

MISCELLANEOUS TUNES.

LAMENT FOR THE EARL OF ANTRIM.

THE published versions of this tune in Glen and "Ceol Mor" are mutilated in the 15th and 16th bars, and there is an omission in the first half of the 6th and 12th bars. The tune is a simple example of 6.6.4. metre, and consequently the 5th and 6th, 11th and 12th, and 15th and 16th bars should be the same. The accompanying Analysis makes the position thoroughly clear—

The Compiler has a version of this tune from Mr. Simon Fraser of Australia, which agrees the correction now made. The late Mr. Iain MacLennan also corrected the tune in a similar manner, though his timing of the notes is slightly different.

It will be noted that in Glen the high A error in the first beat of the 15th bar is perpetuated in the 1st and 2nd Variations. His other Variations give F correctly, and thus assist in proving the errors pointed out

Glen. Bars 5 & 11. Bars 6 & 12.

Glen. Bar 15. Bar 16.

They should all be.

LAMENT FOR SAMUEL (Stuarts' White Banner).

THIS tune is in Donald Macdonald's Collection as "Lament for Samuel," in "Ceol Mor" in two places, page 42 as "Lament for Piper Samuel," and page 348 as "The Stuarts' White Banner," in Glen's Collection and in the Piobaireachd Society's Collection as "The Stuarts' White Banner." There is little doubt the latter name is a new one and the real name of the tune is "Lament for Samuel." The following Tabular Analysis is interesting as showing the differences between the versions. There is not one of them strictly correct, inasmuch as there are flourish bars added at the end. The metre is clearly 6.6.4. and the most correct of these versions would seem to be the Piobaireachd Society's minus the last bar. Nevertheless some doubt must exist as regards Division 4. This seems clearly to belong to the Second "series" of bars, for it is the same as the closing bar of the First Part (Division 6). Probably the more correct First Part would be obtained by playing Divisions 1, 2, 1, 2, 5, 6, and for the Second—Divisions 7, 8, 9, 11, 12, 13. The two last bars of the last Part (Divisions 16 and 17) are clearly a play upon those ending the other Parts (Divisions 6 and 13) and probably the primitive nature of this 6.6.4. metre tune would be better preserved by playing all the end bars of parts in the same way. The original tune is therefore more likely to have been somewhat as follows:—

First Part—Divisions 1. 2. 1. 2. 5. 6. = 6.
 Second " " 7. 8. 9. 11. 12. 13. = 6.
 Third " " 14. 15. 5. 6. = 4.

Analysis Division Nos.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Donald MacDonald, Bar Nos.	1	2	†	†	3	4	5	6	7		8	9	10	11	12	13	14		15	
"Ceol Mor," Page 42, "	1	2	†	†	3	4	5	6	7		8	9	10	11	12	13	14		15	
" " 348, "	1	2	3	4*	5	6	7	8	9		10	11	12	13	14	15	16		17	18
Glen's Collection, "	1	2	†	†	3	4	5	5	7	8		9	10	11	12	13	14		15	16
Piobaireachd Society, "	1	2	3	4*	5	6	7	8	9		10	11	12	13	14	15	16		17	

† Missing Bars.

* Excess Bars.

* Doubtful Bars.

MASSACRE OF GLENCOE.

THE finish of the last part of this tune is mutilated in the published versions in MacKay, Glen and "Ceol Mor." The following is an Analysis of the three versions, with the 6th and 12th bars given above by way of comparison:—

Div. 1	2	3	4
All versions: 6th & 12th bars.			
Glen's 16th bar.			
MacKay's 81st, 82nd & 83rd.			
"Ceol Mor" 16th.			

As the tune is one of 6.6.4. metre there is no reason why the finish of the last part should differ from the finish of the other parts. Careful study of the Analysis leads one to think the initial error was in going to the C instead of the B in the 2nd Division. The player to get to the B puts in the extra half bar given in MacKay (Division 3). Glen recognises MacKay has half a bar too many and omits Division 1. General Thomason does not agree with Glen, evidently recognising the C in Division 2 is wrong, and adds one of his favourite "eallach" beats (Division 4) to complete the measure. The most simple correction, and least open to criticism, is the repetition of the 6th (and 12th) bar as the 16th, thus conforming to the usual rules of construction governing a 6.6.4. metre tune.

DONALD GRUAMACH.

IN the third and seventeenth bars of the Piobaireachd Society's version (really the left halves of the second and ninth, for their version is written in half bars) the movement in MacCrimmon Canntaireachd is "Ho-dro-ro-din." In all "Horodin" and "Harodin" beats the accent should be placed on the first note and not on the A. Consequently the accented notes in this bar (or half bar) should be B and C and the Variations, it will be noticed, support this view because they are based on B and C.

THE BLIND PIPER'S OBSTINACY.

IN the version published by the Piobaireachd Society, their Part V., the Doubling of Siubhal and the Doubling of Crunluth are written in three-four time, the rest of the tune being written in common ("Even") time. Consequently the Doublings referred to require amendment. Assuming that the actual notes given are correct and nothing is missing, the last beat of each bar should be doubled in time to equal in value the other two beats in the bar, which in reality form the left half bar.