

## The Glen is Mine (2)

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

- **Colin Mór Campbell**'s "Nether Lorn Canntaireachd," i, 120-22 (with the title "Co gha bhi mi s'leiss Rìgh mi");
- **Donald MacDonald snr.**'s MS, ff.236-9 (with the title "A MacDonalds' March");
- **Peter Reid**'s MS, f.61 (with the title "The Glen is our own and all that it contains");

and in the following published sources:

- **Angus MacKay**'s *Collection of Ancient Piobaireachd*, pp.157-61;
- **Donald MacPhee**'s *Collection of Piobaireachd*, ii, 8-10;
- **C. S. Thomason**'s *Ceol Mor*, p.128;
- **David Glen**'s *Collection of Ancient Piobaireachd*, pp.21-2;
- **John McLennan**'s *The Piobaireachd as Performed in the Highlands*, p.1.

There are two main versions of this tune, one coming down through Colin Campbell, with similar settings in Donald MacDonald and Peter Reid; the other through Angus MacKay. The later published sources from MacPhee onwards all follow MacKay with minor differences. It is this latter version which is generally heard today under "The Glen is Mine" title.

The sources develop the tune as follows:

<b>Colin Campbell</b>	<b>Donald MacDonald</b>	<b>Peter Reid</b>	<b>Angus MacKay</b>	<b>Donald MacPhee</b>	<b>C. S. Thomason</b>	<b>David Glen</b>	<b>John McLennan</b>
Ground	Ground	Ground	Ground	Ground	Ground	Ground	Ground
Thumb var.  singling doubling trebling quadrupling	Thumb var.  singling doubling	Thumb var. singling doubling	Thumb var. singling doubling trebling	Thumb var. singling doubling trebling	Thumb var. singling doubling trebling	Thumb var. singling doubling trebling	Thumb var.  singling doubling trebling
			Leumluath singling doubling	Leumluath singling doubling	Leumluath singling doubling	Leumluath singling doubling	Leumluath singling doubling
Taorluath singling doubling	Taorluath singling doubling trebling	Taorluath singling doubling trebling	Taorluath singling doubling	Taorluath singling doubling	Taorluath singling doubling	Taorluath singling doubling	Taorluath singling doubling
			Ground	Ground	Ground	Ground	
Crunluath singling doubling  a mach	Crunluath singling doubling trebling	Crunluath singling doubling trebling	Crunluath singling doubling	Crunluath singling doubling	Crunluath singling doubling	Crunluath singling doubling	Crunluath singling doubling

