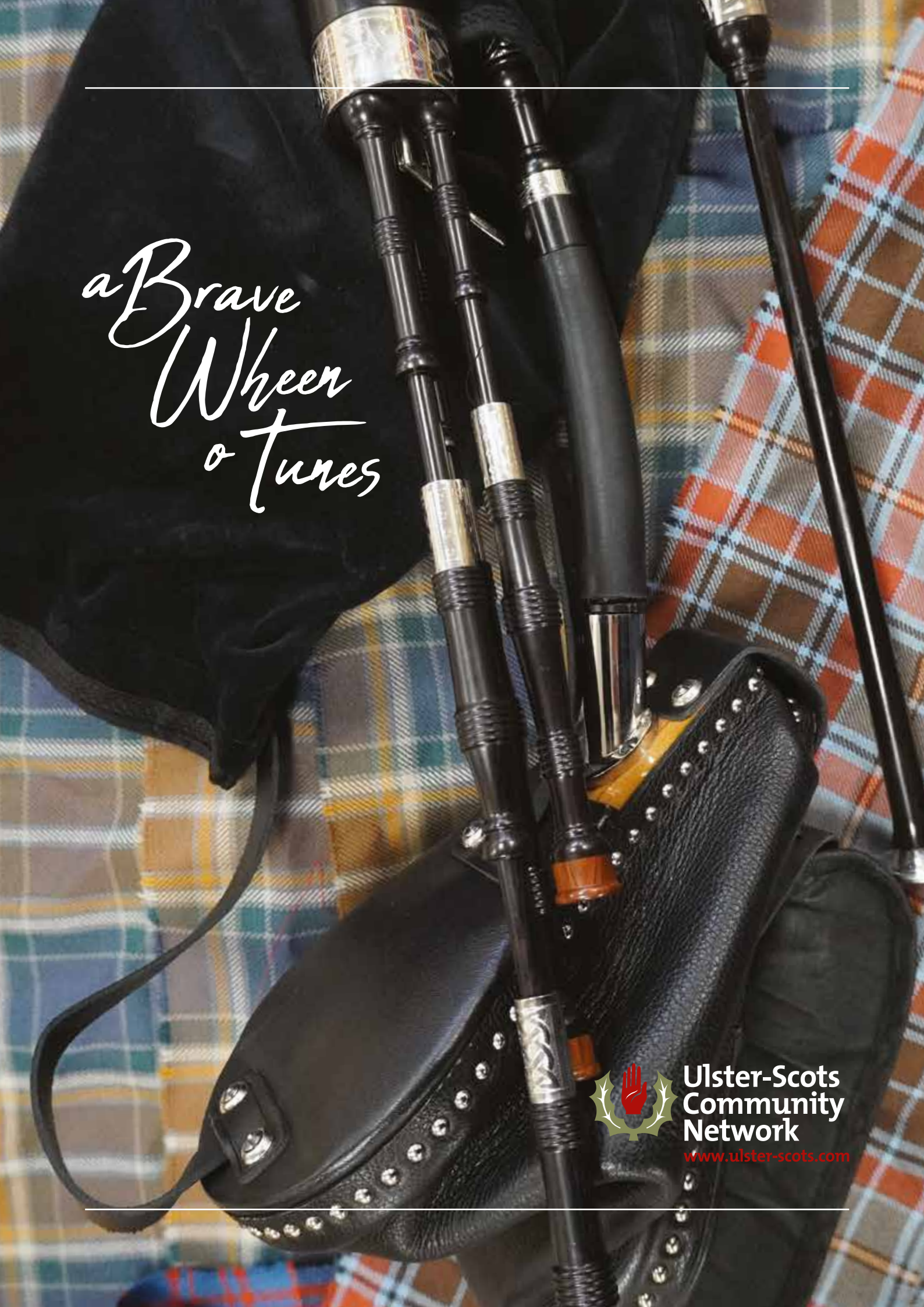
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An Roinn Gnóthaí Eachtracha
Department of Foreign Affairs

Disclaimer

This book has been compiled for use as a free educational resource for pipers and other musicians. Most of the tunes contained within are older traditional tunes, some with origins lost in the mists of time. We have sought to attribute tunes to their original composers where possible and have included their details within the tune histories where we have been able to source them. If we have missed out an attribution that should be there, we will ensure that all future editions of the book will correct this oversight. All copyright remains with the composers.

The melodies in this collection have been arranged primarily for the Scottish Smallpipes which usually have a nine-note range. In some of the tunes, particularly those in the key of A Minor, pipers can apply tape to their chanters to play F and C naturals if the music so dictates. Many of the tunes listed in the key of A Major may actually be in the key of A Mixolydian when played on the smallpipes, with G naturals rather than G sharps. This is something for accompanying musicians on other instruments to keep in mind.

The guitar chords provided are only suggested as a starting point and are in no way definitive.

When accompanying Highland bagpipes rather than smallpipes, guitarists should apply a Capo at the first fret.

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Foreword from Department of Foreign Affairs

Musicians from both north and south are some of the best known in the world today and indeed music remains one of the most tangible and vibrant forms of culture practiced on the island of Ireland. The harps which feature on the coats of arms of both Ireland and the United Kingdom speak to how central music has always been to identity and culture on this island, a part of everyday life which is shared across communities and traditions.

The Ulster-Scots tradition, a product of a historical and ongoing relationship with Scotland, is an integral part of a rich cultural inheritance in which we all share. Musicians from both the Ulster-Scots and Irish traditions have long dipped into an often common repertoire of music and melodies of diverse origins, keeping alive and building upon the traditions which have been handed down to them. The Department of Foreign Affairs is delighted to have the opportunity to support initiatives like this through its Reconciliation Fund and we congratulate the Ulster-Scots Community Network and everyone involved for bringing it to fruition.

We hope that this book is enjoyed by musicians and listeners alike from all backgrounds to ensure that Ulster-Scots and Irish traditional music remain a vibrant and influential part of the musical life that is such an important part of the diverse culture of our island.

Irene Dolan
Reconciliation Fund Director,
Department of Foreign Affairs.

An Roinn Gnóthaí Eachtracha
Department of Foreign Affairs

Foreword from Ulster-Scots Community Network

Most, if not all, communities have music and musical traditions that help to provide a sense of identity to them. Music plays an intrinsic role in celebration and sharing of cultural traditions and this project aimed to highlight the reality that many of the tunes used within different musical traditions within these islands are closer and more shared than is often realised. Researching the histories of the tunes showed us that tunes appear in many forms across generations, with names changing along the way. What the project showed us more than anything else is that many of the tunes whatever their origins are now firmly held as part of the collective memory of people here.

The intention of the project has been simple. From the start we wanted to collect a range of tunes used by musicians from across musical traditions and present them in such a way that the end result would be a resource that musicians of all abilities could use to play music together. We hope this publication is something that musicians will find useful in future years, and we hope that the musicians who visit us to take part in our traditional Ulster-Scots music sessions find it helpful. We want to thank the musicians who helped to identify the tunes to be used, played them through and decided whether they worked as a cohesive whole – Andy McGregor, Grahame Harris and Matthew Warwick. Thanks also to Alan McCormick for all his work around the history of the tunes.

Ultimate thanks however rest with the Department of Foreign Affairs for their financial support – without which the project would have remained firmly on the drawing board.

Ulster-Scots Community Network.

Ulster-Scots Community Network is funded by

Ulster-Scots Agency
Boord o Ulstèr-Scotch

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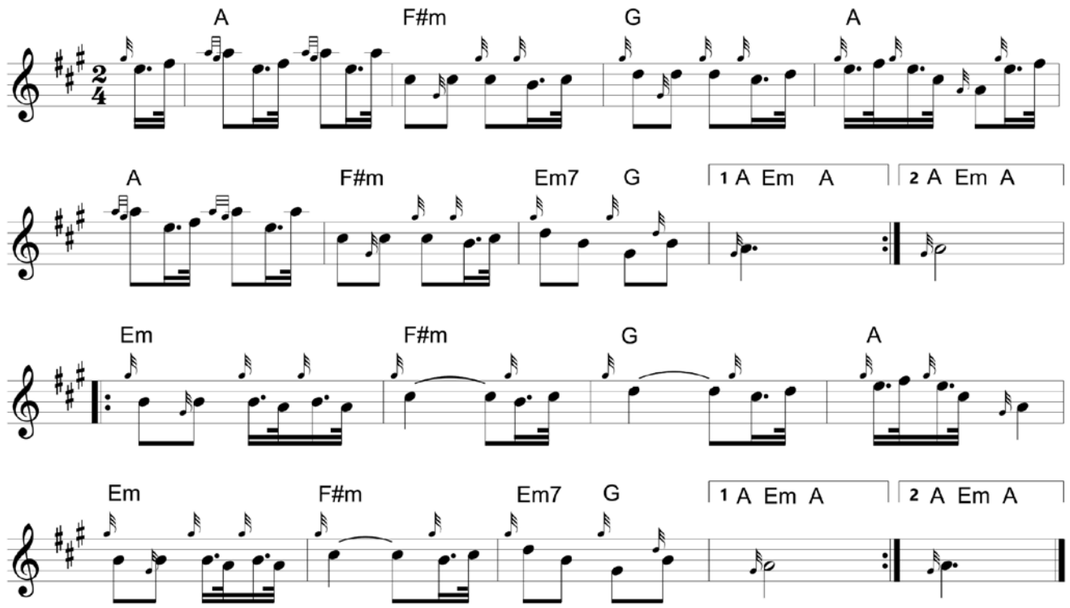
MARCHES

MARCHES

Asturian March

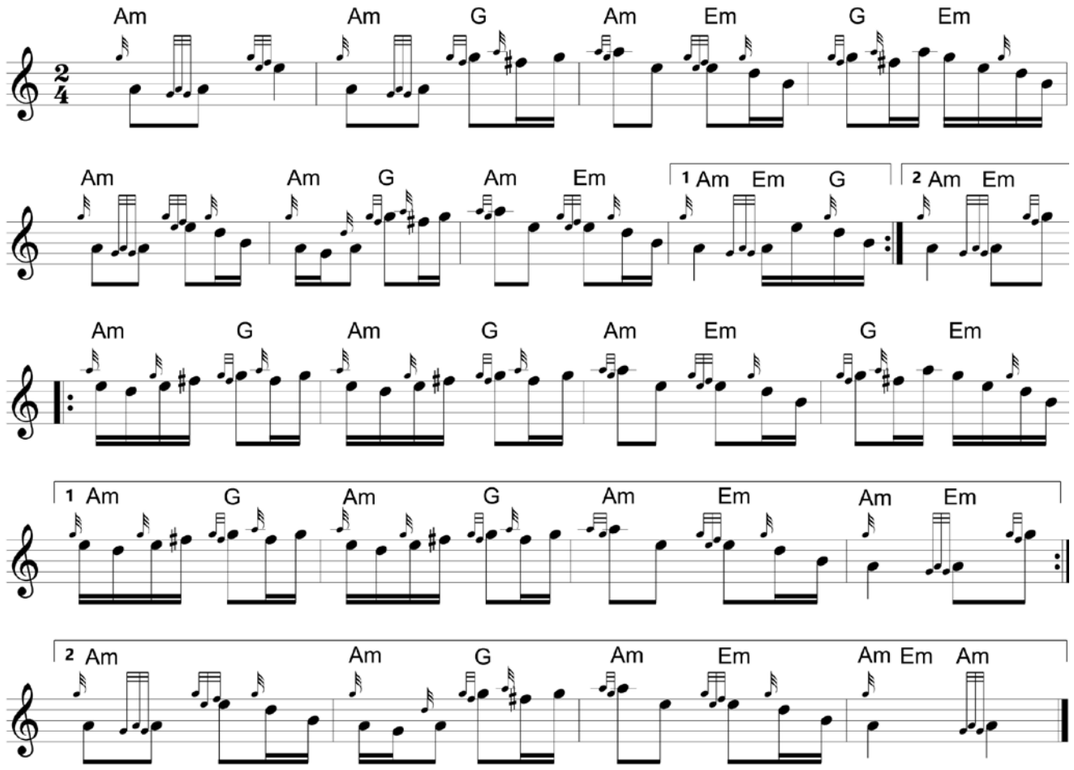
Spanish



This tune was heard by Grahame Harris at the Lorient Festival being played by pipers from the Austurias region of north west Spain. Grahame arranged the tune for Highland Bagpipes, and it has become a favourite with the spectators at the Lorient Festival each year.

Chanter Song

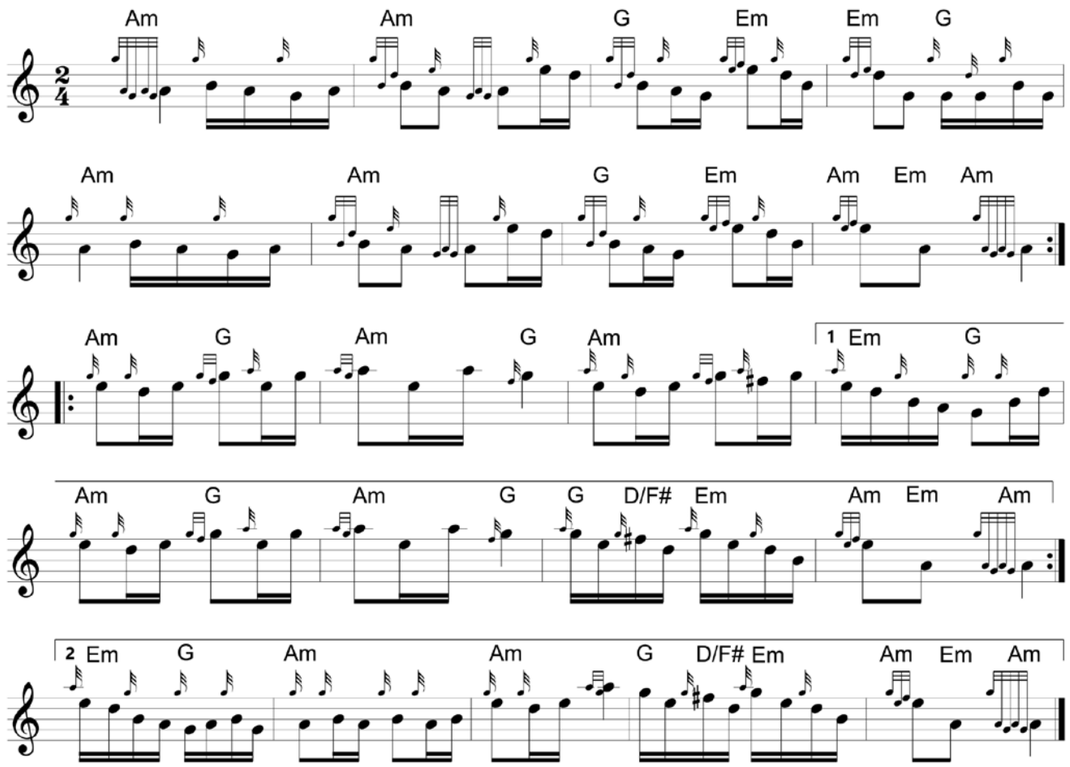
Irish



The Chanter Song, also known as *The Chanter March* and *The Song of the Chanter* is in the Edward Bunting Collection of ancient harp tunes. Edward was born in County Armagh, he became interested in music at a young age and in 1792 aged nineteen he began to transcribe harp music which at this time was an oral tradition. Bunting is credited with saving many of these ancient tunes as had they not been written down they may have been lost in time.

Fingal's Cave

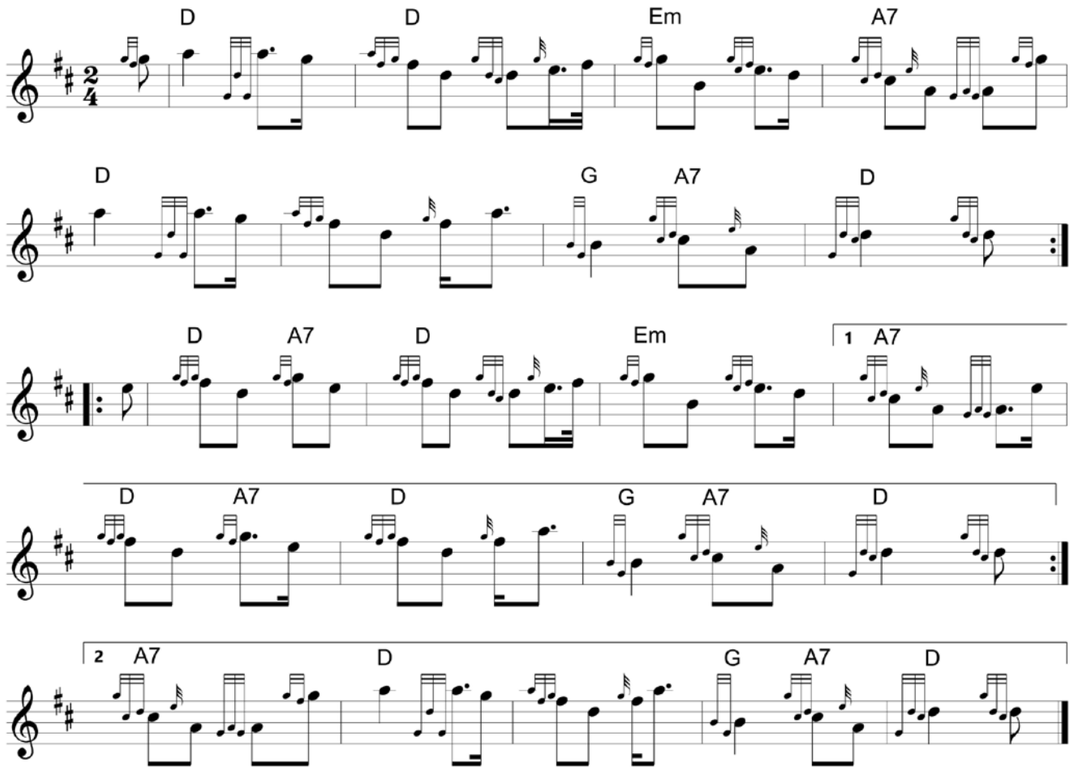
Scottish



The tune was composed by John Gow, who was born in Scotland in 1764. From a musical family, he moved to London, and with his brother started a publishing firm. Fingal's Cave is a sea cave on the uninhabited island of Staffa in the Inner Hebrides. The cave was carved from the same lava flow that shaped the Giant's Causeway in Ulster.

Jenny's Bawbee

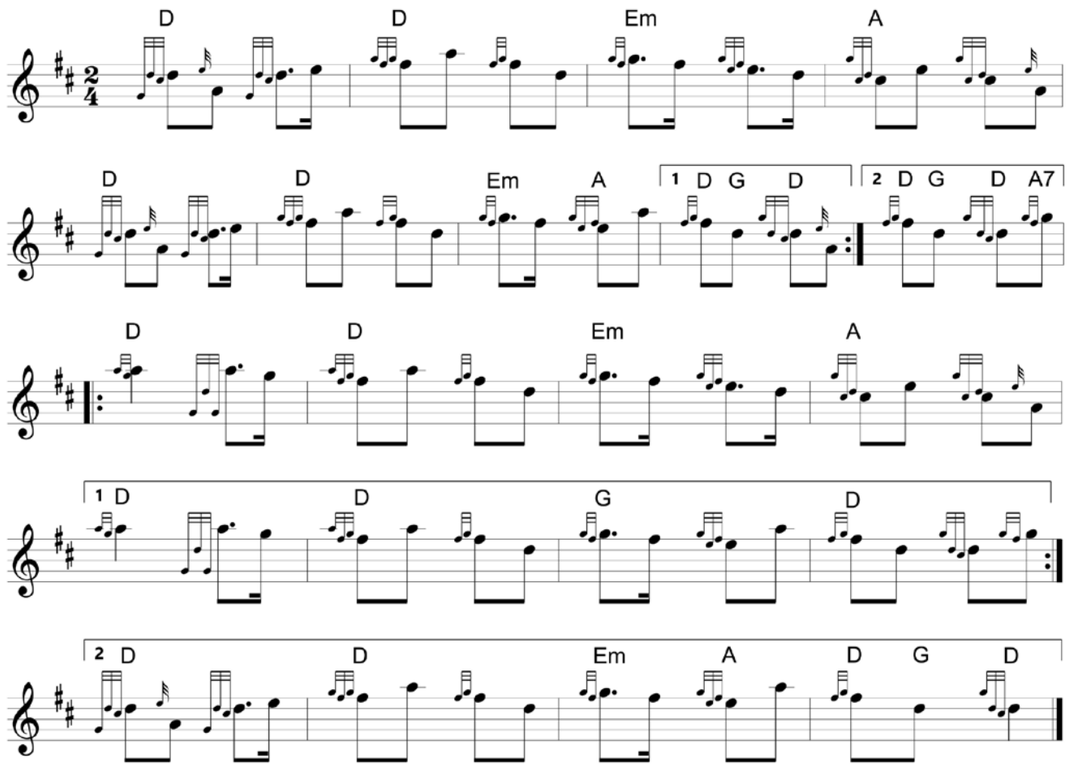
Scottish



This is an old Scottish song and tune, dating back to the 1700s. The song is about different gentlemen suitors trying to woo Jenny for her money or bawbee. (A bawbee is an old Scottish halfpenny). The song can be viewed as a commentary on love as it shows that Jenny isn't easily fooled by gentlemen only after her money, but chooses as her suitor the last man, Johnny, who despite being poor, wins her heart.

Teribus

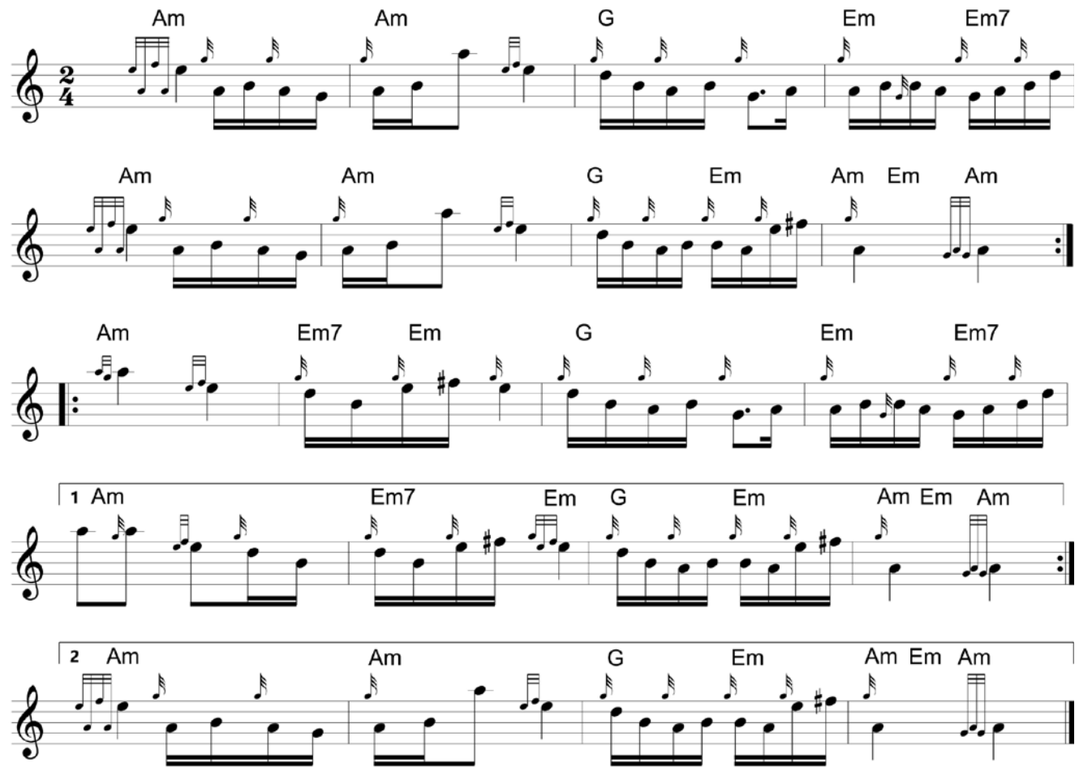
Scottish



Written by Pipe Major Willie Ross who fought with The 1st Battalion Scots Guards during the Boer War 1899-1902 and became Pipe Major of 2nd Battalion in 1905. After serving in France in WW1, he was invalided from service due to rheumatism and in 1919 he became an Instructor at The Army College of Piping in Edinburgh Castle, a position he held until his retirement in 1958. *Teribus Ye Teri Odin* was the war cry of the men of Hawick at the Battle of Flodden in 1513.

The Fiend and the Hound

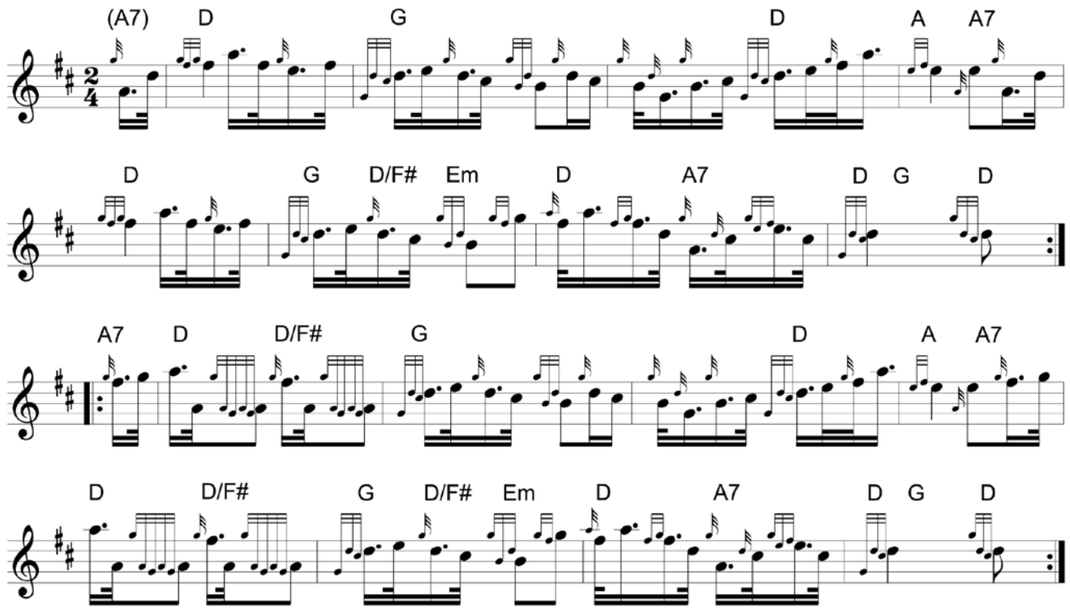
Scottish



A modern composition by David Shedden, a past finalist of BBC Scotland Young Musician of the Year and member of *Assynt*, a contemporary folk band formed in 2018. The group won the Up and Coming Artist of the Year at The Scots Trad Music Awards in the same year. This is the first tune on their debut album entitled *Road to the North* which was released in August 2018.

The Road to the Isles

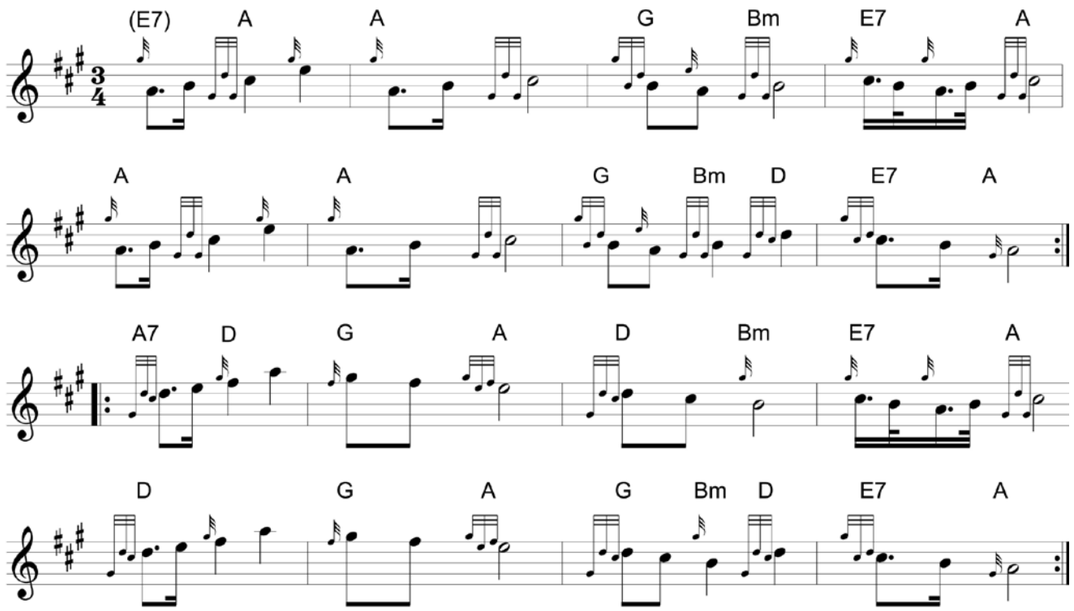
Scottish



Written by Pipe Major John MacLellan DCM, from Dunoon, the tune was originally called *The Bens of Jura*. The tune first appeared in 1917 in a book entitled *Songs of the Hebrides*. Bill Millin, personal piper to Simon Fraser, 15th Lord Lovat and Commander of the 1st Special Service Brigade, is said to have played this tune to pipe the troops ashore at the D-Day landings on 6th June 1944.

Balmoral

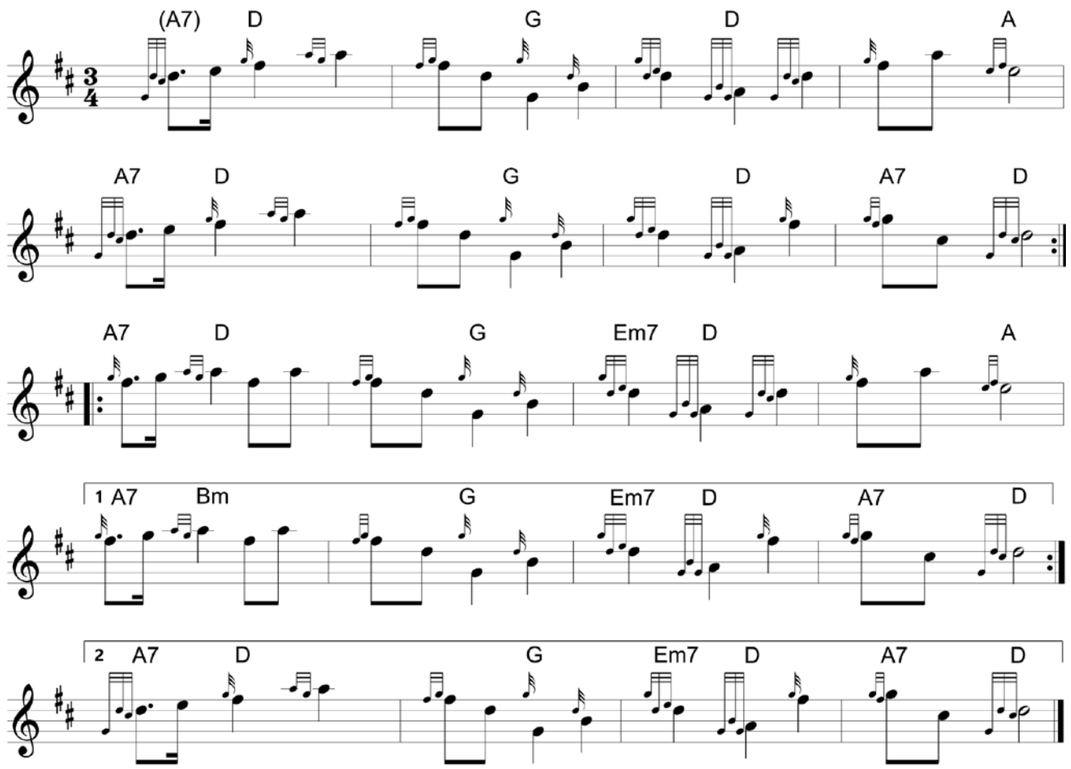
Scottish



Composed by Drum Major Robert Bruce of the 2nd Battalion of The Gordon Highlanders. Robert was captured during WWII by the Japanese in Singapore in 1942 and he spent the rest of the war working on the infamous Burma railway. The tune appears in the movie *Batman Returns*.

Castle Dangerous

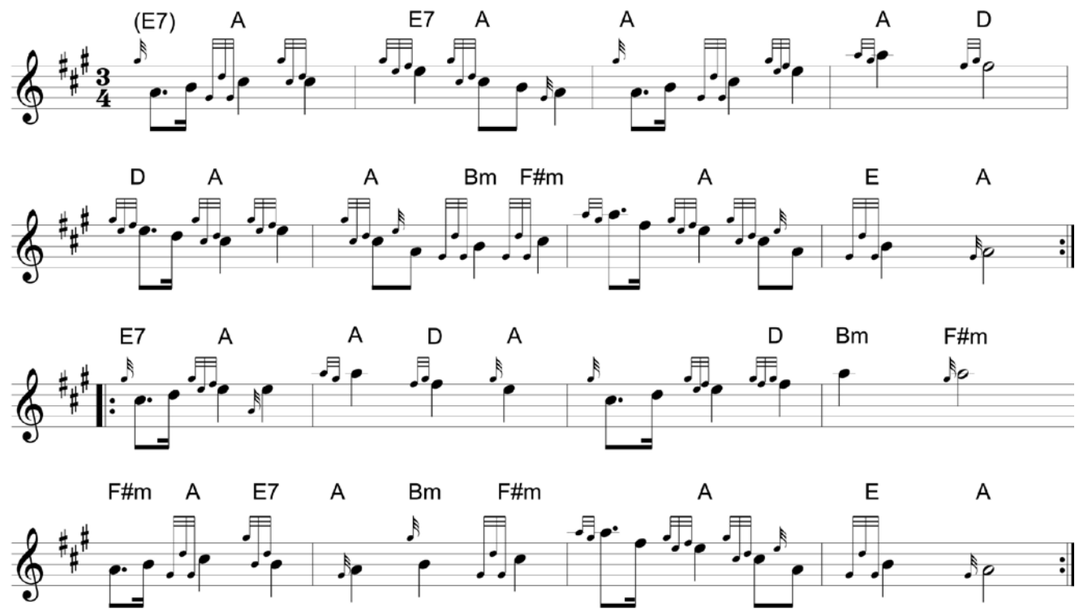
Scottish



Composed by James T Haugh Snr who served in the Scots Guards. *Castle Dangerous* is the title of the last novel written by Sir Walter Scott (1831) and is based upon Douglas Castle in Lanarkshire, the ancestral home of fomer British Prime Minister Sir Alec Douglas-Home.

Colin’s Cattle

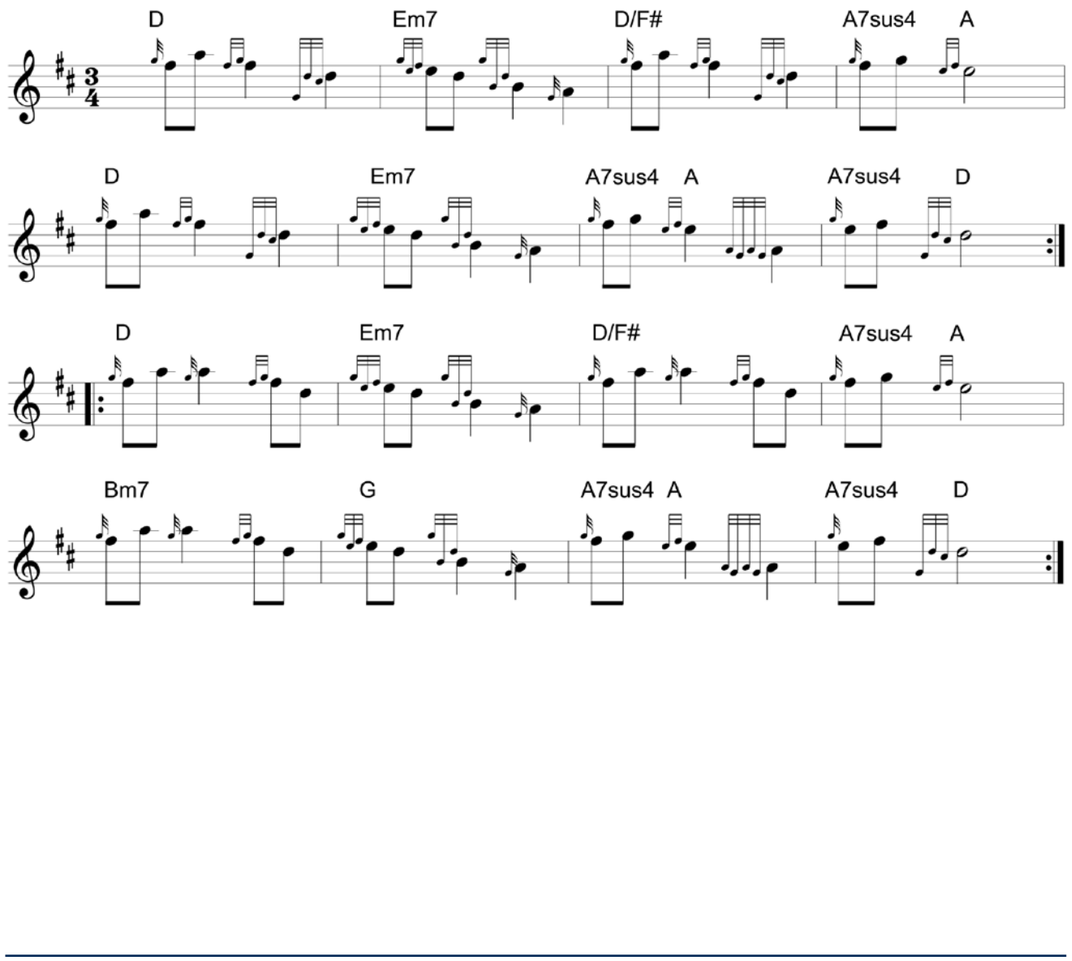
Scottish



Crodh Chailein (*Colin’s Cattle*) is classified as a milking song and was recorded in the field by Alan Lomax (South Uist) in the 1950s. It is a lullaby whispered to the cows to keep them quiet during milking. Ethel Bassin in her *The Old Songs of Skye: Frances Tolmie and her Circle* (1997) showed two verses of the song collected from the Isle of Mull.

I See Mull

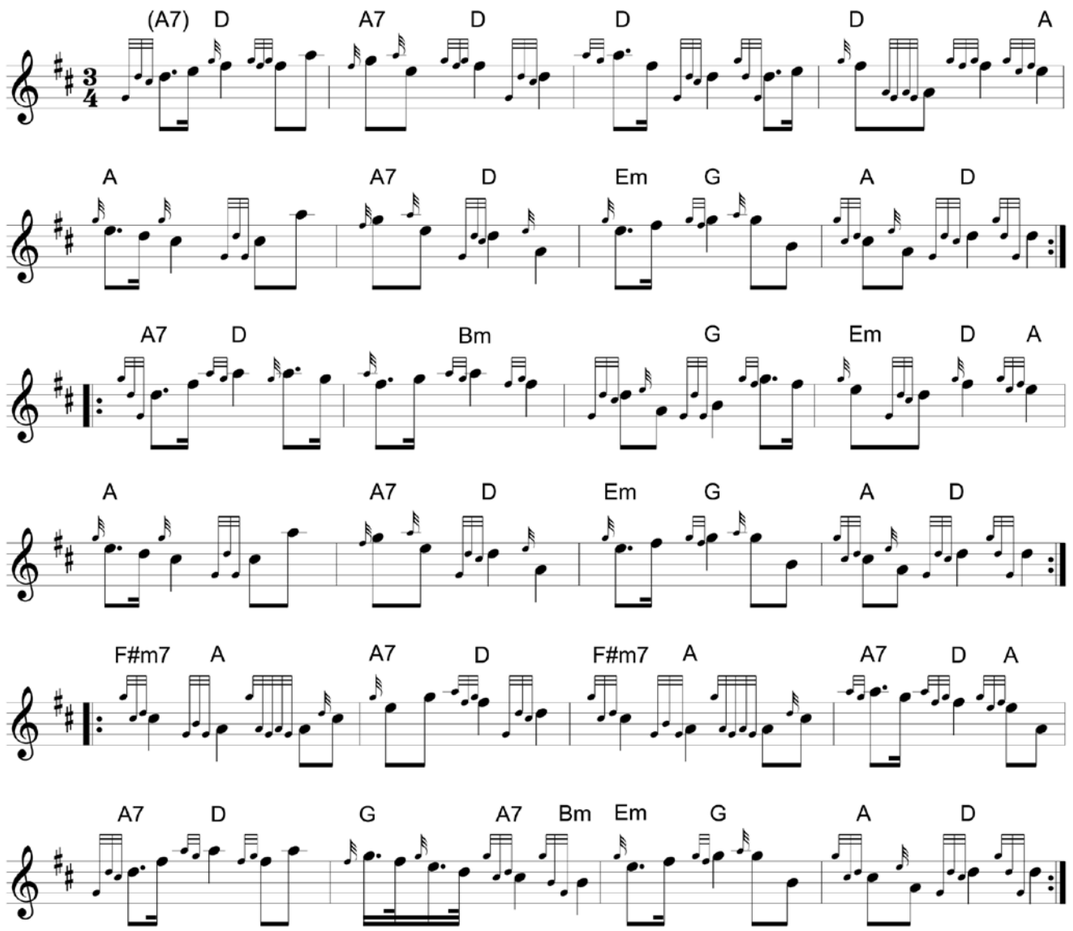
Scottish



Composed by D. MacLellan, it's original name is *Chi mi Muile* (*I See Mull* in Scots Gaelic).

Lochanside

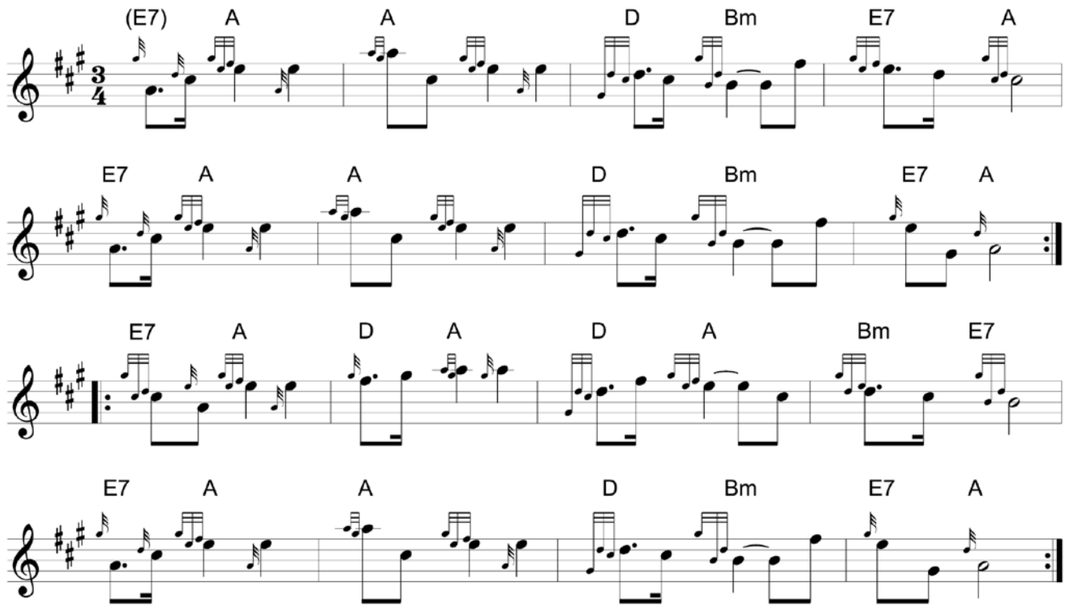
Scottish



This popular piece is by John MacLellan DCM from Dunoon, Argyllshire, and was inspired by Loch Loskin, not far from Dunoon on the Cowal peninsua.

My Land

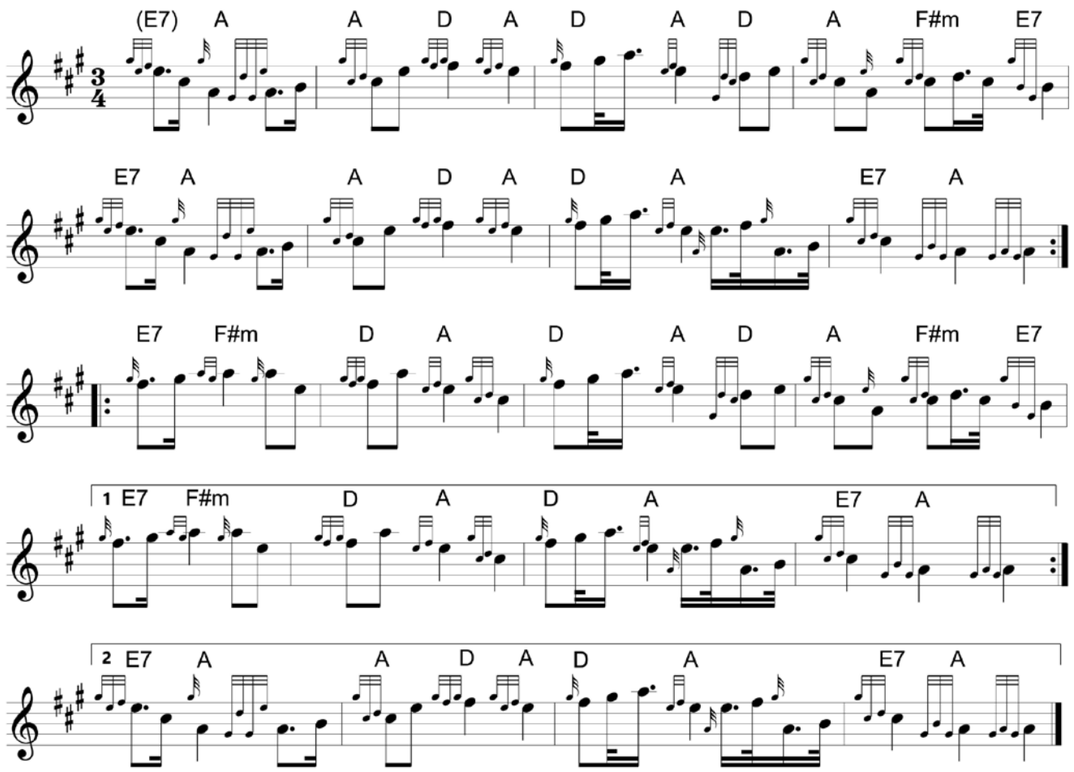
Scottish



Composed by Norman MacLean the comedian, novelist, poet and piper. The tune is the official anthem of the Governor General of Canada. Due to the words within the song, it has been suggested by some Scottish nationalists that it would make a perfect National Anthem for Scotland. Norman won medals for poetry and song at the 1967 Royal National Mòd organised by An Comunn Gàidhealach - a feat not equalled before or since and he was highly regarded by all who knew him. He passed away in 2017.

The Bloody Fields of Flanders

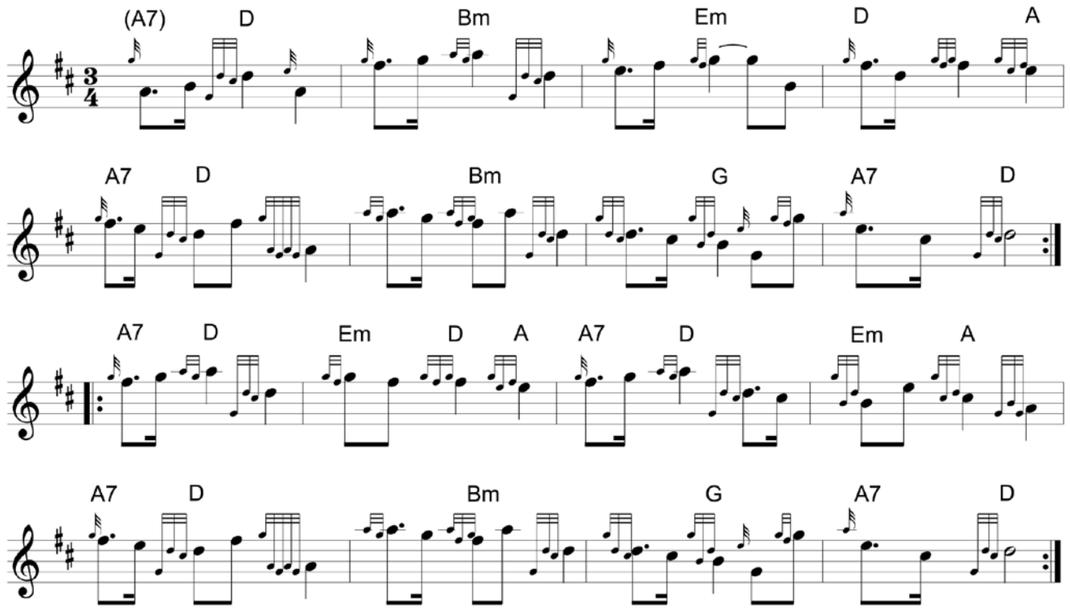
Scottish



The tune was composed by PM John MacLellan during WWI and reflected the fact that Flanders witnessed some of the bloodiest battles of the conflict. John MacLellan was born in Dunoon in 1875 and served with the Highland Light Infantry in the Boer War, where he was awarded the Distinguished Conduct Medal. He joined the 8th Argylls in 1912 and was sent to France in 1914, where he was wounded, but remained in the army until after the war. John died in 1949 aged 73.

