

The Red Speckled Bull

There are settings of this tune in the following manuscript sources:

- **Donald MacDonald**, ff.258-261 (with the title "Se'n t'Arm Mharbh me");
- **Angus MacKay**, i,104-106 (with the title "An t'arm Breachd Dearg The British Army");
- **Colin Cameron**, ff.25-26;
- **John MacDougall Gillies**, ff. 93-4 (with the title "An t'arm Breachd Dearg");
- **David Glen**, ff.197-198;

and in the following published source:

- **C. S. Thomason**, *Ceol Mor*, pp.134-6, with the title "The Army Red Tartaned (Maolroy)."

Donald MacDonald omits the third line in his doublings throughout. The pattern of the ground and the singlings of the various movements is 6 6 4, but in the doublings this becomes 6 6. He develops the tune thus:

Ground

doubling of ground

siubhal singling

siubhal doubling

taorluath fosgailte singling and doubling

crunluath fosgailte singling and doubling.

There is no indication that the ground be repeated at any point of the tune:

pipes | drums

Se'n t'arm mharbh me
SE'N T'ARM M'ARBH ME

258

pipes | drums

259

pipes | drums

260



One notices his interesting pointings in the taorluath and crunluath fogsailte movements, including a striking cut "up" at the beginning of each movement of the latter variations in typical MacArthur style. MacDonald times a number of his fogsailte tunes in this manner.

Angus MacKay treats the tune in a broadly similar manner to Donald MacDonald with the important difference that his doublings are the same length as his singlings and his score therefore has a more "regular" appearance, but he still has one or two distinctive touches. His ground is set in 4/4 (as opposed to MacDonald's more idiomatic 6/8) and seems very square and deliberate in comparison, with the metrical flow being frequently broken up with obtrusive cadence movements.

He then develops the tune through a doubling of the ground, a first siubhal singling and doubling in a style similar to MacDonald's; a second siubhal singling and doubling, not in MacDonald, in typically expansive MacKay style; and a taorluath fogsailte singling and doubling. At this point MacKay directs that the ground be repeated; he follows this with a crunluath variation, singling and doubling:

pipes | drums

104

*Anti-arm Breach'd Dearg * same*
The British army.

Handwritten musical score for 'Anti-arm Breach'd Dearg'. The score is written on ten staves of music. It begins with a treble clef and a key signature of one flat (F major/D minor). The first staff is marked with a large '46.' and a bracket indicating a 'three times' repeat. The second staff continues the melody. The third staff has a '3 times' repeat. The fourth staff is marked 'Doubling of Thema or var. 1st' and has a '3 times' repeat. The fifth staff continues the melody. The sixth staff has a '3 times' repeat. The seventh staff is marked 'var 2nd' and has a '3 times' repeat. The eighth staff continues the melody. The ninth staff has a '3 times' repeat. The tenth staff concludes the piece with a '3 times' repeat. The notation includes various rhythmic values, accidentals, and dynamic markings.

pipes | drums

The image shows a handwritten musical score for pipes and drums, consisting of ten staves. The notation includes various rhythmic patterns, rests, and performance instructions. Key annotations include:

- Doubling* written above the first staff.
- 3 times* written below the first, second, and third staves.
- Var. 3* written above the fourth staff.
- 3 times* written below the fourth staff.
- Doubling* written above the fifth staff.
- 3 times* written below the fifth staff.
- 3 times* written below the sixth staff.
- Var 4th* written above the seventh staff.
- 3 times* written below the seventh staff.
- 3 times* written below the eighth staff.
- 3 times* written below the ninth staff.
- The word *last* written at the end of the tenth staff.

The score is written in a traditional musical notation style with a treble clef and a key signature of one flat.

pipes | drums

106 Doubling

The image shows a handwritten musical score for a piece titled "Doubling" by Angus MacKay. The score is written on ten staves of music. The first staff is labeled "106 Doubling". The music is in 3/4 time and features a complex rhythmic pattern of eighth and sixteenth notes. There are several "3 times" markings indicating triplets. The score is divided into sections by double bar lines. The first section ends with a double bar line and the word "Crunluath." written above the staff. The second section ends with a double bar line and the word "Thema" written below the staff. The third section ends with a double bar line and the word "P. G." written above the staff. The fourth section ends with a double bar line and the word "Thema" written below the staff. The fifth section ends with a double bar line and the word "P. G." written above the staff. The sixth section ends with a double bar line and the word "Thema" written below the staff. The seventh section ends with a double bar line and the word "P. G." written above the staff. The eighth section ends with a double bar line and the word "Thema" written below the staff. The ninth section ends with a double bar line and the word "P. G." written above the staff. The tenth section ends with a double bar line and the word "Thema" written below the staff.

In his crunluath variations MacKay shows the opening two notes in each movement as even quavers. This may be intended to be taken literally, and the effect therefore similar to that in MacDonald's score, although perhaps just a bit squarer.

Colin Cameron's score is very close to that of Angus MacKay and is not reproduced here.

John MacDougall Gillies's score follows Colin Cameron's closely and it is not reproduced here.

