

emotions of the piper as he moves away slowly from the Doubling of Taorluath Breabach. Having received no reply from his master in answer to his notes of cheer, he strikes into the variation already described, in the hope that the gladdening notes may be carried away by the mountain breezes to his master's ear.

Finally we come to the Doubling of Crunluath Breabach, also written in common time. It is all in the Crunluath Breabach movement throughout, with the accent on the first and last notes in the group. Again the piper stands still, aroused to the very highest pitch of enthusiasm. In his last efforts he attempts to convey to his master this sympathetic story in a powerful blast of hurried notes. He repeats the same message, and listens for an answer, but in vain. Before the performer ceases playing he finds himself enveloped in a glorious Theme. It fills his soul with hope, and touches his heart with the joy that lies before him and his fellow-clansmen, when they hope to meet their beloved Chieftain, never to part till death shall sever them.

The next species of piobaireachd in rotation for definition is the Welcome. It is really a special form of a Salute. When one Highland Chieftain paid a visit to another in the olden days it was the custom to compose a piobaireachd known as a "Welcome." It might have been on an occasion when one Chief met another for the first time, or that they had not met each other for a long period, and during that time had been frequently at war with one another. The Welcome was composed and played by the host's piper, to assure the guest that he was to receive a real welcome, and that the sword was hung up in the hall for ever, terminating all their previous feuds. In other instances it might have been an assurance that the visiting Chief was always made welcome, or that he had been absent for a long time, and the family piper at the castle where the visitor was staying struck up his newly-composed tune to express his joy at seeing him once more. Many piobaireachdan in the form of a "Welcome" must be hidden under the title of the "Salute," but the one defined here will be found in "Ceòl Mòr," page 290.

"Isi do bheatha Eoghain,"
"You're welcome, Ewin Lochiel."

This was Cameron of Lochiel, and probably Evan, or Ewin Dhu, a great warrior, who flourished about the year 1652. Sir Walter Scott says—"He came to court in the reign of James II. to obtain pardon for one of his clan, who, being in command of a party of Camerons, had fired by mistake on a body of Atholl men, and killed several. He was received with the most honourable distinction, and his request

granted. The king, desiring to make him a knight, asked the Chieftain for his own sword in order to render the ceremony still more peculiar. Lochiel had ridden up from Scotland, being then the only mode of travelling, and a constant rain had so rusted his trusty broadsword, that at the moment no man could have unsheathed it. Lochiel, affronted at the idea which the courtiers might have conceived, from his not being able to draw his own sword, burst into tears. 'Do not regard it, my faithful friend,' said King James, with ready courtesy; 'your sword would have left the scabbard of itself had the royal cause required it.' With that the king bestowed the intended honour with his own sword, which he presented to the new knight as soon as the ceremony was performed."

At one time in the 17th century, it is said that Sir Ewin Cameron of Lochiel and the Earl of Atholl were at enmity with each other over certain grazing rights. Atholl and Lochiel met at a certain place to settle the dispute, and they each had about sixty followers concealed close by. Atholl and Lochiel met alone first, but neither of them seemed to yield, when the Earl of Atholl gave the signal, and his men appeared. "Who are they?" demanded Lochiel. "These," replied Atholl, "are a few of my hogs come across the hills to grow fat upon their own proper grazings." Lochiel immediately gave the signal and his men appeared on the scene. "Who are they?" demanded Atholl. "These," replied Lochiel, "are a few Lochaber hounds eager to taste the flesh of your Atholl hogs." Lochiel having the most men, Atholl gave in to save a bloody conflict, and this gave rise to the Cameron's war-cry, "Ye children of the hounds, come hither and get flesh." "You're welcome, Ewin Lochiel," might have been composed by Atholl's piper when first they met in friendly terms, as the origin and history of this tune have suffered and been lost through neglect, like many others. The Urlar is written in two-four time, with eight, and eight bars, and an additional bar at the end for a second time. That is to say, when repeating the second part the little finger movement, or E A A A, is changed into E E E, and E A A A for a finishing bar. We are entering here upon fresh ground altogether. The notes when reproduced on the chanter actually speak to the performer and his audience. Beginning on B, then D, B to low G for the first bar, B D and again B D for the second bar, when put into syllables are, "You're-wel-come-Ewin-Loch-iel-Loch-iel," and so on. One can follow the composer's story from the title of this tune itself. The music speaks to us. What can be grander than this? The piper of the Chief whom Lochiel is visiting is addressing his master's guest through his great warpipe. He is extending to Lochiel a real Highland welcome. In the Theme there is an expression of joy and assurance of friendship in the meeting, whatever

may have occurred previous to this between the two Chiefs. In fact, this is a Warning as well as a Welcome. If some friendly piper had warned MacDonald of Glencoe of his great danger the night before the massacre, such a cruel deed would not lie red in the pages of our Scottish history to-day. Many a Chief supped, and drank wine with another, and yet neither of them was free from danger. In this instance it may be said that the piper is friendly in his manner, and thoughtful in his attitude to his master's guest. He is warning Lochiel that he is welcome, and free from danger whatever his thoughts may be.

We come now to the First or Fosgailte Variation, not yet described. Fosgailte means open. An open variation always begins on the low A, low G, and sometimes on B, and rising to all the higher notes on the chanter according to the construction of the tune in which they occur. The melody which this style of variation produces is rather impressive. It is written in two-four time, the same as the Urlar, with the same number of bars, only that it has three extra bars in the second part for a second time. This is rather a peculiarly constructed variation. All the notes contained in it are to be found in the Ground, although not in the same order. A properly constructed piobaireachd should have variations with the notes in the same order as the Urlar, or as far as possible. A little variety is quite allowable, but this variation is particularly different in order, although it produces a pleasing melody all the same. There are no Doublings to any of the variations in this tune as given in "Ceòl Mòr," or in the MS. setting which I possess, although there could quite easily be. One can follow the author's story, and hear the piper as he tells his hearers that the days of conflict and enmity are past, the sword is in its scabbard, and the targe is hung on the wall. The Highland minstrel is bidding farewe^{ll} to the past and stimulating a happy feeling between two clans whose Chieftains have met in one accord. Then comes the Taorluath Fosgailte, which means an open Taorluath movement, and one not previously described. It is of the same form as the previous variation, only that the accentuated notes are preceded by three low A's or G's as the case may be. Sometimes by three B's, but rarely three C's, except in the Taorluath-a-mach, when the movement has three C's only, with appropriate grace-notes, and no higher or lower notes succeed them in the mach movement. This variation has exactly the same number of bars as the one before it, and is written exactly as it is played, in two-four time. That is to say, giving G G G D, and G G G B, two movements to the bar. The first three notes are semi-quavers played in the time of two, and the last note in the group a quaver. As the performer doubles his notes in this variation, he attracts the special attention of Lochiel in a more

fascinating manner. He tells him of joys to come, as, for instance, when two great houses are joined together in the bonds of love.

Finally we come to the last variation, the Crunluath Fosgailte, or open Crunluath movement. It is in exact keeping with the Taorluath Fosgailte, and written in six-eight time. If this variation were written in two-four time, as it is played, we would have in Lochiel's Welcome a perfect piobaireachd. Should it have been, as already suggested, that love has taken the place of war, is it not like the lamb lying down to sleep in the lion's bosom? In the last notes of his tune the piper foresees great revelations, and pours them forth in soothing form, which ring in the visitor's ears never to be forgotten. As he returns once more to play his Theme whence came all his tale of love and war, it dies away in grandeur that can only be found in this, the greatest of all music, so dear to the Highland heart.

The next species of piobaireachd is the Lament, giving vent to sorrow on the death of the Chief, the loss of relatives near and dear to the composer, and the cruel calamity which has befallen the clan. As in the Salute, there is only one Lament composed to perpetuate the memory of one Chieftain, or individual, according to the ancient custom. Two Laments should not exist for one person.

"Cumha Mhic an Toisich,"
"Mackintosh's Lament."

A most pathetic and touching melody, which will be found in Angus MacKay's "Collection of Ancient Piobaireachd," page 162, is worthy of definition. There are several versions of the history of this tune, and it is very difficult to select the most likely one. I am of opinion that the historic note by Angus MacKay is more to be relied upon than any of those given by various writers. The Chief whose memory is perpetuated by this Lament was Lachlan Mackintosh of Dunnachton, a man of great possessions. He was noted for his extraordinary wit and judgment, and curbed with great strictness the lawless and turbulent disposition of his clan. By this means he raised up a great many enemies, and James Malcomeson, a near kinsman of the Chief, at the head of a restless party, was encouraged by them, and the hope of being ruler of the clan, to murder the good Mackintosh. This Lament was said to be composed on the sad event by the Chief's piper about the year 1526. There are two other versions of the history of the tune. First—It is said to have been composed by the famous family bard, MacIntyre, on the death of William, who was murdered by the Countess of Huntly in 1550. Second—A superstitious idea existed amongst the clansmen that the Mackintosh of that time would not die a natural

death, and the story goes that he had a beautiful black steed, with a glossy skin that shone like the raven's wing, and whose mane and tail waved free as the wind itself. The Chief was supposed to have ridden this horse on the day of his marriage, and the animal became so restive that his rider lost control of his temper, drew his pistol, and shot his favourite dead. Another horse was procured, and the company proceeded to church. After the ceremony was over the party returned the way they had come. The bride and her maids on white ponies, went on in front, followed by the Chief, whose horse shied at the dead body of the fine black steed, which lay by the roadside, and the Mackintosh was thrown to the ground and killed on the spot. Until informed, the Mackintosh's wife was quite unconscious that she was a bride, a wife, and a widow on the same day. The verses of this Lament were supposed to be composed by the Chief's widow, and chanted at the funeral by the broken-hearted Chieftainess, who marked time by tapping on the coffin lid with her fingers on the way to the churchyard. It may be quite possible that the bard MacIntyre and the widowed Chieftainess both composed lamentations in poetic form on such an event, but neither of them composed this piobaireachd. It was composed by a piper, and has nothing whatever to do with poetry. We have no record of any bard ever being capable of composing a piobaireachd, except John Dall MacKay, and although the great MacCrimmon's daughter could play the piob mhor, even she never composed a piobaireachd. Therefore, the Mackintosh's widow did not compose this tune, nor the bard MacIntyre either. The Urlar of Mackintosh's Lament is written in common time, with thirty-six bars in all, in four strains of eight, ten, eight and ten bars. Mackintosh's Lament is the only piobaireachd within the realms of "Ceòl Mòr" so constructed. It appears that the Urlar terminates at the end of the eighteenth bar, being eight and ten bars, and the following eight and ten bars constitute a Thumb Variation, or Doubling of Ground. The second eight and ten bars are a repetition of the first two strains, with a high A in place of the fourth F in the nineteenth and twenty-seventh bars. The melody of the Theme has a very solemn and touching effect on the minds of the pipers who play it, and also on those who listen to its plaintive notes.

The composer of this Lament has paid a last tribute to the memory of his gallant Chief. He has told us through his national instrument of the loss which the right-thinking members of the clan have sustained by the death of their ruler, who lived a straightforward and upright life. The First Variation is written in two-four time and is in perfect keeping with the Ground, of eight, ten, eight, and ten bars, and the high A is carried right through this and all the following variations. Variation

First is also known as the Siubhal, or a two-syllabled variation. The Doubling of Variation First is identically the same as the Singling regarding time and number of bars. The couplet movement is to be found on every note of the chanter, according to the Urlar, and comes down to the low A, but never to low G. When the initial note of the movement is low G it rises to low A. This is also a two-syllabled variation, or the original sound with an echo. Care should be taken to observe when writing and performing the Siubhal that on coming from the high A to low A, no grace-note should be written, and certainly cannot be played. That in the Singling of the Siubhal, movements on D, C, B, and low A to low A have all got high G and E grace-notes on each movement consecutively, and not high G grace-notes on each of the following notes D A, C A, B A, and A A. In the Doubling of Siubhal special care should also be taken to see that when writing or playing high A, if it should occur, no grace-notes appear on double high A's, or the next succeeding note; that a high A grace-note is written and played on both high G's and the first note of the following movement, unless it is a high A; that double E's have got a high G grace-note on the first E, and an F grace-note on the second E; and that double D's, C's, B's, and low A's have each got a high G and E grace-note on every movement, or couplet; not all high G grace-notes on each note. When two notes of the same pitch follow each other they are divided or separated by means of a grace-note, but this is not the case where two high A's occur in the Siubhal. The A's are divided by means of the pressure of the arm on the bag. In the case of two E's in the Siubhal, my proof for maintaining that the first E in the movement has a G grace-note and the second E has an F, is that it produces a far better and more telling effect. This was the way in which John Bàn MacKenzie performed the movement, and he was a pupil of the MacCrimmon School.

