

Lament for Viscount Dundee

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

- **Nether Lorn Canntaireachd**, ii, 74-6 (with the title "Thanig Gorrie");
- **David Glen**, ff.351-2 and again at 435 (Glen notes that it is "In Jos. McDonald's page 251." And points out that he gives the final note of line one of the ground as A);
- **Robert Meldrum**, ff.70-72;

and in the following published sources:

- **Angus MacKay's** *Ancient Piobaireachd*, pp.74-5;
- **C. S. Thomason's** *Ceol Mor*, pp.195-6 (with the title "Lament for Claverhouse").

Colin Mór Campbell treats the tune as follows:

1st Himotra hahohioem hodin hiotra chelalhodin hiharara chehodroe hiharara hahohioen [*sic*: m?]

2^d Himotra hahohioem hodin hiotra chelalhodin hiharara chehodroe hiharara haho hioem

3^d Cheenotra chelalhodin himotra haho hioem barihe chedariah chedaria chelalhodin

4 Hiharara heIeho traodre hotra hohioem chelalhodin traho hioem hodin hiotra chelalhodin

S ffirst motion

1st Hinde hae hoohe have cheve hao hae Two times

2^d Hoohe hao have cheve hae hoohe

3^d Hindhe cheve hae have cheve hae hoehoe

D Hinde hae hoe hoe have cheve hae hae Two times

2^d Hoe hoe have have cheve hae hoe hoe

3^d Hindhe cheve hae have cheve hae hoe hoe

S Taolive Gear

1st Himbabemba himbabemba hindaendo hodin himbabemba hindaendo himbabemba haem Two times

2^d Hindaendo hodin himbabemba haen hindaendo himbabemba hindaendo hodin

3^d Himbabemba hindaendo himbabemba haem hindaendo himbabemba hindaendo hodin

D Himbabemba himbabemba hindaendo hindaendo himbabemba hindaendo himbaemba himbaemba Two times

2^d Hindaendo hindaendo himbabemba himbabemba hindaendo himbabemba hindaendo hindaendo

3^d Himbabemba hindaendo himbabemba himbabemba hindaendo himbabemba hindaendo hindaendo

S Crulive Fosgail

1st Himbadre himbadre hindodre hodin himbadre hindodre himbadre haem Two times

2^d Hindodre hodin himbadre haem hindodre himbadre hindodre hodin

3^d Himbadre hindodre himbadre haem hindodre himbadre hindodre hodin

D Himbadre himbadre hindodre hindodre himbadre hindodre himbadre himbadre two times
2^d Hindodre hindodre himbadre himbadre hindodre himbadre hindodre hindodre
3^d Himbadre hindodre himbadre himbadre hindodre himbadre hindodre hindodre

Colin Campbell's is a brisk no-nonsense account of the tune. It omits the "second variation" played today, proceeding from the ground to a siubhal singling/doubling, from thence to a taorluath fosgailte singling/doubling/ and finally to a crunluath singling/doubling. The overall effect is neat, economical and stylish.

Angus MacKay treats the tune like this:

CUMHA CHLABHERS.

The Viscount of Dundee's Lament.

A. D. 1689.

XXX.

Variation 1.

Doubling of Variation 1.

Variation 2.

Doubling of Variation 2.

Note.—The History of each Piobaireachd, as far as known to the Editor, will be found in the Notes at the end of the Volume.

The image displays a musical score for a pipe and drum tune. It consists of several staves of music. The first staff shows the beginning of the piece. The second staff is labeled 'Variation 3.' and features a complex rhythmic pattern with many triplets. The third staff is labeled 'Doubling of Variation 3.' and continues the triplet pattern. The fourth staff is labeled 'Crun-luath.' and shows a different rhythmic pattern. The fifth staff is labeled 'Doubling of Crun-luath.' and continues the crun-luath pattern. The score concludes with the marking 'D.C. Thema.' at the bottom right.

Angus MacKay's is the earliest score to include the second variation which is normally played nowadays. At the same time, his text is seriously corrupt. The reader will note the misplaced throw on the D in line one of the Ground, and that the end of each part has the last two bars missing from variation two singling onwards.

C. S. Thomason produced an emended text in *Ceol Mor* citing Donald MacKay, who had learned this tune directly from Donald Cameron, but even this was not free from error as we see in the figure at the end of bar two in the ground which on analogy with the other scores

pipes | drums

and the treatment of the same movement towards the end of line three of Thomason's score ought to be a B semi quaver followed by a quaver D with a throw on it. Thomason times the tune like this:

The image shows a page of a musical manuscript titled "LAMENT FOR CLAVERHOUSE." The score is written for pipes and drums, featuring multiple staves. The title is at the top left. The score is divided into measures, with some measures marked with "1 D.", "3 D.", "4 D.", and "5 D.", indicating drum patterns. The notation includes various note values and rests, typical of a pipe and drum score. The page number "CXXVI. 198" is visible in the top right corner.

The image shows a page of a musical manuscript, likely a different setting of the same tune. The score is written for pipes and drums, featuring multiple staves. The page number "198. CXXVI" is visible in the top left corner. The notation includes various note values and rests, typical of a pipe and drum score. The score is divided into measures, with some measures marked with "1 D.", "3 D.", "4 D.", and "5 D.", indicating drum patterns.

David Glen has two settings one full and closely resembling the one currently played, and another fragmentary one of the ground only in a variant form clearly supplied by Simon Fraser in Australia. Neither score is reproduced here.

Robert Meldrum's setting adds nothing to the stylistic possibilities of the tune and is not reproduced here.

Commentary:

A partial setting of "The Lament for Viscount Dundee" appears in the earliest written record, namely Joseph MacDonald's "Compleat Theory of the Scots Highland Bagpipe" (c. 1760) showing an ornately decorated style with strong MacArthur affinities. This is reproduced with a commentary in my book *The Highland Pipe and Scottish Society* (pp.39-40).

There is a note on the dedicatee of this tune, John Graham of Claverhouse, the victor of the Battle of Killiecrankie attached to "The Daughter's Lament" in the 2006 Set Tunes Series. He was long a touchstone of political affiliation in Scottish politics, regarded by the right as the very apogee of the *beau chevalier*, dashing, charismatic and hugely competent – as one contemporary source put it "fit for any employment civil or military"; and by the religious left on the other hand as "Bloody Clavers," the demonically-inspired persecutor who peremptorily shot the Covenanting martyr John Brown dead on his own doorstep with the grim aside "You have been given leave to pray; but now you have begun to preach."

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