

Young George's Salute

This tune is found in the following manuscript sources:

- **Colin Mór Campbell**, Nether Lorn Canntaireachd, i, 110-4 (with the title "Young George welcome");
- **Hannay/MacAuslan** MS, ff.31-36;
- **Donald MacDonald's** MS, ff.175-183;
- **Peter Reid's** MS, ff.9-12;
- **Angus MacKay's** MS, i, 145-148;
- **Colin Cameron's** MS, ff.7-9;
- **D. S. MacDonald's** MS, ii, 67;

and in the following published sources:

- **C. S. Thomason**, *Ceol Mor*, pp.115-6;
- **David Glen**, *Ancient Piobaireachd*, pp.8-11; (with the title "Campbell of Cawdor's Salute");
- **G. F. Ross**, *Some Piobaireachd Studies*, p.34.

Colin Campbell sets the tune like this:

1st Called Young George welcome.

2nd Hindre hio tra hintro harodin hio tra
hindre hiam bain hioendamm

3rd Hindre hio tra hintro harodin hio tra
hindre hio hio do hio hio do hio tra hindre
hiam bain hioendamm

4th Hindre hio tra hintro harodin hio tra
hindre hio tra hioendamm hio hain

Four times

5th Hindre hio tra hintro harodin hio tra
hindre hiam bain hioendamm

6th Hindre hio tra hintro harodin hio tra
hindre hio hio do hio hio do hio tra hindre
hiam bain hioendamm

7th Hindre hio tra hintro harodin hio tra
hindre hio tra hioendamm hio hain

Four times

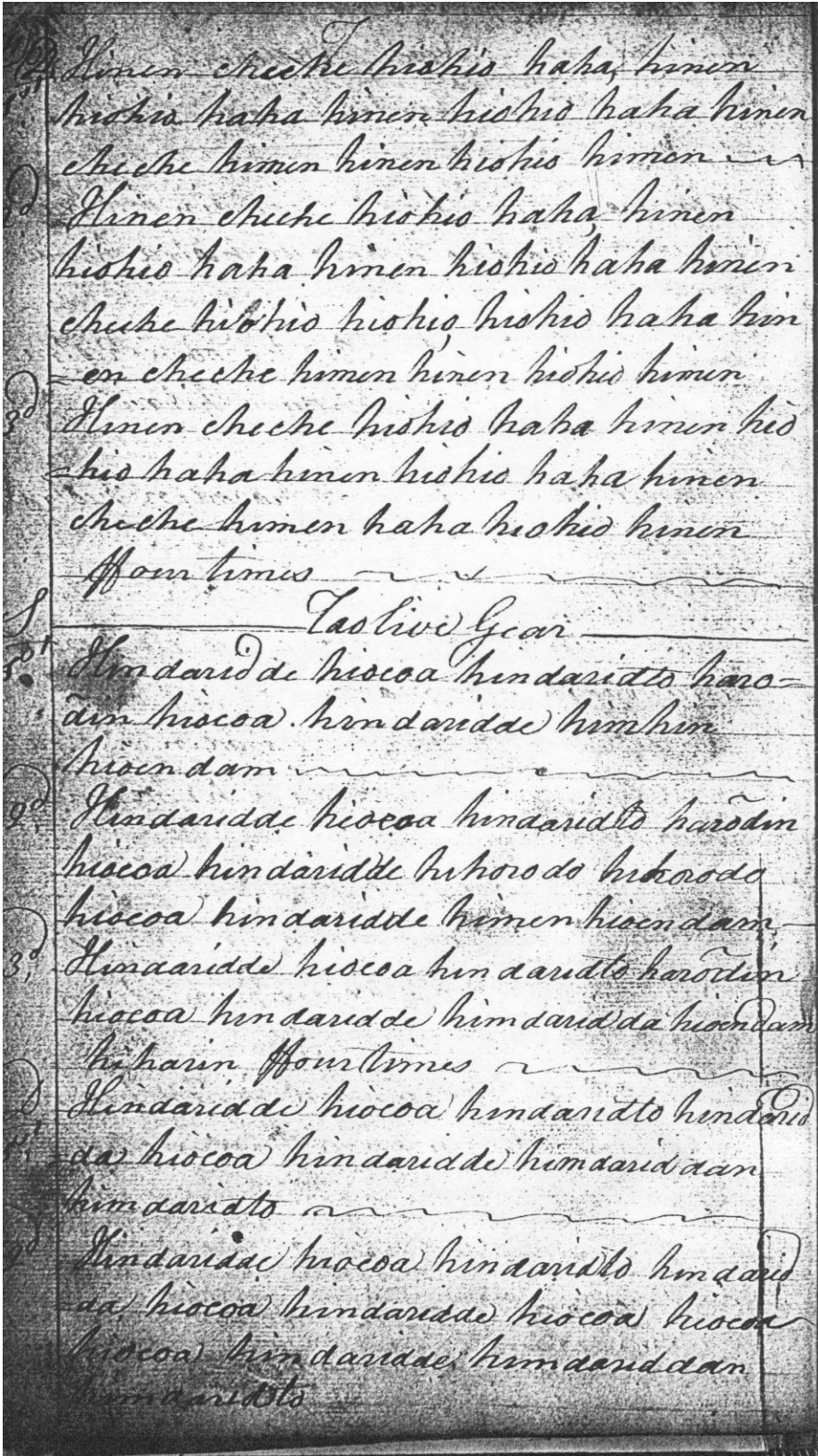
8th First Motion

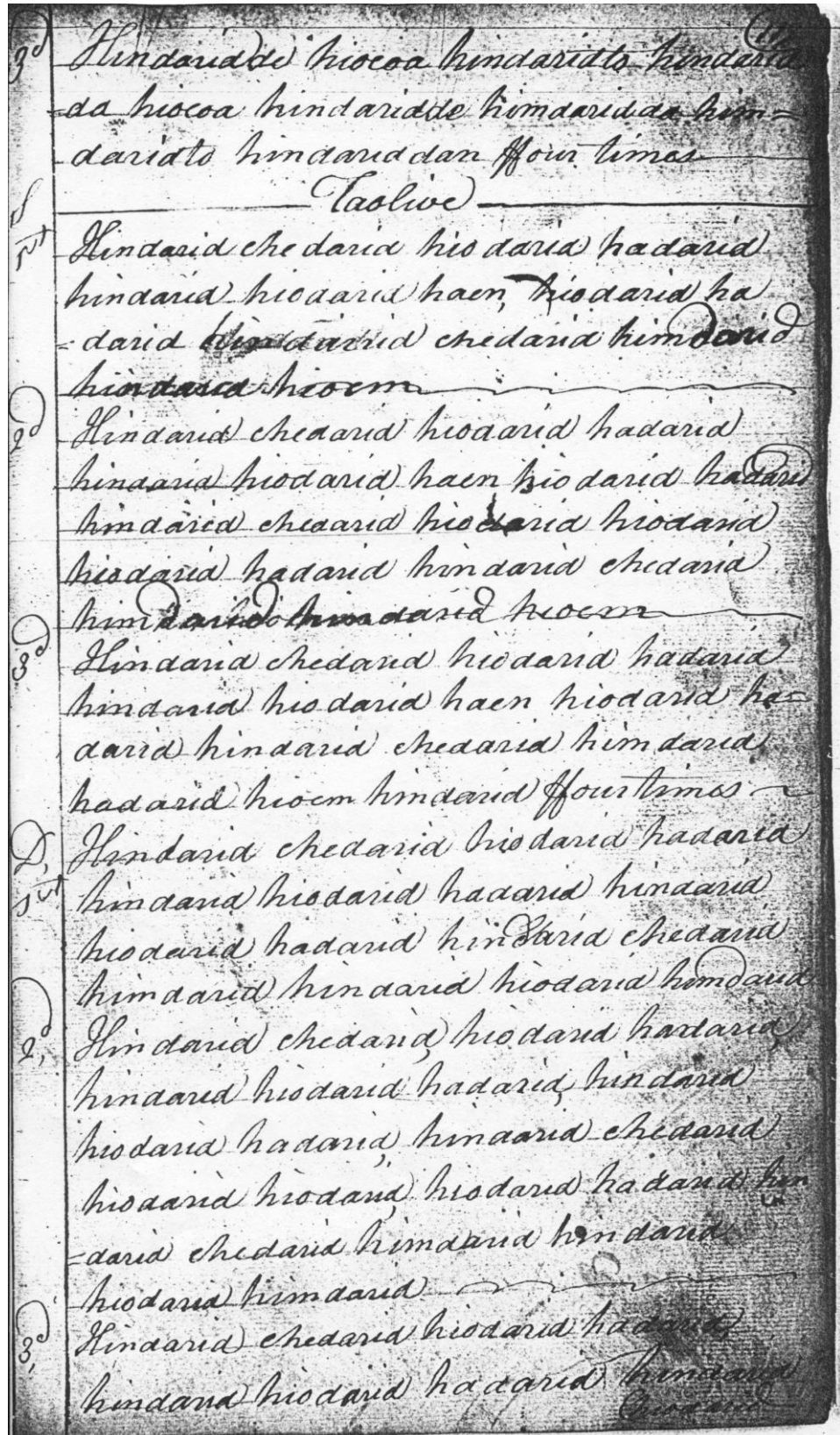
9th Hinen cheen, hioen haen, hinen hioen
haen, hinen hioen haen, hinen cheen
Hinen hinen hioen hinen

10th Hinen cheen hioen haen, hinen hioen
haen hinen hioen haen hinen cheen
hioen hioen hioen haen hinen cheen
hinen hinen hioen hinen

11th Hinen cheen hioen haen hinen hioen haen
hinen hioen haen hinen cheen hinen
hinen hioen hinen Four times

pipes | drums





1. *Asioanda hadasia himdand che-*
asida himdand hadaria hiodatem
himdand four times

2. *Brulive*

1. *Hinbande chebande hiobandru*
habandru hinbande hiobandru ha-
hiobandru habandru hinbande che-
bande himbande himbande hioem

