



Musical Legacy of the MacKays of Raasay

JOHN FRATER

Musical Legacy MacKays of Raasay

- ▶ We will take the Highway
- ▶ Dispraise of MacLeod
- ▶ The Sauntering
- ▶ Captain Wemyss Sutherland's Lament
- ▶ Young Allan's Lament
- ▶ MacDuff's Gathering

(Hemadiao) 99. 6. 11. 11.

Madrigell.

Alle Duff or Duffe gathung syll.

Var. 2^d.Doubling. of Var. 2^d.

Doubling.



basso continuo.



Doubling.



Musical Legacy MacKays of Raasay

- ▶ Lament for Mary MacLeod
- ▶ Lament for the Earl of Antrim
- ▶ The King's Taxes
- ▶ Lament for Captain MacDougall
- ▶ Nameless, hiharin dro o dro
- ▶ Young MacLeod of Colbeck's Lament



Musical Legacy MacKays of Raasay

- ▶ several manuscripts of piobaireachd
- ▶ tunes not found in other sources
- ▶ new compositions by members of the family
- ▶ alternative settings of tunes that are in other sources
- ▶ Angus MacKay's book
- ▶ piobaireachd style

Musical Legacy MacKays of Raasay

- ▶ Angus MacKay's sources
- ▶ Angus MacKay & Highland Society of London's Manuscript
- ▶ piobaireachd networking in early 19th Century
- ▶ piobaireachd compositions of John MacKay Snr
- ▶ Donald MacKay Jnr

(Hemadiao) 99. 100th

Madrigall.

Alle Duff or Duffe gatheninge

Var. 2ndDoubling. of Var. 2nd

Doubling.



Lento. 100th.



Doubling.



Dear Sheafach na'm Broig. The Battle of Ballach na Broig 81

39. 

1st 

2nd 

1st 

2nd 

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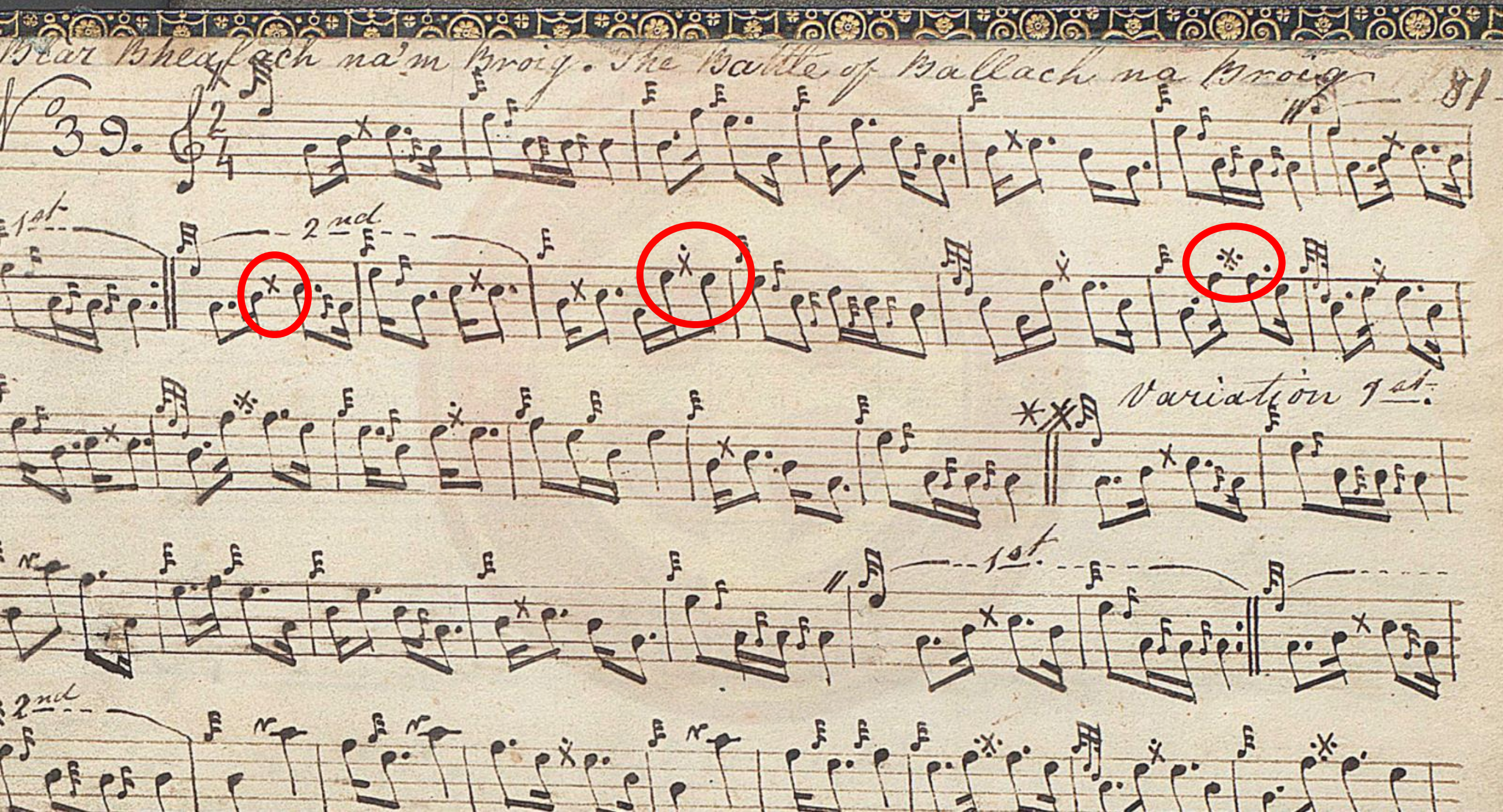
1st 

2nd 

1st 

<

Dear Sheafach na'm Broig. The Battle of Ballach na Broig 81

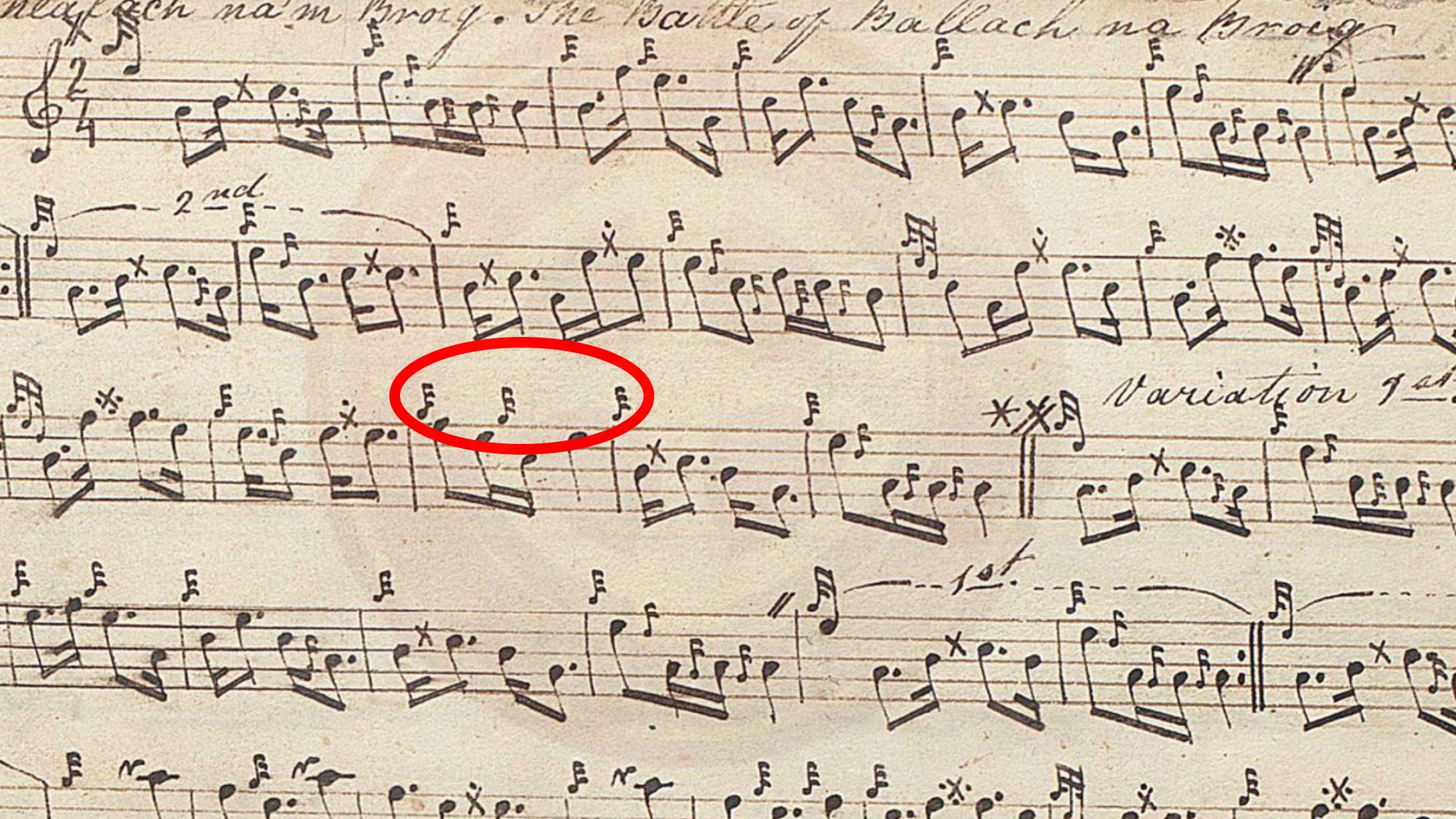
39. 

1st 2nd

Variation 1st

2nd

Dear Sheafach na'm Broig. The Battle of Ballach na Broig 81

39. 

1st

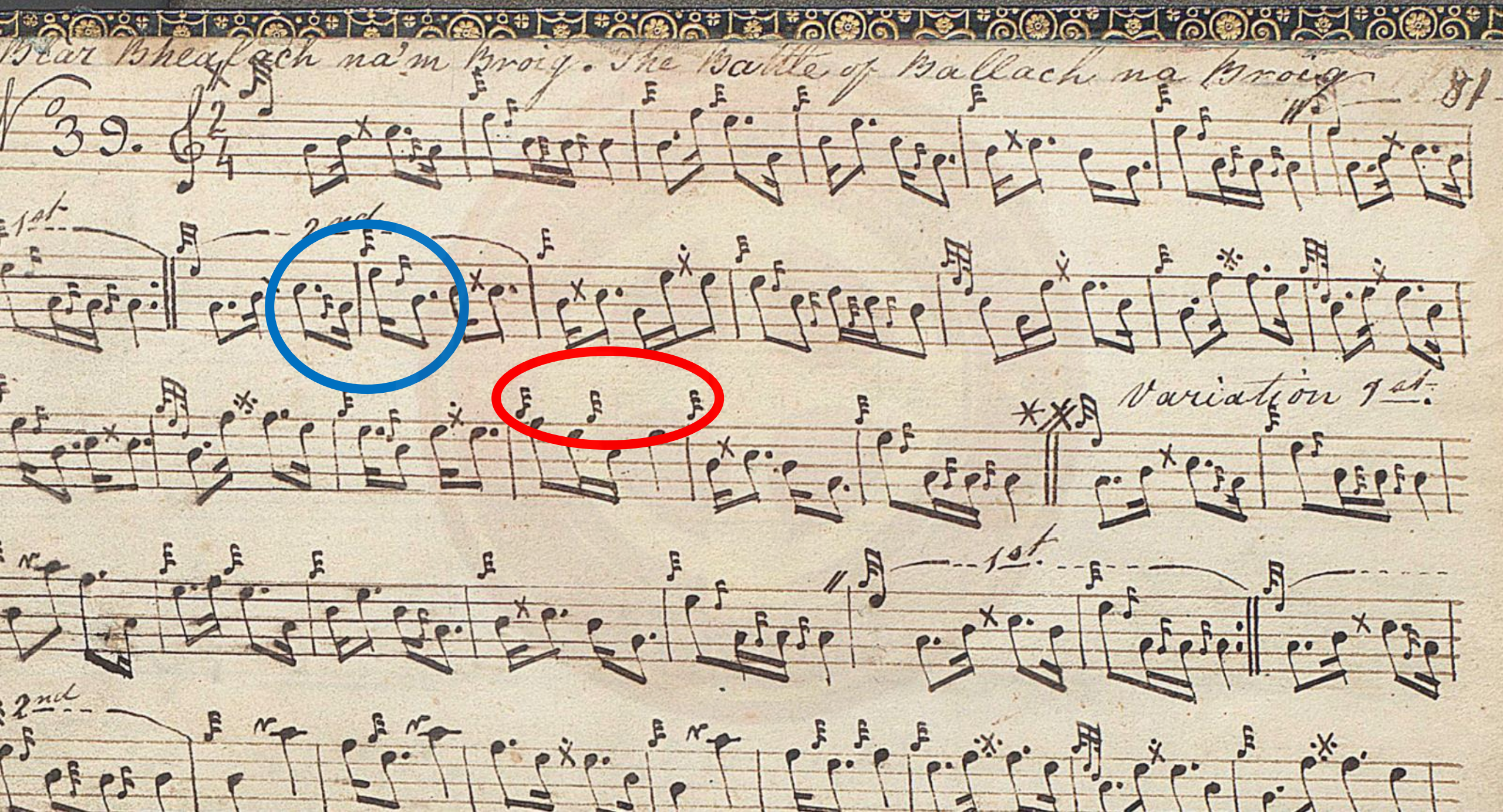
2nd

Variation 1st

1st

2nd

Dear Sheafach na'm Broig. The Battle of Ballach na Broig 81

39. 

