

## The Stewarts' White Banner

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

- **Colin Campbell** "Nether Lorn Canntaireachd," ii, 60-3 (with the title "Samuells Black dog");
- **Angus MacKay**, i, 128-130 (with the title "Bratach Bhàn nan Stuartach. The Stuarts White Banner");
- **David Glen**, f.396;

and in the following published sources:

- **Donald MacDonald**, *Ancient Martial Music*, pp.98-101 (with the title "Cumhadh Dubh Shomhairle A Doleful Lament for the Death of Samuel a Celebrated Piper");
- **C. S. Thomason**, *Ceol Mor*, pp. 348-9;
- **David Glen**, *Ancient Piobaireachd*, pp. 156-7;
- **William Stewart**, *et al.*, eds., *Piobaireachd Society Collection* (first series), iv, 1-2;

The structure of this tune has caused difficulties for generations of editors and a number of ingenious emendations have been proposed, as we shall see below.

**The Nether Lorn** develops the tune through to a 'duinte' rather than a breabach conclusion favoured by the other settings, as follows. It has two sets of taorluath variations (singling and doubling in each case), a Taolive Gear and a Taolive Fad, i.e. a taorluath breabach followed by one in duinte form, finishing with a duinte crunluath (singling and doubling). The structure seems irregular from the doubling of the Taolive Fad onwards:

1<sup>st</sup> Hiotra cherede cherede cheoen hiotra cherede hiharara hioendam  
2<sup>d</sup> Hiotra cherede cherede cheoen hioendam haendan hihambam hihambam hiotra cherede hiharara hioendam  
3<sup>d</sup> Hiotra cherede cherede cheoen hiotra cherede harodea hioendam hiharin ffour times

D

1<sup>st</sup> Hiotra chedili chedili cheoen hiotra chedili hadili hioendam  
2<sup>d</sup> Hiotra chedili chedili cheoen hioendam haendan hihambam hihambam hiotra chedili hadili hioendam  
3<sup>d</sup> Hiotra chedili chedili cheoen hiotra chedili hadili hioendam hiharin ffour times

S

ffirst Motion

1<sup>st</sup> Hioendaen chehendaen chehendaen cheoen hioendaen chehendaen hioendaen hioendam  
2<sup>d</sup> Hioendaen chehendaen chehendaen cheoen hioendam haendan hihambam hihambam hioendaen chehendaen hioendaen hioendam  
3<sup>d</sup> Hioendaen chehendaen chehendaen cheoen hioendaen chehendeen haendaen hioendam hiharin ffour times

D

1<sup>st</sup> Hioendaen chehendaen chehendaen cheohendan hioendaen chehendaen hioendaen hioembam

2<sup>d</sup> Hioendaen chehendaen chehendaen chehendan hioembam haendan himbabembam himbabembam hioendaen chehendaen hioendaen hioembam

3<sup>d</sup> Hioendaen chehendaen chehendaen chehendan hioendaen chehendeen haendaen hioembam hinariddan ffour times

S

Taolive Gear

1<sup>st</sup> Hiodaridda chedaridda chedaridda cheoen hiodaridda chedaridda hiodaridda hioendam

2<sup>d</sup> Hiodaridda chedaridda chedaridda cheon hioendam haendan hihambam hihambam hiodaridda chedaridda hiodaridda hioendam

3<sup>d</sup> Hiodaridda chedaridda chedaridda cheoen hiodaridda chedaridde hadaridda hioendam hiharin ffour times

D

1<sup>st</sup> Hiodaridda chedaridda chedaridda chedariddan hiodaridda chedaridda hiodaridda hiobabembam

2<sup>d</sup> Hiodaridda chedaridda chedaridda chedariddan hiobabembam hadariddan himbabembam himbabembam hiodaridda chedaridda hiodaridda hiobabembam

3<sup>d</sup> Hiodaridda chedaridda chedaridda chedariddan hiodaridda chedaridde hadaridda hiobabembam hinariddan ffour times

S

Taolive Fadh

1<sup>st</sup> Hiodarid hadarid chedarid hadarid chedarid hadarid cheoen hiodarid hadarid chedarid hadarid hiodarid hadarid hioendam

