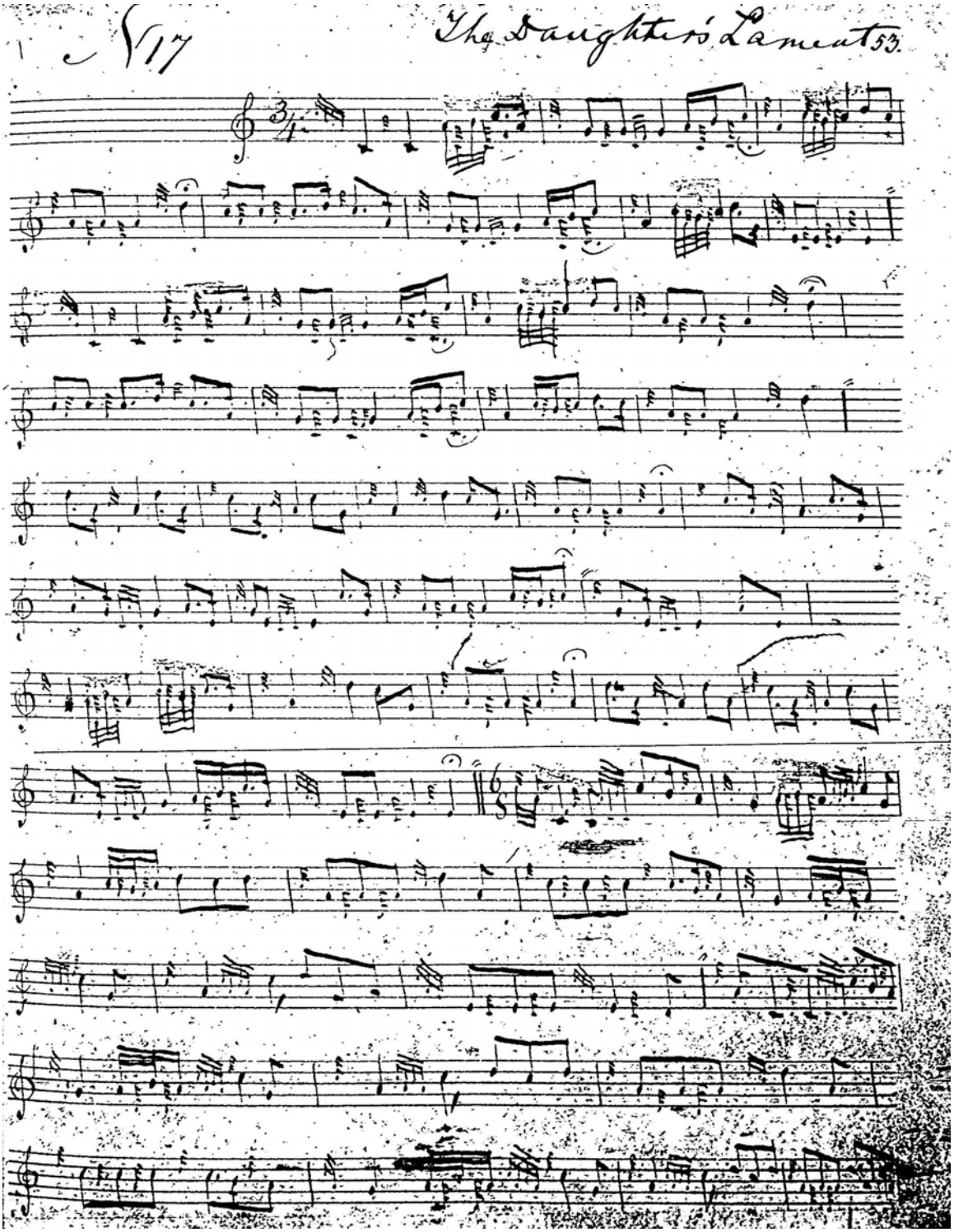
The Daughter's Lament

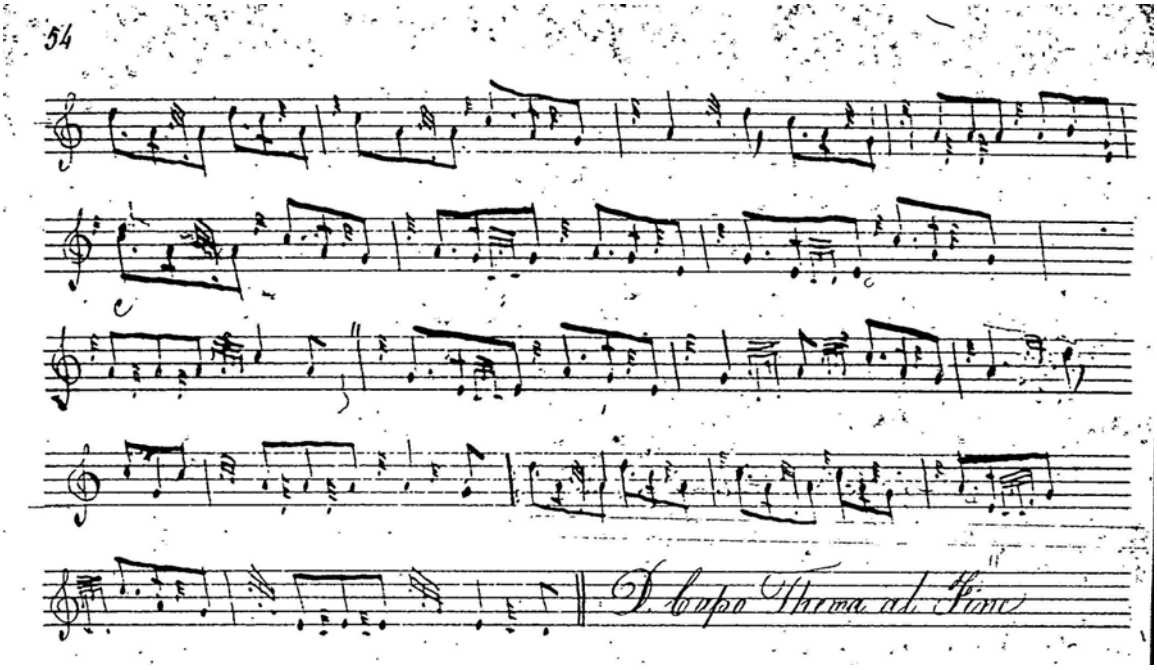
There are settings of this tune in the following manuscript sources:
–**MacArthur MacGregor**, ff.50-51 (Untitled in original; simply called "N17." The title "The Daughter's Lament" has been added by a later hand, probably Charles Bannatyne's);
–**Donald MacDonald** ff.277-282 (with the title "Chumhadh Chleibhar");
–**Peter Reid**, ff.13-14 (with the title "Cumh Chlavers Graeme The Lament for Graham of Chlaverhouse slain at Killycrankie");
–**Angus MacKay**, i, 123-4 (with the title "Cumha na h-ighean The Daughter's Lament");
–**Colin Cameron**, ff.30-31, and again at ff.127-128 (the first setting is entitled "General Clavers's Lament" the second bears the title "Cumha na h Ithean The Daughter's Lament");
–**Duncan Campbell of Foss**, ff.28-30 (with the title "Cumha na h Ithean The Daughters Lament");
–**Uilleam Ross,** ff.106-109;
–**John MacDougall Gillies**, ff.76-7;

and in the following published sources:

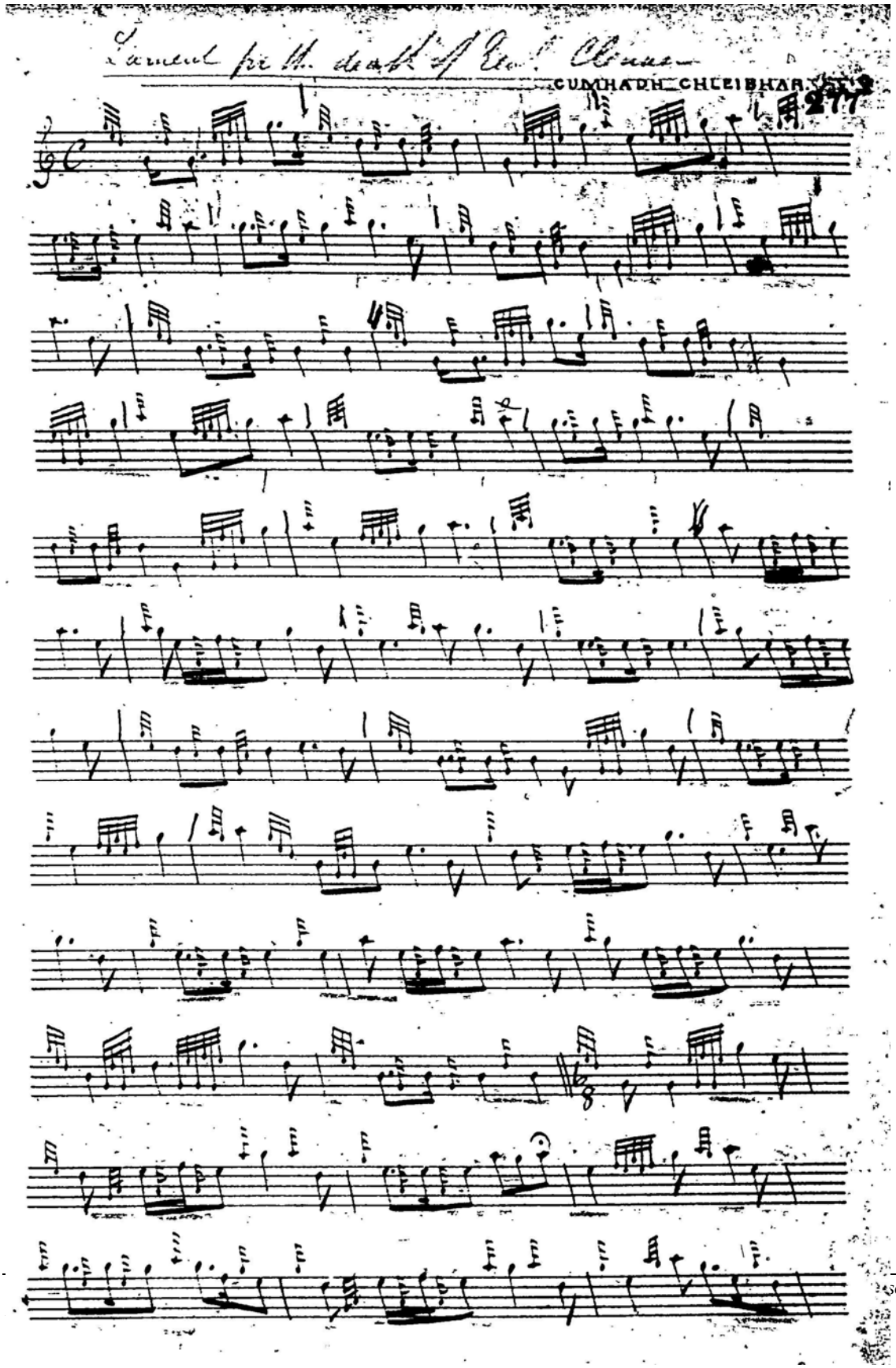
–**Frans Buisman and Andrew Wright**, eds., *The MacArthur-MacGregor Manuscript of Piobaireachd (1820)*, p.145;
–**C. S. Thomason**, *Ceol Mor* pp.76-7, and p.302;
–**Glen**, pp.151-153.

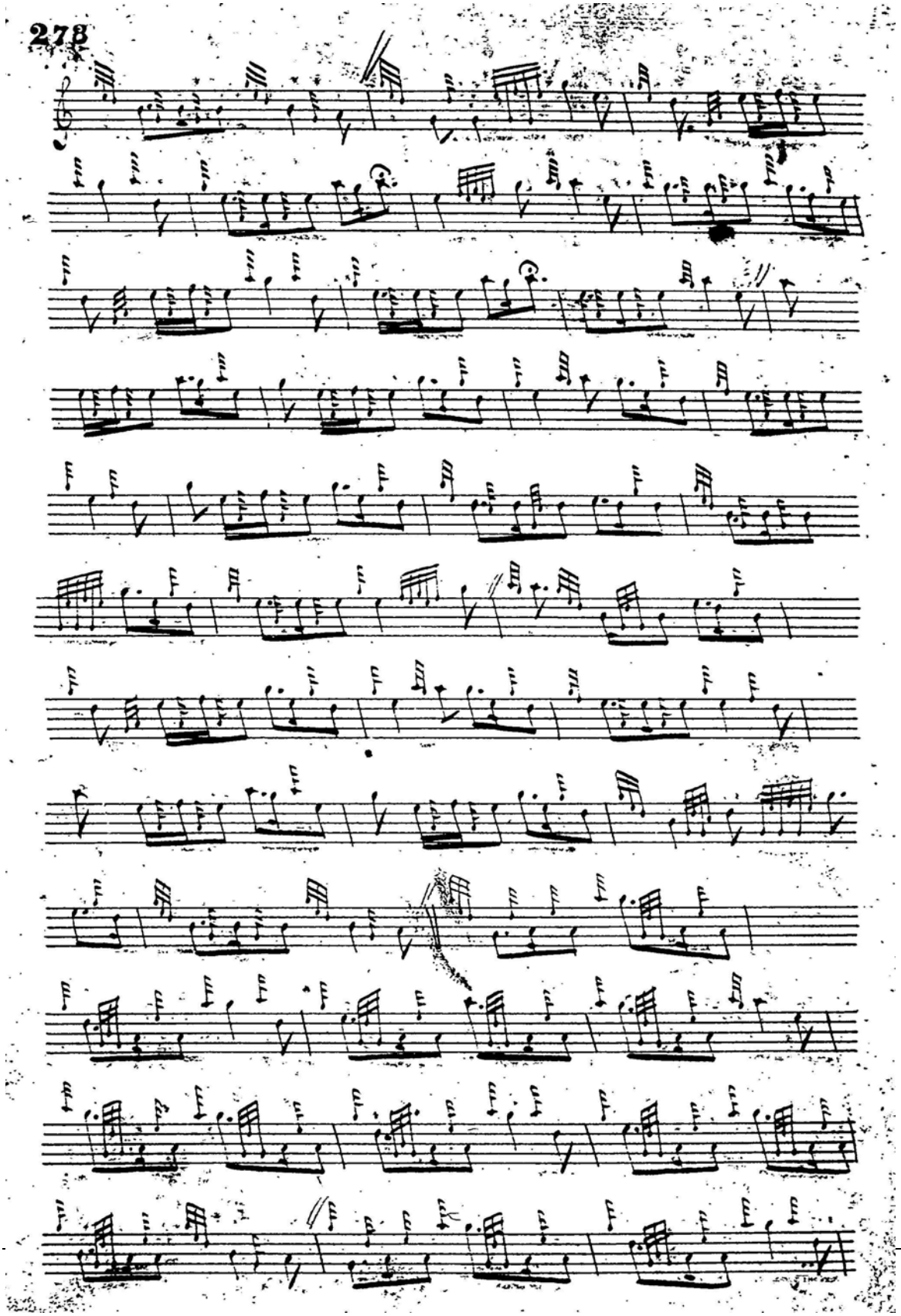
The sweet and shapely **MacArthur/MacGregor** setting comprises simply a ground and first variation, as follows:

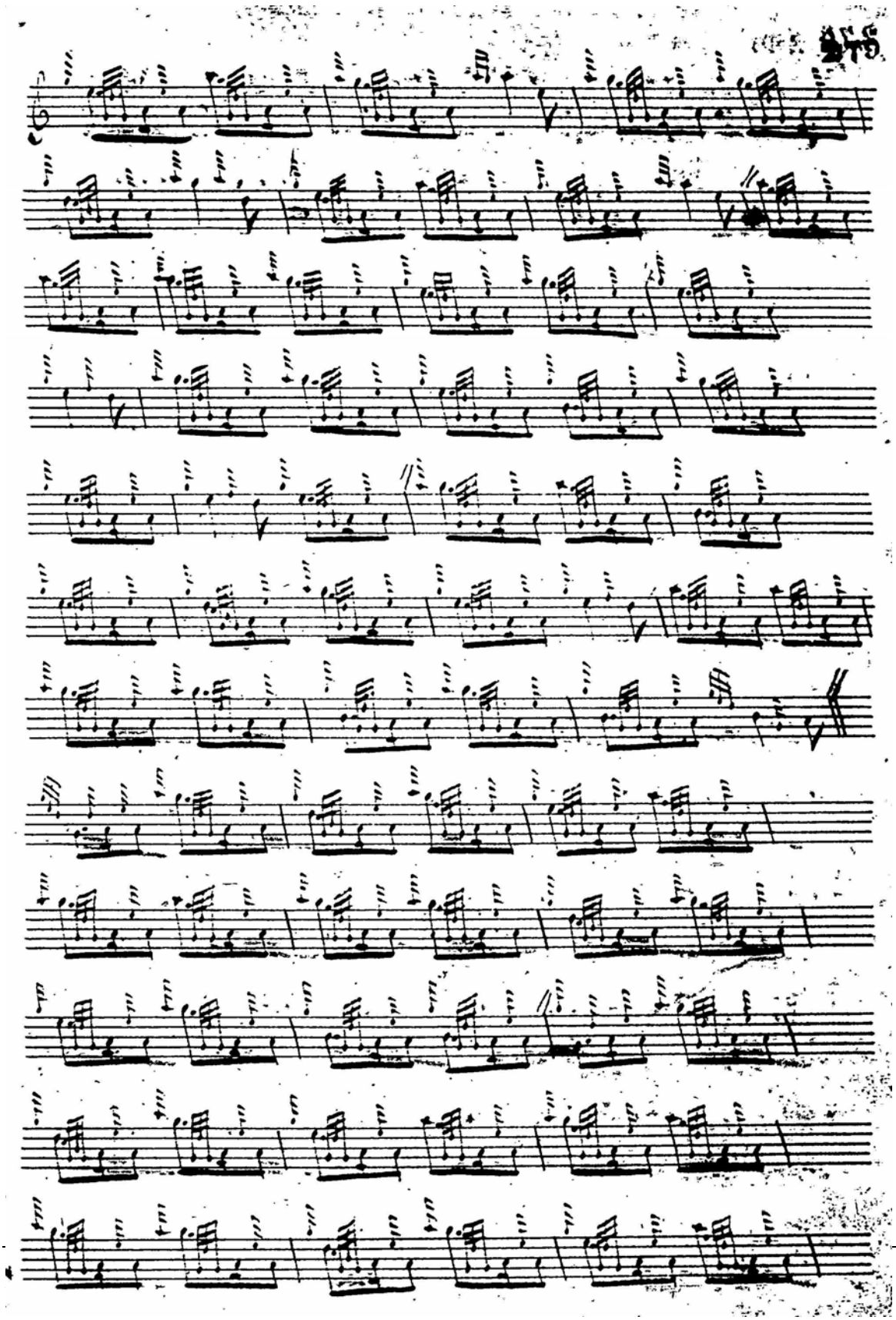

The Daughters Lament 53.

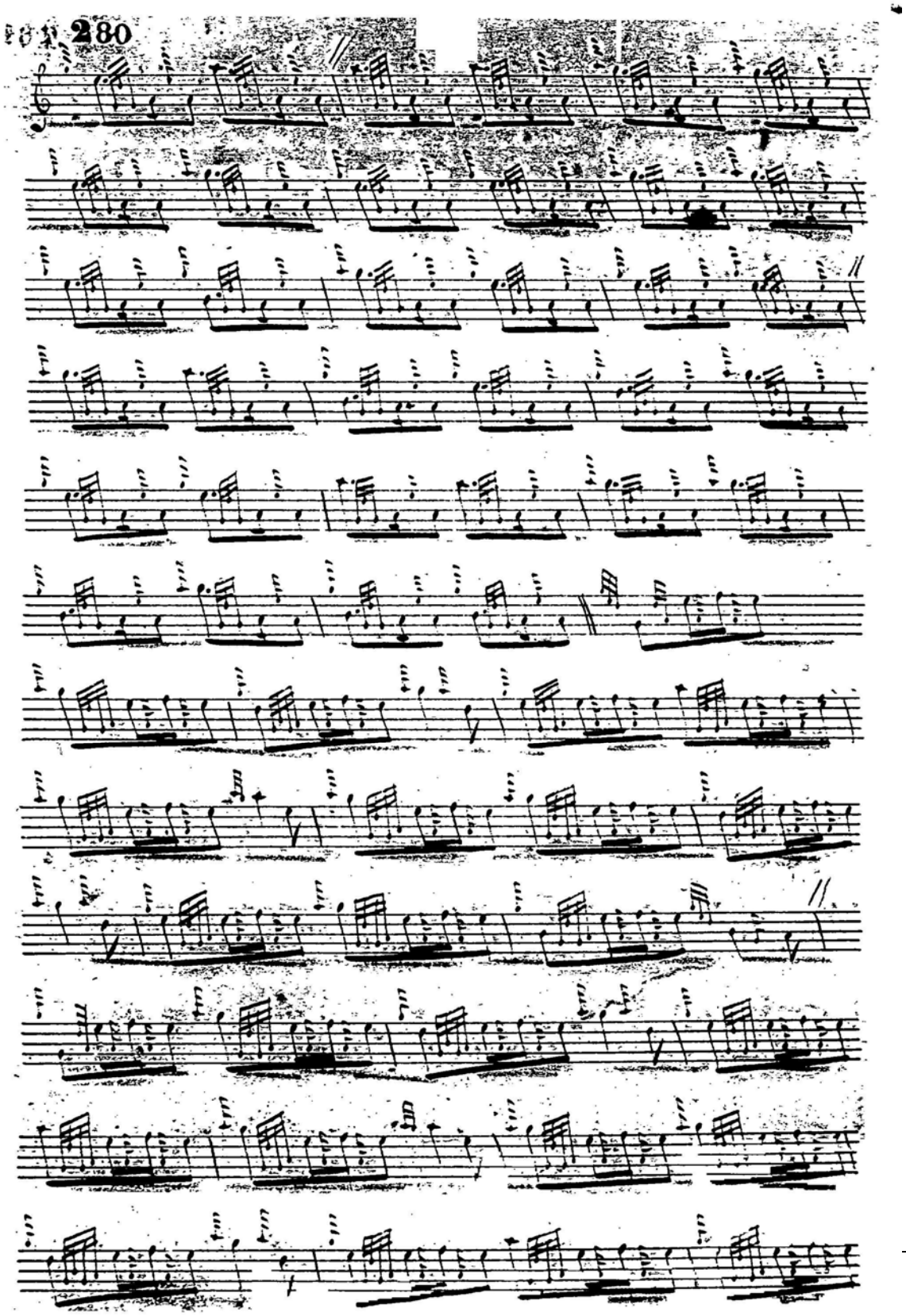


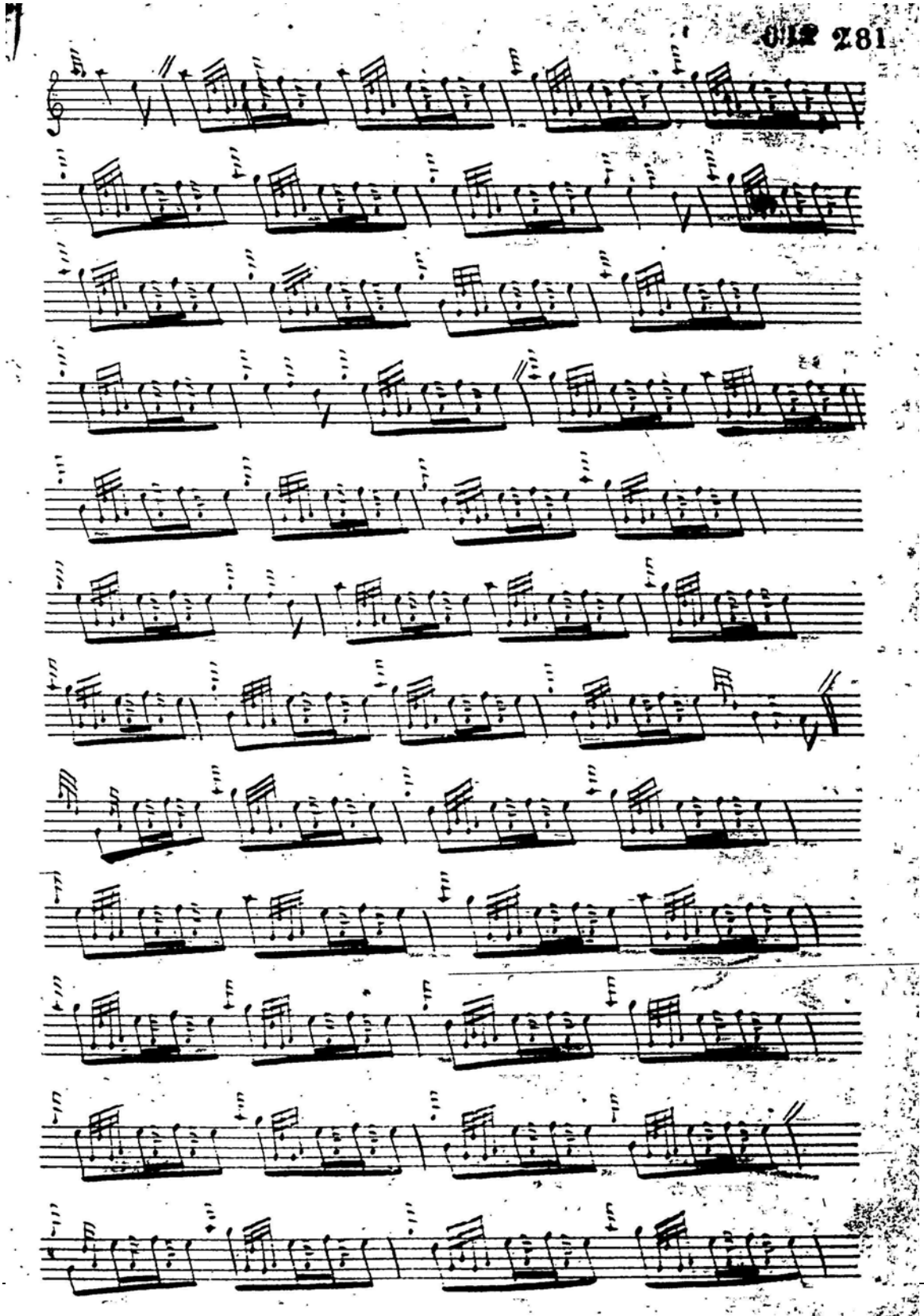
Donald MacDonald out-MacArthurs MacArthur in the artful arrangement of reflexive gracenotes in the ground. He points his echo beats with the accent on the first quaver. MacDonald develops the tune on a grander scale, with taorluath and crunluath variations singling and doubling:

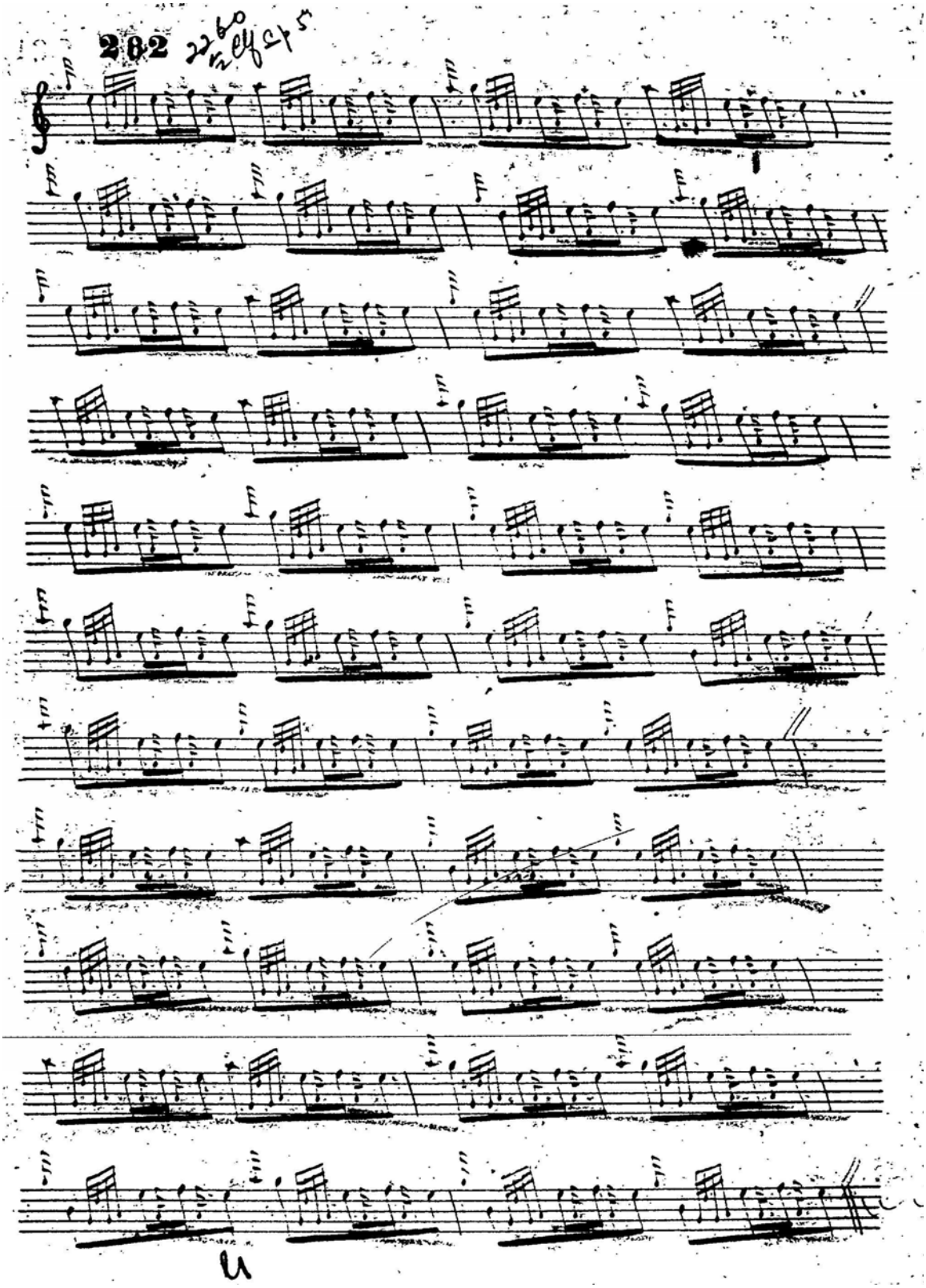

CUMHADH CHLEIBHAR


278

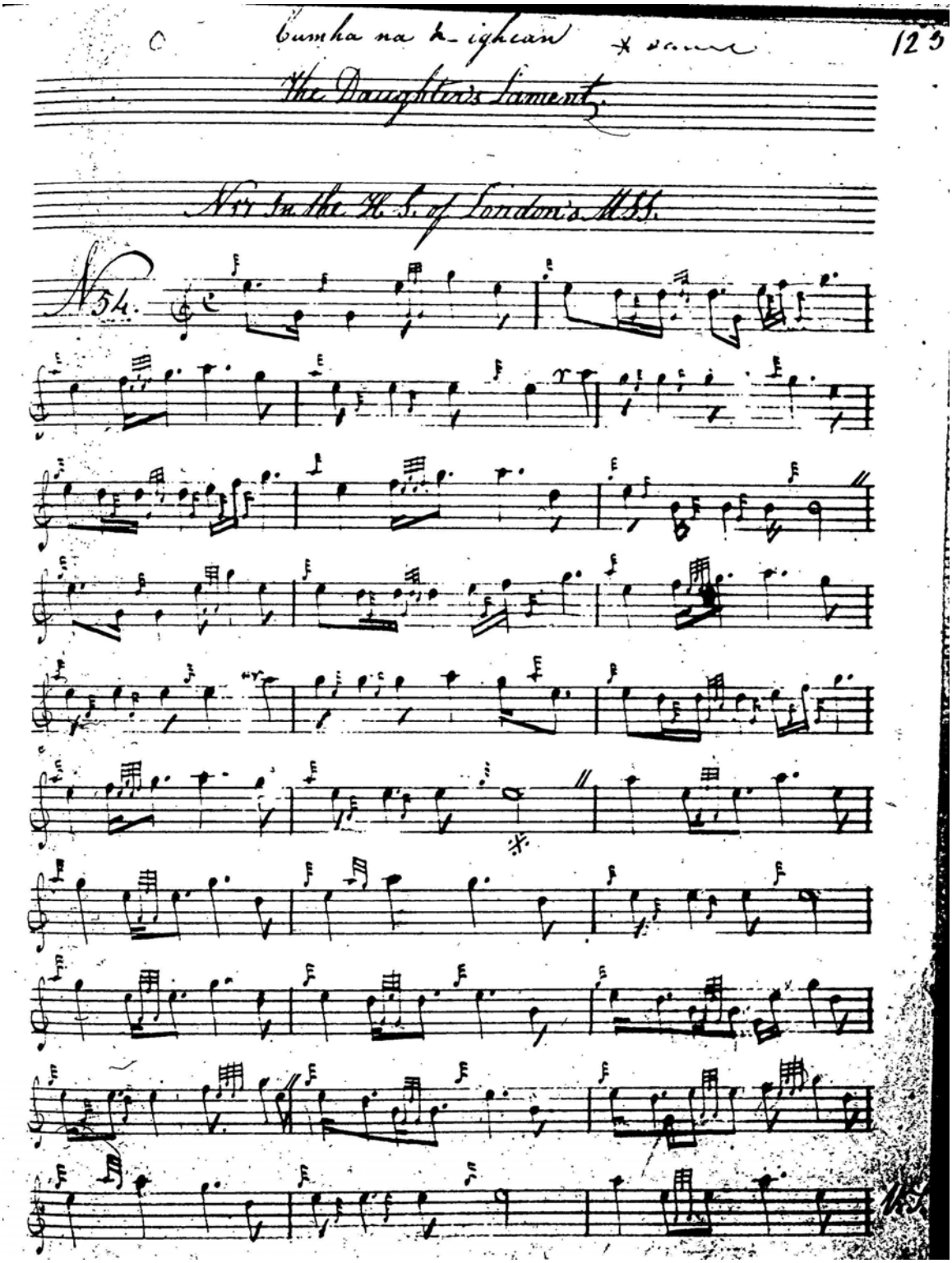


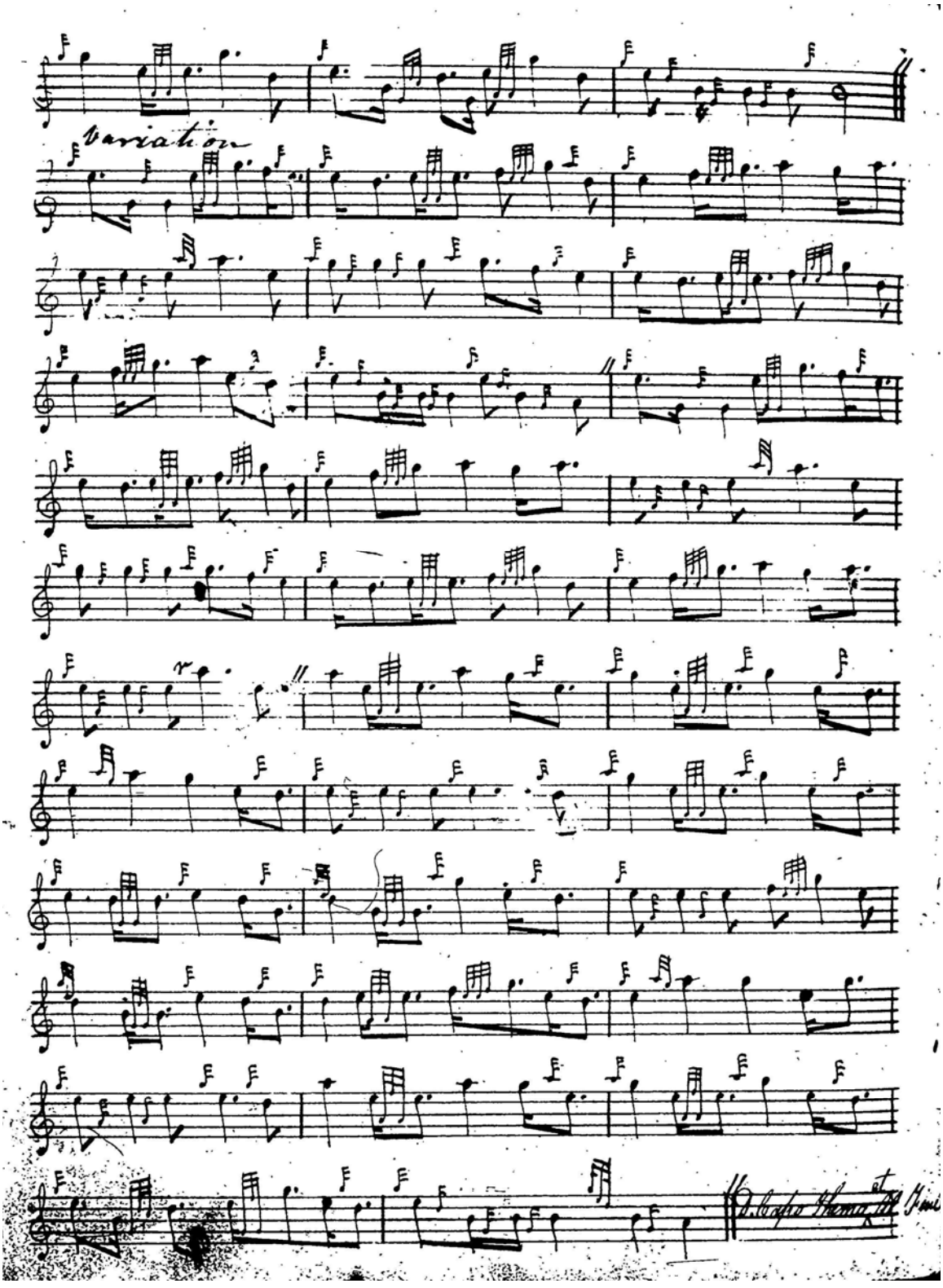



Old 281

