

John MacKay's manuscript

John MacKay was a brother of Angus MacKay. After his death in 1848 this manuscript came to Angus, who wrote the short note at the head of folio 1r, and the index on ff 1r-2r.

Some time after Angus's death, Michael MacArfrael, piper to the Duke of Hamilton at Brodick Castle, bought a number of his books and papers, including this one. Later still it became the property of Dr Charles Bannatyne, and then after Bannatyne's death it was bought by the Piobaireachd Society.

As is well known the manuscript has been heavily overwritten by at least one hand, and probably more than one. A letter from Dr Bannatyne to Major Grant (Rothiemurchus) referring to this is kept with the MS, and so are two notes by Archibald Campbell dated 5/6/49 and 11/3/50. A further longer note by Archibald Campbell is filed separately at the National Library, in the 'Kilberry folders', MS 22107, folder 290.

Because of the overwritings the Piobaireachd Society did not deposit the manuscript in the Library, but this decision was subsequently reversed and the manuscript is now NLS Acc.9231.

Shortly before this was decided I had the loan of the manuscript and arranged for a microfilm to be made. Images from the film were later printed out on paper, and they have now been scanned to produce the present facsimiles.

Roderick D. Cannon

August 2008

JK

Titles given here are those that seem to be in the original handwriting – or at least an early hand and not that of Charles Bannatyne.

01		Finlay's Lament	JK	1	P1	28
02		Duncan MacRae of Kentail's Lament	JK	[4]	P4	121a
03	Cumha Challan Ruidhe	Lord Kentail's Lament [Colin Roy MacKenzie]	JK	5	P3	79
04	Cumha na Suipea[rach]	[Lament for the Great Supper]	JK	8	C	354
05		[Praise of Morag]	JK	10	P1	22
06		The Rout of the English Captain	JK	14	P9	260
✓ 07	Cronan na Cailliach...		JK	[18]	P4	113a
08		[Lament for Donald of Laggan]	JK	19	P8	219
09	Crossanachd an Doill		JK	21	P3	96
10		[hiodro veo cherede][Castle Menzies]	JK	24	P8	235a
11	Borst na Ludan	[The Little Finger Tune]	JK	27	P9	270
12		[Parading of the MacDonalds]	JK	30	P7	217
13	Bodach dubh na Shligain		JK	34	P7	207
14	Cumha na h ithin...	[The Daughter's Lament]	JK	37	P6	184
14B		[Lament for Hector MacLean]	JK	38	P4	111b
15		[The Battle of Bealach nam Broig]	JK	39	P9	246
16		[MacLeod of Tallisker's Salute]	JK	42	C	314
17	Glen Sheil Beg	[The battle of Glen Sheil]	JK	44	P4	124a
18	Dastirun gun Senim Piob		JK	[46]	P6	166
19	A Chroacharach	[The Sauntering]	JK	49	C	341
20		[The MacDonalds are simple]	JK	51	P9	256

