

The Rout of Glenfruin (2)

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

- **Colin Mór Campbell's** "Nether Lorn Canntaireachd "(i, 27-9, with the title "MacGrigor's March");
- **Hannay-MacAuslan MS**, ff.5-8 (with the title " Ruaig Ghlinne Freoir or The Pursuit of Glenfroin");
- **Angus MacKay's MS**, ii, 65-6;
- **Donald MacKay's "Ballindalloch MS,"** ff.5-6;
- **Robert Meldrum's MS**, ff.145-7 (marked "J. MacDougall Gillies Setting. John Died in 1925. R.M.P.M.")

and in the following published sources:

- **Donald MacDonald**, *Ancient Martial Music of Caledonia*, pp.48-52 (with the title –"Ruaig Ghlenne Fruin (properly Glenn a Bhroin). The Valley of Sorrow The Rout of Glenfruin. A Desperate Engagement between the MacGregors and Colquhouns 1602 In the above Glen near Loch Lomond where the latter were routed with great slaughter");
- **C. S. Thomason**, *Ceol Mor*, p.22;
- **David Glen**, *Collection of Ancient Piobaireachd*, pp.88-9;
- **William Stewart**, et al., eds., *Piobaireachd Society Collection* (first series), v, 13-14;
- **John McLennan**, *The Piobaireachd as MacCrimmon Played it*, p.8.

The major sources develop the tune as follows:

Nether Lorn	Hannay-MacAuslan	MacDonald	Angus MacKay	Thomason	Glen	Piobaireachd Society (1 series)	McLennan
Ground	Ground	Ground	Ground	Ground	Ground	Ground	Ground
Thumb var singling doubling trebling	Thumb var singling doubling	Thumb var singling doubling	Thumb var singling doubling	Thumb var singling doubling	Thumb var sing. doub.	Thumb var sing. doub.	Thumb Var singling doubling
	Ground	Ground					
	Siubhal singling doubling trebling	Siubhal singling doubling trebling		Siubhal singling doubling trebling	Siubhal sing. doub. treb.		Siubhal singling doubling
	Ground	Ground					
			Leumluath singling doubling trebling	Leumluath singling doubling		Leumluath singling doubling	
			Ground				
Taorluath singling doubling trebling	Taorluath singling doubling a mach	Taorluath singling doubling a mach	Taorluath singling doubling trebling	Taorluath singling doubling a mach	Taorluath singling doubling a mach	Taorluath singling doubling	Taorluath singling doubling a mach
	Ground	Ground	Ground	Ground			
Crunluath singling doubling trebling a mach	Crunluath singling doubling a mach	Crunluath singling doubling a mach	Crunluath singling doubling trebling	Crunluath singling doubling a mach	Crunluath singling doubling a mach	Crunluath singling doubling a mach	Crunluath singling doubling a mach
	Ground	Ground	Ground	Ground	Ground		

Colin Campbell's setting in the Nether Lorn is both pleasingly symmetrical and musically interesting, with a typically playful extension of the tone row in the doublings of the Thumb, Taorluath, and Crunluath variations. The Thumb variation shows this characteristic arrangement, thus:

Rout of Glenfruin, Colin Campbell, thumb var. singling, line 1



Rout of Glenfruin, Colin Campbell, thumb var. doubling, line 1



Rout of Glenfruin, Colin Campbell, thumb var. trebling, line 1



Colin Campbell's original score is as follows:

Young Glean from

Called "The Vigorous March"

1st. *Miharim hodin hodroo hodin Twa times hodin*
hodin chadaroo hodin or Miharim hodin hodroo
 2nd. *so hodin hodin hodin hodroo hodin hodin hodin*
chadaroo hodin or Miharim hodin hodroo hodin
 3rd. *hodroo hodin chadaroo hodroo*

4th. *Mindili hodili mindili hodroo mindili hodili*
mindili hodroo mindili hodili chadaroo ho-
 2nd. *droo Mindili hodili mindili hodroo mindili*
hodili chadaroo hodroo mindili hodili che-
 3rd. *daroo hodroo or Mindili hodili mindili ho-*
 4th. *droo mindili hodili chadaroo hodroo*

5th. *Mindili hodili che diliho dilihin diliho dili che*
diliho dilihin diliho diliche diliho dili or
 2nd. *Mindili hodili che diliho dilihin diliho diliche diliho*
 3rd. *Over Mindilichg dilichg dilihg dili ho*
diliho dilichg dilihg dili

4th. *Mindilichg dilihin diliho dilihin dilihg dili ho*
diliho dilichg dilihin diliho dilihin dili

