Queen Anne's Lament

There are settings of this tune in the following manuscript sources:
– Colin Mór Campbell's "Nether Lorn Canntaireachd," ii, 132-6 (with the title "Day yesterday and here yesterday");
– Angus MacKay's MS, i, 25-26 (and also in his so-called "Kintarbert MS"; 
– Colin Cameron's MS, f.54;
– Duncan Campbell of Foss's MS, ff.13-14;
– Uilleam Ross's MS, ff.17-19;
– John MacDougall Gillies's MS, f.8;
– David Glen's MS, ff.311-312;

and in the following published sources:
– Uilleam Ross, Ross's Collection of Pipe Music, pp.58-60;
– C. S. Thomason, Ceol Mor, p.232.

Colin Mór Campbell sets the tune as follows:

![Image of handwritten score]
There are a number of problems with the canntaireachd score, including line endings not being indicated in positions that would nowadays seem "orthodox." This is further complicated by ambiguities between E and high G and F and high G, which require fine orthographic distinctions between the frequently-occurring vocables "che" and "chi" and "ve" and "vi" which are crucial to the tune's tonality. In the crunluath doubling, line two, the third syllable "hebandre" seems redundant. Likewise in the crunluath singling, at the end of line two, the vocables "hebandre heeche" are repeated and should probably appear only once. On the other hand, Colin Campbell's score does contain an interesting "Second Motion" and "Taolive Gear" not present in the other scores and possible timings for these are given in the MP3 file.

**Angus MacKay** sets the tune as follows:
There appear to be problems with MacKay's ground; a figure seems to be missing at the end of bar twelve, perhaps thus:

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\begin{music}
\improvement
\end{music}
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Also the callach movement at the end of the ground seems to be redundant—as is the opening bar of line three of the taorluath doubling, as David Glen notes below. These suggestions have been incorporated in the accompanying MP3 file.

**Colin Cameron** sets the tune like this:
and so on.

Colin Cameron's handling of the variations may seem more rhythmically fluid than MacKay's rather square style (a feature even more exaggeratedly present in Archibald Campbell's settings in *The Piobaireachd Society Collection, Second Series*, and *Kilberry Book of Ceol Mor*).

**Duncan Campbell of Foss** follows Angus MacKay closely; his score adds little of expressive significance to the tune and it is not reproduced here.

**Uillean Ross**'s manuscript score seems likewise to derive from Angus MacKay's manuscript and is not reproduced here.

**John MacDougall Gillies** sets the tune like this:
Gillies' arrangement, along with that of Colin Cameron, sheds interesting light on how an important group of Victorian pipers might have timed this tune.

David Glen's score also gives a good idea of how MacKay's route through this tune might be realised musically:
Uilleam Ross's published setting in Ross's Collection is a pleasing one, taking a similar expressive route to David Glen; but the latter has been preferred because his characteristic 6/8 timing better seems to reflect the fluent nature of the tune than Ross's 4/4 and the latter is not reproduced here.

C. S. Thomason's published setting in Ceol Mor does not add significantly to the expressive possibilities of the tune and is not reproduced here.
Commentary:

There seem to be two lines of descent for this tune, one scribal, originating in Colin Mór Campbell and coming down through Angus MacKay, Uilleam Ross, Duncan Campbell and others; and a playing tradition represented by Colin Cameron and John MacDougall Gillies which tried to make more musical sense of what seems an obviously corrupt score which later editors have struggled to emend satisfactorily.

The subject of the lament, Queen Anne, was the last of the Stuart line (her father was James VII of Scotland and II of England) to govern the United Kingdom. She died in London on 1 August 1714, without issue. The passing of the crown to the distantly related Protestant German house of Hanover was to trigger the Jacobite Risings of 1715, 1719 and 1745-6.

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