

The MacDonalds' Salute

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

- **Nether Lorn Canntaireachd**, ii, 68-70 (with the title "Fannet");
- **MacArthur/MacGregor** MS, ff.25-7;
- **Donald MacDonald (junior)**'s MS, f.28;
- **David Glen**'s MS, ff. 332-4;

and in the following published sources:

- *The MacArthur-MacGregor Manuscript of Piobaireachd (1820)*, ed. by Frans Buisman and Andrew Wright, p. 137;
- **Angus MacKay**, *Ancient Piobaireachd*, pp.46-8;
- **C. S. Thomason**, *Ceol Mor*, p.178;
- **G. F. Ross**, *MacCrimmon and other Piobaireachd*, pp. 20-21.

In the Nether Lorn Canntaireachd, **Colin Mór Campbell** treats the tune as follows:

1st: Hinotradin [sic] hioendam hiharin hiharin himotra hiotrarodin hiotrotradin hioendam hinotradin hioendam hiharin hiharin

2d. Hioenemto hinotradin hihorodo hihorodo himotra hiotrarodin hiotrotradin hioendam hinotradin hioendam hiharin hiharin

3d. Himotra hiotrarodin hioetradin hioendam hindehiotra hioendam hiharin hiharin

S. ffirst Motin

1st. Himen haen hioen himen hinen himen hinen hinen himen haen haen hinen hioen haen hioen himen hinen haen hioen himen hinen himen hinen hinen

2d. Hioen himen hinen haen hioen hioen hioen himen hinen haen haen hinen hioen haen
hioen himen hinen haen hioen himen hinen himen hinen hinen

3d. Himen haen haen himen cheen haen hioen himen cheen haen hioen himen hinen himen
hinen hinen

D. Himen haha hiohio himen hinen himen hinen hinen himen haha haha hinen hiohio haha hiohio himen hinen haha hiohio himen hinen himen hinen hinen

2d. Hiohio himen hinen haha hiohio hiohio hiohio himen hinen haha haha hinen hiohio haha hiohio himen hinen haha hiohio himen hinen himen hinen hinen

3d. Himen haha haha hinen cheche haha hiohio himen cheche haha hiohio himen hinen
himen hinen hinen

D. Taolve Fadh

1st. Himdarid hadarid hiodarid himdarid hendarid himdarid hendarid hendarid himdarid
 hadarid hadarid hendarid hiodarid hadarid hiodarid himdarid hendarid hadarid hiodarid
 himdarid hendarid himdarid hendarid hendarid

2d. Hiodarid himdarid hendarid hadarid hiodarid three times, himdarid hendarid hadarid hadarid hendarid hiodarid hadarid hiodarid himdarid hendarid hadarid hiodarid himdarid hendarid himdarid hendarid hendarid

3d. Himdarid hadarid hadarid hendarid chedarid hadarid hiodarid himdarid chedarid hadarid
hiodarid himdarid hendarid himdarid hendarid hendarid

S. Crulive Fadh

1st. Himbandre habandre hiobandre himbandre hinbandre himbandre hinbandre hinbandre
himbandre habandre habandre hinbandre hiobandre habandre hiobandre himbandre hinbandre
habandre hiobandre himbandre hinbandre himbandre hinbandre hinbandre

2d. Hiobandre himbandre hinbandre habandre hiobandre three times, himbandre hinbandre
habandre habandre hinbandre hiobandre habandre hiobandre himbandre hinbandre habandre
hiobandre himbandre hinbandre himbandre hinbandre hinbandre

3d. Himbandre habandre habandre hinbandre chebandre habandre hiobandre himbandre
chebandre habandre hiobandre himbandre hinbandre himbandre hinbandre hinbandre

One of the most interesting settings is contained in the MacArthur/MacGregor MS, (ff.25-7) although there are gaps in the ground at bars 4, 5 and 11. Unlike the MacKay-style 'run downs' normally heard today, the initial pulse of the motif usually receives the accent. In the examples which follow illustrating key points of style the tune has been transposed to the key of A. The original score is given entire below:

'The Macdonald's Salute, ground, line1, MacArthur/MacGregor MS, (ff.25-7)



The later variations are based on the following tone row:

