

Lament for the Dead

This tune is found in the following manuscript sources:

- **Peter Reid's** MS, ff.50-51 (with the title "Ruaig Ben Doeg—The Rout of Bendoeg");
- **Angus MacKay's** MS, i, 64 (with the title "Cumha na Mairbh. Lament for the Dead." MacKay's MS is mispaginated at this point: he has two page 64s, and this tune occupies both of them);
- **Colin Cameron's** MS, ff.13-14;
- **Duncan Campbell of Foss's** MS, ff.8-10;
- **Uilleam Ross's** MS, ff.79-82;
- **Donald Dow's** MS, i;
- **David Glen's** MS, ff.126-127;

and in the following published sources:

- **Uilleam Ross**, *Ross's Collection of Pipe Music*, pp.8-10;
- **David Glen**, *Collection of Ancient Piobaireachd*, pp.212-3;
- **C. S. Thomason**, *Ceol Mor*, pp.65-6; 267;
- **G. F. Ross**, *Some Piobaireachd Studies*, p.34.

Peter Reid sets the tune as follows:

pipes | drums

Priggin Ben Dooly
The 6 Court of Bendorch

slow

First Variation

Doubling First Variation

Second Variation

Doubling of Second Variation

A handwritten musical score for a pipe and drum piece. The title is 'Priggin Ben Dooly' with the subtitle 'The 6 Court of Bendorch'. The score is written on ten staves. The first staff begins with a 'slow' tempo marking. The piece is divided into four sections: 'First Variation', 'Doubling First Variation', 'Second Variation', and 'Doubling of Second Variation'. The notation includes complex rhythmic patterns with many beamed notes and rests, characteristic of traditional pipe and drum music. The manuscript is written in black ink on aged paper.

pipes | drums



Angus MacKay's setting has an alternative structure to Reid's straightforward AAB/ABB/AB approach and many of the later manuscripts follow his style:

64

Quamba na Maighle.

March for the Dead.

The image shows a page of handwritten musical notation. At the top right, the number '64' is written. Below it, the title 'Quamba na Maighle.' is written in cursive. Underneath that, the subtitle 'March for the Dead.' is also written in cursive. The main body of the page consists of ten staves of musical notation. The first staff begins with a treble clef and a common time signature (C). The notation is dense, featuring many beamed notes and rests. There are some annotations in the lower staves, including 'Var. 2nd' and 'Var. 3rd'.

and so on.

Duncan Campbell of Foss's setting also follows this route through the tune. It adds little of significance to MacKay's score and is not reproduced here.

This is the case also with the setting in **Uilleam Ross's** MS (although Ross does drop MacKay's eallachs at the end of the ground and second and third variations, as he does in his published *Collection*). This score is not reproduced here. Nor is that of **Donald Dow**, which has similar features (although Dow retains MacKay's eallachs).

Colin Cameron's setting would appear to derive from MacKay, but amends the tune to make it conform to the primary form:

pipes | drums



and so on.

Interestingly Cameron notes that the tune is a composition of Professor MacArthur, which would make it a fairly late piece, and perhaps account for its wide distribution in 19th century piping manuscripts, as well as the very limited textual variation visible in most of the written and printed scores.

Uilleam Ross's published setting is as in MacKay's MS, except that Ross drops the eallachs at the end of the ground and first variation, and sensibly emends the B phrase in MacKay's 3rd variation. He also includes a crunluath a mach not present in MacKay, as follows:

8

CUMHA NA MAIRBH.
THE LAMENT FOR THE DEAD.

3.
Very Slow.

The first system of musical notation consists of four staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The tempo marking '3. Very Slow.' is placed to the left of the first staff. The notation features a complex, rhythmic melody with many beamed eighth and sixteenth notes, characteristic of a pibroch. The piece concludes with a double bar line and repeat dots.

Thumb Var.

The 'Thumb Var.' section consists of four staves of musical notation. It continues the melodic line from the first system, maintaining the same tempo and key signature. The notation is dense with rhythmic patterns, and the section ends with a double bar line and repeat dots.

1st Var.

