1834); *The Sacred Melodies*, published in periodical numbers between 1808–34 and *National Airs* (first edition 1815).

Differences arose between Moore and Stevenson as may be seen in the correspondence of Moore edited in 1852 by Lord John Russell and after the seventh number of *Irish Melodies*, the music was provided by Sir Henry Bishop (1786–1855). Despite this, Thomas Moore wrote a memorial poem for Stevenson entitled "Silence is in our Festal Halls". "Oft in the Stilly Night", a Scottish air from *National Airs*, was arranged by Stevenson in 1818.

Lyrics by Thomas Moore

Oft, in the stilly night,
 Ere slumber's chain has bound me,
 Fond memory brings the light
 Of other days around me;
 The smiles, the tears,
 Of boyhood's years,
 The words of love then spoken;
 The eyes that shone,
 Now dimm'd and gone,
 The cheerful hearts now broken!
 Thus, in the stilly night,
 Ere slumber's chain hath bound me,
 Sad memory brings the light
 Of other days around me

When I remember all
 The friends, so link'd together,
 I've seen around me fall,
 Like leaves in wintry weather;
 I feel like one
 Who treads alone
 Some banquet-hall deserted,
 Whose lights are fled,
 Whose garlands dead,
 And all but he departed!
 Thus, in the stilly night,
 Ere slumber's chain has bound me,
 Sad memory brings the light
 Of other days around me.

Oft in the Stilly Night

Slow March

Thomas Moore

The image displays a musical score for the piece 'Oft in the Stilly Night' by Thomas Moore. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of six staves of music. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests. There are several instances of beamed sixteenth notes and eighth notes, and some notes are grouped with slurs. The piece concludes with a double bar line and repeat dots at the end of the sixth staff.

Irish Guards

O'Neill's War March

Also called O'Neill's Cavalry March, the O'Neill refers to Aodh Mór Ó Néill (Hugh O'Neill) and The Nine Years' War (Irish: *Cogadh na Naoi mBliana* or *Cogadh Naoi mBlian*) or Tyrone's Rebellion took place in Ireland from 1594 to 1603 fought between the forces of Gaelic Irish chieftains Hugh O'Neill of Tír Eoghain, Hugh Roe O'Donnell of Tír Chonaill and their allies, against English rule in Ireland. The war was fought in all parts of the country, but mainly in the northern province of Ulster. It ended in defeat for the Irish chieftains, which led to their exile in the Flight of the Earls and to the Plantation of Ulster.

The war against O'Neill and his allies was the largest conflict fought by England in the Elizabethan era. At the height of the conflict (1600–1601) more than 18,000 soldiers were fighting in the English army in Ireland. By contrast, the English army assisting the Dutch during the Eighty Years' War was never more than 12,000 strong at any one time.

The Nine Years' War was caused by the collision between the ambition of the Gaelic Irish chieftain Hugh O'Neill and the advance of the English state in Ireland, from control over the Pale to ruling the whole island. The Pale (*An Pháil* in Irish) or the English Pale (*An Pháil Sasanach*), was the part of Ireland that was directly under the control of the English government in the late Middle Ages. It had been reduced by the late 15th century to an area along the east coast stretching from Dalkey, south of Dublin, to the garrison town of Dundalk. The inland boundary went to Naas and Leixlip around the Earldom of Kildare, towards Trim and north towards Kells.



In resisting this advance, O'Neill managed to rally other Irish septs who were dissatisfied with English government and some Catholics who opposed the spread of Protestantism in Ireland.

In the aftermath, The English Lord Mountjoy smashed the O'Neills' inauguration stone at Tullaghogue, symbolically destroying the O'Neill clan. Famine soon hit Ulster as a result of the English scorched earth strategy. O'Neill's uirthe or sub-lords (O'Hagan, O'Quinn, MacCann) began to surrender and Rory O'Donnell, Hugh Roe's brother and successor, surrendered on terms at the end of 1602. However, with a secure base in the large and dense forests of Tir Eoghain, O'Neill held out until 30 March 1603, when he surrendered on good terms to Mountjoy, signing the Treaty of Mellifont; Elizabeth I had died on 24 March.

The leaders of the rebellion received good terms from the new King of England, James I, in the hope of ensuring a final end of the draining war that had brought England close to bankruptcy. O'Neill, O'Donnell and the other surviving Ulster chiefs were granted full pardons and the return of their estates. The stipulations were that they abandon their Irish titles, their private armies, their control over their dependents and swear loyalty only to the Crown of England. In 1604, Mountjoy declared an amnesty for rebels all over the country. The reason for this apparent mildness was that the English could not afford to continue the war any longer. Elizabethan England did not have a standing army, nor could it force its Parliament to pass enough taxation to pay for long wars. Moreover, it was already involved in a war in the Spanish Netherlands. As it was, the war in Ireland (which cost over £2 million) came very close to bankrupting the English exchequer by its close in 1603.

Irish sources claimed that as many as 60,000 people had died in the Ulster famine of 1602–3 alone. This is likely to be a major overestimate, as in 1600 the total adult population of Ulster has been estimated at only 25,000 to 40,000 people. An Irish death toll of over 100,000 is possible. At least 30,000 English soldiers died in Ireland in the Nine Years' War, mainly from disease. So the total death toll for the war was certainly at least 100,000 people, and probably more.

Although O'Neill and his allies received good terms at the end of the war, they were never trusted by the English authorities and the distrust was mutual. O'Neill, O'Donnell and the other Gaelic lords from Ulster left Ireland in 1607 in

what is known as the Flight of the Earls. They intended to organize an expedition from a Catholic power in Europe to restart the war, preferably Spain, but were unable to find any military backers.

O'Neill's March is often played together with O'Donnell's March because of a historical reason. In Dublin, during the negotiations following the Nine Years War, when O'Neill knew James I became the new King of England came to him with Rory O'Donnell, 1st Earl of Tyrconnell just to have back his title of Earl and all his lands.

O'Neill's War March

Slow March

Royal Irish Fusiliers

Owen Roe O'Neill

Owen Roe O'Neill (1590–1649) was a seventeenth-century soldier and one of the most famous of the O'Neill dynasty of Ulster in Ireland. O'Neill was the illegitimate son of Art O'Neill, a younger brother of Hugh O'Neill, 2nd Earl of Tyrone (the Great O'Neill) and the daughter of Aodh Conallach O'Raghallaigh, the chief of Breifne O'Reilly in County Cavan.

As a young man Owen left Ireland, one of the ninety-nine involved in the Flight of the Earls escaping the English conquest of his native Ulster. He grew up in the Spanish Netherlands and spent 40 years serving in the Irish regiment of the Spanish army. He saw most of his combat in the Eighty Years' War against the Dutch Republic in Flanders. He also distinguished himself in the Franco-Spanish war by holding out for 48 days with 2,000 men against a French army of 35,000.

In 1642, O'Neill returned to Ireland with 300 veterans to aid the Irish Rebellion. The subsequent war, known as the Irish Confederate Wars, was part of the Wars of the Three Kingdoms -civil wars throughout Britain and Ireland. O'Neill was recognized on his return to Ireland as the leading representative of the O'Neills and head of the Ulster Irish. Sir Phelim O'Neill resigned the northern command of the Irish rebellion in Owen Roe's favor.



OWEN ROE O'NEILL
After a Dutch painting

Owen Roe professed to be acting in the interest of Charles I; but his real aim was the complete Independence of Ireland as a Roman Catholic country. O'Neill wanted the Plantation of Ulster overturned and the recovery of the O'Neill clan's ancestral lands

Following a reverse at Clones, O'Neill had to abandon central Ulster and was followed by thousands of refugees, fleeing the retribution of the Scottish soldiers for some atrocities against Protestants in the rebellion of 1641. To O'Neill the devastation of Ulster made it look, "not only like a desert, but like hell, if hell could exist on earth". O'Neill did his best to stop the killings of Protestant civilians, for which he received the gratitude of many Protestant settlers. From 1642–46 a stalemate existed in Ulster, which O'Neill used to train and discipline his Ulster Army. This poorly supplied force nevertheless gained a very bad reputation for plundering and robbing friendly civilians around its quarters in northern Leinster and southern Ulster.

In 1646 O'Neill, with substantial Gallowglass numbers and additionally furnished with supplies by the Papal Nuncio, Giovanni Battista Rinuccini, attacked the Scottish Covenanter army under Major-General Robert Monro, who had landed in Ireland in April 1642. On 5 June 1646 O'Neill utterly routed Monro at the Battle of Benburb, on the Blackwater killing or capturing up to 3000 Scots. However after being summoned to the south by Rinuccini, he failed to take advantage of the victory, and allowed Monro to remain unmolested at Carrickfergus.

In March 1646 a treaty was signed between which would have committed the Catholics to sending troops to aid the Royalist cause in the English Civil War. The peace terms however, were rejected by a majority of the Irish Catholic military leaders and the Catholic clergy. So alienated was O'Neill by the terms of the peace that he refused to join the Catholic/Royalist coalition and in 1648 his Ulster army fought with other Irish Catholic armies.

There is no clear evidence of how Owen Roe died; one belief was that he was poisoned by a priest, while others think it is more likely that he died from an illness resulting from an old wound. Under cover of night he was reputed to have been brought to the Franciscan abbey in Cavan town for burial. However some local tradition still suggests that it may have been at Trinity abbey located upon an island in Lough Oughter, which may be more likely given the logistics of his removal. His death was a major blow to the Irish of Ulster and was kept secret for some time.

In the nineteenth century, O'Neill was celebrated by the Irish nationalist revolutionaries, the Young Irelanders, who saw O'Neill as an Irish patriot. Thomas Davis wrote a famous song about O'Neill, titled "The Lament for Owen Roe".

The image displays a musical score for the piece 'Retreat March' by Owen Roe O'Neill. The score is written for a single melodic line and consists of four staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is characterized by a steady, rhythmic march pattern, primarily using eighth and sixteenth notes. The first staff begins with a repeat sign and a double bar line. The second and third staves continue the melodic line with various rhythmic patterns and rests. The fourth staff concludes the piece with a final cadence. The notation includes stems, beams, and note heads, with some notes beamed together to indicate eighth or sixteenth notes.

Omaha Pipes and Drums 7.9.2014

Pipe Major J.K. Cairns



The retreat march **Pipe Major J.K. Cairns** was composed by Major Archie Cairns (left above), MMM, CD in Ottawa, Ontario, 1978, for his father (right above), who died in 1952, age 56. John Knox Cairns (1896 - 1952) was PM of the Argyll & Sutherland Highlanders of Canada 1945-1949.

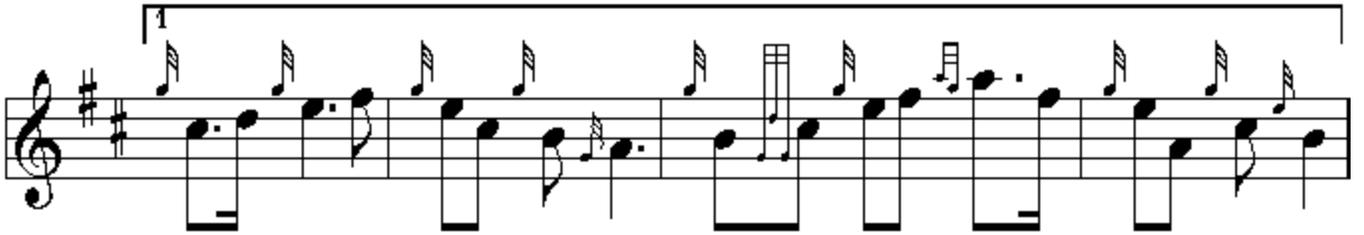
Pipe Major JK Cairns

Retreat March

Archie Cairns, MMM, CD



Continued on next page





Red Hugh

Aodh Ruadh Ó Domhnaill, anglicized as either Hugh Roe O'Donnell or Red Hugh O'Donnell (1572 – 10 September 1602) was the son of Ineen Dubh and Hugh O'Donnell, Lord of Tír Chonaill. As a boy he was fostered by several of the noble houses of Ulster.

Just before his fifteenth birthday he was captured by the English and was taken to Dublin Castle. He was kept prisoner for four years before he escaped and made his way back to Donegal, travelling in freezing winter weather. On the 3rd May 1592 he was proclaimed Chieftain O'Domhnaill (O'Donnell) at the rock of Doon, at Kilmacrennan, County Donegal.

The O'Donnells fought in the Nine Years War against the English with their allies, the Maguires and the O'Neills. The Battle of Curlew Mountain was one of Red Hugh's greatest victories. The English were ambushed and routed while marching through a pass in the Curlew Mountains, near the town of Boyle, in northwestern Ireland. The English forces suffered heavy casualties. Losses by allied Irish forces were not recorded but were probably minimal.

In 1601 help arrived from Spain for the Irish. The Spanish forces landed in Kinsale and Red Hugh set out on the long journey to meet them. The English army, led by Lord Mountjoy, arrived to lay siege to the town and this resulted in the Battle of Kinsale in December 1601. The battle was won by the English and the Irish retreated back to Ulster.

