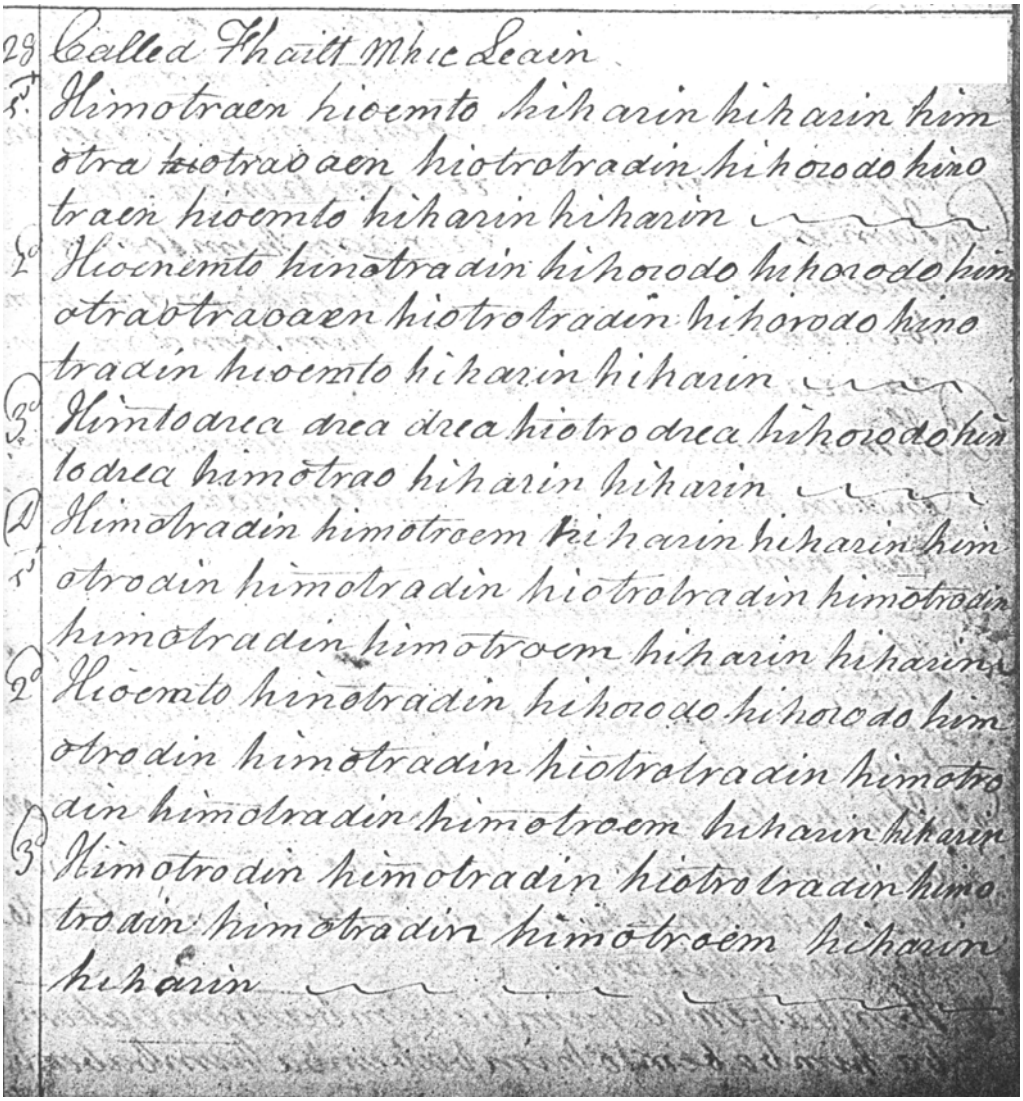
Rout of the Lowland Captain

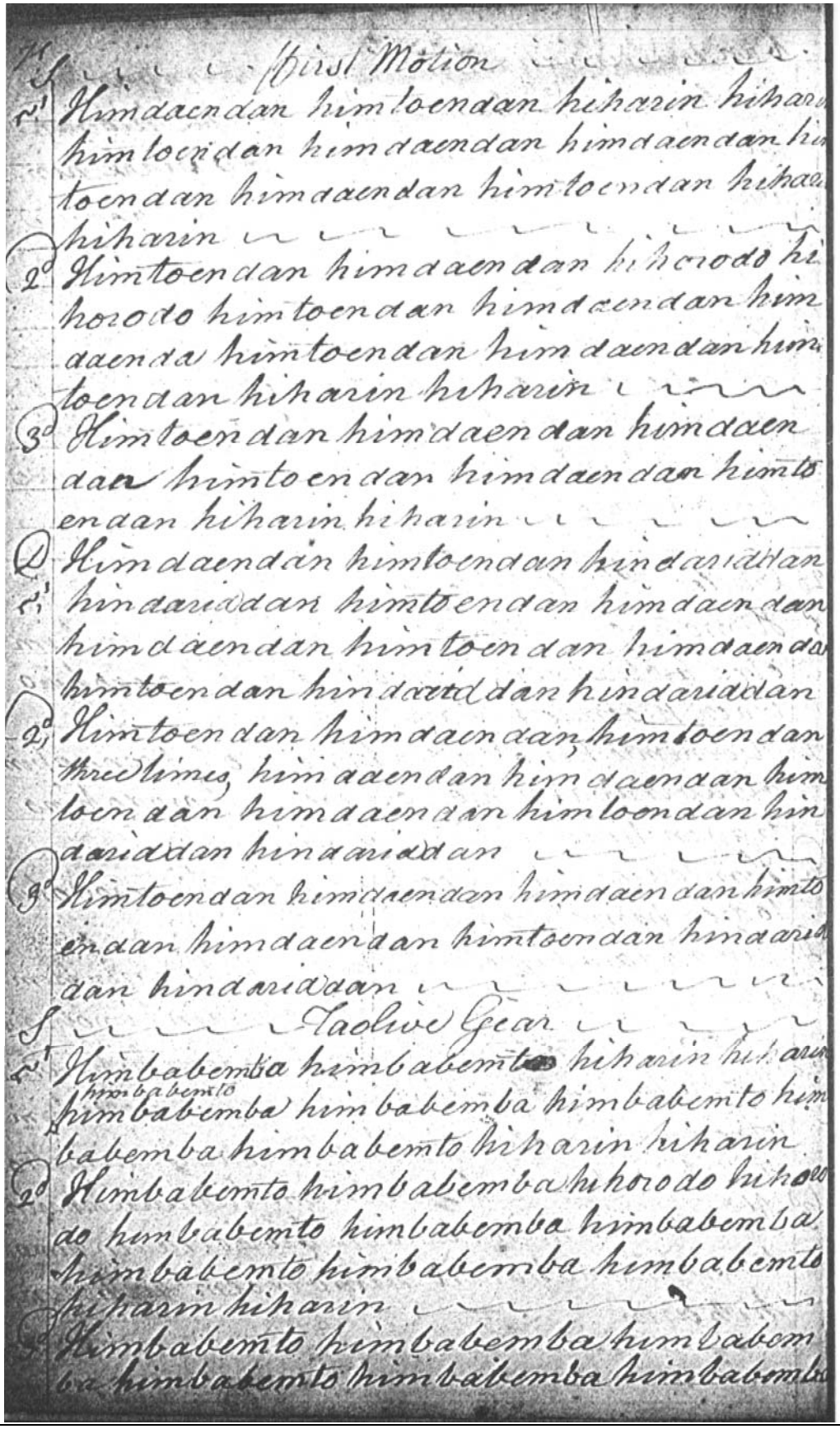
There are settings of this tune in the following manuscript sources:

