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## **Gaelic names of Pibrochs**

### **A Concise Dictionary**

**edited by**

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## Introduction

This is an alphabetical listing of the Gaelic names of pibrochs, taken from original sources. The great majority of sources are manuscript and printed collections of the tunes, in music notation appropriate for the bagpipe, that is, in staff notation or in canntaireachd. In addition, there are a few arranged for piano or fiddle, but only when the tunes correspond to known bagpipe versions. The main purpose of the work is to make available authentic versions of all authentic names, to explain apparent inconsistencies and difficulties in translation, and to account for the forms of the names as we find them.

The emphasis here is on the names, not the tunes as such. Many tunes have a variety of different names, but here the variants are only listed in the same entry when they are evidently related. Names which are semantically unrelated are placed in separate entries, even when linked by tradition such as *Craig Ealachaidh* and *Cruinnmeachdh nan Grandach*. But in such cases they are linked by cross-references, and the traditions which explain the connection are mentioned in the discussions. Different names which merely sound similar are also cross-referenced, whether or not they apply to the same tune. Different names for the same tune, with no apparent connection, are not cross-referenced. Different tunes with the same name are given separate entries, though of course these appear consecutively in the list.

In each entry the first name, in **bold** type, is presented in modern Gaelic spelling except that the acute accent is retained, e.g. **mór** not **mòr**. The number following the name is that of the current Piobaireachd Society Catalogue, available on [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk).

Original names are taken from the heading above the music, retaining spelling, capitalisation, accents and punctuation. Where the same source gives more than one name, i.e. Gaelic and English, they are separated by a solidus (/). Gaelic names are given before English, but this does not necessarily reflect the order in the original. Linking punctuation, or words such as “or” or “alias”, are usually omitted. In some cases it is evident that the names were entered on different occasions, or by different hands, but this is not usually mentioned here. Names which were evidently added much later are ignored. An ellipsis (...) stands for something which could not be read in the original, or else for words which are legible, but are omitted here, the omission being explained in the discussion section of the entry. A tilde (~) stands for the whole of the remainder of a name, when only a part of it is being referred to: in other words an expression like ‘*An ~ K3 index*’ means that in the index of K3 the name is the same as the one just quoted, except for the addition of *An* at the beginning. Square brackets [ ] enclose material which is considered to have omitted accidentally and is restored here. The insertion [sic] marks an apparent error, to confirm that it is present in the original.

Sources are identified by the codes listed below. When two codes occur together, like ‘K1 and KK’, this means that the name or names are given identically in both. When a music source has an index in addition to the names written above the pieces, this is only cited in cases where the index is believed to have been compiled by the original writer, and where there is some difference. Thus ‘K3 index’ as a source after

a name means that the name in question is taken from the index and not from the body of K3.

The translation is meant to represent as clearly as possible the meaning of the main entry. Exceptionally, a modern ‘conventional name’ is given, in which case a more literal translation of the main entry is offered as well.

In the discussion of each name, the first points dealt with are details of spelling, including evident printing and clerical errors, and where possible, explanations of how these came about. Then come points of grammar and vocabulary. The term ‘vernacular’, sometimes applied in this section, has no derogatory overtones, but rather the reverse as the aim of the discussion is to ascertain as far as possible what the actual usage was among pipers at the time of writing. I make no apology for going into such small details. They are all points which were puzzling to me until I had them explained by experts. My approach is that of a Gaelic learner who wishes to extract all the information that a name provides, and no more.

As already stated, the emphasis here is on names, not tunes. People and places are identified where possible, but only briefly and when not obvious. Traditions are not recounted at length but references may be given to published versions, especially when there has been a recent scholarly discussion. Composers’ names and dates are given only in cases where these are specified in the source and where it seems likely that they are firmly based on the writer’s personal knowledge. In practice this means that very few dates are given earlier than 1790.

This project has been on the go for many years and I want to thank all the friends who have made it possible. For help with material and information I thank the staffs of the National Library of Scotland; also the College of Piping and the National Piping Centre, Richard Powell who was always generous with access to his superb private collection, and Keith Sanger for advance information from his own studies. My helpers with Gaelic have included Ronnie Black, Iain Fraser, Allan MacDonald, John MacInnes, Nan MacQueen, the late Rev. William Matheson, Colm Ó Baoill and Margaret Stewart.

Even so, there will still be plenty of errors, all mine. This is in fact only the first version, and I plan to replace it with revised versions from time to time, and I will be most grateful to anyone who will point out errors and omissions. I can be reached directly at the addresses below.

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## SOURCES

- A *MacArthur-MacGregor manuscript* (1820). NLS MS 1679. For critical edition and facsimile see F. Buisman *et al.*, (2001). Only titles which seem to be in the original handwriting are listed here.
- AC Campbell, Alexander [1815]. Manuscript diary, entitled *A slight sketch of a journey made through parts of the Highlands and Hebrides; undertaken to collect materials for Albyn's Anthology*. Edinburgh University Library MS La. 51.
- C1 Campbell Canntaireachd Manuscript, vol 1 (1797) NLS MS 3714. For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)
- C2 Campbell Canntaireachd Manuscript, vol 2. NLS MS 3715. Written on paper watermarked 1814 but considered to be derived from a previous version. For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)
- C3 Campbell Canntaireachd. A copy, included in SC, by Angus MacKay, of four of the tunes which occur in C2. Actually considered to have been copied from an earlier version of C2. See F. Buisman (1987), and R.D. Cannon (200X).
- D0 MacDonald, Donald [1820]. *A collection of the ancient martial music of Caledonia, called piobaireachd...* D. MacDonald, Edinburgh. 3rd edition, improved, Alex. Robertson, Edinburgh [1822]. For critical edition see R. D. Cannon and K. Sanger (2006). For a facsimile of the oldest edition, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)
- D1 MacDonald, Donald (1826). Manuscript. NLS MS 1680. In the body of the MS the tunes seem to have been untitled at first. Titles here are taken from the printed *History of the Airs...* which is bound into the volume. For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)

DJ MacDonald, Donald, junior, son of the above (1826). Manuscript. The MS is lost, but careful copies of the tunes are in the Kilberry Papers, NLS MSS 22098-22117. For facsimiles of these copies, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)

DOW Dow, Daniel [c .1783] *A collection of ancient Scots music for the violin, harpsichord or German flute ... consisting of ports, salutations, marches or pibrachs, etc.* Edinburgh.

ER Lady D'Oyly manuscript. *Original Highland airs collected at Raasay in 1812 by Elizabeth Jane Ross.* Edinburgh University, School of Scottish Studies Library, MS 3. For transcriptions of piobaireachd, see P. R. Cooke (1985-6).

F MacFarlane MS, vol 3 [c. 1740]. NLS MS 2085.

G MacLeod, Niel, of Gesto (1828). *A collection of piobaireachd or pipe tunes, as verbally taught by the McCrummen pipers in the Isle of Skye, to their apprentices.* Printed by Lawrie & Co., Edinburgh. For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)

Gesto Notes. See Bibliography.

H Hannay-MacAuslan Manuscript (c.1811). NLS Acc. 11600, formerly Dep. 201. For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk). For an account, see F. Buisman (1985–6).

J MacDonald, Joseph [1760]. *A compleat theory of the Scots Highland bagpipe...* Edinburgh University MS La. III. 804. For a modern edition and facsimile see R. D. Cannon (1994).

JK MacKay, John [c. 1840]. Manuscript of piobaireachd. National Library of Scotland, Acc 9231. The manuscript has been greatly defaced and titles which were originally written in pencil have been erased and overwritten in ink. Only those early ones which can still be read are included here with reference JK, but see also next entry. For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)

- JKA This refers to the index of JK, written by Angus MacKay. Only Gaelic titles from this source are mentioned here, and only if they differ from either JK or any of Angus's compilations K0, K1, K2, K3, KK, KS. For a facsimile, see the facsimile of JK, at [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)
- JO Oswald, James [c. 1746-1769]. *The Caledonian Pocket Companion*. 10 vol. London.
- K0 MacKay, Angus (1838). *A collection of ancient piobaireachd or Highland pipe music*... Edinburgh published by the Editor.
- K1 MacKay, Angus (c. 1840). Manuscript [vol 1] NLS MSS 3753. For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)
- K2 MacKay, Angus (c. 1840). Manuscript [vol 2] NLS MSS 3754. The tunes are numbered in two sequences, 1–39 and [1, 2], 3, 3, 4–5, 16–41, referred to here as K2 and K3 respectively. For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)
- K3 See previous item.
- KK Kintarbert Manuscript. Angus MacKay (c. 1841). NLS Acc. 11516. For accounts of the manuscript, see R. D. Cannon (1999), and B. MacKenzie (1999). For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)
- KS Seaforth manuscript. Angus MacKay (1854). National Library of Scotland, MS 3744. For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)
- M Glen, David [1900]. *The Music of the Clan MacLean*. Edinburgh. Only four titles from this source are entered here, i.e. those that differ from other early sources.

MacKay Notes. See Bibliography.

- PD MacDonald, Patrick [1784]. *A collection of Highland vocal airs, to which are added... some specimens of bagpipe music.* Edinburgh.
- R Reid, Peter (1826). Manuscript. National Library of Scotland, MS 22118. For a facsimile, see [www.piobaireachd.co.uk](http://www.piobaireachd.co.uk)
- S Sharpe, Charles Kirkpatrick. Music manuscript. National Library of Scotland, MS 3346 (but catalogued as a book, Ing.153).
- SC *Specimens of canntareachd.* Copied by Angus MacKay, on paper watermarked 1853. NLS MS 3743. The texts cited here are published in R. D. Cannon (1989).

**A Chlann Dòmhnaill an Fhraoich** see '**Chlann Dòmhnaill an Fhraoich**'.

**A Cholla mo Rùin** 201 *Cholla ne Runn / Seachain a' n Dunn tha misi an Laimh* D1; *Colin a Ruun* DJ; *Colla mo' Rùn* R. Possibly *ne* is a misreading of handwritten *mo*. Nowadays the expression *mo rùin* is most familiar in love songs – *Mo rùin geal dileas*, ‘my fair faithful beloved’ – and it is difficult to give a translation in modern language that captures the passionate attachment of a seventeenth century clansman to his hereditary overlord. For history and traditions of the tune see R. Black 1972-4, and for new contemporary material, K. Sanger 2009. For texts and fitting of words to music see A.M. MacDonald 1995, pp. 215-222.

**A Mhnathan a' Ghlinne seo is mithich dhuinn éirigh** 088 *Varon Na Glin in<sup>s</sup> Mich gun Erie* C2. Women of this glen, it's time for us to arise. In more recent tradition, songs with this opening are attached to **Bodaich nam Briogais**. For concordances and discussion see A.M. MacDonald 1995, pp. 164-179.

**A Mhuinntr a' Chail Chaoil, thugaibh am bruach oirbh** 032 *A Mhuinntr a Chail Chaoil thugibh a'm bruach oirbh* D1. C.S. Thomason wrote ~*thugadh* in his first edition (1900, index, p. xi), but ~*thugaibh* in his revised edition ([1905], index, p. xi). Donald MacDonald (D1) says ‘literally You of the Long Kail, down the Brae with You’ and he says further that the tune was ‘played at the Battle of Maol-roy when the MacIntoshs ran away, as did the Frasers also[.] Maol-roy or Mil-roy, is near Inverness, where a desperate battle was fought, the circumstances of which, are known to almost every Highlander’. The Gaelic name **Blàr na Maoile Ruaidhe** is known, albeit attached to a different tune. Since Donald MacDonald connects the slogan with the name of a battle, this suggests that he knew of some tradition linking the two, and perhaps that *Muinntir a' Chail Choil* was an epithet derived from the story – like **Bodaich nam Briogais**. See A.M. MacDonald 1995, pp. 235-236 for song texts, and for connections with **Iseabail Nic Aoidh**, **Blàr na Maoile Ruaidhe**, and '**Chlann Dòmhnaill an Fhraoich**'.

**A Phrionnsa bhig, is ait leam thu** 147 *Prinsah beg Sate loum a thu* C2. Little Prince, you make me happy.

**A Thogail nam Bò** Lifting the Cattle. This title is not attached to music in any early source but is traditionally linked with **Is fhada mar seo tha sinn** which appears in C2 as *M'Farlans Gathering*. The links are provided by a historical note published by Walter Scott and a version of the tune and words stated to have been collected in the late nineteenth century. Scott wrote ‘The Clan of Mac-Farlane... were great depredators... Their celebrated pibroch *Hoggil nam bo*, which is the name of their gathering tune, intimates similar practices...’ (*Waverley*, Note XV). The later version of the tune was published by Malcolm MacFarlane (C.M.P. 1894) and from it was arranged the modern setting of ‘The MacFarlane’s Gathering’ (C.S. Thomason 1900, p. 131, and PS7, p. 210). The College of Piping owns a sheet music edition, undated but presumably *circa* 1900, published by Alexander Lawrence, Church Place, Dumbarton. The spelling with initial ‘Th’ (in contrast to **Togail bho Thìr**) is confirmed by Scott’s version with initial ‘H’ and is followed in the set of words first published by Malcolm MacFarlane. In straightforward Gaelic prose these would be *Théid sinn a thogail nam bò*, ‘We are going to lift the cattle’, but in the verse as set to the music they are inverted to ‘*Thogail nam Bò*, ‘*Thogail nam Bò*, *théid sinn...*

**A' Bhiodag Bhòidheach** 255 *A Bhiodag Bhoidheach / The Pretty Dirk* K0; *Bidagvoyach* SC. The Pretty Dirk.

**A' Bhirlinn Chorrach Chaol** 094 *Vuirlin Corrich Chaoil* C2. The slender galley.

The adjective could be a compliment to the vessel – narrow and unstable, but fast and elegant.

**A' Bhòilich** 235 *A Bhoalaich / An intended Lament* D1; *A Bhoilich / The Vaunting* K0; *Bolich* SC. Conventionally ‘The Vaunting’, but Donald MacDonald (D1) implies a different interpretation. His story is that the tune was composed by while the subject was still alive, but ill and expecting to die, but when he heard it played he was so delighted that he recovered. When asked what he would do with the tune, the subject replied ‘We’ll make a Boalich of it’ which according to MacDonald ‘signifies Drollery’. But MacKay (K0, p.8) calls it ‘Boasting’ and Dwelly defines it as ‘idle talk, vain boasting, blustering, bombast’.

**A' Bhratach Bhàin** 011 *Bhratich Bhan* C1. The White Banner.

**A' Bhratach Bhàin** 209 *A Bhratach Bhaan / The White Flag* D1; *A Bhratach Bhaan* DJ. The White Banner.

**A' Bhratach Shìth** 290 *A Bhratach / The Fairy Flag* K1; *A Bratach Shìth* K1 index. The Fairy Flag. For traditions and history connected with *Bratach Shìth Mhic Leòid* see R. Black 2008, pp. 3 and 293 note 6.

