

MAGGIE LAUDER — 1 — INTRODUCTION & INDEX

Maggie Lauder is best known as a song, attributed to Francis Sempill of Beltrees, with its affectionate and humorous description, read by some as an extended *double-entendre*, of an encounter between Maggie and Rob the Ranter, a Border piper. There is also a little known, probably earlier, song which tells a very different story about Maggie. The better known song inspired not only a short sequel, but also a long epic poem where Maggie and Rob are elevated to the level of mythological characters.

As a tune *Maggie Lauder's* fullest expressions have been in the hands of fiddlers, but pipers have naturally had their way with it too, which is no surprise considering the subject matter of the song. Curiously, although it has found a place in the repertoires of Irish, Highland and Northumbrian pipers, no Lowland or Border pipe settings have hitherto come to light. The present article will remedy this situation as well as exploring the lore of the song and some of the varied manifestations of the tune.

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MAGGIE LAUDER — 2 — SONGS

[\(index\)](#)

Regarding the earliest printed appearance of the song (*i.e.* tune and lyrics together), the late ballad scholar Bruce Olson wrote that “Bremner published it as a single sheet song with music, c 1770” (*i.e.* the date is an informed guess). We give below the version published in 1803 in the sixth and final volume of *The Scots Musical Museum*, where it appears as Song 544 under the title *Wha wadna be in love &c.*

SCORE

Here are the *Museum* lyrics in full, with their original spelling and punctuation:

WHA WADNA BE IN LOVE &c.

Wha wadna be in love
Wi' bonny Maggy Lawder
A piper met her gaun to Fife,
And spier'd what was't they ca'd her
Right scornfully she answer'd him
Begone, you hallanshaker;
Jog on your gate, you bladderskate
My name is Maggie Lawder.

Maggy, quoth he, and by my bags,
I'm fidging fain to see you [thee];
Sit down by me, my bonny bird,
In troth I winna steer thee:
For I'm a piper to my trade,
My name is Rob the Ranter;
The lasses loup as they were daft
When I blaw up my chanter.

Piper, quoth Meg, hae you your bags,
Or is your drone in order?
If you be Rob, I've heard of you,
Live you upo' the border?
The lasses a', baith far and near,
Have heard of Rob the Ranter;
I'll shak my foot wi' right good will,
Gif you'll blaw up your chanter.

Then to his bags he flew with speed,
About the drone he twisted,
Meg up, and wallop'd o'er the green,
For brawly cou'd she frisk it.
Weel done, quoth he; Play up, quoth she:
Weel bob'd, quoth Rob the Ranter;
'Tis worth my while to play indeed,
When I hae sic a dancer.

Weel hae you play'd your part, quoth Meg,
Your cheeks are like the crimson;
There's nane in Scotland plays sae weel,
Since we lost Habbie Simpson.
I've liv'd in Fife, baith maid and wife,
These ten years and a quarter;
Gin you should come to Enster fair,
Spier ye for Maggy Lawder.

There is considerable variety of detail between texts. An excellent, and more idiomatic, rendition is on Dick Gaughan's website:

<http://www.dickgaughan.co.uk/songs/texts/maggiela.html>

Also of interest are broadside versions on the National Library of Scotland and Bodleian Library websites, including these two with large illustrations, the first apparently a poor copy of the second:

<http://www.nls.uk/broadsides/broadside.cfm/id/15900>

and

<http://bit.ly/jsot>

Others with vignette illustrations or text only are:

<http://bit.ly/c4WMx>

and

<http://bit.ly/1valqU>

and

<http://bit.ly/UPvD>

and

<http://bit.ly/14V3X>

Note the physical impossibility of the bagpipes depicted in the illustrations (the song is no more accurate, with its references to “bags” in the plural), and the assumption that Rob, being Scottish and a piper, would be in Highland dress.

The lyric is generally attributed to Francis Sempill of Beltrees (Renfrewshire), son of Sir Robert Sempill, author of *The Piper of Kilbarchan*, the famous elegy on Habbie Simpson who is mentioned in the last stanza of the present song. On the attribution, Norman Buchan (*101 Scottish Songs*, 1964) summarises the situation:

“Francis Sempill has had attributed to him, in addition to *Maggie Lauder*, the roistering and outrageous song, *The Blythesome Brida*’. His authorship of both these songs has been disputed, mainly because it is based on the unconfirmed claims of his grandchildren.”

The respective dates of Robert and Francis Sempill (or Semple) are given in *The Penguin Book of Scottish Verse* (ed. Tom Scott, 1970) as 1595-1660 and 1616-1685, all with question marks. Given that the present lyric’s earliest appearance with a confirmed date is, according to Olson, as late as 1776, in David Herd’s *Ancient and modern Scottish songs, heroic ballads, etc.*, and that a completely different lyric was published in 1723 and alluded to in the following years, it may be that tradition has credited Francis with the authorship of the wrong lyric.

This is the 1723 lyric, as transcribed by Bruce Olson from *A Collection of Old Ballads Vol. 2*, London, 1723, where it is included among the Scottish songs:

THE SCOTCH LASS’S LAMENTATION FOR THE LOSS OF HER MAIDEN HEAD

There liv'd a Lass in our Town,
Her name was Moggy Lawder,
And She would fain have plaid the Loon,
But durst not tell her father;
Now She's forgot her Father's fear,
And on the same did venture,
And afterwards as you shall hear,
A Lad did oft frequent her.

Now Moggy Lawder on a Day,
A Barber Lad did meet her,
Both Joy and Heart to her did say,
And kindly he did greet her:
My dear let me get thee with Bearn,
And Ise shall be it's Father,
And you'll be Mother of the same,
My bonny Moggy Lawder.

Sweet-heart to him she says indeed,
And so did fall a weeping,
I'm wearied with my Maidenhead
While I have it in keeping:
But if thou'lt true and trusty be,
As I am Moggie Lawder,
Ise then will give it unto thee,
But do not tell my Father.

For if my Father hear he same,
Right fore he will abuse me,

But I think long to try the Game,
Therefore I'll not refuse thee:
But first protest to marry me,
To be my Baby's Father,
And be a Husband unto me,
Bonny Moggy Lawder.

My Dear says he indeed I am,
Unto my Trade a Shaver,
And there is not a living Man,
Can call me a Deceiver;
Yea surely I will marry thee,
And be thy Baby's Father,
And thou shalt be a Wife to me,
My bonny Moggie Lawder.

And then to her he gave a Kiss,
Saying, Dear, how shall I please thee,
Be sure I will do more than this,
And of thy troubles ease thee:
And all along upon her Back,
He laid poor Moggy Lawder,
Gave her a Scope upon her dope,
She durst not tell her Father.

With Kisses and Embraces then,
In Peace and Love they parted,
And did appoint another time,
To meet there loving hearted:

And with a merry Heart's content,
With what the Lad had gave her,
Rejoycing homeward as she went
She sung the jolly Shaver.

But now the Seed that late was sown,
Is become a springing,
And she is melancholly grown,
And has left off her singing:
And often in her Heart could wish,
That she had been a Calder,
For Edinburgh is filled with
The talk of Moggie Lawder.

