

The Pride of Barra

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

- **Colin Mór Campbell's** Nether Lorn Canntaireachd, i, 15-17;
- **Donald MacDonald's** MS, ff.184-189;
- **Angus MacKay's** MS, i,58-60; (and also in the so-called "Kintarbert MS," ff.124-6;
- **Colin Cameron's** MS, ff.154-156;
- **Duncan Campbell of Foss's** MS, ff.119-121;
- **Uilleam Ross's** MS, ff.245-246;
- **David Glen's** MS, ff.71-74;
- **Robert Meldrum's** MS, ff.192-194;

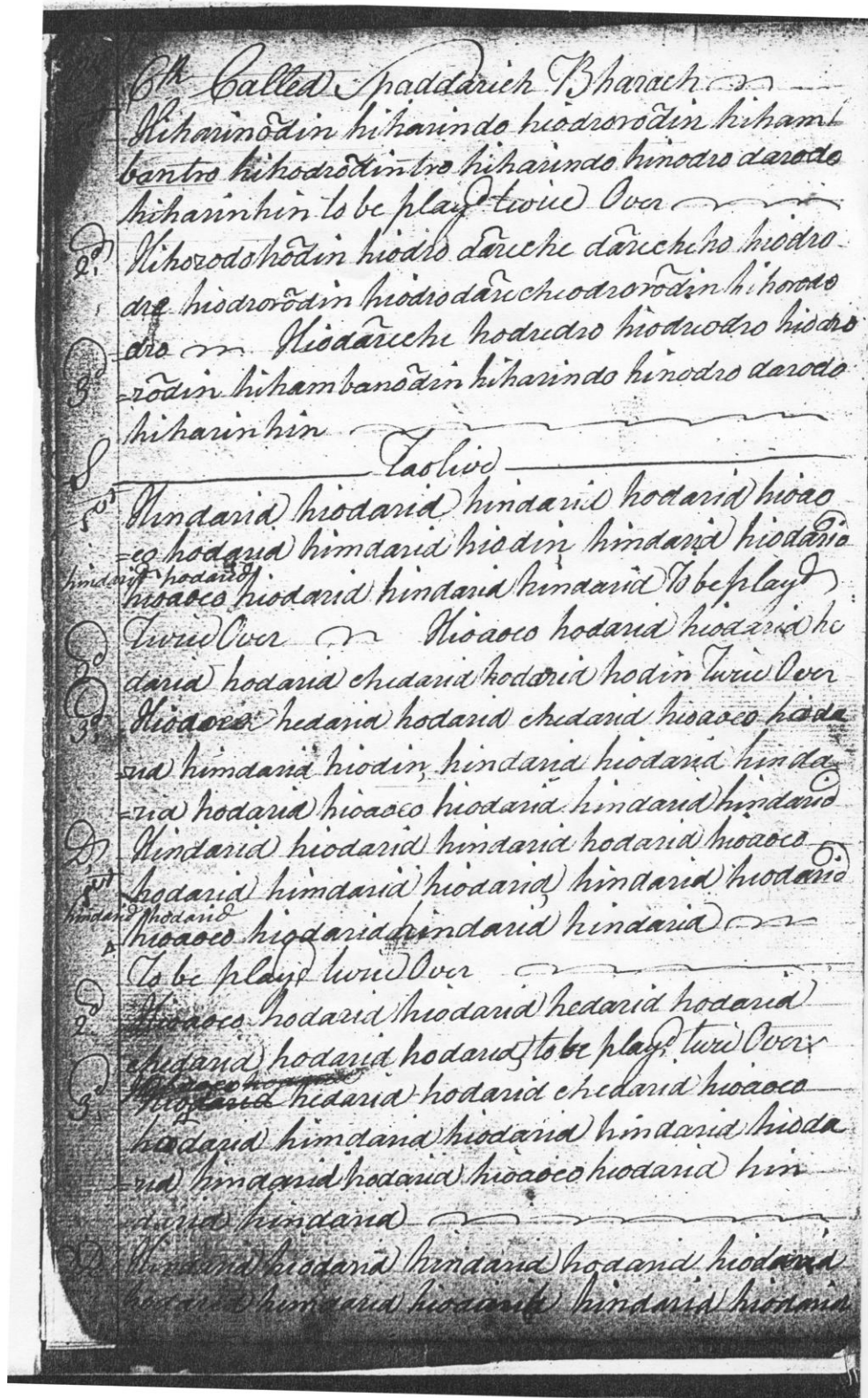
and in the following published source:

- **C. S. Thomason**, ed., *Ceol Mor*, pp.118; 398; Thomason calls this "MacNeill of Barra's March."

This spacious thirty-two bar tune is widely represented in the written and printed tradition.

Its titles vary: MacKay calls it "MacNeill of Barra's Lament"; Donald MacDonald, "MacNiel of Barray's March"). It is "*Spaddarich Bharach*" in the Nether Lorn.