– 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:


Called Thailt Mhic Leain
Himotraen hioemto hiharin hiharin him
otra hiotraoaen hiotrotradin hihorodo hino
traen hioemto hiharin hiharin
Hioemto hinotradin hihorodo hihorodo him
otraotraoaen hiotrotradin hihorodo hino
tradin hioemto hiharin hiharin
Himtodrea drea drea hiotro drea hihorodo hin
todrea himotrao hiharin hiharin
Himotradin himotroem hiharin hiharin him
otrodin himotradin hiotrotradin himotrodin
himotradin himotroem hiharin hiharin
Hioemto hinotradin hihorodo hihorodo him
otrodin himotradin hiotratradin himotro
din himotradin himotroem hiharin hiharin
Himotrodin himotradin hiotrotradin hino
trodin himotradin himotroem hiharin
hiharin



First Motion

1st Himdaendan himtoendan hiharin hiharin himtoendan himdaendan himdaendan himtoendan himdaendan himtoendan hiharin hiharin

2d Himtoendan himdaendan hihorodo hihorodo himtoendan himdaendan himdaenda himtoendan himdaendan himtoendan hiharin hiharin

3d Himtoendan himdaendan himdaendan himtoendan himdaendan himtoendan hiharin hiharin

Q Himdaendan himtoendan hindariddan hindariddan himtoendan himdaendan himdaendan himtoendan himdaendan himtoendan hindariddan hindariddan

2d Himtoendan himdaendan, himtoendan three times, himdaendan himdaendan himtoendan himdaendan himtoendan hindariddan hindariddan

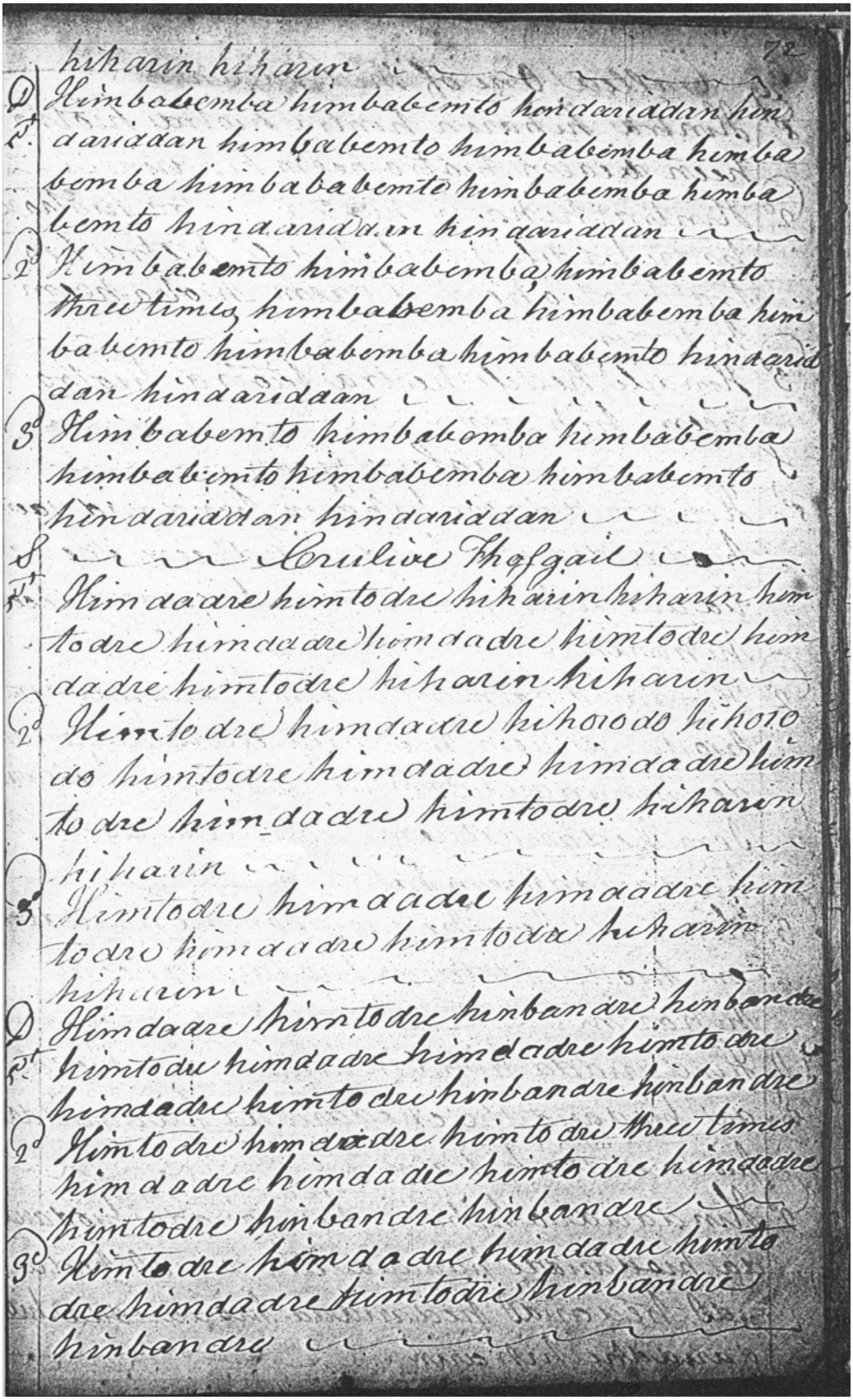
3d Himtoendan himdaendan himdaendan himtoendan himdaendan himtoendan hindariddan hindariddan