1st

2nd

Variation 1st.

1st

2nd

I. URLAR.	1st time	2nd time
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Line 1st

2nd

The second staff continues the melodic line. It features a variety of ornaments, including trills (tr), mordents, and grace notes. Three specific eighth-note pairs are circled in red, indicating the focus of the exercise. The notation includes various rhythmic values and accidentals, such as flats and naturals.

3rd

The third part of the exercise is written on a single staff in treble clef with a key signature of one flat. It begins with a trill (tr) on a quarter note, followed by a series of eighth and sixteenth notes. The melody concludes with a wavy line (w) above the final note.

II. VAR. I.	
1st time	2nd time

Line 1st

2nd



3rd



III. TAORLUATH. V. CRUNLUATH. 1st time 2nd time

Line 1st

Dear Sheafach na'm Broig. The Battle of Ballach na Broig 81

39. 

1st 

2nd 

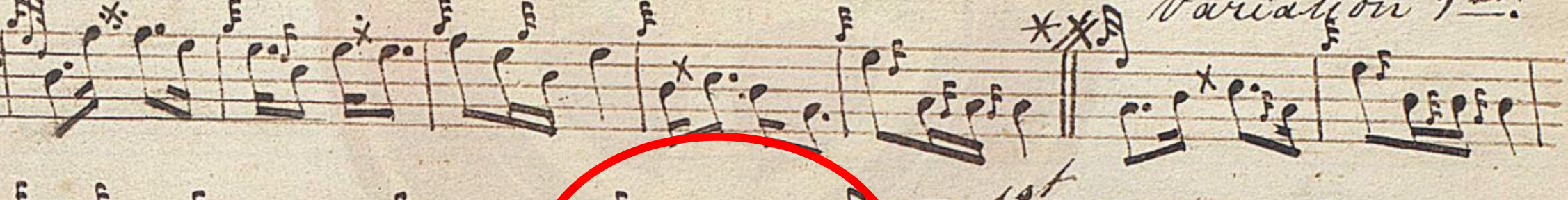
Variation 1st 

2nd 

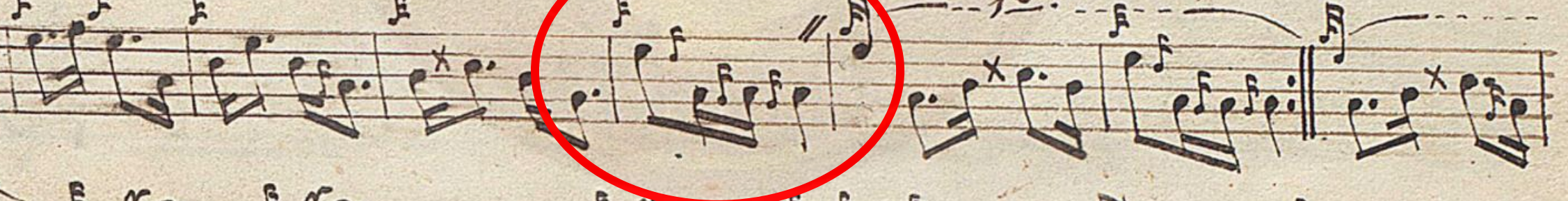
Dear Sheafach na'm Broig. The Battle of Ballach na Broig 81

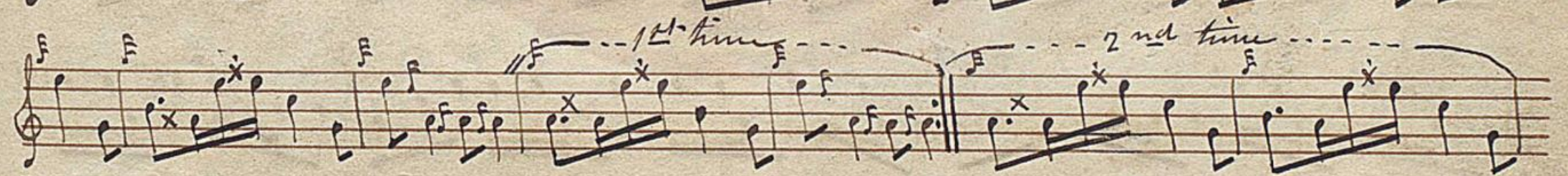
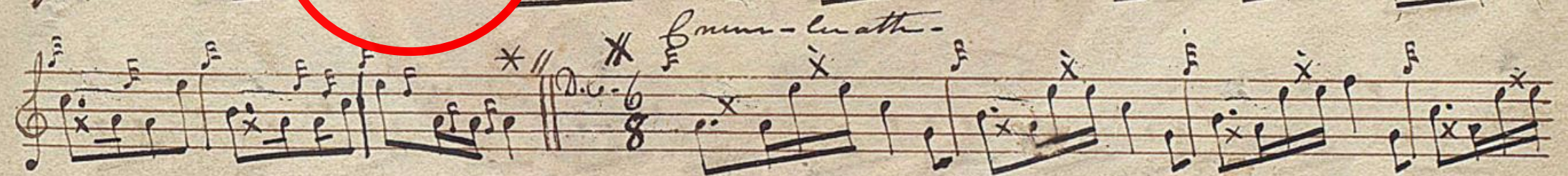
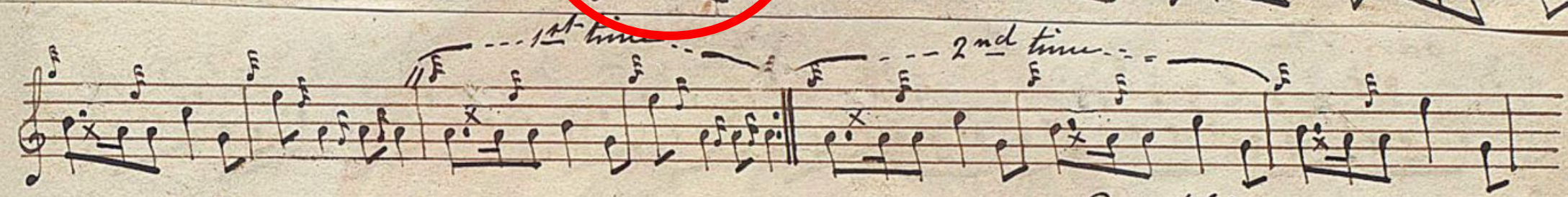
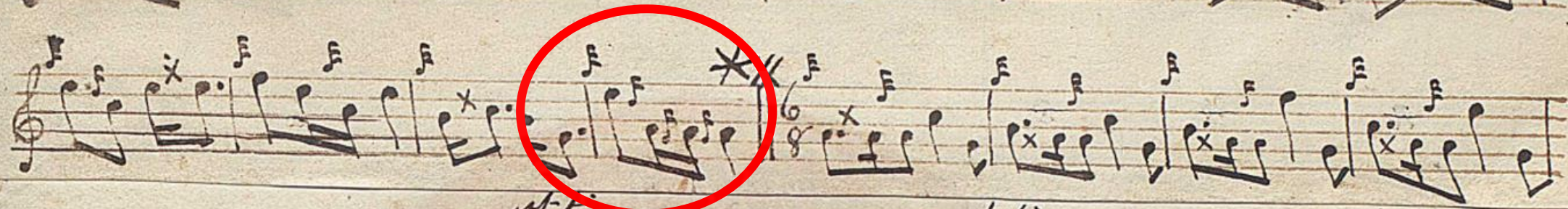
39. 

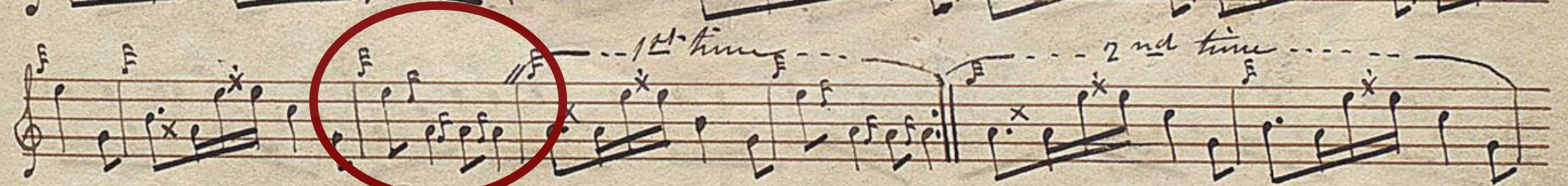
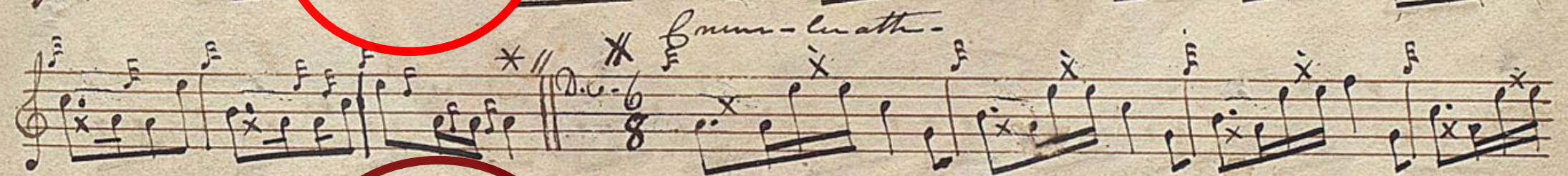
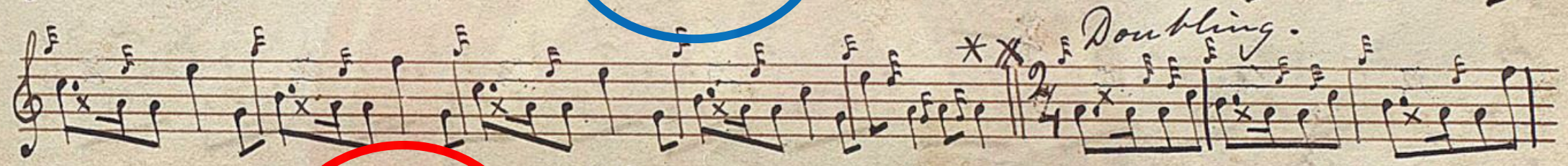
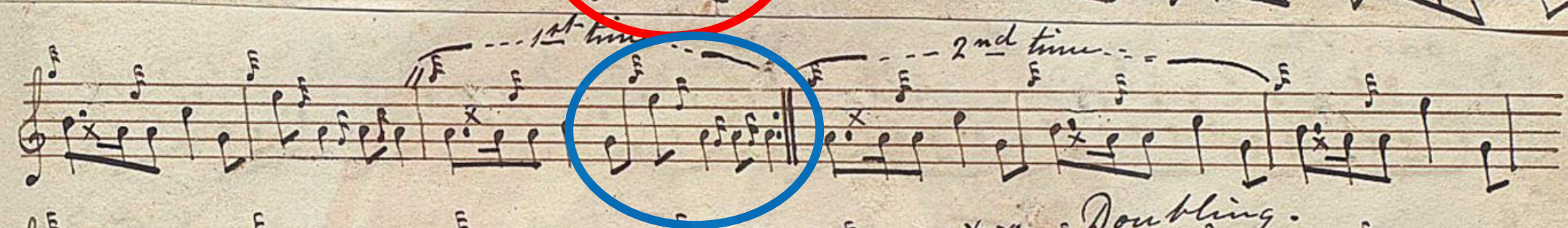
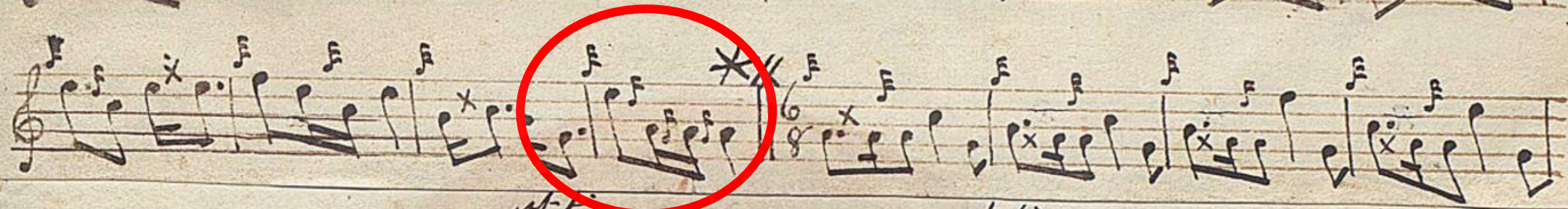
1st 2nd 