The two variations already defined have a melody that can be followed and admired by all who love piobaireachd. They are fond visions of the past, dear to the memory of the composer. The plaintive notes reminded him of the tragic death of his Chief, and how he was cruelly murdered. Then we come to the Taorluath, written in six-eight time, but should be two-four time, in keeping with the previous variations. We have the original sound and double echo, or three-syllabled movement, with the same initial notes as the First Variation. It comes down and always finishes on the low A, and follows the Urlar by a long Themal note in the last part of every second bar throughout. The Doubling of Taorluath should also be written in two-four time, not in six-eight, and it has the same number of bars as the Singling, only that the Themal notes are converted into the Taorluath movement right through.

We can follow the author here as he tells his fellow-clansmen of the cowardly deed committed by a traitor and his lawless followers. He seems animated with revenge as he seeks to pursue the murderer.

Finally we come to the Crunluath, the original sound and the quadrupling of it by echoes, or a five-syllabled movement. It is in keeping with the Singling of the Taorluath, with long Themal notes at intervals. The Doubling of Crunluath is also in keeping with the Doubling of Taorluath and is in the Crunluath movement throughout. Both are written in six-eight time, but should be written in two-four time. The performer goes deeper and deeper into the swelling notes of his slow and solemn dirge, for he finds that the traitors have fled in terror of their lives. He leaves the Crunluath and goes on to its Doubling notes in a passion that would encourage him to face a thousand armed men to repay the cruel death of his master. On finishing the Doubling of his Crunluath the performer's anger or passion melts into sorrow and anguish. As he returned to his Theme he bathed his sorrowing thoughts in its soothing notes, that will keep ever green in Celtic hearts the memory of a Highland Chieftain who was so good and great.

**"Cumha na Cloinne,"
"The Children's Lament,"**

will be found in "Ceòl Mòr," page 137, and it is a Lament most worthy of definition. Patrick Mòr MacCrimmon, who succeeded his father, Donald Mòr, was a great composer of piobaireachd. He had eight sons who all marched shoulder to shoulder to the church one Sunday, and before the end of the same year seven of them were buried in the churchyard at Kilmuir. Patrick Mòr was so overcome with grief at losing practically all his family but one in the same year, that he gave vent to his sorrowing thoughts in this solemn and touching Lament. It is a great masterpiece, and one of the best specimens of piobaireachd composed by this famous race of Highland pipers. "Cumha na Cloinne" is looked upon as one of the finest tunes that ever adorned the pages of the "Ceòl Mòr" of the Celt, or touched the heart of the genuine Highlander with profound emotion. The Theme is a perfect example of the Lament. The MacCrimmons knew in minute detail the proper form of every class of piobaireachd, and they used the right material in its proper place. The Urlar is written in six-eight time, and has twenty-four bars in all, of eight bissees, twelve and four bars. There is an unfathomable depth of feeling or sorrow in this Lament. It is as deep as the unmeasured chasms that the ocean covers, and is an utterance of grief which a bereaved father and mother alone can feel. It is composed almost

entirely of the F F F, E E E, D D D, and B B B movements, generally found in Laments. The Doubling of Urlar has got the same number of bars and written in the same time as the Urlar, with an additional note in every bar. Here we listen to a father telling of how he is sorrowing over the death of his children, who once climbed his knees to share the envied kiss. The composer looks back to the happiest days of his life when his family were young, and he caressed and fondled them, but now he has laid them to rest for ever. In Variation First we enter into a greater depth of sorrow, and a melody which may be described as peculiarly grand. It is in perfect keeping with the Theme, as all its notes are to be found in the same order, but written in two-four time with the same number of strains and bars as the Urlar. There is no Doubling to this variation. One can read in it of how the afflicted father and mother bore the heavy burden of grief, and how they missed the light footsteps going out in the early morning, and returning in the twilight hour. The Taorluath is written in six-eight, but should be two-four time, and it has the same number of bars as the previous variation. It is also in keeping with the Theme, and a long Thematic note will be found in the last part of every second bar. The Doubling of Taorluath is written in six-eight, but should also be two-four time, and the long notes are converted into the Taorluath movement throughout the variation. If nothing else, one can hear the author tell of how he had hoped to see his sons take part in active life, and uphold the high musical qualities of their forefathers. If those seven sons had lived to mature age and each added as much to "Ceòl Mòr" as their predecessors, how many fine pieces have been lost with them!

At last we come to the Crunluath and its Doubling, which should both be written in two-four time instead of six-eight. They are in exact keeping with the Taorluath and its Doubling. The Singling of the Crunluath has its long Thematic notes at intervals, and in the Doubling the long notes are substituted by Crunluath movements. As the father performs this multitude of notes they resemble the numerous thoughts that are passing through his mind, as he mourns the loss of those whom he loved so dear, and of whom cruel fate had deprived him. Leaving the Crunluath Variation with its turmoil of notes, he returns to his Theme as if he were afraid of disturbing his children in their last long sleep. He finishes up in the quiet and plaintive tone with which he began, bidding them adieu for ever, as his murmuring notes die away 'mid the rustling leaves in the green dell.

The last piobaireachd in this series which is worthy of definition is

"Mort Ghlinne Comhann,"

"The Massacre of Glencoe,"

and it will be found in Angus MacKay's "Collection of Ancient Piobaireachd," page 28.

At four o'clock in the morning of the 13th day of February, 1692, this awful deed was enacted. Campbell of Glenlyon had dined as the friend of MacIain in his own house at Glencoe the night before the massacre, and in the early hours of the morning he carried out his murderous act of treachery. MacIain was shot dead in a cold-blooded manner at his own bedside, and his wife died next morning from distracted grief and brutal treatment. MacIain's two sons were awakened by an old domestic, who told them to rise and flee for their lives. "Is it time for you," he said, "to be sleeping when your father is murdered on his own hearth?" They rose and fled unhurt, being so well acquainted with their mountainous country that they escaped the observation of the soldiers. This wholesale slaughter was carried out with fearful fury; old and young lay dying and dead, while many perished in the snow on the mountain sides before they could reach a place of safety.

Although this tune is entitled "The Massacre of Glencoe," a Lament it must be. If there were need to sorrow over the death of the Chief, and sorrow of a twenty-fold nature on the death of MacCrimmon's seven sons, surely there was room for grief of a thousand-fold here. Chief, Chieftainess, clansman, clanswoman, father, mother, and children old and young, perished on this fatal morn. There was never a deed committed in the annals of Scottish history to compare with it, or that could bring forth such sorrow. The composer of "The Massacre of Glencoe" is unknown. He did not call it the "Lament for MacDonald of Glencoe," or a "Lament for the Dead," because those titles must have been considered of too light a nature for him. He engraved it in the history of that time, and for ever, so deep that it can never be blotted out. If the composer was a MacDonald of that branch of the clan he named his tune by a more revengeful title in "The Massacre of Glencoe."

The Theme, or Urlar, is written in two-four time, and there is something in this piobaireachd that will test the skill of the piper in the definition of its construction. This is what may be termed a piobaireachd irregular in form, but nevertheless pleasing to the ear as regards melody. There are thirty-two bars in all in the Urlar. The first strain has got nine bars, with a second-time bar, or, when played in full, twelve bars in all. The second strain has twelve bars, and the last contains nine. Whether the error lies with the composer, the piper who played it to the collector, or the compiler, it can be seen that this Theme is constructed when written in full to represent twelve, twelve, and eight bars. Now, the first thing to notice is that the Theme is complete at the end of the twenty-ninth bar as it appears in print, but when playing it in full with the second time in the first strain, we find in all thirty-two bars, worked out, as I have already said, in three strains of twelve, twelve,

and eight bars. The last bar in the Theme is quite unnecessary, and might have been added by someone in error. If not in error, then by some piper who did not know the proper form of piobaireachd. If it was added by the composer, it indicates irregularity and bad taste. The Thumb Variation is exactly the same as the Urlar, only that a high A is inserted in the first and last bars of the first and second strains, and the first and eighth bars of the last strain. Here we have a melody as deep as the mountainous passes in Glencoe itself. The sad and solemn wail of the notes already described casts a gloom over the very ground wherever the piper plays it. How many Highlanders who may chance to play this tune, or hear it played, think what it means. Alas! there are few that can realize its awful meaning! When I play it over, and think of the terrible deed, it often makes the hairs of my head stand on end with awe and trembling. The composer has depicted the scene of this act of injustice in a most beautiful and touching Theme. Like "MacLeod of Raasay's Salute," there is no Siubhal or First Variation. The Thumb Variation is followed by the Taorluath, and, strange to say, it is more irregular in form than the Urlar. The Taorluath has got twenty-six bars of eight, with a second time, making in all eleven, eleven, and seven, so that when played in full we have twenty-nine bars. This is three bars short of what the Urlar should be. Although it does not do so exactly, the Taorluath will pass as following the Urlar up to the end of the eighth bar. The ninth, or in reality when played in full, the twelfth bar of the Urlar is not represented in the Taorluath at all. This accounts for one bar short in the Taorluath. The seventh bar of the second part of the Urlar is not represented in the Taorluath. The eighth bar of the second part of the Urlar is represented in the Taorluath, although it is turned the other way about. Then two high A's appear in the Taorluath that are not shown in the Urlar, and the last bar of the Urlar is not represented in the Taorluath. The last part of the Taorluath, although it does not do so altogether, will pass as following the Urlar up to and including the seventh bar, but the eighth bar of the Urlar is not represented in the Taorluath. This accounts for the three missing bars in the Taorluath. As already indicated, the last bar in the Urlar, which is an extra one, is not represented in the Taorluath. The Doubling of Taorluath is in keeping with the Singling, and is in the same irregular form as compared with the Urlar. Both the Taorluath and its Doubling should be written in two-four time. Here, again, we are led back to the valley of sorrow and death, and one can read from the sad notes of this variation that hundreds of the victims were beyond human aid on the night of the massacre. Such an event was enough to bewilder any composer in the regular construction of his tune, although I have no intention of putting this down as a back door for errors.

Finally we reach the Crunluath and its Doubling, which are both in the same irregular form as the Taorluath and its Doubling. The errors which apply to the one are applicable to the other. The Crunluath and its Doubling should both be written in two-four time, not six-eight. In his final variations the composer enters into a maddening frenzy of grief, terror, and pain. He draws a long sigh and casts a last lingering look upon the valley still reeking with the warm blood that reddens the white snow. When the performer finishes his doubling notes he returns to his Theme so pathetically that it reaches the heart's very inmost core, and touches to overflowing the fount of tears, those tears of memory for the valley of Glencoe that time can never wipe away.

The next species of piobaireachd for definition is the Farewell. Unfortunately, however, like the welcome, this type of tune must be stowed away in many instances under the title of the Lament. The Farewell is really a form of a Lament. In "Ceòl Mòr" we only find seven tunes of this type, and

"Soiridh leat a Dhomhnuill,"

"Fare thee well, Donald,"

is a good specimen.

There are other piobaireachdan which one is quite safe in putting down as Farewells, such as

"Cha till MacCruimein,"

"MacCrimmon will never return,"

and

"Albainn bheadarach's mise 'gad fhàgail,"

"Beloved Scotland, I leave thee gloomy."

As there is still a long way to go, and a great number of tunes to be dealt with, I define only one under this heading.

