

CUMHA CHEANN-CINNIDH NAN LEODACH.

MACLEOD OF MACLEOD'S LAMENT.

Composed by
Donald Mor Mac Crimmon. 1626.

The image displays a musical score for a Gaelic lament. It consists of ten staves of music, all written in a single treble clef. The first four staves represent the main melody, which is a series of eighth and sixteenth notes with some rests and ties. The fifth staff is labeled 'Var. 1st Siubhal.' and begins with a 'Vav.' marking. The sixth and seventh staves continue this variation. The eighth staff is labeled 'Doubling of Var. 1st' and shows a more complex rhythmic pattern, likely a double or triple of the original variation. The final two staves complete the piece with a final cadence. The notation includes various note values, rests, and articulation marks.

Var. 2nd Tripling.

Musical notation for the first section, 'Var. 2nd Tripling'. It consists of seven staves of music in C major, 3/4 time. The melody is characterized by frequent triplets of eighth notes, often beamed together. The rhythm is lively and consistent throughout the section.

Doubling of Tripling.

Musical notation for the second section, 'Doubling of Tripling'. It consists of seven staves of music in C major, 3/4 time. This section is more technically demanding, featuring double triplets of eighth notes. The notation includes many beamed eighth notes and triplet markings, creating a complex and fast-paced texture.

Var. 3rd Taorluath.

The first section of the page contains six staves of musical notation. Each staff begins with a treble clef and a 6/8 time signature. The music is a variation of a Taorluath, characterized by a rhythmic pattern of eighth and sixteenth notes. The notation includes various note values, rests, and phrasing slurs. The piece concludes with a double bar line and repeat dots.

Doubling of Taorluath.

The second section of the page contains six staves of musical notation. Each staff begins with a treble clef and a 6/8 time signature. This section is a doubling of the Taorluath, featuring a more complex rhythmic pattern with frequent sixteenth notes. The notation includes various note values, rests, and phrasing slurs. The piece concludes with a double bar line and repeat dots.

D. C. Thema,

Crunluath.

The first section, titled "Crunluath", 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 highly rhythmic and complex melody, featuring frequent sixteenth and thirty-second notes, often beamed together in groups. The overall texture is dense and intricate, typical of traditional Irish or Scottish folk music.

Doubling of Crunluath.

The second section, titled "Doubling of Crunluath", consists of six staves of music. It maintains the same treble clef and one-flat key signature as the first section. The melody is a more rapid and complex variation of the original "Crunluath" theme, with even more frequent sixteenth and thirty-second notes, creating a more technically demanding and energetic piece.

D. C. Thema.