2<sup>d</sup> Hiodarid hadarid chedarid hadarid chedarid hadarid cheoen hioendam haendan hihambam hihambam hiodarid hadarid chedarid hadarid hiodarid hadarid hioendam

3<sup>d</sup> Hiodarid hadarid chedarid hadarid chedarid hadarid cheoen hiodarid hadarid chedarid chedarid hadarid hadarid hioendam hinarid ffour times

D

1<sup>st</sup> Hiodarid hadarid chedarid hadarid chedarid hadarid chedarid hiodarid hadarid chedarid hadarid hiodarid hadarid hiobabembam

2<sup>d</sup> Hiodarid hadarid chedarid hadarid chedarid hadarid chedarid hiobabembam hadariddan himbabembam himbabembam hiodarid hadarid chedarid hadarid hiodarid hadarid hiobabembam

3<sup>d</sup> Hiodarid hadarid chedarid hadarid chedarid hadarid chedarid hiodarid hadarid chedarid hadarid hiodarid hadarid hiobabembam hinarid ffour times

S

Crulive Fadh

1<sup>st</sup> Hiobandre habandre chebandre habandre chebandre habandre cheoen hiobandre habandre chebandre habandre hiobandre habandre hioendam

2<sup>d</sup> Hiobandre habandre chebandre habandre chebandre habandre cheoen hioendam haendan hihambam hihambam hiobandre habandre chebandre habandre hiobandre habandre hioendam

3d Hiobandre habandre chebandre habandre chebandre habandre cheoen hiobandre habandre  
chebandre habandre hiobandre habandre hioendam hinbandre ffour times

D

1<sup>st</sup> Hiobandre habandre chebandre habandre chebandre habandre chebandre hiobandre  
habandre chebandre habandre hiobandre habandre hiobamdre

2d Hiobandre habandre chebandre habandre chebandre habandre chebandre hiobamdre  
habandre himbamdre himbamdre hiobandre habandre chebandre habandre hiobandre  
habandre hiobamdre

3d Hiobandre habandre chebandre habandre chebandre habandre chebandre hiobandre  
habandre chebandre habandre hiobandre habandre hiobamdre 4 times

Colin Campbell's is an interesting setting, but there are a number of corrections entered in the original score and there seem to be problems of organisation from the Taolive Fadh doubling onwards.

**Donald MacDonald's** rich and ornate setting contains many points of interest including a variable throw on D, the high A/G introductory movement before E echo beats, and the interesting possibilities presented by the similar movement approaching D echo beats, whether to play these long or short, as a demi-semi quaver run as written, or to give time value to the F as seems often to happen with these compound appoggiaturas; likewise with the cascading runs down from high A which prefix the eallachs at the end of the part. MacDonald sets the tune as follows:

CUMHADH DUBH (SHOMHAIRLE)  
A  
DOLEFUL LAMENT  
for  
THE DEATH OF Samuel A CELEBRATED  
PIPER.



A historical account of this Piobaireachd will be given in Vol. 2!

Walker & Anderson Engravers, Edin<sup>g</sup>

# pipes | drums

99

VAR: 2.

Doubling VAR: 2.

D.C.

VAR: 3.

# pipes | drums

100

The musical score is written for piano, featuring a complex arrangement of pipes and drums. It consists of ten systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes a section labeled "Doubling V.A.R. 3." and a section labeled "Creanluith or Round Movement." The notation is dense, with many sixteenth and thirty-second notes, and includes various musical symbols such as slurs, ties, and dynamic markings. The score concludes with a "D.C." (Da Capo) instruction.

The musical score is presented in seven systems. Each system consists of a grand staff with a treble and bass clef. The melody in the treble staff is characterized by rapid sixteenth-note runs and frequent accidentals. The bass staff provides a consistent rhythmic foundation with eighth-note patterns. The third system includes the annotation 'Doubling of Creamluth.' above the treble staff.

The following example shows **Angus MacKay**'s timing of the ground, including differences from MacDonald in bars 5 and 6 and in line 3. The reader will also note as the tune unfolds that MacKay varies the timings of his cadences at phrase endings, sometimes accenting the initial note, sometimes cutting down to the second note of the group:



**pipes | drums**

128

Bratach Bhainnan Stuartach  
The Stuarts White Manner.

