

**Tunes Played at
Piobaireachd Society of Central Pennsylvania
Meetings**

The Battle of Auldearn (Setting #1)

- Karen Helm (March 4, 2006)
- Scot Walker (March 4, 2006) – Urlar

Beloved Scotland

- Adam Green (June 18, 2006)
- Karen Helm (November 3, 2007) – Urlar

The Cave of Gold

- Thompson McConnell (November 3, 2007)

Chisholm's Salute

- Scot Walker (March 4, 2006) – Urlar

Clan Campbell's Gathering

- Dan Emery (December 2, 2006)
- Karen Helm (November 3, 2007)
- Karen Helm (December 1, 2007)
- Karen Helm (February 23, 2008)

The Clan MacNab's Salute

- David Bailiff (December 1, 2007)

Colin MacRae of Invereenat's Lament

- Ken Campbell (January 21, 2006) – Urlar & Variations I & II
- Marty McKeon (November 3, 2007)

The Company's Lament

- Patrick Regan (December 2, 2006)

Cronan Corrievrechan (The Corrievchan Lullaby)

- Karen Helm (December 1, 2007)

The Desperate Battle

- Thompson McConnell (March 4, 2006)
- Scot Walker (March 4, 2006) – Urlar
- Thompson McConnell (November 4, 2006)
- John Bottomley (January 19, 2008)

Glengarry's Lament

- Thomas Thomson (November 5, 2005)
- Thomas Thomson (January 21, 2006) – Urlar
- Thomas Thomson (April 1, 2006) – Urlar
- Thomas Thomson (June 18, 2006) – Urlar
- Marty McKeon (November 4, 2006)

Glengarry's March (Cill Chriosd)

- Thompson McConnell (February 23, 2008)

Hector MacLean's Warning

- Scot Walker (March 4, 2006)
- Karen Helm (April 1, 2006)

His Father's Lament for Donald MacKenzie

- Thompson McConnell (January 21, 2006)

Isabel MacKay

- Jim Diener (January 19, 2008) – Urlar

The King's Taxes

- Donald Lindsay (February 23, 2008)

Lament for Alasdair Dearg MacDonnel of Glengarry

- David Laughlin (April 1, 2006)
- Wade Reeser (April 1, 2006)
- Andrew McGowan (February 23, 2008)

Lament for the Children

- John Bottomley (January 19, 2008)

Lament for Donald Duaghal MacKay

- Thompson McConnell (April 1, 2006)

Lament for Donald of Laggan

- Marty McKeon (December 1, 2007) – Urlar
- Marty McKeon (February 23, 2008)

Lament for the Viscount of Dundee

- David Bailiff (January 21, 2006)

MacDougall's Gathering

- Karen Helm (January 21, 2006) – Urlar & Variations I & II
- Karen Helm (April 1, 2006)

MacFarlane's Gathering

- Beth Bandy (January 19, 2008)

The MacGregor's Salute

Mackintosh's Banner

- Thompson McConnell (November 5, 2005)

Mackintosh's Lament

- Thompson McConnell (December 2, 2006)

The Marquis of Argyll's Salute

- Thompson McConnell (June 18, 2006)

The Massacre of Glencoe

- Joshua Dye (January 21, 2006) – Urlar
- Joshua Dye (November 4, 2006)
- Thompson McConnell (November 3, 2007) - Urlar

The Munro's Salute

- Karen Helm (December 2, 2006)
- Thompson McConnell (December 1, 2007)

The Old Woman's Lullaby

- Karen Helm (January 19, 2008)

The Pretty Dirk

- Adam Schaller (June 18, 2006) – Urlar

Struan Robertson's Lament

- Andrew Chalfoun (November 3, 2007)
- Andrew Chalfoun (December 1, 2007)

Too Long in this Condition

- Wade Reeser (November 5, 2005)

Tulloch Ard (The MacKenzie's Gathering or March)

- Dave McCrabb (January 19, 2008)

Tune Histories

*Sources of the Tune Histories vary for each tune, however, a majority of the tunes histories provided here are taken from “Binneas is Borerraig – The Complete Collection” edited by Roderick Ross.

The Battle of Auldearn

Setting No. 1 appears in the Campbell Canntaireachd without a name. A different setting, No. 2, is the version played by Alexander Cameron, J. MacDougall Gillies, and other pipers of their time.

