

The End of the Great Bridge: the earliest source for this tune is Donald MacDonald's *Ancient Martial Music* (pp.111-15) where it bears the title 'Ceann na Drochaid Mhoridh The End of the Great Bridge Composed in the midst of the Battle of Inverlochy 1427 wherein Donald Balloch of the Isles, was Victorious over the Royal Forces.' There are settings in the MSS of Angus MacKay, (i, 186-8), with the title 'Ceann na Drochaid a Moire The End of the Great Bridge 1427', Colin Cameron (ff.34-5), Donald MacKay (the younger), C. S. Thomason (f.8) and John MacDougall Gillies (ff.10-11), where it is marked 'Ceann na Drochaid Mhòr The End of the Great Bridge composed by one of the Maccrimmons in the Midst of the Battle of Innerlochy 1427. J. McD.G. Dec 26th 1879').

The tune is developed as follows, by MacDonald and MacKay:

MacDonald	MacKay
Ground (4/4, marked 'Slow')	Ground (4/4)
Thumb variation	Thumb variation
Variation 2 (marked 'Slow & Pointed')	Variation 2
Variation 3 (siubhal: marked 'A little lively') singling doubling	Variation 3 singling doubling
Variation 4 (taorluath) singling (marked 'Livelier') doubling (marked 'Lively') trebling (an a mach movement marked 'Livelier Still')	Variation 4 singling doubling
	Ground
Creanluidh or Round Movement singling (marked 'Brisk') doubling (marked 'Very Brisk') trebling (an a mach movement marked 'As lively as can be played distinctly')	Crunluath singling doubling trebling
	Ground

This tune provides an interesting example of the way in which the rhythmical context supplies probable time-values for MacDonald's compound appoggiaturas (for a discussion of which with specific reference to this tune, see *The Highland Pipe and Scottish Society*, pp.109-112):

'The End of the Great Bridge', ground, Donald MacDonald, *Ancient Martial Music*, (pp.111-5)

Musical score for 'The End of the Great Bridge', ground, Donald MacDonald. The score consists of six staves of music in G major, 3/4 time. The melody is a continuous eighth-note pattern with a dotted quarter note, and the accompaniment consists of a steady eighth-note bass line. The piece concludes with a double bar line on the sixth staff.

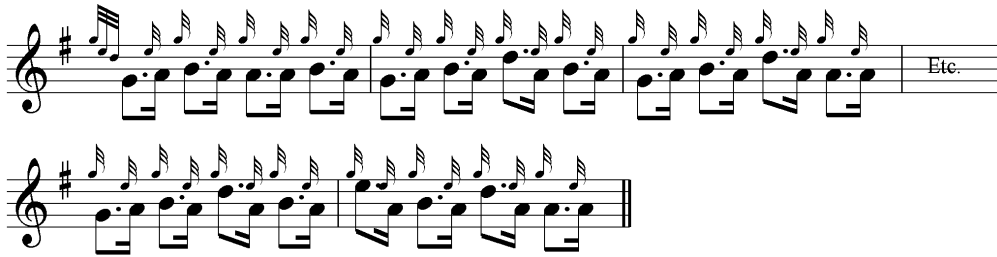
'The End of the Great Bridge', thumb variation, line 1, Donald MacDonald, *Ancient Martial Music*, (pp.111-5)

Musical score for 'The End of the Great Bridge', thumb variation, line 1, Donald MacDonald. The score consists of two staves of music in G major, 3/4 time. The melody is a continuous eighth-note pattern with a dotted quarter note, and the accompaniment consists of a steady eighth-note bass line. The piece concludes with a double bar line on the second staff.

