



Lament for Captain MacDougall

There are manuscript settings of this tune in

- Angus MacKay's** MS, i, 218-219
- D. S. MacDonald's** MS, i, 81-2
- David Glen's** MS, ff.260-261
- Robert Meldrum's** MS, ff.137-139

and published scores in

- C. S. Thomason's** *Ceol Mor*, pp.364-5
- David Glen's** *Ancient Piobaireachd*, pp. 216-7;
- William Stewart** (and others), *Piobaireachd Society Collection* (first series), iv, 15-17;
- John McLennan**, *The Piobaireachd as Performed in the Highlands*, pp.2-3;

There are basically two routes through this tune, that of Angus MacKay, and the version published by Thomason, Glen and McLennan.

Angus MacKay: is the earliest source for the tune, stating that it was the composition of Ronald MacDougall the family piper. MacKay's score is upon the whole precise and complete—leading to the supposition that he intended the "extra pulse" in the penultimate bar of the ground (for more on which, see below). Angus misses the "bis" markings under bars 9 and 10 of the first variation, singling and doubling, but otherwise the score is clear. He repeats the ground at the end of the taorluath section and again at the conclusion of the tune and plays his taorluath and crunluath breabach "up":

Captain MacDougall's Lament

by
Donald MacDougall

the family Piper

Handwritten musical score for 'Captain MacDougall's Lament'. The score is written on ten staves of five-line music paper. It begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are several annotations in italics: 'No. 25.' at the beginning, 'Var. 1st' on the fifth staff, and 'Doubling of Var 1st' on the seventh staff. The piece concludes with a double bar line and repeat dots.

Handwritten: *W.M. 2-2* 2/9

Doubling of bar 2-2

Coun-ter-tenor

D. b.

Doubling of Coun-ter-tenor

D. S. MacDonald: marks the ground to be played "with feeling," and interestingly re-times the penultimate bar of the ground in an attempt to get it to scan. That excepted, and the fact that he supplies the missing repeat marks, D. S. MacDonald adds nothing of significance to MacKay's score; his third line is as follows:



Robert Meldrum: also drops the "additional" pulse in the penultimate bar of the ground and he has a similar treatment of the repeat of the B phrase in line two of the first variation singling and doubling to that we will see in David Glen below. His score is not reproduced here.

Published scores:

C. S. Thomason: cites MacKay as his sole source. Thomason, too, drops a pulse from the offending penultimate bar and takes a similar route to Glen through the repeat of the B phrase at the end of the second line of the first variation singling and he follows a similar contour to Glen in the remainder of the tune. Thomason likewise directs that the ground be repeated after the taorluath doubling and at the end of the tune. His score was published some years before Glen's appeared but as Thomason was in close contact with David Glen during these years the two published settings could well represent joint conclusions. Thomason's score is not reproduced here.

David Glen: points his eallach "down" and places the accent on the first note of the B echo-beat in his normal fashion. He cuts one of the pulses in the penultimate bar of the ground. In addition Glen retains the tonal contour of the descending phrases in line 2 when the sequence re-appears in the first line of the doubling. Glen's score is full of subtle little touches: see, for example, variation one doubling where he artfully varies the repeat of the B phrase in line two (which is sustained through the remaining variations). Glen plays his breabach taorluath and crunluath variations emphatically "up." We note, too, his different treatment of the final B phrase at the end of the taorluath singling—this is not what MacKay has but shows Glen ceaselessly trying to vary the beaten track:

A LAMENT FOR CAPTAIN MACDOUGALL.

GUMHA CHAIPTEIN MHC DHÙGHAILL.

Composed by
Ronald M^o Dougall

Ùrlar.

90.

twice

1st

2nd

Var. 1st

twice

1st

2nd

Doubling of Var. 1st

twice

1st

2nd

Var. 2nd Taor-luath.

twice

1st

2nd

Written: Played:

Doubling of Var. 2nd Dùblachadh an Taor-luath.

