

Craigellachie: the earliest MS setting of this tune is in the Nether Lorn (i, 102-6), where it appears with the title 'Craig Charan'. There are published scores by Donald MacDonald's *Ancient Martial Music*, (pp.61-7), with the title 'Craigillachy, The Grants Gathering. Craigillachy, a Mountain in Strathspey, has been Considered from time Immemorial As a kind of rallying point of the Clan Grant.' Angus MacKay gives it in *Ancient Piobairachd*, (pp.33-6), with the title 'Cruinneachadh na'n Grandach. The Grant's Gathering'; it appears also in C. S. Thomason's *Ceol Mor*, (p.3), and the Piobaireachd Society *Collection*, first series (i, 12-15).

The Nether Lorn develops the tune as follows:

- 1st. Hindorodin chedre hiodin hiodrorodin hedale hioem cherede che heedrehe hindorodin chedre hiodin, heedrehe cheotrodro hiodrorodin hedaleoem
- 2d. Cherede che heedrehe hindorodin chedre hiodin hiodrorodin hedale hioem daren dorodin chedre hiodin heedrehe cheotrodro hiodrorodin hedale hioem
- 3d. Cheredechhe heedrehe hindorodin chedre hiodin dili he cheotrodro hiodrorodin hedale hioem

S first Motion

- 1st. Hindo hindo cheho cheen hiodrohindo emdanhem chedre chedre heeheo hindo hindo cheho cheen heedreve cheodrodin hiodro hindoemdanhem [etc]

- D 1st. Hindo hindo hinde hindo hinto hindo hinde himto, hinde hinde hindhe hindhe hindo hindo hinde hindo hindhe hindhe hinde hindo hinto hindo hinde himto [etc.]

Second Motion

- 1st Hindaendo hindaendo hindaende hindaendo hindaento hindaendo hindende himdaemto, hindaende hindaende hindaendhe hindaendhe hindaendo hindaendo hindaende hindaendo hindaendhe hindaendhe hindaende hindaendo hindaento hindaendo hindaende himdaemto [etc]

S Taolive

- 1st. Hodarid hodarid chedarid hodin, hiodarid hodarid chedarid hioem, chedarid chedarid hedarid hedarid hodarid hodarid chedarid hodin, hedarid hedarid chedarid hodarid hiodarid hodarid chedarid hioem [etc.]

- D 1st. Hodarid hodarid chedarid hodarid, hiodarid hodarid chedarid hiodarem, Chedarid chedarid hedarid hedarid hodarid hodarid chedarid hodarid, hedarid hedarid chedarid hodarid hiodarid hodarid chedarid hiodarem

- 2d. Chedarid chedarid hedarid hedarid hodarid hodarid chedarid hodarid, hiodarid hodarid chedarid hiodarem, hodarid hodarid chedarid hodarid, hedarid hedarid chedarid hodarid hiodarid hodarid chedarid

hiodarem,

3rd. Chedarid chedarid hedarid hedarid hodarid hodarid chedarid
hodarid Idarid hedarid chedarid hodarid hiodarid hodarid chedarid
hiodarem

S

Crulive

1st. Hobandre hobandre chebandre hodin, hiobandre hobandre chebandre
hioem, chebandre chebandre hebandre hebandre hobandre hobandre
chebandre hodin, hebandre hebandre chebandre hobandre hiobandre
hobandre chebandre hioem [etc]

D 1st. Hobandre hobandre chebandre hobandre, hiobandre hobandre
chebandre hiobarem [hiobandre?], chebandre chebandre hebandre hebandre
hobandre hobandre chebandre hobandre hebandre hebandre chebandre
hobandre hiobandre hobandre chebandre hiobandre [etc.]

DD

Strulive

1st. Hodrodre hodrodre chebandre hodrodre, hiotrodre hodrodre
chebandre hiotrodre chebandre chebandre hebandre hebandre hodrodre
hodrodre chebandre hodrodre, hebandre hebandre chebandre hodrodre
hiotrodre hodrodre chebandre hiotrodre, [etc.]