**A' Chiad port sa phiobaireachd** 248 *A cheud Phort sa Phiobaireacht / The first tune in Piping* K0. The first tune in piping.

**A' Chnocaireachd** 311 *A Chnocaireachd / The Sauntering* K3; *A chroacharach* JK; *A Chroagarachd* JKA. Dwelly explains the Gaelic word as ‘sauntering about the hillocks [cf. *cnoc*], or ‘merrymaking’.

**A' Chuilfhionn** 242 *Coolin* DJ. Presumably the same name as the well known Irish song *An Chuillfhionn* – see D. O’Sullivan and M. Ó Súilleabháin 1983, pp. 168-170.

**A' Ghlas Mheur** 132 *A' ghlas mheur / A bagpipe lament* PD; *Glass Mhoier* C2; *'Glas Mheur / lock on fingers* H; *A Ghlass Mheur / The Finger Lock* D0; *A Ghlas Mhiar / The Finger Lock* K1; *Glas Mhir* SC. Uninterpreted. I.I. MacInnes (1988, p. 232) considers that Donald MacDonald (D0) coined the English name ‘The Finger Lock’ which is now conventional: prior to him we find only expressions like ‘a favourite piece’. Cf. also the titles of three other tunes 050 *A Glase* C1, 127 *A Glass* C2, 146 *A Glas* C2, suggested to be English from Gaelic *\*Gleus*, for an exercise or tuning lesson. See R.D. Cannon [2000] 2006, and for texts and other concordances see A.M. MacDonald 1995, pp. 197-214.

**A' Mhil Bhraonach** 139 *Vuile Vrionich* C2; *A Bheel Bronach Far am 't-ainach Charly Stewart* K3; *A Mheel Bhraonach* K3 index; *A Mheil Baronnach* KK; ... *Bhraonach / Fair Honey* KK index. The modern name is ‘Fair Honey’ but the words ‘are you sad’ were noted by J. MacDougall Gillies in 1884 (PS9, p. 263), presumably from reading the name as *A' bheil thu brònach?*.

**Alba Bheadarach** 229 *Alba Bheadarach / Cheerful Scotland* D1. Beloved Scotland. Said by Donald MacDonald (D1) to be ‘the favourite march of Donald Gorm of Slate... when going to the battle of Sheriffmuir’. Colloquial *Alba* in contrast to poetical *Albainn* in the next entry.

**Albainn Bheadarach, 's mise gad' fhàgail dubh** 187 *Albain Bheadarach* A; *Albain Bheadarach / 's mise ga'd Fhagail dubh / Beloved Scotland, I leave thee gloomy* K1; *Alba Bheadarach / KK; Merry Scotland* KK index. Beloved Scotland. Angus MacKay’s word ‘Merry’ perhaps comes from ‘Merrie England’ but the sentiment is the same.

**Am bheil thu brònach** see **A' Mhil Bhraonach**.

**Am Port Leathach** 098 *Leacran* C2; *Leacran* C3; *Am Port Leathach / The Half Finished Piobaireachd* K0. The half-tune. The term *leacran* has not been

interpreted but presumably the first element is *leth-* ‘half’ and the second may be related to any of the many meanings of *crann*; or to *cran*, a term in Irish piping, or ‘crunluath’ spelled in various ways in Scottish sources (S. Donnelly 1988, 1991; C. Ó Baoill 1999). In such a word the ‘c’ would be lenited after *leth*, and if the word is a true compound, as Colin Campbell seems to imply, the accent would be on the first element, as for example in *leth-chrun* for the ‘half-crown’ coin, where the second element *crùn* is long when it stands alone for ‘crown’ but short when compounded in this way.

**Am Port Luinneagach** 054 *Luinagieh* G; *A'm Port Luinneagach / The Ditty* K1.

Conventionally ‘The Comely Tune’. Angus MacKay’s length-mark on i is presumably a clerical error. Dwelly has various definitions of the title adjective, almost all musical, from *luinneag*, a song chorus etc, thus *luinneagach*, musical, cheerful, etc. See also **Àn Ailteachd**.

**Àn Ailteachd** 054 *Aultich* G; *A'n Ailteachd / The Comely Tune* K1. See also **Am Port Luinneagach**.

**An ann air mhire a tha sibh?** 131 'N ann air mhire tha sibh D0; 'N ann air Mhire tha Sibh / Are you Merimaking K1. Are you mad?.

**An Cath Gailbheach** 305 *An Cath Gailbheach / The Desperate Battle* KK; *An Càth Gailbheach / The Desperate Battle* K2; *An Cath Gailleach* JKA. The Desperate Battle. Amending to *An Cath Gairbheach*, or to *Cath Gairbheach* (W.J. Watson 1926, p. 118), this could be interpreted as ‘The Battle of Harlaw’ and a piece of that title is known which is musically related to this one. See R.D. Cannon 1974. Cf. *Là Chatha Gharbhaich*, heading of the Brosnachadh on the Battle of Harlaw in the McLagan MS (D.S. Thomson 1968).

**An Ceapadh Eucorach** 003 *Kepper Eggarich* C1; *Unlafull Quarter* DJ; *An Ceapadh Eucorach / The Unjust Incarceration* K1; *An Ceapagh Eacorach* JK; *An Kepadgh Eacorach* JKA. The Unjust Capture. Conventionally now called ‘The Unjust Incarceration’.

**An Co-aontachadh** 234 *A'n Comunn / The Union of Scotland with England* D1; *The Union* DJ; *Molluch na Piperin / The Union of Scotland with England* G; *An Co-aontachadh / Lament for the Union* K3; *Cumha an Aonachd* JK. The Lament for the Union. There is no ‘lament’ in the earliest sources. Probably the vernacular term was simply ‘The Union’ for which we are given three Gaelic prototypes. Even today ‘The Union’ (when not ‘The Onion’) is the usual unofficial name. Any elaboration in Gaelic, would have been even less diplomatic, to judge from the subtitle added by MacLeod of Gesto – see **Mallachd nam piobairean**.

**An Comann.** The Union. See **An Co-aontachadh**.

**An Daorach** 230 *An Daorach / you are drunk you've drunt [sic] a quart* JK. The Spree.

**An Daorach** 241 *An Daorach / The men is on the fuddle* JK. The Spree. See also **Chaidh na Fir a dh'òl**.

**An Daorach.** Besides the previous entry three other tunes share this name, now conventionally distinguished as **An Daorach Mhór** The Big Spree (178; PS1, p. 11), **An Daorach Mheadhonach** The Middling Spree (308; PS11 p. 322), and **An Daorach Bheag** The Little/Wee Spree (230; PS7 197). The first and third of these are much better known nowadays than the second. The sources are not unanimous in applying little/bheag, and big/mhór to 178 or 230, but the fact that Angus MacKay applies *mheadhonach* to 308 at least shows that he had in his mind the notions of two other tunes as ‘big’ and ‘little’. It may be that historically ‘big’, ‘middling’ and ‘little’ referred to the tunes themselves, e.g. the perceived

complexity of the ùrlar, rather than the scale of the drinking sessions. All three tunes also have text names which read like fragments of songs – see the entries for **Tha'n daorach ort...**

**An Daorach Bheag** The Little Spree. This well-known name does not occur in the sources under review. See **An Daorach**.

**An Daorach Mheadhonach** 308 *An Daorach Mheanach* K3. The Middling Spree.

**An Daorach Mhór** 230 *An Daorach Mhor* D1; *The Big Drunkard* DJ. The Big Spree (though actually it is the tune now called ‘The Little Spree’).

\***An Darach Rioghail** *Royal Oak that saved King Charles G.* There is no evidence of this as a vernacular tune name in Gaelic, but MacLeod of Gesto himself (Gesto Notes) subsequently commented on the English form that ‘it is still the sign for many inns in England’. Presumably he did not feel that the English flavour should count against its authenticity. The reference is to the aftermath of the Battle of Worcester – **Blàr Bhustair**.

**An Gròt** 159 *An Groatha / The Groat* D0; *An Gròt Misgeach / The Drunken Groat* K1; *An Gròt Misgeach / The Drunken Groat* KK. The Groat. A groat was a silver coin worth four pence. Donald MacDonald states that the tune was ‘composed by M<sup>c</sup>Cruimein piper to M<sup>c</sup>Leod of Dunvegan on the christning of Rory More the chief’s son’. If the name means what it seems to mean it may refer to some token gift, but *misgeach* suggests comparison with modern English ‘wetting the baby’s head’.

**An Ribean Dearg** 005 *A Riobain Dearg / The Red Riband* K2; *A Ribbon Dearg* KK; *An Ribbon Dearg / The Red Riband* KK index. The Red Ribbon.

**An Ribean Gorm** 004 *Ruibain Gorm / Blue Ribbon* D1; *An Ribean Gorm / The Blue Riband* K1; *A Ribbean Gorm* JK; *Riban Gorm* SC. The Blue Ribbon. ‘Ribband’ for ‘ribbon’ is still a recognised usage in formal or archaic contexts. Donald MacDonald says ‘there are four of these Ribbons, one of them an Island of Mull Ribbon, another of them an Isle of Skye Ribbon, another of them belongs to the MacGregors; and this one belongs to the clan Grant’. The remark should perhaps be read as meaning that “there [are] four tunes called ‘The Blue Ribbon’...”; but we now know only two, both of which are in Donald MacDonald’s manuscript D1 (cf. next entry).

**An Ribean Gorm** 107 *Ribban Goarm* C2; *An Ruibain Gorm / The Blue Ribbon* D1; *Riban Gorum* DJ; *John Garve of Colls Lament* JK. The Blue Ribbon. In spite of his note on the previous tune, Donald MacDonald says ‘It would be difficult to make out to whom this air belongs. The Macniels, the MacLeans, and also the MacQuarries, claim it...’. C.S. Thomason (1900) assigned the tune to the Isle of Mull, presumably having noted that traditionally the MacQuarries possessed Ulva, and the centre of MacLean territory was Mull.

**An Spaidearachd Bharrach** 008 *Spaddarich Bharach* C1; *Spadaireachd Bharra / The Pride of Barra* KK; *The Pride of Barra* JK; *Spadderachd Bharach* D1. Conventionally ‘The Pride of Barra’, but more literally ‘The Barra boastfulness’ in A. & A. MacDonald 1911, p. 230; or ‘The Barra boasting’ in J.L. Campbell and F. Collinson 1977-1981, vol ii, p. 124.

**An Spaidsearachd Bharrach** 084 *Spaidsearachd Bharroch / the pride of Barroch* A; *Spaidseaireachd Mhic Neile a' Bhara / MacNeil of Barra's March* K0; *Spайдрич Bharich* SC. [MacNeill of] Barra’s March. See also **An Spaidearachd Bharrach**. F. Buisman 2001, p. 76 notes that *spaidearachd* ‘boasting’ and *spaidsearachd* ‘walking’ are pronounced almost identically and suggests that as regards this tune confusion may have set in only with the writing of A, as a result of *spaidsearachd*

having become popular as a back-translation from English ‘march’. See further R.D. Cannon, [2000] 2006.

**An tarbh breac dearg** see ‘S e’n tarbh breac dearg’.

**An t-Arm breac dearg** see ‘S e’n t-Arm breac dearg’.

**Aon-tlachd Mhic Nill** 277 *Aon-tlachd Mhic Neill / Lachlan MacNeill Campbell Esqr of Kintarbert & Saddle’s Fancy* K1; *Mac N. C Favorite* JK. MacNeill’s Fancy. On the identity of the subject, see **Fàilte Mhic Nill Chinn Tairbeirt**. The name is considered to have been coined by Angus MacKay, using ‘fancy’ or ‘favorite’ as occurs commonly in eighteenth-century tune names (see R.D. Cannon [2000] 2006).

**B’ fheàrr mi diolan na bhith pòst’** 051 *Bhair bhi dhilan n’a bhi pos’d* C1. I’d rather be a bachelor than be married.

**Batail an t-Sroim** 097 *Batail an t-Sraim* K1; *The Battle of Lochcarron Point* K1. The Battle of Strome. Strome, or Strome Ferry, is on the shore of Loch Carron, so MacKay’s English title can be read as a clarification of his Gaelic one.

**Beinn a’ Ghriain** 180 *Beinn a Ghriann* K1; *The Hill of [unfinished]* K1; *Beinn a Ghriann* KK. Beinn a Ghriann. A place-name. Evidently not ‘The hill of the sun’ which would be \**Beinn na gréine*. A. J. Haddow (1982, p. 70) suggested amending to *Beinn a’ Ghriaim* (‘Ben Griam’ in Sutherland) where there was a battle in 1602 between the Earls of Caithness and Sutherland. In the Edinburgh competitions this tune was offered in 1821, by a piper from Golspie (I.I. MacInnes 1988, p. 163).

**Beinn T... (?)** 244 *Bentir* SC.

**Birlinn Tighearna Cholla** 011 *Mac Lean of Coll’s R; Bior-linn Tighearna Cholla / The Laird of Coll’s Barge* K1; *The Laird of Coll’s Barge* JK. The Laird of Coll’s Galley (though ‘barge’ can be used in English for a large ceremonial craft, whether powered by oars or not).

**Blàr Allt Éireann** 027 *Blàr Allt Eairn / The Battle of Aldearn* K1; *Battle of Watter of Earn* JK; *Blar Altearn* JKA. The Battle of Auldearn. There is no contemporary Irish reference here: *Allt Éireann* is the Gaelic form of Auldearn, a very ancient place-name.

**Blàr Athaill** 158 *Blàr Atholl / The Battle of Athole...* KK; *Blar Atholl / The Battle of Athole* K3; *The Battle of Athole or Killiecrankie* K3 index; *Blar atholle* JK; *Blar Athole* JKA. The Battle of Atholl. Although *Blàr Atholl* can be read as the placename ‘Blair Atholl’ the reading *blàr* = ‘Battle(field)’ is supported by other names beginning with *Blàr*. The two readings are not mutually exclusive.

**Blàr Bhatairliù** 257 *Blàr Bhaterloo / The Battle of Waterloo* K0. The Battle of Waterloo. Composed by John MacKay, father of Angus, and dated 1815 (K0). The spelling adopted here is from Derick Thomson’s rendering of Waterloo Street, Glasgow, the address of his periodical *Gairm*.

**Blàr Bhatarnais** 221 *Blar Bhaternis / The Battle of Waternish* R; *Druim Thalasgair / na Blàr Bhaterneish / The Battle of Waternish* K1. The Battle of Waternish. In the English name the spelling is ‘Waterness’ in JKA. A version of this tune is in G, nameless, No. XV, and the associated comment (Gesto Note) calls it ‘a very old Battle tune called in Gaelic Druim Thaulscire in Waternish in the Isle of Skye...’. The word after Druim is hard to read, and in L. MacDonald 1883 it was given wrongly as Phoulscon. But the comments provide the link between the names. For a related song, and traditions, see R. Black 2008, p. 435 note 621.