Taolive Gear

1st Himbabemba himbabemto hiharin hiharin himbabemto himbabemba himbabemba himbabemto himbabemba himbabemto hiharin hiharin

2d Himbabemto himbabemba hihorodo hihorodo himbabemto himbabemba himbabemba himbabemto himbabemba himbabemto hiharin hiharin

3d Himbabemto himbabemba himbabemba himbabemto himbabemba himbabemba



hiharin hiharin

D Himbabemba himbabemto hindariddan hin
5t. dariddan himbabemto himbabemba himba
bemba himbababemto himbabemba himba
bemto hindariddan hindariddan

2d Himbabemto himbabemba himbabemto
three times himbabemba himbabemba him
babemto himbabemba himbabemto hindarid
dan hindariddan

3d Himbabemto himbabemba himbabemba
himbabemto himbabemba himbabemto
hindariddan hindariddan

S Crulive Thofgail

5t. Himdadre himtodre hiharin hiharin him
todre himdadre himdadre himtodre him
dadre himtodre hiharin hiharin

2d Himtodre himdadre hihorodo hihoro
do himtodre himdadre himdadre him
todre himdadre himtodre hiharin
hiharin

3d Himtodre himdadre himdadre him
todre himdadre himtodre hiharin
hiharin

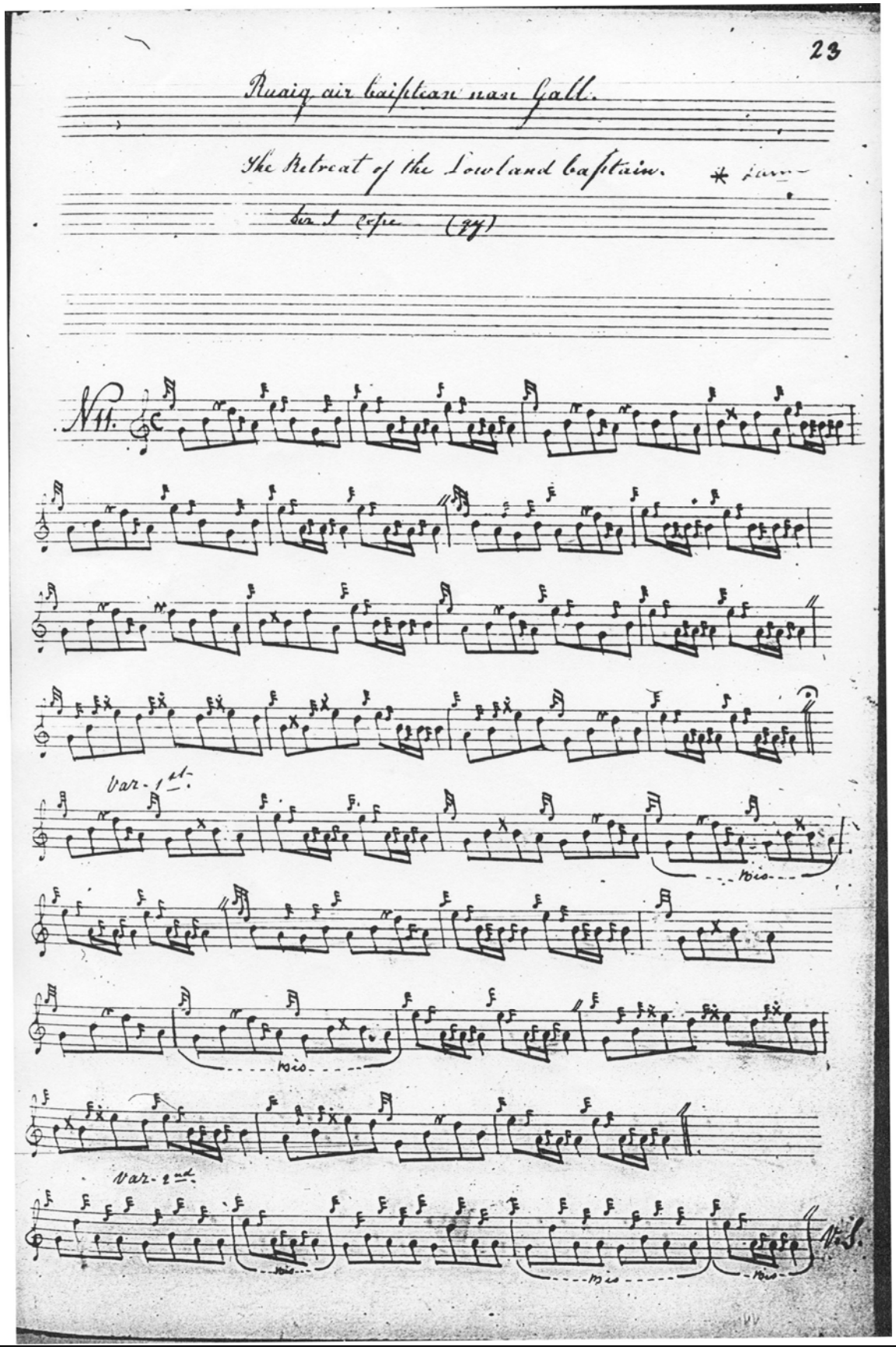
D Himdadre himtodre hinbandre hinbandre
5t. himtodre himdadre himdadre himtodre
himdadre himtodre hinbandre hinbandre