The Battle of Auldearn in 1645 which was fought at Auldearn, near Nairn, was won by Montrose against superior numbers fighting the Covenanters’ cause. It was a typically well planned and executed action by Montrose with huge losses among the Covenanters who were commanded by Sir John Hurry. Alasdair MacDonald was heavily involved on the Montrose’s side while the Campbells of Lawers were with the Covenanters.

Beloved Scotland

Little is known about the origin of this tune. According to Fionn (Henry Whyte) it is said to have been the favorite march of sir Donald MacDonald of Sleat when marching to the Battle of Sherrifmuir. This chief was known as “Domhnull a’ chogaidh”, Donald of the Wars, from the part he took at Killiecrankie and other engagements. He died in 1718.

Chisholm’s Salute

“Chisholm’s Salute” is supposed to have been composed in 1836 to mark his election as Member of Parliament for the County of Inverness, according to the Rev. Robert MacGregor, Kilmuir, Skye, who wrote as follows in 1838 – “the bearer (Kenneth Stewart, from the Isle of Skye) can play several new piobarachs and also the Shisalach for the Chisholm composed on the occasion of his being elected...in 1838.

This was a 2006 Silver Medal Tune.

The Cave of Gold

This tune has found a resurgence since Murray Henderson recorded it on his World’s Greatest Pipers Volume. Jimmy McIntosh, MBE, reviewed the tune in the Summer 2006 edition of The Voice Magazine (Publication of the Eastern United States Pipe Band Association). This tune is attributed to Donald Mor MacCrimmon, circa 1610.

Uamh an Oir (Cave of Gold) - An ancient Hebridean legend tells of a famous piper who goes into a cave to find out why it claims so many lives. From deep within, his pipe music echoes out, telling those listening that a green fairy-demon is attacking him. This surreal song imitates the pipes and begins “It’s a pity I didn’t have three hands, two for the pipes and one for the sword.” The chorus repeats his promise to return.

Clan Campbell's Gathering

Nothing is known of this great gathering tune.

The Clan MacNab's Salute

According to General Thomason this tune was composed by Donald MacDonald who called it Salute to J.W. Grant, Esq., (of Elchies in Strathspey) but it is now referred to as MacNab's Salute or Clan MacNab's Salute. It is in Donald MacDonald's manuscript and in Angus MacKay's book.

Colin MacRae of Invereenat's Lament

This tune is another version of the short tune, "Duncan MacRae of Kintail". Jimmy McIntosh provided this tune in the Summer 1999 issue of the Voice, EUSPBA's quarterly magazine. It is taken from the William Ross Collection, first published in 1869. Jimmy took the history of the tune from Alex Haddow's book, "The History and Structure of Ceol Mor", published in 1982:

"There can be little doubt that this tune (Duncan MacRae of Kintail) is dedicated to the memory of the ninth Macrae chief, Duncan of the Silver Cups, of the Inverinate family. He was a man of many attainments, and a renowned poet. His poems in a strangely tolerant way are Jacobite and Episcopalian. This keen, liberally minded, religious man, was also an engineer and a mechanic of some note. The great grandson of Duncan of the Silver Cups was Farquar who narrowly escaped after Culloden and was the last of the family to hold Inverinate. Colin Macrae was Farquar's youngest son born in 1776. He became a merchant and planter in Demerara and married the daughter of the Dutch governor there. He eventually returned to Edinburgh where he died in 1854. As the piobaireachd first appears in Angus Mackay's manuscript, it cannot originally have been a lament for Colin Macrae and must have been composed much earlier – almost certainly in honor of Duncan of the Silver Cups."

The Company's Lament

Little is known about the origins of this tune which is said to have been composed to mark the untimely death of a young piper serving in India at the time of his death.

Another source suggests that this tune may have been composed by Joseph MacDonald who wrote the Treatise 'A Compleat Theory of the Scots Highland Bagpipe' circa 1770/3. This was at a time prior to the dissolution of the great MacCrimmon school of piping at Boreraig. The tune [untitled] is one of two 'marches' [spaisdearach in Gaelic] included in his Treatise. The tune is meant to be played 'while walking about' and not as a 'march' as we know it today. It was probably written before he went to India to join the East India Company. His inspiration for the tune is unknown.