**Blàr Bhealach na Bròig** 307 *Blàr Bhealach na’m Broig* K2; *Balla na Broig / The Battle of Ballach na Broig* K2 index; *Ballach [n]a....* JK; *Ballach na Broig* JKA. The Battle of Bealach na Bròig, or more literally ‘The field/battle of the pass of the

shoe'. 'The Battel of Beallach in broig' is mentioned in the Wardlaw MS (c. 1680), 'called in our Irish language Bläre Beallach in Broige' – see W. MacKay 1905, p. 84. Although stories of the battle (A. Campbell 1951; PS 9, p. 247; A.J. Haddow 1982, pp. 60-63) suggest the plural 'shoes', all sources have the spelling *broig*. W. MacKay reads *Blair Beallach-na-Broig* and translates 'the Field of the Pass of the Shoe'.

**Blàr Bheul-àtha Driseig** 264 *Blàr Bhealla Druishaig / The Battle of Balladruishaig* K1; *Bealla Druishaig / The Battle of Balladruishaig* KK. The place has apparently not been identified. The spelling offered here is based on *beul-àtha*, 'ford', and *Drissaig* (modern spelling Drissaig) on Loch Avich, Argyll.

**Blàr Bhustair** 163 *Blare Vuster* C2. The Battle of Worcester. The battle (1651), disastrous for the Scots, had a large impact on West Highland tradition (see I.F. Grant 1959, pp. 295-297) but the place name has not been noted in any other Gaelic context.

**Blàr Ghleann Seile** 291 *Blàr Ghleann Sheille / The Battle of Glen-Sheil* K2; *Blar Ghleann Sheille / The Battle of Glensheill* KK; *Glen Sheil Beg* JK; *Glen Shelle Beag* JKA; *Battle of Glenshill* SC. The Battle of Glensheil. It is not clear whether John MacKay's addition of *beag* refers to the glen or to the tune (the latter implying that there was or had been another longer tune on the same theme).

**Blàr na Maoile Ruaidhe** 183 *Blàr na Maol a' Ruaidhe / The Battle of the Red Hill* K1; *The Battle of Millroy or Caperoy* K1 index. The Battle of Mulroy. Angus MacKay's expansion of the placename, and his alternative renderings, suggest that he knew it in Gaelic better than in English. The battle is noted in historical writings as the last actually fought between two clans, in 1688. See e.g. D. Gregory [1836] 1881, p. 415. For a traditional reference see **A Mhuinnitir a' Chàil Chaol**.

**Blàr nan Doirneag** 206 *Port nan Doirneag / na Blàr nan Doirneag* K1. There are two names here, 'The Tune of Doirneag' and 'The Battle of Doirneag'. The Battle of the Pebbles?

**Blàr Sliabh an t-Siorraidi** 229 *The Battle of Sherrif Muir* DJ; *Blar Sliabh an t-Shirra / The Battle of Sheriffmuir* K0; *Blàr Sliabh an t-siorraidh / The Battle of Sheriffmoor* K3. The Battle of Sheriffmuir. For the fitting of words and music see A.M. MacDonald 1995, pp. 180-196.

**Bodaich Dhùbhà nan Sligean** 225 *Bodaich Dubh nan Sligean* K1; *The Black Carles with the Shells* K1 index; *Bodach dubh na Shligain* JK; *Bodaich Dhùbh na Sligean* JKA. Following earlier written records no longer available, the Piobaireachd Society editors (PS7, p. 209) interpreted *sligean* as scallop shells, used as drinking vessels. See also **Bodaich na Sligeachain**.

**Bodaich na Sligeachain** 225 *Bodaich na Sligachin bith Sinn a nis ga-faigail* D1. The Carles of Sligachan. Donald MacDonald (D1) gave no English and this translation is from C.S. Thomason 1900, apparently borrowing 'carles' from Angus MacKay (see **Bodaich nam Briogais**). MacDonald localises the name to a battle at Sligachan in Skye 'the carles of Sligachan are now running away'. He implies that *Sligachan* is feminine singular and takes the definite article, as do a number of other Gaelic placenames. See also **Bodaich Dhùbhà nan Sligean**.

**Bodaich nam Briogais** 002 *Boddich na mbrigs / Lord Bradalbane's March* DOW; *Bodaich na 'm Brigais / The Carles with the Breeks* K0; *Bodaich na 'm Brigis / Lord Breadalbane's March to the battle fought betwixt him and the Sinclairs of Caithness at Wick* D0. The Carles with the Breeks. The Lowland Scots translation of the name introduced by Angus MacKay (K0) is not inappropriate since the area of Wick is culturally and geographically Lowland. For a verse beginning *A*

*bhodaich nan brigis...* see D. Kennedy [1836], p. 181. For other concordances and spellings see I.I. MacInnes 1988, pp. 260-267; A.M. MacDonald 1995, pp 163-179; F. Buisman (n.d.).

**Bratach Bhàin nan Stiùbhartach** 108 *Bratach Bhàin nan Stuartach / The Stuarts*

*White Banner* K1; *Bratich Bhan* SC. The White Banner. Since there are other tunes with the name **A' Bhratach Bhàin** it is typical of Angus MacKay to elaborate and distinguish this one from e.g. the MacKays' Banner. That in itself does not mean that there was not a tradition connecting this particular tune with the Stewarts.

**Bratach Chlann Aoidh** 209 *Bratach Chlann Aoidh / The Mackay's Banner* K0;

*Piobaireachd na Braitché Baine Chlan Aodh / The Mackays White Flag* R. The MacKays' Banner. Reading *no* as 'or' in R we actually have two names, the first being **Piobaireachd Chlann Aoidh**.

**Bràthair an Amhailteach** 182 *Brather a'n amhildaich* DJ. The fool's brother.

**Cae air chloich** 138 *C\*\*\*\* air Cloich* KK; *C\*\*\*d air Cloich* KK index; *C\*\* air Cloich* K1. Shit(ting) on a stone. Presumably KK index is to be read *cachd*. In K1 index this tune is called *a Tune for a Begirer*. The scatological name may be a comment on the simplicity of the tune.

**Caismeachd a' Phiobaire da Mhaighstir** 201 *Caismeachd a Phiobaire da Mhaighsteir / The Piper's Warning to his Master* K0; *The pipers warning to his Master* R. The Piper's Warning to his Master. The name is perhaps best read as a descriptive comment. For the vernacular name see **A Cholla mo rùn**.

**Caismeachd do Dhuntréòin** 270 *Caismeachd da Dhunroi[n] / Duntron's Warning* K1. A warning to Duntroon. The form with preposition *do*, unusual in tune names, makes clear that the warning is being issued to and not by Duntroon (the person). Even so it is possible that Angus MacKay has modified an original nominative + genitive name *Caismeachd Dhuntréòin* as implied by his English version.

**Caismeachd Eachainn Mhic Ailean nan Sop** 182 *Caismeachd Eachainn Mhic Ailean na Sop / Hector MacLean (The Son of Allan na Sop)'s Warning* K0. Hector MacLean's Warning. For the song *Caismeachd Ailean nan Sop* see C. Ó Baòill (1996, 1998). On Ailean nan Sop himself see R. Black 2008, p. 444 note 657.

**Càit' an-diugh thàinig tu?** 243 *Caid'n Dudh thanic Dhu* DJ. Where did you come today?. This seems obscure but it is presumably incomplete, being only one line of a song, and perhaps also subject to poetic manipulation. For another set of words to the same tune see **Fàilte Uilleim Dhuibh Mhic Coinnich**.

**Cas air amhaich, a Thighearna Chola!** 081 "Cas air amhaich, a Thighearna Chola" / *MacLean of Coll putting his foot on the neck of his enemy* M. A foot on a neck, Laird of Coll!. The tune was written from the playing of John Johnston of Coll. The inverted commas are printed in M. Presumably they emphasise that the Gaelic name is a spoken exclamation.

**Cath Bhealach Chràoibhe** 011 The Battle of the Pass of Crieff. These well-known names do not occur in the sources under review, but in K1 the original titles have been crossed out in pencil, and at a top corner of the page are the words *Bealla na'n Cr...*, ending at the top of the page where something has evidently been trimmed off.

**Cath nan Eun** 305 *Cath n a'n Eun / The Birds Fight* K2. The Battle of the Birds. A well known folk tale in Gaelic tradition.

**Ceann Drochaid' Innse-bheiridh** 165 *Ceann Drochaid Isiberri / The End of Isheberry Bridge* K1. *The End (or Battle) of ~* K1 index; *Ceann Drochaid Iseberry* JKA. The End/Head of Isheberry Bridge.

**Ceann Drochaide Pheairt** 281 *Ceann Drochaid Pheart / The Battle of the Inch of Perth* KK; *Ceann Drochaid Pheairt / The Battle of the Inch (or Bridge) of Perth* K1. The End/Head of the Bridge of Perth.

**Ceann fo Lùirich** 104 *Ken ffo Lurrich* C2. Head under cover/concealed. From *luireach* a cloak, or coat of mail. Ronnie Black points out the analogy with *ceann fo [e]ite*, a technical expression in palaeography referring to the end of a line of writing which is tucked into a space at the end of the line above. Here possibly referring to a metrical feature of the tune?

**Ceann na Déise** 118 *Chean na Daise* C2; *Piobaireachd Cheann Deas* D1; *Kiaunidize G; Kiaunidize, Alias the Ears of Corn* Gesto Notes. The tip of the ear of corn. MacLeod of Gesto (G) explains the name saying that the tune was played at a time when the Scots were at war in England and were obliged to live on corn for want of other crops. Joseph MacDonald (J; see R.D. Cannon 1994, p. 70) quotes part of the tune without a name, saying that it is composed in a mode appropriate for ‘laments and rural pieces’ which could suggest that he knew the name but did not know, or did not accept, the explanation. Although Gesto has ‘heads’, plural, his spelling *Kiaun...* suggests the singular *ceann* as in his form of **Ceann na Drochaide Bige**.

**Ceann na Déise** 297 *Kenadias (qy)* K2. The tip of the ear of corn.

**Ceann na Drochaide Bige** 169 *the End of the little Bridge* C2; *Ceann na Drochaid Big / The Clan's Gathering* D0; *Kiaunma Drochid a Beig / The Head of the Little Bridge* G; *Kiaun na drochid a beig...* Gesto Notes; *Ceann na Drochaid a Bige / The End of the Little Bridge* K1; *The End (or Battle) of ~* K1 index. The End/Head of the Little Bridge. MacLeod of Gesto (G) confirms – if he did not suggest – Angus MacKay’s explanatory gloss ‘or battle’, with a story of a skirmish in Ireland in which the MacLeod piper played ‘inviting the Camerons to follow him, which they did’. A nineteenth century MS refers to a song ‘*Cean na Drochaid* or the head of the Bridge’, without the adjective (D. Morison c.1820; reference provided by the late Rev. W. Matheson).

**Ceann na Drochaide Móire** 163 *Ceann na Drochaide Mòire / The End of the Great Bridge* M. The End/Head of the Great Bridge.

**Ceann na Drochaide Móire** 171 *Ceann Drochaid Mhoir / Played at a Battle H; Ceann na Drochaid Mhoridh / The End of the Great Bridge* D0; *Ceann na Drochaid a Moire / The End of the Great Bridge* K1. *The End (or Battle) of ~* K1 index. The End/Head of the Great Bridge.

**Cha b'oile Mac-a-Phì fhéin ... a sheinn** 094 *Cha bol le mhac a fee he a nee a chen JK.* Not yet completely interpreted, but it evidently begins something like ‘MacPhee would not mind (object to)...’ and perhaps ends ‘to sing/play it’. See **Ruaig air Chlann-a Phì**.

**Cha till Mac Cruimein** 057 *Cha Till Mac Cruimein / MacCrummen will never return* K0. MacCrimmon will never return. Traditional songs with this opening have been shown to be nineteenth-century reworkings of **Cha till mi tuille**; see V.S. Blankenhorn 1978.

**Cha till mi tuille** 057 *Cha till mi tuille / Never more shall I return* PD; *Cha till mi tuil C1; Cha Till mi Tuille / I return no more* R. I shall never return. See also **Cha till Mac Cruimein**.

**Chaidh mi null a Chearsabhagh** 119 *Cha m nu'n Kersavag* C2. I went over to Kersabhagh. A place in North Uist, near Lochmaddy.

**Chaidh na Fir a dh'òl** 241 *han a Fer ick oll* DJ; *Chaidh na Fir a ghòl / The men went to drink* K1; *Chaidh na fir a ghòl / The men went to Drink* KK. The men went

to drink. For a song (words only) with chorus *Chaidh na fir a dh'ol / Ann an Tigh-an-lòin* see ‘Fionn’ 1911, p. 16.

**'Chlann Dòmhnaill an Fhraoich** 032 *Clann donail Raoich* C1. Clan Donald of the heather. The apostrophe is placed here before the first word because a more expanded version would be *A Chlann....* Words beginning '*Chlann Dòmhnaill an fhraoich...* and continuing *Thugaibh am bruthaich dhiù... muinntir a' chàil...* are printed, without tune, in A. MacKenzie 1896, p. 90, and K.N. MacDonald 1911, p. 44. See **A Mhuinntir a' Chàil Chaoil...**

**Cille Chrìost** 170 *Gille Chrìost* H; *Cill Chriosda* D0; *Glengarry's March* D0; *Kilchrist* G; *Cill Chriosda / Glen[g]ary's March* K1; *Cilachrist* SC. Kilchrist. Only the English title ‘Glengarry’s March’ seems to have been used in modern times (perhaps because the sound of initial ‘Ch’ is foreign to Scots/English speech?). The names are linked by a well known tradition of the burning of the church of *Cille Chrìost* by a party of MacDonalds (D0), and by a set of words beginning *Chi mi thall ud an smiùid mhòr* ‘Yonder I see the great smoke’. See J.F. Campbell 1880, p. 33-34; K. MacDonald 1888-9, p. 34, R.D. Cannon [2000] 2006; R. Black (2008), pp 117, 490.

**Claidheamh mór Iain Ghairbh Chola** not in PS catalogue *Chlaideamh mòr Iain Ghairbh (Chola)* M. John Garve [MacLean] of Coll’s Broadsword.

**Cluig Pheirt** 181 *Gluig Phairst / The Bells of Perth* D1; *Cluig Pheirt / The Bells of Perth* K0. The Bells of Perth. The expression ‘The Bells of X’ may have a romantic or modern feel, but Gaelic art and literature have always been open to wider influences and there is no reason to query its authenticity here.

**Cnocan Ailein Mhic Iain** 164 *Cnocan Ailean Mhic Iain / a Gathering of the MacDonalds of ClanRonald* D1; *Cnocan Ailean Mhic Ailean 'ic Iain* K1. Explained by Donald MacDonald (D1) as ‘a Gathering of the MacDonalds of Clan Ronald to their Rallying Hill’ – presumably a hill in South Uist.

