



## The Little Spree

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This tune is to be found in the following published sources:

--**C. S. Thomason's** *Ceol Mor*, pp.104-5;

--**David Glen's** *Collection of Ancient Piobaireachd*, pp.178-9;

and in the following manuscript sources:

--**Donald MacDonald's** MS, ff.139-143 (with the title, 'An Daorach Mheanach');

--**Angus MacKay's** MS, i, f.69;

--**David Glen's** MS, ff.150-151;

--**Robert Meldrum's** MS, ff.31-3.

**Donald MacDonald** times the tune like this:

AN DAORACH MHEANACH.

139



14

The image displays a handwritten musical score for Piobaireachd, a traditional Scottish bagpipe tune. The score is written on ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The subsequent staves show a variety of musical notations, including eighth and sixteenth notes, rests, and complex rhythmic patterns. Some staves have a '2' written above them, possibly indicating a second ending or a specific time signature. The notation is dense and intricate, characteristic of Piobaireachd. The score is written in black ink on white paper.

141

The image shows a page of musical notation for a bagpipe tune, numbered 141. The notation consists of 12 staves of music, each containing a single melodic line. The notation is written in a style typical of bagpipe music, with many beamed notes and grace notes. The page is numbered 141 in the top right corner. The music is written in a single system, with each staff representing a different part of the melody. The notation is complex, with many beamed notes and grace notes, suggesting a fast and intricate tune. The page is numbered 141 in the top right corner.





MacDonald opens with an anacrusis (for a discussion of which see "MacCrimmon's Sweetheart" in the 2002 Set Tunes series). E/A introductory notes are played onto an accented D quaver, a feature also present in Thomason's score. MacDonald has the 'spread' 4/4 taorluath fosgailte one also finds in MacKay, rather than the semi-demi quaver triplets present in the later Victorian scores and nowadays always played.

Angus MacKay sets the tune as follows:

*Tha'n Dabachd eil an t-àidh nàidhe*

*You are Drunk you've drank a quart.*

*An Dabachd Shing.*

69

Even although he does not develop the tune beyond the siubhal doubling, MacKay's highly compact notational system is clearly shown here: it took MacDonald nearly two pages to reach this stage of the tune.

David Glen sets the tune like this:

178

## THE LITTLE SPREE.

AN DAORACH BHEAG.

Ùrlar. *Moderately slow.*

75.

Dùblachadh an Ùrlair.

Var. 1<sup>st</sup> (1<sup>st</sup> Style.)

Var. 1<sup>st</sup> (2<sup>nd</sup> Style.)

omit 2<sup>nd</sup> time

Var. 2<sup>nd</sup>

omit 2<sup>nd</sup> time.

Var. 3<sup>rd</sup> Crùn-luath.

Repeat Ùrlar.

Glen offers alternate "up" and "down" timings for the siubhal. He directs that the ground be repeated after the taorluath fosgailte doubling, but not at the end of the tune.

**C. S. Thomason** cites the manuscripts of Donald MacDonald and Angus MacKay, but assumes responsibility for the final score. He plays his siubhal "up";



**Robert Meldrum** also plays his siubhal "up" otherwise there is nothing very remarkable about his score from a textual point of view.

*Commentary:*

None of the old idiomatic scores has a crunluath a mach.

There are three "Spree" tunes, "The Big Spree," "The Middling Spree" and "The Little Spree." Commenting on them in his unpublished notes, Donald MacDonald says: "*An Daorach Mhor*. This Piobaireachd was composed by one of the Chiefs of the MacGregors on one of his vassals, who was a very valiant man; he was a blacksmith by trade, and he was often the foremost at all the battles he was engaged in; but there were times when he would get quite deranged, occasioned by his partaking too freely of ardent spirits, which was the cause of the above being composed. There are three Daorachs, viz. An Daorach Mhor, 's an Daorach Mheanach, 's an Daorach Bheg; the whole of which were made upon the same wild hero."

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