

## Lament for the Duke of Hamilton

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

- **Nether Lorn**, ii, 1-3 (with the title "Duke Hamilton's March");
- **Angus MacKay**, i, 20-22;
- **Colin Cameron**, ff.112-114;
- **David Glen**, ff.165-167;
- **McLennan papers**, ff.16, 27;
- **Robert Meldrum**, ff. 82-4;

and in the following published sources:

- **Donald MacDonald**, pp.23-29 (with the title "Lamentation for the Duke of Hamilton");
- **C. S. Thomason**, pp.10-12;
- **David Glen**, pp.200-202.

In the oldest of the settings, that in the **Nether Lorn** canntaireachd, **Colin Mór Campbell** treats the tune as follows:

"Called Duke Hamilton's March"

1<sup>st</sup> Cherede hadin hiotro hiharin hiharin Two times hinotra haembam haem hiotra chedin hiotra hiodin

2<sup>d</sup>. Cherede hadin hiotro hiharin hinotra haembam haem hiotra cheenin hiotro hinotra haembam haem hiotra cheen hiotra hiodin

3<sup>d</sup>. Cherede hadin hiotro hiharin hinotra haembam haem hiotra cheen hiotra hiodin

Colin Mór then proceeds to a "ffirst Motion" singling:

1<sup>st</sup>. Chebarie hadin hiotro hiharin hiharin chebarie hadin hiotro hiharin hinotra haembam haem hiotra cheenotra hiodin

and so on; then to a doubling of the "ffirst Motion":

1<sup>st</sup>. Chedarie hadin hiotro hiharin hiharin chedarie hadin hiotro hiharin hinotra haembam haem hiotra chedarie hiodin

and so on; then to a rather unusual "Second Motion" singling:

1<sup>st</sup>. Hindehinde hindaento hiharin hiharin hintoen hintoen hinde hinde hindaento hiharin hindaenda haembam himbaemba hinde hinda hiodin

and so on

there follows the doubling:

then a "Taolive Gear" singling, doubling, and tripling, and "Crulive Fosgail" singling, doubling and tripling.

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

23

*COULD I BUT REMEMBER,*  
or the  
**LAMENTATION**  
For the  
**Duke of Hamilton.**

Every F in this Pinhairschd, must be played sharp, on the Piano Forte, although not in the Key of G.

SLOW

A historical account of this Pinhairschd will be given in Vol: 2d

Walker & Anderson Engravers Edin'

# pipes | drums

24

VAR: 1.

Doubling VAR: 1.

No Piano here.

# pipes | drums

VAR: 2, Pointed. 25

The musical score is written for pipes and drums, consisting of two variations. The first variation, 'VAR: 2, Pointed.', is marked with a tempo of 25. It features a complex, fast-paced melody in the treble clef, with many beamed sixteenth and thirty-second notes, and a steady, rhythmic accompaniment in the bass clef. The second variation, 'Doubling VAR: 2 Lively.', is marked with a tempo of 25. It features a similar melody in the treble clef, but with a more complex, fast-paced accompaniment in the bass clef, including many beamed sixteenth and thirty-second notes. The score is written in a single system, with the two variations separated by a double bar line. The key signature is one sharp (F#), and the time signature is 2/4. The score ends with a double bar line and the marking 'D.C.'.

Doubling VAR: 2 Lively.

D.C.

# pipes | drums

26

VAR: 3.

Doubleing VAR: 3.



# pipes | drums

157

The musical score consists of eight systems, each with a treble and bass staff joined by a brace. The notation is for a single melodic line, likely for a pipe, with a steady eighth-note accompaniment in the bass. Measure numbers 157 through 166 are indicated above the first staff of each system. The key signature has one sharp (F#). The notation includes many beamed eighth notes and rests. The eighth system ends with a double bar line and the marking 'D.C.' (Da Capo).

D.C.

Ceanluith or Round Movement.

The final system of the score, measures 167 through 176, continues the same notation style as the previous systems. It also features a single melodic line with an eighth-note accompaniment. The key signature remains one sharp (F#).

# pipes | drums

28

Doubling of Creamluth.

