

## Sobieski's Salute

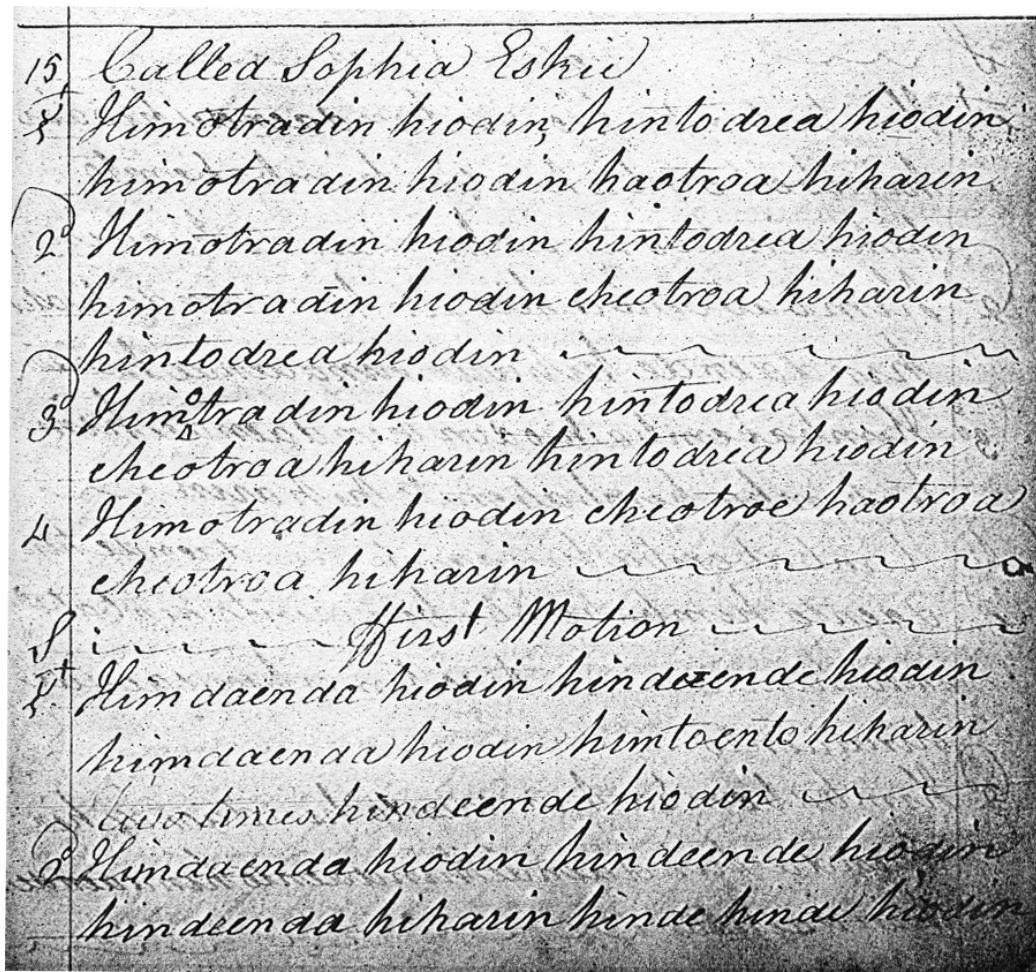
There are settings of this tune in the following manuscript sources:

- **Colin Campbell's** "Nether Lorn Canntaireachd" MS, ii, 38-40;
- **Angus MacKay's** MS, i, 113-114 (with the title "Failte Subiaski Subiaski's Salute. Charles Edward Stuart's Mother. qy? Wife");
- **D. S. MacDonald's** MS, i, 41-42;
- **David Glen's** MS, ff.222-223;

and in the following published source:

- **C. S. Thomason's** *Ceol Mor*, pp. 298-99.

