



The MacIntyres' Salute

This is recorded in a good many sources, amongst the earlier printed ones,

--C. S. Thomason's *Ceol Mor* (pp.262-30)

--and David Glen's *Ancient Piobaireachd* (pp.63-4) which was the earliest published version of the tune.

Manuscript settings include

--Colin Mór Campbell's *Nether Lorn Canntaireachd* (i, 9-10, with the title 'Meala Fenaig');

--Angus MacKay's MS, (i, 240-241);

--Duncan Campbell of Foss's MS (ff.159-161, which follows MacKay but has a rather interesting timing of the thumb variation for which see below);

--Uilleam Ross's MS (ff.110-112);

--Robert Meldrum's MS (ff.87-89).

The main sources develop the tune as follows:

Nether Lorn	Angus MacKay	C. S. Thomason	David Glen
Ground	Ground	Ground	Ground
	Thumb variation	Thumb variation	Thumb variation
Siubhal singling doubling	Siubhal singling doubling	Siubhal singling doubling	Siubhal singling doubling
Taorluath breabach	Taorluath breabach	Taorluath breabach	Taorluath breabach
Taorluath duinte singling doubling	Taorluath duinte singling doubling	Taorluath duinte singling doubling	Taorluath duinte singling doubling
	Ground	Ground	Ground
		Crunluath breabach	
Crunluath duinte singling doubling	Crunluath duinte singling doubling	Crunluath duinte singling doubling	Crunluath duinte singling doubling
Crunluath a mach		Crunluath a mach	
	Ground	Ground	Ground

Colin Mór Campbell sets the ‘Srulive’ or crunluath a mach movement as follows:

1st Hinbandre chetradre hodrodre chetradre Twice Over himbandre chetradre hodrodre hiotrodre [etc.]

which probably implies something along the following lines (using the notational style of Campbell’s near contemporary, Donald MacDonald):



Angus MacKay sets the tune as follows:

Faillte Mhic an t-Saoir

Mac Intyre's Salute

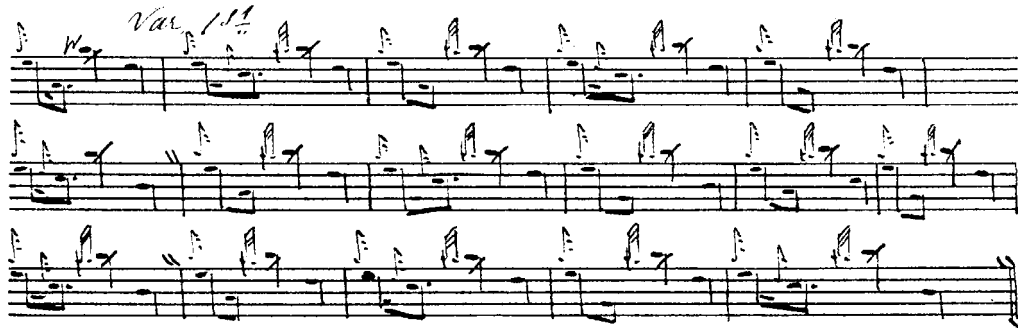
104.

Mar. 2

Doubling. *

and so on.

Duncan Campbell of Foss interestingly varies MacKay's even quavers in the timing of the thumb variation, as follows:



C. S. Thomason cites Angus MacKay's MS and Colin Cameron as his sources. This setting matches the taorluath breabach with a crunluath breabach, which is a simple and attractive way of asserting the symmetry of the tune. Since MacKay did not have the crunluath breabach or the crunluath a mach, it must be presumed that Colin Cameron did. The *Ceol Mor* version is the fullest development of the tune and would represent the greatest technical challenge of any of the available settings:

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MAGINTYRE'S BALUTE

1 8 13 6

2. A.

3 2 4 0' (B)

5 7 8

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8 T., 10. 6

7. T., 11. 6'

9. 2 B.

12 C.

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David Glen's setting gives, as usual, a stylish reading of the tune. One will note his instruction to repeat the ground after the taorluath doubling—as we see also in Angus MacKay and C. S. Thomason--and the absence of a crunluath a mach:

THE MACINTYRES' SALUTE.

FÀILTE CHLOINN-AN-T-SAOIR.

Ùrlar.

26. twice.

omit 2nd time. Var 1st twice.

omit 2nd time.

Var 2nd Siubhal. twice.

omit 2nd time. Doubling of Var 2nd twice.

omit 2nd time.

Var 3rd omit 2nd time.

Taor-luath and its Doubling. 1st

2nd 1st 2nd 1st

2nd 1st 2nd 1st

1st 2nd 1st 2nd

Repeat the Ùrlar after Doubling.

When written thus: play

Crùn-luath and its Doubling. Crùn-luath agus Dùblachadh a' Chrùn-luath.

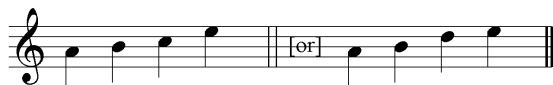
For the Doublings of Taor-luath and Crùn-luath repeat the Vars. omitting the parts marked 1st and playing the parts marked 2nd. Repeat Ùrlar.

Commentary

One of the most striking things about this tune is its highly unusual *pentachordal* tone row:



and its frequent interplay between C and D, which are exactly those degrees of the scale which would tend to be missing if it were gapped as it normally would be, along the lines of



In his “Historic, Biographic, and Legendary Notes” to this tune in Glen’s *Ancient Piobaireachd*, “Fionn” remarks:

The name Macintyre is Gaelic—*Mac-an-t-saoir*—the carpenter’s son. The traditional history of the Clan states that they are a sept of the MacDonalds of Slate, Skye. On one occasion the Chief’s galley sprung a leak. The hole was discovered, and a clansman, fixing his thumb into it, cut off the thumb and left it there, so that he might be at liberty to assist in the work of sailing the galley. By so doing he saved the crew from drowning, and was ever afterwards called “*Saor-na-h-òrdaig*”—the Joiner of the thumb. Sometime afterwards a son of this carpenter—who was known as “*Mac-an-t-saoir*”—the carpenter’s son, leaving Slate in his galley, resolved to seek his fortunes elsewhere, taking a white cow with him, and vowing that wherever the cow would lie down to rest after landing he would settle there. This she did at Glencoe, Lochetiveside, at a place still known as *Làrach na bó bàine*—the site of the white cow. It is a well-known fact that the Macintyres of Glencoe possessed these lands for a period of five hundred or six hundred years before 1806. The



tenure by which they held Glencoe from Breadalbane was the payment annually in summer of a snowball and a white fatted calf reared on the land, which was delivered over at a stone still called *Clach an laoigh bhiota*—the stone of the fatted calf. The snowball could easily be got at the back of Cruachan, and as they always kept a white cow or two, a white fatted calf was also procurable. This arrangement continued till about the beginning of the eighteenth century, when the Chief of Glencoe at the time foolishly agreed to the payment being commuted into money, which then became rent.

The poet Allan MacDougall (*Ailein Dall*) makes the following reference to the Macintyres:-

“Clann-an-t-saoir o thaobh Chruachain bha cruadalach treun,
Ged chaill iad a chòir bh’aig an seòrs’ ann an Sléibht.”

Which may be translated:--

Macintyres from Cruachan, bold, hardy, and fleet,
Though they lost what belonged to the Clan when in Slate.

There were Macintyres in Rannoch who had no connection with the house of Glencoe. Representatives of the Rannoch Macintyres were pipers to Menzies of Menzies, and composed several well known tunes.” (p.10).

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