



Lament for the Laird of Anapool

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

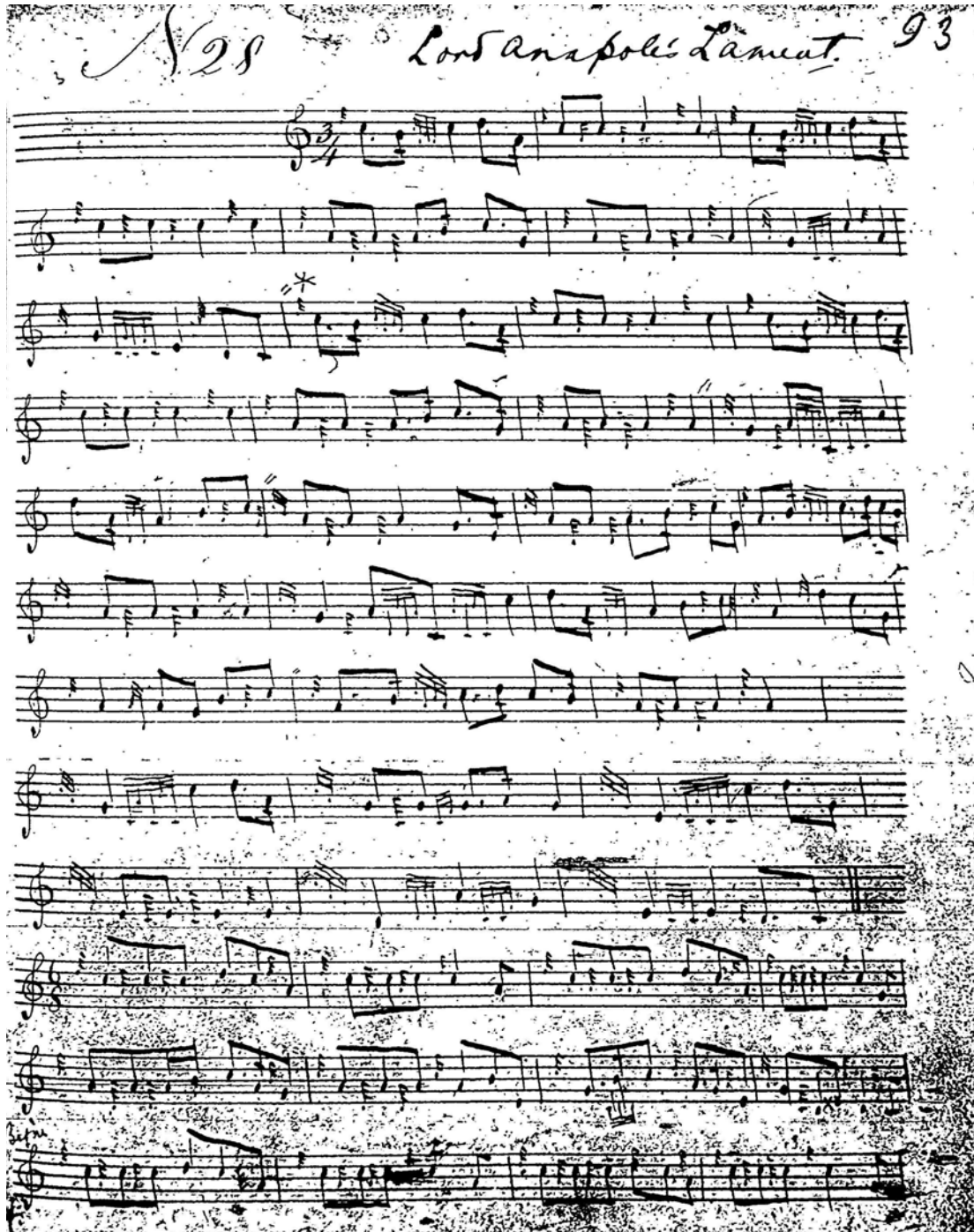
- **MacArthur/MacGregor**, ff.93-98;
- **Angus Mackay**, i, 183-5;
- **Colin Cameron**, ff.92-3;
- **Duncan Campbell of Foss**, ff.31-34;
- **Uilleam Ross**, ff.43-6;
- **D. S. MacDonald**, ii, 66-7;
- **John MacDougall Gillies**, ff.32-3 and ff.84-5;
- **David Glen**, ff.35-7;

and in the following published sources:

- **Frans Buisman and Andrew Wright**, eds., *The MacArthur-MacGregor Manuscript of Piobaireachd* (1820) p.156;
- **Niel MacLeod of Gesto**, *Pibaireachd or Pipe Tunes*, pp.38-40;
- **C. S. Thomason**, *Ceol Mor* p.108.

