

EDITORIAL NOTES

BRATAACH BHÀN CHLOINN AOIDH

(The MacKays' Banner)

THIS tune is published in Angus MacKay's book, and is recorded in the MSS. of the Donald MacDonalds, senior and junior, and of Reid. It is named as above by MacKay and Reid, and by the MacDonalds merely as "A Bhataach Bhaan."

It was a favourite with Donald Cameron, and the setting printed was taught by his son Alexander. It is practically the same as Angus MacKay's. Apart from possible, if not probable, misprints the only conspicuous difference is in the timing of Var. I. doubling, which Angus MacKay writes in $\frac{2}{4}$ time, making the two crotchets in each bar of the text quavers. Alexander Cameron was in favour of the timing of the text. Angus MacKay also has a single high G grace-note on the low A's which commence the first phrase of each line of this variation, and his last, but one, note of each line is C semi-quaver instead of B semi-quaver. In the Taorluath singling Angus MacKay writes the movement on some of the B's "a mach," but these are probably misprints, because, not only in the doubling, but in the Crunluath singling and doubling, the ordinary closed Taorluath and Crunluath notes are given, as in the text.

What Donald MacDonald, junior, records is merely fragmentary and need not be described in detail. Donald MacDonald, senior, has the following differences from the text:

1. There are high G grace-notes on the F's marked (1).
2. The F's marked (2) have high G E grace-notes.
3. Var. I. doubling is timed as in the text, but all low A crotchets have a single high G grace-note as in MacKay, except the first, which has a G E D cadence. The B semi-quavers at the end of each line are C.
4. Var. I. doubling is followed by a Dithis variation, singling and doubling, made up of the following bars:



To be played: Line 1st. A, B, A, B, C, D.

,, 2nd. A, B, C, E, C, D.

,, 3rd. A, B, C, D.

and the first low A of the first line of each movement to have a G E D cadence.

5. Next come Taorluath singling and doubling, which can be read off the above. The Taorluath is "a mach" on the first C of bar B and on the first B of bar C. Then comes a third Taorluath variation in which the Taorluath is "a mach" on all the C's and B's. The three C's of the text Taorluath with high G, D and E grace-notes do not occur. In every case the Taorluath a mach is written with the accent upon the C or B theme note, i.e. :



Again, each of the three movements commences with a G E D cadence.

6. Three Crunluath variations, exactly corresponding, follow, and the Crunluath a mach, too, is written with the accent upon the C and B theme note in every case.

Reid has written an Urlar, Thumb variation and doubling, and the singling of a Dithis variation, noting that a doubling is to follow and then Taorluath, Crunluath, etc. He, too, has high G grace-notes on the F's marked (1), and in the Urlar the F marked (2) is high G grace-note, E full note, F full note. The C's marked (3) are plain, without any grace-notes in the Urlar. In the last bar of all of the Urlar the E double echo is E quaver, with high G grace-note, F crotchet, E quaver. In Var. I. the C's marked (4) have a single high G grace-note, the C's and E's marked (5) have no grace-note, and the C's marked (6) are E, F and E without grace-notes. With these alterations made, bar 4 of line 2nd is the same as the last bar of the line. Var. I. doubling is the same as MacDonald's (see 3 above).

The Dithis singling is the same as MacDonald's (see 4 above), except that the second note of bar B is B semi-quaver, and the second note of bar C is low A semi-quaver.

Throughout, as is often the case in Reid's MS., bar strokes are frequently omitted, and the time values given to notes do not always fit into an arrangement by bars.