Olson found appearances of Maggie's tune in seven ballad operas between 1729 and 1734; he writes:

"The tune is given as "Moggy Lawther" in *The Quaker's Opera*, 1729, (where all but the leading and last two notes are dotted eighth and sixteenth pairs) and "Moggy Lawther on a day" in *The Beggar's Wedding*, 1729. This last title is from the second verse of the song, and shows what song was known to Londoners by that title. In 1730 the tune appeared in the ballad opera *Patie and Peggie*, and in A. Craig's *A Collection of Scots Tunes*. The tune also appeared in four later ballad operas, *The Highland Fair*, 1731; *Achilles*, 1733; *The Decoy*, 1733; and *The Whim*, 1734. It is subsequently found in several Scottish tune collections."

(source: <http://www.mudcat.org/olson/SONGTX1.html#MGYLWDR>)

The description given by Olson of the tune in *The Quaker's Opera* (1729) matches Jack Campin's transcription of *Maggy Lawder* from Joseph Mitchell's *The Highland Fair*, 1731:

(source: <http://www.campin.me.uk>)

SCORE

There are obvious differences between this and the tune familiar from the *Museum*, but they are small compared to the distance between the two lyrics; comparing these, it is easy to see how the *Lamentation* would disappear almost without trace once *Wha Wadna be in love &c.* was in circulation, and how the better song must almost certainly be the later one. The situation recalls that of the classic songs of Robert Burns, whose best lyrics have totally

eclipsed those of his predecessors. For instance, it is extremely unlikely that we will ever hear Ramsay's

My Patie is a lover gay,
His mind is never muddy

rather than Burns'

It was upon a Lammas night
When corn riggs are bonie

On the subject of *Maggie Lauder*, Burns himself wrote: "This old song, so pregnant with Scottish *naïveté* and energy, is much relished by all ranks, notwithstanding its broad wit and palpable allusions.—Its language is a precious model of imitation: sly, sprightly, and forcibly expressive.—Maggie's tongue wags out the nicknames of Rob the Piper, with all the careless lightsomeness of unrestrained gaiety."

THE SONG TUNE

The tune in Volume 6 of the *Museum* (above) has the same basic melodic outline as most instrumental versions (one very different version is also given in the FIDDLE section here). The tune also occurs in Volume 1 of the *Museum* as the melody for an unrelated and justly forgotten lyric, *The Joyful Widower*, Song No. 98.

[SCORE](#)

(JoyfulWidowerSMM.mid)

The notes in bar 7 with diamond heads are given as an easier option in the original, not as "the tune". It has been stated elsewhere that this version is "the simple tune to the song", with an accompanying inaccurate transcription of it excising the inconvenient notes and giving the impression that it fits the simple chanter scale. Even if we accept the optional notes, this ignores the problem of the unavailable sharp low leading note and two more notes which lie even further below the chanter range. However, if we transpose the tune to its usual instrumental key of D the correct leading note is available, the optional notes come to the rescue when the tune falls off the bottom of the chanter - and we have two high Bs:

[SCORE](#)

CHARLES GRAY'S LYRIC

Wha Wadna be in love &c., or simply *Maggie Lauder*, introduces names and locations which do not occur in *The Scotch Lass's Lamentation*. Fife is given as Maggie's home, though not her place of origin (she has only lived there "These ten years and a quarter"), and if she does not actually live in Enster (Ainster, Anster, Anstruther) itself she will certainly be found at "Enster fair". Rob's location is more vague, simply "upo' the border". It seems much more likely that the *Maggie* poet was a native of Fife than of Renfrewshire, familiarity with Robert Sempill's elegy to Habbie Simpson being widespread. This is definitely the case with Charles Gray, Captain in the Royal Marines, poet and authority on Scottish song, born on the 10th March 1782 at Anstruther-wester, and the author of this short sequel to the song:

MAGGIE LAUDER

The cantie Spring scarce rear'd her head,

And Winter yet did blaud her,

When the Ranter came to Anster fair,

And speir'd for Maggie Lauder;

A snug wee house in the East Green,

Its shelter kindly lent her;

Wi' canty ingle, clean hearth-stane,

Meg welcomed Rob the Ranter!

Then Rob made bonnie Meg his bride,

And to the kirk they ranted;

He play'd the auld "East Nook o' Fife;"

And merry Maggie vaunted,

That Hab himsel' ne'er play'd a spring,

Nor blew sae weel his chanter,

For he made Anster town to ring--

And wha's like Rob the Ranter?

For a' the talk and loud reports,

That ever gaed against her,

Meg proves a true and carefu' wife,

As ever was in Anster;

And since the marriage-knot was tied,
Rob swears he coudna want her;
For he loves Maggie as his life,
And Meg loves Rob the Ranter.

Less interesting than his domestication of Maggie and Rob is that Captain Gray here cements local ownership of what is seemingly a totally fictional tale, to the extent that Maggie's address is given. A note on the poem tells us that "The East Green of Anstruther is now a low street connecting the town with the adjoining village of Cellardyke. The site of Maggie Lauder's house,--which is said to have been a cot of one storey,--is pointed out in a small garden opposite a tannery, and on the north side of the street."

(source: *The Modern Scottish Minstrel*, Vol. 3, Charles Rogers, Edinburgh, 1856, digitised at <http://www2.cddc.vt.edu/gutenberg/1/9/3/8/19385/19385-8.txt>)

Habbie Simpson is again invoked, and there is possibly even an allusion to the earlier *Lamentation* at the beginning of the last stanza. It is conveniently forgotten that Maggie is already married ("baith maid and wife"); perhaps she has since been widowed, but this is not mentioned.

In having Rob play "the auld "East Nook o' Fife"", Captain Gray is simply referring to the most suitably local tune title he knows rather than a tune which can actually be played on the pipes. Familiar to all Scottish fiddlers, and the subject of an instructive anecdote concerning the fiddler Pate Baillie, *The East Neuk Of Fife* is a fine reel (or rant or country dance), but with a compass of a twelfth even in its simplest versions it will not fit on the chanter without drastic surgery. This should be a health warning to anyone attempting to reconstruct a bagpipe repertoire from tune titles mentioned by poets who are not pipers. (I am of course referring to the relatively limited range of the Highland, Lowland and Border pipes, rather than the 2-octave range of the pastoral and union or *uilleann* pipes, which can easily accommodate much of the fiddle repertoire.)

It is a strange feature of Maggie's story that the more it develops as fiction, the more it becomes linked to real places. In its next, most surprising instalment, this paradox is carried to the limits of the poet's imagination, and the real places are peopled by historical characters and mythological beings.

MAGGIE LAUDER — 3 — ANSTER FAIR

[\(index\)](#)

Anster Fair by William Tennant (1784-1848) is a remarkable poem which, though popular in the author's own lifetime, is now practically unheard of. This is a shame, as once one gets used to its mock-classical language, it is enjoyable, impressive and even inspiring.

