

1. 2. Grund + Thumb. LXVIII Clauranaldi's Saluti.

Musical notation for the first piece, including a treble clef staff with a melody and a bass clef staff with accompaniment. The bass staff contains several measures with the word "ritto" written above the notes.

3. 1st Var S.

Musical notation for the first variation, including a treble clef staff with a melody and a bass clef staff with accompaniment. The bass staff contains several measures with the word "ritto" written above the notes.

4. 1st Var D.

Musical notation for the second variation, including a treble clef staff with a melody and a bass clef staff with accompaniment. The bass staff contains several measures with the word "ritto" written above the notes.

5. 2nd Var

Musical notation for the third variation, including a treble clef staff with a melody and a bass clef staff with accompaniment. The bass staff contains several measures with the word "ritto" written above the notes.

6. 3rd Var

Musical notation for the fourth variation, including a treble clef staff with a melody and a bass clef staff with accompaniment. The bass staff contains several measures with the word "ritto" written above the notes.

5,7,9. *dean S. Jaor S. Crun S.*

6,8,10. *dean S. Jaor D. Crun D.*

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 15.8.48¹.

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.