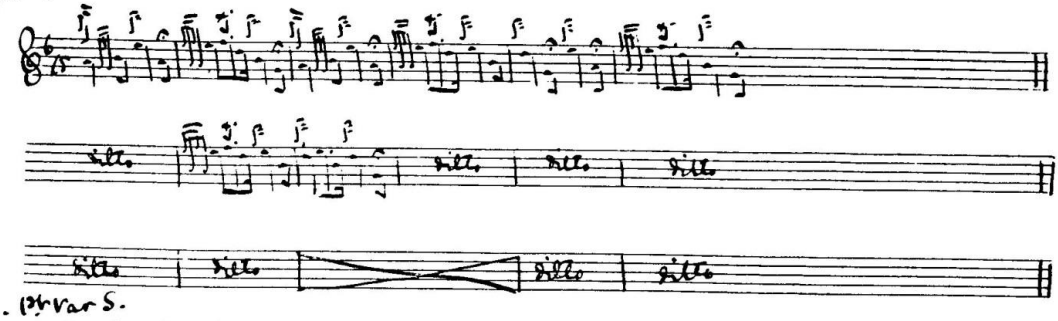
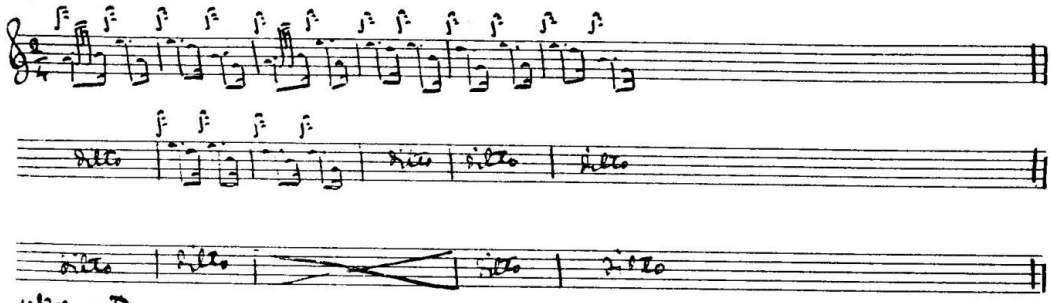
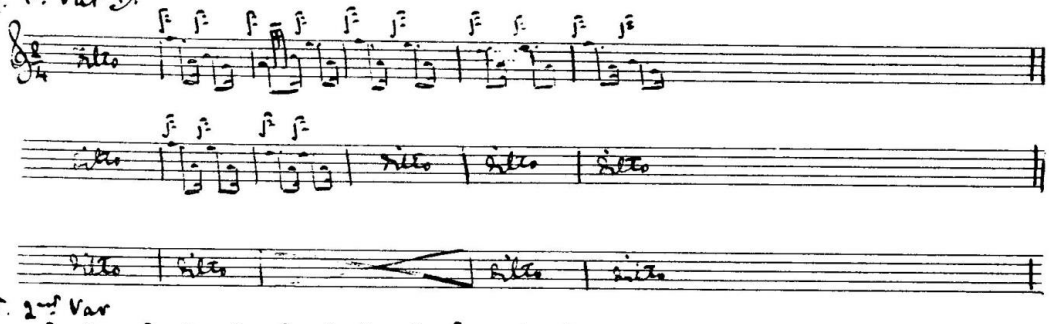
1, 2. Ground + Thumb - LXVIII Clauranald's Salute.



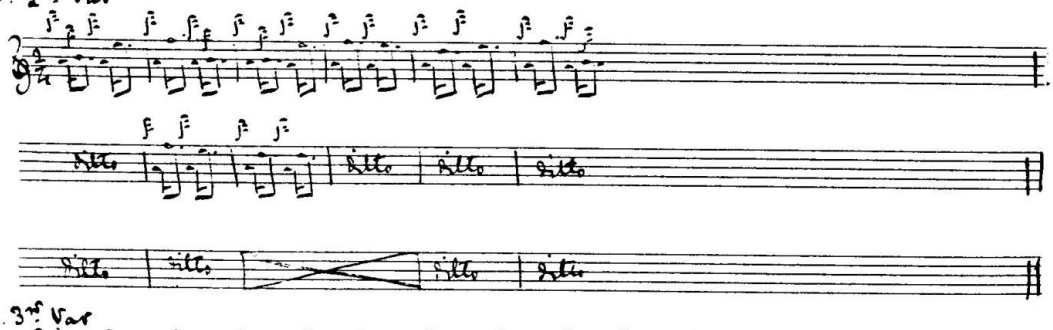
3. 1st Var S.



