First Number of the

CELTIC MELODIES,

Being a Collection of ORIGINAL SLOW Highland AIRS, PIPE-REELS, AND Cauntearachd.

NEVER BEFORE PUBLISHED

Selected and Arranged by a

HIGHLANDER.

Ent.at Stat: Hall.

Price 9/6

EDINBURGH

Published for the Editor by ROB^T PURDIE *at his Music & Musical Instrument Warehouse 70 Princes Street*

Walker & Anderson Edin^r

PREFACE.

May I venture to recommend to a discriminating Public my Collection of Celtic Melodies. They are now for the first time published with the exception of Nos 1, 50, & 66 which have appeared before, but of which the true Highland sets are now given. I offer to the world the first number of a work which, if well received will be followed by a second.

I earnestly recommend a patient trial of all the slow airs. I think they require to be heard several times before one becomes accustomed to the short particular measure which some of them have, and wherein consists their greatest beauty. Highland Music in general has a rustic elegance, a *naiveté* throughouts that is quite beautiful. The present Tunes are attired in their own native simplicity, and not a point adopted that is not in the original.

I am a great admirer of foreign Music, and all its accompaniments: but sure am I a Highland or any slow plaintive air, ought not to be loaded with trills and shakes. The whole beauty of the few notes of which the airs consist, is in playing them distinctly, and with a full tone. A few shakes are pretty, but a very scanty number suffices; and I am firmly of opinion, that if our Highland airs were played in the style the natives sing them, with pathos and expression, at the same time simply, they would be much more thought of.

The Celtic Melodies must speak for themselves; and should the Public take notice of them, it is for their ancient merits alone. The only share of favour I can claim, is in presenting genuine sets, and preserving their simplicity entire.

69 Airs

THE CELTIC MELODIES.

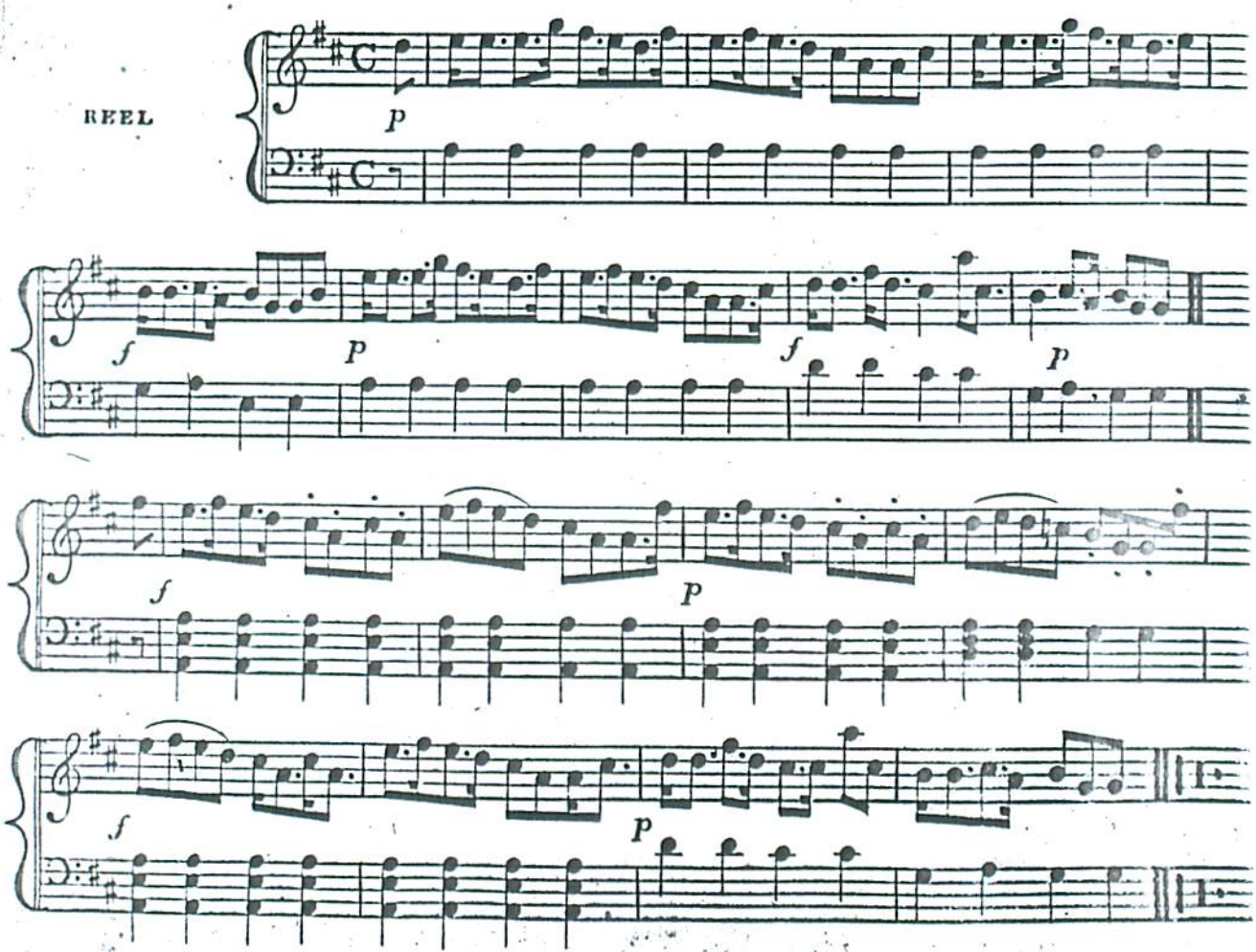
No I.

"Biodh mid subhach?"

"Let us be merry"

Pipe Set.

REEL



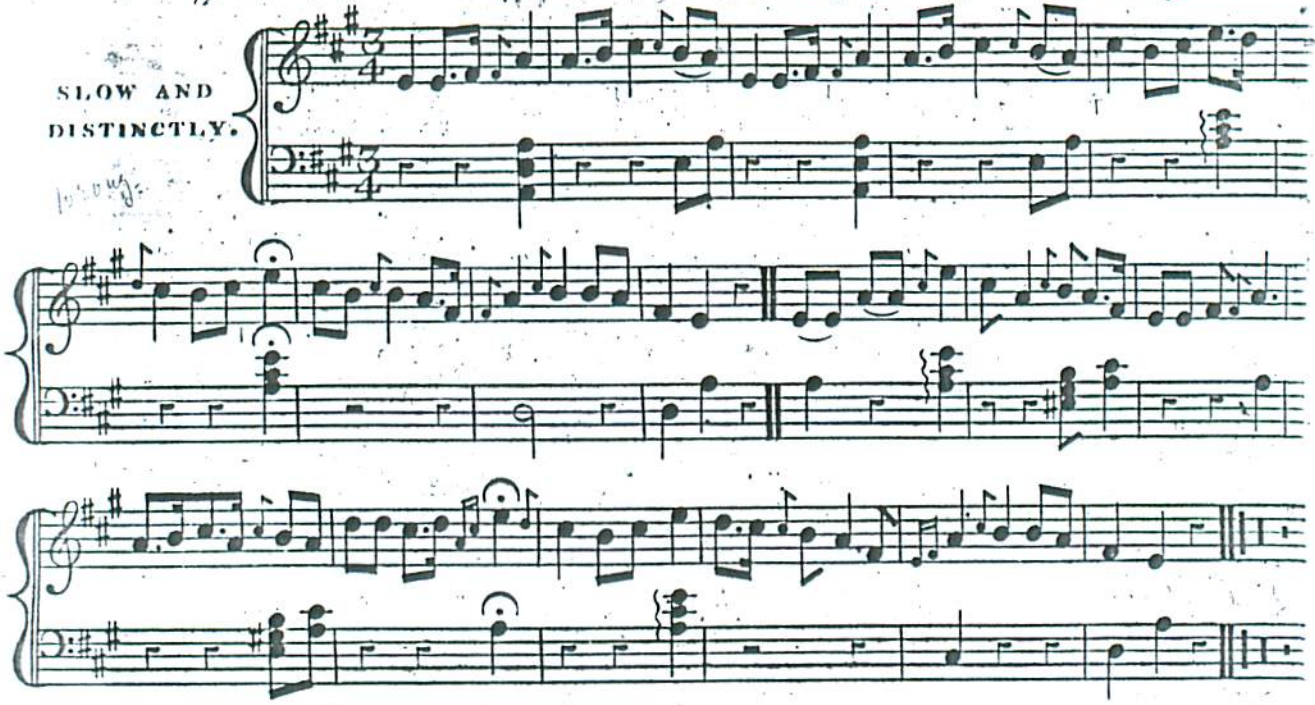
Walker & Anderson Edinburgh

Nº II,

"Falbh orra, Ho!"

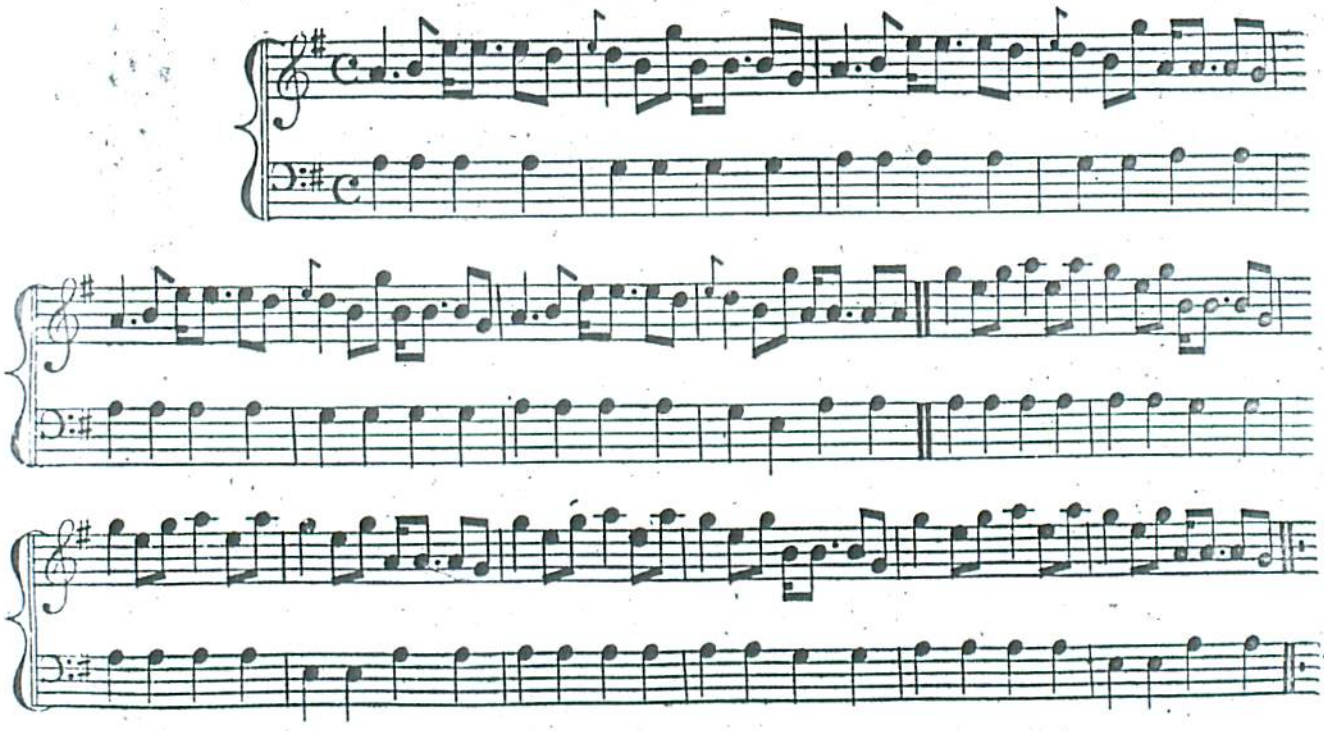
"Ho away she goes!" Boat Song.

SLOW AND DISTINCTLY.



Nº III.

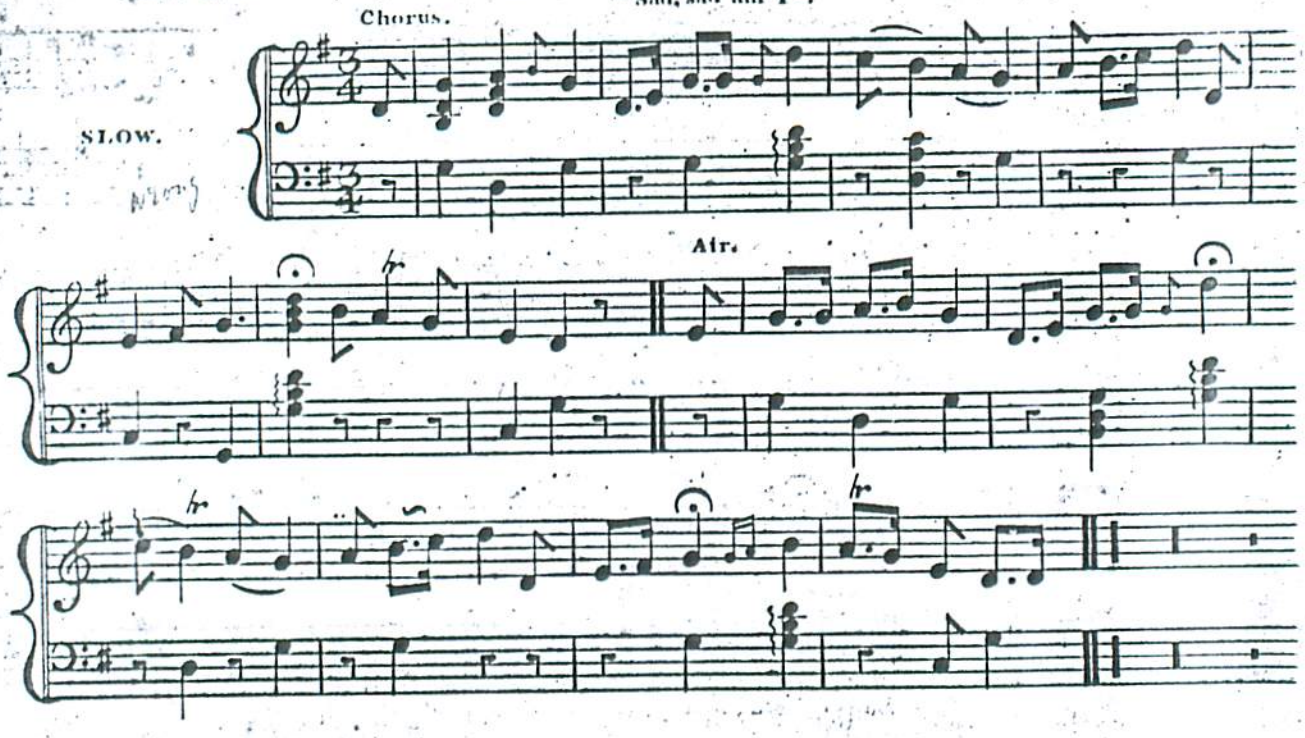
Pipe Reel.



Nº IV.

"Gur trom, trom a tha mi".

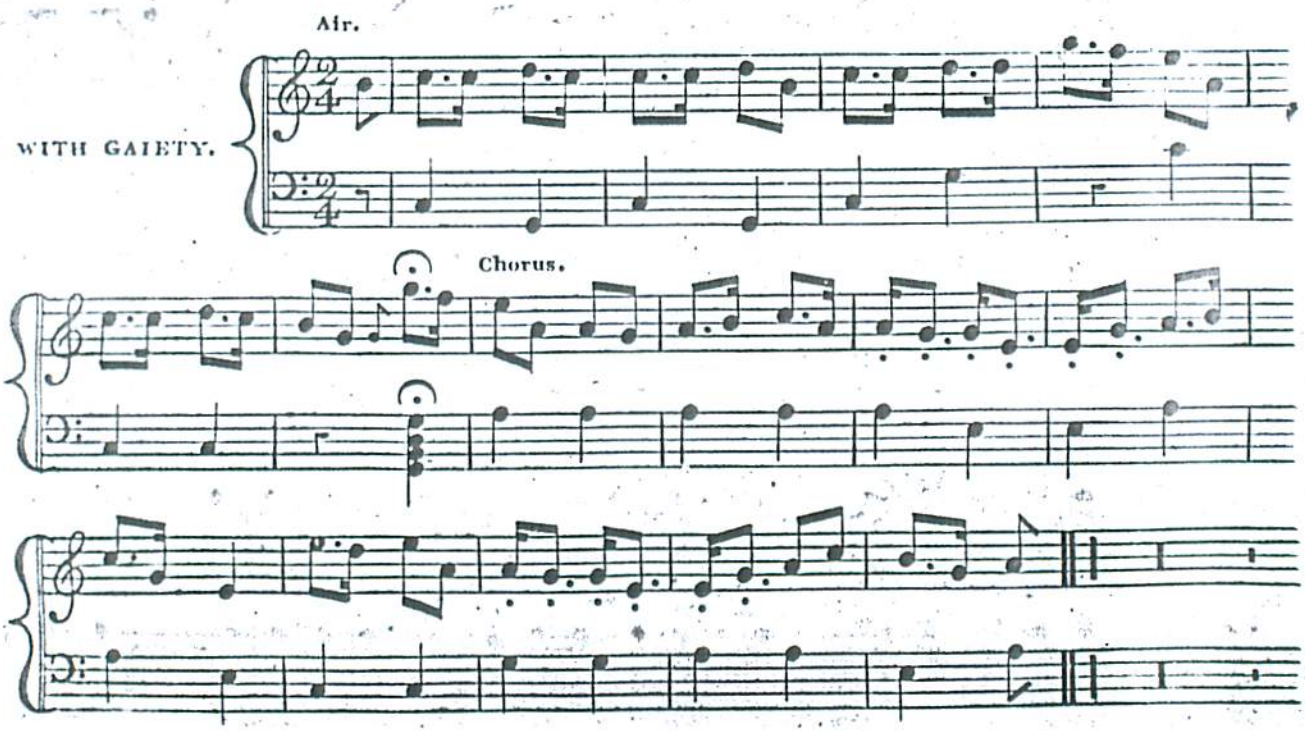
"Sad, sad am I".



Nº V.

"Domhnull Ban".

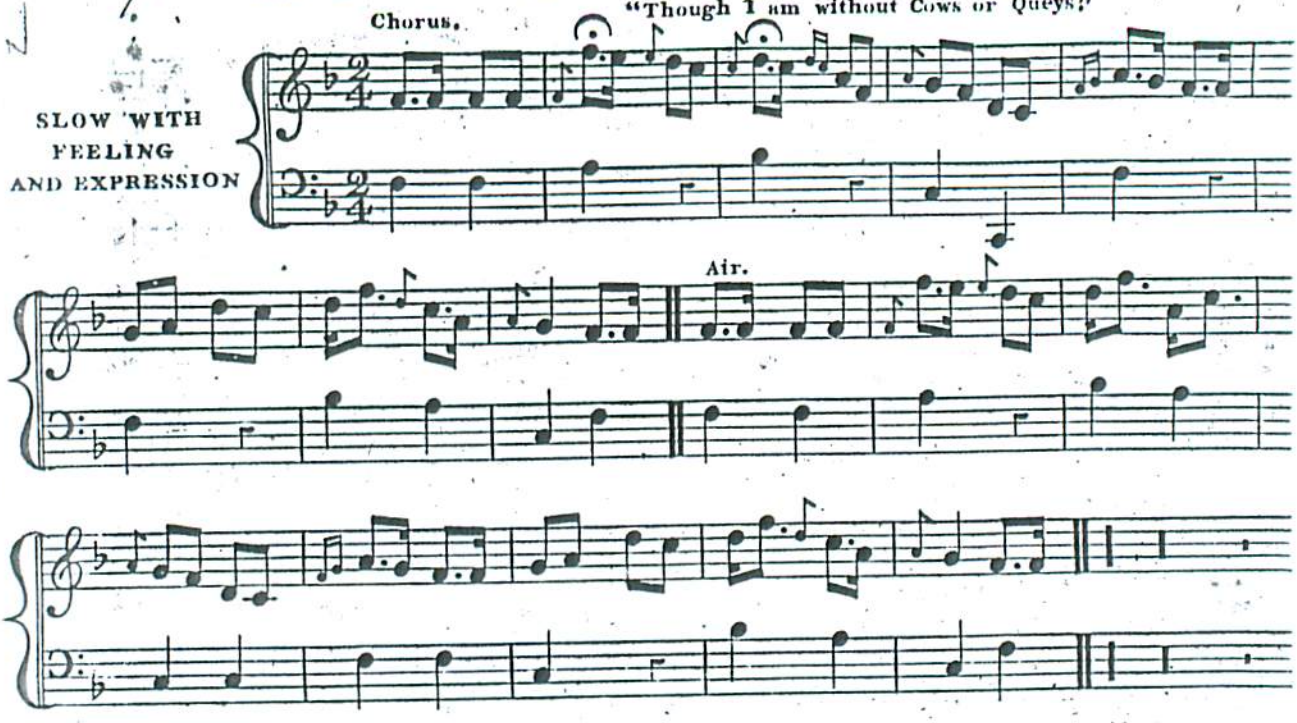
"Fair Donald".



No. VI.

"Ge d' tha mi gun Chrodh gun aighean."

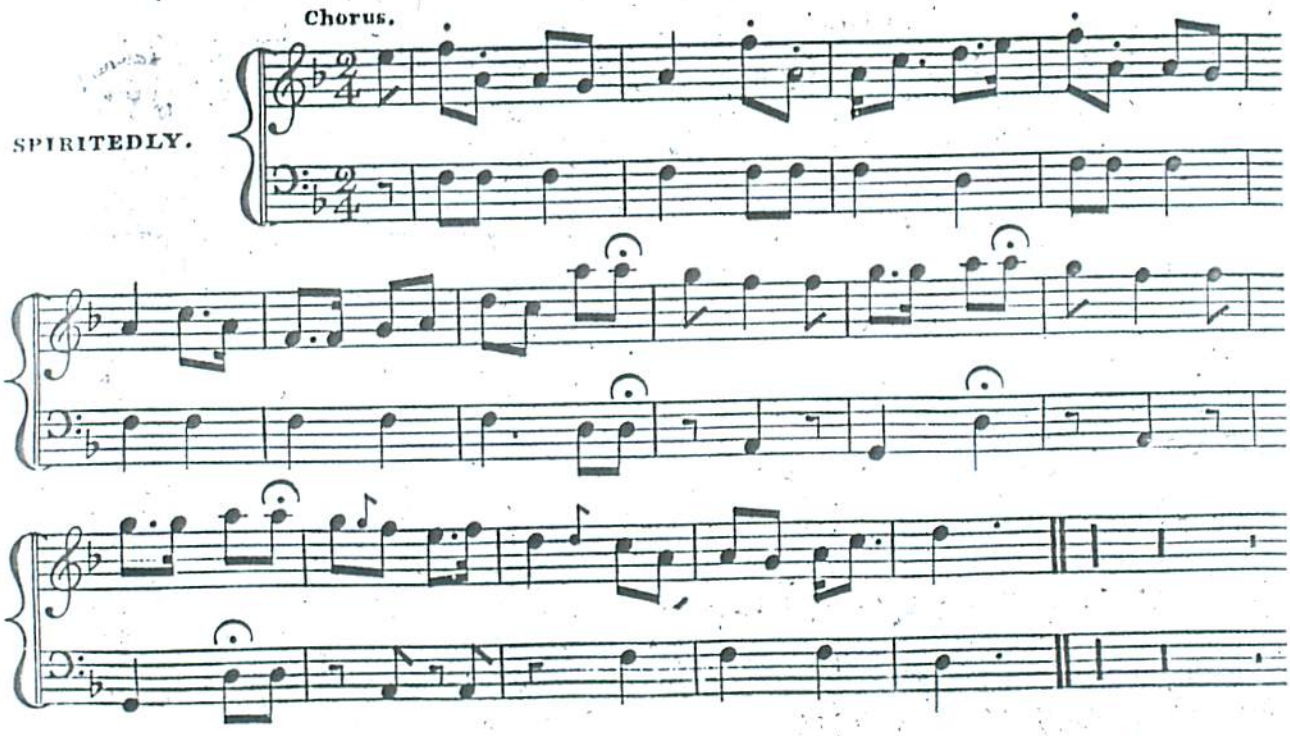
"Though I am without Cows or Queys."



No. VII.

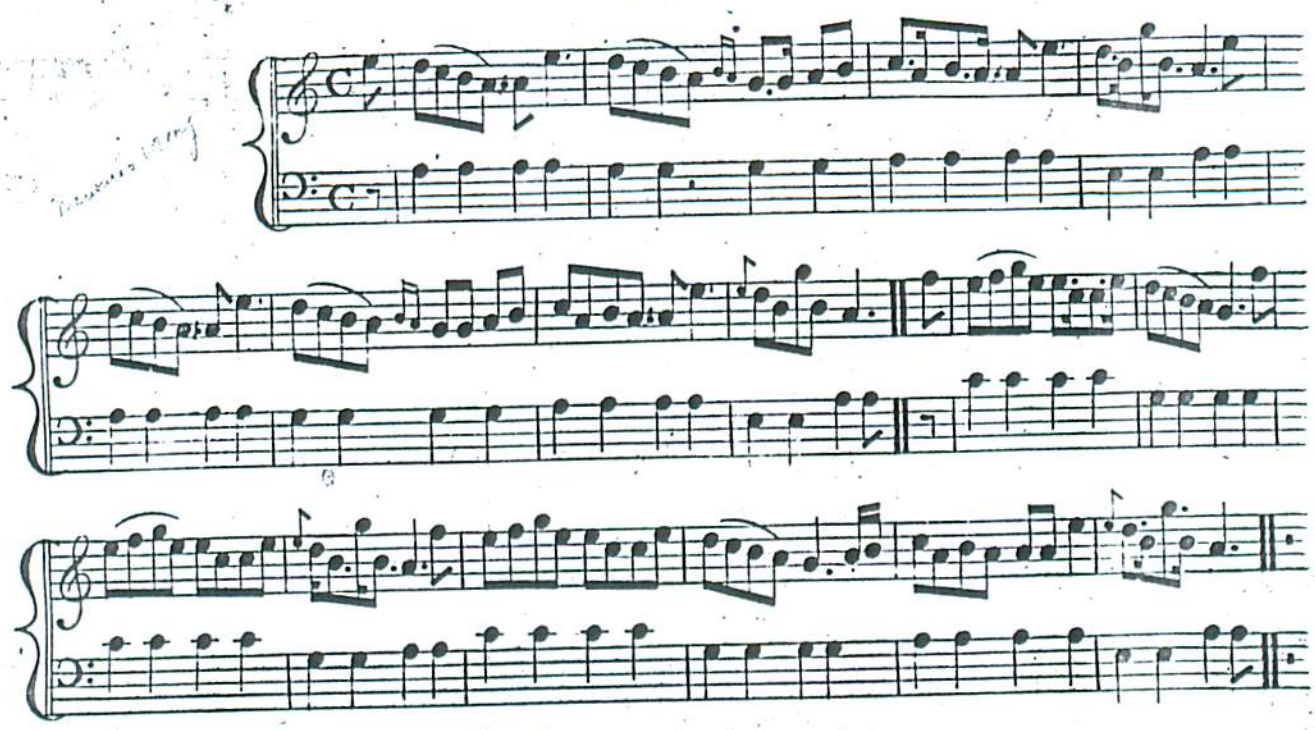
"Gur mise tha sunndach"

"Tis me that's happy".



Nº VIII.

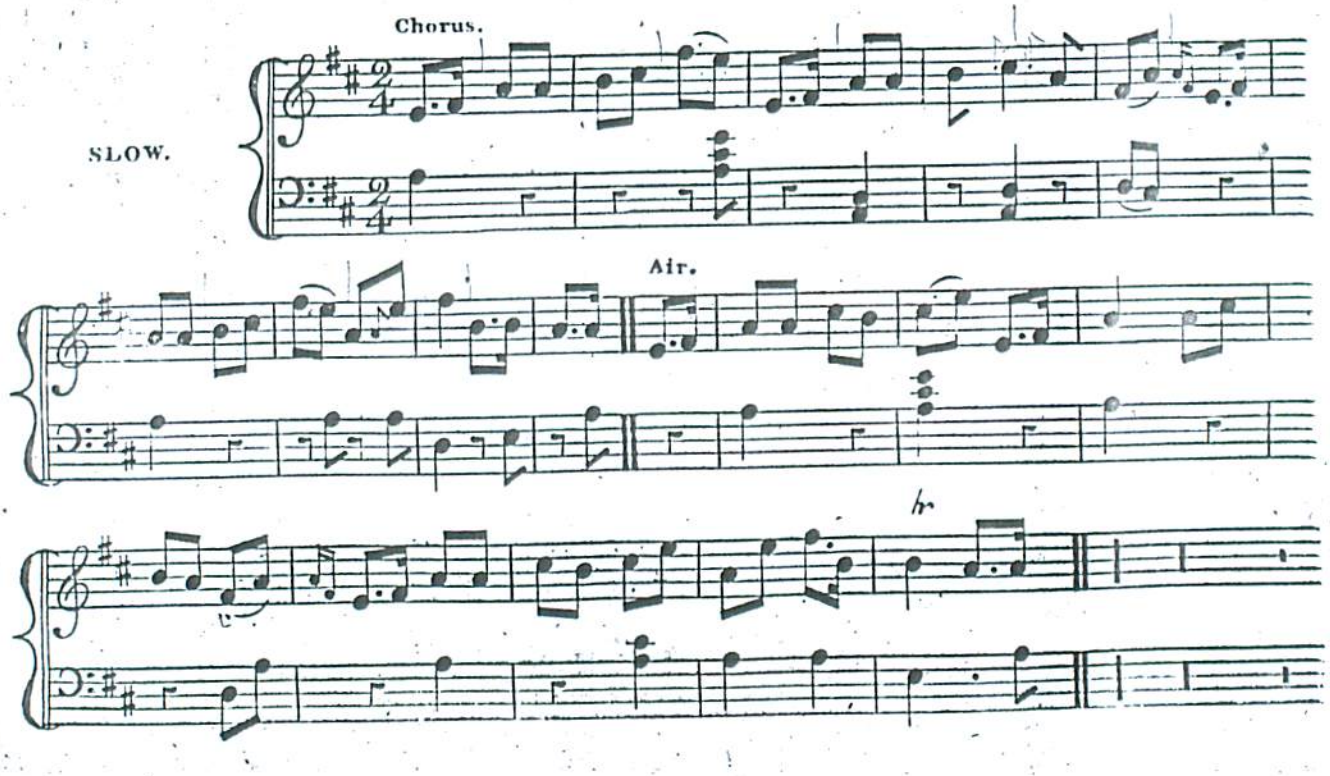
Pipe Reel.



Nº IX.

"'Nuair bhi's cach na'n cadal samhach."

"When the rest are sound asleep".



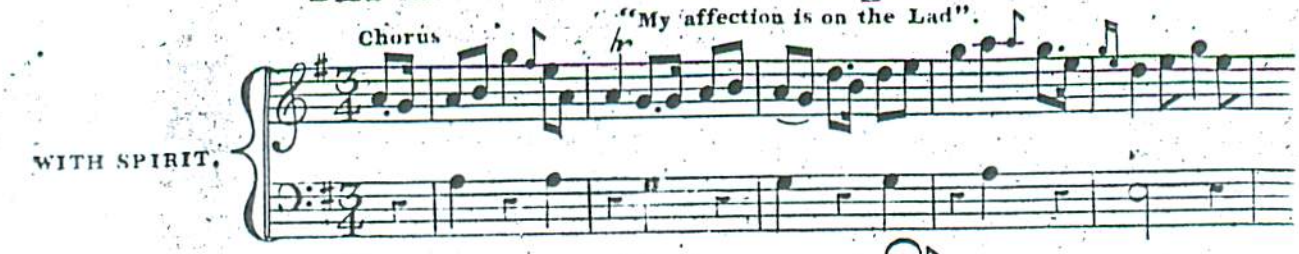
No. X.

'Tha mo chean air an fhleasgach'.

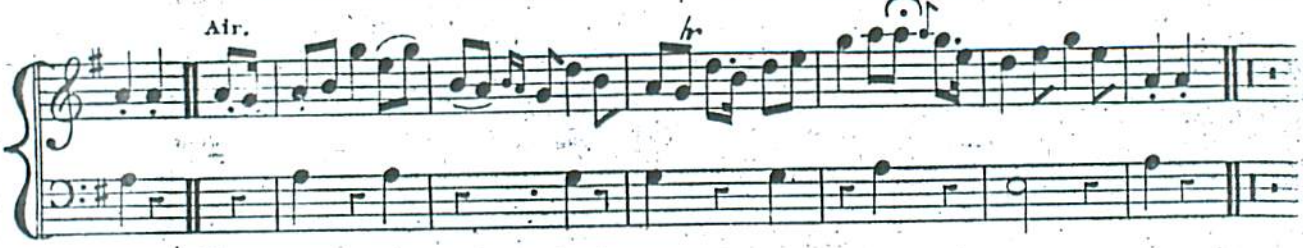
"My affection is on the Lad".

Chorus

WITH SPIRIT.

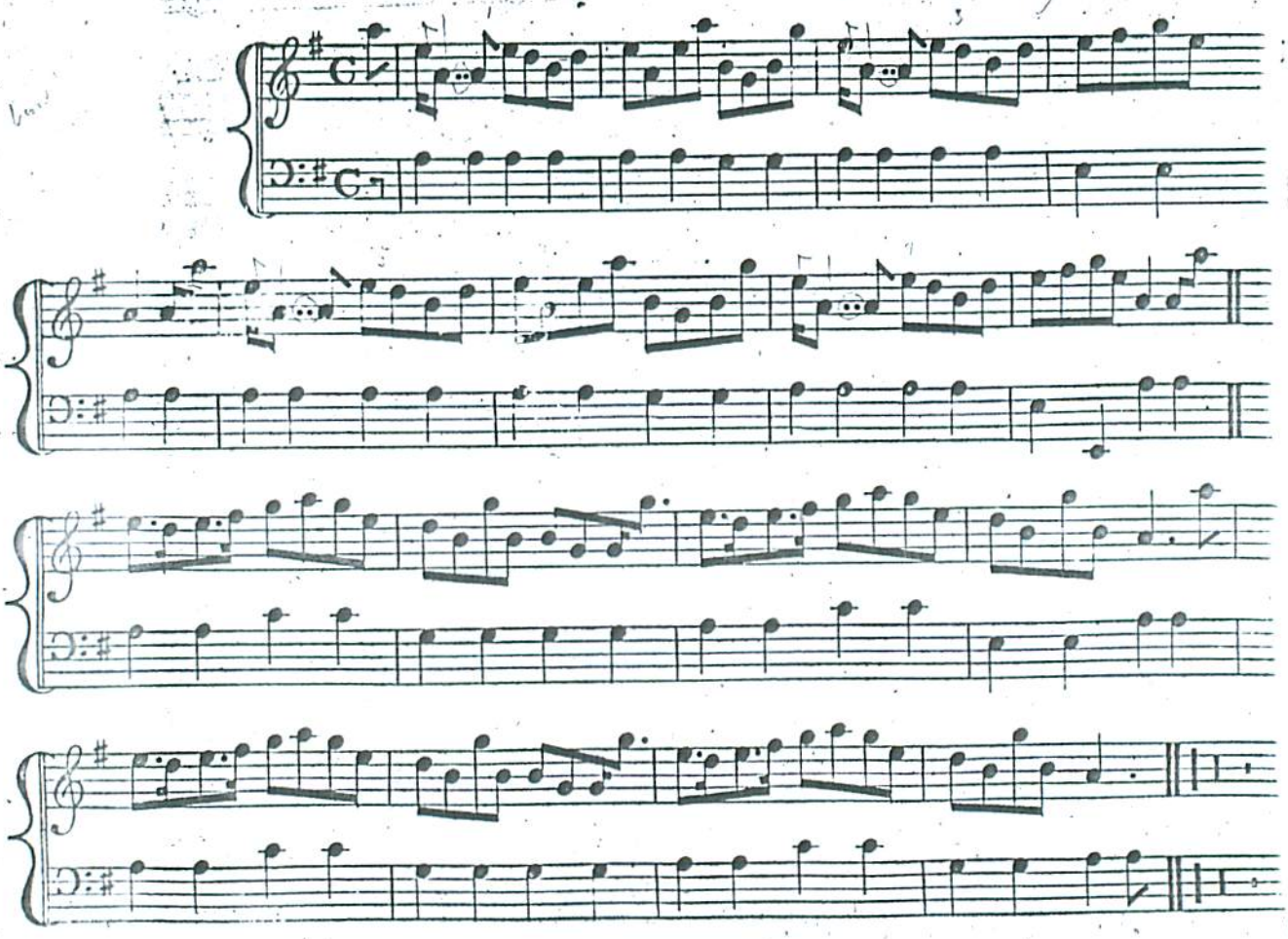


Air.



No. XI.

An Islay Pipe Reel.

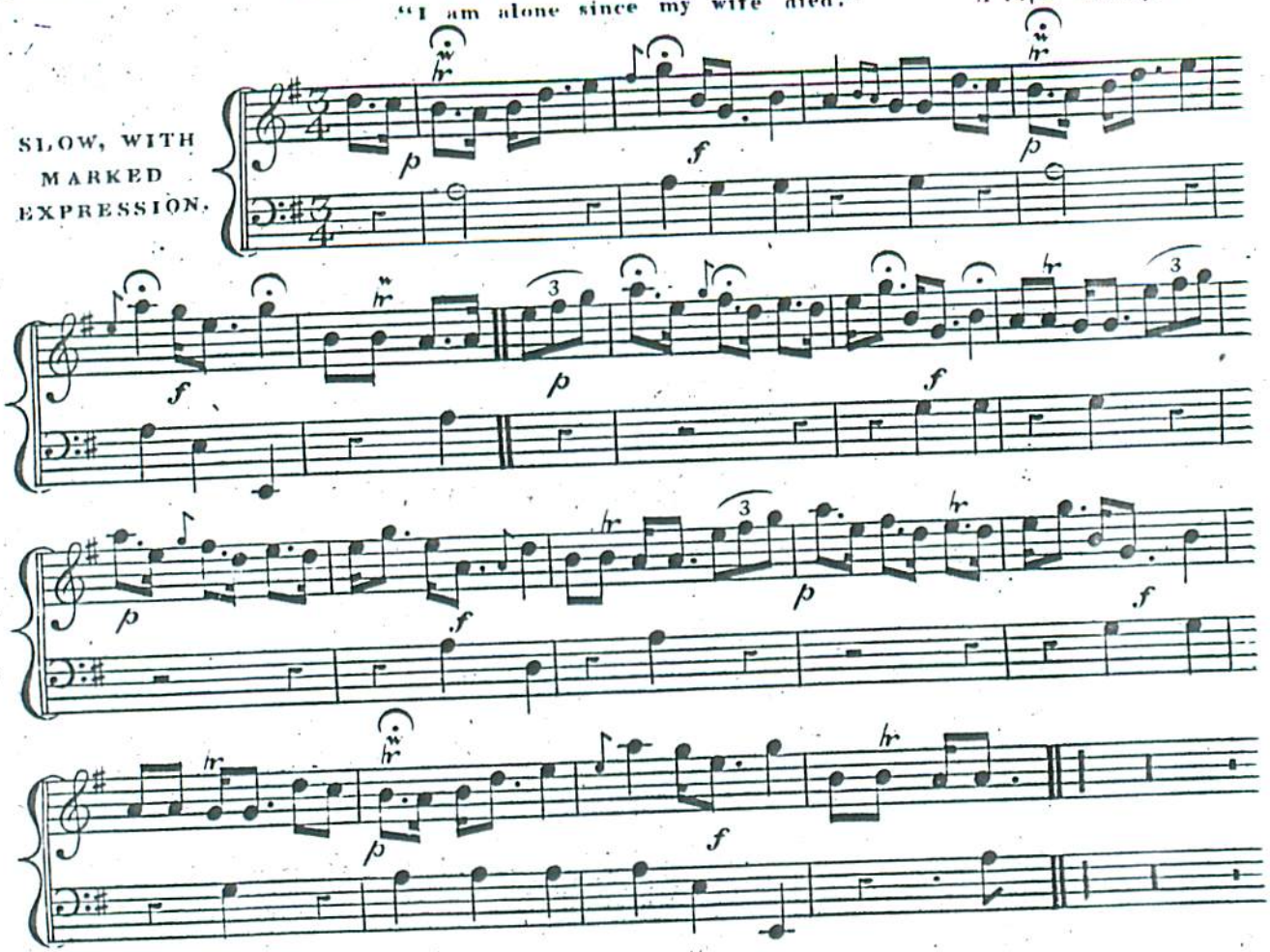


Nº XII.

"Cha 'n 'eil cailleach agam fhein."

"I am alone since my wife died." A Pipe Melody.*

SLOW, WITH MARKED EXPRESSION.



* There is a particular shake in Bagpipe music, which few people are acquainted with, and which is particularly exemplified, in this truly beautiful and ancient Bagpipe melody. That it may be played in its proper and original style, and that the performer may know where to apply it. I have put a w above the shake mark.

The common shake is thus where in Pipe music

thus

but this shake is not to be used unless w is marked over it.

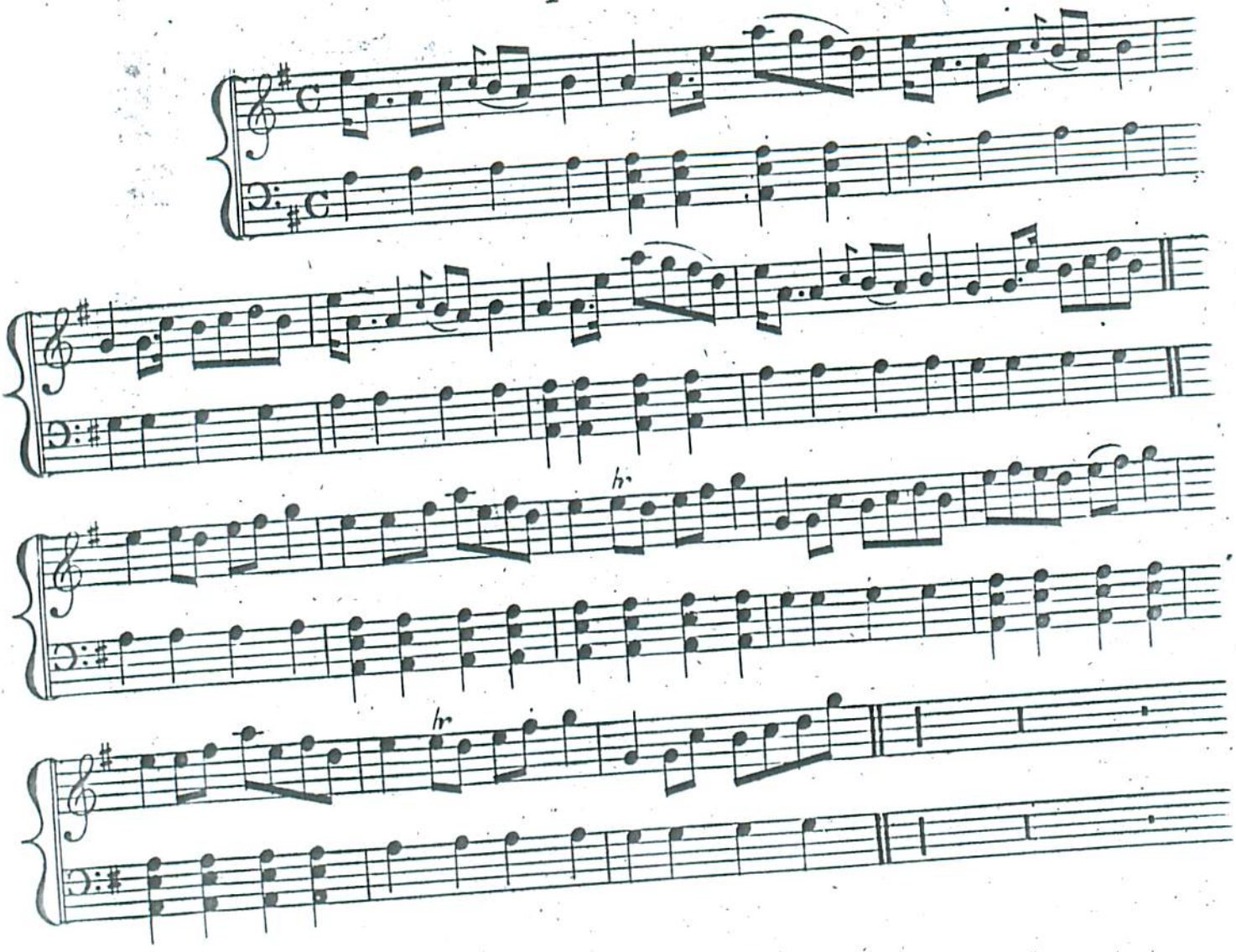
Example how it is to be played.

first bar of the "Pipe melody."

13

No. XIII.

"Pipe Reel".



14

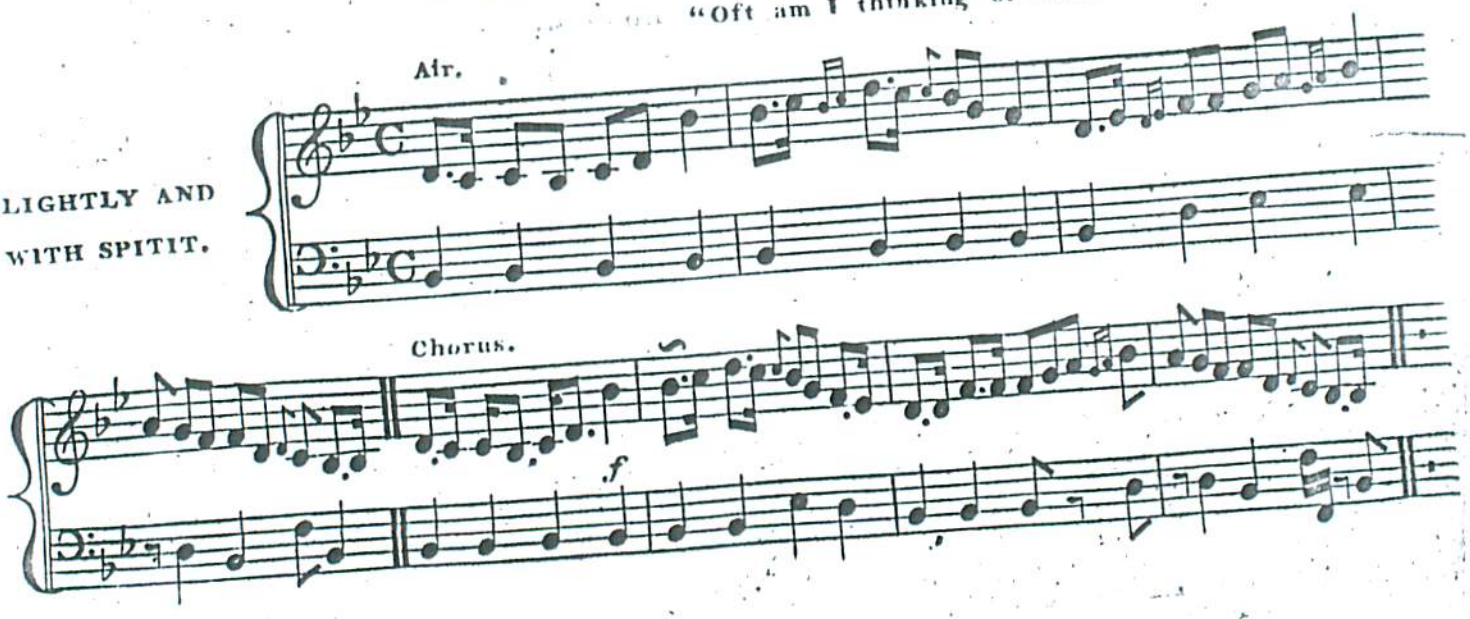
No. XIV.

