

## The Menzies' Salute

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

- **Donald MacDonald**'s MS, ff.125-131 (with the title "Salute to the Chief of Menzies");
- **Donald MacDonald jr.**'s MS, f.23;
- **Peter Reid**'s MS, ff.55-6;
- **David Glen**'s MS, ff.337-341;
- **Robert Meldrum**'s MS, ff.114-117;

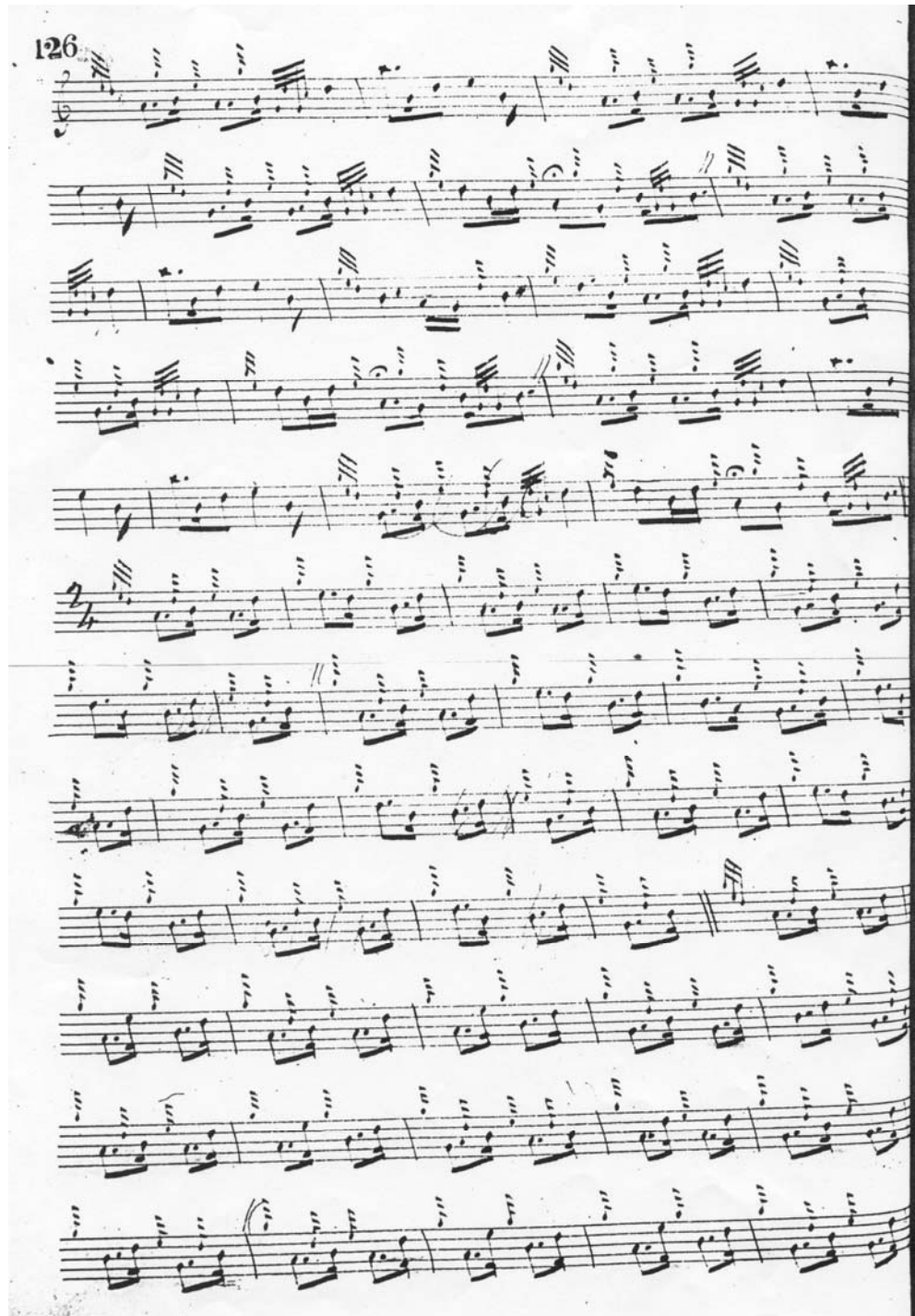
and in the following published sources:

- **Angus MacKay**'s *Ancient Piobaireachd*, pp.51-2 (with a note: "Composed by Macintyre");
- **C. S. Thomason**'s *Ceol Mor*, pp.99-100; and again at pp.101-2.

**Donald MacDonald** snr. sets the tune like this:

SALUTE TO THE CHIEF OF MENZIES. 125

This image shows a handwritten musical score for a piece titled "SALUTE TO THE CHIEF OF MENZIES." The score is written on 12 staves, each containing a single melodic line. The notation is characteristic of traditional Scottish bagpipe music, featuring a mix of eighth and sixteenth notes, often beamed together in groups. The manuscript is written in dark ink on aged, slightly yellowed paper. The title is written in all caps at the top center, and the number "125" is in the top right corner. The staves are numbered 1 through 12 on the left margin. The music appears to be in a single key and time signature, typical of such traditional tunes.

















MacDonald's setting has a number of attractive features, but is not in accordance with modern notions of "regularity," as the bars deleted above (possibly by a later hand) in a clear desire to regularise the score, may indicate. The tune is basically in what is nowadays called "Primary" form 6 6 4, but there appears to be an extraneous bar in line three throughout the ground and variations. One notes, too, the truncated time values in the third bar of the second line of the ground and the thumb variations.