Colin Mór Campbell sets the tune like this:



1st hindaia hodaria hiodaria hiodaria hindaia
daria to be play? twice Over

2nd hiodaria hodaia hiodaria hodaia hodaia
daria hodaia hodaia to be play? twice Over

3rd hiodaria hodaia hodaia chodaia hiodaria ho-
daria hindaia hiodaria hindaia hiodaria
hindaia hodaia hiodaria hodaia hindaia hin-
daria

Orulive

1st himbandu hiobandu himbandu hobandu hioaodu
hobandu himbandu hioaia himbandu hiobandu
himbandu hobandu hioaodu hiobandu himbandu
himbandu to be play? twice Over

2nd hioaodu hobandu hiobandu hebandu hobandu
chobandu hioaodu hioaia to be play? twice Over

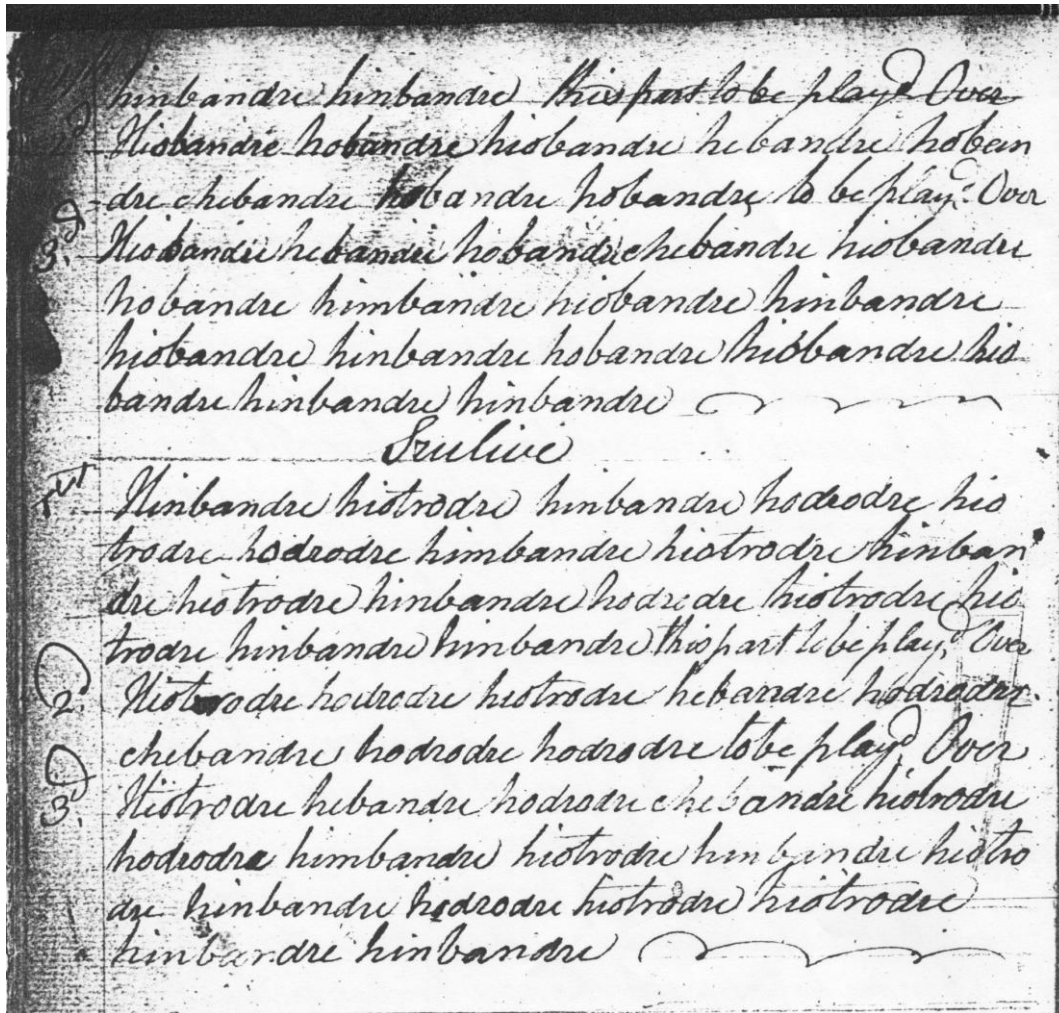
3rd hioaodu hebandu hobandu chobandu hioaodu
hobandu himbandu hioaia himbandu hiobandu
himbandu hobandu hioaodu hiobandu himbandu
himbandu

4th himbandu hiobandu himbandu hobandu hio-
aodu hobandu himbandu hiobandu himbandu
hiobandu himbandu hobandu hioaodu hiobandu
himbandu himbandu to be play? twice Over

5th hioaodu hobandu hiobandu hebandu hoban-
du chobandu hobandu hobandu this part to be play? twice

