

## The Rout of Glenfruin (2)

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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



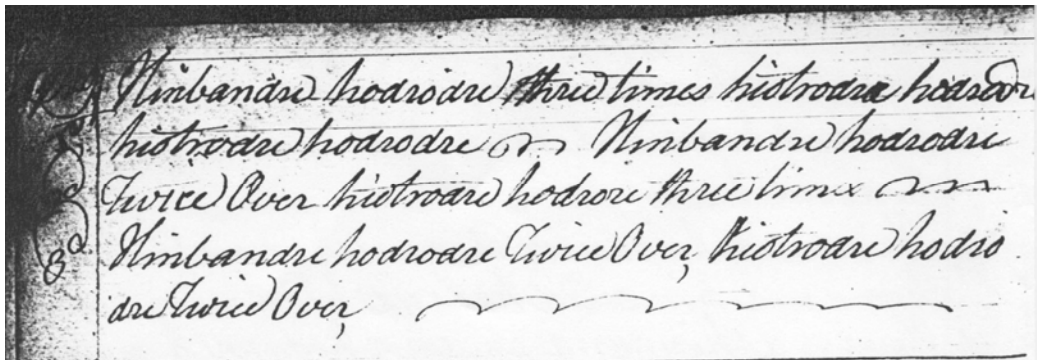
Colin Campbell's original score is as follows:

*Young Glen from*  
*Called MacGregor's March &*

1st. Miharim hodin hodaro hodin *Two times* hodin  
 hodin chudarod hodin Miharim hodin hodro  
 2nd. hodin hodin hodin hiodu hodin hodin hodin  
 chudarod hodin Miharim hodin hodro hodin  
 3rd. hiodu hodin chudarod hodro  
 4th. Hindili hodili hindili hoarog hindili hodili  
 hindili hodrocin hindili hodili chudarod ho-  
 2nd. arag Hindili hodili hindili hodrocin hindili  
 hodili chudarod hodrocin hindili hodili che-  
 3rd. darod hodrocin Hindili hodili hindili ho-  
 4th. drocin hindili hodili chudarod hodrocin  
 Hindili ho diliche dilihod dilihin dilihod diliche  
 dilihod dilihin dilihod diliche dilihod dilihin  
 2nd. Hindili ho diliche dilihod dilihin dilihod diliche dilihod  
 dilihin Over Hindilihg dilichg dilihg dilihod  
 dilihod dilichg dilihg dilihin  
 3rd. Hindilihg dilihin dilihod dilihin dilihg dilihin  
 dilihg dilihod dilihod dilihin dilihod dilihin  
 4th. Hindilihg dilihin dilihg dilihin dilihod dilihin  
 times Hindilihg dilihin dilihg dilihin dilihod  
 dilihin dilihod dilihin  
 5th. Taolive  
 Hindaria hodaria hindaria hodro hindar-  
 id hodaria hindaria hodrocin hindaria hoda-  
 rid chudarod hodrocin  
 2nd. Hindaria hodaria hindaria hodrocin hio-  
 daria hodaria chudarod hodrocin hindaria  
 hodaria chudarod hodrocin  
 3rd. Hindaria hodaria hindaria hodrocin hio-  
 daria hodaria chudarod hodrocin



D Hindaria hodaria chedaria hoaria hindaria  
 F aaria chedaria hodaria hioaria hoaria chedaria  
 hodaria Hindaria hodaria chedaria hodaria  
 2 hioaria hodaria chedaria hoaria Twice Over  
 3 Hindaria hoaria chedaria hoaria hioaria ho  
 aaria chedaria hodaria  
 4 Hindaria hoaria three times hioaria hodaria  
 F hioaria hoaria Hindaria hodaria hin  
 2 aaria hoaria hioaria hodaria three times  
 3 Hindaria hodaria hindaria hodaria hioaria ho  
 aaria hioaria hodaria  
 S Crulive  
 1st Minbanare hobanare hinbanare hodroq hinban  
 are hobanare hinbanare hodroq hinbanare ho  
 2 banare chidaroad hodroq Minbanare ho  
 banare hinbanare hodroq hinbanare hoban  
 are chidaroad hodroq hinbanare hobanare chi  
 3 daroad hodroq Minbanare hobanare  
 hinbanare hodroq hinbanare hobanare chi  
 daroad hodroq  
 4 Minbanare hobanare chibandare hobanare three  
 Over hinbanare hobanare chibandare hobanare  
 2 Minbanare hobanare chibandare hobanare hioban  
 are hobanare chibandare hobanare Twice Over  
 3 Minbanare hobanare chibandare hobanare hio  
 bandre hobanare chibandare hobanare  
 4 Minbanare hobanare three times hiobandre hoban  
 are hiobandre hobanare Minbanare hobanare  
 5 hinbanare hobanare hiobandre hobanare hio  
 3 Minbanare hobanare Twice Over hiobandre 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 FRUIN