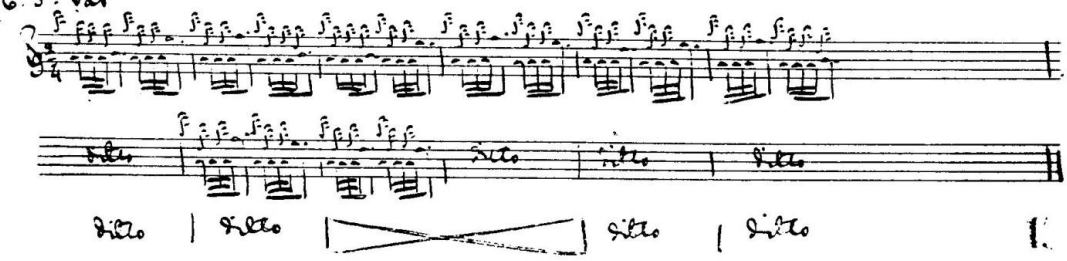
4. 1st Var D.

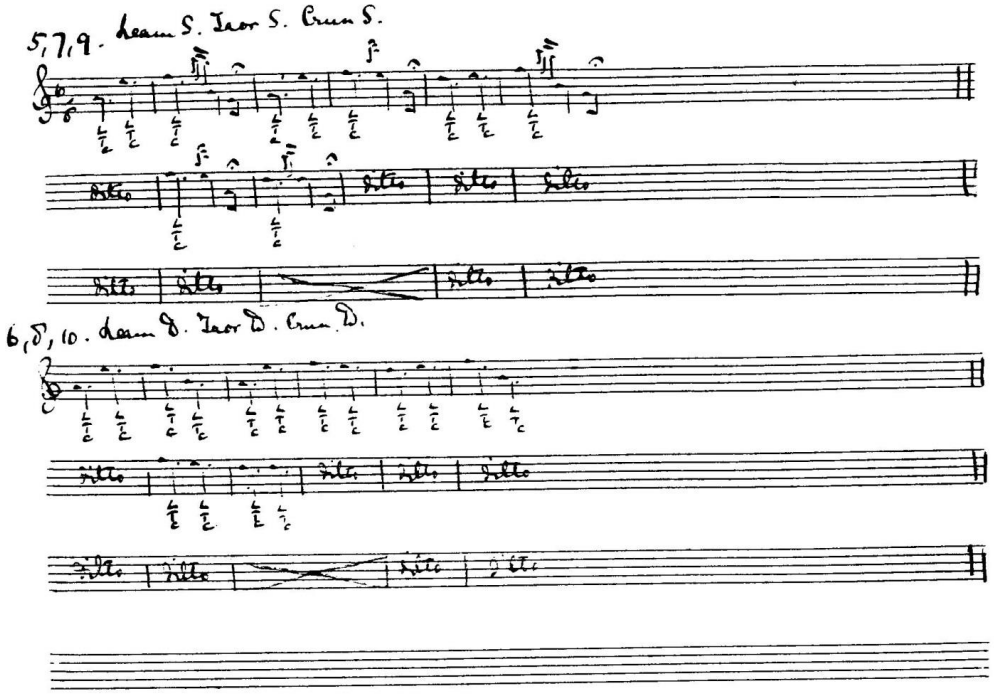


5. 2nd Var



6. 3rd Var





Clan Ranald's Salute

I learnt this first from John Macdonald and went through it afterwards with Gillies and A. Cameron.

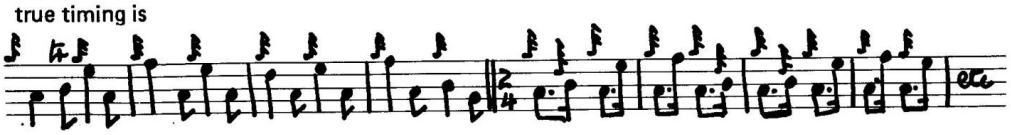
The main things to observe are the pause marks prolonging certain quavers in the ground.

The first variation should not be too fast.

Subsequent note dated 15.8.48 [1].

My son James has drawn attention to the awkwardness of the change from var.II doubling to var.III, which, he suggests, is so pronounced that the final low G of var.II doubling might be held to be superfluous. But this note could not be omitted; see the concluding bars of each of the other lines. It occurs to me that the remedy is to play var.III "the other way round". MacDougall Gillies always disliked the form used by Angus MacKay, of which, however, Angus MacKay is fond. In other tunes other pipers do not agree with Angus MacKay, e.g. Donald Gruamach, when the tripling is made much more effective by the preceding variation being played with the accent on the low A.

I would go so far as to say that the awkward hitch, incurred if the change is played according to Angus MacKay, is good evidence – though it may not be conclusive proof – that the true timing is



And, to my ear, this sounds quite well.

1. This note was written with reference to the order of the Variations appearing in the Kilberry Book.