The Kilberry Book
of
Ceol Meadhonach.

A. A. Macfarlane-Grieve
2nd High L. D.
Aldershot October 1917



Angus A. Macfarlane-Grieve,
Univ. Coll. Durham,
1911.

THE KILBERRY BOOK

OF

CEOL MEADHONACH

Compiled and Edited

BY

Captain JOHN CAMPBELL, of Kilberry,

AND

ARCHIBALD CAMPBELL, Indian Civil Service.

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A. A

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NOTE.

It had been the intention of the Editors to dedicate this work to their father, the late JOHN CAMPBELL, of Kilberry, whose love for this class of music was their principal incentive to the study of it.

He died while the book was in the press.



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INTRODUCTION.

THE music of the Highland bagpipe is usually said to be divided into three categories: Ceol Mor, the "big music" or Piobaireachd; Ceol Beag, the "little music," that is quicksteps and dance music, and Ceol Meadhonach, the "middle music," which lies between the other two, and consists of such tunes as are neither constructed in the measure of Piobaireachd, nor adapted for the quick march or the dance.

Ceol Meadhonach comprises most of the simple primitive airs of the Highlands. It is probably the oldest form of Highland bagpipe music, and for many centuries was perhaps the principal form, until the MacCruimen school had perfected the development of that most remarkable of all musical products, the Piobaireachd.

The heyday of the Piobaireachd seems to have lasted up to the '45. The proscription dealt it a blow, from which it has never recovered, but the bagpipe itself survived as the special musical instrument of drilled Highland regiments, with the natural result that the quickstep came into prominence, possibly for the first time. After 1780 Piobaireachd was kept alive spasmodically, first by means of competitions organised by the Highland Society, and through the few survivors of the old piping families, who had remained in the service of their hereditary chiefs, and later on by a more extended system of competitions for valuable money prizes. Ceol Meadhonach was probably lost sight of at the moment when piping outside the regiments began to depend upon the competitions for its vitality.

Within the last thirty years an enormous national reaction

in favour of the bagpipe has taken place, and has brought with it a new class of Ceol Beag, consisting of marches and dance tunes, which have been composed, and are played, not for marching or for dancing, but solely for exhibition and competition purposes. This kind of music is immensely popular at the present moment. Its proper execution demands the highest technical skill, and many people are inclined for that reason to consider it the highest expression of pipe music. But, in spite of its undoubted fascination, it is probably too artificial and unreal ever to become classical.

The effect of the new spirit on Ceol Mor has not been so marked. The art of composing appears to have gone from us for ever, and the old music is still engaged in a struggle for bare existence. Nevertheless several causes have been at work during the last few years, which may, it is hoped, bring about a revival of Piobaireachd playing for its own sake.

In the meantime Ceol Meadhonach has remained almost unnoticed. The active enthusiast, whose interest inclines him towards the musical side of the Celtic renaissance, and to pipe music in particular, is absorbed in the rescue and preservation of the Piobaireachd. The popular taste is for "competition" Ceol Beag, preferably rendered by several pipers playing in concert.

In the hope of drawing attention to the fact (as they believe it to be) that Ceol Meadhonach is a separate and interesting branch of pipe music, which of late years has been most unreasonably neglected, the editors have resolved to issue the present work, containing some of the most characteristic tunes known to them. They have been encouraged to do so by the fact that these airs, when played even by such mediocre performers as themselves, meet with the approval of Highland audiences.

Perhaps it will be objected that many of the airs were never intended to be played on the pipes, because, in the form in which they are nowadays set to songs, they extend beyond the compass of the pipe chanter. It may be so. But the editors believe that pure Highland music cannot be out of place on a purely Highland instrument, and they have therefore ventured to arrange for the pipes several favourite melodies, which they have no other means of rendering. It is not impossible that some, at least, of such melodies were originally derived from pipe tunes.

The settings are the best that the editors have heard, or in the airs, which they have adapted, the best that they could make. Where a song has no second part, they have added what they consider an appropriate variation. Otherwise they have only diverged from the air, as they have heard it sung, when forced to do so by the exigencies of the pipe scale.

The names given are those by which the editors know the tunes. Possibly some of them are incorrect, but to fix the authentic name of every pipe tune is a well-nigh impossible task.

Regarding the method of playing little need be said. There is no class of pipe music which affords more scope for individual taste. A practice in some vogue nowadays is to play airs of this nature in parts. It has not, however, been thought necessary to print "seconds," as any piper can evolve these for himself.

The present work is not intended to be a compendium of Ceol Meadhonach. Generally speaking, tunes known to have been composed in entirety during the last few years have not been included, *The badge of Scotland*, No. 34, being practically the only exception. The editors have purposely omitted several fine airs, which have appeared in recent publications, and with which they were not previously acquainted. They have also left out *Lord Lovat's lament* and some other tunes of like nature, because they are familiar to almost every piper in a universal fixed style.

For the sources from which the airs now presented have been acquired reference should be made to the notes at the end of the volume. In these the editors have, they hope, made acknowledgment in every case where they are indebted to others for assistance or inspiration. They will be extremely grateful for any further information regarding the history or correct nomenclature of the tunes, or for any criticisms on the settings. And should the book reach a second edition, all such help will be acknowledged in the revised notes.

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NOTE.—Where a tune has a Gaelic name, an alternative name in English is given. Such alternative is not in every case a literal translation of the original, but, unless otherwise indicated in the notes, has a definite reference to it.

Number	Name.	Alternative.
1	Cumha Fhinn, ...	Ossian's lament for his father.
2	Creag ghuanach, ...	The hawk that swoops on high.
3	When the battle is over.	
4	The Forty and twa.	
5	Muile nam mòr-bheann, ..	Mull of the mountains (1st sett).
6	Muile nam mòr-bheann, ..	Mull of the mountains (2nd sett).
7	An t-eilean Muileach, ...	The isle of Mull.
8	Is toigh leam a' Ghaidhealtachd,	I love the Highlands.
9	Faill-ill-ó agus hó ro éile, ..	The brown haired lad.
10	'Ghruagach dhonn, ...	The brown haired lassie.
11	Mo rùn geal, dileas, ...	My faithful fair one.
12	Chì mi na mòrbheanna, ..	The mist covered mountains.
13	Dùthaich nan craobh, ...	The land of the trees.
14	Faillirin illirin, ...	Not the swan on the lake.
15	Fear a' bhata, ...	The boatman.
16	Mo chailin dileas, donn, ..	My faithful brown haired lass.
17	Gun chrodh gun aighean, ..	The tocherless lass.
18	Mairi bhàn òg, ...	Fair young Mary (1st sett).
19	Mairi bhàn òg, ...	Fair young Mary (2nd sett).
20	Bha mi'n de'm Beinn Dòbhrain,	Yesterday I was on Ben Doran.
21	Cumha Ruairidh Mhoir, ..	Lament for Rory Mor.
22	An cluinn thu 'leannain', ..	Hearken, my love.
23	Mo dhachaidh, ...	My home.
24	Ho rò, lion do ghloinne, ..	Ho, fill your glass.
25	Cha till mi tuille, ...	I return no more.
26	Bodach na moigean, ...	The carle with the footless stockings.
27	Nameless.	
28	The Highland emigrant.	
29	Bodach nam briogais, ...	The carles with the breeks.
30	Loch Duich.	
31	The maid of Islay.	
32	Ben Doran.	
33	Ho ró mo nighean donn bhoidheach,	My bonny brown haired maiden.
34	Suaicheantas na h-Alba. ..	The badge of Scotland.
35	Théid mi dhachaidh chrò Chinn-t-sàile, ...	We will return home to Kintail.
36	The death of the chief.	
37	The sword of the chief of Islay.	
38	The braes of Rannoch.	
39	The true lover's lament.	
40	The slow Atholl march.	
41	The Flowers of the Forest.	
42	Lochaber no more.	
43	The green hills of Tyrol.	

Name.
An cluinn thu leannain', ..
An t-eilean Muileach, ...
Ben Doran, ...
Bha mi'n de'm Beinn Dòbhrain,
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Bodach nam briogais, ...
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Chì mi na mòrbheanna, ..
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Cumha Fhinn, ...
Cumha Ruairidh Mhoir, ..
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Faill-ill-o agus hó ro éile, ..
Faillirin illirin, ...
Fair young Mary (1st sett), ..
Fair young Mary (2nd sett), ..
Fear a' bhata, ...
'Ghruagach dhonn, ...

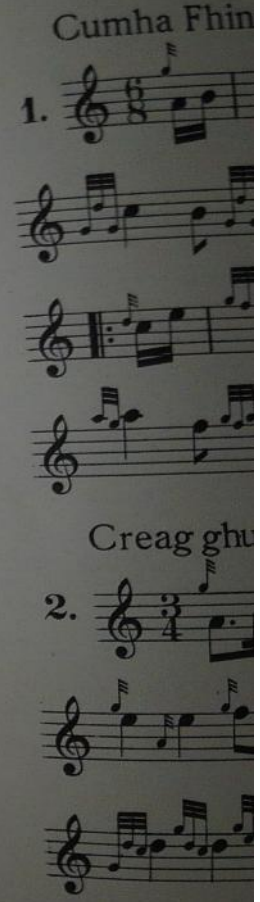
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The death of the chief, ..	.. ..	36	18

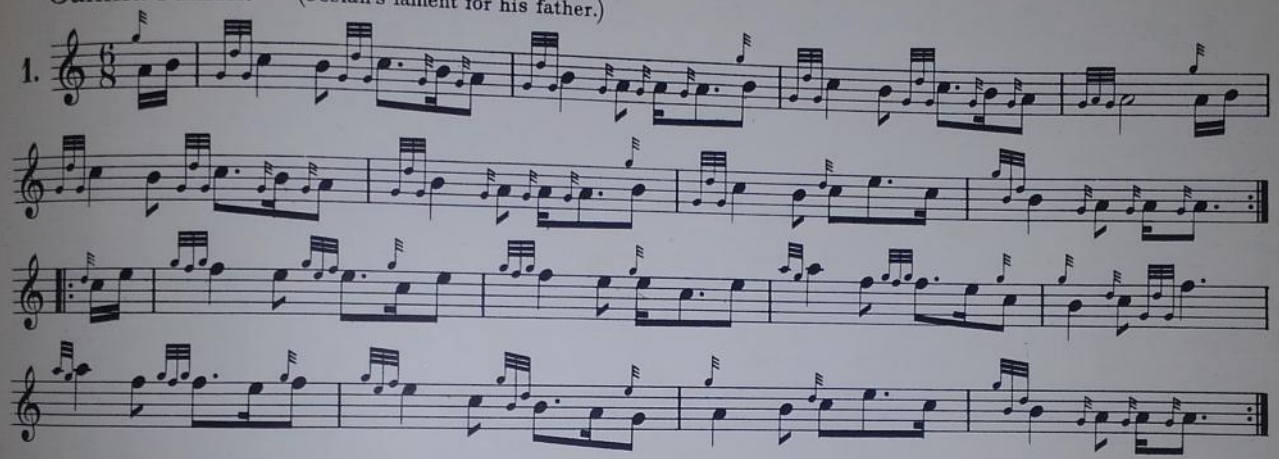
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The tocherless lass, ...	Gun chrodh gun aighean, ..	17	9
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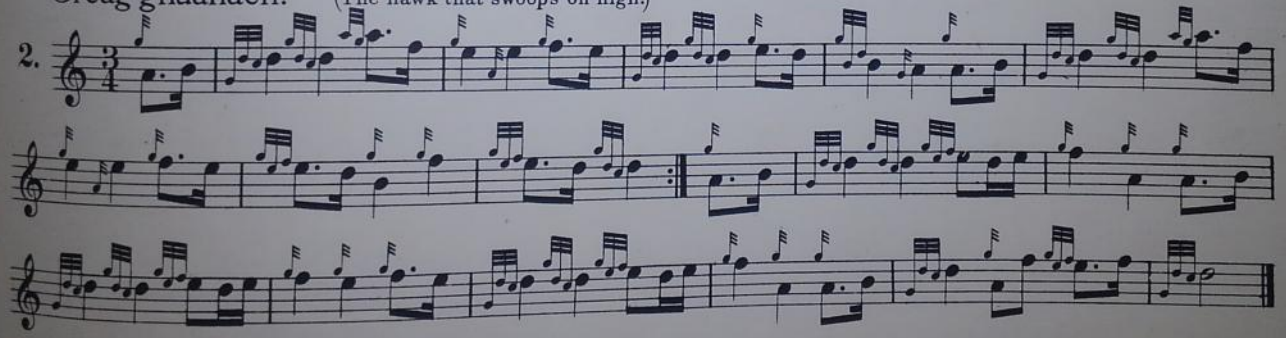
Cumha Fhinn. (Ossian's lament for his father.)