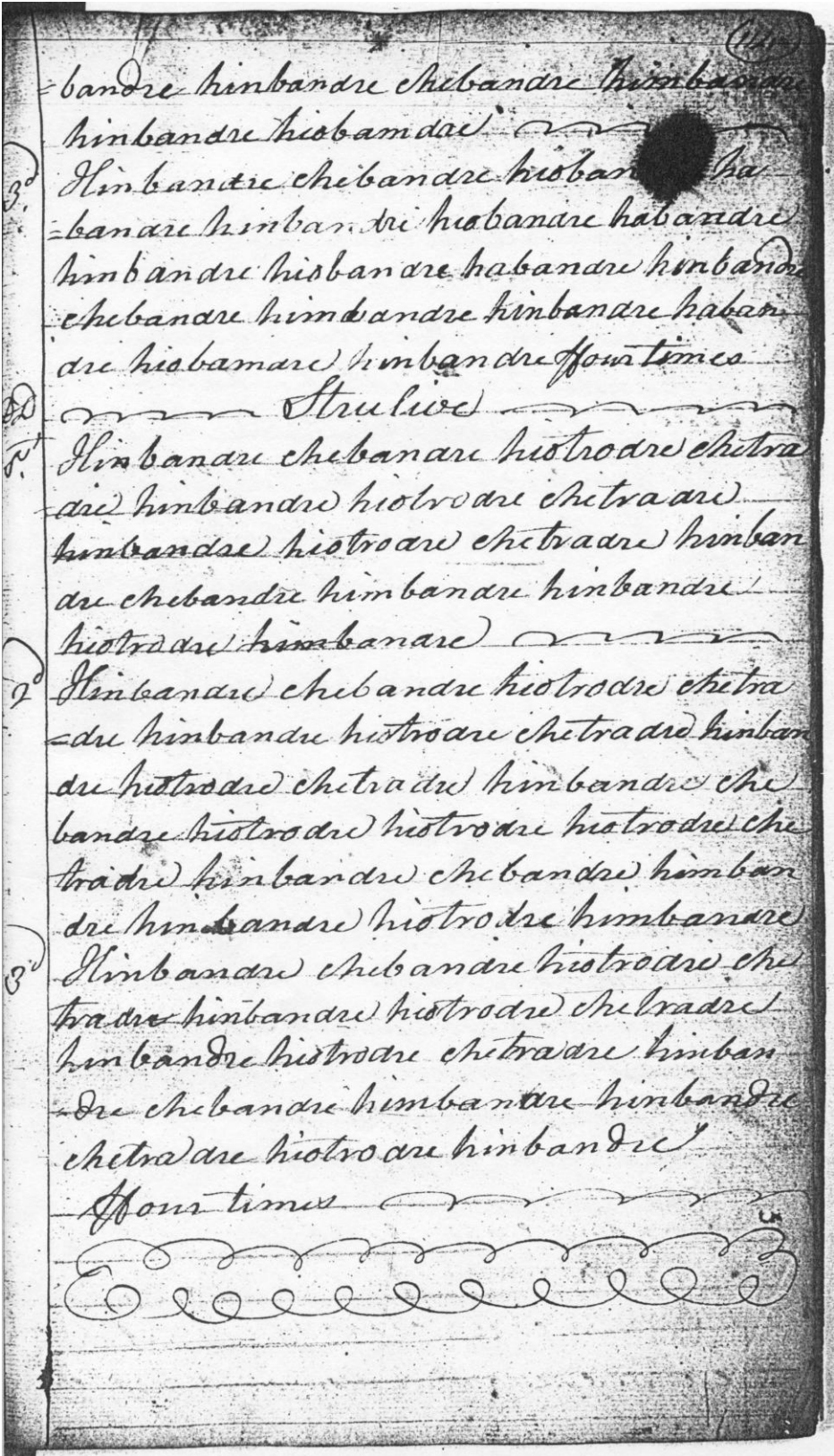
2. *Hinbande chebande hiobandru haban-*
dru hinbande hiobandru haen tis-
bande habandru hinbande hiobandru
hiobandru hiobandru hiobandru haban-
dru hinbande chebande himban-
dru himbande hioem

3. *Hinbande chebande hiobandru ha-*
bande hinbande hiobandru haen
hiobandru habandru himbande che-
bande himbande hinbande habandru
hioem himbande four times

1. *Hinbande chebande hiobandru ha-*
bande hinbande hiobandru habandru
hinbande hiobandru habandru him-
bande chebande himbande himbande
hiobandru

2. *Hinbande chebande hiobandru habandru*
himbande hiobandru habandru himbande
hiobandru habandru himbande cheban-
dru hiobandru hiobandru hiobandru ha-
bande

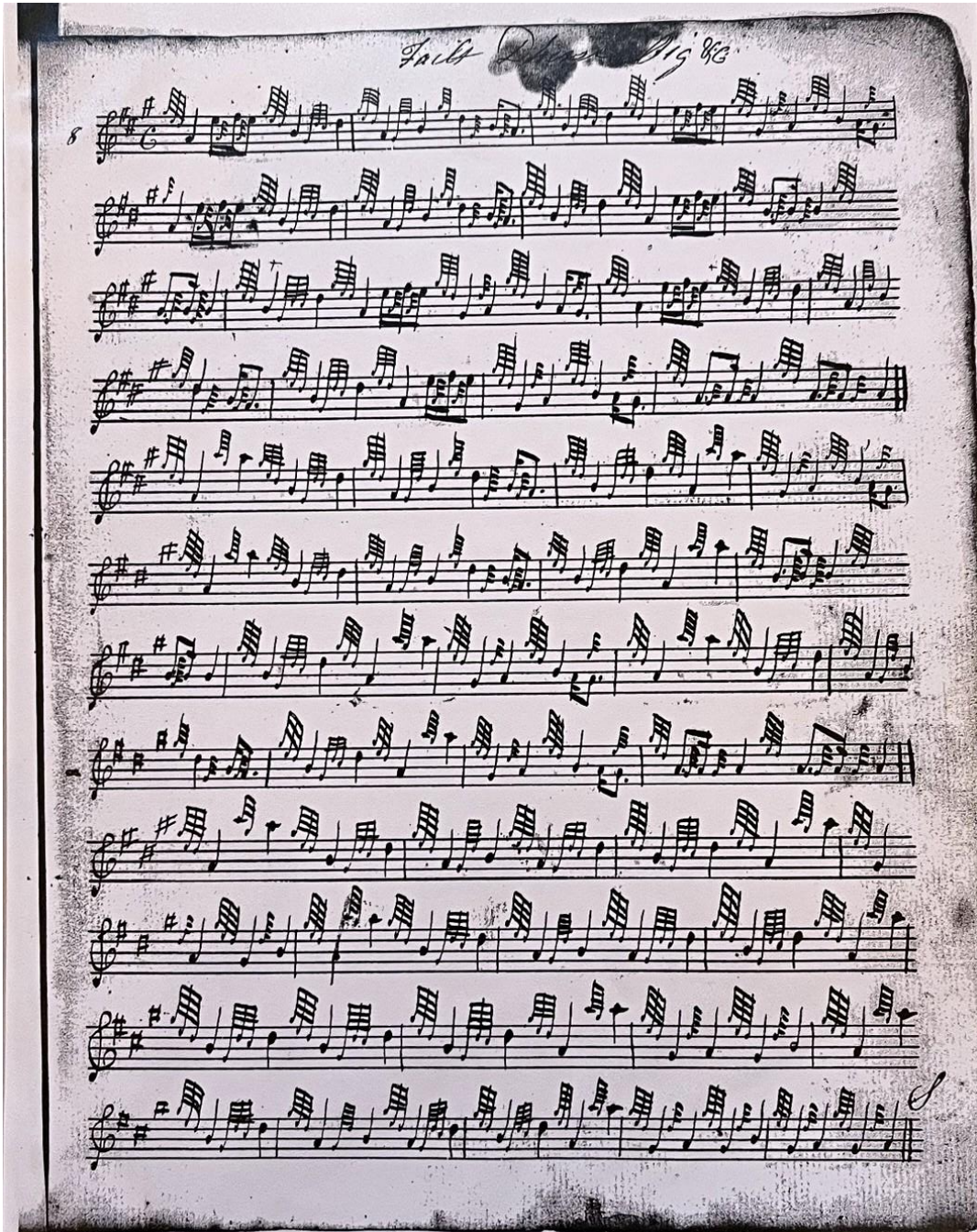
pipes | drums



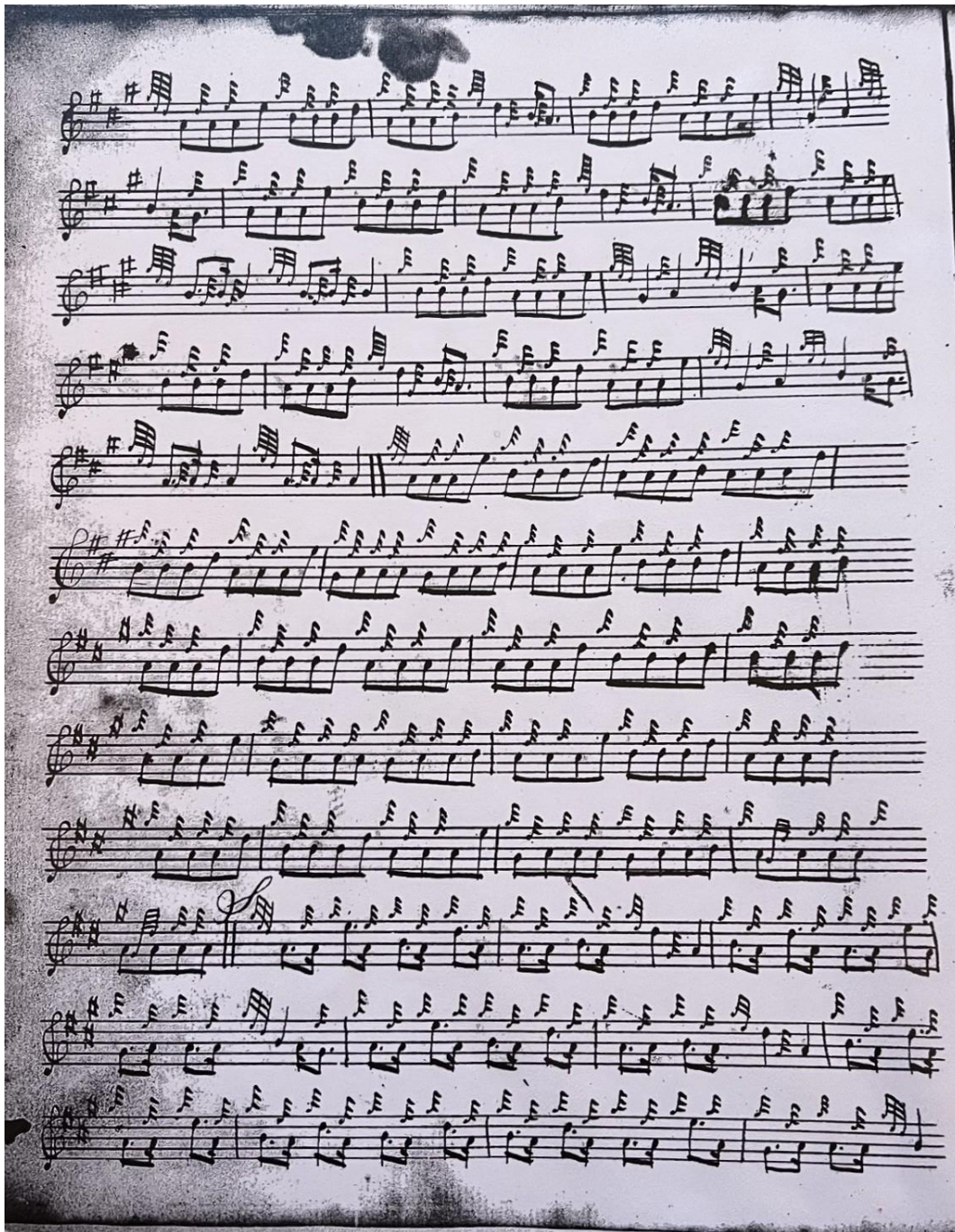
pipes | drums

Colin Campbell's score comprises ground and thumb variation, siubhal singling, doubling and trebling; taorluath fosgailte, and duinte taorluath and crunluath variations to complete the pattern. It contributes relatively little to the staff-notated scores which follow, and is not transliterated here.

