

THAINIG MO RICH AIR TIR AM MUIDEART.

MY KING HAS LANDED IN MOIDART.

Composed by

John Macintyre, 1745.

The first part of the music consists of four staves of treble clef notation in 2/4 time. The melody is characterized by a series of eighth-note patterns, often beamed in pairs, with a consistent rhythmic pulse. The notes are primarily eighth and sixteenth notes, creating a lively and rhythmic feel.

Var 1st Siubhal Singel.

The first variation, labeled 'Var 1st Siubhal Singel.', consists of four staves of treble clef notation. It maintains the same 2/4 time signature and rhythmic structure as the main piece but introduces a more complex melodic line with frequent sixteenth-note runs and a more intricate rhythmic pattern.

Var 1st Doubling;

The second variation, labeled 'Var 1st Doubling;', consists of four staves of treble clef notation. This variation is a 'doubling' of the main melody, meaning it uses the same notes and rhythm as the original but with a more complex, multi-layered texture, often achieved through rapid sixteenth-note passages.

Taorluath.

The first section of the page contains six staves of musical notation. Each staff begins with a treble clef and a common time signature. The music is a continuous, intricate rhythmic pattern characteristic of a Taorluath, featuring a mix of eighth and sixteenth notes with various rests and accents. The notation is dense and fills most of the staff space.

Doubling of Taorluath.

The second section of the page contains six staves of musical notation, labeled as a 'Doubling of Taorluath'. It follows the same format as the first section, with six staves of treble clef music. The rhythmic pattern is more complex and faster than the first section, with many notes beamed together and frequent sixteenth-note runs. The notation is very dense and fills the staves almost completely.

Crunluath.

The musical score for 'Crunluath' consists of eight staves of music. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line, featuring a complex, rhythmic pattern of eighth and sixteenth notes. The melody is characterized by frequent beamed eighth notes and sixteenth notes, creating a fast and intricate sound. The piece concludes with a final cadence on the eighth staff.

Doubling of Crunluath.

The musical score for 'Doubling of Crunluath' consists of four staves of music. It begins with a treble clef and a common time signature (C). The music is written in a single melodic line, featuring a complex, rhythmic pattern of eighth and sixteenth notes. The melody is characterized by frequent beamed eighth notes and sixteenth notes, creating a fast and intricate sound. The piece concludes with a final cadence on the fourth staff.

The image displays a musical score for a piece titled "Tripling of Crunluath." The score is written on ten staves of music, each beginning with a treble clef. The notation is a complex, rhythmic pattern consisting of repeated eighth-note and sixteenth-note figures, characteristic of a triple or quadruple meter. The music is arranged in a single melodic line across the staves. The piece concludes with a double bar line and a repeat sign at the end of the final staff.

Tripling of Crunluath.

D. C. Thema.