

Musica Scotica

EDITIONS OF EARLY SCOTTISH MUSIC

VII

Original Highland Airs Collected at Raasay in 1812
by ELIZABETH FANE ROSS

edited by
Peter Cooke, Morag MacLeod and Colm Ó Baoill

Published by The Musica Scotica Trust
2016

Published by The Musica Scotica Trust

business address:

Dr. Gordon Munro, General Editor
Royal Conservatoire of Scotland
100 Renfrew Street
Glasgow, G2 3DB
email: GMunro@rsamd.ac.uk

Musica Scotica Trustees:

Professor Graham Hair, Manager (University of Glasgow)
Dr. Greta-Mary Hair (University of Edinburgh)
Dr. Gordon Munro (Royal Conservatoire of Scotland)
Dr. Stuart Campbell (University of Glasgow)
Dr. Elaine Moohan (Open University)
Dr. Margaret Mackay (University of Edinburgh)

Musica Scotica Advisory/Editorial Board:

Dr. Kirsteen McCue (University of Glasgow)
Professor Alasdair Macdonald (University of Groningen)
Dr. Jane Mallinson (University of Glasgow)
Dr. Moira Harris (University of Glasgow)
Dr. M J Grant (University of Göttingen)
Dr. Karen McAulay (Royal Conservatoire of Scotland)
Professor Richard McGregor (University of Cumbria)
The Trustees

© Copyright 2016 by Morag MacLeod, Colm Ó Baoill, Peter Cooke
and The School of Scottish Studies Archives, University of Edinburgh.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or means, electronic, mechanical, recording or otherwise, without prior permission of the publisher.

Printed by Garthland Design and Print, Glasgow

ISBN 0 9548865 7 7

MUSIC SCOTICA PUBLICATIONS

MAIN SERIES

- I The Complete Works of Robert Carver & Two anonymous Masses
- II Sixteenth-century Scots songs for voice & lute
- III Chamber Music of Eighteenth-century Scotland I
- V Five Cantatas by Sir John Clerk of Penicuik
- V Fifty Seventeenth-century Scots Songs for voice & continuo
- VI Vespers, Matins and Lauds for St Kentigern, Patron Saint of Glasgow
- VII The Elizabeth Ross Manuscript

in preparation:

The Complete Works of Robert Johnson
Scottish Keyboard Music, 1560–1700
Early Scottish Psalm-settings

MISCELLANEOUS PIECES

Patrick Douglas: In convertendo
Eight Early Scottish Carols
Ten Psalms in Reports for four and five voices
Mass Deus Creator Omnium
Welcome Song for Margaret Tudor on her marriage to King James IV of Scotland, 1503

in preparation:

Twelve Franco-Scottish Partsongs
Mass Conditor Kyrie omnium

HISTORICAL STUDIES OF SCOTTISH MUSIC

- 1 The Paisley Abbey Fragments (Kenneth Elliott)
- 2 The Music of Thomas Wilson: A Symposium (ed. Graham hair)
- 3 *Notis Musically*, Essays in honour of Kenneth Elliott (ed. Gordon Munro, Stuart Campbell, Greta-Mary hair, Margaret A. Mackay, Elaine Moohan & Graham Hair)
- 4 Musica Scotica: 800 years of Scottish Music, Proceedings from the 2005 and 2006 Conferences (ed. Kenneth Elliott, Heather Kelsall, Greta-Mary Hair & Graham Hair)

in preparation:

Scottish Church Music and Musicians, 1500–1700 (Gordon Munro)
The Sources of Seventeenth-century Instrumental Music (Evelyn Stell)
Italian Music and Musicians in Eighteenth-century Edinburgh (Sonia Tinagli-Macrae)
The Sources of 'Musick Fyne' in Sixteenth- and Seventeenth-century Scotland (Kenneth Elliott)

further details of available items & offprints, prices & order forms are on our website:
www.musicascotica.org.uk

distributor: The Scottish Music Centre, City Halls, Candleriggs, Glasgow G1 1NG
email: info@scottishmusiccentre.com

This volume is dedicated to the memory of Professor Roderick David Cannon (1938 - 2015), who deepened our knowledge of Scotland's music through research, editorial work, publications and performance, and whose generous encouragement to others in the piping world will long be remembered with gratitude.

CONTENTS

Acknowledgements	ix
Illustration: Eliza D'Oyly (née Ross)	x
Introduction	11
The manuscript	11
The author	11
Survey of the contents	13
Concordant sources	17
Editorial Method	25
Commentary on the airs	29
Airs, Texts and Translations	82
Facsimile	82
1. Crodh Aillen [Crodh Chailein] <i>Colin's cattle</i>	83
2. 'N Gille duth ciarduth [An gille dubh ciardhubh] <i>The dark sultry Lad</i>	84
3. Gillen in fheilidh [Gilleann an fhèilidh] <i>The kilted Lads</i>	85
4. Ho ro mo chuid chuidichde u [Horó mo chuid chuideachd thu] <i>Oh, My own comrade</i>	86
5. Lachluin Duth [Lachlainn dubh] <i>Dark-haired Lachlan</i>	87
6. Nighean donn bhoidheach <i>Beautiful brown-haired maiden</i>	87
7. A chaorain a chaorain <i>Little peat, Little peat</i>	88
8. [Dòmhnall Àlainn a' tighinn] <i>Elegant Donald coming</i>	88
9. Miss Macleans Reel <i>Miss MacLean's reel</i>	88
10. Amedain ghórich [Amadain ghóraich] <i>You silly fool</i>	89
11. Mrs MacLeod of Talisker's Reel	89
12. Miss Maria Maclean of Coll's Reel	89
13. Soirridh slàn da na gilleann [Soirridh slàn dha na gilleann] <i>Farewell to the lads</i>	90
14. A nighean chinn duibh àlainn <i>Girl of the lovely black hair</i>	90
15. Bha mo nighean donn bhoidheach a' buain in eorne n dé mar rium [Bha mo nighean donn bhòidheach a' buain an eòrna an-dè mar rium] <i>Yesterday my pretty, brown-haired young girl was harvesting barley with me</i>	91
16. Failirin uilirin ulirin o [Air fàillirin illirin iùillirin ò]	92

17. Ho ba mo leanabh	92
18. Halle ho i	93
19. Oran taladh [Òran tàlaidh] <i>Cradle song</i>	93
20. [Brigis nan ...] ?	93
21. Nighean duth nan gealachas [Nighean dubh nan gealachas] <i>Dark girl of the white feet</i>	93
22. Nighean bhan a mhuiler [Nighean bhàn a' mhuilleir] <i>The miller's fair-haired girl</i>	94
23. Mr Mackays	94
24. Suiridheadh na hite Duith [Suirghe na h-ite duibhe] <i>The black feather courtship</i>	94
25. Ma bhuannich u nighean ghruinn [Ma bhuannaich thu nighean ghrinn] <i>If you won a pleasant girl</i>	95
26. Thàinig an gille dubh'n raoir do'n bhaile so <i>The black-haired lad came to this place last night</i>	96
27. Morag ['S i luaidh mo chagair Mòrag] <i>Morag is the theme of everything I say</i>	97
28. Thog am báte nisiuil [Thog am bàta na siùil] <i>The boat has raised the sails</i>	98
29. Miss Jeffreys Reel	98
30. Gaol Iain tailer [Gaol Iain Tàillear] <i>The love of John the tailor [?]</i>	99
31. A Robarneach Gaoleach [An Robairneach Gaolach] <i>The beloved ruffian</i>	99
32. Tha mi fo churam 's mo run gam..? [Tha mi fo chùram 's mo rùn gam thrèigsinn] <i>I am troubled, since my love has abandoned me</i>	100
33. 'S trom mo cheum 'n deigh mo leannain ['S trom mo cheum an dèidh mo leannain] <i>My step is heavy after my sweetheart</i>	101
34. Mo cheist an thiarne [Mo cheist an tighearna] <i>My love the lord</i>	102
35. [Unnamed]	102
36. Gille firri ferregi	102
37. Feasgar Luain is mi air chuairt <i>On a Monday evening, out for a stroll</i>	103
38. Mhari bhan oag [Màiri bhàn òg] <i>Fair young Mary</i>	104
39. Chunnic mise mo leannan s cha do dh'ainich i'n dé mi [Chunnaic mise mo leannan] <i>I saw my love and she did not recognize me yesterday</i>	105
40. Miss Mary ---?	105
41. The Three Girls of Portree.	106
42. [Unnamed air].	106
43. Cumh Shir Tormad mhicLeoid [Cumha Shir Tormod MhicLeòid] <i>A lament for Sir Norman MacLeod</i>	106
44. Gur trom trom a ta mi [Gur trom trom a tà mi] <i>Heavy, heavy (sad) am I</i>	107
45. Chunnaic mi'n damh donn 'S na h'eildin etc. [Chunnaic mi 'n damh donn 's na h-èildean] <i>I saw the brown stag and the hinds</i>	108
46. 'S muladeach a ta mi 's mi n diu air aird a chuain [Is muladach a tà mi 's mi 'n-diugh air àird a' chuain] <i>I am sorrowful today out here on the sea</i>	109
47. O mar tha mi s mi nam aonar [Och! Mar tha mi, 's mi nam aonar] <i>Alas for my plight, as I am so lonely</i>	110
48. [Unnamed - Luinneag Mhic Leòid] <i>MacLeod's lilt</i>	111
49. Caidil gu ló <i>Sleep till daybreak</i>	112
50. Alister sunnteach ruin nan cailleagin [Alasdair sunndach, rùn nan caileagan] <i>Jolly Alasdair, choice of the girls</i>	113
51. 'S trom leam an airidh ['S trom leam an àirigh] <i>I find the shieling a difficult place</i>	113
52. Nhigheanag a chuil duinn nach fhan u [Nighneag a' chùil duinn, nach fhan thu?] <i>Girl of the brown tresses, won't you stay?</i>	114
53. Nighean duth nan caoreach [Nighean dubh nan caorach] <i>Dark girl of the sheep</i>	115
54. Duth Shuileach na h oidche [Dubhshuileach na h-oidhche] <i>Dark-eyed one of the night</i>	115
55. Bas Dhiarmid [Bàs Dhiarmaid] <i>The death of Diarmaid</i>	116
56. Duan Fhraoich <i>The song of Fraoc</i>	116
57. Cath Mhanuis [Cath Mhànuis] <i>Mànus' battle</i>	117
58. Coire 'n easan [Coire 'n Easain] <i>Corrienessan</i>	118
59. [Unnamed] <i>A reel</i>	118

60. Mi fein agus du fein ghille oig [Mi fèin agus tu fèin, a ghille òig] <i>Myself and yourself, young lad</i>	119
61. [Unnamed] A reel	119
62. O thullaichin gu beallichen [O thulaichean gu bealaichean] <i>From hillocks to passes</i>	119
63. Mhari mhin mhealshuileach dhu [A Mhàiri mhin mheallshùileach dhubh] <i>Gentle Mary of the bewitching black eyes</i>	120
64. Cean duth dilis [Ceann dubh dilis] <i>Faithful black head!</i>	120
65. Harris Reel	121
66. Ho ro mar tha mi 's gun du lamh rium [Ho ró mar thà mi is gun tu làmh rium] <i>Ho ró for my plight since you are not beside me</i>	122
67. 'S cianail mi 's mi air m'aineol <i>I am sad in a strange land</i>	123
68. Cha bhi mi buan 's du bhi uam [Cha bhi mi buan 's tu bhith bhuam] <i>I won't last if you're away from me</i>	124
69. Bruachag an eas <i>The bank of the waterfall.</i>	124
70. [Unnamed] Jig	124
71. [Unnamed - A-nochd gur faoin mo chadal dhomh] <i>Tonight my sleep is in vain</i>	125
72. Daul Shaw 's Maereread [Domhnall Seadha 's Mairghread] <i>Donald Shaw and Margaret or Donald Shaw's Margaret</i>	126
73. 'N oidche bha na gobhair aguinn [An oidhche bha na gobhair againn] <i>The night we had the goats</i>	126
74. Donull drover A reel	127
75. Caillich Ihiadh Rarser [Cailleach liath Ratharsair] <i>The grey hag of Raasay</i>	127
76. Bidag Dhonuill mhic Alister [Biodag Dhòmhnail mhic Alasdair] <i>Donald MacAllister's dirk or The dirk of Donald son of Alasdair</i>	127
77. No mnadhean air an daorich [Na mnathan air an daoraich] <i>The women on the spree</i>	128
78. Uilleam buidh posadh [Uilleam buidhe a' pòsadh] <i>Yellow-haired William marrying</i>	128
79. Donull aluin a tighen [Dòmhnall àlainn a' tighinn] <i>Elegant Donald coming</i>	128
80. Alaster nan stòp [Alasdair nan stòp] <i>Alasdair of the drinking vessels</i>	129
81. 'N tailer obher [An tàillear odhar] <i>The dun-coloured tailor</i>	130
82. [Unnamed] <i>John MacEachainn's big tune</i>	130
83. Cuir s a chiste mhoir mi [Cuir sa chiste mhòir mi] <i>Put me in the big chest</i>	130
84. Another sett. [Cuir sa chiste mhòir mi] <i>Put me in the big chest</i>	131
85. Haing il haing u	131
86. N gabh u bean a Dhonaill [An gabh thu bean, a Dhòmhnail?] <i>Will you take a wife, Donald?</i>	131
87. A cuir nan gobher as a chraig [A chur nan gobhar as a' chreig] <i>Putting the goats off the rock</i>	132
88. Aridh nam badan [Àirigh nam badan] <i>The shieling of the little tufts</i>	132
89. Hil uil agus ho [Hithill ùthill agus hó]	133
90. Theid mi tharris [Thèid mi thairis] <i>I will go over</i>	134
91. Ba ba ba mo leanabh <i>Bà bà bà, my child</i>	135
92. Piob fhear Mhic Ghille Challum [Piobair Mhic Ghille Chaluim] <i>MacLeod of Raasay's piper</i>	135
93. Siud n duine dealabheach [Siud an duine dealbhach] <i>There's the handsome man</i>	136
94. Lurge mhor a mheallain [Lurga mhòr a' mheallain] <i>The big foot of the sweet/deceitful one</i>	136
95. Tha biodag air MacThomais [Tha biodag air MacThòmais] <i>Thomson wears a dirk</i>	136
96. N Gille guaneach [An gille guanach] <i>The merry lad</i>	137
97. Chan eil cadul orm fein <i>I am not sleepy</i>	138
98. 'S du m'anum is m'fhedail [Is tu m'anam is m'fheudail] <i>You are my love and my darling</i>	138
99. Coir a cheathaich [Coir' a' Cheathaich] <i>The misty corrie</i>	139
100. Isebail oag an or-fhuilt bhuidh [Iseabail òg an òrfhuilt bhuidhe] <i>Young Isabel of the golden yellow hair</i>	140

101.	Irinn airin u ho ro [Irinn àrinn ù ho rò]	141
102.	[Òran do Iain Breac MacLeòid] <i>A song to John MacLeod of Dunvegan</i>	141
103.	Mo chin air fear a chuill chetich [Mo chion air fear a' chùil cheutaich] <i>I love the man with the comely tresses</i>	142
104.	Mo nighean du na treig mi. [Mo nighean dubh na tràig mi] <i>My black-haired girl, do not abandon me</i>	143
105.	[Unnamed air]	144
106.	Nighean donn na buaile <i>Brown-haired girl of the cattle-fold</i>	145
107.	N Calamaneach [An Calmanach] <i>MacCalmain / Murchison</i>	146
108.	Nach dean u'n cadul a chuilein 's a ruin [Nach dèan thu an cadal, a chuilein 's a rùin?] <i>Won't you sleep, my darling, my love?</i>	147
109.	Banarach dhonn a chruidh <i>Brown-haired milkmaid of the cattle</i>	148
110.	Chunnic mise brудар [Chunnaic mise brудар] <i>I saw a dream</i>	149
111.	Cha d'fhuair mis e'n cadul a raoir <i>I did not get sleep last night</i>	150
112.	Hil oro ma gheallich sinn [Hill ó ro ma dhealaich sinn] <i>Oh, if we parted</i>	150
113.	Moch 'sa' mhadainn 's mi dùsgadh <i>Early in the morning as I awake</i>	151
114.	S fad' tha mi 'm óneran [S fad tha mi 'm ònaran] <i>Long have I been alone</i>	152
115.	Fhir a bhate na horo eile [Fhir a' bhàta na ho ro èile] <i>Oh boatman....</i>	153
116.	Horo mo nighean duth ghuanach [Horó mo nighean dubh ghuanach] <i>Horo my dark-haired airy girl</i>	154
117.	Fail il oro fail il o [Fail il ó ro, fail il ó.]	155
118.	Mór nighean a ghiberlain [Mòr, nighean a' ghiobarlain] <i>Mòr, daughter of the gaberlunzie man</i>	156
119.	Mari Loadhach [Màiri Laghach] <i>Lovely Màiri</i>	157
120.	Callum a ghlinne [Calum a' Ghlinne] <i>Calum of the Glen</i>	158
121.	Cha nioneadh na gillean bhi shireadh do phog [Chan iongnadh na gillean bhith sireadh do phòg] <i>No wonder the lads look for your kisses</i>	159
122.	Cho fad s a chai cliu nan reul tuadh [Cho fad 's a chaidh cliù na rèil tuath] <i>As far as the fame of the North Star has gone</i>	160
123.	Oran tàlaidh [Òran tàlaidh] <i>Lullaby</i>	161
124.	Mhari dhonn bhoidheach dhonn [Mhàiri dhonn, bhòidheach dhonn] <i>Brown Mary, lovely Mary</i>	161
125.	O c'aite 'm bheil u rhúin [O càite a bheil thu, rùin?] <i>Oh where are you, my love?</i>	162
126.	Chunachdas bate laidir darrich [Chunnacas bàta làidir daraich] <i>A strong oaken boat was seen</i>	162
127.	Ho ro lhennin u [Hóró leanainn thu] <i>Oh I would follow you</i>	163
128.	Tapadh le Machd Dhuil [Tapadh le Mac Dhùghaill] <i>Thanks to MacDougall</i>	163
129.	Mo shópaneach minisder [Mo shopanach ministir] <i>My silly wisp of a minister</i>	164
130.	'San ma'n tachd seo'n dé [S ann mun taca seo an-dè] <i>It was around this time yesterday</i>	164
131.	Mo ruin Geal óg [Mo rùn geal òg] <i>My fair young love</i>	165
132.	Robi donn e gorach [Robaidh dona gòrach] <i>Wicked, foolish Robbie</i>	166
133.	Failte Fir Cheanlochmuidort <i>Salute to the laird of Kinlochmoidart</i>	167
134.	Tha mi tinn tinn tinn <i>I am sick, sick, sick</i>	170
135.	N Gille du sugach [An gille dubh sùgach] <i>The dark merry lad.</i>	170
136.	Chal oro iri hoirenan [Chall o ro ì ri hóireannan]	170
137.	Nighean bhoighech an òrfhuilt bhachullich [Nighean bhòidheach an òrfhuilt bhachallaich] <i>Lovely girl of the curled golden hair</i>	171
138.	Och ochan a ri nan digeadh in t' shí [Och ochan a rìgh, nan tìgeadh an t-sìth] <i>Oh dear, if only peace would come</i>	172
139.	Mheal u mi le d' shugradh bá [Mheall thu mi led shùgradh bàth] <i>You enticed me with your foolish sporting</i>	173
140.	Failt' a Phriunse [Failt' a' Phrionnsa] <i>The Prince's Salute</i>	174

141. Smuladach a tha mi smi tearnadh go baille ['S muladach a thà mi 's mi teàrnadh gu baile] <i>Sad am I as I descend homewards</i>	177
142. [Unnamed air]	177
143. Failt' Shir Seumas Machd Dhonuill <i>Salute to Sir James MacDonald</i>	178
144. Miss Ross's reel	181
145. [Unnamed] <i>The MacLeod's salute</i>	181
146. Uist Reel	182
147. Cumhe Mhichdintósich <i>[MacIntosh's lament]</i>	183
148. [Unnamed pibroch fragment] - Blàr Gleann Sheile <i>The Battle of Glen Shiel</i>	186
149. [Unnamed air]	186
150. Huntsman Rest	187

Alphabetical index of airs	189
-----------------------------------	-----

A facsimile of the complete manuscript is available for study on the website of the School of Scottish Studies, Edinburgh University at:
<http://www.ed.ac.uk/files/imports/fileManager/ERossfacsimilems.pdf>

ACKNOWLEDGEMENTS

The Highland Society of London and the Piobaireachd Society for generous financial support to The Musica Scotica Trust for the publication of this volume;

Mary Anne Alburger; Barnaby Brown; Roderick Cannon; Hugh Cheape; Nancy McGuire; Rebecca MacKay; Christine Martin of *Taigh na Teud*; Sheena Matheson; Keith Sanger; Patsy Seddon; and John Shaw – all for helpful advice and information;

Mr & Mrs Rae Adams; Judith Benny; Michael Jones; and the late Lindsay Adams (all of New Zealand) also to Geoffrey Gilbert – all for willingly offered information on their Ross ancestors and for making available the portrait of Elizabeth D'Oyly;

Ms Margaret Maciver for much help and for the transcription provided in the notes to song no.60;

Professors Kenneth Elliot and Graham Hair for invaluable assistance with editing and layout;

Dr. Margaret A. MacKay former Director of the School of Scottish Studies and its Archives for encouragement over many years and especially during the final stages of the work.

Special thanks to the following copyright holders for permission to use extracts of texts and translations for those songs whose numbers follow (in brackets):–

Acair Publishing : *Eilean Fraoich* (68) and *Orain; le Cairstiona Sheadha* (110)

Birlinn books: *Folksongs and Folklore of South Uist* (7 & 17)

Canadian Museum of Civilization: Helen Creighton, B137 F3 *Gaelic songs in Nova Scotia* (6)

Donald Meek: *Caran an t-Saoghail* (47)

Earle MacMillan: *From the Farthest Hebrides* (31)

McGill-Queen's University Press: *Brìgh an Òrain* (15 & 25)

Scottish Gaelic Texts Society: *Alastair Mac Mhaighstir Alastair* (109) and

The Songs of Duncan Ban Macintyre (4, 38, 45, 80, 99 7 100)

An Clarsair Dall. The Blind Harper (102) *The Macdiarmid MS Anthology* (118)

Topic Records: *The Music of Cape Breton*. (25)

The Elizabeth Ross Manuscript



Elizabeth D'Oyly (née Ross) by Charles D'Oyly Bt.

INTRODUCTION

The manuscript

Compiled around 1812, this is the earliest unpublished collection of Highland vocal and instrumental music and unique in that it apparently represents the wide-ranging musical repertory known to Gaelic-speaking inhabitants of one Hebridean island, Raasay, including the aristocratic Highland home of James MacLeod, laird of Raasay.

The manuscript was found among other books and materials in Raasay House around 1950, which by then was in a very poor state of repair. It is rumoured that when rainwater was found to be leaking into the house, some Raasay inhabitants removed various books (personal information, Sheena Matheson). The manuscript later appeared in the shop of the Edinburgh bookseller John Grant with a price tag of £4. 4s. and was acquired for the School of Scottish Studies in 1954 by Francis Collinson.

Elizabeth Ross's book is now very fragile and consists of 38 (originally 40) sheets of paper (watermarked 1806) stitched into brown marbled card covers. The leaves have twice been numbered and the two missing sheets vanished subsequent to the later numbering. The book's pages had also been cropped when they were bound with the result that all or part of the topmost title on many leaves was cropped away. Like many manuscripts of this period the pages have now turned very brown, the stitched binding is breaking up and the ink has leached through to the other side of the paper. While it was in the care of the School of Scottish Studies William Matheson consulted the manuscript and pencilled in some of the incomplete titles.

The author

Elizabeth Jane Ross, later known as Lady D'Oyly, was born on September 17, 1789 to Thomas Ross then a captain in the Royal Artillery based at Gowrie House, Perth and Isabella Rose MacLeod the 8th child of John MacLeod of Raasay.¹ Thomas Ross (son of James, son of Thomas) came from Fort William. According to the text of a grant of arms awarded to Ross in 1781 he was descended "by tradition from the Ross family of Balnagowan".² He had apparently joined the Artillery as a matross (gunner's assistant, the equivalent of the rank of army private) in 1756 and rose through the ranks, distinguishing himself with brave conduct first in the Caribbean and later in India. He was badly wounded during the siege of Seringapatam in 1792.

Shortly after his death in July 1794 his second daughter was born and named Isabella Rose after her mother. Her baptism was recorded at St. Mary's Church, Fort St. George (Madraspatnam).³ What happened to her mother is uncertain: the baptismal record of her second daughter makes no mention of her death nor is she listed among the Madras burial records, but when their ship docked in this country apparently only the two young children, Elizabeth and Isabella, disembarked. Their mother may have died during the voyage home. Alick Morrison's record, based on information supplied him by the late Mrs Hazel Adams, one of Isabella's many descendants living in New Zealand, relates wrongly that the mother died while giving birth to the second child on the voyage. It adds, possibly correctly, that she was buried at sea (Mackinnon & Morrison 1976: 57). In Scotland the two orphans were taken into the care of their uncle, James MacLeod, laird of Raasay and his wife Flora (daughter of Lt. Col. Maclean Angus of Muck) and Elizabeth was sent to Edinburgh for her schooling, living while there with an aunt, the widow of John MacLeod of Eyre. At Mary Erskine School she must have received a good grounding in music and musical literacy and was about 23 years of age when she set about compiling her manuscript.

We have little information on life in Raasay house during the time that Elizabeth Ross was living there but it was probably still the hospitable, happy and musical home about which both Johnson and Boswell had written so enthusiastically during their travels around Scotland in 1773, some forty years earlier. According to Alexander Campbell who called in at the island in 1815 during his travels around the Hebrides in search of Gaelic melodies, the laird James MacLeod (?1761–1824) was

a celebrated Dilletante, or gentleman performer. His instrument is the violin, which he touches with great neatness, & expression. He plays dancing measures, with spirit and execution, and blends his own fancies with the originals, so happily, that one is often at a loss to distinguish which is which. He was as obliging, even in the midst of his hurry, as to allow me to prick down seven melodies, one of which is an Ossianic air and another is pretty enough melody as played by Mrs Macleod ... who, by the bye, is an excellent performer on the pianoforte and whose gentleness of manner, is, in fine harmony with the graces of her elegant form, and lovely countenance (Campbell 1815:118).

Like many of the young ladies in Highland homes, Elizabeth, known to her family and friends as Eliza, probably took a lively part in domestic music-making. Angus MacKay, Queen Victoria's piper and son of John MacKay (Macleod of Raasay's piper), reported that "Her musical taste was remarkably good, and she was so fond of Piobaireachd, that she acquired many of the longest pieces from the performance of the family piper and was accustomed to play them on the piano with much effect" (MacKay 1838, 7, no.XVII)

Work on the manuscript must have ended by 1813 when both sisters sailed to India in the care of their cousin Flora, Lady Loudon, James MacLeod's niece. Her husband (known also as Lord Moira) had earlier been appointed Eliza's guardian. According to Geoffrey Gilbert, a descendant of Eliza's younger sister Isabella, they travelled out with their wedding trousseaus already packed, for the family was determined that they would each be found a suitable husband among the young Army officers and members of the East India Company's civil service (personal communication). This was how things turned out. Isabella was first to marry, to Capt. Walter Raleigh Gilbert (later General Gilbert) on June 1st 1814. Elizabeth married the English baronet Charles W. D'Oyly on April 8th the following year at Cawnpore. Charles, who worked for the East India Company, was some 18 years older than Eliza, who was his second wife. They seem to have spent many contented years together but had no children.

We know far more about Eliza's life in India than we do about her time at Raasay. Charles D'Oyly was a talented amateur painter: the artist George Chinnery described him as "The best gentleman artist he had ever met". The D'Oyly home at Patna in Bihar became a centre for expatriate artistic activity in that region of India and the D'Oyls founded the Bihar School of Athens, an organisation devoted to fostering artistic activity of all kinds, and installed their own lithograph press. One traveller described Patna as distinguished for "the intellectuality and elegance of its principal residents" (Roberts 1835: i, 174–75).

Charles wrote poetry and sketched incessantly and is often depicted in his own drawings either sketching or smoking his hookah. Elizabeth entertained their visitors with true Highland hospitality and several commented on her musicianship. She apparently played the harp as well as the keyboard and a number of watercolours and pen sketches made by Sir Charles show her seated at a high-headed harp in their drawing room at Patna. Another of his sketches, made during a furlough in Cape Town, shows her seated at a harp with a flautist playing alongside. One contemporary record runs as follows:- "The fleet dropped down [the river Ganges] to Bankipore, the English Civil Station near Patna; and the greater portion of our party dined with Sir Charles D'Oyly. Here we met with a hospitable welcome and good cheer, and in the evening we heard some beautiful music and saw some splendid drawings of the talented baronet" (Mundy 1833:ii 173). A Mrs Fenton who visited the D'Oyls in 1827 admired Lady D'Oyly's "large and elegant mind, her taste, her sensibility; all others seem as beings of an inferior order" (Fenton 1901: 63;174). It may be during this period that she commissioned a local craftsman to make a set of bagpipes as a present for her friend John MacKay, piper to the laird of Raasay.

When Charles D'Oyly retired from service in 1838, the couple returned first to Britain and then to live near Livorno (Italy). However, Charles D'Oyly died in 1845 and Elizabeth returned to England, living

many of her later years at Preston House, Steepleton Iwerne in Dorset, the home of Mary Dowager Lady D'Oyly.¹⁰ But in spite of her living for many decades away from Scotland she maintained some connection with Raasay and also occasionally visited the Loudon family home on Bute. Oral tradition relates that one time, as she was being rowed across from Skye to Raasay for a return visit, she was told about the disruption of the church and that on hearing this she dishevelled her elegant hair and, in traditional manner, wept at the news, beating with her hands on the side of the boat (personal communication, Dr. John MacInnes). She wrote Gaelic poetry (four of her poems appeared in Sinclair's *Oranaiche* ⁵), and just before her death she published a small pamphlet containing 10 songs set to some existing melodies (Baintighearna D'Oyly: *Orain Ghaidhlig*, Glasgow 1875).

One or two drawings of hers have survived and there is the likelihood that other musical material may also be extant. She evidently enjoyed making her own albums and scrap-books. We get a clue to this activity in Charles D'Oyly's preface to his burlesque poem, *Tom Raw, the Griffin. Descriptions of the Adventures of a Cadet in the East Indian Company's Service by a Civilian and an Officer on the Bengal Establishment*. His preface explains that the work was "undertaken at the request of a society of ladies, who like all ladies now-a-days, have albums opened for the reception of contributions literary and graphic..." It is dated Calcutta, April 1, 1824 and was published in London four years later. Eliza apparently wrote often to her sister and her nieces and sent them music. One of Isabella's descendants living in New Zealand still possesses at least two music manuscripts said to have been made by Eliza but we have been unable as yet to gain access to them. We obtained copy of another manuscript through the courtesy of Eliza's great-grand-niece Miss Lindsay Adams of Blenheim, New Zealand. It is obviously of considerably later date and comprises a collection of Scots ballads and songs (more accessible to non-Gaelic speakers) which were mostly available in print during the middle years of the nineteenth century.

Elizabeth D'Oyly died at Steepleton Iwerne on June 1, 1875, at the age of 86, leaving much of her money to a variety of MacLeod relatives and her books and trinkets to one of her sister's daughters, Flora Anne Shubrick (who had married Richard Shubrick, later General Shubrick of the Madras Infantry).

Survey of the contents

Of the 150 tunes in this collection, most are song airs. Some 48 tunes are clearly instrumental dance tunes, identified by the compiler as reels or jigs, but we can rarely be sure whether they were noted from performances on the pipes or on the fiddle. Several other airs also have a dance-like quality and for most of them we have found texts which are quite short, suggesting to us that they belong to the category known as *port à beul* (vocal dance music), used to accompany dancing in the absence of an instrument or to enliven a social gathering with a display of vocal agility and verbal humour; but in no case does Elizabeth Ross (henceforth ER) identify any of her tunes as a *port à beul*. Where we know of suitable texts that easily fit the dance tunes (even those that seem to be instrumental versions) we have printed them below each tune. On the last two pages of the manuscript is noted the flute part for Joseph Mazzinghi's 'Huntsman Rest', a composition in the Western European (non-Gaelic) musical tradition, published in London around 1810 and consisting of a theme and set of variations.

The great majority of the tunes have Gaelic titles, which suggests that Gaelic texts were associated with them, and in most cases we have succeeded in identifying and underlaying suitable texts. In the case of no.71, where ER gives no title, we have found a text which, on metrical grounds, fits the tune reasonably well. In the case of no. 46, which ER heads 'O mar tha mi s mi na m aonar', the only texts we can find belong to a song composed much later than the date of this manuscript, but doubtless based on an earlier model, now lost.

Similarly it is sometimes reasonable to suggest that songs, for which we have both tune and words, were used as work-songs, whether as waulking songs or as rowing songs: again, ER makes no such statement. She does, however, give us seven tunes (for some of which we have failed to find words) which we can reasonably take to be lullabies and there are three tunes, nos 55–57, for medieval Gaelic ballads.

The overwhelming bulk of the texts are love songs: some 28 songs express the boy's love for the girl, thirteen the girl's love for the boy. It is also very noticeable that boats have a place in a good few of these: the boy may be a sailor (nos. 28, 115), or is leaving on his boat (68), or has died at sea (44), and indeed in no. 25 the boy is a good deal more interested in the boat than in the girl. Two of the girls' songs (nos. 130 and 131) are well-known laments for loved heroes killed in battle. These love-songs amount to something like half the texts we have been able to identify, and such a percentage of love-songs may, for all we know, be normal in a traditional Gaelic repertoire.

Some of these love-songs are the work of well-known poets, the Maclean poet Iain Mac Ailein (?c.1665–1741, no. 117), Alasdair mac Mhaighstir Alasdair (c.1698 – c.1770, no. 109), Rob Donn (c.1714–1778, no.51), Uilleam Ròs (1762–?1791, nos 110 and 137), Donnchadh Bàn (1724–1812, no. 38), and Ewen MacLachlan (1773–1822, no.16). Other songs by Donnchadh Bàn are nos 4, 45, 80, 99 and 100, some of them famously concerned with his hunting and gamekeeping, and ER's no.20 is likely to be a tune for Rob Donn's famous mockery, Briogais Mhic Ruairidh. Straightforward national politics are of little importance here: apart from the late nineteenth-century politics in the text of no. 47, and no. 49 (a lullaby), we have only no. 113, a stirring song on the 1745 Rising, usually and probably wrongly ascribed to Mac Mhaighstir Alasdair.

The collection may be more distinctively a Raasay one since it includes songs of praise for great MacLeod chiefs by Màiri nighean Alasdair Ruaidh (nos 43, 48 and 89) and An Clàrsair Dall (c.1665 – c.1714, no. 102); Raasay has links also with Iain Mac Aoidh, Am Piobaire Dall (1656–1754), who made no. 58, and is also traditionally held to have composed no.75. The five complete pibrochs (and the fragment of 'The Battle of Glenshiel' – a pibroch which was also attributed to Am Piobaire Dall) would seem to have special connections with the MacLeod family, for James MacLeod's piper was the highly regarded John MacKay. According to Angus, his son, John MacKay (Raasay) had learned his art from the MacCrimmon family, hereditary pipers to Macleod of Dunvegan in Skye, as well as from a descendant of Am Piobaire Dall in Gairloch⁶.

We do not know which of this material was already known in Raasay house itself or how much was collected from other islanders. We assume that John MacKay must have been the source for the pibrochs and possibly also for some of the dance tunes. James MacLeod, the laird, was well known for his skills as a violinist and his name appears in the lists of subscribers to a number of music and poetry publications, so we can also presume that ER had access to a useful library. Twenty-one tunes can be linked to similar tunes or titles in Patrick Macdonald's *Collection of Highland Airs* (1784) but of these only Nos. 82, 92 and 93 are clearly copied unchanged from that source. With these few exceptions ER's tunes appear to be derived from no other published sources which might have been available before 1812, so her description of her collection as "Original Highland Airs" seems justified insofar as she noted down distinctive versions of even the more widely known tunes.

We cannot leave this survey of the manuscript's contents without discussing the fact that she attempted to fit harmonies to the airs and accordingly laid out the manuscript with treble and bass linked staves so that they could be performed on a keyboard instrument or harp (she apparently was skilful on both instruments). The first 132 tunes were given what can only be described as rather inappropriate and at times ungrammatical harmonizations in ER's attempts to wrestle with the distinctive modal features of airs that belong to an essentially monodic tradition. When she reached no. 133, the pibroch *Failte Fir Cheanlochmuidort* – *Salute to Macdonald of Kinlochmoidart*, she sketched in a first bar of bass harmony but no more. Perhaps the futility of attempting to harmonize *Piobaireachd*, indeed almost any Scottish Gaelic music, according to the rules of European classical harmony eventually came home to her. It is also possible that she notated just the tunes to begin with and only later worked through her collection to add harmony but only reached this point. Only three tunes after this have rudimentary bass parts lightly sketched in (nos. 141 *Uist Reel*, 144 *Miss Ross's Reel* and 148 the fragment of the pibroch '*Blàr Gleann Sheile*'). We have included only three songs complete with ER's harmonizations (Nos. 1, 26 and 130) as examples of her attempts since we feel that modern day performers will wish to make little use of her complete settings and others can consult the facsimile. There is little evidence that ER modified the melodies when attempting to add her accompaniments

– for example she did not add accidentals to create dominant major chords at the cadences of modal tunes. The habit of modifying or ‘modernising’ Highland melodies soon became a common practice – as is evident in the collection *Airs and Melodies of the Highlands of Scotland*, published by Simon Fraser in 1816 (SF) and numerous later arrangers, including those encouraged by An Comunn Gaidhealach to produce arrangements for Gaelic choirs.

A survey of the tonal content of the tunes (omitting the pibrochs) shows the vast majority to be pentatonic (sixty-one); fifty-eight more are hexatonic of which eighteen are essentially pentatonic with one weak extra note; eight more are basically hexatonic plus one extra weak note. A mere fifteen are heptatonic and of these some are only so because they contain phrases transposed (up or down a tone) in the same section to provide contrasting harmonic frames, as in many pipe reels and pipe jigs (see for example tunes 54 and 93). A full discussion of the modal and stylistic features of this superb collection of Highland melodies will follow elsewhere.

Notes.

- ¹ Extract from the *Register of Births* (387/ 0090 0317): She was baptized Elizabeth Jean Ross on 4 October 1789 by Adam Peebles, Minister of the Episcopal Congregation in Perth.
- ² The text of the award of arms dated 7 June 1781 begins, ‘Thomas Ross of Woolwich in the County of Kent. Captain in the Royal Regiment of Artillery. Son of James, son of Thomas Ross of Fort William, Gent. deceased, descended by tradition from the antient family of Ross of Balnagowan’. The design of the coat of arms includes a ship, cannon and cannon balls.
- ³ India Office Record *Madras Baptisms* IOR226/N2/2/p. 226, Oct. 8th 1794. On October 4th the mother had received a Letter of Administration with regard to her deceased husband’s effects with orders to produce an inventory by Feb. 9th 1795 and to render account on or before August 9th 1795.
- ⁴ *1871 Census* for Steepleton, Preston Dorset, p. 58, Schedule no. 151.
- ⁵ *Cumha Mhic Leoid*, 294; *Mo Run Air Mo Leannan*, 330; *Oran do Phrionns Tearlach*, 331; *Oran Gaoil*, 336.
- ⁶ A. MacKay: ‘Brief account of my father’s family’, NLS MS 3756 (folio iv) .

References

- CAMPBELL, Alexander (c.1816) *A Slight Sketch of a Journey made through parts of the Highland & Hebrides* (Eu.Lib.Laing iii, 577. fol.118)
- [MRS FENTON] (1901) *The Journal of Mrs Fenton* (London, no publ.)
- MACKAY, Angus (1838) *A Collection of ancient Piobaireachd or Highland Pipe Music...*, ed. by James Logan (Edinburgh: James Logan)
- MACKINNON, Donald & MORRISON, Alick (1976) *The MacLeods, the genealogy of a clan*. In section 4, *The MacLeods of Lewis with several septs including the Macleods of Raasay*. (Edinburgh, Associated Clan Macleod Societies)
- MUNDY, Godfrey C. (1833) *Pen and pencil sketches* (London, John Murray)
- ROBERTS, Emma (1835) *Scenes and characteristics of Hindostan with sketches of Anglo-Indian Society* (London, no publ.)

CONCORDANT SOURCES

WITH ABBREVIATIONS

Music.

AAi & AAii = CAMPBELL, Alexander (1816,1818) *Albyn's Anthology or a Select Collection of Melodies and Vocal Poetry peculiar to Scotland and the Isles hitherto unpublished*, 2 vols (Edinburgh: Oliver & Boyd).

AaB = RANKIN, Effie, compiler (c. 2004) *Às a' Bhràighe – Beyond the braes : the Gaelic songs of Allan the Ridge MacDonald (1794–1868)* (Sydney, N.S. : University College of Cape Breton Press).

AC = STEWART-ROBERTSON, James (1883) *The Athole Collection of the Dance Music of Scotland*, 2 vols (Edinburgh: MacLachlan & Stewart; London: J.B. Cramer).

ACum = CUMMING, Angus (1780?) *A Collection of Strathspey or old Highland reels* (Glasgow: J.Aird).

AD-G = *An Deo-Grèine – Monthly Magazine of An Comunn Gaidhealach* (1905-1922) 18 vols. (Glasgow: An Comunn Gaidhealach).

AF = FRASER, Angus, *Angus Fraser MSS.*, ref. GEN. 614GB237 Coll-58, University of Edinburgh and *The Angus Fraser Collection of Scottish Gaelic Airs* (1996) Campbell(Isle of Skye: Taigh nan Teud).

ALG = GILLIES, Anne Lorne (2005) *Songs of Gaelic Scotland* (Edinburgh: Birlinn).

ACAM = CAMPBELL, Alexander (1816?): A Slight Sketch of a Journey made through parts of The Highlands & Hebrides; undertaken to collect materials for *Albyn's Anthology* by the Editor in Autumn 1815. Eu. Lib Laing.III.577.

AM = MACKAY, Angus (1938) *A Collection of ancient Piobaireachd or Highland Pipe Music* (Edinburgh: the editor).

AMA = MACKAY, Angus (1843) *The piper's assistant, a collection of marches, quicksteps, strathspeys, reels and jigs* (Edinburgh: Alexander Glen, London: the editor).

AMD = MACDONALD, Alexander (1914 & 1982) *Story and Song from Loch Ness-side* (Inverness: Northern Counties Publishing:1982 edn. Gaelic society of Inverness).

AMGi-iii = MACGLASHAN, Alexander (1781 & 1795) *A Collection of Reels consisting chiefly of Strathspeys, Athole Reels*, 3 vols (Edinburgh: N. Stewart).

BaO = SHAW, John, ed. (2000) *Brìgh an Òrain – A Story in Every Song – The Songs and Tales of Lauchie MacLellan* (Montreal & Kingston, London, Ithaca: McGill-Queen's University Press).

BJO = ORME, Barrie J (1985) *The Piobaireachd of Simon Fraser with Canntaireachd* (Victoria: no publ.).

BnB = MACFARLANE, Malcolm(1908) *Binneas nam Bard. Bardic Melody, a book in which the poems, songs and ditties of the Scottish Gaels are exhibited along with their airs* (Stirling: E. MacKay).

BSRi = OSWALD, James [?] (1759) *A Curious Collection of Scots Tunes, With Variations, for the Violin, with a Bass for the Violincello or Harpsichord* (Edinburgh: Bremner).

BSRii = BREMNER, Robert (1757) *A Collection of Scots Reels or Country dances* (London: Bremner).

CAL = (1790) *The Caledonian Muse. A Collection of ... Scots Tunes ... adapted for the Violin, German-Flute, Harpsichord & Piano-Forte: to which is prefixed An Essay on Scots Music* (London: the editors).

CBT = Brown, Colin. (1883) *The Thistle. A Miscellany of Scottish Song; the melodies arranged in their natural modes* (Glasgow: W. Collins, Sons & Co.).

CC = FERGUSON, Archibald [and others] eds. (1890) *A' Choisir Chiuil, The St. Columba Collection of Gaelic Songs, arranged for part singing* (Paisley: J & R Parlane), R 1983 (Glasgow: Gairm).

CL = WHITE, Henry (1883–95) *The Celtic Lyre. A collection of Gaelic songs*, 4 vols (Glasgow: MacLachlan & Stewart).

- CLD = *Scottish Tradition 18. Clo Dubh Clo Donn.* (CD and insert slip), CDTRAX9018, (Cockenzie: Greentrax records) first issued on cassette, 1998.
- CM = A HIGHLANDER (1830) *A Selection of Celtic Melodies: being a collection of Original Slow Highland Airs, Pipe Reels, and Cainttearachd never before published* (Edinburgh: R. Purdie).
- CMhi-v = *Coisir a' Mhòid – the Mod collection of Gaelic part songs.* Bk i 1896–1912, [1913–1926] Bk. ii 1913–1925, Bk. iii 1925–1931, Bk. iv, 1932–37, Bk. v, 1938–1947. Books 1 and 2 R/ 1983–1992 (Paisley: J & R Parlane), R/1983 (Glasgow: Gairm publishing).
- CMo = (1892–1917) *The Celtic Monthly.* (Glasgow: John MacKay, ed.).
- CrM = CREIGHTON, Helen and Calum MACLEOD (1964) *Gaelic songs in Nova Scotia* (Ottawa: Department of the Secretary of State).
- CNB = The Gaelic League of Scotland (1958, 1969) *Ceol Nam Beann: The Ceilidh Song Book: 60 of the Best Songs in Gaelic* (Glasgow: The Gaelic League of Scotland).
- COL = Ó LOCHLAINN, Colm (1948) *Deoch-Sláinte nan Gillean* (Dublin: no publ.).
- COR = CORRI, Domenico (1783) *A new and complete collection of the most favourite Scottish songs*, 2 vols (Edinburgh: Printed for Corri and Sutherland).
- CPC = OSWALD, James (1742–) *The Caledonian Pocket Companion. containing a favourite Collection of Scotch Tunes...* 16 vols (London: J. Simpson).
- CST = OSWALD, James ed (1742) *A collection of Curious Scots Tunes for a Violin, German Flute or Hapsichord* (London: J. Simpson).
- CT = JOHNSTON, Duncan (1938) *Cronan nan tonn... the Croon of the sea* (Glasgow: Archibald Sinclair; R/ Edinburgh: 1997 no publ.).
- CR = DAVIE, James (1829) *Davie's Caledonian Repository of the most favorite Scottish Slow Airs, Marches, Strathspeys, Reels, Jigs, Hornpipes ...*, 4 vols (Aberdeen: James Davie & Co.).
- DC = CAMPBELL, Donald (1862) *A treatise on the language, poetry, and music of the Highland clans with illustrative traditions and anecdotes, and numerous ancient Highland airs* (Edinburgh: D.R. Collie & Son).
- DDi = DOW, Daniel (1790?) *Thirty-Seven New Reells and Strathspeys* (Edinburgh: N. Steuart).
- DDii = DOW, Daniel (c.1775): *A Collection of Ancient Scots Music for the Violin Harpsichord or German Flute Never before Printed Consisting of Ports Salutations Marches or Pibrachs &c.* (Edinburgh: no publ.).
- DFi = FERGUSSON, Donald A., ed. (1978) *From the Farthest Hebrides* (London, Toronto: Macmillan of Canada).
- DFii = FERGUSSON, Donald A.ed. (1977) *Fad Air Falbh As Innse Gall... Beyond the Hebrides* (Halifax, Nova Scotia: Lason Graphics Atlantic).
- DG = GLEN, David (1880–1907) *David Glen's Collection of Highland Bagpipe Music*, 14 pts. (Edinburgh: David Glen & sons).
- DGP = GLEN, David (1880) *A Collection of ancient Piobaireachd or Highland bagpipe music* (Edinburgh: David Glen & Sons).
- DJ = JOHNSON, David (1984) *Scottish Fiddle Music in the 18th Century* (Edinburgh: John Donald).
- DMD = MACDONALD, Donald (1828) *A Collection of quicksteps, strathspeys, reels and jigs. Arranged for the Highland bagpipe* (Edinburgh: the author).
- DMDii = MACDONALD, Donald (1822) *A collection of The ancient martial music of Caledonia* (Edinburgh: the author).
- DMP = MACPHERSON, Donald (1824) *Melodies from the Gaelic, and original poems, with notes on the superstitions of the Highlanders, &c.* (London: no publ.).
- DRUM = The Drummond Castle Manuscript (c 1740) NLS MSS 2084 & 2085; *A Collection of the best Highland Reels written by David Young, W.M. & Accomptant*, (2 vols).

- EE = MACDONELL, Margaret (1982) *The emigrant experience: songs of Highland emigrants in North America* (Toronto: University of Toronto Press).
- EF = MORISON, Duncan, Mary MACLEOD, Jane MACLEOD and Jessie MACKENZIE, eds.(1938 R/1982) *Eilean Fraoich: Lewis Gaelic songs and melodies* (Stornoway: Gazette Office; 1982 edn.: Stornoway: Acair).
- FC = COLLINSON, Francis(1966) *The traditional and national music of Scotland* (London: Routledge & Kegan Paul).
- FD = DUN, Finlay (1848) *Orain na h'Albain: a Collection of Gaelic Songs* (Edinburgh: Wood & Co.).
- FIL = MUNRO, Seumas (1840) *Am Filidh: Co-Thional Ur de Dh-Orain's De Dhuanagan* (Edinburgh: Oliver & Boyd) (appendix consists of *Fuinn Ghaidhealach* [Gaelic melodies]).
- FT = TOLMIE, Frances: *One hundred and five songs of occupation from the Western Isles of Scotland* (Reprinted from the *Journal of the Folk Song Society* no. 16 , vol iv pt .3 1911) (Felinfach: Llanerch; Reprint, 1997 or 1998).
- GAS = GILLIES, Hugh Cameron (1877) *An Smeorach – A collection of Gaelic Songs with the music* Inverness: Inverness Advertiser).
- GC = MCCONNOCHIE, J. Norman ed.(n.d.) *Gaelic Calling – Ghàidhlig A' Gairm*. 16 Popular Gaelic Songs (Glasgow: Mozart Allen).
- G-DFSC = LYLE, Emily B, gen. ed.(1981–2002) *The Greig-Duncan Folk Song Collection*, 8 vols (Aberdeen: Aberdeen University Press).
- GES = MACDONALD, Keith N. (compiler and arranger) (1893, 1895) *The Gesto Collection of Highland Music* (Skye 1893, Edinburgh 1895: no publ.).
- GES A = Appendix to GES (1895 edn.).
- GNC = Ó BAOILL, Colm ed. (1994) *Gàir nan Clàrsach – the Harps' Cry* (Edinburgh: Birlinn).
- GOUNi & ii = [MCGOUN, A.] (c.1800) *The Repository of Scots & Irish Airs, Strathspeys, Reels & c. Part of the slow tunes adapted for 2 violins & bass; others with variations. The whole with improved basses for the harpsichord or piano-forte, etc.* (Glasgow: McGoun).
- G&M = GUNN, Adam and Malcolm MACFARLANE (1899) *Orain agus Dain le Rob Donn Mac-Aoidh* (*Songs and Poems by Rob Donn MacKay*) (Glasgow: J. MacKay).
- GT = THOMSON, George (c.1793–99) *Scotish Airs. A Select Collection of original Scotish Airs for the Voice: To each of which are added, introductory & concluding symphonies, & accompanymnts for the violin & pianoforte, by Pleyel. With ... verses by ... Scotish poets, adapted to each air, etc.* (London: Preston & son).
- HC = CAMERON, Hector, ed. (1932) *Na Baird Thirisdeach* (Stirling: Observer Press).
- HF = CAMPBELL, John Lorne and Francis COLLINSON (1969–1981) *Hebridean Folksongs* 3. vols. (Oxford: Oxford University Press).
- JA = AIRD, James, ed. (1782–1801) *A selection of Scotch, English, Irish and foreign Airs: Adapted to the fife, violin or German flute*, 6 vols (Glasgow: J.McFadyen).
- JCMC = *James Campbell of Kintail*. CDTRAX9008 (Greentrax Records) Prestonpans, 2010 (reissue of LP TNGM 140, Tangent Records, 1984) ed. P. Cooke and J. MacInnes.
- JFM = MORISON, Jane Fraser (c.1870) *Highland Airs and Quicksteps, arranged for the pianoforte*, 2 vols (Edinburgh: Paterson & Sons).
- JHJR = HOGG, James (1819–1821) *The Jacobite relics of Scotland; being the songs, airs, and legends of the adherents to the House of Stuart* (Edinburgh: William Blackwood); 1874 (Paisley: A. Gardner; R/ 2002 (Edinburgh: Edinburgh University Press).
- JLC = CAMPBELL, John Lorne, ed.(1933, Rev.1984) *Highland Songs of the Forty-Five ... [With thirteen melodies]* (Edinburgh: John Grant, 2nd ed. Edinburgh: Scottish Academic Press for the Scottish Gaelic Texts Society).

JM = CANNON, Roderick D. ed.(1994) *Joseph MacDonald's Compleat Theory of the Scots Highland Bagpipe*, (c.1760) (Printed, Oxford: Distr. Glasgow, The College of Piping).

JML = MACLACHLAN, John (c.1854) *The piper's assistant [music]: A new collection of marches, quicksteps, strathspeys reels and jigs* (Edinburgh: A. Glen).

JRG i–iii = GLEN, John and Robert (1870) *Glen's collection for the great Highland bagpipe* (Edinburgh: J. & R. Glen).

KC = STEWART, Charles (1884) *The Killin Collection of Gaelic Songs* (Edinburgh: MacLachlan & Stewart).

LC = LOWE, Joseph (1861) *Lowe's Collection of Reels Strathspeys and Jigs*, 6 vols (Edinburgh: Paterson and Roy).

LH = HONIG, Louis and John Cameron MACPHEE, eds. (1876) *Aireamh taghta de dh-orain na Gaidhealtachd: A Selection of Highland Melodies arr. for the Gaelic Society of London with original symphonies and pianoforte accompaniments by L. Honig* (London: J.A. Mills).

LHM = (c.1901–) *Logan's Collection of Highland Music arranged for the Violin* (Glasgow: Paterson).

LOG = (1920) *Logan's complete Tutor for the Highland Bagpipe, and a selection of marches, quicksteps, laments, strathspeys, reels & country dances*. (Inverness: Logan & Co.); R/1923 (Glasgow: Paterson).

LMBi = MACBEAN, Lachlan (1885) *Songs of the Gael* (Edinburgh: MacLachlan).

LMBii = MACBEAN, Lachlan (1885) *Songs and Hymns of the Scottish Highlands* (Edinburgh: MacLachlan & Stewart).

LSG = LOGAN, James (1831 & 1876) *The Scottish Gael* (London [1831]: no. publ.; Inverness [1876] Mackenzie, R/1976 & 2003 Edinburgh: John Donald).

MAA = ALBURGER, Mary Anne: *Making the fiddle sing: Captain Simon Fraser of Knockie and his Airs and melodies peculiar to the Highlands of Scotland and the Isles [1816]*. PhD. Thesis, Univ. of Aberdeen library, 2001.

MBP = MENZIES, Robert (1818) *The Bagpipe Preceptor* (Edinburgh: Oliver & Boyd).

MCB = *The Music of Cape Breton: vol 1. Gaelic Tradition in Cape Breton* Compiled by John Shaw. Topic LP 12TS353. (London: 1978).

MCM = MACLEOD, Malcolm C (1908) *Modern Gaelic Bards* (Stirling: E MacKay).

McK = MCKINNON, Robert (1884) *Robert McInnon's Highland Bagpipe Music. with a complete Tutor* (Glasgow: McKinnon).

MFS = SHAW, Margaret Fay (1955) *Folksongs and Folklore of South Uist* (London: Routledge R/ OUP 1977, Birlinn 1999).

MFU = MACFARLANE, Malcolm (1894) *The Lark. An Uiseag Leabhran-ciuil air son Sgoilean* (Glasgow: A. Sinclair).

MKF i–iii = KENNEDY-FRASER, Marjory and Kenneth MACLEOD (1909–21) *Songs of the Hebrides*, 3 vols. (London: Boosey).

MMi = MACINNES, Malcolm (1942) *Traditional airs of Skye and the West* (London: Bayley & Ferguson).

MMii = MACFARLANE, Malcolm and R. D. JAMIESON, eds. (1905) *An Ion dubh – The Blackbird: a collection of Twenty-Eight Gaelic songs* (Dundee: Malcolm MacLeod; Paisley: Parlane).

MSH = MOFFAT, Alfred (compiler) (1907) *Minstrelsy of the Scottish Highlands A collection of Highland melodies with Gaelic and English words* (London: Bayley & Ferguson).

MSHR = MOFFAT, Alfred (compiler) (2nd. edn. 1968) *Minstrelsy of the Scottish Highlands A collection of Highland melodies with Gaelic and English words* (65pp. 32 songs).