Variation 1st 



2nd 

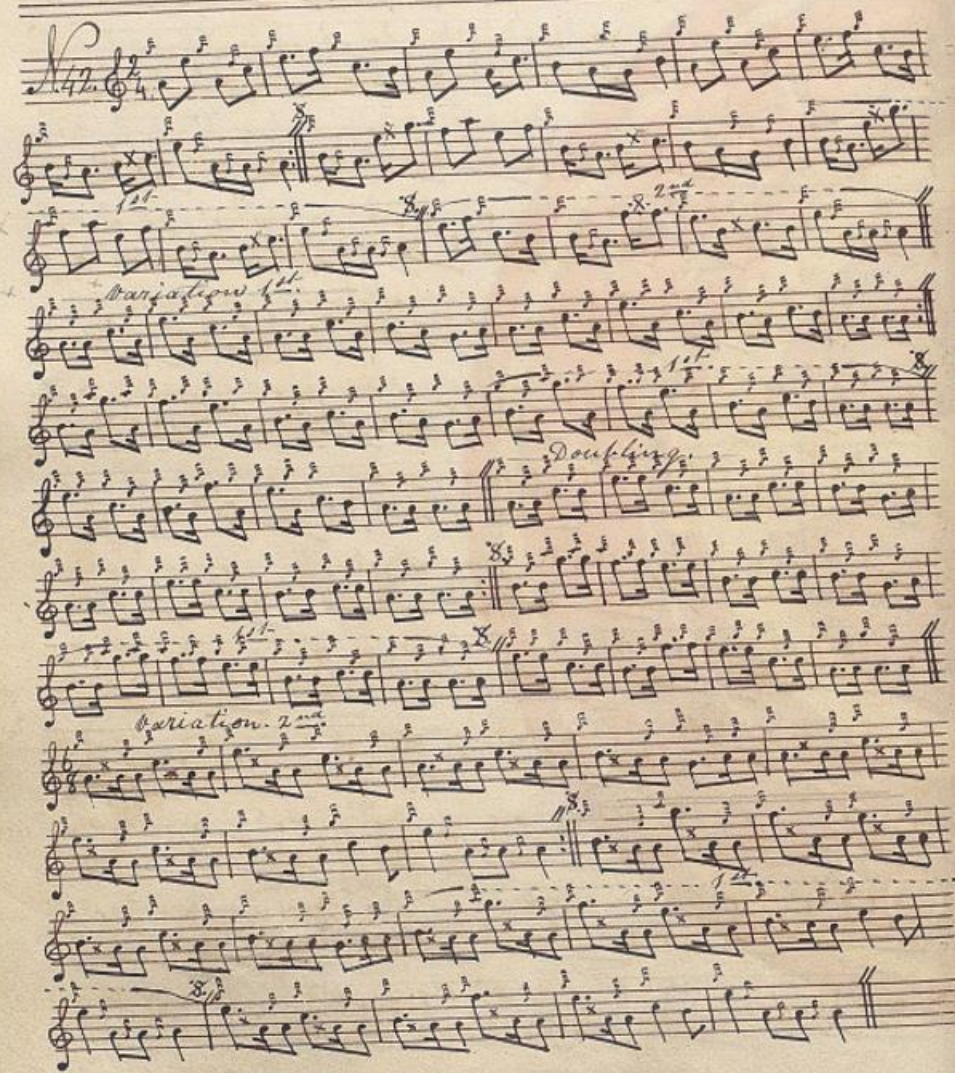




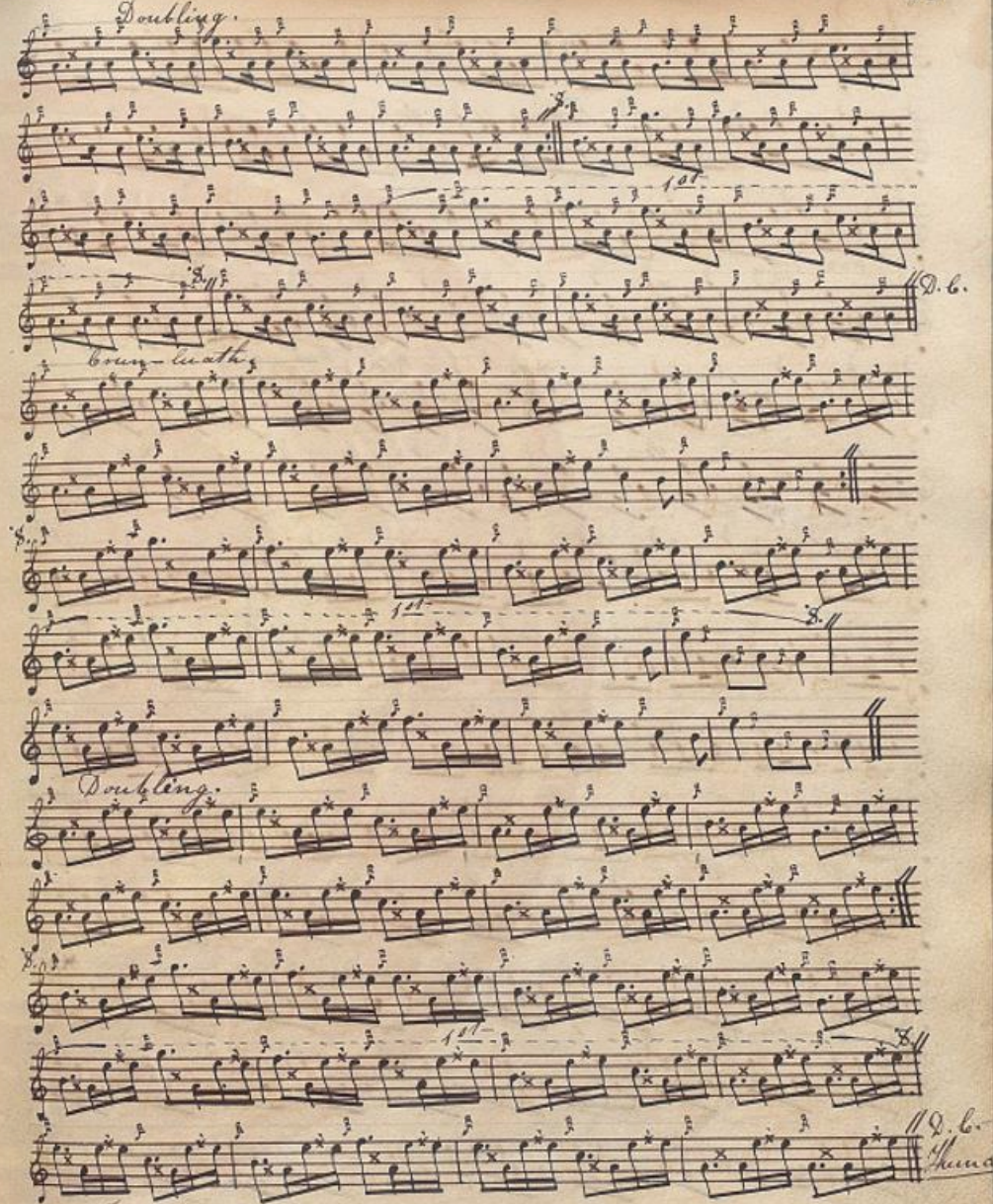
Composed By

John Mac Kay Senr
1855

1835



Doubling.



brun-leath

1st

Doubling.

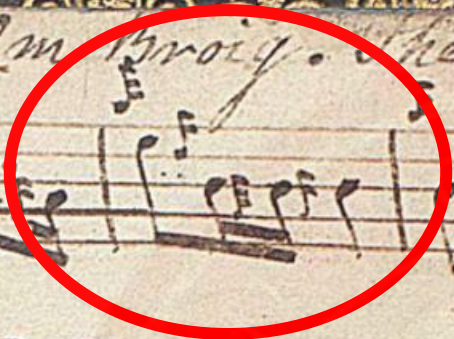
D. C.

The image shows a page of handwritten musical notation on ten staves. The notation is in a historical style, featuring various note values, rests, and accidentals. The first staff begins with a treble clef and a key signature of one flat. The second staff also has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a treble clef and a key signature of one flat. The ninth staff has a treble clef and a key signature of one flat. The tenth staff has a treble clef and a key signature of one flat. A red circle highlights a section of the sixth staff. The word 'brun-leath' is written above the second staff. The word '1st' is written above the fifth staff. The word 'Doubling.' is written above the eighth staff. The word 'D. C.' is written at the end of the first staff.

hiharin

- ▶ variation in timing shown by
- ▶ Angus MacKay
- ▶ Donald MacDonald
- ▶ Peter Reid
- ▶ John Smith
- ▶ General Thomason
- ▶ HSLMS [MacArthur/MacGregor manuscript]

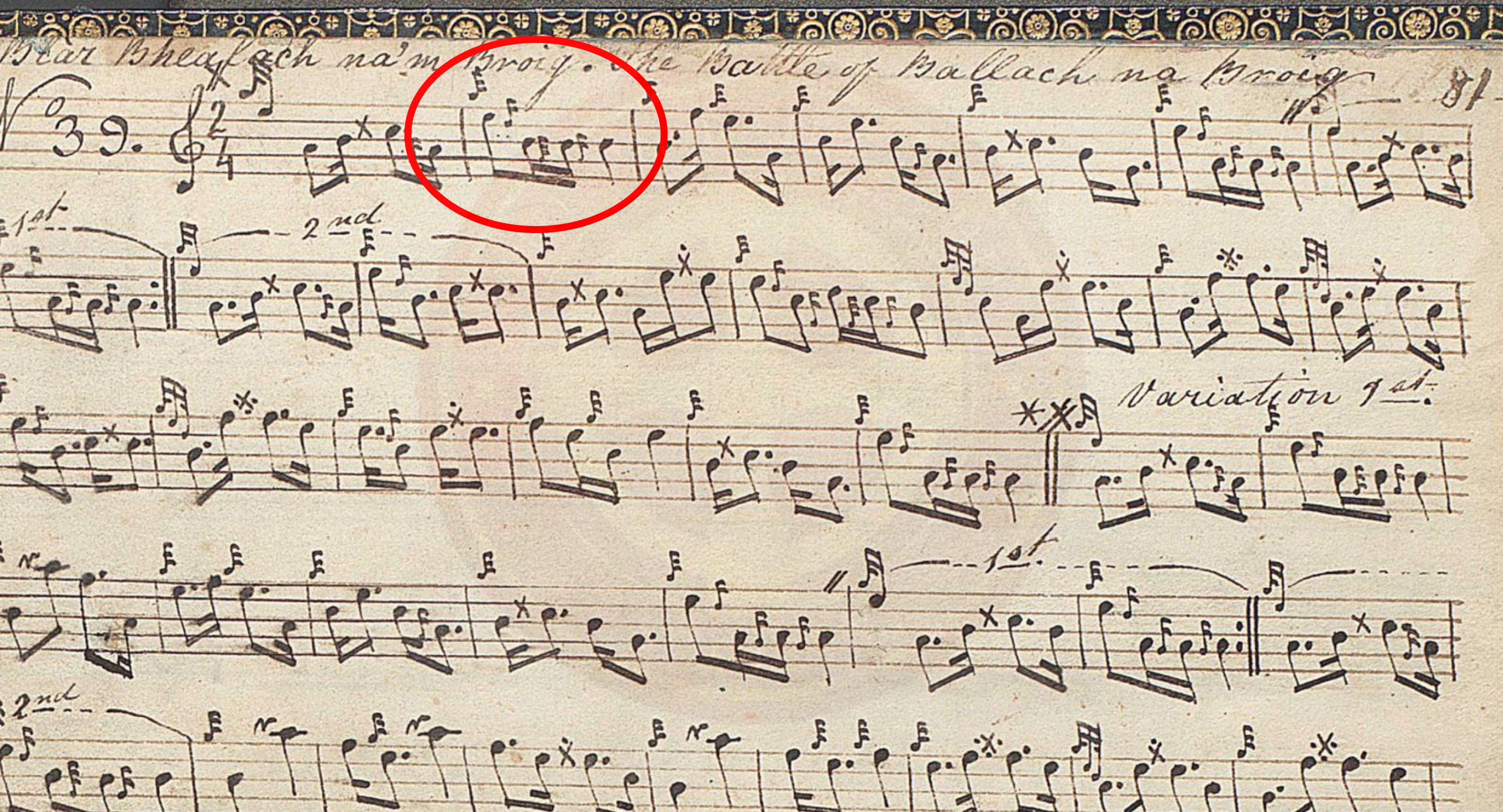
Dear Sheafach na'm Broig. The Battle of Ballach na Broig 81