The Dream Valley of Glendaruel

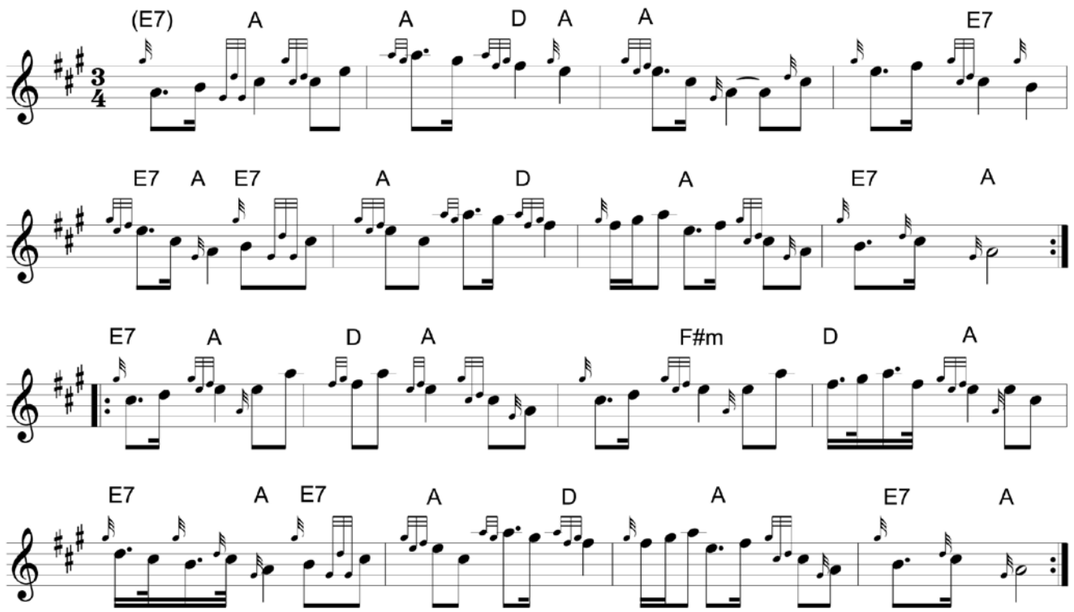
Scottish



Glendaruel is located on the Cowal peninsula, Argyll and Bute, Scotland. It is the inspiration for several Bagpipe tunes, including this composition by John MacLellan.

The Highland Brigade at Magersfontein

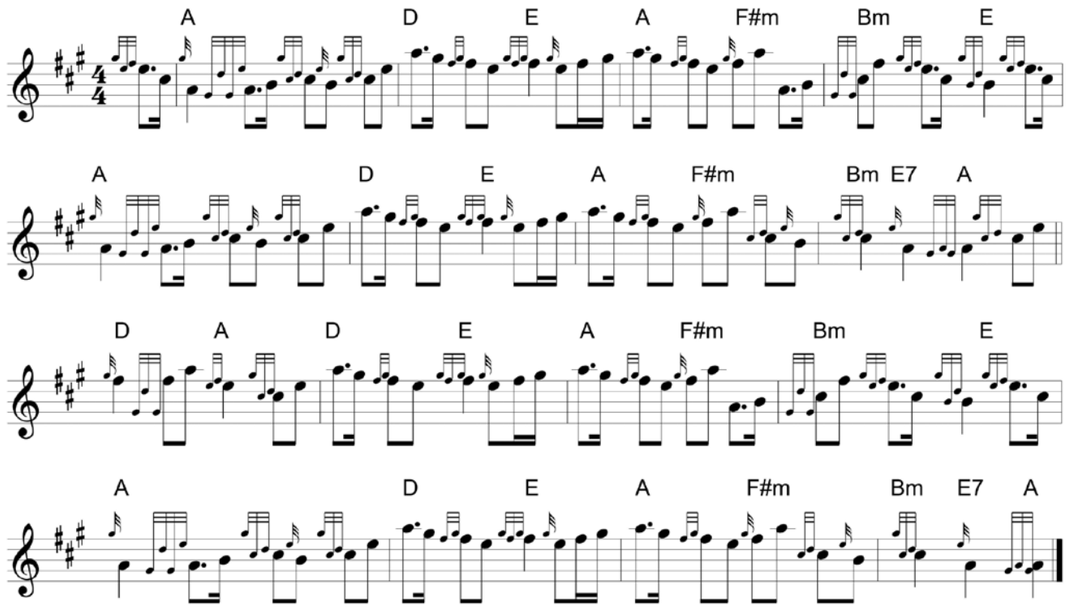
Scottish



Composed by PM John MacLellan who served with the Highland Light Infantry, he saw action in the Second Boer War and was awarded the Distinguished Conduct Medal for gallantry. The tune marks the battle at Magersfontein in 1899 in which the Highland Division suffered heavy casualties. This tune was one of many that MacLellan composed and his work has featured in many pipe tune compilations over the years. He was remembered as a shy and quiet individual who as well as being an outstanding composer of bagpipe music, also wrote songs and poetry and was a talented painter too. He died suddenly in 1949 and was buried with full military honours.

51st Highland Division

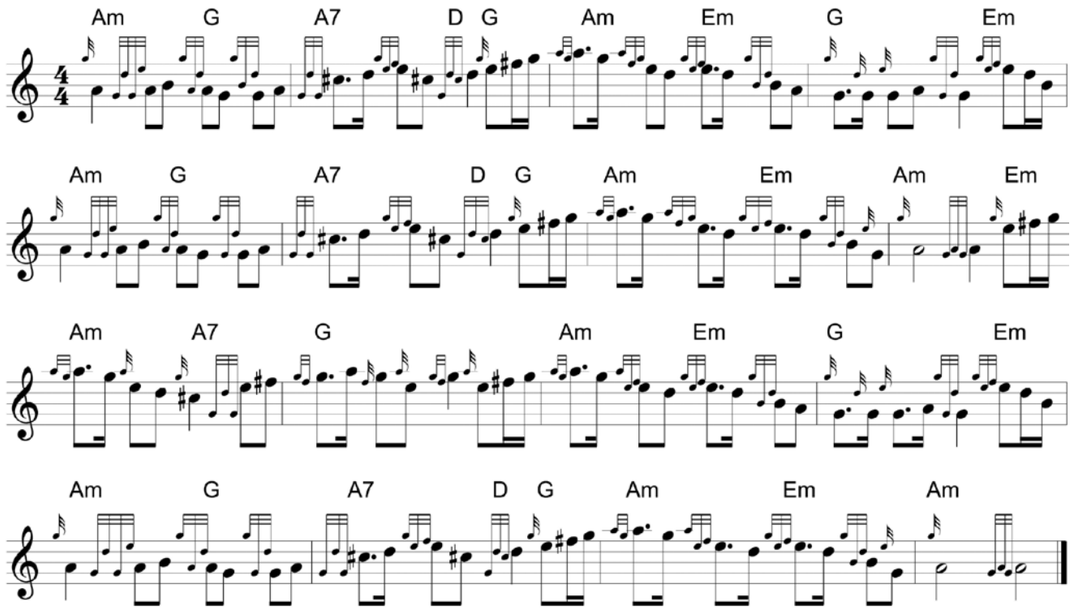
Scottish



Composed in 1941 by Donald MacLeod to mark the reformation of the 51st Highland Division. The Division had been captured as they provided cover for the withdrawal of troops at Dunkirk and MacLeod himself had been captured by the Germans along with others in the Division. He managed to escape on the march to Germany and upon his return home he re-enlisted with the 7th Seaforth Highlanders and went back to France with them and piped them across the Rhine. He was awarded an MBE in 1978.

The Battle of Waterloo

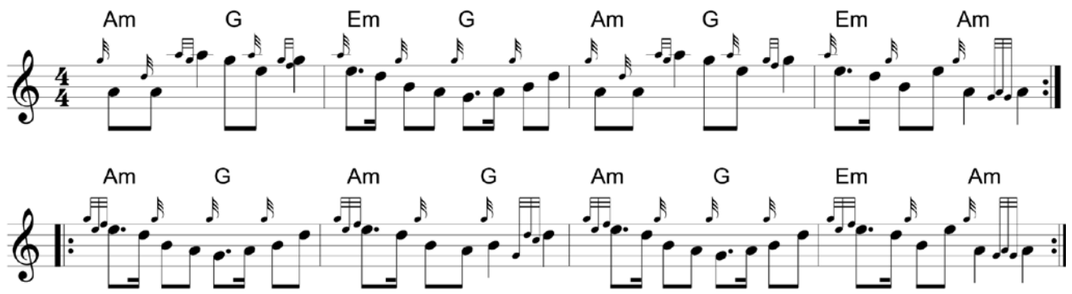
Scottish / Irish



This tune, also known as *Bonaparte Crossing the Rhine*, is one whose origins are lost in the mists of time. Played by both Scottish & Irish musicians it has even made an appearance across the Atlantic where it has been named *Bonaparte Crossing the Rockies*. The Battle of Waterloo was fought in 1815 and Napoleon's defeat ended his imperial ambitions.

Cutting Bracken

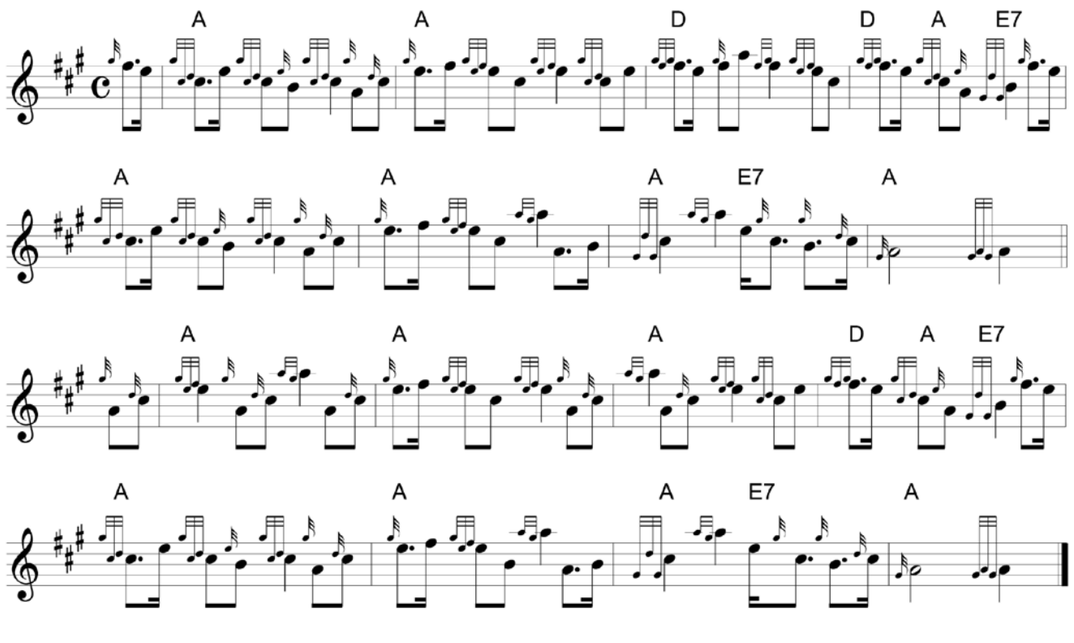
Scottish



Originally written as a Strathspey or Scottish-Snap. *Cutting Bracken* tells the story of a broken-hearted fairy or sithe, who fell in love with a young lass while she was cutting ferns or bracken that would have been used to bed animals or thatch roofs. When her family learned of the relationship with the fairy, and feared for her safety, they kept her at home and would not let her return to cutting bracken.

Flett from Flotta

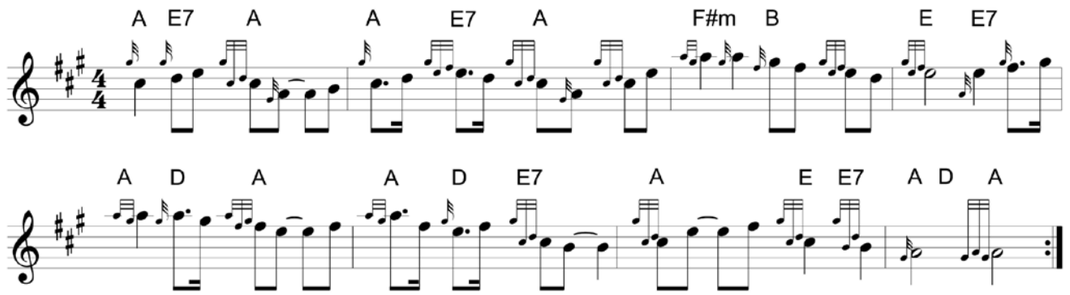
Scottish



Composed by PM Donald MacLeod. Flotta is a place-name from Orkney. The title references Flett who was a Highland Piper in the Seaforth Highlanders, along with the tune's composer, Donald MacLeod. A story tells that MacLeod and another piper had guard duty on a train, protecting the regimental silver as it was being transported to some function in London. To pass the time, they brought out their chanters and began to play, when MacLeod suggested they compose a tune together. They came up with this march, and cast about for a title. MacLeod inquired of the other piper's name, and applied it to the march. A famous photograph exists of Flett from Flotta marching troops in desert operations during WW2. Flett died in 1998 in New South Wales, where he retired to in 1967.

I Love a Lassie

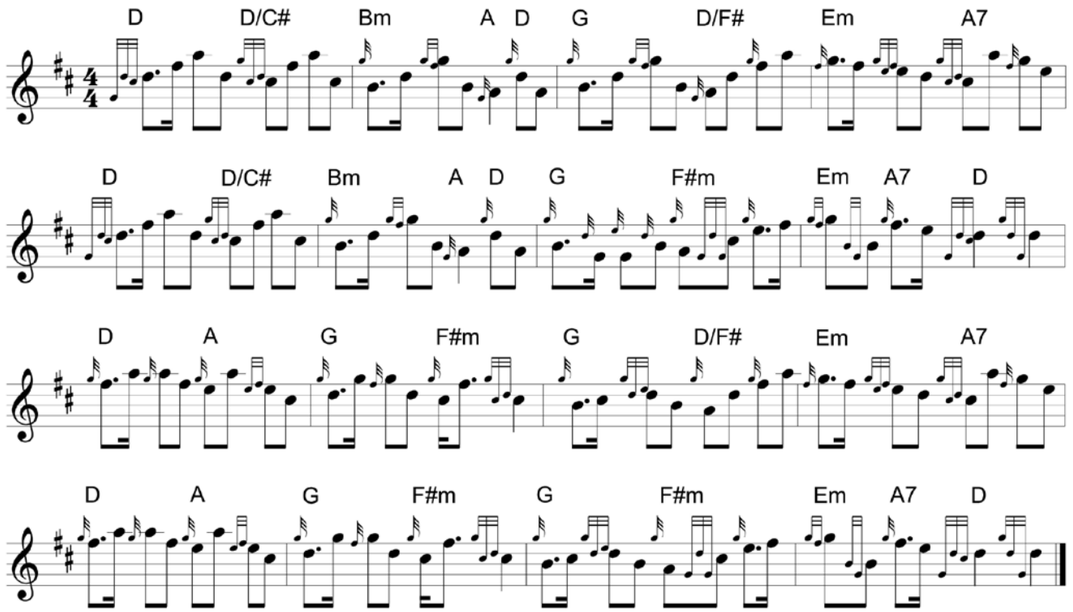
Scottish



A song written and performed by famous Scottish singer Sir Harry Lauder inspired by his wife Ann. A former coal miner, he became one of the highest earning performers in the English speaking world prior to the outbreak of WWI and was the first British entertainer to sell a million records. He was heavily involved in the war effort, raising funds and entertaining troops. He performed just days after learning of the death of his son on the Western Front. Knighted in 1919 he passed away peacefully in 1950.

Moonstar

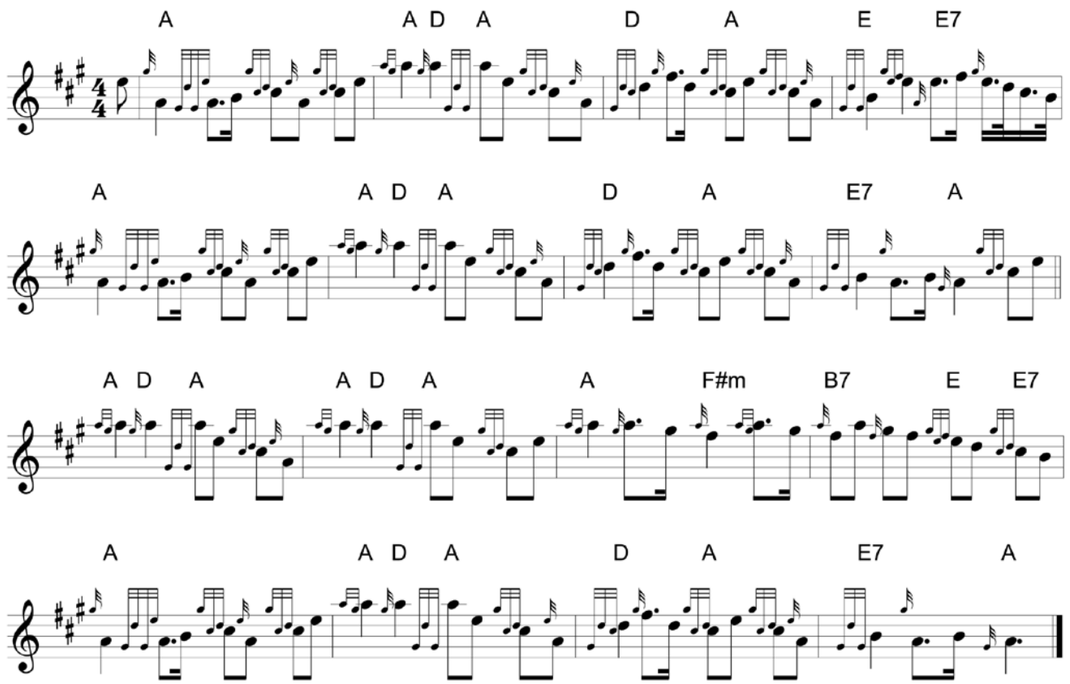
American



Composed by Charles Glendinning and appears in his book *The Glendinning Collection* published in 2001. Charles was Pipe Sergeant of the City of Washington Pipe Band for thirty years. It is thought that he wrote this tune for his wife Paula and played it at their wedding.

Scotland the Brave

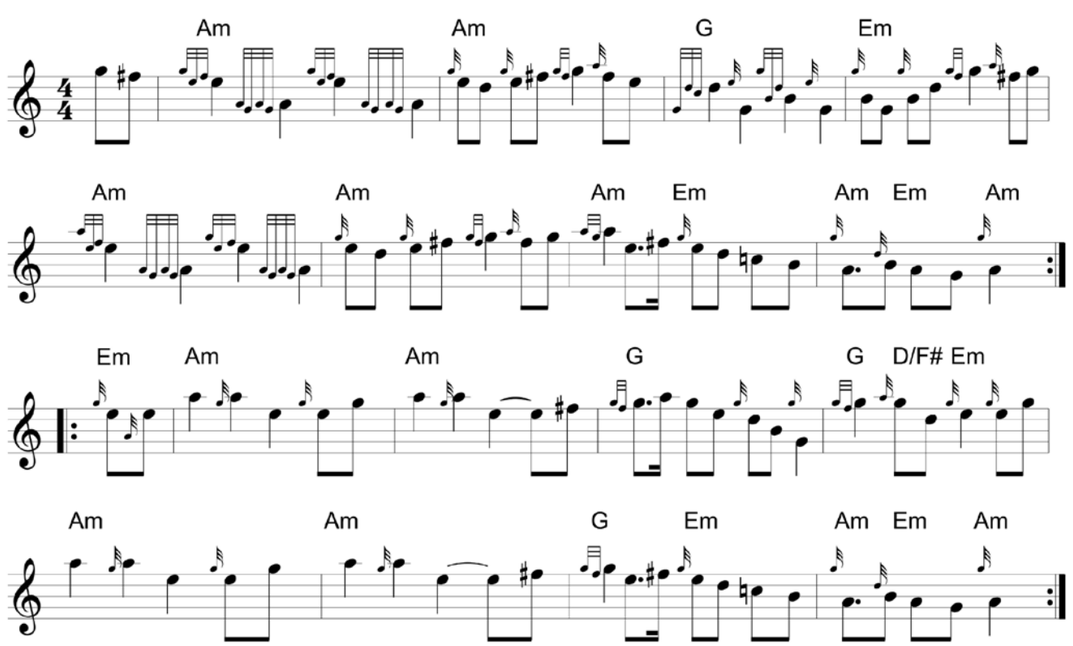
Scottish



The tune is found in the *Gesto Collection of Highland Music*, a collection and compilation by Keith Norman MacDonald in 1895. He collated the tunes during his time as Resident Medical Officer in Gesto Hospital on the Isle of Skye. Interestingly, the same tune appears in *A Collection of Irish Airs* in 1914 as *The Irishman's Toast*.

The Shanghai Lilt

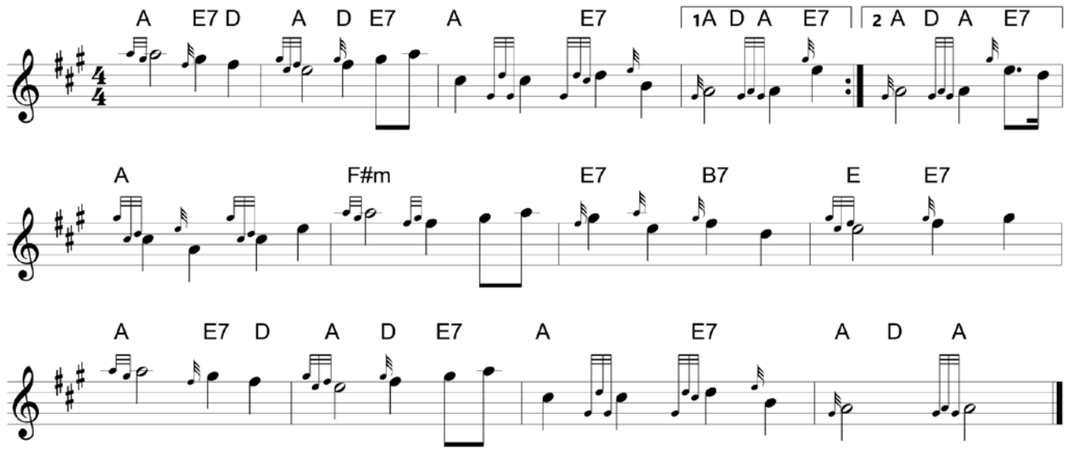
Irish



The Shanghai Lilt bears a striking resemblance to *The Swallow's Tail Reel*. It is a popular tune amongst Ulster's marching bands.

The Blue Bells of Scotland

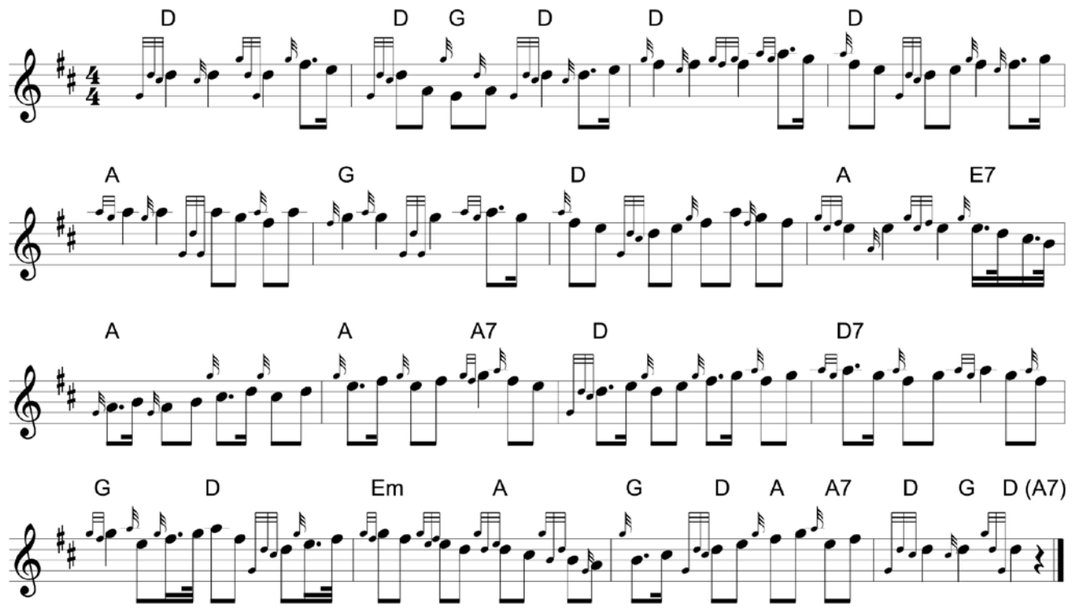
Scottish / Irish



Written by Dora Jordan, an English actress (real name Dorothea Bland), born in Waterford, Ireland to a Scottish mother. Dora had ten illegitimate children with the Duke of Clarence, who later became King William IV. The tune was first published in 1801. Dora died alone in poverty in France in 1816 aged 54. Bing Crosby recorded the *Bluebells of Scotland* on his 1961 album *101 Gang Songs*.

The Garb of Auld Gaul

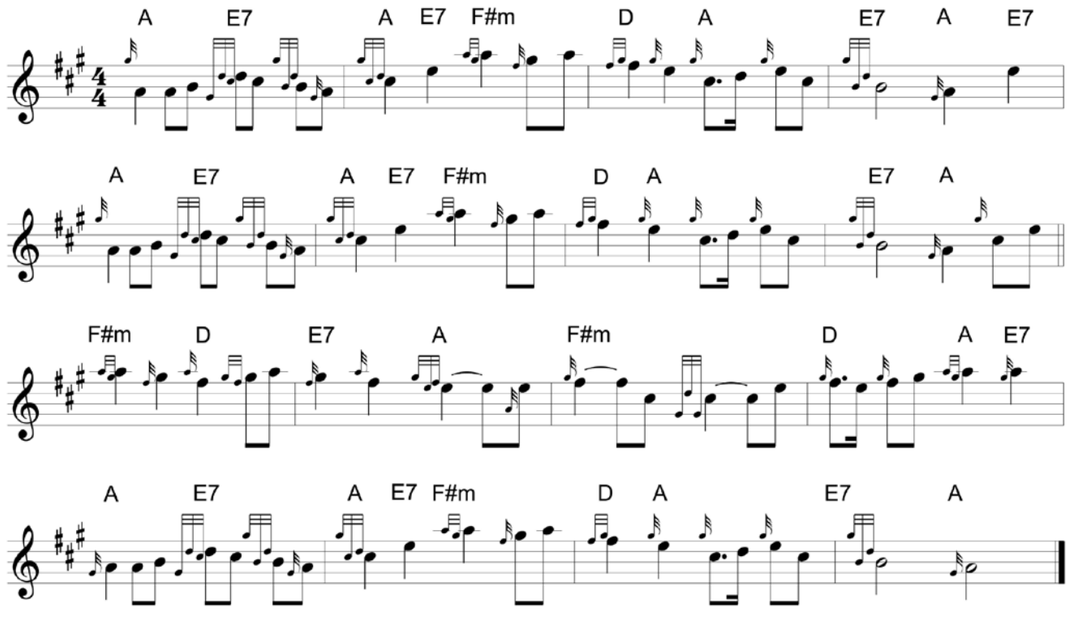
Scottish



The Garb of Auld Gaul is an 18th-century patriotic Scottish march and song about Highland soldiers during the Seven Years' War. The lyrics of the song, written by Sir Henry Erskine, are about the martial prowess of Highland soldiers. The phrase *Garb of Auld Gaul* refers to the traditional Highland dress, ancient Gaul being thought of at the time as the heartland of the Celtic peoples.

The Minstrel Boy

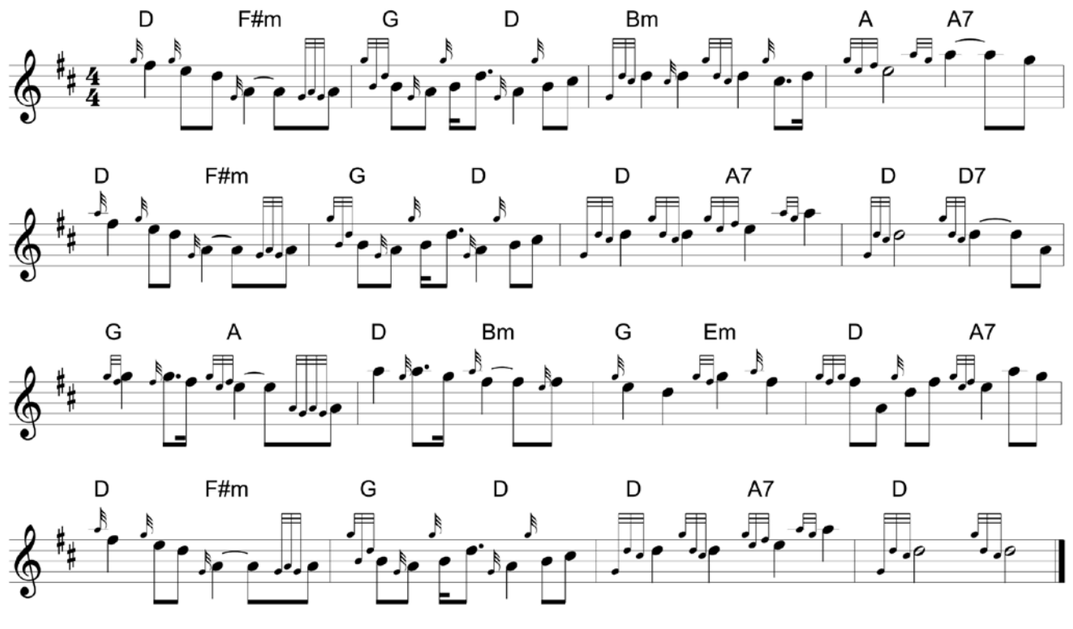
Irish



An Irish patriotic song written by Thomas Moore who set it to the melody of *The Moreen*, an old Irish air. It is widely believed that Moore composed the song in remembrance of several of his friends, whom he met while studying at Trinity College, Dublin who were killed during the United Irish Uprising of 1798. However, this has never been definitively proved and the tune is also played by the British Army and other marching bands. The song gained widespread popularity and became a favorite of many Irishmen who fought during the American Civil War and gained even more popularity after WWI.

The Music of Spey

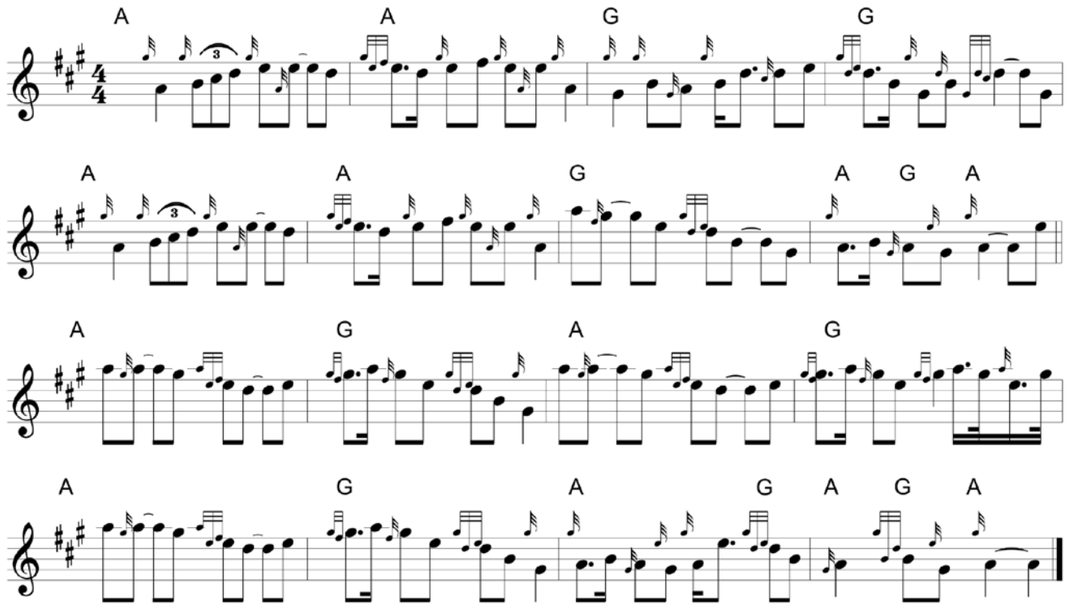
Scottish



This tune was composed by James Scott Skinner born in Aberdeenshire and regarded as one of the most influential fiddlers in Scottish music and known as the Strathspey King. He was taught the fiddle by his elder brother and he started playing at local dances before undertaking a six-year apprenticeship with a touring orchestra. He trained as a dancing master and eventually was invited to teach dancing to the Royal Household at Balmoral Castle. He was widely regarded as a musical genius. He struggled to make ends meet financially despite featuring in many of the earliest recordings of Scottish music. He died in 1927 and friends and admirers raised a subscription for a marble memorial at his graveside which was unveiled by Sir Harry Lauder.

The Pikeman's March

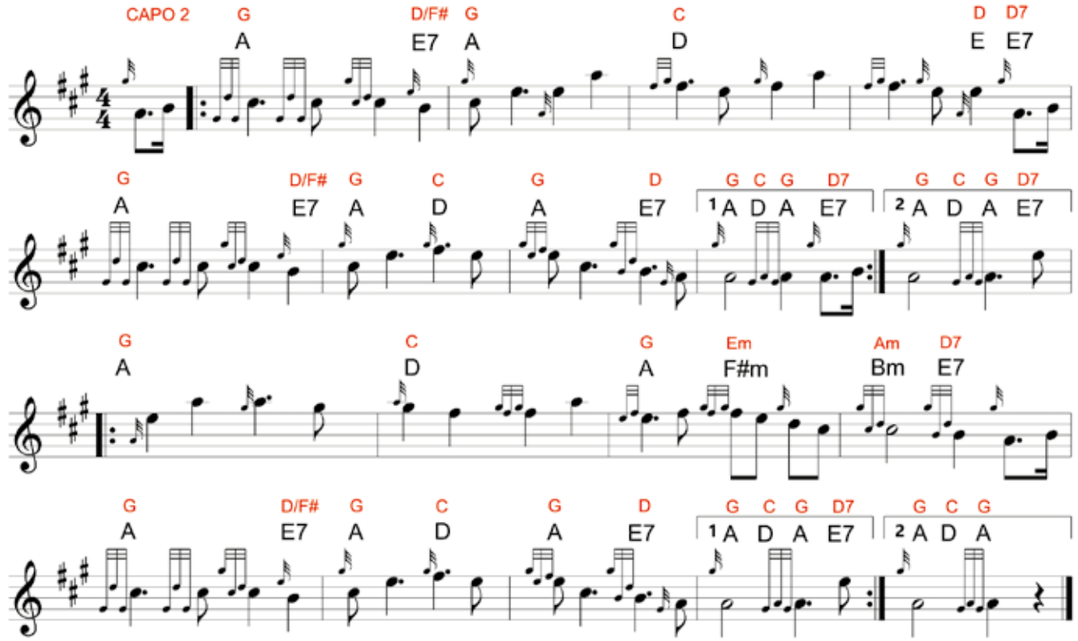
Irish



Also known as *The Halting* or *My Father's Story*. The tune appears as *My Father's Story* in *Gems of Melody a collection of Old Irish Airs Volume 3* by Carl G Hardebeck in Belfast around 1915. Hardebeck was born in London in 1869 and moved to Belfast aged 24. He was the organist in Holy Family Church in Wellington Place, Belfast

The Rowan Tree

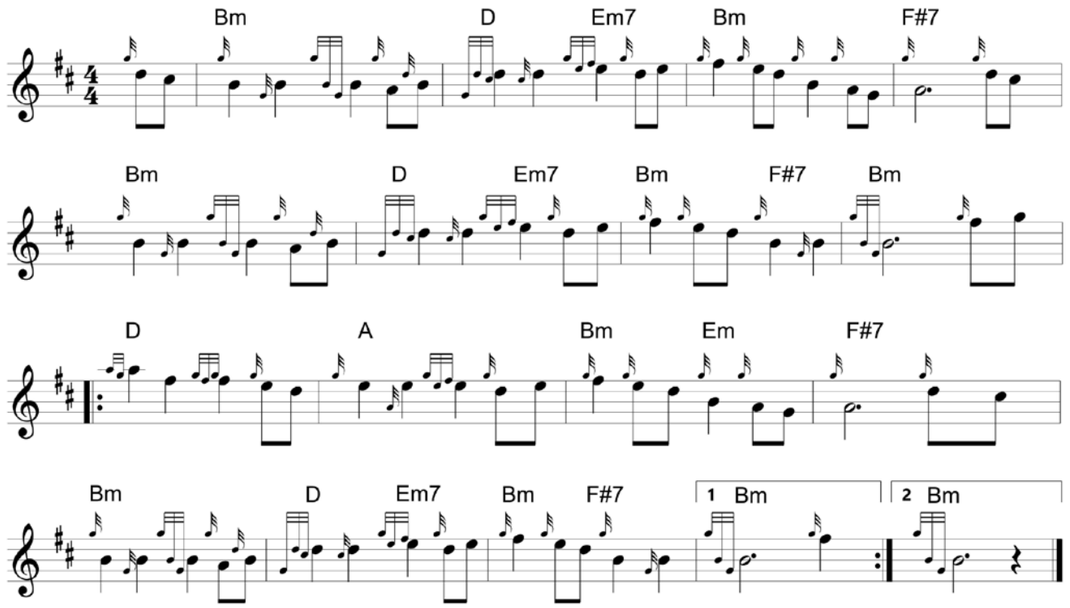
Scottish



Carolina Oliphant, Lady Nairne, penned the lyrics to this tune. A Scottish songwriter and song collector she published a collection *National Airs with Appropriate Words* which was published in Edinburgh under a pseudonym. The Rowan tree is said to possess magical qualities and was used to protect against supernatural forces as well as being carried on ships to avoid storms.

The Star of the County Down

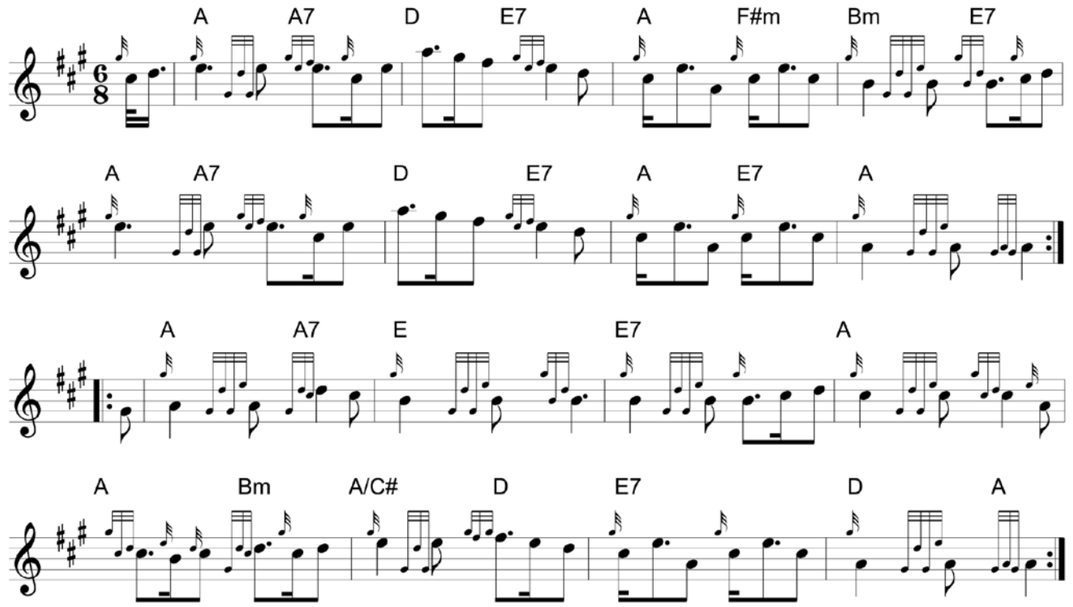
Scottish / Irish



An old Irish ballad, with words by Cathal McGarvey from Ramelton in County Donegal, tells the story of a young man who chances to meet a young lady by the name of Rose McCann in Banbridge town. The oldest copy of the tune appears as *Gilderoy* in *Musick for Allan Ramsay's Collection of Scots Songs* by Alexander Stuart (c.1726).

Bonnie Dundee

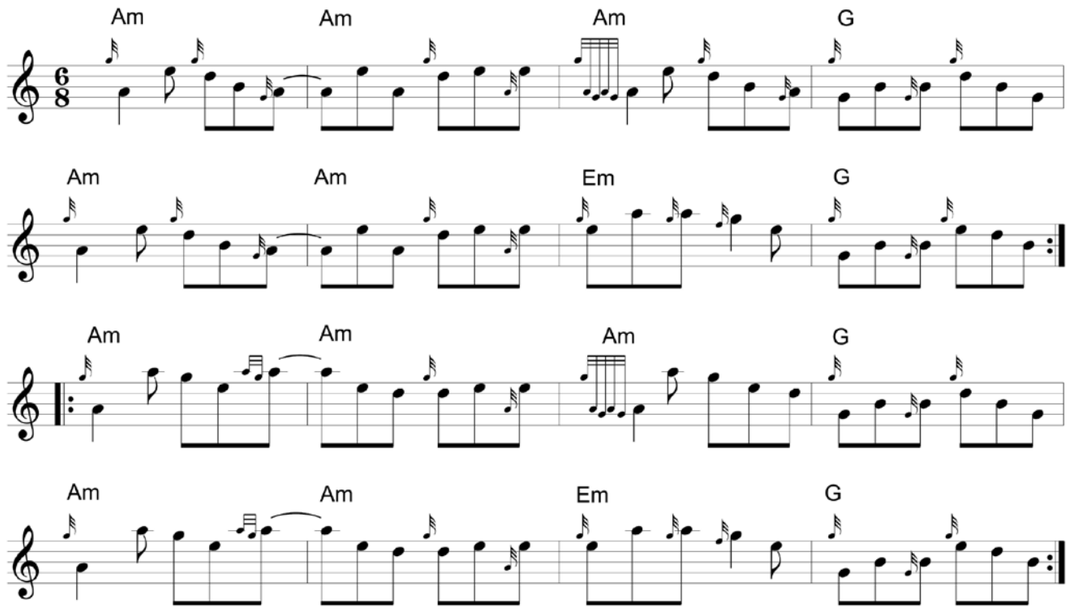
Scottish



John Grahame, Earl of Claverhouse, 1st Viscount Dundee, *Bonnie Dundee* was leader of the Jacobite forces at the Battle of Killiecrankie in July 1689 against the Williamite forces. Although the Jacobites won the day, "Bonnie Dundee" was mortally wounded and died at the battle. Sir Walter Scott wrote a poem called *Bonnie Dundee*. The tune was first used by Scottish regiments. It was also used by Confederate troops during the American Civil War.

Isle of Jura

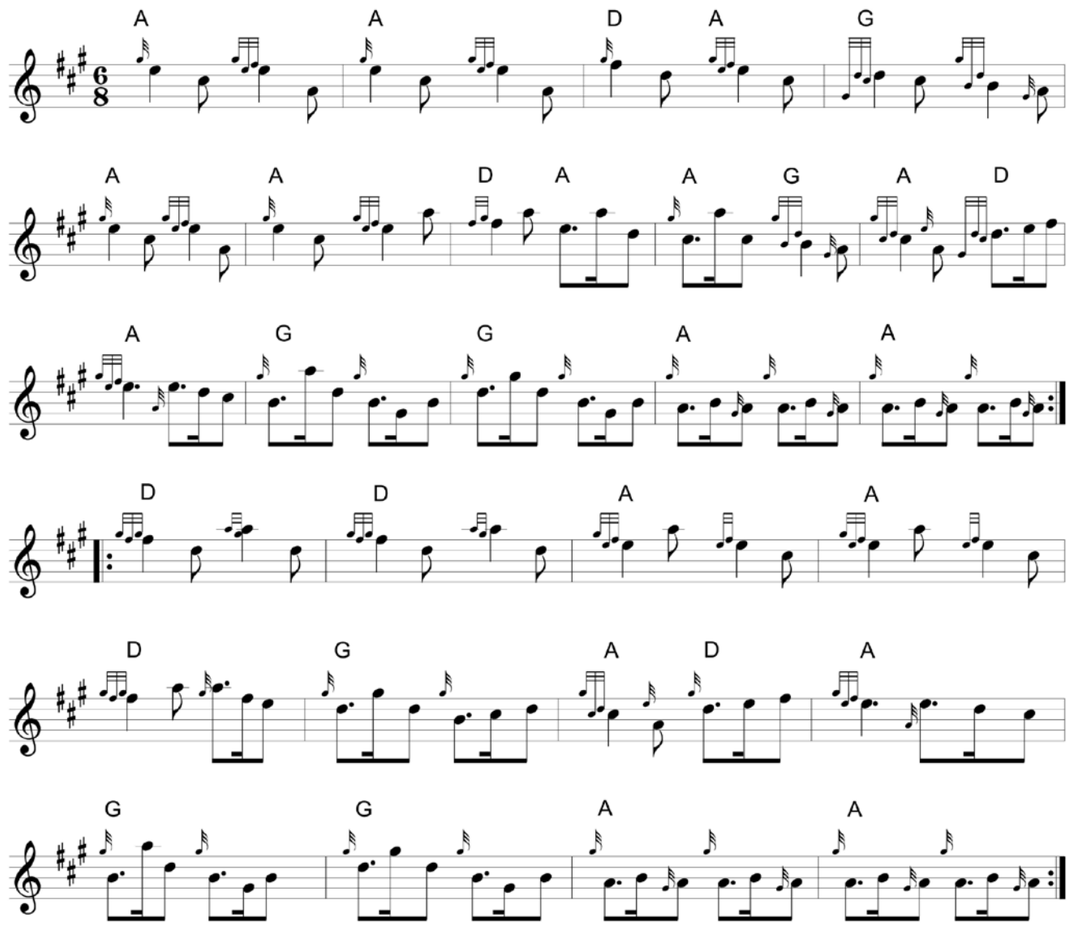
Scottish



Composed by Pipe Major Don Bradford, from Aughnacloy and now living in Scotland. Don has played with and been Pipe Major of many of Scotland's top Grade One bands. He is a prolific composer of pipe tunes. Jura is a small island off the west coast of Scotland that boasts one road, one distillery (Isle of Jura Whisky) and one pub.

March of the King of Laois

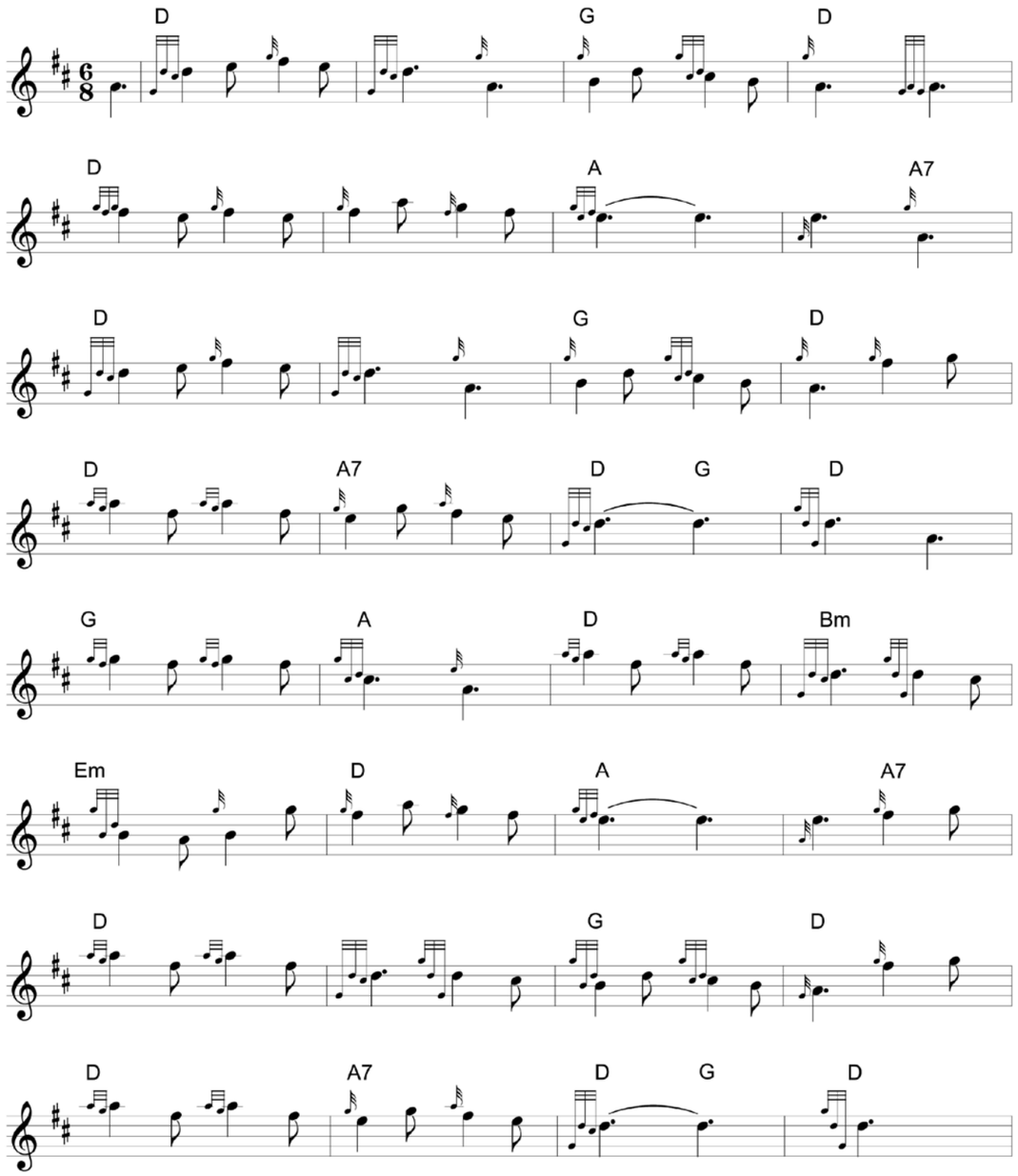
Scottish / Irish

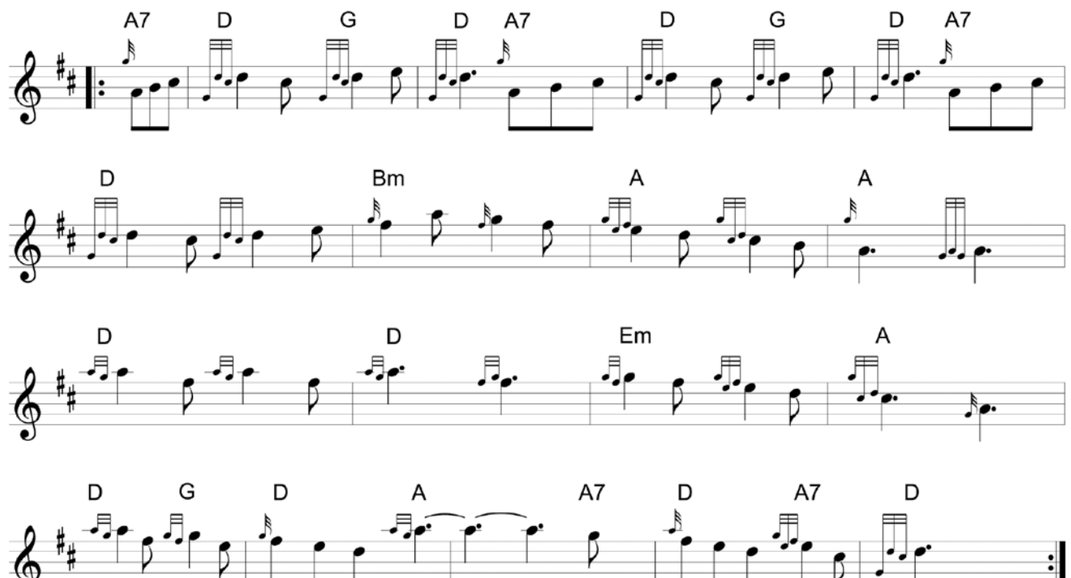


There is a dispute over ownership of this composition with both the Irish and the Scots claiming it. In Ireland it is known as *Rory O'More* or *Rory of the Hills*, in Scotland it is called *Duncan MacRae of Kintail's Lament*, but it seems to first appear in 1651 in a book published in London entitled *The English Dancing Master* which contained 105 tunes and instructions for country dances.