5th. *Mindilichg dilihin dilihg dilihin diliho dilihin*
times Mindilichg dilihin dilihg dilihin dili ho
 3rd. *dilihin diliho dili*

Taolivo

1st. *Mindaria hodaria mindaria hodroo mindar-*
ia hodaria mindaria hodroo mindaria hoda-
 2nd. *ria chadaroo hodroo*

3rd. *Mindaria hodaria mindaria hodroo mindar-*
ia hodaria chadaroo hodroo mindaria
hodaria chadaroo hodroo

4th. *Mindaria hodaria mindaria hodroo mindar-*
ia hodaria chadaroo hodroo

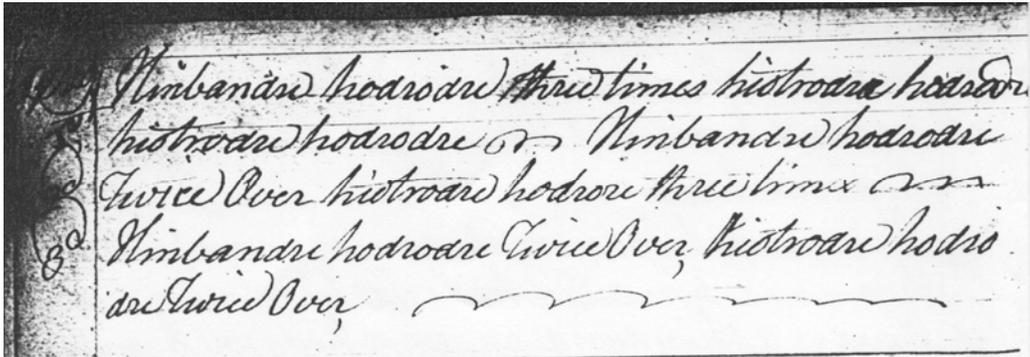
Handwritten musical notation for pipes and drums, featuring various rhythmic patterns and melodic lines. The notation includes notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The text is written in a cursive style and includes the following phrases:

Nindaria hodaria chedaria hoaria hindaria
aria chedaria hodaria hiodaria hoaria chedaria
hodaria Nindaria hodaria chedaria hodaria
hiodaria hodaria chedaria hoaria Turis Over
Nindaria hoaria chedaria hoaria hiodaria ho
aria chedaria hodaria
Nindaria hoaria three times hiodaria hiodaria
hiodaria hoaria Nindaria hodaria hin
daria hoaria hiodaria hodaria three times
Nindaria hodaria hindaria hodaria hiodaria ho
daria hiodaria hodaria

Crulive

Ninbanare hobanare hinbanare hodroo hinban
are hobanare hinbanare hodroo hinbanare ho
banare chidaroo hodroo Ninbanare ho
banare hinbanare hodroo hinbanare hoban
are chidaroo hodroo hinbanare hobanare chi
daroo hodroo Ninbanare hobanare
hinbanare hodroo hinbanare hobanare chi
daroo hodroo

Ninbanare hobanare chibanare hobanare three
Over hinbanare hobanare chibanare hobanare
Ninbanare hobanare chibanare hobanare hiodan
are hobanare chibanare hobanare Turis Over
Ninbanare hobanare chibanare hobanare hio
bandre hobanare chibanare hobanare
Ninbanare hobanare three times hiodanare hio
bandre hobanare
hinbanare hobanare hiodanare hiodanare
Ninbanare hobanare Turis Over hinbanare hobanare
Over



One point of interest about Colin Campbell's notational system emerges quite strongly in this tune, namely his intended timing of the introductory gesture on A, "hiharin." The system as a whole seems quite strongly onomatopoeic, the syllables framed in such a way as to indicate rhythm as well as pitch. "Hiharin" would thus seem to imply a three pulse gesture, perhaps as follows:



If this is so, then the standard modern timing of this gesture which contains five pulses:



would be inappropriate here; as, strictly, would the differently accented timings of MacDonald and MacKay:



Campbell's ground may thus, perhaps, have been timed as follows:

Rout of Glenfruin, Colin Campbell, ground, line 1



This produces an onwardly flowing line, avoiding the sense of frequent interruption induced by Donald MacDonald's cuts down from C and B, which occur at the ends of most of the latter's bars in the Ground. On the other hand, a timing something like the following – an equally possible interpretation of the canntaireachd notation – would be very much in keeping with some of the other scores:

Rout of Glenfruin, Colin Campbell, ground, line 1



There are several notable features of **Donald MacDonald's** setting, including his heavy cadencing of the ground. Colin Campbell's setting could – in theory – be treated in a similar fashion; but I have not added the necessary cadencing above (which as a performer in the older tradition I would be perfectly at liberty to do) because the resulting flow of the melody line seems inherently attractive, and a feature one might wish to preserve. MacDonald's frequent repetitions of the Ground should also be noted and also his characteristic timing of the opening quavers of his a mach movements in the Taorluath and Crunluath variations:

MAC GLENN FRIEN

(Properly Glenn a Bhroin.)

