

## Farewell to the Laird of Islay

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There is a published setting of this tune in C. S. Thomason (p.254) and manuscript settings in Duncan Campbell of Foss, (ff.127-131), and David Glen, (ff.78-80).

Archibald Campbell who edited the tune for the *Piobaireachd Society's Collection* (second series) gives as his source the MS of Duncan Campbell of Foss (ix 267), but there are the usual silent changes to note values. Duncan Campbell set the tune as follows:

The image shows a handwritten musical score for the tune 'Farewell to the Laird of Islay'. At the top, the title is written in cursive on a set of five-line staves: 'Farewell to the Laird of Islay - 1840'. Below this, the score is written on a single staff with a treble clef and a common time signature (C). The notation includes various note values, rests, and dynamic markings. There are several annotations in cursive: '1st time' at the beginning, '2nd time' further down, and '18th time' near the end. The score concludes with a double bar line.



*Doubling of Vars 2nd*

A handwritten musical score for a bagpipe tune, titled "Doubling of Vars 2nd". The score is written on ten systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include "1st tom" and "2nd tom" written above the staves, and "Cry with" written below the staves. The music is written in a style characteristic of traditional Scottish bagpipe notation, with a focus on rhythmic patterns and melodic lines.

The image displays a handwritten musical score for Piobaireachd Series III. The score is written on ten staves of five-line music paper. The notation includes various rhythmic values, including minims, crotchets, and quavers, along with complex rhythmic patterns characteristic of Piobaireachd. The score is divided into sections by tempo markings: "2nd time" at the top, "Cran-luth a' mach" in the middle, "1st time" below that, and "2nd time" at the bottom. The notation is dense and intricate, typical of traditional Scottish bagpipe music.

## Commentary

Some may feel that this otherwise most attractive tune eventually rather outstays its welcome; it is developed a little beyond its potential, a thing that sometimes happens with the MacKays. In addition Duncan Campbell's setting seems a bit lop-sided, with a taorluath breabach (singling and doubling) plus a taorluath duinte, followed by a crunluath duinte plus a mach. If the development were symmetrical, one would expect the pattern to be crunluath breabach (singling and doubling) followed by a crunluath duinte. C. S. Thomason proceeded to exactly this conclusion, citing Angus MacKay, Donald MacKay and Colin Cameron as his sources for the tune:

Probably the simplest thing to do would be to develop the tune either to a duinte or a breabach conclusion, but not both. One could perhaps drop the duinte taorluath and crunluath variations—so that the tune would end taorluath breabach singling and doubling/crunluath breabach singling and doubling. But this option is not available to the modern player in competitive circumstances. Indeed it is recorded that one year at Oban, Sheriff J. P. Grant of Rothiemurchus relegated his own teacher John MacDonald of Inverness (although the Sheriff himself was little more than a beginner as a player) to fourth place in a competition MacDonald had otherwise clearly won, for weeding out what he considered a redundant variation in ‘The MacKay’s Banner’, rather than playing the official score as written.

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