

Rout of the Lowland Captain

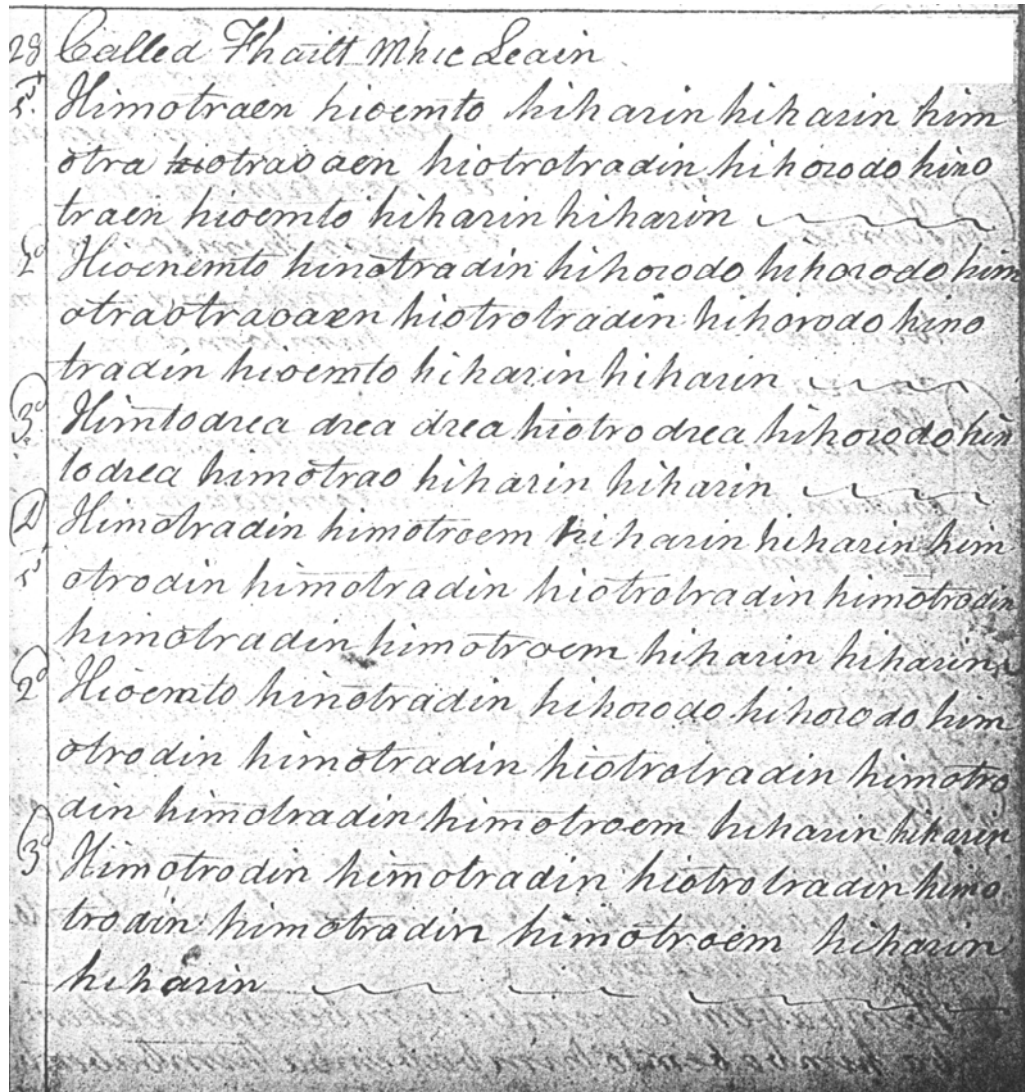
There are settings of this tune in the following manuscript sources:

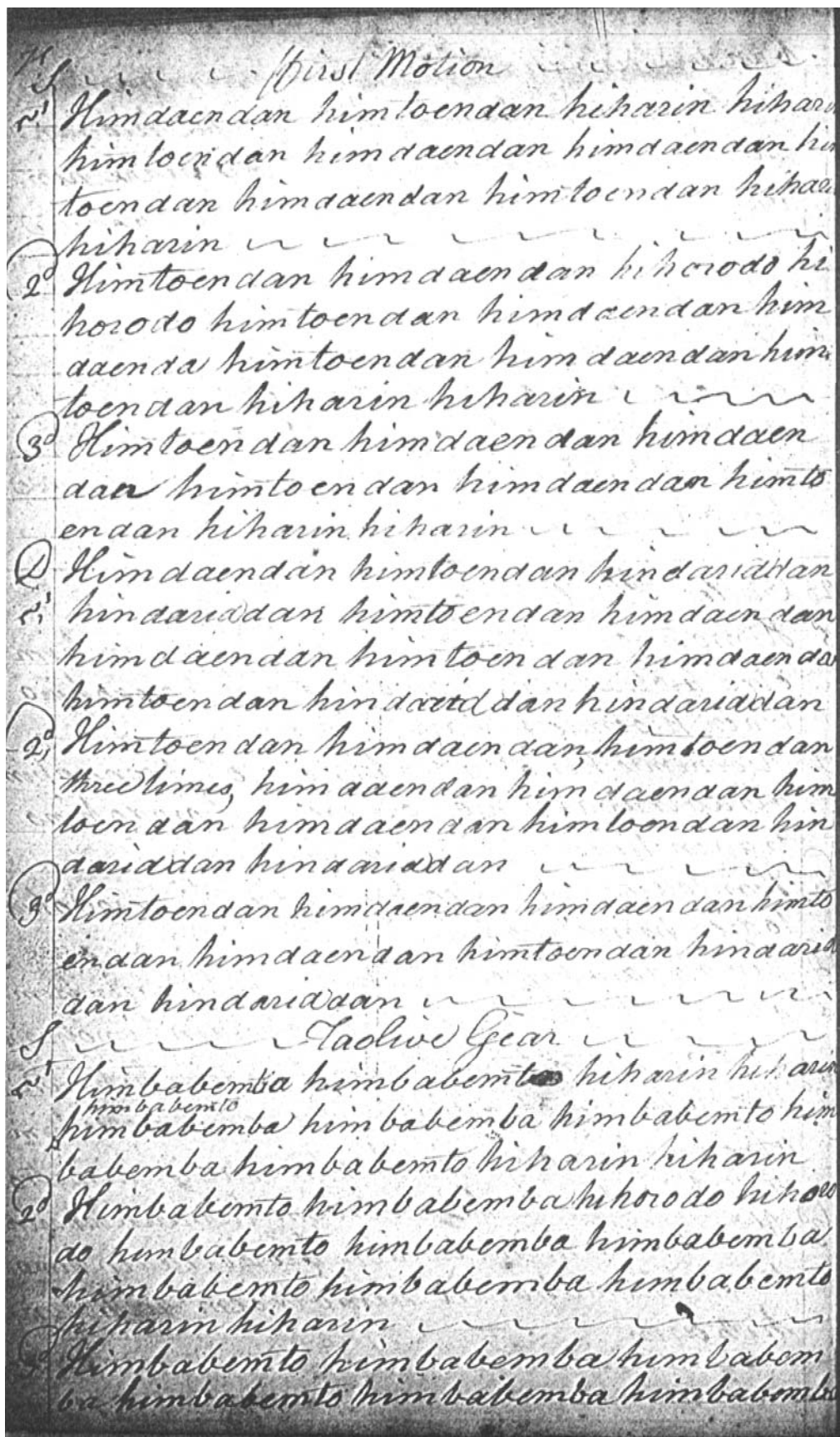
- **Colin Campbell's** "Nether Lorn Canntaireachd," ii, 70-2 (with the title "Fhailt MhicLeain");
- **Angus MacKay's** MS, ii, 23-24;
- **D. S. MacDonald's** MS, i, 47-9;
- **David Glen's** MS, ff.212-214;

and in the following published source:

- **C. S. Thomason's** *Ceol Mor*, pp.282-3.

Colin Mór Campbell treats the tune as follows:





72

hikarin hikarin

1. Himbabemba himbabemto hindaaridan him
 2. daaridan himbabemto himbabemba himba
 bomba himbababemto himbabemba himba
 bemto hindaaridan hindaaridan

1. Himbabemto himbabemba himbabemto
 three times himbabemba himbabemba him
 babemto himbabemba himbabemto hindaarid
 dan hindaaridan

3. Himbabemto himbabemba himbabemba
 himbabemto himbabemba himbabemto
 hindaaridan hindaaridan

8. ~~~~~ Cruilve Thofgail ~~~~~

1. Hindaare himtodre hikarin hikarin him
 todre hindaare hindaare himtodre him
 daare himtodre hikarin hikarin

2. Himtodre hindaare hihoto do hihoto
 do himtodre hindaare hindaare him
 todre hindaare himtodre hikarin
 hikarin

3. Himtodre hindaare hindaare him
 todre hindaare himtodre hikarin
 hikarin

1. Hindaare himtodre himbandre himbandre
 himtodre hindaare himdaare himtodre
 himdaare himtodre himbandre himbandre

2. Himtodre himdaare himtodre three times
 himdaare himdaare himtodre himdaare
 himtodre himbandre himbandre

3. Himtodre himdaare himdaare himto
 daare himdaare himtodre himbandre
 himbandre

The sources all treat "The Rout of the Lowland Captain" in a similar way from a structural point of view, with a ground and doubling of ground, a first variation singling and doubling, a toarluath fosgailte singling and doubling, and a crunluath fosgailte singling and doubling.

Angus MacKay sets the tune as follows:

Ruaig air bhaigean nan gall.

*The Retreat of the Lowland Captain. * turn-
back (24)*

The musical score is written on ten staves. The first staff begins with a treble clef and a common time signature (C). The notation is in a traditional Scottish pipe and drum style, featuring a mix of eighth and sixteenth notes, often beamed together. The score includes several dynamic markings, including 'f' (forte) and 'p' (piano). There are also performance instructions such as 'Var. 1st' and 'Var. 2nd' written above the staves. The piece concludes with a double bar line and a final flourish.