Valley of Sorrow

The Rout of Glen Fruin.

A Desperate Engagement Between the

MACGREGORS & COLQUHOUNS

1602

In the above Glen, near Loch Lomond, where the latter were routed with great Slaughter.

The musical score is presented in five systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The first system is the main melody. The second system is a variation. The third system is another variation. The fourth system is labeled 'VAR: 1.' and features a more complex, rapid melodic line. The fifth system continues the main melody. The score is printed in black ink on a white background.

A historical account of this Piobairt will be given in Vol: 2^d

Walker & Anderson Engravers Edin^g

pipes | drums

The image displays a musical score for pipes and drums, consisting of ten systems of staves. Each system typically includes a treble clef staff and a bass clef staff. The score is annotated with several variations and performance instructions:

- System 1:** Features the annotation "Doubling VAR" above the treble staff.
- System 2:** Ends with the instruction "D.C." (Da Capo).
- System 3:** Starts with the annotation "VAR: 2" above the treble staff.
- System 4:** Continues the musical notation.
- System 5:** Starts with the annotation "Doubling VAR: 2" above the treble staff.
- System 6:** Starts with the annotation "Trebbling VAR: 2" above the treble staff.
- System 7:** Continues the musical notation.
- System 8:** Continues the musical notation.
- System 9:** Ends with the instruction "D.C." (Da Capo).

The image displays a musical score for pipes and drums, page 50. It consists of eight systems of staves. Each system has a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are two specific annotations: 'Doubling VAR: 3.' located between the third and fourth systems, and 'Trebling VAR: 3.' located between the seventh and eighth systems. The score is presented in a clean, black-and-white format.

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D.C.

Creanluith or Round Movement.

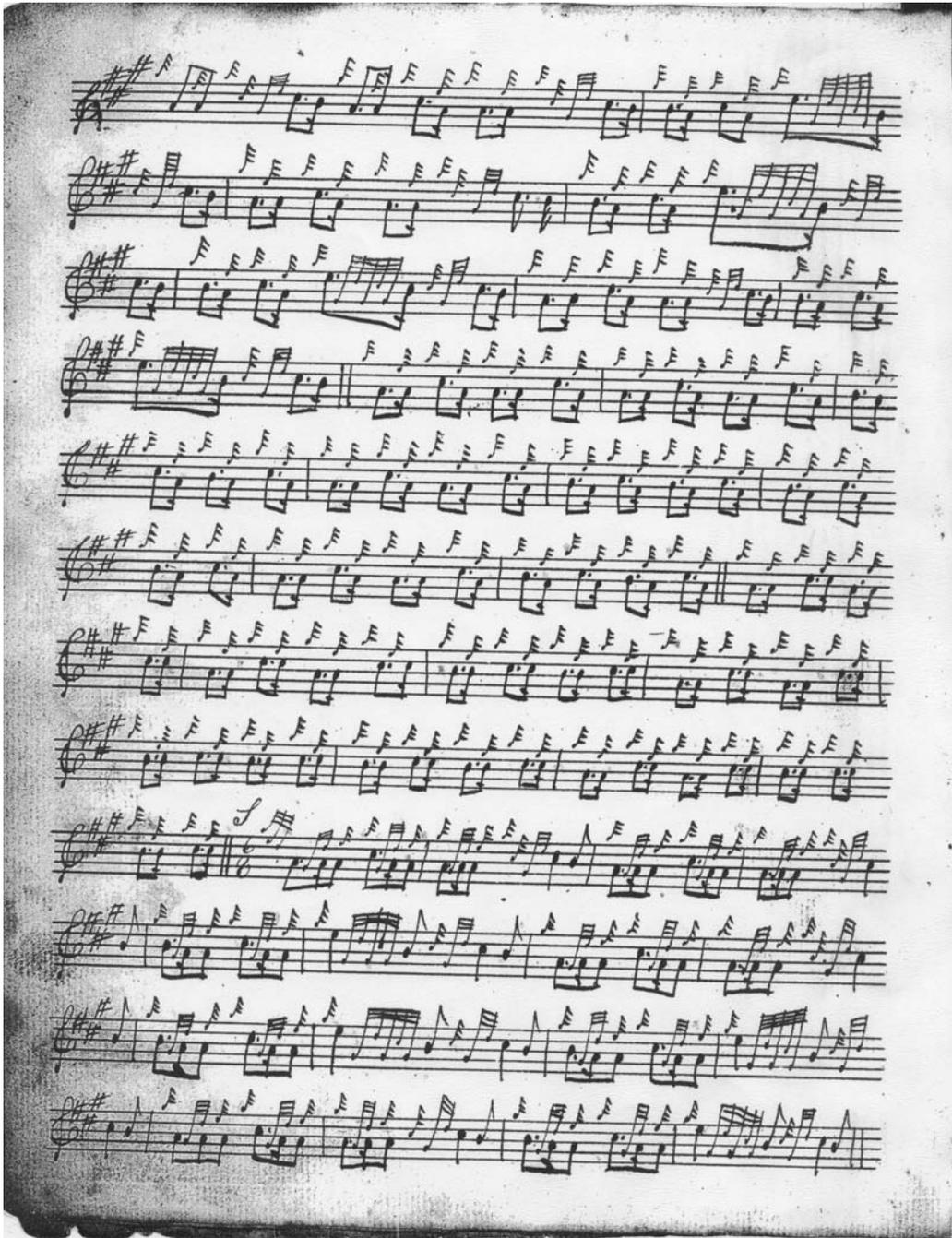
Doubling of Creanluith.