21		[Lord MacDonald's Lament]	JK	[54]	P13	425
22		Captain Donald MacKenzie's Lament	JK	57	P15	505
23	-	-	JK	-	-	-
24		[Lachlan] Mac N[eil] C[ampbell's] Favorite	JK	[60]	P8	244
25	Gogalleach nan Cearc	[The Hens' March]	JK	63	P13	441
26	Masla Mhic Leoid	[Dispraise of MacLeod]	JK	64	C	332
27		[The End of] Iseberry [Bridge][The Duke of Atholl's Salute]	JK	67	P14	478
28	Blar atholle	[The Battle of Atholl]	JK	[70]	P14	484
✓ 29		Battle of Watter of Earn [Auldearn]	JK	73	P2	45
✓ 30		The Pride of Barra	JK	78	P5	151
✓ 31		MacIntyre's Salute	JK	80	P11	338
32		[The MacDuffs' Gathering][Inverness]	JK	84	C	312
33		[The desperate Battle (birds)]	JK	87	P7	195
34		MacDonald of Kinlochmuidarts Lament [No.2]	JK	[88]	P6	188
35		John garve of Coll's Lament	JK	[92]	P14	446
36	Cha bol le mhac a fee he a nee a chen	[The Rout of the MacPhees]	JK	95	P4	119
✓ 37		Cumha an aon Mhich	JK	98	P6	160
38		The [Old] Sword's Lament	JK	100	P3	77
39		Sir James MacDonald of the Isleses Lament	JK	101	P7	203a
40		The Childrens Lament	JK	103	P3	99
41		Gathering of Clan Chattan	JK	107	P2	63
42	Sigart Screich	[The Frisky Lover]	JK	110	C	260
✓ 43	An Capagh Eacorach		JK	113	P2	42
44	Cumha an Aonachd	[Lament for The Union]	JK	[116]	P6	190
45	Heeyegev a sho sho shiv foil	[Clan Cameron's Gathering]	JK	123	P15	503
46	An Daorach	[The Big Spree]	JK	125	P1	11

47	An Daorach Bheag		JK	127	P7	197
48	An Daorach [mein]		JK	129	P11	322
49		[The Battle of Waternish]	JK	130	P2	48
50	Cumha Alistair Dhearg		JK	[134]	P14	476
51		Cathrines Lament	JK	[136]	P5	133
52	Maol Duin		JK	138	P7	205
✓53		The Laird of Coll's Barge [Battle of the Pass of Crieff]	JK	142	P1	15
54	Ewan Cauch	[Ewin of the Battles]	JK	145	P12	388
55		The men is on the fuddle	JK	147	P11	328
56	Cumha Dhomhnuill Bhan MhicCruimein		JK	150	P2	66
✓57	A Ribbean Gorm		JK	156	P5	127
58		[hiharin odin hiharin dro][= AMcKMS 1, No. 84]	JK	[160]	P14	463
59	Togail Bho Thir		JK	162	P2	75
60		John Garve of Coll's Lament [= Tune of Strife]	JK	165	C	139, 275
61		Mrs MacLeod of Tallisker's Salute	JK	[168]	P11	336
62	Slan gun till Eonachan		JK	[174]	P9	258

117 - 174

Checked in National Library, June 2004

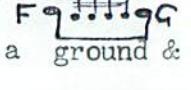
228		Finlay's Lament	JK	1	1
271	Cumha Dhunachie Mhic Iain	Duncan MacRae of Kentail's Lament	JK	2	[4]
247	Cumha Challan Ruidhe	Lord Kentail's Lament	JK	3	5
273	Cumha na Suipearrach		JK	4	8
083	C [ui]l [ia]g Morag		JK	5	10
112		The Rout of the English Captain	JK	6	14
051	Cronan na Cailliach...	George Donn MacKenzie's Lament	JK	7	[18]
026			JK	8	19
160	Crossanachd an Doill		JK	9	21
025			JK	10	24
240	Borst na Ludan		JK	11	27
227			JK	12	30
225	Bodach dubh na Shligain		JK	13	34
190	Cumha na h ithin... or Cumha Chaimber's		JK	14	37
300			JK	14b	38
307	Ballach [n]a ...		JK	15	39
301	Faile Thi ...		JK	16	42
291	Glen Sheil Beg		JK	17	44
091	Dastirun gun Senim Piob		JK	18	[46]
311	A Chroacharach		JK	19	49
101	tha chlan Dhomal Socharech...		JK	20	51
189			JK	21	[54]
265		Captain Donald MacKenzie's Lament	JK	22	57
277		Mac N.C. Favorite	JK	24	[60]
294	g Gogalleach nan Cearc		JK	25	63
309	Masla Mhic Leoid		JK	26	64
165			JK	27	67
158	Blar atholle		JK	28	[70]
027		Battle of Watter of Earn	JK	29	73
008		The Pride of Barra	JK	30	78
006		MacIntyre's Salute	JK	31	80
297	Pibairach... ...uibh		JK	32	84
305	An...		JK	33	87