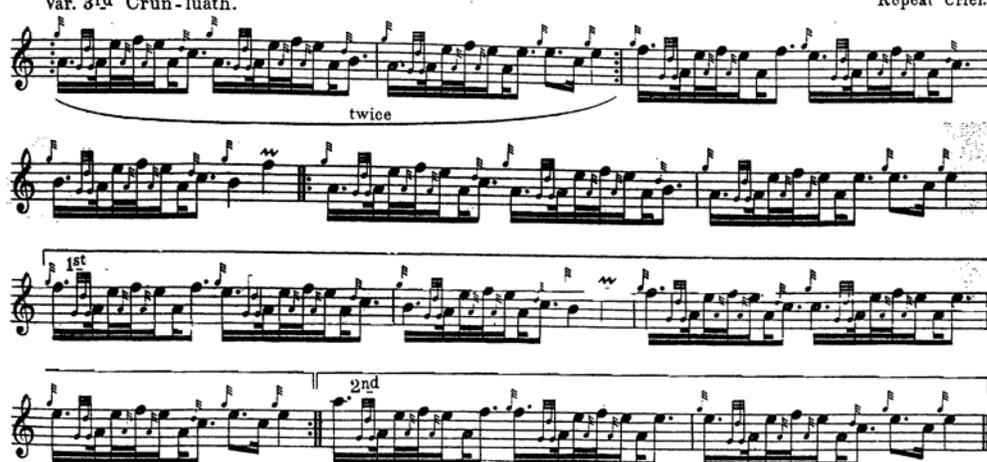


twice

1st

2nd

Var. 3rd Crùn-luath. Repeat Ùrlar.



twice

1st

2nd

Doubling of Var. 3rd Dùblachadh a' Chrùn-luath.



twice

1st

2nd

Repeat Ùrlar.

Piobaireachd Society Collection (first series): also drops the "extra" pulse and generally follows Thomason and Glen. One notes the interesting eallach at the end of line 3, the standard MacKay-type staccato one which gives a much more interesting rhythmical effect

than the unidiomatic form later promoted by Archibald Campbell. One notes, too, that the Society also cut their taorluath breabachs "up" and time their crunluath breabachs as even quavers. They do not direct that the ground be repeated at the end of the taorluath doubling or at the end of the tune:

Cumha Chaitim MacBhughail

Tament for Captain MacBongall).

Ullar.



Siubhal.



Dùlachadh.



The image displays a musical score for a piece titled "A Thread of Pride and Self Esteem". The score is written in treble clef and consists of two main sections: "Taor-luath" and "Dùblachadh".

The "Taor-luath" section is marked with a tempo of 1/4 and consists of 12 measures. It features a complex, rhythmic melody with many sixteenth and thirty-second notes. The notation includes various ornaments and slurs.

The "Dùblachadh" section is marked with a tempo of 1/4 and consists of 12 measures. It begins with a "Bis" marking under the first measure. This section also features a complex, rhythmic melody with many sixteenth and thirty-second notes, similar in style to the "Taor-luath" section.

The score is presented on ten staves, with the first six staves corresponding to the "Taor-luath" section and the last four staves corresponding to the "Dùblachadh" section.

Grun-luath Breabach.

The image shows a musical score for two pieces of Scottish bagpipe music. The first piece, 'Grun-luath Breabach', is written on a single treble clef staff and consists of 12 measures. It begins with a 'Bis.' marking. The second piece, 'Dùblachadh', is written on a double treble clef staff (two staves) and consists of 12 measures, also beginning with a 'Bis.' marking. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. The score is presented in a traditional, slightly aged print style.

Dùblachadh.

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John McLennan plays his eallachs "down" and the tune as a whole is pointed interestingly, not to say arrestingly. He does not hang about on his passing notes and plays his breabachs smartly "up." I have typeset the score of "The Lament for Captain MacDougall" from John McLennan's original publication, *Piobaireachd as Performed in the Highlands* (1924), whose



double-spread A3 format makes it difficult to reproduce electronically:

Cumha Caiptein MacDugall.
Captain MacDougall's Lament.

Fonn.