Handwritten musical score for "The Bird Song" by J. S. Ziegl. The score is written on ten staves of music, featuring a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The piece is divided into sections by repeat signs and includes annotations for "1st time", "2nd time", "1st time", "2nd time", "1st time", "2nd time", "1st time", "2nd time", "1st time", and "2nd time". The score concludes with a double bar line and a final note.



The image displays a handwritten musical score for the tune "What are the neighbours up to?". The score is written on ten staves, each beginning with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals. Handwritten annotations in ink are present throughout the score, including "1st time" and "2nd time" markings, a "Doubbling" instruction, and a "Var." (variation) marking. The score concludes with a double bar line and a final flourish. The paper shows signs of age, with some staining and wear visible.

130

Handwritten musical score for pipes and drums, numbered 130. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The notation includes a key signature of one flat (B-flat) and a common time signature (C). The score is divided into sections by repeat signs and includes the following annotations:

- 2nd time* (above the first staff)
- Brum lenth.* (below the fourth staff)
- 2nd time* (above the fifth staff)
- 1st time* (below the seventh staff)
- 2nd time* (above the eighth staff)
- 1st time* (below the ninth staff)
- 2nd time* (above the tenth staff)
- 1st time* (below the eleventh staff)
- 2nd time* (above the twelfth staff)
- 1st time* (below the thirteenth staff)
- 2nd time* (above the fourteenth staff)
- 1st time* (below the fifteenth staff)
- 2nd time* (above the sixteenth staff)
- 1st time* (below the seventeenth staff)
- 2nd time* (above the eighteenth staff)
- 1st time* (below the nineteenth staff)
- 2nd time* (above the twentieth staff)
- 1st time* (below the twenty-first staff)
- 2nd time* (above the twenty-second staff)
- 1st time* (below the twenty-third staff)
- 2nd time* (above the twenty-fourth staff)
- 1st time* (below the twenty-fifth staff)
- 2nd time* (above the twenty-sixth staff)
- 1st time* (below the twenty-seventh staff)
- 2nd time* (above the twenty-eighth staff)
- 1st time* (below the twenty-ninth staff)
- 2nd time* (above the thirtieth staff)
- 1st time* (below the thirty-first staff)
- 2nd time* (above the thirty-second staff)
- 1st time* (below the thirty-third staff)
- 2nd time* (above the thirty-fourth staff)
- 1st time* (below the thirty-fifth staff)
- 2nd time* (above the thirty-sixth staff)
- 1st time* (below the thirty-seventh staff)
- 2nd time* (above the thirty-eighth staff)
- 1st time* (below the thirty-ninth staff)
- 2nd time* (above the fortieth staff)
- 1st time* (below the forty-first staff)
- 2nd time* (above the forty-second staff)
- 1st time* (below the forty-third staff)
- 2nd time* (above the forty-fourth staff)
- 1st time* (below the forty-fifth staff)
- 2nd time* (above the forty-sixth staff)
- 1st time* (below the forty-seventh staff)
- 2nd time* (above the forty-eighth staff)
- 1st time* (below the forty-ninth staff)
- 2nd time* (above the fiftieth staff)
- 1st time* (below the fifty-first staff)
- 2nd time* (above the fifty-second staff)
- 1st time* (below the fifty-third staff)
- 2nd time* (above the fifty-fourth staff)
- 1st time* (below the fifty-fifth staff)
- 2nd time* (above the fifty-sixth staff)
- 1st time* (below the fifty-seventh staff)
- 2nd time* (above the fifty-eighth staff)
- 1st time* (below the fifty-ninth staff)
- 2nd time* (above the sixtieth staff)
- 1st time* (below the sixty-first staff)
- 2nd time* (above the sixty-second staff)
- 1st time* (below the sixty-third staff)
- 2nd time* (above the sixty-fourth staff)
- 1st time* (below the sixty-fifth staff)
- 2nd time* (above the sixty-sixth staff)
- 1st time* (below the sixty-seventh staff)
- 2nd time* (above the sixty-eighth staff)
- 1st time* (below the sixty-ninth staff)
- 2nd time* (above the seventieth staff)
- 1st time* (below the seventy-first staff)
- 2nd time* (above the seventy-second staff)
- 1st time* (below the seventy-third staff)
- 2nd time* (above the seventy-fourth staff)
- 1st time* (below the seventy-fifth staff)
- 2nd time* (above the seventy-sixth staff)
- 1st time* (below the seventy-seventh staff)
- 2nd time* (above the seventy-eighth staff)
- 1st time* (below the seventy-ninth staff)
- 2nd time* (above the eightieth staff)
- 1st time* (below the eighty-first staff)
- 2nd time* (above the eighty-second staff)
- 1st time* (below the eighty-third staff)
- 2nd time* (above the eighty-fourth staff)
- 1st time* (below the eighty-fifth staff)
- 2nd time* (above the eighty-sixth staff)
- 1st time* (below the eighty-seventh staff)
- 2nd time* (above the eighty-eighth staff)
- 1st time* (below the eighty-ninth staff)
- 2nd time* (above the ninetieth staff)
- 1st time* (below the ninety-first staff)
- 2nd time* (above the ninety-second staff)
- 1st time* (below the ninety-third staff)
- 2nd time* (above the ninety-fourth staff)
- 1st time* (below the ninety-fifth staff)
- 2nd time* (above the ninety-sixth staff)
- 1st time* (below the ninety-seventh staff)
- 2nd time* (above the ninety-eighth staff)
- 1st time* (below the ninety-ninth staff)
- 2nd time* (above the one hundred staff)