(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 written for piano in G major (one sharp) and 3/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The first four systems are the main melody, and the fifth system is marked 'VAR: 1.' and provides an alternative ending. The notation includes various musical symbols such as notes, rests, and bar lines.

A historical account of this Probab- this will be en in Vol: 2d

Walker & Anderson Engravers Edin



The musical score is written for piano and drums in 6/8 time. It consists of two main sections: 'Doubling VAR' and 'Trebling VAR: 2'.

**Doubling VAR:** This section begins with a piano introduction. The piano part features a melody in the right hand and a bass line in the left hand. The drum part provides a steady accompaniment. The section concludes with a 'D.C.' (Da Capo) instruction.

**Trebling VAR: 2:** This section follows, featuring a more complex piano melody with many beamed sixteenth notes. The drum part continues with a consistent rhythm. The section also concludes with a 'D.C.' instruction.

The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings. The drum part is indicated by a single line with rhythmic notation.

The image displays a musical score for two variations of a piece, 'Doubling VAR: 3.' and 'Trebling VAR: 3.'. The score is written for a piano, with a grand staff (treble and bass clefs) for each system. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first variation, 'Doubling VAR: 3.', is marked with a '3.' and a '3.' in the first measure of the first system. The second variation, 'Trebling VAR: 3.', is marked with a '3.' and a '3.' in the first measure of the first system. The score is presented in a clear, professional layout with a white background and black notation.

21

D.C.

Creanluadh or Round Movement.

Doubling of Creanluadh.

52

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegretto'. The score consists of 16 measures. The first 15 measures are marked 'Piano' and end with a double bar line. The 16th measure is marked 'D.C.' (Da Capo). The title 'Trebbling of Ceanluidh.' is written below the first measure. The text 'the Piano ends here.' is written below the 15th measure.

the Piano ends here.

