

Lament for the Dead

This tune is found in the following manuscript sources:

- **Peter Reid's** MS, ff.50-51 (with the title "Ruaig Ben Doeg—The Rout of Bendoeg");
- **Angus MacKay's** MS, i, 64 (with the title "Cumha na Mairbh. Lament for the Dead." MacKay's MS is mispaginated at this point: he has two page 64s, and this tune occupies both of them);
- **Colin Cameron's** MS, ff.13-14;
- **Duncan Campbell of Foss's** MS, ff.8-10;
- **Uilleam Ross's** MS, ff.79-82;
- **Donald Dow's** MS, i;
- **David Glen's** MS, ff.126-127;

and in the following published sources:

- **Uilleam Ross**, *Ross's Collection of Pipe Music*, pp.8-10;
- **David Glen**, *Collection of Ancient Piobaireachd*, pp.212-3;
- **C. S. Thomason**, *Ceol Mor*, pp.65-6; 267;
- **G. F. Ross**, *Some Piobaireachd Studies*, p.34.

Peter Reid sets the tune as follows:

Piping Ben Doeg
The 6th of Bendorch

Slow

First Variation

Doubling Left Variation

Second Variation

Doubling Second Variation





Angus MacKay's setting has an alternative structure to Reid's straightforward AAB/ABB/AB approach and many of the later manuscripts follow his style:



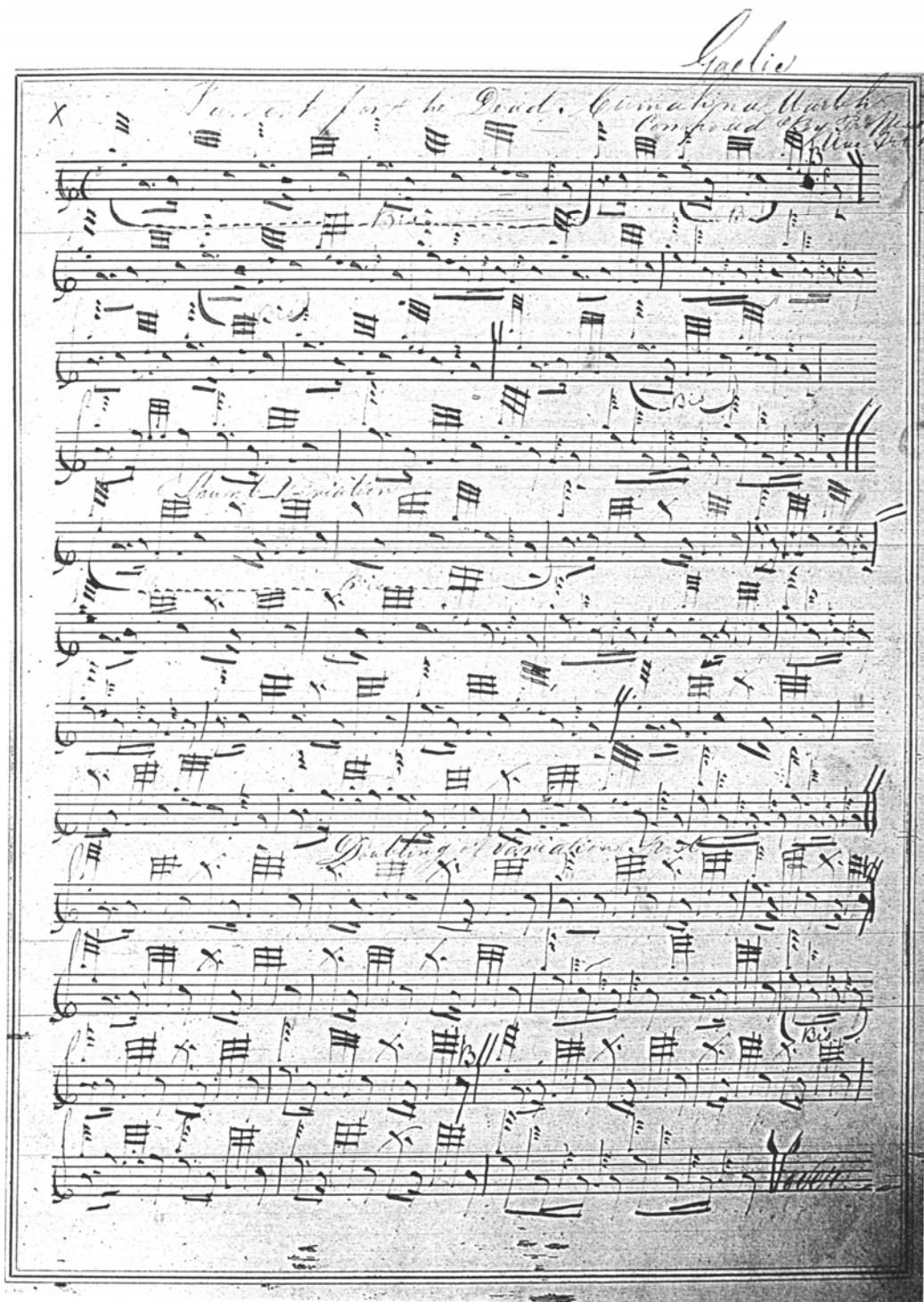
and so on.

Duncan Campbell of Foss's setting also follows this route through the tune. It adds little of significance to MacKay's score and is not reproduced here.

This is the case also with the setting in **Uilleam Ross's** MS (although Ross does drop MacKay's eallachs at the end of the ground and second and third variations, as he does in his published *Collection*). This score is not reproduced here. Nor is that of **Donald Dow**, which has similar features (although Dow retains MacKay's eallachs).