082		MacDonald of Kinlochmuidarts Lament	JK	34	[88]
078		John garve of Coll's Lament	JK	35	[92]
094	Cha bol le mhac a fee he a nee a chen		JK	36	95
015	Cumha an aon Mhich		JK	37	98
150		The Sword's Lament	JK	38	100
306		Sir James MacDonald of the Isleses Lament	JK	39	101
239		The Childrens Lament	JK	40	103
076		Gathering of Clan Chattan	JK	41	107
296	Sigart S creich		JK	42	110
003	An C apagh Eacorach		JK	43	113
234	Cumha an Aonachd		JK	44	[116] 1
162	Heeyegev a sho sho shiv foil		JK	45	123
178	An Daorach	you are drunk you had better sleep	JK	46	125
230	An Daorach Bheag	you are drunk you're drunk [sic] a quant	JK	47	127
308	An Daorach main ort dh6 thu Mhalet	you are drunk you're drank the Wallet	JK	48	129
221	Blar...	Lament for...	JK	49	130
100	Cumha Alistair Dhearg		JK	50	134
185		Cathrines Lament	JK	51	136
075	Maol Duin		JK	52	138

011		The Laird of Coll's Barge	JK	53	142
299	Ewan Cauch		JK	54	145
241	An Daorach	The men is on the fuddle	JK	55	147
220	Cumha Dhomhnuill Bhan MhicCruimain		JK	56	150
004	A Ribbean Gorm		JK	57	156
278			JK	58	[160]]
140	Togail Bho Thir		JK	59	162
107		John Garve of Coll's Lament	JK	60	165
292		Mrs MacLeod of Tallisker's Salute	JK	61	[168]]
145	Slan gun till Eonachan		JK	62	[174]]

Salsburgh-by-Holyltown
May 1st &c 1920.

Dear Major Grant.

Yours of 29th inst to hand. First let me clear off Jno MacKay's MSS. These had another hand than his dealing with them where he left them unfinished. This must have been McCarfrah Angus' pupil who purchased the MSS in 1860 from Angus' widow. I accepted his timing as it agreed with my own ideas. Lament for Great Finlay is one of about a dozen tunes that no hand except Jno MacKay's touched. No one but Michael MacCarfrah could be the man who touched the others & they are all right. Regarding the present bone of contention my 40 years study in attempting to get at what the old pipers meant narrows me down to a few points. First, doubling of notes such as B, C, F &c in a ground were always echoes & should be in value  - this agrees with MacArthur's MSS noted by Andrew Robertson assisted by Piper Jno MacGregor. David Glen - no mean judge - said of these MSS - "the finest in existence & the man who noted them was a consummate musician". Now double of F may be  or  in a ground & generally is. See "Too long in this condition", & "Pat Og MacCrimmon's Lament", "Mary's Praise" & "Lament for Finlay" where first F is guiding note. In notation as I was taught, & it can be applied to Piobd. - there are certain forms

(1) acciacatura single



etc

.. double



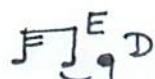
the latter is in  The great spree.

(2) Mordent as Thumb



(3) Appoggiatura

(a) Descending



(b) Ascending



The latter is the kind of movement meant when written as the MacKays wrote in MS & now prostituted to instead of the A only having accent & $\frac{1}{2}$ value in time of the note to which it is attached.