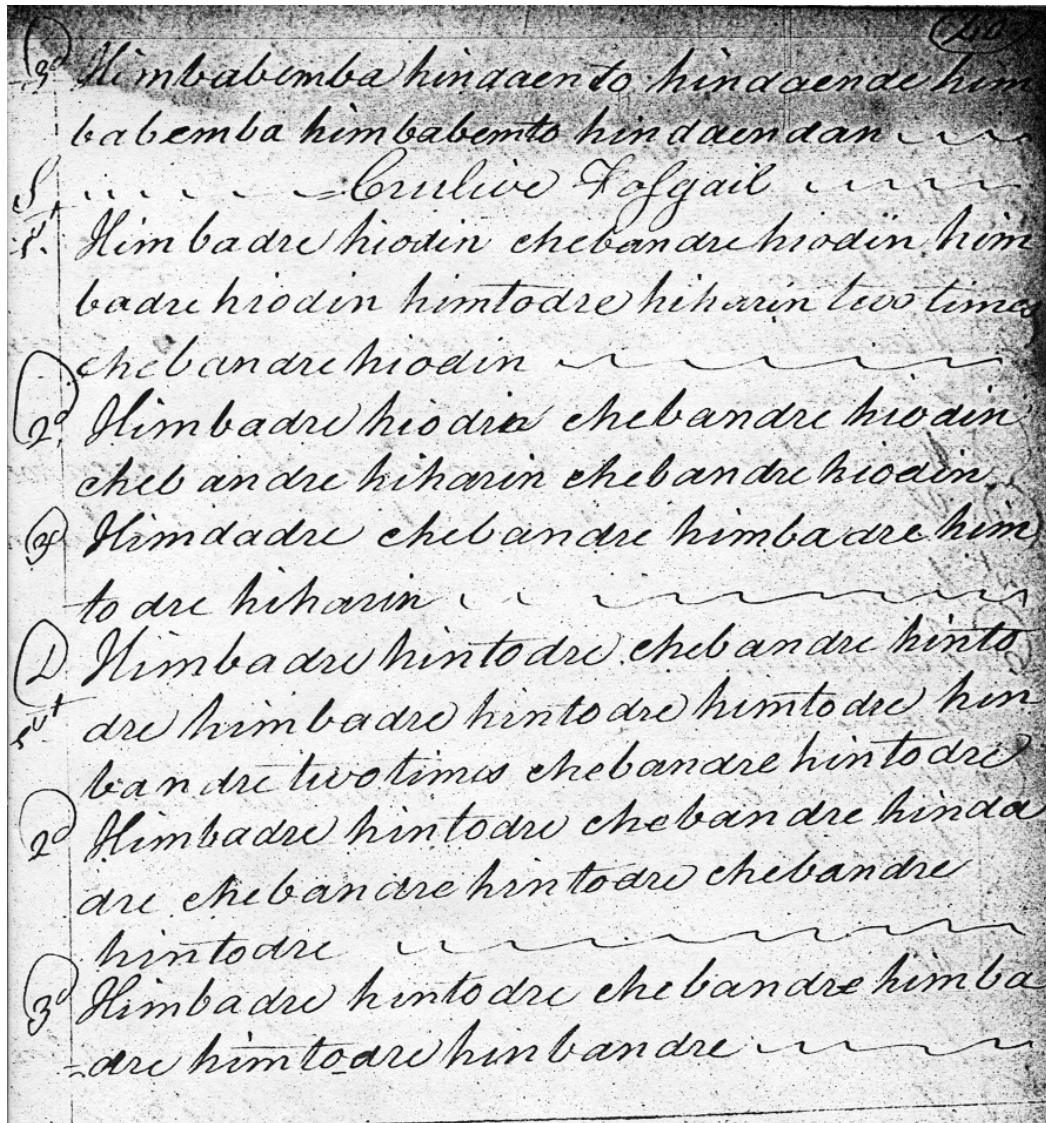
The earliest recorded version is in Colin Mór Campbell's "Nether Lorn" canntaireachd MS with the title "Sophia Eskie." **Colin Campbell** sets the tune as follows:





1<sup>st</sup> *Hinde hinde hiodin*  
 2<sup>nd</sup> *Himda himda hiodin hinde hinto himda hinto hindehioa biharin*  
 3<sup>rd</sup> *Himda himda hinto hinto himda hinde hinto hinto himda hinto himda hinto hinto*  
 4<sup>th</sup> *hinto hinto himda himda hinto hinto himto hinto himdaada two times hinde hinde hinto hinto*  
 5<sup>th</sup> *Himda himda hinto hinto hinde hinde hinto hinto hinde himda himdaada hinde hinde hinto hinto*  
 6<sup>th</sup> *Himda himda hinto hinto hinde hinto hindehioa himdaada*  
 7<sup>th</sup> *Laolive Gear*  
 8<sup>th</sup> *Himbabemba hiodin himdaende hiodin himbabemba hiodin himbabemto biharin two times himdaende hiodin*  
 9<sup>th</sup> *Himbabemba hiodin himdaende hinde himdaende biharin himdaende hiodin*  
 10<sup>th</sup> *Himbabemba hiodin himdaende himbabemba himbabemto biharin*  
 11<sup>th</sup> *Himbabemba himdaento himdaende himdaento himbabemba himdaento himbabemto himdaenda two times himdaende himdaento*  
 12<sup>th</sup> *Himbabemba himdaento himdaende himdaenda himdaende himdaento himdaento*