Cronan Corrievrechan (The Corrievrechan Lullaby)

This tune was written by Donald MacLeod and appears in Donald MacLeod's Collection of Piobaireachd Book I.

Traditionally, this whirlpool sings "Pos mi's posadh mi thee" ("Marry me, and I will marry you"). It was believed that if one entered its clutches, there was no escape. There is an old Gaelic song of the same title.

The Desperate Battle

This tune is in Angus and in John MacKay's manuscripts. Both refer to it as to do with birds fighting. In Fionn's notes in David Glen's Ancient Piobaireachd, he gives it as an Angus MacKay of Gairloch composition describing a fight between domestic fowls. This tune certainly fits this role, but it could also be related to a well-known song (18th century) of the same name describing birds attacking an evil woman. General Thomason reckoned it commemorated the Battle of the North Inch of Perth in 1396.

Glengarry's Lament

This was composed by Archibald Munro on the lamented death of his master, 1828, and it was the last tribute he paid to him, when he played it preceding the funeral procession. Mr. MacDonell of Glengarry was on his way to Edinburgh, on board the Stirling steam boat, accompanied by his two daughters. The boat was sailing tolerably well, till she came abreast of Drumarabin, a farm of the Duke of Gordon's, the blast out of which glen became too powerful, and drove her on the Ardgower shore at Inverscaddel. The landing was extremely dangerous, *as* the passengers had to be dragged ashore by means of ropes. Glengarry was much hurt in the face and head on the rocks, as he was brought to shore. He was able, however, to walk to the farm house of Inverscaddel, where he had his wounds dressed, and did not appear to be in a dangerous state. He was put to bed; and in the evening was seized with convulsions, which terminated his life at ten o'clock. The remains of this distinguished chief were consigned to their "narrow house" on the first of February. A large concourse of clansmen (about 1600) assembled to pay the last sad duty to their chief, and were plentifully regaled with bread, cheese, and whisky. The procession commenced about two o'clock in the afternoon, and reached Kilfinan, the place of interment, between four and five o'clock. The coffin was borne breast high by eighteen Highlanders who relieved each other at regular intervals. The chief mourner was the young chief of Glengarry, (the only surviving son of the late *MacMhic Alasdair*,) dressed in the full Highland garb of his ancestors, with eagle's feathers in his bonnet covered with crape. Some hundreds of the people were arrayed in the Highland garb. The mournful Piobaireachd was wailed forth by six Pipers; and none of the formalities usually attending on the obsequies of a chief, were omitted; at least none that were fitted to give a character of impressiveness to the solemnity.

Glengarry's March (Cill Chrìosd)

The Gaelic name for this tune Cill Chrìosd refers to a church which is situated in the parish of Urray in Ross-shire and which is reputed to be the scene of a tragedy which occurred because of a feud between the MacDonells of Glengarry and the MacKenzies of Kintail. It is said that the MacDonells found the MacKenzies at worship in the church, and taking advantage of the position they surrounded the church and set fire to it burning everyone inside and killing those who attempted to escape. The piper is said to have marched round the burning building, playing this tune. Vengeance was swift and the MacDonells were overtaken by the MacKenzies inside an inn and 37 of them were burned alive, or according to another account, they were driven into Loch Ness and drowned. Later, when Glengarry's son was killed in a fight near Eilean Donan he was buried in the doorway of the church in Kintail so that the MacKenzies might trample over his body every Sunday when they came to worship.

Hector MacLean's Warning

According to MacKay's Legends, Hector MacLean was, like his father, a noted marauder. He was suspected of having designs on the young Laird, Lachlan Mor, and this led to a long imprisonment in Duart Castle, ending with his execution, being beheaded in Coll, without a trial in 1579. It is not clear what links the tune has with Hector. Perhaps it is a warning to others not to be like him. The tune is in Angus MacKay's book and in slightly different form in Angus MacArthur's and Donald MacDonald's manuscripts.