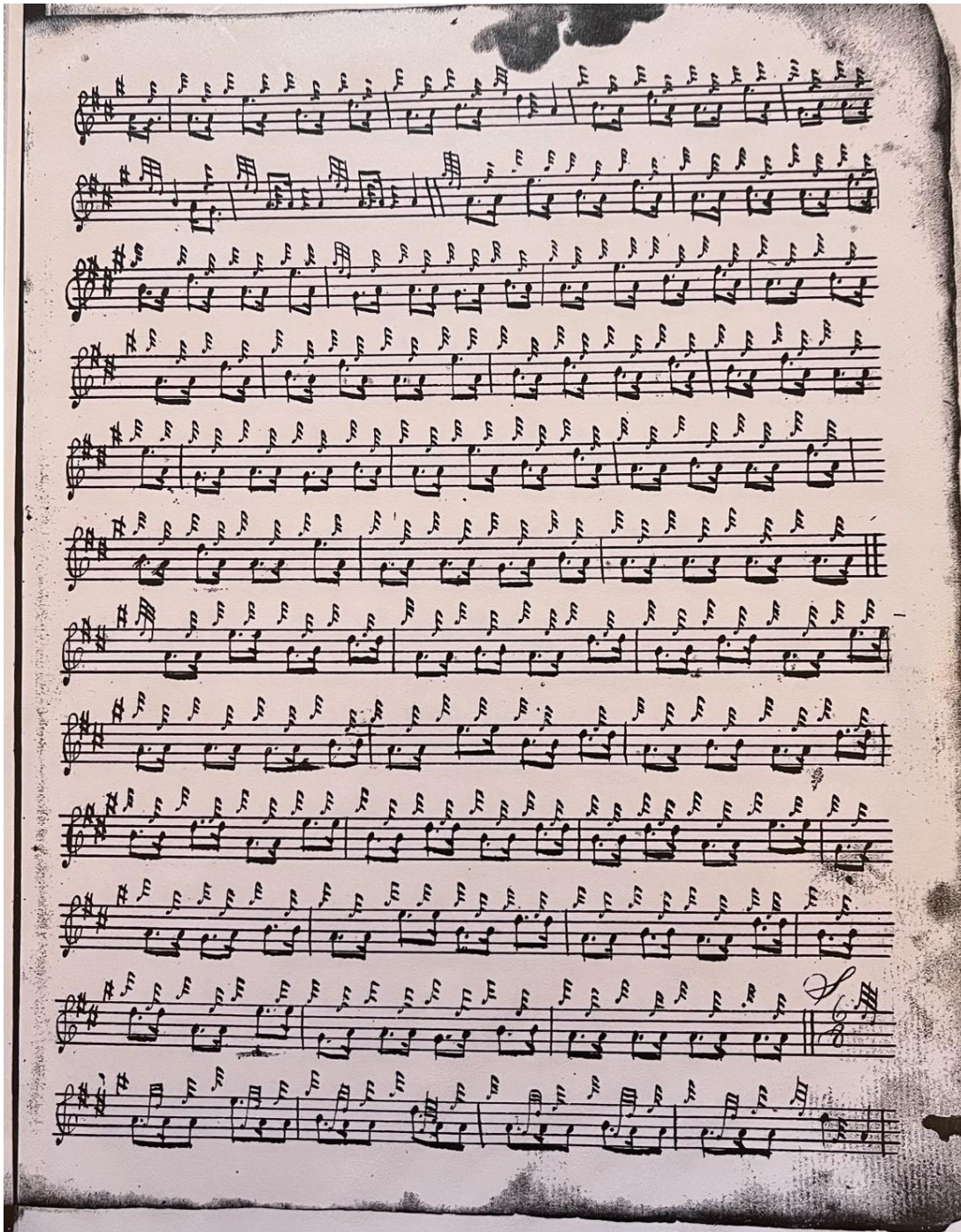
The earliest of these latter is the **Hannay-MacAuslan** MS. In it, the tune appears like this:



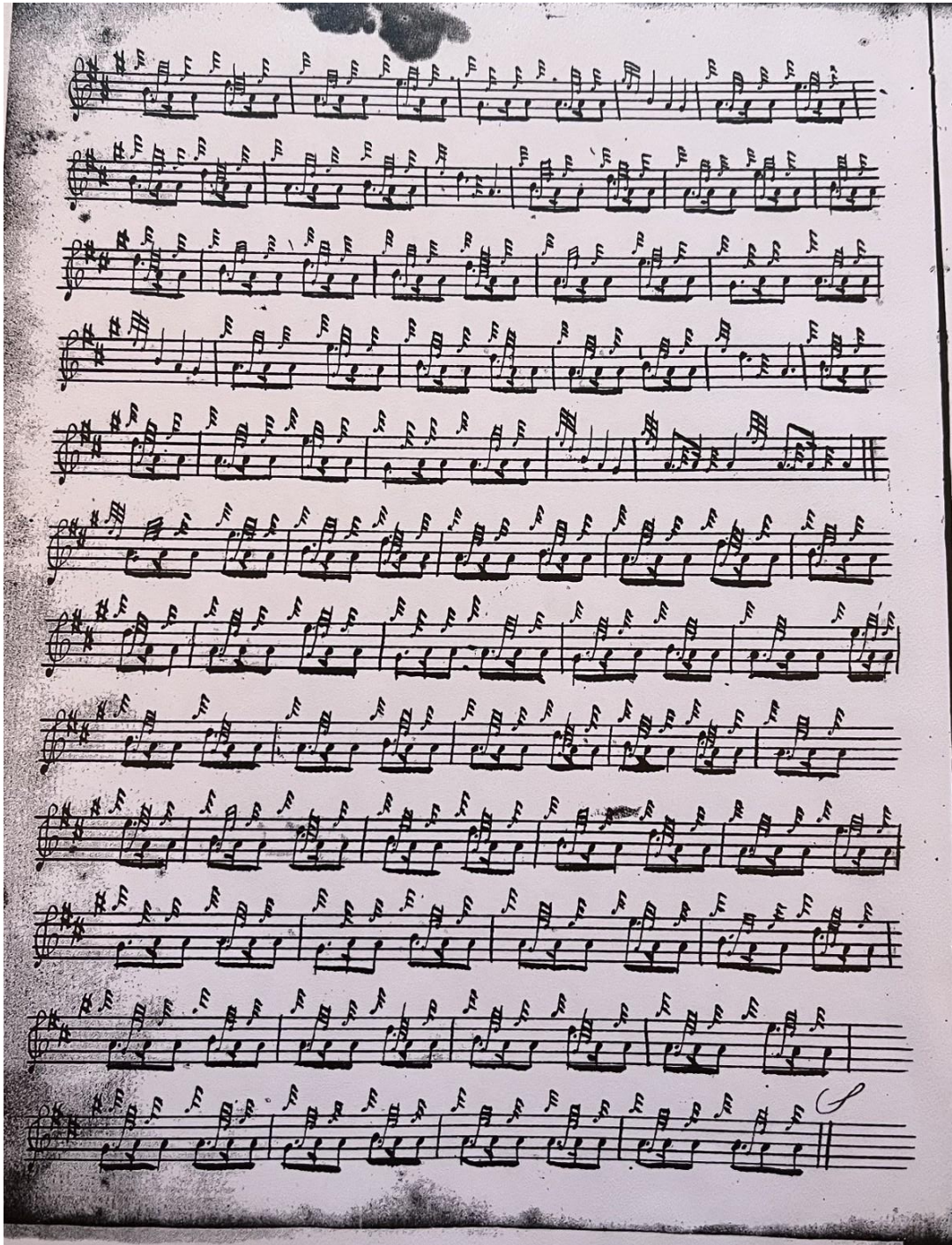
pipes | drums



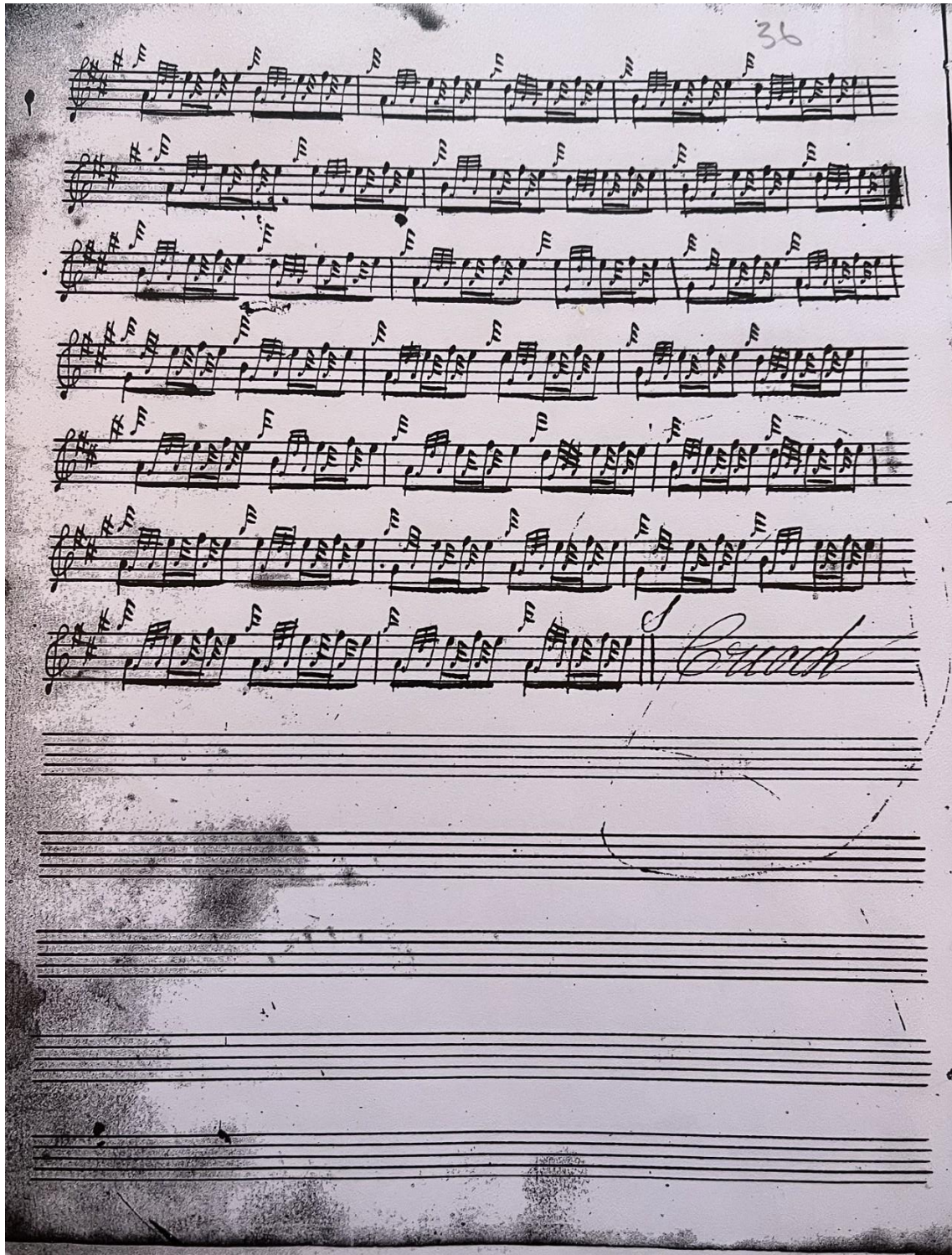
pipes | drums



pipes | drums



pipes | drums



The setting is unusual in placing the taorluath foscailte singling *before* the siubhal. Also it has, sensibly, only two flourish bars at the section ends, and unlike Colin Campbell's four, and there is no crunluath a mach. The transcriber seems to have strayed from the tune in the crunluath section. The ground is repeated no fewer than four times within the tune.

