

Mrs. Smith's Salute

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

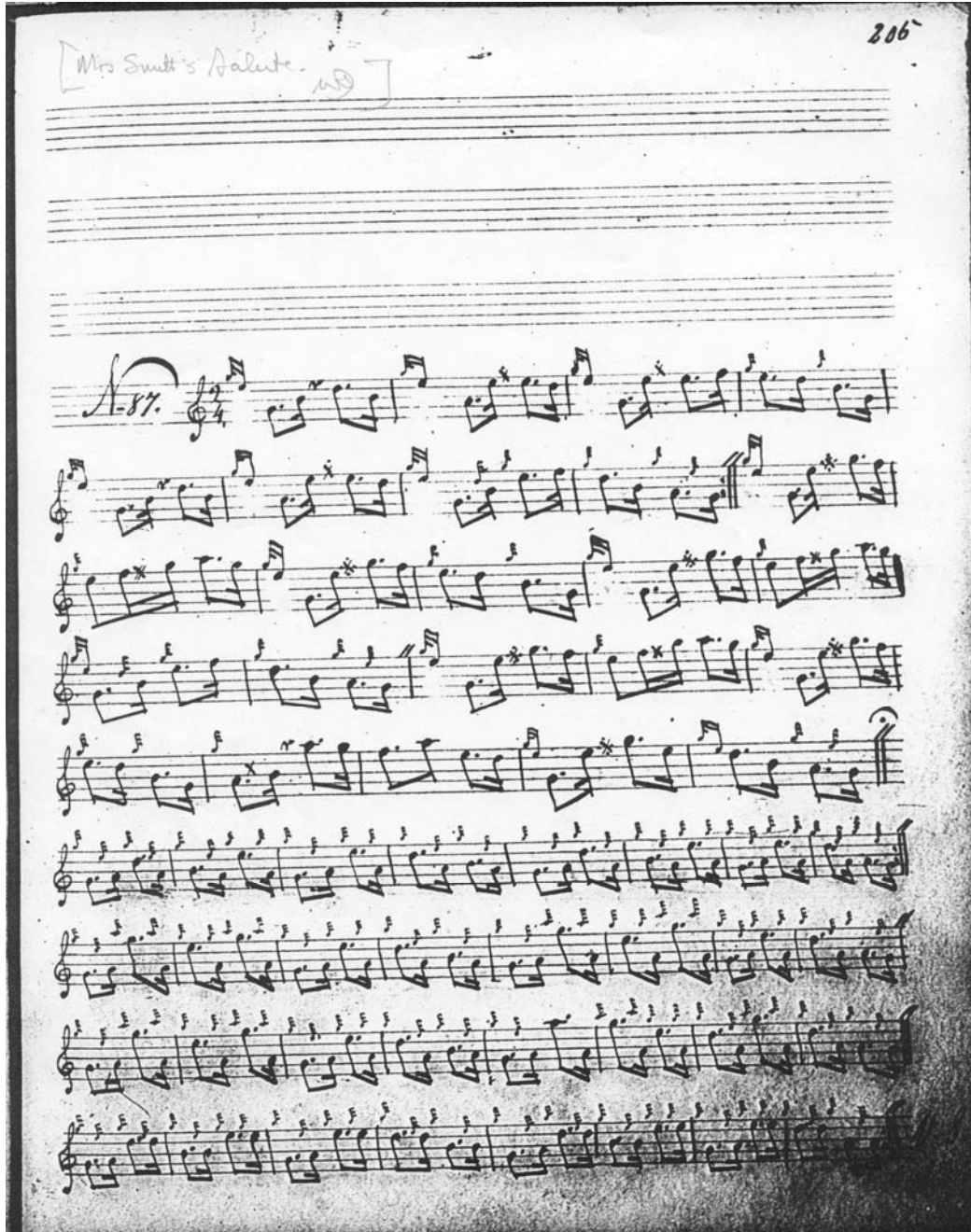
- **Angus MacKay's** MS, i,205-7 (and also in his so-called "Kintarbert MS");
- **Colin Cameron's** MS, ff.39-40;
- **Duncan Campbell of Foss's** MS, ff.65-68;
- **Uilleam Ross's** MS, ff.6-9;
- **Ronald MacKenzie's** MSS (NLS MS 22125, 73-82, with the title "Failte Bantighearna Mhic a Gobhainn. Mrs Smith's Salute Composed by John MacKenzie Taymouth Castle Anno. 18."
- **D. S. MacDonald's** MS, i, 53-55;
- **John MacDougall Gillies's** MS, ff.80-81;

and in the following published sources:

- **C. S. Thomason**, *Ceol Mor*, p.35 (Thomason gives Colin Cameron as his source for this tune along with Angus MacKay's MSS);
- **David Glen**, *Ancient Piobaireachd*, pp.118-9 (Glen says: "Composed by John McKenzie.")

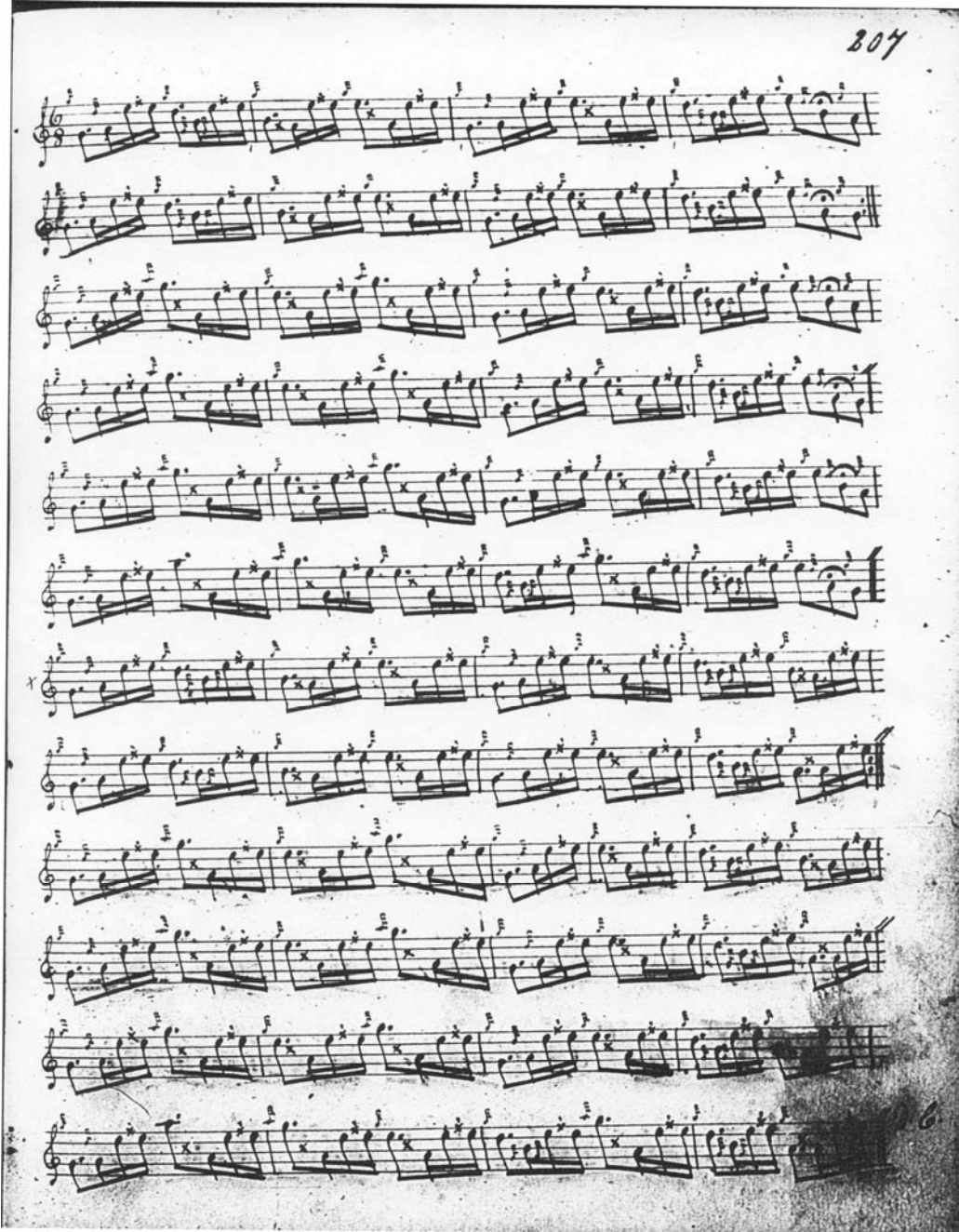
Angus MacKay sets the tune as follows:

Handwritten musical score for "Mrs Smith's Salute" (No. 877). The score is written on ten staves, with the first three staves empty and the remaining seven staves containing the melody. The notation is in treble clef, 2/4 time, and features a key signature of one sharp (F#). The melody is a lively, single-line tune. The page number "206" is written in the top right corner.

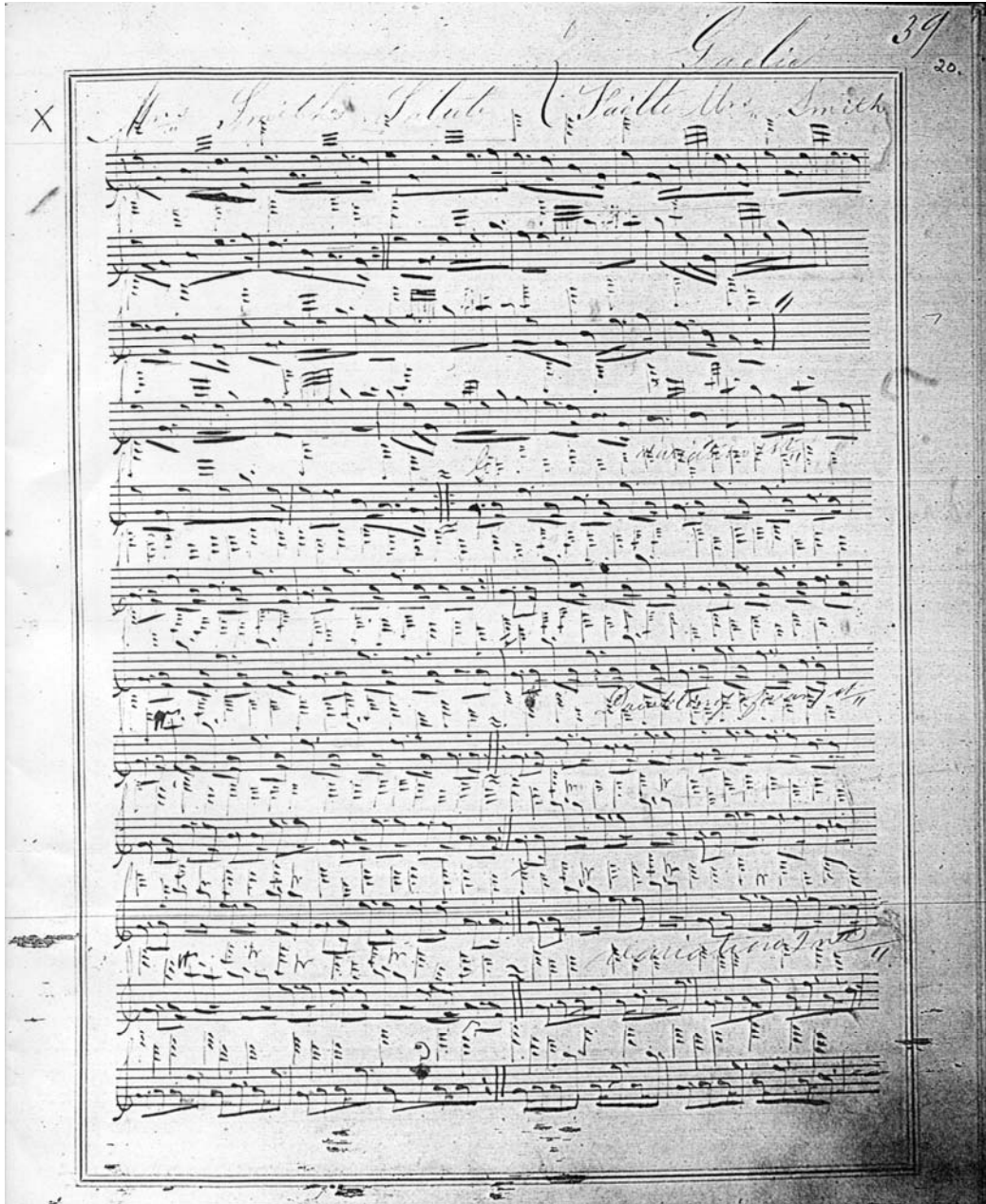


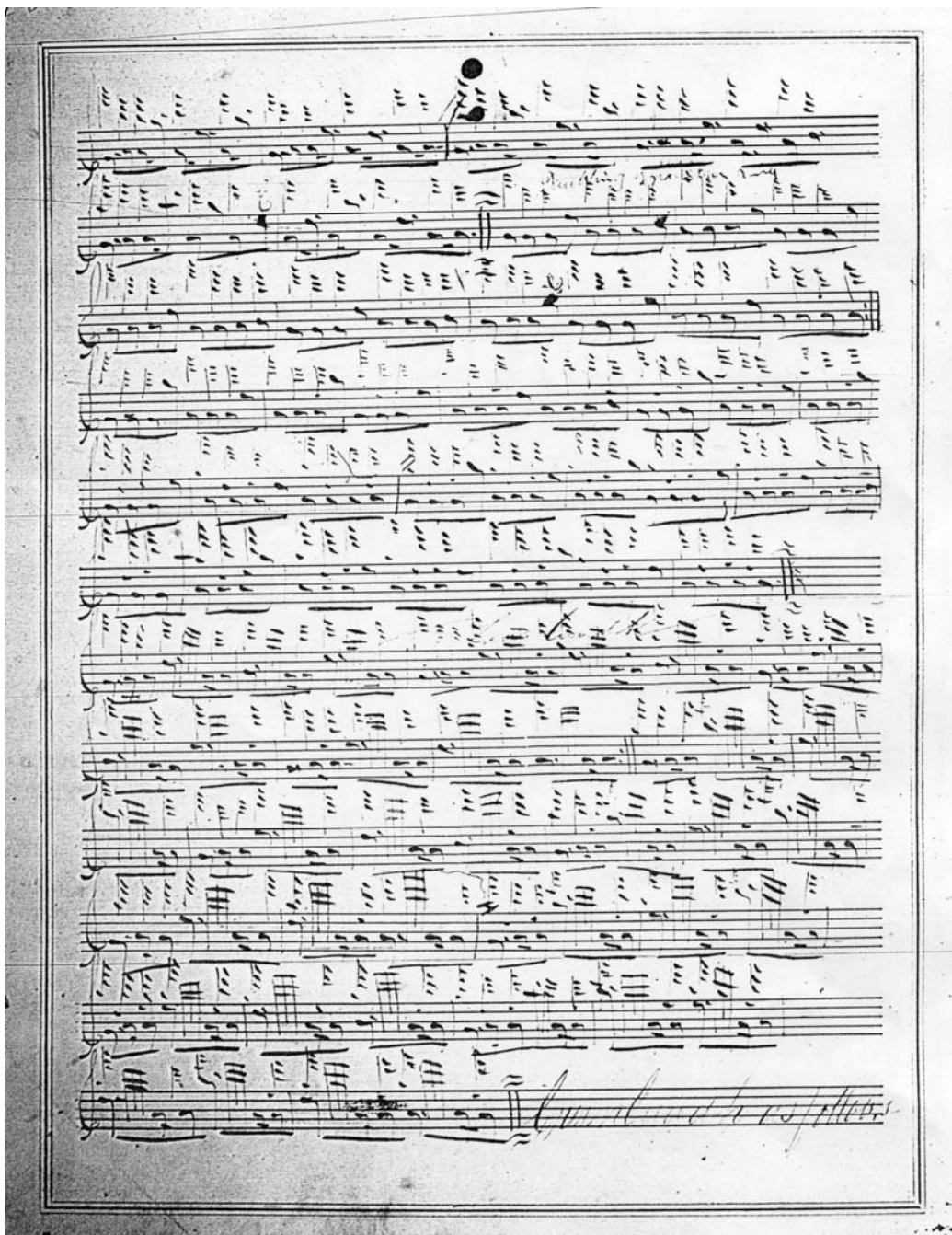
206

A page of handwritten musical notation for pipes and drums. The page is numbered '206' in the top left corner. It contains ten staves of music, each with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many eighth and sixteenth notes, often beamed together in groups. There are also numerous rests and some larger note values. The handwriting is in dark ink on aged, slightly textured paper. The music appears to be a single melodic line, typical of a pipe tune. The staves are arranged in a single column, with some small gaps between them. The overall style is that of a traditional manuscript.



Colin Cameron sets the tune like this:





Colin Cameron has a variation, a pendulum movement, followed by a taorluath fosgailte which MacKay does not have. Colin takes his score down to the end of the duinte taorluath that follows the fosgailte variation and closes with the words "Crunluadh vs. follows".

The scores of **Duncan Campbell of Foss**, **Uilleam Ross** and **D. S. MacDonald** add nothing significant to Angus MacKay's setting of the tune, and are not reproduced here. **John**