Red Hugh left Ireland and travelled to Spain to seek help. After nine months he was struck down by an illness and dies at the age of thirty; the Irish double-agent, James "Spanish" Blake, is alleged to have poisoned O'Donnell. He is buried in a Franciscan monastery in Valladolid, Spain. Ludhaigh Ó Cléirigh, 17th Century Donegal poet and historian described his burial:

"His body was taken to Valladolid, to the King's Court, in a four-wheeled hearse, with great numbers of State Officers, of the Council and of the Royal Guard all round it, with blazing torches and bright flambeaux of beautiful waxlights blazing all around on each side of it. He was buried after that in the chapter of the monastery of St. Francis with great honour and respect and in the most solemn manner any Gael ever before had been interred."

In 2011, a plaque commemorating the death and burial of Red Hugh was unveiled in a side street off the Plaza.

Red Hugh

Retreat March

The image displays a musical score for a piece titled "Red Hugh" and "Retreat March". The score is written in treble clef, with a key signature of one sharp (F#) and a time signature of 3/4. The music is organized into four horizontal staves. The first staff begins with a repeat sign and contains several measures of music, including a triplet of eighth notes. The second staff continues the melody with more triplet markings. The third staff also features triplet markings and concludes with a repeat sign. The fourth staff continues the piece, ending with a final repeat sign. The notation includes various note values, rests, and triplet markings, all presented in a clear, black-and-white format.

Rory O'More



Rory O'More, also known as Rory Oge O'More (Irish: *Ruairí Óg Ó Mórdha*) (died 1578), was an Irish rebel. He was the second son of Ruairí Ó Mórdha, captain of Leix, and Margaret, daughter of Thomas Butler, and granddaughter of Pierce or Piers Butler, eighth earl of Ormonde. Sir Henry Sidney once called him 'an obscure and base varlet,' but his family was one of the most important of the minor Irish septs, and also one of the most turbulent.

Rory Oge was a thorn in the side of the English during their attempts to seize lands from the Irish in the sixteenth century. In 1574, the authorities estimated they had spent £200,000 fighting and trying to capture O'More. On New Year's Day 1577, a brutal massacre of the Irish gentry took place at Mullaghmast in Co. Kildare. Rory Og O'More vowed to avenge the deaths of his fellow countrymen. He kidnapped the relatives of important people. With the help of members from other clans, he destroyed large portions of Leinster and burned the town of Naas.

An observer noted, "Rori Oge O'More and Cormacke MackCormake O'Connor, accompanied with not more than 140 men and boys, on the third of the monethe burned between five and eight hundred thatched housies in a market town called the Naas. They had not one horseman nor one shot with them. They ranne through the towne being open like hags and furies of hell with flakes of fier fastened on pooles and so fiered the lowe thatched housies; and being a great windie night one house took fiere of another in a moment."

A reward of £1,000 was offered to anyone who could capture O'More. He was finally captured and killed in 1578. His head was displayed for all to see at Dublin Castle.

The tune, is also known as Haste To The Wedding, Rory O'Moore, The Rory O'More March, and Ruadhraí Ó Mórdha, Ruaidri Ua Morda.

Rory O'More

March



Royal Inniskilling Fusiliers



Soraìdh Leis An Ait

Soraìdh Leis An Ait: Farewell to the Place is a beautiful lament written in the 19th century by Mairi Mhor Nan Oran - Big Mary of the Songs. A strong, politically-motivated crofting woman, her influence still resonates today, particularly on Skye. Over the years, "Soraìdh Leis An Ait" has become an anthem for the island.

Màiri was a prolific song writer from the age of 50, writing songs of exile, praise and hope as well as songs of protest about the way the Gaels were treated by others.

She was born Mary MacDonald in 1821 and left Skye for Inverness in 1847 to marry Isaac Macpherson. When he died in 1871, she was left with four children to care for alone. It was during a short imprisonment in 1872 on a charge of theft that she first turned to poetry, protesting her innocence and expressing her anger through Gaelic verse.

Shortly after her release, Mary moved to Glasgow where she trained as a nurse and worked until 1882. While living there, she regularly attended Highland Society ceilidhs and met leading advocates of Highland land reform. She became well known in these circles for her poetry and songs. When she returned to Skye, she was Bard of the Land League agitation of the 1880s. Her personal sense of injustice and empathy with the sufferings of her people gave a unique force to her poetry.

Mary's support for Charles Fraser Mackintosh, candidate in the Inverness Burgh election of 1874, was declared through her early songs. Later, she accompanied him during his tour of campaign for election to parliament. Song was a primary vehicle of popular journalism among Gaelic speakers at that time, for newspapers were available only in English.

In 1891 a volume entitled 'Gaelic Songs and Poems', by Mrs. Mary Macpherson (Màiri nighean Iain Bhàin) was published. These were transcribed from Mary's recitation. She was invited to become the official bard of the Clan MacDonald Society.

Mary was a gregarious woman of great physical stature. Among her friends was the great scholar Professor John Blackie. He always wore the plaid she made for him, and it was placed upon his coffin at his funeral. The design was patented as the 'Blackie Tartan', which Mary sold as rugs or wraps.

After a short illness, Mary died on 8 November 1898 while visiting Portree. She was buried in Chapel Yard burial ground, Inverness, where Charles Fraser Mackintosh MP erected a monument to her. A plaque to her memory was unveiled in 1966 at Skeabost in Skye.

Soriadh Leis An Aite

Gaelic Air

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a repeat sign. The melody is written with eighth and sixteenth notes, including slurs and ties. The bottom staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

Seconds

The second system of musical notation consists of two staves. The top staff continues the melody from the first system, featuring slurs and ties. The bottom staff continues the accompaniment. This system includes first and second endings, indicated by bracketed lines with '1' and '2' above them.

Thirds

The third system of musical notation consists of two staves. The top staff continues the melody, ending with a final cadence. The bottom staff continues the accompaniment. This system also includes first and second endings, indicated by bracketed lines with '1' and '2' above them.

Omaha P&D, 1/13/14

Lyrics by Mairi Mhor Nan Oran

Gaelic

Soraidh leis an àit
An d'fhuair mi m'àrach òg
Eilean nam beann àrda
Far an tàmh an ceò
Air a moch a dh'èireas
Grian nan speur fo ròs
A'fuadach neul na h-oidhche
Soillseachadh an Stòrr

Cur m'aghaidh air Glaschu
B'airtneulach mo cheum
Cur mo chùl ri càirdean
Nochd am bàigh cho treun
Ghluais ar buadhan nàduir
Ann an gràdh dha chèil'
Shruth mo dheòir a mhàin
Is dh'fhailnich guth mo bheul

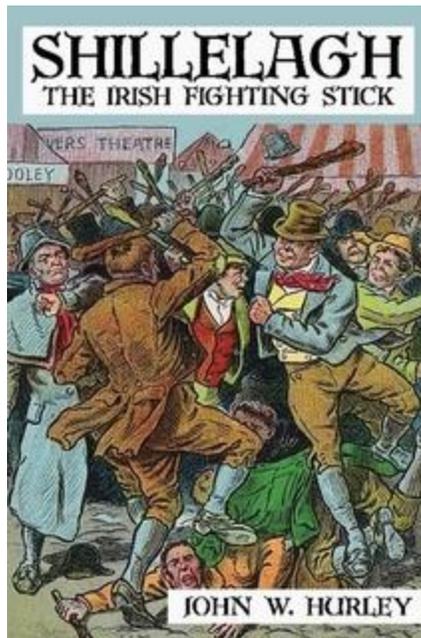
Seallaidhean bu bhrèagha
Riamh chan fhaca sùil
Sprèidh a mach gam feurach
Madainn ghrianach, chiùin
'N uiseag air a sgiath
Seinn gun fhiamh a chiùil
'S an ceò mu cheann Beinn Tianabhaig
Is an sliabh fo dhriùchd

Translation

*Farewell to the place
Where I was raised
Island of the high mountains
Where the mist dwells
Where the sun rises early
In a rosy sky
To dispel the shade of night
And illuminate the Old Man of Storr*

*When I headed towards Glasgow
My step was sorrowful
As I turned away from relatives
Who had shown me so much kindness
Our senses stirred
With love for one another
My voice failed me
And I could only shed tears*

*The eye never saw
Such wonderful sights
As the cattle grazing
On a quiet sunny morning
The sky-lark on the wing
Singing out its music
The mist about Ben Tianabhaig
Its slopes wet with dew*



Sprig of Shillelagh

Shillelagh is a very small village located in the heart of the Wicklow Mountains. This village was, until the 19th century, reputed for its great oak forest, one of the most famous of Europe. The head of those trees served to feed a nearby forge, the shillelagh forge, and the rest was exported everywhere notably to construct the roof of the Westminster abbey in London, several boats of the British navy in the 16th century and some buildings of Trinity college in Dublin. Today this forest has nearly disappeared, replaced by fields, and only a handful of centuries old oak trees still grow. A club cut from an oak was known as a **sprig of shillelagh**.

One of the hypotheses on the birth of the shillelagh comes directly from the prehistory of Ireland¹. The island was occupied before the arrival of the Celts around 500 B.C. (a date which is subject to debate), as early as 8000 B.C. The people living in those times were much smaller than those who succeeded them, as proven by several artifacts from the Bronze Age. Following the arrival of the Celts, they were driven to the center of the island. Many of their chiefs decided to follow the ways of the Celts, but some, united by the chief Ealach, refused and isolated themselves. They were known as Siol Eolaigh or followers of Ealach, a term which might have been the source of the word Shillelagh, as these people were often associated with the blackthorn sticks, which they would have used without removing the spikes. Their ability to disappear across the mazes created by the bushes of this plant, created myths around them and were soon nicknamed Leprechauns by the Norman occupants. They also had a reputation of being good shoe-makers and potters and so people would often leave their broken pots and shoes by their doors so they could be repaired by the small peoples. Their association with the blackthorn sticks also produced a lasting tradition. It was a belief that hanging a blackthorn branch outside your house would act as a lucky charm.

This may be explained by the fact that the Leprechauns considered it as a weapon and lacking a sense of property like some Amerindian tribes, they would often steal objects. So people would hang blackthorn branches outside their house to indicate that the owner was armed with a *shillelagh* and knew how to use it.

The stick is one of, if not the oldest weapon of mankind. It was used by all layers of society and can be found on Egyptian hieroglyphs, on Greco-Roman representations of Hercules and on the notorious tapestry of Bayeux, in the hands of William the conqueror himself. And as we've seen, the use of the blackthorn stick could go back to the foundations of Ireland's history. But it isn't before the 14th century that the term *shillelagh* is used as we know it today. It would actually come from Richard II king of England from 1377 to 1400 AD. In 1399, Richard would mount an expedition against the rebellious Irishmen of Leinster. Richard pursued across the plains of Imal and Glenmalure the chief Art Mor McMurrough and his ally Domichadh Mac Brain Ruaidh O'Byrne. But rapidly the situation reversed, the Irish, much more familiar with the terrain and more mobile would make their enemies suffer a living hell. Richard would complain about the use of the

sticks of Shillelagh against his men. Like guerrilla warfare, the Irish would attack and retreat quickly into the woods. The English survivors, strained and starving would rejoin the coast where supplies were waiting for them. This trip would be fatal for Richard II; his cousin Henry taking the opportunity of his absence and defeats to take power and have him imprisoned and assassinated on his return to England.

Sprig of Shillelagh

March

The image displays a musical score for a march titled "Sprig of Shillelagh". The score is written in G major (one sharp) and 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is composed of eighth and sixteenth notes, with some triplets and rests. The second and third staves continue the melody, maintaining the same key and time signature. The piece concludes with a double bar line and repeat dots.

Royal Inniskilling Fusiliers



Taps

Brigadier General Daniel Butterfield

"Taps" is a musical piece sounded at dusk, and at funerals, particularly by the U.S. military. It is sounded during flag ceremonies and funerals, generally on bugle or trumpet, and often at Boy Scout, Girl Scout and Girl Guide meetings and camps. The tune is also sometimes known as "Butterfield's Lullaby", or by the first line of the lyric, *Day is Done*.

The term originates from the Dutch term *taptoe*, meaning "close the (beer) taps and send the troops back to camp". "Military tattoo" comes from the same origin.

The tune is actually a variation of an earlier bugle call known as the *Scott Tattoo* which was used in the U.S. from 1835 until 1860, and was arranged in its present form by the Union Army Brigadier General Daniel Butterfield, an American Civil War general and Medal of Honor recipient who commanded the 3rd Brigade of the 1st Division in the V Army Corps of the Army of the Potomac while at Harrison's Landing, Virginia, in July 1862 to replace a previous French bugle call used to signal "lights out". Butterfield's bugler, Oliver W. Norton, of Angelica, New York, was the first to sound the new call. Within months, "Taps" was used by both Union and Confederate forces. It was officially recognized by the United States Army in 1874.

An alternative and probably more accurate account of the origin of TAPS comes from West Point and the direct recollections of the bugler himself and General Butterfield. This also explains how bugles were used to communicate to one officer's command. The initial notes in TAPS identify it as coming from Butterfield - not another commander. As the General writes, the first notes in any bugle call would tell the troops in a particular command to pay attention to it, and then tell them what to do - such as go forward, stop and lie down, or in this case go to sleep.