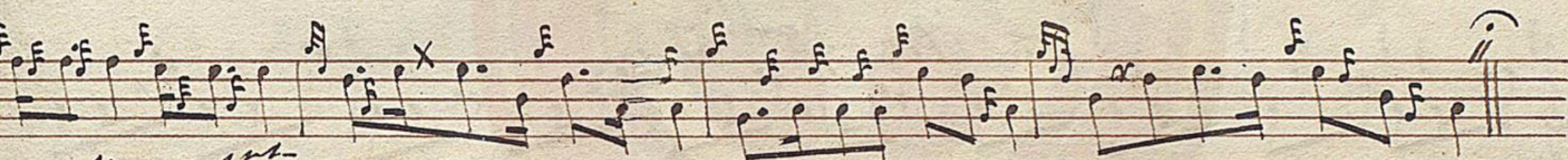
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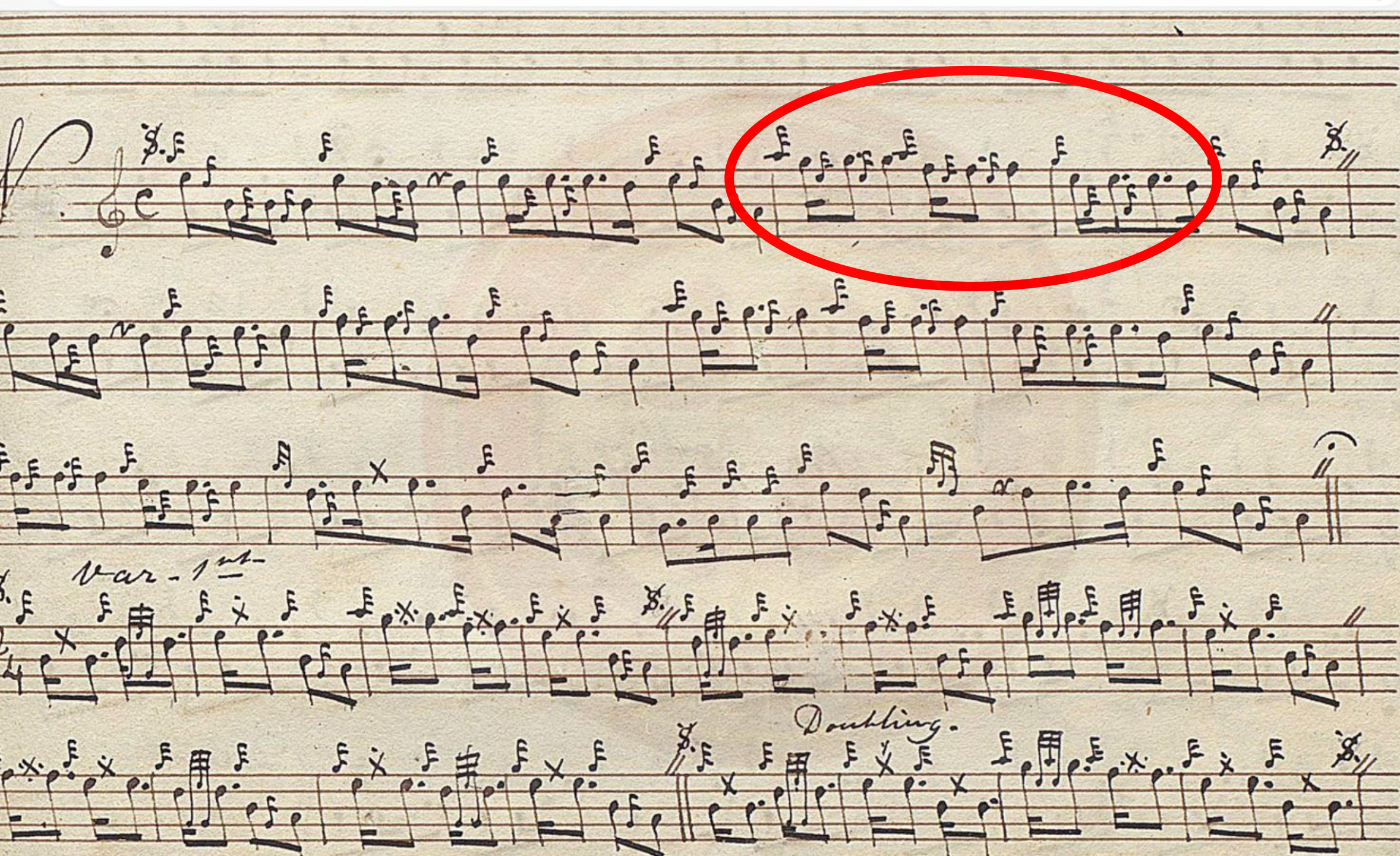
1st 2nd

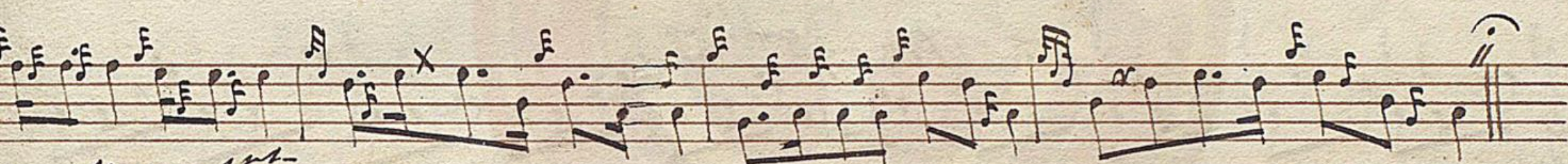
Variation 1st

2nd









SUIHEL SHEMES

Lament

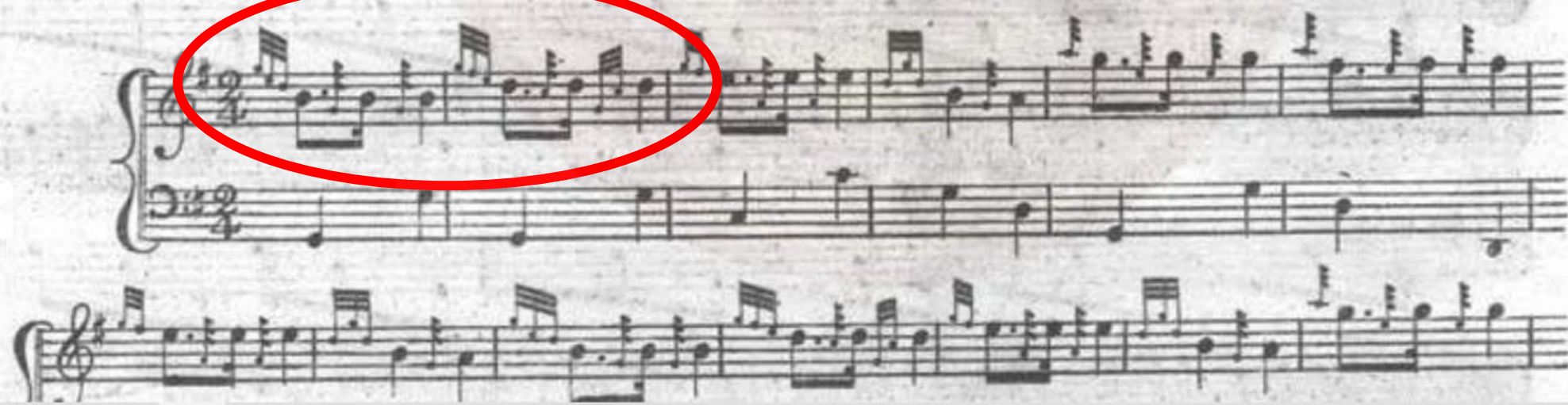
FOR

KING JAMES'

Departure or Flight

IN

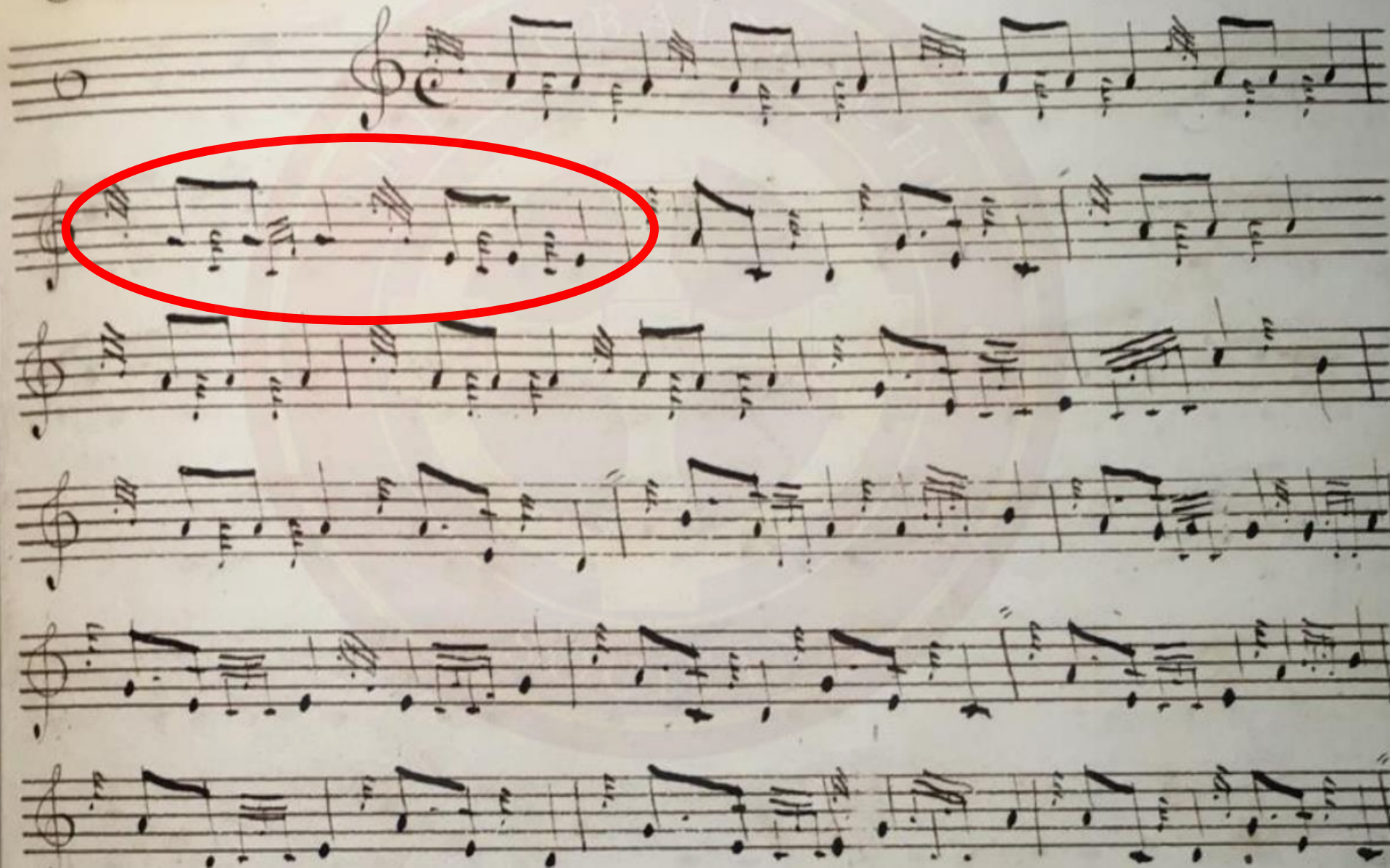
1688.

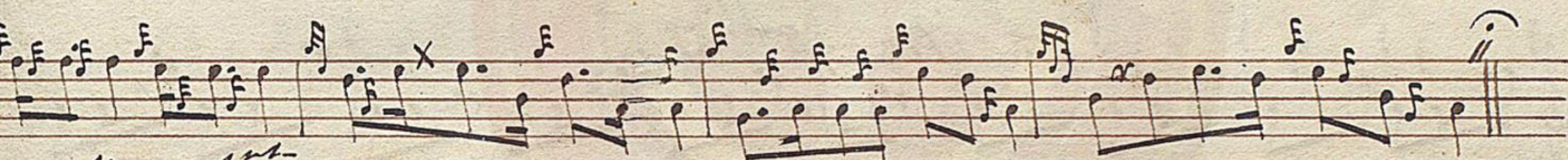


N^o 29

The MacDougal's fathering.

