

## I am Proud to Play a Pipe

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There are settings of this tune in the following manuscript sources:

- **Colin Campbell's** "Nether Lorn Canntaireachd," ii, 17-18;
- **Angus MacKay's** MS, ii, 29-30;
- **Colin Cameron's** MS, f.138;
- **Duncan Campbell of Foss's** MS, ff.57-59;
- **Uilleam Ross's** MS, ff.178-179;
- **D. S. MacDonald's** MS, ii, 44-45;
- **David Glen's** MS, ff.52-53;
- **Robert Meldrum's** MS, ff.64-66;

and in the following published sources:

- **C. S. Thomason's** *Ceol Mor*, p.311 (with the title "Hey for the Old Pipes").

In terms of the distribution of the variations, **Colin Campbell** develops the tune in fairly conventional manner, ground, thumb variation, taorluath breabach singling and doubling and crunluath breabach singling and doubling. There seem to be problems, however, with the second line throughout, which consistently contains what to a modern ear sounds like redundant or perhaps insufficient syllables, the structure being a first line of four bars followed by two of five, the third line repeating the first with the addition of a flourish bar at the end. Colin Campbell sets the tune as follows:

1<sup>st</sup> Cherede hadre hotra chehodro hadre hotra himban hodarodo  
2<sup>d</sup> Cherede hadre hotra chehodro hioenem hiharin himotra hodre himban hioenem  
3<sup>d</sup> Cherede hadre hotra chehodro hadre hotra himban hodarodo hiharin hiharin

D

1<sup>st</sup> Chedili hadre hotra chehodro hadili hotra himban hodarodo  
2<sup>d</sup> Chedili hadre hotra chehodro hioenem hiharin himotra hodili himban hioenem  
3<sup>d</sup> Chedili hadre hotra chehodro hadili hotra himban hodarodo hiharin hiharin

S

Taolive

1<sup>st</sup> Chedaridde hadaridde hodaridda chehodro hadaridde hodaridda himdariddo hioendam  
2<sup>d</sup> Chedaridde hadaridde hodaridda chehodro hioenem hiharin hiobabemba hodaridde himdariddo hioendam  
3<sup>d</sup> Chedaridde hadaridde hodaridda chehodro hadaridde hodaridda himdariddo hioendam hiharin hiharin

D

1<sup>st</sup> Chedaridde hadaridde hodaridda chedariddo hadaridde hodaridda himdariddo hiobabemto

2<sup>d</sup> Chedaridde hadaridde hodaridda chedariddo hiobabemto hiobabemto hiobabemba  
horaridde himdariddo hiobabemto

3<sup>d</sup> Chedaridde hadaridde hodaridda chedariddo hadaridde hodaridda himdariddo  
hiobabemto hinariddan hinaridan

S Crulive Gear

1<sup>st</sup> Chebandreende habandreende hobandreenda chehodro habandreende  
hobandreenda himbandreendo hioendam

2<sup>d</sup> Chebandreende habandreende hobandreenda chehodro hioenem hiharin  
hiobandreemda hobandreende himbandreendo hioendam

3<sup>d</sup> Chebandreende habandreende hobandreenda chehodro habandreende hobandreenda  
himbandreendo hioendam hiharin hiharin

D

1<sup>st</sup> Chebandreende habandreende hobandreenda chebandreendo hadabandreende  
hobandreenda himbandreendo hiobandreemto

2<sup>d</sup> Chebandreende habandreende hobandreenda chebandreendo hiobandreemto  
hiobandreemto hiobandreemda hobandreende himbandreendo hiobandreemto

3<sup>d</sup> Chebandreende habandreende hobandreenda chebandreendo habandreende  
hobandreenda himbandreendo hiobandreemto hinbandreendan hinbandreendan

**Angus MacKay** misses a repeat mark at the end of the first line of the ground, and his indications of repeats and second endings do not exhibit his usual clarity.

Notwithstanding this, most of the later settings of the tune seem to derive in one way or another from MacKay's, and their lack of variety would perhaps suggest that this was not a widely-played piece. MacKay has the same basic development as Colin Campbell, but indicates that the ground should be repeated after the taorluath and crunluath doublings. He sets the tune as follows:

# pipes | drums



# pipes | drums

30

*Doubling.*

*2<sup>nd</sup>*

*Brun leather.*

*time*

*2<sup>nd</sup>*

*Doubling*

*time*

*2<sup>nd</sup>*

*D.C.*

**Duncan Campbell of Foss** plays his taorluath breabach "round" and points his crunluath "up," but otherwise he follows Angus MacKay. Duncan Campbell set the tune as follows:

The image shows a handwritten musical score for a pipe tune. At the top, the title "The Earl of Cromarty Salute" is written in cursive. Below it, the Gaelic title "Dastirinn gu Seinnir Pobannachd" is also written in cursive. The score consists of ten staves of music. The first staff is the treble clef, and the second is the bass clef. The music is written in a style typical of pipe music notation, with many beamed notes and rests. There are several annotations in the score: "1st time" and "2nd time" are written above the first and second staves respectively. "Variation 1st" is written above the third staff. "2nd time" is written above the fourth staff. "\*(11th Bar)" is written above the fifth staff. "\*(10th Bar)" is written above the sixth staff. "Variation 2nd" is written above the seventh staff. "1st time" is written above the eighth staff. "2nd time" is written above the ninth staff. The score is written in black ink on aged paper.

pipes | drums

The image displays a handwritten musical score for the piece "What are the neighbours up to?". The score is written on ten systems of staves, each containing two staves. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Handwritten annotations in cursive include "Doublings of Variation 2nd" at the top right, "1st time" and "2nd time" markings throughout, and "Grain-birth" in the middle section. The signature "D. C. She" is located at the bottom right of the page.

**Colin Cameron** gives the alternative title "Earl of Cromartie's Salute" but his score follows Angus MacKay's (including the eccentric line divisions) and his score is not reproduced here.

**Uilleam Ross** also follows Angus MacKay's manuscript and his score is not reproduced here.

**D. S. MacDonald** amends MacKay's first and second ending marks but otherwise does not intervene in the tune. His score is not reproduced here.

**David Glen**' manuscript at this point shows an interesting example of his general editorial style, in particular his carefully noting a range of alternative titles, including "The Earl of Cromartie's Salute," "Hey for the Old Pipes," "Dancing to the Music of the Pipes" and so on. The numbering of the bars (a fairly unusual occurrence in this source) may indicate uneasiness about the structure of the tune. Glen sets the tune as follows:

# pipes | drums

*romantic* \* Hey! for the Old Pipes  
*non-marching*  
The Bard of Cromarty's Salute. \* Dancing to the Music of  
Dasturim gu'n Seihim Pib. \* the Pipers.

2do.  
Vclur

14 Bars and  
Mid-Style  
15 Bars  
Cromarty  
Cromarty

3rd  
Vclur

1st time

2nd

\* A Second setting of this bar

\* Also I would like me to play the Pipes.

The image shows a handwritten musical score on a single page. At the top, there is a red rectangular box with the text 'pipes | drums' in white. Below this, the score is written in black ink on a white background. The title 'The Bard of Cromarty's Salute' is written in a cursive hand, with 'romantic' written above it and 'non-marching' written above the second part of the title. There are several asterisks and handwritten notes throughout the score, including 'Hey! for the Old Pipes', 'Dancing to the Music of the Pipers', and 'Also I would like me to play the Pipes.' The score consists of three staves of music. The first staff is labeled '2do. Vclur' and the second staff is labeled '3rd Vclur'. The third staff is labeled '1st time' and '2nd'. There are various musical notations, including notes, rests, and bar lines. Some notes are circled or marked with asterisks. There are also some numbers written in the margins, such as '14 Bars and Mid-Style 15 Bars Cromarty Cromarty'. The score ends with a double bar line and a final note.

The image shows a handwritten musical score for the tune "What are the Neighbours up to?". The score is written on ten staves, with the first three staves grouped under the heading "obbligato" and the remaining seven staves under "1st". The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. The piece concludes with a double bar line and the signature "Robert Meldrum".

**Robert Meldrum's** score adds nothing to the stylistic possibilities of the tune and is not reproduced here.

**General Thomason** gives Angus MacKay's manuscript as his source and indicates that he has intervened editorially, but he adds little of significance to the tune and his score is not reproduced here.

*Commentary:*

Although Angus MacKay had noted the tune in his manuscript probably during the later 1830s or early 1840s, it remained unpublished until its appearance in Thomason's *Ceol Mor*, and it would appear that it was little known, even amongst master pipers, during the second half of the 19<sup>th</sup> century. We know, for example, that John MacDougall Gillies was a pivotal figure amongst collectors and editors during the later Victorian and Edwardian periods, and we learn that when Robert Meldrum found this tune in an old roll of piping manuscript which came through John Bàn MacKenzie at Taymouth Castle, he transcribed it and sent a copy to Gillies, the suggestion being that Meldrum considered it a rarity.

This tune is one of the dozen or so which led Archibald Campbell to posit a group based on the structure 4 6 4 (1/2) in PS vi, 167, but Colin Campbell's structure consistently follows a different pattern. The claims made for the scores of MacKay and Duncan Campbell in PS vi, be assessed against the examples reproduced above.

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