The structure here is

Ground;

Thumb variation: singling and doubling

Taorluath foscailte: singling and doubling

Siubhal: singling, doubling, trebling

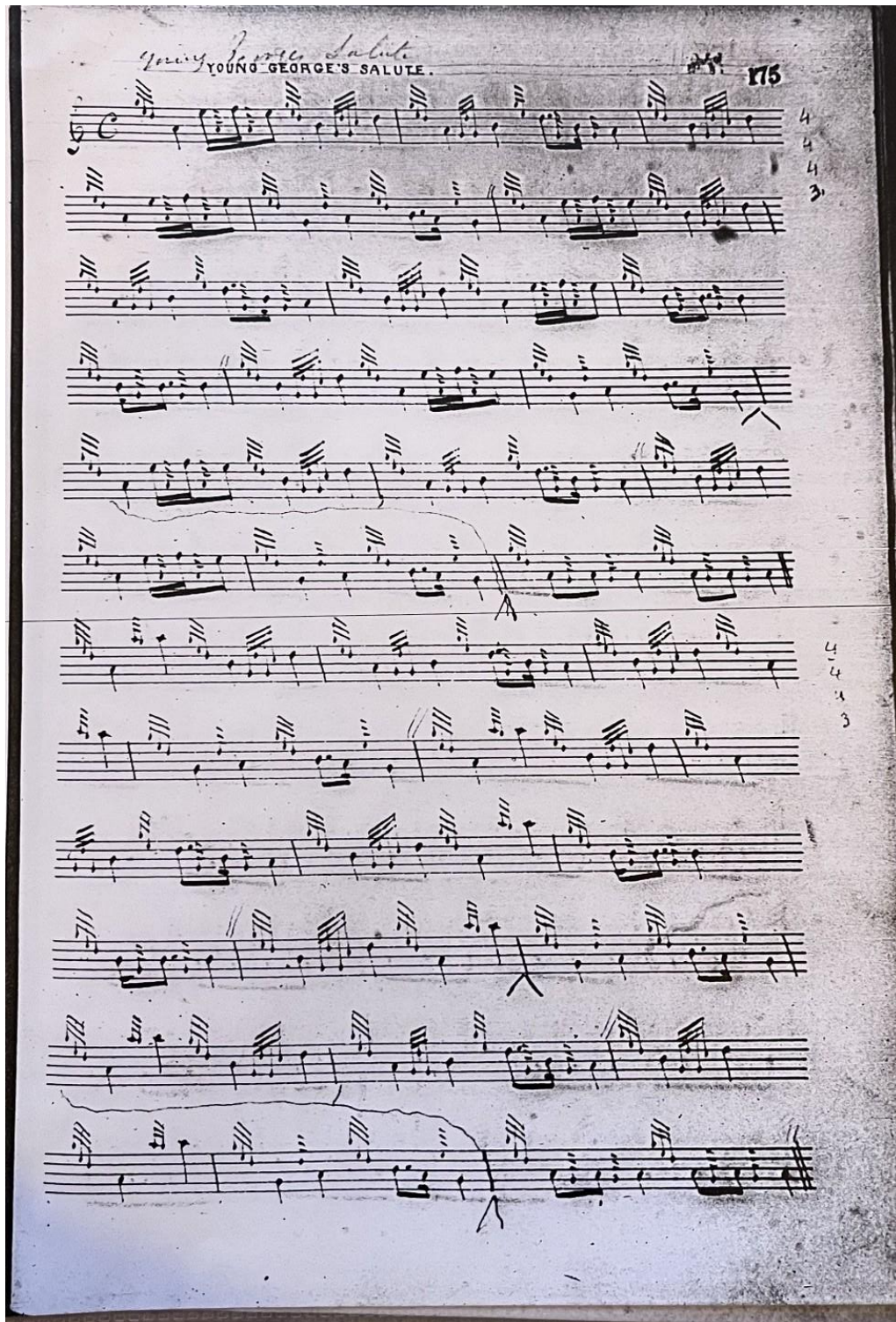
Taorluath duinte: singling doubling

Crunluath duinte: singling only and irregularly notated.

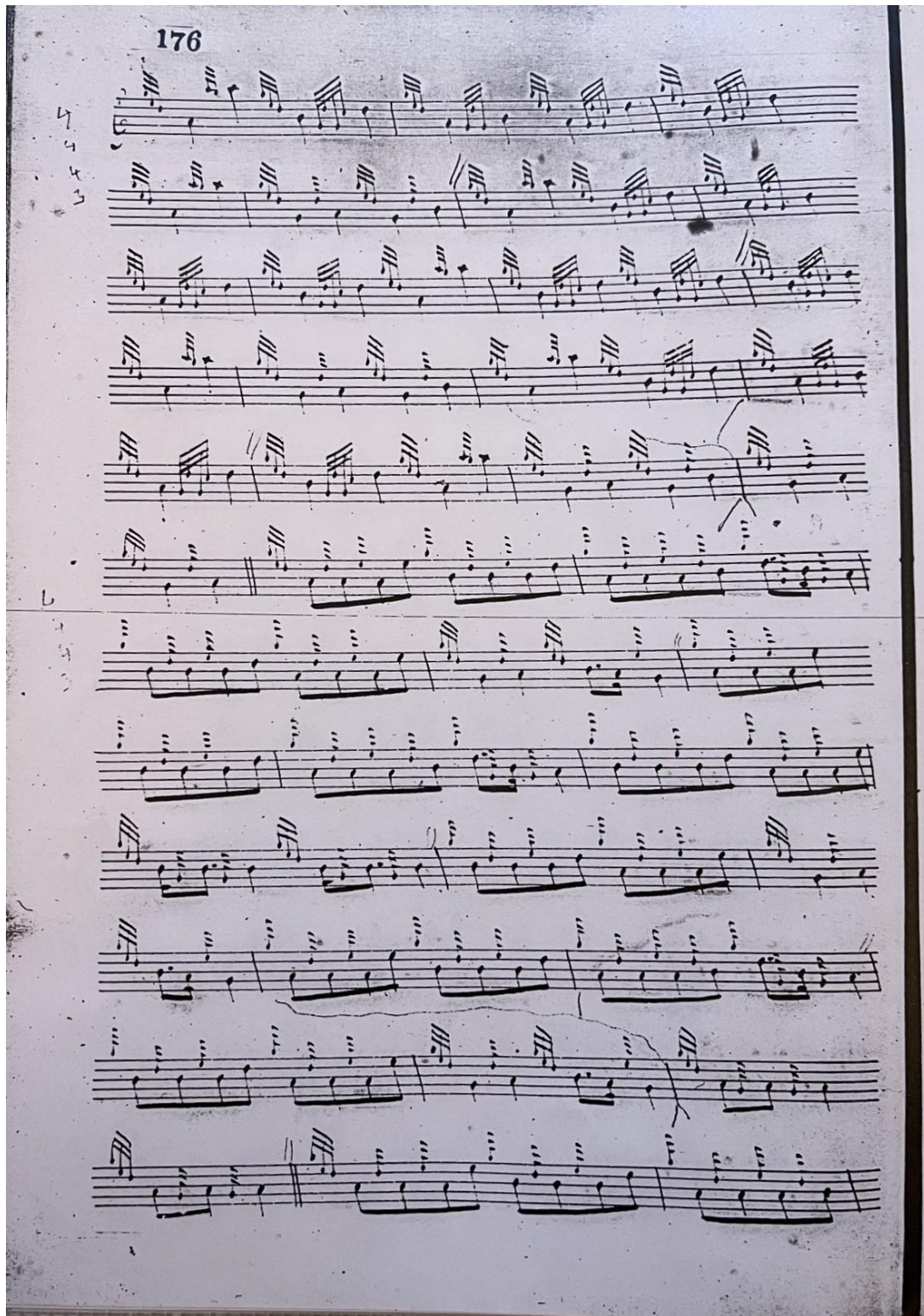
Of particular interest, we note the flourish bars at the end of the thumb variation doubling; these seem to take the form of the posited three-pulse gairm/eallach "hiharin" used throughout the Nether Lorn Canntaireachd and not notated, so far as the present writer is aware, elsewhere in the written tradition.

Donald MacDonald sets the tune as follows:

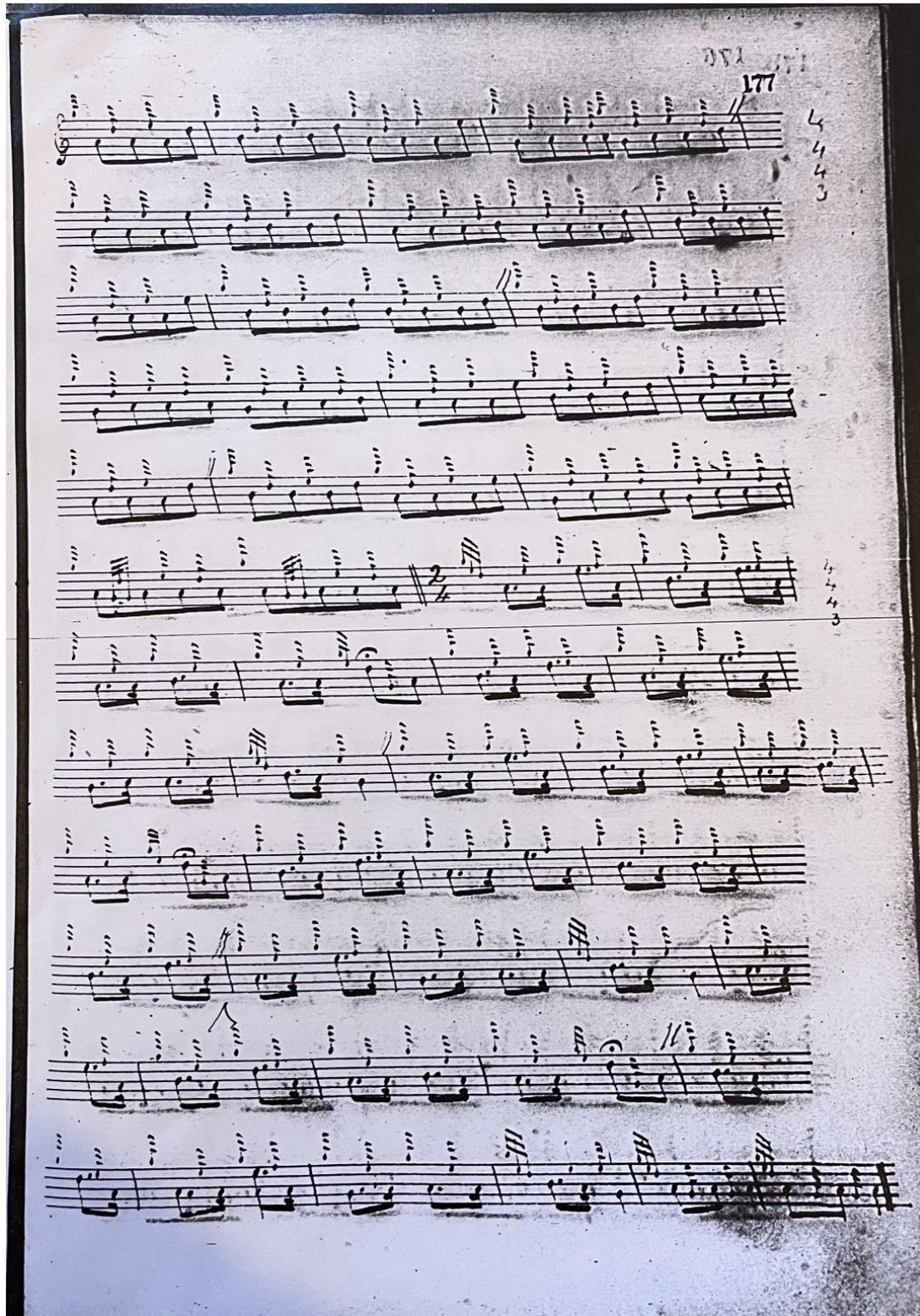
pipes | drums



pipes | drums



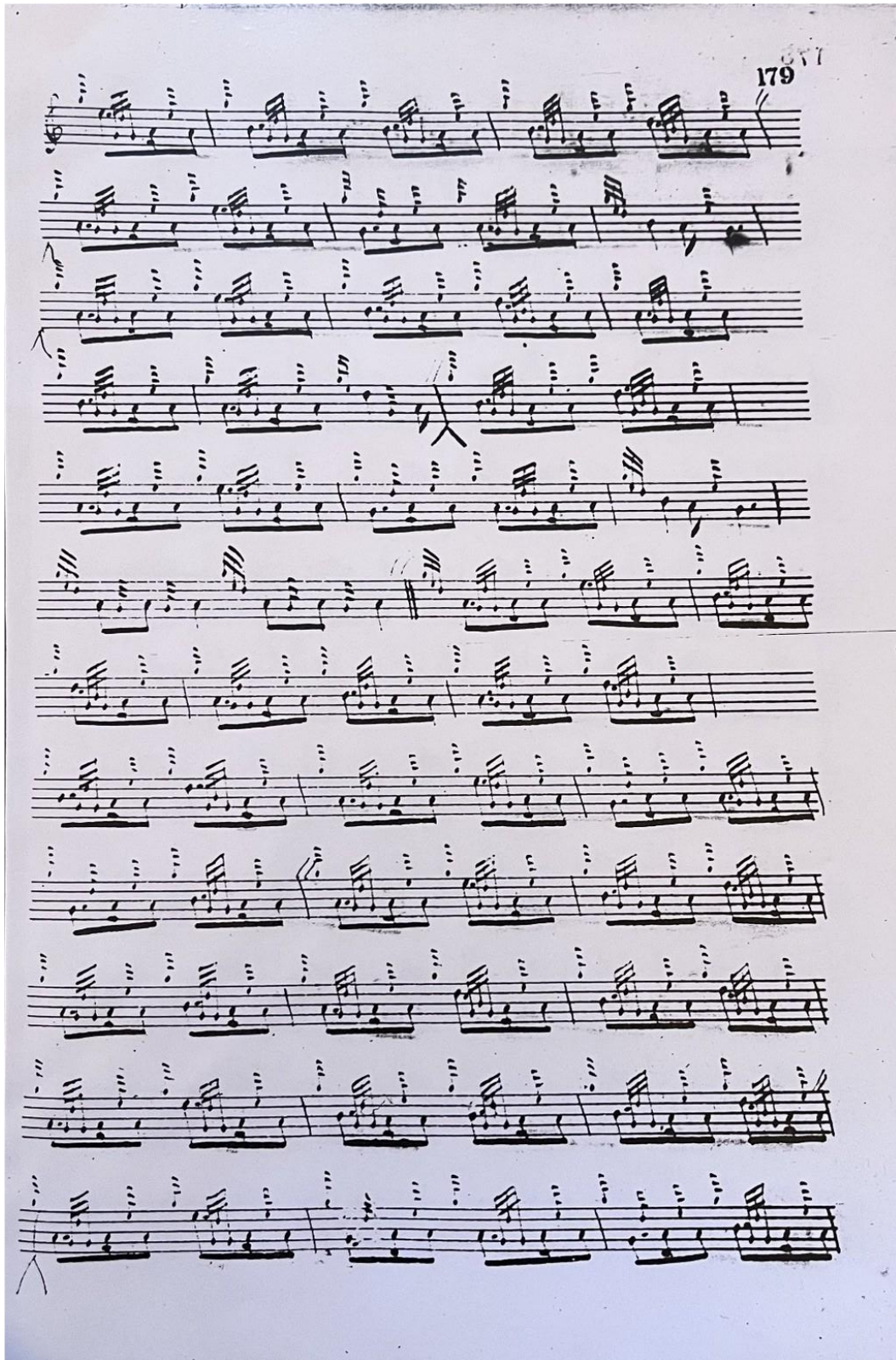
pipes | drums



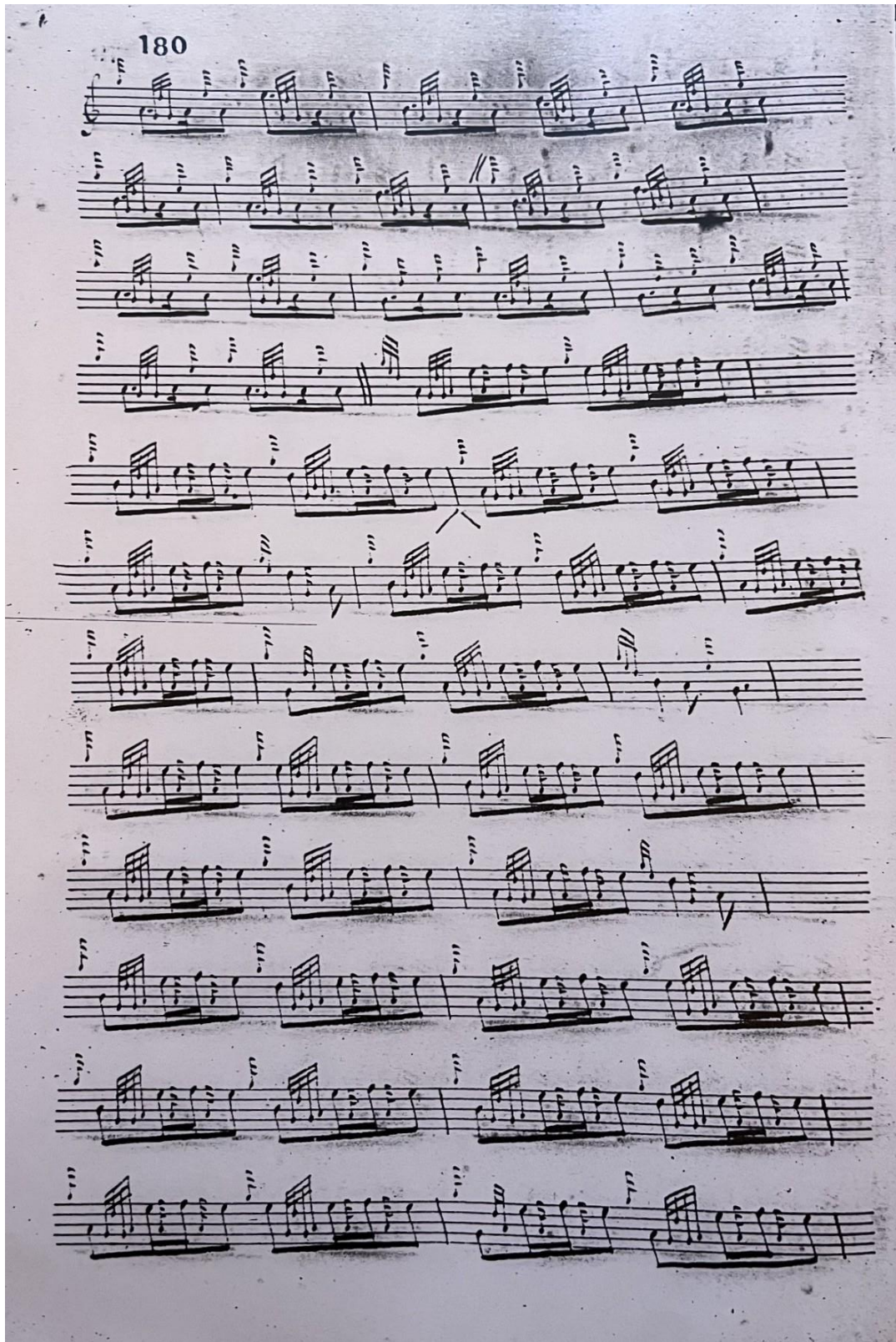
178

The image shows a page of handwritten musical notation for pipes and drums. The page is numbered '178' in the top left corner. The notation is written on 14 staves, arranged in two systems of seven staves each. The music is dense, with many beamed notes and rests, typical of traditional Scottish bagpipe and drum music. The paper is aged and slightly discolored.