In the most recent edition of the poem (in *The Comic Poems of William Tennant*, ed Maurice Lindsay & Alexander Scott, Scottish Academic Press, Edinburgh, 1989) Tennant is described by his editors as "The most original Scottish poet of his period, in the generation following that of Scott and Hogg." Born in Anstruther, family circumstances prevented him from completing his degree at St Andrews University, but his own motivation to learn made up for this setback to the extent that he ended his professional career, with its modest beginning as a village schoolmaster, as Professor of Oriental Languages at St Andrews.

Anster Fair was an early work, and remains his best-known. First published anonymously in 1812, it opened the door to his teaching career when its authorship became known. Tennant expands the simple tale of Maggie and Rob to "A Poem in Six Cantos" (3,544 lines of poetry), described in the SAP edition as "a brilliant example of literary cross-fertilisation, with Fife folk-poetry wedded to Italian art-poetry." Though Tennant did write other poems in Scots, *Anster Fair* is in literary English with just a smattering of Scots words. Underpinned by a distinctly Scottish supernatural sub-plot of wizards, witches and fairies, and sprinkled with multiple references to classical literature and mythology, the poem is cast in the Italian *ottava rima stanza*, but not without a few rhymes which Cole Porter would have envied, as when Maggie is pondering the merits of her various local suitors:

What though there be a fund of lore and fun in him?

He has a rotten breath—I cannot think of Cunningham.

It is Maggie's dissatisfaction with the local talent which leads her, on the advice of the fairy Tom Puck, imprisoned in Maggie's mustard-pot by the wizard Michael Scott (we hear the full story in due course), to proclaim that she will wed the overall winner of four contests to be held on the next Anster Fair day: an Ass Race, a Sack Race, a Competition in Piping and a Competition in Story Telling. Rob the Ranter, "a border laird of good degree", destined to win Maggie's hand, has been prepared for the contests by Madam Puck, imprisoned in Rob's pepper-box. The two fairies are reunited at the joyful conclusion of the tale, when the wizard's spell which had separated them for centuries is broken by the union of Maggie and Rob:

"Nor meet Tom Puck and Madam Puck agen,

Until the fairest maid of Scottish land

Shall to the supplest of all Scotland's men,

Charm'd by his jumping, give her bed and hand."

Beneath the poem's playful surface of joyous exaggeration there is real craft in the way the natural and supernatural elements are woven into a unified narrative: the tale of the fairies who bring about the events is the tale which Rob tells for the storytelling competition; the tune he plays for the piping competition is the tune which Madam Puck had played for him on her "little dangling silver lute", and which Tom Puck had played for Maggie on his silver fairy bagpipes.

The piping competition Tennant describes takes place in a world not quite as this one. Even more remarkable than the presence of mermaids in the audience (offshore, of course) is that the result is determined by supernatural intervention rather than the foibles of an all-too-human judge and the enforcement of a musically irrelevant time-limit. When all the pipers except Rob begin playing at once rather than in turn, they are called to order by the king and a globe of fire suddenly descends from the firmament and consumes their instruments. Only Rob's pipes are unscathed, and before beginning his tune

A space he silent stood, and cast his eye
 In meditation upwards to the pole,
As if he pray'd some fairy pow'r in sky
 To guide his fingers right o'er bore and hole.

Of course Rob wins, being the only piper left, and he does it in style. All the company dance to his playing as though entranced:

So on they trip, king, MAGGIE, knight, and earl,
 Green-coated courtier, satin-snooded dame,
Old men and maidens, man, wife, boy, and girl,
 The stiff, the supple, bandy-legg'd, and lame.

Canto IV closes thus:

But from that hour the monarch and the mob
 Gave MAGGIE LAUDER'S name to ROBERT'S tune,
And so shall it be call'd while o'er the globe
 Travels the waneing and the crescent moon:
And from that hour the puissant piper ROB,
 Whose bagpipe wak'd so hot a rigadoon,
From his well-manag'd bag and drone and chanter,
 Obtain'd the glorious name of Mighty ROB the RANTER.

Tennant's poetic vision gives an interesting origin to Maggie's tune: it is played to Maggie on fairy pipes, but it enters the world of human piping when it is played by a fairy on her silver lute to a Border piper. Tennant names this piper as Robert Scott (Robert Scot in the first edition), a

plausible name for a “a border laird of good degree”. In his paper read to the Hawick Archaeological Society in October 1913 Rev W A P Johnman identifies him more closely:

“Tennant in “Anster Fair” says his name was Robert Scott, and that he was a native of Hounam, on Kale Water.”

I have found no mention of Hounam or Kale Water in the editions of *Anster Fair* I have seen. Perhaps our reverend gentleman had privileged information, perhaps he was angelically inspired, or perhaps he was away with the fairies? Matters are hardly clarified in his November paper, where he identifies Rob the Ranter as “the redoubtable Robin” Hastie, successor to his uncle John Hastie as Toun Piper of Jedburgh.

Whichever Rob you choose, it makes a good story, and it chimes with the song: Hounam and Jedburgh are both “upo’ the Border”. Following the line of Tennant’s story, Rob’s subsequent and immediate residence in Anster as Maggie’s husband explains why the tune has not featured in the known Border piping repertoire, while the presence of so many other pipers from all airts at Rob’s victorious performance explains how it passed into the Irish, Highland and Northumbrian piping traditions.

Before exploring these, though, we will look at how the tune fared among fiddlers, as they began writing down their versions long before any pipers.

MAGGIE LAUDER — 4 — FIDDLE

[\(index\)](#)

There are multiple versions of *Maggie Lauder* in the Scottish fiddle literature, both manuscript and published. Early versions are more diverse than later ones, and even though the number of variations grows after Disblair, it is arguably his setting, as refined by Oswald and McGibbon, which is the basis of all later versions, including those for various bagpipes.

Before looking at Oswald's and related settings we shall consider two settings which lie outside this mainstream. The first is from John & William Neal's intriguing *A Collection of the most Celebrated Scots Tunes For The Violin etc. by the Best Masters*, Dublin. Charles Gore and Bruce Olson both propose a date of c. 1724 for this work. Only one incomplete copy of the book is known, and at the time of writing I am pursuing a clear image of the relevant page for transcription. The photocopy I have seen, which is illegible in places, has *Moggy Lawther* as a 5-strain variation set, in G rather than D, and although recognisable, it is different both in melodic detail and harmonic structure from most other versions.

The second non-mainstream version is from Robert Bremner's *A Curious Collection of Scots Tunes with variations for the violin etc.*, Edinburgh, dated 1759 by David Johnson.

[SCORE](#)

As in many 18th century publications, a bass line is provided for a cello, or to turn the piece into a harpsichord solo. The interest for us in such simple bass lines lies less in their musical effect than in what they tell us about the harmonic thinking of those who composed or transcribed tunes and variations.

Bremner is unclear about his repeats. They are standardised here but in the original, strain 3 ends, and strain 4 opens and ends, with repeat dots, while the other strain endings and beginnings do not have them. Strain 2 is anomalous: the harmonic structure diverges somewhat, there is a lot of syncopation, and there are 10 rather than 8 bars. It is possible that Bremner got muddled with his note values from bar 5 onwards; readers can make up their own minds exactly how he got muddled, or whether he is to be taken literally.

