

The Glen is Mine

There are two main versions of this tune:

–one coming down through Colin Campbell in the Nether Lorn manuscript (i, 120-22, with the title ‘Co gha bhi mi s’leiss Rìgh mi’); with similar settings in Donald MacDonald (MacDonald MS, ff.236-9, with the title ‘A MacDonalds’ March’) and Peter Reid’s MS (f.61, with the title ‘The Glen is our own and all that it contains’);

–the other through Angus MacKay’s *Collection of Ancient Piobaireachd* (with the title ‘The Glen is Mine’, see below)

Published Sources

There are settings in:

–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)

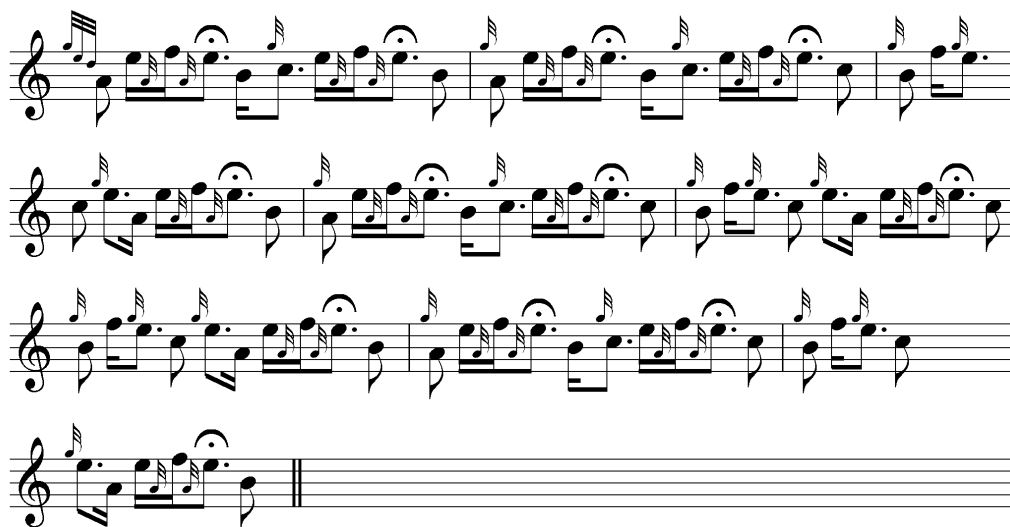
–John McLennan’s *The Piobaireachd as Performed in the Highlands*, (p.1)

The later published sources from MacPhee onwards all follow MacKay with minor typographical differences.

The sources develop the tune as follows:

Colin Campbell	Donald MacDonald	Peter Reid	Angus MacKay	Donald MacPhee	C. S. Thomason	David Glen	John McLennan
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	

'The Glen is our own and all that it contains', Peter Reid's MS, f. 61



First Variation



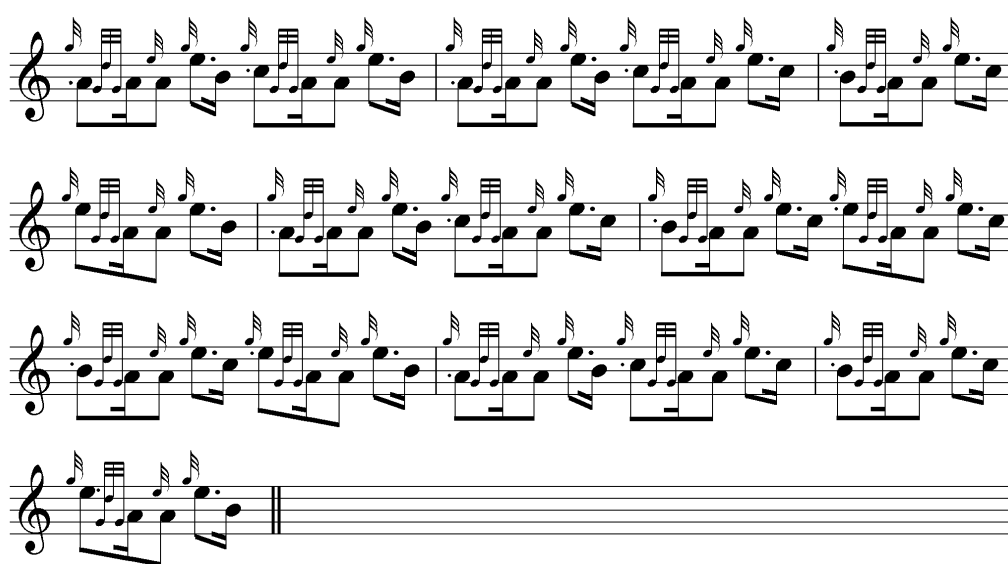
Doubling of First Variation



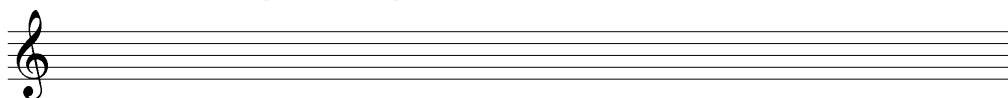
Trebling of First Variation



Second Variation



Here follow Doubling & Trebling of Toarluidh & the Creanluidhs



Donald MacDonald's version is very similar but (and this is a frequent difference between the two sources), much more heavily cadenced. MacDonald treats the tune as follows:

