

Lady Anapool's Lament

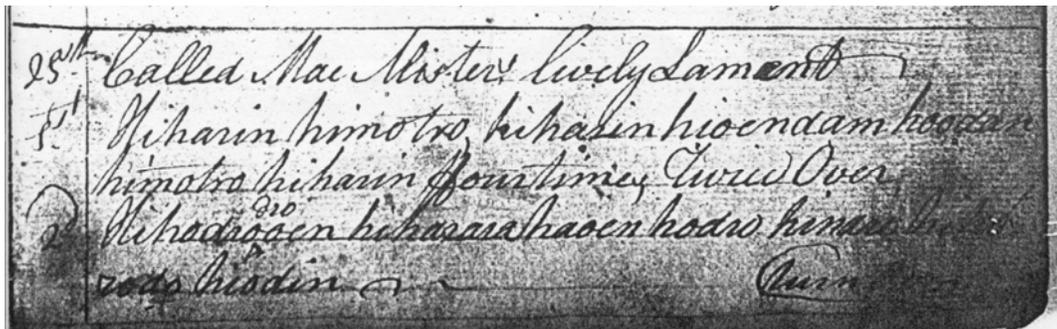
There are settings of this tune in the following manuscript sources:

- **Colin Mór Campbell's** "Nether Lorn Canntaireachd," i, 46-8 (with the title "MacAlaster's lively Lament");
- **Angus MacKay's** MS, i, 107-9 (and also in the so-called "Kintarbert MS" ff. 57-8);
- **Colin Cameron's** MS, f.27;
- **Duncan Campbell of Foss's** MS, ff.5-7;
- **Uilleam Ross's** MS, ff.160-162;
- **D. S. MacDonald's** MS, i, 121-3;
- **David Glen's** MS, ff. 268-70;

and in the following published source:

- **C. S. Thomason**, *Ceol Mor*, p.180.

Colin Campbell sets the tune like this:



1. *Mindre hadse kiharon hioendaam hoo^{en} hidre
 hoo hoo kiharon*

2. *Minen hinen himen hioen hinen hinen hioen
 himen hoen hinen himen hioen hinen* *ff. times*

3. *Twice Over* *ff. Three times hinen haen three
 times hinen hioen hoen hinen ekehin hioen three times*

4. *Minen hinen ekehin haen ekehin hinen hinen hioen
 himen hoen hinen hioen ekehin hoen hioen
 hinen hinen*

5. *Minen hinen himen hiohio hinen hinen hiohio
 himen hoho hinen himen hoho hio hio himen* *ff. four
 times Twice Over*

6. *Hoho three times hinen haha three times hinen hoho
 hoho hinen ekeke hiohio three times*

7. *Minen hinen ekeke hoha ekeke hinen hinen hio
 hio himen hoho hinen hiohio ekeke hoho hiohio
 hinen hinen*

8. *Minadaria hindaria himdaria hiodaria hin
 daria hindaria hiddaria himdaria hiodaria
 hindaria himdaria hiodaria himdaria* *ff. four times*

9. *Twice Over* *ff. Three times hindaria ha
 daria three times hindaria hiodaria hiodaria hin
 daria ekeadaria hiodaria three times*

10. *Minadaria hindaria ekeadaria hadaria ekeadaria
 hindaria hindaria hiodaria himdaria hiodaria
 hindaria hiodaria ekeadaria hiodaria hiodaria
 hindaria hindaria*

Crulive

1st Hinbandre hinbandre himbandre hisbandre
 dre hinbandre hinbandre hisbandre himbandre
 dre hobandre hinbandre himbandre hisbandre
 dre hinbandre *four times the above to be plaid*

Over twice

2^d Hobandre three times hinbandre habandre
 three times hinbandre hobandre hobandre
 hinbandre chebandre hisbandre three times

3^d Hinbandre hinbandre chebandre habandre
 chebandre hinbandre hinbandre hoband
 himbandre hobandre hinbandre hisban
 dre chebandre hobandre hisbandre hin
 bandre hinbandre

Arulive

1st Hinbandre hinbandre himbandre hisbandre
 hinbandre hinbandre hisbandre himbandre
 hodrode hinbandre himbandre hisbandre
 bandre *four times the above to be plaid* *Over*

2^d Hodrode three times hinbandre chebandre three
 times hinbandre hodrode hodrode himbandre
 chebandre hisbandre three times

3^d Hinbandre hinbandre chebandre chebandre
 chebandre hinbandre hinbandre hisbandre
 himbandre hodrode hinbandre hisbandre
 chebandre hodrode hisbandre hinbandre
 himbandre

The tune is developed: ground, siubhal singling/doubling; taorluath, crunluath and crunluath a mach. The second occurrence of the "ho ho" syllable in line one of the siubhal doubling seems superfluous.

Angus MacKay sets the tune like this:

Cumha Ban-tigharna Anaspail, ny Anaspail 107
Lady Anaspail's Lament.

