



MacLeod's Rowing Tune (MacLeod's Salute)

The printed sources for this tune—called by several editors ‘MacLeod’s Salute’-- are

- Niel MacLeod of Gesto’s *Pibereach or pipe tunes, as taught verbally by the McCrimmen pipers in Skye to their apprentices* (pp.20-21, given below);
- Angus MacKay’s *Ancient Piobaireachd* (pp.39-40, given below);
- C. S. Thomason’s *Ceol Mor* (pp.109-110--a fine setting, preserving the little triplets in the siubhal doubling as Donald MacDonald does and giving both a taorluath and crunluath a mach);
- Glen’s *Collection of Ancient Piobaireachd*, (pp.223-5, given below);
- the Piobaireachd Society’s first series, iii, 4-5 (which shows strong influence from Glen but does not include a taorluath a mach);
- and G. F. Ross’s *Collection of MacCrimmon and other Piobaireachd* (pp.18-19 which also shows strong influence from Glen, but gives the taorluath a mach as optional).

Manuscript sources include

- Donald MacDonald’s MS, (ff.150-156);
- and David Glen, (ff.179-81).

The earliest recorded setting of this tune seems to be the one preserved in Donald MacDonald’s manuscript, which treats it as follows:

Macleod's Bowing Piobrach

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MACLEOD'S BOWING PİOBALREACHD (SALUTE)

A musical score for a bagpipe tune. It consists of 12 staves of music. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings such as 'p' (piano) and 'f' (forte). The score is written in a traditional musical notation style for bagpipes. A circled number '3' is visible at the end of the final staff.

The image displays a handwritten musical score for Piobaireachd, consisting of ten staves. The notation is dense and characteristic of the genre, featuring a variety of note values, rests, and articulation marks. Several measures are circled with the number '3', indicating triplet rhythms. The score is written in black ink on a white background, with a clear and legible hand.

The image displays a handwritten musical score for Piobaireachd, Series III. It consists of 12 staves of music, each containing a single melodic line. The notation is highly complex, featuring a variety of note values, rests, and ornaments. The first staff begins with a treble clef and a common time signature (C). The music is written in a style characteristic of traditional Scottish bagpipe music, with frequent use of grace notes and intricate rhythmic patterns. The notation is dense and fills most of the staves, with some larger notes and rests interspersed throughout. The overall appearance is that of a detailed and technically demanding piece of music.



The image displays a handwritten musical score for Piobaireachd, Series III. It consists of 12 staves of music, each containing a single melodic line. The notation is characteristic of Piobaireachd, featuring a mix of eighth and sixteenth notes, often grouped in beams. The music is written in a single system, with each staff starting with a treble clef and a common time signature. The handwriting is clear and professional, typical of a composer's manuscript. The overall structure is a continuous piece of music, with each staff representing a different voice or part of the composition.





The inverted 'V's under the score at various points may have been added by a later hand. Note, however, the little inverted fermatas under the E cadence notes at various points in the ground. For a discussion on the timing of such movements in Donald MacDonald's scores, see *The Highland Pipe and Scottish Society* (pp.109-12, given as an appendix below).

The earliest of the published settings is Niel MacLeod of Gesto's canntaireachd collection *Pibereach or pipe tunes, as taught verbally by the McCrimmen pipers in Skye to their apprentices* of 1828. Gesto, whose informant was Iain Dubh MacCrimmon, gives the title as 'Lamentation for McLeod of Greshernish'. The tune is developed as follows: ground, first variation singling and doubling, and concludes with a duinte taorluath and crunluath singling; there is no a mach. The Gesto setting is missing a couple of vocables in the variations throughout and contains an apparently redundant syllable at the end of each variation (unless this is perhaps intended as a concluding flourish to mark the end of the musical paragraph). It proceeds as follows:

Slow. Hiererine, hioenin,
him botrao, hainin,
hienin, hioenin,
him botrao, hainin,
hiererine, hioenin,
hiereria, hienin,
habotria, hioenin,
hiereria, hienin,



hiendo, botria, hioa, hindi,
hia virlao, hainin,
hienin, hioenin,
him botrao, hienin.

1st Var. I hiendan, hiendan, [?missing syllable?] hochin,
hiendan, hachin, hachin, hachin,
hiendan, hiechin, hiendan, hochin,
hiendan, hachin, hachin, hachin,
hiendan, hiendan, [?missing syllable?] hochin,
hiendan, hiechin, hievia, hiechin,
hiendan, hachin, hievia, hochin,
hiendan, hiechin, huvia, hiechin,
hiendan, hochin, hiendan, hiechin,
hiendan, hachin, hachin, hochin,
hiendan hiechin, hiendan, hochin,
hiendan, hiendan, tao hiechin, hiendan.

And so on.

Angus MacKay's setting differs from that given by the Piobaireachd Society in the timing of the eallach, the little runs down in the ground and in having no taorluath or crunluath a mach. MacKay sets the tune as follows:



FAILTE NA'N LEÓDACH.
The Mac Leod's Salute.

Composed by

Donald Mòr Macrummen.

Andantino.

XV.

Variation 1.

Doubling of Variation

Variation 2.

Musical notation for Variation 2, consisting of six staves of music. The notation is written in a single system with six staves, each containing a complex melodic line with many slurs and accents.

Crun-luath.

D. C. Thema

Musical notation for Crun-luath, consisting of six staves of music. The notation is written in a single system with six staves, each containing a complex melodic line with many slurs and accents.