His Father's Lament for Donald MacKenzie

Donald MacKenzie (1832-1863) was the eldest son of the famous John Ban MacKenzie, and was a most notable piper. His prize winning career at the Northern Meeting commenced in his boyhood. In 1846 he was second for piobaireachd, playing "My King has Landed in Moidart," and third for "Strathspeys & Marches." He was first for piobaireachd in 1847, and again third in the other competition. And he won the gold medal for former first prize piobaireachd winners in 1861.

He was, first, piper to the Duke of Sutherland; then in the Land Transport Corps in the Crimean War; and afterwards Pipe Major of the 25th Borderers, 2nd Battalion. At the age of thirty he died of smallpox in his father's house at Munloch. It is said that Donald Cameron played "The Lament for the Children" as the funeral cortege passed through Munloch.

The sole authority for the record of this lament was Ronald MacKenzie, nephew of John Ban, Pipe Major of the 78th, and subsequently piper to the Duke of Gordon. On 1st October, 1892, he wrote to Donald MacKay, then piper to the Prince of Wales:

"In answer to your letter of yesterday's date, I am pleased to state concerning Donald MacKenzie's Lament that it was my dear departed uncle that composed it on the death of his son, Donald, at Munloch, Ross-shire, in the year 1863. There I learnt the tune from himself, and when lying in Gibraltar in 1866, I put it into music the best way I could. It always was a favourite, and when at Oban on the 14th of September last, the Marchioness of Lorne asked me to play it specially for her. Keith Cameron or anybody else can say what they like about the setting of it, but there the tune is as an authority made by my uncle and learned from him by me; further I can add that it was the last tune he composed on earth."

Isabel MacKay

There is a dispute as to what is the correct name, title and origin of this tune. In Ceol Mor, General Thomason calls the tune The Battle of Maolroy or Isabel MacKay, and gives as his authorities for his setting Donald MacDonald's manuscript, Angus MacKay and Donald MacKay, although he himself accepts the final responsibility for the setting which he has given. In Book 6 of the Piobaireachd Society's Collection, it is said that the tune was published by Angus MacKay and also in Gesto's Canntaireachd manuscript as Isabel MacKay, but it appears in the Campbell Canntaireachd as Clann Donail Roaich and in Donald MacDonald's manuscript as The Battle of Maolroy. Angus MacKay, however, has a totally different tune named The Battle of Maolroy. It is included in his manuscript, and also that of Angus MacArthur, and is published by William Ross, 1885, as The Battle of Red Hill (Maolroy). So far as the name "Isabel MacKay" is concerned, Angus MacKay states that this tune was composed by an unknown piper in honour of a lady named Isabel MacKay who was the subject of Rob Donn MacKay's song of that name. Isabel and her husband died in 1747 just a year after their marriage. Angus MacKay states that John MacKay was the second son of Hector MacKay of Skerra, and owned the lands of Clashneach and others about the year 1729. John married Katherine, daughter of William MacKay of Milness, and he had a daughter Isabella who was celebrated for her accomplishments and her personal beauty. She is, of course, the person referred to both in Rob Donn's song, and in the piobaireachd itself. MacLeod of Gesto agrees with this derivation of the tune. The event which is supposed to be commemorated by the tune called the Battle of Maolroy was a battle fought between the MacIntosh's and the MacDonalds of Keppoch, but so far as historical legend is concerned, this conflict would appear to have little or nothing to do with Isabel MacKay.

The King's Taxes (Mal an Righ)

Mal an Righ could be translated as Angus MacKay wrote as "The King's Tribute" or as the late Rev. Dr. Neil Ross suggested "The King's Rent". Most people reckon that refers to that time when the Clan system gave way to government rates and taxes. How such a beautiful and clever composition came to be associated with rents or taxes is difficult to understand. Bridget Mackenzie thinks that it describes Rory Mor's defiance, refusing to pay the King any of his estate rents. The King was trying to impose a tax on rents from Highland estates early in the 1600s. There is a penciled note in Angus MacKay's manuscript suggesting it to be a MacDougall tune and it appears that he got the tune from Ronald MacDougall. It is not in the Campbell Canntaireachd.

Lament for Alasdair Dearg MacDonnel of Glengarry

Alasdair Dearg was the son of Donald of Laggan, for whom another wonderful Lament was composed by Patrick Og MacCrimmon. Alasdair Dearg died before his father and this fine tune was written in his memory.