**Cò aig am bi mi, is leis an Righ mi** 058 *Co gha bhi mi s'leiss Riogh mi* C1. Whoever has me, I am the King’s man.

**Cogadh no Sith** 204 *Coma leam, coma leam cogadh no sith / Alike to me peace or war / The gathering of the clans* PD; *Cogadh na, sith / Peace or War* BP; *Cogadh na' Sith / Peace or War* R; *'Sco math leam, 'Sco math leam, Cogadh no Sith / Equal to me, Peace or War* D1; *Cogheigh nha Shie \_ / War or Peace / The True Gathering of the Clans* G (Gesto Notes have *na* for *nha*); *Cogadh na Sith / War or Peace* K0. War or Peace. Why the first four sources reverse the order of the two nouns is not obvious, except that each can be assumed to have been influenced by its predecessors. Angus MacKay (K0; MacKay Notes, p. 12) gives the text at greater length, and perhaps completely, *Is comadh leam s' comadh leam cogadh na sith ann. Marbhair sa chogadh na chrochair sa'n t-shith mi.* ‘I don’t care, I don’t care, war or peace. I’ll be killed in war or hanged in peace’ [*Is coma leam 's coma leam cogadh no sith ann. Marbhar sa chogadh no chrochar san t-sith mi*]. The subtitle ‘...gathering of the clans’ is supported by a reference to an incident in 1746 when Prince Charles, in hiding, was almost caught by the Government forces, but saved by his pipers playing this tune, which the writer refers to as ‘the general’, meaning general alarm signal, and names as *Cogga na si* (N. MacKenzie 2000). Also MacLeod of Gesto (G, Gesto Notes) mentions the use of the tune ‘to bring the different clans to battle when the Scots were to cross the Border to England’, the significance again being that it transcends individual clan loyalties. But why in this case the ‘true’ gathering...?

**Coire-** (?) 059 *Corieri* K1. Presumably a placename. Perhaps Corrieyairack.

**Coma leam** see **Cogadh no Sith**.

**Cor beag Mhic Ghill' Eathain** 160 *Cor beg mhic Leain* C2. MacLean's small ... (?).

The first word uninterpreted. Suggestions are (1) *cor* = a form of music (K. Sanger and A. Kinnaird 1992, p. 190) and in this case *cor beag* a short specimen of the form; (2) perhaps less likely, *cor* = ‘state / condition’, hence ‘the low state of MacLean’ (R. Black, private communication) referring to the clan’s losses of territory (*Dol Sios Chloinn Ghill-Eathain*, see C. Ó Baoill 1979), the source being a Campbell document. But Ó Baoill also points out (private communication) that musical meanings of *cor* are historically extensions of meanings such as ‘state’, ‘condition’ etc. In modern Irish *cor* can mean ‘a reel’.

**Creag Ealachaidh** 052 *Craig Clearan* C1; *Craig Ellachan* C1 index; *Craigillachy*

D0. Craigellachie. It is rare to find differences between text and index of the Campbell canntaireachd (C1). The form *Clearan* could be read *Charan* but only if the h has been written, unusually, with a loop. Presumably *Ellachan* is the later of the two alternatives in C1.

**Crònan air Eoghan** 144 *Croan air Euan* C2.

**Crònan na Caillich sa Bheinn Bhric** 051 *Crònan na Cailleach sa Bheinn Bhreic /*

*The Old Womans Lillaby in the Mountain* K2; ~ on the Rocky Mountain K2 index; *Crònan na Cailleach sa Bheinn Bhric* KK; *Cronan na Cailliach* ~ JK.

Conventionally ‘The Old Womans Lullaby’. For song texts and traditions see R. Black 2008, p. 306 note 59.

**Crosanachd an Doill** 160 *Crosanachd an Doill / The Blind Pipers Obstinacy* K3;

*Crossanachd an Doill* JK; *Crossanach an Doill* JKA; *Crosanachd an Doill / The Blind Pipers Obstinacy...* KS. The Blind Piper’s Obstinacy. Attributed (K3) to *Am Piobair Dall*, John MacKay, Gairloch, well known as both piper and poet.

Although Dwelly defines *crosanachd* primarily as ‘obstinacy’ etc, he also adds the meaning ‘a certain form of versification’.

**Cruinneachadh Chlann an Aba** 009 *McNab’s Gathering* C1; *Cruimeachadh Chlan*

*Nab / The McNabs Gathering* R. The Gathering of the MacNabs. The spelling *cruimeachadh* is assumed to be a mistake for *cruinneachadh*, following from the same mistake made by Donald MacDonald in **Cruinneachadh Chlann Raghnaill**.

**Cruinneachadh Chlann Chatain** 076 *Gathering of Clan Chattan* JK;

*Cruinneachadh Chlann Chàtain* K2 index. The Gathering of Clan Chattan. One wonders why Angus MacKay added the length-mark in K2.

**Cruinneachadh Chlann Choinnich** 232 *Cruinneachadh Chlann Choinnich / The MacKenzies’ Gathering* K0. The MacKenzies’ Gathering.

**Cruinneachadh Chlann Dòmhnaill** 164 *MacDonald’s Gathering* DJ;

*Cruinneachadh Chlann Domhnuill / The MacDonalds Gathering* K1. The MacDonalds’ Gathering. The form in DJ implies that ‘MacDonald’ is singular, even if the apostrophe is spurious (it may not be spurious but our version of DJ is a twentieth-century copy and the original is lost).

**Cruinneachadh Chlann Ghill’ Eathain** 163 *Cruinneachadh Chlann Ghilleathain / The MacLeans’ Gathering* M. The MacLeans’ Gathering.

**Cruinneachadh Chlann Ghill’ Eathain** 167 *Cruinneachadh Chlann a Leain / The MacLean’s Gathering* K3. The MacLeans’ Gathering.

**Cruinneachadh Chlann Ghill’ Eeathain** 226 *Cruineachadh Chlann a Lain / The MacLean’s Gathering* D1. The MacLeans’ Gathering.

**Cruinneachadh Chlann Raghnaill** 174 *Cruimeachadh Chlaun Raonuill / The Gathering of the MacDonalds of Clanranald* D0; *Cruinneachadh Chlann Raonuill / The MacDonalds of Clanranalds Gathering* K1. The Gathering of [the MacDonalds of] Clanranald. Donald MacDonald's (D0) spelling is assumed to be a misprint for *cruinneachadh*, perhaps in his own handwriting – cf *ne* for *mo* in A' **Cholla mo rùn.**

**Cruinneachadh Mhic Gille Chaluim** 215 *Cruimeachadh Mich Chille Chaluim / Mac Leod of Raasay's Gathering* R. MacLeod of Raasay's Gathering. The spelling *cruimeachadh* is assumed to be a mistake for *cruinneachadh*, derived from the same mistake made by Donald MacDonald in **Cruinneachadh Chlann Raghnaill**.

\***Cruinneachadh Mhic Mhic Thormoid** 016 *Mac, Vic Horomoid / McLeod Gesto's Gathering* G; *Mac, Vic Tormodes Gathering* Gesto Notes. MacLeod of Gesto's Gathering. Gesto is using his patronymic *Mac Mhic Thormoid* (contrast Angus MacKay's naming of **Fàilte Fear Gheusto**, 'The Laird of Gesto's Salute'). The clan MacLeod have two main branches, *Siol Thormoid*, 'the seed of Norman' including the families of Dunvegan and Gesto, and *Siol Thoircuil*, 'the seed of Torquhil', those of Lewis and Raasay. MacLeod of Gesto delineates the territory of *Siol Thormoid* precisely (Gesto Notes). Gesto does not add any Gaelic word for 'gathering': the addition of *cruinneachadh* here is conjectural. See also **Cumha Mhic Mhic Thormoid**.

**Cruinneachadh nam Fineachan** 163 *Cruinneachadh na' Fineachan / The gathering of the clans* K3; *Cruinneachadh na Fineachan / The Gathering of the Clans* KK. The Gathering of the Clans. 'Gathering' in this sense is a distinct Scots usage, the contemporary English expressions being 'assembly' or 'general' (see R.D. Cannon [2000] 2006. The English expression is now such a cliché that one might ask whether it was adopted as a tune name by Angus MacKay following popularisation by Walter Scott. On the other hand it is found as early as 1784 – see **Cogadh no Sith**.

**Cruinneachadh nan Duibheach** 297 *Cruinneachadh nan Duffich / MacDuff or Duffs Gathering* K2 index. The MacDuffs' Gathering.

**Cruinneachadh nan Granndach** 052 *Cruinneachadh na'n Grandach / The Grant's [sic] Gathering* K0; *The Grants Gathering* D0. The Grants' Gathering.

**Cruinneachadh nan Sutharlanach** 072 *Sutherland's Gathering* C1; *The Sutherlands Gathering* R; *Sutherland's Gathering* DJ; *Cruinneachadh na Suthearlanach / The Sutherlands Gathering* K2; *Cruinneachadh na Sutherlanaich / The Sutherlands Gathering* KK. The Sutherlands' Gathering. The apostrophe is a rarity in C1. Presumably it implies 'Sutherland' as singular. Changing Angus MacKay's *na* to *nan* is not an amendment so much as recognition of the fact that in speech the second n is not usually heard. It fits the interpretation as 'of the Sutherlands', plural, rather than "Sutherland's", singular. This is presumed to be what Angus intended, though it is open to question whether he was right to treat 'Sutherland' as a collective clan name – it is not a patronymic like MacDonald or MacLean. See also **Màrsail nan Sutharlanach**.

**Cuilfhionn** see A' **Chuilfhionn**.

**Cumha a' Chlaidheimh** 172 *Port an Chlaibh / The Sword's Lament* H; *Cumha Chlaibh / The Swords Lament or the Aged Warriors Sorrow for not being able to wield his sword as formerly* D0; *Cumha Chlaidheamh / The Sword's Lament* K1. The Sword's Lament.

**Cumha a' Chleirich** 031 *Cumha a Chlerauk / The Bards Lament A; Cumha a Chleirich / The Bard's Lament* K1; *Cumha a' Chliaraiche / The Bard's Lament* KK. Lament for the clerk, or cleric.

**Cumha Ailein Òig** 285 *Cumha Ailleain Oig / Young Allan's Lament* K1. Lament for Young Allan.

**Cumha Alasdair Dheirg** 100 *Cumhadh Alistair Dheirg / a Lament for... Alexander MacDonald of Glengary* D1; *Cumh Alister Yeerich* DJ; *Lamentation of Mac Vic Allister... Allister Dhu of Glengary, Esq. G; Cumha Alasdair Dheirg Mhic Mhic Alasdair / Red Alexander MacDonell of Glengary's Lament* K1; *Cumha Alisdair Dhearg Mhic Mhic Alisdair / Alexander MacDonell of Glengary's Lament* KK; *Cumha Alisteir Dhearg JK; Cumha Alister Dhearg JKA.* Lament for Alasdair Dearn. Alasdair Dearn and Alasdair Dubh were two different chiefs.

**Cumha an Aona Mhic** 015 *Lost the Only Son* C1; *Cumhadh 'n aon Mhic / The Only Son's Lament* D1; *Cumha an aona Mhichd / Lament for the only Son* K1; *Cumha an aon Mhich* JK. Lament for the only son. There is no tradition to explain the name, but the form in C1, with non-English word order, may suggest a direct translation, perhaps from a song title such as *\*Call an aonamhich*, ‘the loss of the only son’. The MacKay (K1, JK) spellings have preaspirated terminal c, and Angus’s (K1) form is even more precise, with -chd presumably standing for a pronunciation ‘-chk’, as in *píobaireachd*. John MacInnes prefers *aonamhich* as one word though the second a is epenthetic.

**Cumha an Aonachd.** Lament for the Union. See **An Co-aontachadh**.

**Cumha an t-Seana Chlaidheimh** 150 *Cumha 'n t-Seana Claidheamh / The Old Sword's Lament* K1; *Cumha 'n t-Sean Claidheamh / The old Swords Lament* KK; *The Sword's Lament* JK. Lament for (or of) the old sword. The wording contrasts with **Cumha a' Chlaidheimh**.

**Cumha Baintighearna Arnabuil** 022 *Cumha Ban-tighearna Anapuil / Lady Anapool's Lament* K1; *Cumha Ban-tighearna Anapuil / Lady Anapool's Lament* KK. Lament for Lady Anapool. See comment on **Cumha Thighearna Arnabuil**.

**Cumha Baintighearna Mhic Dhòmhnaill** 194 *Lady MacDonald's Lament A; Cumha Bhan Thighearna Mhic Dhomhnuill / Lady Macdonald's Lament* K0. Noted in A as having been composed by Angus MacArthur, and dated 1790. According to A. Cameron (1871, p. 148) this is Lady Elizabeth Diana MacDonald, wife of Lord Alexander MacDonald, and she actually died on 18th October 1789. The naming of the tune contrasts with the salute for Lady Margaret MacDonald, mother of the same Lord MacDonald, in which the personal title is not Gaelicised – see **Fàilte Lady Margaret**. Lady Margaret lived until 1799.

**Cumha Banrigh Anna** 143 *Cumha Ban-righ Anne / Queen Ann's Lament* K1; *Cumha Ban-Righ Anne / Queen Ann's Lament* KK. Lament for Queen Anne. At the time of writing, ‘Ann’ was a plebeian spelling in English, and ‘Anne’ was high-class, though presumably still one syllable. But Angus MacKay’s ‘Anne’ in Gaelic no doubt reflects the two syllables of *Anna*.

**Cumha Brian O' Duff** 124 *Cumh Brian O' Duff* KK; *Brian O' Duffs Lament* KK index. Lament for Brian O' Duff. Angus MacKay has used the Anglicised version of the Irish name. (So did Colin Campbell – *Brian O duff's Lament* C2 – but that was normal for him). See also **Taom-boileinn na Coinneamh**.

**Cumha Caitriona** 185 *Cumha Chairtrine / Katherine's Salute* K1. *Katherine's Lament* K1 index; *Cathrines Lament* JK. Catherine's Lament. In formal Gaelic the name *Catriona*, being feminine, is not lenited in the genitive, but Angus MacKay’s (K1) version is no doubt vernacular.

**Cumha Chailein Ruaidh** 247 *Cumha Chailain Ruaidh / Lord Kintail's Lament* KK; *Cumha Challan Ruidhe / Lord Kentails Lament* JK; *Cumha Chaillean Ruaidh / Collin Roys Lament* KS; *Cumha Chaillean Ruaidh / Collin Roy MacKenzie's Lament* K2; *Cumha Mhic Coinnich / Collin Roy MacKenzie's Lament* K2. Lament for Colin Roy [MacKenzie].

