

MacKenzie of Applecross's Salute

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

- **David Glen's** MS, ff.367-369; (Glen leaves the setting in Ancient Piobaireachd more or less alone for once.)
- **Robert Meldrum's** MS, ff.185-187; (Meldrum calls it "John Roy MacKenzie of Applecross Salute. Born 1730")

and in the following published sources:

- **Angus MacKay**, *Ancient Piobaireachd*, pp.135-6; MacKay says: Composed by Angus Mackay.)
- **Donald MacPhee**, *Collection of Piobaireachd*, ii, 48-9;
- **C. S. Thomason**, *Ceol Mor*, p.160.

Angus MacKay—the earliest of these records – sets the tune as follows:

FAILTE THIGHEARNA NA COMERAICH.
Mackenzie of Applecross's Salute.

Composed by
Angus Mackay.

The musical score is written in treble clef with a 2/4 time signature. It begins with a key signature of one flat (B-flat). The score is divided into several sections:

- LII.** The first section, consisting of the first three staves, contains the main melody with first and second endings.
- Variation 1.** The second section, consisting of the next three staves, is a variation of the main melody.
- Doubling of Variation 1.** The third section, consisting of the next three staves, is a doubling of Variation 1.
- Variation 2.** The final section, consisting of the last three staves, is a second variation of the main melody.

430

Doubling of Variation 2.

Crun-luath.

Doubling of Crun-luath.

D. C. Thema.

The image displays three sections of musical notation for pipes and drums. Each section consists of five staves of music. The first section is titled 'Doubling of Variation 2.' and features a complex, rhythmic melody with many beamed notes. The second section is titled 'Crun-luath.' and shows a similar but slightly different rhythmic pattern. The third section is titled 'Doubling of Crun-luath.' and is a more intricate doubling of the second section's melody. Each section concludes with a double bar line and the text 'D. C. Thema.' written below it.

Donald MacPhee sets the tune like this:

FAILTE THIGHEARNA NA COMARAICH.
MACKENZIE OF APPECROSS'S SALUTE.

Composed by Angus Mackay, 1730.

Var. 1st Siubhal.

Doubling of Var. 1st!

Var. 2nd Taorluath.

49

Doubling of Var. 2nd

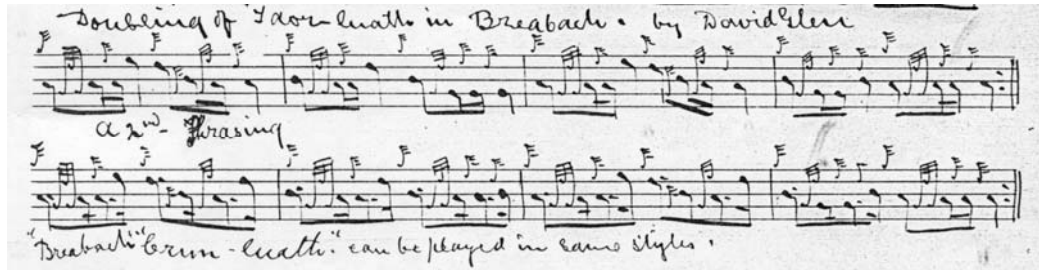
Crunluath.

The image displays a musical score for two pieces. The first piece, 'Doubling of Var. 2nd', is written on four staves of music. The second piece, 'Crunluath', is written on ten staves of music. Both pieces are in a single system and feature complex rhythmic patterns with many beamed notes, characteristic of traditional Scottish pipe music.

Over and above a number of small but interesting differences in timing the ground most noticeably perhaps in the closing gesture at the end of lines one and three, MacPhee alters MacKay's pointing in the siubhal and also—some might think not very attractively – amends MacKay's tone row, presumably to follow the urlar more closely. MacPhee also opts for a

taorluath and crunluath duinte in the later variations in contrast with MacKay's more open style.

David Glen also sketches out alternative taorluath and crunluath breabach doublings in his manuscript as follows:



Otherwise he follows MacKay, except in using MacDonald-type timing for the B echo beat, i.e. timing the first note of the group as a dotted quaver, and indicating that the breabach movements can be played either "up" or "down".

The scores of **C. S. Thomason** and **Robert Meldrum** add little of stylistic significance to the tune and are not reproduced here.

Commentary:

James Logan's historical note in Angus MacKay's published volume says:

John Roy MacKenzie of Applecross, or Comerach, as the country is called, was much beloved by his people.

Angus Mackay, son of John Dall MacKay, Piper to MacKenzie of Gairloch, composed this Piobaireachd on occasion of the birth of the young Laird about 1730, who in after life proved himself so deserving of the affectionate regards of his people. (No. LII.

MacKenzie of Applecross's Salute)

General Thomason in "Ceol Mor Legends" gives the following curious tale from John Johnston of Coll:

This tune a very old one, was composed on an event which happened after the MacLean chiefs were settled in Duart, Mull – A certain young Irish lord came to visit MacLean at Duart, for years in succession – ultimately he brought a piper in his train who had great reputation – The tradition does not say whether this piper was really an Irish man or a Scotchman, very likely the latter, as the Irish never came to efficiency in the great military pipes of the Highlands –

But at all events, MacLean's hereditary piper, one of the Rankins of "Clann Dullie" played with this new piper in the castle, & the championship between

them seemed to have been doubtful, when the stranger took his pipes on the opposite shoulder, & put the upper fingers on his chanter lowest, and in this way played as well as ever.

This was of course a juggling puzzle, done by long training, which Rankine never saw or attempted, & of course the laurels fell to the strange piper, as this was never seen before.

Rankine [...] took his apparent defeat in such humour, that he vowed he would never shoulder his pipe again, & in order to make his resolution past breaking, took the axe and cut off his little finger – this happened late at night after McLean and the Irish Lord had retired; but upon the latter hearing of the matter from his own piper, he resolved to escape before daylight, as he was sure the chief would take awful revenge for the loss of his famous piper.

This himself & his piper did, and took their way to the North of Mull, in order to conceal their route, instead of in a southern direction.

They were however promptly pursued & captured by MacLean & his men, after crossing to Ardnamurchan, where "Kilchoan" law stands, & immediately slain & buried there – hence "Kilchoain" or "Cill na Coinneamh" in Ardnamurchan.

The Rankin piper composed the tune "Cumha Mhorair-no-Coinneamh" & although he could not play himself, learnt it to his successor. ("Mackenzie of Applecross's Salute" ff.277-280)

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