

*behind*  
the tunes  
VOLUME IV

*developed by*  
Dr. Peter L. Heineman

Fourth Edition

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# 74TH REGIMENT OF FOOT CAMPBELL'S HIGHLANDERS



## 74th Highlanders March

In the year 1787 four new regiments were ordered to be raised for the service of the state, to be numbered the 74th, 75th, 76th, and 77th. The first two were directed to be raised in the north of Scotland, and were to be Highland regiments. The regimental establishment of each was to consist of ten companies of 75 men each, with the customary number of commissioned and non-commissioned officers.

The regiment was raised in Glasgow by Major-General Sir Archibald Campbell for service in India as the 74th (Highland) Regiment of Foot in October 1787.

In accordance with the Declaratory Act 1788 the cost of raising the regiment was recharged to East India Company on the basis that the act required that expenses "should be defrayed out of the revenues" arising there. The regiment embarked for India in February 1789 and took part in the Siege of Bangalore in February 1791 and the Siege of Seringapatam in February 1792 during the Third Anglo-Mysore War.

The regiment also saw action at the Battle of Mallavelly in March 1799 and went on to form part of the storming party at the Siege of Seringapatam in April 1799 during the Fourth Anglo-Mysore War. It subsequently saw action at skirmishes in spring 1803 during the First Anglo-Maratha War and went on to fight at the Battle of Assaye in April 1803 during the Second Anglo-Maratha War: at Assaye the regiment suffered terrible losses under a hail of cannon fire. From strength of about 500, the 74th lost ten officers killed and seven wounded, and 124 other ranks killed and 270 wounded. The regiment went to fight at the Battle of Argaon in November 1803 and the Capture of Gawilghur in December 1803. It returned to England in February 1806 and then lost its Highland status due to recruiting difficulties, becoming the 74th Regiment of Foot in April 1809.

The regiment saw action in the Napoleonic Wars before embarking for Ireland in June 1814. The regiment embarked from Ireland for Halifax, Nova Scotia in May 1818: on arrival units were detached for service in St. John's, Newfoundland and Labrador and Saint John, New Brunswick. The regiment moved on to Bermuda in August 1828 and then returned home in December 1829. The regiment embarked for Barbados in September 1834 and, after arrival there, moved on to Grenada in December 1834. The

regiment transferred to Antigua in November 1835: it was then split into two formations which were deployed to Dominica and to Saint Lucia in February 1837. The regiment moved on to Quebec in Canada in May 1841 before embarking for home and landing at Deal in March 1845. Later that year it reverted to its earlier name as the 74th (Highland) Regiment of Foot. The commanding officer, Colonel Eyre Crabbe, was able to assure the Commander-in-Chief of the Forces, the Duke of Wellington, "that throughout the varied services and changes of so many years, a strong national feeling, and a connection with Scotland by recruiting, had been constantly maintained."

The regiment then sailed to the Cape Colony in 1851 to take part in the Eighth Xhosa War. In 1852 a detachment from the regiment departed Simon's Town aboard the troopship HMS *Birkenhead* bound for Port Elizabeth. At two o'clock in the morning on 28 February 1852, the ship struck rocks at Danger Point, just off Gansbaai. The troops assembled on deck, and allowed the women and children to board the lifeboats first, but then stood firm as the ship sank when told by officers that jumping overboard and swimming to the lifeboats would mostly likely upset those boats and endanger the civilian passengers. 357 men drowned. The regiment's commanding officer, Lieutenant Colonel Alexander Seaton, together with one his ensigns and 48 of his other ranks, were among those that perished.

The regiment embarked for India in 1854 and helped to suppress the Indian Rebellion in 1857 before returning home in 1864. It was deployed to Gibraltar in 1868, to Malta in 1872 and to the Straits Settlements in 1876. It went on to Hong Kong in 1878 before returning to the Straits Settlements in 1879 and returning home in 1880.

As part of the Cardwell Reforms of the 1870s, where single-battalion regiments were linked together to share a single depot and recruiting district in the United Kingdom, the 74th was linked with the 26th (Cameronian) Regiment of Foot, and assigned to district no. 59 at Hamilton Barracks. On 1 July 1881 the Childers Reforms came into effect and the regiment amalgamated with the 71st (Highland) Regiment of Foot to become the 2nd battalion, Highland Light Infantry.

### 74th Highlanders March

March

The image displays a musical score for the '74th Highlanders March'. It consists of four staves of music, all written in a single treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The music is a march, characterized by its rhythmic patterns and melodic lines. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a series of eighth notes. The second staff continues the melody with a quarter note B4, followed by a quarter note C5, and then a series of eighth notes. The third staff continues the melody with a quarter note D5, followed by a quarter note E5, and then a series of eighth notes. The fourth staff concludes the melody with a quarter note F#5, followed by a quarter note G5, and then a series of eighth notes. The score is presented in a clear, black-and-white format, suitable for printing and use in a music book.



## 93rd Highlander's Welcome to Glasgow

The 93rd (Sutherland Highlanders) Regiment of Foot was raised from the Sutherland Fencibles by Major-General William Wemyss on behalf of the Countess of Sutherland on 16 April 1799. The first muster of the regiment took place at Skail in Strathnaver in August 1800. One of the soldiers who attended the muster was Sergeant Samuel Macdonald, a soldier who stood six feet ten inches tall and had a chest measuring 48 inches. The Countess of Sutherland, on seeing Sergeant Macdonald, donated a special allowance of 2 shillings 6 pence a day, and stated that anyone as large as Macdonald "must require more sustenance than his military pay can afford." According to historian James Hunter, at a time when the Duke of Wellington who was the British military's most eminent commander could describe his soldiers as "the very scum of the earth" who were eked out of precarious livelihoods on the outermost margins of urban society, the Highlanders of the 93rd Regiment of Foot, were, by contrast, described as "the children of respectable farmers"; "connected by strong ties of neighborhood and even of relationship"; "a sort of family corps". Hunter also noted that in an era when military order was customarily maintained by regular floggings, one Sutherland Highlander company went nineteen years without having a single man punished. Thus it transpired that the 93rd were a "highly valued, picture of military discipline and moral rectitude".

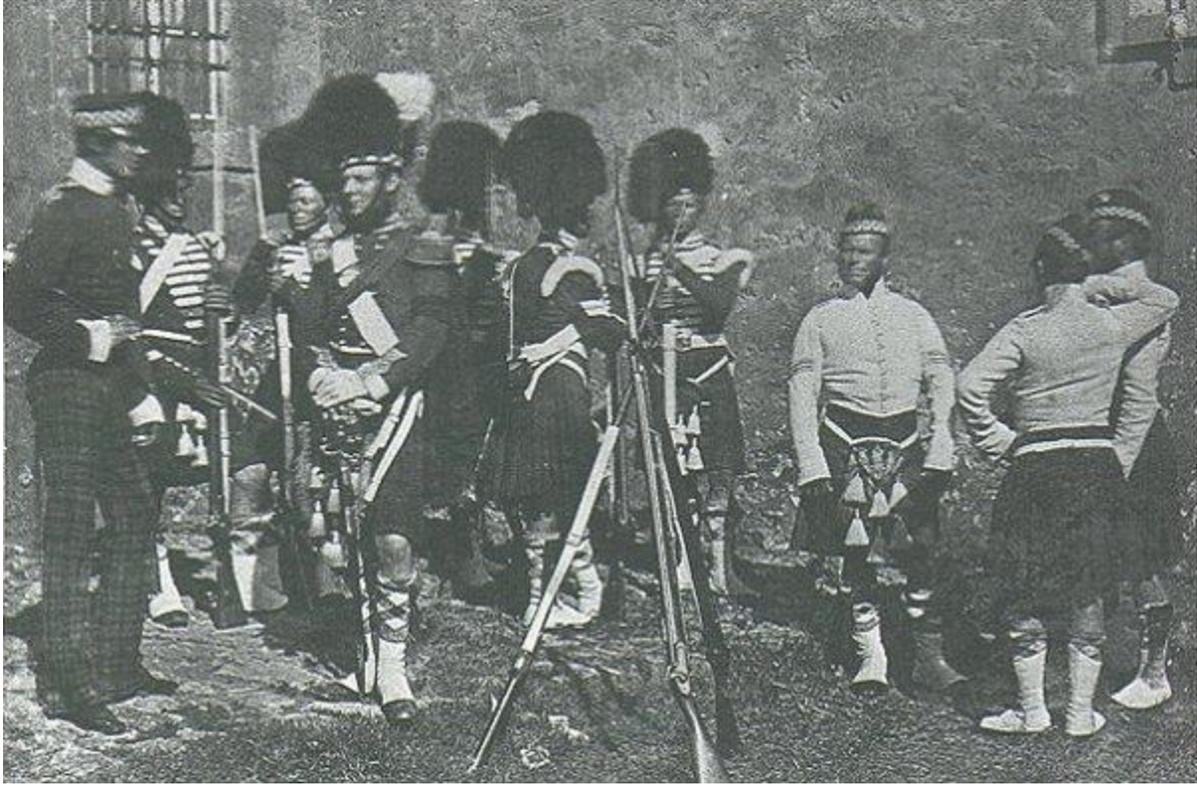
The regiment was dispatched from Fort George to Guernsey in September 1800. It returned to Scotland in September 1802 from where it was deployed to Dublin in February 1803 to assist in quelling an insurrection. It was ordered to embark for Jamaica in July 1805 but, after fortnight aboard ship, the orders were canceled and the regiment sailed for the Cape of Good Hope. It arrived at Table Bay in January 1806 and joined the Highland Brigade which landed at Lospard Bay with orders to capture Cape Colony from the Dutch forces there. The regiment took part in the Battle of Blaauwberg which led to the surrender of the Dutch forces a few days later. It remained in the colony until April 1814 when it embarked for home.

A second battalion was raised in Inverness in May 1813. The 2nd Battalion was deployed to Newfoundland in April 1814 but embarked for home in October 1815 and was disbanded the following year.

Meanwhile, the 1st battalion embarked for North America in September 1814 for service in the War of 1812. It anchored at the entrance of Lake Borgne off the Gulf of Mexico in December 1814 and then advanced up the left bank of the Mississippi River towards New Orleans. It came under fire from an American armed schooner on the river and destroyed it. The regiment next saw action at the Battle of New Orleans in January 1815. British troops overran and captured the American position on the right bank of river while, on the left bank where the main assault occurred, a detachment of light infantry companies including that of the 93rd Regiment of Foot, captured the advance on the American right beside the river. However, the British assault on the left bank faltered and General John Keane led the main body of the 93rd Regiment of Foot diagonally across the field to support the faltering British right flank attack near the swamp. Following the death of Lieutenant Colonel Robert Dale, the regiment's commanding officer, no orders were issued either to advance or to withdraw so the regiment stood fast and was mown down. General John Lambert having taken command upon the death of General Edward Pakenham finally sent orders to withdraw and after a futile attempt to advance the regiment withdrew from the field.



The regiment embarked for the West Indies in November 1823. It was based in Barbados until February 1826 when it moved to Antigua and Saint Kitts. It embarked for home again in April 1834. New colors were presented to the regiment by the Duke of Wellington in October 1834. The regiment then moved to Dublin in October 1835. It embarked to Canada in January 1838 to service in the Patriot War: it landed in Halifax, Nova Scotia in March 1838 and saw action at the Battle of the Windmill in November 1838. It remained in Canada until embarking for home in August 1848.



The regiment arrived at Stirling Castle in October 1848 and provided a Guard of Honor for Queen Victoria on her visit to Glasgow in August 1849. It embarked for the Crimea for service in the Crimean War in February 1854. As part of Brigadier-General Colin Campbell's Highland Brigade, it took part in the Battle of Alma in September 1854. On 25 October 1854, it was stationed outside the British-controlled port of Balaklava as part of its very thin defenses. The Russian Army sent a large force to attack Balaklava, precipitating the Battle of Balaclava. The Russian threat was countered in part by the charge of General James Scarlett's Heavy Cavalry Brigade but the rest of the Russian force headed straight for the 93rd Regiment of Foot.

Campbell told the men of the 93rd Regiment of Foot as he rode down the line: "There is no retreat from here, men...you must die where you stand." One of the troops, John Scott, responded: "Ay, Sir Colin. An needs be, we'll do that." As the younger soldiers moved forward for a bayonet charge, Campbell called out: "93rd, 93rd, damn all that eagerness!" The Times journalist W.H.Russell commenting on the action reported:

*The Russians dash at the Highlanders. The ground flies beneath their horses' feet; gathering speed at every stride, they dash on towards that thin red streak topped with a line of steel.*

This led to the regiment's nickname: "The Thin Red Line".



The regiment also took part in the Siege of Sevastopol in June 1855 before embarking for home in June 1856.

The regiment sailed for India in June 1857 to help suppress the Indian Rebellion.

As part of the Cardwell Reforms of the 1870s, where single-battalion regiments were linked together to share a single depot and recruiting district in the United Kingdom, the 93rd was linked with the 92nd (Gordon Highlanders) Regiment of Foot, and assigned to district no. 56 at Castlehill Barracks in Aberdeen. On 1 July 1881 the Childers Reforms came into effect and the regiment amalgamated with the 91st (Argyllshire Highlanders) Regiment of Foot to form the Argyll and Sutherland Highlanders.

# 93rd Highlanders Welcome to Glasgow

The image displays a musical score for the tune '93rd Highlanders Welcome to Glasgow'. The score is written on six staves, each using a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The melody is characterized by a series of eighth and sixteenth notes, often beamed together, creating a rhythmic and melodic pattern typical of Scottish Highland tunes. The piece concludes with a double bar line and repeat dots.

Gunn Collection



# A Night at the Broch

A broch is an Iron Age drystone hollow-walled structure of a type found only in Scotland. The word *broch* is derived from Lowland Scots 'brough', meaning (among other things) fort. In the mid-19th century Scottish antiquaries called brochs 'burgs', after Old Norse *borg*, with the same meaning.

A precise definition for the word has proved elusive. Brochs are the most spectacular of a complex class of roundhouse buildings found throughout Atlantic Scotland. The Shetland Amenity Trust lists about 120 sites in Shetland as candidate brochs, while the Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS) identifies a total of 571 candidate broch sites throughout the country.

The origin of brochs is a subject of continuing research. Sixty years ago most archaeologists believed that brochs, usually regarded as the 'castles' of Iron Age chieftains, were built by immigrants who had been pushed northward after being displaced first by the intrusions of Belgic tribes into what is now southeast England at the end of the second century BC and later by the Roman invasion of southern Britain beginning in AD 43. Yet there is now little doubt that the hollow-walled broch tower was purely an invention in what is now Scotland; even the kinds of pottery found inside them that most resembled south British styles were local hybrid forms.

The distribution of brochs is centered on northern Scotland. Caithness, Sutherland and the Northern Isles have the densest concentrations, but there are also a great many examples in the west of Scotland and the Hebrides. A few examples occur in the Borders (for example Edin's Hall Broch and Bow Castle Broch); on the west coast of Dumfries and Galloway; and near Stirling. In a c.1560 sketch there appears to be a broch by the river next to Annan Castle in Dumfries and Galloway.

The original interpretation of brochs, favored by nineteenth century antiquarians, was that they were defensive structures, places of refuge for the community and their livestock. Brochs' close groupings and

profusion in many areas may indeed suggest that they had a primarily defensive or even offensive function. Some of them were sited beside precipitous cliffs and were protected by large ramparts, artificial or natural.

Generally, brochs have a single entrance with bar-holes, door-checks and lintels. There are mural cells and there is a scarcement (ledge), perhaps for timber-framed lean-to dwellings lining the inner face of the wall. Also there is a spiral staircase winding upwards between the inner and outer wall and connecting the galleries. Brochs vary from 16–50 ft. in internal diameter, with 10 ft. thick walls. It is normal for there to be a cell breaking off from the passage beside the door; this is known as the guard cell. It is generally accepted among archaeologists that brochs were roofed, perhaps with a conical timber framed roof covered with a locally sourced thatch.

### A Night at the Broch

Jig



OP&D 2.28.17



Drawn by J.E. Renle

Engraved by W. Wallis

ABERCAIRNEY ABBEY,  
PERTHSHIRE

# Abercairney's Highlandmen

Abercairney is an estate in the Scottish region of Perth and Kinross. Abercairney was a property belonging to the Moray or Murray family in the late 13th century, however it was demolished in the 19th century and replaced with a new house which was itself demolished and replaced in the 20th century.

The “old house” was described, in 1883, as having been “situated a little to the south-east of the present building, and on the south side of the lake....The older part of this house was baronial in character, but latterly, from the many additions and alterations which had been made upon it, the design was considerably mixed”. This may suggest that some of the house dated to the sixteenth or seventeenth centuries.

The lands of Abercairney first seem to be mentioned in the early 13th century when they were in the possession of Ysenda of Kinbuck, sister of Sir Richard and Geoffrey of Gask. Ysenda was the second wife of Gille Brigitte or Gilbert, Earl of Strathearn. Sometime between 1221 and 1223 Ysenda gave 5 acres of her land at Abercairney to Inchaffray Abbey.

Despite Gilbert and Ysenda not having any children Abercairney seems to have become a property of the Earls of Strathearn, passing down the line of Gilbert’s children from his first marriage to Matilda or Maud, the daughter of William d’Aubigny, 3rd Earl of Arundel.

When Gilbert's great-great-great-granddaughter Mary or Maria, daughter of Malise IV, Earl of Strathearn, married Sir John Moray of Drumsargard, grandson of the celebrated Andrew de Moray, Abercairny was given as a dowry along with the lands of Ogilvie and Glenservy.

The date of their marriage is given variously as 1299 or between 1319 and 1322, the later dates seeming more likely, and some sources refer to the lands being given in 1320. A charter confirming the lands to them was issued by her brother, Malise V, around 1330 soon after he succeeded their father as Earl of Strathearn.

When the first building was constructed at Abercairny, or what form it took, doesn't seem to be known, although it seems entirely plausible that there would be a defensible property there in the 13th or 14th centuries. At that time the surrounding area was marshy, offering a further degree of protection.

There is some confusion regarding the lineage from Sir John and Mary, but what is known is that a Maurice Moray, or Maurice de Moravia, succeeded to Abercairny. He is variously described as the son of Sir John and Mary or the son of Sir John and his unnamed first wife.

Maurice married, possibly in 1339, a woman named Joan, Joanna or Johanna. She is described in some sources as the Countess of Strathearn and in others as the daughter of Sir John Menteith of Rusky, but these may be two different people.

In 1629 Sir William was served heir to his younger brother, Sir David Murray of Gorthy, when he died without issue. Sir William sold the lands of Gorthy to George Graeme, Bishop of Orkney and former Bishop of Dunblane, the younger son of George Graeme of Inchbraikie, and his eldest son David Graeme in 1631.

Sir William married Christian, daughter of Sir Laurence Mercer of Aldie. Their daughter, Mary, married Patrick Murray of Ochertyre, and Mary and Patrick's second son, James, minister of Logierait, was given the lands of Wester Dollerie, becoming the ancestor of the Murrays of Dollerie. Easter Dollerie subsequently became the property of the Murrays of Abercairny.

Sir Robert Moray of Ogilvie, the son of Sir William and Christian, predeceased his father and Abercairny passed to his son, also William, upon Sir William's death in 1640. The younger William died just two years later however and Abercairny passed to his eldest son, Sir Robert, by his wife Ann, daughter of George Hay of Keillour.

There are three sundials at Abercairny which may all date from this period, one of which now stands in the 19th century walled garden to the north of the new house.

Further confusion stems from the fact that Maurice's grandfather, Malise IV, had also been married to a woman named Joan, and some authors have suggested that his grandson's wife was one and the same although this seems highly unlikely.

Maurice, was created Earl of Strathearn in 1343, by David II, Maurice's uncle Malise V having forfeited the earldom for opposing Edward Balliol, but died at the battle of Durham in 1346. Maurice's brother, Sir Alexander Moray, was served heir to their father in 1349, and Abercairny next passed to Sir Alexander's son, Sir Andrew Moray, the product of his marriage to Janet or Joanna, daughter of William, 5th Earl of Ross. Sir Andrew married Agnes, daughter of Sir Humphry Cunningham of Glengarnock and Abercairny passed to their son, Sir Humphrey Moray, in the mid-15th century.

Sir Humphrey married Katherine, sister of Patrick Graham, 1st Lord Graham, and their son, Andrew Moray, succeeded his father in 1504. However Andrew and his son, George, were both killed at Flodden in 1513 and Abercairny passed to George's son, John Moray, who himself was killed at Pinkie. John had

married his first cousin twice removed, Nicola, daughter of William Graham, 2nd Earl of Montrose, in 1539 and upon his death Abercairny passed to their son, William Moray.

In 1553 William married Margaret, daughter of Laurence Oliphant, 3rd Lord Oliphant, but five years later he died and was succeeded by his brother, Robert Moray. Robert married Catherine or Katherine, the third daughter of Sir William Murray of Tullibardine, in 1560. Abercairny passed to their first son, Sir William, following Robert's death in 1594.

On Pont's probable late 16th century map of Strathearn Abercairny seems to be marked as Akerny.



A tall 17th century lectern-type doocot stands around 1200 meters to the north-west of the site of the original Abercairny and has been associated with Abercairny however it is actually closer to, although still some distance from, the site of Inchbraikie Castle. The doocot is also to the west of the Muckle Burn and the Beech Avenue which once formed the boundary between the Inchbraikie and Abercairny estates.

Sir Robert married Anne or Anna, daughter of Patrick Graeme of Inchbraikie, and upon his death in 1704 Abercairny passed to their son, William. William, who sold the lands and barony of Ogilvie to Mungo Graeme of Gorthy in 1707, died in 1735 and was succeeded by his son, James.

The Moray family were loyal to the Stuart cause but didn't play an active role in the Jacobite risings and so held onto their estates. Between 1737 and 1738 extensive repairs were carried out on Abercairny for James by the architect John Douglas, and between 1755 and 1759 Charles Freebairn created a new dining room.

James had married Christian, the sixth daughter of Alexander Montgomery, 9th Earl of Eglinton, in 1737 and Abercairny passed to their second son, Alexander, following James' death in 1778. However Alexander died without issue and was succeeded by his younger brother, Colonel Charles Moray, in 1784 or 1786. Charles had married Anne, the eldest daughter of Sir William Stirling of Ardoch, in 1778 and as well as adding the Ardoch lands to his own he also added the Stirling name to become Colonel Charles Moray Stirling.

Moray Stirling set about improving Abercairny, with plans drawn up in 1793 to improve the estate. In 1796 the architect John Paterson was asked to design a new house but this work seems not to have been completed and instead he only provided plans for an oval dining room in the old house which also weren't

executed. The architects Archibald Eliot and Charles Tatham were next to be tasked with designing a new house, but instead Richard Crichton was employed to create it.

Early in the 19th century Abercairny, which latterly had been occupied by farm workers, was demolished. It was replaced by a new house; a long three story mansion situated on a new site around 600 meters to the north-west.

Work began in 1804 but when Moray Stirling died in 1810 the building was still an unfinished shell. His son, Colonel James Moray, inherited the project and considerable debts from his father. By 1814 his situation had improved and he assumed the role of client. However in 1817 Crichton died and the work was continued by his nephews and apprentices Richard and Robert Dickson from 1820 to 1823 and from 1826 to 1835.

James died without issue in 1840 but the work continued into the 1840s for his brother and heir Major William Moray-Stirling, with a stable block added to the north-east of the new house.



Around this time the last remnants of the old house were removed. The trunk of an ancient ash tree, which stood just to the west of the old house, marked the site until it finally fell in October 1882. The tree had originally been around 27 meters in height and was thought to be some 300 years old.

Following William's death in 1850 the Abercairny and Ardoch estates passed first to his sister, Christian, and her husband Henry Home-Drummond of Blair Drummond then upon her death in 1864 to their son Charles Stirling Home Drummond Moray. Charles improved the estate considerably and was responsible for a four story castellated Gothic tower being added to the east end of the mansion by the architect Robert Thornton Shiells in 1869.

With the interest in the Gothic style at its height, the family flirted with the idea of calling the building Abercairny Abbey or Abercairny Castle, but neither name stuck and it was simply referred to as Abercairny.

Following the death of Charles' brother, George Home-Drummond of Blair Drummond and Ardoch, in 1876 those estates were inherited by the Abercairny branch of the family. In 1882 Charles bought the estate of Inchbraikie from his neighbor and relative Patrick Graeme, who had inherited it along with considerable debt from his father.

When Charles died in 1891, Blair Drummond and Ardoch passed to his eldest son Henry Edward Stirling Home-Drummond (who dropped the Moray from his surname) and Abercairny to his youngest son, William Augustus Home-Drummond Moray.

During World War II Abercairny was used as a hospital and by 1960 was in such a poor condition that Charles' grandson, Major W.S. Drummond Moray, decided to demolish it. A smaller replacement house, designed in the neo-Georgian style by Claud Phillimore, was built on the same site, taking advantage of its position in the grounds, which are considered to be an important example of a late 18th and early 19th century designed landscape.



The site of the original Abercairny property is marked by the convergence of two avenues of trees, around 600 meters south-east of the new house. The estate is still home to the Moray family, their tenure stretching back more than 700 years.

### **Abercairney's Highlandmen**

Reel



OP&D 10/4/17



# Airlie Castle

George Bell

Airlie Castle is a mansion house in the parish of Airlie, Angus, near the junction of the Isla and Melgund rivers, west of Kirriemuir, Angus, Scotland.

King James I of Scotland granted lands to Walter Ogilvy of Lintrathen, Lord High Treasurer of Scotland, in 1432. Walter Ogilvy then built the castle at the confluence of the River Isla and the Melgam Water. It sits on a raised position with a steep 400ft drop to the rivers below. A moat on the eastern approach further protected the castle. It became a stronghold and chief residence of the Ogilvies.

The castle consisted of a rectangular courtyard with walls three meters thick. The east wall of the original courtyard still stands. An entrance gateway that now has a square tower on it sits at the north end of this wall, though the tower was built later than the original courtyard.

In 1639 at York Charles I created James Ogilvy the 1st Earl of Airlie. James refused to sign the National Covenant. Furthermore, during the Wars of the Three Kingdoms the Ogilvies supported King Charles I and the Royalist cause. Parliamentarian troops under the command of Archibald Campbell, 8th Earl of Argyll destroyed the castle in 1640; the ballad "The Bonnie Hoose o' Airlie" describes the incident. Campbell also burnt the Ogilvies's castles at Craig and Forter.

The Ogilvies did not rebuild Airlie Castle. James Ogilvy (d. 1731), grandson of the first Earl, took part in the Jacobite rising of 1715 and was attainted; consequently on his father's death in 1717 he was not allowed to succeed to the earldom, although he was pardoned in 1725. George II confiscated the castle.

In 1778 David Ogilvy too received a pardon and he returned to Scotland from exile in Versailles. He had a new mansion built between 1792 and 1793 that incorporated the parts of the Castle that were still standing.

The tune was written by George Bell, leader of George Bell's Scottish Dance Band which was formed in the late 1960s.

The musical score for 'Airlie Castle' is presented in ten staves, all in treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 2/4. The music is a march, characterized by a steady, rhythmic melody. The first staff begins with a quarter rest followed by a quarter note G4, then a series of eighth and quarter notes. The melody continues across the staves with various rhythmic patterns, including eighth-note runs and quarter-note phrases. There are 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.



# Alistair Fergus Ewan

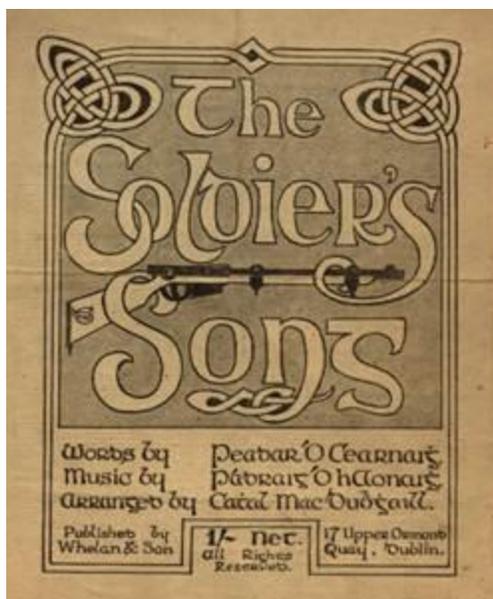
William Donaldson

William Donaldson (above) is a graduate of the University of Aberdeen (M.A., Ph.D.) and worked for twenty five years with Britain's Open University before coming to M.I.T. as a visiting lecturer in 2010. He has written on the political song culture of the Scottish Jacobites, tracing the creation of the semi-mythical figure "Bonnie Prince Charlie". He pioneered the use of newspaper sources to study the popular culture of Victorian Scotland and in particular its use of vernacular Scots to deal with the whole range of the contemporary world. He has written also in the field of traditional music, being author of two books on the music and history of the Highland bagpipe. He is currently at work on an online variorum edition of *pìobaireachd* (the classical music of the pipes) which returns to the original manuscript and early printed sources, very cavalierly interpreted—when not actually ignored—by the compilers of the "official" published edition. He is the author of several prize-winning books: *Popular Literature in Victorian Scotland* (Aberd. 1986) which won the Blackwell Prize; *The Jacobite Song* (Aberd.1988) which won a Scottish Arts Council Book Award and was runner-up for the Folklore Society's Katherine Briggs Memorial Prize; and *The Highland Pipe and Scottish Society* (Edinr., 2000, with later editions 2008, 2013) which was voted joint Research Book of the Year by the Saltire Society. In 2013 he joined a number of leading Scottish writers in being elected an honorary member of the Association for Scottish Literary Studies.

Alistair Fergus Ewan is named for the son of a friend of Dr. Donaldson. He notes that it is a "young man's tune" and the first tune that he was ever satisfied with, "*although it perhaps smacks too obviously of raw ambition.*"

The image displays a musical score for a hornpipe in D major, 2/4 time. The score is written on eight staves. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes, with several triplet markings. The piece concludes with a double bar line and repeat dots.

OP&D 3.15.17



# Amhran na bhFiann

## (The Soldier's Song)

Peadar Kearney

The Irish national anthem is a source of some tension and confusion. At frequent intervals over the past seventy-five years, its text has been attacked as inappropriate. The same objections have been repeated: that its militaristic subject matter and sentiments are irrelevant for a modern, independent, neutral state, or that the text perpetuates attitudes which are an obstacle to reconciliation. Within the past year the leaders of both Fianna Fáil and Fine Gael have expressed a willingness to consider alternatives. Perhaps correspondingly, the anthem is popular and quite widely used in Republican circles, not least in Northern Ireland.

The music has also been attacked, in less specific terms, as not being of sufficient caliber for a national anthem. A suggestion which regularly recurs is that there might be a competition to find a new anthem.

Peadar Kearney, an IRB member and the author of many popular political songs and verses, produced the text of 'The Soldier's Song', working in collaboration with Patrick Heeney, who was mainly responsible for the melody. The original text was in English and consisted of three stanzas and a chorus. The words and music may well have been written as early as 1907. The text was first published in Bulmer Hobson's Irish Freedom in September 1912, with, however, no attribution of author.

It became increasingly popular as a marching and rallying song among the Volunteers between 1912 and 1916; it confirmed that they were 'Soldier's rather than 'rebels'. On the belts of their uniforms, the Volunteers wore the words 'Óglaigh na hÉireann', 'Soldiers of Ireland'. By general account it was in the internment camps after the Easter Rising that 'The Soldier's Song' came to be widely used. Before independence the song and music were published on a number of occasions, in Ireland and in the United States, with the consent of Peadar Kearney (Patrick Heeney died in 1911).

After the establishment of the Irish Free State, 'The Soldier's Song' continued to be strongly associated with the army. It was played routinely as a ceremonial closing at army meetings and festivities, much as 'God Save the King' was used by the British. In the first years of the Free State, there was, however, no

officially adopted national anthem. Thomas Moore's 'Let Erin Remember' was often played on formal occasions abroad. 'God Save Ireland' and 'A Nation Once Again' were also used.

Both the government and other bodies recognized the need to designate an anthem formally, not least to discourage renditions of 'God Save the King' from unionists in the Free State. The approach of the Olympic Games in Paris in 1924 prompted the Department of External Affairs to ask the office of the President of the Executive Council to take steps to establish an anthem. Various suggestions were made, including a public competition or, alternatively, asking 'a number of Irish poets and writers' to submit verses which might be used together with the music of 'Let Erin Remember'. It was assumed that the text would be in Irish. Despite further prompting, the government took no decisive action, and 'Let Erin Remember' was played at the Olympic Games.

In this situation, on June 12, 1924, the Dublin Evening Mail announced a competition for a set of verses for 'A National Hymn to the Glory of Ireland', occasioned by the lack of any 'national hymn or anthem for use on ceremonial or convivial occasions'. A prize of £50 was offered for a text, the assumption being that music could be written later. W.B. Yeats, Lennox Robinson and James Stephens were appointed to evaluate the results.

On October 22, the Dublin Evening Mail was forced to publish its committee's conclusion that having 'read the poems...we are all agreed that there is not one amongst them worth fifty guineas or any portion of it...Most of the verses submitted to us were imitations of "God Save the King"'. The competition was opened once again, but now the editors themselves selected six anonymous entries and asked readers to vote for their favorite. On March 10, 1925, Mrs. Mary Farren Thomas of Clontarf was awarded the £50 prize for 'God of Our Ireland'. And here the matter was dropped; what started as a publicity ploy for the newspaper became a burden and an embarrassment.

It did however direct public attention to the absence of an accepted anthem and occasioned considerable editorial comment and correspondence in newspapers. The Evening Mail's distinguished committee of writers expressed the view that 'national anthems have always in the past been one man's thought, written out for that man's pleasure, and taken up by a nation afterwards'.

The army's own publication, An tÓglach (The Soldier), commented on the debacle:

*'The Soldier's Song' is good enough for the present...The note of defeat or sorrow is absent from it. In the songs of the past, sadness, disappointment and failure had too much prominence. The new spirit was caught by the writer of 'The Soldier's Song'.*

The decision was made by the Executive Council to adopt 'The Soldier's Song' as the national anthem for all purposes. The reasons for choosing this rather than another air are not recorded, but it seems likely that by this point 'The Soldier's Song' had become so firmly established by custom that replacing it would prove difficult, and William Cosgrave is on record as wanting to retain it. The decision was not accompanied by any publicity, and was announced only by means of a brief answer to a backbencher's question in the Dáil on July 20, 1926.

The timing was convenient: it came shortly before that year's Dublin Horse Show. The Horse Show was mainly a domestic rather than an international event before 1926. 'God Save the King' had formerly been an important feature of the ceremonies. W.B. Yeats's sisters, attending in 1921, noted that 'there was no National Anthem—it was significant of the changed public opinion in Ireland as regards England'.

In 1926, however, invitations were issued to foreign teams, including one from Britain, and the event was bigger and more festive than ever before. When the various teams arrived at Kingstown, they were met by bands playing their particular national anthems. The Irish Times reported that 'for the first time the tricolour flag of the Free State floated over the Governor General's box on the grandstand', and noted that

when he visited the show 'The Soldier's Song' was played. Similarly, national anthems were played as teams were led onto the field for the culminating international competition on Friday August 6.

