#### Lament for MacSwan of Roaig

This tune is found in the following manuscript sources:

- Nether Lorn Canntaireachd, ii, 157-8 (with the title "Roaig's Lament");
- Donald MacDonald, ff.83-87;
- Angus MacKay, ii, 53-55;
- **D. S. MacDonald**, i, 57-9;
- John MacDougall Gillies, f.101;
- David Glen, ff.144-146;
- Robert Meldrum, ff.129-131;

and in the following published source:

- **C. S. Thomason**, *Ceol Mor*, pp.85-6.

– Colin Mór Campbell treats the tune like this:

1<sup>st</sup> Hiodinbain hioendam hinotra hiharin himbari cherede hadre hioendam

 $2^{\rm d}$  Hiodinbain hi<br/>oendam hinotra hiharin hindre harodin hihorodo hiodin himbari chedare ha<br/>dre hioendam

3<sup>d</sup> Hiodinbain hioendam hinotra hiharin himbari chedari hadre haotro chedari haotro himotro hiharin

S

#### ffirst Motion

1<sup>st</sup> Himto hinda hioendam hintoemda hiharin himde hindi cheotro himda hinde hihorodo himde hinda hioendam hintoemda hiharin

 $2^{d}$  Hinde hinde harodin himda hi<br/>oa hihorodo himde hindi cheotro himda hinde hihorodo himde hinda hi<br/>oendam hintoemda hiharin

3<sup>d</sup> Himde hindi cheotro himda hinde haotro himde hindi haotro himto hinda hiharin

D Himto hinda himto hinda hinto hindariddan himde hindi himde hinde himda hinde himda hinda himto hinda himto hinda hinto hindariddan

 $2^{d}$  Himde hinde hinda hinda himto hinda himto hindo hinde hinde hinde hinda hinde hinda hinda [himto hinda] himto hinda hinto hinda hinto hindariddan

 $3^{d}$  Himde hindi himde hinde himda hinde himda hinda himde hindi himda hinda hin

And there the score ends. Colin Campbell does not develop the tune beyond the doubling of the ffirst Motion, which is a pity because his pleasing alternation of low Gs and low As may strike many as more pleasing than anything offered by the later scores.

**Donald MacDonald** times the tune as follows:









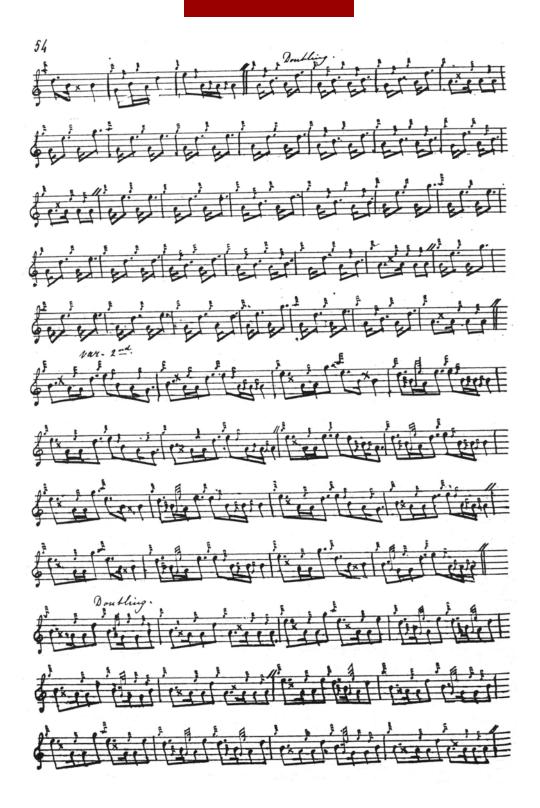


One notes the varied timing of the double echo beats in the ground, and the nice little cadence high G on the double echo on E in bar three balancing those which follow later in the line. MacDonald points the siubhal "down" MacKay "up" (although there are signs of several obvious changes of mind by MacKay about the timing, especially in the siubhal singling) both imply an "up" timing in the taorluath and crunluath variations, otherwise their settings are similar.

Angus MacKay times the tune like this:

Mac Juvan 17 20 augs or ament







Those attracted by **David Glen**'s characteristic style might like to consider the following setting which Glen describes as an "edited" version based on the one in Donald MacDonald's manuscript:

A Lament for macduain of Proiac from me D's ms. Edited . 1st err Doubling





**C. S. Thomason**'s score combines features of both MacDonald and MacKay's manuscript settings. He plays his taorluath singling and doubling "down" and his crunluath variations "up." Those drawn to this combination may find the arrangement attractive:

AMENT FOR MACSUAIN OF ROAIG.



**D. S. MacDonald** adds nothing to his source, Angus MacKay, and is not reproduced here. **John MacDougall Gillies**'s setting is an outline sketch only and is not reproduced here. **Robert Meldrum**'s score adds nothing to the stylistic possibilities of the tune and is not reproduced here.

#### Commentary

Archibald Campbell wrote of this tune that "I had no hand in choosing the original text as I was in India but only had to do the Editorial notes afterwards." (Letter to R. U. Brown, 27/12/1955). Yet his editorial papers show him writing to J. P. Grant the main nominal editor of the *Piobaireachd Society Collection (second series)* volume one, with detailed advice about how the tune should be set, which Grant appears to have duly followed (National Library of Scotland MS22103, f.109).

A note in Alexander Nicolson's *History of Skye* (Glasg. 1930) suggests that the dedicatee should be "MacSween of Roag" rather than MacSwan (p.65).

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