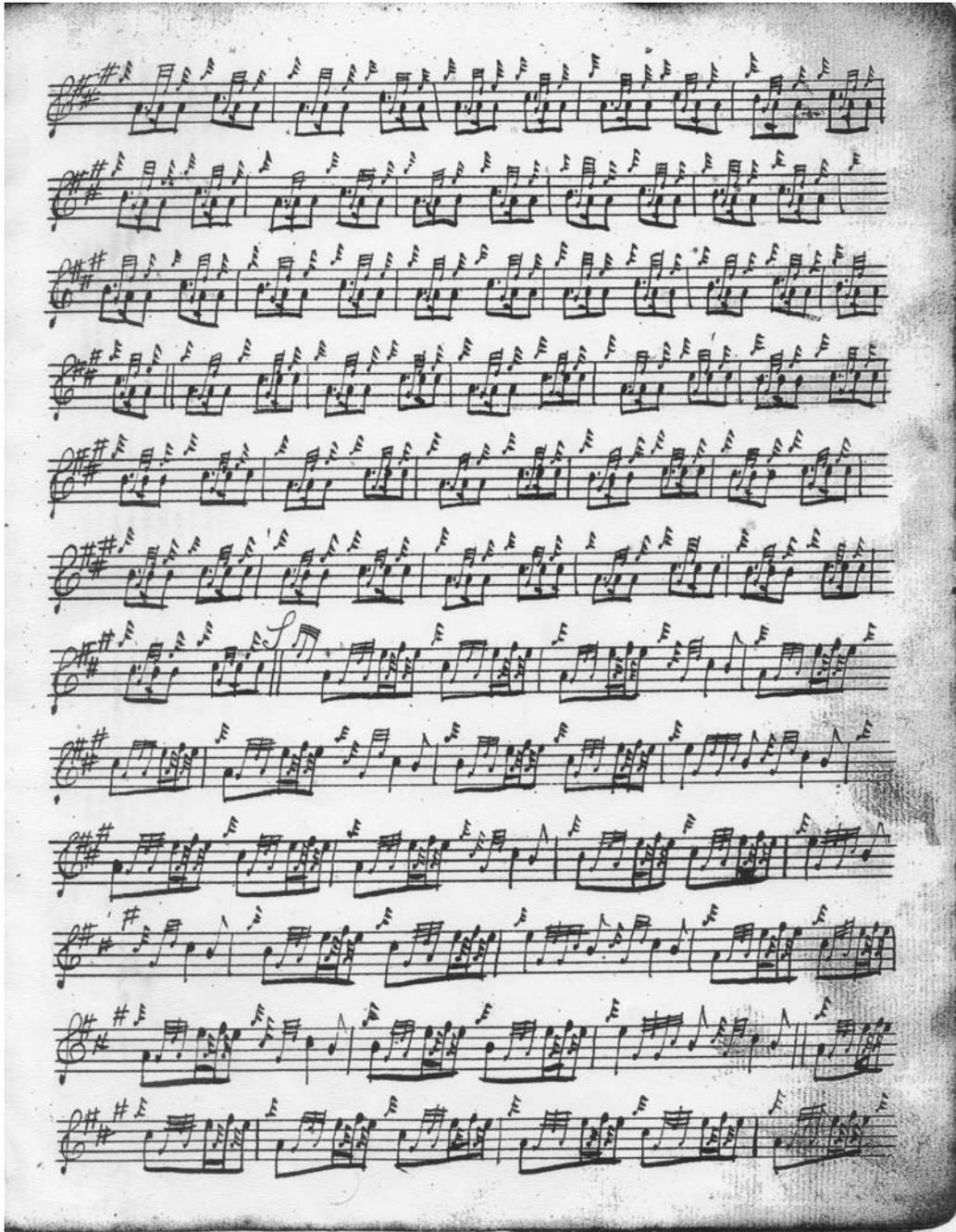
The image displays a musical score for pipes and drums, consisting of multiple systems of staves. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes complex rhythmic patterns, such as sixteenth-note runs and dotted rhythms, characteristic of traditional Scottish pipe music. The score is divided into sections by annotations: 'D.C.' (Da Capo) at the top right, 'Creanluith or Round Movement.' in the middle, and 'Doubling of Creanluith.' at the bottom. The page number '21' is located in the upper right corner.