**Donald MacDonald** gives his double echoes with an initial dotted quaver, prefixing the one on E with an attractive F cadence and he times his siubhal as even quavers but the implied pointing is "down"; he repeats the ground at the end of the siubhal doubling and also following the taorluath and crunluath doublings.



**Angus MacKay's** title is "Cumha Dhuichd Thamilton The Duke of Hamilton's Lament  
Composed by Patrick Mor MacCrummen James 4<sup>th</sup> Duke of Hamilton Killed in a duel in  
Hyde Park by Lord Macartney 1712." He treats the ground as follows:

20 Cumha Dhuichd Thamilton. \*

*The Duke of Hamilton's Lament  
Composed by Patrick Mor MacCrummen  
James 4<sup>th</sup> Duke of Hamilton  
Killed in a duel in Hyde Park by Lord Macartney  
1712.*

No. 8.

and so on. His development of the tune is the same as MacDonald's, namely ground, first variation singling and doubling; siubhal singling and doubling; taorluath fosgailte singling and doubling; crunluath fosgailte singling and doubling. He repeats his ground after the taorluath fosgailte doubling and again at the end of the tune.

**Colin Cameron's** setting has MacKay's elaborate title word for word and adds "from the original MSS by AMK vol 1<sup>st</sup> p.20." Cameron corrects a notational mistake by MacKay in the first variation singling and doubling but otherwise does not add significantly to the stylistic possibilities of the tune. This score is not reproduced here.

The partial score in the **MacLennan Papers** aims to "correct" MacDonald's line one in the crunluath singling, but it is not clear that it adds anything at all substantial to the tune; it is not reproduced here.

**David Glen** develops the tune in a manner similar to all the later editors from Donald MacDonald onwards: ground, first variation singling and doubling, siubhal singling and doubling; taorluath fosgailte singling and doubling; crunluath fosgailte singling and doubling. He repeats the ground at end of tune, but not within it. He sets the tune as follows:

# A LAMENT FOR THE DUKE OF HAMILTON.

GUMHA DHIÙC HAMILTON.

Ùrlar.



omit 2nd time

Var. 1<sup>st</sup>



omit 2nd time

Var. 2<sup>nd</sup>



omit 2nd time

Var. 3<sup>rd</sup> Sinbhal.



omit 2nd time.

Written: Played:

*Doubling of Var. 3rd*

*omit 2nd time.*

*Var. 4th*

*omit 2nd time.*

*Doubling of Var. 4th*

*omit 2nd time*

The musical score consists of three systems of staves. The first system, 'Doubling of Var. 3rd', has three staves with a bracketed 'omit 2nd time.' instruction. The second system, 'Var. 4th', has four staves with a bracketed 'omit 2nd time.' instruction. The third system, 'Doubling of Var. 4th', has four staves with a bracketed 'omit 2nd time' instruction. The notation includes various musical symbols such as treble clefs, key signatures, and dynamic markings.

Var. 5<sup>th</sup> Crùn - luath. (Fosgailte.)



Doubling of Var. 5<sup>th</sup> Dùblachadh a' Chrùn-luath.



**Glen** plays his eallachs "down" and his siubhal "up." His timing of the EDA movement in the ground is interesting. While MacDonald and everybody else cuts down, or at the very least moves in even quavers from D to A, Glen holds the D; it produces quite an attractive effect. From a playing point of view this is probably the best of the scores.



**Thomason's** score is marked "a," "d," "Ed," indicating that his sources were Donald MacDonald's published book and the manuscript of Angus MacKay; also that he had intervened in the tune editorially. He follows MacDonald in having a grip instead of a trebling movement in the taorluath fogsailte. He repeats the ground at the end of the taorluath doubling and at the end of the tune. These features excepted, he adds little to the stylistic possibilities not evident in MacDonald and Glen. His score is not reproduced here.

**Robert Meldrum's** score adds nothing of significance to the stylistic interpretation of "Lament for the Duke of Hamilton" and is not reproduced here.

### *Commentary:*

There are really only two ways of doing this tune, David Glen's and Donald MacDonald's and both offer attractions to the thoughtful player.