1.



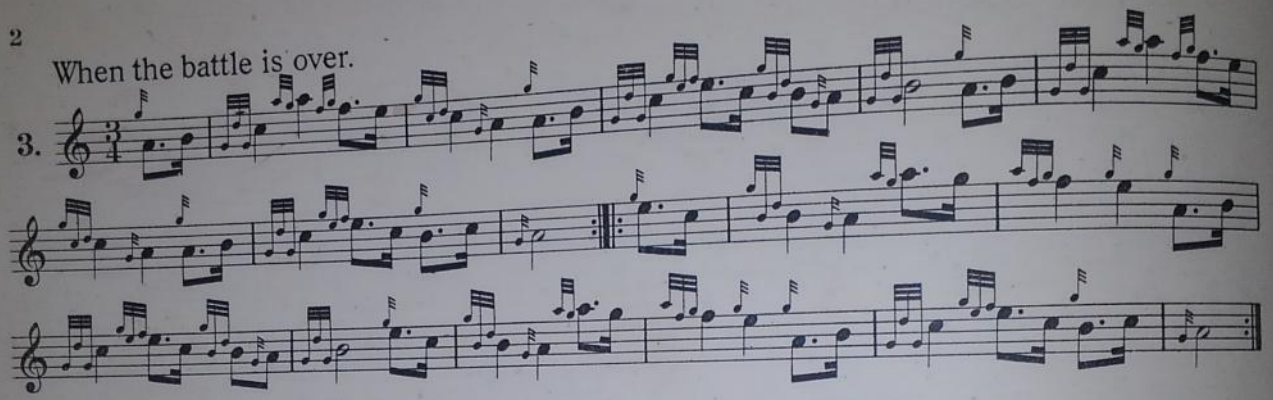
Creag ghuanach. (The hawk that swoops on high.)

2.



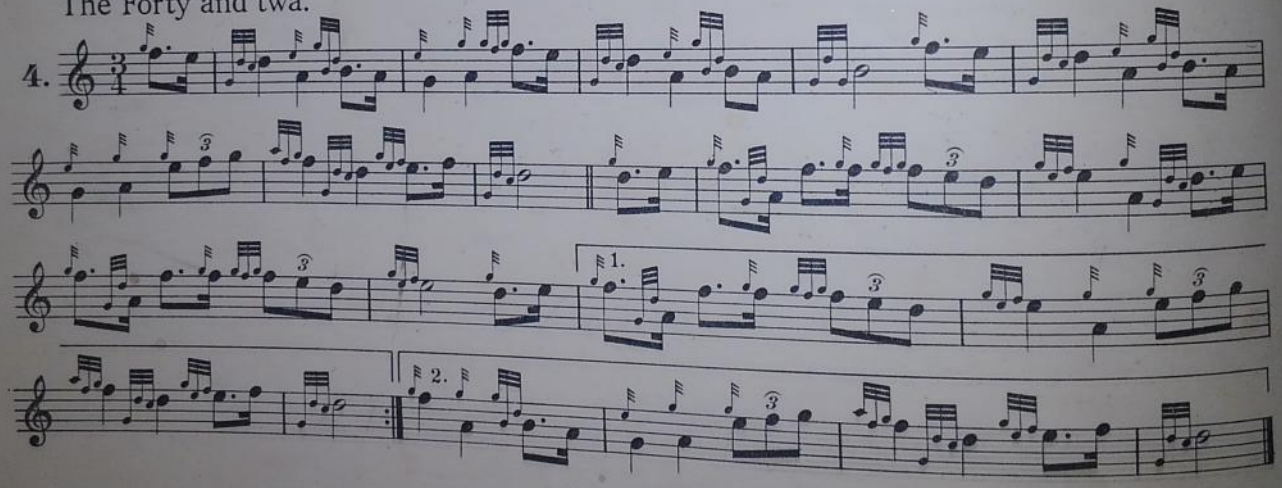
When the battle is over.

3.



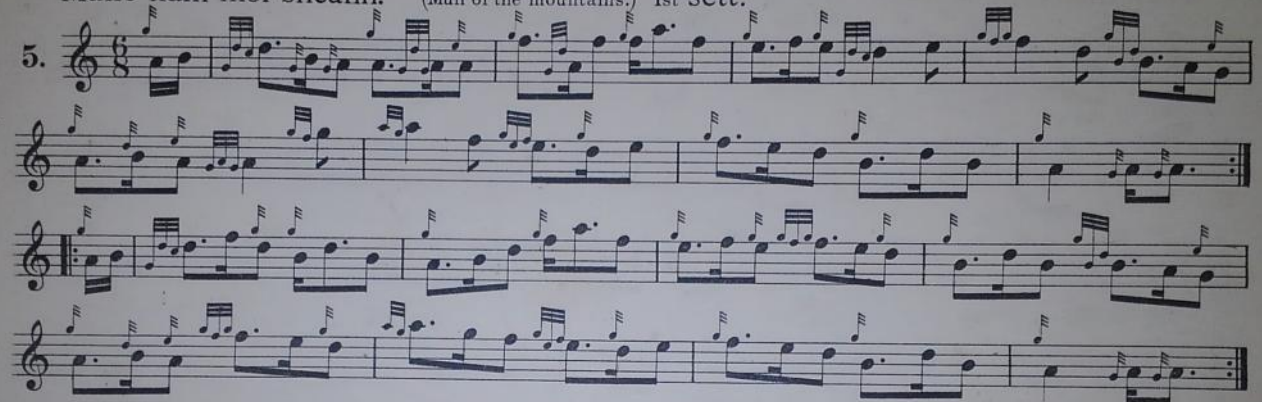
The Forty and twa.

4.



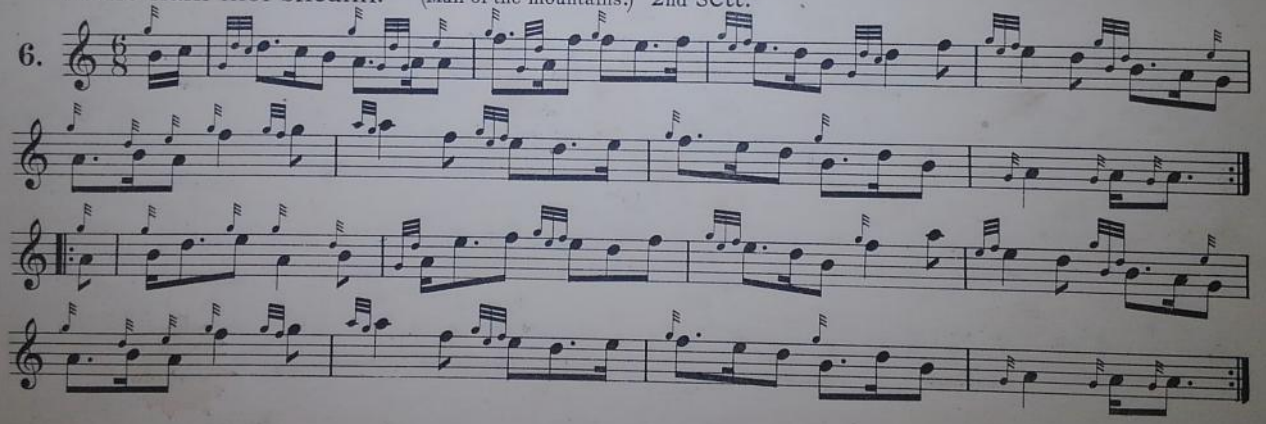
Muile nam mòr-bheann. (Mull of the mountains.) 1st sett.

5.
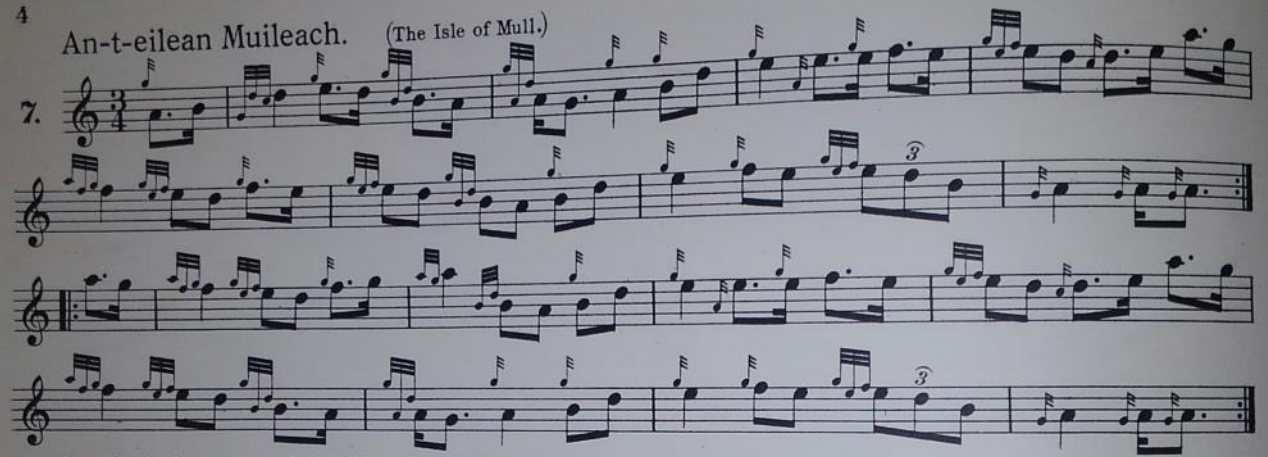


Muile nam mòr-bheann. (Mull of the mountains.) 2nd sett.

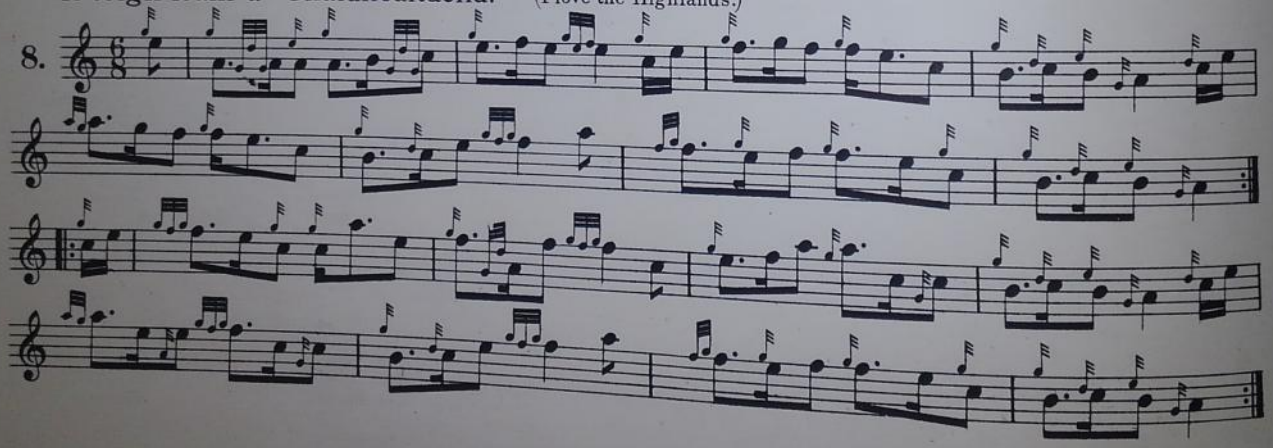
6.



