

The End of the Little Bridge

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

- **Colin Mór Campbell**'s Nether Lorn Canntaireachd, ii, 183-6;
- **Angus MacKay**'s MS, i, 165-166;
- **Donald MacKay**'s Ballendalloch MS, ff.13-15;
- **David Glen**'s MS, ff.173-175 and again at ff.397-403;

and in the following published collections:

- **Donald MacDonald**, *Ancient Martial Music of Caledonia*, pp. 38-47 (with the title "Ceann na Drochaid big or the Clans' Gathering composed on the last battle fought at Inverlochy in 1645");
- **Niel MacLeod of Gesto**, *Pibereach or pipe tunes* (1828), pp.28-30;
- **C. S. Thomason**, *Ceol Mor*, pp.19-21.

Colin Mór Campbell sets the tune as follows:

pipes | drums

189

Himbandre chibandre hinbandre
 dre himbandre Ibandre hinbandre
 bandre himbandre Ibandre hinbandre
 chibandre himbandre chibandre hin
 bandre chebandre himbandre chiba
 dre hinbandre chebandre ~~~~~

3rd Himbandre habandre himbandre
 chibandre hinbandre chebandre
 himbandre habandre himbandre
 hiobandre ~~~~~

2nd Himbandre hiobandre himbandre
 habandre himbandre habandre ha
 bandre hiobandre himbandre haba
 dre himbandre hiobandre himbandre
 hiobandre himbandre ~~~~~

1st Himbandre chibandre hinbandre Iba
 dre himbandre Ibandre hinbandre chiba
 dre himbandre Ibandre hinbandre chiba
 dre himbandre chibandre hinbandre
 chebandre himbandre chibandre himbandre
 chebandre ~~~~~

3rd Himbandre habandre himbandre chiba
 dre hinbandre chebandre himbandre ha
 bandre himbandre hiobandre himbandre