It may be that this is a MacArthur tune of late composition, and not widely diffused outside family tradition to judge by the lack of stylistic variety in the written and published scores. There are really only two ways through it, the MacArthur/MacGregor score and that of Angus MacKay who has his own style, although he gives the MacArthur/MacGregor as his source.

The **MacArthur/MacGregor** score is an attractive one, full of lovely little characteristic MacArthur reflexive gracenotes. It has two taorluath and two crunluath variations and no crunluath a mach:













Angus MacKay's score is ornamented more severely, but he develops the tune in exactly the same way as MacArthur/MacGregor, with two taorluaths, two crunluaths, and no crunluath a mach. He indicates that the ground be repeated after the taorluath and crunluath doublings which the MacArthur/MacGregor does not. His title is "Cumha Tighearna Anapuill The Laird of Anapool's Lament":

Gumha Fighearna Anapuil 195

The Bird of Anapuil Lament

For the 4th of London's 19th

Ver. 2.

Ver. 3.

Doubling of Ver. 3.

The image displays a handwritten musical score for Piobaireachd, consisting of ten staves of music. The notation is in a traditional Scottish Gaelic style, featuring a variety of note values, rests, and dynamic markings. Key annotations include:

- vis* (written above the first staff)
- brun- leath.* (written below the second staff)
- 1st* and *2nd* (written below the fourth staff, indicating first and second endings)
- D. 6.* (written above the second staff and the final staff, likely indicating a 6/8 time signature)
- Doubling of brun- leath.* (written above the seventh staff)
- vis* (written above the eighth staff)
- 1st* and *2nd* (written below the eighth staff)
- vis* (written above the ninth staff)
- D. 6.* (written above the final staff)

The score is written in a clear, legible hand, with some ink bleed-through visible from the reverse side of the paper.



Colin Cameron has a slightly different title from Angus MacKay, calling the tune "Lord Anapool's Lament," but otherwise apart from one or two little differences in pointing, none of which is really significant, he is very similar to MacKay, and this score is not reproduced here. He ends with taorluath doubling and there is no indication that anything should follow.

Duncan Campbell of Foss treats the tune exactly the same way as MacKay and is not reproduced here.

Uilleam Ross likewise takes the same route through the tune as MacKay and is not reproduced here.

D. S. MacDonald's score is simply an outline sketch and is not taken beyond the taorluath doubling. It is not reproduced here.

John MacDougall Gillies has two settings. The first takes the tune as far as the taorluath doubling and ends "D. C. Crunluath off Taorluath 25 Oct 1884." It reflects the style of Colin Cameron's MS and it seems likely that Gillies had access to it or a transcript, when he was compiling his own collection. The second of Gillies's settings is marked "D. Campbell's style," presumably Duncan of Foss. Neither of these contributes stylistically to earlier scores and neither is reproduced here.

David Glen's score is based on MacKay and revised in the light of the setting in Thomason's *Ceol Mor*. It shows Glen moving between time signatures in a way that can make some other editors seem occasionally a little leaden-footed. He sets the ground in 3/4 as opposed to the common time more generally encountered. Variation one is in 6/8, and variation two in 3/4 again. The presentation is fairly rough by Glen's usual neat standards, perhaps indicating "work in progress," and it is not reproduced here.

Amongst the published sources, the printed version of the **MacArthur/MacGregor** reflects the manuscript score reproduced above.

The setting by **Niel MacLeod of Gesto** (1828) is the earliest to give the tune a title, namely "Lament for the Laird of Ainapole." Gesto treats the ground differently from either MacArthur or MacKay, and seems to spring from an interestingly alternative stylistic source. He sets the tune as follows:

No. XVIII.

LAMENT FOR THE LAIRD OF AINAPOLE.

