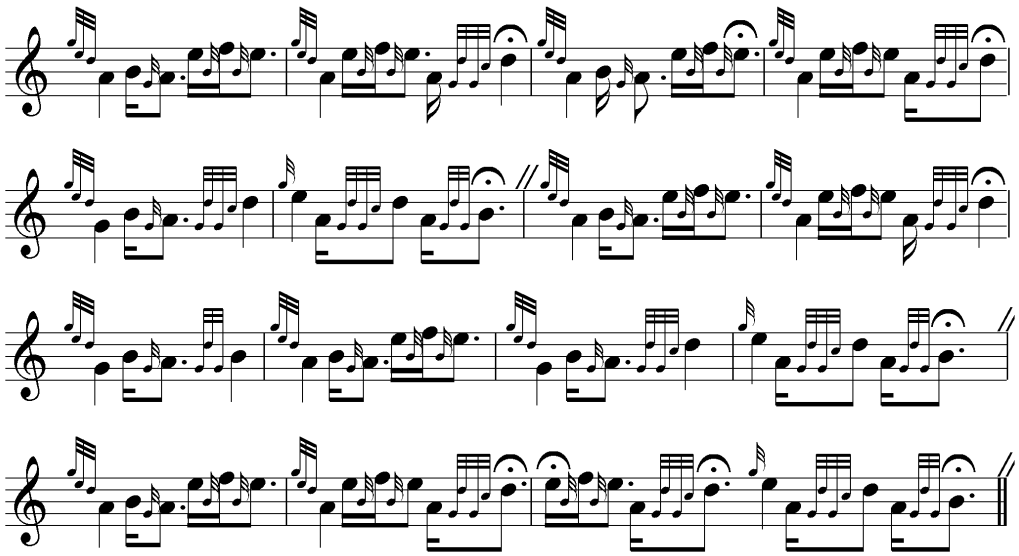
The Battle of Waternish: MS settings include Peter Reid's (f.60); the tune is in MacKay's MS (i, 46-8), with the title 'Druim Thalasgair (na) Blàr Bhaterneish The Battle of Waternish'; Colin Cameron's MS (f.50-51); Donald MacKay (the younger)'s MS; and John MacDougall Gillies's MS, (ff.56-7).

This was one of the tunes first published by David Glen in his *Collection of Ancient Piobaireachd*. Amongst the later pre-Great War published sources, there is a setting in C. S. Thomason's *Ceol Mor* (p.243).

There are a number of interesting features in Peter Reid's version, notably his placing of the pendulum movement (doubling and singling) before the siubhal, as follows:

'The Battle of Waternish', ground, Peter Reid's MS, (f.60)



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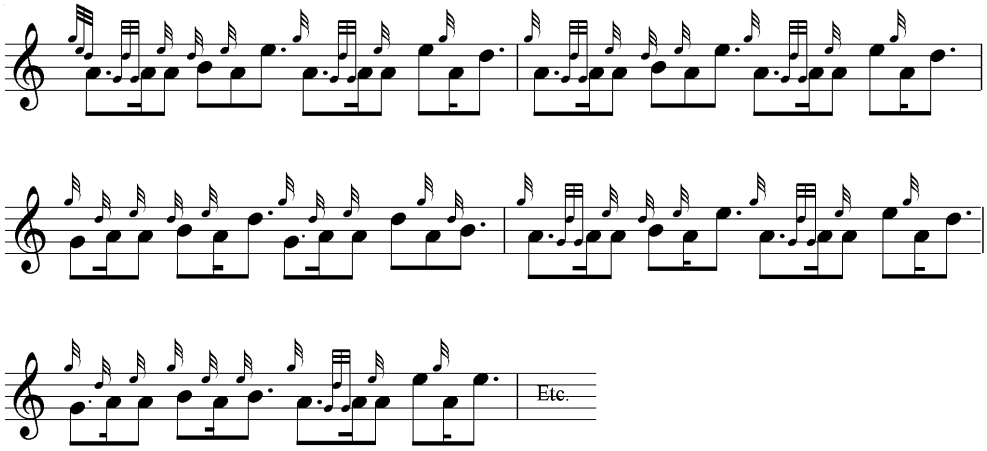
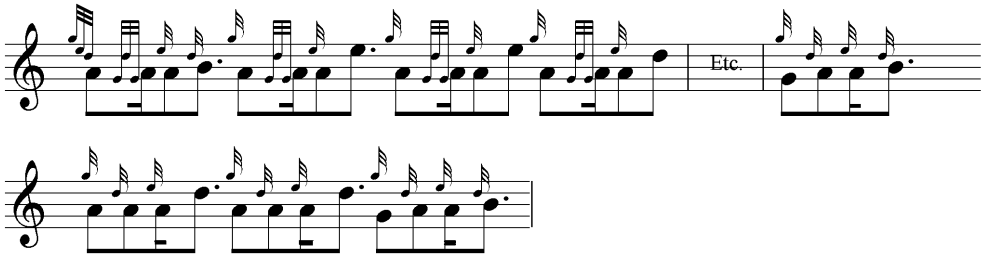
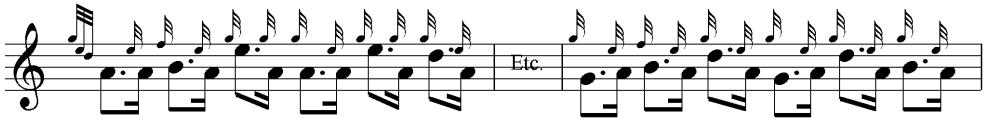
'The Battle of Waternish', First Variation, lines 1-2, Peter Reid's MS, (f.60)