Killaloe

Irish

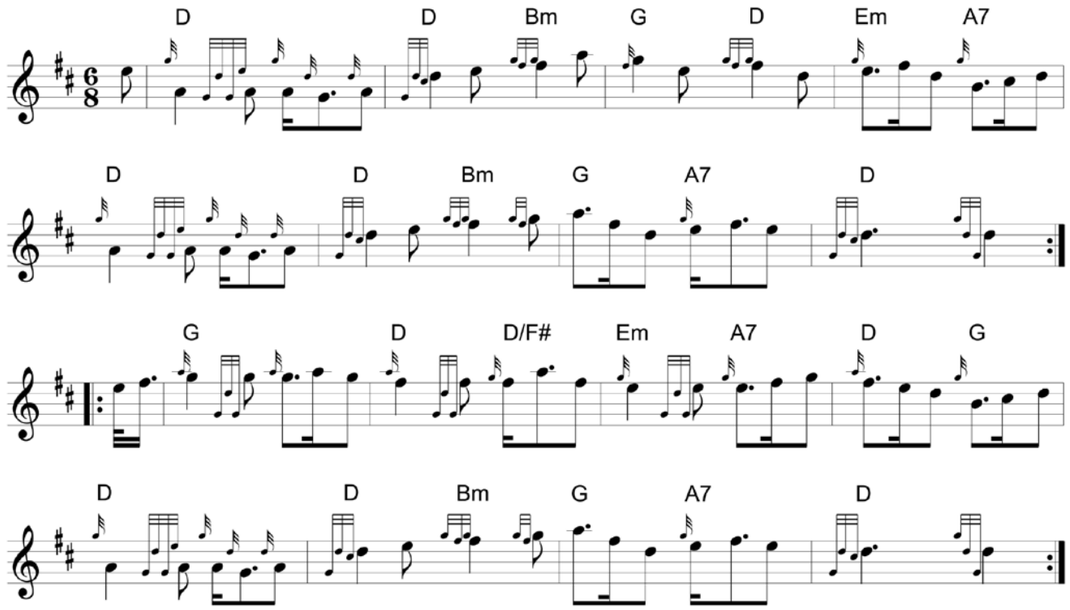




Killaloe is one of the most famous and distinctive marches of the British Army. Originally a song, the lyrics of *Killaloe* were written in 1887 by Robert Jasper Martin from Connemara and it became a popular song with the 88th Connaught Rangers. They were known for the famous '*Connaught Yell!*', and it is thought this is where the famous *Yo*! in the third part of *Killaloe* comes from. It has also been said that Queen Victoria gave her permission to them to shout whilst on parade. *Killaloe* became the official Regimental March of the Royal Irish Rangers in 1972 and was retained by the The Royal Irish Regiment on its formation in 1992.

The Muckin o Geordie's Byre

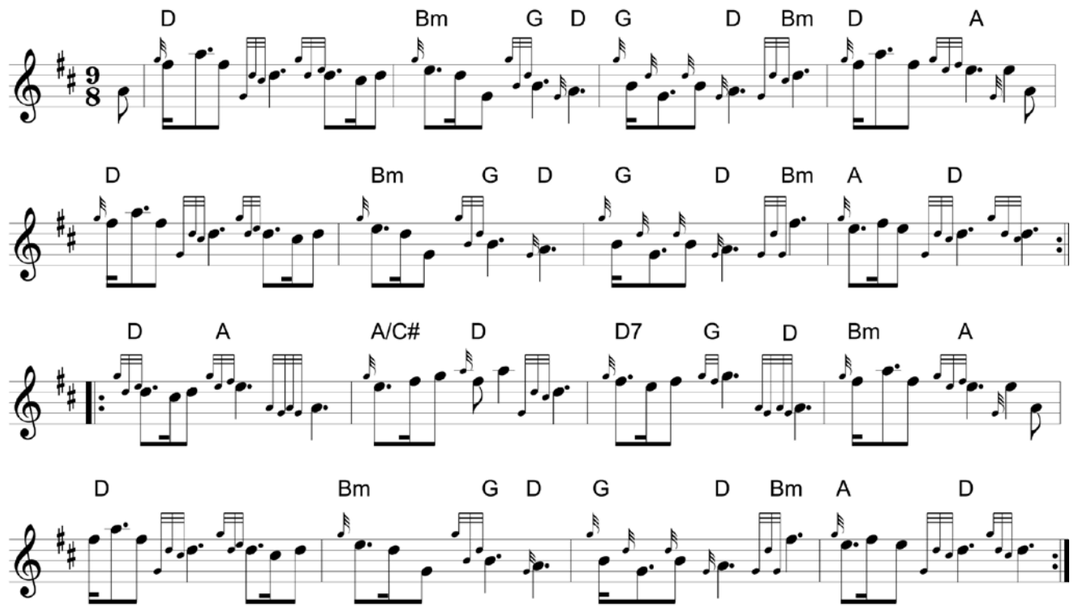
Scottish



It appears in *The Andy Stewart Collection: Twenty Scottish Favourites*. The tune we associate today with the name is claimed to have been written by the entertainer Willie Kemp, in 1950, who sung it throughout the country. A different tune and poem of the same name dates back to the late 1700s.

The Battle of the Somme

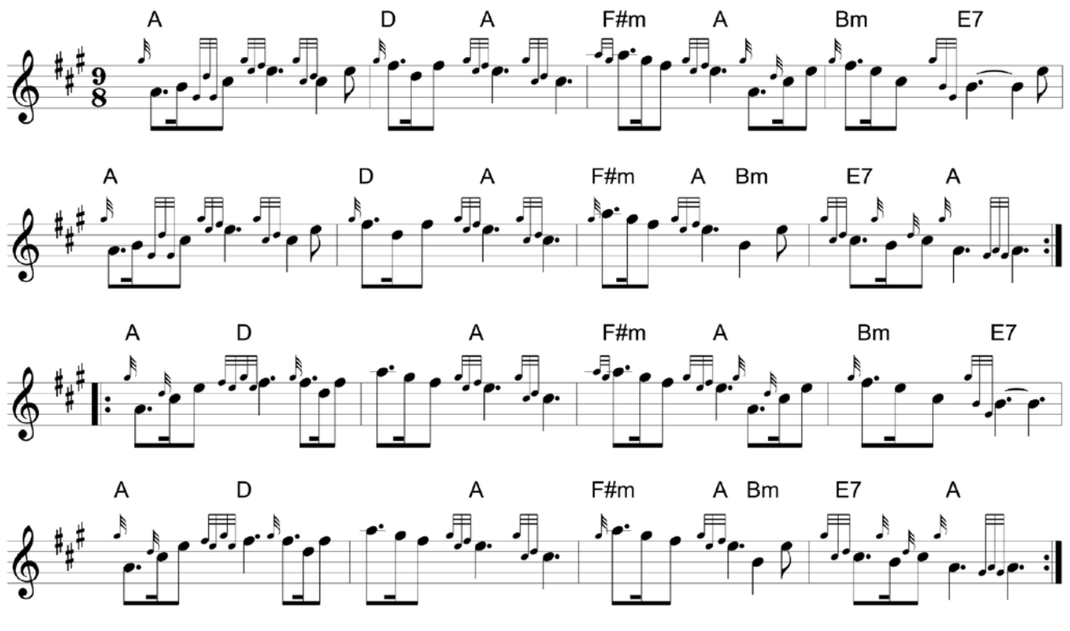
Scottish



Composed by William Lawrie from Ballachulish, Argyll, Pipe Major of the 8th Battalion Argyll and Sutherland Highlanders, to commemorate this famous battle in 1916. William Lawrie, who was serving in France at the time died very shortly after he composed the tune, on 28th November 1916, aged only 35.

The Heights of Dargai

Scottish



This tune was composed by J. Wallace to commemorate the bravery of the Gordon Highlanders regiment at a battle in India in 1897. During this battle, Piper Allen George Findlater was wounded several times by bullets, but continued to play his pipes. He received the Victora Cross from the Queen herself for this act of courage and valour.

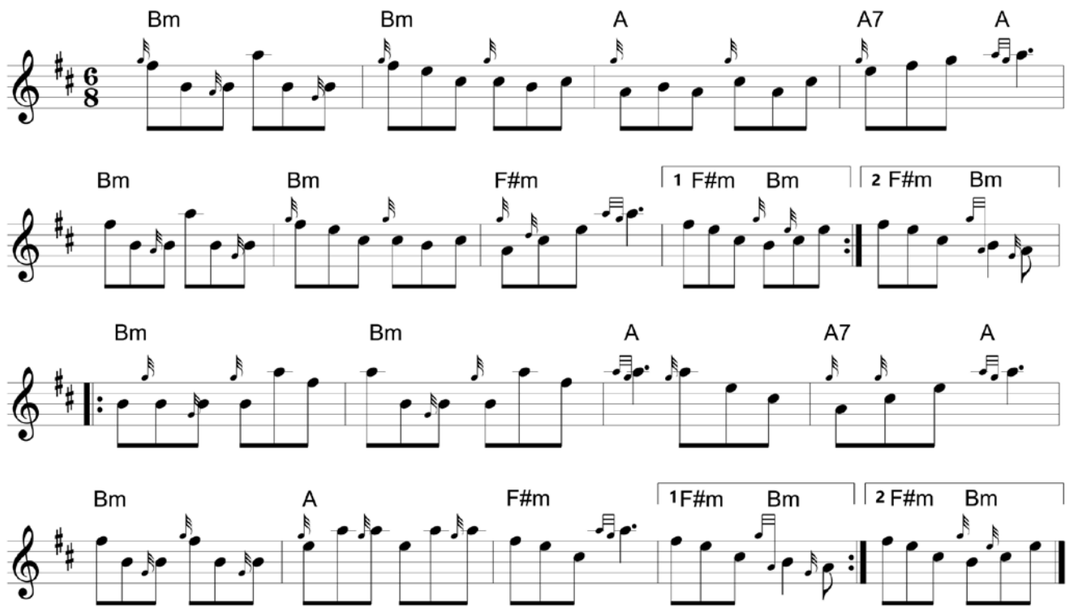
JIGS

JIGS

JIGS

Apples in Winter

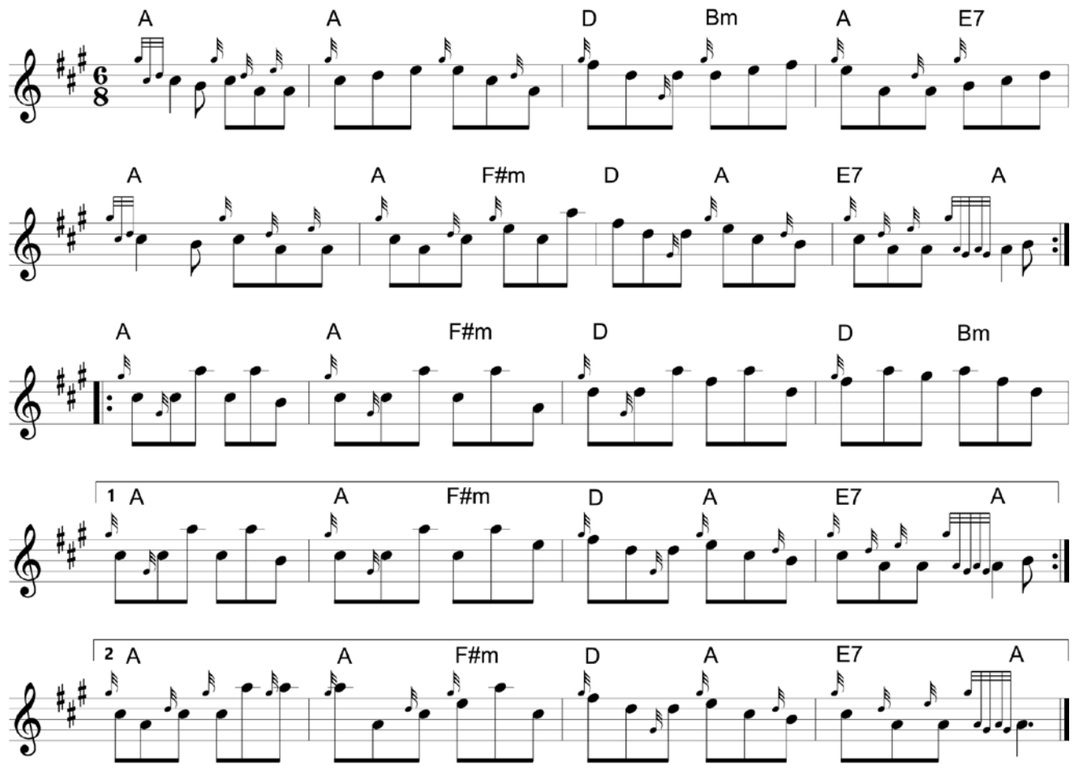
Irish



Also known as *Joe Kennedy's Jig* it first appears in *O' Farrell's Pocket Companion for the Irish or Union Pipes* in 1805. The book's description on its front cover is *A grand selection of favourite tunes both Scotch and Irish*.

Blessing the Bar

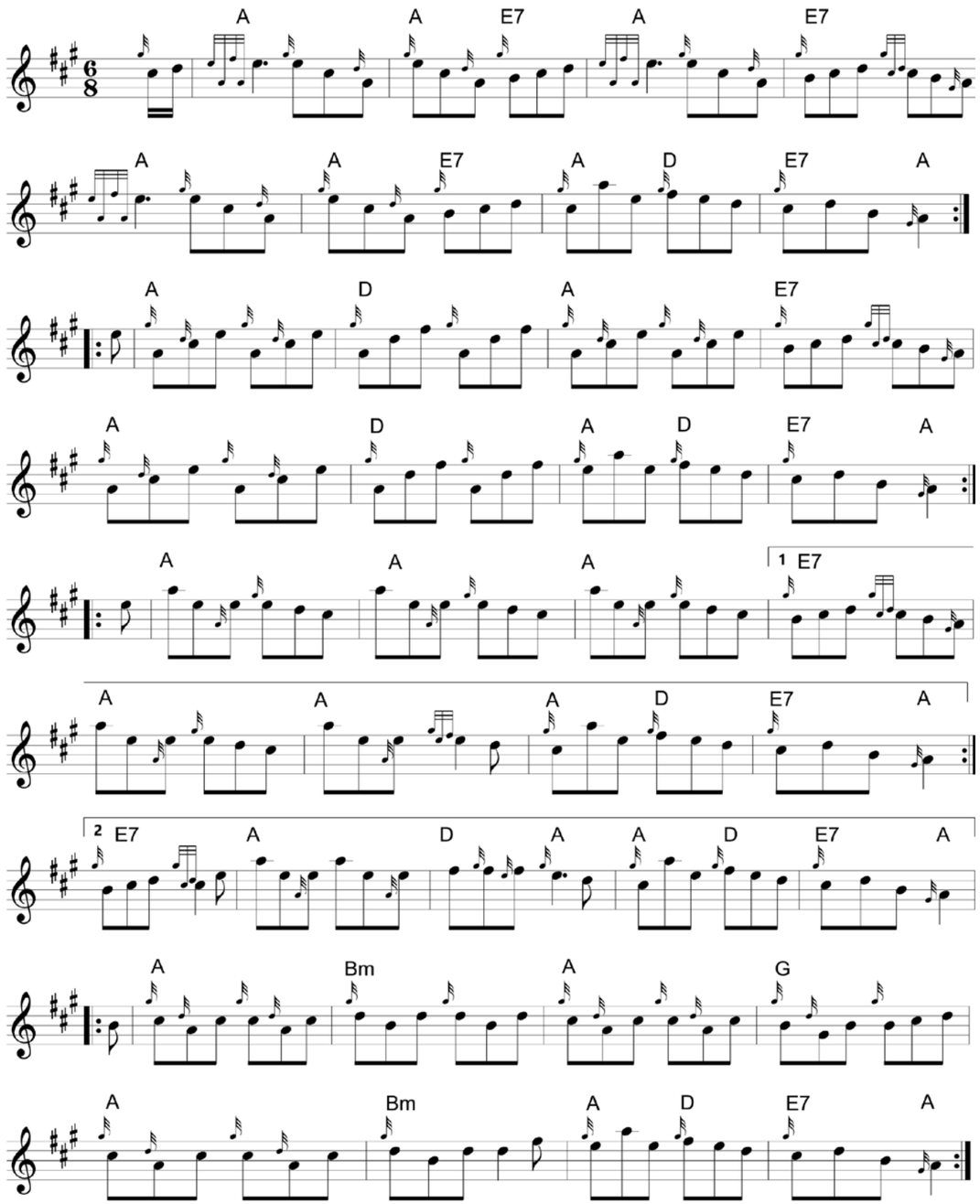
Australian



Composed by Glenn Millard from Lismore, New South Wales, Australia in 2006. Glenn laid out the origin of the tune as having been done to celebrate the opening of a new bar.

Atholl Highlanders

Scottish



JIGS

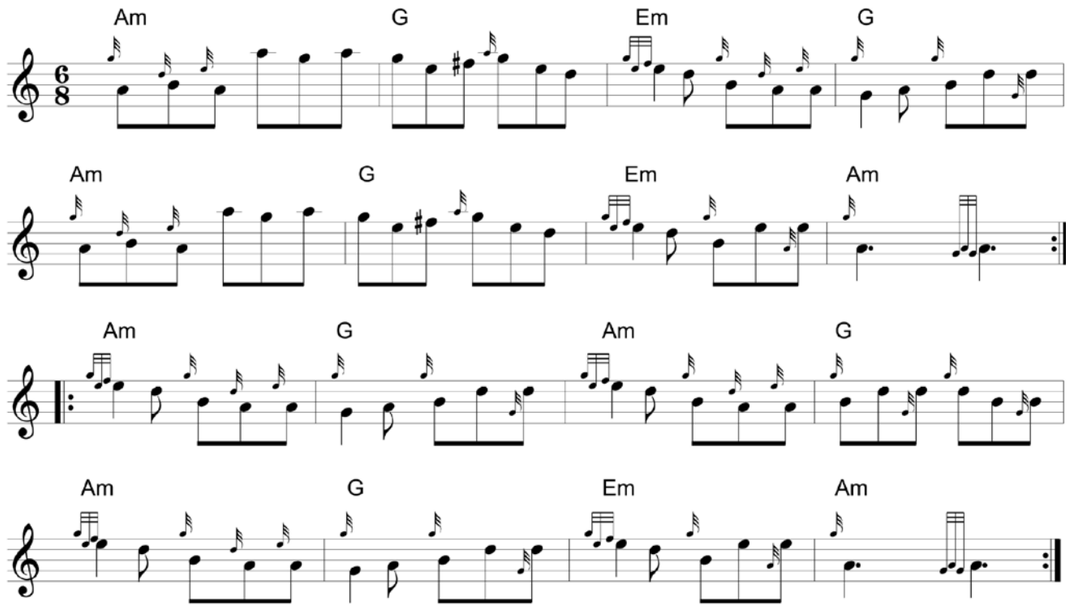
Atholl Highlanders

Scottish

Believed to have been composed by William Ross in the mid 1800s as a two part march but has been adapted and modified many times since then. The Atholl Highlanders are the private army of the Duke of Atholl - the Chieftain of the Clan Murray - and are recognised as the last remaining private army in Europe.

Cutting Bracken

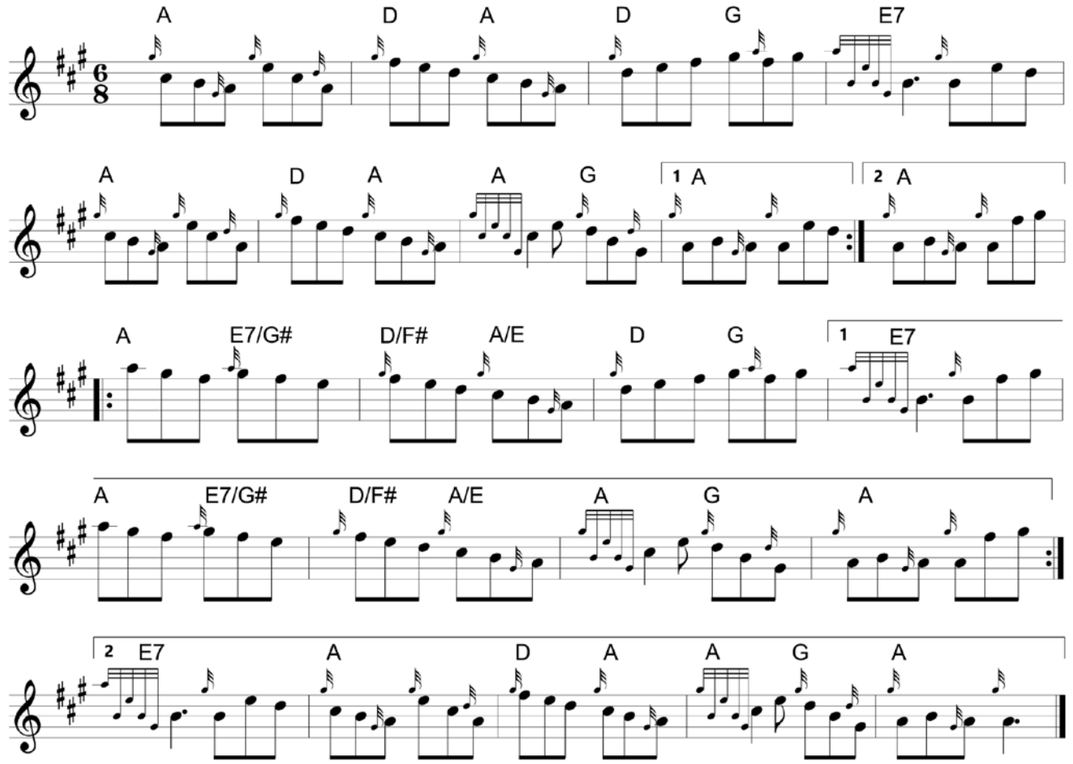
Scottish



Originally written as a Strathspey or Scottish-Snap, the tune, first published under the name *Cutting Ferns* appears in *The Athole Collection*, a book of tunes compiled by James Stewart Robertson, a fiddler from Perthshire in 1884. The Highland Music Trust republished the book in 1996.

Huidai Gallagher's

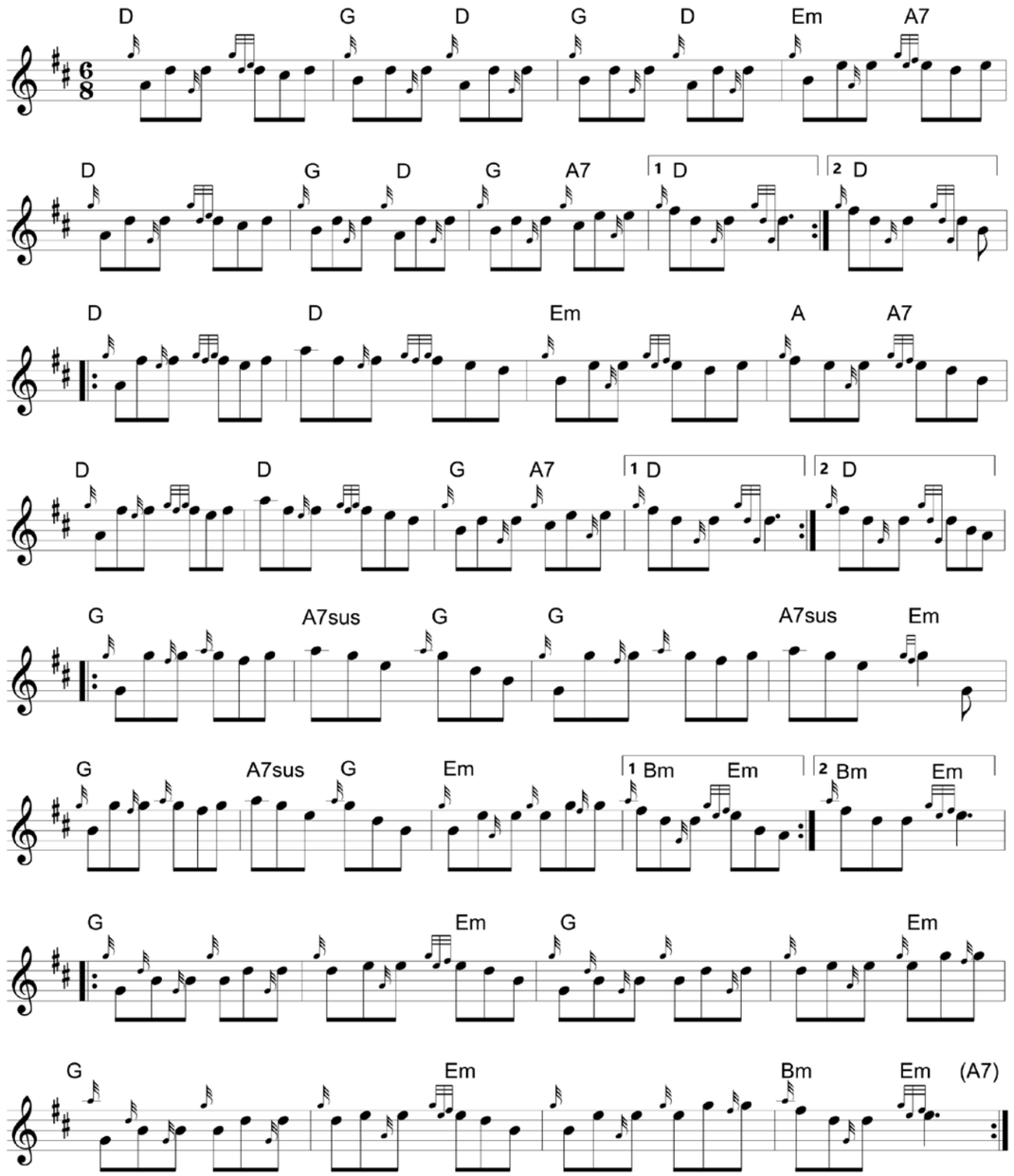
Irish



This tune was made famous by legendary Donegal fiddler John Doherty, who learned it from his cousin Huidai Gallagher, a highland bagpiper who exerted a strong influence on the playing styles of fiddlers in south-west Donegal.

Jig of Slurs

Scottish



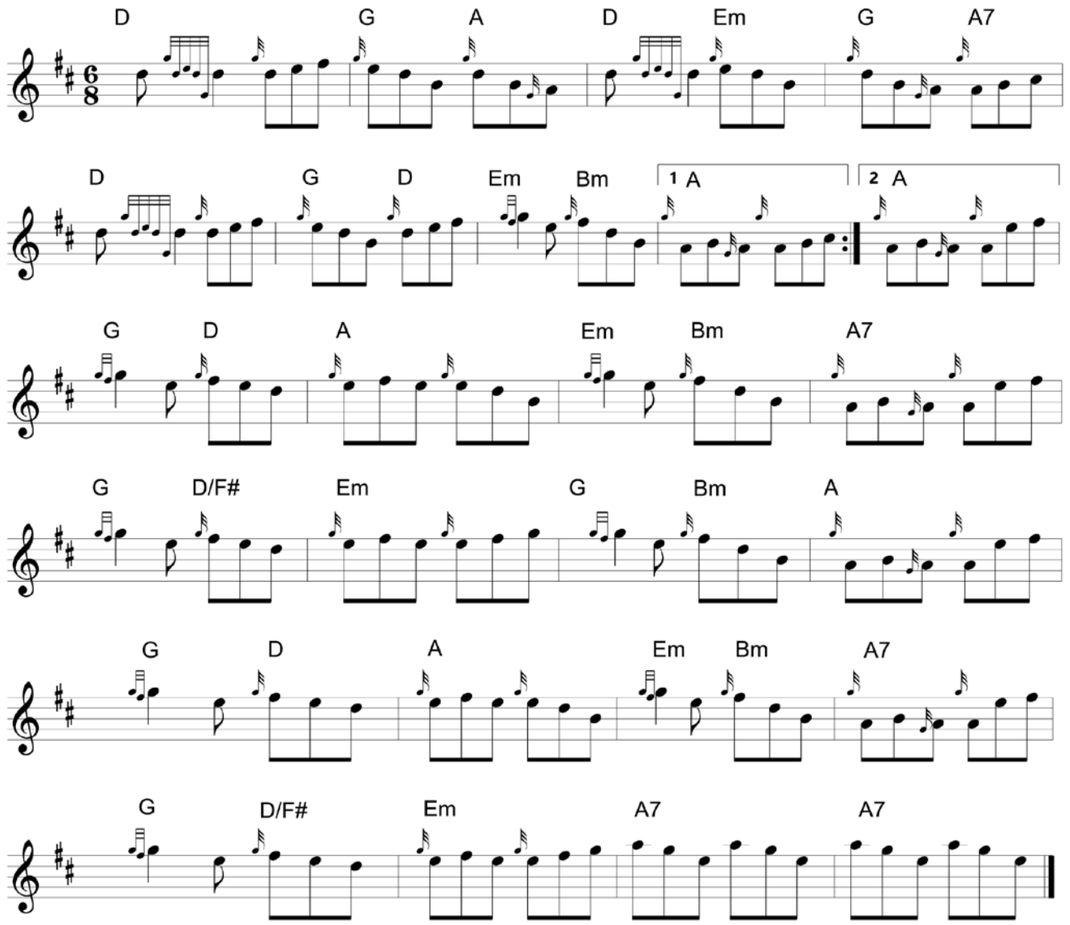
Jig of Slurs

Scottish

One of George Stewart (G.S.) McLennan's famous compositions. G.S. McLennan was a renowned, award-winning solo piper from Edinburgh. A child prodigy, he came from a long line of McLennan pipers and was invited to play for Queen Victoria at Balmoral Castle.

Jimmy Ward's

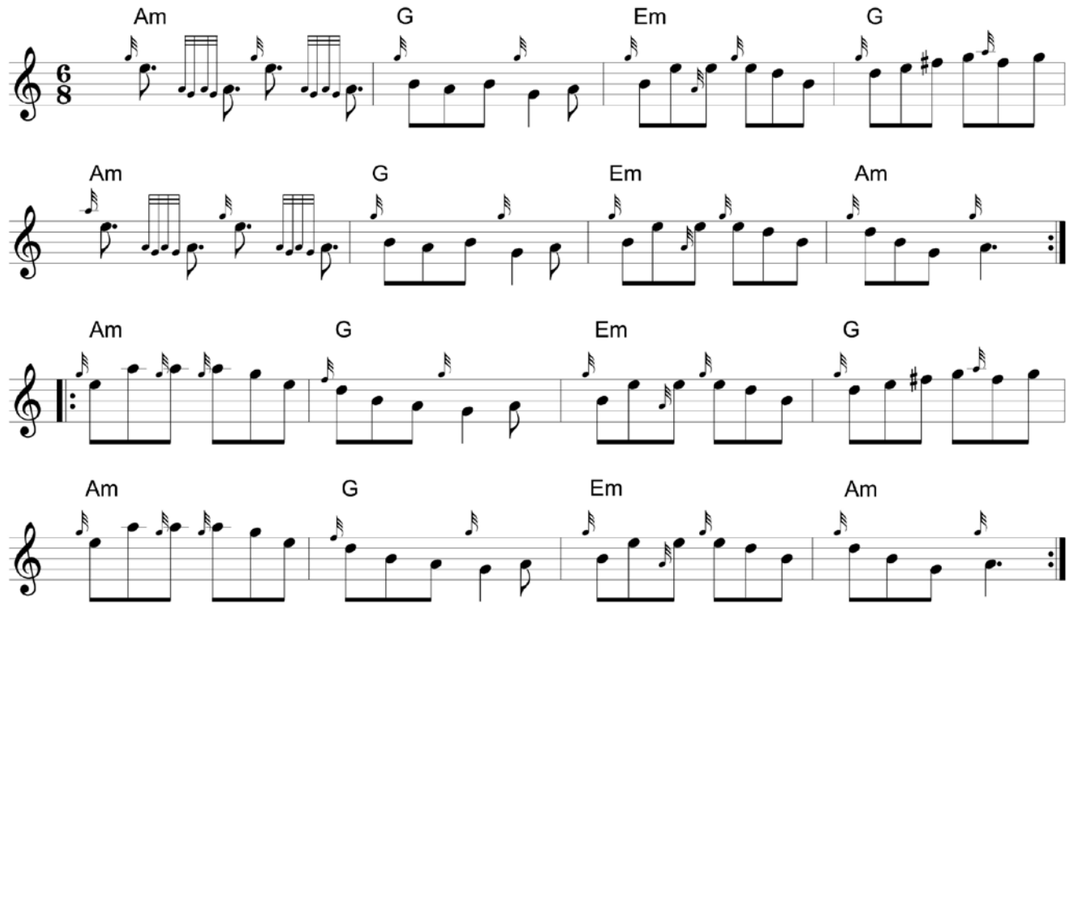
Irish



Also known as *The Clare Jig*, *Jim Ward's Fancy*, *Tom Ward's* and *Ward's Favourite*. Jim Ward was a founding member of Kilfenora Ceili Band, winners of the All-Ireland, 3 years in a row from 1954-1956. Jim originally played flute, piccolo and whistle but the banjo later became his main instrument. It is not clear whether Jim wrote this tune or if it is just associated with his name.

Lilting Banshee

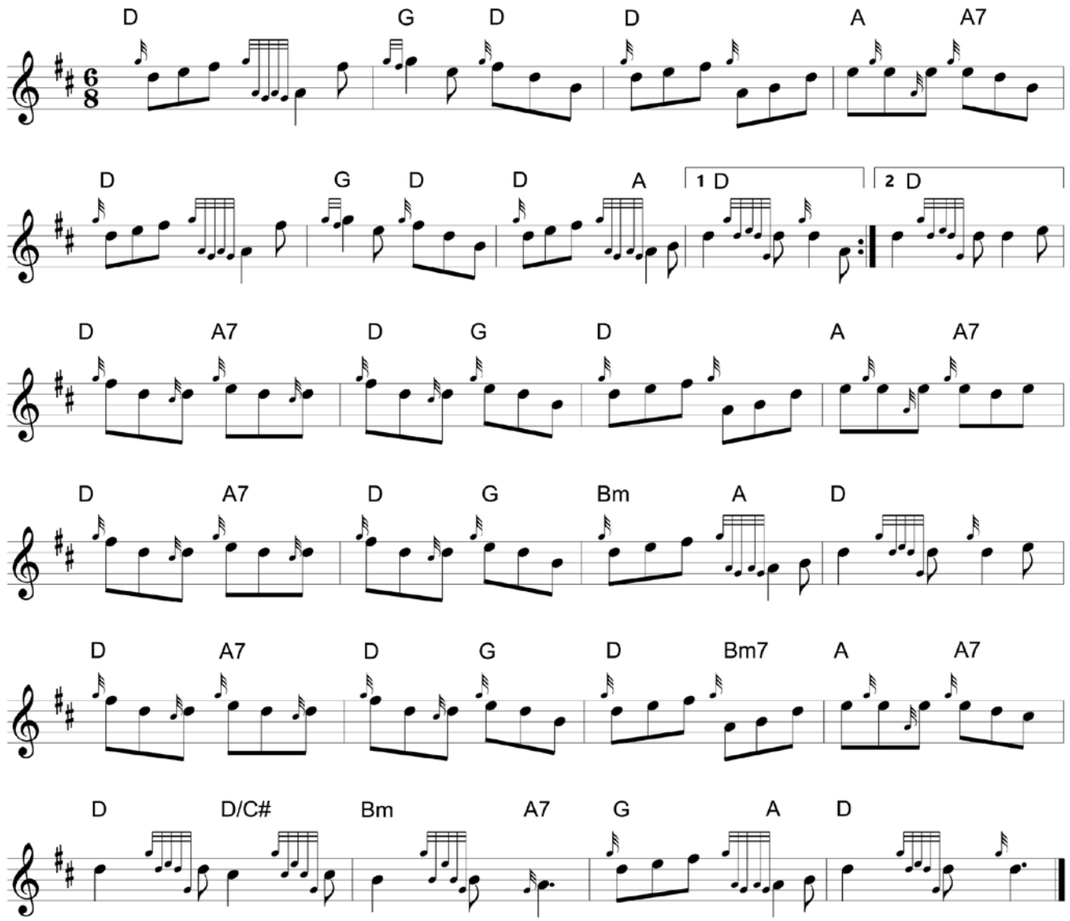
Irish



This traditional tune has many other aliases, such as *The Miller of Glanmire*. Under this name, it appeared in Capt. Francis O'Neill's *Music of Ireland: 1850 Melodies*, published in Chicago in 1903.

Merrily Danced the Quaker's Wife

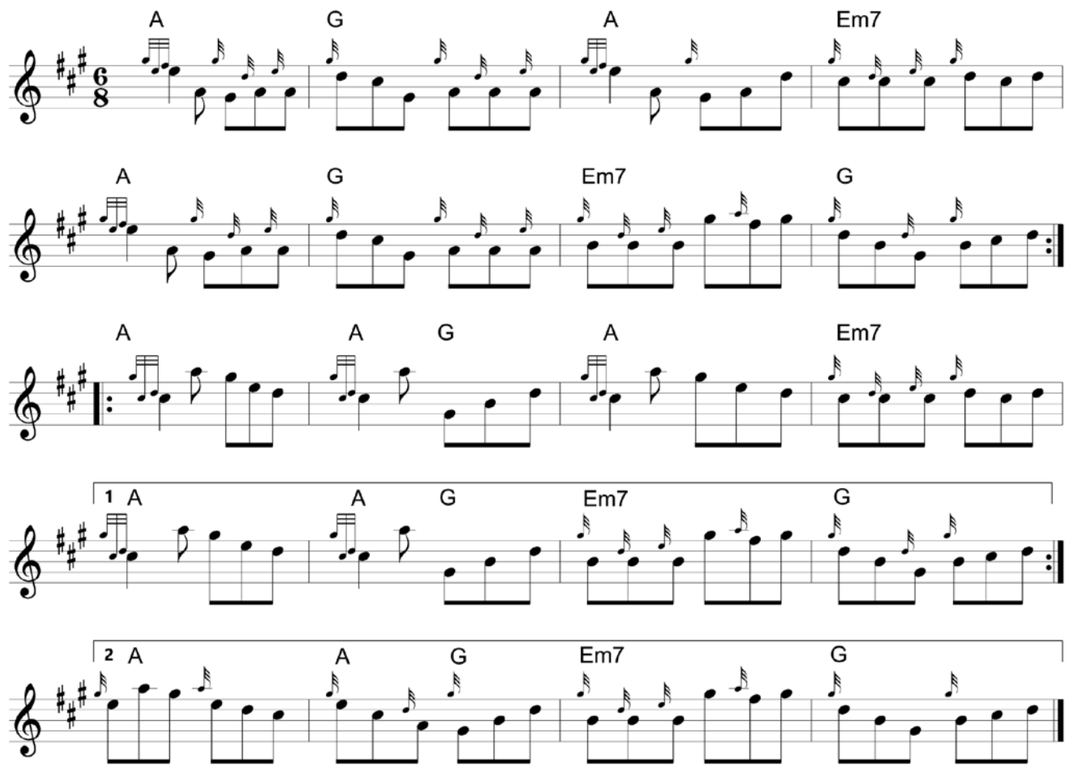
Scottish / Irish



The name of a less well known Scottish country dance which first appeared in Robert Bremner's *Collection of Scots Reels or Country Dances* in 1757. Pipe Major Terry Tully, from Dublin, arranged this jig version for use as a pipe tune.

Michael MacDonald's Jig

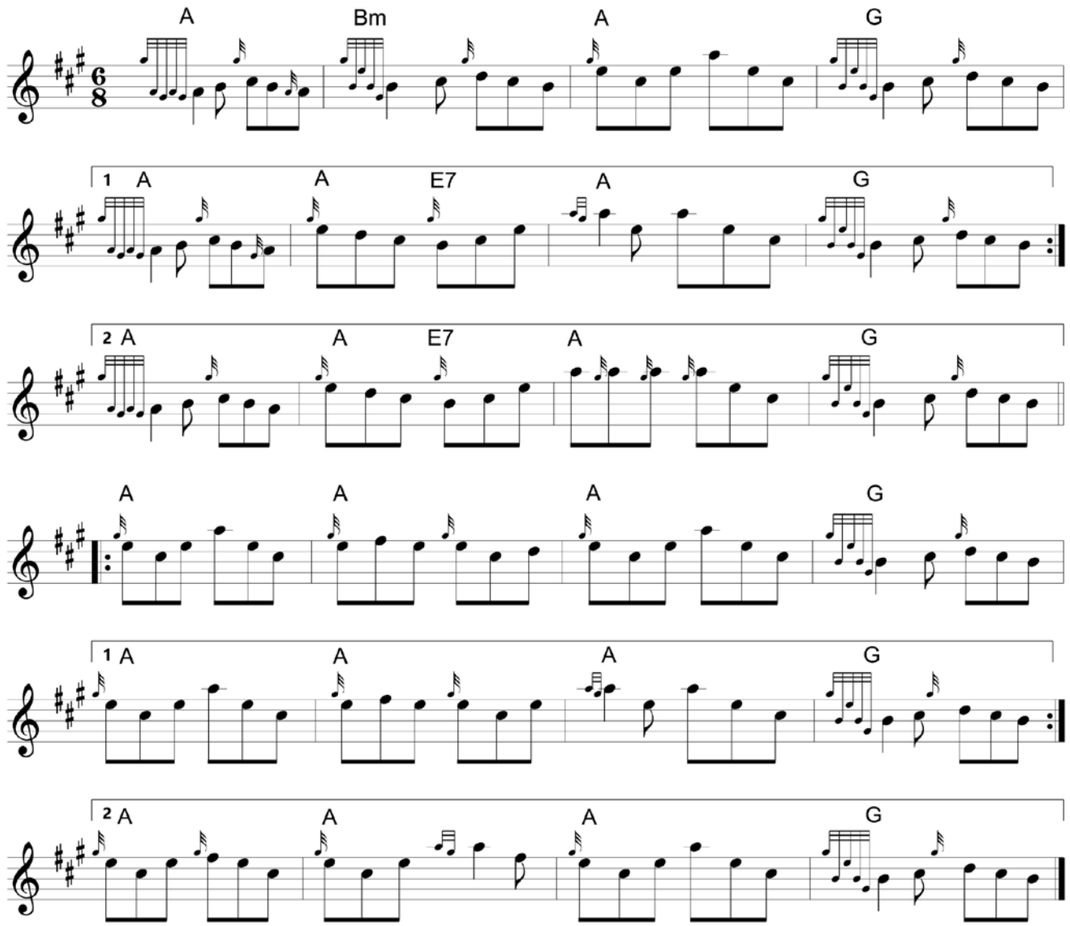
Canadian



Composed by Jim McGillivray for one of his best friends, Michael MacDonald. Both men were pipers in the famous 78th Fraser Highlanders Pipe Band from Toronto.

Nora Crionna

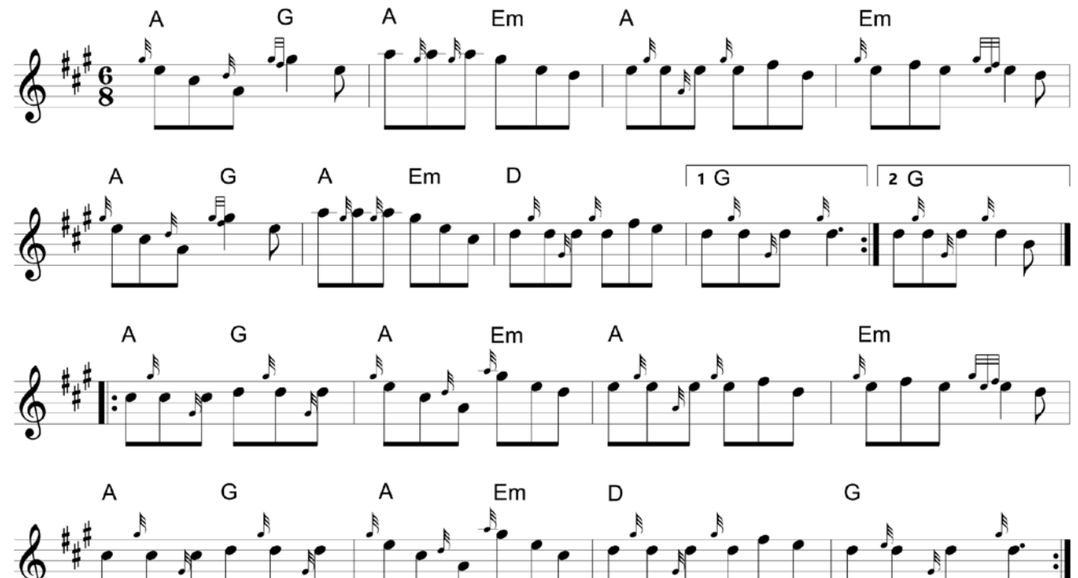
Irish



An old Irish tune with a title that translates as *Wise Nora*, the air was used by Beethoven in his 7th symphony which was published in 1812 and the Irish phrase appeared in a poem entitled *Lesbia Hath a Beaming Eye* written by Sir Thomas Moore.

Old Hag, You Have Killed Me

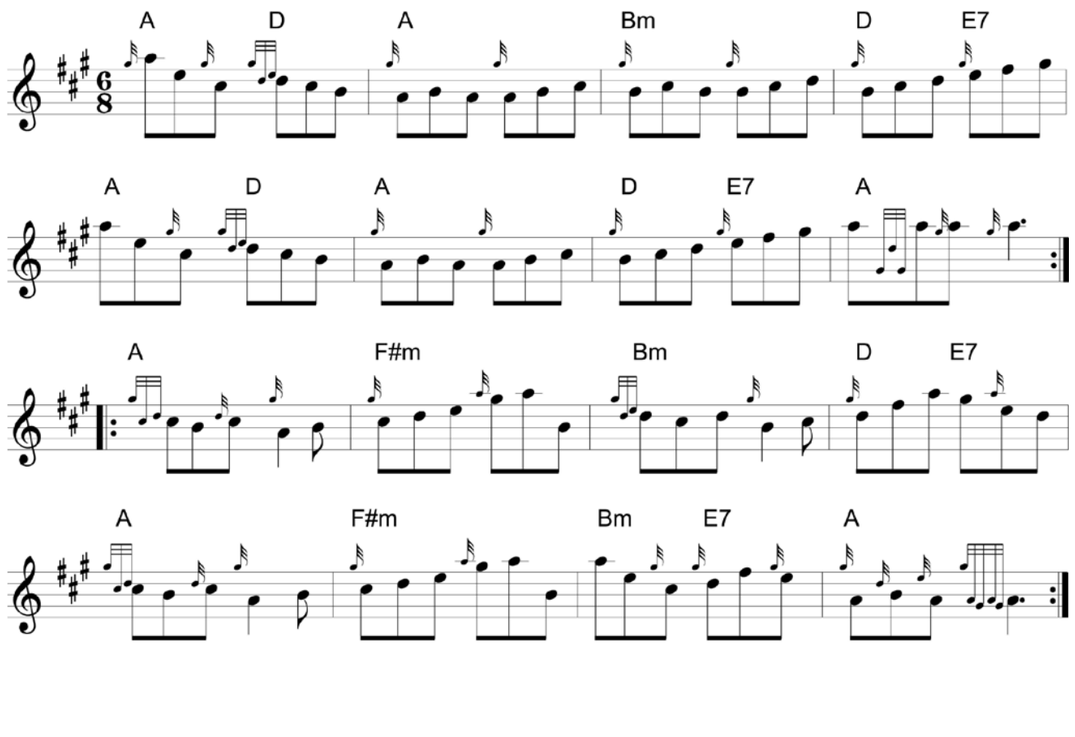
Irish



This tune appears in *O'Neills Dance Music of Ireland: 1001 Gems* published in 1907 and the setting for pipes can be found in *Irish Tunes: Old and New Terry Tully Book 1*. The term "hag" is used in folklore, often to describe someone with malevolent intent.