80 Called the Sons of the Little Bridge
 1st Himbandre three times himba himda che

pipes | drums

184

daento hinto hinde

2^d Himbabemto himto himda chedaento himdaento
hindaento hinto hinde

3^d Himbabemto himto himda hinde hioa hinto
hinde

First Motion

1st Himda hioa himda hioa hinde hioa hinto
hinde

2^d Himda hioa ^{two times} himda hioa hinto himda hinde hioa
hinto hinde

3^d Himda hioa himda hioa himda hioa hinto hinde

4th Himda hioa four times himda hioa himda hioa

2^d Himda hioa himda hioa himda hioa four times

3^d Himda hioa himda hioa himda hioa himda hioa

Second Motion

1st Himbabemto himbabemto himdaento himdaento

2^d Himbabemto himdaento himdaento

3^d Himbabemto himdaento

4th himdaendo himbabemto two times himda
endo himdaento

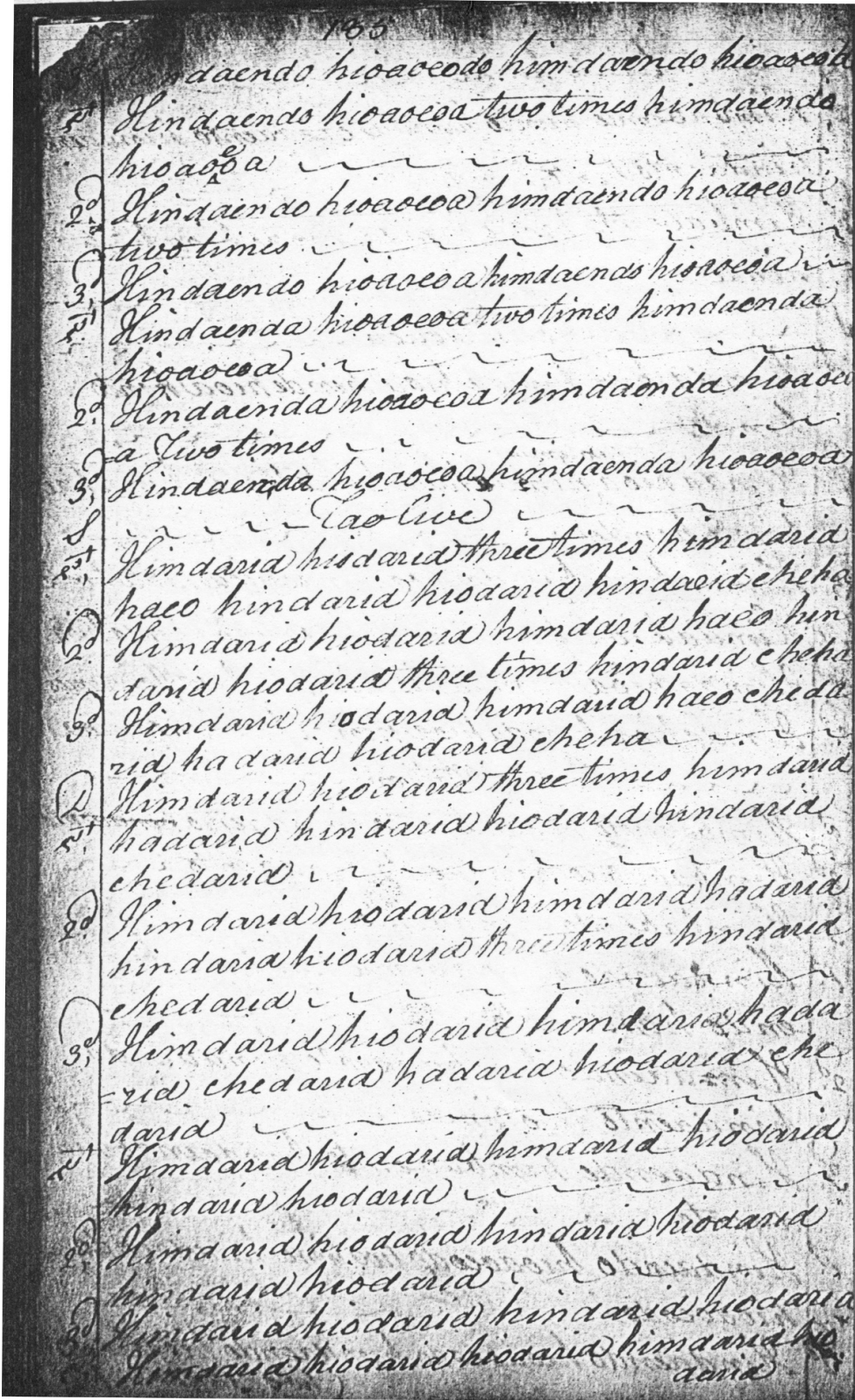
2^d himdaendo himbabemto himdaendo
himdaento two times