'The Battle of Waternish', Second Variation, line1, Peter Reid's MS, (f.60)



'The Battle of Waternish', siubhal, line1, Peter Reid's MS, (f.60)



Reid's score ends at the siubhal singling with a note: 'Here follows the Taorluidh & Creanluidh, & then D.C.'

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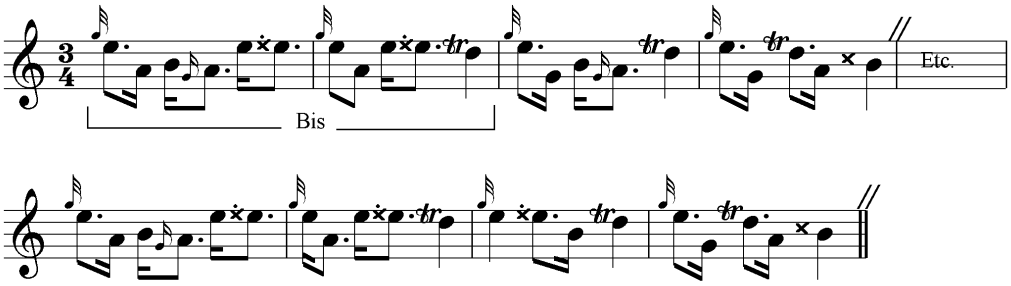
Angus MacKay develops the tune as follows:

Ground
Siubhal singling doubling
Pendulum movement singling doubling
Taorluath singling doubling
Ground
Crunluath singling doubling

There is no crunluath a mach. Points to note include the direction to repeat the ground at the end of the Taorluath doubling, the absence of cadences in the siubhal singling and doubling and the 'up' pointed pendulum movement:

'The Battle of Waternish', ground, lines1/3, Angus MacKay's MS, (i, 46-8)