"Albainn bheadarach's mise 'gad fhàgail" is really some patriotic Celt bidding farewell to bonnie Scotland, or tearing himself away from his picturesque Highland home. As there are beauties in Scotland to attract the eye of the stranger as well as the Gael, there is a melody not less attractive to the ear of all in "Beloved Scotland, I leave thee gloomy." On this account I cannot resist the temptation of giving a minute description of such a fine piobaireachd. It will be found in "Ceòl Mòr," page 221. The name of the composer and the date are both far beyond our reach or recovery, for like many other important points they are lost in the mists of time that have passed for ever. There remains with us, fortunately, the most important part, that is the tune itself, which affords material to work upon. It is a beautiful

and touching Theme, and written in six-eight time, with twenty-four bars in all, made up of eight, eight, and eight bars. The first strain is played twice over. The Urlar begins on the low A and rises to E. Then a run from C to E again, bitted. The third bar is low G to D, and B running up to D again. The fourth bar is low G to B, then D with beat on B, or D, B B, and so on. There is no Doubling or Thumb Variation to the Urlar. What do those notes say or suggest to us? Do they not seem to indicate a feeling of joy as we rise from A to E? Joy because of the happy days spent in the land of bens and glens and heroes. The passage that runs from C up to E suggests the rolling up of pleasant memories of Scotia, to be unfolded and thought over again in the land where the author is to anchor after his pilgrimage. No wonder that the mystic minstrel got fitting material to create so fine a masterpiece on this occasion. How much does it mean to the Highlander to tear himself away from the land of his birth! Many thoughts crowd upon his mind, and his heart yearns for home. When he is settled in the far country, with the mighty ocean rolling between, he gazes across the briny deep for a glimpse of bonnie Scotland, but in vain. The variation following the Urlar is the Taorluath Breabach, written in six-eight time, with the same number of bars as the Ground. The first eight bars are in fairly good keeping with the Theme, but after this point it cannot be said that they agree. It is difficult to say whether the fault lies with the composer or the collector. This may be said to be one of the tunes that has suffered loss in some way or other. It would be a very easy matter to arrange the variations in keeping with the Urlar, although one is very chary of doing so for various reasons. At the same time there is a pleasing melody in the Taorluath Breabach Variation, and the Doubling agrees with the Singling. When we translate those wonderful notes into a story, we can see that the composer looks upon a country that was once cheery, but now bears a gloomy aspect. Whatever his reasons may be for leaving Scotland, he no longer sees a charm in it as in his childhood's days. Whether the mist had fallen around him or the gathering clouds of night had enveloped his stately form as he discoursed this last Farewell, I cannot fail to see that the leaving of his own mountain home aroused within his soul a passion which nothing could withhold him from revealing.

Finally we come to the Crunluath Breabach and its Doubling. They should both be written in six-eight time as they are performed, not in common time. Both variations are in keeping with the Taorluath Breabach and its Doubling, and they produce a peculiar feeling on the mind of the performer and those who listen to him. The composer has revealed his tale in a most loyal and pathetic manner. He is

neither a traitor nor a coward. I say so because he has not miscalled his native land. He has left his story behind him in the form of a piobaireachd that can be read by those who alone can understand it and sympathise with him. As he plays the Theme once more before he lays his warpipe aside, he bathes his mingled thoughts in slow but plaintive notes as they rise from his chanter and float in the summer air of a sunny clime. His only hope is that those notes might be caught by the ear of some fellow exile who in turn may send the weird message on through his piob mhor until it dies away upon the purple heath-clad mountains of his native land.

We are now about to enter upon the definition of the first type of martial piobaireachd belonging to the Highland clans of Caledonia. There are many tunes of the Gathering species in "Ceòl Mòr," and it is not an easy matter to choose which of them to deal with. One well worth description is

"Cruinneachadh Chloinn-Raonuil,"
"The Gathering of the Clan Ranald."

This piobaireachd was composed in the year 1715, and will be found in the second part of the "Piobaireachd Society's Collection," page 16. It was played to summon the Clan Ranald to the Battle of Sheriffmuir where their Chief was slain. The MacDonalds of Clan Ranald, Glengarry, and the Isles were all present, as well as a great number of other Highland clans. Sheriffmuir was a fatal field, and many gallant knights and nobles fell there to sleep their last sleep in the graves of heroes, with their swords by their sides. The Gathering was called forth in the time of war, when the fiery cross was hurried o'er mountain and through glen. In those days the piper often accompanied the war messenger with his hurried notes. The clansmen heard the summons in the distance, and every man turned out without flinching or fear of death, and rallied round the standard of their Chieftain. They left the scythe in the field, the stag on the hill, and the fair maiden in the hall, to fight for victory or die in the attempt. "The Gathering of the Clan Ranald" is one of the finest specimens of this type of piobaireachd that can be found. There is not the fine feeling about it that is to be found in the Salute or the Lament, and it is not intended to be so. It is of a warlike nature, and not a tune that encourages joy, or brings forth sympathy, but incites the clansmen to battle. The Urlar is written in common time, with twelve bars in all, of four with the first two bars bisse, making six, four with the last two bars bisse, and four bars played right through. This totals up at sixteen bars when played in full, and more clearly understood as three strains of six, six, and four bars. The second half of every second bar has

the long Thernal notes, and in the Doubling of the Urlar the long notes are done away with and replaced by others of the same nature right through.

At the very outset we find that there is something startling about this class of piobaireachd. Whenever we hear it, as the clansmen of old did, we are startled by a wild confusion of notes, which indicates that there is something wrong. In the olden days those hurried notes warned the clansmen and told them that they were required without delay, and they understood their meaning. They would sacrifice everything rather than disobey the call to arms. The composer of this tune is unknown, but it belongs to a particular clan. Every clan had its own Gathering tune, *e.g.*, the Camerons' Gathering, the Campbells' Gathering, the Grants' Gathering, and the Macfarlanes' Gathering. What is most peculiar about this species of piobaireachd is, that as every soldier knows each bugle call, so did the different clans recognise their own Gathering, which proves that even in those remote ages the Celt had peculiarities entirely his own, and was not found awanting in peace or war.

The Urlar dwells on the low hand. There is a succession of groups of notes as follows :—G G G B, G G G B, G G G B, D B. This is the outstanding feature, or sign of the Gathering. No other class of piobaireachd has an Urlar like this. The Fosgailte, or Variation First, is written in two-four time, with sixteen bars of six, six, and four. In this variation all the notes begin on the low hand and rise to notes of a higher pitch, except where they follow the Urlar in the last half of every second bar when they descend. The Doubling is in keeping with the Doubling of the Urlar. It is a succession of couplets, all beginning on the low hand, and rises to higher notes according to the construction of the Urlar. Both these variations agree exactly with the Ground. It seems as if the piper were resting on his oars at this point. The passion of his war signal has abated, for his notes are now much slower than when he began. Whether the long notes which he now performs would or would not be heard better by the clansmen in the distance is hard to say, but he lingers on them as if he were preparing for another outburst of stirring notes.

We now arrive at the Taorluath Fosgailte. It is written in two-four time, which produces a good rendering of this variation. There are sixteen bars, the same number as there are in the Urlar, with long notes occurring at the same intervals as in the First Variation. The Doubling of Taorluath Fosgailte is the same as the Singling, with the one exception, where the long notes are converted into the entire Taorluath Fosgailte movement. It will be observed here that the time is two-four, whereas in the Urlar it was common time. There were notes given to the value of four beats

to the bar in the Theme, but now it has been reduced to two beats to each bar. While the performer lingered on the notes of his Fosgailte it was no sign of peace, but a calm before a storm. He pours forth the doubling notes as he hurries through the wild ravines and climbs the steep and rugged mountain sides. The frantic passion of war has possessed his heart and soul, for his duty lies before him. He follows the fiery cross with his war-announcing cry till he has traversed every corner of the clan territory, and his notes have rung in the ears of every clansman.

Now we come to the final stage, the Crunluath Fosgailte, or open Crunluath Variation. It is always performed on the low G or A, rising to finish on the E. This variation should be written in two-four time, not six-eight. The Singling has the long Themal notes the same as the Singling of the First Variation and the Singling of the Taorluath Fosgailte, and the Doubling of Crunluath Fosgailte is performed in the same movement throughout. Both variations have sixteen bars each, of six, six, and four. Still faster and faster the minstrel scatters his maddening notes, as the clansmen buckle on their swords and targes. The right hand of the warrior is strong in battle. His heart knows no hesitation or fear, but obeys duty's call. This angry summons warns him of his danger ; there is no time for delay. Soon the standard of the Chief is crowded on every side, and the piper marches round and round playing his Theme once more with firm and determined devotion to duty. He fills the hearts of his fellow-clansmen with courage and urges them on to noble deeds. Who could wish to fill a position so full of honour, valour, and steadfastness as this hero with his Great Highland Bagpipe ; who does not owe him a debt of deepest gratitude ; and who would not see him raised to the high position second to none in the musical world, for he and his instrument can do what sword, shot, or shell can never hope to !

There are various other Gatherings, as I have already mentioned, but it would be disloyal and far from patriotic on my part if I were to pass over the Clan Grant.

"Cruinneachadh na'n Grandach,"

"Craigellachie; or, The Grant's Gathering,"

will be found in Angus MacKay's "Collection of Piobaireachd," page 33. It is a tune of a different type from that already described. The territory of the Clan Grant is in Strathspey, and their rallying place is the "Rock of Alarm."

"Stand Fast, Craigellachie," is the Slogan or War-Cry of the Clan Grant, shouted often and long among the beetling cliffs so graphically alluded to by Ruskin in his "Two Paths." It is one of the loveliest districts in Scotland, where the peat

cottages are darkest, just at the western foot of the great mass of the Grampians, which encircle the sources of the Spey and Dee. The main road which traverses the chain winds round the foot of a broken rock called "Craigellachie." There is nothing remarkable either in its height or form ; it is darkened with a few scattered pines and birch trees, and touched along the summit with a flush of heather, but it constitutes a sort of headland or leading promontory in the group of hills to which it belongs, a sort of initial letter of the mountains ; and thus stands in the minds of the inhabitants of the district—the Clan Grant—for a type of their country unto themselves. Their sense of this is beautifully indicated by the War-Cry of the clan—"Stand Fast, Craigellachie." You may think long over these words, without exhausting the deep well of feeling and thought contained in them—the love of the native land and the assurance of faithfulness to it. You could not have but felt if you passed beneath it at the time when so many of Britain's dearest children were being defended by the strength of heart of men born at its foot, how often among the delicate Indian palaces, whose marble was pallid with horror, and whose vermilion was darkened with blood, the remembrance of its rough grey rocks and purple heath must have risen before the sight of the Highland soldiers ; how often the wailing of the shot and the shrieking of the battle would pass away from his hearing and leave only the whisper from the old pine branches of "Stand Fast, Craigellachie."

This is a description of the land of the Grants where stands Castle Grant, but the author of "Craigellachie" or "Cruinneachadh na'n Grandach" is unknown. The Gathering of the Clan Grant is illustrative of the land and of the warlike race to which it belongs, and I cannot do better than quote here a portion of the historic note on the tune—"The hearts of the brave 1,300 Highlanders, which the patriarchal influence of Sir James Grant raised for national defence in 1793, responded to the thrilling sounds which reminded them of friends and fatherland, and their feelings found vent in the ardent exclamation as the piper played *Stabit-Craigellachie*, *i.e.*, "Craigellachie, Stand Firm."