99 53

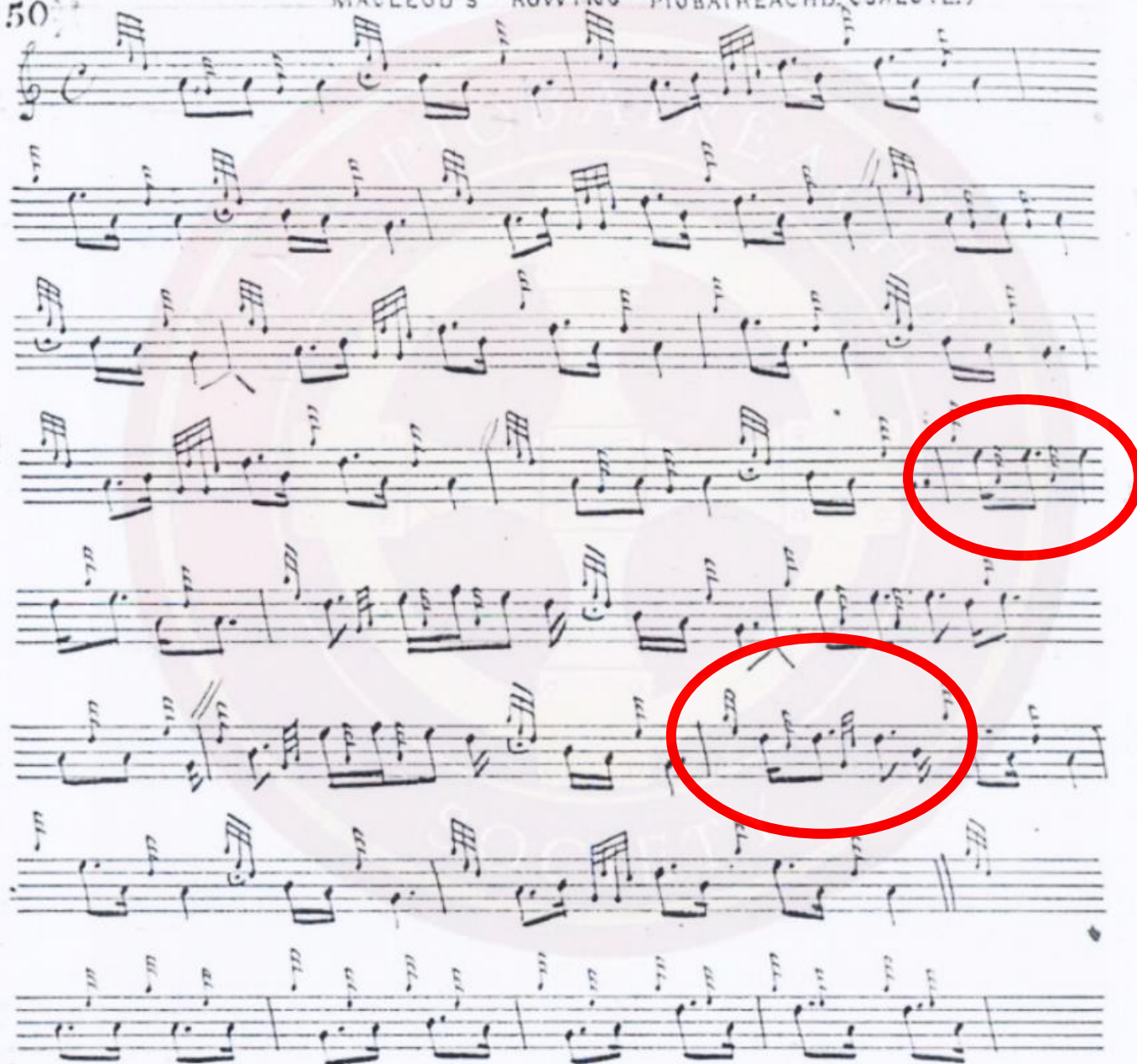


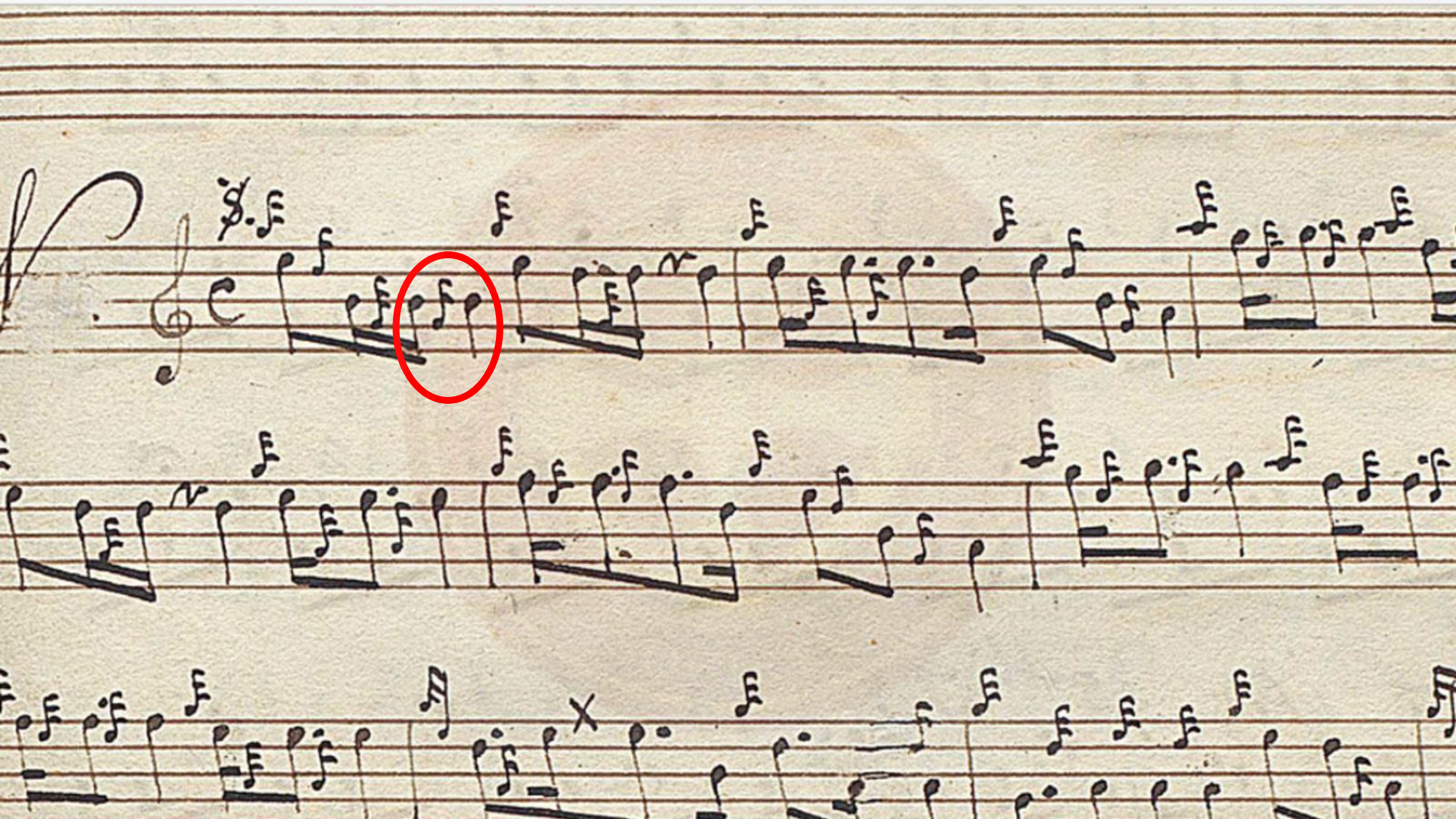


150

MACLEOD'S ROWING PLOBAIREACHD (SALUTE.)

4
2
2
4





RONALD M^C DONALD ESQ^R

of

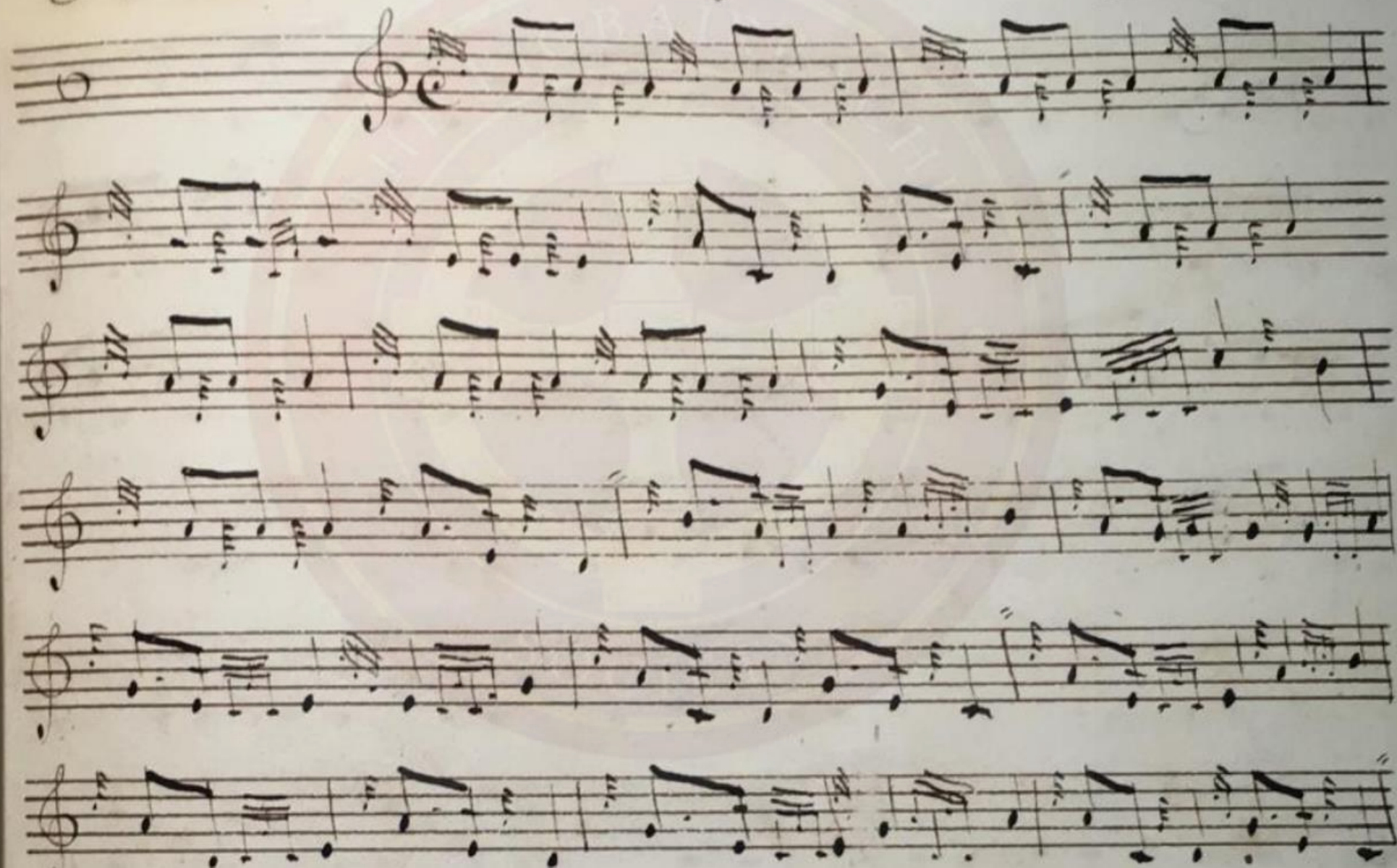
MORAR.



²²
N^o 29

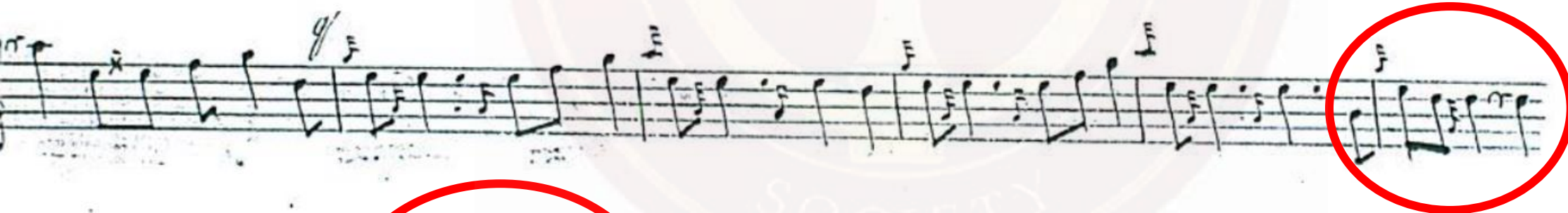
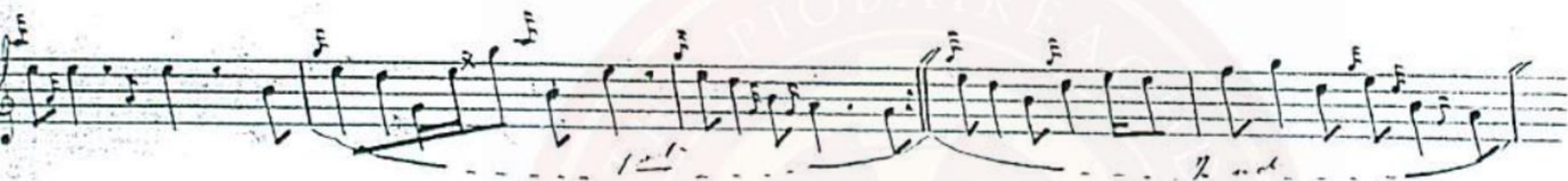
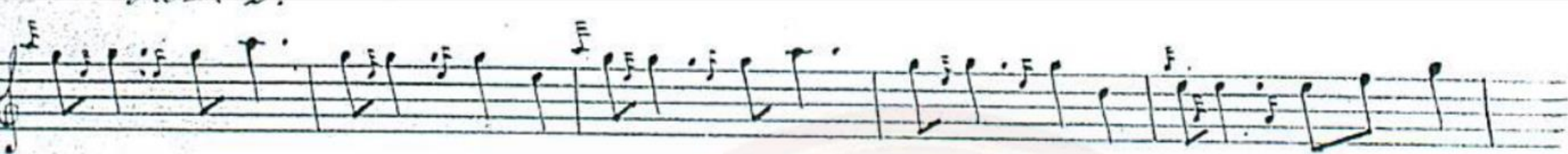
The MacDougal's fathering.

99 53



na et al. J. Mac

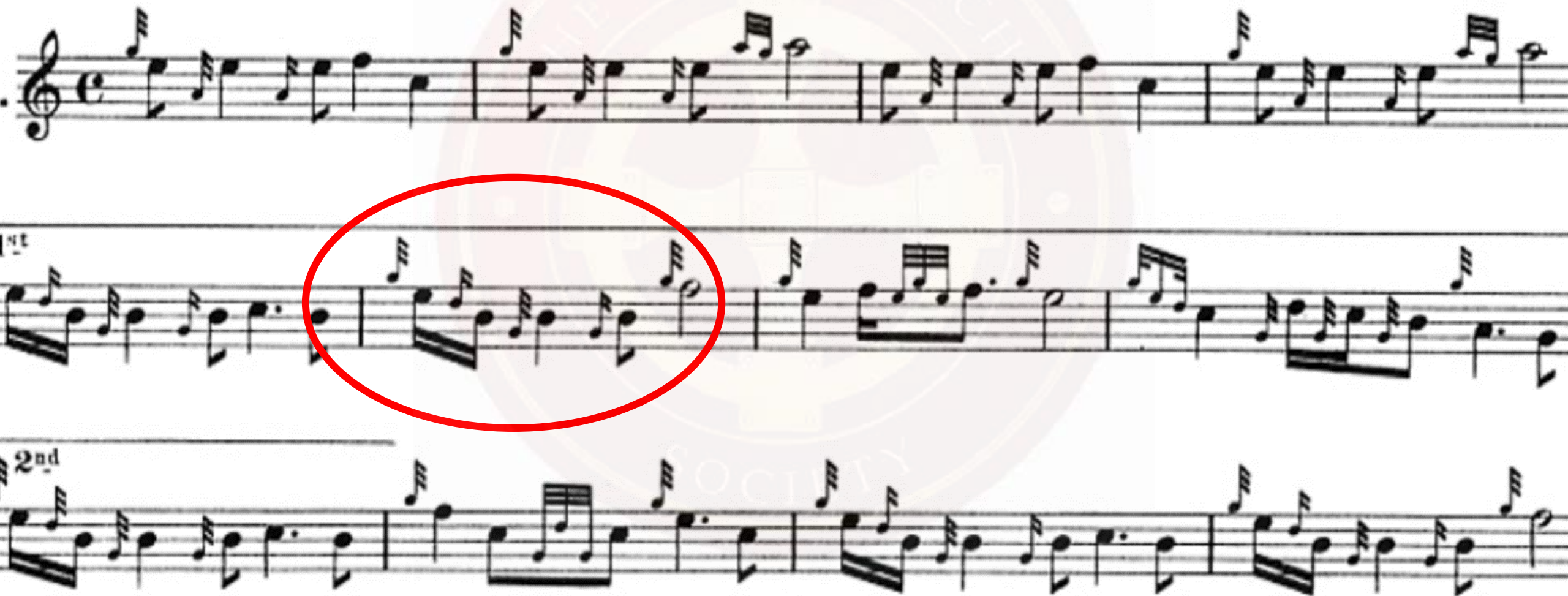
A. R.



