



The Stewarts' White Banner: occurs in a number of MS sources including the Nether Lorn, (ii, 60-3), Angus MacKay, (i, 128-130), and David Glen (f.396). In the Nether Lorn the title is 'Samuells Black dog'. MacKay's title is 'Bratach Bhàn nan Stuartach. The Stuarts White Banner'. There is a printed setting in Donald MacDonald's *Ancient Martial Music*, (pp.98-101)--who calls the tune 'Cumhadh Dubh Shomhairle A Doleful Lament for the Death of Samuel a Celebrated Piper'. The Nether Lorn develops the tune through to a 'duinte' rather than a breabach conclusion, as follows. It has two sets of taorluath variations (singling and doubling in each case), a Taolive Gear and a Taolive Fadh, i.e. a taorluath breabach followed by one in duinte form, finishing with a duinte crunluath (singling and doubling). The structure seems irregular from the doubling of the Taolive Fadh onwards:

Ground, line1: Hiotra cherede cherede cheoen hiotra cherede hiharara hioendam

Thumb variation, line 1: Hiotra chedili chedili cheoen hiotra chedili hadili hioendam

Siubhal singling, line 1: Hioendaen chehendaen chehen daen cheoen hioendaen
chehendaen hioendaen hioendam

Siubhal doubling, line 1: Hioen daen chehen daen chehen daen cheohendan hioendaen
chehendaen hioendan hioembam

Taolive Gear singling, line 1: Hiodaridda chedaridda chedaridda cheoen hiodaridda
chedaridda hiodaridda hioendam

Taolive Gear doubling, line 1: Hiodaridda chedaridda chedaridda chedariddan
hiodaridda chedaridda hiodaridda hiobabembam

Taolive Fadh singling, line 1: Hiodarid hadarid chedarid hadarid chedarid hadarid
cheoen hiodarid hadarid chedarid hadarid hiodarid hadarid hioendam

Taolive Fadh doubling, line 1: Hiodarid hadarid chedarid hadarid chedarid hadarid chedarid
hiodarid hadarid chedarid hadarid hiodarid hadarid hiobabembam

Crulive Fadh singling, line 1: Hiobandre habandre chebandre habandre chebandre habandre
cheoen hiobandre habandre chebandre habandre hiobandre habandre hioendam

Crulive Fadh doubling, line 1: Hiobandre habandre chebandre habandre chebandre habandre
chebandre hiobandre habandre chebandre habandre hiobandre habandre hiobamdre

Donald MacDonald's rich and ornate setting contains many points of interest including a variable throw on D, the high A/G introductory movement before E echo beats, and the interesting possibilities presented by the similar movement approaching D echo beats, whether to play these long or short, as a demi-semi quaver run as written, or to give time value to the F as seems often to happen with these compound appoggiaturas; likewise with the cascading runs down from high A which prefix the eallachs at the end of the part. MacDonald gives the ground as follows:

Ground of Stewarts White Banner from Donald MacDonald's Ancient Martial Music, p. 98

The following example shows MacKay's timing of the ground, including differences from MacDonald in bars 5 and 6 and in line 3. The reader will also note as the tune unfolds that MacKay varies the timings of his cadences at phrase endings, sometimes accenting the initial note, sometimes cutting down to the second note of the group:

Ground of Stewarts White Banner, Angus MacKay's MS (i, 128)

Ground of Stewarts White Banner, line 3, Angus MacKay's MS (i, 128)

Both MacDonald and MacKay follow the ground with a single thumb variation as follows:

Thumb variation of Stewarts White Banner, Donald MacDonald's Ancient Martial Music, pp.98-9

Four staves of musical notation in treble clef, key of D major. The first three staves show a continuous melodic line with a repeating rhythmic pattern of eighth and sixteenth notes. The third staff includes the text "Etc...variation ends". The fourth staff shows a final flourish ending with a double bar line.

Thumb variation Stewarts White Banner, Angus MacKay's MS (i, 128)

Three staves of musical notation in treble clef, key of D major. The first staff has a bracket labeled "1st time" above it. The second staff has a bracket labeled "2nd time" above it and includes the text "Etc...variation ends". The third staff has a bracket labeled "Bis" above it and ends with a double bar line and repeat dots.

Then follows a siubhal singling and doubling in both MacDonald and MacKay, each showing an interesting alternation of even and dotted quavers:

Siubhal singlingline 1, Stewarts White Banner, Donald MacDonald's Ancient Martial Music (p.99)

A single staff of musical notation in treble clef, key of D major. It shows a sequence of notes with a repeating pattern of even and dotted quavers. The staff ends with the text "Etc.".

The gracenote cluster above which occurs in MacDonald at the beginning of each line of the variation, and again at the beginning of the doubling is probably intended as an anacrusis, which can be seen in a number of MacDonald settings including 'The Big Spree' (MacDonald MS, ff.144- 149).

MacKay times the siubhal as follows:

Siubhal singling line 1, Stewarts White Banner, Angus MacKay's MS (i, 128)



Both settings proceed to a doubling of the siubhal, and to taorluath and crunluath movements (singling and doubling) in breabach style. MacDonald sets the taorluath in even quaver style, while MacKay points the movement 'down':

Taorluath singling line 1, Stewarts White Banner, Donald MacDonald's Ancient Martial Music (p.99-100)



Taorluath singling line 1, Stewarts White Banner, Angus MacKay's MS (i, 129)



The crunluath variations (singling and doubling in both cases) are timed as follows:

Crunluath singling line 1, Stewarts White Banner, Donald MacDonald Ancient Martial Music (p.100)



Crunluath singling line 1, Stewarts White Banner, Angus MacKay's MS (i, 130)



There are published settings in C. S. Thomason (*Ceol Mor*, pp, 42-3, and 348-9—Thomason prints both MacDonald's and MacKay's versions under their separate titles) and the Piobaireachd Society's *Collection*, first series, (iv, 1-2) amongst pre-Great War sources. The Piobaireachd Society text issued in 1910 may have been intended as a tribute to William Stewart of Ensay, the Society's secretary and music editor, who had recently died.

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