M&W = MACFARLANE, Malcolm and Frederick WHITEHEAD (c.1901) *Songs of the Highlands* (Inverness: Logan).

- NGB = GOW, Nathaniel (c.1850) *The Beauties of Niel Gow. Being a selection of the most favorite tunes from...* (Edinburgh: Alexr. Robertson).
- NGCi = GOW, Neil (1784) *A Collection of Strathspey Reels* (Edinburgh: no publ.).
- NGCii = GOW, Neil (pt. 2 1788) *A Collection of Strathspey Reels*. [and numerous years thereafter] (Edinburgh: no publ.).
- GCRi-iv = GOW, Niel and sons (1799?–) *Complete Repository of Original Scots Slow Strathspeys and Dances*, 4 vols (Edinburgh: Gow & Shepherd).
- NGVM = GOW, Nathaniel (c. 1820) *The Vocal Melodies of Scotland* (Edinburgh: N. Gow & Son).
- OaE = MHÀRTAINN, Cairistìona (2001) *Orain an Eilein – Gaelic songs of Skye* (Skye: Taigh nan Teud).
- OnB = MORRISON, Angus, ed: *Orain nam Beann – Songs of the Mountains* (Glasgow: MacLaren).
- OG = CAMPBELL, Bruce, ed. (1987–1993) *Orain nan Gaidheal – an anthology*, 3 vols (Glasgow: Gairm Publications).
- OL = CRAIG, Kirkland C. (1949) *Orain luaidh Mairi nighean Alasdair* (Glasgow: Alasdair Matheson).
- OMh = (1924–1940) *Orain a Mhoid*, 17 vols (Glasgow: MacLabhruinn).
- PaBi = MacDonald, Keith N. (1901, Reprinted 1931) *Puirt-a-Beul – mouth tunes or songs for dancing as practised from a remote antiquity by the Highlanders of Scotland* (1931 edn. Glasgow: MacLaren).
- PaBii = Lamb, William. (Ed.). (2012). *Keith Norman MacDonald's Puirt-à-Beul*. Broadford: Taigh na Teud.
- PH = HENDERSON, Peter (1900) *Henderson's Collection of Marches, Strathspeys, Reels, and Jigs, to which is prefixed an Illustration of the Principles of Bagpipe Music* (Glasgow: Peter Henderson).
- PK = KENNEDY, Peter, ed. (1975) *Folksongs of Britain and Ireland* (London: Cassell).
- PMD = MACDONALD, Patrick (1784, R 1973) *A Collection of Highland Vocal Airs* (Edinburgh: no publ., R/ Pennsylvania: Norwood Edns.).
- PUR = PURSER, John (1992) *Scotland's Music* (Edinburgh: Mainstream).
- RC = CANNON, Roderick (n.d.) Notes on possible pipe tunes in the Elizabeth Ross Manuscript. (Personal communication).
- SF = FRASER, Simon (1816; R/ 1982) *The Airs and Melodies peculiar to the Highlands of Scotland and the Isles*. (Edinburgh: no publ.; R/ Sydney, Nova Scotia: Paul S. Cranford).
- SKYE = MACDONALD, Keith Norman, compiler (1887) *The Skye Collection of the best Reels and Strathspeys ... compiled & arranged for violin & piano* (Edinburgh: Paterson).
- SM = SMITH, Robert Archibald (c.1820–24) *The Scottish Minstrel: A selection from The Vocal Melodies of Scotland*, 6 vols (Edinburgh: Robt Purdie).
- SMM = JOHNSON, James, ed.(c.1787; R/1990) *The Scots Musical Museum*. 6 vols. (Edinburgh: J. Johnson; R/ 2 vols. Aldershot: Scolar Press).
- SRE = CAMPBELL, John Lorne (1990) *Songs Remembered in Exile* (Aberdeen: Aberdeen Univ. Press).
- SUR = SURENNE, John Thomas (c.1845 & 1852) *The Dance Music of Scotland a collection of all the best Reels and Strathspeys ... arranged for the pianoforte* (Edinburgh: Wood).
- TDS = FLETT, Joan F. and Thomas. M. FLETT (1964) *Traditional Dancing in Scotland* (London: Routledge and Kegan Paul).
- TMG = GLEN, omas MacBean (1840) *A New and Complete Tutor for the great Highland bagpipe*. (Edinburgh: Thos. Glen).
- Tocher = (1971–) *Tocher: Tales, Traditions, Songs: Selected from the School of Scottish Studies Archives*, vols. 1– (Edinburgh: School of Scottish Studies, University of Edinburgh).
- WG = GUNN, William (1848) *The Caledonian Repository of Music, adapted for the bagpipes* (Glasgow: William Gunn) [4th edn. enlarged 1867].

WMI = MATHESON, William, ed. (1938) *The Songs of John MacCodrum* (Edinburgh: Scottish Gaelic Texts Society).

WMii = MATHESON, William (1970) *An Clarsair Dall. The Blind Harper* (Edinburgh: Scottish Gaelic Texts Society).

WMiii = MATHESON, William (1993 & 2000) *Gaelic Bards And Minstrels*. CDTRAX 9016D [first published on cassette, CTRAX9016] (Prestonpans: Greentrax Records).

WMO = MORRISON, William (1813) *A Collection of Highland Music consisting of Strathspey reels, marches, Waltzes and slow Airs...selected for the pianoforte* (Inverness: I Young & Co.).

WMT = MACKAY, William [and Angus] (1840): *The complete tutor for the great Highland Bagpipe* (Edinburgh: Alexander Glen) [corrected and improved by Angus MacKay, 1843].

WR = ROSS, William (1885) *Ross' pipe music [third edition]* (Edinburgh: no publ.).

WT = TURNBULL, Walter (1827) *Highland Melodies, with original poetry...* (London: Goulding & Dalmaine).

Texts

AAM = MACDONALD, Angus John and Archibald MACDONALD (1911) *The MacDonald Collection of Gaelic Poetry* (Inverness: Northern Counties).

ADS = STEWART, Alexander and Donald STEWART (1804) *Co-chruinneacha taoghta de shaothair nam bard Gaëleach* (Duneidin: T. Stiuart).

AG1 = *An Gaidheal: paipeir-naidheachd agus leabhar-sgeoil Gaidhealach* (1871–1877) (Glasgow: no publ.)

AG2 = *An Gaidheal – The Gael – the official magazine of An Comunn Gaidhealach* (1923–1967) (Glasgow: An Comunn Gaidhealach)

AML = MACLEOD, Angus (1952) *The Songs of Duncan Ban MacIntyre*. Scottish Gaelic Texts Soc., iv. (Edinburgh: Oliver & Boyd).

AMS = SINCLAIR, Alexander Maclean (1898) *Na baird Leathanach: The Maclean bards* (Charlottetown P.E.I., Haszard & Moore).

AO = SINCLAIR, Archibald, junr. (1876-79) *The Songster, An t-Oranaiche* (Glasgow: A. Sinclair).

ASA = MACDONALD, Alexander (1751) *Ais-Eiridh na Sean-Chanoin Albannaich* [later editions 1764, 1802, 1834, 1839, 1874, 1892] (Edinburgh: no publ.).

AtA = MUNRO, James (1832, 1854 & 1885) *An t'Aillegan; comhchruinneachadh dhan, oran, agus dhuanaig* (Glaschu: no publ., [1885 edn. Edinburgh, MacLachlan & Stewart]).

BAL = BLACK, Ronald (2001) *An Lasair: anthology of 18th Century Scottish Gaelic verse* (Edinburgh: Birlinn).

BG = WATSON, William J. (1918) *Bardachd Ghaidhlig: Specimens of Gaelic Poetry, 1550-1900* (Inverness: Northern Counties).

CG = CARMICHAEL, Alexander *et al.*, eds. (1900-1971) *Carmina Gadelica: Hymns and Incantations with Illustrative Notes on Words, Rites, and Customs, Dying and Obsolete*, 6 vols (Edinburgh: various publs).

DAO = MACLACHLAN, John (1869) *Dain agus orain le Iain Mac-Lachain* (Glasgow: G. Mac-na-Ceardadh).

DM = MACLEOD, Domhnul (1811) *Orain nuadh Ghaeleach* (Inverness: Eoin Young).

DMC = MACCALLUM, Duncan (1821) *Co-chruinneacha dhan, oran, &c. A collection of original poems, songs, &c.; taken from oral recitation in various parts of the Highlands and Islands of Scotland, during the last twenty years; to which are added, notes biographical, critical, & explanatory* (Inverness: Seumais Friseal).

DMV = MACVEAN, Duncan, ed. (1836) *Co'Chruinneachadh de dh'Oranan Taoghta iomadh dhiu nach deach riabh roimh an ann clò - A Collection of the Most Popular Gaelic songs* (Glasgow: D. MacVean).

- DORi-v = *The Dornie manuscripts* (group of five MSS written by Capt. Alexander Matheson, Dornie, Kintail). DORi, ii and iv (NLSAcc.971/2/2, 3 & 4); DORiii (School of Celtic and Scottish Studies archive, University of Edinburgh); DORv (University of Edinburgh library).
- DST = THOMSON, Derick S. (1993) *Gaelic Poetry in the Eighteenth Century* (Aberdeen: Association for Scottish Literary Studies).
- DSTii = THOMSON, Derick S. (1992) *The Macdiarmid MS Anthology* (Edinburgh: Scottish Gaelic Texts Society).
- DSTiii = Thomson, Derick S. (1996) *Alastair Mac mhaighstir Alastair: selected poems*. (Edinburgh: Scottish Gaelic Texts Society).
- GBi = SINCLAIR, Alexander Maclean (1890) *The Gaelic Bards from 1411 to 1517 [i.e. 1715]* (Charlottetown, P.E.I.: Haszard & Moore).
- GBii = SINCLAIR, Alexander Maclean (1892) *The Gaelic Bards from 1715 to 1765* (Charlottetown, P.E.I.: Haszard & Moore).
- GBiii = SINCLAIR, Alexander Maclean (1904) *The Gaelic Bards from 1825 to 1875* (Sydney, C.B.: Mac-Talla).
- GSMM = Watson, James Carmichael, ed. (1934) *Gaelic Songs of Mary MacLeod* (London: Blackie).
- GSWR = CALDER, George, ed. (1937) *Gaelic Songs: Collected by John Mackenzie ... Orain Ghaidhealach le Uilleam Ros, etc.* (Edinburgh: Oliver & Boyd).
- HM = MORRISON, Hew, ed. (1899) *Songs and Poems in the Gaelic Language by Rob Donn* (Edinburgh: John Grant).
- IC = Anon: (1806) *Co-Chruinneachadh nuadh do Dh' Orannibh Gaidhealach* [The Inverness Collection]. (Inverness: Eoin Young).
- IG = GRIMBLE, Ian (1979) *The World of Rob Donn* (Edinburgh: Edina Press).
- JG = GILLIES, John (1786) *Sean Dain agus Orain Ghaidhealach, air an tabhairt o Dhaoine Uaisle, araid an Gaeltachd Alba, don fhear fhoillsicheach Eoin Gillies: A Collection of Ancient and Modern Gaelic Poems and Songs, transmitted from Gentlemen in the Highlands of Scotland to the Editor* (Perth: John Gillies).
- JMK = MACKECHNIE, John (1973) *Catalogue of Gaelic Manuscripts in selected libraries in Great Britain and Ireland* (Boston: Hall).
- KMK = MACKENZIE, Kenneth (1792) *Orain Ghaidhealach, agus Bearla air an eadar-theangacha le Coinneach Mac'Coinnich* (Edinburgh: no publ.).
- LnF = CAMPBELL, John Francis (1872 & 1972) *Leabhar na Feinne* (London: Spottiswood; R/Shannon: Irish University Press).
- McT = *Mac-Talla* (newspaper) (1892-) (Sydney, Nova Scotia: pub. J.G. McKinnon) [weekly 1892-1901, fortnightly 1901-1904].
- McTnT = SINCLAIR, Alexander MacLean, ed. (1901) *Mac-Talla nan Tùr* (Sydney, C.B., Mac-Talla Publishing).
- MN = NEWTON, Michael (2001) *We're Indians Sure Enough: the legacy of the Scottish Highlanders in the United States* (no pl.: Saorsa Media).
- NMi = MCGUIRE, Nancy R. (2001) *The Dornie Manuscripts*. Unpublished PhD thesis, University of Aberdeen library.
- NMii = MCGUIRE, Nancy (2007) 'Lost and Found: the papers of Captain Alexander Matheson', *Scottish Gaelic Studies* xxiii, 145 – 178
- ON = CAIMBEUL, Aonghas (1785) *Orain Nuadh Ghaidhealach* (Edinburgh: R. Fleming)
- PMP = MACPHARLAIN, P[atrìck] (1813) *Co'chruinneachadh de dh'Orain* (Dun-Eudainn: Stewart).
- PT = TURNER, Peter, ed. (1813) *Comhchruinneacha do dh'Orain Taghta, Ghaidhealach* (Edinburgh: Stewart).

RMD = MACDONALD, Ronald (1776) *Comh-chruinneachidh orannaigh Gaidhealach* (Dunaidiunn: Walter Ruddiman).

SCR = (1881-85) *The Scottish Celtic Review*, 4 vols (Glasgow: no publ.).

SGVV = Ó BAOILL, Colm and Donald MACAULAY (1988, 2001) *Scottish Gaelic Vernacular Verse to 1730: A Checklist* (Aberdeen: Aberdeen University Department of Celtic)

SHP = STEWART, Alexander of Fortingall (1928) *A Highland Parish, or, the History of Fortingall, etc.* (Glasgow: no publ.).

SO = MACKENZIE, John, ed.: (1841) *Sar-obair nam Bard Gaelach; The Beauties of Gaelic Poetry, and Lives of the Highland Bards* [Many revisions, 1865 new texts were added. All page number references relate to the 1907 edition.] (Glasgow: McGregor Polson; Edinburgh: John Grant).

SPB = SINTON, Thomas (1906) *The Poetry of Badenoch* (Inverness: Northern Counties publishing Co.).

TGSI = (1871-) *Transactions of the Gaelic Society of Inverness* (Inverness: The Society).

EDITORIAL METHOD

While the editing of this manuscript has depended on the closely integrated work of all three editors, Morag MacLeod was initially concerned with locating and underlaying suitable texts to fit the airs. Colm Ó Baoill did extensive work selecting further texts, discussing them and their sources and providing translations in the Commentary on the Airs. Peter Cooke provided more specifically musical discussions in the Commentary and also edited and typeset the airs with their texts using Sibelius 6 software. Both he and Ó Baoill contributed to the content of the Introduction.

We have been guided by the kind of use we think readers may want to make of the material in this edition. Although Elizabeth Ross provided no song texts we have considered it important to add texts wherever possible. Just as a ballad is not a ballad when it has no tune (to cite the opinion of Bertrand Bronson), so we feel a song is not a song if it has no words. Perhaps ER was simply following the prevailing fashion of Scottish musically literate folklorist-collectors of her day when compiling the manuscript. Few of them were Gaelic speakers and most of those who would buy their collections were also unlikely to be Gaelic speakers. On the other hand, she may simply have wanted to compile a collection for solo performance on keyboard or harp or as an accompaniment to singers who knew the poetry – though the tessitura of some songs and some of the dance tunes lies rather high for singers. We have not transposed them for they are well suited to instrumental rendering and singers can choose their own pitch levels. With the exception of ‘Cumha Mhichdintósich’, ER transcribed the pibrochs a tone higher than is customary for Scottish bagpipe music. We have transposed these down a tone to ease comparison with pipe-music sources. The implications of ER’s choice of pitch level are discussed in the separate section devoted to these pibrochs.

We have tried to select texts that we think would have been known in Raasay when ER was living there and have included a sufficient number of verses to convey the essence of the song and to make a satisfying performance possible even if lack of space precludes the inclusion of all verses. Conventions of Gaelic orthography have changed and are still changing so we have adapted texts to conform to current orthographic style. We have retained ER’s spelling of her titles but also provided them in modern form. Some airs appear to include extra sections that will not fit the verses and we have not attempted to provide texts for these sections. They could well be instrumental interludes, that can fit between successive verses (see nos. 1 and 4), or they could be extensions of vocal dance tunes where texts are often fragmentary (for example nos. 7 and 10). We have, however, in the case of dance tunes sometimes added texts associated with them even though the setting given seems obviously designed for an instrument.

Often the selected song text fits the rhythms of ER’s air perfectly, though we have frequently thought it useful to suggest rhythmic modifications (using ‘headless’ note rhythms placed above ER’s notes) or to prescribe an anacrusic note and to clarify the start and end of repeated sections. One only has to compare successive verse-variants of a performance of any traditional song by good Gaelic singers to realize that any one tune version will not successfully serve for all verses without modification, for traditional Gaelic singers constantly modify musical rhythms to preserve the rhythmic needs of

the language. Nevertheless ER seems to have found that her choice of time-signature provided an adequate basic framework for the poetic metre even in those few songs where we have felt the need to re-position the barlines to make better musical sense. She frequently used both 'common-time' signatures which we have converted to fractional formats (e.g. 4/4, 2/2 etc). She clearly was a competent transcriber: the above-mentioned changes are the only ones we have made when presenting her transcriptions and any other small corrections are always noted in the editorial commentary. Bars have been numbered counting opening incomplete bars as no. 1 each time.

There is sometimes doubt as to the precise pitch of notes penned owing to the various sizes of quill used on staves which are rather narrow. Such doubt has often been resolved by referring to the internal structure of the whole melody and sometimes by examining the bass clef harmony. Though brief melismas can occur in secular Gaelic singing, ER used no slurs, not even those customarily used to link grace notes to a principal note. We have followed her practice even though many modern collections of fiddle and keyboard music do include them and have added dotted slurs only in those places thought necessary to accommodate the chosen text. In some cases we are not sure if a grace note is what its name suggests or if it has been included to match an extremely short text syllable which could have created problems if ER had attempted to notate the melody more precisely (eg. song 90 bar 2). Very often ER's grace notes reflect a particular way of articulating an accented syllable in traditional Gaelic performance practice, while in the case of many of the dance tunes they represent the kind of 'gracing' favoured among fiddle players.

In addition to grace notes (also known as short appoggiaturas) ER used the same two ornament signs as those adopted by Neil Gow in his fiddle music publications; namely the common turn and, more frequently, the shake (or 'turned shake' as it is described by Clementi in his *Introduction to ... the Pianoforte* (London, 1801, 11). These signs have all been retained: they are certainly a feature of Scottish fiddle music and much of the classical keyboard music of the period, but singers may prefer to use them simply as a cue for articulating or ornamenting a syllable in a suitably traditional manner or to ignore them. We have not presumed to suggest any particular interpretations of these signs. ER occasionally wrote arpeggiated chords (which do not always begin in the bass part). While removing other treble-clef harmony, we have retained these chords since they are often a sign of emphasis or some other declamatory gesture. In the case of the pibroch transcriptions the *arpeggiandi* often indicate a particular type of bagpipe gracing, for example, the 'throw' to the note D which consists of a cluster of grace notes beginning from the bottom note G on the pipe chanter (eg. G D G Csharp G to D, or G D Csharp to D).

ER was careless in her placement of the sharps or flats used for key-signatures. It seemed to have been enough for her to indicate the signature by placing the required number of sharps (or flats) almost anywhere on the staves. Her choice of key-signature is also inconsistent: it usually depended on what she perceived as the prevailing tonality of the tune (but see no. 62, *O thullaichean gu beal-lichen* where she chooses the key-signature of one sharp and then has to place a natural in front of every note F in the tune). Sometimes she specifies at the head of each staff only the number of the sharps (or flats) that are needed for a tune regardless of its tonal centre, which in any case can sometimes be ambiguous. For example, one might consider tune no. 25 to be in a mode of either F-major or D-minor but ER shows no such key-signature, for the tune is pentatonic containing no note B (apart from a single grace note which could well be considered indeterminate in pitch). However, it is clear in her bass-clef harmonies (added possibly later) that a Bflat was called for; she possibly forgot to modify the key-signature. We have preserved her key-signatures but re-positioned them.

The pibrochs

Elizabeth Ross's detailed record of the six pibrochs (two of which are incomplete) should prove of considerable interest to students of piping. The only earlier sources for her repertory are found in the settings of four tunes published by Patrick MacDonald in 1784 (PMD) and one tune included in his brother's manuscript *A Compleat Theory of the Scots Highland Bagpipe* (c.1760). The value of ER's

record lies in our belief that Raasay's highly regarded piper, John MacKay, was her informant and in the amount of careful detail evident in her notations. We hope that the detailed commentary that is provided for each will prove of particular use to students of piping.

The pibrochs have been transposed down a tone to match the pitch commonly used for Highland bagpipe notation, with one exception – *Cumha Mhichdintósich* 'Mackintosh's Lament' – which was already notated at nominal bagpipe pitch (possibly resulting from her knowledge of the version in PMD 38). ER notated the other tunes one tone higher, with a key-signature of three sharps (placed rather haphazardly on the staves). It has already been noted that ER "acquired many of the longest pieces from the performance of the family Piper, and was accustomed to play them on the piano with much effect." If one considers the possibility that the keyboard instrument at Raasay could well have been lower than present day concert pitch and that John MacKay's pipes (like present day pipes) were probably higher in pitch than the notated system tonic (nominally A), then her choice of pitch suggests she may well have played such pieces on the keyboard at Raasay at the same pitch as that of John MacKay's pipes, using the note B as a system tonic. In common with other printed pipe music we use no key signature for these pibrochs other than *Cumha Mhichdintósich*, but it should be noted that the pipe chanter sounds Csharp and Fsharp and this should be recognized by anyone wishing to play the other pibrochs on an instrument other than the Highland or Lowland bagpipe.

It is fairly evident that she was writing the tunes for performance on a fortepiano or piano. One proof of this lay in her penning of a fingering reminder ('321' - a standard pianistic technique for rapidly repeating notes) beneath the first three low As at the start of the Variation 3 in *Failte Fir Cheanlochmuidort*. Though she drew up her musical systems with two staves, one for the left hand (using the bass clef), she made virtually no use of the lower stave. She sketched in a rudimentary left hand part for the first bar of this tune but then abandoned any attempt to continue until she began the untitled fragment identifiable as '*Blàr Gleann Sheille*' ('The Battle of Glen Shiel') where she added a simple bass line mostly of rhythmic drone notes with few changes of rhythm or pitch. These left hand parts are briefly discussed in the commentary for this pibroch.

If one bears in mind the fact that anyone playing tunes on a keyboard instrument can employ a number of articulatory techniques which are not available to pipers (varying loudness and separating repeated notes) it is clear that ER imitated the intricate gracing of pibroch melodies very effectively, making judicious use of pianistic 'gracings'. She frequently used three-note chords to suggest the 'low hand' grace note clusters that comprise 'throws' and 'grips' on D and on B and often arpeggiated these chords. She seemed to have quickly evolved certain useful transcribing conventions and one notices only a small degree of refinement as one reads the tunes in the order in which they appear in the manuscript.

Like many compilers of the pibroch repertory she occasionally confused E melody notes with the various types of what pipers often call 'E introductions' (a cluster of grace notes surrounding an E anacrusis that is often used to open a phrase or to signal arrival at a cadence). This is useful, however, for on those occasions where she wrote an introductory E as a melody note it provides a clearer idea of how long she intended it should sound in relation to other notes played or chanted by her informant – presumably John MacKay. The duration of introductory Es is a detail of piping style that has long intrigued students of piping. Her introductory Es are clearly intended to have an anacrusic role and where the introduction occurs at the beginning of a phrase she places it before, not after, the barline. Clearly the ensuing melody note is intended to be the prominent (accented) note, not the E (contrary to what is implied in the notations of Angus MacKay and others who followed him).

One important but puzzling convention which she regularly adopted was her way of writing Introductory Es when they signal a cadence on low A with its 'echoing beats' - a formula often termed *eallach* or *hiharin* (to use the *canntaireachd* vocables commonly associated with this formula). In her case she wrote the introductory E as a quaver, in an unstressed position, while the D that follows is shown as a stressed melody note, usually a crotchet. John MacKay's son, Angus, usually wrote the E as a

melody note in an accented position, then reduced the D to a semiquaver grace note value and compensated for lengthening of the E by shortening the melody note A that followed. It is as if he regularly observed the standard 'rule' for writing out classical European 'long appoggiaturas' where the appoggiatura (which here could be considered to be note E) is given a specific length but then deemed to take time from the melody note that follows it. He may have learned this from a classical music tutor, despite the fact that such appoggiaturas, being as much classical European harmonic devices as they were melodic devices, had no relevance to the Highland piping tradition. It is unclear how John MacKay played this formula on his pipes if he did not play it as transcribed by ER. If one plays ER's version on a keyboard and sounds strong A drones in the bass part, then the D quickly fades into the spectrum of the bass notes. MacKay's son Angus, while giving prominence to the E, evidently intended the D to sound longer than the other 'pseudo-notes' since he generally gave it only two tails, not three. ER's version is given below with MacKay's and another early version for comparison.



Elizabeth Ross



Angus MacKay (AMA)



Donald MacDonald (DMD)

Though she adopted common time (4/4) for all the tunes, she 'stretched' bars at times (to accommodate introductions especially) and did this in preference to using a pause sign (which is imprecise for indicating extra duration). We have marked places where she stretched bars by adding temporary time-signature changes on the stave.

If it is safe to assume that she would have learned these pibrochs from John MacKay (Raasay), then these few tunes provide a useful and mostly consistent indicator of his playing style. The differences between her settings and those of John MacKay's sons, Angus and John (junr.) are of considerable interest when one considers how far Angus MacKay's transcriptions in particular seem to have influenced *Piobaireachd* performance style as it developed during the nineteenth and twentieth centuries.

Abbreviations used in the Commentary:

NLS National Library of Scotland
GB-Eu Edinburgh University Library

b.= bar eg. b.12 / c crotchet / q quaver / c. dotted crotchet / m minim
s semibreve / sq semiquaver / t-s time-signature / k-s key-signature

COMMENTARY ON THE AIRS

1. Crodh Aillen [Crodh Chailein] *Colin's Cattle*

This is probably the earliest musical notation of a song which can be found in numerous later collections of Highland vocal music, many of them showing considerable melodic variety. The song was also a favourite of Dawney Douglas, keeper of the Edinburgh tavern which was home to the Crochallan Fencibles, a drinking club which Robert Burns was invited to join in 1787. See Cassell's *Old and New Edinburgh* (1881–3, 235) where it is suggested that the song is associated with a legend of a young woman whose spirit used to occasionally appear “in the gloaming... milking her cows... and singing the plaintive song”.

The text underlay is adapted from DC (p. 274) which gives only one verse and a refrain. ER's version shows what appears to be the refrain three times, the third one with added ornamentation. The story of the song along with other Gaelic verses and a very free translation can be found in CMo III: 239, X: 116, XVIII: 188, and TGSI xv 159. In CMo XVIII: 188 'Fionn' links the tune to 'Lochaber no More': see also Keith Sanger and Alison Kinnaird, *Tree of Strings* (1992), 109. The tune set by Haydn (in GT iv 198) is quite different.

Concordances: NLS MS 14949a:61 (a Maclean-Clephane MS); *GB-Eu MS M.566:34b* (a Maclean-Clephane MS); AF MS GEN. 614/1 no.245, GEN. 614/2 no.64, MS GEN. 614/2 no. 141 and (1996) p. 74; LH (1876) 4; OMh IV 3; OMh IX 14; CC 7; CL no 57; KC 23–25 ('as sung in Glenlyon') ; CMo III 239 & X: 116 & XVIII: 188; CBT 175; *McT* v 208; GES 19, 38 (2nd set) and GES A 60 (but all different sets, the first from Mrs MacDonald, Keppoch); FT 243 (with 2 vv. but different tune); MFS 168 (different tune); MSH 38; M&W (1902) 24; Uiseag 7; CMhii 50; CMhiv, 68; JEFDSS IV 152; 10; FC 109.

Words only: NLS Advocates MS 50.2.20:182b [John Francis Campbell]; Scottish Record Office GD50/175 (c.1850) p.[151]; DC (1862) 274; TGSI xv 159; Duncan Campbell, *Lairds of Glenlyon* (Perth:1886) 50–51; SPB 17; Alexander Stewart, *A Highland parish, or the History of Fortingall* (Glasgow: 1928) 196, 356; Alasdair MacNeacail *Oideas na Cloinne* (Glasgow:1947) 47.

Editorial: The use of arpeggiated chords, trill and ornamental flourishes suggest this was intended as an instrumental arrangement for harp or keyboard. this is one of three songs we have given in full so as to provide an idea of ER's arranging. In bb.3, 5, 11, 13 and 22, the LH C major chord was A minor. / b.24, bass clef grace note has been pencilled in later. ER's use of repeat barlines is inconsistent throughout and it is left to the performer to judge where to repeat, if at all.

2 'N Gille duth ciarduth [An gille dubh ciardhubh] *The dark sultry lad*

Several versions of this song were known in the nineteenth century but their melodies differ. The song is sometimes known by its first line, 'Cha dirich mi bruthach'. The text given is adapted from the eight verses in RMD (1776) 264–266. From this source derives the version in SO (1865) 422, and the text

in BG (1918) 50–52 is based on RMD and SO. ER's melody spans two verses.

Concordances: PMD 22 no. 142 (different tune and metre, but same title). Used by Burns in SMM ii 135 transposed down a tone); DMP 55 no. xx; LH 68 (different tune); GES A 50 (a Uist set “supposed to have been composed in the 13th century”); SF 70 no. 25 (different tune); KC 6; CC 62; SHi 2; JFMi 2; FD 2–53; MSH 78; MSHR 44–45; CMhii 24; MKF i 2.

Words only: RMD (1776) 264; SO 422; BG (1959) 50.

3. Gillen in fheilidh [Gilleann an fhèilidh] *The kilted lads*

Angus J. MacDonald in DFi dates this song text to about the 1790s and notes, “The author of this song was John son of Ewen the Herdsman, the Honey Dell, Hoghearraidh, North Uist”. The text-version used here is transcribed from William Matheson's recorded singing (SA1956/164): several other versions have been collected from oral tradition.

Of the tune itself, ‘Gillibh na fela – the lads with the Kilt's’ [sic] is included in Daniel Dow's *Collection* (c. 1775). Versions of the tune as a 6/8 march appear in several early nineteenth-century pipe music collections and at least one other song was set to the tune as early as 1792 (see KMK, below).

In common with many other instrumental settings, the weak syllable in the feminine endings is not repeated in the manuscript (i.e. ER writes only one note for *fhèilidh* each time).

Concordances: DDii 23; JA vi 39 (Gillibh n fela); AF GEN. 614/21 no. 151 (‘Gilleann an fhèilidh’); GEN. 614/4 (‘Soiridh slàn do ghilleann an fheilidh’); SKYE 177; GES 117 (A quickstep); DFi 113–115.

Piping sources: WG 84; JRG iii 10; DG iii 10 and iv, 23; JRG 23; DMD 76; QOH, 37.

Words only: KMK, 30 (‘Oran do Chaptain Seumas Friosa Chuldaothall’, to the tune of ‘Gilleann an fhèilidh’); TGSi xxxix (2nd February 1917) p. 111.

Editorial: Final note: dotted crotchet, but undotted in bass part.

4. Ho ro mo chuid chuidichde u [Horó Mo Chuid Chuideachd Thu] *Oh, My own comrade*

A version of the well-known ‘Oran do Ghunna dh’ an ainm Nic Còiseim’ (‘Song to the gun named ‘Nic Coiseim’) composed by Duncan Ban MacIntyre. The extra four bars at the end could well have served as an instrumental interlude between the verses. The text is adapted from AML, the translation (by John Macinnes) is from JCMC.

Concordances: SF 33; GES. 26; LH 48 (with the title ‘Nighean Thoromaid’); CC 86; MMii no. 3; CMhi 16: DFii 326 (and note p. 325, where we learn that this is another song using the same tune and chorus but composed by David Livingstone of Mull).

Words only: AML 226 no. 27 (for a full text): JCMC (booklet 19).

5. Lachluin Duth [Lachlainn Dubh] *Dark-haired Lachlan*

Little is known about this air. Fraser's setting (SF) has some melodic similarities.

Concordances: SF 45 115 (“took down this air from the singing of Mrs Campbell, wife of the Rev. Mr Campbell of Inverness Royal Academy who sings a lot of Gaelic verses to it with great taste”). Fraser's version (‘Lachlann Dubh’) is played by Maggie MacInnes (Celtic harp) with George

Jackson (viola & whistle) *Cairistiona*. Iona Records 1984 Recs. Side 2/2 (track 6 on later CD issue).

Editorial: b.16, notes 1–2, m.

6. Nighean donn bhoidheach *Beautiful brown-haired maiden*

Possibly a labour song. The first line of text has been pencilled in at the bottom of the page by an earlier reader (probably William Matheson) – “Hùg órann ó ro bha hó Mo nighean donn bhoidheach”. The text given here after verse one is from CrM, collected in Cape Breton: Verse 1 is that sung by William Matheson (SSS archives SA1974/174). Donnie M. Macleod recorded a version learned from Jessie MacKenzie with a vaguely similar melody but quite different text and a refrain beginning ‘Hug o a leó nighean donn’ (Skye CD13 *Donnie Murdo MacLeod – Sguab is Dloth*).

Concordances: CrM 148 (Canadian Museum of Civilization: Helen Creighton, B137 F3).

Editorial: Anacrusis omitted at the beginning but included at the end. ER includes an extra beat in the final bar of each verse. Some Hebridean singers rhythmically condense the text at this point.

7. A chaorain a chaorain *Little peat, little peat*

A lively little *port à beul* which has recently become popular again. The text and translation is adapted from Margaret Fay Shaw’s transcription of the singing of Miss Annie MacDonald of Lochboisdale (MFS 173), though ER’s air clearly seems to be an instrumental version.

Amy Murray quoted a tale she heard in Eriskay which is associated with a version she collected in 1905,

“There was a woman at the shieling, and her husband had gone to the townland for the night. She was putting her child to sleep. The light coming over the half-door was taken off her. Looking round, she saw a form of a man she didn’t know, and she sang this lullaby, asking the embers to make [light] for her – to light up like a candle – and she sang, “The care of him of the bright breast be upon me”. He then said, “‘T’ is well for you that you said that,” and went away. Taken down by Father Allan from an Eriskay woman’s telling. (NLS MS 9711/15, p. 35).

Concordances: PMD 37 no.29 ‘Skye dance’ (a tone higher); AAi 100 ‘A chaoran, a chaoran’; GCRiv 36 (a tone higher and titled ‘Rasay’s Favorite. Very old. Communicated by Himself’ and ‘May be played Slow when not Danced’); MKF iii p. xix (from Barra); MFS 173.

Editorial: b.5, notes 5 and 6: dotted slur implies that ‘cheann’ should be sung as a single c. / b.9, note 6, ambiguous, could be G.

8. [Dòmhnall Àlainn a’ tighinn] *Elegant Donald coming*

The term ‘reel’ along with a barely decipherable title – ‘Donul Aulinn’ was added in pencil. This tune suits the fiddle well but no other source is known to us. See also no. 79, where a different setting (possibly a pipe version) is given with its title ‘Donull aluin a tighen’.

9. Miss Macleans Reel *Miss Maclean’s Reel*

Presumably this is a locally known fiddle tune that has not passed into tradition.

Editorial: b.13, note 4 ambiguous: it could be G. Other alternatives on the same stem are scored out.

10. Amedain ghórich [Amadain ghòraich] *You silly fool*

This suits the fiddle well but but by making the Fsharps in b.19 Fnatural and replacing the high A in b.7 with another pitch then pipers may play it (if transposed up a tone), though it differs from the more common pipe settings, most of which probably use DMD as the primary source. The text given is adapted from K.N. MacDonald's *Puirt-à-Beul*. In translation it runs: 'You silly fool of a soldier, I saw you drinking last night.' Piper and Gaelic singer Alasdair Boyd (from South Uist and Oban) described it as a slow 9/8 march and included an extra line 'Chunna mi raoir a milleadh thu' (I saw you creating havoc last night) in his singing of it (SSS archive tape 1970/9/3).

Concordances: MBP 35 ('Kick the rogues out'); DMD 66 ('Kick the rogues out') WG (1860) 5; WR (3rd edn.)160; GLEN i 17; DG iv 10; PaBi 39, PaBii 112 ('Marching time. Slow strathspey or jig). The words are probably more than a century old, and the air older still') PaBii ('Marching time. Slow strathspey or jig. The words are probably more than a century old, and the air older still').

11. Mrs MacLeod of Talisker's Reel

The title of this lively strathspey was partly trimmed off the manuscript. Known as a pipe reel by John MacKay's son Angus (AMA, but with a different title), the second section also is somewhat similar to the *port* 'Maoileas mòr na Guailne', as sung by Seumas MacDhomhnaill (*Clo Dubh Clo Donn* – track 15 of CDTRAX 9018).

Concordances: DMD 11 (*M. Mackenzie* in the seventh edition); AMA 70 ('Miss M. MacKenzie ('Delvin's') Reel').

12. Miss Maria Maclean of Coll's Reel by Capt. L. Stewart.

We know of no other sources for this. The title and ascription are in cursive script unlike other titles.

13. Soirridh slan da no gillean [Soirridh slàn do na gillean] *Farewell to the lads*

This is a waulking or rowing song still known in oral tradition both in the Hebrides and in Cape Breton. The words '*Thug an linne mu thuath orr*' were added in pencil in William Matheson's hand to ER's title. The text here is adapted from the recorded singing of William Matheson and translated by D.A. MacDonald (*Tocher* xxxv, 306). Matheson began with the words '*Guma slàn ...*' as in BnB.

Concordances: *Words only:* AO 412–414; BnB ('Guma slàn do na gillean') 57–58.

Editorial: B.5 note 7 has note D added above it. Several labour songs in this collection contain an extra beat usually at the end of the solo section. / b.6 the bass part has four crotchets followed by only a quaver rest. Final bar, D.C. added.

14. A nighean chinn duibh aluin [A nighean chinn duibh àlainn] *Girl of the lovely black hair*

A song of unrequited love and exile. Trimming of the top of the page has partly removed the title. "A nighean chinn duibh aluin" was pencilled under the remnants by William Matheson. The text provided is a conflation of the first four verses from AAM (202) wedded to a refrain collected from oral tradition in Berneray, Harris during the period 1959–1970 – a refrain which incorporates ER's title. Other versions of similar airs named either 'Ho ro nighean' or 'E o nighean' are also in the archives of the School of Celtic and Scottish Studies and none of them include any vocable for ER's opening anacrusic quaver.

Concordances: LH 40 (Similar melody, entitled ‘Nighean na H’aridh’, text begins “A-ho nighean, hi-o nighean..”, MFS 118 (different tune); BaO 133 (verses follow a similar vein but the melody is different). *Words only:* AAM 202; McTi 50:4.

Editorial: B.7 grace note: possibly a scribal error but may be linked to a text ER had in mind. / b.7, dots missing from notes 5 and 8. / b.9 note 5 dot missing.

15. Bha mo nhighean donn bhoidheach a buain in eorne n dé mar rium [Bha mo nighean donn bhòidheach a’ buain an eòrna an-dè mar rium] *Yesterday my pretty, brown-haired young girl was harvesting barley with me.*

The four verses given here are adapted from 22 repeated couplets sung by Angus MacArthur of Broad Cove, Cape Breton in 1975 (BaO). There, however, the opening line is “Bha na h-ighneagan donna, bòidheach” (plural) which has been changed to singular to bring the opening more into line with ER’s title. Three couplets in MacArthur’s verses as well as in another Cape Breton version (MCB) are very similar to verses in the song ‘Bothan àirigh am Bràigh Raineach’. ER’s air fits that song well and it is also used for two other songs printed in the Gillies collection, namely ‘A Mhic Dhùghaill ‘ic Ruairidh’ (JG 298–300) and ‘Mac Grigair a Ruaro’ (JG 276–278). Pipers also know of it as ‘Macgregor’s Lament’ or ‘MacGregor of Rora’ and fiddlers as ‘Bothan àirigh am Bràigh Raineach’. A complex of related texts is discussed by Thomson (DSTii 236) including one beginning ‘Tha gruagach san Aodan’ (see PMD). See also song no. 98.

The opening quaver F in ER’s tune does not in general match the text, but in a few verses in some texts for ‘Bothan àirigh am Bràigh Raineach’ an additional initial unstressed syllable is written, as in BG line 5170, “*Is tu as feàrr don tig deise*”; line 5178, “*An uair a ruigeadh tu an fhèill*”.

Concordances: DDii 9 (called Mc Grigor’s Search); PMD 14 no. 96 (‘Tha gruagach san Aodan’); SF p.19 no.54 (called ‘Bothan airidh ’m braighe Raineach’); SKYE 191; GES 53 (*cf.* also p.123); AMD 435 (in sol-fa); MFS (1955) 238; SRE (1990) no.39; *Tocher* xxxv 340 (composite version sung by W.Matheson); MCB I notes 7 (similar to Angus MacArthur’s version); BaO 105–9 and notes 384–385. *Words only:* MacLagan MSS 92 and 140 (Glasgow University); JG 242–244 (‘Oran le Oig mhnai d’ a Lennan’; from MacLagan 92) and JG 298; AMD 251–253; BG 192–194 (from JG 242); TGSi lix(1996) 343–346 and 410, note 10 (account of background and sources, including a study of the song by Alasdair Duncan in his 1979 Edinburgh University MLitt. thesis).

Editorial: Barring amended by moving barlines back one crotchet value (not however the double barline in b. 9). B.2 note 4: ambiguous, could be read as F, but the repeat of the melody suggests G.

16. Failirin uilirin ulirin o [Air fàillirin ìllirin iùillirin ò]

The three quatrains provided are from the song ‘Ealaidh Ghaoil’ by Ewen MacLachlan (1773–1822), adapted from the text (refrain and five verses) in John MacDonald, *Ewen MacLachlan’s Gaelic Verse* (Aberdeen: 1937, reprinted 1980), p.241. In SO, we are told that the refrain and first verse (as given) were composed by Mrs. Mackenzie of Balone ‘at a time when by infirmity she was unable to attend the administration of the Lord’s Supper in Strathmore of Lochbroom’. This was Anne Mackenzie of Ach na h-Àirde in Còigeach, who was the second wife of John Mackenzie (1738–1829), 6th of Ballone beside Loch Broom in Wester Ross (see Hector H. Mackenzie, *The Mackenzies of Ballone*, Inverness, 1941, pp.61–62). Of the refrain and first verse SO tells us that MacLachlan ‘got them and the air from some of the north country students in Aberdeen’, and composed the remaining verses, to make what MacDonald (p.xiv) refers to as “one Gaelic poem by him which is known throughout the whole of Gaeldom – *Ealaidh Ghaoil*, a beautiful lyric”. It may well be that ER’s tune is that of Anne Mackenzie’s song, which was used by MacLachlan.

SO prints the text (apparently the only primary text we have), and MacDonald's source with the poet's own English translation. J.C. MacPhee in LH adds the note, "Known far and wide by the first line of the Gaelic 'Gur gile mo leannan' The song in both languages is by Mr Ewan MacLaughlan – a celebrated Celtic scholar and native of Lochaber.... The Air is said to be of Mrs MacKenzie's of Balone, Rosshire, composition to verses on another subject. The set adopted is that popular in the West Highlands."

Concordances: AF MS GEN. 614/1 p. 73 and AF (1996), 61 (entitled 'Coinnidh 'n t-Srath-mhor', a very similar air); FIL Appx, no. 12. p 6; WG 90 'Comunn an t-srath mhoir. Bonny Strathmore' (but with an added second strain); LH 84; CL 41 ('Ealaidh Ghaoil'); CMiii 79; GES 7 (very similar); CC 42 (tune in common time); MSH 102–3; MSHR 54–55 (similar tune in 2/4 time, with 5 English and Gaelic verses); ALG 404 with note p. 406.

Words only: SO 367; SCR iii 239.

Editorial: B.7, note 1: ER places the pause here but current practice is with note 4.

17. Ho ba mo leanabh

Several versions of this lullaby have appeared in print. The text used is based on a version from Skye which was printed by Margaret Fay Shaw. The appearance of Bnatural in bars 5 and 7 suggests that this might have also been played on the bagpipe (one tone higher than notated here).

Concordances: AF MS GEN. 614/2 song 69 ('Bu hà mo leanabh' – similar contours, in 3/8 time); SF 29; PaBi 43, PaBii 120; CMh iii 59; MFS 144–145.

18. Halle ho i

While we know nothing about this melody two possibilities are worth considering, first it could be a dandling song where a baby is swung gently on one's lap and alternately bounced in a lively manner. Its position between two lullabies adds weight to this suggestion and the title could be derived from *thàlaidh* followed by vocables. Second, it could be one of a small number of Hebridean dance tunes that begin in slow triple-time and then switch into a faster duple-time tempo (ER did not indicate this herself and the instruction 'Lively' is an editorial addition). Though rare and not reported on in the nineteenth century some dances of this kind survived into the twentieth century. J.F. and T.M. Flett reported Neil MacKinnon as having once seen such a dance performed at a wedding in Torrin, Skye (Flett, 42 and 159). A similar dance called the 'Dannsa Mòr' was known in Eigg (see SSS audio tape SA1965.121 & 122 and video archive tape VA1965.01). The third section appears to be a variant of the second and could well have been an afterthought since a different quill was used. See also song 36 'Gille firri ferregi'.

Editorial: B.9: ER used ϕ for the t-s. / bb.12 and 16 (bass stave only) the extra crotchet beat helps ensure a smooth transition back to the first section.

19. Oran taladh [Òran tàlaidh] Cradle song

A lullaby for which we know no words, nor has the melody been traced elsewhere.

20. [Brigis nan...] ?

The original title has been mostly cut off. The present 'title' was pencilled in by William Matheson. The fourteen-bar structure ((3 + 3) + (4 + 4)) of this melody is unusual. It could possibly have been

some danced jig or a comic song and bears some modal and motivic similarities to settings of the dance tune 'Briogais Mhic Ruairidh'. The refrain of Rob Donn MacKay's song of the same name (see G&M 37–38) does not fit this tune, however, since his refrain calls for eight not six bars. The second (eight-bar) section of this tune fits the metre of Rob Donn's verses well. Both Simon Fraser's nearly contemporaneous setting and that in *Am Filidh* (FIL) have eight-bar 'refrains'. Could this tune be a version of some older song with the same title, which survived in Raasay for decades despite the likely popularity of Rob Donn's song?

Concordances: SF 59 no. 147; DMD 29 (normal eight-bar phrases); FIL Appendix 1; WG 70; JRG ii 3 ('Mac Rory's Breeks'); G&M (1899) 37–38; Smith ii 60 (second half has similar structure); DG ii 3.

Editorial: b.11, note 4 c (c. in the bass).

21. Nighean duth nan gealachas [Nighean dubh nan gealachas] *Dark girl of the white feet*

This reel could be equally suitable for fiddle or pipes, though most pipe and fiddle settings are a tone lower so this could well have been one notated directly from John MacKay's playing. The text provided is adapted from the Rev. William Matheson papers (NLS Acc 9711 Box 6.2.29.18).

Concordances: PMD 36 (no. 22 of the North Highland Reels or Country Dances, unnamed); DMD 72 (in key G); WMT 54; AMA 52; WG 16 (in key G); JRG iii 19; AC ii 19 (in key G); SKYE 87.

22. Nighean bhan a mhuiler [Nighean bhàn a' mhuilleir] *The miller's fair-haired girl*

Another reel suitable either for pipes or fiddle. It is similar to the *port* *An gille Mor Foghainteach* in PaB; however the version given there sounds distinctly more modern as it runs down and up the seven-note scale in its last two bars.

Concordances: DMD 13 ('The Miller's Fair Daughter', turnings reversed); WG 31 (turnings reversed) & 71; PaBi 38, PaBii 109 (labelled also "pipe reel, 'Mrs Macdonald, Ord'").

Editorial: b.2 last quaver could be read as E.

23. Mr Mackays

William Gunn attributed this tune to a Capt. MacKay, possibly a member of the MacKay family of Melness, overlooking the Kyle of Tongue (RC, personal communication). ER's title appears to corroborate this attribution, though it could also suggest that it was either a composition of Macleod of Raasay's piper, John MacKay, or one of his favourite jigs.

Concordances: WG (1847) 26 (called 'Bruachan Mhelinis – the Braes of Melinish' composed by Capt. McKay); Glen vii 16; PH 42 (attributes the tune to William Sutherland); WR (1885), 214

Editorial: A large space was left between the title and the word 'Jig'. t-s was Common Time.

24. Suiridheadh na hite Duith [Suirghe na h-ite duibhe] *The black feather courtship*

Another pipe-style reel which could also have been a favourite of MacLeod's piper John MacKay (Raasay), bearing in mind the fact that his son Angus called it 'MacKay's Rant' (in AMA) and that this tune here follows on immediately after 'Mr MacKays' [Jig]. In TGSi XLVII (1971 218–244) Hugh

Barron quotes the following lines among several verses noted by Alexander MacDonald ('Gleannach' 1860–1928 in Glenurquhart). Many other verses which MacDonald noted also appear suited to *puirt à beul*.

'S e suirbheach na h-ite duibhe, Suirbheach is docha leam;
'S e suirbheach na h-ite duibhe, Suirbheach is fhearr leam.

The wooer of the blackfeather is the wooer I love most;
The wooer of the blackfeather is the wooer I prefer.

This rather suggests the image of a 17th century wooer with a feather in his hat.

Concordances: CM 4 (a variant one tone lower called 'Reele Piobadh') and nos. xxxii and xv (entitled 'Cainntearachd, or Porst a beale', with words as above); AMA 1, 'Mac-Aoidh 'na sheasamh. Mac Kays Rant'; WG 14; WR iii 33; TDS 169 ('Ruidhleadh nan coileach Dubha' – a different tune collected in Barra); DG vii 19 ('The Rea Country Wives') (turning reversed in order); MMi 34 ('Sweet the haddies').

Editorial: b.7, pitches of first four notes are uncertain because of erasures.

25. Ma bhuanich u nighean ghruinn [Ma bhuannaich thu nighean ghrinn] *If you won a pleasant girl*

While this waulking song is better known in Cape Breton, John MacInnes reported that his uncle Malcolm, a native of Raasay, played this air on the pipes. The text and John Shaw's translation are taken from the singing of Murdo MacAskill (*The Music of Cape Breton Vol i* – Topic Records, 12S353, side 2 track 7). The refrain between the verses runs as far as the double bar.

Concordances: CrM 90 p 286, (named 'Ma rèitich thu an nighean ghrinn' but noting also the alternative first line, as given here); MCB 2/7.

Editorial: The signs for D.S. replace D.C.

26. Thàinig an gille dubh 'n raoir do'n bhaile so *The black-haired lad came to this place last night*

The eight verses given are selected from the sixteen occurring in a late-nineteenth-century collection from Kintail (DORiii and see NMii 172); the text used is that of the transcription in NMi. In the Kintail manuscript this song is numbered lxxv111 and is headed 'Oran le Baintighearna Mhic 'Illichallum Rarsair'; that ascription, to the wife of one of the MacLeod of Raasay chiefs (no more closely identified), agrees with that pencilled (probably contemporaneously) above the tune in ER's manuscript. A source dated 1836 (DMV) gives just seven verses, some of them similar to the Dornie source and also attributes the song to a Lady Raasay but adds "Nuair a bha i na Maidhdainn Oig" (when she was a young girl). Twelve verses can be found in SO (1905).

This account accords reasonably well with the historical facts as outlined by John MacInnes in TGSI Ivi (1985) 5–8, but does not quite tally with a traditional tale from Skye as published in *Gairm* no.55 (1966) 203–204, which tells how a milkmaid, Banachag Dhubh Osaig, caused the laird to divorce his wife, the Lady Raasay in question, who composed this song in an attempt to win him back.

The version given in Mod publications is melodically plainer than ER's version. Campbell (in AA whose version is closer) calls this a love song, "noted down while in Ulva in Autumn 1815... from the singing of Mary McQuharie, wife to one of Staffa's small tenants".

The *Da capo* at the end of the second and third sections suggests these were the solo verses while

the first section is a refrain. The full version included here gives an idea of ER's arranging skills and is somewhat different in style from her usual bass lines. The upper notes in the bass part of bars 5 and 6 were scribed before or after the lower notes.

Concordances: AAii 76–77; AF GEN. 614/1 no. 78, and (1996), 33 (with a different second section possibly composed by Fraser himself); JFMi 5 (a modernised version); CM vi 220; CC 13; CMh iii 62; OMh 4 7vv; AD-G vi 46 (two versions); MKF i 65; OaE 28.

Words only: DMV 68; DORiii 236; NMi 412–413; SO (1905) 417 entitled 'Duanag Ghaoil'.

Editorial: b.14, final note C. / b.15, quaver added to complete it. The last three quavers might be better written as in b.11, namely B,G, E. Bass part left incomplete.

27. Morag [*'S i luaidh mo chagair Mòrag*] *Morag is the theme of everything I say*

This tune has evidently been popular since the mid-late eighteenth century though most published versions, while similar to ER's, have been modified to suit accompanying harmonies. The earliest known mention of the air is linked to an anonymous verse attack on Samuel Johnson in Gillies' 1786 collection, pp.173–179, where the verse is there said to be "*Eir fonn. 'S i laoigh mo chagair Morag, &c.*" Johnson's account of his visit to the Western isles in 1773 as well as that of his companion Boswell appeared in 1775.

In many versions the second half of the melody (the verse) is presented first. Burns chose the tune for two of his songs, 'The Young Highland Rover' (SMM no. 143) and 'O, wat ye wha that lo'es me' (GT no. 67). In a letter to George Thomson in 1794, Burns considered his first song 'was not worthy of the air' (James Dick (1903 R/1962) *The Songs of Robert Burns*, 469) and Simon Fraser (1816) was likewise critical: "It is much to be regretted that in framing words to this beautiful and admired old melody, it appears to have been imperfectly communicated to Mr. Burns... at least the set given by Mr. G. Thomson does not sing with effect to the original Gaelic words". In turn James Dick declared himself unhappy with Fraser's setting – calling it "A bad copy" (*ibid.* 469), possibly because of its ornateness and the occasional chromatic alterations. A further setting in English appears in DMP (*Melodies from the Gaelic*) beginning "My earliest love was Morag ..." (p. 207).

The Gaelic text given here is taken from CMh which in turn is derived from the version in SO (1865).

Concordances: DDii 46; SMM ii 150, no. 143; GT no. 67; SF 47 no. 119; SM i 5 (with Burns' text); DMP 207; NGVM i p 22; CMhi 28; GES A 59. *Words only:* SO 421.

Editorial: Repeat marks added.

28. Thog am báte nisiuil [*Thog am bàta na siùil*] *The boat has raised the sails.*

A worksong: the text suggests the singers would be women, though it could have been used as a rowing song in ER's time. The text here is adapted from GES which in turn was supplied by Frances Tolmie who gave it to him with 'almost similar Gaelic words' to those she collected. The GES version is marked 'With spirit. (rowing time)'. All three melodies are similar.

Concordances: FT 220–221; GES A 19.

29. Miss Jeffreys Reel

This is a version of the tune known as the strathspey 'Delvinside' in several fiddle music collections and to pipers also. The other fiddle settings are mostly in E or D minor, have a wider range and are

more elaborate. This setting would, if transposed up a tone, be similar in mode to the pipe settings.

While a simple bass was added to the first part, the use of full chords in the bass part of the second section for two bars provides added vigour and emphasises the switch in tonality from G to F and back again.

Concordances: AMGi 33 ('Delvin Side'); GCRi 15 (vaguely similar); WMT(1840), 51; AMA 51 (additional title 'Sìn a nall do cheann a' chailleach'); SUR (1852) 106–7; SKYE 83; AC ii 90; DG i 30 (no. 50 – a rather elaborate setting in key A); WR 214.

30. Gaol Iain tailer [Gaol Iain tàillear] *The Love of John the tailor*

This air fits the fiddle well but nothing is known about it.

Editorial: The final quavers in b.1 and b.3 could be read as C but this would destroy the tune's pentatonic nature.

31. A Robarneach Gaoleach [An robairneach gaolach] *The beloved ruffian*

These verses are adapted from the six-verse song entitled 'Mo Robairneach Gaolach' in DFi pp.269–271, which was recorded in Raasay by J.C.M. Campbell (1897–1979): the translation is also that of DFi (p.270). A tradition noted there (p.271) held that '*mo robairneach gaolach*' in the song was Prince Charles (1720–1788). Another version of the same song (words only, five verses), apparently associated with Skye, was published in 1890 in TGSi xvi: there the first verse is marked as a 'refrain'. It is essentially the same as that published in the MacDonald Collection as is the other nineteenth century source in the Dornie manuscript (DORiii). Here a seven-verse version is listed as 'Ho nan tigeadh mo thoiteanach gaolach'.

What could well be a later song, by Lachlan Macpherson of Strathmashie (c.1723–1767), is printed and discussed in detail in Ronald Black's *An Lasair*; the text there is from SPB123–125. Black suggests (p. 481) that *robairneach*, 'a smart lad', is a variant of the name *Roban* (Robin) influenced by English 'robber'.

