

Queen Anne's Lament

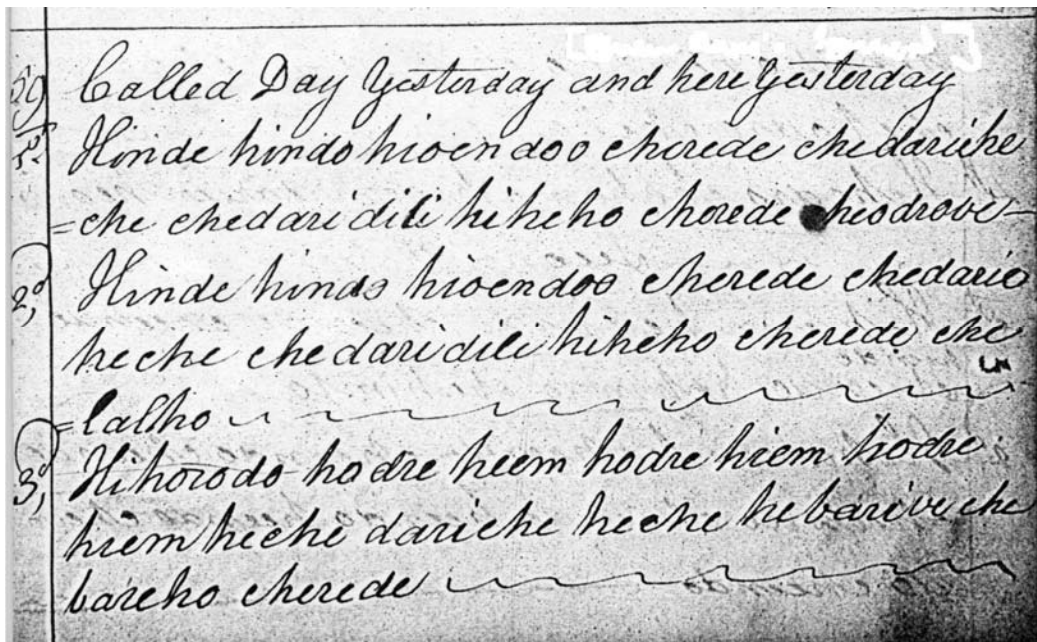
There are settings of this tune in the following manuscript sources:

- **Colin Mór Campbell's** "Nether Lorn Canntaireachd," ii, 132-6 (with the title "Day yesterday and here yesterday");
- **Angus MacKay's** MS, i, 25-26 (and also in his so-called "Kintarbert MS");
- **Colin Cameron's** MS, f.54;
- **Duncan Campbell of Foss's** MS, ff.13-14;
- **Uilleam Ross's** MS, ff.17-19;
- **John MacDougall Gillies's** MS, f.8;
- **David Glen's** MS, ff.311-312;

and in the following published sources:

- **Uilleam Ross**, *Ross's Collection of Pipe Music*, pp.58-60;
- **C. S. Thomason**, *Ceol Mor*, p.232.

Colin Mór Campbell sets the tune as follows:



133

1st Chedari Sheevehoe chebarehe hiodro
 aadin hiodro hiove ~~~~~

2nd ~~~~~ First Motion ~~~~~

1st Hiharim hehodro chehodro cheho he
 hodro chihodro hehodro cheveo ~~~~~

2nd Hiharim hehodro chehodro cheho he
 hodro chihodro hehodro heho chehodro
 cheho ~~~~~

3rd Hehodro heho chihodro chihodro heho
 dro heho chihodro heho dro chehodro cheho

4th Hehodro chehodro hioem darien heche

5th Hiharim hehodro chehodro chehodro heho
 dro chihodro hehodro cheotro ~~~~~

6th Hiharim hehodro chehodro chehodro he
 hodro chihodro hehodro hehodro che
 hodro chehodro ~~~~~

7th Hehodro hehodro chihodro chihodro
 hehodro hehodro chihodro hehodro
 chehodro chehodro ~~~~~

