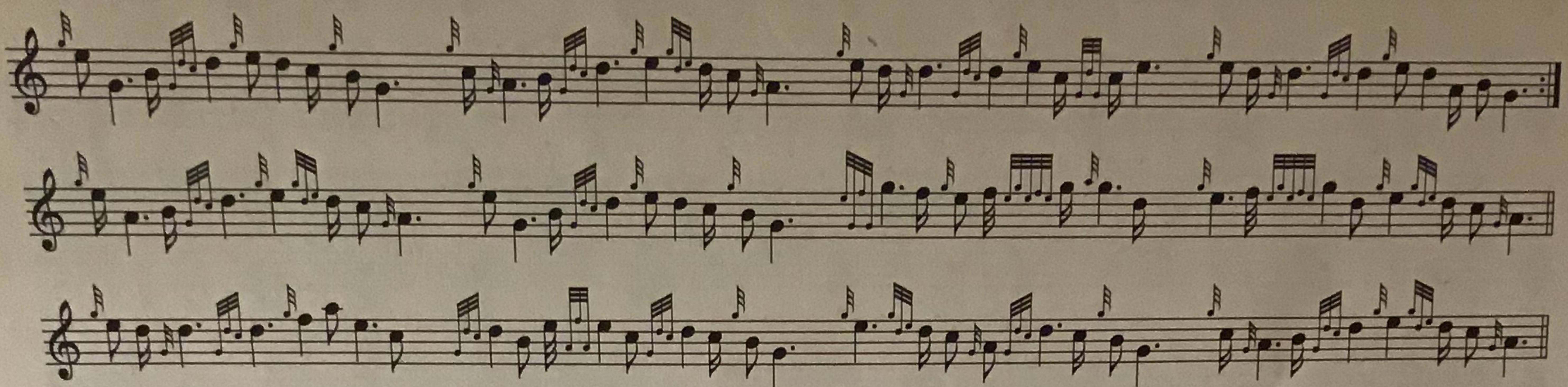
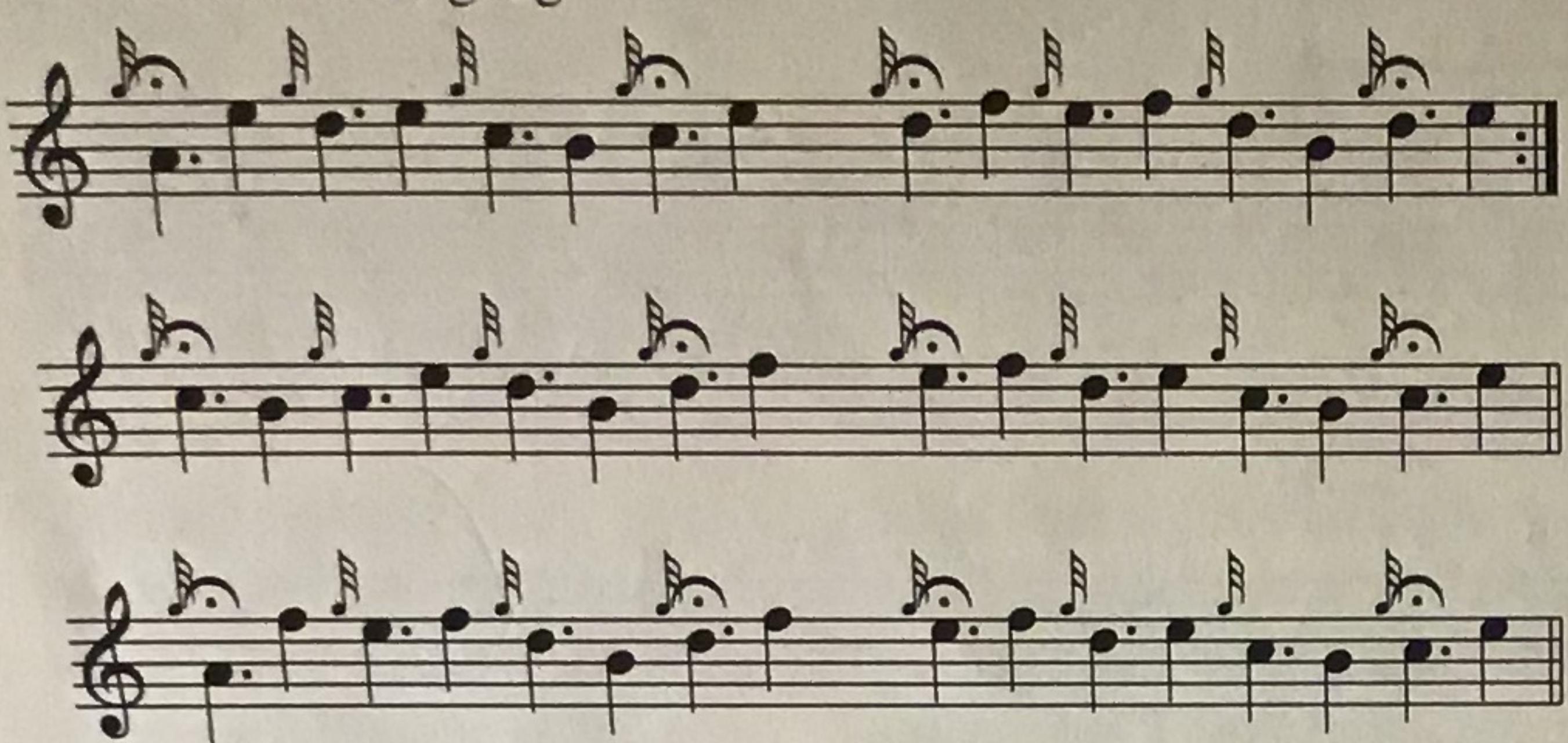


