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:

<table>
<thead>
<tr>
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<th>1st Quarter</th>
<th>2nd Quarter</th>
<th>3rd Quarter</th>
<th>4th Quarter</th>
</tr>
</thead>
</table>
| 1st and 2nd Parts | - | o | o | - | -
| 3rd Part | - | - | - | o | o | o |
| 4th Part | - | - | 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.

It will be noticed, in the version opposite, the three-note variation is given differently from the usually accepted style. The tune appears in Geito's Canntair-chadh collection and the beat is given as—" Hochdim, hachim, etc. The vocalise used by Geito for the ordinary Siubhal beat is " Hochim, hachim," etc., and it might readily be argued that the extra " i" in "n" 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 Singing of Taeotha and Crunlith are given. To obtain the Singing of the Siubhal substitute the finishing beats shown in certain bars of the Singing of Taeotha and Crunlith for the double beats in the Siubhal. Similarly, to obtain the Doubling of Taeotha and Crunlith substitute a Taeotha or Crunlith beat, based on the initial note of the corresponding Siubhal beat, for the finishing beats shown in the Singing. It should be noted where the Siubhal beat is shown to low G the Doubling of Taeotha and Crunlith 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!

Ground—Glen.

As revised.

Siubhal—Glen.

Alternative method.

G.F.R. 5/1.