I hio dir ivio, hirir ri ri,
hio dir i vio, hirir ri ri,
hiurie riu vi drio, hiurie ru hie,
ha botric hie, ha dir ho haine,
hi ier ru vi ri, ha o botria,
hi ier ruviri, hi ier rie o,
ha o ha botri, duliu diria,
hier eru ri, hier e rie a,
hier eru vi ri, hier e rie o,
hia vir la vi, hia vir iadin,
hio rir rova, hior ir ro hin,
hien di ho dra, hieo hindan.

1st Var.

I hir iri ri evu, hir iri ri u,
hir iri ri evu, hir iri ri a,
hier ieru ri iva, hier ir ru rieho,
hia ho va, hie a hie, rievi hiodin,
hier ie ru, hia odro, hier ieru hi diodro,

hier eru, hia o dro, hier eru, hie o,
 hia i va, hie a hi, huvili, hi o dro,
 hiudili, h'eva, hiurerie, hie ha,
 hindili, hieva, hiereri hie ho,
 ha bo trie, hie a ho, hiaverla, hadin,
 hio botric, haradin, hierie ro hodin,
 heim botrie ha o hien hio a hin, hien hir.

2d Var. I hidirit, hidirit, hidirit, hi u,
 hidirit, hidirit, hidirit, hi a,
 hiedirit, hidirit, hiedirit, hie o,
 hadirit, hiedirit, hidirit, hiodin,
 hiodirit, hidirit, hadirit, hia,
 hiedirit, hidirit, hiedirit, hie ho,
 hadirit, hiedirit, hidirit, hi ha,
 hiedirit, hidirit, hiedirit, hie o,
 hadirit, hiedirit, hadirit, hadin.
 hiodirit, hadirit, hiodirit, hiodin,
 hindirit, hadirit, hiodirit, hiendan.

Double. I hidirit, hidirit, hidirit, hidirit,
 hidirit, hidirit, hidirit, hidirit,
 hiedirit, hidirit, hiedirit, hiedirit,
 hadirit, hiedirit, hidirit, hiodirit,
 hiodirit, hidirit, hadirit, hiadirit,
 hiedirit, hidirit, hiedirit, hiedirit,
 hadirit, hiedirit, hidirit, hidirit,
 hiedirit, hidirit, hiedirit, hiedirit.
 hadirit, hiedirit, hadirit, hadirit,
 hiodirit, hadirit, hiodirit, hiodirit,
 hindirit, hadirit, hiodirit, hiendirit.

3d Crau-
 laugh. I hi die dru, hi die dru, hi die dru, hi u,
 hi die dru, hi die dru, hi die dru, hi a,
 hiedrie dru, hi die dru, hie die dru, hie o,
 ha die dru, hie die dru, hi die dru, hio in,
 hio die dru, hi die dru, ha die dru, hi a,
 hie die dru, hi die dru, hie die dru, hie o,
 ha die dru, hie die dru, hi die dru, hi a,
 hie die dru, hi die dru, hie die dru, hie o,
 ha die dru, hie die dru, ha die dru, hiaîn.

hio die dru, ha die dru, ho die dru, hioin,
hin die dru, ha dei dru, ho die dru, hien diedrun.
Double. I hi did tri, hi did tri, hi did tri, hi did tri,
hi did tri, hi did tri, hi did tri, hi did tri,
hie did tri, hi did tri, hie did tri, hie did tri,
ha did tri, hie did tri, hi did tri, hio did tri,
hio did tri, hie did tri, na did tri, hia did tri,
hie did tri, hi did tri, hie did tri, hie did tri,
ha did tri, hie did tri, hi did tri, hia did tri,
hie did tri, hi did tri, hie did tri, hie did tri,
ha did tri, hie did tri, ha did tri, hia did tri,
hio did tri, ha did tri, ho did tri, hio did tri,
hin did tri, ha did tri, ho did tri, hien did trun.