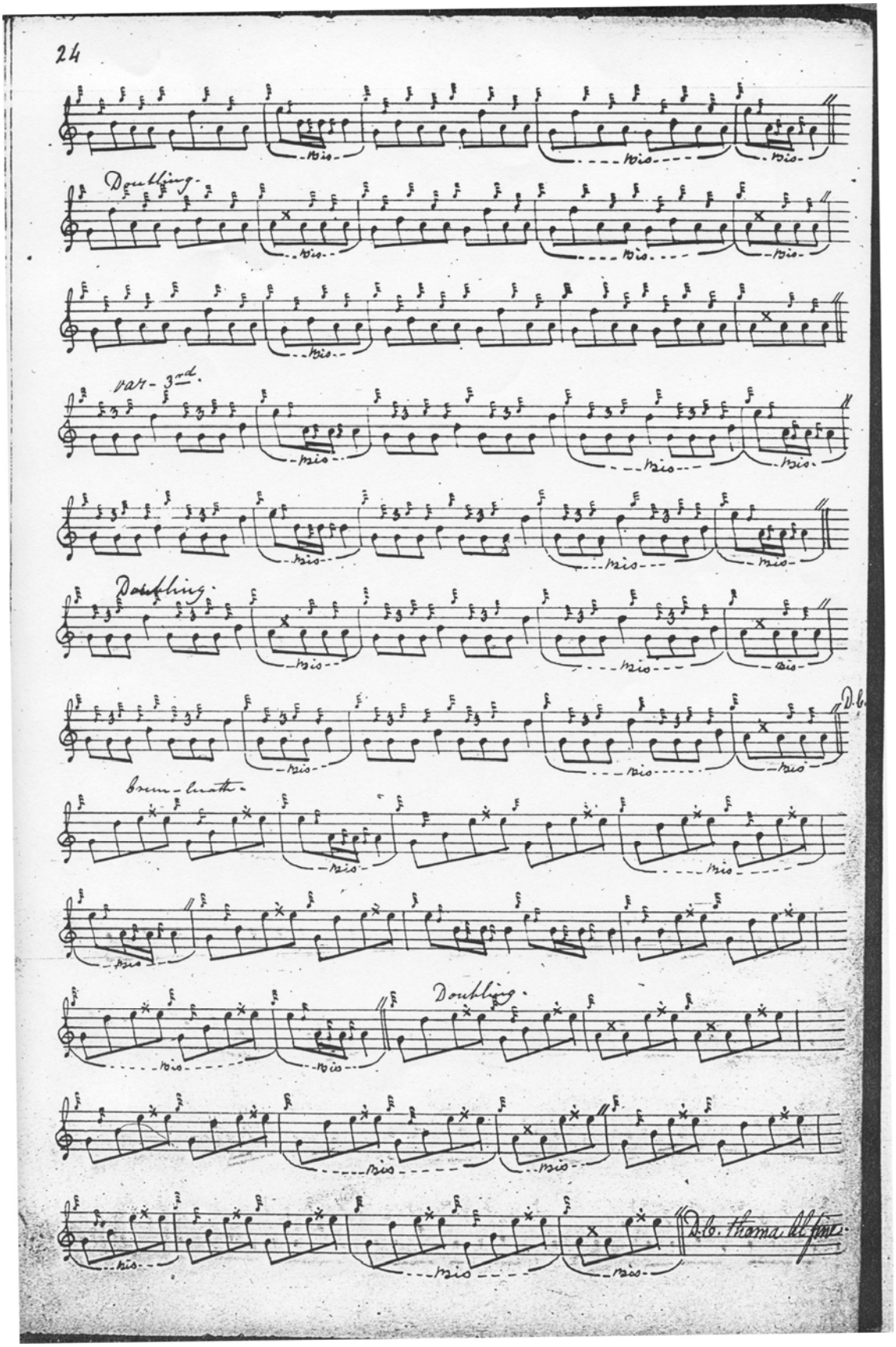
2d Himtodre himdadre himtodre three times
himdadre himdadre himtodre himdadre
himtodre hinbandre hinbandre

3d Himtodre himdadre himdadre himto
dre himdadre himtodre hinbandre
hinbandre

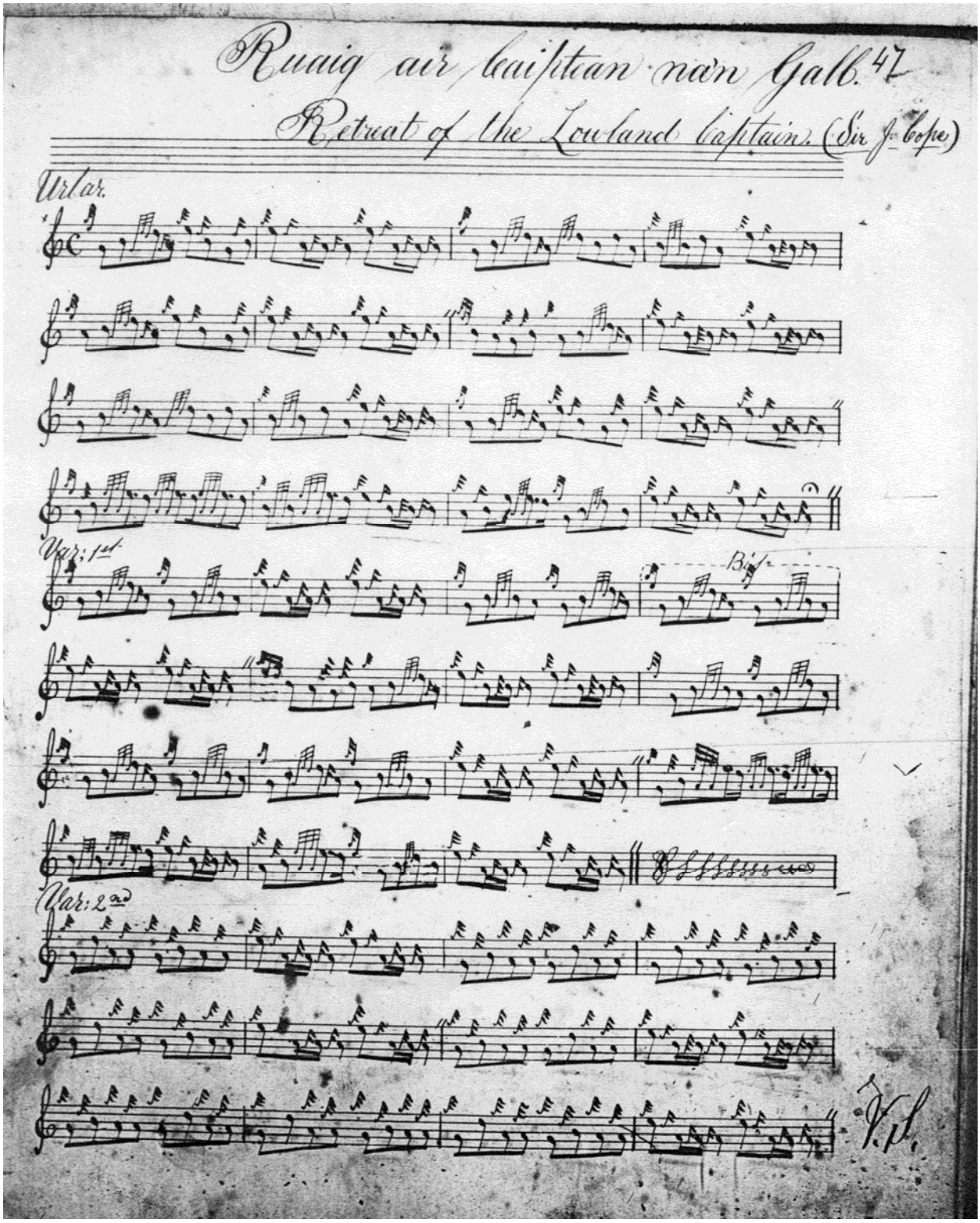
The sources all treat "The Rout of the Lowland Captain" in a similar way from a structural point of view, with a ground and doubling of ground, a first variation singling and doubling, a toarluath fosgailte singling and doubling, and a crunluath fosgailte singling and doubling.