Lament for the Children

This, arguably the most beautiful, and said by some to contain the most musical melody line in any music is credited to Patrick Mor MacCrimmon after he lost seven of his eight sons within a year due to an outbreak of smallpox brought to Skye by a visiting ship. The surviving son was Patrick Og. It was, however, also called The Lament for the Clans (probably at Worcester in 1651) which still makes it a Patrick Mor composition. It can be found in the manuscripts of Donald MacDonald senior and junior, Angus MacKay, John MacKay, and Henderson. Untypically Angus MacKay has not completed the tune. What is recorded in Binneas is Borerraig and in the Piobaireachd Society's Book 3 is the setting that has long been established by tradition among pipers and was probably handed down by Donald Cameron.

Lament for Donald Duaghal MacKay

This very popular and tuneful composition was most probably composed by Iain Dall MacKay, and not by Donald MacCrimmon. It celebrates the first Lord Reay who fought with great distinction in the 30 years' war for which he had raised a regiment and also as a mercenary for the Kings of Denmark and Sweden. He died in 1649 in his 59th year in Bergen where he was Governor. He was also a Baronet of Nova Scotia.

Lament for Donald of Laggan

There are three well-known laments for three different chiefs of Glengarry. This is in most pipers' opinion the best of the three. The other two are The Lament for Alasdair Dearg, his son who predeceased Donald of Laggan and for a much later chief who died in 1828 and had Glengarry's Lament composed for him by his piper Archibald Munro. Donald of Laggan was born in 1543 and died in 1645 aged 102, and although he was "Glengarry" for over 70 years he was always known locally as Donald of Laggan since he had lived there as a young man. His daughter Isabella MacDonald married Sir Rory MacLeod of Dunvegan. She lived to the age of 103 and the story goes that she was lulled to sleep every night by MacCrimmon playing Cumha Dhombnail an Lagain, her father's lament. There seems little doubt that it is a Patrick Mor composition. Although these MacDonalds are also known as MacDonnell the name MacDonnell was first introduced by Donald of Laggan's grandson when he was raised to the peerage in 1660 and became Aeneas Lord MacDonnell and Aros.

Lament for the Viscount of Dundee (A.D. 1689)

John Graham of Claverhouse, being brigadier and captain of the Royal regiment of horse; marched them into England on the landing of the Prince of Orange, to support his master, King James, for which he was raised to the dignity of Viscount Dundee. In 1689 he attended the Convention of Estates, when he discovered a plot to assassinate him, and perceiving the meeting determined to dethrone King James, he withdrew from their deliberations, and the result of a conference with the Duke of Gordon, governor of Edinburgh Castle, at the postern gate, determined this chivalrous nobleman to appear in arms for his Majesty. He therefore withdrew to the Highlands, with a party of horse, where he summoned the loyal clans to his standard, and was joined by a reinforcement of 800 Irishmen. With these he gave battle to General MacKay, whom he overthrew with a slaughter of 2000 men, but received himself, in the first charge, a musket ball in his right side, from which he almost immediately expired. The spot where he fell is still seen in the pass of Killiecrankie, where a rude stone was raised to commemorate the sad event; but his body was conveyed to the church of Blair, and deposited in the vault of the Marquis of Athole.

The learned Dr. Pitcairn wrote an elegant Latin epitaph ob Dundee, which was thus rendered into English by Dryden:—

" O last and best of Scots! who didst maintain
Thy country's freedom from a foreign reign;
New people fill the land, now you are gone—
New gods the temples, and new kings the throne.
Scotland and thou did each in other live,
Thou could'st not her, nor could she thee survive.
Farewell thou living, that did support the state,
And could not fall but by thy country's fate."

The death of this accomplished General, ruined the fair prospect which appeared of reducing Scotland to the rule of its ancient Princes. No one of sufficient ability to head the clans seemed to be found, and the chiefs having no confidence in General Cannan, who took the command, retired to their respective countries, and came into terms with the existing government.

The MacDougall's Gathering

This tune appears in Angus MacArthur's, Angus MacKay's and Duncan Campbell's manuscripts but none of these give it a name. In Angus MacKay's copy of the MacArthur manuscript he states, "The name is not known", but an unknown person, later but before Dr Bannatyne had the manuscript, has written in the name as The MacDougall's Gathering and this name has been used since. It may have been composed by one of the MacDougalls.

