

MacLeod of MacLeod's Lament

There is a setting of this tune in the following manuscript source:

– **Robert Meldrum's** MS, ff.221-3;

and in the following published sources:

– **Angus MacKay's** *Ancient Piobaireachd*, pp.131-4;

– **Donald MacPhee's** *Collection of Piobaireachd*, ii, 11-14;

– **C. S. Thomason's** *Ceol Mor*, pp.165-6;

– **David Glen's** *Collection of Ancient Piobaireachd*, pp. 51-3;

– **William Stewart, et.al., eds.,** *Piobaireachd Society Collection* (first series), ii, 1-4;

– **G. F. Ross, Collection of MacCrimmon and other piobaireachd**, pp.26-7.

Robert Meldrum's version is based closely on Angus MacKay's published score and is not reproduced here.

The earliest written score of this tune is that of **Angus MacKay**. The version published in *Ancient Piobaireachd* was an eallach short at the end of the first line, this feature being replicated throughout the successive variations. MacKay develops the tune thus:

Ground
Siubhal singling/doubling
Taorluath fosgailte singling/doubling
Taorluath duinte singling/doubling
Crunluath duinte singling/doubling

This pattern is followed by nearly all the later published settings.

There are basically three routes through the tune: that established by Donald MacPhee who corrected the deficiencies of Angus MacKay's score, and whose emendations were accepted by Thomason and Glen; the setting produced by William Stewart in *The Piobaireachd Society Collection* (first series) and the version of G. F. Ross who develops the tune differently from the others.

Donald MacPhee set the tune as follows:

CUMHA CHEANN-CINNIDH NAN LEODACH.

MACLEOD OF MACLEOD'S LAMENT.

Composed by
Donald Mor Mac Crimmon. 1626.

The musical score is written in 2/4 time and consists of 11 staves. The first four staves contain the main melody. The fifth staff is marked 'Var. 1st Siubhal.' and the sixth through eighth staves continue this variation. The ninth staff is marked 'Doubling of Var. 1st' and the tenth through eleventh staves continue this doubling. The score includes various musical notations such as treble clefs, time signatures, and dynamic markings.

pipes | drums

var. 2nd Tripling.

Doubling of Tripling.

Var. 3rd Taorluath.

Musical notation for the first section, 'Var. 3rd Taorluath'. It consists of five staves of music in treble clef, 6/8 time signature. The notation features a complex, rhythmic melody with many beamed eighth and sixteenth notes, characteristic of a taorluath. The first staff begins with a treble clef and a 6/8 time signature. The music is written in a single system across five staves.

Doubling of Taorluath.

Musical notation for the second section, 'Doubling of Taorluath'. It consists of six staves of music in treble clef, 6/8 time signature. The notation features a complex, rhythmic melody with many beamed eighth and sixteenth notes, characteristic of a taorluath. The first staff begins with a treble clef and a 6/8 time signature. The music is written in a single system across six staves.

D. C. Them

pipes | drums

Crunluath.

Doubling of Crunluath.

D. C. Thema.

William Stewart's response to the problems of Angus MacKay's score was to retain the single eallach at the end of line one and make the line up to the requisite length by adding additional material from corresponding positions elsewhere in the ground. Stewart set the tune as follows:

pipes | drums

Cumha Ceann-Cinnidh nan Leodach

(MacLeod of MacLeod's Lament).

Ùrlar.

Siubhal.

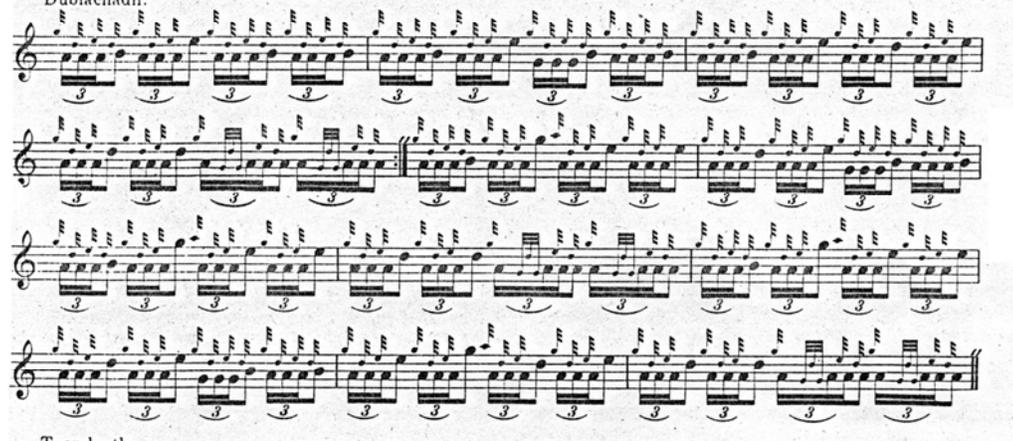
Dublachadh.

pipes | drums

An dara Sibhal.