"'S tric mi smuaineach ort."

"Oft am I thinking of thee."

Air.

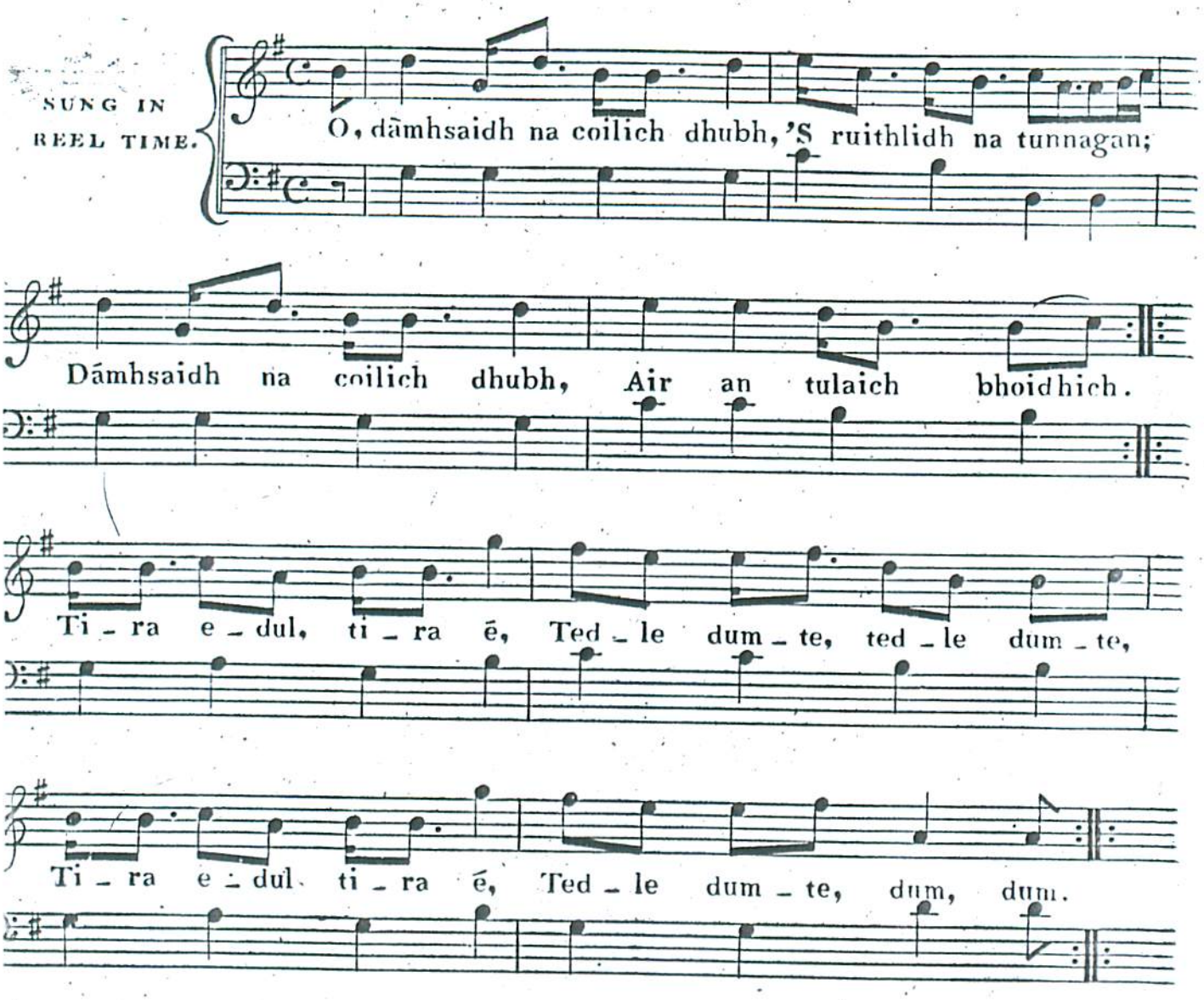
LIGHTLY AND WITH SPITIT.



No. XV.

Cainntearachd.

SUNG IN REEL TIME.



O, dāmhsaidh na coilich dhubh,
'S ruithlidh na tunnagan;
Dāmhsaidh na coilich dhubh,
Air an tulaich bhōidhich

Translation.

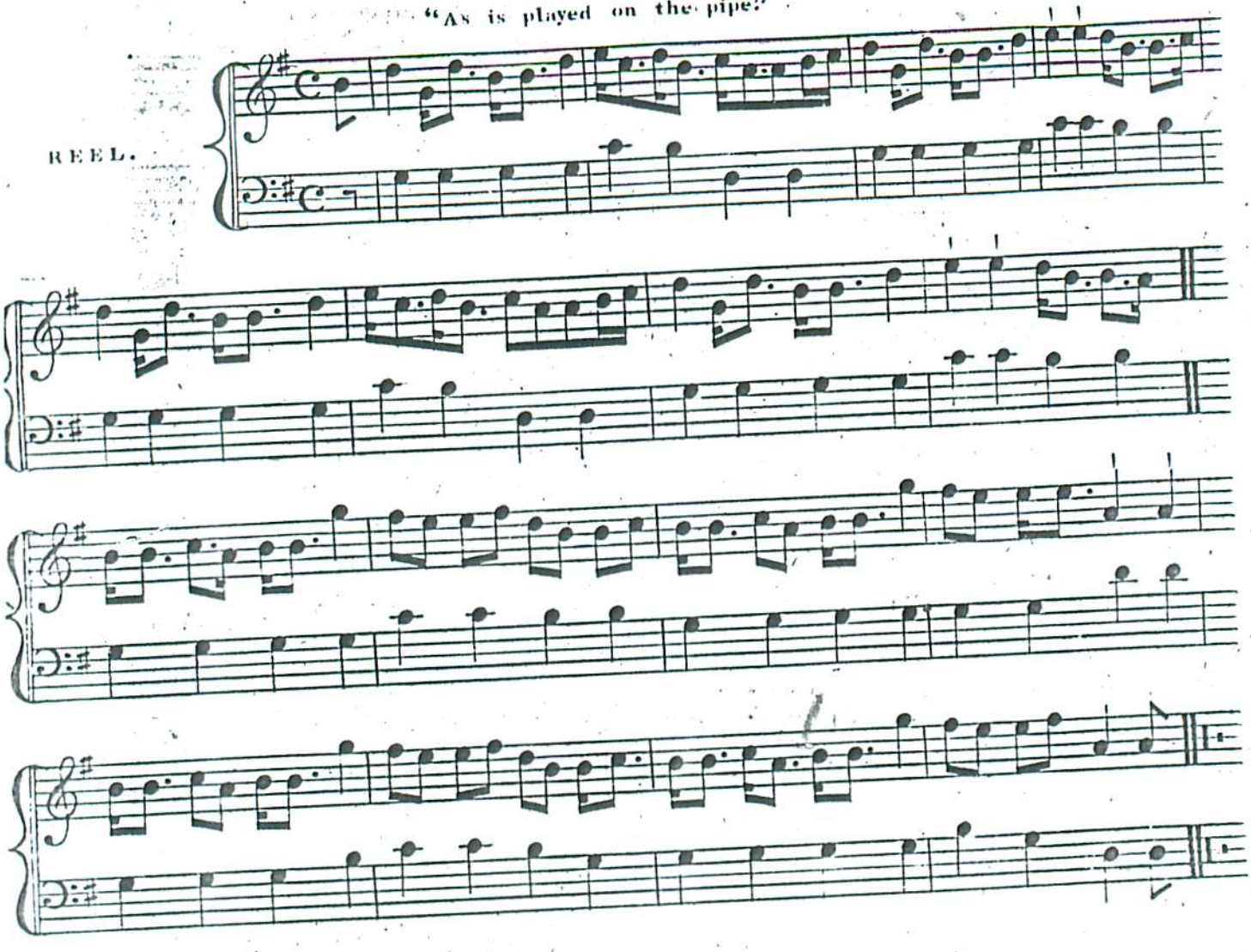
O, the black cocks will dance,
And the ducks will reel,
The black cocks will dance,
On the bonny hillock.

No. XVI.

"Cainntearacd."

"As is played on the pipe."

REEL.



Cainntearachds pronounced Canderach's are I believe a species of Music peculiar to the Highlands of Scotland. Before Piano's became so general, they were universally used for dancing at small merry meetings. At larger ones Weddings, &c. there was a Piper.

Two or three females sing together and seldom the dancing drowns the voice for they bawl in their loudest key.

This ancient custom like many others has nearly worn out, but I am happy to say that Cainntearachd, are still used in the islands and some few parts of the mainland, I have often danced to them and liked it as well, perhaps better then a Reel performed on an Instrument.

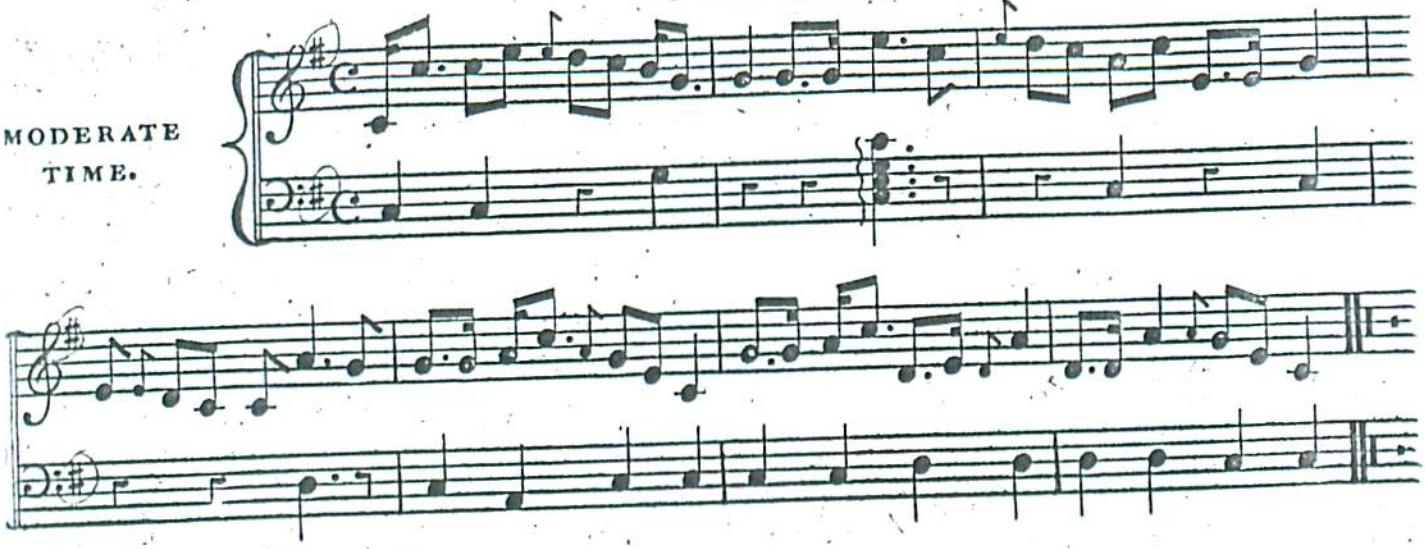
The Pipers have picked up the tunes, I have given both sets. The words have in general no meaning, and are merely used to bring out the air.

Nº XVII.

"Thug mi gaol do mhac a Phiobair."

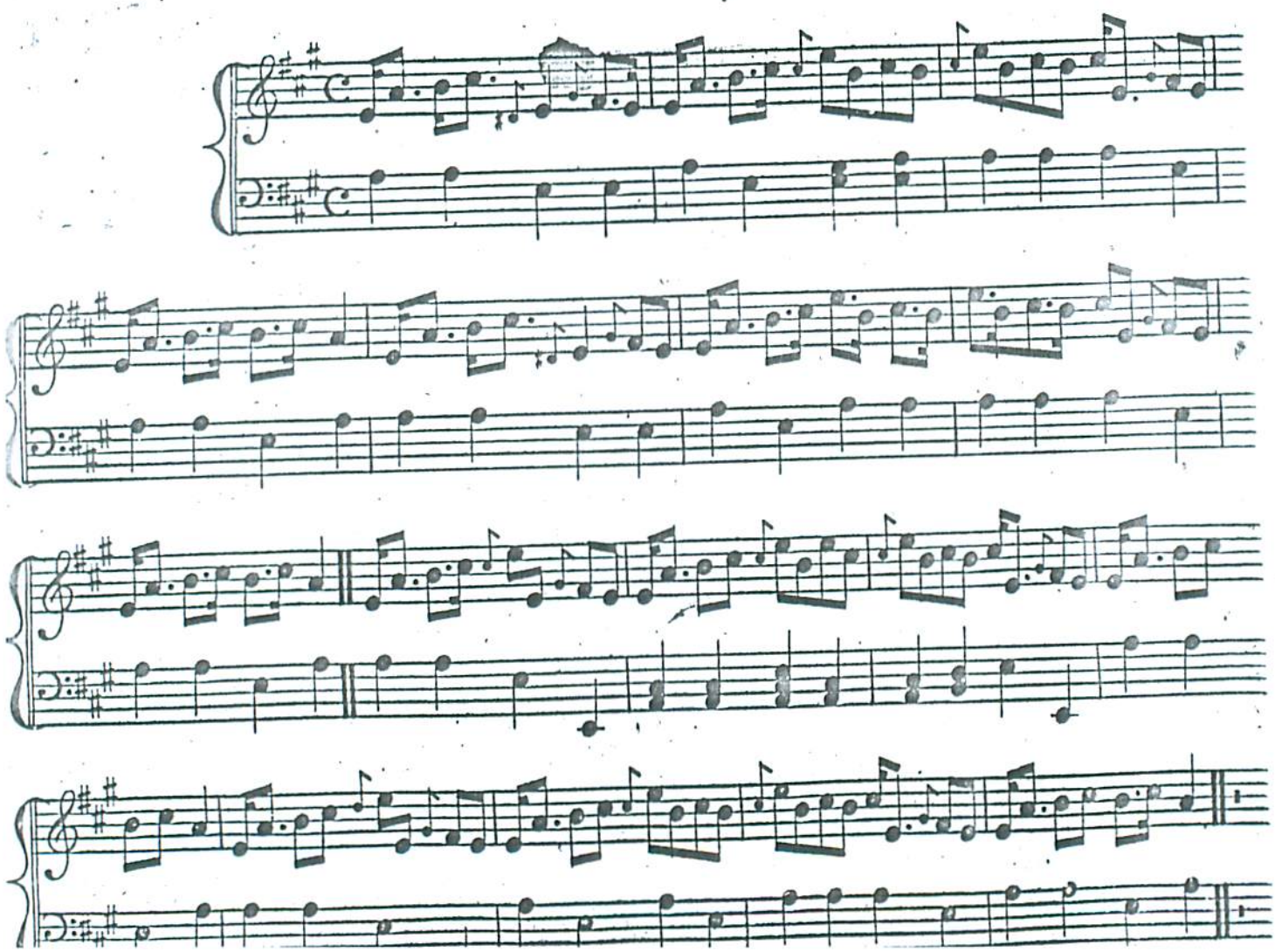
"I have lov'd the Pipers Son."

MODERATE TIME.



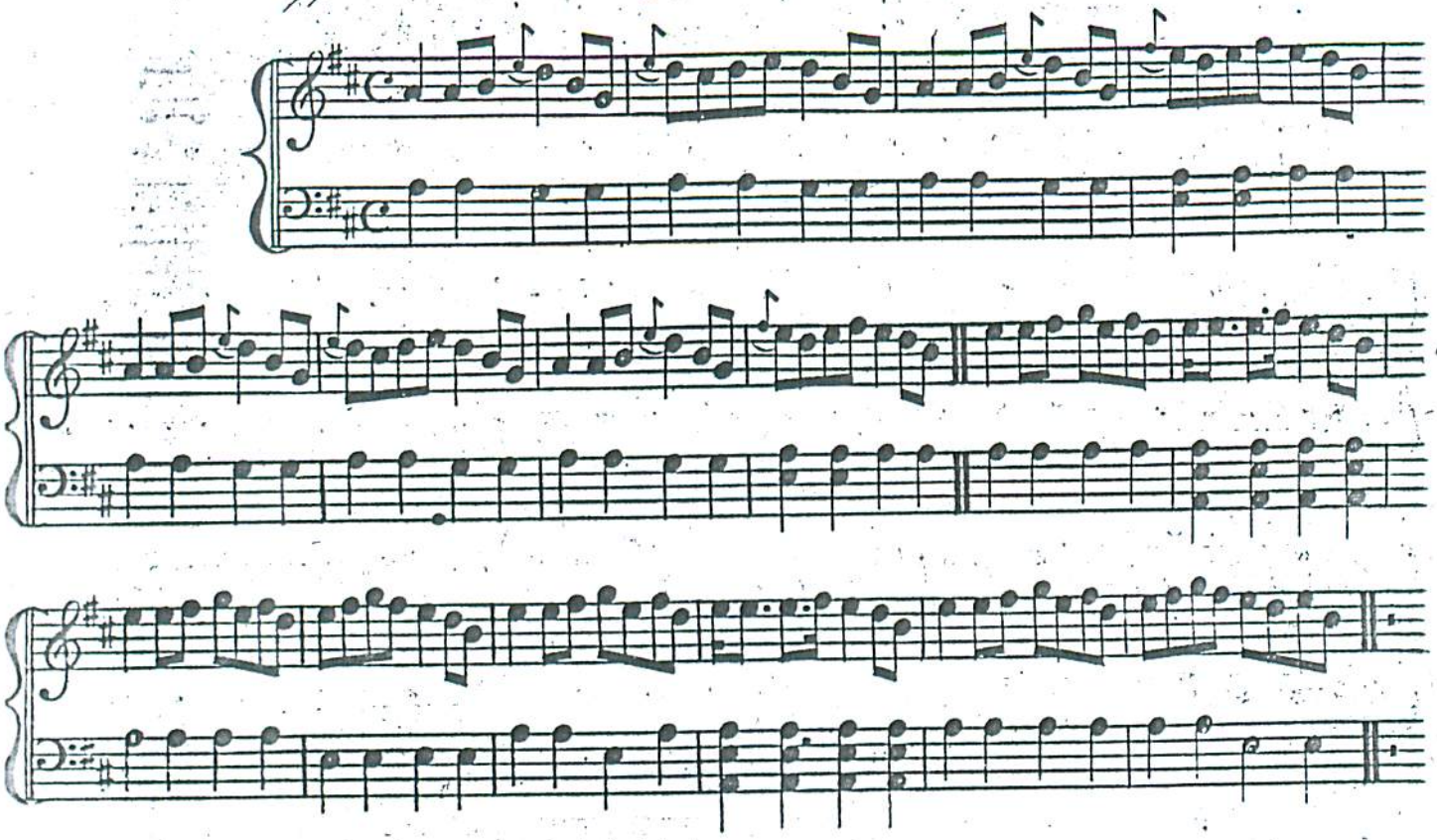
Nº XVIII.

'Strathspey.'



Nº XIX.

Pipe Reel.



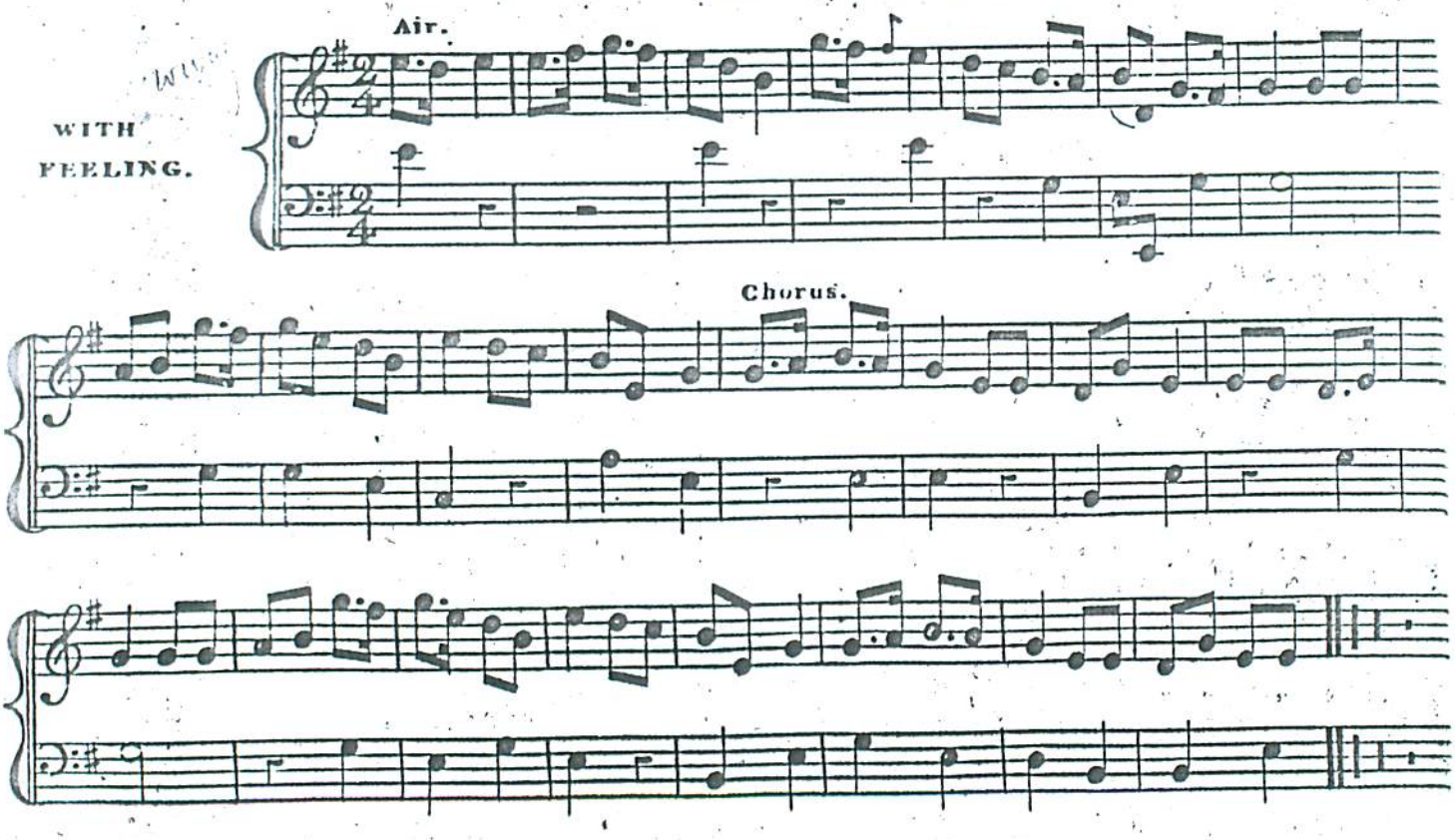
Nº XX.

"Latha dhōmhsa 's mi siubhal garbhlaich."

"One day as I was traversing mountains."

Air.

WITH FEELING.

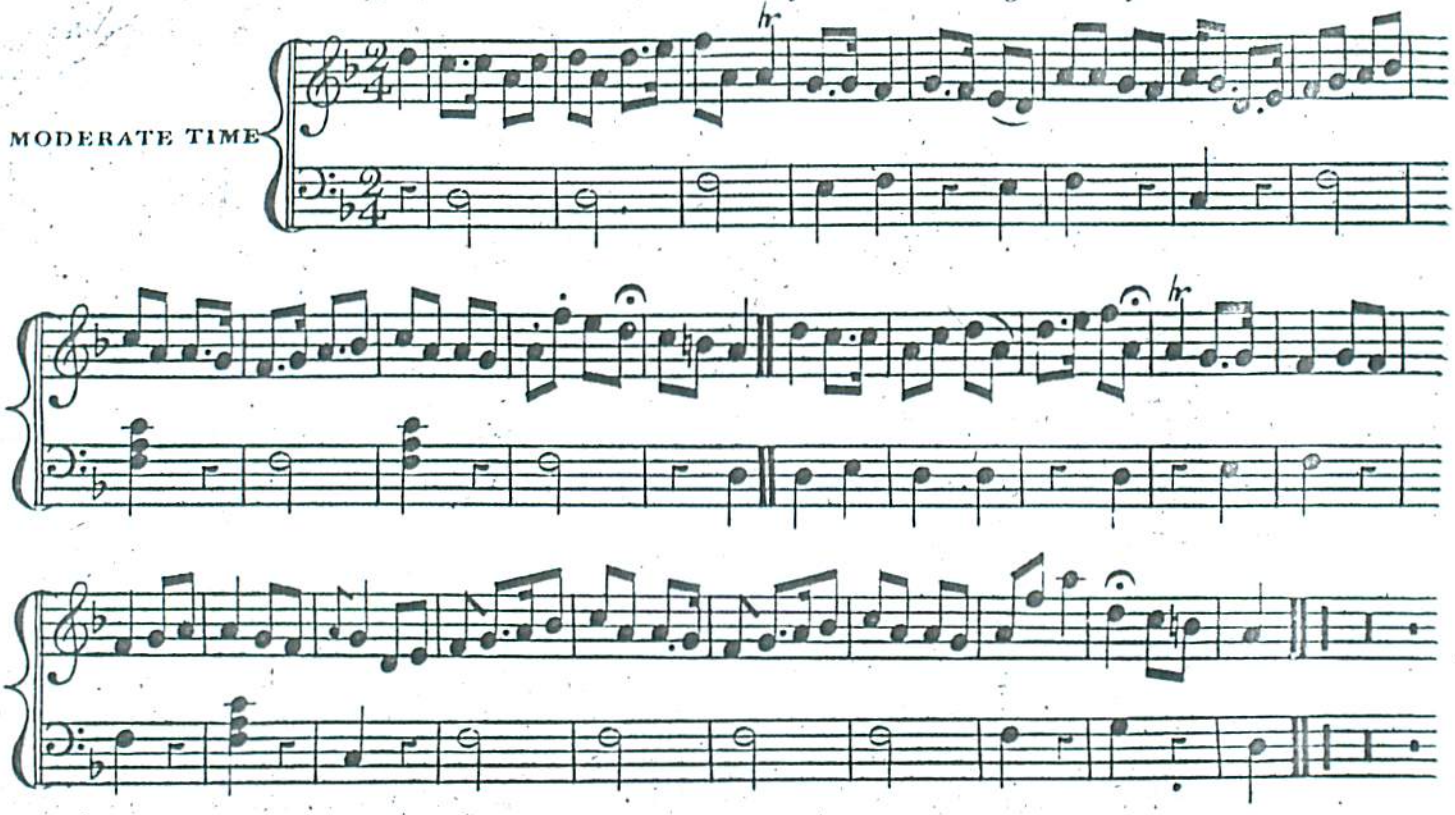


Nº XXI.

"C' arson nach rachinn cuide riut."

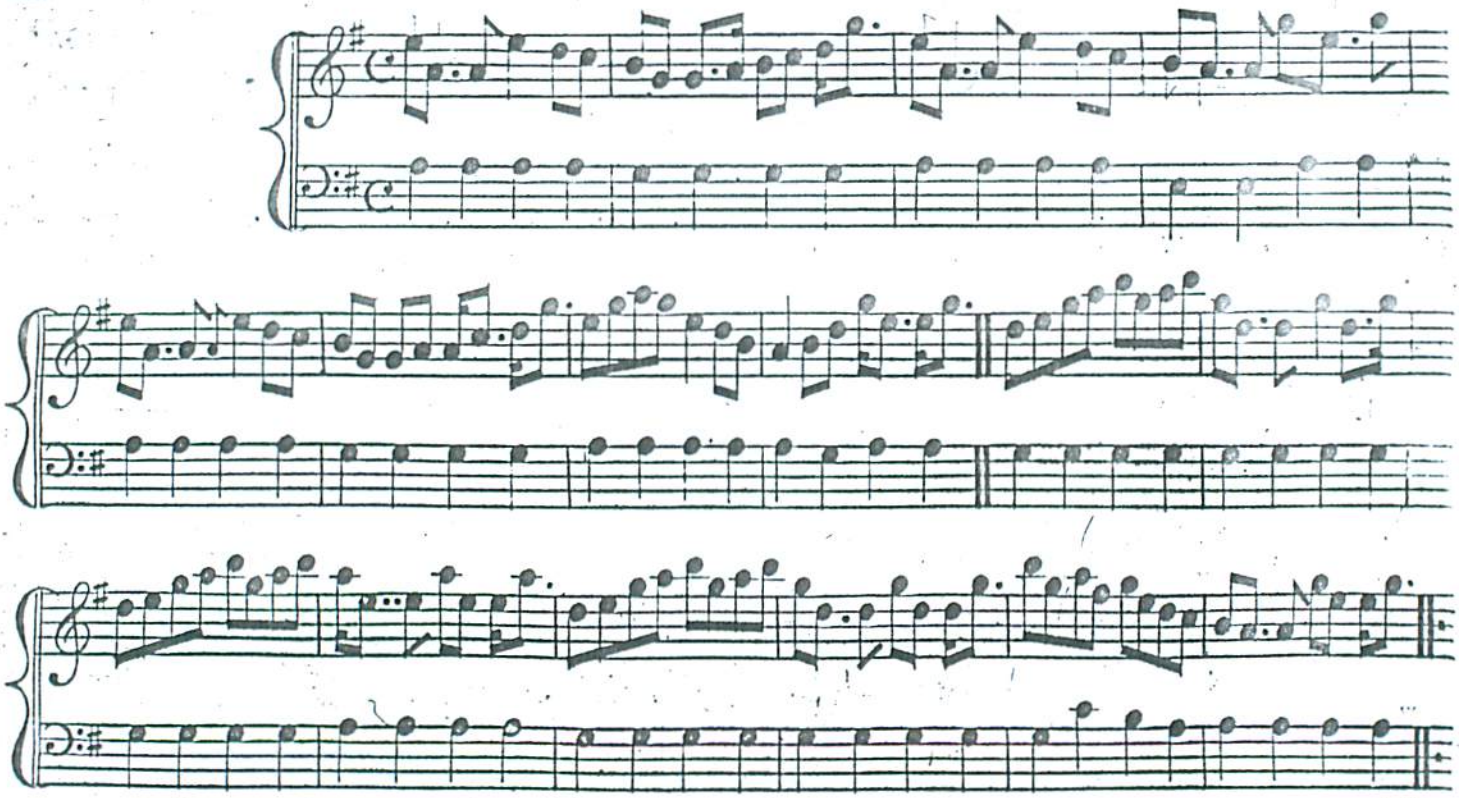
"Why would I not go with you."

MODERATE TIME



Nº XXII.

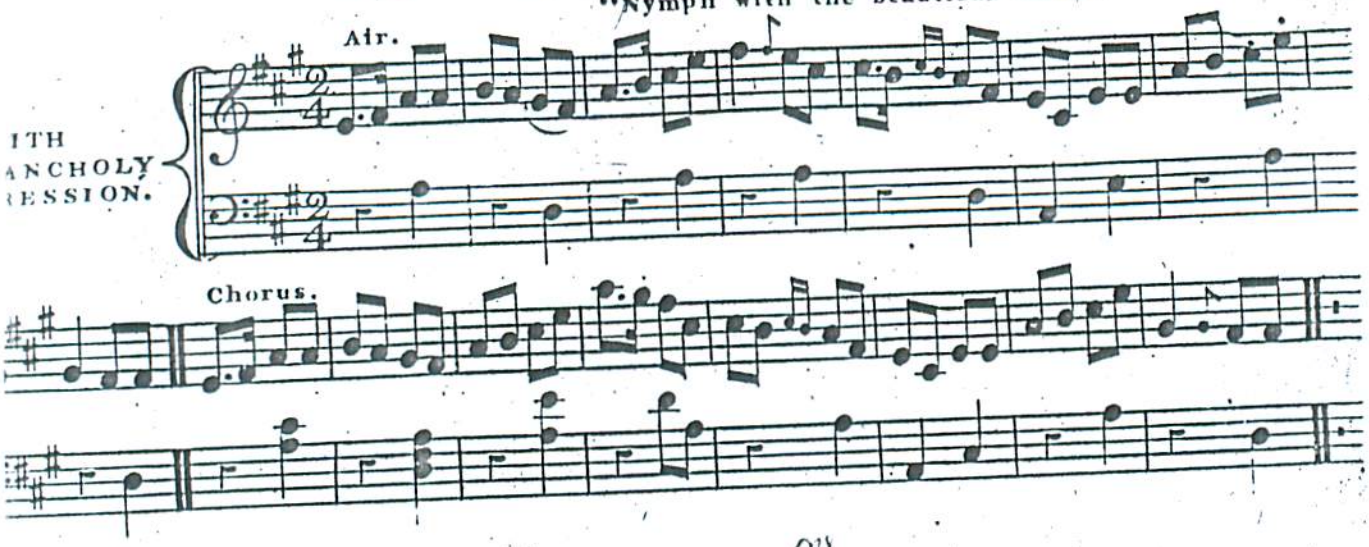
Pipe Reel.



Nº XXIII. 23

"A ghruagach an leadain."

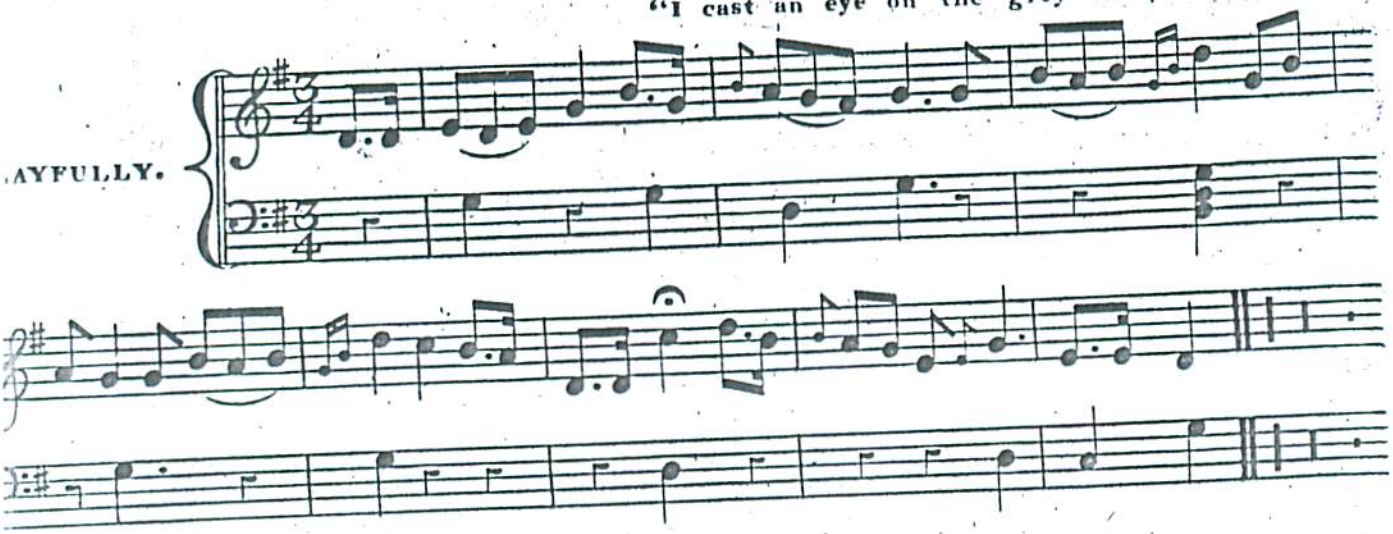
"Nymph with the beautiful hair."



NºXXIV. 24

"Gu'n d'thug mi súil air an trupa ghlas."

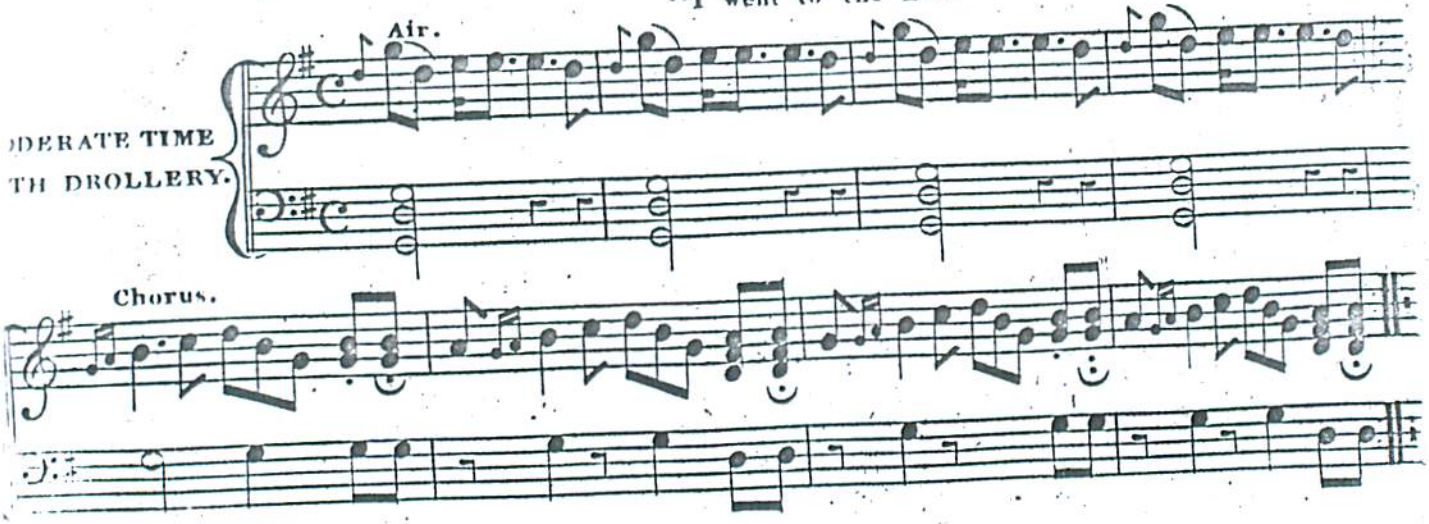
"I cast an eye on the grey troop."



Nº XXV. 25

"Chaidh mi thun na traigh."

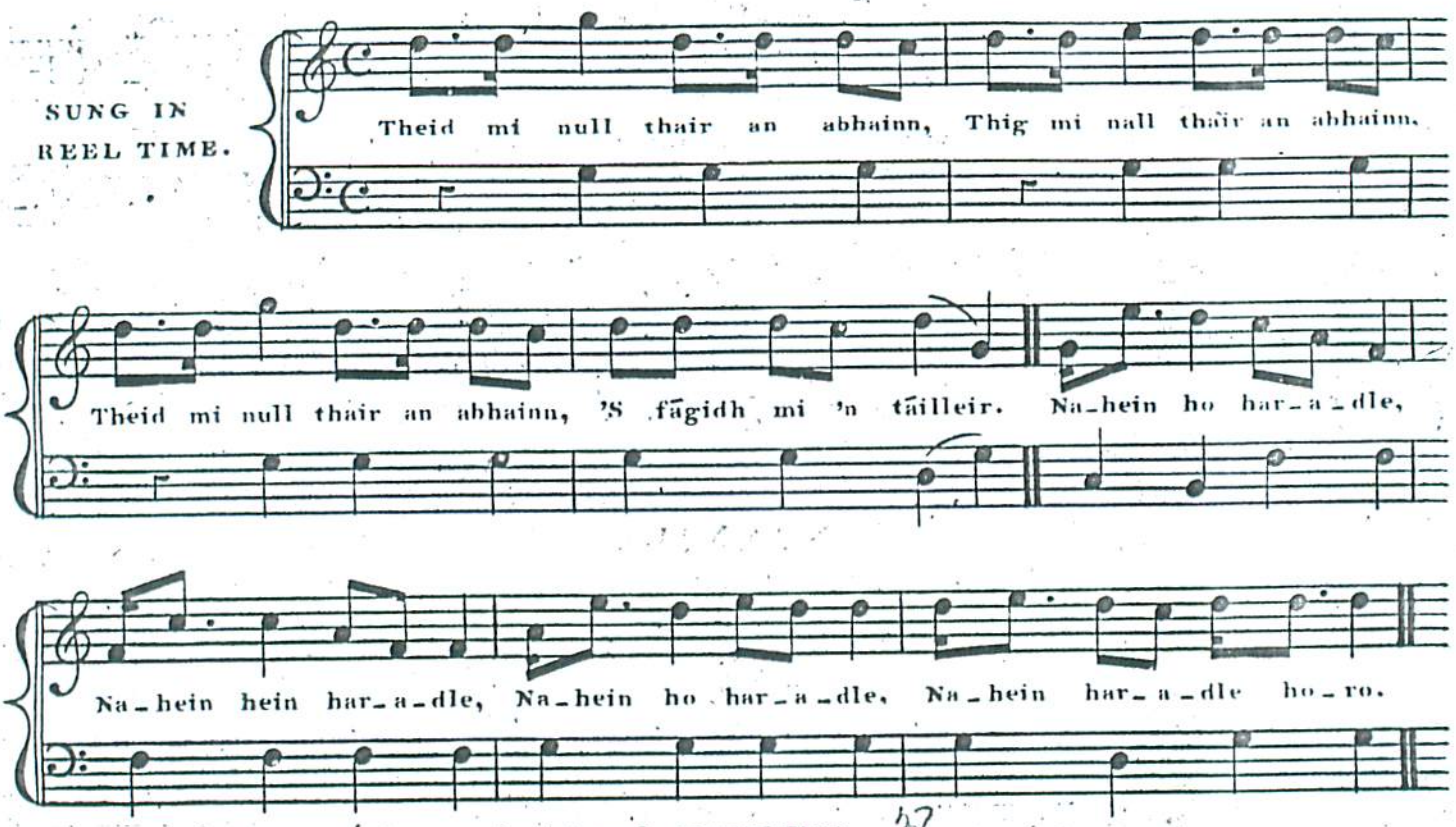
"I went to the Ebb."



Nº XXVI.

Cainntearachd

SUNG IN REEL TIME.

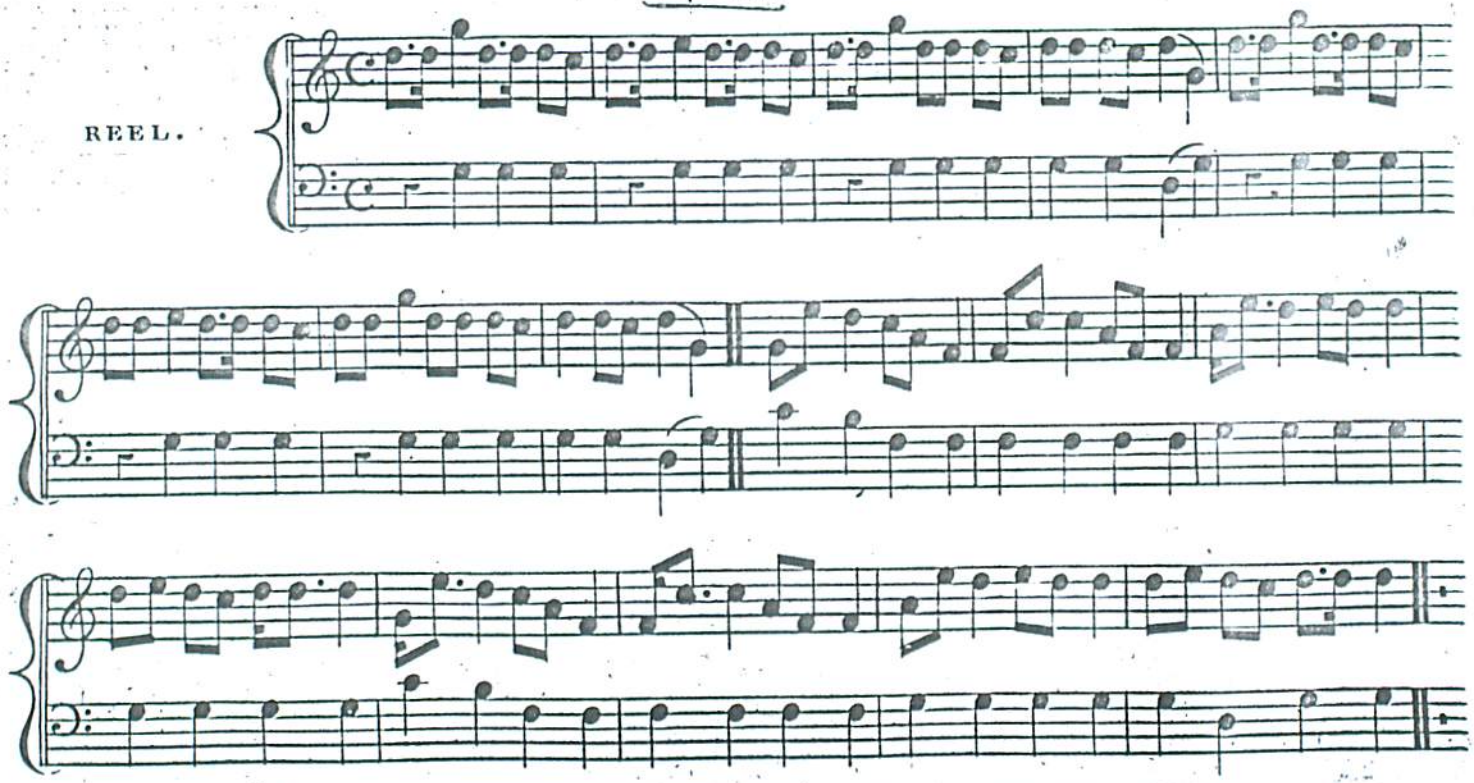


Nº XXVII.

Cainntearachd

'Pipe Set.'

REEL.



Theid mi null thair an abhainn,
Thig mi nall thair an abhainn,
Theid mi null thair an abhainn,
'S fāgidh mi 'n tāilleir.,

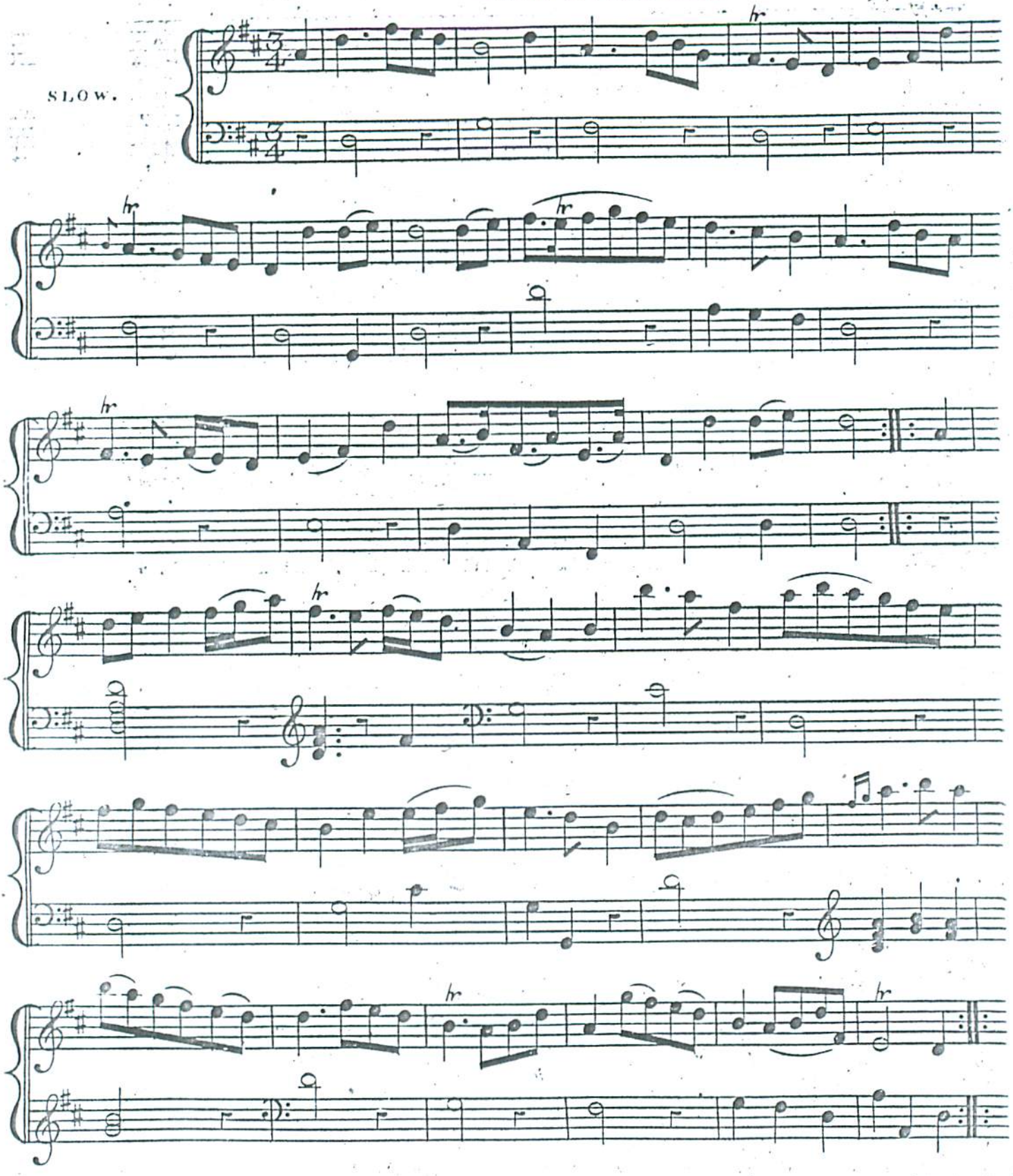
I'll go over the river,
I'll come over the river,
I'll go over the river,
And I'll leave the tailor.