8th Hehodro chehodro hioem darien heotro
 ~~~~~ Second Motion ~~~~~

9<sup>th</sup> Hiharim hehindo cheendo cheendo  
 hehindo chehindo chehindo ~~~~~

10<sup>th</sup> Hiharim hehindo cheendo cheendo  
 cheendo cheendo heendo heendo cheen  
 do cheendo ~~~~~



1821

3<sup>rd</sup> Heenas heenas chiendo chiendo heenas  
heendo chiendo cheendo cheendo cheendo

4<sup>th</sup> Heendo cheendo hioem daren hekimbo  
Taolive gear

1<sup>st</sup> Hiharin hehodaria chehodaria chehoda-  
ria hedaria chihodaria hehodaria cheo-  
babem

2<sup>nd</sup> Hiharin hehodaria chehodaria chehodaria  
hehodaria chihodaria hehodaria hehoda-  
chehodaria chehodaria

3<sup>rd</sup> Hehodaria hehodaria chihodaria chi-  
hodaria hehodaria hehodaria chihoda-  
ria hehodaria chehodaria chehodaria

4<sup>th</sup> Hehodaria chehodaria hioem daren  
heobabem

Taolive

1<sup>st</sup> Hindaria hedaria chedaria cheho he-  
daria chidaria hedaria cheveo

2<sup>nd</sup> Hindaria hedaria chedaria cheho he-  
daria chidaria hedaria heche hedaria  
heche

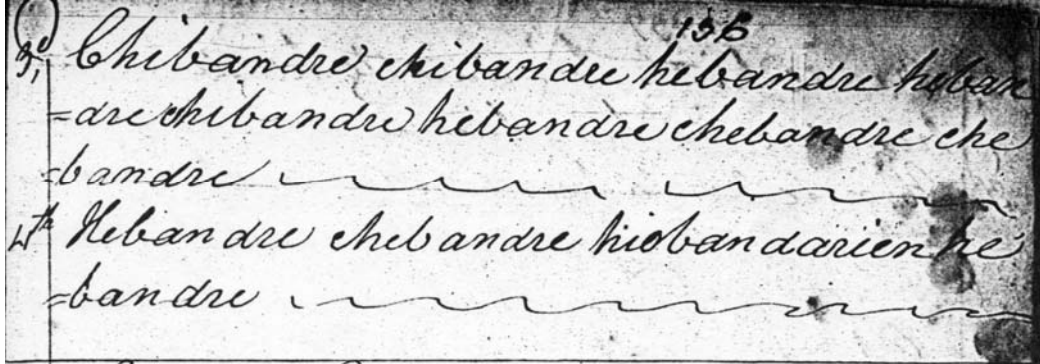
3<sup>rd</sup> Chidaria heche hidaria hidaria heda-  
ria heche hidaria hedaria chedaria cheho

4<sup>th</sup> Hedaria chedaria hioebarien heche

1<sup>st</sup> Hindaria hedaria chedaria chedaria  
hedaria chidaria hedaria chedaria



135  
 2<sup>nd</sup> Hindarid hedarid hedarid chedarid  
 hedarid chidarid hedarid hedaria  
 chedarid chedarid hedaria hedaria  
 3<sup>rd</sup> Chidarid chidarid hedaria chidarid  
 chidarid hedaria chedarid chedarid  
 4<sup>th</sup> Hedarid chedarid hisbarion heda  
 rid ~~~~~  
 5<sup>th</sup> ~~~~~ Coulive ~~~~~  
