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A Lament for Great Finlay. from No. Mackay juv<sup>o</sup> his.

*Andante*  
84.

Handwritten musical notation for the first section of the piece. It consists of four staves of music. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature.

*var<sup>o</sup>*

Handwritten musical notation for the second section of the piece, marked 'var<sup>o</sup>'. It consists of four staves of music. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature.

*Doubling.*

Handwritten musical notation for the third section of the piece, marked 'Doubling.'. It consists of four staves of music. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature.

*Erin-luth.*

The first section of the handwritten musical score for 'Erin-luth.' consists of six staves. Each staff contains a pair of musical lines, likely representing a two-part setting. The notation is dense, featuring a variety of note values including eighth and sixteenth notes, as well as rests. The music is written in a cursive, historical style with some ink bleed-through from the reverse side of the page.

*Doubling.*

The second section of the score, labeled 'Doubling', consists of seven staves. This section continues the two-part musical setting. The notation is highly detailed, with many beamed notes and complex rhythmic patterns. The handwriting is consistent with the first section, showing a high level of technical skill in musical notation.