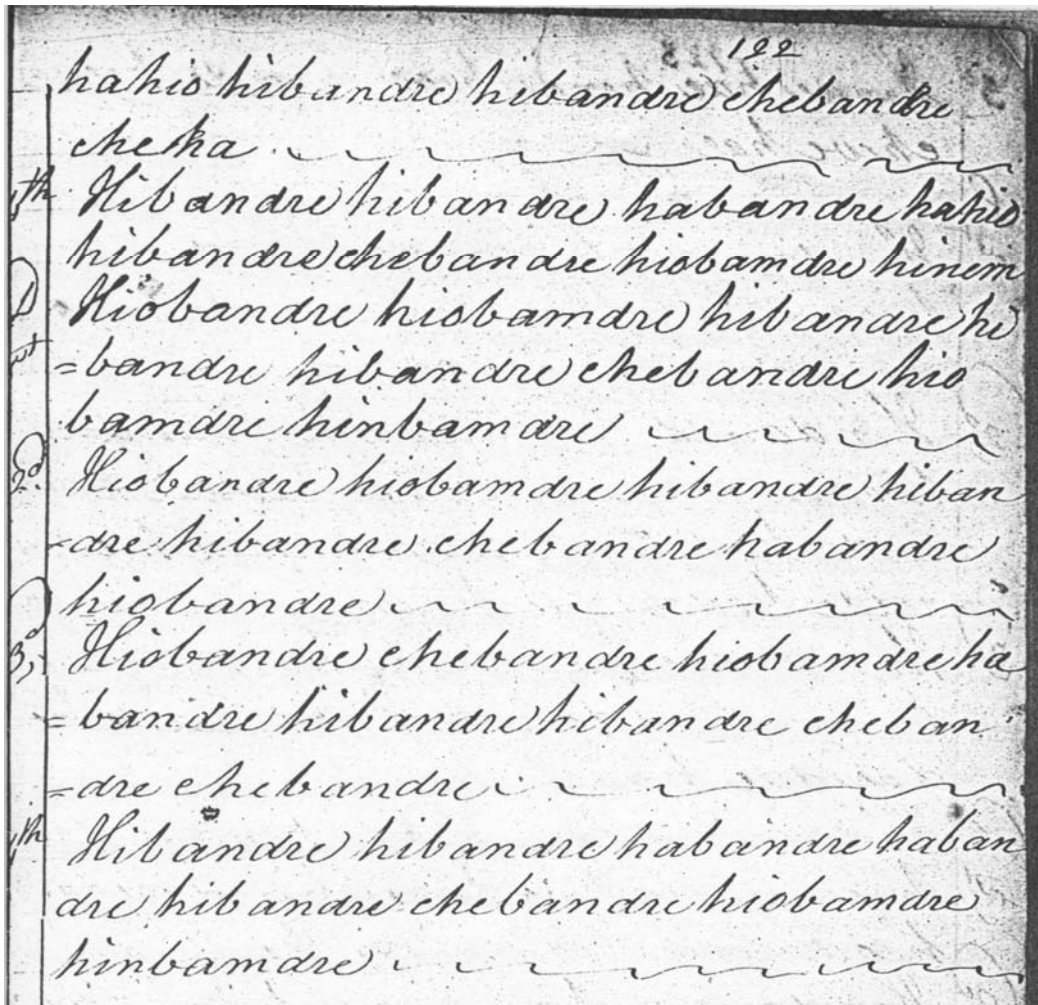
			Ground	Ground	Ground	Ground	
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**Colin Campbell** sets the tune like this:

57. Called. Co gha bhi mi s'leif isigh me. (12)  
 1<sup>st</sup> Hinares hiahs ares hinares hiahs drehs his  
 veches chebaindres  
 2<sup>nd</sup> Hinares hiahs ares his veches chebandres  
 his veches chebanares  
 3<sup>rd</sup> Hinares hiahs ares his veches chebaindres  
 Hindeo hiahs banares hindeo hiahs bandres  
 his Icho chebanares  
 4<sup>th</sup> Hindeo hiahs banares his Icho cheban  
 ares his Icho chebanares  
 5<sup>th</sup> Hindeo hiahs banares his Icho chebanares  
 Hindeo deo, hindeo Icho his Icho che  
 bares  
 6<sup>th</sup> Hindeo Icho his Icho chebares his  
 Icho chebares  
 7<sup>th</sup> Hindeo Icho his Icho chebares  
 Hindeo deo hindeo Icho his Icho deo  
 Hindeo Icho his, Icho Icho his Icho deo  
 Hindeo Icho his, Icho deo  
 8<sup>th</sup> Hindeo deo hindeo deo his, Icho  
 ho deo  
 9<sup>th</sup> Hindeo deo his, Icho deo his, Icho  
 deo his Icho deo  
 10<sup>th</sup> Hindeo deo his, Icho deo  
 Taolive  
 11<sup>th</sup> Hinares cheo hodaresh, hindaresh  
 hodaresh his daresh hodaresh  
 Hindaresh hodaresh his daresh  
 Hodaresh