 6<sup>th</sup> Himbandre hebandre chebandre  
 cheho hebandre chibandre heban  
 dre cheves ~~~~~  
 7<sup>th</sup> Himbandre hebandre <sup>hebandre</sup> cheho heban  
 dre chibandre hebandre heche  
 hebandre heche ~~~~~  
 8<sup>th</sup> Chibandre chiche chibandre chi  
 bandre hebandre heche chibandre  
 hebandre chebandre cheho ~~~~~  
 9<sup>th</sup> Hebandre chebandre hisbandarion  
 heche ~~~~~  
 10<sup>th</sup> Himbandre hebandre chebandre  
 chebandre hebandre chibandre  
 hebandre chebandre ~~~~~  
 11<sup>th</sup> Himbandre hebandre hebandre  
 chebandre chebandre hebandre  
 chibandre hebandre hebandre  
 chebandre chibandre hebandre  
 hebandre ~~~~~



There are a number of problems with the canntaireachd score, including line endings not being indicated in positions that would nowadays seem "orthodox." This is further complicated by ambiguities between E and high G and F and high G, which require fine orthographic distinctions between the frequently-occurring vocables "che" and "chi" and "ve" and "vi" which are crucial to the tune's tonality. In the crunluath doubling, line two, the third syllable "hebandre" seems redundant. Likewise in the crunluath singling, at the end of line two, the vocables "hebandre heeche" are repeated and should probably appear only once. On the other hand, Colin Campbell's score does contain an interesting "Second Motion" and "Taolive Gear" not present in the other scores and possible timings for these are given in the MP3 file.

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



*Gumka Bar-righ Anne.*  
*Queen Ann's Lament.*

25

*Died August 1<sup>st</sup> 1714.*



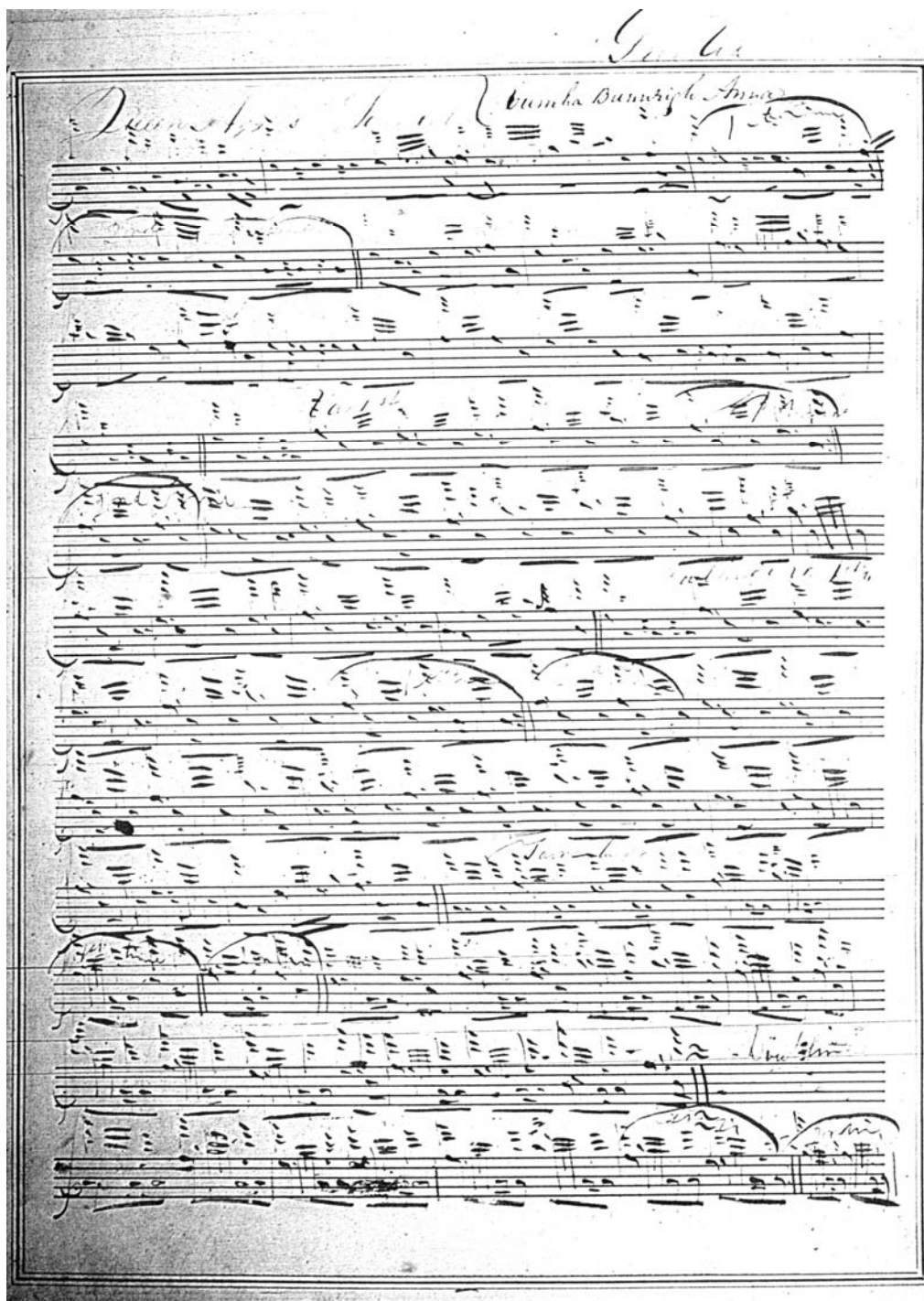