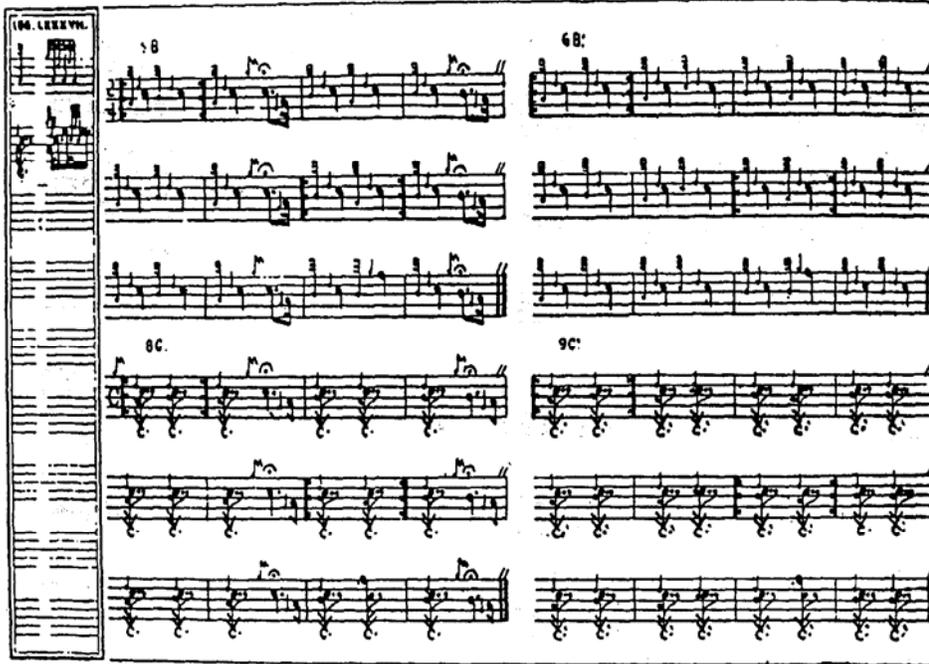
C. S. Thomason has as an alternative title "The MacQuarrie's Gathering," although this is not stated in any of the other sources. *An t-arm breac dearg* is the motto of the MacQuarries of

pipes | drums

Ulva. He gives his source for the music as Donald MacDonald. His score departs from MacDonald's in a number of ways, including a movement on the C in doubling of the ground bars 4, 8, and 14 and incorporates a flourish at the end of the ground doubling and siubhal singling which is not present in MacDonald. There are subtle differences in the siubhal doubling also from his stated source. Thomason repeats the ground at the end of the taorluath fosgailte doubling and again at the end of the tune. Thomason also plays the "up-cut" style in his crunluath, the movement beginning semi-quaver/dotted quaver, rather than the other way around:

The image shows a musical score for the piece "THE ARMY RED TARTANED (Maolroy)". The score is written for a pipe and drum ensemble and is organized into two columns of staves. The left column contains five staves, and the right column contains five staves. The first staff in the left column is labeled "1.7.106" and the first staff in the right column is labeled "26:". The score includes various musical notations such as notes, rests, and bar lines. On the far right, there is a vertical column of staves, likely for a drum part, with some notation and the number "156" at the top. The overall layout is typical of a traditional musical manuscript.

pipes | drums



Players drawn to Thomason's style, but encountering obstacles in his notational system, may find the following transcript by David Glen useful:

pipes | drums

The Red Speckled Bull.

The Red Tartaned Army. (Maolroy.)

from Speol Mor.

197

pipes | drums

The image displays a handwritten musical score for pipes and drums, consisting of several systems of staves. The notation is dense and rhythmic, typical of traditional Scottish music. Key annotations include:

- Var. 2nd**: Located at the top left of the first system.
- 3 times**: Repeatedly written below the first two systems, indicating the number of times a phrase is repeated.
- 1st time**: Written above the second system, marking the beginning of a first ending.
- Doubling**: Written above the third system, indicating a section where the melody is played twice.
- 3 times**: Written below the third system, indicating the number of repetitions.
- Crann Luath**: Written above the fourth system, identifying the specific type of movement.
- Bib**: Written below the fourth system, likely a performance instruction.
- 1st time**: Written above the fifth system, marking the beginning of another first ending.
- 2nd**: Written above the sixth system, marking the beginning of a second ending.
- 3 times**: Written below the sixth system, indicating the number of repetitions.
- 1st**: Written above the seventh system, marking the beginning of a final first ending.
- 2nd**: Written above the eighth system, marking the beginning of a final second ending.
- 3 times**: Written below the eighth system, indicating the number of repetitions.

At the bottom of the page, there is a handwritten note: ** fiddle version for the ordinary crann luath*, with a small musical sketch below it.

Glen times his crunluath movements in the way which has later become standard, with the starting note a dotted quaver.

Commentary:

In his manuscript notes to this tune, Donald MacDonald says:

"An t arm breachd derg, Se 'n t'arm mharbh me

These words describe the appearance of an army at a distance. The composer of this rattling march, was one of the pipers who was at the battle of Maol-roy, and he says, it was the army that killed him; which is the literal meaning of the Gaelic above" (f.8)

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