Captain John C. Tidball, West Point, Class of 1848, started the custom of playing taps at a military funeral. It was in early July 1862 at Harrison's Landing, that a corporal of Tidball's Battery A, 2nd Artillery, died. He was, Tidball recalled later, "a most excellent man." Tidball desired to bury him with full military honors, but was refused, for military reasons, permission to fire three guns over his grave. Tidball later wrote, "The thought suggested itself to me to sound taps instead, which I did. The idea was taken up by others, until in a short time it was adopted by the entire army and is now looked upon as the most appropriate and touching part of a military funeral." As Tidball proudly proclaimed, "Battery A has the honor of having introduced this custom into the service, and it is worthy of historical note." It became a standard component to U.S. military funerals in 1891.

There are several legends concerning the origin of "Taps". The most widely circulated is that a Union Army infantry officer, whose name is often given as Captain Robert Ellicombe, first ordered the "Taps" performed at the funeral of his son, a Confederate soldier killed during the Peninsula Campaign. This apocryphal story claims that Ellicombe found the tune in

the pocket of his son's clothing and performed it to honor his memory. But there is no record of any man named Robert Ellicombe holding a commission as captain in the Army of the Potomac during the Peninsula Campaign.

That Daniel Butterfield composed "Taps" has been sworn to by numerous reputable witnesses including Oliver Norton, the bugler who first performed the tune. While scholars continue to debate whether or not the tune was original or based on an earlier melody, few researchers doubt that Butterfield is responsible for the current tune.

Another, perhaps more historically verifiable, account of "Taps" first being used in the context of a military funeral involves John C. Tidball, a Union artillery captain who during a break in fighting ordered the tune sounded for a deceased soldier in lieu of the more traditional—and much less discreet—three volley tribute. Army Col. James A. Moss, in an Officer's Manual initially published in 1911, reports the following:

"During the Peninsula Campaign in 1862, a soldier of Tidball's Battery A of the 2nd Artillery was buried at a time when the battery occupied an advanced position concealed in the woods. It was unsafe to fire the customary three volleys over the grave, on account of the proximity of the enemy, and it occurred to Capt. Tidball that the sounding of Taps would be the most appropriate ceremony that could be substituted."

While not necessarily addressing the origin of the "Taps", this does represent a milestone as the first recorded instance of "Taps" being sounded as part of a military funeral. Until then, while the tune had meant that the soldiers' day of work was finished, it had little to none of the connotation or overtone of death with which it is so often associated today.

Echo, or Silver Taps - the practice of performing "Taps" with multiple buglers - is a traditional at American military schools such as Norwich University, The Citadel, NMMI and Texas A&M University when a member or former member of a school's Corps of Cadets is killed in action. The practice of performing "Taps" with multiple buglers is not authorized by the U.S. Army.

The melody of "Taps" is composed entirely from the written notes of the C major triad. This is because the bugle, for which it is written, can play only the notes in the harmonic series of the fundamental tone of the instrument:



Here is the tune transcribed for Highland Bagpipes:

Taps

arr. BG Daniel Butterfield



OP&D 1.17.2013

Lyrics

There is one original set of lyrics meant to accompany the music, written by Horace Lorenzo Trim:

*Day is done, gone the sun
From the lakes, from the hills, from the sky
All is well, safely rest
God is nigh.
Fading light dims the sight
And a star gems the sky, gleaming bright
From afar, drawing near
Falls the night.
Thanks and praise for our days
Neath the sun, neath the stars, neath the sky
As we go, this we know
God is nigh.*

Several later lyrical adaptations have been created. One, written by Horace Lorenzo Trim, is shown below:

*Fading light dims the sight
And a star gems the sky, gleaming bright
From afar drawing nigh,
Falls the night.

Day is done, gone the sun
From the lakes, from the hills, from the skies
All is well, safely rest;
God is nigh.

Then goodnight, peaceful night;
Till the light of the dawn shineth bright.
God is near, do not fear,
Friend, goodnight.*

The other popular version, penned and harmonized by famed composer Josef Pasternack, is:

*Love, sweet dreams!
Lo, the beams of the light Fairy moon kissed the streams,
Love, Goodnight!
Ah so soon!
Peaceful dreams!*

Another set of lyrics, used in a recording made by John Wayne about the song, is:

*Fading light
Falling night
Trumpet call, as the sun, sinks in fright
Sleep in peace, comrades dear,
God is near.*



Tha Mi Sgith

(Cutting Bracken)

Brackens (*Pteridium*) are a genus of about ten species of large, coarse ferns. Bracken may be considered to be one of the most successful ferns. It is a prolific and abundant plant in the highlands of British Isles. The word bracken is of Old Norse origin, related to the Swedish word *bräken*, meaning fern.

Bracken fiddleheads (the immature, tightly curled emerging fronds) have been considered edible by many cultures throughout history, and are still commonly used today as a foodstuff. Bracken fiddleheads are either consumed fresh (and cooked) or preserved by salting, pickling, or sun drying. Both fronds and rhizomes have been used to brew beer, and the rhizome starch has been used as a substitute for arrowroot. Bread can be made out of dried and powered rhizomes alone or with other flour.

The tune also goes by the titles, The Bracken Highland Fling, Buain Na Rainich, Cutting Bracken, Cutting Ferns, Dúlamán, Dúlamán, Dulaman, Faery's Lament, Heavin' Bracken, Pulling The Bracken, and The Weary Maid.

Tha Mi Sgith (Cutting Bracken)

Jig

The image displays a musical score for a jig titled "Tha Mi Sgith (Cutting Bracken)". The score is written in treble clef, D major (two sharps), and 6/8 time. It consists of eight staves of music. The first staff begins with a repeat sign and a first ending bracket. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent beaming. The piece concludes with a final cadence on the eighth staff.



The 25th KOSB's Farewell to Meerut

Pipe Major John Balloch

The King's Own Scottish Borderers (KOSB) was an infantry regiment of the British Army, part of the Scottish Division. It was raised on 18 March 1689 by the Earl of Leven to defend Edinburgh against the Jacobite forces of James II. It is said that 800 men were recruited within the space of two hours. The Regiment's first action was at the Battle of Killiecrankie on 27 July of the same year. Although this battle was a defeat for the government army, the Jacobite commander, Viscount Dundee (Bonnie Dundee), was killed by a volley fired by Leven's Regiment, bringing an end to James II's attempt to save his throne.

The Regiment was judged to have performed well and was granted the privilege of recruiting by beat of drum in the City of Edinburgh without prior permission of the provost. For a period it was known as Semphill's Regiment of Foot, the name under which it fought at the Battle of Culloden in 1746. When the British infantry were allocated numerical positions in the 'line' of Infantry the regiment was numbered 25th Foot (based on its formation date) in 1751. The Regiment fought at the Battle of Minden on 1 August 1759 with five other regiments; this battle honor was celebrated by the Regiment each year on 1 August. The 25th was the county regiment of Sussex from 1782 to 1805, before its recruiting area was moved to the Scottish Borders region. From then it was known as the King's Own Borderers, becoming the King's Own Scottish Borderers in 1887. The Regiment was affectionately known by the Scottish public as the "Kosbies" but this term was never used within the Regiment.

In 2004, as part of the British Government's defense review, it was announced that the Scottish Division would lose an infantry battalion. This was achieved through the amalgamation of the King's Own Scottish Borderers with the Royal Scots to form the Royal Scots Borderers on August 1, 2006. This single battalion became the 1st Battalion Royal Regiment of Scotland.

Meerut is an ancient city located 56 km (35 mi) north-east of New Delhi, India. Meerut is famously associated with the Indian Rebellion of 1857 against the Company, when chants of the popular Hindi slogan "*Dilli Chalo*" ("Let's march to Delhi!") were first raised here.

The K.O.S.B. formed part of the British Meerut Division.



John Balloch (above) – The noted composer of “The 25th’ K.O.S.B.’s Farewell to Meerut” joined the army in 1878 as a piper in the 57th Brigade, which comprised the 42nd and 79th Highlanders, and played his pipes with the leading company of the 79th in the battle of Tel-el-Kebir during the famous charge, and right through the Egyptian Campaign, 1881-84, was conspicuous as a piper. Was transferred as pipe-major to the 1st Battn. K.O.S.B. in 1886, and led the pipers of that battalion on the expedition to Upper Burmah. Retired 1899, and became pipe-major to the 5th Argyll and Sutherland Highlanders (Greenock). In 1914 rejoined his old regiment and was posted Pipe-Major 8th Battn. K.O.S.B., with which he served in France from July 1915-18, when he was invalided home. Even then he was not allowed to be lost to the army, for the 9th Officers’ Cadet Battalion of Gales appropriated the services of the distinguished pipe-major. In addition to his “25th K.O.S.B.’s Farewell to Meerut,” Balloch has to his credit a marching tune entitled “Auchmountain’s Bonnie Glen,” and a melody for Retreat which he has named “Sunset in Flanders.”

He was born on November 29, 1860 at Burnfoot, Falkirk, near Stirling, son of William Balloch, an iron moulder, and Helen (Oswald) Balloch. He was well known in his day as a composer, with a number of his tunes published in James Robertson’s (Royal Scots) book. Unfortunately, many of the tunes in this book don’t list the composer. His compositions were popular enough that long after his death his son continued to receive royalty payments for performances of his tunes on the BBC.

Though he retired as a Pipe Major around the turn of the century and opened a tobacconist shop in Greenock, he and his older son Donald enlisted when the Great War started in 1914. John was 54 and Donald was 17 and they served in the trenches together. He also had a second son, Ian Allister, born in 1901. John Balloch was awarded the Meritorious Service Medal in 1932.

John Balloch died on September 3, 1947, Thomson Home, Rothesay on the Isle of Bute at 86. His profession was listed as ‘Pipe Major, Retired.’ His wife, Elizabeth Ann (Porteous), had died two years earlier at 85.

The image displays a musical score for a march, consisting of eight staves of music. The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. The music is characterized by a rhythmic melody with frequent eighth and sixteenth notes, often beamed together. The first staff begins with a repeat sign. The piece concludes with a double bar line and repeat dots. The notation includes various note values, rests, and dynamic markings, typical of a march score.



The 79th's Farewell to Gibraltar

Pipe Major John MacDonald

The 79th Regiment of Foot (Cameronian Volunteers) was raised by Sir Alan Cameron of Erracht on August 17, 1793 at Fort Williams from among the members of the Clan Cameron. In 1806, the official name of record was changed and the regiment became the 79th Cameron Highlanders. The 79th was one of four regiments of Highlanders requested by the Duke of Wellington for the Battle of Waterloo.

On June 16, 1815, the regiment was at Quatre Bras, where the French infantry and cavalry kept them under constant attack. The Camerons lost half their fighting strength, dead and wounded, in this battle. Wellington's forces left Quatre Bras on the June 17 after a miserable night in the fields and proceeded to the area known as Waterloo. They arrived wet, hungry and tired after their long march in time to face the French again. At a very critical moment during this battle, when the regiment formed a square to repel the French cavalry, an astonishing event took place. Piper Kenneth MacKay stepped outside the square and played the ancient rallying Piobaireachd, "*Cogadh no Sith*" ("War or Peace"). By nightfall, the Great Army of Napoleon had been destroyed.

The regiment spent many years abroad after Waterloo, with several tours of duty in Canada, Ireland and Gibraltar. While garrisoned on the "Rock," (1841–48), Pipe-Major John MacDonald composed the famous pipe tune "*The 79th's Farewell to Gibraltar*." Then in 1854, the regiment was sent to the Crimea to join Sir Colin Campbell's Highland Brigade. The regiment won two more battle honors at Alma and Sevastopol. Barely a year at home after the Crimean War (1856), the regiment was given orders to sail to India to help quell the Indian Mutiny.

The Cameron Highlanders are the only clan-raised unit with their own tartan that is not based on the government tartan. The tartan worn by the regiment is the Cameron of Erracht adopted by the 79th NY when a militia unit in 1859."

The Battle of Dunkirk was the last time any Highland Battalion fought in the kilt.

The 79th's Farewell to Gibraltar was written by Pipe Major John MacDonald of the 79th Regiment of Foot (Cameronian Volunteers). The regiment played a major part at Waterloo and also served in the Boer War, guarded the queen at Balmoral Castle, went to Ireland and eventually to WWI in France.

The image displays a musical score for a march. It consists of eight staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is written in a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line and repeat dots. The overall style is characteristic of a traditional march.



87TH REGIMENT OF FOOT (ROYAL IRISH FUSILIERS)



The 87th's Colours

The 87th (Royal Irish Fusiliers) Regiment of Foot was an infantry regiment of the British Army, formed in 1793 and amalgamated into the Princess Victoria's (Royal Irish Fusiliers) in 1881. The regiment was raised in 1793 as the 87th (The Prince of Wales's Irish) Regiment of Foot, taking its title from George IV, then Prince of Wales, later modifying its title to 87th (The Prince of Wales's Own Irish) Regiment of Foot, then to 87th (Royal Irish Fusiliers) Regiment of Foot following the Prince's accession to the throne.

The 87th were famous for being the first British Regiment to capture a French Imperial Eagle during the Peninsular War. At the Battle of Barrosa on 5 March 1811, Ensign Edward Keogh and Sergeant Patrick Masterson captured the Eagle of the 8th Ligne. Keogh only managed to get a hand on the shaft when he was shot and bayoneted, he was killed instantly. Masterson had followed his officer and after killing several men he wrenched the Eagle from the dying hands of its bearer, Lieutenant Gazan.