Var. 3.

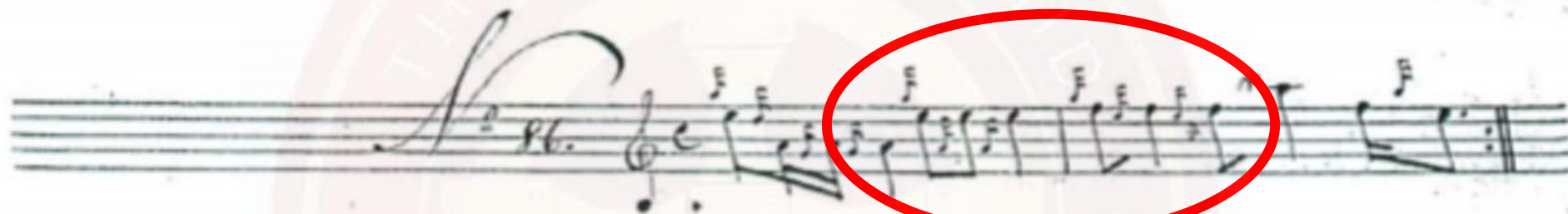
Lord Lovat's Lament.

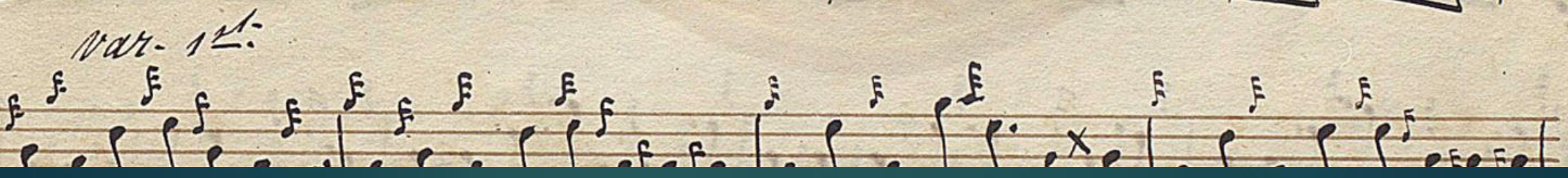
1746.



Cumda Tarla Aintini

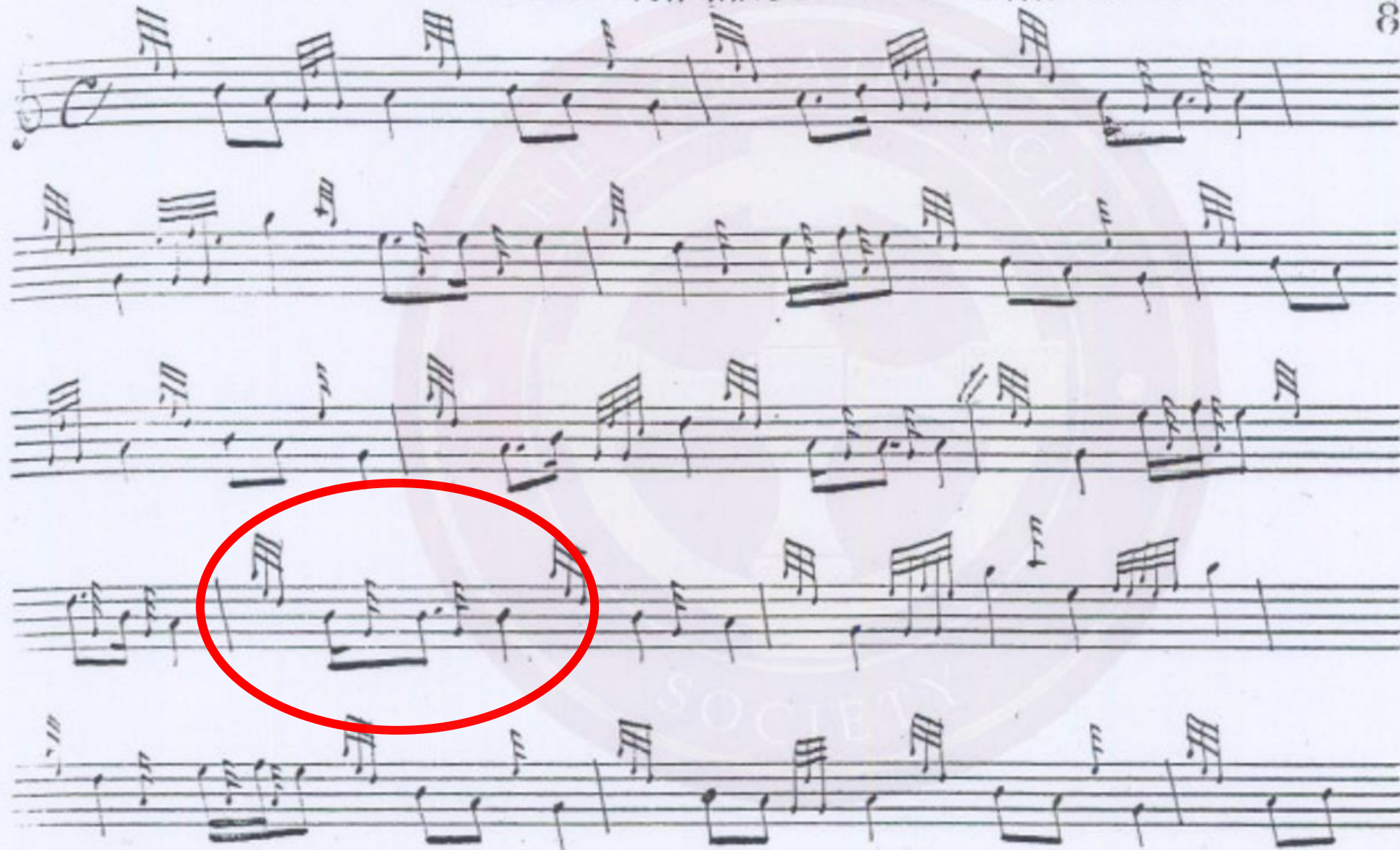
The Earl of Audrum's Lament.





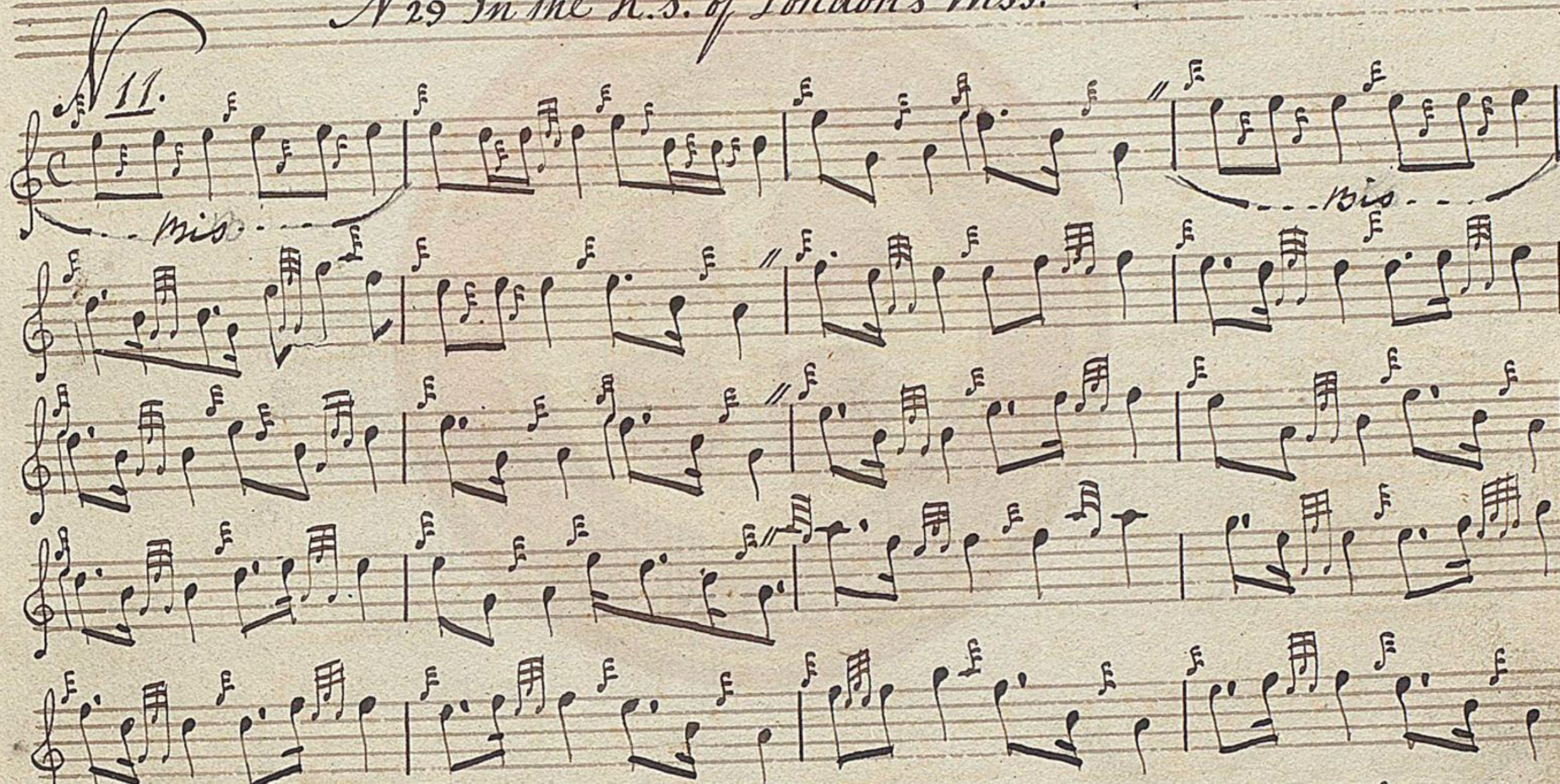
LAMENT FOR MACSUAIN OF 'RQIAC ROAIG.

83



1664

No 29 In the U.S. of London's Mss.





Camerons & PS settings

- ▶ PS Books 1 -3
- ▶ 36 tunes
- ▶ How many settings are sourced from Camerons? 14
- ▶ How many are Angus MacKay settings adapted to Cameron style? 12
- ▶ over 70% of scores are Cameron versions of the tunes

Bior-linn Tighearna Cholla.
The Laird of Ball's Marge.

81

Battle of the Pass of Crieff

Cath Bhealach Chraoibhe

I. Urlar

Line 1

2

3

II. Var. I

1

2 & 3

III. Var. II

1

2 & 3

IV. Dithis (D) & V. Doubling (D')

1

2 & 3

VI. Dithis Trebling.

1

2 & 3

VII. Taorluath (T) & VIII. Doubling (T')

1

2 & 3

X. Crunluath (C) & XI. Doubling (C')

1

2 & 3

IX. Taorluath Trebling, XII. Crunluath Trebling & XIII. a mach (C)

1

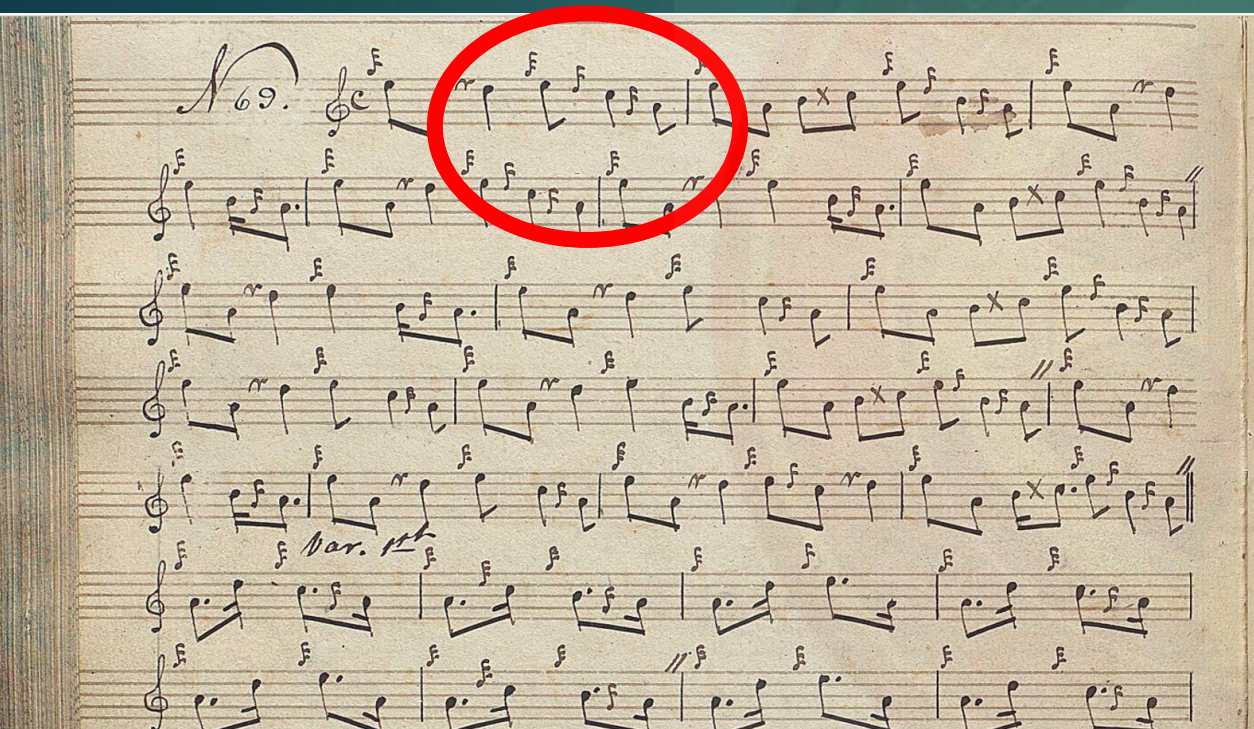
2 & 3

Abbreviations used

Written.