Donald MacDonald develops the tune as follows:

Ground
1st variation singling doubling
Taorluath fosgailte
Taorluath duinte singling doubling
Ground
Crunluath singling doubling
Ground

MacDonald marks his Ground 'Very Slow'. He treats it as follows:

'Craigillachy', ground, Donald MacDonald, Ancient Martial Music, (pp.61-7)

The reader will note the frequent use of edre/dare on E and F in preference to double echo beats, as in Colin Campbell's score. Further points of interest include the pointing of such echo beats as are used, and the timing of the opening phrase, where the initial A is a semi-quaver, and the E/A gesture acts as a kind of anacrusis leading on to an expressed C, the tonal importance of which is increasingly emphasised in the later variations from the Taorluath duinte singling onwards.

MacDonald times his 1st Variation as follows:

'Craigillachy' var. 1, lines 1/3, Donald MacDonald, Ancient Martial Music, (pp.61-7)

Musical score for 'Craigillachy' var. 1, lines 1/3. The score is written in G major (one sharp) and 3/4 time. It consists of four staves of music. The first staff contains the first three measures. The second staff contains the next three measures. The third staff contains the next three measures, with 'Etc.' written in the middle. The fourth staff contains the final three measures of the variation.

'Craigillachy', variation 1, doubling, lines 1/3, Donald MacDonald, Ancient Martial Music, (pp.61-7)

Musical score for 'Craigillachy', variation 1, doubling, lines 1/3. The score is written in G major (one sharp) and 3/4 time. It consists of four staves of music. The first staff contains the first three measures. The second staff contains the next three measures, with 'Etc.' written at the end. The third staff contains the next three measures. The fourth staff contains the final three measures of the variation.

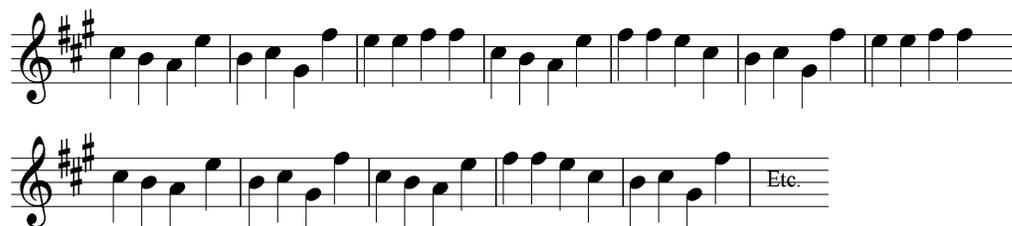
Then comes what MacDonald describes as a 'trebling' of Variation 1:

'Craigillachy', var.one trebling, line1, Donald MacDonald, Ancient Martial Music, (pp.61-7)



as it stands the movement on low G would appear to be unplayable. The n follow the later variations as above--the Taorluath singling providing the tone row for all of these. There is no crunluath a mach:

'Craigillachy', tone row for later variations, Donald MacDonald, Ancient Martial Music, (pp.61-7)



Angus MacKay develops the tune along the lines of MacDonald, except that his Taorluath fosgailte movement takes the form of open triplets as below, which is his standard way of doing it. The following examples show his characteristic timings:

'The Grant's Gathering', ground, lines 1/3, Angus MacKay, *Ancient Piobaireachd*, (pp.33-6)

The image displays a musical score for the ground of 'The Grant's Gathering' in 3/4 time. It consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single melodic line. The first ending is marked '1st' and the second ending is marked '2nd'. A double bar line with two slashes (//) indicates a repeat or continuation. The word 'Etc.' is written below the third staff. The score shows various rhythmic patterns, including open triplets, which are characteristic of Angus MacKay's style.

