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 cherech d che 
    heedreh hindorodin chedre hiodin, heedreh cheotrodro hiodrorodin 
    hedaleoem
2d. Chereede che heedreh hindorodin chedre hiodin hiodrorodin hedale 
    hioem daren dorodin chedre hiodin heedreche cheotrodro hiodrorodin 
    hedale hioem
3d. Chereedeche heedreh 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 hinde hindo hindo hinde himto, hinde hinde 
    hindhe hindhe hindo hindo hinde hindhe hindhe hinde hindo hindo 
    hindo hinde himto etc.

Second Motion

1st  Hindaendo hindaendo hindaendo hindaendo hindaento hindaendo 
    hindende himdaemto, hindaende hindaende hindaendhe hindaendhe 
    hindaendo hindaendo hindaendo hindaendhe hindaendhe 
    hindaende hindaendo hindaento hindaendo hindaende himdaemto etc

S Taolive

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

D 1st. Hodarid hodarid chedarid hodarid, hiodarid hodarid chedarid 
    hiodarem, Chedarid chedarid hedarid hiodarid hodarid chedarid 
    hodarid, hedarid hedarid chedarid hodarid hiodarid hiodarid 
    chedarid hiodarem
2d. Chedarid chedarid hedarid hiodarid hodarid hiodarid chedarid 
    hodarid, hiodarid hodarid chedarid hiodarem, hiodarid hodarid 
    chedarid hiodarid, hedarid hedarid chedarid hiodarid hodarid 
    hiodarid chedarid

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

S Crulive

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

DD Strulive

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

Donald MacDonald develops the tune as follows:

<table>
<thead>
<tr>
<th></th>
<th>Ground</th>
<th>1st variation singling</th>
<th>doubling</th>
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</thead>
<tbody>
<tr>
<td>Taorluath fsgailte</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Taorluath duinte singling</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ground</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Crunluath singling</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>doubling</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ground</td>
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</tr>
</tbody>
</table>

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

'Craigillachy', variation 1, doubling, lines 1/3, Donald MacDonald, Ancient Martial Music, (pp. 61-7)
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. 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 it. The following examples show his characteristic timings:

‘The Grant's Gathering’, ground, lines 1/3, 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 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 begins as follows:

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 Ballendaloch, used to tell me that the motto was derived from “Craig-Achocheaw”. close to Ballendaloch, 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 Ballendaloch. 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)

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