MacDougall Gillies's score is incomplete, proceeding only as far as the taorluath singling, although Gillies does record in a later note a sketch of the pendulum movement and taorluath fosgailte recorded by Colin Cameron. Gillies's score is not reproduced here. It is curious that there seems to be no version in the MacKenzie papers which came down through John Ban's nephew, Ronald, and other members of the family.

Amongst the published settings, **C. S. Thomason's** score combines Angus MacKay's ground and taorluath/crunluath, with the attractive pendulum movement and taorluath fosgailte descending from Colin Cameron. Since Thomason's score adds little of expressive significance to the tune it is not reproduced here.

David Glen's seems the best of the published versions and offers a good playing guide to the tune. Glen does not contribute anything significantly new, but his score is beautifully presented, and it includes Colin Cameron's variations which so much enhance the piece. **Glen** sets the tune like this:

MRS SMITH'S SALUTE. FÁILTE MHR'S SMITH.

Composed by
John Mc Kenzie.

Úrlar.

51.

1st 2nd

Var. 1st

1st 2nd

Doubling of Var 1st

1st 2nd

Var. 2nd

1st 2nd

Var. 3rd

1st 2nd

Taor-luath and its Doubling.

1st 2nd

Crùn-luath and its Doubling.

1st 2nd

Repeat the Ùrlar.

Commentary:

The extensive scribal and published record suggests that this 19th century composition may once have been more popular than it has been in more recent years. It suggests, also, that the