The relationship between the text of Kearney's 'The Soldier's Song' and the Irish national anthem is still complex. Not long after adopting it, the Executive Council embarked upon the practice of regarding only the chorus as the anthem. The Executive Council, in March 1929, authorized Colonel Fritz Brasé, director of the army band, to write a suitable arrangement which was approved and published the following July. Brasé's arrangement consisted of the refrain only and, by implication, from this point on only the chorus of 'The Soldier's Song' constituted the national anthem.

At the same time the title of the anthem was settled. Earlier publications had given various titles, including 'A Soldier's Song', 'The Soldier's Song', and even 'Soldiers of Erin'. It was however decided to use the title 'The Soldier's Song'. These official positions have been confirmed by successive governments in their correspondence, despite the fact that the other verses of the song, and variant titles, are frequently printed by non-official sources.

Today, relatively few people have heard the music and verses of 'The Soldier's Song' played in public. The lyrics are those of an Irish rebel song, exhorting all Irish people to participate in the struggle to end the hegemony ("despot" over "slave") of the English ("Saxon foe") in Ireland ("Inisfail"). There are allusions to earlier Irish rebellions, and to support from Irish Americans ("from a land beyond the wave").

The chorus is the established National Anthem. Slight variations exist in published versions; the following texts are from the Department of Foreign Affairs' sheet music.

**Amhrán na bhFiann**

The Soldier's Song

arr. P Heineman



*Lyrics*

**Irish**

Sinne Fianna Fáil,  
 atá faoi gheall ag Éirinn,  
 Buíon dár slua  
 thar toinn do ráinig chughainn,  
 Faoi mhóid bheith saor  
 Seantír ár sinsear feasta,  
 Ní fhágfar faoin tíorán ná faoin tráill.  
 Anocht a théam sa bhearna baoil,

**English**

Soldiers are we,  
 whose lives are pledged to Ireland,  
 Some have come  
 from a land beyond the wave,  
 Sworn to be free,  
 no more our ancient sireland,  
 Shall shelter the despot or the slave.  
 Tonight we man the "bearna baoil",

Le gean ar Ghaeil, chun báis nó saoil,  
Le gunna scréach faoi lámhach na bpiléar,  
Seo libh canaigh amhrán na bhfiann

**Extended version continues..**

Seo dhíbh, a chairde, duan Ógláigh  
Caithréimeach bríomhar ceolmhar  
Ár dtinte cnámh go buacach táid  
'S an spéir go mín réaltógach  
Is fonnmhar faobhrach sinn chun gleo  
'S go tiúnmhar glé roimh thíocht don ló  
Fé chiúnas chaomh na hoíche ar seol  
Seo libh, canaídh Amhrán na bhFiann

Sinne Fianna Fáil...

Cois bánta réidhe, ar ardaibh sléibhe  
Ba bhuadhach ár sinsir romhainn  
Ag lámhach go tréan fén sárbhrat séin  
'Tá thuas sa ghaoth go seolta  
Ba dhúchas riamh dár gcine cháidh  
Gan iompáil siar ó imirt áir  
'S ag siúl mar iad i gcoinne námhad  
Seo libh, canaídh Amhrán na bhFiann

Sinne Fianna Fáil...

A bhuíon nach fann d'fhuil Ghaeil is Gall  
Sin breacadh lae na saoirse  
Tá sceimhle 's scanradh i gcroíthe námhad  
Roimh ranna laochra ár dtíre  
Ár dtinte is tréith gan spréach anois  
Sin luisne ghlé sa spéir anoir  
'S an bíobha i raon na bpiléar agaibh  
Seo libh, canaídh Amhrán na bhFiann

Sinne Fianna Fáil...

In Erin's cause, come woe or weal,  
'Mid cannon's roar and rifles' peal,  
We'll chant a soldier's song

**cont.**

We'll sing a song, a soldier's song  
With cheering rousing chorus  
As round our blazing fires we throng  
The starry heavens o'er us  
Impatient for the coming fight  
And as we await the morning's light  
Here in the silence of the night  
We'll chant a soldier's song

Soldiers are we...

In valley green, on towering crag  
Our fathers fought before us  
And conquered 'neath the same old flag  
That's proudly floating o'er us  
We're children of a fighting race  
That never yet has known disgrace  
And as we march, the foe to face  
We'll chant a soldier's song

Soldiers are we...

Sons of the Gael! Men of the Pale!  
The long-watched day is breaking  
The serried ranks of Inisfail  
Shall set the tyrant quaking  
Our camp fires now are burning low  
See in the east a silv'ry glow  
Out yonder waits the Saxon foe  
So chant a soldier's song

Soldiers are we...



# An Ataireachd Ard

(The Surge of the Sea)

Donald MacIver

An Ataireachd Ard is a traditional Gaelic Air about an emigrant's lament for his beloved island home of Lewis, penned by Donald MacIver and popularized by Capercaillie. The music conveys the contrast between the eternal sea and human transience.

**An Ataireachd Ard**

Gaelic Air

arranged by Scott MacAulay

## *Lyrics*

### **Gaelic**

An ataireachd bhuan  
Cluinn fuaim na h-ataireachd ard  
Cha torann a' chuain  
Mar chualas leam-s' 'nam phaisd  
Gun mhuthadh, gun truas  
A' sluaisreadh gainneimh na tragh'd  
An ataireachd bhuan  
Cluinn fuaim na h-ataireachd ard

Sna coilltean a siar  
Chan iarrain fuireach gu brath  
Bha m' intinn 's mo mhiann  
A riamh air lagan a' bhaigh  
Ach iadsan bha fial  
An gnìomh, an caidreamh 's an agh  
Air sgapadh gun dìon  
Mar thriallas ealtainn roimh namh...

### **English**

The everlasting surge of the sea  
Hear the roar of the mighty surge  
The thundering of the ocean's  
As I heard in my childhood  
Without change, without pity  
Sweeping up the sands on the shore  
The everlasting surge of the sea  
Hear the roar of the mighty surge

In the woods of the west  
I would not want to wait for ever  
My mind and wish  
We recover in the little hollow by the cove  
But those who were gracious  
In act, in friendship and in birth  
Are scattered without protection  
Like a flock of birds before an enemy



# Ardblair Castle

Ardblair Castle is a fine example of a courtyard castle, and probably dates from the late 16th century. The present castle stands on a ridge of high ground rising from the Moss of Ardblair, and replaced an earlier castle which itself was built on the site of an old fort.

When the first castle was built, possibly in the thirteenth century, the rocky outcrop on which it stood was a promontory jutting out into a loch, so that the castle was surrounded on three sides by water. At the base of the current castle some of the bedrock can be seen at the north-west corner.



Who built the castle is unclear, although old charters show that a Stephani de Blare, or Stephen de Blair, owned land in the parish of Blair in Gowrie (ie the parish of Blairgowrie) in the late 12th century. He is recorded as having granted the lands of Lethcassy (now Carsie) to the monks of Coupar Angus abbey sometime between 1191 and 1198. Carsie is a neighboring property to Ardblair, so it is tempting to speculate that Stephen (or one of his ancestors) was responsible for building the first castle.

Ardblair is specifically mentioned in 1399, when it was granted to Thomas Blair of Balthayock during the reign of Robert III. At that time the Ardblair estate was extensive, making up one fifth of the parish of Blairgowrie. He has been described as the first Blair of Ardblair, however it does seem that the Blairs possessed Ardblair prior to him.

The original castle is said to have stood at the north-west corner of the current courtyard, where the later castle now stands. At some point in the late 16th century an L-plan tower house was built on the footings of the old castle. Rising to a height of three stories plus an attic, the ground floor is vaulted and originally consisted of store rooms.

In the 17th century the castle was evidently extended, with the addition of a low wing projecting east from the lesser wing. At the east end of this new building is a further range of offices extending north, forming three sides of a courtyard. A wall connects the old and the new parts of the castle on the north side, and an arched gateway gives access to the courtyard within. Above the arch, on top of the wall, is a carved pediment with coat of arms carrying the date 1668.

The male line of the Blairs of Ardblair failed in 1770 upon the death of James Blair, who left two daughters, Margaret and Rachel. Margaret succeeded her father, but died childless in 1802 and Ardblair passed to Rachel's daughter, Christian Robertson. In 1795 Christian married Laurence Oliphant, 8th of Gask, and their second son was given the name James Blair Oliphant, succeeding to Ardblair in 1829.

Ardblair Castle is still owned by the Blair Oliphant family, and is the seat of Oliphant of Gask.

### Ardblair Castle

### March

# Ardross Castle

There are actually two Ardross Castles – one was a c.14th century castle that was located in Elie and Earlsferry, Fife, Scotland, near the sea built by the Dishington family but sold to Sir William Scott of Elie in 1607. At the end of the 17th century is passed to Sir William Anstruther. The castle is in ruins, with the vaulted basement visible above ground, along with the ruins of a later block.



The second is in a rural area in the Highland region of Scotland, 30 miles north of Inverness.





The 1st Duke of Sutherland bought Ardross in the late 1700s, and built a hunting lodge. In 1845, the 2nd Duke sold the estate to Alexander Matheson.



Sir Alexander Matheson (1805-86) born in Attadale, Ross-shire, the nephew of James Matheson (see Lews Castle) was a founder of Matheson & Co. which traded in tea and opium, and was a merchant bank with branches in India and China. Having amassed considerable capital from this successful business, he returned to Scotland in 1839 and purchased Ardross, amounting to 60,000 acres, for £90,000. He embarked on developing the estate, with the intention of attracting tenants to agricultural tenancies, under the supervision of William MacKenzie, an engineer who acted as factor. Between 1845-54 2,600 acres of land were 'reclaimed by means of trenching, draining, liming,' and '67 miles of dykes, and 11 miles of wire-fencing erected, 28 miles of roads made, and 3000 acres of ground enclosed and planted' (Gardeners Chronicle, 1875). Matheson improved estate workers' housing as well as reclaiming land, so that by 1875 agricultural tenants had increased from 109 to over 500, with an arable acreage of 1,200.

The architect Alexander Ross (1834-1925) was commissioned to re-design Ardross Castle in the Scots Baronial style. This incorporated the earlier mansion and added some 30 rooms, at a cost of c £7,000. Ross was supervisor for roads and buildings of the Highland Railway, of which Matheson was the first Chairman.

Matheson laid out pleasure grounds said to extend to 700 acres 'with the Alness River winding its way through the middle of them. The walks through the pleasure-grounds are upwards of 14 miles in length, their width varying from 5 to 6 feet. They have all been properly bottomed with stones, and finely covered over with gravel.' (Gardeners Chronicle, 1875). These walks along the Alness River and Tollie Burn, gave access on both banks for fishing and incorporated scenic views, pools and waterfalls. Flower gardens lay to the west of the Castle, between the Castle and the kitchen garden. These were arranged to either side of a broad walk with displays of ribbon bedding along the face of a 300 foot long embankment. East of the Castle were shrubberies and broad lawns, set with an oval pond and fountain enclosed by iron railings (Gardeners Chronicle, 1875). Ornamental tree planting started in the 1840s and continued through the latter part of the 19th century (Gardeners Chronicle, 1875; TROBI, 1989). Elsewhere on the estate 2,020ha (5,000 acres) of plantation were laid out. The grounds were open to the public. Following Sir Alexander's death, his son, Sir Kenneth Matheson, sold the estate in 1898.

The new owner, also a successful business man, was C. W. Dyson Perrins (1864-1958), a Captain in the Highland Light Infantry, with interests in the Worcester Royal Porcelain Company and Lea & Perrins (Worcester sauce). The family spent several months annually at Ardross, with house parties enjoying the grouse moors, fishing and deer forests. Dyson Perrins continued Matheson's scheme of estate improvements: introducing electricity, purchasing additional lands at Glencalvie and Diebidale and modernizing the Castle. The East Lodge was built by Ross and MacBeth (1898) and the Pinetum extended.

A major addition was the Formal Garden, designed by Edward White (c 1873-1952) for the east front. A perspective of White's design drawn by C. E. Mallows in 1909 was exhibited at the Royal Academy. By 1903 White, a landscape gardener, married to the daughter of Henry Ernest Milner (c 1845-1906), was in charge of the landscape practice 'Milner, Son & White'. Following the Milners' tradition, White worked with the company Pulham & Son, who supplied rockwork and artificial stone features for Ardross. The Bromsgrove Guild of Applied Arts designed the statuary and ironwork for the gardens.

The estate was broken up and sold in 1937, although Perrins later bought back Achandunie, the former factor's house. Mr & Mrs Austin Mardon purchased Ardross Castle, Lealty Farm and over 80 acres and lived there until 1983, when the estate was sold.

In 1983, the McTaggart family acquired the estate and began to restore the gardens. The Formal Garden, Walled Garden, shrubberies and lawns have been brought back into good management, additional specimen trees have been planted and woodlands extended. The castle and estate properties have been extensively renovated. It is available for weddings, meetings and other events.

Ardross Castle

The image displays a musical score for the piece 'Ardross Castle'. It consists of six staves of music, all written in a single treble clef. The key signature is one sharp (F#), and the time signature is 6/8. The music is characterized by a steady, rhythmic pattern of eighth notes, often grouped in pairs or fours. The melody is simple and folk-like, with a clear beginning and end indicated by repeat signs and a double bar line at the conclusion of the sixth staff.

Gunn Collection



# Ashokan Farewell

Ashokan Farewell was composed by Jay Ungar in 1982. The piece is a waltz in the style of a Scottish lament (e.g., Niel Gow's "Lament for His Second Wife"). It's haunting and mournful and hopeful and beautiful.

Here's the story behind the tune from the composer:

*Ashokan Farewell was named for Ashokan, a camp in the Catskill Mountains not far from Woodstock, New York. It's the place where Molly Mason and I have run the Ashokan Fiddle & Dance Camps for adults and families since 1980.*

*Ashokan is the name of a town, most of which is now under a very beautiful and magical body of water called the Ashokan Reservoir. I've heard it pronounced a-shó-kun, a-shó-kan, or sometimes ásh-o-kán. The reservoir provides drinking water for New York City one hundred miles to the south.*

*The late Alf Evers, our local historian, once told me that the name Ashokan first appeared as a place name in 17th century Dutch records. He thought it was probably a corruption of a local Lenape Indian word meaning, "a good place to fish." That it is!*

*I composed Ashokan Farewell in 1982 shortly after our Ashokan Fiddle & Dance Camps had come to an end for the season. I was feeling a great sense of loss and longing for the music, the dancing and the community of people that had developed at Ashokan that summer. I was having trouble making the transition from a secluded woodland camp with a small group of people who needed little excuse to celebrate the joy of living, back to life as usual, with traffic, newscasts, telephones and impersonal relationships. By the time the tune took form, I was in tears. I kept it to myself for months, unable to fully understand the emotions that welled up whenever I played it. I had no idea that this simple tune could affect others in the same way.*

*Ashokan Farewell was written in the style of a Scottish lament. I sometimes introduce it as, "a Scottish lament written by a Jewish guy from the Bronx." I lived in the Bronx until the age of sixteen.*

*In 1983, our band, Fiddle Fever, was recording its second album, Waltz of the Wind, and we needed another slow tune. We tried my yet unnamed lament. The arrangement came together in the studio very quickly with a beautiful guitar solo by Russ Barenberg, string parts by Evan Stover and upright bass by Molly Mason. Now it needed a name. Molly suggested the title, Ashokan Farewell. It seemed right to me.*

*Filmmaker Ken Burns heard the album in 1984 and was immediately taken by Ashokan Farewell. He soon asked to use it in his upcoming PBS series The Civil War. The original Fiddle Fever recording is*

heard at the opening of the film, and this and other versions are heard twenty five times for a surprising total of 59 minutes and 33 seconds of the eleven hour series. Molly and I, along with members of Fiddle Fever and pianist Jacqueline Schwab played much of the 19th century music heard throughout the soundtrack. Ashokan Farewell is the only contemporary tune that was used.

– Jay Ungar

### Ashokan Farewell

Jay Unger/arr. P. Heineman

The musical score for "Ashokan Farewell" is presented in four staves. The first staff starts with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The melody is written in a single line. The second staff includes a first and second ending bracket. The third and fourth staves continue the melody. The piece concludes with a double bar line and repeat dots.

10.17.16



## Ballyhooley

Ballyhooley or Ballyhooly, meaning "Ford of the apples", is a small village in north County Cork between Castletownroche and Fermoy. Ballyhooley is home to several pubs, a church, community center and petrol station with shop.

Castle Ballyhooley, a 17th-century manor house outside of the town, was the site of a well-known skirmish during the Irish Civil War, known as the "Ballyhooley Massacre," despite the fact that only one person was killed. Ballyhooley is also the subject of the novel *The Ghost of Ballyhooley* by Betty Cavanna, which relates the story of a local girl who disappeared from the castle in the 1890s and was never found. Other books include *The Ford of the Apples*.

The village which is situated on the river Blackwater was the former seat of the Earls of Listowel. Earl of Listowel (pronounced "Lish-toe-ell") is a title in the Peerage of Ireland. It was created in 1822 for William Hare, 1st Viscount Ennismore and Listowel, who had earlier represented Cork City and Athy in the Irish House of Commons. The family seat was Convamore House, near Ballyhooly, County Cork.

In April 1921 Convamore House was burnt down by The Irish Republican Army (IRA). Convamore was finally demolished in 1969.

Ballyhooley

Quick March

Arr. PS J. Ward

The image displays a musical score for the piece 'Ballyhooley', a Quick March arranged by PS J. Ward. 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 eight staves of music. The first staff begins with a repeat sign and a first ending bracket. The melody is characterized by eighth and sixteenth notes, with some triplets. The piece concludes with a final cadence on the eighth staff.

Royal Irish Fusiliers



## Ben More

Ben More (Scottish Gaelic: *A' Bheinn Mhòr*, meaning "the great mountain") is a mountain in the southern Highlands of Scotland, near Crianlarich. It is the highest of the so-called Crianlarich Hills to the south-east of the village, and there is no higher land in the British Isles south of Ben More. It is separated from *Stob Binnein* by the *Bealach-eadar-dha Beinn*, meaning "col between two hills".

Ben More's north side contains a long-lasting snow patch, which – uniquely in the Southern Highlands – is named on a Ordnance Survey map, and is called the *Cuidhe Chrom* (crooked wreath), on account of the shape it forms in late spring/early summer. This patch frequently lasts until well into June and sometimes July. The similar name *Cuidhe Cròm* appears as a summit near Lochnagar.

Benmore Botanic Garden; formerly known as the Younger Botanic Garden, is situated at the foot of Ben More. The area once called "Innasraugh", meaning "the sheltered valley", was part of the hunting grounds of the Dukes of Argyll, and belonged to the Campbells of Ballochyle. It was reached by a ford across the River Eachaig at Uig, near modern Eckford house.



Around 1820, Ross Wilson introduced tree planting with the first known coniferous plantation of forest trees in Cowal. In 1849 the estate was bought by John Lamont, a wealthy sugar planter in Trinidad who had emigrated from Toward (near Dunoon) 48 years earlier. He arranged replacement of the previous manor house with the larger Benmore House, but died in 1850, a year before the house was completed. His nephew James Lamont inherited the estate, but then sold it and it went to various other owners in succession.

Benmore Estate was bought in 1862 by James Piers Patrick, a wealthy American who carried out extensive work to the house, including construction of the tower. He developed the garden, and in 1863 planted the Redwood Avenue of Giant Sequoias.

In 1870 the Greenock sugar refiner and philanthropist James Duncan bought Benmore Estate, which he extended to include the adjacent Kilmun and Bernice Estates. He arranged extensive plantings in the grounds, including more than six million trees around the estate, and added paths leading up a ravine to the south on the east side of the road, making Puck's Glen a scenic attraction. He extended the east wing of the house with a gallery to house his major collection of paintings: during the summers of the summers of 1881 and 1882, these were seen by more than 8,000 visitors. In 1889 he had to sell his assets, including Benmore.

Henry Younger of the Edinburgh brewer Younger's bought the estate in 1889, and with his son Harry George Younger made many improvements to the woods and gardens, with 40 staff employed to carry out maintenance. They introduced many exotic shrubs and trees, and also demolished the gallery and conservatory at the house. In 1924 Harry George Younger gifted the estate to the nation for science and education purposes: the Forestry Commission took over most of the woodlands. In commemoration of the improvements James Duncan had made to the estate, Younger provided a hut for Puck's Glen, to a special design by Sir Robert Lorimer, and "Puck's Hut" was dedicated to the memory of the botanist Sir Isaac Bayley Balfour.

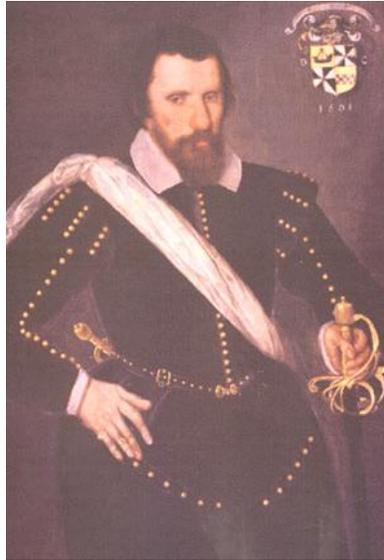
The Royal Botanic Garden Edinburgh (RGBE) was looking for a place to take the large collection of plants which the botanist George Forrest had brought from China, and the high rainfall at Benmore was ideal. In 1929 the Younger Botanic Gardens were opened as the first outstation of the RGBE. In the 1930s the Forestry Commission established Kilmun Arboretum, to try out tree species in the humid climate conditions, planting large groups of trees rather than individual specimens. Benmore house was used by the Forestry Commission for apprentice training, then in 1965 Edinburgh Corporation took it over as a schools outdoor education center.

Ben More

Quick Step

The musical score for 'Ben More' Quick Step is presented in six staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in treble clef and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The piece concludes with a double bar line and repeat dots.

Gunn Collection 4.25.18



## Black Duncan

Sir Duncan Campbell – also known as Black Duncan, Black Duncan of the Cowl, and Black Duncan of the Castles – was born on 7 Aug 1550 to Sir Colin Campbell and Katherine Ruthven, in Glenorchy, Argyllshire, Scotland. At the age of 23 in 1573 he married first Janet Stewart in Perth, Perthshire, Scotland. According to some historians they had nine (9) children: Archibald, Duncan, Jean, Margaret, Colin, Robert, Agnes, John and Alexander.

In 1583 Duncan became the 7th Laird of Glenorchy at the death of his father, also inheriting Kilchurn Castle in Loch Awe, Argyll, Scotland and Balloch Castle in Kenmore, Perthshire, Scotland. It was also in 1583 that Duncan built Loch Dochart Caastle in Stirlingshire, Scotland. Duncan now had three of his famed seven castles across Scotland.

In 1584 Duncan was appointed 7th Earl of Argyll, and on 18 May 1590 he was knighted by King James VI of Scotland (King James I of England (King James Bible)) at the coronation of Queen Ann, where he was one of the barons.

Duncan continued his castle quest by acquiring Achallader Castle from the Fletcher Family by trickery in 1590. In 1590 Sir Duncan Campbell built Edinample Castle in Lochearnhead, Perthshire, Scotland. One year later in 1591 Duncan built Barcaldine Castle in Benderloch, Argyll, Scotland. At the age of 41 Duncan had six of his seven castles.

In 1593 Duncan Campbell was a Member of Parliament (MP). Duncan suffered the death of his first wife Janet in 1593. In 1609 Duncan had finished building his 7th and final castle, Finlarig Castle in Killin, Perthshire, Scotland, this one he made the family home. Duncan Campbell finally reached his goal, at the age of 59, of being able to cross his vast expanse of land from one end to the other being able to spend every night in his own castle on his own land.

Duncan married his second wife Elizabeth Sinclair about 1610. They had five (5) children, Catherine, Elizabeth, Juliana, Patrick and William, according to some historians.

In 1617 Duncan was appointed Keeper of the Forest of Mamlorn, Bendaskerlie, Scotland. On 29 May 1625 Sir Duncan became 1st Baronet Campbell, of Glenorchy. Duncan was also one of the six guardians

of the young and appointed Sheriff of Perth for life.

During his life Duncan was able to extend the family land holding from Barcaldine Caste in the West to Balloch Castle in the East reaching over 100 miles with 438,696 acres. Duncan was ruthless in his politics to gain what he wanted even to the point of trying to take control of the Clan Campbell by the murder of Campbell of Cawdor. Yet during all this he managed to remain in good favor with the monarchy of both Scotland and England.

At his death on 23 Jun 1631 he was buried in his last castle Finlarig, which was the family home. According to the Black Book of Taymouth by Ines, Cosmo Nelson (1798-1874) Published 1855, Duncan Campbell was buried in the Chapel Mausoleum.

**Black Duncan**

Strathspey



OP&D 9.13.17

# Bonnie Galloway

Galloway is a region in southwestern Scotland comprising the historic counties of Wigtownshire and Kirkcudbrightshire. Spelling variations of this name include Gallouay, Galoway, Gallaway, Gallway, Gallawaye, and Galloay. The name Galloway is derived from the Gallgaidhel, or Gallwyddel ("Stranger Gaels"), the original Celtic people of this region, called Novantae by the Romans. The last "king" of Galloway died in 1234. During the 14th century the Balliols and Comyns were the chief families, succeeded about 1369 by the Douglasses (until 1458) and in 1623 by the Stewarts. The 17th-century Scottish Presbyterians known as the Covenanters found much support throughout the region.

Galloway's economy is predominantly pastoral in the lowlands, based on dairy farming of the indigenous hornless Galloway cattle.

Wigtownshire or the County of Wigtown, which forms the western portion of the ancient district of Galloway, appears to have derived its name from the situation of its chief town on an eminence whose base was washed by the sea. After the departure of the Romans, the province became part of the territories of the Northumbrian kings until the ninth century, when it fell into the power of the Picts who continued to exercise a kind of sovereign authority, even after the union of the two kingdoms by Kenneth II. But the original Celtic inhabitants retained their ancient customs and heroic character which caused them to be known as the "wild Scots of Galloway." The county consists of 17 parishes.

Kirkcudbrightshire forms the eastern portion of the historic province of Galloway. After the departure of the Romans from Great Britain in the 5th century ad, the Celtic Britons of Kirkcudbrightshire faced invasions by Scots, Angles, Norwegians, and Danes. The Norsemen ruled the region for 300 years after they invaded it about ad 800. Unlike the rest of Scotland, Galloway retained its own code of laws until the late 14th century, a circumstance that vested great power in the region's feudal barons. In 1245 John de Balliol became overlord of Kirkcudbrightshire through the inheritance of his wife, Devorgilla, daughter of Alan, lord of Galloway. The Balliols, who owned great estates in England and France, brought the best of Norman civilization to the county. Kirkcudbrightshire also became the home of two large Cistercian abbeys, one at Sweetheart (1273–1605) that was endowed by Devorgilla and one at Dundrennan (1142–1605), both of which are now impressive ruins. Kirkcudbrightshire was the site of bitter religious controversy during the Scottish Reformation in the mid-16th century. The royal burgh and former county town of Kirkcudbright, along the estuary of the River Dee, remains the principal town in the area, along with Castle Douglas and Dalbeattie.

BONNIE GALLOWAY

March

Traditional





# Boturich Castle

PM High McKay

Boturich Castle is said to have been built by the last Duchess of Albany and Countess of Lennox. (Isabelle, Countess of Lennox, died c.1460).

The present mansion, known as Boturich Castle overlooking Loch Lomond, was erected in 1830 and incorporates the remains of an earlier building; the pre-1830 Boturich Castle consist of walls 4ft thick on the present ground level. A barrel vault extends through the SE corner of the old building.

Boturich Castle belonged to the Lennox and Buchanan families originally.

The tune was composed by Hugh McKay. Hugh MacKay (1801-1864) was born in the Reay country. He was a piper in the 71st Highlanders in 1830, and was Pipe Major from 1836-1851. After that, he went to the Stirlingshire Militia, from 1852 to 1864. He was a great march player who, with Angus MacKay, made the competition march what it is today. He composed many marches, including: "The 71st Quickstep" (made over from "The Ross and Cromarty Rangers' Quickstep"), "The Stirlingshire Militia," "The Craigs of Stirling," "Angus Campbell's Farewell to Stirling" and "Charles Edward Hope de Vere.

Though not known as a great piobaireachd player, his prowess at playing and composing 2/4 marches puts Hugh MacKay at the forefront as one of the fathers of the modern competition march and one of the great composers of bagpipe music.

His likeness can apparently be found in water colors of the 71st Highlanders painted in 1837 during the regiment's time in Ireland.

Boturich Castle

March

Hugh McKay

The musical score for "Boturich Castle" is a march in 2/4 time, written in the key of D major (one sharp). It consists of eight staves of music. The melody is characterized by a steady eighth-note rhythm, often with a dotted eighth note followed by a sixteenth note. The piece begins with a repeat sign and ends with a double bar line and repeat dots. The notation includes various rhythmic values such as eighth, sixteenth, and dotted eighth notes, as well as rests.

Glen Collection 6.8.18



# Roryson's Breeks

(Briogais Mhìc Ruari)

Breeks is the Scots term for trousers, breeches and, as the *Dictionary of the Scots Language* (online) has it, also underpants.

From this it might be inferred that breeches and breeks relate to the Latin references to the *braccae* that were worn by the ancient Celts, but the *Oxford English Dictionary* (also online) gives the etymology as "Common Germanic", compare modern Dutch *broek*, meaning trouser.

Outside Scotland the term breeks is often used to refer to breeches, a trouser similar to plus fours, especially when worn in Scotland and engaging in field sports such as deer stalking, and the activities of taking pheasant, duck, partridge and other game birds. Whilst breeks are a neater, trimmer fit, plus twos are slightly wider with an extra 2 inches of material to fold over the knee, and plus fours a further 4 inches of material (and a wider, baggier fit).

1

2

Omaha Pipes and Drums 8.4.15



## Cahirmee Fair

The origin of Cahirmee, like many more Irish fairs, cannot be explained. It has existed since time immemorial, and is described in the ancient documents of the reign of Charles II, as the "Fair Field of Cahirmee." The Fair was held at Cahirmee until 1921 when it moved to the town of Buttevant. The reason for this is not very clear. Some people say it was because the horse buyers began to purchase horses when they were coming in from the railway and eventually the trading started on the streets of Buttevant. Another reason put forward is that around the time of the Fair in 1921, the Irish Treaty was signed and exhibitors, buyers and purchasers arrived for the Fair, they found all approaches to the field were manned by the I.R.A. and were told that the Fair would be held in the town of Buttevant.

There were early pointers to the coming of the great event. Every shop and house in the town would be getting its annual coat of paint. Practically every house was a hostelry for that week, and visits were made to friends in the country, for loans of bedding, ware, and cutlery.'



In the afternoon an exodus would commence along Station Road, this time of bought horses moving to the station. They would come in rows of four, haltered together, and each row led by a man. With the departure of the horses the street took on a different appearance, for such horses as were not sold were stabled for the night. The street was still crowded, but now humans predominated. Here and there, of course, there was a horse or a horse and car; but now the business of trading was ended for the day, and the traders allowed themselves to relax.

Two famous horses are reputed to have been bought at Cahirmee Fair. Napoleon's horse "Marengo" in 1799 and Wellington's charger "Copenhagen" around 1810. For the past ten years or so the Fair has been in decline, the number of horses are not as great as they were in the past, even though the crowds of people still come to the annual event on the 12<sup>th</sup>.

Cahirmee Fair

Reel

PM P. Flynn

Royal Irish Fusiliers



## Cairnbulg Point

A headland on the North Sea coast of Aberdeenshire, Cairnbulg Point is located just northwest of Inverallochy at the western end of Fraserburgh Bay. The old fishing village of Cairnbulg stands southeast of the headland.

Cairnbulg Castle (shown above) is a historic fortified tower house dating back to the 13th century. The castle stands beside the River Philorth, and indeed, it was originally called Philorth Castle.

The castle was founded by the Comyns, Earls of Buchan, sometime in the late 13th century, at a time when this area of north-east Scotland was under almost constant Norse threat. Though it is now well inland, at the time it was built the castle probably occupied a strategic position guarding coastal approaches.

The stretch of land now between the castle and the coast gradually filled in with sand and silt over the course of time, leaving the castle a long walk from the shore.

The castle was destroyed by Robert the Bruce during his 'Harrying of Buchan', following the Comyn's unsuccessful bid for the throne. The castle was granted to the Earls of Ross, and Joanna, daughter of the 5th Earl, helped restore the castle after her marriage to Sir Alexander Fraser of Cowie in 1375.

They built the imposing tower which forms the central part of the castle we can see today. Sometime in the 16th century a second tower, this time in round shape, and several wings were added.

The Frasers of Philorth sold Cairnbulg in 1613 to pay off debts, and it passed through the hands of several branches of the Fraser clan, until in 1775 it passed to George, 3rd Earl of Aberdeen, who stripped it of building materials and furnishings to use on a number of other houses in the area in which he installed his mistresses.

By the late Victorian period the castle was a ruin, but then its fortunes changed. It was purchased by the Duthie family, wealthy shipbuilders of Aberdeen. Sir John Duthie restored the castle, and then in 1934 it was bought by Lord Saltoun, direct descendant of the 8th Laird. And so the castle has come [almost] full circle, back to the Fraser family.

Cairnbulg Castle houses a rich collection of portraits, including one of every laird dating back to 1570, and most of their family members and relations as well. As such, it is a valuable collection of family history and a source of information about fashion and art styles over the past four centuries or more.

Cairnbulg Point

Jig

The image displays a musical score for the piece "Cairnbulg Point," identified as a "Jig." The score is written on three staves of music, all in treble clef. The key signature is D major, indicated by two sharps (F# and C#). The time signature is 9/8, shown as a 9 over an 8. The music consists of a single melodic line. The first staff begins with a repeat sign and contains the first 12 measures. The second staff continues the melody for the next 12 measures. The third staff concludes the piece with the final 12 measures, ending with a double bar line and repeat dots. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests.



# Campbeltown Loch

Campbeltown Loch (Scottish Gaelic: Loch Chille Chiarain) is a small sea loch near the south of the Kintyre Peninsula facing eastwards towards the Firth of Clyde. The town of Campbeltown, from which it takes its name, is located at its head. The island of Davaar is located in the loch, and can be reached by foot along a natural shingle causeway at low tide. Oddly, while in English the Loch takes its name from Campbeltown, in Gaelic, Campbeltown takes its name from the loch - "Ceann Loch Chille Chiarain".

The loch is immortalized in the folk song of the same name, re-popularized by Andy Stewart in the 1960s. In the song (see below) the writer Alan Cameron expresses his desire that the loch be full of whisky. The basis of that ballad is that Campbeltown was originally a center of whisky distilling but that the price of whisky in Campbeltown itself was too high.

Chorus:

*Oh! Campbeltown Loch, Ah wish ye were whisky!  
Campbeltown Loch, Och Aye!  
Campbeltown Loch, I wish ye were whisky!  
Ah wid drink ye dry.*

We'd have a gathering of the clans  
They'd come from near and far  
I can see them grin as they're wading in  
And shouting "Slàinte mhat!".

Now Campbeltown Loch is a beautiful place,  
But the price of the whisky is grim.  
How nice it would be if the whisky was free  
And the Loch was filled up to the brim.