3^d himdaendo himbabemto himdaendo him
daento

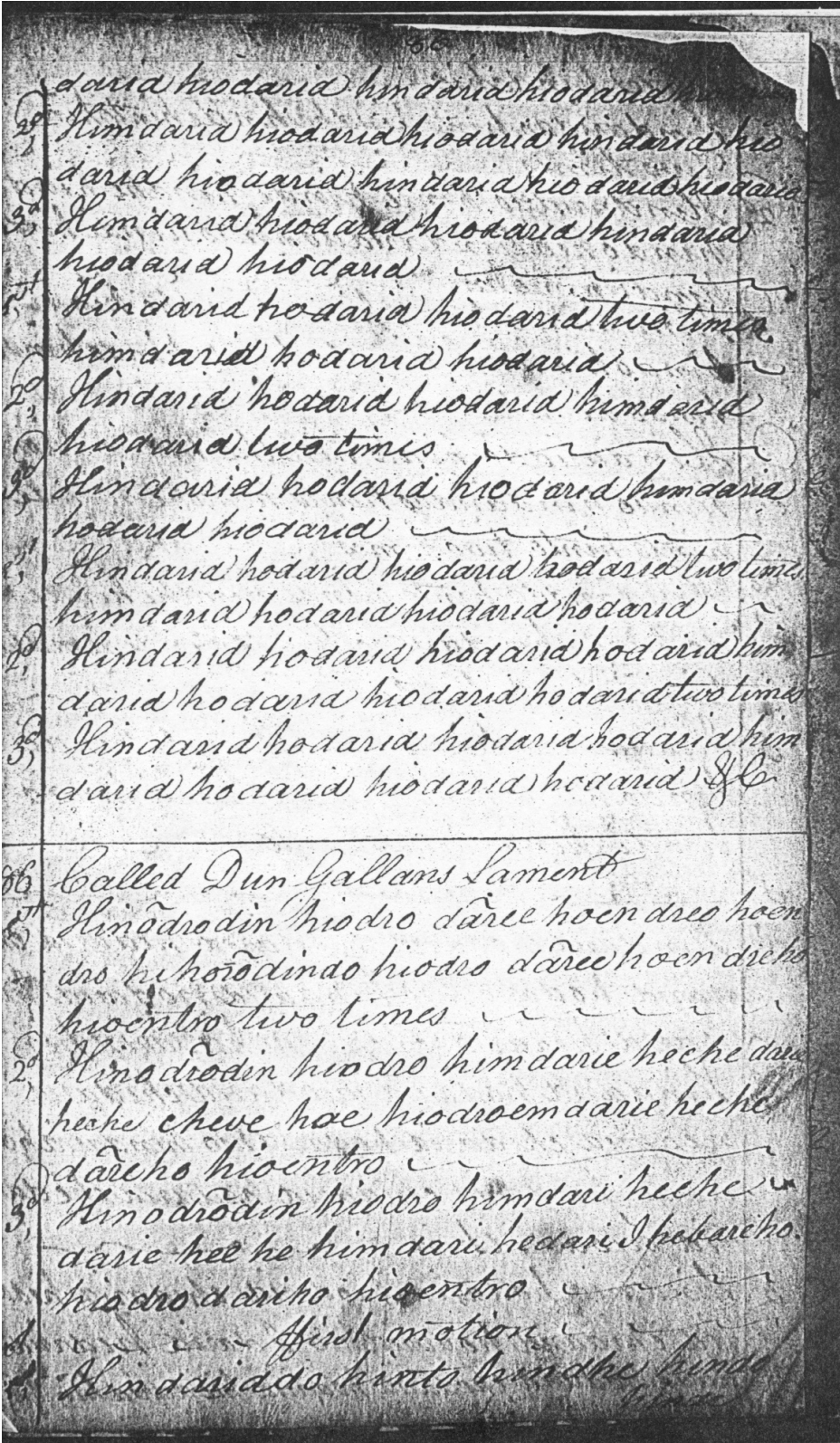
4th himdaendo hioaendo two times himdaendo
hioaendo

5th himdaendo hioaendo himdaendo hioaendo
(two times)

pipes | drums



pipes | drums



pipes | drums

There are numerous fascinating technical points about this grand and elaborate setting, for example, in the Ground: the B phrase is played off E rather than A as in other scores, with pleasing effect. In the first Motion first line, the A phrase is short of a vocable group: *himdahioa* in the original score. This is made good in the staff notated version below.

The Second Motion shows a dramatic shortening of metre and scale, with a similar passage later in the Crunluath variations. It presents an abbreviated summary of the succession of tonics hitherto utilised, before launching into a new pattern where A rather than low G predominates. The initial gapped pentatonic scale (GABDE) is contracted into three dramatically reiterated notes—low G, low A, and B, before expanding into a tetrachordal sequence G-A-B-C which then forms the basis for the rest of the tune. The alternation of tonics is also dramatically reversed. It's like a musical earthquake right in the middle of the tune. The normal succession, G then A, is reinstated in the Taolive, then flips back again to A>G in the Quintupling. While all this is going on, the themal notes gradually work their way back up the chanter, progressively raising the emotional charge, so there are constant flickering changes in the tone row, with the time signature swinging between duple and triple time, all to achieve maximum variety within a tightly focused tonal frame. The physical score ends with an "&c" mark at the end of the taorluath variations, indicating that the remainder may be read off them, a common enough practice during the eighteenth and earlier nineteenth centuries when paper would be more expensive than it would become later on. These later variations are realized in the transcript in staff notation below:

pipes | drums

Called the End of the little Bridge



first Motion



D[oubling]



pipes | drums

Second Motion



[Doubling]



