

Lady Anapool's Lament

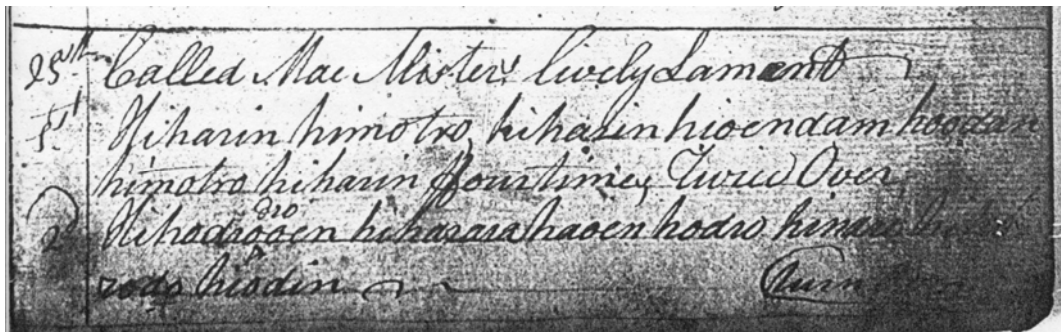
There are settings of this tune in the following manuscript sources:

- **Colin Mór Campbell's** "Nether Lorn Canntaireachd," i, 46-8 (with the title "MacAlaster's lively Lament");
- **Angus MacKay's** MS, i, 107-9 (and also in the so-called "Kintarbert MS" ff. 57-8);
- **Colin Cameron's** MS, f.27;
- **Duncan Campbell of Foss's** MS, ff.5-7;
- **Uilleam Ross's** MS, ff.160-162;
- **D. S. MacDonald's** MS, i, 121-3;
- **David Glen's** MS, ff. 268-70;

and in the following published source:

- **C. S. Thomason**, *Ceol Mor*, p.180.

Colin Campbell sets the tune like this:



1st Hindrie hadse hiharen hioendaam hoo^{en} hiddre
 hoo hoo hiharen
 2nd First Motion
 3rd Hinen hinen himen hioen hinen hinen hioam
 himen hioen hinen himen hioen hinen f... times
 1st Twice Over 2nd Hoen three times hinen haen three
 times hinen hioen hioen hinen chekin hioen three times
 3rd Hinen hinen chekin haen chekin hinen hinen hioen
 himen hioen hinen hioen chekin hioen hioen
 hinen hinen
 1st Hinen hinen himen hio hio hinen hinen hio hio
 2nd Hinen hoho hinen himen hoho hio hio hinen f...
 times Twice Over
 3rd Hoho three times hinen f... hoho three times hinen hoho
 hoho hinen cheke hio hio three times
 1st Hinen hinen cheke hoho cheke hinen hinen hio
 hio hinen hoho hinen hio hio cheke hoho hio hio
 hinen hinen
 2nd Taolive
 3rd Hindaria hindaria himdaria hiodaria hin
 daria hindaria hiddaria himdaria hiodaria
 hindaria himdaria hiodaria himdaria f... times
 1st Twice Over 2nd Hiodaria three times hindaria ha
 daria three times himdaria hiodaria hiodaria hin
 daria chidaria hiodaria three times
 3rd Hindaria hindaria chidaria hadaria chidaria
 hindaria hindaria hiodaria himdaria hiodaria
 hindaria hiodaria chidaria hiodaria hiodaria
 hindaria hindaria

Crulive

1st Hinbandre hinbandre himbandre hiobandre
 2nd dre hinbandre hinbandre hiobandre himbandre
 3rd dre hobandre hinbandre himbandre hiobandre
 4th dre hinbandre *four times the above to be plaid*
Over twice

2nd Hobandre three times hinbandre habandare
 three times hinbandre hobandre hobandare
 hinbandre chebandre hiobandre three times

3rd Hinbandre hinbandre chebandre habandare
 chebandre hinbandre hinbandre hiobandre
 himbandre hobandre hinbandre hiobandre
 dre chebandre hobandare hiobandre hinbandre
 bandre hinbandre

Shulive

1st Hinbandre hinbandre himbandre hiobandre
 hinbandre hinbandre hiobandre himbandre
 hiobandre hinbandre himbandre hiobandre
 bandre *four times the above to be plaid* *Over*

2nd Hodrodre three times hinbandre chebandre three
 times hinbandre hodrodre hodrodre himbandre
 chebandre hiobandre three times

3rd Hinbandre hinbandre chebandre chebandre
 chebandre hinbandre hinbandre hiobandre
 himbandre hodrodre hinbandre hiobandre
 chebandre hodrodre hiobandre hinbandre
 hinbandre

The tune is developed: ground, siubhal singling/doubling; taorluath, crunluath and crunluath a mach. The second occurrence of the "ho ho" syllable in line one of the siubhal doubling seems superfluous.