In editing Corriness I wrote as being correct & I still think so. is an abortion & barbaric & old pipers never played it as they generally wrote it even as & this shows us what was meant. In beats is correct & is incorrect. If B write & C the same. MacLennan as "conscientious objector" is not consistent. He writes them any way which suits his insane ideas of quantity in order to get the feet to keep time with the hands which was never intended in a commemorative music - an elegaic music if I may so call it. Sing the tunes & if you do you will get the drift of playing them. At other times MacLennan writes a doubling as and then as all of which is tommy rot. Use commonsense in writing these tunes. MacKay wrote as being what a piper could grasp. Don MacDonald & And Robertson & Glen wrote or & MacLennan writes & so you see his objections arise from an "axe to grind".

Read and digest careful Thomason's dissertation on Ceol Mor; sing the tunes to any syllables & then to canntaireachd syllables & you will get the quantity of notes and grace notes; differentiate between grace notes & embellishments; study carefully acciacatura appoggiatura, mordent & c; think on all the old MSS you have seen; carefully examine Glen's 1880 book of Piobd & compare with his latest & you will seethe conclusions of an earnest student of Ceol Mor, as Glen was. What are superfluous notes

in Piobd ? I know not.

I am writing this in a hurry & it may be disconnected but you will glean from it the lines I would argue on. I could put it plainer orally.

I am

Yours sincerely

Charles Bannatyne

P.S.

When I have time I shall send you a page of musical examples showing right & wrong styles of writing certain piobd movements & giving reasons for same.

C. B.

Dr. Bannatyne's letter to Major Grant dated 1. May 1920

"Dr mortis" is a sound rule to follow, but in the interests of historical truth I must record that the statements at the beginning of the above letter are not correct.

This m.s. has been tampered with ~~markedly~~ by Dr Bannatyne to an extent which renders it almost useless as an authority. For that reason the R.S. Society has not deposited it in the National Library with other original recds., but has kept it ~~safely~~ under lock & key.

Mainly the m.s., as written by John Mackay, was in crotchetts without bars dividing them into measures or semi-measures - as, for instance, on pp 51-70-95. Some of the present bars in this handwriting (see pp 14-18, 21-22) may have been by someone other than Dr Bannatyne. There is writing on p. 9 e.g. p. 18. which certainly is not that of John Mackay, or of Angus Mackay, or of Dr Bannatyne & may be by Michael MacLearfe. But most of the bars, and many of the grace notes are by Dr Bannatyne & even after nearly 50 years can be distinguished from the original m.s. To write the names at the heads of times, as he has done, is in itself an act of vandalism, & there is not a shadow of doubt that he has gone farther and has mutilated the score of the times. He was a man who had a very slight knowledge of piano-reduced music, and his ideas of how a tune should be timed and played are quite valueless.

So far from Finlay's lament being untouched by any hand but John Mackay's, all the bars are manifestly obtrusive interpolations, and almost certainly by Dr Bannatyne.

The rest of Dr. Burnaby's letter shows clearly how little he knew about fiddle and that he was never through the mill with a competent teacher. It is very easy to criticize the written records of the music. But their defects are of quite minor importance. What matters is how the tunes are played. MacDugall Gillies wrote a lot down, but I know, from intimate association with him for many years, that he used his scores merely as aids to memory.

cc

5/6/49.

Dr. Bannatyne's Letter to Major Grant dated 1 May 1920

"De mortuis" is a sound rule to follow, but in the interests of historical truth I must record that the statements at the beginning of the above letter are not correct.

This MS has been tampered with by Dr. Bannatyne to an extent which renders it almost useless as an authority. For that reason, the Piobd. Society has not deposited it in the National Library with other original records, but has kept it rigidly under lock and key.

Manifestly the MS, as written by John MacKay, was in crotchetts without binds dividing them into quavers and semiquavers - as, for instance on pp 5¹¹, 70, 95. Some of the present binds in shaky handwriting (see pp 14, 18, 21, 22) may have been by someone other than Dr. Bannatyne. There is writing on e.g. p. 18 which certainly is not that of John MacKay, or of Angus MacKay, or of Dr. Bannatyne & may be by Michael MacCarfiae. But most of the binds, and many of the grace notes are by Dr. Bannatyne ~~are by~~
~~Dr. Bannatyne~~ & even after nearly 50 years can be distinguished from the original ink. To write the names at the heads of tunes, as he has done, is in itself an act of vandalism, & there is not a shadow of doubt that he has gone further and has mutilated several of the tunes. He was a man who had a very slight knowledge of piobaireachd music, and his ideas of how a tune should be timed are quite valueless.

