

# PIOBAIREACHD DHUNTROIN.

## THE DUNTROON PIBROCH.

This beautiful tune which has never before been published has been arranged by the compiler of this work and respectfully dedicated to  
J. W. Malcolm Esq. of Pottaloch.

The main musical notation for 'The Duntroon Pibroch' consists of four staves of music in treble clef. The music is written in a single melodic line with various rhythmic values including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

Var. 1<sup>st</sup> Siubhal.

The musical notation for 'Var. 1<sup>st</sup> Siubhal' consists of four staves of music in treble clef. This variation features a more rhythmic and repetitive melodic pattern compared to the main piece, with frequent eighth and sixteenth notes. It also concludes with a double bar line and repeat dots.

Doubling of Var. 1<sup>st</sup>

The musical notation for 'Doubling of Var. 1<sup>st</sup>' consists of three staves of music in treble clef. This section is a double of the first variation, meaning it repeats the entire melodic line of the variation. It concludes with a double bar line and repeat dots.

Var. 2<sup>nd</sup> tripling.

The first section, titled "Var. 2<sup>nd</sup> tripling", consists of six staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is characterized by a continuous pattern of eighth-note triplets, with a "3" written above each group of three notes. The first staff contains six measures, the second six, the third six, the fourth six, the fifth six, and the sixth six. The piece concludes with a double bar line and repeat dots.

Doubling of tripling.

The second section, titled "Doubling of tripling", consists of eight staves of music. It maintains the same treble clef and one-flat key signature as the first section. The notation features a more complex rhythmic pattern, combining eighth-note triplets with sixteenth-note groups. Each triplet is marked with a "3" above it. The first staff contains six measures, the second six, the third six, the fourth six, the fifth six, the sixth six, the seventh six, and the eighth six. The section ends with a double bar line and repeat dots.

Taorluath.

The first section of the page contains six staves of musical notation for the piece 'Taorluath'. The music is written in treble clef with a 6/8 time signature. It features a complex, rhythmic melody with many sixteenth and thirty-second notes, characteristic of traditional Irish fiddle music. The notation includes various ornaments and slurs, and the piece concludes with a double bar line.

Doubling of Taorluath.

The second section of the page contains seven staves of musical notation for the 'Doubling of Taorluath'. This section is a more technically demanding version of the first piece, maintaining the same 6/8 time signature and treble clef. It uses the same melodic lines as the first section but with a significantly increased density of notes, including many sixteenth and thirty-second notes, to create a faster and more intricate texture. It also concludes with a double bar line.

Singling of Crunluath.

A musical score for the 'Singling of Crunluath' consisting of seven staves of music. The notation is in treble clef and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The piece concludes with a double bar line and repeat dots.

Doubling of Crunluath.

A musical score for the 'Doubling of Crunluath' consisting of seven staves of music. This version is more complex than the 'Singling' version, featuring a dense texture of sixteenth and thirty-second notes. It also concludes with a double bar line and repeat dots.