

THE LAMENT FOR THE CHILDREN (Cumha na Cloinne.)

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

THERE is, unfortunately, much mutilation in this beautiful tune, as reference to Bars 23 and 24, 29, 30 and 31 amply demonstrates. The Compiler gives a full analysis of these bars, but reproduces the others, about which there is really no question, in common time, although generally written in $\frac{3}{8}$. This is done to bring clearly to the eye the points discussed under the head of Construction. It might be remarked that the "Ceol Mor" version has not been brought into the Analysis, as that version seems to have been greatly altered and cannot therefore be of much use in this investigation. In "Ceol Mor" Bars 9 and 11 are different to Bars 1 and 3, but as there seems to be no reason to depart from the usual practice of repeating the First Part as the Second, these extra bars have been ignored. It might be remarked that in the first half of Bar 21 the Compiler has omitted, in the Siubhal, the doubling of the F, as this seems uncalled for. In this respect Bars 5 and 13 are a better guide as regards style.

CONSTRUCTION OF THE TUNE.—Note carefully that alternate Ground bars (odd and even numbered) end with two notes and one note respectively (except in the third quarter of the last part, where a change can naturally be looked for). In the Doubling these Ground bar notes change to three in place of the two, and to two in place of

the one. In the Siubhal these three notes of the Doubling change to two notes, a reversal upwards (accent on the second and higher note), but remain the same as the Doubling where that contains two notes downwards (accent on the first and higher note).

BARS 23 AND 24.—Working from the Variations upwards we find the accented notes of Bar 23 (Taorluth) are E and F. The Siubhal confirms this, and, in terms of the remarks on Construction, the last half of the Doubling bar should contain three downward notes. These must, of course, be F, E, D. Therefore the corresponding portion of the Ground Bar can only be the two notes F, D, and not F, E, as given in the versions analysed. In the first half bar E is clearly indicated as the accented note, and not the high A. (Glen's Doubling is correct.) Bar 19 gives a similar movement as regards accent.

Bar 24 is much mutilated in the Ground, and the reason is possibly the wrong finishing note of Bar 23 (E in place of D). However, working up from the Variations again, we find the accent is E, E, confirmed by the Siubhal and the Doubling. The Doubling is beyond question, for it conforms to the general construction of that part. Therefore the Ground bar must be the double beat on E followed by a single E.

17	18	19	20	21	22	23	24

Compare Bars 6 (and 14), 18 and 26. Compare also Bars 2 (and 10), 20 and 22 as complying with the same method. On the other hand, Bars 3 (and 11) and 17, as well as 1 (and 9) and 19, where the last part of the bar of the Doubling contains three notes, as against two in the Ground, do not indicate identical movements in the first half bar of the Ground and Doubling. The double beat on E, followed by a single E, is therefore logically and musically correct, for it fits in with the finish of Bar 23 and the part ends, as do the other three, with a double beat, followed by a single note.

ANALYSIS DIVISION NO. 29.—It will be noticed great confusion exists in the Siubhal of Bars 29 and 30 of all versions, but the portions of these bars shown in this division are undoubtedly correct, and we are safe in adopting the whole of this division as Bar 29

(revising the time where necessary) *except as regards the Doubling*. The Doubling should, of course, end with *two* (not three) notes, E and B, and, following the reasoning used with regard to Bar 24, the first half of the Doubling must be the same as the first half of the Ground. Attention might be drawn to the change in this bar, which is the first half of the third quarter of a part. Note the changes in Siubhal in Bars 5, 13 and 21, and note also the change in the last half of Ground Bar 29, one note, against two to be expected, but for this peculiarity.

ANALYSIS DIVISION NO. 30.—Note the Taorluth bar, D regular beat, followed by finishing beat D, A. Note the D, A, at the end of the Siubhal which belongs either to Bar 29 or Bar 30 of the various versions. Note the opening of the Ground and Doubling of Bar

Analysis of Bars 23 & 24.

Ground. Piob. Society.

Glen.

Ross.

Doubling. Piob. Society. Ross.

Glen.

Siubhal. Piob. Society. Glen. Ross.

Taorluth. Piob. Society. Glen. Ross.

