

Lament for the Duke of Hamilton: The earliest MS source for this tune is in Colin Mór Campbell's Nether Lorn canntaireachd collection where it is called 'Duke Hamilton's March' (ii, 1-3). It occurs in Angus MacKay's MS (i, 20-22), where it bears the title 'Cumha Dhuichd Hamilton. The Duke of Hamilton's Lament. Composed by Patrick Mor MacCrummen James 4th Duke of Hamilton Killed in a duel in Hyde Park by Lord Macartney 1712', and also in Donald MacDonald's published collection, *Ancient Martial Music* (pp. 23-9), where it bears the title 'The Lamentation for the Duke of Hamilton'.

MacDonald and MacKay develop the tune in a broadly similar fashion,

MacDonald	MacKay
Ground (2/4; marked 'Slow')	Ground (4/4)
Variation 1: singling doubling	Variation 1: singling doubling
Variation 2: singling (siubhal marked 'Pointed') doubling (marked 'Lively')	Variation 2: singling doubling
Ground	
Variation 3: singling (taorluath fosgailte) doubling	Variation 3: singling doubling
Ground	Ground
Creanluidh: singling doubling	Crun-luath: singling doubling
Ground	Ground

MacKay's ground begins as follows:

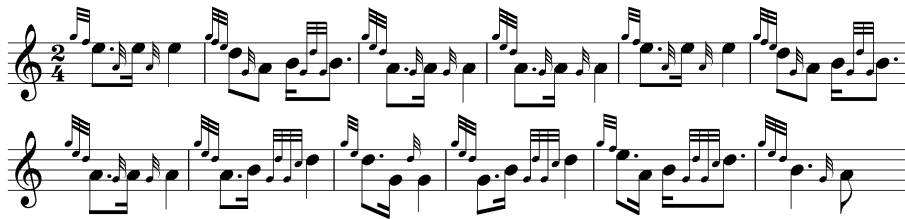
Ground, line 1, MacKay (i, 20)

MacKay's taorluath fosgailte follows his usual even quaver pattern, as opposed to the semiquaver or demisemiquaver runs favoured by later editors:

Taorluath singling MacKay (i, 21)

Some may find MacDonald's style attractive, with its characteristic emphasis of the opening note of echo-beat groups:

Ground, line 1, MacDonald (p.23)



MacKay cuts the siubhal 'up'; MacDonald times it as even quavers, but marks it 'pointed'.

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