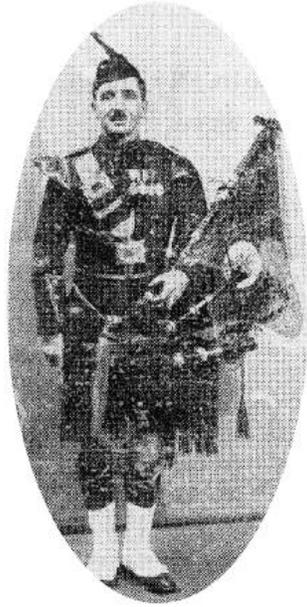
In military organizations, the practice of carrying colors (or colours), standards or guidons, both to act as a rallying point for troops and to mark the location of the commander, is thought to have originated in Ancient Egypt some 5,000 years ago. It was formalized in the armies of Europe in the High Middle Ages, with standards being emblazoned with the commander's coat of arms.

As armies became trained and adopted set formations, each regiment's ability to keep its formation was potentially critical. In the chaos of battle, not least due to the amount of dust and smoke on a battlefield, soldiers needed to be able to determine where their regiment was. Regimental flags are generally awarded to a regiment by a head-of-State during a ceremony. They were therefore treated with reverence as they represented the honor and traditions of the regiment. Colors may be inscribed with the names of battles or other symbols representing former achievements. Regiments tended to adopt "color guards", composed of experienced or élite soldiers, to protect their colors. As a result, the capture of an enemy's standard was considered as a great feat of arms. They are never capriciously destroyed - when too old to use they are replaced and then laid-up in museums, religious buildings and other places of significance to their regiment. However, in most modern armies, standing orders now call for the Colors to be intentionally destroyed if they are ever in jeopardy of being captured by the enemy.

Due to the advent of modern weapons, and subsequent changes in tactics, Colors are no longer carried into battle, but continue to be used at events of formal character.

The image displays a musical score for a quick march. It consists of eight staves of music, all written in treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent use of beamed eighth notes and sixteenth notes. The score begins with a repeat sign and a double bar line. The melody is simple and repetitive, typical of a march tune. The notation includes various note values, rests, and bar lines. The overall style is that of a traditional pipe band or drum corps march.

Omaha Pipes and Drums 9.23.14



The Atholl and Breadalbane Gathering

Pipe Major William Fergusson

Not to be confused with the Atholl Gathering (and its associated Highland Games at Blair Castle), the Atholl and Breadalbane Highland Games take place in early August, on Aberfeldy's Victoria Park. Breadalbane (Scottish Gaelic: Bràghad Albainn, the upper part of Alba) is a region of the southern/central Scottish Highlands in Atholl.

The tune was composed by Pipe Major William Fergusson (1885-1945). William Fergusson (shown above) was born in Arbroath in 1885 and died in Glasgow in 1949. Composer of such march standards as "The Australian Ladies," "The Atholl and Breadalbane Gathering," and "Kintara to El Arish," as well as the strathspey "Dornie Ferry," he learned piping in the 102nd Boys Brigade under 'P/M Hutchins,' and was then taught by 7th Battalion H.L.I. Pipe Major Farquhar MacRae, a pupil of Sandy Cameron. He would succeed MacRae as pipe major in 1914, though before this he was divisional pipe major of the 52nd Lowland Division. Most of his great tunes were written during the war years.

After the war he became pipe major of the City of Glasgow Pipe Band, which became the legendary Clan MacRae Pipe Band. In this position he became one of the first of the modern era's great prize-winning pipe majors, leading the Clan MacRae to World Championships in 1921, 1922, 1923 and 1925 and unrivalled success throughout the 1920s. The band was a prize-winning machine, and on the day of one of their Cowal wins, Sir Harry Lauder was heard to exclaim, "You would actually think it was one set of pipes and a drum that was playing!"

Fergusson left the band in 1929 on the eve of his first tour of Canada. Hamish MacColl succeeded him as piper major. MacColl had been tutored by Fergusson and had been a member of the band since 1907.

Fergusson would tour Canada again in 1931. In 1940 he published *Fergusson's Bagpipe Melodies*, which contained tunes and arrangements by himself and others. Known by many as "Fergie," he was an enthusiastic member of the Scottish Pipers' Association during his latter years.

When he died in 1949 his fame was such that it warranted an appreciation in the *Oban Times* written by the great Robert Reid.

The image displays a musical score for a march titled "The Atholl and Breadalbane Gathering" by William Fergusson. The score is written in treble clef with a key signature of two sharps (D major) and a time signature of 2/4. It consists of eight staves of music. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together, and rests. The piece begins with a repeat sign and ends with a double bar line and repeat dots. The overall style is characteristic of traditional Scottish or English march music.



The Balmoral Highlanders

Angus MacKay

If anyone in the history of piping deserves to be described as a musical genius, it is Angus MacKay (1813-1859) - shown above.

He was born on September 10, 1813, likely on Raasay, an island off the northwest coast of Scotland. His three brothers were also pipers. His father, John MacKay of Raasay (1767-1848), was the leading composer and teacher of his generation and a revered cultural figure in the Highlands. In 1823 he moved the family from their relatively remote island home to Drummond Castle near Crieff, where he became piper to Lord Gwydir. Angus became piper to Sara Drummond, Lady Gwydir, while still a boy, later to Davidson of Tulloch, then Campbell of Islay, and finally, from 1843 until 1854, to Queen Victoria. He married Mary Russell in Edinburgh in 1841 and had two sons and two daughters.

Piping success came early, both as a player and compiler. At 12 years of age, he won a prize from the Highland Societies, not for playing, but for setting pipe tunes in staff notation. In 1826, at 13, he was fourth at the Edinburgh competition and in 1841 he won the Prize Pipe, playing "The Finger Lock" with 14 pipers competing. Donald Cameron was third. Like many pipers of his time, he competed in the dancing as well, and on this day he also took first prize as the best-dressed competitor outfitted at his own expense.

His prowess as a player, combined with his station as the first Queen's Piper and the son of a legendary piping father, provided Angus with a lofty stature from which to influence his piping world. He did not squander the opportunity.

His *Collection of Ancient Piobaireachd*, published in 1838, is the considerable musical product of a man of 25 years. It contains 61 piobaireachd written in staff notation (still in its infancy, pioneered by Donald MacDonald only 16 years earlier) as well as extensive writings on the piping dynasties and the Highland Society competitions from their inception in 1781 to the date of publication. The historical material was in fact written by James Logan, an Aberdeen journalist and under-secretary of the Highland Society of London. But the musical legacy alone ensured MacKay's place in piping history. *Ancient Piobaireachd* became the leading piobaireachd text-authority for generations after his death and was reprinted in 1839 and 1899. It would become the single most important published source for the early volumes of the *Piobaireachd Society Collection* and a major influence on how piobaireachd was played in the 19th century. But this was not all.

In 1841, MacKay approached the Highland Society of London with a proposal to publish a much larger manuscript collection containing 183 tunes – most of the known piobaireachd repertoire collected from his father and other notable

pipers of the day. In a massive cultural blunder, the Highland Society declined the offer, and while what became known as 'the Angus MacKay Manuscript' has survived, it has never been readily accessible to players. At the time of this writing, it remains unpublished, though well studied and invoked extensively by later compilers.

Angus MacKay's influence on light music was also considerable. He penned the original melodies of some of the great tunes in the piping repertoire: "The Balmoral Highlanders," "The Glengarry Gathering," "The Duke of Roxburgh's Farewell to the Blackmount Forest," "The Abercairney Highlanders" and the strathspey "Balmoral Castle." In 1843 he compiled a collection of light music, called *The Piper's Assistant*, with 155 tunes, which went to several editions. In 1849 he began to compile a similar collection which eventually ran to 500 tunes. But it would never see publication.

In 1854 he was afflicted with a sudden and violent attack of apparent insanity that soon cost him his royal appointment. His later years were dogged by mental illness and he spent the rest of his life confined to institutions. He died on March 21, 1859 trying to escape from the Crichton Royal Hospital by swimming the River Nith and his body was never found.

The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It begins with a repeat sign and a key signature change to G major. The first staff contains the initial melody. The second staff includes a first ending bracketed over the final two measures, with a second ending starting on the following staff. The third staff continues the melody with some triplet-like rhythms. The fourth staff features a more complex rhythmic pattern with sixteenth notes. The fifth staff has a similar pattern to the fourth. The sixth staff introduces a new rhythmic motif. The seventh staff continues with a similar pattern. The eighth staff has a more active rhythmic line. The ninth staff continues the previous pattern. The tenth staff has a similar rhythmic structure. The eleventh staff concludes the piece with a first ending bracketed over the final two measures, leading to a double bar line.



The Caledonian Society of London

The Caledonian Club is a private members' club in central London, for Scots in London and their guests. The club was founded in 1891 as a proprietary club, based in Chares II street, London SW1. It became a members' club in 1917 when the Marquis of Tullibardine appealed to members to make it "the representative national club and headquarters for Scotsmen in London".

Membership requires at least one Scottish grandparent, or to have served, in the opinion of the committee of the club, "in an important capacity in the public service of Scotland". Most members are Scots. The membership comprises a wide cross-section of professions, including lawyers, accountants, bankers and stockbrokers but also professional sportsmen, ambassadors and the armed services.

The club was originally located at 33 St James' Square. It moved to its present location at 9 Halkin Street, London SW1, behind Hyde Park Corner, on 17 October 1946. The house at 9 Halkin Street was built for Hugh Morrison, a politician first returned to Parliament in 1918 and a wealthy landowner. The clubhouse at Number 9 was the last mansion house of its kind to be built in London. In 2005-06, it was substantially extended with a new wing providing much enlarged facilities, including a new library, public rooms and many new bedrooms. The new wing was opened by Her Majesty The Queen, accompanied by HRH The Duke of Edinburgh, on 30 November 2006.

The image displays a musical score for a piece titled "Strathspey". The score is written in G major (one sharp) and 2/4 time. It consists of eight staves of music, all in treble clef. The melody is highly rhythmic and intricate, featuring many sixteenth and thirty-second notes, often beamed together. The piece begins with a repeat sign and a first ending bracket. The notation includes various ornaments and slurs, characteristic of traditional Scottish strathspey music. The piece concludes with a double bar line.



The Caubeen Trimmed with Blue

The Caubeen Trimmed with Blue is the men's breakfast and dinners march of the London Irish Rifles.

The caubeen is an Irish beret, formerly worn by peasants and adopted as the head dress of Irish regiments of the British and Commonwealth armies. The name "caubeen" dates from late 18th century Irish, and literally means "old hat". It is derived from the Irish word *cáibín*, meaning "little cape", which itself is a diminutive form of *cába*, meaning "cape". In the British and Canadian armies, the caubeen is officially known as the "Bonnet, Irish, Green".

In 1916, the British army regiment the Irish Guards established a pipe band. The pipers' uniform was a mix of standard service dress and bandsman dress, and also included a khaki bonnet, saffron-colored kilts and green hose. The khaki bonnet was named "caubeen" by the Guards pipers, and was similar to an oversized beret. Some sources have stated the Caubeen's similarity to the Scottish tam o' shanter, but the two are different in appearance - the tam o' shanter retaining much more of a 'dinner-plate' effect on the wearer's head, while the Caubeen resembled an oversized beret. The two had different quartermaster codes, meaning that the Caubeen was not simply a tam o' shanter with the toorie cut off, but a purpose-made article in its own right. In World War II, a number of British army regiments adopted both khaki and rifle-green caubeens as their headdress, replacing the GS cap.

Each regiment was distinguished by the feather hackle in their caps: the Royal Inniskilling Fusiliers wore their traditional grey hackles, the Royal Irish Fusiliers wore their traditional green hackles, the Irish Guards and London Irish Rifles were granted blue hackles, and the Liverpool Irish wore a blue-and-red hackle.

The modern caubeen is worn very high on the off-side (usually the left). The "sloping" difference was because the bonnets, which were based on the Balmoral of the time, were so big, and sloping fashions of the time were so "rakish", that Riflemen needed to slope to the left in order to see down the sights of the rifle.

In 1937, the London Irish Rifles extended the caubeen's wear to the entire regiment. In World War II, they were the only soldiers to wear the caubeen until 1944, when the 2nd battalion of the London Irish was serving with the Irish Brigade in Italy. The 2nd battalion of the Inniskilling Regiment started wearing caubeens made from Italian soldiers' greatcoats in January 1944, and the 6th battalion of their regiment soon copied them.



The Caubeen Trimmed with Blue March



London Irish Rifles



The Circassian Circle

The Circassian Circle is a mixer type of collective folk dance. It is commonly found in folk balls in France, but also seems to be found around the world where it is danced in similar fashion. This dance stands out because France has a number of dances which are particular to the region from which they come. The Circassian Circle is one of the few mixer dances that everyone will know - and which is so easy anyone can figure it out with no explanation.

Circassia is a mountainous region located in the Caucasus of Eurasia, in today's Russia. It consists of various ethnic groups and tribes that were at some points allied with each other with differentiations made between eastern and western Circassians. However, the dance seems to have originated in England (and not Circassia as one might have thought) during the 19th century, where what is now called "Circassian Circle" was only the second part of the original dance.