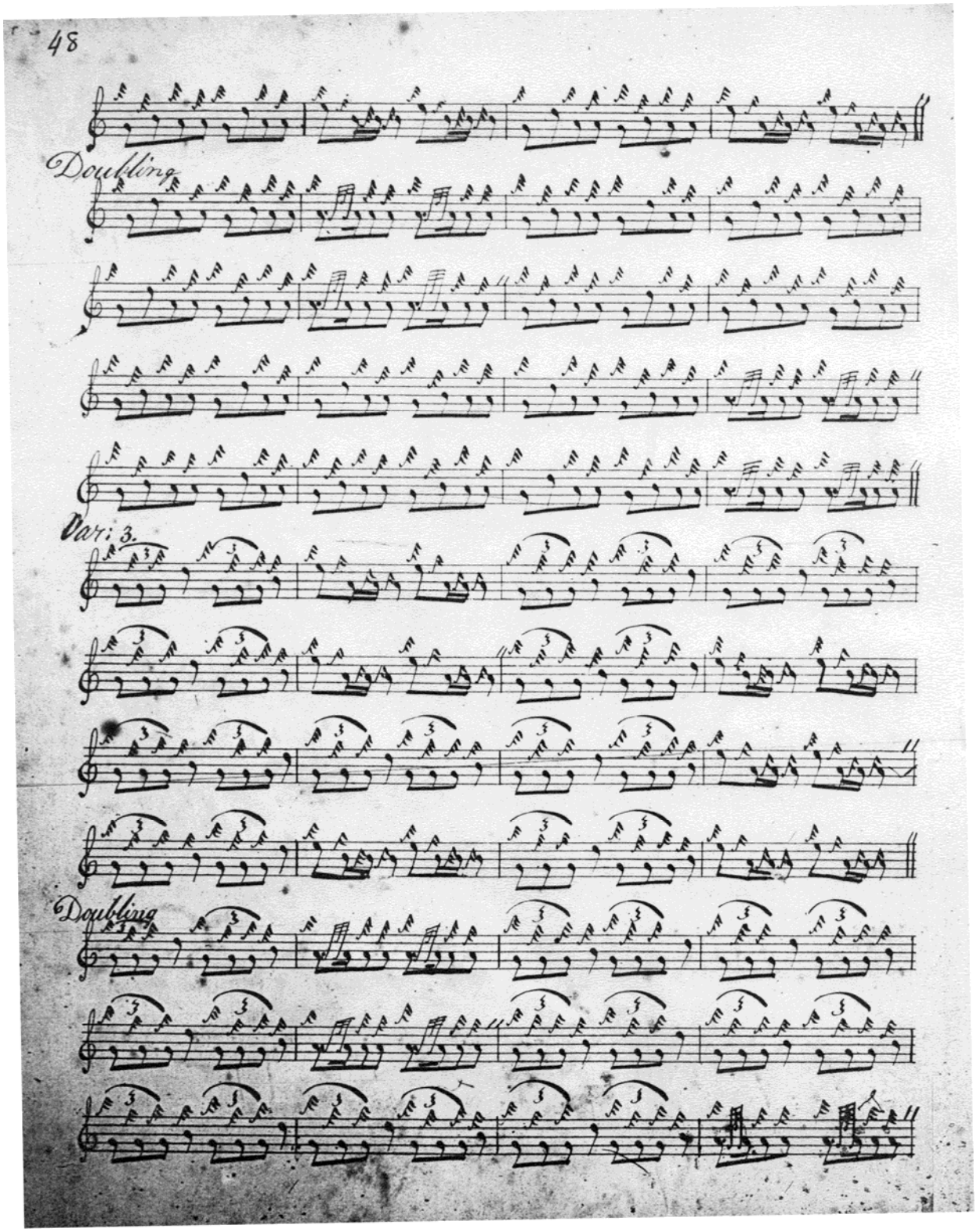
Angus MacKay sets the tune as follows:

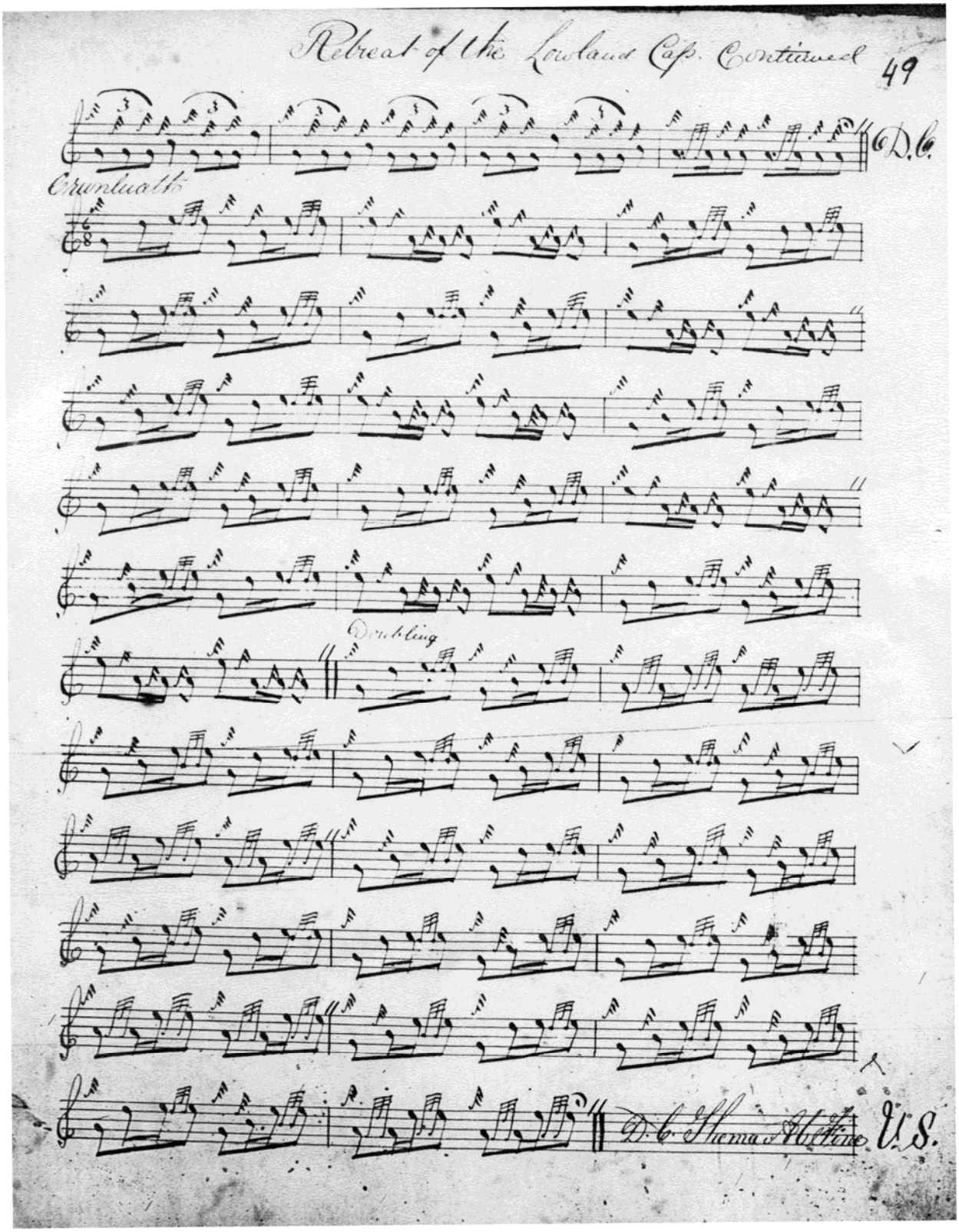

23
Ruaig air baiftean nan Gall.
The Retreat of the Lowland baftain.
Var. 1st.
Var. 2nd.


24
Doubling.
var. 3rd.
Doubling.
D.C.
Crum-leath.
Doubling.
D.C. thama al 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:

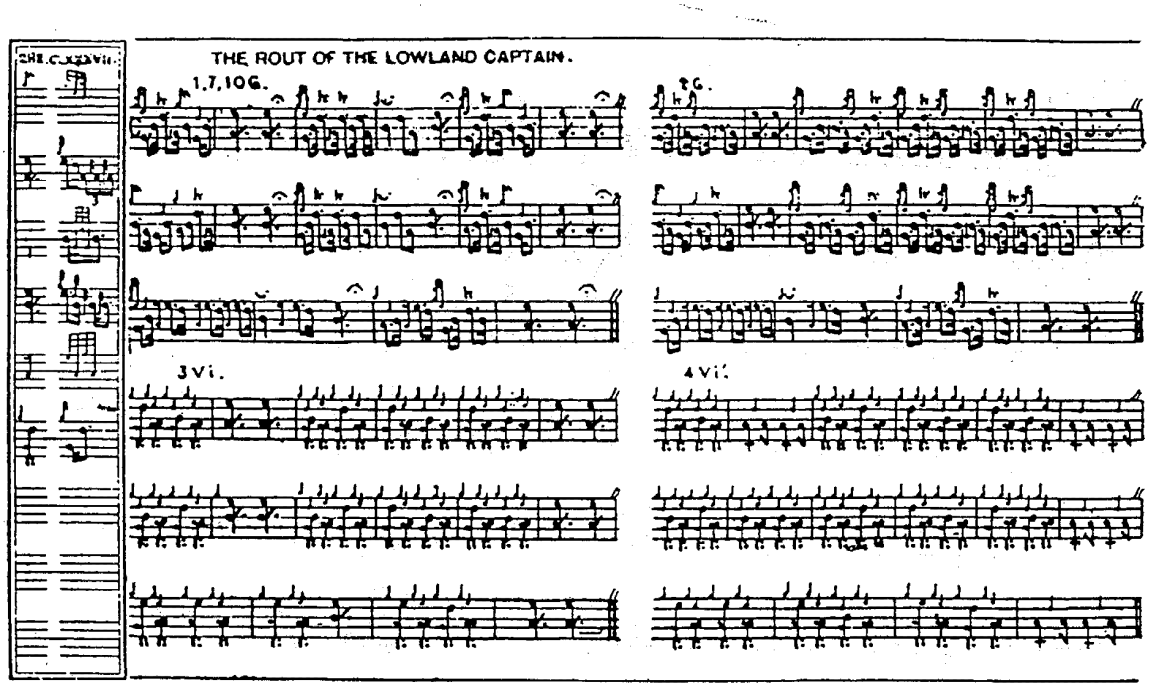

Ruaig air Caiftean nan Gall. 47
Retreat of the Lowland Captains. (Sir J. Cope)
Urlar.
Var: 1st
Var: 2nd
Fil.

