

The Red Speckled Bull

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

- **Donald MacDonald**, ff.258-261 (with the title "Se'n t'Arm Mharbh me");
- **Angus MacKay**, i,104-106 (with the title "An t'arm Breachd Dearg The British Army");
- **Colin Cameron**, ff.25-26;
- **John MacDougall Gillies**, ff. 93-4 (with the title "An t'arm Breachd Dearg");
- **David Glen**, ff.197-198;

and in the following published source:

- **C. S. Thomason**, *Ceol Mor*, pp.134-6, with the title "The Army Red Tartaned (Maolroy)."

Donald MacDonald omits the third line in his doublings throughout. The pattern of the ground and the singlings of the various movements is 6 6 4, but in the doublings this becomes 6 6. He develops the tune thus:

Ground

doubling of ground

siubhal singling

siubhal doubling

taorluath fosgailte singling and doubling

crunluath fosgailte singling and doubling.

There is no indication that the ground be repeated at any point of the tune:

pipes | drums

Se'n t'arm mharbh me
SE'N T'ARM M'ARBH ME

258

pipes | drums

259

pipes | drums

260



One notices his interesting pointings in the taorluath and crunluath fogsailte movements, including a striking cut "up" at the beginning of each movement of the latter variations in typical MacArthur style. MacDonald times a number of his fogsailte tunes in this manner.

Angus MacKay treats the tune in a broadly similar manner to Donald MacDonald with the important difference that his doublings are the same length as his singlings and his score therefore has a more "regular" appearance, but he still has one or two distinctive touches. His ground is set in 4/4 (as opposed to MacDonald's more idiomatic 6/8) and seems very square and deliberate in comparison, with the metrical flow being frequently broken up with obtrusive cadence movements.

He then develops the tune through a doubling of the ground, a first siubhal singling and doubling in a style similar to MacDonald's; a second siubhal singling and doubling, not in MacDonald, in typically expansive MacKay style; and a taorluath fogsailte singling and doubling. At this point MacKay directs that the ground be repeated; he follows this with a crunluath variation, singling and doubling:

pipes | drums

104

*Anti-arm Breach'd Dearg * same*
The British army.

Handwritten musical score for 'Anti-arm Breach'd Dearg'. The score is written on ten staves of music. It begins with a treble clef and a key signature of one flat (F major/D minor). The first staff has a large '46.' written above it. The music consists of a series of eighth and sixteenth notes, often beamed together in groups. There are several annotations: 'Three times' is written under the first three staves, '3 times' under the fourth, 'Doubling of Thema or var. 1st' with '3 times' under the fifth, '3 times' under the sixth, 'var 2nd' with '3 times' under the seventh, and '3 times' under the eighth. The notation includes various musical symbols such as beams, slurs, and dynamic markings like 'f'.

pipes | drums

The image shows a handwritten musical score for pipes and drums, consisting of ten staves. The notation includes various rhythmic patterns, rests, and performance instructions. Key annotations include:

- Doubling* written above the second staff.
- 3 times* written below the second, third, and fourth staves.
- Var. 3* written above the fifth staff.
- 3 times* written below the fifth, sixth, and seventh staves.
- 3 times* written below the eighth staff.
- 3 times* written below the ninth staff.
- 3 times* written below the tenth staff.
- Var 4th* written above the eighth staff.
- The word *last* written at the end of the tenth staff.

The score is written in a clear, legible hand, with notes and rests clearly defined. The overall structure suggests a sequence of variations or sections, each with specific performance requirements.

pipes | drums

106 Doubling

3 times

3 times

3 times

Crunluath

3 times

3 times

Doubling

3 times

3 times

P. G. Thema

P. G. Thema

In his crunluath variations MacKay shows the opening two notes in each movement as even quavers. This may be intended to be taken literally, and the effect therefore similar to that in MacDonald's score, although perhaps just a bit squarer.

Colin Cameron's score is very close to that of Angus MacKay and is not reproduced here.

John MacDougall Gillies's score follows Colin Cameron's closely and it is not reproduced here.

