

The Munros' Salute

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

– **David Glen's** MS, ff.353-354;

and in the following published sources:

– **Angus MacKay's** *Ancient Piobaireachd*, p.81;

– **C. S. Thomason's** *Ceol Mor*, p.190.

Angus MacKay sets the tune like this:

FAILTE NA'N ROTHACH.
The Munro's Salute.

81

Composed by

John Dall Mackay, Gairloch.

XXXIV.

The musical score is written for two staves in treble clef, 2/4 time. It begins with a key signature of one flat (B-flat). The score is divided into several sections: the main theme, Variation 1, Variation 2, and a section marked 'Crun-leath' (D.C.). The piece concludes with a 'D.C. Thema' section. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some performance markings like 'Bis' and 'D.C.'.

Variation 1.

Variation 2.

Crun-leath.

D.C.

D.C. Thema.

In tonal terms, this tune is unusual in using the whole range of available notes low G through to F in a scale without any of the usual gaps, another feature suggesting a point of origin possibly more recent than Iain Dall MacKay. It is very simply constructed: ground, siubhal singling,

pipes | drums

followed by taorluath and crunluath fosgailte singlings, the ground repeated after the taorluath doubling and at the end of the tune. Rather slight but quite graceful tune pattern of balancing triplet motifs quite cleverly worked out. That long third line in MacKay is marked as "too long" by **David Glen**.

C. S. Thomason sets the tune like this:

The image shows a musical score for the tune "THE MONROS' SALUTE". The score is written for a pipe and drum ensemble, featuring a variety of rhythmic patterns. The title "THE MONROS' SALUTE" is centered at the top, with "L. 4. 6. 6." below it. The score is divided into two main sections, "1. 2." and "2. VI.", each with its own set of staves. The notation includes complex rhythmic figures, including triplets and long lines, characteristic of traditional Scottish pipe and drum music. The score is presented in a clear, legible format, suitable for a printed music book.

David Glen sets the tune like this:



354
bar 2nd

2 Bars too many in last strain of Strain of Strima

Strim-uth

too much

Commentary:

This is another tune whose modern popularity seems to stem from its being set for the great annual public competitions. It was first published in Angus MacKay's collection, and its appearance there probably militated against too frequent occurrence in the nineteenth-century manuscripts, since most serious pipers probably had access to MacKay either directly or through transcriptions. It might also suggest that the piece was not too widely played. Despite James Logan's unctuous note to the tune in which he ascribes the piece to the celebrated Iain Dall MacKay, it is curious that virtually no variant versions have been recovered. This is the note to the tune in MacKay's book:

No. XXXIV. (The Munro's Salute). This is the production of John *Dall*, Piper to MacKenzie of Gairloch, who being a favourite with the Monros, was a frequent guest at Fearndonel, the seat of the chief where he was treated with particular kindness, and composed this salute, in compliment to his hospitable friends. ("Historical and Traditional Notes on the Piobaireachds," p.18).

pipes | drums

The author of this note, antiquary and jobbing journalist James Logan, had little personal knowledge of piping and the sources of his information are uncertain. It was an age when high antiquity tended to be claimed indiscriminately for all the contents of "traditional" culture and it may be that the composition is more recent than Logan imagined. Indeed, Angus MacKay's own father, the celebrated John MacKay of Raasay, a prolific composer of ceol mor, might be a possible candidate since this piece shows one or two features typical of his style.

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