7. An-t-eilean Muileach. (The Isle of Mull.)

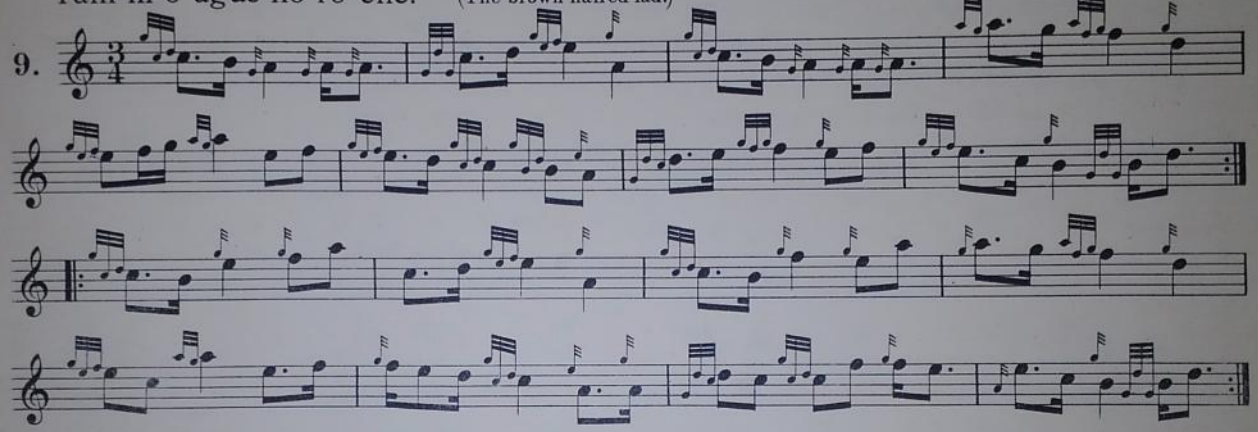


8. Is toigh leam a' Ghaidhealtachd. (I love the Highlands.)



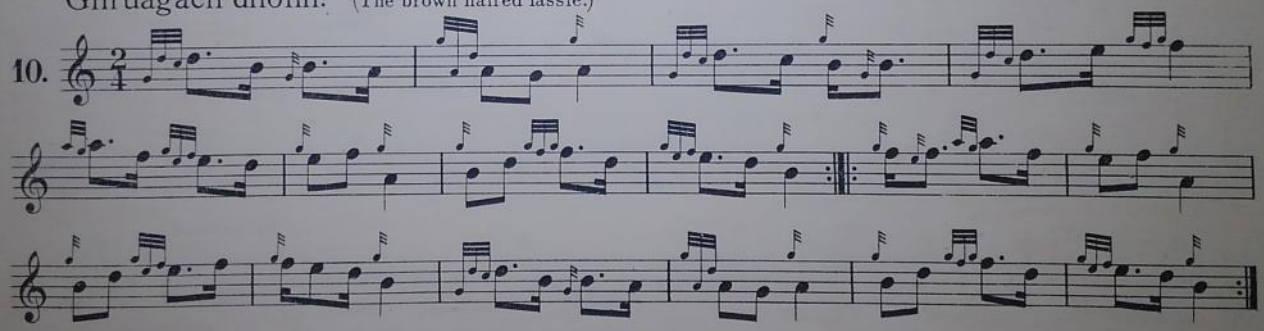
Faill-ill-ó agus hó ro éile. (The brown haired lad.)

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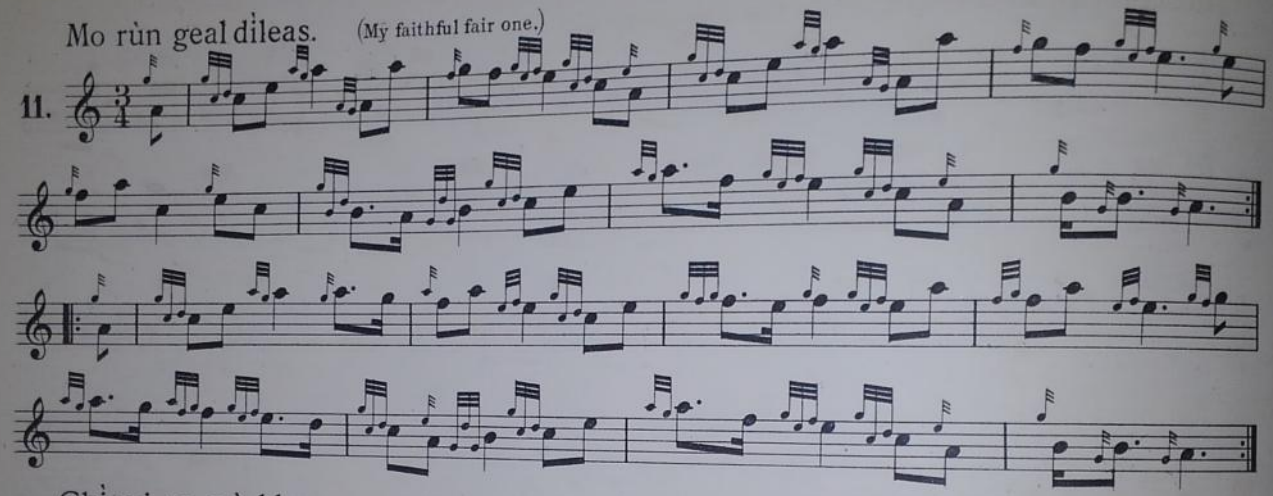
'Ghruagach dhonn. (The brown haired lassie.)

10.



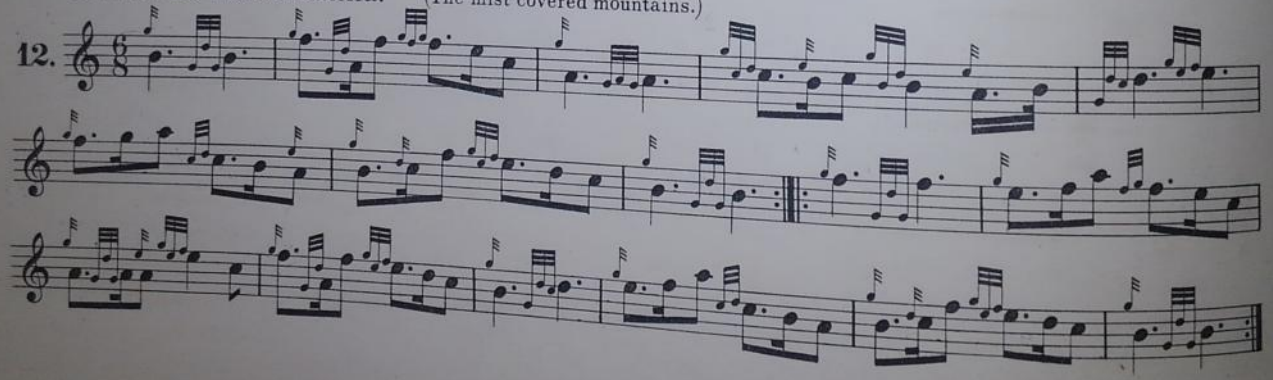
Mo rùn geal dìleas. (My faithful fair one.)

11.



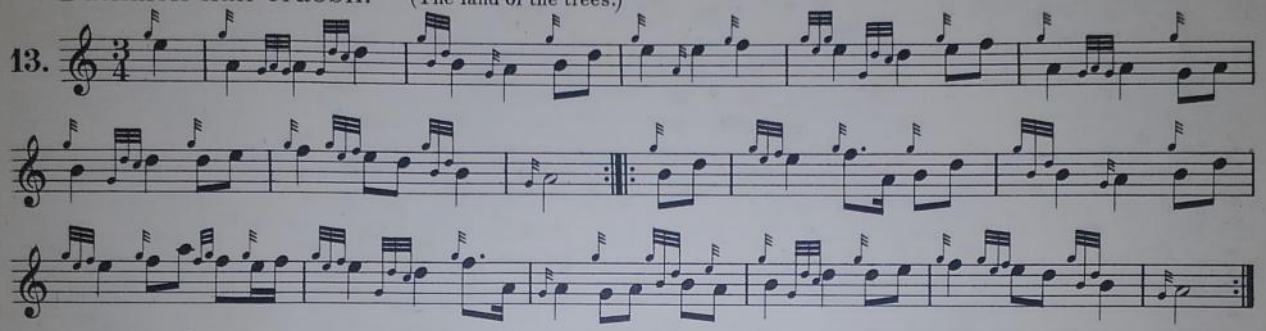
Chì mi na mòrbheanna. (The mist covered mountains.)

12.



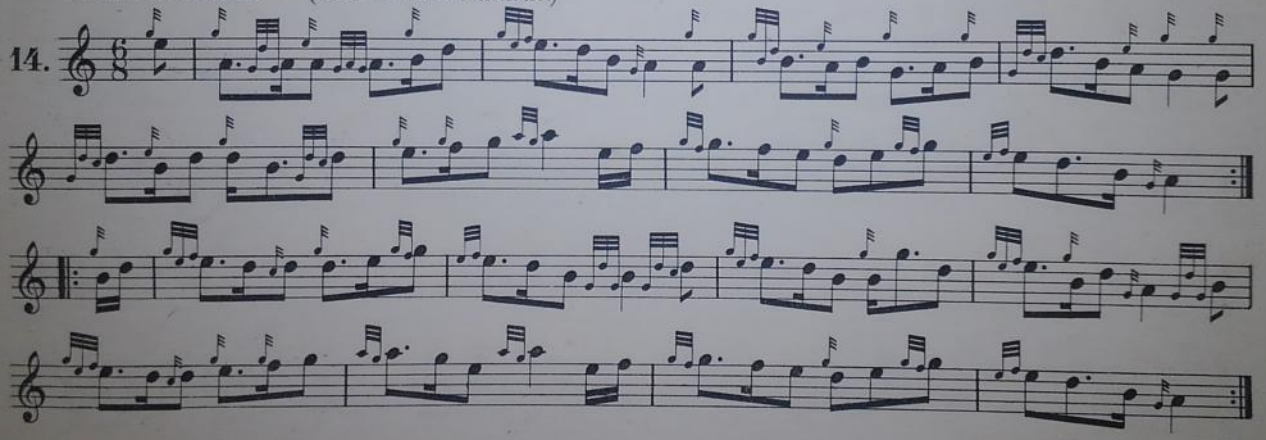
Dùthaich nan craobh. (The land of the trees.)

13.



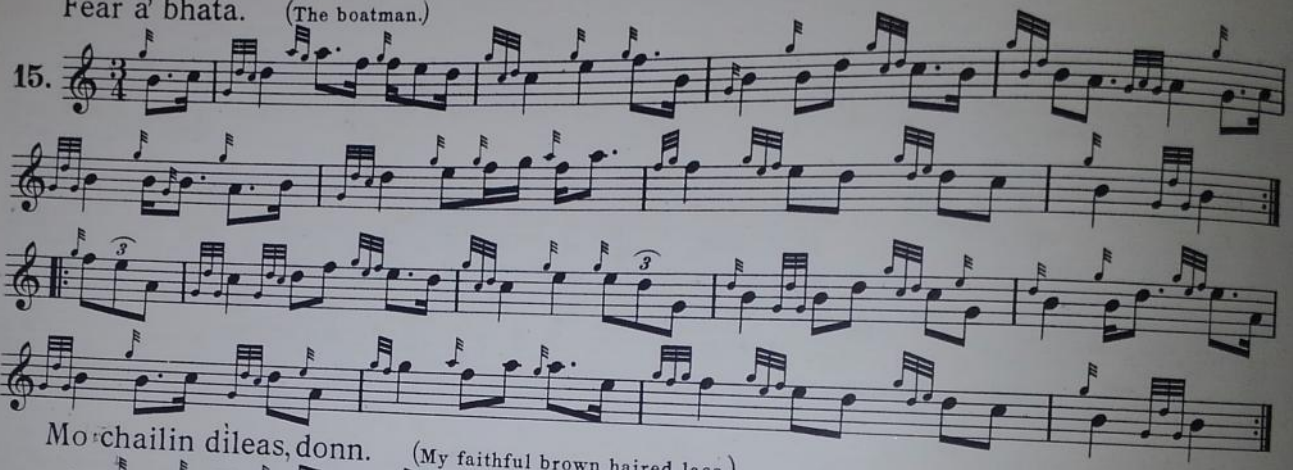
Fàillirin ìllirin. (Not the swan on the lake.)

14.



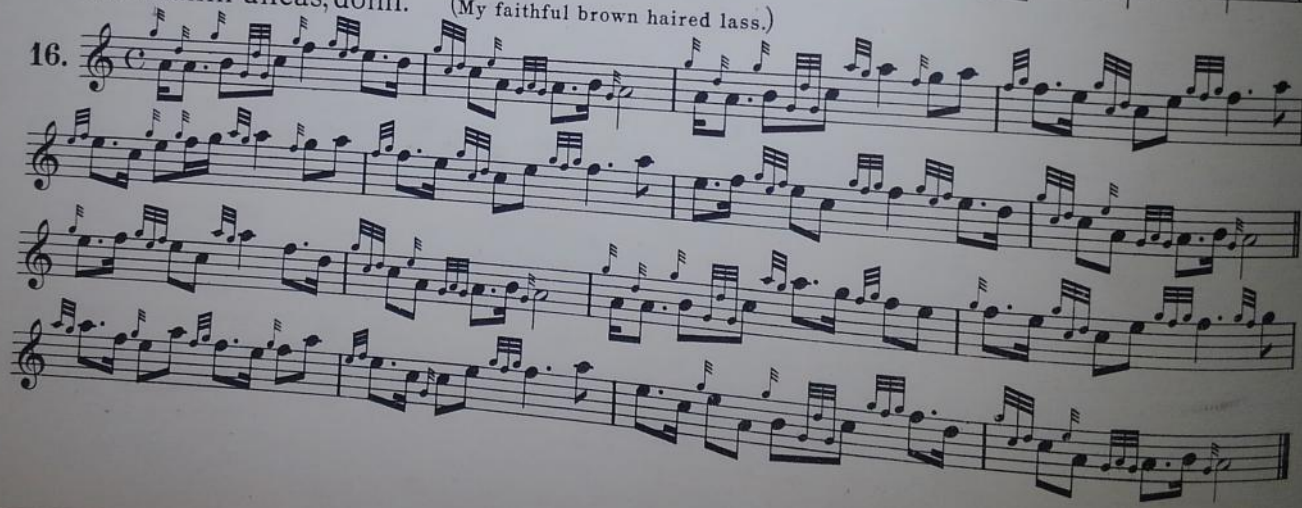
Fear a' bhata. (The boatman.)