Nº XXVIII.

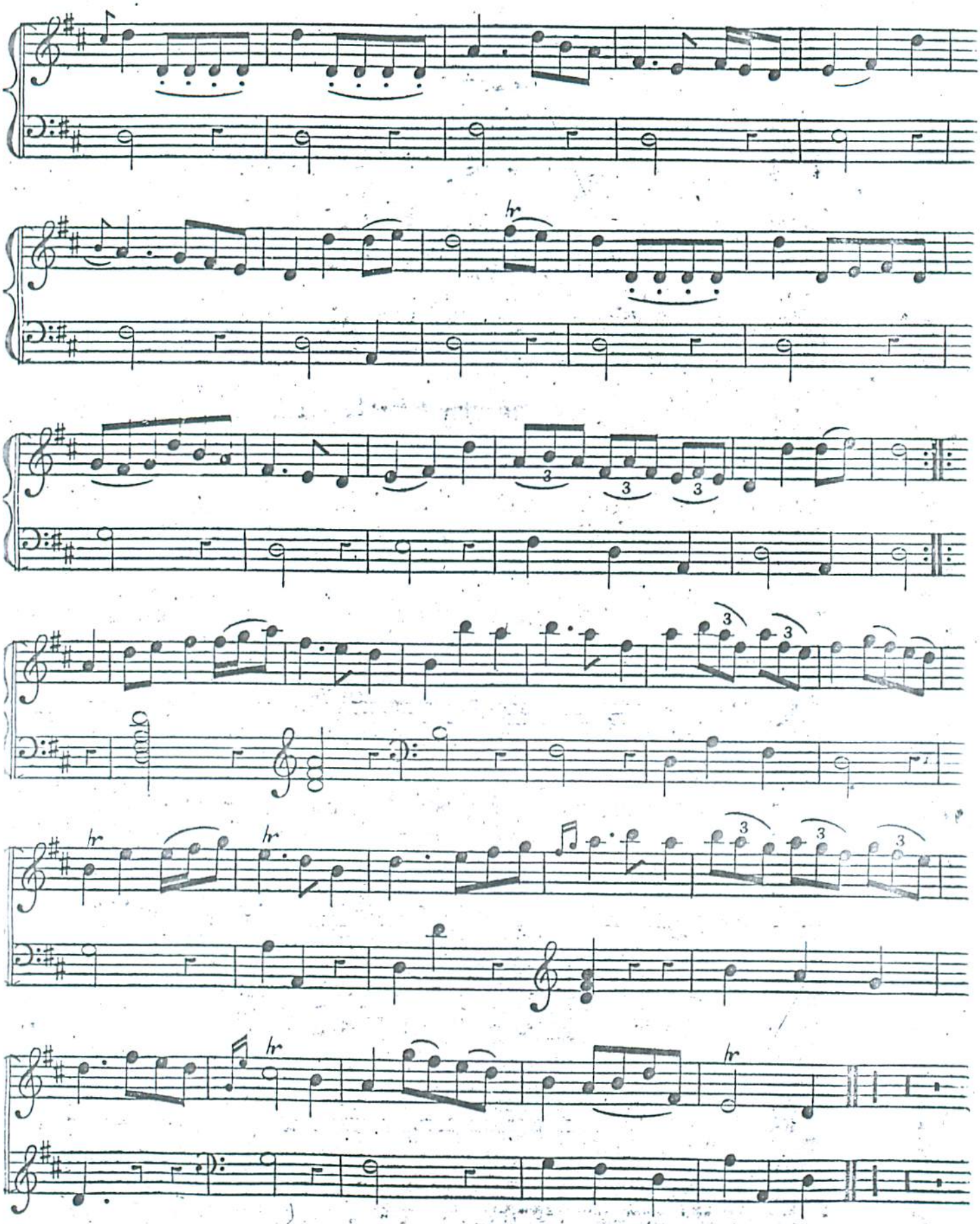
"* Faillte na meisg."

"Salute to Drunkenness."

SLOW.



* This tune is ancient — it has been long in manuscript in a family — so long indeed that tho' it was composed immediately before they got it, I would call it a tolerable age. I procured it and give it to the world, with the addition of a plain bass.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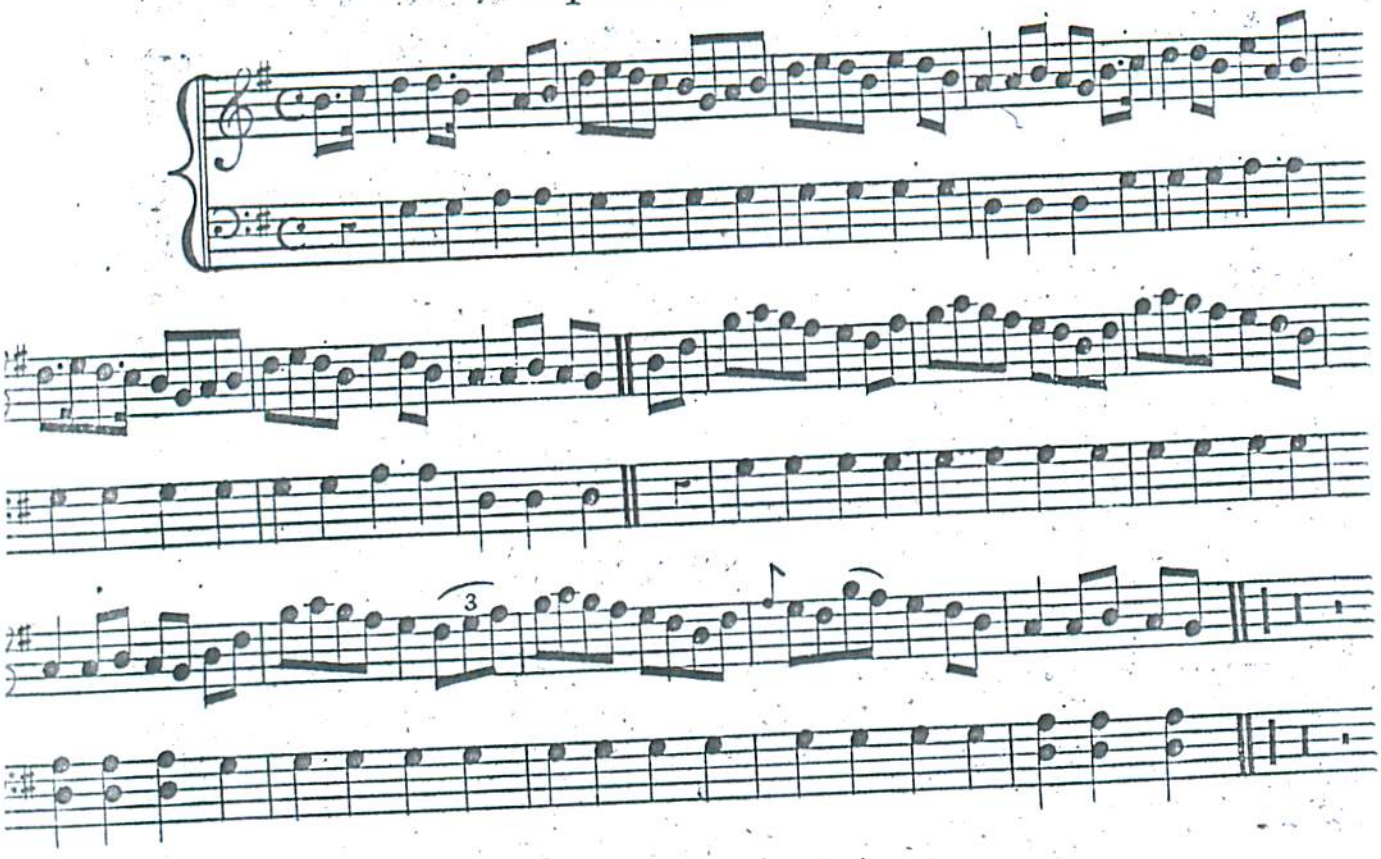
No XXIX.

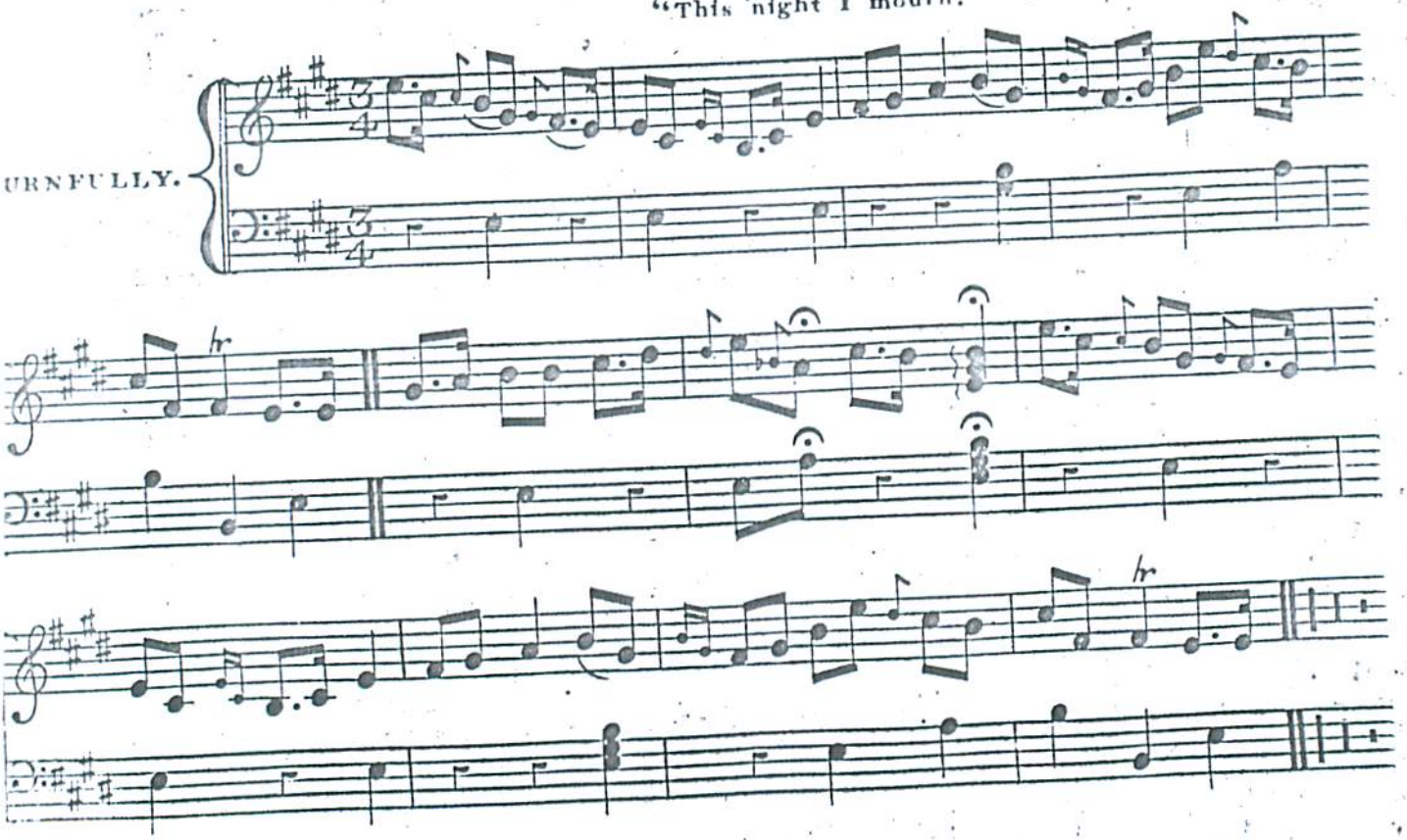
Pipe Reel.



No XXX.

"Nochd 's mi tuire."

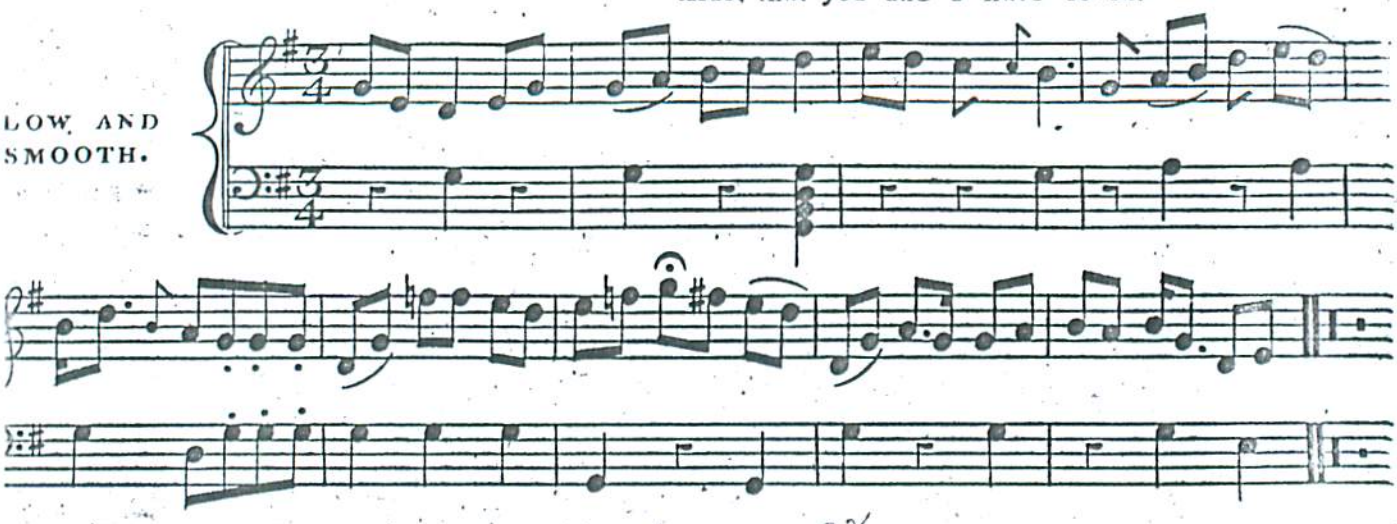
"This night I mourn."



Nº XXXI.

"'S truagh gun d' thug thusa 's mise gaol."

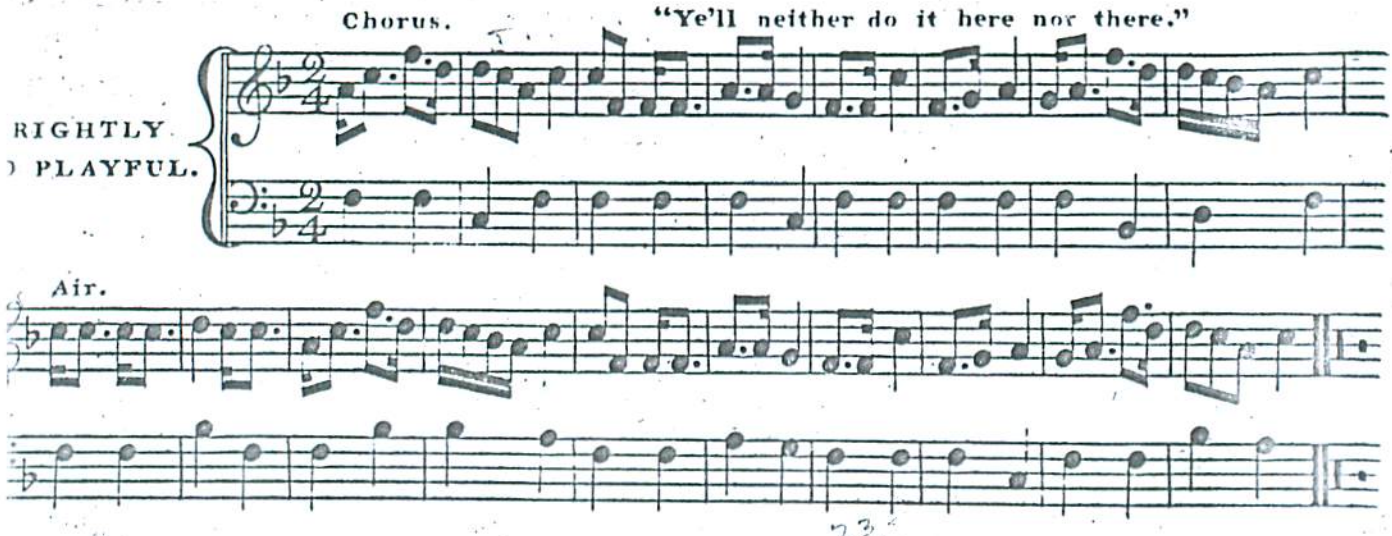
"Alas, that you and I have loved."



Nº XXXII.

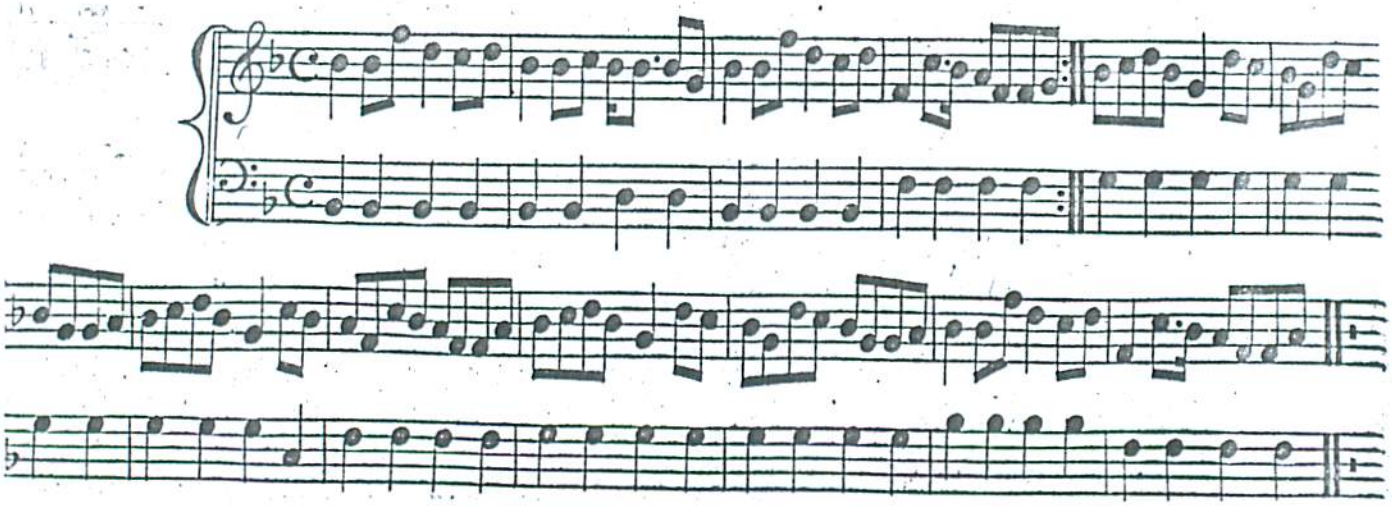
"Cha dean u e thall na bhos."

Chorus. "Ye'll neither do it here nor there."



Nº XXXIII.

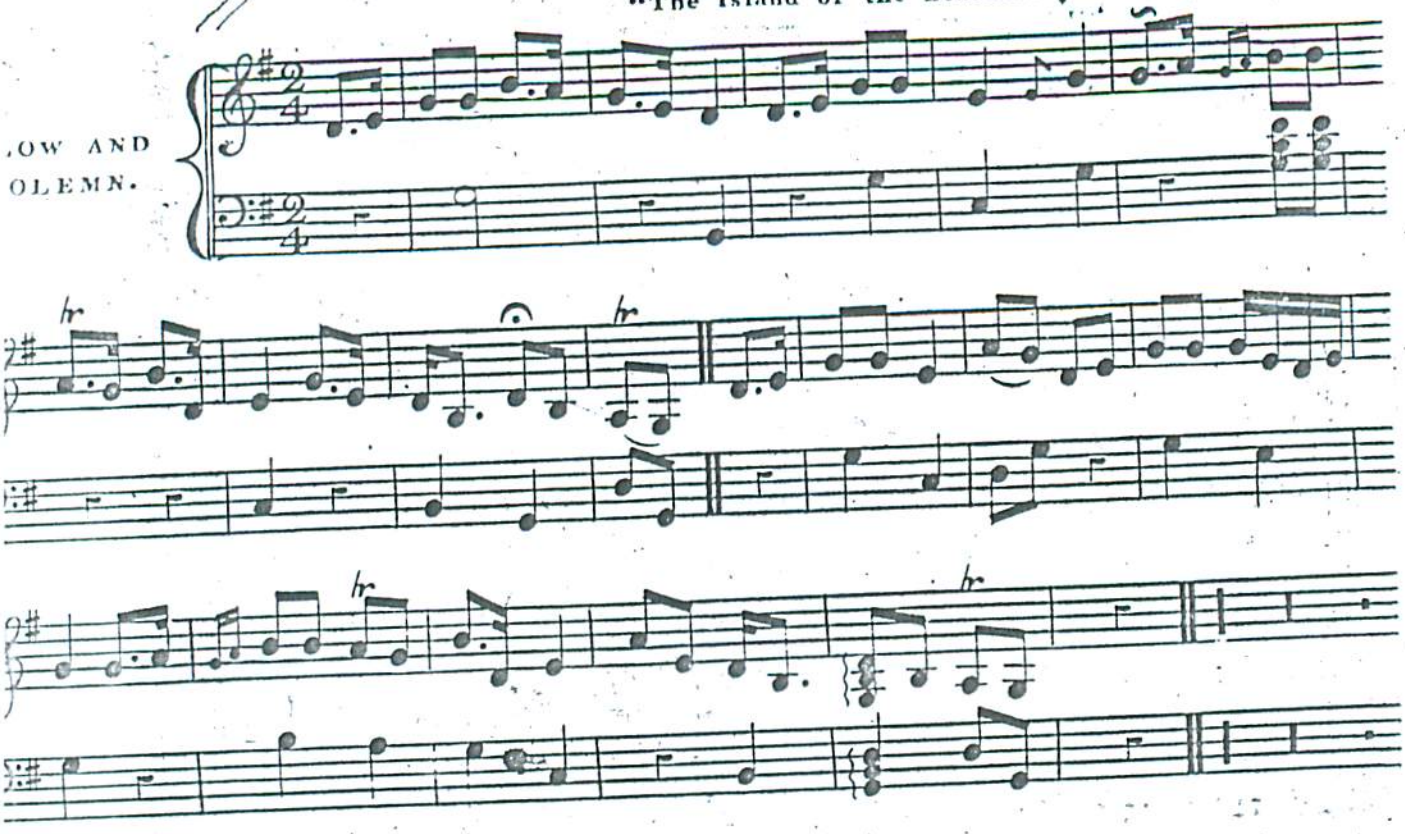
Pipe Reel.



Nº XXXIV.

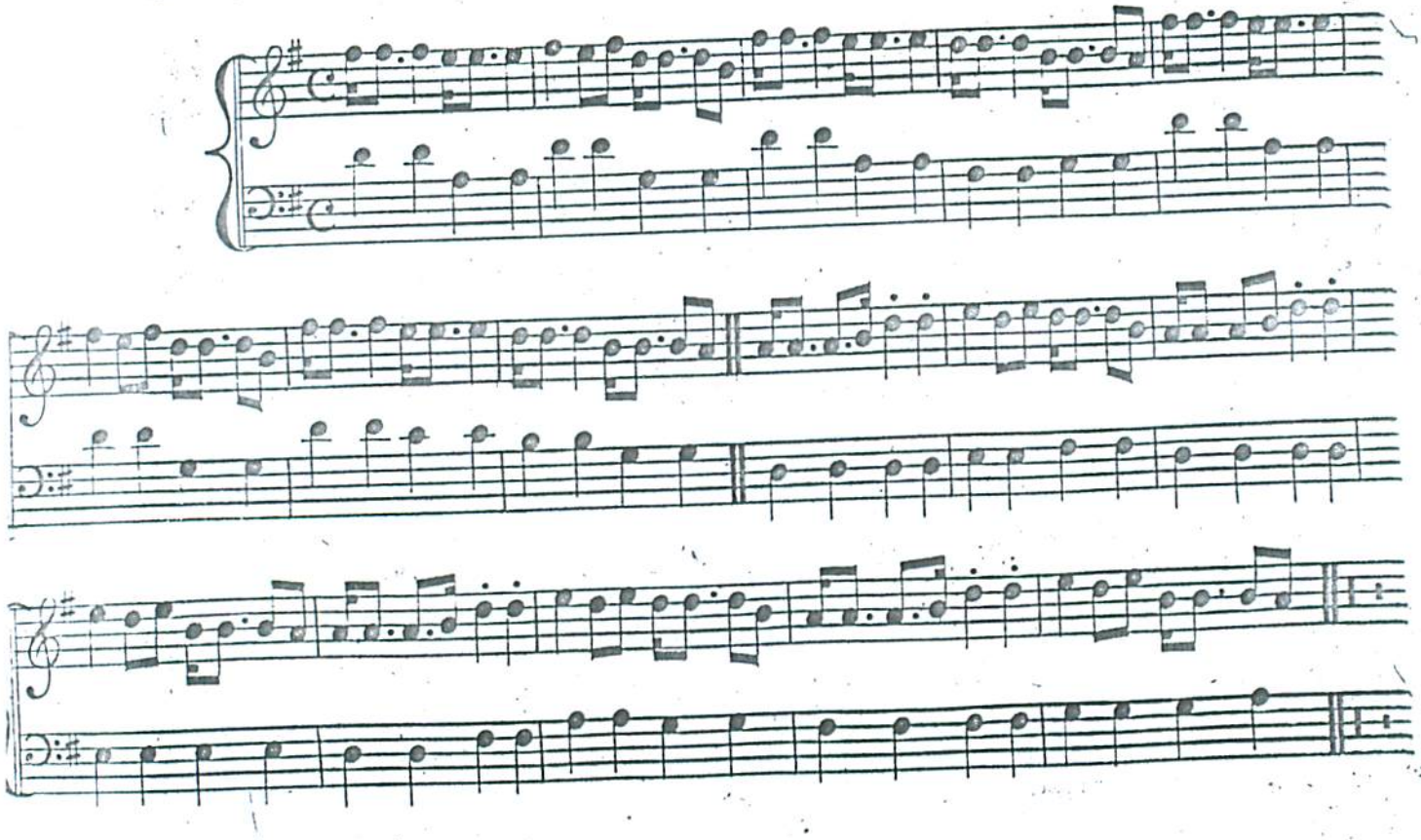
"Gilean an fhraoich."

"The Island of the heather."



Nº XXXV.

Cainntearachd.

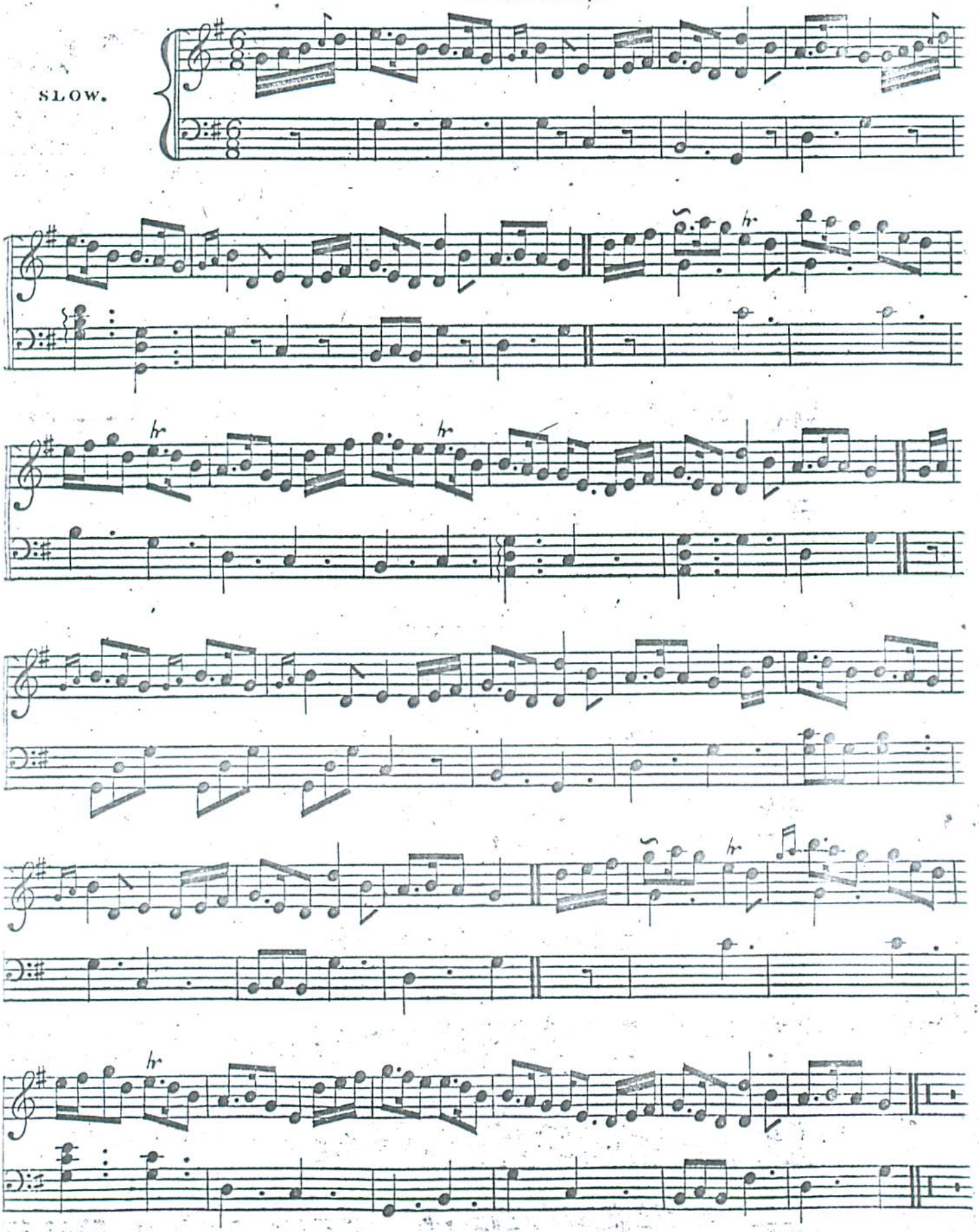


Nº XXXVI.

"Tha mi mo chadal."

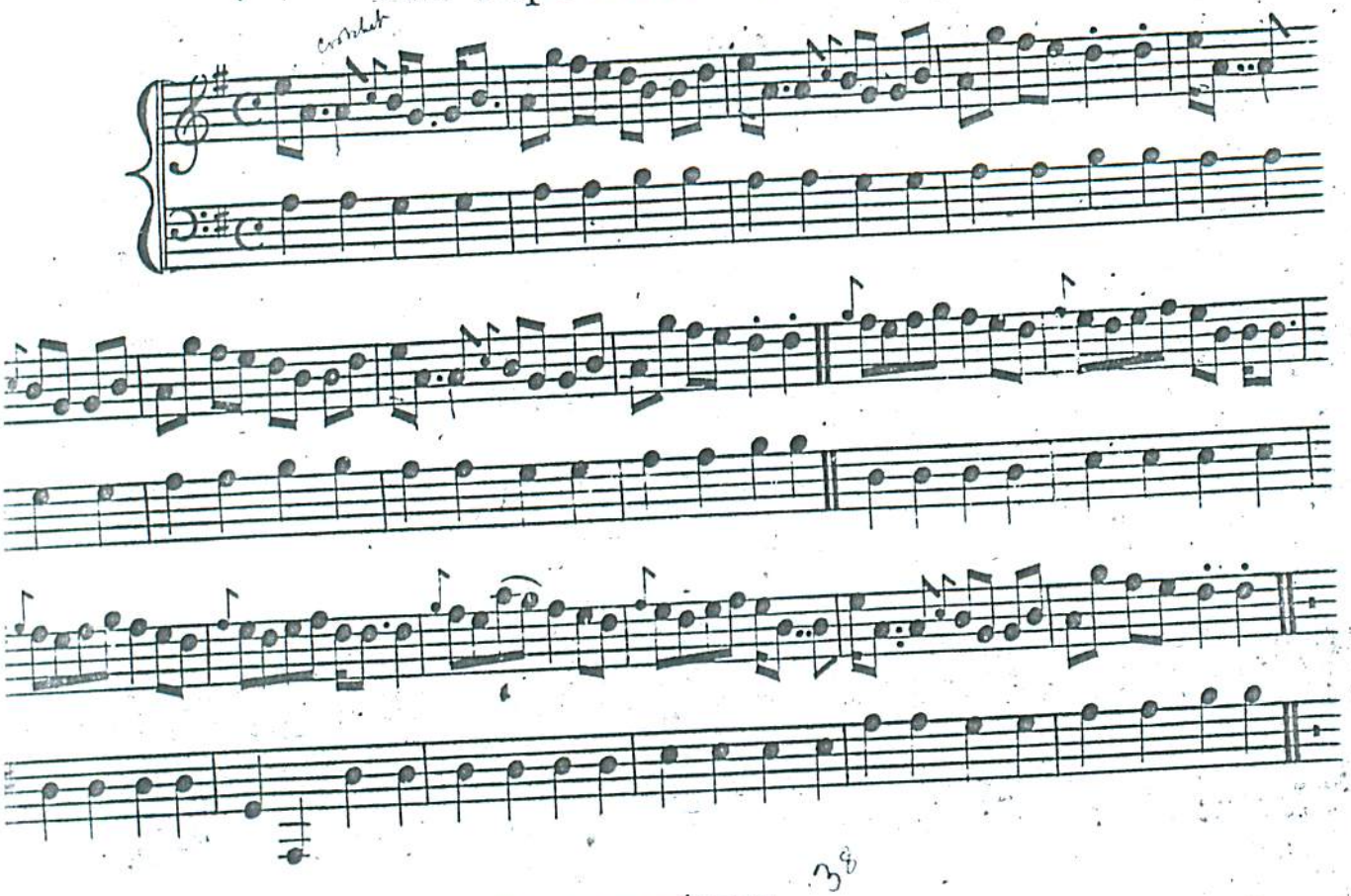
"I am asleep."

SLOW.



No XXXVII.

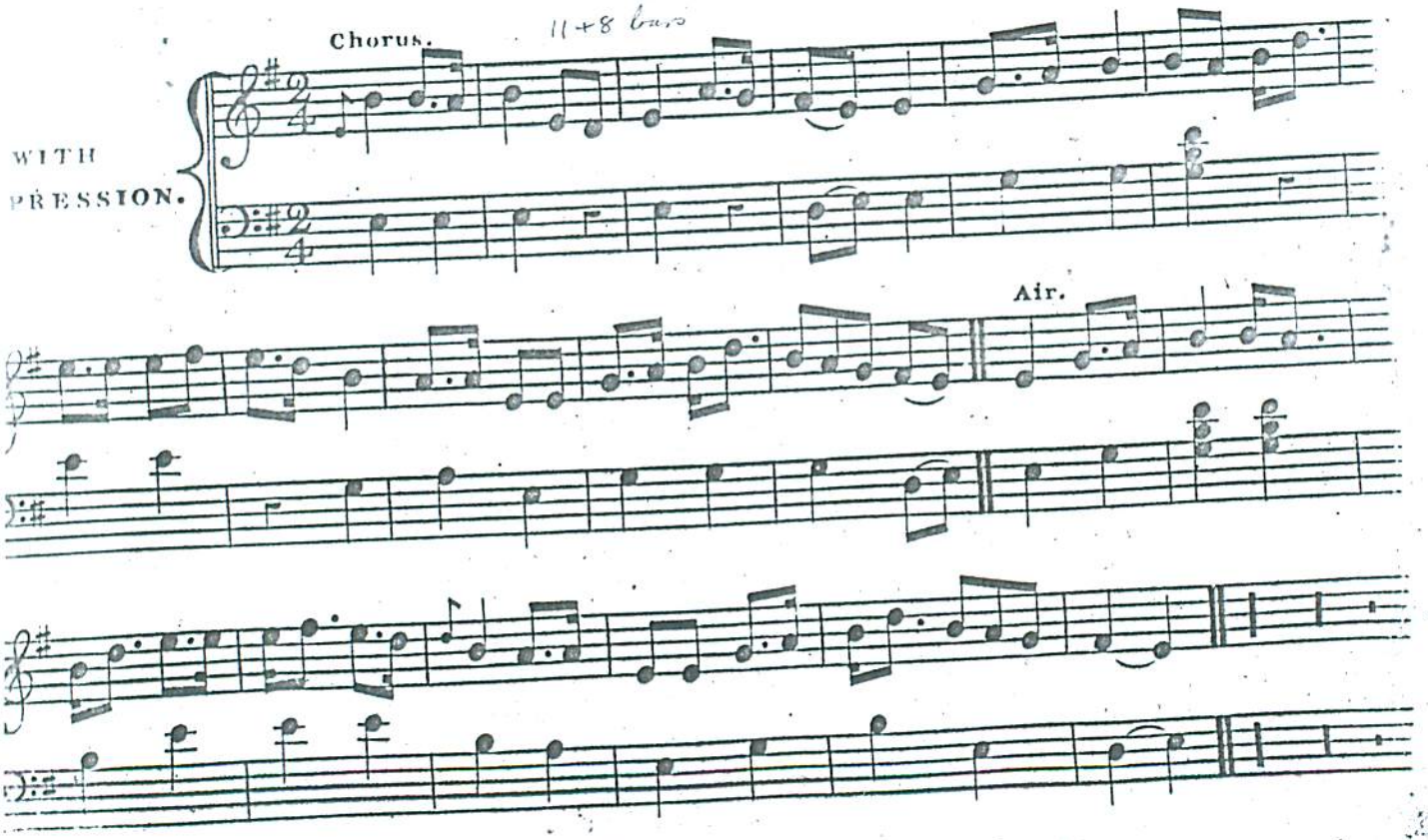
Pipe Reel.



No XXXVIII.

"Na be mise 'n t-ean beag eatrom."

"If I was the little airy bird."

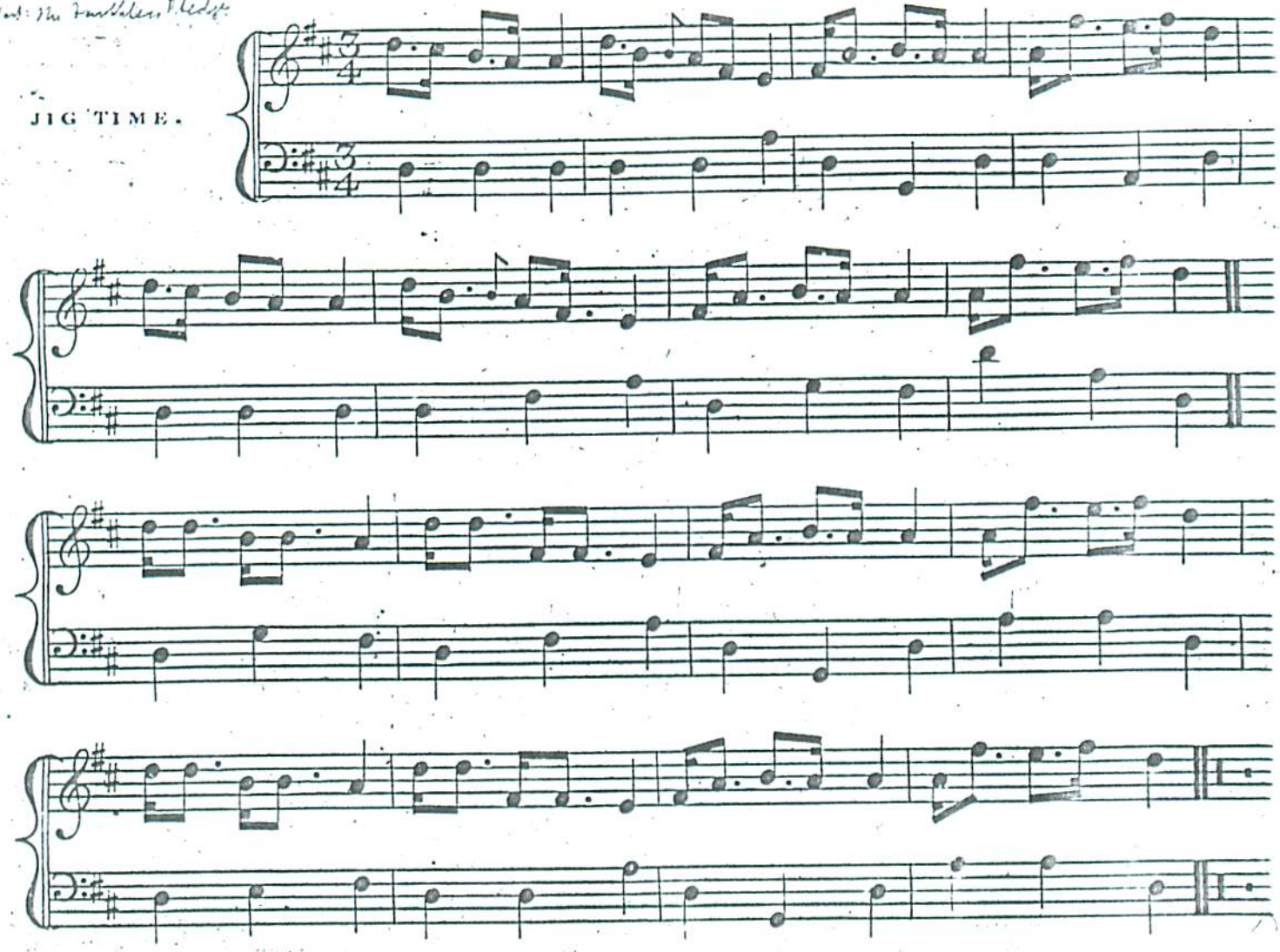


Nº XXXIX.

"Marbhaisg air a mhulad."

"woe to Melancholy."

JIG TIME.



Nº XL.

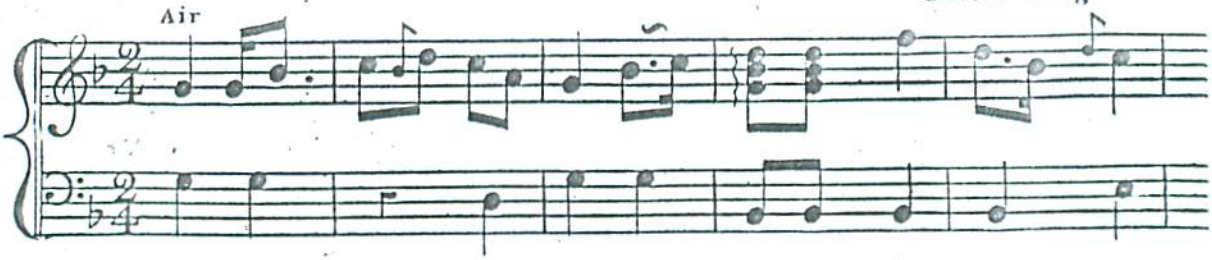
"Cha d' theid, cha d' theid mise."

"I will not, I will not go."

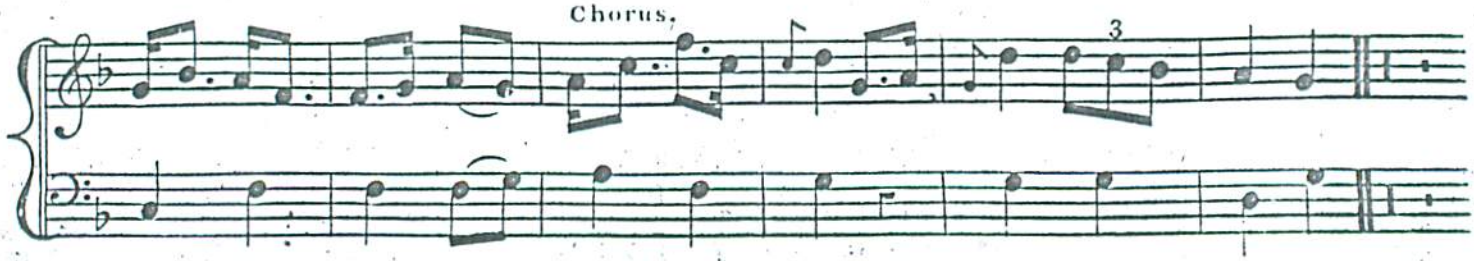
Gaelic Song.

Air

WITH LIGHTNESS AND FEELING.