[Trebling]



pipes | drums

[Quadrupling]



[Quintupling]



Taolive



pipes | drums

D[oubling]



[Trebling]



[Quadrupling]



pipes | drums

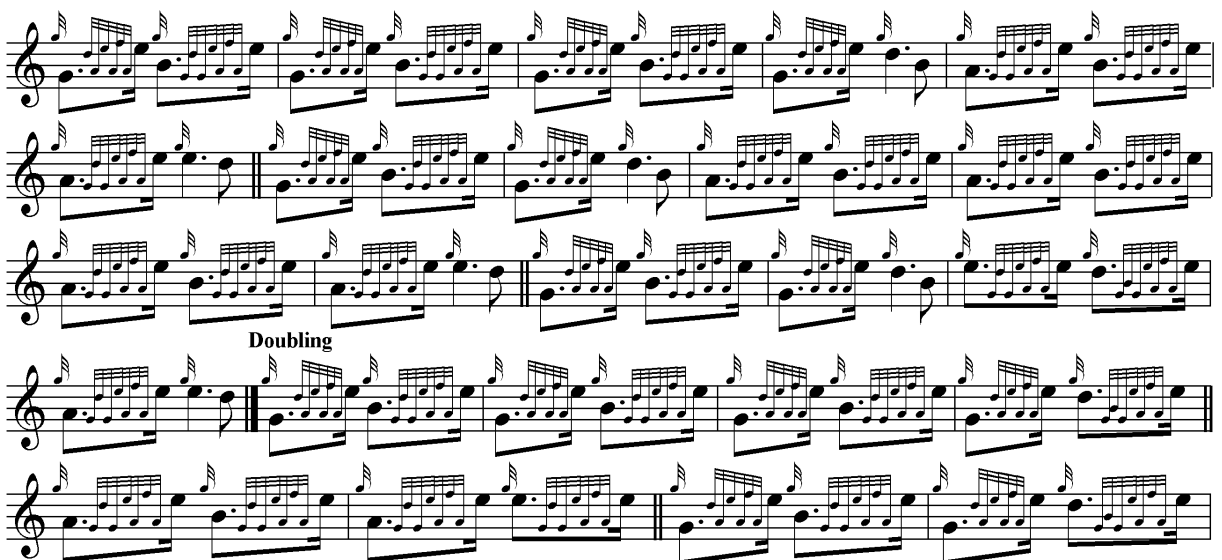
[Quintupling]



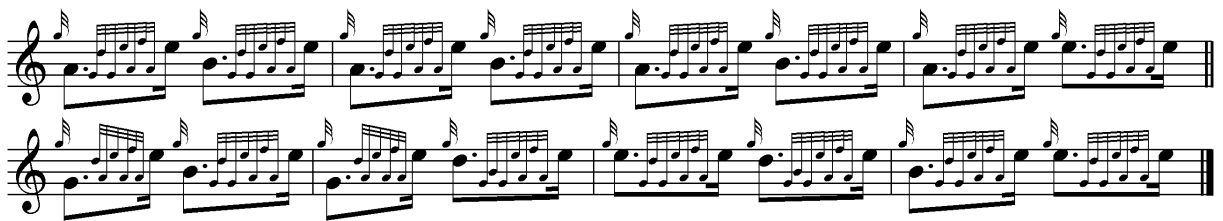
[Sextupling]



