

LAMENT FOR LORD REAY.\* (1649)

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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(1) Ground.

The Ground section consists of four staves of music. Each staff begins with a treble clef and a common time signature. The music is a continuous, flowing melody with a mix of eighth and sixteenth notes, interspersed with rests. The notation includes various ornaments and slurs, characteristic of early 17th-century laments.

(2) Variation.


The Variation section consists of four staves of music. It follows the same notation as the Ground section, with a treble clef and common time. The melody is a variation of the Ground, featuring more complex rhythmic patterns and a different melodic contour, though it maintains the same overall character.

\* Father-in-law of Sir Rodk. MacLeod of Talisker.


Patrick Mor MacCrimmon.

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(3) Taobhludh (Singling) (5) Creanludh (Singling).



(4) Taobhludh (Doubling) (6) Creanludh (Doubling).



The musical score consists of two systems of four staves each. The first system is for Singling parts, and the second system is for Doubling parts. The notation includes treble clefs, notes, rests, and bar lines. The Singling parts feature some notes with accents and dynamic markings like 'f'.