

## Young Neil's Salute

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

- **Angus MacKay's** Manuscript, ii, 61-62;
- **D. S. MacDonald's** Manuscript, i, 115-6;
- **Peter Reid's** Manuscript, f.24 (with the title "Fuaim na tuine ri Duntróne");
- **David Glen's** Manuscript, ff.229-230;

and in the following published source:

- **C. S. Thomason's** *Ceol Mor*, p.315.

**Angus MacKay's** is the oldest of the earlier settings. He sets the tune like this:

# pipes | drums

61

*Falla Fella ay ay*

*29.*

*Ware. 1<sup>st</sup>.*

*Doubling.*

This image shows a page of handwritten musical notation for pipes and drums. The page is numbered '61' in the top right corner. It contains ten staves of music. The first staff has the tempo marking 'Falla Fella ay ay' written in cursive. The second staff is marked '29.' and the fifth staff is marked 'Ware. 1<sup>st</sup>.'. The eighth staff is marked 'Doubling.'. The notation includes various rhythmic values, accidentals, and repeat signs, typical of traditional Scottish pipe and drum music.



## pipes | drums

62

*Crum - breath.*

*Doubling*

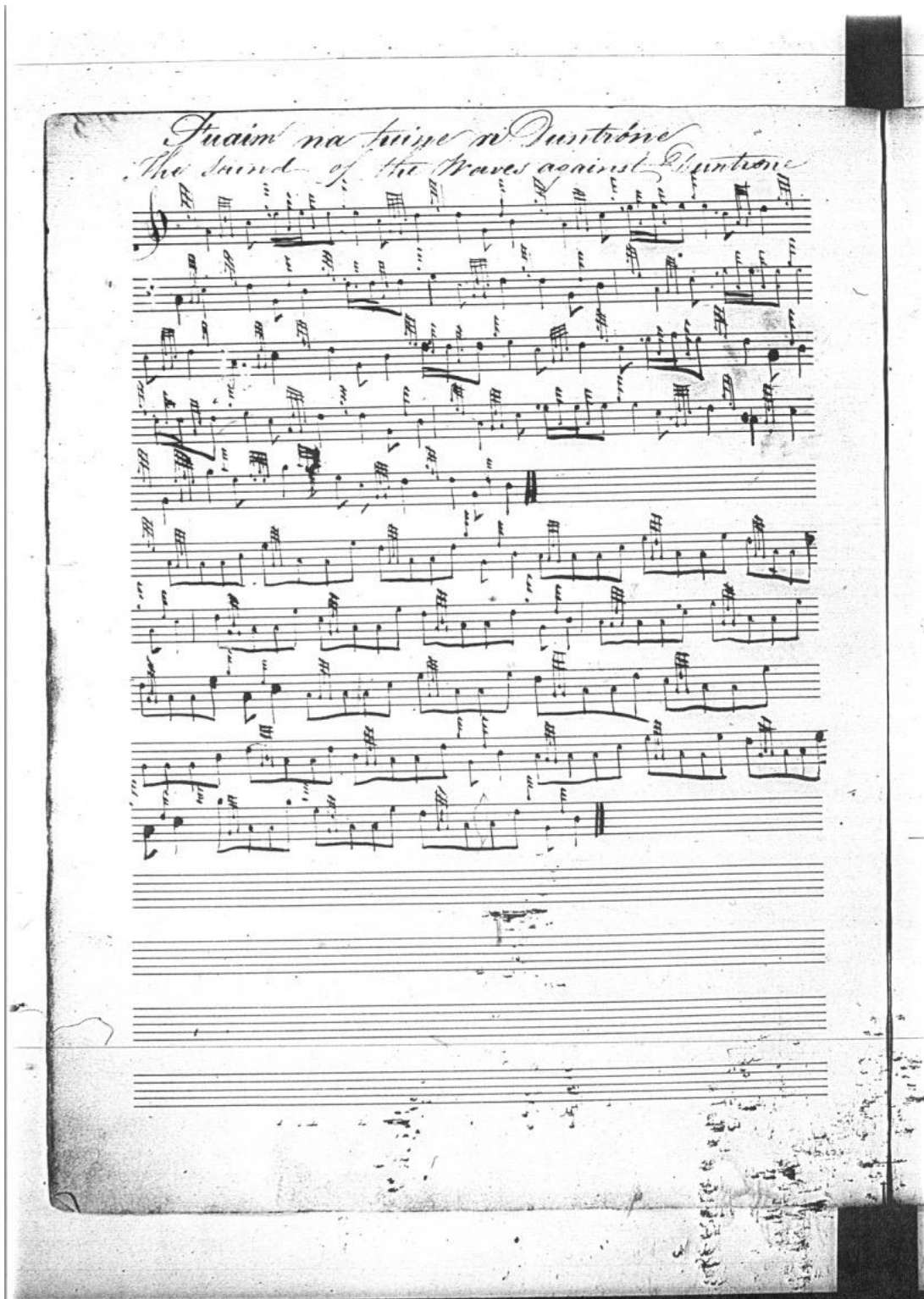
*D.C.*

## pipes | drums

As it stands, this does not look like one of MacKay's front-line repertory pieces—the absence of a title (later scratched in at the top) and its non-inclusion in the index to his manuscript, the transcription error elaborately ruled through in the crunluath singling, and the rhythmical unbalance of the ground at the cadence points, might suggest the tune as an obscure, or possibly recent, composition.

**Peter Reid** gives a partial setting, ground and taorluath singling only, and a title which links the piece with the extensive "Duntroon" tune-family:

# pipes | drums





## pipes | drums

This is an interesting piece, with the potential to be developed in more than one way. For example, the tone row rather seems to invite a siubhal, and I have added one, singling and doubling, to David Glen's setting in the m4a file. As it often happens that tunes are developed from the tone row of the later variations rather than the Ground. In the PDF file I give a set of later variations for the piece based on the siubhal.