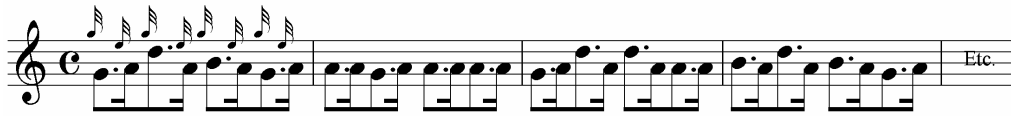
pipes | drums



There follows a siubhal (singling, doubling); taorluath doubling; and crunluath doubling and a mach. There are parallels to MacKay's interesting placing of cadences in the taorluath and crunluath singlings, in Donald MacDonald's setting of "The Vaunting," in MacDonald MS (ff.223-8). The MacArthur-MacGregor is one of the few of the older settings to include an a mach. The reader will note that here the a mach on D is played off E rather than B, which makes an attractive conclusion in a number of tunes from this source:

pipes | drums

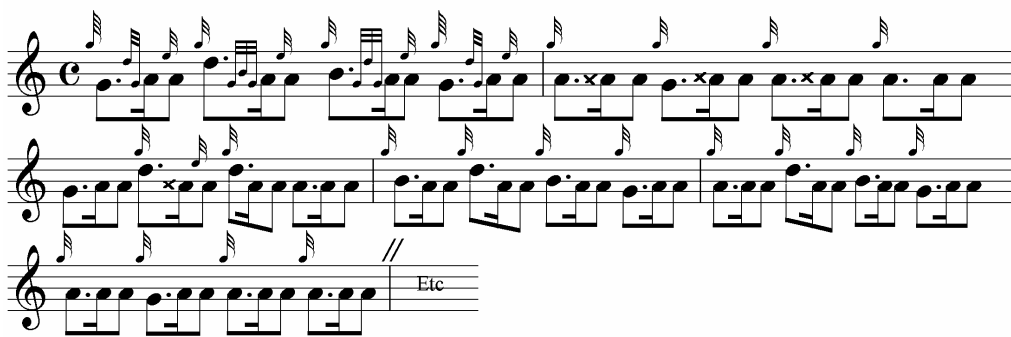
MacDonald's Salute, siubhal singling



MacDonald's Salute, siubhal doubling



MacDonald's Salute, taorluath



MacDonald's Salute, crunluath



MacDonald's Salute, crunluath a mach



The original **MacArthur-MacGregor** score is as follows:

pipes | drums

No *Pobawachd* *The macdonalds Salute* 28 16

Handwritten musical score for "The macdonalds Salute" in G major, 2/4 time. The score consists of 16 measures across 10 staves. It features a melody with various ornaments (marked with 'x') and fingerings (marked with numbers 4, 5, 6, 7, 8). The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature of 2/4. The piece is titled "The macdonalds Salute" and is numbered "28" and "16" in the top right corner.

pipes | drums



pipes | drums



Donald MacDonald (junior)'s MS gives the ground and tone row merely. The setting is unbarred and only partially ornamented. It is very close in style to the MacArthur-MacGregor setting and is not reproduced here.

David Glen's MS setting is reproduced below.

Amongst the published settings, **Angus MacKay's** *Ancient Piobaireachd* (pp.46-6) provides the earliest example. The first line of the ground shows MacKay's typical timing:

'The Macdonald's Salute', ground, line1, Angus MacKay, *Ancient Piobaireachd*, (pp.46-8)



We note the "up cut" movement in the opening gesture from low G to D, and the "run down" timings of the following figure, giving a more abrupt and declamatory effect than the smoother McArthur-MacGregor style. MacKay sets the tune as follows:

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FAILTE CHLANN DOMHNUILL.

The Macdonald's Salute.

Composed by

Donald Mor Mac Crummen.

XIX.

Variation 1.

Doubling of Variation 1.

Variation 2.



Doubling of Variation 2.



D. C. Thema.

Crun-luath.



Doubling of Crun-Juath.

D. C. Thema.

C. S. Thomason's setting in *Ceol Mor* gives Angus MacKay's published book and MacKay's nephew Donald MacKay (whose style reflected that of his teacher, Donald Cameron) as his sources. Since Thomason follows MacKay's published score closely, his version is not reproduced here.

