

Mary's Praise (3)

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

- **Colin Campbell's** "Nether Lorn" Canntaireachd MS, i, 139-42 (with the title "MacLachlan's March");
- **Hannay/MacAuslan** MS, ff.26-30 (with a note saying "This Pibrach was Composed by McLachlan's Lady praising a Natural Production. Very S: Moladh madre Thuibh &.C.")
- **Angus MacKay's** MS, i, 67-8;
- **Donald MacKay the younger's** "Ballindalloch" MS, f.30;
- **C. S. Thomason's** MS, f.37;
- **John MacDougall Gillies's** MS, ff. 52-3;
- **Robert Meldrum's** MS, ff.34-37;

and in the following published sources:

- **Donald MacDonald**, *Ancient Martial Music*, pp.73-79 (with the title "Moladgh Mari Marys praise for her gift. McLauchlans March Composed by the family piper.");
- **Donald MacPhee**, *Collection of Piobaireachd*, i, 10-13;
- **C. S. Thomason**, *Ceol Mor*, pp.30-1;
- **David Glen**, *Ancient Piobaireachd*, pp.182-4;
- **Iain McLennan**, *The Piobaireachd as MacCrimmon Played it*, p.3;
- **G. F. Ross**, *Some Piobaireachd Studies*, p.39.

Colin Campbell and **Donald MacDonald** develop the tune in a similar way. **Colin Campbell** treats it as follows:

- 1st. Hindrehoo hindrodre Two times hiodare cheho hiodrodare
- 2d. Hindrehoo hindrodre hiodare cheho hiodrodre hiodare
cheho hiodrodare
- 3d. Hindrehoo hindrodre hiodare cheho hiodrodare
- D.1st Hindilihoo hindrodre Two times hiodili cheho hiodrodare
- 2d. Hindili hoo hindrodre hiodili cheho hiodrodre hiodili cheho
hiodrodare
- 3d Hindilihoo hindrodre hiodili cheho hiodrodare

S ffirst Motion

- 1st. Hindreinhoo hindrodre Two times hioveendeho hiodrodare
- 2d Hindreinhoo hindrodre, hioveendeho hiodrodre hioveendeho
hiodrodare
- 3d. Hindreenhoo hindrodre hioveendeho hiodrodare
- SS, 1st. Hindehinhoo hindrodre Two times hioveendeho hiodrodare
- 2d. Hindehinhoo hindrodre hioveendeho hiodrodre hioveendeho

hiodrodare

- 3d. Hindehinhoo hindrodre hioveendeho hiodrodare
 D.1st. Hindehindo hindohinde Two times hioveen hinde hioho hiove
 2d. Hinde hindo hindo hinde hioveen hinde hioho hioe hioveen hinde
 hioho hiove
 3d. Hinde hindo hindo hinde hioveen hinde hioho hiove

Taolive gear

- 1st. Hindaridee hoo hindariddoche Two times hiotroedhe cheho hiotroeo
 doche
 2d. Hindariddehoo hindariddoche hiotroeo dhe cheho hiotroeo do che
 hiotroeo dhecheho hiotroeo dohe [etc]
 D 1st. Hindaridde hindo hindariddo hinde Two times hiotroedhehinde
 hiotroeo hiodhe [etc]
 DD 1st. Hindaridde hindariddo hindariddo hindaridde Two times
 hiotroedhe hindaridde hiotroeo hiotroedhe [etc]

Taolive

- S 1st. Hindarid chedarid hodarid hindarid hodarid chedarid hindarid
 chedarid hodarid hindarid hodarid cheho hiodarid hedarid chedarid
 hiodarid hodarid hehio [etc]
 D 1st. Hindarid chedarid hodarid hindrid hodarid chedarid Two times
 hiodarid hedarid chedarid hiodarid hodarid hedarid [etc]

Crulive

- S 1st. Hinbandre chebandre hobandre hinbandre hobandre chebandre,
 hinbandre chebandre hobandre hinbandre hobandre cheho hiobandre
 hebandre chebandre hiobandre hobandre hehio [etc]
 D 1st. Hinbandre chebandre hobandre hinbandre hobandre chebandre Two
 times hiobandre hebandre chebandre hiobandre hobandre hebandre [etc]

Colin Campbell has no crunluath a mach.

The earliest of the staff notated scores would appear to be the **Hannay-MacAuslan** Manuscript, compiled in the early years of the 19th century. There the tune is set as follows:









The image shows a handwritten musical score on aged paper. The top five staves contain a complex melody for pipes and drums, featuring many beamed sixteenth and thirty-second notes. The sixth staff begins with the word 'Grioch' in a large, decorative script, followed by a double bar line and a series of horizontal lines. Below this, the text 'This Piobrach was Composed by M Lachlan's Lady' is written in cursive. Further down, another line of text reads 'Proving a Natural Production. Voy f. Molach ma'lae'. The bottom of the page features several empty staves. The paper shows signs of age, including foxing and some staining.