The *Urlar* of this piobaireachd is written in three-four time, with thirty-two bars, in three strains of twelve, twelve, and eight. It contains a deep well of incitement and inspiration, deep as the voluminous torrents of the angry Spey rolling on its way to the great ocean that receives every river in the world. One would be inclined to say that this Theme contains no hurried notes suggestive of the Gathering. It does not dwell on the low hand like the tune already dealt with, nor does it seem to hurry the clansmen on to the "Rock of Alarm." Nay ! it is schemed with a wiser

judgment. The same inspiration is to be found in it as there is in the " Burning Mountain " itself. This Theme is equally divided between the high and the low hand. I can read from its series of wild and weird notes, what alone a Gathering means. The first, second, and eleventh bars of the first part, the third, fifth, seventh, and eleventh bars of the second part, and the third and seventh bars of the last part are so constructed as to give an alarming nature to the tune. While the fifth, sixth, and ninth bars of the first part, and so on, are emblems of sorrow. Yet in the second and twelfth bars of the first part, and so on, are warning notes for the clansmen to be armed with courage and steadfastness. Thus the performer warned the inhabitants of the strath of three things which are most important in the time of war. Every clansman is called upon to rally round the standard of his Chief ; they are told by those solemn notes that sorrow and death may ensue ; they are also filled with courage and inspired by the stirring notes of the war minstrel to be brave, even unto death. It is an unwritten law in the discipline of clanships that every man must face whatever may come. These are the signs to be found in a Theme with such a martial air about it, and what more is necessary in the hour of preparation for war. The author of this Gathering did not begin with hurried notes at the very outset, because he had something else to tell his clansmen of. It seems a feature of this clan to be calm and collected, such as the piper was when he composed the tune. This is not to be wondered at because their War-Cry is " Craigellachie, Stand Fast." The First Variation is of the Fosgailte, or open form, with the same number of bars as the Urlar, and written in two-four time. Here and there it comes from the high hand to the low hand more in the nature of the Urlar. The Doubling is entirely Fosgailte, always rising from the low A up to the high hand, low A being the long note. Both variations are in perfect keeping with the Ground

Now we come a grade nearer the real Gathering notes. Slow but **sure** the messenger of war is coming into the thick of his important duty. He forgets for the moment the fear, sorrow, and courage which his Theme indicates. His sole intention is to warn the clansmen to prepare for battle. Variation Second is entirely of the Taorluath Fosgailte form, and is written in common time, but should be two-four, as there are only two beats to the bar. In this variation, as well as the first and its doubling, a group of notes is missed in every bar. As will be observed, the Theme has three beats to the bar, or three distinct sections right through, and so should the variations have. There is ample room for such an omission, because the tune is long enough as it is. The Taorluath Fosgailte is in keeping with the Urlar in every way. Having warned the clansmen of what is to happen, the piper seems to lose

no time in hurrying them on to their rallying place. When war is declared there must be no delay, for the enemy soon approaches.

We come now to a plain Taorluath with a long Thematic note every here and there. The Doubling of Taorluath is of the usual Taorluath movement right through. Both variations are in accordance with the Ground, and should be written in two-four time instead of six-eight. This may be termed rather unusual to have a plain Taorluath Variation in a Gathering, but the master in this case must have had wise intentions. He had no desire to have a lull in the enthusiasm for battle. He seems to caution and encourage the clansmen to remember that every man is expected to do his duty. The Crunluath and its Doubling are the final variations, both of which are in keeping with the Urlar, but they should be written in two-four instead of six-eight time. The clansmen have gathered in full muster with belted plaid, claymore, and targe. Arrayed on the field near the "Rock of Alarm" are the Grants of Tulloch Gorum, Glenmorrison, and Rothiemurchus, and last, but not least, the Grants of Castle Grant. No fear is nursed, no dismay is thought of, no heart shall be daunted by the appearance of the enemy, those notes seem to say. The piper appears to vouch for every man, and encourages the clan in his last efforts to victory or death upon the field of conflict. Returning to his Theme he reminds the clansmen that in victory, when the combat is over, every heart shall rejoice. However far they may have to traverse before the enemy is defeated; however great their hardships may be; or however dark the night may seem to those who sleep their last sleep on the field of victory, the beacon ever burns brightly on the "Rock of Alarm" as an emblem of loyalty to their Chief. In their War Cry this clan has an assurance of a threefold nature—"Stand Fast, Craigellachie," "Stand Sure," "Stand Firm," for ever!

After the Gathering comes the March or Challenge. The clansmen have gathered round their standard, but before they reach the scene of battle the piper plays the March in the form of a piobaireachd. This is a declaration of war, or a Challenge to the enemy to fight. We have several tunes under this title, such as "MacNeill of Barra's March," "The Duke of Perth's March," "The Earl of Ross' March," "The MacLean's March," and "The MacRae's March." I intend to define only one piobaireachd under this class, and

"Spaidsearachd Mhic Rath,"

"The MacRae's March,"

which will be found in Angus MacKay's "Collection of Piobaireachd," page 21, is

worthy of attention. This wonderful tune was composed about the year 1491, but its composer is unknown. According to Angus MacKay's notes, the personage who gave rise to a piobaireachd of which those of his name are so proud, was Duncan MacRae, an orphan brought up in the Castle of Loch Kinellan, the Seat of the Chief of the MacKenzies, under whose banner the Clan MacRae fought. This devoted follower was known by the name of "Suarachan," a term of contemptuous signification. His physical prowess, however, and undaunted valour were great, and on this occasion he founded a good claim to a higher consideration than had formerly been afforded him. He mixed in the battle with impetuous valour, and speedily brought down his foemen. In a hand-to-hand conflict, when, like the "Gobhadh Crom," on the North Inch of Perth, he thought he had done all that was expected or required of him, and calmly seated himself on the body of the slain. MacKenzie, astonished at this behaviour during a hot conflict, called out sharply, "What! sit you so, when your help is wanted?" "If I am paid like a man, I will fight like a man, and if everyone does as much as I have done," replied Suarachan, "the day is yours." "Kill your two, and you shall have the wages of two," replied the Chief, and the obedient follower did his behest, and again sat down upon the lifeless body of his fallen foe. "Kill your three!" cries the fiery Chief; "nay, fight on, I will not reckon with you for days' pay." Suarachan, it is said, fought like a lion, till he had killed no fewer than sixteen of the enemy, and thus he proved his worth, and was ever afterwards held in high esteem, becoming a leading man in the clan, and acquiring the more honourable appellation of "Donacha mòr na Tuagh," *i.e.*, "Big Duncan of the Axe," the weapon which he had wielded to such purpose. This tune was adopted ever after by the Clan MacRae as their Challenge, or March to battle. Surely this is a challenge, a combat, and a victory.

The Urlar of "The MacRae's March," as one would expect, is of a war-like nature. It is written in common time, with sixteen bars in all, of six, six, and four. Every bar has two groups of four notes each, with the exception of the last half of the fourth and sixth bars of the first part, the second and sixth bars of the second part, and the second and fourth bars of the last part, which all descend from C to A, and B to G alternately. All the other groups of notes fall and rise as they go on systematically, C B A F, E A E E, and so on, producing a peculiar feeling of accusation, or objection to some grievance which had led to blows in those remote ages. It is unlike any other class of Theme, and to a great extent is a repetition of trouble of some sort, that could only be settled by two or more clans meeting in battle array.

The Urlar is followed by a Doubling, termed here the Siubhal Ordaig, which

means the Thumb Variation. The author repeats his Theme with the high A at intervals, giving his Challenge more force or effect. The Siubhal Ordaig is just a repetition of the Urlar, with the high A coming in at the beginning of almost every bar. The author of this piobaireachd had good reason for being proud of his fellow-clansman, so brave, as well as his entire clan, and he gave them a Challenge of no mean order of merit to last them for future generations as an incitement to war. As the minstrel approaches the enemy he tells them that the fear of death is no barrier in the way of a clan whose record is so great.

The next variation is the Taorluath Breabach. It is in perfect keeping with the Theme, written in the same time and has the same number of bars. I am of opinion, however, that this variation should be written in six-eight time, as one can see that the first and last notes in the Crunluath Breabach get the most time, and so should they in this variation. Themal notes occur every here and there, and distinguish the Singling from the Doubling, which is all performed in the Taorluath Breabach movement right through. On go the wild accusing notes as the piper leads the clansmen to the field of battle. There they are to settle their differences in bloody conflict, and every man had to be a hero or be numbered with the slain.

Finally the piper reaches the quickest of all movements in the Crunluath Breabach, which is in keeping with the Urlar and written in common time. This variation should be written in six-eight time as it is played. The Doubling of Crunluath Breabach is in regular form, and should also be written in six-eight time. Who that is born with Highland blood in his veins but must realize that the hour of victory or death is at hand! The field is reached and the word of command is given. Those notes of courage rise and fall on the ears of the clansmen, and they are frantic with enthusiasm and love of valour, love of glory and fame being added to their name. Such is the translation that I can find in this fine tune. On returning to his Theme the piper did not do so without having something to be proud of. But for Suarachan the day might have been lost. He was a hero of heroes, to whose praise the piper found a Theme with suitable variations to exalt his name and record his gallant deeds, and few other clans can claim so great a record.

The Challenge leads us on to the piobaireachd next in order to it, that is the Battle Tune. There are several piobaireachdan in this class also, but one outstanding in Scottish history is

"Cath fuathasach, Peairt,"
"The Desperate Battle, Perth."

It is as great, if not a greater act of horror, than the combat just described in the previous tune, and a good setting will be found in Donald MacPhee's "Collection of Piobaireachd," page 14. About the year 1392 a feud or quarrel arose between the Clan Chattan and the Clan Kay. It was resolved that the difference should be decided by a combat of thirty men of the one side against thirty men of the other; that the battle should take place on the North Inch of Perth, a beautiful and level meadow, in part surrounded by the river Tay; and that it should be fought in presence of the king and his nobles. The parties on each side were drawn out, armed with sword and target, axe and dagger, and stood looking on each other with fierce and savage aspect, when, just as the signal for fight was expected, the commander of the Clan Chattan perceived that one of his men, whose heart had failed him, had deserted his standard. There was no time to seek another man from the clan, so the Chieftain, as his only recourse, was obliged to offer a reward to anyone who would fight in room of the fugitive. One might think that it would have been difficult to get a man who, for a small hire, would undergo the perils of a battle which was likely to be so obstinate and deadly. But in that fighting age men valued their lives lightly. A man of the name of Henry Wynd, a citizen of Perth, and a saddler by trade, a little bandy-legged man, but of great strength and activity, and well accustomed to use the broadsword, offered himself for half a French crown, to serve on the part of the Clan Chattan on the day of battle. The signal was given by the sound of the royal trumpets, and of the great war-pipes of the Highlanders, and the two parties fell upon each other with the utmost fury; their natural ferocity of temper being excited by feudal hatred against the hostile clan, zeal for the honour of their own, and a consciousness that they were fighting in presence of the king and nobles of Scotland. As they fought with the two-handed sword and axe, the wounds they inflicted on each other were of a ghastly size and character. Heads were cloven asunder, and limbs were lopped from the trunk. The meadow was soon drenched with blood, and covered with dead and wounded men. In the midst of the deadly conflict the Chieftain of the Clan Chattan observed that Henry Wynd, after he had slain one of the Clan Kay, drew aside, and did not seem willing to fight more. "How is this," said he, "are you afraid?" "Not I," answered Henry, "but I have done enough of work for half-a-crown." "Forward and fight," said the Highland Chief; "he that doth not grudge his day's work, I will not stint him in his wages." Thus encouraged, Henry Wynd again plunged into the conflict, and, by his excellence as a swordsman, contributed a great deal to the victory, which at length fell to the Clan Chattan. Only one of the Clan Kay survived, and he

was unhurt. It was said that his kinsmen did not give him a very good reception, and he put himself to death. That terrible conflict, of which I have given a short account, has been recorded in "Ceòl Mòr" under the title of "The Desperate Battle."