In the Carmichael district of Lanarkshire, Scotland, around the turn of the 20th century it was always the first dance of the evening. The vehicle for the dance was usually the namesake melody followed by additional tunes at the same tempo, capped by a return to the original "Circassian Circle" melody. Canadians frequently have employed the tune "La Bastringue" to accompany it.

The musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a single melodic line. The second staff contains a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third staff continues the melody. The fourth staff contains a first ending bracket labeled '1'. The fifth staff contains a second ending bracket labeled '2'. The piece concludes with a double bar line.

3/16/13 jwb



The Cruel Mother

Fragments of this ballad appear in the last quarter of the 18th century including *Fine Flowers in the Valley*, *The Rose o Malinde* and *the Minister's Daughter of New York*. It is also known as *Down By the Greenwood Side*.

A broadside of *The Duke's Daughter's Cruelty: Or the Wonderful Apparition of two Infants whom she Murther'd and Buried in a Forrest, for to hide her Shame* was published in the 1690s.

The Cruel Mother is a murder ballad. In essence, a woman gives birth to one or two illegitimate children in the woods, kills them, and buries them. She, going home, sees a child, or children, playing, and says that if they were hers, she would dress them in various fine garments and otherwise take care of them. The children tell her that when they were hers, she did not dress them so but murdered them.

Although this has not been linked with any historical incident, there are a number of cases in history which are at least vaguely similar. One was the case of Will Darrell, from 1575. Darnell, having gotten one of his sundry mistresses pregnant, brought in a midwife (blindfolding her to conceal the place) to help the mother, then killed the child. The midwife left a deathbed testament, but Darnell was acquitted at trial. Later, when riding a horse, he saw the ghost of the dead baby; his horse bolted and he was killed.

Lyrics

There was a maid, who had two babes
All alone and lone
She killed those babes and buried 'em under a stone
An' prayed to th Lord, it would never be known
All down by th greenwood side

This maid was passing by one day
All alone and lone
She saw those babes, both out for play
All down by th greenwood side

O babes, O babes, if you were mine
All alone and lone
I'd dress you up in silk, so fine
All down by th greenwood side

O Mother, dear Mother, we once't were yours
All alone and lone
You neither gave us course nor fine
You killed and buried us under a stone
An' prayed to th Lord, it would never be known
All down by th greenwood side

For seven long years, you shall hear a bell
All alone and lone
And at the end of seven years, you shall land in hell
All down by th greenwood side

The Cruel Mother

March

The image displays a musical score for a piece titled "The Cruel Mother" in the form of a "March". The score is written on four staves, each beginning with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of a march. The first staff includes a repeat sign at the beginning. The notation is clear and legible, showing the melodic and harmonic structure of the piece.



The Dark Island

Ian McLachlan

The tune was written in 1958 by a piper named Iain McLachlan as a lament for a medical doctor who was leaving their town. The name of the tune, as originally produced by McLachlan, was "Dr. MacKay's Farewell to Creagorry". McLachlan lived in Creagorry, a place on the island of Benbecula located in the Outer Hebrides between North and South Uist. Dr MacKay was his friend and neighbor. There is no suggestion that McLachlan thought of his home as a dark place. In a short time, the tune caught on and became known to David Silver of Inverness. Silver was a musician and a journalist.

In 1963, the BBC launched a TV show entitled "The Dark Island". The show was a spy thriller about a torpedo that had been washed up on an island in the Hebrides with Russian connections. The BBC approached David Silver to write the theme song for the show. Silver wrote the words using McLachlan's tune as the melody. The show lasted about three seasons and was considered by the BBC to have been a flop; however, the song was a great hit and has been recorded by more than fifty artists since its original publication. In fact, it's fair to say that "The Dark Island" has all but obliterated the original inspiration and dedication that McLachlan intended.

The earliest references to the Dark Island were made by the Romans about Great Britain. Since the success of the Silver/McLachlan tune, there has been a veritable industry built around these words. Since most of the TV series was shot at South Uist that Island now refers to itself as the Dark Island. There are a number of hotels in the Hebrides which call themselves The Dark Island. There is a beer originating in the Orkneys called Dark Island and uses as its logo the Ring of Brogar which is a ring of 27 standing stones on an island in the Orkneys which dates from approximately 2000 B.C. and is thought to be a religious site; it is also considered the Dark Island. There are popular video games called Dark Island. There are also several books that have been published using this title. Finally, of no particular relevance, but interesting nonetheless, there is an island in the Philippines called Mindora which is referred to as the Dark Island because there is a particularly nasty strain of malaria which seems to have originated from there and continues to be associated with it.

Iain McLachlan (shown above) was born: 21 October, 1927, in Hacklett, Benbecula.

With his death, in 1995, Scottish traditional music lost one of its finest exponents. Known particularly for his masterly touch on the three-row Shand Morino button accordion, Iain also played pipes, fiddle and melodeon and had an extensive knowledge of traditional music. For more than 40 years he had travelled by road and ferry to play the accordion at ceilidhs and dances throughout the Highlands and Islands.

Brought up with the Gaelic language, song and Highland music, Iain started playing fiddle and melodeon at the age of six. He picked up all his music by ear and, like many of the older generation of traditional musicians, he never learned to read or write music. There lay his strength, for Iain's music was always 'from the heart' and in his memory he held an enormous wealth of tradition. He had several different versions of many of the old tunes and, when introducing a tune, he would often introduce the music as 'an old melodeon reel' or 'a pipe setting' or 'a Skye setting' of such and such a reel. His father played melodeon for local dances and Iain learned melodeon from him. While still a boy, Iain used to sit at the knee of a local retired fiddle teacher and dancing master, Donald MacPhee (of Nunton, Benbecula), one of the few Hebridean fiddlers of that era, and from him he learned many old fiddle tunes and the old style of playing them.

The Dark Island

Slow Air

Iain McLachlan/arr Russ Spaulding



Lyrics

Away to the westward, I'm longing to be,
Where the beauties of heaven, unfold by the sea,
Where the sweet purple heather, blooms fragrant and free,
On a hill-top, high above the Dark Island.

Chorus

*Oh Isle of my childhood I'm dreaming of thee,
As the steamer leaves Oban, and passes Tiree,
Soon I'll capture the magic, that lingers for me,
When I'm back, once more upon, the Dark Island.*

So gentle the sea breeze, that ripples the bay,
Where the stream joins the ocean,
and young children play,
On a strand of pure silver, I'll welcome each day
And I'll roam forever more, the Dark Island.

Chorus

True gem of the Hebrides, bathed in the light,
Like a midsummer dawning, that follows the night,
How I long for the cry, of the seagulls in flight,
As they circle high above, the Dark Island.

Chorus



The Dawning of the Day

Thomas Connellan

The Dawning of the Day (Irish: *Fáinne Gael an Lae*) is an old Irish air composed by the blind harpist Thomas Connellan (c. 1640/1645 – 1698) in the 17th Century.

Connellan was born about 1640/1645 at Cloonmahon, County Sligo. Both he and his brother, William Connellan became harpers. Thomas is famous for the words and music of *Molly MacAlpin*, which is better known today as "*Carolan's Dream*". Turlough O'Carolan, Ireland's pre-eminent composer of the 17th and 18th centuries, loved the song so much that he is stated as saying that he would have traded all his own tunes in order to be the composer of *Molly MacAlpin*.

"Fáine Geal an Lae" literally translates as 'the bright ring of day', referring to dawn. It was one of the tunes played in competition by 95 year old Irish harper known variously as Denis O'Hansey, O'Hampsey, Henson or Hampson (Donnchadh a Haimpsuigh) at the last great meeting of the ancient Irish harpers in July, 1792, at the Belfast Harp Festival. O'Hampsey lived to the age of 110. Bunting also states that blind harper William Carr (1777-?), originally from County Armagh, played it at the same competition.

The tune was published by Edward Walsh (1805-1850) in 1847 in *Irish Popular Songs* and later translated into English as *The Dawning of the Day*. The melody of this song was used by Irish poet Patrick Kavanagh for his poem, "*On Raglan Road*".

The image shows a musical score for 'The Dawning of the Day' in G major and 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is a march, featuring a mix of eighth and sixteenth notes, often beamed together. There are repeat signs at the beginning and end of the piece. The notation includes stems, beams, and various note heads, with some notes having flags or beams to indicate sixteenth notes.

Lyrics

Irish

Maidin moch do ghabhas amach,
 Ar bruach Locha Léin;
 An Samhradh teacht's an chraobh len'ais,
 Is ionrach te ón ngréin,
 Ar thaisteal dom trí bhailte
 poirt is bánta mine réidhe,
 Cé a gheobhainn le máis ach an chúileann deas,
 Le fáinne geal an lae.
 Ní raibh bróg ná stoca, caidhp ná clóc;
 Ar mo stóirin óg ón spier,
 Ach folt fionn órga sios go troigh,
 Ag fás go barr an théir.
 Bhí calán crúite aici ina glaic,
 'S ar dhrúcht ba dheas a scéimh,
 Do rug barr gearn ar Bhéineas deas,

English

One morning early I went out
 On the shore of Lough Leinn
 The leafy trees of summertime,
 And the warm rays of the sun,
 As I wandered through the townlands,
 And the luscious grassy plains,
 Who should I meet but a beautiful maid,
 At the dawning of the day.
 No cap or cloak this maiden wore
 Her neck and feet were bare
 Down to the grass in ringlets fell
 Her glossy golden hair
 A milking pail was in her hand
 She was lovely, young and gay

Le fáinne geal an lae.
Do shuigh an bhrídeog síos le m'ais,
Ar bhrínse glas den fhéar,
Ag magadh léi bhíos dá maiomh go pras,
Mar mhnaoi nach scarfainn léi.
'S é dúirt í liomsa, "imigh uaim,
Is scaoil ar siúl mé a réic",
Sin iad aneas na soilse ag teacht,
Le fáinne geal an lae.

Her beauty excelled even Helen of Troy
At the dawning of the day.
On a mossy bank I sat me down
With the maiden by my side
With gentle words I courted her
And asked her to be my bride
She turned and said, "Please go away,"
Then went on down the way
And the morning light was shining bright
At the dawning of the day.



The Drunken Piper

Pipe Major Alexander MacLeod

The traditional Scottish tune, The Drunken Piper is also known as "*Reel of the 51st Highlanders*", "*Far Am Bi Mi Fhin*" (various spellings) translated as "Where will I be" and, "*March of the Meeatoiteen Bull*" (various spellings). "The Reel of the 51st Division" was written in the Laufen PoW camp by soldiers captured at St Valery. It was the very first modern Scottish Country Dance published by the Royal Scottish Country Dance Society. The original tune written in Laufen has been superseded by the traditional reel "The Drunken Piper" and the dance was re-cast from its original form involving a longwise set of ten men to the more usual four couple set. The original ten-man version is still danced in some parts. The dance was published in the first post-World War II edition (Book Thirteen) of "The Scottish Country Dance Book".

The Drunken Piper is credited to Pipe Major (for one day) Alexander MacLeod (1829-1903) of the 26th Cameronian Regiment. A well-known composer, his best tunes being "The 26th Cameronians"; "The Drunken Piper"; "Weel Dune, my Hielan Lads"; "The Wee Sergeant's March"; "March to Pretoria"; "Relief of Mafeking"; and the "Sinclair's Welcome to Edinburgh."

Lyrics

Chorus

Where I will be and there would be my hope
Where I will be and there would be my hope
Where I will be and there would be my hope
Where I will be is where my hope will be

Travelling the beaches and walking on the sand
Travelling the beaches and walking on the sand
Travelling the beaches and walking on the sand
Where I will be is where my hope will be

Sine and I will go to the piper's house
Sine and I will go to the piper's house
Sine and I will go to the piper's house
and dance a reel on the floor

As the piper gives us a tune for the reel
As the piper gives us a tune for the reel
As the piper gives us a tune for the reel
The shepherd has a fiddle and the craftsman has a pipe

The musical score for 'The Drunken Piper' is written in a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a repeat sign and a first ending bracket. The melody consists of eighth and sixteenth notes, with some triplet markings. A first ending bracket spans the final two measures of the first system, leading to a first ending. A second ending bracket spans the final two measures of the second system, leading to a second ending. The score concludes with a double bar line and repeat dots.

2.0 Omaha Pipes and Drums



The Dusty Road from Muttra

Muttra is the former name of Mathura in western Uttar Pradesh state, northern India, on the Yamuna River, northwest of Agra. Mathura is the mythological birth place of Lord Krishna.

The earliest references of Mathura are some 2,500 years old. The Buddha is said to have visited the city and established monasteries here. Mathura became a powerful principality under the Kushan Empire, whose greatest king was Kanishka (78 AD). The Chinese traveler Fa Hien, who visited Mathura around 400 AD, refers to Buddhist monasteries flourishing here. Located on the trade route and being a prosperous state, Mathura fell to the sword of invading armies. Mahmud of Ghazni in 1017, Sikandar Lodi in 1500 and the Mughal Emperor Aurangzeb plundered and looted the city. First Buddhist sites, and then Hindu temples and religious sites, were destroyed.