Concordances: JFMii 3 (tune only); OMh iv 9; OaE 70 (different tune); DFi 269; ALG 15.

Words only: DORiii 252–254; AAM 99–100 ('Oran Gaoil. Le ban-tighearn de theaghlach Shleibhte' – A Love Song; by a lady of the Sleat family); TGSi xvi 226; BAL 242–247 & 480–481.

Editorial: The text of verse one has no need for the first note though it is needed for later verses.

32. Tha mi fo churam 's mo run gam...? [Tha mi fo chùram 's mo rùn gam thrèigsinn] *I am troubled, since my love has abandoned me.*

The best known version is that published in Gesto, where it is said to be a "Love song by a Sleat woman" but it differs from ER's air by having a three-line structure (the third line being the refrain), not a six-line structure as here, and Gesto's tune, which is the one used by most Hebridean singers on record in the archives of the School of Scottish Studies, is quite different. Angus Fraser's version, like ER's, has a four-line structure which adds strength to the possibility that the verses or the refrain were once longer than those given in Gesto.

The text given here is adapted from the singing of Christina Shaw (of Tarbert, Harris) who, after singing a four-line 'refrain', repeated only its first line after each successive verse (SSS archive tape

SA1977183). This could also be how Gesto heard it sung, for when choral songs (especially waulking songs) are not sung in a group context the singer often chooses to sing only the first phrase of the refrain each time or to omit the refrain altogether.

Most of ER's title had been trimmed off during binding and William Matheson pencilled in a fuller title, "*Tha mi fo churam 's mo rùn 'gam threigsinn*", but that line has not been traced. The hexatonic tune here has an ambiguous modality but was harmonised by ER as if in D major.

Concordances: AF GEN. 614/1 no. 70 and (1996) 30 (sixteen-bar tune); GES A 55 (where a footnote adds that it was first published by Mr. William MacKenzie in the "Highland News", 1899).

**33. 'S trom mo cheum 'n deigh mo leannain ['S trom mo cheum an dèidh mo leannain]
*My step is heavy after my sweetheart***

Better known as 'Nighean Donn nam Meallshuil'. The verses are from Sinclair's *An t-Oranaiche*. Gesto's tune is similar but with a much smaller range

Concordances: GES A 10; CMhi 27 (probably derived from Gesto's setting); OaE 40 (different tune).
Words only: AO 194.

Editorial: b.2, last two q (B–A) could be an error: C and B could be preferable in which case grace note 1 in b.3 should be B.

34. Mo cheist an thiarne [Mo cheist an tighearna] *My love the lord*

We know of no other sources for this song. Since the name 'Lady Rasay' is inserted above the tune in the same hand as with no. 26 it is possible that this is the tune of an otherwise unknown song related to the events which lie behind no. 26. ER omitted both t-s and a k-s but since the melody is modally ambiguous and pentatonic the latter is unnecessary.

Editorial: t-s added. b.9, final note ambiguous; could be read as G but in either case the final q suggests a repeat is required.

35. [Unnamed]

One of a small number of tunes in jig time but marked slow. One is left wondering what kind of dance was performed to such tunes and in what social contexts. This pentatonic tune appears to change mode at the opening of the second section, moving into D tonality, which could explain the k-s of two sharps when only one is required. We have found no other version of this jig.

Editorial: b.6: note 4 q. b.9, note 3 is dotted – in the bass also.

36. Gille firri ferregi

This resembles *Halle ho i* (no. 18) with its slow opening and abrupt tempo change. The second section sounds like a medley of tune fragments – some of the later ones not preserving the pentatonic character of the earlier sections. No other setting is known to us, though a somewhat similar title *Oh ho-Phirrearaig-a-Phirrearaig* was noted by K.N. MacDonald (PaBi p. 12 P PaBii 52). Described by him as 'very old; no modern tune resembles it', it is unlike ER's setting; but see song 127 below.

37. Feasgar Luain is mi air chuairt *On a Monday evening, out for a stroll*

A widely known love song by Uilleam Ros (1762–1791). The title was partly trimmed off, but confirmed in pencil by William Matheson. The text is adapted from ADS (1804), which has 11 verses of which the first three are given here: the ADS text may very well have been available to Eliza. ADS is almost certainly the source of the text in SO from which Matheson chooses the verses sung on WMiii and both ADS and SO were used for the text in George Calder's 1937 edition (GSWR).

Concordances: AF GEN. 614/21 no. 48 and AF (1996) 22, 'Feasgair Luain – Air of an Ossianic Hymn' (similar to ER's air but in 3/4 time and with a set of variations); GES 12; WMiii 28.

Words only: ADS 328–332; DMP 48 no. xvii; DST 147–153; SO 310; GSWR 58–65 .

38. Mhari bhan oag [Màiri bhàn òg] *Fair young Mary*

A song by Duncan Ban MacIntyre ('Oran d'a cheile nuadh-phosda' – song to his newly married wife). The text is taken from AML 114.

Concordances: PMD 139 (which has similar tune); AA ii 64–65; SF 17 47; LH 100; GES 14; OMh v 4; JFMii 8; MSH 70.

Editorial: b.10, the grace note fits well with the short middle syllable in 'cùmhnanta'. ER used dotted minims for the first notes in bb.5, 9, 13 and 17 suggesting that the time was 'stretched' at the end of these phrases. Though the RH chord in b.5 was marked *arpeggiando*, the corresponding chords were not.

39. Chunnic mise mo leannan s cha do dh'ainich i'n dé mi [Chunnaic mise mo leannan] *I saw my love and she did not recognize me yesterday*

A well-known waulking song, studied in detail in HF iii (song no. CXVIII). Our text (with its slightly different first line) is based on the earliest version we have, that in Gillies' collection of 1786 (JG). While other versions give prominence to the love/rejection element, this one is more concerned with the Battle of Auldearn, fought on 9 May 1645, where Clan Donald, led by Alasdair Mac Colla Chiotaich, was prominent in the fighting for king Charles I against the Covenanters. The final line, however, speaks of king James, and it may be that the text was reworked to some extent in connection with the Rising of 1715, which aimed to bring James (VIII) to the throne.

Concordances: JG 245–246; MFS 228; CrM 190; PK 36; *Tocher* xxiv 306–307; HF iii no. CXVIII.

Words only: AO (1879) 504; SGVV (1988) 468, (2001) 494; OL 34.

Editorial: The suggested rhythmic changes in the final bar agree with traditional practice and fit the verses better.

40. Miss Mary –?

No comparable settings have been found for this reel. The remainder of the title has been trimmed away.

Editorial: The second turning opens with chords marked '*F[orte]*' which, like the '*p*' at the opening, appears to be a later addition.

41. The Three Girls of Portree.

This version of a well known reel has a range too high for it to be a version for bagpipe. John MacKay's son, Angus, called it 'Tha toll air a bhàta' – 'The boat leaks' – a title used in several bagpipe music collections. The same title is also used in PaB where the following words are provided:-

Tha toll air a' bhàta mhòr, / Tha toll air a' bhirleinn, / Tha toll air a' bhàta mhòr, /
 'S cha chàirich na saoir i;
 Tha aon oirr', tha dhà oirr', / Tha dhà oirr', tha trì oirr' / Tha ceithir, tha còig oirr', /
 Cha mhòr nach 'eil naoi oirr'.
*There is a hole in the big boat, / There is a hole in the birling, / There is a hole in the big boat/
 And the carpenters can't mend her.*
*There's one in her, there's two in her, / There's two in her, there's three in her, / There's four
 and there's five in her, / There's nearly nine in her.*

The bass line for the first two bars of the second half includes full chords in place of the single crotchets used throughout the first section, suggesting a strong attack in these places.

Concordances: AMGi 14; NGCvii 30 ('The Three girls of Portree' – "A Sky air communicated by Miss MacLean of Coll"); DMD 26 (in key G); AMA 81; JRG iii 26; GES 142 with English title and GESA 33; PaBi 13, PaBii 53 ('Tha toll air a' Bhata' – 'The boat leaking' or 'The Portree Girls').

Editorial: b.17, 2nd and 3rd quavers were a tone lower.

42. [Unnamed air]

We have discovered nothing about this lovely slow air.

43. Cumh Shir Tormad mhicLeoid [Cumha Shir Tormod MhicLeòid] *A Lament for Sir Norman MacLeod*

Otherwise known as 'An Talla am bu Ghnàth le MacLeòid' this was composed by Màiri nighean Alasdair Ruaidh (Mary MacLeod), the Skye poetess (c.1615–post1705). The subject is Sir Norman MacLeod of Berneray (c.1614–1705). The text (16 triplets) is edited in GSMM 134–139, and the verses and translation given here are verses 1, 2, 3 and 5 of that text; that text is also the basis of William Matheson's recording of the song (WMiii). A tradition (SO 23–24, GSMM 114) says that the song was composed when Sir Norman (who became 'Sir Norman' in 1661) was ill and asked the poet what kind of lament she would compose for him.

Concordances: PMD 26 (a very similar version but in C major); CAL 23 (possibly a copy of PMD) ; AAi 60–61 in the same key and very similar ("communicated by the present MacLeod" [of Raasay?]); SF no.37 13; DC 158–159 (text) and tune in appendix p. 3, in 4/4 time); GES 33, 42 and A21 ("Miss Tolmie's set"); MKFiii 31; WMiii 12–13; GNC 134–139 (with tune, from MacLagan MS 122, folio 5a.); PUR 129 (transcribed from the singing of Finlay MacNeill, but wrongly identified as 'Cumha do Iain Garbh' – a different song, also ascribed to Mary MacLeod).

Words only: RMD (1776) 31–33; ADS (1804) 216; SO 27; BG (1918) 181–183; GSMM (1934) 20–25.

44. Gur trom trom a ta mi [Gur trom trom a tà mi] *Heavy, heavy (sad) am I*

The text given is from OMh ix, where there are seven verses, the first marked as a refrain to be repeated after each verse; a tune is given in tonic sol-fa. The same version appears also in CC with an eighth verse of text, the tune arranged in four parts (also in tonic sol-fa) by Archd. Ferguson.

Another text (three verses) and tune appear in GES 3, and yet another, seven verses but without tune, in the Canadian journal *Mac-Talla* iii (1894). None of these versions is accompanied by any indication of source.

The *Mac-Talla* text is said to be the work of 'Eoghan Og Strath-Nin'. Hugh Barron, discussing the poets of Strathnairn in TGSi xlviii 18–19, tells us that Eòghann Òg was a MacDonald who died around 1830, and that 'Strath-Nin' is in the parish of Moy and Dalarossie, just south of Inverness (today it is known as Easter and Wester Strathnoon, on the south bank of the Findhorn river, map ref. NH 7724).

Concordances: WMo 1 (described as 'a Favourite Highland Air'); LH 54 (different tune); GES 3 (tune not similar); OMh ix 10; CC 72.

Words Only: McT iii 5.

Editorial: Repeat signs added.

**45. Chunnaic mi'n damh donn 'S na h'eildin etc. [Chunnaic mi 'n damh donn 's na h-èildean]
*I saw the brown stag and the hinds***

'Òran Seachran Seilge' (song on a hunting fiasco) was composed by Duncan Ban Macintyre (1724–1812) and first published in 1768. The text and translation here are selected from the complete text of ten quatrains plus refrain in AML.

Concordances: AF GEN. 614/21 no. 98 also GEN. 614/6 no. 9 and AF (1996) 38; LH 88 (some similarities melodically); JFMi 3; CMhii 32; OnB 50.

Words Only: AML 156.

Editorial: Title pencilled in in cursive script, possibly by ER herself.

46. 'S muladeach a ta mi 's mi n diu air aird a chuain [Is muladach a tà mi 's mi 'n-diugh air àird a' chuain] *I am sorrowful today out here on the sea*

ER obviously knew this popular song by the first line of what appears as verse two in the printed sources. The four verses given are from the eight-verse version published in 1813 in PT: the first verse is there marked 'Seisd', which may imply that it functioned as a refrain, to be repeated after each verse: this may explain why the first line of the second verse in PT here appears as ER's title.

It is probable that the PT version is the basis of that in SO (1865) from which in turn derives the text in AO (1879). SO names the author as Hector MacKenzie of Lochbroom (c.1750–c.1850). Both SO and AO omit the seventh of Peter Turner's eight verses SO (421) calling it a 'spurious' verse.

Tha Caimbeulaich mar chàirdeas / Ga àrdachadh le strì, /

'S gu bheil cuid dhiubh ag ràdhainn / Gur tàire mi na i.... (PT 326)

Some Campbells are, as an act of friendship (or kinship), stirring it up in contention, for some of them are saying that I am more contemptible than she is.

Concordances: AAi 10 (similar tune but heptatonic); SF 29 no. 78 (with title 'Gu mo slan a chi mi'); AF MS GEN. 614/6, no. 16; DMV 15; LH 58 (also with the title 'Gu ma slan a chi mi'); DC 198 (tune in Appendix p.6); JFMi 4; GES 12; CMo iv 229 (text + sol-fa + English trans. by 'Fionn' (Henry Whyte); CL 45; MSH 122–123; MSHR 62; CMhi 15; CC 17.

Words only: PT 324–327; DMC (1821) 128; AO 441; SO 420.

47. O mar tha mi s mi nam aonar [Och! Mar tha mi 's mi nam aonar] *Alas for my plight, as I am so lonely*

This is still popular as an air both in the Western Isles and Cape Breton. The text and translation used here are adapted from the seven-verse version in Donald Meek's *Caran an t-Saoghail*. This highly political song was composed by Dr John MacLachlan (1804–1874) of Rahoy in Morvern and first published by him in 1869 (DAO). In 1877 it appeared with a tune similar to ER's tune in AG1 vi, and in GAS. The text was published again in AO and in H.C. Gillies, *The Gaelic Songs of the late Dr. MacLachlan, Rahoy* (Glasgow, 1880) 33–34, from which it was edited by Professor Meek. This song appears again, with tune, in GES, CC and LMBi.

In the Appendix to DC (1862) there are two tunes entitled 'Oich mar tha mi (s mi na'm aonar)', the first of them close to ER's tune. Campbell, however, does not know the words which belong with these tunes, and has therefore 'patched up' 'fragments' of text (pp.198–199, 260–261) to fit them.

Another song, 'A' Chruinneag Ìleach', with the same opening line ('Och mar tha mi 's mi 'nam aonar!') and 13 verses, appears in AO 479–481, and with tune in MSH. A number of other songs are known with the same opening and usually to the same tune, namely DFii, AaB and an anonymous song of c.1887 in Meek, *Tuath is Tighearna* (Edinburgh, 1995) 170. Probably none of these song texts can have been known to ER; but it may be noted that the opening verse of our MacLachlan text is preceded by the words 'AIR FONN' ('to the tune of'): this might be taken to suggest that verse originated in an older song to the same tune.

Concordances: AF GEN. 614/1 no. 111 and (1996) 40 ('Och! Mar tha mi 's mi nam aonar' – 'Alas I sigh alone', both with an added second part; DC *Appendix* 5 and 11; GAS 32; GES (1895) 11; CC 10; LMBi pt. 2 no. 2; MSH 54–55 and (1968) 34–35; LH 80 (very similar); DFii 40; AaB 86 & 192.

Words only: DAO 26–27; AG1 vi 214 (seven verses); AO (1879) 101–102; GAS (1880) 33–34; D.E. Meek (2003) *Caran an t-Saoghail* 50 (translation p.51).

Editorial: The melody has been rebarred by moving the barline back one crotchet – though ER's barring could also work quite well with this metre. / The crotchets in b.2 were noted as quavers but then corrected. / B.3, note3 is added to prescribe the pitch for the extra syllable.

48. [Unnamed – Luinneag Mhic Leòid] *MacLeod's Lilt*

Though the title, if there was one, was trimmed off this page, Alexander Campbell's tune and text in his anthology (AA) makes clear that the melody is for Màiri nighean Alasdair Ruaidh's "S mi nam shuidhe air an tulaich" ('As I sit on the hillock'). His refrain is very similar to the one given though the verse melody is considerably different.

Here the text consists of refrain and three verses (1, 2, 7) adapted from the fourteen-verse version published in GSMM (1934) 36–43, with J.C. Watson's facing translation. That version is primarily based on the the Eigg Collection of 1776 (RMD), from which the versions in SO and BG also derive. At the time of composition Màiri was clearly in exile in the southern isles: she addresses Sir Norman Macleod of Berneray (c.1614–1705), who received his knighthood in 1661; his father was Sir Ruairidh MacLeod of Dunvegan (d.1626).

Concordances: AAii 12–13; SF 61 no.152; CM2 18–19; FD 34 (called 'The Exile'); GES 25; ALG14. RMD 107–110; GSMM 36–4; SO 32; BG 194.

Editorial: B.7, last note G (but harmonized with A in bass).

49. Caidil gu ló *Sleep till daybreak*

Evidently a lullaby, where the mother lulls the baby by praising the father. The text here is based on that of AAi 22 – 23, where the music is accompanied by an English text (not a translation), but with the Gaelic text added above it. The heading is 'Lullaby of an infant chief'. Six verses appear in M&W, where we are told 'Original Gaelic Words old; three stanzas added by M. Mc. F.'. Almost certainly the source is AAi; MacFarlane's three additional verses link the song to Prince Charles. In the *Celtic Monthly* (vol. x 115) MacFarlane again presents the refrain and the first three stanzas from the *Songs of the Highlands* text, with tune in tonic sol-fa arranged for two voices, and tells us that 'The words have the appearance of age about them.' MacFarlane published his duet again, with adjustments to the text, in MMii p.6.

It is possible that Raasay singers added an extra vocable at the start of each refrain line, hence the gaps in the text in the opening refrain. Extra vocables ('O') are found however in AA at the start of the last line of the refrain and its final repeat. ER's setting, however, could have been a slightly amended copy of the textless PMD setting which contains these anacrusic notes. This would explain the unusual presence of the sharpened leading note in b.7, present in PMD also.

Concordances: PMD 26 no.157 (in the same key but slight differences in both melody and harmonization); AAi 22–23 (probably derived from PMD); SF 73 no. 179 (Fraser considered his version from Mr Fraser of Culduthel better than that in AA); SM v, 42; WMo 36; LH 52; GCRiii 8 ('Supposed a Skye air. Very old'); GES 5; M&W 16; MMii 5; DFi 318–319.

Editorial: B.4, n.4, leger line absent.

50. Alister sunnteach ruin nan cailleagin [Alasdair sunndach, rùn nan caileagan] *Jolly Alasdair, choice of the girls*

Two earliest sources for this tune are James Aird's *Collection* and James Johnson's *Scots Musical Museum* (SMM) where it is published under the title 'Gie me a lass wi a lump o land' to a poem of the same name by Allan Ramsay (c.1685–1758). The version there resembles the bagpipe sources for this tune in giving ER's second 'turning' (section) first. An English name for this is 'The Trippers'.

Concordances: JA iii 185; SMM ii no. 169; DMD 32–33 ('Gie me a lass wi' a lump o' land'); SM iii 26; WG 98 ('The Trippers'); JRG iii 24.

51. 'S trom leam an airidh ['S trom leam an àirigh] *I find the shieling a difficult place*

A song to Anna Morrison by Rob Donn Mackay (c.1715–1778). Ian Grumble (IG p.210) describes this composition as an "early masterpiece" which leads one to suppose that it could date from the 1730s. Grumble adds (p.18) that Rob Donn composed the tune as well as the words. The text here is based on HM (1899), where there are six verses, of which these are verses 1, 3, 4 and 6.

The same text appears in other editions of Rob Donn's work, and is almost certainly derived in all cases from that in ADS (1804) p.258. To the text in Adam Gunn and Malcolm MacFarlane, *Songs and Poems by Rob Donn Mackay*, Glasgow, 1899, p.8, is added a tune 'From "Munro's Collection": this is similar to Eliza's tune if more basic and pentatonic rather than hexatonic as here. It was taken from 'a manuscript collection of airs of Rob Donn's songs noted down in the Reay Country by the late John Munro, a native of the district' (Preface, p.ix). Gunn and Macfarlane's edition also contains (p.93) an English verse translation by Thomas Pattison of this song.

Concordances: PMD 4 no. 20 (untitled but a very similar melody); AA ii 48–49; AF GEN. 614/21 no.

140; AF (1996) 47 (similar but heptatonic and with an added variation); FD 54 ('The Faultless Maid'); G&M 8; GE 41 ('A favourite melody in Skye early in the present century. It was first noted down by the author of 'Albyn's Anthology' from the singing of Mr Donald Nicholson of Scorrybreck in 1815. K.N.M. '); CMo iv, 180; MSH 10 (with 4 verses) & 100–101 (6 verses); OMh iv, 4 (similar tune); IG 210–211 & 17–18.

Words only: HM 148–150; IG 210–211 & 17–18.

52. Nhigheanag a chuil duinn nach fhan u [Nighneag a' chùil duinn, nach fhan thu?] *Girl of the brown tresses, won't you stay?*

A song used when waulking tweed in the Western Isles as late as the 1970s. The verses given are adapted from the 'Skye Version of the song' in GES: this has the refrain and eight couplets, of which the first three are given here. GES adds above the tune '*Original Words by JAMES MUNRO*'. This statement is probably in reference to Seumas Munro's *An t-Aillegan* (AtA), published in several editions between c.1832 and c.1885, where 16 couplets (without music) are given on pp.10–11, followed by the letters 'S.M.', apparently a claim of authorship. Munro's text is printed again in AO and in BnB.

Clearly this Munro text cannot have been the song set by ER, and we must surely seek an older text on which Munro modelled his song. The text in GES 21, whatever its editor thought, may well be older than Munro's, and another such independent text, also from Skye, is in OaE. A note on p.127 there tells us that the tune was obtained from Eoin Dòmhnallach, Duntulm, that the song was popular in northern Trotternish and that the girl addressed in it is traditionally believed to have belonged to Uig. A Lewis version of the song appears in EF. Yet another song modelled on this is 'Oran do Raonull Grannda, mur gu 'n deaneadh e fhèin e' by the Glenmoriston poet Archibald Grant (born in 1785), see DAO 137–138: this uses the same opening line (and third line) as our song, and consists of refrain plus 19 couplets quite different from Munro's.

Concordances: AF, GEN. 614/6 no.120 ('A nìonag a chuil duinn nach fhan thu') and 1996, 42 (similar but heptatonic); JFMi 8; GES 21 ('Skye Version'); AD-G vii 85 (tune in tonic sol-fa); OaE 91; EF 225. *Words only:* AtA 10; AO 337; BnB 85; OL 92..

Editorial: The numerous rhythmic alternatives suggested to enable ER's tune to fit better with the our text are further evidence that ER probably had other words in mind.

53. Nighean duth nan caoreach [Nighean dubh nan caorach] *Dark girl of the sheep*

Several different nineteenth-century titles occur in the piping collections. This setting appears to be for fiddle and is very similar to the version in PMD. Roderick Cannon has drawn attention to some similarity between motifs in the second section and the little known pibroch 'The Frisky Lover' as it appears in Angus MacKay's pipe music manuscript, p. 31, where it is called 'Suigear Suiriche – The Frisky Courtier' (personal communication).

Concordances: PMD 36 no. 21 (unnamed); DMD 30 (similar to ER's and called 'My Wooer be Merry'); AMA 4 ('Am breacan Athullach – the Athole plaid'); WG 19: JML, 37 ('Boatman of Portnacree').

54. Duth Shuileach na h oidche [Dubhshuileach na h-oidhche] *Dark-eyed one of the night*

We have learned nothing about this reel. It has a distinct 'Strathspey' character. The left hand harmonisation is mostly composed of single note crotchets, except for the third section which is given repeated A major and G major crotchet triads for emphasis.

Editorial: Only the four high Gs were naturalised by Ross, but we have assumed that this should have been done for all the Gs. / b.14 and 18, start repeat barlines were omitted.

55. Bas Dhiarmid [Bàs Dhiarmaid] *The death of Diarmaid*

The verses given are adapted from the twenty-six verses in JG (1786). They open an important Ossianic ballad of which versions are published from various sources in LnF 154–164: these include the JG version (1786) and the version in the sixteenth-century *Book of the Dean of Lismore* (LnF 157–158), which is the earliest surviving version of the lay. The Dean's text has been edited by Neil Ross, *Heroic Verse from the Book of the Dean of Lismore*, Edinburgh, 1939, pp.70–76, and by Donald E. Meek in *Celtica* xxi (1990) 352–357, in both cases to the standard of Early Modern Gaelic rather than modern Gaelic (as in the JG version). Meek's edition appears also in Wilson McLeod and Meg Bateman, *Duanaire na Sracaire*, Edinburgh, 2007, pp.330–338, and Meek's detailed study of the theme, 'The Death of Diarmaid in Scottish and Irish Tradition' (*Celtica* xxi 335–361), argues that this ballad was probably unknown in Irish tradition.

The ballad tells of the death of Diarmaid Ua Duibhne, the irresistibly handsome hero, one of *An Fhèinn*, Fionn Mac Cumhaill's followers, who was killed by the treachery of Fionn because Gràinne, Fionn's wife, could not resist falling in love with him.

A full 102-verse version, with tune, appears in BnB.

Concordance. PMD 9, no. 59 (but tune not similar); GES A 12 (some resemblances); BnB 1–14; CMO xii 212; FT 245 (is given a text but is a different tune, also reproduced in PUR 74); *Tocher* xiii 177.

Words only: JG 284–287; LnF 157–158; BnB 1.

56. Duan Fhraoich *The song of Fraoch*

These are Nos. 1, 12, 13 and 23 of the thirty-four verses, entitled 'Duan Fhraoich', in JG (1786) 107–112. Versions from various sources are published in LnF, including (on pp.31–32) the JG version and (on pp.29–30) the version in the *Book of the Dean of Lismore*, edited by Ross, *Heroic Verse*, pp.198–206; the latter is the earliest surviving version of the ballad. In his study of the literature relating to Fraoch, in *Cambrian Medieval Celtic Studies* 7 (1984), Donald E. Meek tells us (p.6) that this ballad, probably composed in the 14th century in Ireland, has survived chiefly in Scotland.

More often titled 'Laoidh Fhraoich', this is the second of ER's three ballad airs linked to early Gaelic tales. Its declamatory style belongs to the Ossianic singing tradition but the rhythm is rather four-square. The ballad tells how Fraoch, a handsome hero of the Ulster Cycle of tales, came to woo a king's daughter. She was ill, and said she could only be cured if Fraoch gathered for her berries which grew beside a loch which was home to a monster: Fraoch jumped in, and he and the monster both died fighting.

A modern version deriving from a South Uist source was recorded by William Matheson in 1954 and has been published, as 'Laoidh Fhraoich', in *Tocher* xxxv.

Concordances: PMD 18 no. 121 (but tune different); GES A 12; CMO xii 185; FT 246 (4 verses and a slightly similar tune, as sung by Mary MacLeod, Portree, Skye"); *Tocher* xxxv 292; FC 45; PUR 73.
Words only: JG 107–112; LnF 29–33.

Editorial: b.2 , grace note C moved from the beginning to the end of b.1 to accommodate the unstressed syllable *Mar*.

57. Cath Mhanuis [Cath Mhànuis] Mànus' Battle

This text is based on verses three, four, thirty-three and forty of version entitled 'Comhrag Fheinn agus Mhanuis' in JG (1786) which has forty-three verses. This and other versions are published from various sources in LnF 72–83, where it becomes clear that this ballad has some verses in common with others: see the notes given with SRE no.48. Two tunes for 'Laoidh Mhànuis' are given in PUR, one sung in 1968 by the Tíree *seanchaidh* Dòmhnall Chaluim Bàin Sinclair (1885–1975).

The ballad tells of the arrival of a host led by Mànus (Magnus), a Scandinavian king, seeking to carry off Fionn's wife and his hound Bran. In the resulting battle the Fèinn are victorious, Mànus is captured, then spared by Fionn and sent home.

Concordances: PMD 18 no. 122 called 'Manus – an ancient air', which is somewhat similar; JFMii 9 called 'Magnus'; PUR 72–73 (where both PMD's and Sinclair's versions are also briefly discussed).

Words only: JG 18–24; Lnf, 72–83

58. Coire 'n easan [Coire 'n Easain] Corrienessan

This is the best-known song by Iain Mac Aoidh, *Am Piobaire Dall* (1656–1754), who was born in Gairloch: for an account of him and his work see TGSI lxii (2001) 184–229, where the text of this song in the MacLagan MS 139 is edited on pp.199–205. Some further discussion of the song and its background may be found in GnC 206, 236, where it is suggested that it was composed following the death in 1696 of Colonel Robert MacKay, son of Lord Reay. It takes the form of a conversation between the poet and the corrie, which is in north-western Sutherland, and which may be linked to the pipe-tune 'Corrienessan's Salute' (see WMii 157).

The verses provided are the first, fourth, fifth, sixth and eleventh from the twenty-verse text in GnC 206–212, with the translation there by Meg Bateman. The text is clearly in a fairly strict syllabic metre, with eight syllables per line, which fits ER's tune: such a metre, however, makes no concessions to the normal spoken (unsung) stress-patterns and ER's note values will need considerable rhythmic modification to fit the verses.

Concordances: CMo i 151 (almost identical melody to ER's but rhythmically simpler – consisting of crotchets throughout); CMo xv (1907), 135; FC, 63; GNC 206 (text from NLS MS 14876, tune from CMo i 151).

Words only: Glasgow University Macdiarmid MS (1770): 125 ('Coir' an Eusa'); MacLagan MS 139: 10b ('Coire an Eass'); RMD (1776) 16–20 ('ORAN cumhadh Choire-'n eas-a'); NLS MS 14876 (1776), f.36a–b ('Cu le Piobir Daulhe Mhic Oi'); JG (1786) 237; SO 108; BG 119. For other texts, including MS texts, see SGVV (2001), no. 167.

Editorial: b.6 last q, ambiguous and could be read as B.

59. [Unnamed]

Angus MacKay called this tune 'Nighean dubh a Ghobha bhàin – The Smith's Daughter'. This could equally well be played on pipes or on fiddle but ER's noting of the tune 'tails down' throughout hints that she may have been considering this purely as a pipe setting and notating it in the style of much of Joseph MacDonald's *Compleat Theory of the Scots Highland Bagpipe* (1803).

Concordances: DMD 20 (1828), an unnamed reel, but called 'The Smith's Daughter' in later editions; AMA 1; WG 55 ('Seann Bhean a cheannich – The merchant's Wife. Gunn's Reel').

60. Mi fein agus du fein ghille oig [Mi fèin agus tu fèin, a ghille òig] *Myself and yourself, young lad*

No words are known for this jig though a *port à beul* with a similar title and roughly similar contours was recorded in Barra from Mary Morison (SA1956.97.4A). Her text runs as follows:-

Refrain: Mi-fhìn agus tu fhèin, thu fhèin / Mi-fhìn agus tu fhèin, a Mhòr / Mi-fhìn agus tu fhèin, thu fhèin / Gun duin' ach mi-fhìn 's tu fhèin, a Mhòr.
 Nuair thig an Samhradh 's am blàths / Fliùraichean air bhàrr buntàt' / O, teannaidh mi ri bàrran / 'S cuiridh mi fhìn mo làmh air Mòir.
 Nuair thig an Geamhradh 's an Dùdlachd / 'S a bhios na h-ighneagan a' pùsadh / 'S nuair a bheir iad uil' an cùl rium, / Teannaidh mi fhìn gu dlùth ri Mòir.
 'S gur e 'm molt a bh' aig an t-seannduin' / A chuir eadar mi 's mo leannan / Is nam biodh e fath'st gun cheannach / Cha do dhealaich mi ri Mòir.
 'S fhuair mi molt a bha san t-sabhal / Air a chrochadh air na sparran / 'S nuair a dh'fhalbh mi leis gu baile / 'S ann a thachair mi ri Mòir.
 Nuair a thill mi bharr mo bhòidse / Agus dùil agam ri pòsadh / 'S nuair a fhuair mi ann an òrdugh / Cha robh sgeul agam air Mòir.

Refrain: *Myself and yourself, Mòr, and no-one but myself and yourself, Mòr.*
When the Summer and the heat come, flowers on the potato-stalks, / Oh, I set about courting and I lay my hand on Mòr.
When the Winter and its depths come and the girls are marrying, / And when they all turn their back on me, I draw close to Mòr.
It was the wether the old man had which came between me and my sweetheart, / And if it were still un-bought I would not have parted from Mòr.
And I found a wether which was hung up on the rafters in the barn, / And when I set off home with it that's when I met Mòr.
When I returned from my voyage, expecting to get married, / And when I got things in order, I saw no sign of Mòr.

The tune lies well on the fiddle and could also fit the pipes if b.15 is modified, but we have found no comparable instrumental versions.

Editorial: b.9, notes 1, 2, ambiguous (either A or B): they could be read as two Bs as in b.1, but in the corresponding b.13 the pitches are clearly as printed. / b.16, note 3 dotted.

61. [Unnamed]

Patrick MacDonald's setting is so similar one could think this was copied from that source, but his tune is notated a tone lower and has other small differences of gracing and 'cutting'. Roderick Cannon (personal communication) considers MacDonald's setting could well have been the source for the tune's revival in later pipe music collections (eg. Glen's *Collection*).

Concordances: PMD no. 14 p. 35 (unnamed); DG xii no. 19, p. 8 ('Old Reel').

62. O thullaichin gu beallichen [Bho thulaichean gu bealaichean] *From hillocks to passes*

This is 'The Reel of Tulloch' – well known both as an instrumental dancing tune for pipes or fiddle and as a *port à beul*. In most fiddle collections it is notated in the key of A. The earliest recorded version is in David Young's manuscript (NLS MSS 2084–5) dating from around 1740, though it is unlikely that ER had access to this source. It began to appear in bagpipe collections only several decades later. Donald Macdonald (DMD) called it 'the King of Reels'.

There are various traditional accounts of the origin of this song and the dance ‘Ruidhle Thulachain’, but it is usual to ascribe their composition to Iain Dubh Geàrr, a MacGregor from Glen Lyon, Perthshire, who around 1640 was in love with a girl in the Abernethy area of Strathspey. A detailed account will be found in “Glenmore” (Donald Shaw), *Highland Legends*, Edinburgh, 1859, 37, and another in the *Celtic Monthly* XIV (1906) 191–193, entitled ‘The Reel of Tulloch: a MacGregor Love Story’. A critical account by Donald P. McLean, relating this tradition to recorded events of around 1637, is in TGSI lix (1995) 118–128; for other references see SGVV (2001) no.193. John MacInnes discusses the origins of the dance in Thomson’s *Companion to Gaelic Scotland* (1983) 57–58, concluding that the dance ‘seems not to have been composed before about 1800, although the tune, “The Reel of Tulloch”, is older’.

A 22-verse narrative of the alleged composition of the dance is in AO (1879) 117–20, beginning with the following refrain and verses:

Bho Thulaichean gu Bealaichean / 'S bho Bhealaichean gu Tulaichean; / 'S mur faigh sinn leann sna Tulaichean / Gun òl sinn uisge Bhealaichean.
 Bu Ghriogarach da-rìreadh / À Ruaro an Gleann Lìobhann / A rinn an ceòl tha rìomhach / Rin canar leinn 'Na Tulaichean'.
 B' ann an Taigh na Sràide / A thug iad ionnsaigh bhàis air / 'S mur bhitheadh e ro làidir / Bha ochdnar nàmh ro mhurrach air.

From Tulaichean ('hillocks') to Bealaichean ('passes') and from Bealaichean to Tulaichean: and if we don't get ale in the Tulaichean we'll drink the water of Bealaichean It was a MacGregor indeed, from Ruaro in Glen Lyon, who made the beautiful music we call 'Na Tulaichean'

It was in Taigh na Sràide ('the house of the street') that they made an attack on his life, and had he not been too strong his eight enemies would have been too much for him.

A 10-verse version of this narrative appears in the Benjamin Urquhart manuscript of 1823 (Mackinnon MS 10c): possibly this was a partial source for the AO version. The AO text is also incorporated into the account (mentioned above) in CM XIV (1906): there the anonymous writer may be referring to this text when he mentions (p.192) ‘the ancient metrical account of this bloody affair’. The story is also mentioned in TGSI xxviii 318. The first two verses from AO with a tune, may be found in PaB.

Concordances: BSRI 4; BSRII 84; AMGIII 12 (‘Mrs Ross’s Rant’); ACUM 13 (‘The Cumming’s Rant or Reel of Tulloch’); Mackinnon MS 10c, ff.399a–400a (10 four-line verses); DMDII 6; KC 68; WMT 26; AMA 26; WG 50; JRG II 12; SKYE 3; GES 152 (three settings); CBT 105 (with AO text and called ‘Tullochgorm’); PaBi 6–7, PaBII 40–41 (cites ‘Old pipe set in A’, gives several versions of the associated story and mentions the 22 verse poem in AO).

Words only: AO 117–120 (21 four-line verses plus a four-line refrain, the latter beginning ‘Bho Thulaichean gu Bealaichean’).

63. Mhari mhin mhealshuileach dhu [A Mhàiri mhin mheallshùileach dhubh] *Gentle Mary of the bewitching black eyes*

Shortly after ER noted this tune a similar setting was published in *Albyn’s Anthology*, with a footnote: ‘communicated by Raasay’; and AA seems to have been the source of later published versions which could be sung (if pitched lower) or played for dancing.

A text of fifteen verses plus refrain appears in ON (Caimbeul 1785) headed “Oran do Cheilidh” and set to the tune *Phegie mhin mhel-shuileach*. There the opening verses are as follows.

*Tha mulad mòr gam shàrach / nach faigh mi dol don àirigh
 'S chan fhaod mi bhith ga ràite / air eagal càch ga leughadh*

*Mo chailin ghrinn meallshùileach dhubh, / 'S toigh leam fhìn cruinneag a' chruidh;
Chailin ghrinn mheallshuileach, / Air m' fhallainn thug mi spèis dhut.*

*Chan e nach bu mhiannach leam / Gach oidhche luighe sinte riut,
Ach m'inntinn a bhith 'g innse dhom / Nach striocadh tu san eucoir.*

Great sorrow overwhelms me because I cannot go to the shieling, and I am unable to say so in case everyone else might read it.

My lovely dark girl of the alluring eyes, I do love the lassie with the cattle; you lovely girl with the alluring eyes, I swear that I have loved you.

It's not that I wouldn't wish to lie beside you every night, but that my mind tells me that you would not give in to impropriety.

The first ten of these verses appear also in SO (1865) and later editions and five of these verses were published in CC 13 in four-part harmony with a tune related melodically to that of ER.

A very different text, refrain plus nine verses opening with the line A Mhàiri bhinn mheall-shùileach (without the dhubh) was published in AO and a song of three verses in English in DMP is set to the tune Mhari mhin mheallshuilach dubh [sic].

Concordances: AA i 100 – a near identical version; ACi 58 (near identical setting marked “Very old. Slow Strathspey”); CC 13; IC 188-190; DMP 40; SO 422-423; JFMi 1; AO 47, (2004 edn., 51); The Inverness Collection of Highland Pibrochs... (Inverness, 1878, 1879) 117; GES A 66; LHM vi 39.

64. Cean duth dilis [Ceann dubh dilis] *Faithful black head*

This song may have originated in Ireland (see Loughran, Anne. “Ceann Dubh Dileas – Cuir A Chinn Dilis: A Group of Irish and Scottish Gaelic Songs”, *Scottish Gaelic Studies* 18, Aberdeen, 1998: 75–88). As Loughran argues, the several distinct songs recorded in Ireland and Scotland are unified in having the same or similar refrain verses, and it is impossible to know which, if any, of those songs was the ‘original’ to which the refrain belonged. Published texts are extant since 1776 (RMD) which gives two different texts, and relevant tunes since 1713: detailed study of the Irish tunes and sources may be found in Donal O’Sullivan and Mícheál Ó Súilleabháin, *Bunting’s Ancient Music of Ireland*, Cork, 1983, no.101, pp.146–148.

In Irish versions the song is often referred to as ‘Ceann dubh dílis’ and may begin with a line like *Ceann dubh dílis dílis dílis*; in Scottish versions the refrain often begins with lines like *Cuir a chinn dilis dilis dilis, cuir a chinn dilis tharam do lámh*. Both refrains, however, open with a stressed word (*Ceann* or *Cuir*) and because ER’s tune opens with an anacrusis (A), it seems likely that, despite her title, she was giving the music for some other verse. We have selected the opening verses of the first Scottish version printed in RMD 194, where the heading (the only line of the refrain given) is ‘CUIR a Chinn dilis, tharum do lamhe.’

Clearly ER’s heading suggests the Irish form (though it is clear from the numerous references in Loughran’s account that both forms of refrain may occur in both countries), and so we have also set ER’s tune to the opening stanza of an Irish version in Charlotte Brooke’s *Reliques of Irish Poetry*, Dublin, 1789, p.230 (*cf.* Loughran in SGS 18, p.77), with spelling adapted to the current Irish norm.

Both RMD texts appear again, with minor changes in SO where it is pointed out that an English translation occurs in SMM with music, entitled ‘Oran gaoil, a gallic song translated by a Lady’. The lady translates her refrain as:

O, on my faithful faithful, faithful, on my faithful bosom recline. / Those sparkling, black eyes that make conquest of thousands, / Insensible he, would not wish to be thine!

Concordances: Playford, ii 1713 ('Irish Round or Kennington Wells'); COR, ii 29 ('Oran Gaoil'); NGC, ii 30 (rather ornate in E minor); SMM iii 282 no. 273 (probably adapted from COR); GOUNI 1; AF, GEN. 614/5, b.i/ii, f.iii, j ('Cuir a chinn dileas tharam do lamh'); SF 44, 112 (with variations); FD 62–63 (vaguely similar tune); CL iv, 58; CMhi 32 ('Cuir a Chinn Dilis'); MSH 42. See Loughran (p. 82) for other eighteenth and early nineteenth century publications.

Words only: RMD 194–197 (two sets of words); DMV 44; SO 405.

Editorial: Title mostly trimmed off but pencilled in underneath by William Matheson. Unusually ER added some melodic alternative notes penned like grace notes but as crotchets, stems down: they are:- b.3, C on beat 2; b.7, B on beat 3; b.15, E and C on beats 1 and 2; b.16, D and Csharp on beats 2 and 3. In b.14 (Irish version) a grace note at the start has been moved to the end of b.13 to match the anacrusic syllable 'is'.

65. Harris Reel

We know nothing about this reel. It appears to have been added very hurriedly. The title had also been added in pencil but in a contemporaneous cursive hand.

Editorial: The bass line was pencilled in faintly for two bars only and then abandoned. First time and second time bars were bracketed but not numbered. Repeat dots at start of b.6 had been placed on the wrong side of the double barline and had also been added before the final double bar.

66. Ho ro mar tha mi 's gun du lamh rium [Ho ró mar thà mi is gun tu làmh rium] *Ho ró for my plight since you are not beside me*

Because we were unable to trace the song on which ER's title is based, we have included below the first two verses of a song in the same metre which fits the tune well, that printed in JG (1786) p.195, which has eleven verses in all. Another text of that song, almost certainly based on JG, is in AO (p. 437), but there we are told that it is sung to the tune of 'Coire Cheathaich' (ER's no.99), Donnchadh Bàn's famous song which will also fit ER's tune.

The tune's wide range suggests we should also consider the possibility that it is solely an instrumental piece, yet a similar air in Angus Fraser's manuscript collection gives a similar title, 'Och Och! Mar thà mi gun bhi lamh riut – Alas! that I am not beside thee'. Some of its motifs and its modality are reminiscent of a song arranged by Marjory Kennedy-Fraser with the title 'An t-Iarla Diùrach' (MKF i 141–2) where she states that this is an "old air from Mull, first noted by Henry Whyte", but there the similarity ends and Henry Whyte's version has not been traced.

Concordances: AF GEN. 614/1 no. 68 (in D minor).

Editorial: k-s omitted. / The tune rebarred – to make the first two notes anacrusic. If singers opt to use the text provided then further rhythmic adjustments will be needed to accommodate the text at the start of each line.

67. 'S cianail mi's mi air m'aineol *I am sad in a strange land*

Only one other source exists for this song, namely the manuscript collection of Margaret Clephane of Mull (d. 1830). Margaret Clephane's air is similar, though without the repeat indicated by ER and without the extended range of the second half. We have used Margaret Clephane's text for ER's

melody. However, if one prefers to regard the second half as an instrumental extension then the second verse will, with small adjustments, fit the first half of ER's melody quite well.

Editorial: b.1, Time values for notes 1-3 changed from c q q.

68. Cha bhi mi buan 's du bhi uam [Cha bhi mi buan 's tu bhith bhuam] *I won't last if you're away from me*

A waulking song that is still popular in both Scotland and Cape Breton. The text is adapted from *Orain le Cairstiona Sheadha* (1980), Stornoway: Acair) – with cassette). The Angus Fraser manuscript contains a very similar tune. The extra beat in the last barn is clearly intentional.

Concordances: AF GEN. 614/1 no.149 (1996, 49).

Editorial: D.S. replaces D.C.

69. Bruachag an eas *The bank of the waterfall.*

No text has been found that fits this melody in its present form. This is because the fourth phrase is extended by a bar to make 9 bars in all. The final bar contains corrections and above the previous bar are undecipherable pencilled marks perhaps indicating that, uncommonly for her, ER was uncertain as to how to end the melody.

Simon Fraser published a similar setting of this air which he called 'Bodhan an Eassain' (later corrected to 'Bothan an Easan') – "The Cottage adjoining the Fall" (SF 70, no. 171). The main difference is that Fraser's setting consists of two 8-bar sections. The second strain may be of his own composing. Fraser added in his note "The words of this melody are also printed in various collections, from which the substance may be gathered, but the air itself, as acquired through the gentlemen mentioned in the Prospectus, was never published until now."

It is a pity that he gives no more information on 'the words'. However, if one were to regard the last three crotchet beats as making a brief instrumental interlude between verses then various texts might suit the air – a suitable candidate being the lament 'MacGriogair à Ruaro', recently published in *Gàir nan Clàrsach*. There the editor chose a setting from Patrick Macdonald's *Collection* to accompany the text (PMD no. 88), from the section headed *Perthshire Airs*. However, in the previous section, subtitled *North Highland Airs*, is a similar setting (no. 74) entitled 'Tha mulad, tha mulad, tha mulad air m'inntinn' that is even closer modally to ER's melody.

Concordances: PMD 11 no. 74 and 13 no. 88; SF 70 no. 171 and note p. 110; GNC 54–58; FT 261.

Editorial: The title has been partly trimmed off but pencilled in by W. M. The final bar began with a repetition of the previous two quavers but were then struck through. Crotchet rest left in the bass part. / Ambiguous pencilled signs above b.8.

70. [Unnamed]

This attractive jig has also been hurriedly notated, possibly by a different person, probably at the same time as Nos. 65, 141 and 144 were added. The bass line staves were left empty. The earliest known source is in WR where it is called "*The Highland Lassie going to the Fair*".

Concordance: WR 130 (3rd edn. 1885).

Editorial: The k-s given on the first stave only. / High Fsharp in b.10 and 14 could be read as E since the note heads are large and have been placed carelessly. / b.8, dot missing on last note. / Second-time bar is editorial. Repeat dots missing.

71. [Unnamed – A-nochd gur faoin mo chadal dhomh] **Tonight my sleep is in vain**

The verses given are adapted from JG 125-127, though this melody is most often known today as an instrumental slow air. ER's setting is pentatonic, as is one of the earliest sources, *The Caledonian Muse* (c.1790): other sources are either hexatonic (eg. PMD) or heptatonic.

Concordances: PMD 20 no. 129; CAL no. lvii (similar to PMD's tune, in key G 'Nochd gur faoin. A Highland Air'); FIL Appx. no. 5 p. 3 (similar tune but heptatonic and prescribed for song no. 12, p. 19, entitled 'Am Fonn'); LH 60 (second half similar); JFMii 10–11; GES 36 and A48; CL iii 40.

Words only: JG 125-127; SO (1841) 372 or (1907) 407.

Editorial: ER may well have known a different text, or no text, for this air judging by the many different word rhythms and the division of notes needed to fit the words used.

72. **Daul Shaw 's Maereread [Domhnall Seadha 's Mairghread] Donald Shaw and Margaret or Donald Shaw's Margaret**

The title to this reel was added in pencil (probably contemporaneously) in a cursive hand. While it fits the fiddle well it can also be played (a tone lower) on the pipes. This is one of the tunes that ER could have taken from the piping of John MacKay (Raasay). It is also known as a *port à beul* with the title 'Ciobairean ceann Loch Odha' or 'Ciobairean taobh Loch Odha'.

Concordances: AA ii 98, no. 5 of 'Hebridean Dancing Measures &c.' (identical to this apart from some differences in pointing of quavers in b.5. This is possibly another of the tunes Campbell obtained during his visit to Raasay, though he noted it as a reel from South Uist).

73. **'N oidche bha na gobhair againn [An oidhche bha na gobhair againn] The night we had the goats**

Words for this reel are known in the Hebrides as well as Cape Breton. A Cape Breton text collected by John Shaw (personal communication) runs as follows:-

An oidhche bha na gobhair againn, bha na trì ghobhair againn,
An oidhche bha na gobhair againn, trì ghobhair òg' againn,
Bha na trì, bha na trì, bha na trì ghobhair againn,
Bha na trì, bha na trì, trì ghobhair òg' againn.

*The night we had the goats we had three goats, / The night we had the goats, three young goats,
We had the three, the three, the three goats, / We had the three, the three, three young goats,*

Concordances: WR (2nd & 3rd editions), 196 ('The goats reel'); McKinnon 1884, 37 ('The night we had the goats'); ACii 12 (in key G major); GLEN vii 25 (in G).

74. **Donull drover**

No other sources for this reel are known to us.

Editorial: Repeat dots added after the final barline may suggest that this reel possibly had more sections. / A complete b.5 did not allow for repeat of first section so first-time and second-time repeat bars have been added.

75. Cailich Ihiadh Rarser [Cailleach liath Ratharsair] *The grey hag of Raasay*

Traditionally this is said (in SO 105) to have been composed by piper John Dall MacKay of Gairloch (Am Pìobaire Dall, 1656–1754) and there are numerous pipe settings, but this setting has a high B and no Gnaturals, which makes it likely it was also played on the fiddle in Raasay.

The text given below is from the School of Scottish Studies recording SA1958/119/7, sung in 1958 by Nan Mackinnon of Vatersay: translation by Colm Ó Baoill.

Gun tugadh Dia mathanas / Do Chailleach liath Ratharsaigh: / ghoid i cliabh feamainne
/ air Cailleach reamhar Rònaigh.

Cailleach liath Ratharsaigh, / Liathainn mun gabhainn i, / Cailleach liath Ratharsaigh
is Cailleach reamhar Rònaigh.

Cailleach dhubh nan cùdaigean, / 'S iomadh tè a shluigeadh i, / Cailleach dhubh nan
cùdaigean, / Cailleach reamhar Rònaigh.

*May God give forgiveness to the grey hag of Raasay: she stole a creel of seaweed
from the fat hag of Rona.*

*The grey hag of Raasay, I would go grey before I'd take her, the grey hag of Raasay
and the fat hag of Rona.*

*The black hag of the cuddies, she'd swallow a lot of them; the black hag of the cuddies,
the fat hag of Rona.*

Concordances: AMA 76 ; WG 43 (has turnings reversed); GES A 1 ('by John Dall MacKay'); PaBi 18, PaBi 64 (A hexatonic version in sol-fah notation); SKYE 116; MMi 44; OaE 103 (from Seonag Chaimbeul, b.1920, who belonged to Roag; words as in Pabi).

Editorial: K-s is given only on the first stave. / b.9 note 3, dot missing.

76. Bidag Dhonuill mhic Alister [Biodag Dhòmhnaill mhic Alasdair] *Dòmhnall MacAllister's dirk or The dirk of Dòmhnall son of Alasdair*

This lively reel suits the fiddle well, but lies too low for the pipes, though pipe settings are known. It is also a *port à beul* and the text given is transcribed from the singing of Alastair Boyd of Barra and Oban (archive tape SA 1970/6). After singing the words Alastair Boyd repeated the tune in pipers' vocables (*canntaireachd*). Two quatrains of similar text are given in PaBi with the comment: 'The point of the song is that Donald, son of Alasdair danced in such a furious and ridiculous fashion that his dirk was constantly striking against the wall.' PaBi gives two versions of the title:- 'Tha Biodag air MacAlasdair' (before the melody) and 'Biodag Dhomhuil-ic-Alasdair' (before the text). The PaBi text appears again in TGSi xxviii (1913) 303–404.

An intriguing version, of which the following is a normalised text, is to be found in the MacLagan MS 186 in Glasgow University Library, folio 2r–2v, where the heading is 'Biodag Dhomh'l mhic Alastair'.

Nam biodh do thriubhas fada rèidh / Ghearradh tu re bruthach leum; / Shealgair coilich
agus fèidh / Theirneadh tu na monaidhean.

Sud an rud a thogadh fonn, / Èile beag is sporan donn, / Còta goirid os a chionn / Is
biodag Dhòmhnaill mhic Alasdair / Ga bristeadh ris na ballachan.

Luighinn ann am plaide mhìn / Air casan mo mhnatha fhìn, / Chuirinn mo làmh air a cìch / Is dhèanainn mar a b' aithin domh.

Nuair a fhuair mi fios sa chill / Gu robh mo chailleach gu tinn, / Gad a gheibhinn staid an rìgh / B' fheàrr a bhith ga ruith na sin.

Mo sheachd beannachd aig an Eug, / 'S iomadh neach don d' rinn e feum: / Thug e uam mo chailleach fèin: / Is èibhinn liom gun shiubhail i.

If your trousers were long and smooth you would go leaping up a slope: hunter of the woodcock and the deer, you would climb down the mountains.

That's just the thing to raise a tune, a kilt and a brown sporan, a short coat worn over it and Dòmhnall Mac Alasdair's dirk being broken against the walls.

I would lie in a soft blanket at the feet of my own wife; I would put my hand on her breast and do what I well knew how to do.

When I got word at the church that my old woman was ill, even if I were to have the status of the king, to be chasing after her would be better than that.

All my blessings upon Death, for he has done the needful for many people: he's taken my old woman away from me and I'm delighted that she's departed.

The last line of the third verse is repeated as follows in the manuscript: Dheanainn mar a b' athann damh o hidhim an o hadhaman, where the final addition in canntaireachd may suggest a pipe-tune.

This text is composite, and the final verse (if not the last three) belongs to a quite different song, of which one version headed 'A' Chailleach', appears in Macpherson, *An Duanaire* (1868) 145-146, from a Lochaber source. MacPherson's version is attributed (not very convincingly) by Keith Norman Macdonald (*Macdonald Bards from Mediæval Times* (Glasgow: 1900) p.16a) to Gilleasbaig na Ceapaich, chief of the MacDonalds of Keppoch who died around 1682. Another version called 'Port na Caillich' appears in *Tocher* xxii as sung by Margaret MacKay of Harris; her tune has contours similar to corresponding phrases in ER's tune.

The inclusion of C (sharp) at the ends of ER's second turning (bars 8 and 12) gives a somewhat unusual twist to the modal ambiguity of this hexatonic melody: however, the k-s is given only for the first stave of music in the manuscript and omitted or forgotten on the second (which begins at b.7). Patrick MacDonald's rather bare setting is at the same pitch but uses no k-s, so suggesting that the C is not sharp. Alastair Boyd, however, sings a 'neutral' C at this point – neither natural nor sharp. Singers may make up their own minds about sharpening this note. The tonic sol-fah setting in PaBi is heptatonic and clearly more modern in style.

Concordances: PMD 37 no. 30 (in the section "North Highland Reel or Country Dances" entitled 'Skye dance'); NGB ii 36; WG 72; SKYE 15; WR 3rd. edn., 181 ('The glen where the deer is'); PaBi 18–19, PaBi 18-19, PaBi 65-67; *Tocher* xxii 220–221 ('Port na Caillich').

Editorial: k-s omitted from the second system. / b.5, note 5, dot missing

77. No mnadhean air an daorich [Na mnathan air an daoraich] The women on the spree

Very similar settings appear in several eighteenth-century fiddle music collections but nowhere with this Gaelic title. This tune is usually known as 'McFarlane's Rant' and first appeared in David Young's large collection of tunes (DRUM) which he notated c.1740 for Sir Walter MacFarlane at Drummond Castle. Similar titles are used where it appears in pipe music collections – for example, 'MacFarlane's Reel' in Angus MacKay's collection (where he adds a Gaelic title 'An Rud a Rinn am Fitheach oirnn') and 'MacFarlane's Lilt' (DMD 6th edition).

Concordances: DRUM NLS MS 2084, 228. no.172; AMGiii 17; DMD 23; AMA 19; SUR 43 (*The M'Farlane Rant*); GCRiv 37; ACi 105.

78. Uilleam buidh posadh [Uilleam buidhe a' pòsadh] *Yellow-haired William marrying*

No other sources for this reel are known to us. It suits pipes or fiddle equally well.