The Theme of this fine piobaireachd is in every way a real specimen of the Battle Tune, and its most striking features are the series of war-like strains which suggest an awful outburst of deadly hatred. As can be seen from the construction of the Urlar, the chosen clansmen from each tribe are liberated by the signal of the war-pipes to give vent to their fury as they indulge in savage and bloody conflict. The Urlar is written in common time, and has sixteen bars in all. There are only two strains in this Theme. The second strain of eight bars is really a repetition of the first eight bars, with a high A taking the place of E in the second, fourth, sixth, and eighth bars. The First Variation and its Doubling are given by MacPhee in common time, but they are better expressed in six-eight time. In the Singling of the First Variation, when written in six-eight of two groups of notes to the bar, the first note in each group is a dotted quaver, the second a semi-quaver, and the last note a quaver. It cannot be said that the variations in this tune are in strict keeping with the Urlar. Some notes are brought into the variations which do not appear in the Urlar, but they are not altogether out of place for the reason that they produce a war-like feeling. One can see from the construction of this variation that the combatants are getting very fierce in their attitude towards each other as they carry on their fearful conflict. The Doubling of Variation First is somewhat changed. The first note is cut short, a semi-quaver, the second a quaver, and the third is a dotted quaver. Their anger is now becoming fiercer and fiercer, and their desire to end the struggle has reached the most acute state of frenzy. In fact, the very swing or lunge of the sword is imitated in this variation. Another change takes place in the construction of these variations. A complete close can be observed at the end of the sixth, twelfth, and sixteenth bars, making three strains. This is not usual in piobaireachd, but nevertheless, it is the case here. Variation Second is written in two-four time with the same number of bars and strains. The high A is the leading note as it occurs in every group, and the second note in the couplet varies. The second note gets the most value, and all the high A's are cut short. It seems as if there were a lull in the battle at this point, because the piper rests on every second note. A calm forebodes a storm, or fiercer onslaught, and it is the case in this instance. Something peculiar happens in the Doubling of Variation Second. The notes are all turned right about, the last notes of the movements in

the Singling are first in the Doubling, and the high A's are long instead of short. The little band of Highlanders on either side wield their swords with greater activity, and the battle rages with agonizing and more fatal results. Variation Third, or what is termed the Siubhal, is the next in order, with its Doubling. Both are written in two-four time, and the first note gets the accent. Again there is a lull in the wholesale slaughter. The piper rests on his notes as if he were advising them to withdraw from each other. Now we come to the Doubling of the Taorluath. There is no Singling in this tune. The Doubling is given in six-eight time, but should be written in two-four. Again both sides seem to get more furious towards each other, and many lie dead and wounded on the field. We come next to the Taorluath-a-mach, which is an attractive and faster movement. It should also be written in two-four time. The first note in the mach movement should be the shortest and the last of most value. The piper indicates in this variation the approaching end of the combat, and the field could tell its own tale.

Finally the Doubling of the Crunluath and the Crunluath-a-mach brings victory to the Clan Chattan, and sorrow, death, and defeat to the Clan Kay. Both variations are written in six-eight, but should be two-four time. There is no Singling of the Crunluath, for it seems as if the minstrel had hurried on towards a tragic end. The doubling notes roll on, and the trebling comes still faster till all is again at rest. Of those chosen clansmen few leave the field, and many lie in agony and death, never to rise again. If the piper returned to his Theme as he usually does, it could not be to rehearse an act or scene pleasing to the ear or attractive to the eye, but the repetition of a tale of woe that would never be forgotten by the surviving clansmen or the royal spectators.

One other piobaireachd in this class worthy of definition is

"Blar Sliabh an t-Shirra,"

"The Battle of Sheriffmuir."

It will be found in Angus MacKay's "Collection of Ancient Piobaireachd," page 63. "Blar Sliabh an t-Shirra" was composed by Findlay Dubh MacRae, a piper of note, in the year 1715. Sheriffmuir was a well-fought but indecisive battle for the Stuart cause, and many a brave Chieftain and loyal clansman never left that fatal field.

The number slain at the battle of Sheriffmuir totalled about fourteen hundred, and in these figures a large proportion of the Highland clans of Scotland were represented. A sight of this gory field was enough to stagger humanity, for knights, nobles, and clansmen lay dying and dead. Scotland's best and bravest warriors of that

age fell for Bonnie Prince Charlie. Could there be found a more fitting Theme than this for the mystic minstrel to record in this specimen of ancient piobaireachd? We have no authentic proof, but it is quite possible that the composer was on the field of carnage, as the Clan MacRae fought at Sheriffmuir, under the banner of the Earl of Seaforth.

The Urlar of the "Battle of Sheriffmuir" is written in three-four time, and has sixteen bars, in three strains of six, six, and four bars. The Thumb Variation, or Doubling of the Ground, only varies where the F movement occurs, and it is substituted for a high A, with a high A grace-note. The Theme with its Doubling has a feeling of death and horror about it. The composer tells us in his sad and mournful notes of the great battle in which so many brave warriors perished, and of how the Highlanders cherished the hope of bringing back their Jacobite leader to the throne of Bonnie Scotland, once and for all. The notes come down in most cases to the lower hand, and they produce a low moaning hum. Then they rise to the F, and in the Thumb Variation to the high A, just as the swell of the battle rose and fell. The First Variation is of the same form as that to be found in the Lament, and can it be wondered at? It comes from the higher notes down to low A, and every couplet of notes in the Urlar is represented. On that account this is a perfect piobaireachd, and works out in regular form from beginning to end. The Doubling of Variation First is in perfect order, and differs from the Singling in that its form is A A, B B, and F F, and so on, instead of A A, B A, and F A. The first note of each couplet gets most time value in Singling and Doubling. Both variations are in agreement with the Urlar and written in three-four time. In the Singling one can see that the piper tells us of the sorrow that he feels within his own heart for the wounded and dying, but the Doubling seems to bring to one's mind the actual waves of piteous cries that rose from the field during the heat of battle. I feel certain that many Highlanders, both officers and men, who may chance to read this volume, know too well what the meaning of war is, better by far than I can ever attempt to describe. The notes in these variations cannot fail to bring the tears to the eyes of those who understand what they mean, because the composer has given them to us in a strain which may be characterised as being particularly effective. Variation Second is of the Fosgailte or open style, while its Doubling is in the Taorluath Fosgailte form. They are both in keeping with the Urlar and previous variations. The Singling is written in three-four time, and so should the Doubling, although it is given in six-four. Those two variations resemble the "Gathering," and seem as if the piper were giving the warning of fresh arrivals, or urging them on to the place of conflict. His hurried

notes indicate that a change has taken place, and soon the heat of the battle will be over. Leaving the Taorluath Fosgailte we now enter into a plain Taorluath movement, with a Singling and Doubling which should be written in three-four time instead of nine-eight. Both variations agree with the Ground in every way. Again the composer returns to the calm and mournful notes that are to be found in the "Lament." Although this is a "Battle Tune," still it is a Lament as well, for many a sorrowing mother received the sad tidings when the battle was over, and many a child was fatherless.

Finally we arrive at the Crunluath and its Doubling. They should be written in three-four time. Each movement should be given in the time value of a crotchet, and not written in nine-eight time as it appears in the book. This tumult or buzz of notes brings to a close the story of what may be estimated as one of the greatest days that has ever been recorded in the annals of Highland history. Those heroes will never be forgotten so long as "Ceòl Mòr" contains these war-like notes of a most wonderful and effective Theme with its awe-inspiring variations. The composer returns to his Ground only to bring back to his mind the carnage of a dismal field.

It may not be out of place to mention here that it is very gratifying indeed to see that the president and members of the Clan MacRae Society, whose ancestors fell at Sheriffmuir, are about to raise a cairn as a memorial of their heroic deeds. This shall be an evergreen emblem of loyalty which will mark the scene of a great battle that took place one hundred and ninety-eight years ago, and is not to be forgotten by the patriotic Celts of to-day.

The last series of tunes, according to the order of classification, is the Warning, and one which I cannot pass over is

"Caismeachd a Phiobaire da Mhaighsteir, na Piobaireachd Dhunaomhaig,"

"The Piper's Warning to his Master, or The Piobaireachd of Dunyveg."

It will be found in Angus MacKay's "Collection of Ancient Piobaireachd," page 125, and its history is as follows:—

About the year 1647 Campbell of Calder was commissioned by the Earl of Argyll to proceed against the MacDonalDs, and expel them from the Island of Islay, where Coll Ciotach, the celebrated commander under the heroic Montrose, had taken up his residence with a number of his followers. Calder accordingly procured the assistance of several tribes of the Campbells, and it is believed MacDougall of Lorn, Chief of his name, and their first exploit was an assault on the Castle of Dunàd, which was stormed and razed to the ground. Coll and several of his followers who

were then in the castle made their escape and took refuge in Dunyveg, where they were again besieged. Coll, finding his force too weak to repulse the besiegers, took boat by night to procure assistance in Kintyre and Ireland, and left the castle in charge of his mother. Calder, having discovered that he had left the castle, and guessing the object he had in view, determined in like manner to increase his own strength, in order to meet any addition which the garrison might receive, and retiring for this purpose, the troops were left in command of the Lady of Dunstaffnage, a bold, masculine woman. It is a tradition among some that it was proper for one woman to oppose another, and hence the absence of both commanders at the same time, when the departure of one would naturally favour the success of the other, an advantage which the generosity of the Gael would not permit them to take. However this may be, while the leaders were absent, the heroines were not idle, for the wooden pipe which conveyed the water to the castle was discovered, and of course the supply was cut off, in consequence of which the garrison was compelled to surrender. The night after the surrender, the piper whose profession secured the respect of the visitors, recognised the boirlinn, or boat of his master, Coll, on its return ; and that he might apprise him of his danger, and prevent his falling into the hands of the enemy, he asked leave to play a piece of music he had composed on the misfortune that had befallen his clan. His request was readily granted, when he went on the battlements and commenced to play a piobaireachd. Coll was just entering the bay, on the shore of which the remains of the castle are still to be seen, and hearing the new tune, with that quick conception of its import, now heightened by the critical situation of affairs, at once put about, and passing through the strait formed by a rock in the bay, he escaped. The Lady of Dunstaffnage was so enraged with the piper for this act, that the following day she made him play tunes of the merriest cast, as he walked before her to the top of a high hill, about five miles off, and when there, she sternly ordered his fingers to be cut off, so that he never more might give a similar warning. The hill is the highest in Islay, and from that day has been distinguished as the hill of the bloody hand, that is " Beinn Iaimh Dhearg," now corruptly " Beinn Illairraig."

The Theme of this wonderful Warning, or wireless message, with all its ingenious method of conveying dangerous tidings, is written in common time, and contains in all twenty-two bars, of eight bissees, six, and eight. Beginning with the little finger movement and coming up to the E, then running from E again down to A, after which it rests on the D, and so on right through the Urlar. Here we find the piper warning his master of his danger, and, by his efforts, Coll was prevented from

approaching the death-trap just laid for him. Coll never heard this piobaireachd before, yet he knew it was a warning, and he took it, otherwise death might have been his alternative. Who is he that says there are no words expressed, or story told by the most wonderful art of piobaireachd? What can bring the fact home with more effect than this instance? How coolly and cleverly the minstrel went about communicating with his master! The piper and Coll were both equipped with the necessary means of sending off the message and receiving it. In other words, they were both genuine Celts, and only they could have conveyed and received such a message. The Siubhal or First Variation has the same number of bars as the Ground, and agrees with it entirely. It is written in two-four time, resting on the higher notes, and always coming down to the low A. The Doubling is also in proper order, and every note is doubled here. Two notes of the same name follow each other.

There is something strange to be found in those variations, not because they are of a new, or distinct form from those already met with. We find this specimen of variation in several different kinds of piobaireachd. What is peculiar about the melody or leading notes of the Theme is that it produces a feeling of doubt or fear on the part of Coll who is approaching the bay. The piper is telling his master that a trap has been laid, and warns him to steer backwards. Coll reads the message, changes his course without delay, and avoids the attack of his enemies.

Now we come to the Taorluath, which should be written in two-four time, not six-eight as given. It is in perfect order, and rests every here and there on long Thernal notes. The Doubling of Taorluath agrees with the Singling, only that it is performed in the Taorluath movement right through. In both variations it seems as if the piper had laid his plans well, and was conveying the secret warning under the usual piobaireachd, or Taorluath form. Although this was a familiar variation, Coll could follow a strange warning strain in it, and the piper was successful in his efforts to save his master from disaster.

Finally we arrive at the Crunluath and its Doubling, both of which should be written in two-four, not six-eight time. They are in regular order, and agree with the Urlar and previous variations. The performer reaches the final strains of his peculiar form of signal, and his master speeds on his way to safety. He contents himself in his performance, and continues it as if nothing had happened, little thinking what his cruel fate was to be on the completion of his tune. On all occasions the piper returns to the Theme before he lays the instrument aside, but it is most probable that his message was detected, and he was not afforded this opportunity.

