

**Mary's Praise:** amongst the MS sources, the tune appears in the Nether Lorn, (i, 139-42); Angus MacKay's MS, (i, 67-8), in Donald MacKay (the younger), C. S. Thomason's MS, (f.37); and John MacDougall Gillies's MS, (ff. 52-3). The title in the Nether Lorn is 'MacLachlan's March'. In Donald MacDonald's *Ancient Martial Music*, the earliest published source, it bears the title: 'Moladh Mari Marys praise for her gift. McLauchlans March Composed by the Family Piper' (pp.73-9). Angus MacKay's title is 'Moladh Màiri. Mary's Praise, or The MacLauchlan's March'.

Colin Campbell's version in the Nether Lorn is developed very similarly to the way Donald MacDonald treats the tune. As follows:

- 1st. Hindrehoo hindrodre Two times hiodare cheho hiodrodare
- 2d. Hindrehoo hindrodre hiodare cheho hiodrodre hiodare  
cheho hiodrodare
- 3d. Hindrehoo hindrodre hiodare cheho hiodrodare
- D.1st Hindilihoo hindrodre Two times hiodili cheho hiodrodare
- 2d. Hindili hoo hindrodre hiodili cheho hiodrodre hiodili cheho  
hiodrodare
- 3d Hindilihoo hindrodre hiodili cheho hiodrodare

S ffirst Motion

- 1st. Hindreinhoo hindrodre Two times hioveendeho hiodrodare
- 2d Hindreinhoo hindrodre, hioveendeho hiodrodre hioveendeho  
hiodrodare
- 3d. Hindreenhoo hindrodre hioveendeho hiodrodare
- SS, 1st. Hindehinhoo hindrodre Two times hioveendeho hiodrodare
- 2d. Hindehinhoo hindrodre hioveendeho hiodrodre hioveendeho  
hiodrodare
- 3d. Hindehinhoo hindrodre hioveendeho hiodrodare
- D.1st. Hindehindo hindohinde Two times hioveen hinde hioho hiove
- 2d Hinde hindo hindo hinde hioveen hinde hioho hioe hioveen hinde  
hioho hiove
- 3d. Hinde hindo hindo hinde hioveen hinde hioho hiove

Taolive gear

- 1st. Hindaridee hoo hindariddoche Two times hiotroedhe cheho hiotroeo  
doche
- 2d. Hindariddehoo hindariddoche hiotroeo dhe cheho hiotroeo do che  
hiotroeo dhecheho hiotroeo dohe [etc]
- D 1st. Hindaridde hindo hindariddo hinde Two times hiotroeddehinde  
hiotroeo hiodhe [etc]
- DD 1st. Hindaridde hindariddo hindariddo hindaridde Two times  
hiotroedde hindaridde hiotroeo hiotroedde [etc]

Taolive

- S 1st. Hindarid chedarid hodarid hindarid hodarid chedarid hindarid  
chedarid hodarid hindarid hodarid cheho hiodarid hedarid chedarid  
hiodarid hodarid heho [etc]
- D 1st. Hindarid chedarid hodarid hindrid hodarid chedarid Two times

hiodarid hedarid chedarid hiodarid hodarid hedarid [etc]

Cruive

S 1st. Hinbandre chebandre hobandre hinbandre hobandre chebandre,  
hinbandre chebandre hobandre hinbandre hobandre cheho hiobandre  
hebandre chebandre hiobandre hobandre hehio [etc]

D 1st. Hinbandre chebandre hobandre hinbandre hobandre chebandre Two  
times hiobandre hebandre chebandre hiobandre hobandre hebandre [etc]

There is no crunluath a mach indicated in this score.

