

Nameless: Hiharin odin, hiharin dro

Manuscripts

There are MS settings of this tune in Colin Mór Campbell's Nether Lorn Canntaireachd, (i, 19-22); in Angus MacKay's MS, (i, 237-9); in Uilleam Ross's MS, (ff.146-9, with the title 'Invercauld's Salute'—it was Ross's useful practice to assign names to the nameless tunes in MacKay's MS); and in David Glen's MS, (ff.118-120).

Published settings

In the pre-Great War published sources, the tune appears as 'Nameless No.18' in General C. S. Thomason's *Ceol Mor* (p.398), which broadly follows MacKay.

Colin Campbell Ground	Angus MacKay Ground	Uilleam Ross Ground	David Glen Ground	C. S. Thomason Ground
Thumb variation				
Taorluath singling doubling Crunluath singling doubling	Taorluath singling doubling Crunluath singling doubling	Taorluath singling doubling Crunluath singling doubling	Taorluath singling doubling Crunluath singling doubling	Taorluath singling doubling Crunluath singling doubling
Crunluath a mach				

Colin Campbell

8th Called [blank]

1st Hiharinodin hiharindro twice Over, himhinodin hiharindro hiodrodindro himhintro

2^d Hiharinodin hiharindro twice Over himhindari hedarihe chehe darie hodrode
himhintro hiharindro hiodrodindro himhintro

3^d Hihodrodintro hiharindro hiodrodindro himhintro

4th Hinodindari hedarihe chehe darie hodrode hiodrode hodredro chehindro himhintro

D 1st Hiharinodin hiharindro Twice Over himhinodin hiharindro hiodrodindro himhintro

2^d Hiharinodin hiharindro, Twice Over, himhin dilihe dilihe chehe dilie hodrode
himhintro

3^d Hiharindro hiodrodindro himhintro hodrodintro hiharindro hiodrodindro himhintro

4th Hinodindili hedilih e chehe dilie hodrode hiodrode hodre dili heedre ho himhintro

S

Taolive

1st Hindarid hiodarid hindarid hodarid hindarid hiodarid hindarid hodin, himdarid
 hiodarid hindarid hodarid hiodarid hodarid himdarid hiodin
 2^d Hindarid hiodarid hindarid hodarid, hindarid hiodarid hindarid hodin, himdarid
 hidarid hedarid hedarid chedarid hedarid hodarid chedin, himdarid hiodarid hindarid
 hodarid hiodarid hodarid himdarid hiodin
 3^d Hodarid hiodarid hindarid hodin hiodarid hodarid himdarid hiodin
 4th Hindarid hidarid hedarid hedarid chedarid hedarid hodarid chedin, hiodarid chedarid
 hodarid hodarid chedarid hodarid himdarid hiodin

D 1st Hindarid hiodarid hindarid hodarid Twice Over himdarid hiodarid hindarid hodarid
 hiodarid hodarid himdarid hiodarid [etc]

S Cruive
 1st Hinbandre hiobandre hinbandre hobandre hinbandre hiobandre hinbandre hodin [etc]

D Hinbandre hiobandre hinbandre hobandre [etc]

DD Strulive
 1st Hinbandre hiotrodre hinbandre hodrodre Twice Over himbandre hiotrodre hinbandre
 hodrodre hiotrodre hodrodre himbandre hiotrodre [etc]

There is apparent uncertainty about the extent of the third line, with three syllables assigned to the end of line two in the ground attached to the beginning of line three in the thumb variation, and these could, perhaps, be grouped as follows to produce four lines of eight bars each:

1st Hiharinodin hiharindro twice Over, himhinodin hiharindro hiodrodindro himhintro
 2^d Hiharinodin hiharindro twice Over himhindari hedarihe chehe darie hodrodre 3rd
 Himhintro hiharindro hiodrodindro himhintro hihodrodintro hiharindro
 hiodrodindro himhintro
 4th Hinodindari hedarihe chehe darie hodrodre hiodrodre hodredro chehindro himhintro

There is some rather tight manoeuvring within the musical space defined by the first and fourth interval of the scale in all versions, but the development of the ground and flowing and rather unusual thumb variation and crunluath a mach not present in MacKay, would seem to make Campbell's the more interesting version of the two. One of the advantages of Colin Campbell's notation system is its absence of prescription, the way it assumes interpretational flexibility at a number of points, a flexibility that we know to have once been an integral part of the art. His score could be interpreted in a number of ways, therefore, but perhaps something along the following lines might suggest itself:

Colin Campbell, ground

The musical score for 'Colin Campbell, ground' is written in 6/8 time and consists of seven staves. The melody is characterized by a steady eighth-note accompaniment with occasional sixteenth-note runs. The key signature has one flat (B-flat). The piece concludes with a double bar line.

Thumb variation

The 'Thumb variation' of the ground is written in 6/8 time and consists of four staves. It follows the same melodic structure as the original ground but with a simplified accompaniment. The key signature remains one flat. The piece concludes with a double bar line.



Angus MacKay sets the tune in a very straightforward manner comprising a ground and taorluath/crunluath singling and doubling as follows:

No.103 Angus MacKay's MS.



Var 1st

Musical score for 'Var 1st' in 6/8 time. The score consists of two systems of four staves each. The first system includes a treble clef and a 6/8 time signature. The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. Some notes are marked with an 'x' above them. The second system continues the piece with similar notation and includes a repeat sign at the end.

Doubling

Musical score for 'Doubling' in 6/8 time. The score consists of two systems of four staves each. The notation is similar to the first section, featuring eighth and sixteenth notes with 'x' marks above some notes. The second system includes a repeat sign and a double bar line, indicating the end of the piece.

Four staves of musical notation. The first staff contains a sequence of eighth notes with accents. The second staff begins with a treble clef and a key signature of one sharp (F#), followed by eighth notes and a double bar line. The third staff continues the eighth-note pattern. The fourth staff concludes with a double bar line and the instruction "D.C." (Da Capo).

Crun-luath

Three staves of musical notation. The first staff shows eighth notes with accents. The second staff includes a fermata over a note. The third staff ends with a double bar line and the instruction "Etc.".

Doubling

One staff of musical notation. It contains eighth notes with accents, followed by a double bar line and the instruction "D.C.".

Uilleam Ross

Uilleam Ross frames the repeat of line 1 slightly differently from MacKay, thus:

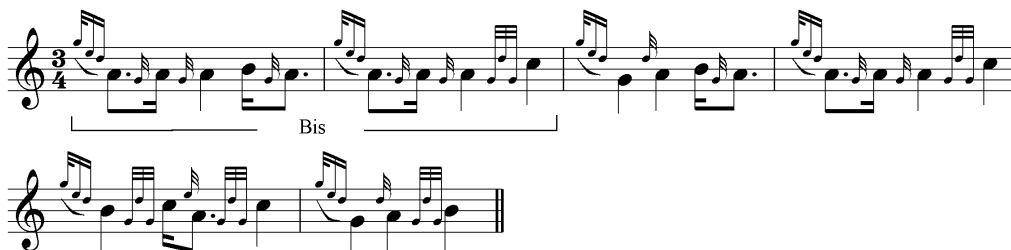
Uilleam Ross, line one, repeat



David Glen

Glen times the ground as follows:

Glen, line one



Piobaireachd Society

Both of the settings currently in print (*Piobaireachd Society Collection*, second series, V, 148-50; *Kilberry Book of Ceol Mor*, p.112) were edited by Archibald Campbell. The first of these is in 3/4 time, the second in 4/4, with lengthening of various notes at bar endings to adjust the musical arithmetic. Campbell's notes to the first of these versions in the *Piobaireachd Society Collection* state that 'This tune is reproduced from Angus MacKay's MS', but many of MacKay's time values had been silently altered, a process carried still further in the *Kilberry Book*.

Commentary

In a note to his score, David Glen indicated that this tune was 'Something similar to the Battle of the Shirts' (the name suggested by Dr. Charles Bannatyne for the nameless tune, 'Hiharinodin, hiharindro, himhinodin, himhintra' in Angus MacKay's MS, i, 198-200). Indeed it is a member of quite an extensive tune family, having musical links with 'The Battle of the Pass of Crieff', 'MacKay's Banner', 'The Pride of Barra' and 'The Gathering of the MacNabs'. For a discussion of this point see *The Highland Pipe and Scottish Society 1750-1950*, pp. 454-8.

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