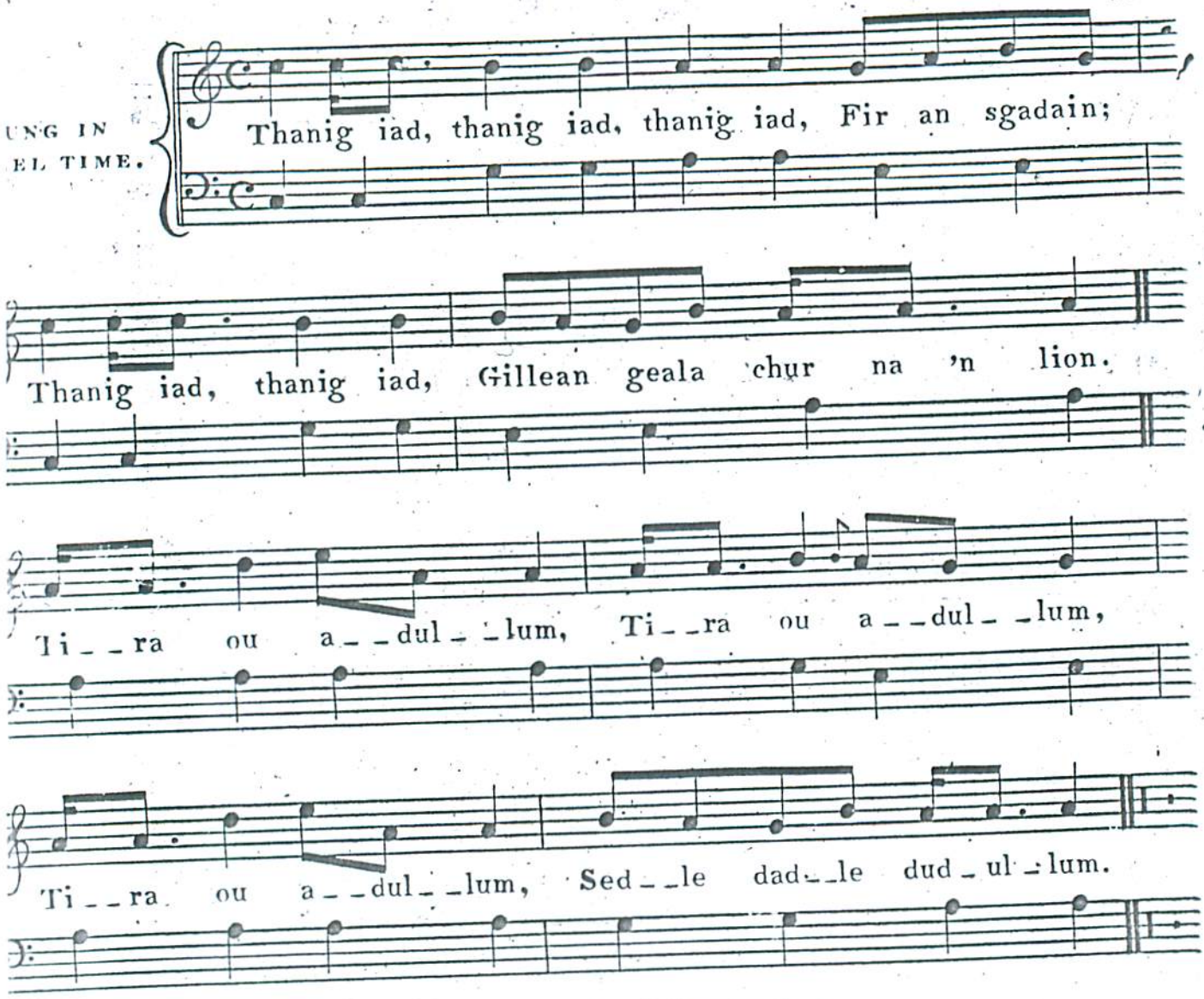


Chorus.



Nº XLI.

Cainntearachd



Thanig iad, thanig iad, thanig iad,
Fir an sgadain;
Thanig iad, thanig iad,
Gillean geala chur na 'n lion.

Eoghan 's Dughall,
Fionladh 's Iseabail,
Eoghan 's Dughall,
Iseabail 's Oighrig.

Translation.

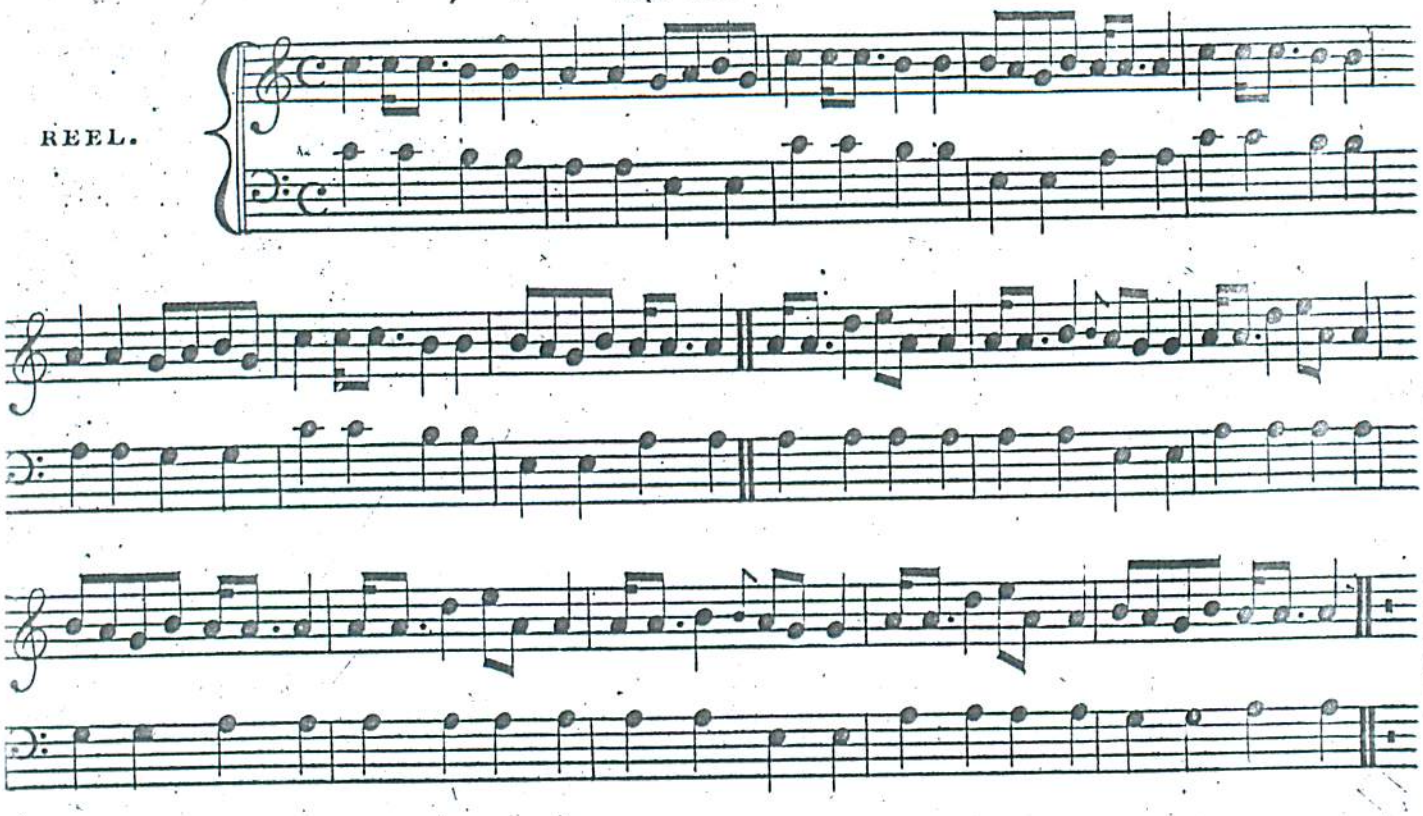
They've come, they've come, they've come,
The herring fishers;
They've come, they've come,
The fair lads who throw the nets.

Hugh and Dugal,
Finlay and Isobel,
Hugh and Dugal,
Isobel and Euphan.

No. XLII.

"Cainntearachd."

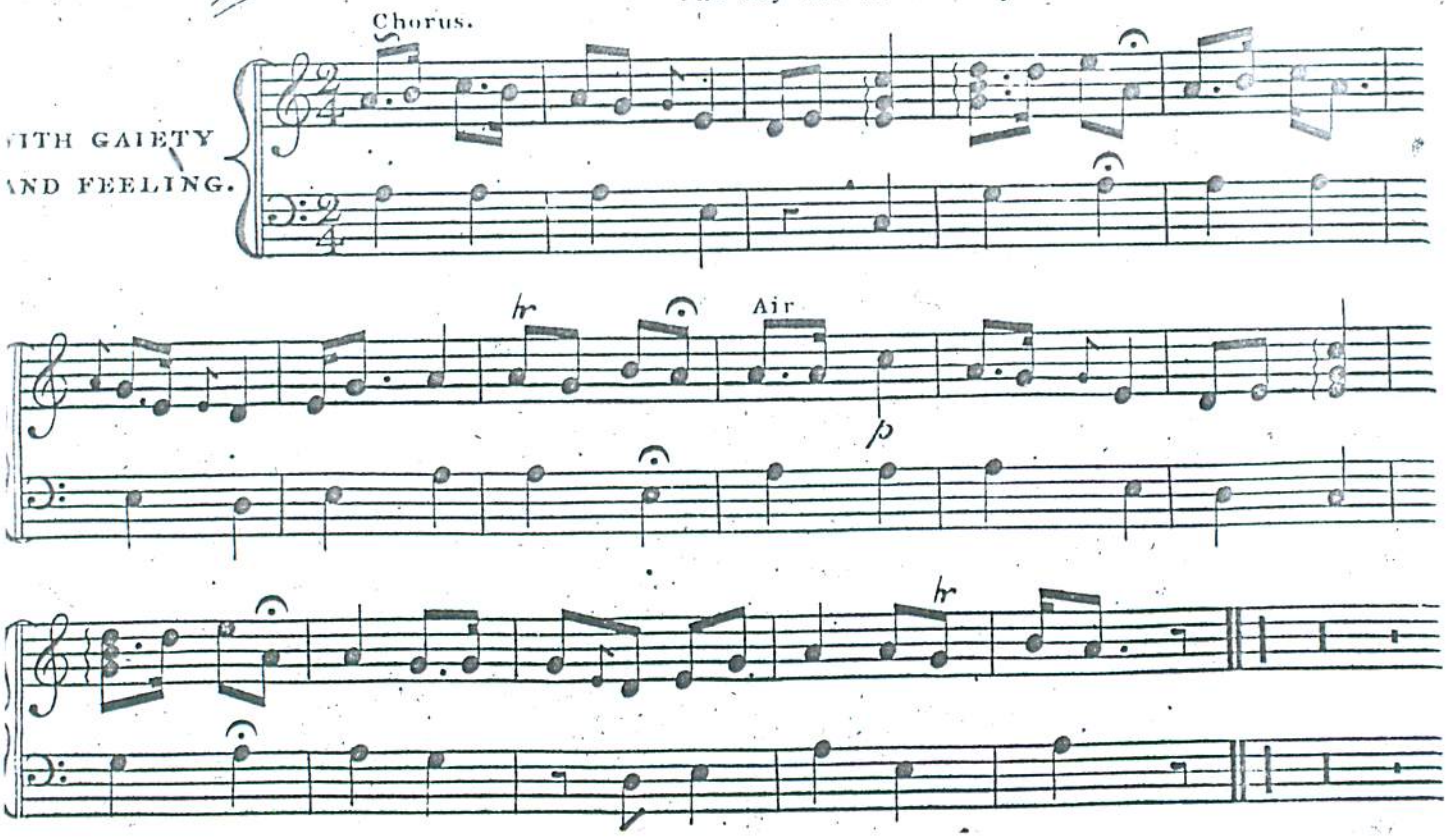
"Pipe Set."



No. XLIII.

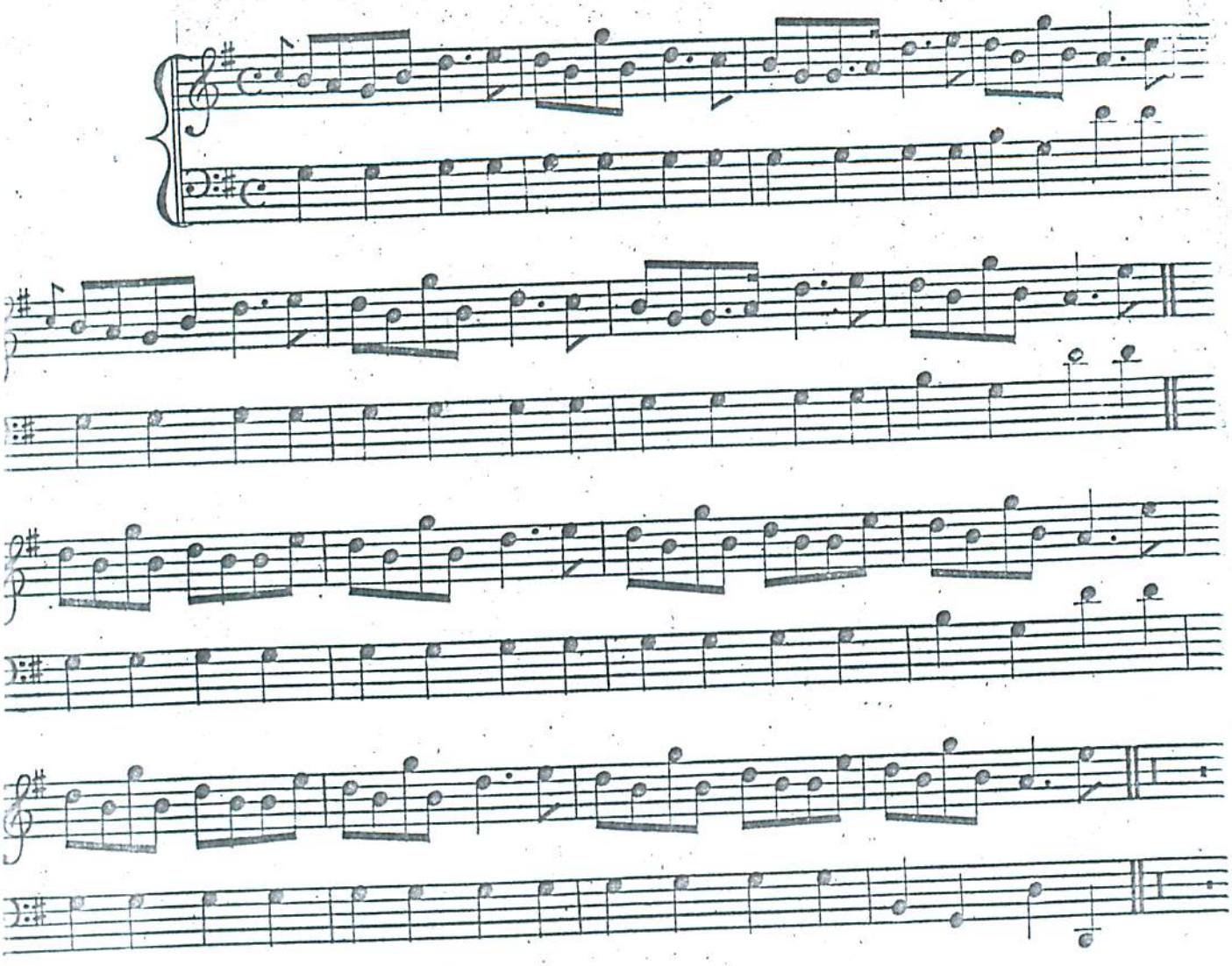
"Latha ghabh i fuadach."

"The day she drove away."



Nº XLIV.

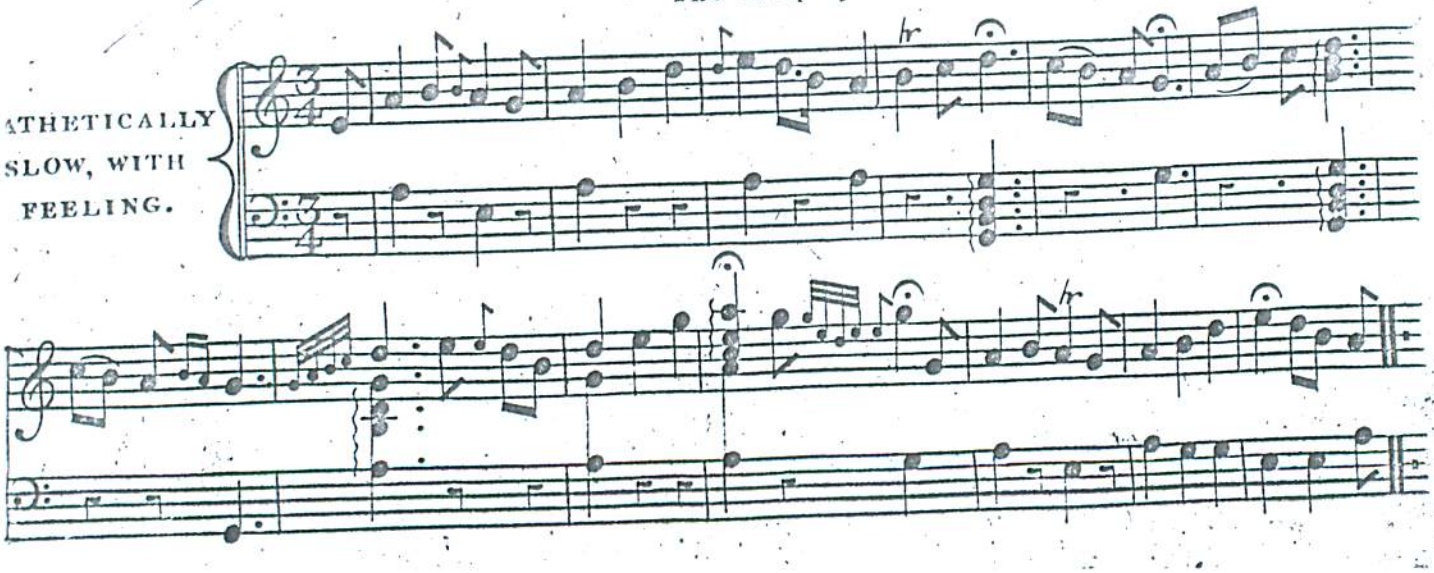
Pipe Reel.



Nº XLV.

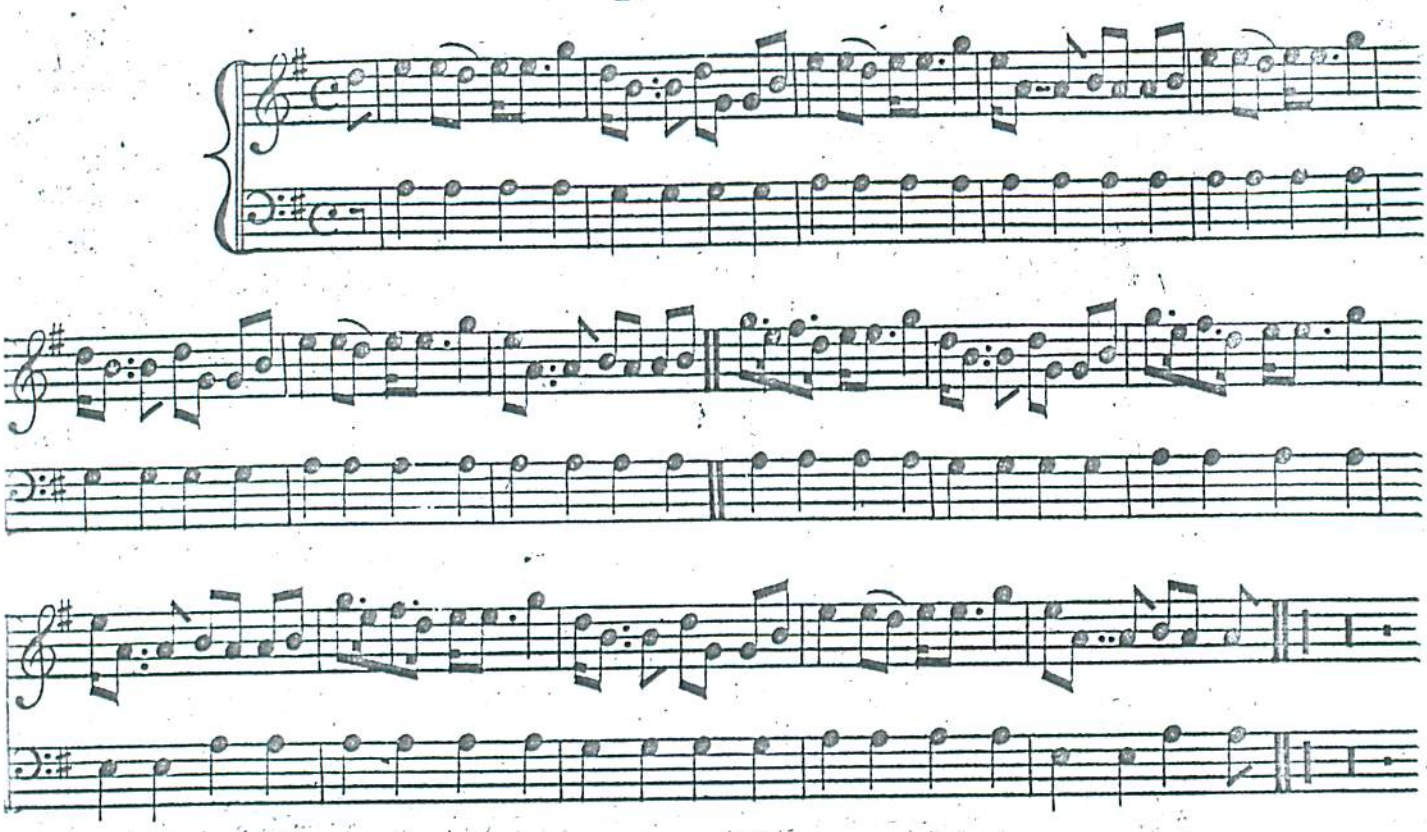
"Gur boidheach an comunn tha 'n comhnuidh's t-Strathmhór."

"The Company is beautiful that resides at Strathmore."



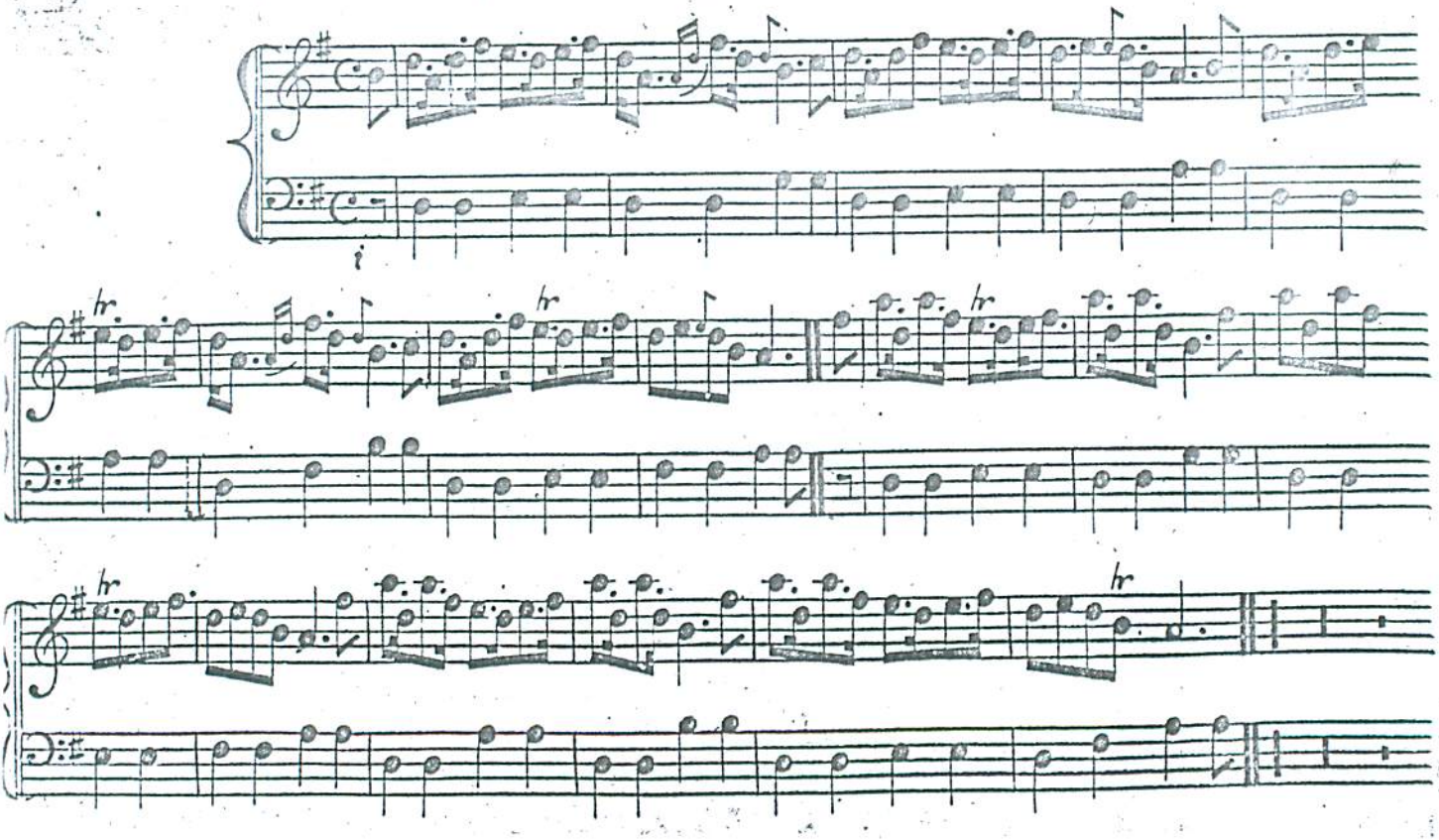
No. XLVI.

Pipe Reel.



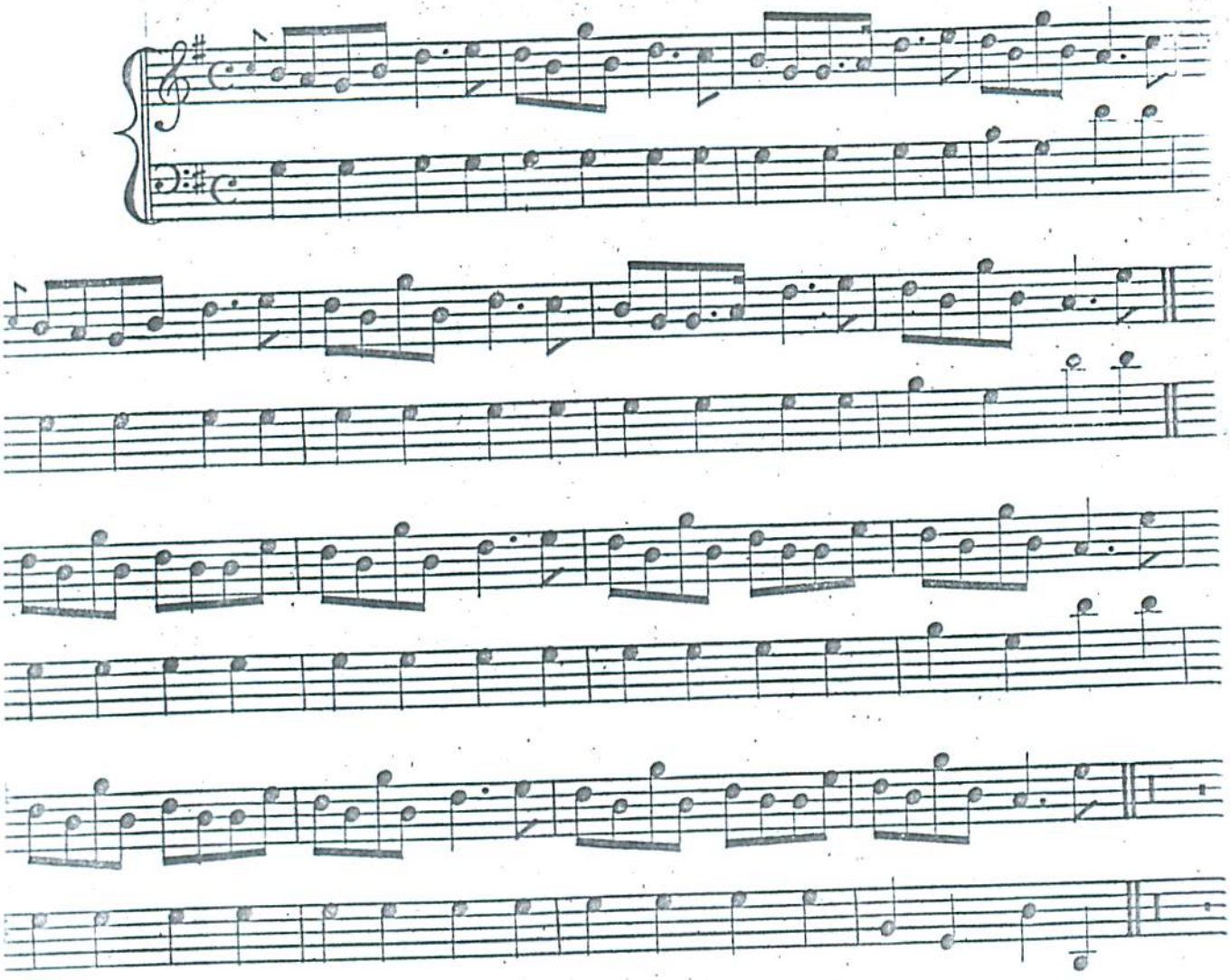
No. XLVII.

Short Pipe March.



No. XLIV. (The Wedding House)

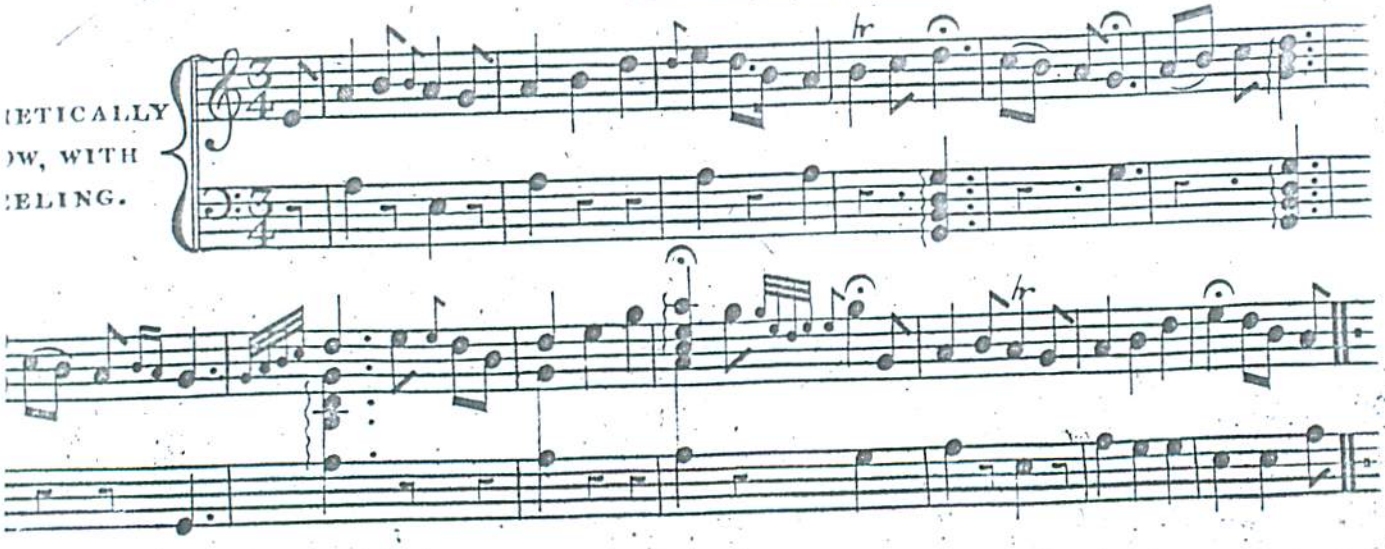
Pipe Reel.



No. XLV.

ur boidheach an comunn tha 'n comhnuidh's t-Strathmhór."

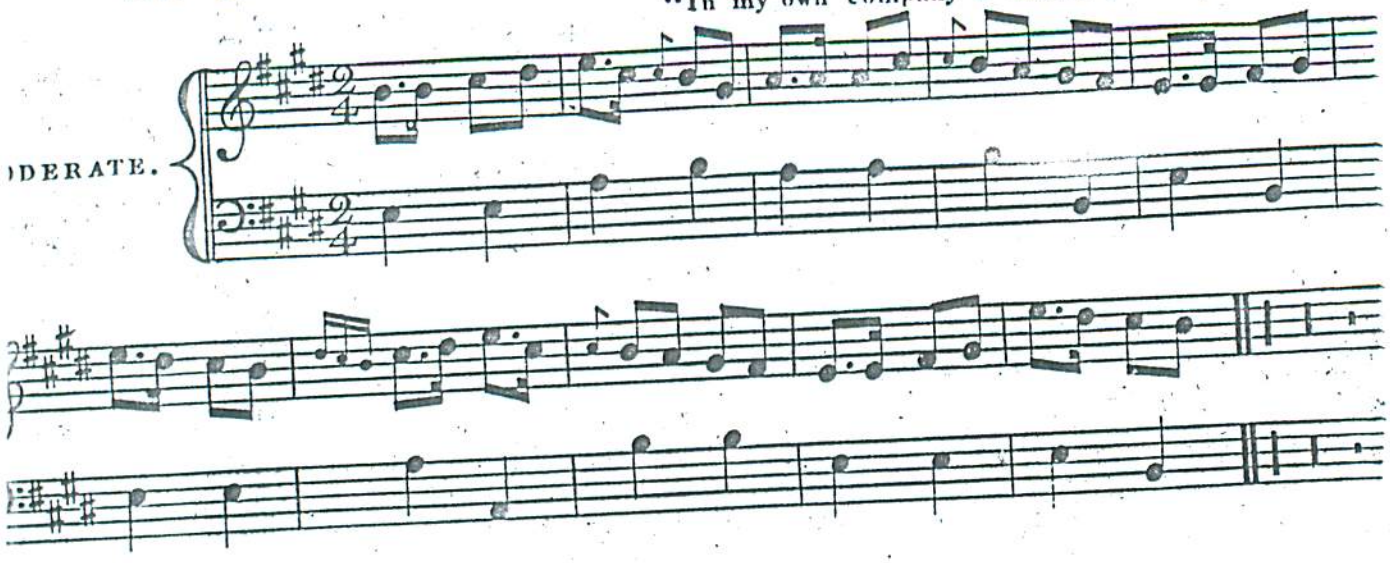
"The Company is beautiful that resides at Strathmore."



No XLVIII.

"An cuideachd rium fhein a b' fhearr leam."

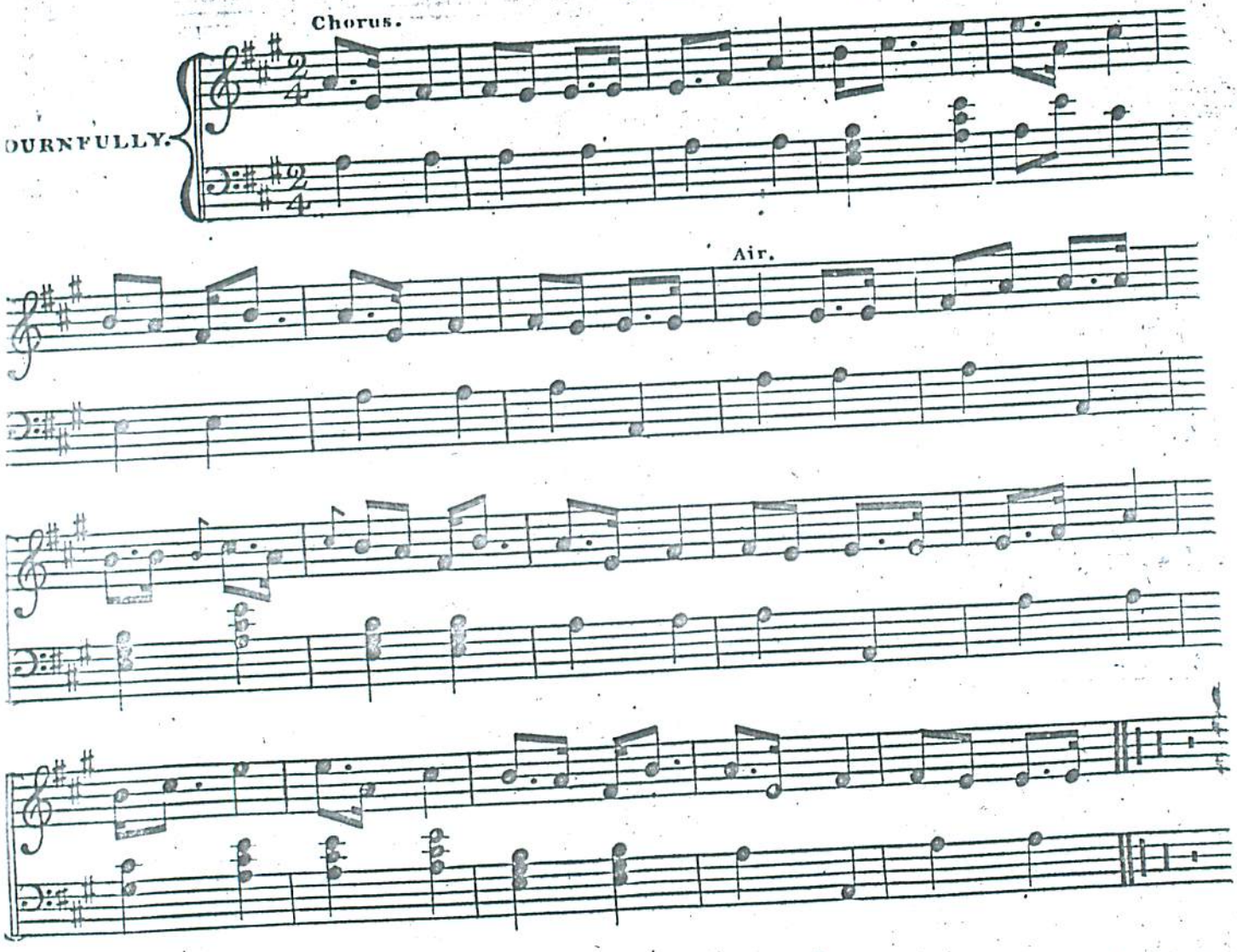
"In my own company I would prefer you."



No XLIX.

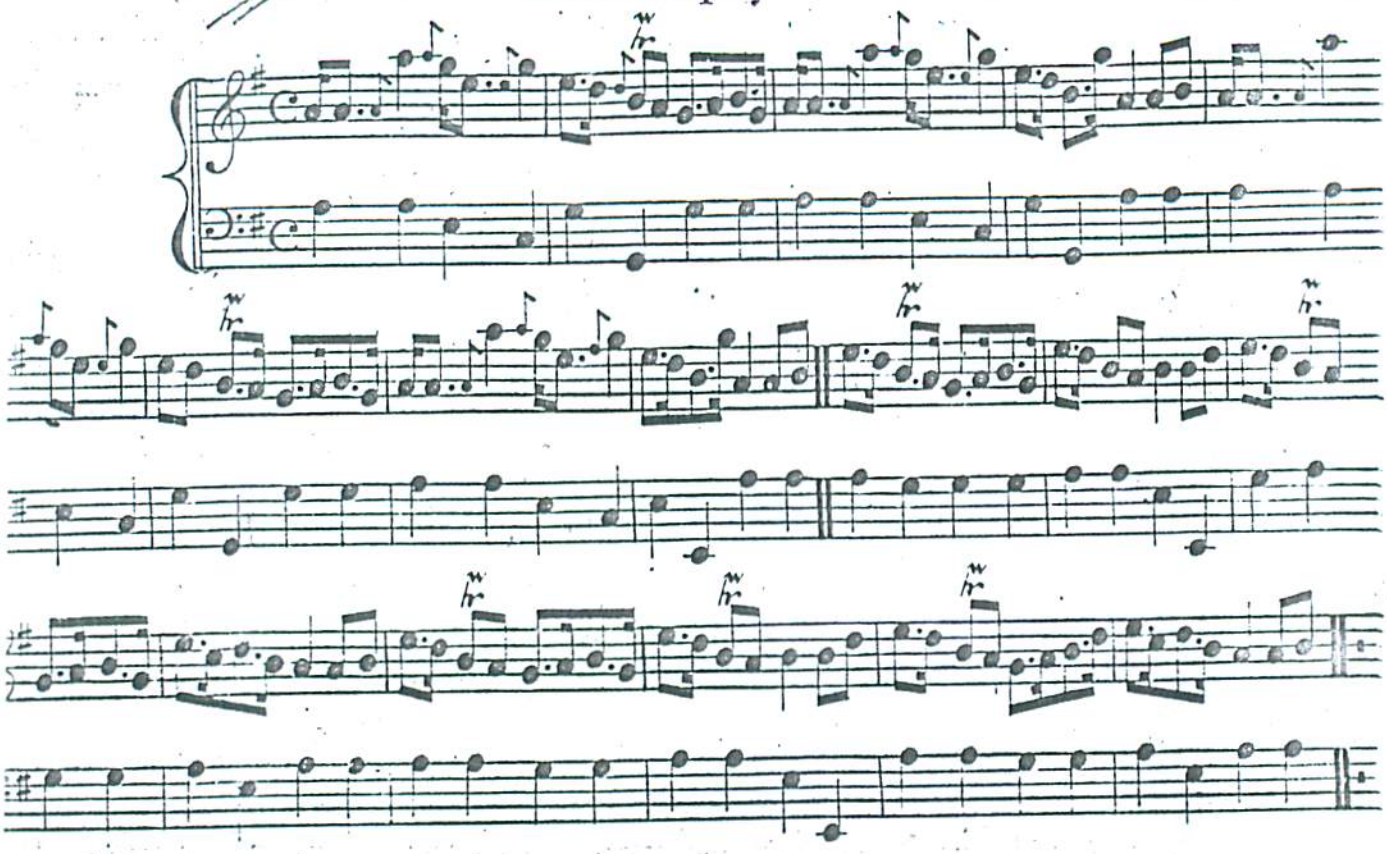
"Mo ghaol air falbh."

"My Love's away."



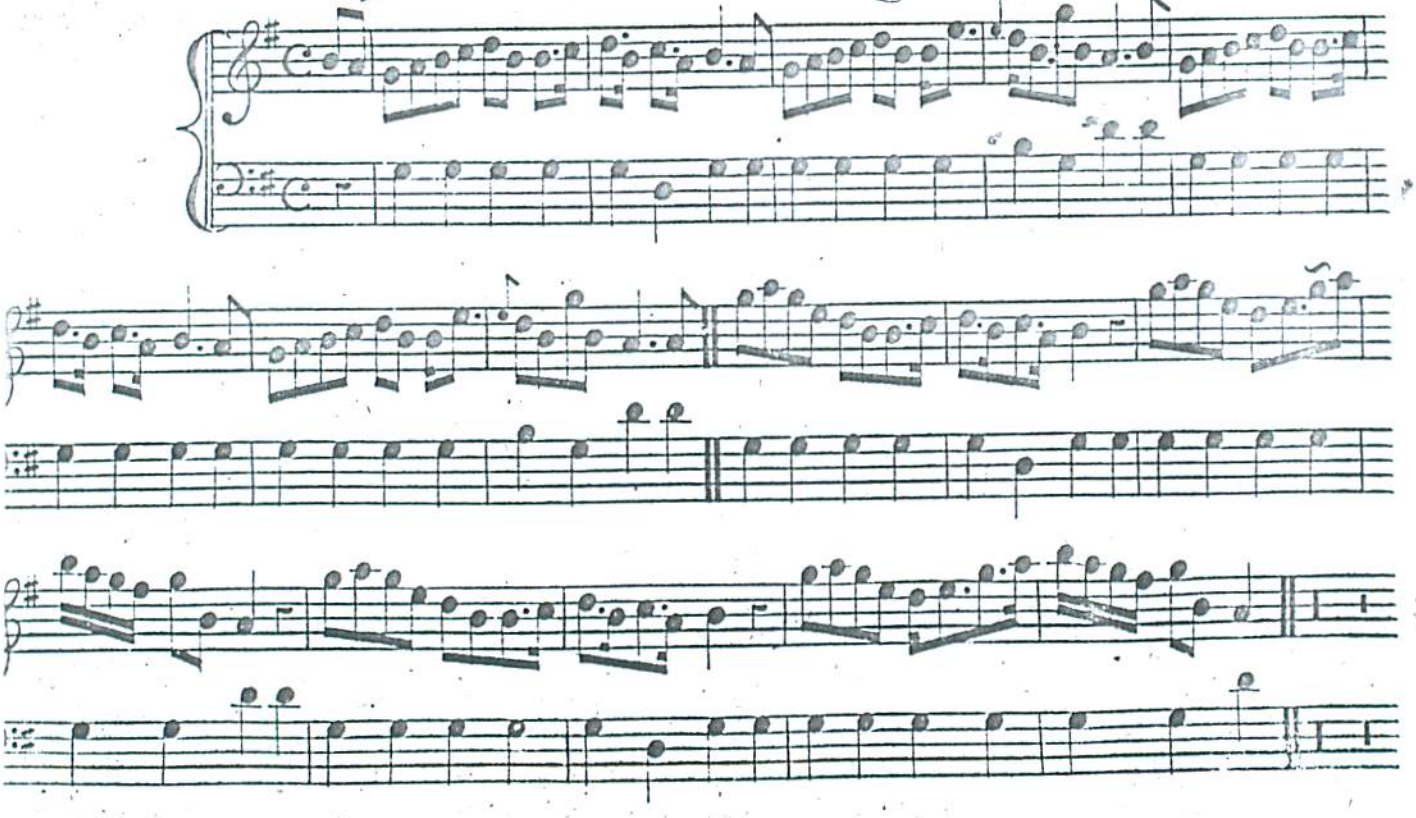
Nº L.

Strathspey.



Nº LI.

Pipe Reel.



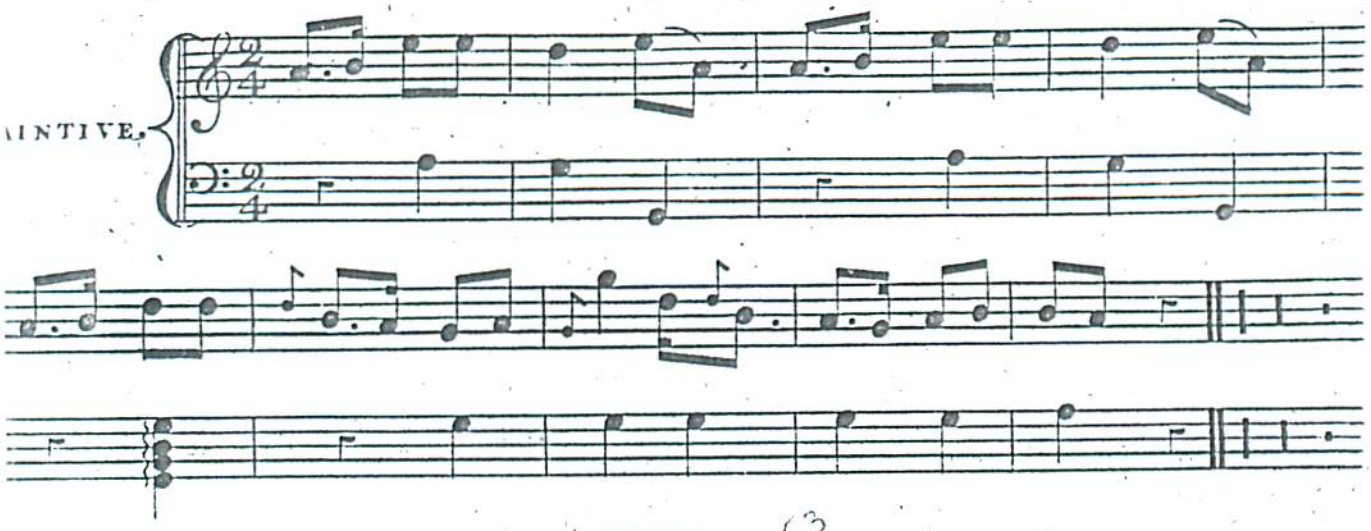
McGregor of Roro

52

Nº LII.

"Bha mo nighean donn bhōidheach."

"My bonny brown maid and I."