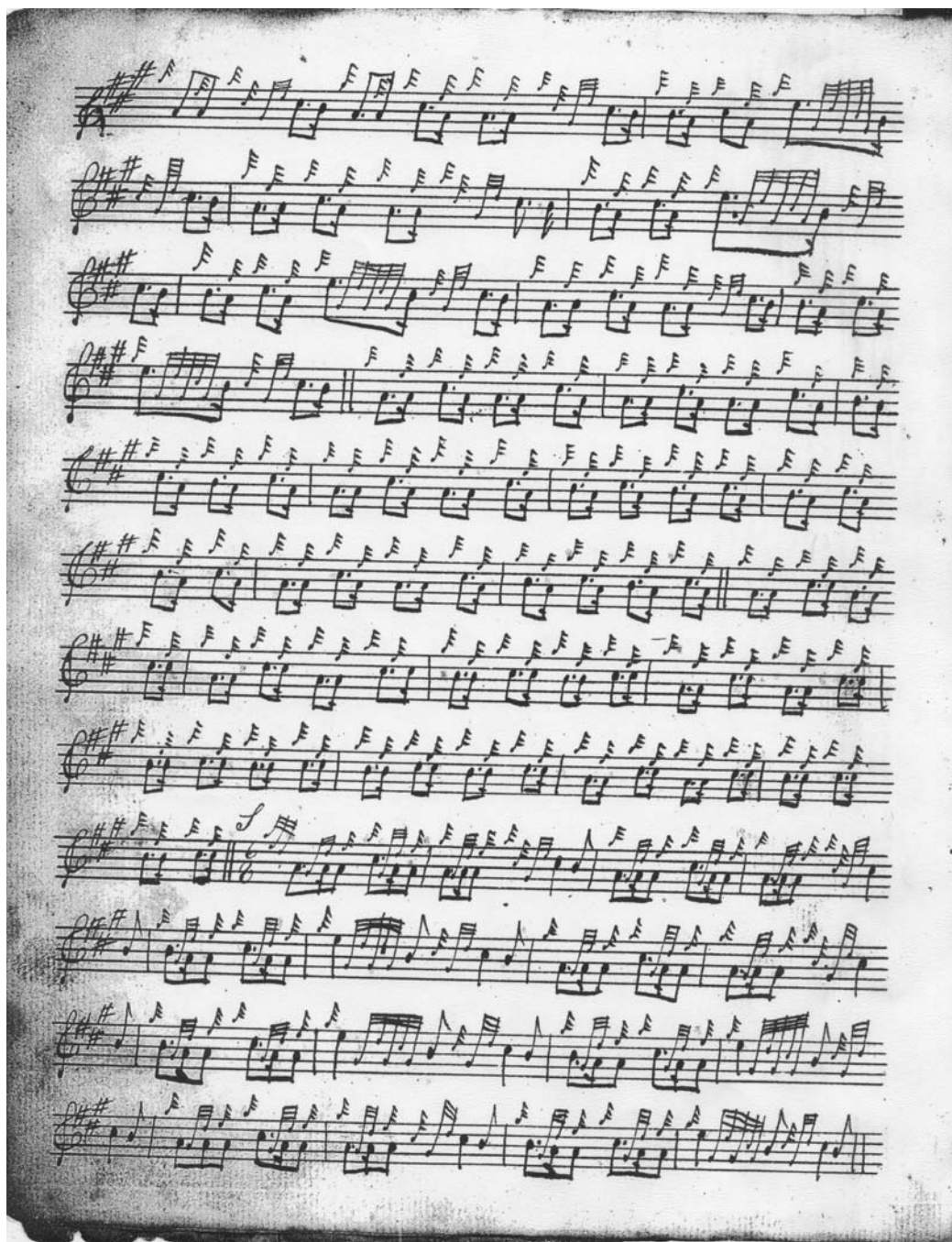
Trebbling of Ceanluidh.

D.C.