D.C. Thema al F

A number of the later printed settings derive from David Glen's *Collection of Ancient Piobaireachd*. With his usual careful symmetry, Glen gives both a taorluath a mach and a crunluath a mach. He sets the tune as follows:

*MAC LEOD OF MAC LEOD'S SALUTE.

FAILTE MHIÒID.

Composed by
Donald Mòr Mac Crimmon.

Urlar.



Var. 1st Siubhal.



Doubling of Var. 1st



*Also known as "The Mac Leod's Rowing Fìbroch."

† Second Setting of these Bars:



Written  Played 

Var. 2nd Taor-luath.



Doubling of Var. 2nd Taor-luath-a-mach



Repeat Ùrlar.

Var. 3rd Crùn-luath



†Second Setting of these Bars:

| | |
|-------------|--------------------|
| Taor-luath. | Taor-luath-a-mach. |
|-------------|--------------------|

The first four staves of musical notation show a complex, rhythmic melody. The notation includes various note values, rests, and dynamic markings. A bracket under the fourth staff indicates a specific section of the music.

Doubling of Var. 3rd Crùn-luath-a-mach.

The next six staves continue the musical piece. The notation is dense with rhythmic patterns. A bracket under the sixth staff is followed by the instruction "Repeat Ùrlar." at the end of the sixth staff.

†Second Setting of these Bars:

The second setting of the bars is shown in a separate line of notation. It is divided into two sections labeled "Crùn-luath" and "a-mach." The notation is similar to the first setting but includes a different rhythmic pattern.

- (iii) all of the first of two tied notes in compound metre;
- (iv) all of a note before a rest.²

But appoggiaturas could be ‘long’ or ‘short’--in which latter case they might have very little value--and only the musical context offered any guide as to which was which.³ In classical music the appoggiatura was typically a single note, usually a quaver or semi-quaver, set in reduced type, and might be (but was by no means always) tied to the following note with a slur. It was played on the beat and took the accent--unless it were a ‘passing appoggiatura’ in which case it was played before the beat, as many of Donald MacDonald’s seem obviously intended to be. Then there was the double appoggiatura form, which bore a rather closer resemblance to the compound ornaments found in piping. Like the single appoggiatura this tended to occupy the scale degrees just above and below the principal note (differing from many pipe ornaments once again) and had the effect of delaying the accent on the following note.⁴

In MacDonald’s notation single gracenotes were used to distribute accent and to divide melody notes at the same pitch. To these, the fixed value of a demi-semi-quaver was assigned. But the compound appoggiaturas were different. It seems clear that some of them must have possessed considerable time value, whilst others had virtually none, but which ones, and how much, was left to be determined by the rhythmical context.⁵ Ultimately, perhaps, only performance tradition could tell the player how to treat these symbols, and MacDonald’s system seems built upon an assumption of ready access to this. For example in a strongly rhythmical tune like *Bodaich na’m Brigis* (‘The Carles with the Breeks’),⁶ it is possible that the introductory notes on the A and B echo beats were intended to be played as timed, with the exception of the opening one, which is probably a ‘cadence E’:



But in *Ceann na Drochaid Mhoridh* (‘The End of the Great Bridge’)⁷, the opening figure cannot be treated in this way, because the melody would then start on an awkward off-beat and be a pulse short in the bar. What is set as this:



² Rastall, p.222.

³ Donington, pp. 203, 206, 208.

⁴ Richard Rastall, *The Notation of Western Music An Introduction*, (Lond., 1983) p. 225.

⁵ See Cannon, *Compleat Theory*, pp.14-16, for a useful recent overview of this subject.

⁶ MacDonald, *Ancient Martial Music*, pp.102-5.

⁷ *Ibid*, pp. 111-5.

was presumably intended to be timed somewhat along the lines of:



The result was a system in which the same symbol could mean different things in different contexts, and a conventional expression could be notated in several different ways, even in the same tune. Here, for example, is the opening sequence of *Faillte Chlaun Raonuill* ('Clanranald's Salute') from the MS of Peter Reid, an important early user of MacDonald's system. Reid was born in Campbeltown probably in 1801, and worked as a clerk in Leith, and later in Glasgow. He was one of the pipers who welcomed George IV to Edinburgh during the royal visit of 1822.⁸



In Reid's setting, the conventional figure:



⁸ Peter Reid's MS, (dated Glasgow 1826), NLS Acc. 22118, f.19. For further information about Reid, see John MacLellan, 'The Literature of the Highland Bagpipe Peter Reid's Manuscript' in *International Piper*, vol. 3 no. 8, December 1980, pp.14-15.

is also represented like this:



and this:



So that while the G and D notes remain constant in value, the E can apparently range from a demi-semi-quaver to a crotchet.

This potential for ambiguity is of more than theoretical interest. Various later changes in playing styles were to spring directly from the notational conventions established by Donald MacDonald and his contemporaries. As piobaireachd entered the 20th century, written or printed texts were assigned an overriding priority by those who relied upon them as the basis of their authority. A common introductory gesture like:



which was probably timed as follows:



could be transformed into something like this:



for which there was no sanction in performance tradition.⁹ Yet the latter, played as written,

⁹ Peter Cooke, 'Changing Styles in Pibroch Playing', Part 11, *International Piper*, vol.1, no.3,



became mandatory at the leading competitions, effectively displacing more traditional and musically coherent styles.

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July 1978, pp.11-13.