15.



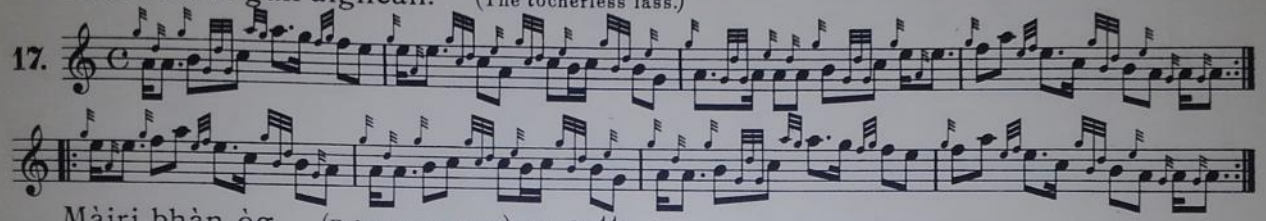
Mo chailin dileas, donn. (My faithful brown haired lass.)

16.



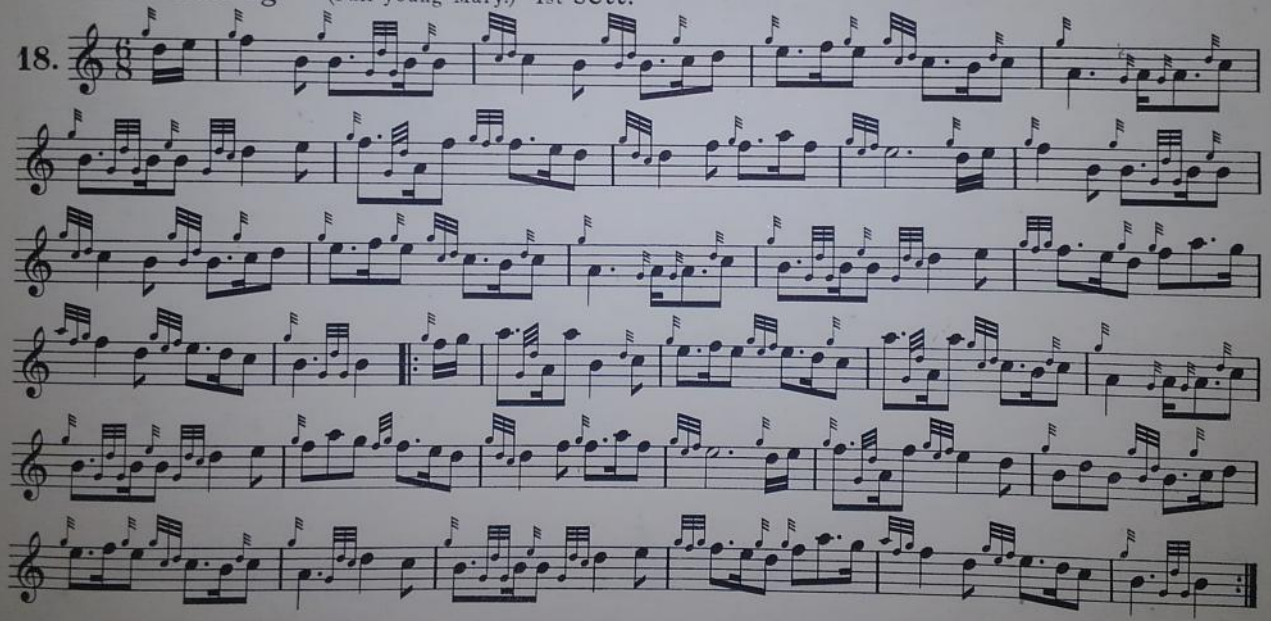
Gun chrodh gun aighean. (The tocherless lass.)

17.

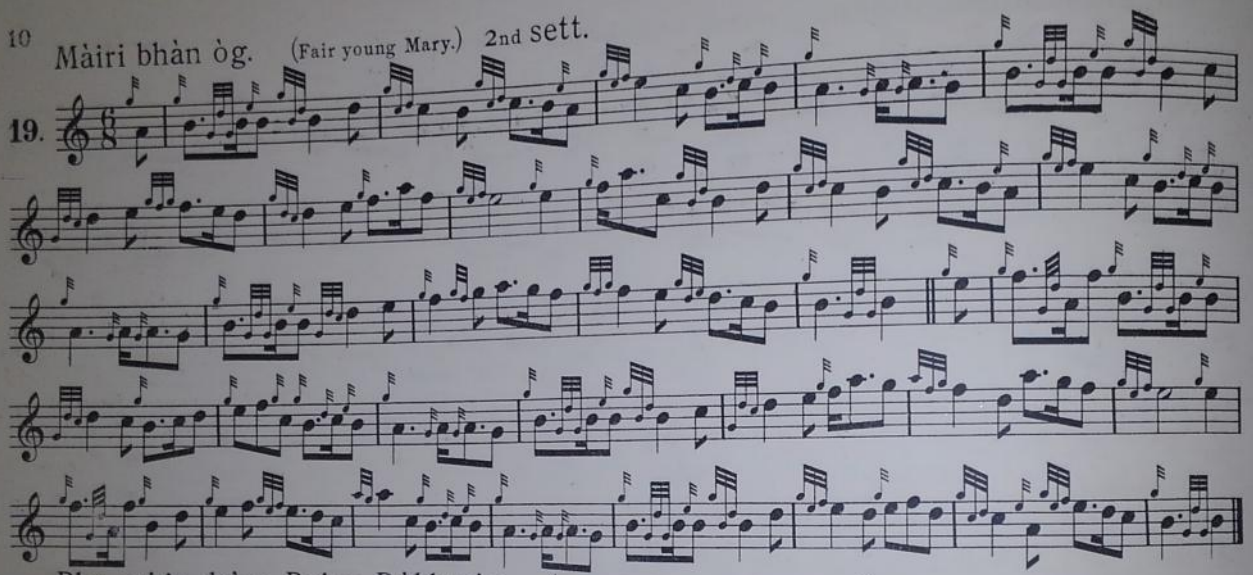


Màiri bhàn òg. (Fair young Mary.) Ist sett.

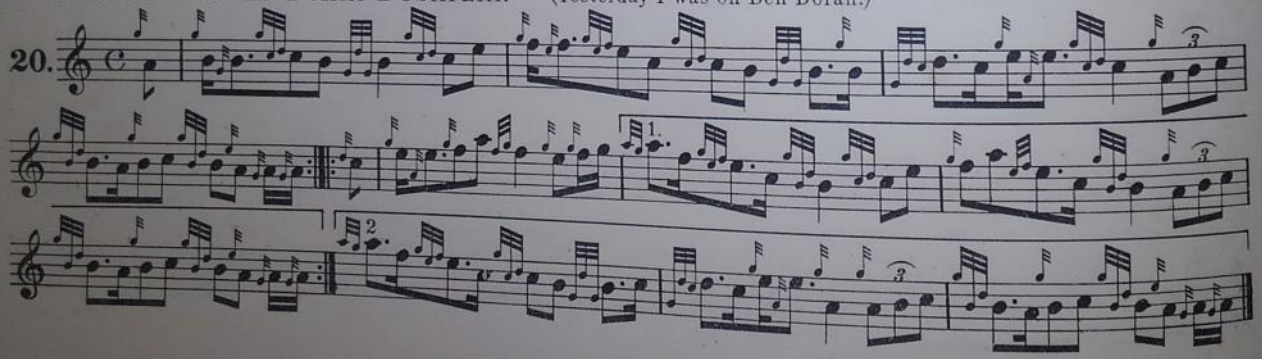
18.



19. Màiri bhàn òg. (Fair young Mary.) 2nd sett.

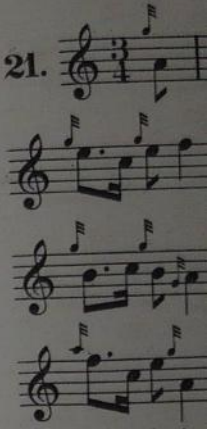


20. Bha mi 'n de' m Beinn Dòbhrain. (Yesterday I was on Ben Doran.)



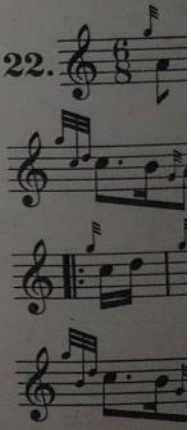
Cumha Ru

21.



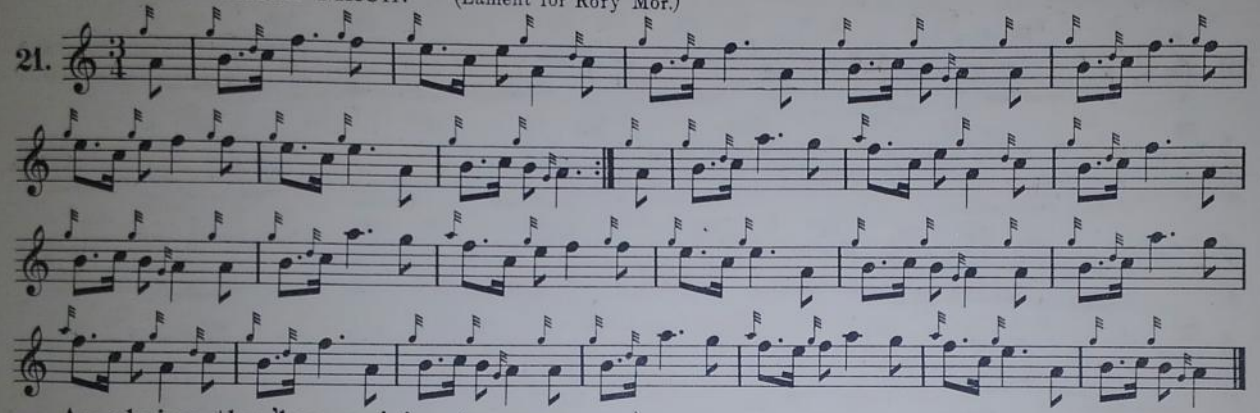
An cluin

22.



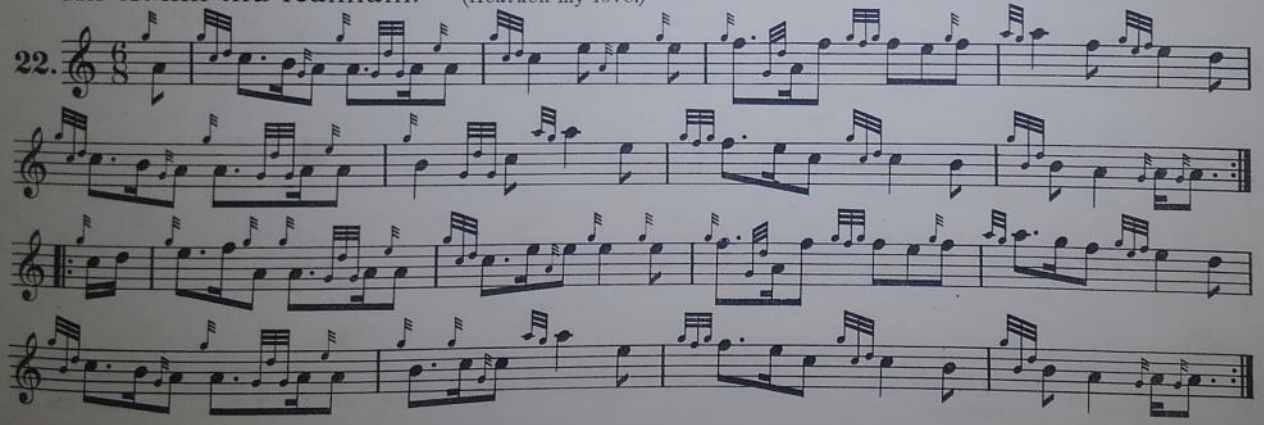
Cumha Ruairidh Mhoir. (Lament for Rory Mor.)

