

CUMHA RICH SEORAIS III.

KING GEORGE THE THIRD'S LAMENT.

John Mackay 1820.

The main musical score for 'King George the Third's Lament' consists of four staves of music in treble clef, 6/8 time. The melody is characterized by a series of eighth-note patterns, often with a dotted eighth note followed by a sixteenth note. The piece concludes with a double bar line.

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

The first variation, 'Siubhal', continues the melody from the main piece. It features a similar eighth-note pattern but includes a prominent dotted half note in the fifth measure. The variation ends with a double bar line.

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

The second variation, 'Doubling', presents a more rhythmic and complex version of the melody. It features a consistent eighth-note pattern with frequent beaming and a more active bass line. The variation concludes with a double bar line.

36 Var. 2<sup>nd</sup> Tripling.

The image displays a musical score for a piece titled "36 Var. 2<sup>nd</sup> Tripling." The score is written on ten staves, each containing a single melodic line. The first seven staves are grouped under the heading "36 Var. 2<sup>nd</sup> Tripling." and feature a rhythmic pattern of eighth notes with a triplet of eighth notes in every second measure. The eighth staff is labeled "Doubling of Tripling." and continues the same rhythmic pattern. The final three staves conclude the piece. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The music is characterized by its consistent triplet-based eighth-note rhythm.

Var. 3<sup>rd</sup> 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 the Taorluath, featuring a complex, rhythmic melody with many eighth and sixteenth notes. 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 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, meaning it plays the same melody as the first section but with a more complex, faster rhythm. The notation is dense with many sixteenth and thirty-second notes, and it also concludes with a double bar line.

*D. C. Thema*

Crunluath.

The first section, titled "Crunluath", consists of six staves of musical notation. 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 repetitive pattern of eighth and sixteenth notes, creating a dense, textured sound. The notation includes various rests and accents, and the piece concludes with a double bar line.

Doubling of Crunluath.

The second section, titled "Doubling of Crunluath", consists of six staves of musical notation, identical to the first section. It maintains the same treble clef, key signature, and complex rhythmic structure of eighth and sixteenth notes, ending with a double bar line.

*D. C. Thema.*