From the history of the tune it will be observed that the price of this fatal piob-
aireachd was the severing of the piper's fingers from his hand. Alas ! no more would
he finger his great war-pipe. It was silenced for ever, as a sacrifice to his master.
The clansman's vow is to fight for his Chieftain or die by his side. Surely this High-
lander's fidelity to his master was unparalleled. He was the hero, and the Lady of
Dunstaffnage was the coward.

The "Ceòl Mòr" of the Celt comprises some three hundred tunes altogether. A
single volume could not contain an analysis of them all, but there are still several
outstanding piobaireachdan that are worthy of a short explanation.

"Cluig Pheairt,"

"The Bells of Perth,"

formed a Theme in the ear of the piper. They had a peculiarly charming sound, and
in a fine piobaireachd the author imitated their melodious chime, which for many
years called the Highlanders in the surrounding districts, and the inhabitants of
Perth to worship. In the Urlar one can almost hear the bells ringing, the imitation
is so striking and suggestive of the actual sound. The variations are so constructed
as to produce the echoes which are resounded to the ear from the neighbouring
buildings. In a calm day the bells can be heard some twenty miles distant. Then
they sound most sweetly in the ear, and possibly the composer of "Cluig Pheairt"
was in the distance when inspired to create this piobaireachd.

"Port a' Bhata,"

"The Boat Tune."

Boating on the river, the loch, or in the sea in the neighbourhood of the shore
has a pleasing fascination. Even this natural sensation prompted the composer of
piobaireachd to record in his national music a suitable Theme with its variations to
express his feelings of pleasure derived from indulgence in this ancient pastime.
The fine effect of the sound of the piob mhor on the still waters is here produced, as
the notes rise and fall like the boat in the swell of the rising tide. Nowhere does the
bagpipe sound more sweetly than on the waters in a cool summer evening. The
notes float in the quiet atmosphere with a mellow sound, and die away on the
surrounding hills.

"Albainn Bheadarrach,"

"Cheerful Scotland."

While the piper found suitable notes to express his sorrow at leaving Scotland
in the tune which I have already analysed, on the other hand the author of this

piobaireachd has expressed the joy and pleasure that he had found in his native Highland home. What finer material could be found for a Theme than the land whose sons are ever foremost? Where could the creator of piobaireachd find a more interesting series of events to form variations illustrative of a simple but healthy and invigorating mode of life? The ardent and industrious Highlander wants for nothing in his own sphere, and his domestic duties as well as his ancient pastimes are the means of creating the deepest curiosity on the part of the Lowlander. His picturesque Highland garb is the prettiest sight that anyone can wish to see, and it is admired by people of every nationality. It is the dress that adorns the mystic minstrel who gave us a Theme so beautiful with all its fairy charms.

"A bhratach Shith,"

"The Fairy Flag."

This piobaireachd is one of the many gems which illuminate the pages of "Ceòl Mòr." The home of "The Fairy Flag" is in Dunvegan Castle, but who the composer of the tune was remains a mystery. It is a question if ever the flag was unfurled on the ramparts where the great MacCrimmon used to perform his most attractive masterpieces. The piper tells us in his Theme and variations how the magic pennon was possessed of so many superstitious qualities. It will be remembered that the "Fairy Queen" was said to have given the young MacCrimmon a "Silver Chanter" on the eve of his entering "The Cave of Gold." Was it he who composed this beautiful piece? Perhaps it will never be revealed, but the fairies had a great liking for the piob mhor. They were also said to have led the piper into their palaces where the pipe sounded with a sweetness that was far beyond description, and the interior of their abodes dazzled his eye with their brilliance.

"An Suiriche siogach,"

"The Frisky Lover."

Some Highland piper must have been so impressed with the behaviour of the gay or frolicsome lover that he was moved to compose a piobaireachd to express his ideas about this great passion. Not only does love make life a paradise, but it has been the means of supplying the author of this tune with the necessary material to form a Theme with variations not less charming than the joys to be found in "Love's golden dream."

"'S leam Sheim an Gleann,"

"The Glen is Mine."

This piobaireachd was composed by John, son of Patrick MacCrimmon, who was piper to the Earl of Seaforth. The author played his new Theme with variations

for the first time going through Glen Shiel. Lord Seaforth was delighted to hear MacCrimmon telling him through his great warpipe that the glen was his (Seaforth's) own. Where would the beauties of Scotland be without the corry and the glen, and but for Glen Shiel the great music of the Gael would have suffered loss. "The Glen is Mine" is a great favourite of all the Highland lairds who possess a "glen," and MacCrimmon has illustrated with marked effect the charms of a journey through the mountainous ravine. The notes that sounded so sweetly in the ear of a great Highland Chieftain in the days that are gone have not lost their power to move the Highland heart to realize what they mean.

"An t-Suipear bheag,"

"Lament for the Little Supper."

Whether it was the composer of this tune, or some of his friends who did not get sufficient food, evidently the grievance suggested as a Theme to the author's mind the grumbling of some discontented individual. Whoever it was that did not get enough supper to quench his hunger, in the notes of this piobaireachd he vented his complaint with indignant wrath.

"Thuair mi pòg o laimh an Rìgh,"

"I got a Kiss of the King's Hand."

Patrick Mòr MacCrimmon having played his pipes before the king, His Majesty was so pleased with his performance that he graciously condescended to allow MacCrimmon the honour of kissing hands. It was on this occasion that Patrick Mòr composed "Thuair mi pòg o laimh an Rìgh." To those who are acquainted with the language of "Ceòl Mòr," the Highland bagpipe speaks of the author's pride and gratitude for such a high and honourable privilege being conferred upon him.

"Mal an Rìgh,"

"The King's Taxes."

As everyone knows, taxes are not an easy matter nowadays, and even in the olden times the taxpayer only paid the amount levied with a grudge. This transaction was not allowed to pass without being recorded in the piper's ledger. Whatever the amount of the tax might have been the piobaireachd here referred to has a beautiful Theme, and if the composer was a victim to excessive taxation he does not lament his position in the pleasing notes which he has given us to perform.

"An Daorach bheag,"

"The Little Spree."

Like the "Little Supper," the composer of this piobaireachd seems not to have got enough refreshments to meet his demands, hence we have another very interesting Theme with its variations. One would be inclined to consider that if he got the length of a spree, little or big, he had quite sufficient, although he did not seem to be of this opinion. In this case, besides music, "whisky hath charms."

"Cumha na Suipearach Mòire,"

"Lament for the Great Supper."

The composer of this piobaireachd seems to be sorry, either because he had eaten too much, or because this meal was past with all its temptations. The piper is telling us that he looked back with regret on some great repast, which might have been given by the Chief of his clan to celebrate some important event, and as we play the tune now, it reminds us of the grand old times that are past and gone for ever. Then the piper made a record of great events, but now they are allowed to pass unheeded.

"Mal Dhonn,"

"MacCrimmon's Sweetheart."

The MacCrimmons were a race worthy of the highest position in the piping world in their own time, and they have never since been equalled. They were never absent from the field of battle when their services were required. In the field of piobaireachd they were foremost, and they have left their mark behind them. When MacCrimmon composed this grand Theme he recorded in the music he lived for, the heavenly joys of love, the love that joins two hearts and souls together. If he loved his sweetheart as he loved piobaireachd, they were united heart and hand by ties that nothing on earth could break asunder. He had a heart to love, and a soul for music with charms that never fail to inspire those who admire "Ceòl Mòr."

"Thoir domh pòg, a luaidh mo chridhe,"

"My Dearest on Earth, give me your Kiss."

Probably the composer of this piobaireachd was shy. He might not have had the courage to kiss his sweetheart, but with the assistance of his bagpipe he passionately requests his dearest on earth to give him her kiss. In the notes of a new Theme he expresses his secret desire, and tells his lover in those melodic strains, a story that requires no words to explain.

"A' Bhiodag bhoidheach,"**"The Pretty Dirk."**

Although this is a comparatively short piobaireachd, nevertheless it is a pretty little tune, which was composed by Patrick Òg MacCrimmon. MacLeod of MacLeod had a fine dirk that was very much admired by MacCrimmon. The Laird told Patrick Òg that if he composed an appropriate tune in its praise he would receive the weapon. The great MacCrimmon lost no time in creating a suitable Theme, for the next morning he struck up his new tune. MacLeod was so delighted with the melody, which was produced in such a short space of time, that he called MacCrimmon into the castle, presented him with the dirk, and told him that he well deserved it.

"Spiocaireachd Iasgaich,"**"Scarce of Fishing."**

The composer of this delightful melody is telling us through his Great Highland Bagpipe of the scarcity of fish. When the fishing season was bad, it meant a great loss to the Highlanders in the west. Fish formed part of their food, and the fishing industry was their chief occupation. The piper is here lamenting his loss, and doubtless he hoped to see the day returning when he could ply his oars and cast his net more successfully into the great ocean that surrounds his Highland home. How peculiar it seems that the fisherman had to lift his bagpipe to express his thoughts. If he did not convey a message in his sad notes, then why did he compose "Spiocaireachd Iasgaich"? Could he not just have told his comrades of his grievance and been done with it? If the composer of "Scarce of Fishing" had merely told his companions of his complaint and been content with that alone, the loss which he sustained would have long since been forgotten. This fine piobaireachd is a record of musical thought which will be remembered as long as the "piob mhor" remains with us. It has stood through all the ups and downs of past ages as proof, that in every piobaireachd there is a story without words, capable of being understood and translated by the genuine Celt.

"S' fada mar so tha sinn,"**"Too long in this Condition."**

This piobaireachd is the composition of Donald Mòr MacCrimmon, who committed some offence for which he had to fly for refuge into Sutherlandshire, to the house of a friend who was getting married. MacCrimmon sat down practically unnoticed, but, when the piper began to play, Donald Mòr also began to finger upon

his stick as if it were the chanter. The piper at the wedding noticed this, and asked the stranger to play for them. Donald said that he could not, but the whole company asked him. At last the piper said, "I am getting seven shillings and sixpence for playing at the marriage, and I'll give you one-third if you will play." Donald then took the pipes and played "S' fada mar so tha sinn." He played so well that all present knew him to be the great MacCrimmon, for he made the pipes speak to them. They understood the complaint, and Donald Mòr was royally entertained. Again, this is another of the hundreds of examples of stories of one kind or other being told through the Great Highland Bagpipe, and MacCrimmon did not miss his chance.

"Port a' Strìth,"

"The Tune of Strife."

The composer and date of this tune are unknown. Probably it was composed during the time of the series of wars which were carried on for centuries, and ended in the rising of 1745. Here the author is giving vent to his thoughts in an appropriate Theme. He is telling us what strife means, and perhaps how tired he was of it. Some may be inclined to think that this is a peculiar material to use in the creation of a new piobaireachd, but it is only natural, as so many other reasons are the means of creating musical thought. The Highlanders of old who had an interest in the great warpipe prided themselves in adding another page to "Ceòl Mòr" when occasion required it.

"Dusgadh Fear-na-Bainnse,"

"The Waking of the Bridegroom."

It was customary in the Highlands of Scotland to hold a demonstration of some kind or other shortly before, and on the day of the marriage. This piobaireachd tells us of how the friends and neighbours wakened the bridegroom from his sleep in the early morning of his wedding day. They had some amusement at his expense, and the piper relates what took place in this, a very fine tune indeed.

"Togail bho tìr,"

"Weighing from Land."

As the vessel leaves the shore the last thing that is done is to weigh, or raise the anchor, and this Theme represents the motion or swaying of the boat as she sets out on her voyage. The composer has illustrated very effectively in a fine piobaireachd, the sensation which such an experience creates on the mind of those who rise and

fall on the crest of the wave. It is not impossible to imagine that it was during the clearances when so many Highlanders had to vacate their homes, that "Togail bho tìr" was composed. How much did it mean to those unfortunate people when by sheer force they had to embark to a foreign land. Then the ties of friendship were broken, and in many instances it was the breaking of the last link with the land of their fathers who fought and died for "Bonnie Prince Charlie."

"Nameless Piobaireachd."

