

**The Prince's Salute:** This is the tune that Donald Roy MacCrimmon played for the song-collector and editor Alexander Campbell in Glenelg in the autumn of 1815, 'in tones that spoke to the ear, and affected the heart;' (*Highland Pipe and Scottish Society*, p. 183). An old competition favourite, it was offered by Angus Ross in the first of the Edinburgh competitions in 1784. The earliest MS source appears to be that of Angus MacKay, (i, 141-144), where it appears with the title 'Failte Prionnsa Seumas Prince James of Wales's Salute. Composed by John MacIntyre 1715.' The wording echoes that in Donald MacDonald's *Ancient Martial Music*, the source of its earliest publication (pp.1-6), where it appears as 'Failte Phroinsa, The Princes Salute. Composed by John McIntyre, son of Donald McIntyre, Braes of Raineach, Piper to Menzies of that ilk, On the landing of his Royal Highness James Prince of Wales in Britain, anno 1715.'

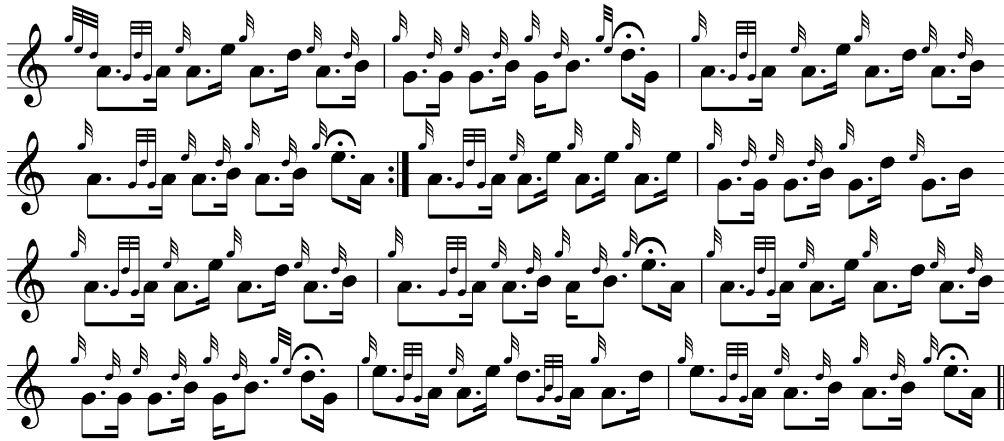
From the point of view of organisation, all the settings of this tune both MS and published, are similar, with a ground, pendulum movement (singling and doubling), taorluath (singling and doubling), crunluath (singling and doubling). Neither MacDonald nor MacKay has a crunluath a mach. Nor does the setting in the Piobaireachd Society's *Collection* (first series, i, 1-3), or the published collections of MacPhee (i, 17-19), or Thomason (*Ceol Mor*, p.5) who was taught this tune both by Donald MacKay and Keith Cameron, and had his final setting confirmed by Colin Cameron, (*Highland Pipe and Scottish Society*, 298).

MacDonald times the tune as follows, with tempo indicated as 'moderate' in the ground, and the pointing 'round' in the pendulum movement. The crunluath is marked 'very quick'. He directs that the ground be repeated between the pendulum movement and the taorluath singling, and again between the taorluath doubling and crunluath singling (and as well, of course, at the very end of the tune, so that it is heard in all four times. This seems consistent with Alexander Campbell's report on Donald Roy MacCrimmon playing this tune where 'the regular return to the subject or *theme* of the piece, is in fine contrast with the more intricate passages', *Highland Pipe and Scottish Society*, p.183):

'The Princes Salute', ground, Donald MacDonald, Ancient Martial Music, (pp.1-6)



'The Princes Salute', variation 1, singling, Donald MacDonald, Ancient Martial Music, (pp.1-6)



Variation 1, doubling, line 1 (Ancient Martial Music p.2)

Variation 1, doubling, final line (Ancient Martial Music p.2)

Taorluath singling, line 1 (Ancient Martial Music pp. 2-3)

Crunluath singling, line 1 (Ancient Martial Music p.4)

The reader will note the F gracenote on the cadence at the end of line one in taorluath and crunluath.

Angus MacKay's approach to the tune is very similar in outline. He sets his pendulum movement as even quavers, perhaps indicating, correctly, that the performer could choose between playing 'up' or 'down' depending on the context, or perhaps indicating that even quavers was his preferred timing. Bearing in mind that the corresponding movement in MacDonald is marked 'Round', the difference may not amount to very much in practice. The reader will recollect, too, that exaggerated pointing of such movements and the jerky style which resulted was identified as a vice by Lt. John McLennan, who called it 'Raoichden an Asail', 'The Braying of the Ass' (*Highland Pipe and Scottish Society*, p.303). MacKay has a number of slight differences in timing from MacDonald as follows:

'The Princes Salute', ground, line1, Angus MacKay's MS, (i, 141)

'The Princes Salute', ground, line 3, Angus MacKay's MS, (i, 141)

Variation 1, singling, line 1 (Angus MacKay's MS i, 141)

Variation 1, singling, line 3 (Angus MacKay's MS, i, 142)

MacKay's tone row is the same as MacDonald's and his later variations can be read off the latter's, with the following exception: MacKay uses an unusual expressed high G quaver to introduce cadences at the end of each line of the taorluath and crunluath singlings, thus:

There are two final points about later settings. The GF cadence at line endings sometimes identified as typical of Donald MacDonald's style are not used by MacDonald in this tune, nor, so far as I am aware in any of the earlier settings. The device seems to make its first appearance in Donald MacPhee's *Collection of Piobaireachd* (i, 17), published in 1879. 'The Prince's Salute' was to arouse controversy, too, when it was published in the first volume of

the Piobaireachd Society's *Collection*, first series, (i, 1-3) in 1905, edited by William Stewart of Ensay. Stewart, following MacPhee fairly closely, pointed the pendulum movement 'down', stating 'The "Sett" here given is that played by most of the best pipers of former and present times.' This was taken as an allusion to Donald Cameron and Malcolm Macpherson, and C. S. Thomason wrote to the *Oban Times* on Sandy Cameron's behalf to protest that this was wrong, that the latter's father, Donald Cameron, had played this movement 'up', as he, Thomason, himself could testify (*Highland Pipe*, p.298; *Ceol Mor*, p.5).

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