21.
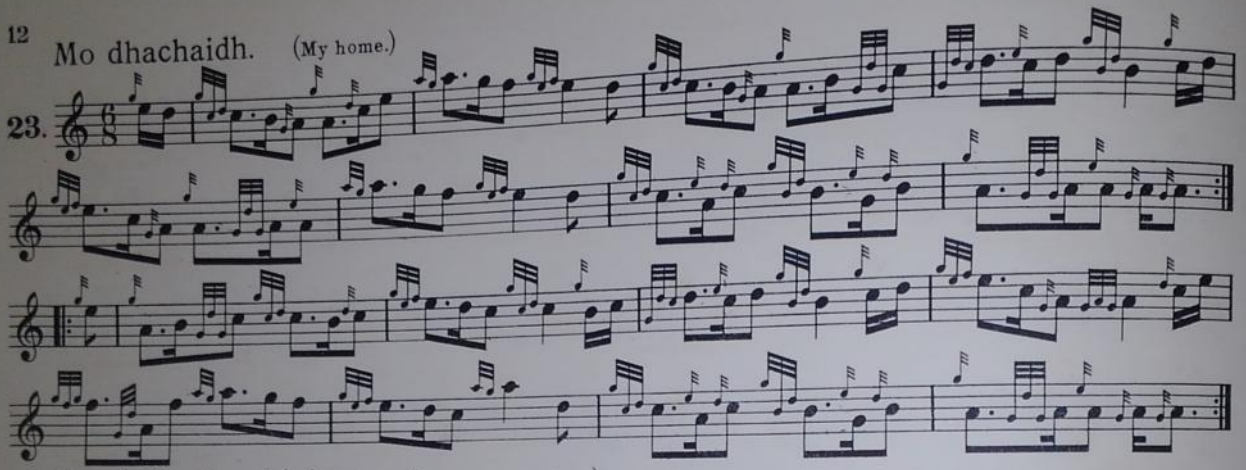


An cluinn thu 'leannain'. (Hearken my love.)

22.



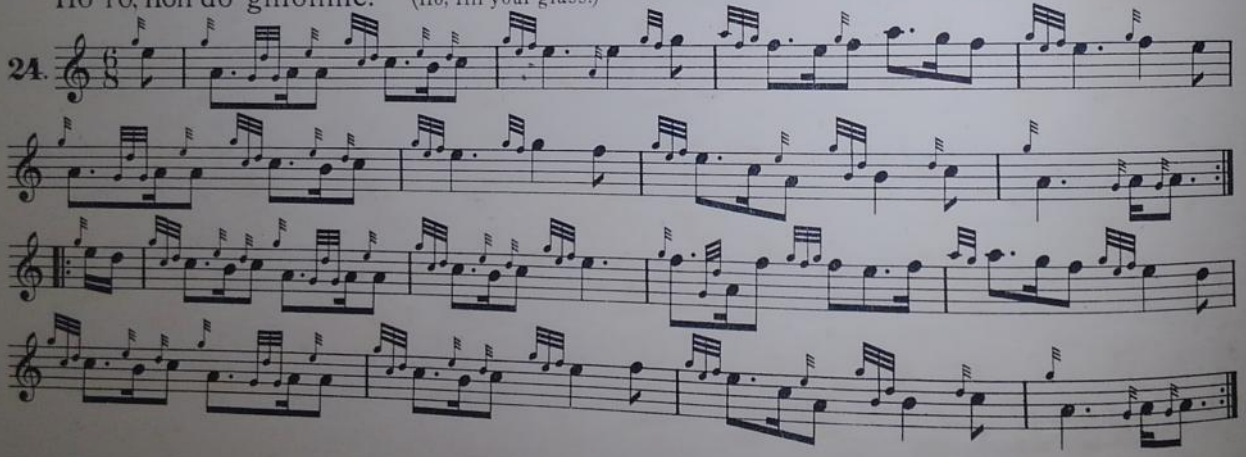
Mo dhachaidh. (My home.)

23.



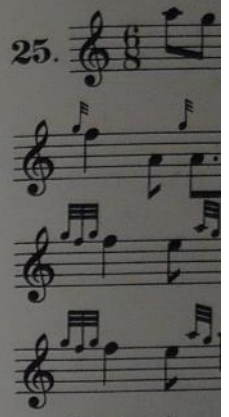
Ho ró, lion do ghloinne. (Ho, fill your glass.)

24.



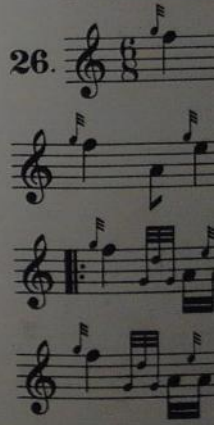
Cha till m

25.



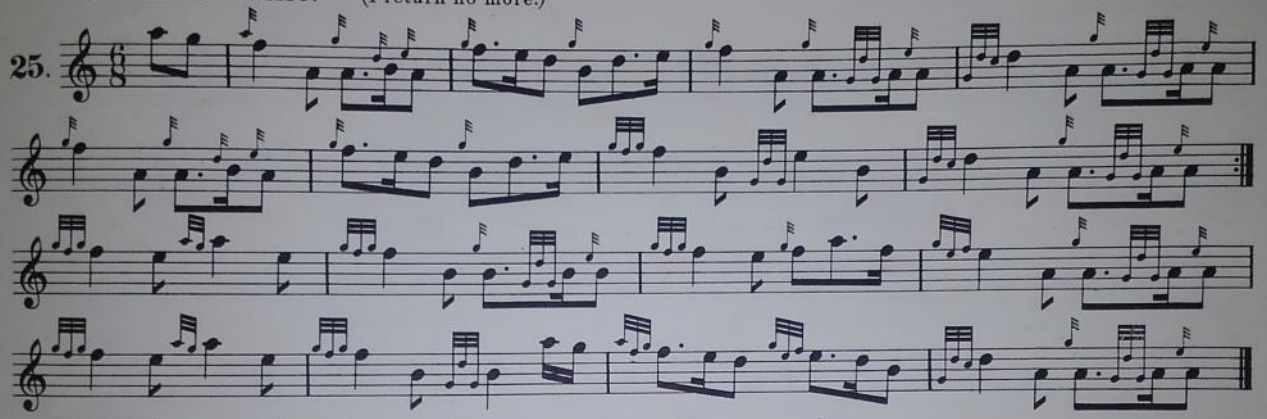
Bodach na

26.



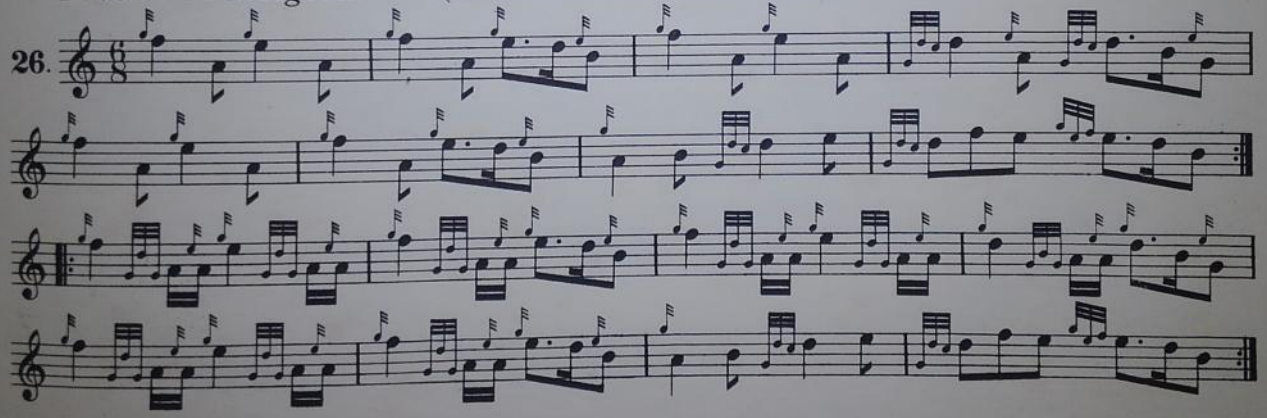
Cha till mi tuille. (I return no more.)

25.



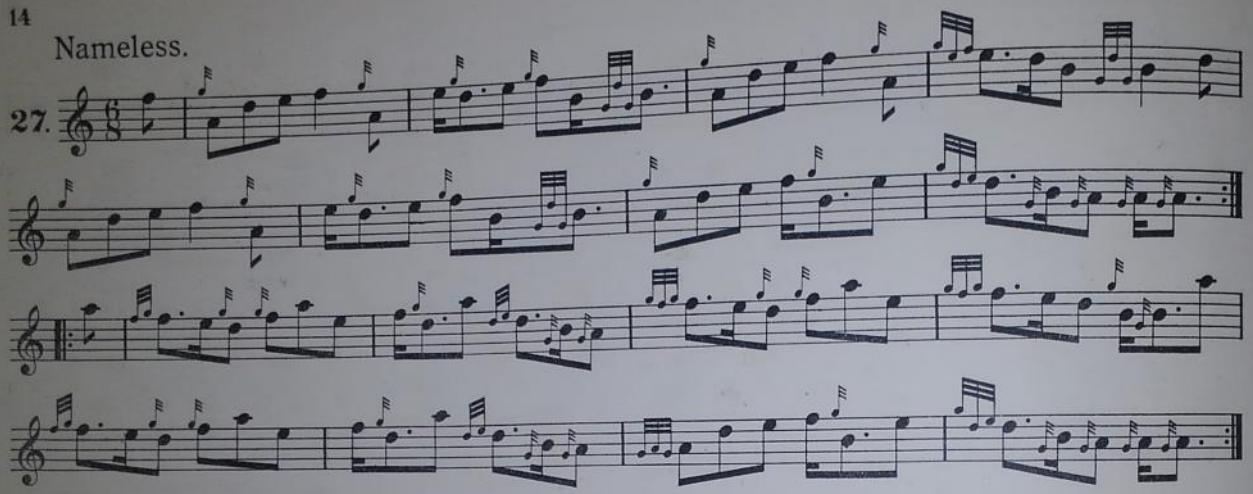
Bodach na moigean. (The carle with the footless stockings.)

26.



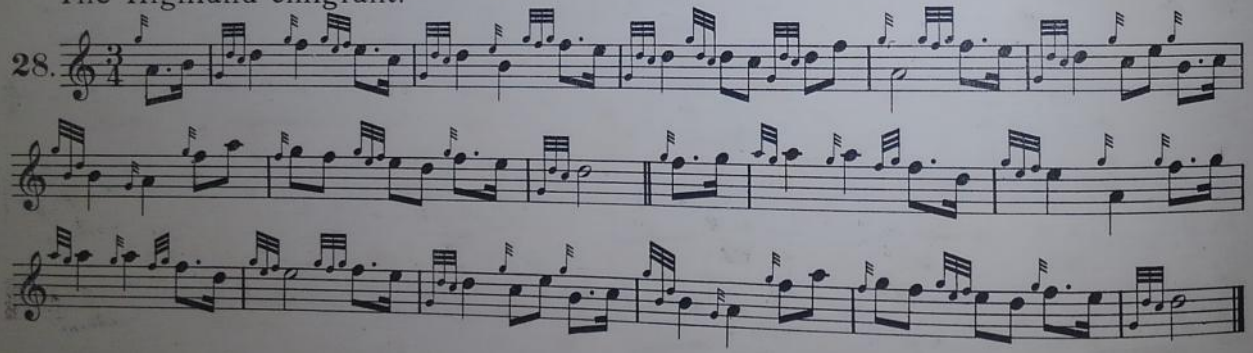
Nameless.

27.



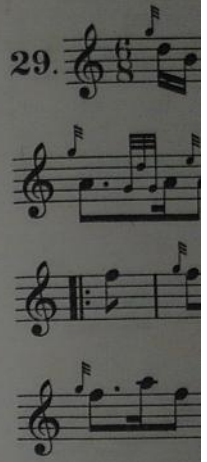
The Highland emigrant.

28.



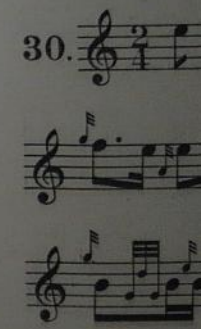
Bodach n

29.