'A MacDonalds' March', Donald MacDonald's MS, f.236-9



Donald MacDonald, Thumb Variation, singling



Donald MacDonald, Thumb Variation, doubling



Donald MacDonald, taorluath singling



Donald MacDonald, taorluath doubling



Donald MacDonald taorluath trebling line 1



Donald MacDonald crunluath singling line 1



The performer might be well advised not to attempt to play MacDonald's introductory GED cadence as written. 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.

The Nether Lorn setting is similar to MacDonald and Reid, except for the development accorded to the Thumb Variations as follows:

Colin Campbell, thumb variation singling, line 1



Colin Campbell, thumb variation doubling, line 1



Colin Campbell, thumb variation trebling, line 1



Colin Campbell, Thumb variation quadrupling, line 1



Colin Campbell's is the only one of the older settings to have a crunluath a mach.

Angus MacKay sets 'The Glen is Mine' as follows:

'S LEAM FEIN AN GLEANN.

The Glen is mine.

Composed by

John Mac Crummen.

LIX.

Andante.

Fine.

Thumb or Variation 1.

Thumb or Variation 2.



Thumb or Variation ...

Variation
Allegro.

The image displays a musical score for a piano piece, consisting of five systems of two staves each (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The notation is characterized by a high density of beamed sixteenth and thirty-second notes, creating a rapid, intricate melodic line in the right hand. The left hand provides a steady, rhythmic accompaniment with eighth and sixteenth notes. The first system is followed by a section labeled 'Doubling of Variation 4.', which begins with the second system. The notation continues with similar complexity throughout the five systems shown.

Variation

Handwritten musical score for a variation. It consists of four systems of piano accompaniment. Each system has a treble and bass staff. The treble staff contains a complex, fast-moving melody with many beamed sixteenth and thirty-second notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The key signature is two sharps (F# and C#), and the time signature is 2/4.

Doubling of Variation

Handwritten musical score for a 'Doubling of Variation'. It consists of four systems of piano accompaniment. The notation is similar to the first section, with a complex melody in the treble and accompaniment in the bass. The key signature and time signature remain the same.

D. C. Thema.

Handwritten musical score for the 'D. C. Thema.' section. It consists of one system of piano accompaniment. The melody in the treble staff is simpler and more melodic than the previous sections, featuring mostly eighth and sixteenth notes. The key signature and time signature are consistent.

Grun loath

Handwritten musical score for the 'Grun loath' section. It consists of one system of piano accompaniment. The melody in the treble staff is very fast and complex, with many beamed sixteenth and thirty-second notes. The key signature and time signature are consistent.

Doubling of Crun-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. His setting is interesting in a number of ways, notably in dropping the E/A introductory sequence and starting the A phrase with the following E throw. 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 seems to imply the presence of an initial A:

Tone Row: Campbell/MacDonald/Reid



Tone Row: MacKay and later published sources



That this kind of thing could happen is suggested in Joseph MacDonald's pioneering theoretical work *The Complete Theory of the Scots Highland Bagpipe*, written about the year 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 A or G quaver (or equivalent figure) if this suited the rhythmical or expressive context; this may offer one explanation for the differences between MacKay's and the other scores.

'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 1-1-2 - 1-2-2 - 1-2

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

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

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

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

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 the journalist 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)

In his notes to the tune in the *Piobaireachd Society Collection (second series)* vol. 6, which he edited, Archibald Campbell states that ‘The setting printed is that given by Angus Mackay in his published book. The only alteration is that the high A’s in Var. II, and Var. III. are written as quavers instead of semi-quavers, because this represents better the method of playing favoured by many good pipers’ (p.163); but this is not so. Campbell makes a number of silent changes to MacKay, including removing the instruction to repeat the ground following the Taorluath doubling and again at the end of the tune, and adding a Crunluath a mach movement not present in the original score. His notational style also involves the conversion of several of MacKay’s quavers into crotchets in the Ground, disrupting the rhythmical flow of the original.

* * *

Electronic text © Dr. William Donaldson, Aberdeen, Scotland, October 2001