C. S. Thomason gives his source as the manuscript of Angus MacKay, but he has edited the tune to bring it up to a 6 6 4 pattern throughout. The result is not unattractive even if it does not very faithfully reflect the stated source:

The image displays two pages of musical notation for the tune "THE STUARTS' WHITE BANNER". The notation is arranged in two systems, each with four staves. The first system is labeled "CCXL" and "1, 7, 10G". The second system is labeled "5T", "6T", "8G", and "9G". The notation includes various musical symbols such as notes, rests, and bar lines, indicating a complex rhythmic structure. The right page also features a vertical staff on the far right labeled "CCXL 340".


Thomason also published Donald MacDonald's setting under the title "Lament for Piper Samuel" (*Ceol Mor*, pp.42-43) and for those with access to his collection (now cheaply available in CD Rom form from [www.ceolsean.com](http://www.ceolsean.com)) his handling of the settings makes an interesting contrast.

**David Glen** takes yet another route through the tune, dividing each part into two equal measures of eight bars as follows:

156

## THE STUARTS' WHITE BANNER. BRATACH BHÀN NAN STIÙBHARTAGH.


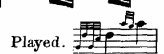
Urlar.

66. 

Var. 1<sup>st</sup>

Var. 2<sup>nd</sup>

Doubling of Var. 2<sup>nd</sup>

Written.  Played. 

\*Also known as the Lament for Samuel a celebrated Piper.



Var. 3<sup>rd</sup> Taor-luath. 157



Dùblachadh an Taor-luath.



Crùn-luath-a-Breabach. Repeat Ùrlar.



Dùblachadh a' Crùn-luath.



Repeat Ùrlar.

This is an edited version of the score preserved in his manuscript from an original attributed by Glen to John MacKay snr., (Angus's father) which presumably Glen gained access to through the papers of his friends Lt. John McLennan and Dr. Charles Bannatyne. The Glen MS represents the tune as follows:

396. *The Stewarts White Banner. In MacKay's Version*

1st  
jig  
in  
the  
new  
one?

2nd  
jig

Doubling

**The Piobaireachd Society Collection** (First Series) setting was produced by a subcommittee comprising Colin MacRae, John Bartholomew and Stewart MacDougall of Lunga, assisted—as they claimed—by some of the leading master players of the period, John MacDonald of Inverness, John MacDougall Gillies and Willie Ross. The relationship of the gentlemen editors and the professional pipers was a rather lofty and distant one on the part of the former. The consultation took place "on the distinct understanding [...] that the Sub-Committee reserve to themselves full discretionary power as to the settings to be accepted and printed. It was [...] agreed to include [...] any authorised variants of the tunes selected [...] it was also agreed that these variants were not to be used for competition purposes." For further discussion of this episode, see my book *The Highland Pipe and Scottish Society* (Tuckwell, 2000; 2<sup>nd</sup> impression, Birlinn 2008), pp.307-8. Just how much actual influence the players had over the settings in the Society's volume IV is not clear. The setting published by the Society accepts General Thomason's structural emendation while making certain changes to his pointing in the variations. The selection of this tune may have been intended as a tribute to William Stewart of Ensay, the Society's secretary and music editor, who had recently died. It was set as follows:

# Bratach Bhàn nan Stiùbhartach

(The Stuar's' White Banner).