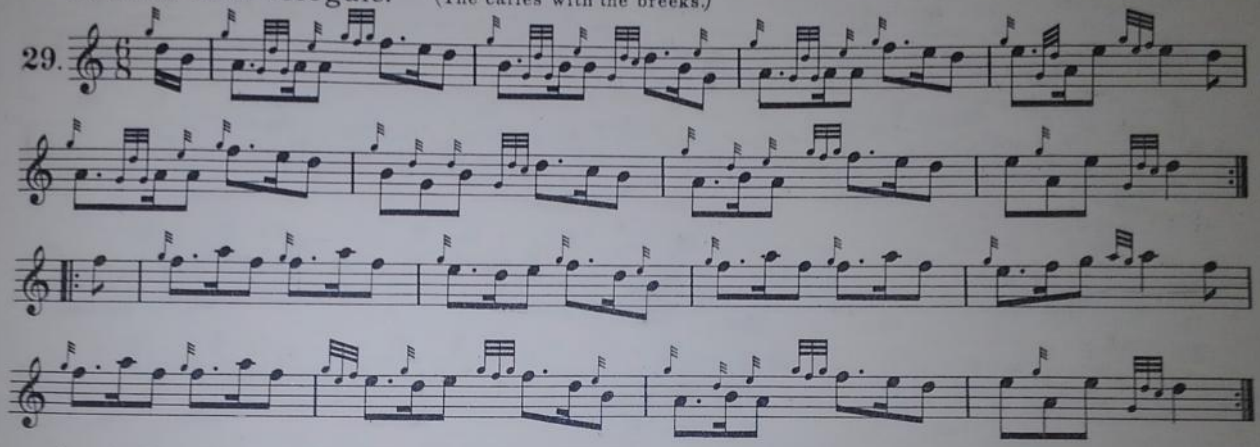
Loch D

30.
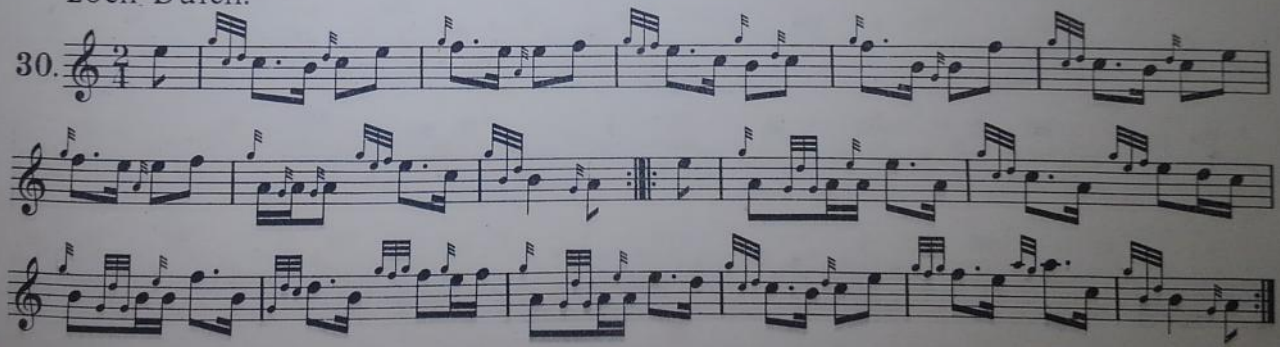


Bodach nam briogais. (The carles with the breeks.)

29.



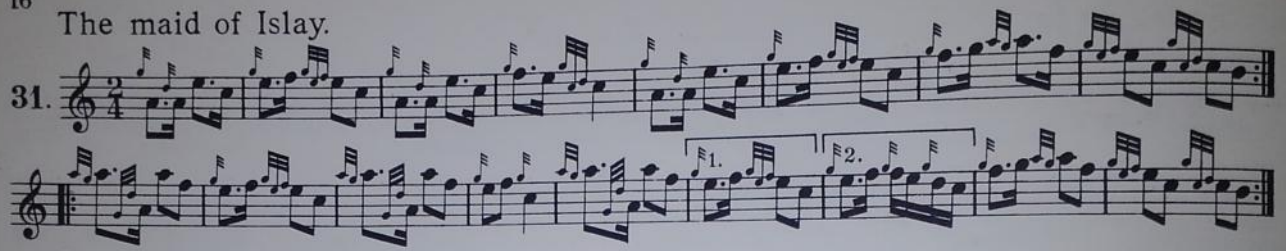
Loch Duich.

30.



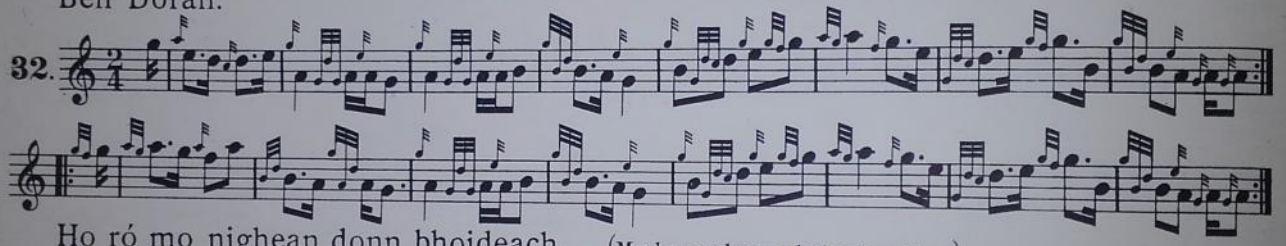
The maid of Islay.

31.



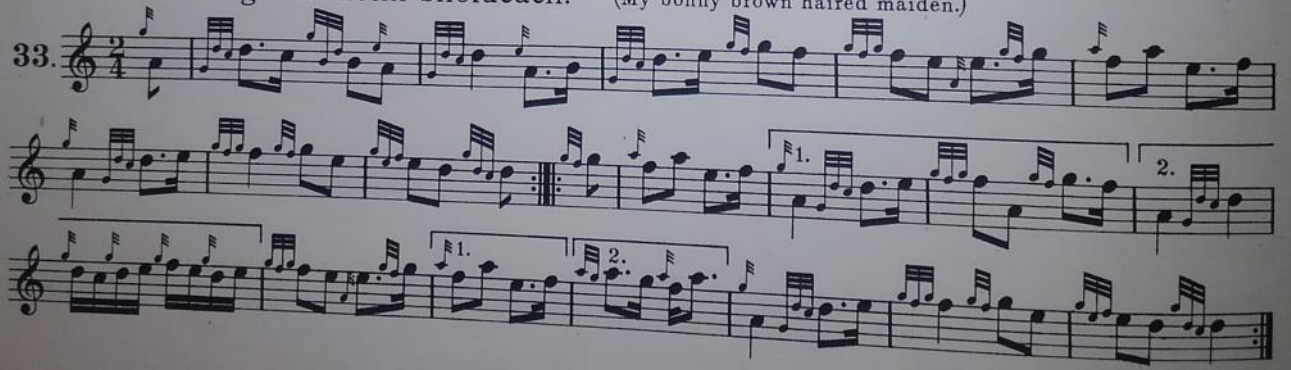
Ben Doran.

32.



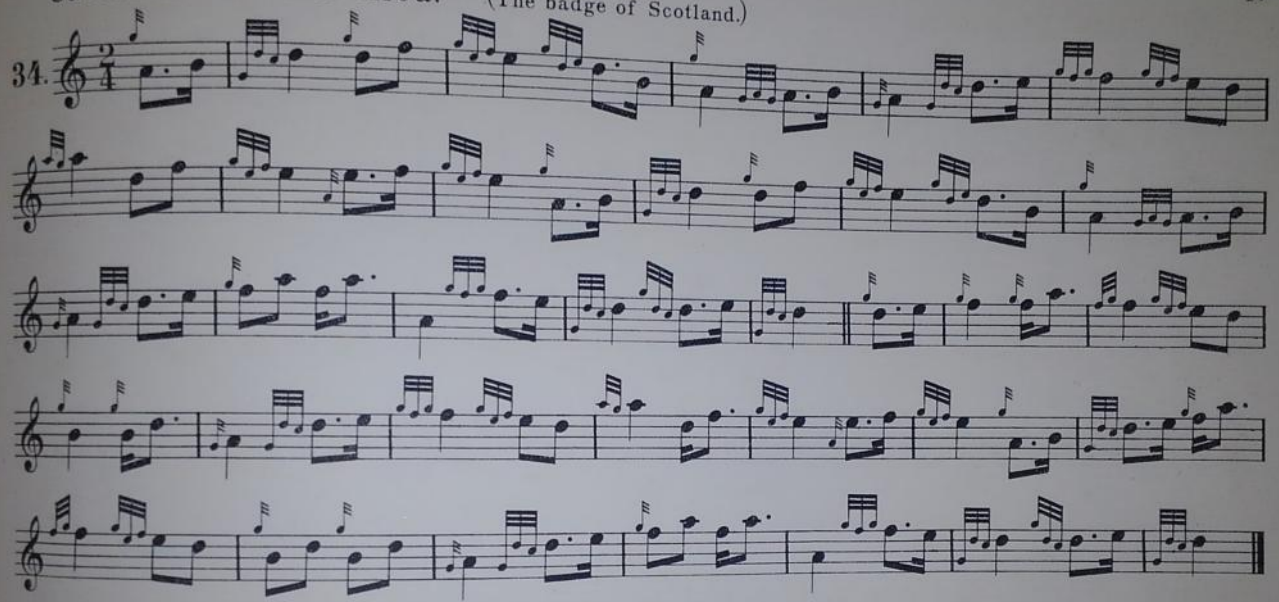
Ho ró mo nighean donn bhoideach. (My bonny brown haired maiden.)

33.
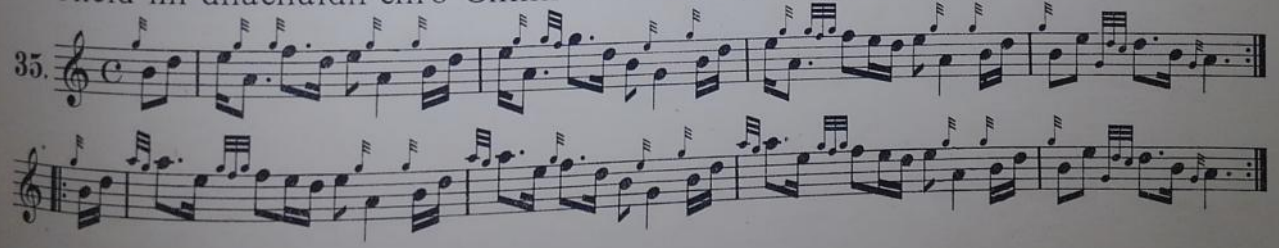


Suaicheantas na h-Alba. (The badge of Scotland.)

34.



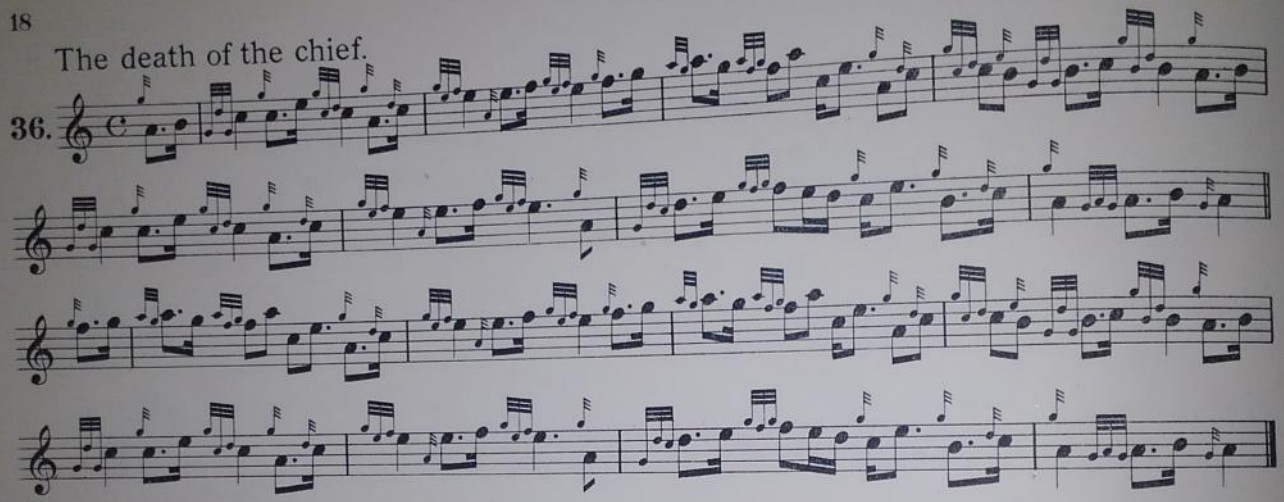
Théid mi dhachaidh chrò Chinn-t-sàile. (We will return home to Kintail.)