**Cumha Chaiptean Mhic Coinnich** 265 *Cumha Chaiptean Mac Coinnich / Captain Donald MacKenzie's Lament* K1; K1 index has *Daniel* for Donald and *Mhic* for Mac; *Cumha Chaiptean Mhic Coinnich / Captain Donald MacKenzie's Lament* KK; *Captain Donald MacKenzie's Lament* JK. Lament for Captain [Donald] MacKenzie. Composed by John MacKay, father of Angus (K1, KK) and dated to 1826 (PS15, p. 507). Daniel was a fairly common substitution for Donald. *Mac Coinnich* here is a modern-style surname.

**Cumha Chaiptean Mhic Dhùghaill** 283 *Cumha Chaiptean Mhic Dhudhail / Captain MacDougall's Lament* K1 index. Lament for Captain MacDougall. Composed by Ronald MacDougall (K1) and dated to 1812 (PS6, p. 165). Another title with a Mac- surname in modern style – cf. previous entry.

**Cumha Chaiptean Wemyss Sutherland** 318 *Cumha Chaptean Bhemyss Sutherlanach / Cap<sup>t</sup>. Wemmys Sutherland's Lament* KK. Lament for Captain Wemyss Sutherland. By William Gunn (KK). Gunn lived from 1789 to 1867, and Captain Sutherland died in 1825 (J. Campbell, 2001, pp 33-37). Another title with a Mac- surname in modern style – cf. two previous entries.

**Cumha Chaisteil Dhùn Naomhaig** 146 *Cumha Casteal Dhunaomhaig / Lament for the Castle [of] Dunyveg* K1; *Cumha Caisteal Dhunaomhaig / Lament for the Castle of Dunyveg...* KK. Lament for the Castle of Dunyveg. It is unusual for a genre term like *cumha* to be attached to a place rather than a person, but cf **Fàilte Choire an Easa**.

**Cumha Cheann-Cinnidh nan Leòdach** 259 *Cumha Cheanncinnidh na'n Leodaich / MacLeod of MacLeod's Lament* K0. MacLeod of MacLeod's Lament. Literally 'Lament for the Chief of the MacLeods'. Angus MacKay's circumlocution makes it clear that the reference is to the chief, singular, not to the clan in general, in contrast to his **Fàilte nan Leòdach** in the same source.

**Cumha Chlàibhears** 117 *Cumha Chlabbers / The Viscount of Dundee's Lament* K0. Lament for [Graham of] Claverhouse.

**Cumha Chlàibhears** 190 *Cumh Chlavers Graeme / The Lament for Graham of Claverhouse* R; *Cumhadh Chleibhair / a Lament for... General Cleaver* D1; *Cumha na h ithin or Cumha Chlaibhers* JK. Lament for [Graham of] Claverhouse. In fact there is no traditional rendering in English, as the tune is better known under a different name – see **Cumha na h-ighinn**. Donald MacDonald's note on the death of 'General Cleaver' at Killiecrankie, and the English name given by his pupil Peter Reid (R) confirms the reference to Claverhouse. Presumably the spelling in two syllables *Chleibhar* links to a traditional pronunciation Claver'se, rhyming the first syllable with 'clay'.

**Cumha Chraobh nan Teud** 135 *The Lament for the Tree of Hundreds* R; *Cumhadh Chraobh na n Cheud / a Lament for the Tree of Hundreds* D1; *Cumadh Chraobh na'n' Cheud* DJ; *Cumha Chraobh na'n Teud / The Lament for the Harp Tree* K0. Lament for the tree of strings. The form '...tree of hundreds' noted by Donald MacDonald (D1) and his pupil Peter Reid (R) is consistent with MacDonald's ...*Chraoibh nan cheud*. A different emendation *Cumha Chram nan Teud*,

‘Lament for the Harp Key (= key of the strings = tuning key)’ was proposed by W. Matheson (1970, p. 157). Initial Ch for *teud* presumably represents an English way of expressing Gaelic t before e.

**Cumha Craobh nan Teud** 082 *Chumbh craoibh na Teidbh* C1. Lament for the tree of strings.

**Cumha Dhiùc Hamilton** 085 *Duke Hamilton's March* C2; *Cumha Dhuc Hamilton / or the Lamentation for the Duke of Hamilton* D0; *Cumha Dhuichd Hamilton / The Duke of Hamilton's Lament* K1; *Cumha Dhuichd Hamilton / Lament for the Duke of Hamilton...* KS. Lament for the Duke of Hamilton. Angus MacKay’s (K1, KS) spellings with -chd reflect pre-aspiration of terminal c, i.e. pronounced ‘chk’ as in *piobaireachd*.

**Cumha Dhiùc Pheairt** 142 *Duke of Perth's March* C2; *Cumha Dhiuchd Pheairt / The Duke of Perths Lament* K1. Lament for the Duke of Perth. On the spelling with -chd see also **Cumha Dhiùc Hamilton**.

**Cumha Dhòmhnaill a' Lagain** 026 *Cumha Dhomhnuill a Lagain / Donald MacDonald of Laggan's Lament* K3; *Cumha Dhomhnuill a Lagain / Donald MacDonell of Laggan's Lament* KK. Lament for Donald of Laggan. This is the correct use of a' (see note on **Cumha Mhic Shuain á Roaig**), the place name being *An Lagan* (Dwelly).

**Cumha Dhòmhnaill Bhàin Mhic Chruimein** 220 *Donald Bane McCrumens Lament R; Cumhadh Dhomhnuill Bhain Mhic Chruimmain / a Lament for... Fair Donald MacCrimmen* D1; *Donald Bain MacCruimen's Lament* DJ; *Cumha Dhomhnuill Bhain Mhic Cruimin / Donald Bain MacCrummen's Lament* K1; *Cumha Dhomhnuill Bhain MhicCruimin* JK. Lament for Donald Bàn MacCrimmon.

**Cumha Dhòmhnaill Duaghail Mhic Aoidh** 039 *Chumh Mhic Caoie* C1; *Cunah 'Mic Cui or the chief of McKay's Lament A; Cumh con Mhic aoidh* DJ; *Cumha Dhomhnuill Dhuaghal Mhic Aoidh / Donald Duaghail Mackay's Lament* K0. Lament for Donald Duaghail MacKay. There is no agreement on the meaning of the epithet *Duaghail* – see A.J. Haddow (1982, p. 102) for a summary of suggestions – but the tune is conventionally connected with the first Lord Reay. He died in 1649 (I. Grimble 1965). The spelling *Cunadh* in A is presumably a misreading of an earlier *cumhadh* – see e.g. previous entry.

**Cumha Dhonnchaidh Mhic Iain** 271 *Cumha Dhonncha Mhic Iain / Duncan MacRae of Kintail's Lament* K1; *Cumha Dhonncha Mhic Iain Alister* K1 index; *Cumha Dhunochie Mhic Iain / Duncan MacRae of Kintail's Lament* (another version of the same tune) K1; *Cumha Dhonncha Mhic Iain / Duncan MacRae of Kintail's Lament* KK; *Cumha Dhunochie Mhic Iain / Duncan MacRae of Kentail's Lament* JK. Lament for Duncan MacRae of Kintail.

**Cumha Dubh Shomhairle** 108 *Samuells Black dog* C2; *Cumhadh Dubh Shomhairle / A doleful Lament for the death of Samuel a celebrated piper* D0. Lament for Sorley. The names have been connected (PS 7, p. 201) by supposing that Colin Campbell (C2) heard cù ‘dog’ instead of *cumha* ‘lament’. Although ‘Samuel’s black dog’ makes sense, cf. the same error also made by Colin Campbell in **An ann air mhire a tha sibh**. Donald MacDonald’s sense of *dubh* as ‘doleful’ is seen also in **Mèarsadh dubh Mhorair Bràighead Albainn** though admittedly it seems tautologous here. The anglicisation Samuel for Shomhairle is in line with other replacements of Gaelic first names by English ones, e.g. Daniel for Dòmhnall, Hugh for Aodh.

**Cumha Eachainn Ruaidh nan Cath** 300 *Cumha Eachann Ruaidh na'n Cath / Hector Roy MacLean's Lament* K2; *Cumha Eachainn Ruaidh na'n Cath / Hector*

*Roy MacLeans Lament KK; Cumha Eachann Ruaidh na'n Cath / Hector Roy of the Battles Lament... KS.* Lament for Hector Roy MacLean.

**Cumha Fear Arois** see **Cumha Mhic Rìgh Arois**.

**Cumha Fear Cheann Loch Mùideart** 082 *Cumha Fear Cheannlochmuideart / MacDonald of Kinlochmudeart's Lament K3; MacDonald of Kinlochmuidarts Lament JK.* Lament for [MacDonald of] Kinlochmoidart.

**Cumha Fear Cheann Loch nan Eala** 222 *Cumh Fir Ceanloch nan Eala / Lochnells Lament R.* Lament for [Campbell of] Lochnell.

**Cumha Fear Chontulaich** 086 *Contalich's Lament C2; Cumha Fear Chountullich / The Laird of Contullich's Lament K2; Cumha Fear Chountullich / The Laird of Contulick's [sic] Lament KK.* Lament for the Laird of Contullich. Presumably John MacLeod, 2<sup>nd</sup> of Bernera – see I.F. Grant 1959, p. 387.

**Cumha Fear Chrois** 166 *Cumh ffear Cross C2.* Lament for the Laird of Cross.  
Presumably the same man as in **Cumha Raghnaill Mhic Ailein Óig**.

**Cumha Fear Sanndaigh** 086 *Cumah Fir Sundaigh / MacDonald of Sanda's Lament R.* Lament for [MacDonald of] Sanda.

**Cumha Fhionnlaidh** 228 *Cumhadh Fhionnlaidh / Lament for the Death of Finlay D1; Finlay's Lament DJ; Cumha Fhionnlaidh / Finlay's Lament K2; Finlay's Lament JK.* Lament for Finlay.

**Cumha Iain Chéir** see **Fàilte dhuit, Iain Ciar**.

**Cumha Iain Ghairbh Mhic Gill' Eathain** 078 *Cumhadh Iain Ghairbh Mhic a Lean / Lament for Great John MacLean D1; Cumha Eain Ghairbh Cholla / John Garve MacLean of Coll's Lament K2; John garve of Coll's Lament JK.* Lament for Iain Garbh MacLean of Coll. The addition of the MacLean patronymic makes it clear that this Iain *garbh* is not to be confused with the one whose son is commemorated in the next entry. Donald MacDonald (D1) links the present tune to a story of Sir John MacLean of Duart and his attempt to murder his Spanish wife.

**Cumha Iain Ghairbh Mhic Gille Chaluim** see **Cumha Mhic Gille Chaluim**.

**Cumha Iain Mhic Iain Ghairbh** 216 *Failte Mich chille Chaluim / McCleod of Rasay's Salute R; Cumhadh Iain MhicIain Ghairbh / A Lament for the death of John Macleod... D1.* Lament for Ian, son of Ian Garbh.

**Cumha Iarla Aontruim** 288 *Cumha Iarla Aintrum / The Earl of Antrums Lam<sup>t</sup> K1; Cumha Iarla Aintrim / The Earl of Antrum's Lament KK.* Lament for the Earl of Antrim. Angus MacKay's English spelling with 'u' is typical of his rendering of words spelled with 'i' in later conventional English, e.g. 'Mudden' in **Gogallach nan Ceare**, and 'Mac Crummon' generally.

**Cumha Lachuinn Mhóir** see **Latha Sròn a' Chlachain**.

**Cumha Mairi Nighean Alasdair Ruaidh** 279 *Cumha Mairi Nighean Alasdair Ruaidh / Lament for Mary Macleod the celebrated poetess K1.* Lament for Mary MacLeod.

**Cumha Mhaoil Duinn** see **Maol Donn**.

**Cumha a' Mhic à h-Arasaig** 200 *Cumh' Mhic-o-Arrisaig crossed out and replaced by O Hara's Lament F; Cumha Mhic a h Arasaig / McIntosh's Lament PD; Cumha Mhic a'h Arasaig R; Cumhadh Mhic a'h Arasaig D1.* A.M. MacDonald (1995, p. 155) translates the first title as 'Lament for the son from Arrisaig', hence the reading here with á rather than a', as in **Cumha Mhic Shuain á Roaig**. See also **Cumha Mhic an Tòisich** and **Cumha Mhic Rìgh Arois**.

**Cumha Mhic an Tòisich** 200 *Cumhe Mhichdintósich ER; MacIntosh's Lament DJ; Cumha Mhic an Tòisich / Macintosh's Lament K0; McCleod's Lament R;*

**MacIntosh's Lament** D1. MacIntosh's Lament. In ER the spelling -chd evidently represents a 'chk' sound, as in *piobaireachd*. See also **Cumha Mhic a' h-Arasaig**.

**Cumha Mhic Aoidh** see **Cumha Dhòmhnaill Duaghail Mhic Aoidh**.

**Cumha Mhic Ghille Chaluim** 207 *Cumha Mich Ghille Chaluim / MacLeod of Rasay's Lament* R; *Cumhadh MhicGilli Chalum Rasay / MacLeod of Rasay's Lament* D1; *Cumh Eoin Ghairbh Mhic Ghille Challum Rarsey* DJ; *Cumha Iain Ghairbh Mhic Gillechallam / John Garve MacLeod of Raasay's Lament* K0. Lament for MacLeod of Raasay.

**Cumha Mhic Leòid Cholbig** 262 *Cumha Mhic Leoid Cholbic / MacLeod of Colbeck's Lament* K0. Lament for MacLeod of Colbeck. Colbeck is an estate in Jamaica, and it is not obvious how, or whether, it should be put into Gaelic. Angus MacKay (K0) attributes the tune to his father, John, but gives no date or historical note. The subject is suggested to be John MacLeod, 2<sup>nd</sup> of Colbeck, who died in 1823. See R.H. MacLeod (1987).

\***Cumha Mhic Mhic Alasdair** 245 *Lamentation of Mac Vic Allister, commonly called Allister Dhu of Glengary, Esq. G; Lamentation for Mac Vic Allister of Glengary...* Gesto Notes. Lament for Alasdair Dubh of Glengarry. See also **Cumha Alasdair Dheirg**.

**Cumha Mhic Mhic Alasdair** 249 *Cumha Mhic Mhic Alasdair / Glengarry's Lament* K0. Lament for Alasdair Dearg [MacDonnell] of Glengarry. Composed by Archibald Munro and dated 1828 (K0; MacKay Notes).

\***Cumha Mhic Mhic Thormoid** 136 *Mac, Vic Horomoid / McLeod Gesto's Lamentation G; Mac Vic Tormode's Lamentation...* Gesto Notes. Lament for MacLeod of Gesto. See also **Cruinneachadh Mhic Mhic Thormoid**.