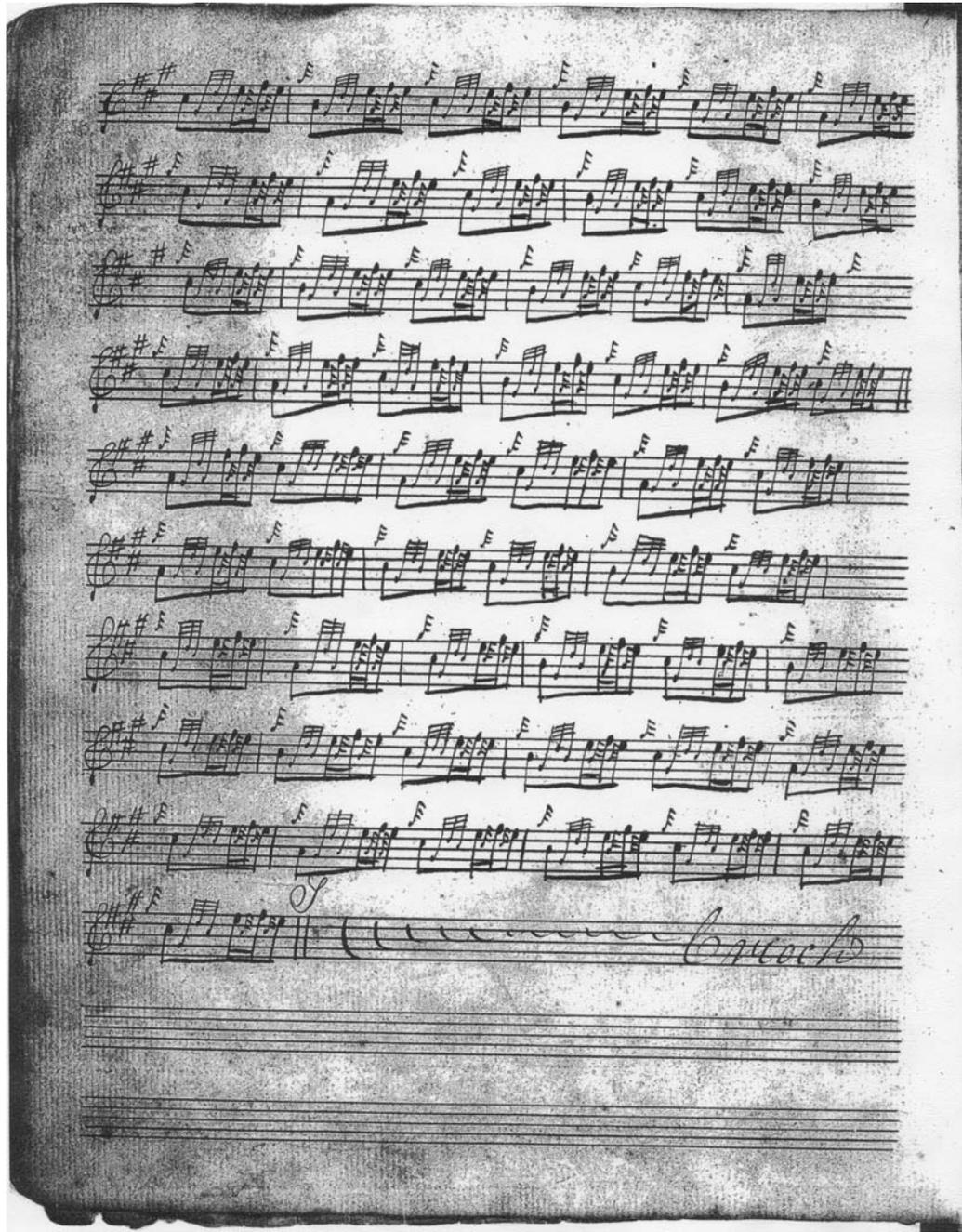
The musical score is presented in two systems. The first system consists of four grand staff pairs (treble and bass clefs). The second system consists of eight single treble clef staves. The piece is titled "Trebbling of Creanluith." and concludes with the instruction "D.C." (Da Capo). The notation includes complex rhythmic patterns with many beamed notes and rests, characteristic of traditional Scottish pipe music.