79. Donull aluin a tighen [Dòmhnall àlainn a' tighinn] *Elegant Dòmhnall coming*

This appears to be a variant of tune no. 8 and is playable on pipes or fiddle. No other sources are known.

Editorial: b.3, note 1, could equally be E. / b.11, note 5, dot missing.

80. Alaster nan stòp [Alasdair nan stòp] *Alasdair of the drinking vessels*

The text and translation are from the song 'Oran Alasdair' by Duncan Ban MacIntyre as edited in AML pp.312–314; the text fits the tune well and if performed 'swung' (i.e with 'unequal' quavers) it could well suit the rhythm of a 9/8 jig which is perhaps why ER labels this a 'Jig', the first of several notated in 3/4 time. The first line is a refrain. The text was first published in 1790 in the poet's collection *Orain Ghaidhealach*: the poet (1724–1812) was a forester in northern Argyllshire until, in 1766, he became a member of Edinburgh's City Guard, and this song is evidence of occasional visits to Glasgow: the Back Wynd was near Stockwell Street in the city centre, and there Alasdair Campbell had a small public-house.

ER's indication that the first four bars are repeated is rather strange, given the amount of melodic repetition in the first four bars. Perhaps she intended that only the first two bars should be repeated after b.4: this would complete the poet's three-phrase refrain satisfactorily and this is how we have presented the text. On the other hand, by classing the tune as a jig she may simply have implied that the melody was used for dancing in Raasay without singing, in which case repeating the first four bars might well have been deemed necessary

No other sources are known for this tune. In the Notes to AML it is suggested (p.525) that Simon Fraser's 'Dh'fhàg thu mi fo bhròn' (SF no.157) is the associated air. But Fraser's air, while having the same metre, is very different from ER's tune. We know of no other sources in which tune and text are married, nor have we found any melody remotely similar to this Raasay tune.

Concordance . Words only: AML 312/315.

Editorial: B.7 as omitted but added at the end , the place being marked for insertion with an 'x'.

81. 'N tailer obher [An tàillear odhar] *The dun-coloured tailor*

There seem to be no other sources for this reel.

Editorial: No t-s given.

82. [Unnamed – John MacEachainn's big tune]

This is known among pipers as 'John MacKechnie's Reel': William Gunn's name for it, 'Port Mor Iain 'ic Eachinn', is to be preferred (but see Cannon, 90 for a fuller discussion of the title). ER almost certainly copied this from Patrick MacDonald's collection, but did not copy all of the pointing shown in PMD, eg. b.7 beats 3 & 4, b.21, note 1, nor (in the last line) all of PMD's ornaments. Neither Patrick

MacDonald nor his brother Joseph, who included the tune in his *Compleat Theory* as an “Example of a Pipe Reel with all its Cuttings”, gave the tune a name.

Concordances: JM 90; PMD 35, no. 15; WG 36 and 72 (who also calls it ‘John McEachinn’s favourite; John MacKay of Skerray’s favorite’); SKYE 42 (‘John MacEachinn’s Big Tune’).

83 & 84. Cuir s a chiste mhoir mi [Cuir sa chiste mhòir mi] *Put me in the big chest*

These are two different settings of a well known reel which also has words. The second setting is rather similar to that used in some pipers’ collections, though the pipe version is pitched a fourth higher. The lines below are adapted from PaB (23):-

Cuir sa chiste mhòir mi / 'S còig bonnaich fo mo cheann; / Cuir sa chiste mhine mi, /
Gur beag as miste mi dhol ann!
Cuir sa chiste mhòir mi / 'S còig bonnaich fo mo cheann! / Cuir sa chiste mhòir mi, /
'S còig bonnaich fo mo cheann!
Cuir sa chiste mhine mi, / Cuir sa chiste mhine mi, / Cuir sa chiste mhine mi, /
O's beag as miste mi dhol ann!
*Put me in the big chest with five bannocks under my head; put me in the meal-chest,
for it's little harm for me to go there!*

Concordances: AMA 55; DMD 64 (somewhat different version on p. 67); WMT 55; SKYE 137 (att. to William Marshall); PaBi 23, PaBii 78 (like the second setting and given a second title – ‘Miss Cruickshank’); DG vi no. 27 p. 15 (more like the second set); OaE 102 (from Seonag Chaimbeul, SKYE (2 verses with similar text but different tune).

Editorial: No. 83 – b.3 and b.5 note 6, dots omitted.

85. Haing il haing u

No other sources are known for this somewhat unusual reel. ER's bass for bars one and three of the second section consists of full Bflat chords.

Editorial: b.8, grace note written as C.

86. N gabh u bean a Dhonuill [An gabh thu bean, a Dhòmhnaill?] *Will you take a wife, Donald?*

The text provided for this *port* is another of the ‘*Puirt Danns*’ noted down by Alastair Cameron the bard of Turnaig (WMP). The meaning of *botu ort* is unclear: A native of Lewis informs us that in Bernera Lewis the expression might be commonly used as a threat rather like the use of the English term ‘bogey-man’, or as abuse i.e. ‘you old man’, which may have been true of Donald Odhar. Dwelly's dictionary gives ‘threat to children’ for *bocam ort*. Again, *botu ort* may simply be vocables as often sung in dandling songs. Other texts, one beginning with the words for the third verse – *Tha mi dol a dheanamh banais* – occur in K.N. Macdonald's PaB along with a similar tune in sol-fah. Several versions of this tune occur in bagpipe and fiddle collections and this version suits both instruments well.

Concordances: WG

44 (‘Donul Odhar’. Similar in mode and contour but in a different key – clearly related); SKYE 11; ACi 43 (‘An gabh thu Bean, a Dhò'll Bhig. Little Donald's Wife’); PaBi 20, PaBii 69 (tune for ‘Chuir mi Biodag anns a' Bhodach’) and PaBi 28, PaBii 91 (tune for ‘Tha mi air mo chuir 's an talamh’ and ‘Tha mi dol a dheanamh banais’); TGSi xviii 303 (‘Domhull Beag’). WMP (NLS Acc 9711 Box 6.2/29/24).

Editorial: b.6, note 1 could be read as F.

87. A cuir nan gobher as a chraig [A chur nan gobhar as a' chreig] *Putting the goats off the rock*

Various sets of words and titles are given to this reel though none of the instrumental settings use this Gaelic title. The words we give are adapted from PaB. Among fiddlers 'The Burn O' Carnie' (Bremner) and 'Miss Wedderburn' are the titles most commonly used. This is clearly a setting for fiddle and numerous similar versions have been printed, though most with a k-s for A major, making use of Gsharp in the penultimate bar. Angus Mackay's English title 'The kilt is my delight' is common among pipers. The pipe versions are a fourth higher and tend to use the last two bars of the first turning to complete the tune.

Concordances: PaBi 31 – "is a very old pipe tune, can be played as a strathspey or reel".

Fiddle settings: BSRI 53; SKYE 7; ACi 1.

Bagpipe settings: AMA 2 (in the key of D); DMD 22 (vi edn. 'The kilt's my delight').

Editorial: k-s. pencilled in on first stave only.

88. Aridh nam badan [Àirigh nam badan] *The shieling of the little tufts*

This tune could well have been copied from Patrick MacDonald's *Collection*, for it is identical, with only minor changes in the bass-clef harmony. We know of no words for it that pre-date Lachlan Macbean's setting of a Gaelic poem of his own making. This he published in both LMBi and LMBii in 1885. A note in SF 102 suggests that 'Àirigh nam Badan' was the name of a 'sweet spot' in Glenmoriston.

Concordances: PMD 32 no. 185 (called 'Àirigh nam Badan' marked 'brisk'); SF 13, no. 38 ('Àirigh nam Badan' 'The Glen of Copsewood'); JFMii 15; LMBi no. 30 & LMBii no. 30.

Editorial: b.13, notes 5 and 6 were corrected by ER – but both could still be read as Fsharp.

89 Hil uil agus ho [Hithill ùthill agus hó]

This appears to be 'Luinneag do Iain Mac Shir Tormoid Mhic Leòid air dhi bràth thombaca fhaotainn uaidh', one of Mary MacLeod's better known songs, addressed to Iain, son of Sir Norman MacLeod of Berneray, 'on his presenting her with a snuff-mull'. The text we give is adapted from GSMM.

This song is unusual in that the metre of the verses is quite different from that of the refrain, which raises the possibility that the refrain is a detachable one which could be used with verses in other metrical forms. Mary MacLeod's verses demand four clear stresses per couplet, with variation in the number of unstressed syllables, and they both begin and end with unstressed syllables. At first glance ER's setting of Mary MacLeod's verse section does not seem to fit at all well. Having notated the refrain in common time, she continued into the next bar without allowing for the opening unstressed syllables and one might well think she had some other song in mind. Other notators also found it difficult to notate this song. PMD's attempt (entitled 'Hithil-ùil agus Ò-hithil-O-hòrino, A Skye Air') is unconvincing, and he makes the same error as ER.

One other early source – that in the Angus Fraser MS, seems to be little more than a reworking of the air in PMD albeit with a different time-signature – 6/8 time, which appears to have been a favourite of Fraser. However, Fraser identifies the song unambiguously with the name 'Am bràth tombaca – Mary Macleod's snuff-mull', and there is enough musical similarity between all three settings to assume that it was indeed an air for Mary MacLeod's verses which ER was trying to notate.

With regard to the music of the verse section, the presence of crotchet rests in her bass line (see the

facsimile) on the first beat of bars 3, 4, 7 and 8 suggests that she wanted to weaken the first crotchet beats (where unstressed syllables occur in the verse) and give the stress to the second crotchet beat in these bars. We have preferred to move her bar-lines in the verse one crotchet beat later, to allow for the opening anacrusis of this section, thus allowing for the unstressed notes to fall on a weak musical beat and bringing the stressed syllables into accord with the musical metre. ER also found it necessary to introduce extra crotchet beats into three bars to allow for extra syllables, a feature not present in other settings.

The 'Pabibay bard' Neil Morrison (1816-1882) composed the song 'Òran an Eagail' which was closely modelled on Mary MacLeod's song, and in it he refers to her having spent part of her exile in the isle of Pabibay. A setting of this song as recorded from Peggy Morrison of Harris (SSS archive SA1968/131/4) is published in *Tocher*, where it is worth noting that it makes no use of time-signatures and uses bars of varying length, allowing the free rhythm of the verse to be expressed well on paper.

Concordances: PMD 28, no. 163; CAL 11 (very similar but a tone higher); AF MS GEN. 614/1 no. 97 & (1996) 36; GCRiii 10 ('A Skye air'); GES 25 (probably copied from PMD); CMo xiv, 60 (signed by Annetta C. Whyte); *Tocher* xli 294–295.

Words only: RMD 307; ADS 149; SO 26; and GSMM 82.

Editorial: The bars given extra beats (5/4) were not signalled by ER.

90. Theid mi tharris [Thèid mi thairis] *I will go over*

The text given is adapted from the version in JG (1786), where there are fourteen couplets (here written as single long lines), under the title 'Braigh Loch-iall'. We have included nos 1-3 and 12-14, verses which fit ER's setting. The majority of the JG verses have trisyllabic endings, like *teallaich dhuinn* in the fifth verse given here (the 12th in JG), the remainder having disyllabic endings. Of the several versions recorded from oral tradition since the 1950s many favour verses with lines that have disyllabic endings though the similar lines have trisyllabic endings in JG.

The version in PMD resembles ER's tune with its nine-bar structure, as does a Harris version printed in ALG. Others, of which Fraser's is the earliest, have only eight bars on account of their shorter refrains. This also is a feature of the versions usually known to pipers and fiddlers as the "The Braes [or Banks] of Lochail" and of the version in GES, though the text printed there is that of JG.

Concordances: PMD 20 no. 134; SF 16 no. 44; GES A 7; *Tocher* xxxv, 338–341; ALG 257–9; OG 17.
Words only: JG 51–52.

Editorial: b.10, note 3 is editorial – the page is disfigured here.

91. Ba ba ba mo leanabh *Bà bà bà, my child*

The second half of this tune, presumably that well-loved lullaby also known as 'Griogal Cridhe', is probably an instrumental extension.

There are numerous versions of the text: to the references listed in SGVV (1988) no. 4 or (2001) no.10 we should add AG1 iii; W. McLeod and M. Bateman, *Duanaire na Sracaire* (Edinburgh, 2007) 416–420; and the version and discussion in ALG. The oldest text appears to be that in PT (1813); the earliest version with a tune appears in FD (c.1848).

The important place of the song in Highland history and literature is discussed in Derick Thomson, *An Introduction to Gaelic Poetry* (London: 1974) p.107–109; and in his *Companion to Gaelic Scotland*

(Oxford: 1983), p.78. The text used here is selected and adapted from the Uist version in AAM (p. 325), mainly because its refrain is close to that identified in ER's heading: quite different refrains are found in other versions (including PT and BG), but this one is also used in the ALG version.

Concordances: FD 46; LH 36; GES 25 & GES A 46; FT 196; OnB 20; CMhiv 51; OMh xii 13; *Tocher* xi 81 (correct tune on p.100); PUR 127; OGii 37; ALG 140.

Words only: PT 286; AG1 iii 48; SGVV, 4/10.

Editorial: Right-hand chords included wherever they were arpeggiated by ER.

92. Piob fhear Mhic Ghille Challum [Piobair Mhic Ghille Chaluim] *MacLeod of Raasay's Piper*

This was almost certainly copied from Patrick McDonald's *Collection*, no.16 of his 'North Highland Reels', where it is given no name. In a copy of PMD (3rd edition 1787) the title 'Miss Katie MacKintosh's Reel' has been added (at an early date) part in pencil and part in ink. The tune is clearly related to the numerous fiddle versions called 'Gille Calum'.

Concordances: PMD 35; JRG i ('Angus MacRae'); WR ii (1928) 41; DG xii 8; ACi 9 (for a fiddle version); Glen i (1899) 12; McK 57 ('Reel by D. Cameron').

93. Siud n duine dealabheach [Siud an duine dealbhach] *There's the handsome man*

This is a close copy of an unnamed reel in Patrick MacDonald's *Collection* (no. 17 in the section 'North Highland reels or Country Dances'). The tune appears again in a slightly different setting (see below no. 146, 'Uist Reel'). William Ross's setting is somewhat similar, though he names it 'The Auld Wife Ayont the Fire', a title belonging to a quite different reel found in fiddle collections (e.g. GCRI 14).

Concordances: PMD 35; WR (2nd edn. 1876) 236.

Editorial: b.6 note 5 also had qG.

94. Lurge mhor a mheallain [Lurga mhòr a' mheallain] *The big foot of the sweet/deceitful one*

This is presumably a dancing tune or dandling song reminiscent of the Northumbrian tune 'Dance to your Daddy'. A song with somewhat similar metre but in a minor mode and called 'Dhannsamaid le Ailean' was known in Skye (see *Tocher* i 6, for Mrs Annie Arnott's version). See also tune no. 128.

95. Bidag air machd Thomais [Tha biodag air MacThòmais] *Thomson wears a dirk*

As a reel this is well known to both pipers and fiddlers. In his manuscript (c.1760) Joseph MacDonald included the first three bars of the second section as an example of a common 'cutting' used in pipe reels. In ER's bass part, as is often the case, she emphasizes the strength and vigour of the dance tune (in this case, the first three bars of the second turning) by using triadic chords rather than single bass notes.

As a *port* we know of three texts, two of which are accompanied by traditional tales about the song and, despite the slight difference between the text and ER's title, we have included the words recorded from the Reverend Norman MacDonald (1904–1978), minister of Càirinis in North Uist, in 1956 and published (with the English translation) in *Tocher*. In this recording, we are told, "Norman sings only the refrain and the first verse, reciting the rest; but no music is printed".

The accompanying tale tells that Thomson (MacThòmais), a commoner, liked to mix with the gentry and wear fine clothes, including a dirk rather than the permitted *sgian dubh*.

‘At a grand ball he danced with the girl friend of the son of the Chisholm chief. He was a piper, and he played a tune that ridiculed Thomson in terms of the song. Thomson, having *cluais-chiùil* – a traditional skill to interpret the words of a pipe tune – took offence, especially at the last verse..... And that’s the verse which was the reason the poor man who composed it lost his life. When Thomson heard that verse, he could no longer go on dancing, and he went away..... and he made for the entrance and killed the other man with the dirk.’

This final verse does not appear in either of the other versions we know of: PaBi (1901) 18 has two verses, with a tune, the second opening with the line ‘Tha Biodag air Mac Combaich’, but there is no accompanying explanatory tale. In *TGSI* xxviii there are five verses (no tune), and the accompanying tale tells how Alexander, eldest son of Thomas Fraser, Lord Lovat (1631–1699), attended a wedding in the house of one Chisholm at Teawig near Beaulay: being ‘Mac Thòmais’, he took offence when a piper played this tune and he killed the piper with his dagger. This tale has become accepted as part of the history of the Lovat family, for Alexander (perhaps born in 1667) fled to Wales after killing the piper, and never returned. His younger brother Simon (1668–1747) succeeded their father as Lord Lovat (Alexander Mackenzie, *History of the Frasers of Lovat*, Inverness, 1896, 243–244). This account reappears in *The Piping Times* for December 1971 (pp.10–11), contributed by James E. Scott; there the source is identified as *Reminiscences of an Inverness Centenarian*. Yet another story of how this song came to be composed is given in the version in DFi (254–256); this is localised in North Uist and ascribed to the North Uist poet Gille na Ciotraig (Archibald MacDonald, c.1750–1815).

Concordances: JM 87; ACum 8 (‘Arndilly’s Reell or Bittac air Mac’Homaich’); AMA 24; AMGiii 95; WG 57; GCRiv 36; JRG i 9; SKYE 9; PaBi 18, PaBii 66 (with words); AMD 290; DFi 254–256.

Words only: TGSI xxviii (1913) 321–322, TGSI xlviii (1972), 25 & 360; *Tocher* liv–lv: 335–336.

Editorial: ER’s k-s (three rather than two sharps) created problems for her. She added the Gsharp in b.5. Did she mean that, in contrast to the earlier Gnaturals, a Gsharp is required at the cadence, but that such a reminder was not needed in bb.9 and 13? If so this is the only example of a correction made to allow for tonal harmony (bass has E). / B.9 last q shows also a high qG notehead (with no natural sign): the qE seems more logical.

96. N Gille guaneach [An gille guanach] *The merry lad*

A well known song. Words here adapted from CMh iii 29 and translated by Colm Ó Baoill. In Munro’s *Am Filidh* (1840) a song of seven verses, ‘An t-Oigear Uallach’, by the editor himself, is set to the tune ‘An Gille Guanach’.

Concordances: AA i 32; AF MS (GEN. 614/1) no.205 and AF (1996), 64; FIL 16–17 and (tune) Appendix, p. 2; DC (1862) 270–272 and Appendix p. 12; GES A 28 (tune only); CMhiii 29; OG ii 11.

Editorial: Rebarred by moving barline 2 q on.

97 Chan eil cadul orm fein *I am not sleepy*

We know nothing about this air. It appears to be a song with verses of 4 lines and a 5 line refrain.

Editorial: b.2, arpeggiated chord in the right hand only.

98. 'S du m'anam is m'fhedail [Is tu m'anam is m'fheudail] *You are my love and my darling*

The heading here recalls 'Bothan àirigh am Bràigh Raineach' ('A shieling in Brae Rannoch'), which begins (in JG 242 and in BG 192) with the lines:-

Gur e m'anam is m'eudail / Chaidh an-dè do Ghleann Garadh

It is my love and my darling who went off yesterday to Glen Garry

One tune for this song has already appeared in ER as no.15 and it fits 'Bothan àirigh am Bràigh Raineach' well, but the present tune has proved difficult to underlay with any versions of this song without making radical rhythmic changes and without using some but not all of the vocables that follow each pair of couplets in the JG text. A discussion by John MacInnes of the structure and development of this and similar songs of the 'Gur e m'anam is m'eudail' type, may be found in TGSi xlvii (1966) 54–58, reprinted in his *Dùthchas nan Gàidheal* (Edinburgh: 2006) 219–224.

Concordances: *Tocher* xxxv 340–341 ('Bothan airigh am Bràigh Raithneach') version by William Matheson with some similarities in the melody).

Editorial: Arpeggiated chords included. B.4, note 4, ambiguous, could equally be C or Bflat.

99. Coir a cheathaich [Coir' a' Cheathaich] *The Misty Corrie*

'Oran Coir' a' Cheathaich', is one of the best-known songs of Donnchadh Bàn Mac an t-Saoir (1724–1812), first published in 1768 and edited in AML 164–172 with eighteen eight-line verses, of which the text here is based on verses 1, 10 and 18. The translation here also draws heavily on that in AML.

The AML text is also used for the sung performance in WMiii (1993). The melody resembles that often used for the song 'Nuair bha mi òg' by Màiri nighean Iain Bhàin (Mary MacPherson); see for example in ALG 270. See also herein nos. 66 and 107.

Concordances: PMD 20 no. 132 (where the barring is debatably more logical in that the first three quavers are regarded as anacrusic); AF MS GEN/614/1 no. 203 and AF 1996, 62; OMh vii 9; OMh xvi 11; MSH 30; CMhiv 55; WMiii 2 A 9.

Editorial: b.5, G grace note is ambiguous – could be read as F.

100. Iseabail oag an or-fhuilth bhuidh [Iseabail òg an òrfhuilth bhuidhe] *Young Isabel of the golden yellow hair*

The text provided is adapted from Donnchadh Bàn's 'Oran do Leanabh Altram', 'Song to a Foster-child', published in his collection *Orain Ghaidhealach...*, 1768, p. 137. Neither he nor AML provided a tune for this song. Various editors agree that Iseabail was born in 1759, daughter to Patrick Campbell of Clashgour. For more information on her see Dr. L. Campbell: "Duncan Ban's Foster-child" (Notes & Queries of the Society of West Highland and Island Historical Research, no. XVI 1981, pp.7-11).

This air's contours resemble those of the Jacobite tune 'The White Cockade' which first appeared in print around 1756. From that time 'The White Cockade' seems to have become popular in both Scotland and Ireland for dancing and as a march. At least one song was composed on the tune in Ireland, where it was known as 'An Cnota Bán' and Burns and others also set verses to the air. A *port à beul* using the first half of 'The White Cockade' tune and beginning 'Dh'fhalbhainn fhìn leis an tàillear mhòr' was recorded in South Uist (School of Scottish Studies Archive SA1965.115 and 117).

Concordance: AML 124-127 (words only). 'The White Cockade' tune: David Rutherford: *Rutherford's Compleat Collection...*; (c.1756) ii No. 182 (with dance instructions); JA ii No. 18; SMM, No. 272;

Editorial: b.5 first two notes are ambiguous: could be read as Eflat or D and Bflat or F respectively.

101. Irin arin u ho ro [Irin àrainn ù ho rò]

A popular refrain for several songs, later examples including a song to the Marquis of Lorn who in 1871 married Princess Louise, Queen Victoria's fourth daughter. Sinclair's setting (AO [1879] 23–25), which he attributes to a Gael in New Zealand, uses the vocable refrain and ends "*Mo ghaol air Marcus Lathurna*" (i.e. My love is for the Marquis of Lorne).

Drawing on current oral tradition in Harris, a similar melody is sung by Christina Shaw with words in praise of the laird of Glen Cuaich (*Tocher* vi), but without the refrain. The first verse runs:

Faigh an t-searrag-sa mun cuairt, / Lìon an-àird gu bàrr a' chuach; / Deoch-slàinte fear Ghlinne Cuaich / 'S gun èireadh buadh gach latha leis.

Get this bottle round, / Fill the cup to its brim: / A health to the laird of Glen Quoich / And may his be the victory every day.

ER's melody has some resemblance to the well known air 'Soiridh slàn le Fionnairigh' (Farewell to Fiunary): the Gaelic text of this was translated by Archibald Sinclair from the English song 'Farewell to Fiunary', the work of Dr Norman MacLeod (1783–1862), 'Caraid nan Gaidheal'. The earliest known printed version of the tune appeared set to an English text in Smith's collection (SM vi p. 6) about a decade later than this manuscript, but an unpublished version entitled 'Luanag – Erinn àrain ó ho ro' with no words was noted down by one of the Maclean Clephane sisters, contemporaries of ER living in Mull (NLS MS.14949(a) fol./item 6).

Concordances: SM vol. vi (1824), 6; LH 12 ('Farewell to Fuenary' – similar tune); AO 23–25 (text of a song to the Marquis of Lorne); CL ii 31; MSH 22–23 ('Soiridh slàn le Fionnairidh'); *Tocher* vi 190.

Editorial: bb.5 and 6 provide a possible rare example of mis-transcribing by ER. The tune is much improved if, as in the *ossia* stave, b.5 is notated a tone lower and the first three notes of b.6 a third lower; it would also then agree more closely with Christina Shaw's version and with the melody for Smith's 'Farewell to Funery'.

102. [Òran do Iain Breac MacLeòid] A song to John MacLeod of Dunvegan

Though the title has been trimmed off, this is clearly an air for the song of praise by Roderick Morison, the Blind Harper, for John MacLeod, Iain Breac, chief of the MacLeods of Dunvegan, who died in 1693. The text and translation here are adapted from WMii where there are 14 verses and the refrain, edited mainly from the manuscript (c.1816) of John Maclean, Bàrd Thighearna Chola, which is preserved in Halifax, Nova Scotia. In WMii p.153 Matheson prints a similar but heptatonic air from the Angus Fraser manuscript (AF) in *GB-Eu*, headed 'Iain Breac Mac Leoid – John Brec Macleod'. Matheson suggests dating the song to c.1683 (WMii p.xxix). ER's air is pentatonic with the exception of the single passing-note E in bar 13.

Concordances: WMii 4–6 and notes p. 153–4; AF GEN. 614/1 no. 28 and AF (1996) 17 (heptatonic version); SO 98 (words only).

103. Mo chin air fear a chuil chetich [Mo chion air fear a' chùil cheutaich] I love the man with the comely tresses.

Several songs use this tune (see song no. 45, where ER uses a very similar version for 'Chunnaic mi'n damh donn 's na h-èildean'). The text provided is from the song 'Oran do Mhaighistir Iain Camshron', seven four-line verses with a three-line refrain, printed in Domhnall Mac-an-Roich, *Orain Ghaidhealach*, Dun-Eidin, 1848, pp.71–73, where the heading may be translated 'A Song to Mr Iain Cameron, now a merchant in the city of Edinburgh, on the occasion of his making a journey from

Lochgilphead to Lochaber. By his sweetheart.'

If the song was indeed composed by Cameron's sweetheart, it could well have been known to ER, but if it was composed by Mac-an-Roich for his 1848 collection it was probably modelled on an earlier song which ER knew. In the manuscript collection of c.1816 made by John Maclean (1787–1848), Bàrd Thighearna Chola, now in Halifax, Nova Scotia, a song on pp.131–132 is said to be to the tune of 'Mo chin air fear a chule chèitich, / Cha cheil mi nach dug mi speish duit, / Mo chin,' &c. The text of that song, by Gilleasbaig MacPhàil, Tìree, who died c.1830, is printed by Alexander Maclean Sinclair in his *Clarsach na Coille*, Glasgow, 1881, pp.237–238.

Concordances: AF GEN. 614/1 no. 98 also GEN. 614/6 no. 9 and AF (1996) 38 (all headed 'Chunnaic mi'n damh donn 's na h-èildean'); LH 88 (some similarities melodically); JFMi 3; GNC,59 (for the song 'Ailean Dubh à Lòchaidh' – taken from AG2 Iviii 3).

Editorial: b.7, sq tail missing.

104. Mo nhighean du na treig mi. [Mo nighean dubh na trèig mi] *My black-haired girl, do not abandon me.*

This song was popular during the nineteenth and twentieth centuries. The text given here is adapted from the fourteen-verse poem headed 'ORAN gaoil' in P. Macpharlain's *Choice Collection* (1813). This appears to be the ultimate source of all other printed texts. Fraser discusses and prints a tune which is similar to ER's but highly ornamented, and when the other information he gives is combined with that found in Hew Scott's *Fasti Ecclesiae Scoticanæ* in the entry for the parish of Petty, near Inverness (see also GBi 147–8), it emerges that this song was composed by the Reverend John Morison (1701–1774), a native of Speymouth, Morayshire between 1746 and 1759, while a missionary in Amulree. Its subject was Mary Haggart, whom Morison married in 1766 after he became the minister of Petty. A.B. Maclellan wrote in his biography of Morison (*The Petty Seer* (Inverness 1894, 1901 and 1906) that he was a nephew of Ruaidhri Mac Gille Mhoire, An Clàrsair Dall (c.1656–c.1714). Maclellan's title is derived from Morison's reputation as a seer, a person gifted with 'second sight'. For another song which Morison made for Mary Haggart see no. 119 below.

Concordances: AAii 10; SF 57 no. 142 (tune only, of which Fraser writes [p.108]: "There are various sets of words to this air and when delicately sung it forms one of the prettiest songs belonging to the Highlands"); LH 46 (similar melody); CL (1894) 55; GES A 51; BnB (1908) 99.

Words only: PMP 141–144; AO (1879) 230; GBi 147–150.

Editorial: B 5, note 4 penned as F above but sol-fah correction suggests D.

105. [Unnamed air]

We have discovered nothing about this melody. Could it have been one of ER's own composition? Though the tune is in an A mode it was harmonized as if it is in C major.

106. Nighean donn na buaile *Brown-haired girl of the cattle-fold*

The three verses for this song are taken from the earliest known version which is in the collection of Gaelic poetry published by Alexander and Donald Stewart in 1804 (ADS). There it is called 'Oran gaoil do mhaighdean araid' – 'A love song to a certain maiden' and consists of seven verses.

The origin of the tune is debateable: Donald Campbell's *Treatise* (DC 1892) provided a text, with a somewhat crudely notated version of the tune in his *Appendix*; he reported (p.149) that he got the

tune from Mrs Macdonell, Keppoch, and that it is a tune known as 'Feil Chill Andraes' which became popular in the lowlands as 'Johnny's Grey Breeks'. However, the tune may well be of lowland Scots origin, having been included in two anthologies that James Oswald produced in the mid-eighteenth century under the heading 'Johnny's (or Jockey's) Gray Breeks' in *The Caledonian Pocket Companion* (see below) and in *Curious Scots Tunes* (Vol ii p. 6).

Scots verses, also sung to versions of this tune, were collected from oral tradition by both Greig and Duncan in the north-east in the early twentieth century (see song no. 1279 'Johnnie's Gray Breeks', version D, p. 21 and song no. 1280, p. 24 of G-DFSC vol vii). All the texts are similar to the fragment found in David Herd's manuscript (c.1776) which begins "I'll hae Johnny's gray breeks / For a' the ill he's done me yet." (See Hans Hecht, ed.(1904) *Songs from David Herd's Manuscripts* (Edinburgh: J. Hay) p. 184, and James Dick, ed: (1903 R/1962) *The Songs of Robert Burns*.)

Burns used the tune for two of his songs (Nos. 67 and 303 in Dick, and in the same volume is Davidson Cook's *Annotation on Scottish Songs by Burns* giving Burns' opinion:

'Though this has certain[ly] every evidence of being a Scottish air, there is a well-known tune and song in the North of Ireland, call'd "The weaver and his shuttle, O," which though sung much quicker, is, every note, the very tune.'

Davidson Cook 1922, p. 16, in Dick

Concordances: CPC ii 32 ('Jockey's Gray Breeks' – in both 3/4 and Common time); AMGii 3 ('Johnny's Gray Breeches'); SMM i no. 67 (opening half only); ADS 135; LH 10; MSH 3:, 135; DC 149–151 and appendix p. 2; G-DFSC, vii 21 & 24; JCMC (Track 5 – A different text with the couplets ending with mono-syllabic words).

Editorial: b.8 G ambiguous – it could be read as A but this is unlikely .

107. N Calamaneach [An Calmanach] MacCalmain / Murchison

The three verses given come from the only song text that can satisfactorily fit with this melody in terms of both metre and the title given, namely an eleven-verse text in DORiii (see NMI pp. 102–103), and can refer to any one of several possible members of the Murchison family which lived in the Kintail region for many decades and some of whom emigrated overseas. The air is very similar to that for 'Coir' a' Cheathaich' (no. 99, see also no. 66), which shares the same metre: however, many of the internal rhythms do not fit well with Eliza's melody as she penned it, hence the many suggested alternatives shown above the staves.

Concordances: Words only: DORiii 120–122.

Editorial: This air could well have been barred differently, with the bar-line moved forward a crotchet throughout to agree better with the metre of the verses.

108. Nach dean u'n cadul a chuilein 's a ruin [Nach dèan thu an cadal, a chuilein 's a rùin?] *Won't you sleep, my darling, my love?*

This song (known also as 'Dèan cadalan sàmhach a chuilein mo rùin') is usually attributed to the Kintail bard Iain Mac Mhurchaidh (John MacRae), a few years after he had emigrated to North Carolina in 1774. It has been set to a number of different airs. The text and translation used here are adapted from the version sung by James C.M. Campbell (JCMC 1984 track 7), who had made his own manuscript collection of Iain Mac Mhurchaidh's songs. Campbell's opening line is 'Dean cadalan sàmhach, a chuilein mo ruin', and for this we have substituted the wording of ER's heading.

The earliest text we have, perhaps dating from 1810–1815, may be that written by Major Dùghall MacNicol in manuscript MN 4 of the collection of his father, the Reverend Donald MacNicol (1735–1802; see JMK vol. I p.326[z]): MN 4 was stolen from the National Library around 1969, but its text of this song was printed by George Henderson in TGSi xxvii (1911) 399; it appears again in Michael Newton, *We're Indians Sure Enough ...* (MN 177–178), and on pp.175–177 Newton questions the ascription to Iain Mac Mhurchaidh.

A text close to that of JCMC appears in TGSi xii (1886) (with the ascription to Iain Mac Mhurchaidh), also in EE (with discussion on pp.32–33), SRE and DST. Other versions include those in SPB beginning 'Leig dhìot an cadal, a chuilein mo rùin', and in DFii.

A quite different song, with the opening line 'Dèan cadalan sàmhach, a chuilein mo rùin', by Dr. John MacLachlan of Rahoy was published by him in DAO (1869) and is probably modelled on this song. MacLachlan's song later appeared in GAS and in AO where we are told that the song is to the tune 'Tog dhìot an cadal a' chuilein 's a ruin'. For this tune, printed in tonic sol-fa, see MCM 73.

Concordances: GAS 18–19; GES 106 (described as a Quick March); CMC, 73; OMh vii 2; DFii 20; EE 42; JCMC (1984), track7; SRE 82; OGiii 28.

Words only: TGSi xii (1886) 151; TGSi xxvii (1911) 399; SPB 38; MN 177; DST 196.

109. Banarach dhonn a chruidh *Brown-haired milkmaid of the cattle*

This song was composed by Alasdair Mac Mhaighstir Alasdair (AMA 175) who called it 'Cuachag an Fhàsaich' ('The beauty of the wilderness') and it was first published by his son in the so-called *Eigg Collection* in 1776 (see RMD below). The text we use is from DSTiii which provides a detailed discussion of the various text sources. There reasons are given for suggesting that the first verse, often presented as a refrain, may not belong to Mac Mhaighstir Alasdair's song, but may identify an older song, now lost, to whose tune his song was set; in that case ER's tune, which is headed 'Banarach dhonn a chruidh', may be that of either song.

Concordances: PMD no. 105 (p. 16); AAi 8–9, for a similar tune in Bflat; SF 19, no. 55 (Fraser adds a second half to the tune and comments "an imperfect set is in Cromek's *Burns' Reliques*"); SMM no. 157 (tune from "a lady in Inverness"); Ki 26 (dissimilar setting); SO 139; GES 46 (14 verses); BnB 108 (refrain and 15 verses); LMBi no. 4; CMo iii (1894) 156.

Words only: RMD 115–117; SO 139; DSTiii 173–180.

110. Chunnic mise bruadar [Chunnaic mise bruadar] *I saw a dream*

This text is taken from EF 216–217. Another version appears in ALG (2005) 392–396, where six verses and refrain are ascribed to William Ross (1762–?1791; no ascription is made in EF). The texts in EF and ALG are set to what is virtually the same tune, but this differs from ER's tune, which has not been recorded elsewhere, nor is it known in current oral circulation. The ALG text has verses in common with the text of Ross' 'Òran Cumhaidh' published in all the editions of GSWR from the first (which is dated 1830) to George Calder's new revised edition (Edinburgh: 1937), where it appears on pp.162–170, set to the tune of 'Robai dona gòrach' (no.132 here).

Apart from the fact that ER's tune will fit Ross' song as published in GSWR there is nothing to link the two: William Ross' text contains no refrain nor the two verses we have included from the EF source (Isle of Lewis). However, as is pointed out in ALG 394, Derick Thomson suggested in 1989 (Andrew Hook, *The History of Scottish Literature*, vol. 2, Aberdeen, p.188) that William Ross' song may have originated as a reworking of an older song (with or without the refrain): ER's tune and the EF text might well belong to that older song.

In the *Celtic Monthly* iii (1895) pp.98, 136, 157, a newly-composed Gaelic verse composition is set to a tune called 'Chunnaig mise brúadar dh'fhàg luaineach an-raoir mi'. The text of this composition (discussed by Wilson McLeod in *Scottish Gaelic Studies* xxiv [2008] 419–440) would fit ER's tune. The meaning of the difference between the arpeggiated chord in b.4 and the grace noted crotchet in b.5 is unclear.

Concordances: EF 216 and ALG 392 (both give the well-known but dissimilar tune).

Words only: GSWR 162.

111. Cha d'fhuair mis e'n cadul a raoir [Cha d'fhuair mise an cadal a-raoir] *I did not get sleep last night.*

No words or other sources are known for this song which could well have been used as a work song. The opening phrase resembles that for 'Dhèanainn sùgradh ris an nigh'n duibh', an air used for waulking in Lewis (e.g. EF 81–82).

Editorial: b.5, note 8, undotted.

112. Hil oro ma gheallich sinn [Hill ó ro ma dhealaich sinn] *Oh, if we parted*

No other sources are known for this lively air. If it is a dance then one might repeat each section, though the second section seems to be little more than a varied repeat of the first.

Editorial: First stave given k-s 3 sharps. / b.8 note 1 dot missing.

113. Moch 'sa' mhadainn 's mi dùsgadh *Early in the morning as I awake*

This stirring Jacobite song has been attributed to Alasdair mac Mhaighstir Alasdair (Alexander MacDonald, c.1698–c.1770). The text and translation here are adapted from JLC, which has 17 couplets plus refrain. That text is derived from the 1839 edition (p.85) of Mac Mhaighstir Alasdair's collection (ASE); the 1839 edition is identical with the 1834 edition, but the fact that the song does not appear in the first edition (1751) raises doubts as to the ascription (see JLC 42, n.1): in fact the text was almost certainly lifted into the 1834 edition from PT, where it is headed simply 'LUINNEAG' and is not ascribed. The 1834 or 1839 text of the *Ais-Eiridh* is doubtless the source of that in AO 102, which ascribes the song to Mac Mhaighstir Alasdair. Campbell prints the tune in 3/4 time (JLC 301).

Concordances: CM 15 no. xxii (no Gaelic text); JLC 132–137 ('Oran Eile do'n Phrionnsa'); KC 37; CC 63 ("a waulking song"); CMhi 18; JCMC Track A6 (with notes); OG iii 40.

Words only: PT 334; ASE (1834,1839) 85; AO 102.

Editorial: The title was partly trimmed off but confirmed in pencil by William Matheson. / B.5 note 7, dot omitted.

114. S fad' tha mi 'm óneran ['S fad tha mi 'm ònaran] *Long have I been alone*

The text is selected from the version (eight couplets plus four-line refrain) in MacLagan MS 81, transcribed by Ruairidh MacThòmais in *Gairm* 115 (1981) 275–276. This text is identical with Gillies' text (JG 124–125) where, however, the title ('S fhad tha mi'm onaran) is preceded by the words 'Perthshire Airs, N° 91', which is clearly a reference to the similar tune in PMD. The same text is set in FD to a tune similar to that of PMD. Another text, with opening refrain as here and five couplets,

was printed in 1871 in AG1.

Our song has lines in common with ‘Tha mi sgith dhen fhògar seo’, composed in North Carolina c.1780 by the Kintail exile Iain Mac Mhurchaidh: the two songs are metrically identical. A text of Iain’s song (without tune) will be found in EE, with earlier texts (since 1882) listed on p.205, n.29: it is sung on J.C.M. Campbell’s recording (JCMC) and the accompanying booklet tells us that it was modelled on ‘S fhad tha mi ’m ònaran’. One further song/version, ‘Tha mi sgith ’m ònaran’, appears in the waulking song repertoire of Uist (see Craig’s *Orain Luaidh* and MFS below).

Concordances: PMD 14, no. 91 (similar tune, but without the extra beats in the last bar of each verse); AF GEN. 614/6.6; GEN. 614/19.vii; GEN. 614/21.104; FD 44; AG1 153; GES A 23 (“Miss F. Tolmie’s set”); BnB 59–60; BJ 10 (tonic sol-fah, for two-part singing); MFS 96; EE 50–55; JCMC track 11.

Words only: MacLagan MS 81 and *Gairm* No. 115, 275; JG 124; AO 394; AG1 153; OL 101–102.

Editorial: b.1, note 7, q / Extra beats in b.6 and b.12 not signalled. / b.12, extra beat not included in bass stave.

115. Fhir a bhate na horo eile [Fhir a’ bhàta na ho ro èile] *Oh boatman....*

Evidently a popular song throughout the past two centuries. This text is adapted and translated from the version (refrain and ten verses) in ADS, which seems to be the source of most of the other texts we have.

Concordances: SF 50, no. 104 (dissimilar tune); WT 15 (similar tune); LH 70; JFMi 7 (2 tunes); LSG tune 6 following p. 266; OnB 25; LMBi 23; GES 13; MSH 26–7 (with 8 Gaelic and English verses); MSHR 16; OG i 47; CMhi 13; CC 2; CLi 11; TFi 54; ALG 65.

Words only: ADS 339–341; DMV 42; SO 413.

Editorial: Re-barred by making the first crotchet beat anacrusic. / b.5 grace note ambiguous.

116. Horo mo nhighan duth ghuanach [Horó mo nighean dubh ghuanach] *Horo my dark-haired airy girl*

Several versions of this song survived in oral tradition into the 1960s in both the Hebrides and Cape Breton, and the Rev. A MacLean Sinclair’s text from Prince Edward island (from which the words given are adapted) was published in TGSI xxvi in 1905. There it is entitled ‘Oran le Droghair’ and forms part of *A Collection of Gaelic Poems*. Sinclair says that he noted the text from Ealasaid Nic-an-Tòisich, a native of Aberarder (in Inverness-shire?) who emigrated to Nova Scotia in 1822 (see p.261). This melody is similar in metre and general melodic shape to that for ‘Mo nighean dubh na trèig mi’ (no. 104).

A very different version of the song, refrain and 5 verses, appeared in DMV, where it is said (p.4) to be an ‘original piece’. A modern version (refrain and six verses), sung by Nan Eachainn Fhionnlaigh (MacKinnon, 1903–1982), Vatersay, in 1981, is published in *Tocher* xxxviii 16 and other versions have also been recorded and archived in the School of Scottish Studies.

Concordances: AF GEN. 614/1 no. 211 (1996, 71) (somewhat similar and with a four-bar extension).

Words only: DMV 10 ; TGSI xxvi 251 (1905), seven verses by Donald MacDonald in TGSI XLIV (1966) 293.; Highland News 2/12/1911 = NLS Acc.7708/3 no.74 (‘Gleannach’)

Editorial: b.2, crotchet A ambiguous. It could equally be read as G.

117. Fail il oro fail il o [Fail il ó ro, fail il ó.]

The refrain and three verses provided are from a text in the *Eigg Collection* (RMD) by Iain Mac Ailein, a Mull Maclean poet who died in 1741. It has nine verses, said to be set to the tune of 'Fail il o ro'. Later this text was edited and published in Prince Edward Island by Alexander Maclean Sinclair (see GBi and AMS below). There is a variety of more modern texts set to the same refrain which are popular in current tradition including Duncan Johnston's setting called 'Mo Mhàiri Bhan' (CT 34).

Concordances: RMD 303–4; GBi 172; AMS 84; CT 34–35.

Editorial: Rebarred to make the first crotchet beat anacrusic and to suit the text accents better.

118. Mór nighean a ghiberlain [Mòr, nighean a' ghiobarlain] Mòr, daughter of the gaberlunzie man

The text provided is from the Macdiarmid Manuscript of 1770, p.31, as edited by Thomson in DSTii. Another two-verse version appears in Edinburgh University's manuscript CC 1 A, written by the Reverend Donald MacNicol around 1775, preserved in the Colin Campbell collection, p.63 (see *Scottish Gaelic Studies* XIV.1 [1983]: 86), and this is printed in DSTii 74.

A tune with this title was first published in 1742 by Oswald (CPC i 17), but the tune given there is quite different, so Patrick MacDonald's setting (PMD, 1784) must be the earliest. Nowhere have tune and text been published together. In the 1874 edition of SF the tune is headed 'Mòr Nighean a' Ghiobarlain. Marion, the Gaberlunzie man's daughter' and an alternative translation, 'Marion the Knab's Daughter', appears in a note on p.112. Thomson (DSTii 75) quotes the SF note, and adds 'There may well be links between Fraser's and Macdiarmid's sources, and it is a pity that the one records only the words, the other only the melody.'

A much longer text, nine verses and refrain, appears in AAM (1911) 278–280, almost certainly a Uist version based on the eleven-verse version in *GB-Eu* manuscript CW 135 (p.43), a collection made between 1874 and 1895 by the Reverend Angus MacDonald, minister of Killearnan, one of the editors of AAM. Other texts are noted in SGVV (1988) no. 432, and (2001) no. 450; other songs modelled on this one are discussed in DSTii 75–78. The following account of the song appears in AAM on p. xlv:

"Marion the daughter of the Gaberlunzie, which is the title of this broadly humorous song, appears from internal evidence to be a composition of about the year 1650. It was very popular at one time in Uist, and used to be sung to a fine air. The heroine of the satire, unless she is much maligned, was a lady of easy virtue, and the description of her dress, style of hair, and other characteristics, is serio-comic throughout. It has probably received accretions during the centuries. Some verses have been omitted."

While the word *Giobarlan* may be a borrowing from Scots *Gaberlunzie*, 'a beggar, tramp', Thomson (p.78) raises the possibility that the borrowing may be in the other direction, that *Gaberlunzie* may be a borrowing from a Gaelic word related to *giobarlag* ('little, insignificant and untidy woman') or *gioballach* ('ragged person'), from *giobal*, 'a rag'.

The melody dates from before 1745 and is known also as an instrumental reel to which variations have been fitted. It appears that in MS 50.2.20 in the National Library, John Dewar (1802–1872), the collector of Argyllshire traditions, giving a list of Gaelic/English equivalents for tune titles (JMK vol. I p.96, para. 48, no.vii), equates 'Mòr nighean a' Ghiobarlain' with 'Gordon's Strathspey', though a similar version with that title has not been found among the fiddle collections. The tune in SF (no. 209) is presented and studied by Mary Anne Alburger (MAA 55).

Concordances: Oswald i 17; PMD no. 21 no. 137; SF 86 no. 209 ("a very ancient air"); CR, i 17; NGVM ii 20 (with a second strain); LC vi 1; SKYE 119; GES 46; AAM 278.

Words only: Macdiarmid MS (1770) 31; DSTii 73; MacNicol MS CC 1 A p.63.
For other texts see SGVV 432/45.

119. Mari Loadhach [Màiri Laghach] *Lovely Mairi*

The Gaelic text given here is adapted from this well-known song in ADS (1804), which is almost certainly the source of the texts in DMP, SO, LH, CL and MSH. The ADS text consists of the refrain and eight quatrains, of which the first and last are used here. In DMP, which contains principally poems in English, the Gaelic text in this case appears in the notes to the first English poem (song 2 on pp.8-10): on p.185 there it is stated that, while the Gaelic text is unascribed in ADS, 'it might easily have been traced to a gentleman of the name of Mc Kenze, the author of many other fine lyrics...' In SO (1841) the poet is identified as 'Mr John M'Donald, tacksman, of Scoraig, Lochbroom...who now lives in the island of Lewis' (1907 edn, p.405), the song he composed (taken from ADS) being there headed 'Mairi Laghach. [Second Set.]'.

The 'Original Set' (pp.403-404; also printed in DMV) is a different song, which SO ascribes to 'Murdoch M'Kenzie, a Loch-broom Drover'; it seems to be based, with considerable 'improvement', on the text in DMC, where there is no ascription. In DMC the opening line is 'O mo Mhairi Iurach', so this cannot be the text ER had in mind.

A tune headed 'Màiri laghach' is noted several times in Angus Fraser's manuscripts (AF GEN), and in AF (1996, p. 76) is a marginal note 'Duanag Ceitean. D Campbell P10. (1862)...' This refers to tune in DC (1862) headed 'Duanag Ceitein' in the Appendix, p.10. However, this tune is quite different from ER's no.119 and from that in AF 1996. Yet another ascription of the present song is to John Morison (1701-1774), the Petty Seer (see the notes on song no.104 above).

Concordances: AA ii 50-51, ('Mari Laoghach', same key, many similar motifs but also many differences; "This pretty simple melody was noted down by the Editor from Mr Pringle's singing, who had learned it from one of his Highland acquaintances. It was revised by James MacLeod, Esq. of Raaza"); AF GEN. 614/1 no. 243 and (1996) 74; AF GEN. 614/2, no. 56; AF GEN. 614/6 no. 15; DMP 186-187; DC Appx.10; LH 25 (similar melody); MSH 30-31, 'Gaelic Words by J. MacDonald', tune similar but in 9/8 time; MSHR 20; GES 23; CL 44; MKF i 136; CMhii 8; CMA ii (1877) 120.

Words only: ADS 120-123; DMC 173-177; SO 1841 36403; DMV 23;

Editorial: B.14, arpeggiation omitted from the chord. / b.15 note 6 ambiguous.

120. Callum a ghlinne [Calum a' Ghlinne] *Calum of the Glen*

A well known song but set to a variety of airs and known also by the title 'Mo chailin donn òg'. ER's tempo indication is barely legible, but one with some movement seems suitable.

The poet laments that his addiction to drink has caused his daughter to be without lovers. Early texts of the song are to be found in the RMD (1776), where the title is 'LUINNEAG *le* Callum a Ghlinne' (this is the text followed here) and in Gillies' *Collection*, published a decade later (JG). These were the basis of the texts in most later sources, including DMV and SO. The SO text has been used for Ronald Black's recent collection *An Lasair*. James Hogg's song 'Callum-a-Glen' in his *Jacobite Relics* (2nd series 155) is set to quite a different air.

Information on the song and on the poet first appears in SO (1841), where we learn that Calum was a Maclean who was born in Ross-shire and held land "in Glensgaith, at the foot of Ben Fuathais", and died around 1764; the ascription of the text in GES 48 to 'M. Mc Kenzie' is doubtless an error. 'Glensgaith', from which the poet doubtless gets his name, is *Gleann Sgathaich* in the parish of

Fodderty, near Dingwall (W.J. Watson: *Place-Names of Ross and Cromarty*, 1904, Inverness, p. 102).

Concordances: PMD 23; SF no. 229; SM vi 56; JFMii 9; GES 48; ALG 506.

Words only: RMD 111; JG 231; DMV 26; SO 398; GBI 172; AMS 235; BAL 238–242.

Editorial: No k-s probably because Bflat is not required except in the bass line.

121. Cha nìoneadh na gillean bhi shireadh do phog [Chan iongnadh na gillean bhith sireadh do phòg] *No wonder the lads look for your kisses*

The text here is adapted from that in the Skye collection of poems DM (1811), where it is headed ‘Luinneag Air Gaol’ and has seven verses and refrain. A quite different text, six verses but with refrain close to that of DM, occurs in DMC headed ‘Oran Gaoil’. Versions of the tune(s) occur in the Angus Fraser manuscripts (AF GEN). A modern version SA1968/281/B3 in the School of Scottish Studies, Edinburgh, was recorded from Ewan MacDonald in North Uist.

There appear to be a considerable number of loosely similar and related texts, mainly of more recent date, set to several tunes. These texts include:- ‘Deoch slàinte nan gillean tha Lòbhat a’ sireadh’ (1915, see CMhiii, Tocher xvi and ALG); ‘Deoch-slàinte nan gillean a b’ àill leam a thilleadh’ (Tiree, 1866 in HC); ‘Deoch slàinte nan gillean a dh’imich thar cuan’ (Barra; in COL); ‘Bu deònach leam tilleadh a-rithist don Chùl’ (Cape Breton, in CrM).

Concordances: Tune: AF GEN. 614/21 no. 92, GEN. 614/5.e.i, GEN. 614/6 no. 11; JFMi 6; OnB 2–3; CMhiii 27; COL, 1; CrM (1964) 290; SA 1968/281/B3; *Tocher* xvi 305 (“to the tune better known as ‘Bu chaomh liom bhith mire’”); ALG 205.

Words only: DM (1811) 83; DMC (1821) 94; HC 132–133.

Editorial: Title partly trimmed away and “*Chan iongnadh na gillean bhith sireadh do phòg*” pencilled in by William Matheson.

122. Cho fad s a chai cliu nan reul tuadh [Cho fad ’s a chaidh cliù na rèil tuath] *As far as the fame of the North Star has gone*

In ADS, the earliest source for this song, this is described as ‘A song of praise by the same poet to Màiri NicAoidh, daughter of the laird of Bighouse, on her marrying William Baillie, laird of Ardmore’. It is reportedly a composition of the Sutherland poet Rob Donn. In Hew Morrison’s Collection (HM) the poem is said to be set to the tune ‘Tha lidhe ’s an abhuinn ’s an allt’ but we have been unable to trace an air with this name though these few words also would fit well to ER’s tune. This could well have been a pre-existing jig.

ER’s title, where ‘nan reul tuadh’ means ‘the northern stars’, has been emended in our text since the reference is clearly to the (single) North Star.

Concordances: ADS 265-267; G&M 62-63; HM 298-300.

Editorial: ER altered t-s from 6/8 – and made appropriate corrections to the barring.

123. Oran tálaidh [Òran tàlaidh] *Lullaby*

A lullaby reminiscent of the well known *Griogal Chridhe* but needing a different text.

**124. Mhari dhonn bhoideach dhonn [Mhàiri dhonn bhòidheach dhonn]
Brown Mary, lovely Mary**

The text used here is taken from the singing of Ewan MacDonald of North Uist (SA1969/128). The earliest version of the words we have found is in DMV (1836). The song was evidently made in praise of the young woman, and we are told in SO (1865 and later editions: this song is not in the first, 1841, edition) that the place *Tor a' Chaisteil* to which she belonged is "near Creag-Ghobhar in Lochbroom", Wester Ross. The DMV version ascribes the song to "Coinneach Mac Coinnich, Shra na Sealg", and SO (p.437) to Coinneach Mac-Coinneach Mac-Coinnich, "tacksman of Monkcastle and Strath-na-Sealg, in Lochbroom", who died in 1827. The SO text is provided with a tune (in tonic sol-fah) for the first time in *An Smeorach* (GAS) .

The opening phrase may be repeated after each verse. Several versions of this song are known, but most differ melodically from this setting, though similar in rhythm. In Cape Breton it has been used for waulking; on the Topic record *Gaelic Music of Cape Breton*, John ('Seògan') Shaw, with the North Shore Singers, sang eight verses with refrain (recorded at Indian Brook, Victoria County, in September 1976): there 'Màili dhonn bhòidheach dhonn' is a boat. The Lewis version in EF has a similar refrain, and is concerned with a rough sea-voyage (with Màiri Dhonn on board!).

Concordances: GAS 25; JFMi 7 (different tune from ER, same metre and rhythm); CMhii 56; EF 26; OG iii 50.

Words only: DMV 21; SO (1865) 436.

125. O c'aite 'm bheil u rhúin [O càite a bheil thu, rùin?] Oh where are you, my love?

Nothing is known to us about this song.

Editorial: b.12 notes 3 and 4, ambiguously penned: could be read as Bflat, C.

126. Chunachdas bate laidir darrich [Chunnacas bàta làidir daraich] A strong oaken boat was seen

This is possibly a waulking or rowing song but we have discovered no text for it. William Matheson pencilled an alternative title (= "Latha domh 's mi dìreadh bealaich – PMD"), a reference to a similar air given this title with the translation 'One day as I climbed the hill' in Patrick MacDonald's *Collection*. Though his tune is set in 6/8 time, it has similar contours. He also indicated an alternation between the soloist and chorus following the arrangement suggested, except that his last refrain has an extra 2 bars before returning to the opening solo.

Concordances: PMD 8 no. 53.