Angus MacKay sets the tune like this:

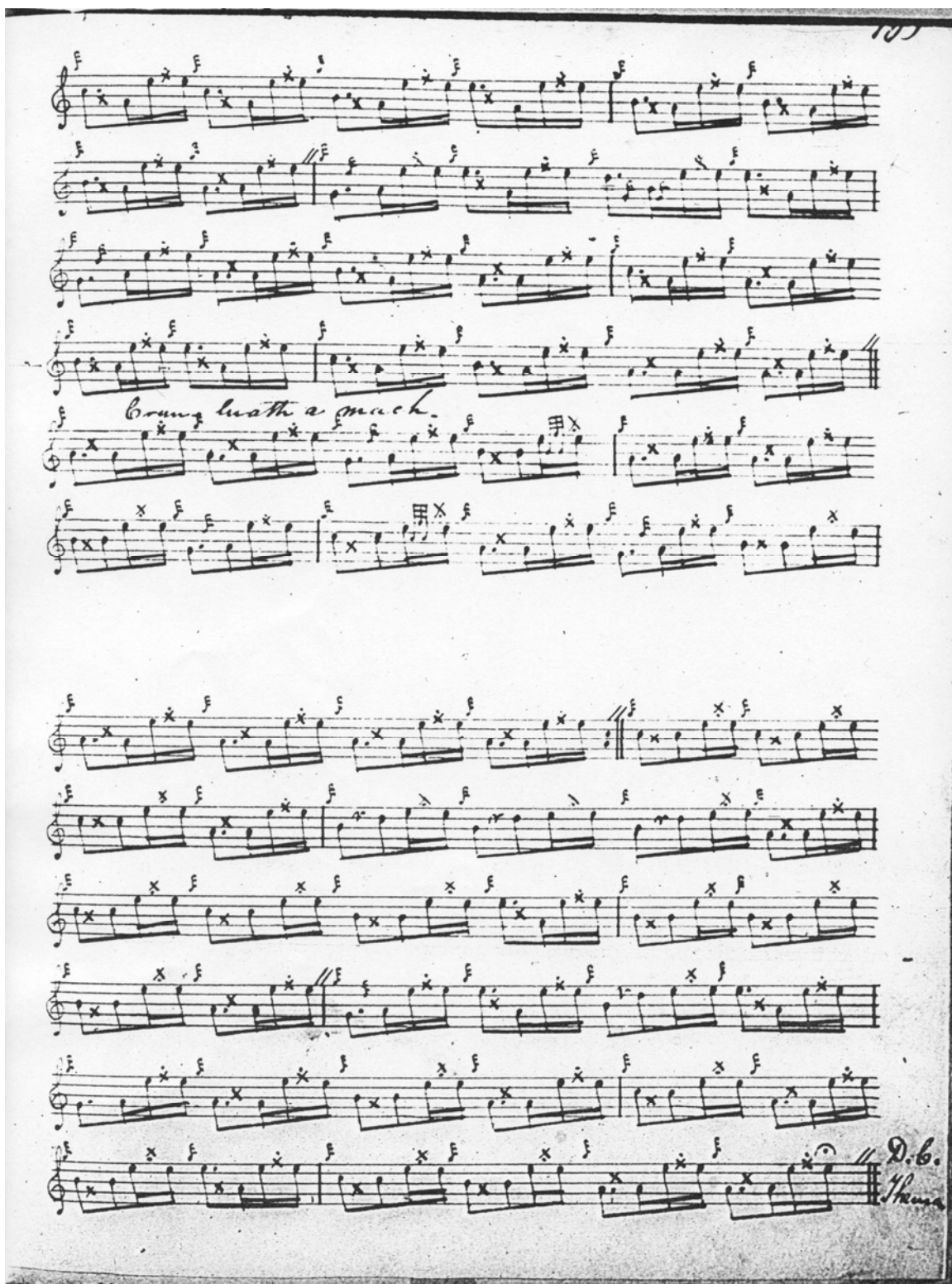
Cumha Bhan-tigharna Anaspail, y Anaspail 107
Lady Anaspail's Lament.