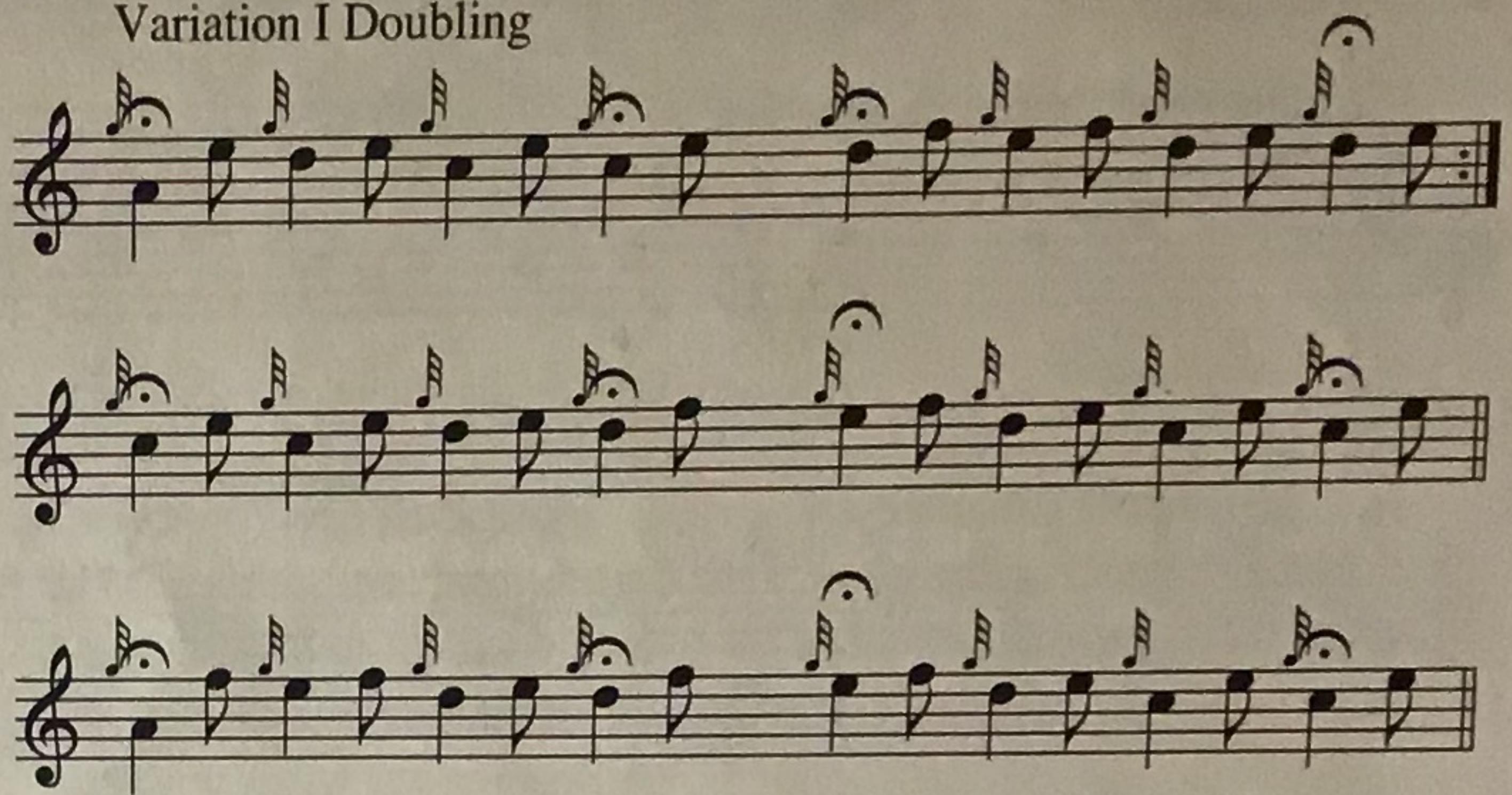
Urlar



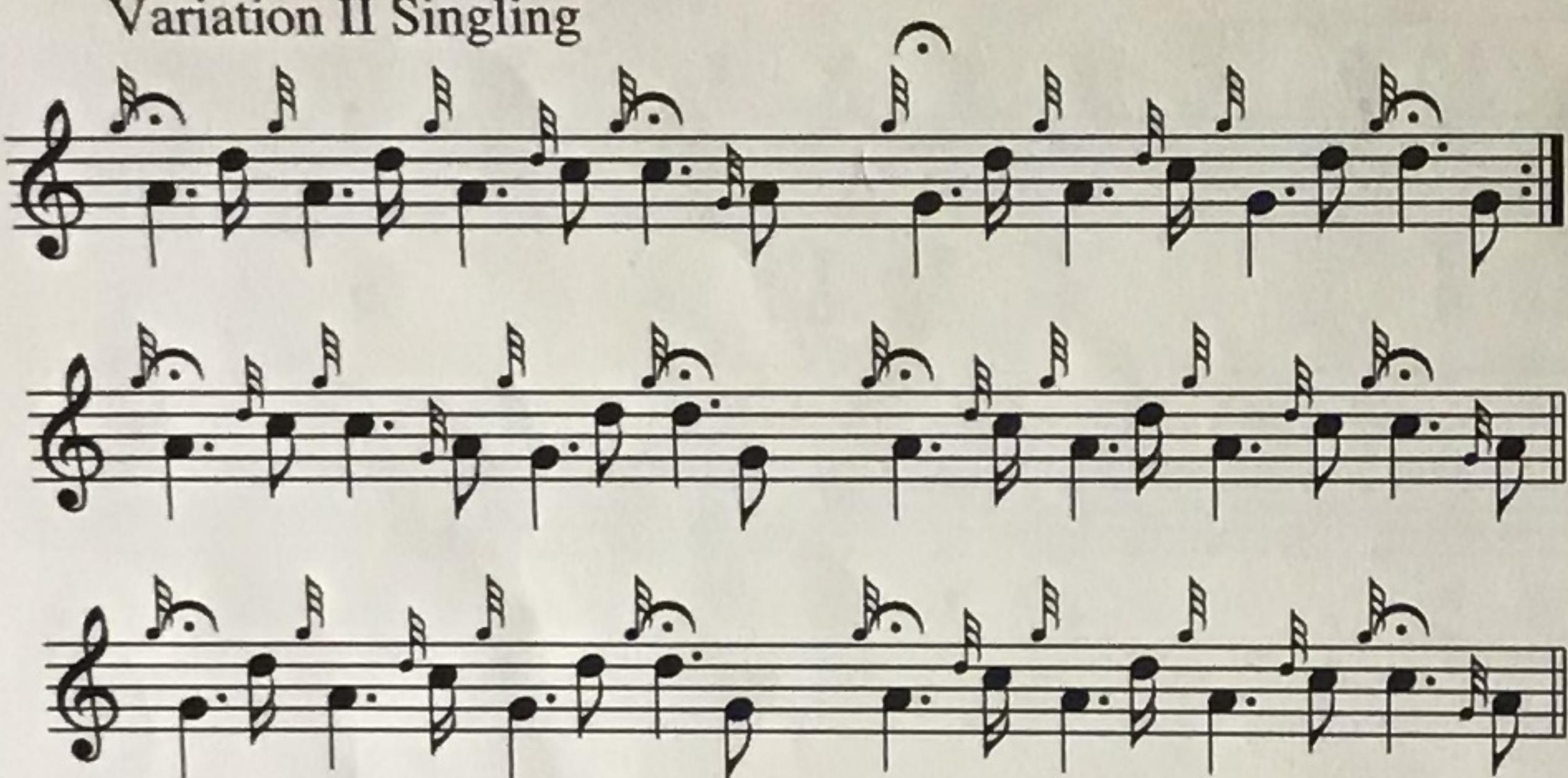
Variation I Singling



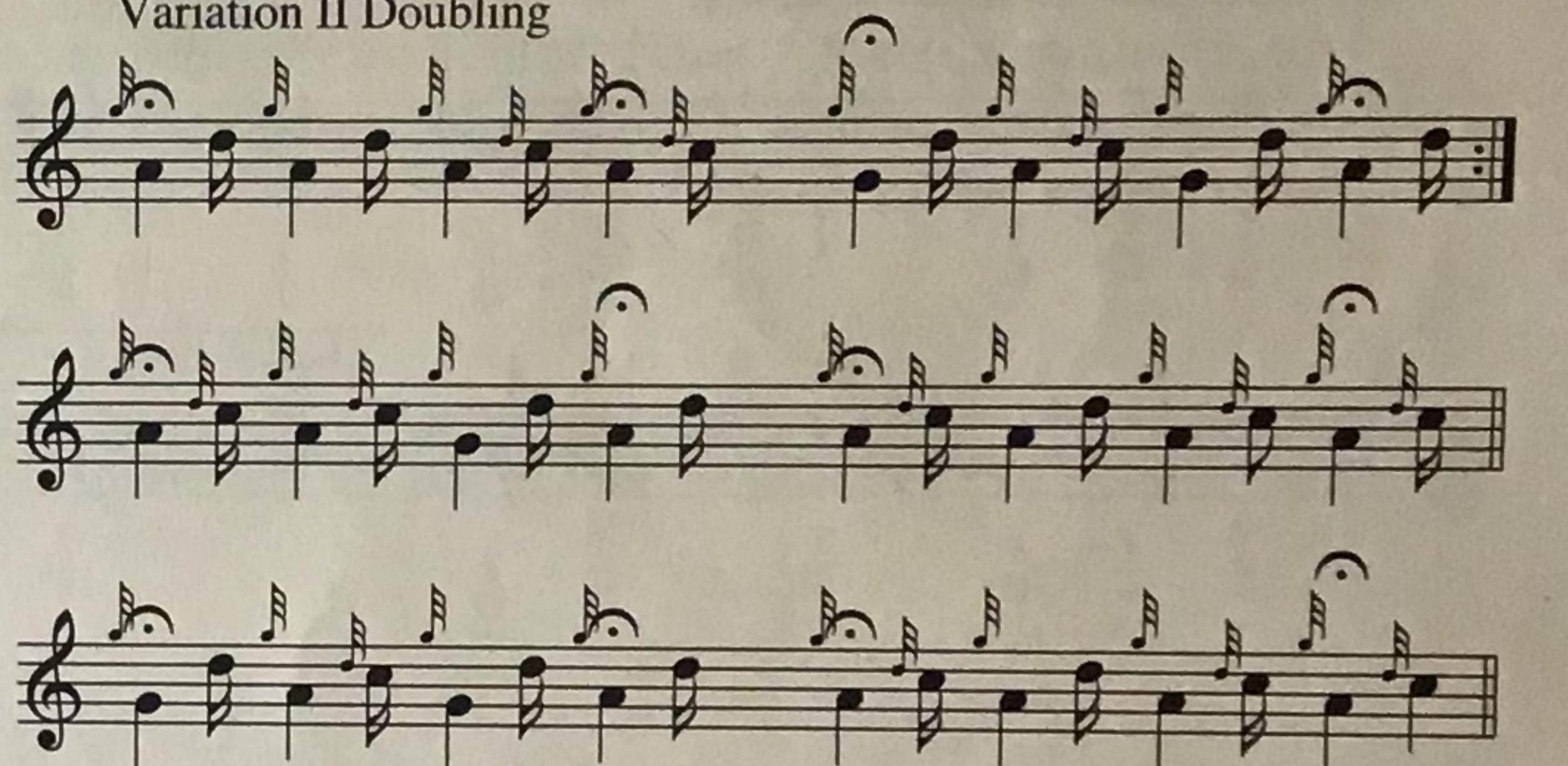
Variation I Doubling



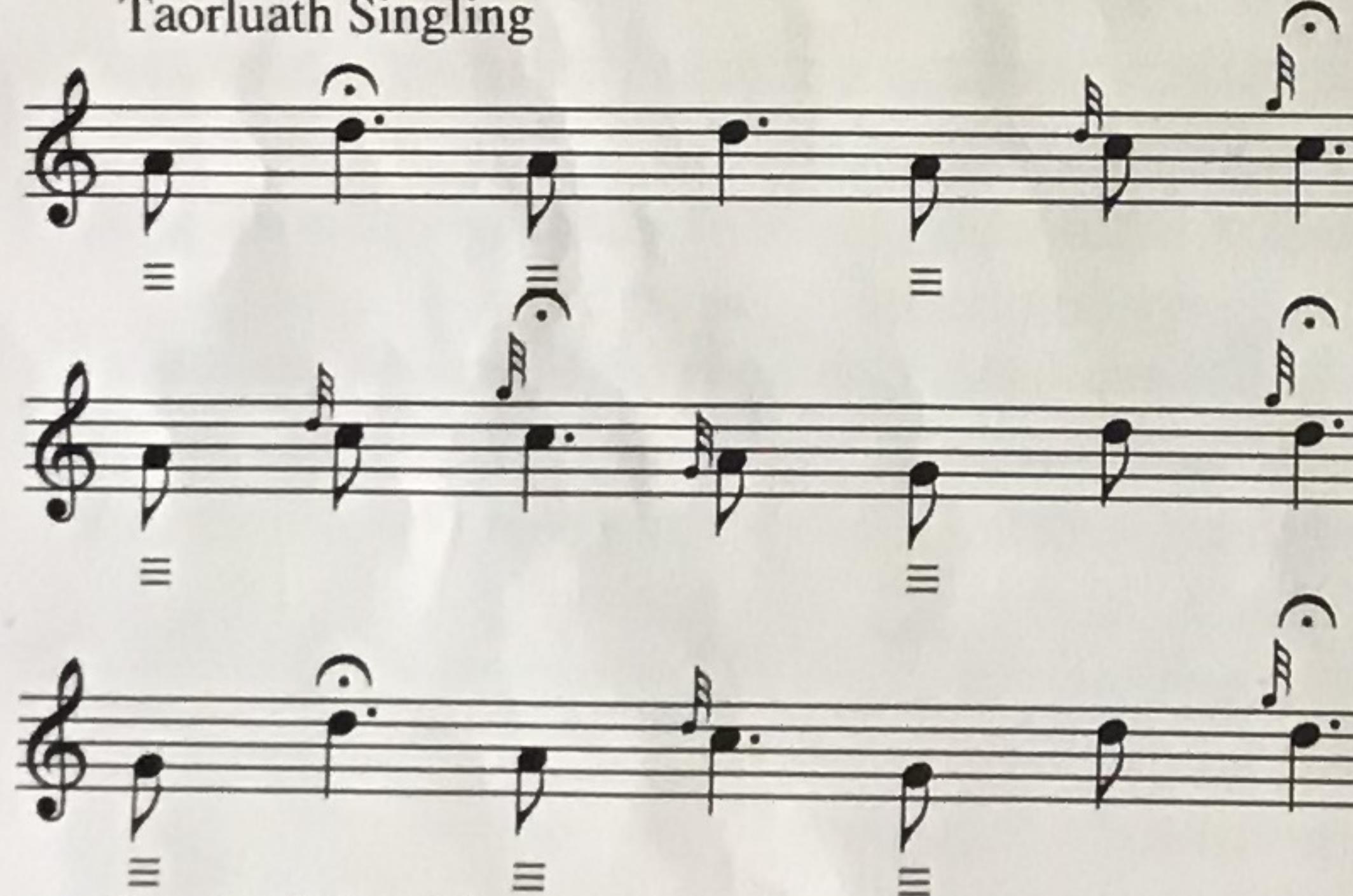
Variation II Singling