127. Ho ro lhennin u [Hóró leanainn thu] Hó ró I would follow you

The two texts provided are taken from a collection of texts headed *Puirt Danns* among the William Matheson papers. The texts were assembled by the bard of Turnaig, Alastair Cameron (b.1848) who is reported as singing them when he dandled his grandson on his knee. Both texts fit ER's tune well – versions of which are also recorded in pipe and fiddle music collections often under the name 'A Phirobuic' or 'The Periwig'. Simon Fraser added in his note to his version that it could have been an air with humorous words, which his grandfather or father, Alexander Fraser of Culduthel, composed at a baptismal entertainment when the minister's wig fell into a fire. There is a possible textual connection with the comic song 'Fear a' phige' - known also as 'An fhaighir Mhuileach' (see

ALG 517-522) though the tune in ALG is quite different.

Concordances: SF 27 no. 74 (and note 104); CM 19 no. 29; DMD 31 ('The Perewig'); AMA 84; WG 22; JRG iii 26; DG vi 21 and iii 26; PaBi 12, PaBii 52 & 150-151 ('O ho-Phirrearag-a-Phirrearaig'); Matheson papers, NLS ACC 9711 Box 6/2 24 and 73.

Editorial: b.13 and b.14, *Ossia* rhythms added as options to match with b.9 and b.10.

128. Tapadh le Machd Dhuil [Tapadh le Mac Dhùghail] *Thanks to MacDougall (?)*

This tune, which is unrecorded elsewhere, has similarities with the dandling song 'Dance to your Daddie', the Scots text of which was known as early as the 1820s (see for instance the version in Chambers' *Popular Rhymes of Scotland*, which first appeared in 1826) and 'The Bairnies Sang' in Smith's *Scottish Minstrel* (1st edn. (1820–24) & 4th edn.) 2, p.14. Compare this also with the Jig 'Lurga mhòr a mheallain' (no. 94) which has melodic similarities.

129. Mo shópaneach minisder [Mo shopanach ministir] *My silly wisp of a minister*

No other sources are known for this reel. The first noun in ER's title may be a form of *sopanach*, *sopach*, 'abounding in wisps of hay or straw; cowardly, silly'; or of *topanach*, 'having a small top or tuft', related to *cearc thopach*, 'a tufted hen' (cf. Dwelly's *Dictionary*).

Editorial: b.8 note 4 had no ledger line.

130. 'San ma'n tachd seo'n dé ['S ann mun taca seo an-dè] *It was around this time yesterday*

The text here is adapted from the fourteen-verse version published in 1811 (DM 237–239): there we are directed to sing each verse twice. It is possible that the twenty-verse version, headed 'Cumha d'a Brathair le Nighinn Oig', in the Nova Scotia publications McT (1901) and McTnT derives partly from DM, and that the sung version of 11 verses in CrM (1964) derives from McT and/or McTnT. Verses found in McT, McTnT and CrM, but not occurring in DM, suggest that the subject had been in the camp of Montrose in 1645 and had been struck by Mac Colla: this allows the singer in CrM to suggest that it was "Composed for a young MacLeod who served in the Duke of Montrose's army at the time of Charles 2, and he was killed in a duel with a son of Alexander MacDonald known as Colla Ciotaich". The text in DM, which is a Skye collection, tells us only that the subject, the son of a smith and a smith himself, was in two ways linked to Siol Torcaill, which includes the MacLeods of Lewis and the MacLeods of Raasay: this text (opening line '*S ann ma'n taca so 'n dè*') seems likely to be close to the one known to ER.

An eleven-verse version written down around 1776, perhaps from the crew or passengers of a ship in Chebucto harbour in Nova Scotia, may be found in NLS MS 14876 (cf. JMK vol i, 345.57).

Angus MacLellan's tune from Nova Scotia (CrM) is so similar to ER's melody that it suggests remarkable stability during oral transmission over more than a century. The second tune listed in AF contains some similar contours, but Fraser's other air, as well as Mary Smith's version from Harris (*Orain Nan Gaidheal*, Track 5), show little resemblance.

Concordances: AF GEN. 614/1 no. 177 and (1996), 56 ('Mun taca so 'n dè'); AF GEN. 614/1 no. 200 and (1996) 64, 'Cumha le nighean òg airson a h-aona bhràthair' – 'A young female's lament for her only brother'; CrM 90: *Orain Nan Gaidheal - The Song Of The Gael* CDTRAX 5008 1999.

Words only: NLS MS 14876: 31b; DM 237; McT ix 344; McTnT 107.

131. Mo ruin Geal óg [Mo rùn geal òg] *My fair young love*

A well known lament: but the two earliest sources disagree as to whose death is being lamented. The ADS (1804) text ascribes it to a lady in Strathglass, lamenting her husband Gilliosa Mac Bheathan (which has been anglicised as ‘Gillies MacBain’). In SF (1816) 112 we are told that the song “is an impassioned expression of grief by a lady of the name of Chisholm, in Strathglass, for the fate of her husband”, and this account is developed in SO (1841). However, the song is published (as no. 32) and studied in detail in BAL 444–447, where Black shows clearly that we really know next to nothing about the origin of this song, or the identity of its author.

Our text is adapted from ADS, which is also the probable source of the SO version where the verses are somewhat re-ordered. A seven-verse edition, based on the SO text, appears with an English translation in DST, where a traditional Barra version is also noted. The sung version in WMiii (1993) 2.A.3 takes its text mainly from SO and its tune from Malcolm Boyd, Barra.

In SO we are told that the air for this song is ‘original’ (though the tune is not otherwise identified), doubtless meaning that it was composed by the poet; but this is seriously questioned by Anne Lorne Gillies (ALG), on evidence from Sorley Maclean (*Transactions of the Gaelic Society of Inverness* XLIX [1974] 390) that there was at least one earlier song with the same metrical structure. Another version of ‘Mo rùn geal òg’ with tune (text based on SO, as is that of ALG) is in CMh; a modern song, ‘Mo bhrùid gheal òg’, modelled on it may be found in CrM.

Concordances: PMD 28 no. 164 (dissimilar setting); CAL 72 (‘My Fair Young Love, a Jorram’) (similar melody); SF 85 no. 205; CMhiii 41; CrM 82; WMiii25 (cassette 2, side A, track 3); ALG 185–189.

Words only: ADS (1804) 440–444; IC 163–166; SO 409; DST 183–187; BAL 174–179.

Editorial: b.6 notes 1 and 2, q q over minim chord in bass.

132. Robi donn e gorach [Robaidh dona gòrach] *Wicked, foolish Robbie*

Well known in the eighteenth century, this setting, because of the four-bar extension, could well have been for an instrument such as the violin. It is similar to Patrick MacDonald’s and Neil Gow’s settings which also provide ornamented repeats, but is not a copy of either. The text given is adapted from the single verse in *Albyn’s Anthology*, assumed to be taken from the singing of a “Miss MacLeod of Roudle, in Harris, September 1815”. This is the only text known to us.

Concordances: DRUM (NLS MS 2085) no. 121 p.89 (Robbi gòrach); DDii 25; PMD no. 152 for a similar setting in key A (‘A Robaidh, tha thu gòrach’); NGCRii 3; SMM no. 257 (Burns uses this tune for ‘The Thames flows proudly to the sea’); AAi 44–5; GOUN ii 56; AF GEN. 614/21 no.135; SM iii 6.

Editorial: b.2 note 1 could be read as B but has A in bass. / b.3, note 3 as D. / b.5 note 2 as D.

133. Failte fir Cheanlochmuidort *Salute to the laird of Kinlochmoidart*

From ER’s title we can safely say that John MacKay (Raasay) called this pibroch a Salute, and not as did many later writers, a Lament. Both Angus MacKay and ER agreed over this.

The pitch of the numerous ‘introductions’ here are of considerable interest. Examples are the very first qD which is used frequently throughout this ground as well as in the ‘singlings’ of the tune (e.g. the quavers immediately before bb.4, 6, 26 and 44). They can often be confused with melodic anacrusis and indeed this is sometimes the case in some of ER’s other pibrochs. They provide food for speculation: the note E became the principal introductory note in later pipers’ transcriptions, not

only for this tune but also for virtually the whole repertory, regardless of the mode of the tune. Here, however, introductions using the note D rather than E sound particularly appropriate and one wonders if in earlier times other tunes, depending on their mode, may have called for different introductory notes. In this tune ER also used D introductions placed at the end of each doubling variation to introduce the next singling variation. Only where the previous note is a D did she use the note E as an introduction. On a keyboard she could have equally easily used a D at this point but on the pipes it would have been necessary to separate the two Ds with a 'pseudo-note' (or 'cut'). Of interest also is ER's treatment of what are often called 'echoing beats' on B (e.g. b.5): she wrote a long first B – presumably standing for a piping 'double beat' (a pair of Bs, the first one very short and separated by a low G strike). Then follows a low G quaver before the final B. This second low G appears as a semiquaver grace note in Angus MacKay's record, but is generally given length in later playing tradition. Glen in his *Collection* (DGP, 197 no. 83) prefers to use a quaver grace note G. Here seems to be confirmation that John MacKay (Raasay) gave some length to that note. The introduction to this echoing beat is shown as a two-semiquaver descent from E through D at the end of the preceding bar.

In b.27 ER appears to have changed her mind about the length of the first D (originally c.), making it a minim, but later she dotted the minim in the corresponding bars in each line of the 'singlings' of the variations. This 'stretched' the bars, broadening the phrases out before each of the ensuing cadences on the note B. This broadening is not indicated in Angus MacKay's setting, but interestingly, the setting in Glen's "Collection" (as well as the McDougall Gillies manuscript – c. 1920) added pauses on the appropriate Ds, and they were later adopted in the setting published by the Piobaireachd Society. It suggests the possibility that this and other details of John MacKay's performance style, which were not preserved in his son's record, could have been transmitted orally via John MacKay's pupil Alexander Cameron into the twentieth century. These and subsequent stretched bars are indicated by a small-size t-s which affect just one bar each time unless otherwise indicated.

The last note in bb.1 and 3 of the doublings of Variations 1 and 2 appears as E in Angus MacKay's record. ER's record suggests that MacKay's father played the D throughout, thus preserving more closely the modal identity established in the ground. The same is true for Variation 3 (as well as its doubling), which is a type of 'open' *taorluth breabach* variation. Again this differs from later records by preserving the melodic outline more faithfully: the pitches of the triplet quavers that follow the three low As each time suggest that John MacKay (Raasay) did not routinely play a 'throw' on E throughout the variation.

Concordances: A.MacKay NLS MS3753, no. 76 p. 173 ('Failte Fir Cheannlochmuideart – Mac Donald of Kinlochmudeart's Salute'): DGP no. 83 p. 197 ('Kinloch-moidart's Lament – Cumha Fir Cheann-Loch-Muideart').

Editorial: b.17, notes 1–3: q q c (the rhythm should agree with bb.8, 24, 30 etc.). / b.27, the first D originally c. then corrected to m – which should presumably have been dotted as in corresponding later bb.33, 39, etc. / b.34, note 3: dot omitted. / b.43, note 1: q. / b.63, b.66 and b.69, notes 1 and 2: quavers. / b.114, note 8 and b.115, note 8: dots omitted.

134. Tha mi tinn tinn tinn / am sick, sick, sick

A well known song by Iain Mac Mhurchaidh. The melody is also similar to that used in OMh vi and x for Peter MacIntyre's popular song 'Cruachan Beann'. The text is that sung by James Campbell (JCMC track 3, with translation by John Macinnes).

Concordances: SF 1 no.1; DF ii 16, JCMC (booklet notes); CL 48; OMh vi 14; CC 26.

Editorial: Rebarred by making the first two q anacrusic.

135. N Gille du sugach [An gille dubh sùgach] *The dark merry lad*

This is possibly a *port à beul* dance tune or a dandling or waulking song which is no longer known in tradition. Tunes with the same title exist in WG and in GES but are quite dissimilar, and the words in GES do not fit this tune.

Concordances: WG 18 (a Jig); GES A 9.

136. Chal oro iri hoirenan [Chall o ro ì ri hóireannan]

We know of no text for this poorly written air nor of any similar air. A second sharp in the k-s was partly erased.

137. Nighean bhoighech an órfhuil bhachullich [Nighean bhòidheach an òrfhuil bhachallaich] *Lovely girl of the curled golden hair*

Otherwise known as ‘Moladh na h-òighe Gàidhealaich’ (Praise of the Highland Maiden) this is a song by William Ross first published in 1804 in ADS. In SO we are told that it is set to the tune ‘Mount Your Baggage’, reputedly an old Army song. This became a popular fiddle tune in the eighteenth century and was sometimes printed with sets of variations – for example the set included by David Johnson in his *Scottish Fiddle Music in the eighteenth Century* (DJ), which he chose from the Trotter MS (p. 30), dated around 1780. Simon Fraser printed a different setting of the tune for a song entitled ‘Mo chailinn òg thoir le toigh an aire domh’ (SF 227). Its phrasing is somewhat inconsistent and it is also made to modulate in key.

Concordances: CPC vii 26; NGC ii 16; NGC ii 109; NGB ii 14; BSRii 109; DJ 99.

Words only: AtA 50; ADS 180–183; DMV 22; SO 315; GSWR 96–101 no. 16.

Editorial: music rebarred: barring began after note 1.

138. Och ochan a ri nan digeadh in t’ shí [Och ochan a rìgh, nan tìgeadh an t-sìth] *Oh dear, if only peace would come*

We know of no text which relates to ER’s title, though the inclusion of a similar title (for a different tune in the same metre) in the Angus Fraser collection suggests there could well have existed one or more texts. Songs beginning ‘Till an crodh...’ fit this melody well, however, and a version made up from the many slightly differing versions that have been collected from oral tradition by the School of Scottish Studies is provided for those who may wish to sing it.

Concordances: AF GEN. 614/1 84 no. 219 and (1996) 68 (‘B’fhearr leam fhìn gun tìgeadh an t-sìth’ (I wish that peace would come) – ‘Soldier’s cheerful song’). Published versions of ‘Till an crodh...’ include: DC 274 and tune in appendix p. 13; GES 113; MFS 162–164; FT no. 28 182.

139. Mheal u mi le d’ shugradh bá [Mheall thu mi led shùgradh bàth] *You enticed me with your foolish sporting*

The text provided here is from the singing of Elizabeth Sinclair of Vatersay (archive tape SA1962/06/A11) and we have chosen to underlay ER’s tune with Sinclair’s second verse, the only verse we could find that could be linked with ER’s title. The initial ‘O’ would need to be treated as an anacrusis.

Several published songs have some words in common with this text: *A fhleasgaich an fhuil chraobhaich*

chais in SO 38 (words only) and CC 40; and at least two songs with the opening line *A fhleasgaich òig as ceanalta*: AAM 22 (Glengarry), Gairm 26 (vol. VII, 1958), 143-145 (Mull), PK 41, OG ii 2 (refrain + three verses), ALG 415-417 (Barra). The same tune is used for all these texts and, while metrically similar (though notated in 6/8 time) it has little else in common with ER's tune.

Concordances: EF 161 ('An té bhàn' – similar in melodic outline if anacrusis are disregarded).

Editorial: A barely legible alternative title was added in blue pencil or crayon at possibly an early date from which the words 'Fhleasgaich óig n orfhuilt..' can be deciphered. t-s omitted.

140. Failt' a Phriunse [Fàilt' a' Phrionnsa] *The Prince's Salute*

All early settings of *The Prince's Salute* especially in the case of the opening Urlar vary considerably for despite its popularity the pibroch clearly gave problems to all transcribers. It is not surprising then if ER's setting also contains details that are not easily explained though it is worth comparing her setting with other transcriptions.

Angus MacKay appeared to leave the second half of his b.5 (= ER's b.10) incomplete in his manuscript and subsequent compilers have had to invent a likely solution here. ER clearly penned a D for the second beat followed by B semiquaver before the 'throw to D' (there are parallels to this in other bars).

At the ends of bb.6 and 14 ER used qG to introduce the following melody note and for bb.8 and 16 she uses cG. Today many players use an F in these places. Angus MacKay's record shows G grace notes at these points (some with three, others with 2 flags), but from variation 2 he decided to write out the note G as a full quaver. One might ask if his father John played it longer throughout as in ER's record. Her setting makes perfectly good sense. Lastly, judging by this record John MacKay began each section in Variation 1 with introductory Es. In the 'doubling' of this variation ER found that having notated them as melody notes she needed to squeeze in extra notes (introductions?) at the ends of each phrase (bb.49, 51, 55 and 59), hence the temporary t-s changes. The last of these extra crotchets (E in b.59) serves as the introduction for the start of variation 2 after which the problem does not recur. The setting by Simon Fraser (of Victoria, Australia) also included 'introductions' at these points (BJO 204 & 206).

Bb.4 and 20 are completed not with cG but qG, though ER had 'dotted' the D (the highest note of the previous 'chord'), suggesting perhaps that the D be held a little longer. The start of the 3rd variation (b.84) shows two different attempts (bb. 84 and 88) to represent the introductory (*taorluth*) flourish but in corresponding later bars (from b. 88) she simplified it further using just the standard turn - an effective choice for performance on keyboard.

Concordances: DMD 1; Angus MacKay NLS MS 3753 141 ('Failte Prionnsa Seumas – Prince James of Wales's Salute composed by John MacIntyre, 1715').

Editorial: Missing start repeats and t-s changes added. / b.76, note 4 could be read as D. / B.84 sextuplet sign is editorial. / b.91, note 1, dot omitted. / b.108, probably should correspond with bb.112 and 116. / b.141, note 5 ambiguous pitch. / Barlines omitted for bb.143, 145, 151, 153 and 155.

141. Smuladach a tha mi smi tearnadh go baille [S muladach a thà mi 's mi teàrnadh gu baile] *Sad am I as I descend homewards*

We have discovered nothing about this tune.

Concordances: GES 22 (somewhat similar melody in opening bars, no words).

142. [Unnamed air]

We know nothing about this air. It is possibly a worksong beginning with a three-bar vocable refrain.

143. Failt' Shir Seumas Machd Dhonuil *Salute to Sir James MacDonald*

This pibroch, attributed to Ewen MacDonald of Vallay is said to have been composed to celebrate the return to health of Sir James MacDonald (c.1742–1766) following a shooting accident in 1764.

By the time ER tackled this tune she seemed to have settled into an efficient and sensible way of transcribing pibrochs for the keyboard. Introductory Es are placed whenever possible before the barline, i.e. in an unstressed position, and the melody notes that follow them are not shortened. The opening of the ground and all of the variations but one (no. 3) are introduced in this manner. Where introductory Es occur elsewhere ER notated them as grace notes, implying that they were of no great length. Where the introductions customarily require more than one note (as in the middle of bb.2, 3 and 4) she notated them as grace note sq, suggesting that they should do little more than 'ripple' down to the melody note that follows. The pitches used for these short introductions vary, often depending on the previous melody note and the note they introduce. That this seems to have been traditional performance practice is supported by the variety of introductions illustrated in Joseph MacDonald's *Compleat Theory* (JM, 35). ER's method of notating the so-called 'beats on A' is now quite standardised (bars 5, 9, 13 etc): the introductory E is shown by a q grace note clearly implying it should be short. Whenever a 'D throw' is called for she wrote a chord (which may have been arpeggiated on her keyboard) to give an impression of the complexity of this movement when played on the pipes.

The leap down from high A to E in b.10 and corresponding later bars of the ground is followed by a corresponding leap from F to D. Peter Reid's manuscript shows the same principal notes (though Reid approaches the note D by step through a sq E). Both ER and Reid used these principal melody notes consistently throughout the variations, which is where their settings differ from that of Angus MacKay.

ER's treatment of Variation 3 is of interest because of the problem of how best to accommodate the 'tripled' notes – AAA. She began by squeezing in the first three low before the bar-line, suggesting that she perceived the beat should fall on the following melody note each time. However, having made the point, she abandoned this procedure in the 'Doubling', by placing the tripled sq at the start of each bar. She added no triplet signs nor made any change of t-s, almost certainly implying that four beats per bar should be maintained but probably with some stretching of the beats at the cadences. Her choice of note values for each of the ornamented beats mean that most bars appear technically longer than 4/4.

Variation 4 is presumably a *taorluth breabach* type variation, and the first semiquaver A following each melody note could well be what was later regarded by many pipers and students of piping as a 'redundant' A – in this case it is not redundant but possibly lightly graced (since ER made no attempt to add 'gracing' to this or the note following it each time). As in the 'Salute to the laird of Kinlochmoidart' (No. 133), ER's variation 5 differs from Angus MacKay's record (where it was transcribed as a standard *crùnluth breabach*). ER suggested that the main themal notes should be preserved as far as is feasible following the each *taorluth* (represented here by the turn sign). It is not clear what ER meant when she used this sign. It could be a shorthand indicator for the start of the ordinary *taorluth* movement, though she usually represented a *taorluth* with only one low A (as in Var. 4) or in other tunes – a pair of them.

Concordances: AMA 99–101; Peter Reid, NLS MS 22108 33.

Editorial: Missing start repeats added in the variations. / b.4 grace note pair could be read as C and B. / b.62, the three small notes added before the barline for b.63 obscured the repeat dots and it is unclear if she wrote two rather than three. / From b.61 the dots on each q were frequently omitted throughout the whole variation and often carelessly placed. / b.65 and b.73 qD first penned as sq but corrections are ambiguous. / b.77 erasures make the pitch of qE ambiguous. / b.81, disfigured by heavy erasures and dots are omitted from notes 9 and 13. / b. 85, sq omitted from third beat. / bb. 89, 93, 97 113, 117 and 121, beat three, – doubt as to whether the qD should be q or sq (b.96 shows sq unambiguously). / bb.116 and 117, originally omitted but their position marked and added at the bottom of p. 67.

144. Miss Ross's reel

Like the reel that follows, this was penned with a poor quill and seemingly rather hurriedly over an earlier attempt at this tune (but a wrongly barred one). Nowhere has this tune been found to this title but very similar settings occur in Gunn's *Caledonian Repository*, where it is called 'The Lad was Norman', and in Glen's *Collection*. In both cases the second turning is given first.

Concordances: WG 15; Glen vii 18 ('Norman was a merry lad').

145. [Unnamed] *The Macleod's Salute or MacLeod's Rowing Piobaireachd*

'The MacLeods' Salute' is the title by which this tune is generally known and is the title used in Angus MacKay's *Collection*. It is called 'Porst Iomramh MhicLeod', or 'MacLeod of MacLeod's Rowing Piobaireachd' in the printed notes at the front of Donald MacDonald's manuscript. Capt. Neil MacLeod of Gesto – and so possibly his supposed informant John MacCrimmon – called it 'A Lament for Donald MacLeod of Greshernish'.

With few exceptions the E introductions in this tune were written out as q whether or not they were shown as grace notes full size. In other words, ER's presumed source, John MacKay (Raasay), apparently did not dwell on them. Where ER wrote them as main notes her rhythm is often thrown a little – bb.2 and 4 of the ground are examples, for one would expect the long notes to be shown as 'on' the beat. Bar 10 is another example – though bb.9–10 gave ER much trouble and the printed staves here are worn out where she had used an eraser heavily. In b.12 however, she reverts to a grace note E giving the ensuing rhythms correctly.

In other introductions she often added a D to the E grace note - a feature noticeable in Angus MacKay's transcriptions. In the odd numbered bars of the ground both Donald MacDonald and Angus MacKay show in their transcriptions what later came to be called the "Donald Mòr run-down" motif – (E D B A with a short B, to the low G). With the exception of b.5 (possibly an error) ER makes this note a q.B each time. The variations are more consistent than those of Angus MacKay or Donald MacDonald, both of which contain occasional differences in pitch of the main notes. Again she chooses to write Var. 2 (a 'tripling') without changing the time signature.

Concordances: AMA 39; C.S. Thomason 55; DMD NLS MS1680 150; Donald Macdonald Junr., MS f. 40; MacLeod (of Gesto), Niel (1828) *A Collection of Piobaireachd or Pipe tunes ...* (Edinburgh: printed by Alex. Lawrie and Sons) 20–21.

Editorial: b.37 and b.49 t-s added.

146. Uist Reel

The title of this tune is in cursive script and the whole seems to be a hurried later addition, which may be a reason for the wrong choice of key-signature. A somewhat similar version appears in PMD where it is given the key-signature of two sharps.

Concordances: PMD 35, no. 17.

Editorial: Gnaturals added.

147. Cumhe Mhichdintósich *MacIntosh's Lament*

This pibroch is incomplete and is the only one written at normal bagpipe pitch (using the key-signature of two sharps perhaps showing that she knew Patrick Macdonald's setting). It agrees fairly closely with the setting of Angus MacKay except for the placing and duration of 'E introductions'. Judging by this transcription MacKay's father appears to have used fewer introductions than his son prescribed. One occurs at the start of b.4, and two others in bars 12 and 14. The melody notes following the introductions are not shortened as in Angus MacKay's record.

As with the *taorluths* in other pibrochs there is no suggestion in ER's manuscript that those on D are played any differently from those on other melody notes. Variation 3 appears to be a *taorluth breabach* rather than a *crùnluth* – for usually the *taorluth* motif is followed by a leap to the melody note rather than to the note E (which would better represent the 'edre' throw used in a standard *crùnluth*). Since the later variations for this tune are missing from the manuscript (the same page on which the 'Battle of Glenshiel' presumably began) one can only assume this. ER omitted b.116 (marked by her insertion sign 'V') and could well have added this bar on the page which later was lost. We have inserted the appropriate bar (deducible from the overall structure).

Concordances: Peter Reid NLS MS 22108 1; DMD NLS MS 1680 76; DMD Junr. MS 43; AMA 162.

Editorial: b.4, third sq grace note is C. / b.26, note 2 is c plus c rest. / bb.83, 101, 102, note 9 is D.

148. [Unnamed - Blàr Gleann Sheile] *The Battle of Glen Shiel*

The only early sources for this tune appear to be the manuscripts of Angus MacKay and his brother John, and it is their title we have used here. Angus MacKay attributes its composition to 'Blind MacKay' (Iain Dall MacKay). Since the previous page is missing from the manuscript, this remaining fragment offers an intriguing exercise at reconstructing the Ground using the information given in this fragment and the two other manuscript sources. The MacKay records both appear to postdate this fragment by more than twenty years, though the so-called 'John MacKay MS' was described by Angus as a collection of "his father's tunes".

There are considerable differences between all three settings, but ER's setting, what there is of it, appears to be structurally consistent in itself. Angus MacKay's setting of the last line of the Urlar is, by comparison, problematic and it appears to contain one bar too many. Although the Pìobaireachd Society's setting (PS, iv, 124) purports to be taken from Angus's manuscript, it in fact uses the solution used in the John MacKay manuscript, where the last line is condensed into one bar less than in Angus MacKay's setting. We have no other sources to help us so these fragments giving lines 3 and 4 of a singling variation and all of its doubling may prove useful.

Its basic structure may be shown thus:-

The main themal notes of the last 2 lines of the singling:-

G G F F E E A G G G F F D D A G line 3

G G F F E E A G D D B D D D A G line 4 (underlining signifies a low G)

and of the complete doubling (line 1 is repeated):-

D D B D E D E E D D B D E D B B line 1 & repeat

G G F F E F B D G G F F E D B B line 3

G G F F E F B D D D B D E D B B line 4

The tune can be clearly seen to be in a common 'four-line' AABC form with line 4 built from the first half of line 3 and the second half of line 1. The low notes A, G in the singling (bb.10,12,14 and 16) result from the inclusion of 'cadences' played in the ground and in the singlings: they are usually omitted from the doublings of variations. This is the only pibroch ER attempted to harmonize and here she makes use of a rhythmic drone mostly on note A but with occasional descents to G (which is not possible on the bagpipes). Her amateurish attempts at harmonization in bb.12, 14, 16 and 24, using 'academic' rules of harmony, seem inappropriate.

As is the case with all but one of ER's earlier pibroch settings this tune is presumably timed in flexible 4-beat measures and she wisely adds no t-s changes in attempting to cope with the rhythmic complexities of these variations and in this case we have followed her example.

Concordances: John MacKay NLS MS Acc.9231 f. 44 ('Blàr Glen Sheille Beg'); Angus MacKay NLS MS5754, p. 3 ('Blàr Ghleann Sheille – The Battle of Glen-Sheill').

Editorial: Bars numbered as if from the start of the tripling. / b.20 to the end, ER frequently omitted 'dots' from the quavers.

149. [Unnamed air]

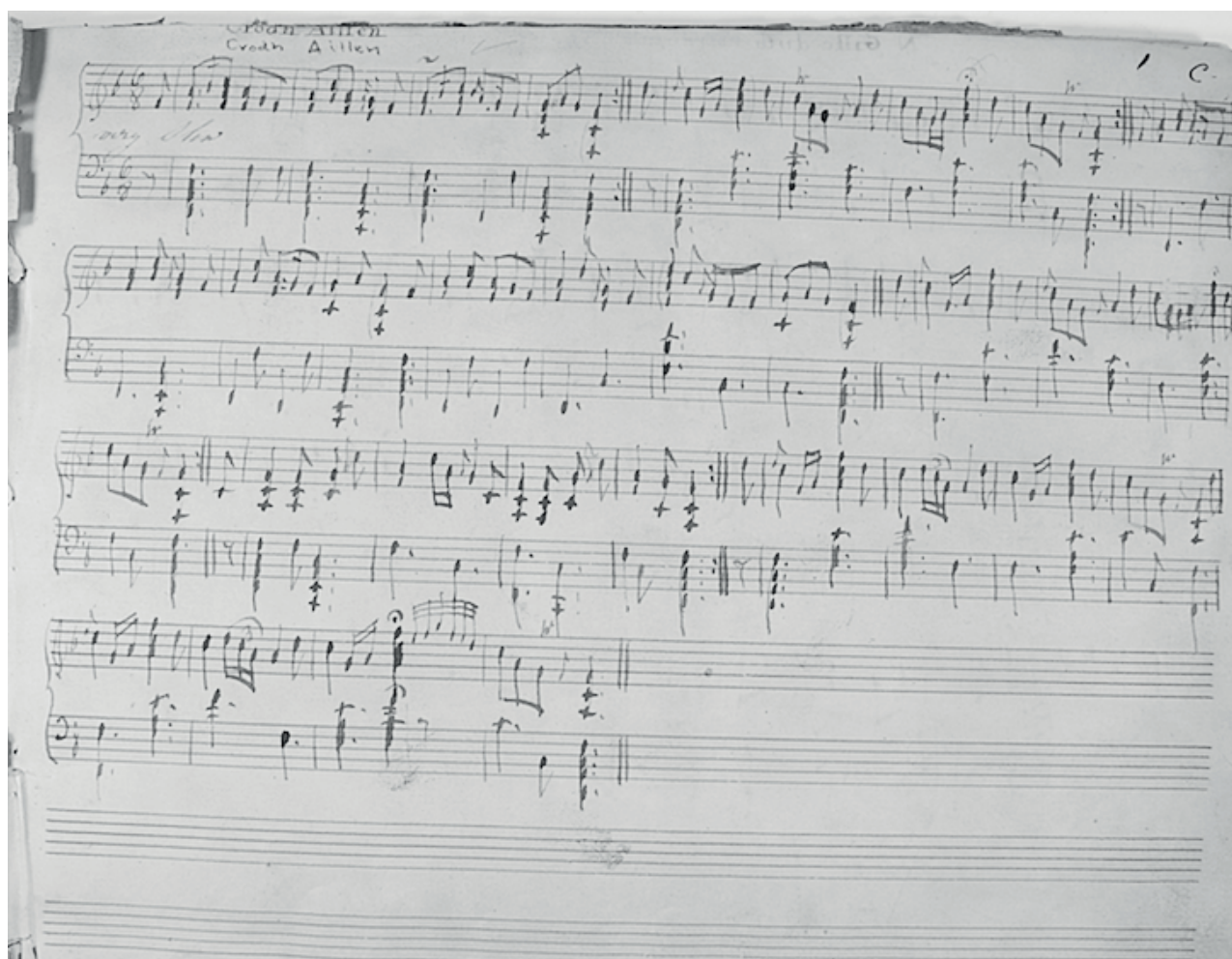
This air, the last Highland melody in the manuscript, has not been identified nor can we link it to any known text. It may well be incomplete, despite the penning of the final double bar.

150. Huntsman Rest [by Joseph Mazzinghi]

These last two pages in the manuscript are in a different hand and possibly postdate ER's departure for India in 1814. Joseph Mazzinghi (1765–1844), a London-based composer of Corsican origin, made numerous settings of poems by Sir Walter Scott including *Huntsman Rest! Thy Chace is Done, Recitative and Air* in commemoration of the song *Soldier rest thy warfare o'er*, which appeared around 1810. However Mazzinghi produced other settings of this song, including one *With Variations for the Piano Forte, Harp & Flute* ('entered at Stationers Hall in May 1817', though the few existing settings of the keyboard part are dated 'c.1820' in library catalogues). ER's two pages comprise a carefully copied part for the flute. They may have been played by James MacLeod on his violin, since we have discovered no evidence of a flute in use at Raasay House.

Editorial: Amendments made by comparing the MS with Mazzinghi's piano score of *Huntsman Rest With Variations for the Piano Forte and an Accompaniment for the Flute* (London, c.1817–20: Birmingham University, shelfmark M24.H2 no. 16). B.18, turn sign omitted (see b.22). / b.73, last semiquaver written as E (see b.75). / bb.96 and b.97, repeat signs omitted. / b.137 obscured by page tear, but corresponds with b.139.

AIRS, TEXTS AND TRANSLATIONS



1. Crodh Aillen [Crodh Chailein]
Colin's Cattle (facsimile)

1. Crodh Aillen [Crodh Chailein]
Colin's Cattle

Very slow

Gun tug - adh crodh Chail - ein dhomh bairn' air an fhraoch, Gun chum - an, gun bhuar - ach, gun

luairc - ean gun laogh. Crodh Chail - ein mo chridh-e, Crodh Chail - ein mo ghaoil, Gun

tug - adh crodh Chail - ein dhomh bairn' air an fhraoch

Gun tugadh crodh Chailein dhomh bairn' air an fhraoch,
gun chuman gun bhuarach, Gun luaircean gun laogh.

Refrain: Crodh Chailein mo chridhe, crodh Chailein mo ghaoil,

Gun tugadh crodh Chailein dhomh bairn' air an fhraoch. *Colin's cattle*

*Colin's cattle would give me milk on the heather, / Without milking-pailor fetter/
Without calf-skin or calf / Colin's cattle are my delight, Colin's cattle are my love,
Colin's cattle would give me milk on the heather.*

2 'N Gille duth ciarduth *The dark sultry lad*

Very slow

[Cha] dìr - ich mi bruth-ach 'S cha siubh - ail mi mòin - teach, Dh'fhalbh mo ghuth
cinn Is cha seinn mi ò - ran; Cha chaid - il mi uair O
Luain gu Dòmhn - ach, 'S an gill - e dubh ciar - dhubh A' tigh - inn fom ùidh. Is
truagh nach robh mi 'S an gill - e dubh ciar-dhubh An aod - ann na beinn - e Fo
shil - eadh nan sian - tan An la - gan beag fàs - aich No 'n àit - eig - in
diamh - air, 'S cha ghabh - ainn fear liath 'S tu tigh - inn fom ùidh.

Cha dìrich mi bruthach / 'S cha siubhail mi mòinteach,
Dh'fhalbh mo ghuth cinn / Is cha seinn mi òran;
Cha chaidil mi uair / O Luain gu Dòmhnach,
'S an gille dubh ciardhubh / A' tighinn fom ùidh.

Is truagh nach robh mi / 'S an gille dubh ciardhubh
An aodann na beinne / Fo shileadh nan siantan
An lagan beag fàsaich / No 'n àiteigin diamhair,
'S cha ghabhainn fear liath / 'S tu tighinn fom ùidh.

I will not climb a hillside or traverse a moor: my voice has gone and I won't sing a song; I won't sleep for an hour from Monday till Sunday while the dark black youth holds my attention.

Alas that I and the dark black youth were not on the slope of the mountain with the rain falling, or in a little hollow in the wilderness or some mysterious place: I would accept no grey-haired man while you held my attention.

3. Gillen in fheilidh [Gillean an fhèilidh] *The kilted Lads*

Slowly

O soir - idh o slàn ho - ró gu - ma fall - ain dhuibh, soir - idh o slàn do
ghill - ean an fhèil-idh. Guma slàn dha na gill - ean a shiùbhl - adh am fir - each 's a
bheir - eadh boc bior - ach à inn - is nan geug - an. Soir - idh o slàn ho -
ró gu - ma fall - ain dhuibh, soir - idh o slàn do ghill - ean an fhèil-idh

Refrain: [O] Soiridh o slàn horó guma fallain dhuibh / Soiridh o slàn do ghillean an fhèilidh / Soiridh o slàn horó guma fallain dhuibh / Soiridh o slàn do ghillean an fhèilidh .

Guma slàn dha na gillean a shiùbhladh am fireach 's a bheireadh boc biorach à innis nan geugan. (Refr.)

Luchd nan dos donna 's nan claidheamhan troma / A dhèanadh am pronnadh 'n àm cromadh na grèine. (Refr.)

Mo cheist-sa na fleasgaich a shiubhladh troimh fheasgar / Le'n gunnachan beaga 's le 'm breacanan eutrom. (Refr.)

Mo cheist-sa an t-òigear a ghillean Chlann Dòmhnail / 'S gur buidhe 'n tè òg a gheibh còir bhon a' chlàir ort. (Refr.)

Refr.: Farewell and good health to you, farewell and good health to the kilted lads.

Good health to the lads who would travel the moorland and bring a horned buck from the tree-sheltered pasture.

Bearers of brown plumes and heavy swords / Who would pound them at sunset.

My delight are the youths who would travel through the evening / With their little guns and their light tartans.

My delight is the young man who is one of the Clan Donald lads / Lucky is the young lass who will be betrothed to you by the church.

4. Ho ro mo chuid chuidichde u [Horó mo chuid chuideachd thu]
Oh, my own comrade

Slow

Ho ró mo chuid chuid-eachd thu Gur mu-la-dach leam uam thu, Ho
 ró mo chuid chuid-eachd thu 'S mi dìr-eadh bheann is uchd-an-an [Gum]
 b'ait leam thu bhith cuid-e rium 'S do chud-rom air mo ghual-ainn. Nuair
 chaidh mi do Ghleann Lòch-aidh 's a cheann-aich mi Nic Còis-eam Is
 mi-se nach robh gòr-ach Nuair chuir mi'n t-òr ga fuasg-ladh. [Interlude or codetta]

Refrain: Ho ró mo chuid chuideachd thu / Gur muladach leam uam thu / Ho ró mo chuid chuideachd thu / Is mi dìreadh bheann is uchdanan / B'ait leam thu bhith cuide rium / 'S do chudrom air mo ghualainn.

Nuair chaidh mi do Ghleann Lòchaidh / 'S a cheannaich mi Nic Còiseam / Is mise nach robh gòrach / Nuair chuir mi 'n t-òr ga fuasgladh.

Thug mi Choir' a' Cheathaich thu / Nuair bha mi fhèin a tathaich ann, / 'S tric a chuir mi laighe leat / Na daimh 's na h-aighean ruadha.

Thug mi Bheinn a' Chaisteil thu, / 'S do 'n fhàsach a tha 'n taice rith', / Am Màin is Creag an Aparain / Air leaca Beinn nam Fuaran.

Is thug mi thu Bheinn Dòbhraich / An cinneadh nan damh chròcach / Nuair theannadh iad ri crònan / Bu bhòidheach leam an nuallan.

Refrain: Ho ro, my own comrade, I miss you when you're absent. Ho ro, my own comrade climbing peaks and hillsides. It was good to have you with me, your weight upon my shoulder.

When I went to Glen Lochy and bought Nic Coiseam, I didn't act foolishly when I spent gold in ransoming her.

I took you to Coire Cheathaich (Misty Corry) when I used to frequent it: with you I often laid low stags and red hinds.

I took you to Ben Chaisteil, and to the moor next to it, the Mam and Creag an Aprain on the slopes of Beinn nam Fuaran.

I took you to Ben Doran where antlered stags grow strong: when they started roaring, their calling was a pleasant sound to me.

5. Lachluin Duth [Lachlainn Dubh]
Dark-haired Lachlan

Very slow with much expression



6. Nighean donn bhoidheach
Beautiful brown-haired maiden

Slow

Hug òr - ann ó rò bha hò, Nigh - ean donn bhòidh - each, Hug óir - eann ó

[Fine]

rò bha hò. Gu - ra mis tha fo mhu - lad air an tul - aich 'smi 'm òn - ar, Hug
'S mith - ich dhomh - sa a bhith gluas - ad Ag - us duan thoirt air òr - an, Hug

Refrain: Hug òrann ò rò bha hò, Nighean donn bhòidheach, Hug òrann ò rò bha hò

Gura mis tha fo mhulad air an tulaich 'smi 'm ònar, Hug òrann ò...

'Smithich dhomh-sa a bhith gluasad / Agus duan thoirt air òran. Hug òrann ò...

Feuch an seinn mi do bhuidhean / Ona fhuair mi ort eòlas. Hug òrann ò...

'S e do chòmhradh glan, suairce, / Chuir na h-uaislean an tòir ort. Hug òrann ò...

'S mòr gum b'annsa leam d'èisteachd / Nuair a gheusadh tu 'n organ. Hug òrann ò...

Ceòl milis, glan, dìonach / Air a dhèanamh led mheòirean . Hug òrann ò...

Refrain: Hug òrann ò rò bha hò, *O beautiful, brown-haired maiden*, Hug òrann orò bha hò

I am in sadness, all alone on the hill.

It is time for me to rouse myself in order to compose a melody for a song.

So that I may sing of your virtues since I am well acquainted with you.

Your undefiled, polite talk has made you acceptable to nobility.

I would greatly prefer to listen to you when you would tune the organ.

Music, sweet, clear, and well-phrased, executed by your fingers.

7. A chaorain a chaorain
Little peat, little peat

A reel

A chaor - ain, a chaor - ain buail - idh mi sa chlaig - eann thu, A chaor - ain, a chaor - ain...
 cnag - aidh mi sa cheann thu.

A chaorain, a chaorain, buailidh mi sa chlaigeann thu, A chaorain, a chaorain, cnagaidh mi sa cheann thu,

A chaorain, a chaorain, buailidh mi sa chlaigeann thu, Buailidh mi sa chlaigeann thu mura las thu 'n lampa!

Little peat, little peat, I will knock your crown for you, / Little peat, little peat, I will crack your head for you,

Little peat, little peat, I will knock your crown for you, / I will knock your crown for you if you don't light the lamp!

8. [Dòmhnall Àlainn a' tighinn]
Elegant Donald coming

9. Miss Macleans Reel

10. Amedain ghòrich [Amadain ghòraich]
You silly fool

A Jig

Am - a - dain ghòr - aich, ghòr - aich, am - a - dain ghòr - aich, shaighd - eir,
 Am - a - dain ghòr - aich, ghòr - aich, chunn-a mì 'g òl an raoir thu.

5 10 15 20

You silly fool, you silly fool of a soldier, I saw you drinking last night.

11. [Mrs MacLeod of Talisker's Reel]

5 10 10 10

12. Miss Maria MacLean of Coll's Reel by Capt. L. Stewart

5 1. 2.

**13. Soirridh slàn da na gillean [Soiridh slàn do na gillean]
Farewell to the lads**

Slowly

Na hao rìth ill à hò Hao ri rìth ill èil - e Na hao rìth ill à hò

Soir - idh slàn do na gill - ean Thug an linn - e mu thuath orr' [Na..] D.S.

Refrain: Na hao rìth ill à hò/ Hao ri rìth ill èile/ Na hao rìth ill à hò.

Soiridh slàn do na gillean / Thug an linne mu thuath orr'

A's a' bhàta dhubh dharaich / 'S ro-mhath ghearradh i fuaradh.

Ge b' e rachadh gan tilleadh, / Bhiodh an iomairt glè chruaidh orr',

Bhiodh leòis air am basan / Agus lasan nan gruaidhean.

Farewell to the lads / Who set out across the sound to the north

In the black oaken boat: / Splendidly would she cleave the seas to windward.

Anyone going in pursuit of them / Would have a hard task on their hands:

They would have blisters on their palms / And a flush on their cheeks.

**14. A nighean chinn duibh aluin - [A nighean chinn duibh àlainn]
Girl of the lovely black hair**

Slow

[] Hó ro nigh - ean hé ro nigh - ean Hó ro nigh - ean chinn duibh àl - ain

'S duil - ich leam gun tug iad bhuam thu 'S càch a bhith gad luaidh gach là rium []

Dh'èir - ich mi moch mad - ain Chèit - ein 'S thug mi ceum ri bràigh - e 'n fhàs - aich

'S cò thach - air rium ach mo leann - an 'S cha b'ann gam lean - tainn a-bhà i

Refrain: Hó ro nighean, hé ro nighean / Hó ro nighean chinn duibh àlainn, /
'S duilich leam gun tug iad bhuam thu, / 'S càch a bhith gad luaidh gach là rium.

Dh'èirich mi moch madainn Chèitein, / 'S thug mi ceum ri bràighe 'n fhàsaich; /
'S cò thachair rium ach mo leannan, / 'S cha b'ann gam leantainn a bhà i. *Refrain...*

'S maireg a bheireadh feairt air nighinn, / Ged bhiodh i na suidhe làmh riut; /
Ged a bhiodh a beul gad bhuairleadh, / Bhiodh a cridhe fuar gad fhàgail, *Refrain...*

Nuair a dh' fhalbhas uainn an Samhradh, / Thig an Geamhradh, àm nam bàiltean; /
Bidh fear eile le mo ghruagaich, / 'S mis' air bhàrr nan cuantan àrda. *Refrain...*

Refrain: *Hó ro girl, hé ro girl, hó ro girl of the lovely black hair, I am sad that they took you from me, when everyone thought of you as mine every day.*

I arose early on a May morning and made my way up the brae of the wilderness, and who did I meet but my darling – and she was not in pursuit of me.

Woe to anyone who would pay attention to a girl, even when she sits beside you; even if her lips were tempting you, her heart would be cold as she left you.

When the Summer leaves us, Winter will come, the time for dances: another man will be with my beloved as I travel the high seas.

15. Bha mo nhighan donn bhoidheach a buain in eorne n dé mar rium [Bha mo nighean donn bhòidheach a' buain an eòrna an-dè mar rium]

Yesterday my pretty, brown-haired young girl was harvesting barley with me

Slow

[] Bha mo nigh - ean donn bhòidh - each A' buain an eòrn' an - dè mar rium Air

cnoc - an an ead - raidh Fon a leig - ear na h-aigh - ean Air

cnoc - an an ead - raidh Fon a leig - ear na h-aigh - ean Gur - a

trom laigh an aois or - m Bho nach fhaod mi bhith mar riut.

Bha mo nighean donn bhòidheach / A' buain an eòrn' an-dè mar rium / Air cnocan an eadraidh / Fon a leigear na h-aighean.

Air cnocan an eadraidh / Fon a leigear na h-aighean / Gura trom laigh an aois orm / Bho nach fhaod mi bhith mar riut.

Gura trom laigh an aois orm / Bho nach fhaod mi bhith mar riut. / Gura minig a bhà mi / 'S tu air àirigh an rainich.

Gura minig a bhà mi / 'S tu air àirigh an rainich / Ann am bothan na buaileadh, / Taobh tuath Gleanna Garadh.

Ann am bothan na buaileadh / Taobh tuath Gleanna Garadh, / Ann am bothan an t-sùgraidh, / 'S e bu dhùnadh dha am barrach.

Ann am bothan an t-sùgraidh / 'S e bu dhùnadh dha am barrach; / Bhiodh na fèidh anns a' bhùiridh / Gar dùsgadh le langan.

Yesterday my pretty, brown-haired young girl was harvesting barley with me / On the milking mound where the heifers are let loose to roam.

Old age has weighed heavily on me, / since I cannot be with you. Often you and I were in the shieling of the bracken.

In the little hut of the cattle-fold / on the north side of Glen Garry. / In the little hut for love-making: / its door was of brush.

The stags in their rutting season used to awaken us with their belling.

16. Failirin uilirin ulirin o [Air fàillirin illirin iùillirin ò]

Slow

Air fàill - ir - inn ill - ir - inn iùill - ir - inn ò, Air fàill - ir - inn ill - ir - inn iùill - ir - inn ò, Air
fàill - ir - inn ill - ir - inn iùill - ir - inn ò, Gur bòidh - each an com - ann tha 'n coinn - eamh Srath Mòr.

Air fàillirin illirin iùillirin ò, / Air fàillirin illirin iùillirin ò, / Air fàillirin illirin iùillirin ò, /
Gur bòidheach an comann tha 'n coinneamh Srath Mhòr.
Gur gile mo leannan na 'n eala air an t-snàmh, / No cobhar na tuinne 's e tilleadh
bhon tràigh, / No 'm blàth-bhainne buaile 's a' chuach leis fo bhàrr / No sneachd nan
gleann dosrach 's e ga fhroiseadh mun bhlàr.
Nuair thig samhradh nan neòinein a' còmhach nam bruach / 'S gach eòinein sa
chròc-choill a' ceòl leis a' chuaich, / Bidh mise gu h-èibhinn a' leumraich sa ruaig / Fo
dhlùth-mheuraibh sgàileach a' mánran rim luaidh.

Air fàillirin.... *The companionship in the Strathmore meeting is beautiful.*
My darling is whiter than the swimming swan, or the foam of the wave returning from
the ebb, or the warm milk of the shieling overflowing the bowl, or the snow of the
leafy glens being scattered on the ground.
When the summer of daisies comes to cover the banks and every little bird in the
branching wood sings along with the cuckoo, I leap joyfully in the chase, singing to
my dear one below dense shady branches.

17. Ho ba mo leanabh [Ho bà mo leanabh] *Ho ba , my child.*

Very slow

Ho bà mo lean-abh ho bà ho bà, Ho bà mo lean-abh ho bà ho bà, Ho
bà hi ri hill ù ill o ro, Gun till na fear - a chaidh null thar sàil. O
's iom-adh cruaidh fhort-an bha lorg nam mnath-an, 'S gu robh mo chuid - sa dheth na mo làimh; Mo
lean-abh gunbhaist - eadh, 's mi fhìn fon uir-eas o's iom-adh sgeul duil-ich r'a sheinn, r'a sheinn.

Ho bà, my child... May the men who left us and went overseas return.
Oh many a hard fortune follows women, and I hold my share of that in my hand,
My child unbaptised and myself in dire need, Oh there's many a harsh tale to be sung.

18. Halle ho i

Very slow

5

1. [Lively] 10

2.

3/4

D.C.

Detailed description: The musical score for 'Halle ho i' is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of three staves. The first staff begins with a 'Very slow' tempo marking and contains a melody with a fermata over the fifth measure, marked with a '5'. The second staff continues the melody, featuring a first ending bracketed and marked '1. [Lively]' with a '10' below it, followed by a second ending marked '2.'. The third staff concludes the piece with a 'D.C.' (Da Capo) instruction.

19. Oran taladh [Òran tàlaidh]
Cradle song

Slow

5

10

Detailed description: The musical score for 'Oran taladh' is written in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It consists of two staves. The first staff begins with a 'Slow' tempo marking and contains a melody with a fermata over the fifth measure, marked with a '5'. The second staff continues the melody, marked with a '10' below it.

20. [Brigis nan...] ?

Slowly

5

10

Detailed description: The musical score for '[Brigis nan...] ?' is written in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. It consists of three staves. The first staff begins with a 'Slowly' tempo marking and contains a melody with a fermata over the fifth measure, marked with a '5'. The second staff continues the melody, marked with a '10' below it. The third staff concludes the piece.

21. Nighean duth nan gealachas [Nighean dubh nan gealchas]
Dark girl of the white feet

A Reel

Detailed description: The musical score for 'Nighean duth nan gealachas' is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of two staves. The first staff begins with an 'A Reel' tempo marking and contains a melody. The second staff continues the melody, marked with a '10' below it.

A nighean dubh nan gealachas, nan cuigealan 's nan dealgan;
 a nighean dubh nan gealachas, gu dearbh laighinn cuide riut.
 Dearbh laighinn, dearbh shuidhinn, dearbh laighinn cuide riut;
 a nighean dubh nan gealachas, gu dearbh laighinn cuide riut.

Blackhaired girl of the white feet, of the distaffs and the spindles;
blackhaired girl of the white feet, indeed I would lie with you.

Indeed I would lie, indeed I would sit, indeed I would lie with you;
black-haired girl of the white feet, indeed I would lie with you.

**22. Nighean bhan a mhuilèir [Nighean bhàn a' mhuilleir]
*The miller's fair-haired girl***



23. Mr Mackays



**24. Suiridheadh na hite Duith [Suirghe na h-ite duibhe]
*The black feather courtship***



25. Ma bhuannich u nighean ghrunn [Ma bhuannaich thu nighean ghrinn]
If you won a pleasant girl

Slow

Ma bhuann - aich thu nigh-ean ghrinn, 'Ill - e, na biodh gruaim ort, Ma
 bhuann - aich thu nigh - ean ghrinn. Lath - a dhomh 's mi Steòrn - a - bhagh 'S bu
 deòn - ach mi air gluas - ad. [Ma] D.S.

Refrain: Ma bhuannaich thu nighean ghrinn, / 'Ille, na biodh gruaim ort, / Ma bhuannaich thu nighean ghrinn.

Latha dhomh 's mi 'n Steornabhagh / 'S bu deònach mi air gluasad. *Refr....*
 Chuir sinn rith' an t-aodach / 'S dol tro na caoil bu luath i. *Refr....*
 Chuir sinn rith' na jibichean / 'S gun d'leag sinn air a' chuan i. *Refr....*
 Chuir sinn rith' am fores' / 'S gur bòidheach rinn i gluasad. *Refr....*
 Chuir sinn rith' am mains' / 'S gum beatadh i gu fuaradh. *Refr....*
 Dh'èireadh i air bhàrr nan tonn / Is phronnadh i muir uaine. *Refr....*
 Dh'fhàg iad dìreach socair i / 'S gun d'rinn iad làidir luath i. *Refr....*
 Bheir mi làir is searrach dhuit / 'S an taobh as fheàrr dhen bhuaille. *Refr....*
 Bheir mi mart is laogh dhuit / 'S gun toir sinn caora 's uan dhuit. *Refr....*
 Thog iad feadh a' bhail' orm / Gur leannan dhan tè ruadh mi. *Refr....*
 Ach ma nì iad firinn dheth / Gun cum i cir na cuailein. *Ref....*

Refrain: *If you have won a fine maid, / Do not be sad, my boy, / If you have won a fine maid.*

One day I was in Stornoway / And I was eager to get moving.
We raised her canvas / And she was swift going through the straits.
We raised her jib-sails / And set her on the ocean.
We raised her fores' / And she moved ahead nicely.
We raised her mains' / So that she would tack to the windward.
She would rise up on the crests of the waves / Smashing the green sea.
They left her straight and steady / And fashioned her strong and swift.
I'll give you a mare and a foal / And the best part of the cattle-fold.
I'll give you a milking-cow and a calf / And we'll give you a sheep and a lamb besides.
They spread it around the town / That I was the redhead's lover.
But if they prove it to be true, / She'll keep a comb in her curls.

26. Thàinig an gille dubh 'n raoir do'n bhaile so
The black-haired lad came to this place last night

by Lady Rasay

Slowly

[Chorus]

Thàin - ig an gill - e dubh raoir don bhail - e seo 'S trom mo cheum on thrèig do gheall - adh mi.

Thàin - ig an gill - e dubh raoir don bhail - e seo. Gur mis tha gu tinn le

goirt - eas mo chinn 'S ged rach - ainn don chill cha chluinn mo leann - an mi. Gur

iom - adh bean òg le sìod - a a - gus sròl A chunn - tadh le deòin_ mo chrò crodh - bainn - e dhuit.

Refrain: Thàinig an gille dubh raoir don bhaile so / 'S trom mo cheum on thrèig do ghealladh mi.
 Gur mis tha gu tinn le goirteas mo chinn / 'S ged rachainn don chill cha chluinn mo leannan mi.
 Gur iomadh bean òg le sìoda agus sròl / A chunntadh le deòin mo chrò crodh-bainne dhuit.
 Gur guirme do shùil na an dearcag fon driùchd / 'S gur finealt do ghnùis na ùr-ròs mheanganan.
 An gille dubh caol na laidhe san fhraoch / 'S a ghunna ri thaobh: b' e an fhaodail fhalach e.
 An gille gun fhoill sa bhaile bho raoir, / Nach tiugainn thu 'n choill san rinn mi gealladh riut?
 A Cheit a' chùil duinn, ghabh mise dhìot loinn; / Gun siubhlainn an oidhche tro choill a' bharraich leat.

Mo bheannachd ad dhèidh ma dh'fhàg thu mi fèin, / Ach guidheam cèile beusach banail dhuit.
 Mo cheist air an òg à broillich Siol Leòid: / Gur math thig an còta bòidheach eangach dhuit.

Refrain: The black-haired lad came to this place last night: heavy is my step since your promise betrayed me.

I am in bad health with my head in pain, and even if I went to the grave my darling will not hear me.

Many a young woman, with silk and satin, would place a high value on the fold of milch-cows I have for you.

Your eye is more blue than the dew-covered berry and your countenance finer than a fresh rose on the bough.

The slender dark-haired lad lying in the heather with his gun by his side: that was a hidden treasure.