The other sets we shall look at are all in D, and they are closely related to each other. As said above, they form the mainstream of the tune's development, and many features, from details to sequence of strains, recur from one version to another as they pass from musician to musician. Whether the sets were actually made in the order given here is a matter of conjecture, but we will follow an apparent progression of increasing refinement and elaboration.

We begin with *Moggy Lawther* from the Scots Tunes section of the fiddle manuscript of James Gillespie of Perth (National Library of Scotland MS 808).

[SCORE](#)

Although the manuscript is dated 1768 the setting is, according to David Johnson, “a rare, late text of Forbes of Disblair’s *Maggie Lauder* variations, which for most fiddlers had been superseded by McGibbon’s set.” Disblair’s set lays much of the groundwork for the later D sets, including all the pipe settings. Bearing in mind that as a song tune, the earliest versions consisted of a single strain, the main motif of the 2nd strain is consolidated (f#/g/a f#g or f#/g/a/f# f#g in abc notation), while the 4th strain with its low D figure is taken up as the 3rd strain of later sets. Bars 7 and 8 form a consistent tag phrase in all strains, and set the default pattern followed by later sets, though it is elaborated and varied in some. The variations are built on an easily discernible harmonic pattern, though Disblair himself loses it in the second half of bar 5 of strains 5 and 6 with a jarring shift to the dominant chord rather than the tonic chord we have come to expect there. Disblair’s set seems to have circulated widely, for as well as forming the basis of later Scottish sets it was copied (perhaps at several removes) into some of the English fiddlers’ manuscripts which can be accessed on the Village Music Project website:

<http://www.village-music-project.org.uk/>

James Oswald’s *Magie Lawder* was published in vol. 1 of his *Caledonian Pocket Companion* (London, 1743).

SCORE

In the printed version the word “Variation” appears as the start of strain 3, showing that Oswald considered strains 1 and 2 as “the tune”. The set is technically more demanding than Disblair’s with a shift out of first position to reach high D, and some semiquaver triplets, but apart from its more consistent adherence to the underlying harmonic structure and less reliance on recycled passages it is not a great advance musically.

William McGibbon’s set (in vol. 1 of *A collection of Scots Tunes etc.*, Edinburgh, 1742) was published just before Oswald’s.

SCORE - 2 strains only with bass

SCORE - all 8 strains without bass

There is a lot of detail common to McGibbon and Oswald, but both have details absent from the other. Without supporting evidence it is not possible to say whether McGibbon’s set is what it appears to be, a direct reworking of Oswald’s (which could have been circulating before publication), or whether both men independently added to and polished material which was in general circulation. McGibbon’s set has 8 rather than 6 strains (he also writes “Variation” at the start of strain 3), and he adds a credible bass line to the first 2 strains. All Oswald’s 6 strain-openings occur in McGibbon’s set in strains 1, 2, 3, 5, 6 and 8, with a closer match in detail at the beginning of the set than the end.

HARMONIC STRUCTURE

With McGibbon's bass line before us we can examine the harmonic basis of the tune and its variations. Translated into chord symbols, McGibbon's understanding can be expressed as:

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||: D /// | A /// | D /// | D /// |  
G / D / | A /// | Bm G Em A | D A D / :||
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In some strains of some sets of the tune there is a strong sense of

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| Em / A / |
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in the second bar of the first and sometimes also the second line (e.g. Gillespie str 6, McGibbon str 7 & 8), and with Davie's later set this becomes more conscious (str 3-6, and the triplet strains 13 & 14 where, because of the change of time signature to 2/4, there is a distinct bar built on E minor).

There are countless ways to harmonise the two last bars. McGibbon's is tasteful and also not the most obvious, which might be:

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| D Bm Em A | D A D / |
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or

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| D Bm G A | D A D / |
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Reinagle, in a later keyboard arrangement which is more fully realised than McGibbon's, nevertheless goes for the much simpler:

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| D D G A | D A D / |
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(in Alexander Reinagle, *A Collection of the Most Favourite Scots Tunes*, Glasgow, 1782)

For those interested in musical structure, *Maggie Lauder* is built on a variant of the "Elsie Marley displaced" chord pattern, but so disguised by the harmonic busy-ness of the two final bars that we may be misled into hearing it as belonging to the conventional world of harmonic direction rather than the piper's world of harmonic proportion, that improbable zone where the the harmonies of the West and the drones of the East coalesce into a subtle beauty.

McGibbon's set was the one chosen for inclusion in John Clark's *Flores Musicae* collection (Edinburgh, 1773). Parts of it were also included in an extravagant 14-strain version which remained in circulation into the 20th century, if only to a limited extent: *Maggie Lawder with Variations* from (James) Davie's *Caledonian Repository* (Edinburgh, 1829) was also included in *Köhler's Violin Repository*, published in serial form in the 1880s, and it was copied, minus the minor and triplet strains, into the Northumbrian fiddler Jack Davidson's (Kielder Jock) manuscript in the 1920s.

[SCORE](#)

McGibbon's first four strains, simplified here and elaborated there, appear in the same sequence in Davie, and McGibbon's strain 5 becomes Davie's strain 7. Davie introduces a slow D minor section and finishes in D major with two strains based on triplets. The effect of the whole is showy to the point of melodrama, and while it would make an impressive party piece in the hands of a capable player it has moved some distance from the aesthetics of traditional music as generally understood.

MAGGIE LAUDER — 5 — IRISH PIPES

[\(index\)](#)

The earliest published bagpipe settings of *Maggie Lauder* are both for Irish pipes. They are closely related to Scottish fiddle versions and to each other: O'Farrell's 5 strains are all in Colclough's 8-strain version as strains 1, 2, 3, 5 and 6, and Colclough seems the more polished of the two.

[SCORE](#)

[SCORE](#)

O'Farrell's setting is from his *Collection of National Irish Music for the Union Pipes*, London, 1804. O'Farrell was a prolific publisher of music for the pipes, and also published a four-volume *Pocket Companion*.

The title and date of Colclough's collection are unknown, as his book survives in a single known copy, lacking a title page, which was discovered in Dundee Public Library by Roderick Cannon. In his *A Bibliography of Bagpipe Music* Cannon quotes some remarks by the Irish music authority Breandán Breathnach on the subject of Colclough's book: "judging by these tunes — waltzes, quicksteps, hornpipes, variations on "The Rose Tree" and "Maggie Lauder" - the music provided by Colclough was much the same as that provided for young ladies playing on the pianoforte, very different from what must have been played on the pipes at this time for the dancing masters and their pupils." (*An Piobaire*, No. 3, 1969.)

