The MacDonald's Salute: the earliest source for this tune is Colin Mór Campbell's
Nether Lorn canntaireachd collection, where it appears with the title 'Fannet' (ii, 68-70) as
follows:

1st: Hinotradin [sic] hioendam hiharin hiharin himotra hiotrarodin hiotrotradin hioendam
hinotradin hioendam hiharin hiharin
2d. Hioenemto hinotradin hihorodo hihorodo himotra hiotrarodin hiotrotradin hioendam
hinotradin hioendam hiharin hiharin
3d. Himotra hiotrarodin hioetradin hioendam hindehiotra hioendam hiharin hiharin
S.   ffirst Motin
1st. Himen haen hioen himen hinen himen hinen hinen himen haen haen hinen hioen haen
hioen himen hinen haen hioen himen hinen himen hinen hinen
2d. Hioen himen hinen haen hioen hioen hioen himen hinen haen haen hinen hioen haen
hioen himen hinen haen hioen himen hinen himen hinen hinen
3d. Himen haen haen himen cheen haen hioen himen cheen haen hioen himen hinen himen
hinen hinen
D. Himen haha hiohio himen hinen himen hinen hinen himen haha haha hinen hiohio haha
hiohio himen hinen haha hiohio himen hinen himen hinen hinen
2d. Hiohio himen hinen haha hiohio hiohio hiohio himen hinen haha haha hinen hiohio haha
hiohio himen hinen haha hiohio himen hinen himen hinen hinen
3d. Himen haha haha hinen cheche haha hiohio himen cheche haha hiohio himen hinen
himen hinen hinen
D.   Taolve Fadh
1st. Himdarid hadarid hiodarid himdarid hindarid himdarid hindarid hindarid himdarid
hadarid hadarid hindarid hiodarid hadarid hiodarid himdarid hindarid hadarid hiodarid
himdarid hindarid himdarid hindarid hindarid
2d. Hiodarid himdarid hindarid hadarid hiodarid three times, himdarid hindarid hadarid
hadarid hindarid hiodarid hadarid hiodarid himdarid hindarid hadarid hiodarid himdarid
hindarid himdarid hindarid hindarid
3d. Himdarid hadarid hadarid hindarid chedarid hadarid hiodarid himdarid chedarid hadarid
hiodarid himdarid hindarid himdarid hindarid hindarid
S.   Crulive Fadh
1st. Himbandre habandre hiobandre himbandre hinbandre himbandre hinbandre hinbandre
himbandre habandre habandre hinbandre hiobandre habandre hiobandre himbandre hinbandre
habandre hiobandre himbandre hinbandre himbandre hinbandre hinbandre
2d. Hiobandre himbandre hinbandre habandre hiobandre three times, himbandre hinbandre
habandre habandre hinbandre hiobandre habandre hiobandre himbandre hinbandre habandre
hiobandre himbandre hinbandre himbandre hinbandre hinbandre
3d. Himbandre habandre habandre hinbandre chebandre habandre hiobandre himbandre
chebandre habandre hiobandre himbandre hinbandre himbandre hinbandre hinbandre

The tune was first published in Angus MacKay's *Ancient Piobaireachd* (pp.46-6). The first
line of the ground shows MacKay's typical timing:

'The Macdonald's Salute', ground, line1, Angus MacKay, Ancient Piobaireachd, (pp.46-8)
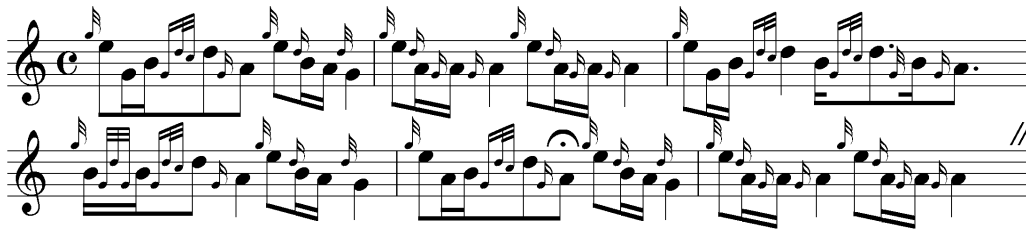
David Glen follows MacKay fairly closely, although he times his ground in a way which is closer to the MacArthur style (Glen MS, ff. 332-4):

'The Macdonald's Salute', ground, line1, David Glen's MS, (ff.332-4)

One of the most interesting settings is contained in the MacArthur/MacGregor MS, (ff.25-7) although there are gaps in the ground at bars 4, 5 and 11. Unlike the MacKay-style 'run downs', the initial pulse usually receives the accent. In the examples which follow the tune has been transposed to the key of A:

'The Macdonald's Salute, ground, line1, MacArthur/MacGregor MS, (ff.25-7)

The later variations are based on the following tone row:

There follows a siubhal (singling, doubling); taorluath doubling; and crunluath doubling and a mach. There are parallels to MacKay's interesting placing of cadences in the taorluath and crunluath singlings, in Donald MacDonald's setting of 'The Vaunting', in MacDonald MS (ff.223-8). The MacArthur is one of the few of the older settings to include an a mach. The reader will note that here the a mach on D is played off E rather than B, which makes an attractive conclusion in a number of tunes from this source:
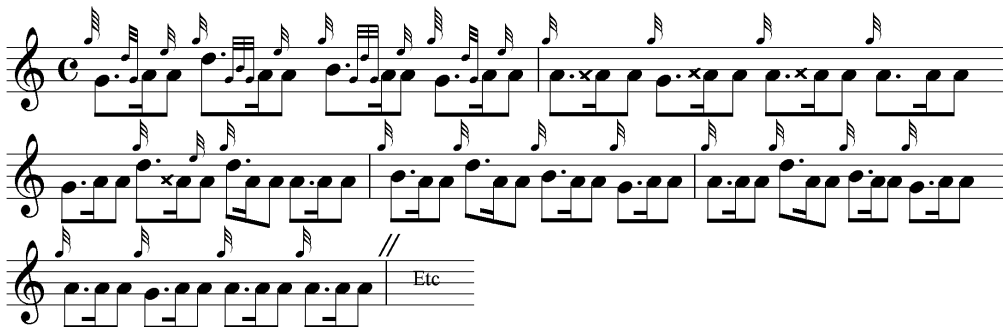
MacDonald's Salute, siubhal singling

MacDonald's Salute, siubhal doubling

MacDonald's Salute, taorluath

MacDonald's Salute, crunluath

MacDonald's Salute, crunluath a mach

The setting of this tune arose in discussion at the John MacFadyen Memorial Trust's Ardvasar Seminar in Skye in the Spring of 1988, as follows:

Seumas MacNeill: "I think the trouble is that people nowadays can read music far better than Kilberry could, or any of these people. I'm quite sure he thought it was all perfectly clear...but if he didn't mean them to be played the way he wrote them, then why the devil didn't he write them the way he meant them to be played?"….
Andrew Wright: "The only reason Kilberry wrote it was piper's jargon was he couldn't explain it properly."...
Malcolm Macrae: "One of the most dramatic examples of bad writing of tunes is the way that MacDonald's Salute is written in Piobaireachd Society Book 9. It's written each bar as just a series of quavers; you've got all these sort of even notes. I've never heard anybody play it that way. Anything is better than that." 'Ardvasar Seminar 2': *Piping Times*, Vol. 41 no.2, Nov. 1988, pp.32-40.

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