Mary’s Praise: amongst the MS sources, the tune appears in the Nether Lorn, (i, 139-42); Angus MacKay’s MS, (i, 67-8), in Donald MacKay (the younger), C. S. Thomason’s MS, (f.37); and John MacDougall Gillies’s MS, (ff. 52-3). The title in the Nether Lorn is ‘MacLachlan's March’. In Donald MacDonald's Ancient Martial Music, the earliest published source, it bears the title: ‘Moladgh Mari Marys praise for her gift. McLauchlans March Composed by the Family Piper’(pp.73-9). Angus MacKay's title is ‘Moladh Máiri. Mary's Praise, or The MacLauchlan's March’.

Colin Campbell’s version in the Nether Lorn is developed very similarly to the way Donald MacDonald treats the tune. As follows:

1st. Hindrehoo hindrodre Two times hiodare cheho hiodrodare
2d. Hindrehoo hindrodre hiodare cheho hiodrodre hiodare cheho hiodrodare
3d. Hindrehoo hindrodre hiodare cheho hiodrodare
D.1st Hindilihoo hindrodre Two times hiodili cheho hiodrodare
2d. Hindili hoo hindrodre hiodili cheho hiodrodre hiodili cheho hiodrodare
3d. Hindilihoo hindrodre hiodili cheho hiodrodare

S ffirst Motion
1st. Hindreinhoo hindrodre Two times hioveendeho hiodrodare
2d Hindreinhoo hindrodre, hioveenndeho hiodrodre hioveenndeho hiodrodare
3d. Hindreenhoo hindrodre hioveenndeho hiodrodare
SS 1st. Hindehinhoo hindrodre Two times hioveengdeo hiodrodare
2d. Hindehinhoo hindrodre hioveeendeho hiodrodre hioveeendeho hiodrodare
3d. Hindehinhoo hindrodre hioveeendeho hiodrodare
D.1st. Hindehindo hindrodre Two times hioveeendeho hiodrodare
2d. Hinde hindo hindo hinde hiovee hinde hiohio hiove hiovee hinde
3d. Hinde hindo hindo hinde hiovee hinde hiohio hiove

Taolive gear
1st. Hindaridee hoo hindariddoche Two times hiotroeodh cheho hiotroeoo doche
2d. Hindariddehoo hindariddoche hiotroeoo dhe cheho hiotroeoo do che hiotroeoo dhecheho hiotroeoo dohe [etc]
D 1st. Hindaridde hindo hindariddo hinde Two times hiotroeodhehinde hiotroeoo dhehinde
2d. Hidotroedhe hindaridde hiotrocoido hiotrocoido hiotrocoido hiotrocoido [etc]

Taolive
S 1st. Hindarid chedarid hodarid hindarid hodarid chedarid hindarid
chedarid hodarid hindarid hodarid cheho hiodarid hedarid chedarid
hiodarid hodarid hehio [etc]
D 1st. Hindarid chedarid hodarid hindrid hodarid chedarid Two times
hiodarid hedarid chedarid hiodarid hodarid hedarid [etc]

Crulive
S 1st. Hinbandre chebandre hobandre hinbandre hobandre chebandre, hinbandre chebandre hobandre hinbandre hobandre cheho hiobandre hebandre chebandre hiobandre hobandre hehio [etc]
D 1st. Hinbandre chebandre hobandre hinbandre hobandre chebandre Two times hiobandre hebandre chebandre hiobandre hobandre hebandre [etc]

There is no crunluath a mach indicated in this score.

<table>
<thead>
<tr>
<th>Nether Lorn</th>
<th>MacDonald</th>
<th>MacKay</th>
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<tbody>
<tr>
<td>Ground</td>
<td>Ground</td>
<td>Ground</td>
</tr>
<tr>
<td>Thumb var. singling</td>
<td>Thumb var. singling</td>
<td>Thumb var. singling</td>
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<tr>
<td></td>
<td>doubling</td>
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<tr>
<td>Variation 2: singling doubling</td>
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<tr>
<td>Variation 3 (siubhal)</td>
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<tr>
<td>Variation 4: (pendulum) singling doubling trebling</td>
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</tr>
<tr>
<td>Ground</td>
<td>Ground</td>
<td>Ground</td>
</tr>
<tr>
<td>Variation 5: (taorluath) singling doubling</td>
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<tr>
<td>Variation 6: (crunluath) singling doubling</td>
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</tr>
</tbody>
</table>

Donald MacDonald's is the most fully developed of the settings, doubling the thumb variation which neither Campbell nor MacKay do, and indicating a return of the ground three times within the tune: once following the thumb variation doubling, once again after the siubhal, and finally at the end of the trebling of his fourth variation. In several ways this seems the richest and most interesting of the scores. Its main features are as follows:
'Mary's praise for her gift', ground, Donald MacDonald, Ancient Martial Music, (pp.73-9)