ceòl mor tradition was not only capable of generating new original compositions of quality until well into the 19th century, but also that performance culture was sufficiently vital to produce a number of distinctive routes through a tune in a fairly short period of time.

In his "Historic, Biographic and Legendary Notes to the Tunes" attached to David Glen's *Ancient Piobaireachd*, piping historian Henry Whyte ("Fionn") says:

This is the only specimen of a Piobaireachd we have from John Bàn Mackenzie. It is understood Mrs Smith was a lady belonging to a Highland family, and was resident for a time at Taymouth Castle when John Ban Mackenzie was piper to the Marquis of Breadalbane. It was doubtless to her he also composed "Mrs Smith's Reel." "*Am Piobaire Bàn*," as this piper was familiarly called, was born near Dingwall in 1796, and died at Munloch, Ross-shire, in 1864. He was for twenty-eight years piper at Taymouth. He was a fine specimen of a Highlander, and a capable exponent of the *piòb-mhòr*. He composed a number of tunes, one of the best known being "Mackenzie's Farewell to Sutherland." He was one of the few who held the title of "King of Pipers."

The tune is preserved in Angus MacKay's so-called "Kintarbert Manuscript" where composers are sometimes indicated. Mrs. Smith's Salute is marked "By John MacKenzie. 1837." Angus seems a little out in his dates, however: "Mrs. Smith's Salute" was one of the tunes offered in the Highland Societies' Edinburgh competition in 1829.

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