1<sup>st</sup> hoanda cheho hiodara cheho hoanda cheho  
 3<sup>rd</sup> Hindara cheho hoanda cheho, hisdara  
 cheho hoanda cheho  
 2<sup>nd</sup> Hindara che daid ho daid chidaid  
 1<sup>st</sup> Two times his daid chidaid ho da  
 id che daid  
 2<sup>nd</sup> Hindara che ho daid chidaid his  
 daid chidaid ho daid chidaid  
 Two times  
 3<sup>rd</sup> Hindara che daid ho daid chidaid  
 hisdaid chidaid ho daid chidaid  
 S. Culive  
 1<sup>st</sup> Hinbandu cheo hobanare cheo hinban  
 are cheo hobandu cheo, hisbandu cheo  
 hobanare cheo  
 2<sup>nd</sup> Hinbandu cheo hobandu ho, hisbandu  
 cheo hobanare cheo, hisbandu cheo  
 hobandu cheo  
 3<sup>rd</sup> Hinbandu cheo hobandu cheo, his  
 bandu cheo hobandu cheo  
 1<sup>st</sup> Hinbandu che bandu ho daid che bandu  
 S. Two times his bandu che bandu hoban  
 che bandu  
 2<sup>nd</sup> Hinbandu che bandu hobandu che  
 bandu hisbandu che bandu hoban  
 are che bandu Two times  
 3<sup>rd</sup> Hinbandu che bandu hobandu che  
 bandu hisbandu che bandu ho  
 bandu che bandu



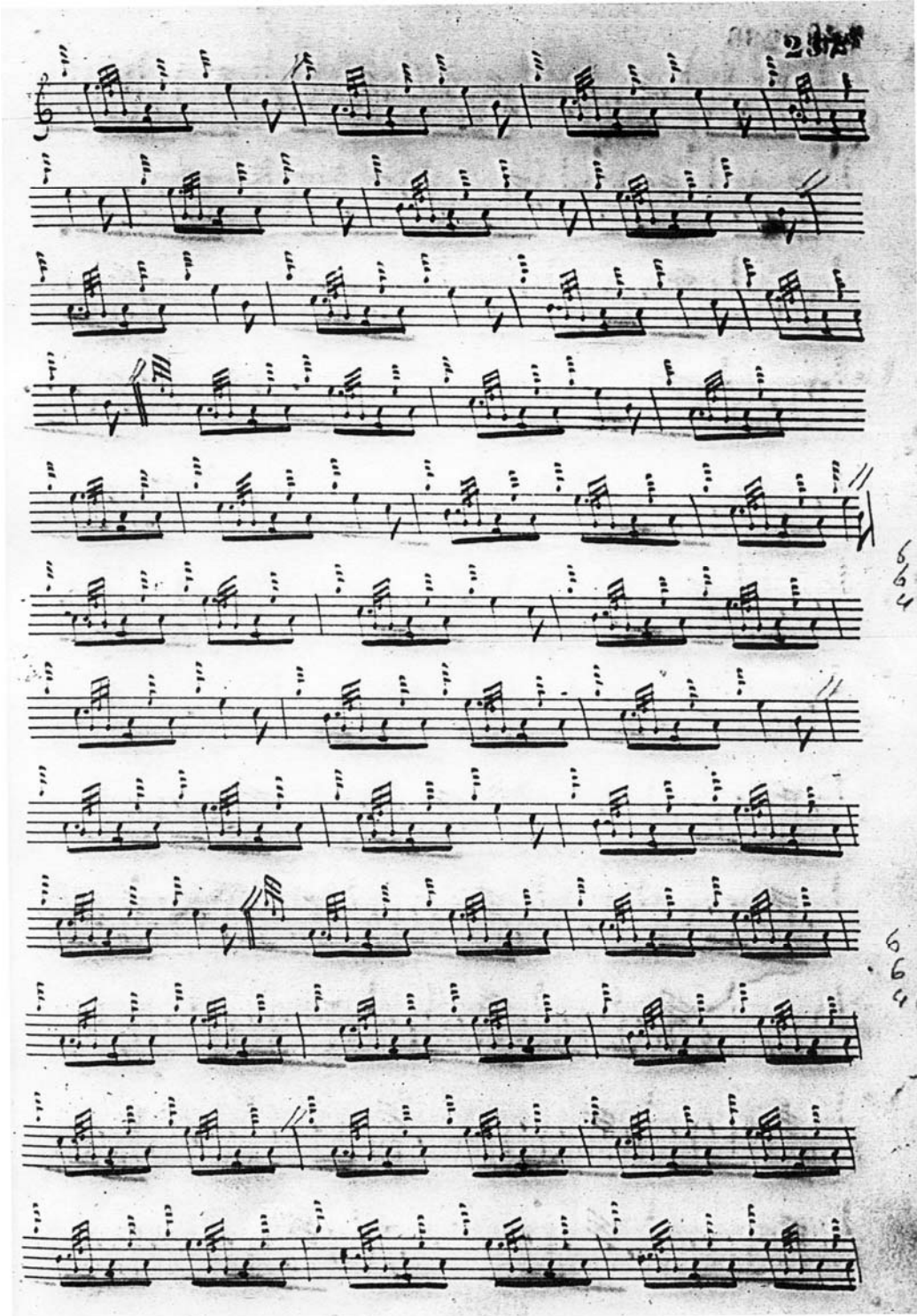
This beautifully symmetrical arrangement based on of a pair of simple related motifs represents the fullest development of the tune in any of the sources.