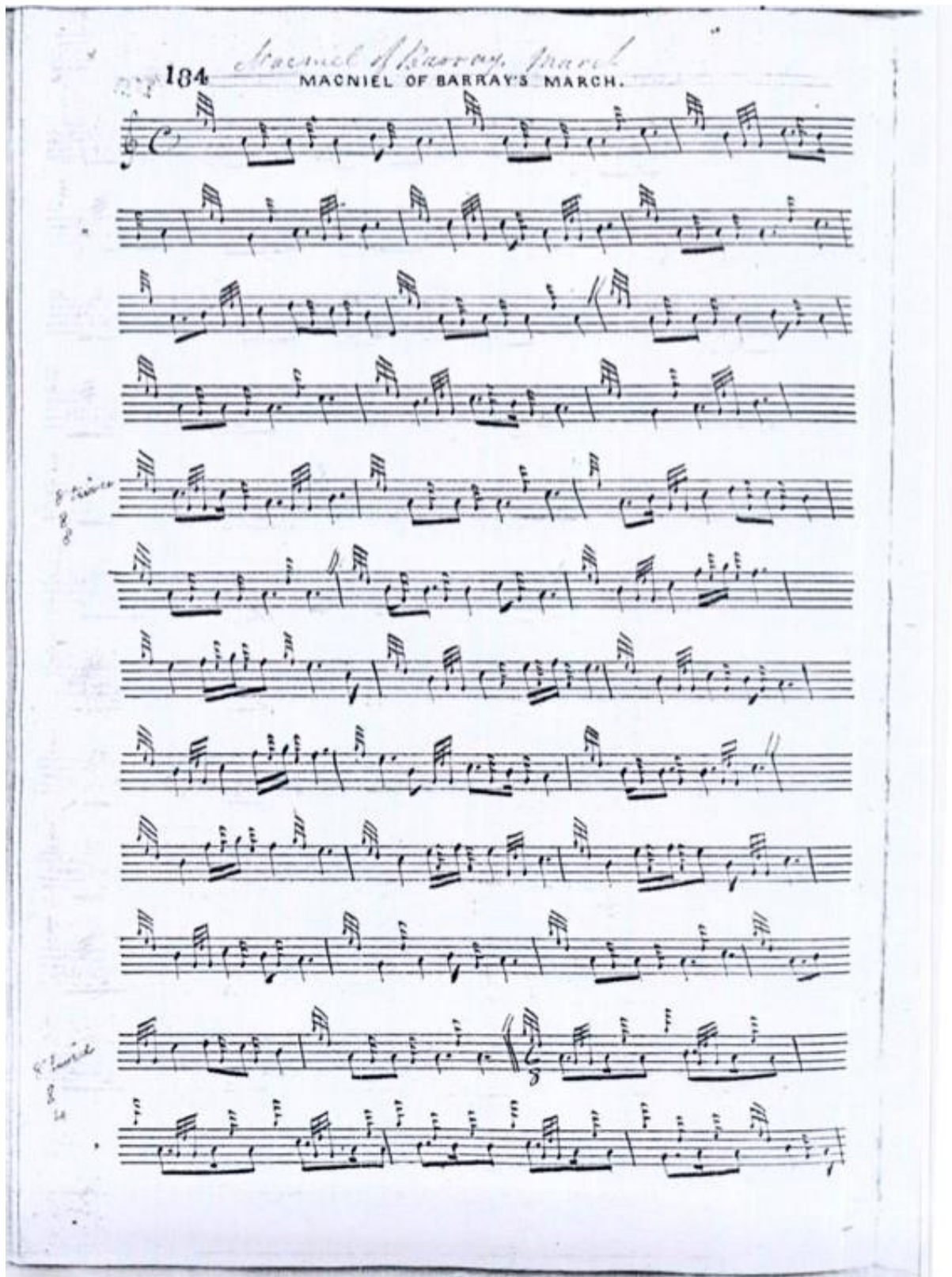
6th hioaodu hebandu hobandu chobandu hioaodu
hobandu himbandu hiobandu himbandu this
hiobandu himbandu hobandu hioaodu hioban-
du himbandu himbandu

7th himbandu hiobandu himbandu hobandu hio-
bandu hobandu himbandu hiobandu himbandu
hiobandu himbandu hobandu hiobandu himbandu



Colin Campbell's ground is of three lines, the first repeated, eight bars to the line. Campbell has a doubling and trebling of the first variation, taorluath and crunluath. Both Campbell and MacDonald end with a crunluath a mach. There are interesting differences between Campbell and **Donald MacDonald**, whose pattern is eight, eight and four (for which see below).

