MacDonald's or Duntroon's Salute

There are settings of this tune in the following manuscript sources:
– Angus MacKay's MS, ii, 119 (with the title "MacDonald's Salute or Duntron");
– Colin Cameron's MS, ff.129-130;
– Duncan Campbell of Foss's MS, ff.38-39;
– Uilleam Ross's MS, ff.123-124;
– D. S. MacDonald's MS, ii, 34;
– David Glen's MS, ff.40-41 and again at ff.388-389;

and in the following published sources:

– Niel MacLeod of Gesto, Collection of Pibaireachd or Pipe Tunes, pp.25-6 (with the title "Lasan Phadrig Chiegh");
– C. S. Thomason, Ceol Mor, pp.351-2;
– David Glen, Edinburgh Collection, vi, p.26 with the title "Duntroon's Salute" and again in viii, 4-5 (with the title "Pibroch – Squinting Patrick's Flame of Wrath");

Angus MacKay sets the tune as follows:
MacKay's decision to set the ground in 3/4 time leads to some curious barring which rather
distorts the phrase pattern of the urlar, especially as the rest of the tune is represented plainly
enough. The version of this score published in *The Piobaireachd Society Collection* (Second
Series, vi, 174-5) makes frequent, and rhythmically unconvincing, silent changes to
MacKay's note values. This is a more appealing tune than might be inferred from that source
alone, and we will see that some of the other published and manuscript scores open up some
quite attractive possibilities for the player.

Amongst the other scribal sources,
**Colin Cameron**'s score is incomplete, being only partially graced after the beginning of the
first variation singling. It appears to be a transcript from Angus MacKay's version, and
contributes little of expressive interest in its own right. It is not reproduced here.

**Duncan Campbell of Foss**'s score, although it is complete, seems likewise to be a
straightforward transcript of Angus MacKay's score and is not reproduced here.

**Uilleam Ross**'s score follows MacKay likewise. It contributes nothing of individual
expressive interest and is not reproduced here.

Nor does **D. S. MacDonald** make a significant contribution here, his score also following
Angus MacKay's rather closely.

**David Glen**'s manuscript transposes MacKay's 3/4 into a more plausible 4/4 time, and recasts
the taorluath fosgailte into 2/4 producing a catchy syncopated rhythm reminiscent of similar
movements in tunes like "The End of Ishberry Bridge". This may represent Glen's own
conclusions, or perhaps those of what may be described as the Glen circle, which included his
friends Dr. Charles Bannatyne and Lt. Iain McLennan (father of G. S. McLennan).

**Glen** sets the tune as follows:
The earliest recorded version of this tune appears in a published source, Niel MacLeod of Gesto's *Collection of Pibaireachd or Pipe Tunes* of 1828. Gesto sets it like this:
No. X.

Played by Patrick M‘Crimmon, commonly called LASSAN PHADRIG CHIECH.

I hintoradin hiento, hodrova o hiento,
hintoradin ha bodri, oddin drao bodrie, ochin to,
ha bodrie oddin hintoradin, hodrova ochin to,
hintoradin, ha bodrie oddin, drao bodrie, ochin to,
hodrova ochin to, hievì, hieò, hiento,
ho bodrie oddin, hintoradin, hodrova ochin to,
hintoradin, habodrie oddin, drao bodrie, ochin to,
Liedricò drao hòdra, Liedricò boichin dò, ochin to.

1st Var.  I hìnìnìnda, hìendo, hodro hoho hìendo,
hìnìnìnda, hìnìnìnda, hìnìnìndì, hìiendo,
hìnìnìndì, hìnìnìnda, ho dro ho ho hìendo,
hìnìnìnda, hìnìnìnda, hìnìnìndì, hìendo,
ho dro ho ho hìendo, hìnìnìnda hìendo,
hìnìnìndì, hìnìnìnda, ho dro ho ho hìendo,
hìnìnìnda, hìnìnìnda, hìnìnìnda, hìendo,
hìnìnìndì, hìnìnìnda, ho dro ho ho hìendo.

Double. I hìnìnìnda, hìnìnìndo, ho dro ho ho, hìnìnìnda,
hìnìnìndo, hìnìnìnda, hìnìnìndì, hìendo,
hìnìnìndì, hìnìnìnda, ho dro ho ho, hìnìnìndo,
hìnìnìndo, hìnìnìnda, hìnìnìndì, hìendo,
ho dro ho ho, hìnìnìnda, hìnìnìnda, hìnìnìndo,
hìnìnìndì, hìnìnìnda, ho dro ho ho, hìnìnìndì,
hìnìnìndo, hìnìnìnda, hìnìnìndì, hìendo,
C. S. Thomason gives Angus MacKay's manuscript as his source, but indicates editorial intervention. In this case, the General – who had an informed and musical editorial touch as a rule – struggles to rationalise MacKay's setting of the urlar in 3/4 time and his score is not reproduced here.

In his *Edinburgh Collection*, David Glen gives three titles for this tune: "MacDonald's Salute", "Duntrune's Salute", and "McDonald of Duntrone's Salute" adding in a note "as played by Pat. Mor McCruimmon". Glen published two settings: firstly his recension of MacKay's ground into 4/4 time similar to the first setting in his manuscript cited above (vi, "Pibroch – MacDonald of Duntrone's Salute. As played by P. M. McCrimmon") and secondly that of his friend Dr. Charles Bannatyne a fellow critic of the Piobaireachd Society in the days before World War I, and a pupil of William Sutherland of Airdrie. Bannatyne was a capable musician, and some of his light music pieces remain favourites with pipers, but it might be more accurate to describe his score here as a free meditation than an accurate transcription:
Dissatisfied with Bannatyne's reading of the tune, G. F. Ross offered his own transliteration of Gesto's setting in his book, *Some Piobaireachd Studies*:
A practically identical setting was published by G. F. Ross later in his *Collection of MacCrimmon and Other Piobaireachd* (Glasg., 1929).

**Commentary:**
The uniformity of testimony in the line coming down through Angus MacKay suggests that this was not a widely distributed tune in the 19th century tradition, and that its existence was largely scribal. In addition, the tune occurs very late in Angus MacKay's manuscript, in its current form, suggesting that even the compiler may have picked it up at a fairly late stage of his career.

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