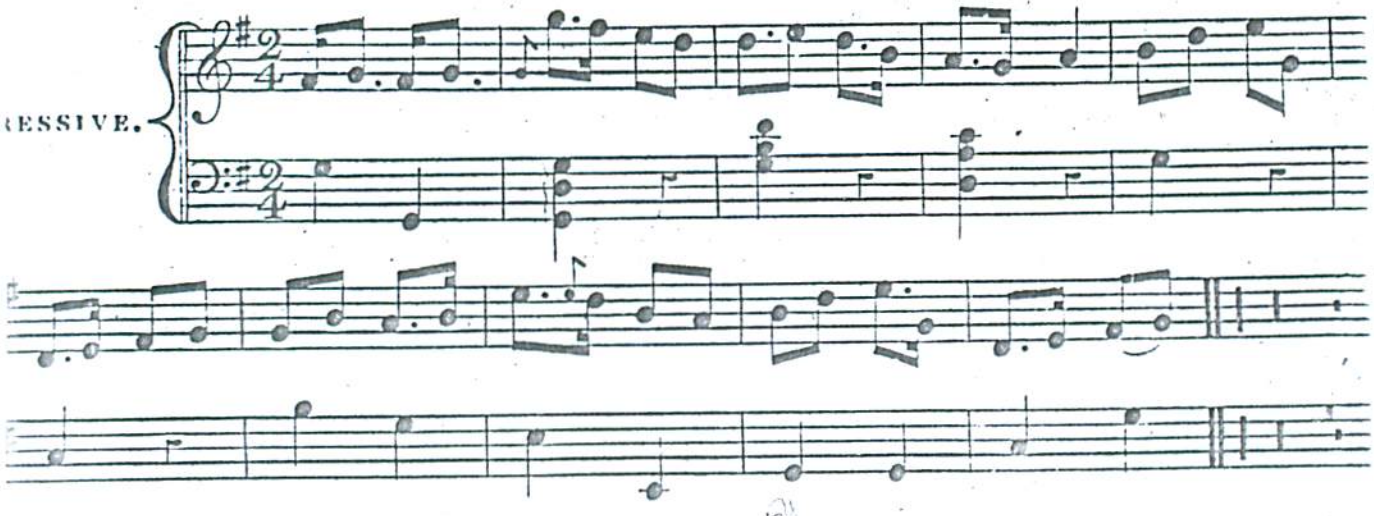


53

Nº LIII.

"O mar sud chaidh an Clōth."

"So and So went the Cloth."

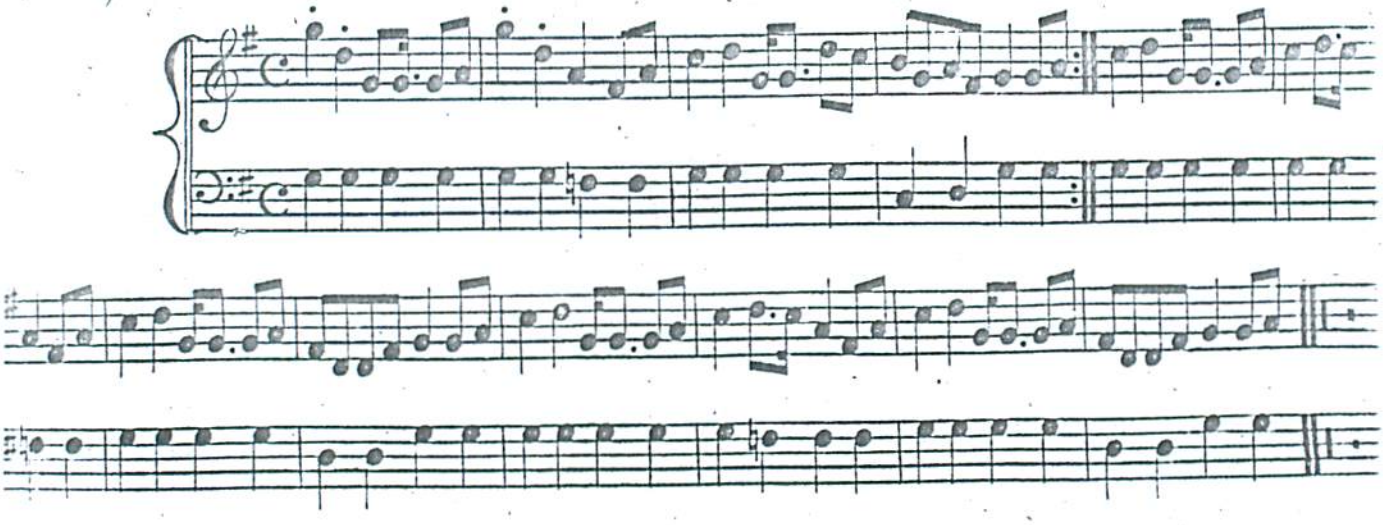


54

Black Haired (Ross).

Nº LIV.

Pipe Reel.



55

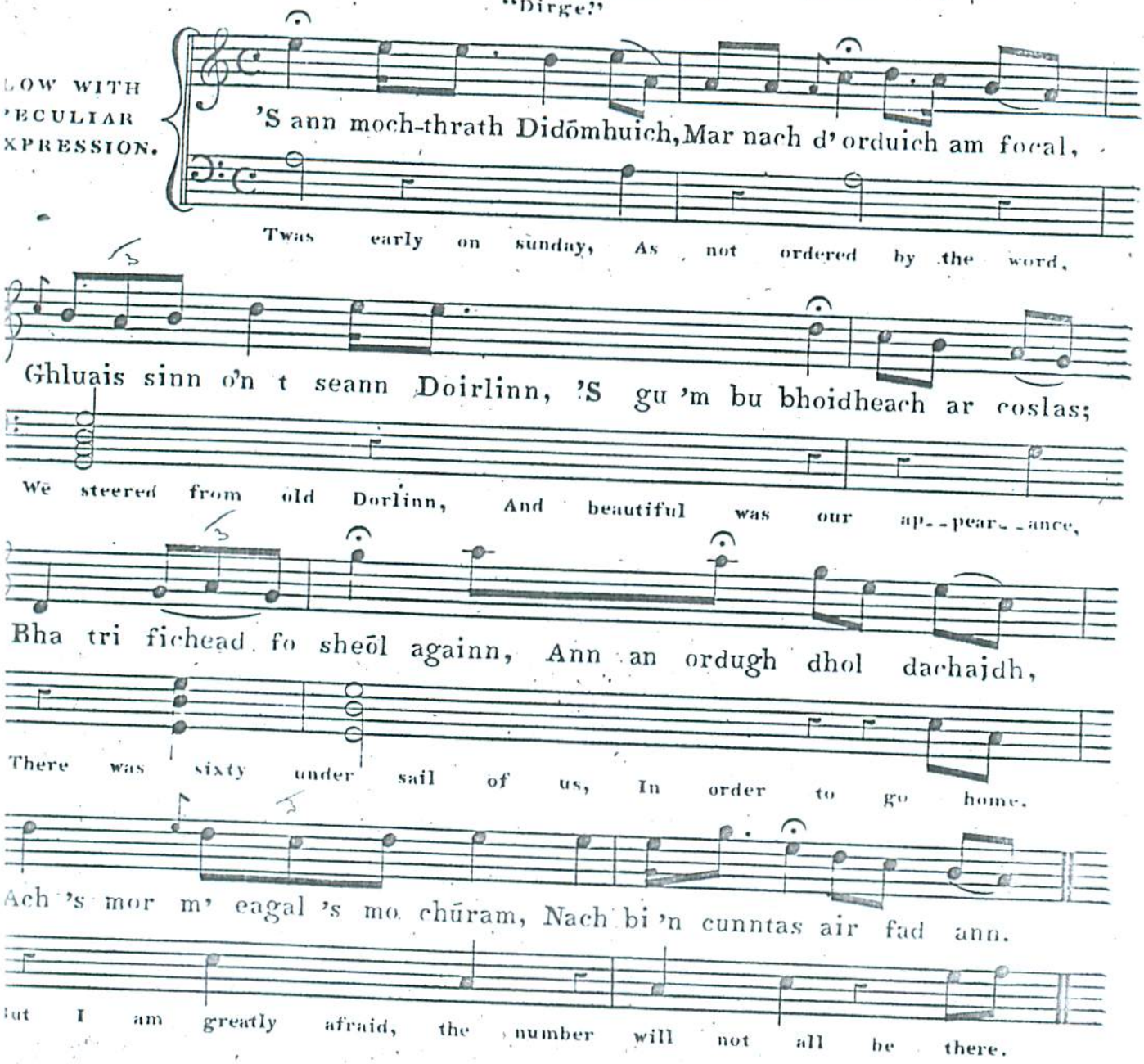
Nº LV.

"Marbh-Rann."*

"Dirge."

Published before

LOW WITH
'ECULIAR
XPRESSION.

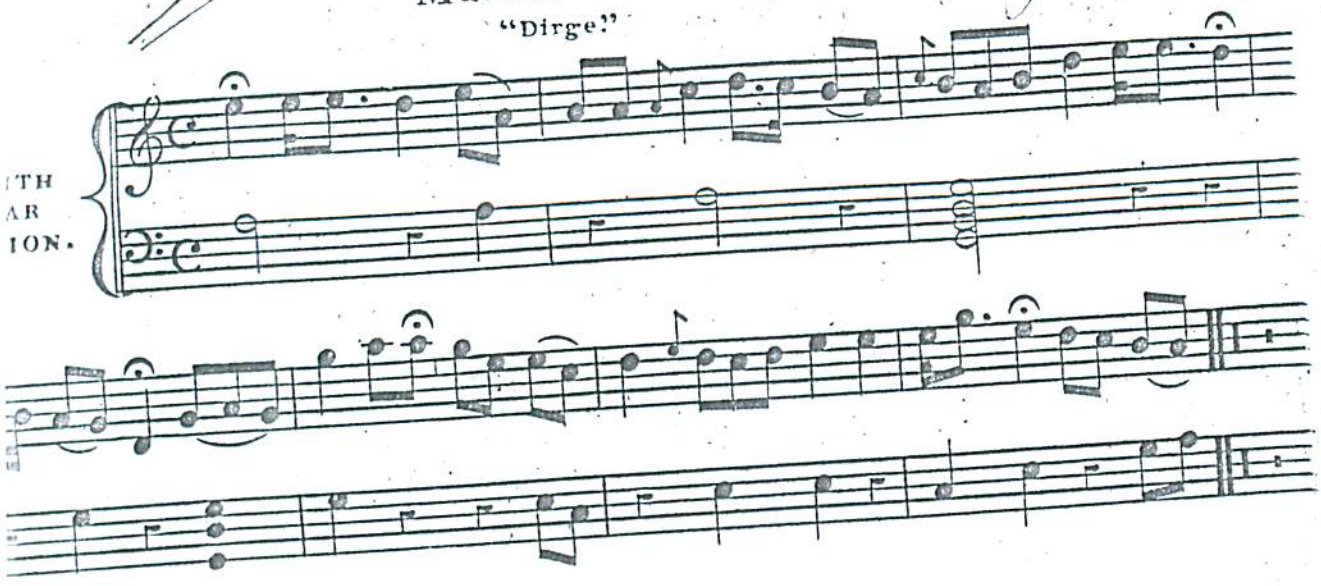


* This is a wild undisciplined, but singularly beautiful air. I have given the words, which will show there is an immense run of them. I can very faintly convey the manner in which it is sung. One note (or perhaps bar), is lengthed beyond its usual time, when the rest of the bar and sometimes the two following, are hurriedly slid over to the next long note, in a manner quite fascinating to the hearer.

No LVI.

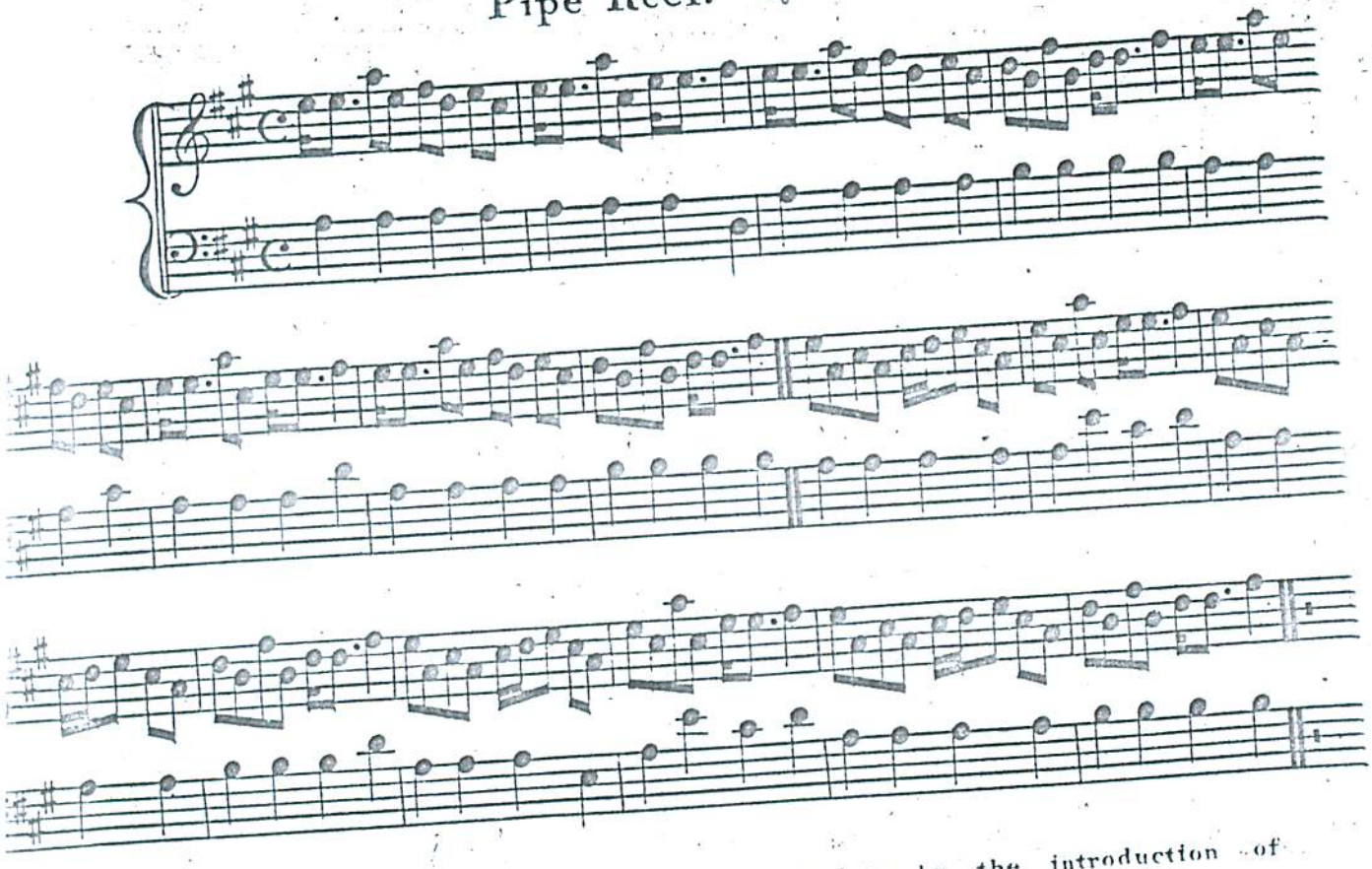
"Marbh-Rann."

"Dirge."



No LVII.

Pipe Reel.



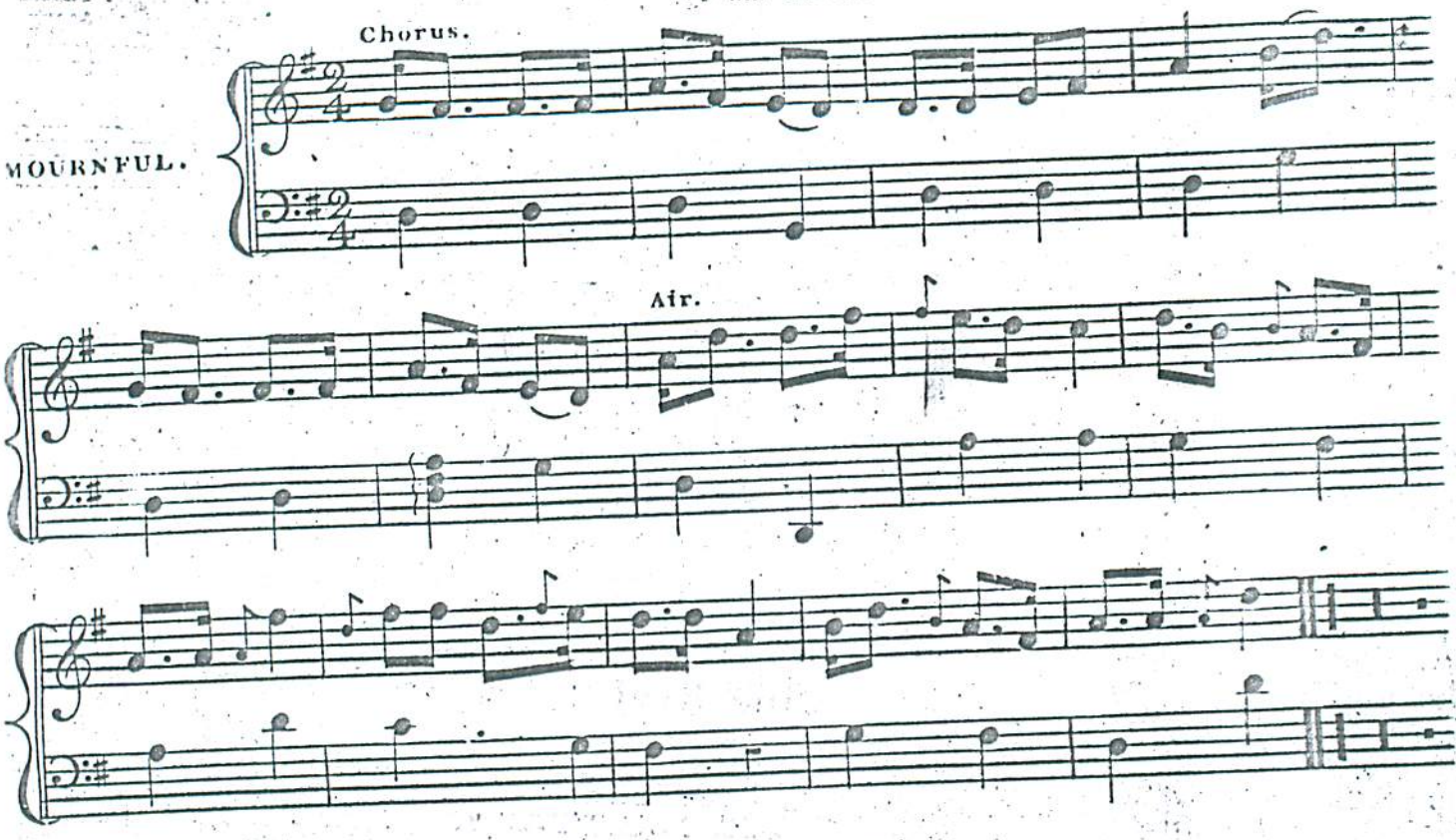
I think our Highland reels are not improved of late, by the introduction of Quadrille steps thro' the reel and setting.

Keep a Quadrille in its own place,
And it's beautiful and graceful,
And keep a reel in it's primitive purity,
And what is better.

Nº LVIII.

"Gur mise nach 'eil slān bho'n trā so 'n dē."

"I am unwell since this time yesterday."

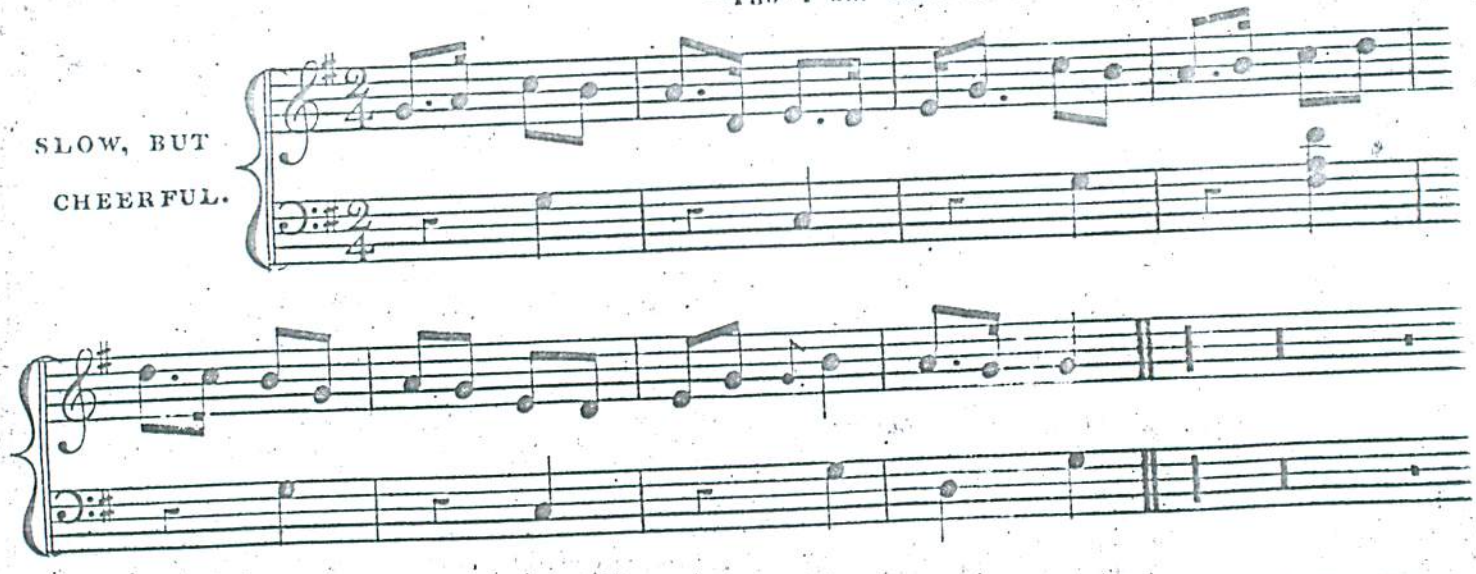


59

Nº LIX.

"Ga d' thei mi 'n so am aonar."

"Tho' I am here alone."

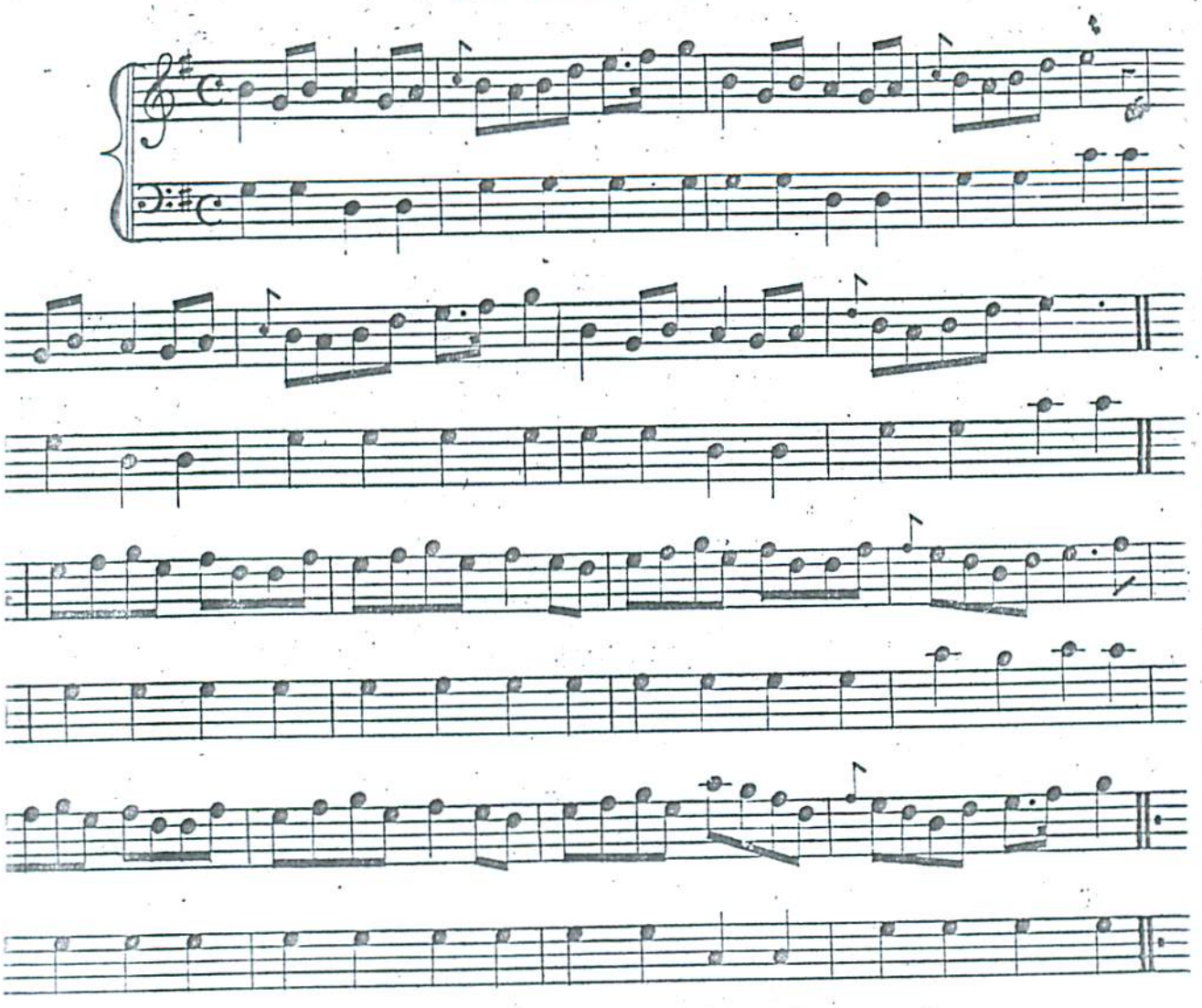


Another superlatively elegant new fashion in the reel system, is to see four persons chasing each other round a room, exactly if I may use the simile and old adage, 'Like a string of wild geese.' I appeal to any person not dancing, if the neat and ancient manner of crossing in the reel, does not look five thousand times bet-

'O Tempora O Mores.'

Nº LX. 60

Pipe Reel.* {Johnnie Lad}



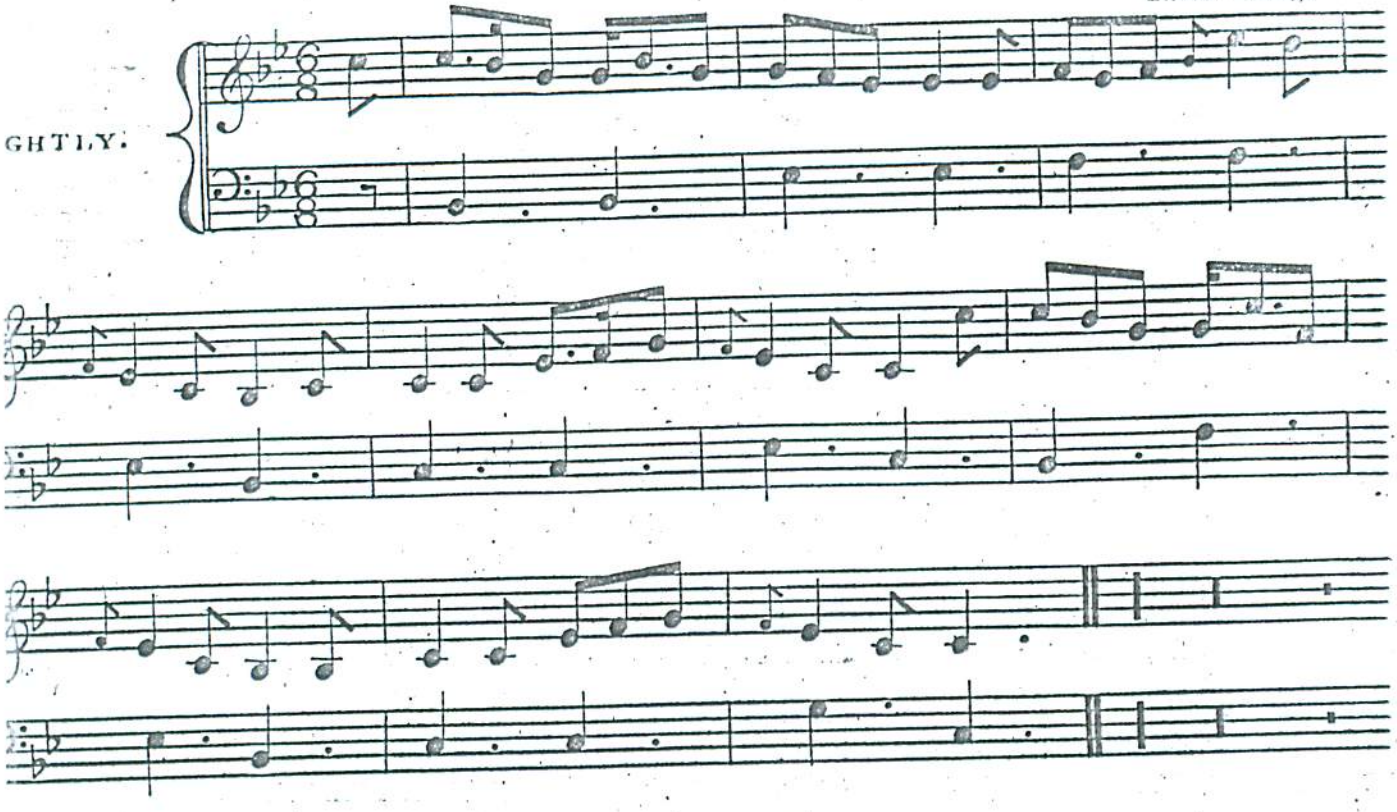
This Reel does famously for the Highland way of dancing. It must appear droll to a stranger. The right foot is first put down, the left drawn on a level with it, the right foot advanced again, and a kind of bob or sey for the fourth movement, this is not done smoothly but thumped ugh telling every step, the setting is the same, perhaps with the addition a few side kicks to finish, just as you or I would finish with a "Jetté Assemblee." But the lads brogue it so heartily, and the maidens trip it heatly, that it is a question whether it is not more animated, than half sailing, half sleeping, and half walking, of the higher classes.

Nº LXI.

A Jacobite Air.

Gaelic Song.

GHTLY.

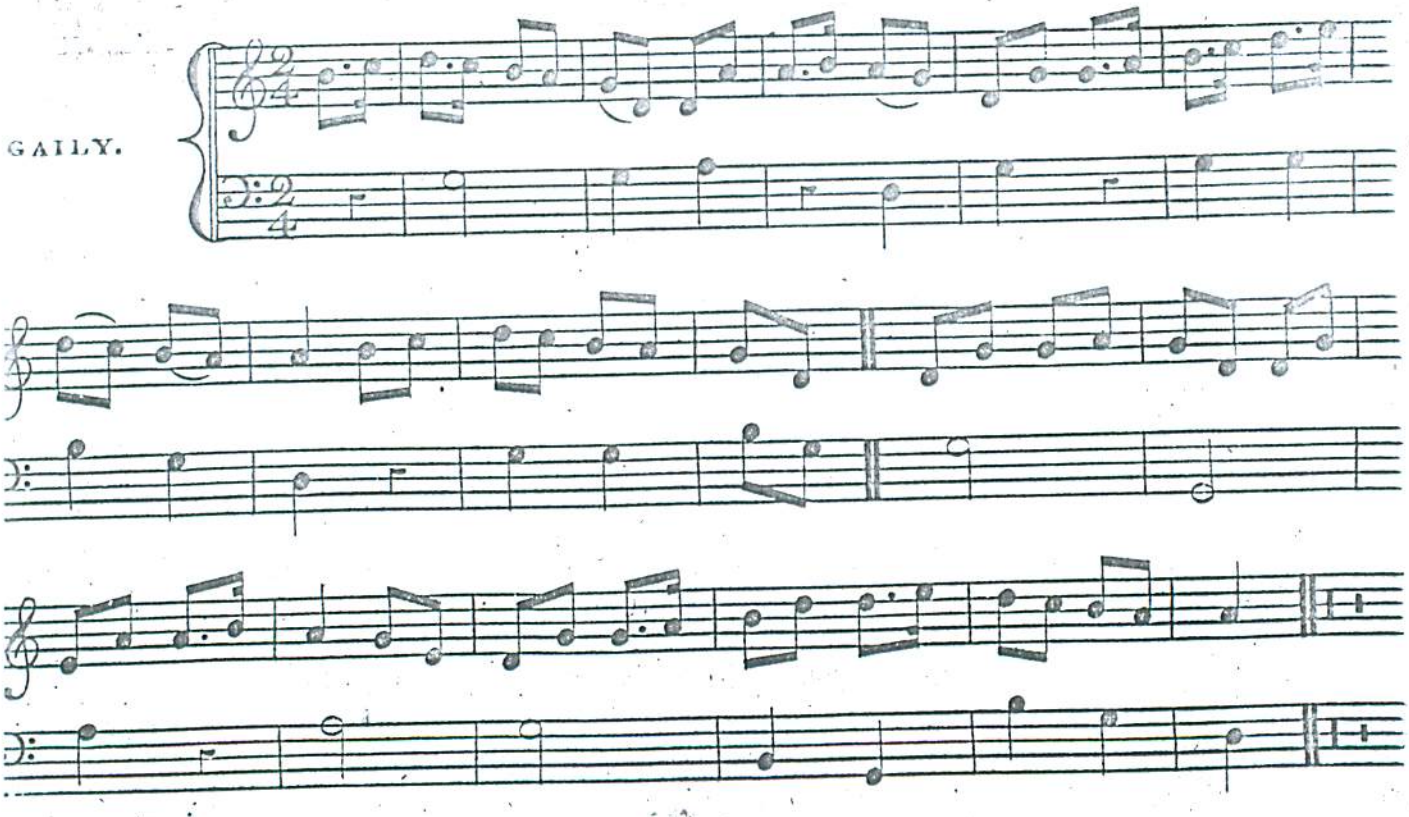


Nº LXII.

"Mo shorridh sunntach slān leibh."

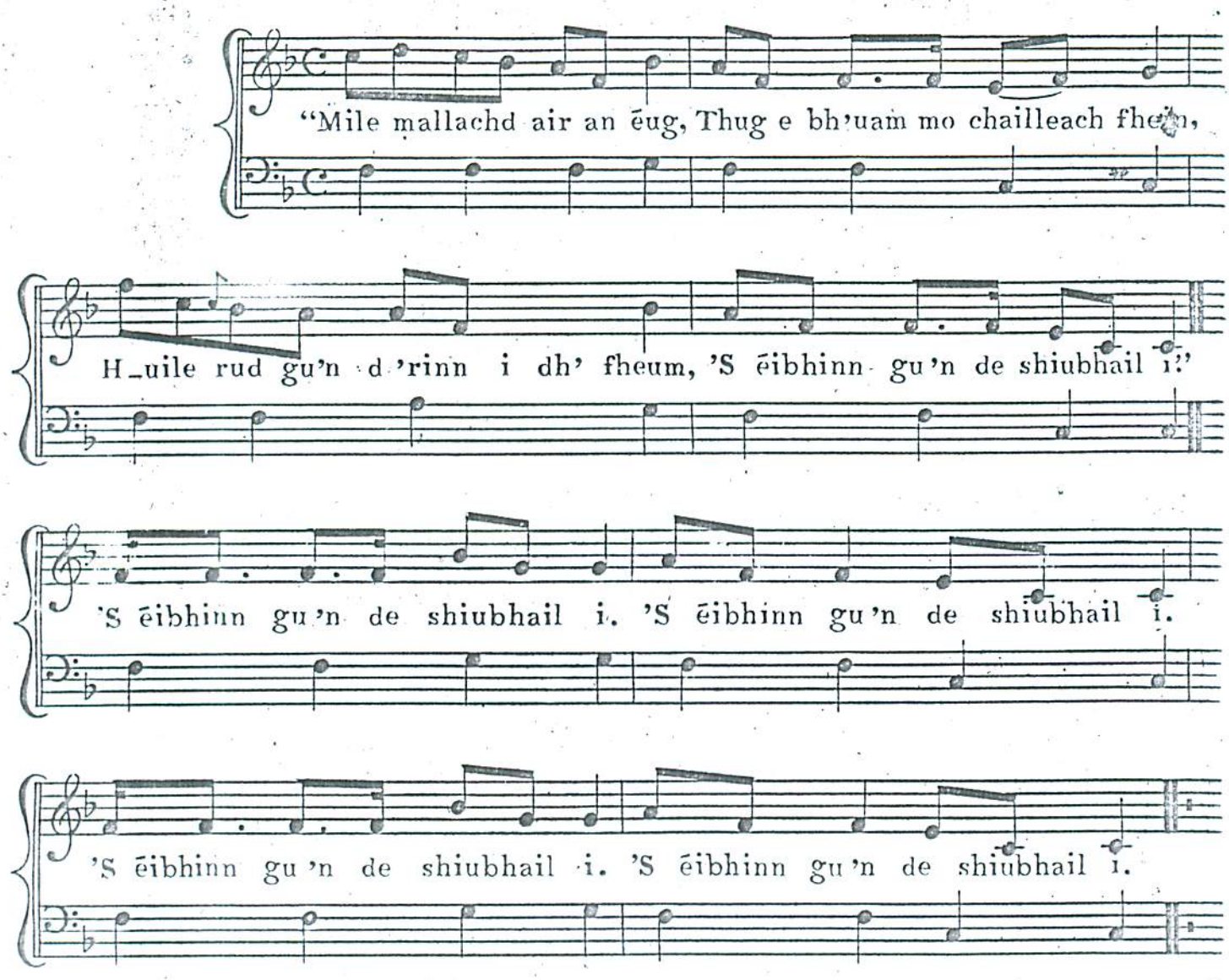
"My hearty lively wishes to you."

GAILY.



Nº LXIII. 63

Cainntearachd.



"Mile mallachd air an ēug,
Thug e bh'uam mo chailleach fhein,
H_uile rud gu'n d'rinn i dh' fhēum,
'S ēibhinn gu'n de shiubhail i."

(Last line repeated four times.)

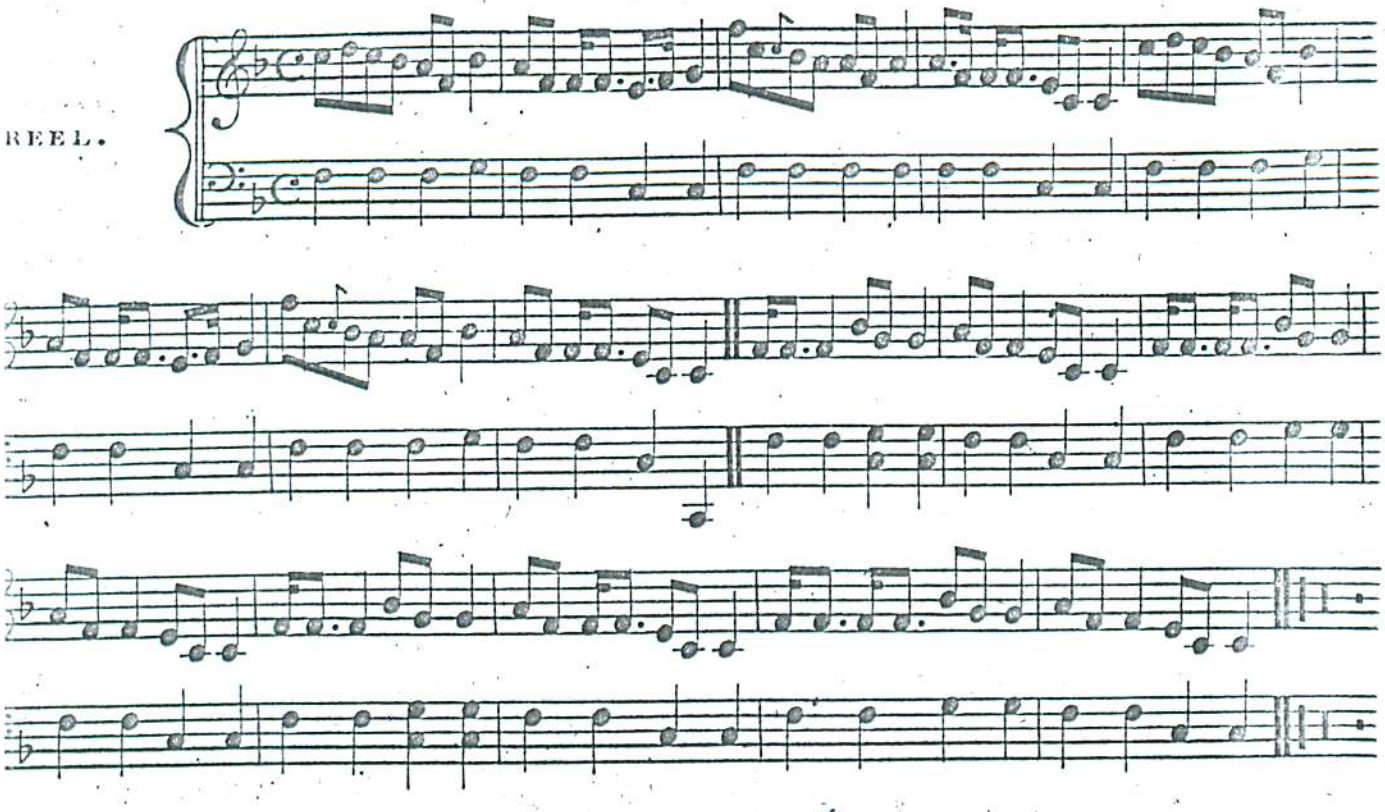
Translation.

"A thousand curses upon death,
That took from me my old wife;
For all the good she ever did,
It is pleasant she has left us."

cf Jenny's Bawbee

Nº LXIV. 64

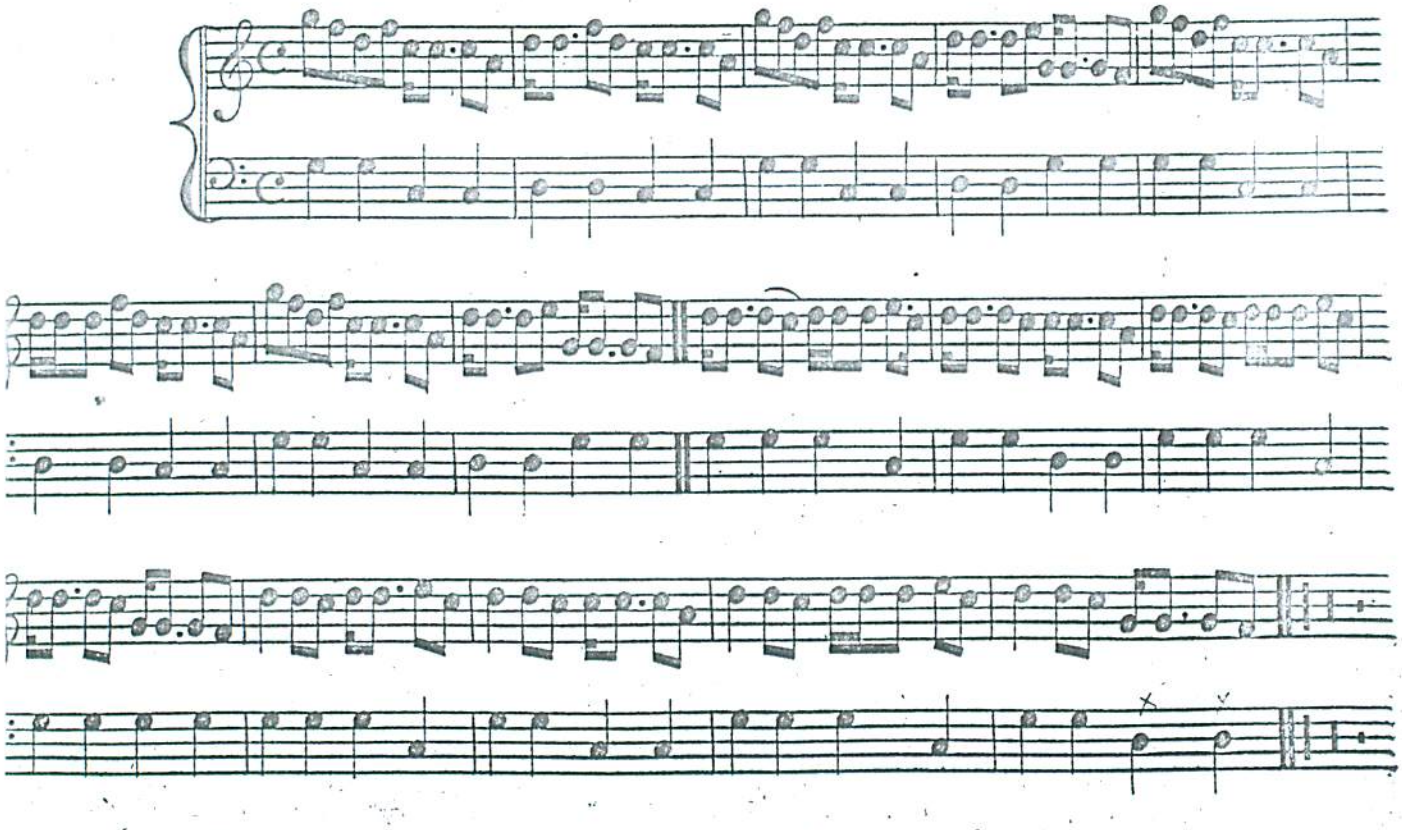
Cainntearachd. Same air as last



65

Nº LXV.

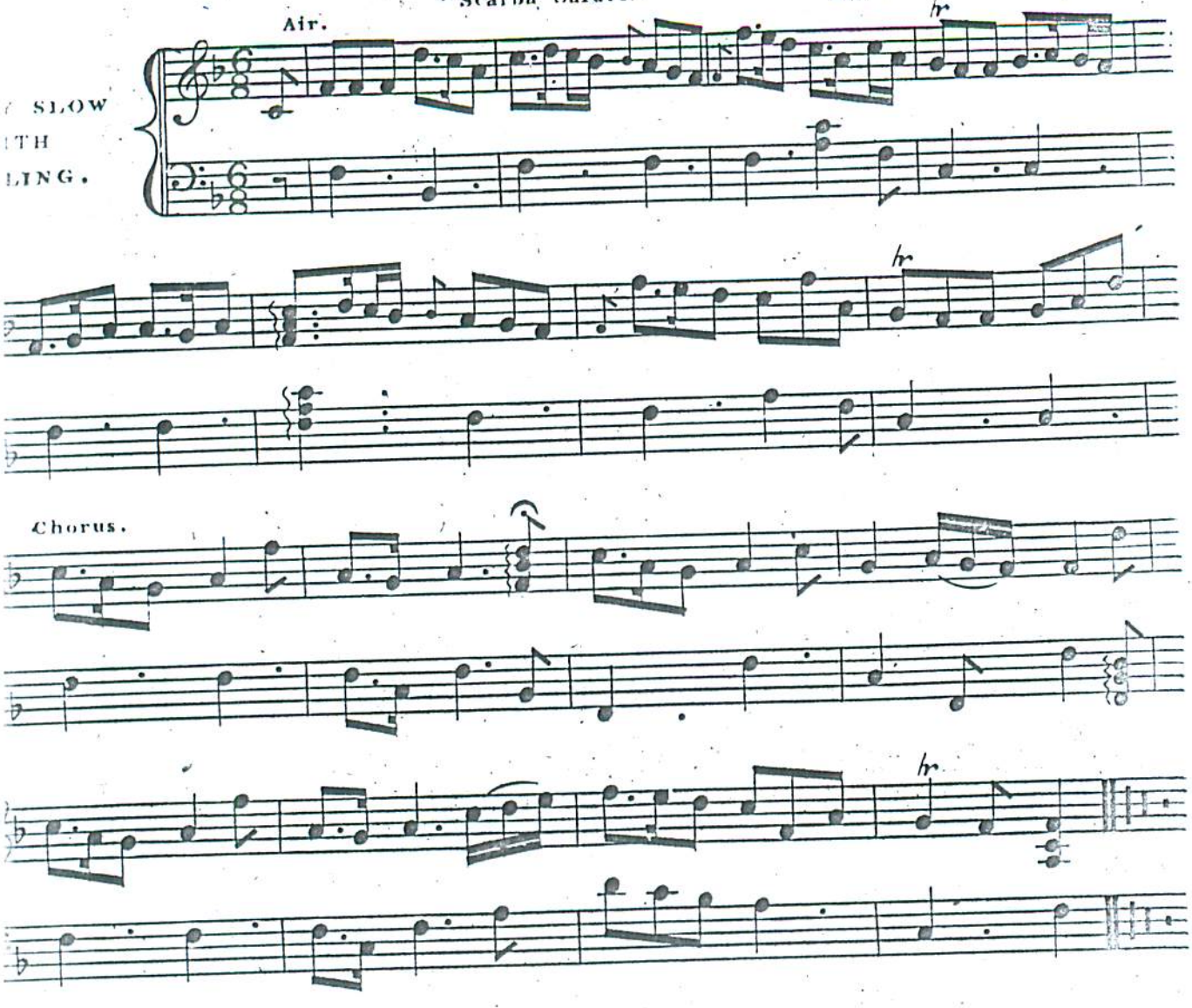
Pipe Reel. [The hasts of Lochaber]



Nº LXVI.