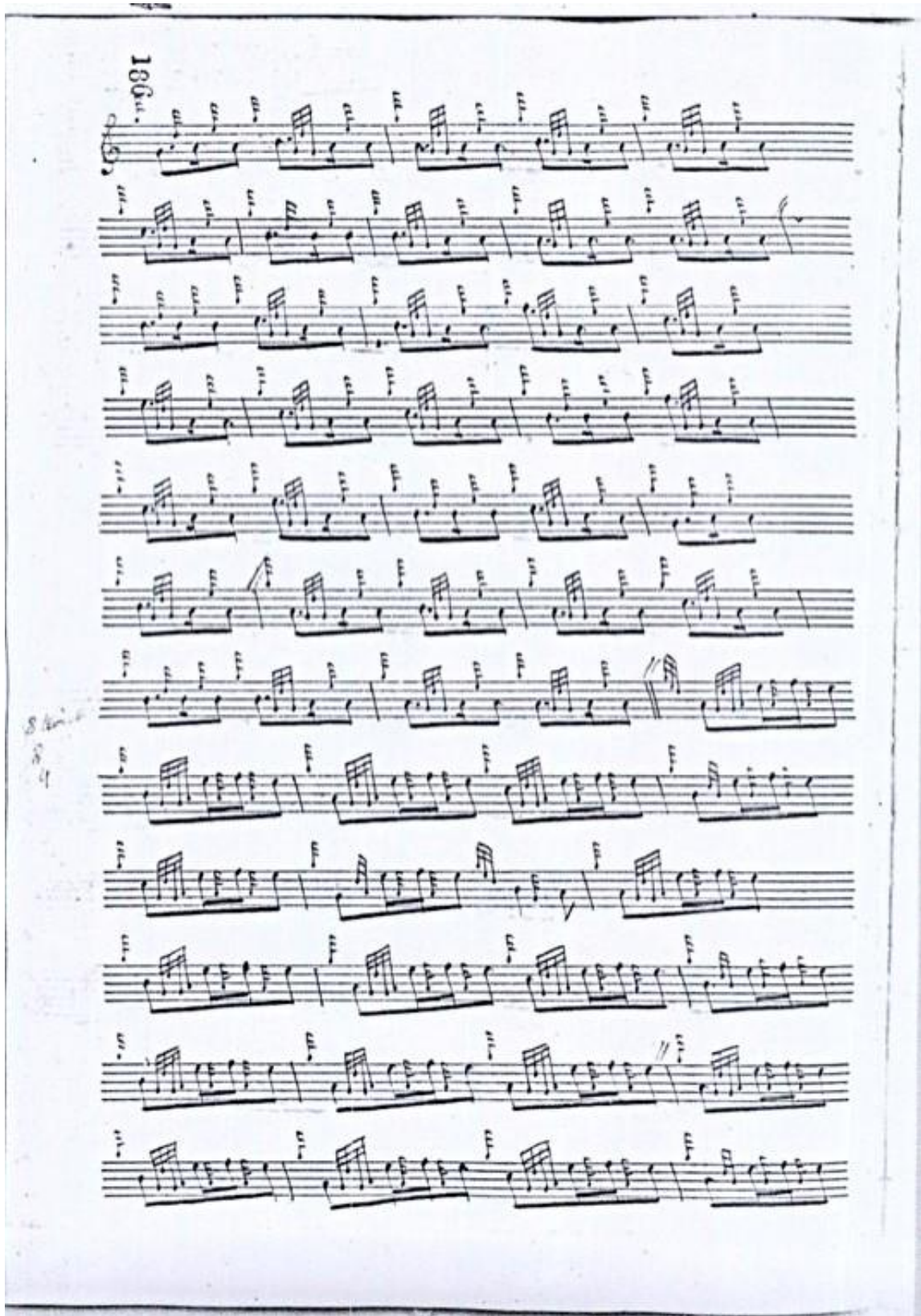
Donald MacDonald sets the tune like this:



pipes | drums



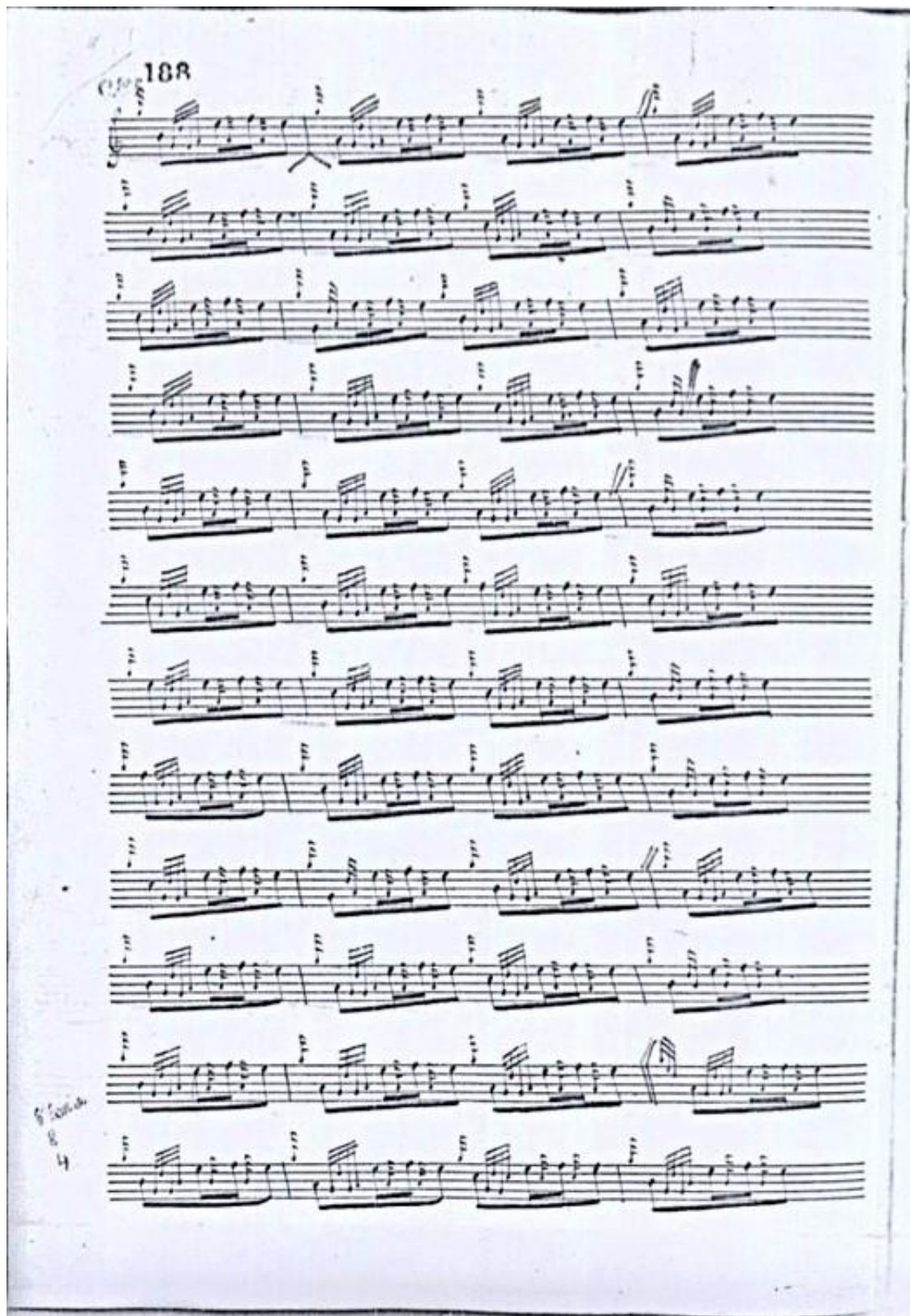
pipes | drums

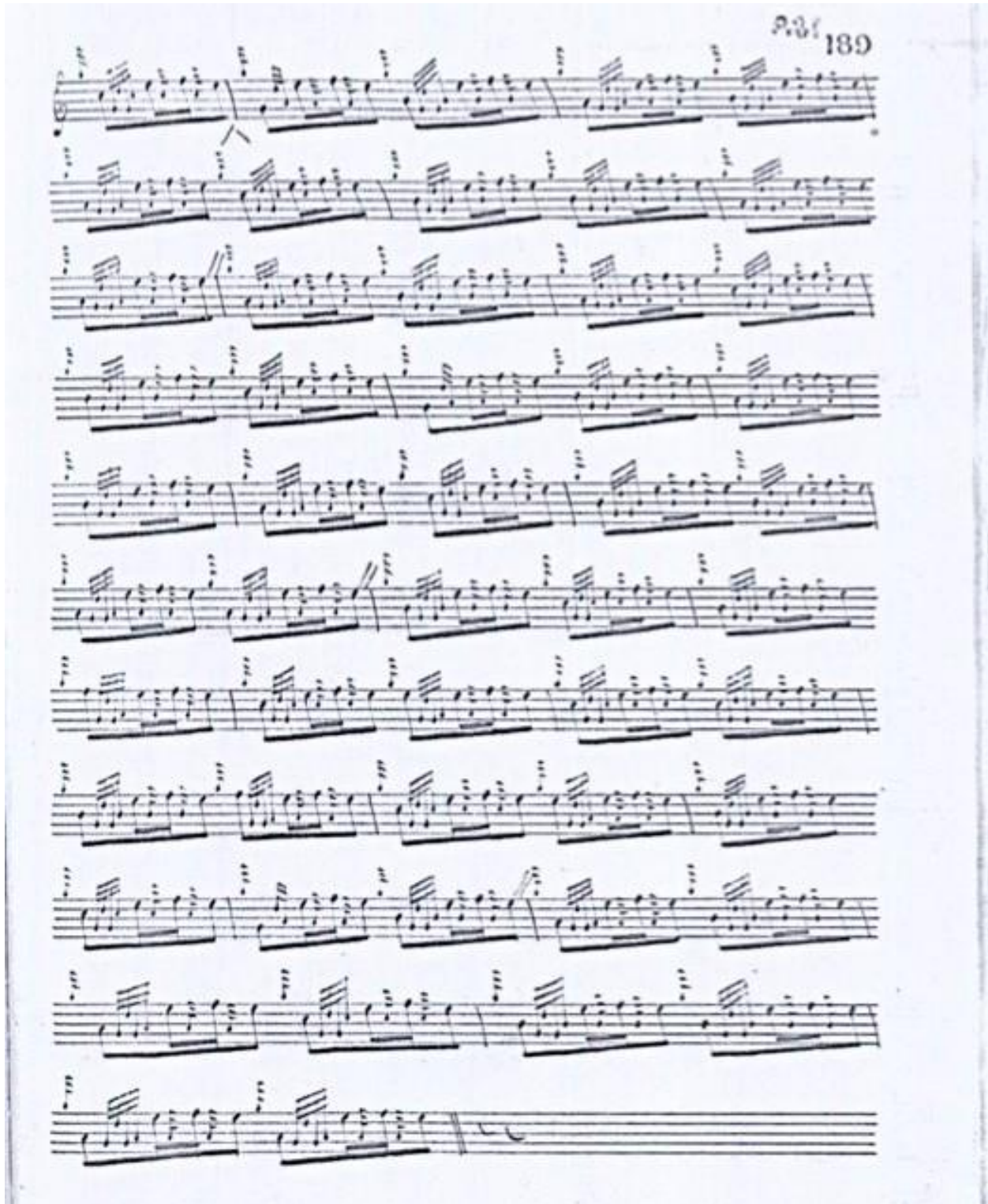


pipes | drums



pipes | drums

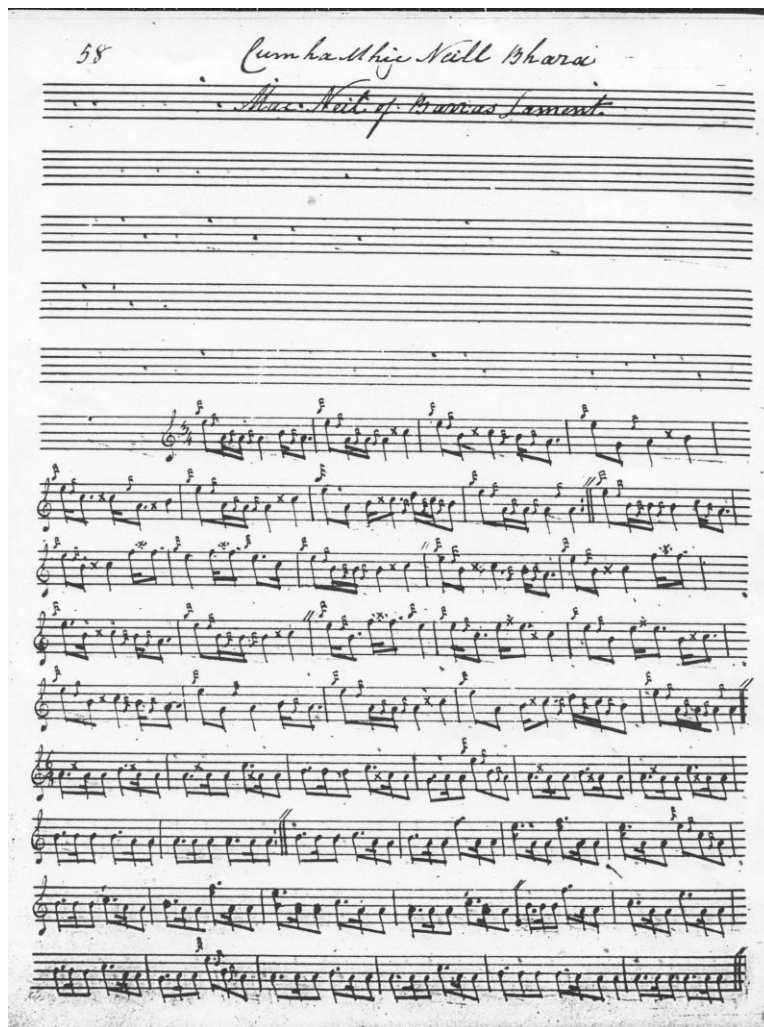




pipes | drums

MacDonald's ground has three lines, the first repeated. The first two lines are of eight bars, the third of four. Unlike **Colin Campbell**, MacDonald has two rather than three taorluath and crunluath variations but he ends, like Campbell, with an a mach. He does not indicate that the ground be repeated within the tune, although Thomason, claiming this score as his source, does, acting in accordance with his usual method which is to include every variation on record for each tune, and to honour all historically probable repeats. Altogether **Thomason** calls for three repeats of the ground. Compared with **Angus MacKay**'s setting, below, many may find MacDonald's version the more restrained and shapely of the two.