Ùrlar.



Siubhal Ordaig.



Siubhal.



Dùblachadh.





## pipes | drums

Taor-luath breabach.



Dùblachadh.



Crùn-luath breabach.



Dùblachadh.



In his book, *Some Piobaireachd Studies* (Glasg., 1926, p.46), **G. F. Ross** surveyed the various approaches to this tune down the years and tried to accommodate them to his own particular ideas of "regularity" (For more on G. F. Ross, see *The Highland Pipe and Scottish Society*, pp. 350-352):

## LAMENT FOR SAMUEL (Stuarts' White Banner).

THIS tune is in Donald Macdonald's Collection as "Lament for Samuel," in "Ceol Mor" in two places, page 42 as "Lament for Piper Samuel," and page 348 as "The Stuarts' White Banner," in Glen's Collection and in the Piobaireachd Society's Collection as "The Stuarts' White Banner." There is little doubt the latter name is a new one and the real name of the tune is "Lament for Samuel." The following Tabular Analysis is interesting as showing the differences between the versions. There is not one of them strictly correct, inasmuch as there are flourish bars added at the end. The metre is clearly 6. 6. 4. and the most correct of these versions would seem to be the Piobaireachd Society's minus the last bar. Nevertheless some doubt must exist as regards Division 4. This seems clearly to belong to the Second "series" of bars, for it is the same as the closing bar of the First Part (Division 6). Probably the more correct First Part would be obtained by playing Divisions 1, 2, 1, 2, 5, 6, and for the Second—Divisions 7, 8, 9, 11, 12, 13. The two last bars of the last Part (Divisions 16 and 17) are clearly a play upon those ending the other Parts (Divisions 6 and 13) and probably the primitive nature of this 6. 6. 4. metre tune would be better preserved by playing all the end bars of parts in the same way. The original tune is therefore more likely to have been somewhat as follows:—

First Part—Divisions	1.	2.	1.	2.	5.	6.	=	6.	
Second „	„	7.	8.	9.	11.	12.	13.	=	6.
Third „	„	14.	15.		5.	6.	=	4.	

Analysis Division Nos. ..	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Donald MacDonald, Bar Nos.	1	2	†	†	3	4	5	6	7		8	9	10	11	12	13	14		§15	
"Ceol Mor," Page 42, „	1	2	†	†	3	4	5	6	7		8	9	10	11	12	13	14		§15	
„ „ 348, „	1	2	3	4*	5	6	7	8	9		10	11	12	13	14	15	16		§17	§18
Glen's Collection, „	1	2	†	†	3	4	5	5	7	§8		9	10	11	12	13	14	§15	§16	
Piobaireachd Society, „	1	2	3	4*	5	6	7	8	9		10	11	12	13	14	15	16		§17	

† Missing Bars.

§ Excess Bars.

\* Doubtful Bars.

### Commentary:

Little is known about this tune historically, although it has a fairly lengthy record of appearances in competition. In 1825 it was in the list of Ranald MacKenzie from Ross-shire in the Edinburgh competitions of the Highland Societies of London and Scotland and it showed up again in 1838 in the list of James MacPherson, piper to Campbell of Monzie who may have been a fairly useful player, having won the fifth prize in 1835.

From its inception the competition system has generated as much heat as light. In the BBC radio programme "Arts Review" broadcast on 8<sup>th</sup> October 1948, for example, we find writer and journalist James Barke reviewing the piping at the Oban and Inverness Gatherings. He talked of growing resistance by pipers to the "feudal officiousness of The [Piobaireachd] Society...some of these younger players...are irked, when they are not disgusted, with the servility that is expected of them...This year's decisions, some of them shocking in their incompetence, have widened the breach between the Society and the performers." He continued "Pipe-Major J. A. MacLellan cut his phrasing in *The Stewart's White Banner* so that many sweetly rounded phrases obtruded from his melody line like jagged ends of broken beer bottles..."

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