Return to the Port

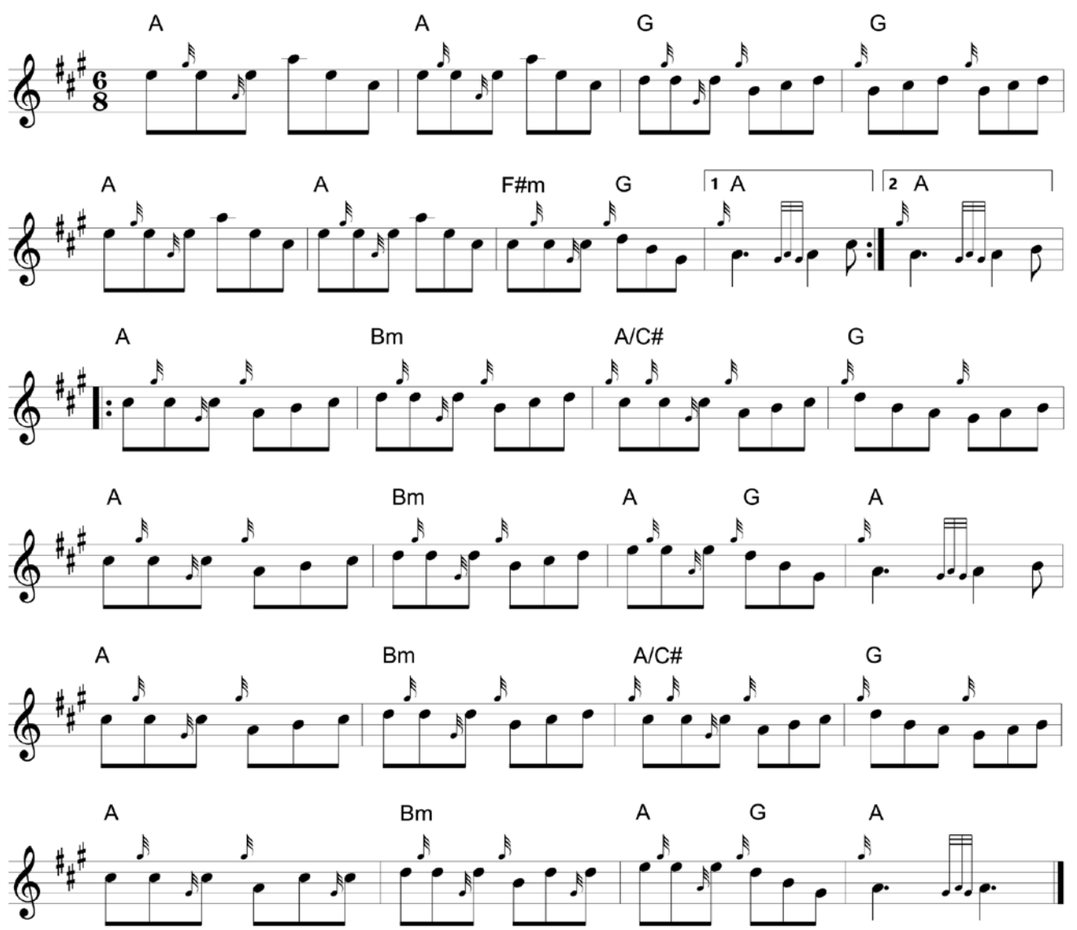
Irish



Sorcha Meehan, a fiddler from Portrush, composed this tune about the pipe bands which return to Portrush each year for the North West Pipe Band Championships. As a young girl Sorcha remembers seeing and hearing the pipers practice in every available corner of her hometown on the day of the competition.

Queen of the Rushes

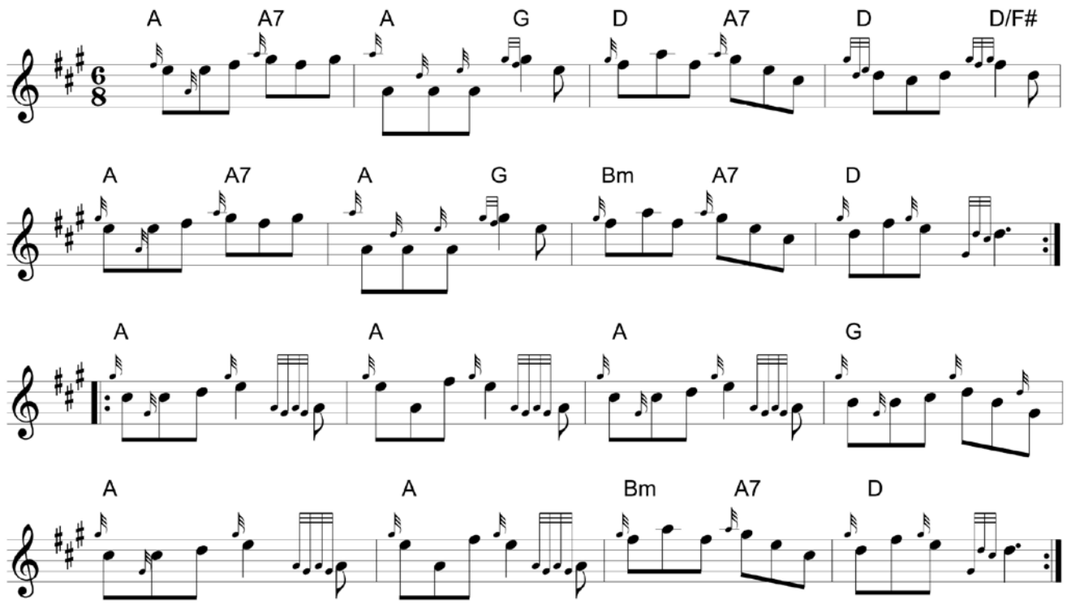
Irish



A traditional Irish tune, first recorded in 1930. The composer is unknown. Terry Tully arranged the tune for bagpipes in both jig and hornpipe settings in his *Irish Tunes Old & New Book 1* and *Book 2* published in the 1980s.

Snug in the Blanket

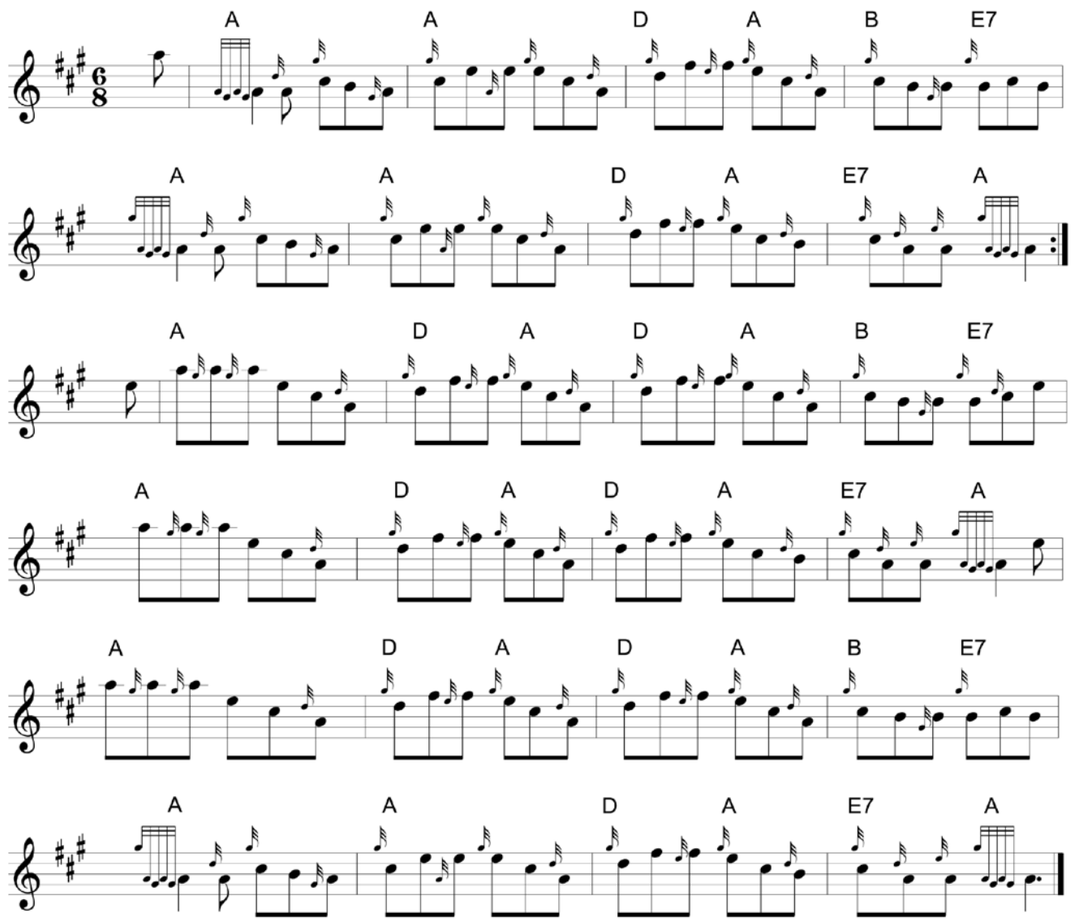
Irish



The tune first appears in *O'Neills 1001*, published in 1907, music collected and edited by Captain Francis O'Neill a retired Police Superintendent in Chicago Police Department. Francis was born in Ireland in 1848 and emigrated to USA as a teenager. He was responsible for collecting and transcribing over 3500 traditional tunes. The first setting for pipes appears in the book *A Few Tunes*, by Ian and Gordon Duncan in 1987.

The Eavesdropper

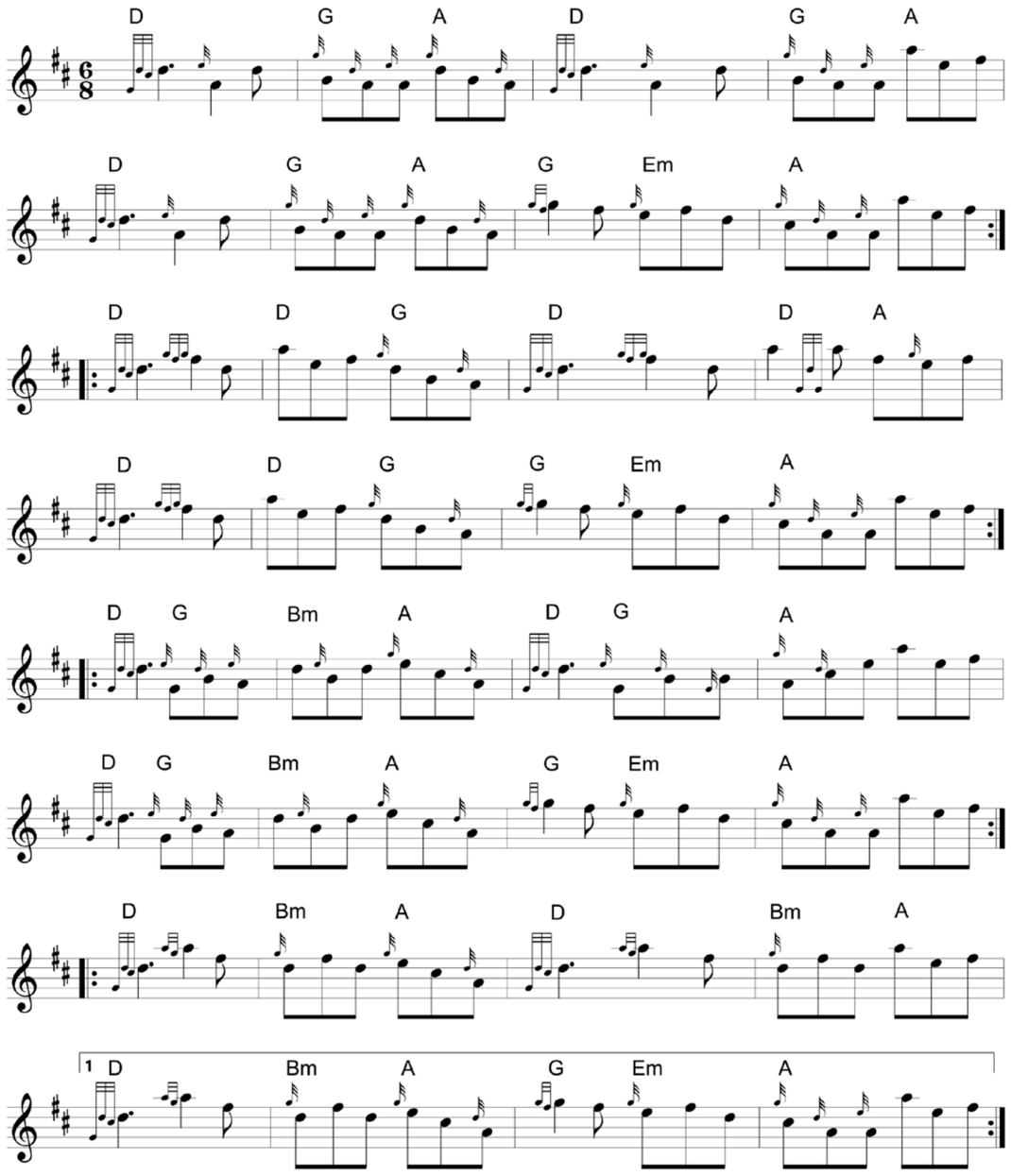
Irish

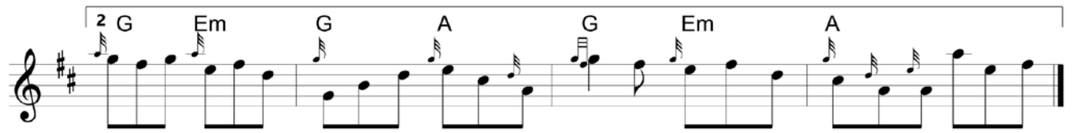


This tune first appears in print under the alternative title of *Riding on a Handcar*, in a collection by William Bradbury Ryan called *Ryan's Mammoth Collection*, a collection of 1050 reels, jigs, hornpipes and clogs which was printed by Elias Howe in Boston in 1883.

The Curlew

Scottish

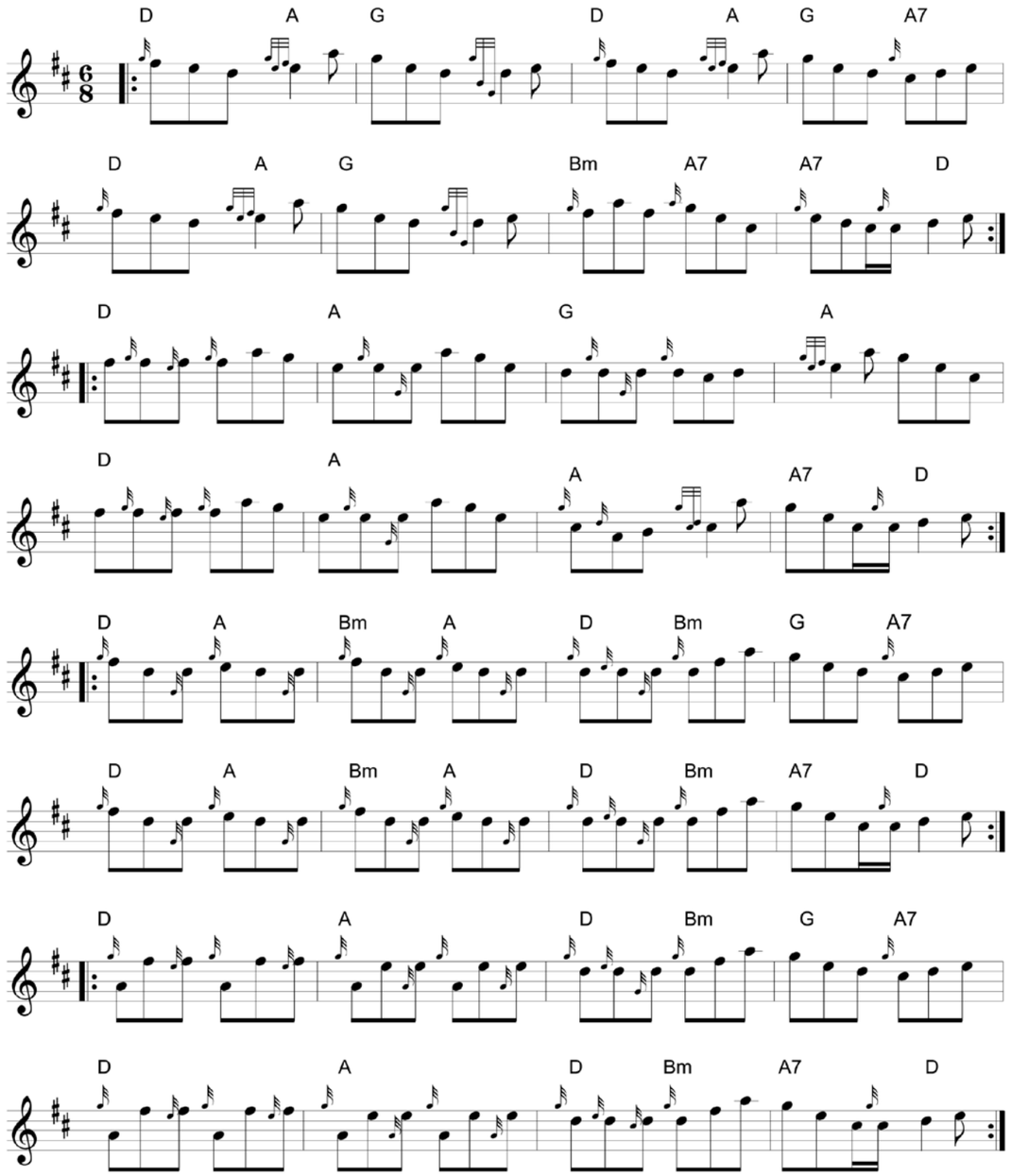


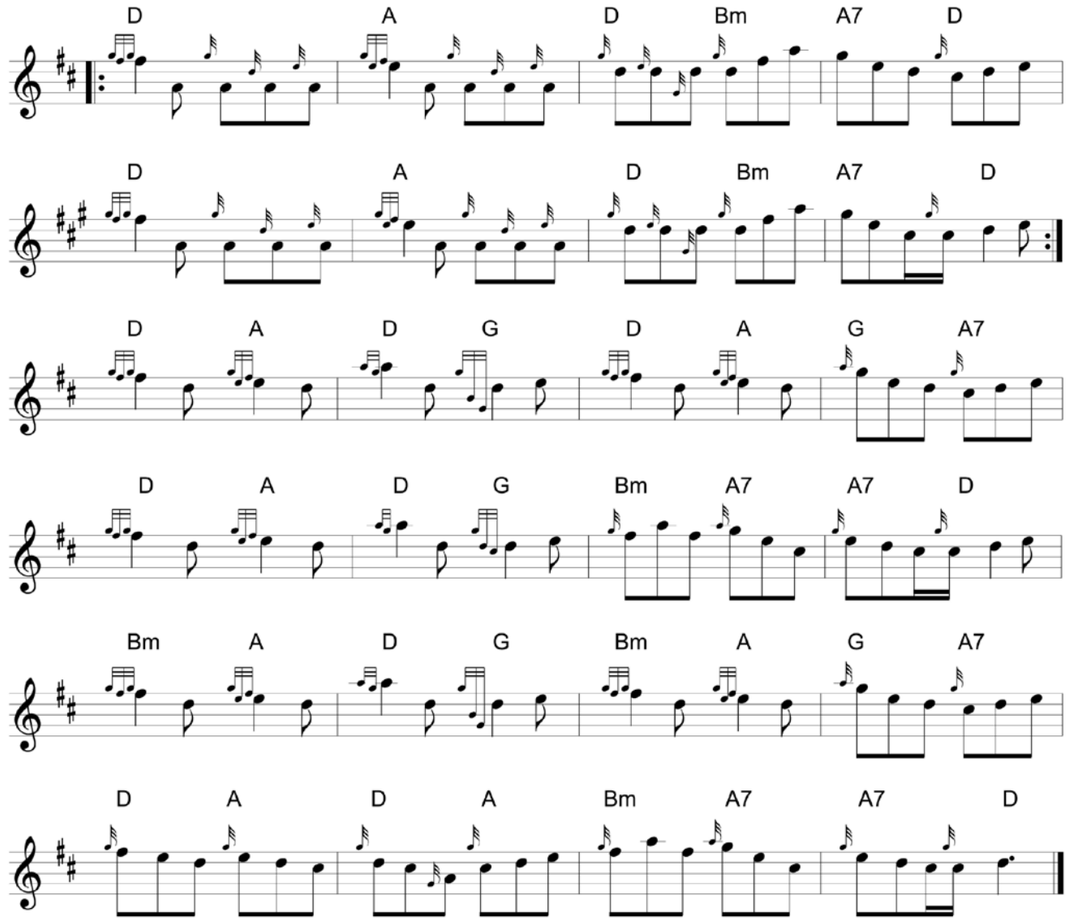


Written by Donald MacPherson BEM who was possibly the most successful solo piper of all time with a competitive career spanning over 50 years, from winning the Cowal Games under-15 MSR and under-18 Piobaireachd aged 15, to winning the Gold Medal at the Argyllshire Gathering at the age of 68. Donald was awarded the British Empire Medal for services to Piping in 1986. The Curlew is a shorebird with a long slender down curved bill and mottled brown plumage.

The Gold Ring

Irish

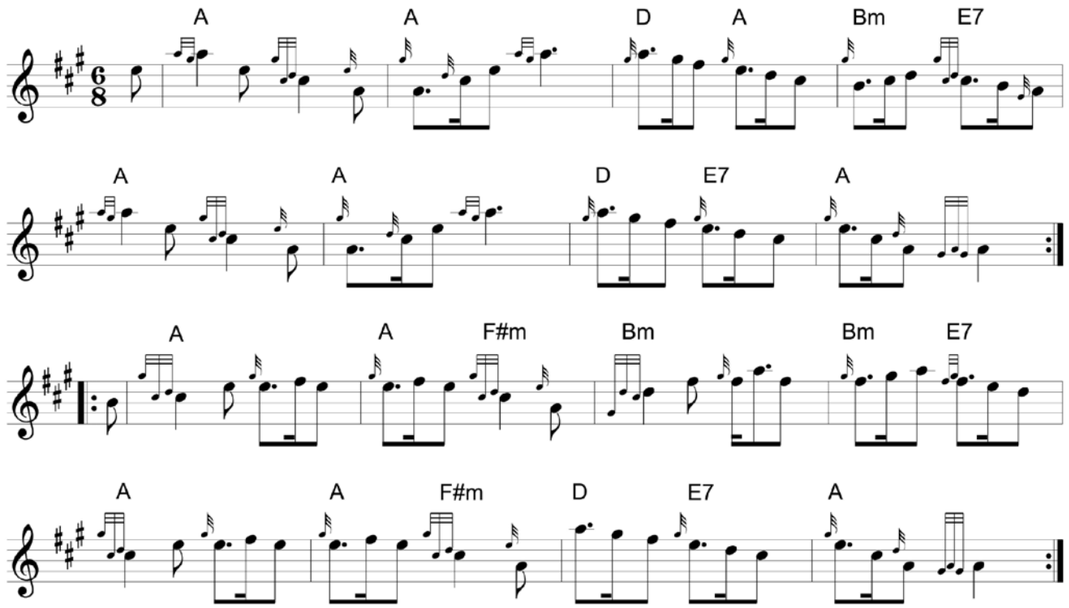




The tune is also known as *An Fáinne Óir* and the story surrounding it is that a farmer returning home one night came across a fairy gathering where a fairy-piper was playing for dancing. Disturbed by the farmer, the fairies ran off leaving behind a gold fairy ring. The farmer returned the ring to the fairies and in exchange they gave him the tune the piper had been playing.

The Steam Boat

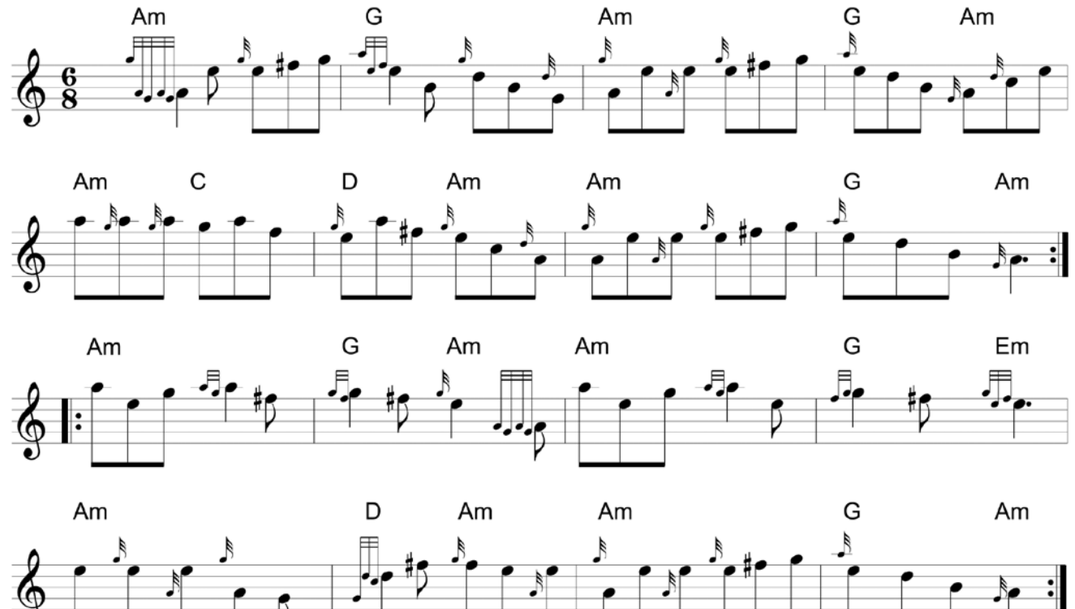
French



Originally a French tune *named Bon Voyage Monsieur Dumollet* composed around 1809 for a Vaudeville called *Le Depart Pour Saint-Malo*. The earliest printed version appears in Elias Howe's *Complete preceptor for the Accordeon* as *The Steamboat Quickstep*, published in 1843. The tune also appears in the *RSPBA Tutor Book Volume 1*, as a march.

A Scarce o Tatties

Scottish

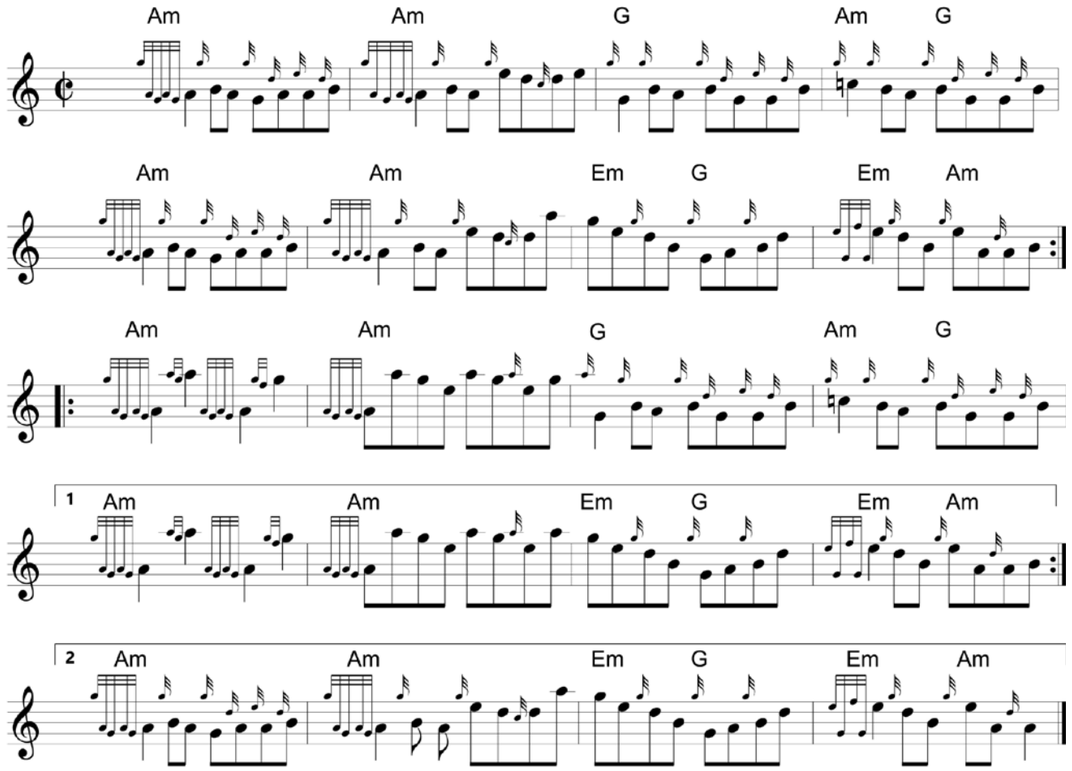


Written by Norman McLean and appears in *The Clarke Tin Whistle Book*, by Bill Ochs in 1988 with the following note attached to the tune: "A recently composed tune by Norman McLean, Piper from Uist in the Outer Hebrides. A friend of his working in London complained about the quality of potatoes there, and so this tune was born."

REELS

Brenda Stubbert's

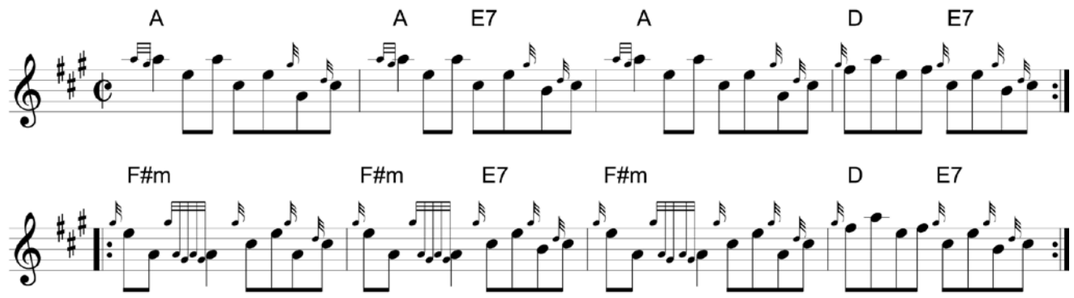
Canadian



Written by Jerry Holland for Brenda Stubbert, both of them being Cape Breton fiddlers. Jerry was a well known composer and this tune was probably his most famous composition. Brenda Stubbert comes from a musical family and began playing the piano at age five, and the fiddle at age eight. Brenda is also a composer and has published two books of tunes.

Dancing Feet

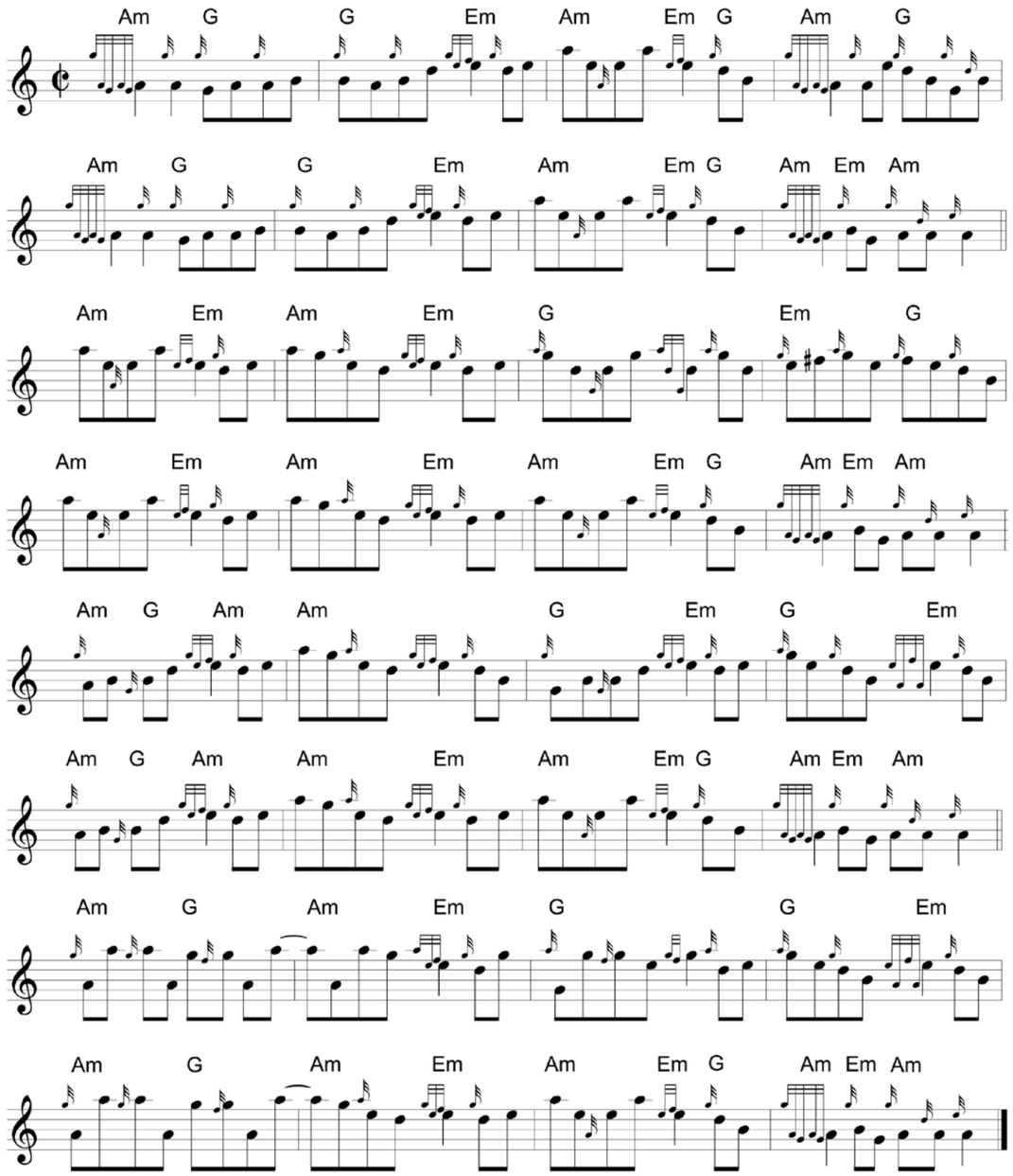
Scottish



Written by George Stewart (GS) McLennan. George was born in Edinburgh in 1883 and started piping tuition at the age of four, although he suffered from Polio as a child and could not walk until he was four and a half. He won the Amateur National Championships at the age of nine. He was invited to play for Queen Victoria at Balmoral. He later became Pipe Major of the Gordon Highlanders 1st Battalion aged twenty-one, piping his company over the top during WWI. When he died from lung cancer after lapsing into unconsciousness whilst giving his sons lessons on the practice chanter in 1929, 20,000 people lined his funeral procession.

Dolina MacKay

Scottish



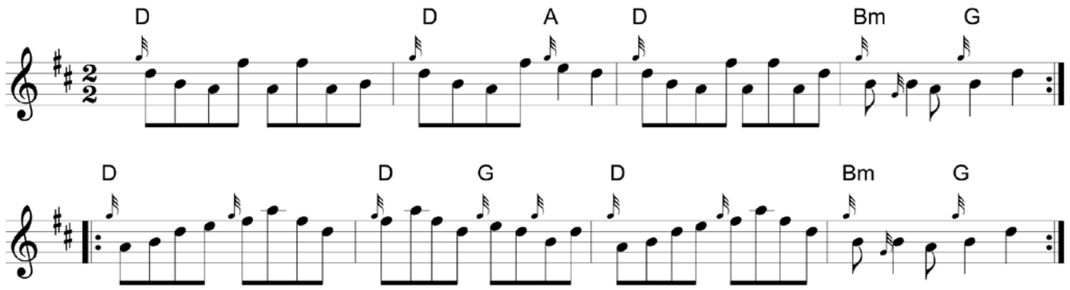
Dolina MacKay

Scottish

Written by John Scott of South Uist, *Dolina MacKay* first appears in John MacFadyen's book *Bagpipe Music* published in 1966. Dolina MacKay was the mother of Evan MacKay, Pipe Major of The Scottish Pipers Association in Glasgow whom John would have known as she was in regular attendance at their meetings.

Donald Blue

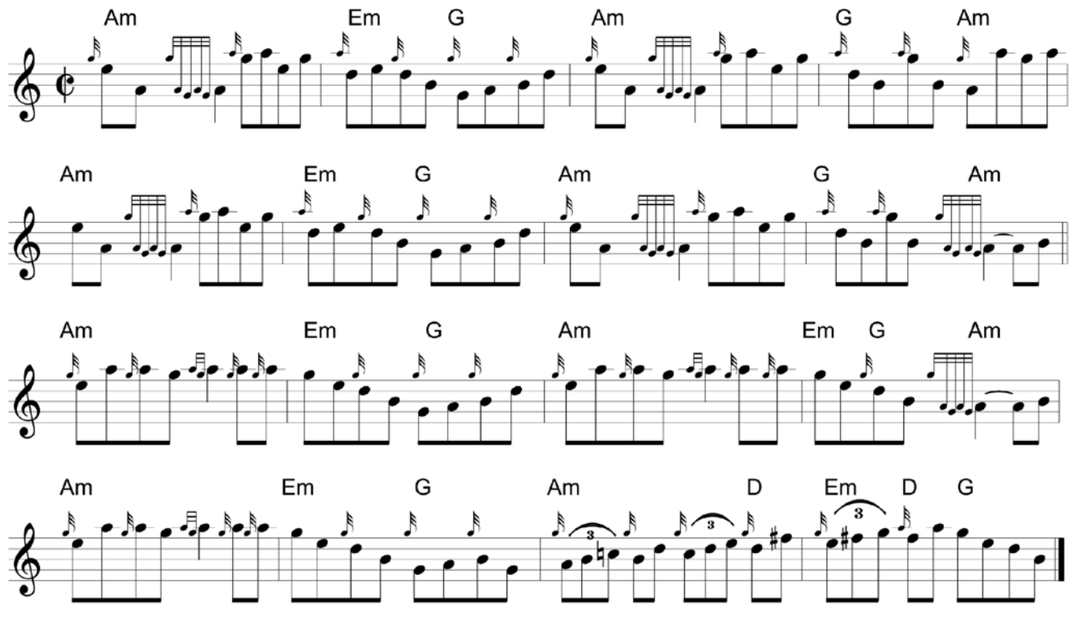
Scottish



A Shetland Reel, originally called *Donald Beu*, after a teacher of that name from Papa Stour. Papa Stour is one of the Shetland Islands with a population of less than 15 people. Suspected leprosy sufferers from mainland Shetland were banished to huts on Papa Stour, the foundations of the huts can still be seen today on Hilla Fielle on the Island.

Duncan McNabb's

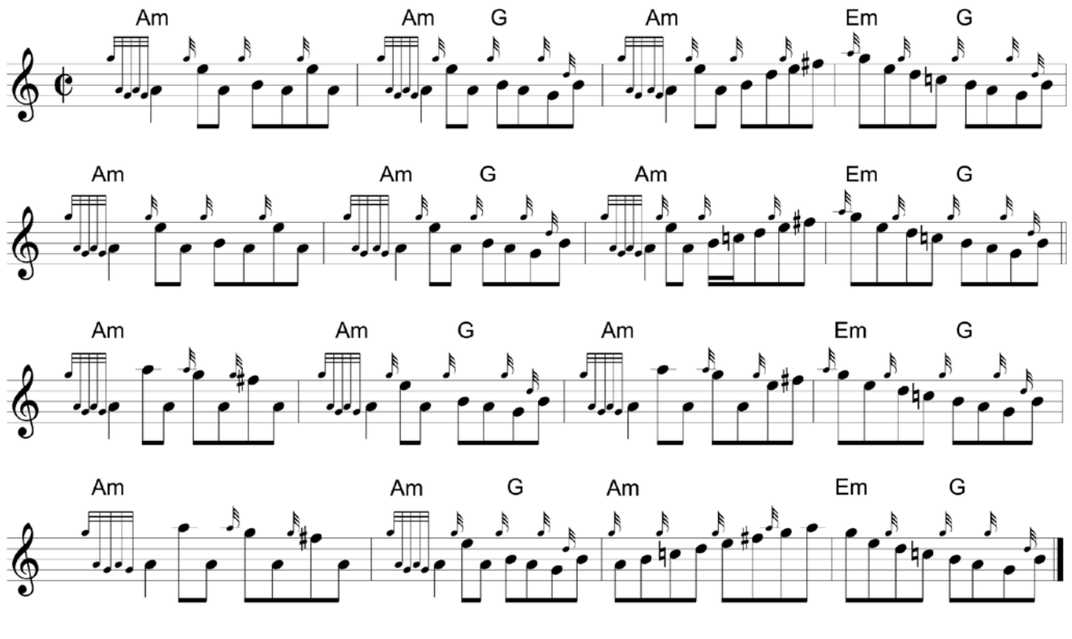
Scottish / Irish



This tune name first appears in *A Farney Piper's Tunes*, a collection of 307 tunes played by Philip Goodman, the last professional Piper in Farney. The list was published in *The County Louth Archaeological Society* in 1902 and the tune is thought to be of Scottish origin.

Gravel Walk

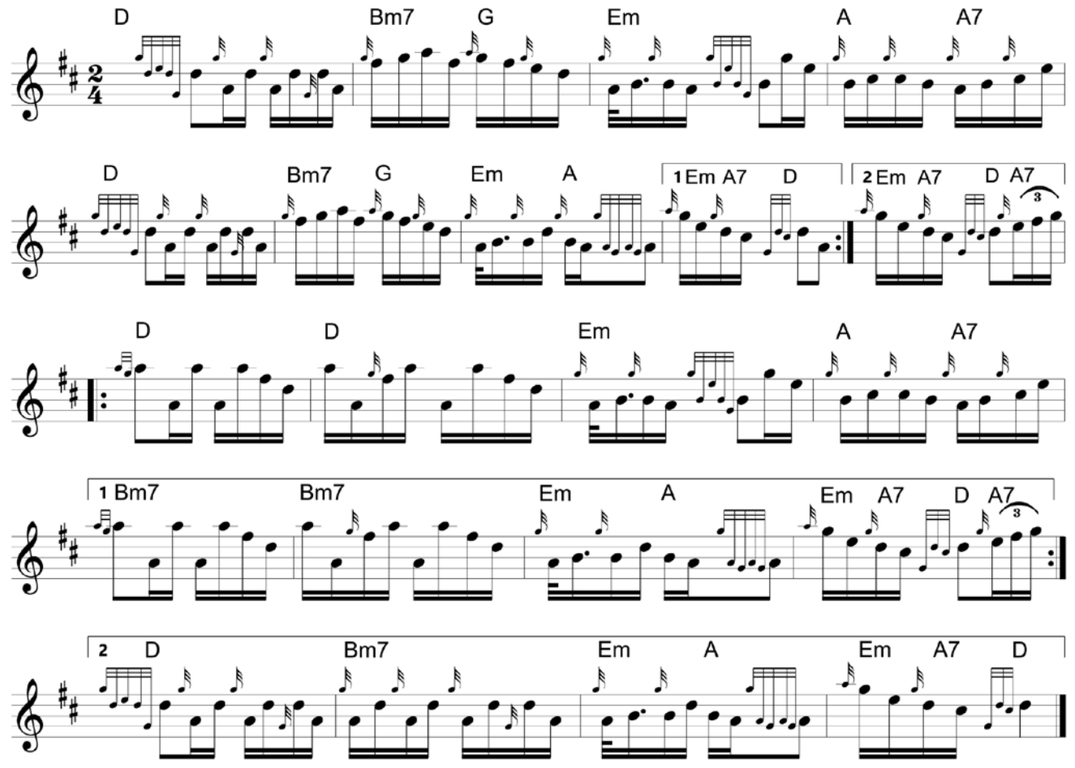
Irish



Also known as *The Gravel Path* or *The Gravel Walk to Granny's*. It is a Donegal fiddle tune with Scottish roots that is believed to have been composed around the 18th Century. *The Gravel Walk* is also the name of a poem by Ulster poet Seamus Heaney.

Hunting and Fishing

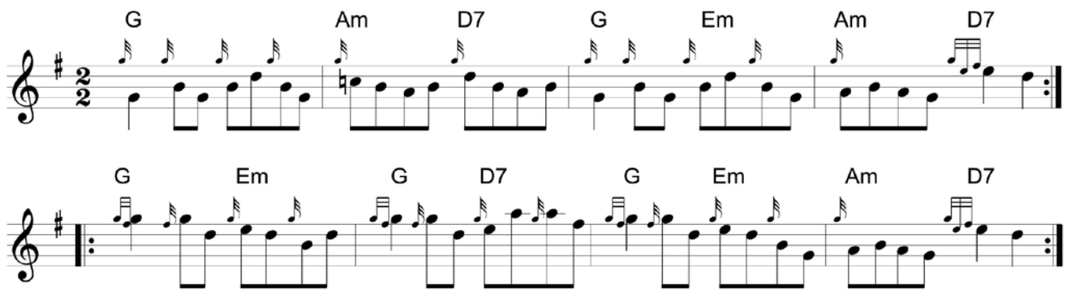
Scottish



The tune was composed by Stuart Robertson who played with Shotts & Dykehead Caledonia Pipe Band. On a visit with the band to Florida they spent some time in conversation with some locals attending a conference at the same hotel. The locals indicated that their pastimes were simple ones, being Huntin' & Fishin', and from that phrase, Stuart composed the tune. Stuart has now relocated to Australia and in 2021 released a new album called *North to South*.

Jack Broke da Prison Door

Scottish



From the book *Haand me doon da fiddle* by Shetland tune collector Tom Anderson. Jack Goudie, a fiddle player from Da Ness (in the south of Shetland), composed this tune. The story goes that, one night when Jack was having a few drinks in Lerwick, he ended up getting arrested by the local Police. When the Police fell asleep, he broke the door and ran home. Upon returning home, he composed the tune.

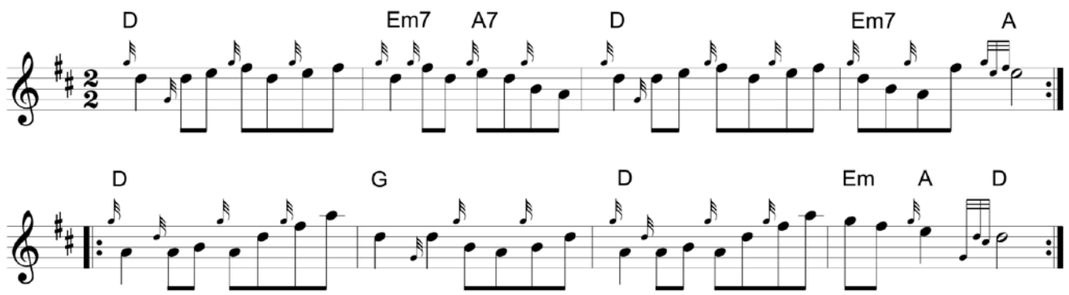
Kelsae Brig

Scottish

A Scottish fiddle tune composed in 1985 by Ian Hardie. Ian was a prolific fiddle player and composer, filling three books with his original compositions. He played fiddle, viola, bass and smallpipes with many folk groups including *Jock Tamson's Bairns*. Kelsae Brig (Kelso Bridge), is a bridge over the River Tweed, at Kelso in the Scottish Borders, opened in 1803. The bridge was the scene of local rioting in 1854 when the locals objected to paying tolls to use it.

Lasses Trust in Providence

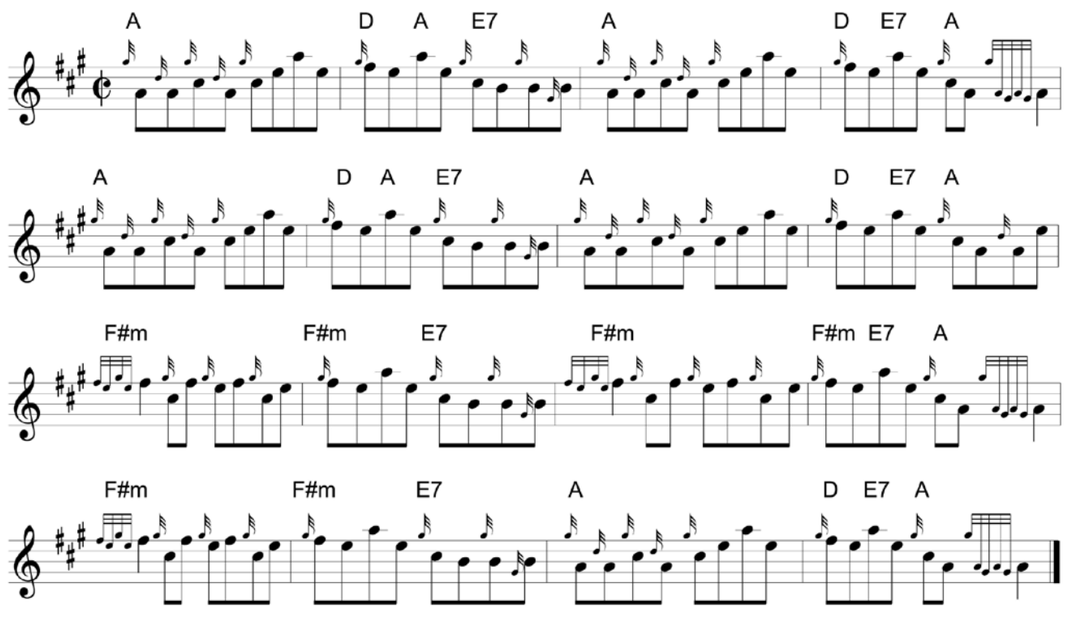
Scottish



A Shetland reel that appears in *Fiddler Fakebook* in 1983 and Tom Anderson's collection *Haand me doon da fiddle* in 1979. It is also the name of an album released in 2018 by award winning Shetland singer, songwriter and fiddler Claire White.