Play 1-2 1-2 3-4
1-2 3-4 5-7
1-2 6-7

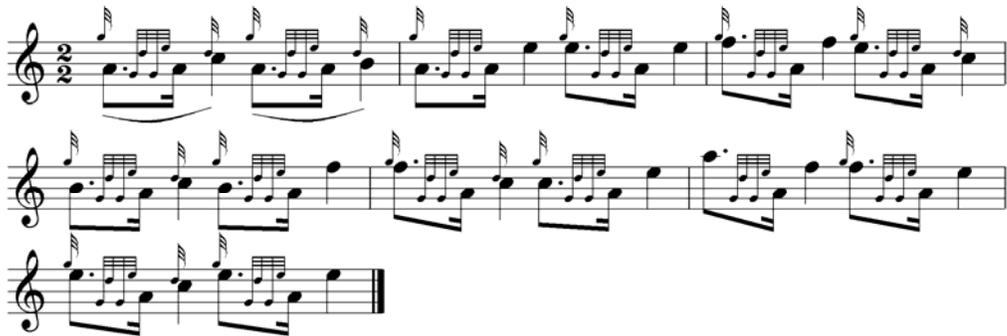
Var. 1

Doubling.

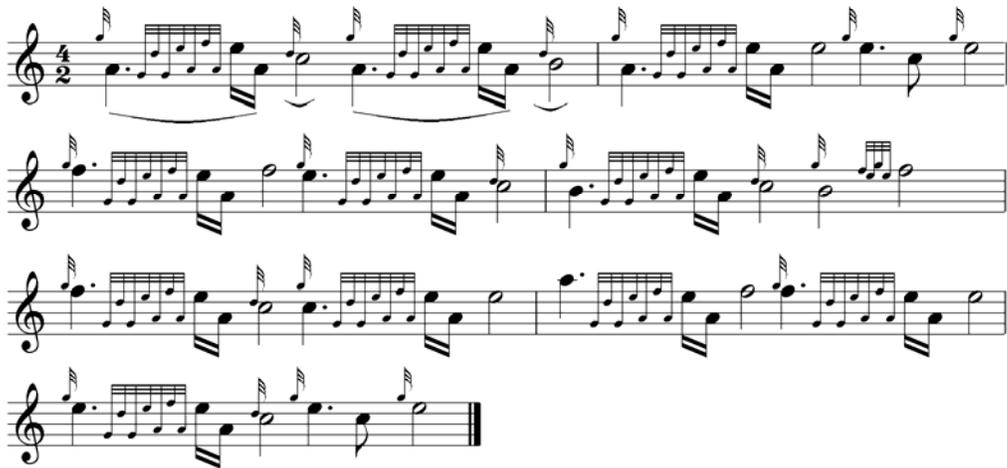
Tri-luth.



Doubling.



Ceithir-luth.



Doubling.





Commentary:

In his "Historic, Biographic, and Legendary Notes to the Tunes" attached to David Glen's *Ancient Piobaireachd*, "Fionn" says, "This Lament was composed on one of the Chiefs of the MacDougalls of Dunolly by the hereditary piper of the Clan, Ronald MacDougall, who also composed a Salute known as 'Captain MacDougall's Salute.'

"The MacDougalls had hereditary pipers up to the time of Admiral Sir John MacDougall, K.C.B., who died in 1864, when his piper Ronald—Raonull Mór—left for some reason or other, and was afterwards appointed Pipe-Major to the local Militia. These Clan pipers lived at Moleigh, near Oban, where they had a portion of land called '*Croit nam piobairean*,' or the Pipers' Croft. They were all MacDougalls; the last who kept a school of pipers there being Ronald Bàn. Ronald Mór, who was grandson of Ronald Bàn, was the last hereditary piper of the Clan." p.19.

The folklorist and translator, Katherine Whyte Grant of Oban, author of *Myth, Tradition and Story from Western Argyll* (Oban, 1925), responding in the *Oban Times*, 30/01/1926, p.3, to a query from Sheriff J. P. Grant, thought the dedicatee of this piobaireachd was probably Captain Duncan MacDougall (*b.* 1744), although she did not know the circumstances of his death.

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