The score presents a number of difficulties of interpretation, but the opening sequence might, perhaps, go somewhat thus:

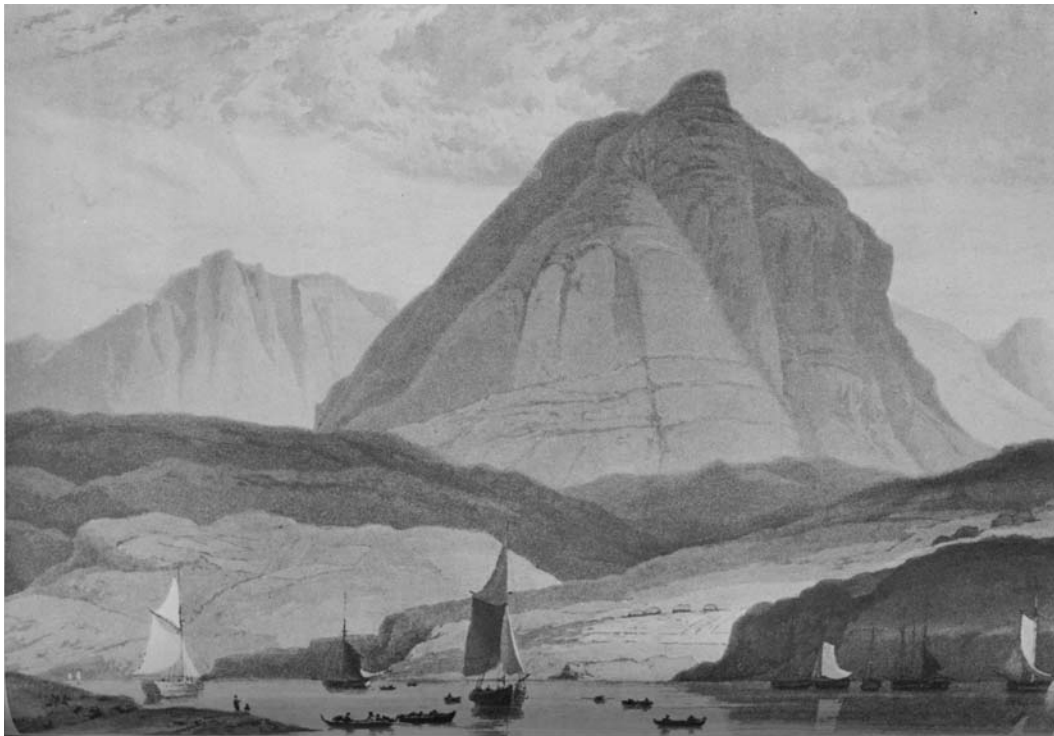


C. S. Thomason's setting in *Ceol Mor* follows MacKay closely and his score is not reproduced here.

Commentary:

There have been problems with the title of this tune. In his note, the Piobaireachd Society's editor Archibald Campbell says: "Nothing is known about the personalities of either a Laird or Lady of Anapool. Or, indeed, about any place named Anapool, though it has been conjectured that Unapool in the north-west of Sutherland may be meant. A picturesque legend ascribes the majestic Lament for the Laird to John Dall MacKay, and calls it 'In praise of the Rainbow' [...]. In Angus MacKay's MS. after the heading 'Cumha Ban-tighearna Anapuill' [Lady Anapool's Lament], come the words 'qy Arnpool'" (PS ix, 278).

This has prompted later speculation whether Anapool might not be "Arnaboll" on the shores of Loch Hope and led Buisman and Wright in their edition of the MacArthur/MacGregor manuscript to give as their main title for this tune: "Lament for the Laird of Arnaboll." But none of the earlier sources supports this conjecture. In the original manuscript the tune is simply identified as "No.28." A later hand—which may be Charles Bannatyne's—has added the title "Lord Anapole's Lament." The earliest published source, Niel MacLeod of Gesto's *Pibaireachd or Pipe Tunes* of 1828 calls the tune "Lament for the Laird of Ainapool." Angus MacKay, too, calls it "The Laird of Anapool's Lament." Ainapool/Unapil/Unapool (the variable spelling is quite consistent with the older sources which frequently spell place names phonetically and "Unapool" is marked on maps from at least the 18th century onwards) was a fishing station on Loch Glencoul at the head of the Kyle of Assynt in the shadow of Quinag, one of the great peaks of north west Scotland. The geologist John Macculloch records in his *Highlands and Western Isles of Scotland* (1824): "After six hours rowing about all these solitary creeks, we discovered half a dozen dunghills buried under the lee of a high bank. It was Unapil." There is an engraving of the place in Richard Ayton and William Daniel's *A Voyage Round Great Britain undertaken between the years 1813 and 1823* (Lond., 1814-25):



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