There are interesting differences of ornament between the Hannay MS and that of Donald MacDonald. In Hannay throws on A and E are prefixed by an initial A gracenote, extended to a half grip in Donald MacDonald's score. The Hannay is sometimes thought to have been a source for MacDonald's collection and there is little in the timing of this piece to cast doubt on this supposition. The tunes are timed very similarly in each setting and repeats of the ground are indicated in the same places.

Donald MacDonald's is the most fully developed of the major settings, doubling the thumb variation which Colin Campbell does not, and indicating a return of the ground three times within the tune: once following the thumb variation doubling, once again after the siubhal, and finally at the end of the trebling of his fourth variation. In several ways this seems the richest and most interesting of the scores. MacDonald sets the tune as follows:

MOLADGH MARI
Mary's praise for her gift.
McLAUCHLAN'S MARCH
Composed by the
FAMILY PIPER.

VAR: 1. A little Lively.

A historical account of this Piobaireachd will be given in Vol: 2!

Walker & Anderson Engravers Edinb.

74

The musical score is written for piano, featuring a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of several systems of music. The first system shows a complex melody in the treble staff with many beamed sixteenth and thirty-second notes, while the bass staff provides a simpler harmonic accompaniment. Subsequent systems include variations and doublings. A section labeled 'Doubling VAR: 1.' shows the treble staff playing a more active line. Another section labeled 'VAR: 2.' features a different melodic variation. The score concludes with a 'D.C.' (Da Capo) instruction. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

76

VAR: 3. Pointed

D.C.

VAR: 4.

Doubling VAR: 4. Lively.

76

The musical score is written for piano and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into several systems, each with a treble and bass staff. The first system is marked 'Trebling VAR: 4, Quick.' and the second system is marked 'D.C.' (Da Capo). The third system is marked 'VAR: 5.' and the fourth system is marked 'D.C.' (Da Capo). The score includes various musical notations such as eighth notes, sixteenth notes, and rests, with some notes marked with 'tr' (trills). The overall tempo is indicated as 'Quick'.

77

Doubling VAR: 5.

75

Creanluith or Round Movement.

79

Doubling of Crean-luith, Quick & Plain

MacDonald's score is accompanied by various directions regarding tempo and expression. The thumb variation singling is marked "A little Lively"; variation 3 is "pointed"; the doubling of variation 4 is "Lively"; the trebling of variation 4 "Quick"; and the doubling of the crunluath is "Quick & Plain."

Angus MacKay's setting seems clearly to have been influenced by Donald MacDonald's, but omits variation 2, and also (rather unusually for MacKay) repeats of the ground within the tune. It does contain a variation, however, not present in Colin Campbell or Donald MacDonald, his "var.3rd" described below. In addition his var.4 is cut "up" while MacDonald's is cut "down." Angus MacKay sets the tune like this:

67

*Moladh Mairi.**
Mary's Praise.

The Mac Lachlan's March.

The image shows a handwritten musical score on ten staves. The first two staves are for the title 'Moladh Mairi.*' and 'Mary's Praise.', with a handwritten '67' in the top right corner. The third staff is for 'The Mac Lachlan's March.' The remaining seven staves contain the musical notation for the march, featuring various notes, rests, and dynamic markings. The notation includes a key signature of one sharp (F#) and a time signature of 4/4. The score is written in a cursive, handwritten style. The following table lists the annotations found in the score:

Staff	Annotation
1	<i>Moladh Mairi.*</i>
2	<i>Mary's Praise.</i>
3	<i>The Mac Lachlan's March.</i>
4	<i>25.</i>
5	<i>mis.</i>
6	<i>mis.</i>
7	<i>var-3rd</i>
8	<i>Doubling</i>
9	<i>var-4th</i>
10	<i>Doubling</i>
11	<i>mis.</i>
12	<i>Doubling</i>
13	<i>mis.</i>

68

Broom-huath.

Doubling.

D. W. Donaldson

John MacDougall Gillies's MS book contains one of the more subtle timings of the tune. Gillies set it as follows:

52

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in treble clef with a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, often beamed together in groups. Above the staves, there are several annotations: 'Bis' appears multiple times, and 'The Dublin Hum Variation' is written in the center. Below the staves, there are more annotations: 'Doubling Hum Variation' and '1st Variation' are written above the fifth staff, 'Doubling 1st Variation' is above the sixth staff, 'Var 2nd' is above the seventh staff, and 'Doubling Var 2nd' is above the eighth staff. The paper shows signs of age, including some staining and a slightly uneven texture.