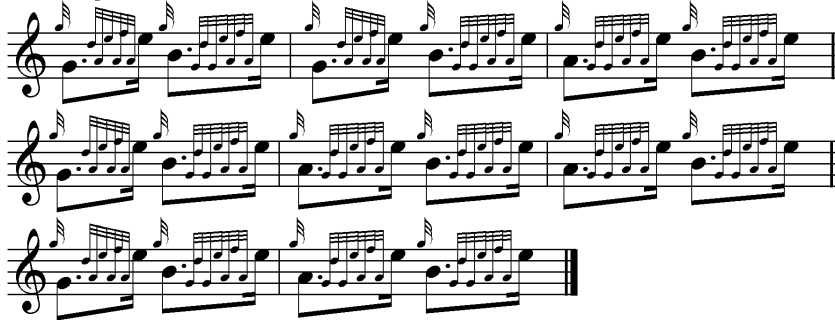
Crulive



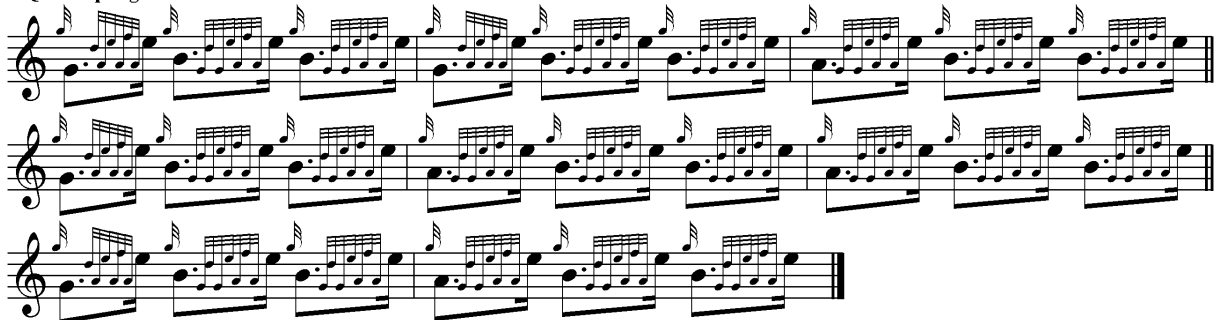
pipes | drums



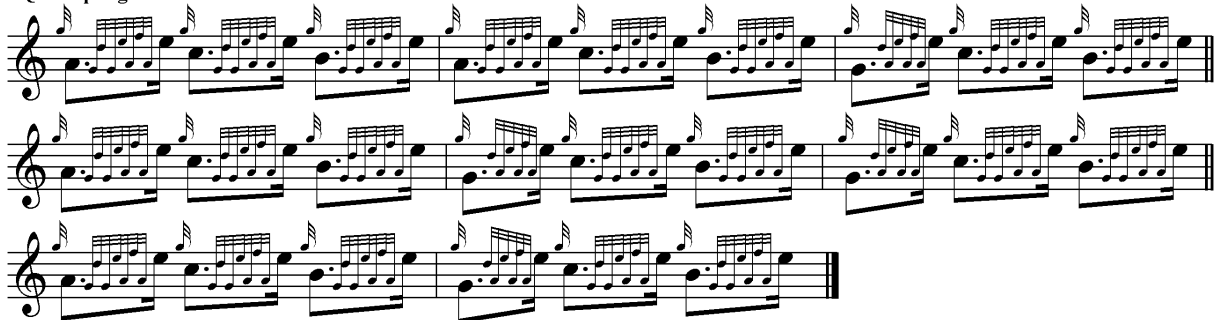
Trebling



Quadrupling

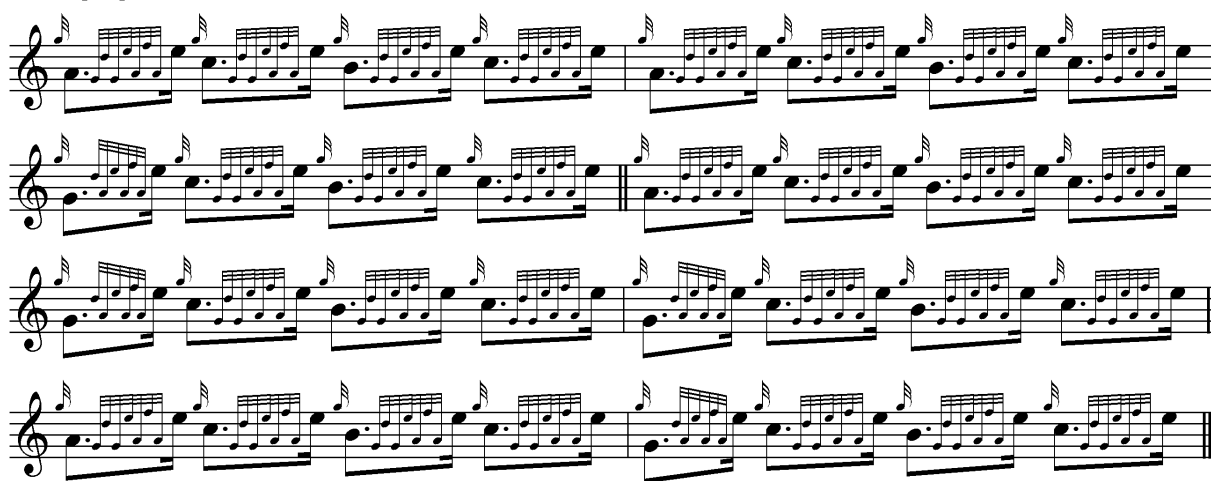


Quintupling



pipes | drums

Sextupling



pipes | drums

Stylistically **Colin Mór Campbell's** "Nether Lorn" version seems the best of the available settings of "The End of the Little Bridge," a magnificent incitement-tune, full of life and fire, which, if played up to time, builds explosive rhythmical, tonal and metrical tensions. This is a seriously heavyweight tune: Colin Mór must have had a formidable technique.

The setting in **Niel MacLeod of Gesto's** collection of 1828 bears the title "Kiaunma Drochid a Beig, alias the Head of the little Bridge, played by McLeod's piper, during Skirmishes in Ireland, inviting the clan Cameron to follow him and his party across the Bridge to the Enemy, which they did." This appears to be on similar lines to the Nether Lorn setting in its general development but it is shorter overall and ends with a crunluath fosgailte rather than the duinte resolution favoured by Colin Mór. The ambiguity of Gesto's vocables and his failure to distinguish clearly between notes at certain important pitches make the score difficult to interpret with certainty. It is not reproduced here.

Angus MacKay's setting likewise shows the themal notes rise progressively up the chanter in a series of hammer-blow repetitions:

165

Beann na Drochaid a Bìge
The End of the Little Bridge

N 72.

Var- 1st.

Doubtling.

Var- 2nd.

Var- 3rd.

4 times

pipes | drums

166

