



## Lady Doyle's Salute: and a David Glen centenary

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This attractive tune is a composition of John MacKay (1767-1848) and was first published by his son, **Angus MacKay**, in *Ancient Piobaireachd*, pp.43-4

--it also appears in **C. S. Thomason's** *Ceol Mor*, p. 150

--and in **William Stewart, et.al.**, eds., *Piobaireachd Society Collection* (first series), iv, 14

There is a setting of this tune in **David Glen's** manuscript, ff.330-331

**Angus MacKay** sets the tune like this:

**FAILTE BHAN-TIGHEARNA DHOILE.**

Lady Doyle's Salute.

Composed by

John Mackay.

*Andante.*

XVII. 

*Fine.*

Variation I. 

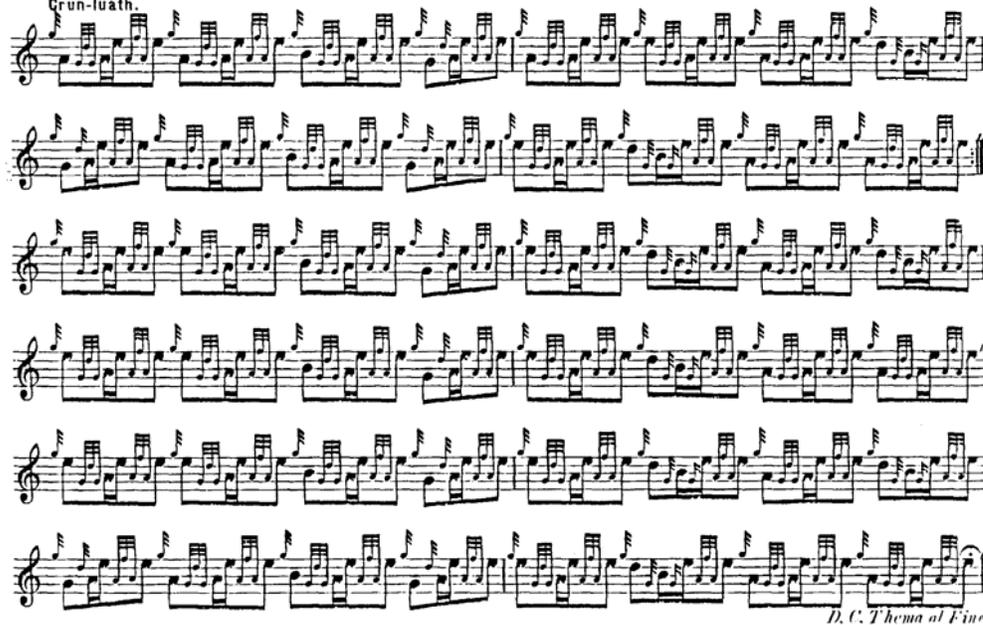
Doubling of Variation I. 

Variation 2.



D. C. Thema.

Grun-luath.



D. C. Thema of Fire.

Angus's setting is much more idiomatic than the unattractively square version published by Archibald Campbell in the *Kilberry Book of Ceol Mor*. In the doubling of variation one, the third line should probably be:



as we see in **David Glen's** score below.  
**David Glen** sets the tune like this:

*Lady Doyle's Salute. John Mackay.*



The image displays a handwritten musical score for a bagpipe tune, consisting of ten staves. The notation is dense and rhythmic, typical of bagpipe music. Key features include:
 

- Staff 2:** Marked with "Mor-leath".
- Staff 4:** Marked with "brum-leath".
- Staff 5:** Features first and second endings, labeled "1st" and "2nd".
- Staff 7:** Also features first and second endings, labeled "1st" and "2nd".
- Staff 10:** Ends with a double bar line and repeat dots.

 The notation uses various note values, including minims, crotchets, and quavers, with frequent beaming to indicate rapid passages. Dynamic markings such as "f" (forte) are used throughout the score.

**Glen's** score has the advantage of showing the pointing of the ground more clearly and stylishly than in **Angus MacKay**.

**C. S. Thomason's** score shows subtle little differences in timing from Glen, playing the MacKay-style eallach with nice little runs down from E to low G, which Glen points the other way:

186. XCV. LADY DOYLE'S SALUTE  
L. A. 78.

2 Vi., 8 VL. (2.)

47.

**William Stewart's** score appears to be an attempt to combine **Glen** with **Angus MacKay**, which produces an interesting hybrid:

# Fàilte Bham-tighearn' d' Ogley

(Lady Ogilvie's Salute).

Urlar.



Stubhal.



Dùblachadh.



Taor-luath.



Crùn-luath.



*Commentary:*



This was part of an exchange of musical compliments between Elizabeth Ross, Lady D'Oyly, and John MacKay, father of Angus. Elizabeth Ross was a scion of the MacLeods of Raasay, a keyboard player and harper, and while in Raasay compiled a manuscript book of Highland vocal and instrumental music including a number of pieces of *ceòl mór* from the playing of John MacKay. Later she sent him a handsome bagpipe made by local craftsmen as a keepsake from India. In return, MacKay made for her this salute in his characteristically rather angular style with lots of interplay between tonic and sub-dominant.

