

D. G. Thema.

The Lament for the Union, (between Scotland & England)

Vivace

2.

See
Vivace
in Part 3
of the
Edwin
Coll.

omit 2 bars in both staves
written as received from various sources

Bar 1.

Var 2.

Bis

Var 3.

Bis

Bis

Var 4. (Doubling Bar 1.)

Contd

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Handwritten musical score for a double bass instrument, consisting of 11 variations. The notation is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is primarily composed of eighth and sixteenth notes, often in a rhythmic pattern. The variations are labeled as follows:

- Var. 5. (Doubling var 2)
- Var. 6. (Doubling var 3)
- Var. 7. Joor-walk.
- Var. 8.
- Var. 9.
- Var. 10.
- Var. 11.

Each variation is marked with a double bar line and the word "Bis" written below the staff. The manuscript shows signs of age, with some ink bleed-through and wear on the paper.

Joor-walk.
A. Mack
vars.

This image shows a page of handwritten musical notation, likely a score for a piece with variations. The page is numbered '53' in the top right corner. It contains ten systems of musical staves, each with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. The piece is divided into variations, with the following annotations:

- System 2: *Var. 12.*
- System 3: *Bis*
- System 4: *Var. 13. Grim. cont.*
- System 5: *Bis*
- System 6: *Var. 14.*
- System 7: *Bis*
- System 8: *Var. 15.*
- System 9: *Bis*
- System 10: *Var. 16.*
- System 11: *Conte*

The handwriting is in dark ink on aged, slightly yellowed paper. The notation is consistent throughout, with dynamic markings such as *f* (forte) and *ff* (fortissimo) visible. The overall style is that of a working draft or a composer's sketch.

6.

This page contains ten staves of handwritten musical notation. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The music is organized into measures by vertical bar lines. Several annotations are present throughout the score:

- Var. 17.**: Located above the second staff.
- Bis**: Written below the second and third staves, indicating a repeat or a specific performance instruction.
- Var. 18.**: Located above the fourth staff.
- Bis**: Written below the fourth and fifth staves.
- Var. 19. a-mach.**: Located above the sixth staff, where 'a-mach.' likely stands for 'al-mach' or a similar tempo/mood marking.
- Var. 20.**: Located at the beginning of the tenth staff.
- Bis**: Written below the tenth staff.

The handwriting is in black ink on aged, slightly yellowed paper. The overall style is that of a working manuscript or a composer's sketch.

Handwritten musical notation on a single staff, consisting of five lines of music. The notation includes various rhythmic values and dynamic markings such as *f* and *Bis*. The piece concludes with the marking *D. C. Thema.*

* "Lamuliu O' leomichau" of Mr. Leod of Cesto's leamtaireachal
an Irish Tune
Brian O' Duff's Lament, or the Frenzy of the Meeting.
Saom Boleim na banncaich no binn na Brian O' Duff.

Handwritten musical notation on a single staff, consisting of four lines of music. The notation includes various rhythmic values and dynamic markings such as *f*. A note is marked with an asterisk (*). The piece concludes with the marking *1 Bar Two Heavy in 4th strain*.

Handwritten musical notation on a single staff, consisting of three lines of music. The notation includes various rhythmic values and dynamic markings such as *f*. The piece concludes with the marking *Doubling of Citar* and *This strain different.*

* Rec'd from Mr. D. Sullivan. Cestosh
Rec'd