

MARION'S WAILING. (In praise of Marion, or- The Royal Oak that saved King Charles.)

This tune is included in this publication as an example of the difference in accent noticeable when the time is changed from three-four to "Even" time. Moreover, it is an interesting study as showing the change in accent in the third quarter of the parts, and that both halves of the last part are accented in the same way.

The following diagram, the circles indicating the long notes forming half bars, and the lines indicating the various notes forming the other halves, clearly indicates the style of construction and the changes in rhythm referred to:—

	1st Quarter		2nd Quarter		3rd Quarter		4th Quarter	
1st and 2nd Parts -	- o	o -	- o	o -	- o	o -	- o	o -
3rd Part - - -	- o	o -	- o	o -	- o	o -	- o	o -
4th Part - - -	- o	o -	- o	o -	- o	o -	- o	o -

For the benefit of those wishing to make a comparison between the "three-four" version of the tune and the revision, and to show the method of dealing with such a tune, the first eight bars of the Ground from Glen are given and, underneath, the revision. The Siubhal from Glen is also given, with alternative method, underneath.

If asked how the question of accent has been decided, the answer is—from the variations and realising that the three run-down notes generally form half a bar and are a beat in themselves!

It will be noticed, in the version opposite, the three-note variation is given differently from the usually accepted style. The tune appears in Gesto's Canntair-eachd collection and the beat is given as—"Hochinin, hachinin," etc. The vocable used by Gesto for the ordinary Siubhal beat is "Hochin, hachin," etc., and it might readily be argued that the extra "in" is another A added to the ordinary Siubhal beat. There is at least one point worthy of notice in writing the beat this way—it can be played *to* the low G in Bars 4, 6, 12, 14, 18, 21, 24 and 32, and it can also be played *from* the low G in Bars 6 and 14. This version of the Variation is not put forward as the way, and the only way, it should be played, but as a point worthy of thought and discussion.

The *Doubling* of the Siubhal and the *Singling* of Taorluth and Crunluth are given. To obtain the *Singling* of the Siubhal substitute the finishing beats shown in certain bars of the Singling of Taorluth and Crunluth for the doubling beats in the Siubhal. Similarly, to obtain the *Doubling* of Taorluth and Crunluth substitute a Taorluth or Crunluth beat, based on the initial note of the corresponding Siubhal beat, for the finishing beats shown in the Singling. It should be noted that where the Siubhal beat is shown to low G the Doubling of Taorluth and Crunluth should be played to low G also, besides where shown in Bars 6 (and 14) and 21.

HISTORICAL NOTE.—This tune is also known as "The Royal Oak that saved King Charles." This name would suggest 1651 as the date of its composition and, possibly, Patrick Mor MacCrimmon as its composer. The tune is not in the style of Patrick Mor, and, if composed by a MacCrimmon, is more likely to be the work of Donald Mor, in which case the "Marion" may be "Moire Mhor," the eighth child of Sir Rory Mor MacLeod XIII. of Dunvegan, and "Marion's Wailing" may have some connection with the death of her father in 1626!

The musical score consists of four staves of music, each with a treble clef and a key signature of one flat (B-flat). The staves are labeled as follows:

- Ground-Glen:** The first staff, showing a melody with eighth and sixteenth notes.
- As revised:** The second staff, showing a revised version of the melody.
- Siubhal-Glen:** The third staff, showing a Siubhal (jig) version of the tune with a characteristic rhythmic pattern.
- Alternative method:** The fourth staff, showing an alternative rhythmic method for the Siubhal.

The score is divided into eight measures, with bar lines clearly indicating the structure of the piece.

MARION'S WAILING

Bar Nos. 1 & 9	2 & 10	3 & 11	4 & 12	5 & 13	6 & 14	7 & 15	8 & 16
Ground.							
Siubhal. (Doubling)							
Taorluth & Crunluth. (Singling)							
Ground.							
Siubhal. (Doubling)							
Taorluth & Crunluth. (Singling)							
Ground.							
Siubhal. (Doubling)							
Taorluth & Crunluth. (Singling)							