It is interesting that the **Hannay-MacAuslan MS**, sometime thought to have been one of Donald MacDonald's sources, should develop the tune in exactly the same way, down to the frequent repetitions of the ground (indicated by the *Dal Segno* marks at the ends of sections) although there are a number of intriguing differences in detail:









The reader will note the differences in pointing in the Ground from MacDonald's published score, and in the framing of the taorluath and crunluath movements. These latter are discussed in detail in my book *The Highland Pipe and Scottish Society 1750-1950* (East Linton, 2000; repr. Edinr., 2005) pp. 107-8.

Angus MacKay sets the tune like this:

*
Ruaig Ghlinne Fhuinn
The Rout of Glenfhuinn
1602

65

No. 31

bis

Variation 2nd

bis

Var. 3rd

bis

Doubbling

4 times

bis

*

The Rout of Glenfruin, Angus MacKay, ground

The first system of musical notation consists of three staves. The top staff begins with a treble clef and a common time signature. The music is written in a single melodic line. The second and third staves continue the melody. A bracket under the end of the third staff is labeled "Bis".

The second system of musical notation consists of a single staff continuing the melody from the first system. A bracket under the end of the staff is labeled "Bis".

Var. 1st

The first variation consists of four staves. The top staff begins with a double bar line followed by a trill (tr) on a quarter note. The subsequent staves continue the variation with trills and other rhythmic patterns. The piece concludes with a double bar line.

Variation 2nd

The second variation consists of two staves. The top staff begins with a trill (tr) on a quarter note. The music is written in a single melodic line. Brackets under the staff indicate four measures, each labeled "Bis". The piece concludes with a double bar line.

pipes | drums

Var. 3rd.

The musical score is written on a single treble clef staff in 6/8 time. It consists of two main sections: 'Var. 3rd.' and 'Variation 4th.'. 'Var. 3rd.' spans the first seven staves and includes performance markings such as 'Doubling', '4 times', and 'Bis'. 'Variation 4th.' is the final staff and includes a 'Bis' marking. The notation includes eighth and sixteenth notes, rests, and repeat signs.

Three staves of musical notation. The first two staves end with a double bar line and a repeat sign. The third staff ends with a double bar line and the text "[Etc.]".

Doubling, line 1

One staff of musical notation. A bracket under the first four notes is labeled "4 times". The staff ends with a double bar line and the text "[Etc.]".

[Trebling], line 1

One staff of musical notation. A bracket under the first four notes is labeled "4 times". A second bracket under the next four notes is labeled "Bis". The staff ends with a double bar line and the text "[Etc.]". The label "DC Thema" is positioned to the right of the staff.

Crunluath singling, line 1

One staff of musical notation. The staff ends with a double bar line and the text "[Etc.]".

Crunluath doubling, line 1

One staff of musical notation. A bracket under the first four notes is labeled "4 times". The staff ends with a double bar line and the text "[Etc.]".

Crunluath [trebling], line 1

One staff of musical notation. A bracket under the first four notes is labeled "4 times". A second bracket under the next four notes is labeled "Bis". The staff ends with a double bar line and the text "[Etc.]". The label "D. C. Thema" is positioned to the right of the staff.

MacKay's treatment of the BCB figure in the singlings of each variation is interesting, and the way the doublings from Variation 3 onwards extend the tone row up to E as Colin Campbell does, although with rather different effect. The Treblings are indicated in square brackets above because, although they are present in the score, they are not labelled by MacKay as separate movements.

Donald MacKay (the younger, nephew of Angus, friend and advisor of General Thomason) set the tune like this in his "Ballendalloch MS":

Ruairi Ghloinne Seumas *The Rest of (Glow Seumas) the Colgshounds by the 17th*
the Dale of Sorow *in Glen Seumas with great slaughter in 1612.*

Variation 1st

x 20 times so letter write instead of 10

Doubling of Variation 1st

Variation 2nd

Doubling of 2nd

And so on. **Donald MacKay** has an interesting timing of the ground, with echoes of Donald MacDonald and his uncle Angus MacKay, although considering the tune as a whole, he takes the latter's route through the tune.