53

Bis *Double of Var 2nd*

Bis

Gaorluath

Bis *Double of Gaorluath*

Bis

Cumulative
ff
And
D. C.
29th Oct
1974

Mary's Praise

Tholadh Mairi

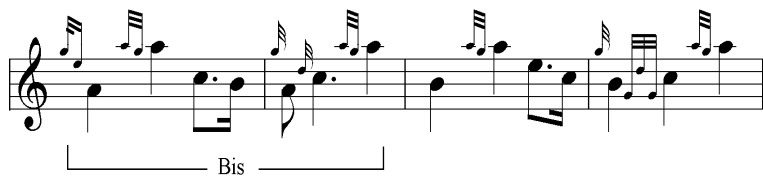
Fionneamh air geibhl Mairi,
 Fionneamh air n' da thoabh
 's na h'ionnairinn a muigh
 's i nàsh' eigin a stigh
 's na reachadh a lomaith
 dheanadh i n' t-ardach

We note particularly the cut down from E to B in the last bar of line one of his ground, and the cut up at the beginning of bar two line one in his thumb variation providing rhythmical tension between the A and B phrases. Gillies's style was regarded by contemporaries as distinctive and these two touches would probably have been considered characteristic;

Mary's Praise. John MacDougall GilliesMS., f.52



Doubling of Thumb Variation



Several of the settings listed above do not contribute significantly to the expressive possibilities of the tune and are therefore not included here. Amongst these are the manuscript settings of **Donald MacKay** and **Robert Meldrum** and the published settings of **Donald MacPhee**, (i, 10-13), whose score combines elements from MacDonald and MacKay, as does **C. S. Thomason's** in *Ceol Mor*. **David Glen's** setting closely follows that of Angus MacKay, while **Iain McLennan's** is guided by Donald MacDonald's published score, (although this seems to be the only one of the settings to stipulate a crunluath a mach).

G. F. Ross's setting reflects his beliefs about "regularity" and his unease about changes of time signature within a tune. While he cannot be acquitted of dogmatism in this instance, some of his suggested timings might interest the thoughtful performer:

MARY'S PRAISE FOR HER GIFT

This tune appears, clearly, to be one of "Three" time and yet we find some of the Variations written in "even" time. For instance, in Glen the Siubhal is written in "even" time and the following revision in "three" time is suggested -

Siubhal - As in Glen.



The Doubling of this Variation similarly requires revision and that suggested, it is considered, shows a difference from the Singling which is of more interest than than the difference between the parts shown in "even" time.

Siubhal Doubling - As in Glen.



The Third Variation, as corrected, is very similar to the corrected Singling of Siubhal, only in the Third Variation the first beat of the three per bar is a Taorluth beat -

Third Variation - As in Glen.



It will be noticed that, as revised, the difference between the Siubhal and its Doubling is the same as between the Third Variation (as revised) and its Doubling (which does not require revision). This at least suggests the revision of Siubhal Doubling is correct.

The Fifth Variation in Glen is a Taorluth Fosgailte, but this cannot belong to the tune (vide remarks previously made regarding such variations) and is better omitted.

Commentary:

Dr. Charles Bannatyne claimed that this was a Lamont tune. The following extract from the *Oban Times* (07/10/1905, p.3) gives a good example of his typically assertive style:

The fine Lamont piobaireachd, called "Stiallag," we might say has been "skinned" by another clan, and called "Moladh Mairi," with a story tacked on concerning a certain Mary, a forlorn piper, and an old wether's skin which Mary kindly gave him. So overcome was he at the gift, worth then about a groat, that the muse attacked him, and he composed the beautiful "Moladh Mairi." Was ever there such a prostitution of art for the sake of an old skin? Bosh! Lamont of Lamont gave his kinsman and piper the farm of Stiallag in life-rent for some service rendered. The piper, by way of thanks composed the tune of "Stiallag," the first verse of which goes:-

'S leam fhéin, 's leam fhéin,
'S leam fhéin Stiallag
'S leam fhéin, 's leam fhéin,
'S leam fhéin Stiallag
'Se le m'shloichd am dhéigh,
'S leam fhéin Stiallag

The Lamonts of Stiallag were cadets of the Lamonts of Lamont. In an old Argyllshire rent-roll made up for taxation and registration purposes in the sixteenth century, reference is made to one Duncan Campbell of Stiallag, and probably he may have been the piper who received Stiallag, and wakened his kinsman and chief the morning after his marriage with the sweet notes of the celebrated piobaireachd now commonly known as "Moladh Mairi," or "Mary's Praise."

John MacDougall Gillies's score ends with the following verse:

"Moladh Mairi

Fionneamh air geibht Mairi,
Fionneamh air n' da thoabh
i na h'iongairinn a muigh
s' i na h'eiginn a stigh
s' na reachadh a lomadh
dheanadh i' n' t-ardach"

(Gillies MS f.53).

Dr Seumas Grannd of the University of Aberdeen advises that this is capable of a highly indelicate interpretation.

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