'The Grant's Gathering', var.1, lines 1/3, Angus MacKay, Ancient Piobaireachd, (pp.33-6)

'The Grant's Gathering', var.2, line1, Angus MacKay, Ancient Piobaireachd, (pp.33-6)

MacKay's Taorluath and Crunluath variations follow the pattern of MacDonald's above. There is no crunluath a mach.

Amongst the later published sources, C. S. Thomason (*Ceol Mor*, pp. 3-4) cites MacDonald and Angus McKay and also Donald MacKay (the younger) who was taught the piece by Donald Cameron. As frequently occurs, Thomason's preferred setting is a blend of MacDonald and MacKay, although he times the Taorluath fogsailte triplets as semidemiquavers and translates the movement into 2/4 time. Like MacDonald and MacKay, he directs that the Ground be restated after the Taorluath doubling and at the end of the tune. He begins as follows:

'Craigellachie', ground, line1, C. S. Thomason, *Ceol Mor*, (pp.3-4)

'Craigellachie', taorluath fogsailte, line1, C. S. Thomason, *Ceol Mor*, (pp.3-4)

Thomason has no crunluath a mach.

William Stewart's score in the Piobaireachd Society's *Collection*, first series, (i, 12-15), is a simple transcription of Angus MacKay, correcting a couple of typographical errors in the Ground, but missing the one at the beginning of the Crunluath singling, where the first melody note has been allowed to remain as E but should, on the analogy of surrounding parts, be C. Stewart has no crunluath a mach.

General C. S. Thomason was very attached to this tune, and in 'Ceol Mor Legends' recorded his attempts to trace its history:

'Craigellachie - The Grants gathering

Between the upper Craig Ellachie near Aviemore & the lower Craig Ellachie near Rothes, both in Strathspey, lies the Grant land. "Stad Craig Ellachie" or "Stand fast Craig Ellachie" was the slogan of the clan, and from its structure, I should judge the piobaireachd to be a very old one. Though half a Grant myself, I never yet got a satisfactory answer from any Grant as to the derivation of "Ellachie". It is not a Gaelic word of today, & the nearest derivation, the accepted one, is "Eagalach" Ang. "Fearful".

I have made every endeavour when at Aviemore to discover the history of this Pibroch. I cannot quote any absolute authority for saying so, but the general impression there seems to be that it was composed either in commemoration of or at a great battle fought (date unknown to me at present) between the Shaws and the Cummings at Craig Ellachie. It is a matter of history that the Grants subsequently ousted the Cummings from Strathspey, and established themselves... at Castle Grant. When so establishing themselves the Grants are said to have adapted this as their Gathering Pibroch...

...what the clan generally seem to accept as pertaining to them, and derived from the old lairds of Grant is, for a crest, a burning mountain, and for a motto "Stad Craig Ellachie" or "Stand fast Criag Elachie"....My old friend Mr. Charles Grant, - one of my childhood - formerly schoolmaster of Elchies and afterwards of Aberlour, where he died about seven years ago, relying upon the tradition that the Elchies Grants were descended from Ballendalloch, used to tell me that the motto was derived from "Craig-Achocheaw". close to Ballendalloch, and which, if it were put into proper Gaelic, was supposed to mean, "Rock of hanging". I know of no such Gaelic word as this, and from what has lately come to my knowledge the motto has a far older derivation than the lairds of Ballendalloch. I dont think the word has ever been properly written, in any recent documents in Strathspey. The real motto is evidently "Creag a Chrochainn", - (The rock of hanging).

Close to Grantown, and closer still to Inverallen in a field a little to the west of the farm of Gaick, is a solitary overhanging rock. Tradition says that this was used when executing criminals by hanging. My old Gaelic master, Dr. Cameron Gillies, whom I have consulted, and to whom it is a second nature to enquire in to derivations, says there cannot be the slightest doubt as to this being the real origin of the motto....'

(ff. 2-9)

Electronic text © William Donaldson, Aberdeen, Scotland, 2001