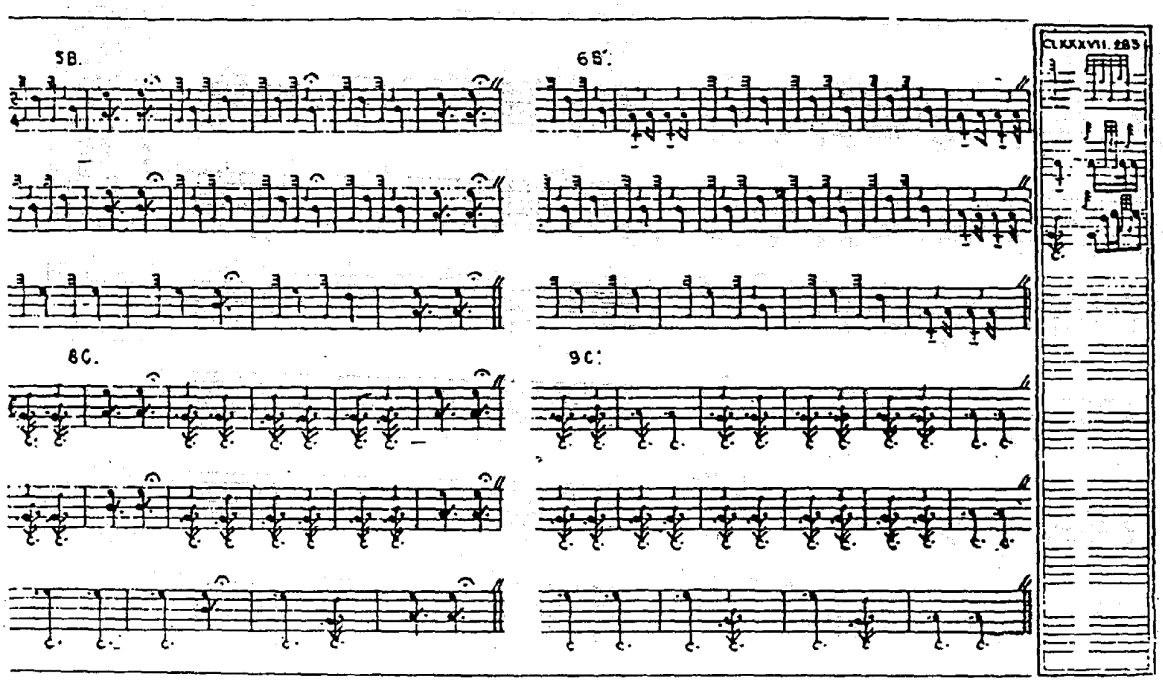

48
Doubling
Vari 3.
Doubling


Retreat of the Lowland Cap. Continued
49
D.C.
Crunluath
Doubling
D.C. Thema Abstine
V.S.

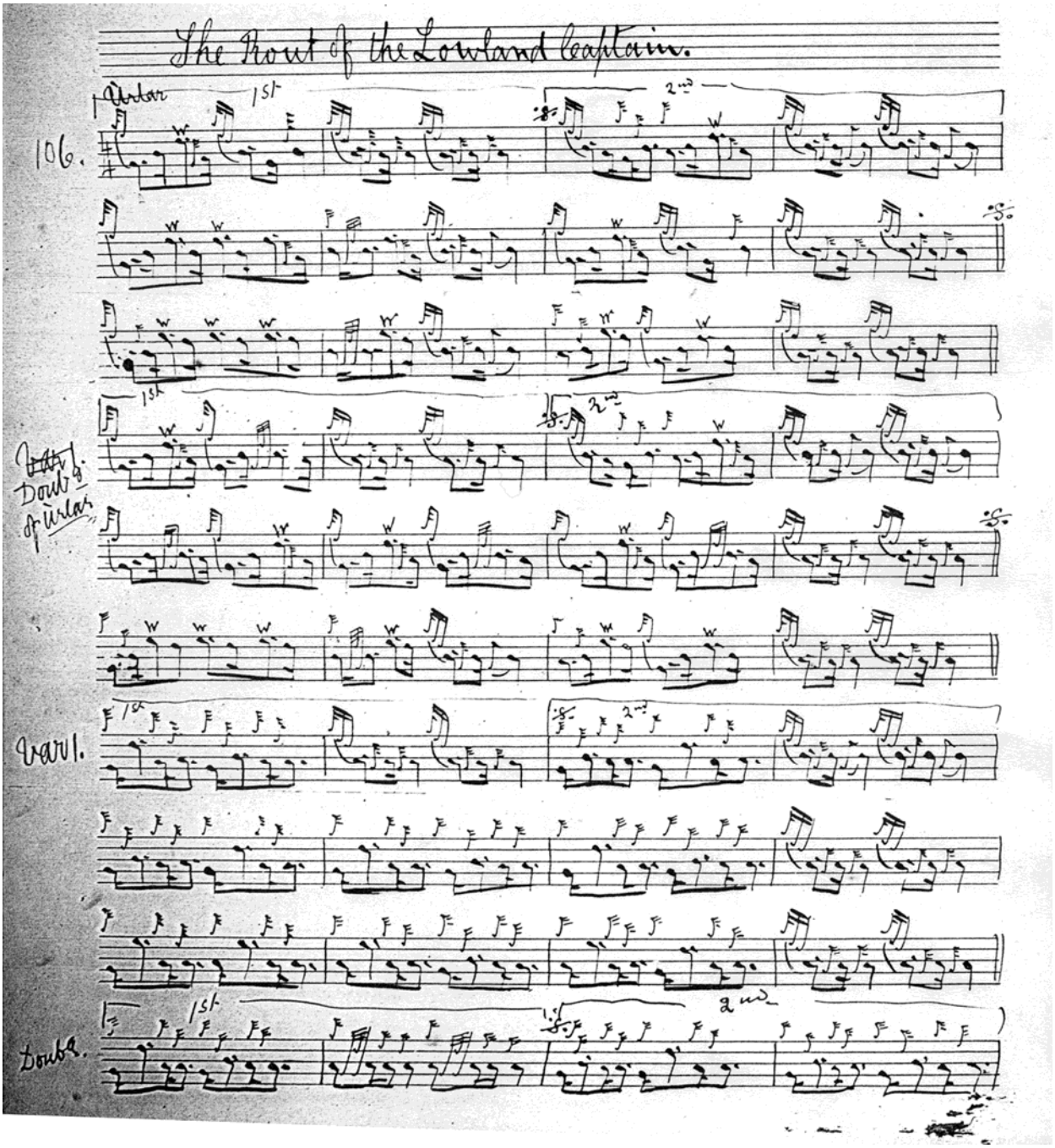
C. S. Thomason and **David Glen** time the double echo beats differently but otherwise take a similar route through the tune, including extending the tone row to include the note E in the third line of the variations, presumably to reflect its presence in similar positions in the ground.