Breathnach's comments are perhaps coloured by the more recent culture of the uilleann pipes, with its emphasis on short reels and jigs; Colclough's book contains much the same type of music as O'Farrell's volumes, and the two men must have known that there was a market for what they offered (O'Farrell's *Pocket Companion* ran to three editions). Other factors are that the Union pipes were very much an instrument of the gentry and of professional pipers at this time, also that musicians other than pipers would buy such books. Fortunately there is at least anecdotal evidence that *Maggie Lauder* was actually performed on Irish pipes, *i.e.* it was played on the stage as well as written on the page. In his article on Courtenay's Union Pipes in *An Piobaire*, No. 24, 2004, Nicholas Carolan writes of Denis Courtenay, born in 1760, who "was an itinerant Irish musician who had achieved fame in the British provinces before coming to London":

"He was especially famous for his duets with the German harper John Erhardt Weippert in the popular Ossianic ballet-pantomime Oscar and Malvina, and a portrait of him on stage in this piece was drawn by George Cruickshank the Elder..." [The engraving of which is reproduced in *an Piobaire*] "...Courtenay was clearly an outstanding musician. Different versions of the published 1791 music score by the composers William Shield and William Reeve for Oscar and Malvina survive, with a section scored for the 'union pipes', but little else is yet known about the music he played. 'Moggy Lauder' was one of his showpieces, it seems, and he and Weippert accompanied singers as well as playing purely instrumental pieces."

(The article is accessible online via:

<http://www.pipers.ie/NPUPublic/#>)

Bearing in mind the 2-octave compass of the Irish instrument, from D below the treble stave to D above it, most of what had been written of the tune for fiddle could be borrowed wholesale, and Colclough's set appears to be derived, directly or indirectly, from McGibbon's, with the same 8 strains in the same sequence, but with some new detail here and there, some of which (e.g. the triplet passages in strain 5) is also in O'Farrell's set. If Colclough's is the later of the two Irish sets, he may well have incorporated some of O'Farrell's ideas into what is basically a reworking of McGibbon.

In his *Irish Folk Music*, Chicago, 1910, the great Irish music collector Francis O'Neill discusses *Maggie Lauder* among other "Tunes of disputed origin":

"Hardiman, author of *Irish Minstrelsy*, in his notes to the song "Maggy Laird", composed in Irish by John O'Neachtan in the seventeenth century, tells us that "the air as well as the words of the song, though long naturalized in North Britain, is Irish. When our Scotch kinsmen were detected appropriating the ancient saints of Ireland (would they rid us of some modern ones) they took a fancy to its music. Not satisfied with borrowing the art, they despoiled us of some of our sweetest airs, and amongst others that of Maggy Laird. This name signifies in the original Strong or Powerful Maggy and by it was meant Ireland... By an easy change the adjective laird was converted into Lauder, the patronymic of the Scotch family, and the air was employed to celebrate a famous woman of questionable reputation."

O'Neill quotes the arguments on both sides and somewhat tentatively comes down on the side of Irish origin. There is scope for further investigation here - for example, does O'Neachtan's Gaelic song lyric fit the tune in any of its guises? - but the question of the tune's possible origin in Ireland does not affect its mythical origin or actual history in Scotland, the main subjects of the present article. *Maggie Lauder* is like much else which is, and has been, shared between Ireland, Scotland and England, despite the claims and counter-claims which often obscure the larger picture of what is in many respects a collective cultural enterprise, where identity and interaction, and independence and interdependence, are not mutually exclusive terms. The Irish pipe versions of *Maggie Lauder* certainly owe almost everything to McGibbon (who in turn owes much to his predecessors), whether the tune began its journey east or west of the Irish Sea.

MAGGIE LAUDER — 6 — HIGHLAND PIPES

([index](#))

There are three published Highland pipe settings of Maggie Lauder, two of them giving it the unaccustomed function of a march. The earliest is in John McLachlan's *The Piper's Assistant*, Edinburgh, 1854 (for an exploration of Lowland content in a Highland source see the article *The Piper's Assistant, revisited* in *Common Stock* Vol 21 No 1, June 2006).

66 Maggy Lauder. SLOW MARCH.

108

This image shows a page of musical notation for 'Maggy Lauder' from John McLachlan's 1854 book. The score is written for Highland pipes and is labeled as a 'SLOW MARCH'. It consists of five staves of music in a single system. The first staff begins with the number '66' and the title 'Maggy Lauder.' followed by 'SLOW MARCH.' The second staff begins with the number '108'. The notation includes various pipe-specific ornaments such as grace notes and slurs.

Courtesy Museum of Piping at the College of Piping

David Glen's setting is from Part 1 of his 17-volume *Collection of Highland Bagpipe Music*, Edinburgh. The first edition of Part 1 was published in 1876, but the inclusion of this tune probably dates from some time later (at the time of writing the copy of the edition containing it is in storage after the recent floods in Morpeth).

8 Maggie Lauder.

This image shows a page of musical notation for 'Maggie Lauder' from David Glen's 1876 collection. The score is written for Highland bagpipes and is labeled as 'Maggie Lauder.' It consists of four staves of music in a single system. The first staff begins with the number '8'. The notation includes various pipe-specific ornaments such as grace notes and slurs.

Courtesy Morpeth Chantry Bagpipe Museum

The third setting (which may not be the last published, see above) is in Peter Henderson's *Collection of marches, strathspeys, reels, and jigs*, Glasgow, 1888. It will be referred to here under Henderson's name, but he credits Wm. Sutherland with the arrangement.

94 Maggie Lauder. March. Arranged by W^{MD} SUTHERLAND.

Courtesy Museum of Piping at the College of Piping

Versions of Maggie Lauder in the Fiddle and Irish Pipes sections here make it clear that some adaptation is required to fit the tune (understood as strains 1 and 2) into a 9-note compass.

There are two areas where this need arises, the high Bs in bars 4 and 5, and the descending scale runs in bar 7. Of the three settings (two of which, being in 2/4, have twice as many bars per strain), all substitute a grip for the high B in bar 4, and two of them an E for the high B in bar 5 (the grip is written, and in two cases also played, differently from current practice).

There is more variety in the treatment of bar 7: McLachlan has two different ways with it and Glen a further two, rhythmically similar to but melodically different from McLachlan's. Henderson uses Glen's second way both times. As melody, all four ways work in isolation, but as well as using different notes from other versions three of them are also at odds with the established tradition of the tune's harmonic pattern and therefore doubly unsatisfactory to anyone already familiar with the tune. As we saw in the Fiddle section there is some variety in the way arrangers have harmonised bar 7, but they all use the dominant chord (A) under the melody note E on the 4th beat. None of these settings has the note E here, and when they mimic the rhythm of the descending runs they land on low G. One can harmonise anything with anything, but the obvious implication here is the subdominant chord (G). The one way which

does work well with the traditional harmonies, despite all the notes being different, is in McLachlan's first strain.

The three settings are of interest for what they reveal of the use of grace notes, both as articulation and embellishment, in the 19th century. There is much greater variety than nowadays, even within a single setting. McLachlan has something like the Irish roll in bar 1, and a strange trill in (his) bar 4, which Glen renders more plausibly in (his) bar 2. Henderson is closest to modern practice, but some of his melody notes would nowadays be written as grace notes within doublings (e.g. repeated Ds at strain endings), while some of his high G doublings have swallowed the F# melody note into the embellishment.

An unusual feature of McLachlan's and Henderson's settings is the opening of bar 1 on low A rather than D. This feature has wider traditional currency and is found in at least two other sources, the manuscripts of Lancashire musician James Winder, dated 1835-41, (online in abc notation at:

http://www.village-music-project.org.uk/abc/winder_jas.abc)

and of the Clough family of Northumbrian smallpipers, explored in the next section.