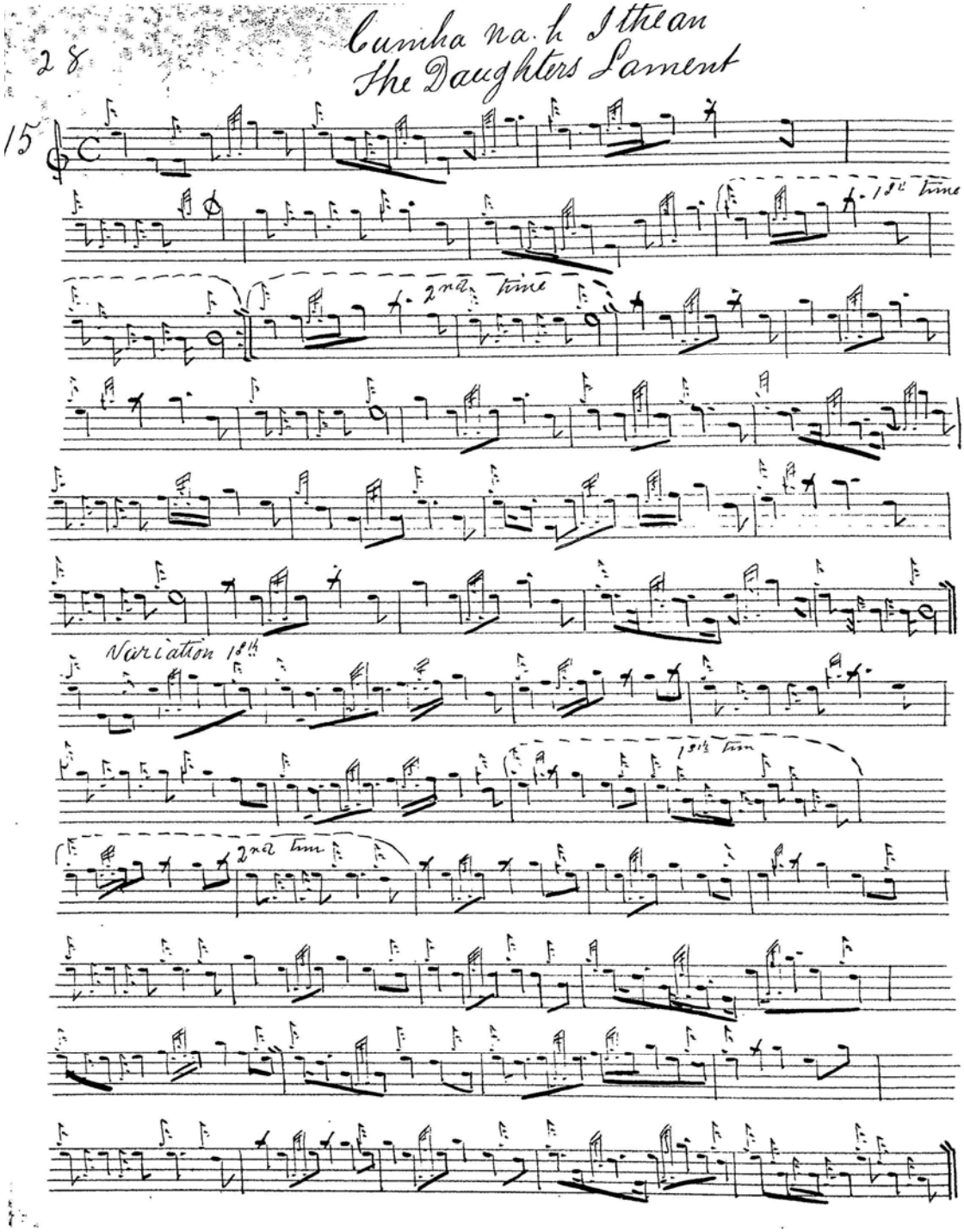


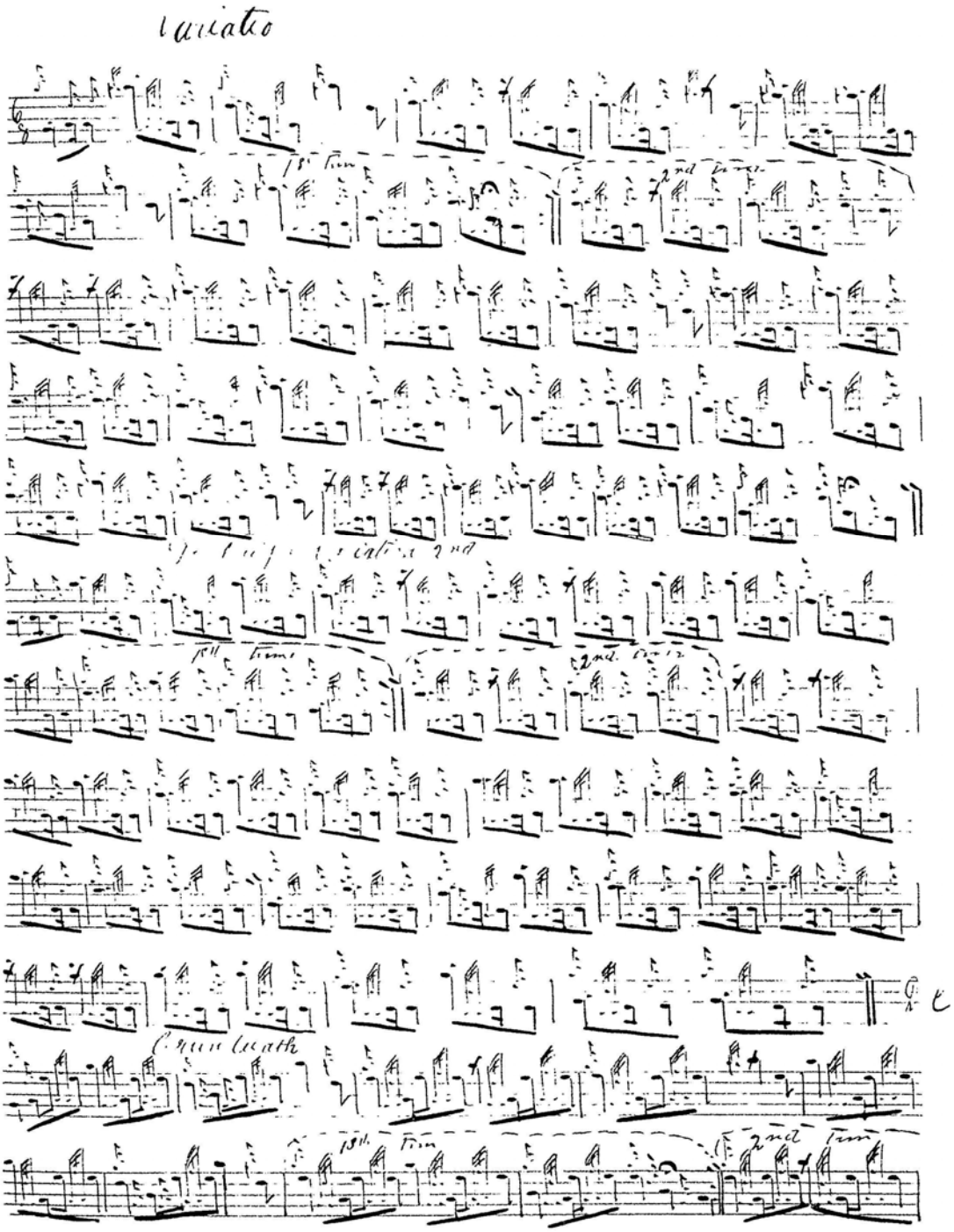
Angus MacKay's score does not take the tune beyond the first variation, directing that