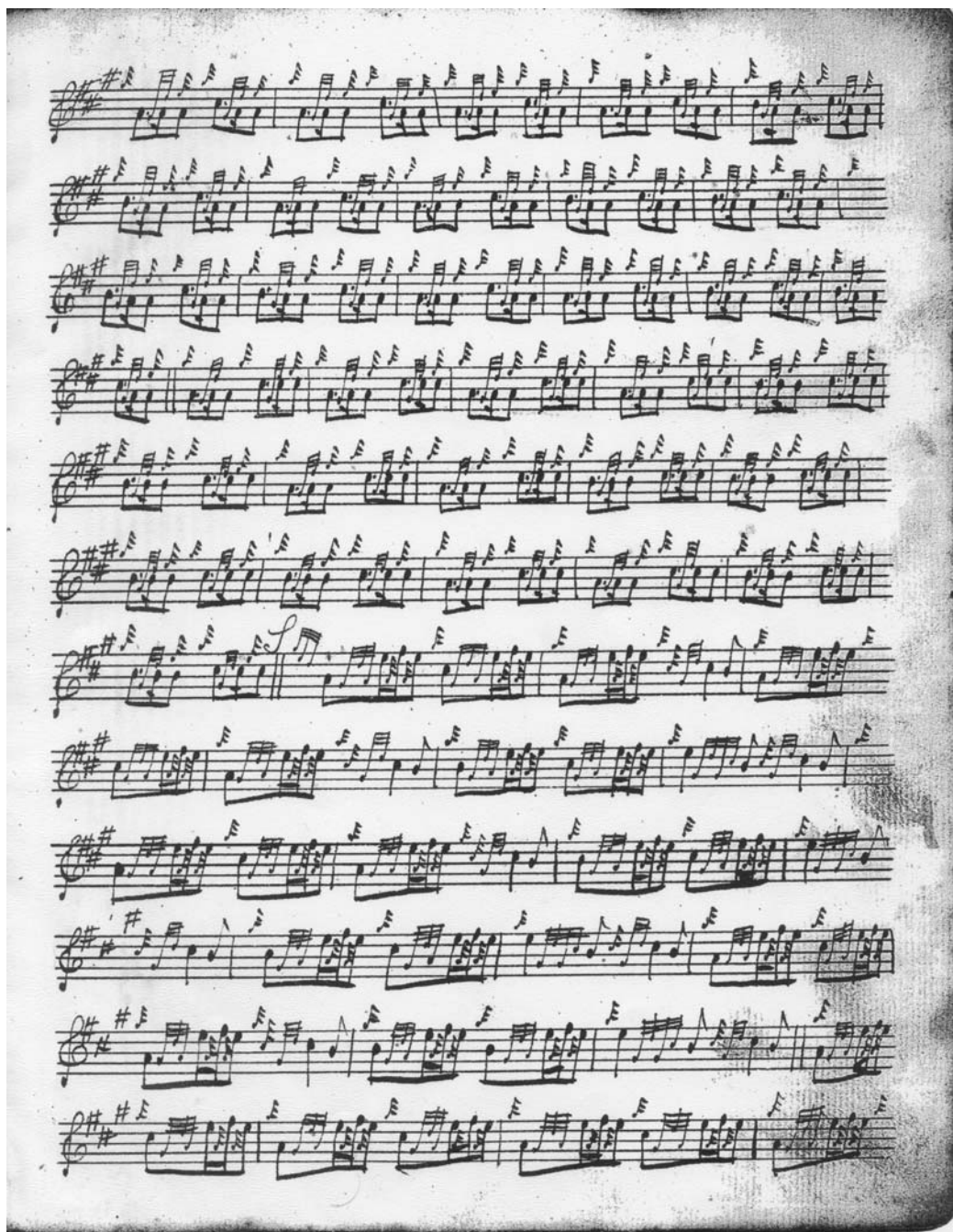


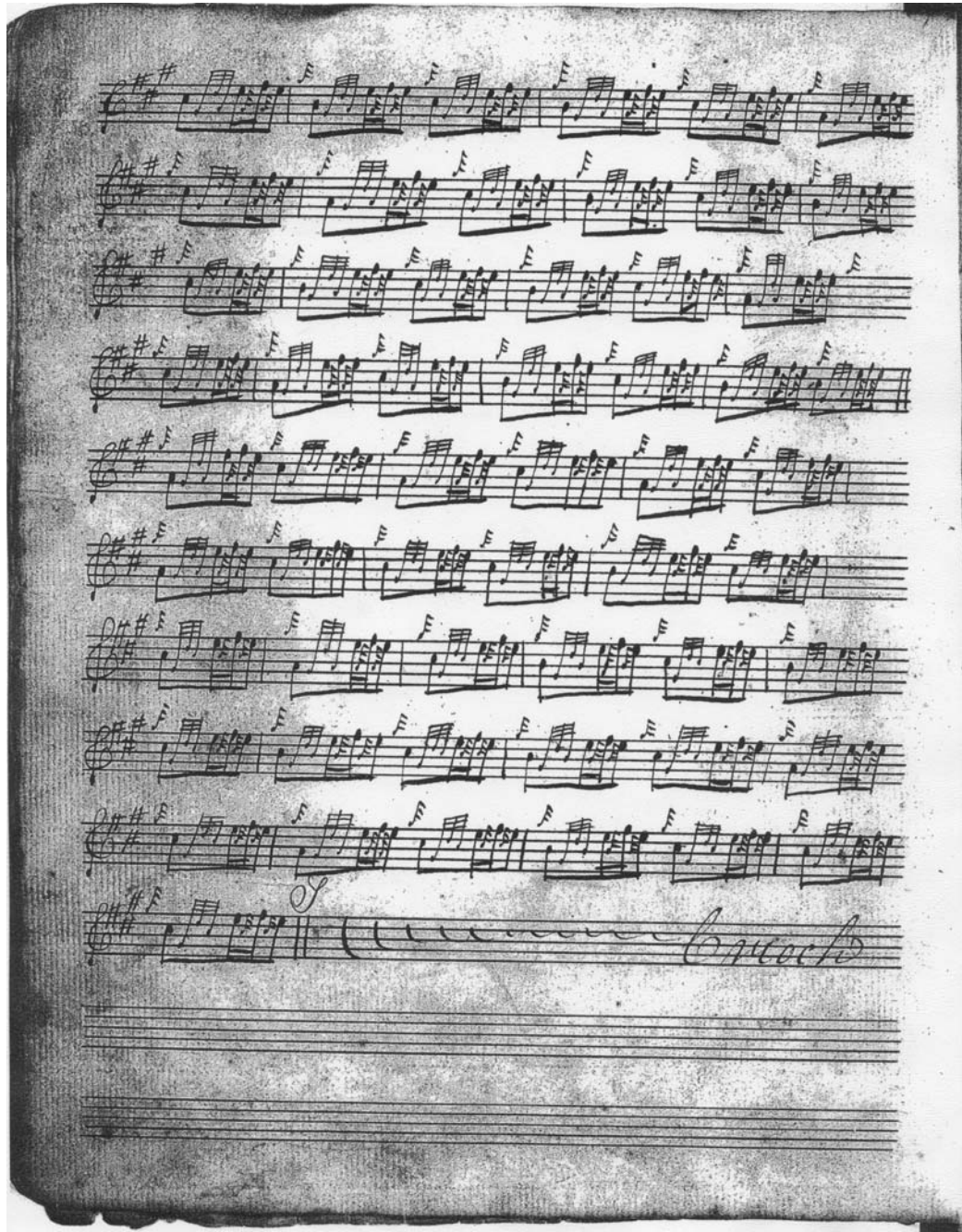
It is interesting that the **Hannay-MacAuslan MS**, sometime thought to have been one of Donald MacDonald's sources, should develop the tune in exactly the same way, down to the frequent repetitions of the ground (indicated by the *Dal Segno* marks at the ends of sections) although there are a number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