'Mary's praise for her gift', thumb var., Donald MacDonald, Ancient Martial Music, (pp.73-9)
'Marys praise for her gift', thumb var. doubling, lines 1-2, MacDonald, Ancient Martial Music, (pp. 73-9)

'Marys praise for her gift', var. 2, Donald MacDonald, Ancient Martial Music, (pp. 73-9)

'Marys praise for her gift', var 2 doubling, line 1, MacDonald, Ancient Martial Music, (pp. 73-9)

'Marys praise for her gift', var. 3, line 1-2, MacDonald, Ancient Martial Music, (pp. 73-9)
'Marys praise for her gift', var.4, line1, MacDonald, Ancient Martial Music, (pp.73-9)

Etc.

'Marys praise for her gift', var.4 doubling, line1, MacDonald, Ancient Martial Music, (pp.73-9)

Etc.

'Marys praise for her gift', var.4 trebling, line1, MacDonald, Ancient Martial Music, (pp.73-79)

Etc.
MacDonald's score is accompanied by various directions regarding tempo and expression. The thumb variation singling is marked ‘A little Lively’; variation 3 is ‘pointed’; the doubling of variation 4 is ‘Lively’; the trebling of variation 4 ‘Quick’; and the doubling of the crunluath is ‘Quick & Plain’.
Angus MacKay's setting seems clearly to have been influenced by Donald MacDonald's, but omits the doubling of the thumb variation, and variation 2, and also (rather unusually for MacKay) repeats of the ground within the tune. It does contain a variation, however, not present in Colin Campbell or Donald MacDonald, his 'var.3rd' described below. In addition his var.4 is cut 'up' while MacDonald's is cut 'down'. The following examples show MacKay's characteristic timings:

'Mary's Praise', ground, line1, Angus MacKay's MS, (i, 67-8)

'Mary's Praise', var.3rd, line1, Angus MacKay's MS, (i, 67-8)

'Mary's Praise', var.3rd, doubling, line1, Angus MacKay's MS, (i, 67-8)

'Mary's Praise', var.4th, line1, Angus MacKay's MS, (i, 67-8)

'Mary's Praise', var.4th, doubling, line1, Angus MacKay's MS, (i, 67-8)
John MacDougall Gillies's MS book contains one of the subtlest timings of the tune. The first lines of his ground and thumb variations appear below:

Mary's Praise. John MacDougall Gillies MS., f.52

Doubling of Thumb Variation

There are published settings by MacPhee, (i, 10-13), whose score combines elements from MacDonald and MacKay. MacPhee has no crunluath a mach. Neither does C. S. Thomason (Ceol Mor, pp. 30-31), who also produces a composite text, combining elements of MacDonald and MacKay.

Dr. Charles Bannatyne claimed that this was a Lamont tune. The following extract from the Oban Times (07/10/1905, p.3) gives a good example of his typically assertive style:

‘The fine Lamont piobaireachd, called “Stiallag”, we might say has been “skinned” by another clan, and called “Moladh Mairi”, with a story tacked on concerning a certain Mary, a forlorn piper, and an old wether’s skin which Mary kindly gave him. So overcome was he at the gift, worth then about a groat, that the muse attacked him, and he composed the beautiful “Moladh Mairi”. Was ever there such a prostitution of art for the sake of an old skin? Bosh! Lamont of Lamont gave his kinsman and piper the farm of Stiallag in life-rent for some service rendered. The piper, by way of thanks composed the tune of “Stiallag”, the first verse of which goes:-

'S leam fhéin, 's leam fhéin,
'S leam fhéin Stiallag
'S leam fhéin, 's leam fhéin,
'S leam fhéin Stiallag
'Se le m’shloichd am dhéigh,
'S leam fhéin Stiallag

The Lamonts of Stiallag were cadets of the Lamonts of Lamont. In an old Argyllshire rent-roll made up for taxation and registration purposes in the sixteenth century, reference is made to one Duncan Campbell of Stiallag, and probably he may have been the piper who received Stiallag, and wakened his kinsman and chief the morning after his marriage with the sweet
notes of the celebrated piobaireachd now commonly known as “Moladh Mairi”, or “Mary’s Praise”.

John MacDougall Gillies’s score ends with the following verse:

“Moladh Mairi

Fionnearn air geibht Mairi,
Fionnearn air n’ da thoabh
i na h’iongairinn a muigh
s’ i na h’eiginn a stigh
s’ na reachadh a lomadh
dheanadh i’ n’ t-ardach”

(Gillies MS f.53).

This is capable of a highly indelicate interpretation.