

My King has landed in Moidart

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

- **Colin Campbell's** "Nether Lorn" canntaireachd MS, ii, 76-8;
- **Donald MacDonald's** MS, ff.13-19;
- **Peter Reid's** MS, f. 15;

and in the following published sources:

- **Angus MacKay's** *Ancient Piobaireachd*, pp.1-4;
- **Donald MacPhee's** *Collection of Piobaireachd*, ii, 39-42;
- **C. S. Thomason's** *Ceol Mor*, pp.59-60;
- **David Glen's** *Ancient Piobaireachd*, pp. 70-1;
- **William Stewart et al.**, *Piobaireachd Society Collection* (first series), iii, 10-13.
- B. J. MacLachlan Orme, ed., *The Piobaireachd of Simon Fraser with Canntaireachd*, pp.127-8

Colin Campbell sets the tune as follows:

Called Hanig mo righ air tir ann Mudarchd

1st Hiotrotradin hiotrotroem hinotrao hinbainbainem hiotrotradreotradin hiotrotradin
hiotrotroem hinotrao dreotrao hinotrao hinbainbainem

2^d Hiotrotrao dreotradin hiotrotradin [hio– sic] hiotrotroem hinotrao hinbainbainem
hiotrotraho hiotro[tro]jem hinotrao dreotrao hinotrao hinbainbainem

3^d Hiotrotrao dreotradin hiotrotradin hiotrotroem cheotroe hinotrao dreotrao hinbainbainem

S ffirst Motion

1st Hioen haen hioen hioen hinen haen hinen hinen hioen haen cheen haen hioen haen hioen
hioen hinen cheen haen hioen hinen hioen hinen hinen

2^d Hioen haen cheen haen hioen haen hioen hioen hinen haen hinen hinen hioen haen hioen
hioen hinen cheen haen hioen hinen hioen hinen hinen

3^d Hinen [– sic ?hioen] haen cheen haen hioen haen hioen hioen hinen cheen haen hioen
hinen hioen hinen hinen

D

1st Hiohio haha hiohio hiohio hinen haha hinen hinen hiohio haha cheche haha hiohio haha
hiohio hiohio hinen cheche haha hiohio hinen hiohio hinen hinen

2^d Hiohio haha cheche haha hiohio haha hiohio hiohio hinen haha hinen hinen hiohio haha
hiohio hiohio hinen cheche haha hiohio hinen [hinen– sic] hiohio hinen hinen

3^d Hiohio haha cheche haha hiohio haha hiohio hiohio hinen cheche haha hiohio hinen hiohio
hinen hinen

S

Taolive

1st Hiodarid hadarid hiodarid hiodarid hendarid hadarid hendarid hendarid hiodarid hadarid
chedarid hadarid hiodarid hadarid hiodarid hiodarid hendarid chedarid hadarid hiodarid
hendarid hiodarid hendarid [hiodarid hendarid—sic] hendarid

2^d Hiodarid hadarid chedarid hadarid hiodarid hadarid hiodarid hiodarid hendarid hadarid
hendarid hendarid hiodarid hadarid hiodarid hiodarid hendarid chedarid hadarid hiodarid
hendarid hiodarid hendarid hendarid

3^d Hiodarid hadarid chedarid hadarid hiodarid hadarid hiodarid hiodarid hendarid chedarid
hadarid hiodarid hendarid hiodarid hendarid hendarid

D Crulive

1st Hiobandre habandre hiobandre hiobandre hinbandre habandre hinbandre hinbandre
hiobandre habandre chebandre [habandre habandre hiobandre hiobandre—*sic*] hinbandre
chebandre habandre hiobandre hinbandre hiobandre hinbandre hinbandre

2^d Hiobandre habandre chebandre habandre hiobandre habandre hiobandre hiobandre
hinbandre habandre hinbandre hinbandre hiobandre habandre hiobandre hiobandre hinbandre
chebandre habandre hiobandre hinbandre hiobandre hinbandre hinbandre

3^d Hiobandre habandre chebandre habandre hiobandre habandre hiobandre hiobandre
hinbandre chebandre habandre hiobandre hinbandre hiobandre hinbandre hinbandre

