

Catherine's Lament

This tune is to be found in the following published sources:

- The MacArthur/MacGregor Collection*, p.139;
- C. S. Thomason's Ceol Mor*, p.242;
- Piobaireachd Society Collection* (first series), v, 12;

and the following manuscript sources:

- Angus MacKay's** manuscript, i, 13-14;
- Colin Cameron's** manuscript, ff.1-2;
- D. S. MacDonald's** manuscript, i, 24-25;
- John MacDougall Gillies's** manuscript, f.59;
- David Glen's** manuscript, ff.94-95.

The main thing to watch here is the timing of the ground. This tune is well-documented, and the older trustworthy sources treat it in a broadly similar fashion:

Cumha Chaitrine Katherine's Salute, line 1, Angus MacKay's MS. i, f.13



Catherine's Lament, line 1, Colin Cameron's MS., f.1.



[Catherine's Lament], line 1, John MacDougall Gillies's MS., f.59.



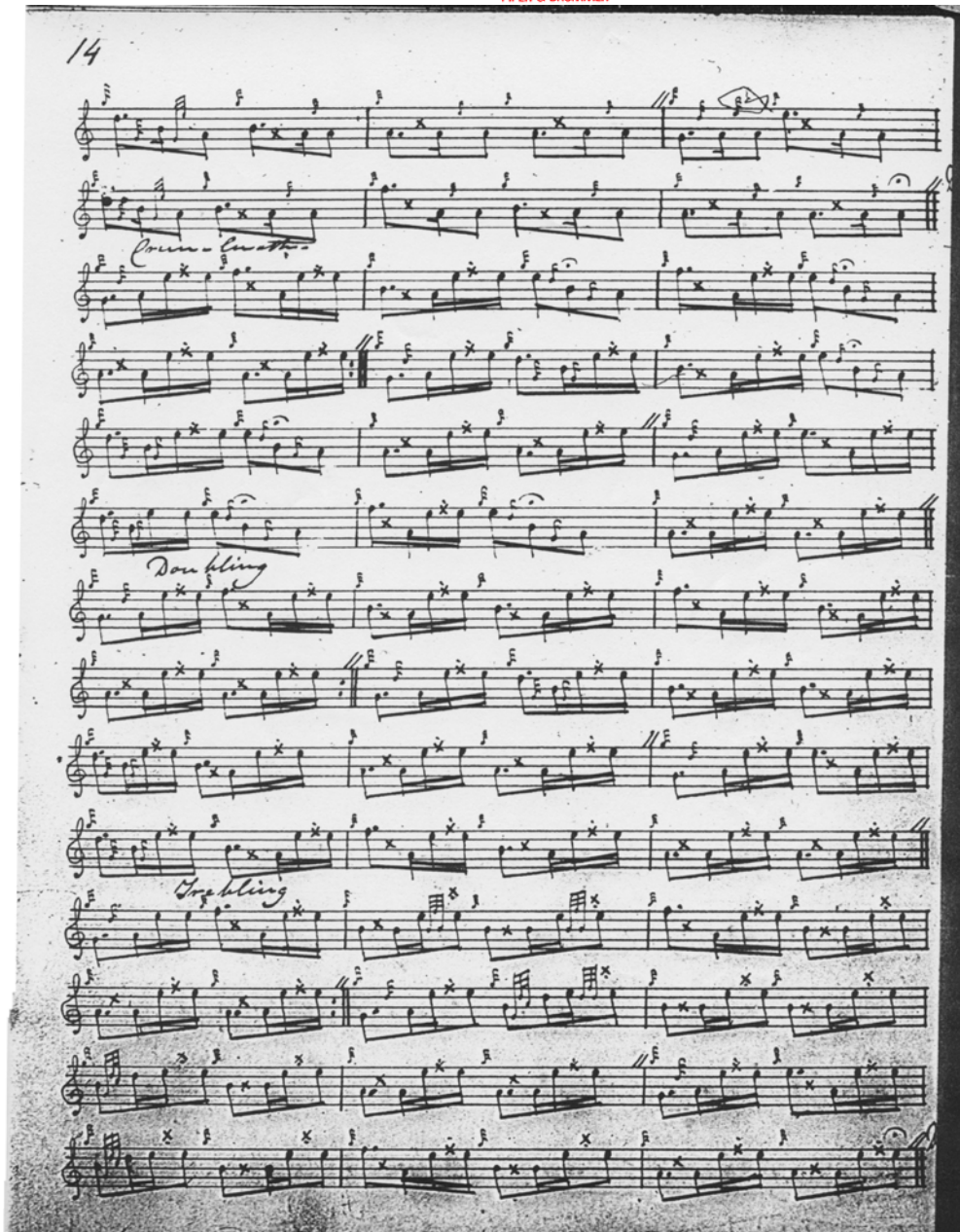
Angus MacKay's complete score, entitled in English "Katherine's Salute" is as follows. It is marked "No.11 in the H.S. of London's Manuscripts", but MacKay has his own characteristic timings:

bumha bhaitrìce * 13
Katharine's Salute.

