



"Clanranald's Salute"

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

--**Peter Reid's** MS, f.19

--**C. S. Thomason's** MS, f.13

and in the following published sources:

--**Angus MacKay's** *Ancient Piobaireachd*, pp.96-8

--**Donald MacPhee's** *Collection of Piobaireachd*, ii, 23-6

--**David Glen's** *Ancient Piobaireachd*, pp. 75-6

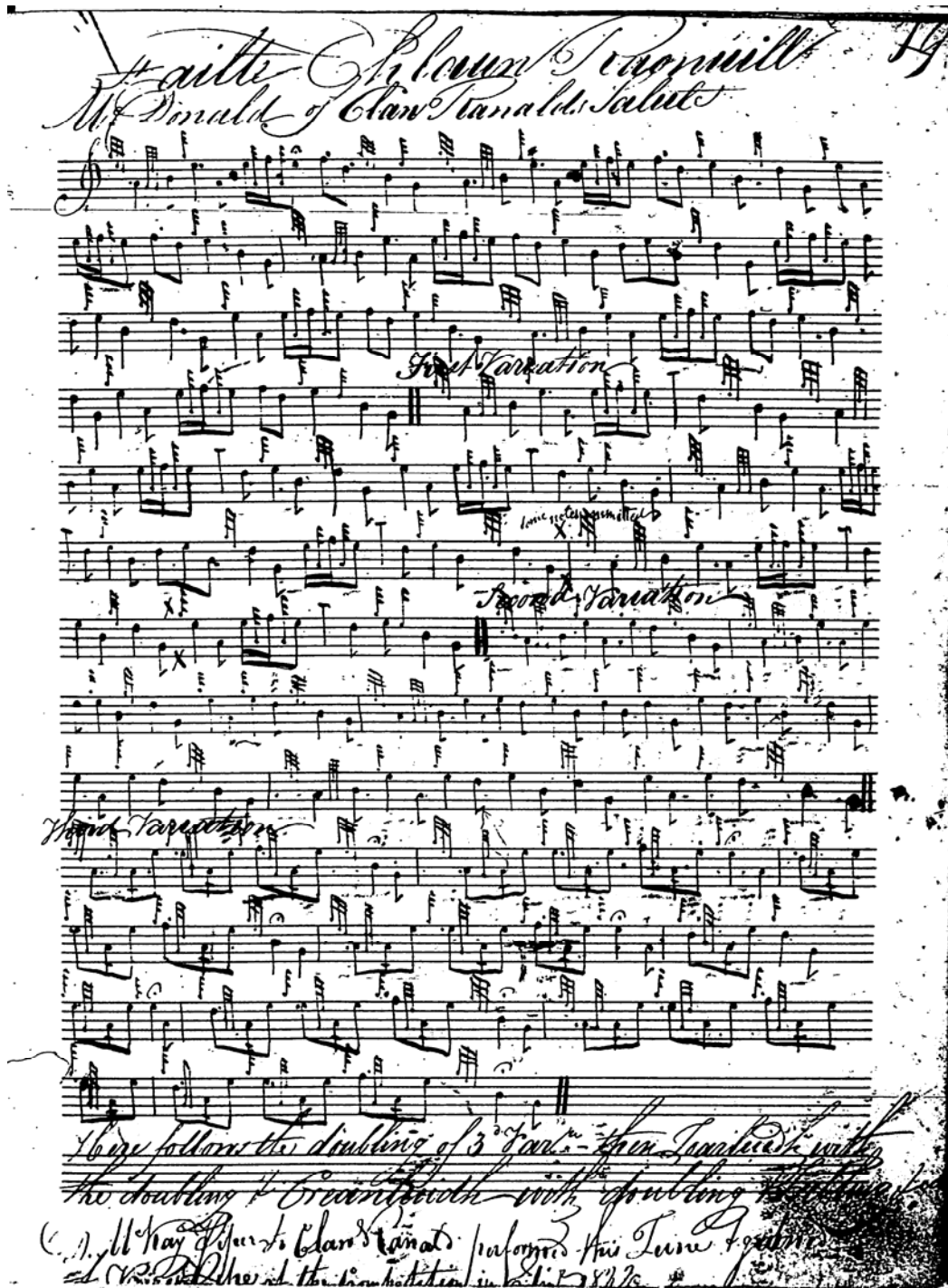
--**C. S. Thomason's** *Ceol Mor*, pp.249-50

The various sources develop the tune as follows:

Peter Reid	Angus MacKay	Donald MacPhee	C. S. Thomason	David Glen
ground	ground	ground	ground	ground
thumb variation	thumb variation	thumb variation	thumb variation	thumb variation
siubhal 1	siubhal 1	siubhal 1	siubhal 1	siubhal 1
	siubhal 2	siubhal 2	siubhal 2	siubhal 2
			siubhal 3	
	siubhal 4		siubhal 4	siubhal 4
		taorluath fosgailte singling		
	taorluath fosgailte doubling	taorluath fosgailte doubling	taorluath fosgailte doubling	taorluath fosgailte doubling
leumluath singling	leumluath singling	leumluath singling	leumluath singling	leumluath singling
leumluath doubling	leumluath doubling	leumluath doubling	leumluath doubling	leumluath doubling
taorluath singling	taorluath singling	taorluath singling	taorluath singling	taorluath singling
taorluath doubling	taorluath doubling	taorluath doubling	taorluath doubling	taorluath doubling
	ground		ground	ground
crunluath singling	crunluath singling	crunluath singling	crunluath singling	crunluath singling
crunluath doubling	crunluath doubling	crunluath doubling	crunluath doubling	crunluath doubling
crunluath a mach				
?ground	ground	ground	ground	ground



