

Lament for MacLeod of Colbecks (2)

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

- **D. S. MacDonald**'s MS, ii, 112;
- **David Glen**'s MS, ff.373-376;

and in the following published sources:

- Angus MacKay, Ancient Piobaireachd, pp.149-52;
- **C. S. Thomason**, *Ceol Mor*, pp.163-4;
- William Stewart, et al., eds., Piobaireachd Society Collection (first series), v, 15-18.

The single earlier source for this tune is Angus MacKay's *Ancient Piobaireachd*, where the piece—a composition of his father, John MacKay—was published for the first time, as follows:

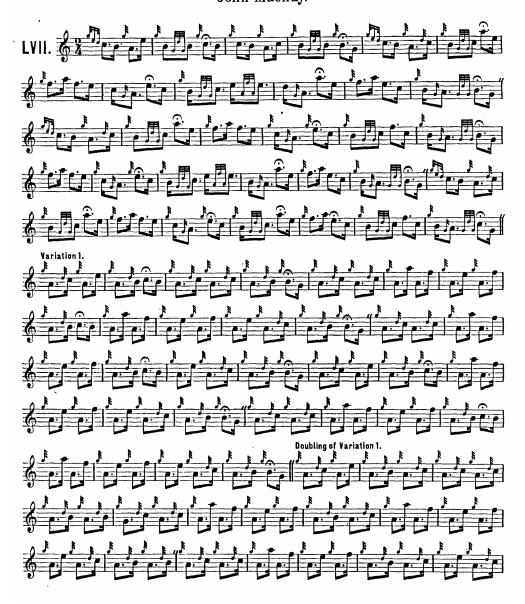
149

CUMHA MHIC LEOID CHOLBIC.

Mac Leod of Colbeck's Lament.

Composed by

John Mackay.









"Lost Pibroch" Published by pipes/drums, 2009



Careless proofing led to inaccuracies in many of the tunes in this book and suggest that MacKay may not have been involved personally in the later stages of editing. There was a note error in the ground. The D semiquaver which begins bar 10 clearly should be B on analogy from other parts, and from the fact that the tune is constructed on a scale gapped at D. General C. S. Thomason opted for a C here, and elsewhere where the figure appears in the ground. Likewise, later editors from Thomason onwards have thought it desirable to



substitute a dotted B quaver for MacKay's dotted C quaver as the second last note of the ground, and to correct a further note error which had crept into the crunluath doubling.

Another interesting feature of Angus MacKay's score is his characteristic setting of the Taorluath fosgailte as even quaver triplets in 4/4 time, as follows:



Later editors tended to rearrange these as semi-or demisemiquaver runs in 2/4 time, which was the preferred approach to such a movement by the later 19th century as we see in C. S. Thomason, and in David Glen's MS:

'Lament for MacLeod of Colbeck', taorluath fosgailte doubling, line 1, C. S. Thomason, Ceol Mor, (p.163)



David Glen and **C. S. Thomason**'s settings are very similar and the latter will not be reproduced here. David Glen set the tune as follows:



374.





376

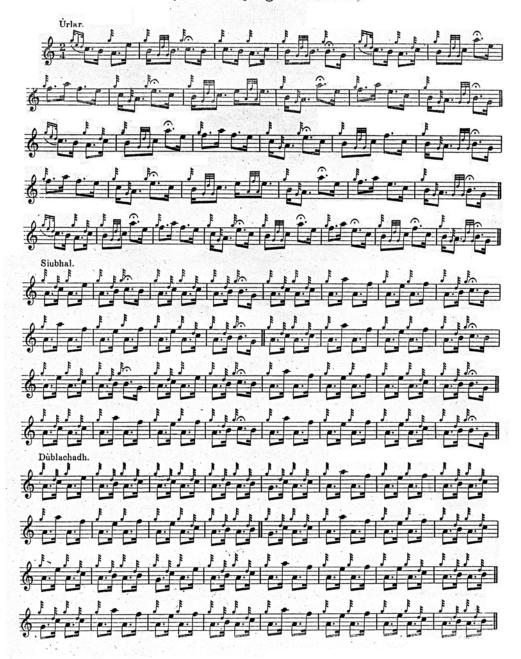


D. S. MacDonald's setting is incomplete only going as far as the first line of the taorluath singling, and appears to have been transcribed from Angus MacKay's published book. Since it adds nothing of consequence to the stylistic possibities of the tune it is not reproduced here.

The tune was published in *The Piobaireachd Society Collection*, first series, (v, 15-18) with the title "Lament for MacLeod of Colbecks" ands it was in this setting that the ground of the tune achieved its stable modern form:

Cumha Mhic Leoid Cholbecs

(Mament for Mac Teod of Colbecks).

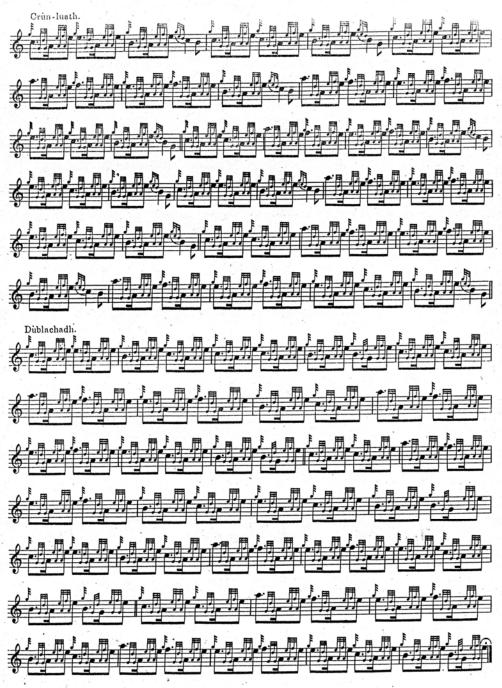


"Lost Pibroch" Published by pipes/drums, 2009 15



Taor - luath. Dùblachadh.

18



Commentary:

John MacLeod, 1st. of Colbecks, son of Donald MacLeod of Lewis, registered arms as the representative of the MacLeods of Lewis on 17th March 1762. He had made his money in the



West Indies as a planter, with an estate at Colbecks in Jamaica. His first wife was Janet MacLeod, daughter of Malcolm MacLeod of Raasay and widow of Iain Dubh MacKinnon. The dedicatee of the tune was probably Colbecks's eldest son, also named John, who became Colonel of the MacLeod Fencibles, and married, in 1782, his first cousin Jane, or Jean, daughter of John MacLeod of Raasay. Col. John died, in London, in 1823, hence, presumably, the occasion of the lament: see Alick Morrison, *The MacLeods—the Genealogy of a Clan, section four The MacLeods of Lewis with several Septs including The MacLeods of Raasay* (Edinr., n.d.), pp. 15-16.

This tune has a close family resemblance to another John MacKay composition, "King George the Third's Lament" which is dated 1820 and published in Angus McKay's *Ancient Piobaireachd*, pp.102-105.

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