But what if the boat should overturn  
And drowned in the whisky was I?  
You'd hear me shout, you'd hear me call out  
"What a wonderful way to die!"

I'd buy a yacht with the money I've got  
And I'd anchor it out in the bay.  
If I wanted a nip I'd go in for a dip  
I'd be swimmin' by night and by day.

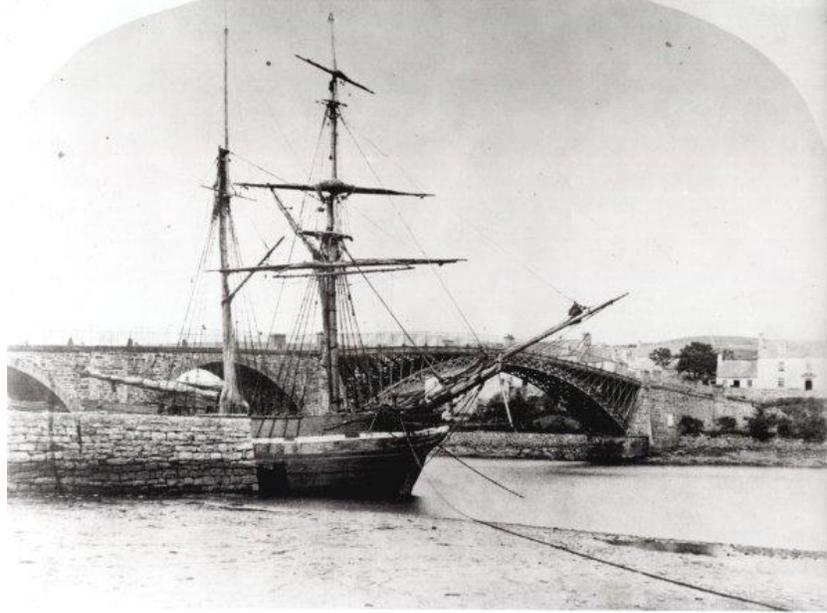
But what's this I see, ochone for me  
It's a vision to make your blood freeze.  
It's the police afloat in a dirty great boat  
And they're shouting: "Time, gentlemen, please!"

**Campbeltown Loch**

**Quick Step**

The image displays a musical score for the piece 'Campbeltown Loch', identified as a 'Quick Step'. The score is written on six staves, each beginning with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent beaming and slurs. The first staff contains the initial melody, which is then repeated and varied in the subsequent staves. The piece concludes with a double bar line and repeat dots at the end of the sixth staff.

Gunn Collection 4.25.18



# Conference at Bonar Bridge

Conference at Bonar Bridge was composed by 26<sup>th</sup> Cameronian Regiment Pipe Major (for one day) Alexander MacLeod (1829-1903). MacLeod was 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 Edinburth."

Bonar Bridge is a village on the north bank of the Kyle of Sutherland to the west and the Dornoch Firth to the east in the Parish of Creich in the Highland council area of Scotland.

Construction of the first bridge (shown above) across the Kyle of Sutherland at Bonar Bridge started in September 1811 and completed in November 1812. The components of the bridge were cast in Denbighshire and assembled there, before being taken apart and transported to its site for re-erection.

The replacement bridge of steel and granite was "built by The County Councils of Ross and Cromarty and Sutherland 1893 Opened 6th, July, 1893."

The third bridge built at Bonar is the currently standing bridge. It was built alongside the older bridge while it was still standing (but considered weak and needing renewal) and after it was opened to traffic on 14 December 1973 the second bridge was dismantled.

Conference at Bonar Bridge

March

PM Alexander MacLeod

The image displays a musical score for a march titled "Conference at Bonar Bridge" by PM Alexander MacLeod. 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 five staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The music is a single melodic line. The second staff contains a first ending bracket labeled "1" and a second ending bracket labeled "2". The third staff begins with a repeat sign and contains a first ending bracket labeled "1". The fourth staff continues the melody. The fifth staff contains a second ending bracket labeled "2". The score concludes with a double bar line and repeat dots.



# Craighall Crescent

Craighall Crescent is a street in Edinburgh that dates from 1898.

**Craighall Crescent**

**Jig**

The musical notation for the Jig 'Craighall Crescent' is presented in three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The melody is written in a single line with various note values including eighth and sixteenth notes, and rests. The second and third staves continue the melody, each starting with a repeat sign (double bar line with two dots) and ending with a final double bar line. The notation is clean and uses standard musical symbols.



Craignish Castle

Craignish Castle is located on the Craignish peninsula in Argyll, western Scotland. The present castle includes a 16th-century tower, the seat of the Campbell family of Craignish and Jura. In the 19th century it was sold to the Trench-Gascoigne family of Parlington Hall, Yorkshire, who built a large extension to the tower. In the later 20th century the house was restored, and parts of the 19th-century extension were demolished.

The Campbells of Craignish claim descent from Dugald Maul Campbell, first Laird of Craignish (1156–1190), who was the second son of Sir Archibald Gillespie Campbell, ancestor of the Dukes of Argyll. The seventh laird left only one daughter, Christine Campbell (b. 1323). Her weakness and imprudence caused the majority of the estate to be resigned to the Knight of Lochow, who took advantage of her. She was left with only a small portion of the upper part of Craignish under his superiority. The nearest male representative - Ronald Campbell - fought hard to win back his heritage, and the then Chief of Clan Campbell was obliged to allow him possession of a considerable portion of the estate, but retaining the superiority, and inserting a condition in the grant that if there was ever no male heir in the direct line the lands were to revert automatically to the Argyll family.

The present castle was built in the 16th century as a tower house, and measures 42 by 33 ft. It is said to have withstood a siege of six weeks by Colkitto MacDonald.

Ranald MacCallum was made hereditary keeper of Craignish Castle in 1510. In 1544 the direct line ended, and the rightful heir, a collateral relative by the name of Charles Campbell of Corranmore in Craignish had the misfortune to kill Gillies of Glenmore in a brawl. This compelled him to flee to Perthshire where he settled at Lochtayside under the protection of the Breadalbane family. This unfortunate event therefore prevented Charles from claiming the estate, and so it fell into the hands of the Earls (later Dukes) of Argyll. Charles' descendants at Killin, Perthshire were later recognized by the Lord Lyon as Chieftains of the Clan Tearlach branch of Clan Campbell and from them descended the Campbells of Inverneill. A grandson of Duncan Campbell, 8th of Inverneill, in the 1980s owned one of the apartments at Craignish Castle.

The title 'Baron of Craignish' was created for Edmund Kempt Campbell by the Duke of Saxe-Coburg-Gotha in 1848, and used by his descendants in Britain, though this was after the sale of Craignish.

In the 19th-century Craignish Castle was purchased by Frederick Trench-Gascoigne and his wife Isabella, heiress of the Gascoigne family of Parlington Hall. Trench-Gascoigne owned 5,591 acres (2,263 ha) in Argyll in the 1880s. In 1837 the tower house was extended by the architect David Bryce, working to designs by William Burn. In 1941 the house was requisitioned for use as a home for children evacuated from Glasgow. In the later 20th century it was restored and divided into privately-owned apartments.

Craignish Castle

Quick Step

The musical score for 'Craignish Castle' is presented in four staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, creating a lively and dance-like feel. The notation includes various note values, rests, and repeat signs, indicating the structure of the piece. The first staff begins with a treble clef, a sharp sign, and a 6/8 time signature. The second and fourth staves end with double bar lines and repeat dots, suggesting the end of a phrase or the piece. The third staff contains a repeat sign at the beginning, indicating a section that is repeated.

Glen Collection



## Colin's Cattle

Colin's Cattle is a Gaelic air. There is a widespread tale variously laid in Argyll, Perth, Inverness, and in other counties of the highland of fairies singing to cows. In one such example, an invisible maiden sings to the cows of Colin –

*Crodh Chailean! Crpdh Chailean!  
Crodh Chailean mo ghaoil,  
Crodh Chailean mo chridhe,  
Air lighe cheare fraoish.*

Cows of Colin! Cows of Colin!  
Cows of Colin of my love,  
Cows of Colin of my heart  
In color of the heather-hen.

In one version of the song, Colin's wife and her infant child had been lifted away by the fairies to a fairy bower in the glen between the hills. There she was kept nursing the babes which the fairies had stolen, until upon Hallow Eve, when all the bowers were open, Colin by placing a steel tinder above the lentil of the door to the fairy bower was enabled to enter the bower and in safety lead forth his wife and child.

Colin's Cattle

Retreat March

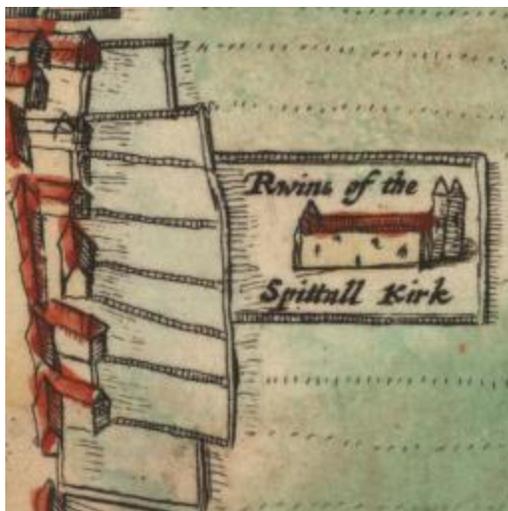
W. MacLean

The first part of the musical score consists of four staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line. The first staff starts with a repeat sign and contains 12 measures. The second staff contains 12 measures. The third staff contains 12 measures. The fourth staff contains 12 measures and ends with a double bar line and repeat dots.

Seconds

The 'Seconds' part of the musical score consists of four staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line. The first staff starts with a repeat sign and contains 12 measures. The second staff contains 12 measures. The third staff contains 12 measures. The fourth staff contains 12 measures and ends with a double bar line and repeat dots.

Omaha P&D, 9/26/12

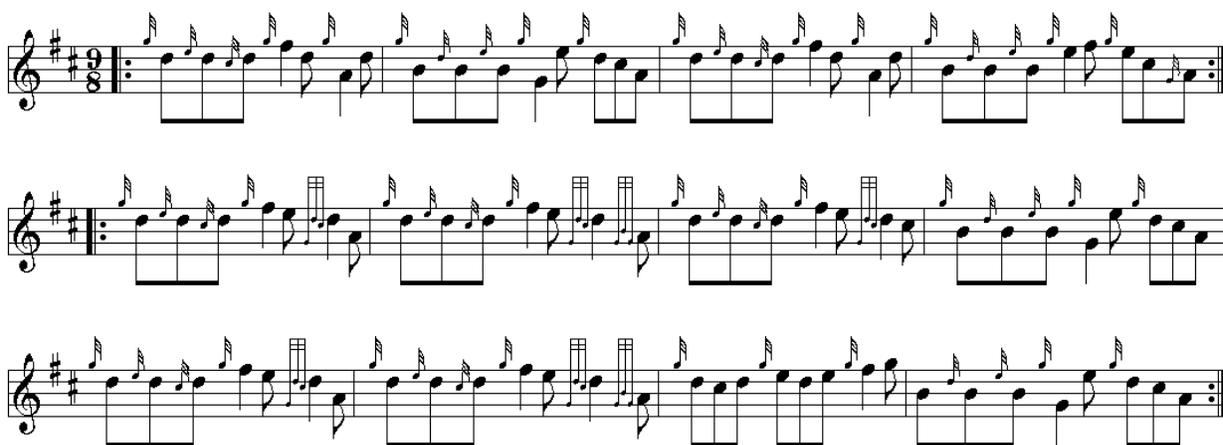


# Crossing the Spital

The Spital is a high neck of land lying between Old and New Aberdeen. The Medieval St Peter's Hospital gave the Spital Road and adjacent hills their names. Spital, ran from Mounthooly to Old Aberdeen. This was a shelter for infirm brethren of the priesthood, established by Bishop Matthew Kyninmond (1170-99) on the east side of the Spital. This name is a shortening of hospital. It was dedicated to St Peter, the chief of the apostles, and it was intended to be for the weal of the soul of King William the Lion, his ancestors and successors, and of the soul of the Bishop himself and his ancestors and successors. It was an article of the faith of the old Church of Scotland that the souls of the dead were benefited by the prayers of the living.

## Crossing the Spital

Jig





# Cuttymun & Treeladle

Capt. Simon Fraser printed a Highland version in his 1816 collection as "Bedding of the Bride" and remarked: "[The tune is]] celebrated as 'Cuttymun and Treeladle' in the low country, for exciting the agility of the dancers." He supposed that the term 'cuttyman and treeladle' was known to his readers, as he did not explain further, but he is referencing the tune's being played for vigorous dancing at weddings, and seems to suggest the music briskly stirred (as in a 'short-shaked spoon') the dancers efforts. It may be a derivation of Gallic meaning a short and speedy exit.

Cuttymun & Treeladle

Reel





## Dalcassian Tribe March

The Dalcassians (Irish: *Dál gCais* [d̪ˠa:l̪ˠ gaʲ]) were a Gaelic Irish tribe, generally accepted by contemporary scholarship as being a branch of the Déisi Muman, that became a powerful group in Ireland during the 10th century. Their genealogies claimed descent from Cormac Cas, who is said to have lived in the 3rd century AD. Their known ancestors are the subject of *The Expulsion of the Déisi* tale and one branch of their blood-line went on to rule the petty kingdom of Dyfed in Wales during the 4th century; probably in alliance with Roman emperor, Magnus Maximus.

Brian Bóruma is perhaps the best known king from the dynasty and was responsible to a significant degree for carving out their fortunes. The family had built a powerbase on the banks of the River Shannon and Brian's brother Mahon became their first King of Munster, taking the throne from the rival Eóganachta. This influence was greatly extended under Brian who became High King of Ireland, following a series of conflicts with Norse and other Irish tribes, before dying famously at the Battle of Clontarf in 1014. Following this the Dál gCais provided three more High Kings of Ireland; Donagh O'Brien, Turlough O'Brien and Murtagh O'Brien.

From the 12th–16th centuries, the Dál gCais contented themselves with being reduced to the Kingdom of Thomond. They attempted to claim the Kingdom of Desmond for a time, but ultimately the MacCarthy's held it. The Kennedy's also held the Kingdom of Ormond for a time. Some of the better known septs included O'Brien, Moloney, MacNamara, O'Grady, Kennedy, MacMahon, McInerney, and Clancy. During the 13th century Richard Strongbow's relatives the Norman de Clares attempted to take Thomond, but the Dál gCais held firm.

It wasn't until the 16th century, unable to be defeated militarily, they agreed to surrender and grant their kingdom to Henry VIII Tudor, joining the nobility of the Kingdom of Ireland. Their realm was renamed County Clare, though they remained influential. In later times, remarkable figures include writer Standish James O'Grady, who is called "Father of the Celtic Revival" and William Smith O'Brien who played a leading part in the Young Irelander Rebellion of 1848. In diaspora, prominent figures have included Marshal Patrice de Mac-Mahon, President of France, as well as John F. Kennedy and Ronald Reagan.

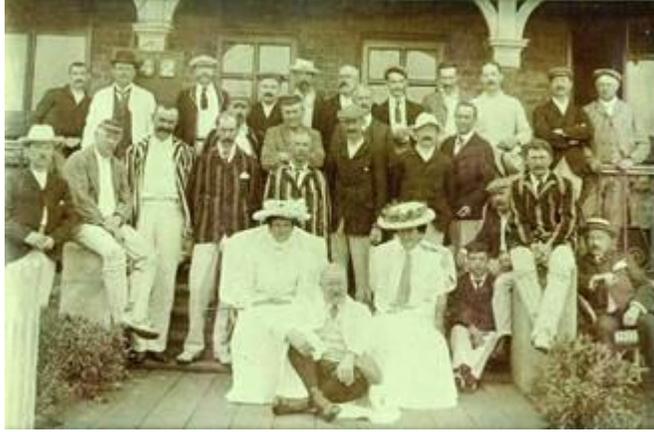
Dalcaissian Tribe March

Quick March

Arr. Corporal H. McLennan

The musical score is written on eight staves. Each staff begins with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, often beamed together, with frequent rests. The piece concludes with a double bar line at the end of the eighth staff.

Royal Inniskilling Fusiliers



# Donaghclony

Donaghclony (from Irish: *Domhnach Cluana*, meaning "church of the meadow") is a small village, townland (of 300 acres) and civil parish in County Down, Northern Ireland. It lies on the River Lagan between Lurgan and Dromore. Donaghcloney is a typical Ulster village linked to the Irish linen industry since 1742.

The village has a history of cricket playing over many generations with the Donaghcloney Cricket Club. The club was founded by the Liddell family, proprietors of the William Liddell & Co. linen factory.

The tune was composed by B.W. Dargan. Dargan was P/M of the 1st Battalion Royal Irish Fusiliers from 1954 to 1957 when he died, age approx. 38 years. The Royal Irish Fusiliers (Princess Victoria's) was an Irish line infantry regiment of the British Army, formed by the amalgamation of the 87th (Prince of Wales's Irish) Regiment of Foot and the 89th (The Princess Victoria's) Regiment of Foot in 1881. Between the time of its formation and Irish independence, it was one of eight Irish regiments. The regiment was deployed to Korea in July 1954 for service in the Korean War and to Kenya in January 1955 in response to the Mau Mau Uprising. It went to Harding Barracks in Wuppertal in June 1956 and deployed to Libya in August 1958 before moving to Trenchard Barracks in Celle in October 1961. In 1968 the Royal Irish Fusiliers (Princess Victoria's) was amalgamated with the other regiments of the North Irish Brigade, the Royal Inniskilling Fusiliers and the Royal Ulster Rifles to become the Royal Irish Rangers.

Donaghclony

Quick March

PM B. Dargan

The musical score for "Donaghclony" is a Quick March in D major, 2/4 time, by PM B. Dargan. It consists of eight staves of music. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together. The piece begins with a repeat sign and ends with a double bar line and repeat dots. The key signature has two sharps (F# and C#), and the time signature is 2/4.

OP&D 2.15.17



## Donal' Don

This song was brought to Sangschule by Gordeanna McCulloch who learned it from the 'wee red book' of the sixties folk revival, *101 Scottish Songs*.

The lyric appears in Ford's *Vagabond Songs and Ballads* in Part I, 1899 and also in the revised edition of 1904. Ford notes: "This graphic and clever, though slightly uncouth ditty, which I have never seen in print, was common enough in all the valley of Tay about fifty years ago, and has not yet passed out of memory in that district." Ford says the tune is Niel Gow's "Fareweel to Whisky" – but we sing it to "Rob Roy's March".

The connection with the Tay continues with Donal Don's inclusion in *Songs of Dundee* edited by Nigel Gatherer – who notes the tune as "Rob Roy's March." One reason for the importance of access to cheap alcohol and those who made or smuggled it after the union of 1707, was "the appalling water supply. Even the Church, which preached against spirits, approved of beer as 'strengthening'". Many people felt the new tax on ale was going towards English debts, and smuggling of spirits became widespread. "This made spirits cheaper than the taxed ale".

The lyric seems to fit into the many songs of the Lowlands poking fun at the supposed language and characteristics of the Highlander, that scary denizen of pathless places whose role in the Jacobite Rebellions and whose arrival to find work in the cities after the Clearances was not to be forgotten.

### *Lyrics*

Wha hasna heard o' Donal' Don?  
 Wi' a' his tanterwallops on,  
 For Oh! he was a lazy drone,  
 An' smuggled Hielan' whisky.

*Chorus*  
*Hi-rum-ho for Donal' Don,*  
*Wi' a' his tanterwallops on,*  
*And may he never lack a scone*  
*While he maks Hielan' whisky.*

A bunch o' rags is a' his brows  
 His heathery wig wad fricht the craws;  
 His dusky face and clorty paws,  
 Wad fyle the Bay o' Biscay.

He has a sark, he has but ane,  
 It's fairly worn tae skin an' bane,  
 A-loupin', like tae rin its lane  
 Wi' troopers bauld and frisky.

Whene'er his sark's laid out tae dry  
 It's Donald in his bed maun lie,

When he first cam' tae auld Dundee  
'Twas in a smeekey hole lived he;  
Whaur gauger bodies couldna see,  
He played the king a pliskie.

When he was young and in his prime,  
He lo'ed a bonny lassie fine;  
She jilted him an' aye sin' syne  
He's dismal, dull and dusky.

An' wait till a' the troopers die,  
Ere he gangs oot wi' whisky.

So here's a health tae Donal' Don,  
Wi' a' his tanterwallops on,  
An' may he never lack a scone  
While he maks Hielan' whisky.

## Donal' Don

## March

The image displays the musical notation for the march 'Donal' Don'. It consists of four staves of music, all written in treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of a march. The notation includes various note values, rests, and bar lines, with repeat signs at the beginning and end of the piece.

# Donella Beaton

P/M George Johnstone

Margaret Johnstone Gray – youngest sister of the late composer and Pipe Major George Johnstone of Eochdar, South Uist – provides the following story of the tune.

*“A young George coming home on leave disembarked from the Lochmor at Lochboisdale with this tune on pieces of paper in his pocket. H met up with Adam Scott and, after many drams at the Lochboisdale Hotel, handed over this then nameless tune. To his credit Adam was the first person to play this tune in public and I believe won a medal at the South Uist games. He was then given permission by George to name the tune. My sisters Mary Margaret Johnstone Davies (Shropshire) and Janet Johnstone LoVecchio (Brooklyn New York) both accomplished pipers and I have always known this. Shortly afterwards, George met Peggy MacKay my lovely sister in law. Had this happened earlier, this tune would have had a very different name. George Johnstone composed this brilliant tune, Adam Scott named it.”*

The musical score is written in treble clef, 6/8 time, with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a repeat sign and a double bar line. The second staff ends with a repeat sign and a double bar line. The third staff begins with a repeat sign and a double bar line. The fourth staff ends with a repeat sign and a double bar line. The fifth staff begins with a repeat sign and a double bar line. The sixth staff ends with a repeat sign and a double bar line. The seventh staff begins with a repeat sign and a double bar line. The eighth staff ends with a repeat sign and a double bar line. The ninth staff begins with a first ending bracket and a first ending sign. The tenth staff begins with a second ending bracket and a second ending sign.

Omaha Pipes & Drums 5.5.2014



## Dornie Ferry

"Blink and you'll miss it..." A common expression, and one that is especially apt for Dornie. This charming village stands some eight miles east of Kyle of Lochalsh at the meeting point of Loch Duich to the south east, Loch Alsh to the West, and Loch Long to the north east. Dornie stretches for over half a mile along the east shore of Loch Long. Motorists driving north west along the A87 as it follows the shore of Loch Duich will certainly be aware of the magnificent Eilean Donan Castle.

Dornie's origins are unclear. Until the early 1800s the main overland route to the Isle of Skye took off south west from the head of Loch Duich and the foot of Glen Shiel, taking travelers to Glenelg and the short crossing of the Kyle Rhea to Skye itself. This changed when Thomas Telford completed his Kintail Road in the early 1820s.

It was still necessary to use a ferry to progress west from Dornie until 1940. The bridge that made the ferry redundant was a single track concrete structure that crossed the loch from the center of the village. It was replaced in 1990 by the bridge that motorists use (and barely notice) today.

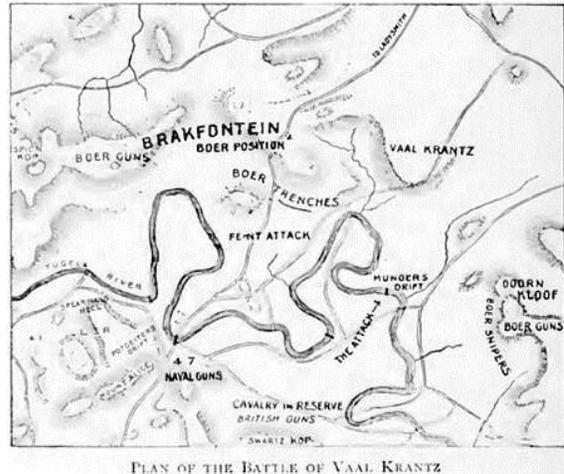
The image displays a musical score for a Strathspey titled 'Dornie Ferry'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The music features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' and a slur. The second staff continues the melody, featuring a first ending bracket labeled '1' and another triplet. The third staff shows a second ending bracket labeled '2' and a triplet. The fourth staff continues the melody with a triplet. The fifth staff features a first ending bracket labeled '1' and a triplet. The sixth staff shows a second ending bracket labeled '2' and a triplet. The score concludes with a double bar line and repeat dots.

# Dornkop

G.S. McLennan

Doornkop (literally "thorn hill") is a ridge and locality southwest of Johannesburg, close to Krugersdorp, in Gauteng Province, South Africa. I found it by its association to Vaal Krantz. The Battle of Vaal Krantz (February 5-7, 1900) was the third failed attempt by General Redvers Buller's British army to fight its way past Louis Botha's army of Boer irregulars and lift the Siege of Ladysmith. The battle occurred during the Second Boer War.

the river by a pontoon bridge at the base of that hill, and attacked and seized Vaal Krantz. The troops were then withdrawn from the demonstration and Vaal Krantz was temporarily entrenched and held against a counter-attack. Next day, the 6th, Vaal Krantz, the defenders of which had been relieved during the night by fresh troops, was subjected to heavy artillery fire, not only from the Boer position to the left but also from **Dornkop** on the right, where the Boers had placed guns in such a manner as to command Vaal Krantz without being visible to the British gunners on Zwartkop. The operation of crossing the river at this point may have been intended to turn the left flank of the Boers' position on Brakfontein, but so soon as the enemy had forces posted on **Dornkop** it became an attempt to pierce his centre, and—as the troops could not advance without being exposed to the fire of heavy artillery both from the right and the left, and as there was no prospect of that artillery being silenced by the British guns—had little prospect of success. Sir Redvers Buller determined not to prosecute it further, and on the 8th and 9th withdrew his troops to the south of the river.



The tune was written by George Stewart ("G.S.") McLennan.



Gather together all those pipers said to be "the best piper of his day," and G. S. McLennan would probably be the best.

Those who heard him say his fingers were miraculous. His astonishing technical prowess contributed to an important evolution in Highland pipe technique in the early part of the twentieth century. As a composer of bagpipe music, the quality and lasting appeal of his tunes are unequalled. As a person he was modest, generous and well-liked by his peers. But on the strength of his light music playing alone his name would almost certainly be included in lists of the top three pipers ever.

He was born in Edinburgh in 1883 to a leading and long-standing piping family and would die in his prime at age 46 in 1929 with his only book of music just off the presses. While most in the family spelled the name "MacLennan," it appeared that G. S.'s immediate family, starting with his father, spelled it "McLennan."

The birth and death certificates both use the spelling 'McLennan.' In fact, the name on G. S.'s birth certificate is "George Charles Stewart McLennan," the result of his parents naming an earlier child who was born and died in 1881 "George Stuart McLennan." This renaming practice was common among

Victorians, who frequently suffered child loss. The name “Charles” does not appear on G. S. McLennan’s death certificate.

His father, Lieutenant John McLennan, was a recognized and outspoken authority on bagpipe music with views on piobaireachd which some contemporaries considered radical. A stern critic of the early Piobaireachd Society, his later reputation suffered accordingly. He would produce two books of music later in his life: *Piobaireachd as MacCrimmon Played It* (1907) and *The Piobaireachd As Performed in the Highlands for Ages till about the Year 1808*, which would be published in 1924, after his death.

The Lieutenant remarried when G. S. was 8, and the young boy acquired some step-siblings, of which the youngest and most known to piping would be Donald Ross McLennan, or “D. R.” as he would become known. D.R. won both Gold Medals in 1956, became one of the most notable reed makers of his time, and died in 1984, outliving his revered half-brother by more than two generations.

G. S. was not a healthy young boy and suffered with polio as a child. He learned pipes at age 4, first from his father and later from his uncle, Pipe Major John Stewart, whom he later commemorated with a march. But he continued to be taught throughout his development by his father and his cousin William, himself a pupil of G. S.’s father and considered one of the finest light music players of the time. He would also learn Highland dancing from William, whose accomplishments as a competitive dancer were legendary. By the age of 10, G. S. was winning prizes in amateur competitions and had caught the attention of Queen Victoria, who had him play for her at Balmoral.

G. S. loved the sea. His father feared he would jeopardize his promising piping career by joining the merchant navy, so on October 3, 1899, Lieutenant John sent the 16-year-old boy to a Gordons recruiting station with a confidential note that read, “Please enlist my boy the bearer George Stewart McLennan in the 1st Gordon Highlanders and send him up to the Castle as soon as possible.” The surprised young man duly found himself in the Gordons.

His father’s judgement was sound: G. S. rose quickly through the ranks, becoming Pipe Major of the 1st Battalion in 1905 at age 21 – one of the youngest pipe majors ever in the British Army.

He won the Gold Medal at Oban in 1904, the Gold Medal at Inverness in 1905, and the Clasp at Inverness for former winners of the Gold Medal in 1909, 1920 and 1921. He would have two sons, George (1914) and John (1916). Both became pipers with the Gordons, John dying at St. Valery in 1940 and George living to age 81.

G.S. served in the trenches late in the First World War. On May 14, 1918 he became ill. Two days later he played ‘A’ Company over the top and the next day collapsed with illness that would never leave him. But he returned to duty and began making reeds in the trenches for fellow pipers. He was discharged from the Gordons in 1922.

G.S. made Aberdeen his home. After his discharge he set up a pipe-making business there, a trade he plied until his untimely passing in 1929. Some of his chanters and pipes still survive. He continued to compete up until 1926 when he won his final event: the Former Winners’ M/S/R at Inverness, for the third time.

While no recordings of his playing have surfaced, his brother D.R. wrote a letter to Seumas MacNeill in 1964 saying that he was once in possession of recordings made of G.S. around 1894 when he was 11. But they have never been found.

Having inherited some of his father’s controversial views on piobaireachd interpretation, he tended not to play in the style dictated by the Piobaireachd Society, which militated against his chances of winning in ceòl mòr competitions, although he took pains to teach piobaireachd in the approved manner so as not to jeopardize his pupils’ chances of success.

Like many veterans of the First World War, he finally succumbed to lung cancer. He died on 1st June 1929, having lapsed into a terminal coma while supervising his sons' chanter practice from his bed. His funeral prompted extraordinary scenes, some 20,000 people lining the route from his home to Aberdeen station, whence his body was taken to Edinburgh for burial. The gun carriage bearing his coffin was escorted by pipe bands from the Gordons and the British Legion, with another formed by Highland games competitors, and the lament Lochaber No More was aired. At Echo Bank (now Newington) cemetery in Edinburgh, his old friend Pipe Major Robert Reid played GS's favorite piobaireachd, The Lament for the Children.

Dornkop

March

G.S. McLennan

The musical score for 'Dornkop' is written in 6/8 time and the key of D major (two sharps). It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The melody is characterized by eighth and sixteenth notes, often beamed together. The score includes 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.



## Drouthy (Thirsty) Crony

Robert Burns' Tam o' Shanter is a wonderful, epic poem in which Burns paints a vivid picture of the drinking classes in the old Scotch town of Ayr in the late 18th century. It is populated by several unforgettable characters including of course Tam himself, his bosom pal, Souter (Cobbler) Johnnie and his own long suffering wife Kate, "*Gathering her brows like gathering storm, nursing her wrath to keep it warm*". We are also introduced to Kirkton Jean, the ghostly, "*winsome wench*", Cutty Sark and let's not forget his gallant horse, Maggie.

The tale includes humor, pathos, horror, social comment and in my opinion some of the most beautiful lines that Burns ever penned. For example, "*But pleasures are like poppies spread, You seize the flower, its bloom is shed; Or like the snow falls in the river, A moment white--then melts for ever.*"

In the tale, you will see the phrase – drouthy crony.

But to our tale:-- Ae market-night,  
 Tam had got planted unco right;  
 Fast by an ingle, bleezing finely,  
 Wi' reaming swats, that drank divinely  
 And at his elbow, Souter Johnny,  
 His ancient, trusty, drouthy crony;  
 Tam lo'ed him like a vera brither--  
 They had been fou for weeks thegither!  
 The night drave on wi' songs and clatter  
 And ay the ale was growing better:  
 The landlady and Tam grew gracious,  
 wi' favours secret, sweet and precious  
 The Souter tauld his queerest stories;  
 The landlord's laugh was ready chorus:  
 The storm without might rair and rustle,  
 Tam did na mind the storm a whistle.

But to our tale :- One market night,  
 Tam was seated just right,  
 Next to a fireplace, blazing finely,  
 With creamy ales, that drank divinely;  
 And at his elbow, Cobbler Johnny,  
 His ancient, trusted, thirsty crony;  
 Tom loved him like a very brother,  
 They had been drunk for weeks together.  
 The night drove on with songs and clatter,  
 And every ale was tasting better;  
 The landlady and Tam grew gracious,  
 With secret favors, sweet and precious;  
 The cobbler told his queerest stories;  
 The landlord's laugh was ready chorus:  
 Outside, the storm might roar and rustle,  
 Tam did not mind the storm a whistle.

**Drouthy (Thirsty) Crony**

Polka

Alexander MacLeod



# Drummond Castle Laundry

Drummond Castle is located in Perthshire, Scotland. The castle is known for its gardens.

The lands of Drummond were the property of the Drummond family from the 14th century, and the original tower house was built over several years by John Drummond, 1st Lord Drummond of Cargill, from about 1490. In 1605 the 4th Lord Drummond was created Earl of Perth, and added to the castle. The 2nd Earl of Perth laid out the first terraced garden around the castle in the 1630s.

The castle was sacked by the army of Oliver Cromwell in 1653, during the Wars of the Three Kingdoms. The 4th Earl of Perth was Lord Chancellor of Scotland under King James VII. He began the mansion house in 1689, before being imprisoned following the deposition of King James by William of Orange. He later fled to the exiled Jacobite court in France. The Drummonds continued to support the Jacobite cause in the Jacobite uprisings of 1715 and 1745. The family retained control of the estate until 1750 when the Drummond properties were declared forfeit and seized by the state. The estate was managed by the Commissioners for Forfeited Estates until 1784, when it was sold to Captain James Drummond (later created 1st Baron Perth). He began a number of improvements that were continued by his daughter Sarah and her husband, The 22nd Baron Willoughby de Eresby (1782–1865). These included the formal gardens and terraces in the 1830s. Queen Victoria visited the gardens in 1842.

Drummond Castle passed to The 24th Baroness Willoughby de Eresby (1809–1888), and then to her son, The 1st Earl of Ancaster (1830–1910). The upper stories of the tower house were rebuilt and heightened in pseudo-medieval style in 1842–53. The mansion was renovated in 1878, to designs by George Turnbull Ewing. The 3rd Earl of Ancaster and his wife, Nancy Astor (1909–1975; she was the daughter of The 2nd Viscount Astor and The Viscountess Astor), replanted the gardens in the 1950s. The castle is now the seat of The Rt Hon. The 28th Baroness Willoughby de Eresby, the daughter and heir of The 3rd Lord Ancaster.

The tune is attributed to Robert Meldrum. Meldrum, who was fond of the polka form, was for some years piper to the Earl of Ancaster at Drummond Castle. The laundry concerned is situated beside a burn in a wooded glade below the castle.