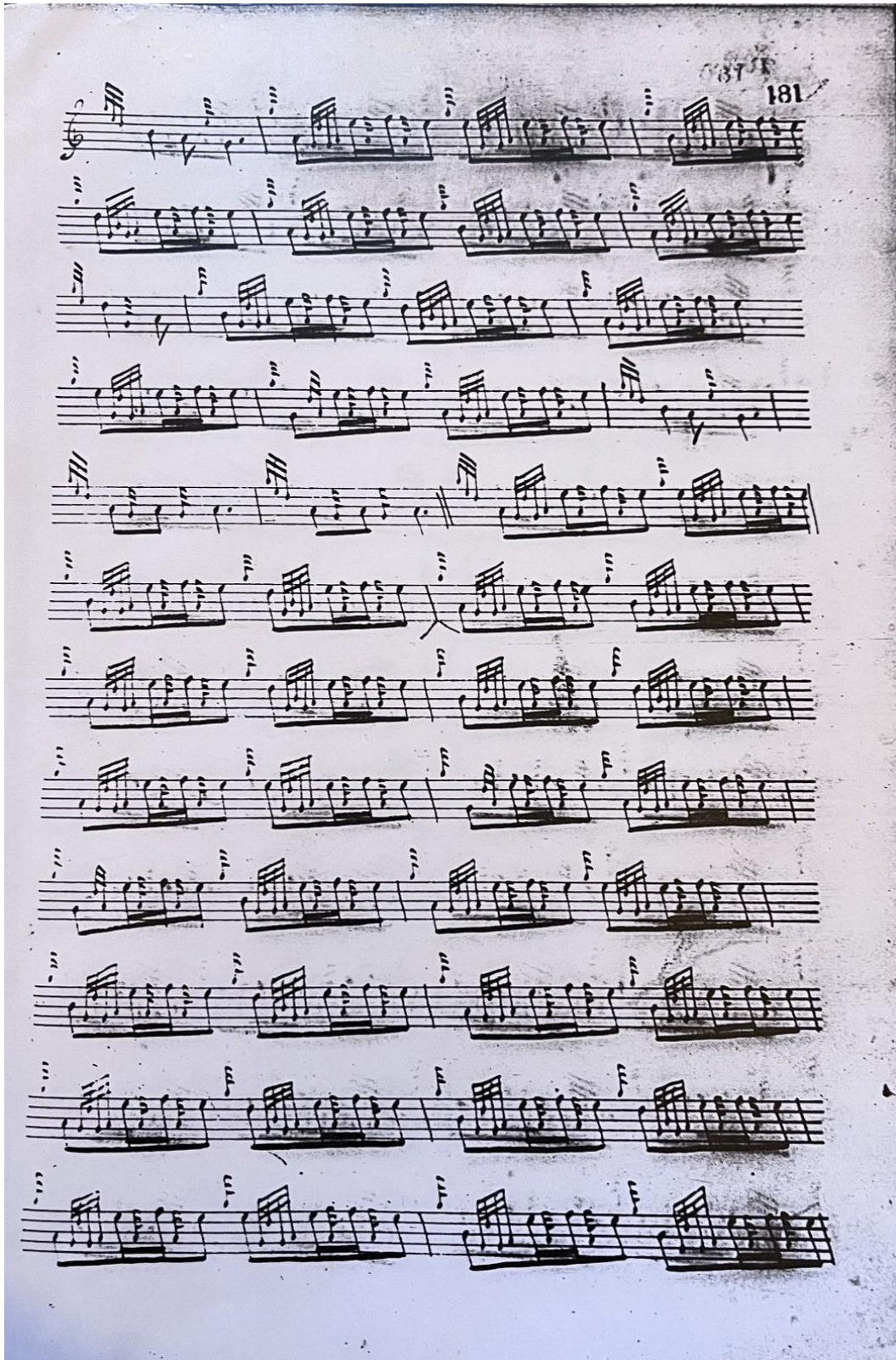
pipes | drums



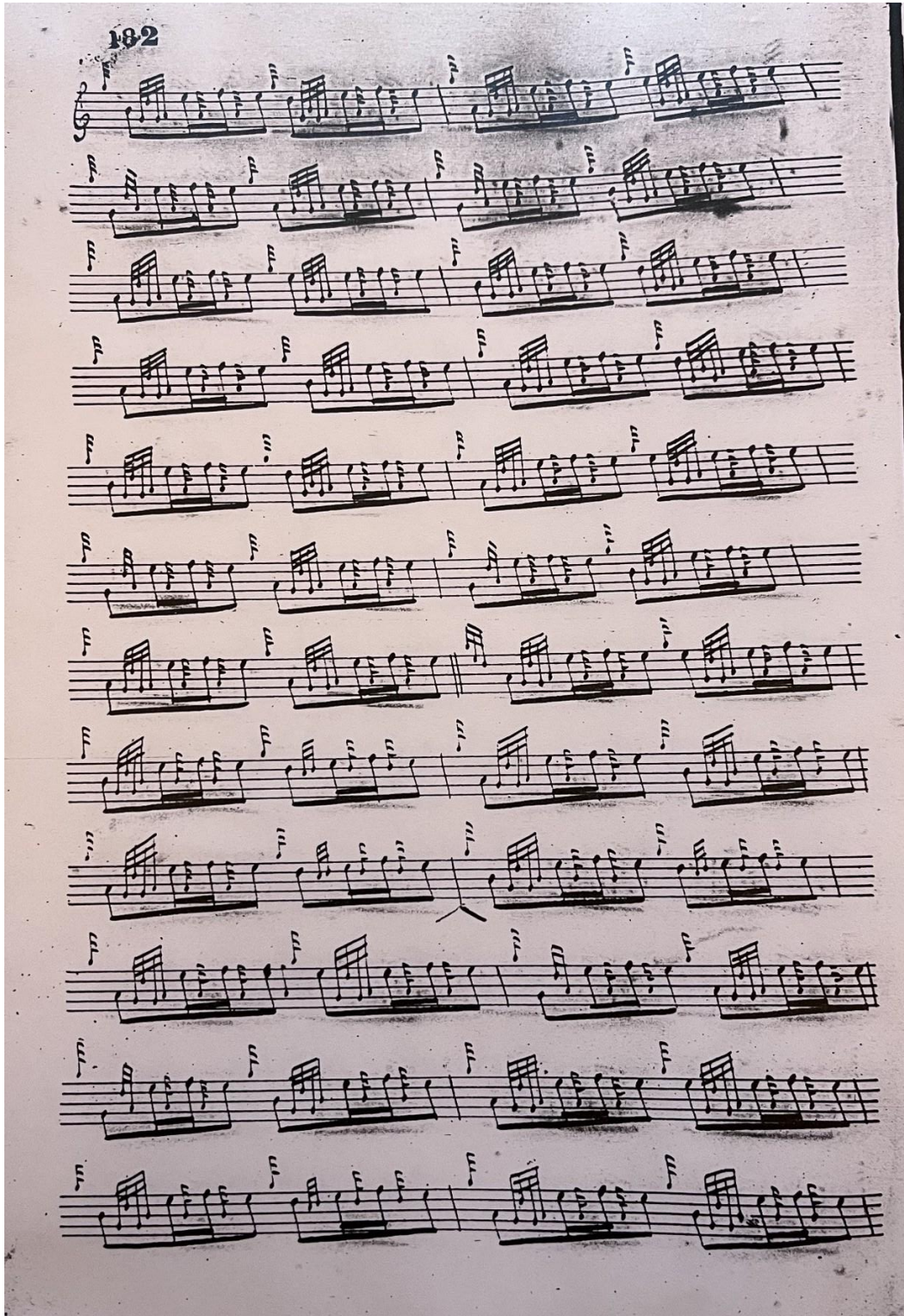
pipes | drums

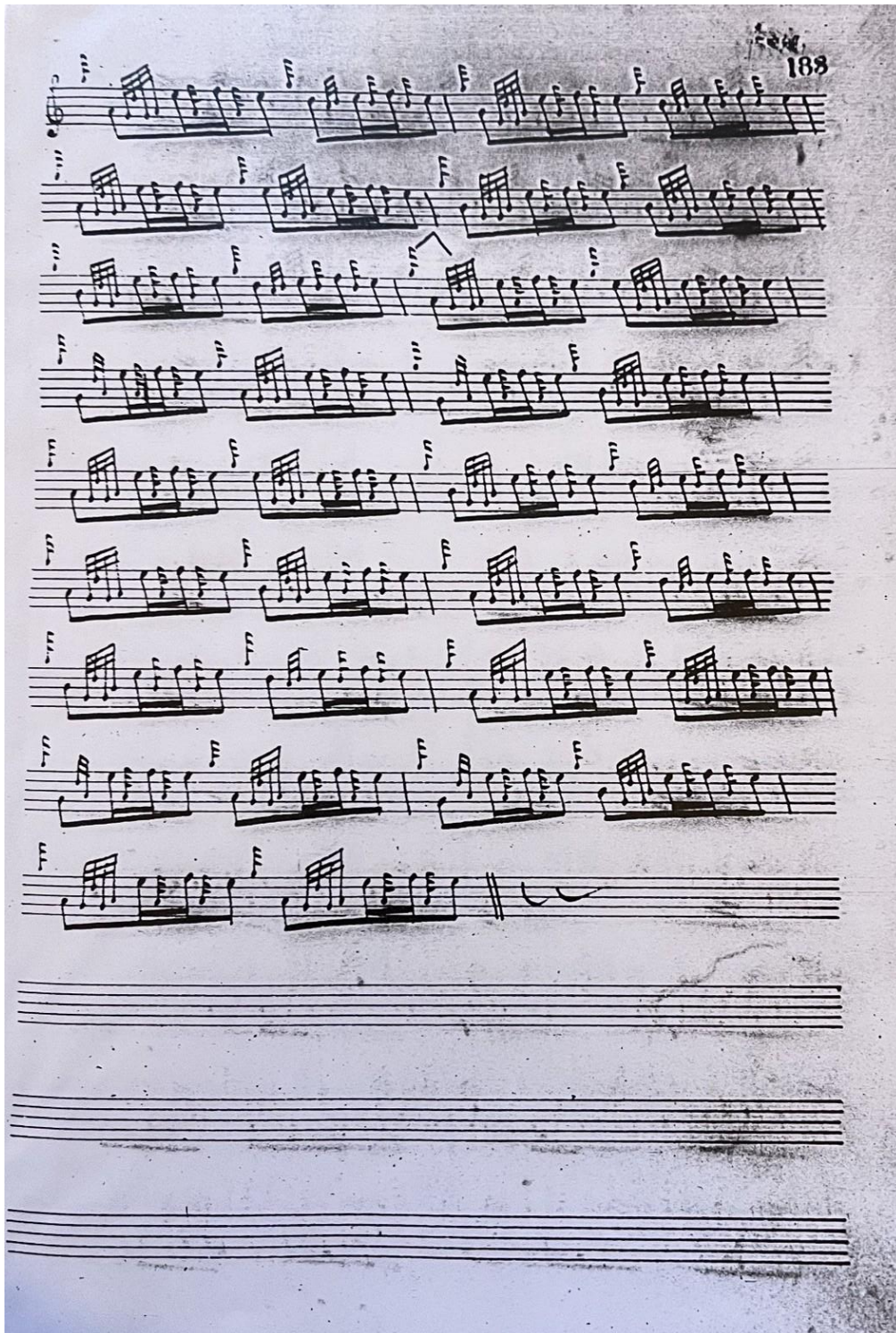


pipes | drums



pipes | drums





Once again we see the taorluath foscailte placed before the siubhal. MacDonald only uses two flourish bars instead of Campbell's four. His pattern is

pipes | drums

Ground [fifteen bars]

Thumb Variation: singling and doubling (ending of the latter is odd) [fifteen bars]

Taorluath fosgailte: singling and doubling [fifteen bars]

Siubhal: singling and doubling [thirty bars singling; 29 in the doubling]

Taorluath duinte: singling and doubling [21 bars in singling; 28 in the doubling]

Crunluath duinte: singling, doubling and a mach [29 bars in crunluath; 28 in a mach]

