

PREFACE TO FIRST EDITION.

THE object of this Publication is, not only to supply a desideratum in our PIPE MUSIC, which has hitherto had no *written* Record, but, at once to facilitate the attempts of Students upon the GREAT HIGHLAND BAG-PIPE, and to accommodate its Music to almost all other instruments, such as the Organ, Piano-Forte, Violin, and Flute. In the progress of this undertaking, the Publisher has been encouraged by a Prize from the Highland Society of Scotland, as being the first who had succeeded in setting the *Piobaireachd* to Music.

To accomplish this Work, the Publisher has sacrificed the leisure moments of the last fifteen years, and now, thus encouraged, as well as by the countenance of many enlightened individuals, he presumes to submit to the Public a portion of the result of his labours; and he entertains a humble confidence, that, whatever the learned and the critical may say in other respects, every lover of the wild Melodies of his wilder Country will thank him, for preserving and making familiar to the more fashionable instruments of the day, those strains hitherto confined to the Bag-Pipe, and many of them so worthy of being made universal.

It may be mentioned, that a considerable difficulty attended the recovery of many of the ancient Tunes contained in the following pages. After the Battle of Culloden, a powerful check was given to the spirit of the Highlanders; and, with their arms and garb, the Bag-Pipe was, for a long time, almost completely laid aside. In this interval much of the Music was neglected and lost. Afterwards, when the internal commotions of the country had completely subsided, and the slumbering spirit and prejudices of our countrymen awakened under the new order of things, the principal, nay only, records of our ancient *Piobaireachd*, were the memories of those Patriarchs who had proudly sounded them at the unfortunate "*Rising*." Many who attempted to take down the Tunes from the directions of these Minstrels being ignorant of music, could only describe the sounds by words, which, though rewarded by the Highland Society, as evincing a laudable ambition for the preservation of these relics of our ancestors, it need not be said, would afford little satisfaction to those who wished to know the true character of these Airs. Indeed, so little idea seemed formerly to exist of the mystery of noting down the Pipe Music, that in a sort of College or Academy for instruction on the Great Highland Bag-Pipe, existing not many years ago in the Island of Skye, "the teachers made use of pins stuck into the ground instead of musical notes." The present Publisher did not labour under this difficulty; and having had many opportunities of being himself in

company, not only with several of these old Pipers, but with intelligent musicians who had conversed with others, he is enabled to present to the Public many pieces of Pipe Music, which will not be thought unworthy of a place in the proudest collection.

With the simple objects he has already mentioned alone in view, it can form no part of his duty (which is fortunate for one of his habits) to enter into the question of the antiquity of the Bag-Pipe—as well as because it does not, like some other things, derive either its only, or its chief recommendation, from that circumstance. The Publisher's respect for the instrument is, in no degree, increased by the circumstance of Pennant, and other learned gentlemen, pretending to discover, from certain coins and pieces of sculpture, that it was known and used in ancient Greece and Rome. Even if such an instrument existed in these times, the very circumstance of the doubt and obscurity that surround it, as well as the silence of their public and private history, proves, that it never was used for great purposes, nor blended with the national associations and feelings of these illustrious countries. It is true the term "*Pipe*" occurs in the writings of all ages; but that is applied to almost any wind instrument, and tends nothing towards proving the antiquity of the Bag-Pipe. Without questioning, however, its antiquity, because among the ancient Caledonians its use is undoubted, the Publisher is not particularly anxious to trace its origin to countries, where, if known, it was certainly little honoured—especially as no circumstance whatever can invest it with half the interest it already possesses, as having been the distinctive instrument of our own country, through a long and glorious, though frequently unfortunate, course of ages.

The chanter, like most other wind instruments, is evidently an improvement of the primitive pastoral reed; and, from the nature of the bag and drones, it is reasonable to suppose, that they were added in times of war and trouble, and first used amid the tumult and storm of battle, though experience and skill have made it, in its present shape, susceptible of even tenderness and pathos, and rendered it the favourite instrument of a virtuous and brave race, in times of enjoyment and peace.

Strangers may sneer at the pains taken to preserve this wild instrument, because their ears have only been accustomed to the gay measures of the violin, and "lascivious pleasing of the lute;" but it has claims and recommendations that may silence even *their* prejudices. The Bag-Pipe is, perhaps, the only national instrument in Europe. Every other is peculiar to many countries, but the Bag-Pipe to Scotland alone. There, in the banquet-hall and in the house of mourning it has alike prevailed. It has animated her warriors in battle, and welcomed them back, after their toils, to the homes of their love, and the hills of their nativity. Its strains were the first sounded on the ears of infancy, and they are the last to be forgotten in the wanderings of age. Even Highlanders will allow that it is not the gentlest of instruments; but, when far from their mountain homes, what sounds, however melodious, could thrill round

their heart like one burst of their own wild native Pipe? The feelings which other instruments awaken are general and undefined, because they talk alike to Frenchmen, Spaniards, Germans, and Highlanders, for they are common to all. But the Bag-Pipe is sacred to Scotland, and speaks a language which Scotsmen only feel. It talks to them of home, and of all the past; and brings before them, on the burning shores of India, the "heath-covered hills" and oft frequented streams of Caledonia, the friends that are thinking of them, and the sweet-hearts and wives that are weeping for them there!

And need it be told here, to how many fields of danger and victory its proud strains have led! There is not a battle that is honourable to Britain in which its war-blast has not sounded. When every other instrument has been hushed in the confusion and carnage of the scene, it has been borne into the thick of battle, and, far in the advance, its bleeding, but devoted bearer, sinking on the earth, has sounded at once encouragement to his countrymen, and his own *coronach*.*

If the enthusiasm of so humble an individual required further excuse than the repetition of such circumstances, he would surely find it, when he mentioned, that in preparing and compiling the present Work, he has only co-operated with the most useful and enlightened Societies the country can boast of, who have for many years been exerting their influence, and appropriating their wealth, to perpetuate this Martial Instrument and its Music.

It may be mentioned, that the Tunes contained in this Volume form only a small part of those the Publisher has arranged and collected, but that, should he be encouraged in his first attempt, it is his utmost ambition not only to submit to the Public the remainder, but to travel through the Highlands, for the purpose of obtaining information of their history. Almost all of them, unlike the silly occasions of Modern Airs, have had their origin in glorious achievements and romantic adventures; and, if a Second Volume is called for, these interesting particulars will be communicated. And it must surely enhance the value of the present Publisher's exertions, in recovering so many valuable *Piobaireachd*, when he mentions, that, for nearly twenty years, there has not been above a dozen of different Tunes played at the Annual Competitions of Pipers in Edinburgh.

In the TUTOR, which is annexed, some Remarks will be offered for the Guidance of the Learner.

* Alluding to several instances, in the late Peninsular War, of the Pipers of certain Highland Regiments, after being severely wounded, having been found seated on the spot where they fell, encouraging their companions by the sound of their pipes, while their own life-blood was flowing away.