the ground be repeated after it, just like the MacArthur/MacGregor:

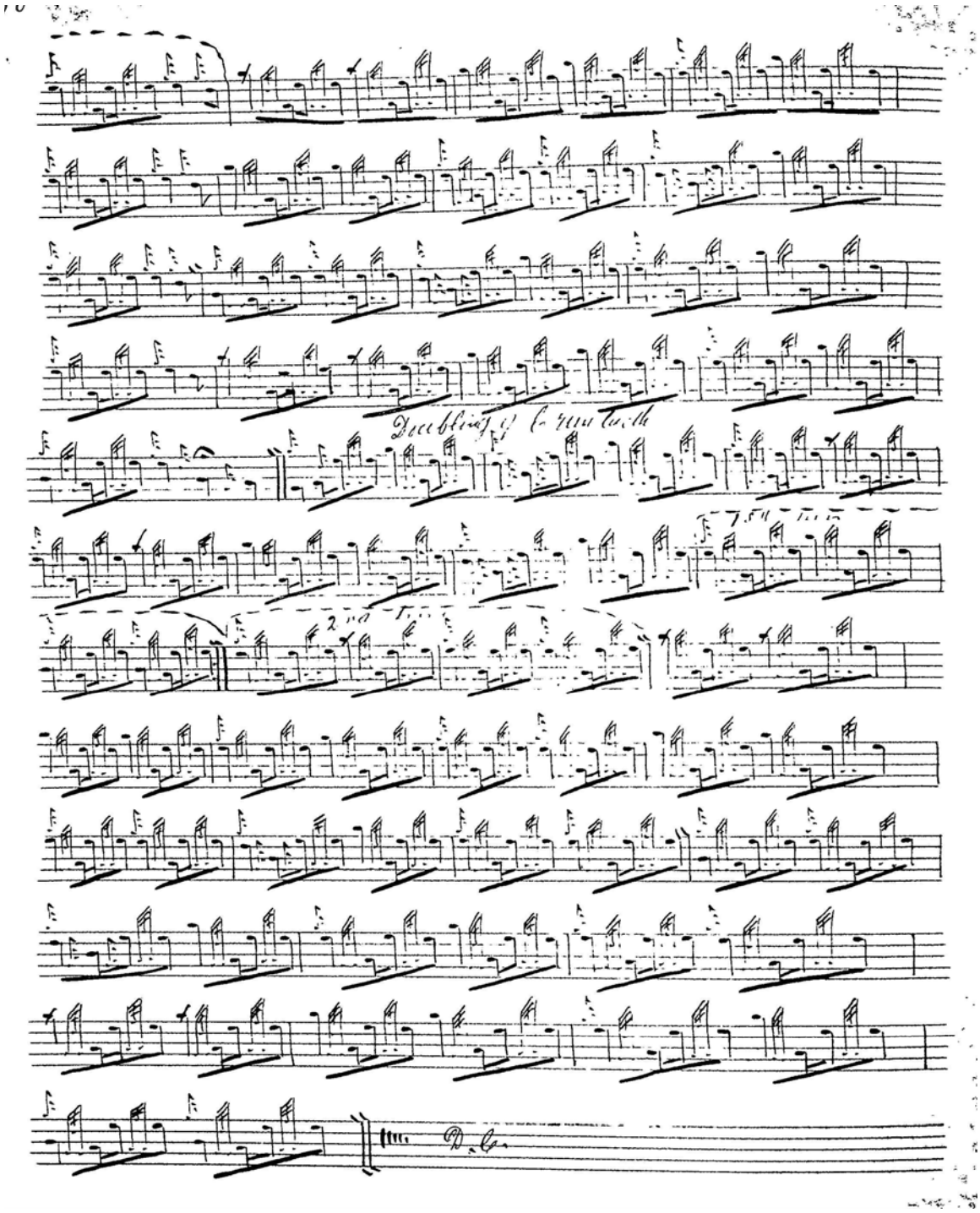

Cumha na h-ighean
123
The Daughter's Lament.
No 54.