**Cumha Mhic Nill Bharraigh** 008 *Mac niels of Barrows March* DJ; *Cumha Mhic Neill Bhara / MacNeil of Barras Lament* K1; *MacNiel of Barray's March* D1. Lament for MacNeill of Barra. The 'march' designation could have come from *spaidsearachd* by confusion with *spaidearachd* (see **An Spaidsearachd Bharrach**).

**Cumha Mhic Righ Arois** 245 *Caugh Vic Righ Aro G; Lamentation (Vic Righ Aro)* Alias the Son of King Aro, ... Lament for the son of the King of Aros. The tune is a variant of the well known **Cumha Mhic an Tòisich**, otherwise **Cumha Mhic a' h-Arasaig**. The name *Cumha Fear Arais* 'the elegy of the Chief of Arois' is mentioned by MacAlpine (1832), under the word *cumha*, but evidently in the sense of a song or poem, not an instrumental piece. MacLeod of Gesto stated (Gesto Notes) that he could not identify the King, or the place called Aros, but that his informant John MacCrimmon connected the tune with 'the death of one of the first chiefs of MacIntosh in battle'. The connection is also made in the title of a set of words 'Cumha Mhic a arois / no Cumha Mhic-an-Tòisich' ('Abrach', 1873, p. 168). Cf. also A.D. Fraser (1907, p. 144) mentioning a song " 'Cumha Fear Aros', a lament for the Laird of Aros... resembling somewhat the MacIntosh's Lament...". For texts and traditions see A.M. MacDonald 1995, pp. 122-162; and R. Black 2008, p 365 note 357. MacDonald discusses (p. 159) the place-name Aros in Mull, and remarks that *aros* is also used in Gaelic for an important dwelling – cf Dwelly, *àros*. Black argues that the underlying name is *Mac Fir Àrois*.

**Cumha Mhic Shimidh** 261 *Cumha Mhic Shimidh / Lord Lovat's Lament* K0. Lord Lovat's Lament.

**Cumha Mhic Shuain á Roaig** 155 *Roaigs Lament* C2; *Cumhadh MhicShuain a Roaig / a Lament for...* MacSuain of Roaig D1; *Mac Queen a Royag* DJ; *Cumha Mhic Suin a Roaig / MacSwan of Roaig's Lament* K2 index. Lament for MacSwan

of Roaig. In Skye, the form ‘MacSwan’ is preferred to ‘MacQueen’ (R. Black 2007, p. 543 note 666). The fourth word here is taken to be the preposition *á*, previously sometimes given wrongly as the definite article *a'*. An expression with *á* is not strictly a territorial title, but cf. song titles *Mac Griogair á Ruadhshruth* and *Alastair á Gleanna Garradh*. For the placename, Black prefers the spelling *Roag*.

**Cumha Mhorair Bhràghaid-Albainn.** Lament for Lord Breadalbane. See **Mèarsa dubh Mhorair Bhràghaid-Albainn.**

**Cumha Mhorair Chlann Dòmhnaill** 189 *The Late Lord McDonald's Lament...* A; *Cumha Mhorair Chlann Domhnuill / Lord MacDonald's Lament* K1; *Cumha Mhorair Chlann Domhnuill / Lord MacDonald's Lament...* KK. Lament for Lord MacDonald. Stated in A to have been composed by Angus MacArthur, the informant, and dated 1796.

**Cumha na Cloinne** 239 *Cumhadh na Cloinnidh / The Children's Lament* D1; *The Children's Lament* DJ; *Cumha na Cloinne / The Children's Lament* K1; *The Childrens Lament* JK. Lament for the Children.

**Cumha na Coiseig** 210 *Cumh na Coshag* DJ. Lament for the Footie. The name is explained by the story of a hunting accident (MacKay Notes, p. 10), the tune having being made to celebrate the victim's recovery. Ronnie Black has pointed out the contrast between the diminutive form of *cas* ‘foot’ and the formal *cumha*, emphasised in the translation given here.

**Cumha na Cuideachd** 272 *Cumha na Cuideachd / The Company's Lament* K1; *Cumha na Cuideachd / The Company's Lament* KK. Lament for (or of) the Company.

**Cumha na h-Aonachd.** Lament for the Union. See **An Co-aontachadh**.

**Cumha na h-ighinn** 190 *Cumha na h-ighean / The Daughter's Lament* K1; *Cumha na h-Ithean / The Daughter's Lament* KK; *Cumha na h ithin* JK; *Cumha na i thinn* JKA. The Daughter's Lament (see remark on the next entry).

**Cumha na Peathar** 023 *Cumh na Paithair / the Sister's Lament* H; *Cumh na Peahair / The Sisters Lament* D0; *Cumha na Peathair / The Sister's Lament* K1. The Sister's Lament. The name, and a major poem on the theme, have been discussed by Sorley MacLean (1985, pp. 247-248) who notes that it is not possible to tell whether the lament is ‘for’ or ‘by’ the sister.

**Cumha na Suipeireach Bige** 293 *Cumha na Suipeirach Big / Lament for the little Supper* K2; *Cumha na Suipeirach Big / Lament for the little Supper* KK. Lament for the little Supper.

**Cumha na Suipeireach Mòire** 273 *Cumha na Supeirach Moireadh / Lament for the Great Supper* K1; *Cumha na Suipeirach Moireadh / Lament for the Great Supper* KK; *Cumha na Supearach* JK; ~*Suiperach* JKA. Lament for the Great Supper.

**Cumha nam Bràthrean** 188 *Cumha nam Brathairean / The Brothers' Lament* K1; *Cumha Bhrathair / The Brothers Lament* KK. The Brothers' Lament. A.M. MacDonald (1995, pp. 262 ff.) discusses possible connections with the poem *Cumha na Mbrathar* in the Turner MS, 1748, published in A. Cameron 1892-4, vol. ii, pp. 333-335.

**Cumha nam Marbh** 217 *Cumha na Mairbh / Lament for the Dead* K1; *Cumha na Mairbh / Lament for the Dead...* KK. Lament for the Dead. The Gaelic spelling here has been amended to treat ‘the dead’ as plural on the basis of Angus MacKay’s (K1) use of the article *na*, taken to be for *nam* though pronounced as he writes it. On the other hand note his spelling *mairbh* with the vowel ‘ai’, and note

also Colin Campbell's (C2) English name for a different tune (140) '*One of the Dead's Lament*' (our italics).

**Cumha Obair Charnaig** 315 *Cumha Obaircharnaig / Abercairneys Lament* K3  
index; *Cumha Obaircharnaig / Abercærneys Lament* KK. Lament for [Murray of] Abercairney.

**Cumha Phàdraig Mhóir Mhic Cruimein** 137 *Cumha Pharic More Mhic Cruimmen / Lament on the death of Patrick More McCrummen* D0; *Cumha Phadruig Oig Mhic Cruimein / Patrick óg MacCrummen's Lament* K0. Lament for Patrick Óg MacCrimmon. Said (K0) to have been composed by mistake when the subject was still alive. A genealogical account prefixed to K0 distinguishes Padraig Mór and Padraig Òg. No other tune names mention either of them but see **Is fhada mar seo tha sinn.**

**Cumha Phàdraig Òig Mhic Cruimein** see previous entry.

**Cumha Phrionnsa Teàrlach** 263 *Cumha Phrionnsa Thearlach / Prince Charles Lament* K0. Lament for Prince Charles. Dated 1746 and attributed (K0 and MacKay Notes) to Captain Malcolm MacLeod of Eyre, who was the first piping teacher of John MacKay, father of Angus.

**Cumha Raghnaill Mhic Ailein Òig** 176 *Cumhadh Raoinuill Mhic Aileain Oig / Lament for Ronald McDonald Esq' of Morar* D0; *Cumha Raonuill Mhic Aileain oig / Ronald MacDonald of Morar's Lament* K1. Lament for Ronald MacDonald of Morar. Ronald MacDonald 'Esquire, of Morar', Laird of Cross, in the Isle of Eigg (d. 1741) is a known figure in Highland musical history (K. Sanger and A. Kinnaird 1992, p. 153) and was remembered as 'the best gentleman piper of his day' according to a note added to K1.

**Cumha Ridir Seumas Mhic Dhòmhnuill nan Eilean** 306 *Cumha Ridir Seumas Mhic Dhomhnuill na'n Eilean / Sir James MacDonald of the Isles Lament* K2; *Cumha Ridir Seumas Mac Dhomhnuill na'n Eilean / Sir James MacDonald of the Isles's Lament...* KK; *Sir James MacDonald of the Isleses Lament* JK. Lament for Sir James MacDonald of the Isles. Attributed in K2 to William MacDonald Esq of Vallay [North Uist] and not to be confused with the next entry. On the formal styles involving *Ridir* and *Sir* see the next entry, and also **Fàilte an Ridire Eoghan Loch Iall**, and **Fàilte Shir Seumais nan Eilean**.

**Cumha Ridir Seumas nan Eilean** 061 *Sir James MacDonald's Lament by Chas. M' Arthur A; Cumha Ridir Seumas na'n Eilean / Sir James MacDonald of the Isles's Lament* K1; *Cumha Ridir Seumas na'n Eilean / Sir James MacDonald of the Isles's Lament* KK. Lament for Sir James MacDonald of the Isles. It is characteristic of Angus MacKay to assign the most dignified titles to aristocratic patrons, but in this case he may not be the first to do so. Sir James MacDonald of the Isles, who died young in 1766 (W. Matheson, 1938, p. xxix), was a particularly well regarded supporter of the arts. See further the titling of **Fàilte Shir Seumais nan Eilean**.

**Cumha Rìgh Seòras a Tri** 258 *Cumha Righ Seorus a Tri / King George the Third's Lament* K0. Lament for King George III. Stated (K0) to have been composed by John MacKay, father of Angus, and dated 1820. A date 1802 given elsewhere in the same book (MacKay Notes) is obviously a misprint.

**Cumha Rìgh Seumas.** Lament for King James. See **Siubhal Sheumais**.

**Cumha Taoitear Chlann Dòmhnuill** 093 *Cumha Tuitear Chlann Domhnuill / Lament for the Macdonald's Tutor* K2; *Faile Titior McDond* SC. Lament for the Tutor of MacDonald. In this context *taoitear* implies not teacher or tutor but a

senior relative administering affairs when the titular head of the clan is too young to do so.

**Cumha Thighearna Arnabuil** 197 *Lament for the Laird of Ainapole* G; *Cumha Tighearna Anapuill / The Laird of Anapools Lament* K1; *Cumha Tighearna Anapuill / The Laird of Anapools Lament* KK. Lament for the Laird of Anapool. MacLeod of Gesto wrote (Gesto Notes) ‘I do not know where Ainapole is, or what Laird this was, but the tune is a very fine one, and difficult to play’. It is Arnaboll, a farmstead in Sutherland, as shown by B. MacKenzie (1995).

**Cumha Thighearna Gheàrrloch** 195 *McKenzie of Garloch's Lament* A; *Cumha Shir Eachainn Ghearloch / Sir Hector MacKenzie of Gairloch's Lament* R; *Cumha Thighearna Ghearloch / MacKenzie of Gairloch's Lament* K0. Lament for the Laird of Gairloch.

**Cumha Thighearna Loch Buidhe** 223 *Cumha Thighearna Lochbuie / McLean of Lochbuie's Lament* R; *Cumha Thighearna Lochbuie / MacLean of Lochbuie's Lament* KK. Lament for the Laird of Lochbuie.

**Dastaram gu seinnim piob** 091 *Dastirum gu seinim Piob* K2; *I am proud I play a pipe* K2 index; *Dastirim gu Seinim Piob* KK; *Dastirun gun Seinim Piob* JK; *Dastirum gu Seinam Piob* JKA. Conventionally ‘I am proud to play a pipe’. The expression *gu seinnim* apparently contains the old synthetic first person of *seinn*, ‘sing/play’. *Dast(a)ram* is known in only one other context, the song *Moladh Moraig* by Alasdair Mac Mhaighstir Alasdair – see discussion in PS 6, p. 167. Seán Donnelly (2009) suggests a reconstruction in Irish as *Dáistir immum go seinnim piob*, literally ‘I am seized/surrounded with passion to play the pipes’.

**Diomoladh Mhic Leòid** 309 *Di-moladh Mhic Leòid / Dispraise of MacLeod* K3; *Di-moladh (na Masladh) Mhic Leoid / Dispraise (or Disgrace) of MacLeod* KK. Dispraise of MacLeod. The term ‘dispraise’ occurs in other translations from Gaelic, e.g. the poem *Di-moladh Pioba Dhòmhnaill Bhàin* (W. Matheson 1938, p. 63). See also **Masladh Mhic Leòid**.

**Donnachadh Dall Mac Dhòmhnaill an Urais (?)** 157 *Donaich dall Mhac Donail Nuras* C2. Blind Duncan, son of Donald of New Ross[?], though W. Matheson (private communication c. 1979) proposed ‘Blind Duncan son of Donald the notary’.

**Druim Thalaisgeir** see **Blàr Bhatarnais**.

**Duntreòin** 244 *Duntron* K3; *Piobaireachd / Dhuntrouin* K3 index. Duntoon.

**Dùsgadh Fear na Bainnse** 310 *Dùsgadh Fear na Beannsa / The Waking of the Bridegroom* K3; *Dusgadh Fear na Beannsa / Waking of the Bridegroom* KK. The Waking of the Bridegroom.

**Eòghann Càthach** 299 *Eòghann Càthach / Ewin of the Battles* K2; *Eoghain Cathach / Ewin of the Battles* KK; *Ewan Cauch* JK; *Ewin Caich* JKA. Ewen of the Battles. Actually *càthach* is an adjective – the name is not *\*Eoghanan nan cath*. Angus MacKay’s English translation is perhaps influenced by **An Spaidearachd Bharrach** which also runs noun + adjective but is rendered ‘The Pride of Barra’.

**Fàgail Cheann-Tire** 068 *ffhagail Cheantiare* C1. Leaving Kintyre.

**Fàgail Cheann-Tire** 214 *Fàgail Ceann-tire / Leaving Kintyre* K3. Leaving Kintyre.

**Faicheachd Chlann Domhnuill** 227 *Faicheachd Chlann Domhnuill / Parading of the MacDonalds* K2; *Faicheach Chlann Domhnuill* JKA. The Parading of the MacDonalds. The word *faicheachd* is not known as a musical genre term (akin to ‘march’ or ‘gathering’) but perhaps it was a recognised military term, as Dwelly lists *faiche* as ‘field’ and specifically ‘field where soldiers are reviewed’.