David Glen sets the tune as follows:

332 The belan Macdonald' Salute.

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The musical score is written on ten staves. The first four staves contain the main melody, featuring a mix of eighth and sixteenth notes with some rests. The fifth staff begins a section labeled 'Doubling', which continues through the remaining six staves. This section consists of a continuous, rapid sequence of sixteenth notes, creating a dense, rhythmic texture. The notation is in a single system, with a key signature of one flat and a common time signature.

pipes | drums

Yoor-luathli.

Doubling.

Grain-buathli.

pipes | drums

Doubling.

Glen has his usual stylistic differences from the text in *Ancient Piobaireachd*. He follows MacKay quite closely, but his Ground is pointed in a style much closer to that of Angus MacArthur, and may well be preferred to MacKay's timing. Glen also corrects the missing 'edre' in MacKay's crunluath singling.

G. F. Ross has an interesting setting in his *Collection of MacCrimmon and other piobaireachd* (Glasg., 1929). In bar one of line two he substitutes the second figure from bar

pipes | drums

three, hiotrarodin for hinotradin and has recast the tone row of the variations slightly to follow more closely the pattern of the urlar as follows:

MACDONALD'S SALUTE. (Probably 1609)

Bar Nos.	$\frac{7}{13}$	$\frac{2}{14}$	$\frac{3}{11}$	$\frac{4}{10}$	$\frac{5}{15}$	$\frac{6}{12}$
(1) Ground.						
(2) Siubhal.						
(3) Doubling.						

* Angus Mackay omits these beats and has an excess A beat at the end of each part.

pipes | drums

Donald Mor Mac Crimmon.

Bar Nos.	$\frac{1}{7}$ 13	$\frac{2}{8}$ 14	$\frac{3}{9}$ 9	$\frac{4}{10}$ 10	$\frac{5}{11}$ 15	$\frac{6}{12}$ 16
(4) Taobhludh (Singling) (6) Creanludh (Singling).						
(5) Taobhludh (Doubling) (7) Creanludh (Doubling).						
<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p>Taobhludh — Singling.</p> </div> <div style="text-align: center;"> <p>Doubling.</p> </div> </div>						
<p>The first bar in full, —</p> <div style="text-align: center;"> <p>(As an example)</p> </div>						
<p>* See note on opposite page.</p>						

Commentary:

James Logan's note to this tune in Angus MacKay's *Collection of Ancient Piobaireachd or Highland Pipe Music* states that "This Piobaireachd was composed by Donald Mòr MacCrummen, on the reconciliation of the MacLeods and Macdonalds after the battle of Bencuillein in Skye. When the unfortunate differences which led to that battle were adjusted, Donald Gorm of Slait, the chief, was invited to a banquet in Dunvegan Castle, by Sir Ruaridh MacLeod, and when his guest appeared, he was met by the Laird's Piper, who welcomed him by playing this appropriate salute which he composed for the occasion, as he preceded him in approaching the castle." ("Historical and Traditional notes on the Piobaireachd," p.7) A fuller account of the tangled events which led to the battle is given in the note to "MacLeod's Controversy" in the same collection (for which see this tune in the Set Tunes series for 2003).

There are problems with titles here. There is an overlap with "Duntroon's Salute" which itself overlaps with other musically unrelated tunes. Glen gives three titles for this latter tune: "MacDonald's' Salute," "Duntroon's Salute," and "McDonald of Duntroon's Salute." In Gesto it is called "Lassan Phadrig Ciegch" and given as "Played by Patrick McCrimmon." MacKay calls it "MacDonald's Salute or Duntron."

The setting of this tune arose in discussion at the John MacFadyen Memorial Trust's Ardvassar Seminar in Skye in the Spring of 1988, as follows:

Seumas MacNeill: "I think the trouble is that people nowadays can read music far better than

Kilberry could, or any of these people. I'm quite sure he thought it was all perfectly clear...but if he didn't mean them to be played the way he wrote them, then why the devil didn't he write them the way he meant them to be played?"....

Andrew Wright: "The only reason Kilberry wrote it was piper's jargon was he couldn't explain it properly.."..

Malcolm McRae: "One of the most dramatic examples of bad writing of tunes is the way that MacDonald's Salute is written in Piobaireachd Society Book 9. It's written each bar as just a series of quavers; you've got all these sort of even notes. I've never heard anybody play it that way. Anything is better than that." 'Ardvasar Seminar 2': *Piping Times*, Vol. 41 no.2, Nov. 1988, pp.32-40.

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