Handwritten musical score for "2023 Set Tunes" 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 titled "2023 Set Tunes" and is marked "Dr. William Donaldson, 2023 Set Tunes". The score includes several "Bis" (repeat) markings and "4 times" indications. The final staff concludes with "The end, Al fine."

pipes | drums

MacKay's ground is similar to Colin Mór's, but his development of the tune is shorter and simpler. He goes straight from the Ground to a Tripling (singling and doubling) followed by a Crunluath movement singling and doubling, with returns of the Ground between the Tripling doubling and Crunluath singling and again at the end of the tune. Interestingly he also develops the melody to a fosgailte rather than a duinte Crunluath conclusion. This sometimes happens in the larger tradition, with certain tunes capable of development in either manner, as readers lucky enough to possess a copy of *Ceol Mor* will have noted. If one wished an easier route through a potentially long and demanding piece, MacKay would be the way to do it. MacKay's nephew, Donald MacKay's score in the Ballendalloch MS is an abbreviated transcript of Donald MacDonald's published setting and is not reproduced here.

Donald MacDonald's bold setting interestingly develops the tune to a duinte conclusion like Colin Mór's and equals his in scale of development. MacDonald's version is more heavily cadenced, with a series of short appoggiaturas punctuating the line. MacDonald retains his original gapped pentatonic scale, (G-A-B-D-E) not interjecting the "foreign" C note at in the manner of Colin Mór and Angus MacKay. The version published by the Piobaireachd Society does not reproduce MacDonald's score accurately. For example, the reader will note MacDonald's 4/4 timing of Var. 2:

pipes | drums



pipes | drums

Doubleing VAR: 1.

Trebling VAR: 1.

D.C.