The '1st Var.' section consists of four staves of musical notation. It continues the melodic line, showing further development of the pibroch's rhythmic and melodic motifs. The notation remains consistent with the previous sections, ending with a double bar line and repeat dots.

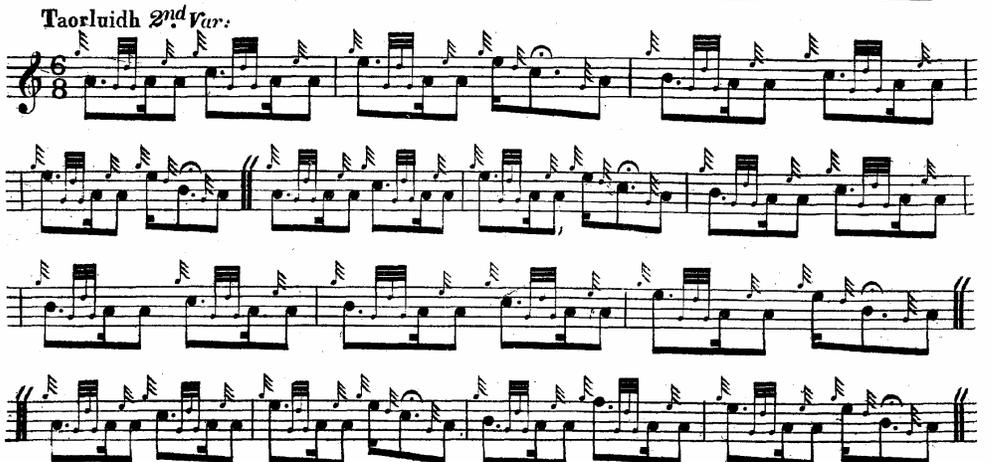
pipes | drums

Doubling 1st Var. 9



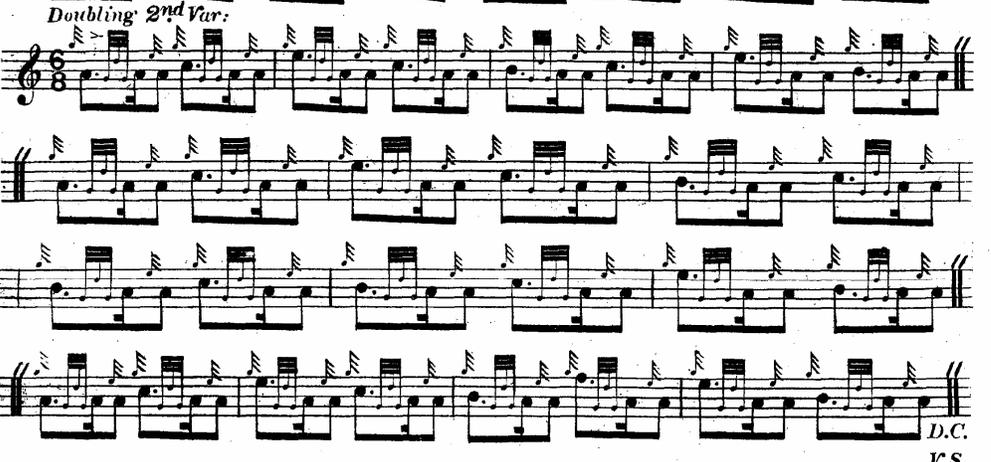
Musical notation for the first variation, consisting of four staves of music. The notation includes various rhythmic values and articulation marks.

Taorluith 2nd Var.



Musical notation for the second variation, consisting of four staves of music. The notation includes various rhythmic values and articulation marks.

Doubling 2nd Var.



Musical notation for the third variation, consisting of four staves of music. The notation includes various rhythmic values and articulation marks.

D.C.
V.S.

pipes | drums

10 Creanluidh 3rd Var.

Doubling 3rd Var.

Trebling 3rd Var.

D.C.

