

Nameless (cherede darievea)

Amongst the authentic scores, this tune appears in **Colin Mór Campbell's** Nether Lorn canntaireachd only (ii, 14-16): there is no other recorded source. Colin Mór begins the tune as follows:

6. Galled

5¹ Cherede darievea cherede cherede hedaei
dilihieec hiharara hiharara chedari his
ho brao hih arin hih arin Two times ~

2^o Hadre darieuo hiharara hiharara chedae
darieua cherede cherede Two times ~

3^o Hedarideli hiee hiharara hadeli che
dari hio brao hih arin hih arin ~

4^o First Motion ~

5¹ Himde himde himde himdhe cherede
cherede himdhe himde himd himdhe
hiharara hiharara himde himde himto
himda hih arin hih arin Two times ~

2^o Himda himde himdhe himde hiharara
hiharara himde himdhe himde himdhe
cherede cherede Two times ~

3^o Himdhe himde himd himdhe hiharara
hadeli himde himde himto himda
hiharin hih arin ~

4^o Himde himde himde himdhe himde four times
5¹ Himdhe himde himd himdhe himda four
times himde himde himto himda himde
hidan himdaridan Two times ~

and so on.

The timing of variation one is the most obvious stylistic point here. Archibald Campbell points it "down," in the *Piobaireachd Society Collection* (second series), viii, 227-8 and in the *Kilberry Book of Ceol Mor*, p.69 but the effect is rather heavy and there is nothing to stop the movement being played "up," as follows:



This would have the additional advantage of offering a rhythmical contrast with the following taorluath variation.

Some might query whether the tone row is strong enough to support Colin Campbell's repeating the second line throughout but that is clearly what the score says.

Archibald Campbell suggests that a crunluath a mach "could be played, if desired, in the usual form," while pointing out, correctly, that there is no indication that one should be played in the original score. It is pleasing to note that a crunluath a mach movement is not made obligatory here and people might rightly think that an attempt to play one would be excessive in a tune of this sort. The Piobaireachd Society's attaching of such movements to the end of very nearly every tune has been a dubious practice, with technical demand rather than artistic suitability appearing often to have been the criterion.

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