Dublachadh.



Taor-luath.



The image displays three sections of musical notation for the pibroch "An dara Sibhal". Each section is written on four staves. The first section, "An dara Sibhal", is in 6/8 time and features a complex rhythmic pattern with many triplets and slurs. The second section, "Dublachadh", is in 6/8 time and features a complex rhythmic pattern with many triplets and slurs. The third section, "Taor-luath", is in 6/8 time and features a complex rhythmic pattern with many triplets and slurs.

pipes | drums

Dublachadh.

The 'Dublachadh' section consists of six staves of musical notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style characteristic of Scottish pipe and drum music, featuring a mix of eighth and sixteenth notes, often with grace notes. The notation includes various ornaments and articulations typical of the genre.

Crun-luath.

The 'Crun-luath' section consists of six staves of musical notation. It begins with a treble clef and a key signature of one flat. The music is characterized by a faster tempo and a more complex rhythmic pattern, featuring many sixteenth notes and grace notes. The notation includes various ornaments and articulations typical of the genre.

pipes | drums

Dublachadh.

Crun-luath a' mach.

G. F. Ross follows William Stewart in the ground, but points the siubhal "down", and proceeds from the taorluath fosgailte doubling straight to a crunluath fosgailte singling and doubling, presumably accepting the taorluath fosgailte as the determining variation, and adjusting the crunluath to the same pattern, dropping the taorluath duinte entirely. Ross times the tune as follows:

pipes | drums

LAMENT FOR SIR RORY MOR MACLEOD. (1626).

Bar Nos.	$\frac{1 \ \& \ 5}{9}$ $\frac{10}{13}$	$\frac{2 \ \& \ 6}{10}$ $\frac{11}{14}$	$\frac{3 \ \& \ 7}{11}$ $\frac{12}{15}$
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(1) Ground.

(2) Siubhal.

(3) Doubling*

*Some prefer to accent the second note, rather than the first of each couplet. The method as written is recommended.

Donald Mor MacCrimmon.

Bar Nos.	$\frac{1 \ \& \ 5}{9}$ $\frac{10}{13}$	$\frac{2 \ \& \ 6}{10}$ $\frac{11}{14}$	$\frac{3 \ \& \ 7}{11}$ $\frac{12}{15}$
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(4) Taobhludh Fosgailte.

(5) Doubling.

(6) Creanludh Fosgailte (Singling*) (7) Doubling (as printed)

* For the Singling substitute for the beats marked * the Singling beats in the corresponding places in Taobhludh Fosgailte.

Commentary:

In his "Historic, Biographic, and Legendary Notes to the Tunes" attached to David Glen's *Collection of Ancient Piobaireachd*, "Fionn" writes:

This is a Lament for Rory Mor Macleod, who flourished as Chief between 1596 and 1626. Padruig Mor was piper to this famous Chief, and when "*Ruairadh Mòr*" was gone, Dunvegan and its halls lost all charm for Patrick Mor MacCrimmon, and he could no longer remain within its walls. He got up, seized his pipes, and marched off to his own home at Borreraig, consoling his grief by playing as he went a Lament for his Chief, which is one of the most melodious and plaintive tunes on record. The Gaelic words associated with the tune are as follows : -

CUMHA RUAIRIDH MHOIR.

Tog orm mo phìob is théid mi dhachaidh,
Is truagh leam fhéin mo léir mar thachair,
Tog orm mo phìob 's mi air mo chràdh
Mu Ruairidh Mór, mu Ruairidh Mór

Tog orm mo phìob-tha mi sgìth,
'S mar faigh mi i théid mi dhachaidh;
Tog orm mo phìob-tha mi sgìth,
'S mi air mo chràdh mu Ruairidh Mór

Tog orm mo phìob-tha mi sgìth,
'S mar faigh mi i théid mi dhachaidh ;
Clàrsach no pìob cha tog mo chrìdh,
Cha bheò fear mo ghràidh, Ruairidh Mór.

The following is a free English rendering : -

RORY MOR'S LAMENT.

Give me my pipes - I'll home them carry,
In these sad halls I dare not tarry;
My pipes hand o'er, my heart is sore
For Rory Mor, my Rory Mor.

Fetch me my pipes - my heart is breaking,
For Rory Mor his rest is taking;
He wakes no more, and to its core
My heart is sore for Rory Mor.

Hand me my pipes-I'm sad and weary,
These halls are silent, dark, and eerie;
The pipe no more cheers as of yore
Thy race is o'er, brave Rory Mor !

pipes | drums

Rory Mor was an extremely able man, and succeeded in extricating himself and his Clan from difficulties of a very serious nature. He was the first of his family who could write, the earlier Chiefs all signed their names "with my hande led at ye pene of the notar," and he is said to have been the last Highland Chief who continued to write in the language of his fathers. (p.9)
****Note: this is repeated work; you did this tune in 2005.

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