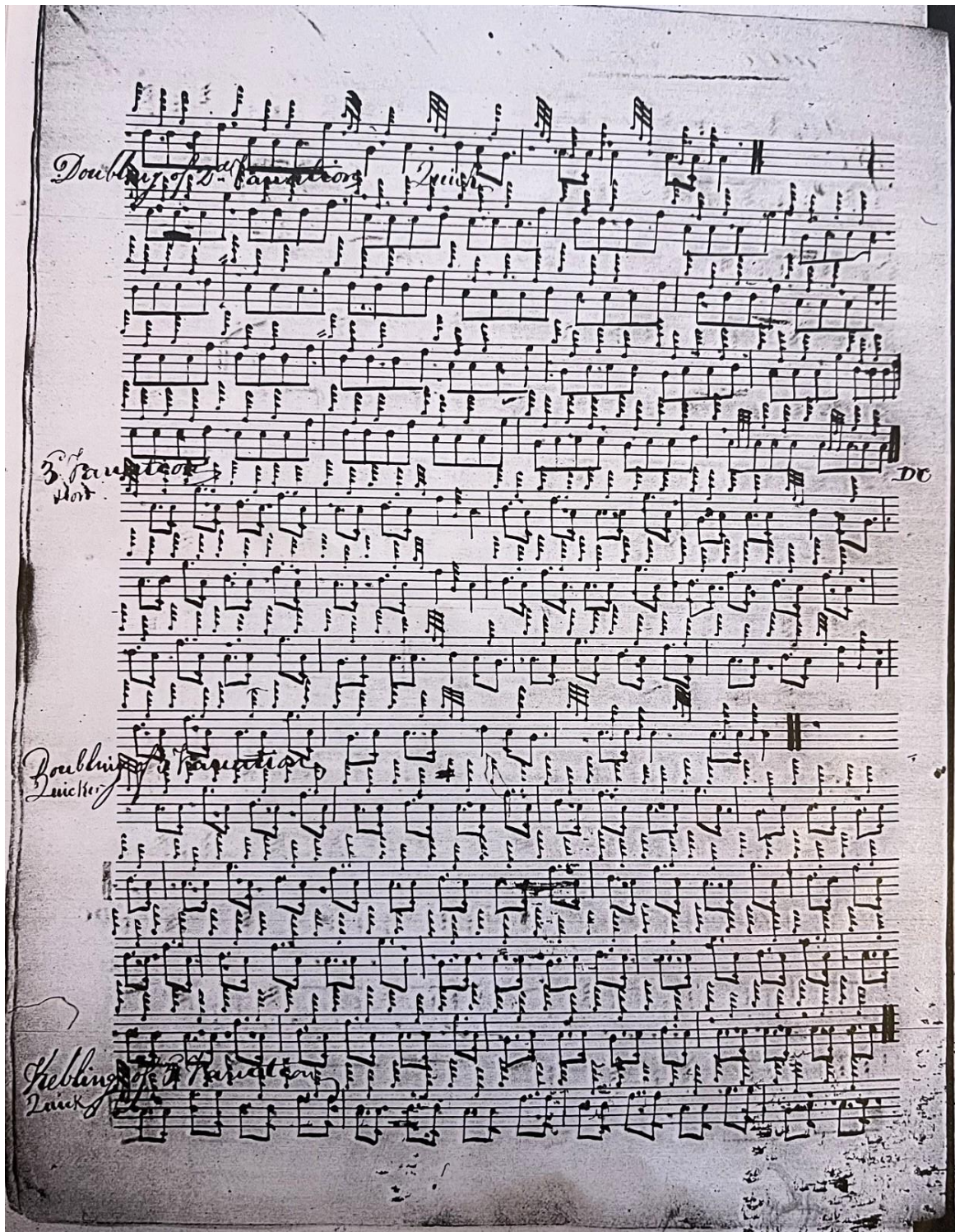
MacDonald's score is highly irregular. There are fifteen bars in the ground, thumb variations and taorluath fosgailte; thereafter the structure seems to spiral out of control, with 29-30 bars in the siubhal, twenty-one and twenty-eight in the taorluath duinte; and twenty-nine and twenty-eight in the crunluath. The differences between this setting and that in the Hannay-MacAuslan MS would seem to place a question mark over the links between the two, hitherto assumed to be close.

Peter Reid sets the tune like this:

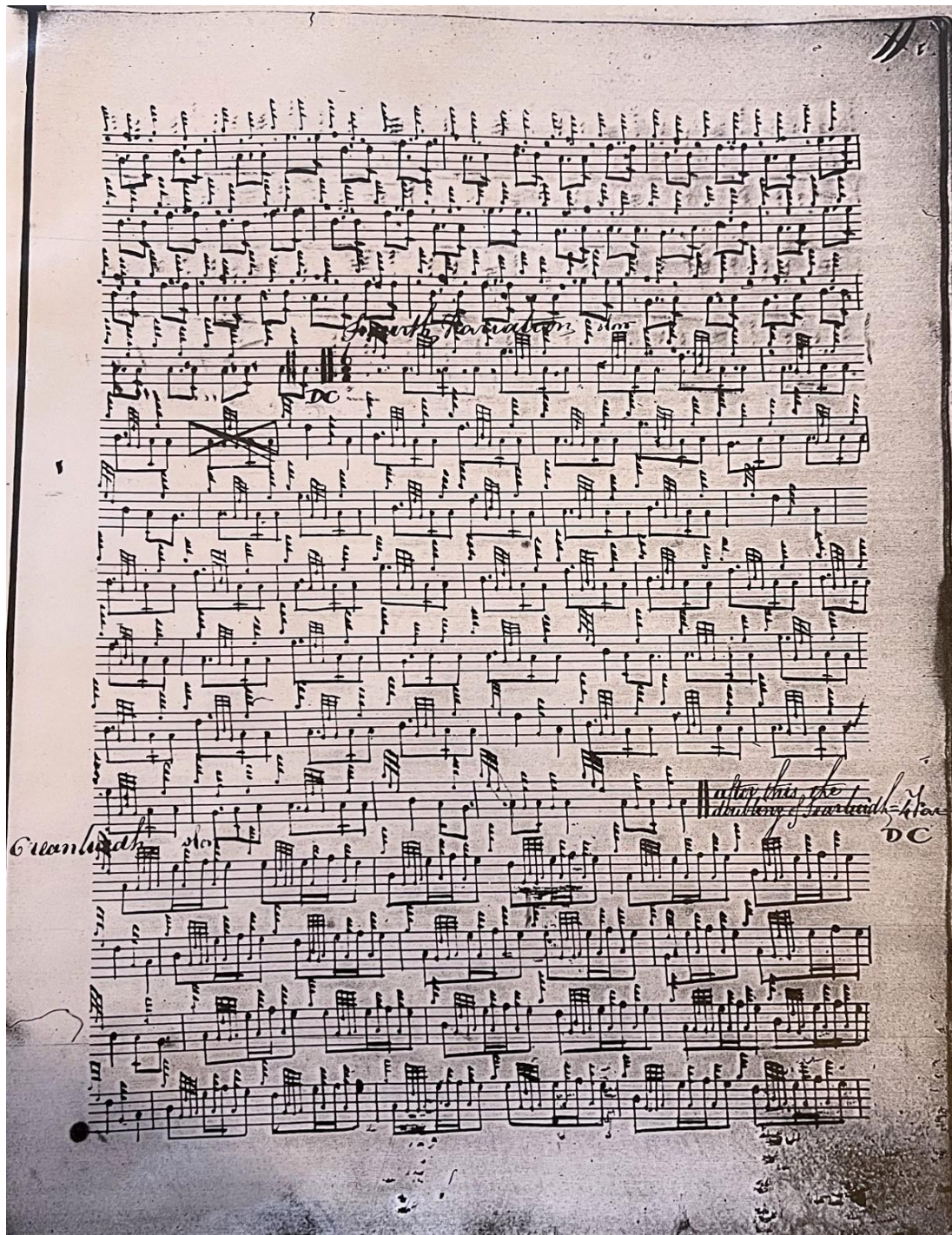
pipes | drums



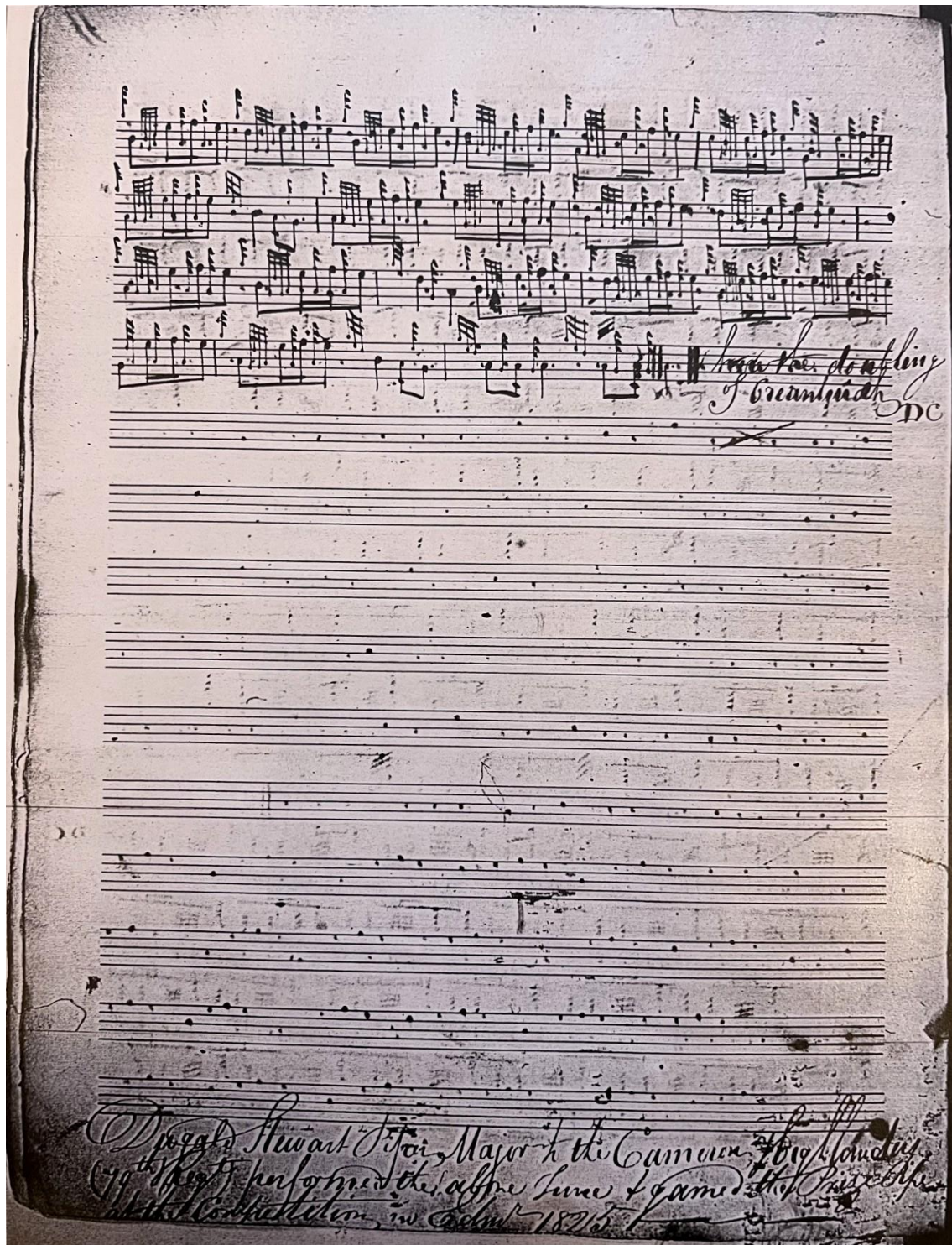
pipes | drums



pipes | drums



pipes | drums



This has obvious links with the Hannay-MacAuslan and MacDonald scores. Intriguingly it also has the taorluath fosgailte placed *before* the siubhal variations. Although it bears a note identifying a prize-winner playing this tune at a recent Edinburgh competition, the conclusion that it might therefore have been jotted down from live performance might not be correct, given the obvious links with a more purely scribal tradition. (it seems for considerable stretches almost a note-for-note transcription of the Hannay-MacAuslan score with the exception that Reid substitutes the now more fashionable heavier bottom-hand grips and throws for the "lighter" versions in the earlier score. We note particularly that Reid has the same curious final bar to the thumb variation doubling that we find in the Hannay-MacAuslan and that he, too, repeats the ground five times. The Reid MS is heavily affected by print-through, but the general intention seems clear enough.