35.



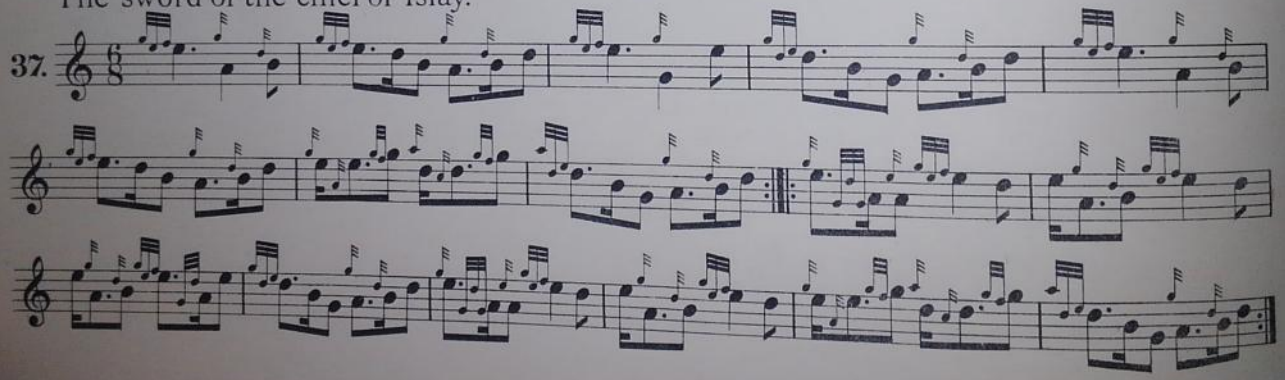
The death of the chief.

36.



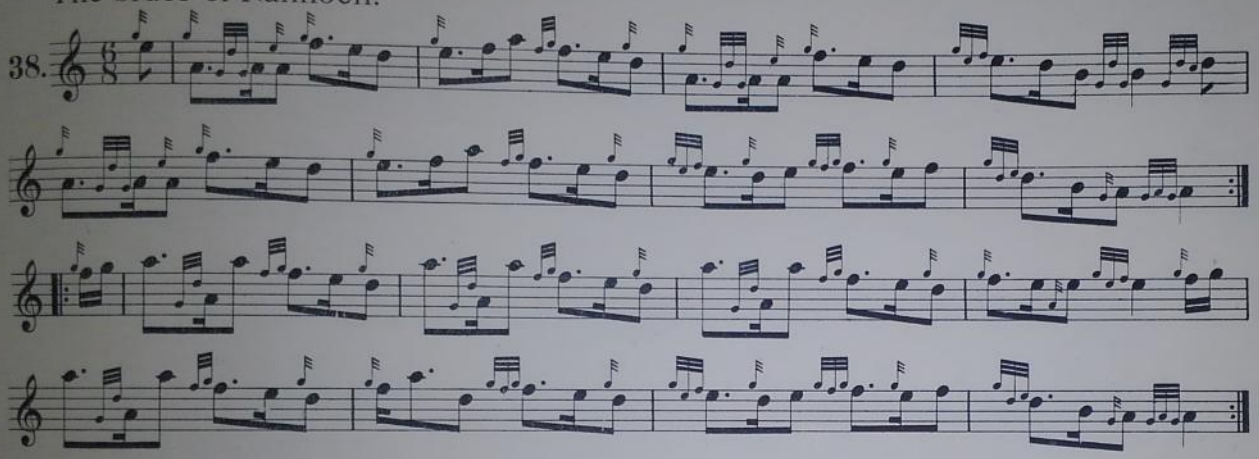
The sword of the chief of Islay.

37.



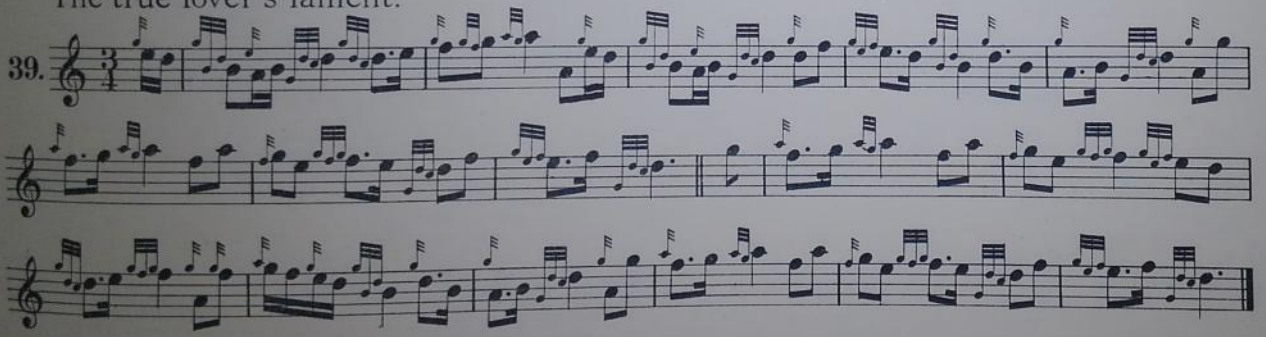
The braes of Rannoch.

38.



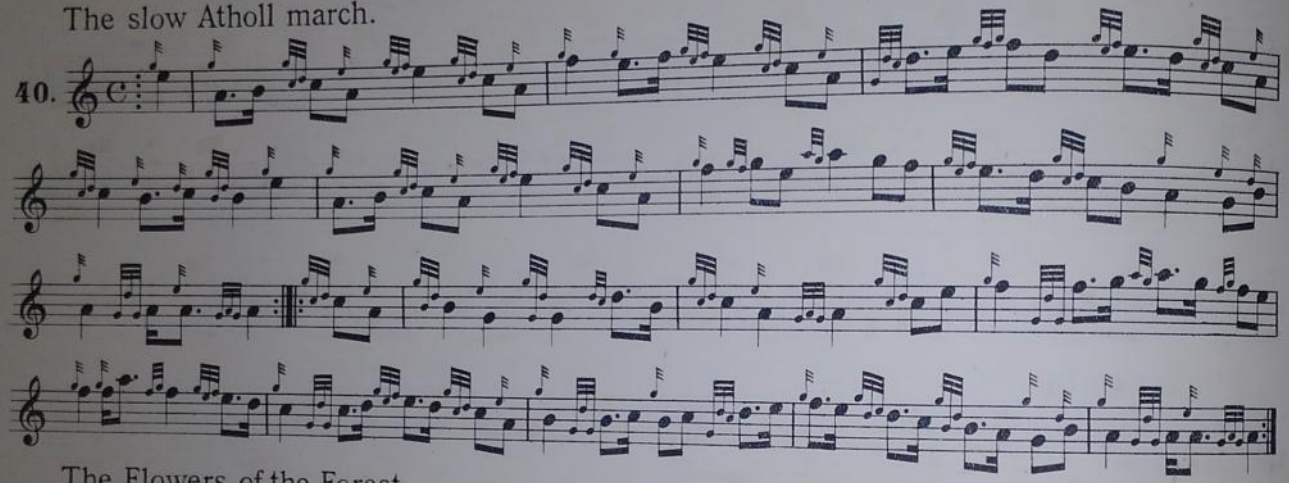
The true lover's lament.

39.



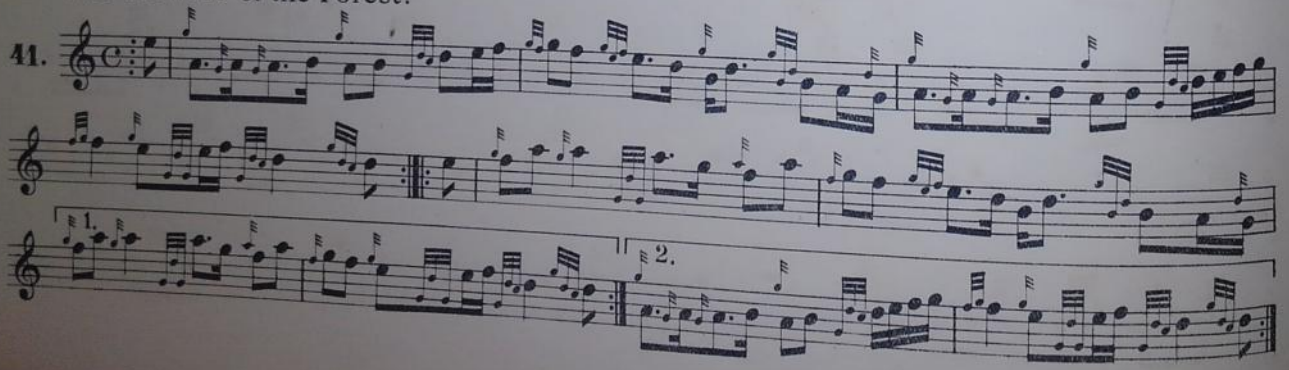
The slow Atholl march.

40.



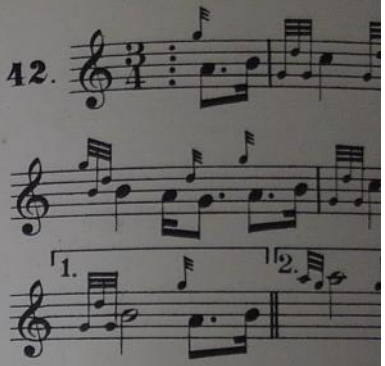
The Flowers of the Forest.

41.



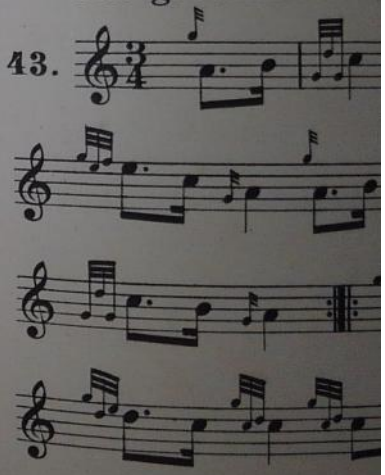
Lochaber no m

42.



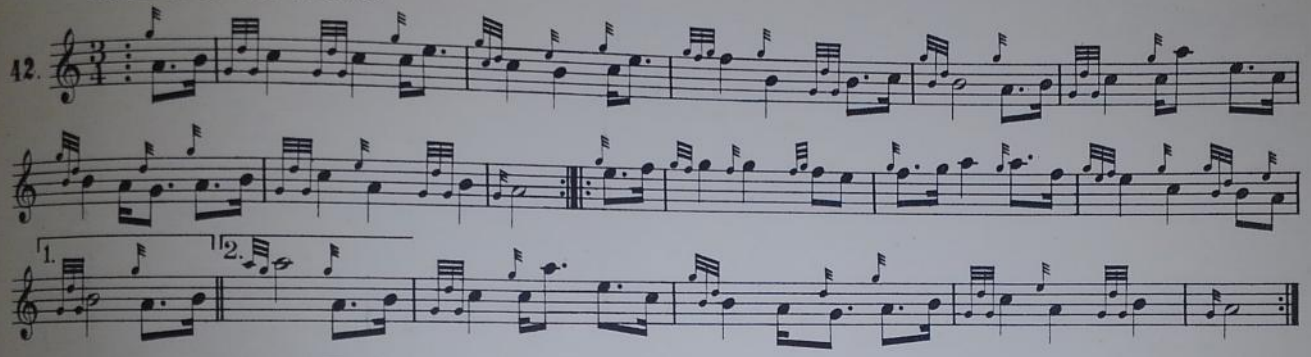
The green hills of

43.



