

Gu ma Slaint dhuit Donail (Good health to you Donald)

This tune is found in a single manuscript source:

– **Nether Lorn** canntaireachd, ii, 11-14

Colin Mór Campbell treats the tune as follows:

- 1st. Cherede cheodroohiharincheendo hihorodo hinodro hindreho hiodin
2^d. Cherede cheodroohiharincheendo hihorodo hinodro hiodin hiodro
hiodrorodin chehodroe hinodrodin hioedro hihorodo hihorodo hinodro hindreho
hiodin
3^d. Cherede cheodroohiharincheendo hidhrodo hinodro hindreho hiodin

- D1st. Cherede diliodroohiharincheendo hihorodro hinodro Iendreo hiodin
2^d. Cherede diliodroohiharincheendo hihorodo hinodro hiodin hiodro
hiodrorodin Iedreve hinodrodin hioedro hihorodo hihorodo hinodro Iendreho
hiodin
3^d. Cherede diliodroohiharincheendo hihorodo hinodro Iendreho hiodin

S ffirst Motion

- 1st. Hinde hinde hinI hindo hiharin hinto hindo hinI hinde hiodin
2^d. Hinde hinde hinI hindo hiharin hinto hindo hihorodo hindo hindo
hihorodo hihorodo hindhe hindhe hinde hinI hindhe hinde hiodin
3^d. Hinde hinde hinI hindo hiharin hinto hindo hinI hinde hiodin

- D 1st. Hinde hinde hinI hindo hindarendan hinto hindo hinI hinde hiodaridto
2^d. Hinde hinde hinI hindo hindariddan hinto hindo hiotroeoao hindo hindo
hiotroeoao hiotroeoao hindhe hindhe hinde hinI hindhe hinde hiodaridto
3^d. Hinde hinde hinI hindo hindariddan hinto hindo hinI hinde hiodaridto

S. Taolive

- 1st. Chedarid chedarid Idarid hodarid hiharin hiodarid hodarid Idarid chedarid
hiodin
2^d. Chedarid chedarid Idarid hodarid hiharin hiodarid hodarid Idarid
hihorodo hodarid hodarid hihorodo hihorodo hedarid hedarid chedarid Idarid
hedarid chedarid hiodin
3^d. Chedarid chedarid Idarid hodarid hiharin hiodarid hodarid Idarid chedarid
hiodin

D 1st. Chedarid chedarid Idarid hodarid hendarid hiodarid hodarid Idarid
chedarid hiodarid

2^d. Chedarid chedarid Idarid hodarid hendarid hiodarid hodarid hiodarid
hiodarid hodrid hodarid hiodarid ffour times, hedarid hedarid chedarid Idarid
hedarid chedarid hiodarid

3^d. Chedarid chedarid Idarid hodarid hendarid hiodarid hodarid Idarid
chedarid hiodarid

S. Crulive

1st. Chebandre chebandre Ibandre hobandre hiharin hiobandre hobandre
Ibandre chebandre hiodin

2^d. Chebandre chebandre Ibandre hobandre hiharin hiobandre hobandre
hihorodo hobandre hobandre hihorodo hihorodo hebandre hebandre chebandre
Ibandre hebandre chebandre hiodin

3^d. Chebandre chebandre Ibandre hobandre hiharin hiobandre hobandre
Ibandre chebandre hiodin

D 1st. Chebandre chebandre Ibandre hobandre hinbandre hiobandre hobandre
Ibandre chebandre hiobandre

2^d. Chebandre chebandre Ibandre hobandre hinbandre hiobandre hobandre
hiobandre hiobandre hobandre hobandre hiobandre ffour times, hebandre
hebandre chebandre Ibandre hebandre chebandre hiobandre

3^d. Che bandre chebandre Ibandre hobandre hinbandre hiobandre hobandre
Ibandre chebandre hobandre

The structure is unusual, moving from a 4 8 4 bar pattern in the ground and thumb variation to a 3 6 3 pattern in the later variations. A progressive concentration of metre in this way is not uncommon and thoughtful players may wish to consider some of the alternatives before committing to James Campbell and Archibald Kenneth's score contained in the *Piobaireachd Society Collection* (second series) volume 13, pp.395-7. While Campbell and Kenneth's score is very symmetrical (a symmetry achieved by swapping material between parts) it is difficult not to feel that this may have been achieved at the cost of musical urgency and dynamism. The following tentative reading in staff notation may give some idea of the possibilities here:

pipes | drums

Gu ma Slaint dhuit Donail

The image displays a musical score for the piece 'Gu ma Slaint dhuit Donail'. The score is written in a single system with ten staves, all using a treble clef. The notation is complex, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece is divided into two main sections. The first section consists of the first nine staves, ending with a double bar line. The second section begins with the word 'ffirst Motion' (likely a typo for 'first Motion') and continues with the final three staves. The notation is dense and characteristic of traditional Scottish piping music.

pipes | drums

The image displays a musical score for pipes and drums, consisting of 13 staves of music. The first three staves are a single melodic line. The fourth staff is labeled 'Taolive' and begins a more complex, rhythmic section. The remaining nine staves continue this complex, rhythmic pattern, which is characteristic of a crunluath. The notation includes various note values, rests, and dynamic markings, typical of traditional Scottish piping notation.

and so on. The crunluath can be taken off the taorluath singling and doubling above.

Since the bulk of the tune is metrically regular it seems reasonable to suppose that the sections which are not so are the result of scribal error rather than deliberate artistic intention, and the interpretation above has been guided by this. At the same time I have tried to stay as close to the original score as possible.

* * *

Electronic text © Dr. William Donaldson, Aberdeen, Scotland, July 2006