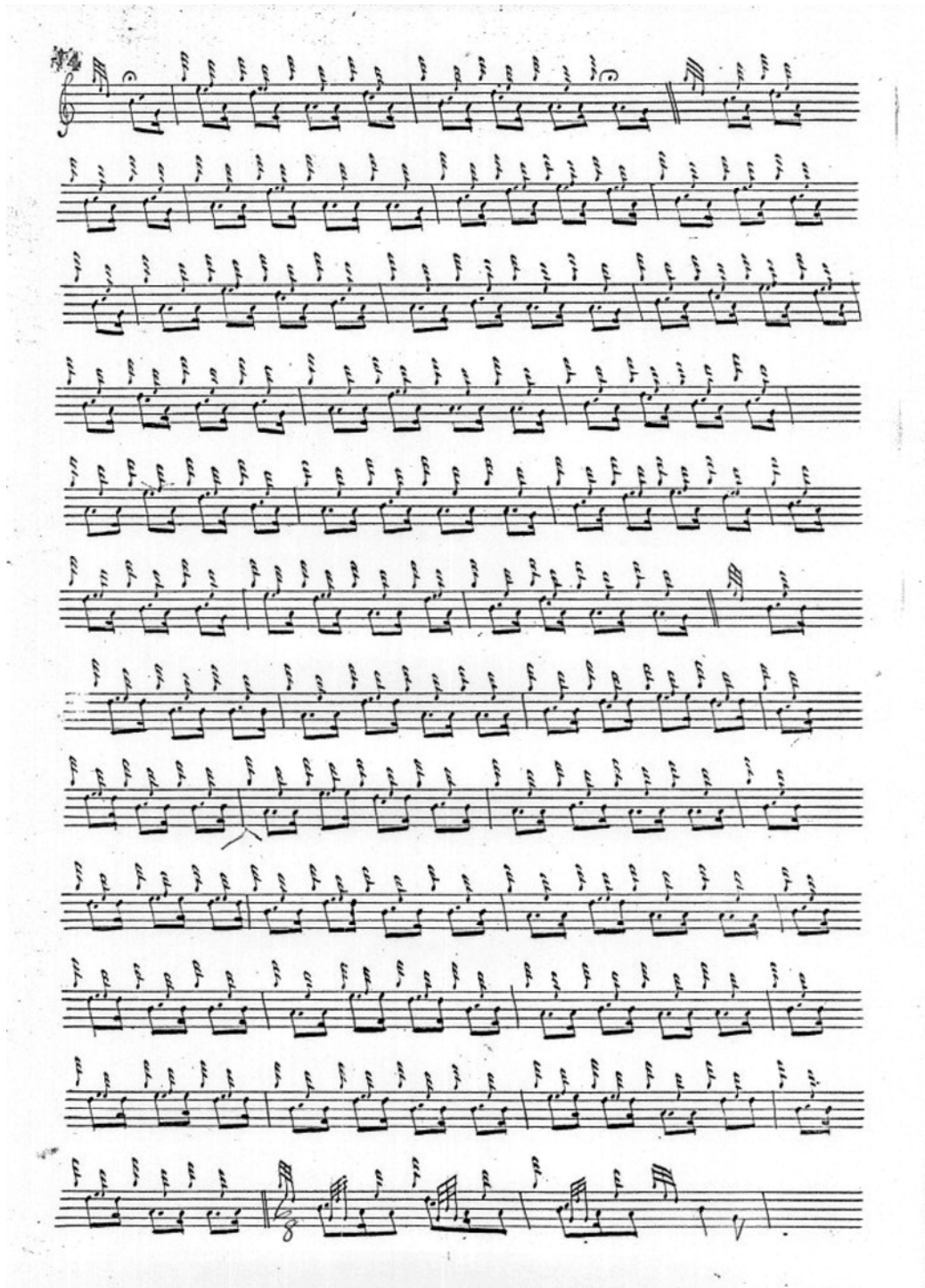
Donald MacDonald sets the tune as follows:

pipes | drums

Tha anna Mo bhi... THAINIG MO RIGH SA AIR TIR AM MUIDEART. 13

The image shows a handwritten musical score for pipes and drums. It consists of ten staves of music, each containing various notes, rests, and other musical symbols. The title at the top is "Tha anna Mo bhi..." followed by "THAINIG MO RIGH SA AIR TIR AM MUIDEART." and the number "13". The notation is in a traditional style, with many beamed notes and rests, typical of pipe and drum music.