Angus MacKay sets the tune like this:

Fàilte Shiorais Big. Tighearna Chàladair
George Campbell 4th of Calaver's Salutes 145.

64

N^o 64.

1st time *2nd time*

Thumk or var. 1st

1st time *2nd time*

Thumk or var. 2nd

pipes | drums

146

1st time

2nd time

3rd time

4th time

Variation

Doubbling

Var.

1st time

2nd time

3rd time

4th time

5th time

6th time

7th time

8th time

9th time

10th time

11th time

12th time

13th time

14th time

15th time

16th time

17th time

18th time

19th time

20th time

21st time

22nd time

23rd time

24th time

25th time

26th time

27th time

28th time

29th time

30th time

31st time

32nd time

33rd time

34th time

35th time

36th time

37th time

38th time

39th time

40th time

41st time

42nd time

43rd time

44th time

45th time

46th time

47th time

48th time

49th time

50th time

51st time

52nd time

53rd time

54th time

55th time

56th time

57th time

58th time

59th time

60th time

61st time

62nd time

63rd time

64th time

65th time

66th time

67th time

68th time

69th time

70th time

71st time

72nd time

73rd time

74th time

75th time

76th time

77th time

78th time

79th time

80th time

81st time

82nd time

83rd time

84th time

85th time

86th time

87th time

88th time

89th time

90th time

91st time

92nd time

93rd time

94th time

95th time

96th time

97th time

98th time

99th time

100th time

101st time

102nd time

103rd time

104th time

105th time

106th time

107th time

108th time

109th time

110th time

111th time

112th time

113th time

114th time

115th time

116th time

117th time

118th time

119th time

120th time

121st time

122nd time

123rd time

124th time

125th time

126th time

127th time

128th time

129th time

130th time

131st time

132nd time

133rd time

134th time

135th time

136th time

137th time

138th time

139th time

140th time

141st time

142nd time

143rd time

144th time

145th time

146th time

147th time

148th time

149th time

150th time

151st time

152nd time

153rd time

154th time

155th time

156th time

157th time

158th time

159th time

160th time

161st time

162nd time

163rd time

164th time

165th time

166th time

167th time

168th time

169th time

170th time

171st time

172nd time

173rd time

174th time

175th time

176th time

177th time

178th time

179th time

180th time

181st time

182nd time

183rd time

184th time

185th time

186th time

187th time

188th time

189th time

190th time

191st time

192nd time

193rd time

194th time

195th time

196th time

197th time

198th time

199th time

200th time

201st time

202nd time

203rd time

204th time

205th time

206th time

207th time

208th time

209th time

210th time

211st time

212nd time

213th time

214th time

215th time

216th time

217th time

218th time

219th time

220th time

221st time

222nd time

223rd time

224th time

225th time

226th time

227th time

228th time

229th time

230th time

231st time

232nd time

233rd time

234th time

235th time

236th time

237th time

238th time

239th time

240th time

241st time

242nd time

243rd time

244th time

245th time

246th time

247th time

248th time

249th time

250th time

251st time

252nd time

253rd time

254th time

255th time

256th time

257th time

258th time

259th time

260th time

261st time

262nd time

263rd time

264th time

265th time

266th time

267th time

268th time

269th time

270th time

271st time

272nd time

273rd time

274th time

275th time

276th time

277th time

278th time

279th time

280th time

281st time

282nd time

283rd time

284th time

285th time

286th time

287th time

288th time

289th time

290th time

291st time

292nd time

293rd time

294th time

295th time

296th time

297th time

298th time

299th time

300th time

301st time

302nd time

303rd time

304th time

305th time

306th time

307th time

308th time

309th time

310th time

311st time

312nd time

313th time

314th time

315th time

316th time

317th time

318th time

319th time

320th time

321st time

322nd time

323rd time

324th time

325th time

326th time

327th time

328th time

329th time

330th time

331st time

332nd time

333rd time

334th time

335th time

336th time

337th time

338th time

339th time

340th time

341st time

342nd time

343rd time

344th time

345th time

346th time

347th time

348th time

349th time

350th time

351st time

352nd time

353rd time

354th time

355th time

356th time

357th time

358th time

359th time

360th time

361st time

362

147

4 times Doubling

1st time 2nd time

Crum-Lualthe

1st time 2nd time

Doubling of bar 5 12th time

pipes | drums

148

The image shows a handwritten musical score for pipes and drums, page 148. The score is written on 11 staves. The notation is a single melodic line with various rhythmic values and rests, often marked with 'x' to indicate specific drum patterns. The music is written in a single melodic line across the staves. Key annotations include 'Doubling' with a repeat sign and '4 times' on the fifth staff, '2nd time' on the seventh staff, and '4 times' on the eleventh staff. The page number '148' is written in the top left corner.

pipes | drums

Angus MacKay goes straight from the thumb variation doubling to the taorluath fosgailte variations. The siubhal seems to have been inserted later, almost as an afterthought, squashed into the bottom of the two subsequent pages, as if even MacKay has been uncertain about its placing.

Colin Cameron adds little to the earlier sources with regard to the imaginative interpretation of the tune; his score is not reproduced here. **D. S. MacDonald's** score is in partially-graced outline only; it is not reproduced here.

C. S. Thomason gives his sole source as Donald MacDonald's MS but his score is marked "Ed." He sets the piece like this:



pipes | drums



Thomason has ground; thumb variation, singling and doubling; taorluath foscailte: singling and doubling; siubhal, singling and doubling; taorluath duinte, singling and doubling; ground; crunluath duinte, singling and doubling; ground.

Thomason faithfully follows MacDonald in placing the taorluath foscailte movement ahead of the siubhal. It seems possible that the editors who elected to do this were treating it not as a taorluath movement at all, but as a doubling and trebling of the ground, although it seems to have induced genuine uncertainty even in Angus MacKay above.

David Glen sets the tune like this:

8

CAMPBELL OF CAWDOR'S SALUTE.[†]

FÀILTE CAIMBEALACH CHALADAIR.

Ùrlar. *Moderately slow.*

The musical score is written in 4/4 time and consists of a main melody and three variations. The main melody is marked 'Ùrlar. Moderately slow.' and is written in treble clef. It begins with a key signature of one sharp (F#). The first variation, 'Var. 1st', is marked '1st' and '2nd' and is written in treble clef. The second variation, 'Var. 2nd', is marked '1st' and '2nd' and is written in treble clef. The third variation, 'Var. 3rd', is marked '1st' and '2nd' and is written in treble clef. The score includes various musical notations such as notes, rests, and bar lines.

When written thus. Play. *A Second setting of these bars

[†]Also known as Young George's Salute. (King George III.)

9

Doubling of Var. 3rd

Var. 4th

1st 2nd

Doubling of Var. 4th

1st 2nd

pipes | drums

10

Taor-luath.

1st

2nd

Dùblachadh an Taor-luath.

1st

2nd

Repeat the Ullar.

11

Crùn-luath.

Dùblachadh a' Chrùn-luath.

Repeat the Ullar.

Interestingly, Glen clearly considers the problem variations as a species of taorluath and moves them to a position following the siubhal singling and doubling. Given its high-quality typography and musical tact, **David Glen's** could be the best of the playing scores.

pipes | drums

G. F. Ross sets the tune like this;

34
CAWDOR'S SALUTE.

Two tunes published in Glen, under the above name and in "Cool Mac" under the name of "Young King George III. Salute." Both versions have sixteen bars, but do not agree the last four. Bar No. 14 in Glen's version is omitted in "Cool Mac," whereas Bar No. 13 in the "Cool Mac" version does not appear in Glen's, otherwise they agree. The 15th Bar in the "Cool Mac" version is the same as the 1st, 5th and 14th. The above is an analysis of Glen's version. The second line is complete with its bars, clearly indicating, in spite of General Thompson's statement to render the tune as one of 4, 4, 4, 4, metre, its correct metre is 6, 6, 4. Therefore there are two bars short in the First line and two bars too many in the Third. Following the principle governing the construction of 6, 6, 4, metre based the First line is completed by the repetition of the 1st and 2nd bars as the 1st and 4th, the 3rd and 4th shown above increasing the 1st and 4th. The even bars in the Third line are clearly the 14th and 16th as above shown. The name of the notation would appear to be the bringing in of the double beat on it as part of the second phrase of the Third line (although correct as the second phrase of the second line) and then proceeding to the real last bar (the 15th shown). This would leave the tune with 15 bars, and the last fourth bar was probably added to complete the metre of 16 bars. It seems beyond question the correct tune, so far as it is possible to obtain it from Glen or "Cool Mac," is as follows (using the Bar numbers of Glen's version above) :-

Bar Nos.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
First Line	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Second Line	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Third Line	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16

Readers may be interested to know the Compiler has a version of this tune, the same as Glen's, but called "MacKinnon's Lament."

Commentary:

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

The Campbells of Cawdor spring from Sir John Campbell, third son of the second Earl of Argyll, who married Muriel, heiress of Calder of Cawdor, in 1510. He resided permanently at Cawdor from 1524 till 1546, the year of his death. The *Book of the Thanes of Cawdor* says of Sir John - 'He was a Campbell of the old stamp, seeking incessantly to increase his possessions and extend his influence. His treaties with cousins of his own class, with the MacLeans, MacDonalds, and MacNeills, show both his policy and his acknowledged power...his possessions in Argyll were large and increasing. He seems already to have pretended some right to Isla.' In the seventeenth century Croy was sold and other possessions mortgaged in order to purchase Islay. The Campbells of Cawdor kept possession of this island from 1612 to 1726, when it was purchased by Daniel Campbell of Shawfield, one of the Skipness family. This tune is also known as 'Young King George's Lament.' (p.2).

This is a severely pentatonic tune, low G, A, B, D, E, gapped at the third interval of the scale. The way the theme is varied between the various different settings shows how a regular tonally straightforward tune could be developed through singlings, doublings, treblings and such, and variety of expression achieved, and illustrates how the various master players would treat a common theme. In all the settings there is much playful exchange between the figures A>E and

B>D, and much visible and conscious patterning. And yet, a number of the settings show a recurring structural oddity. Few of the versions get the ground to add up to sixteen bars without recourse to varying numbers of flourish bars at the end. They mostly follow the same general route through the tune, but "Young George's Salute" looks like a primary piobaireachd which has lost its repeat of the A phrase in the first line throughout, and restoring this might resolve many of the problems.

Electronic text © Dr. William Donaldson, Cambridge, Massachusetts, 15 December 2025