So far from Finlay's Lament being untouched by any hand but John MacKay's, all the binds are manifestly subsequent interpolations, and almost certainly by Dr. Bannatyne.

The rest of Dr. Bannatyne's letter shows clearly how little he knew about

piobd and that he was never through the mill with a competent teacher. It is veyy easy to criticise the written records of the music. But their defects are of quite minor importance. What matters is how the tunes are played. MacDougall Gillies wrote a lot down, but I know, from intimate association with him for many years, that he used his scores merely as aids to memory.

A. C.

5/6/49

John MacKay's MS

John MacKay (1814 - 1848) was the youngest of four sons of John MacKay of Raasay and of Drummond Castle. The others were Donald, Roderick, and the famous Angus. John junior was piper to Sir Rob^t Gordon of Balmoral, to Admiral MacDougall of Dunollie and to P. C. Leslie, Invergarry. He won 4th prize in Edinburgh in 1835, and was narrowly defeated for 3rd prize in 1844. He was a noted exponent of the Gille Callum sword dance.

How Angus MacKay came into possession of this MS is told by him at the head of the index also written by him. How Dr. Bannatyne obtained it is related in his note at the end of the index. Twenty one years after 1904 I talked to Mrs. MacLardy, Michael MacCarfrah's daughter, about the transaction, and she expressed some resentment against Dr. Bannatyne for the manner in which he had concealed the valuable character of this and other MSS "procured" by him from her. After Dr. Bannatyne's death the MS was bought from his estate by the Piobaireachd Society, together with Angus MacArthur's Highland Society of London's MS, now deposited on loan in the National Library, Edinburgh.

In spite of what Dr. Bannatyne says in his letter of 1st May 1920 to Col. Grant of Rothiemurchus, there is not the slightest doubt that the tampering with the MS was done by him, and his denial of the fact is barefaced, & could be called shameless. He was kibd enough to lend me the book in 1910, and the ink of the interpolations was then quite fresh. Much other piobaireachd music written by Dr. Bannatyne is in our hands, and there is not the slightest doubt that all the "binds", many of the grace-notes, and some of the bar strokes have been put in by him. That he has inserted names at the headings of tunes, is beyond doubt, and, having stooped to this vandalism, it was easy for him to go further, mutilate the music, and render the MS almost valueless. For this reason the MS has not been put in the National Library, since it might mislead the unwary. Dr.

Bannatyne was no player, and, though keen on piobaireachd, his knowledge of the music did not go very deep. As his letter to Col. Grant will show, he confined himself mainly to the relatively unimportant problem of how to describe piobaireachd music by staff notation.

