



The Duke of Atholl's Salute

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

- **Nether Lorn**, ii,175-6 (with the title "Fad Mar Sho tha Shinn," [i.e. "Too long are we thus"]);
- **Angus MacKay**, i, 126-7 (with the title "Ceann Drochaid Isiberri The End of Isheberry Bridge");
- **Colin Cameron**, ff.77-8 (with the title "Inchberry Bridge");
- **D. S. MacDonald**, i, 63-4;
- **David Glen**, ff.313-4 (with the titles "The Atholl Salute. The End of Isheberry Bridge"); and
- **Robert Meldrum**, ff.196-7.

It also appears in the following published sources:

- **Uilleam Ross**, pp.95-6 (with the title "Failte Dhuic Adhol. Inchburny Bridge, or the Duke of Athole's Salute");
- **Ceol Mor**, pp. 264, 303 (with the titles "The Athol Salute" and "The End of Isheberry Bridge");
- **McLennan 1907**, p.3. (with the title "The Duke of Atholl's Salute")

Colin Mór Campbell sets the tune thus:

- 1st Hindaendo himbabemto hindaendhe che[ve] ho two times hioaoea hindaendo hioaoeo I hehio
- 2^d Hindaendo himbabemto hindaendhe cheho hioaoea hindaendo hioaoeo Iho hioaoea hindaendo hioaoeo I hehio
- 3^d Hindaendo himbabemto hindaendhe cheho hioaoea hindaendo hioaoeo I hehio

- D 1st Hindaendo himbabemto hindaendhe chehocheo two times hioaoea hindaendo hioaoeoI heeheho
- 2^d Hindaendo himbabemto hindaendhe cheho cheo two times hioaoea hindaendo hioaoeoI hee[he]ho hioaoea hindaendo hioaoeoI heeheo
- 3^d Hindaendo himbabemto hindaendhe cheho cheo hioaoea hindaendo hioaoeoI heeheo

S first Motion

- 1st Hindo himto hindhecheo hindo himto hindhe cheho hioa hindo hioIheo
- 2^d Hindo himto hindhe cheho hioa hindo hioa hindo hioa hindo hioIheo
- 3^d Hindo himto hindhe cheho hioa hindo hioIheo

- D 1st Hindo himto hindhe cheho cheo two times hioa hindo hioIheeheo
- 2^d Hinto himto hindhe cheho cheo, hioa hindo three times hioIheeheo
- 3^d Hindo himto hindhe cheho cheo hioa hindo hioIhee heo



DD 1st Hindo himto hindo himto hindo hindo himto
2^d Hindo himto hindo hindo himto two times
3^d Hindo himto hindo hindo himto

and here, with this obviously corrupt trebling of the First Motion, the Nether Lorn score ends.

Angus MacKay's score is on very similar lines and, except for its rather boxy phrase endings in the ground may reflect fairly closely what Colin Mór Campbell had in mind:

126

Beann Drochaid Ishivory

The End of Ishivory Bridge

A handwritten musical score for a bagpipe tune. The score is written on ten staves. The first staff contains the title in Gaelic and English. The second staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some triplets. There are several annotations: 'N. 56.' at the start, 'miss 2nd time' and 'miss 2nd time' written above the staves, 'Walt - 1st' written below the staves, and 'Doubtless' written above the staves. The score ends with a double bar line and repeat dots.



Colin Cameron times the ground as follows:



And so on.

D. S. MacDonald's score adds nothing to that of Angus MacKay and it is not reproduced here.

David Glen's score shows the style with the accent falling on the initial note of the A and G treblings. Glen times the tune as follows:

The Atholl Salute. The End of Ishebery Bridge

3/3

Airlan

55

Bis

omit 2nd time

Doubling of Mel.

Bis

omit 2nd time

Bis

omit 2nd time

Doubting

omit 2nd time

Bis

omit 2nd time

Doubting

omit 2nd time

Bis

omit 2nd time

Doubting

omit 2nd time

Bout over

Robert Meldrum's score is dated 13 October 1931 and appears to be a transcript of the "Athol Salute" from C. S. Thomason's *Ceol Mor*. It is not reproduced here.

Uilleam Ross's published setting does not contain MacKay's interesting doubling and trebling of the ground but proceeds directly to the siubhal singling. The reader will note that he indicates the 'open' MacDonald style in the crunluath fosgailte:

FAILTE DHUIG ADHOL.

INCHBURNY BRIDGE, OR THE DUKE OF ATHOLE'S SALUTE.

The musical score consists of ten staves of music in treble clef. The first staff begins with the number '13'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Several staves contain bracketed sections labeled 'Biss.' (Bisectio), indicating specific rhythmic patterns. The fourth staff includes a section labeled '1st Var.' (first variation). The seventh staff is labeled 'Doubling 1st Var.', showing a more complex rhythmic pattern. The final staff is labeled '2nd Var.' (second variation) and features a dense, fast-paced rhythmic sequence. The score concludes with a double bar line.

Copied from Duncan Campbell.

The musical score consists of ten staves of music. The first two staves are in treble clef with a common time signature. The third staff is in treble clef with a common time signature and includes the label "Doubling 2nd Var.". The fourth and fifth staves are in treble clef with a common time signature. The sixth staff is in treble clef with a 6/8 time signature and includes the label "Creanluidh.". The seventh, eighth, and ninth staves are in treble clef with a 6/8 time signature. The tenth staff is in treble clef with a common time signature and ends with the instruction "D.C.". Brackets above the staves indicate sections labeled "Biss." and "Doubling 2nd Var.". The music features complex rhythmic patterns and melodic lines characteristic of piobaireachd.

C. S. Thomason gives the tune in two settings, as the "Athol Salute" from Uilleam Ross, and as "The End of Isheberry Bridge" from Angus MacKay. Interestingly he omits MacKay's crunluath singling and doubling, ending with the siubhal doubling. His scores are not reproduced here.

Lt. John McLennan develops the tune somewhat after Uilleam Ross but his score is intriguingly pointed. McLennan also times the crunluath fogsailte in the "open" MacDonald style:

The Duke of Atholl's Salute.



Commentary:

There are two routes through this tune, basically that of Uilleam Ross and that of Colin Campbell and Angus MacKay. Many may feel that Ross's ground is the more attractive but that MacKay's more spacious development is the more interesting of the two.

There is a story of the tune preserved in C. S. Thomason's "Ceol Mor Legends," as follows:

John Johnston of Coll notes, who calls it "Ceann Drochaid Uisge Birri." This is a gathering played by Clanranald's Piper, who was on the expedition to England with the Prince in '45.—



The Highland Army halted at a certain point, well on in England, for the night and the Chiefs, after the Prince retired, held a secret Council of War. When it was resolved to return to Scotland as the English were gathering in the rear, and none of the nobility joined them, as promised and anticipated—the morning had broke when the Council terminated, and "Clanranald" on coming out called for his piper—requested him to play a "Gathering" which the Army immediately obeyed, as they knew it to be a gathering—Orders to march north were immediately given, and the movement began before the Prince became aware of it—He expostulated, even to tears, but it was useless [...] At all events the Gathering played by the piper was a new one—never known before—and a splendid one. It cannot be imaginable that he could be able to play such a fine and intricate piece on the spur of the moment, he had very likely prepared it beforehand, for an emergency—but, in any case, it is one of the very finest Gatherings in the "Piping." (C. S. Thomason, "Ceol Mor Legends," f.399).

There is a place called Inchberry on the Spey, about three miles south of Fochabers.

* * *

Electronic text © Dr. William Donaldson, Aberdeen, Scotland, June 2005