

The Menzie's Salute: amongst the MS settings of this tune is Donald MacDonald's (ff.125-131), with the title 'Salute to the Chief of Menzies'. MacDonald's setting is developed, at some length, to a duinte taorluath and crunluath conclusion. There is a setting preserved in Peter Reid's MS (ff.55-6), very much on the lines of MacDonald: the score is continued as far as the taorluath singling, ending 'Here the doubling of Torluaidh with Creanluaidh etc. etc'. The earliest published setting of the tune is in MacKay's *Ancient Piobaireachd*, (pp.51-2), with the title 'Failte Mheinearaich. Menzies' Salute. Composed by Macintyre'.

'Menzies Salute' provides an excellent example of how a tune can be developed in significantly different ways by different players from the same (or similar) starting point.

MacDonald	MacKay
Ground (in 3/4time)	Ground (in 4/4 time)
Thumb variation one Thumb variation two	Thumb variation one Thumb variation two
Siubhal singling (in 2/4 time) doubling trebling	Siubhal singling (in 2/4 time) doubling
Taorluath fosgailte (in 4/4 time) doubling	Taorluath fosgailte (in 4/4 time) doubling
Taorluath duinte (in 6/8 time) doubling	
Crunluath duinte doubling	Crunluath fosgailte doubling
Crunluath a mach	
	Ground

From a musical point of view MacKay's setting may well be preferred to MacDonald's in terms of the timing of the ground and early variations, and the restraint and balance of the development of the tune [in the following example a typographical error in the opening bar has been corrected]:

'Menzies' Salute', ground, Angus MacKay, *Ancient Piobaireachd*, (pp.51-2)

Adagio

Bis

'Menzies' Salute', Thumb Variation 1, Angus MacKay, *Ancient Piobaireachd*, (pp.51-2)

Bis

'Menzies' Salute', Thumb Variation 2, lines 1-2, Angus MacKay, *Ancient Piobaireachd*, (pp.51-2)

Bis

Etc.

MacKay marks his ground 'adagio', and his siubhal singling 'allegro'. He directs that the ground be repeated at the end of the tune, but not within it. He also indicates that a 'Cadenza' be played at the end of the Crunluath Doubling, which also occurs in his setting of 'The MacLeans' March' (*Ancient Piobaireachd*, p. 55), at the end of both the taorluath and

crunluath variations. So far as I am aware, it is the only reference of its kind in the literature of the pipe. A note in the 'List of Italian, Gaelic and Other Musical Terms' prefixed to the music text of *Ancient Piobaireachd* contains a not very helpful gloss, probably written by MacKay's textual editor, James Logan, stating: '*Cadenza*, imports a pause which gives the opportunity for the introduction of an extempore flourish, according to the taste and fancy of the performer. It has a peculiarly happy effect at the close of a variation, in serving to introduce the thema, or groundwork, *Urlar*, before *Da Capo*.' It is possible that Logan, a journalist whose knowledge of piping was rather superficial, may have misunderstood the flourishes executed by the player when occasionally pausing to re-tune, which was common in competition during the early part of the 19th century.

There is a structural peculiarity in the MacDonald setting (present also in Reid), in that the third line of the ground and each of the variations contain more bars than are consistent with modern notions of regularity. (There is a possible parallel for this in 'The Camerons Gathering', for a discussion of which see *The Highland Pipe and Scottish Society*, p. 261). MacDonald develops the tune as follows:

'Salute to the Chief of Menzies', ground, Donald MacDonald's MS, (ff.125-31)



'Salute to the chief of Menzies', thumb variation, singling, Donald MacDonald's MS, (ff.125-31)



'Salute to the chief of Menzies', thumb variation, doubling, Donald MacDonald's MS, (ff.125-31)



'Salute to the Chief of the Menzies', siubhal singling, lines 1-2, Donald MacDonald's MS, (125-31)



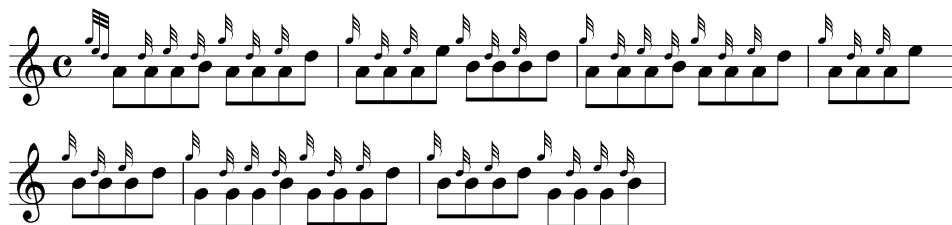
'Salute to the chief of Menzies', suibhal doubling, lines 1-2, Donald MacDonald's MS, (ff.125-31)



'Salute to the chief of Menzies', suibhal trebling, line 1, Donald MacDonald's MS, (ff.125-31)



'Salute to the chief of Menzies', taorluath fòsgailte singling, line 1, Donald MacDonald's MS, (ff.125-31)



'Salute to the chief of Menzies', taorluath fòsgailte doubling, line 1, Donald MacDonald's MS, (ff.125-31)



'Salute to the chief of Menzies', taorluath singling, lines 1-2, Donald MacDonald's MS, (ff.125-31)



'Salute to the chief of Menzies', taorluath doubling, lines 1-2, Donald MacDonald's MS, (ff.125-9)



C. S. Thomason published both MacKay and MacDonald's settings of the tune in *Ceol Mor* (pp.99-102), and got round the problem of MacDonald's long third line by omitting the penultimate bar of the ground and its representatives in the later variations:

'The Menzie's Salute', tone row, C. S. Thomason, *Ceol Mor*, (pp.101-2)



Thomason also times MacDonald's taorluath fosgailte as follows:

'The Menzie's Salute', taorluath fosgailte singling, line1, C. S. Thomason, Ceol Mor, (pp.101-2)



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