\*  
Ruaidh Ghlinne Gruin  
The Rout of Glinfruin  
1602

65

N. 31

\*

66

Handwritten musical score for pipes and drums, page 66. The score consists of 14 staves of music in treble clef, 3/4 time. It features various musical notations including eighth and sixteenth notes, rests, and repeat signs. Key annotations include "4 times", "Bis", "Variation 4th", "Doubling", and "Dr. G. Thuma". The music is written in a traditional, somewhat ornate style typical of 19th-century manuscript notation.

The Rout of Glenfruin, Angus MacKay, ground

The musical score is written for a single melodic line in treble clef, 6/8 time. It begins with a ground section consisting of four measures of eighth-note patterns. This is followed by a 'Bis' section, indicated by a bracket and the word 'Bis' below the staff. The first variation, 'Var. 1st', follows, featuring a series of trills (tr) and eighth-note patterns. The second variation, 'Variation 2nd', also features trills and eighth-note patterns, with a 'Bis' section indicated by a bracket and the word 'Bis' below the staff. The score concludes with a final measure marked with a double bar line.



Var. 3rd.

The musical score for 'Var. 3rd.' is written in 6/8 time and consists of a single melodic line across ten staves. The notation includes eighth and sixteenth notes, rests, and repeat signs (double bar lines with dots). Brackets below the staves indicate specific repeat instructions: '4 times' (twice), 'Bis' (three times), and '[Trebling]' (once). The piece concludes with a final repeat sign.

4 times

Bis

Bis

[Trebling]