The inclusion of the tune in MacDonald's published book may have increased the popularity of this tune which was in the lists of several players at the Edinburgh Competition in 1824, including William Gunn of Glasgow.

Many players have considered the first variation singling and doubling, which is basically a repeat of the ground twice over with small changes, as excessive, even pointless. It is possible however, to integrate them into the tune in what many might think a more satisfactory way by playing the ground at the beginning and proceeding straight from there to the siubhal singling. At the end of the siubhal doubling the ground is restated but in the slightly altered form of what Colin Mór Campbell calls the "ffirst Motion" singling to emphasise the essentially rondo nature of the tune and give a pleasing variety; when the ground returns a third time, at the end of the taorluath fogsailte doubling, then the remaining third version of the ground should be played here. So that treating ground and first variation singling as grounds 1, 2 and 3, the sequence would be:

ground 1  
siubhal singling  
siubhal doubling  
ground 2  
taorluath fogsailte singling  
taorluath fogsailte doubling  
ground 3  
crunluath singling...  
and so on.

The person commemorated by this tune was James 4<sup>th</sup> Duke of Hamilton (1658-1712), one of the principal leaders of the opposition to the Treaty of Union (1707) in the Scottish parliament. An enigmatic figure, his failure to offer decisive leadership at a number of crisis points has been identified as one of the main reasons why the treaty was carried, despite widespread opposition to it in Scotland. Hamilton was vacillating and dissolute and torn by

conflicting personal interests: he had massive debts, vulnerable English estates, and dynastic claims of his own. When he was killed in a duel (not the first he had fought), it is thought that his opponent's second, General Macartney, treacherously stabbed Hamilton after the Duke had brought down his principal, Lord Mohun. Hamilton had just been appointed ambassador to France by Queen Anne with, some contemporaries thought, a secret programme to negotiate the succession of the Old Chevalier as James VII and III. There were suspicions at the time of political assassination. Robert Chambers gives a gruesome account of the affray:

. . . they repaired to the Ring in Hyde Park, and, being both greatly exasperated, they fought with peculiar determination and ferocity. This is attested by the number and deadliness of the wounds on both sides. Lord Mohun fell and died on the spot. He had one wound mortal, but not immediately so, entering by the right side, penetrating through the belly, and going out by the iliac bone on the left side. Another dreadful gash, in which the surgeon's hands met from opposite sides, ran from the groin on the left side down through the great vessels of the thigh. This was the cause of immediate death. There were some slighter incisions, and two or three fingers of the left hand were cut off. The duke's body suffered an equal havoc, partly inflicted, it was alleged by foul play. A cut in the elbow of the sword-arm severed the small tendons, and occasioned so much loss of blood as to be fatal. A wound in the left breast, between the third and fourth upper ribs, pierced downwards through the midriff and caul, sufficient to produce death, but not immediately. He had also a dangerous slash in the right leg. It is believed that the duke, after his right arm was disabled, being ambidexter, shifted his weapon, and killed Mohun with his left hand. The wound in his own breast was the last that was inflicted, and colonel Hamilton gave his oath that it was the sword of general Macartney, Mohun's second, which dealt it. So strong was the presumption of the truth of this, that the general absconded and when brought to trial in the ensuing reign, the evidence upon which he was acquitted still left the matter doubtful.

The death of two men of rank in so bloody a rencounter, was in itself enough to produce a strong feeling of horror in the public mind. The unfair play by which it was believed one of them had been sacrificed, filled every honourable bosom with indignation; and the agitation was increased by reports that the duke had fallen a victim to assassination instigated by political hatred. Immediately before the duel took place, he had been named ambassador extraordinary to Paris, with powers to effect an arrangement for the restoration of the exiled family on the death of the queen; and the party who were desirous of such a consummation openly alleged that his death had been conspired by the whigs with a view to prevent it. This does not appear to have been the case, however true it may be that Mohun was a zealot in politics, and disreputable in his private character. The duke's body was conveyed to Scotland for burial. (*Biographical Dictionary of Eminent Scotsmen*, 1855, iv, 596-7)

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