Mackerel and Tatties

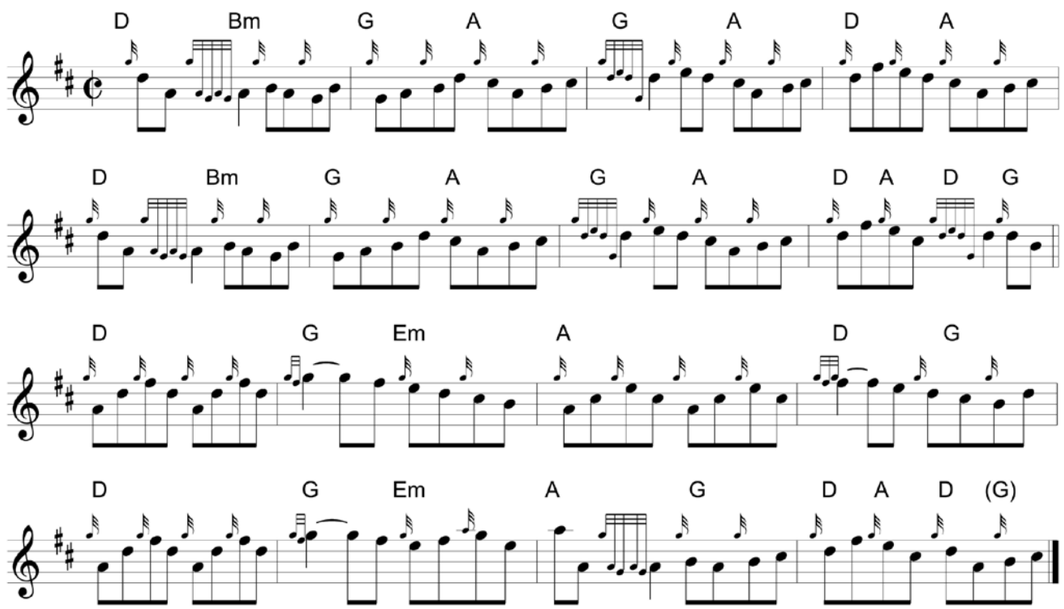
Scottish



Originally called *Buntàta Sgadan*, which translates from Scots Gaelic as Potatoes and Herring. Allan MacDonald composed the tune. Allan, born in 1956 was raised in the Scots Gaelic speaking community of Glenuig, a small village on the west coast of Scotland.

Paddy's trip to Scotland

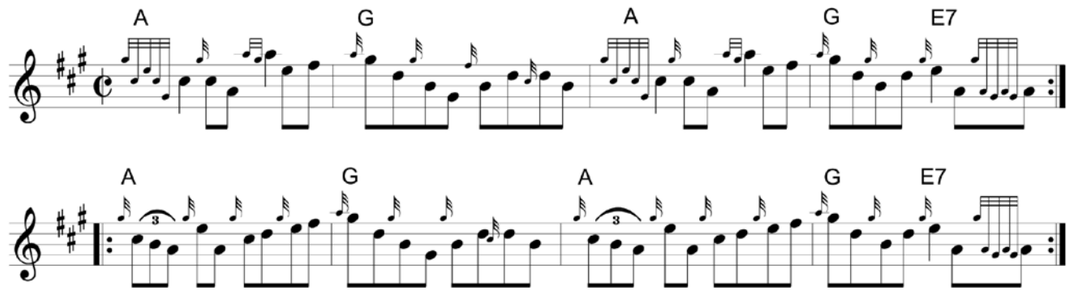
Irish



Also known as *Banrion na sióga* (*The Queen of the Fairies*). This tune stems from Donegal fiddler, Simi Doherty. One night, when returning from a house dance, he came across two small men, one holding a lamp and the other 'calling' for dancers. He hid in a ditch long enough to learn the tune.

Pleasant Gardens

Scottish / Irish

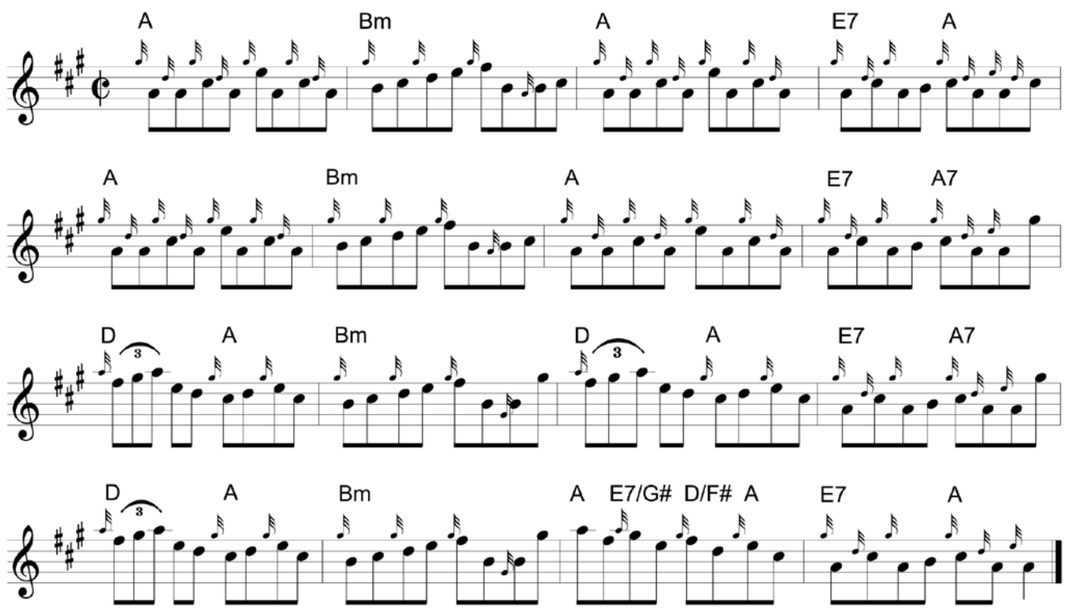


Luke Donnellan from County Armagh transcribed 300 traditional dance tunes that were mainly reels, hompipes and marches collected in the south Armagh area, many of which originated from Scottish dance music. He played the fiddle and highland bagpipes. This tune is found in a collection called *Oriel Songs and Dances* which was first published in 1909. The possible origin of the title comes from the Plaisance Garden created in Kelburn Castle Estate, Ayrshire in the 18th Century, home of 1000-year-old Yew trees.

REELS

Rakes of Invercairn

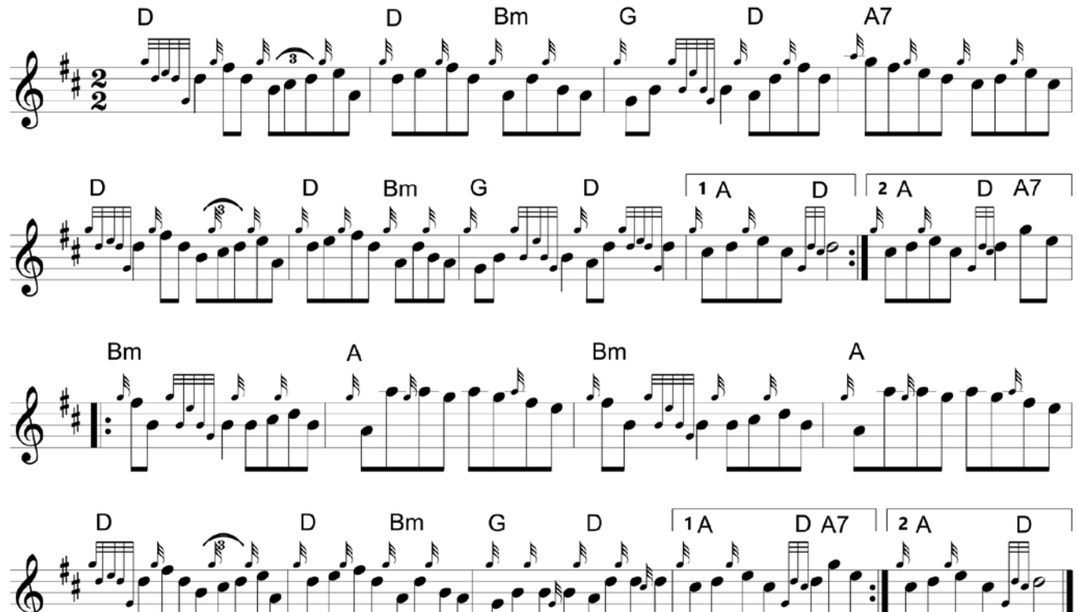
Scottish



This tune first appears in *Oriel Songs and Dances* in 1909, a collection of traditional tunes played by musicians in County Armagh, collected by Luke Donnellan the parish priest in the area. Oriel was a medieval Irish kingdom in south east Ulster. The term “rake” is one that means a hellraiser or person of low morals that any self-respecting girl should avoid. Invercairn is near Oban in Argyll and Bute, which suggests that this tune is of Scottish origin, as are many of the tunes within the collection.

Richard Dwyer’s

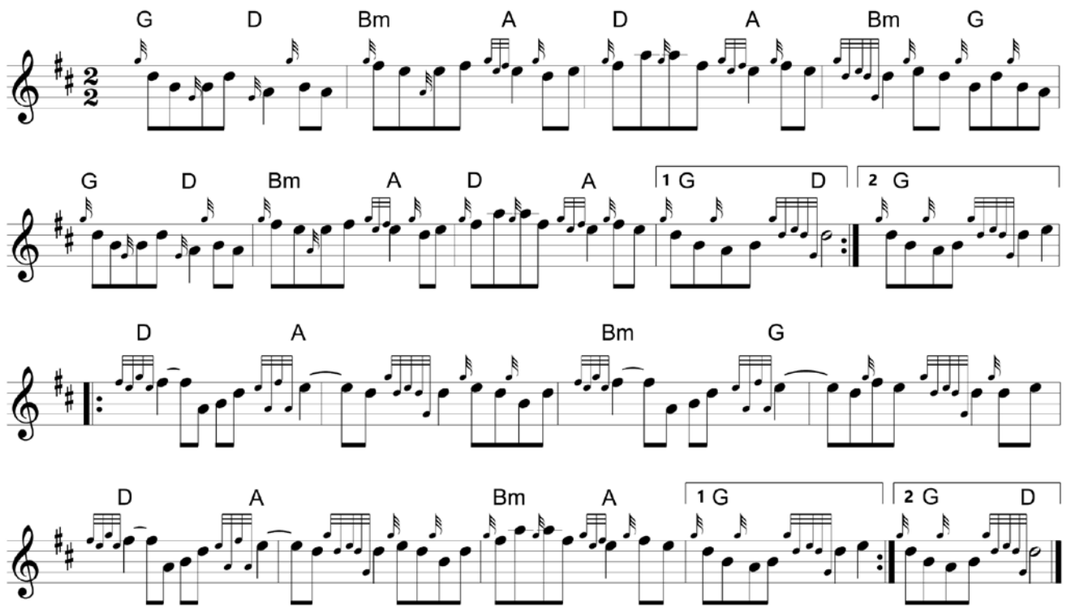
Irish



This eponymous reel is by Richard Dwyer, Irish multi-instrumentalist, singer, and prolific composer originally from west County Cork. The Dwyer family have a long association with Irish traditional music: Richard’s siblings included Michael, Finbarr and John, all renowned musicians and composers in their own right.

Ramnee Ceilidh

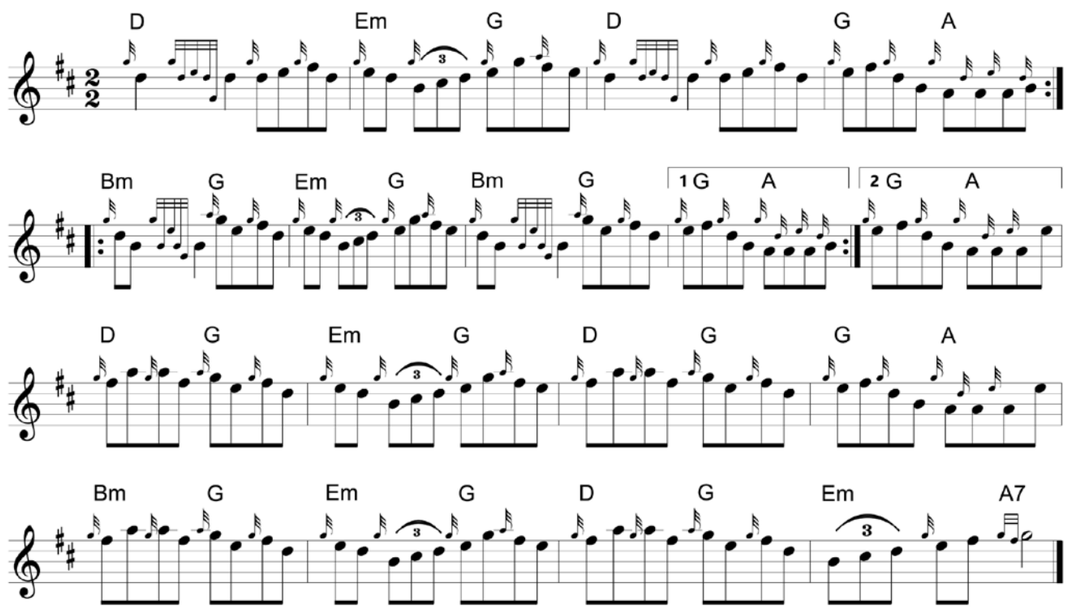
Scottish



Written by Gordon Duncan of Pitlochry after he attended a wedding in The Ramnee Hotel, Forres, and fell down the stairs. Gordon recorded the tune on his *Just for Seamus* album in 1994. Gordon, who was a member of The Vale of Atholl Pipe Band, The Tannahill Weavers and Wolfstone folk bands died under tragic circumstances in 2005 aged only 41. His death was a loss deeply felt within the piping community.

Rip the Calico

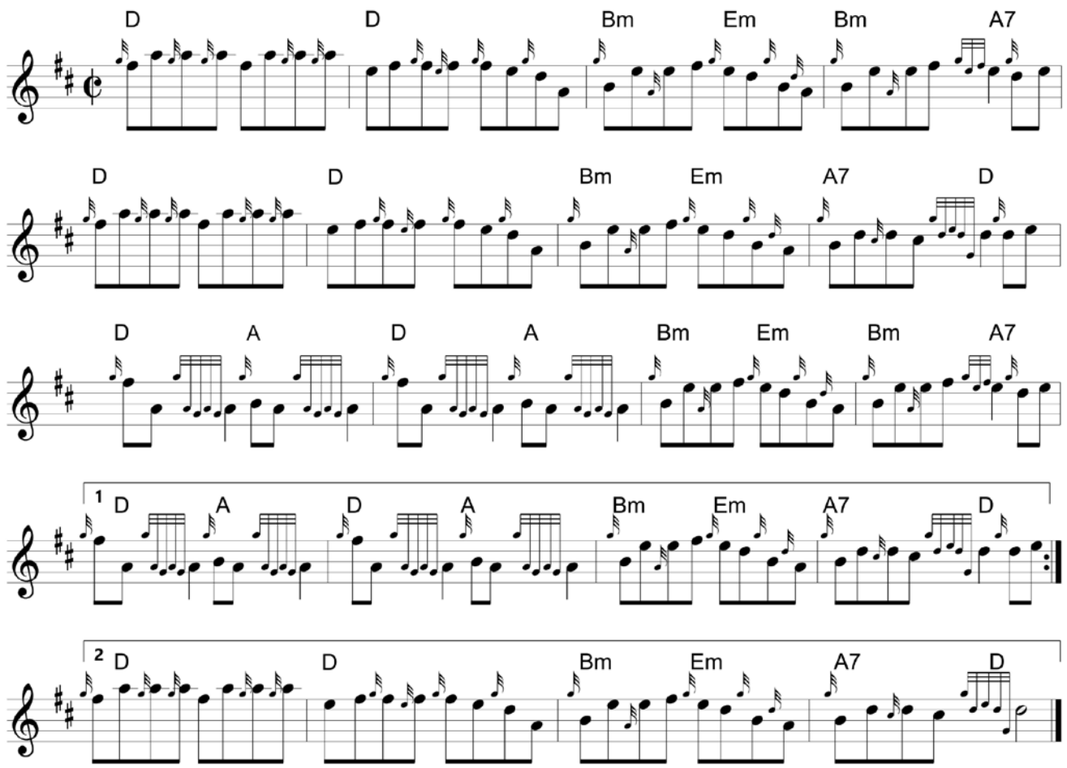
Irish



Also known as *Tear the Calico*, it appeared in *O'Neills Music of Ireland* in 1850, and was described as a "Wrenboy's Reel". It harks back to an Irish tradition associated with Wrenboys who on Boxing Day/St Stephen's Day, caught a Wren and travelled about their area collecting money for a party. Their clothing and masks were made of calico - unrefined cotton. It falls within the tradition of mummers and still continues in some forms today although with a fake Wren.

Scary Mary

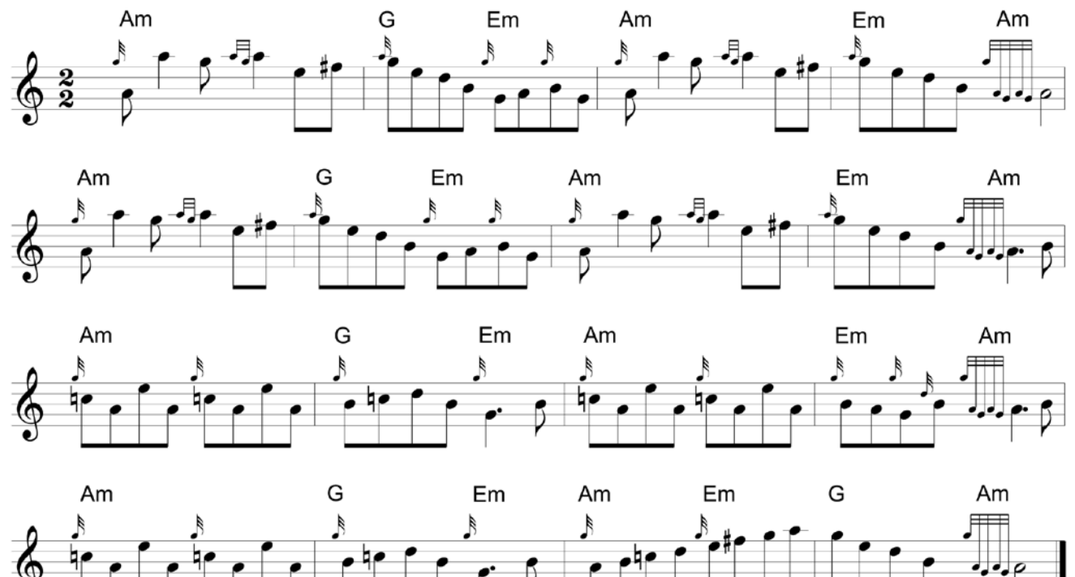
Irish



A tune composed by Chloe McGregor for a school music project and named by her Dad after "Scary Mary" from the *Phones 4 U* advert. The reason for this was Chloe's hair in the morning resembled Scary Mary's.

Sleep Sound in the Morning

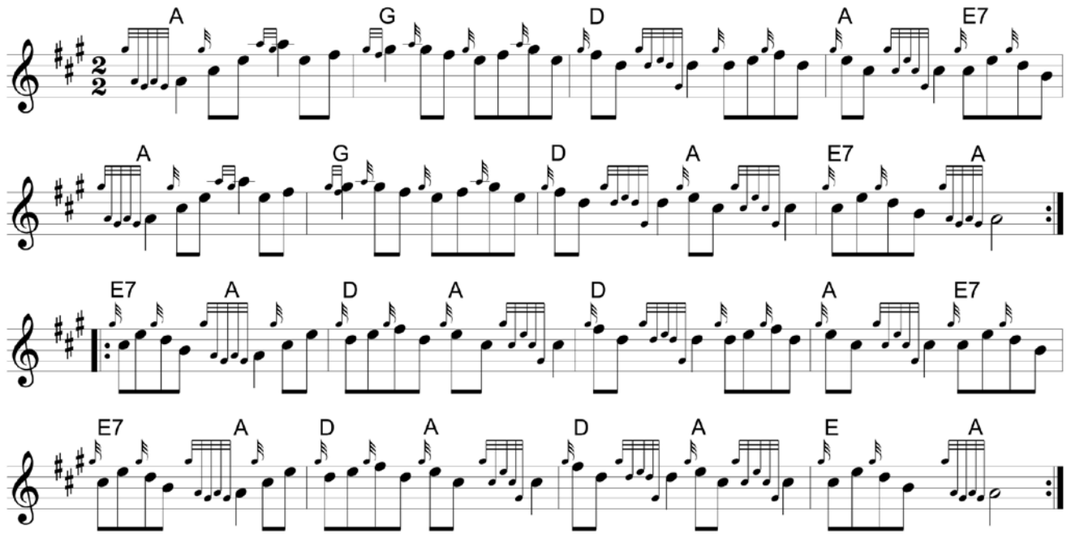
Scottish



Sleep Soond I' da Moarnin is a popular Shetland reel known in some parts of the island as *Da gutters o' Skeld*. It is a Scottish tune, "Shetlandised" by local fiddlers who were greatly influenced by the music of Norway. The Norse ruled the Shetland Isles until it became part of Scotland in 1468.

Smitty the Pencil Thief

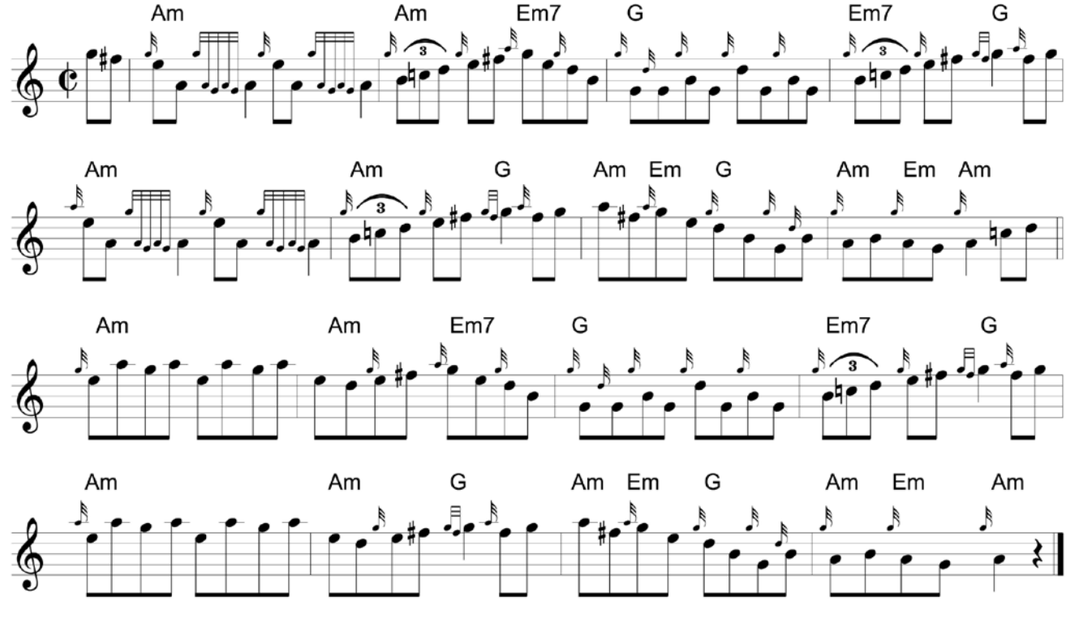
Canadian



Written by Andrew Bonar from Maple Ridge, British Columbia, Canada. Andrew was a member of Simon Fraser University Pipe Band from 1980-2014, winning six Grade One World Championship titles. The tune appears in *Boney Music Book 1*, first published in 2004. Known to his friends as “Boney”, Andrew died of a rare type of brain cancer in 2017 aged only 51, but not before watching his daughter winning the Highland Dance Competition at the Cowal Games and the Canadian Championships, twice.

Swallow-Tailed Coat

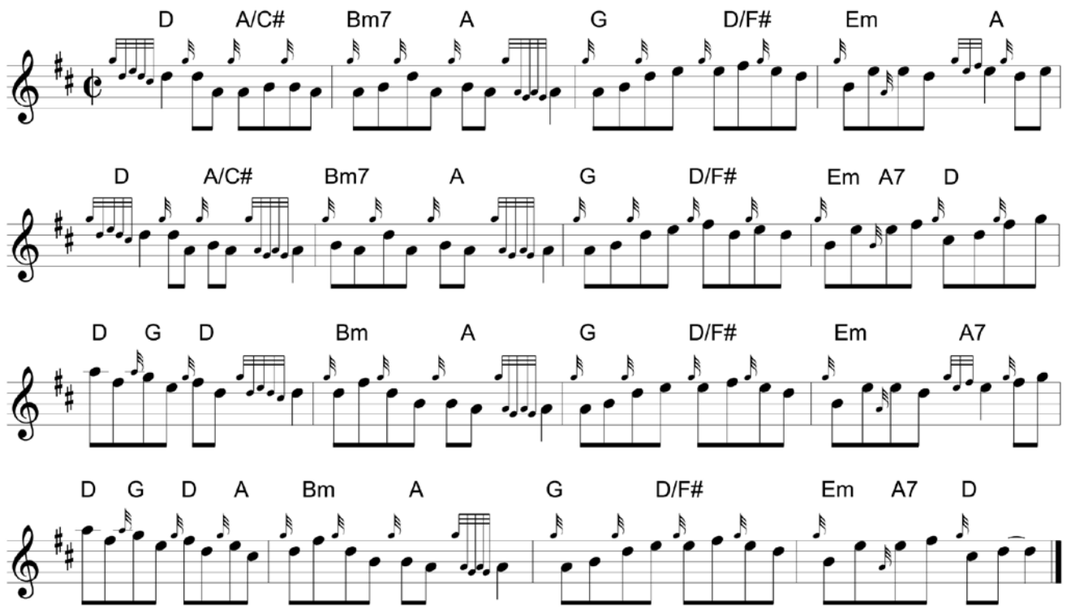
Irish



Also known as *The Pride of the Ball* and *The Queen’s Wedding* and way too many other names to list. The oldest versions of the tune appear as *The Swallow’s Tail* in the 1883 manuscript collection of County Leitrim piper and fiddler, Stephen Grier and in *Ryan’s Mammoth Collection* published in Boston in the same year.

Ten 80

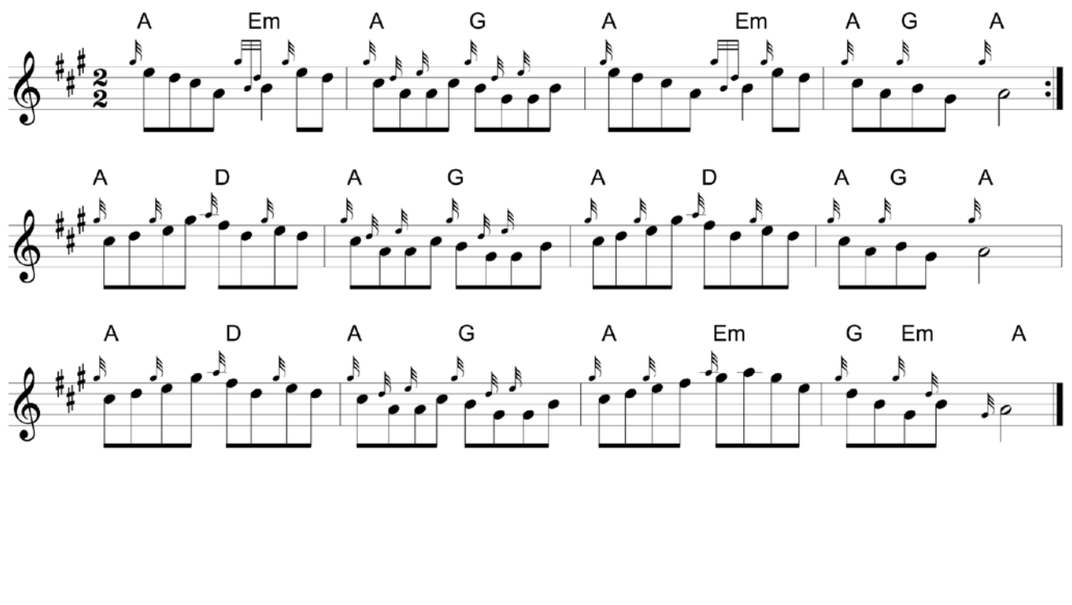
Irish



This tune was composed by Andy McGregor on day 45 (1080 hours) of the Covid-19 lockdown 2020. Unfortunately we didn't know at that time that it would be over a year before some normality would return to our lives.

The Bonnie Isle of Whalsay

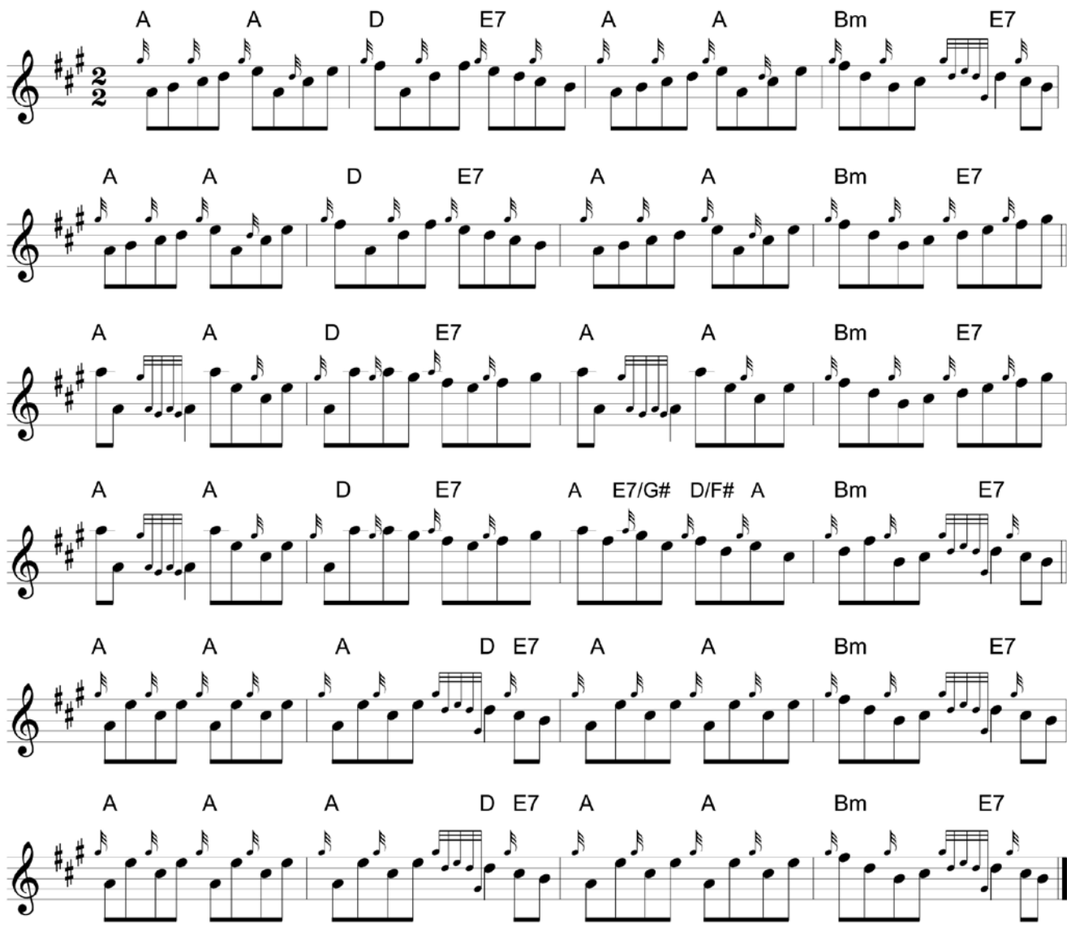
Scottish



A Shetland fiddle tune which first appears as *Da Boanie Isle o Whalsay* in J. Hoseason's 1863 music manuscript. The Isle of Whalsay, in the Shetland Isles is known as Da Boanie Isle. It is barely four miles long by two miles wide.

The Boys of Malin

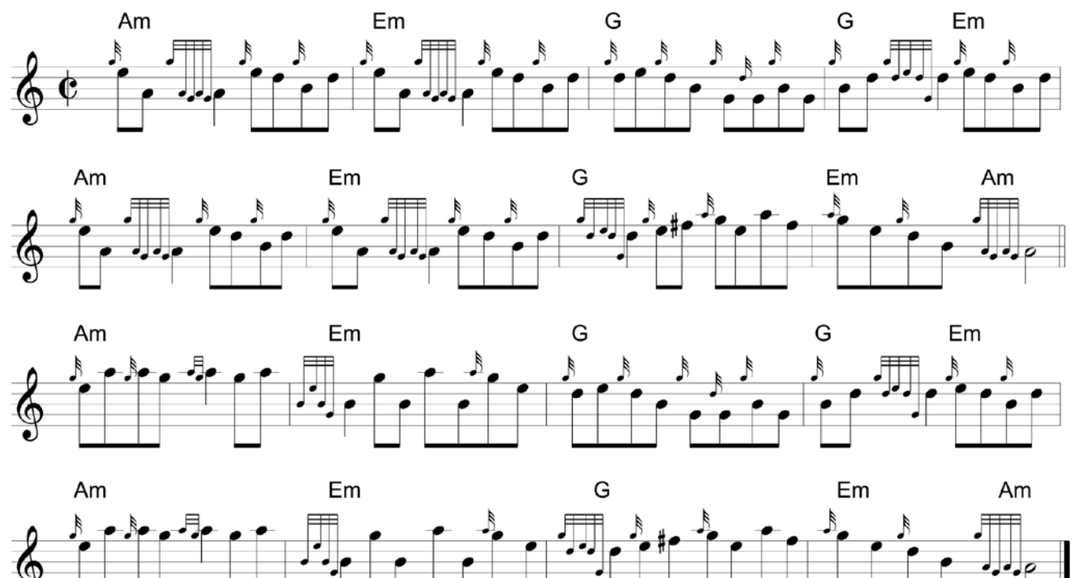
Irish



Malin, in County Donegal, with a popuation of less than 100 people is the most northerly village in Ulster. The tune was first published in 1996 in a book called *Ceol Rince na hÉireann Vol.2 (Irish Dance Music Vol. 2)*, a collection of previously unprinted traditional Irish music, collected by Breandán Breathnach.

The Drunken Landlady

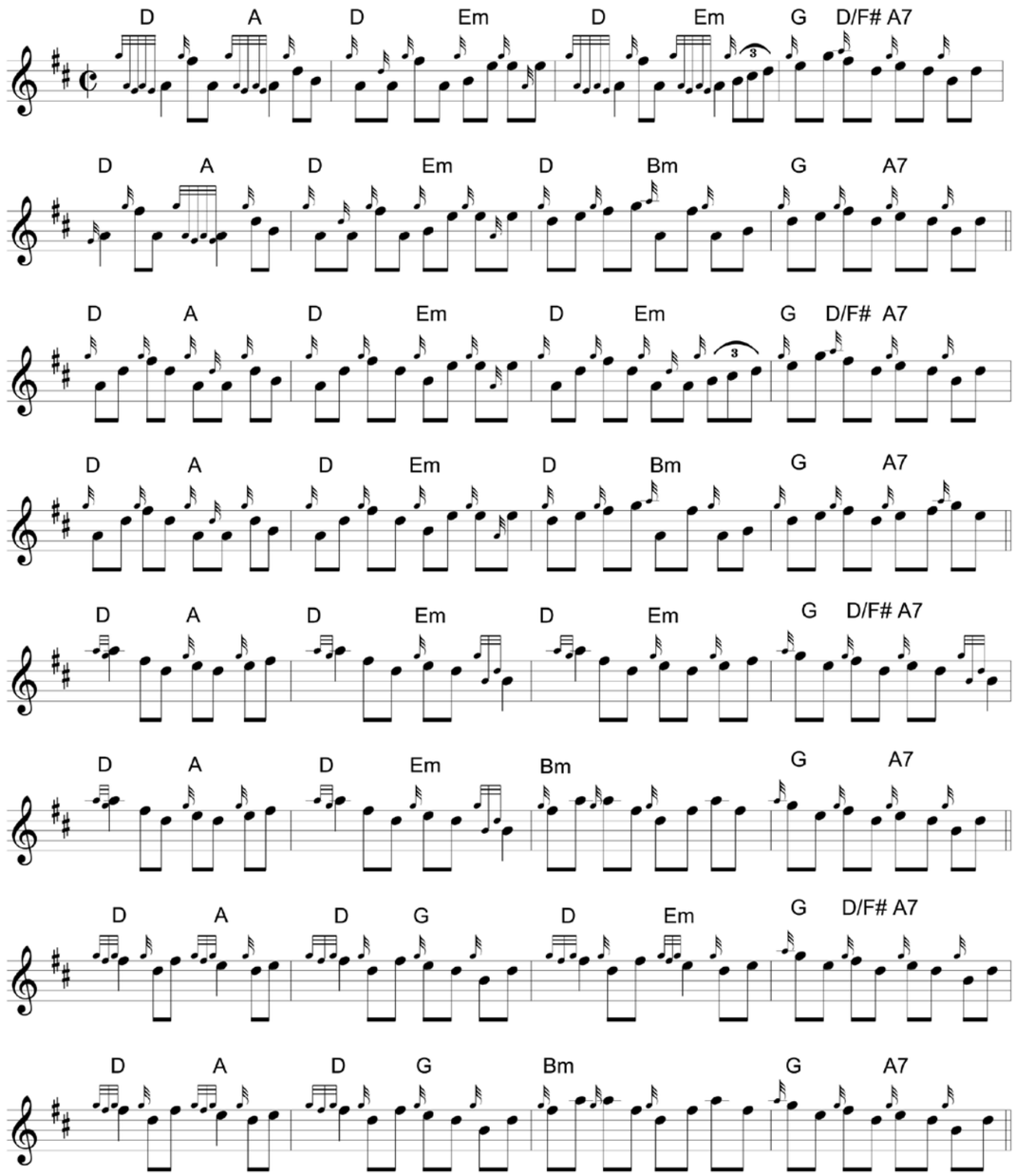
Irish



It is thought that Seamus Ennis collected this tune as an untitled piece of music in Inishnee, Connemara in the 1940s. He later heard the title from a group in County Cavan. The tune wasn't recorded commercially until the 1970s by The Bothy Band and doesn't appear in print until a decade later in the book *Fifty Irish Fiddle Tunes*.

The Bucks of Oranmore

Irish

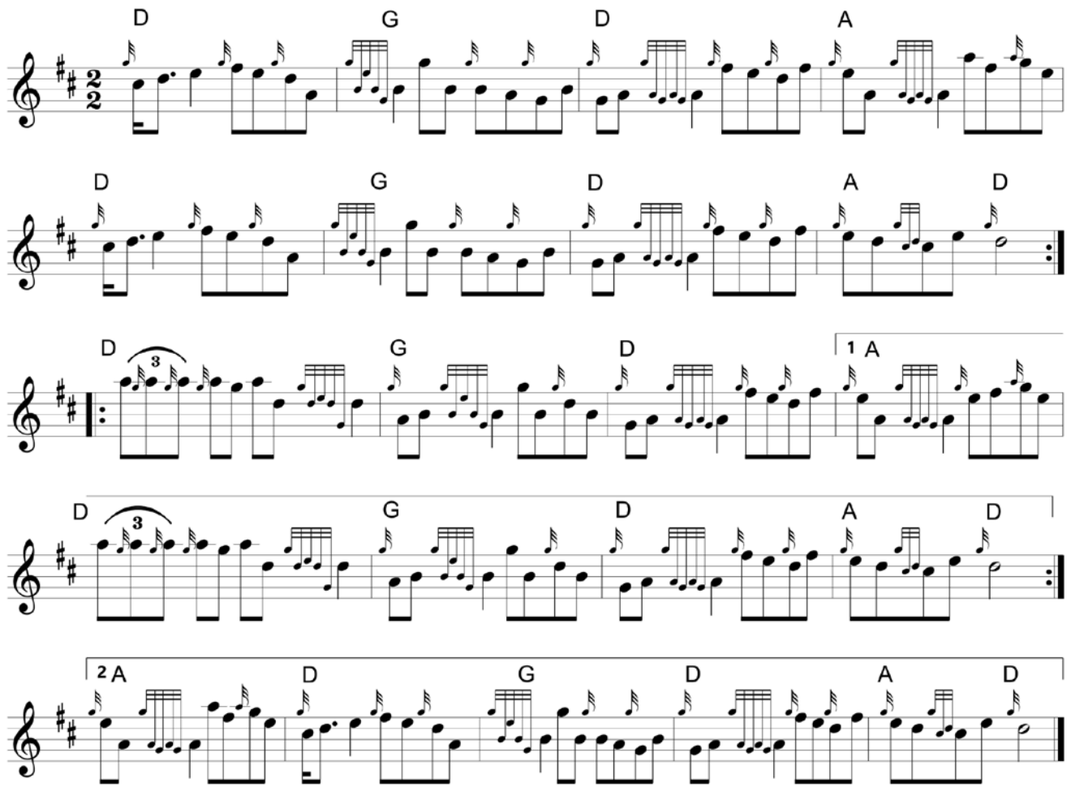


REELS

The tune first appears in print around 1880 in a collection of traditional Irish music by James S Kerr called *Merry Melodies Vol.4*. A "buck" is a male deer or stag. Oranmore (Órán Mór) is a town in County Galway in the west of Ireland. The tune featured in the movie *Titanic* (1997) as *Jack Dawson's Luck*.

The High Drive

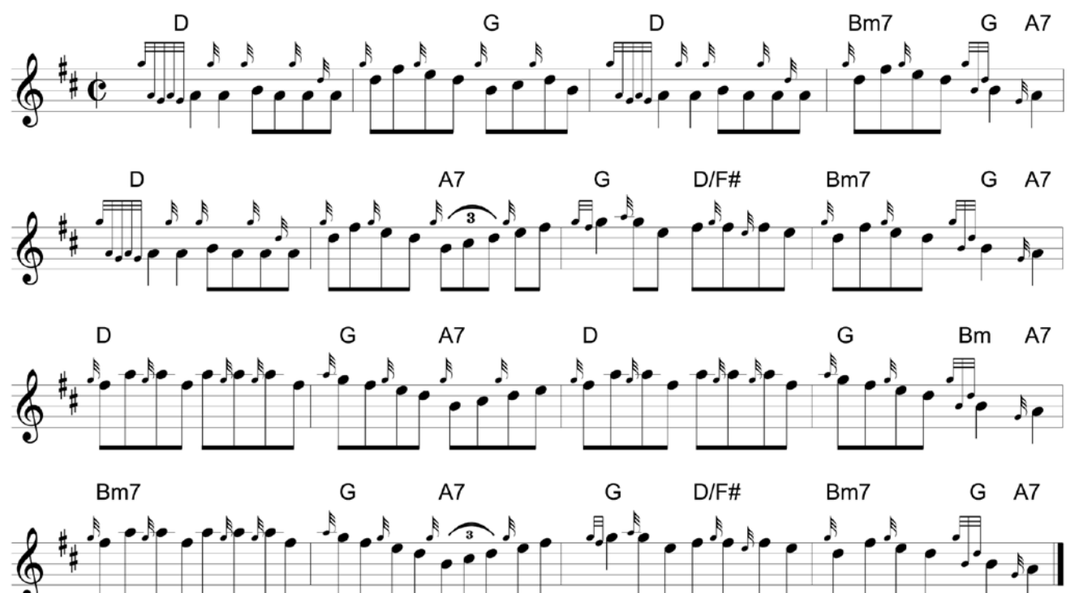
Scottish



This tune was composed by piping genius, the late Gordon Duncan from Pitlochry, Perthshire, who died aged 41 in 2005. His influence on contemporary bagpipe music cannot be understated, and this tune has become a mainstay of modern piping and folk music repertoire all over the world.

The Silver Spear

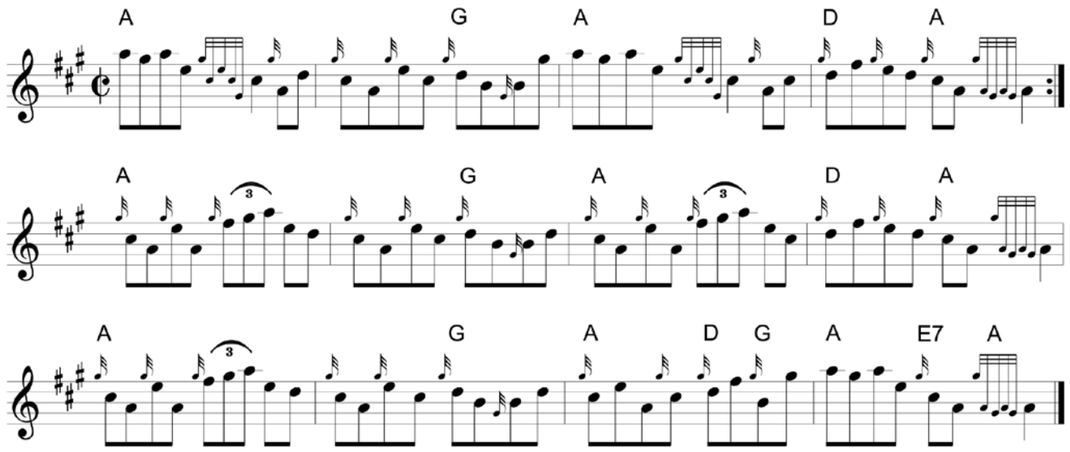
Irish



Also known as *Sliabh Bána* or *New Mown Meadows* it appears on page 1 of *Collection of Irish Dance Music* published in 1928 by P.J.Giblin, born outside Castlereagh in 1880. In ancient Irish mythology *The Silver Spear* was one of the four treasures of Ireland, which was wielded by Lugh, the God of Light – as long as it was in his hand he was invincible.

We'll Gang Nae Mair Tae Yon Toon

Scottish



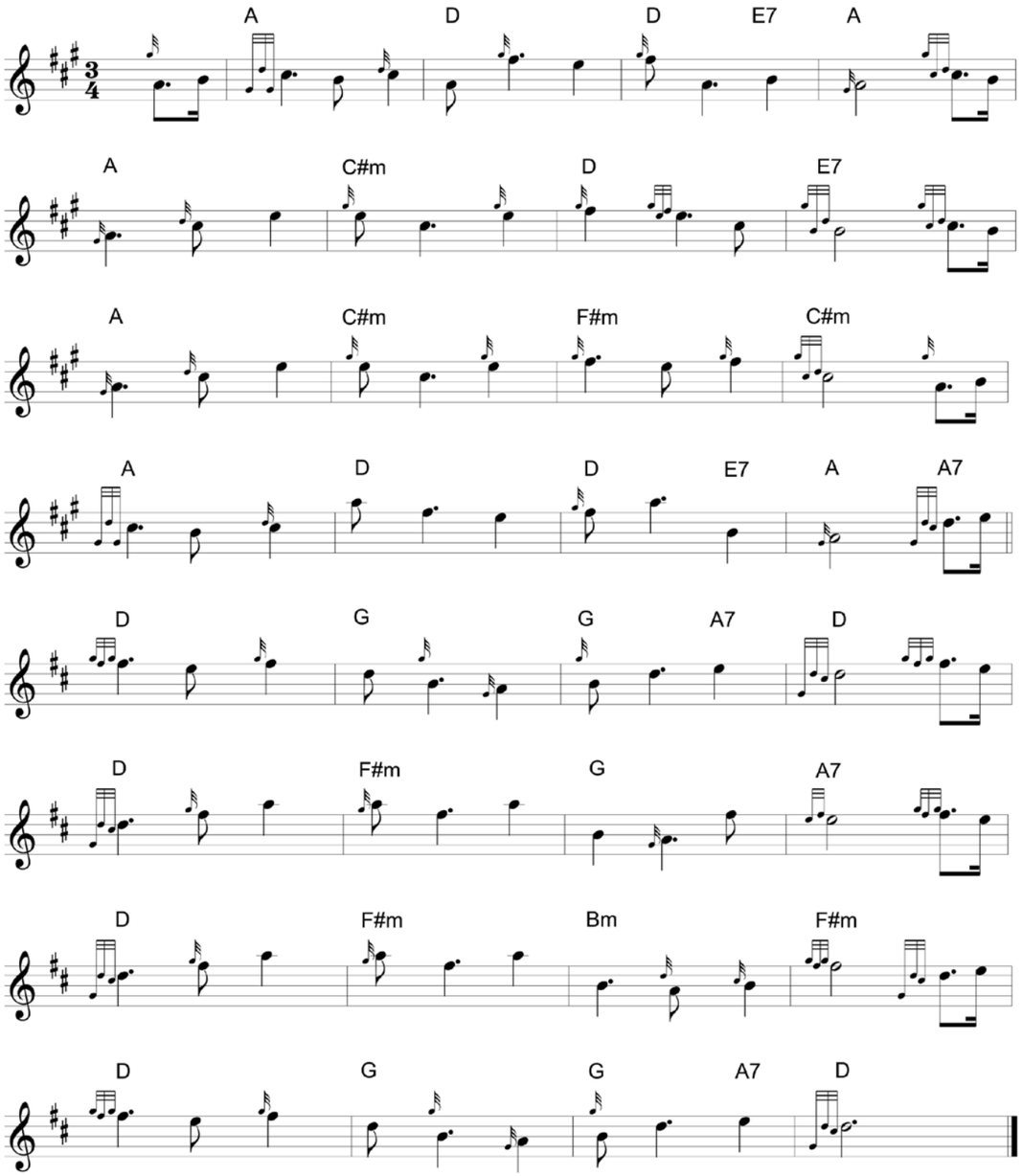
Appears in Donald MacLeod's *Collection of Music for the Bagpipe Book 1* as a march and in *Book 5* as a jig. The tune is used as a Regimental March for several English Army Regiments. It was introduced to their repertoire by the first Commanding Officer of The 2nd Queen's Royal Regiment (raised in 1858) who had transferred from a Highland regiment and brought the melody with him. The tune was popular as a 17th Century Scottish folk song and notably Robert Burns even crafted some verses to modify it more to his tastes.