The lad without deceit who has been in the village since last night: won't you come to the wood where I made my pledge to you?

Brown-haired Kate, I'm delighted with you; I would walk all night with you through the leafy wood. My blessing go with you if you have left me: I pray that you may find a well-bred lady-like companion.

My love is the youth of the cream of the MacLeods: the fine pleated coat fits you well.

**27. Morag ['S i luaidh mo chagair Mòrag]
Morag is the theme of everything I say**

Very slow



'Si luaidh mo chag - air Mòr - ag Mo ghaol sa mhad-ainn Mòr - ag Gum
b'ait leam ag - am Mòr - ag 'S gur tait - neach leam a còmh - radh. 'S tu,
Mhòr - ag, rinn mo bhuairead - eadh O chunn - aic mi Di - luain thu; Tha
m'aig - ne leat a' gluas - ad 'S cha tàmh e mur bi buaidh leis; Mur
gèill thu bidh mi truagh dheth. 'Si

Refrain: 'S i luaidh mo chagair Mòrag / Mo ghaol sa mhadainn Mòrag / Gum b' ait leam agam Mòrag / 'S gur taitneach leam a còmhradh.

'S tu, Mhòrag, rinn mo bhuaireadh / O chunnaic mi Diluain thu; / Tha m'aigne leat a' gluasad / 'S cha tàmh e mur bi buaidh leis; / Mur gèill thu bidh mi truagh dheth. Refr...

Do shaighdean rinn mo leònadh; / 'S iad chuir mi uil' à h-òrdugh; / Cha bhi mi tuille 'n sòlas / Mur fàiltich thu le pòg mi, / 'S do làmh a' gealladh còir ort. Refr...

Refrain: Morag is the theme of everything I say, Morag is my love in the morning; I would love to have Morag with me, for I delight in her conversation.

It is you, Morag, who have troubled me since I saw you on Monday: my mind moves along with you and will not rest unless it is victorious: if you do not submit I will be wretched because of it.

Your arrows have wounded me and put me in complete disarray; I will never again have enjoyment unless you welcome me with a kiss, with your hand promising me the right to you.

28. Thog am bàte ni siuil [Thog am bàta na siùil]
The boat has raised the sails

Slow

Thog am bà - ta na siùil I ri u ì u! À Col - a gu Rùm!

I ri u ì u! Hi ri ri ibh o, Ho ro hù ribh, o ho rò,

Thog am bàta na siùil I ri u, ì u! À Cola gu Rùm! I ri u, ì u!

Refrain: Hi ri ri ibh o, Ho ro hù ribh, o ho rò,

Gu Hirt nan eun fionn, I ri u, ì u! Bha mo leannan-s' air an stiùir, I ri u, ì u! ...

Fear as gile caol dùirn, I ri u, ì u! Fear as guirme dà shùil, I ri u, ì u! ...

Fear as clannaiche cùl, I ri u, ì u! 'S truagh nach robh mi 's mo ghràdh I ri u, ì u! ...

Air eilean mara nach tràigh, I ri u, ì u! Nach ruig curach na bàt, I ri u, ì u! ...

Na coit an dà ràmh, I ri u, ì u! Gun eòlas air snàmh, I ri u, ì u! ...

The boat has raised the sails out from Coll to Rum, to St Kilda of the white birds.
 My sweetheart was at the helm, man of whitest wrist, man of the two bluest eyes,
 Man of most curling locks. Alas that my love and I are not
 on a sea island which never ebbs, which no coracle or boat can reach,
 nor a two-oared punt, not knowing how to swim.

29. Miss Jeffreys Reel

1. 2.

30. Gaol lain tailer [Gaol lain Tàillear]
The love of John the tailor [?]

Slowly

31. A Robarneach Gaoleach [An robairneach gaolach]
The beloved ruffian

Slow

- B'fheàrr leam gun tig - eadh mo ro - bairn - each gaol - ach,
 Bir - linn aig - e is ceath - air - ne dhaoin - e; Dhèan - a - maid mi - re cò
 their - eadh nach faod - adh? B' aigh - ear - ach sinn - e mur till - eadh a' ghaoth e.

B' fheàrr leam gun tigeadh mo robairneach gaolach, / Birlinn aige is ceathairne dhaoine;
 Dhèanamaid mire, cò theireadh nach faodadh? / B' aighearach sinne mur tilleadh a' ghaoth e.

Nam biodh siod agadsa, claidheamh is targaid, / Gunna bheòil laghaich air thaghadh nan
 armachd, / Paidhir mhath phiosal an crios nam bann airgid, Leannan bhan òg thu cho
 bòidheach 's tha an Albainn.

Nam faicinn thu tighinn, b' e m'aighear 's mo rùn thu; / Cead bhith gad choimhead gum b'
 aighearach liom e, / 'S nuair a dh'èireadh tu ad sheasamh bu deas thu air ùrlar, / Buaidhear
 an dannsa is annsachd na cùirte.

*Oh, how I wish that my darling would get here with his birlinn and crewmen so manly; we
 would make merry and who would gainsay it? We would be happy unless the storm stopped
 him.*

*If you were to have but claymore and buckler, gun that's well moulded as choice for your
 weapons, pair of good pistols in silver bands belted, there'd be no young women's sweetheart
 so handsome in Scotland.*

*On seeing you coming I'd wish and desire that hundreds be watching how happy I'd be then,
 how handsome you are when you stand on the dance floor, winner at dancing and loved by
 the company.*

**32. Tha mi fo churam 's mo run gam...? [Tha mi fo chùram 's mo rùn gam thrèigsinn]
I am troubled, since my love has abandoned me.**

Slow

[Refrain] Tha mi fo chùr - am a dhiù ro éil - eadh. Tha mi fo chù - ram 's fo mhòr - an tùr - sa, 'S mo
cheist air cùir - teir a' bhroll - aich glé - ghil Tha mi fo chùr - am a dhiù ro éil - eadh. Tha
mi fo ghruaim - ean, 's gur fhad on uair sin Ma ghaol a' bhuach - aill, 's cha chual e fhèin e.

Tha mi fo chùram a dhiù ro éileadh. / Tha mi fo chùram 's fo mhòran tùrsa, / 'S mo cheist air cùirteir a' bhrollaich glè-ghil / Tha mi fo chùram a dhiù ro éileadh.

Tha mi fo ghruaim, 's gur fhad on uair sin / Ma ghaol a' bhuachaill, 's cha chual e fhèin e.
Tha mi fo chùram a dhiù ro éileadh... etc.

Ma gheibh mi airgead a bheir air falbh mi, / Gu lean mi Tarmod 's cha dealaichinn fhèin ris.
Tha mi fo chùram a dhiù ro éileadh... etc,

Mo cheist an ciobair tha'n cois na frìthe / 'S mo chridhe 'g innse nach dèan e feum dhomh.
Tha mi fo chùram a dhiù ro éileadh... etc.

Nach mi bha gòrach an dùil ri pòsadh / Gun stoc gun stòras, gun òr gun Bheurla.
Tha mi fo chùram a dhiù ro éileadh...etc.

Mo cheist an t-òigfhear dhan fhine Leòdach. / Le meud mo ghòraich gur mòr mo spèis dhut.
Tha mi fo chùram a dhiù ro éileadh... etc.

Mo cheist an t-uasal le bhreacan guilleadh / Chaidh seachad suas air Diluain na Fèilleadh.
Tha mi fo chùram a dhiù ro éileadh... etc.

Refrain: I am full of care a dhiù ro èileadh, I am full of care and much weariness;

My love is the white-breasted courtier; I am full of care a dhiù ro èileadh,

I am full of gloominess a long while since, for love of the herdsman, though he has not heard of it.

If I can get money to carry me away I will follow Tarmod and would never part from him.

My love is the shepherd who walks the deer-forest, while my heart tells me that it will do me no good.

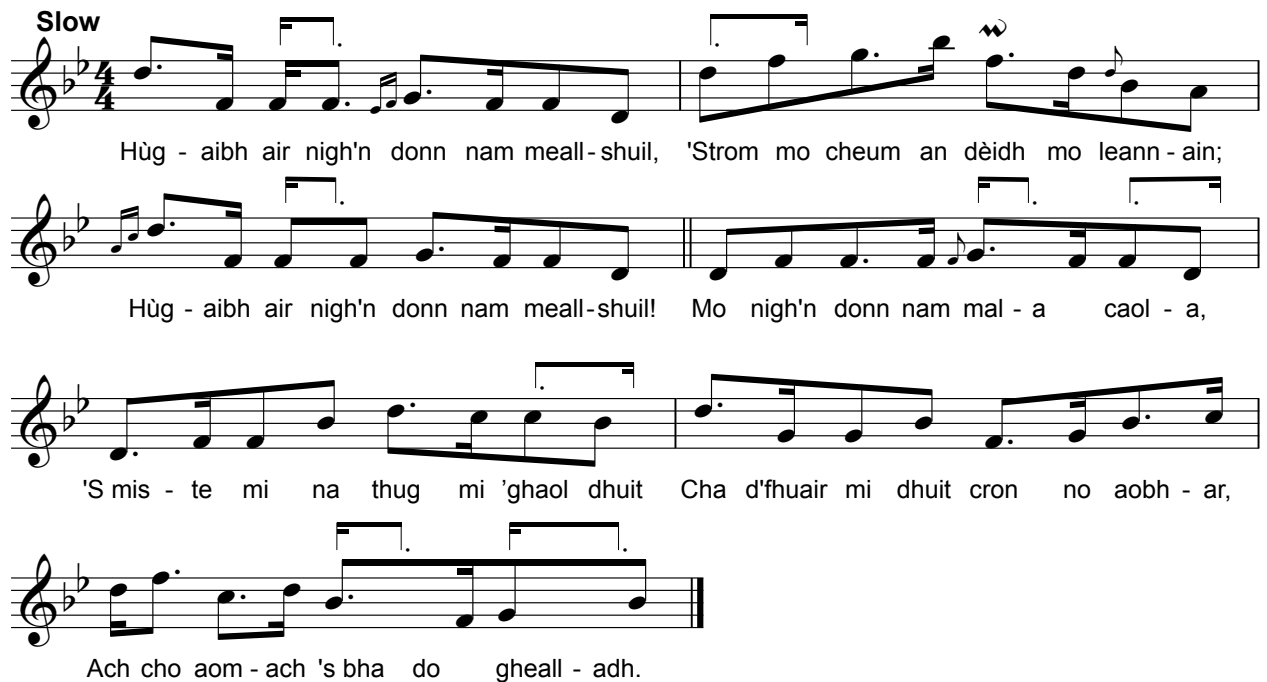
Wasn't I foolish to look for marriage, having no cattle, no wealth, no gold and no English.

My love is the youth of the MacLeod clan: with all my foolishness my affection for you is great.

My love is the gentleman with the shoulder-plaid who passed this way on Monday of the fair.

33. 'S trom mo cheum 'n deigh mo leannain ['S trom mo cheum an dèidh mo leannain]
My step is heavy after my sweetheart

Slow



Hùg - aibh air nigh'n donn nam meall-shuil, 'S trom mo cheum an dèidh mo leann - ain;
 Hùg - aibh air nigh'n donn nam meall-shuil! Mo nigh'n donn nam mal - a caol - a,
 'S mis - te mi na thug mi 'ghaol dhuit Cha d'fhuair mi dhuit cron no aobh - ar,
 Ach cho aom - ach 's bha do gheall - adh.

Refrain: Hùgaibh air nigh'n donn nam meall-shuil, 'S trom mo cheum an dèidh mo leannain; Hùgaibh air nigh'n donn nam meall-shuil!

Mo nighean donn nam mala caola, / 'S miste mi na thug mi 'ghaol dhuit; / Cha d'fhuair mi dhuit cron no aobhar, / Ach cho aomach 's bha do ghealladh. / Refrain: Hùgaibh ...etc

'S mo nighean donn nam meall-shuil blàtha, / 'S miste mi na thug mi 'ghràdh dhuit; / Leam nach b' aithreach suidhe làmh riut; / Thug thu dhomh do làmh 's do ghealladh. / Hùgaibh ...

Moire 's i mo ghaol an rìbhinn! / Cas is deise théid thròn ruidhle. / Mala chaol mar it' an fhìor-eoin, / Deud geal ìbhri, dìonach, daingeann. / Hùgaibh ...

Seo mo litir 's giùlan bhuam i / Chum na rìbhinn thug mi luaidh dhi, / 'S innis dhi nach toir mi fuath dhi, / Gus an dèan an uaigh mo sgaradh. / Hùgaibh ...

'S iomadh latha chaidh mi'n cheàrdaich, / 'S mi'n duil gun dèanainn do thàladh, / 'S bhon thug d'athair aghaidh-nàir' dhomh, / Bidh mi fàgail agad beannachd. / Hugaibh...

Refrain: My brown-haired girl with the slender brows, I am the worse for the love I gave you; I found in you no fault or reason, but that your promise was so readily given.

And my brown-haired girl with the warm entrancing eyes, I am the worse for the affection I gave you; I would not regret sitting by your side: you gave me your hand and your promise.

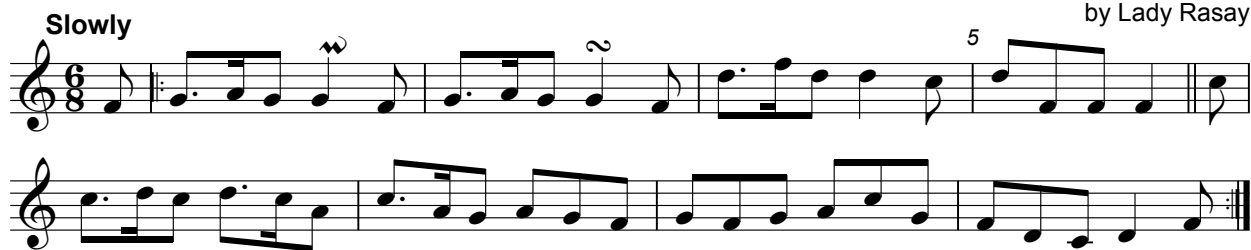
Indeed the lady is my love: foot that goes through the reel most delightfully, slender brow like the eagle's feather, white teeth of ivory, firm and solid.

This is my letter, and bear it from me to the lady I have spoken of, and tell her I will give her no hate till the grave separates me.

Many a day did I go to the smithy hoping to attract you, and since your father has given me a red face, I will leave you a farewell.

34. Mo cheist an thiarne [Mo cheist an tighearna]
My love the lord

by Lady Rasay



35. [Unnamed]

A Jig



36. Gille firri ferregi



37. Feasgar Luain is mi air chuairt
On a Monday evening, out for a stroll

Slow

Feas - gar Luain is mi air chuairt, Gun cual - as fuaim nach b' fhuath - ach liom,
 Ceòl nan teud gu h-òrd - ail rèidh Is còis - ir da rèir os a chionn;
 Thuit mi 'n caoch - ladh leis an iong - nadh A dh'ais - ig mo smaoin - tean a - nunn,
 'S chuir mi 'n cèill gun imich - inn cèin Lem aig - ne fhèin 's e co - streup rium.

Feasgar Luain is mi air chuairt, / Gun cualas fuaim nach b' fhuathach liom,
 Ceòl nan teud gu h-òrdail rèidh / Is còisir da rèir os a chionn;
 Thuit mi'n caochladh leis an iongnadh / A dh'aisig mo smaointean a-nunn,
 'S chuir mi 'n cèill gun imichinn cèin / Lem aigne fhèin 's e co-streup rium.

Chaidh mi steach an ceann na còisridh / An robh òl is ceòl is danns,
 Ribhinnean is fleasgaich òga / 'S iad an òrdugh grinn gun mheang;
 Dhearcas fa leth air na h-òighean, / Le rosg fòil a-null 's a-nall,
 'S ghlacadh mo chridhe 's mo shùil còmhla, / 'S rinn an gaol mo leòn air ball.

Dhiùc mar aingeal mu mo choinneamh / 'N ainnir òg bu ghrinne snuadh,
 Seang-shlios fallain air bhlàth canaich / No mar an eala air a' chuan;
 Sùil ghorm mheallach fo chaol-mhala / 'S caoine sheallas 'g amharc uath',
 Beul tlàth tairis gun ghnè smalain / Dhan gnàth carthannachd gun uail.

One Monday evening, out for a stroll, I heard a strain that was not unwelcome - music of strings in smooth progression with a band leading in accord. Surprised, my mind took a different turn that made my thoughts flit away, and I resolved to go that far, my mood inclining me so to do.

I went in amongst the throng, where there was drinking and music and dancing - young girls and lads in faultlessly elegant order. I looked at the girls, one by one, my eye quietly surveying the scene, and my heart and my eye were captured together, and love had suddenly wounded me.

The young maiden of loveliest countenance appeared like an angel before me, slender, healthful, of the cotton-grass' hue, or like a swan on the sea, a beguiling blue eye under a slender brow, so gentle of gaze, a delicate, tender mouth without hint of any blemish, for which friendliness without pride was natural.

38. Mhari bhan oag [Màiri bhàn òg]
Fair young Mary

Slow

A Mhàir - i bhàn òg 's tu 'n òigh th' air m'air - e Rim bheò bhith far am bith'nn fhèin,____ On

fhuair mi ort còir cho mòr 's bu mhath leam Le pòs - adh ceang - ailt' - on chlàir,____ Le

cùmhn - ant - a teann 's le bann - taibh daing - eann 'S le snaidhm a dh'fhan - as nach tràig;____ 'Se

t'fhaot - ainn air làimh le gràdh gach car - aid Rinn slàint - e mhair - eann am chrè.____

A Mhàiri bhàn òg 's tu 'n òigh th' air m'aire / Rim bheò bhith far am bithinn fhèin,
On fhuair mi ort còir cho mòr 's bu mhath leam / Le pòsadh ceangailt' on chlàir,
Le cùmhnanta teann 's le banntaibh daingean / 'S le snaidhm a dh'fhanas 's nach tràig:
'Se t'fhaotainn air làimh le gràdh gach caraid / Rinn slàinte mhaireann am chrè.

Dhèanainn duit ceann is crann is arachd / An àm chur ghearran an èill,
Is dhèanainn mar chàch air tràigh na mara / Chur àird air mealladh an èisg;
Mharbhainn duit geòidh is ròin is eala / 'S na h-eòin air bharraibh nan geug
'S cha bhi thu rid bheò gun seòl air aran / 'S mi chòmhnaidh far am bi fèidh.

*Thou, fair-haired young Mary, art the maiden I mean to have, all my life, where I am,
since I won a right to thee, complete as I wanted, from the clergy, by nuptial ties; with
stringent covenants and firmly fixed bonds, with a knot that will last and not yield, 'tis
winning thy hand with all friends' good-will hath meant lasting health to my frame.*

*I would lead and plough and till for thee in the season when geldings are yoked, and
on the sea-beach, equal to others, take measures for luring the fish; for thee I would
slay geese, seals and swan and the birds on the topmost twigs, nor all my life long
wilt thou lack means for bread while I dwell in a deer country.*

39. Chunnic mise mo leannan s cha do dh'ainich i'n dé mi [Chunnaic mise mo leannan]
I saw my love and she did not recognize me yesterday

Slow

[Na] hì ù ì hóir-eann-ó Ó hó chall éil - e Na hì ù ì hóir-eann ó.
 [Refrain]

[Verse] 'S cha d[o dh]' aithn - ich e 'n-dè mi, Na... D.C.
 Chunn - a mi - se mo leann - an 's cha d[o dh]' aithn - ich e 'n-dè mi, Na... [Refrain]

Refrain. *Na hì ù ì hóireann ó / Ó hó chall éile / Na hì ù ì hóireann ó.*

Chunna mise mo leannan 's cha d[o dh]' aithnich e 'n-dè mi, / Refr. *Na hì ù....*
 Cha d'fhiosraich, cha d'fharraid, cha do ghabh e mo sgeula / Refr. ...
 Cha b' ann aige bha choire ach nach d'fhuirich mi fhèin ris / Refr.
 Gun cinnich an Dòmhnach le Clann Dòmhnail nan geurlann. / Refr. ...
 Luchd nam boghanna iubhair chuireadh siubhal fo shaighdibh / Refr. ...
 Luchd nan claidheamhna geala chuireadh faileas ri grèin diubh / Refr. ...
 Luchd nam musgaide troma chumail coinneamh ri chèile / Refr. ...
 Thug sibh mionnan a' Bhìobaill an srath ìosal Uillt Èirinn / Refr. ...
 Nach d' readh claidheamh an duille gus an crùinte Rìgh Seumas / Refr. ...

I saw my lover and he did not recognize me yesterday, Refr. Na hì ù... etc.
He did not ask, he did not inquire, he did not ask for news of me.
The fault was not his, but that I did not wait for him.
May Sunday be successful for Clan Donald of the sharp swords,
Men of the yew bows to send arrows flying,
Men of the bright swords reflecting the sun,
Men of the heavy muskets holding the combat together.
You swore oaths on the Bible in the low strath of Auldearn
That no sword would be sheathed till King James was crowned.

40. Miss Mary ---?

p

f

41. The Three Girls of Portree

A reel

5

10

15

This musical score is for a reel in 3/4 time, key of D major. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff continues the melody, with a measure rest indicated by a '10' above the staff. The fourth staff continues the melody, with a measure rest indicated by a '15' above the staff. The piece ends with a double bar line.

42. Unnamed air.

Slow

5

10

15

This musical score is for an unnamed air in 3/4 time, key of B-flat major. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff continues the melody, with a measure rest indicated by a '10' above the staff. The fourth staff continues the melody, with a measure rest indicated by a '15' above the staff. The piece ends with a double bar line.

43. Cumh Shir Tormad MhicLeoid [Cumha Shir Tormod MhicLeòid]
A Lament for Sir Norman MacLeod

Very slow

5

10

15

Gur - a mul - ad - ach__ thà mi__ 's mi gun mhi - re gun__ mhàn - ran anns an
 tall - a 'm bu__ ghnàth le Mac Leòid. Taigh mòr mac - nas - ach__ meadhr - ach nam__
 mac - aomh 's nam maighd - eann, far am bu tart - ar - ach__ gleadhr - aich nan__ còrn.

This musical score is for a lament in 3/4 time, key of D major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff continues the melody. The piece ends with a double bar line.

Gur muladach thà mi 's mi gu mhire gun mhànan / anns an talla am bu ghnàth le Mac Leòid.
Taigh mòr macnasach meadhrach / nam macaomh 's nam maighdeann, / far am bu tartarach
gleadhraich nan còrn.

Tha do thalla mòr prìseil / gun fhasgadh gun dìon ann, / far am faca mi fìon bhith ga òl.
A Shir Tormod nam bratach, / fear do dhealbh-sa bu tearc e, / gun sgeilm a chur asad no bòst.

*Woeful am I, lacking mirth and lacking melody, in the hall where MacLeod was wont to be.
That was a mansion blithe and festive, thronged with young men and with maidens, where the
clangour of the drinking-horns was loud.*

*Without shelter or guard is thy great and brilliant hall, where I have seen wine a-drinking.
Sir Norman of banners, how rare were a man in mould like thee, from whose lips boast or
vaunt was never heard.*

**44. Gur trom trom a ta mi [Gur trom trom a tà mi]
Heavy, heavy (sad) am I**

Very slow

Gur trom trom a tà mi, Gur trom a dh'fhàg an t-Earr-ach mi; Gur
truime 'n-diugh na'n-dè mi, On tha cul-dèidh mo leann-ain rium. [Tha'n...]

Refrain: Gur trom trom a tà mi, / Gur trom a dh'fhàg an t-Earrach mi; / Gur truime
'n-diugh na 'n-dè mi / On tha cul-dèidh mo leannain rium.

Tha 'n long a nis air seòladh / 'S cha tig i chòir an fhearainn so, / Gu bheil mo leannan
fèin oirr, / 'S gur truagh as dèidh an sgaraidh mi. / Gur trom, trom ...

Tha islean agus uaislean / An grunn a' chuain gun charachadh, / 'S mo leannan,
fear chùil dualaich, / Ga bhualadh ris na stallachan. / Gur trom trom ...

Refrain. *I am heavy-hearted, the Spring has left me heavy-hearted; I am more heavy-
hearted today than yesterday, since my sweetheart's back has been turned to me.*

*The ship has now set sail and will not come near this district: my sweetheart is on
board her and I am aggrieved after the parting. I am heavy...*

*Noblemen and commoners lie unmoving on the sea-bottom, and my sweetheart, the
one with the curling locks, is being beaten up against the rocks. I am heavy...*

45. Chunnaic mi'n damh donn 'S na h'eildin etc.
 [Chunnaic mi'n damh donn 's na h-èildean]
I saw the brown stag and the hinds

Slowly

Chunn-aic mi'n damh donn 's na h-èil - dean Dir - eadh a' bheal - aich le chèil - e;
 Chunn-aic mi'n damh donn 's na h-èil - dean. 'S mi tèarn - adh à Coir' a' Cheath - aich,
 'S mòr mo mhì - ghean 's mi gun aigh - ear, Siubh - al frìth - e rè an lath - a;
 Thilg mi'n spraigh nach d' rinn feum dhomh.

Refrain: Chunnaic mi 'n damh donn 's na h-èildean / Dìreadh a' bhealaich le chèile;
 Chunnaic mi 'n damh donn 's na h-èildean.

'S mi tèarnadh à Coir' a' Cheathaich, / 'S mòr mo mhìghean 's mi gun aighear,
 Siubhal frìthe rè an latha: / Thilg mi 'n spraigh nach d' rinn feum dhomh.
 Chunnaic mi 'n damh donn 's na h-èildean etc.

Ged tha bacadh air na h-armaibh, / Ghlèidh mi 'n Spàinteach chun na sealga, / Ged
 a rinn i orm de chearbaich / Nach do mharbh i mac na h-èilde.
 Chunnaic mi 'n damh donn 's na h-èildean...

'S muladach bhith siubhal frìthe, / Ri là gaoith' is uisg' is dìle, / 'S òrdugh teann ag
 iarraidh sìdhne / Cur nan giomanach nan èigin.
 Chunnaic mi 'n damh donn 's na h-èildean...

Refrain: *I spied the brown stag and the hinds, / climbing up the pass together; / I
 spied the brown stag and the hinds.*

*As I descend from Misty Corrie, / great is my dudgeon, I am cheerless, / ranging forest
 all day long: / I fired the burst that gained me nothing.*

*Though there is a ban on weapons, / I saved the Spanish gun for hunting, / yet she did
 me this disservice, / that she did not slay the hind's son.*

*'Tis dreary to be ranging forest / on a day of wind, and rain, and deluge, / while strict
 command requiring game / subjects the gamekeepers to hardship.*

46. 'S muladeach a ta mi 's mi n diu air aird a chuain
 [Is muladach a tà mi 's mi 'n-diugh air àird a' chuain]
I am sorrowful today out here on the sea

Slow with expression

Gur mul - ad - ach a tà mi 's mi nochd air àird a' chuain; 's neo
 shunnd - ach mo chad - al domh, 's mo chaid - reabh fad - a bhuam is
 tric mi ort a' smaoin - teach, as t' aog - ais tha mi truagh, is
 mur - a dèan mi t'fhaot - ainn cha bhi mo shaogh - al buan.

Guma slàn a chì mi mo chailin dileas donn,
 air an d'fhàs an cuailein rèidh 's air an deise dh'èireadh fonn;
 's e cainnt do bheòil bu bhinn leam nuair bhitheadh m' inntinn trom;
 's tu thogadh suas mo chridhe nuair bhiodh tu bruidhinn rium.

Gur muladach a tà mi 's mi nochd air àird a' chuain;
 's neo-shunndach mo chadal domh, 's mo chaidreabh fada bhuam;
 is tric mi ort a' smaointeach, as t'aogais tha mi truagh,
 is mura dèan mi t'fhaotainn cha bhi mo shaoghal buan.

Tacan mun do sheòl sinn, is ann a thòisich càch
 ag innseadh do mo chruinneig-sa nach tillinn-sa gu bràth:
 na cuireadh sin ort gruaman, a luaidh - ma bhios mi slàn
 cha chum dad idir uait mi ach saighead chruaidh a' bhàis.

Tha mòran de luchd aimlisg a' seachas an droch sgeòil,
 an cridheachan mar phuinnsean, 's cha chuimhnich iad ar glòir;
 ach na creid an sgeul ac / on d'fhuair a' chlàir oirnn còir
 's nam fanamaid o chèile, 'si 'n èiginn bheireadh òirnn.

Oh may I see in good health my faithful brown-haired girl, on whom have grown the smooth tresses and in whom joy would most beautifully arise; when my mind was heavy the speech of your lips was sweet to me; you could raise my heart by speaking to me.

I am sorrowful tonight out here on the sea: my sleep is uneasy because my companion is far from me; I think about you all the time and I'm miserable without you, and if I cannot have you my life will not be long.

A while before we set sail others began telling my darling that I would never return: don't let that make you gloomy, my dear: if I have my health nothing will keep you from me except the harsh dart of death.

Many malicious people are spreading the wicked story, their hearts like poison, and they have forgotten our voice; but do not believe what they say, for the clergy have made us righteous, and only dire necessity would make us stay apart.

**47. O mar tha mi s mi nam aon ar [Och! mar tha mi 's mi nam aonar]
Alas for my plight here, as I am so lonely**

Very slow

Och! Mar tha mi, 's mi nam aon - ar A' dol tron choill' far an robh mi
eòl - ach, 'S nach fhaigh mi àit' ann am fhear-ann dùthch - ais, Ged phàigh - inn
crùn air son leud mo bhròig - e.

Och! Mar tha mi, 's mi nam aonar
A' dol tron choill' far an robh mi eòlach,
'S nach fhaigh mi àit' ann am fhearann dùthchais,
Ged phàighinn crùn air son leud mo bhròige.

Nuair a chì mi na beanntan àrda,
'S an fhearann àigh san robh Fionn a chòmhnaidh,
Chan fhaic mi ann ach na caoraich bhàna,
'S Goill gun àireamh sa h-uile còmhdhail.

Chaidh gach àbhaist a chur air fuadach,
Cha chluinn thu gruagach ri duan no òran;
Nach bochd an sgeul e gun d' shearg ar n-uaislean,
'S na balaich shuarach nan àitean-còmhnaidh ?

Alas for my plight here, as I am so lonely, going through the wood which I once knew closely, when I cannot get a plot in my native country, though I'd pay a crown for a mere shoe-breadth.

When I observe the towering mountains, and the lovely country which was once Fionn's homeland, I see nothing there but sheep with white fleeces, and countless Lowlanders at every trysting.

Every old custom has been sent packing - you will not hear a maiden with a song or ditty; is it not sad to relate that our nobles have withered, with low-born laddies occupying their mansions?

48. Unnamed [Luinneag Mhic Leòid]
MacLeod's Lilt

Very slow

I hùr - abh ò i hoir - eann ò, I hùr - abh ò i hoir - eann ò, I
hùr - abh ò i hog - aidh ho rò, Hi ri ri rith - ibh ho
i ag ò. 'S mi 'm shuidhe air an tu - laich Fo mhu - lad 's fo aim - cheist 'S mi
coimh - ead air ì - le, 'S ann dem iong - nadh san àm so; Bha mi uair nach do shaoil mi Gus 'n do
chaoch - ail air m' aim - sir Gun tig - inn an taobh so Dh'amh-arc Dhiùr-aigh à Sgarb-baigh.

I hùrabh ò i hoireann ò, / I hùrabh ò i hoireann ò, / I hùrabh ò i hogaidh ho rò,
Hì ri ri rithibh ho ì ag ò.

'S mi 'm shuidhe air an tulaich / Fo mhulad 's fo aimcheist / 'S mi coimhead air ìle, / 'S
ann dem iongnadh san àm so; / Bha mi uair nach do shaoil mi / Gus 'n do chaochail air
m'aimsir / Gun tiginn an taobh so / Dh'amharc Dhiùraigh à Sgarbaigh.

Gun tiginn an taobh so / Dh'amharc Dhiùraigh à Sgarbaigh; / Beir mo shoraidh don
dùthaich / Tha fo dhubhar nan garbhheann, / Gu Sir Tormod ùr allail / Fhuair ceannas
air armailt, / Is gun cante anns gach fearann / Gum b' airidh fear t'ainm air.

Clann Ruairidh nam bratach, / Is e mo chreach-sa na dh'fhalbh dhiubh; / Ach an aon
fhear a dh'fhuirich / Nìor chluinneam sgeul marbh ort; / Ach, eudail de fhearaibh, / Ged a
ghabh mi uat tearbadh, / Fhir a' chuirp as glan cumadh / Gun uireasbhaidh dealbha.

*Sitting here on the knoll, forlorn and unquiet, I gaze upon Islay and marvel the while; there
was a time I never thought, till my times took a change, that hither I should come to view
Jura from Scarba.*

*Hither to come and view Jura from Scarba! Bear my greetings to the land that lieth
shadowed by the rugged peaks, to the young renowned Sir Norman that hath won
headship over an armed host, for it is said in every land that one of his name were worthy
thereof.*

*So many of you are dead and gone, ye sons of Roderick! but thou one that remainest,
news of thy death may I never hear; thou treasure among men, though I am sundered
from thee, thou whose form is so fair, without flaw of fashioning.*

49. Caidil gu lò Sleep till daybreak

Very slow with expression

[] O ho ro ì ri ri caid - il gu lò, []

O ho ro ì ri ri caid - il gu lò. []

10 O ho ro ì ri ri caid - il gu lò 'Se m'eu - dail an cùirt - ear dhèan - adh

20 mir' ag - us sùg - radh, 'Se m'eu - dail an cùirt - ear d'an dùr - aig - inn

25 pòg. [?] O ho ro ì ri ri caid - il gu lò.

Refrain: O ho ro ì ri ri caidil gu lò, O ho ro ì ri ri caidil gu lò.

'Se m'eudail an cùirt ear dhèanadh mir' agus sùgradh, / 'Se m'eudail an cùirt ear dan dùraiginn pòg. Refr.

'Se m'eudail am fleasgach ghabh air falbh air an fheasgar; / O, tha mi fo bhreislich ma sheasas an ceò. Refr.

Dol a-null air an fhadhail, gun dèanainn mo roghainn; Bhiodh càch air a dheaghaidh 's mo roghainn air tòs. Refr.

Dol a-null thar an làirig gu cogadh sna blàraibh / An armailt Phrionns Teàrlaich, 'se dh'fhàg mi fo bhròn. Refr.

Le bhoineid 's le bhreacan, le osain 's le ghartain, / Tha e maiseach na phearsa is gaisgeil na dhòigh. Refr.

A Dhè tha sna h-àrdaibh, bi caoimhneil rim ghràdh-sa; / Cuir an eucoir gu nàire is àrdaich a' chòir. Ref.

O ho ro ì ri ri, sleep till daybreak.

My beloved is the courtier who would play and make merry; my beloved the courtier I would desire to kiss.

My beloved the youth who set off in the evening: O, I am distressed if the fog persists. Going across on the sand I would make my choice: everyone else would be behind him, my choice in the lead.

Going across over the pass to war in battlefields in the army of Prince Charles is what has left me in sorrow.

With his bonnet and his tartan, his hose and his garters, he is handsome in his person and heroic in his ways.

O God on high, be kind to my lover: put injustice to shame and raise up the right.

50. Alister sunnteach ruin nan cailleagin
 [Alasdair sunndach, rùn nan caileagan]
Jolly Alasdair, choice of the girls

A Jig

The musical notation for 'Alister sunnteach ruin nan cailleagin' is written on five staves in treble clef, key of D major (two sharps), and 6/8 time. The melody is a jig. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The piece ends with a double bar line.

51. 'S trom leam an airidh ['S trom leam an àirigh]
I find the shieling a difficult place

Slow

The musical notation for 'S trom leam an airidh' is written on four staves in treble clef, key of D major (two sharps), and 4/4 time. The tempo is marked 'Slow'. The melody is a ballad. Measure numbers 10 and 20 are indicated above the staves. The piece ends with a double bar line.

Is trom leam an àir - igh's a ghàir seo a th'innt', Gun a phàirt - inn a dh'fhàg mi bhith 'n
 dràst air mo chinn. Ann - a chioch - chorr - ach chaol - mhal - ach shliob - cheann - ach chruinn Is
 Is - ea - bail a' bheòil mheil - is, mhàn - ran - ach bhinn. Heich mar a bhà
 air mo chinn, A dh'fhàg mi cho cràit - each's nach stà dhomh bhith 'g inns'.

Is trom leam an àirigh 's a' ghàir so a th'innt',
 Gun a' phàirtinn a b' àbhaist bhith an-dràst air mo chinn,
 Anna chiochchorrach chaolmhalach shliobcheannach chruinn
 Is Iseabail a' bheòil mhillis, mhànranach bhinn.
 Heich! mar a bhà, air mo chinn,
 A dh'fhàg mi cho cràiteach 's nach stà dhomh bhith 'g inns'.

Anna bhuidhe 'n Dòmhnail, nam b' eòl duit mo nì,
 'Se do ghaol gun bhith pàight' leag a-bhàn uam mo chli;
 Tha e dhomh à t'fhianais cho gnìomhach 's nuair chì,
 Diogaladh 's a' smùsach 's gur ciùrrt tha mo chridh'.
 Air gach tràth, 's mi ann an strì,
 A' feuchainn ra àicheadh 's e fàs rium mar chraoibh.

Ach labhair i gu h-àilgheasach fàiteagach rium:
 'Chan fhàir thu bhith làmh rium do chàradh mo chinn;
 Tha sianar gam iarraidh o bhliadhna de thìm,
 'S cha b' àraidh le càch thu thoirt bàrr os an cinn.'
 Hà, hà, hà! an d' fhàs thu gu tinn,
 Mas e 'n gaol a bheir bàs ort gum pàigh thu da chinn!

On chualas gun gluaiseadh tu uam leis an t-saor,
 Tha mo shuain air a buaireadh le brudraichean gaoil;
 Den chàirdeas a bhà sud chan fhàir mi bhith saor:
 Gun bhàrnaigeadh làmh riut, tha 'n gràdh dhomh na mhaor;
 Ach ma thà mi ga do dhith,
 B' fheàrrde mi pàg uait mus fàg thu an tìr.

I find the shieling a difficult place, with all this hubbub in it, without the people I was used to being there now to meet me: the neat Anna with the pointed breasts, slender brows and shining hair, and the sweet-mouthed Iseabail, entrancing and melodious. Alas for how things were there for me, leaving me now so heartbroken that it is pointless to tell it.

Golden-haired Anna daughter of Dòmhnall, if only you knew my plight: the fact that love for you has not been requited has dragged down my vitality. It is just as effective when I am away from you as when I see you, needling and draining me and my heart is tortured, at all times under stress, trying to deny it while it grows around me like a tree.

But she spoke haughtily and disdainfully to me: 'You have no right to be with me, caressing my head; six men have been seeking me for the last year, and no-one thinks you special enough to excel them.' Ha ha ha, aren't you sick! If it's love that is to cause your death you will have to pay for it.

Since the day it came out that you were to leave me for the joiner, my sleep has been troubled with dreams of love. I cannot break free of that friendship: when I am not called to be beside you, love is a bailiff to me; but if I am to be without you, better that I have a kiss from you before you leave the land.

**52. Nhighanag a chuil duinn nach fhan u [Nighneag a' chùil duinn, nach fhan thu?]
 Girl of the brown tresses, won't you stay?**

Slowly



A nighn - eag a' chùil duinn, nach fhan thu? Is fios san tìr gur mi do leann - an,

A nighn - eag a' chùil duinn, nach fhan thu? A nighn - eag a' chùil bhàrr - fhinn bhòidh - ich,

Bha mi 'n tòir ort o chionn tam - aill.

A nighneag a' chùil duinn, nach fhan thu?
 Is fios san tìr gur mì do leannan, / A nighneag a' chùil duinn, nach fhan thu?
 A nighneag a' chùil bhàrr-fhinn bhòidhich, / Bha mì 'n tòir ort o chionn tamaill.
 Tha mì cho dèidheil air do phòg / 'S tha laogh òg air òl a' bhainne.
 Tha mì cho dèidheil air do bhuannach / 'S tha sionnach nam bruach air fhalach.

Girl of the brown tresses, won't you stay? For the whole country knows I am your lover.

Girl of the lovely white-tipped locks, I have been in pursuit of you a good while.

I am as needful of your kiss as a young calf is of drinking milk.

I am as needful of winning you as a fox on a riverbank is of hiding himself.

**53. Nighean duth nan caoreach [Nighean dubh nan caorach]
 Dark girl of the sheep**

A Reel



**54. Duth Shuileach na h oidche [Dubhshuileach na h-oidhche]
 Dark-eyed one of the night**

A Reel



55. Bas Dhiarmid [Bàs Dhiarmaid]
The death of Diarmaid

Very slow with much expression

Èist - ibh beag mas àill leibh laoidh Air a' chuid - eachd chaoimh so chu - aidh,
 Air Gràinn - e ag - us air Fionn fial 'S air Mac O Duibhn - e nan sgeul truagh.

Èistibh beag mas àill leibh laoidh / Air a' chuideachd chaoimh so chuaidh,
 Air Gràinne agus air Fionn fial / 'S air mac O Duibhne nan sgeul truagh.
 'N Gleann Sith sin 's an gleann ra thaobh, / Far 'm bu bhinn guth fèidh is loin,
 Far am minic an robh 'n Fhiann / An ear 's an iar an diaidh an con.
 A Dhiarmaid na freagair an fhaghaid / 'S na tadhail am fiadhach brèige;
 Na rach teann air Fionn mac Cumhaill / O's cumhadh leis bhith gun chèile.
 Thuit se an sin fo chreuchd, / Mac O Duibhne, ciabh nan cleachd,
 Sàr mhac fulangach nam Fiann / Air an tulaich siar fa-dheas.

*Listen a little while if you want to hear a lay about this kindly company now long gone,
 about Gràinne and the generous Fionn and about O Duibhne's son of the tragic tales.
 Yonder Glen Shee and the glen beside it, where the voice of stag and elk sounded sweet,
 where the Fèinn were ever hither and thither after their hounds.
 Diarmaid, do not join the pursuit, do not take part in the false hunt; do not go near Fionn
 mac Cumhaill, since he finds it sad to be without a spouse.
 He fell there wounded, the curly-haired son of O Duibhne, the great long-suffering youth
 of the Fèinn, on that hill to the south-west.*

56. Duan Fhraoich
The song of Fraoch

Very slow

Os - na car - aid an Cluain Fhraoich Mar os - na laoidh an caist - eal Chrò An
 os - na sin on tùrs - ach fear 'S on trom gul - an - ach bean òg,
 Do bhuail eu - slaint - e throm throm Air nighean Odh - aich nan còrn fial
 Chuir - eadh le - [atha] flos air Fraoch 'S dh'fhios-raich an laoch ciod e a miann.

Osna caraid an Cluain Fhraoich, / Mar osna laoich an caisteal Chrò, / An osna sin on tùrsach fear / 'S on trom gulanach bean òg.

Do bhuail euslainte throm throm / Air nighean Odhaich nan còrn fial, / Chuireadh leatha fios air Fraoch / 'S dh'fhiosraich an laoch ciod e a miann.

Labhair i nach biodh i slàn / Mur faigheadh i làn a bos maoth / De chaorann an loch-ain fhuair / 'S gun aon neach ga bhuain ach Fraoch.

Gun do thuit iad bonn ri bonn / Air tràigh nan clocha donn sa an iar: / Nuair chunnaic an t-saor-nighean àigh/ Thuit i air an tràigh na neul.

The sigh of a friend in the Meadow of Fraoch, like the sigh of a hero in the castle of Crò, is the same sigh which makes a man gloomy and a young woman sad and tearful.

A very heavy illness befell the daughter of Odhach of the lavish drinking-horns, which she made known to Fraoch, and the hero asked what was her wish.

She declared that she would never be well unless she received the fill of her soft hands from the rowan of the cold loch, gathered by no-one but Fraoch.

They fell fighting face to face on this shore of brown stones to the west: when the lovely maiden saw this she fell in a faint on the shore.

57. Cath Mhanuis [Cath Mhànuis] Mànus' Battle

Slow



Là dhuinn aig fiadh - ach nan dearg 'S nach d'èir - ich an t-sealg nar car,
Gum fac - a sinn mil - e bàrc Air an tràigh aig teachd thar lear.

Là dhuinn aig fiadhach nan dearg / 'S nach d'èirich an t-sealg nar car,
Gum faca sinn mìle bàrc / Air an tràigh aig teachd thar lear.

Sheasamh sinn uile air an leirg / 'S thionail an Fhèinn às gach àird
Dh'fhiosrachadh cò iad na slòigh / Rinn cruinneachadh mòr air tràigh.

Thachair Mac Cumhaill nan cuach / Is Mánus nan ruag àigh
Ri chèile an tuiteam an t-sluaigh: / 'S ann leinne bu chruaidh an dàil!

O thàrla tu am làmhaibh fèin / Chan iomair mi beud air flath:
Fuasglaidh mi thusa om fhèinn, / A làmh threun a chuir mòr-chath.

One day as we hunted the roe, and the hunt was not going our way, we saw a thousand barques coming ashore from across the sea.

We all stood on the slope and the Fèinn assembled from all sides to find out who these hosts were who had made this large gathering on the beach.

Mac Cumhaill of the drinking-cups and Mánus of the glorious pursuits came together as the armies fell: we found it indeed a hard plight.

Since you have fallen into my own hands I will inflict no injury on a prince: I will release you from my followers, you whose strong arm has fought a great battle.

58. Coire 'n easan [Coire 'n Easain]
Corrienessan

Very slow

'S mi an - diugh a' fàg - ail na tì - re, Siubh - al na frith - e air a leth - taobh,
'S e dh'fhàg gun airg - ead mo phòc - a Ceann mo stòr - ais fo na leac - aibh.

'S mi an-diugh a' fàgail na tìre, / Siubhal na frithe air a lethtaobh,
'Se dh'fhàg gun airgead mo phòca / Ceann mo stòrais fo na leacaibh.

Coire gun easbhaidh gun iomrall: / 'S tric bha Raibeart ma do chomraibh;
Gach aon uair a nì mi t'iomradh / Tuitidh mo chridhe fo thromchrachd.

"Se siod mise, Coire an Easa, / Ta mi nam sheasamh mar b' àbhaist;
Ma ta tus nat fhear ma ealain / Cluinneamaid annas do làimhe."

'N àill leat mise rùsgadh ceòil dhuit, / 'S mi am aonar an ceò air bhealach
Gun spèis aig duine ta beò dhìom / On chuaidh an còirneal san talamh?

Ta cuid de mhaithibh na h-Èireann / Re tighinn gud rèidhlean le h-ealain:
Ma sheinn Ruaidhri Dall dhuibh Fàilte / Bha Mac Aoidh 's a chàirdean mar ris.

*Today as I leave the country, / skirting the edge of the moorland, / what has left my
pocket without money / is my patron lying under the flagstones.*

*A corrie without defect or blemish: / often was Robert at your waters-meeting; / every
time your name I utter / my heart falls into sadness.*

*"That is me, Coire an Easa, / I am here just as ever; if art is your business / let's hear
the skill of your handiwork."*

*Do you want me to bring you forth music / all by myself in the mists in a byway, /
lacking the respect of any man living / since the Colonel went to the graveyard?*

*Some of the noble artists of Ireland / come to your greenswards with learning: / If
Ruaidhri Dall has played you a Fàilte / Mac Aoidh and his friends were along with
him.*

59. [Unnamed]

A Reel

60. Mi fein agus du fein ghille oig [Mi fèin agus tu fèin, a ghille òig]
Myself and yourself, young lad

A Jig



61. [Unnamed]

A Reel

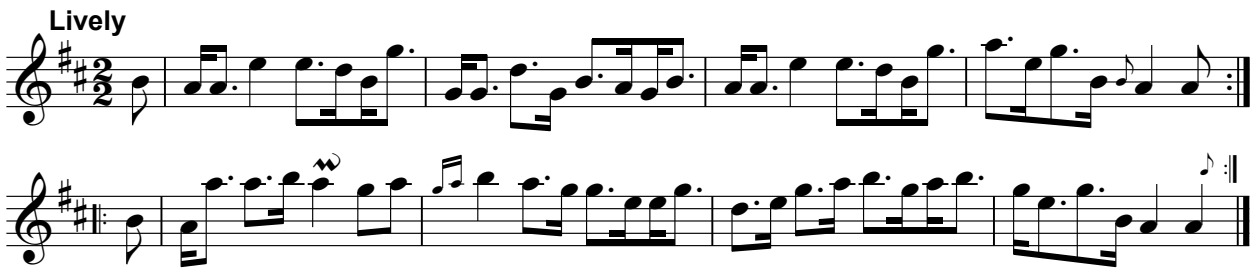


62. O thullaichin gu beallichen [O thulaichean gu bealaichean]
From hillocks to passes

A Reel



63. Mhari mhin mhealshuileach dhu [A Mhàiri mhin mheallshùileach dhubh]
Gentle Mary of the bewitching black eyes



64. Cean duth dilis [Ceann dubh dilis]
Faithful black head

Very slow

Cha b'e tinn - eas an fheachd - a sa mha - dainn seo bhuail mi Ach aic - id ro bhuan nach
 leigh - eis gu bràch, Seall - adh air faich - e de shlait don taigh
 uas - al Moch - thràth Di - luain 's mi 'g amh - arc an là.

Cha b'e tinneas an fheachda sa mhadainn seo bhuail mi
 Ach aicid ro bhuan nach leigheis gu bràch,
 Sealladh air faiche do shlait don taigh uasal
 Mochthràth Diluain 's mi 'g amharc an là.

Rinn deisead a pearsain nach fhacas a tuairmeas
 Ag imeachd fon chuachchùl chamagach thlàth,
 Rinn deàlradh a maise agus lasadh a gruaidhean
 Mise ghrad bhualadh thairis gu làr.

*It was no passing illness that struck me this morning, but a real
 permanent disease that will never find a cure, as I gazed on a jewel
 from the big house walking on the lawn, on Monday morning while
 I viewed the coming day.*

*The beauty of her person, whose like was never seen, with tender
 curled and ringletted tresses, and the brilliance of her figure and the
 glow of her cheeks all knocked me at once to the ground.*

64. Refrain - using Brooke's Irish text

Very slow

A cheann dubh díleas, díleas, díleas Cuir do cheann
 díleas thar am anall; A bhéilín meal a bhfuil baladh na
 tíme air, Is duine gan chroí nach dtiubhradh dhuit grá!

A cheann dubh díleas, díleas, díleas
 Cuir do cheann díleas thar am anall;
 A bhéilín meal a bhfuil baladh na tíme air,
 Is duine gan chroí nach dtiubhradh dhuit grá!

*Dear dark head, lay your dear head across me.
 Your little honeyed mouth with the fragrance of thyme,
 only one without a heart could fail to give you love!*

65. Harris Reel

1.
 2.
 1.
 2.

66. Ho ro mar tha mi 's gun du lamh rium [Ho ró mar thà mi is gun tu làmh rium
Ho ró for my plight since you are not beside me

Very slow

'S mi 'm shuidhe am òn - ar air tul - aich bhòidh - ich 'S mi gabh - ail òr - ain, cha tèid e
 liom; Mo chridh - e an còmhn - aidh mar chloich air mòint - ich Is mòr - an
 seòil aig - e air dol gu grunnd. Gu grunnd cha tèid e gun fhios don
 euc - aig 'S ma nì i rèit - e rium gur feàrr - de a' chùis, 'S mur taobh i
 fhèin mi gur leis an eug mi Le shaighd - ibh geur - a teachd orm às ùr.

'S mi'm shuidhe am ònar air tulaich bhòidhich / 'S mi gabhail òrain, cha tèid e liom;
 Mo chridhe an còmhnaidh mar chloich air mòintich / Is mòran seòil aige air dol gu grunnd.
 Gu grunnd cha tèid e gun fhios don eucaig / 'S ma nì i rèite rium gur feàrrde a' chùis,
 'S mur taobh i fhèin mi gur leis an eug mi / Le shaighdibh geura teachd orm às ùr.

Do shaighdean geura annam taobh ga chèile / A dh'fhàg mi reubta le iomad leòn:
 Gur tùrsach m'euslain gach là ag èirigh, / Gur tric mo lèine co-fhliuch ri lòn.
 Mar ghaoith o thuath a thig bhàrr nan cuaintean, / A dh'fhalbhas bhuainne mar chì sibh 'n
 ceò,
 'S an samhladh fhuair mi de ghaol na gruagaich / A rinn mo bhuaireadh air iomad seòl.

*As I sit alone on a pleasant knoll, singing a song, it is not going well for me; for my heart
 remains like a stone in a peat-moss, ever forced to seek the bottom. But it will not reach bottom
 unknown to the fair one, and things will be much the better if she comes to an arrangement with
 me: and if she does not favour me I will be in the hands of death, with his sharp darts constantly
 assailing me.*

*Your sharp darts thrust side by side into me have left me torn by many wounds: my ill-health is
 grievous each day as I rise, my tunic often wet as a stream. Like a north wind coming across
 the oceans and blowing away from us as the mist appears, the vision I received of the maiden's
 love is what has hurt me in every way.*

67. 'S cianail mi's mi air m'aineol
I am sad in a strange land

Very slow

'S cian - ail mi 's mi air m'ain - eol Anns an tìr - sa bho chionn tam - aill;
 B'e mo mhiann a bhith dol thair - is Dh'fhios an àit' a bheil mo leann - an.
 Gur h-e mi - se tha gu tùir - seach 'Smi smaoin - tinn suirgh - e mo leann - ain,
 'S nach cual - a mi riamh am bàrd A dhèan - adh trian de d'àill - eachd aith - lis.

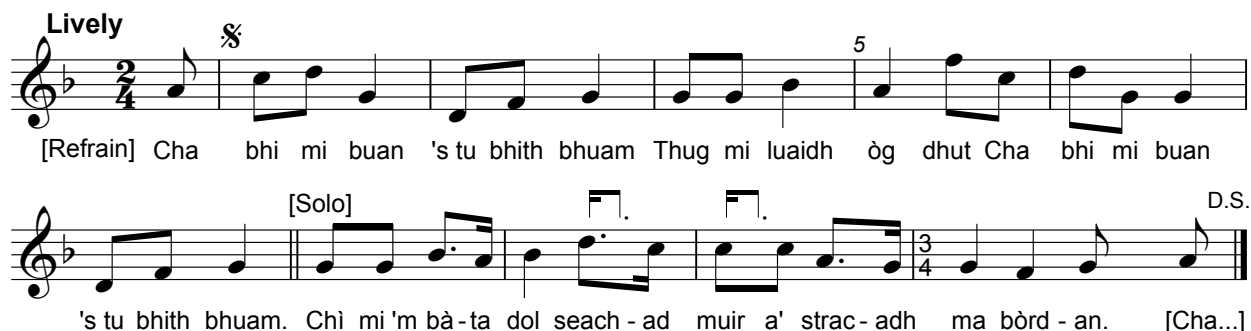
'S cianail mi is mi air m'aineol / Anns an tìr-sa bho chionn tamaill;
 B'e mo mhiann a bhith dol thairis / Dh'fhios an àite a bheil mo leannan.
 Gur h-e mise tha gu tùirseach / 'S mi smaointinn suirghe mo leannain,
 'S nach cuala mi riamh am bàrd / Dhèanadh trian de d'àilleachd aithlis.

*I am sad on foreign soil in this land for some time: my wish was to go
 across to visit the place where my darling is.*

*I am indeed a sorrowful one as I think about courting my darling, for I
 have never heard the poet who could describe a third of your beauty.*

68. Cha bhi mi buan 's du bhi uam [Cha bhi mi buan 's tu bhith bhuam]
I won't last if you're away from me

Lively



[Refrain] Cha bhi mi buan 's tu bhith bhuam Thug mi luaidh òg dhut Cha bhi mi buan
 's tu bhith bhuam. Chì mi 'm bà-ta dol seach - ad muir a' strac - adh ma bòrd - an. [Cha...]

Refrain: Cha bhi mi buan 's tu bhith bhuam / Thug mi luaidh òg dhut
 Cha bhi mi buan 's tu bhith bhuam.

Gura mis' tha fo mhulad / air an tulach 's mi 'm ònar / Refrain:
 Chì mi 'm bàta dol seachad / muir a' stracadh ma bòrdan. / Refrain:
 Mara deacha mi 'm mearachd / tha mo leannan ga seòladh / Refrain:
 'S mar do ràinig i cala / cha chion mharaichean eòlach. / Refrain:
 'S ann a tuath air na Ceallan / tha mo leannan-sa còmhnaidh / Refrain:
 Tha mo chion air a' ghille / tha do dh'fhine Chlann Dòmhnail. / Refrain:

Refrain: *I will not live long in your absence: I was young when I fell for you.*

I am sad as I sit alone on the hill.

I see the boat going past, the sea tearing at its boards.

If I am not mistaken it is my darling who is sailing it,

And if it has not reached harbour it is not for want of skilled mariners.

It is to the north of Na Ceallan that my darling lives:

My love is for the youth who belongs to Clan Donald.