1. Finlay's Lament. Name in ink by Bannatyne. Grace notes and most bar strokes original. All "binds" and "tails" and some bar strokes by Bannatyne. Other written headings original.
- 2 & 3. Duncan MacRae and Lord Kental's Lament. ^a Binds tails and double bar strokes by Bannatyne. Ornamental lettering by someone else
- 4 & 5. Lament for Great Supper and Cuiliegag (sic) Morag. Binds tails & double bar strokes by Bannatyne. Also names in ink and 1st Var etc by him
6. Rout of the English Captain. Ditto. The thin shaky binds are also found in other tunes undoubtedly written by Bannatyne. To suggest the cause would be mere speculation. The 7 lines on p 16 are palpably forged by Bannatyne. The "bis" which occurs 6 times was evidently there before. Whatever were there before in the form of notes have been inked over and obliterated. The pointing of the doubling of Var 2 on p 15 has been done by Bannatyne and displays his ignorance of piobaireachd technique. Some of the thin binds may have been there before, but some of those on p 14 have been inked over by Bannatyne.
7. Cronan na Cailleach. Some at any rate of the thin binds and probably all the semiquaver marks are by Bannatyne. Certainly the double bar strokes. Perhaps some of the notes in the last 4 lines have been inked over by him.
8. Donald of Laggan. Name, double bar strokes, binds & tails all by Bannatyne. The Taorluath has been timed by him in a way not played by anyone. Evidently evolved by analogy
9. B. P. O. Binds & tails by Bannatyne. P 23 shows what the MS was like originally, except double bar strokes & time signatures which are by Bannatyne
10. The Frasers Lament. Name, binds, tails, double bar strokes and several bar strokes by Bannatyne. The timing of the Ground shows that it is the work of an ignoramus.
11. Little Finger Tune. Binds, tails, "1st Var.", "2nd Var" all by Bannatyne

12. Parading of the MacDonalds. ditto. Also the "ties" on the E cadences in the Ground. Much of the 3rd Var on p 31 has been forged. I say forged because a futile attempt to write the notes like the original is manifest.
13. Bodach Dubh na Shligain. Name, tails, binds, bar strokes by Bannatyne. See here and elsewhere the marks that have come through the pages.
14. Daughters Lament & Hector MacLean. Ditto. The pointing of Hector MacLean Ground is grotesque.
15. Blar Ballach nam Broig. Ditto. Pointing of Ground grotesque. No MacKay could have perpetrated this.
16. MacLeod of Tallisker. Names and binds on p 42 by Bannatyne. p 43 "Crunluath" by another hand. Whatever notes there were below have been inked over by Bannatyne.
17. Battle of Glen Shiels. All ink names (except perhaps 1st and 2nd times) by Bannatyne. All binds. 3rd Var extensively forged
18. Dastirim gun Seinim. All binds by Bannatyne.
19. The Conversation. Ditto. Also names.
20. The MacDonalds are Simple. This tune is left in the original form.
21. Lord MacDonald's Lament. "By Angus MacArthur" may be by MacCarfrah & perhaps some of the thin binds. But if so, there has been some inking over by Bannatyne.
- No. 22, 24, 25, 27. All binds and ink names by Bannatyne.
- No. 26. Also the grace notes on p. 65
28. Battle of Athole. Shows original state of MS
29. Battle of Auldearn. Extansively forged by Bannatyne
30. Pride of Barra. ditto
31. MacIntyres Salute. There has been inking over of thin binds by Bannatyne, & this may indicate that the thin binds may have been made by a previous interpolator. Bannatyne has also interfered with the notes.
32. Inverness Piobd. Extensively forged by Bannatyne & here the thin binds look like his work. The forgery on p. 85 is particularly bad.
33. Desp. Battle. The note at the top is perhaps by MacCarfrah & the descriptions of the variations. Perhaps the thin binds are his too, but whoever they were Bannatyne has worked over several of them.

34. Kinlochmoidart. Bannatyne's ignorance is well shown by his pointing of this Ground. Who erased B and wrote F in Bar 1? The grace note on E in bar 3 is evidently written by Bannatyne

Pages 89 to 97 all in original form.

37. Only Son. Much forgery by Bannatyne

38. Old Sword. ditto

No. 39 ~~untampered~~ with

Nos. 40, 41, 42, 43, 44 (Ground), 45. Forged as others previously. See the way the ink has come through the pages.

No. 46. Big Spree. No. 47. Little Spree. Someone other than Bannatyne has been at work on them, but Bannatyne has had his whack at them.

Nos. 48 & 49. Extensive forgery by Bannatyne. Their original form was that of Nos. 50 & 51

52. MacCrimmon's Sweetheart. Here we have the work of the unknown interpolator's thin lines (? MacCarfrae), but there is much blatant forgery by Bannatyne here as & in Nos 53, 54, 55, 56, 57, 58, & 59.