**Drummond Castle Laundry**

Polka

Ronald Meldrum

The musical score is written in treble clef, 2/4 time, and D major. It consists of six 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 melody is characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent beamed eighth notes. The second staff continues the melody, ending with a repeat sign. The third staff begins with a repeat sign and continues the melody. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff concludes the piece with a final cadence and a repeat sign.



## Duke of Perth's Reel

The Duke of Perth also known as Broun's Reel is a traditional Scottish Reel. Although called a reel, the tune meets the criteria for a rant. However, it is usually played at a considerably slower tempo as a Scottish measure, or country dance, in 2/4 time. The dance performed to the tune is also called Duke of Perth and was very popular around Angus, east Fife and Perthshire, to the extent that it was a feature at various hunt balls in the region. The dance is also sometimes called The Broons reel.

Earl of Perth is a title in the Peerage of Scotland. It was created in 1605 for James Drummond, 4th Lord Drummond. The Drummond family claim descent from Maurice, son of George, a younger son of King Andrew I of Hungary. James Drummond, 4th Earl of Perth was attainted for supporting the Jacobites during the rising of 1715. He had been created *Duke of Perth, Marquess of Drummond, Earl of Stobhall, Viscount Cargill, and Lord Concraig* in 1701 by the exiled Jacobite claimant to the British thrones, recognized by adherents of the Royal Stuarts as King James III and VIII. This creation, in the Jacobite Peerage, was never recognized by the *de facto* British government. He and his successors nonetheless continued to claim the Earldom together with the Dukedom.

The Earl of Perth remains the hereditary Clan Chief of Clan Drummond. John Eric Drummond (born July 7, 1935) is the 9th Earl of Perth. He is also known as the titular (Jacobite) 15th Duke of Perth, 14th Viscount of Strathallan. He succeeded to the titles of 18th *de jure* Earl of Perth, 12th Lord Drummond of Cromlix, 14th Lord Maderty and 22nd Lord Drummond on 25 November 2002.

### Duke of Perth's Reel

Reel

Trad.



OP&D 7.25.17



# Duke of Sutherland's March

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

The 1st Duke and Duchess of Sutherland remain controversial for their role in the Highland Clearances, when thousands of tenants were evicted and resettled in coastal villages. This allowed the vacated land to be used for extensive sheep farming, replacing the mixed farming carried out by the previous occupants. This was part of the Scottish Agricultural Revolution. The changes on the Sutherland estate were motivated by two major objectives. The first was to increase the rental income from the estate: sheep farmers could afford much higher rents. The second was to remove the population from the recurrent risks of famine.

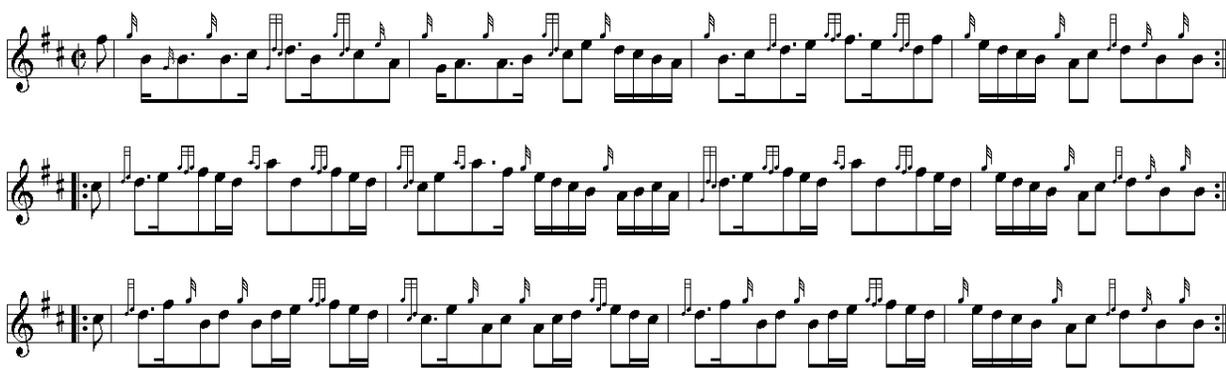
The Clearances relied on the insecurity of tenure of most tenants under the Scottish legal system. There was no equivalent of the English system of copyhold, which provided a heritable tenancy for many English counterparts of the Scots who were cleared from their farms. The cumulative effect of the Clearances and the large-scale emigrations over the same period devastated the cultural landscape of Scotland; in the end they destroyed much of Gaelic culture.

The Clearances resulted in significant emigration of Highlanders to the coast, the Scottish Lowlands, and further afield to North America and Australasia.

## Duke of Sutherland's March

March

(Braes of Bushby)



Gunn Collection 5.7.18



# Dunoon Castle

Dunoon Castle is a ruined castle located at Dunoon on the Cowal peninsula in Argyll and Bute, Scotland. The castle sat upon a cone-shaped hill of about 80 feet high, a volcanic plug.

The castle is first recorded in the thirteenth century. It may have been constructed in the context of the Stewarts increasing authority in Cowal. In 1333 Dunoon Castle was besieged and taken by Edward Balliol, who surrendered it to Edward III of England. An insurrection ensued, driving Balliol out of Scotland. Robert the Steward, later King Robert II of Scotland, arrived in Cowal and, with the help of Colin Campbell of Lochow, retook the castle.

By the 15th century it was a royal castle with the Campbells as hereditary keepers.

In 1544 Dunoon Castle was besieged by Matthew Stewart, 4th Earl of Lennox. Having eighteen ships and 800 soldiers provided by Henry VIII of England, Lennox succeeded in taking the Castles of Dunoon and Rothesay. Archibald Campbell, 4th Earl of Argyll, was driven out, sustaining great loss.

In 1563, Mary, Queen of Scots stayed at the castle while visiting her half-sister, Jean Stewart, Countess of Argyll, and granted several charters during her visit.

In 1646 occurred the Dunoon Massacre in which the Campbells slaughtered men, women, children, and infants of Clan Lamont. After the restoration of the episcopacy under Charles II, Dunoon became the residence of the bishops of Argyll for a time. The castle was destroyed during the Earl of Argyll's rebellion against James VII and II in 1685.

Very little remains of the castle's structure today.

Dunoon Castle

March

The image displays a musical score for the piece "Dunoon Castle March". 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, arranged in five pairs. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several first and second endings marked with "1." and "2." above the notes. The piece concludes with a double bar line and repeat dots.



## Dunrobin Castle

Dunrobin Castle is a stately home in Sutherland, in the Highland area of Scotland, and the family seat of the Earl of Sutherland and the Clan Sutherland.

The lands of Sutherland were acquired before 1211, by Hugh, Lord of Duffus, grandson of the Flemish nobleman Freskin. The Earldom of Sutherland was created around 1235 for Hugh's son, William, surmised to have descended from the House of Moray by the female line. The castle may have been built on the site of an early medieval fort, but the oldest surviving portion, with an iron yett, is first mentioned in 1401. The earliest castle was a square keep with walls over 6 feet (1.8 m) thick. Unusually, the ceilings of each floor were formed by stone vaults rather than being timber. The castle is thought to be named after Robert, the 6th Earl of Sutherland (d.1427).

Dunrobin Castle was built in the midst of a tribal society, with Norse and Gaelic in use at the time. Robert the Bruce planted the Gordons, who supported his claim to the crown, at Huntly in Aberdeenshire, and they were created Earls of Huntly in 1445. The Earldom passed to the Gordon family in the 16th century when the 8th Earl of Sutherland gave his daughter Elizabeth in marriage to Adam Gordon. After the 8th Earl died in 1508, Elizabeth's elder brother was declared heir to the title, but a *briefe* (writ) of idiocy brought against him and his younger brother by the Gordons meant that the possession of the estate went to Adam Gordon in 1512.

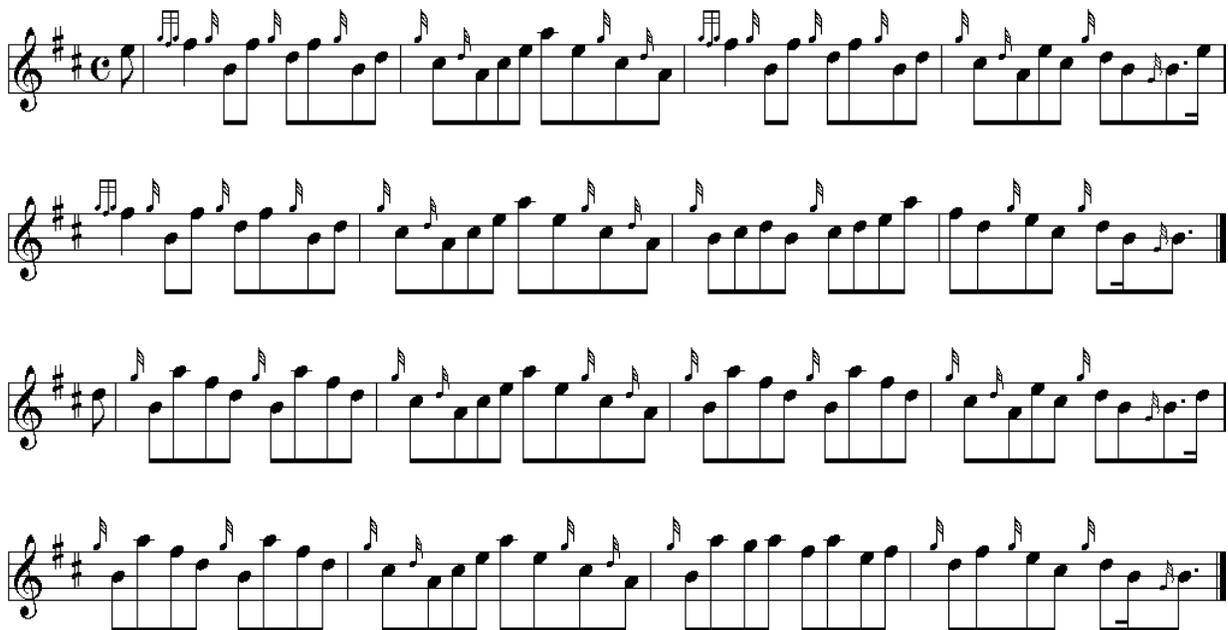
In 1518, in the absence of Adam Gordon, the castle was captured by Alexander Sutherland, the legitimate heir to the Earldom of Sutherland. The Gordons quickly retook the castle, captured Alexander and placed his head on a spear on top of the castle tower. Alexander's son John made an attempt on the castle in 1550, but was killed in the castle garden. During the more peaceful 17th century, the keep was extended with the addition of a large house, built around a courtyard to the south-west.

During the Jacobite Rising of 1745, the Jacobites under Charles Edward Stuart stormed Dunrobin Castle without warning, because the Clan Sutherland supported the British government. The 17th Earl of Sutherland, who had changed his surname from Gordon to Sutherland, narrowly escaped them, exiting through a back door. He sailed for Aberdeen where he joined the Duke of Cumberland's army. On the death of the 18th Earl in 1766, the house passed to his daughter, Elizabeth, who married the politician George Leveson-Gower, later created 1st Duke of Sutherland. In 1785, the house was altered and extended again.

Between 1835 and 1850, Sir Charles Barry remodeled the castle in the Scottish Baronial style for the 2nd Duke of Sutherland. Barry had been the architect for the Palace of Westminster, home to the House of Commons, and was much in demand. The 14th-century tower, and the 17th-century and 18th-century extensions, were retained, and survive within Barry's 19th-century work.

In 1915, the building was in use as a naval hospital when fire damaged the roof and much of the interior, but was confined to the newer additions by Barry. Scottish architect Sir Robert Lorimer was engaged to renovate the house following the First World War. When the 5th Duke died in 1963, the Earldom and the house went to his niece, the current Countess of Sutherland, while the Dukedom had to pass to a male heir and went to John Egerton, Earl of Ellesmere. Between 1965 and 1972, the house became a boarding school for boys, taking on forty boys and five teachers in its first year. Since 1973, the house and grounds have been open to the public, with private accommodation retained for the use of the Sutherland family.

### Dunrobin Castle



Gunn Collection 6/4/2018



## Edinbane

Edinbane lies at the foot of the Waternish Peninsula on the Isle of Skye, Scotland, 14 miles from Portree and 8 miles from Dunvegan. The name *An t-Aodann Bàn* (the fair hill-face) is said to be taken from the white bog cotton plants that can be found on the hill sides. The village is based around the crofts with a small primary school, a pottery and two hotels.

There has been a settlement here since before 1600, but it was Kenneth MacLeod of Greshornish who founded the village. Kenneth McLeod's family had farmed land in the Gesto area of Skye for over 500 years. At the age of 15 he went to India, with his fare paid out and one golden guinea in his pocket, given him by Mrs MacDonald of Waternish. After a year's work, he took the river boat down to Calcutta. On the way he went ashore and visited a place where an auction of the contents of a sugar factory was in progress. With his precious Guinea, he bought a copper boiler, which he sold in Calcutta for £30. He now returned to the derelict sugar factory and bought it for very little. This set him on the ladder to making a fortune in India planting indigo.

Returning to Skye, he endeavored to buy the tack of Gesto but MacLeod of MacLeod was not prepared to sell. Kenneth then bought Orbost, Isle of Skye, Edinbane, Skirinish, Greshornishy, Tote and Skeabost and much of Portree. He ensured that the village had a tradesman from each of the important crafts. He set up the first hospital on Skye in Edinbane, aptly named Gesto. It is now boarded up.

Edinbane

March

The image displays a musical score for the piece "Edinbane March". 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, organized into five systems of two staves each. The first staff begins with a repeat sign and a first ending bracket. The second staff concludes with a repeat sign and a first ending bracket. The third staff features a first ending bracket. The fourth staff concludes with a repeat sign and a first ending bracket. The fifth staff begins with a second ending bracket. The sixth staff concludes with a repeat sign and a first ending bracket. The seventh staff features a first ending bracket. The eighth staff concludes with a repeat sign and a first ending bracket. The ninth staff begins with a second ending bracket. The tenth staff concludes with a repeat sign and a first ending bracket. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of a march.

Fergusson Collection

# Edinburgh City Police Pipe Band



Though not a household name among pipers, Roderick Campbell's contribution to the catalogue of great pipe tunes is outstanding: "Royal Scottish Pipers Society," "Edinburgh City Police," and "Cecily Ross," to name just three. He was extremely prolific, and his tunes are dotted throughout many older collections of bagpipe music, including *Logan's Collection, Volume 3*, and the books of John Wilson, Edinburgh, who was his most famous pupil.

He was born on May 24, 1873 in Lochbroom, Ross-shire to Thomas Campbell and Margaret Morrison, both 27, who had married in 1856. Sandy Cameron reportedly heard him play before he'd received any formal training, was amazed by his ability, and subsequently became his teacher. He was no second-rank player, winning the Gold Medal at Oban in 1908, and the Open Piobaireachd there in 1910. He was piper to the Count de Serra Largo, who lived in Tain, Ross-shire, and then to Colonel Scott in Derby, England, and was instructor to the Royal Scottish Pipers Society.

After the Great War he settled in Edinburgh, where he spent most of time making reeds and teaching. Aside from these details, very little is known about him.

Roddie Campbell died a single man on August 4, 1937 in Southfield Sanatorium in Edinburgh of pulmonary tuberculosis. He was noted on his death certificate as a "professional piper."

The musical score is written for a pipe band and consists of eight staves. The key signature is one sharp (F#) and the time signature is 2/4. The music is characterized by intricate rhythmic patterns, including many sixteenth and thirty-second notes. There are first and second endings marked with '1' and '2' above the staves.

HP& sharpf sharpcD 1995/10 TJ



# Ensign Keogh

Pipe Major N. McCutcheon

The tune, Ensign Keogh, was written by Pipe Major N. McCutcheon of the Royal Irish Fusiliers to commemorate the 50<sup>th</sup> Anniversary of the Battle of Barrosa. The Battle of Barrosa (Chiclana, 5 March 1811) 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.

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 an 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.

At the battle, 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. He is supposed to have shouted out "Bejabbers, boys, I've got the cuckoo!" The French reacted ferociously attempting to seize it back but the 87th pushed inexorably onwards. Slowly, in patches, the battle was won and the battered French withdrew from the area leaving Graham's exhausted force in possession of the field.

The Eagle was sent back to London where it was initially laid up with much ceremony at Whitehall. General Graham wrote to the Colonel of the 87th, 'Your Regiment has covered itself with glory; too much cannot be done for it' and the Prince Regent ordered that the Regiment be known as the Prince of Wales's Own Irish Regiment and that it should bear an eagle with laurel wreath on its Colors.

Sgt. Masterson was rewarded with an ensigncy in the Royal Yorkshire Light Infantry Volunteers. Later the eagle was stolen and never recovered but the original staff is on display in the Royal Irish Fusiliers Museum in Armagh.

The image displays a musical score for a piece titled "Ensign Keogh" by PM N. McCutcheon, categorized as a "Quick March". The score is written in a single system with ten staves, all using 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 rhythmic and melodic pattern that repeats across the staves, featuring eighth and sixteenth notes, often with beamed pairs. The score includes repeat signs at the beginning and end of the piece, indicating its structure as a march. The notation is clear and legible, typical of a standard music manuscript.

Omaha Pipes and Drums 4.3.15



# Faskally House

The name 'Faskally' is derived from the Gaelic and means 'Stance by the Ferry'. It is probable that a small ferry over the River Tummell, just after it had been joined by the River Garry, would have operated from here in previous centuries to complement the one at Port na Craig, three miles downstream.

Old Faskally House is described in the Historic Scotland listing as "probably late 18th century" but is thought to have parts which date back to the 16th century. It was once the property of Archibald Edward Butter but became a training school for the Forestry Commission in the 1950s and then a government-run freshwater fisheries laboratory. It now serves as Christian youth center.

It is also home to Faskally Forest, also known as Faskally Woods, built by Butter in 1953. It is one of the early forest lands of Perthshire Big Tree County.

# Faskally House

arr. P Heineman

The image displays a musical score for the piece 'Faskally House', arranged by P. Heineman. 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 2/4. The piece begins with a single eighth rest, followed by a series of eighth and sixteenth notes, creating a rhythmic pattern. The melody is characterized by frequent beamed eighth notes and sixteenth notes, often with ties between measures. The piece concludes with a double bar line and repeat dots.

Gunn Collection 5.18.18



## Farewell to Cape Helles

Cape Helles is the rocky headland at the southwestern most tip of the Gallipoli peninsula, Turkey. The name derives from the Greek Helle; Helles means "Helle's" in Greek. The landing at Cape Helles was part of the amphibious invasion of the Gallipoli peninsula by British and French forces on 25 April 1915 during the First World War. Helles, at the foot of the peninsula, was the main landing area. With the support of the guns of the Royal Navy, the 29th Division was to advance six miles (9.7 km) along the peninsula on the first day and seize the heights of Achi Baba. The British were then to go on to capture the forts that guarded the straits of the Dardanelles. A feigned landing at Bulair by the Royal Naval Division and a real landing at Anzac Cove were made to the north at Gaba Tepe, by the Australian and New Zealand Army Corps before dawn and a diversionary landing was made by French forces at Kum Kale on the Asiatic shore of the Straits. After dark another demonstration was made by the French in Besika Bay.

The Helles landing was mismanaged by the British commander, Major General Aylmer Hunter-Weston (left). V and W beaches became bloodbaths, despite the meagre defenses, while the landings at other sites were not exploited. Although the British managed to gain a foothold ashore, their plans were in disarray. For two months the British fought several costly battles to reach the first day objectives but were defeated by the Ottoman army.

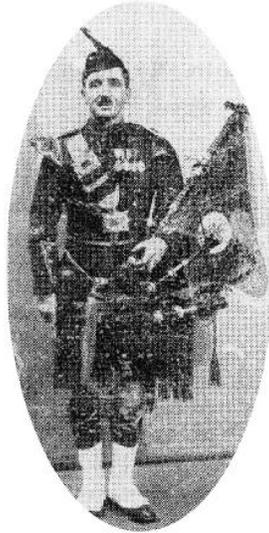
Six Victoria Crosses were awarded to troops who took part in the landing on W Beach, three in August 1915 and three more two years later in 1917, an event reported in the Allied press as the winning of "six VCs before Breakfast".

# Farewell to Cape Helles

## Retreat

The musical score is written for a single melodic line in treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 3/4. The piece begins with a repeat sign. The first staff contains the first eight measures. The second staff continues with measures 9 through 16. The third staff contains measures 17 through 24. The fourth staff is the first ending, marked with a '1' above the first measure and a bracket spanning the entire staff. The fifth staff is the second ending, marked with a '2' above the first measure and a bracket spanning the entire staff. The piece concludes with a double bar line and repeat dots.

Fergusson Collection



# Farquhar Macrae

PM William Fergusson

William Fergusson was the Pipe Major for 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.

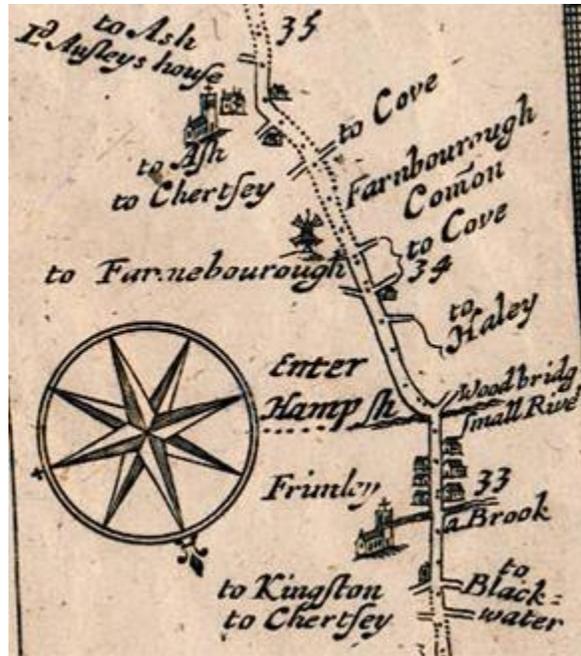
The tune may refer to the founder of the Macrae clan, Rev. Farquhar Macrae of Inverinate, born 1580 at Ellandonan, Ross, Scotland. He was a delicate child, but grew up to be a man of good physique and great bodily strength. His father, perceiving that he possessed good ability and talent for learning, sent him to school at Perth, where he remained for four or five years, and became very proficient in Latin. Some of his exercises and discourses in that language are mentioned as being still preserved in the year 1704.

From Perth he proceeded to the University of Edinburgh, where he studied under James Reid, one of the Regents or Professors of the University, and soon surpassed all his fellow students in the study both of classics and of philosophy. His repute for learning and scholarship was so great at the University that he was unanimously chosen in 1603 to succeed James Reid as Regent.

But Kenneth, Lord Kintail, who was in Edinburgh at the time, earnestly opposed the appointment, as he was anxious to secure Mr. Farquhar's services for his own people in the Highlands. Mr. Farquhar himself was not anxious to accept the appointment either, as his great desire was to become a preacher of the Gospel, and with a view to that calling he had already studied divinity at the University. He therefore fell in readily with Lord Kintail's proposal, and about this time left the University to fill the post of headmaster of the Fortrose Grammar School, which then enjoyed a great reputation in the North, and where he remained for about fifteen months.

He appears to have passed his "trials" or examinations for the Church while he was at Fortrose, and having been admitted to Holy Orders he very soon acquired celebrity as a "sound, learned, eloquent, and grave preacher." About this time some ironworks were commenced in the parish of Gairloch. Rev. Farquhar Macrae knew how to preach well in English to the English-speaking ironworkers. He was accordingly appointed Vicar of Gairloch in 1608, and continued to hold that office until 1618. He died January 1662 in Kintail.

The musical score is written in treble clef, key of D major (two sharps), and 2/4 time. It consists of four 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 features a first ending bracket. The fourth staff includes a second ending bracket and concludes with a double bar line.



# Frimley

W.M. MacPhail

Frimley is a small English town situated 2 miles south of Camberley, in the extreme west of Surrey, adjacent to the border with Hampshire in the Borough of Surrey Heath. It is about 30 miles south-west of Central London. The name *Frimley* is derived from the Saxon name *Fremma's Lea*, which means "Fremma's clearing". The land was owned by Chertsey Abbey from 673 to 1537 and was a farming village. More recently it was a coach stop on a Portsmouth and popular Southampton road for about four hundred years. Frimley became an urban district in 1894, and was renamed Frimley and Camberley in 1929.

12.20.18



# Gillie Callum

Ghillie Callum - also known as Ghillie Callum, Ghillie Challum, Gille Calium, Gille Callum, Gille Callum Da Pheighinn, Gille Calum, Gillie Callam, Gillie Callam Da Pheithein, Keelum Kallum, Keelum Kallum Taa Fein, The Lad Malcolm, Lasses Gar Your Tails Todle, Sword Dance, The Sword Dance, Tail Toddle, Tail Todle - is one of the oldest and most famous traditional Scottish dances. This ancient dance of war of the Scottish Gael is said to date back to King Malcolm Canmore.

The name "Ghillie Callum" means "Servant of Malcolm." Originally, ghillie was the name given to the young man [the literal and original meaning of "gille" is "youth" or "lad." It is cognate with (and derived from) the Irish "giolla."] who would guide the Highland chiefs on hunting and fishing expeditions. It was later generalized and used in a derogatory way by lowlanders to describe the men servants who always accompanied Highland chiefs.

After defeating one of MacBeth's generals at the Battle of Dunsinane in 1054, Malcolm placed his sword over that of his enemy and performed a dance over and atop them symbolizing both his victory and his martial dexterity, a quality admired in leaders at this period.

Since, in addition to being a test of skill and agility, this dance of exultation in triumph became a dance of prophesy among the highland warriors. The legend says that warriors would perform the dance over them in order to predict the outcome of the next day's battle. If the dancer finished without touching the swords, he was assured of victory, but touching the swords could forecast defeat and death.

The tune Ghillie Callum can be traced back to 1768 and is probably connected to an old kissing dance - "Babbity Bowster". This courting ritual dance, almost always performed as the last dance of the evening, shows the substitution of a magic wand or a stick for a sword. In the Central and West Highlands and the Western Isles, the leader would twist a handkerchief into a rope, lay it on the floor like a sword, and do a few steps of the Gille Calum sword dance in a clockwise direction. The words of the dance-song Gille Calum, about getting a sweetheart and a wife, apply more aptly to a kissing dance than to a combat dance. The tune is replaced by "The White Cockade" when a white handkerchief replaced an actual sword or by "The Blue Bonnet" when a blue bonnet was substituted for the handkerchief.

Records of this dance are obscure until the late Sixteenth Century where male dancing proficiency was as much esteemed as male athletic prowess, in Scottish Highland community. Ghillie Callum is first recorded as a competition dance in 1832.

The dance performed at the Highland Games today typically comprises one dancer performing over two crossed swords and includes two or three slow steps followed by one or two quick steps (the dancer claps to give her a boost and to tell the bagpiper to speed up the tempo) and focuses on technical accuracy and the precise placing of the feet.

Because the dancer is representing a warrior, the head must be proud and poised and the steps executed to give an appearance of strength, control and conviction.

In the first step the dancer performs the steps outside the sword or "addresses" the sword (It infers that the swords have 'personality'. So the dancer is requesting permission to dance within the swords by executing the first step correctly without disturbing the swords). Subsequent steps are danced over the crossed blades, but notice that once inside the blades, the dancer never dances with his back turned to the swords - only a fool would turn his back on a weapon.

It requires tremendous dexterity not to displace the swords. But nowadays, nevertheless following the tradition, if the dancer touched the sword he would not be wounded the next day but disqualified or 5 points penalized (depending of the dancer level) if the sword is touched but not displaced.

The dancer progresses in an anticlockwise direction ("widdershins" or the way of the witches) around the swords but the direction of travel as late as 1880 was clockwise. A description of the clockwise dance is given in "Book of the Club of the True Highlander", 1881. One example of a "clockwise" step can be found in the form of the Third Step of "The Jacobite Sword Dance" collected by Mrs. M. I. MacNab.

The origins of the convention of progressing anticlockwise lie in the fact the men were wearing a sword on their left hip (the normal scabbard position for right-handed person). To move in this way was easier as they were less encumbered. The same occurs in couples where the male dancer holds his partner with the right hand to prevent her dress caught in the scabbard, and stands in the center of the circle when dancing round the ballroom dance floor to avoid his scabbard clashing with spectators. So the only possible move for such position (as Ladies can't promenade backwards as the length of their dress would become caught beneath their feet) is an anticlockwise one.

The earliest record of the tune is in David Young's 1734 Drummond Castle Manuscript "Gillie Callum" which retained its popularity into the next century, and J.S. Skinner, who was a dancing master as well as a celebrated violinist, taught the dance at such places as Elgin and Balmoral. He included the tune later in his collection The Scottish Violinist, under the title "Sword Dance." The first definite reference in print appears in 1804. This version of the tune comes from a collection dated 1848.

### Gillie Callum

Strathspey



Omaha Pipes and Drums 8.23.17



# Glengrant

James Scott Skinner

Glengrant is one of many tunes composed by James Scott Skinner for the great Scottish Whiskies. **Glengrant** is a distillery founded in 1840 in Rothes, Speyside, that produces single malt Scotch whisky. Previously owned by *Chivas Brothers Ltd*, best known for their Chivas Regal blended scotch whisky, Glengrant was purchased by the Italian company Campari Group in December 2005. It is the biggest selling single malt Scotch whisky in Italy.

The musical marriage between the violin and the bagpipe has been a long and fruitful one, and no fiddler contributed more to the piping repertoire than James Scott Skinner .

He was born in Banchory, a village 20 miles from Aberdeen, on August 5, 1843. His father William had been a full-time gardener and part-time fiddler, but when he lost three fingers on his left hand in a gun accident, he gave up gardening, switched his bowing to the left hand and became a full-time fiddler and dance master. He died when James was only 18 months, so his influence on him was indirect and passed on mostly through his family.

Alexander (Sandy), the eldest of James's five brothers, taught James violin and cello when he was 6. By the time he was 8 he was playing the cello for pay in local shows with violinist Peter Milne.

At age 12 he joined "Dr. Mark's Little Men," a boys' group that performed throughout the British Isles and played for Queen Victoria at Buckingham Palace. He continued to study violin from respected masters, including French violinist Charles Rougier, and later dancing master William Scott, for whom it is thought he changed his middle name to 'Scott' and became known thereafter as Scott Skinner.

In 1862 he won first prize in the Sword Dance at the Ireland Highland Dance Competition, garnering particular attention by being able to dance to his own fiddling. After this he turned to country dance teaching. In 1863 he won a strathspey and reel competition in Inverness for fiddling.

By 1868, at 25, he was teaching dancing to more than 100 children at the palace at Balmoral, taught violin privately and performed both classical and traditional music, including his own growing number of compositions.

He married Jean Stewart in 1871, with whom he had two children. Jean would later suffer from severe mental illness, be admitted to an asylum in 1885 and die there in 1899, supported by Skinner when he

himself wasn't broke. The year Jean died he married Gertrude Mary Park, who would subsequently "resign" from the post and leave him in 1909 to move to Rhodesia. These events only hint at what has been described more than once as the 'mess' that was Scott Skinner's personal life. Despite his ability to command high prices as a performer, the cost of his ambitious publications frequently pushed him to or close to bankruptcy. He lived much of his life in hotels, or with friends, and it was only in 1922 at the age of 79 that he was able to buy a home in Aberdeen and settle into domesticity with his housekeeper, Lily Richards.

The Harp and Claymore, 1903, was one of Skinner's most popular publications.

By 1893 he had published half a dozen books of music, and that year he departed for a performing tour in the United States with piping and dancing master William MacLennan, cousin of piper G. S. McLennan. The tour collapsed when MacLennan died suddenly of meningitis in Montreal – one of piping's great tragic losses – and the performers were left to fend for themselves and find their own ways home.

The influence of this tour on Skinner was life-changing. On his return, he decided to give up dance teaching for good, perform and publish full time, and adopt Highland dress for all of his stage performances. In his autobiography *My Life and Adventures*, he would say of this time:

*When I returned from America I made up my mind on two points. Firstly, I decided to have done with dancing. As a solo violinist I decided to stand or fall. Secondly, I decided to make the kilt my platform dress.... With the exception of myself, there was no Scottish violinist of any eminence at this time.... Success happily crowned my endeavours, and, with its realisation, I bitterly resented the many years I had wasted as a country dancing master.*

Such statements were not untypical of the man who declared himself "The Strathspey King." Yet, as poorly as he managed his life, so did his music soar. By 1909 he had published 10 books of music and instruction as well as a number of sets of sheet music. In 1899 he had begun to record his music on wax cylinders – one of the first Scottish artists to be recorded. This aspect of his career would continue until 1922 and spread his fame worldwide.

As a professional performer he was popular but isolated – classical performers even in Scotland despised Scottish fiddlers, and few if any others like him could survive on their music alone. Following his own personal motto "Talent does what it can, genius does what it must," he poured his earnings back into publishing and frequently courted poverty. By the 1920s his output of compositions approached 700 tunes; these were an expression of technique and emotion his personality never equalled. "The Bonny Lass of Bon Accord" remains one of the great compositions for Scottish fiddle.

He embraced bagpipe music, and with tunes such as "The Laird of Drumblair," "The Cameron Highlanders," "The Left-Handed Fiddler," "Stirling Castle," "The Piper's Weird," and "Hector the Hero," he became the most popular fiddler in piping. His piping friends included no less than the great G. S. McLennan, who wrote "The Strathspey King" – one of the best two-parted strathspeys in the idiom – after him.

James Scott Skinner's funeral procession in March, 1927, led by the Aberdeen Police Pipe Band.

When Skinner died in Aberdeen on March 17, 1927, the Aberdeen Police Pipe Band led the funeral cortege, 40,000 people lined the streets, and G. S. McLennan played at the graveside.

His musical legacy remains for fiddlers and pipers alike, with many a piper playing classic pipe tunes they have no idea were written by one of the greatest Scottish fiddlers.

The image displays a musical score for the piece 'Glengrant', a Strathspey by James Scott Skinner. The score is written on four staves, each using a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The music is characterized by a steady eighth-note accompaniment in the lower voice of each staff, with a more melodic line in the upper voice. The piece concludes with a double bar line and repeat dots at the end of the fourth staff.



# Glen Lyon

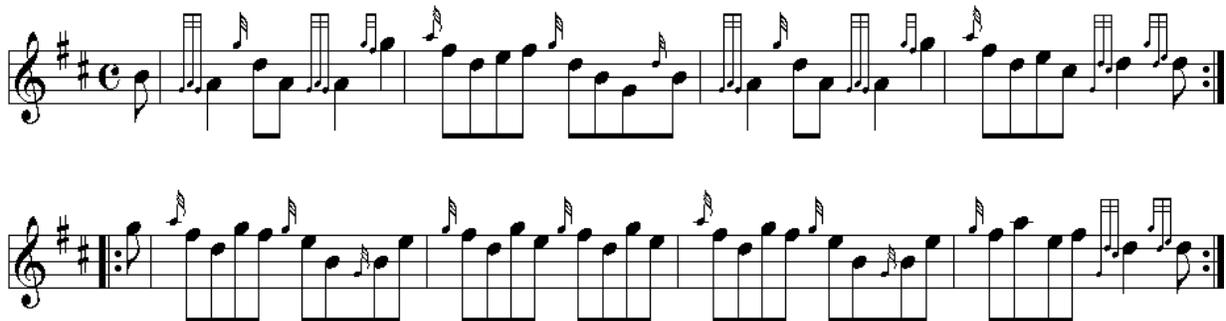
Glen Lyon is a glen in the Perth and Kinross region of Scotland. It is the longest enclosed glen in Scotland and runs for 34 miles from Loch Lyon in the west to the village of Fortingall in the east. This glen was also known as "An Crom Ghleann", (the bent glen). The land given over to the MacGregors was Scottish Gaelic: *An Tòiseachd*. It forms part of the Loch Rannoch and Glen Lyon National Scenic Area, one of 40 such areas in Scotland, which are defined so as to identify areas of exceptional scenery and to ensure its protection from inappropriate development by restricting certain forms of development. Sir Walter Scott described Glen Lyon as the *longest, loneliest and loveliest glen in Scotland*.

