

MacGregor's Gathering/Salute

There are settings of this tune in the following manuscript sources:

- **Peter Reid**'s manuscript, ff.7-8 (with the title "The Stuarts' Gathering");
- **Robert Meldrum**'s manuscript, ff.9-11;

and in the following published sources:

- **Angus MacKay**'s, *Ancient Piobaireachd*, pp.153-6;
- **Donald MacPhee**'s, *Collection of Piobaireachd*, i, 30-1;
- **David Glen**'s, *Ancient Piobaireachd*, pp.89-90.
- **C. S. Thomason**'s *Ceol Mor*, p.179.

Peter Reid sets the tune as follows:

pipes | drums

The Stewart's Gathering { As performed by James Stewart
Kath. Piper of the 1st Bn. Buffs
son of James Stewart, Kath. Piper
of the Royal Scots

Udder Linn

First Variation

2nd Variation - Spiced Linn

3rd Variation - a little quicker

4th Variation

How the Drubbing of B. ...



There is interesting reversal of the triplets on A as between the ground, where the initial note is a quaver in duration and the taorluath singling where it is cut, and reduced to a semi-quaver, and then back to the original pattern in the crunluath singling. It shows us the little tricks the old masters had for varying the beaten track and sustaining the musical tension and the interest of both player and audience. In addition the motif is carried right through the tune in the singlings unlike the other settings.

Angus MacKay's setting is less well organised than Reid's. In place of Reid's simple and symmetrical development consisting of ground, thumb variation singling and doubling, siubhal variation singling and doubling, taorluath variation singling and doubling, crunluath singling and doubling; MacKay has three thumb variations, the first full of abrupt left-hand throws, and the third developing a tone row which is then discarded as a basis for the following variations. MacKay also has only a single taorluath and crunluath variation. In addition, MacKay's setting of the gairm/eallach triplets on A as even quavers gives no direct indication of how he intended them to be timed. "The MacGregor's Salute" is one of the handful of pieces in *Ancient Piobaireachd* to be set with a left-hand accompaniment for realisation on keyboard instruments. The others were "The Glen is Mine," "MacIntosh's Lament" and "Prince Charles's Lament" and they were all obviously intended to have drawing-room appeal, particularly so in the case of this tune whose ground was used as the air for Sir Walter Scott's well known song, "The MacGregors' Gathering" (see Commentary below). MacKay sets the tune like this:

FAILTE NA'N GRIOGAIRAICH.

The Mac Gregor's Salute.

LVIII.

The first system of musical notation for 'The Mac Gregor's Salute'. It consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble staff begins with a quarter rest followed by a quarter note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation, continuing the melody and accompaniment from the first system.

The third system of musical notation, ending with the word 'Fine.' written below the treble staff.

Thumb or Variation 1.

The first system of musical notation for 'Thumb or Variation 1'. It features a treble clef staff and a bass clef staff. The melody in the treble staff starts with a quarter rest followed by a quarter note G4, then eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff has a simple accompaniment.

The second system of musical notation for 'Thumb or Variation 1'.

The third system of musical notation for 'Thumb or Variation 1'.

pipes | drums

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Thumb or Variation 2.

Thumb or Variation 3.

Variation 4.

Doubling of Variation 4.

Variation 5.

pipes | drums

150

Crun-luath.

D. C. Thema.

Donald MacPhee develops the tune on similar lines to MacKay. All he really does with the tune is tidy up MacKay's notation, making the gairm/eallach tripling rhythmically explicit, and sensibly re-jigging the tone row of the third thumb variation so that it leads to the pattern established in the later variations. MacPhee's pattern is ground; thumb variations one, two and three; siubhal singling and doubling; taorluath; crunluath, repeat of ground. He sets the tune as follows:

pipes | drums

THE MACGREGOR'S SALUTE.

The musical score for 'The MacGregor's Salute' is presented in 6/8 time across ten staves. The first three staves form the main melody, ending with a double bar line and the word 'Fine.' The fourth staff is labeled 'Thumb or Var. 1st' and introduces a more complex rhythmic pattern with many beamed eighth notes. The fifth staff continues this variation. The sixth staff is labeled 'Thumb or Var. 2nd Doubling.' and features a similar complex pattern. The seventh and eighth staves continue this variation. The ninth staff is labeled 'Thumb or Var. 3rd' and features a similar complex pattern. The tenth staff continues this variation.

and so on.

David Glen's setting is a notationally more sophisticated version of MacKay's score. It adds little to the stylistic possibilities of the tune and is not reproduced here.

C. S. Thomason calls the tune "MacGregor's Gathering" and although, rather unusually, he gives no source it is clear that he is broadly following MacKay. In addition there seems to be

a note error in his second thumb variation. Since it adds nothing to the stylistic possibilities of the tune, Thomason's score is not reproduced here.

Robert Meldrum broadly follows MacPhee, but his score is interesting in showing the Piobaireachd Society gairm/eallach beginning to affect older more idiomatic stylings in this tune. Meldrum begins like this:



and so on. In a typical reflection of the mounting pressures of competitive play, Meldrum adds a crunluath a mach.

Commentary:

When Alexander Campbell was sent by the Highland Society of Scotland to collect music and song in the Highlands during the course of which he met Donald Roy MacCrimmon and Neil MacLeod of Gesto, the outcome was the publication in 1816 of his collection *Albyn's Anthology*. To this his patron, Sir Walter Scott, contributed three songs on Highland subjects set to piobaireachd melodies: "The MacGregors' Gathering," "Pibroch of Donuil Dubh" and "Lament— (Cha till suinn tuille)." "The MacGregor's Gathering" is a typical example of Scott's romantic susceptibility to the bloodier and more sensational episodes of Highland history, an evocation of the outlaw clan MacGregor, proscribed following their slaughter of the Colquhouns at the Rout of Glenfruin in 1603:

The moon's on the lake, and the mist's on the brae,
And the Clan has a name that is nameless by day;
Then gather, gather, gather Grigalach!
Gather, gather, gather, etc.

pipes | drums

Our signal for fight, that from monarchs we drew,
Must be heard but by night in our vengeful haloo!
Then haloo, Grigalach! haloo, Grigalach!
Haloo, haloo, haloo, Grigalach, etc.

Glen Orchy's proud mountains, Coalchuirn and her towers,
Glenstrae and Glenlyon no longer are ours;
We're landless, landless, landless, Grigalach!
Landless, landless, landless, etc.

But doom'd and devoted by vassal and lord,
MacGregor has still both his heart and his sword!
Then courage, courage, courage, Grigalach!
Courage, courage, courage, etc.

If they rob us of name, and pursue us with beagles,
Give their roofs to the flame, and their flesh to the eagles!
Then vengeance, vengeance, vengeance, Grigalach!
Vengeance, vengeance, vengeance, etc.

While there's leaves in the forest, and foam on the river,
MacGregor, despite them, shall flourish for ever!
Come then, Grigalach, come then, Grigalach!
Come then, come then, come then, etc.

Through the depths of Loch Katrine the steed shall career,
O'er the peak of Ben-Lomond the galley shall steer,
And the rocks of Craig Royston like icicles melt,
Ere our wrongs be forgot, or our vengeance unfelt.
Then gather, gather, gather Grigalach!
Gather, gather, gather, etc.

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