60. John Garve of Coll is as in original but pp 168 & 169 of No. 61 are forged as before

It is not known whether any piper but MacCarfrae had access to this MS between the death of Angus MacKay and its acquisition by Dr. Bannatyne

A. Campbell

11/3/50

The Friends
THE FRIENDS
SOCIETY.

- Charles Bannatyne B. C. Plan
1905.

A. F.
A. Stockey

May 21 - 1845 The following collection of

Ancient & Pro bairns was found in the Portmanteau
of my late Uncle Brother John after his decease

Oct 1848 - Being collection of my fathers Funeral

A Mac Kay 0

Songs	Page
1. Fionlays Lament	1 0
2. Duncan Mac Rae's Kirtails Lament	4. 2
3. Cumha Chasla Bracach	5.
4. Cumha na seprach	8. 5
5. Culagag Moag	10.
6. The Rout of the English Captain	14.
7. Cronain na galloch &c	18.
8. Cumha Dhonnchell a Seigain	19.
9. Crochanach an doill	21.
10. The Razors Lament	24.
11. Port na Lenan	27.
12. Faucheacht Gleann Dhonnchell	30.
13. Bodach Dhunna na Seigain	33.
14. Cumha na sith	37.
15. Ballach na broi	39.
16. Forte Thigherna Thalosair	42.
17. Gleir Spille Beag	46.
18. Dasturum ge lenam Roth	48.
19. Achroig arach	49.
20. Tha Chlamh Dhonnchell do brach	51.
21. Lord McDonald's Lament	54.
22. Capt & MacKenzie's Lament	54.
23. Part o' Pib	54.

24.	Urr Mac N' Campbell's Bane	60
25	Seaghalach nam Cearey	63
26	Masla Thuc Seo i d	64
27	Cean Drochaid Isborg	65
28	Blar Atholl	66
29	Blar Altearn	67
30	The Pride of Barra	68
31	Mae Festynes Salute	69
32	Proh Shie	70
33	An Catha Gaileach	71
34	Mac Donald of Kinlochindrecht Lament	72
35	John Gordon of Coll Lament	73
36	Ruag air Clasa Phen	74
37	Cumha aon aon uilched	75
38	The swords Lament	76
39	Lis Dhuoss Mac Donald of the Isles Lament	77
40	Thun Chalduess Lament	78
41	Thun Chalduess Lament	79
42	Eigart Sierrick	80
43	An kephadigh Sacorach	81
44	Lament for the Union	82
45	The Sabbath	83
46	Thain Doorach ort seard the cadal p 161	84
47	Thain Doorach ort ghol m'n Gairt	85
48	Thain Doorach at ghol then uilched	86
49	The Battle of Waterford	87
50	Cumha Astar Sheary Cathuras Lament	88

24.	MacCormac's Lament	60
25	Jogalaich nam Cearda	63
26	Masla Mac Leoid	64
27	Ceanne Drochard Isborg	67
28	Blar Atholl	70
29	Blar Altearn	73
30	The Pride of Barra	78
31	Mae Tuigresalatu	80
32	Prob. Thistle	84
33	An Fath Gaileach	87
34	Mac Donald of Kinlochindairt Lament	88
35	John Gordon of Colb Lament	91
36	Ruag air Chlars a Phre	95
37	Carrha an aon mhuilead	98
38	The swords lament	100
39	Lir Danus Mac Donald of the Isles Lament	101
40	The Childrens Lament	101
41	P.	101



52.	Meel Duim	153.
53.	The Laird of Coll's Barge	154.
54.	Twine Faich	155.
55.	The man went to Drinck	156.
56.	Donald Bain MacCormac's Lamb	157.
57.	The Blue Ribband	158.
58.	Blair	159.
59.	Dogail who thair	160.
60.	John garve of Coll's Lament	161.
61.	Mos MacLeod of Tullachro's Lament	162.
		163.
		164.
		165.
		166.
		167.
		168.
		169.
		170.
		171.

