



Grain in Hides and Corn in Sacks

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

- Nether Lorn**, ii, 85-87;
- Angus MacKay**, i, 249;
- Duncan Campbell of Foss**, ff.122-3;
- Uilleam Ross**, ff.232-4;
- D. S. MacDonald**, i, 107-8;
- David Glen**, ff.74-5;

and in the following published source:

- Ceol Mor**, 371.

The Piobaireachd Society's editor, Archibald Campbell says in his notes "This tune is to be found in the Campbell Canntaireachd and in Angus MacKay's MS. The present Editors have never heard it played, and it has been written (except for certain abbreviations) exactly as it appears in Angus MacKay's MS." (v, 154). There are differences between the setting in Piobaireachd Society Book 5 and the *Kilberry Book*. The latter times the cadences in the taorluath and crunluath singling as even quavers with fermatas on them giving a laboured unidiomatic effect; the setting in Piobaireachd Society Book 5, which times these as crotchet/quaver gives a better effect. There are a number of differences between either of Archibald Campbell's settings and what Angus MacKay writes, including the title: MacKay gives it as "Gràn a Seichanan's Sial am Pocanan Grain in hides and Seeds in Sacks." There is silent alteration of note values and time signatures, quavers turning into crotchets in Campbell's usual style, the silent removal of MacKay's instructions to repeat the ground at the end of the taorluath doubling and again at the end of the tune, as well as the addition of a crunluath a mach movement not present in the original.

Angus MacKay set the tune like this:

Grain a Seichanan's Sial an Pòcanann Grain in hides and 249

The reader will note the unusual crunluath movement on D, which gives a pleasing rocking effect. There is no crunluath a mach.

Colin Mór Campbell sets the tune like this:



1st Hihararao haendan hiotraen hioendam hihararao cheendan hihararao haendan
cheendan haendan hiotraen hioendam

2^d Hihararao cheendan hihararao haendan hiotraen hioendam hihararao haendan
cheendan haendan hiotraen hioendam

3^d Hihararao cheendan hihararao haendan cheendan cheendan haendan haendan
[cheendan haendan] hiodreaen hioendam

D 1st Hihararao haendan hiotraen hioendam hihararao Iedreo hihararao haendan Iedreo
hihararao diliaen hioendam

2^d Hihararao Iedreo hihararao haendan hiotraen hioendam hihararao haendan Iedreo
hihararao diliaen hioendam

3^d Hihararao Iedreo hihararao haendan Iedreo hihararao diliaen hioendam

D ffirst Motion

1st Haendan haendan hioenda hioendam haendan cheendan haendan haendan cheendan
haendan hioenda hioendam

2^d Haendan cheendan haendan haendan hioenda hioendam haendan haendan cheendan
haendan hioenda hioendam

3^d Haendan cheendan haendan haendan cheendan haendan hioenda hioendam

S Taolive

1st Hadarid haen hiodarid hioem hadarid chedarid hadarid haen chedarid hadarid hiodarid
hioem

2^d Hadarid chedarid hadarid haen hiodarid hioem hadarid haen chedarid hadarid hiodarid
hioem

3^d Hadarid chedarid hadarid haen chedarid hadarid hiodarid hioem

D 1st Hadarid hadarid hiodarid hiobabem hadarid chedarid hadarid hadarid chedarid
hadarid hiodarid hiobabem

2^d Hadarid chedarid hadarid hadarid hiodarid hiobabem hadarid hadarid chedarid
hadarid hiodarid hiobabem

3^d Hadarid chedarid hadarid hadarid chedarid hadarid hiodarid hiobabem

S Crulive

1st Habandre haen hiobandre hioem habandre chebandre habandre haen chebandre
habandre hiobandre hioem

2^d Habandre chebandre habandre haen hiobandre hioem habandre haen chebandre
habandre hiobandre hioem

3^d Habandre chebandre habandre haen chebandre habandre hiobandre hioem

D 1st Habandre habandre hiobandre hiobandre habandre chebandre habandre habandre
chebandre habandre hiobandre hiobandre

2^d Habandre chebandre habandre habandre hiobandre hiobandre habandre habandre
chebandre habandre hiobandre hiobandre

3^d Habandre chebandre habandre habandre chebandre habandre hiobandre hiobandre

The reader will note the interestingly elaborated third line in the ground, unless the bracketed syllables are possibly redundant, and the presence of a thumb variation absent in MacKay. The Nether Lorn setting might imply something along the following lines:

The tune is developed through to an orthodox crunluath "duinte" singling and doubling. There is no crunluath a mach.

Duncan Campbell of Foss's score is the earliest source for the title "Grain in Hides and Corn in Sacks." It is otherwise very similar to MacKay's except that he plays the crunluath variation in orthodox form and does not direct that the ground be repeated after the taorluath doubling. There is no crunluath a mach. Duncan Campbell's score is not reproduced here.

Uilleam Ross also has the "Grain in Hides and Corn in Sacks" title. The main feature of this interesting score is that it does not have a taorluath, but instead a second variation singling and doubling as follows:

This is followed by a crunluath singling and doubling, in a development of the style we see in MacKay. It is not fully graced, but the timing is as follows:



Ross has no crunluath a mach.

D. S. MacDonald's setting largely follows Angus MacKay and is not reproduced here. MacDonald develops the crunluath variations in orthodox "duinte" form and has no crunluath a mach.

David Glen develops the tune in a similar manner to Angus MacKay, although he frames the crunluath variations in orthodox "duinte" form. He has no crunluath a mach. Glen's score is not reproduced here.

C. S. Thomason gives Angus MacKay's manuscript as his source and he follows this fairly closely, the main difference being that he plays the crunluath variation in orthodox form. There is no crunluath a mach. Thomason's score is not reproduced here.

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