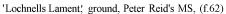
Scarce of Fishing: among the early MSS settings of this tune is that of Peter Reid (f.62) where it bears the title 'Cumh Fir Ceanloch nan Eala Lochnells Lament'. There are also settings in the manuscripts of Angus MacKay (i, 36-8), with the title 'Spiocaireachd Iasgaich. Scarse of Fishing. Tha Spiocaireachd Iasgaich, am bliadhna am Geogheoben &c.', Colin Cameron (ff.45-7), who calls it 'Scarce of Fishing Spiochdaireachd Iasgaich', and Uilleam Ross (ff.201-5) The Uilleam Ross version is strikingly different (a) from the text of the tune included in his published *Collection* (pp.22-7), with the title 'Spiocaireachd Iascaich. The Fishers of Geogh Brodinn.', and (b) from the versions in the other MSS. The title in the Ross MS is also unique: 'Black Donald of the Shores March', and it seems to be a hitherto unrecorded 6 6 4 three-line variant of 'Scarce of Fishing'. It is based on the following tone row:

'Black Donald of the Shores March', tone row lines 1-2, Uilleam Ross MS, (ff.201-5)



Reid, MacKay and Cameron's settings are very similar to one another, with the exception that Colin Cameron has an interesting way of timing phrase endings in the ground and elsewhere, which is noted below.

Reid's score comprises a ground and doubling and trebling of the ground only, with no indication that further parts are contemplated. However, Reid's verbal instructions regarding the doubling are ambiguous: he says immediately following the ground that the next variation should be 'Doubling of Ground work with each note cross'd to be play'd Cruinluidh', but this is what appears to be set out immediately below and rather misleadingly labelled 'Threbling':







Angus MacKay develops the tune much more fully than Reid, as follows:

Reid	MacKay
Ground	Ground (6/8)
Doubling of Ground	
Trebling of Ground	Trebling of Ground
	Siubhal singling (24)
	doubling
	Pendulum movement (cut 'up') singling
	doubling
	Taorluath (6/8) singling
	doubling
	Ground
	Crunluath singling
	doubling
	Ground

The following examples show MacKay's characteristic timing of the tune:

'Scarse of Fishing', ground, line1, Angus MacKay's MS, (i, 36-8)



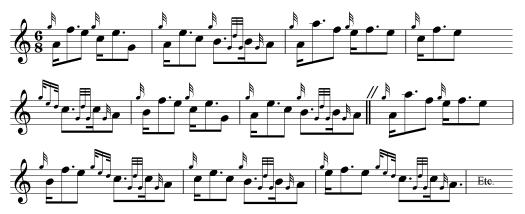
Colin Cameron differs from Reid and MacKay in the heavy cadencing of phrase endings, a style reflected in the setting published in Uilleam Ross's *Collection* a little later, although with a slightly different timing. Otherwise Cameron develops the tune in a similar way to MacKay:

'Scarce of Fishing', ground, Colin Cameron's MS (ff.45-6)



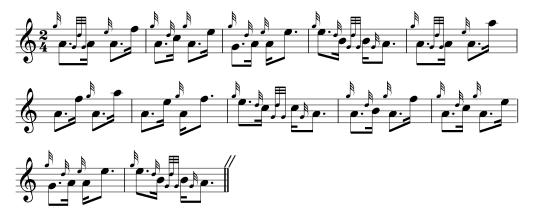
'Scarce of Fishing was first published in Uilleam Ross's *Collection*. The following extract shows Ross's timing of the ground, which he marks 'Very Slow':

'The Fishers of Geogh Brodinn', ground, lines 1-2, Uilleam Ross's Collection, (pp.22-7)



Ross points the pendulum movement 'down' as opposed to the 'up' cut of MacKay, and Cameron's even quavers:

'The Fishers of Geogh Brodinn', pendulum movement singling, line 1, Ross's Collection, (pp.22-7)



Ross indicates that the ground should be repeated at the end of the taorluath doubling and again at the end of the tune, which in terms of number and type of variations he develops similarly to MacKay and Cameron. He has no crunluath a mach.

Of the other pre-Great War published settings C. S. Thomason has the cadences present in Colin Cameron and Uilleam Ross, and it would seem that Donald Cameron played the lighter McKay style of Var.1 without the throws on F and E depicted in Reid's 'Threbling' (*Ceol Mor*, pp.209-10).

The setting published by William Stewart in the Piobaireachd Society *Collection*, first series, (ii, 12-15 as 'Lochnell's Lament') follows Ross rather closely. In his notes Stewart defends this style as the true old way, dismissing the 'up' cut style in the pendulum movement as 'cas-mu-seach' [heads-and-thraws] ascribing its popularity (wrongly) to Donald MacPhee. (Preface).

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