Played.

Battle of Strome



Battle of Strome
(The Battle of the Strome)

I. Urgh

1st 2nd 3rd

II. Var. I.

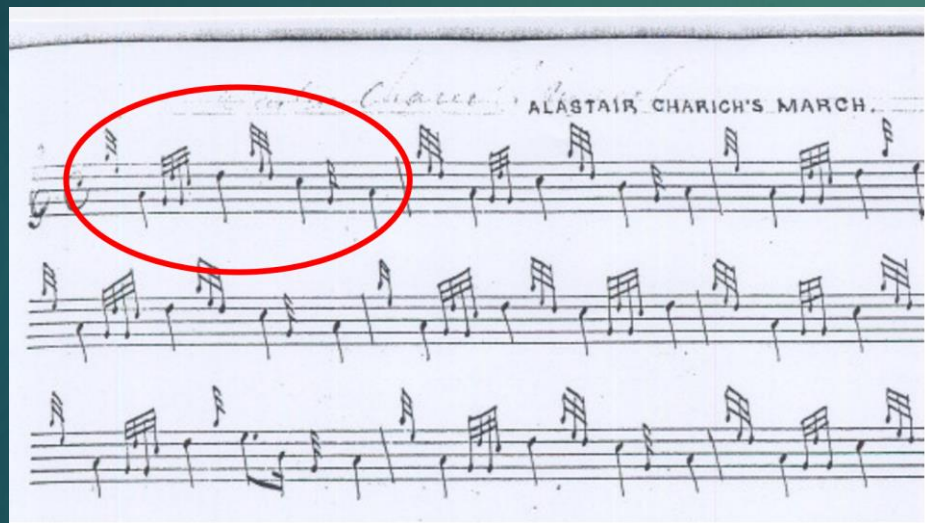
1st 2nd 3rd

III. Var. I. Doubling.

1st 2nd 3rd

Printed musical score for 'The Battle of the Strome'. The score is arranged in three systems. The first system is titled 'I. Urgh' and features three staves labeled '1st', '2nd', and '3rd'. A red circle highlights a specific musical phrase in the first staff. The second system is titled 'II. Var. I.' and also features three staves labeled '1st', '2nd', and '3rd'. The third system is titled 'III. Var. I. Doubling.' and features three staves labeled '1st', '2nd', and '3rd'. The notation includes various note values, rests, and dynamic markings.

Battle of Strome



Battle of Strome
(The Battle of the Strome)

I. Ullar

1st

2nd

3rd

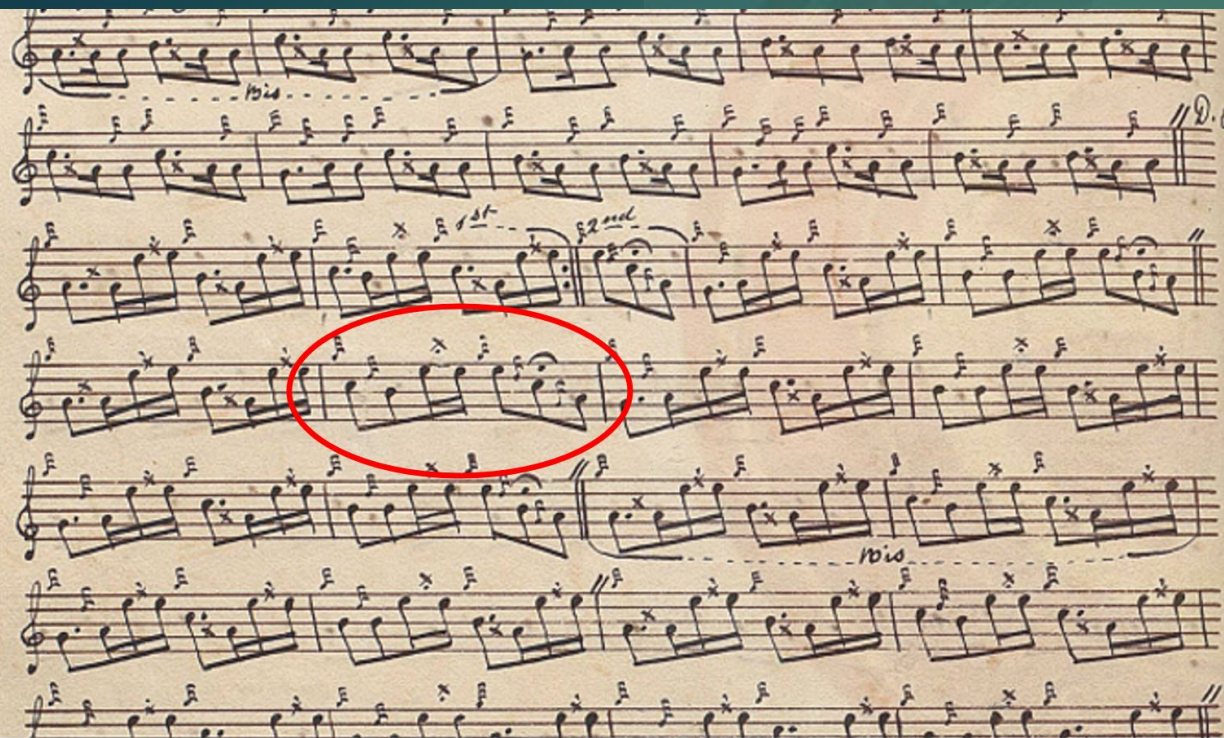
II. Var. I.

III. Var. I. Doub

1st

Printed musical score for "The Battle of the Strome." The score is written on three staves. A red circle highlights a specific measure on the first staff, which contains a complex rhythmic figure consisting of several beamed eighth and sixteenth notes. The score is titled "I. Ullar" and "II. Var. I." and "III. Var. I. Doub".

Laird of Coll's Barge



Printed musical score for "Laird of Coll's Barge". The score is divided into two main sections: "Written." and "Played.".

Written. This section shows the notation as it was written. It includes a key signature of one flat (B-flat) and a time signature of 2/4. The notation includes various notes, rests, and accidentals. A red circle highlights a specific measure in the second staff, which contains a sequence of notes and rests. The word "bis" is written above the first staff, and "bis" is written below the fourth staff.

Played. This section shows the notation as it was played. It includes a key signature of one flat (B-flat) and a time signature of 2/4. The notation includes various notes, rests, and accidentals. A blue circle highlights a specific measure in the second staff, which contains a sequence of notes and rests. The word "bis" is written above the first staff, and "bis" is written below the fourth staff.

Abbreviations used. This section lists the abbreviations used in the score. It includes "T" for Treble, "C" for Cello, and "C'" for Cello (first). The abbreviations are listed as follows:

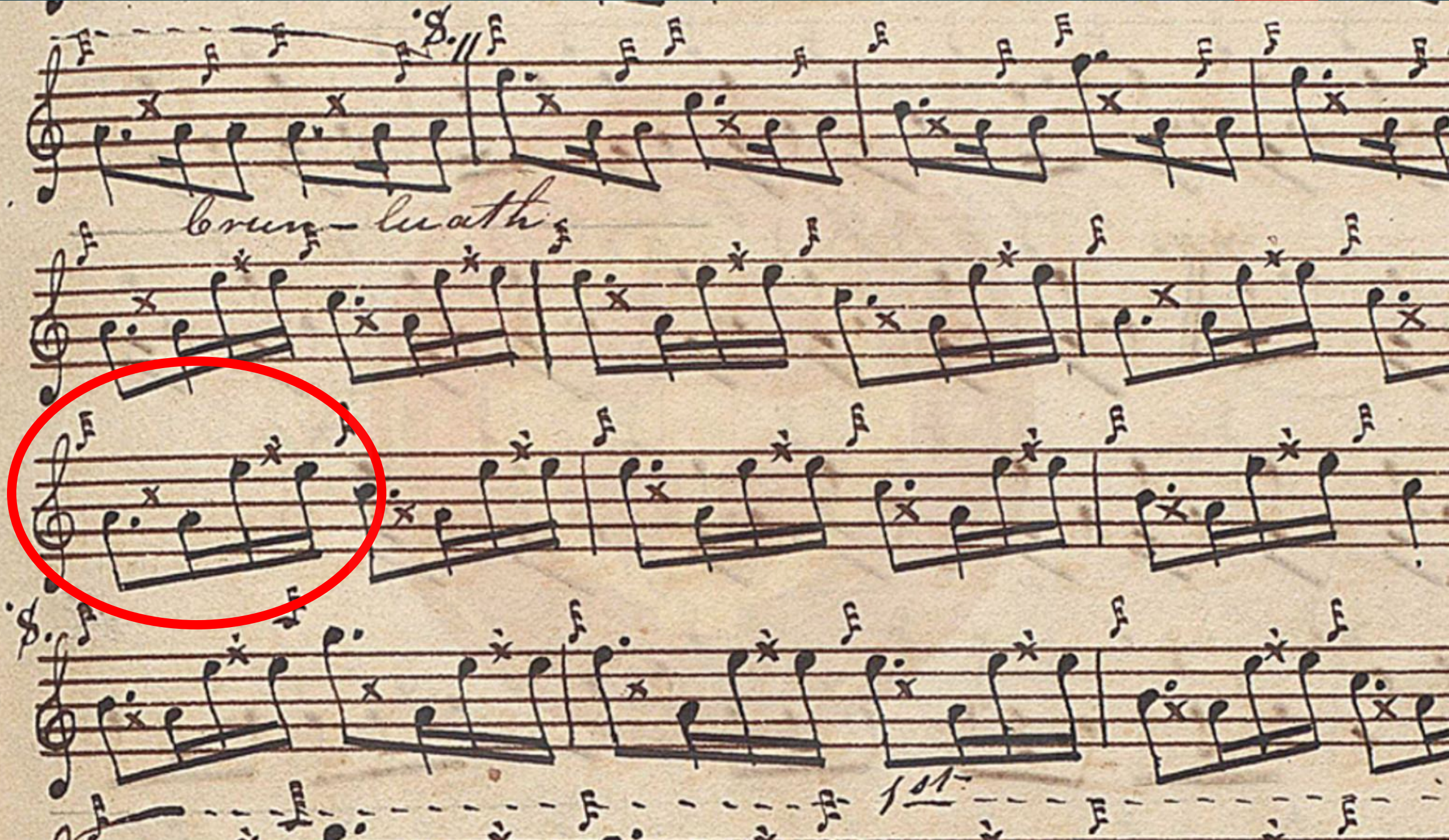
- T T
- C C
- C' C'

ebbling & XIII. a mach (C')

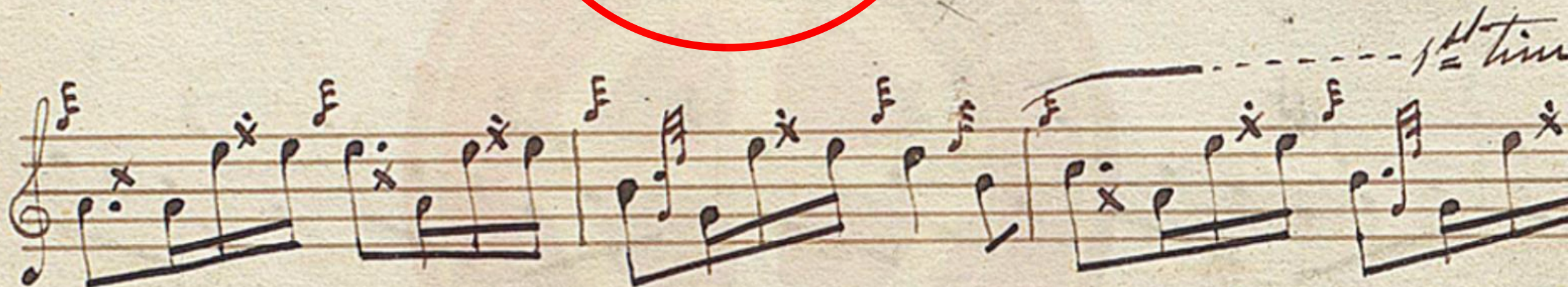
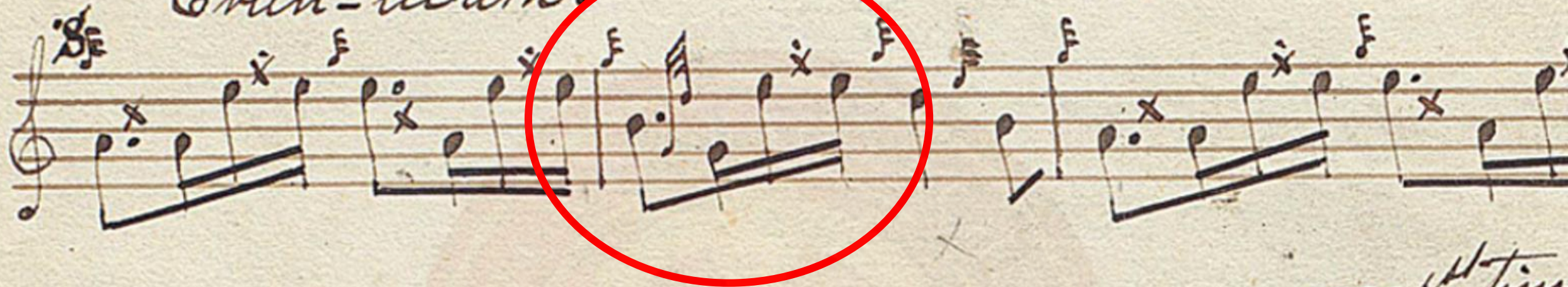
line 2nd only

Musical Legacy MacKays of Raasay





Cruc-luath.