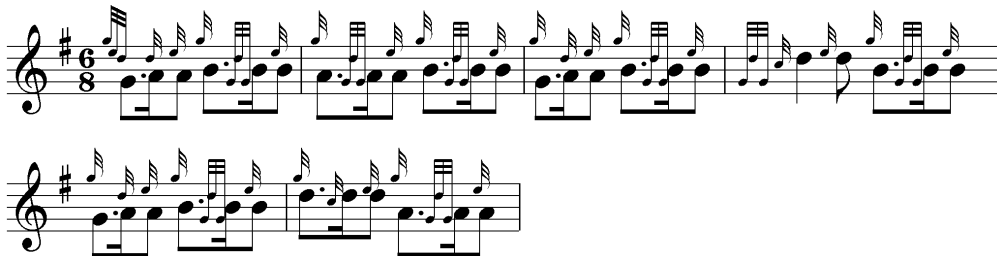
'The End of the Great Bridge', var.2, lines 2-3, Donald MacDonald, *Ancient Martial Music*, (pp.111-5)

Musical score for 'The End of the Great Bridge', var.2, lines 2-3, Donald MacDonald. The score consists of one staff of music in G major, 3/4 time. The melody is a continuous eighth-note pattern with a dotted quarter note, and the accompaniment consists of a steady eighth-note bass line. The piece concludes with a double bar line.

'The End of the Great Bridge', siubhal singling, lines 1/3, MacDonald, *Ancient Martial Music*, (pp.111-5)



'The End of the Great Bridge', taorluath trebling, line 1, MacDonald, *Ancient Martial Music*, (pp.111-5)



'The End of the Great Bridge', crunluath a mach, line 1, MacDonald, *Ancient Martial Music*, (pp.111-5)



In the first bar of the ground, the introductory group on D is not repeated elsewhere in comparable positions in the tune. The reader will note the variety of approaches to the throw on D depending on whether it occurs in a strongly or weakly stressed position, and the use of two different concluding gestures on A. Further points of interest include MacDonald's use of a throw up to high A in the thumb variation reminiscent of the movement used by General C. S. Thomason in the dramatic opening phrase of 'Hail to my Country' which was such a favourite with John MacDonald of Inverness and his pupils R. U. Brown and R. B. Nicol. One might also note Donald MacDonald's varied treatment of taorluath a mach movements on D in the trebling movement above, and the emphasis on the opening note in the taorluath and crunluath a mach movements on B and D.

Donald MacDonald's tone row is as follows:

'The End of the Great Bridge', tone row, MacDonald's setting



Angus MacKay's score shows, quite typically, a strikingly plainer approach. The following examples indicate his characteristic timing:

'The End of the Great Bridge', ground, line1, Angus MacKay's MS (i, 186-8)



'The End of the Great Bridge', thumb variation, line1, Angus MacKay's MS (i, 186-8)



'The End of the Great Bridge', 2nd var. line1, Angus MacKay's MS (i, 186-8)



MacKay's tone row is as follows:

'The End of the Great Bridge', tone row, MacKay's setting



The only significant structural difference in the development of the tune is that MacDonald has a taorluath a mach and MacKay does not.

Colin Cameron develops the tune in a manner similar to Angus McKay, but the E/low G, E/low A quaver figures in the ground have a suggested 'down' pointing, as follows:

'The End of the Great Bridge', ground line1, Colin Cameron's MS, (ff.34-5)



Cameron's score ends with the taorluath a mach and the direction that 'Cruinluadh to be taken off Taorluath'. The reader will note Cameron's timing of bars 4 and 6, where MacKay's expressed D in the descending figure between E and B is reduced to a D cutting. Gillies adopts a similar approach to this phrase.

Amongst the later published settings, C. S. Thomason got the tune at one remove from Donald Cameron, and times the opening sequence as follows:

'The End of the Great Bridge', ground, line1, C. S. Thomason, Ceol Mor, (pp.49-50)



Thomason also cites Donald MacDonald and Angus MacKay, and it seems likely that his score is a composite one.

Thomason records the following historical details in his 'Ceol Mor Legends':

'The End of the Great Bridge (Inverlochy 1427)

In this battle the Govt. forces under the Earl of Mar were severely defeated by the Islesmen and Lochaber men under Black Donald of the Isles. The piobaireachd was composed during the battle.

Alasdair Carrach (Alastair Charich) fought here on Donald's side, and for his participation in this rebellion, he was, in 1431, deprived of the lordship of Lochaber, which he had received from his father, in accordance with a deed of settlement agreed upon between the latter and his father-in-law King Robert 11, about 1379. Alasdair Carrach was the 3rd son of Lady Margaret Stewart, daughter of Robert, High Steward of Scotland afterwards Robert 11, who was the second wife of John the first Lord of the Isles who admitted the superiority of the Scottish Crown. (f. 82)

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