69. Bruachag an eas *The bank of the waterfall.*

Very slow



70. [Unnamed]

Jig



71. [Unnamed - A-nochd gur faoin mo chadal dhomh]
Tonight my sleep is in vain

Very slow

A - nochd gur faoin mo cha - dal dhomh sìor ac - ain na bheil bhuam, Do
 chom - ann le deagh choibhn - eal - achd dh'fhàg mi bhon raoir fo ghruaim; Gur
 tric mi ann an ais - ling leat gach uair d'an dèan mi suain, Trom
 osn - aich nuair a dhùisg - eas mi air bhith dhomh t'ionn - drainn bhuam.

A-nochd gur faoin mo chadal dhomh, sìor acain na bheil bhuam,
 Do chomann le deagh choibhnealachd dh'fhàg mi bhon raoir fo ghruaim;
 Gur tric mi ann an aisling leat, gach uair dan dèan mi suain,
 Trom osnaich nuair a dhùisgeas mi air bhith dhomh t'ionndrainn bhuam.

Air bhith dhomh 'g ionndrainn suairceis bhuam, 's tu leagh mo shnuadh 's mo bhlàth;
 O chuaidh do ghaol air fuaradh orm cha dualchas dhomh bhith slàn;
 'S ann riut a leiginn m'uireasbaidh air ghleus nach cluinneadh càch,
 Dh'fhàg t'aogasg mi cho muladach 's gur cunnart dhomh am bàs.

Tha bean do neòil am bràithreachas ri eala bhàn nan speur;
 Gur binne leam bhith mànràn leat na clàrsaichean nan teud,
 Is tha do thlachd is t'àillidheachd a' cur do ghràidh an cèill:
 Gur cosmhail thu ri àilleagan dan ùmhlaich càch gu lèir.

Gun d'rinn mi Alba chuartaich o Chluaidh gu Uisge Spè,
 Is bean do neòil cha chualas bu neo-luainiche na beus;
 Is corrach gorm do shùilean, gur geal 's gur dlùth do dheud,
 T'fhalt buidhe ta na chuachaibh ort 's a shnuadh air dhreach nan teud.

Thug mise gaol da-rìridh dhut nuair bha thu ad nighneig òig,
 Is air mo làimh nach dìbrinn e air mhìle punnd den òr;
 Ged fhaighinn fhèin na chrùintibh e, ga chunntadh dhomh air bòrd,
 Cha trèiginn gaol na rìbhinne, tha an Ìle ghlas an fheòir.

Tonight my sleep is in vain as I keep mourning what I have lost, your company with great kindness which has left me in gloom since last night. I often join in a dream with you, every time I sleep, sighing heavily when I waken because I am without you.

Since I have felt the want of gentleness, it is you who have withered my countenance and my brightness; since your love has cooled I cannot expect to remain in full health; it is to you that I could reveal my neediness in a way that others could not hear: your face has left me so sad that I am in danger of death.

A woman of your appearance is kin to the white swan in the sky; singing along with you I find sweeter than stringed harps, while your affection and your beauty make your love clear: you are just like a toy doll that everyone admires.

I have travelled all of Scotland from the Clyde to the River Spey and I have never heard of a woman of your appearance more dependable in her ways. Blue and rolling are your eyes, white and well-set your teeth, your hair golden in ringlets shining like harpstrings.

I loved you deeply when you were a young lassie, and I would never deny that for a thousand pounds in gold; even were I to have it in crowns counted out for me on a board I would never betray the love of the maiden who lives in grassy Islay.

**72. Daul Shaw 's Maereread [Domhnall Seadha 's Maighread]
Donald Shaw and Margaret**



**73. 'N oidche bha na gobhair aguinn [An oidhche bha na gobhair againn]
The night we had the goats**



74. Donull drover

A Reel

75. Cailich Ihiadh Rarser [Cailleach Iiath Ratharsair]
The grey hag of Raasay

A Reel

76. Bidag Dhonuill mhic Alister [Biodag Dhòmhnail mhic Alasdair]
Dòmhnall MacAllister's dirk or The dirk of Dòmhnall son of Alasdair

A Reel



Siud an rud a thogadh fonn, / Fèile beag is sporan donn, / Còta goirid os a chionn,
Biodag Dhòmh'ill 'ic Alasdair.

Biodag Dhòmh'ill 'ic Alasdair (*three times*) / Is claidheamh Dhòmh'ill 'ic Alasdair.

'S aotrom a ghearradh tu leum / Le do thriubhas fada rèidh, / 'S aotrom a ghearradh
tu leum / 'S dhìreadh tu na mullaichean .

Dhìreadh tu na mullaichean (*three times*) / Is theàrnadh tu na bealaichean .

That's what would raise a tune, A filibeg and a brown sporran, A short coat above it (And) MacAllister's dirk, and MacAllister's sword.

You would [could] lightly jump with your long smooth (?) trews. You would [could] lightly jump. And you would/ could climb the hilltops. You could climb the hilltops. And you could descend the passes.

**77. No mnadhean air an daorich [Na mnathan air an daoraich]
The women on the spree**

A Reel



**78. Uilleam buidh posadh [Uilleam buidhe a' pòsadh]
Yellow-haired William marrying**

A Reel



**79. Donull aluin a tighen [Dòmhnall àlainn a' tighinn]
Elegant Dòmhnall coming**

A Reel



80. Alaster nan stòp [Alasdair nan stòp]
Alasdair of the stoups

A Jig

Al - asd - air nan stòp ann an Sràid a' Chùil Sin an duin - e còir air a bheil mo rùn

⁵
'S com - a leat an siol - a B'anns a leat an stòp Chan e sin bu doch - a ach am bot - al mòr

Thèid thu don taigh òst - a 's òl - aidh tu gu fial Cha robh gainn - e stòr - ais air do phòc - a riamh.

Alasdair nan stòp ann an Sràid a' Chùil, / Sin an duine còir air a bheil mo rùn;
 Alasdair nan stòp ann an Sràid a' Chùil.

'S coma leat an siola / B' annsa leat an stòp; / Chan e sin bu docha / Ach am botal mòr. /
 Alasdair nan stòp etc.

Thèid thu don taigh-òsta / 'S òlaidh tu gu fial; / Cha robh gainne stòrais / Air do phòca riamh. /
 Alasdair nan stòp etc.

Bha thu greis ad aimsir / Ann an arm an Rìgh; / Cumaidh sin riut airgead, / 'S fhearra dhuit e
 na nì. / Alasdair nan stòp etc.

Gheibheadh tu led cheanal / Leannan anns gach tìr; / Ged a bhiodh tu falamh / Cha bhiodh
 bean ad dhìth. / Alasdair nan stòp etc.

Tha thu math air fairge, / 'S tric thu marbhadh èisg; / Cas a shiubhal garbhlaich, / Thèid thu
 shealg an fhèidh. / Alasdair nan stòp etc.

Ged thuirt Calum breac / Nach robh thu tapaidh riamh, / Cò a chreideadh sin / Ach duine bha
 gun chiall? / Alasdair nan stòp etc.

Nuair a thèid mi Ghlaschu / 'S taitneach leam bhith 'g òl / Ann an taigh mo charaid, Alasdair
 nan stòp. / Alasdair nan stòp etc.

*Alexander of the stoups, residing in Back Wynd, is a worthy man for whom I have
 esteem: Alexander of the stoups, residing in Back Wynd.*

*You disdain the gill, you prefer the stoup, nor is this your first choice but the bottle of quart
 size.*

You go to the tavern and freely you imbibe; never was your pocket short of ready cash.

*You served in the King's army for a part of your life; this keeps you in funds, it avails you more
 than stock.*

*You would win, with your kind manner, a sweetheart in every land; though you were empty-
 handed you would not lack a wife.*

*At sea you are efficient, and often you kill fish; with feet well able to tramp rough country, you
 go to hunt the deer.*

*Though pocky Calum said that you were never brave, who would believe this but one that
 had no sense?*

*When I go to Glasgow 'tis my delight to drink in the house of my crony, Alexander of the
 stoups.*

81. 'N tailer obher [An tàillear odhar]
The dun coloured tailor

A Reel



82. [Unnamed]
John MacEachainn's big tune

A Reel



83. Cuir s a chiste mhoir mi [Cuir 'sa chiste mhòir mi]
Put me in the big chest

A Reel

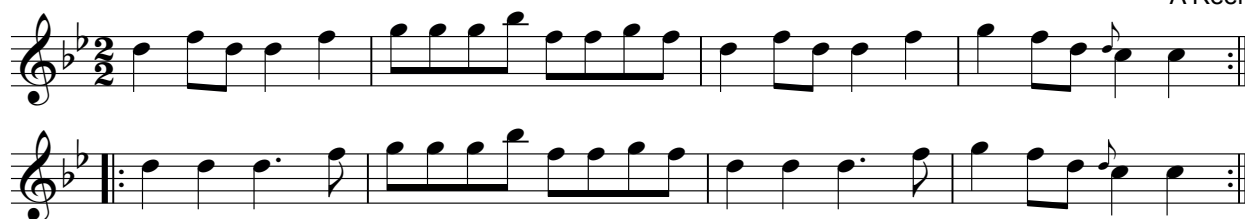


84. "Another sett" [Cuir 'sa chiste mhòir mi]
Put me in the big chest



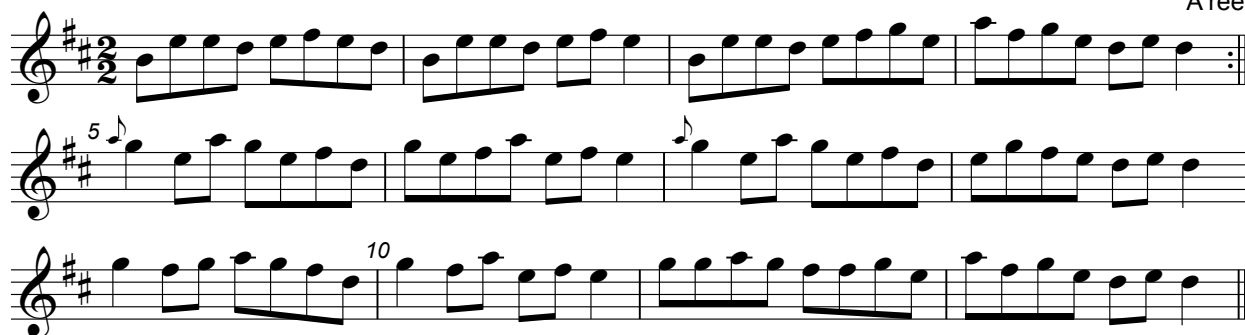
85. Haing il haing u

A Reel



86. N gabh u bean a Dhonuill [An gabh thu bean, a Dhòmhnaill?]
Will you take a wife, Donald?

A reel



An gabh thu bean a Dhòmhnaill uidhir / An gabh thu bean a Dhòmhnaill?
 An gabh thu bean a Dhòmhnaill uidhir? / Gabhaidh arsa Dòmhnall.

Botu ort a Dhòmhnaill uidhir / Botu ort a Dhòmhnaill
 Botu ort a Dhòmhnaill uidhir: / Bitheadh arsa Dòmhnall.

Tha mi dol a dhèanamh banais / Tha mi dol a phòsadh
 Tha mi dol a dhèanamh banais / ris a chaileig òigeil.

Tapadh leat a Dhòmhnaill uidhir / Tapadh leat a Dhòmhnaill
 Tapadh leat a Dhòmhnaill uidhir / Ars' an nighean bhòidheach.

*Will you take a wife, dun Donald? [three times] I would, said Donald.
 A botu on you, dun Donald! [three times] So be it, said Donald.
 I'm going to have a wedding-feast, I'm going to marry,
 I'm going to have a wedding with the youthful lass.
 Thank you, dun Donald [three times], said the lovely girl.*

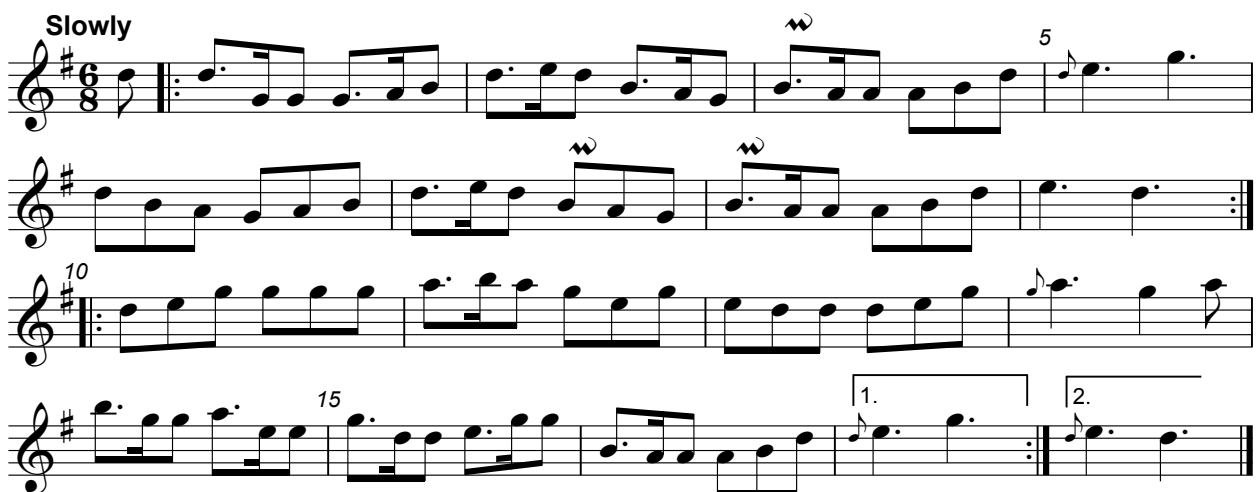
**87. A cuir nan gobher as a chraig [A chur nan gobhar as a' chreig]
 Putting the goats off the rock**



Gu cur nan gobhar as a' chreig / 'S e 'n t-fhèile-beag bu docha leam
 Gu cur nan gobhar as a' chreig / 'S e 'n t-fhèile-beag a b'fheàrr leam
 'S e 'n t-fhèile, / 'S e 'n t-fhèile / 'S e 'n t-fhèile-beag bu docha leam
 'S e 'n t-fhèile, / 'S e 'n t-fhèile / 'S e 'n t-fhèile-beag a b'fheàrr leam
 Gu cur nan gobhar as a' chreig / 'S e 'n t-fhèile-beag a b'fheàrr leam.

*To chase the goats off the rock The kilt was my delight
 To chase the goats off the rock The kilt was my choice.
 The kilt, the kilt, the kilt was my choice.*

**88. Aridh nam badan [Àirigh nam badan]
 The shieling of the little tufts**



89. Hil uil agus ho [Hithill ùthill agus hó]

Very slow

Hith - ill ùth - ill ag - us hó hith - ill ó hoir - eann - an hith - ill ùth - ill ag - us hó

hill ó - hó_ hoir - eann - an. Hith - ill ùth - ill ag - us hó hith - ill ó hoir - eann - an.

Fail - ill ó hull - ill_ ó hó ri gheall - adh ill - an

Ged a thèid mi dom leab - aidh Chan e cad - al as miann - ach leam Aig ro

mheud na tuil - e Is mo mhuil - eann gun iar - ann air Tha a' mholt - air ri pàigh - eadh Mur

caill - tear am bliadh - na mi Is gur feum - ail domh faigh - inn Ged a gheibh - inn an ias - ad i.

Refrain: Hithill ùthill agus hó / hithill ó hoireannan / hithill ùthill agus hó / hithill ó hó hoireannan / Hithill ùthill agus hó / hithill ó hoireannan / faillill ó hullill ó / hó ri ghealladh ill an.

Ged a thèid mi dom leabaidh / Chan e cadal as miannach leam
Aig ro mheud na tuile / Is mo mhuileann gun iarann air;
Tha a' mholtair ri pàigheadh / Mur cailltear am bliadhna mi,
Is gur feumail domh faighinn / Ged a gheibhinn an iasad i.

Tha mo chean air a' chlachair / Rinn m'aigne-sa riarachadh,
Fear mòr a' bheòil mheachair, / Ge tostach gur briathrach thu:
Gum faighinn air m'fhacal / Na caisteil ged iarrainn iad:
A cheart aindeoin mo stàta, / Gun chàraich sud fiachan orm.

Ged a thuirt mi riut clachair / Air m'fhacal cha b' fhìor dhomh e;
Gur rìoghail do shloinneadh / Is gur soilleir ri iarraidh e:
Fìor Leòdach ùr gasta / Foinnidh beachdail glic fialaidh thu,
De shliochd nam fear flathail / Bu mhath an ceann chliaranach.

Slàn iomradh dhuit, Iain, / Guma rathail a dh'èireas duit,
Is tu mac an deagh athar / Bha gu mathasach meadhrachail,
Bha gu furbhailteach daonnairceach / Faoilteachail dèirceachail;
Sàr cheannard air trup thu / Nan cuirte leat feum orra.

Though I go to my bed it is not sleep I desire, for the flood is so great and my mill is unshod; the mill-due is to be paid if this year is not to ruin me, and get it I must, though it be that I borrow it.

I dearly love this mason that hath satisfied my spirit; thou great one of sweet-speaking mouth, though silent thou art eloquent; on my word, the castles themselves I'd get for the asking, and despite my state that hath laid me under a debt.

Though I called thee a mason, by my word I spoke falsely; for royal is thy lineage, and full manifest to trace. A true MacLeod fresh and splendid art thou, comely, prudent, wise, and generous, of the race of princely heroes, good as a host to poet bands.

Safe faring to thee, Iain, may good luck befall thee; thou son of the good sire that was benign and joyous-hearted, that was hospitable and humane, welcoming and charitable; prime leader of a host wert thou when thou didst need their service.

90. Theid mi tharris [Thèid mi thairis]

I will go over

Slow

O thèid, cuim nach tèid? Nàil - e thèid mi thair - is, Gu inn-is nam__ bò far
an ceòl - ar ainn - ir, Ill ò ro bha hò Ho ì ri ri ù o, e
ho - rinn og ù O ì ri ri ù o, ill ò bha hò. Gu... [v.2]

O thèid, cuim nach tèid? Nàile thèid mi thairis, / Gu innis nam bò far an ceòlar ainnir,

Refrain. Ill ò bha hò / Ho ì ri ri ù o, e hó rinn og ù / O ì ri ri ù o, ill ò bha hó.

Gu innis nam bò far an ceòlar ainnir, / Gu bràigh Loch lall 'n dèan am fiadh an langan;

Gu bràigh Loch lall 'n dèan am fiadh an langan; / 'N àm gabhail gu tàmh cha bu chnàmhan teallaich dhuinn.

'N àm gabhail gu tàmh cha bu chnàmhan teallaich dhuinn, / Mo làmh fod cheann 's do làmh gheal tharam.

Mo làmh fod cheann 's do làmh gheal tharam, / Mo bheul rid bheul 's sinn maothchridheach tairis.

O thèid, cuim nach tèid? Nàile thèid mi thairis, / Gu innis nam bò far an ceòlar ainnir.

I will go (why not?), indeed I will go over to the cattle-grazings where the sweet-singing maiden is, Refrain: Ill ò bha hò....

To the brae of Lochiel where the stag bells; / At bedtime, there was no domestic complaining.

My arm beneath your head and your white arm around me,

My lips to your lips, both of us tender and loving.

I will go, why not? Indeed I will go over to the cattle-grazings where the sweet-singing maiden is.

91. Ba ba ba mo leanabh
Bà bà bà, my child

Very slow

Bà bà bà mo lean-abh, Bà mo lean-abh bà, Bà hò i ò mo lean-abh
 chan eil thu ach bàth. 'S iom-adh oidhch-e fliuch is tior-am, Sid - e nan seachd sian,
 A chuir Griog - al orm-sa fasg-adh, Chum-adh or-m dìon.

Bà bà bà mo leanabh, / Bà mo leanabh bà, / Bà hò i ò mo leanabh, / Chan eil thu ach bàth.
 'S iomadh oidhche fliuch is tioram, / Side nan seachd sian, / A chuir Griogal ormsa fasgadh,
 Chumadh orm dìon.
 'S buidhe mhnathan òga a' bhaile / Fhuair an cadal sèimh: / Mise an seo air bruaich do leapa,
 Bualadh mo dhà làimh.
 Eudail de dh'fhearaibh an domhain, / Dhòirt iad t'fhuil an-dè: / Chuir iad do cheann air stob
 daraich / Tacan beag uam fèin.

Bà bà bà, my child, you are but foolish. Many a night, wet or dry or in time of harshest storm, Griogal gave me shelter to protect me. It is well for the young women of the village who have found sound sleep, while I sit here on your bedside wringing my hands. My delight of all the men in the world, they shed your blood yesterday, and they fixed your head on a block of oak not far away from me.

92. Piob fhear Mhic Ghille Challum [Piobair Mhic Ghille Chaluim]
MacLeod of Raasay's Piper

A Reel

Bà bà bà, my child, you are but foolish. Many a night, wet or dry or in time of harshest storm, Griogal gave me shelter to protect me. It is well for the young women of the village who have found sound sleep, while I sit here on your bedside wringing my hands. My delight of all the men in the world, they shed your blood yesterday, and they fixed your head on a block of oak not far away from me.

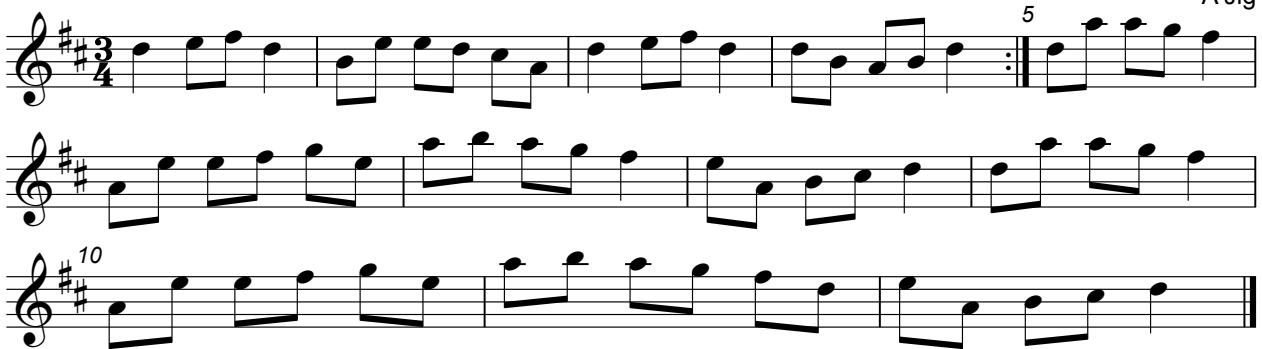
93. Siud n duine dealabheach [Siud an duine dealbhach]
There's the handsome man

A Reel



94. Lurge mhor a mheallain [Lurga mhòr a' mheallain]
The big foot of the sweet/deceitful one

A Jig



95. Bidag air machd Thomais [Tha biodag air MacThòmais]
Thomson wears a dirk

A Reel



Tha biodag aig MacThòmais, / Tha biodag aig MacThòmais,
 Tha biodag aig MacThòmais: / Is math gu foghnadh sgian dha.

Tha biodag anns a' ghliogadaich / Aig mac a' bhodaich liobadaich
 'S nam falbhadh e mar thigeadh dha / Gur math gu foghnadh sgian dha.

Tha biodag aig MacThòmais, / Tha biodag aig MacThòmais,
 Tha crios do leathar ròin air; / Gur math gu foghnadh sìoman.

Tha bucaill na do bhrògan, / Tha bucaill na do bhrògan,
Ta bucaill na do bhrògan: / Is còir gu foghnadh iallan.

Ta baintighearn ri do ghualainn, / Ta baintighearn ri do ghualainn,
Ta baintighearn ri do ghualainn, / Ach 's dual dhi sealltainn sìos ort.

Thomson has a dirk; a knife would have sufficed for him.

A dirk jingle jangles on the son of the pathetic churl

And if he went about as befitted him, a knife would have sufficed for him.

Thomson has a dirk; it has a band of sealskin on it: a rope would have been sufficient.

There are buckles in your shoes: laces ought to have been sufficient.

There's a lady on your arm; but she's entitled to look down on you.

96. N Gille guaneach [An gille guanach] The merry lad

Very slow

Mo ghill-e guan-ach hug ì ri ó, ro Mo ghill-e guan-ach ho ró bha hì, Fhleas-gaich

uas - ail an lead - ain dual-aich, Tha mi fo ghruaim bhon a dh'fhàg thu 'n tìr. 'S ann Di-

dòmhn-aich a' dol don chlach - an, A ghabh mi beachd ort am measg nan ceud, Ge b'e

gòr - aich - e no faoin - eas, 'N sin cheang - ail gaol sinn an snaim nach gèill.

Refrain: Mo ghille guanach hug ì ri óro / Mo ghille guanach ho ró bha hì, /
Fhleasgaich uasail an leadain dualaich / Tha mi fo ghruaim bhon a dh'fhàg thu 'n tìr.

'S ann Di-dòmhnach a' dol don chlachan, / A ghabh mi beachd ort am measg nan
ceud,
Ge b'e gòraiche na faoineas, / 'N sin cheangail gaol sinn an snaim nach gèill.

Tha do chalpannan foinnidh dealbhach, / Gun bhith garbh is gun bhith caol, / Gura
bòidheach glan a dh'fhàs thu, / 'S gur h-iomadh àilleachd a th'air mo ghaol.

Thuir iad rium gu bheil thu bàigheil, / Gu bheil do ghràdh air a h-uile tè, / Gus am faic
mi e nad àbhaist, / Mis, a ghràidh, cha chreid an sgeul.

Nuair a thèid thu do Dhùn-Èideann, / Fear do cheuma chan fhalbh an t-sràid, / Bidh
na bain-tigh'rnan uil' an dèidh ort, / 'S bidh mi fhèin mar thè do chàch.

Refrain: *My merry lad, noble youth of the curling tresses, I am in a state of gloom since you left the land.*

Going to church on Sunday I noticed you among the hundreds, and whatever foolishness it was to enquire, it was there that love tied us in a bond which will not break.

The calves of your legs are elegantly turned, neither heavy nor thin; you grew up handsome and fair, and my loved one has countless beauties.

They told me that you are affectionate, that you give your love to every girl: until I see that in your behaviour I will never, my love, believe their tale.

When you go to Edinburgh no man whose footstep is like yours will be parading the street; all the ladies will be in pursuit of you and I will be just like the rest.

**97. Chan eil cadul orm fein
*I am not sleepy***



**98. 'S du m'anum is m'fhedail [Is tu m'anam is m'fheudail]
*You are my love and my darling***



99. Coir a cheathaich [Coir' a' Cheathaich]
The Misty Corrie

Slow

'Se Coir' a' Cheath-aich nan aigh-ean siùbhhl-ach An coir - e rùn - ach as ùr - ar fonn; Gu
 lur - ach miad - ar - ach mìn geal sùgh-mhor-Gach luis-ean flù - ar bu chùbhraidh leam Gu
 moll-ach dùbh-ghor[o]m torr-ach lùis-reag-ach Corr - ach plùr - an - ach dlùth-ghlan grinn Caoin
 ball-ach dìth - ean-ach cann-ach mis - lean - ach Gleann a' mhilt - ich as lìon-mhor mang.

'Se Coir' a' Cheathaich nan aighean siùbhhlach / An coire rùnach as ùrar fonn;
 Gu lurach miadarach mìn geal sùghmhor / Gach luisean flùar bu chùbhraidh leam;
 Gu mollach dùbhghorm torrach lùisreagach / Corrach plùranach dlùthghlan grinn
 Caoin ballach dìtheanach cannach mìsleanach / Gleann a' mhiltich as lìonmhor mang.

'Se Coir' a' Cheathaich an t-aithir prìseil / 'S an t-àite rìoghail mum bìte a' sealg;
 'S bidh fèidh air ghiùlan le làmhach fùdair / Cur luaidhe dhùbhghorm gu dlùth nan calg;
 An gunna gleusta 's an cuilean eutrom / Gu fuileach feumanach treubhach garg,
 A' ruith gu siùbhhlach 's a' gearradh shùrdag / 'S a' dol ga dhùbhlan ri cùrsan dearg.

Gach àite timcheall nam fàsach iomlan, / Am Màm is Fionnghleann 's an Tuilm ga chòir;
 Meall Tionail làimh ris gu mollach tlàthail, / B' e chulaidh dh'àrach an àlach òig;
 Na daimh 's na h-èildean am madainn Chèitein / Gu moch ag èirigh air rèidhlean feòir,
 Greighean dearg dhiubh air taobh gach leargain / Mun choire gharbhlaich dhan ainm
 an Ceò.

The Misty Corrie of the wandering hinds is the dearest corrie of grassy ground; lovely and flourishing, sleek, bright and juicy was every flowering herb so fragrant to me; shaggy and dark, fertile and abounding in plants, steep and blooming, pure and exquisite, sweet, dappled and flowery, full of shrubs and sweet grass is the glen of arrow-grass and many fawns.

The Misty Corrie is a precious valley and a royal place where hunting was common, and deer are carried away when the firing of powder pours dark blue lead into their hide; the gun cocked and the whelp light of foot, blood-thirsty and keen, valiant and fierce, as he quickly runs, jumping briskly, stretching himself to the utmost towards a red flier.

Everywhere around is entirely pasture, the Màm and Fionn-Ghleann and the nearby Tuilm; Meall Tionail beside it, shaggy and lovely, a fitting place to rear the young stock; the stags and hinds on a May morning rising early on a grassy plain, red herds of them on the side of every slope round the rocky corrie whose name is Mist

100. Iseabail oag an or-fhuilth bhuidh [Iseabail òg an òrfhuilth bhuidhe]
Young Isabel of the golden yellow hair

Slowly

Is - eab - ail òg an òrfh - uilt bhuidh - e, Do ghruaidh mar ròs do
 phòg mar ubh - al; Do bheul _____ dreach - mhor meach - air grinn, O 'm
 faight - e na h-òr - ain cheòl - mhor bhinn. 'S tu 's glain - e 's as cann - aich - e
 bhan - ail - e snuadh, Gur deirg - e na 'n t-subh - ag an rudh - adh tha 'd ghruaidh; Do _____
 mhìn - rosg lìon - tach, sìobh - alt suaicr, Gnùis mhàld - a nàr - ach, làn de stuaim.

Iseabail òg an òrfhuilth bhuidhe, / Do ghruaidh mar ròs 's do phòg mar ubhal;
 Do bheul dreachmhor meachair grinn, / O 'm faighte na h-òrain cheòlmhor bhinn.

'S tu 's glaine 's as cannaiche bhanaile snuadh, Gur deirge na 'n t-subhag an rudhadh tha 'd
 ghruaidh;

Do mhìnrosg lìontach, sìobhalt' suaicr, / Gnùis mhàlda nàrach, làn de stuaim.

'S ban-Chaimbeulach dhìreach an ribhinn dheas òg; / Cha strìocadh do dhilsean a luchd
 mìoruin tha beò;

'S gach car tha dol dìot-sa 'gad shìor chur am mòid, / 'S tu theaghlach an Iarla, shliochd
 Dhiarmaid nan sròl.

*Young Isabel of the yellow, golden hair, / rose-like is thy cheek, and apple-sweet thy kiss;
 Beautiful, tender and dainty thy mouth, / from which one was favoured with tuneful, sweet
 songs.*

*Thou hast the clearest, fairest, most maidenly hue: / redder than strawberry is the flush in
 thy cheek;*

Thine the mild eye, full, gentle and meek, / and serene, shy countenance, full of modesty.

*Of direct Campbell descent is the trim, young maid; / thy kinsmen would yield to no foemen
 that breathe;*

*Each strand in thy lineage doth ever add to thy worth, / for thou art of the Earl's house,
 sprung from Diarmaid of banners.*

101. Irin arin u ho ro [Irin àrinn ù ho rò]

Very slow

I - rinn à - rinn ù o rò, I - rinn à - rinn ù o rò,

5 I - rinn à - rinn ù o rò Gur tu mo rùn nam faigh - inn thu.

Irin àrinn ù o rò, irin àrinn ù o rò, irin àrinn ù o rò, Gur tu mo rùn nam faighinn thu.

Irin àrinn u o ro You are my darling, if only I could have you.

102. [Òran do Iain Breac MacLeòid]
A song to John MacLeod of Dunvegan

Slow

Tha mòr - an mòr - an mul - aid an dèidh tuin - each - adh am chom: Gur

bliadh - na leam gach seachd - ain o nach fac - as Iain donn; Nan

10 cluinn - inn ged nach faic - inn fear do phears - a thigh'nn don fhonn Gu

15 sgaoil - eadh mo bhròn 's m'airs - neal mar shneachd òg ri ait - eamh trom.

Tha mòran mòran mulaid an dèidh tuineachadh am chom: / Gur bliadhna leam gach seachdain o nach facas Iain donn; / Nan cluinninn ged nach faicinn fear do phearsa thigh'nn don fhonn / Gu sgaoileadh mo bhròn 's m'airsneal mar shneachd òg ri aiteamh trom.

Refrain: Their mi hó ro gheala beag 's na hó ro chalan hì / Their mi hó ro gheala beag 's na hó ro chalan hì / Chalan hì ho hù ra bho 's na hó ro chalan hì / Gur fada bho na tràthan sin nach robh mo ghràdh san tìr.

A luchd comainn seo nan èisteadh sibh ri cuid dem sgeul gun mheang, / 'S mi caoidh an uasail bheadarraich tha bhuam an fheadh-s' air chall: / Cha robh cron ri fhaotainn ort ach thu bhith faoilidh ann, / On fhuair mi gu h-ùr èibhinn thu 'n Dùn-Èideann a measg Ghall.

Fhir seo tha mi 'g iomradh ort, gad ionndrainn uam tha mì; / Sròn àrdanach an fhiùghantais,
cha b' fhiù leat a bhith crion; / Nan cluinninn fèin gun tigeadh tu, fhir chridhe, dh'fhios nan
criche, / Gun òlainn do dheoch-slàinte, ged a phàighinn i, de fhion.

*A very great sorrow has lodged in my breast; since I last saw John of the brown hair every
week seems like a year to me; if I heard - though I could not see - that one in person like
you had come to these parts, my grief and dejection would vanish like newly fallen snow in a
heavy thaw.*

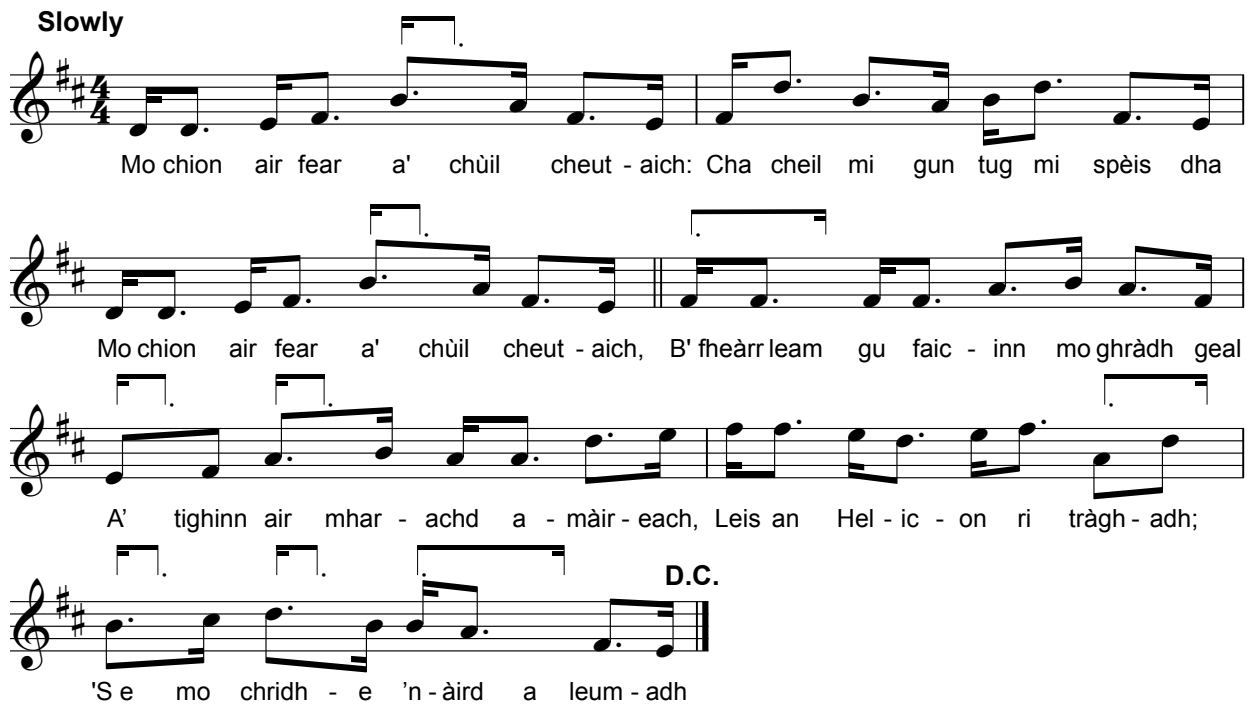
Refrain. *I shall say hó ro gheala beag 's na hó ro chalan hì ... & etc. It is long since the days
that my beloved was in the land.*

*You members of the company gathered here, pray listen to part of my guileless story, as I
lament (the absence of) the cherished noble who is lost to me for so long: there was no fault
to be found in you - you were, truth to tell, open-hearted in your station, since I found you in
Edinburgh, youthful and genial, among southron strangers.*

*You whom I now celebrate, I miss you from my side; your temper is proud yet benevolent;
you would not stoop to meanness. If I heard, gentle sir, that you were coming to visit these
bounds, though I were to pay for it I would drink your health in wine.*

**103. Mo chin air fear a chuil chetich [Mo chion air fear a' chùil cheutaich]
*I love the man with the comely tresses.***

Slowly



Mo chion air fear a' chùil cheut - aich: Cha cheil mi gun tug mi spèis dha

Mo chion air fear a' chùil cheut - aich, B' fheàrr leam gu faic - inn mo ghràdh geal

A' tighinn air mhar - achd a - màir - each, Leis an Hel - ic - on ri tràgh - adh;

'S e mo chridh - e 'n - àird a leum - adh **D.C.**

Refrain: Mo chean air fear a' chùil cheutaich:
Cha cheil mi gun tug mi spèis dha,
Mo chean air fear a' chùil cheutaich.

B' fheàrr leam gum faicinn mo ghràdh geal / A' tighinn air mharachd a-màireach
Leis an *Helicon* ri tràghadh: / 'S e mo chridhe an-àird a leumadh.

Rachainn-sa ullamh na choinneamh, / Gheibheadh e mo phòg, chan obainn
Ged b' ann san latha gheal shoilleir / 'S ged b' ann mu choinneamh nan ceudan.

An Loch Abar fhuair e àrach, / Far a bheil rogha nan Gàidheal,
Camshronaich na Fasa Feàrna / Nach robh ceàrr an càs Rìgh Seumas.

Refrain: *I love the man of the handsome locks:
I will not conceal the fact that I have given him affection.*

I would prefer to have my darling coming by sea tomorrow on the Helicon to the shore: my heart would take a high leap.

I would go readily to meet him: he would have my kiss, for I would never refuse, even if it were in bright daylight, even if it were in front of hundreds.

He was brought up in Lochaber where the finest Highlanders are, the Camerons of Fasa Feàrna who did not go wrong in the cause of King James.

**104. Mo nhighan du na treig mi. [Mo nighean dubh na tràig mi]
My black-haired girl, do not abandon me**

Slowly

Mo nigh-ean dubh, tha bòidh-each dubh, mo nigh-ean dubh na tràig mi; Ged
their-eadh càch gu bheil thu dubh, cho geal 's tha'n gruth leam fhèin thu. []
Moch là Coinn-le anns a' mhad-ainn, Am leab-aidh 's mi gun èir-igh, Gum
fac-as òigh an tai-ce rium 'S a gnùis ro dhreach-mhor, ceut-ach. Mo... **D.C.**

*Refrain: Mo nighean dubh, tha bòidheach dubh, / Mo nighean dubh na tràig mi;
Ged theireadh càch gu bheil thu dubh, / Cho geal 's tha'n gruth leam fhèin thu.*

*Do shùilean mar na dearcagan, do ghruaidh air dhath na cèire, / Tha cùl do chinn
air dhreach an fhithich: / 'S gràdh mo chridhe fèin thu. Refrain.....*

*Moch là Coinnle anns a' mhadainn, / Am leabaidh 's mi gun èirigh, / Gum facas
òigh an taice rium / 'S a gnùis ro dhreachmhor ceutach. Refrain....*

*Tòisichidh mi aig do chasan / Chum do mhaise leughadh; / Di-dòmhaich a' dol
dhan chlachan / Bean do dhreach cha lèir dhomh. Refrain....*

*Thig stocaidh gheal air rogha dealbhadh / Air do chalpa glè-gheal; / Brògan barra-
chumhann, 's bucaill airgid: / Òigh air dealbh na grèin thu! Refrain....*

Refrain: *My black-haired girl, beautiful and black-haired girl, my black-haired girl don't leave me; though everyone may say you are black, to me you are as white as curds.*

Your eyes like berries, your cheek the colour of wax, your tresses like the raven: you are the love of my heart.

Early on Candlemas morning as I lay on my bed, I saw a maiden near me, her face so elegant and lovely.

I will start at your feet to describe your beauty: on Sunday going to the church I saw no woman of your comeliness.

A white stocking of the finest make fits well the beautiful calf of your leg; narrow-topped shoes with silver buckles, you are a maiden modelled on the sun!

105. [Unnamed air]

Slowly

5

10

15

p

f

106. Nighean donn na buaile
Brown-haired girl of the cattle-fold

Slow

A nigh - ean donn na buai - le dham bheil an gluas - ad far - as - ta, Gun
 tug mi gaol co buan duit 'S nach gluais e air an Earr - ach so:
 Mheall thu mi led shùg - radh, Led bhrìod - al is led chiùin - e, Is
 lùb thu mi mar fhiùr - an 'S cha dùth - chas domh bhith fall - ain uaith.

Nighean donn na buaile / Dham bheil an gluasad farasta, / Gun tug mi gaol co buan
 duit / 'S nach gluais e air an Earrach so; / Mheall thu mi led shùgradh, / Led bhrìodal
 is led chiùine, / Is lùb thu mi mar fhiùran / 'S cha dùthchas domh bhith fallain uaith.

Do chùl donn dathte an òrdugh / Gu bachlach bòidheach camagach, / T'aghaidh
 fhathail còmhnaidh, / Mar ite an eòin do mhalaichean; / Dà shùil chorrach mhiogach,
 / Rosg glan a' conbhail dìon orr, / Do ghruaidhean meachair mìne, / Do phòg mar
 fhìogais mheanganan.

Mar reul am measg an t-sluaigh thu / An àm gluasad a chum teanalaigh; / Cha
 tugadh Venus buaidh ort: / 'S àrd thug do shnuadh-sa barrachd oir; / Chìte am fion
 a' deàlradh / An àm dol sìos trod bhràghad: / Gur math thig sìoda an càradh / Mu
 mhuineal bàn na h-ainnir.

*Brown-haired girl of the cattle-fold who moves so gracefully, I have given you love
 so everlasting that it will not waver this Spring-time. You entranced me with your
 playfulness, your tenderness and calm and you handled me like a tree-shoot: it is not
 natural for me to be healthy as a result.*

*Your colourful brown locks neatly in order, curled and lovely and ringletted, your face
 noble and smooth, your brows like the feather of a bird; two rolling sparkling eyes
 guarded by bright eyelashes, your cheeks delicate and tender, your kiss like the fig
 from the branch.*

*You shine like a star among the people as you proceed to a gathering. Venus could
 never excel you: your visage far outshone her. Wine was to be seen glistening as it
 ran down your throat. Silk well becomes being placed round the maiden's white neck.*

107. N Calamaneach [An Calmanach]
MacCalmain / Murchison

Slow

Mo cheist an Calm - an - ach foinn - idh dealbh - ach, gur geal do chalp - aich - ean fo do ghlùn, gur
math thig còt - a dhuit dhen aod - ach a cheart cho daor 's [a] thig às a' bhùth.
Tha do chàir - deas an iom - adh àit - e mar tha do nàd - ar a' meall - adh m' iùil, 's mur
faigh mi pàigh - eadh na thug mi ghràdh dhuit gur h-ann a chàir - inn mi anns an ùir.

Mo cheist an Calmanach foinnidh dealbhach, / gur geal do chalpaichean fo do ghlùn,
/ gur math thig còta dhuit dhen aodach / a cheart cho daor 's thig às a' bhùth. / Tha
do chàirdeas an iomadh àite / mar tha do nàdar a' mealladh m' iùil, / 's mur faigh mi
pàigheadh na thug mi ghràdh dhuit / gur h-ann a chàirinn mi anns an ùir.

Gun d' fhuair mi litir bhuaht Dihaoine / gun d' chuir e smaointinn mi glè mhòr, / gach aon
uair a nì mi a leughadh / gur tu fèin a bhios tighinn nam chòir. / 'S ged a shiubhlainn leth
an t-saoghail, / Chan eil fear t' aogais a' falbh an fheòir, / 's do chùl sniomhanach buidhe
fàinnteach, / 's aig meud mo ghràidh dhuit cha bhi mi beò.

Tha do sheanchas gam dhèanamh dearbhte / mar choltas earb a bhiodh san t-sliabh, /
òigfhir mheanmnaich dhan tig na h-armaibh, / gun shiubhlainn Alba leat ga mo dhìon, / 's
a dhol air sàil leat 's e siod a b' fheàrr leam / gu gabhail tàmh anns an àird an iar, / 's nam
faighinn fàth air a dhol do sgàth ann, / a dh'aindeoin chàirdean b' e siod mo mhiann.

*I love the handsome stately MacCalmain: below your knee your calves are white; well
does a coat become you, of cloth just as expensive as comes from the shop. Your friends
are in many places, just as your nature attracts my attention, and if I don't get a return on
the love I've given you I would lay me down in the clay earth.*

*I got a letter from you on Friday which set me to thinking seriously: every time I read it
there you are coming close to me. And if I were to travel half the world, no man to match
you walks the grass, with your locks curled in golden ringlets: and with the weight of my
love for you I cannot live.*

*Your reputation has made me certain, just like a roe-deer on the mountain, that I would
travel all Scotland with you to protect myself, you spirited youth who handles weapons
well; and what I would like best is to go overseas with you to find rest in the western world:
and if I had a chance to seek safety there that would be my wish, despite all my friends.*

108. Nach dean u'n cadul a chuilein 's a ruin [Nach dèan thu an cadal, a chuilein 's a rùin?]
Won't you sleep, my darling, my love?

Very slowly

Nach dèan thu'n ca - dal a chuil - ein mo rùin Fuir - ich mar tha thu tu 'n-dràst an àit ùr, Bidh
 òig - ear - an ag - ainn làn beairt - eas is cliù Ma bhios tu nad air - idh 's leat
 fear - eig - in dhiùbh Gur h - ann an A - meir - eag - a____ tha sinn an - dràst Fo
 dhubh - ar na coill - e nach teir - ig gu bràch Nuair dh'fhalbh - as an____ dùbh - lachd 's a____
 thionn - dainn - eas blàths Bidh cnoth - an bidh ùbhl - an bidh____ siùc - ar am fàs.

Nach dèan thu'n cadal a chuilein 's a rùin? / Dèan fuireach mar tha thu, 's tu an-dràst an àit ùr. Bidh òigearan againn làn beairteas is cliù / Ma bhios tu nad airidh is leat feareigin dhiubh.

Gur h-ann an Ameireaga tha sinn an-dràst / Fo dhubhar na coille nach teirig gu bràch; Nuair dh'fhalbhas an dùbhlachd is a thionndainneas blàths / Bidh cnothan, bidh ùbhlán, bidh siùcar am fàs.

Tha sinne nar n-Innseanaich cinnteach gu leòr: / Fo dhubhar nan craobh cha bhi h-aon againn beò; / Madaidh-allaidh is bèistean ag èibheach 's gach fròg, / Gu bheil sinne nar n-èiginn bhon latha thrèig sinn Rìgh Deòrs.

Thoir mo shoraidh le fàilte Chinn t-Sàile nam bò / Far an d'fhuair mi greis m' àrach is mi am phàiste bheag òg; / Bhiodh fleasgannan donna air am bonnaibh ri ceòl / Agus nìonagan dualach is an gruaidh mar an ròs.

Won't you sleep, darling of my heart? Stay as you are, you're now in a new place. We shall have young men full of riches and renown: if you are worthy one of them will be yours.

It's in America we are at this time, beneath the shadow of the wood that never ends; when the mid-winter turns to warmth, apples and nuts and sugar (maple?) will grow.

Truly we are Indians indeed: beneath the shadow of the trees not one of us will remain alive. Wolves and other wild beasts cry in every dark den; we are really in extremity since the day we deserted King George.

Bear my greetings with a welcome to Kintail of the cows, where I was reared awhile when I was a little child. Handsome youths used to step it out there to the music of the dance and long-tressed girls with cheeks like the rose.

109. Banarach dhonn a chruidh
Brown-haired milkmaid of the cattle

Slowly

A bhan - ar - ach dhonn a' chruidh, chaoin a' chruidh dhonn a' chruidh;
 Cail - in deas donn a' chruidh, cuach - ag an fhàs - aich.

Refrain. A bhanarach dhonn a' chruidh, / Chaoin a' chruidh, dhonn a' chruidh;
 Cailin deas donn a' chruidh, / Cuachag an fhàsaich.

A bhanarach mhiogach, / 'S e do ghaol thug fo chis mi; / 'S math thig làmhainnean sìoda, / Air do mhinbhasan bàna. Refrain...

'S mòr bu bhinne bhith 'd èisteachd, / 'N àm bhith bleoghan na sprèidhe / Na an smeòrach sa Chèitein, / 'M bàrr gèig ann am fàschoill. Refrain...

Nuair a sheinneadh tu coilleag / A' leigeil mairt ann an coillidh / Thigeadh eunlaith gach doire / Dh' èisteachd coireal do mhàrain. Refrain...

Ceòl farasta fìorbhinn, / Fonnmhor, faramach, dìonach, / A sheinn an cailin donn finealt / Bheireadh bìogadh air m' àirnean. Refrain...

Ged a b' fhonnmhor an fhidheall / 'S a teudan an righeadh, / 'S e bheireadh danns air gach cridhe / Ceòl nighean na h-àirigh.

Tha deirg' agus gile / A' gleac an gruaidhean na finne, / Beul mìn mar an t-sirist / D' am milis thig gàire.

Deud snasta na rìoghainn / Snaighte cruinn mar na dìsnean, / Gur h-i an donn-ghéal ghlan smideach / 'S ro mhiogshuileach fàite.

Chuireadh maill' air do lèirsinn / Ann am madainn driùchd Chèitein / Na gathannan grèine / Thig o 'teud-chùl cas fàinneach.

Brown-haired milkmaid of the cattle, fair one, brown one of the cattle; lovely brown-haired girl of the cattle, beauty of the wilderness.

Smiling milkmaid, your love has put me in thrall: silk gloves well become your smooth white palms.

It were far sweeter to listen to you as you milked the cows than to the Maytime thrush on a branch in a lonely wood.

When you sang a song as you milked cattle in a wood, the birds of every grove would come to hear the lilt of your melody.

Relaxing music of the sweetest, tuneful, confident and strong, sung by the elegant brown-haired girl, that is what would spark my desire.

Though melodious the fiddle, with its strings stretched tight, what raises the dance in every heart is the music of the shieling maid.

Red and white contend with each other in the fair one's face: lips soft like the cherry, ever sweetened with laughter.

The lady's brilliant teeth carved and smooth like dice: the white and brown one who nods to me has the most beguiling smiling eyes.

Your vision on a dewy May morning would be dimmed by the sun-rays that shine from her ringletted locks.

**110. Chunnic mise bruadar [Chunnaic mise bruadar]
*I saw a dream***

Slow

Fill ó ró fill ó ró fill ó ró hug éil - e, Fill ó ró fill ó ró fill
ó ró hug éil - e, Air fàill__ éil - e bhó ag - us ho ró hug éil - e, Chan
fhaigh mi'n ca - dal sàmh - ach a ghràidh,__ 's gun thu rèidh rium.

Refrain: Fill ó ró fill ó ró fill ó ró hug éile
Fill ó ro fill ó ró fill ó ró hug éile
Air fàill éile bhó agus hó ró hug éile,
Chan fhaigh mi'n cadal sàmhach, a ghràidh, 's gun thu rèidh rium.

Chunnaic mise bruadar dh'fhàg suaimhneach a-raoir mi;
Bhith faicinn bean mo ghaoil ri mo thaobh fad na h-oidhche;
Nuair thionndaidh mi le sòlas gu pòg thoirt don mhaighdinn
'S ann chuimhnich mi gun phòs i: 's e am bròn thug nam chuimhn' e.

Is truagh nach robh mis agus tus far an iarrainn,
Sia là na seachdain, seachd ochd bliadhna,
An seòmraichean glaiste le claspaichean iarainn,
Na h-iuchraichean air chall agus dall bhith gan iarraidh.

Refrain: *Fil o roI cannot sleep peacefully, my love, unless you are at ease with me.*

I had a dream which made me happy last night, that I saw the woman I love lying by my side all night: when I turned with joy to give the maiden a kiss I remembered then that she had married: it was only sorrow that had brought it to my mind.

What a pity that you and I were not where I would wish - six days a week, for seven times eight years, in rooms locked with iron clasps, the keys lost and only a blind man looking for them.

111. Cha d'fhuair mise 'n cadul a-raoir [Cha d'fhuair mise an cadal a-raoir]
I did not get sleep last night.

Slowly

Cha d'fhuair mis - e 'n cad - al a - raoir...

D.C.

112. Hil oro ma gheallich sinn [Hill ó ro ma dhealaich sinn]
Oh, if we parted

Lively

Hil oro ma gheallich sinn

D.C.

113. Moch 'sa' mhadainn 's mi dùsgadh
Early in the morning as I awake

Lively

Hùg ó la ill ó, Hùg ó ho ró nàill-ibh, Hùg ó la ill ó, seinn ó ho ró nàill-ibh.

Moch sa mha - dainn 's mi dùsg - adh 'S mòr mo shunnd 's mo cheòl gair - e,

On a chual - a mi 'm Prionns - a Thigh'nn do dhùth - aich Chlann Ràghn - aill.

Refrain: Hùg ó la ill ó, Hùg ó ho ró nàillibh, Hùg ó la ill ó, Seinn ó ho ró nàillibh.

Moch sa mhadainn 's mi dùsgadh / 'S mòr mo shunnd 's mo cheòl-gàire, / On a chuala mi 'm Prionnsa / Thighinn do dhùthaich Chlann Ràghnaill. Refrain: Hùg ó la ill ó... etc.

On a chuala mi 'm Prionnsa / Thighinn do dhùthaich Chlann Ràghnaill; / Gràinne mullaich gach rìgh thu, / Slàn gum pill thusa, Theàrlaich. Refrain: Hùg ó la ill ó... etc.

Gràinne mullaich gach rìgh thu, / Slàn gum pill thusa, Theàrlaich! / 'S ann tha 'n fhìorfhuil gun truailleadh / Anns a' ghruaidh as mòr nàire. Refrain: Hùg ó la ill ó... etc.

'S ann tha 'n fhìorfhuil gun truailleadh / Anns a' ghruaidh as mòr nàire! / Mar ri barrachd na h-uaisle, / 'G èirigh suas le deagh nàdar. Refrain: Hùg ó la ill ó... etc.

Mar ri barrachd na h-uaisle, / 'G éirigh suas le deagh nàdar. / Us nan tigeadh tu rithist, / Bhiodh gach tighearna na àite. Refrain: Hùg ó la ill ó... etc.

Us nan tigeadh tu rithist. / Bhiodh gach tighearna na àite / 'S nan càiricht' an crùn ort / Bu mhùirneach do chàirdean. Refrain: Hùg ó la ill ó... etc.

*Early as I awaken, / Great my joy, loud my laughter,
 Since I heard that the Prince comes / To the land of Clanranald.
 Thou'rt the choicest of all rulers, / Here's a health to thy returning.
 His the royal blood unmingled, / Great the modesty in his visage.
 With nobility overflowing, / And endowed with all good nature;
 And shouldst thou return ever, / At his post would be each laird
 And thy friends would be joyful / If the crown were placed on thee.*

114. S fhad' tha mi 'm óneran [S fad tha mi 'm ònaran]
Long have I been alone

Slow

'S fhad tha mi 'm òn - ar - an, 'S fhad tha mi, 's mi leam fhèin

'S cian o thìr m' eòl - ais mi, 'S fhad tha mi 'm òn - ar - an.

5
 [v.1] 'S mi air àir - igh a' ghlinn - e 'G èist - eachd binn - eas nan smeòr - aich - ean,

[refrain]

'S fhad tha mi 'm òn - ar - an, 'S fhad tha mi, 's mi leam fhèin

10
 'S cian o thìr m' eòl - ais mi, 'S fhad tha mi 'm òn - ar - an

[v.2] Ann am both - an beag barr - aich cha tig car - aid gam fheòr - aich ann. **D.C.**

Refrain: 'S fhad tha mi 'm ònaran, / 'S fhad tha mi, 's mi leam fhèin, / 'S cian o thìr m' eòlais mi, / 'S fhad tha mi 'm ònaran.