Variation II Doubling



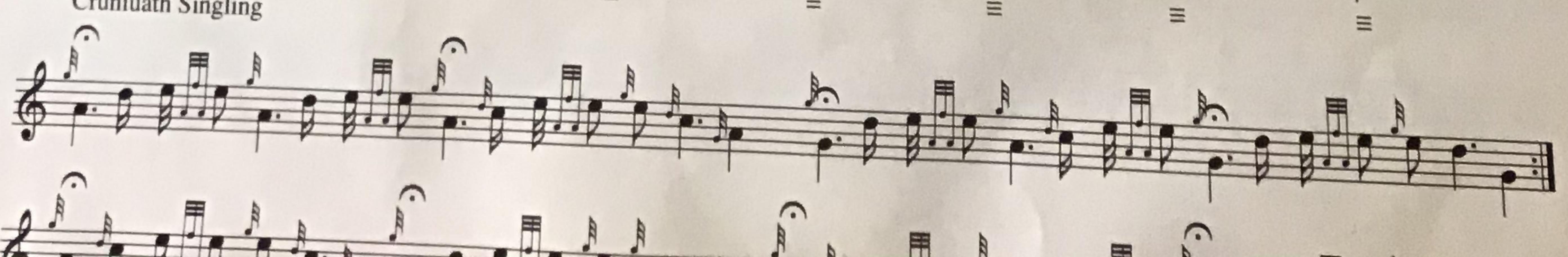
Taorluath Singling



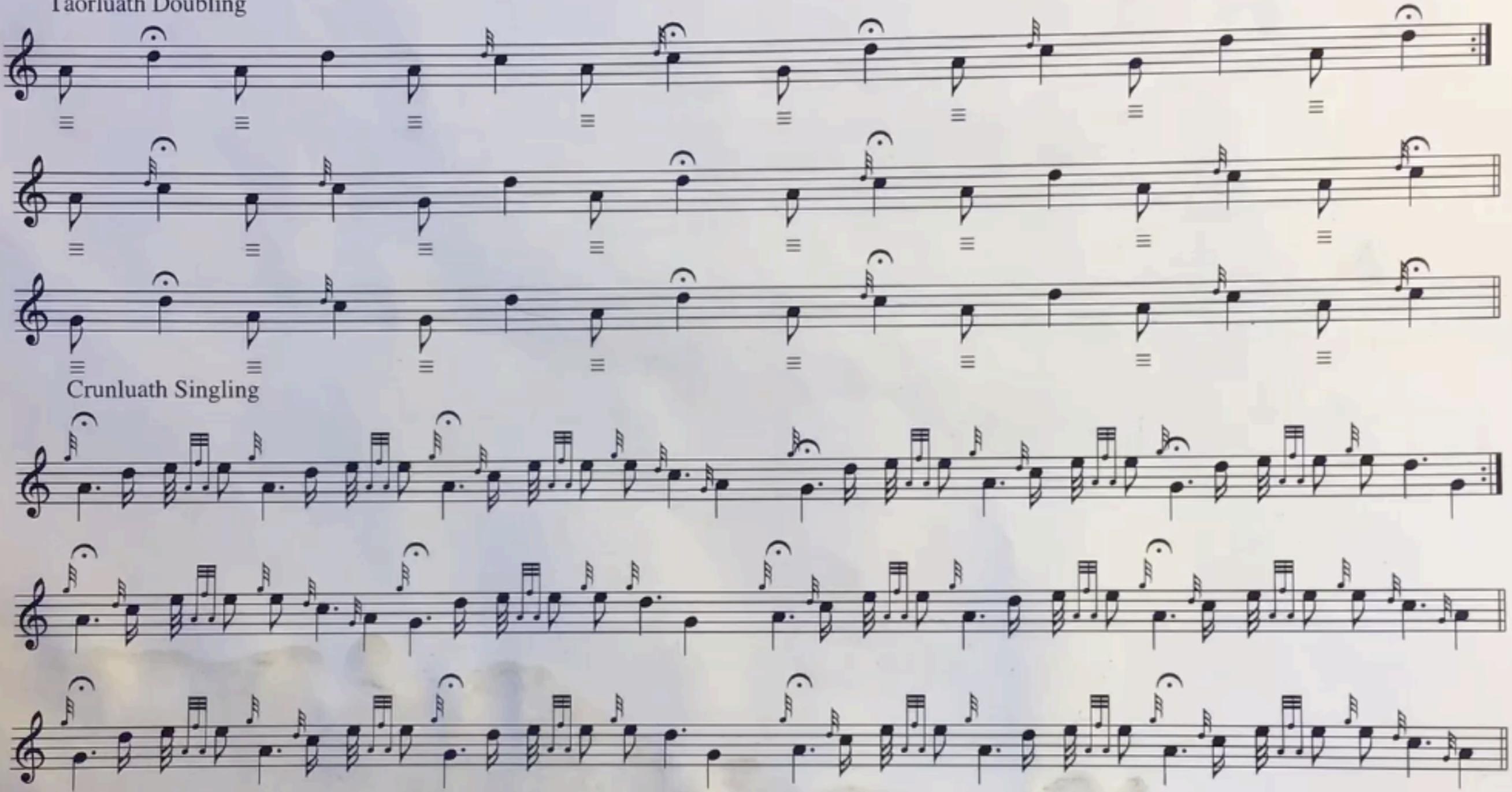
Taorluath Doubling



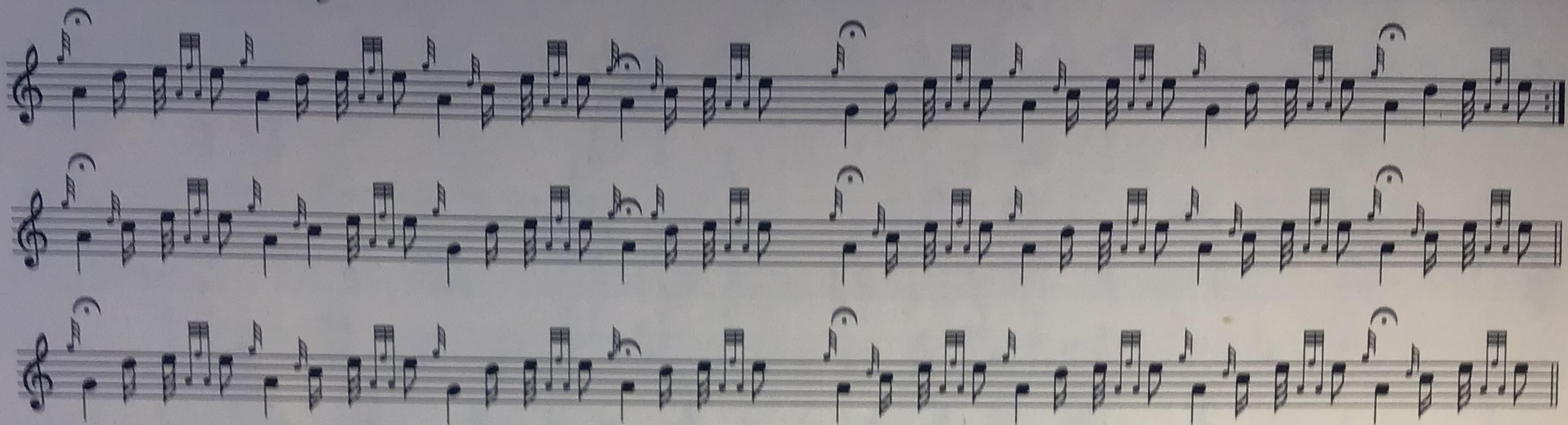
Crunluath Singling



Taorluath Doubling



### Crunluathluath Doubling



## Lament for the Viscount of Dundee

This is the setting R.B. Nicol played and was taught by John MacDonald. This setting is also published in Ceol Mor.

**Urlar**—A conventional D doubling was played, instead of the movement that is played today where the F gracenote is played as an 1/8th note. (Refer to Embellishments chapter.) In the Urlar, keep the music flowing through the phrase.

**Variation I**—Instead of being cut, my teaching was to play this Variation rounded and very open or loose. Continue to show the phrasing and rhythm in this Variation.

**Variation II**—This is a complete contrast, being cut and very positive and deliberate. Use the short note in the cadences to connect the phrases smoothly.

**Tripling Variation**—Remember, the important thing is rhythm, not speed. My teachers and John MacDonald were positive that an open version of the Fosgailte Crunluath should NOT be played as an A Mach in this tune, nor in any other tune that has a Fosgailte Crunluath.

## Lady MacDonald's Lament

### Urlar