**Donald MacDonald jnr.**'s score is of the ground only, and in mere outline form virtually free of gracing or accentuation. It is not reproduced here.

**Peter Reid** sets the tune like this:



*Fifth Manuscript  
The Menzies Salute*

*How follow the first Variation: Every 6 bars to be played*

*Doubling of first Variation*

*Second Variation*

*Doubling of Second Variation*

*Continued over*

PC



This is an interesting setting in a number of ways, showing how a pupil of Donald MacDonald timed the D/B figure at the beginning of bar two of the ground (and in corresponding positions), differing from MacDonald's implicitly more cut timing. It is interesting that Reid should also have the "extraneous" bar in line three of the ground and the thumb variations. One notes, too, the explicit instruction to repeat the ground at the end of the siubhal and taorluath fogsailte doublings.

The most important alternative to the MacDonald style is given in **Angus MacKay's** published book. MacKay sets the tune as follows:

# FAILTE MHEINEARAICH.

51

## Menzies' Salute.

Composed by  
Macintyre.

Adagio.

XXI. 

Thumb Variation 1.



Thumb Variation 2.



Allegro. Variation 3.





Doubling of Variation 3.

Bis

Variation 4.

Bis

Doubling of Variation 4.

Bis

Crun-luath.

Bis

Doubling of Crun-luath.

Bis

Cadenza.

D.C. Thema Fine.

For the curious direction to play a "cadenza" at the end of the crunluath doubling, see my note on this feature in "MacLean's March" in the 2006 Set Tunes series. It is interesting that here MacKay does not follow his general practice of repeating the ground at the end of the taorluath doubling, but the main feature from a technical point of view is the development of the tune to a crunluath foscailte conclusion, differing from MacDonald's duinte style.

**David Glen's** manuscript contains edited transcripts of Donald MacDonald snr., and Angus MacKay's scores, in which Glen regularised MacDonald by dropping material from the third

line. Glen was obviously in several minds about this tune as the frequent addenda and use of ink eradicator may indicate. With regard to the metrical problem in MacDonald's second line bar three noted above where a B>low G>back to B run has to be prolonged to make up for missing time values, Glen's friend General C. S. Thomason, left this *in situ* in *Ceol Mor*, simply extending the main note values, but Glen supplies the possibly missing figure. **Glen** sets the tune like this:

The Menzies' Salute: 337  
 Volar according to MacIntyre  
 Bis  
 Thumbar according to MacIntyre  
 Bis  
 Thumbar (MacIntyre)  
 Bis  
 Volar according to MacIntyre (C. S. Thomason)  
 Bis  
 Bis

Red set red for D. B.

338

Thumb War. McDonald's Version edited, new 2nd Hand Book.

Bis

Cow Humble. (edited.)

Bis

Sinhal (Murray & McO.)

Bis

McDonald's Dombing. (edited)

Bis

McDonald's Trebling Mc Hay's Dombing

Bis

McDonald's Trebling



339

*Lair. Luath.*

*Bis*

*Doubling.*

*Bis*

*Bis*

*Brin-luath. (Mackay's)*

*Bis*

*Doubling. (Mackay's)*

*Bis*

*Bis*

*could  
vaer*

340. Macdonald's Lach. Lach. & Grim. Lach. Vars to 'The Merry's Sal.'

The image shows a handwritten musical score on aged paper. The title at the top is '340. Macdonald's Lach. Lach. & Grim. Lach. Vars to 'The Merry's Sal.''. The score is written in a single system with multiple staves. It features a variety of musical notations, including treble and bass clefs, time signatures, and various note values. There are several 'Bis' markings and a 'doubling' instruction. The handwriting is in a cursive style, typical of 19th-century manuscript notation. The paper shows signs of age, with some staining and wear.



**C. S. Thomason** published both MacKay and MacDonald's settings of the tune in *Ceol Mor* (pp.99-102), and resolved the problem of MacDonald's "long" third line by omitting the penultimate bar of the ground and its representatives in the later variations. There is a parallel case of a seemingly extraneous bar in the third line of a tune regularised by Thomason in a similar manner in "The Camerons Gathering." For a discussion of this see *The Highland Pipe and Scottish Society*, p. 261.

**Robert Meldrum** follows setting in Angus MacKay's published book closely and is not reproduced here.

#### Commentary:

"Menzie's Salute" provides a good example of how a tune can be developed in significantly different ways by different master players from the same (or similar) starting point:

MacDonald	MacKay
Ground	Ground
Thumb variation one	Thumb variation one
Thumb variation two	Thumb variation two
Siubhal singling doubling trebling	Siubhal singling doubling
Taorluath fosgailte doubling	Taorluath fosgailte doubling
Taorluath duinte doubling	
Crunluath duinte doubling	Crunluath fosgailte doubling
Crunluath a mach	
	Ground

From a musical point of view MacKay's setting may well be preferred to MacDonald's in terms of the timing of the ground and early variations, and the restraint and balance of the development of the tune



Donald MacDonald notes briefly that this was "a Salute to the chief of the Menzies; by John Macintyre, piper to Menzies," f.3. James Logan's note in Angus MacKay's *Ancient Piobaireachd* says "This fine bold Piobaireachd is the composition of John MacIntyre, son of Donald MacIntyre, in the brae Rannach, who was at that time Piper to Menzies of that ilk, chief of the name, about 1715." ("Historical and Traditional Notes on the Piobaireachd," p.7)

"Menzies' Salute" was offered in the Edinburgh Competitions of the Highland Societies of London and Scotland in 1824 and 1838.

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