Angus MacKay sets the tune like this:





pipes | drums



pipes | drums

This last page shows an interesting example of MacKay thinking in tonal terms, mapping out the tone-row of the tune before filling in the decorative details. The version in the so-called "Kintarbert MS" is similarly lightly graced. It adds little to the interpretative possibilities of the tune and is not reproduced here. **Duncan Campbell of Foss** preserves a fully-ornamented version of the tune very close to what MacKay would probably have intended in a fully-realised score:

119

X

Spadaireacha Bhanna

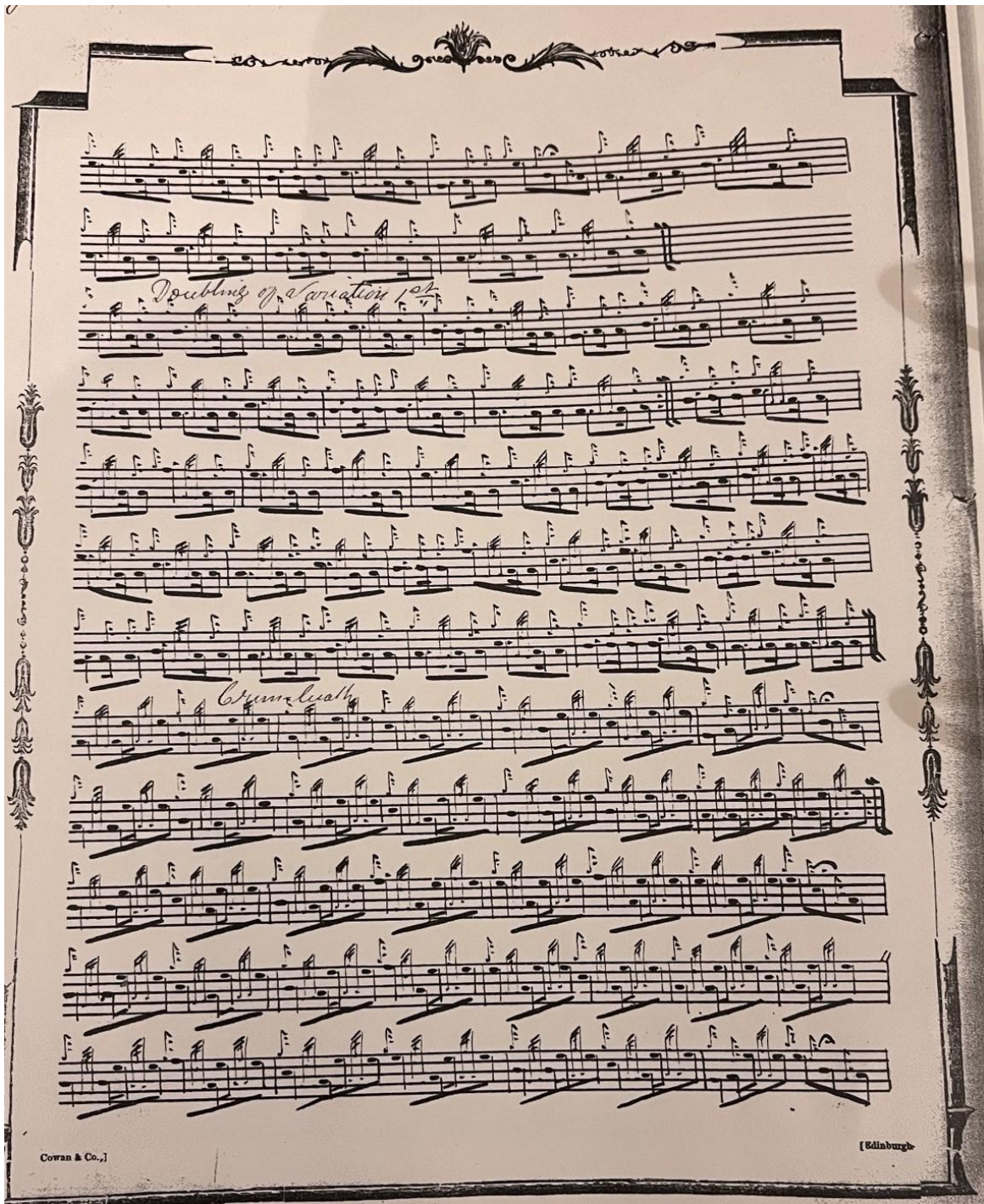
The Pride of Banna

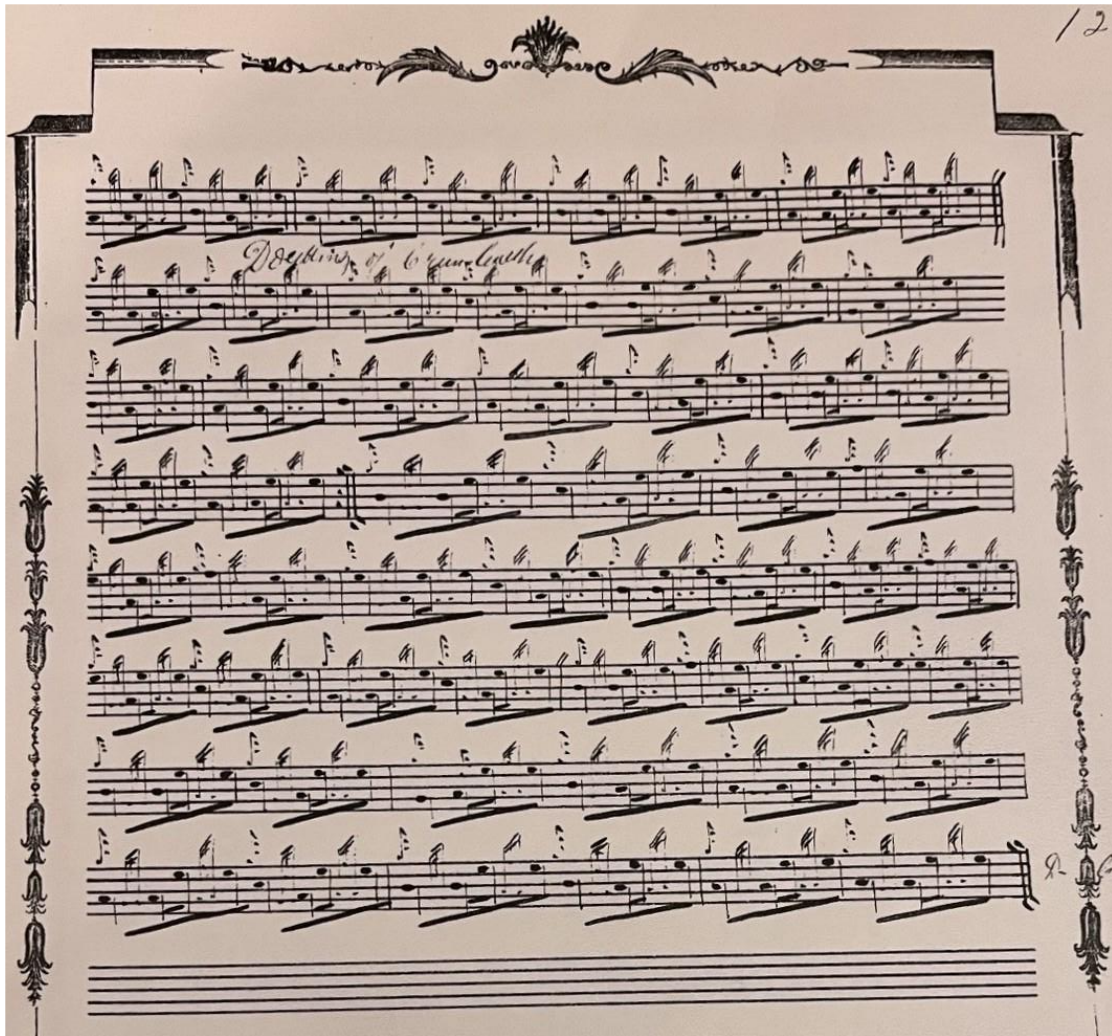
Variation

Gavan & Co.

Belfast

pipes | drums





Colin Cameron's setting bears the date 1869. It appears to be little more than a casual transcript from one of Angus MacKay's MSS. Like those of **Uilleam Ross**, and **Robert Meldrum** it adds little to the interpretative possibilities of the tune and is not reproduced here.

David Glen sets the tune like this:

pipes | drums

Searachd
Shaid Seorachd In hie Hill Barra. The Pride of Barra.
(The March of the MacKillops of Barra.)

37.  *bad
mois
setue
Pied
Vso on
ry hion*

38.  *Keen*

39.  *rubling
39.1*

pipes | drums

72.

The image shows a handwritten musical score for pipes and drums, consisting of ten staves. The notation is in a traditional style, with many beamed notes and rests. The first staff is marked with a handwritten '72.' in the top left corner. The second