Quite densely inhabited from prehistoric times (as many archaeological sites attest), though its present population is of modest size, the glen has been home to many families, including MacGregors, Lyons, Menzies, Stewarts, Macnaughtans, MacGibbons and the Campbells of Glen Lyon. At the end of the eleventh century the de Leons (later shortened to "Lyon") had come north with Edgar, son of Malcolm III of Scotland to fight against his uncle, Donald Bane. Edgar was victorious and the de Leons received lands that were later called Glen Lyon in Perthshire. Glen Lyon is a corruption from the Gaelic "lithe" meaning "flood", a frequent state of the River Lyon. Robert Campbell of Glenlyon (1630–1696), led the detachment of government troops responsible for the infamous Glencoe Massacre, of the MacDonalds of Glencoe in 1691. A magnificent silver-gilt brooch set with precious stones belonging to the Campbells of Glen Lyon (that has been dated to the early 16th century) is currently in the collection of the British Museum.

Glen Lyon, also written Glenlyon, has been the home of (among others) early Christian monks (including Adomnán [locally Eonán] (died 704), Abbot of Iona and biographer of St Columba), warriors, literary figures, explorers, castles (Meggernie Castle [still inhabited] and Carnbaan [ruined]) and arguably the best cattle in Scotland. Its history is described in Alexander Stewart's *A Highland Parish* (1928), and Duncan Campbell's *The Lairds of Glenlyon* (1886).

## Glen Lyon

## Reel





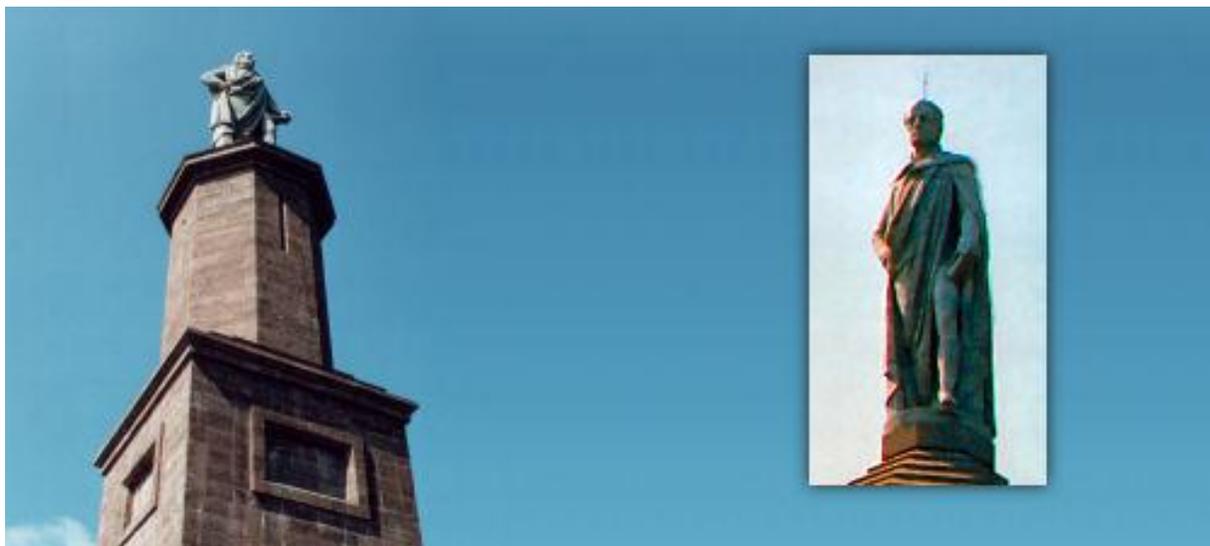
## Golspie Fishermen

Golspie (Scottish Gaelic: *Goillspidh*) is a village in Sutherland, Highland, Scotland, which lies on the North Sea coast in the shadow of Ben Bhraggie. Originally a small fishing hamlet Golspie was, like many villages on the east Sutherland coast, expanded in the early nineteenth century to house some of those evicted from the inland straths and glens during the clearances. Fishing was the main industry, but the opening of the railway in 1868 brought the first tourists to the area.

Golspie today is an attractive little seaside resort with much for the visitor to see and do. The village boasts a long sandy beach and there a number of scenic walks around the area, including one at the Big Burn with its spectacular waterfalls.

There are a number of historic buildings too, including St Andrews church dating from the sixteenth century and, most famously, Dunrobin Castle. This is one of the grandest houses in the north of Scotland and is situated just north of the village. It is believed to be one of the oldest continuously inhabited homes in Britain, the oldest part of the castle dating from the early fourteenth century. As well as the castle itself, Dunrobin is known for its formal gardens.

Dominating the skyline above the village is the 100 foot tall statue of the first Duke of Sutherland.



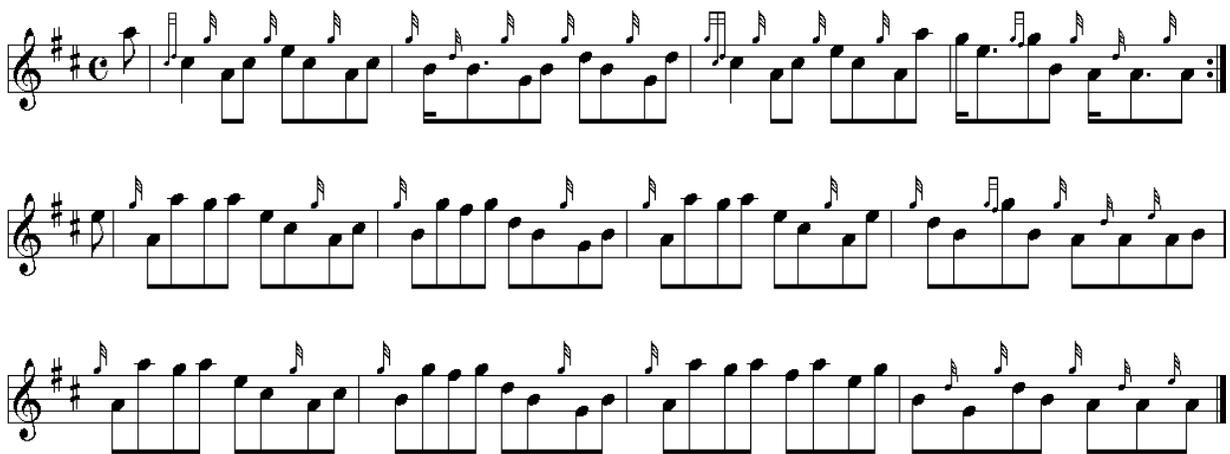
He was born in 1758, the son of the Marquess of Stafford. In 1785 he married Elizabeth, daughter of the Earl of Sutherland. She had inherited the Earldom and its associated estates following a well-known legal case which established the unusual principle that the Earldom could pass through the female as well as the male line.

In the early nineteenth century the couple initiated sweeping reforms to their estate in Sutherland. This is where the Duke's reputation will vary, depending upon who you are talking to. Some would say that he was shocked by the conditions his tenants were living in and he became convinced that the interior of Sutherland could not support these subsistence farmers long term. Advised to follow the latest economic and social theories he decided to resettle the population in new villages along the coast to make way for large sheep farms inland. The other - and probably more common view - is that he decided it would be more profitable for the estate to turn the land over to large scale sheep farming, and so the tenants would have to go, whether they wanted to or not.

Either way, these reforms led to thousands of people being evicted from their homes and farms. There are many accounts of people being forcibly evicted and houses, even whole settlements, being set on fire by the over zealous actions of the people employed by the Duke. The Sutherland clearances were not by any means the only clearances - this period saw similar occurrences throughout Scotland, not just in the Highlands but in many rural lowland areas as well. However the Sutherland clearances are among the most notorious.

Leveson-Gower was created first Duke of Sutherland for his services to politics in 1833, just a few months before his death. He died in July of that year at Dunrobin Castle and was buried at Dornoch Cathedral. In 1834 a subscription was started in order to pay for a monument in his memory. Subscriptions came in from far and wide, which is surprising given his reputation today. Work soon began and the stone for the massive base and plinth was quarried from the north east side of Ben Bhraggie, just 50 yards or so from the monument's location. The statue itself was sculpted by Sir Francis Chantrey and it was taken up to the top of the Ben in pieces by horse and cart. The monument, all 100 feet of it, was completed in 1837 and it has dominated the views of east Sutherland ever since.

### Golspie Fishermen



Gunn Collection 6.5.18



## Grandtully Bridge

Grandtully Bridge spans the River Tay between its namesake village and Strathtay. On the western side of the bridge are rapids which people canoe or kayak down and as such, there are wires spanning the river which make taking photographs of the bridge awkward. As such, I chose to photograph it from the shady side. For some reason, despite this photo being taken in early May, it resembles a more Autumnal scene.

The bridge itself was opened in 1868, only a few years after the Aberfeldy Branch Railway was opened. The railway had a station in Grandtully but the residents of Strathtay had no way of reaching it. As such, this bridge was built to link the two villages together.

The name is derived from the Gaelic *garan tullach*, meaning “the rough mound”. The name also applies to the estate surrounding the village, an area which used to cover some 10,000 acres and which belonged, since about 1400, to the Steuarts of Grantully. The estate was also a barony (land held directly from the crown) and in early times it was also a regality (the laird having the right of pit and gallows within his own jurisdiction). The site of the moot hill of Grantully, from whence the laird dispensed justice, is now a rubbish dump beside the road, where the track to Cultullich joins the road from Grantully to Aberfeldy, about a mile to the east of Aberfeldy.

The history of the village is inextricably linked with that of the estate, since the whole settlement was part of it until the estate was sold and split up in 1979.

One of the principal buildings is Grantully Hotel, which offered accommodation and refreshment to all who passed by, and to parties of fishermen, and fisherwomen, who would stay there, sometimes for a whole month at a time, to enjoy the Grantully salmon fishings. Mr. Waddle, who took the fishing for the months of March and April for many years in the 1950s and 1960s, always stayed at the Hotel; one year he caught 71 fish in March and 72 in April. That was when John Moffat was mine host and ran the establishment in a very affable and friendly way, making it the place of choice for many travelers and long-stay guests alike.

The backyard of the Hotel was the scene of a gruesome event in the mid-19th century, known as the Tomtayewan Murder. The story goes that there was only one “honest” man in the fermtoun of Tomtayewan, some three miles to the west of the village; the other inhabitants, being less honest, disliked

him intensely. Eventually dislike turned to hatred and his immediate neighbors plotted to do away with him. They lured him to the public bar at Grantully Hotel one dark winter's night and managed to get him drunk. They then dragged him outside, held him down and poured a kettleful of boiling water into him with the aid of a funnel. The body was then hidden in a cart of peats and driven back towards Tomtayewan, as far as the Ward Wood, just beyond Grantully Castle; there he was buried in what was ever afterwards called "The Valley of Bones", being a seemingly harmless Biblical allusion which masked a much more recent and grizzly truth. This story was handed down by The Rev'd. John Maclean, Minister of Grantully at the turn of the nineteenth century.

John Maclean was a very considerable antiquary and botanist and possessed a wide range of knowledge of the area's history and folklore, but he could never be persuaded to write down all that he knew, so that he went to his grave leaving only a few stories in the memories of his hearers. Some of these tales were subsequently written down from memory and are preserved in the book *The Folklore of Strathtay and Grantully* (1927).

Innes Ewan's shop, which was a general store established in the 1940s, was housed in a corrugated iron shed on approximately the site now occupied by the west extension of the Inn on the Tay.

To the east of the Hotel stands a house which was known as Grantully Bridge House. For many years it housed the Post Office and general store. Eventually an extension was built between it and the Hotel and this was successively a grocers and general store, an ironmongers and, in Mr. Moffat's time an antique shop. The ground floor became an extension of their antique shop and tweed and tartan emporium.

Just above the Grantully Bridge is a marking stone, by which fishermen (and now canoeists) can gauge the height of water. In the hot dry summer of 1955, when there was no rain for more than seven weeks, the river reached its all-time recorded low. The marking stone was so far out of the water that a different location had to be found to record the level. Another stone was found, on which the previous record low had been recorded in 1919. The 1955 level was some six inches below the 1919 line.

#### Grantully Bridge

#### March

The image displays a musical score for a march titled "Grantully Bridge". The score is written in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is a rhythmic march with a mix of eighth and sixteenth notes, often beamed together. The second staff continues the melody, ending with a double bar line. The third and fourth staves provide further development of the theme, with the fourth staff concluding with a final double bar line. The overall style is characteristic of a traditional Scottish or English march.



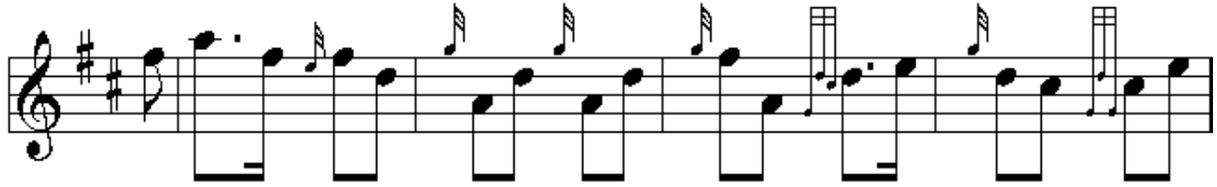
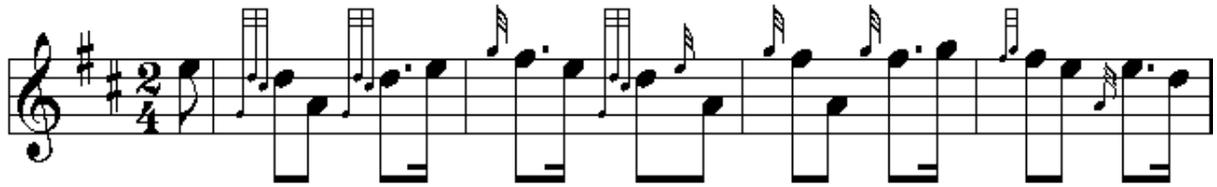
## Hawick Express

Hawick is a town in the Scottish Borders council area and historic county of Roxburghshire in the east Southern Uplands of Scotland. People from Hawick call themselves "Teries", after a traditional song "Teribus" which includes the line "Teribus ye teri odin".

The Hawick Express is perhaps the most well-known of the town's former newspapers, established in October 1870 by James Dalgleish as the 'Hawick Express and Scottish Border News'. Dalgleish had desired a bigger share in ownership of the Advertiser (which he published) but Haining declined, resulting in the severance of their business relationship. For many years John Rule was editor and part proprietor, then Mr. Craw took over the business, followed by James Edgar, who was editor as well as proprietor. It was originally priced at 1 penny, and was in competition with the Advertiser. It merged with the Advertiser in 1915 to become the 'Hawick Express & Advertiser and Roxburghshire Gazette', then the 'Hawick Express and Roxburghshire Advertiser' from 1930 and simply the 'Hawick Express' from 1964. It finally merged with The Southern Reporter in 1983.

# Hawick Express

# March





## Invisible in the Cowcaddens

Cowcaddens is an area of the city of Glasgow, Scotland. It is very close to the city center and is bordered by the newer area of Garnethill to the south-west and old Townhead to the east.

Cowcaddens was originally a village and became an industrious and thriving part of the expanding Glasgow, being close to Port Dundas and the Forth and Clyde Canal immediately to its north. Its boundaries merged into the City of Glasgow in 1846. By the 1880s, the area was becoming a slum district with the highest level of infant mortality.

The southern fringes of Cowcaddens have historically housed one of Glasgow's premier entertainment districts, with theatres and music halls including the former Scottish Zoo and Hippodrome in New City Road, the Grand Theatre at Cowcaddens Cross, Theatre Royal at the upper end of Hope Street, the massive Cineworld multi-story cinema complex and the Glasgow Royal Concert Hall at the top of West Nile Street. The Royal Scottish Academy of Music and Drama, now known as the Royal Conservatoire of Scotland is in Renfrew Street at its junction with Hope Street. From 1957 to 2003, the headquarters of STV (a television channel serving Scotland) were located there - having since relocated to Pacific Quay. Two other former theatres, the Royalty Theatre and the Glasgow Apollo (now occupied by the Cineworld complex) used to stand close to the area.

The former Cowcaddens Free Church now houses the National Piping Centre. The author notes that, *"Invisible in the Cowcadens was written while waiting to be noticed by reception staff at the National Piping Center."*

Invisible in the Cowcaddens

Polka

The image displays a musical score for a polka titled "Invisible in the Cowcaddens". The score is written in a single system with ten staves, all 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, typical of a polka. The first staff begins with a key signature change from C major to F# major. The score includes various musical notations such as slurs, ties, and a triplet in the eighth staff. The piece concludes with a double bar line and repeat dots.



## Jackets Green

Jackets Green is an Irish ballad by Michael Scanlan concerning an Irish woman and her beloved, Donal, an Irish soldier fighting in the Jacobite army of Patrick Sarsfield in the Williamite War.

The French and Irish troops fighting for James II of England and VII of Scotland had fought their way back to Limerick. Here, the French leader Lauzun declined to defend the city against the pursuing Williamites, saying it could be taken "with rotten apples". He led his troops to Galway and returned to France with all his men and cannons, leaving the Irish in the lurch.

Sarsfield, a clever military planner, said the city could be defended. When a Williamite deserter gave the information that King William and his officers had ridden forward ahead of their ammunition train and were waiting for it, Sarsfield led a raiding party with their horses' hooves muffled, led by the rapparee Galloping Hogan, through the Silvermine Mountains. One of Sarsfield's men fell behind when his horse lost a shoe, and got chatting to a woman also walking; she was the wife of a Williamite soldier on the way to meet her man, and told him that the Williamites' password was "Sarsfield". The Jacobites used the password to get into the camp - Sarsfield himself shouting "Sarsfield's the word, and Sarsfield's the man!" and they captured the 500 horses, ready saddled with pistols in saddle holstered, 150 wagons of ammunition and some 30 cannons and mortars, plus 12 wagons of provisions, all of which they blew up.

The result of Sarsfield's ride was that William of Orange's siege of Limerick failed after a fortnight, and the king sailed back to England. However, for the hero of the song, Donal, a soldier in Sarsfield's Jacobite army, is killed at Garryowen, an area within Limerick's walls, during that siege, defending his country; the song calls on all Irish women to love only those who "wear the jackets green" - a telling description, as the United Irishmen of the following century would wear green, and the Yeomen who suppressed that Rising summarily executed men and women found wearing green.

Sarsfield and his defense of Limerick are a touchstone of Irish national feeling, and the song by a Castlemahon poet who immigrated to Chicago and founded a successful candy business, there becoming

a member of the secret Irish Republican Brotherhood which funded Ireland's struggle for independence, was popular in Ireland during that struggle.

"Jackets green" is a joking statement by Irish people for any disaster, as is "down the glen", meaning lost and hopeless. Sarsfield himself, one of those thousands of Irish aristocrats and others who took service in the armies of Europe, died fighting for James II/VII's patron Louis XIV of France at the Battle of Landen in Flanders, exactly three years later, on 19 August 1693; as his life's blood flowed away he was heard to cry "Would that this blood were shed for Ireland".

### *Lyrics*

When I was a maiden fair and young,  
On the pleasant banks of Lee,  
No bird that in the greenwood sung,  
Was half so blithe and free.  
My heart ne'er beat with flying feet,  
No love sang me his queen,  
Till down the glen rode Sarsfield's men,  
And they wore the jackets green.

Young Donal sat on his gallant grey  
Like a king on a royal seat,  
And my heart leaped out on his regal way  
To worship at his feet.  
O Love, had you come in those colours dressed,  
And wooed with a soldier's mein  
I'd have laid my head on your throbbing breast  
For the sake of your jacket green.

No hoarded wealth did my love own,  
Save the good sword that he bore;  
But I loved him for himself alone  
And the colour bright he wore.  
For had he come in England's red  
To make me England's queen,  
I'd rove the high green hills instead  
For the sake of the Irish green.

When William stormed with shot and shell  
At the walls of Garryowen,  
In the breach of death my Donal fell,  
And he sleeps near the Treaty Stone.  
That breach the foeman never crossed  
While he swung his broadsword keen;  
But I do not weep my darling lost,  
For he fell in his jacket green.

When Sarsfield sailed away I wept  
As I heard the wild ochone.  
I felt, then dead as the men who slept  
'Neath the fields of Garryowen.  
White Ireland held my Donal blessed,  
No wild sea rolled between,  
Till I would fold him to my breast  
All robed in his Irish green.

My soul has sobbed like waves of woe,  
That sad o'er tombstones break,  
For I buried my heart in his grave below,  
For his and for Ireland's sake.  
And I cry. "Make way for the soldier's bride  
In your halls of death, sad queen  
For I long to rest by my true love's side  
And wrapped in the folds of green."

I saw the Shannon's purple tide  
Roll by the Irish town,  
As I stood in the breach by Donal's side  
When England's flag went down.  
And now it lowers when I seek the skies,  
Like a blood red curse between.  
I weep, but 'tis not women's sighs  
Will raise our Irish green.

Oh, Ireland, sad is thy lonely soul,  
And loud beats the winter sea,  
But sadder and higher the wild waves roll  
O'er the hearts that break for thee.  
Yet grief shall come to our heartless foes,  
And their thrones in the dust be seen,  
So, Irish Maids, love none but those  
Who wear the jackets green.

# Jackets Green

The image displays a musical score for the piece "Jackets Green". The score is written in G major (one sharp) and 4/4 time. It consists of four staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The first staff starts with a double bar line and a repeat sign. The music is primarily composed of eighth and sixteenth notes, with some rests and dotted rhythms. The second and fourth staves end with a double bar line and a repeat sign. The third staff also ends with a double bar line and a repeat sign. The overall structure suggests a single melodic line with some internal repeats.



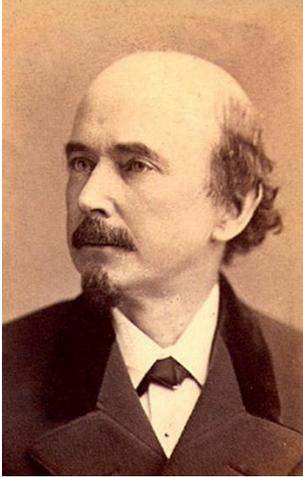
## Jessie Brown of Lucknow

The title stems from the Sepoy Rebellion or Indian Mutiny of the mid-19th century. Lucknow is a city in northern India. It was well-known story of the time of a Highland girl who was reported to have heard the sound of the bagpipes of the relieving force long before it was audible to any other ears among the besieged in the Residency at Lucknow. The date of the incident was September 25th, 1857.

The following version of the story, from the pen of a lady, was published in the Illustrated London. News of December 19th, 1857.

*" I had gone out to try and make myself useful, in company with Jessie Brown, the wife of a corporal in my husband's regiment. Poor Jessie had been in a state of restless excitement all through the siege, and had fallen away visibly within the last few days. A constant fever consumed her, and her mind wandered occasionally, especially on that day, when the recollection of home seemed powerfully present to her. At last, overcome with fatigue, she lay down on the ground, wrapped up in her plaid. I sat beside her, promising to awaken her when, as she said, ' her father should return from the ploughing.' She at length fell into a profound slumber, motionless and apparently breathless, her head resting in my lap. I myself could no longer resist the inclination to sleep, in spite of the continual roar of cannon. Suddenly I was aroused by a wild unearthly scream close to my ear. My companion stood upright beside me, her arms raised, and her head bent forward in the attitude of listening. A look of intense delight broke over her countenance; she grasped my hand, drew me towards her, and said :—' Dinna ye hear it ? dinna ye hear it? Ay, am no dreaming ; it's the slogan of the Highlanders ! We're saved, we're saved ! ' Then flinging herself on her knees, she thanked God with passionate fervour. I felt utterly bewildered. My English ears heard only the roar of artillery, and I thought my poor Jessie was still raving. But she darted to the batteries, and I heard her cry incessantly to the men:— 'Courage! hark to the slogan—to the Macgregors, the grandest of them a'. Here's help at last.' To describe the effect of those words upon the soldiers would be impossible. For a moment they ceased firing, and every soul listened in intense anxiety. Gradually, however, there arose a murmur of bitter disappointment, and the \*wailing of the women who had flocked out began anew as the Colonel shook his head. Our dull Lowland ears heard nothing but the rattle of the musketry. A few moments more of this death-like suspense, of this agonising hope, and Jessie, who had again sunk on the ground, sprang to her feet, and cried in a voice so clear and piercing, that it was heard along the whole line Will ye no' believe it noo P The slogan has ceased indeed, but the Campbells are comin'. D'ye hear P d'ye bear?' At that moment we seemed indeed to hear the voice of God in the distance, when the bagpipes of the Highlanders brought us tidings of deliverance; for now there was no longer any doubt of the fact. That shrill, penetrating, ceaseless sound, which rose above all other sounds, could neither come from the advance of the enemy nor from the work of the sappers. No ; it was indeed the blast of the Scottish bag-pipes," &c.*

According to this version of the story, it was not the bag-pipes which Jessie first heard, but the battle-cry (" slogan ") of the Highlanders. It is probable, however, that " slogan " is the narrator's word, for other versions of the story substitute " pibroch." And if the bagpipes were playing at all, undoubtedly their shrill strains would rise above the shouts of men and the rattle of musketry.



*Jessie Brown; or, The relief of Lucknow* became a drama in three acts. Written by Dion Boucicault and Published in 1858, it was first performed at Wallacks Theater in New York in 1858. Dionysius Lardner Boursiquot (26 December 1820 (or 1822) – 18 September 1890), commonly known as Dion Boucicault (Dee-on Boo-se-koh), was an Irish actor and playwright famed for his melodramas. By the later part of the 19th century, Boucicault had become known on both sides of the Atlantic as one of the most successful actor-playwright-managers then in the English-speaking theatre. *The New York Times* heralded him in his obituary as "the most conspicuous English dramatist of the 19th century."

### Jessie Brown of Lucknow



Gunn Collection



## Johnny Cope

Sir John Cope KB (1690–1760) was a British general and Member of Parliament. Although a successful officer in the Wars of the Spanish and Austrian Succession, he is best known for his defeat at the Battle of Prestonpans in 1745.

In 1745 in his role as Commander-in-Chief in Scotland, Cope was in command of the government forces at the Battle of Prestonpans and was defeated by the Jacobite army of Charles Edward Stuart (Bonnie Prince Charlie). His men broke and ran as the result of a highland charge.

The battle is commemorated by Adam Skirving's (1719-1803), a tenant farmer in East Lothian, heavily mythologized song "Heigh! Johnnie Cowp, are ye wauken yet?" ("Hey Johnnie Cope, are you awake yet?"). The song includes several apocryphal incidents, including challenges conveyed by letters between Cope and his rival Bonnie Prince Charlie, as well as accurate accounts of Cope's cowardice. It also includes an account of him fleeing from the battle all the way back to Berwick, being the messenger of his own defeat, which is also true.

### *Lyrics by Adam Skirving*

#### *Chorus*

Hey, Johnnie Cope, are ye wauking yet?  
Or are your drums a-beating yet?  
If ye were wauking I wad wait  
To gang to the coals i' the morning.

Cope sent a challenge frae Dunbar:  
'Charlie, meet me an' ye daur,  
An' I'll learn you the art o' war  
If you'll meet me i' the morning.'

#### *Chorus*

Fy now, Johnnie, get up an' rin;  
The Highland bagpipes mak' a din;  
It's best to sleep in a hale skin,  
For 'twill be a bluidy morning.

#### *Chorus*

When Johnnie Cope tae Dunbar came,  
They speired at him, 'Where's a' your men?'

*Chorus*

When Charlie looked the letter upon  
He drew his sword the scabbard from:  
'Come, follow me, my merry merry men,  
And we'll meet Johnnie Cope i' the morning!

*Chorus*

'Now Johnnie, be as good's your word;  
Come, let us try both fire and sword;  
And dinna rin like a frichted bird,  
That's chased frae its nest i' the morning.'

*Chorus*

When Johnnie Cope he heard of this,  
He thought it wadna be amiss  
To hae a horse in readiness,  
To flee awa' i' the morning.

'The deil confound me gin I ken,  
For I left them a' i' the morning.

*Chorus*

'Now Johnnie, troth, ye werena blate  
To come wi' news o' your ain defeat,  
And leave your men in sic a strait  
Sae early in the morning.

*Chorus*

'I' faith,' quo' Johnnie, 'I got sic flegs  
Wi' their claymores an' philabegs;  
If I face them again, deil break my legs!  
Sae I wish you a' gude morning'.

*Chorus*

# Johnny Cope

The musical score for "Johnny Cope" is written in treble clef, 2/4 time, and the key of D major (two sharps). The piece 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 melody is composed of eighth and sixteenth notes, often beamed together. The second staff continues the melody with similar rhythmic patterns. The third staff features a repeat sign at the beginning. The fourth staff continues the melodic line. The fifth staff also begins with a repeat sign. The sixth and final staff concludes the piece with a double bar line and repeat dots.

OP&D 10.12.17



# Kantarah to El Arish

P.M. Willie Fergusson

'Kantara' was the Allie's name for the northeastern Egyptian town of Al Qantarah El Sharqiyya - a northeastern Egyptian city on the eastern side of the Suez Canal located in the Egyptian governorate of Ismailia. During World War I, Kantara was the site of Headquarters No. 3 Section, Canal Defenses and Headquarters Eastern Force during the latter stages of the Defense of the Suez Canal Campaign and the Sinai Campaign of 1916. It became the main supply depot for all British, Australian and New Zealand operations in the Sinai from 1916 until final demobilization in 1919. Beginning in January 1916 a new railway was constructed from the town to Romani and eastwards through the Sinai to El Arish and Rafa on the border with the Ottoman Empire.

El Arish was the scene of an action in the war, and the tune itself is named for a march between the two. The piece was composed by Pipe Major Willie Fergusson. Fergusson saw action at Gallipoli with the 7th Highland Light Infantry, where he was Pipe Major.

Kantarah to El 'Arish

March

P.M. Willie Fergusson

The image displays a musical score for a march titled "Kantarah to El 'Arish" by P.M. Willie Fergusson. 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 first staff begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. The music is a single melodic line. The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs. There are first and second endings marked with "1" and "2" above the staves. The piece concludes with a double bar line and repeat dots.



# Knockanare

Knockanare is a townland in County Cork, Ireland. It is the site of a holy well. It is situated on the left bank of the River Awbeg, about a half-mile east of Buttevant and southeast of the Ballyhoura Mountains. A Sheela na Gig (figurative carving) once stood next to the well, indicative of its importance as a mystical site for many centuries. The water from this well remains crystal-clear and sweet.

Folklore attributes various special powers to this well, such as that its water will not boil or that two trout appear in it at certain times of the year.

A story regarding this well states that one day, one of Fionn Mac Cumhail's men strayed from his company and sought the hospitality of a local chieftain. He fell in love with the chieftain's daughter and they eloped. The chieftain's men caught up with them and the man was mortally wounded. At the advice of locals, he bathed in the Knockanare Well and was cured.

Another story states that during the wars of rebellion, Irish wounded in battle were taken to the well and cured instantly. An English general scoffed at these miracles until his own son was wounded in battle and subsequently cured by the well. In celebration, the general supposedly built golden gates near the well that were later dismantled and hidden nearby.

## Knockanare

## Quick March



Irish Guards



## Lady Carmichael of Castlecraig

Castle Craig, the historic ruins of a towerhouse and its enclosure on the Cromarty Firth, is the oldest remaining castle on the north shore of the Black Isle. Its position on a cliff-top spur overlooking the Firth provides commanding views of the mountains of Ross-shire and surrounding farm lands. Originally known as Craighouse, it marked the western boundary of the Sheriffdom of Cromarty when the Urquharts of Cromarty held the Sheriffdom during the late Sixteenth and Seventeenth Centuries.

Castle Craig came into Urquhart possession in 1561 when the Bishop of Ross granted ownership of the lands of Craig, with its towerhouse, to Thomas Urquhart, second son of Alexander Urquhart of Cromarty (1507 – 1564), 8th Chief of Clan Urquhart. After Thomas Urquhart of Craighouse died in 1571, ownership passed to his younger brothers, the last of whom was John Urquhart, Tutor of Cromarty. The Tutor's ownership of the Castle was confirmed in a royal charter of 1595, shortly after he became guardian to his great-nephew, Sir Thomas Urquhart of Cromarty (1586 - 1642), 11th Chief of Clan Urquhart. The 11th Urquhart Chief was father of the renowned Sir Thomas Urquhart of Cromarty (1611 – 1660), 12th Chief of Clan Urquhart -- ardent Royalist, author and translator of Rabelais.

Following the Tutor of Cromarty's death in 1631, Castle Craig passed to a succession of Urquhart lairds in the 17th and early 18th Centuries. It eventually came into possession of the Shaw-Mackenzie owners of Newhall, the adjoining Black Isle estate originally established by the Urquharts. In 1960, Major C. J. Shaw-Mackenzie of Newhall, who by this time had been recognized as Shaw of Tordarroch, Chief of Clan Shaw, gifted Castle Craig to Wilkins Fisk Urquhart, 26th Chief of Clan Urquhart. Recently, the Black Isle Charitable Corporation for Castle Craig's Preservation and Restoration was formed to promote interest in the Castle and raise funds for its preservation and Restoration, thereby preserving this important Black Isle historic landmark for future generations.

**Lady Carmichael of Castlecraig**

Strathspey





## Laird o' Cockpin

*The Laird o' Cockpen* is a song by Scottish songwriter Carolina Nairne, Baroness Nairne (1766–1845), which she contributed anonymously to *The Scottish Minstrel*, a six-volume collection of traditional Scottish songs published from 1821 to 1824.

Carolina Oliphant was born at the Auld Hoose, Gask, Perthshire on 16 August 1766, the fourth child of the three sons and four daughters of Laurence Oliphant (1724–1792), laird of Gask, and his wife Margaret Robertson (1739–1774); the Auld Hoose was her father's ancestral family home. Margaret was the eldest daughter of Duncan Robertson of Struan, the chief of Clan Donnachie, which fought on the Jacobite side in the uprisings of 1715 and '45. Carolina's father Laurence was also a staunch Jacobite, thus she was given the name Carolina in memory of Prince Charles Edward Stuart.



