

## LAMENT FOR DONALD OF LAGAN. (Donald MacAngus MacAlister, VII of Glengarry. Died 1645.)

THERE are apparently only two published versions of this tune, that in "Ceol Mor" (Page 231) and the Piobaireachd Society's version (Page 1, Part 5). Both are the same, 14 bars, but in "Ceol Mor" the metre is given as 4. 6. 4. against 4. 4. 4. 2, in the Society's. Both versions are incomplete, as they contain only 14 bars instead of 16. However, it is possible to complete this 14 bar tune, rather pointless as it stands, without great difficulty, and make it something approaching the thing of beauty it must have been when it left the hands of Patrick Mor. Here is the Piobaireachd Society's version, with their bar numbers, but arranged in "lines" by the Compiler of these notes, and with the first bar and the last half of their second bar (also their fifth and sixth) altered as hereafter referred to—

The Editorial Notes in the Piobaireachd Society's Fifth Part contain the following:—

"In a *Canntaireachd* version of this tune, in the possession of one of the Editors, the first bar of the ground reads

This seems to suit the tune much better than the generally accepted style, which may easily have arisen from the 5th note, D, having been copied in error as a full note instead of as a grace note." (The italics are the Compiler's.)

What is manifestly true about this part of their first bar, which is written as follows—

is equally true about the last half of the Second bar, for its notes are written in the same way. In the Piobaireachd Society's version the notes in the last half of their second bar are written thus—

The version, as above given, has therefore been amended in this respect, to make the Compiler's point clear. This change necessitates the re-writing of the first bar entirely, for, of course, the double beat on the low A, in a tune of this kind, can occupy not less than half a bar. Advantage has been taken of the opportunity to write the beat more as it should be played, and as the rhythm of the tune would seem to demand.

If the reader will play over the Society's 3rd, 4th, 5th and 6th bars, as written above, he will find a perfect phrase or part. Similarly with the 7th, 8th, 9th and 10th bars, also with the 11th, 12th, 13th and 14th. Therefore it is almost self-evident the missing bars are at the beginning of the tune and are the same as the Society's 3rd and 4th. In short, the tune is clearly one of 4: 4. 4. metre, quite one of the commonest metres of some of Patrick Mor's finest tunes.

If further evidence is necessary let us deal with the singling of the Variations (the Taorluth Breabach, for instance). We arrange this in the same way as we have arranged the Ground, thus—

The square mark on G line indicates Taorluth to low G.

Let the reader test the 2nd, 3rd and 4th lines (as above written) as parts and satisfy himself that they phrase perfectly. Then notice that the third quarters of the parts (Bars 1, 5, 9 and 13) have two regular Taorluth beats in the bar, against one similar beat in the first half and a four-note beat in the last half of the other bars. This peculiarity, a change in the third quarter of a part, is quite a feature in tunes of 4: 4. 4. (or 8: 8. 8.) metre, and it is hardly necessary to press the point by quoting cases, for the diligent student will readily discover this peculiarity for himself, if he is not already aware of it. This view of the variation offers, in the Compiler's opinion, incontestable evidence that Bars 1, 5, 9 and 13 are the *third* bars of parts, and the rest is easy.

The Compiler's version of the tune is given in full, opposite, and he commends it with all confidence to those who love a good Patrick Mor tune, for it is one of the best. It will be noted the Compiler has altered the accent of the last two notes of the Ground. He places the accent on the F, instead of the high A. This may be open to question, but it must not be overlooked the variation, as revised, commences on F, and the good player makes a pause on finishing his part before breaking into the next. This pause sufficiently accents the high A, but even then the pause mark could be more appropriately placed on the F.

The abbreviations in the version opposite indicate "Taorluth Breabach" and "Crunluth Breabach." Only the last note of the Crunluth movement is shown, as the previous one is always low A, except where the square mark on the G line appears, when low G is indicated, and both Taorluth and Crunluth beats should be played to low G (see Key to Abbreviations opposite).

# LAMENT FOR DONALD OF LAGAN.

Patrick Mor Mac Crimmon.

## Key to Abbreviations.

### Taorluth Breabach.

### Crunluth Breabach.

### (1) Ground.

### (2) Taorluth Breabach (4) Crunluth Breabach.

### (3) (5) Doubling.