pipes | drums



pipes | drums



16

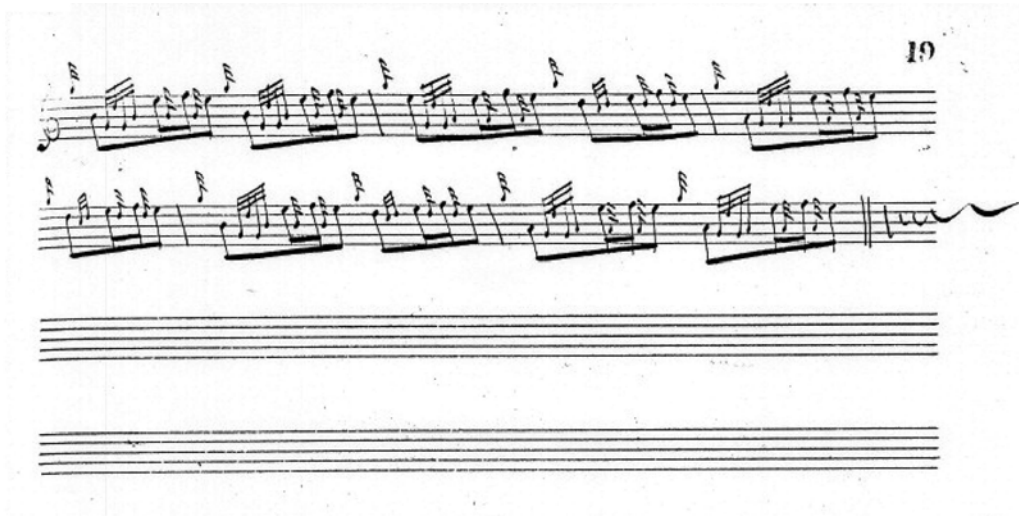
Handwritten musical score for pipes and drums, page 16. The score consists of 12 staves of music, each containing a single melodic line. The notation is dense, featuring many beamed eighth and sixteenth notes, typical of traditional Scottish pipe music. The paper is aged and slightly discolored.

pipes | drums



pipes | drums





There are a number of features of this attractive setting which might occasion comment. For example, MacDonald breaks up the flowing line of the *siubhal* into chunky, heavily punctuated phrases, with frequent cadences and fermatas in the singling, presumably to mark the contrast more dramatically with his metrically much more free and fluent doubling. He also develops the tune more spaciously than Colin Campbell, with a *siubhal* singling, doubling and trebling in place of Campbell's singling and doubling; singling and doubling of the *taorluath* and *crunluath* singling, doubling and trebling, ending with an *a mach*. Taking one thing with another, MacDonald's setting seems a more spectacular affair altogether than Colin Campbell's more tight-lipped rendition.

Peter Reid offers a mere sketch of the opening line of the ground. He adds nothing to the stylistic possibilities of the tune and his score is not reproduced here.

Angus MacKay sets the tune as follows:

THAINIG MO RIGH SA AIR TIR AM MUIDEART.


1

My King Has Landed in Muidart.





Composed by

John Mac Intyre.






1745.

1. 

Thainig mo Righ sa air tir am Muidart, Righ na'n gael Tearlach Stuart

Siubhal.

Note: The History of each Piobaireachd, as far as known to the Editor, will be found in the Notes at the end of the Volume.

pipes | drums

2

Dublachadh an t Siubhal.

Taor-luath.

Dublachadh an Taor-luath.

The image displays three staves of musical notation. The first staff is titled 'Dublachadh an t Siubhal.' and contains a single melodic line. The second staff is titled 'Taor-luath.' and contains a single melodic line. The third staff is titled 'Dublachadh an Taor-luath.' and contains a single melodic line. Each staff is written in a single system and consists of a single melodic line.

pipes | drums

Crun-luath a mach.

