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

– Colin Mór Campbell’s "Nether Lorn Canntaireachd," i, 120-22 (with the title "Co gha bhi mi s'leiss Righ mi");
– Donald MacDonald snr.’s MS, ff.236-9 (with the title "A MacDonalds' March");
– Peter Reid’s MS, f.61 (with the title "The Glen is our own and all that it contains");

and in the following published sources:

– 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;

There are two main versions of this tune, one coming down through Colin Campbell, with similar settings in Donald MacDonald and Peter Reid; the other through Angus MacKay. The later published sources from MacPhee onwards all follow MacKay with minor differences. It is this latter version which is generally heard today under "The Glen is Mine" title.

The sources develop the tune as follows:

<table>
<thead>
<tr>
<th>Colin Campbell</th>
<th>Donald MacDonald</th>
<th>Peter Reid</th>
<th>Angus MacKay</th>
<th>Donald MacPhee</th>
<th>C. S. Thomason</th>
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Colin Campbell sets the tune like this:
This beautifully symmetrical arrangement based on a pair of simple related motifs represents the fullest development of the tune in any of the sources.

**Donald MacDonald** sets the tune thus:
This tune raises the question of how to time MacDonald's introductory movements. Performer tempted to time them as written, in the so-called "three little pips" style, might reflect that this is unlikely to be historically accurate. 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.

Peter Reid's style is more lightly cadenced and differs from MacDonald in various minor points; interesting in view that Reid is thought to have been a pupil of Donald MacDonald, and indicative of the range of personal styles which once obtained in piobaireachd before the era of the "official" published score:
Angus MacKay takes an interestingly different route through the tune, removing the initial low A, displacing the accent and extending the tonal range of the B phrase to treat the F which is a cadential note in the Ground as a themal note in the variations, thus removing the perhaps rather monotonous iteration of Es and Cs in the Campbell/MacDonald and Reid versions. He also favours a leumluath variation, singling and doubling, which the earlier scores do not.

MacKay sets the tune like this:
'S LEAM FEIN AN GLEANN.
The Glen is mine.

Composed by
John Mac Crummen.
"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. 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 imply the presence of an initial A:
How this kind of thing could happen is suggested in Joseph MacDonald's pioneering theoretical work *The Compleat Theory of the Scots Highland Bagpipe*, written about 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 low A or low G quaver (or equivalent figure) if this suited the rhythmical or expressive context; this may be a possible explanation for some at least of the differences between MacKay's and the earlier scores.

**Donald MacPhee**'s score follows that of Angus MacKay pretty closely; it adds little to the expressive possibilities of the tune and is not reproduced here.

**C. S. Thomason**'s score acknowledges the phantom initial A at the beginning of the first line of the ground, but otherwise his score adds little to that of Angus MacKay and is not reproduced here.

**David Glen**'s score follows that of Angus MacKay and is not reproduced here.

"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

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 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 MacCrumen 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)

*   *   *

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