Mathura went into oblivion until the resurgent Hindu movement of the Bhakti cult. Since then, Hindu rulers, chieftains and rich merchants built temples, riverfront ghats and other structures to revive the Krishna legend. Under British rule, the city also got a cantonment called the Civil Lines. Today, Mathura has grown into a crowded town with pilgrim and tourism services as well as small industries.

The Dusty Road from Muttra

Quick March

The image displays a musical score for a quick march titled "The Dusty Road from Muttra". The score is written in 2/4 time and features a key signature of two sharps (F# and C#). It consists of six staves of music, each containing a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The music is presented in a standard staff format with a treble clef and a key signature of two sharps. The piece concludes with a double bar line and repeat dots.

Omaha Pipes and Drums 10.6.14



The Hills of Bara

Pete Heineman

Barra, anciently spelt Baro, is an agricultural parish in East Lothian, Scotland, which adjoins the parish of Garvald to the east, and Lauder across the Lammermuir Hills. Barra is an irregularly-shaped island measuring some eight miles by five: it's tempting to think of it as resembling a giant turtle, swimming north east.

The island was granted to Gilleonan MacNeil in 1427 by Alexander MacDonald, Lord of the Isles, and was to stay in the MacNeil family for over 400 years, largely thanks to the impregnability of the clan seat of Kisimul Castle, in Castle Bay.

What other Clans had failed to take from the MacNeils by force was lost in 1838 when the 40th Chief of the Clan, Roderick MacNeil became bankrupt and was forced to sell Barra to Colonel Gordon of Cluny for £38,050. Colonel Gordon then proceeded to clear much of the island of its tenants to make way for sheep. In 1851 most of Barra's residents were forced to board ships bound for North America, all their belongings confiscated as they left.

In 1937 the American architect Robert MacNeil, who had been recognized as the 45th Clan Chief of the MacNeils, visited Barra soon after the opening of the airport on the island. He purchased most of the Barra estate lost to the family in 1838, including Kisimul Castle.

The Hills of Bara

March

P. Heineman



SECONDS





The Massacre of Glencoe

Jim McLean

Glen Coe (Scottish Gaelic: *Gleann Comhann*) is in the Highlands of Scotland. It lies in the southern part of the Lochaber committee area of Highland Council, and was formerly part of the county of Argyll. It is often considered one of the most spectacular and beautiful places in Scotland. The name Glen Coe is often said to mean "Glen of Weeping", perhaps with some reference to the infamous Massacre of Glencoe which took place there in 1692. However, 'Gleann Comhann' does not translate as 'Glen of Weeping'. In fact the Glen is named for the River Coe which runs through it, and bore this name long prior to the 1692 incident. The name of the river itself is believed to predate the Gaelic language and its meaning is not known. One possibility is that it was named for a tribe once living in the area; however this remains speculation.

The **Massacre of Glencoe** occurred in Glen Coe, Scotland, in the early morning of 13 February 1692, during the era of the Glorious Revolution and Jacobitism. The massacre began simultaneously in three settlements along the glen—*Invercoe*, *Inverrigan*, and *Achacon*—although the killing took place all over the glen as fleeing MacDonalds were pursued.

Thirty-seven MacDonalds from the Clan MacDonald of Glencoe were killed by the guests who had accepted their hospitality, on the grounds that the MacDonalds had not been prompt in pledging allegiance to the new king, William of Orange. Another forty women and children died of exposure after their homes were burned.

Under Scots law there was a special category of murder known as "murder under trust" which was considered to be even more heinous than ordinary murder. The Glencoe massacre was a clear example of such. The conclusion of the commission was to exonerate the King and to place the blame for the massacre upon Secretary Dalrymple. The Scottish Parliament, after reviewing the commission report, declared the execution of the MacDonald men to have been murder and delegated the "committee for the security of the kingdom" to prepare an address to the king which included recommendations for the punishment of the perpetrators of the plot and compensation to be paid to the surviving MacDonalds. As far as is known, these recommendations were never acted upon except for the imprisonment of John Campbell Earl of Breadalbane for a few days in Edinburgh castle on a charge of high treason because he had been involved in secret talks with the Jacobite chiefs.

The Glencoe massacre became a propaganda piece for Jacobite sympathies which were to come to a head in the next generation in the Rising of 1745. Due to the involvement of Argyll's regiment under Glenlyon's command, the massacre was regarded not as a government action, but as a consequence of the ancient MacDonald - Campbell rivalry. Memory of this massacre has been kept alive by continued ill feeling between MacDonalds and Campbells — since the late 20th century the Clachaig Inn, a hotel and pub in Glencoe popular with climbers, has had a sign on its door saying "*No Hawkens or Campbells*".

Each year, on the 13th February, the Clan Donald Society of Edinburgh arranges an annual wreath laying ceremony at the memorial to the Massacre of Glencoe. Clansmen from Clan Donald, from across the world, attend the ceremony, along with local people.

The Massacre of Glencoe

Slow Air

Jim McLean

The image displays a musical score for the piece 'The Massacre of Glencoe' by Jim McLean. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of four staves of music. The first staff begins with a repeat sign and contains the first line of the melody. The second staff continues the melody. The third staff also begins with a repeat sign and contains the second line of the melody. The fourth staff concludes the piece with a final double bar line. The music is characterized by a slow, lyrical quality, typical of a 'Slow Air'.



The Mist Covered Mountains

The Gaelic words of this song were written in 1856 by John Cameron of Ballachulish, Scotland, although the title was originally "Dùil ri Baile Chaolais fhaicinn" (Hoping to see Ballachulish), and it was set to an air adapted from the English tune "Johnny stays long at the Fair". It was a favorite of King George VI and was played at his funeral.

It was also played as a lament for President John F. Kennedy's funeral. Pipers from the Black Watch of the Royal Highlanders Regiment lead JFK's November 25, 1963 funeral procession from the White House to St. Matthew's Cathedral.

Lyrics by John Cameron

Gaelic

Chorus

O chi, chi mi na morbheanna
 O chi, chi mi na corrbheanna
 O chi, chi mi na coireachan
 Chi mi na sgoran fo cheo.

Chi mi gun dail an t-aite 's an d'rugadh mi
 Cuirear orm failt' 's a' chanain a thuigeas mi
 Gheibh mi ann aoidh abus gradh 'n uair ruigear
 Nach reicinn air thunnaichean oir.

Chorus

Chi mi ann coilltean, chi mi ann doireachan
 Chi mi ann maghan bana is toraiche
 Chi mi na feidh air lar nan coireachan
 Falaicht' an trusgan de cheo.

Chorus

Beanntaichean arda is aillidh leacainnean
 Sluagh ann an comhnuidh is coire cleachdainnean
 'S aotrom mo cheum a' leum g'am faicinn
 Is fanaidh mi tacan le deoin.

Chorus

Translation

Chorus

Oh, roe, soon shall I see them, oh,
 Hee-roe, see them, oh see them.
 Oh, roe, soon shall I see them,
 the mist covered mountains of home!

There shall I visit the place of my birth.
 They'll give me a welcome the warmest on earth.
 So loving and kind, full of music and mirth,
 the sweet sounding language of home.

Chorus

There shall I gaze on the mountains again.
 On the fields, and the hills, and the birds in the glen.
 With people of courage beyond human ken!
 In the haunts of the deer I will roam.

Chorus

Hail to the mountains with summits of blue!
 To the glens with their meadows of sunshine and dew.
 To the women and the men ever constant and true,
 Ever ready to welcome one home!

Chorus

The Mist Covered Mountains

Slow March

The musical score consists of four staves of music, all in treble clef and 6/8 time. The key signature is one sharp (F#). The first staff begins with a repeat sign. The music features a steady eighth-note bass line and a melody of eighth and sixteenth notes. The second and fourth staves end with double bar lines and repeat dots. The third staff concludes with a final cadence.



The Parting Glass

The Parting Glass is an Irish or Scottish traditional song, often sung at the end of a gathering of friends. It was allegedly the most popular song sung in both Scotland and Ireland before Robert Burns wrote "Auld Lang Syne".

The song was printed as a broadside (above) in the 1770s, and first appeared in book form in "Scots Songs" by Herd. An early version of the song is sometimes attributed to Sir Alex Boswell. The Irish version is usually considered more suitable for modern listeners. It is also the song that the Clancy Brothers and Tommy Makem would often sing to finish off their concerts.

The song is doubtless older than its 1770 appearance in broadside, as it was recorded in the Skene Manuscript, a collection of Scottish airs written at various dates between 1615 and 1635. It was known at least as early as 1605, when a portion of the first stanza was written in a farewell letter, as a poem now known as "Armstrong's Goodnight", by one of the Border Reivers executed that year for the murder in 1600 of Sir John Carmichael, Warden of the Scottish West March.

The Parting Glass

Traditional



Lyrics

Of all the money e'er I had,
I spent it in good company.
And all the harm I've ever done,
Alas! it was to none but me.
And all I've done for want of wit
To mem'ry now I can't recall
So fill to me the parting glass
Good night and joy be with you all

Oh, all the comrades e'er I had,
They're sorry for my going away,
And all the sweethearts e'er I had,
They'd wish me one more day to stay,
But since it falls unto my lot,
That I should go and you should not,
I gently rise and softly call,
Good night and joy be with you all.

If I had money enough to spend,
And leisure time to sit awhile,
There is a fair maid in this town,
That sorely has my heart beguiled.
Her rosy cheeks and ruby lips,
I own she has my heart in thrall,
Then fill to me the parting glass,
Good night and joy be with you all.



The Piper's Cave

Pipe Major James Sutherland

The tune, **The Piper's Cave** was composed by James Sutherland (1865-1946), Pipe Major of the Argyll & Sutherland Highlanders.

James Sutherland was born at Rosskeen, Ross-shire and was taught by Pipe Major James MacDonald. He joined the 1st Seaforth Highlanders as a piper in 1883. He served 21 years with the Regiment. He became Pipe Major in 1893 but was transferred to the 3rd Militia Battalion in 1885.

In 1912 he was made Pipe Major of the 5th Royal Scots (T.F.), Queen's Edinburgh.

In 1915 he was rejected for active service and transferred to the reserves, where he became Pipe Major of the 1st Volunteer Battalion Royal Scots. He was also instructor to the Royal Scottish Pipers' Society from 1910-1914.

Sutherland's overseas posting was Egypt where he composed his great little 2/4 march *The Pipers' Cave*, named after the Pipers' room in the Barracks in Cairo. The officers saw the potential of the tune but did not like the title and persuaded him to name it '3rd Seaforth's Farewell to Cairo'. This is the title on page 264 of C. A. Malcolm's *The Piper in Peace and War*, but when Sutherland finally published it in the Seaforth's book, he changed it back to the original title.

He was a successful competitor, though not top-rank, having won neither of the Gold Medals, and was also an adept Highland dancer, winning the Sword Dance at Oban in 1911. Whenever possible, he and his good friend Angus MacPherson of Invershin played for each other in the Highland dancing. After his active service he taught piping and dancing for a living. In his later years he was seen much as a judge of both piping and dancing events. He counted Willie Ross and Dr. Willie MacPhail among his best friends.

The musical score for 'The Piper's Cave' is presented in five staves. It is written in a 2/4 time signature with a key signature of two sharps (F# and C#). The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff also features a first ending bracket. A horizontal line separates the third and fourth staves. The fourth staff continues the piece and includes a second ending bracket. The fifth and final staff concludes the piece with a double bar line and repeat dots.



The Rose of Tralee

The Story of the Rose of Tralee Mary O'Connor lived in the middle of Tralee town, in Brogue Lane, which took its name from the broguemakers (or shoemakers) who lived and worked there. Mary lived in a thatched cabin with her parents, sisters Brigid and Ellen and younger brother Willie. Her father was a broguemaker, and her mother worked as a dairymaid. Mary was very beautiful; she had long dark hair and soft, shining eyes.

Her status as the daughter of a broguemaker and dairymaid meant Mary was destined for work as a maid or house-help. When she was 17 she secured employment as a kitchen maid for the Mulchinock household in Tralee.

The Mulchinocks were a wealthy family of merchants who owned a wool and linen draper's shop on the site of what is now Heaton's department store in Tralee.

Michael Mulchinock had married Margaret McCann and they lived in the grand Mulchinock house, West Villa. The family owned a considerable amount of land around the house and the neighborhood, as well as property in town. They had servants, coachmen, gardeners and farmhands.

Michael died of a fever in 1828, so Margaret Mulchinock was head of the household when Mary O'Connor started working in the kitchens of West Villa. Also living in the house were Margaret's sons William Pembroke, Edward, Henry and her married daughter Maria.

Mary O'Connor was delighted to be given employment at West Villa, and soon Margaret's daughter, Maria, seeing that Mary was intelligent and kind to her children asked her to be maid to her daughters Anne and Margaret.

Margaret Mulchinock's sons had grown to be young men and William was becoming a dreamer. In the eyes of his family he was good-for-nothing, and even worse: a poet.

In November 1840 Henry, William's younger brother, died. William was inconsolable as he was closer to William than his more practical brother Edward. He wrote a poem about his feelings:

For him of the fair young brow I weep,
Who takes in the churchyard now his sleep;
For he was the star above sun-bright,
That tinged with the light of love my night.

It wasn't long before William met his sister's new nursemaid. As soon as he saw Mary he was transfixed by her eyes, her grace, her long dark hair and delicate skin.