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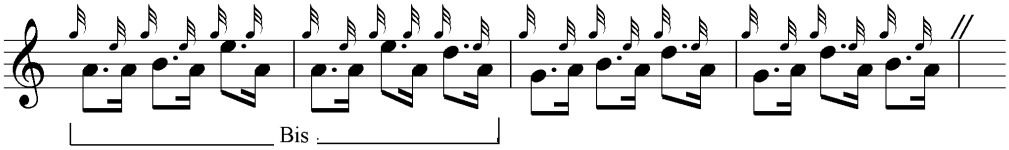
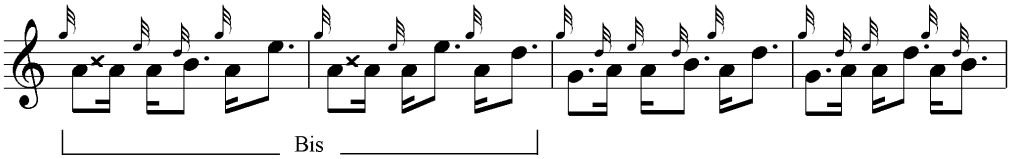
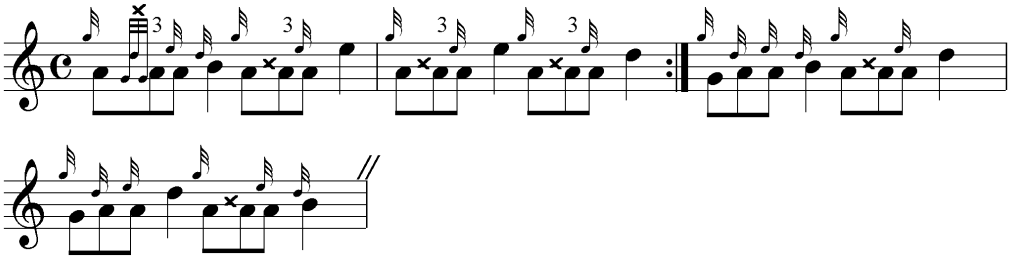
'The Battle of Waternish', siubhal singling,line1, Angus MacKay's MS, (i, 46-8)



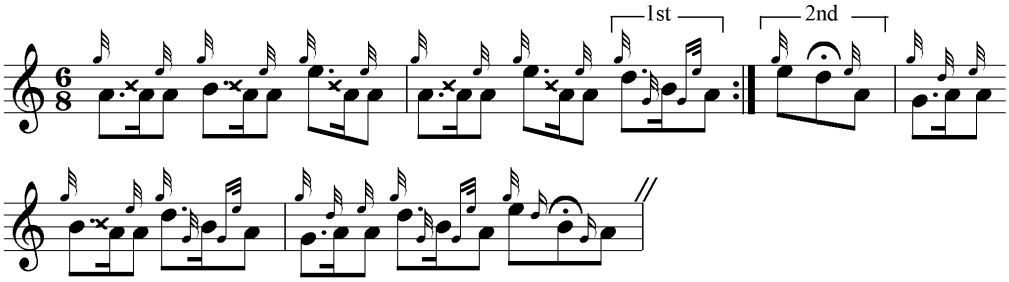
'The Battle of Waternish', pendulum movement, singling,line 1, Angus MacKay's MS, (i, 46-8)



'The Battle of Waternish', pendulum movement, doubling, line1, Angus MacKay's MS, (i, 46-8)



'The Battle of Waternish', taorluath singling,line1, Angus MacKay's MS, (i, 46-8)



Colin Cameron's setting of 'The Battle of Waternish', differs from MacKay in a number of respects, reflecting the independence from one another of the Victorian master players:

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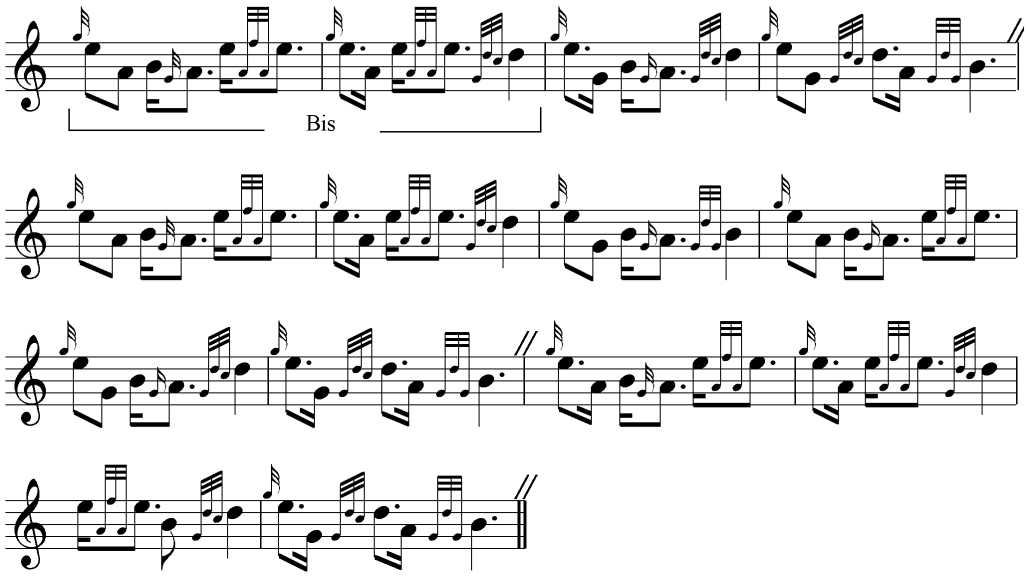
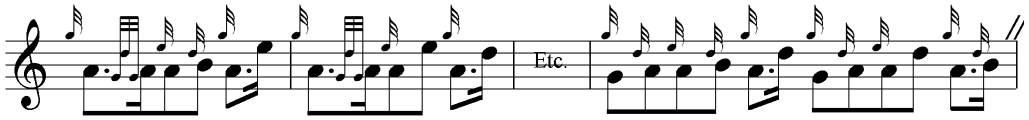
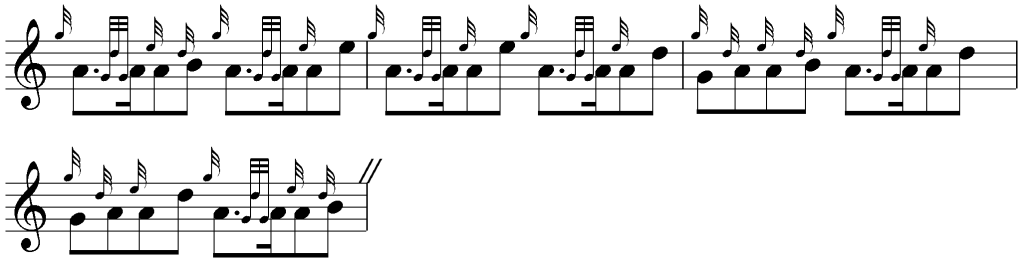
'The Battle of Waternish', ground, Colin Cameron's MS, (ff.50-51)



'The Battle of Waternish', pendulum movement, singling, line1, Colin Cameron's MS, (ff.50-51)



'The Battle of Waternish', pendulum movement, doubling, line1, Colin Cameron's MS, (ff.50-1)



The reader will note the 'down' pointing of the pendulum movement in contrast to MacKay.

MacDougall Gillies differs interestingly from Colin Cameron in various nuances of expression, particularly in the even quaver timing of his pendulum movement, if intended to be played as timed:

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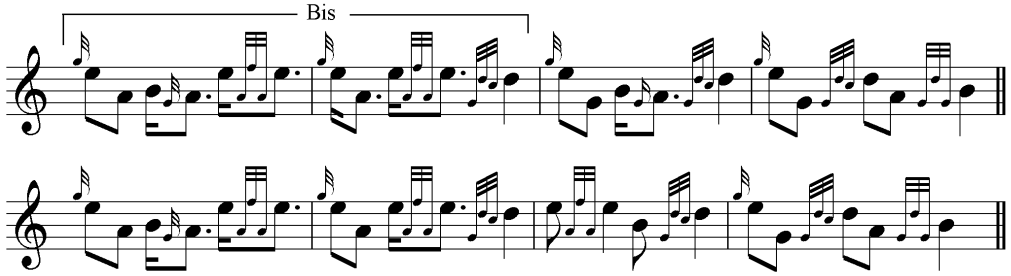
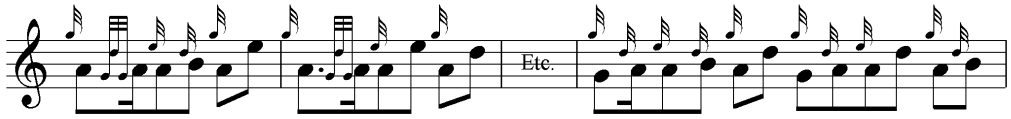
'The Battle of Waternish', ground, lines 1/3, John MacDougall Gillies's MS, (ff.56-7)



'The Battle of Waternish', pendulum movement, singling, line 1, John MacDougall Gillies's MS, (ff.56-7)



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