VAR: 2.

Doubleing VAR: 2.

The image displays a musical score for pipes and drums, organized into eight systems. Each system consists of a treble and bass staff joined by a brace. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values. The first system is labeled 'Doubleing VAR: 1.' and the second 'Trebling VAR: 1.'. The fifth system ends with 'D.C.' (Da Capo). The sixth system is labeled 'VAR: 2.' and the eighth 'Doubleing VAR: 2.'. The music features a mix of single and double notes, rests, and dynamic markings.

a

pipes | drums

Trebling VAR: 2.

pipes | drums

VAR: 3, Middle C.

D.C.

The image displays a page of musical notation for a piano accompaniment. It consists of ten systems, each with a grand staff (treble and bass clef). The notation is dense and complex, featuring various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. The first system includes a 'D.C.' (Da Capo) instruction. The notation is dense and complex, typical of a piano accompaniment for a pipe and drum tune.

pipes | drums

[illegible]

pipes | drums

VAR: 4.

D.C.

Double Long VAR: 4.

pipes | drums

The image displays a musical score for a set of pipes and drums. It consists of two main sections. The first section, titled "Creanluith or Round Movement", is written in 6/8 time and features a complex, fast-paced melody in the treble clef, accompanied by a steady, rhythmic pattern in the bass clef. The second section, titled "Quabbling of Creanluith", is also in 6/8 time and continues the melodic and rhythmic themes. The score is written for a single melodic instrument (pipes) and a single rhythmic instrument (drums). The notation includes various musical symbols such as notes, rests, and bar lines, as well as dynamic markings like "D. C." (Da Capo). The overall style is traditional and characteristic of Scottish bagpipe and drum music.

pipes | drums

The image displays a page of musical notation for a piece titled "Trebling of Creanluith." The notation is arranged in ten systems, each consisting of a treble and bass staff joined by a brace. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation is dense, featuring many beamed sixteenth and thirty-second notes, characteristic of traditional Scottish pipe and drum music. The title "Trebling of Creanluith." is printed in a small font between the sixth and seventh systems of the music.

pipes | drums

204 TREBLE.

The Piano ends here.

pipes | drums

The Ground is repeated four times within the tune: at the end of the siubhal variations, at the end of the repeat of the pendulum movement; at the end of the taorluath and *before* the taorluath a mach variations, and between the taorluath a mach and the crunluath variations. The tune also ends curiously abruptly with a note above the text "The Piece ends here." Just where an informed player would expect the crunluath a mach variations to come in. One can think of no obvious reason why they should not be played, but so the text directs.

David Glen has two settings in his manuscript, the first a version of Donald MacDonald with a revised timing similar to that published by the Piobaireachd Society, and the second, marked "Cameron N.Z," an outline sketch merely. Neither is reproduced here.

C. S. Thomason's setting is in line with his tendency to give every recorded variation for his tunes. He cites MacDonald and MacKay as his sources, and indicates editorial intervention. The setting has little to offer the performer not contained in earlier scores, and is not reproduced here.

Commentary:

"The End of the Little Bridge" is a classic gathering/incitement tune, and as such shares several stylistic features with pieces like "The Camerons' Gathering," "The Gathering of the MacDonalds of Clanranald," and "Clanranald's Gathering to Sheriffmuir." It is widely distributed in the early sources, and clearly regarded as a standard piece. As often happens, the tune has more than one story attached to it as we see in the details in the Gesto Canntaireachd noted above, and Donald MacDonald who relates the tune to the great Civil War in the mid-seventeenth century, and the second battle of Inverlochy when the Marquis of Montrose routed a government force in lower Lochaber.

General C. S. Thomason had an ambitious project to record all the stories associated with the tunes, left uncompleted at his death. Here are the General's notes on "The End of the Little Bridge" as they stand:

Coal men legends M 3 3749 f 25.

XII

X

7.

X.

25

The End of the Little bridge
Craun na Brochaid Bìg.