Mary and William began to meet each other every day by the well in the grounds of West Villa, that looked out over the sea and mountains. Sometimes they walked down Lover's Lane or up to Clahane to dance.

One night beneath the pale, silvery moon William asked Mary to marry him. However, William's family disapproved of him seeing Mary, the broguemaker's daughter who lived in a small peasant house in the middle of town. Whilst Mary loved William, she knew that their union could never be, as it would force him to turn his back on his family and he would begin to regret the day he'd ever met her. She declined his offer of marriage.

William refused to give up. He wrote a song for Mary to try and convince her otherwise.

The pale moon was rising above the green mountains,
The sun was declining beneath the blue sea,
When I strayed with my love by the pure crystal fountain,
That stands in the beautiful Vale of Tralee.

She was lovely and fair as the rose of the summer,
Yet 'twas not her beauty alone that won me.
Oh no, 'twas the truth in her eyes ever dawning
That made me love Mary, the Rose of Tralee.

But Mary still refused to marry him.

The next evening, after attending a political rally in town, William went to visit Mary at West Villa and gave her a ring which he placed on her finger. Suddenly the door burst open and a friend of William's rushed in to inform him that William had been accused of the murder of a man at the rally. Two men had got into a fight and as leader of one of the rebel groups challenging the upcoming election, William had been held responsible. William's friend informed him there was a warrant out for his arrest and a reward of 100 gold sovereigns for finding him. He was told to make for Barrow Harbour and get on a wine ship that was leaving that night. William kissed Mary goodbye and told her he would return soon.

William made his way to India where he worked as a war correspondent. Here he met an officer from Limerick who asked William what had brought him to India. When William told him the officer said he would use his influence to get William returned to Ireland, and to Tralee, a free man.

So in 1849, some six years after leaving Tralee, William returned. He stopped off at The Kings Arms in Rock Street for a drink before planning to visit Mary in nearby Brogue Lane. The landlord began to draw the curtains to mark the passing of a funeral coming down the street. On enquiring who the funeral was for, William was told it was for a local girl from Brogue Lane, a lovely and fair young woman named Mary O'Connor - the Rose of Tralee.

William was devastated and his heart broken. There was nothing left for him but to visit Mary's grave on the outskirts of town. The famine was at its height in Ireland at this time and most of the country's eight million inhabitants were trying to survive on a diet of potatoes alone.

William never got over Mary's death, and despite marrying and having children with an old flame he refused to forget her.

William moved with his family to New York in 1849 but returned alone six years later to Tralee and lived the rest of his life in Ashe Street. He died in 1864 at the age of 44 and at his request was buried at the graveyard in Clogherbrien next to his true love Mary, the Rose of Tralee.

You can visit Mary O'Connor's grave at the graveyard in Clogherbrien by taking the Fenit road out of Tralee and the graveyard is on the right hand side.

The image displays a musical score for the Irish ballad "The Rose of Tralee". The score is written in treble clef, D major (one sharp), and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, with some triplets. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex rhythmic structure with many sixteenth notes. The fourth staff concludes the piece with a final cadence, ending on a whole note G4.



The Royal Scots Polka

Pipe Major William Denholm

The Royal Scots regiment was first raised in 1633 as the Royal Regiment of Foot by Sir John Hepburn, under a royal warrant from Charles I, on the Scottish establishment for service in France. It was formed from a nucleus of Hepburn's previous regiment, formerly in Swedish service, which had been in existence since 1625. When in France it absorbed the remnants of a number of other Scottish mercenary units which had fought in Swedish service, and by 1635 had swelled to some 8,000 men. Sir John Hepburn, was killed at the siege of Saverne in 1636; it was then taken over by his nephew, Sir John Hepburn who was killed in action the following year. Lord James Douglas was appointed the new colonel, and the name of the corps was altered to the *Régiment de Douglas*, numbering some 1200 Scotsmen. The regiment fought with distinction, under Douglas, until he was killed in a skirmish near Douai in 1645, in attempt to take the city from the Habsburgs. His elder brother Archibald Douglas, Earl of Angus was appointed in his place. In all the regiment served in France from 1633 to 1661, when it was recalled to England.

Because the regiment had been formed by Royal Warrant, it was legally part of the Crown's armed forces, even though it had been out of the country for three decades. As such, it was recalled to help secure the coronation of Charles II, and helped provide a model for the other regiments founded after the collapse of the New Model Army. The regiment returned to France from 1662-6 and 1667-78, seeing English service again during the Second Anglo-Dutch War; soldiers of the regiment responded to the Raid on the Medway, when Pepys recorded that *Here in the streets, I did hear the Scotch march beat by the drums before the soldiers, which is very odde.*

1678 marked the final end of French service, with the regiment placed permanently on the English establishment, and in 1680 the regiment was sent to the Tangier Garrison, where it won its first battle honor. In 1684, the regiment was titled His Majesty's Royal Regiment of Foot, and withdrawn to England. In 1685 they fought for James II in the Monmouth Rebellion, at the Battle of Sedgemoor, and the following year a second battalion was raised. In 1688, they were the only regiment of the army to remain loyal to James in the Glorious Revolution; both battalions of the regiment mutinied and were disarmed.

During the War of the Grand Alliance, the regiment fought at the Battle of Walcourt (1689), the Battle of Steenkerque (1692), the Battle of Landen (1693) and the Siege of Namur (1695). They spent the late 1690s on garrison duty in Ireland

The regiment served throughout the French and Napoleonic Wars, as well as the First and Second World Wars.

Until 2004, the Royal Scots had been one of five line infantry regiments never to be amalgamated in its entire history, a claim shared by The Green Howards, The 22nd (Cheshire) Regiment, The Royal Welch Fusiliers and The King's Own Scottish Borderers.

In 2004, as part of the *Delivering Security in a Changing World* defense review, it was announced that the Scottish Division would lose an infantry battalion. This was achieved through the amalgamation on March 23, 2006, of the Royal Scots with the King's Own Scottish Borderers, with the single battalion forming part of the new Royal Regiment of Scotland

William Denholm enlisted in the 1st Battalion of the Royal Scots in the 1930s. He was promoted to Pipe Major of the battalion during the war. In 1942, a competition was held in Edinburgh for the composition of a 6/8 march to be named "The Battle of El Alamein," which Pipe Major Denhom won, although he had not taken part in the battle. It is in four measures, the first two of which were played in slow time at Pipe Major Denholm's funeral by his friend Captain John MacLellan of the Queen's Own Highlanders. The tune became popular for a time as a slow march in two parts, its prominence having been forgotten. It is now very rarely heard.

After the Second World War he played in the Edinburgh Police Pipe Band under Pipe Major Donald Shaw Ramsay.

The musical score is written in a single system with ten staves. The key signature is one sharp (F#) and the time signature is 2/4. The music consists of a single melodic line. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff also continues the melody. The fourth staff has a first ending bracket labeled '1'. The fifth staff has a second ending bracket labeled '2'. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff has a first ending bracket labeled '1'. The ninth staff continues the melody. The tenth staff has a second ending bracket labeled '2'. The piece concludes with a final cadence.



The Shamrock Leaves

The shamrock refers to the young sprigs of clover or trefoil. It is known as a symbol of Ireland, with St. Patrick having used it as a metaphor for the Christian Trinity, according to legend. The name *shamrock* is derived from Irish *seamróg*, which is the diminutive version of the Irish word for clover (*seamair*) meaning simply "little clover" or "young clover".

The word shamrock derives from *seamair óg* or young clover, and references to *seamair* or clover appear in early Irish literature, generally as a description of a flowering clovered plain. The first mention of shamrock in the English language occurs in 1571 in the work of the English Elizabethan scholar Edmund Campion. In his work *Booke of the Histories of Irelande*, Campion describes the habits of the 'wild Irish' and states that the Irish ate shamrock "*Shamrotes, watercresses, rootes, and other herbes they feed upon*". By the end of the sixteenth century the shamrock had become known to English writers as a plant particularly associated with the Irish, but only with a confused notion that the shamrock was a plant eaten by them.

Traditionally, shamrock is said to have been used by Saint Patrick to illustrate the Christian doctrine of the Trinity when Christianizing Ireland in the 5th century. The first real evidence of a link between St. Patrick and the shamrock appears in 1675 on the St. Patrick's Coppers or Halpennies. These appear to show a figure of St. Patrick preaching to a crowd while holding a shamrock, presumably to explain the doctrine of the Holy Trinity.

The first written mention of the link does not appear until 1681, in the account of Thomas Dineley, an English traveller to Ireland. Dineley writes:

The 17th day of March yeerly is St Patricks, an immoveable feast, when ye Irish of all stations and condicions were crosses in their hatts, some of pinns, some of green ribbon, and the vulgar superstitiously wear shamroges, 3 leav'd grass, which they likewise eat (they say) to cause a sweet breath.

There is nothing in Dineley's account of the legend of St. Patrick using the shamrock to teach the mystery of the Holy Trinity, and this story does not appear in writing anywhere until a 1726 work by the botanist Caleb Threlkeld.

As St. Patrick is Ireland's patron saint, shamrock has been used as a symbol of Ireland since the 18th century, in a similar way to how a rose is used for England, thistle for Scotland and leek for Wales. The shamrock first began to change from a symbol purely associated with St. Patrick to an Irish national symbol when it was taken up as an emblem by rival militias, during the turbulent politics of the late eighteenth century. On one side were the Volunteers (also known as the Irish Volunteers), who were local militias in late 18th century Ireland, raised to defend Ireland from the threat of French and Spanish invasion when regular British soldiers were withdrawn from Ireland to fight during the American Revolutionary War. On the other side were revolutionary nationalist groups, such as the United Irishmen.

Among the Volunteers, examples of the use of the shamrock include its appearance on the guidon of the Royal Glin Hussars formed in July 1779 by the Knight of Glin, and its appearance on the flags of the Limerick Volunteers, the Castle Ray Fencibles and the Braid Volunteers. The United Irishmen adopted green as their revolutionary color and wore green uniforms or ribbons in their hats, and the green concerned was often associated with the shamrock. The song *The*

Wearing of the Green commemorated their exploits and various versions exist which mention the shamrock. The Erin go bragh flag was used as their standard and was often depicted accompanied by shamrocks and in 1799 a revolutionary journal entitled *The Shamroc* briefly appeared in which the aims of the rebellion were supported.

Since the 1801 Act of Union between Britain and Ireland, the shamrock was incorporated into the Royal Coat of Arms of the United Kingdom, depicted growing from a single stem alongside the rose of England, and the thistle of Scotland to symbolize the unity of the three kingdoms.

The Shamrock Leaves

Slow March

The image displays a musical score for the piece 'The Shamrock Leaves', categorized as a 'Slow March'. The score is written on four staves of music, each beginning with a treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 2/4. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of a march. The first staff includes a repeat sign at the beginning. The piece concludes with a double bar line and repeat dots.



The South Down Militia

The 3rd (County Down) Battalion, Ulster Defense Regiment (3 UDR) – South Down Militia – was formed in 1970 as part of the 7 original battalions specified in The Ulster Defense Regiment Act 1969, which received Royal Assent on 18 December 1969 and was brought into force on 1 January 1970. It was, along with the rest of the regiment, amalgamated with the Royal Irish Rangers in 1992 to form the Royal Irish Regiment. South Down refers to the southern part of County Down in Northern Ireland.

While this song originally belonged entirely to England and her Empire, today it is sung by Irishmen of all types and during the Anglo-Irish War was a great favorite with those who were fighting England and her Empire.

Lyrics

I belong to a noble regiment whose deeds are often told,
For on the field of battle they were always brave and bold;
They have loyal hearts as well and are true as any steel,
And the place they show their bravery is on the battlefield.

Chorus

You may talk about your Queen's Guards, Scots Greys and a'
You may sing about your Kilties and the Bonny Forty Twa'
And of every other regiment under the Queen's command,
But them South Down Mileeshy is the terror of the land."

Och, boys, but it was grand when we in action first did join
Along with good King Billy at the battle of the Boyne,
Says King James, "I'll take the first train home, it's more than I can
stand,
For them South Down Mileeshy is the terror of the land."

Now at the Jubilee the Irish Rifles they marched by;
Her majesty observed them with a keen and martial eye;
"Och, Major Wallace" says the Queen, them boys of yours look
grand."
"Och, hold your tongue" says Wolsely, "them's the terror of the
land."

And when we were at Salisbury in the year of '72,
The King and Queen and dukes were there to see the grand
review;
"Ach blood and murder" says the Queen, and waved her lily hand,
"Them South Down Mileeshy is the terror of the land."

When Kreuger heard the regiment was landed in Capetown,
"De Wet" says he, "we're bet" says he "they've sent for the South
Down
For them South Down Mileeshy is the terror of the land."

When the Sultan heard the Regiment had reached the Dardanelles
He jumped out of his harem and gave three awful yells,
"Oh Allah, Allah save us - save us or we're damned,
For them South Down Mileeshy is the terror of the land."

When we went to Flanders for to fight the bloody Hun
The Kaiser says to Von der Glotz "The war is nearly done.
I never thought the Orange drum would beat the German band,
But them South Down Mileeshy is the terror of the land."