**Donald MacDonald** sets the tune thus:



236 *A Macdonald's March*  
A MACDONALDS' MARCH.

Handwritten musical score for "A Macdonald's March" by Dr. William Donaldson. The score is written on ten staves in treble clef with a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some handwritten annotations on the left margin, including "2", "3", "4", "5", "6", "7", "8", "9", and "10". The title "A Macdonald's March" is written in cursive above the first staff, and "A MACDONALDS' MARCH." is printed below it. The number "236" is in the top left corner.





Handwritten musical notation for two sets of tunes, numbered 238 and 239. Each set consists of five staves of music, written in a style typical of traditional Scottish pipe and drum notation. The notation includes various rhythmic values, accidentals, and repeat signs. The first set (238) is marked with a 'C' and the second set (239) is marked with a 'C' and a '1'.



Handwritten musical notation for a pipe and drum tune, numbered 239. The notation is written on ten staves, with the first nine staves containing the melody and the tenth staff being empty. The notation includes various musical symbols such as notes, rests, and bar lines. The number 239 is written in the top right corner of the first staff. The notation is written in a style characteristic of 19th-century manuscript notation.

6  
6  
4

This tune raises the question of how to time MacDonald's introductory movements. Performer tempted to time them as written, in the so-called "three little pips" style, might reflect that this is unlikely to be historically accurate. The frequent use of this figure in other collections, such as the light music manuscripts of Robert Millar which date from the 1830s (currently in the McLennan Papers, National Library of Scotland, Acc.11516/2, 11516/3) where it appears as the introductory gesture to a whole succession of marches, strathspeys, jigs and reels, suggests that it implied simply a standard introductory E quaver, timed thus:

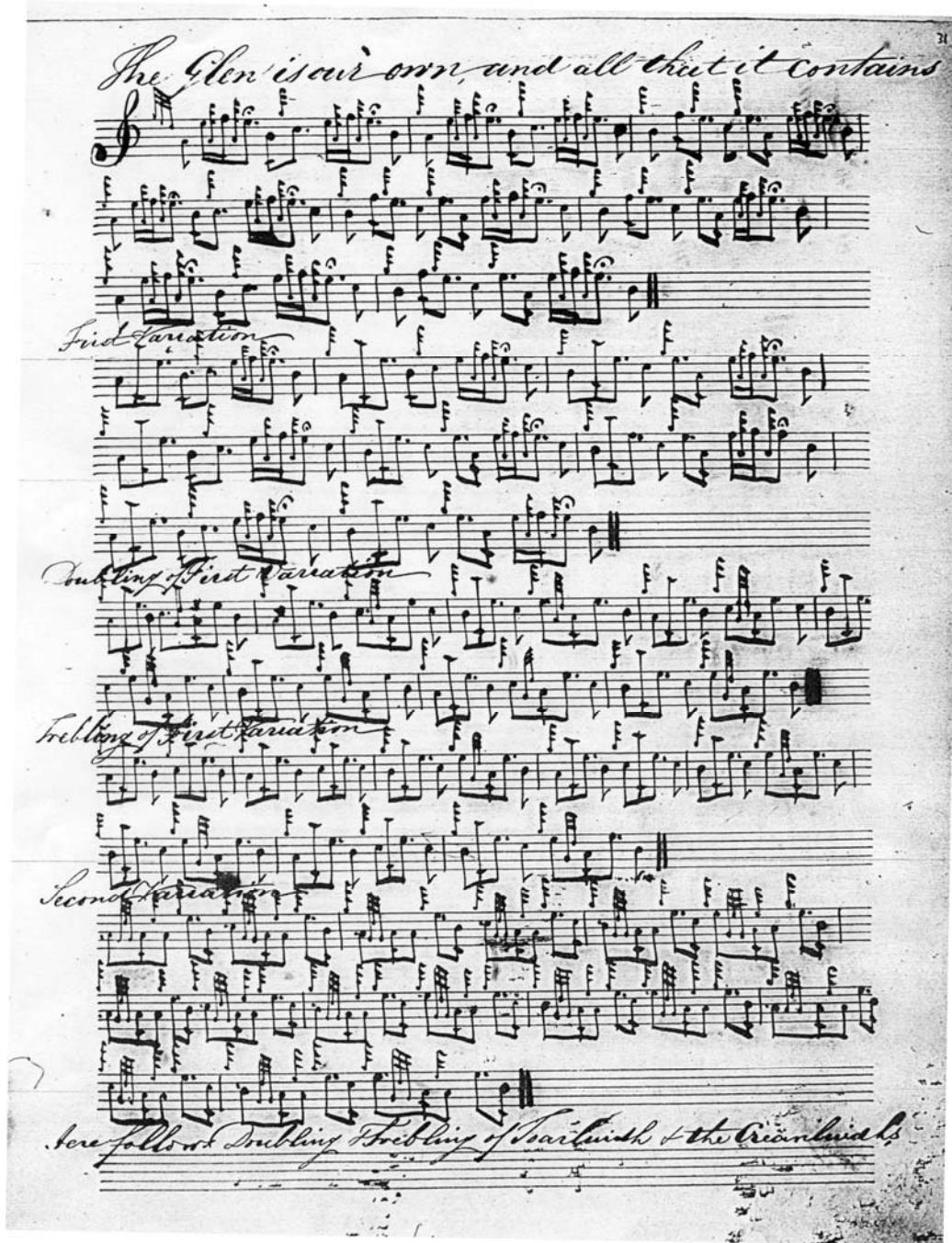
Donald MacDonald introductory gesture



This is clearly what it meant to contemporary pipers.

**Peter Reid's** style is more lightly cadenced and differs from MacDonald in various minor points; interesting in view that Reid is thought to have been a pupil of Donald MacDonald, and indicative of the range of personal styles which once obtained in piobaireachd before the era of the "official" published score:





**Angus MacKay** takes an interestingly different route through the tune, removing the initial low A, displacing the accent and extending the tonal range of the B phrase to treat the F which is a cadential note in the Ground as a themal note in the variations, thus removing the perhaps rather monotonous iteration of Es and Cs in the Campbell/MacDonald and Reid versions. He also favours a leumluath variation, singling and doubling, which the earlier scores do not.

**MacKay** sets the tune like this:

'S LEAM FEIN AN GLEANN.

The Glen is mine.

Composed by

John Mac Crummen.

*Andante.*

LIX.

*Fine.*

*Thumb or Variation 1.*



Thumb or Variation 2.

Two systems of musical notation for the first variation. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#). The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody in the treble staff features a series of eighth-note patterns with slurs, while the bass staff provides a steady accompaniment of eighth notes.

Thumb or Variation 3.

Two systems of musical notation for the second variation. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#). The first system contains measures 9 through 12, and the second system contains measures 13 through 16. The melody in the treble staff continues with eighth-note patterns, and the bass staff maintains the accompaniment.

Variation 4.  
Allegro.