Following the failure of the Jacobite rising of 1745 the Oliphant family – along with the Robertsons and the Nairnes – were accused of high treason, exiled to France, and their estates seized. They remained in France for nineteen years, during which time Carolina's parents were married at Versailles, in 1755. The government eventually allowed Laurence's kinsmen to buy back part of the Gask estate, and the couple returned to Scotland two years before Carolina's birth. Both of her parents, who were cousins, were grandchildren of Lord Nairne, who had commanded the second line of the Jacobite army at the Battle of Prestonpans in 1745 and subsequently been sentenced to death the following year.

The upbringing of Laurence's children reflected his Jacobite allegiance and their everyday lives were filled with reminders that he considered the Stewarts the rightful heirs to the throne. A governess was employed to ensure the girls did not speak with a broad Scottish dialect as their father did not consider it ladylike; general tuition was provided by a local minister – the children's prayer books had the Hanoverian sovereign's names obscured by those of the Stewarts – and music and dance teachers were also engaged. Delicate as a child, Carolina gradually developed into a genteel young woman, much admired by fashionable families; she was well educated, able to paint and an accomplished musician familiar with traditional songs.

As a teenager, Carolina was betrothed to William Murray Nairne, another of Lord Nairne's grandchildren, and who became the 5th Lord Nairne in 1824. Born in Ireland to a Jacobite family from Perthshire whose lands had also been forfeited, he regularly visited Gask. It was only after he was promoted to the position of assistant inspector-general at a Scottish barracks that the pair were able to be married on 2 June 1806. The couple settled in Edinburgh, where their only son, also named William Murray Nairne (1808–1837), was born two years later. He was a sickly child and, following her husband's death in 1830, Lady Nairne lived with her son in Ireland and on the continent. The change in climate was not as beneficial to his health as hoped; he died in Brussels in December 1837. She returned to Gask in 1843, but following a stroke her health deteriorated; she died on 26 October 1845 and was buried in the family chapel.

Carolina began writing songs shortly after her father's death in 1792. She was a contemporary of the best-known Scottish songwriter and poet Robert Burns. Although the two never met, together they forged a national song for Scotland, that in the words of Dianne Dugaw, Professor of English and Folklore at the University of Oregon, "lies somewhere between folk-song and art-song." For both, Jacobite history was a powerful influence. Carolina could read music and played the harpsichord, which allowed her to contribute some of her own tunes. Three tunes almost certainly written by Carolina are those to "Will "Ye No Come Back Again", "The Rowan Tree", and "The Auld House", as no earlier printed versions have been found.

What was probably her first composition – *The Pleughman* (ploughman) – may have been a tribute to Burns. Just like him, Carolina's songs were at first circulated by being performed, but her interest in Scottish music and song brought her into contact with Robert Purdie, an Edinburgh publisher. Purdie was gathering together "a collection of the national airs, with words suited for refined circles" to which Carolina contributed a significant number of original songs, all without attribution to her. The collection was published in six volumes as *The Scottish Minstrel* from 1821 to 1824, with music edited by Robert Archibald Smith.

The bulk of Carolina's more than 80 songs have Jacobitism as their backdrop, perhaps unsurprising given her family background and upbringing. Examples of the best known of such works include "Wha'll be King but Charlie?" "Charlie is my darling", "The Hundred Pipers", "He's owre the Hills", and "Will ye no' come back again?". In part she wrote such songs as a tribute to the mid-18th century struggles of her parents and grandparents, but the Jacobite influence in her work runs deep. In "The Laird o' Cockpen", for instance, Carolina echoes the Jacobite distaste for the Whiggish displays and manners of the nouveau riche in post-Union Scotland, as does "Caller Herrin".

Most of Carolina's songs were written before her marriage in 1806. She completed her last – "Would Ye Be Young Again?" – at the age of 75, adding a note in the manuscript that perhaps reveals much of her attitude to life: "The thirst of the dying wretch in the desert is nothing to the pining for voices which have ceased forever!" Indeed Carolina's songs often focus on grief, on what can be no more, and romanticize a traditional way of Scottish life. Her contemporary Burns, on the other hand, had an eye on a global future – "a brotherhood of working people 'the warld o'er' that's 'comin yet'".

Perhaps in the belief that her work would not be taken seriously if it were known that she was a woman, Carolina went to considerable lengths to conceal her identity when submitting work for publication, even from her husband. Early on she called herself Mrs. Bogan of Bogan, but feeling that gave too much away she often attributed her songs to the gender-neutral B.B., S.M., or Unknown.

The Laird o' Cockpen was a real historical figure, with an estate in Cockpen. Cockpen is a parish in Midlothian, Scotland, containing at its north-west corner the town of Bonnyrigg - *Cockpen* is agreed to be a Cumbric name cognate with Welsh *coch* 'red' + *pen* 'peak'. Having fought on the Royalist side at the Battle of Worcester in 1651, the final battle of the English Civil War, he accompanied King Charles II to Holland after the defeat by Parliamentary forces. He became one of the King's favorites, but following the restoration of the monarchy in 1660, Cockpen discovered that his estate had been confiscated, and that an ungrateful King refused to answer his petitions for its return. But by a strategy he succeeded in re-establishing his familiarity with King, who restored him to his lands.

Carolina probably wrote "The Laird o' Cockpen" as a young woman, still living in her birthplace, the Auld Hoose in Gask, Perthshire. The song as written by Carolina is in seven stanzas, set to the tune of "O when she cam' ben she bobbit".

### *Lyrics*

The laird o' Cockpen, he's proud an' he's great,  
His mind is ta'en up wi' the things o' the State;  
He wanted a wife, his braw house to keep,  
But favour wi' wooin' was fashious to seek.

Down by the dyke-side a lady did dwell,  
At his table head he thocht she'd look well,  
M'Leish's ae dochter o' Clavers-ha' Lea,  
A penniless lass wi' a lang pedigree.

His wig was weel pouter'd and as gude as new,  
His waistcoat was white, his coat it was blue;  
He put on a ring, a sword, and cock'd hat,  
And wha could refuse the laird wi' a' that?

He took the grey mare, and rade cannily,  
And rapp'd at the yett o' Clavers-ha' Lea;  
'Gae tell Mistress Jean to come speedily ben, -  
She's wanted to speak to the laird o' Cockpen.'

Mistress Jean she was makin' the elderflower  
wine;  
'An' what brings the laird at sic a like time?'  
She put aff her apron, and on her silk gown,  
Her mutch wi' red ribbons, and gaed awa' doun.

An' when she cam' ben, he bowed fu' low,  
An' what was his errand he soon let her know;  
Amazed was the laird when the lady said 'Na',  
And wi' a laigh curtsie she turned awa'.

Dumfounder'd was he, nae sigh did he gie,  
He mounted his mare - he rade cannily;  
An' aften he thought, as he gaed through the glen,  
She's daft to refuse the laird o' Cockpen.

Laird o' Cockpen

Jig

Carolina Nairne

The musical score for 'Laird o' Cockpen' is written in G major (one sharp) and 6/8 time. It consists of four staves of treble clef notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody, ending with a repeat sign. The third staff begins with a repeat sign and continues the melody. The fourth staff concludes the piece with a final cadence and a repeat sign.

William Gunn Collection



## Lament for Donald MacRae (Balallan)

Donald Macrae (1851-1924) became headmaster of Balallan School from 1873-1874. Balallan, meaning "Allan's Town", is a crofting township on Lewis, in the Outer Hebrides, Scotland. He was the son of Alexander Macrae and Catherine who came from Plockton, Ross-shire. He made a very strong impact in the community during his short stay of two years. He was a strong Land Leaguer and he helped the crofters in every possible way, including the measurement of their crofts following the Crofters Act of 1886. The penury of the crofter touched him very much - so much so that he organized the Park Deer Raid, 1887 at considerable risk to his professional standing.

In 1887, tenants of the Pairc Estate on Lewis in the Western Isles of Scotland staged a raid on the laird's land. The laird had devoted much of the land to deer-hunting, regarding the crofters as a hindrance to pleasure.

Led by the local schoolmaster in Balallan, Donald MacRae, the six men spent two days killing deer on the huge estate, distributing the carcasses to the locals left impoverished by the landowners, the Mathesons.

By night, however, MacRae was clever enough to get the Scottish press onside – a decision that reaped benefits when the group was sent for trial to Edinburgh after the authorities panicked and decided to come down hard on the deer-hunters.

Before the raid, villages on the estate had been systematically cleared, according to historical records, by the Mathesons – first of sheep, then of people – to ensure that the hunts by the laird's guests for trophies were not stymied.

Despite a hostile summing-up from the judge in Edinburgh, the six, who had been charged with riot, were acquitted by the jury, while MacRae was carried shoulder-high to the Prince of Wales for a night's merriment.

Today, a monument stands at the edge of Baile Ailein on the island "in fitting tribute to one of the most peaceful yet influential protests made in the history of the Crofters' Wars", according to the local literature.

In 1891, Macrae agreed to defend the men who had attempted to resettle Orinsay Farm, in the Orinsay Trials.

Lament for Donald MacRae (Balallan)

12.21.18



## Lament for Sir Rory Mor

Sir Roderick Macleod of Macleod (1573–1626), also known as Rory Mor, was the 15th chief of Clan MacLeod. His seat as Clan Chief was Dunvegan Castle.

In 1595 he went to Ireland with 500 of his clan to assist Hugh Roe O'Donnell with his war against the English. Upon his return he became involved in a feud with his Brother-in-law Donald Gorm Og MacDonald, who was Chief of the powerful Clan MacDonald of Sleat. The two clans had fought together in Ireland and had now become enemies when for some reason MacDonald rejected his wife, Sir Roderick's sister, and became very hostile towards his old allies. After a year of feuding the two Clans finally met in the Battle of Coire Na Creiche and the MacLeods were defeated. This was the last Clan battle on the Isle of Skye.

In December 1597, an act of the Estates was passed that required that all the Chieftains and Landlords of the Highlands and the Western Isles to produce their title-deeds under pain of forfeiture. Roderick ignored the act and a gift of his estates were given to a number of Fife gentlemen for the purpose of colonization. After these attempts were dealt with, he was ultimately successful getting a remission from King James VI of Scotland dated 4 May 1610 for his lands of Harris, Dunvegan and Glenelg.

Sir Rory Mor's Horn is a drinking horn, one of several heirlooms of the MacLeods of Dunvegan, chiefs of Clan MacLeod. Tradition runs that one night, Malcolm (1296–1370), the 3rd chief of Clan Macleod, returned from a tryst with the Campbell wife of the chief of the Frasers who possessed the lands of Glenelg. That night Malcolm encountered a bull which lived in the woods of Glenelg and which had terrorized the local inhabitants. Armed with only a dirk, Malcolm slew the bull and broke off one of its horns. Malcolm carried off the horn to Dunvegan, as a trophy of his prowess. For this act of valor, Fraser's wife forsook her husband for Malcolm, thus starting a lengthy clan feud between the Frasers and the MacLeods. The tradition runs that ever since Malcolm's slaying the bull the horn has remained at Dunvegan; and was converted into a drinking horn, which each chief must drain to the bottom in one draught.

The artwork on the horn has been dated to the 16th century, and by some as far back as the 10th century. The MacLeod chiefs have several other notable heirlooms kept at Dunvegan Castle—such as the Fairy Flag and the Dunvegan Cup (pictured above).





## Leaving Cobh

Cobh is a tourist seaport town on the south coast of County Cork, Ireland. Cobh is on the south side of Great Island in Cork Harbor and is home to Ireland's only dedicated cruise terminal. The port, which has had several Irish-language names, was first called "Cove" ("The Cove of Cork") in 1750. It was renamed "Queenstown" in 1850 to commemorate a visit by Queen Victoria. This remained the town's name until the late 1920s, when it was renamed Cobh by the new authorities of the Irish Free State.

According to legend, one of the first colonists of Ireland was Neimheidh, who landed in Cork Harbor over 1000 years BC. He and his followers were said to have been wiped out in a plague, but the Great Island was known in Irish as Oilean Ard Neimheadh because of its association with him. Later it became known as Crich Liathain because of the powerful Uí Liatháin kingdom who ruled in the area from Late Antiquity into the early 13th century. The island subsequently became known as Oilean Mor An Barra, (the Great Island of Barry & Barrymore) after the Barry family who inherited it.

The village on the island was known as Ballyvoloon, overlooking "The Cove" and this was first referred to as Cove village in 1750 by Smith the historian who said "it was inhabited by seamen and revenue officials".

One of the major transatlantic Irish ports, the former Queenstown was the departure point for 2.5 million of the six million Irish people who immigrated to North America between 1848 and 1950. On 11 April 1912, Queenstown was famously the final port of call for the RMS *Titanic* when she set out across the Atlantic on her ill-fated maiden voyage. She was assisted by the PS *America* and the PS *Ireland*, two ageing White Star Line tenders, along with several other smaller boats delivering first-class luggage. Local lore has it that a *Titanic* crew member, John Coffey, a native of Queenstown, jumped ship, although there is no record of his name on the crew list. 123 passengers boarded in all; only 44 survived the sinking.

Cobh was also a major embarkation port for men, women and children who were deported to penal colonies such as Australia.

Another tragically notable ship to be associated with the town, the Cunard passenger liner RMS *Lusitania*, was sunk by a German U-boat off the Old Head of Kinsale while in route from the US to Liverpool on 7 May 1915. 1,198 passengers died, while 700 were rescued. The survivors and the dead alike were brought to Cobh, and the bodies of over 100 who perished in the disaster lie buried in the Old Church Cemetery just north of the town. The *Lusitania* Peace Memorial is located in Casement Square, opposite the arched building housing the Cobh Library and Courthouse.

Leaving Cobh

Quick March

The image displays a musical score for a quick march titled "Leaving Cobh". 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 six 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 beamed sixteenth-note runs. The piece concludes with a double bar line and repeat dots.

Omaha Pipes and Drums 3.4.15



# Lonach Lasses

Robert Meldrum

The Lonach Highland and Friendly Society was founded in 1823 by Sir Charles Forbes, 1st Baronet of Newe and Edinglassie (1773-1849). Membership is drawn from the inhabitants of Strathdon, who continue to fulfil the society's original mission of preserving Highland dress and "supporting loyal, peaceful, and manly conduct; and the promotion of social and benevolent feelings among the inhabitants of the district."

Lonach Lasses is Robert Meldrums version of the popular Jenny Lind Polka.

**Lonach Lasses**

**Polka**

**Robert Meldrum**



## Lord Dunmore's Jig

John Murray, 4th Earl of Dunmore, PC (1730 – 25 February 1809), generally known as Lord Dunmore, was a Scottish peer and colonial governor in the American colonies and The Bahamas. Murray was born in Tymouth, Scotland, the eldest son of William Murray, 3rd Earl of Dunmore.

After the Jacobite army was defeated at the Battle of Culloden in 1746, William Murray was imprisoned in Tower of London and his family was put under house arrest. By 1750, William Murray had received a conditional pardon. John Murray was now aged twenty and joined the British Army. In 1756, after the deaths of his uncle and father, he became the fourth Earl of Dunmore.

Dunmore was named the British governor of the Province of New York from 1770 to 1771. Soon after his appointment, in 1770, Virginia's governor, Norborne Berkeley, 4th Baron Botetourt (Lord Botetourt) died, and Dunmore was eventually named to replace him.

Lacking in diplomatic skills, Dunmore tried to govern without consulting the House of Burgesses of the Colonial Assembly for more than a year, which exacerbated an already tense situation.

When Dunmore finally convened the Colonial Assembly in March 1773, which was the only way he could deal with fiscal issues to financially support his war through additional taxation, the burgesses instead first resolved to form a committee of correspondence to communicate their continued concerns about the Townshend Acts and Gaspee Affair to Great Britain. Dunmore immediately postponed the Assembly. Many of burgesses gathered a short distance away at the Raleigh Tavern and continued discussing their problems with the new taxes, perceived corruption and lack of representation in England. When Dunmore reconvened the Assembly in 1774, the burgesses passed a resolution declaring 1 June 1774 a day of fasting and prayer in Virginia. In response, Dunmore dissolved the House.

The burgesses again reconvened as the Second Virginia Convention and elected delegates to the Continental Congress. Dunmore issued a proclamation against electing delegates to the Congress, but failed to take serious action. In March, 1775, Patrick Henry's "Give me Liberty, or give me Death!" speech delivered at St. John's Episcopal Church in Richmond helped convince delegates to approve a resolution calling for armed resistance.

In the face of rising unrest in the colony, Dunmore sought to deprive Virginia's militia of military supplies. Dunmore gave the key to the Williamsburg magazine to Lieutenant Henry Colins, commander of HMS

*Magdalen*, and ordered him to remove the powder, provoking what became known as the Gunpowder Incident. On the night of 20 April 1775, royal marines loaded fifteen half-barrels of powder into the governor's wagon, intent on transporting it down the Quarterpath Road to the James River and the British warship. Local militia rallied, and word of the incident spread across the colony.

The Hanover militia, led by Patrick Henry, arrived outside of Williamsburg on 3 May. That same day, Dunmore evacuated his family from the Governor's Palace to his hunting lodge, Porto Bello in nearby York County. On 6 May, Dunmore issued a proclamation against "a *certain* Patrick Henry... and a Number of deluded Followers" who had organized "an Independent Company... and put themselves in a Posture of War."

Dunmore threatened to impose martial law, and eventually retreated to Porto Bello to join his family. Dislodged by the Virginia rebels and wounded in the leg, on 8 June, Dunmore took refuge on the British warship HMS *Fowey* in the York River. Over the next months, Dunmore sent many raiding parties to plunder plantations along the James, York and Potomac rivers, particularly those owned by rebels. The raiders exacerbated tensions, since they not only stole supplies they also encouraged slaves to rebel. In December, Washington commented "I do not think that forcing his lordship on shipboard is sufficient. Nothing less than depriving him of life or liberty will secure peace to Virginia, as motives of resentment actuate his conduct to a degree equal to the total destruction of that colony."

Dunmore is noted for Lord Dunmore's Proclamation, also known as Lord Dunmore's Offer of Emancipation. Dated 7 November 1775, but proclaimed a week later, Dunmore thereby formally offered freedom to slaves who abandoned their Patriot masters to join the British. Dunmore had previously withheld his signature from a bill against the slave trade. The proclamation appeared to respond to the legislature's proclamation that Dunmore had resigned his position by boarding a warship off Yorktown nearly six months earlier. However, by the end of the war, an estimated 800 to 2000 escaped slaves sought refuge with the British; some served in the army, though the majority served in noncombatant roles.

Dunmore organized these Black Loyalists into his Ethiopian Regiment. However, despite winning the Battle of Kemp's Landing on 17 November 1775, Dunmore lost decisively at the Battle of Great Bridge on 9 December 1775. Following that defeat, Dunmore loaded his troops, and many Virginia Loyalists, onto British ships. Smallpox spread in the confined quarters, and some 500 of the 800 members of the Ethiopian Regiment died.

On New Year's Day in 1776, Dunmore gave orders to burn waterfront buildings in Norfolk from which patriot troops were firing on his ships. However, the fire spread. The city burned, and with it any hope that Dunmore's loyalists could return to Virginia. Dunmore retreated to New York. Some ships of his refugee fleet were sent south, mostly to Florida. When he realized he could not regain control in Virginia, Dunmore returned to Britain in July 1776. Dunmore continued to draw his pay as the colony's governor until 1783, when Britain recognized American independence.

From 1787 to 1796, Dunmore served as governor of the Bahamas. Dunmore died on February 25, 1809 and was succeeded in the earldom by his eldest son, George.

Lord Dunmore's Jig

Jig

OP&D 7.25.17



# Lord Huntley's Cave

Lord Huntly's cave is located north of Grantown, Speyside, in a rocky glen about two miles from Castle Grant. It is named for Lewis Gordon, 3rd Marquis of Huntly.

Lewis Gordon, 3rd Marquis of Huntly (c. 1626–1653) was the third son of George Gordon, 2nd Marquis of Huntly. Born when his father was commander of the Garde Écossaise, he was named after Louis XIII of France, and brought up until the age of ten by his grandfather, George Gordon, 1st Marquis of Huntly. From an early age, he showed himself to be a reckless romantic — while still a child, he stole some jewels and attempted to take ship to Holland, presumably to join the army. When he was thirteen, the First Bishops' War broke out, and the young nobleman sneaked out of Gordon Castle (one account says he climbed over the wall) and hurried to the Highlands, where he raised a brigade of clansmen from his father's estates to fight the Covenanters. His first experience of war was at Megray Hill, where his Highlanders scattered in the face of enemy cannon fire.

Following the peace, Lord Lewis travelled to France, where he enlisted as an ordinary pikeman in an infantry regiment, in order to learn his soldiering from the ground up. After three years, he traveled to England, working his way north by serving on both sides in the English Civil War, first in the royalist army and then in the Scottish Covenanter forces of his uncle, the Earl of Argyll, the same army he had fought against in 1639.

Eventually returning home, the sixteen-year-old nobleman seduced and married the fiancée of his absent elder brother, Viscount Aboyne. He served on both sides in the Scottish Civil War, playing an important role in his father's occupation of Aberdeen in 1646, where he engaged an enemy cavalry commander in single combat and then storming the town. Going into exile after the defeat of the royalists, he traveled again to France; in rapid succession, he succeeded his brother and father as Earl of Enzie and Marquess of Gordon, and by 1651, he was allowed to return to Scotland, even though he refused to conform to the Presbyterian Church of Scotland (he was probably a Roman Catholic).

In 1645 Lord Lewis attacked Brodie Castle in Moray and setting it afire destroyed important archives and documents detailing the origins of the illustrious Clan Brodie. This dastardly act secured Clan Brodie's place among the great mysteries of Scotland.

He died aged 26 or 27, leaving a young widow (whom he had apparently converted to Catholicism), three daughters, and a four-year-old son who would eventually become the 1st Duke of Gordon.

His reputation among historians has varied; he is the clearest hero in the Civil War narrative of his kinsman Patrick Gordon of Ruthven, while John Buchan regarded him as wild and headstrong to the point of insanity.

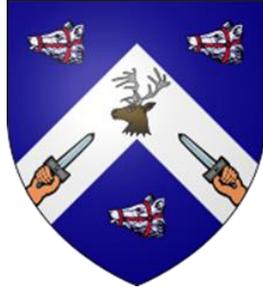
According to tradition, Gordon was concealed for some time in the cave, aided by Mary, the daughter of the laird, Sir John Grant, who carried supplies to the fugitive.

Lord Huntley's Cave

March

James Scott Skinner

The image displays a musical score for a march titled "Lord Huntley's Cave" by James Scott Skinner. The score is written in a single system on a grand staff (treble clef) and is set in the key of D major (one sharp) and 2/4 time. The piece consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several repeat signs (double bar lines with dots) and first/second endings indicated by brackets and numbers 1 and 2. The music has a characteristic Scottish march feel with its steady 2/4 rhythm and melodic patterns.



## Lord Reay's Jig

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

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

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

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

Lord Reay's Jig

Jig

The musical score for "Lord Reay's Jig" is presented in four staves of music. The key signature consists of two sharps (F# and C#), and the time signature is 6/8. The melody is written in treble clef. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The music consists of a series of eighth and sixteenth notes, with some beamed pairs and dotted rhythms. The second staff continues the melody, ending with a double bar line and repeat dots. The third staff continues the melody, also ending with a double bar line and repeat dots. The fourth staff concludes the piece with a final double bar line and repeat dots.

Omaha Pipes and Drums 8.15.17



# Lough Conn

Lough Conn (Irish: *Loch Con*) is a lake in County Mayo, Ireland and covers about 14,000 acres. With its immediate neighbor to the south, Lough Cullin, it is connected to the Atlantic by the River Moy. Lough Conn is noted for its trout and salmon fishing.

In Gaelic mythology, various accounts are given of the origin of the name. In one account, Lough Conn was created when Fionn mac Cumhaill was hunting with his hounds; Conn and Cullin. They came across a wild boar. Finn and the hounds attempted to chase it. However, as the boar ran, water poured from its feet. The hounds ran ahead of Finn and eventually Conn was ahead of Cullin. Conn chased the boar for days until a lake appeared. The boar swam back to land but Conn was drowned. This happened again in the south to Cullin.

According to another account, the name means in Irish "the lake of the hounds". The story is that the fierce hounds of the chieftain Modh pursued a wild pig into the lake, where they drowned.

The ruins of a priory exist at Errew Abbey. Tigernan of Errew is said to have founded the monastery in the early 6th century. It was originally called "Mainistir Taobh Thiar do Shruth", "the abbey on the west side of the stream". Up to 1,400 students from all over Europe are claimed to have studied there. Errew Abbey was dissolved in 1585.

## Lough Conn

## Reel

Brigade Book of Irish Pipe Music



# Lough Derg

Lough Derg (from Irish *Loch Deirgeirt*, meaning "loch of the red eye") is a lake in County Donegal, Republic of Ireland near the border with Northern Ireland. It is the second-largest lake (or lough) in Ireland and is the third-largest in the whole island. It is best known for St Patrick's Purgatory, a site of pilgrimage on Station Island in the lake.



Map of Station Island, Lough Derg, County Donegal, Ireland - 1666

According to legend, the site dates from the fifth century, when Christ showed Saint Patrick a cave, sometimes referred to as a pit or a well, on Station Island that was an entrance to hell. Legend maintains that St. Patrick had grown discouraged by the doubts of his potential converts, who told him they would not believe his teachings until they had substantial proof. St. Patrick prayed that God would help him relate the Word of God and convert the Irish people, and in return, God revealed to him a pit in the ground, which he called Purgatory; by showing this place to the people, they would believe all that he said. By witnessing Purgatory, the people would finally know the reality of the joys of heaven and the torments of hell.

Although the cave has been closed since 1632, several descriptions by early pilgrims survive. They referred to it as a cave or cellar or as an enclosed pit. The entrance, which was kept closed and locked, was quite narrow: about 2 ft. wide and 3 ft. high. Once inside there was a short descent of about six steps. The cave was divided into two parts: the first was about 9 ft. long, probably with banked sides and only high enough to kneel in; after a turn there was another niche about 5 ft. long.

A monastery probably existed on the islands in Lough Derg from the fifth century and it probably included anchorites who lived in beehive cells – which may be preserved in some form in the penitential beds that can still be seen on Station Island.



Pilgrimages continue even today, after almost fifteen-hundred years. Every year the main pilgrimage season begins in late May/early June and ends mid-August, on the 15th, the feast of the Assumption of Mary. It is a three-day pilgrimage open to pilgrims of all religions, or none, who must be at least fifteen years of age, in good health and able to walk and kneel unaided.

Lough Derg

Slow March



## Lullaby from R. B. Nicol

Robert Bell "Bob" Nicol was born on December 26 1905 in the parish of Durris in Lower Deeside. His father, from Banchory in Aberdeenshire, was a fishing ghillie on the Dee and his mother was from Moidart, and a Gaelic speaker. He began piping at the age of seven. He was first taught by a piper MacKellar, a pupil of John MacDougall Gillies. When MacKellar was killed in the First World War, Nicol received instruction from Charles Ewen in Aberdeen.

He was appointed piper to Lord Cowdray, Dunecht before moving to Balmoral as piper to King George V in 1924. He lost an eye in a shooting accident in 1926 when he was only 20 years old. The king was anxious that Nicol receive the best piping tuition and the same year, after consultation, he was sent to Inverness for a month, to John MacDonald. Along with Bob Brown, the visits continued every year until 1939. During this period Nicol became one of the outstanding players, winning all the top honors including the gold medal at Inverness and Oban in 1930 and the Clasp in 1932. His medal tune at Inverness was "Lament for Donal Ban MacCrimmon", a tune he was later to play at the graveside of both John MacDonald and Bob Brown.

During the war he served as Pipe Major in the 2nd Battalion Gordon Highlanders and ran a piobaireachd class for the 15th Scottish Division. A very good and firm teacher dedicated to keeping the traditional piobaireachd alive, he taught at schools in America and Brittany.

At Balmoral, at least in his later years, his employment was as a fishing ghillie on the Abergeldie beat of the Dee.

After the death of his mother he and his sister moved to Mill of Cosh, Girnock near Ballater and later to Blacksmith's Cottages, Birkhill Retirement Home. He died on April 4, 1978 aged 72.

Lullaby from R.B. Nicol

Air





# MacNeil's Farewell to Barra

Tom 'Tam' Muirhead

For centuries the MacNeil clan based on the Hebridean island of Barra have proudly claimed to be descendants of Ireland's "greatest" King, Niall of the Nine Hostages a king of Tara in Ireland who ruled around 400. But a check on hundreds of modern day MacNeils has revealed their roots actually lie with the Vikings and not the Irish. DNA swabs taken from Barra MacNeils as far away as Canada and Australia have proved that the blood of fierce Norse raiders runs through their veins.

The finding comes from the MacNeil Surname Y-DNA project run by genealogists Vincent MacNeil and Alex Buchanan. Clansmen from all over the world including Scotland, the US, Canada, New Zealand and Australia have provided DNA samples.

MacNeil remains the main surname on Barra on the southern tip of the Outer Hebrides with a population of just 1,000. Clansmen believed they descended from Niall of the Nine Hostages through an 11th century Irish prince who immigrated to Scotland. But the DNA project has not found a single match to Ireland.

The name is derived from Niall. The first Niall came to Barra around 1049 and is considered to be the first chief of the clan. Neil MacNeil was the fifth chief and was described as a prince at the Council of the Isles held in 1252. He was still chief after the Battle of Largs in 1263 which ended the domination of the Western Isles by the Vikings from Norway. Neil's son, Neil Og Macneil, is believed to have fought for Robert the Bruce at Bannockburn in 1314 and was given land in northern Kintyre.

Gilleonan, the 9th chief, was given a charter of Barra and Boisdale in 1427 from the Lord of the Isles. In the 16th century, the 12th chief (also named Gilleonan) attended a meeting with King James V at Portree, along with a number of other island lords. He was promptly imprisoned for many years, despite being promised a safe conduct by the king. He was not released until 1542 when the Regent Moray tried to use the chiefs in the isles to inhibit the power of the Campbells in Argyll.

In the 16th century, the MacNeils augmented their income with a bit of piracy and were sometimes referred to as the "last of the Vikings". The 15th chief was denounced so many times that he was labelled a "hereditary outlaw". On one occasion the chief was tricked into appearing before King James VI for attacking the English ships of Queen Elizabeth. When asked why he had done so, he replied that he thought he was doing the King a favor by annoying the woman who had beheaded the monarch's mother (Mary Queen of Scots).

Eventually, the king issued letters requiring loyal subjects to "extirpate and root out" both the chief and members of the clan. In 1610, the chief's nephews attacked the seat of the clan chief at Kisimul Castle, captured their uncle and put him in chains. The chief's son became head of the clan and fought for King Charles II at the Battle of Worcester. The next chief, Roderick Dhu, was received at court in London and granted a royal charter for all the lands of Barra. The clan remained loyal to the crown - including the "Old Pretender" when the Jacobite Uprising of 1715 took place.



The MacNeil stronghold on Barra was Kisimul Castle. There may have been a building there as early as the 11th century but the present structure probably dates from the 13th century but the dates are uncertain. The castle was besieged several times in the various clan wars. But when the 21st clan chief became bankrupt in 1848, it was sold along with Barra to the Gordons of Cluny who later sold it to the Cathcarts. The line of the hereditary chief passed to a cousin who had immigrated to North America earlier in the 19th century.

In a romantic turnaround, a later clan chief, Robert Lister MacNeil, came back from America to Barra in 1937 and purchased the castle and subsequently devoted his life to restoring it. His son, Ian Roderick MacNeil (the 46th of the Clan MacNeil if you start with Niall of the Nine Hostages) is a distinguished lawyer and has continued that task. Recently the National Trust has taken over the restoration work on a long-term lease (for a Pound a year and a bottle of whisky!)

The tune, **MacNeil's Farewell to Bara**, was written by T. Muirhead. Tom Muirhead – usually known as 'Tam' – was born at Meadowfield Row, Longriggend, Lanarkshire on October 27, 1900. His parents were William Muirhead (b.1868), a coal miner, and Mary Whitelaw (b.1869)

Artistic interests featured from an early age in Tom's life. By age six he was being encouraged to go to his bedroom and practice the accordion. His older brother James played, so there was already an accordion in the house. He never had lessons from a teacher. He learned everything by ear and only later came to read music. As a teenager he would play at dances and weddings all over the district, and by the age of seventeen had bought a motorbike so he could get to outlying village halls. Special straps held the accordion on his back while he rode the motorbike to gigs.



Tom left school by age 13 to work in the coal pits. Years later, in the 1930s, he would nearly lose a hand in a mining accident, and this steered him back toward surface work as chief plate layer on the Southfield Colliery railway, where he remained for the rest of his working life. During the miners' strike of 1926, he was keen to do what he could for the relief effort, playing accordion on the sands in Ayr and Troon, sharing his earnings amongst the miners. At this time, he was also part of a traveling group performing in halls in Glasgow. The troupe included singer J.M. Hamilton and Nellie Wallace, another acclaimed singer of the day.

During the war years, he often went around the town on flatbed lorries, playing with groups who were collecting for charity, as charity work was a particular passion. He also played for the Highland Dancers at Gala days in the area.

He played the four-row Italian style accordion over the usual three- or five-row style usually favored in Scotland at the time, believing it to have much more versatility in fingering than the more popular models. In 1924 he bought a Ranco Guglielmo four-row, button-keyed accordion direct from Italy. He looked at instruments in an Italian catalogue, and, with translating help from Freddie Valerio, the local Italian ice-cream seller, he ordered what he wanted from the Italian music dealer.

He had heard pipes from earliest times, as he had some cousins who played. One of them, Eileen Wilson (pronounced Eelen), was a fine player and won many prizes but was rather frowned upon by men pipers of the time who felt women shouldn't be competing. Two other male cousins were also pipers.

In the 1940s, Tom started up a band with Jock Conner on second accordion and Benny Cartie on drums. The band lasted for some years, and Tom's business card at the time read Tommy Muirhead, Ace Accordionist, 5 Stane Place, Shotts. Posters promoted Tommy as a premier accordionist.

Of course, musical pursuits, had to fit in with the ongoing grind of daily working life. On a typical day, Tom would return from work at 4.30 pm, wash, and if playing that night, would have a couple of hours sleep, get up, dress and head off to the evening engagement. He would routinely play dance music on the accordion for three hours at a stretch, having worked all day.

He had a close association with the Shotts and Dykehead Caledonia Pipe Band, and especially with the McAllister family, who lead the band for several generations through the mid-1900s. Tom McAllister, Jr. lived just round the corner from the Muirhead house and Tom was a frequent visitor to the McAllister household to play and listen to music. His ties to this band continued throughout his life. It was through the McAllisters that the tunes of 'T. Muirhead' found their way into bagpipe music books and pipe bands.

Despite his love of the continental sounds of the Italian style accordion, and his love of music from all over the world, Tom never traveled outside of the British Isles. The Ranco Guglielmo accordion he bought in 1962, is played still today, by his grandson Jim Macfarlane, who delights his congregation by playing it at the Christmas Eve service in Lochgoilhead every year.