This MS. formed part of Angus Mackay's collection & kept with the MS. of his projected second volume & the MS. of the Highland Society of London. This MS. was the property of Michael Mackay, a son to the Duke of Hamilton in Argyll. He died in 1896. He was a pupil of Angus Mackay. This MS. was bequeathed from his daughter, Margaret, by his widow April 8th year in Aug 1904, by Thomas Banastre Pitt, Esq., M.A. (F.R.S.).

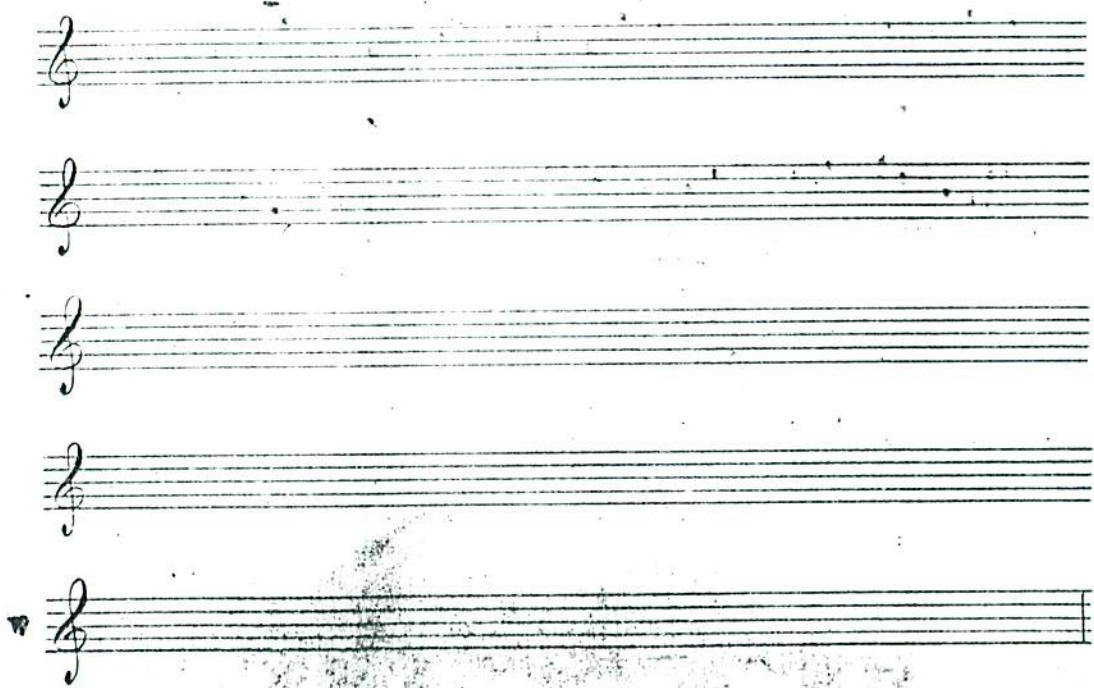
Fingal's Lament.

The musical score consists of six staves of handwritten notation on a single page. The notation is in common time, with a key signature of one sharp (F#). The music is written in a treble clef. The score is divided into three distinct sections, each consisting of two staves:

- Section 1:** The first section begins with a single staff of music, followed by five more staves of continuous music. The notation features various note heads and stems, with some notes having vertical dashes through them.
- Var. 1st:** This section starts with a single staff, followed by four more staves of music. It includes a repeat sign and a double bar line.
- Doubling of Var. 1st:** This section also starts with a single staff, followed by four more staves of music.

IV

A handwritten musical score consisting of twelve staves of music. The music is written in common time, with a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The score includes several dynamic markings, such as 'Crean' (Crescendo) and 'