



First Number of the

C E L T I C M E L O D I E S,

Being a Collection of
ORIGINAL
SLOW HIGHLAND AIRS,
PIPE-REELS,

Cainntearachd. AND

NEVER BEFORE PUBLISHED

Selected and Arranged by a

HIGHLANDER.

Ent. at Stat. Hall.

Price 9/6

EDINBURGH

Published for the Editor by ROBERT PURDIE at his Music & Musical Instrument Warehouse 70 Princes Street
Walker & Anderson Edin.

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 measures which some of them have, and wherein consists their greatest beauty. Highland Music in general has a rustic elegance, a *naïveté* throughout 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 lies 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 MELLODIES.

N^o. I.

"Biodh mid subhach?"

"Let us be merry!"

Pipe Set.

REEL

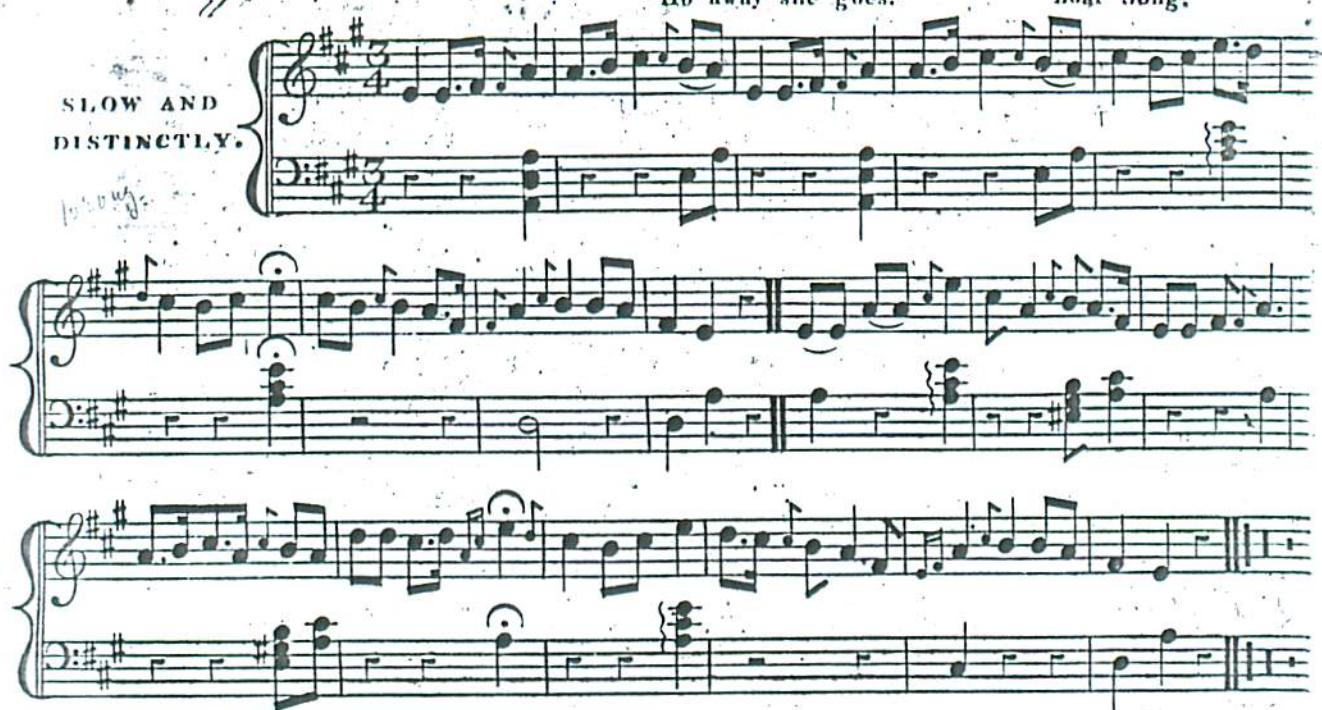
Walker & Anderson, Edinburgh.

Nº II,
"Falbh' orra, Ho!"

"Ho away she goes!"

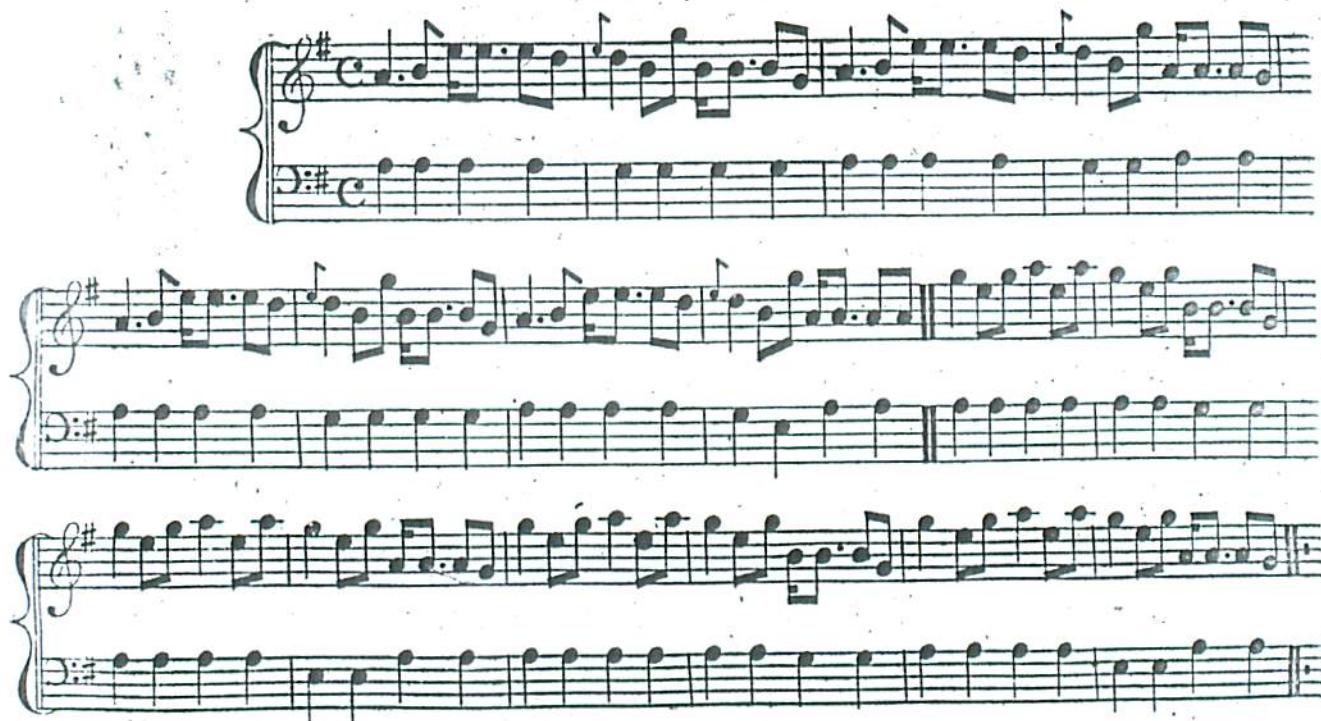
Boat Song.

SLOW AND
DISTINCTLY.



Nº III.3

Pipe Reel.



Nº IV.

3

"Gur trom, trom a tha mi".

"Sad, sad am I".

Chorus.

SLOW.

A musical score for two voices and piano. The top staff is for the soprano voice, the bottom staff for the alto voice, and the bottom-most staff for the piano. The music is in common time, key of G major. The vocal parts consist of eighth and sixteenth note patterns. The piano part provides harmonic support with sustained notes and chords.

Nº V.

5

"Domhnall Ban".

"Fair Donald".

Air.

WITH GAIETY.

A musical score for two voices and piano. The top staff is for the soprano voice, the bottom staff for the alto voice, and the bottom-most staff for the piano. The music is in common time, key of G major. The vocal parts feature eighth-note patterns. The piano part provides harmonic support with sustained notes and chords. The section is marked "WITH GAIETY".

"Ge d' tha mi gun Chrodh gun aighean"

Chorus.

"Though I am without Cows or Queys?"

SLOW WITH
FEELING
AND EXPRESSION

"Gur mise tha sunndach"

"Tis me that's happy".

SPIRITEDLY.

Chorus.

Nº VIII.

Pipe Reel.

8

The Black Heis Day

5



Nº IX.⁹

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

"When the rest are sound asleep".

SLOW.

Chorus.



Air.



N^o. X.

'Tha mo chean air an fhleasgach'.

Chorus

"My affection is on the Lad".

WITH SPIRIT.

Air.

N^o. XI.

An Islay Pipe Reel.

Stonybank Wedding

*Hic est nomen
Carmelitanae*

"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."

Nº XIII.
"Pipe Reel".



Nº XIV.

"S tric mi smuaineach ort."
"Oft am I thinking of thee."

Air.

LIGHTLY AND
WITH SPIRIT.