MAGGIE LAUDER — 7 — NORTHUMBRIAN SMALLPIPES

[\(index\)](#)

Henry Robson's poem *The Northern Minstrel's Budget*, published around 1800 and subsequently included in the *Northumbrian Minstrelsy* (Newcastle upon Tyne, 1882) is a rhyming list of tunes played by

"A minstrel who wandered 'tween Tynedale and Tweedale,

Who well could perform on the bagpipes and fiddle."

Among the tune titles listed is "my bonny Meggy Lauder" (which Robson rhymes with "rare Cuddy claw'd her").

There are two Northumbrian smallpipe settings of *Maggie Lauder*, both of which have been recently published from manuscript sources. Like the Irish and Highland pipe settings they are closely related to Scottish fiddle versions, but both also have some unique passages of their own.

CLOUGH FAMILY

[SCORE](#)

The Clough version, included in *The Clough Family of Newsham* (Chris Ormston & Julia Say, Northumbrian Pipers' Society, 2000), has the manuscript comment: "variations HC, TC, HC, TC, beginning of last century played by HC. Strange that not in Peacock." The HC referred to is Henry Clough [I], 1789-1842, and while he may have had this version or parts of it in his repertoire at some stage, it is unlikely to have been at the very beginning of the 19th century, and it is not strange that it is not in Peacock's collection (published c. 1800).

To explain: the great divergence of the Northumbrian smallpiping tradition from the other piping traditions of Britain and Ireland occurred a little later, when it was established that the "secondary" key of the chanter would be based on the 5th, rather than the 4th degree, of the chanter's "primary" scale. So, in terms of their nominal key (actual pitch, and modes, may differ) union or uilleann pipes are in D and also play in G, Highland pipes are in A and also play in D, and Northumbrian smallpipes are in G and also play in D (rather than C). While *Maggie Lauder* is played in D on all the pipes mentioned, the piper's experience of playing in D is different for each, as D is in a different place on each type of chanter.

In Peacock's book, and in the later manuscripts of his pupil Robert Bewick, there are a significant number of tunes in C, but they are unsatisfactory because the major 7th (F#) in the chanter's primary scale (G) cannot be flattened on a "plain" (i.e. unkeyed) cylindrical bore chanter to give a perfect 4th (F natural) in the key of C. The last gasp for the C tunes, which were probably taken from the Border pipe repertoire, must have been around the time of Bewick's manuscripts (c. 1835), for these also contain tunes, primarily Scottish fiddle tunes, in the "new" key of D, and *Maggie Lauder* would not be out of place among them.

With the addition of more keywork to the chanter it is possible to play in C as well as D, but the C tunes were to fall almost entirely out of favour (the Cloughs retained a couple), or worse, to be misunderstood as being in A minor and played against A drones. From the time of Peacock onward the Northumbrian smallpipe repertoire became increasingly based on directional harmony and the extended scales of G and D, thus growing more and more distant from the old repertoire based on proportional harmony and the plain chanter scale: very few players today follow the Cloughs in straddling the divide with the old repertoire.

Much of the Clough version of *Maggie Lauder* is traceable to the fiddle versions. Five of the six strain openings coincide, though not in exact detail, with strain openings in McGibbon (for example):

1 = 1

2 = 2

3 = 3

4 not in McGibbon

5 = 4 in shape but not detail

6 = 5 and/or 8

Clough's strain 4 is good idiomatic material. Although the motif itself is not new it is given a new slant here and justifies the family claim to originality. From our own point of view we also take account of the family's position as inheritors of the Border tradition. On the other hand, we note that bars 4-8 of strain 1 are recycled almost without change through the whole setting, and that the descending scale passage in bar 7 lands on low D rather than low E, a melodic change with harmonic consequences.

G G ARMSTRONG

SCORE

G G Armstrong was a respected mid-20th century smallpiper. His annotations are given along with his manuscript version of *Maggie Lauder* in *The Northumbrian Pipers' Third Tune Book* (Ann Sessoms, Northumbrian Pipers' Society, 1991): "Mrs E. Olivers copy as she learned it from her father Robert Reid of North Shields," and "Copied from J. W. Fenwick's collection of music." Robert Reid, the master pipemaker of his day, made Irish pipes as well as Northumbrian smallpipes, which may be significant in relation to this tune. The tune is not among those in J W Fenwick's published Tutor (1896), and the whereabouts of any manuscripts Fenwick left are unknown.

Four of Armstrong's five strain openings coincide with strain openings in McGibbon:

1 = 1

2 = 2

3 = 3

4 not in McGibbon

5 = 6 in shape but not detail

The set as a whole consists of the almost universally occurring strains 1-3 followed by two arpeggio strains. Strain 4 is not found elsewhere, and its opening bar is nicely mirrored in bar 5. The ending of bar 7 is consistent with the fiddle versions except in the final strain, which also replaces the descending scale figures with a spectacularly angular display of keyed smallpipe technique.

MAGGIE LAUDER — 8 — BORDER PIPES

[\(index\)](#)

When arranging *Maggie Lauder* for Border pipes we begin with a clean slate, in that no Border pipe setting is known, but with much to draw on from settings for fiddle and for other bagpipes. We also have, via Tennant and Johnman, the justification that the tune's first outing in the human world was in the hands of Robert Scott, a Border piper from Hounam, so we can be confident that we are restoring it to its rightful place in the repertoire. If Tennant and Johnman made things up, so can we; and if *they* had help from the fairies, perhaps previously unheard strains may be whispered into *our* ear.

Like the Highland pipe arrangers we must work within a limited range, but our range is not quite so limited, as the availability of high B means that bars 4 and 5 of strains 1 and 2, and other similar passages, require no surgery. (For guidance on playing high B see p. 24 of *More Power to your Elbow*, LBPS, 2003.)

The problem area lies in bar 7:

SCORE

The melody descends to low E in the simple vocal versions (ex. 1), and low D in the more elaborate instrumental versions (ex. 2). There are two solutions already available which fit the tune's traditional harmonic pattern, McLachlan's first strain (ex. 3), and the alternative notes in the *Joyful Widower* setting in the *Museum* (ex. 4). A third solution is to take the standard instrumental version (ex. 2) and partially transpose it up an octave (ex. 5). This is a simple graft rather than major surgery, and has three advantages: it is melodically satisfying, consistent with the harmonic pattern and compatible with another instrument playing the standard version (ex. 6). Apart from strain 1, which borrows from McLachlan, this was used as the default bar 7 in developing the present set, but it never appears exactly as in the example because in each case it has been affected to a greater or lesser degree by the variation material.

We will write with the longer note values which give William Dixon's tunes their uncluttered visual clarity, and will use the D-low A ending which Border pipe tunes traditionally use where a fiddle setting might have D-low D. Strain 3 is modelled on strain 3 of most of the traditional versions, but with the low opening notes raised an octave (see also strain 7 of McGibbon and Colclough), and strain 4 develops the motif from the Clough setting.

