

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 Thalascgair (na) Blàr Bhatarneish 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)



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

Three staves of musical notation in treble clef. The first two staves show the first two lines of the first variation, featuring a complex rhythmic pattern with many sixteenth notes and beams. The third staff shows the continuation of the pattern, ending with the word 'Etc.' written on the staff.

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

Two staves of musical notation in treble clef. The first staff shows the first line of the second variation, which is a variation on the first variation's pattern. The second staff shows the continuation of the pattern, ending with the word 'Etc.' written on the staff.

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

Two staves of musical notation in treble clef. The first staff shows the first line of the siubhal, which is a variation on the first variation's pattern. The second staff shows the continuation of the pattern, ending with the word 'Etc.' written on the staff.

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

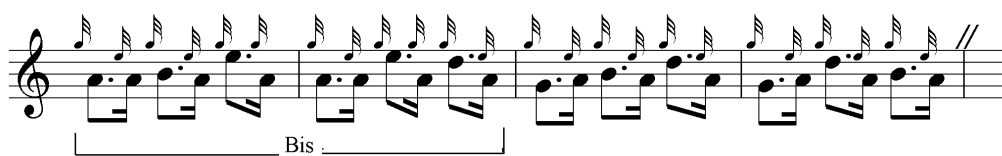
Angus MacKay develops the tune as follows:

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

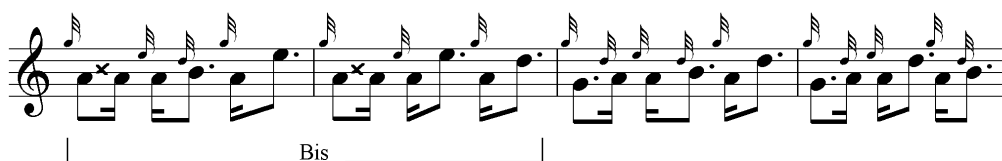
There is no crunluath a mach. Points to note include the direction to repeat the ground at the end of the Taorluath doubling, the absence of cadences in the siubhal singling and doubling and the 'up' pointed pendulum movement:

'The Battle of Waternish', ground, lines 1/3, Angus MacKay's MS, (i, 46-8)

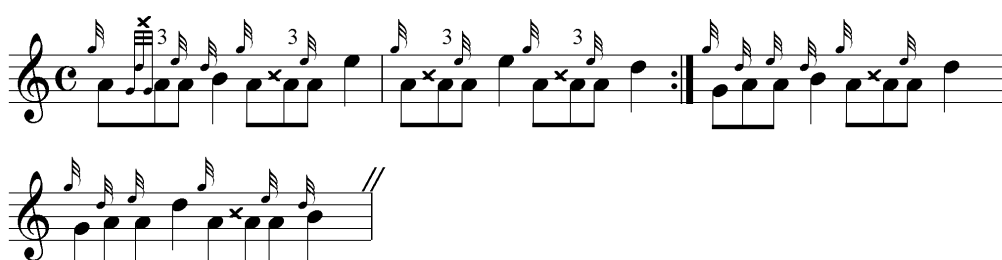
'The Battle of Waternish', siubhal singling, line 1, Angus MacKay's MS, (i, 46-8)



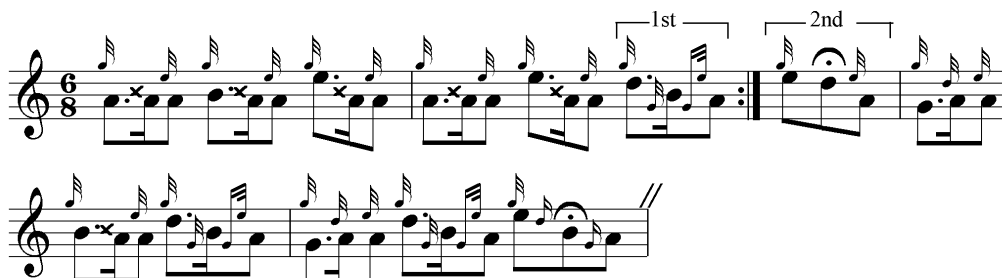
'The Battle of Waternish', pendulum movement, singling, line 1, Angus MacKay's MS, (i, 46-8)



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



'The Battle of Waternish', taorluath singling, line 1, 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:

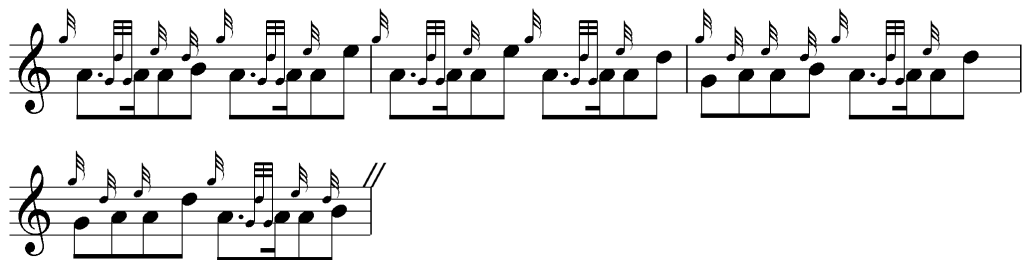
'The Battle of Waternish', ground, Colin Cameron's MS, (ff.50-51)



'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:

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

The image shows two staves of musical notation for a ground piece. The first staff begins with a bracket labeled 'Bis' that spans across the first two measures. The music consists of a series of eighth and sixteenth notes, with some notes beamed together. The second staff continues the melody, ending with a double bar line.

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

The image shows a single staff of musical notation for a pendulum movement. The music features a rhythmic pattern of eighth and sixteenth notes. The word 'Etc.' is written in the middle of the staff, indicating that the pattern repeats. The piece concludes with a double bar line.

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