As in the MS. of London's manuscript.

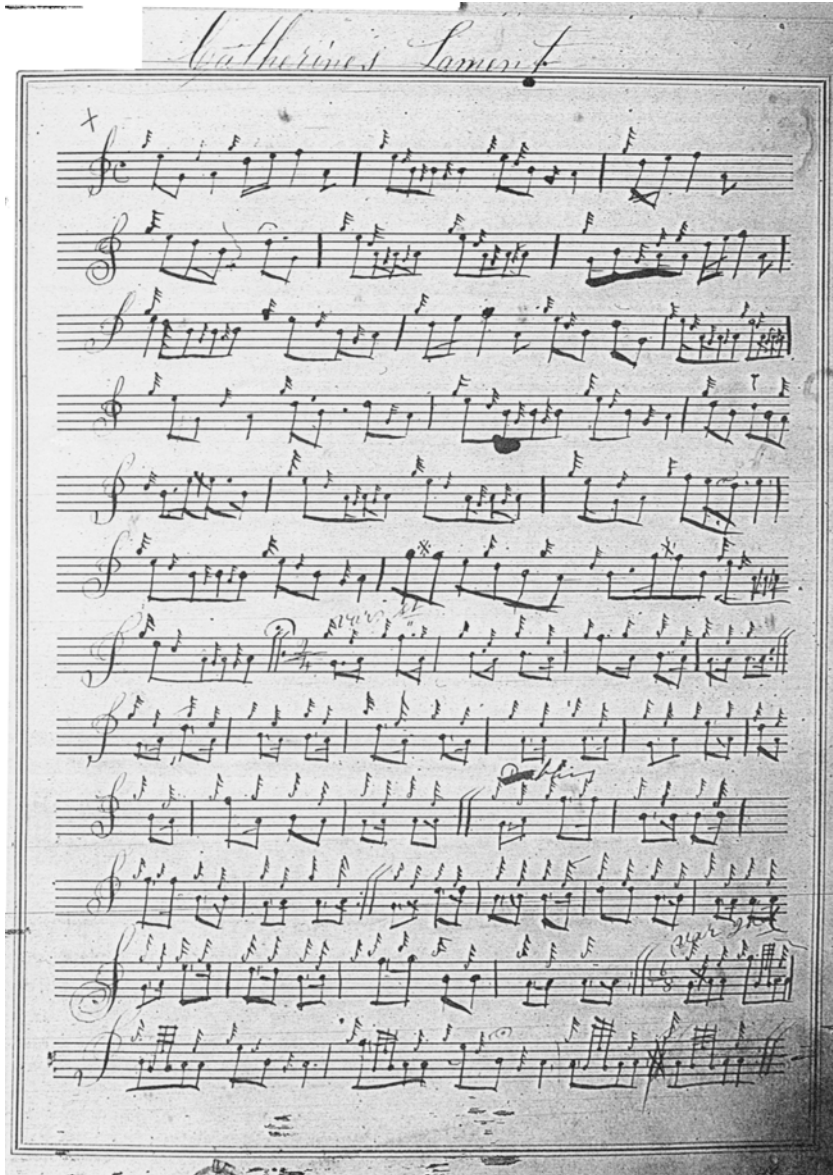
var.

Doubling



MacKay directs that the ground be repeated after the taorluath doubling and again at the end of the tune. We might note also his smooth incorporation of cadences into the underlying rhythmical pattern of the melody from the taorluath singling onwards.

The Camerons have quite an attractive setting, which differs from MacKay's in including a siubhal singling and doubling. It is not in Colin Cameron's hand and may indeed be in that of his father, Donald Cameron:



and so on. There is no crunluath a mach.

D. S. MacDonald seems largely a transcript of MacKay, although he makes more explicit MacKay's probable timing of the crunluath a mach movements by dotting MacKay's initial quavers.

The setting in **John MacDougall Gillies**'s manuscript has obvious links with the Cameron score above, although he times the runs from D to F in the ground rather differently:

Var 1st

Doubly Var 1st

Laorluath

Doubly Laorluath

Catherine's Lament (very old) Nov 3rd 1888 McG.



and there it ends. Presumably Gillies intended the final variations to be taken off the taorluath.

The score in **David Glen**'s manuscript shows him emending Thomason in the light of the MacArthur MS. People attracted by Glen's characteristic timings would probably be better going directly to the **MacArthur/MacGregor** especially as it is now available in print.

Commentary:

There are the usual inaccuracies in Archibald Campbell's settings in the *Piobaireachd Society Collection* (second series, vol.5), and in the *Kilberry Book of Ceol Mor* including heavy use of the fermata to indicate unidiomatically prolonged cadences, a feature not present in the earlier scores. Comparison with MacKay and Gillies above will show a number of further silent changes to the sources which do not contribute to the musicality or fluency of the tune

None of the usual sources seems to have preserved any sort of story to go with this tune.

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