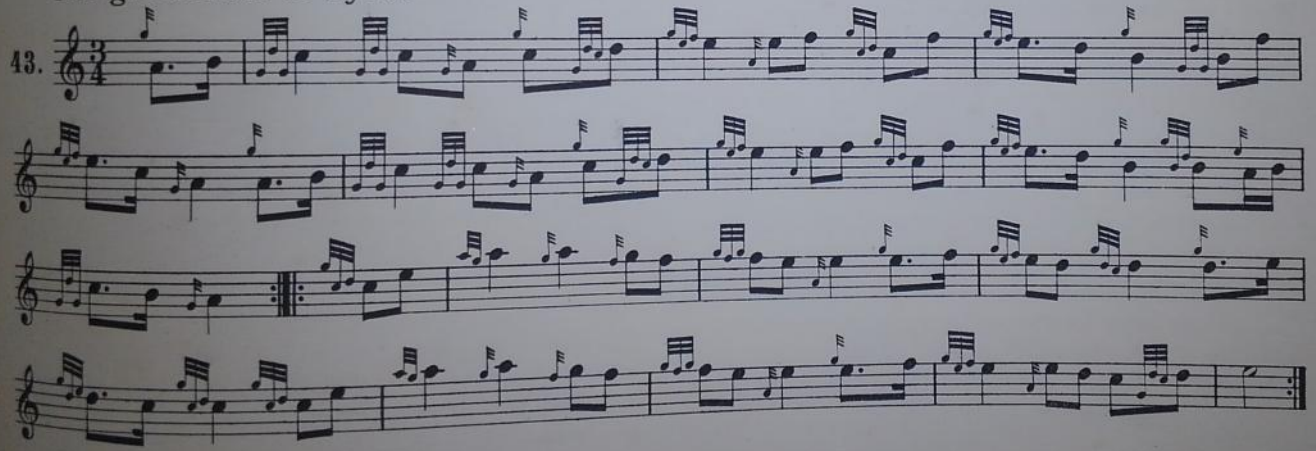
Lochaber no more.

42.



The green hills of Tyrol.

43.



NOTES.

No. 1.

THIS tune was first obtained from Major General Thomason, the author of "Ceol Mor," who became acquainted with it in rather a curious way. The late Donald Mackay, piper to His Majesty the King, then Prince of Wales, once sent General Thomason some reeds wrapped up in a piece of music paper, on which a number of notes were marked without time value or bar strokes. From these General Thomason elicited the present tune, which he afterwards found published in Logan's Scottish Gael under the name now given. Logan's setting is in 3-4 time, which is not nearly so effective as General Thomason's arrangement in 6-8. The present setting, however, differs from that of General Thomason in the second part. General Thomason has E for the crotchet at the beginning of the first and second bars, while the editors prefer to make that E a start note, and accent the following F. In this view they seem to be borne out by Logan.

Logan describes the tune as "a very beautiful air, which the editor has no hesitation in saying is the original of 'Oran an Fheidh,' so popular in Lochaber and the surrounding districts."

He also alludes to it elsewhere in his work as follows: "The lament of Ossian may not be received by the sceptical as the production of that bard, but it must be allowed to be, like the Druid's song, a fragment of merit which bears undoubted marks of great antiquity."

No. 2.

ADAPTED by Pipe-Major John Mackay, now of the Liverpool Scottish Volunteers, from the pianoforte music of a song given to him by Major Wallace of Cloncaird, late 4th Battalion Argyll and Sutherland Highlanders. Pipe-Major Mackay calls the tune *The hawk that swoops on high*, but it is palpably the same air as *Creag ghuanach* in Dr. Keith Macdonald's Gesto Collection, and this latter is probably the correct name. Perhaps the flight of a hawk is described in the course of the song.

No. 3.

FROM the 93rd Highlanders, where it is played as a retreat. This tune and the preceding one have been published recently in Henderson's revised edition of Mackinnon's Collection. But they had been well known to the editors for many years previously.

No.

THIS tune appears in Ross's Co
Colin Campbell's farewell to the
given is that usually played.
sented is believed by the editor
certainly suits the first part bette
Forty and twa is the name by w
93rd Highlanders, who play it on

No.

THE first setting of this well-kno
one of the editors, who has con

Nos. 6

THESE are adaptations by Mr.
editors, of tunes to all of which po
sung. The adapter has in each
the air as sung, only altering the
into the pipe compass in its usu

In No. 11 an attempt has
more nearly resembling the air
and with a truer variation in the
by Ross and others, and commo

No. 14 was published by Gu
very inferior second part. The
perfect, is, it is hoped, a more su

No. 4.

THIS tune appears in Ross's Collection as *Robbie Ross; or, Sir Colin Campbell's farewell to the Crimea*, and the setting there given is that usually played. But the second part now presented is believed by the editors to be the correct one, and it certainly suits the first part better than Ross's second part. *The Forty and twa* is the name by which the tune is known in the 93rd Highlanders, who play it on active service as "Lights out."

No. 5.

THE first setting of this well-known air is by Captain Campbell, one of the editors, who has composed the second part.

Nos. 6 to 17.

THESE are adaptations by Mr. Archibald Campbell, one of the editors, of tunes to all of which popular Gaelic songs are nowadays sung. The adapter has in each case composed a second part to the air as sung, only altering the latter when it cannot be brought into the pipe compass in its usual form.

In No. 11 an attempt has been made to obtain a setting more nearly resembling the air of the song *Mo rùn geal, dìleas*, and with a truer variation in the second part than that published by Ross and others, and commonly played.

No. 14 was published by Gunn as a pipe tune, but with a very inferior second part. The one now given, though not perfect, is, it is hoped, a more suitable variation.

It is not in accordance with the scheme of this work to enter into a history of the songs, to which these airs are sung. In most, if not in all cases, the air is no doubt a great deal older than the song.

Nos. 18 and 19.

THE second parts of both setts are by Mr. Archibald Campbell. The first part of the first sett was obtained from Captain P. B. Sangster, 2nd Lancers (Indian Army), and seems to suit the pipe chanter admirably. That of the second sett is based on Dr. Keith Macdonald's arrangement of the air, which approximates more closely to the style usually sung. The song and its history are well known wherever Gaelic is spoken. The air is probably much older than the song, in fact Captain Simon Fraser, writing in 1815, positively asserts this ("Airs and Melodies peculiar to the Highlands of Scotland," page 108). The first sett has already been published in Henderson's revised edition of Mackinnon's Collection.

No. 20.

THIS air is best known in connection with Duncan Ban Macintyre's famous Idyll, which is sung to it. The present setting is modelled on that given in the Gesto Collection, a very beautiful arrangement, which unfortunately cannot be reproduced in entirety owing to the limitations of the pipe chanter.

No. 21.

THE Rory Mor in question was Sir Roderick Macleod, 13th of Dunvegan, a chief of much distinction, who died in 1626. His death was commemorated by Padruig Mor MacCruimen in a piobaireachd which is extant, and of which the present air is said to be a vocal arrangement. It appears in the Gesto Collection, and a slightly different setting of it was published in the *Oban Times* of 12th December, 1903, in the course of an historical note on the piobaireachd. Both settings exemplify a process which may have been applied to other airs known nowadays only in connection with songs. The singer, after following the pipe setting pretty faithfully for several bars, has deliberately abandoned it in the last line of the verse and gone up to a note which has nothing to do with the piobaireachd, presumably in order to show that his voice can go beyond the pipe scale.

In the setting now presented, the ending to the first part has been brought into accordance with the piobaireachd, and a second part added by analogy from the second and third lines of the piobaireachd theme.

The piobaireachd is commonly called *Macleod of Macleod's Lament*, and has been published in the collections of Angus Mackay, D. Macphee, and the Piobaireachd Society, and in "Ceol Mor."

No. 22.

THIS air is given almost exactly as sung. A setting containing a few alterations from the usual style of the song is to be found in Henderson's Tutor and Collection.

No. 23.

THIS is reproduced exactly as sung. It also appears in a slightly altered form in Henderson's Tutor and Collection.

No. 24.

FROM the 93rd Highlanders. It is possibly the same air as *An cluinn thu leannain'*, the setting of which in the Gesto Collection is very like it.

No. 25.

FROM the Kilberry MS., which is a record compiled by an aunt of the editors, Miss Mary Campbell of Kilberry (now Mrs. Greenway), of tunes sung and played in the country in her girlhood. This air of course is entirely distinct from that of the famous piobaireachd.

No. 26.

FROM the Kilberry MS. It appears to be a fragment of some tune, once heard and imperfectly remembered. Perhaps it is the same as *Craignish Castle*.

No. 27.

FROM Pipe-Major J. MacDougall Gillies. A somewhat different style of this tune was published in 1877 in "The Piper's Assistant," edited by John MacLachlan, and called *The Scottish Society of London* Quickstep, by J. Macbeth. It appears, however, to be an old Highland air of the same character as many of those now presented, and to be quite unsuitable to quick march time.

No. 28.

FROM the 93rd Highlanders, who play it as a

No. 29.

THIS is one of the best-known airs in the We
various songs are sung to it. The second p
from the singing of the editors' aunt, Mrs. Gr

No. 30.

FROM a MS. which belonged to the late W. M.
of Dudhope, in which the air appears to have
late J. Mauchline.

No. 31.

THE name given is that by which the air is now
In Donald MacDonald's collection of Pioba
early last century, the air is given as a strath
Fear Chul Charn ; or, *Culcairn's Strathspey.*
of the old slow strathspeys which often contai
many a so-called lament.

No. 32.

OBTAINED from Piper Maclachlan, 93rd Hig
of Glenorchy, who called the tune by this

No. 33.

THIS, the best known of all Highland airs, has
by many people, and several versions have be
present is, with very slight alteration, that o
late piper 93rd Highlanders, and now piper

No. 28.

From the 93rd Highlanders, who play it as a retreat.

No. 29.

This is one of the best-known airs in the West Highlands, and various songs are sung to it. The second part here given is from the singing of the editors' aunt, Mrs. Greenway.

No. 30.

From a MS. which belonged to the late W. M. Campbell Rankine, of Dudhope, in which the air appears to have been noted by the late J. Mauchline.

No. 31.

The name given is that by which the air is nowadays best known. In Donald MacDonald's collection of Piobaireachd, published early last century, the air is given as a strathspey, and entitled *Fear Chul Charn ;* or, *Culcairn's Strathspey*. It is probably one of the old slow strathspeys which often contain more pathos than many a so-called lament.

No. 32.

Obtained from Piper Maclachlan, 93rd Highlanders, a native of Glenorchy, who called the tune by this name.

No. 33.

This, the best known of all Highland airs, has been set to the pipes by many people, and several versions have been published. The present is, with very slight alteration, that of Donald Macphail, late piper 93rd Highlanders, and now piper to Lochbuie.

No. 34.

Composed by Pipe-Major John Mackay, Liverpool Scottish Volunteers. It has been published as the air of a song by Evan MacColl, which bears this name.

No. 35.

An air very well known in some parts of the Highlands, and often played at funerals. It was published (under the name of *Ho cha cheillin nach du bear leam—I can't conceal that I prefer you*) in Captain Simon Fraser's "Airs and Melodies peculiar to the Highlands of Scotland," and noted upon as follows :—"This is supposed to be the composition of Neil Kennedy, Glengarry's fox hunter. The editor has not been able to learn whether he addressed the words to his sweetheart or his gun, an idea very common with Highland sportsmen."

No. 36.

The setting here given is that played in the 93rd Highlanders, where the tune is known by this name. It has been published elsewhere in rather different style and entitled *The Crusaders' March ; or, The Old 93rd*. Macphee calls it *Slow March* (1794).

No. 37.

A different version of this tune has been published by Henderson in his Tutor and Collection, but without a name. The present setting is from the Kilberry MS., where the tune is also nameless. The name now given has been furnished by Mr. A. E. Parker, 10th Royal Hussars, who quotes Alexander Cameron as his authority.

No. 38.

THE name and setting are from the Kilberry MS. The tune is commonly called *Mackenzie's farewell to Sutherland* and played as a quickstep, a treatment which seems to obscure its true character. A far more pleasing effect is secured by playing it as a slow air.

No. 39.

THIS tune is published by Ross as an old Highland air. The name here given was found in an old MS. book of the 78th Highlanders, evidently compiled between 1870 and 1880, which was given to one of the editors by Major Alban Wilson, late of that regiment, and now of the 8th Gurkha Rifles.

No. 40.

FROM Mr. J. D. Ramsay, Younger of Bamff, for whom the tune was written out by the late Eneas Rose, piper to the Duke of Atholl.

Nos. 41 and 42.

THESE are given in the styles played by the 93rd Highlanders, which, so far as is known, have never been published before. The present score has been furnished by Pipe-Major John Mackay, to whom previous allusion has been made.

No. 43.

THIS is not a Highland tune properly speaking, but it suits the pipes extremely well, and is a favourite with many pipers, who play it without knowing exactly what it is. It is believed to be an old Tyrolese air, introduced by Rossini into his opera *William Tell*. During the Crimean campaign Pipe-Major John Macleod, 93rd Highlanders, heard a band of the Sardinian contingent playing selections from that opera in the camp before Sebastopol. He was struck by this air, and put it on the pipes. It has been played in the 93rd ever since, generally in parts. The tune published by Ross under this name is in reality *Loch-leven Castle.*



http://www.lindsaydavidson.co.uk
http://www.teachyourselfbagpipes.co.uk

Scanned by Izabella Davidson