D. C. Thema.

MacKay takes a rhythmically "cleaner" route through the tune, dispensing with MacDonald's frequent cadences. The reader will also observe the note error in the taorluath singling, second line bar ten. This was not present in the first edition but was introduced in subsequent ones as above.

In developing the tune, **Donald MacPhee** broadly follows MacKay, but he has an interesting turn in the fourth last bar of the ground and his tone row in the variations differs from both MacDonald and MacKay. MacPhee sets the tune as follows:

THAINIG MO RIGH AIR TIR AM MUIDEART.

MY KING HAS LANDED IN MOLDART.

Composed by:
John Macintyre, 1745.

39

Var 1st Siubhal Singel.

Var 1st Doubling.

pipes | drums

40

Taorluath.



Doubling of Taorluath.



Crunluath.



Doubling of Crunluath.



The image displays a musical score for the piece 'Tripling of Crunluath'. It consists of ten staves of music, each containing a complex, fast-paced melody. The notation is in treble clef with a key signature of one flat (B-flat). The music is characterized by frequent sixteenth and thirty-second notes, creating a dense, rhythmic texture. The title 'Tripling of Crunluath.' is written in a small, serif font between the fourth and fifth staves. At the bottom right of the score, the text 'D. C. Theme' is visible.

C S. Thomason gives Donald MacDonald, Angus MacKay and Donald MacKay (Angus's nephew who was taught this tune by Donald Cameron) as his sources, but he follows Angus MacKay's published score closely. Since his setting adds nothing to the stylistic possibilities of the tune it is not reproduced here.

David Glen broadly follows MacKay's development of the tune, but he reinstates MacDonald's threefold siubhal, although interestingly he drops MacDonald's cadences, marking the phrase ends with fermatas instead. Whether this is successful or simply makes the following doubling rather redundant is for the player to decide. Glen sets the tune as follows:

70



MY KING HAS LANDED IN MOIDART. (1745.)

THAINIG MO RIGH AIR TÌR AM MÙIDEART.

Composed by
JOHN MACINTYRE.

Ùrlar.

30.

Written  Played 

and so on, proceeding to a taorluath and crunluath singling and doubling in the manner of Angus MacKay. Glen indicates that the ground be repeated at the end of the taorluath doubling and again at the end of the tune.

The setting published in the *Piobaireachd Society Collection* (first series) shows an intriguing mixture of sources and from a musical point of view the results are quite pleasing. The score was furnished by Dr. Charles Bannatyne, and in the ground he points the grip movement on B in the MacArthur style, making the first note a dotted quaver; also Bannatyne follows MacPhee's recension of the tone row in the siubhal and later variations. The setting follows MacKay's development of the tune: ground, siubhal singling/doubling; taorluath singling/doubling; crunluath singling/doubling and ends—like Donald MacDonald— with a crunluath a mach. There is no indication that the ground should be repeated within or at the end of the tune. William Stewart's editorial note states that the setting was taken from John MacKay's manuscript, but its editorial history was a little more complicated than that as letters from Charles Bannatyne to the *Oban Times* indicate:

In a letter from Bannatyne headed "The Piobaireachd Society's Music" (*Oban Times*, 6/7/1907, p.3) he stated that the version of "My King has landed in Moidart" was from John MacKay's MS, explaining that "John MacKay gives all the doubled B's equal in value, whereas I give the accent to the first B in every instance, a style, I may say, which owes its existence to Mr MacLennan, as perhaps I ought to have stated to the Society on sending them the tune." Bannatyne was closely associated with Lt. John McLennan, G. S. McLennan's father and teacher, at this time and joined him in frequent public criticism of the Piobaireachd Society and its publications. This is discussed in my book *The Highland Pipe and Scottish Society 1750-1950* (Tuckwell: East Linton, 2000; 2nd impression Birlinn, Edinburgh 2008). On an earlier occasion he had written: "Hidden beneath the garbage of a false rhythm in very many tunes can be found a sweet flowing and engaging melody. This can be proved by reference to such airs as 'The Prince's Salute,' 'Abercairney's Salute,' 'My King has landed in Moidart,' and many others," and in a further sign of McLennan influence he went on to praise another leading member of the family, William McLennan, as "a great piper, and a born musical artiste, [who] was all in favour of the sweet, and death to the monotonous rhythms" (*Oban Times*, 7/10/1905).