There are nineteen nameless tunes in "Ceòl Mòr," and some of them have got exceptionally fine melodies. It would be very interesting indeed if it were possible to find out their titles and the occasions which gave rise to their composition. Many good piobaireachdan have been lost altogether through neglect, more especially for want of being recorded by their authors. Several pipers claim to possess copies of "The Lost Piobaireachd," but while memory lasts there will always be a lost piobaireachd, and happy will be the Highlander who sleeps upon the "fairy duns" if there he may chance to find it.



CHAPTER IV

PIOBAIREACHD VARIATIONS

FROM the Urlar, which is the Theme, there comes a number of variations that still require to be classified, as well as to be more minutely explained. They may be arranged in the following order, viz. :—

1. Urlar, Ground, or Theme.
2. Thumb Variation, or Siubhal Ordaig, or Doubling of Urlar.
3. Fosgailte, Siubhal, or First Variation.
4. Doubling of Fosgailte, Siubhal, or First Variation.
5. Leumluath.
6. Doubling of Leumluath.
7. Taorluath.
8. Doubling of Taorluath.
9. Taorluath-a-mach.
10. Taorluath Fosgailte.
11. Doubling of Taorluath Fosgailte.
12. Taorluath Breabach.
13. Doubling of Taorluath Breabach.
14. Crunluath.
15. Doubling of Crunluath.
16. Crunluath-a-mach.
17. Crunluath Fosgailte.
18. Doubling of Crunluath Fosgailte.
19. Crunluath Breabach.
20. Doubling of Crunluath Breabach.

I. URLAR.—Every piobaireachd must have an Urlar. It is the Theme, or root of the tune, and all variations are derived therefrom. All Urlars are not constructed

in the same fashion. Some have only four bars, but when played in full there are sixteen bars in all. Take, as an instance,

"Failte Dhuic Athol."



The four bars illustrated constitute the whole Theme complete. I have numbered the bars as follows, viz. :—One, two, three, four. When the Urlar is played in full the following numbers account for the sixteen bars, viz. :—One, two, one, two, three, four. One, two, three, four, three, four. One, two, three, four. The same applies to all the variations.

Another good example which might be illustrated, and slightly different from the tune already dealt with, is

"The Red-Speckled Bull."



In this piobaireachd six bars constitute the Urlar. The bars are numbered one, two, three, four. Five, six, and the sixteen bars when played in full are made up as follows :—One, one, one, two, three, four. One, two, three, three, three, four. One, two, five, six. The same numbers which represent the different bars in the Theme also apply to the variations.

An Urlar different still from any of the two already given will be found in

"Failte Phrionsa."





As shown above, there are only six different bars in "The Prince's Salute," but when played in full the order of the bars is as follows, viz. :—One, two, one, three. One, two, one, three. Four, five, one, three. One, two, six, three.

In the first two illustrations what applied to the Urlar also held good in the variations, but that is not the case in this instance. The bars are played in the same order up to the end of the Doubling of the First Variation. Up to this point we have sixteen bars, which include the first four played twice in each variation, but when we come to the Taorluath we find thirty-two bars in it, and all succeeding variations. There are now seven different bars arranged as follows :—One, two, three, four, one, two, five, six. One, two, three, four, one, two, five, six. One, seven, three, two, one, two, five, six. One, two, three, four, seven, two, five, six. At the first glance this seems rather irregular, and what is the cause? It is because the Urlar and the next two variations are written in common time, and the Taorluath is written in six-eight time. If the Taorluath and the following variations were written in common time, with four movements to the bar, what would be the result? It will be found that this variation would be written correctly and the bars would then be in the following order, viz. :—One, two, one, three. One, two, one, three. Four, five, one, three. One, two, six, three. There are now sixteen bars, which agree with the Urlar, and this proves that the art of piobaireachd is not studied or written according to its proper construction.

Let us take for the next example

"The Sister's Lament."

There are sixteen bars in this Urlar altogether, twelve of the bars are entirely different, and only four are repeated. To illustrate their order, which is the important point, numbers alone will be used as the number of bars are greater here. The order of bars is as follows :—One, two, three, four, five, six, three, seven, eight, seven, nine, eight, ten, seven, eleven, twelve. The only bars repeated are the third, seventh, and eighth, and the seventh bar is repeated twice, or played three times in the Urlar. It will be seen that there is no regular place for the repeated bars to come in. Up to the end of the sixth bar they are all different in succession; then bar three is repeated; then other two new bars, taking us up to the end of the ninth bar; then

bar seven is repeated, followed by another new bar, repeating bar eight ; again a new bar, which is followed by a repetition of bar seven ; and finally two new bars. Another thing which will be noticed in this Urlar is that instead of two or three distinct strains with closes to each, there is only one close in the Theme, coming, of course, at the end of the sixteenth bar.

One other Urlar illustration will be sufficient for the purpose intended, which is to give several examples of phrasing, or arrangement of bars. Let us now analyse

“ N' ann air mhire tha sibh.”

Of the sixteen bars in this Urlar only five are repeated, and eleven are all distinctly different from each other. The second, third, and fourth bars are repeated after the fifth, the tenth bar is repeated after the twelfth, and the ninth bar is repeated after the fourteenth. In other words, there are sixteen bars in the following order :— One, two, three, four, five, two, three, four, six, seven, eight, nine, seven, ten, six, eleven. It can be seen in this instance that there is no regular place at which any of the bars is repeated, and with the exception of the first four and the second four bars which are practically bisected except one bar, none of the closes agree. In fact, after the end of the eighth bar the next complete close is at the end of the Urlar. This is a MacCrimmon tune, and they were the masters of piobaireachd. Some pipers have found fault with the phrasing of the tunes in the “ Royal Collection of Piobaireachd,” but on examination of those tunes handed down to us we can find various forms of Urlars. Although many tunes are very much like “ The Atholl Salute ” and “ The Red-Speckled Bull,” nevertheless, if we find one alone, such as “ The Sister's Lament,” or “ Roderick More MacLeod's Salute,” which is the composition of the greatest masters of piobaireachd, we are quite entitled to make that form our choice. The particular form of phrasing is not tied by rule, therefore it is a matter of individual taste. There is far more scope for good melody in a tune where there is comparatively little repetition, than there is where the Urlar consists of, say, four bars. It must be admitted that repetition of bars or phrases to a certain extent is one of the characteristics of piobaireachd, but at the same time a tune with four bars in the Urlar is very simple to compose and construct ; whereas a Theme with, say, seventy-five per cent of bars that are entirely different, requires much more talent and experience in their composition. The most important point in the creation of a new Theme is the connection of bars or phrases, with an unbroken flow of melody, or the regular recurrence of accent from beginning to end. If one were to play two bars of “ Mackintosh's Lament,” and then strike into the first four bars of “ Too Long

in this Condition," it could be detected in an instant when the change takes place. In fact, the first two bars would be in entire rhythmical discord with the succeeding four bars of a different tune.

All Urlars vary. One may resemble another, but their melodies must be different; if not, the one would be a fac simile of the other. Of the hundreds of piobaireachdan which we have on record, no two Themes are alike, although their variations may be of the same form.

2.—The Thumb Variation can only be found in certain tunes that will permit its introduction. That is to say, it might not be possible in some tunes to have a Thumb Variation, because the melody or construction of the Theme will not allow it. A good instance of the Siubhal Ordaig will be found in

"Cha till Mac Cruimein."

Urlar.



Thumb Variation.



It will be observed from the above illustration that the Thumb Variation is constructed by replacing the first F in the first bar by high A, and also the F in the second bar. This is one of the piobaireachd which is very much improved by the insertion of the Siubhal Ordaig.

The Doubling of the Urlar is quite a different thing altogether, and a good illustration may be found in

"S'fada mar so tha sinn."

Urlar.



Doubling of Urlar.



The distinction between the Urlar and its Doubling will be observed in the second bar of each stave given on page 85. In the first instance we have B A as the last half of the second bar of the Urlar, and in the Doubling of the Urlar the last half of the second bar is converted into B B B C. Because the word Doubling is used it is not meant that the variation is to be played twice as fast as the Urlar, but that the variation is all to be played in a movement of the same form or as nearly as possible right through. The same explanation will hold good wherever a Doubling occurs so far as form and time are concerned.

3 and 4.—In the Fosgailte, Siubhal, and First Variation there are three distinct forms at least, and when the words "First Variation" are used, such a variation takes many forms. A good example of the Fosgailte will be found in "Blàr Bhaterloo," but perhaps the best plan will be to give a full illustration of all the various notes off which this variation can be played, viz. :—

Fosgailte Variation.

Doubling of Fosgailte.

The image shows two staves of musical notation in 2/4 time. The top staff is titled "Fosgailte Variation." and the bottom staff is titled "Doubling of Fosgailte." Both staves use a treble clef and a key signature of one flat (B-flat). The notation consists of eighth and sixteenth notes with grace notes, and rests. The "Doubling" staff shows a more complex rhythmic pattern with many grace notes.

The principal thing in all variations is to notice their individual construction, and the large notes as well as the grace-notes made use of in them. There is one particular sign to be observed in the "Fosgailte," *i.e.*, that in the large notes they all begin on the low hand. In more correct words, the first note of each couplet is the lower of the two, except in the close of some of the bars in the Singling where the first note is the highest. The first note is the longest, and most frequently low A, although sometimes we find B D, C E, and E F. In the first bar of the Singling each Fosgailte couplet has got a high G and D grace-notes; the second bar has only one G grace note on the first note of each couplet; and the last bar the same as the second except the close. Care should be taken in the case of high A that no grace-note can be performed when coming to a lower note. The Doubling is not meant to be played faster than the Singling but of the same movement all through, and care should also be taken to observe its proper form and the right grace-notes to use as shown in the illustration.

The title "Siubhal" may be given to any variation which follows the Urlar, but as a rule the one generally known as such is that to be found in

"Thainig mo Rìgh air tìr am Muideart,"

and the following is an illustration of all the various notes off which it can be performed:—

Siubhal

Doubling of Siubhal.

The image shows two staves of musical notation in 3/4 time. The top staff is labeled 'Siubhal' and the bottom staff is labeled 'Doubling of Siubhal.' Both staves begin with a treble clef and a 3/4 time signature. The notation consists of eighth and sixteenth notes with grace notes. The 'Doubling' staff has an asterisk (*) above the second E note.

The first note in each couplet gets most time, and the last is always short. The only movement which should be taken particular notice of is the first, which is G A. All the movements descend, but this one ascends, with G D grace-notes. A to D have G E grace-notes, E and F have two G grace-notes each, high G has two high A grace-notes, and high A has no grace-notes at all. The Doubling is played at the same rate of speed as the Singling, and it is known by all the notes being doubled except low G, which is G A. The grace-notes used here in the first movement are the same as in the Singling, and also A to D, but E is different. The first E has a G grace-note and the second E has an F* grace-note. This was John Bàn MacKenzie's style, who was a pupil of the MacCrimmon school. It sounds much better than two G grace-notes. High G has the same grace-notes as in the Singling, but there are no graces on the last two high A's, according to the old masters, although we see a high G grace-note inserted between the two high A's in some printed books and MSS. It seems an impossibility to some pipers to say that there should be no grace-note between two high A's in the Doubling of this variation, but the two notes are cut, or separated by the regulation of the wind pressure on the reed instead of using grace-notes, and gives a more piobaireachd-like expression to the movement than using a grace-note as in an ordinary March. In fact, it is a weird movement, and a special characteristic of piobaireachd.

Variation First is the last in this series for analysis, and a good specimen will be found in

"Fàilte au Ridire Seumas mhic Dhomhnuill nan Eilean."

Variation First.



Doubling of Variation First.



When the title "Variation First" is used it may not be out of place to call it a miscellaneous form of variation; one that generally varies in construction, and not of a fixed species like the two already described. In the Singling, the most important things to notice are the grace-notes. The bars are divided into four crotchet beats, and the notes following the D and B in the first bar have E grace-notes; the note following the E in the second bar has a G grace-note; and the B G B in the same bar have a G E D grace-note alternately. The third bar is the same as the first, and the first beat of the last bar is changed from a single crotchet beat to a couplet. The D is a full crotchet, because it gives more effect to the little finger movement which it precedes. The first two notes of the last bar have the same grace-notes as the same two in the second bar.