The MacFarlane's Gathering

This tune was "discovered" in Glendaruel by John MacDougall Gillies. It is very similar to Too Long in this Condition. The latter tune is referred to as MacFarlane's Gathering in some early sources. In an article in the Piping Times, Archibald Campbell, Kilberry, examines these two tunes and concludes that Too Long in this Condition is a better example of piobaireachd than MacFarlane's Gathering, the latter having perhaps too many of the characteristics of ordinary music. For all that or perhaps partly for that very reason the tune has been very popular with beginners.

The MacGregor's Salute

Angus MacKay's chapter of Traditional and Historical notes is silent about this tune. We know that it was heard by Alexander Campbell in 1815 at Gesto, and possibly it was the composition of some member of the Clann an Sgeulaiche.

The Clann an Sgeulaiche, or race of the story teller, was a family of MacGregors belonging to Glenlyon, the members which possessed outstanding merits as piper, fiddlers, raconteurs and bards. The pipers were pipers to their chiefs until well into the 17th century and one of them is believed to have composed "The Rout of Glenfruin" to commemorate the battle of 1602. It is also said that at one time they had a piping school at Drumcharry, and used to send their best pupil for a year to the MacCrimmons in Skye.

Anyone reading the descriptions in Angus MacKay's book of the Highland Society's competitions from 1781 onwards must be struck by the number of successful MacGregor competitors in the early years of the series. From 1781 to 1813 at least seventeen MacGregors competed, and perhaps a few more, and of these, twelve were first prize winners. It is not easy to identify them all, but by piecing together fragments of information derived from Angus MacKay's descriptions, from extant records of the competitions kept by the Highland Society of Scotland, and from an article in the Celtic Magazine (V. 404) by the Rev. Alexander MacGregor, one of the joint editors, the remarkable conclusion is arrived at that possibly all, and certainly most of these experts belonged to one family; that nine of the twelve first prize winners undoubtedly were sons or grandsons of a single man, and that possibly all were. Since these competitions, in numbers of competitors and in standards of performance, were at least as important as those for the gold medal subsequently held at the Northern Meeting, this is a record which is likely to stand for all time.

The "single man" mentioned above was John (1708-1789) who joined Prince Charles Edward at Glenfinnan, and became his piper and personal attendant. He served throughout the campaign and was wounded at Culloden. But he managed to make his way back home to Fortingall, and was afterwards piper to Col. Campbell of Glenlyon. He had four sons (five according to one account) and eight grandsons, all pipers of high class.

John MacGregor at the age of 73 won third prize at the first competition at Falkirk in 1781. In 1782 he was second, and in 1783 he attended both Falkirk and Edinburgh as piper to the Highland Society of London and as "an intermediary betwixt the judges and competitors."

Mackintosh's Banner

"Composed by William M. MacKenzie around 1881-1884. He was good piper and a good bagpipe maker. Entered the Northern Meeting at Inverness from 1881 to 1890 as 'Piper to The MacKintosh'. Won 4th prize in 1890. Moved to Dublin about 1911 and started a business making bagpipes. After the Easter Rising in 1916 he moved to Liverpool. His tune is a praise or salute to the standard of the MacKintoshs."

Mackintosh's Lament

The origin of this popular tune has been the subject of much conjecture. Dvorak's New World Symphony has some passages rather similar to MacKintosh's Lament. One hypothesis has been that it commemorates Lachlan Beag, the 14th Chief of MacKintosh, who was murdered by his half brother's natural son John and another disaffected retainer in the 1520s.

A more romantic tale is that it concerned a clan chief who had a fine black stallion, which only he could manage and that with difficulty. His wedding day was approaching when the prancing stallion caused an old woman to be unceremoniously pushed into a ditch beside the path. The old crone roundly cursed the chief, ending with words to the effect that the horse would be the death of him. A very natural imprecation that he heard and immediately dismissed from his mind. On the morning of the wedding, however, when his thoughts turned philosophically to considering his life past and future, he remembered the old woman's curse and it began to bother him. He dismounted and shot the stallion dead with his pistol. He continued his preparation for the wedding and proceeded to the church with a more sedate mount and was married. While returning home after the ceremony, the more sedate horse shied violently as they passed the dead stallion, throwing the chief and killing him. The bride was thus, maiden, bride, and widow all in one day. Grief stricken she composed this lament and is said to have sung it as the coffin was carried to the graveyard, marking time on the coffin lid with her hands. (Slapping the coffin was an expression of grief while keening.) A very sad tale, which, if it is in your mind, will make you give full value to the plaintive double echoes on F in the Urlar.