"Faillte Scarba."*

"Scarba Salute."



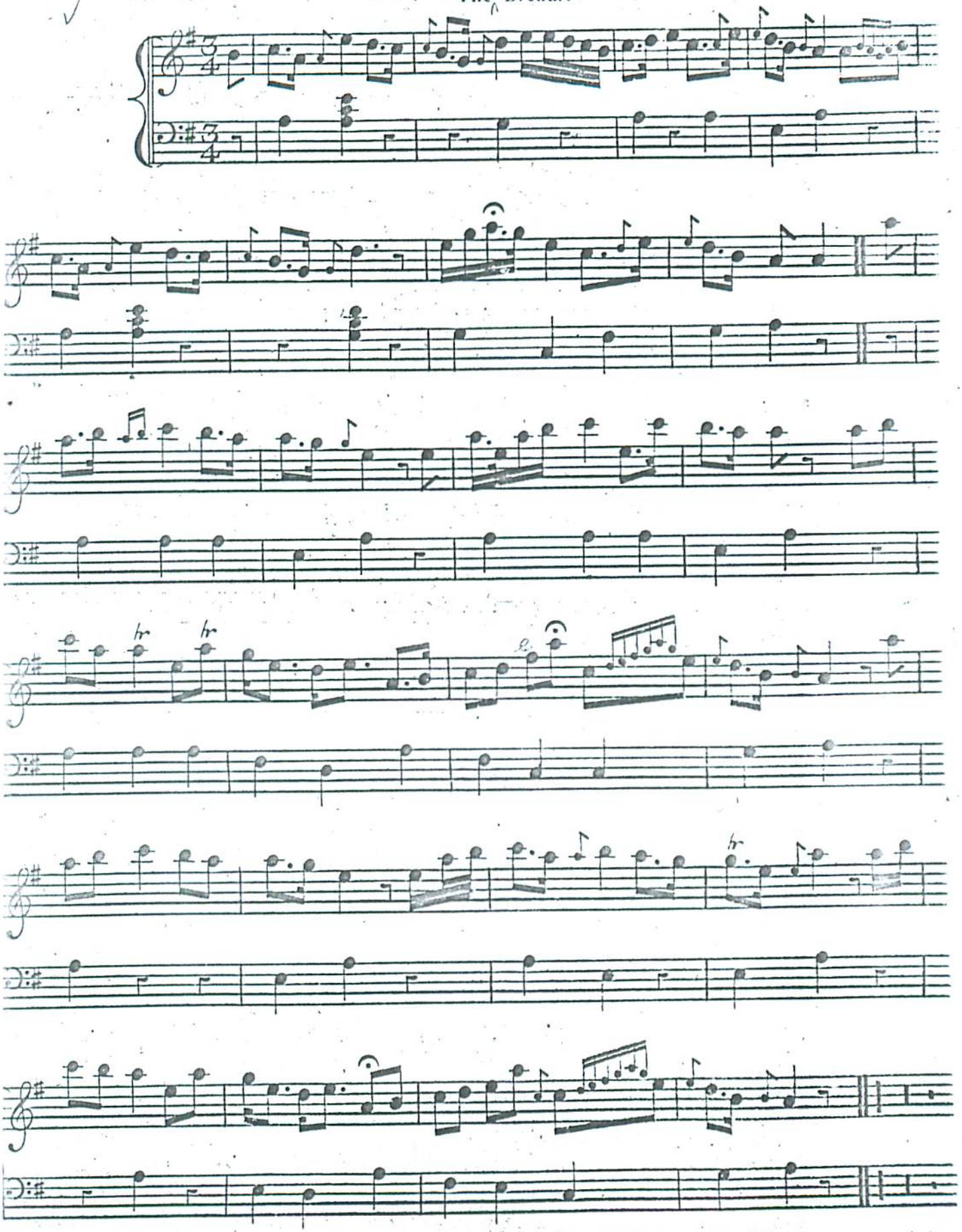
* Faillte Scarba is given in the Revd Patrick Mc Donald's Collection, but in such a mutilated condition, that unless a person knew it before, they would hardly select it for a beauty.

It is perfectly wild, as much so as Scarba itself. I noted it from the singing of a Highland Lady.

Nº LXVII. 67

"Am Bruadar."

"The [quiet] Dream."



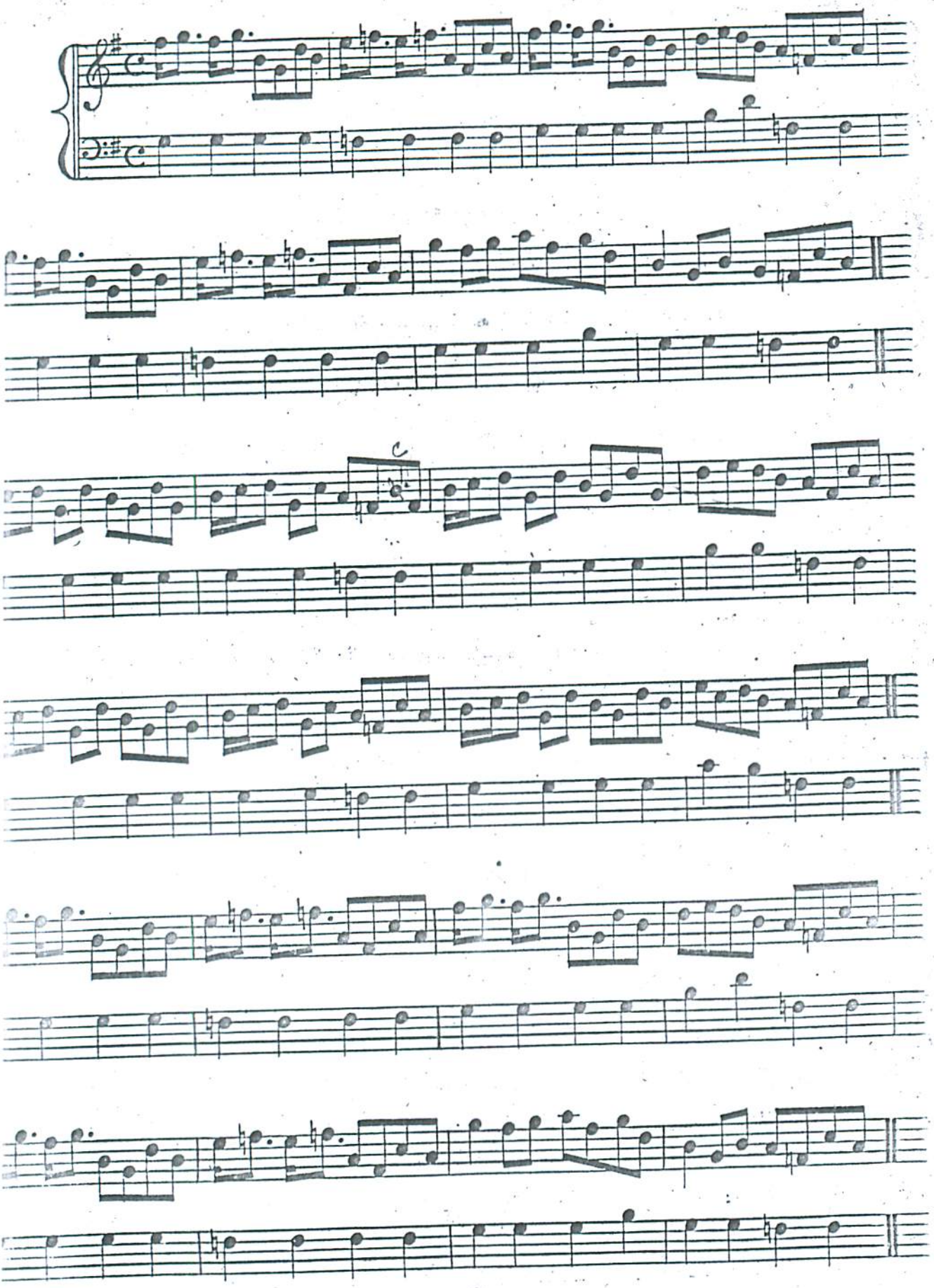
I got this in M.S. and think it a most perfect piece of musical composition.

he Wooer with the Pock of Meel

68

No. LXVIII.

Pipe Reel.

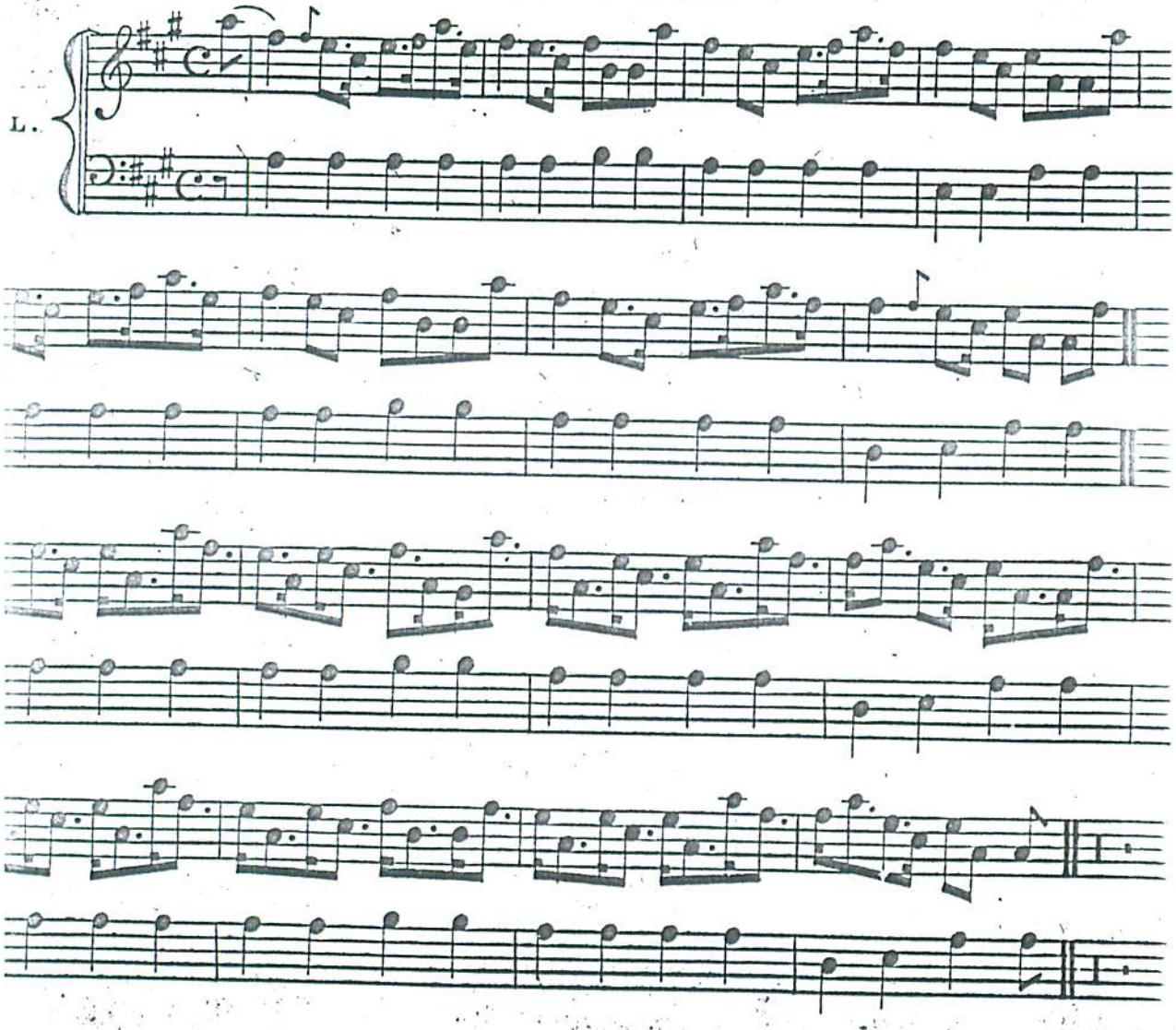


69

Nº LXIX.

Tha gaol again air an nighinn.

'I love the Lassie.'



A Selection

OF

CELTIC MELODIES,

Consisting

OF

ORIGINAL

SLOW Highland AIRS,

PIPE-REELS,

AND

Cantearachd.

NEVER BEFORE PUBLISHED

Selected and Arranged by a

HIGHLANDER.

Ent.at Stat: Hall.

EDINBURGH

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And Sold by all the Principal Music & Booksellers in the United Kingdom.

To
The Lady Ellinor Campbell
of Islay,
This Volume of
Highland Melodies,
is Inscribed
by her obliged,
and faithful Humble Servant,
The Editor.

West Highlands,
May, 1830.

WAGNER & CO.

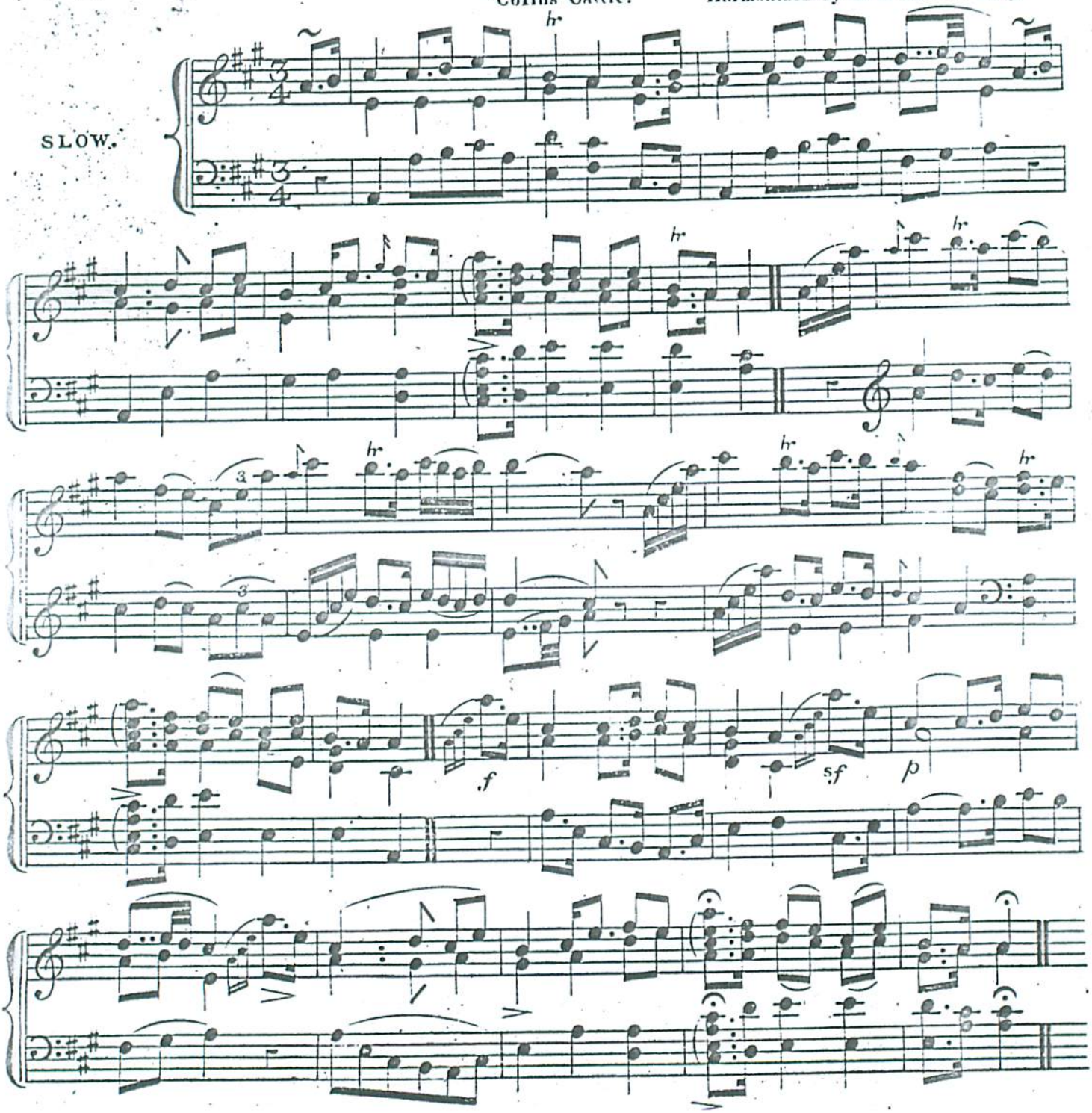
CELTIC MELODIES.

No. I.

'Crò Chalean.'

'Colins Cattle.

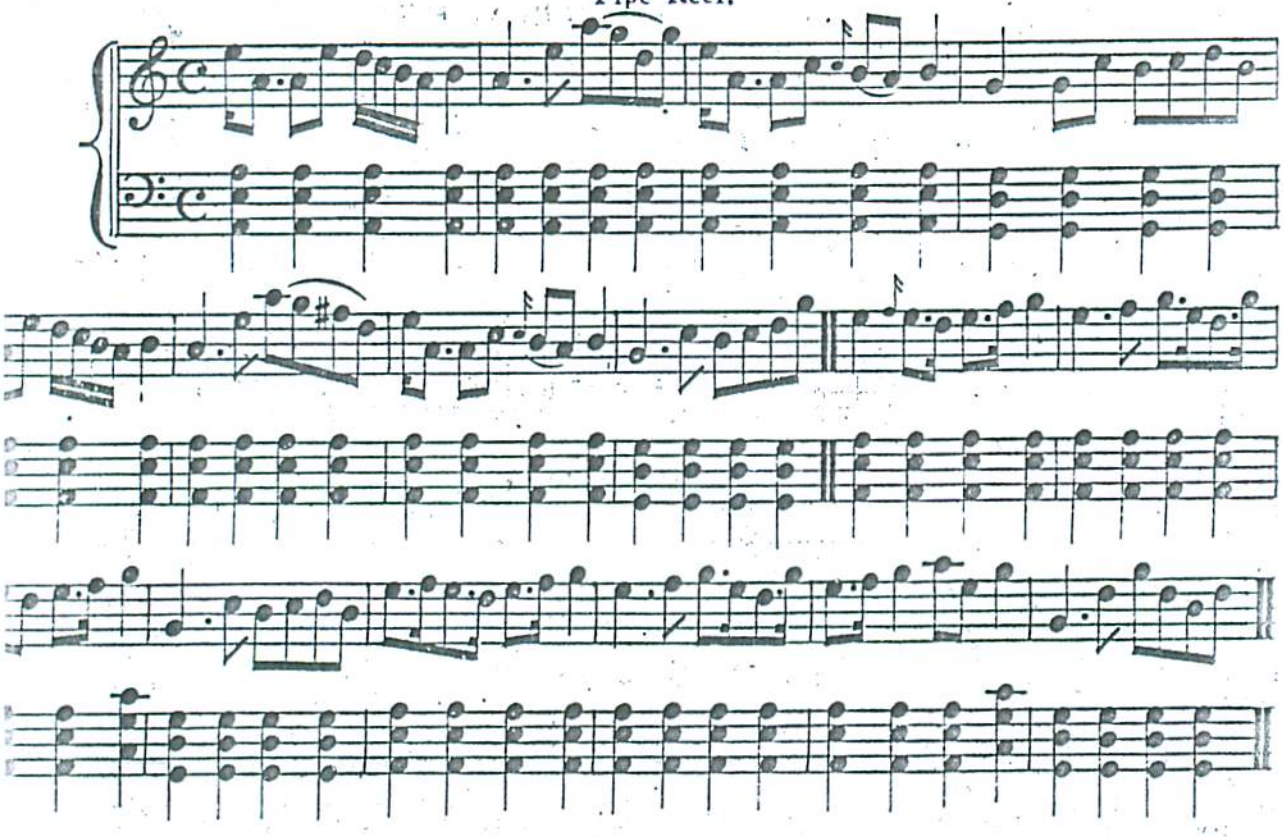
Harmonized by G. F. Graham Esqr



Nº II.

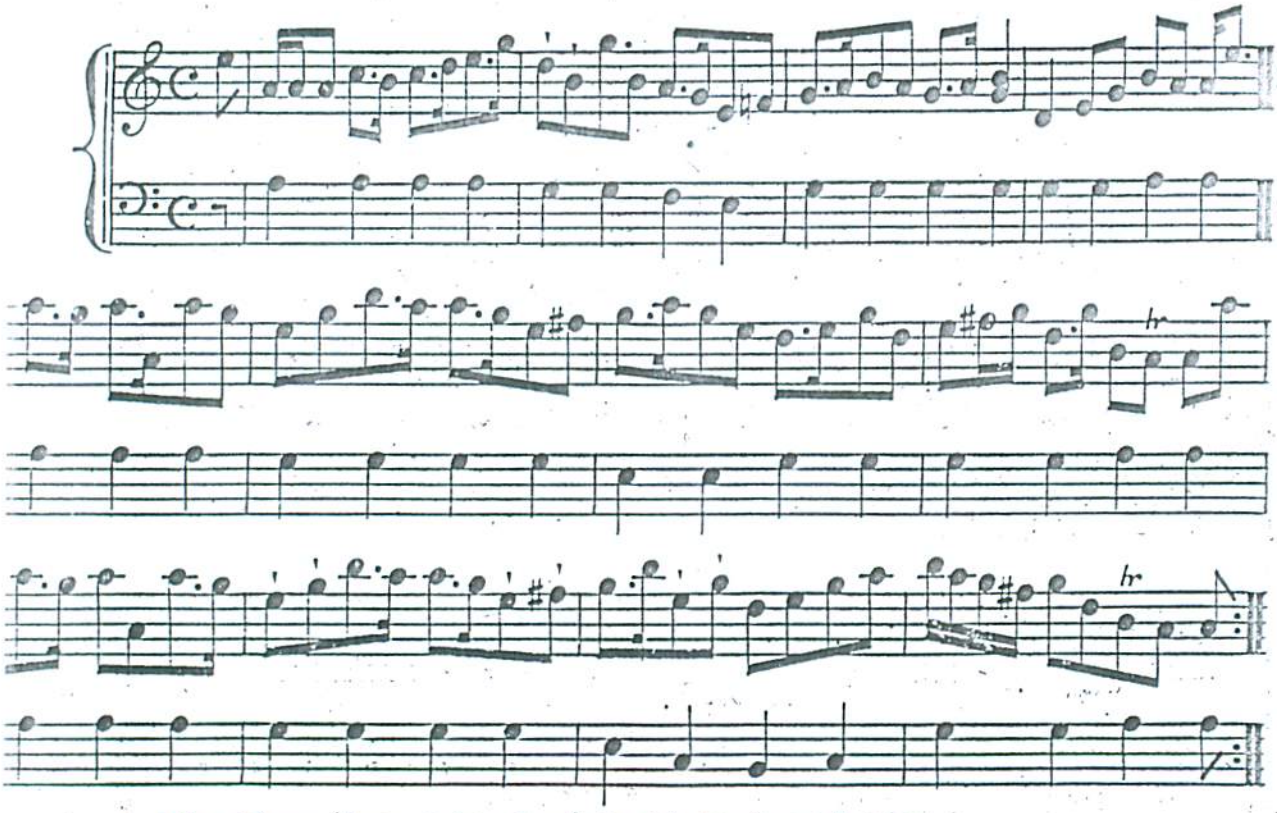
'Lady Ellinor Campbell.'.

Pipe Reel.



Nº III.

A Strathspey Reel.*

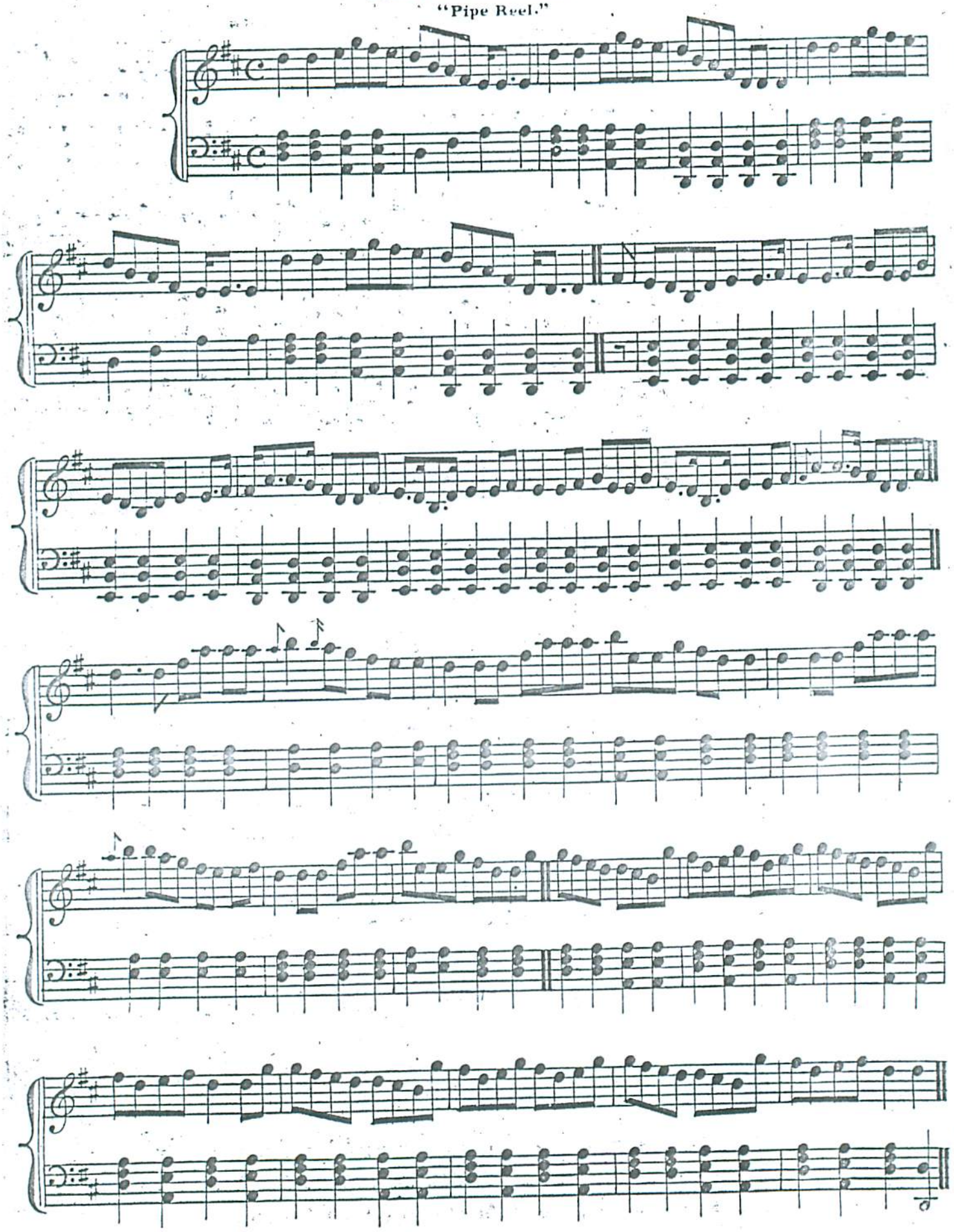


* After Johnny Cope, in the Revd Patrick MacDonald's M.S.

Nº IV.

'Reele Piobadh.'

"Pipe Reel."

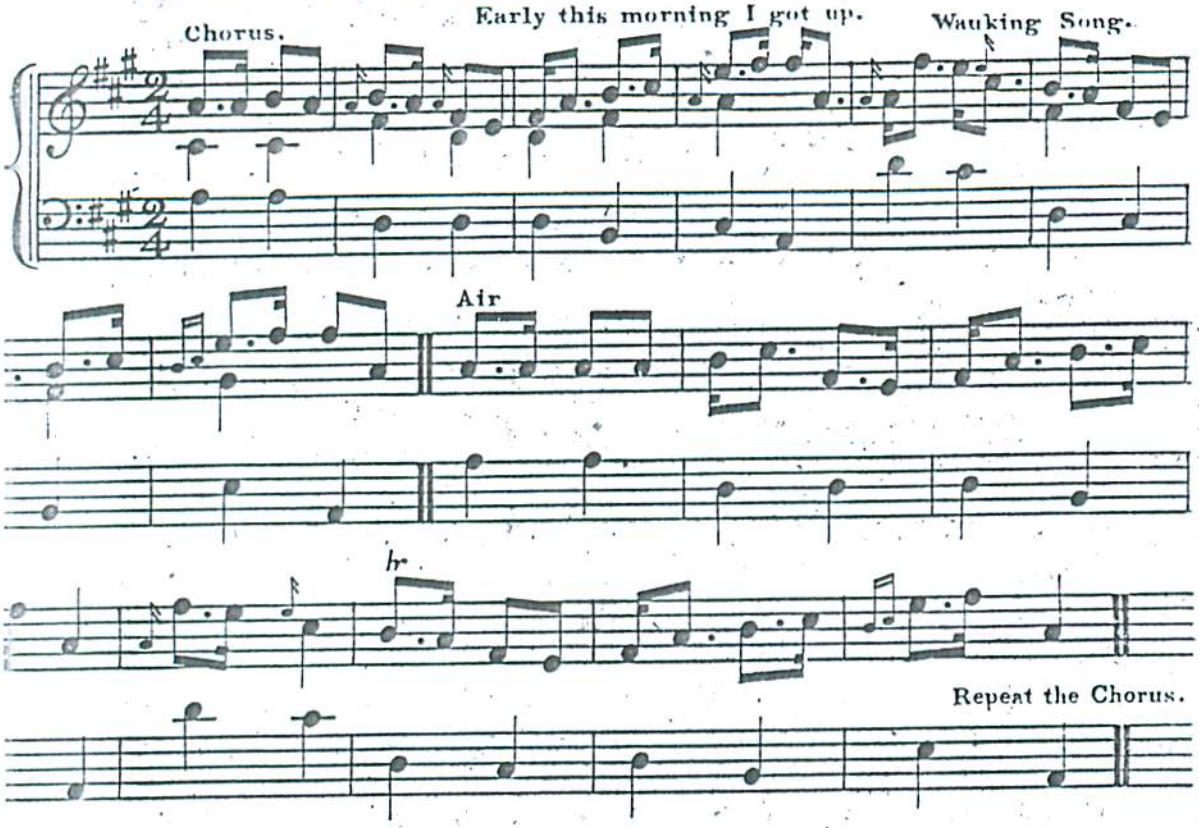


1 says full text is in "Hebridean Folksongs", p. 223.

No. V.

'Smoch an diu roinn mi eiridh.'

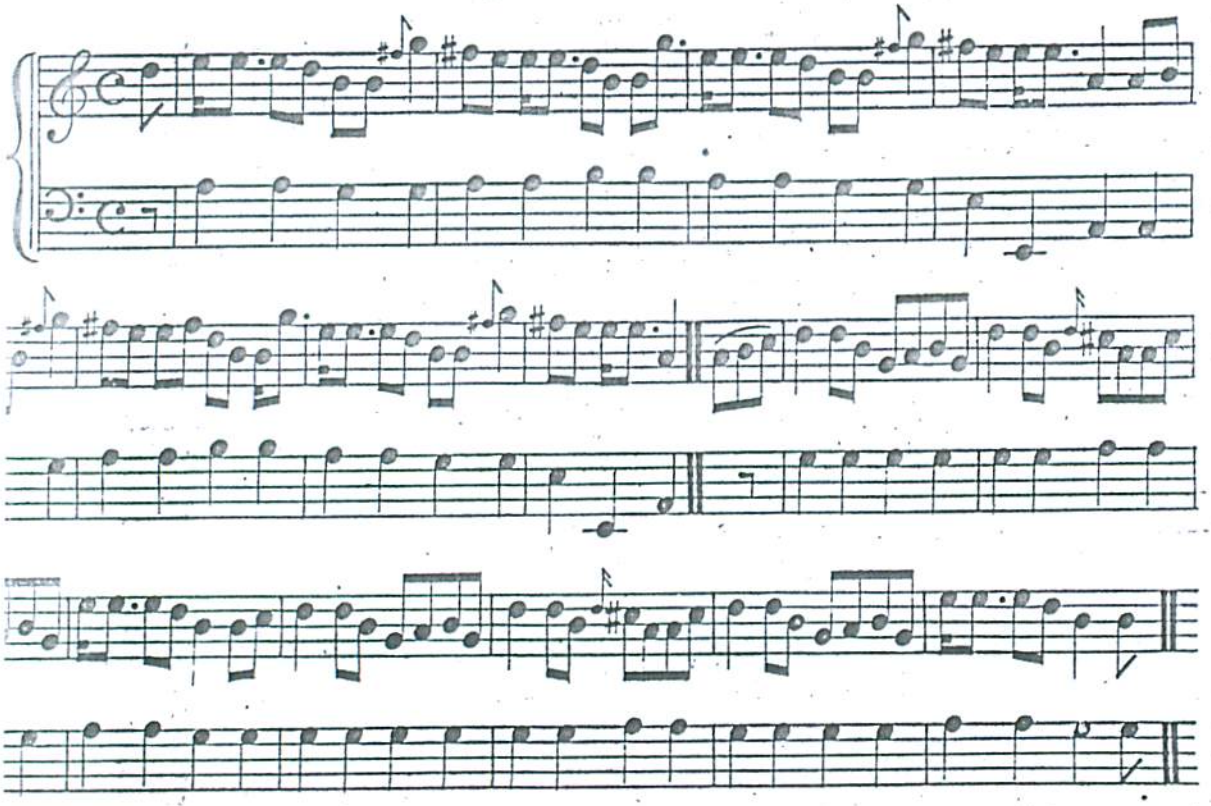
Early this morning I got up.



No. VI.

'Reele Piobadh.'

"Pipe Reel."

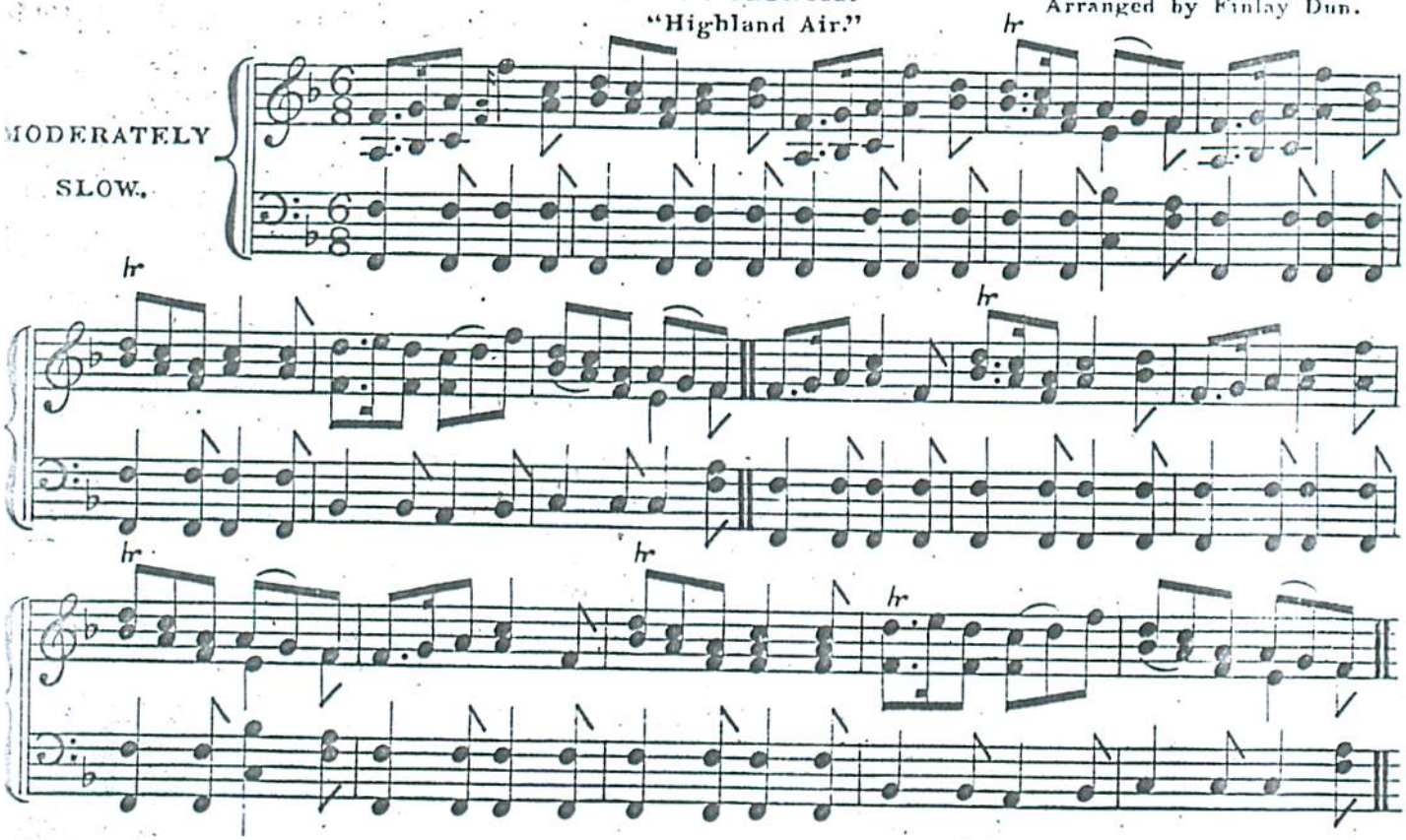


Nº VII.

'Fonn Gaeleach.'

"Highland Air."

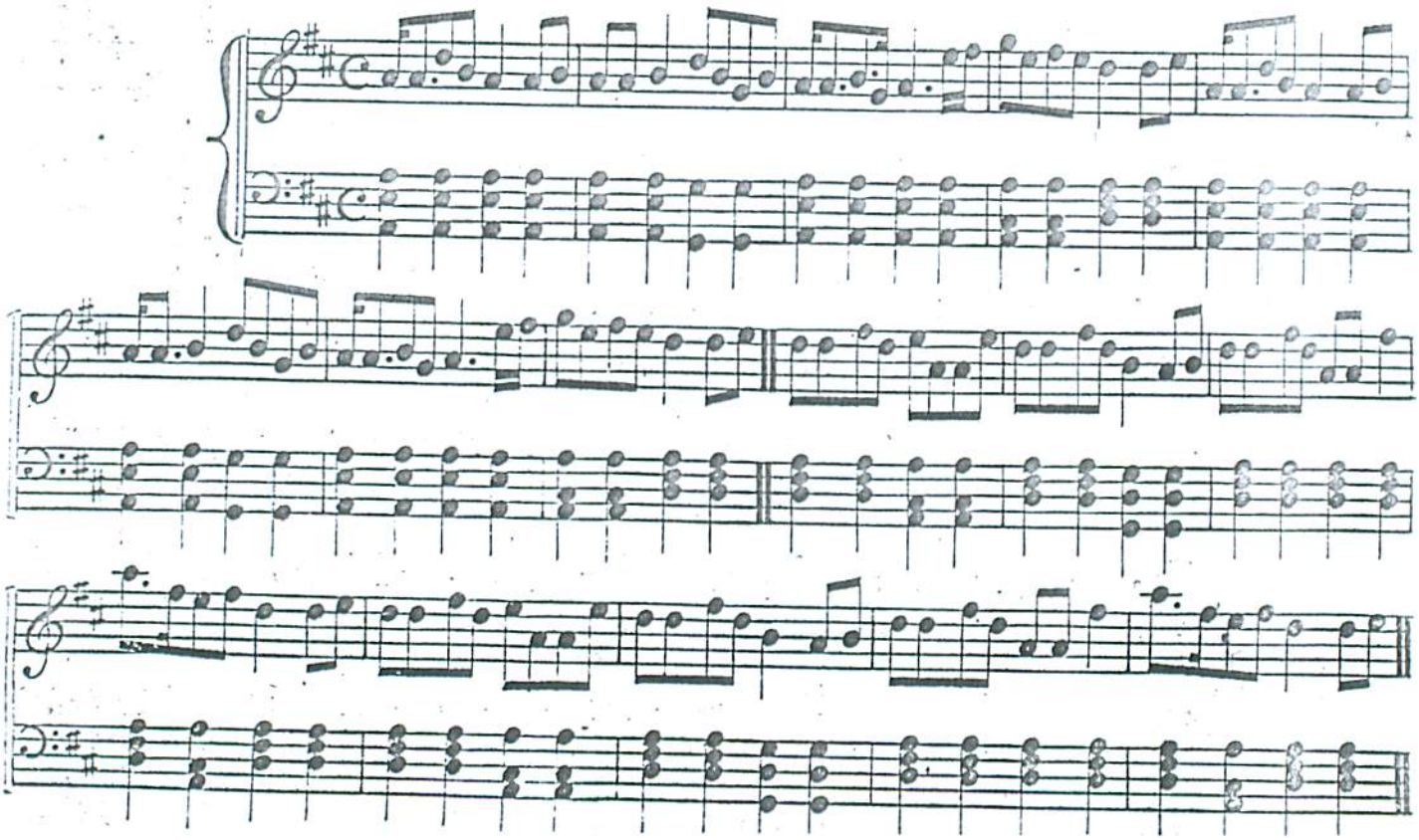
Arranged by Finlay Dun.



Nº VIII.

'Reele Piobadh.'

"Pipe Reel."

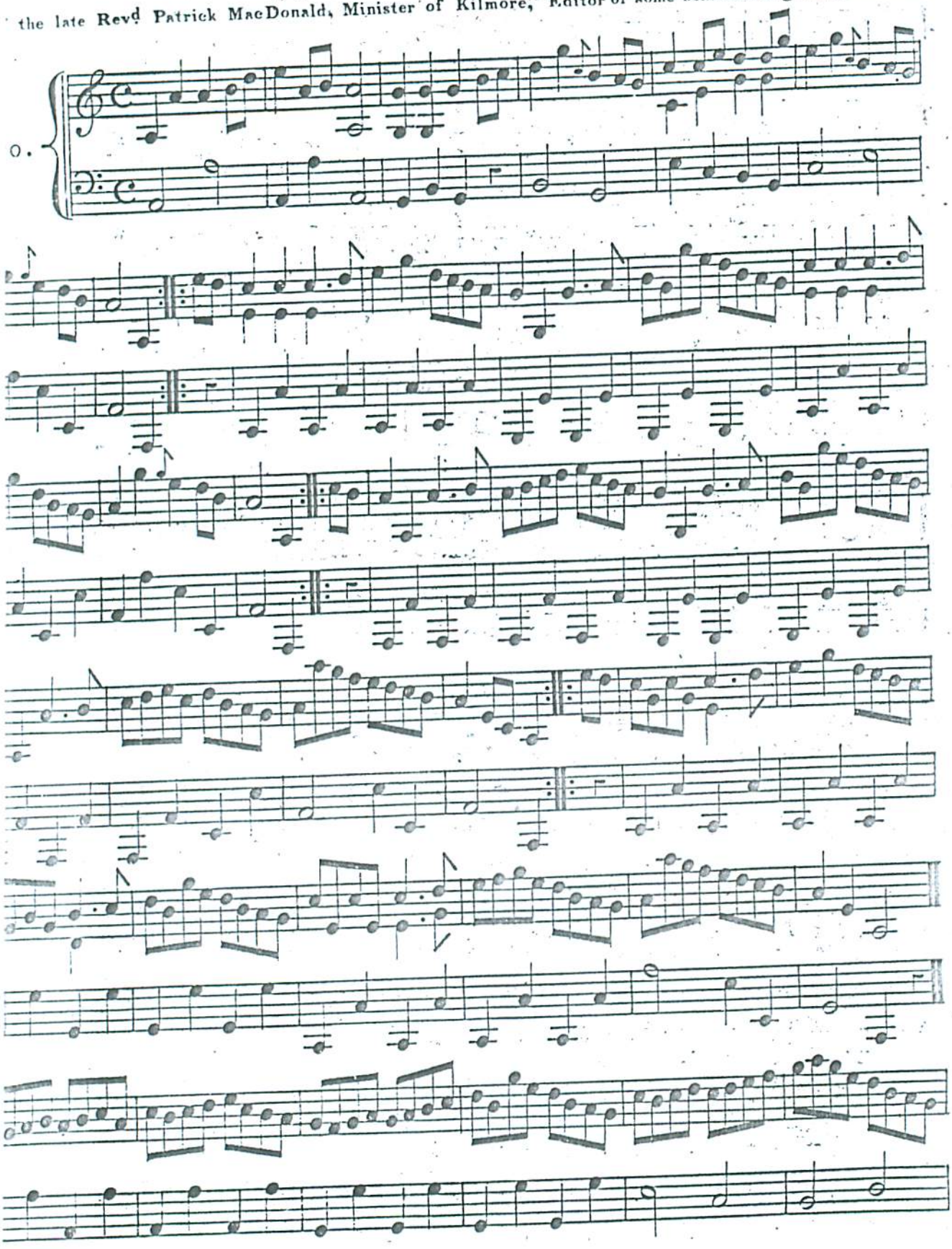


Nº IX.

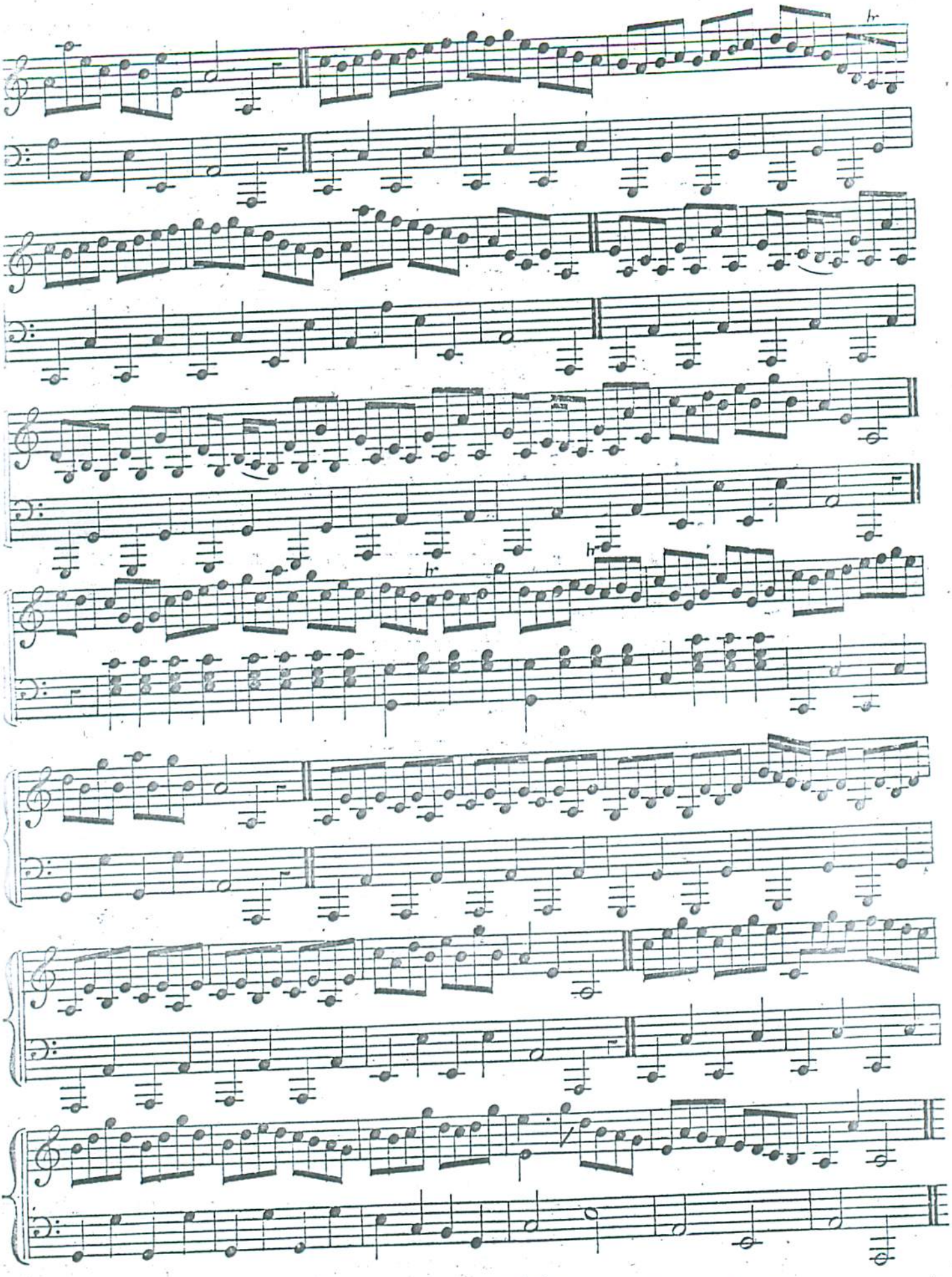
;h, Shonny Chope, 'n do dhūisg 'u fhathast?' Baiteal Phrestonpans, 1745.

"Hey, Johnny Cope, are ye waukin' yet?" Battle of Prestonpans, 1745.

the late Revd Patrick MacDonald, Minister of Kilmore, Editor of some beautiful Highland Melodies.



The original may be seen at Mr Purdie's Music Shop, 83, Princes Street, Edin.



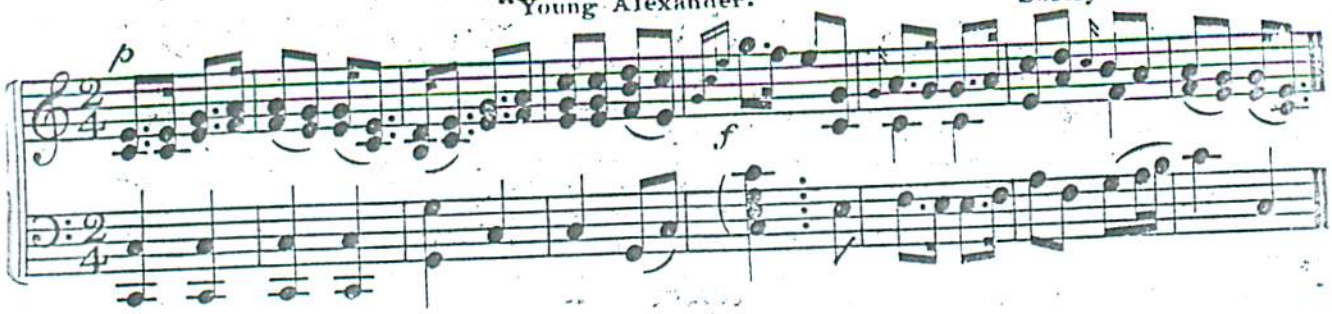
No. X.

'Alisteir Og.'

"Young Alexander."

Arranged by Finlay Dun.

Softly.

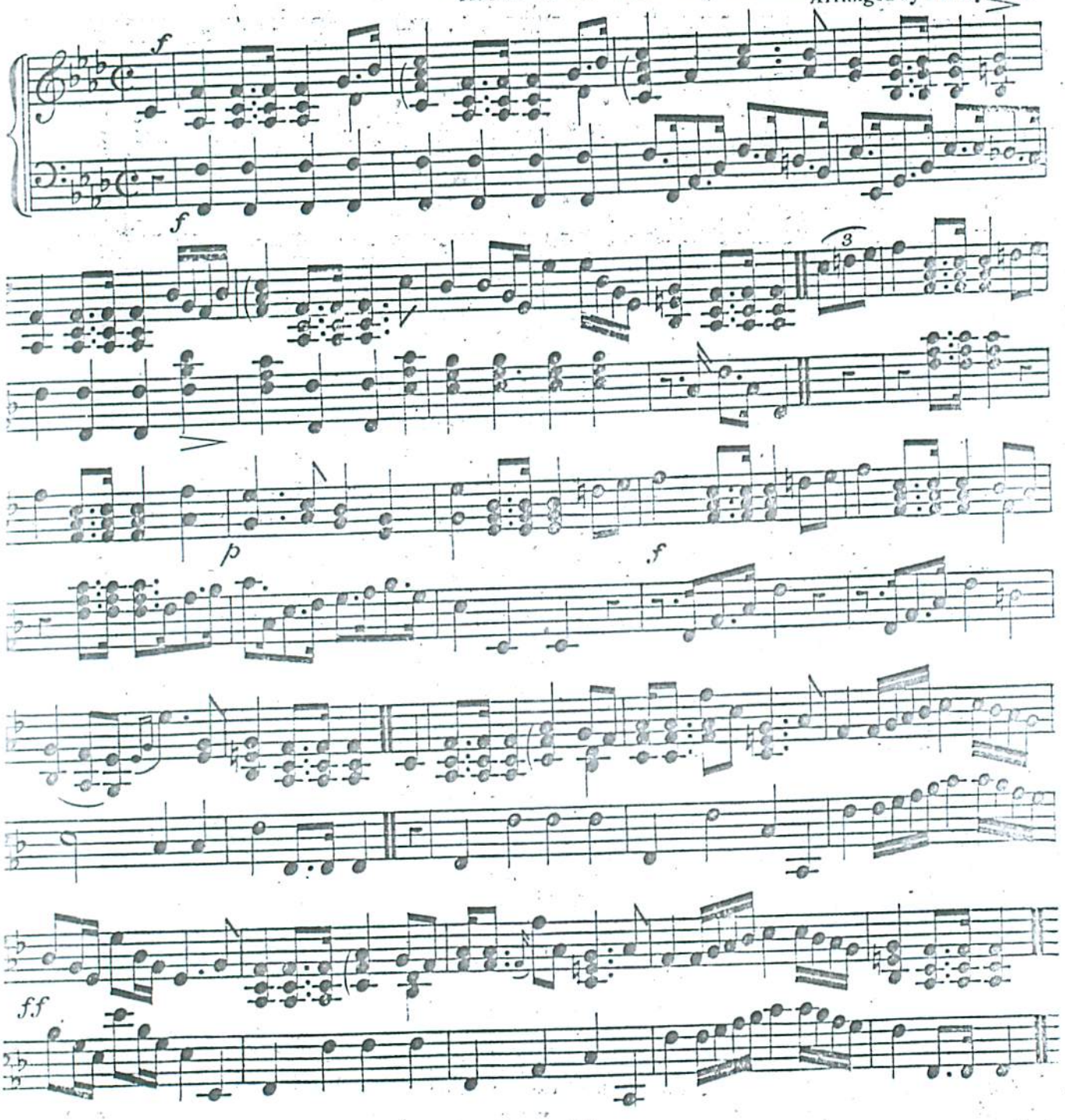


No. XI.

'Marshall na Ceathair Fichaid 'is Dhadhuig.'

"March of the 92nd Highlanders."

Arranged by Finlay Dun.

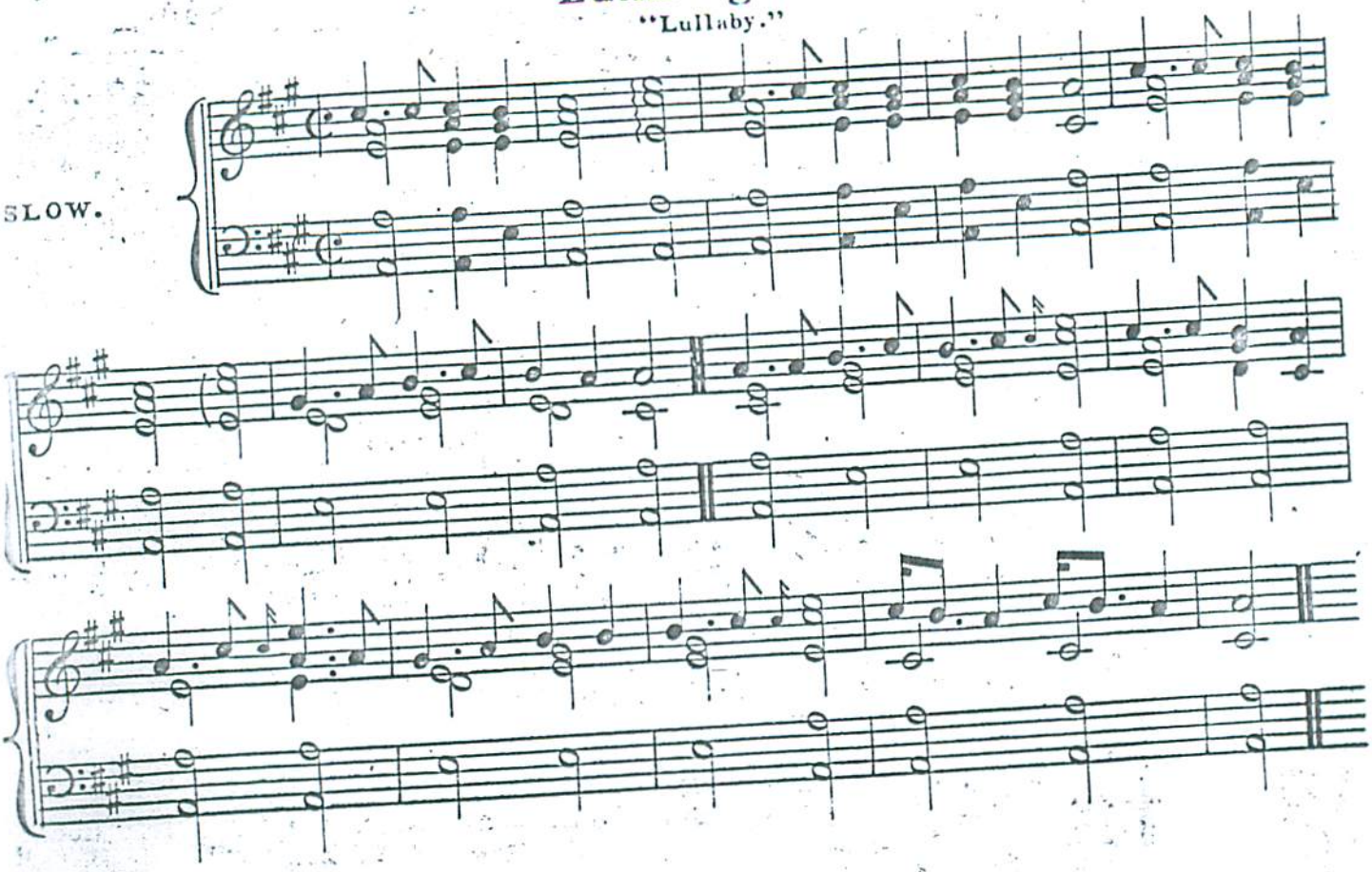


Nº XII.

'Luinneag.'

"Lullaby."

SLOW.

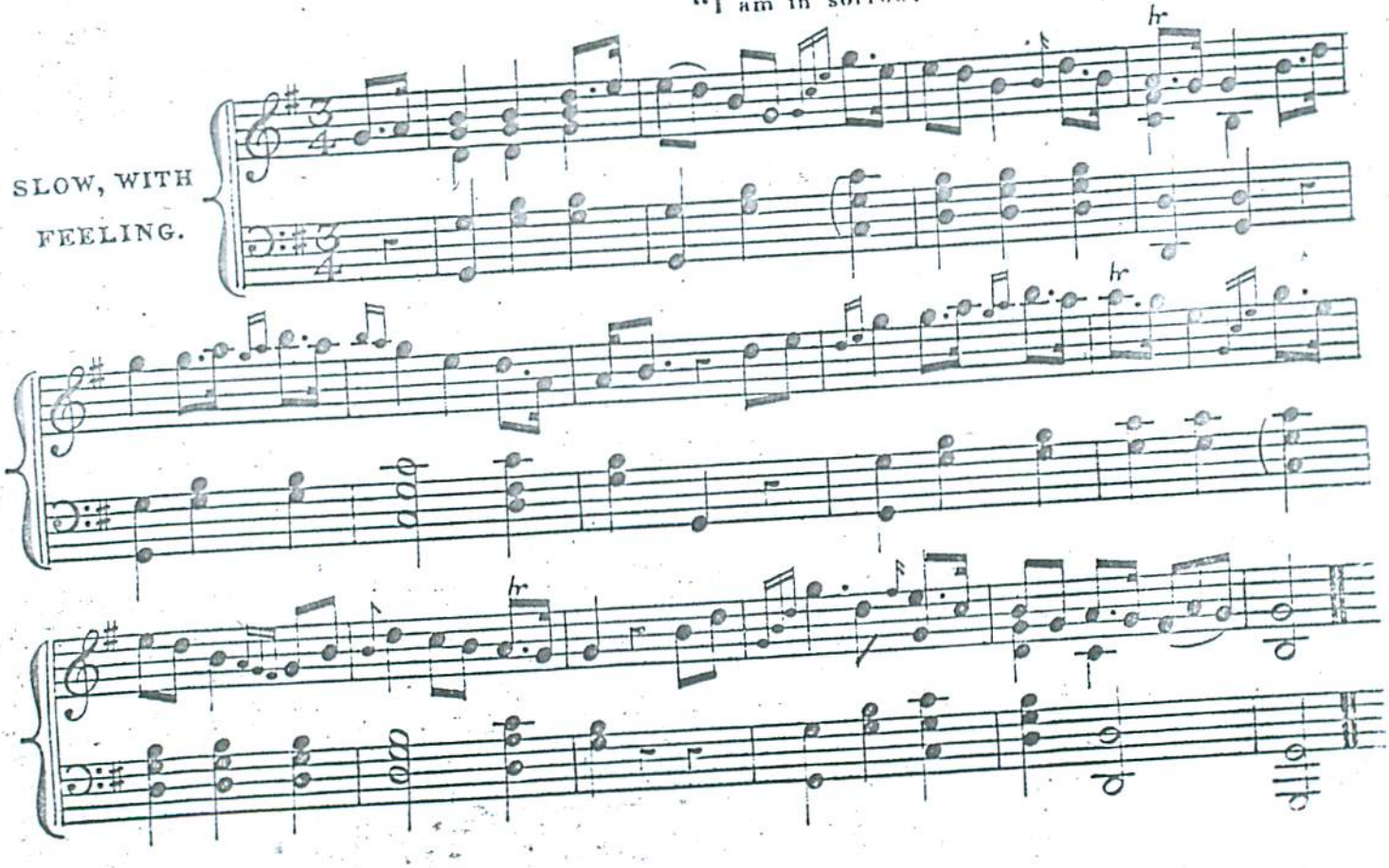


Nº XIII.

Gur muladach tha mi.

"I am in sorrow."

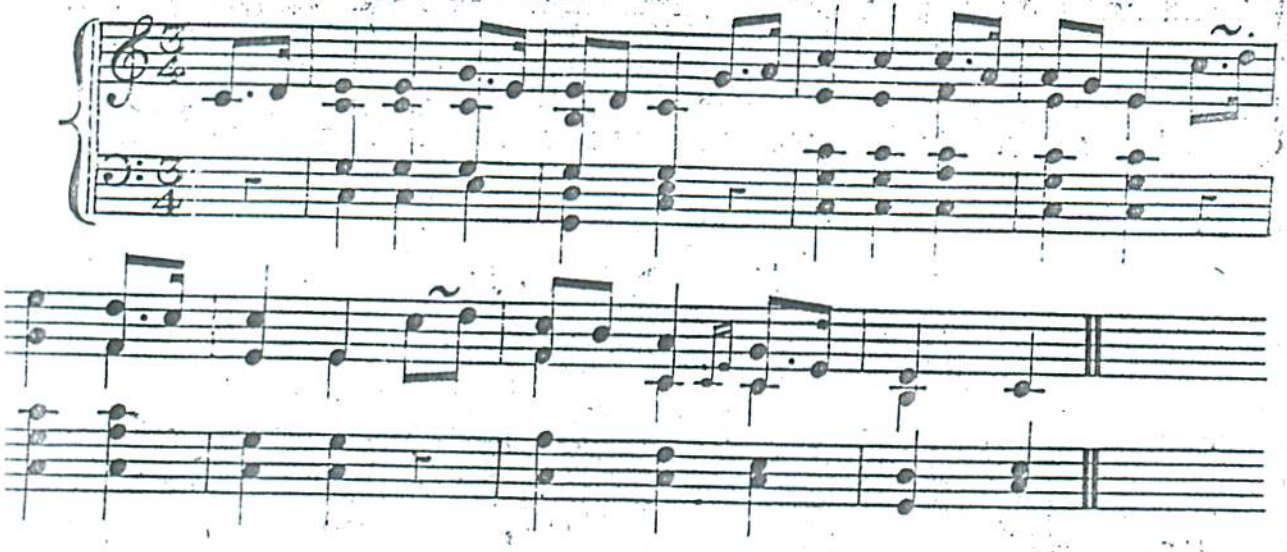
SLOW, WITH FEELING.



Nº XIV.

'Se Alasteir mo voghaime.'

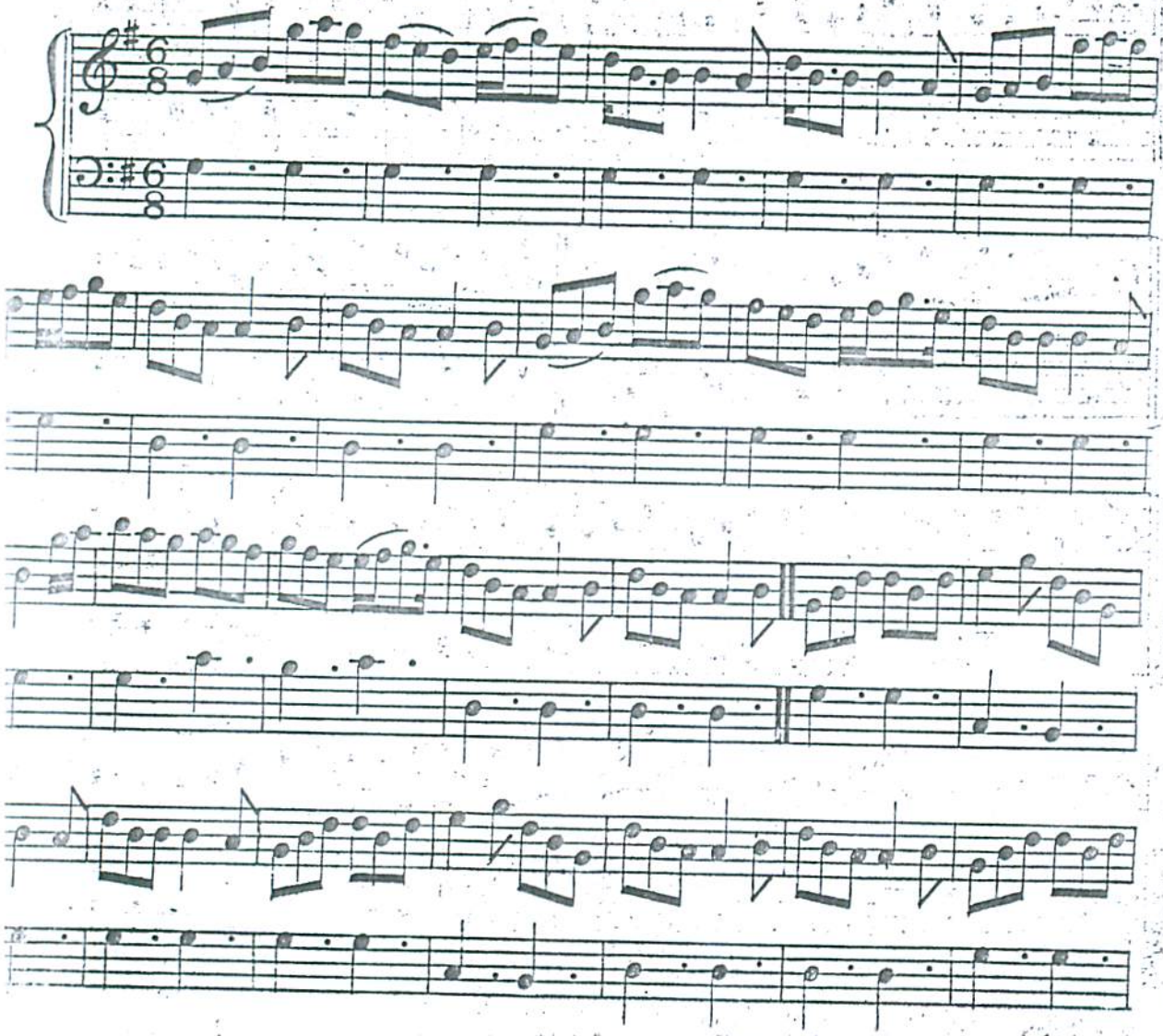
"Sandy is my choice."



Nº XV.

'Gillean an Drobhair.'

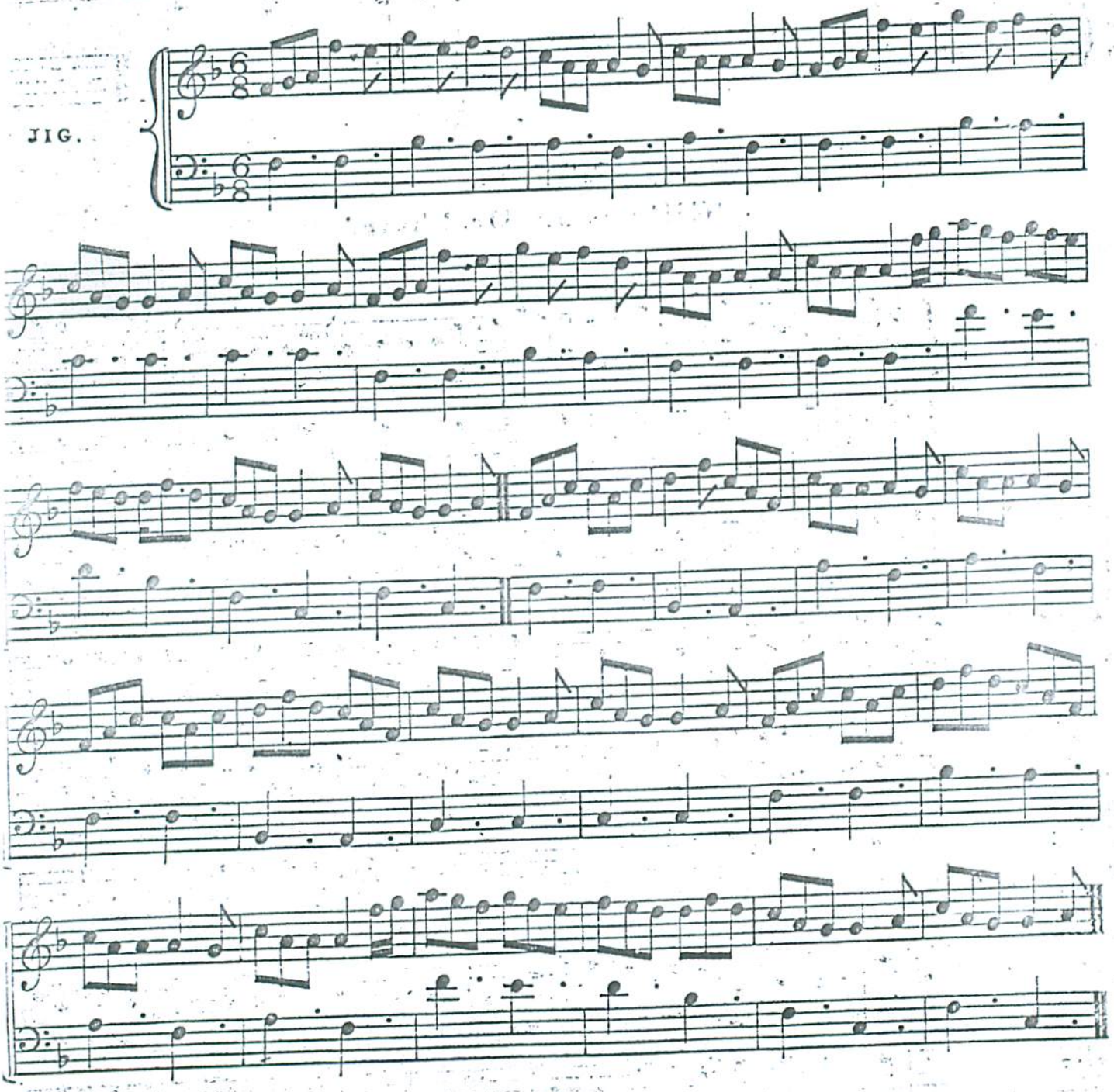
"The Drover lads."



Nº XVI.

Another Set.

JIG.

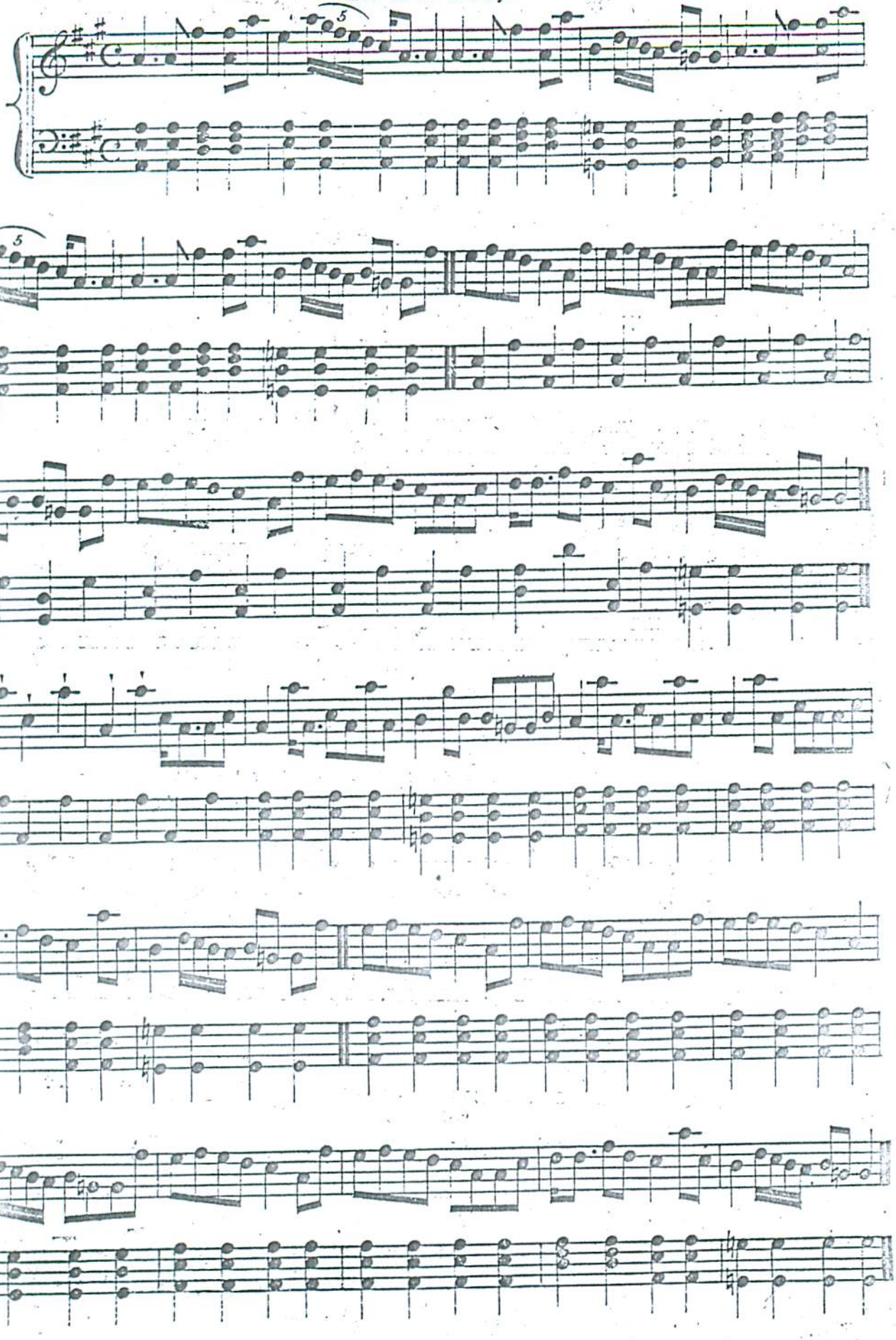


No. XVII.

'Biodh mid subhach.'

"Let us be merry."

Sky Set.

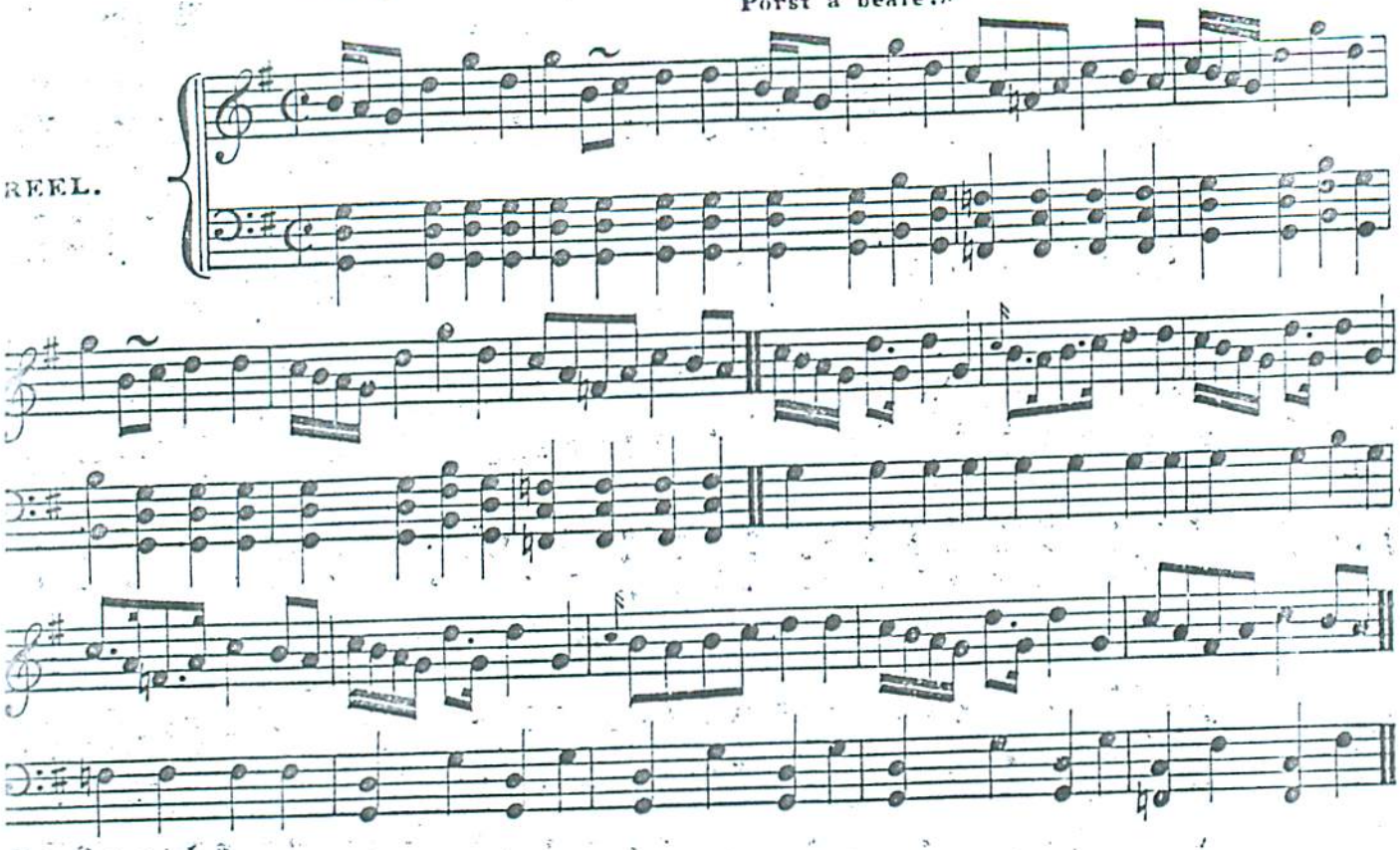


No. XVIII.

Lady Ellinor Campbell's Favorite.

Porst a beale.*

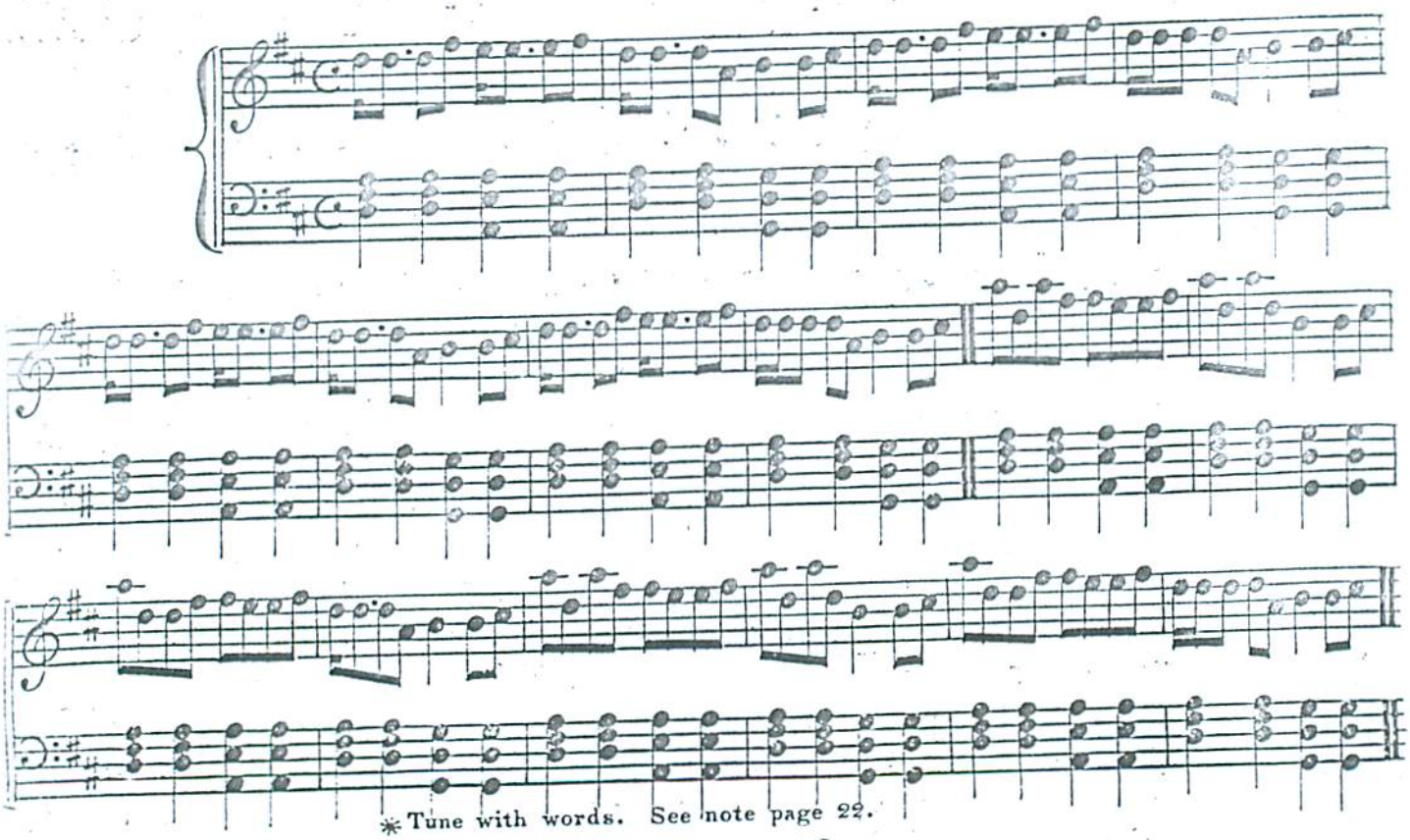
REEL.



No. XIX.

'Reele Piobadh.'

'Pipe Reel.'

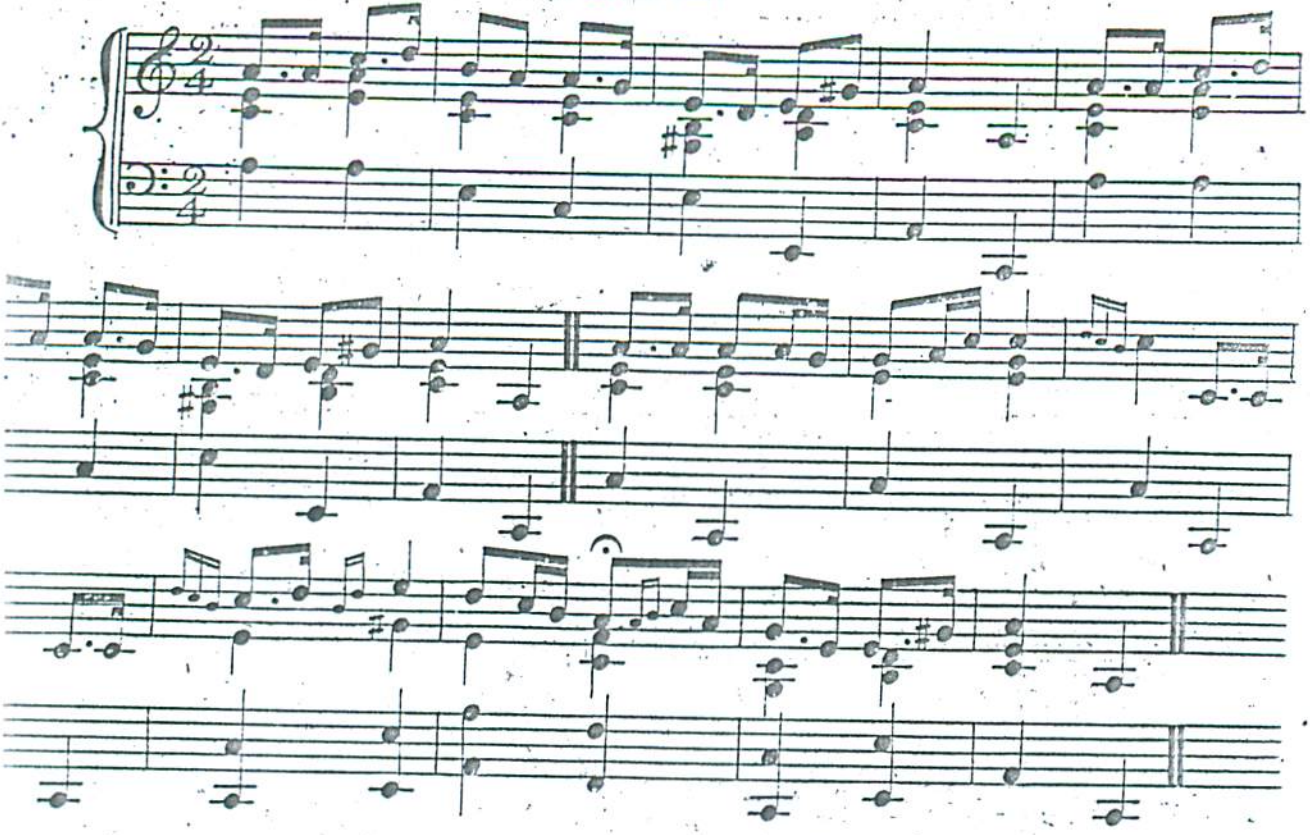


* Tune with words. See note page 22.

Nº XX.

'Oran Suirsdach.'

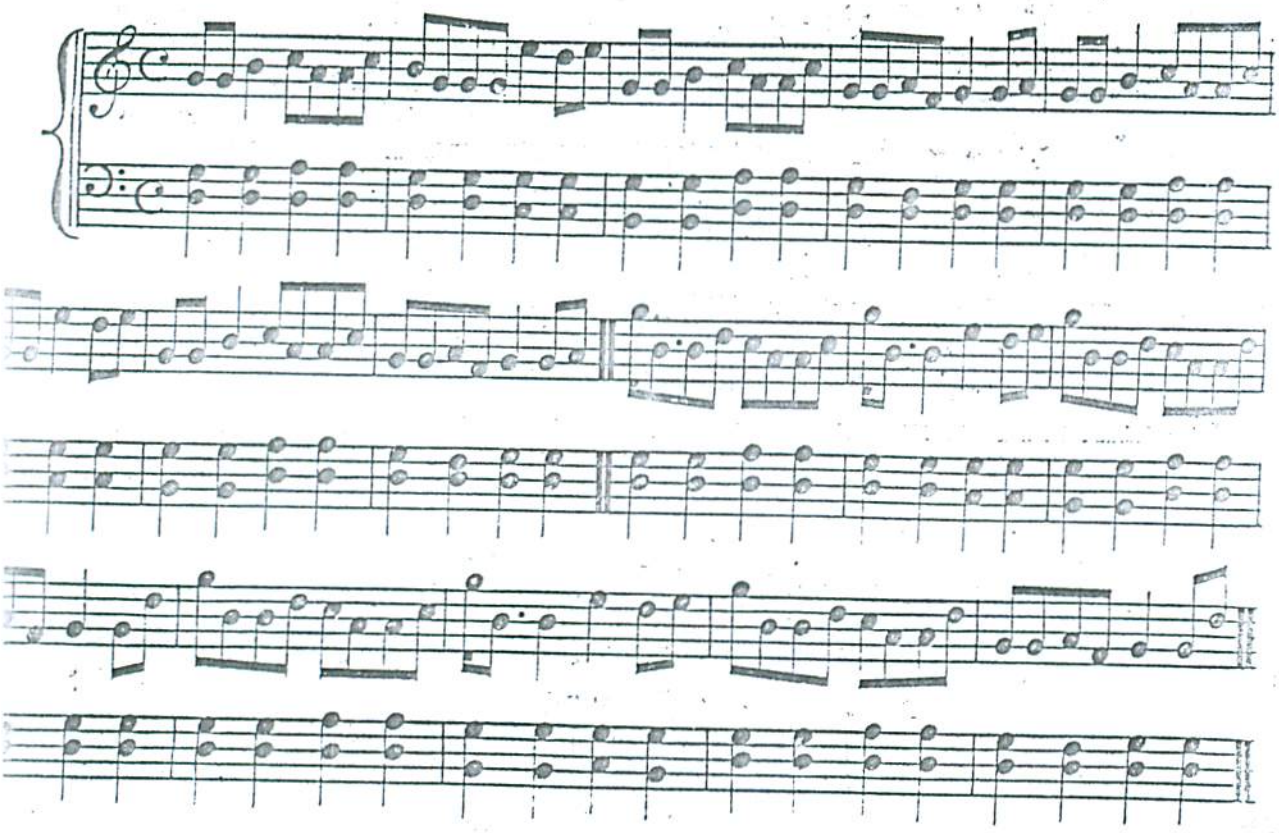
A St Kilda Air.



Nº XXI.

'Reele Piobadh.'

"Pipe Reel."

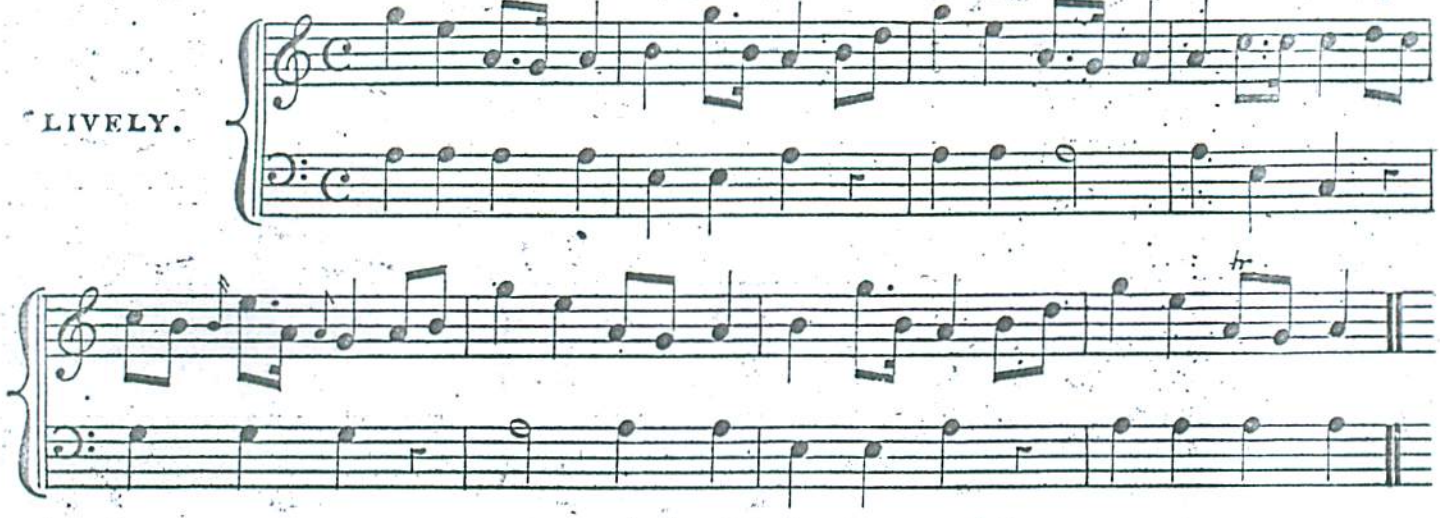


Nº XXII.

'Oran Gallach.'

Chorus. tr Gaelic Air. Wauking Song.

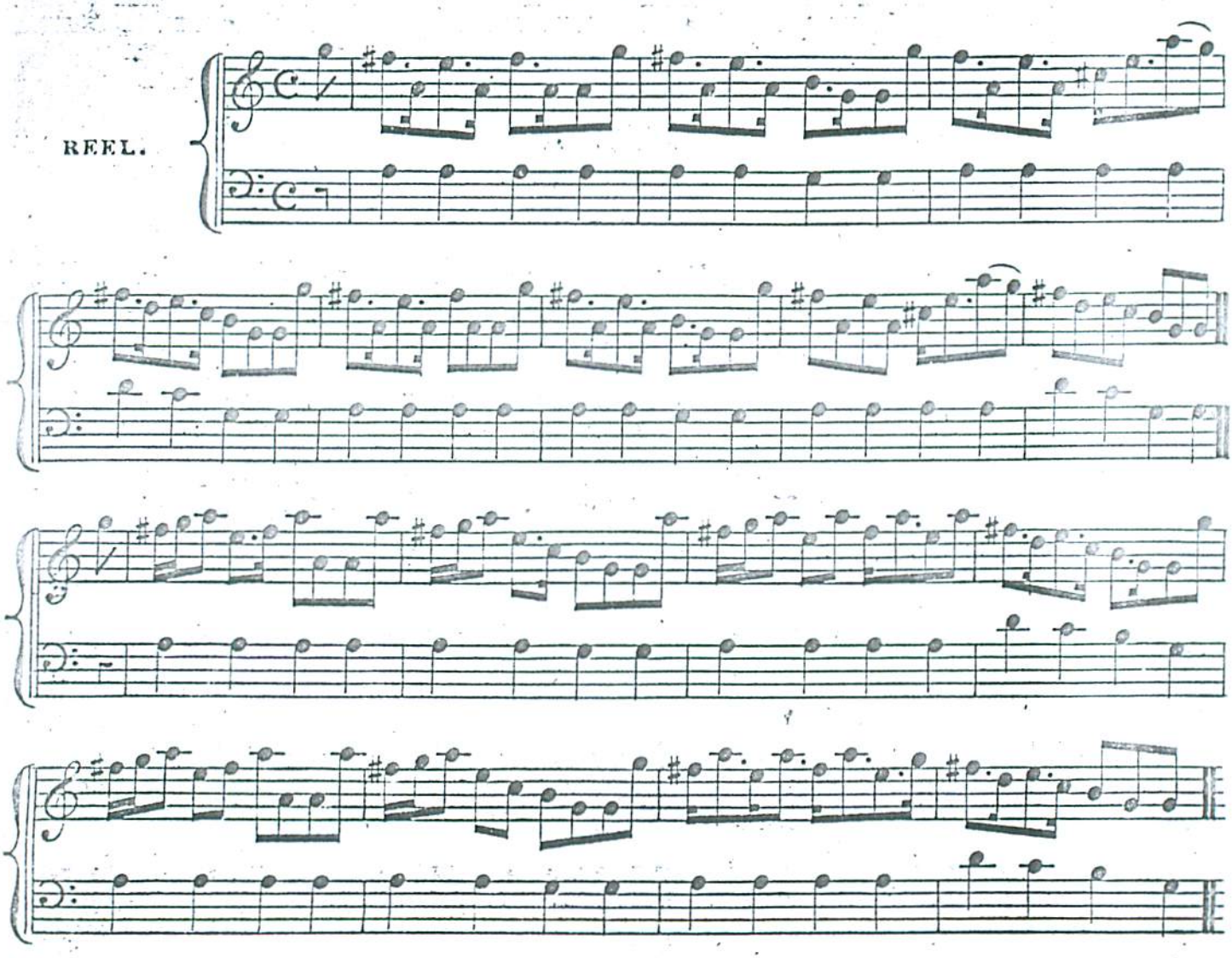
LIVELY.



Nº XXIII.

'The Fyket.'

REEL.

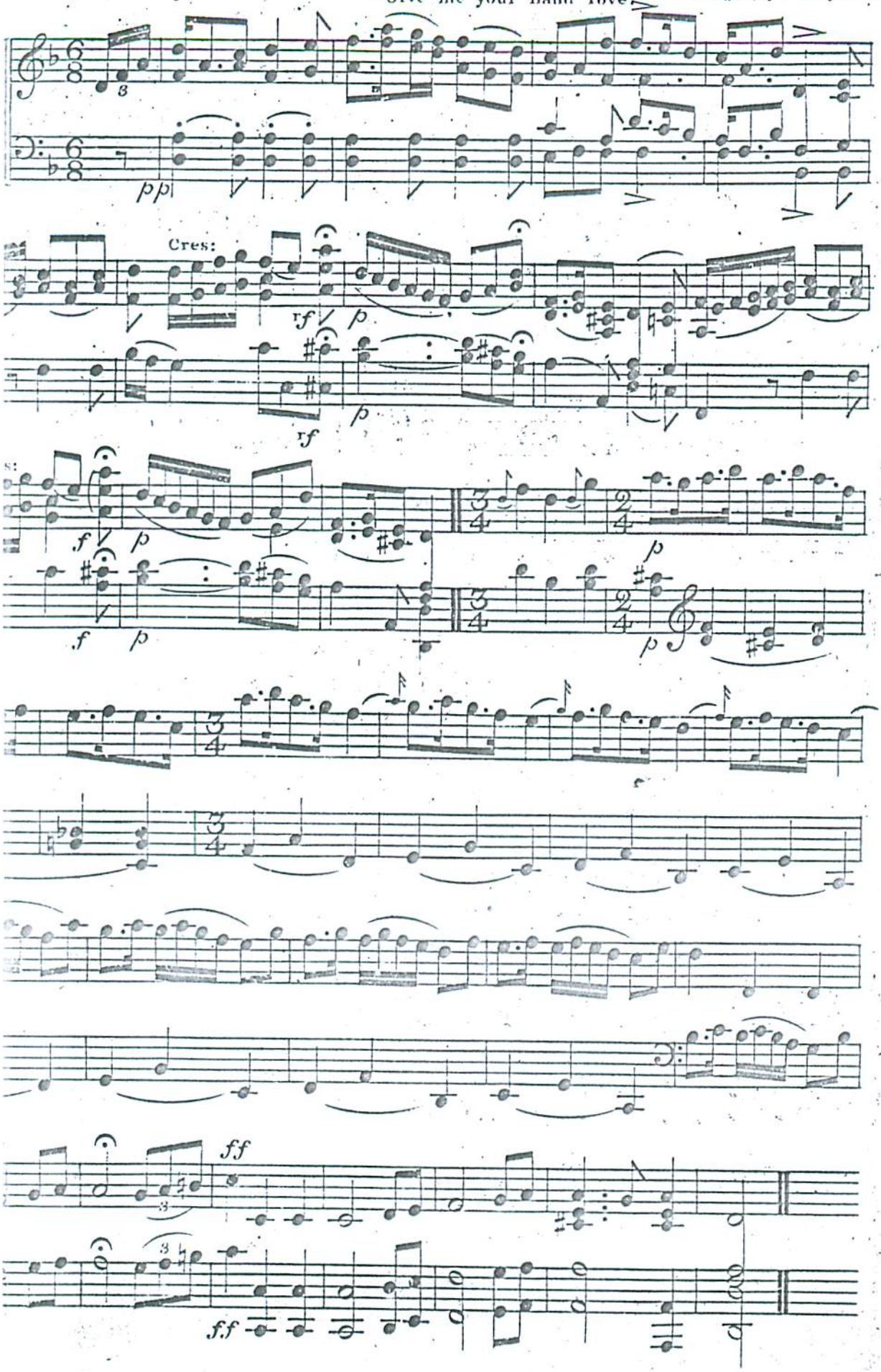


No. XXIV.

'Cuir a Ghaoil Dileas tharum do Lamh.'

"Give me your hand love."

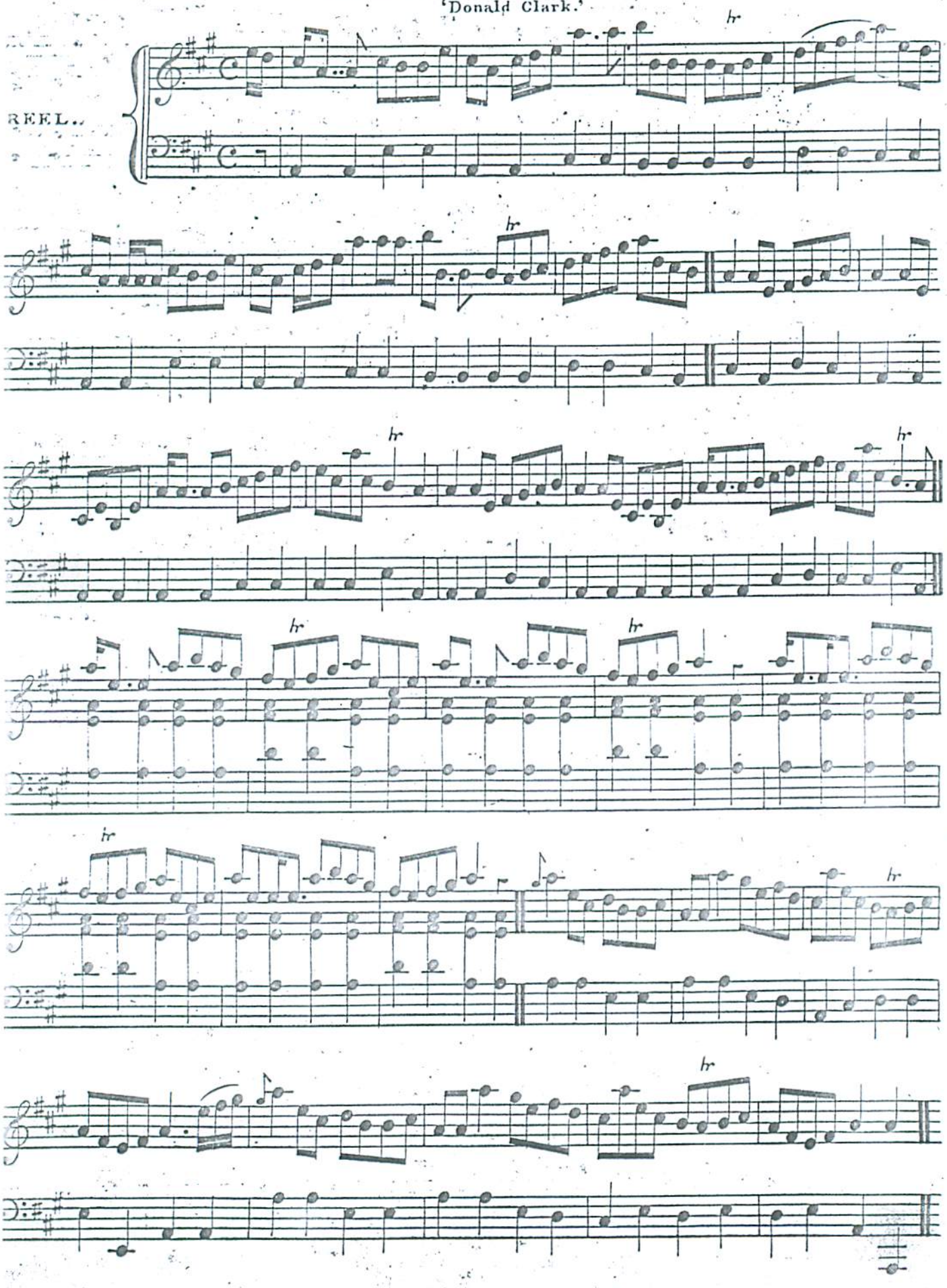
Arranged by Finlay Dun.



No. XXV.

'Donhuil Cleireach.'

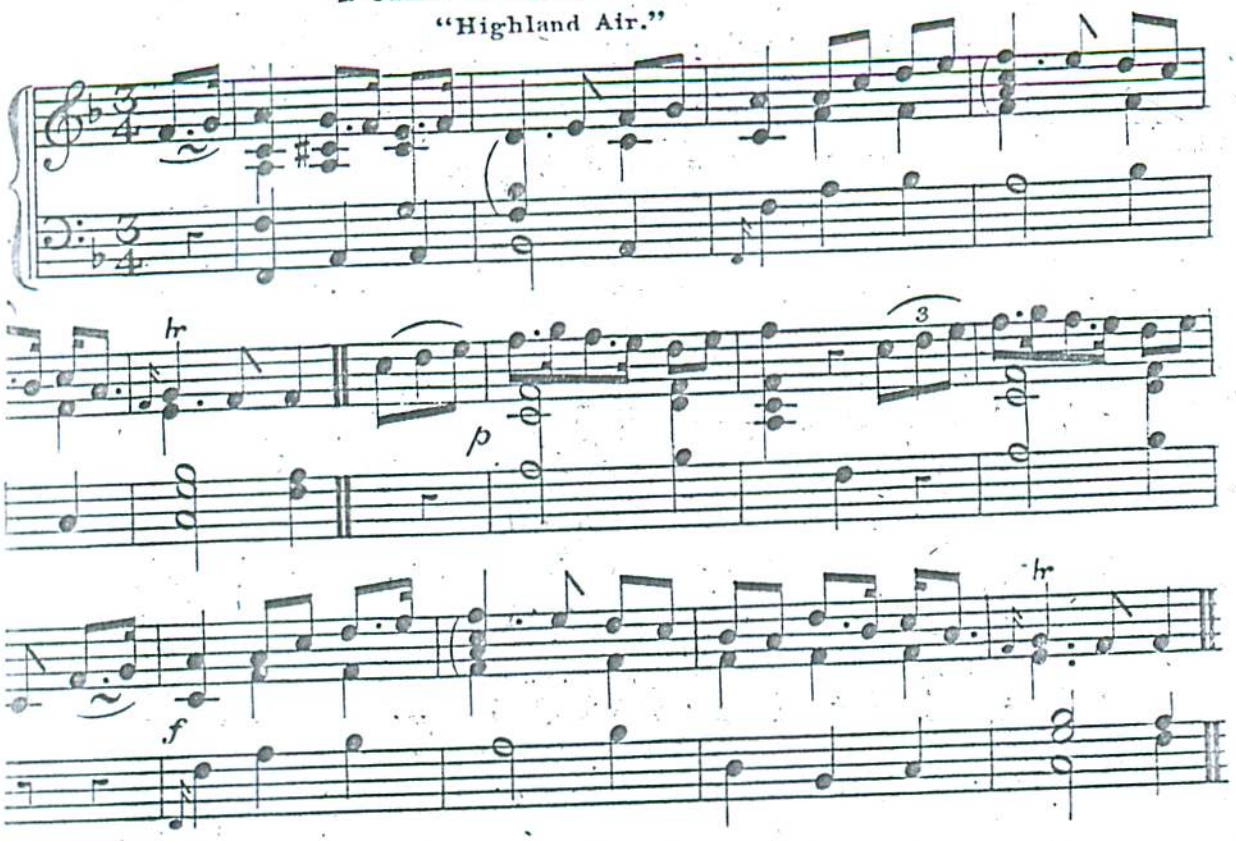
'Donald Clark.'



Nº XXVI.

'Fonn Gaeleach'

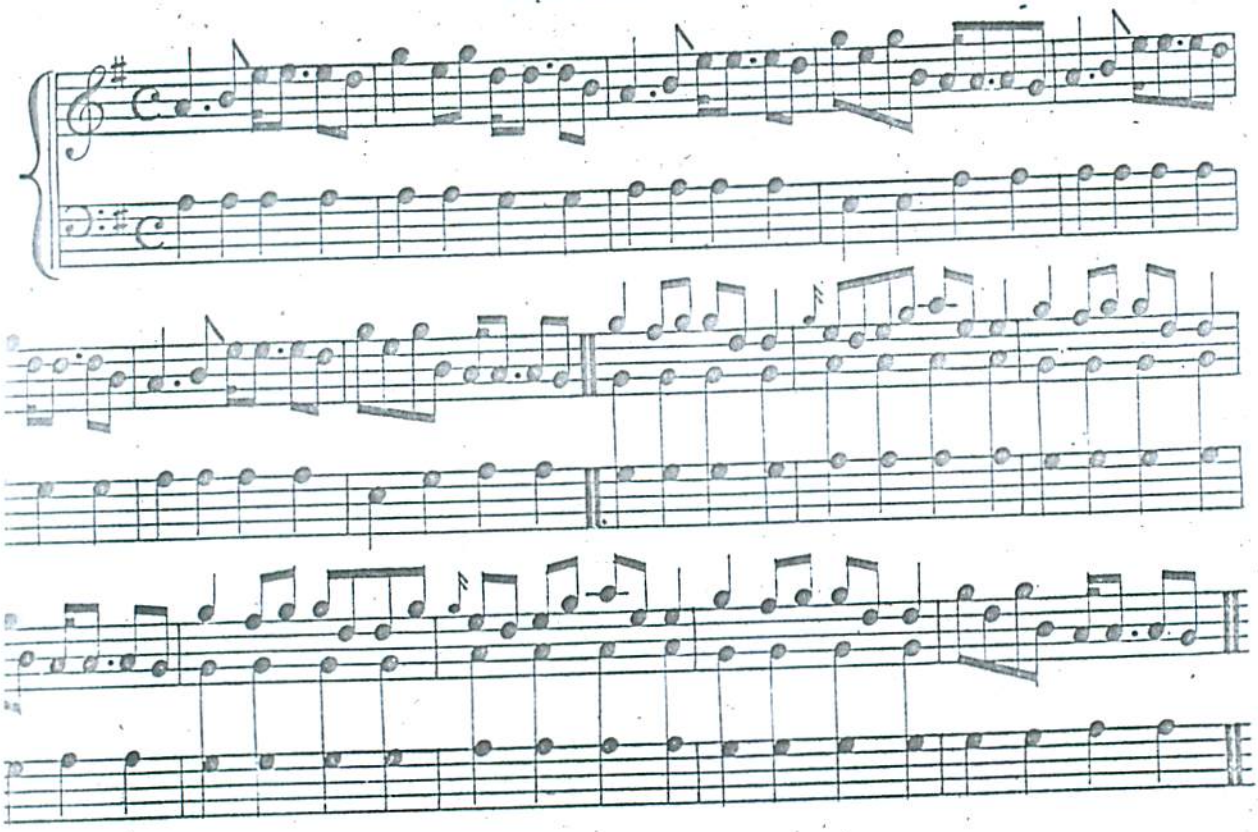
"Highland Air."



Nº XXVII.

'Reele Piobadh'

"Pipe Reel."

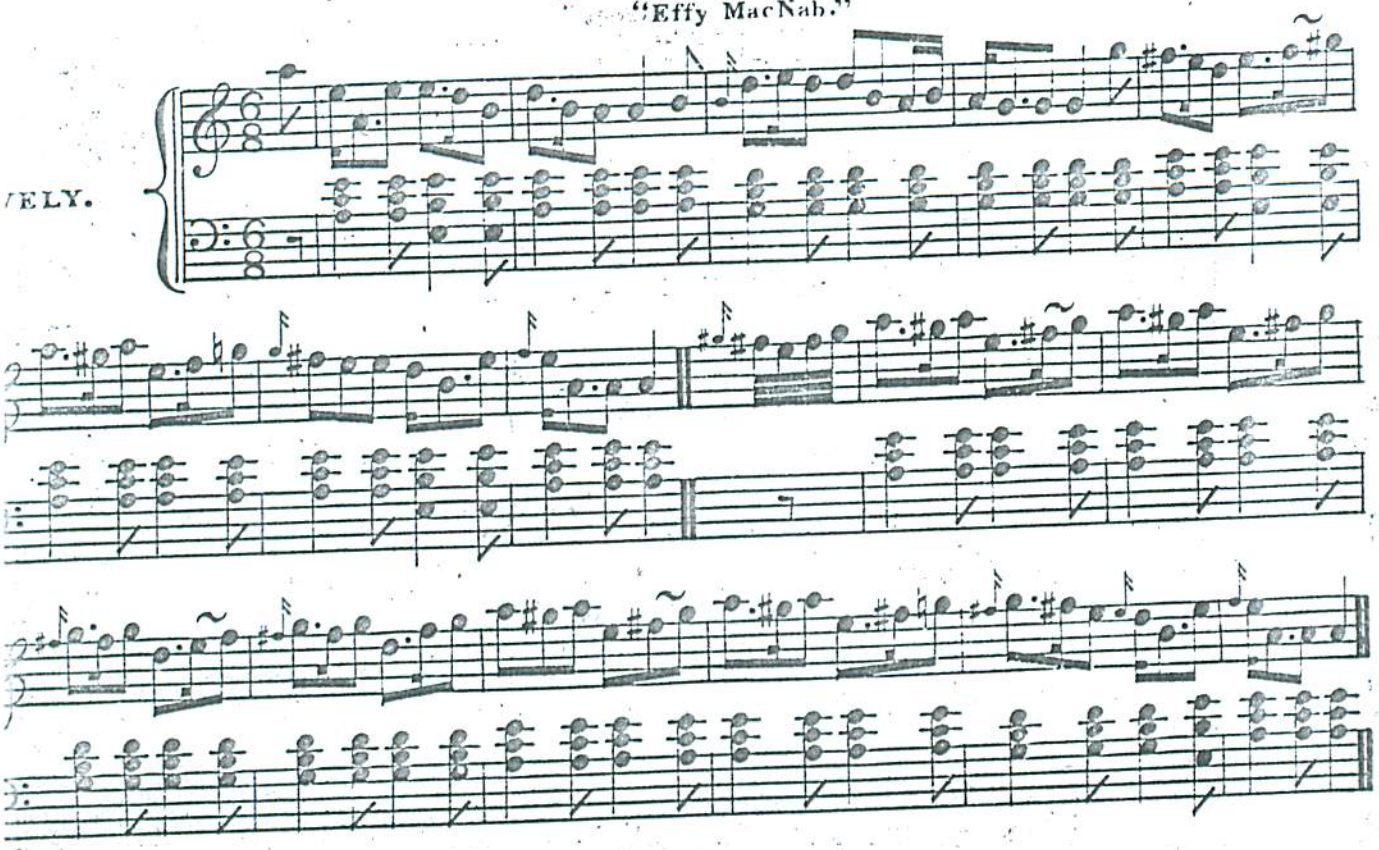


Nº XXVIII.

'Eunig Nia Nabba.'

"Effy MacNab."

/ELY.

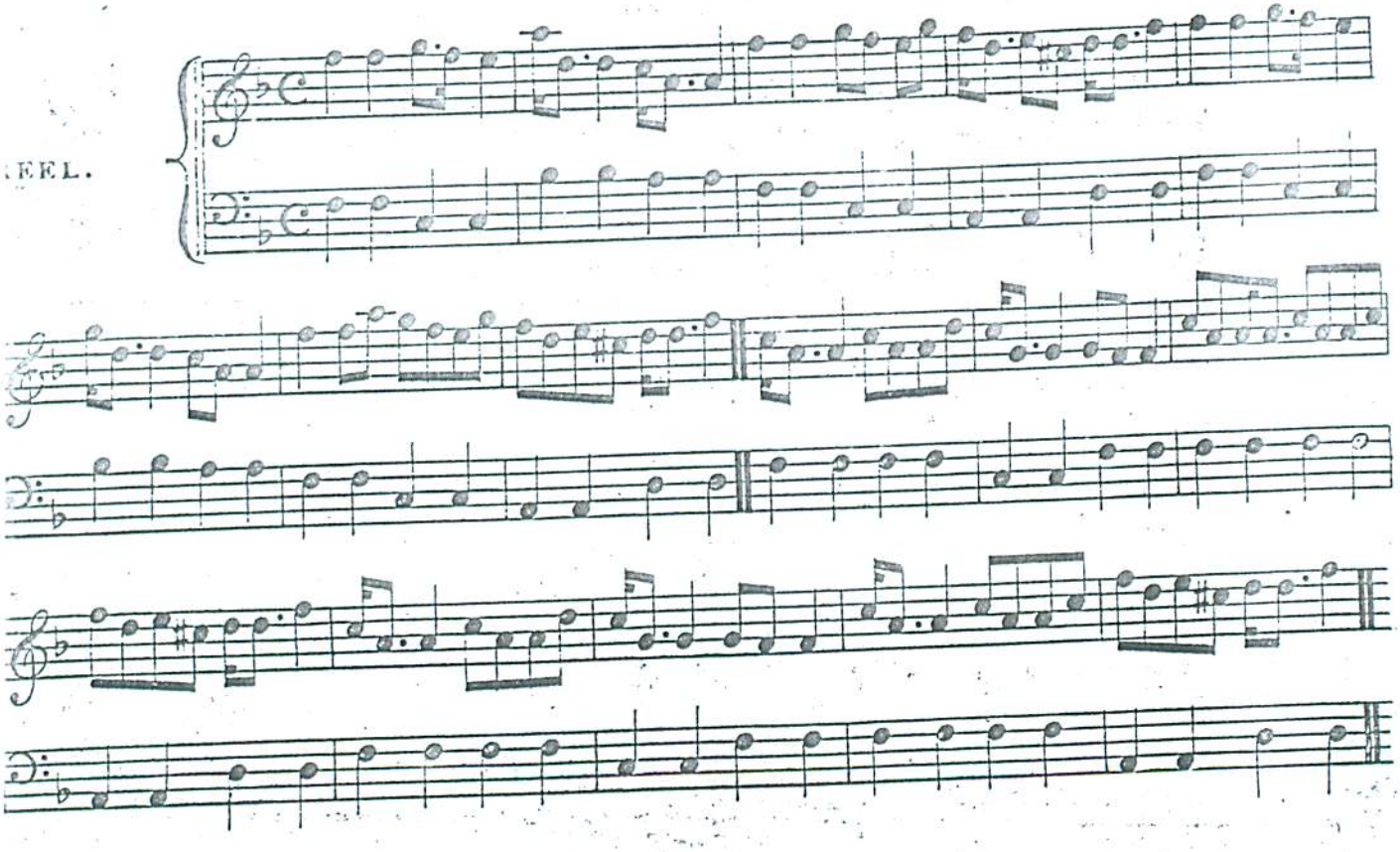


Nº XXIX.

'An Gruag.'

"The Perriwig."

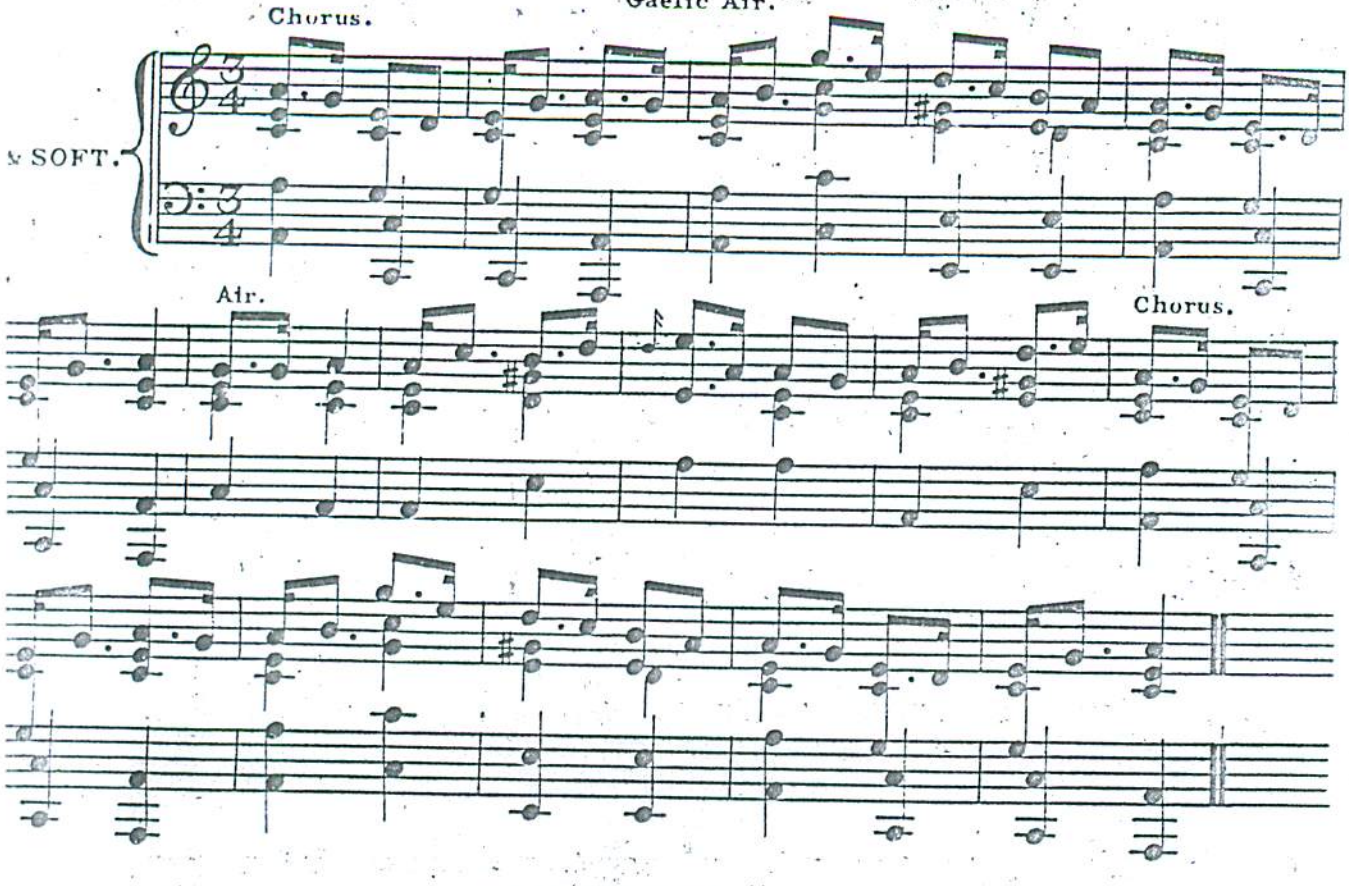
EEL.



Nº XXX.

'Oran Gallach.'

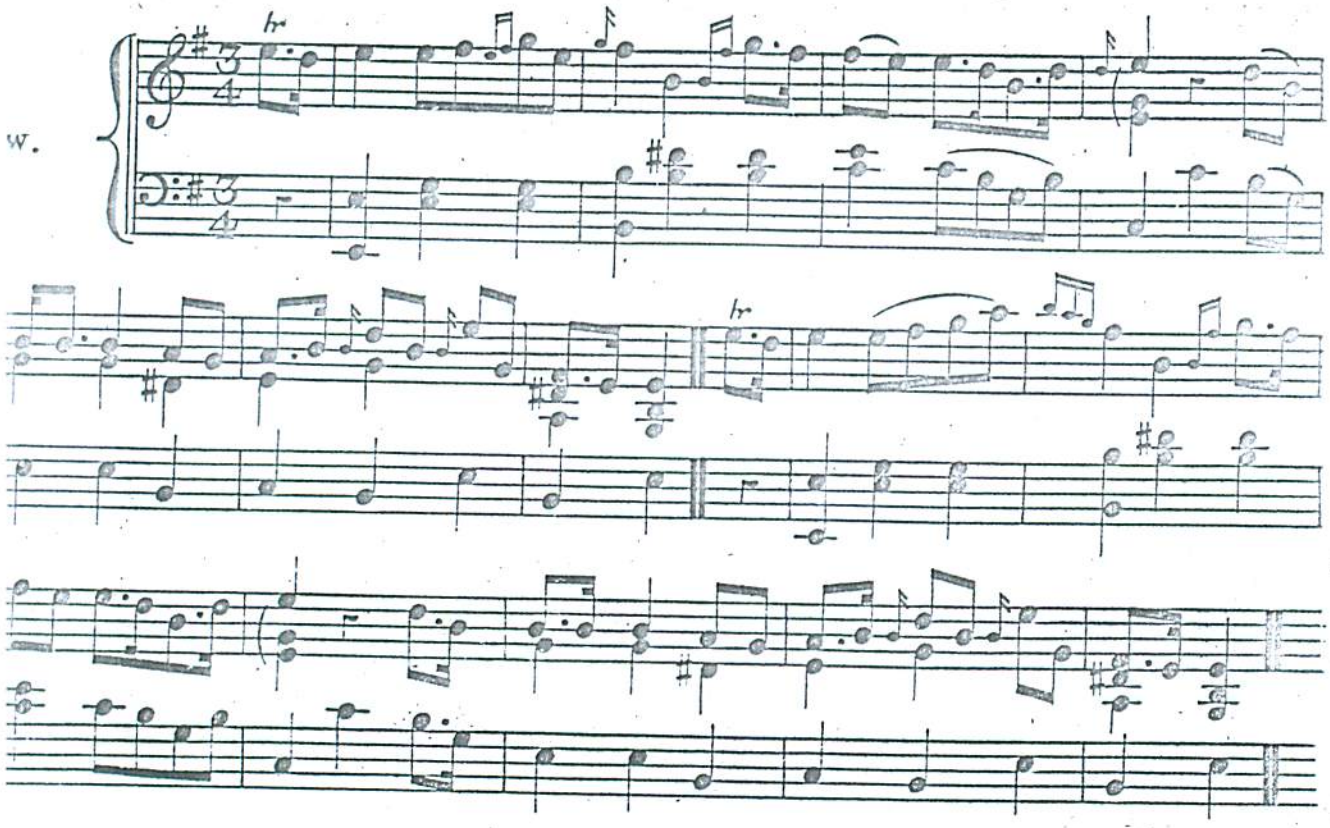
Gaelic Air.



Nº XXXI.

'Oran Gallach.'

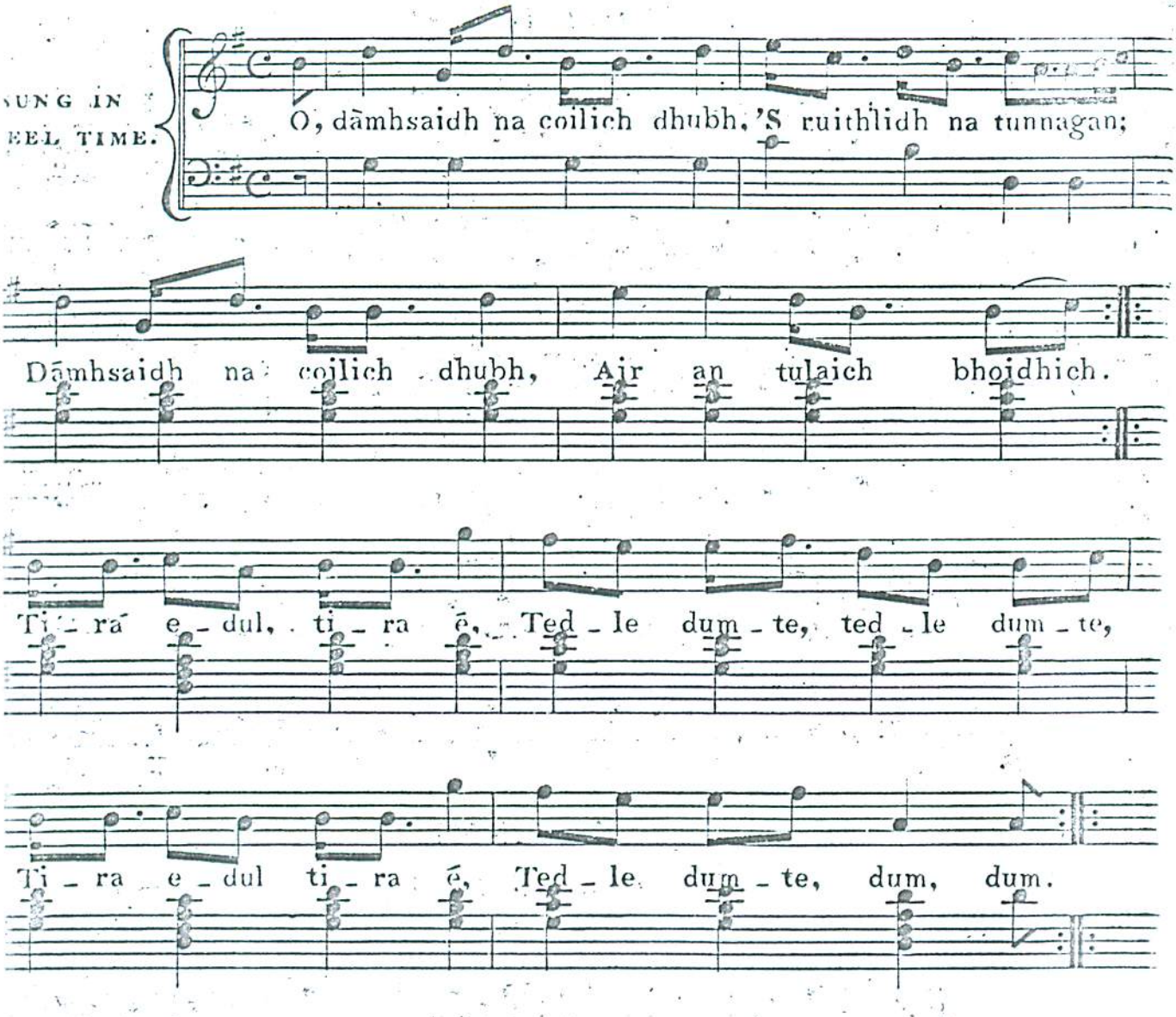
Gaelic Air.



No. XXXII.

'Cainntearachd, or Porst a beale.'

SUNG IN REEL TIME.



O, dāmhsaidh na coilich dhubh,
'S ruithlidh na tunnagan;
Dāmhsaidh na coilich dhubh,
Air an tulaich bhōidhich

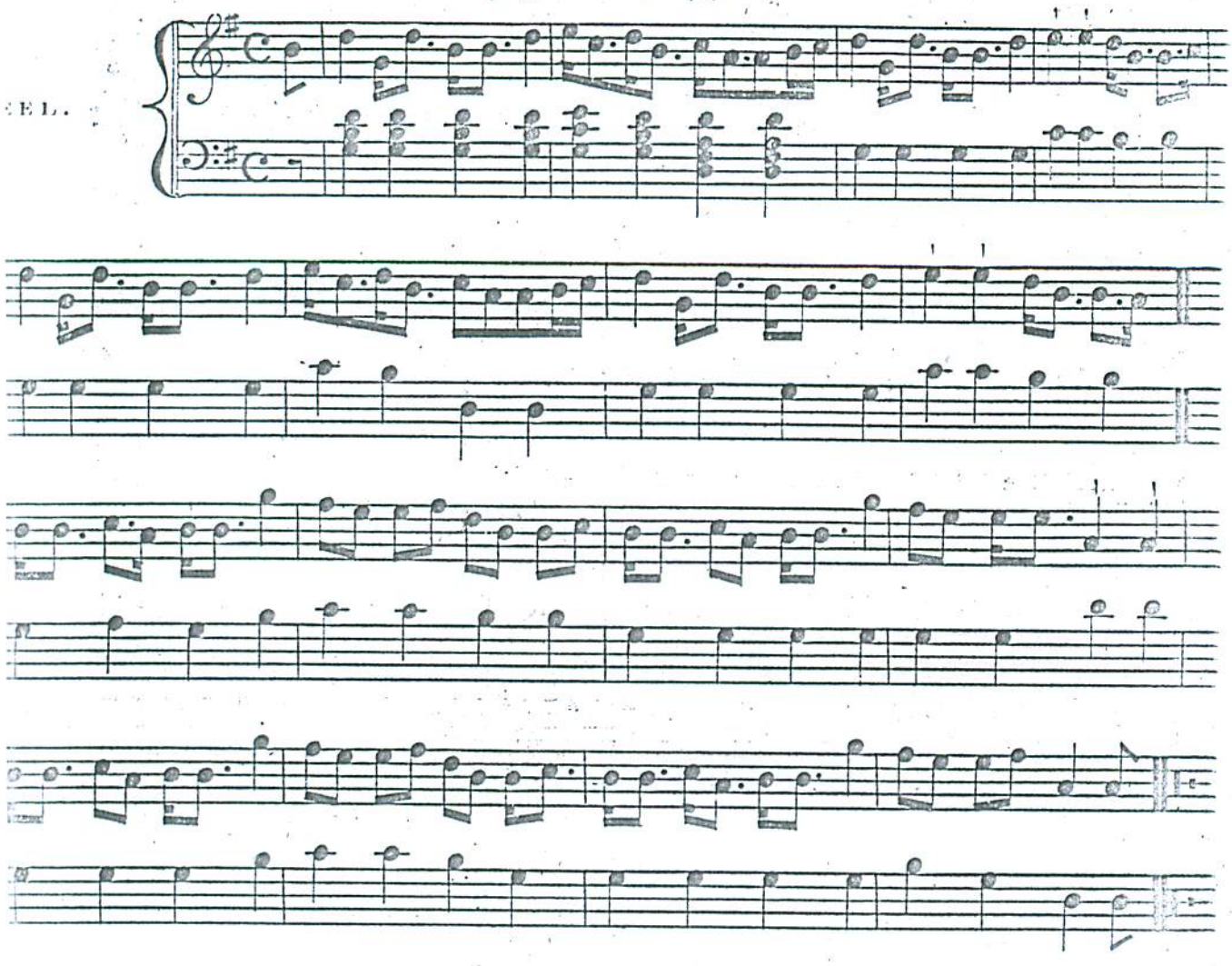
Translation.

O, the black cocks will dance,
And the ducks will reel,
The black cocks will dance,
On the bonny hillock.

Nº XXXIII.

"Cainntearacd."

"As is played on the pipe."



orst a beale or Cainntearachd's pronounced Canderach's are I believe a species of music peculiar the Highlands of Scotland. Before Piano's became so general, they were uni- ally used for dancing at small merry meetings. At larger ones Weddings,&c. re was a Piper.

Two or three females sing together and seldom the dancing drowns the voice they sing in the loudest key.

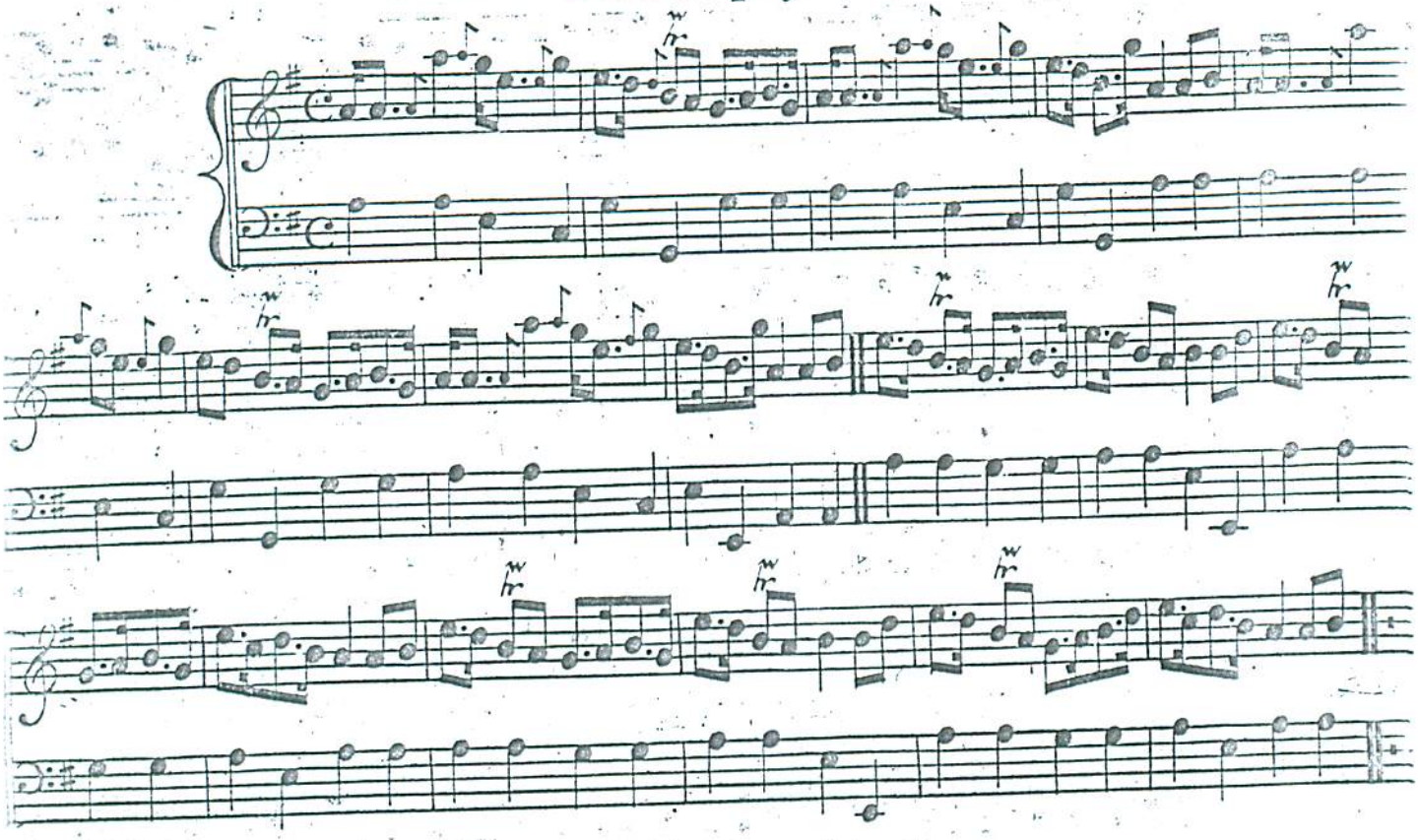
This ancient custom like many others has nearly worn out, but I am happy say that Cainntearachd. are still used in the Islands and some parts of mainland, I have often danced to them and liked them perhaps bet- then a Reel performed on an Instrument.

The Pipers have picked up the tunes. I have given both sets. The words have general no meaning and are merely used to bring out the air.

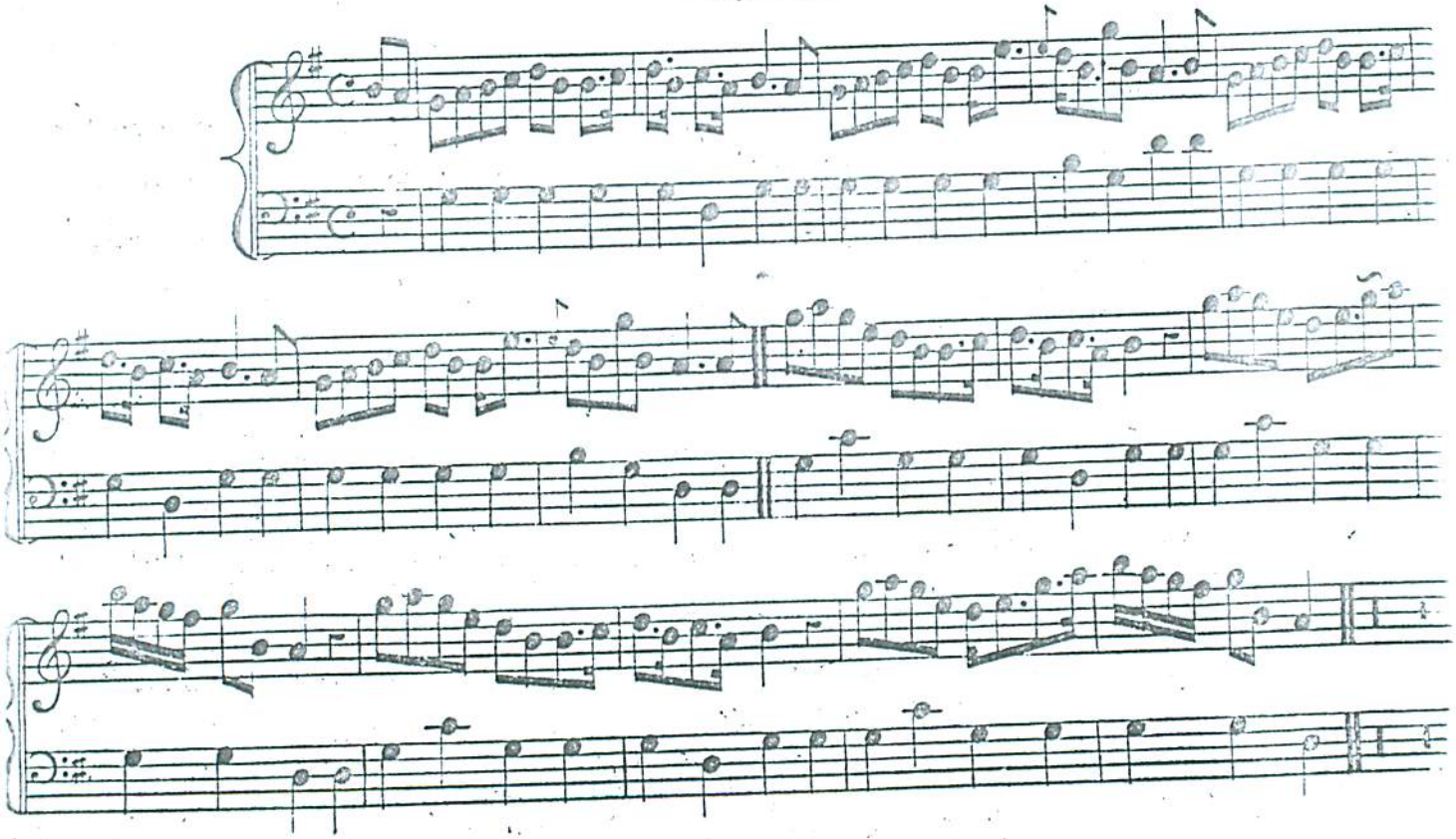
Editor.

No. XXXIV.

Strathspey.



No. XXXV.

'Reele Piobadh.'

"Pipe Reel."