Three systems of musical notation for the third variation. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#). The first system contains measures 17 through 20, the second system contains measures 21 through 23, and the third system contains measure 24. This variation is marked 'Allegro' and features a more complex melody in the treble staff with many beamed eighth notes, while the bass staff continues with the accompaniment.



Doubling of Variation 4.



Variation 5.





*Doubling of Variation 5.*

*D. C. Thema.*

*Crun-Iuath.*

Doubling of Grun-luath.

D. C. Thema.

"The Glen is Mine" was one of the handful of tunes in MacKay's *Ancient Piobaireachd* to be supplied with left hand accompaniment so that it could be played on keyboards. The existence of the initial A quaver somewhere in the background, which we see in the Campbell/MacDonald/Reid scores, is seen in the tone row of MacKay's variations from the Leumluath onwards, which strongly imply the presence of an initial A:

Tone Row: Campbell/MacDonald/Reid



Tone Row: MacKay and later published sources



How this kind of thing could happen is suggested in Joseph MacDonald's pioneering theoretical work *The Compleat Theory of the Scots Highland Bagpipe*, written about 1760 but not published till many years later. There we learn that throws on E and F could be prefixed, at will, with an initial low A or low G quaver (or equivalent figure) if this suited the rhythmical or expressive context; this may be a possible explanation for some at least of the differences between MacKay's and the earlier scores.

**Donald MacPhee's** score follows that of Angus MacKay pretty closely; it adds little to the expressive possibilities of the tune and is not reproduced here.

**C. S. Thomason's** score acknowledges the phantom initial A at the beginning of the first line of the ground, but otherwise his score adds little to that of Angus MacKay and is not reproduced here.

**David Glen's** score follows that of Angus MacKay and is not reproduced here.

"The Glen is Mine" was one of the tunes chosen by Lieut. **John McLennan** to demonstrate his new system of notation in *The Piobaireachd as Performed in the Highlands for Ages, till about the Year 1808* (p.1):



'S LEAM FEIN AN GLEANN.

THE GLEN IS MINE

Fonn. Play 1-2-4 - 2-3-4 - 2-4

1 2 3 4

Var. I

Var. II

Var. III

Leum-luth.

Doubling. 1 2 1-4-2-1-2-2-1-2

Tri-luth. 1 2 3 4 1-2-4-2-3-4-2-4

Doubling. 1 2 1-4-2-1-2-2-1-2

Geithir-luth. 1 2 3 4 1-2-4-2-3-4-2-4

Doubling. 1 2 1-4-2-1-2-2-1-2

The musical score is written on ten staves. The first staff is the Fonn. (Fiddle) part, followed by three variations (Var. I, II, III) for the fiddle. The fifth staff is the Leum-luth. (Lute) part. The sixth staff is a Doubling variation. The seventh staff is the Tri-luth. (Triple Lute) part. The eighth staff is another Doubling variation. The ninth staff is the Geithir-luth. (Geithir Lute) part. The tenth staff is a final Doubling variation. Each variation includes a key signature of one sharp (F#) and a time signature of 2/4. The notation includes various musical symbols such as notes, rests, and accidentals, with some variations featuring complex rhythmic patterns indicated by the 'Play' and '1-2-4' etc. markings.

*Commentary*

"The Glen is Mine" began to figure prominently in the competition lists during the 1830s, and by the 1900s it was one of the half dozen or so tunes most frequently heard on the competition circuit.

There seem to be few tales associated with it, although one is recorded by James Logan in his notes to Angus MacKay's *Ancient Piobaireachd*, as follows:

This is the composition of Iain MacPhadruig Mhic Cruimin, John son of Patrick MacCrummen who was a Piper of celebrity. He was in the Earl of Seaforth's establishment, and on one occasion going through Glen Shiel with his lordship, he played for the first time this piece of music, as if the Earl should say through the emphatic notes of the musician, *S' leam fein an Gleann, S' leam fein na thann, &c.* ("Historical and Traditional Notes," p.13)

Donald MacDonald states in the historical notes to his Manuscript that

This Piobaireachd, or Pipe March is very simple, the name of which is not rightly known. The Macdonalds claim it, as one of their marches. (p.8)

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