Peter Reid's setting: one notes his cadence on the Bs at phrase endings. Reid is much more heavily cadenced in the ground than Angus MacKay; indeed if these cadences were timed in the modern manner they would intolerably interrupt the flow of the melody; but there is every reason to suppose that Reid meant these to be incorporated into the rhythmic pattern of the tune which would require most of them to be timed a good deal more smartly than at present. Reid goes straight from the siubhal singling to the leumluath singling where his staff notation score ends, indicating in a note that: "Here follows the doubling of 3rd part [i.e. a leumluath doubling], then Taorluidh with the doubling & Creanluidh with doubling and Threbling &c," suggesting that he played a crunluath a mach here. The "&c." may imply a repeat of the ground:



In **Angus MacKay's** setting there are a number of note errors in both the 1st and 3rd editions of *Ancient Piobaireachd*, namely a false accent at the beginning of the thumb variation (where the introductory dotted E quaver should be an E semi-quaver and a false note at the beginning of variation two doubling (which should be a dotted A quaver); also the 3rd edn.

contains an error not present in the 1st edition: in the taorluath doubling, the C quaver in bar 7 should be an E. MacKay does not stipulate a crunluath a mach:

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FAILTE CHILANN RAONUILL

na

FAILTE MHIC MHIC ALAIN.

Clan-Ranalds Salute.

XL.

Thumb or Variation 1.

Variation 2.

Doubling of Variation 2.

Note... The History of each Pìobairreachd, as far as known to the Editor, will be found in the Notes at the end of the Volume.

Variation 3.



Doubling of Variation 3.



Variation 4.



Doubling of Variation 4.



Variation 5.



The image displays a musical score for a piece titled 'D. C. Thema' by Donald MacPhee. The score is written for a single melodic line on a treble clef staff, featuring a key signature of one sharp (F#) and a 2/4 time signature. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, often beamed together in groups, and rests. The piece is divided into several sections, with labels such as 'Doubling of Variation 5.', 'Crun-luath.', and 'Doubling of Crun-luath.' placed above the corresponding musical phrases. The score concludes with a double bar line and a repeat sign. The overall style is characteristic of traditional Scottish Gaelic music, specifically the 'siubhal singling' (a type of single melody).

Donald MacPhee's siubhal singling differs a little from the others, incorporating the F, which is such a prominent part of the tone row as it develops through the tune, from the outset. This might suit somebody looking for something a little different. MacPhee is tactfully restrained in his development of the tune and does not flog it to death as Thomason does by including every variation ever recorded as having been played and repeating everything that can be

repeated. Some may find MacPhee's elimination of the cadences at the phrase endings makes his style a little abrupt, but the symmetry, variations proceeding in pairs throughout the tune, is pleasing. He has no crunluath a mach:

FAILTE CHLANN RAONUILL.

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CLAN RANALDS SALUTE

Thumb or Var. 1st!

Var. 2nd Siubhghal.

Doubling of Var. 2nd

Tripling of Var. 3rd

24 Doubling of Var. 3rd



Var. 4th Round Movement.



Doubling of Var. 4th



Var. 5th Taorluath



Doubling of Var. 5!

Crunluath.

Doubling of Crunluath.

D. C. Thema.

There seems to be a misprint in **David Glen's** score: as it stands the instruction to repeat the ground is given at the end of the taorluath singling, it should probably have been placed after the doubling; there is no indication that the ground should be repeated between taorluath

singling and taorluath doubling anywhere else in the tradition. Glen's score in this instance adds little of significance to MacKay and it is not reproduced here.

C. S. Thomason represents the fullest development of the tune; he cites Donald MacKay and Angus MacKay's published book as his sources:

The image displays a musical score for "CLANRANALD'S SALUTE." The score is arranged in two main sections. The top section contains staves 1 through 6, with tempo markings "1. 15. 16. 21." and "3 Vil." above the first staff, and "4 Vil." and "6 Vill., 8 Vill. (R.)" above the fourth and sixth staves respectively. The bottom section contains staves 7 through 10, with tempo markings "7 Viv." and "8 Viv." above the seventh and eighth staves, and "9 L., 11 T., 14 C." and "10 L., 12 T., 15 C." above the ninth and tenth staves respectively. The score is written in treble and bass clefs with various musical notations including notes, rests, and bar lines. The title "CLANRANALD'S SALUTE." is printed at the top left of the first section.

Commentary:

This is part of a cognate group of tunes, including "Clan Ranald's Tutor" (Nether Lorn, i, 122-4; Angus MacKay's MS, i, 208-209; and David Glen's MS, ff.306-307, in which Glen interestingly toys with a foscailte crunluath variation, singling and doubling). The tune is nameless in MacKay, and published as "Nameless no.16" in *Ceol Mor*. "Clanranald's Tutor"



is more strongly antiphonal than "'Clanranald's Salute'," but the underlying idea is very similar, as the tonal frameworks reveal:

Clanranald's Salute: tone row



Clanranald's Tutor: tone row



The motif *vehaveche* provides a further thematic link with "Mrs. MacLeod of Talisker's Salute," as discussed in the current Set Tunes series.

The writer prefers to time the EFD triplets with the accent on the initial E and to thin the cadences out to preserve the onward momentum of the tune, somewhat as follows:



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