There appear to be problems with MacKay's ground; a figure seems to be missing at the end of bar twelve, perhaps thus:





Also the eallach movement at the end of the ground seems to be redundant—as is the opening bar of line three of the taorluath doubling, as David Glen notes below. These suggestions have been incorporated in the accompanying MP3 file.

**Colin Cameron** sets the tune like this:





and so on.

Colin Cameron's handling of the variations may seem more rhythmically fluid than MacKay's rather square style (a feature even more exaggeratedly present in Archibald Campbell's settings in *The Piobaireachd Society Collection*, Second Series, and *Kilberry Book of Ceol Mor*).

**Duncan Campbell of Foss** follows Angus MacKay closely; his score adds little of expressive significance to the tune and it is not reproduced here.

**Uilleam Ross**'s manuscript score seems likewise to derive from Angus MacKay's manuscript and is not reproduced here.

**John MacDougall Gillies** sets the tune like this:



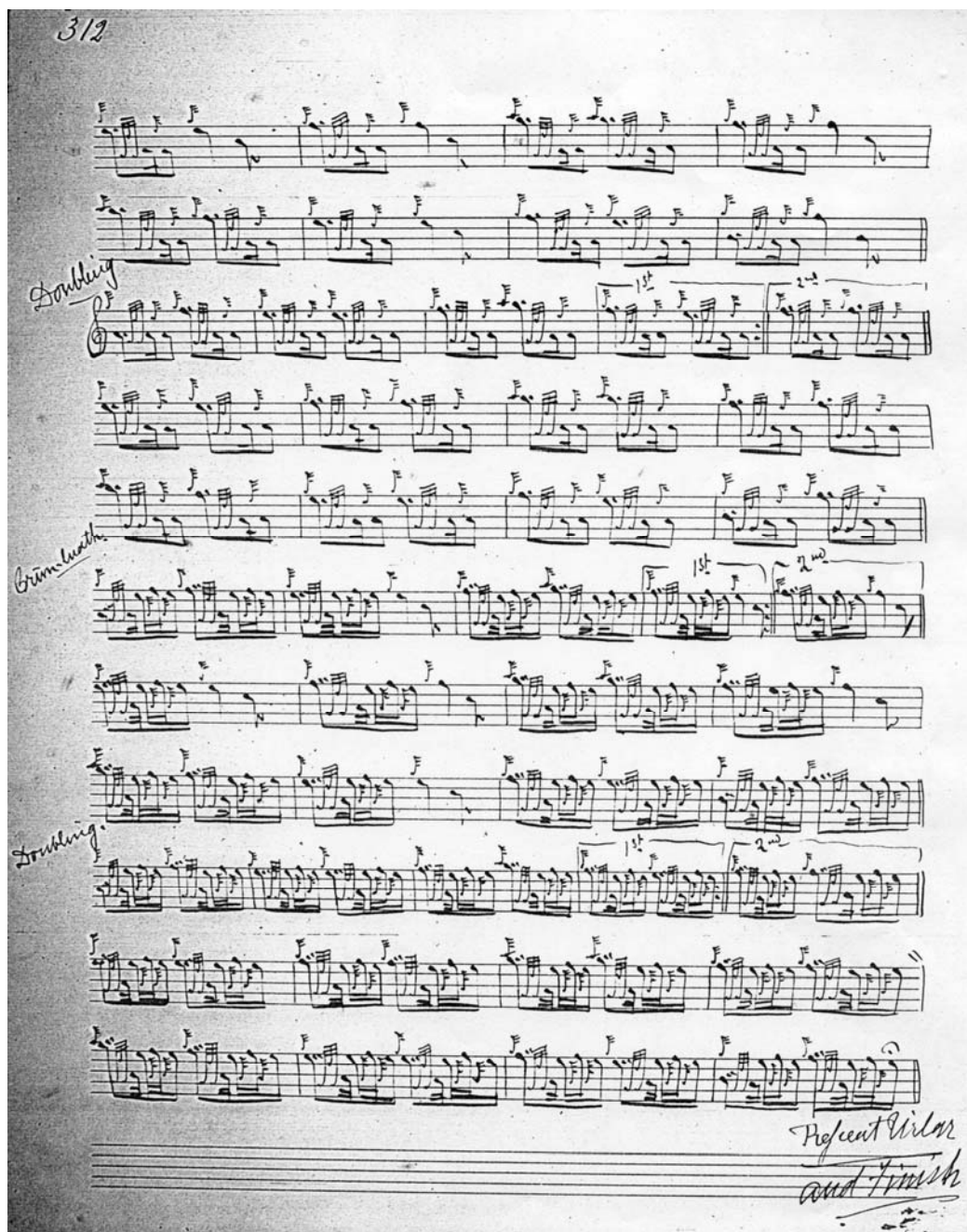
Gillies' arrangement, along with that of Colin Cameron, sheds interesting light on how an important group of Victorian pipers might have timed this tune.

**David Glen's** score also gives a good idea of how MacKay's route through this tune might be realised musically:



*Inter. Queen Anne's Lament.*

The image shows a handwritten musical score for a pipe and drum tune. The title is "Queen Anne's Lament." written in cursive. The score is written on ten staves. The first staff is labeled "Inter." and the second staff is labeled "1st time". The third staff is