

## Lament for Captain Donald MacKenzie (2)

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

- **Angus MacKay's** MS, i, 30-33 (with the title "Cumha Chaipthead MacCoinnich. Captain Donald MacKenzie's Lament. Composed by John MacKay"; and also in the so-called "Kintarbert MS," ff.69-71);
- **Duncan Campbell of Foss's** MS, ff.170-173;
- **Uilleam Ross's** MS, ff.191-195;
- **David Glen's** MS, f.98;

and in the following published collections:

- **C. S. Thomason's** *Ceol Mor*, p.9;
- **David Glen's**, *Collection of Ancient Piobaireachd*, pp.47-9.

**Angus MacKay** is the original source for this tune, composed by his father, but the doubling of his second variation seems irregular. The following example indicates his typical timings:

'Captain Donald MacKenzie's Lament', ground, line1, Angus MacKay's MS, (ff.30-3)



MacKay sets the tune as follows:

30

*Cum ha bhaisdean Mac Donnich.*  
*Captain Donald Mac Kenzie's Sonnet.*  
Composed by  
*John Mac Kay*

*N<sup>o</sup> 12.*

31

The image shows a page of handwritten musical notation for a bagpipe set. The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring many beamed notes and rests. Handwritten annotations include the word "Doubling" on the second staff, "Vag 2" on the fifth staff, and "Bis" written multiple times on the seventh, eighth, and ninth staves. The number "31" is written in the top right corner. The paper shows signs of age and wear, with some dark smudges at the bottom.

32 *par. 3<sup>rd</sup>*

*Doig blinn*

*Coinnig a' th*

This image shows a page of handwritten musical notation for a piper's set. The page is numbered '32' and labeled 'par. 3<sup>rd</sup>' (third part). It contains 16 staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring many sixteenth and thirty-second notes, characteristic of piper's set music. There are two handwritten annotations: 'Doig blinn' written above the sixth staff and 'Coinnig a' th' written above the eleventh staff. The paper shows signs of age and wear.

33

The repeat marks in the first line of the doubling of the pendulum movement should probably be extended to apply to the previous bar in each case. MacKay directs that the ground be repeated after the Taorluath doubling and again at the end of the tune. His pendulum movement is cut "up." The opening sequence in the ground awakes echoes of the "Lament for Donald Ban," providing a not very flattering comparison with the present tune.

**Uilleam Ross** uses a MacDonald-style taorluath movement in Variation 2, as opposed to MacKay's tripling, but otherwise follows the structure found in MacKay. **Duncan Campbell**

of Foss's MS adds little to the expressive possibilities of the tune. Neither of these scores is reproduced here.

An amended pendulum movement for this tune is given in **David Glen's** MS as follows:

'Captain Donald McKenzie (Unpubd. Variations)', David Glen's MS, (f.98)

The musical score consists of four staves of music in treble clef. The first two staves contain the main melody with various rhythmic patterns, including eighth and sixteenth notes. The third staff features a first ending bracketed over the first four measures and a second ending bracketed over the last two measures. The fourth staff concludes the piece with a final cadence.

Doub.

Glen eventually resolved the problem by dropping the pendulum movement altogether in his published score, preserving the general dimensions of the tune by adding a thumb variation, as follows:

# CAPTAIN DONALD MACKENZIE'S LAMENT.

GUMHA CHAIPTEIN DÒMHNUL MHC CHOINNICH.

Composed by  
John Mackay.

Ùrlar. *Slow.*

20. *Ùrlar. Slow.*

1st

2nd

Var. 1st

1st

2nd

Var. 2nd *Quick.*

Doubling of Var. 2nd *Quicker.*

The musical score is written in 8/8 time and consists of a main melody and three variations. The main melody is marked 'Ùrlar. Slow.' and is written in treble clef. It features a series of eighth and sixteenth notes, with a key signature of one sharp (F#). The first variation is marked '1st' and the second '2nd'. The third variation is marked 'Var. 1st' and 'Var. 2nd Quick.' and is written in 2/4 time. The final variation is marked 'Doubling of Var. 2nd Quicker.' and is written in 2/4 time.

