


LAMENT FOR THE HARP TREE. (Probably about 1640 but some think earlier).

Bar Nos.	$\frac{1}{9}$ $\frac{17}{25}$	$\frac{2}{10}$ $\frac{18}{26}$	$\frac{3}{11}$ $\frac{19}{27}$	$\frac{4}{12}$ $\frac{20}{28}$	$\frac{5}{13}$ $\frac{21}{29}$	$\frac{6}{14}$ $\frac{22}{30}$	$\frac{7}{15}$ $\frac{23}{31}$	$\frac{8}{16}$ $\frac{24}{32}$
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Ground.



Doubling.



Probably by Patrick Mor MacCrimmon.

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Siubhal.

The musical notation for 'Siubhal' is presented on four staves. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line, featuring a series of eighth and sixteenth notes with various rests and accidentals. The notation is dense and rhythmic, characteristic of traditional Irish music.

Doubling.


The musical notation for 'Doubling' is presented on four staves. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line, featuring a series of eighth and sixteenth notes with various rests and accidentals. The notation is dense and rhythmic, characteristic of traditional Irish music.

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Taobhludh Breabach.



Doubling (In skeleton).



The page contains two sections of musical notation. The first section, 'Taobhludh Breabach', consists of four staves of music with a complex, rhythmic pattern. The second section, 'Doubling (In skeleton)', also consists of four staves of music, showing a simpler, more skeletal version of the melody.

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Creanludh Breabach (In skeleton)*.

Doubling (In skeleton)*.

* Where the Creanludh beat goes to low G the doubling of the E is, of course, on low G also.