Tom's repertoire included tunes from the classics: "William Tell," "The Barber of Seville," "Carmen." He had sheet music sent monthly from London Music publishers Chappel and Matthews. Such pieces as 'In a Persian Market' would arrive in the post and Tom would waste no time in trying out these new pieces and asking the family what they thought. He had a trunk full of music, much of it pipe music. He would play away for hours in his room, and it was common to see a group of miners making their way along the road stop near Tom's window to listen to the strains of his accordion. He took his accordion with him whenever he traveled. One such occasion was a trip from the Broomielaw in Glasgow, to Dublin, when he

played on the boat, as the sun set. He often played pipe-like embellishments. His daughter Jessie remembers that he kept a chanter in his drawer in the house and on occasion used to rig up a connection with his accordion, so he could finger while the accordion acted as a bellows. He had a great fondness as well for the Northumbrian smallpipes and tried to imitate their sweet sound on his accordion.

Tom Muirhead died on 6th January, 1979, and was buried on January 8th in Stane Cemetery, Shotts. Two pipers from the McAllister family met the cortege at the gates and piped the mourners to the graveside. They played some of his own music, followed by “My Home” and Rossini’s “The Green Hills of Tyrol.”

Mac Neil's Farewell to Barra Slow Air T. Muirhead Arr. MPD

The musical score is written on eight staves of five-line music paper. It begins with a treble clef and a 6/8 time signature. The melody is characterized by frequent eighth and sixteenth notes, often beamed together in groups. There are several trills and grace notes throughout the piece. The music concludes with a double bar line and repeat dots. The title 'Mac Neil's Farewell to Barra' is positioned above the first staff, 'Slow Air' is centered above the second staff, and 'T. Muirhead Arr. MPD' is in the top right corner.



# Mairi nighean Alasdair

When Mary Mackenzie (Mairi nighean Alisdair) died, her widowed husband William MacKenzie (1856 - 1908) went to join his only remaining family who had all left for Canada but he died within a year of arriving in Canada and was buried in Mountain View Cemetery in Thunder Bay. Before leaving Lewis he pulled out one of his teeth and buried it with his wife so at least part of him remained there. William also composed many other Gaelic songs and poems.

## PUBLIC NOTICE:

*August 31, 1998*

*Relatives will gather at Cladh na h-Aoidhe, a cemetery in Point, Isle of Lewis, at the end of the week to lay a head-stone at the grave of Mairi nighean Alasdair. Rhoda MacLeod explains that Mary MacKay, from Garrabost, was married to William MacKenzie from Shader for twenty years. She died in 1904 and William then wrote the famous song. William went to Canada in 1907, and died the following year.*

## Lyrics

Faca sibh Màiri nighean Alasdair?  
 Faca sibh Màiri nighean Sheumais?  
 Faca sibh Màiri nighean Alasdair?  
 Bidh iad a' mire ri chèile  
 Faca sibh Màiri nighean Alasdair?  
 Faca sibh Màiri nighean Sheumais?  
 Faca sibh Màiri nighean Alasdair?  
 Bidh iad a' mire ri chèile

Cruinn, geàrr, sgiobalta  
 Cruinn, sgiobalta, gleusda  
 Cruinn, geàrr, sgiobalta  
 Bidh iad a' mire ri chèile  
 Cruinn, geàrr, sgiobalta  
 Cruinn, sgiobalta, gleusda  
 Cruinn, geàrr, sgiobalta  
 Bidh iad a' mire ri chèile

*Have you seen Mary, daughter of Alasdair?  
 Have you seen Mary, daughter of James?  
 Have you seen Mary, daughter of Alasdair?  
 They often make merry together  
 Have you seen Mary, daughter of Alasdair?  
 Have you seen Mary, daughter of James?  
 Have you seen Mary, daughter of Alasdair?  
 They often make merry together*

*Neat, trim, tidy  
 Neat, tidy, deft  
 Neat, trim, tidy  
 They often make merry together  
 Neat, trim, tidy  
 Neat, tidy, deft  
 Neat, trim, tidy  
 They often make merry together*

Mairi nighean Alasdair

Slow Air

The image displays a musical score for the piece 'Mairi nighean Alasdair', categorized as a 'Slow Air'. The score is presented on three staves, each using a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The notation is written in a style characteristic of traditional Scottish Gaelic music, featuring a series of eighth and sixteenth notes with stems pointing downwards. The melody is continuous across the three staves, with some measures containing multiple notes beamed together. The piece concludes with a double bar line and repeat dots at the end of the third staff.



# Major Bowen

Pipe Major R. Batt

Major Cecil Leander John Bowen was born on June 11, 1895 in what was then Southern Rhodesia (now Zimbabwe).

He was commissioned in September 1914 in the East Surrey Regiment; served with them in France from July, 1915, to September, 1917, and thereafter as G.S.O.3 of the 59<sup>th</sup> Division, and later G.S.O.3 with the III Corps. He was wounded once. After the Armistice, he was seconded for three years to take a scholarship course at Oxford, obtaining his degree, and then transferred to the First Battalion of the Irish Guards in 1922.

In 1928, he married Miss Maisie Pedley, daughter of Major Oswald Henry Pedley – they had two sons.

Major Bowen was killed during the bombing of the ship, MS *Chrobry*, in the Vestfjorden, Norway, in 1940. MS *Chrobry* was an ocean-going passenger ship. The ship was in the middle of its maiden passenger voyage to South America when World War II broke out. During the war the ship was rebuilt in Britain to become a troop transport. As a transatlantic liner she made only one transatlantic voyage, never coming back to her home port of Gdynia. On May 14, 1940 she sailed from Tjeldsundet transporting British troops to Bodø. Just before midnight German dive bombers attacked the ship three times in the middle of the Vestfjorden, setting the ship on fire, exploding ammunition, and killing several army officers and men.

Color Sgt. R.J. Batt, was Pipe Major of the First Battalion Irish Guards from 1939–40.

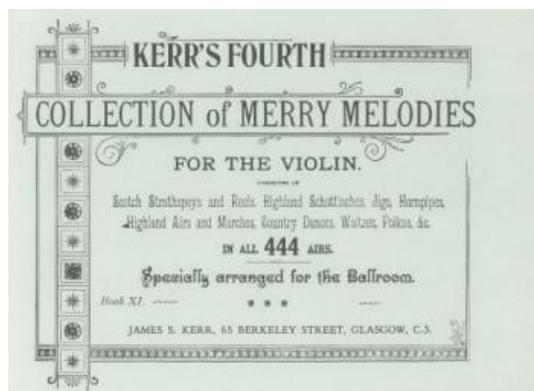
Major Bowen

March

P.M. R. Batt



1.4.19



# Major Mackie

Best known as "Major Mackey's Jig" this traditional fiddle tune is popular as a jig in many English speaking regions, including England and Scotland, Canada (popularized by Don Messer and played throughout the Maritime provinces), and New England. The earliest publication appears in the Scottish Kerr collection (c. 1880's).

## Major Mackie

## March



# March to Battle (Across the Rio Grande)

## The Chieftains

The tune, “March to Battle” is from The Chieftains’ 2010 album, *San Patricio*. It’s one of the tunes we will be performing with The Chieftains in Lincoln. The Saint Patrick’s Battalion (Spanish: *Batallón de San Patricio*), formed and led by John Riley, was a unit of 175 to several hundred immigrants (accounts vary) and expatriates of European descent who fought as part of the Mexican Army against the United States in the Mexican–American War of 1846-8. Most of the battalion’s members had deserted or defected from the United States Army.

John Patrick Riley (Irish: *Seán Pádraic Ó Raghallaigh*), also known as John Patrick O’Riley, (c. 1817 – August 1850), was born in Clifden, County Galway, Ireland. Riley served with the British Army before immigrating to Canada. Connemara and other rural regions suffered greatly during the Great Famine, and millions of people emigrated by ship from Ireland to Canada and the United States to survive.

Soon after his arrival in the United States in Michigan, Riley enlisted in the US Army. Many immigrants were recruited in the 1840s; some served just to earn some money, as they had usually fled famine and severe poverty in their home countries.

Prior to his desertion, Riley served in Company K of the 5th US Infantry Regiment. Riley and Patrick Dalton formed the *Batallón de San Patricio*, or the Saint Patrick’s Battalion. Composed primarily of Catholic Irish and German immigrants, the battalion also included Canadians, English, French, Italians, Poles, Scots, Spaniards, Swiss, and Mexican people, most of whom were members of the Catholic Church. Disenfranchised Americans were in the ranks, including escaped slaves from the Southern United States. The Mexican government offered incentives to foreigners who would enlist in its army: granting them citizenship, paying higher wages than the U.S. Army and the offer of generous land grants. Only a few members of the Saint Patrick’s Battalion were actual U.S. citizens.

Members of the Battalion are known to have deserted from U.S. Army regiments including: the 1st Artillery, the 2nd Artillery, the 3rd Artillery, the 4th Artillery, the 2nd Dragoons, the 2nd Infantry, the 3rd Infantry, the 4th Infantry, the 5th Infantry, the 6th Infantry, the 7th Infantry and the 8th Infantry. The Battalion served as an artillery unit for much of the war. Despite later being formally designated as infantry, it still retained artillery pieces throughout the conflict. In many ways, the battalion acted as the sole Mexican counter-balance to U.S. horse artillery.

They fought at several battles and finally at the Battle of Churubusco, on the outskirts of Mexico City, where more than 70 were captured by US forces and the rest disbanded. Men of the disbanded battalion went on to fight at the Battle for Mexico City.

For Americans of the generation that fought the Mexican-American War, the *San Patricios* were considered traitors. For Mexicans of that generation, and generations to come, the *San Patricios* were heroes who came to the aid of fellow Catholics in need.

Because Riley had deserted before the US declared war against Mexico, he was not sentenced to execution following his conviction at the *court martial* held in Mexico City in 1847. He testified to deserting because of discrimination against and mistreatment of Irish Catholics in the US Army, and anti-Catholicism which he had encountered in the United States. While escaping the mass hanging of about 50 other captured members of the Saint Patrick's Battalion, Riley was branded on his cheek with the letter "D" for deserter.

Following his conviction and branding, Riley was released and eventually rejoined the Mexican forces. Reportedly he grew his hair to conceal the scars on his face. He continued to serve with the regular Mexican Army after the end of the war, being confirmed in the rank of "Permanent Major". Stationed in Veracruz, he was retired on August 14 1850 on medical grounds after suffering from yellow fever.

Those who survived the war generally disappeared from history. A handful are on record as having made use of the land claims promised them by the Mexican government.

### March to Battle

### Chieftains

The image displays four staves of musical notation for the piece 'March to Battle' by Chieftains. The music is written in treble clef, with a key signature of two sharps (F# and C#) and a time signature of 2/4. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and phrasing slurs. The piece begins with a repeat sign and a first ending bracket. The notation is presented in a clean, black-and-white format.

OPD/fjwb/12-5-12



# Marquess of Stafford

John McAllister

Marquess of Stafford (created 1786) is a subsidiary title of the Duke of Sutherland. Duke of Sutherland is a title in the Peerage of the United Kingdom which was created by William IV in 1833 for George Leveson-Gower, 2nd Marquess of Stafford. A series of marriages to heiresses by members of the Leveson-Gower family made the Dukes of Sutherland one of the richest landowning families in the United Kingdom. The title remained in the Leveson-Gower family until the death of the 5th Duke of Sutherland in 1963, when it passed to John Egerton, 5th Earl of Ellesmere.

The 1st Duke and Duchess of Sutherland remain controversial for their role in the Highland Clearances, when thousands of tenants were evicted and resettled in coastal villages. This allowed the vacated land to be used for extensive sheep farming, replacing the mixed farming carried out by the previous occupants. This was part of the Scottish Agricultural Revolution. The changes on the Sutherland estate were motivated by two major objectives. The first was to increase the rental income from the estate: sheep farmers could afford much higher rents. The second was to remove the population from the recurrent risks of famine.

The Clearances relied on the insecurity of tenure of most tenants under the Scottish legal system. There was no equivalent of the English system of copyhold, which provided a heritable tenancy for many English counterparts of the Scots who were cleared from their farms. The cumulative effect of the Clearances and the large-scale emigrations over the same period devastated the cultural landscape of Scotland; in the end they destroyed much of Gaelic culture.

The Clearances resulted in significant emigration of Highlanders to the coast, the Scottish Lowlands, and further afield to North America and Australasia.

**Marquess of Stafford**

Reel

John McAllister

Glen Collection



## Millbank Cottage

Pipe Major William Millar Nicholson Duncan Dumbreck

William Millar Nicholson Duncan Dumbreck was born 28th December 1866 in Linlithgow. Dumbreck, according to his obituary, was pipe-major of the 1st Black Watch, to which, when he was appointed, was the youngest pipe-major in the British Army.

William wrote numerous times for the pipes including Carriber Glen, Pipers Farewell to Gibraltar, West Lothian Volunteers, Major H.F. Elliot's Welcome to Wolflee, Captain Macdonalds Strathspey, 42nd Welcome to Mauritius, Lt. J.B. Pollock's Welcome to Craig, Lt. A.D. Murray's Farewell to the Black Watch and Millbank Cottage. He wrote the latter piece for his sister Lillias Dumbreck when she lived at Millbank Cottage, Uphall. The tune was composed in 1887 for his sister's house built in that year. A descendant of the Pipe Major still lives in the same house at Station Road, Uphall, Midlothian.



William died in 1935 at the age of 68; he received a military funeral to Linlithgow Cemetery. A party of eighteen members of A Company, Linlithgow 4-5th Battalion Royal Scots (T.), formed a Guard of Honour and firing party. Ten pipers drawn from Torphichen, Philipstoun and Linlithgow, and three drummers played "The Flowers of the Forest" from the deceased's home to the cemetery. At the graveside the Rev. Dr. R. Coupar, St. Michael's Church, Linlithgow, officiated. A piper from headquarters, 4-5th Royal Scots, Edinburgh, played "Lochaber No More" whilst the last volley was being fired. Then Pipe-Major Alexander Forrest, Torphichen, played "Millbank Cottage" the pipe composition by the deceased, one of his most famous compositions. Bugler John Walker, headquarters, 4-5th Royal Scots, sounded the "Last Post" and "Reveille."

Millbank Cottage

March

W.D.Dumbreck

The image displays a musical score for a march titled "Millbank Cottage" by W.D. Dumbreck. The score is written in G major (one sharp) and 2/4 time. It consists of ten 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 characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent beaming. The score includes first and second endings, indicated by bracketed lines and the numbers 1 and 2. The piece concludes with a double bar line and repeat dots.

As played by Alasdair Gillies





# Miss Drummond of Perth

The tune, Miss Drummond of Perth, is also known as The Cripple Lad of the Glen – *An Gille Crùbach anns' a Ghleann*.

Earl of Perth is a title in the Peerage of Scotland. It was created in 1605 for James Drummond, 4th Lord Drummond. The Drummond family claim descent from Maurice, son of George, a younger son of King Andrew I of Hungary. Maurice arrived in Scotland on the ship which brought Edgar Atheling, the Saxon claimant to the crown of England after the Norman Conquest, and his sister Margaret to Scotland in 1068. Maurice was given lands in Lennox (Dunbartonshire), together with the hereditary stewardship of the county. The Hungarian Prince theory has been discounted as no evidence of any relationships exists in written records. "The Red Book of the Menteiths" clearly discounts the Hungarian Prince as a myth likely formed to give status to the Drummond origins. The Drummonds in the 12th Century were allied to the Menteiths their early fortunes became through the relationship. Indeed, one "Johannes De Drumon", said to have died in 1301, was buried in Inchmahome Priory which was founded by the Menteiths. His successor John Drummond, the 7th Steward, was deprived of the lands and retired into Perthshire.

The Earl of Perth is the hereditary Clan Chief of Clan Drummond. The family seat is at Stobhall, near Perth (Drummond Castle shown above), from the early 14th century.

## Miss Drummond of Perth





# Murdo's Wedding

P.M. Gavin Stoddart

For pipers of all abilities, “Murdo’s Wedding” is a staple. The two-part 4/4 march is at least as popular and played as “Flett From Flotta,” and probably approaches even “Scotland the Brave” for its ubiquity in repertoires.

It’s a simple tune with a memorable melody: common hallmarks of music with staying-power. But how did it come about? Many will know that “Murdo” is a fairly common male name in Scotland, especially in the Highlands and islands. So, who was this Murdo, and what was so important about the guy’s wedding?

The tune was written by Major Gavin Stoddart BEM, one of the great competitive solo pipers of the latter half of the twentieth century. Among many big prizes, Stoddart won both Highland Society of London Gold Medals and the Silver Star Former Winners MSR at the Northern Meeting.

One could say that, of the many talents that Major Gavin Stoddart possesses, his ability to follow orders is exceptional. Astonishingly, in 1980, when he was 32 years old, Gavin Stoddart was ordered by his commanding officer to commence going “round the games,” to compete in top solo events and do well for the Royal Highland Fusiliers. What ensued from 1980 to 1989 was one of the most successful competitive runs of any piper in the world.

He started by winning the Silver Medal and the Strathspey & Reel at the Argyllshire Gathering in 1980. He went on to capture the Gold Medal and the Former Winners’ MSR at Oban in 1981, both on his first attempt, the Braemar Gold Medal for piobaireachd in 1981, the Inverness Gold Medal in 1983, another Former Winners’ MSR title at Oban in the same year, and just about every contest—including two wins of the overall prize at the Glenfiddich Championship—in between. In 1988 he brought his solo career to a suitable conclusion by taking the Silver Star Former Winners’ MSR at Inverness.

It’s obvious that when he was ordered to compete, in Gavin Stoddart’s mind that meant only one thing: winning.

The son of the famous and well-liked George Stoddart, Gavin Stoddart was born in 1948 in Hamburg, West Germany, while his father was stationed there as Pipe Major of the 5th Scottish Parachute Regiment. Young Gavin learned piping at first mainly by ear, received his initial formal instruction from his father in the early 1960s, and then was sent to Captain John A. MacLellan at the Army School of Piping at Edinburgh Castle.

During his formative years, Stoddart spent much of his time at his father's shop, the Edinburgh branch of R.G. Hardie & Co., and there he was exposed to all the greats of the time—John D. Burgess, John MacLellan, Hector MacFadyen, John MacFadyen and others—who would stop by for a talk and a tune.

At the age of 16, he was allowed to be a guest piper with the then Edinburgh City Police Pipe Band under the legendary Pipe Major Iain McLeod when the band was at its height of excellence. He stayed with the band until 1966, when, rather than staying with the police until he became eligible to join the force, he decided instead to enlist as a piper in the Scots Guards, in August 1966, following in his father's military footsteps. Gavin Stoddart remained with the Guards until May 1979, when he was asked to transfer to the Royal Highland Fusiliers as Pipe Major. The Fusiliers was his father's regiment, so the call was irresistible.

In 1983 Gavin Stoddart was awarded the British Empire Medal for services to army piping, and in May 1987 was posted to the Army School of Bagpipe Music as Warrant Officer Class 1 Pipe Major. He was also appointed Senior Pipe Major of the British Army.

After his glorious eight year competition run, Gavin Stoddart retired from competing and, in June 1990, was commissioned as Captain and appointed Director of Army Bagpipe Music—the most important position a piper in the British army can hold. In the fall of 1997, he was again promoted, this time to the rank of Major.

Add all this to the fact that he wrote “Murdo's Wedding,” one of the most popular and played tunes of all time, at the age of 16, and one can easily see that Gavin Stoddart is a truly gifted piper.

A proud and well turned out professional soldier, Gavin Stoddart is nonetheless a warm and engaging individual. He is extremely well liked by his peers, and his knack for storytelling and jokes is famous. At his office at Edinburgh Castle, Stoddart is the perfect conversationalist, speaking quickly, enthusiastically and candidly about his experiences and views on piping past and present. It's no surprise that, when he started to compete, his fellow competitors were nothing but pleased to assist him with tips and tricks of the solo piping trade.

Now retired from his esteemed career with the military, during which he was awarded the British Empire Medal for services to his country and to piping, we contacted the always congenial and humble Gavin Stoddart to ask if he could enlighten us on the roots of and reasons for “Murdo's Wedding.”

Here's what he returned:

“In 1964 I was playing the practice chanter in the back of my father's shop in the Lawnmarket, Edinburgh. I was really just messing around and killing time before it was time for my lesson with Captain John MacLellan. I was using a tape recorder and when I replayed the tape a musical phrase stuck out – this consisted of the first two bars of the tune. It was quite easy from there to develop it further and the first part was completed fairly quickly. I was stuck on the start of the second part and when my father heard what I was playing he said the tune had something going for it and helped out with the first bar for the second part and the remainder of the tune flowed from there.

“I didn't have a name in mind for the tune and it wasn't until Murdo Murray, a tenor drummer with the Edinburgh City Police Pipe Band asked my father to play at his wedding and if he would compose a tune. Murdo came from Laxdale just outside Stornoway, Isle of Lewis. He was a 'beat' policeman on the Royal Mile and used to pop in to my father's shop. Murdo married Catherine Anne Maciver on the 17th March 1965 at the Free Church in Stornoway.

“Around this time Iain McLeod, Pipe-Major of the Edinburgh City Police Pipe Band, included 'Murdo's Wedding' on a recording and it quickly became popular.

“I was aged 16 when I wrote ‘Murdo’s Wedding.’ I had lessons from Captain John from 1961 and until 1965, and in August 1966 I enlisted as a piper with the Scots Guards.”



A photo taken in 1966 when Gavin Stoddart was a guest piper with the Edinburgh City Police Pipe Band on a trip to Moscow, which coincided with Stoddart’s eighteenth birthday. The band was there for a British trade fair and the band threw a surprise birthday party for him. L-R: Ronnie Ackroyd, Chris Anderson, Chief Inspector and Band Secretary Willie Orr, George Lumsden, Jimmy Orr, Tam Richie (looking up), L-D Bob Montgomery, Gavin Stoddart, Bob Gibson (his left eye), Neil Sumner, P-M Iain McLeod, Harry McNulty (his left eye), David Laird, Murdo Murray, Alex Shand, D-M Jimmy Hermiston, Lawrie Gillespie.

“Murdo’s Wedding” is a simple tune with humble origins, for a humble tenor drummer, from the imagination of one of the piping world’s most humble personalities, Gavin Stoddart.

Murdo's Wedding

March

Gavin Stoddart

The image displays a musical score for a march titled "Murdo's Wedding" by Gavin Stoddart. The score is written in G major (one sharp) 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 melody is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. The second staff continues the melody, ending with a double bar line. The third and fourth staves provide further development of the theme, with the fourth staff concluding with a final double bar line. The notation includes various note values, rests, and dynamic markings such as accents and slurs.



# My Lady's Gown there's Gairs upon it

Lyrics by Robert Burns

This song occasionally goes by the alternative title of 'My Lord a Hunting'. The lyrics were written by Robert Burns in 1787 and had to wait sixteen years before publication. The Earl mentioned in the song, the Earl of Cassilis, enjoyed the family name Kennedy. The Kennedys were one of the largest and most important families in Burns's home area of Carrick. The tune to the piece has no particular name but is believed to have been the work of the Ayrshire dancing teacher, James Grieg.

## *Lyrics by Robert Burns*

Chorus.-My lady's gown, there's gairs upon't,  
And gowden flowers sae rare upon't;  
But Jenny's jimps and jirkinet,  
My lord thinks meikle mair upon't.

My lord a-hunting he is gone,  
But hounds or hawks wi' him are nane;  
By Colin's cottage lies his game,  
If Colin's Jenny be at hame.  
My lady's gown, &c.

My lady's white, my lady's red,  
And kith and kin o' Cassillis' blude;  
But her ten-pund lands o' tocher gude;  
Were a' the charms his lordship lo'ed.  
My lady's gown, &c.

Out o'er yon muir, out o'er yon moss,  
Whare gor-cocks thro' the heather pass,  
There wons auld Colin's bonie lass,  
A lily in a wilderness.  
My lady's gown, &c.

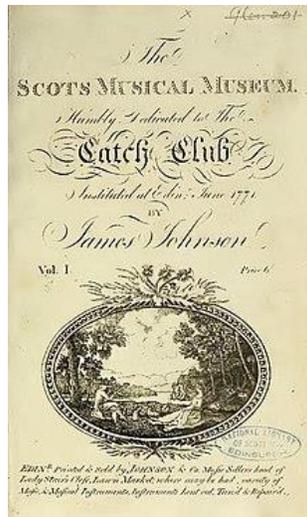
Sae sweetly move her genty limbs,  
Like music notes o' lovers' hymns:  
The diamond-dew in her een sae blue,  
Where laughing love sae wanton swims.  
My lady's gown, &c.

My lady's dink, my lady's drest,  
The flower and fancy o' the west;  
But the lassie than a man lo'es best,  
O that's the lass to mak him blest.  
My lady's gown, &c.

My Lady's Gown, there's Gairs upon't

Strathspey





# My Tocher's the Jewel

Robert Burns

Robert Burns included this tune in the collection, *Scots Musical Museum*. The Scots Musical Museum was an influential collection of traditional folk music of Scotland published in 1797. While it was not the first collection of Scottish folk songs and music, the six volumes with 100 songs in each collected many pieces, introduced new songs, and brought many of them into the classical music repertoire.

The project started with James Johnson, a struggling music engraver / music seller, with a love of old Scots songs and a determination to preserve them. In the winter of 1786 he met Robert Burns who was visiting Edinburgh for the first time, and found that Burns shared this interest and would become an enthusiastic contributor. The first volume was published in 1787 and included three songs by Burns. He contributed 40 songs to volume 2, and would end up responsible for about a third of the 600 songs in the whole collection as well as making a considerable editorial contribution. The final volume was published in 1803.

As well as collecting old songs, Burns wrote new words to old tunes, and many of the songs now attributed to Burns have older roots. Other songs in the collection include *Auld Lang Syne*, *Lord Ronald, my Son* (better known as *Lord Randal*) and *My love is like a Red, Red Rose*. Burns' songs include *The Battle of Sherramuir*, *Scots Wha Hae*, *Green Grow the Rashers*, *Flow Gently Sweet Afton*, *Ye Banks and Braes of Bonnie Doon*, *Ae Fond Kiss*, *The Winter it is Past*, *Comin' Thro the Rye*, *There Grows a Bonnie Brier Bush*, and *John Anderson, My Jo*.

The collection became popular internationally, and songs and tunes were arranged by composers such as Joseph Haydn and Ludwig van Beethoven. Burns collaborated with George Thomson in *A Select Collection of Original Scottish Airs*, published from 1793 to 1818, which adapted Scottish folk-songs with "classical" arrangements. While this brought songs to new audiences, many of the songs and tunes continued in the folk tradition, both in Scotland and America.

*Lyrics by Robert Burns*

O meikle thinks my Luvè o' my beauty,  
And meikle thinks my Luvè o' my kin;  
But little thinks my Luvè, I ken brawlie,  
My tocher's the jewel has charms for him.  
It's a' for the apple he'll nourish the tree;  
It's a' for the hiney he'll cherish the bee;  
My laddie's sae meikle in love wi' the siller,  
He canna hae luvè to spare for me.

Your proffer o' luvè's an airle-penny,  
My tocher's the bargain ye wad buy;  
But an ye be crafty, I am cunnin,  
Sae ye wi' anither your fortune maun try.  
Ye're like to the timmer o' yon rotten wood,  
Ye're like to the bark o' yon rotten tree,  
Ye'll slip frae me like a knotless thread,  
And ye'll crack your credit wi' mae nor me.

**My Tocher's the Jewel**

**March**

**Robert Burns**

The image displays the musical notation for the tune 'My Tocher's the Jewel'. It consists of four staves of music written in a single system. The key signature is one sharp (F#), and the time signature is 6/8. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs. The melody is characterized by a lively, rhythmic pattern typical of a march.



## Naxxar

PM P. Flynn - The Royal Irish Fusiliers

Naxxar is a village in the central north of Malta.

According to tradition, the people of Naxxar were amongst the first to help the shipwrecked, including Saint Paul, when the ship he was on went aground on the rocks. For this reason many connect the name Naxxar with Nassar (Nasra) which means 'conversion to Christianity'. They also say that Naxxar can derive from the Maltese verb "Naxar" which means to hang up clothes. Others insist that the name comes from "Nsara" or "Nazaroei" which means 'those who believe in the teachings of Christ who came from Nazareth and thus "Nozri"'. Others say that the word Naxxar means 'one who saws, separates or cuts' – it might be worth mentioning that in Naxxar there are a lot of stonemasons. Magri, in his book says that the word naxar comes from "nazar" which in Jewish means "chosen for him" or else "one who keeps to himself". This is because in the vicinity the Arabs had formed a village that they called Hal Muselmiet, which means 'the village of the Muslims'. For this reason the Christians started another village – that of the Christians and so the name of Naxxar.

Beginning on January 11, 1938, the 2nd Battalion of The Royal Irish Fusiliers was stationed in Malta and the nearby island of Gozo. Strategically situated at the narrowest part of the Mediterranean Sea, whoever controlled Malta controlled the Mediterranean.

On June 10<sup>th</sup>, 1940, the island was subjected to continuous attack and bombing from the Italian and German air forces. The German Navy sank most of the ships that tried to re-supply the island people and their defenders. It was only when the Axis forces began to be defeated in North Africa from August 1942, that supplies got through and in May 1943 the siege of Malta was finally over.

The diary of Major John Shepherd from Armagh records that when the first ships got through the soldiers and inhabitants had only cabbage and water left to eat, all animals from goats to rats and all birds had been eaten. All through the siege, the people of Malta refused to surrender to the Axis Forces and in recognition of this, King George VI awarded the George Cross to the island. The islanders knew that they could not have survived without the steadfast Royal Irish Fusiliers who suffered significant casualties, twenty-one of whom are buried in Malta's war cemeteries.

Omaha Pipes and Drums 12.29.14

# Nuair' chunnic mí'n tós thu, dheaninn do phòsadh

(I would have preferred thee at first, but not now Sir)

Here's a tune that first appeared in William Gunn's 1848 collection as a march. It appears in 22 other tunebooks as a *jig*.

The jig (Irish: *port*) is a form of lively folk dance in compound meter, as well as the accompanying dance tune. The term jig was probably derived from the French *giguer*, meaning 'to jump' or the Italian *giga*. It was known as a dance in 16th-century England, often in 12/8 time. Later the dance began to be associated with music particularly in 6/8 time, and with slip jigs 9/8 time.

During the seventeenth century the dance was adopted in Ireland and Scotland, where it was widely adapted, and the jig is now most often associated with these countries. The jig is second in popularity only to the reel in traditional Irish dance; it is popular but somewhat less common in Scottish country dance music.

In Irish step dance, there are light jigs, single and double jigs, ho jigs, treble jigs, straight and sand jigs.

## **Nuair' chunnic mí'n tós thu, dheaninn do phòsadh**

The image displays the musical notation for the jig 'Nuair' chunnic mí'n tós thu, dheaninn do phòsadh'. The notation is written on four staves in treble clef, with a key signature of one sharp (F#) and a time signature of 6/8. The melody is characterized by a lively, rhythmic pattern typical of a jig, featuring eighth and sixteenth notes. The notation includes various musical symbols such as beams, slurs, and repeat signs, indicating the structure of the piece. The first staff begins with a treble clef, a sharp sign, and a 6/8 time signature. The melody starts with a quarter note G4, followed by a series of eighth and sixteenth notes. The second staff continues the melody, showing a series of eighth notes and a quarter note. The third staff includes a repeat sign at the beginning, indicating a first ending. The fourth staff concludes the piece with a final cadence.

OP&D 6.1.17



## O'Donnell Abú

O'Donnell Abú is a traditional Irish song. Its lyrics were written by a Fenian Michael Joseph McCann in 1843. It refers to the Gaelic lord Red Hugh O'Donnell who ruled Tyrconnell in the late sixteenth century first with the approval of the Crown authorities in Dublin and later in rebellion against them during Tyrone's Rebellion. The title refers to the Gaelic war cry of "Abú," "To victory," which followed a commander's name.

Red Hugh O'Donnell (1571-1602) 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. 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. He is buried in Valladolid in Spain.

Stylistically the song draws on the romantic nationalism of the mid-nineteenth century, similar to those of McCann's contemporary Thomas Davis.

The song portrays the rallying cry for the O'Donnell clan, called to assemble at a location on the banks of the River Erne. The *Bonnaught* and *Gallowglass* referenced in the lyrics were Irish and Scots mercenaries employed by O'Donnell to guard the mountain passes. They are now summoned to join the rest of O'Donnell's forces, who await the arrival of Hugh O'Neill, Earl of Tyrone, and the Borderers who protect his lands.

In the 1930s it was adopted as the anthem of the Irish Blueshirts. In the 1960s the song was recorded by the Irish folk group Tommy Makem and the Clancy Brothers. The song was chosen by Radio Éireann as the station ID signal in 1936, after a poll of listeners. It remains to be such to this day. Every day it is played on RTÉ Radio 1 at 5:30AM. The song appears in the 1966 movie, *The Fighting Prince of Donegal*.

The musical score is written in treble clef with a 2/4 time signature and a key signature of two sharps (F# and C#). It consists of eight staves of music. The notation includes eighth and sixteenth notes, often beamed together in groups, and rests. The piece concludes with a double bar line on the eighth staff.

Omaha Pipes and Drums 9.12.14



## O Mhàiri, e Mhàiri

O Mhàiri, e Mhàiri (Oh Mary, Mary) was a song popularized by entertainer Calum Kennedy in the early 60s. During the 1960s and Seventies, for countless listeners and viewers, Calum Kennedy was the Gaelic singer, known as “the golden voice of the Highlands”. His was a hard-earned popularity, as he pursued a gruelling schedule of road shows, recordings and regular television appearances, as well as running two theatres. An expansive figure often clad in full kilt and plaid, his mellifluous tenor voice took him from the Lewis croft on which he grew up to singing before the Soviet leader, Nikita Khrushchev.

Kennedy was born in 1928 in Orinsay in the South Lochs area of Lewis, where his father ran a local bus service and the family home was a focal point in the community, hosting many a ceilidh, while the music of the wider world emerged through the first wireless in the village. Calum would claim in later life that among his earliest singing experiences, apart from Sunday worship in the local Free kirk, was calling home the family cow, Jessie, a practice which certainly developed voice projection. With Gaelic as his first language, he attended primary school in Harris then went on to the Nicholson Institute in Stornoway for his secondary education.

Leaving the island to seek work, he spent three and a half years in the Army then started in accountancy with a Glasgow firm before setting up his own publishing company. He was inspired to enter the Glasgow Mòd by his wife, Anne Gillies, herself a Mòd gold medal winner, and by her musical family from Skye. He won at the Glasgow event, then competed in the National Mòd, not winning that year but going on to win a gold medal in Aberdeen in 1955, which was presented to him by the Queen.

These successes settled the direction his career would take and he started performing throughout Britain and making the first of many recordings on the Beltona, Decca and Pye labels that earned gold and silver discs, while broadening his Gaelic material to include English-language songs to entertain a broader audience.

In 1957 he joined the Irish actor and singer Richard Harris on a memorably roistering train journey to Moscow and there beat several hundred contenders to win the World Ballad Competition, singing the Gaelic song, O Mhairi e Mhairi. The trophy was presented to him by the then Soviet leader Nikita Khrushchev, after which the lad from Lewis capped his triumph by performing on the stage of the Bolshoi Ballet.

