

Thanig Gorrie

Lament for the Viscount of Dundee, Cumha Chlàibhears

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Him - o - tra ha - ho hio - em hō - dīn hio - tra che - lal - hō - dīn hiha - ra - - ra he - ho dro - e hiha - ra - - ra ha - ho hio - en hio - em

Che - en - o - - tra che - lal - hō - dīn him - o - - tra ha - ho - hio - em bari - he che - - dari - hi - - a che - - dari - a che - - lal hō - dīn

Hiha - ra - - ra he - I - e - ho tra - o - - dre - ho tra ho hio - em che - lal - hō - dīn tra - ho hio - em ho - dīn hio - tra che - lal hō - dīn

First Motion

Hin - - de ha - - e ho - - o ho - - e ha - - ve che - - ve ha - - o ha - - e Ho - - o ho - - e ha - - o ha - - ve

che - - ve ha - - e ho - - o ho - - e Hin - - dhe che - - ve ha - - o ha - - ve che - - ve ha - - e ho - - o ho - - e

Doubling

Hin - - de ha - - e ho - - e ho - - e ha - - ve che - - ve ha - - e ha - - e Ho - - e ho - - e ha - - ve ha - - ve

che - - ve ha - - e ho - - e ho - - e Hin - - dhe che - - ve ha - - e ha - - ve che - - ve ha - - e ho - - e ho - - e

Taolive Gear, Cruive Fosgail

ho - din ha - em ho - din ha - em ho - din ha - em ho - din

Doubling

ho - din ha - em ho - din ha - em ho - din ha - em ho - din

Abbreviations for Taolive Gear

Abbreviations for Crulive Fosgail

The image shows two musical staves. The first staff, titled 'Abbreviations for Taolive Gear', contains two phrases: 'himbabem -ba' and 'hindaen -do'. Each phrase has two alternative rhythmic notations separated by 'or'. The first alternative uses a curved 'roll' mark over the melody note. The second alternative uses a triplet of notes. The second staff, titled 'Abbreviations for Crulive Fosgail', contains two phrases: 'him -badre' and 'hin -dodre', each with a curved 'roll' mark over the melody note.

Notes:
 Cadences in the ground, as they are usually played in the modern style, are indicated with a curved "roll" mark over the melody note that they introduce. They do not, of course, appear in the source itself but are included simply as a bridge to modern practice. What does appear in the source, at the beginning of the second line of the ground, is what appears to be a rare explicitly written cadence. If taken at face value, this might suggest shifting the second pulse to the B rather than the usual D. This in turn suggests a pleasant symmetry with the second phrase of the first line. Cadences are also usually played, following Angus MacKay's setting in the crunluath singling, but not in the taoluath.

An attractive feature is the alternate ending on A the first time through the first line of the ground. If we abandon the practice of putting a cadence at the beginning of the line, or do so but make it quite brief, the melody leads naturally back to the G at the beginning for the repeat. Only the second time through does the line end on the dissonant G. Donaldson, in the set tunes series, marks this with sic, a suspected error, but it may not in fact be for this reason.

There is a curious figure, that has been written about elsewhere, and even caused controversy, that appears in the canntaireachd as "lal". This is written as a sort of D-doubling where the first note is an F rather than the usual G. Often this F is played long.

The tone line in the taorluath and crunluath is also different from what is often heard nowadays following MacKay's setting. There are no AD figures ("hindaenda", "hindadre"), only GD ("himbabemba", "himbadre").

As always, the timing and length of the notes is not indicated in the source and has merely been asserted in line with how the piece is usually played, but this is just a guide.