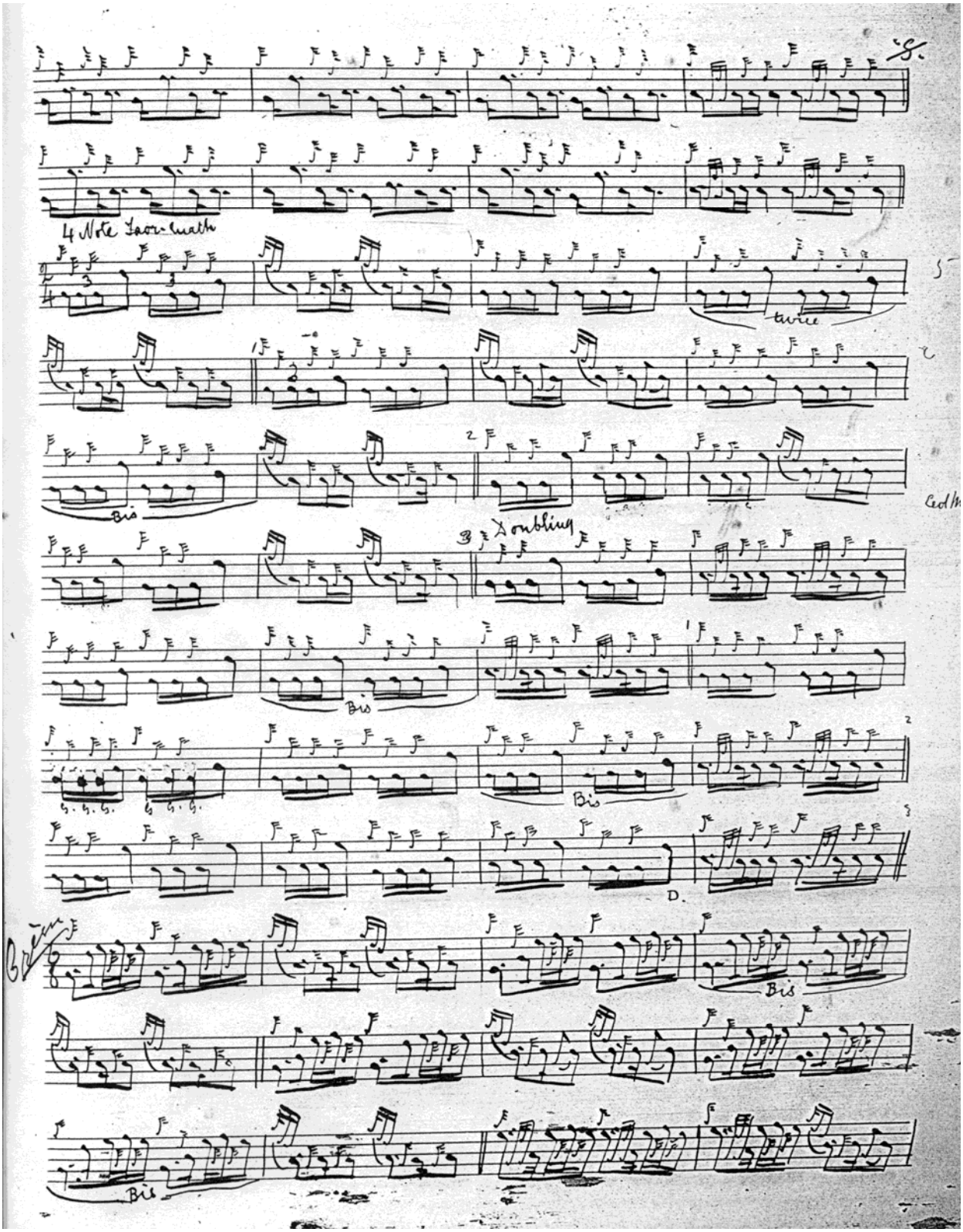
Thomason sets the tune like this:

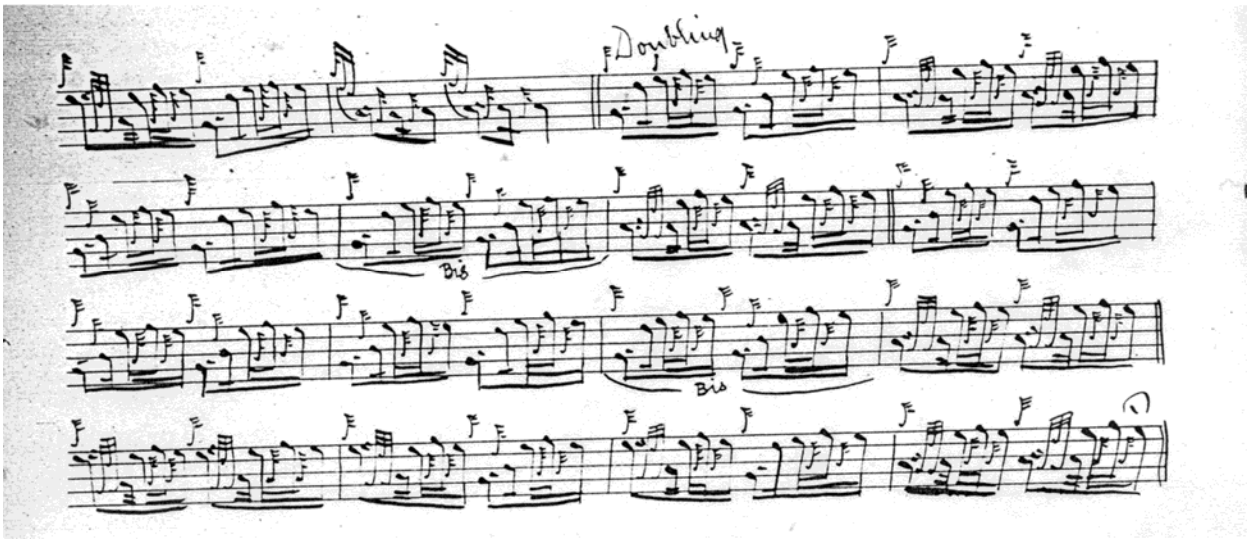




Glen sets it like this:


The Rout of the Lowland Captain.
106.
Urlar
1st
2nd
Doubs of Urlar
Var 1.
Doubs.


4 Note Taorluath
twice
Bis
Doubling
Bis
Bis
Bis
Bis



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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