24

Handwritten musical score for "Piobaireachd on Two Sides of the Pond" by Dr. William Donaldson. The score is written on ten staves of music, featuring various musical notations including notes, rests, and dynamic markings. The piece is in 2/4 time and consists of 24 measures. The notation includes treble clefs, key signatures of one sharp (F#), and various note values including eighth and sixteenth notes. There are several "ris" (rises) and "fal" (falls) markings indicating phrasing. The piece ends with a double bar line and the text "D. b. Thoma. All fine."

The tune is given in complete form in the ground and doubling of the ground, but thereafter MacKay gives only two of the three lines in the variations. MacKay's title is different from that of Colin Campbell, who calls the tune "MacLean's Welcome" and this is the first occasion on which mention of "The Lowland Captain" and his retreat or rout enters tradition. On this occasion the setting by **D. S. MacDonald** seems preferable. MacDonald prepared Angus MacKay's papers for publication and was consequently well-versed in his editorial style. We may accept his version, therefore, as probably representing the latter's final intentions with regard to the tune, although it is interesting that MacDonald gives the crunluath fosgailte movements in the "opened" style rather than the closed style favoured elsewhere by Angus MacKay:

Ruaig air laistean nam Gall. 47
Retreat of the Lowland Captains (Sir J. Hope)

Urlar.

Var: 1st

Var: 2nd

F.H.

48

Doubling

Vari 3.

Doubling

Rebreat of the Lowland Cap. Continued 49

Crummleath

Drumming

D. C. Thomas & Co. U.S.

This image shows a page of handwritten musical notation for a pipe and drum tune. The title at the top is 'Rebreat of the Lowland Cap. Continued' with the number '49' in the right margin. The notation is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation is dense, featuring many beamed eighth and sixteenth notes, characteristic of pipe and drum music. There are two specific annotations: 'Crummleath' written above the second staff and 'Drumming' written above the sixth staff. The piece concludes with a double bar line and the initials 'D. C.' followed by the publisher's name 'Thomas & Co. U.S.' at the bottom right. The paper is aged and shows some staining.

C. S. Thomason and **David Glen** time the double echo beats differently but otherwise take a similar route through the tune, including extending the tone row to include the note E in the third line of the variations, presumably to reflect its presence in similar positions in the ground.

Thomason sets the tune like this:

The image displays a musical score for the tune "THE ROUT OF THE LOWLAND CAPTAIN." The score is written for pipes and drums, featuring a series of variations. The title "THE ROUT OF THE LOWLAND CAPTAIN." is centered at the top. Below the title, the first variation is labeled "1. 7. 106." and the third variation is labeled "3 vi." The fourth variation is labeled "4 vi." The score is written in a single system with multiple staves. The notation includes various musical symbols such as notes, rests, and bar lines, indicating the rhythm and melody of the tune. The score is presented in a clear, legible format, suitable for a printed music book or manuscript.

The image displays a page of musical notation for a set of tunes. The notation is arranged in two columns. The left column contains staves 58, 68, 80, and 90. The right column contains staves 70, 80, and 90. The notation is written for pipes and drums, with a vertical staff on the right side. The staves are numbered 58, 68, 80, and 90. The notation includes various musical symbols such as notes, rests, and bar lines. The right side of the page features a vertical staff with a key signature of one sharp (F#) and a time signature of 3/4. The staff is labeled 'CLXXXVII. 283' at the top. The notation on the right side is written for a single melodic line, likely for a pipe.

Glen sets it like this:

The Rout of the Lowland Captain.

106.

1st

2nd

1st

2nd

Var. I.

1st

2nd

Doubt.

Handwritten musical score for "Piobaireachd on Two Sides of the Pond" by Dr. William Donaldson. The score is written on 12 staves, featuring complex pipe and drum notation with various musical symbols, clefs, and dynamic markings. The notation includes many eighth and sixteenth notes, often beamed together, and rests. Key markings include "4 Note Lachar Math" on the third staff, "Bis" on the fourth, sixth, eighth, and tenth staves, "Xonbling" on the fifth staff, and "D." on the eighth staff. The score is signed "W.D." in the top right corner.



So the choice seems to lie between playing D. S. MacDonald's recension of MacKay or the scores of Thomason or Glen: all have something to recommend them.

Commentary:

Little is recorded of the historical background of this tune, although Angus MacKay's manuscript identifies the Lowland Captain as Sir John Cope whose government army was defeated by Jacobite forces under Prince Charles Edward Stuart at the Battle of Prestonpans on 21st September 1745. "The Rout of the Lowland Captain" has strong affinities with "My King has Landed in Moidart" and it is possible they both came from the same musical intelligence or at least the same musical context, both being tunes of the '45. The reader will also note echoes of "The Vaunting."

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Electronic text © Dr William Donaldson, Cambridge, Massachusetts, 9th May 2012