


# THAINIG MO RIGH SA AIR TIR AM MUIDEART.

## My King Has Landed in Muidart.


Composed by

John Mac Intyre.

1745.

1. 

Thainig mo Righ sa air tìr am Muidart, Rìgh na'n gael Teàr - lach Stiùart



Siubhal.

Note. The History of each Piobalrachd, as far as known to the Editor, will be found in the Notes at the end of the Volume.

Dublachadh an t Slubhal.

The first section of the page contains four staves of musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style characteristic of traditional Scottish bagpipe tunes, featuring a mix of eighth and sixteenth notes. The first staff contains 16 measures, the second 16 measures, the third 16 measures, and the fourth 16 measures, all ending with a double bar line.

Taor-luath.

The second section of the page contains eight staves of musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style characteristic of traditional Scottish bagpipe tunes, featuring a mix of eighth and sixteenth notes. The first staff contains 16 measures, the second 16 measures, the third 16 measures, the fourth 16 measures, the fifth 16 measures, the sixth 16 measures, the seventh 16 measures, and the eighth 16 measures, all ending with a double bar line.

Dublachadh an Taor-luath.

The third section of the page contains three staves of musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style characteristic of traditional Scottish bagpipe tunes, featuring a mix of eighth and sixteenth notes. The first staff contains 16 measures, the second 16 measures, and the third 16 measures, all ending with a double bar line.

A'n Crun-luath.

Dublachadh a Crun-luath.

The image displays a musical score for Piobaireachd, consisting of two sections. The first section, titled "A'n Crun-luath.", spans from the first staff to the eleventh staff. The second section, titled "Dublachadh a Crun-luath.", spans from the twelfth staff to the twentieth staff. Each section is composed of two staves of music, with the upper staff representing the treble clef and the lower staff representing the bass clef. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests, characteristic of traditional Scottish bagpipe music.

Crun-luath a mach.

*D. C. Thema.*

The image displays a musical score for a piece titled "Crun-luath a mach." The score is written on 14 staves of treble clef notation. The music is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours, creating a dense and intricate texture. The notation includes various accidentals and dynamic markings, such as accents and slurs, which are essential for interpreting the piece's performance. The piece concludes with a double bar line and a fermata. The signature "D. C. Thema." is located at the bottom right of the score.