Doubling
- 4 times - *Bis* - 3 times -

Bis *D. C. Thema.*

breu. l'atth. *1st time* *2nd*

Bis

Doubling
- 4 times - *Bis* - 3 times -

Al Fine. *Bis* *D. C. Thema* *at* *al Fine*

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key annotations and markings include:

- Top Staff:** "Doubling" written above the staff.
- Second Staff:** "4 times" written below the staff.
- Third Staff:** A red oval highlights a section of the music. To the right of the oval, "D. C. Thema." is written.
- Fourth Staff:** "Cresc. - lu. att." is written above the staff. Below the staff, "1st time" and "2nd" are written.
- Fifth Staff:** "Doubling" is written above the staff. Below the staff, "4 times" is written.
- Sixth Staff:** "D. C. Thema. at Time" is written at the end of the staff.

The manuscript shows signs of age, including yellowing and some ink bleed-through from the reverse side.

Doubling
- 4 times -

Bis

Bis

3 times

Bis

D. C. Thema.

breu. l'atth.

1st time

2nd

Bis

Doubling
- 4 times -

Bis

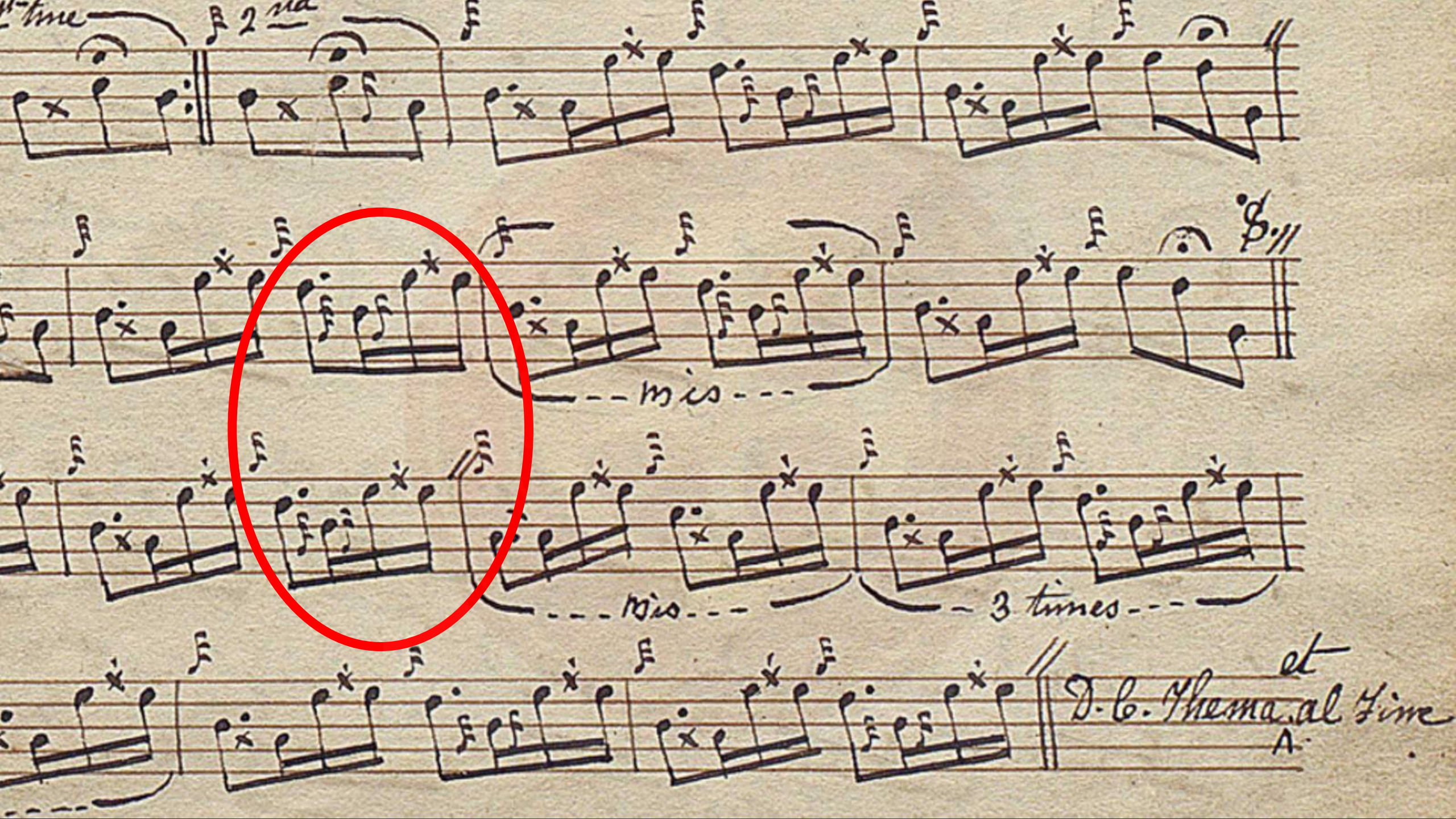
3 times

Al Fine.

Bis

D. C. Thema. at 4th time

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and accidentals. A red circle highlights a specific section of the second staff. The text "mis" is written below the second staff, and "3 times" is written below the third staff. The title "D. G. Thema al Time" is written at the bottom right, with "et" above it.



Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and accidentals. A red circle highlights a specific section of the second staff. The text "mis" is written below the second staff, and "3 times" is written below the third staff. The title "D. G. Thema al Time" is written at the bottom right, with "et" above it.

MacArthur, MacDonald, MacKay

- ▶ MacArthurs were HSL pipers
- ▶ HSL commissioned the MacArthur/MacGregor MS
- ▶ Donald MacDonald won the Edinburgh competition
- ▶ and a large prize for his piobaireachd scores
- ▶ John MacKay and his sons & pupils were competition winners
- ▶ Angus MacKay's scores were admired by HSL

MacArthur, MacDonald, MacKay Crunluath a mach

- ▶ MacArthur - whenever possible
- ▶ Donald MacDonald often
- ▶ Angus MacKay occasionally
 - ▶ Lament for the Laird of Islay
- ▶ not shown in tunes composed by John MacKay Snr
- ▶ Joseph MacDonald does not even mention
- ▶ Eliza Ross?!

Tune	Number in MS	second N series	MS V2 page numbe	2nd page series	no. of staves
Welcome Johnny Back Again	N1			1	12
Battle of Glenshiel	N2			3	12
Lament for MacDonald's Tutor	N3			5	12
The Praise for Marion	N4			8	12
Lament for John Kear	N5			11	12
Mrs MacLeod of Tallisker's Salute	N6			13	12
Lament for the Little Supper	N7			16	12
Hen's March o'er the Midden	N8			18	12
We will take the Highway	N9			19	12
Crunluath Tune	N10			21	12
Retreat of the Lowland Captain	N11			23	12
The Red Ribband	N12			25	12
Finlay's Lament	N13			27	12
I am proud to play a pipe	N14			29	12
The Frisky Courtier	N15			31	12
Old Woman's Lullaby in the Mountain	N16			33	12
MacDuff's Gathering	N17			34	12
The MacPhersons Gathering	N18			36	12
Cluny MacPherson's Salute	N19			39	12
Ewin of the Battles	N20			41	12
Borlum's Salute	N21			43	12
The Sutherlands Gathering	N22			45	12
Hector Roy MacLean's Lament	none			48	12
MacLeod of Tallisker's Salute	N24			49	12
The MacKay's March	N25			50	12
MacSwan of Roaig's Lament	N26			53	12
The Park Pibroch	N27			56	12
A Gathering	N28			59	12
Young Nails Salute	N29			61	12
Nameless PSN303	N30			63	12
The Rout of Glenfruin	N31			65	1 14
Katherine's Salute	N32			67	3 14
Lament for Colin Roy MacKenzie	N33			69	5 14
The Desperate Battle	N34			72	14
Sir James MacDonald of the Isles Lament	N35			73	9 14
Laird of Contullich's Lament	N36			74	14
Parading of the MacDonalds	N37			77	13 14
John Garve MacLean of Coll's Lament	N38			79	15 14
Battle of Bealach nam Brog	N39			81	obscured 14
The Battle of Athole		obliterated		82	14
King James's Lament		obliterated		83 719	14
Weighing from Land		altered to N2		obliterated	14
Lament for the Union		none plus leaf N5		86	22 14
Rout of the MacPhies		altered to N4		89	25 14
You are drunk you've drunk the Wallet		N5		91 727	14
Dispraise of MacLeod		N16		92	14
The Gathering of the Clans		N17		93	29 14
Donald MacDonnell of Laggan's Lament	NX8?	N8		94 730	14
Blind Piper's Obstinacy	NX9?	N9		95 731	14
MacDonald of Kinlochmoidart's Lament	NX0	N0		97	obliterated 14
Little Finger pibroch	NX1	N1		99	35 14
The Waking of the Bridegroom		N22		101	37 14
The MacLeans Gathering		N23		102 X	14
The MacDonalds are Simple		N24		103 X9	14
Battle of Sherriffmoor		N25		105	41 14
Lady Margaret MacDonald's Salute		N26		107	43 14
MacLeod of Gesto's Salute		N27		109	45 14
Nameless PSN033		N28		111	14
The Sauntering		N29		112	48 14
A Bhìel Bhraonach an't ainach		N30		113	obliterated 14
Leaving Kintyre		N31		114	obliterated 14
Frazer's Lament		N32		115	second page 52 14
Nameless PSN312		N33		117	53 14
MacDonald's Salute		N34		119	55 14
Nameless		N35		120	14
Nameless		N36		121	57 14
Nameless		N37		122	14
Abercairney's Lament		N38		123	59 14
Lord Breadalbane's Lament?		N39		124	60 14
A Salute		N40		126 X2	14
Nameless		N41		128	64 14

Tune	Number in MS	second N series	MS V2 page number	2nd page series	no. of staves
Welcome Johnny Back Again	N1		1		12
Battle of Glenshiel	N2		3		12
Lament for MacDonald's Tutor	N3		5		12
The Praise for Marion	N4		8		12
Lament for John Kear	N5		11		12
Mrs MacLeod of Tallisker's Salute	N6		13		12
Lament for the Little Supper	N7		16		12
Hen's March o'er the Midden	N8		18		12
We will take the Highway	N9		19		12
Crunluath Tune	N10		21		12
Retreat of the Lowland Captain	N11		23		12
The Red Ribband	N12		25		12
Finlay's Lament	N13		27		12
I am proud to play a pipe	N14		29		12
The Frisky Courtier	N15		31		12
Old Woman's Lullaby in the Mountain	N16		33		12
MacDuff's Gathering	N17		34		12
The MacPhersons Gathering	N18		36		12
Cluny MacPherson's Salute	N19		39		12
Ewin of the Battles	N20		41		12
Borlum's Salute	N21		43		12
The Sutherlands Gathering	N22		45		12
Hector Roy MacLean's Lament	none		48		12
MacLeod of Tallisker's Salute	N24		49		12
The MacKay's March	N25		50		12
MacSwan of Roaig's Lament	N26		53		12
The Park Pibroch	N27		56		12
A Gathering	N28		59		12
Young Neils Salute	N29		61		12
Nameless PSN303	N30		63		12

MacLeod of Tallisker's Salute	N24		49		12
The MacKay's March	N25		50		12
MacSwan of Roaig's Lament	N26		53		12
The Park Pibroch	N27		56		12
A Gathering	N28		59		12
Young Neils Salute	N29		61		12
Nameless PSN303	N30		63		12
The Rout of Glenfruin	N31		65	1	14
Katherine's Salute	N32		67	3	14
Lament for Colin Roy MacKenzie	N33		69	5	14
The Desperate Battle	N34		72		14
Sir James MacDonald of the Isles Lament	N35		73	9	14
Laird of Contullich's Lament	N36		74		14
Parading of the MacDonalds	N37		77	13	14
John Garve MacLean of Coll's Lament	N38		79	15	14
Battle of Bealach nam Brog	N39		81	obscured	14
The Battle of Athole		obliterated	82		14
King James's Lament		obliterated	83	?19	14
Weighing from Land		altered to N2		obliterated	14
Lament for the Union		none plus leaf N3	86	22	14
Rout of the MacPhies		altered to N4	89	25	14
You are drunk you've drunk the Wallet		N5	91	?27	14
Dispraise of MacLeod		N16	92		14



*
Ruaid air blann a Phie

25
89

The Rout of the Mac Phies



Name this 2023 Set Tune!

