

## MacDonald of Kinlochmoidart's Lament (no 1)

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

- **Angus MacKay**'s MS, i, 173-4 (with the title "MacDonald of Kinlochmudeart's Salute");
- **Colin Cameron**'s MS, f.64 (with the title "Macdonald of Kinlochmoidart's Salute");

and in the following published sources:

- **Uilleam Ross**'s *Collection of Pipe Music*, pp. 28-32;
- **C. S. Thomason**'s *Ceol Mor*, pp. 213-5 (with the title "Kinlochmoidart's Salute");
- **David Glen**'s *Ancient Piobaireachd*, pp.197-9 (with the title "Kinlochmoidart's Lament");
- **William Stewart, et al.**, eds., *Piobaireachd Society Collection* (first series), v, 2-3 (with the title "Kinlochmoidart's Salute").

**Angus MacKay** sets the tune as follows:

173

*Faillte Hiar bheannlochmuidesart.*

*Mac Donald of Kinlochmudart's Salute. \**

The image shows a handwritten musical score on aged paper. At the top right, the number '173' is written. Below it, the title 'Mac Donald of Kinlochmudart's Salute.' is written in cursive, followed by an asterisk. Above the title, there is a line of Gaelic text: 'Faillte Hiar bheannlochmuidesart.' The score itself consists of six staves of music. The first staff begins with a large 'A' and the number '76'. The music is written in a single system across the staves. There are several annotations: 'Var 1st' is written above the fourth staff, 'Doubtless' is written above the fifth staff, and '1st time' and '2nd time' are written below the sixth staff. The notation includes various musical symbols such as notes, rests, and accidentals.

**pipes | drums**

174

Var. 2<sup>nd</sup>

1<sup>st</sup> time

2<sup>nd</sup> time

3<sup>rd</sup> time

4<sup>th</sup> time

5<sup>th</sup> time

6<sup>th</sup> time

7<sup>th</sup> time

8<sup>th</sup> time

9<sup>th</sup> time

10<sup>th</sup> time

11<sup>th</sup> time

12<sup>th</sup> time

13<sup>th</sup> time

14<sup>th</sup> time

15<sup>th</sup> time

16<sup>th</sup> time

17<sup>th</sup> time

18<sup>th</sup> time

19<sup>th</sup> time

20<sup>th</sup> time

21<sup>st</sup> time

22<sup>nd</sup> time

23<sup>rd</sup> time

24<sup>th</sup> time

25<sup>th</sup> time

26<sup>th</sup> time

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166<sup>th</sup> time

167<sup>th</sup> time

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254<sup>th</sup> time

255<sup>th</sup> time

256<sup>th</sup> time

257<sup>th</sup> time

258<sup>th</sup> time

259<sup>th</sup> time

260<sup>th</sup> time

261<sup>st</sup> time

262

**Colin Cameron** sets the tune as follows:



and so on. Colin Cameron has a nice little turn in the second last bar of his ground. He plays his siubhal "up" and his taorluath "down." The score is not developed beyond the taorluath doubling and is simply marked "all fine" thereafter.

**Uilleam Ross** removes a number of the cadences in Angus MacKay's ground, and adds an up-cut siubhal, singling and doubling and a taorluath fosgailte movement singling and doubling which makes the tune a very much bigger affair. This is its first appearance under the "Kinlochmoidart's Lament" title, which was to create problems later on if one also wanted to also have the tune MacKay called "Kinlochmoidart's Lament." Ross sets the piece as follows:

CUMHA FEAR LOCHMUIDART.  
KINLOCHMUIDART'S LAMENT.

9.  
Slow.

1<sup>st</sup> Var:

Doubling 1<sup>st</sup> Var:



# pipes | drums

29

2<sup>nd</sup> Var.

Doubling 2<sup>nd</sup> Var.

3<sup>rd</sup> Var.

r.s.

30

*Doubling 3<sup>rd</sup> Var:*

*Taorluidh 4<sup>th</sup> Var:*

and so on.

**C. S. Thomason** gives the Ballindalloch MS, Uilleam Ross's *Collection* and Donald MacKay as his sources (this tune being one which the latter was directly taught by Donald Cameron).

The General largely follows Angus MacKay in the ground and Uilleam Ross thereafter: his score adds nothing significant to the interpretational possibilities of the tune and it is not reproduced here.

**David Glen's** setting is typographically and musically probably the best of the scores from a practical playing point of view. He gives the tune, from the playing of Keith Cameron, youngest son of Donald Cameron, as follows:



# KINLOCH-MOIDART'S LAMENT.

197

CUMHA FIR CHEANN-LOCH-MUIDEART.

Urlar.

83.

Var. 1<sup>st</sup>

Doubling of Var. 1<sup>st</sup>

Var. 2<sup>nd</sup>

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#). It begins with a common time signature (C) and a tempo marking of 83. The main melody is followed by three variations. The first variation is marked 'Var. 1st' and the second is marked 'Var. 2nd'. A section labeled 'Doubling of Var. 1st' shows the first variation repeated. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, with some notes marked with 'f' for fortissimo.

As played by the late Keith M. Cameron. (Son of Donald Cameron.)

Doubling of Var. 2<sup>nd</sup>



Var. 3<sup>rd</sup>



Doubling of Var. 3<sup>rd</sup>.



Var. 4<sup>th</sup> Taor-luath.





Doubling of Var. 4<sup>th</sup> Dùblachadh an Taor-luaith.



Var. 5<sup>th</sup> Crùn-luath.

Repeat Ùrlar.



Doubling of 5<sup>th</sup> Dùblachadh a' Chrùn-luaith.



Repeat Ùrlar.

**William Stewart's** setting took an interesting line. In his notes he said "This tune is given in Ross's Collection under the name of 'Kinlochmoidart's Lament.' This, however, is an error, as the Lament, which appears in A. MacKay's unpublished MS, is a different tune. A. Cameron says that this tune is the Salute.

Ross's version contains two more variations than the setting given here, viz. :— a 2<sup>nd</sup> *Siubhal* and doubling and a tripling variation and doubling (like the 2nd *Siubhal* in MacLeod of Colbecks' Lament).

The only difference between the 1<sup>st</sup> and 2<sup>nd</sup> *Siubhal* is that in the 2<sup>nd</sup> *Siubhal* the rest is not on the low A but on the 2<sup>nd</sup> note. These two variations are not played by A Cameron or by any of the leading pipers." (Editorial Notes, p.iv). Stewart restored the tune to Angus MacKay's original dimensions and set it as follows:



## Faillte Fir Cheann Loch Muideart

(Kinlochmoidart's Salute).

Urlar.



Siubhal.



Dùblachadh.



Taor-lunth breabach.

Dùblachadh.

Crùn-lunth breabach.

Dùblachadh.

## Commentary:

The tune nowadays known as "MacDonald of Kinlochmoidart's Lament (no.1)" appeared for the first time under this title in volume six of *The Piobaireachd Society Collection* (second

series) edited by Archibald Campbell. Hitherto it had usually been called "MacDonald of Kinlochmoidart's Salute," usefully distinguishing it from the closely related "Kinlochmoidart's Lament," as we see in Angus MacKay and C. S. Thomason. In electing to follow Uilleam Ross and David Glen's usage here, Campbell claimed the support of Sandy Cameron the younger with whom he had studied for several weeks, saying "According to Alexander Cameron the tune is a lament and should be played as such." (*PS* vi, 189). The disadvantage of this was that it meant passing on into the tradition two different tunes with essentially the same title.

It is interesting that William Stewart should cite Sandy Cameron in support of an apparently opposite conclusion, as we note above.

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