labeled "2nd time". The fourth staff is labeled "Var 1st". The fifth staff is labeled "Doubting". The sixth staff is labeled "1st". The seventh staff is labeled "2nd". The eighth staff is labeled "1st". The ninth staff is labeled "2nd". The tenth staff is labeled "Laurel". The score includes various musical notations such as notes, rests, and bar lines.



**Uilleam Ross's** published setting in *Ross's Collection* is a pleasing one, taking a similar expressive route to David Glen; but the latter has been preferred because his characteristic 6/8 timing better seems to reflect the fluent nature of the tune than Ross's 4/4 and the latter is not reproduced here.

**C. S. Thomason's** published setting in *Ceol Mor* does not add significantly to the expressive possibilities of the tune and is not reproduced here.



*Commentary:*

There seem to be two lines of descent for this tune, one scribal, originating in Colin Mór Campbell and coming down through Angus MacKay, Uilleam Ross, Duncan Campbell and others; and a playing tradition represented by Colin Cameron and John MacDougall Gillies which tried to make more musical sense of what seems an obviously corrupt score which later editors have struggled to emend satisfactorily.

The subject of the lament, Queen Anne, was the last of the Stuart line (her father was James VII of Scotland and II of England) to govern the United Kingdom. She died in London on 1 August 1714, without issue. The passing of the crown to the distantly related Protestant German house of Hanover was to trigger the Jacobite Risings of 1715, 1719 and 1745-6.

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