47

Bar 1st

Doubling

Handwritten musical notation for pipes and drums, consisting of two systems of six staves each. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests, indicating complex rhythmic structures. The first system is marked with a treble clef and a key signature of one flat (B-flat). The second system is marked with a treble clef and a key signature of one flat (B-flat). The notation is written in a cursive, handwritten style, typical of historical musical manuscripts. The first system is numbered 108 in the top left corner. The second system is marked with the instruction "Crump & Leath" in the third staff. The notation is dense and fills the staves, with many notes and rests. The paper is aged and slightly discolored.



In the ground MacKay sounds the eallach twice only (as opposed to Colin Campbell's four times), giving four lines of four bars each as opposed to Colin Campbell's "long" first line (but if

you go further in Colin's score, you see it balances out: in the siubhal he indicates the syllable "hinen" at the end of line one be repeated 'four times,' and this is just the same as MacKay's. There are superficial differences in the siubhal variations (some may think Colin Campbell's rather superior) but the development of the tunes is thereafter exactly similar. The setting in the so-called "Kintarbert MS" is in outline only, and not graced beyond the beginning of the siubhal singling. It is not reproduced here.

Colin Cameron sets the tune like this:



Cameron is more precise rhythmically than MacKay, as we see, for example, in the emphatic cut down from E to low G in the first bar and the "run down" at the beginning of bar three in the

ground. We see this happen often when we compare the two manuscripts. Perhaps MacKay set things as even quavers to accommodate the different possibilities in timing which he knew to exist in tradition at such points; on the other hand, perhaps his style was genuinely rather square and even, and the Cameron one more cut and pointed.

Duncan Campbell of Foss gives a fully graced setting, but except for the fact that he does not indicate that the ground should be repeated at the end of the taorluath variation, and he does not have a crunluath a mach his version is the same as Angus MacKay's – it seems likely that one of his sources will have been MacKay's so-called "Kintarbert MS" to which it is highly likely that Duncan Campbell will have had access. **Uilleam Ross** does not include the a mach either. Neither of these scores is reproduced here. **D. S. MacDonald** writes out the piece in full, expanding his source **Angus MacKay's** contractions, but otherwise he follows MacKay closely – as he generally does since his manuscript was – ostensibly – a clean copy of MacKay's intended for a publication that never came to press. It is noteworthy, though, that in the a mach he does not follow the "cut" style later assumed to be MacKay's but dots the initial low A, B and C quavers in the style more commonly associated with Donald MacDonald. **C. S. Thomason** gives Angus MacKay's manuscript as his source; his setting adds little to the expressive possibilities of the tune and is not reproduced here.

David Glen's is the most rhythmically explicit of the Victorian scores, and hence the most precise guide for actual playing. Glen treats the tune like this:

268.

Lady Inverpool's Lament.

135.

Unlabeled

Over 3/4

Double 3/4

Lair-luath.

269

The image displays a handwritten musical score for pipes and drums, consisting of ten staves. The notation is written in a traditional style, featuring a series of rhythmic patterns and melodic lines. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff is marked with the instruction "Armin. Quatt." and the third staff with "Doubling". The notation includes various note values, rests, and dynamic markings. The score is written on aged, slightly discolored paper, and the handwriting is in dark ink.



Glen gives no indication that the ground is to be repeated either within or at the end of the tune.

Commentary:

In the notes to the laments for the laird and lady of Anapool in the *Piobaireachd Society Collection* (second series, ix, 277-8), we find C. S. Thomason's accuracy as an editor disparaged. Bearing in mind the writer, Archibald Campbell's, own frequent disregard for what his sources actually said, this seems a little harsh.

There has been speculation about the location of "Anapool" celebrated for its connection with this tune and the lament for the laird of Anapool, the latter commonly regarded as one of the grandest tunes in the tradition. This point is discussed in the notes to the "Lament for the Laird of Anapool" in the Set Tunes series on this site.

"Lady Anapool's Lament" is a very bottom-handed tune; using a hexachordal scale low G to E, so there's curiously little sense here of what Bob Brown used to call "high-pitched keening."

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