Musical score for "S tric mi smuaineach ort." (Nº XIV). The score includes two parts: an air and a chorus. The air is in G major and is marked "AIR." It consists of two staves, one for a treble instrument and one for a bass instrument. The chorus is in F major and is marked "Chorus." It also consists of two staves, one for a treble instrument and one for a bass instrument. The music features eighth-note patterns and some sixteenth-note figures. The bass part for the chorus includes dynamic markings such as *f* (forte) and *p* (piano).

Cainntearachd.

SUNG IN
REEL TIME.

The musical score consists of four staves of music in G major, common time. The first staff starts with a treble clef, the second with an alto clef, the third with a bass clef, and the fourth with a soprano clef. The lyrics are written below each staff. The first staff contains the first two lines of the song. The second staff contains the third line. The third staff contains the fourth line. The fourth staff contains the fifth line. The music features eighth and sixteenth note patterns.

O, dámhsaidh na coilich dhubb, 'S ruithlidh na tunnagan;

Dámhsaidh na coilich dhubb, Air an tulaich bhoidhich.

Ti - ra e - dul, ti - ra é, Ted - le dum - te, ted - le dum - te,

Ti - ra e - dul, ti - ra é, Ted - le dum - te, dum, dum.

O, dámhsaidh na coilich dhubb,
'S ruithlidh na tunnagan;
Dámhsaidh na coilich dhubb,
Air an tulaich bhoidhich

Translation.

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

"Cainntearacd."

"As is played on the pipe!"

REEL.



Cainntearachd^s pronounced Canderach^s are I believe a species of Music peculiar to the Highlands of Scotland. Before Pianos 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^s 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 than 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.

11

"Thug mi gaol do mhac a Phiobair?"

*"I have lov'd the Pipers Son."*MODERATE
TIME.

Nº XVIII.

18

'Strathspey.'

*Like the Elfin Green,
With her hair like the*

Nº XIX.

Pipe Reel.



Nº XX.

"Latha dhómhsha's mi siubhal garbhlaich?"

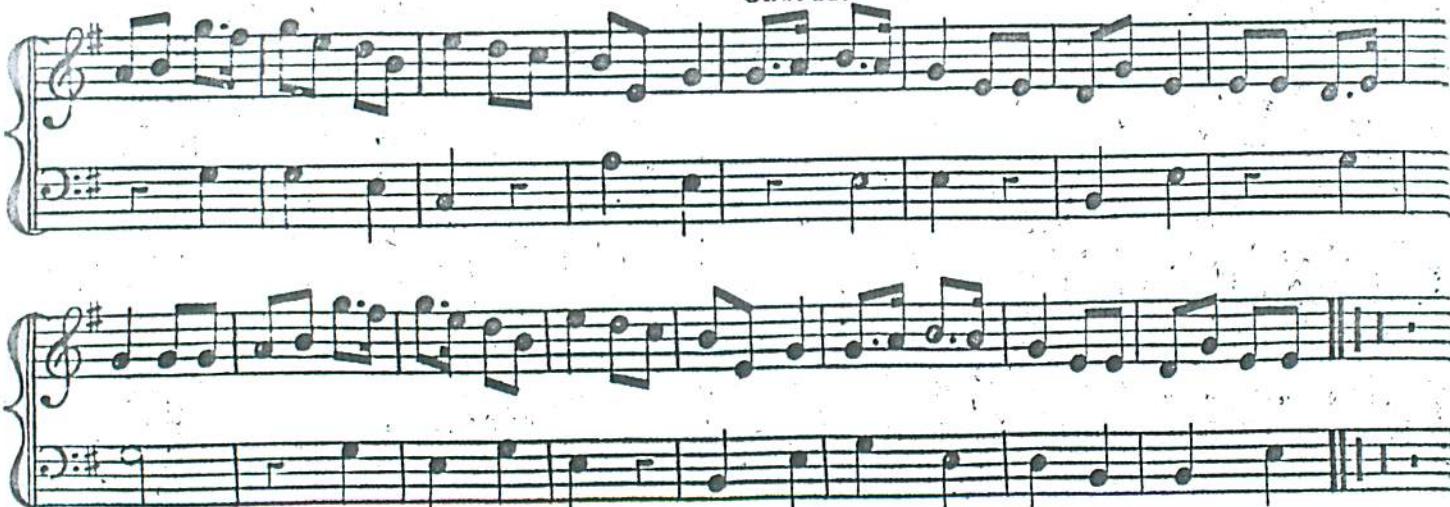
"One day as I was traversing mountains?"

Air.

WITH
FEELING.



Chorus.



Nº XXI.²¹

13

"C' arson nach rachinn cuide riut."

"Why would I not go with you."

MODERATE TIME

Musical score for No. XXI, featuring two staves of music in G clef, 2/4 time, and B-flat key signature. The top staff consists of treble and bass staves, while the bottom staff consists of bass and bass staves. The music includes various note heads, stems, and rests.

Nº XXII.²²

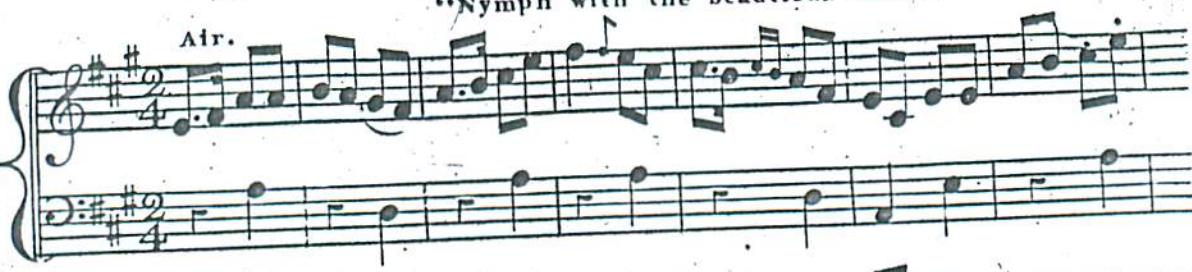
Pipe Reel. (Luchfield's March to France.)

Musical score for No. XXII, Pipe Reel, featuring four staves of music in G clef, C major, and A major key signatures. The staves are arranged in two pairs, with the top pair in G clef and the bottom pair in C clef. The music includes various note heads, stems, and rests.

Nº XXIII.

*"A għruagħach an leadain"**"Nymph with the beautiful hair!"*

Air.

ITH
ANCHOLY
SESSION.

Chorus.



Nº XXIV.

*"Gu'n d'tħug mi súil air an trupa ghlas"**"I cast an eye on the grey troop."*

AYFULLY.



Nº XXV.

*"Chaidh mi thun na traigh."**"I went to the Ebb."*MODERATE TIME
TH DROLLERY.

Air.



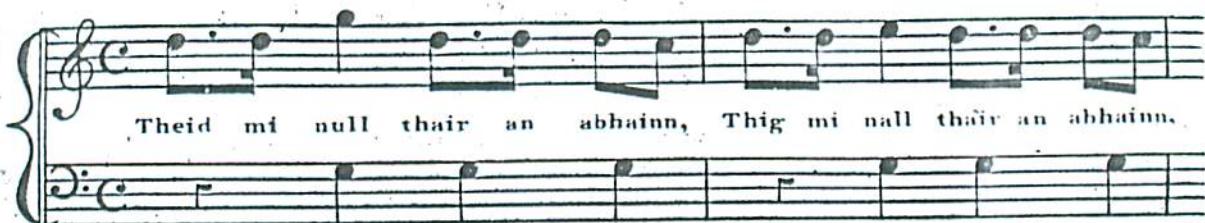
Chorus.



of The Smith or Chitlachore.

Nº XXVI. 20
Cainntearachd (Vocal Set)

SUNG IN
REEL TIME.



Continuation of musical notation for Cainntearachd, Vocal Set, Nº XXVI. The notation consists of two staves: Treble and Bass. The lyrics are:

Theid mi null thair an abhainn, 'S fágidh mi 'n tálleir. Na-hein ho har-a-dle,

Na-hein hein har-a-dle, Na-hein ho har-a-dle, Na-hein har-a-dle ho-ro.

Nº XXVII. 27
Cainntearachd / *Sine air*
(Pipe Set)

REEL.



Continuation of musical notation for Cainntearachd, Pipe Set, Nº XXVII. The notation consists of two staves: Treble and Bass.

Theid mi null thair an abhainn,
Thig mi nall thair an abhainn,
Theid mi null thair an abhainn,
'S fágidh mi 'n tálleir.,

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. ²⁸
 “* Faillte na meisg.”
 “Salute to Drunkenness.”

SLOW.

* This tune is ancient — it has been long in manuscript in a family — so long indeed that that 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.

A handwritten musical score for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). Measure 17: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has quarter notes. Measure 18: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has quarter notes. Measure 19: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has quarter notes. Measure 20: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has quarter notes. Measure 21: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has quarter notes.

Nº XXIX.

Pipe Reel.

29

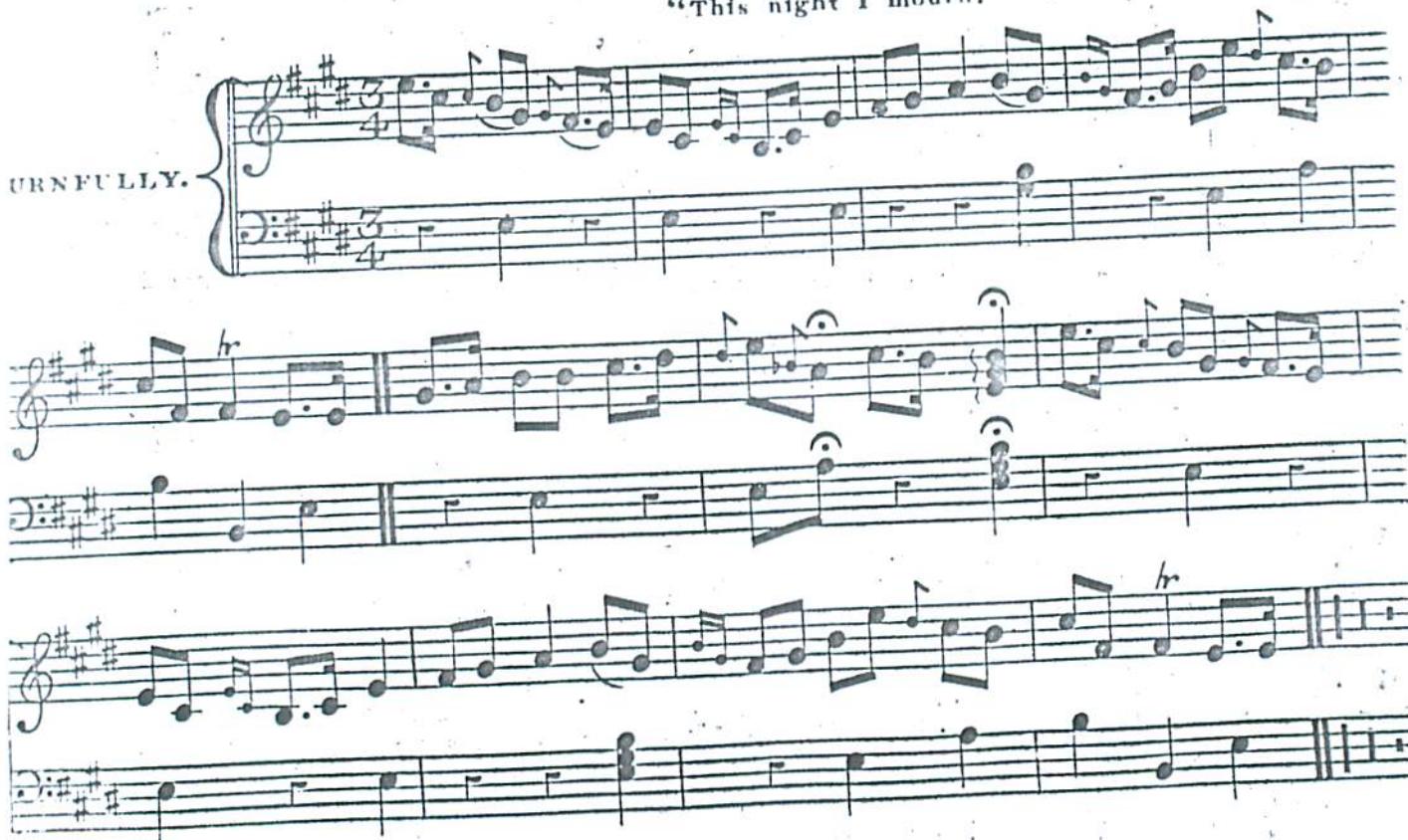


Nº XXX.

"Nochd 's mi tuire."

"This night I mourn."

URNFULLY.



Nº XXXI.

31
19

“S truagh gun d’ thug thusa ’s mise gaol.”
 “Alas, that you and I have loved.”

LOW AND SMOOTH.

Nº XXXII.

“Cha dean u e thall na bhos.”

Chorus.

“Ye’ll neither do it here nor there.”

RIGHTLY.
PLAYFUL.

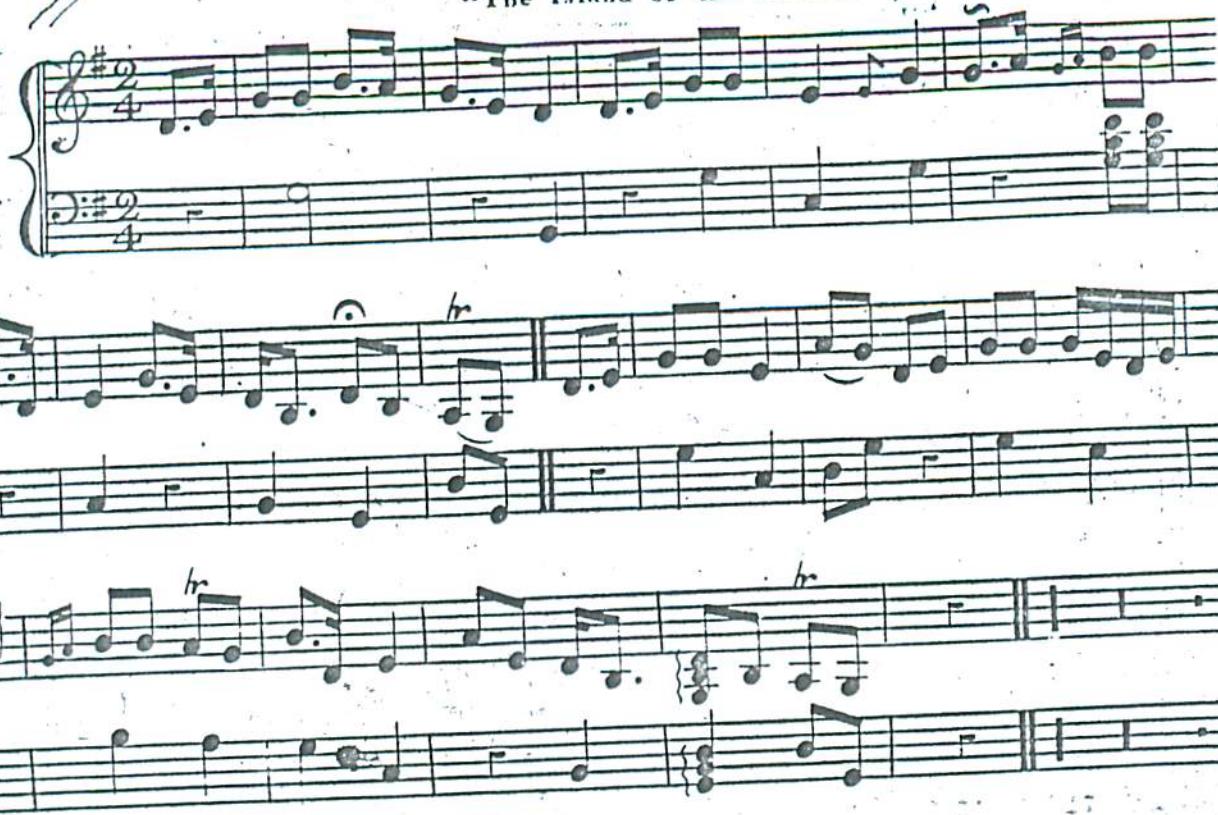
Air.

Nº XXXIII.

Pipe Reel.

Nº XXXIV.
"Gilean an fhiraoich."
"The Island of the heather."

LOW AND
OLEMN.



Nº XXXV.
Cainntearachd.



Nº XXXVI.

30

21

"Tha mi mo chadal."

"I am asleep?"

SLOW.



Nº XXXVII.

Pipe Reel. (Sometimes Louring)



Nº XXXVIII.

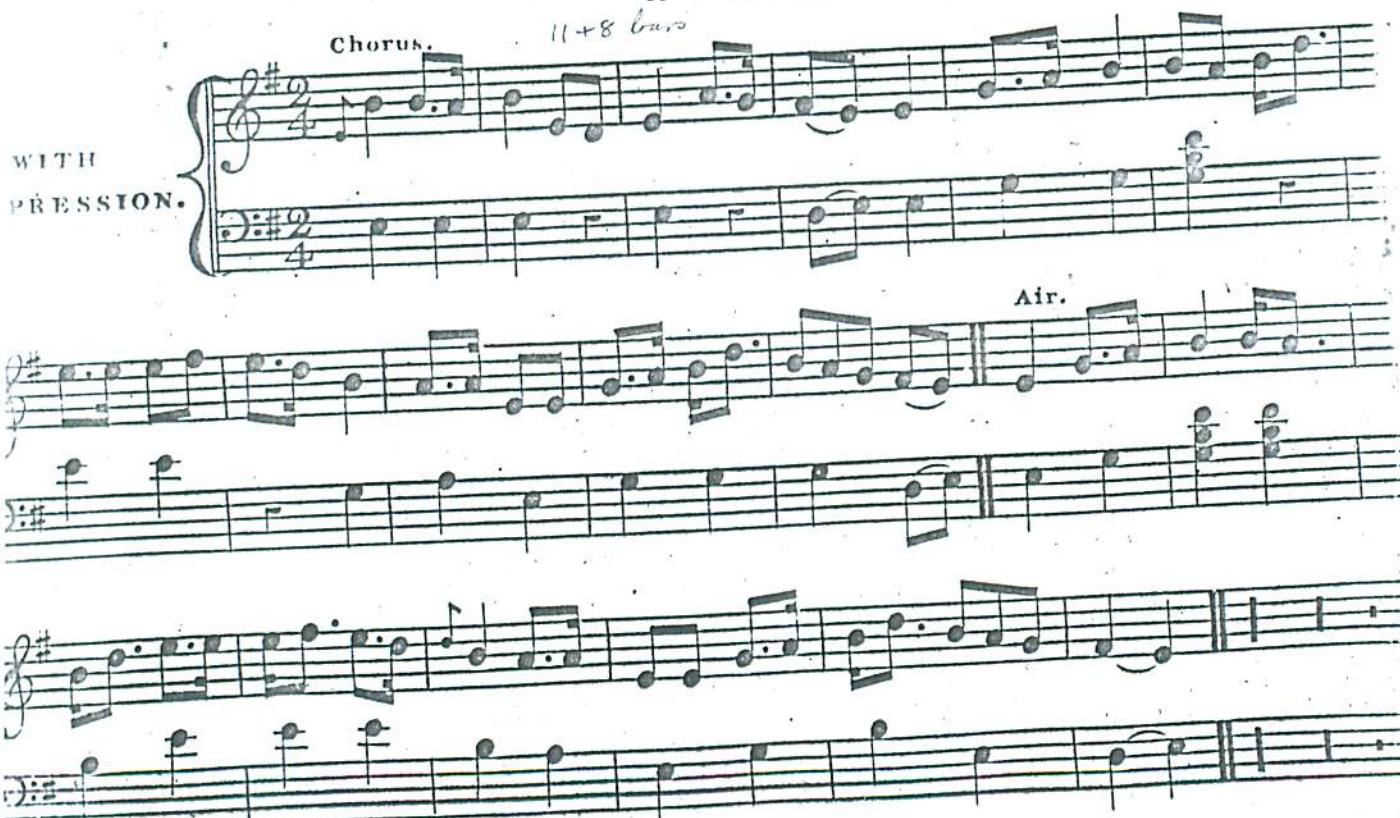
"Na be mise 'n t-ean beag eatrom."

"If I was the little airy bird."

Chorus.

11+8 bars

WITH
PRESSION.



Nº XXXIX.

"Marbhaisg air a mhulad."

"Woe to Melancholy."

of "Helenrig"
and "The Fairies' Ledge"

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.

Air

Chorus,

Nº XLI.
Cainntearachd

UNG IN
EL TIME.

The musical score consists of four staves of music in G clef. The first two staves begin with a common time signature, while the third and fourth staves begin with a different time signature. The lyrics are written below each staff, corresponding to the notes. The first staff contains the lyrics: 'Thanig iad, thanig iad, thanig iad, Fir an sgadain;'. The second staff contains: 'Thanig iad, thanig iad, Gillean geala chur na 'n lion.'. The third staff contains: 'Ti _ ra ou a _ dul _ lum, Ti _ ra ou a _ dul _ lum,'. The fourth staff contains: 'Ti _ ra ou a _ dul _ lum, Sed _ le dad _ le dud _ ul _ lum.'

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."

62

25

Same air as previous one

REEL.



Nº XLIII.

"Latha ghabh i fuadach."

"The day she drove away."

Chorus.

WITH GAIETY
AND FEELING.

Air

p

Nº XLIV. *(The Wedding Honeys)*
Pipe Reel.



Nº XLV.

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

"The Company is beautiful that resides at Strathmore."

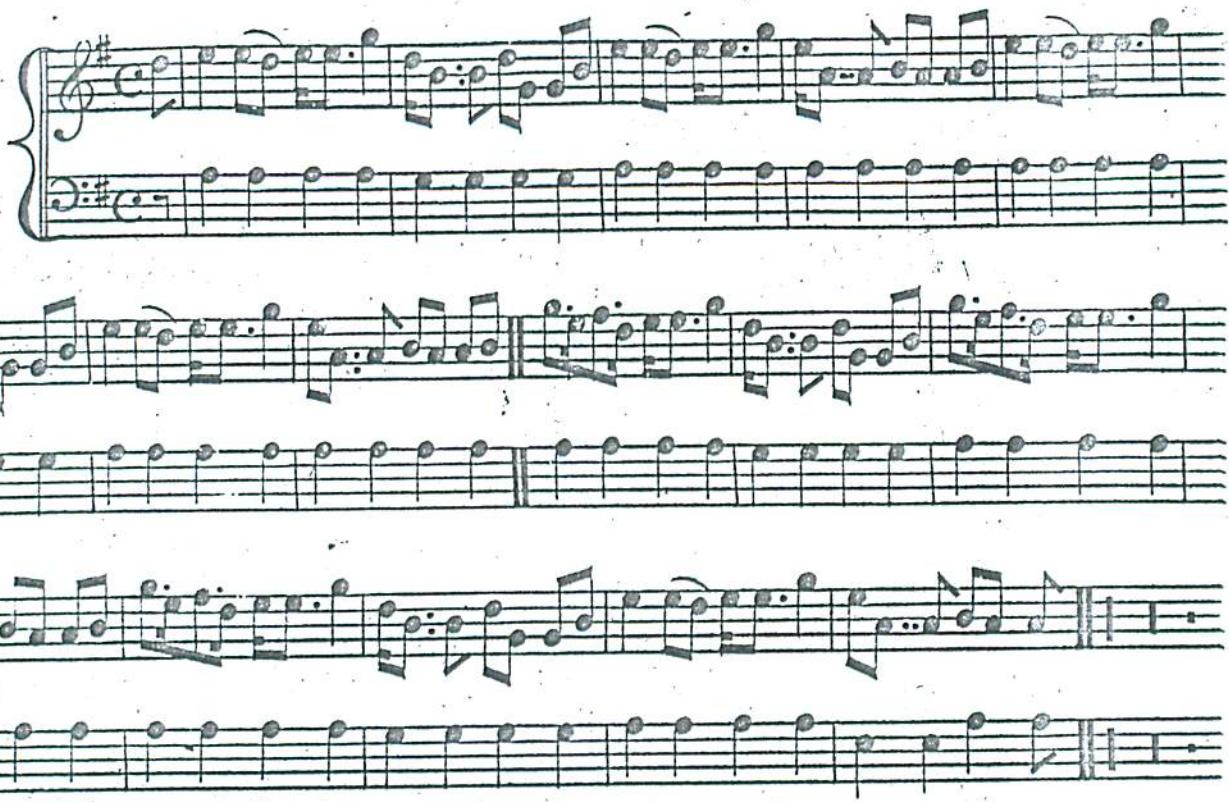
ATHETICALLY
SLOW, WITH
FEELING.



Nº XLVI.

Pipe Reel.

27



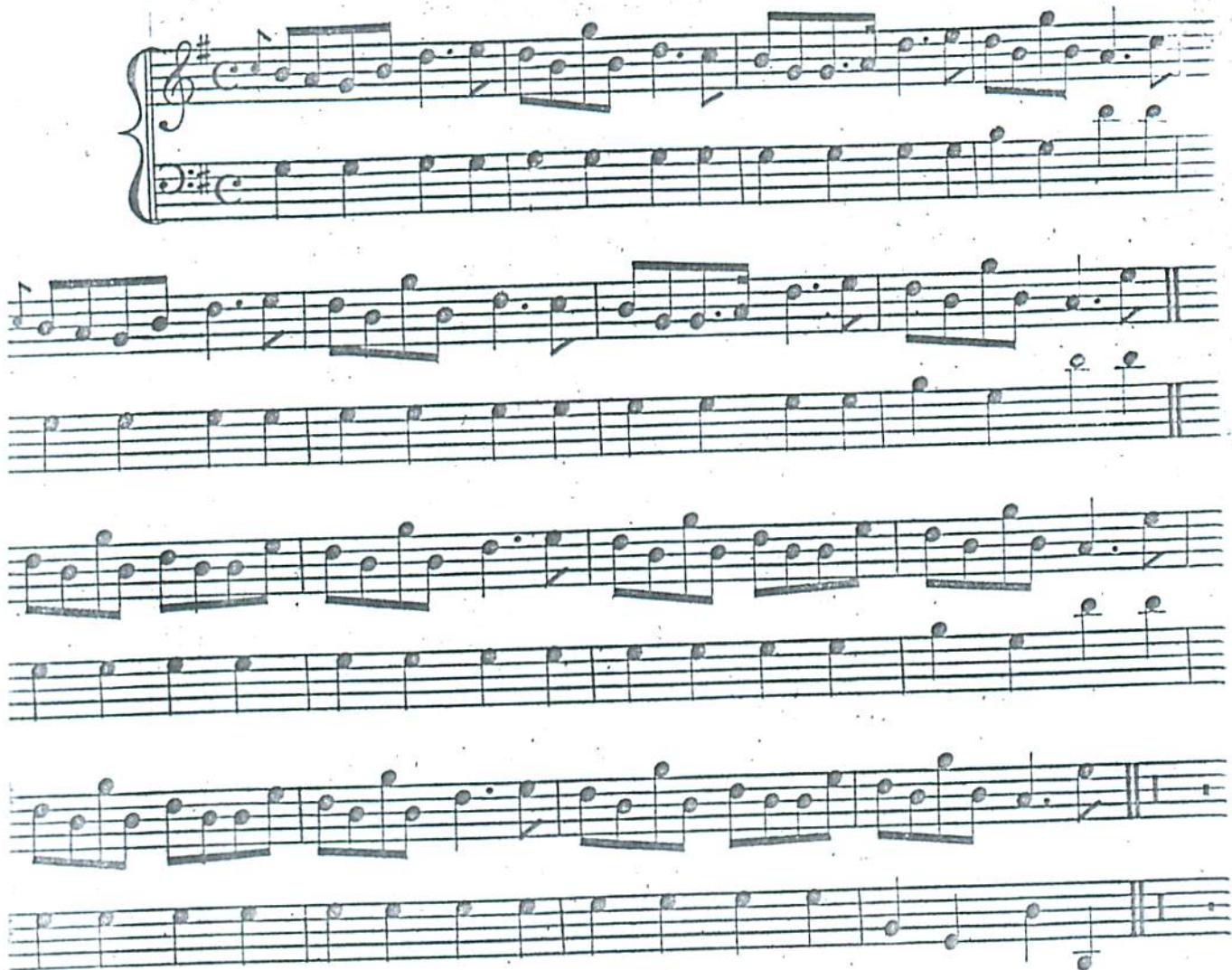
Nº XLVII.

Short Pipe March.

47
Handy concertos for a flute



Nº XLIV. *(The Wedding Honeys.)*
Pipe Reel.



Nº XLV.

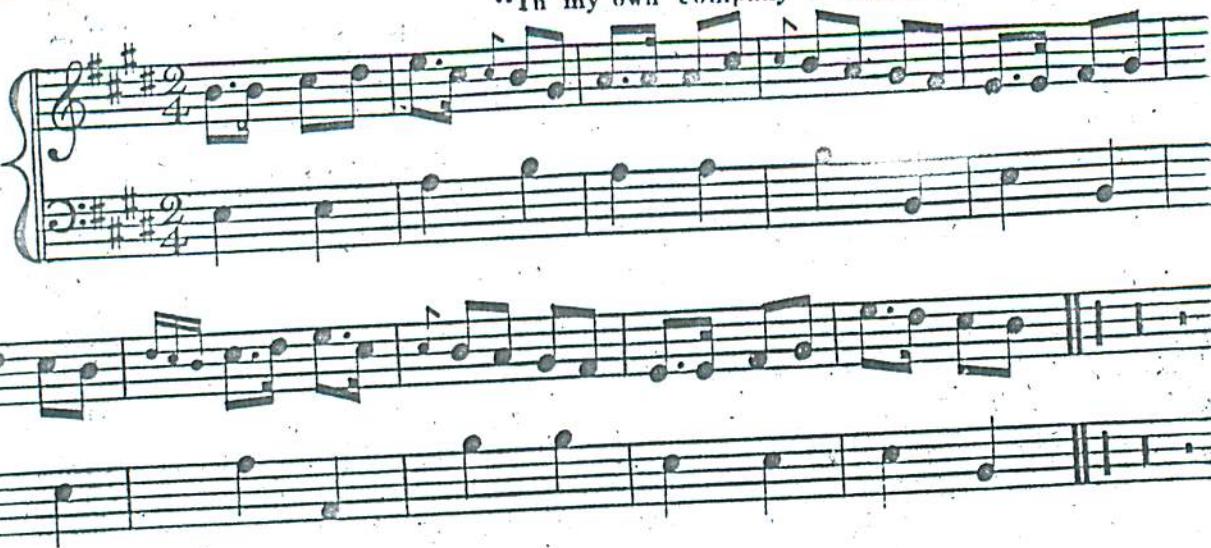
"ur boidheach an comunn tha'n comhnuidh's t-Strathmhor."
"The Company is beautiful that resides at Strathmore."



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!" 8+12 bars

Chorus.

DURNFULLY.

Nº L. 50 28
Strathspey. [The Wensley Maid] II, 3.



Nº LI. 51 II, 35

Pipe Reel.

(The Woman with the Black Hair.)

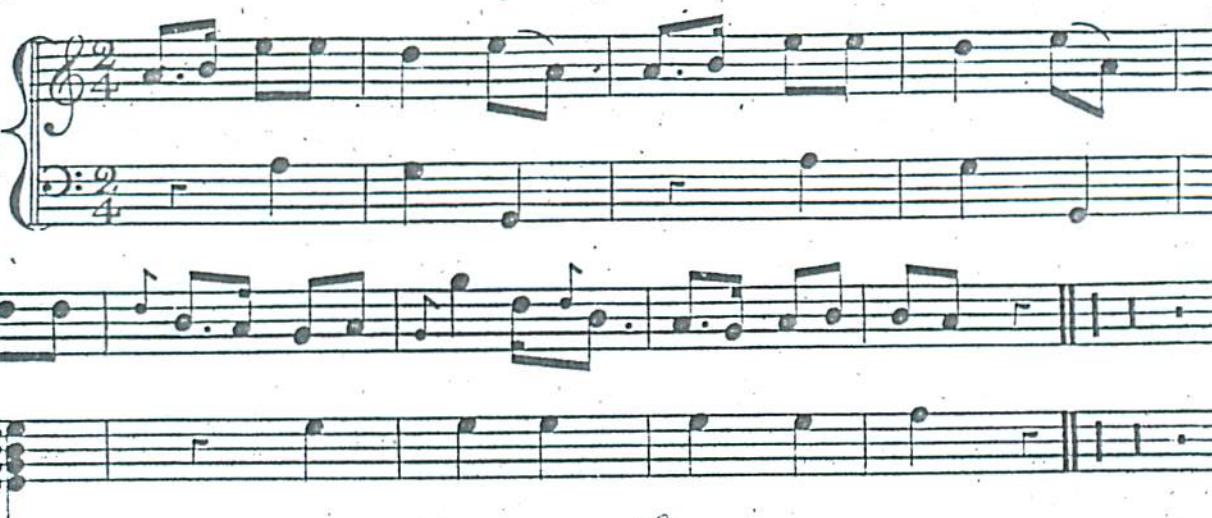


McCrae & Ross

Nº LII.

"Bha mo nighean donn bhoidheach?"

"My bonny brown maid and I?"

INTRO.


Nº LIII.

"O mar sud chaidh an Clóth?"

"So and So went the Cloth?"

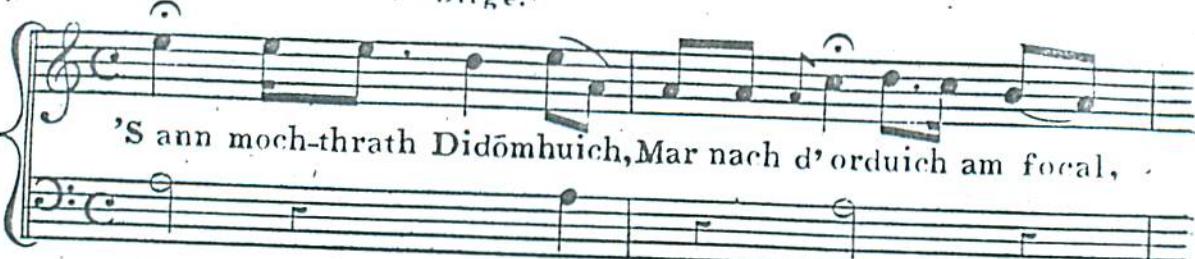
CESSIVE.


Nº LIV.

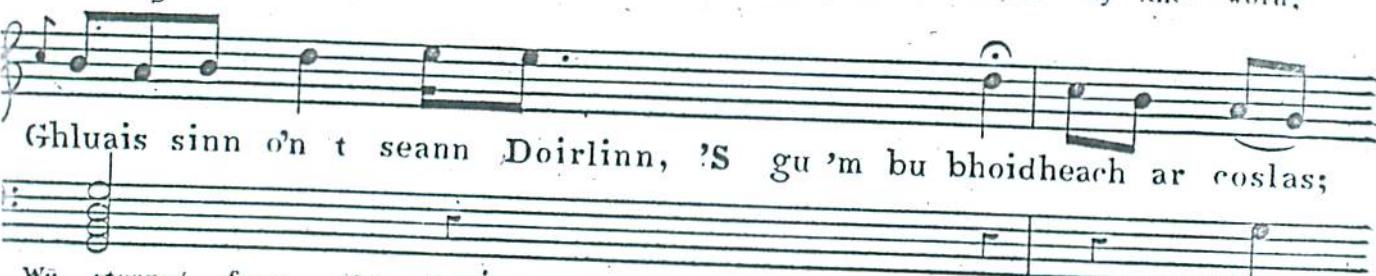
Pipe Reel.

Black Haired
Ross.)


LOW WITH
PECULIAR
EXPRESSION.



Twas early on sunday, As not ordered by the word,



Bha tri fichead fo sheól againn, Ann an ordugh dhol dachajdh,

There was sixty under sail of us, In order to go home.

Ach's mor m' eagal 's mo chúram, Nach bi'n cuntas air fad ann.

But I am greatly afraid, the number will not all be there.

* 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.

50

Nº LVI.
"Marbh-Rann." *Gentlemanly & graceful—*
"Dirge"



Nº LVII. 51

Pipe Reel.



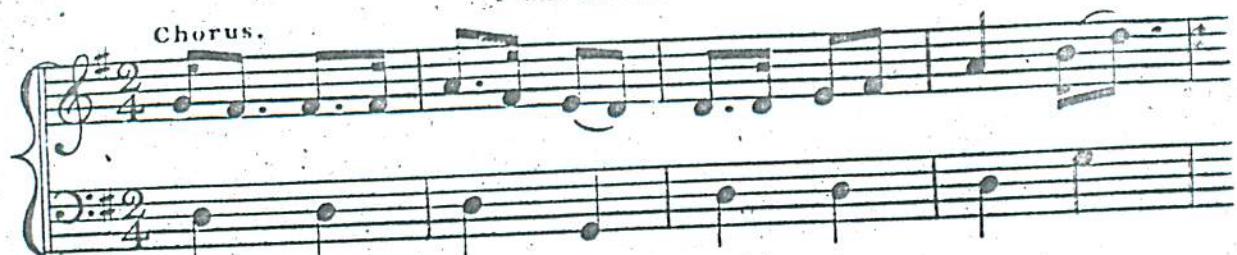
I think our Highland reels are not improved of late, by the introduction of
quadriple steps thro' the reel and setting.
Keep a Quadrille in its own place,
And it's beautiful and graceful,
And keep a reel in its primitive purity,
And what is better.

No LVIII.

"Gur mise nach 'eil slán bho'n trá so 'n dé?"

"I am unwell since this time yesterday."

Chorus.



MOURNFUL.

Air.



59

No LIX.

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

"Tho' I am here alone."

SLOW, BUT

CHEERFUL.



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 better.

Nº LX. ⁶⁰
Pipe Reel.* {Gigante hand}



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 orsey for the fourth movement, this is not done smoothly but thumped though 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 Assemblée?" But the lads brogue it so heartily, and the maidens trip it heartily, that it is a question whether it is not more animated than half sailing, half sleeping, and half walking, of the higher classes.

A Jacobite Air.

Gaelic Song.

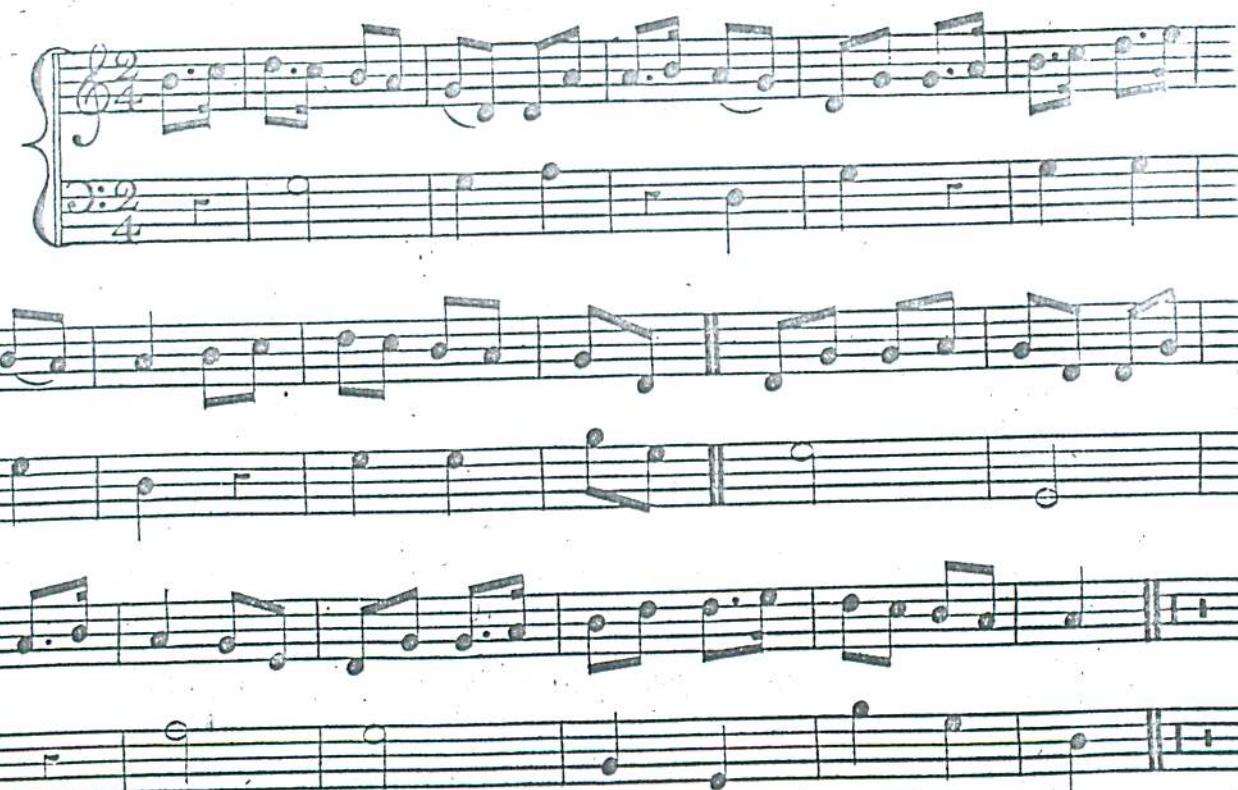
GHTLY.



“Mo shorridh sunntach slán leibh?”

“My hearty lively wishes to you?”

GAILY.



Nº LXIII. ⁶³
Cainntearachd.

"Mile mallachd air an éug, Thug e bh'uam mo chailleach fhein,

H_uile rud gu'n d'rinn i dh' fheum, 'S éibhinn gu'n de shiubhail i?"

'S éibhinn gu'n de shiubhail i. 'S éibhinn gu'n de shiubhail i.

'S éibhinn gu'n de shiubhail i. 'S éibhinn gu'n de shiubhail i.

"Mile mallachd air an éug,
Thug e bh'uam mo chailleach fhein,
H_uile rud gu'n d'rinn i dh' fhéum,
'S éibhinn 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."

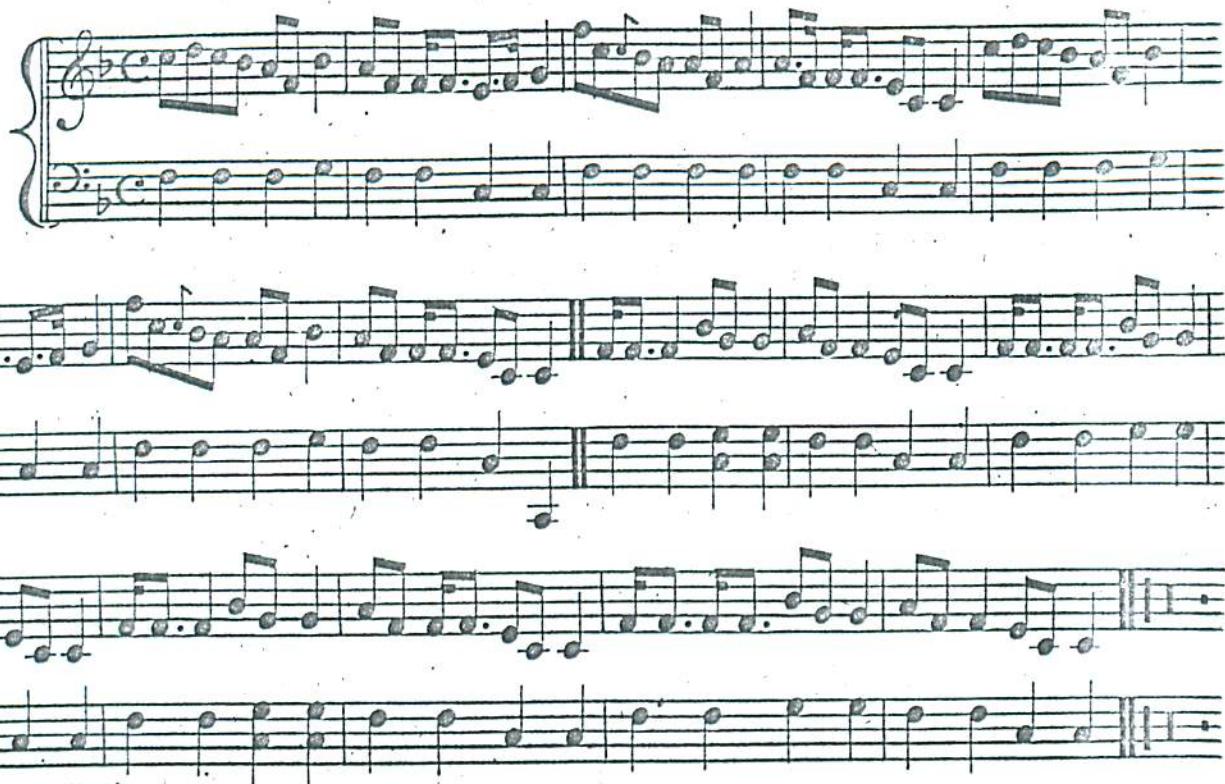
of Jenny's Bawbee

Nº LXIV. 64

57

Cainntearachd. *{Some an tair}*

REEL.



65

Nº LXV.

Pipe Reel. *{The hands of Rochester}*.



68

Nº LXVI.

"Faillte Scarba;"* (written before /
"Scarba Salute")

In A. basso & C. — p. 25

Air.

SLOW
1TH
LING.

Chorus.

* Failte Scarba is given in the Revd. Patrick McDonald'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.

"Am Brúadar?"
"The Dream."

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

The Woods with the Pack of Mead

Nº LXVIII. ⁶⁸
Pipe Reel.





69

Nº LXIX.

Tha gaol again air an nighinn.

'I love the Lassie.'

L.

A Selection



CELTIC
MELLODIES,

Consisting

of

ORIGINAL

SLOW HIGHLAND AIRS,

PIPE-REELS,

Caintearachd.

NEVER BEFORE PUBLISHED

Selected and Arranged by a

HIGHLANDER.

Ent. at Stat. Hall.

EDINBURGH

lished for the Editor by ROBERT PURDIE at his Music & Musical Instrument Warehouse 83 Princes Street
And Sold by all the Principal Music & Booksellers in the United Kingdom.

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

West Highlands.
May, 1830.

WALTER & CO

C E L T I C
M E L O D I E S .

N^o. I.

‘Crô Chalean?’

‘Colins Cattle.’

Harmonized by G. F. Graham Esq^r.

SLOW.

The musical score consists of eight staves of music, each containing five horizontal lines. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music starts with eighth-note patterns and includes several grace notes indicated by 'hr' above the stems. Measure 1 ends with a half note. Measures 2 through 4 continue the melodic line with eighth-note chords and grace notes. Measure 5 begins with a bass note on the first line, followed by eighth-note chords. Measures 6 and 7 continue this pattern. Measure 8 concludes with a final chord. The bottom staff follows a similar pattern, starting with a bass clef and a key signature of one sharp (F#). It provides harmonic support with sustained notes and eighth-note chords. Measure 1 ends with a bass note on the fifth line. Measures 2 through 4 follow with eighth-note chords. Measure 5 begins with a bass note on the fourth line, followed by eighth-note chords. Measures 6 and 7 continue this pattern. Measure 8 concludes with a final bass note on the fifth line. The music is labeled 'SLOW.' at the beginning of the top staff.

N^o. II.
'Lady Ellinor Campbell.'

Pipe Reel.



N^o. III!

A Strathspey Reel.*



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

"Nº IV.
Reele Piobadh:
"Pipe Reel."



I gave full text in "Hebridean Airs," p. 92.

Nº V.

"Smoch an diu roinn mi eiridh."

Chorus.

Early this morning I got up.

Waulking Song.

Musical score for No. V. It consists of six staves of music. The first two staves are in G major (two sharps) and common time (indicated by a '2'). The third staff is in A major (one sharp) and common time. The fourth staff is in F major (no sharps or flats) and common time. The fifth staff is in G major (two sharps) and common time. The sixth staff is in G major (two sharps) and common time. The vocal line starts on the first staff with a melodic line, followed by a harmonic line on the second staff. The third staff begins with an 'Air' section. The fourth staff continues the melody. The fifth staff has a fermata over the first note and ends with a repeat sign. The sixth staff concludes the piece. The lyrics 'Early this morning I got up.' are written above the first staff, and 'Waulking Song.' is written above the fifth staff.

Nº VI.

"Reele Piobadh."

"Pipe Reel."

Musical score for No. VI. It consists of eight staves of music. The first two staves are in C major (no sharps or flats) and common time. The third staff is in G major (two sharps) and common time. The fourth staff is in G major (two sharps) and common time. The fifth staff is in G major (two sharps) and common time. The sixth staff is in G major (two sharps) and common time. The seventh staff is in G major (two sharps) and common time. The eighth staff is in G major (two sharps) and common time. The music features a continuous, fast-paced reel pattern with various rhythmic patterns and note groupings. The key signature changes between C major, G major (with two sharps), and G major (with one sharp).

Nº VII.

'Fonn Gaeleach.'

"Highland Air."

Arranged by Finlay Dun.

MODERATELY
SLOW.

Nº VIII.

'Reele Piobadh.'

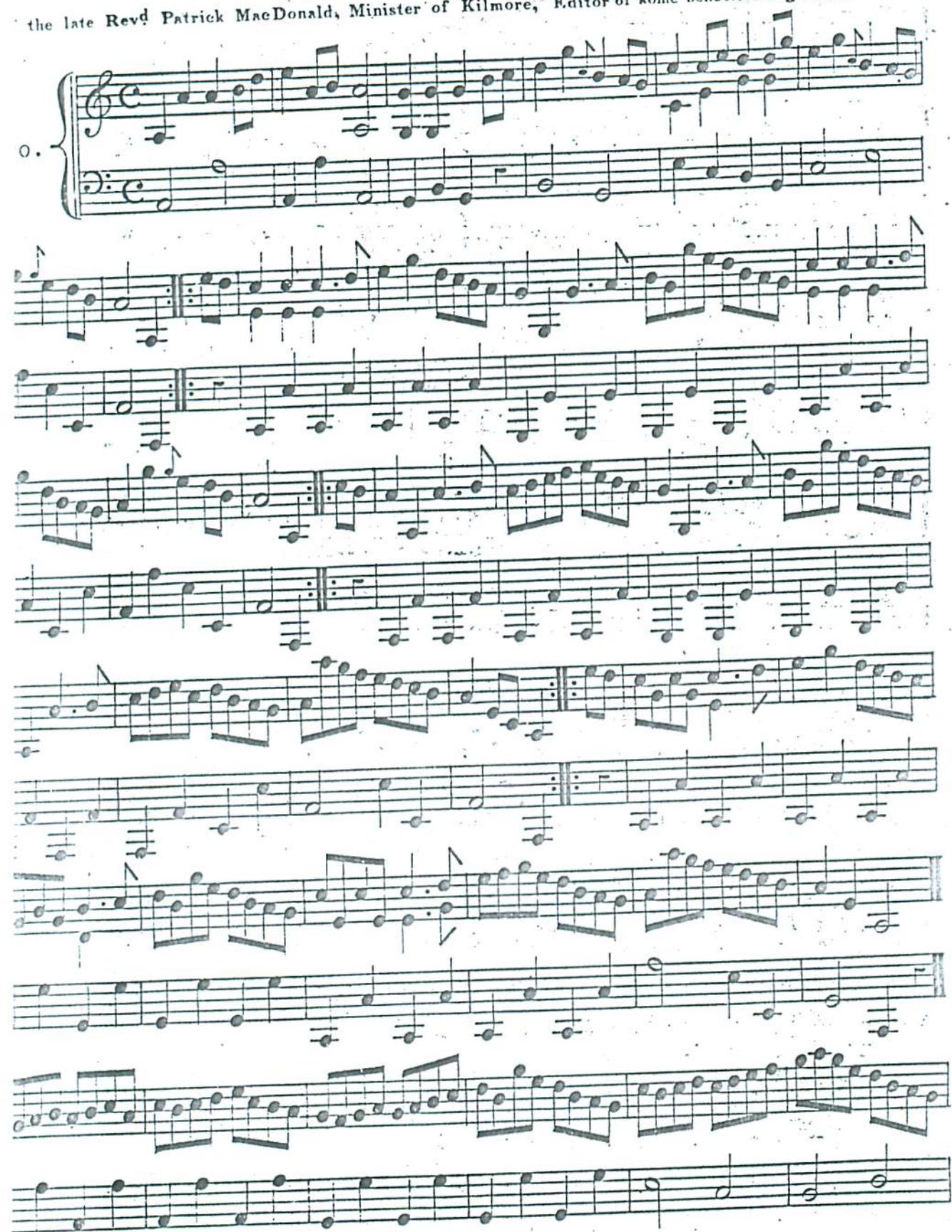
"Pipe Reel."

Nº IX.

jh, Shonny Chope, 'n do dhūisg 'u fhathast?" Baileal Phrestonpans, 1745.

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

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





Nº X.

'Alistair Og.'
"Young Alexander."

Arranged by Finlay Dun.
Softly.

Musical score for 'Alistair Og'. The score consists of two staves. The top staff is in G major (indicated by a G with a sharp sign) and the bottom staff is in C major (indicated by a C with a sharp sign). Both staves have a common time signature. The music features eighth-note patterns and some sixteenth-note figures. Measure numbers 1 through 10 are visible above the staves. The dynamic 'f' (fortissimo) is marked at the beginning of the piece.

Nº XI.

'Marshall na Ceathair Fichaid 'is Dhadhuig'

"March of the 92nd Highlanders."

Arranged by Finlay Dun.

Musical score for 'Marshall na Ceathair Fichaid 'is Dhadhuig'. The score consists of four staves, all in G major (indicated by a G with a sharp sign) and common time. The dynamics include 'f' (fortissimo), 'p' (pianissimo), and 'ff' (fortississimo). Measure numbers 1 through 10 are visible above the staves. The music includes various note patterns such as eighth notes, sixteenth notes, and grace notes. Measure 10 concludes with a final dynamic 'ff'.

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.



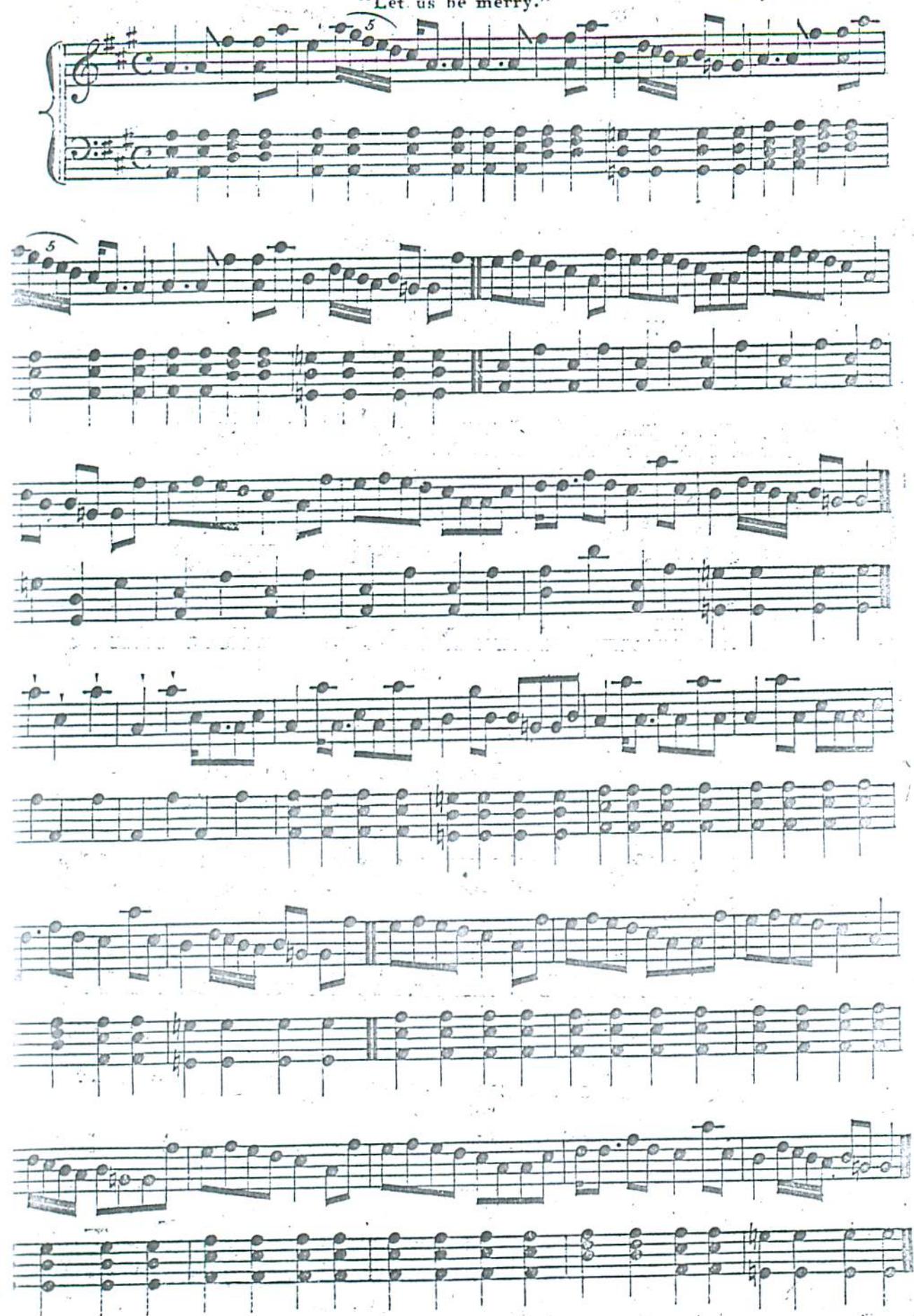
Nº XVII.

'Biodh mid subhach!'

"Let us be merry."

Open net
in T. V.

Sky Set.



N^o. XVIII.

Lady Ellinor Campbell's Favorite.

Porst a beale.*

REEL.

N^o. XIX.

'Reele Piobadh.'

'Pipe Reel.'



* Tune with words. See note page 22.

N^o. XX.
‘Oran Suirsach.’
A St Kilda Air.



N^o. XXI.
‘Reele Piobadh.’
“Pipe Reel.”



Nº XXII.
‘Oran Gallach.’

Chorus.

Gaelic Air.

Waulking 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.

A hand-drawn musical score for a band or orchestra, featuring ten staves of music. The score includes dynamic markings such as *p*, *f*, *Cres.*, *ff*, and *rif.* The time signature varies throughout the piece, indicated by numbers like 6, 8, 3, 4, and 2. The key signature changes frequently, with both major and minor keys represented by sharps and flats. The music consists of various melodic lines, some with grace notes and slurs, typical of traditional Irish fiddle tunes. The score is written on five-line staves with black ink on white paper.

'Donhuil Cleireach.'

'Donald Clark.'

REEL.

hr

Nº XXVI.

'Fonn Gaeleach?
"Highland Air."

A handwritten musical score for 'Fonn Gaeleach' in 3/4 time. It consists of four staves of music, each with a different key signature. The first staff starts with a treble clef and a key signature of one sharp. The second staff starts with a bass clef and a key signature of one flat. The third staff starts with a treble clef and a key signature of one flat. The fourth staff starts with a bass clef and a key signature of one flat. The music includes various note heads, stems, and bar lines. There are also some handwritten markings such as 'h', 'p', and 'f' placed above certain notes or groups of notes.

Nº XXVII.

'Reele Piobadh?
"Pipe Reel."

A handwritten musical score for 'Reele Piobadh' in common time. It consists of five staves of music, all in the key of C major (indicated by a treble clef and a key signature of one sharp). The music features eighth-note patterns and sixteenth-note patterns. The score is divided into measures by vertical bar lines.

Nº XXVIII.
'Eunig Nia Nabba!'
"Effy MacNab."



Nº XXIX.

'An Gruag.'
"The Perriwig."



Nº XXX.

'Oran Gallach.'

Gaelic Air.

Chorus.

w SOFT.

Nº XXXI.

'Oran Gallach.'

Gaelic Air.

w.

'Cainntearachd; or Porst a beale.'

SUNG IN
EEL TIME.

O, dàmhsaidh na coilich dhubb, 'S ruithlidh na tunnagan;

Dàmhsaidh na coilich dhubb, Air an tulaich bhoidhich.

Ti - ra e - dul, ti - ra é, Ted - le dum - te, ted - le dum - te,

Ti - ra e - dul ti - ra é, Ted - le dum - te, dum, dum.

O, dàmhsaidh na coilich dhubb,

'S ruithlidh na tunnagan;

Dàmhsaidh na coilich dhubb,

Air an tulaich bhoidhich.

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-
versally 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,
they sing in the loudest key.

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

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

Editor.

Nº XXXIV.

1,50

23

Strathspey.



Nº XXXV.

1,51

'Reele Piobadh.'

"Pipe Reel."