When we went to Dublin to fight against Home Rule
The Corporation ran away from Dublin to Kilcool,
Then they mobilized the UIL under Stephen Hand,
For them South Down Mileeshy is the terror of the land!

The South Down Militia

March

The image displays a musical score for a march titled "The South Down Militia". The score is written in a single system with ten staves. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent use of triplets and sixteenth-note runs. The score begins with a repeat sign and ends with a double bar line and repeat dots. The notation includes various rhythmic values, rests, and dynamic markings.

Royal Ulster Rifles

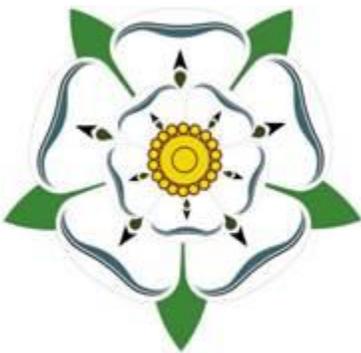


The White Cockade

The White Cockade is a traditional Scottish tune that celebrates the attempt by “Bonnie Prince Charlie” to reclaim the throne of Britain for the House of Stuart. After James II was deposed in 1688 and replaced by his daughter Mary II, ruling jointly with her husband and first cousin (James's nephew) William III, the Stuarts lived in exile, occasionally attempting to regain the throne. The strongholds of Jacobitism were parts of the Scottish Highlands and North-Eastern lowlands, Ireland, and parts of Northern England (mostly within the counties of Northumberland and Lancashire). Significant support also existed in Wales and South-West England.

The Jacobites believed that parliamentary interference with monarchical succession was illegal. Catholics also hoped the Stuarts would end recusancy. In Scotland, the Jacobite cause became entangled in the last throes of the warrior clan system.

During the 1745 Jacobite uprising, the Bonnie Prince is said to have plucked a white rose and placed it on his bonnet as a symbol of rebellion. Jacobite Troops had no formal uniform; the white cockade on a blue bonnet became their emblem.



The white rose was the symbol of the House of York. Traditionally the origins of the emblem are said to go back to Edmund of Langley in the fourteenth century, the first Duke of York and the founder of the House of York as a cadet branch of the then ruling House of Plantagenet. The actual symbolism behind the rose has religious connotations as it represents the Virgin Mary, who was often called the *Mystical Rose of Heaven*. The Yorkist rose is white in color, because in Christian liturgical symbolism, white is the symbol of light, typifying innocence and purity, joy and glory.



"White Rose Day" is celebrated on 10 June, the anniversary of the birth of James III and VIII in 1688.

The White Cockade

Quick March



Omaha Pipes and Drums 3.7.14

The famous Scottish poet Robert Burns recalled the scene with a line of lyrics he set to the tune in 1790:

Lyrics

Burns Original

Chorus

O, he's a ranting, roving lad!
He is a brisk an' a bonie lad!
Betide what may, I will be wed,
And follow the boy wi' the White Cockade!

My love was born in Aberdeen,
The boniest lad that e'er was seen;
But now he makes our hearts fu' sad -
He takes the field wi' his White Cockade.

Chorus

I'll sell my rock, my reel, my tow,
My guid gray mare and hawkit cow,
To buy mysel a tartan plaid,
To follow the boy wi' the White Cockade.

Standard English Translation

Chorus

O, he is a ranting, roving lad!
He is a brisk and a handsome lad!
Come what may, I will be wed,
And follow the boy with the White Cockade!

My love was born in Aberdeen,
The handsomest lad that ever was seen;
But now he makes our hearts full sad -
He takes the field with his White Cockade.

Chorus

I will sell my distaff, my spinning reel, my flax,
My good gray mare and white-faced cow,
To buy myself a tartan plaid,
To follow the boy with the White Cockade.



Top o' Cork Road

Despite the Irish-ness of its title, English versions of **Top O' Cork Road** in print (1789 & 1781) predate Irish ones (1798). The melody serves as the vehicle for Alfred Percival Graves' song "Father O'Flynn," published in 1874 and is also known as Rollicking Irishman, Tis Irish I am, Top of Cork Road, The Top of Cork Road, Top of The Cork Road, The Top of The Cork Road, and Yorkshire Lasses.

The tune was cited as frequently having been played for Orange County, New York, country dances in the 1930's. Perhaps the earliest recording is from 1905 by violinist Charles D'Alamaire, born in 1871 in England, who died in 1943.

Top o' Cork Road

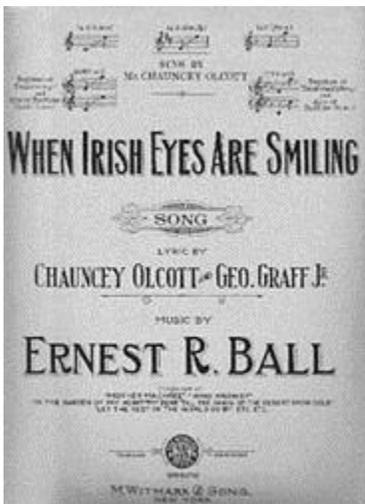
Jig

Royal Irish Fusiliers



When Irish Eyes are Smiling

"When Irish Eyes Are Smiling" is a lighthearted song in tribute to Ireland. Its lyrics were written by Chauncey Olcott and George Graff, Jr., set to music composed by Ernest Ball, for Olcott's production of *The Isle O' Dreams*, and Olcott sang the song in the show. It was first published in 1912, at a time when songs in tribute to a romanticized Ireland were very numerous and popular both in Britain and the United States. During the First World War the famous tenor John McCormack recorded the song.



Composer Ernest Ball was born in Cleveland, Ohio on July 22, 1878. He was trained at the Cleveland Conservatory. In 1905, Ball was already in New York City, he was given a few verses written by the then state Senator, James J. Walker, who later became famous as the Dapper Jimmy Walker, Mayor of New York City. He put one of the verses to music, and called it "Will You Love Me In December as You Do In May?" which became a national hit.

Beginning in 1906, Ball had a dual career, writing songs and also singing them himself on the vaudeville stages. At first he worked alone, but later shared billing with his second wife, Maude Lambert. In 1907 he was a charter member of the American Society of Composers, Authors and Publishers (ASCAP) and signed a contract with Witmark Music as a demonstrator and house composer.

Between 1907 and 1910, Ball wrote a number of popular songs including the first of his Irish ballads, "Mother Machree". He followed this in 1912 with "When Irish Eyes Are Smiling". Other highlights from the Ball catalog include "Love Me and the World is Mine", "Saloon", "Till the Sands of the Desert Grow Cold", "Dear Little Boy of Mine", "I'll Forget You", "A Little Bit of Heaven", "Let the Rest of the World Go By", "In the Garden of My Heart", "My Dear", "Who Knows?", "Goodbye, Good Luck, God Bless You", "Turn Back the Universe", "I Love the Name of Mary", "To the End of the World With You", "West of the Great Divide", "Ireland is Ireland to Me", "She's the Daughter of Mother Machree", "To Have, To Hold, To Love", "Mother of Pearl", "For the Sake of Auld Lang Syne" and "You Planted a Rose."

Ball has said that he became a successful composer when he learned to write songs that came from his heart, and were about things that he knew. He collaborated with several lyricists including Chauncey Olcott, George Graff, Darl MacBoyle, J. Kiern Brennan, James J. Walker, Arthur Penn, Annelu Burns and David Reed.

Ernest Ball died in Santa Ana, California on May 3, 1927. A dispute over Copyright renewal for "When Irish Eyes Are Smiling" ended up in the US Supreme Court in 1943. However, today there is no dispute as to its copyright status; it is now in the public domain, since it was published in the USA prior to 1923.

When Irish Eyes are Smiling

Ernest R. Ball (1878-1927)

The image displays a musical score for the song 'When Irish Eyes are Smiling'. It consists of four staves of music, each containing a single melodic line. The music is written in a treble clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. The notation includes various note values such as eighth and sixteenth notes, as well as rests and slurs. The overall style is characteristic of early 20th-century popular music.

Omaha Pipes and Drums 6.25.12

Lyrics

What most people know as the lyrics of the tune, is actually the chorus:

Verse 1:

There's a tear in your eye and I'm wondering why,
For it never should be there at all.
With such power in your smile, sure a stone you'd beguile,
And there's never a teardrop should fall,
When your sweet lilting laughter's like some fairy song
And your eyes sparkle bright as can be.
You should laugh all the while and all other times smile,
So now smile a smile for me.

Chorus:

When Irish Eyes Are Smiling, sure 'tis like a morn in spring.
In the lilt of Irish laughter you can hear the angels sing,
When Irish hearts are happy all the world seems bright and gay,
And When Irish Eyes Are Smiling, sure, they steal your heart away.

Verse 2:

For your smile is a part of the love in your heart,
And it makes even sunshine more bright.
Like the linnets' sweet song, crooning all the day long.
Comes your laughter so tender and light.
For the springtime of life is the best time of all,
With never a pain or regret.
While the springtime is ours, thru all of life's hours,
Let us smile each chance we get.



Ye Banks and Braes O' Bonnie Doon

Music by Charles Miller
Lyrics by Robert Burns

Burns wrote, **Ye Banks and Braes O' Bonnie Doon** around 1783. The Doon of the poem is the river Doon which flows from Loch Doon in Carrick, Fife to the Firth of Clyde. On the way, it passes by close to Burns' birthplace in Alloway, Ayrshire. Burns and his family left the house in Alloway in 1766 when he was seven, so it is doubtful that the poem is in any way an autobiographical one. Legend has it, according to the Complete Works of Robert Burns which was published in 1855, that the poem is about the beautiful Miss Kennedy from Dalgarrock who had her heart broken by a man named McDoual. Nevertheless, if you read it carefully you can feel the heartbreak and the longing for another. The poem is about the heartache and pain that love can cause, and is told from the perspective of a jilted or unrequited lover.

The melody to this is purported to have been written in 1788 by a Charles Miller, who expressed a desire to compose "an authentic Scots air," and was advised by a friend, partly in jest to "keep to the black keys of the harpsichord and maintain some kind of rhythm." It first appeared in the *Scots Musical Museum* (1792 volume). A copy was given to Neil Gow, who printed it in *Strathspey Reels* (1788) as *The Caledonian Hunts Delight* - 4 years before it appeared with Burns' words in the *Scots Musical Museum*.

Lyrics by Robert Burns

Ye flowery banks o' bonnie Doon,
How can ye blume sae fair!
How can ye chant, ye little birds,
And I sae fu' o' care!

Thou'll break my heart, thou bonnie bird
That sings upon the bough;
Thou minds me o' the happy days
When my fause Luv was true.

Thou'll break my heart, thou bonnie bird
That sings beside thy mate;
For sae I sat, and sae I sang,
And wist na o' my fate.

Aft hae I roved by bonnie Doon
To see the woodbine twine,
And ilka bird sang o' its love;
And sae did I o' mine.

Wi' lightsome heart I pu'd a rose,
Frae aff its thorny tree;
And my fause luv staw the rose,
But left the thorn wi' me.

Ye Banks and Braes O' Bonnie Doon

Slow Air

arr. R. Bescherer, Jr.

The image displays a musical score for the piece 'Ye Banks and Braes O' Bonnie Doon', arranged by R. Bescherer, Jr. The score is written for a single melodic line on a treble clef staff. The key signature consists of two sharps (F# and C#), and the time signature is 6/8. The piece is marked as a 'Slow Air'. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. The melody is characterized by a gentle, flowing quality, typical of a slow air. The score is presented in four systems, each containing a single staff of music.



Youghal Harb

Youghal is a seaside resort town in County Cork, Ireland. The name *Youghal* comes from the Irish *Eochail* meaning "yew woods", which were once plentiful in the area. Older Anglicization of this name include *Youghall*, *Yoghel* and *Yochil*.

In late March 830 there was a "great convulsion of nature" in the province of Munster. This changed the flow of the River Blackwater moving its mouth from Whiting Bay and forming the harbor of Youghal. 1,010 people were lost by a fierce storm when the sea broke its banks. Soon afterwards in 853 a detachment from the Norman invasion built a fortress in Youghal and laid the foundation of a commercial seaport. In 1130, St Bernard writes of Lismore as the capital city of Munster and describes Youghal as the port of Lismore.

Youghal was incorporated in 1209 by King John and the town was colonized with men-at-arms, traffickers and other adventurers from Bristol. As a historic walled seaport town on the coastline of east Cork, it has many historic buildings and monuments within its ancient town walls, and has been designated as an Irish Heritage Port by the Irish Tourist Board. It remains a popular tourist destination today. Notable buildings in the town include Myrtle Grove and St Mary's Collegiate Church, thought to have been founded by St. Declan around 450 (rebuilt in 750 and the nave built in 1220).

Sir Walter Raleigh was Mayor of Youghal in 1588 and 1599 and lived at Myrtle Grove, the Warden's Residence of the Collegiate Church. In 1954, John Huston filmed part of *Moby-Dick* there, with the town standing in for New Bedford.

Here then is the retreat march, Youghal Harbor.

Youghal Harbor

Retreat March

The image displays a musical score for a piece titled "Youghal Harbor" and "Retreat March". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The music begins with a repeat sign. The melody is characterized by a steady eighth-note pulse, often with beamed eighth notes. The piece concludes with a double bar line and repeat dots.

Omaha Pipes and Drums 6.17.2014