There is other traditional material which we could use, and more that we cannot, but from strain 5 we will follow the tune as it makes its way as a 21st century Border pipe tune. In strains 5-7 the underlying harmony of bar 2 (bars 3-4 as written here) morphs to

| Em /// |

a substitution which follows the procedure, common in pipe music, of building tunes on two chords one tone apart (harmonic proportion). The C naturals in strains 6-8 imply a D7 or Am7-D7 harmony, strengthening the drive towards the following G major chord (harmonic direction). The rhythmic displacement of strain 7 is carried further in strain 8, where the syncopation -

unless one is used to reading syncopation - does not sound the way it looks on the score, and is not easy to play - but might just be the way Tom and Madam Puck, and Rob the Ranter, would play it today.

SCORE

MAGGIE LAUDER — 9 — CONCLUSION

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Like other 'big' tunes, *Maggie Lauder* does not have a fixed form but appears to behave like a living entity, evolving and taking on different characteristics in different environments. It changes according to where and when it is played, on which instrument and by whom. As well as Irish, Scottish and Northumbrian cultural associations, it has a mythical dimension which can be taken literally or as a metaphor for the mystery of inspiration.

Maggie Lauder's specific relevance to the Border piping tradition, apart from its mythical origin, lies less in recreating the past than in responding to the future. While the tune might sit easily among William Dixon's tunes, both historically and aesthetically, our setting goes beyond being a Dixon clone because our task is not merely to revive but to revitalise.

We may not take ownership of *Maggie Lauder*, but we may presume to claim a share of its stewardship. Whether we make a better or a worse job of this than previous stewards is not for us to say. Perhaps the fairies will let us know.

REFERENCES

Most references are given in the course of the article. Only further or fuller references are given below:

1 - WEB

In addition to Bruce Olson's remarks quoted in the article from

<http://www.mudcat.org/olson/SONGTEXT1.html#MGYLWDR>

see also the his contributions to the discussion

<http://www.mudcat.org/thread.cfm?threadid=12265>

which also includes some speculation about the possible identity of the song's heroine.

The 1838 edition of William Tennant's *Anster Fair* is digitised, though not in stanza form, at:

<http://dev.hil.unb.ca/Texts/EPD/UNB/view-works.cgi?c=tennantw.1672&pos=1>

2 - PUBLISHED

Gore, Charles: *The Scottish Fiddle Music Index*, Musselburgh, 1994

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Mooney, Gordon: *A collection of the choicest Scots Tunes for the Lowland or Border Bagpipes*, 2 vols., Linlithgow, 1982-3; included in *Gordon Mooney's Collections*, LBPS, 2008.

WAP Johnman's papers, read to the Hawick Archaeological Society and written up in their *Transactions*, are reproduced in *Common Stock* Vol. 19 No. 1 (June 2004) and Vol. 20 No. 1 (June 2005)

The Pate Baillie anecdote is quoted on pp. 66-7 of:

Johnson, David: *Scottish Fiddle Music in the 18th Century*, Edinburgh, 1984

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Matt Seattle

Hawick

27 January 2009

LOOSE ENDS

THE MINOR MODE - HOW STRANGE THE CHANGE

Canto VI, stanza I of Tennant's *Anster Fair* of 1812 was replaced in the 1814 edition, but restored by Lindsay and Scott. It is a telling counterpart to the poet's sunny disposition in the rest of the poem:

Gay-hearted I began my playful theme,
But with a heavy heart I end my song;
For I am sick of life's delirious dream,
Sick of the world and all its weight of wrong;
Ev'n now, when I again attempt to stream
My merry verse, as I was wont, along,
'Tween ev'ry sportive thought, there now and then
Flows a sad serious tear uppon my playful pen.

OWNERSHIP

The character of Michael Scott the wizard is woven into Tennant's narrative. In their Notes to the poem Lindsay and Scott identify him as "Sir Michael Scott of Balwearie in Fife, one of the most learned men in thirteenth-century Europe, popularly regarded as a magician or wizard, a superstition given literary expression during Tennant's young manhood in Walter Scott's *The Lay of the Last Minstrel* (1805)."

It has been noted that Maggie has been claimed for Ireland as well as Scotland; here the famous Border wizard who, as everyone in the Borders knows, lived in Aikwood Tower by the Ettrick, is claimed for Fife. Whatever next?

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Wha wadna be in love &c.

Wha wad - na be in love Wi' bon - ny Mag - gy Law - der A
pip - er met her gaun to Fife, And spier'd what was't they ca'd her Right
scorn - ful - ly she ans - wer'd him Be - gone, you hal - lan - sha - ker; Jog
on your gate, you blad - der - skate My name is Mag - gy Law - der.

The image shows a musical score for the song 'Wha wadna be in love &c.' in G major (one sharp) and common time. It consists of four systems of music, each with a vocal line and a piano accompaniment. The lyrics are: 'Wha wad - na be in love Wi' bon - ny Mag - gy Law - der A pip - er met her gaun to Fife, And spier'd what was't they ca'd her Right scorn - ful - ly she ans - wer'd him Be - gone, you hal - lan - sha - ker; Jog on your gate, you blad - der - skate My name is Mag - gy Law - der.' The score ends with a double bar line.

(MlauerHF.mid)

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Maggy Lawder

The image shows a musical score for the piece 'Maggy Lawder'. It consists of four staves of music, all in treble clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The first staff begins with a quarter rest followed by a series of eighth notes. The second staff has a bracketed annotation '[d?]' above a note. The music concludes with a double bar line at the end of the fourth staff.

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The Joyful Widower

Tune: Maggy Lauder

The musical score is written for piano and features a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a piano dynamic and includes the instruction *Lively*. The second system continues the melody and accompaniment. The third system features a more active piano accompaniment. The fourth system concludes with the instruction *Sing which of these you please* above the treble staff, indicating a vocal entry point. The score ends with a double bar line.

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The Joyful Widower

Tune: Maggy Lauder



[BACK](#)

New Maggie Lauder

Slow

tr

tr

tr

tr

tr

tr

tr

The image displays a page of musical notation for the piece "New Maggie Lauder" by Bremner. It consists of seven systems of piano accompaniment, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The music features intricate sixteenth-note patterns in the treble and simpler eighth-note accompaniment in the bass. Trills (tr) are marked in the treble staff of the first, second, fourth, fifth, and sixth systems. The piece concludes with a double bar line and repeat dots at the end of the seventh system.

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Moggie Lawther

The musical score is written in G major (one sharp) and 4/4 time. It consists of six numbered sections, each with a first and second ending. Section 1 starts with a trill (tr) on the first note. Section 2 features a trill on the second note. Section 3 has a trill on the third note. Section 4 includes a trill on the fourth note. Section 5 has a trill on the fifth note. Section 6 concludes with a trill on the sixth note. The score uses various rhythmic values including eighth and sixteenth notes, and includes first and second endings for several sections.



[BACK](#)

Magie Lawder

Brisk

[1]

[2]

[3]

[4]

[5]

[6]

The image shows a musical score for two staves in G major. The top staff contains a continuous sixteenth-note run with slurs. The bottom staff begins with a trill (tr) on a note, followed by a series of triplets (3) of sixteenth notes, and concludes with a final sixteenth-note run and a double bar line.