'S mi air àirigh a' ghlinne / Ag èisteachd binneas nan smeòraichean,
 Ann am bothan beag barraich, / Cha tig caraid gam fheòraich ann.
 Beir mo shoraidh thar linne / Gu taigh glinne am b' eòlach mi.
 Bhiodh cuadrail aig bhur mnathan, / Flùt ri aighear cur ceòil aiste.

Refrain: Long have I been alone, by myself, far from the land I know.

*Here in the shieling of the glen, as I listen to the melody of the thrushes
 in a little tree-shaded hut, no friend comes to ask for me there.*

*Carry my greeting across the sea to a house in a glen I once knew well:
 Your women would perform a quadrille, while a flute poured out joyful
 music.*

115. Fhir a bhate na horo eile [Fhir a' bhàta na ho ro èile]
Oh boatman....

Slow

Fhir a' bhà - ta na hó - ro éil - e, Fhir a' bhà - ta na hó - ro éil - e, Fhir a'

bhà - ta na hó - ro éil - e, 'S e mìor - un chàich thug dom ghràdh mo thrèig - eadh.

Refrain: Fhir a' bhàta na hóro éile, / Fhir a' bhàta na hóro éile,
Fhir a' bhàta na hóro éile, / 'S e mìorun chàich thug dom ghràdh mo thrèigeadh.

'S tric mi sealltainn on chnoc as àirde / Dh'fheuch am faic mi fear a' bhàta, / An tig thu an-diugh na an tig thu màireach? / 'S mur tig thu idir gur truagh a tà mi.

Tha mo chridhe-sa briste brùite, / Is tric na deòir a' ruith om shùilean: / An tig thu nochd na am bi mo dhùil riut, / Na an dùin mi an doras le osnadh thùrsach?

'S tric mi faighneachd de luchd nam bàta / Am fac iad thu na am bheil thu sàbhailt; / 'S ann tha gach aon diubh rium ag ràite / Gur gòrach mi ma thug mi gràdh dhuit.

Gheall mo leannan domh gùn den t-sìoda, / Gheall e sud agus breacan rìomhach, / Fàinne òir anns am faicinn ìomhaigh, / Ach 's eagal leam gun dèan e diochuimhn.

Thug mi gaol duit 's chan fhaod mi àicheadh, / Cha ghaol bliadhna is cha ghaol ràithe / Ach gaol a thòisich nuair bha mi am phàistean / 'S nach searg a chaoidh gus an claidh am bàs mi.

Refrain: *Boatman..., it is the ill-will of others that caused my love to abandon me.*

I often look from the highest hill to see if I can see the boatman: will you come today or tomorrow? And if you don't come at all I am in a wretched state.

My heart is broken and bruised, the tears often run from my eyes. Will you come tonight or will I expect you, or will I close the door with a sigh of sadness?

I often ask the boatmen if they have seen you or if you are safe; what they all tell me is that I am foolish if I gave you love.

My dear one promised me a gown of silk, he did indeed, as well as a handsome tartan, a golden ring in which I might see a face, but I am afraid that he will forget.

I gave you love and I can't deny it, not the love of a year or the love of a season, but a love which began when I was a youngster and which will never fade till death overcomes me.

**116. Horo mo nigh'ean duth ghuanach [Horó mo nighean dubh ghuanach]
Horo my dark-haired airy girl**



Refrain: Ho ró mo nigh'n dubh ghuanach, / Ho rì mo nigh'n dubh ghuanach,
Mo nigh'n dubh chruinn dubh ghuanach, / Mo luaidh air an nighinn duibh.

Gur mise th' air mo sgèileadh / Nach cluinn mi 'n crodh 's a gheumraich, / Ach
fifeachan gan gleusadh / Is beus air an drum a 'cluich.

Ged bhithinnsa nam chòirneal / Is rèisimeid fo m'òrdugh / Cha ghabhainn
bean am pòsadh / Lem dheòin ach an nighean dubh.

Is là domh siubhal bheanntan / Air leam gum fac mi seannduin'; / 'S nuair
tharrainn mise teann air / Co bh' ann ach an nighean dubh!

Ort fèin tha mhaise dhealbhach, / Falt dubh is gruidhean dearga; / Ar leam
nach d' rinn mi dearmad / Nuair shealg mi mo nighean dubh.

Nis innsidh mis a dealbh dhuibh: / Tha bilean tana 's dearg aic; / 'S tha deud
air dhreach an airgid / An carbad na h-ighinn duibh.

Refrain: Ho ró my dark-haired airy girl, / Ho ró my dark-haired airy girl, /
My dark-haired, shapely, airy girl, / My love is for the dark-haired girl.

*I am distraught that I can't hear the cattle lowing, but only fifes being tuned
and a bass played on the drum.*

*Even if I were a colonel, with a regiment under my command, I would not
willingly take any wife in marriage but the dark-haired girl.*

*And one day as I travelled the mountains I thought I saw an old man, and
when I drew close to him who was it but the dark-haired girl!*

*Yours is a well-shaped beauty, black hair and red cheeks: I think I made no
mistake when I went hunting my dark-haired girl.*

*I will now tell you about her beauty: she has slim red lips, and the teeth in the
mouth of the dark-haired girl shine like silver.*

117. Fail il oro fail il o [Fail il ó ro, fail il ó.]

Slow

Fail il ó ro, fail il ó, fail il ó ro, fail il ó, Fail il
 ó ro, hul il ó ro, fail il ó ro, fail il ó.

Fail il ó ro, fail il ó, fail il ó ro, fail il ó, fail il ó ro, hul il ó ro, fail il ó, fail il ó,
 O nach d'fheudadh mo thogail suas / Ach teagasg nàdair thoirt dhomh le buaidh,
 An tè ta ag ràitinn gu bheil mi tràilleil, / Chan eil mi ag ràitinn nach faigh i m'fhuath.

'S mòran caochlaidh a rinn ì / Mar do thoiltinnich mise an gnìomh,
 An cailin daonda ga robh mo shaorghràdh, / Gum faic an saoghal mar toigh leam ì.

Och a dhaoine, nach creid sibh uam / 'S mi a' toirt mar fhaoisid dhuibh 's gach uair,
 Nach mù mo ghaol-sa air a' chailin shaor-sa / Na sionnach saobhaidh air fuil an uain.

Ged theireadh càch gum bu toigh leam thù / Is fada a dh'fhalbh siud o mo rùn:
 Tha mi cho seachanach air t'fhaicinn / 'S a tha bradain air a' bhùrn.

*Since it was not possible to give me an upbringing except by successfully giving me the
 learning of nature, I won't say that the lady who says I am servile won't be the object of my
 hate.*

*The humane girl who gained my love freely gave a very different account of how I
 deserved what happened: may the world see how much I like her.*

*Oh my dear people, won't you believe me, as I repeatedly confess to you, that my love for
 this noble girl is no greater than that of the fox in his den for the lamb's blood.*

*Though others might say I liked you, that has long departed from my mind: I am as
 anxious to avoid seeing you as salmon are anxious to avoid water.*

118. Mór nighean a ghiberlain [Mòr, nighean a' ghiobarlain]
Mòr, daughter of the gaberlunzie man

Slow

Fail il o rò na hò rò 's eag - al leam, Fail il o rò na hò rò 's eag - al leam, Gun
 hò rò 's eag - al leam Fail il o rò na hò rò 's eag - al leam, Gun
 d'rinn fear eil - e foill anns a' choibhn - eas a bh'ead - ar - ainn

Fail il o rò na hò rò 's eagal leam,
 Fail il o rò na hò rò 's eagal leam,
 Fail il o rò na hò rò 's eagal leam

Gun d' rinn fear eile foill anns a' choibhneas a bh' eadarainn.

Tha bucallan am brògan aig Mòr ni'n a' Ghiobarlain,
 Tha curca dubh le spòrsa air Mòr ni'n a' Ghiobarlain;
 Tha curca dubh le spòrsa air Mòr ni'n a' Ghiobarlain:
 Gur truagh nach robh mi pòist riut, mo Mhòr ni'n a' Ghiobarlain.

'S mise nach biodh angrach nam b' ann leis an fhleasgach ud,
 Na spealpaire dhuin' uasal gad bhuairleadh le beadaradh;
 Na spealpaire dhuin' uasal gad bhuairleadh le beadaradh,
 Ach dol a thuiteam leis a' bhuachaill bha cuartach chruidh sheasgaidh a'm.


Fail il o rò na hò rò, I fear that some other man has betrayed the fondness that was between us.

Mòr, daughter of the Giobarlan, has buckles in her shoes; Mòr wears a black head-dress with pride; alas that I am not married to you, my Mòr.

I would not be angry if it had been with that young man [you had gone off], or some upper-class fop tempting you with his flirting; but to become pregnant by the cowherd who tended my barren cattle!

119. Mari Loadhach [Màiri Laghach]
Lovely Màiri

Lively



Hò, mo Mhàir - i lagh - ach, 's tu mo Mhàir - i bhinn, Hò, mo Mhàir - i lagh - ach,
's tu mo Mhàir - i ghrinn, Hò, mo Mhàir - i lagh - ach, 's tu mo Mhàir - i bhinn,
Màir - i bhòidh - each lur - ach, rug - adh anns na glinn. B'òg bha mis - e 's Màir - i
'M fàs - aich - ean Ghlinn Smeòil, Nuair chuir mac - an Bhèn - uis Saigh - ead gheur nam fheòil;
Tharr - aingsinn ri chèil - e Ann an eud cho beò 'S nach robh air an t-saogh - al A thug gaol cho mòr.

Refrain. Hó, mo Mhàiri laghach, / 's tu mo Mhàiri bhinn,
Hó, mo Mhàiri laghach, 's tu mo Mhàiri ghrinn,
Hó, mo Mhàiri laghach, 's tu mo Mhàiri bhinn,
Mo Mhàiri bhòidheach lurach, / rugadh anns na glinn.

B'òg bha mis is Màiri am fàsaichean Ghlinn Smeòil,
Nuair chuir macan Bhènuis saighead gheur nam fheòil;
Tharraing sinn gu chèile ann an eud cho beò
'S nach robh air an t-saoghal a thug gaol cho mòr.
Hò, mo Mhàiri etc.

Cha robh inneal ciùil a thùradh riamh fon ghrèin
A dh'aithriseadh air chòir gach ceòl bhiodh againn fèin:
Uiseag air gach lònán, smeòrach air gach gèig,
A' chuthag is gùg gùg aice am madainn chùbhraidh Chèit.
Hò, mo Mhàiri etc.

Refrain: Hó my lovely Màiri, you are my melodious Màiri, my elegant Màiri; my lovely, pretty Màiri, born in the glens.

Màiri and I were young in the wilderness of Gleann Smeòil when the son of Venus fired a sharp dart into my flesh, and we came close together with such lively delight that no-one on earth ever gave love so great.

No musical instrument ever invented under the sun could properly play all the music we had to ourselves: a lark over every marsh, a thrush on every branch and the cuckoo going gùg gùg on a fragrant May morning.

120. Callum a Ghlinne [Calum a' Ghlinne]
Calum of the Glen

Lively [?]

Mo chail - in donn òg 's mo nigh - ean dubh thog - arr - ach, thog - ainne ort fonn 's neo -
 throm gun tog - ainne; mo nigh'n dubh gun iarraidh, mo bhriathar gun tog - ainne 's gun
 inns - inn an t-adhbhar mu nach eil - eas gad thogradh, mo chail - in donn òg.

Refrain: Mo chailin donn òg 's mo nighean dubh thogarrach, / thogainn ort fonn 's
 neo-throm gun togainn; / mo nighean dubh gun iarraidh, mo bhriathar gun togainn /
 's gun innsinn an t-adhbhar mu nach eileas gad thogradh, / mo chailin donn òg.

Gur muladach mi 's mi an dìth nach math leam / na dhèanadh dhomh stàth aig càch ga
 mhalairt; / bithidh t'athair an còmhnaidh ag òl le caithream / 'se eòlas nan còrn a dh'fhàg e
 cho falamh, / mo chailin donn òg.

Nam bithinn air fèill 's na ceudan mar rium / de chuideachda chòir a dh'òladh drama, / gun
 suidhinn mun bhòrd 's gun tràighinn mo shearrag, / 's cha tuirt mo bhean riamh rium ach
 'Dia leat, a Chalum!'

Ge mòr le càch a tà mi milleadh, / cha tugainn mo bhòid nach òlainn tuilleadh; / 'se gaol a
 bhith mòr tha m'fheòil a' sireadh: / tha an sgeul ud ri aithris air Calum a' Ghlinne.

*My brown-haired young girl and my charming dark daughter, I'd sing you a song, right
 cheerfully I'd sing it; my unwooed dark daughter, I'd sing what I have to say and give the
 reason why you are not being pursued, my brown-haired young girl.*

*I am sad to be in a state of want which I don't like, that others are trading in things
 which might be of benefit to me. Your father is constantly drinking boisterously: it is the
 knowledge of drinking-horns that has left him so lonely – my brown-haired young girl.*

*If I were at a fair with hundreds of good companions who would take a dram, I would sit
 round a table and drain my flask: and my wife never said anything to me but 'God be with
 you, Calum!'*

*Though others have regard for what I am destroying, I wouldn't take an oath not to drink
 any more. The love of being respected is what my flesh seeks: that tale must be told of
 Calum of the Glen.*

121. Cha nioneadh na gillean bhi shireadh do phog [Chan iongnadh na gillean bhith sireadh do phòg]

No wonder the lads look for your kisses

Slowly

Chan iongn - adh na gill - ean, na gill - ean, na gill - ean, Chan
 iongn - adh na gill - ean bhith sir - eadh do phòg; Chan iongn - adh na gill - ean gruaidh
 dhearg mar an t-sir - ist 'S am beul tha cho mil - is ri bil - ibh nan ròs.

Refrain: Chan iongnadh na gillean, na gillean, na gillean,
 Chan iongnadh na gillean bhith sireadh do phòg;
 Chan iongnadh na gillean, gruaidh dhearg mar an t-sirist
 'S am beul tha cho milis ri bilibh nan ròs.

'S i m'àilleagan uasal nighean òg a' chùil dualaich:
 Ghabh mi beachd air do ghluasad glè luath 's mi ro òg,
 'S an gaol thug mi beag dhuit cha chaochail e am-feasta,
 'S e cinntinn gun teagamh nas treise gach lò.

Cha tèid dearmad na dìochuimhn eadar mise 's mo chiad-ghradh,
 Tha mo mheanmn' air a lìonadh le ìomhaigh cho mòr;
 Tha mo chridhe air a tholladh le mac-samhail a h-aogaisg
 'S bidh dealbh taitneach mo ghaoil na mo smaointinn rim bheò.

Ach cùm deàrrsadh do shùl uam 's an àilleachd gam chiùrradh:
 Na amhairc an taobh-sa 's na ùraich dhomh bròn;
 'S iad do ghathan a dhrùidh orm on dà reul tha nad ùrladh
 Thromaich smachd air mo ghiùlan, smaointinn brùite fo leòn.

Refrain: No wonder the lads look for your kisses: cheek red like the cherry, and the lips as sweet as rose petals.

My precious treasure is the young girl with the curling locks: I admired your bearing at an early stage when I was very young, and the love I gave you as a child will never fade away, for it grows undoubtedly stronger every day.

No forgetfulness or neglect will come between me and my first love, for my mind is filled with such a dominant image: my heart is pierced by the vision of her countenance and the delightful image of my love will be in my thoughts forever.

But keep the brilliance of your eyes away from me, as the beauty torments me, do not glance at me and do not revive my sorrow: it is the darts from your two eyes which have overloaded my burden, my thinking battered and wounded.

122. Cho fad 's a chaidh cliù na rèil tuath [?Cho fad 'sa chaidh cliù na rèil tuath]
As far as the fame of the North Star has gone

Slowly

Cho fad 's a tha cliù na rèil tuath Thar na reann-ag - an shuas a' toirt car, Cha
 lugh - a tha Màir - i Nic Aoidh A' toirt urr - am os cionn Màir - i Carr. Chan
 ann ged tha sùil - ean mar innt-leachd Gu smùis-each-adh inn - tinn nam fear, Air
 chor 's gu bheil treis diubh ga h-iarr-aith O dheas is on iar is on ear; Ach
 on - a tha feart - an na h-eud-ann Mar tha ans a' ghrèin 'si na teas; Mun
 aon fhear a sheall-as gu dùr oirr Bheir ceud - an an sùil air an ais. Cha
 mhò tha de neart anns a' chan - an Cur ghaig-each le an - ail air falbh Na [a']
 chumh - achd th'aig Màir - i gu tarr-aing Le seall - an - an ban - ail - each balbh.

Cho fad 's a tha cliù na rèil tuath / Thar na reannagan shuas a' toirt car,
 Cha lugh a tha Màiri Nic / Aoidh / A' toirt urram os cionn Màiri Carr.

Chan ann ged tha a sùilean mar inntleachd / Gu smùiseachadh inntinn nam fear,
 Air chor 's gu bheil treis diubh ga h-iarraidh / O dheas is on iar is on ear;

Ach on a tha feartan na h-eudann / Mar tha anns a' ghrèin 's i na teas;
 Mun aon fhear a sheallas gu dùr oirr / Bheir ceudan an sùil air an ais.

Cha mhò tha de neart anns a' chanan / Cur ghaigeach le anail air falbh
 Na a' chumhachd th'aig Màiri gu tarraing / Le seallanan banaileach balbh.

As far as the fame of the North Star excels all the stars above, no less does Màiri Nic Aoidh take the prize over Màiri Carr.

It's not that her eyes are a device for exhausting the minds of men, so that many of them come to seek her, from south and west and east;

But because she has qualities in her face like those in the sun at its hottest; for every man who gazes earnestly at her, hundreds tear their eyes away.

No more has a cannon got the power to send heroes off with its breath, than has Màiri the power to attract, with silent womanly glances.

123. Oran tálaidh [Òran tàlaidh]

Lullaby



124. Mhari dhonn bhoideach dhonn [Mhàiri dhonn bhòidheach dhonn]

Brown Mary, lovely Mary

Lively

Mhàir - i dhonn bhòidh - each dhonn, Mhàir - i dhonn, 's mòr mo thlachd dhiot;
 Thog - ainn fonn gun bhith trom Air nighean donn Thòrr a' Chaist - eil.
 Gu - ma slàn don nighn - eig òig Tha gu stòl - ta na cleachd - adh,
 Tha gu fios - rach tair - is tlàth, Tha gu màn - ran - ach mac - ant'.

*Refrain: Mhàiri dhonn, bhòidheach dhonn, / Mhàiri dhonn, 's mòr mo thlachd dhiot; /
 Thogainn fonn gun bhith trom / Air nighean donn Thòrr a' Chaisteil.*

*Guma slàn don nighneig òig / Tha gu stòlta na cleachdadh, / Tha gu fiosrach tairis
 tlàth, / Tha gu mànranach macant'. Refr. Mhàiri dhonn etc.*

*'S ann ort fhèin a dh'fhàs a' ghruag / Tha na dualaibh gu cleachdach; / Clannach
 dlùth, gheibh e cliù, / Miann gach sùil bhith ga fhaicinn. Refr. Mhàiri dhonn etc.*

Aghaidh fhathasach gun sgreing / 'S e do shealltainn tha taitneach / Sùil chorrach
fon mhala chaol / Gorm air aogas nan dearcag. Refr. Mhàiri dhonn etc.

Gum faic mi thu aig fear òg / Dham bi stòras is pailteas, / Sprèidh is fearann agus
fonn, / Cridhe fonnmhor gun ailceas. Refr. Mhàiri dhonn etc.

*Refrain: Brown-haired Mary, lovely and brown-haired, I take great delight in you: I
would raise a tune that would never be gloomy for the brown-haired lass of Torcastle.*

*Good health to the young lass, so sedate in her bearing, so kindly and gentle, loving
and mild.*

*Yours is the hair which has grown curled in ringlets; luxuriant and dense, it achieves
great fame: the delight of every eye is to gaze on it.*

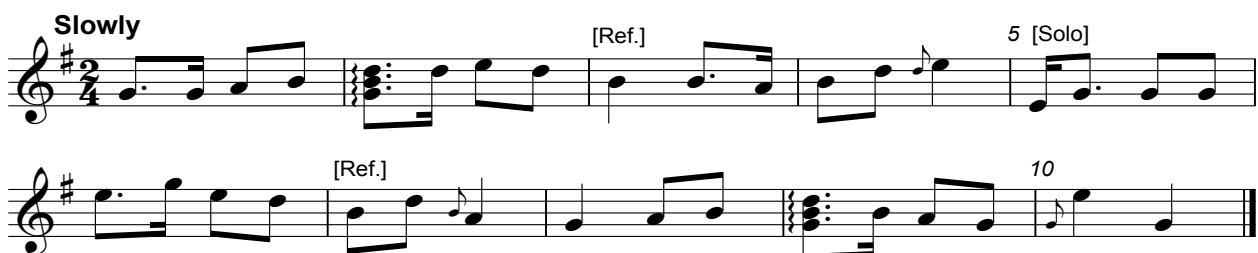
*Splendid face without wrinkles, to observe you is a great pleasure: rolling eye
beneath a slender brow, blue as the berry to see.*

*May I see you with a young man who has wealth in plenty, cattle, land and influence,
a cheerful heart free of disdain.*

**125. O c'aite 'm bheil u rhùin [O càite a bheil thu, rùin?]
Oh where are you, my love?**



**126. Chunachdas bate laidir darrich [Chunnacas bàta làidir daraich]
A strong oaken boat was seen**



127. Ho ro lhennin u [Hóró leanainn thu]
Oh I would follow you



Hó ró leanaidh mi thu, / leanaidh mi thu, leanaidh mi thu
 Hó ró leanaidh mi thu / H-uile taobh a thèid thu chaidh. (twice)

Greimeachadh gun dealachadh (3 times)
 H-uile taobh a thèid thu chaidh.

Hó ró I will follow you, I will follow you, follow you / Hó ró I will follow you everywhere you ever go, / Gripping without releasing everywhere you ever go.

127. [Alternative text]

Hò rò a phiribig, a phiribig, a phiribig / ò rò a phiribig, am ministear dhomh
 fhèin. (twice)

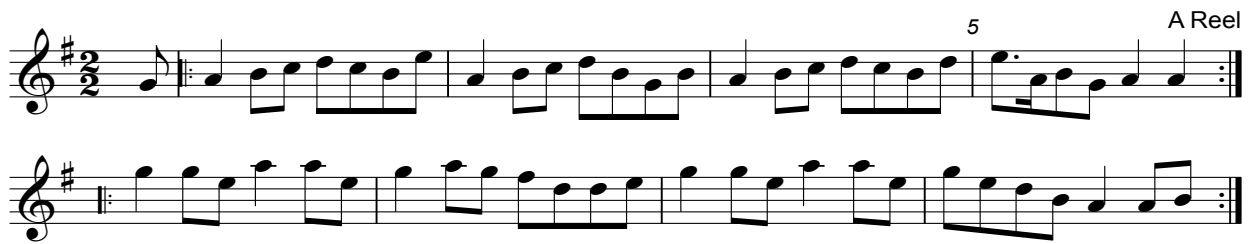
A phiribig a b' ainmeil / thainig riamh a dh'Albain / bha dubh is geal is dearg innt' /
 'S bloidh de dh'earball a' choin duinn. (twice)

Hó ró periwig, periwig, periwig, periwig, Hò rò periwig, the minister for me. (twice)
The most famous periwig that ever came to Scotland. There was black and white and red in it and a piece of the brown dog's tail. (twice)

128. Tapadh le Machd Dhuil [Tapadh le Mac Dhùghail]
Thanks to MacDougall (?)



129. Mo shópaneach minisder [Mo shopanach ministir]
My silly wisp of a minister



130. 'San ma'n tachd seo'n dé ['S ann mun taca seo an-dè]
It was around this time yesterday

Very slow

'S ann mun ta - ca so an - dè Nuair bu chruad - al - ach m'fheum, 'S mi bhith

gabh - ail mu bheus do bheòil 'S ann mun ta - ca so an - dè Nuair bu

chruad - al - ach m'fheum, 'S mi bhith gabh - ail mu bheus do bheòil

'S ann mun taca so an-dè / Nuair bu chruadalach m'fheum, / 'S mi bhith gabhail mu bheus do bheòil.

'S e bhith dùnadh do shùl / Fod chaol-mhala gun smùr / 'S do chur anns an ùir mo leòn.

Càite am facas fon ghrèin / Aon mhac gobha b' fheàrr beus / Na mo bhràthair deas treubhach òg?

Tighinn o cheàrdaich a' ghuail / Bu ghlan rudhadh do ghruaidh, / Nuair bheireadh tu duan dhan òrd.

Bha thu dileas dà uair / Do Shìol Torcaill bho thuath / 'S do na fearaibh-sa fhuair an leòn.

Tha do bhreacan fliuch fuar / 'S e ga nighe air droch luadh / 'S e fo bhreithibh nan stuagh 's nan ròn.

On a thachair dhomh fèin / A bhith gun bhràthair ad dhèidh, / Gun greasa Mac Dè mi 'd lorg.

It was around this time yesterday that my need was painful, as I sang of the beauty of your speech. / I have been wounded by having to close your eyes below your slender faultless brow, and to lay you in the earth. / Where was there ever seen under the sun a smith's son of finer virtue than my excellent heroic young brother? / Coming from the coal-black smithy the ruddiness of your cheek shone bright, when you made a song with the hammer. / You belonged by two links to Sìol Torcaill in the north and to these men who have suffered. / Your plaid is wet and cold, being washed in a bad waulking, at the whim of the waves and the seals. / Since it has befallen me to be brotherless after you, may the Son of God hurry me on to follow you.

**131. Mo ruin Geal óg [Mo rùn geal òg]
My fair young love**

Very slow

Och a Theàrl - aich òig Stiùbh - art, 'se do chùis rinn mo lèir - eadh: Thug thu
bhuam gach ni bh' ag - am ann an cog - adh nad adhbh - ar; Cha
chrodh is cha chàird - ean tha gam chràdh ach mo chèil - e, On là
dh'fhàg e mi 'm aon - ar gun sìon san t-saogh - al ach lèin - e. Mo
rùn geal òg.

Och, a Theàrlaich òig Stiùbhart, 'se do chùis rinn mo lèireadh: / Thug thu bhuam gach nì bh' agam ann an cogadh nad adhbhar; / Cha chrodh is cha chàirdean rinn mo chràdh ach mo chèile, / On là dh'fhàg e mi 'm aonar gun sìon san t-saoghal ach lèine. / Mo rùn geal òg.

Bu tu pòitear na dìbhe an àm suidhe 's-taigh-òsta / Ge b' e dh'òladh 's tu phàigheadh, ged thuiteadh càch mu na bòrdaibh; / Bhith air mhisg chan e b' fhiù leat is cha d'ionnsaich thu òg i / Is cha d'iarr thu riamh mùthadh air chùl do mhnà pòsta. / Mo rùn geal òg.

Bha mi greis ann am barail gum bu mhaireann mo chèile / Is gun tigeadh tu dhachaigh le aighear 's le faoilteachd, / Ach tha 'n t-àm air dol thairis is chan fhaic mi fear t'eugais / 'S gus an cuir iad mi 's-talamh, cha dealaich do ghaol rium. / Mo rùn geal òg.

Gura mis th' air mo sgaradh 's ged a chanam cha bhreug e: / 'S iomadh tè bha na bantraich nach d'fhuair samhlahd dem chèile; / Fear do chèille is do thuigse cha robh furas ri fheutainn / 'S cha do sheas an Cùl Lodair fear do choltais bu trèine. / Mo rùn geal òg.

O young Charles Stuart, it is your cause that has devastated me: you took from me everything I had, in a war in your interest; it is not cattle nor friends that have caused my grief, but my husband since the day he left me all alone, with nothing in the world but a shift, My fair young love.

You were a drinker of liquor when sitting in the alehouse: whoever might drink, it was you who paid as they all fell about the tables. You saw no merit in being drunk, for you did not learn that as you grew up, and you never went seeking diversion behind your wife's back.

There was a time when I thought my husband was still alive, and that you would come home with joy and celebration; but that time has now passed and I cannot see the man with your handsome face, and my love for you will never leave me till they bury me in the earth.

I am torn asunder and what I say is no lie: many a woman who has been widowed never found the like of my husband. A man of your wisdom and understanding was never easy to find, and no stronger man than you stood at Culloden.

**132. Robi donn e gorach [Robaidh dona gòrach]
Wicked, foolish Robbie**

Slow

[Tha] Rob - aidh don - a gòr - ach an còmhn - aidh gam_ iarr - aidh: Gun
dh'inn - is mi gam dheòin dhut nach_ pòs - ainn am bliadhn - a; Is mòr gum b'ann - sa Teàr - lach a
ghràidh 'n cois an t-slèibh - e Na Rob - aidh don - a gòr - ach a dh'òl - adh a lèin - e.

[Tha] Robaidh dona gòrach an còmhnaidh gam iarraidh:
Gun dh'innis mi gam dheòin dhut nach pòsainn am bliadhna;
Is mòr gum b'annsa Teàrlach a' ghràidh 'n cois an t-slèibhe
Na Robaidh dona gòrach a dh'òladh a lèine.

Wicked foolish Robby is always asking for me: I told you quite freely that I would not marry this year; I am much fonder of the loving Charles at the foot of the hillside than of wicked foolish Robby who would drink his shirt.

133. Failte fir Cheanlochmuidort
Salute to the laird of Kinlochmoidart

5

2nd.

10

20

25

Fine

Var. 1st

30

30

30

30

30

30

[Doubling]

D.C.

Var. 2nd.

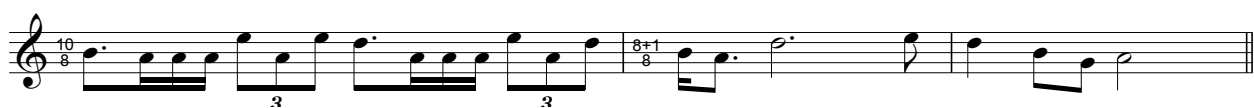
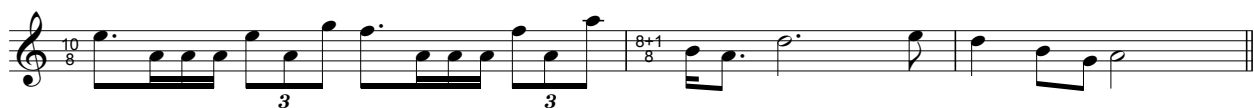
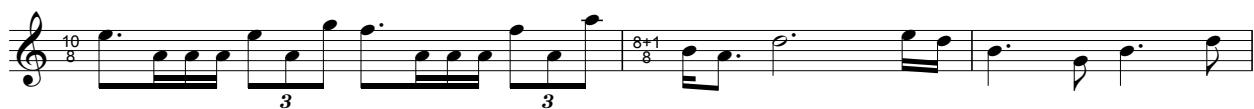


[Doubling]



D.C.

Var. 3rd.



to end

3 3 3 3

3 3 3 [3]

3 3 3 3 3 3

3 3 3 3 3 3

D.C.

3 3 3 3

134. Tha mi tinn tinn tinn
I am sick, sick, sick

Slow

Tha mi tinn, tinn, tinn, Tha mi tinn 's mi fo airt - neal Ged nach
inn - is mi do chàch Ciod e'm fàth dham beil m'ac - an. Mi mar
sheann duin' tha gun spèis___ Ged nach lèir___ dhomh ri fhaic - inn Mi gun
fheum___ fon a' ghrèin Mar - a h-èigh___ mi air cairt - eal.

Refrain: Tha mi tinn, tinn, tinn / Tha mi tinn 's mi fo airtneal
Ged nach innis mi do chàch / Ciod e 'm fàth dham beil m'acan.

Mi mar sheann duine tha gun spèis / Ged nach lèir dhomh ri fhaicinn
Mi gun fheum fon a' ghrèin / Mara h-èigh mi air cairteal.

Is olc an cèile do mhnaoi òg / Dam bu chòir a bhith maiseach
Fear nach cumadh rithe riamh / Bonn a riaraicheadh ceart i.

Mharbhainn fiadh is dhèanainn iasgach / Le siabadh na slaithe.
Cha robh mìochuis ort riamh / Nach bu mhiann leam a chasgadh.

*Refrain: I am sick, sick, sick / I am sick and in low spirits
although I do not tell to others / what is the cause of my complaint.*

*I am like an old man who gets no esteem. / Though I do not see it
I am of no use under the sun / unless I call for a quart.*

*A poor husband for a young wife / who ought to be kept in style /
is a man who never provided her / With a single coin to give her proper satisfaction.*

*I could kill a deer and could fish / with the casting of the rod. /
You never were in any want / that I wouldn't willingly end.*

**135. N Gille du sugach [An gille dubh sùgach]
*The dark merry lad***



136. Chal oro iri hoirenan [Chall o ro ì ri hóireannan]



137. Nighean bhoighech an òrfhuil bhachullich
[Nighean bhòidheach an òrfhuil bhachallaich]
Lovely girl of the curled golden hair

Slowly

A nigh - ean bhòidh - each an òr - fhuilt bhach - all - aich, Nan gorm - shùil
 mìog - ach 'S nam mìn - bhas sneachd - a - gheal Gun siùbh - lainn
 réidh - leach is sléibh - tean Bhreat - ainne leat, Fo earr - adh
 sgaoilt - e de dh'aod - ach breac - ain orm. [S e...]

A nighean bhòidheach an òrfhuil bhachallaich / Nan gormshùil mìogach 's nam
 mìn bhas sneachda-gheal / Gun siùbh lainn rèidhleach is slèibhteann Bhreatainn leat,
 Fo earradh sgaoilte de dh'aodach breacain orm.

'Se siud an t-èideadh rin èireadh m'aigne-sa, / 'S mo nighean Ghàidhealach àlainn
 agam ann; / O bheul na h-oidhche gu soills' na madainne, / Gum b'ait nar sùgradh
 gun dùiseal cadail oirnn.

Bidh mise is Màiri gach là sna glacagan, / No 'n doire geugach nan eunan breaciteach
 / Bidh cuach is smeòrach ri ceòl 's ri caiseamachd, / 'S a' gabhail òrain le
 sgòrnain bhlasta dhuinn.

*Lovely girl of the curled golden hair / The smiling blue eyes and the smooth snowwhite
 hands; / I would roam the plains and mountains of Britain with you, in the free
 garb of tartan cloth.*

*That is the apparel which would raise my spirit, / with my Highland maiden so lovely
 in it. / From nightfall till the bright light of morning / Glad was our sporting without the
 heaviness of sleep.*

*Myself and Mary in the little glens daily, / Or in the branching woodland of the
 brightly-winged birds; / The gowk and mavis making triumphant music / and
 song-singing for us from melodious throats.*

138. Och ochan a ri nan digeadh in t' shí
 [Och ochan a rìgh, nan tìgeadh an t-sìth]
Oh dear, if only peace would come

Slow

Och och - an a rìgh nan tìg - eadh an t'sìth....
 Till an crodh laoch - ain 's gheibh thu bhean ghaol - ach Till an crodh laoch - ain
 's gheibh thu bhean bhòidh - each Till an crodh laoch - ain 's gheibh thu bhean ghaol - ach...
 till an crodh laoch - ain, gheibh thu bhean bhòidh - each Till an crodh bead - arr - ach,
 gheibh thu bhean bhead - arr - ach till an crodh bead - arr - ach, gheibh thu bhean bhòidh - each
 Till an crodh bead - arr - ach, gheibh thu bhean bhead - arr - ach
 Till an crodh, till an crodh, till an crodh, Dhòmh - aill

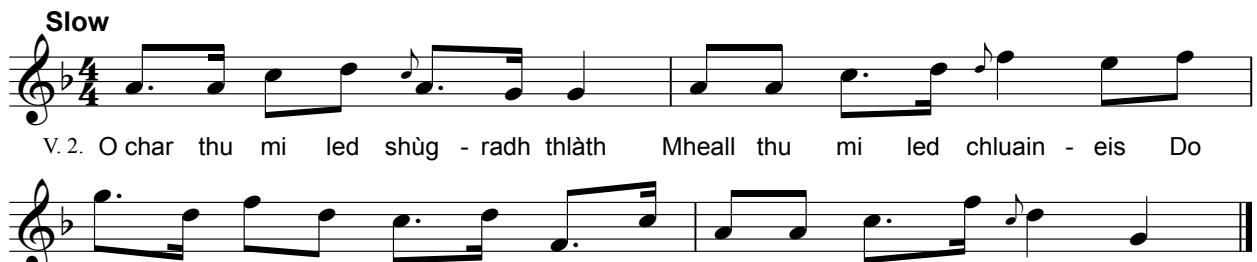
Till an crodh laochain 's gheibh thu bhean ghaolach
 Till an crodh laochain 's gheibh thu bhean bhòidheach
 Till an crodh laochain 's gheibh thu bhean ghaolach
 Till an crodh laochain gheibh thu bhean bhòidheach

Till an crodh beadarrach gheibh thu bhean bheadarrach
 Till an crodh beadarrach gheibh thu bhean bhòidheach
 Till an crodh beadarrach gheibh thu bhean bheadarrach
 Till an crodh Till an crodh Till an crodh Till an crodh, Dhòmhail

*Turn the cattle, my little hero, and you will get the lovely wife.
 Turn the bonnie cattle, my little hero and you'll get the bonnie wife
 Turn the bonnie cattle, and you'll get the lovely wife.
 Turn the bonnie cattle, you'll get the bonnie wife
 Turn the cattle, turn the cattle, turn the cattle, Donald.*

139. Mheal u mi le d' shugradh bá
 [Mheall thu mi led shùgradh bàth]
You enticed me with your foolish sporting

Slow



V. 2. O char thu mi led shùg - radh thlàth Mheall thu mi led chluain - eis Do
 chòmh - radh ciùin air cùl - aibh chàich A ghràidh, a rinn mo bhuair - eadh.

Fhleasgaich an fhuilt chraobhaich chais, / Òigear a' chùil dualaich,
 A fhleasgaich òig an òrhuil chais, / Gur e do mhaise bhuair mi.

O char thu mi led shùgradh thlàth, / Mheall thu mi led chluaineis;
 Do chòmhradh ciùin air cùlaibh chàich, / A ghràidh, a rinn mo bhuaireadh.

Gura mise tha gu galach; / Tha tamall on uair sin, O chuala mi gun tug thu gealladh /
 Do bhanarach na buaile.

*Young man of the curled and branching hair, youth of the ringletted locks,
 Young man of the curling golden hair, it is your beauty that has troubled me.*

*Since you loved me with your gentle play and deceived me with your charm,
 It was your quiet chatting, away from others, that enticed me, my love.*

*I am a tearful one: I heard some time ago that you had given a pledge
 To the milkmaid of the cattle-fold.*

140. Failt'a Phriunse [Fàilt' a' Phrionnsa]
The Prince's Salute

5

10

15

20

Fine

25 Var. 1st.

30

35

40

45

50

[Doubling]

5/4

5/4

5/4

5/4

5/4

D.C.

Var. 2.

[Doubling]

D.C.

Var. 3rd.

[6]

[Doubling]

[Trebling]

D.C.

141. S muladach a tha mi smi tearnadh go baile
[’S muladach a thà mi ’s mi tèarnadh gu baile]
Sad am I as I descend homewards



142. *[Unnamed air]*



143. Fàilte Shir Seumas Mac Dhòmhnaill

Salute to Sir James MacDonald

5

10

Fine.

Var. 1st.

15

[Doubling]

D.C.

Var. 2nd.

[Doubling]

D.C.

Var. 3

sim....

D.C.

[Doubling]

sim....

D.C.

Var. 4

D.C.

[Doubling]



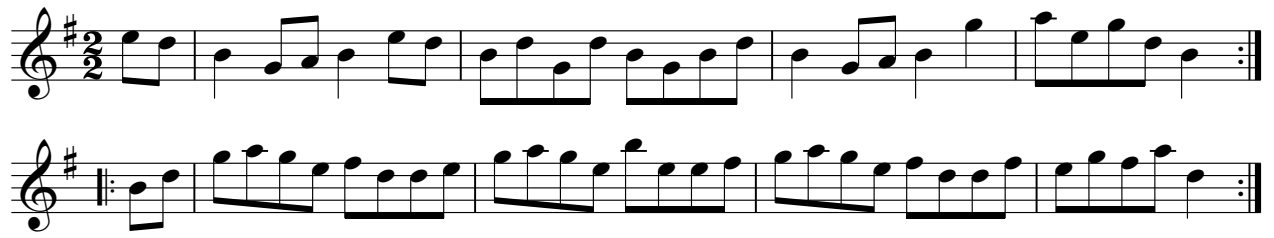
D.C.

Var. 5th.

[Doubling]

D.C. [al Fine]

144. Miss Ross's reel

145. [Unnamed]
MacLeod's Salute

Eight staves of music in 4/4 time. The key signature has one sharp (F#). The first staff contains four measures of music. The second staff contains four measures of music, with a measure number '5' above the first measure. The third staff contains four measures of music, with a measure number '10' above the first measure and the word 'Fine.' above the last measure. The fourth staff contains four measures of music, with a measure number '15' above the first measure and the word 'Var. 1st.' above the first measure. The fifth staff contains four measures of music, with triplets marked '[3]' above the first, second, and third measures. The sixth staff contains four measures of music. The seventh staff contains four measures of music, with the word '[Doubling]' above the first measure. The eighth staff contains four measures of music, with the word 'D.C.' above the last measure.

Var. 2nd.

[3] sim. ...]

D.C.

Var. 3rd.

D.C.

146. Uist Reel

5

1.

2.

10

147. Cumhe Mhichdintósich [Cumha Mhic-an-Tòisich]
MacIntosh's lament

First system of musical notation (measures 1-10). The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of eighth and quarter notes, with a fermata over the final note of the first measure.

Second system of musical notation (measures 11-20). The melody continues with eighth and quarter notes, including a fermata over the final note of the second measure.

Third system of musical notation (measures 21-30). The melody continues with eighth and quarter notes, including a fermata over the final note of the second measure.

Fourth system of musical notation (measures 31-40). The melody continues with eighth and quarter notes, including a fermata over the final note of the second measure.

Var. 2nd.

Musical score for Variation 2nd, featuring a continuous eighth-note melody in D major across ten staves. The notation includes various ornaments (wavy lines) and a section marked [Doubling] with a wavy line and a double bar line.

Var. 3rd.

Musical score for Variation 3rd, featuring a continuous eighth-note melody in D major across three staves. The notation includes a key signature change to E major (indicated by a wavy line and a double bar line) and a final note marked E?.

musical score for a piece from The Elizabeth Ross Manuscript, page 185. The score consists of eight staves of music in G major (one sharp). The first staff has a 'V' above the 11th measure and a 6/4 time signature change at the end. The second, third, fourth, fifth, and sixth staves are in 8/4 time. The sixth staff is marked '[Doubling]'. The seventh and eighth staves continue the melody. The piece ends with a double bar line on the eighth staff.

148. [Unnamed pibroch fragment]
 Blàr Gleann Sheile
The Battle of Glen Shiel

10

15

[Doubling of tripling]

20

25

D.C.

149. [Unnamed air]

Slowly

5

10

150. Huntsman Rest [by Joseph Mazzinghi]

4 5 2

15

Var. 1st

20

25 30

Var. 2nd.

35

40 45

Var. 3rd.

50

55 60

65 Var. 4th.

70 75

80 Var. 5th.

85

90 95

The musical score is written for a single melodic line in treble clef, with a key signature of one flat (B-flat). The time signature is 2/4. The piece consists of 95 measures. It begins with a four-measure rest, followed by a five-measure phrase. A double bar line with repeat dots appears after measure 10, followed by a two-measure rest. The melody continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are five variations marked: Var. 1st (measures 20-30), Var. 2nd (measures 35-45), Var. 3rd (measures 50-60), Var. 4th (measures 65-75), and Var. 5th (measures 80-90). The score ends with a final double bar line and repeat dots at measure 95.

2 100 105

110 Var. 7th. 115

120

125

Var. 8th. 130 135

140

145 Var. 9th. 3 3 3 150

Var. 10th. *p*

p

Var. 11th. *f*

Var. 12th. *p* *f*

p *f* *f*

Index of Tunes

In alphabetical order (using normalized spelling)

The number following the title indicates its position in the manuscript.

A chaorain, a chaorain	<i>Little peat, little peat</i>	7	88
A chur nan gobhar às a' chreig	<i>Putting the goats off the rock</i>	87	132
Air faillirin illirin uillirin ó		16	92
Àirigh nam badan	<i>The shieling of the little tufts</i>	88	132
Alasdair nan stòp	<i>Alasdair of the drinking vessels</i>	80	129
Alasdair sunndach, rùn nan caileagan	<i>Jolly Alasdair, choice of the girls</i>	50	113
Amadain ghòraich	<i>You Silly Fool</i>	10	89
A Mhàiri bhàn òg	<i>Fair young Mary</i>	38	104
A Mhàiri dhonn, bhòidheach dhonn	<i>Brown Mary, lovely Mary</i>	124	160
A Mhàiri mhìn mheall-shùileach dhubh	<i>Gentle Mary of the bewitching black eyes</i>	63	120
A nighean chinn duibh àlainn	<i>Girl of the lovely black hair</i>	14	90
An gabh thu bean, a Dhòmhnail?	<i>Will you take a wife, Donald?</i>	86	131
A-nochd gur faoin mo chadal dhomh	<i>Tonight my sleep is in vain</i>	71	125
Bà bà bà, mo leanabh	<i>Bà bà bà, my child</i>	91	135
Banarach dhonn a' chruidh	<i>Brown-haired milkmaid of the cattle</i>	109	148
Bàs Dhiarmaid	<i>The death of Diarmaid</i>	55	116
Bha mo nighean donn bhòidheach a' buain an eòrna an-dè mar rium	<i>Yesterday my pretty, brown-haired young girl was harvesting barley with me</i>	15	91
Bho thulaichean gu bealaichean	<i>From hillocks to passes</i>	62	119
Biodag air MacThòmais	<i>Thomson wears a dirk</i>	95	136
Biodag Dhòmhnail mhic Alasdair	<i>Dòmhnall MacAllister's dirk</i>	76	127
Blàr Gleann Sheile	<i>The Battle of Glen Shiel</i>	148	85
Briogais mhic Ruairidh	<i>MacRuairidh's breeks</i>	20	93
Bruachag an eas	<i>The bank of the waterfall</i>	69	124
Caidil gu lò	<i>Sleep till daybreak</i>	49	112
Cailleach liath Ratharsair	<i>The grey hag of Raasay</i>	75	127
An Calmanach	<i>MacCalmain / Murchison</i>	107	146
Calum a' Ghlinne	<i>Calum of the Glen</i>	120	158
Cath Mhànuis	<i>Mànus' battle</i>	57	117
Ceann dubh d'ilis	<i>Faithful black head</i>	64	120
Cha bhi mi buan 's tu bhith bhuam	<i>I won't last if you're away from me</i>	68	124
Chad fhuair mise e'n cadul a-raoir [Cha d'fhuair mise an cadal a-raoir]	<i>I did not get any sleep last night</i>	111	150
Chall o ro ì ri		136	170
Chan eil cadal orm fhèin	<i>I am not sleepy</i>	97	138
Chan iongnadh na gillea bhith sireadh do phòg	<i>No wonder the lads look for your kisses</i>	121	159
Cho fad 's a chaidh cliù na rèil tuath	<i>As far as the fame of the North Star has gone</i>	122	160

Chunnacas bàta làidir daraich <i>A strong oaken boat was seen</i> 126	162
Chunnaic mi 'n damh donn 's na h-èillean <i>I saw the brown stag and the hinds</i> 45	108
Chunnaic mise brùadar <i>I saw a dream</i> 110	149
Chunnaic mise mo leannan 's cha do dh'aithnich i an-dè mi <i>I saw my love and she did not recognize me yesterday</i> 39	105
Coir' a' Cheathaich <i>The misty corrie</i> 99	139
Coire 'n Easain <i>Corrienessan</i> 58	118
Crodh Chailein <i>Colin's cattle</i> 1	83
Cuir sa chiste mhòir mi <i>Put me in the big chest</i> 83	130
Cuir sa chiste mhòir mi <i>Put me in the big chest (another sett)</i> 84	131
Cumha Mhic-an-Tòisich <i>MacIntosh's lament</i> 147	183
Cumha Shir Tormod MhicLeòid <i>A lament for Sir Norman MacLeod</i> 43	106
Dòmhnall àlainn a' tighinn <i>Elegant Donald coming</i> 8, 79	88
	&128
Dòmhnall dròbhair (a reel) 74	127
Dòmhnall Seadha is Mairghread <i>Donald Shaw and Margaret (Donald Shaw's Margaret)</i> 72	126
Duan Fhraoich <i>The song of Fraoch</i> 56	116
Dubhshuileach na h-oidhche <i>Dark-eyed one of the night</i> 54	115
Fail il ó ro, fail il ó 117	155
Faillirin illirin uillirin ó 16	92
Fàilte a' Phrionnsa <i>The Prince's salute</i> 140	174
Fàilte Fir Cheann-Loch-Mùideart <i>Salute to the laird of Kinlochmoidart</i> 133	167
Fàilte Shir Seumas Mac Dhòmhnail <i>Salute to Sir James MacDonald</i> 143	178
Feasgar Luain is mi air chuairt <i>On a Monday evening, out for a stroll</i> 37	103
Fhir a' bhàta <i>na ho ro èile Oh boatman...</i> 115	153
Gaol Iain tàilleir <i>The love of John the tailor</i> 30	99
Gilleann an fhèilidh <i>The killed lads</i> 3	85
An gille dubh ciardhubh <i>The dark sultry lad</i> 2	84
An gille dubh sùgach <i>The dark merry lad</i> 135	170
Gille firri ferregi 36	102
An gille guanach <i>The merry lad</i> 96	137
Gur trom trom a tà mi <i>Heavy, heavy (sad) am I</i> 44	107
Haing il haing u 85	131
Halle ho ì 18	93
<i>Harris Reel</i> 65	121
Hill ó ro ma dhealaich sinn <i>Oh, if we parted</i> 112	150
Hithill ùthill agus hó 89	133
Ho bà mo leanabh 17	92
Hó ró leanainn thu <i>Oh, I would follow you</i> 127	163
Ho ró mar thà mi is gun tu làmh rium <i>Ho ró for my plight, since you are not beside me</i> 66	122
Ho ró mo chuid chuideachd thu <i>Oh, you are my own comrade</i> 4	86
Ho ró mo nighean dubh ghuannach <i>Ho ró my dark-haired airy girl</i> 116	154
<i>Huntsman Rest</i> 150	187
Irinn àrainn ù ho ró 101	141
Iseabail òg an òrfhuilte bhuidhe <i>Young Isabel of the golden yellow hair</i> 100	140
<i>John MacEachainn's big tune</i> 82	130
Lachlainn dubh <i>Dark-haired Lachlan</i> 5	87
Luinneag Mhic Leòid <i>MacLeod's lilt</i> 48	111
Lurga mhòr a' mheallain <i>The big foot of the sweet/deceitful one</i> 94	136
Ma bhuannaich thu nighean ghrinn <i>If you won a pleasant girl</i> 25	95
<i>MacLeod's salute</i> 145	181

Màiri laghach <i>Lovely Màiri</i>	119	157
Mhàiri dhonn bhòidheach dhonn	124	161
Mheall thu mi led shùgradh bàth <i>You enticed me with your foolish sporting</i>	139	173
Mi fèin agus tu fèin, a ghille òig <i>Myself and yourself, young lad (A jig)</i>	60	119
<i>Miss Jeffrey's reel</i>	29	98
<i>Miss Maclean's reel</i>	9	88
<i>Miss Maria Maclean of Coll's Reel</i>	12	89
<i>Miss Mary ... (?)</i>	40	105
<i>Miss Ross's reel</i>	144	181
Na mnathan air an daoraich <i>The women on the spree</i>	77	128
Mo cheist an tighearna <i>My love is the lord</i>	34	102
Mo chion air fear a' chùil cheutaich <i>I love the man with the comely tresses</i>	103	142
Moch sa mhadainn 's mi dùsgadh <i>Early in the morning as I awoke</i>	113	151
Mo nighean dubh na tràig mi <i>My black-haired girl, do not abandon me</i>	104	143
Mòrag	27	97
Mòr, nighean a' ghiobarlain <i>Mòr, daughter of the gaberlunzie man</i>	118	156
Mo rùn geal òg <i>My fair young love</i>	131	165
Mo shopanach ministir <i>My silly wisp(?) of a minister</i>	129	164
<i>Mr Mackay's</i>	23	94
<i>Mrs MacLeod of Talisker's reel</i>	11	89
Nach dèan thu an cadal, a chuilein 's a rùin? <i>Won't you sleep, my darling, my love?</i>	108	147
Nighneag a' chùil duinn, nach fhan thu? <i>Girl of the brown tresses, won't you stay?</i>	52	114
Nighean bhàn a' mhuilleir <i>The miller's fair-haired daughter</i>	22	94
Nighean bhòidheach an òrfhuil bhachallaich <i>Lovely girl of the curled golden hair</i>	137	171
Nighean donn bhòidheach <i>Beautiful brown-haired maiden</i>	6	87
Nighean donn na buaile <i>Brown-haired girl of the cattle-fold</i>	106	145
Nighean dubh nan caorach <i>Dark girl of the sheep</i>	53	114
Nighean dubh nan gealchas <i>Dark girl of the white feet</i>	21	93
Ò, càite a bheil thu, rùin? <i>Oh where are you, my love?</i>	125	162
Och ochan a rìgh, nan tìgeadh an t-sìth <i>Oh dear, if only peace would come</i>	138	172
Och! mar tha mi 's mi nam aonar <i>Alas for my plight, as I am so lonely</i>	47	110
An oidhche bha na gobhair againn <i>The night we had the goats</i>	73	126
Òran do Iain Breac MacLeòid <i>A song to John MacLeod of Dunvegan</i>	102	141
Òran tàlaidh <i>Cradle song</i>	19	93
Òran tàlaidh <i>Cradle song</i>	123	161
Piobair Mhic Ghille Chaluim <i>MacLeod of Raasay's piper</i>	92	134
Robaidh dona gòrach <i>Wicked, foolish Robbie</i>	132	166
An robairneach gaolach <i>The beloved ruffian</i>	31	99
'S ann mun taca seo an-dè <i>It was around this time yesterday</i>	130	164
'S cianail mi 's mi air m'aineol <i>I am sad in a strange land</i>	67	123
'S fad tha mi 'm ònaran <i>Long have I been alone</i>	114	152
Siud an duine dealbhach <i>There goes the handsome man</i>	93	136
'S muladach a tà mi 's mi 'n-diugh air àird a' chuain <i>I am sorrowful today out here on the sea</i>	46	109
'S muladach a thà mi 's mi teàrnadh gu baile <i>Sad am I as I descend homewards</i>	141	177
Soiridh slàn do na gillean <i>Farewell to the lads</i>	13	90
'S trom leam an àirigh <i>I find the shieling a difficult place</i>	51	113
'S trom mo cheum an dèidh mo leannain <i>My step is heavy after my sweetheart</i>	33	101
'S tu m'anam is m'fheudail <i>You are my love and my darling</i>	98	138
Suirghe na h-ite duibhe <i>The black feather courtship</i>	24	94
An tàillear odhar <i>The dun-coloured tailor</i>	81	130

Tapadh le Mac Dhùghaill <i>Thanks to MacDougall (?)</i>	128	163
Thàinig an gille dubh 'n-raoir don bhaile so <i>The black-haired lad came to this place last night</i>	26	96
Tha mi fo chùram 's mo rùn gam [thrèigsinn] <i>I am troubled as my love abandons me</i>	32	100
Tha mi tinn tinn tinn <i>I am sick, sick, sick</i>	134	168
Thèid mi thairis <i>I will go over</i>	90	134
<i>The three girls of Portree</i>	41	106
Thog am bàta na siùil <i>The boat has raised the sails</i>	28	98
Uilleam buidhe a' pòsadh <i>Yellow-haired William marrying</i>	78	128
<i>Uist Reel</i>	146	182
<i>Unnamed</i>	35	102
<i>Unnamed air</i>	5	87
<i>Unnamed air</i>	42	106
<i>Unnamed air</i>	105	144
<i>Unnamed air</i>	142	177
<i>Unnamed air</i>	149	186
<i>Unnamed - (A-nochd gur faoin mo chadal dhomh Tonight my sleep is in vain)</i>	71	125
<i>Unnamed (a reel)</i>	59	118
<i>Unnamed (a reel)</i>	61	119
<i>Unnamed (Jig)</i>	70	124
<i>Unnamed (John MacEachainn's big tune)</i>	82	130
<i>Unnamed (Luinneag Mhic Leòid MacLeod's lilt)</i>	48	111
<i>Unnamed pibroch fragment (Blàr Gleann Sheile The Battle of Glen Shiel)</i>	148	186