Nameless: Hiharin odin, hiharin dro

Manuscripts
There are MS settings of this tune in Colin Mór Campbell’s Nether Lorn Canntaireachd, (i, 19-22); in Angus MacKay’s MS, (i, 237-9); in Uilleam Ross’s MS, (ff.146-9, with the title ‘Invercauld’s Salute’—it was Ross’s useful practice to assign names to the nameless tunes in MacKay’s MS); and in David Glen’s MS, (ff.118-120).

Published settings
In the pre-Great War published sources, the tune appears as ‘Nameless No.18’ in General C. S. Thomason’s Ceol Mor (p.398), which broadly follows MacKay.

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<td>Crunluath singling doubling</td>
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<td>Crunluath a mach</td>
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Colin Campbell

8th Called [blank]

1st
Hiharinodin hiharindro twice Over, himhinodin hiharindro hiodrodindro himhintro

2nd
Hiharinodin hiharindro twice Over himhindari hedarihe chehe darie hodrodre
himhintro hiharindro hiodrodindro himhintro

3rd
Hihodrodintro hiharindro hiodrodindro himhintro

4th
Hinodindari hedarihe chehe darie hodrodre hiodrodre hodredro chehindro himhintro

D 1st
Hiharinodin hiharindro Twice Over himhinodin hiharindro hiodrodindro himhintro

2nd
Hiharinodin hiharindro, Twice Over, himhin dilihie dilie chehe dilie hodrodre
himhintro

3rd
Hiharindro hiodrodindro himhintro hodrodintro hiharindro hiodrodindro himhintro

4th
Hinodindili hedilie chehe dilie hodrodre hiodrodre hodre dili heedre ho himhintro

S
Taolive
There is apparent uncertainty about the extent of the third line, with three syllables assigned to the end of line two in the ground attached to the beginning of line three in the thumb variation, and these could, perhaps, be grouped as follows to produce four lines of eight bars each:

1st Hiharinodin hiharindo twice Over, himhinodin hiharindo hiodrodindro himhintro
2nd Hiharinodin hiharindo twice Over himhindari hedarihe chehe darie hodrodre 3rd Himhintro hiharindo hiodrodindro himhintro hihodrodintro hiharindo hiodrodindro himhintro
4th Hinodindari hedarihe chehe darie hodrodre hiodrodre hodredro chehindro himhintro

There is some rather tight manoeuvering within the musical space defined by the first and fourth interval of the scale in all versions, but the development of the ground and flowing and rather unusual thumb variation and crunluath a mach not present in MacKay, would seem to make Campbell’s the more interesting version of the two. One of the advantages of Colin Campbell’s notation system is its absence of prescription, the way it assumes interpretational flexibility at a number of points, a flexibility that we know to have once been an integral part of the art. His score could be interpreted in a number of ways, therefore, but perhaps something along the following lines might suggest itself:
Angus MacKay sets the tune in a very straightforward manner comprising a ground and taorluath/crunluath singling and doubling as follows:

No. 103 Angus MacKay's MS.
'Entirely at the pleasure of the performer': a further exploration of piobaireachd

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Published by the Piper & Drummer magazine, 2001-02
Uilleam Ross

Uilleam Ross frames the repeat of line 1 slightly differently from MacKay, thus:

[Music notation image]

David Glen

Glen times the ground as follows:

[Music notation image]

Piobaireachd Society

Both of the settings currently in print (Piobaireachd Society Collection, second series, V, 148-50; Kilberry Book of Ceol Mor, p.112) were edited by Archibald Campbell. The first of these is in 3/4 time, the second in 4/4, with lengthening of various notes at bar endings to adjust the musical arithmetic. Campbell’s notes to the first of these versions in the Piobaireachd Society Collection state that ‘This tune is reproduced from Angus MacKay’s MS’, but many of MacKay’s time values had been silently altered, a process carried still further in the Kilberry Book.
Commentary

In a note to his score, David Glen indicated that this tune was ‘Something similar to the Battle of the Shirts’ (the name suggested by Dr. Charles Bannatyne for the nameless tune, ‘Hiharinodin, hiharindro, himhinodin, himhintra’ in Angus MacKay’s MS, i, 198-200). Indeed it is a member of quite an extensive tune family, having musical links with ‘The Battle of the Pass of Crieff’, ‘MacKay’s Banner’, ‘The Pride of Barra’ and ‘The Gathering of the MacNabs’. For a discussion of this point see The Highland Pipe and Scottish Society 1750-1950, pp. 454-8.

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