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Maggie Lawder

The image displays a musical score for the piece "Maggie Lawder" by McGibbon. The score is written for a bass instrument and piano accompaniment. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked "Brisk". The score is divided into two systems, each with two staves (treble and bass clef). The first system starts with a first ending bracket labeled "[1]". The second system includes a trill (tr) and a second ending bracket labeled "[2]". The piece concludes with a double bar line and repeat dots. The bass line is written in a style that suggests a walking bass or a similar rhythmic pattern, while the piano accompaniment provides harmonic support with various chordal textures and melodic lines.

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Maggie Lawder

The musical score for "Maggie Lawder" is presented in a single system with six first endings. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Brisk". The score consists of two staves per system. The first ending is marked [1] and includes a trill (tr) on the second measure. The second ending is marked [2] and includes a trill on the second measure. The third ending is marked [3] and includes a trill on the second measure. The fourth ending is marked [4] and includes a trill on the second measure. The fifth ending is marked [5] and includes a trill on the second measure. The sixth ending is marked [6] and includes trills on the second and fourth measures. The score concludes with a double bar line and repeat dots.

The image displays a musical score for a piece in D major, consisting of eight staves of music. The notation includes various ornaments, trills, and triplets. The first staff begins with a treble clef and a key signature of two sharps (D major). The second staff features a trill (tr) over a note. The third staff starts with a repeat sign and a bracketed number [7]. The fourth staff contains a trill (tr) and a bracketed number [8]. The fifth staff includes a trill (tr) and a bracketed number [8]. The sixth staff continues the melodic line. The seventh staff features a trill (tr). The eighth staff concludes with a trill (tr) and a double bar line. The music is written in a single system, with each staff representing a different voice or instrument part.

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Maggy Lawder with Variations

[1]
Lively

[2]

[3]

[4]

[5]

[6]

[7]

[8]

[9] *Minor*
Slowly

[10]

The image shows a musical score for a piece titled "Maggie Lawder - Davie". The score is written for a single melodic line on a treble clef staff. It begins in the key of B-flat major and 3/4 time. The first two staves contain the initial melody, with a key signature change to B major indicated by a sharp sign above the staff. The third staff is marked "[11] Major" and "Lively", indicating a change in tempo and key signature. The score continues with several staves of music, including a section marked "[12]" and another marked "[13]". The "[13]" section features a change in time signature to 2/4 and includes numerous triplet markings (indicated by a '3' over the notes). The piece concludes with a final cadence.

The image displays a musical score for the piece 'Maggy Lawder - Davie'. It consists of six staves of music, all written in treble clef and the key of D major (indicated by two sharps). The music is characterized by a continuous pattern of eighth-note triplets. The first staff begins with a repeat sign and the number '[14]' above it. The piece concludes with a final double bar line and repeat sign on the sixth staff.

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Maggie Lawder with New Variations

The image displays a musical score for the piece 'Maggie Lawder with New Variations'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of 12 staves of music. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are five distinct variations marked with brackets and numbers: [1] on the first staff, [2] on the third staff, [3] on the fifth staff, [4] on the seventh staff, and [5] on the ninth staff. Each variation is followed by first and second endings, indicated by '1.' and '2.' above the notes. The score concludes with a double bar line and repeat dots.

[BACK](#)

Maggie Lawder with Vars.

[1]

[2]

[3]

[4]

[5]

[6]

1.

2.

tr

The musical score is written in treble clef with a key signature of two sharps (F# and C#). It consists of ten staves of music. The notation includes various rhythmic patterns, including triplets (marked with a '3' and a slur), trills (marked with 'tr'), and slurs. There are first and second endings indicated by '1' and '2' above the notes. Two specific sections are bracketed and labeled '[7]' and '[8]'. The piece ends with a double bar line.

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Maggy Lauder

The musical score for 'Maggy Lauder' is presented in six systems, each with two staves. The key signature is G major (one sharp) and the time signature is 2/4. The score includes six numbered sections, each marked with a bracketed number [1] through [6]. The first system [1] begins with a treble clef and a key signature of one sharp. The melody in the upper staff is characterized by eighth and sixteenth notes, while the piano accompaniment in the lower staff consists of a steady eighth-note pattern. The second system [2] features a first ending followed by a repeat sign and a second ending. The third system [3] also includes a first ending and a repeat sign. The fourth system [4] begins with a repeat sign and a first ending. The fifth system [5] includes a first ending and a repeat sign. The sixth system [6] concludes with a first ending and a repeat sign. The score is written in a clear, legible font with standard musical notation.



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Maggie Lauder with variations

The image displays a musical score for 'Maggie Lauder with variations' in G major and 2/4 time. The score is written for two staves and consists of 15 systems of music. The first system begins with a first ending bracket labeled [1]. The second system concludes with a 'Fine' marking and a second ending bracket labeled [2]. The third system features a first ending bracket labeled 1, a second ending bracket labeled 2, and a third ending bracket labeled [3]. The fourth system includes a fourth ending bracket labeled [4]. The fifth system starts with a fifth ending bracket labeled [5]. The final system contains two first ending brackets labeled 1 and 2, with the instruction 'D.C. al Fine' written above the second ending. The score is characterized by a steady eighth-note accompaniment in the right hand and a more complex, often sixteenth-note melody in the left hand.

(MaggieBar7.mid)

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Maggie Lauder Bar 7 options



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Maggie Lauder, Bagpipe Way

Arrangement ©Matt Seattle 2009

The musical score is written for a bagpipe in the key of D major (two sharps) and 6/8 time. It consists of four distinct sections, each marked with a bracketed number [1] through [4].

- Section 1:** Labeled [1], it begins with a treble clef and a key signature of two sharps. The melody starts on a dotted quarter note, followed by eighth notes and quarter notes. It concludes with a trill (tr) on the final note and a double bar line with repeat dots, labeled "Fine".
- Section 2:** Labeled [2], it features a more rhythmic melody with many eighth notes. It also ends with a double bar line and repeat dots.
- Section 3:** Labeled [3], this section continues the rhythmic pattern with eighth notes and quarter notes, ending with a double bar line and repeat dots.
- Section 4:** Labeled [4], it maintains the eighth-note rhythmic texture and concludes with a double bar line and repeat dots.

The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It consists of 12 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of eighth notes, often beamed in pairs or groups of four. There are several repeat signs (double bar lines with dots) throughout the piece, indicating repeated rhythmic or melodic phrases. Measure numbers [5], [6], and [7] are placed above the first staff of their respective systems. The piece concludes with a final whole note chord on the 12th staff.

[8]

The image shows a musical score for four staves, all in G major (one sharp). The notation consists of eighth and quarter notes, with some measures containing beamed eighth notes. The first staff begins with a repeat sign and a measure rest, followed by a sequence of eighth notes. The second staff continues the sequence with some notes marked with a flat sign. The third staff features a measure with a slur over two notes. The fourth staff concludes the piece with a final note and a double bar line.