

'Lochnells Lament' ground, Peter Reid's MS, (f.62)

'Lochnells Lament', 'threbling', lines 1-2, Peter Reid's MS, (f.62)

'Lochnells Lament', last recorded variation, Peter Reid's MS, (f.62)

Angus MacKay develops the tune much more fully than Reid, as follows:

Reid	MacKay
Ground	Ground (6/8)
Doubling of Ground	
Trebling of Ground	Trebling of Ground
	Siubhal singling (2/4) doubling
	Pendulum movement (cut 'up') singling doubling
	Taorluath (6/8) singling doubling
	Ground
	Crunluath singling doubling
	Ground

The following examples show MacKay's characteristic timing of the tune:

'Scarse of Fishing', ground, line1, Angus MacKay's MS, (i, 36-8)

'Scarse of Fishing', var.1, line1, Angus MacKay's MS, (i, 36-8)

'Scarse of Fishing', siubhal singling, line 1, Angus MacKay's MS, (i, 36-8)

'Scarse of Fishing', Variation 2nd, Angus MacKay's MS, (i, 36-8)

Angus MacKay's opening sequence

Reid's implied anacrusis

Colin Cameron differs from Reid and MacKay in the heavy cadencing of phrase endings, a style reflected in the setting published in Uilleam Ross's *Collection* a little later, although with a slightly different timing. Otherwise Cameron develops the tune in a similar way to MacKay:

'Scarce of Fishing', ground, Colin Cameron's MS (ff.45-6)

The musical notation for 'Scarce of Fishing' ground is presented in five staves. It is written in treble clef with a 6/8 time signature. The melody consists of eighth and sixteenth notes, often grouped in pairs or triplets. There are several rests throughout the piece. The notation includes repeat signs (//) at the end of the second and fourth staves. The piece ends with a double bar line at the end of the fifth staff.

'Scarce of Fishing', siubhal singling, Colin Cameron's MS, (ff.45-6)

The musical notation for 'Scarce of Fishing' siubhal singling is presented in three staves. It is written in treble clef with a 6/8 time signature. The melody consists of eighth and sixteenth notes, often grouped in pairs or triplets. There are several rests throughout the piece. The notation includes repeat signs (//) at the end of the second and third staves. The piece ends with a double bar line at the end of the third staff.

'Scarce of Fishing' was first published in Uilleam Ross's *Collection*. The following extract shows Ross's timing of the ground, which he marks 'Very Slow':

'The Fishers of Geogh Brodinn', ground, lines 1-2, Uilleam Ross's Collection, (pp.22-7)



Ross points the pendulum movement 'down' as opposed to the 'up' cut of MacKay, and Cameron's even quavers:

'The Fishers of Geogh Brodinn', pendulum movement singling, line 1, Ross's Collection, (pp.22-7)



Ross indicates that the ground should be repeated at the end of the taorluath doubling and again at the end of the tune, which in terms of number and type of variations he develops similarly to MacKay and Cameron. He has no crunluath a mach.

Of the other pre-Great War published settings C. S. Thomason has the cadences present in Colin Cameron and Uilleam Ross, and it would seem that Donald Cameron played the lighter McKay style of Var.1 without the throws on F and E depicted in Reid's 'Threbling' (*Ceol Mor*, pp.209-10).

The setting published by William Stewart in the Piobaireachd Society *Collection*, first series, (ii, 12-15 as 'Lochnell's Lament') follows Ross rather closely. In his notes Stewart defends this style as the true old way, dismissing the 'up' cut style in the pendulum movement as 'cas-mu-seach' [heads-and-throws] ascribing its popularity (wrongly) to Donald MacPhee. (Preface).

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