<b>Nether Lorn</b>	<b>MacDonald</b>	<b>MacKay</b>
Ground	Ground	Ground
Thumb var. singling	Thumb var. singling	Thumb var. singling
	doubling	
	Ground	
Variation 2: singling doubling	Variation 2: singling doubling	Variation 2: singling
Variation 3 (siubhal)	Variation 3 (siubhal)	Variation 3 (siubhal)
	Ground	
Variation 4:(pendulum) singling doubling trebling	Variation 4:(pendulum) singling doubling trebling  Ground	Variation 4:(pendulum) singling doubling trebling
Variation 5: (taorluath) singling doubling	Variation 5: (taorluath) singling doubling	Variation 5: (taorluath) singling doubling
Variation 6: (crunluath) singling doubling	Variation 6: (crunluath) singling doubling	Variation 6: (crunluath) singling doubling
		Ground

Donald MacDonald's is the most fully developed of the settings, doubling the thumb variation which neither Campbell nor MacKay do, and indicating a return of the ground three times within the tune: once following the thumb variation doubling, once again after the siubhal, and finally at the end of the trebling of his fourth variation. In several ways this seems the richest and most interesting of the scores. Its main features are as follows:

'Marys praise for her gift', ground, Donald MacDonald, Ancient Martial Music, (pp.73-9)

Musical score for 'Marys praise for her gift', ground, Donald MacDonald, Ancient Martial Music, (pp.73-9). The score consists of six staves of music in treble clef, 3/4 time, with a key signature of three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and rests. The piece concludes with a double bar line.

'Marys praise for her gift', thumb var., Donald MacDonald, Ancient Martial Music, (pp.73-9)

Musical score for 'Marys praise for her gift', thumb var., Donald MacDonald, Ancient Martial Music, (pp.73-9). The score consists of four staves of music in treble clef, 3/4 time, with a key signature of three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and rests. The piece concludes with a double bar line.

'Marys praise for her gift', thumb var. doubling, lines 1-2, MacDonald, Ancient Martial Music, (pp.73-9)

Musical notation for the first variation, consisting of two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The melody is a simple, rhythmic tune with a 'doubling' effect. The second staff ends with 'Etc.'.

'Marys praise for her gift', var.2, Donald MacDonald, Ancient Martial Music, (pp.73-9)

Musical notation for the second variation, consisting of four staves. The key signature is three sharps and the time signature is 2/4. This variation features a more complex, rhythmic melody with many sixteenth notes. The fourth staff ends with 'Etc.'.

'Marys praise for her gift', var.2 doubling, line1, MacDonald, Ancient Martial Music, (pp.73-9)

Musical notation for the third variation, consisting of two staves. The key signature is three sharps and the time signature is 2/4. This variation is a 'doubling' of the first line of the second variation. The second staff ends with 'Etc.'.

'Marys praise for her gift', var.3, line1-2, MacDonald, Ancient Martial Music, (pp.73-9)

Musical notation for the third variation, consisting of two staves. The key signature is three sharps and the time signature is 2/4. This variation features a complex, rhythmic melody with many sixteenth notes. The second staff ends with 'Etc.'.

'Marys praise for her gift', var.4, line1, MacDonald, Ancient Martial Music, (pp.73-9)

Musical notation for 'Marys praise for her gift', var.4, line1. The score is written for two staves in G major (one sharp) and 3/4 time. The melody is a simple, rhythmic tune. The first staff contains the main melody, and the second staff provides a harmonic accompaniment. The piece concludes with the word 'Etc.' on the second staff.

'Marys praise for her gift', var.4 doubling, line1, MacDonald, Ancient Martial Music, (pp.73-9)

Musical notation for 'Marys praise for her gift', var.4 doubling, line1. The score is written for two staves in G major (one sharp) and 3/4 time. The melody is a simple, rhythmic tune. The first staff contains the main melody, and the second staff provides a harmonic accompaniment. The piece concludes with the word 'Etc.' on the second staff.

'Marys praise for her gift', var.4 trebling, line1, MacDonald, Ancient Martial Music, (pp.73-79)

Musical notation for 'Marys praise for her gift', var.4 trebling, line1. The score is written for three staves in G major (one sharp) and 2/4 time. The melody is a simple, rhythmic tune. The first two staves contain the main melody, and the third staff provides a harmonic accompaniment. The piece concludes with the word 'Etc.' on the third staff.