**C. S. Thomason's** recension of the tune cadences the ground in a pleasing and sensible way, and most players will probably prefer this version to MacKay's, but he follows Mackay's cadencing in the variations, which **David Glen** corrects. Glen emends Thomason's score in a notational style probably more familiar to most readers and his score is given complete below. Glen drops Thomason's repeat of line one in the ground and variations, but otherwise the settings are structurally and stylistically similar. Of the two, Glen's will probably be preferred by most thoughtful players.

**C. S. Thomason** sets the tune as follows:

The image shows a musical score for the tune "Young Neill's Salute". The title is at the top left. The score is written for pipes and drums, with a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into two main sections: the "Ground" (labeled "1. 4. 7G.") and the "Variations" (labeled "2T.", "3T.", "5G.", and "6G."). The variations are arranged in two columns. The notation includes various musical symbols such as notes, rests, and accidentals, typical of a musical score. The score is presented in a clear, legible format, with the title and key signature clearly visible at the top.

And **David Glen** like this:

**pipes | drums**

229.

Young Neill's Salute from Scotland.

15

1st time

2nd

Var. 1st

Lac. enath.

1st

2nd

Doubling.

1st

2nd

Crin. enath.

1st

2nd

all  
Thermal  
E. & D.  
Grace  
Notes  
in Lac.  
Crin.  
added  
by self



## pipes | drums

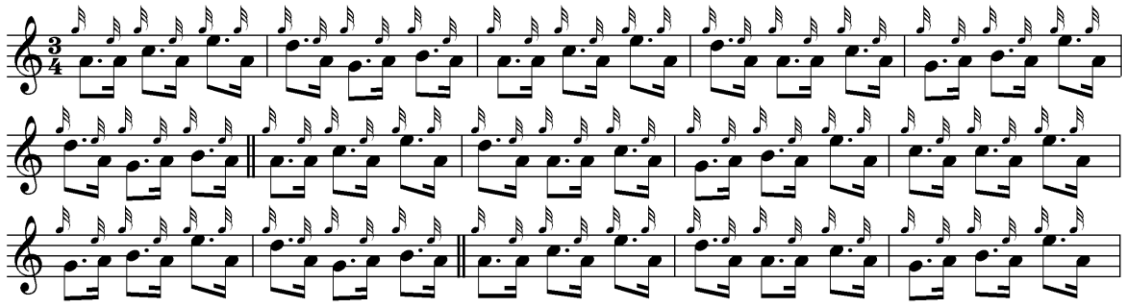


The score of the suggested siubhal and one possible route through the later variations based upon it follows here:



# pipes | drums

## Young Neil's Salute, siubhal and later variations



### Doubling



### Taorluath singling, doubling, Crunluath singling doubler



*Commentary*

"Young Neil's Salute" is a little unusual in using an ungapped hexachordal scale, G-A-B-C-D-E to sustain a double tonic sequence, achieving contrast between the phrases by moving the emphasis within the scale, sometimes taking the flavour from the triad on A sometimes the one on the adjacent G.

It is an attractive piece, and may find its way into a good many people's lists in the next few years.

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