**Fàilte a’ Bhodaich** see **Fàilte a’ Mharcuis**.

**Fàilte a' Mharcuis** 157 *The Marquis of Argyle's Salute* R; *Faile Bhodaich / The Duke of Argyle's Salute* D1; *Marquis of Tullieardin's Salute* G; *Failte Mharcuis Earragchedheal / The Marquis of Argyle's Salute* K0. *Failte Mharcues* SC. Salute (or Welcome) to the Marquis. MacLeod of Gesto (G) records that the tune was played at Dunvegan to welcome the Marquis of Tullieardine and it has been argued (PS10, p. 281) that the Tullieardine name only reflects that one occasion. This arises from the suggestion that *Fàilte a' Mharcuis* was the ordinary vernacular name. Perhaps *Failte a' Bhodaich* ('The Old Man's Salute') was a derogatory parody, unless it stands for *Fàilte a' Bhòdaich* which would be a salute to 'the man from Bute'.

**Fàilte a' Mhèinnearaich** 218 *Failte Mhianairich / The Menzies Salute* R; *Failte Mheinerich / a Salute to the chief of the Menzieses* D1; *Menzies Salute* DJ; *Failte Mheinnearaich / Menzies' Salute* K0; *Failte Mananich* SC. The Menzies' Salute. The sources mostly support the singular which in this case would be shown in English by omitting 'The'. The spelling 'Mananich' in SC may suggest misreading of an earlier form such as 'Manarich'.

**Fàilte a' Phrionna** 173 *Failt' a Phriunse* ER; *Failte Phroinsa / The Princes Salute* D0; *Failte Prionna Seumas / Prince James of Wales's Salute* K1; *Failte Prince* SC. The Prince's Salute. See also **Iseabail Nic Aoidh**.

**Fàilte an Ridire Eoghan Loch Iall** 236 *Failte Ridir Eoghamn Lochiall / Sir Ewin Cameron of Lochiel's Salute* K0. Sir Ewin Cameron of Lochiel's Salute. The Camerons of Lochiel had a well known patronymic, *Mac Dhòmhnaill Duibh* – see **Fàilte Loch Iall** and **Piobaireachd Dhòmhnaill Duibh** – so Angus MacKay's Gaelic title suggests a tradition that this particular tune was composed for Sir Ewin specifically.

**Fàilte an t-Siosalaich** 073 *Marsah na shisalach* C1; *Failte Shiosalaich Strathglais / Chisholm of Strathglass's Salute* R; *Failte 'n t' Shialich / Chisholm's Salute* D1. Chisholm [of Strathglass]'s Salute. Donald MacDonald's (D1) name without 'of Strathglass' may be earlier than Reid's (R) name.

**Fàilte an t-Siosalaich** 250 *Failte an t-Siosalaich / Chisholm's Salute* K0. The Chisholm's Salute. Said (PS 14, p. 458) to have been composed in 1836: 'the bearer can play... the Shisalach or the Chisholm composed on the occasion of his being elected [MP for Inverness]...' This statement, dated 1838, reads like a quotation from an internal document from the Highland Society competition, but is not actually referenced. More accurately, the tune is actually a version of **Cumha Iain Chéir**.

**Fàilte Baintighearna D'Oyly** 251 *Failte Bhan-Tighearna Dhoile / Lady Doyle's Salute* K0. Lady D'Oyly's Salute. Angus MacKay's English spelling is incorrect: the subject was Elizabeth Ross, niece of James MacLeod of Raasay, who married Sir Charles D'Oyly in 1815. Angus explains (MacKay Notes) that the tune was composed by his father, John MacKay, piper to Raasay, some time after Lady D'Oyly had settled in India. See P. Cooke 1985.

**Fàilte Baintighearna Mhic a' Ghobhainn** 280 *Failte Ban-tighearna Mhic a' Ghobhainn / Mrs Smith's Salute* K1 index; *Failte Bhan-thighearna Mhic a' Ghobhann / Mrs Smith Salute* KK. Mrs Smith's Salute. Literally but perhaps incorrectly 'Lady Smith's Salute'. Stated in KK to have been composed by John MacKenzie, 1837 [i.e. John Bàn MacKenzie, see B. MacKenzie 1998, pp. 27-33]. Possibly another of Angus MacKay's over-elaborations of an English title into Gaelic. Mrs Smith is assumed to have lived about the time the tune was made.

- Fàilte Baintighearna Thalaisgeir** 292 *Faile Ban-Thighearna Thalisger / Mrs MacLeod of Tallisker's Salute* K2; *Faile Ban-Thighearna Thalisger / Mrs MacLeod of Tallisker's Salute...* KK; *Mrs MacLeod of Tallisker's Salute* JK. Mrs MacLeod of Tallisker's Salute. Literally 'The Lady of Tallisker's Salute'.
- Fàilte Caitriona** 304 *Faile Chairtrine / Katherine's Salute* K2; *Faile Catrina* SC. Catherine's Salute. On the lenition of initial C, see **Cumha Caitriona**.
- Fàilte Chlann an Aba** 224 *Faile Chlan Nab / The McNabs Salute* R; *Faile Chlann an Abba / The MacNab's Salute* K0. The MacNabs' Salute.
- Fàilte Chlann Dòmhnaill** 111 *MacDonald's Salute* DJ; *Faile Chlann Domhnuill / The MacDonald's Salute* K0; *Faile Chlann donill* SC. The MacDonalds' Salute – but DJ implies that the salute is to an individual rather than to the whole clan.
- Fàilte Chlann Dùghaill** 068 *Faile Chlann Dughaill / The MacDougalls Salute* K1. The MacDougalls' Salute.
- Fàilte Chlann Raghnail** 203 *Pibrach Chlann Raonailt / Clan Ranald's march to Edin'*. DOW; *Faile Chlaun Raonuill / McDonald of Clan Ranalds Salute* R; *Faile Chlann Raonuill / Clan-Ranalds Salute* K0. A salute to Clan Ranald.
- Fàilte Chomann Gàidhealach Lunnain** 269 *Faile Chommun Gaidhealach Lunin / The Highland Society of London's...* K1 index; *Faile Chominn [sic] Gaedheallach Lunnin / The Highland Society of Londons Salute* KK. Salute to The Highland Society of London. Composed by John MacKay, father of Angus, 1835 (K1).
- Fàilte Chomann Gàidhealach na h-Albainn** 184 *The Highland Club / by J: MacArthur A; Faile Chommun Ghaidhealach na h'Alban / The Highland Society of Scotland's Salute* K0 index (K0 main text omits the Gaelic). Salute to The Highland Society of Scotland. The tune was played by the composer at the Edinburgh competitions run by the Society, 1790 – see F. Buisman 2001, p. 82. Angus MacKay (K0) dates the composition to that year.
- Fàilte Dheòrsa Óig** 055 *Young George wellcome* C1; *Faile Dherse Oig &c.* H; *Faile Dheors' òig / Young George's Salute* R; *Faile Dheorse Oig / Young George's Salute* D1; *Faile Sheorais Oig Tighearna Chaladair / George Cambell Yr of Calder's Salute* K1; *Faile Sheorais Oig* K1 index; *Faile George Oag* SC. Young George's Salute. The use of 'welcome', or at any rate the non-use of 'salute', in C1 need not signify any difference between Colin Campbell's and others' understanding of the name. Campbell never writes 'salute' but uses other words like 'march'.
- Fàilte dhuit a Dhòmhnaill** 152 *Faile Dhute Donail* C2. Welcome to you, Donald.
- Fàilte dhuit, Iain Ciar** 065 *Fhailte dhuit Ion Cheir* C1; *Cumha Iain Cheire / Gray John's Lament* K1, with later addition 'Lament for John Ciar Chief of MacDougall'; *Cumha Iain Cheir / Lament for John Kear* K2; *John of Dunolles Lament* K2 index. Welcome to you, Iain Ciar, or Lament for Iain Ciar. A fragment of song set to the tune in K1 reads 'O Eain Cheir dhuibh slan gun till thu O Eain Cheir dhuibh slan gum bith thu slan gun dig thu slan gum bith thu &c'. The same sentiment occurs in the words to **Faile Uilleim Dhuibh Mhic Coinnich**. In K1, Angus MacKay notes his source, 'M.Dll', i.e. Ranald MacDougall, the blind piper who gave him several tunes and other information. Iain Ciar, chief of the MacDougalls of Dunolly, fought at Sherrifmuir in 1715 and seems to have died about 1737. He was remembered in Gaelic tradition as a very romantic hero and his name became attached to events from long before his time. See *Scottish Gaelic Studies*, vol XVII, pp 213-220 (1996). See also **Fàilte an t-Siosalach** 250.
- Fàilte Fear Bhaghasdail** 095 *Boysdall's March* C2; *Faile Fir Bhoisdail / Salute to Allister More Mac Donald... of Boisdale* D0; *Faile Fear Bhoisdail / MacDonald*

*of Boisdale's Salute* K1. Boisdale's Salute. According to Donald MacDonald (D0) this is a tune to celebrate Boisdale's accession to his estate which was apparently in c. 1758 – see R.D. Cannon and K. Sanger 2006, p. 86. Thus either 'Salute' or 'Welcome' might seem appropriate, but it is characteristic of Colin Campbell (C2) to use the word 'March'. On the forms *fear/fir* see next entry.

**Fàilte Fear Cheann Loch Müideart** 275 *Failte Fir Cheanlochmuidort* ER; *Failte Fir Cheannlochmuideart / MacDonald of Kinlochmoidart's Salute* K1; *Failt Lochmuidart* SC. The Laird of Kinlochmoidart's Salute. Although two sources write *fir* modern convention prefers *fear*.

**Fàilte Fear Gheusto** 017 *Failte fear Ghesto / MacLeod of Gesto's Salute* K3. The Laird of Gesto's Salute. Contrast the (apparent) naming of **\*Cruinneachadh Mhic Mhic Thormoid**.

**Fàilte Fear Stafa** 208 *Failte Fir Staffa / McDonald of Staffa's Salute* R. The Laird of Staffa's Salute.

**Fàilte Inbhir Aora** 056 *Failte Ineraora / Salute to Inveraray* K1. Salute to Inveraray.

**Fàilte Lady Margaret** 196 *Failte Lady Margeret* DJ; *Failte Ban-tighearna Mhic Dhomhnuill / Lady Margaret MacDonalds Salute* K3; *Failte Lady Margaret* SC. Lady Margaret's Salute. The name is spelled *Marret* in Angus MacKay's index of A – does this reflect a Gaelic form *Mairearad*?

**Fàilte Loch Iall** 177 *Pioberach Dhomnuill Duidh, or the Cameron's Gathering* AC; *Failt Lochial* SC. Lochiel's Salute. This was a Cameron name for the tune which was also claimed for Clan Donald. The version in AC is a transcription made by Alexander Campbell from a canntaireachd manuscript of Niel Macleod of Gesto. From it Campbell derived the setting which he published in *Albyn's Anthology* entitled *Pibroch of Donuil Dubh*, with words by Walter Scott (A. Campbell 1816-18, vol i, pp. 82-89). Campbell also recorded for the first time the well known verse, *Pioberach Dhomnall... Piob agus braddach air faich Inbhir-lochi*. The 6/8 quickstep march, a céòl beag form of the tune, is titled 'Lochiel's March', variously spelled, in several sources. See F. Buisman (n.d.). *Mac Dhòmhnaill Duibh* was the patronymic of Cameron of Lochiel, and the *faiche* at Inverlochy (cf **Faicheachd Chlann Dòmhnaill**) was the traditional assembly ground of the Camerons. For the Clan Donald side of the argument see **Piobaireachd Dhòmhnaill Duibh**.

**Fàilte Mhareuis Earraghaedheal** see **Fàilte a' Mhareuis**.

**Fàilte Mhghr Màrtainn** 231 *Failte Mr Martin* SC. Mr Martin's Salute. The title 'Mr', Gaelic 'Mghr' (for *Maighstir*) is often explained as implying someone who can read and write, or more specifically a priest, but it can also be read as a direct intrusion from English, as in **Fàilte Lady Margaret**. Even so it still implies a person of higher status than the writer. People named Martin are on record variously as servants and as relatives of the MacLeods (I.F. Grant 1959).

**Fàilte Mhic an t-Saoir** 006 *Failte Mhic an t-Saoir / MacIntyres Salute* K1; *Failte Mhic An-t-Shaoir / MacIntyres Salute* KK; *MacIntyre's Salute* JK. MacIntyres Salute. Conventionally now 'The MacIntyres' Salute' (PS 11, p. 338) but the Gaelic and English forms in K1 have MacIntyre singular. (So does JK but the apostrophe is not certain owing to mishandling of the manuscript).

**Fàilte Mhic Dhòmhnaill** 244 *MacDonald's Salute or Duntron* K3. KK *Failte Mhic Dhomhnuill / MacDonald's Salute* KK. MacDonald's Salute. See also **Duntreòin**.

**Fàilte Mhic Dhòmhnaill nan Eilean** 227 *Failte MhicDhomhnuill no'n Elean / MacDonald of the Isles' Salute* D1. MacDonald of the Isles' Salute.

**Fàilte Mhic Ghille Chaluim** 216 *Failte mich chille Chaluim / MacLeod of Rasay's Salute* R; *Failte Mhic Ghille Challam / MacLeod of Rasay's Salute* K0. MacLeod of Raasay's Salute.

**Fàilte Mhic Gill' Eathain** 112 *Fhailt Mhic Leain* C2. MacLean's Salute.

**Fàilte Mhic Gill' Eathain** 145 *Fhailt mhic-Gilleoin* F. MacLean's Salute.

**Fàilte Mhic Griogair** 320 *Failte Mac grigor* SC. MacGregor's Salute. See also  
**Fàilte nan Griogarach.**

**Fàilte Mhic Mhic Alein** 203 *Failte Mhic Mhic Alain / Clan-Ranalds Salute* K0.

MacDonald of Clan-Ranald's Salute. The Gaelic title honours the chief specifically, not the clan as a group.

**Fàilte Mhic Nill Chinn Tairbeirt** 284 *Failte Mhic Neill Chinn-tairbeart / Lachlan MacNeill Campbell Esqr of Kintarbert's Salute* K1. MacNeill of Kintarbert's Salute. Composed by John MacKay, father of Angus, and dated 1837 (K1). Another title with a Mac- surname in modern style. Lachlan MacNeill was born in 1802. He inherited the estate of Kintarbert in 1838, and assumed the name Campbell from then until his death in 1852. He was the patron who commissioned Angus MacKay to write the manuscript KK. See B. MacKenzie 1999.

**Fàilte Mhillbank** 276 *Failte Mhaolbank / MacKenzie of Millbank's Salute* K1.

Millbank's Salute. Composed by John MacKay (father of Angus), 1821 (K1). For biography of MacKenzie of Millbank see B. MacKenzie 1998, pp. 92-93.