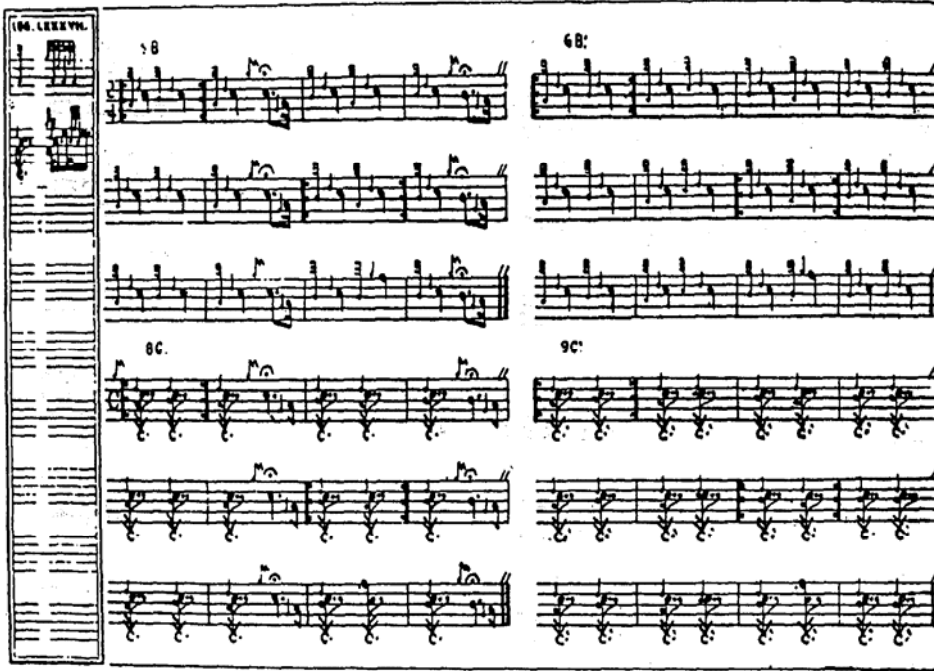
C. S. Thomason has as an alternative title "The MacQuarrie's Gathering," although this is not stated in any of the other sources. *An t-arm breac dearg* is the motto of the MacQuarries of

pipes | drums

Ulva. He gives his source for the music as Donald MacDonald. His score departs from MacDonald's in a number of ways, including a movement on the C in doubling of the ground bars 4, 8, and 14 and incorporates a flourish at the end of the ground doubling and siubhal singling which is not present in MacDonald. There are subtle differences in the siubhal doubling also from his stated source. Thomason repeats the ground at the end of the taorluath fosgailte doubling and again at the end of the tune. Thomason also plays the "up-cut" style in his crunluath, the movement beginning semi-quaver/dotted quaver, rather than the other way around:

The image shows a musical score for the piece "THE ARMY RED TARTANED (Maolroy)". The score is written for a pipe and drum ensemble and is organized into two columns of staves. The left column contains five staves, and the right column contains five staves. The first staff in the left column is labeled "1.7.106" and the first staff in the right column is labeled "26:". The score includes various musical notations such as notes, rests, and bar lines. On the far right, there is a vertical column of staves, likely for a drum part, with some handwritten notes and markings. The title "THE ARMY RED TARTANED (Maolroy)" is printed at the top left of the score.

pipes | drums



Players drawn to Thomason's style, but encountering obstacles in his notational system, may find the following transcript by David Glen useful:

pipes | drums

The Red Speckled Bull. 197

The Red Tartaned Army. (Maolroy.) from Speol Mor.

Ards.

1st time

2nd

Doubling

Ards.

1st time

2nd

1st time

2nd

Doubling

1st time

2nd

Bib

pipes | drums

The image displays a handwritten musical score for pipes and drums, consisting of several systems of staves. The notation is dense and rhythmic, characteristic of traditional Scottish music. Key annotations include:

- Var. 2nd**: Located at the top left of the first system.
- 3 times**: Repeatedly written below various rhythmic patterns.
- 1st time**: Marked at the end of several phrases.
- Doubling**: A section of the score where the melody is repeated.
- Crùnluath**: A specific type of crunluath movement, noted in the middle section.
- Bib**: A marking used throughout the score.
- 2nd**: A second ending or variation marker.
- 3 times**: Another instance of the triple repetition instruction.

At the bottom of the page, there is a handwritten note: ** fiddle version for the ordinary crunluath*, with a small musical sketch below it.

Glen times his crunluath movements in the way which has later become standard, with the starting note a dotted quaver.

Commentary:

In his manuscript notes to this tune, Donald MacDonald says:

"An t arm breachd derg, Se 'n t'arm mharbh me

These words describe the appearance of an army at a distance. The composer of this rattling march, was one of the pipers who was at the battle of Maol-roy, and he says, it was the army that killed him; which is the literal meaning of the Gaelic above" (f.8)

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