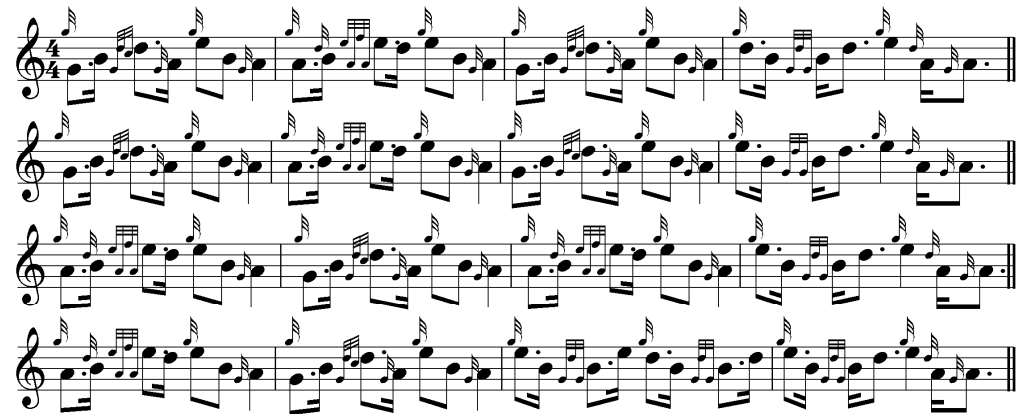


In conventional staff notation it might be somewhat thus:

## pipes | drums



As they stand the lines are not of what would nowadays be considered of "regular" length, but with a simple adjustment of part divisions the piece looks like this::



and so on through a siubhal singling and doubling, a taorluath fosgailte singling and doubling, and a crunluath fosgailte singling and doubling, very much along the lines one sees in Angus MacKay.