Two staves of musical notation in treble clef, 6/8 time signature. The first staff contains the first six measures, and the second staff contains the next six measures. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Var. 3<sup>rd</sup> Taor-luath.

Three staves of musical notation in treble clef, 6/8 time signature. The first staff contains the first six measures, the second staff contains the next six measures, and the third staff contains the final six measures. The music continues with the complex rhythmic patterns of the previous section.

1<sup>st</sup>

1<sup>st</sup>

A single staff of musical notation in treble clef, 6/8 time signature, marked with a first ending bracket. It contains six measures of music.

2<sup>nd</sup>

2<sup>nd</sup>

A single staff of musical notation in treble clef, 6/8 time signature, marked with a second ending bracket. It contains six measures of music.

Doubling of Var. 3<sup>rd</sup> Dùblachadh an Taor-luath.

Three staves of musical notation in treble clef, 6/8 time signature. The first staff contains the first six measures, the second staff contains the next six measures, and the third staff contains the final six measures. This section is a doubling of the previous variation.

1<sup>st</sup>

1<sup>st</sup>

A single staff of musical notation in treble clef, 6/8 time signature, marked with a first ending bracket. It contains six measures of music.

2<sup>nd</sup>

2<sup>nd</sup>

A single staff of musical notation in treble clef, 6/8 time signature, marked with a second ending bracket. It contains six measures of music.

Repeat the Úrlar.

Var 4<sup>th</sup> Crùn-luath.

Doubling of Var. 4<sup>th</sup> Dùblachadh a' Chrùn-luath.

Repeat the Ùrlar.

The image shows two musical staves. The first staff is titled 'Var 4th Crùn-luath.' and contains five lines of music. The second staff is titled 'Doubling of Var. 4th Dùblachadh a' Chrùn-luath.' and contains eight lines of music, including first and second endings. The notation is in treble clef with a key signature of one flat and a 6/8 time signature. The music consists of a series of eighth and sixteenth notes, typical of a 'Crùn-luath' (a type of 'luath' or 'lull' in Scottish Gaelic music).

C. S. Thomason treats the tune in a similar manner, citing Glen as a source, and his score is not reproduced here.

*Commentary:*

In the historical notes to Glen's collection "Fionn" says

It is difficult to determine who the Captain Mackenzie was to whom this Lament was composed by John Mackay, piper to Macleod of Raasay, as so many members of the Clan have distinguished themselves in the tented field.

The first of the Mackay pipers to come to Raasay was Roderick Mackay. He came from the Reay country, and received his training from his countryman and namesake the Pìobaire Dall of Gairloch. He was celebrated in his day, and composed some famous tunes. He died quite young, leaving a boy called John, who was adopted into the family of Malcolm Macleod, brother to the Laird of Raasay. This Malcolm Macleod was a piper himself, and gave every encouragement to John Mackay to acquire a knowledge of pipe music. He ultimately sent his pupil to the MacCrimmon College to complete his musical education. At the end of his studies he became piper to Macleod of Raasay, where he remained till increasing misfortunes overtook that family. He was afterwards piper to Lord Willoughby de Eresby in Perthshire, and finally settled in the village of Kyleakin. He had four sons - Donald, Roderick, Angus, and John - all of whom were pipers. John had many pupils in Kyleakin, including John Ban Mackenzie. Of the sons, Donald was for some time with MacDonald of Glengarry, and latterly with H.R.H. the Duke of Sussex; Roderick was with Mackay of Arisaig and Moray of Abercairney; John was with Lord Gwydyr; while Angus was piper to Davidson of Tulloch, Campbell of Islay, and ultimately piper to the late Queen Victoria. (p.11)

The Captain Donald MacKenzie who is commemorated in this tune is thought to have met his death on 22 October 1825 when the steamship *Comet* plying between Inverness and Glasgow collided with another vessel and about seventy of the eighty people on board were lost. It may have been his daughter, Maria, who eloped with the piper John Ban Mackenzie to escape the clutches of Duncan Davidson of Tulloch, in one of the fruitier Society scandals of the age.

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