REELS

SLOW AIRS

Bonnie Woodgreen

Scottish / Irish



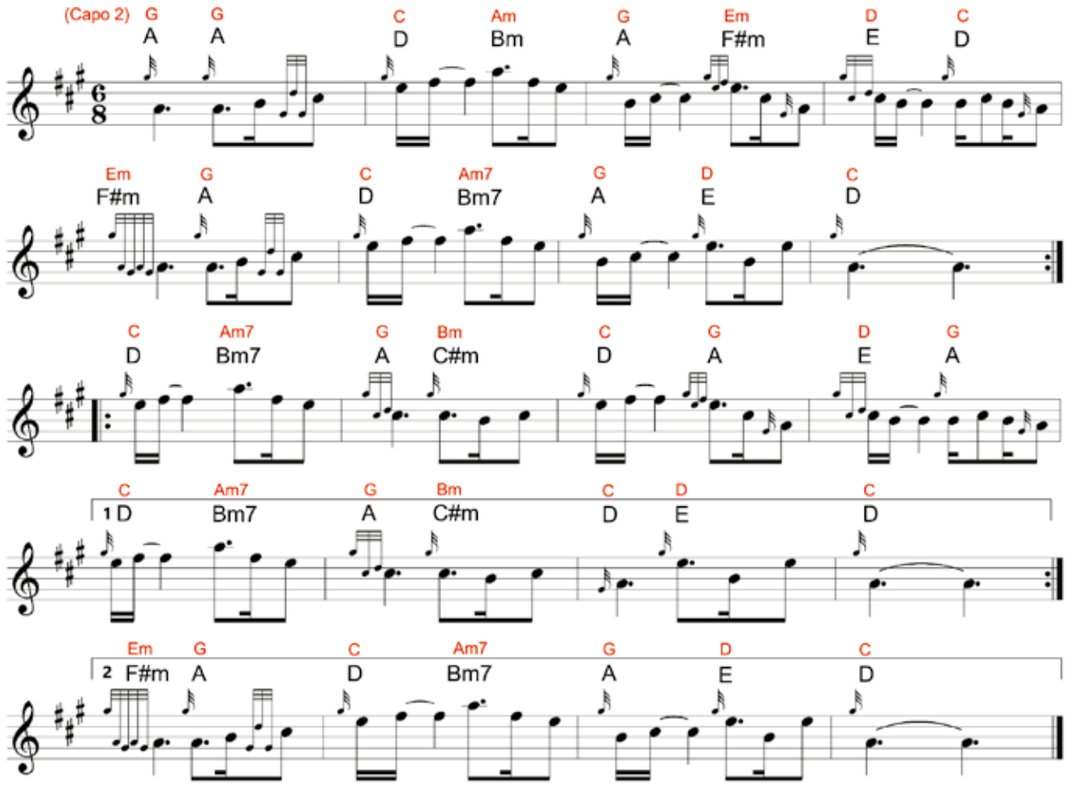
Bonnie Woodgreen

Scottish / Irish

A popular folk song from County Antrim which tells the tale of a young man from the townland of Woodgreen, not far from Ballymena, enlisting in the army and going off to fight in WWI. The words were set to an old Scottish melody called *Bonnie Woodha*.

Farewell to Govan

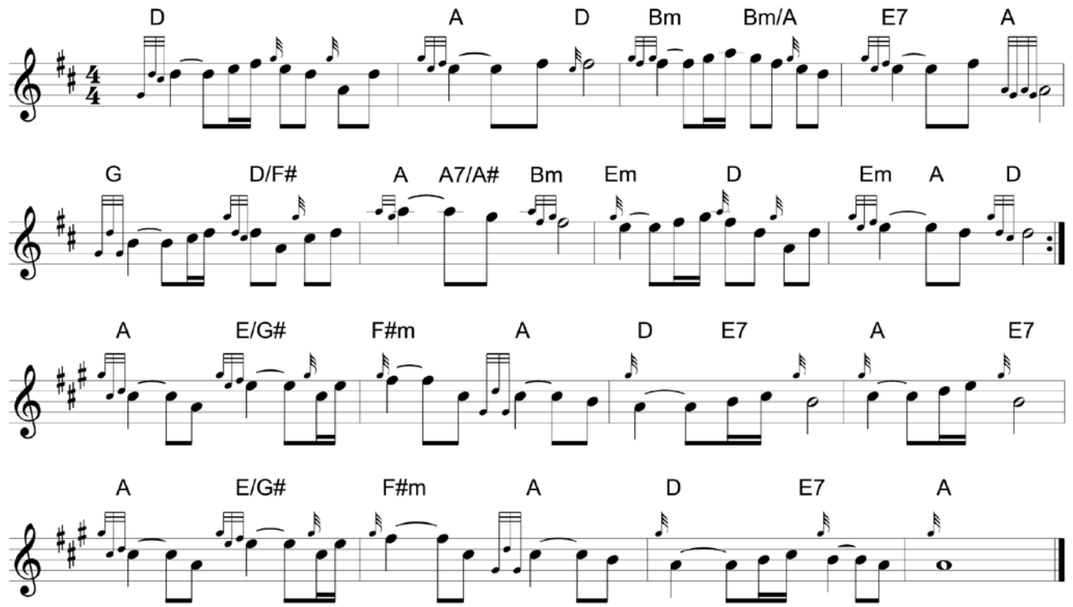
Scottish



Composed by Phil Cunningham for Bill Bryden's Glasgow stage production of *The Big Picnic*. The show which had originally been created for the screen, tells the story of a group of workers from the Harland and Wolff Shipyard in Govan, who signed up for service in the WWI. The tune is also known as *The Youngest Ancient Mariner*.

Highland Catherdral

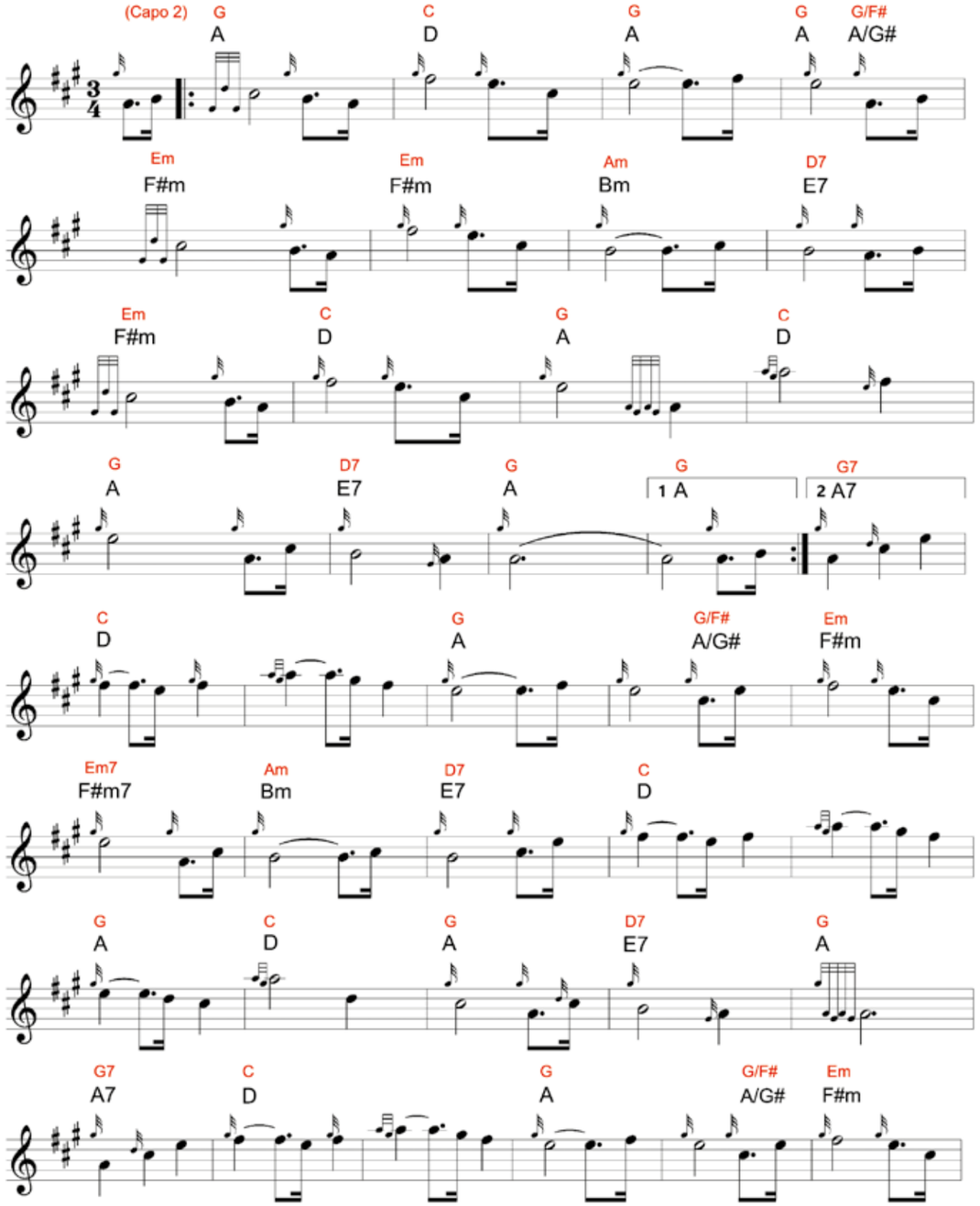
German

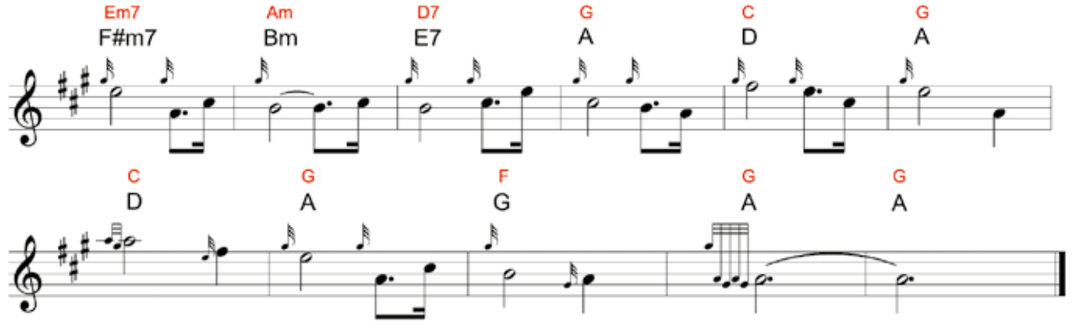


This tune was composed by Michael Korb and Uli Roever in 1982 for a Highland Games event in Germany. It is now one of the best known pipe tunes and was played to mark the final day of British Rule in Hong Kong in 1997 and it featured in the film *Four Weddings and a Funeral*. The tune is played at many Scottish sporting events and at the Royal Edinburgh Military Tattoo each year.

Hector the Hero

Scottish



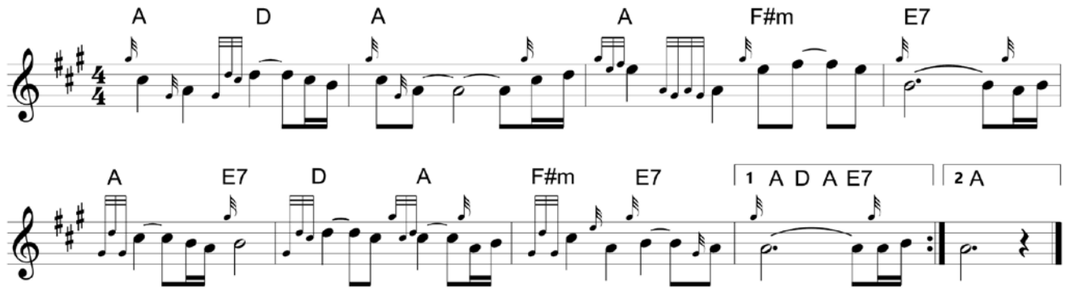


SLOW AIRS

Hector the Hero is a lament by Scottish fiddler and composer James Scott Skinner. The tune was written as a tribute to his friend Major General Hector MacDonald, after his untimely death in Paris 1903. MacDonald had been a distinguished soldier fighting in the Battle of Khartoum, and had also served as *Aide-de-Camp* to Queen Victoria.

La Boum

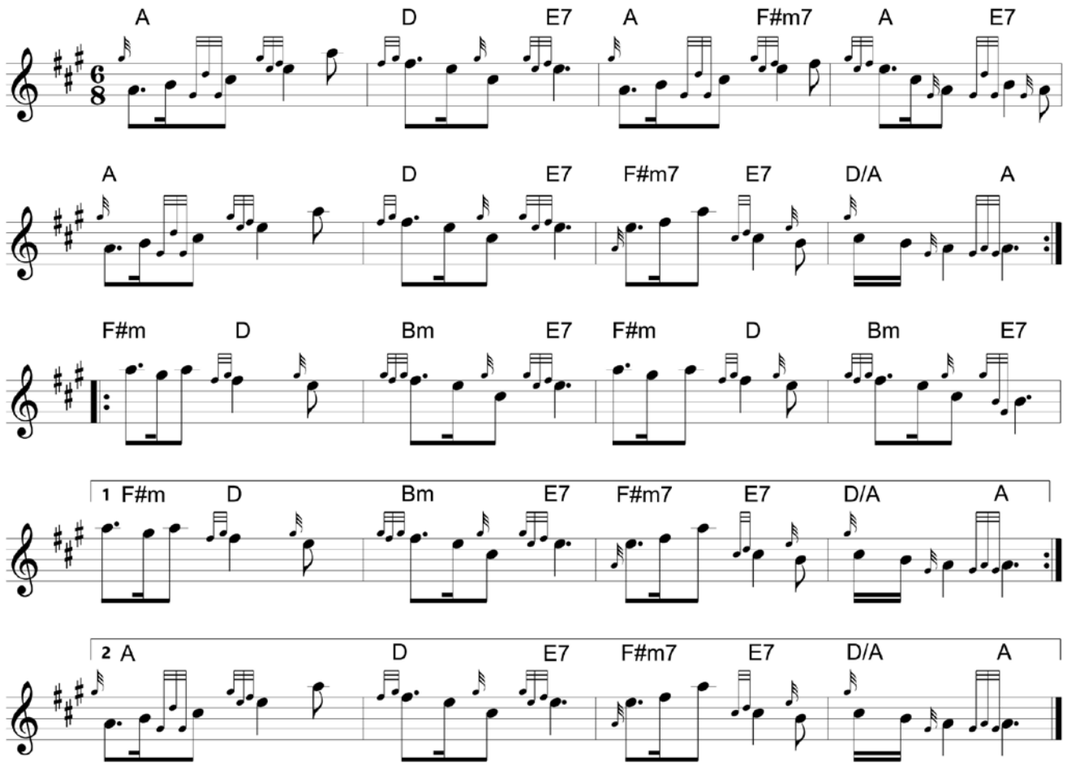
French / Scottish



La Boum Ecosse which translates as “The Scottish Party” is the title of an album collaboration by Shotts and Dykehead Caledonia Pipe Band and Bagad Brieg, a Breton orchestral music group from France. The tune appears on the album as *La Boum* (*The Party*). Pipe Major Robert Matheson arranged the tune, attributed to Franz Schubert, for pipes on the album.

Leaving Lismore

Scottish

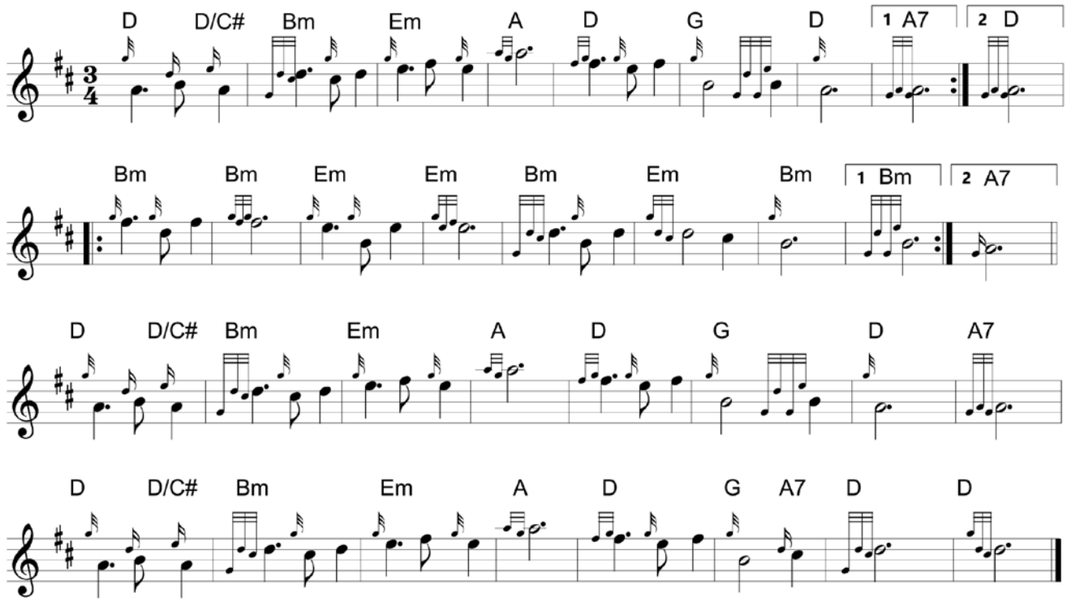


Written by Margaret Martin-Hardie (1832-1905), the tune is found in *The Scots Guards Pipe Music Vol.2*. Lismore is an island in the Inner Hebrides in Loch Linnhe, near Oban. It is ten miles long by just over one mile wide, with a population of less than two hundred people. The name of the island comes from *Lios Mòr* which translates as “The Great Garden”.

SLOW AIRS

Skye Boat Song

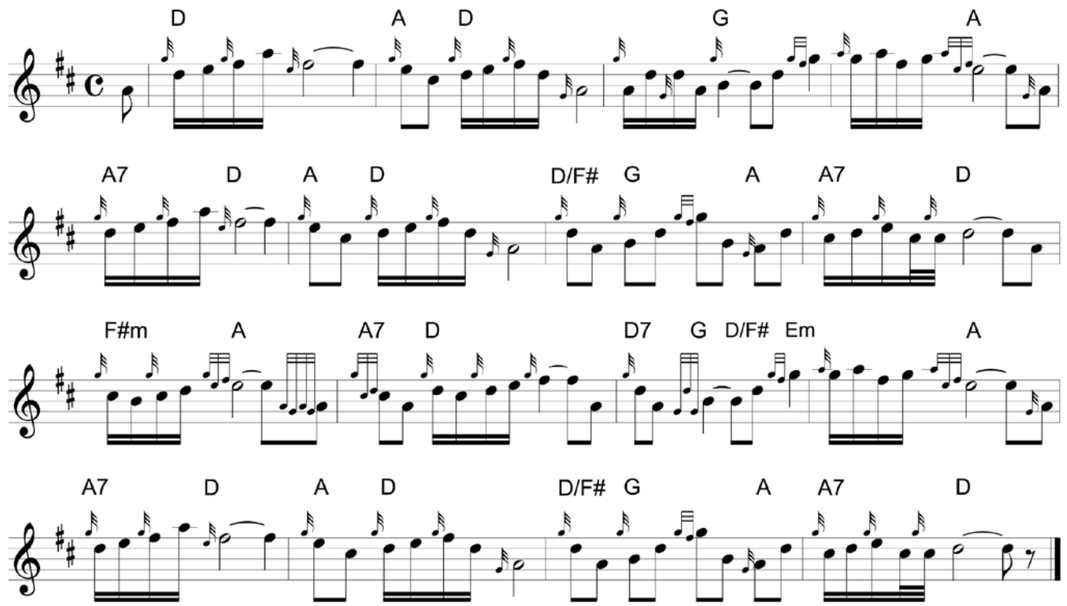
Scottish



Skye Boat Song is a late 19th Century Scottish song recalling the journey of Bonnie Prince Charlie from Benbecula to the Isle of Skye as he evaded capture after his defeat at Culloden in 1746. THe lyrics were written by Sir Harold Boulton and put to an air collected by Anne Campbell MacLeod in the 1870s. It is a standard of folk sessions in many parts of the world as well as a tune that many school children are taught.

Song for the Smallpipes

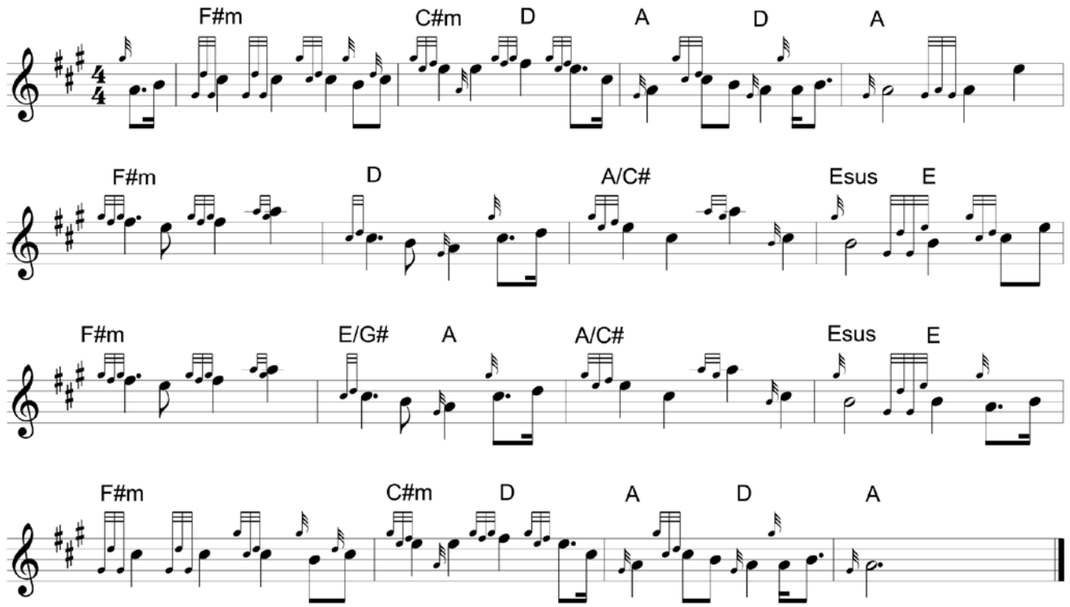
Scottish



Written by Pipe Major Robert Matheson of Shotts. This was the first tune played on his solo album, entitled *The Big Birl*, released in 1997 which features him playing smallpipes on some of the tracks. Robert is a prolific composer and was one of the first to embrace the collaboration of pipes with a wide variety of instruments in his recordings.

The Dawning of the Day

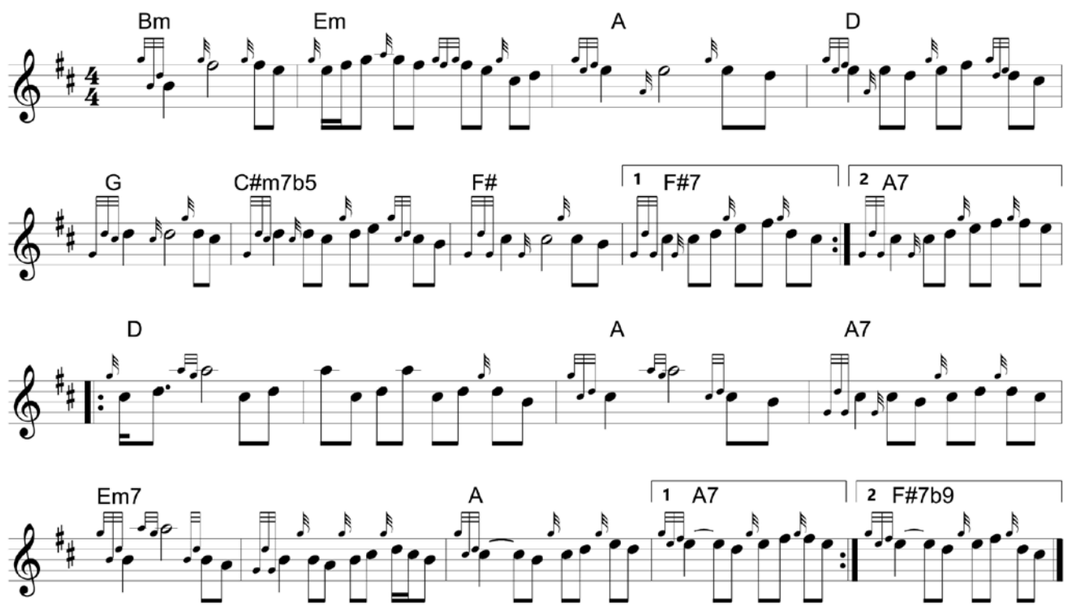
Irish



This tune was originally a poem about a love affair which was not to be, between the poet Patrick Kavanagh and Dr Hilda Moriarty. When the poem was written, Hilda was staying on the Raglan Road in Dublin and Kavanagh saw her coming and going to the University. He asked her to critique his work as an excuse to spend time with her and told her that he would immortalise her in poetry. The poem was put to music by Luke Kelly of the Dubliners after he and Kavanagh met in a Dublin pub called *The Bailey*. It was set to the music of *The Dawning of the Day* which was originally an Irish song called *Fáinne Geal an Lae*.

The Sleeping Tune

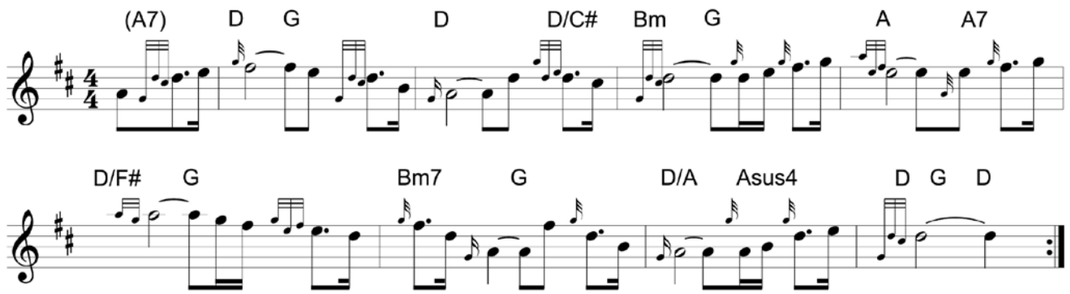
Scottish



Composed by Gordon Duncan, the story behind this beautiful air is that while at *Festival Interceltique de Lorient*, Gordon had a few drams and fell asleep in a bar. When he awoke the air of *The Sleeping Tune* was in his head. Gordon wasn't sure if he had heard it played while asleep and often asked if anyone knew the composer. No one ever came forward.

The Water is Wide

Scottish



SLOW AIRS

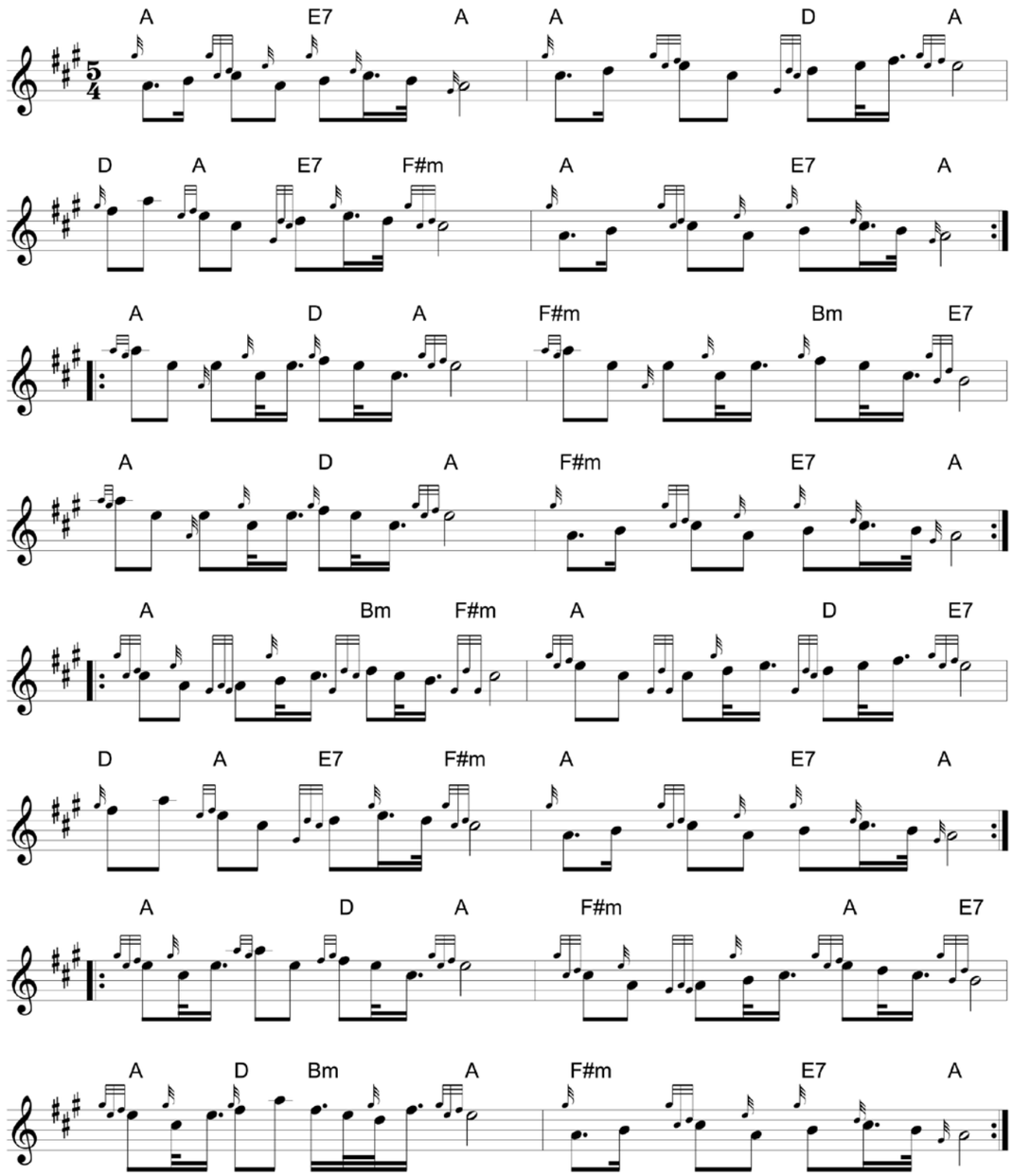
Also known as *When The Pipers Play*, a song by Isla St Clair from a television documentary in 2000 set to the tune of *O Waly Waly* or *The Water Is Wide*, a folk song thought to be of Scottish origin, dating back to the 17th Century. However the same tune was being used in England and Wales around this period.

MISCELLANEOUS

MISCELLANEOUS

Cullen Bay

Scottish



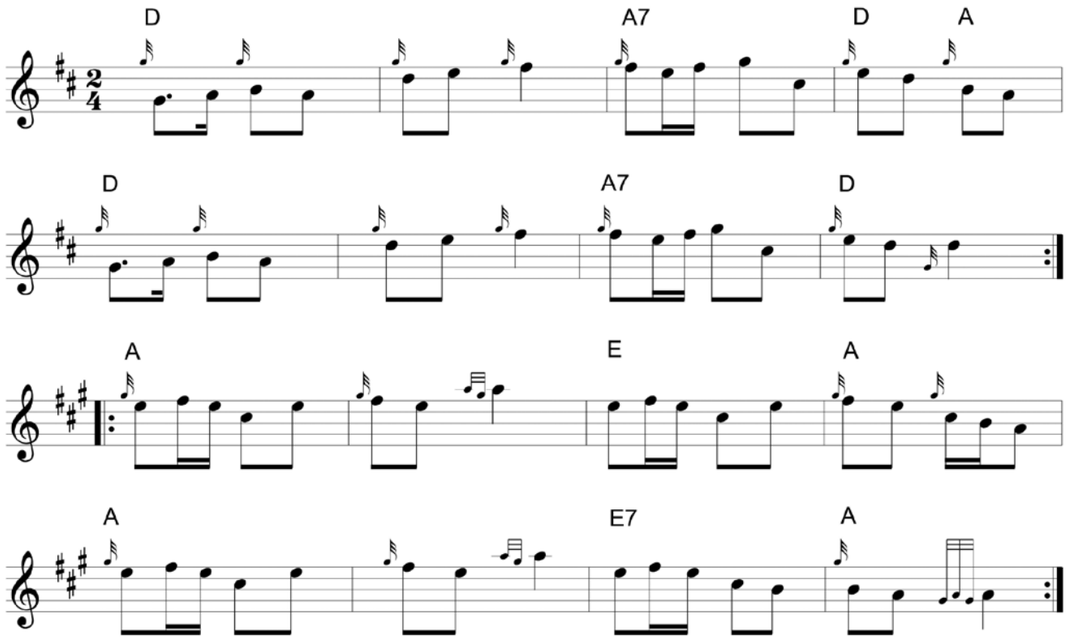
Cullen Bay

Scottish

Cullen is a village on the Moray Firth in Scotland - Cullen Skink (smoked haddock, potato and onion soup) gets its name from the village. The tune was composed by Ian P Duncan, who played with Shotts and Dykehead Caledonia Pipe Band until the mid-1970s. It featured on their 1976 album *Cullen Bay* and was also published in Ian's first book of tunes in 1998 *The Cullen Bay Collection*.

The Back o the Haggard

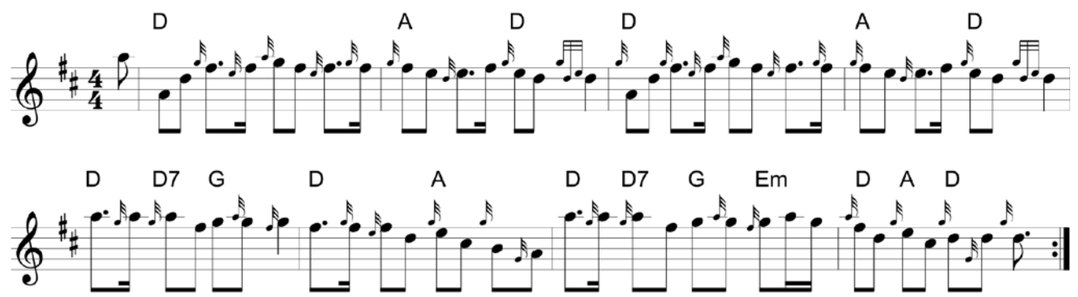
Irish



Also known as *The Maid of Ardagh* and many other aliases, it first appeared in print in *William Irwin's Music Collection* in Cumbria 1838 and over 60 years later in *Music of Ireland 1850 Melodies* by Francis O'Neill as *The Back o the Haggard*. A "haggard" In Ireland and on the Isle of Man is an enclosure beside a farmhouse where hay or crops would be stored - the word possibly being derived from an old Norse term.

I'll Tell Me Ma

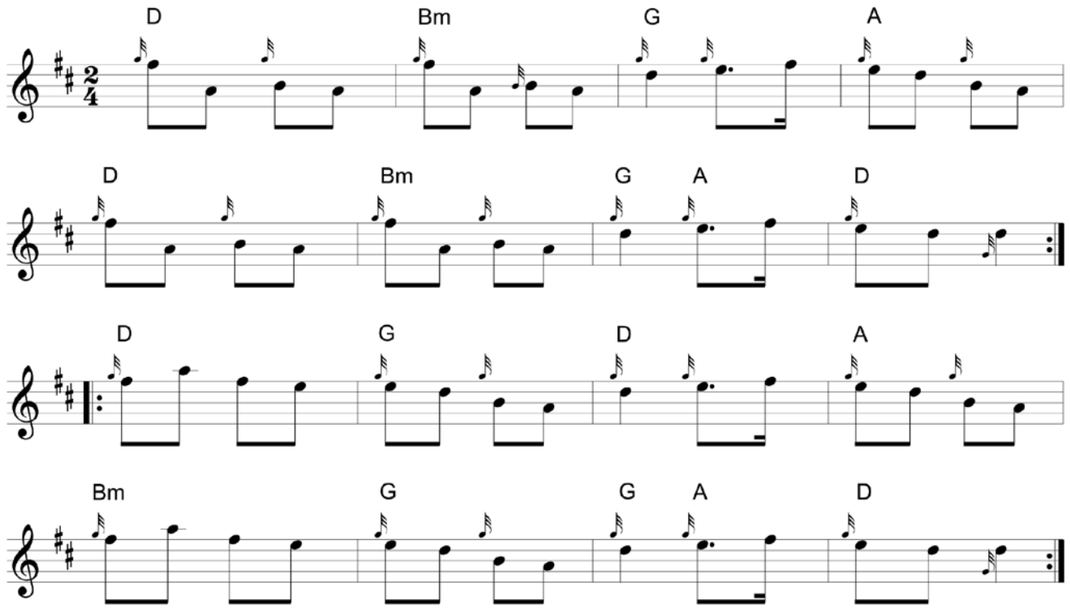
Irish



Also known as *Come To The Show*, *Heel And Toe*, *The Wind*, *Heel Toe Polka*, and *My Aunt Jane*. There are arguments over where this melody originated, but the song has long been associated with Belfast, where it is a popular children's skipping and clapping song.

Kerry Polka

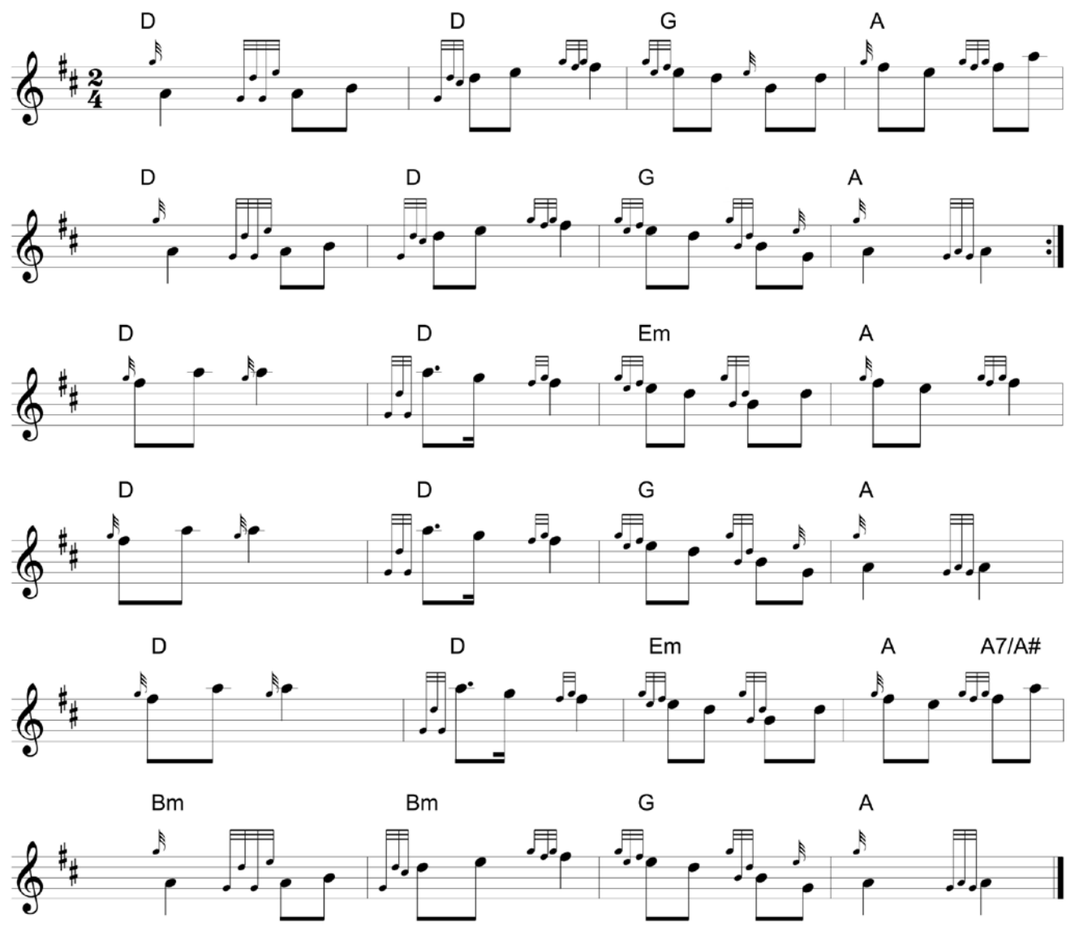
Irish



Also known as *Egan's Polka* or *Peg Ryan's*. The tune appears in *Music from Ireland Vol.3* published in 1976. The name *Kerry Polka* has originated from a track on The Chieftains album released in 1975 in which they play three polkas as a set, with the set being called *The Kerry Polkas*.

Mairi's Wedding

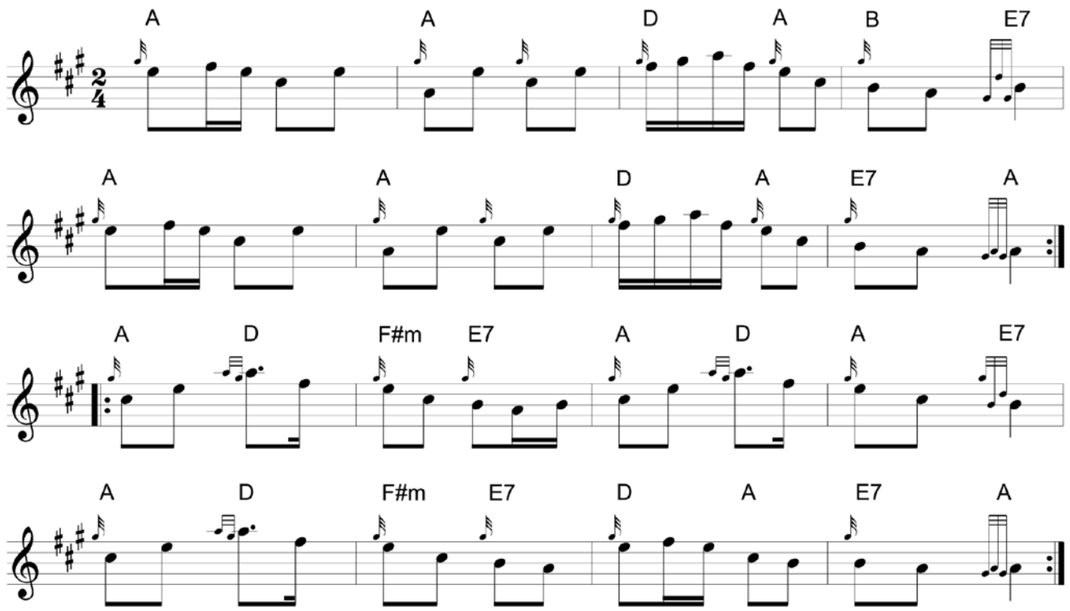
Scottish



The song *Mairi's Wedding* was set to a much older tune, possibly from the Isle of Lewis. It was collected by Lewis-born piper Peter A MacLeod and first appeared transcribed in Marjory Kennedy Fraser's *Songs of the Hebrides*.

Sweeney’s Polka

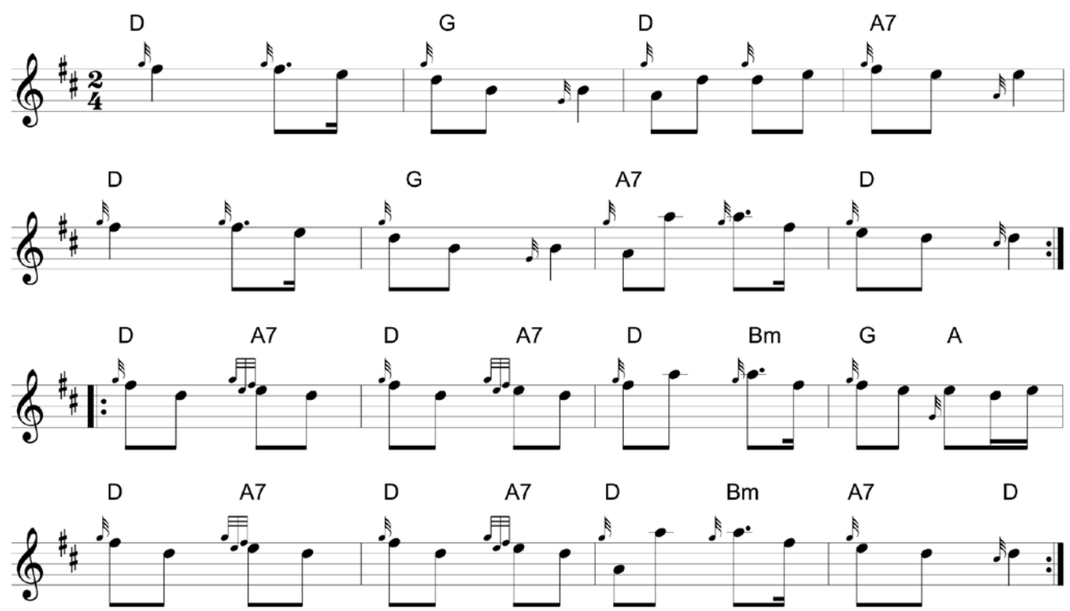
Irish



Also known as *Denis Murphy’s Polka*, it was recorded by The Chieftains under the *Sweeney’s Polka* title. The tune is one of the best-known Sliabh Luachra Polkas. Sliabh Luachra is an area on the Cork and Kerry border.

The Rattlin Bog

Irish

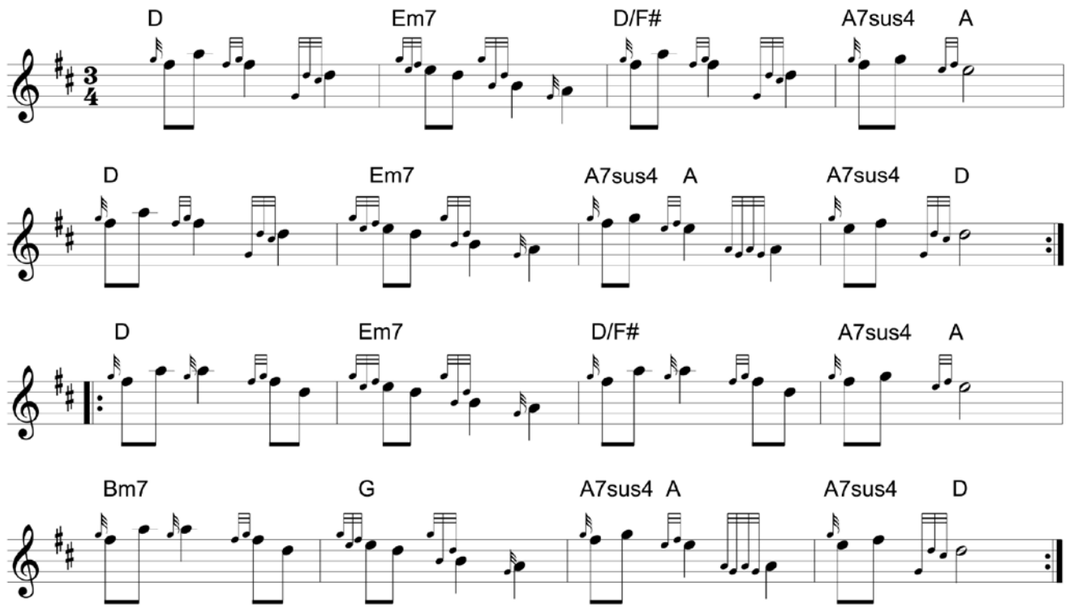


Also known as *The Everlasting Circle* and *Down in the Lowlands*, it is a cumulative song similar to *The Twelve Days of Christmas*, as it has a list at the end of each verse, which grows throughout the song. The origin of the tune is unknown, as it has appeared across a range of European countries for centuries.

