

BLÀR BHATERLOO. The Battle of Waterloo.

Composed by
John Mackay.
1815.

XXXVIII.

Variation 1.

Doubling of Variation 1.

The first variation consists of two staves of music. The top staff begins with a treble clef and a key signature of one flat. The music is written in a rhythmic style characteristic of Piobaireachd, featuring a series of eighth and sixteenth notes with various ornaments. The bottom staff continues the melody and includes a double bar line at the end.

Variation 2.

Variation 2 is a more complex piece consisting of seven staves. It features a dense texture with multiple voices, including a prominent treble line and a bass line. The notation includes many slurs, ties, and ornaments, indicating a highly technical and ornamented performance. The piece concludes with a double bar line.

Doubling of Variation 2.

The doubling of Variation 2 consists of seven staves, mirroring the structure of the original variation. It presents the same complex, multi-voiced texture with numerous ornaments and slurs. The notation is dense and detailed, capturing the intricate rhythmic and melodic patterns of the original piece.

Variation 3.

Musical notation for Variation 3, consisting of six staves of treble clef music. The notation features a complex rhythmic pattern with many sixteenth and thirty-second notes, and rests. The key signature has one flat (B-flat).

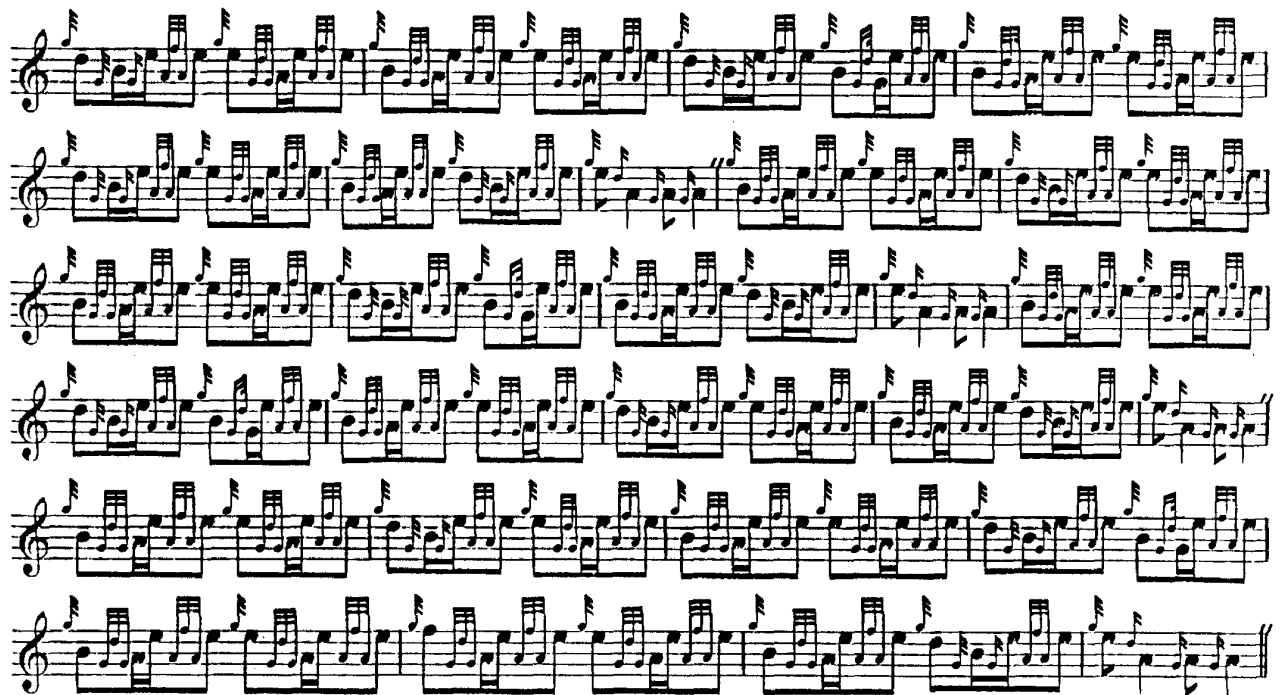
Doubling of Variation 3.

Musical notation for Doubling of Variation 3, consisting of eight staves of treble clef music. This section repeats the complex rhythmic pattern of Variation 3. The key signature has one flat (B-flat).

Crun-tuath

Musical notation for Crun-tuath, consisting of one staff of treble clef music. The notation features a complex rhythmic pattern with many sixteenth and thirty-second notes, and rests. The key signature has one flat (B-flat).

D. C. Thema.



Doubling of Crun-luath.



D. C. Thema.