Bis

4 times

Bis

Bis

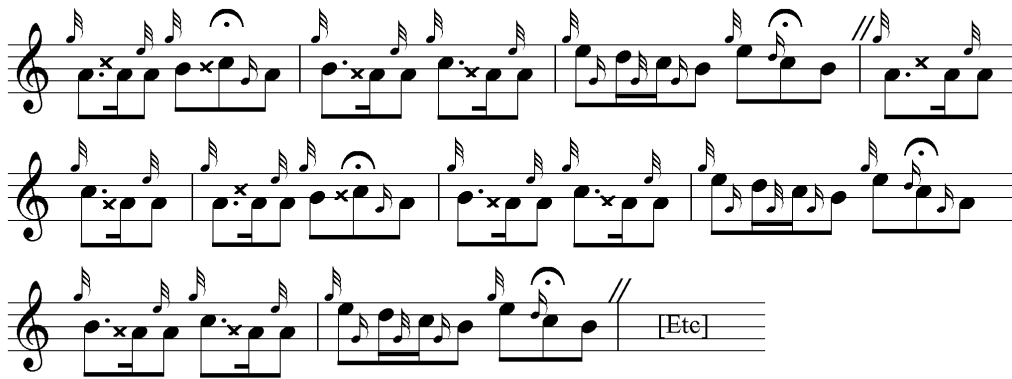
4 times

Bis

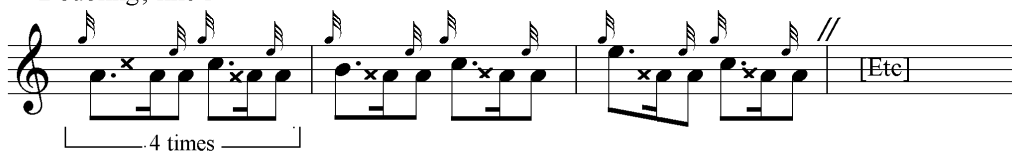
Variation 4th

Bis

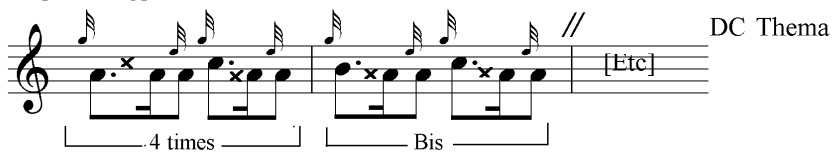




Doubling, line 1



[Trebling], line 1



Crunluath singling, line 1



Crunluath doubling, line 1



Crunluath [trebling], line 1



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 Ghilleormhaigh's Ruins the Gate of Sorrow* *The Rest of (Glen) Ruins the Colichounds by the 17th in Glen Ruin with great slaughter in 1612.*

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.

Urlar.

39. 

Var. 1st



Doubling of Var. 1st

Var. 2nd



Doubling of Var. 2nd

Trebling of Var. 2nd

Taor-luath.



Dùblachadh an Taor-luath.



\* Play "G. cut" 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 Bhraoin

18

(The Rout of Glen Fruin).

Ùrlar.

Siubhal Ordaig.

Dùblachadh.

Leum-luath.

Dùblachadh.

The musical score is written in treble clef with a key signature of one flat (B-flat). It consists of five sections of music. The first section, 'Ùrlar.', is a single line of music. The second section, 'Siubhal Ordaig.', is a single line of music. The third section, 'Dùblachadh.', is a single line of music. The fourth section, 'Leum-luath.', is a single line of music. The fifth section, 'Dùblachadh.', is a single line of music. The notation includes various musical symbols such as notes, rests, and accidentals.

14

**Tuor-luath.**

**Dùblachadh.**

**Crun-luath.**

**Dùblachadh.**

**Crun-luath a mach.**

**John McLennan** sets the tune as follows:



**The Route of Glenamoy.**

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

Theme.

1st Vari.

Doubling.

2nd Vari.

Doubling.

Tri-lugh.

Doubling.

Tri-lugh a mach.

Ceithar-lugh.

Doubling.

Ceithar-lugh a mach.

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

The image displays a musical score for the tune 'The Route of Glenamoy'. It is presented in a two-part format, with the first part on the left and the second part on the right, separated by a vertical line. The score consists of ten staves of music, each with a specific label above it. The first staff is the 'Theme', followed by '1st Vari.', 'Doubling.', '2nd Vari.', 'Doubling.', 'Tri-lugh.', 'Doubling.', 'Tri-lugh a mach.', 'Ceithar-lugh.', and 'Doubling.', and finally 'Ceithar-lugh a mach.' at the bottom. The notation includes various musical symbols such as treble clefs, time signatures (mostly 2/4), and different note values (eighth, sixteenth, and thirty-second notes). A box at the top right indicates the first three parts of the tune: '1st 1-1-2', '2nd 1-2-3', and '3rd 1-2'. Another box in the upper right section of the score specifies '1st & 2nd parts.' and '3rd part only.' for the corresponding staves.

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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