'Marys praise for her gift', var.5, lines 1-2, MacDonald, Ancient Martial Music, (pp.73-9)

'Marys praise for her gift', var.5 doubling, line 1, MacDonald, Ancient Martial Music, (pp.73-79)

'Marys praise for her gift', creanluidh, line 1, MacDonald, Ancient Martial Music, (pp.73-9)

'Mary's Praise for her gift', creanluidh doubling, line 1, MacDonald, Ancient Martial Music (pp.73-79)

MacDonald's score is accompanied by various directions regarding tempo and expression. The thumb variation singling is marked 'A little Lively'; variation 3 is 'pointed'; the doubling of variation 4 is 'Lively'; the trebling of variation 4 'Quick'; and the doubling of the crunluath is 'Quick & Plain'.

Angus MacKay's setting seems clearly to have been influenced by Donald MacDonald's, but omits the doubling of the thumb variation, and variation 2, and also (rather unusually for MacKay) repeats of the ground within the tune. It does contain a variation, however, not present in Colin Campbell or Donald MacDonald, his 'var.3<sup>rd</sup>' described below. In addition his var.4 is cut 'up' while MacDonald's is cut 'down'. The following examples show MacKay's characteristic timings:

'Mary's Praise', ground, line1, Angus MacKay's MS, (i, 67-8)



'Mary's Praise', var.3rd, line1, Angus MacKay's MS, (i, 67-8)



'Mary's Praise', var.3rd, doubling, line1, Angus MacKay's MS, (i, 67-8)



'Mary's Praise', var.4th, line1, Angus MacKay's MS, (i, 67-8)



'Mary's Praise', var.4th, doubling, line1, Angus MacKay's MS, (i, 67-8)

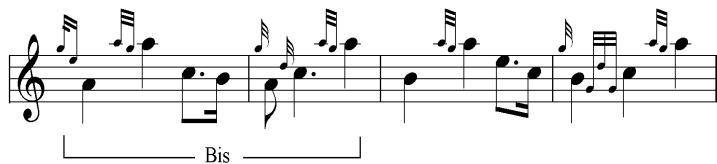


John MacDougall Gillies's MS book contains one of the subtlest timings of the tune. The first lines of his ground and thumb variations appear below:

Mary's Praise. John MacDougall GilliesMS., f.52



Doubling of Thumb Variation



There are published settings by MacPhee, (i, 10-13), whose score combines elements from MacDonald and MacKay. MacPhee has no crunluath a mach.

Neither does C. S. Thomason (*Ceol Mor*, pp. 30-31), who also produces a composite text, combining elements of MacDonald and MacKay.

Dr. Charles Bannatyne claimed that this was a Lamont tune. The following extract from the *Oban Times* (07/10/1905, p.3) gives a good example of his typically assertive style: 'The fine Lamont piobaireachd, called "Stiallag", we might say has been "skinned" by another clan, and called "Moladh Mairi", with a story tacked on concerning a certain Mary, a forlorn piper, and an old wether's skin which Mary kindly gave him. So overcome was he at the gift, worth then about a groat, that the muse attacked him, and he composed the beautiful "Moladh Mairi". Was ever there such a prostitution of art for the sake of an old skin? Bosh! Lamont of Lamont gave his kinsman and piper the farm of Stiallag in life-rent for some service rendered. The piper, by way of thanks composed the tune of "Stiallag", the first verse of which goes:-

'S leam fhéin, 's leam fhéin,  
 'S leam fhéin Stiallag  
 'S leam fhéin, 's leam fhéin,  
 'S leam fhéin Stiallag  
 'Se le m'shloichd am dhéigh,  
 'S leam fhéin Stiallag

The Lamonts of Stiallag were cadets of the Lamonts of Lamont. In an old Argyllshire rent-roll made up for taxation and registration purposes in the sixteenth century, reference is made to one Duncan Campbell of Stiallag, and probably he may have been the piper who received Stiallag, and wakened his kinsman and chief the morning after his marriage with the sweet



notes of the celebrated piobaireachd now commonly known as “Moladh Mairi”, or “Mary’s Praise”.

John MacDougall Gillies’s score ends with the following verse:

“Moladh Mairi

Fionneamh air geibht Mairi,  
Fionneamh air n' da thoabh  
i na h'iongairinn a muigh  
s' i na h'eiginn a stigh  
s' na reachadh a lomadh  
dheanadh i' n' t-ardach”

(Gillies MS f.53).

This is capable of a highly indelicate interpretation.

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