When compiling his score **C. S. Thomason** cited the manuscripts of both MacDonald and MacKay and the teaching of Donald MacKay (Angus's nephew), who had been taught the tune by Donald Cameron. Thomason's score has obvious affinities with Angus MacKay, but at the same time it is the longest and most elaborate of the settings. It includes MacDonald's Siubhal along with MacKay's Leumluath and substitutes an a mach for the trebling in the Taorluath and Crunluath variations. The resulting setting is typical of Thomason's eclectic style, combining features from a number of different named scores to produce a composite text, often rather pleasingly as here:

David Glen's attractive score is closer to Donald MacDonald's style but his relatively cadence-free ground contrasts interestingly with MacDonald's and would produce a much more fluent effect (unless one treated MacDonald's cadence groups as cuttings possessing little or no time value). Glen's approach to the development of the tune is also more urgent, eliminating all of MacDonald's internal recapitulations of the Ground:

THE ROUT OF GLEN FRUIN. (1602.)

RUAIG GHLINN FREÒINE.

39. Urlar.

twice.

twice.

Var. 1st

twice.

twice.

Doubling of Var. 1st

4 times. twice. twice. 4 times. twice. twice. twice.

twice.

Var. 2nd

twice.

twice.

Doubling of Var. 2nd

4 times. twice. twice. 4 times. twice. twice. twice.

4 times. twice. twice.

Trebling of Var. 2nd

4 times. twice. twice. 4 times. twice. twice. twice.

twice.

Taor-luath.

twice.

twice.

Dùblachadh an Taor-luath.

4 times. twice.

* Play "G. out" when starting only

Written played

Tribleachadh an Taor-luath.

Crùn luath.

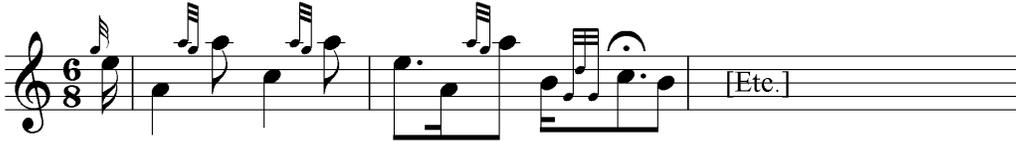
Dùblachadh a' Chrùn-luath.

Tribleachadh a' Chrùn-luath.

Repeat Ùrlar

Piobaireachd Society 1st Series. Volume Five of this collection, containing "The Rout of Glenfruin" was published in July 1912 by the Society's music committee, (whose active members were Capt. Colin MacRae, Major Stewart MacDougall of Lunga, and John Bartholomew of Glenorchard) in consultation with Willie Ross, John MacDougall Gillies, John MacDonald of Inverness, and Sandy Cameron (the younger). A new order of things prevailed following the death of the Society's first editor, the fiery Major William Stewart of Ensay, who had been very much a one man band. The Committee which succeeded him had a new remit, to consult more widely with pipers and to seek out old and alternative settings. Ross, MacDonald and MacDougall Gillies were present at the meeting on 29 October 1910 which considered the content and style of Volume V. This resulted in a pleasantly playable setting which, although it has obvious links with MacKay, apparently came down through John Bàn MacKenzie. The Ground, if played as timed, would get round the problem of the obtrusive E cadences; these are reduced to a semi-quaver (halving MacKay's values) and his 4/4 translated into a more plausible 6/8 time signature. Also worthy of note is the introduction of a series of interesting cadences into the Thumb Variation, which opens the possibility of moving time values between the cadence and the following melody note, very much as Thomason does, perhaps along the lines of:

Rout of Glenfruin, PS 1st Series, thumb variation singling, line 1 possible timing



The tune is developed in balanced pairs of variations ending with a crunluath a mach. There is no instruction to repeat the ground within the tune or at the end. The Society's notes give the source as follows:

This tune is given as taught to Pipe-Major MacDougall Gillies by John MacGregor, who was piper to Sir Robert Menzies. MacGregor got the tune from John Ban MacKenzie. (PS, first ser., V, v).

Ruaig Ghlinn Bhrain

(The Rout of Glen Bruin).

Úrlar.

Siubhal Ordaig.

Dùblachadh.

1st 2nd

Leum-luath.

Dùblachadh.

14

Tuor-luath.

Musical notation for the Tuor-luath section, consisting of two staves of music. The notation features a complex rhythmic pattern with many sixteenth notes and rests, typical of a 'luath' (fast) tempo.

Dùblachadh.

Musical notation for the Dùblachadh section, consisting of two staves of music. This section is marked with 'Bis' and features a similar complex rhythmic pattern to the previous section.

Crùn-luath.

Musical notation for the Crùn-luath section, consisting of two staves of music. The notation continues the complex rhythmic pattern.

Dùblachadh.

Musical notation for the second Dùblachadh section, consisting of two staves of music. This section is marked with 'Bis' and features a similar complex rhythmic pattern.