Lament for the Children. (*Continued*)

30 of the various versions. All this seems to point to the bar opening with D (accented) and then going to A, for there is little doubt the D is meant to be heard, in spite of the accent placed on the A in some versions. The end of the Siubhal and Doubling bar is, there can be little doubt, D.A. and the Ground bar must therefore end with a single D. The undisputed Taorluth bar strongly supports this view. There can be little hesitation in making the Siubhal D doubled, D.A. and the Doubling—D, A doubled, D.A. and the Ground—D, A doubled, D. following the style of Bar 29. Note carefully Bar 29 Doubling, which is E, B doubled, E.B. This being the third quarter of a part it is more than likely the 30th bar is exactly the same movement on other notes, i.e., D, A doubled, D.A.

ANALYSIS DIVISION 31.—This seems to consist, in the Ground and Doubling, of three quarters of a bar, and in the Siubhal of a complete bar. There is, however, absolutely no Taorluth to support it. The strongest argument against this division is the Siubhal, for, in the 30th bar, we must surely expect nothing but an *upward* movement for the last half bar, as Bars 29 and 30 (and 32) contain *downward* movements. This being so it would seem that Analysis Divisions 31 and 32, between them (in some way) form bar 31; in fact, it might be considered they are in some way a repetition in mutilated form, of the same bar. They both seem to point to the F being the accented note for the last half bar, in spite of Division 32 second Taorluth beat being D. Let us therefore discuss Divisions 31 and 32 under the head of—

Analysis of Bars 29 30 31 & 32.					
Division No. 29	30	31	32	33	34
(29) Ground. Piob.	(30) Society.			(31)	(32)
(29) Glen.	(30)			(31)	(32)
(29) Ross.	(30)		(31)		(32)
(29) Doubling. Piob.	(30) Society.		(31)		(32)
(29) Glen.	(30)		(31)		(32)
(29) Ross.	(30)		(31)		(32)
(29) Siubhal. Piob.	Society.	(30)	(31)		(32)
(29) Glen.	(30)		(31)		(32)
(29) Ross.	(30)		(31)		(32)
(29) Taorluth. Piob.	(30) Soc. Glen. Ross.		(31)		(32)

Bar Nos. 25	26	27	28	29	30	31	32
Ground.							
Doubling.							
Siubhal.							
Taorluth.							

BAR 31.—Everything points to F as the accented note in the last half bar, in the Siubhal to an *upward* movement, the Doubling to three notes *downward*, as Analysis Divisions 31 and 32 clearly show. Therefore we look for two end notes in the Ground. If the opening of the seventh bar of parts is carefully examined it will be found to be the same note as the opening of the eighth bar. The first Taorluth beat of Division 32 confirms this idea and points to Bar 31 opening with B, as does Bar 32. Is it not possible, therefore, that the first half bars of Division 32 point to a g.e.d. cadence to B as the possible solution? Adopting this idea the last half bar would appear to be F, D, as indicated by Division 32 (and by the last half of Division 31). Does not Ground Bar 25 therefore meet all requirements including the throw to D? Is it necessary to go outside to find this bar? It would seem not, for it is a common thing, as students of Piobaireachd are aware, to find the same bars in various positions in a tune. Bar 25 is therefore adopted to form the 31st, and the only point remaining is whether the Siubhal should be exactly as that in Bar 25 or whether the throw to D should be brought in. To bring in this would not detract from the merits of the tune and the Siubhal could therefore be written—B doubled, throw to D, then F (accented). The strongest argument against this bar, as revised, is the second Taorluth note D. There seems to be,

however, nothing to support D, unless the accent all through the latter half of the bar was placed on the D, the following F taking second place. Musically there would not appear to be much objection to this, but it would be against all the principles of construction evidenced in the tune!

ANALYSIS DIVISION 33.—This bar, which, it will be noticed, is in the Ground of two versions only, is entirely unsupported by Doubling, Siubhal and Taorluth, and is therefore ignored.

ANALYSIS DIVISION 34 AND BAR 32.—This does not need comment, and stands.

A WORD TO THE PLAYER.—It is hardly necessary to point out to the experienced player that the double beats in this tune would express the feeling much better were they written as follows:—