Variation

Duncan Campbell of Foss reflects Angus MacKay' treatment of the tune, but develops it through to a taorluath and crunluath singling and doubling; ff.28-30, the first such fully developed score since Donald MacDonald:


28
Cumha na h Ighean
The Daughters Lament
15
1st time
2nd time
Variation 1st
1st time
2nd time


Variatio
1st Time
2nd Time
1st Time
2nd Time
Crunlwath
1st Time
2nd Time



Peter Reid's score is very much along the same lines as MacArthur and MacDonald. Reid takes the tune through to a Taorluath singling, concluding "Then the doubling of Taorluith, DC & then

Creanluidh." The manuscript is heavily affected by print-through at this point and the score is not reproduced here.

Colin Cameron's first setting, which is entitled "General Clavers's Lament," takes the tune through to the taorluath doubling and does not indicate that anything else should follow. It adds little to the stylistic possibilities of the tune and is not reproduced here. His second setting has the title "Cumha na h Ithean The Daughter's Lament" . Once again this develops the tune down to the taorluath doubling and concludes "DC" with no indication that a crunluath singling and doubling might follow the repeat of the ground. This is interesting because Colin Cameron's probable source here, namely the MS of Duncan Campbell of Foss, takes the tune through to a crunluath singling and doubling. This second setting once again adds little stylistically to the interpretation of the tune and is not reproduced here.

Uilleam Ross' source is Duncan Campbell of Foss's MS. Nothing of stylistic interest is added here and this score is not reproduced.

John MacDougall Gillies follows Colin Cameron, and hence Duncan Campbell of Foss, although Colin Cameron's manuscript would seem to have been Gillies's immediate source for this tune, since he develops it down to the taorluath singling before noting that there is a doubling, and the tune is taken no further. This score is not reproduced here.

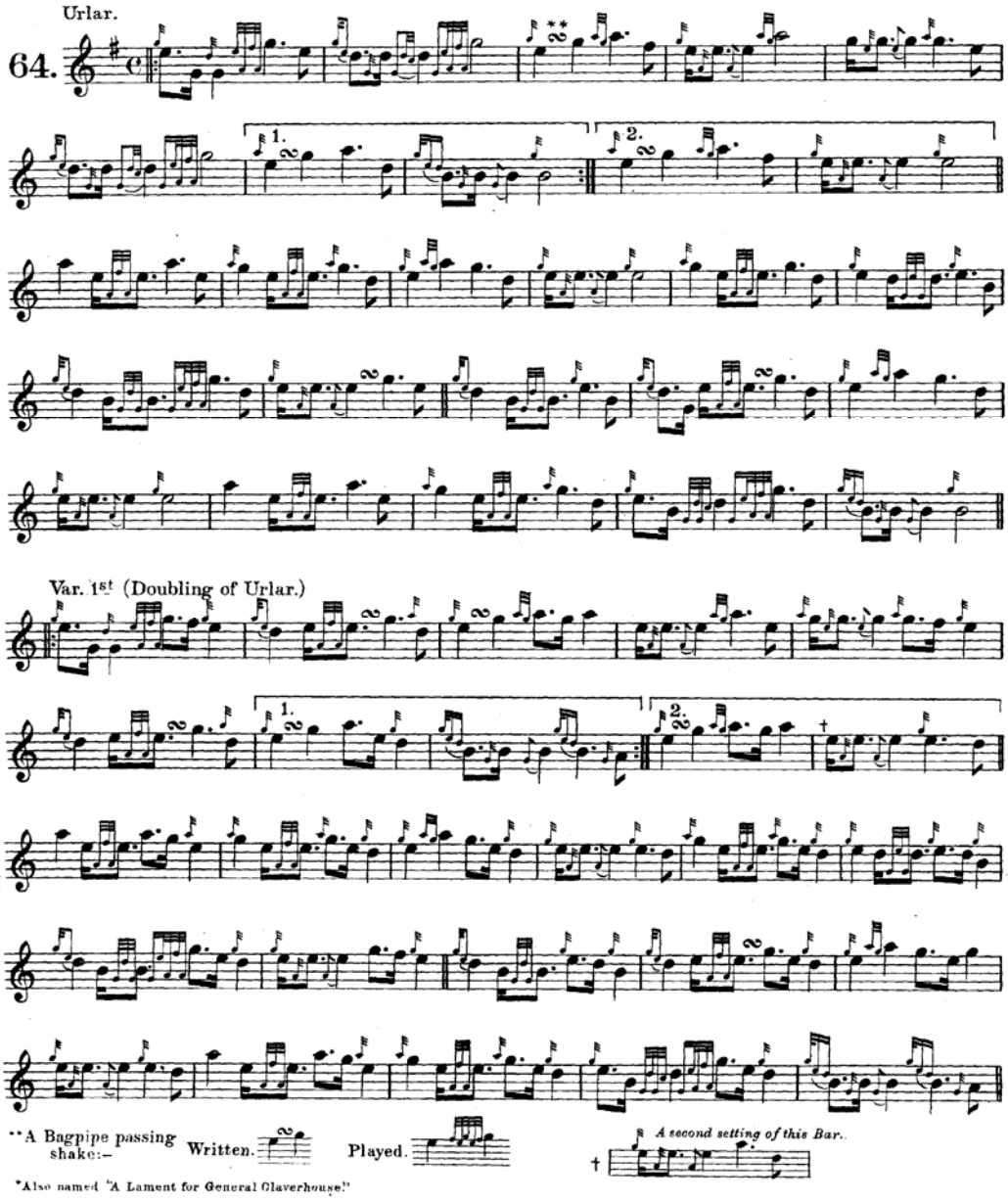
Amongst the published sources,

C. S. Thomason, gives two settings of the tune in *Ceol Mor* pp.76-7, and p.302. The first is taken from Donald MacDonald's MS, the second is a transcript of Angus MacKay's style of the tune. Neither setting is reproduced here.

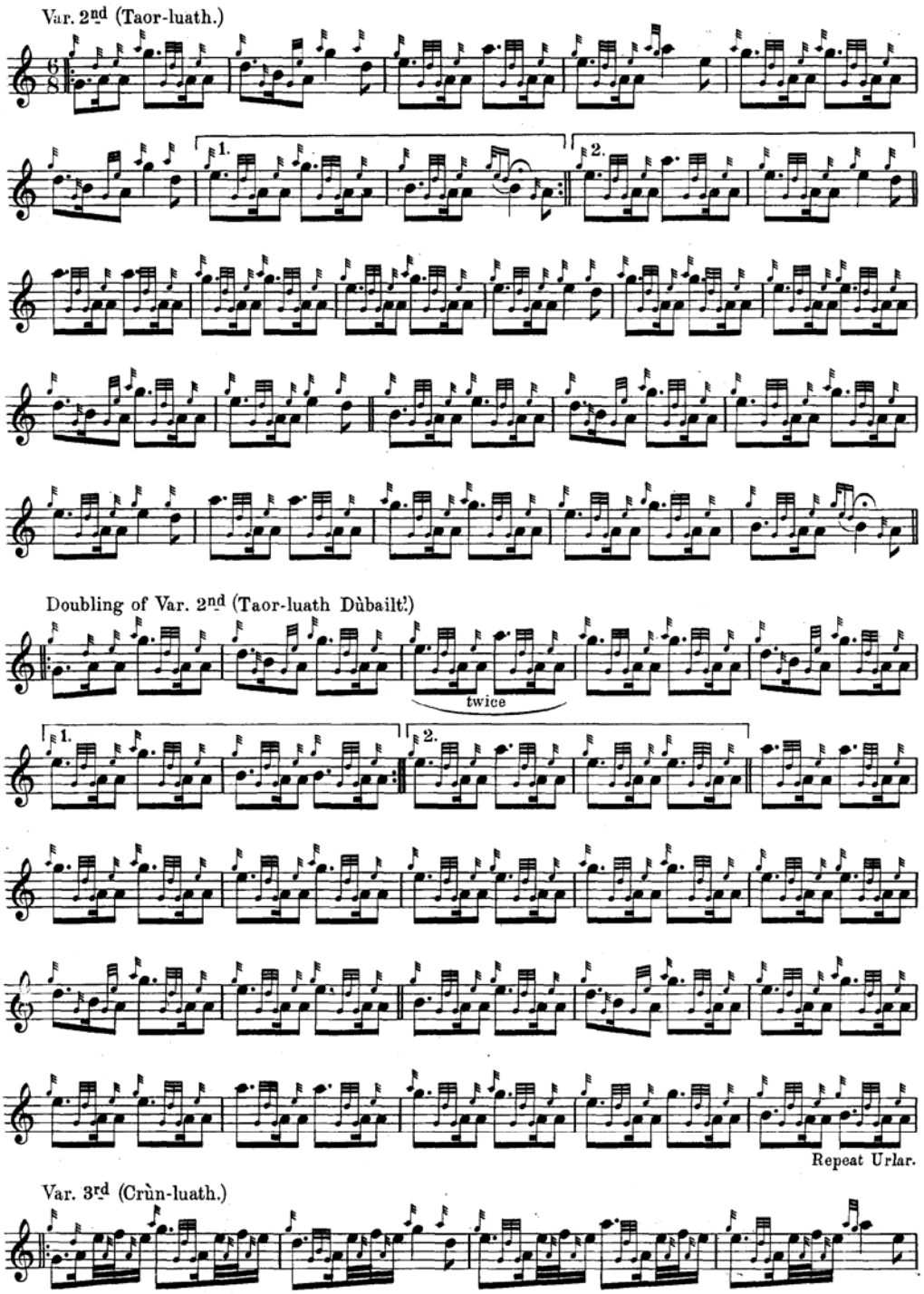
David Glen's setting derives from Donald MacDonald and Duncan Campbell. Although it adds nothing to the tune stylistically, for practical playing purposes Glen is probably the best of the published scores:

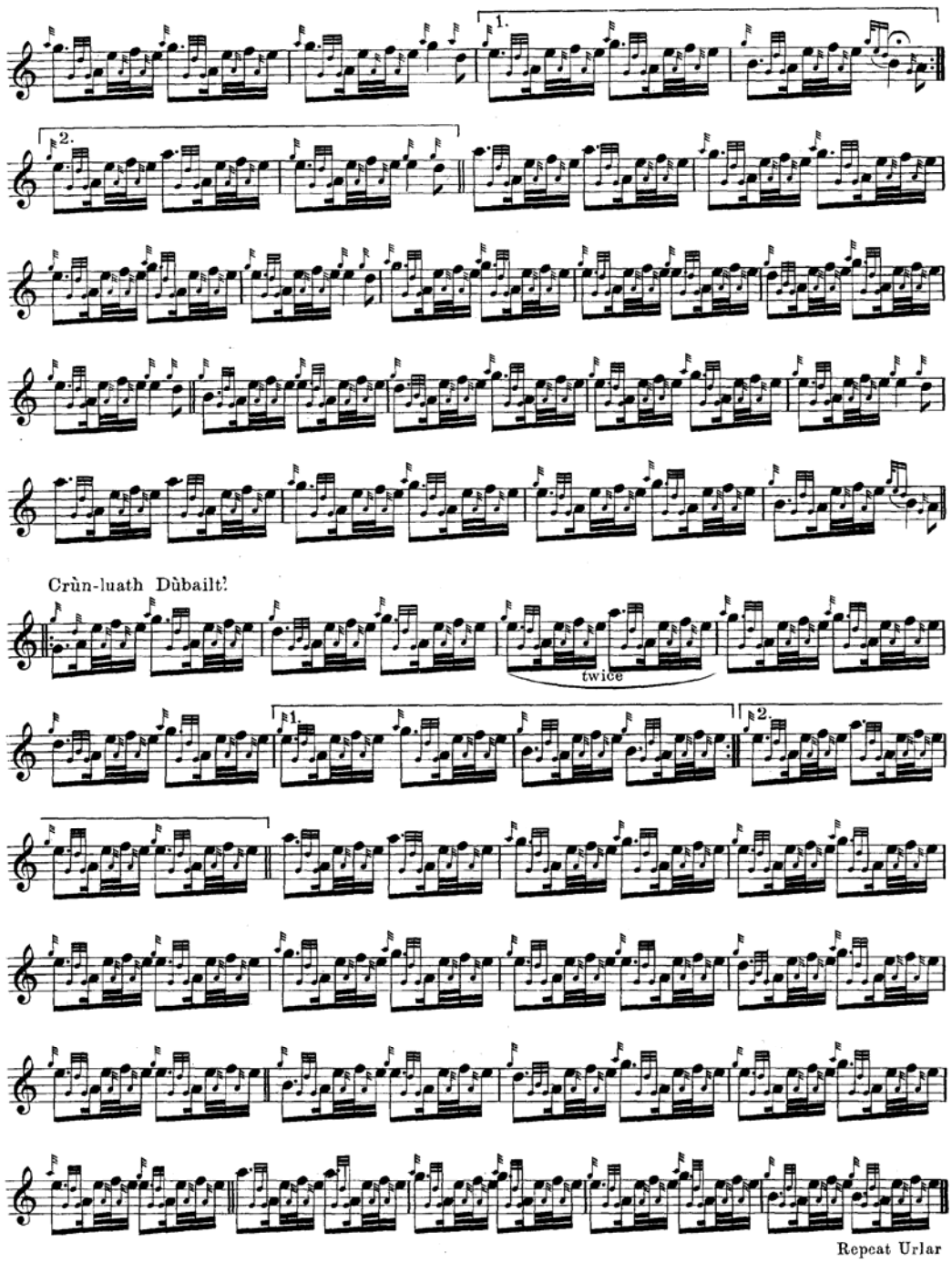
THE DAUGHTER'S LAMENT.*

GUMHA NA H-IGHINN.



*Also named "A Lament for General Claverhouse."


Var. 2nd (Taor-luath.)
1.
2.
Doubling of Var. 2nd (Taor-luath Dùbailt.)
twice
1.
2.
Repeat Urlar.
Var. 3rd (Crùn-luath.)


1.
2.
Crùn-luath Dùbailt.
twice
1.
2.
Repeat Urlar

Commentary:

The "Daughter's Lament" title comes from Angus MacKay. Donald MacDonald calls this tune "Chumhadh Chleibhar," the "Chleibhar" in question being John Graham of Claverhouse, Viscount Dundee, popularly known as "Clavers" for whom the beautiful "Lament for Viscount Dundee" was also composed. Dundee enjoyed a vigorous afterlife in the folklore of Scotland, on the one hand as the hated persecutor of the Westland Whigs and on the other as the brilliantly charismatic military leader of the Jacobite cause during the so-called "Glorious Revolution" in 1688/9. One of the commanders at the battle of Sheriffmuir in 1715 looking at the chaos around him cried "oh for an hour of Dundee!." Sir Walter Scott memorably recreated Claverhouse in his novel *Old Mortality*, and celebrated his exploits in his famous song:

> To the Lords of Convention 'twas Claverhouse spoke–
> "Ere the king's crown be off there are crowns to be broke
> So each cavalier who loves honour and me
> Let him follow the bonnets of Bonnie Dundee." [etc]

And there are a number of popular songs in similar strain in Scots including:

> Clavers and his highlandmen
> Cam' doon upon the raw, man,
> Wha being stout gave mony a clout
> The lads began to claw, then [etc].

or

> Gin ye had been whaur I hae been
> Ye wadna been sae canty, O
> Gin ye had seen what I hae seen
> On the braes o' Killiecrankie, O…
>
> The bauld Pitcur fell in a fur
> An' Clavers gat a clankie, O
> Or I had fed an Athol gled
> On the braes o' Killiecrankie, O
>
> It's nae shame, it's nae shame
> It's nae shame tae shank ye, O
> For there's sour slaes on Athol braes
> And the deil's at Killiecrankie, O

In the unpublished notes attached to his manuscript, Donald MacDonald has the following tale:

> *Cumhadh Chleibhair*, Or, a Lament for the Death of GENERAL CLEAVER,

Who fell at the battle of Killikrankie in 1689, at which the forces of King William were defeated, by the adherents of King James. After the death of General Cleaver, his lady was married to Lord Kilsyth and went with him over to Holland, where she caught a brain fever, when in child-bed, and was smothered betwixt two feather beds. Her body was embalmed, and brought to Kilsyth, and buried there. In 1795, when it was deemed necessary to make some alterations on the kirk of Kilsyth, they had to dig up the foundation of the kirk door, where they discovered a leaden coffin, containing the embalmed body of Lord Kilsyth's lady and her infant. They appeared as fresh as when they were interred. The remains of this lady and her child, lay three days exposed to the view of the public, when her eye-balls began to turn dim, and when found [an anglicisation of "find" or "fin"' a Scots term meaning to touch], they were a hard crust, like brittle clay; when the ribbon with which her hair was bound, was touched, it fell into crumble. The coffin, and its contents, were again interred in the same place. The writer of this account was at the village of Kilsyth, (on his way to Ireland,) at the time the bodies were seen. (National Library of Scotland MS 1680, f.9)

* * *

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