This was composed at the last battle of Inverlochy fought Feb^r 2nd 1645. between Montrose & Argyle. Fondly imagining the papers to be closed by snow against his enemy ~~Montrose~~, ^{undisputed at Inverlochy} Argyle was disillusioned in the early morning by the shriek of pipers proclaiming the onslaught of Clan Rannald & the Islesmen of Montrose's army. Mac Callum Mor does not seem to have distinguished himself on this occasion for he ^{early} took to his boat & fled precipitately out of his country, leaving his unfortunate clansmen to shift for themselves.

This poem, as it is, to my mind, is highly descriptive, in the first two lines giving the respective "falls in" of the two armies like the challenges of rival game cocks, with "Lay on Macduff" plainly given in the last line.

Pope Major John Cameron, writing from Inverness, where he had been making inquiries is my authority for ascribing authorship to a Macquimmin. It was probably Donald Mor, the father of Patrick Mor, who was the composer.

Cool War Legends. MS 374.9 C26

XII.

26

THE END OF THE LITTLE BRIDGE. (continued)

(Ed)

In Browne's Hist. of the Highlands p. 262 VOL. I. - 'It was at sunrise, on Sunday, the 2nd. day of Feb. in the year 1645; that Montrose, after having formed his army in battle array, gave orders to his men to advance upon the enemy. The left wing of Montrose's army, under the command of O'Kear, was the first to commence the attack, by charging the enemy's right. This was immediately followed by a furious assault upon the centre and left wing of Argyle's army, by Montrose's right wing and centre. Argyle's right wing not being able to resist the attack of Montrose's left, turned about and fled, which circumstance had such a discouraging effect on the remainder of Argyle's troops, that after discharging their muskets, the whole of them, including the reserve, took to their heels. The rout now became general. An attempt was made by a body of about 200 of the fugitives, to throw themselves into the castle of Inverlochy, but a party of Montrose's horse prevented them. Some of the flying enemy directed their course along the side of Loch-Eil, but all these were either killed or drowned in the pursuit. The greater part, however, fled towards the hills in the direction of Argyle, and were pursued by Montrose's men, to the distance of about eight miles. As no resistance was made by the defeated party in their flight, the carnage was very great, being reckoned at 1500 men, or about the half of Argyle's army. Many more would have been cut off had it not been for the humanity of Montrose, who did everything in his power to save the unresisting enemy from the fury of his men, who were not disposed to give quarter to the unfortunate Campbell. Having taken the castle, Montrose not only treated the officers, who were taken from the Lowlands, with kindness, but gave them their liberty on parole.

Among the principal persons who fell on Argyle's side, were the commander, Campbell of Auchinbreck, Campbell of Loch-nell, the eldest son of Lochmell, and his brother, Colin; M'Dougall of Rara and his eldest son; Major Menzies, brother to the laird, (or Prior as he was called) of Achattens Parbreck

XII.

27

and the provost of the church of Kilman. The chief prisoners were the lairds of Parbreck, Silvercraig, Innerea, Lamont, Sir M'Donald in Kintyre, the young laird of Glensaddel, the Goodman of Pymmoir, the son of the captain of Dunstaffnage, Lieutenant-Colonels Roche and Cockburn, Captains Stewart, Murray, Hume, and Stirling, Robert Cleland, alias Clydson, and MacDougall, a preacher. The loss on the side of Montrose was extremely trifling. The number of wounded is indeed not stated, but he had only three privates killed. He sustained however, a severe loss in Sir Thomas Ogilvie, son of the earl of Airly, who died a few days after the battle, of a wound he received in the thigh. Montrose regretted the death of this steadfast friend and worthy man, with feelings of real sorrow, and caused his body to be interred in Athole with due solemnity. Montrose immediately after the battle sent a messenger to the king with a letter, giving an account of it, at the conclusion of which he exulting, says to Charles, 'give me leave, after I have reduced this country, and conquered from Dan to Beersheba, to say to your Majesty, as David's general to his master, come thou thyself, lest this country be called by thy name.' When the king received this letter, the royal and parliamentary commissioners were sitting at Uxbridge negotiating the terms of peace; but Charles was induced by this imprudent letter to break off the negotiation, a circumstance which led to his ruin'.

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