C. S. Thomason prints two versions of this tune, once with the title "The Rout of Bendoeg" (pp.65-6) and again with the title "Lament for the Dead" (p.267). The first of these settings is marked "Z" in the index, indicating a tune derived from an unnamed source. Thomason

pipes | drums

misses the high As at the beginning of his variation three, but the setting is otherwise that of Peter Reid to which the General must have had access at least at second hand, or to a source playing a very similar style:

THE ROUT OF BENDOG
15/16

2A,
3A'
4VII

XLIII 64

This musical score is for the tune 'THE ROUT OF BENDOG' in 15/16 time. It consists of six staves of music. The first three staves are labeled with variations 2A, 3A', and 4VII. The score is divided into two systems of three staves each. The right-hand system concludes with a box labeled 'XLIII 64'.

66. XLIII
5VII'
6T 9C'

This musical score is for the tune '66. XLIII' in 15/16 time. It consists of six staves of music. The first three staves are labeled with variations 5VII' and 6T 9C'. The score is divided into two systems of three staves each. The right-hand system concludes with a box labeled '6T 9C''.

For the second of his settings, Thomason gives Angus MacKay's MS, Uilleam Ross's published book, and Donald MacKay, Angus's nephew, as his sources, indicating that this was one of the tunes that Donald MacKay was directly taught by Donald Cameron. It is also marked "Ed." indicating that Thomason had intervened editorially in the text and assumed ultimate responsibility for it:

pipes | drums

LAMENT FOR THE DEAD

1. 7, 10 C, 2 A.

3 VII, 4 E or VII'

5 T, 8 C.

6 T, 8 C

CLXXIX. 267

† Generally finishes with two Balkachs.

David Glen's MS version is superseded by his printed setting which is reproduced below. Glen was unhappy about the structure of the tune and noted that "This Tune, as handed down, is one bar short in the measure. To render it perfect, repeat the 1st and 2nd bars of each movement and omit the last one; or play the last bar in each movement twice." Glen set the tune as follows:

THE LAMENT FOR THE DEAD.

CUMHA NAM MARBH.

88. Ürlar.

1st

2nd

Var. 1st

1st

2nd

Var. 2nd

1st

2nd

Var. 3rd

1st

2nd

This Tune, as handed down, is one bar short in the measure. To render it perfect, repeat the 1st and 2nd bars of each movement and omit the last one; or play the last bar in each movement twice.

Var. 4th Taor-luath.

Doubling of Var. 4th Dùblachadh an Taor-luath.

Var. 5th Crùn-luath.

Repeat Ùrlar.

Doubling of Var. 5th Dùblachadh a' Chrùn-luath.

Repeat Ùrlar.

G. F. Ross also considered the main inherited text as structurally deficient and emended it as follows:

pipes | drums

LAMENT FOR THE DEAD.

Division	1	2	3	4	5	6	7
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
(9)	(10)	(11)	(12)	(13)	(14)	(15)	

The Analysis above given presents no great difficulty to the student anxious to correct the tune. It is perfectly clear from the second line the tune is 6. 6. 4. metre, and therefore all that is necessary to correct the measure is to repeat the six and omit bars at the 3rd and 4th and to omit the 15th bar. The tune thus becomes a simple example of a 6. 6. 4. metre tune, the bars (above version) being played in the following order:—

First Line	Bar Nos.	1.	2.	3.	4.	5.	6.
Second Line	7.	8.	9.	10.	11.	12.
Third Line	13.	14.	15.	16.	17.	18.

Commentary:

This tune was in the list of pipe-maker William Gunn at the Edinburgh competition in 1838 as follows:

WILLIAM GUNN, Pipe-maker, Glasgow; gained 5th Prize as Piper, and 2nd Prize as Best Dressed

Campbell of Loch Nell's Lament
 Prince's Salute
 Maclachlan's March
 Battle of Glentarff
 Retreat of Bendoig

Cumha Fear Ceann Loch n'Eall
 Failte a Phrionnsa
 Moladh Mairi
 Blar Ghlentarrbh
 Ruaidoig

Otherwise, little is known of the history or context of this piece. In his note in the "Historic, Biographic and Legendary Notes to the Tunes" attached to David Glen's *Collection of Ancient Piobaireachd Fionn* says: "There is little or no information extant regarding this tune, or who composed it. It probably is a tune that was played at ordinary funerals when there was no special tune associated with the family to which the deceased belonged." p.19.

There is a Ben Toaig near Bridge of Orchy.

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