**Fàilte Munro** see **Fàilte nan Rothach.**

**Fàilte na misge** 106 *Fhailt na Misk* C2. Salute to drunkenness. A piece of music with title *Failte na miosg* is in the MacFarlane MS (F), in J. Oswald c. 1739, p. 39, and in JO (vol 1, p. 22). It is set for violin but is considered by K. Sanger and A. Kinnaird (1992, p. 188) to have been originally a harp piece. In the MacLean-Clephane MS it is *Failte na misc*. In the anonymous *Celtic Melodies*, vol 1, p. 16, *Faillte na meisg / Salute to Drunkenness*. The English name is also proposed by J. MacIver (1966). The tune was used as air for Burns' song 'My heart's in the Highlands' – see Johnson vol iii, No. 259, p. 268 (1790). Stenhouse (see Johnson [1962] vol ii, p. 243) amends or misquotes the title as *Failte na moisg* and translates it as 'The Musket Salute': in modern spelling 'musket' is *musp* 'musket', hence \**Fàilte na muisg*. The pibroch is very different from the harp/violin settings but may be a creative adaptation to the limitations of the chanter.

**Fàilte nam Frisealach** 025 *Failte na Frisallach / The Frazer's Salute* KK. The Frazers' Salute.

**Fàilte nan Gòrdanach** 016 *Failte na'n Gordanaich / The Gordons' Salute* K0. The Gordons' Salute. A 'clan' name with 'Gordons' in the plural. The tune was played in competitions in 1824 and 1835, and it has been suggested that this was in honour of two brothers Lewis and Charles Gordon, who were successive secretaries of the Highland Society of Scotland which organised the competitions (PS 10, p. 311). It was not unknown for tunes to be renamed for a particular occasion.

**Fàilte nan Griogarach** 202 *Failte na'n Griogairach / The MacGregors' Salute* K0. The MacGregors' Salute. A version of this tune was noted in canntaireachd by Niel MacLeod of Gesto, transcribed in staff by Alexander Campbell, and used by the latter as the basis for a piano arrangement in his *Albyn's Anthology* (vol 1, 1816, pp. 91-97). It has the words '*Thain' a' Grigalich*', suitably repeated. It is titled 'MacGregor's Gathering', as is the well known poem by Walter Scott, published in the same book. Eventually Campbell's transcript was made available to Malcolm Mac Pharlain, who published what appears to be a shortened version, with music

in sol-fa and canntaireachd, and words *Thàin' a' Ghrigaireach...*, i.e. ‘MacGregor has come’ (C.M.P., 1895). See also **Fàilte Mhic Griogair**.

**Fàilte nan Guinneach** 319 *Failte na'n Guinnach / The Gunn's Salute...* KK. The Gunns' Salute. Angus MacKay (KK) misplaces the apostrophe in the English, as the Gaelic implies the plural. For the composer, William Gunn (1789-1867) see J. Campbell 2001, pp. 33-37.

**Fàilte nan Leòdach** 231 *Failte na Leodich DJ; Failte na'n Leòdach / The MacLeod's Salute* K0. The MacLeods' Salute. Angus MacKay (K0) misplaces the apostrophe in the English, as the Gaelic implies the plural.

**Fàilte nan Rothach** 256 *Failte na'n Rothaich / The Munros Salute* K0; *Failte Munroe* SC. The Munro's Salute. Although Angus MacKay has the plural ‘The Munros' Salute’, the wording in SC supports the singular, ‘Munro's Salute’. In the latter case ‘Munro’ must be read as an imported English style of the personal name.

**Fàilte Néill Òig** 205 *Failte Niall oig* K2; *Young Neils Salute* K2 index. Young Neil's Salute.

**Fàilte Obair Chàrnaig** 186 *Murray of Abercairnie's Salute A; Failte Obaircharnaig / Abercairney's Salute* K0; *Failte Oborcarnic* SC. [Murray of] Abercairney's Salute. According to A, the composer was Charles MacArthur, and Angus MacKay adds an anecdote which supports this (MacKay Notes, p. 8). Charles is thought to have been born c. 1700. See F. Buisman 2001, p. xxiv.

**Fàilte Rìgh Seumas a Sia** 014 *Failte Righ Seumas a sea / King James the Sixth's Salute* K1; *Cumha Righ Seumas a Se / King James the 6th's Lament* KK; *Failte Righ Seumas a Se / King James the Sixth...s Salute* KS. Salute to (or Lament for) King James VI. The sources have *a Sèa* for ‘the Sixth’, but in modern dialects the pronunciation is as shown here.

**Fàilte Shir Seumas nan Eilean** 210 *Failt' Shir Seumas MachDhonuil* ER; *Failte Sir Shemes nan Ilanan / Sir James McDonald of the Isles' Salute* R; *Failte Ridir Seumas na'n Eilean / Sir James MacDonald of the Isles Salute* K0; *Failte Sir Seumas* SC. Sir James [MacDonald] of the Isles' Salute.

**Fàilte Shir Seumas MacDhomhnaill** see **Fàilte Shir Seumas nan Eilean**.

**Fàilte Sobieski** 099 *Sophia Eskie* C2; *Subbie Eskie* C3; *Subieskie* DJ; *Failte Subiaski / Subiaski's Salute* K1; *Failte Sobeaski* SC. Conventionally ‘Sobieski's Salute’. If the subject is indeed the Countess Sobieski, mother of Prince Charles the Young Pretender, it would appear that Colin Campbell mistook the name, though his version in C3 suggests that he may have heard it more correctly to begin with. Although it is a late copy, C3 derives from a document that seems to have been compiled earlier than C2 (see F. Buisman 1987; R.D. Cannon, 200X). The name is anomalous: in all other instances titled ladies are given their titles, e.g. **Fàilte Lady Margaret** in contrast to **Moladh Mairi**.

**Fàilte Thighearna an t-Sruthain** 254 *Failte Thigherna Struain / Strowan Robertson's Salute* K0. Struan Robertson's Salute (literally ‘Salute to the Laird of Struan’).

**Fàilte Thighearna Chluanaidh** 298 *Failte Thighearna Chluani* K2; *Cluny MacPherson's Salute* K2 index. Cluny MacPherson's Salute (literally ‘Salute to the Laird of Cluny’).

**Fàilte Thighearna Gheàrrloch** 274 *Failte Tighearna Gheàrrloch / MacKenzie of Gairloch's Salute* K1; *Failte Tighearna Gheàrrloch / MacKenzie of Gairloch's Salute...* KK. MacKenzie of Gairloch's Salute (literally ‘Salute to the Laird of Gairloch’).

**Fàilte Thighearna na Comraich** 260 *Failte Thighearna na Comeraich / Mackenzie of Applecross's Salute* K0. MacKenzie of Applecross's Salute (literally 'Salute to the Laird of Applecross').

**Fàilte Thighearna Òig Dhùn Gallain** 136 *Dungalan's Lament* C2; *Dun Gallans Lament* C2; *Failte Thighearna òig Dhungallain / The Young Laird of Dungallan's Salute* K0. A welcome to the Young Laird of Dungallan. A four-line verse begins *Tha oighre òg aig fear Dhungallain* (MacKay Notes, p. 11). It is possible that this was used by Angus MacKay in order to concoct a formal title for the pibroch. A version of the tune with essentially this same Gaelic title is in a manuscript of Angus Fraser (d. 1874), probably derived in turn from K0 (C. and A. Martin 1996, p. 7). For more on the lairds of Dungallan, see PS 10, p. 291 and R. Black 2008, p. 344 note 241.

**Fàilte Thighearna Thalaisgeir** 301 *Failte Thighearna Thaligair / MacLeod of Talliskers Salute* K2; *Failte Thi...* JK (partly illegible). MacLeod of Tallisker's Salute (literally 'Salute to the Laird of Tallisker').

**Fàilte Thighearna Thulaich** 253 *Failte Thearna Thulach / Davidson of Tulloch's Salute* K0. Davidson of Tulloch's Salute (literally 'Salute to the Laird of Tulloch'). Composed by John MacKay, father of Angus, 1821 (K0).

**Fàilte Uilleim Dhuibh Mhic Coinnich** 243 *Failte Uilleam Dhuibh Mhic Coinich / The Earl of Seaforth's Salute* K0; *Failte Mac Kenich* SC. Conventionally 'The Earl of Seaforth's Salute'. A lengthy set of words including *Slàn gun till fear chinn duibh... Slàn gun till Uillichan...* is printed under the music in K0, and similar texts, perhaps modelled on these, are in A. MacGregor 1872-3, p. 20, and 'Fionn' 1904, p. 24. See also **Slàn gun till Eonachan**.

**Fàilte Fear Bhorlaim** 211 *Failte Fear Bhòrlum* K2; *Borlum's Salute* K2 index; *Failte Fear Bhorlum / The Laird of Borlums Salute* KK; *Fear Bhorlum* SC. The Laird of Borlum's Salute.

**Fanaid (?)** 111 *Fannet* C2. Mockery. The suggestion 'Fancy' (R.D. Cannon [2000] 2006) has no basis other than analogy with music terms like 'Fantasia'.

**Fear a' bhreacain duibh** see **Fir bhreacan dubha**

**Fear pioba m- (?)** 103 *Fhear pioba Metie* C2. Uninterpreted. J. MacIver (1966) offered the translations 'timid, feeble, or faint-hearted piper' based on the adjective *meata*.

**Fhuair mi pòg o làimh an Righ** 213 *Fhuair mi pog o laimh an Righ / I got a Kiss of the King's Hand* R; *Thuair mi pog o' laimh an Righ / I got a Kiss of the King's Hand* K0. I got a Kiss of the King's Hand. The earliest-recorded pibroch name, *Fuoris Pōōge i spoge ī Rhi*, in the Wardlaw MS, c. 1680 – see R.D. Cannon 2007. Angus MacKay's spelling *thuair* correctly registers that fh is sounded 'h' in *fhuair* instead of being silent as in most words.

**Fir bhreacan dubha** 297 *Piob Fhir Breachdgan Duibh* JKA. The men with the black plaids, or perhaps 'Pibroch of the men with the black plaids'. There were words written in pencil above the music in JK, later erased, which seem to read *Piobaireachd... ...uibh*. The later writing in ink, by Charles Bannatyne, includes *Fhir Breachdgan Duith* and the English as quoted here. The irregular Gaelic spellings adopted by Angus MacKay in JKA and by Bannatyne, may suggest that one or both of them had seen the pencil title in JK before it was rubbed out. Colm Ó Baoill suggest that the lost name might have referred to *Am Freiceadan Dubh*, The Black Watch; e.g. *Piobaireachd an Fhreiceadain Duibh*.

**Fuaim na Tuinne ri Duntreòin** 205 *Fuaim na tuine ri Duntróine / The sound of the waves against Duntrone* R. The sound of the waves against Duntroon. The song

Torbheinn'. *Crodh laoigh* signifies cows in calf, a particularly valuable herd, and the name perhaps implies a triumphal cattle-raiding song. In Colin Campbell's music (i.e. canntaireachd) texts, the tilde over the letter 'ð' signifies a short syllable. A song 'S tha'n crodh laoigh air aodann... Corrabhein has been recorded by the School of Scottish Studies, and a version which may be a conflation of others is in M. Kennedy-Fraser, vol ii (c. 1917), pp. 205-211.

**Tha'n daorach ort, dh'òl thu a' mhàileid** 308 *An Daorach ort dhol thu Mhalet / you are drunk you've drank the Wallet* JK; *Hanurich ort* C. SC; *Tha'm daorach ort dh'òl thu Mhàileid / You are drunk you've drunk the wallet* K3; *Than Daorach ort ghol thu Mhaleid* JKA. You are drunk – you've drunk the wallet (= spent all the drinking money). See also **An Daorach**.

**Tha'n daorach ort, dh'òl thu 'n cairt** 230 *Tha'n daorach ort Dh'ol thu'n Cairt / You are Drunk you've drank a quart* K1; *You are Drunk you've drank a [word omitted]* K1 index; *than Daorach ort ghol thu'n Cairt* JKA. You are drunk – you've drunk the [whole] quart. See also **An Daorach**.

**Tha'n daorach ort, 's fheàirrd' thu [?] cadal** 178 *Thà'n daorach ort S'fhearr'd thu Cadal / You are drunk you'd better sleep* K1; *Tha'n daorach ort S'fhearr'd thu Cadal / You are drunk you'd better sleep* KK; *An Daorach* JK; *Tha'n Daorach ort sfeard thu cadal* JKA. You are drunk – you'd better sleep. See also **An Daorach** and '**S daor a phàigh thu**'.

**Thàinig Goiridh** 114 *Thanig Gorrie* C2. Godfrey's come!. A war-slogan analogous to *Thàin' a' Ghriogarach* – see **Fàilte nan Griogarach**.

**Thàinig mo Righ-sa air tir am Mùideart** 115 *Hanig mo Righs air tir ann Mudarchd* C2. My King has landed (come to land) in Moidart; *Thanic Mo Rhi er tir a Moidart* D1; *Thainig mo Righ sa air tir am Muideart / My King has landed in Muidart* K0. Two lines of verse are given below the music in K0 *Thàinig mo Righ-sa air tir am Mùideart, Righ na'n Gael Tèarlaich Stùart*. See also **Teachd a' Phrionnsa gu Muideart**.

**Thigibh an seo, gheobh sibh feòil** 162 *Heeyegev a sho sho shiv foil* JK; *Thigabh a seo* JKA. Come here and you'll get flesh. Part of a verse which begins *A chlanna nan con* ('Fionn' 1904, p. 2).

**Thogail nam Bò** see **A Thogail nam Bò**.

**Till an Crodh 'Laochain** 203 *Till an Crodh Lichen* SC. Turn the cattle, laddie.

Several traditional sets of words have been published, beginning *Till an crodh (a) Dhonnachaiddh* or *Till an crodh laochain*. See D. Campbell 1862, p. 274; K.N. MacDonald 1895, p. 113; 'Fionn' 1904, p. 144; F. Tolmie 1911) pp. 182-3; and at least two recordings by the School of Scottish Studies. The general sense is that if Duncan can amassed wealth by lifting good cattle he will win a beautiful bride. Dwelly defines *laochan* as diminutive of *laoch* 'hero/champion': 'a boy is almost always addressed by this term'.

**Togail bho Thìr** 140 *Togail o Thìr / Weighing from Land* K3; *Togail Bho Thir* JK; *Togail 'O Thir / Weighing from Land / A Boat Rowing Tune* KS. Conventionally 'Weighing from Land', though this implies lifting ('weighing') an anchor. In fact *togail* here simply means starting out.

**Tulach Àrd** 212 *Tullochard / The MacKenzies March* R; *Tulloch-ard / Tullochaird* K1 index. Tulloch Ard. Placename, perhaps used as a war-cry. In the old *Statistical Account* it is identified with a mountain in Kintail (one of what are now called the 'Five Sisters'), and the signal for a gathering was a fire burning on the top of it. The writer mentions the tune of 'Tulloch-ard, or Seaforth's gathering'. See R. Morrison 1791-99, p. 244.

**Tulach Àrd** 232 *Tulloch Ard / The Mackenzie's Gathering* D1; *Tulichard* DJ. See previous entry.

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