**MacKay** sets the tune like this:

*Faillie Subiaski* 115

*Subiaski's Salute.*

*Charles Edward Stuart's Mother. 97. Wife*

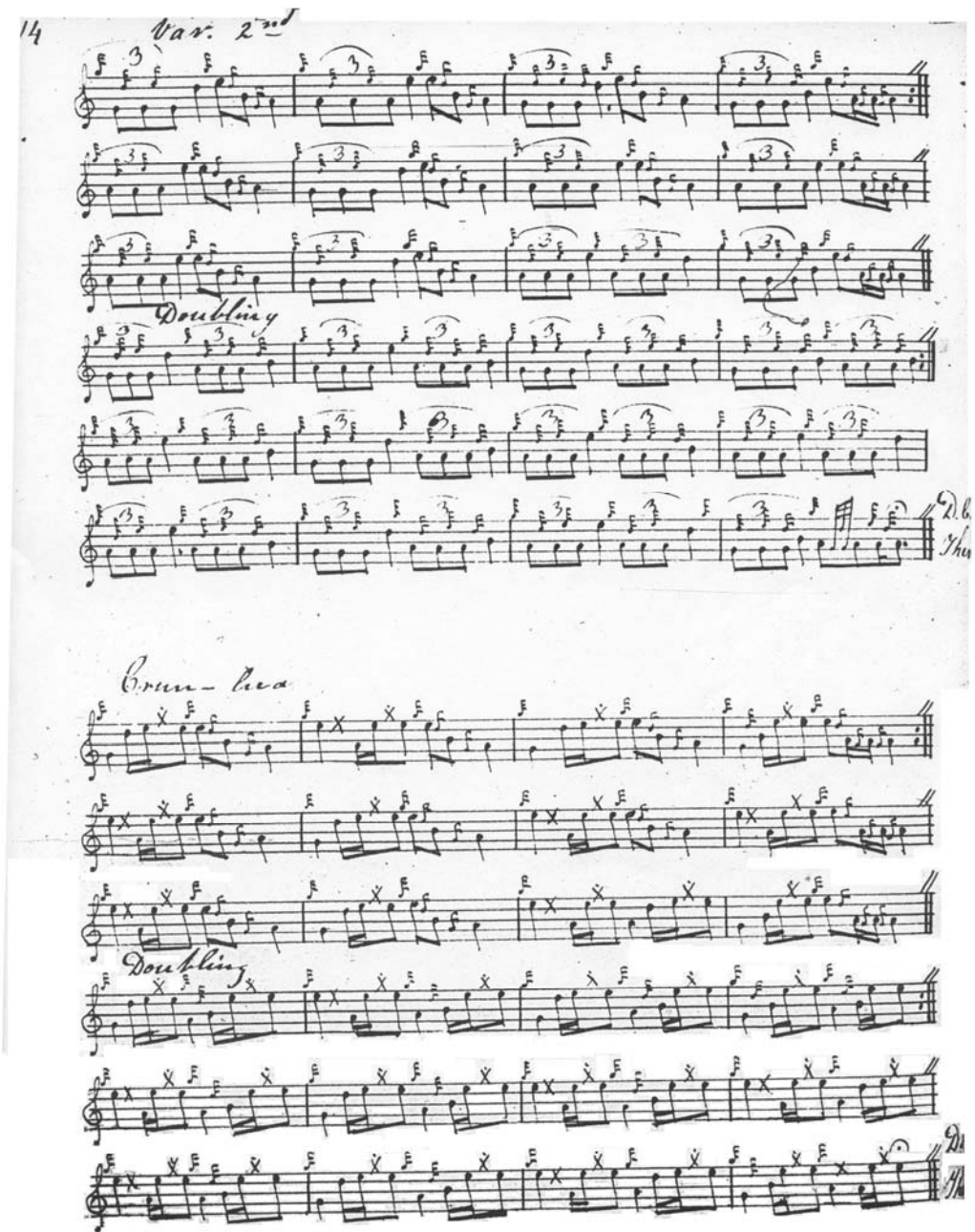
*No. 20.*

*var. 1st*

*Doubling*

*U.S.*





"Sobieski's Salute" is a very stable tune with little stylistic variation between the different versions. Among the most interesting of the idiomatic settings is **David Glen's**. Although described as "from Ceol Mor," it is also marked "Own Arrangement." Here we see Glen varying of the beaten track with a MacDonald type taorluath fosgailte:

*Sobieski's Salute.* (from Red Rover.)

Water.

Var 1<sup>st</sup>

2<sup>nd</sup>

Doubling

1<sup>st</sup> 2<sup>nd</sup>

Var 2<sup>nd</sup> (Own Arrangement.)

223

1<sup>st</sup> 2<sup>nd</sup>

Var 3.

Grim-Luth

1<sup>st</sup> 2<sup>nd</sup>

Glen has missed the first and second repeat marks in the doubling of variation two, but the intention is obvious and this is quite an attractive setting.

**D. S. MacDonald**'s setting very closely follows that of Angus MacKay and is not reproduced here.

**C. S. Thomason** gives his source as MacKay and was the first to give the historically more accurate "Sobieski's Salute" title, but he adds nothing stylistically to the tune and his score is not reproduced here.

### *Commentary:*

The title of the Nether Lorn version, "Sophia Eskie" could be a personal attribute, perhaps "*easgaidh*," meaning nimble, active, or obliging. It may have been quite easy in the atmosphere of intense enthusiasm for sentimental Jacobitism which had prevailed in 19<sup>th</sup> century Scotland since the publication of Sir Walter Scott's novel *Waverley* and the visit of King George IV to Edinburgh in 1822 and with an eye to the approaching centenary of the 'Forty Five, for Angus MacKay to read "Sophia Eskie" as "Sobieski," thus arbitrarily recruiting the piece into the fashionable corpus of "Jacobite" tunes. Maria Clementina Sobieska was the granddaughter of John III Sobieski, King of Poland, who had defeated the Turks at the gates of Vienna. She was the mother of Charles Edward Stuart, "The Young Chevalier." The story would have been very much in the public mind during the 1830s and '40s because of the contemporary notoriety of the so-called "Sobieski Stuarts," a pair of mysterious brothers who wrote widely on Scottish history and culture and whose claims to be the grandsons of prince Charles Edward Stuart — and therefore rightful heirs, *de jure*, to the crowns of England, Scotland, France and Ireland — were privately acknowledged by a number of leading Scottish families.

"Sobieski's Salute" resembles what many might think a better tune, "The Battle of Glenshiel," which avoids the unvaried repetition of the "hiodin" cadence, which can make the present tune so tedious if played slowly and without rhythmical variety.

In his editorial notes to this tune in the *Piobaireachd Society Collection* second series (PS 5, p.130), Archibald Campbell says "The setting printed is Angus MacKay's MS. setting," but this is not the case. There are numerous silent alterations to the original score including the timing of melody notes, cadences and eallach.

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