Colin Cameron's setting would appear to derive from MacKay, but amends the tune to make it conform to the primary form:

pipes | drums



and so on.

Interestingly Cameron notes that the tune is a composition of Professor MacArthur, which would make it a fairly late piece, and perhaps account for its wide distribution in 19th century piping manuscripts, as well as the very limited textual variation visible in most of the written and printed scores.

Uilleam Ross's published setting is as in MacKay's MS, except that Ross drops the eallachs at the end of the ground and first variation, and sensibly emends the B phrase in MacKay's 3rd variation. He also includes a crunluath a mach not present in MacKay, as follows:

8

CUMHA NA MAIRBH.
THE LAMENT FOR THE DEAD.

3.
Very
Slow.

Thumb Var.

1st Var.

pipes | drums

Doubling 1st Var: 9

Taorluith 2nd Var:

Doubling 2nd Var:

D.C.
F.S.

pipes | drums

10 Creanluidh 3rd Var.

Doubling 3rd Var.

Trebling 3rd Var.

D.C.

C. S. Thomason prints two versions of this tune, once with the title "The Rout of Bendoeg" (pp.65-6) and again with the title 'Lament for the Dead" (p.267). The first of these settings is marked "Z" in the index, indicating a tune derived from an unnamed source. Thomason

pipes | drums

misses the high As at the beginning of his variation three, but the setting is otherwise that of Peter Reid to which the General must have had access at least at second hand, or to a source playing a very similar style:

For the second of his settings, Thomason gives Angus MacKay's MS, Uilleam Ross's published book, and Donald MacKay, Angus's nephew, as his sources, indicating that this was one of the tunes that Donald MacKay was directly taught by Donald Cameron. It is also marked "Ed." indicating that Thomason had intervened editorially in the text and assumed ultimate responsibility for it:

LAMENT FOR THE DEAD

1. 7, 10 6, 2 1.

3 VII, 4. 1' or VII'

5 7, 8 1.

6 7, 8 C

† Generally finishes with two Bolkhaes.


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David Glen's MS version is superseded by his printed setting which is reproduced below. Glen was unhappy about the structure of the tune and noted that "This Tune, as handed down, is one bar short in the measure. To render it perfect, repeat the 1st and 2nd bars of each movement and omit the last one; or play the last bar in each movement twice." Glen set the tune as follows:


THE LAMENT FOR THE DEAD.

CUMHA NAM MARBH.


Urlar.

88. 


Var. 1st



Var. 2nd



Var. 3rd

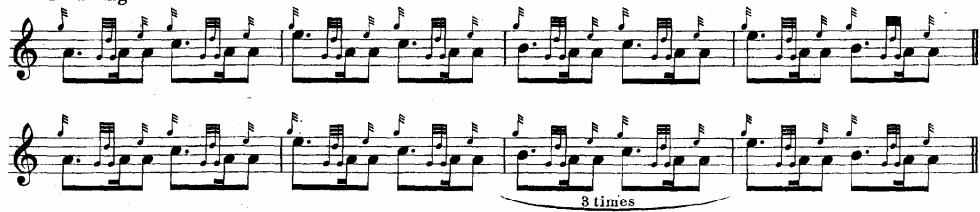


This Tune, as handed down, is one bar short in the measure. To render it perfect, repeat the 1st and 2nd bars of each movement and omit the last one; or play the last bar in each movement twice.

Var. 4th Taor-luath.



Doubling of Var. 4th Dùblachadh an Taor-luath.



Var. 5th Crùn-luath.

Repeat Ùrlar.



Doubling of Var. 5th Dùblachadh a' Chrùn-luath.



Repeat Ùrlar.

G. F. Ross also considered the main inherited text as structurally deficient and emended it as follows:

pipes | drums

LAMENT FOR THE DEAD.

Division	1	2	3	4	5	6	7
(1)	(2)		(3)		(4)		
(5)	(6)		(7)		(8)		
(9)	(10)		(11)		(12)		
(13)	(14)		(15)		(16)		

The Analysis above given presents no great difficulty to the student anxious to correct the tune. It is perfectly clear from the second line the time is 6, 6, 4, meter, and therefore all that is necessary to correct the measure is to repeat the 1st and 2nd bars as the 3rd and 4th and to omit the 15th bar. The tune thus becomes a simple example of a 6, 6, 4, meter time, the bars (above version) being played in the

following order :—

First Line	Bar	Notes	1.	2.	3.	4.	5.	6.
Second Line			1.	2.	3.	4.	5.	6.
Third Line			12.	12.	—	13.	14.	4.

Commentary:

This tune was in the list of pipe-maker William Gunn at the Edinburgh competition in 1838 as follows:

WILLIAM GUNN, Pipe-maker, Glasgow; gained 5th Prize as Piper, and 2nd Prize as Best Dressed

Campbell of Loch Nell's Lament
Prince's Salute
Maclachlan's March
Battle of Glentarff
Retreat of Bendoig

Cumha Fear Ceann Loch n'Eall
 Failte a Phrionnsa
 Moladh Mairi
 Blar Ghlentarbh
 Ruaidoig

Otherwise, little is known of the history or context of this piece. In his note in the "Historic, Biographic and Legendary Notes to the Tunes" attached to David Glen's *Collection of Ancient Piobaireachd* Fionn says: "There is little or no information extant regarding this tune, or who composed it. It probably is a tune that was played at ordinary funerals when there was no special tune associated with the family to which the deceased belonged." p.19.

There is a Ben Toaig near Bridge of Orchy.

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