Crùn-luath a mach.

Musical notation for the Crùn-luath a mach section, consisting of two staves of music. This section is marked with 'Bis' and features a similar complex rhythmic pattern.

John McLennan sets the tune as follows:

The Route of Glenamoy

1st 1-1-2
2nd 1-2-3
3rd 1-2

Theme. 1st & 2nd parts. In 3rd part only.

Ist Vari.

Doubling.

2nd Vari.

Doubling.

Tri-lugh.

Doubling.

Tri-lugh a mach.

Ceithar-lugh.

Doubling.

Ceithar-lugh a mach.

There are obvious affinities here with Donald MacDonald's setting although with interesting differences in the pointing of the Ground. It is notable, however, that McLennan, like MacDonald, favours the 'down' pointing of the opening gesture on A. Also noteworthy is the timing of the Taorluath a mach, where the movement on A is "cut" – most unusually – as well as those on B and C.

John MacDougall Gillies's setting preserved in Robert Meldrum's MS is the same as that in the *Piobaireachd Society Collection* (first series) – unsurprisingly perhaps given that Gillies was a named source for the latter – and it is not reproduced here.

Commentary:

John Johnston of Coll comments on this tune in General C. S. Thomason's "Ceol Mor Legends," as follows:

...the piece is one of the very best, & melancholy in the whole range of piping, known to me at least. I have seen old grey haired men reduced to tears on hearing it, its otherwise a very interesting tune, somewhat longer than ordinary piobaireachds...
No books can convey its charms but actual tuition alone i.e. learned from man to man.
(ff.28-29)

The Rev. John Laurie, minister of Rhu, gave an account of the historical events surrounding the Rout of Glenfruin in the entry he wrote for his parish in the *New Statistical Account of Scotland* (1845) referring to " . . . an age when armed men were the most prized produce of the soil, when military service was the best payment of mail [i.e. rent], and when the muster-roll occupied the place of the rent-roll. In few parts of Scotland was this more the case than in Dumbartonshire west of the river Leven. The three clans of MacFarlane, MacAulay, and Colquhon, plundered each other, or combined to sweep the low country of its flocks and herds. During the fifteenth and sixteenth centuries, the annals of this district would present a perpetual recurrence of raid and foray, in which rapine and sword united to embroil and impoverish the neighbourhood . . . Occasionally, other bands of plunderers invaded this district, among whom the more remarkable were the Macgregors, Campbells, Camerons, and Buchanans. One of those murderous conflicts was of sufficient importance to merit a place in the history of the times, and was fought in Glenfruin in February 1603. The older accounts of this transaction bear such marks of partiality as to be little worthy of credit, and the traditions of the district lead us to into great confusion . . . It seems enough here to state generally that, Alexander Colquhon of Luss having obtained a commission of lieutenancy against 'thievis, sornaris, and broken men,' who infested the Lennox, arrived in his country just as it had been invaded by Alistair Macgregor of Glenstrae at the head of 400 men. Colquhon rousing his vassals, and being assisted by some of the neighbouring lairds, and a number of the Dumbarton burghers, came up with the marauders at the farm of Strone, near the head of Glenfruin. A desperate combat gave victory to the Macgregors. Of their opponents 140 men were slain, the laird of Luss narrowly escaping, and many of those that fell being . . . landed men of good rank. The plunder carried away by the Macgregors consisted of 600 head of cattle, 800 sheep and goats, and 280 horses. The story of some students from Dumbarton having been massacred in cold blood, does not seem to be borne out by the records. The arm

of the law, too long suspended from motives of policy or partiality, now descended upon the unhappy Clangregor, more in vengeance than in justice. The whole race were proscribed, their name prohibited, their children exiled from their native land, and it was not until 1774 that the many penal enactments against them, which defaced the statute book, were finally repealed. After the battle of Glenfruin, the country became by degrees more settled." (Rev. John Laurie, Parish of Row [Rhu], Presbytery of Dumbarton, Synod of Glasgow and Ayr, in *New Statistical Account of Scotland*, vol.8).

Following a piping competition once in Fife where he had been judging, R. U. Brown entertained the company after dinner. Carefully settling his beautiful pipe, (nobody tuned up quite so *artistically* as Bob Brown) he launched into his own version of MacDonald's setting of this tune. None of the younger pipers knew it, and they listened with growing astonishment and admiration, and when he had finished, they enquired, breathlessly, "What was *that*?" And Bob, a man of immense presence and charm, half turned and smiled "Why, 'The Valley of Sorrow,' or (significant pause), 'The Rout of Glenfruin.'" Few doubted that they were in the presence of greatness.

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