Bannatyne treats the tune as follows:

pipes | drums

Thàinig mo Rìgh air Tìr am Mùideart

(My King has landed in Moidart).

Ùrlar.



Siubhal.



Dùblachadh.



pipes | drums

11



Taor-luath.



Dùblachadh.



Crùn-luath.



Dùblachadh.



Crùn-luath a' mach.

A similar result could perhaps have been arrived at if Bannatyne had produced a composite text from MacDonald, MacKay and MacPhee, timing the ground in the way he had seen in the MacArthur/MacGregor manuscript to which he had access.

Bannatyne's setting of "My King has landed in Moidart" is one of the two scores branded as "infamous" by Archibald Campbell and his son James Campbell during their long-running campaign to destroy Bannatyne's reputation. For a further account of this see the notes to "The Bells of Perth" in the 2006 Set Tunes series.

A version of "My King has landed in Moidart" was published in 1979 from the papers of Simon Fraser by his editor, B. J. MacLachlan Orme. The tune is transposed into the key of A which was said by Fraser to be the way the MacArthur and Bruce pipers played it. Since it undermines the basic tonality of the tune, there is no trace of such treatment elsewhere in the written and published tradition of this well-documented piece, and since it has become clear that we must treat Simon Fraser's testimony with extreme caution (see *Highland Pipe and Scottish Society*, pp.408-14) this score is not reproduced here.

Commentary:

The occasion of this tune is the historic landing of Prince Charles Edward Stuart, "Bonnie Prince Charlie," on the mainland of Scotland at Lochnanuamh on the boundary between Arisaig and Moidart on the 25th of July 1745 which was to launch the famous Rising of 1745-6. Despite the alarm of his supporters that he had arrived without the promised French support Charles Edward sent away his ship, the *Du Teillay*, and, as appears in a contemporary account probably written by the great Gaelic poet Alexander MacDonald, *Alasdair Mac Maighstir Alasdair*, who was present at the occasion:

We [...] did our best to give him a most hearty welcome to our country, the P.[rince] and all his company with a guard of about 100 men being all entertaind in the house &c. of Angus McDonald of Borradel in Arisaig in as hospitable a manner as the place could afford. H. R. H. being seated in a proper place had a full view of all out company, the whole neighbourhood without distinction of age or sex crouding in upon us to see the P. After we had all eaten plentifully and drunk chearfully, H. R. H. drunk the grace drink in English which most of us understood; when it came to my turn I presumed to distinguish myself by saying audibly in Erse (or highland language) *Deochs laint-an Reogh*; H. R. H. understanding that I had drunk the Kings health made me speak the words again in Erse and said he could drink the Kings health likewise in that language, repeating my words [...]. (*Lockhart Papers*, 2 vols., Lond., 1817, ii, 482)

In his "Historic, Biographic, and Legendary Notes to the Tunes" pp.10-11 in David Glen's *Ancient Piobaireachd*, "Fionn" notes

The Gaelic words associated with this tune are –

"Thàinig mo Rìgh air tìr am Mùideart,
Rìgh nan Gàidheal Teàrlach Stiùbhart."

My King has landed now at Moidart,
Royal Charlie, Charlie Stewart.

In that interesting work "Moidart : or Among the Clanranalds," it is stated that, "while the Clans were busily mustering throughout the various districts, Charles crossed by boat from Borrodale to the Moidart shore. On landing at Glenuig he was met by a crowd of natives,

some of the oldest of whom, in the exuberance of their joy, danced a reel in his presence, and a very excellent spirited reel it is, known for years afterwards as the 'Eight Men of Moidart.' " Shortly afterwards he proceeded with a band of trusty warriors to Glenfinnan, where the "Bratach Bhàn" – the White Banner – was unfurled. Among those who were present at Glenfinnan was the Jacobite bard Alexander MacDonald of Ardnamurchan. He received a captain's commission, and was present at the raising of the Standard on 19th August O.S. 1745. The bard and his brother Angus followed the Prince through the disastrous campaign, being both present at Culloden. The composer of the tune was John Macintyre who was piper to Menzies of Menzies.

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