Donald Gruamach’s March: there are MS settings of this tune in the Nether Lorn canntaireachd of Colin Campbell, (ii, 45-50), with the title ‘Leanan Mhic Donnil Gromich’), in Angus MacKay, (i, 178-182), with the title ‘Spaidsearachd Domhnuill Ghrumaich. Grim Donald’s March’, and John MacDougall Gillies’ MS, (ff.90-2). The tune was first published in Donald MacDonald’s Ancient Martial Music (pp.13-22), with the title ‘Spaidsearachd Dhonuill Ghrumaich Donald Ghrumach of Slates Lament for the Death of his Elder Brother’. There are also published settings in MacPhee and Thomason, of which more below.

In the Nether Lorn, the tune is developed as follows:

1\(^{st}\) Hinotrao hodro hiodrorodin hiodin, hintodarea chebandre hotrao dreahodro hiohotrao hobandreho hinodorodin hiodin
2\(^{nd}\) Hintodarea chebandreho traodrea hodro hiodrorodin hiodin cheve hae hodin hiohotrao hobandreho hinodorodin hiodin
3\(^{rd}\) Hintodarea chebandreho harodindrea hobandreho hiohotrao hobandreho hiove hoe hiodin

S  \textbf{first Motion}

1\(^{st}\) HinIe veho eho ehio ehol hiodin himIveIe vecheveha vecheIe hodin hinto hindo hinto hinlevhoe hiodin
2\(^{nd}\) HimIheIe veche veche hodin hinto hindo hiodin cheIhae hodin hiodro hinde hiodro hinlev hoe hiodin
3\(^{rd}\) HimIhe Ie veche vehaveche vehodin hiodro hinde hiodro hinleve hoe hiodin

S  \textbf{Second Motion}

1\(^{st}\) Hinda hinda hindo hinto hindo hiodin [etc]

There follows a doubling of the Second Motion, along orthodox lines, a Taolive Gear, singling and doubling:

1\(^{st}\) Hindaenda hindaenda hindaendo hindaendo hindaendo hiodin [etc]

--a Taolive Fadh variation, singling and doubling:

1\(^{st}\) Hindarid hadarid hadarid hiodarid hiodarid hiodarid hiodin [etc]

--and a Crulive Fadh variation singling and doubling:

1\(^{st}\) hinbandre habandre hobandre hobandre hiobandre hobandre hiodin

There is no crunluath a mach.

The two main 19\(^{th}\) century settings, that of Donald MacDonald in Ancient Martial Music, and Angus MacKay, reached the present by various routes. Although MacDonald has a crunluath a mach and MacKay does not, the development of the tune is broadly similar in each case.
The main differences arise in the timing of the ground, the pointing of the siubhal, and the opening section of the first variation as illustrated in the examples below:

Donald MacDonald's closing bars in Ground of Donald Gruamach

Opening of Donald MacDonald's Var. 1

Angus MacKay, and the Nether Lorn begin variation one like this

MacDonald  Ground bars 3 & 4

[ Note the B at end of bar 3 and whenever this figure occurs throughout Ground ]

Opening sequence of Ground in Angus MacKay's MS

Siubhal: MacKay  plays 'up'  Mac Donald plays 'down'
MacKay has no crunluath a mach, but MacDonald specifies one in his usual style, with the accent falling on the first note of the group, as follows:

MacDonald marks his Ground ‘Moderate’, his siubhal singling ‘Lively’, his taorluath fosgailte singling ‘a little Quicker’, the doubling ‘Lively’, his taorluath duinte singling ‘Pointed & Lively’, and the Crunluath a mach ‘Very Quick’.

Amongst the later Victorian MSS we find an interesting version in the MacKay style in John MacDougall Gillies’s MS Book as follows:
Donald Gruamach from John MacDougall Gillies’s MS Book, ff.91-2

Follows a note indicating that a taorluath and crunluath should be played
Of the later published settings, Donald MacPhee shows an attractive ending to the first line of the ground, as follows:

Donald MacPhee, ground, line 1, bars 5-6, Collection of Piobaireachd, (i, 46)

Bar six is a single little decorative gesture, not repeated elsewhere in the ground, or in the tune.

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