SUGGESTED SETS

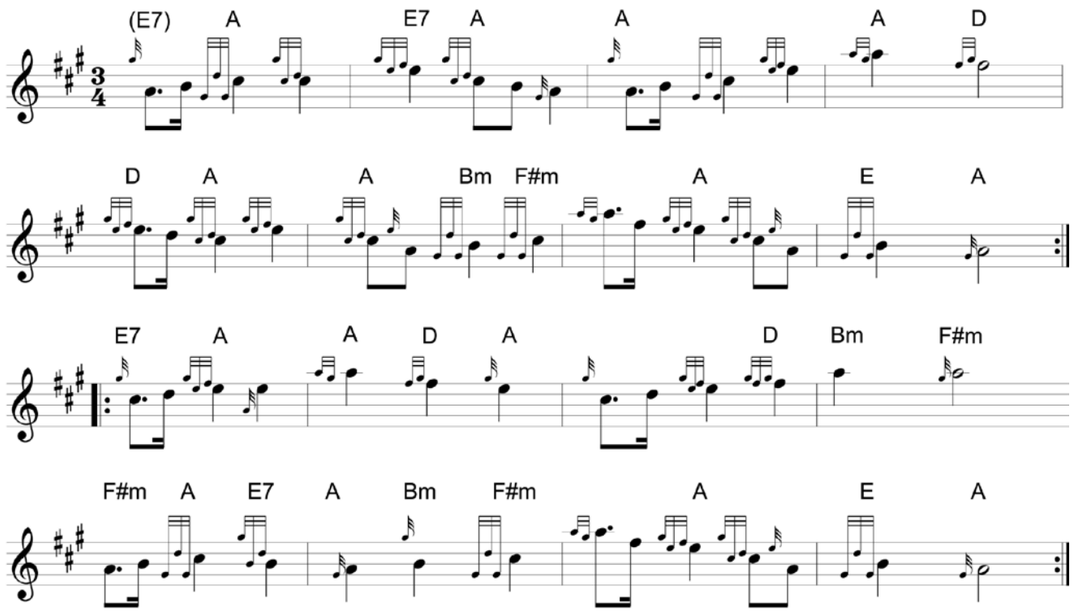
I See Mull

Scottish



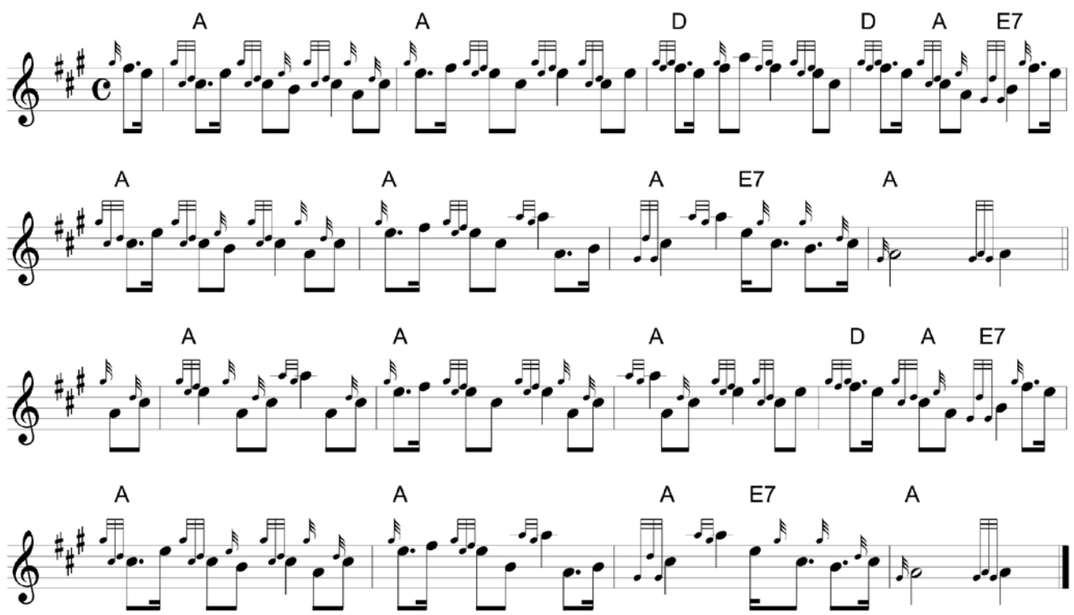
Colin's Cattle

Scottish



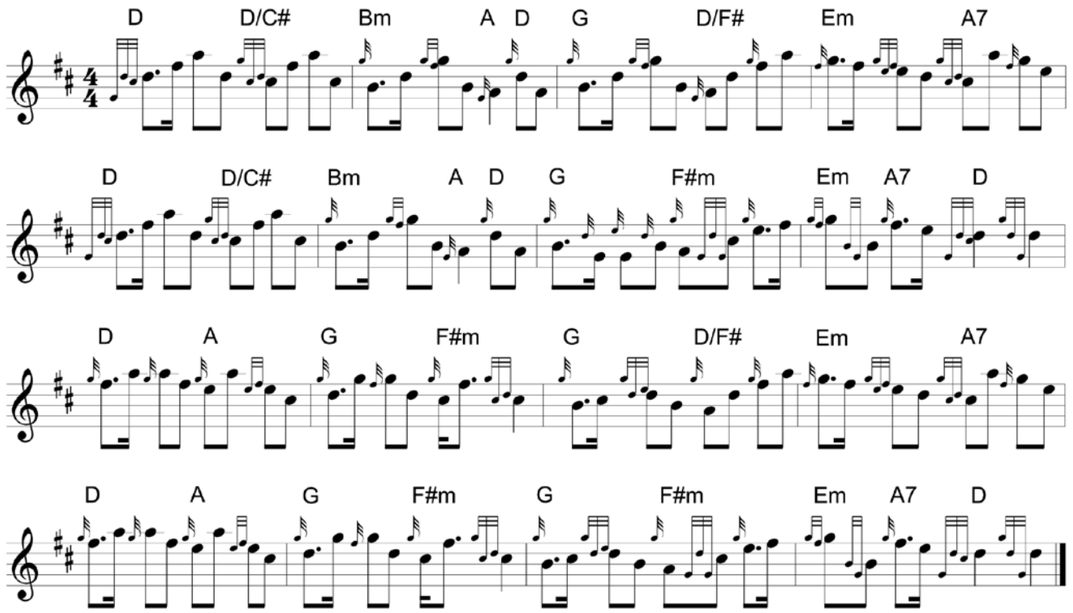
Flett from Flotta

Scottish



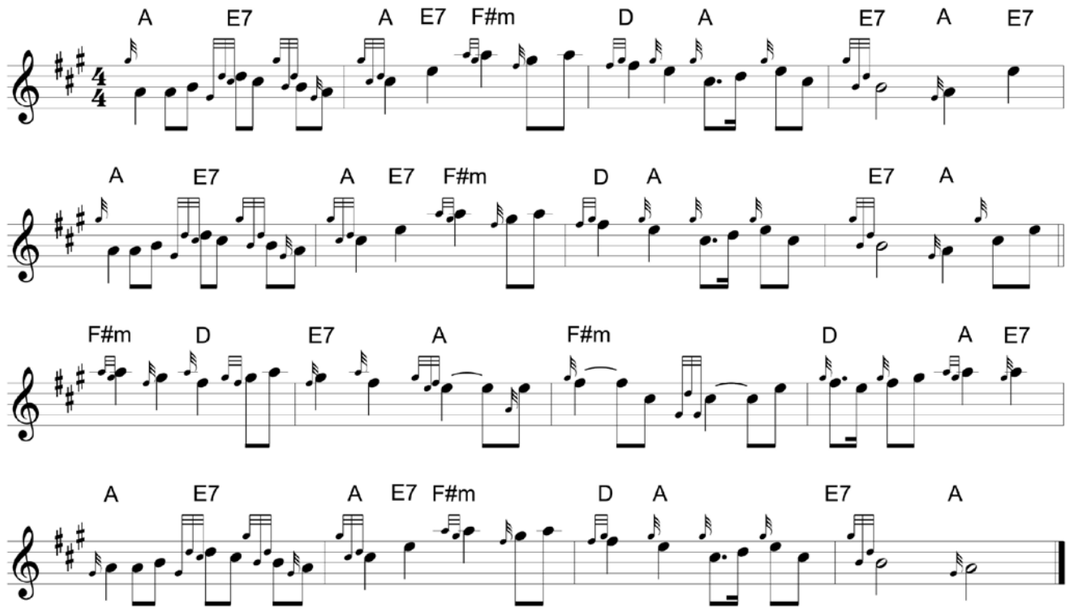
Moonstar

American



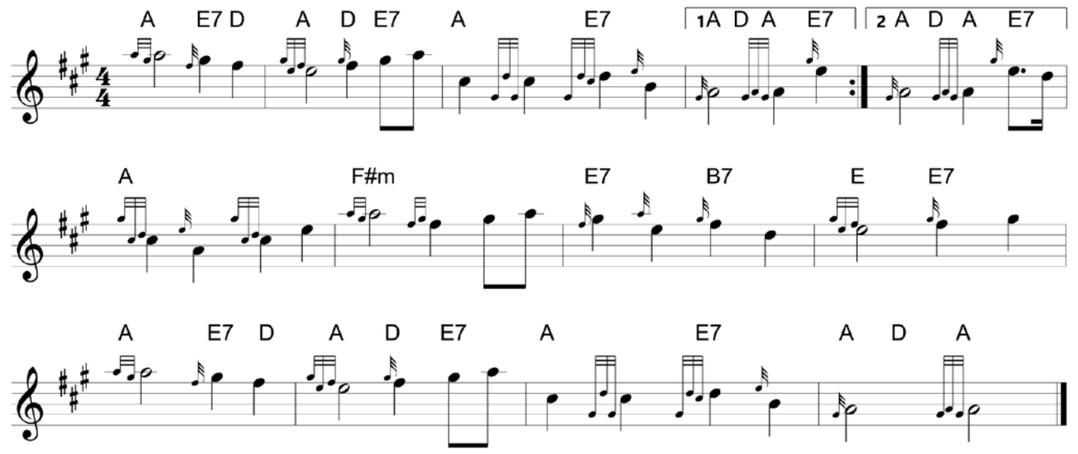
The Minstrel Boy

Irish



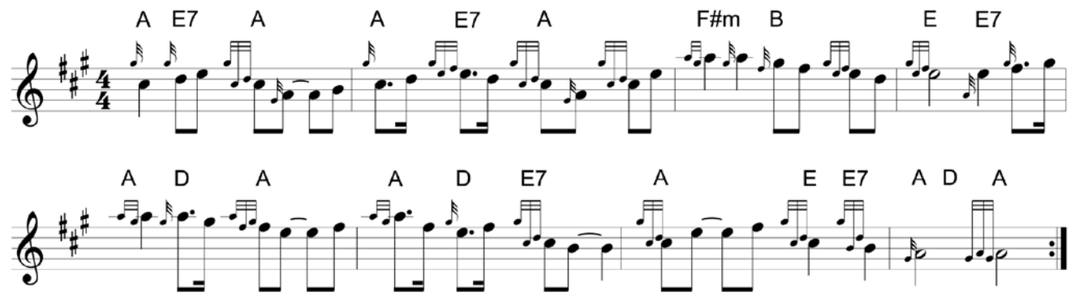
The Blue Bells of Scotland

Scottish / Irish



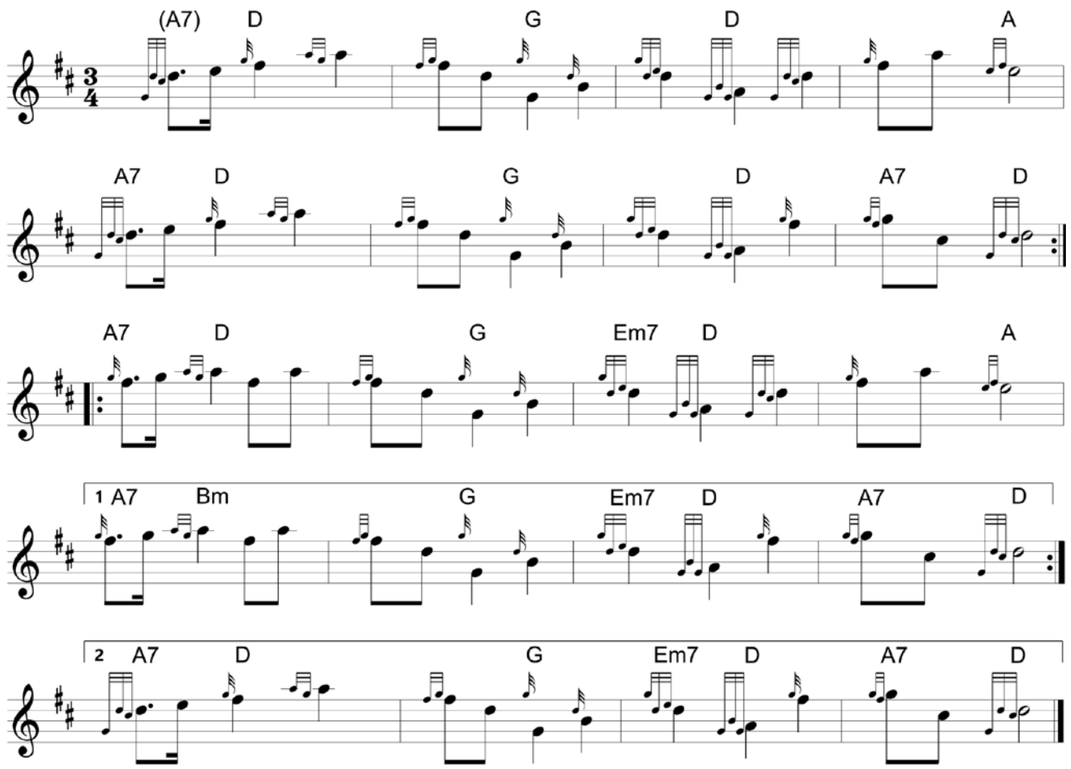
I Love a Lassie

Scottish



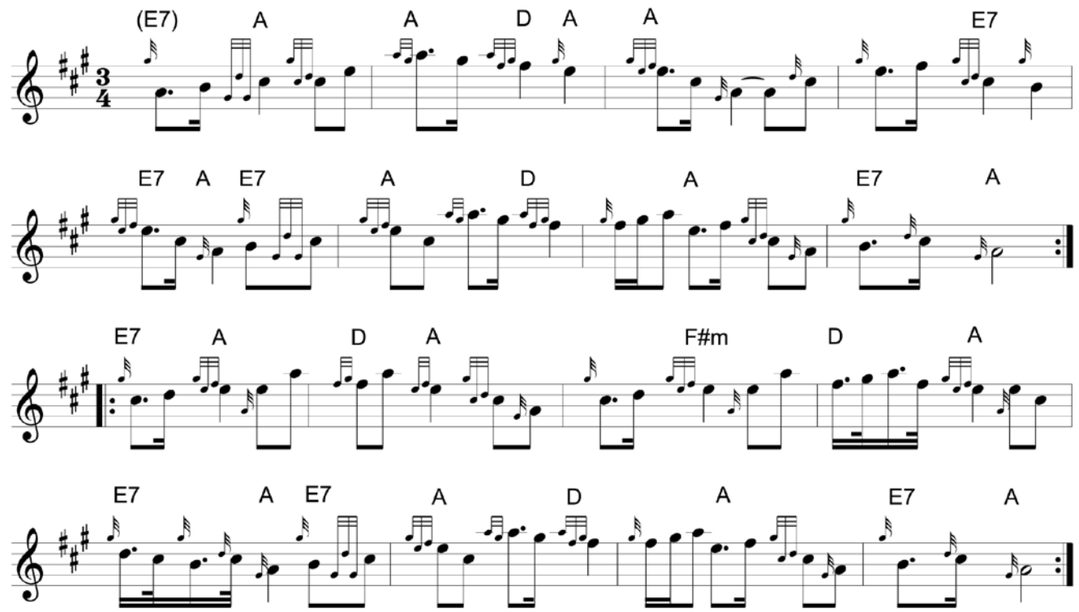
Castle Dangerous

Scottish



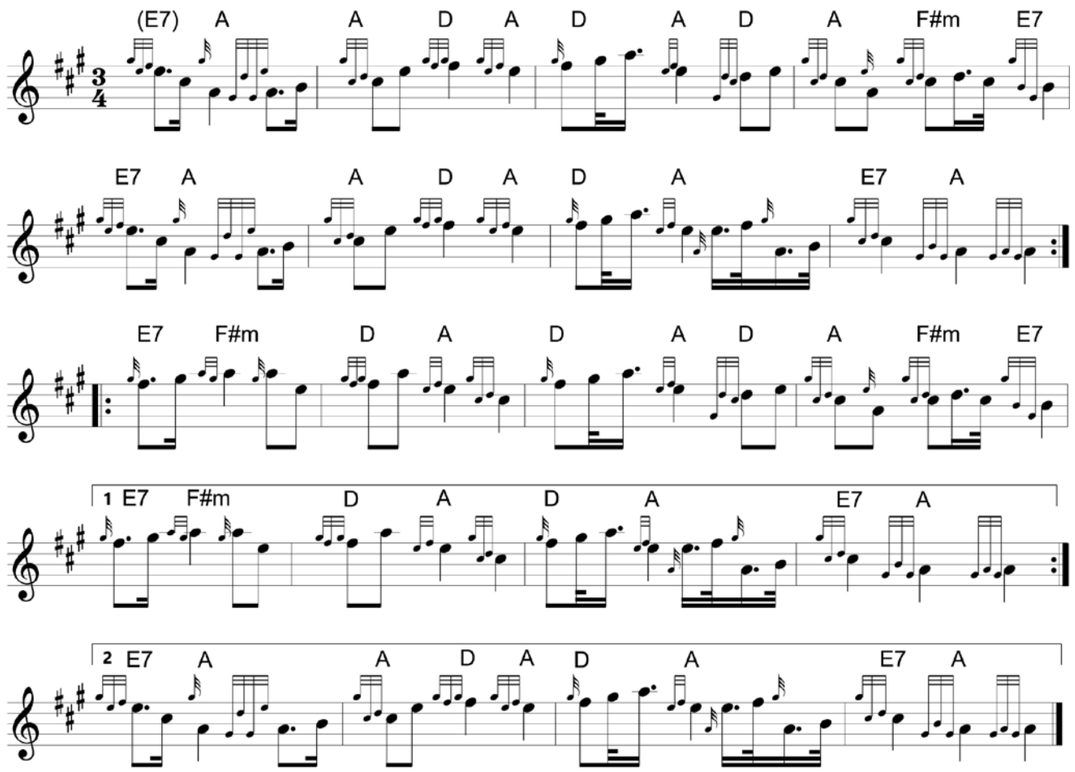
The Highland Brigade at Magersfontein

Scottish



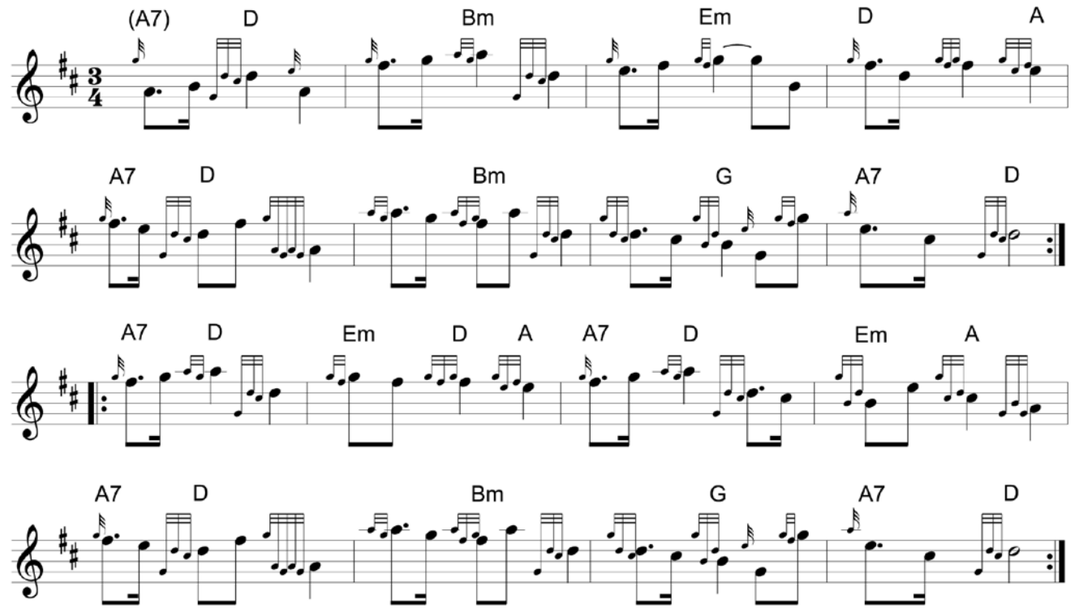
The Bloody Fields of Flanders

Scottish



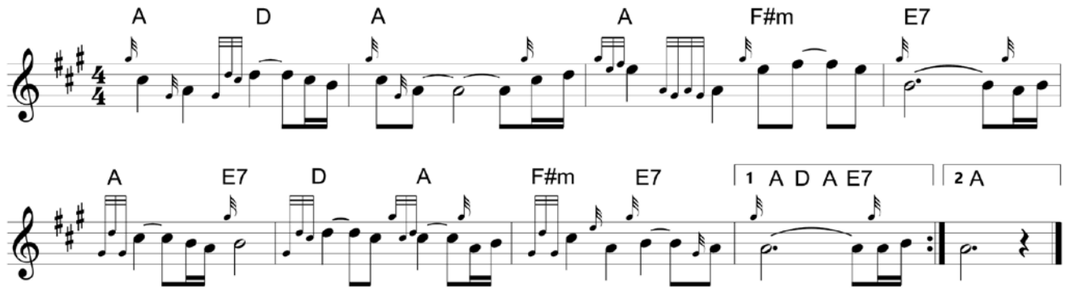
The Dream Valley of Glendaruel

Scottish



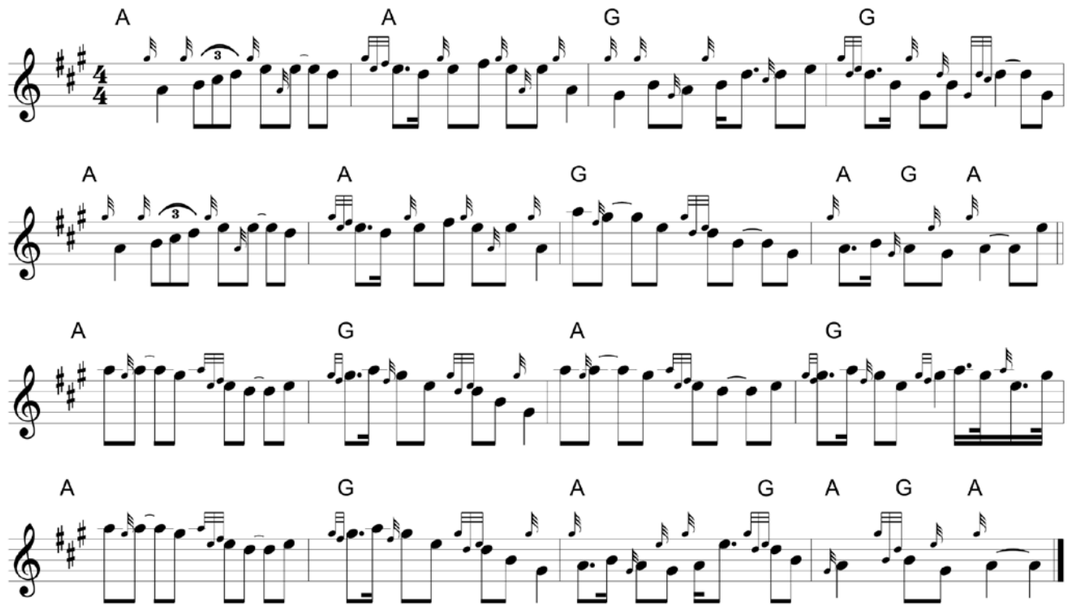
La Boum

French



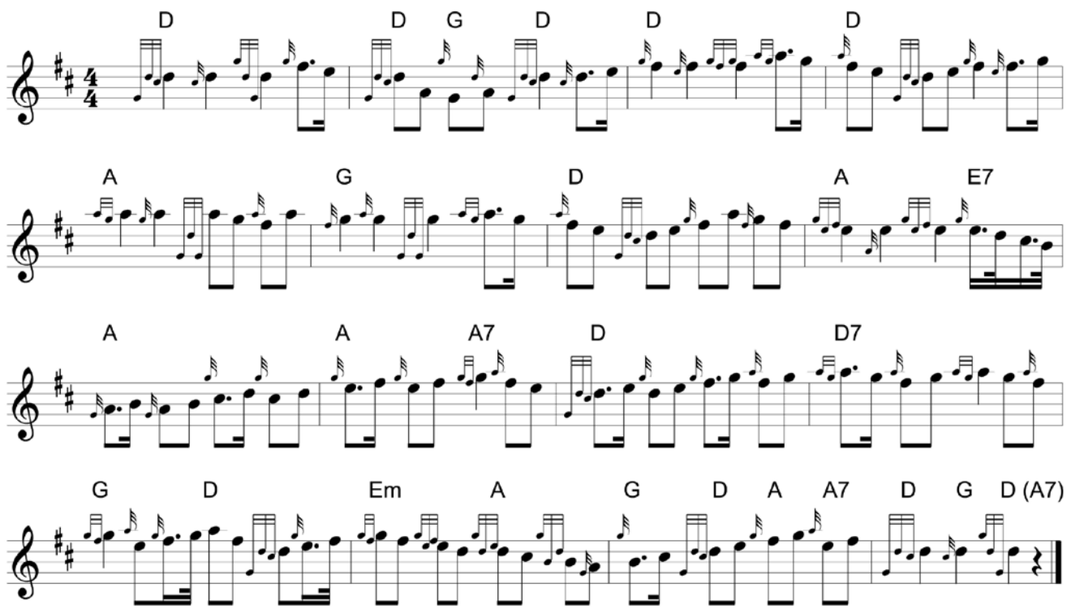
The Pikeman’s March

Irish



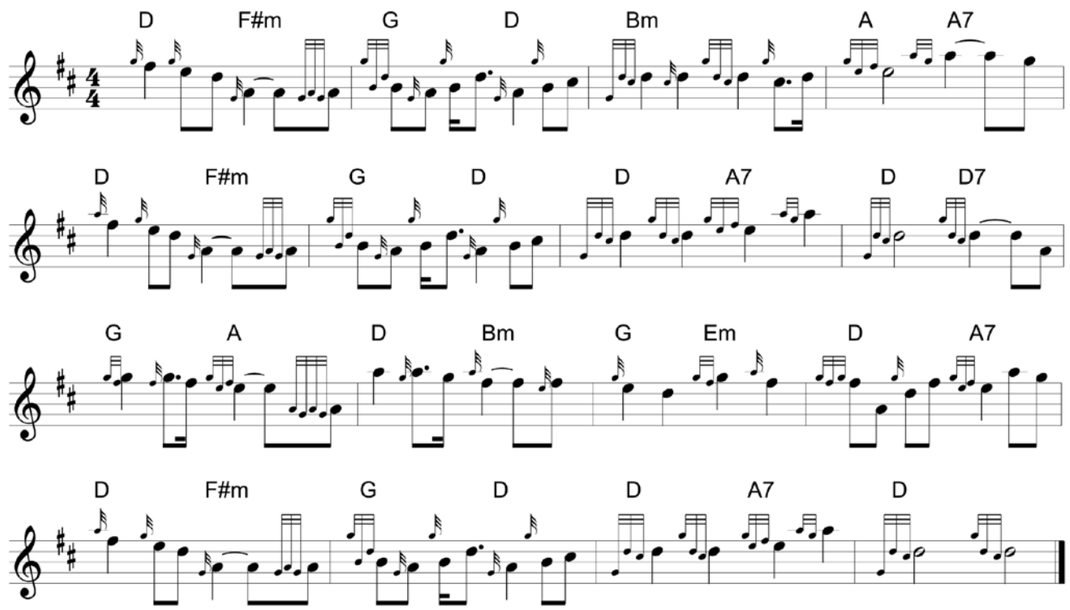
The Garb of Auld Gaul

Scottish



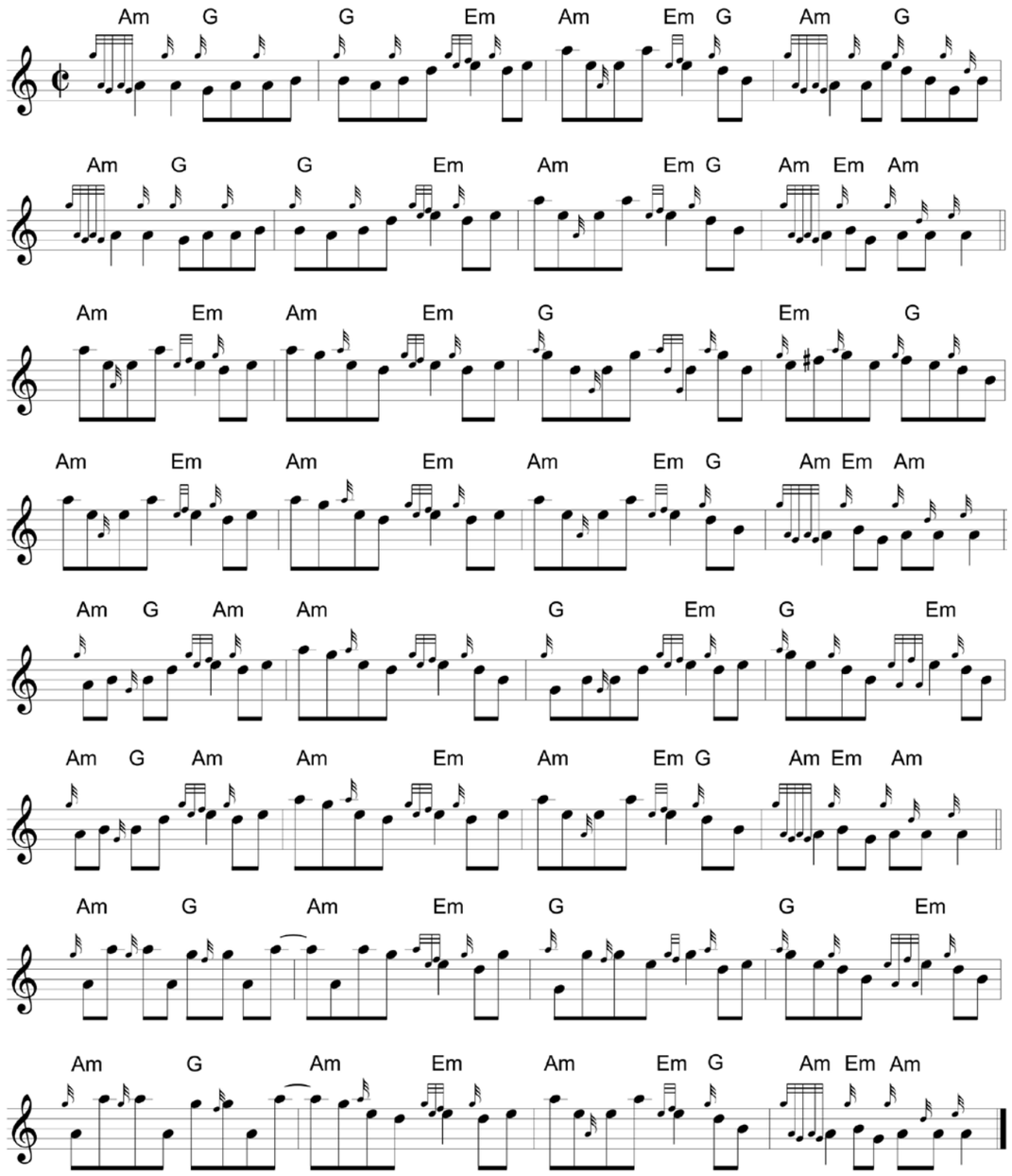
The Music of Spey

Scottish



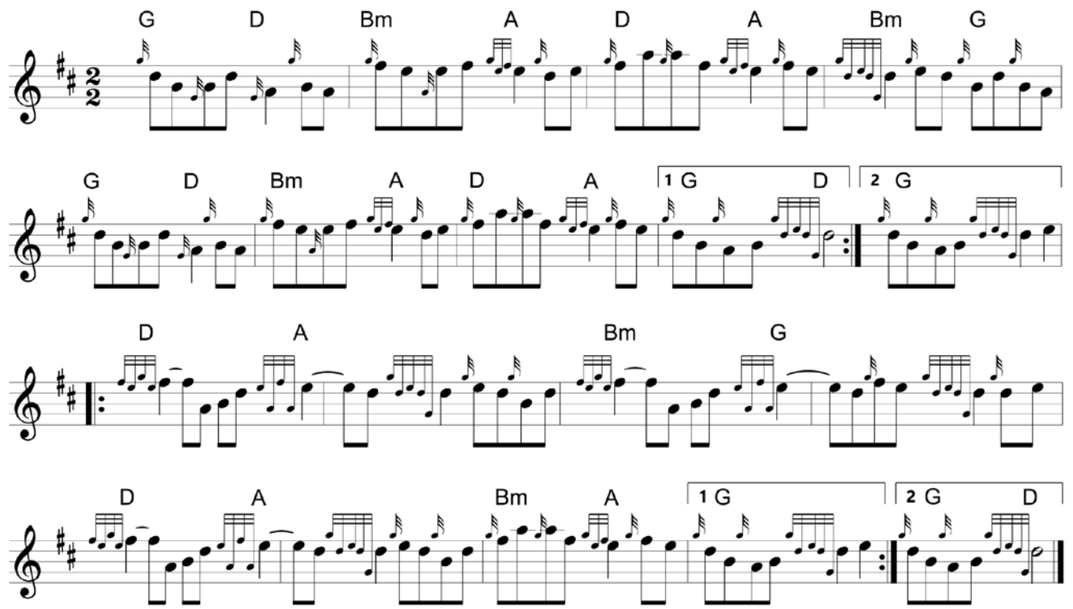
Dolina MacKay

Scottish



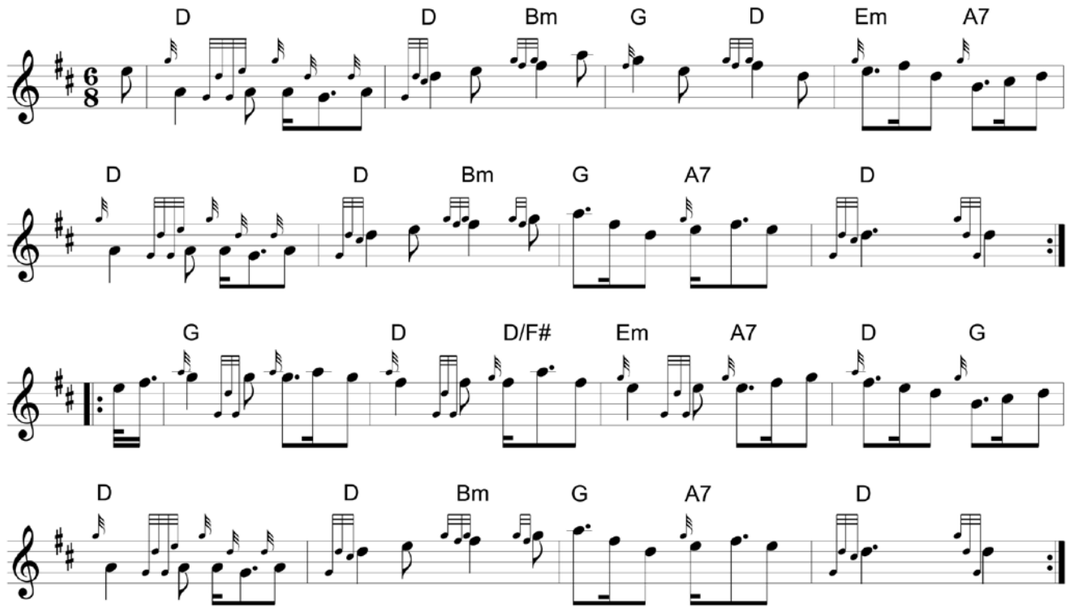
Ramnee Ceilidh

Scottish



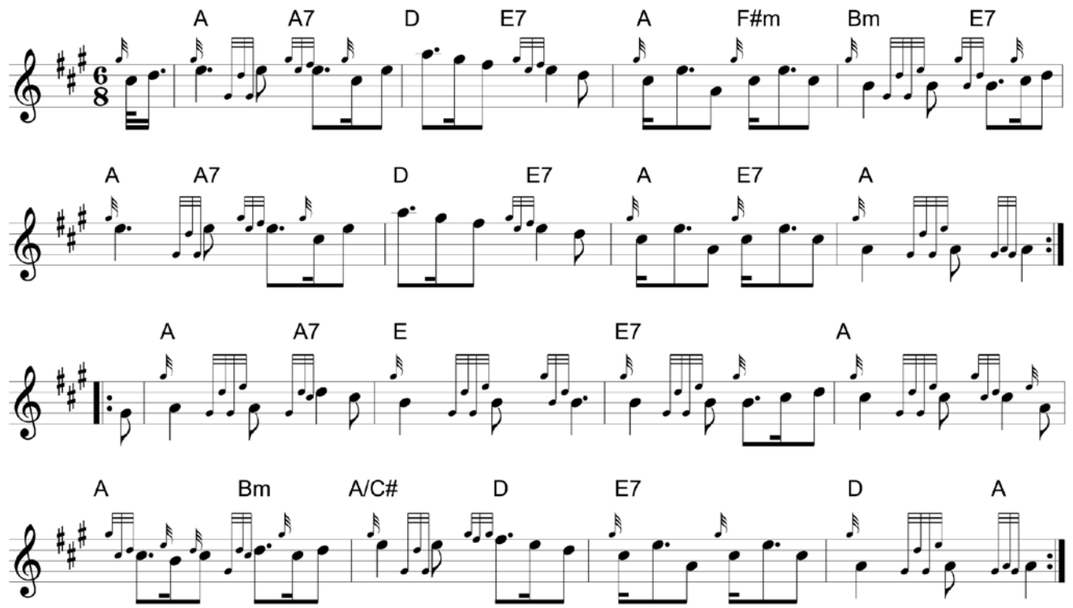
The Muckin o Geordie's Byre

Scottish



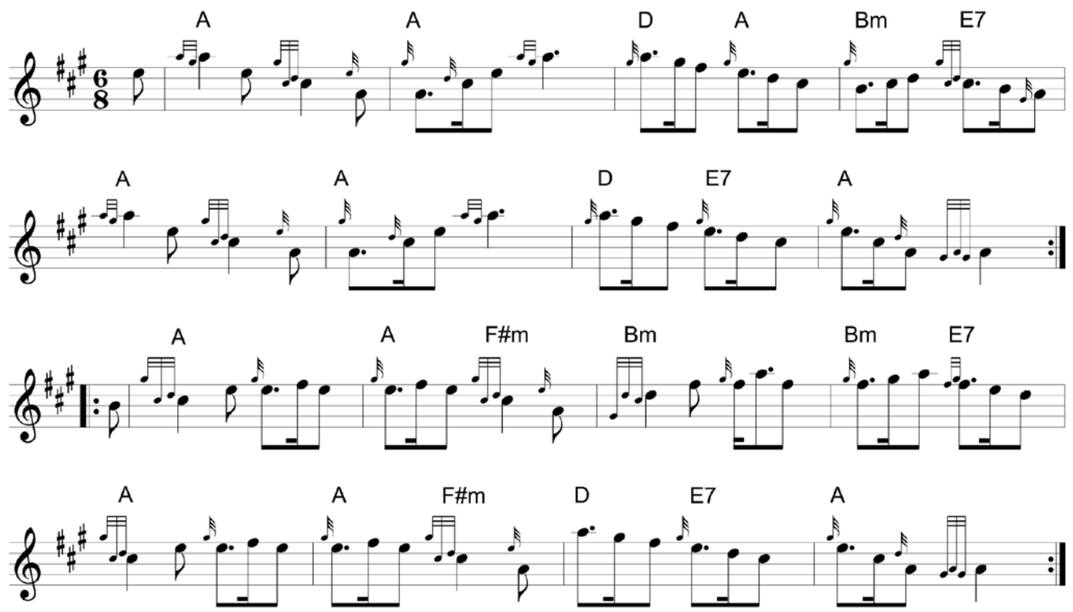
Bonnie Dundee

Scottish



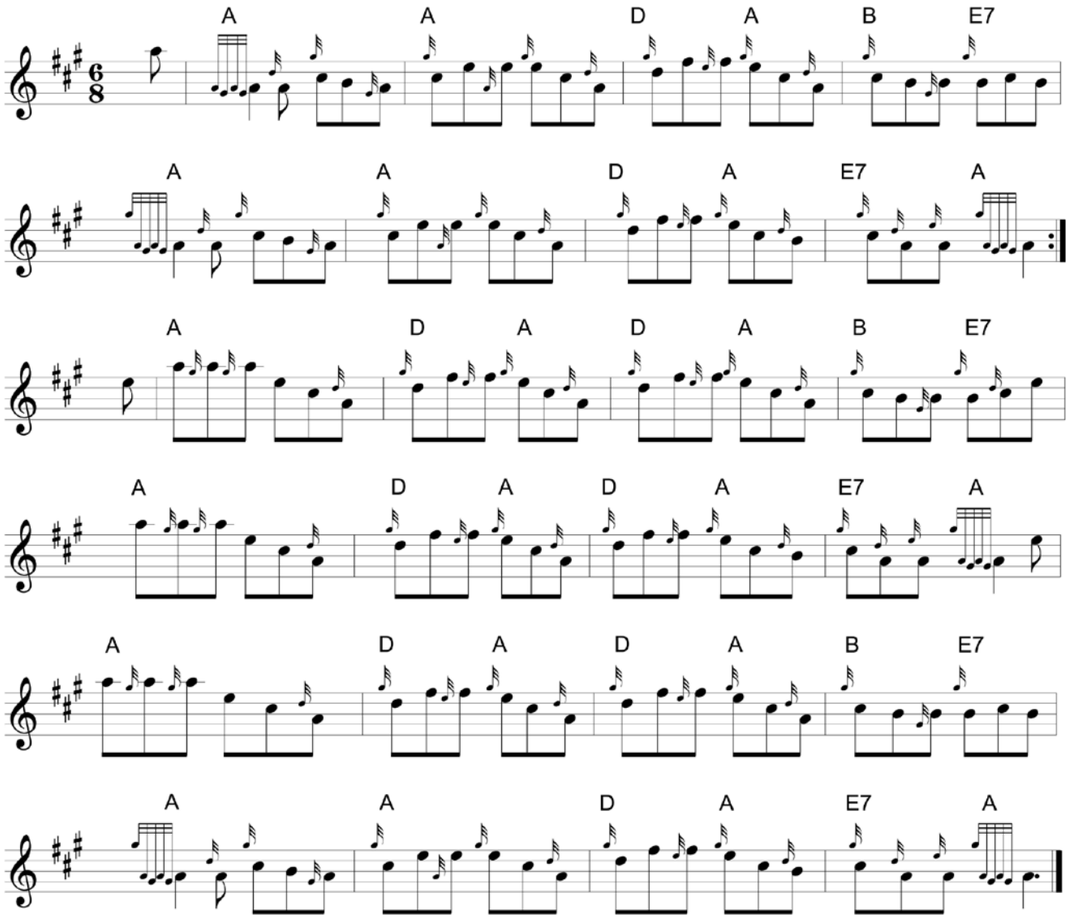
The Steam Boat

French



The Eavesdropper

Irish

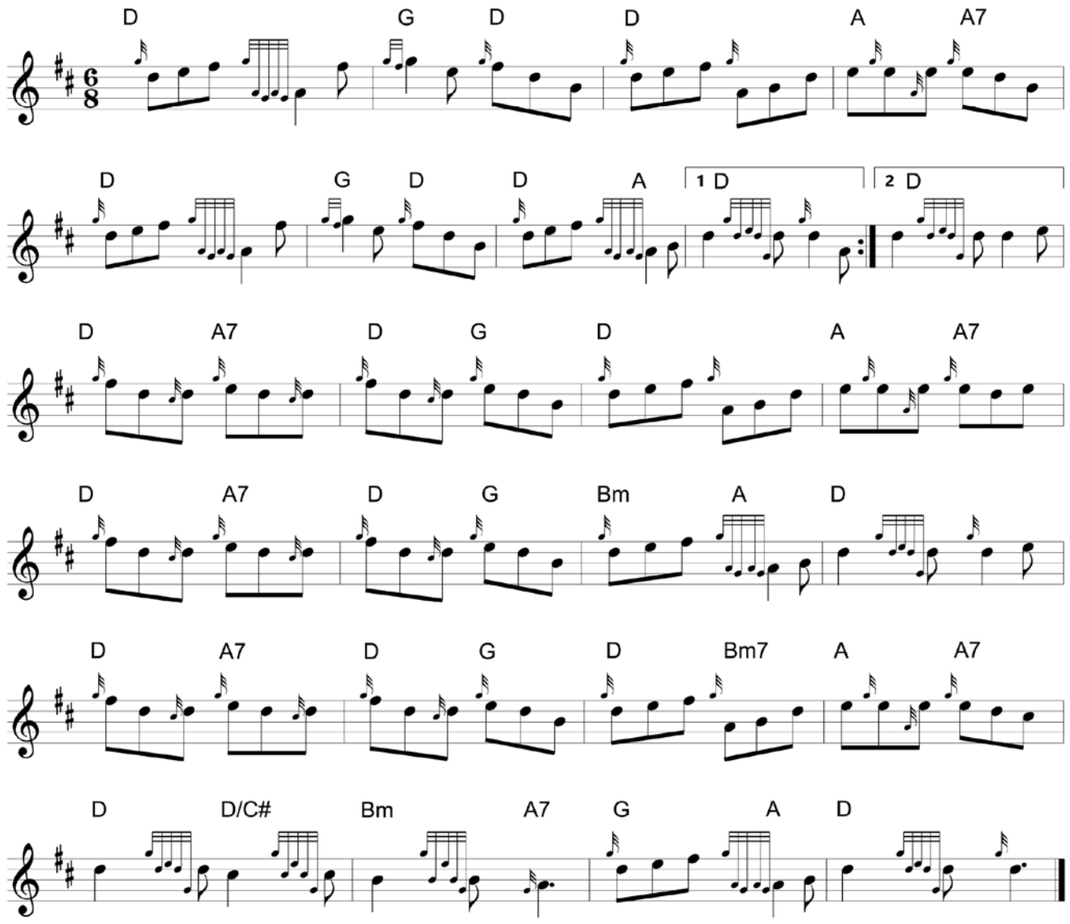


Snug in the Blanket

Irish

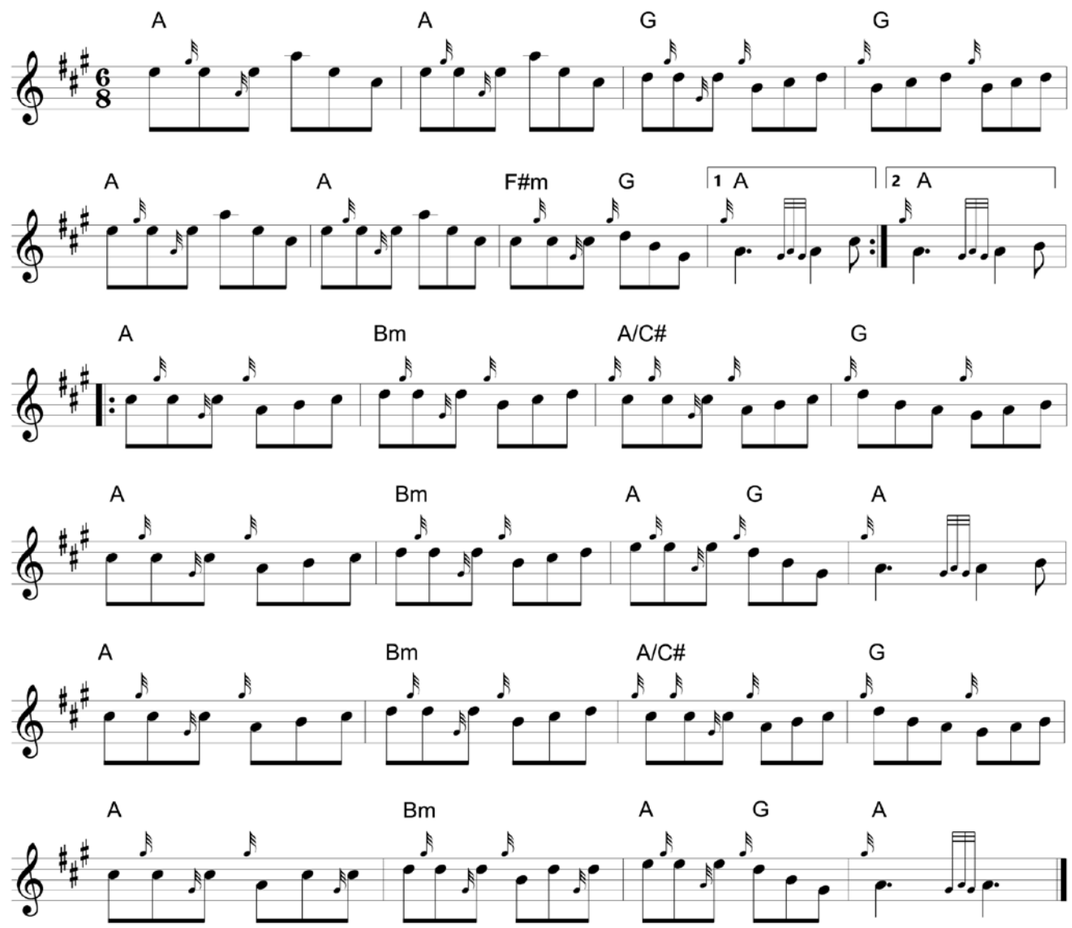
Merrily Danced the Quaker's Wife

Scottish / Irish



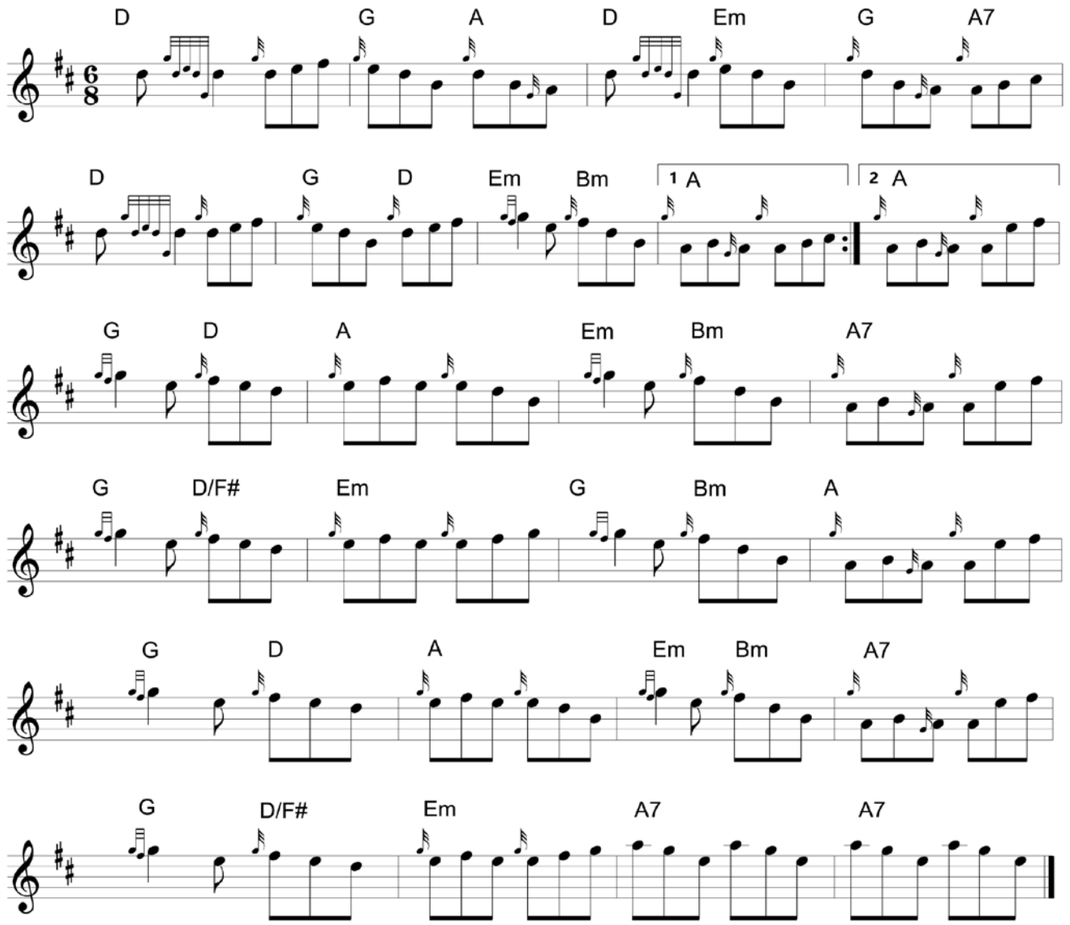
