Craigellachie (3)

There are settings of this tune in the following manuscript source:
– **Colin Campbell**'s "Nether Lorn Canntaireachd," i, 102-6; (with the title "Craig Charan");

and in the following published sources:
– **Donald MacDonald**, *Ancient Martial Music*, pp.61-67 (with a note: "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**, *Ancient Piobaireachd*, pp.33-36;
– **C. S. Thomason**, *Ceol Mor*, pp. 3-4;
– **David Glen**, *Ancient Piobaireachd*, pp. 167-9;
– **William Stewart**, et.al., eds., *Piobaireachd Society Collection* (first series), i, 12-15;

**Colin Campbell** sets the tune like this:

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 heedreche cheotrodro hiodrorodin hedale hioem
3d. Cheredeche heedrehe hindorodin chedre hiodin dili he cheotrodro hiodrorodin hedale hioem

S ffirst Motion

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

D 1st. Hindo hindo hindo hinto hindo hinde himto, hinde hinde hindhe hindhe hindo hindo hinde 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 hindaendhe hindaende hindaendo hindaento hindaendo hindaende himdaemto [etc]

S Taolive
Donald MacDonald marks his Ground "Very Slow." He treats the tune as follows:

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

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

2d. Chedarid chedarid hedarid hedarid hodarid hodarid chedarid hodarid, hiodarid hodarid chedarid hiodarem, hiodarem, hioem [etc.]

3rd. Chedarid chedarid hedarid hedarid hodarid hodarid chedarid hiodarem

S Crulive

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

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

DD Strulive

1st. Hodrodre hodrodre chebandre hodrodre, hiotrodre hodrodre chebandre hiotrodre chebandre chebandre hebandre hebandre hebandre hebandre hiodrodre chebandre hodrodre, hebandre hebandre chebandre hiodrodre, [etc.]
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We note the frequent use of edre/dare on E and F in preference to double echo beats, visible also 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 of the ground, 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.

There is a slight problem in what MacDonald describes as the '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, although the intention is clear enough. Then 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 this movement—as follows:
CRUINNEACHADH NA’N GRANDACH.

The Grant’s Gathering

Andante.

XIII.

Variation 1.
Doubling of Variation 1.

Variation 2.

Variation 3.
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MacKay has no crunluath a mach.
C. S. Thomason cites as his sources 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 fosgailte 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 sets the tune as follows:
Thomason has no crunluath a mach.

**William Stewart's** score in *The Piobaireachd Society 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.
Creag-Calachaiddh. Cruinneachadh Nan Granndach
(Craigellachie. The Grant’s Gathering).

Urlar.

[Sheet music notation]

Siubhal.

[Sheet music notation]
And so on. Stewart has no crunluath a mach.

**David Glen's** score is very similar to Thomason's in style while being very much easier to read typographically, lacking Thomason's extreme compression and sometimes confusing symbols for first and second repeats:
“CRAIGELLACHIE,” CREAG EILEACHAIDH.

THE GRANTS’ GATHERING, CRÜINNEACHADH NAN GRANDACH.

Ülrar.

71.

Var. 1st

Doubling of Var. 1st

Var. 2nd

* A 2nd arrangement of this Bar, Mackay's, and the one adopted by the Pibroch Society.
Var. 4\textsuperscript{th} Crùn-luath.

Doubling of Var. 3\textsuperscript{rd} Dùblachadh a' Crùn-luath.

"Play" "Dùblachadh" 1\textsuperscript{st} time; "Go out" 2\textsuperscript{nd} time.

Repeat Ùrlar.
Commentary:

General C. S. Thomason was much attached to this tune for family reasons (he had been brought up by the Grants of Elchies on Speyside) 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 Craig Ellachie."...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)