He and Anne performed together throughout the country. It was, however, television that sealed his popularity. He brought to what was still a relatively new medium shows such as Calum’s Ceilidh – the first live program transmitted by Grampian Television – and Round at Calum’s. With Anne and their five

daughters (all named after songs – Fiona, Kirsteen, Morven, Morag and Deirdre) he also ran a touring show which took to the small screen as Meet the Kennedys. Of these daughters, Fiona has continued in the family tradition as a singer and broadcaster.

While maintaining a daunting touring schedule, he further expanded his stake in show business, buying the Dundee Palace and the Aberdeen Tivoli theatres and presenting the likes of Tony Hancock, Frankie Vaughan and Shirley Bassey.

Kennedy believed in living life to the full, but things took a downturn in 1974 when Anne died suddenly after what should have been a routine operation. Calum became beset by throat problems and didn't sing for two years. He attempted to retire at 51, but demand led to him taking the road once again. In 1986 he married Christine Wilson, whom he'd met while recording Songs of Praise, and with whom he had a daughter, Eilidh.

In 1985 he was the subject of an early version of reality TV when a BBC camera crew followed a chaotic variety tour he took round the Highlands and islands. The resulting documentary, Calum Kennedy's Commando Course, has developed cult status.

Critics may have sometimes carped at Kennedy's showbiz tartanry, but his was a voice to be reckoned with. While popularising songs such as Lovely Stornoway, which he co-wrote with Bob Halfin, it was his heartfelt delivery of such great Gaelic songs as Mo Mhathair, Oran na Caiora and Peigi a Ghraidh and other lyrical material like Island Moon and, of course, Dark Lochnagar, that demonstrated his superb combination of natural purity of voice and formidable vocal technique.

The story goes that, at his peak he was such a household name that in 1963, when headlines screamed "Kennedy shot", distraught fans assumed it was their favorite singer, rather than the US president who had been assassinated. Despite continuing health problems, Calum Kennedy was still singing at 70, and died in 2006 in Aberdeen, aged 77.

## *Lyrics*

Ni mi innse le firinn  
An ni rinn mo chràdh  
Bheir snith air mo shùilean  
'S a dhuineas mo chàil  
An gaol thug mi m'mhaighdean  
Bu chaoibhneile ghnàth  
D'am b' ainm Màiri Anna  
Tha 's an anart a chnàmh

'S ann air feasgar Di-ciadain  
Nuair bha ghrian anns na neòil  
'S i ri dealradh cho bréagha  
Cho sgiamhach ri òr  
Thachair mise 's mo Mhàiri  
Ann an gàradh nan ròs  
Is bha faileadh nan ubhlan  
Glé chùbhraidh tighinn oirnn

Nuair a thig a h-athair 's màthair  
Gu robh Màiri an gaol  
Rinn iad fhoighneachd gun dàil dhi  
Co h-ailleagan caomh

*I'll tell you truly  
What has tormented me  
It has left my eyes tearful  
And sapped my energy  
The love I gave the maiden  
Of the gentle ways  
Mary Anne, who lies  
Decaying in her shroud*

*On Wednesday afternoon  
With the sun in the sky  
Shining beautifully  
As lovely as gold  
My Mary and I met  
In a rose garden  
And the fragrance of apples  
Enveloped us*

*When her father and mother  
Understood Mary was in love  
They asked her at once  
About her beloved*

Fhreagair i gum b'e gunnair  
O mhullach an t-sléibh  
Fear a Gaidhealtachd na h-Alba  
Far am marbhte na feidh

Nuair a chual' iad a facal  
Gun do ghlas iad i suas  
Ann an seòmar bha glaiste  
Fad seachduinn gun truas  
Tha mo chrìdh's brist' nach fhaodainn  
Bhi bruidhinn ri mo luaidh  
'S i gam choimhead troimh'n uinneig  
'S na déoir a' ruith sìos o gruaidh

Thainig litir gam dh' ionnsaidh  
Air a dùnadh gu dlùth  
Mi dh'fhalbh sìos gu suibhlach  
Gu cul-thaobh an dùin  
Far'n robh carbad gu muirneach  
Gus mo ghiùlain gun dàil  
Gu paileis duin-uasail  
Far'n robh gruagach mo ghràidh

Nuair a ràinig mi'n aitreameh  
Far'n robh m'ailleagan buan  
Rinn a sùilean ciuin drabhadh  
'S bha dreach a'bhàis air a gruaidh  
'S nuair a thug mi mo làimh oirr'  
Dh'fhàg a cainnt i gu luath  
'S dhuin a sùilean 's a chadal  
Nach duisg 's a bhi buan

O Mhàiri, e Mhàiri  
'S tu dh'fhàg mi cho tinn  
'S tu dh'fhàg mi fo mhulad  
Is duilich ga inns'  
'S ann ort tha mo smuaintean  
A latha is a dh'oidhch'  
Gus an teid mi dha'n anart  
Cha sguir mi gad chaoidh

*She answered that he was a gunner  
From the hilltop  
From the Highlands of Scotland  
Where they hunt the deer*

*When they heard her words  
They locked her  
In a bolted room  
For a week without mercy  
My heart is broken since  
I could not speak to my love  
And she looking at me from the window  
With tears running down her cheek*

*A letter came to me  
Carefully sealed  
Informing me to go down quickly  
To the back of the castle  
There, transport awaited  
To carry me across  
To the nobleman's palace  
And my darling girl*

*When I reached  
My beloved's house  
She opened her calm eyes  
And death's pallor was on her cheek  
And when I touched her  
Speech quickly left her  
And her eyes shut  
In eternal slumber*

*Oh Mary, Mary  
You have left me so ill  
You have left me despondent  
And it's hard for me to tell my tale  
My thoughts are upon you  
Each day and night  
Until I lie in my shroud  
I will not cease to mourn for you*

O Mhàiri e Mhàiri

Retreat Air

The image displays a musical score for the piece 'O Mhàiri e Mhàiri', identified as a 'Retreat Air'. The score is written in a single system on a grand staff, consisting of six staves. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of a retreat air. The melody is primarily in the upper register, with a consistent accompaniment in the lower register. The piece concludes with a final double bar line.



## Ossian's Hall

Ossian's Hall is a Georgian structure located at The Hermitage in Dunkeld, Scotland. The Hermitage and Ossian's Hall of Mirrors was originally an unremarkable view-house in a position overlooking the Black Linn falls of the Braan, a tributary of the River Tay. This folly was built on a rocky outcrop for the 2nd Duke of Atholl in 1757.

The Hermitage was redecorated in 1783 as a shrine to the blind bard, Ossian. Ossian is the narrator and purported author of a cycle of epic poems published by the Scottish poet James Macpherson from 1760. Macpherson claimed to have collected word-of-mouth material in Gaelic, said to be from ancient sources, and that the work was his translation of that material. Ossian is based on Oisín, son of Finn or Fionn mac Cumhaill, anglicized to Finn McCool, a legendary bard who is a character in Irish mythology. Contemporary critics were divided in their view of the work's authenticity, but the consensus since is that Macpherson framed the poems himself; based on old folk tales he had collected.

The redecorated hall was intended to evoke features of 'shock' and 'amazement' in the viewers' minds; the room from where views of the waterfall were taken was lined with mirrors which made the spectator imagine that the water was appearing from all angles. William Wordsworth composed a poem which described the 'World of Wonder' in this room. Another description states that in the 1780s, visitors entering were met by a painting of Ossian serenading a group of maidens. The guide operated a device that withdrew the painting into the wall, providing access to another room - a hall of mirrors - giving the illusion of water pouring all around reflecting the river cascading outside. In 1803 the hall had walks that were intersected, here and there, by a small garden of fine flowers among rocks and stones'. These small-scale gardens have since gone.

Garnett in 1800 visited the site. He describes the 'Hall of Mirrors' as having its sides and ceiling covered with mirrors, in which "the cascade is seen by reflection, sometimes running upwards, contrary to the direction of gravity, and sometimes in a horizontal stream over the head."

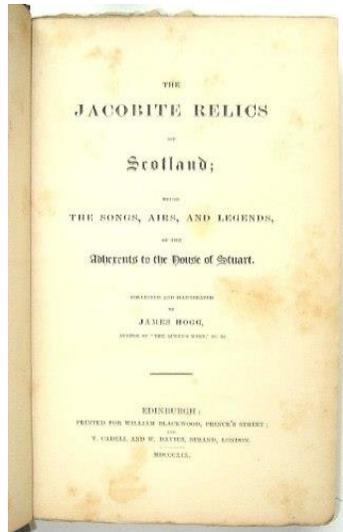
In 1869 vandals blew up part of Ossian's Hall and the area was left to decay. In 1943 the 8th Duchess of Atholl donated it and 33 acres (13.3ha) of, by then, coniferous woodland along the banks of the River Braan to the National Trust for Scotland in accordance with the wishes of the late Duke. The National Trust for Scotland has restored the building for the use and enjoyment of the public.

Ossian's Hall

Reel

The image shows a musical score for a reel titled "Ossian's Hall". The score is written on three staves of music, all in treble clef. The key signature is one sharp (F#), and the time signature is common time (C). The music consists of a continuous melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The melody starts with a quarter note G4, followed by a series of eighth and sixteenth notes. The second staff continues the melody, and the third staff concludes it with a final quarter note G4 and a double bar line. The music is a continuous melody with various rhythmic patterns, including eighth and sixteenth notes, and rests.

Gunn Collection



# Our Ain Bonnie Laddie

William Meston of Aberdeen

The author of this song was William Meston (1688 - 1745) of Midmar in Aberdeenshire. The son of a blacksmith he was the sometime preceptor to the young (10th) Earl Marischal and his brother, the celebrated Marshall Keith. By their interest, he was promoted to the professorship of philosophy in Marischal College (Aberdeen), but he lost it in consequence of following their fortunes in 1715. As a compensation, he was made governor of Dunotter Castle by the earl Marischal. After the battle of Sherrifmuir, till the Act of Indemnity was passed, he lurked with a few fugitive associates, for whose amusement he wrote several burlesque poems, to which he gave the title of *Mother Grim's Tales*. The Countess Marischal of Elgin supported him during the decline of his latter days, till he removed to Aberdeen, where he died of a languishing distemper. He was a man of wit and pleasantry in conversation, and of considerable attainments in classical and mathematical knowledge.

This tune was used by James Hogg in his collection, *The Jacobite Reliques of Scotland: being the Songs, Airs and Legends of the Adherents to the House of Stuart*. James Hogg (1770 – 21 November 1835) was a Scottish poet, novelist and essayist who wrote in both Scots and English. As a young man he worked as a shepherd and farmhand, and was largely self-educated through reading. He was a friend of many of the great writers of his day, including Sir Walter Scott, of whom he later wrote an unauthorized biography. He became widely known as the "Ettrick Shepherd", a nickname under which some of his works were published, and the character name he was given in the widely read series *Noctes Ambrosianae*, published in *Blackwood's Magazine*. He is best known today for his novel *The Private Memoirs and Confessions of a Justified Sinner*. His other works include the long poem *The Queen's Wake* (1813), his collection of songs *Jacobite Reliques* (1819), and his two novels *The Three Perils of Man* (1822), and *The Three Perils of Woman* (1823).

*Lyrics by William Meston*

How lang shall our land thus suffer distresses,  
 Whilst traitors and strangers and tyrants oppress us?  
 How lang shall our old and once brave warlike nation,  
 Thus tamely submit to a base usurpation? *(twice)*  
*Still must we be sad, whilst the traitors are wadie,*  
*'Till we get a sight of our ain bonny laddie.*  
*Still must we be sad, whilst the traitors are wadie,*  
*Till we get a sight of our ain bonny laddie. (twice)*

How lang shall we lurk, how lang shall we languish,  
 With our faces dejected, and our hearts full of anguish?  
 How lang shall the W[higs], perverting all reason,  
 Call honest men *rogues*, and loyalty *treason*?  
*Still must we be sad, whilst the traitors are wadie,*  
*Till we get a sight of our ain bonny laddie.*  
*Still must we be sad, &c.*

O Heavens, have pity! with favour present us;  
 Rescue us from strangers that sadly torment us,  
 From Atheists, and Deists, and W[higg]ish opinions;  
 Our K[in]g return back to his rightful dominions:  
*Then rogues shall be sad, and honest men wadie,*  
*When the throne is possess'd by our ain bonny Laddie*  
*Then rogues shall be sad, &c.*

The church, that's oppressed, our Monarch shall cherish;  
 The land shall have peace, the Muses shall flourish;  
 Each heart shall be glad, but the W[higs] will be sorry,  
 When the K[in]g gets his own, and JEHOVAH the glory.  
*Then rogues shall be sad, but the honest men wadie,*  
*When the throne is possess'd by our ain bonnie laddie.*  
*The rogues shall be sad, &c.*

**Our Ain Bonnie Laddie**

Jig

William Meston of Aberdeen

# Paddywhack

Paddywhack – also known as Paddy Whack, Paidin an Bualadoir, Paddy Wack, Paddy O'Whack, Tommy Reck's, When history's muse, Whoope! doe me nee harm good man, The Green Joke, Harp that in Darkness, Little Peggy's, and The Pig under the pot – is a traditional Irish tune.

A Paddy is still used by the English to refer to the Irish. In Francis Grose's 1785 book "*Dictionary of the Vulgar Tongue*" the term paddywhack is one that refers to a brawny Irishman. The verse quoted in the dictionary is this:

*I'm **paddywhack**, from Ballyhack,  
Not long ago turned soldier;  
In storm and sack, in front attack,  
None other can be bolder.*

## Paddywhack

Quickstep

Glenn Collection



## Paddy Carey

Also known as 'Paddy Carey's Fortune', 'Paddy Keary', and 'Paddy Carey's', the song was composed for the theatre in the late 18th century and popular for the next 100 years. It still has cachet as a dance tune. The Lester Levy Sheet Music Collection has an undated set of the song, published by C. Taws, Philadelphia, entitled "*Paddy Carey's Fortune or Irish Promotion, A favourite Comic Song.*" Words in that publication are credited to a "Mr. Cherry," with music by "J. Whitaker." The Mr. Cherry probably refers to and Irish actor named Andrew Cherry, who was popular on the London stage of the late 18th-early 19th centuries. Cherry was also a playwright and penned the words to the song "Bay of Biscay." The melody entered tradition early: a version is contained in the 1780 music manuscript of Scottish musician John Fife (a microfilm copy of which is in the National Library of Canada). A broadside version of the ballad begins:

*'Twas at the town of neat Clogheen,  
That Sergeant Snap met Paddy Carey;  
A cleaner boy was never seen,  
Brisk as a bee, light as a fairy.  
His brawny shoulders four foot square,  
His cheeks like thumping red potatoes;  
His legs would make a chairman stare,  
And Pat was love by all the ladies:  
Old and young, grave and sad,  
Deaf and dumb, dull and mad,  
Waddling, twadling, limping, squinting,  
Light, brisk and airy.*

The tune is sometimes paired in a medley with "Morgan Rattler" in southern England sessions. One of the oddest appearances of the tune is on the barrel organ from the polar expedition of Admiral Parry of 1819. In place of a ship's fiddler (common in those days), Parry introduced a barrel organ on board ship to provide entertainment and a vehicle to which the men could exercise (i.e. by dancing). "Paddy Carey" was one of eight tunes on barrel no. 5, unidentified on the recording.

Paddy Carey

Jig

The image displays a musical score for a jig titled "Paddy Carey". 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 six staves of music. The first staff begins with a repeat sign and a first ending bracket. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of a jig. The notation includes various note values, rests, and repeat signs throughout the piece.



## Peter Henderson's March to Strochanclachan

The tune is named for pipe maker Peter Henderson,. Peter Henderson is known to have started his bagpipe making business in Glasgow in 1880, having taken over the premises of Donald MacPhee. He was also pipe major of the 1<sup>st</sup> Lanark Rifle Volunteers, and commemorates the habit of route marching to summer camp.

Strachur lies on the east shore of Loch Fyne and continues a little way inland along the A815, the road that crosses the Cowal Peninsula via Loch Eck and the end of Holy Loch to Dunoon. The pass followed by this road has throughout history formed one of the easiest routes across Drumalban, the spine of mountains which for long periods in the early historic era formed a boundary between the Scots of Dalriada to the west, and the Picts of Pictland or Pictavia and Britons of Strathclyde to the east.

The village was originally called Kilmaglas or Kilmoglash apparently a corruption of the name of the early church here, Kilmolash, or "Church of St Molaise". The name "Strachur" seems to come from the Gaelic "strath cor" and probably means "twisting valley": though an alternative interpretation would see it originate in the Gaelic for "the glen of the heron". Equally unclear is when the name Strachur began to be applied, and why Ordnance Survey maps name the village as Clachan Strachur.

The inland part of the village is also home to the attractive Strachur Parish Church strikingly placed within its oval churchyard on the far side of a small valley. Much of the structure of the church dates back to 1789, though many of the details and most of the interior come from major renovation in 1903. Outside the church it is worth looking out for the 11 tapering grave slabs dating back as far as the 1300s that have been set into the outer wall.

Downhill from the original village, the main road brings you to the shore of Loch Fyne. Nearby is Strachur House built by General John Campbell in the 1780s; though added to over the years. There are also more houses and a shop here overlooking Strachur Bay. The bay was where local farmers and fishermen worked to build their own pier to allow steamers to service the village.

By the early 1900s, tourism already played an important role in the local economy. The "Loch Eck Tour" involved passengers disembarking from steamers at Dunoon before travelling by carriage along Loch Eck, then meeting another steamer for the return journey to Glasgow at Strachur, or going on to Inveraray to meet a boat there. These tours still took place as late as the 1960s, though by then the horse drawn carriages had been replaced by coaches.

Peter Henderson's March to Strochanclachan

March

The image displays a musical score for a march in 2/4 time, written in the key of D major. The score is presented on four staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several first and second endings marked with brackets and repeat signs. A trill is indicated by a '3' above a note in the fourth staff. The piece concludes with a double bar line and repeat dots.



## Piobaireachd of Donald Dubh

Domhnall Dubh was born in the late 15th century in the Western isles of Scotland, the son of Aonghas Óg, chief of Clan Donald, and the grandson of John of Islay, Earl of Ross, and Lord of the Isles. In 1476 John of Islay was stripped by the Scottish crown of many of his lands and titles, retaining the title Lord of the Isles, but only at the pleasure of the Crown. Domhnall's father Aonghas, disgusted by this family humiliation, turned against John of Islay, rebelling against first his father and then the Scottish crown, both of which he defeated before being murdered by his Irish musician in 1490. Following Aonghas' death in 1490, the crown launched a new campaign against the rebels of the north-west. Domhnall Dubh, who was then just an infant, was captured by Cailean I, Earl of Argyll. Domhnall was imprisoned in Innischonnel Castle in Loch Awe.

In 1501 Domhnall escaped, with the aid of Torcall MacLeòid, who may have had the connivance of the earl of Argyll. Torcall was looking for a way to resist the power of his enemy Alexander Gordon, the earl of Huntly, who was acting as the King's lieutenant. On August 13, 1502, a royal council decreed that Torcall was guilty of rebellion and had no right to the lands under his possession. Huntly was ordered to gather forces in the north and take possession of the MacLeoid lands. Moreover, the king prepared to deliver Eoin, now a semi-retired courtier, back to the lordship in order to counter the effect given by the presence of Domhnall Dubh. Eoin, however, never made the trip. Eoin took ill and died at Dundee in 1503. Torcall and his ally Lachlan MacGill'Eain of Duart took the offensive against Huntly, and in December 1503 invaded and wrought devastation to Huntly's Lordship of Badenoch. The royal island of Bute was also attacked by the islesmen. The revolt continued until 1506, by which time Lachlan MacGill'Eain had been detached from the cause, and Huntly's forces were able to isolate Torcall and Domhnall in the Outer Hebrides. In September 1506, after just 5 years of freedom, Domhnall was again captured.

He remained in captivity for 37 years until he was released in 1543. The north-west rose in revolt once more. After securing an alliance with England, Domhnall found himself in with a good chance of resurrecting the Lordship of the Isles. However, this chance was destroyed when Domhnall died at Drogheda, Ireland, in 1545.

Piobaireachd of Donald Dubh

March

(Locheil's Warning)

The image displays a musical score for a Piobaireachd (bagpipe tune) titled "Piobaireachd of Donald Dubh" (March, "Locheil's Warning"). The score is written in G major (one sharp) and 2/4 time. It consists of eight staves of music. The first four staves represent the main melody, and the last four staves represent a counter-melody. The music is characterized by the use of grace notes and slurs, typical of piobaireachd notation. The piece concludes with a double bar line and repeat dots.

Gunn Collection 5.7.18



# Pipe Major James Sutherland

Dr. W.M. MacPhail

James Sutherland (1865-1946)

James Sutherland (shown above) 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 - the author of this tune - among his best friends.

Pipe Major James Sutherland

W.M. MacPhail

The image displays a musical score for the piece "Pipe Major James Sutherland" by W.M. MacPhail. The score is written in G major (one sharp) and 2/4 time. It consists of 12 staves of music. 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 key signature change to G major. The music features a mix of eighth-note patterns and sixteenth-note runs, characteristic of traditional Scottish pipe music. The score concludes with a final cadence.

11.3.16



## Rutherglen Bridge

The Rutherglen Bridge (sometimes referred to as the Shawfield Bridge) is a low three-arch masonry bridge crossing the River Clyde on the boundary between Glasgow City and South Lanarkshire. The bridge connects Bridgeton and Dalmarnock to the north with Oatlands, Polmadie and Rutherglen in the south. Built 1893-96 in grey-granite by Morrison & Mason, the engineers were Crouch & Hogg of Glasgow. The piers are founded on steel caissons, which were sunk to the bedrock 18.2m (60 feet) below the river. This was achieved by men working around the clock to dig out the river-bed, while contained within a compressed air chamber, with light provided by candles.

The name of Rutherglen, as well as its Scots name *Ruglen*, is perhaps from Scottish Gaelic *An Ruadh-Ghleann*, meaning 'the red valley'. The derivation may also however be Welsh, or Cumbric and mean "the valley of Rydderch". Rydderch - pronounced 'rutherch' - 'ruther' as in 'brother' and 'ch' as in 'loch' - was one of the most famous kings associated with the Welsh-speaking kingdom which centered on Dumbarton.

**Rutherglen Bridge**

The image displays a musical score for the piece 'Rutherglen Bridge'. It consists of four staves of music, all written in treble clef. The key signature is two sharps (F# and C#), and the time signature is 6/8. The music is characterized by a steady eighth-note accompaniment in the lower register, with a more melodic line in the upper register. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The melody starts on a quarter rest, followed by a series of eighth notes. The second staff continues the melody, ending with a double bar line and repeat dots. The third staff begins with a repeat sign and continues the melody. The fourth staff concludes the piece with a final double bar line and repeat dots.

Gunn Collection 5.22.18



# Sevastopol

Sevastopol, traditionally Sebastopol, is the largest city on the Crimean Peninsula and a major Black Sea port. The Siege of Sevastopol (at the time called in English the Siege of Sebastopol) lasted from September 1854 until September 1855, during the Crimean War. The allies (French, Ottoman, and British) landed at Eupatoria on 14 September 1854, intending to make a triumphal march to Sevastopol, the capital of the Crimea, with 50,000 men. The 56-kilometre (35 mi) traverse took a year of fighting against the Russians.

Sevastopol is one of the classic sieges of all time. The city of Sevastopol was the home of the Tsar's Black Sea Fleet, which threatened the Mediterranean. The Russian field army withdrew before the allies could encircle it. The siege was the culminating struggle for the strategic Russian port in 1854–1855 and was the final episode in the Crimean War.

During the Victorian Era, these battles were repeatedly memorialized. The Siege of Sevastopol was the subject of Crimean soldier Leo Tolstoy's *Sevastopol Sketches* and the subject of the first Russian feature film, *Defence of Sevastopol*. The Battle of Balaklava was made famous by Alfred, Lord Tennyson's poem "The Charge of the Light Brigade" and Robert Gibb's painting *The Thin Red Line*, as well as by a panorama of the siege painted by Franz.

Sebastopol

Quickstep

The image displays a musical score for the piece 'Sebastopol Quickstep'. It consists of four staves of music, all written in treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The music is a continuous melody with a mix of eighth and sixteenth notes, often beamed together. The second staff continues the melody. The third staff begins with a repeat sign (double bar line with two dots) and continues the melody. The fourth staff concludes the piece with a final double bar line and repeat dots. The overall style is characteristic of early 20th-century dance music.

Glenn Collection



# Shenandoah

"Oh Shenandoah" (also called simply "Shenandoah" or "Across the Wide Missouri") is a traditional American folk song of uncertain origin, dating to the early 19th century.

Until the 19th century only adventurers who sought their fortunes as trappers and traders of beaver fur ventured as far west as the Missouri River. Most of these Canadian and American "voyageurs" in the fur trade era were loners who became friendly with, and sometimes married, Native Americans. Some lyrics of this song heard by and before 1860 tell the story of a trader who fell in love with the daughter of the Oneida Iroquois pine tree chief Shenandoah (1710–1816), who lived in the central New York state town of Oneida Castle. He was a co-founder of the Oneida Academy, which became Hamilton College in Clinton, New York, and is buried on the campus grounds.

The canoe-going fur-trading *voyageurs* were great singers, and songs were an important part of their culture. Also in the early 19th century, flatboatmen who plied the Missouri River were known for their shanties, including "Oh Shenandoah". Sailors heading down the Mississippi River picked up the song and made it a capstan shanty that they sang while hauling in the anchor. This boatmen's song found its way down the Mississippi River to American clipper ships, and thus around the world.

The song had become popular as a sea chanty with seafaring sailors by the mid-1800s. A version of the song called "Shanadore" was mentioned in Capt. Robert Chamblet Adams' article "Sailors' Songs" in the April 1876 issue of *The New Dominion Monthly*. He also included it in his 1879 book *On Board the "Rocket"*. "Shanadore" was later printed as part of William L. Alden's article "Sailor Songs" in the July 1882 issue of *Harper's New Monthly Magazine*, and in the 1892 book *Songs that Never Die*. Alfred Mason Williams' 1895 *Studies in Folk-song and Popular Poetry* called it a "good specimen of a bowline chant"

In a letter to the UK newspaper *The Times*, a former sailor who had worked aboard clipper ships carrying wool between Britain and Australia in the 1880s suggested the song had originated as a black American spiritual which developed into a work song:

*This chantey is obviously of American origin.... "Shenandoah" was more a wool and cotton chantey than a capstan chantey. I have many times heard it sung down the hold on the wool screws by the Sydney waterside workers ... and many were full-blood negroes, who undoubtedly brought these chanteyns off the cotton ships.... With regard to the words, these vary according to the taste of the chantey man in the first and third line of each verse, there*

*being no effort called for on these two lines, but the second and fourth lines were always the same, these being the rhythm lines on which the weight was used. When I was in the wool trade in the eighties, in both The Tweed and Cutty Sark this chantey was daily used on the wool screws.*

Since "Shenandoah" was a riverman's and then sailor's song and went through numerous changes and versions over the years and centuries, there are no set lyrics.

The song is popular in local organizations such as Shenandoah University, Southern Virginia University, Washington and Lee University, and the Virginia Military Institute.

In 2006 "Shenandoah" was proposed as the "interim state song" for Virginia, with updated lyrics. Members of the Western Writers of America chose it as one of the Top 100 Western songs of all time.

## Shenandoah

Traditional



OP&D 3.21.17



# Hector Munro's Reel

Sir Hector Munro, 1st Baronet of Foulis was a Scottish soldier, noble and clan chief of the highland Clan Munro. He is also by tradition the 19th Baron and 22nd overall chief of the clan. Hector Munro, 1st Baronet was the younger brother of Robert Munro, 18th Baron of Foulis (the *Black Baron*) who left only daughters and was therefore succeeded in the chiefship of his clan by his younger brother Hector. They were both sons of Hector Munro, 17th Baron of Foulis.

Hector Munro, 1st Baronet was originally designated "of Clynes" indicating that he was bred for the church. However, early in life he embraced a military career. He was an officer of distinction in Sir Donald Mackay, 1st Lord Reay's regiment, along with his brother Robert, 18th Baron. Hector Munro served in the Thirty Years' War under Gustavus Adolphus of Sweden in his campaign in Germany.

Upon the death of his older brother Robert Munro, 18th Baron of Foulis in 1633, Hector Munro succeeded in his estates, and returned to Scotland in 1634 to take possession of the family estates and assume his position as head of the clan.

Sir Hector Munro, 1st Baronet had married in July 1619 at Tongue, Sutherland, in Scotland. He married Mary Mackay, daughter of Hugh Mackay of Farr, Sutherland, chief of the Clan Mackay. Mary was also the sister of Donald Mackay, 1st Lord Reay. Sir Hector Munro, 1st Baronet and Mary Mackay had four children.

Sir Hector Munro, 2nd Baronet of Foulis (born August 1635). Hector's father the 1st Baronet had died in 1635, the year Hector the 2nd Baronet was born and his more powerful cousins, the Munros of Obsdale and Munros of Lemplair were in majority. Hector Munro, 2nd Baronet is said to have died aged just 17 in 1651. However, different sources give different details of the circumstances surrounding his death.

The Munro MS history written by George Martine between 1673 and 1697 states that Hector died at his uncle Donald Mackay, 1st Lord Reay's house in 1651, in Durness, Sutherland. However, Fraser's Wardlaw MS disagrees on the year of death and hints at 'suspicion of malice'. While Burke's Peerage and Baronetage has always stated that he died on his travels in Holland. Whatever the fate of Sir Hector Munro, 2nd Baronet, he was succeeded in the chiefship of the Clan Munro in Ross-shire by his 2nd cousin Robert Munro of Obsdale. See: Sir Robert Munro, 3rd Baronet.

# Sir Hector Munro's Reel

The image displays the musical score for "Sir Hector Munro's Reel". It consists of three staves of music, all written in G major (one sharp) and 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is characterized by a series of eighth and sixteenth notes, with some triplets. The second and third staves continue the melody, maintaining the same rhythmic and melodic patterns. The piece concludes with a double bar line and repeat dots.

Gunn Collection 6.5.18



# Sligo

Sligo is the county town of County Sligo, Ireland. Situated on the coastal plain facing the Atlantic Ocean, the town is located on low gravel hills on the banks of the Garavogue river between Lough Gill and the estuary leading to Sligo bay. It is an important bridging point on the main north/south route between Ulster and Connacht.

Sligo is an English corruption of the Irish name *Sligeach*, meaning "abounding in shells" or "shelly place". This refers to the abundance of shellfish found in the river and its estuary, and from the extensive 'shell middens' in the vicinity. This whole area, from the river estuary at Sligo, around the coast to the river at Ballysadare Bay, is rich in marine resources which were utilized as far back as the Mesolithic period.

The town is unusual in that it is the only major Irish town to have been under continuous Gaelic control throughout the medieval period. Maurice Fitzgerald, the Lord Chief Justice of Ireland, is generally credited with the establishment of the medieval town of Sligo, building the Castle of Sligo in 1245. The annalists refer to this Sligo as a *sraibhaile* ('street settlement'): a village or town not defended by an enclosure or wall, and consisting of one street.

Sligo was burned, sacked or besieged approximately 49 times during the medieval period. Despite this, by the mid-15th century the town and port had grown in importance. In the late 16th century, during the Elizabethan conquest, Sligo was selected as the County town for the newly shired County of Sligo. An order was sent by the Elizabethan Government to Sir Nicholas Malby, Knight, willing him to establish "apt and safe" places for the keeping of the Assizes & Sessions, with walls of lime & stone, in each county of Connacht, "*judging that the aptest place be in Sligo, for the County of Sligo...*" The walls were never built.

Sligo Abbey, the Dominican Friary, is the only medieval building left standing in the town. It was destroyed in 1414 by a fire, ravaged during the Nine Years' War in 1595 and once more in 1641 during the Ulster Uprising. The friars moved out in the 18th century, but Lord Palmerston restored the Abbey in the 1850s. Currently, it is open to the public. Much of the structure, including the choir, carved altar (the only one in situ in Ireland) and cloisters remains.

The town suffered badly from a cholera epidemic in 1832 and the Great Famine between 1847 and 1851 caused over 30,000 people to emigrate through the port of Sligo. On the Quays, overlooking the Garavogue River, is a cast bronze memorial to the emigrants.

Sligo

Quick March

The image displays a musical score for a piece titled "Sligo Quick March". The score is written in a single system with four staves, all using 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 rhythmic pattern of eighth and sixteenth notes, with frequent beaming of eighth notes. The first staff begins with a repeat sign and a first ending bracket. The second staff concludes with a double bar line and repeat dots. The third and fourth staves also feature repeat signs and first ending brackets. The overall style is that of a traditional pipe band march.

Omaha Pipes and Drums 7.30.14

# Suantree

The Irish musicians had three styles, the effects of which the old Irish romance-writers describe with much exaggeration, as the Greeks describe the effects produced by the harp of Orpheus. Of all three we have numerous well-marked examples, descending to the present day. The Gen-traige [gan-tree], which incited to merriment and laughter, is represented by the lively dance-tunes and other such spirited pieces. The Gol-traige [gol-tree] expressed sorrow: represented by the *keens* or death-tunes, many of which are still preserved. The Súan-traige [suan-tree] produced sleep. This style is seen in our lullabies or nurse-tunes, of which we have numerous beautiful specimens.

## Suantree

The musical score for 'Suantree' is written in G major (one sharp) and 3/4 time. It consists of six 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 music is characterized by a slow, lullaby-like tempo, featuring a mix of quarter notes, eighth notes, and sixteenth notes. The melody is simple and repetitive, typical of a lullaby. The score includes repeat signs at the beginning and end of the piece, indicating a single-measure repeat at the start and a double-measure repeat at the end. The overall mood is calm and soothing.



## Sunset on the Somme

The Battle of the Somme, fought in the summer and autumn of 1916, was one of the largest battles of the First World War. With more than one million casualties, it was also one of the bloodiest battles in human history. The Allied forces attempted to break through the German lines along a 25-mile (40 km) front north and south of the River Somme in northern France. One purpose of the battle was to draw German forces away from the Battle of Verdun; however, by its end the losses on the Somme had exceeded those at Verdun.

While Verdun would bite deep in the national consciousness of France for generations, the Somme would have the same effect on generations of Britons. The battle is best remembered for its first day, 1 July 1916, on which the British suffered 57,470 casualties, including 19,240 dead — to this day the bloodiest day in the history of the British Army. As terrible as the battle was for the British Empire troops who suffered there, it naturally affected the other nationalities as well. One German officer famously described it as "the muddy grave of the German field army." By the end of the battle, the British had learnt many lessons in modern warfare, while the Germans had suffered irreplaceable losses. British historian Sir James Edmonds stated, "It is not too much to claim that the foundations of the final victory on the Western Front were laid by the Somme offensive of 1916.

Sunset on the Somme was composed by Piper Major George S. McLennan – profiled earlier.

# Sunset on the Somme

PM George S. McLennan

The image displays a musical score for the piece "Sunset on the Somme" by George S. McLennan. 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 3/4. The piece is composed of 18 measures, organized into four systems of four measures each. The first system begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody is characterized by a steady eighth-note accompaniment in the lower register and a more active upper register. The second system continues the melodic development, featuring a prominent slur over the final two measures. The third system includes a repeat sign at the beginning, indicating a return to the initial melodic material. The fourth system concludes the piece with a final cadence, marked by a double bar line and repeat dots.

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