In his note to the tune in MacKay's *Ancient Piobaireachd*, James Logan says: "Lady Doyle was a daughter of Major Ross, who married Isabella, sister of the late James MacLeod, Esq. of Rasay. Her father and mother having died when she was in infancy, the former in the East Indies, and the latter on her passage to Scotland, she was left under the guardianship of her uncle, who brought her up in his own family of Rasay. She became a great favourite with all who knew her, being imbued with the finest feelings of the Highlander. Her musical taste was remarkably good, and she was so fond of Piobaireachd, that she acquired many of the longest pieces from the performance of the family Piper, and was accustomed to play them on the piano with much effect. She accompanied her cousin, the Marchioness of Hastings, to the East Indies, where she married the Hon. Sir Charles Doyle. Here she did not forget MacKay, the Piper of Rasay, but had an elegant stand of Pipes, of peculiar native workmanship, prepared, which she presented to him, and which will be handed down as an heir-loom in the family.

This Piobaireachd was composed in gratitude for her Ladyship's liberality." ("Historical and Traditional Notes on the Piobaireachd," p.7)

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## **Postscript: 'David Glen has in the Press and will shortly publish ...'**

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One hundred years ago, on 1st April, 1905, there appeared on the front page of the *Oban Times* the following advert:

**NOTICE TO PIPERS.**

**DAVID GLEN** has in the Press, and will shortly publish, the **THREE TEST TUNES** given out by the **PIOBAIREACHD SOCIETY** for their this year's Competitions, together with the other **THREE TUNES** given in the Book this Society has just published.

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A century ago the pride of the performer community was unbroken. The goal of leading musicians across the centuries--to place the published sources of *piobaireachd*, in C. S. Thomason's phrase, "within the reach of poor pipers...surely a matter of the first importance" was on the brink of being achieved.

Their continuous efforts meant that by 1905 piobaireachd players had available to them almost all of the rich heritage of tune settings from which to develop their own play. The pioneering collections of Donald McDonald (c.1767-1840) and Angus McKay (1813-1859) had been expensive productions which few but the gentry could afford. But from the 1850's a combination of automation and lower taxes had created a communications revolution which enabled pipers to publish *for pipers*. They quickly made full use of the new technology and by 1905 the Victorian ideal of access for all to the common inheritance was about to become an accomplished fact.

But just below David Glen's advert, in the same column on the front page of the *Oban Times* on 1st April, 1905, appeared the following announcement, issued by Captain William Stewart of Ensay, Secretary of the Piobaireachd Society and editor of its first series:

**TO PIPERS.**

**CAUTION.**

**THE PÍOBAIREACHD SOCIETY'S REVISED  
SETTING OF  
SIX PÍOBAIREACHD.**

• THE PRINCE'S SALUTE.  
• LAMENT FOR JOHN GARVE MACLEOD OF RAASÁY.  
• LAMENT FOR PATRICK UG MACCRIMMON.  
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From this point we can date the effective banning from performance in competition of all the piobaireachd settings quoted in the *Piper & Drummer Online* series.

Initially pipers found difficulty in changing their style and there were reports of leading players frequently breaking down at competition. But from the 1920's the idiom of the *Piobaireachd Society Collection* (Second Series)—which was formally taught by leading players employed by the Society for this purpose led by John MacDonald of Inverness and Willie Ross—began to establish itself as the "norm" and, along with the later *Kilberry Book of Ceol Mor*, achieved a monopoly status. For more than half a century the scores of the performer community were virtually unobtainable until the 1970's when the small English publisher EP briefly re-opened the widow of opportunity by issuing reprints of the classic older *piobaireachd* collections.

Taking advantage of the new photocopying technology they were able to reprint at very affordable prices the published works of Angus MacKay, Donald MacDonald, C. S. Thomason, William Ross and Donald MacPhee. EP were taken over before they had issued David Glen and the reprints rapidly sold out. But in the 21<sup>st</sup> century pipers have returned to the forefront of technology to once again make the repertoire available and affordable to all with two, quite independent, developments.

From 2000 the music has begun to become widely available again thanks to the *Piper & Drummer Online* Set Tunes series and the extensive CDROM publications of Ceol Sean. This combines to produce the closest possible approximation to the situation in which this music was once learned, namely exposure to a variety of different versions, and—at least potentially—the resumption by the performer of artistic autonomy through exercise of the traditional right of knowledgeable interpretation. This may enable players to become again, in John McLennan's phrase "artistes" rather than "mere copyists" of a single pre-determined



score or style. Like the poet says, "You are picking up a thread of pride and self esteem . . . once within the honour of your grasp."

END

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