staff has a handwritten 'Trebling' and 'Var. 1.' written to its left. The third staff has a handwritten 'Grim. lenth.' written to its left. The notation is dense and complex, typical of traditional pipe and drum music. The paper is aged and slightly discolored.

pipes | drums



David Glen's manuscript appears to be the earliest source of the "Pride of Barra" title under which (of several originally) the tune has come down to the present.

C. S. Thomason sets the tune like this:

Thomason gives his source as **Donald MacDonald's** MS.

Commentary:

This is another case of a tune possessing multiple titles. There is a piece, for example, in the MacArthur MacGregor MS bearing the title " Spaidsearachd Bharroch or the pride of Barroch," (ff.13-14); but this is a different tune (called "MacNeill of Barra's Lament" by Thomason, *Ceol*

Mor p.119, and "MacNeill of Barra's March," in Angus MacKay's *Ancient Piobaireachd* pp. 72-3).

It is a member of an extensive family of tunes, as we see in the opening pages of the Nether Lorn Canntaireachd where the pieces are arranged in a progressive tonal sequence. A typical family member would be the tune nowadays known as "The Battle of the Pass of Crieff." "Porst Ullare" is another that comes to mind. As we see in Colin Campbell's grouping of tunes in his manuscript, this illustrates the way the old players thought in terms of tunes linked in clusters, bound together by tonal relationships, scale and motif.

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