47

The image shows a page of handwritten musical notation for a pipe and drum tune. The title is written in cursive at the top. The score consists of two main sections. The first section, starting with a treble clef and a common time signature, contains four staves of music. The second section, labeled 'Var. 1st', also contains four staves of music. The notation includes various rhythmic values, accidentals, and repeat signs. The page is numbered '47' in the left margin.

pipes | drums

Handwritten musical score for pipes and drums, consisting of two systems of six staves each. The first system begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The second system includes a marking "Crump & Leath" above the third staff. The score is written in a traditional, somewhat dense style characteristic of historical manuscript notation.

The image shows a page of handwritten musical notation for pipes and drums. It consists of ten staves of music, arranged in two groups of five. The notation includes various note values, rests, and dynamic markings such as 'f' (forte). The first group of five staves includes the instruction "Bring with a march." written across the second and third staves. The second group of five staves concludes with a double bar line and the signature "D. b. Hanna" in the bottom right corner. The page number "105" is visible in the top right corner.

In the ground MacKay sounds the eallach twice only (as opposed to Colin Campbell's four times), giving four lines of four bars each as opposed to Colin Campbell's "long" first line (but if

you go further in Colin's score, you see it balances out: in the siubhal he indicates the syllable "hinen" at the end of line one be repeated 'four times,' and this is just the same as MacKay's. There are superficial differences in the siubhal variations (some may think Colin Campbell's rather superior) but the development of the tunes is thereafter exactly similar. The setting in the so-called "Kintarbert MS" is in outline only, and not graced beyond the beginning of the siubhal singling. It is not reproduced here.

Colin Cameron sets the tune like this:

X

Gaelic 21

Lady Anais's Lament (Lumha Baintighern's Anabel)

Pizzicato

Allegretto

The best part of Crunthead, you can add yourself

Cameron is more precise rhythmically than MacKay, as we see, for example, in the emphatic cut down from E to low G in the first bar and the "run down" at the beginning of bar three in the

ground. We see this happen often when we compare the two manuscripts. Perhaps MacKay set things as even quavers to accommodate the different possibilities in timing which he knew to exist in tradition at such points; on the other hand, perhaps his style was genuinely rather square and even, and the Cameron one more cut and pointed.

Duncan Campbell of Foss gives a fully graced setting, but except for the fact that he does not indicate that the ground should be repeated at the end of the taorluath variation, and he does not have a crunluath a mach his version is the same as Angus MacKay's – it seems likely that one of his sources will have been MacKay's so-called "Kintarbert MS" to which it is highly likely that Duncan Campbell will have had access. **Uilleam Ross** does not include the a mach either. Neither of these scores is reproduced here. **D. S. MacDonald** writes out the piece in full, expanding his source **Angus MacKay's** contractions, but otherwise he follows MacKay closely – as he generally does since his manuscript was – ostensibly – a clean copy of MacKay's intended for a publication that never came to press. It is noteworthy, though, that in the a mach he does not follow the "cut" style later assumed to be MacKay's but dots the initial low A, B and C quavers in the style more commonly associated with Donald MacDonald. **C. S. Thomason** gives Angus MacKay's manuscript as his source; his setting adds little to the expressive possibilities of the tune and is not reproduced here.

David Glen's is the most rhythmically explicit of the Victorian scores, and hence the most precise guide for actual playing. Glen treats the tune like this:

268.

Lady Annapool's Lament.

135.

Andante

Overst.

Dobbling.

Sar-luath.

The musical score is written on ten staves. The first two staves contain the melody, marked 'Andante'. The next four staves show a drum accompaniment marked 'Overst.', consisting of a rhythmic pattern of eighth and sixteenth notes. The final four staves show a more complex drum accompaniment marked 'Dobbling.', featuring intricate patterns of eighth and sixteenth notes. The piece concludes with a section marked 'Sar-luath.'.

The image displays a handwritten musical score for pipes and drums, consisting of ten staves of music. The notation is dense and rhythmic, typical of traditional Scottish pipe music. The first staff begins with a treble clef and a common time signature. The second staff is marked with the dynamic *Crima math.* (Crima matha). The seventh staff is marked with *Doubling*. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *f* (forte). The paper shows signs of age, with some staining and a slightly uneven texture.



Glen gives no indication that the ground is to be repeated either within or at the end of the tune.

Commentary:

In the notes to the laments for the laird and lady of Anapool in the *Piobaireachd Society Collection* (second series, ix, 277-8), we find C. S. Thomason's accuracy as an editor disparaged. Bearing in mind the writer, Archibald Campbell's, own frequent disregard for what his sources actually said, this seems a little harsh.

There has been speculation about the location of "Anapool" celebrated for its connection with this tune and the lament for the laird of Anapool, the latter commonly regarded as one of the grandest tunes in the tradition. This point is discussed in the notes to the "Lament for the Laird of Anapool" in the Set Tunes series on this site.

"Lady Anapool's Lament" is a very bottom-handed tune; using a hexachordal scale low G to E, so there's curiously little sense here of what Bob Brown used to call "high-pitched keening."

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