James E. Scott in the Piping Times (Vol. 12, No. 10), makes the point that the name MacKintosh became associated with the tune purely by an accident of translation to and from Gaelic. He says that the likely subject of the lament is Alexander MacLean of Aros in Mull. He was a mercenary in Spain and through some error in justice was put to death in Madrid in 1739. He further suggests that it be probably by Ronald MacDonald of Morar, who also composed The Vaunting.

The Marquis of Argyll's Salute

This tune commemorates the only Marquis of Argyll, who, during the decade 1640 to 1650, was head of the Covenanting Party and the most powerful noble in Scotland. But he was defeated more than once by Montrose and the disastrous defeat of Inverlochy in 1645 resulted in the Shire of Argyll being raided from end to end by the MacDonalds from Ireland, who had thrown in their lot with Montrose. When Charles II was restored in 1660 the Marquis, who had placed the crown on his head at Scone some ten years before, went to London to offer his allegiance, but owing to the successful hostility of his enemies, he was arrested, sent back to Edinburgh, tried for treason, condemned and executed in 1661.

The Massacre of Glencoe

It is not known who composed it although Colin Cameron wrote that he thought it would be composed by Henderson who was piper to MacDonald of Glencoe. Legend has it that Henderson played the tune we know as "Carles wi' the Breeks" on the eve of the massacre.

The massacre of the MacDonald's of Glencoe is one of the most notorious acts of infamy in Scottish history and is remembered even now with bitter distaste by many of that clan.

In 1691 all Highland Clan Chiefs were required to swear and sign an oath of loyalty to the new, protestant King William III by no later than 1 January 1692.

The penalties against those who failed to do so would be ferocious, and carried out with the full backing of the law. These would include the forfeiture of all lands, the destruction of their homes, the outlawing of their entire families and even murder at will.

Faced with such a convincing argument, the Clan chiefs, believing discretion to be the better part of valour, practically queued to sign the oath by the appointed time.

One who failed to do so was MacIain of Glencoe, the elderly head of a small branch of MacDonalds. His non-appearance, however, was not the deliberate and defiant act of a rebel, but the simple result of unfortunate circumstance. MacIain had set off in ample time to sign his allegiance, but, misinformed, had gone to the wrong place. He then faced a frightful, forty mile journey in mid-winter to Inveraray near the head of Loch Fyne, where he arrived and swore the oath around a day late.

His lateness, though, provided just the excuse that certain parties in power were looking for to teach the unruly and lawless highlanders a lesson. Hey, a deadline's a deadline.

The plan was devised by no less a person than the Secretary of State for Scotland, John Dalrymple of Stair, who, to cover his own ass no doubt, secured the King's signature for it.

On the 1st February a division of troops from the Earl of Argyll's regiment arrived in Glencoe under the command of Captain Robert Campbell of Glenlyon. The Campbells had been the hereditary enemies of the MacDonalds for centuries, but in spite of this the Highland tradition of refusing no visitor hospitality was upheld and the Campbell troops were invited into MacDonald homes where they were given food, drink and quarters.

For four days the Campbells enjoyed full MacDonald hospitality, while Captain Robert awaited his superiors' orders. When those orders arrived, they left no room for doubt. He was instructed to butcher everyone, man, women and child, under the age of 70. There was to be no mercy for any amongst this "sept of thieves."

On the evening of 5th February Captain Robert dined with MacIain and his wife. At first light the following morning his men fell upon the unsuspecting MacDonalds and slaughtered 38 of them, a less than satisfactory result in view of his explicit orders to spare none.

What makes Glencoe so chilling is that it was no inter-clan affair but a deliberate, government sponsored massacre, carried out by regular troops under proper military command, carrying out a national policy.

It is this complicity at the highest levels of government that makes Glencoe so notorious, and it is hard to drive through this wild, haunting place even today without the hairs standing up on the back of your neck.