Queen of the Rushes

Irish



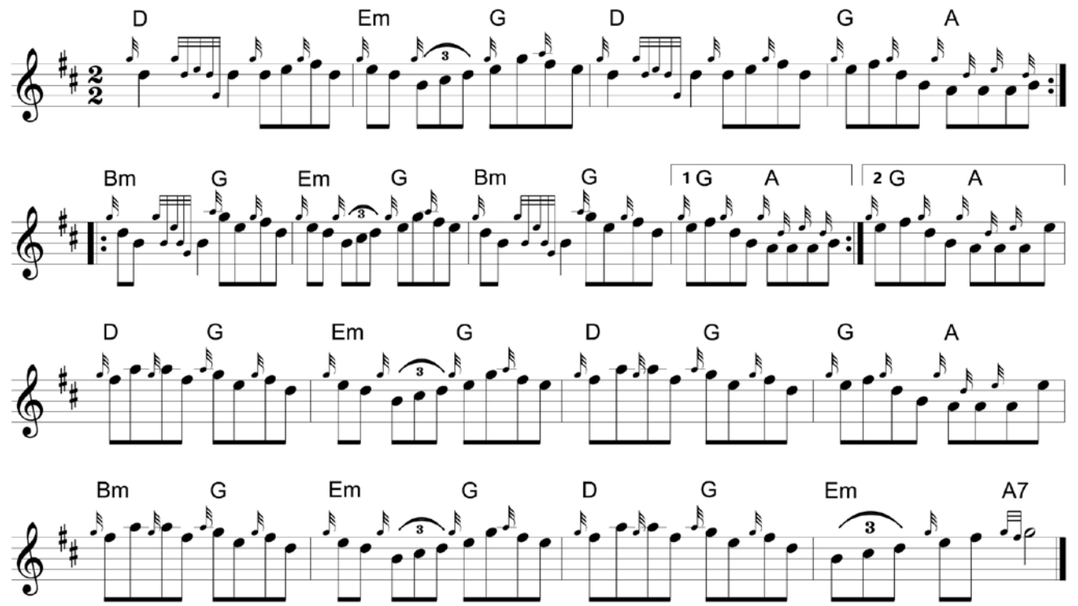
Jimmy Ward's

Irish



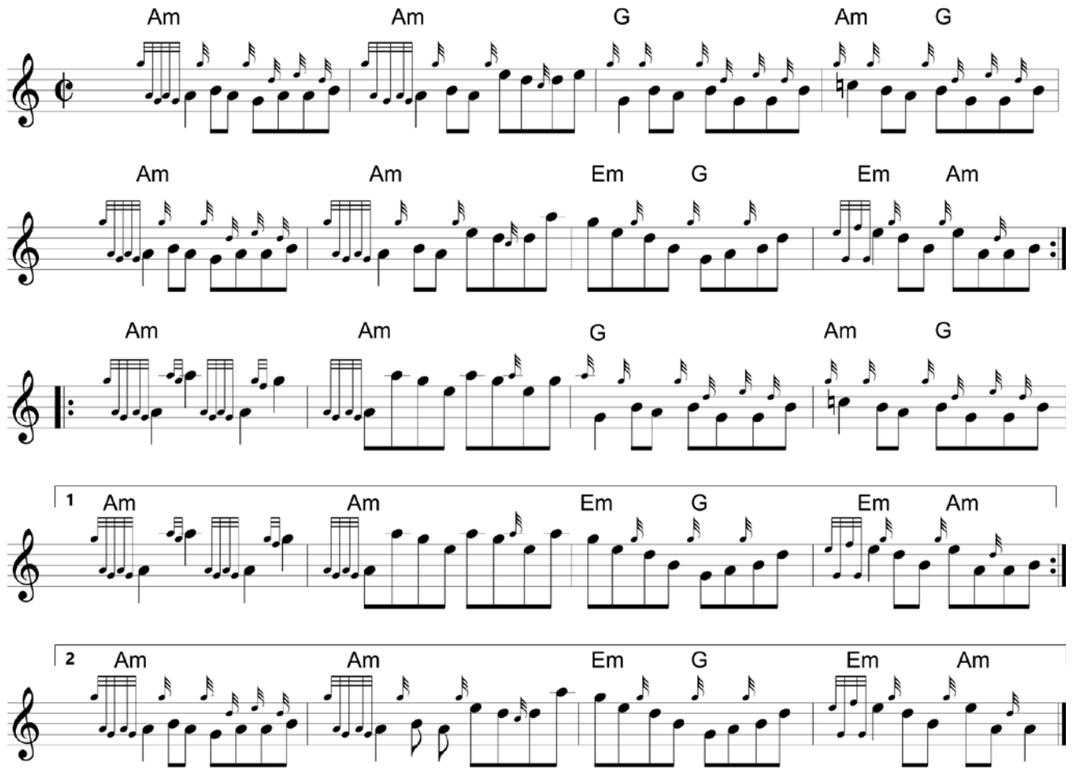
Rip the Calico

Irish



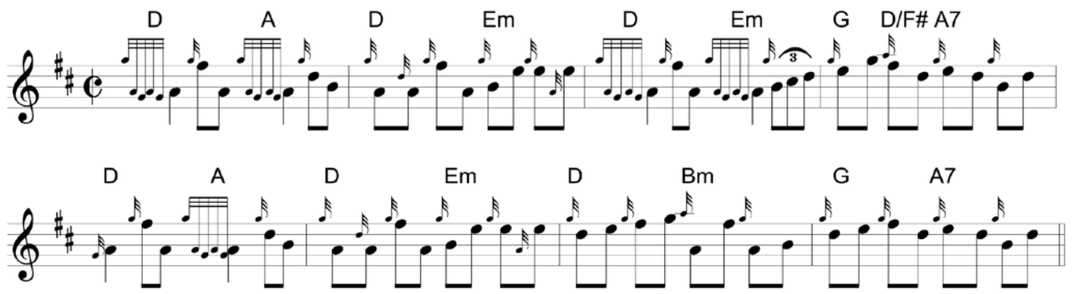
Brenda Stubbert's

Canadian



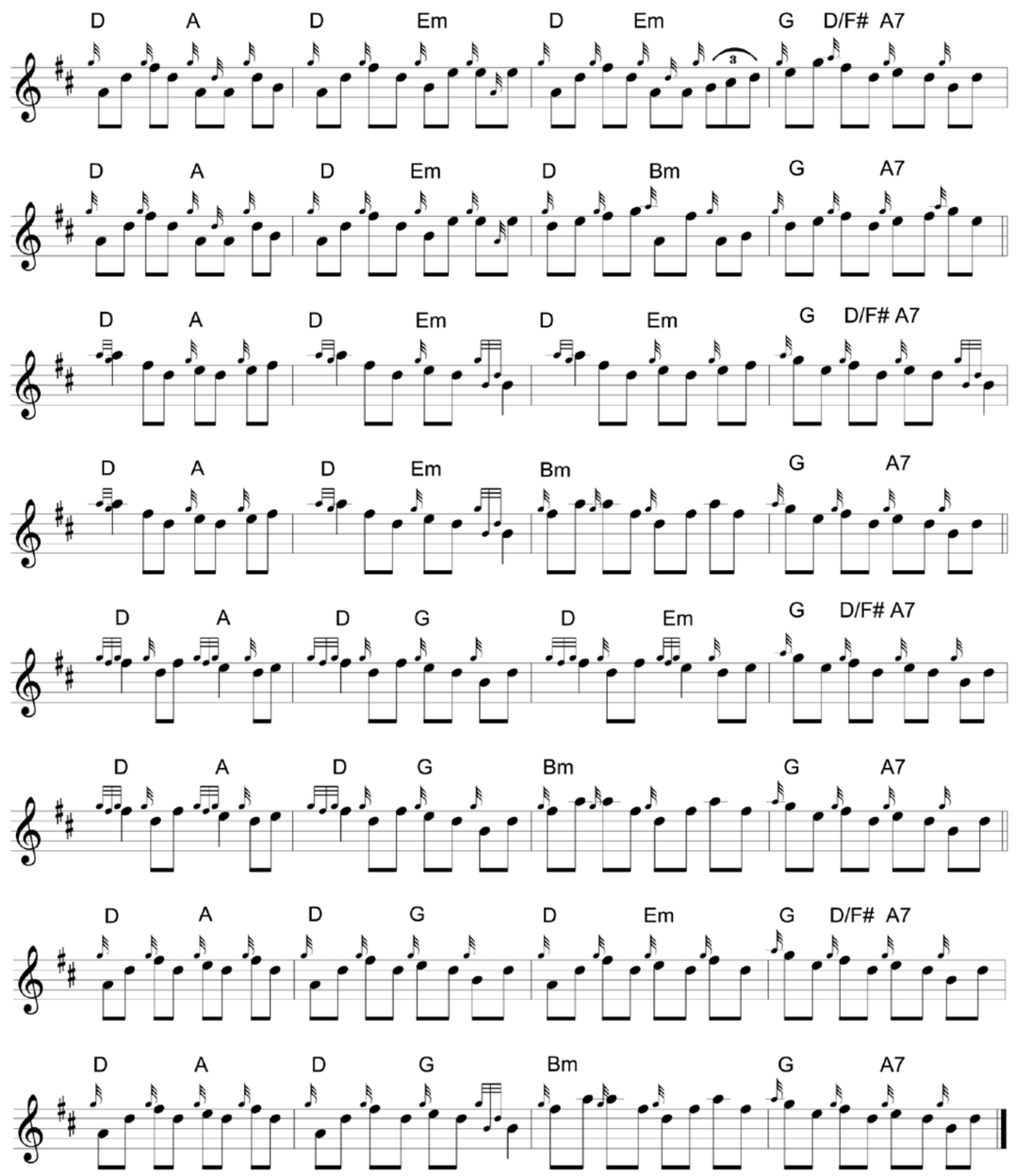
The Bucks of Oranmore

Irish



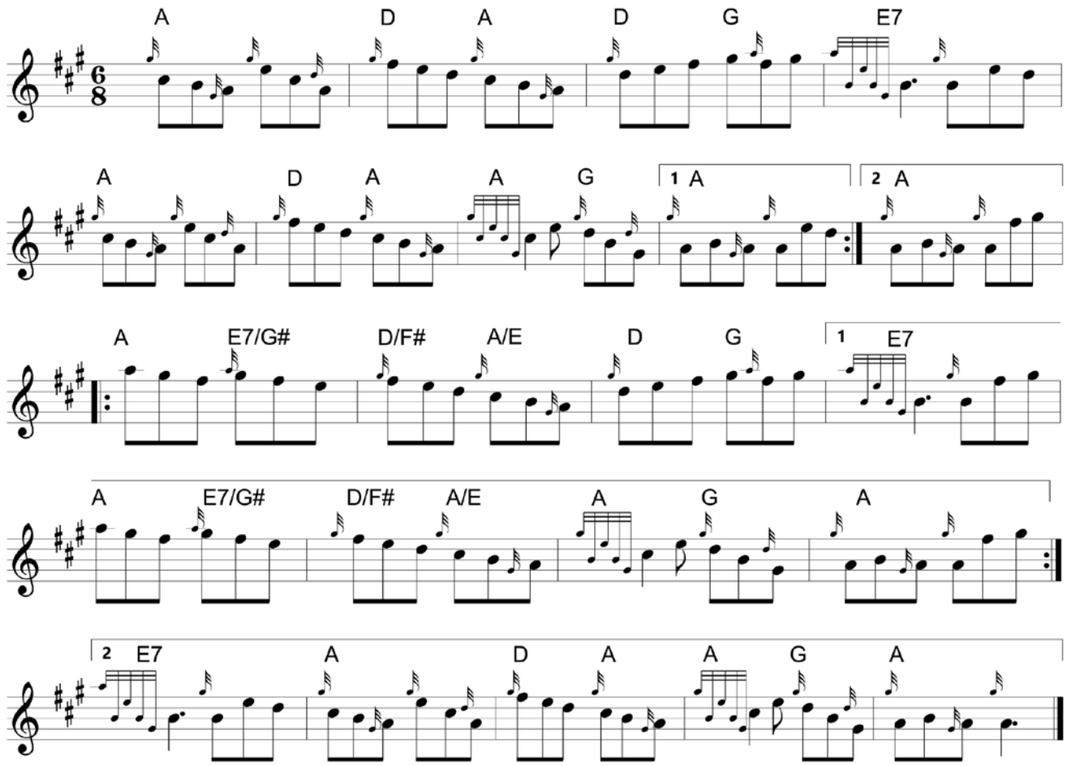
The Bucks of Oranmore - cont'd

Irish



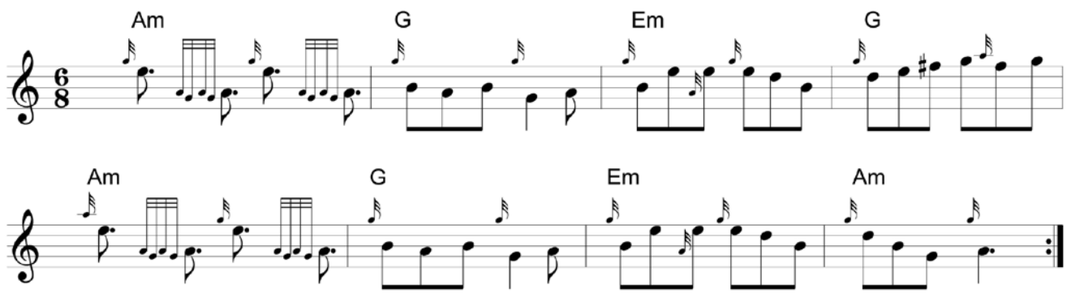
Huidai Gallagher's

Irish



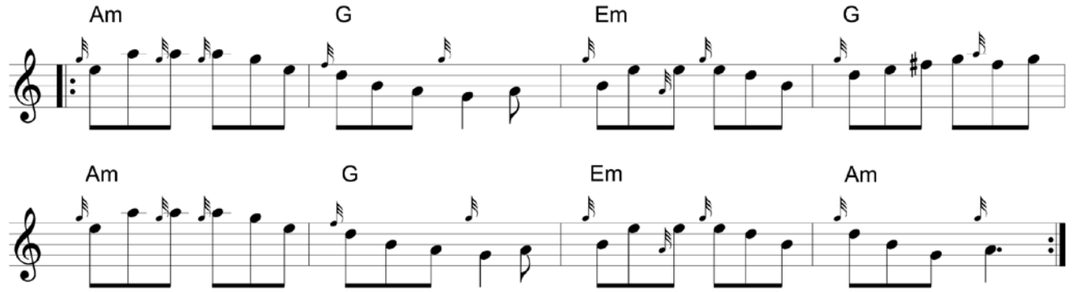
Lilting Banshee

Irish



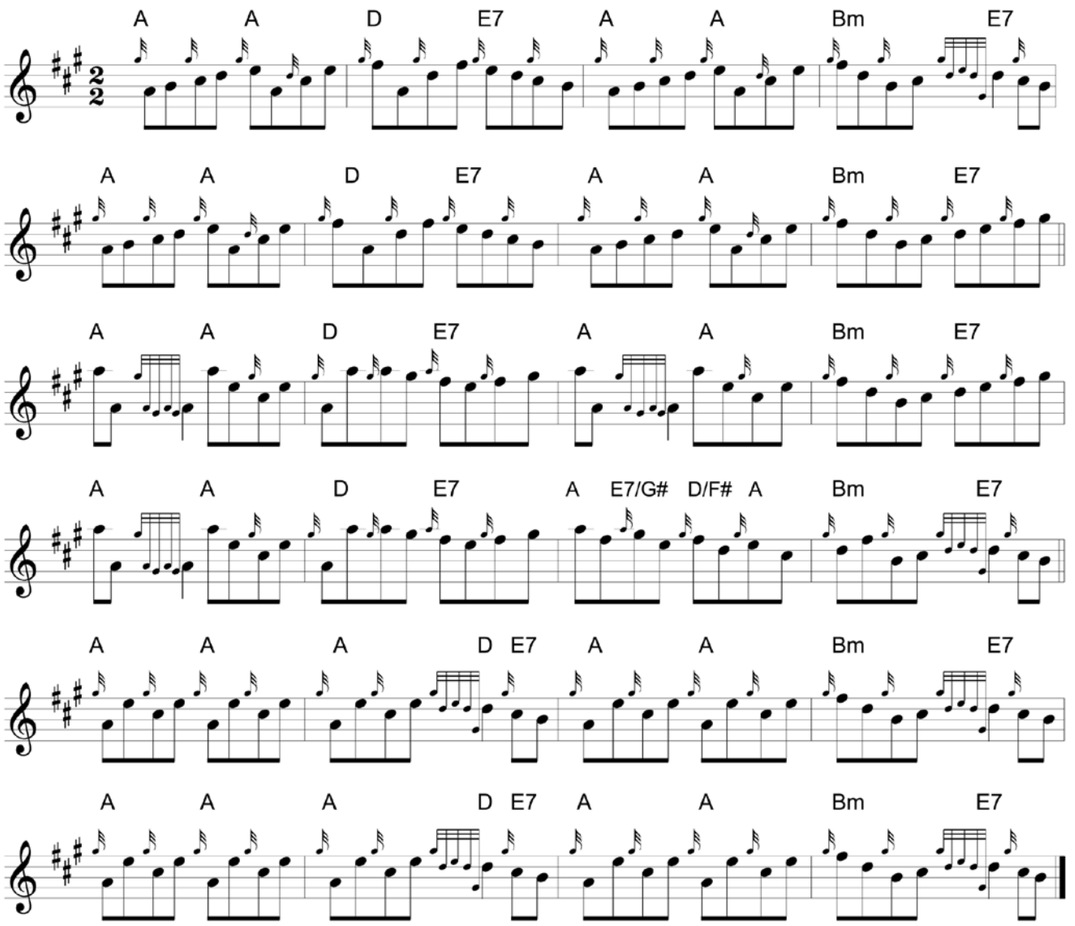
Lilting Banshee - cont'd

Irish



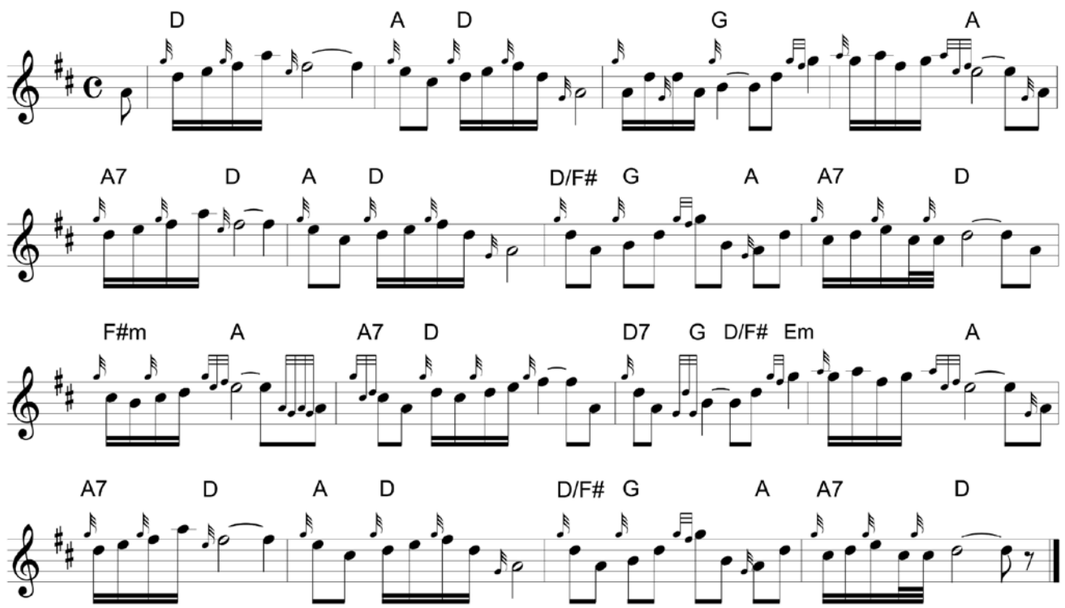
The Boys of Malin

Irish



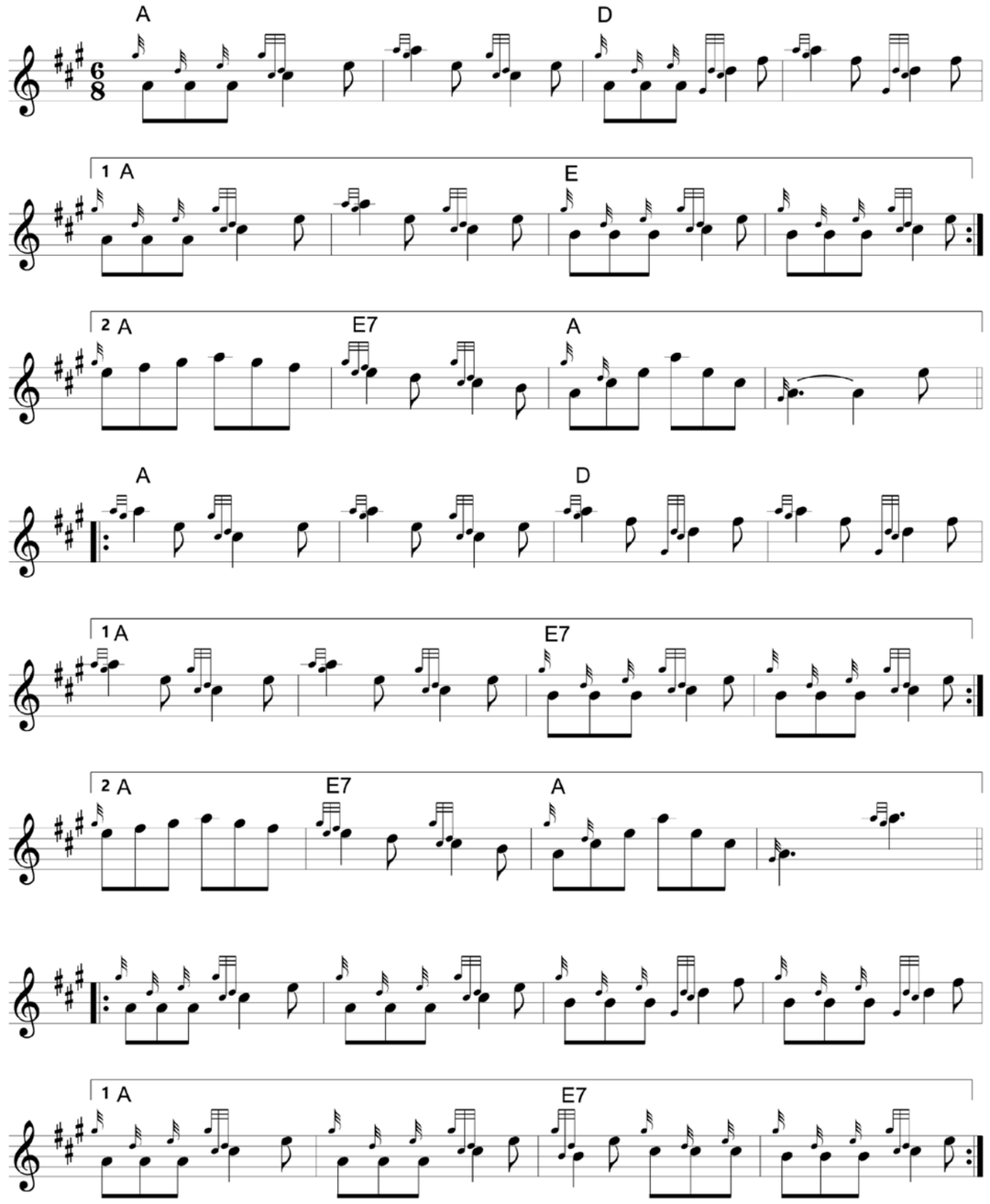
Song for the Smallpipes

Scottish



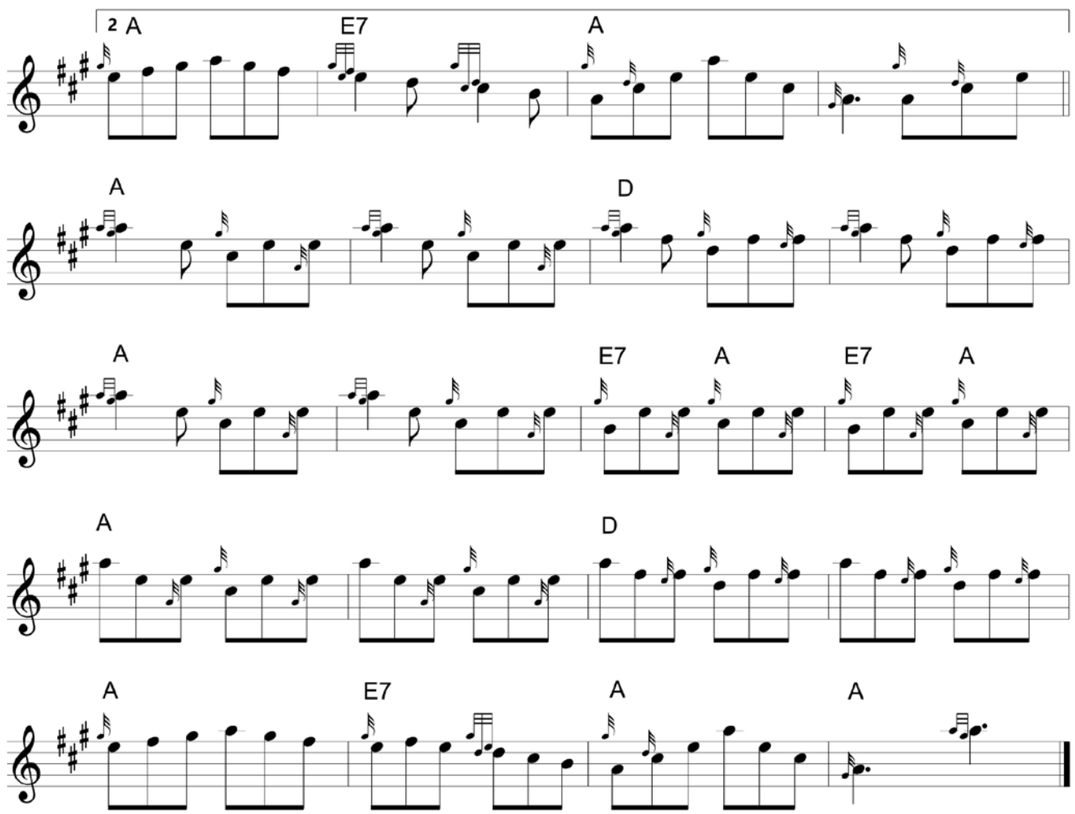
Banjo Breakdown

Irish



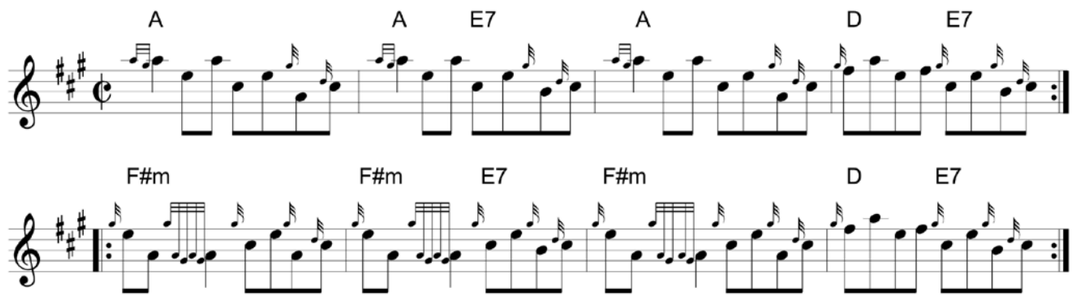
Banjo Breakdown - cont'd

Irish



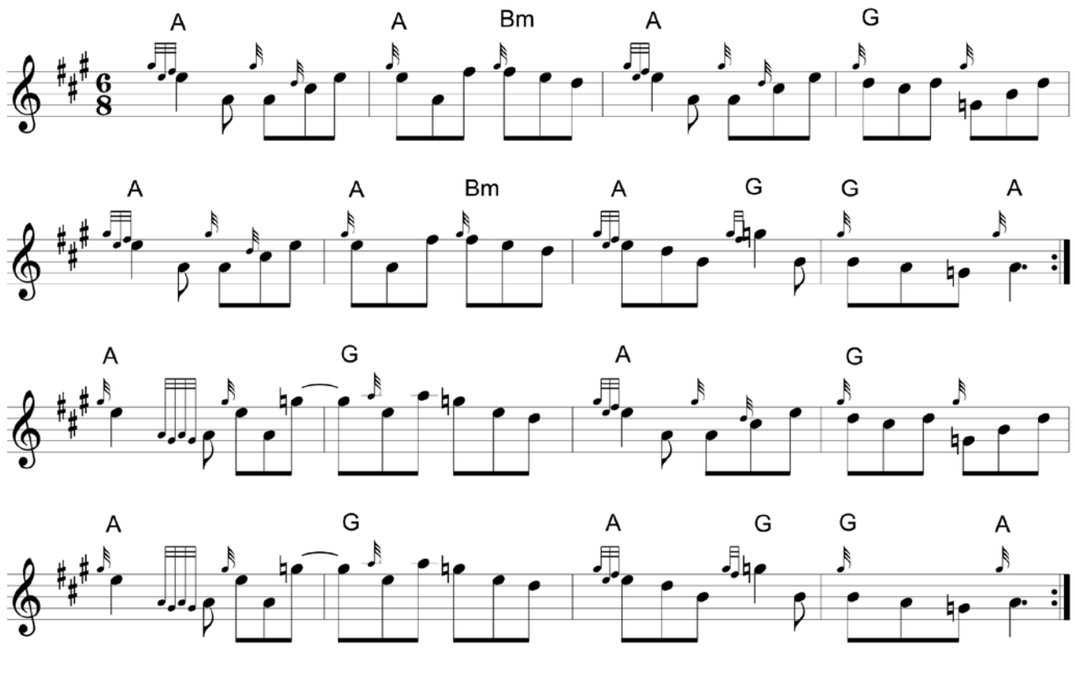
Dancing Feet

Scottish



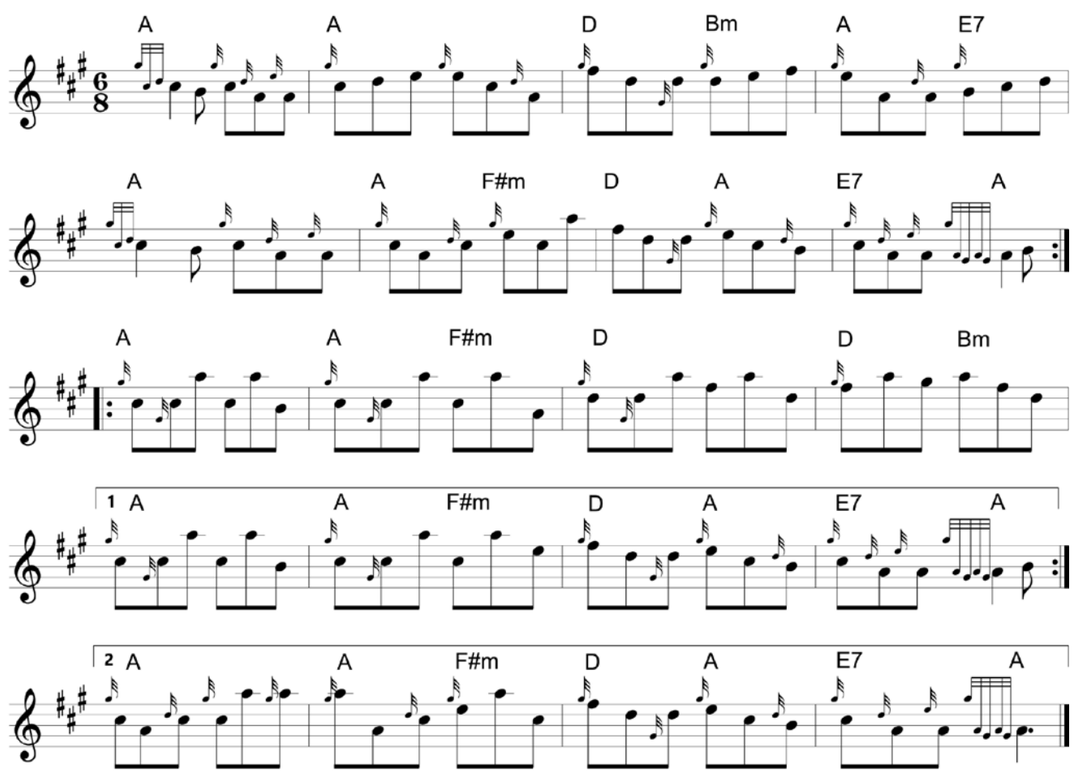
Ali the Barber

Scottish / Irish



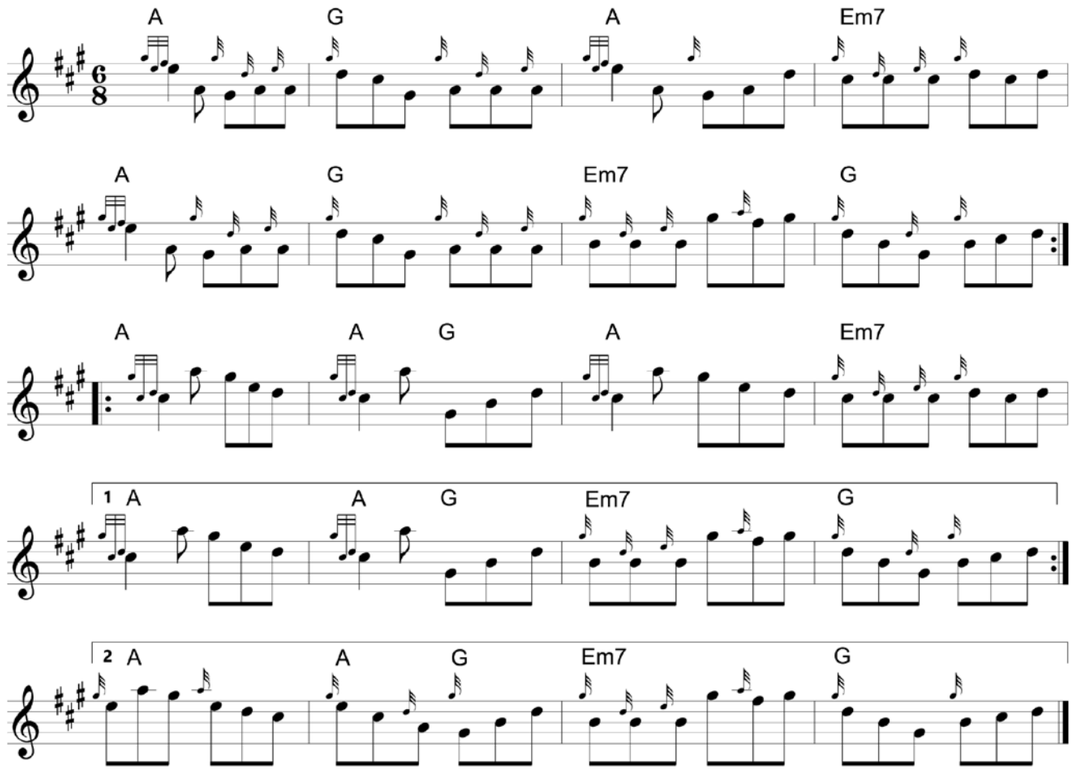
Blessing the Bar

Australian



Michael MacDonald's Jig

Canadian

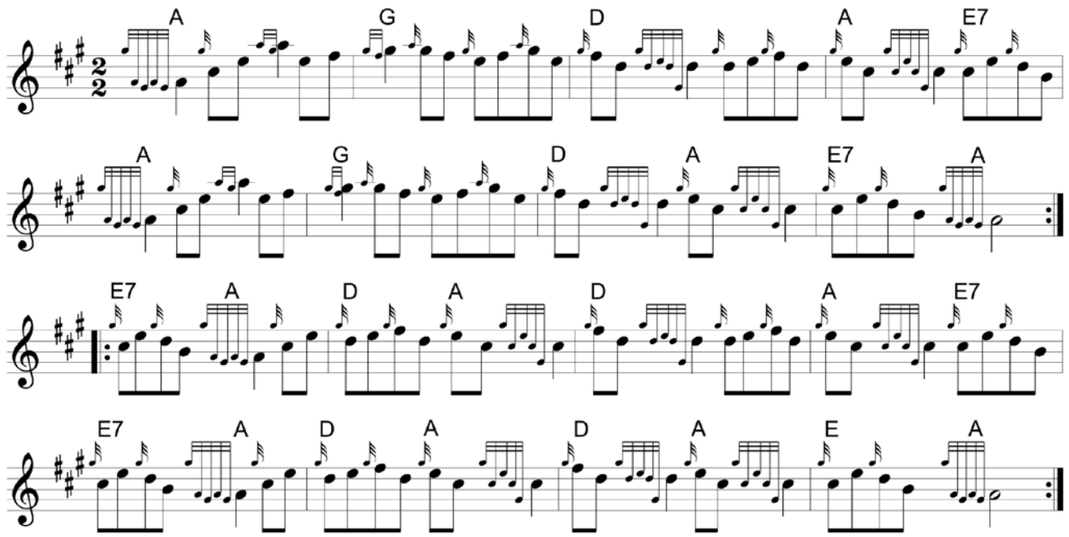


Isle of Jura

Scottish

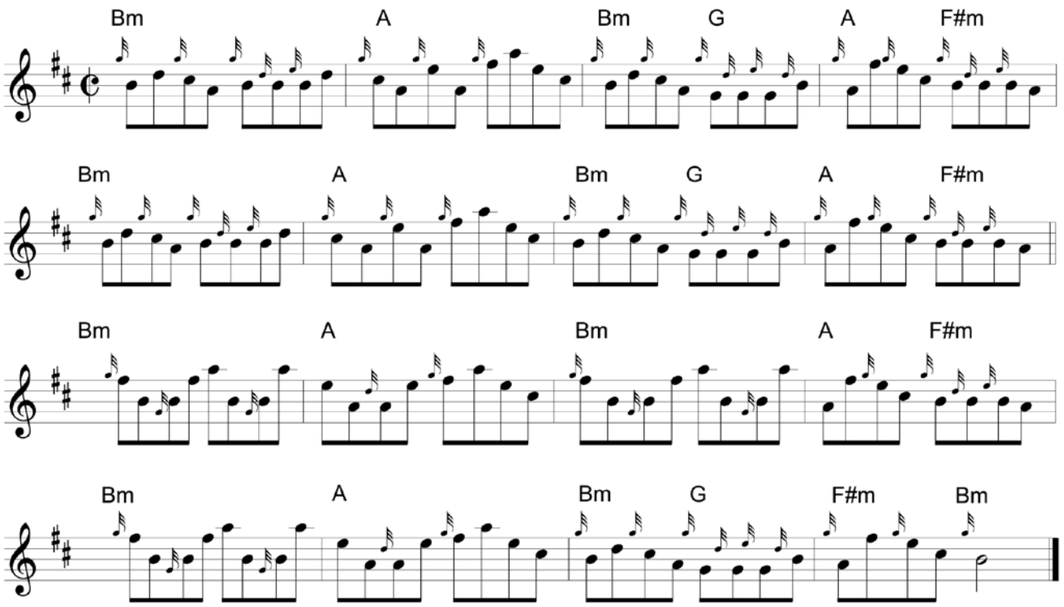
Smitty the Pencil Thief

Canadian



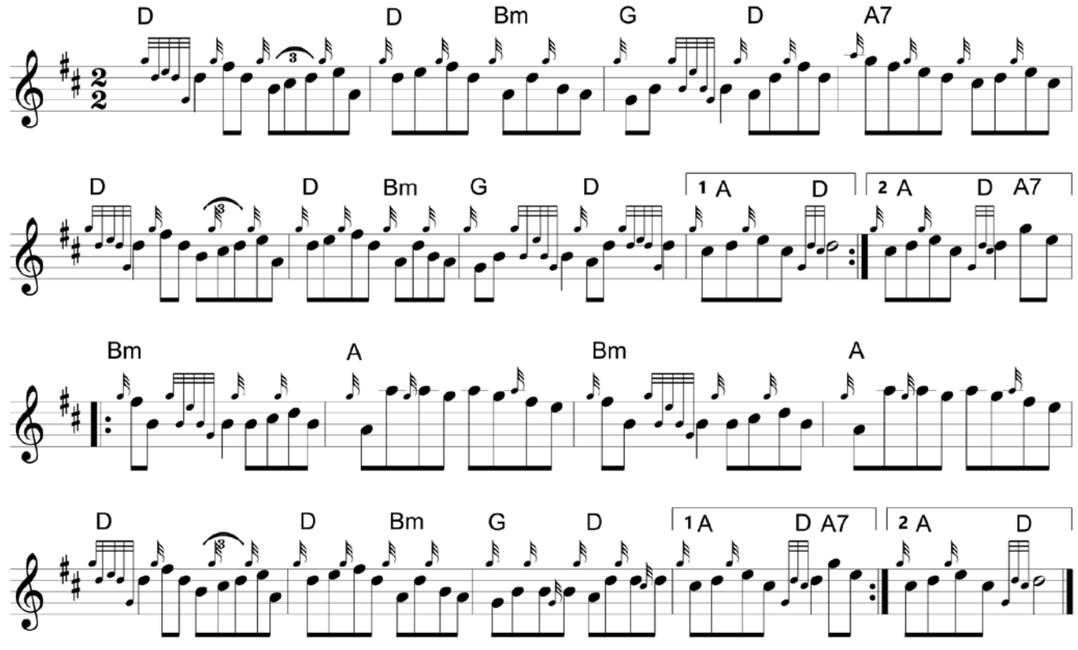
Kelsae Brig

Scottish



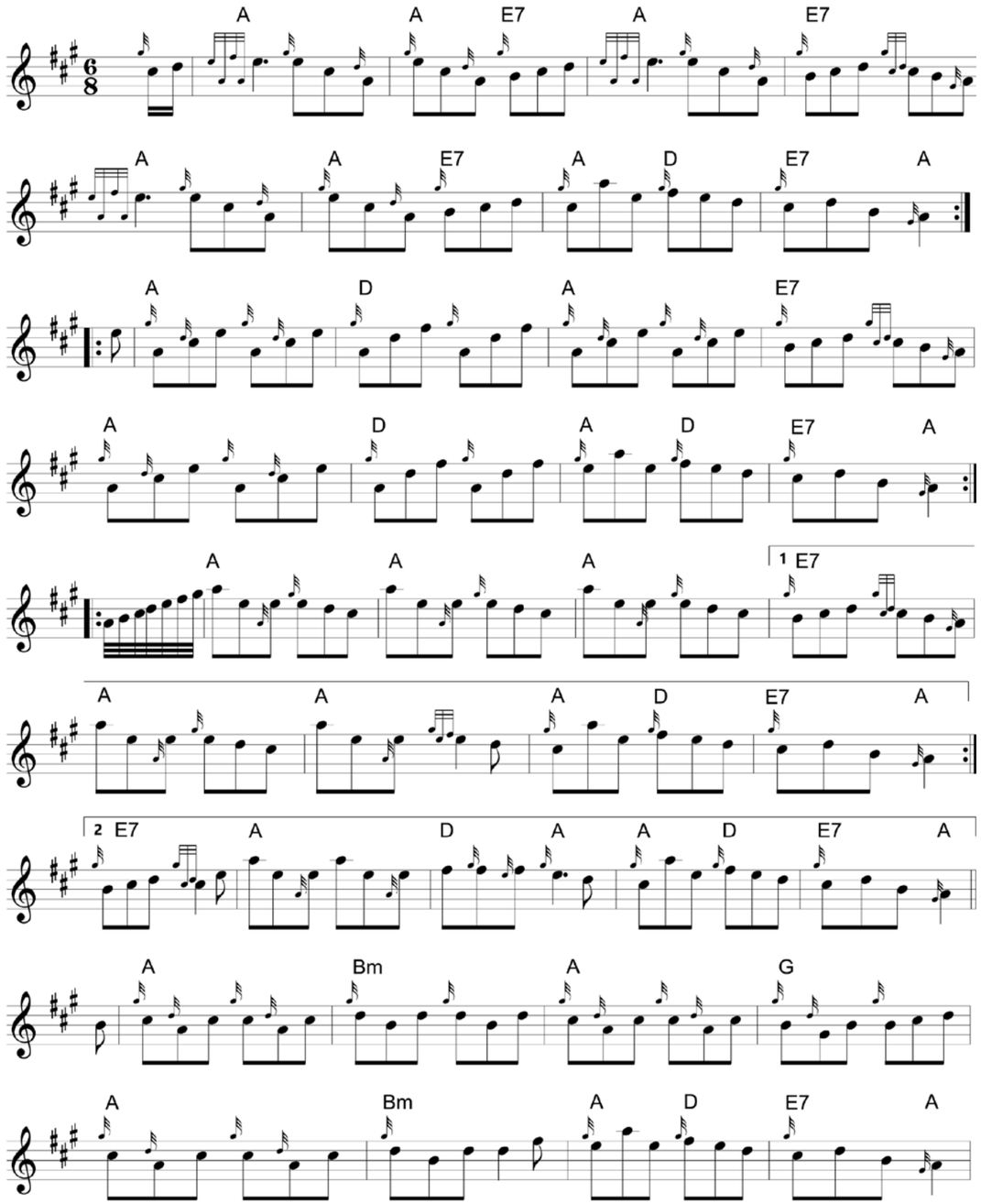
Richard Dwyer's

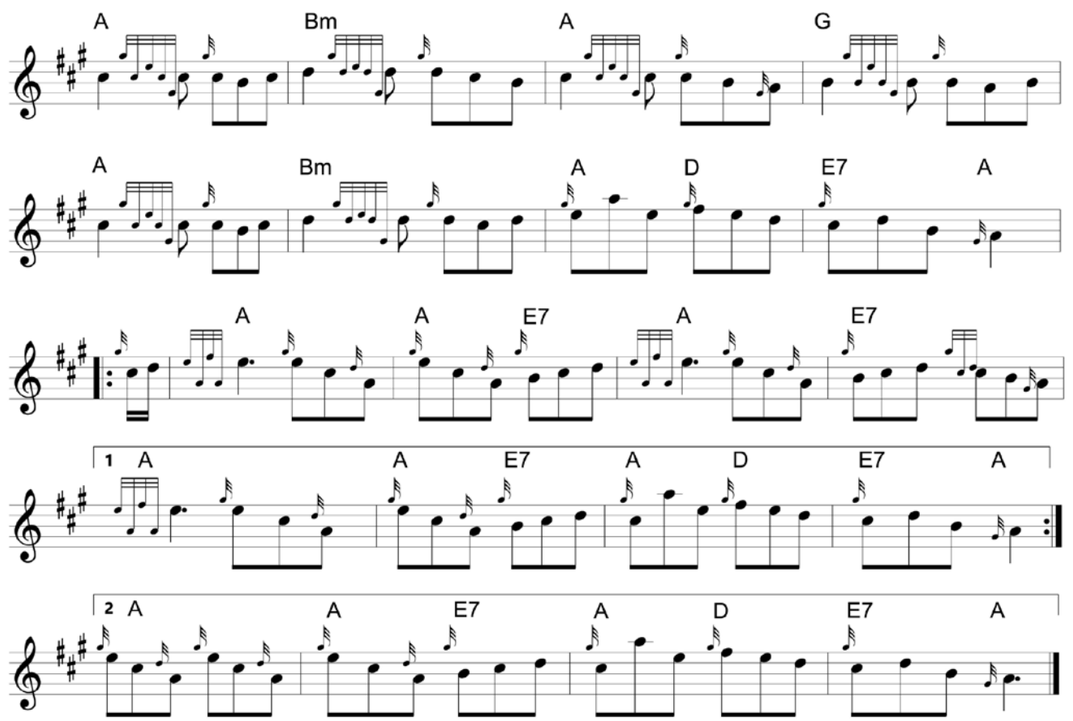
Irish



Atholl Highlanders (variation)

Scottish





Ulster-Scots Community Network
www.ulster-scots.com

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E: info@ulster-scots.com W: www.ulster-scots.com

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