The Doubling is a fac simile of the Singling up to the fourth bar, and then the E takes the same time as the first note in each bar. The second beat is a couplet, and this is because it produces a melody which is in better harmony with the movement that follows it. Finally the little finger movement is transformed into a group of notes of the Taorluath Breabach form, with the usual notes used in that movement.

5 and 6.—The Leumluath and its Doubling are distinct variations by themselves, and an example of them will be found in

"Piobaireachd Dhomhnuill Duibh."

Leumluath.



Doubling of Leumluath.



This variation is usually written in six-eight time. The first note in each group may vary, as it generally does, but it always finishes on E. High G is always the grace-note used on the initial note of the movement, and a low G D G grace-note group between the initial note and A coming up to finish on E. The last half of three of the bars in the Singling takes the same form as the Theme. This is the distinction between Singling and Doubling, and generally the second part of special bars takes the same form as the Ur'lar in the Singling. The Doubling is entirely of the one movement, and the Thematic portion of the bars in the Singling is converted into the Leumluath movement right through the whole of the Doubling. The grace-notes in each group are the same in the Doubling as the Singling, viz., high G on the first note, and a low G D G grace-note group between the initial note and A. In all Leumluath Variations the first note in each movement gets most time, or emphasis.

7, 8, and 9.—The Taorluath, its Doubling, and the Taorluath-a-mach, which is sometimes given as the Trebling, have all got a fixed form, and an illustration of them will be seen in many tunes.

A good example will be found in the second part or strain of

“Fàilte Thighearna Lobhait.”

Taorluath.

Doubling of Taorluath.

Taorluath-a-Mach.

The image shows three staves of musical notation in 6/8 time. Each staff begins with a treble clef and a common time signature (C). The first staff is labeled 'Taorluath.' and shows a series of eighth notes with grace notes. The second staff is labeled 'Doubling of Taorluath.' and shows a similar pattern but with a different rhythmic structure. The third staff is labeled 'Taorluath-a-Mach.' and shows a similar pattern with a different rhythmic structure. The notation is complex, with many grace notes and slurs.

The Taorluath movement can be played off every note on the chanter. It is nearly always written in six-eight time, but if studied properly it can be seen that by writing it as illustrated above, there would be many difficulties avoided, and piobaireachd would be made much clearer, and more perfect in form. There are three prominent notes in each movement, the first note will vary, but the last two

notes are always the same except off the D. All the notes except D are terminated with two A's, and where the movement occurs on D it is D B A. Sometimes, however, it is written D A A, and perhaps this is the better of the two, but it can be written either way. The first note of each movement has a G grace-note on it, and in the case of the movement occurring on high G, then the grace-note is high A. Then a group of three grace-notes G D G comes in between the initial note and the second one, and finishes with an E grace-note on the last A. The second movement in the second bar is somewhat different. Instead of the group of grace-notes G D G, only G D is necessary, and the close is the same as on A. Where the initial note in the movement is low G



then the G D E grace-notes are used. The Doubling is all of the Taorluath movement right through the variation, and the only changes are the last groups in the first and second bars where D B A takes the place of D A, and the Taorluath movement on A takes the place of the little finger movement. The grace-notes required in the D movement are G on D, low G between D and B, and low G and E grace-notes between B and A. If the D movement is written



then the only change from the usual form of writing this group is that G B G grace-notes require to be used instead of G D G already mentioned.

In the Singling and Doubling the first note in each movement gets the most time, the others only get sufficient time to play them clearly and distinctly.

The Taorluath-a-mach is the last in this series, and it is only found on B C and D. Although one would think that low A was also *a-mach*, still that is not the case, because it is found in the Singling and Doubling of the Taorluath. The accent is reversed as will be observed in the *mach*; instead of the first note the last gets the emphasis, and instead of B A A, C A A and D B A, it is now C C C, B B B, and B D D. All the grace-notes in the movements are the same except on D, and it will be observed that the change is to G D C grace-notes instead of G D G. This variation requires a great deal of practice, especially the change of accent from

the first note in the Taorluath to the last note in the Taorluath-a-mach, when both movements occur in the same variation.

10 and 11.—The Taorluath Fosgailte and its Doubling are both an open movement, and an illustration will be found in

“Cruinneachadh Chlann-Raonuill.”

Taorluath Fosgailte.



Doubling of Taorluath Fosgailte.



The Taorluath Fosgailte is a fixed form of variation. It always begins on the low hand and rises to higher notes. It is quite the reverse of the plain Taorluath, which begin on higher notes and come down to the low hand. On notes from B to C, the grace-notes, as will be observed in the first movement in the illustration, are G D E D. From D right up to high A the grace-notes are only G D E, and the last note in the group has no grace-note. There is no such movement in the Taorluath Fosgailte as



and when



occurs it is of the Taorluath Breabach movement even when it appears in a Taorluath Fosgailte variation. No such movement as



will be found in any piobaireachd. The last half of the second and fourth bars

in the first stave follows the Theme, to form the Singling. The Doubling is formed by converting the B D in the second, and D E in the fourth bar into G G G D, and A A A E. The usual grace-notes are used in the Doubling. Several piobaireachdan have a variation of the Taorluath Fosgailte form followed by a plain Taorluath. This is because sometimes special Urlars afford the opportunity of constructing a tune with both variations producing a very fine effect, but, as a rule, one form of Taorluath is enough. The first three notes of each group in the Taorluath Fosgailte movement are played as fast as it is possible to perform them distinctly, and the fourth note is always long.

12 and 13.—The Taorluath Breabach and its Doubling form a variation of a fixed nature, and an example will be found in the last four bars of the Singling and Doubling of

“Cumha Craobh nan teud.”

Taorluath Breabach.



Doubling of Taorluath Breabach



In a piobaireachd where a Taorluath Breabach is found, no other form of Taorluath must be inserted. The Taorluath Breabach is really an extra note added to the plain Taorluath. Although very often the movement starts and finishes on the same note, this is not always the case. The rule followed in the construction of this variation is according to the Urlar, and the notes in the Theme should be found if possible in the variations. When the movement finishes on A B or C, a D grace-note is always placed on each, as the case may be. If any note from D to high A (both inclusive) closes the movement, no grace-note is found on any of them. The second and fourth bars close in accordance with the Urlar to distinguish the Singling from the Doubling. In the Doubling the only difference is the change of the last half of the second and fourth bars into the Breabach movement right through the whole variation. Care should always be taken to observe when writing this variation that where the movement finishes on high A no grace-notes should follow

it. There is nothing peculiar in those variations as regards grace-notes, because, with the exception of the last note in the group, they are all found in the plain Taorluath already described. These variations are often written in common time, but it is a mistake to do so, because four beats cannot be found in a bar of two movements. Six-eight time is undoubtedly the best method of writing the Taorluath Breabach.

14, 15, and 16.—The Crunluath, its Doubling, and a-mach are of a fixed form. An example of them can be seen in the tune we have already dealt with for numbers 7, 8, and 9, viz. :—

“Fàilte Thighearna Lobhait.”

Crunluath.



Doubling of Crunluath.



Crunluath-a-Mach.



The Crunluath, its Doubling, and a-mach are variations which can all be found in the same piobaireachd. They are often given as Crunluath, its Doubling, and Trebling, but they are all played at the same speed. The one should not be played faster than the other. In fact, if one were to play the Doubling as fast again as the Singling, it would be rather indistinct and difficult, and to attempt to play the mach or Trebling three times as fast would be an utter impossibility. The Crunluath is a beautiful variation, and one requires continual practice to become a good performer. Sometimes it takes years for pipers to get into it, but of course a great deal depends upon the pupil himself and how much he practices.

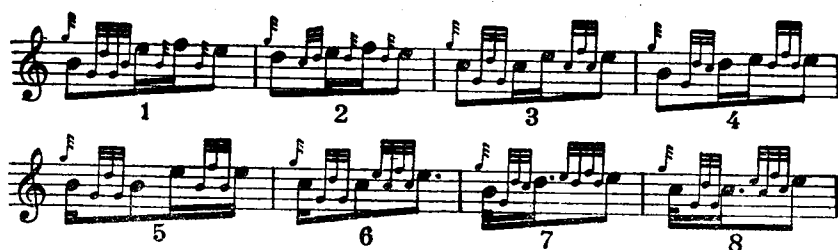
The Crunluath or Singling is distinguished by the long Thernal notes at the end of the first and second bars in the illustration. The Doubling is all of one form of movement throughout, because the Thernal notes are converted into the same form as the groups which precede and follow them. There are various ways of writing this variation, but as already described in numbers 7, 8, and 9, by writing it in common time, piobaireachd is simplified and greatly improved. The grace-notes vary in accordance with the method of writing the movement. To write this movement exactly as it is played it would have to be timed as



because from the time one begins to play the first note C till the last note E is reached, every note must be accounted for in the time. Thus one movement would have to be written in two-four time. If this were carried out many difficulties would arise. The recording of tunes would be long and laborious, and to write it as illustrated, the single movement would require two beats, whereas only one beat can be given to each group. For this reason it is necessary to abbreviate the movement by giving certain prominent notes as large notes, and the rest in the group as grace-notes. When both methods illustrated are performed on the chanter their renderings are the same. If an Urlar is written in common time there is no need to change the time in the plain Crunluath to twelve-eight, because it can be written in common time with four movements to the bar as shown in the example. The most particular grace-notes to observe are those used in the fourth movement in the first bar of the Doubling. After D the grace-notes are G B G A instead of

G D G A. In the second movement of the second bar the grace-notes used after the E are G F G instead of A F A, because before the E there are only three notes. G D G instead of G D G A, and in the Taorluath B G G will be found as large notes, The Crunluath-a-mach, as in the Taorluath-a-mach, can only be performed on B C and D, and care should be taken to see that the form adopted in this movement occurs on these notes. There is no Mach movement on low A because it is found in the Singling and Doubling. As will be observed when writing the Mach on B, instead of B E E it is B B E, and the grace-notes used before the E are E B F B. On C the same happens also. C E E is replaced by C C E in the Mach, with E C F C grace-notes occurring before the E. When writing the Mach on D it is B D E, with a throw, or G D C group of grace-notes on the D, and E D F D grace-notes before the E. All the initial notes in each movement in the Crunluath, its Doubling, and a-mach get most time value, except the B C and D movements in the Mach; and the last note in each of those three groups gets the most time. Each group of notes in variations numbers 14, 15, and 16 is written in the time value of a crotchet. This permits the time of the Urlar being carried to the end of a tune when its melody and construction will allow such a course to be taken.

Some doubt exists regarding the best method of writing the Crunluath-a-mach movement. The following are some examples :—



Nos. 1 and 2 are Donald MacDonal'd's style. Nos. 3 and 4 are Angus MacKay's, D. MacPhee's, and Wm. Ross's. Nos. 5 and 6 are examples to be found in "The Piobaireachd Society's Collection," parts 2 and 5. There is a very little time for a long accent on the second B and C, or D in the Mach movement, and perhaps Nos. 7 and 8 are the best method of writing it. The last note in the Mach movement (E) must get a long accent; otherwise, if followed by another Mach movement, the short note is not so effective.

17 and 18.—The Crunluath Fosgailte and its Doubling are variations of a fixed form. Movements on E F and G, high A and low A are all written and performed in the usual Crunluath method. There is a movement on low G and A such as



which is the Fosgailte form, but this is really a movement on low G, because it is the initial note and gets most time value. A good example of this variation will be found in

“An Gròta.”



The Crunluath Fosgailte is an open movement, and the last part of it can be written and performed in either way, open or closed, as shown in the Singling and Doubling above. Some doubt exists as to the close of this movement, because the top staff is of the Crunluath-a-mach style. Both sound very well, all the same, and it is a matter of taste. It is certainly written in some very old collections of piobaireachd in the first form, but it is very often met with in old MSS. in the second form as illustrated here. On all movements up to C, the initial and second note have a grace-note each, which is high G and D alternately. On D only the initial note gets a grace-note; D is plain. The grace-notes used in the last portion of the movement have already been met with and described in previous variations. The only change in the Doubling is where B G is changed into the Fosgailte movement G B E, with the usual grace-notes thereon.