The Munro's Salute

Angus MacKay attributes this tune to John Dall MacKay, piper to MacKenzie of Gairloch. He further states that MacKay, who was a great favourite with the Munros, was a frequent guest at their stronghold of Fern Donald, the seat of the Munro chiefs at that time. John Dall MacKay was apparently treated with particular kindness and in compliment to the hospitality which he received from the Munros he composed this salute.

The Old Woman's Lullaby

In the editorial notes to the Piobaireachd Society's setting of this tune it is said that it was often played at funerals by Donald Cameron and indeed it was played at his own funeral. Several other names have been given to this tune. William Ross (1885) called it Seaforth's Lament, whilst another name George Donald MacKay's Lament is given to it in John MacKay's manuscript. The story of this old woman is included in J.F. Campbell's "Sgeulachdan Gaidhealach". The old woman in question is said to have lived in Jura, and she must have been something of a witch as by various strategies she could get men into her power. In any event, the tune is a very beautiful one.

The Pretty Dirk

Angus MacKay records that the weapon which gave rise to its composition was in the possession of the Laird of MacLeod. Patrick Og MacCrimmon, admiring the dirk very much, was told by the Chief that if he could compose an appropriate tune in its praise it would be presented to him. Patrick wanted nothing more. Next morning he played this tune and MacLeod was so pleased by it that he presented the dirk to MacCrimmon. He added that having composed so excellent a tune in so short a time he more than deserved it.

Struan Robertson's Salute

Fionn reminds us of the tradition in the Clan Donnachaidh that this tune was composed to commemorate the appearance of the Clan at the Battle of Bannockburn and that indeed the tune was also known as Teachd chlan Donnachaidh – The Coming of Clan Donnachie. Their arrival did in fact have a great influence on the course of the battle and Robert Bruce expressed his gratitude by desiring that the chief named his oldest son Robert. Following a further service to Royalty some generations later, the name Robertson was adopted by the clan. For a tune going back to events in the 14th century, it is strange that it only appears among the early sources in Angus MacKay's book.

Too Long in this Condition

Henry Whyte states that the composer of this tune was Patrick Mor MacCrimmon who composed it after he had been stripped of his clothes after the Battle of Sheriffmuir in 1715. He took refuge in a nearby house and hid himself in a cupboard; on the return of the occupants he found he could no longer rest there, and there and then composed this tune. The occupants on hearing the sound of MacCrimmon's chanter opened the cupboard and realizing who the piper was gave him both food and clothing.

According to the other story, the tune was composed by Donald Mor MacCrimmon on the occasion of his flight to Sutherland because of some misdeeds where he took refuge in the house of a friend. The friend was being married that day and MacCrimmon went unnoticed, being offered neither food or drink. This piqued him, and he then composed this tune, and played it to draw the attention of the people in the house to himself. When he was recognized he was well entertained. Some have gone so far as to say that this tune is based on Sheridan's song, "Here's to the Maiden of Bashful Fifteen", but as this was not published till 1777, it may well have been Sheridan and not MacCrimmon who was the plagiarise. General Thomason stated that the composer of the tune was Patrick Mor MacCrimmon and gives its date as 1715.

Tulloch Ard (The MacKenzie's Gathering or March)

In his "Ceol Mor", General Thomason gives two versions of this tune. In the first version he states that his authorities are the unpublished manuscripts of Donald MacDonald and Angus MacKay. In the second version of the tune he gives as his authority the latter, but he also states (on p.273) that the version given is Reid's according to Donald MacKay. Tulloch Ard signifies a high hill. It is said that in olden times the Clan MacKenzie used to resort to a high hill named "Tulloch Ard" when they wished to hold a Council of War and it was often the practice on such occasions to have pipers posted to different parts of the country for the purpose of calling the clansmen together. The signal for the pipers to play was a beacon being lit on "Tulloch Ard". Angus MacKay states that the tune itself is very old, but the date of its composition and its author are both unknown. In the heraldic achievement of the family of Seaforth "Tulloch Ard" forms the crest and it is often mistaken for a volcanic mountain, probably due to the fact that it is heraldically termed "A mountain inflamed", and is of course accompanied by the motto "Luceo non uro", i.e. "I enlighten, I do not burn."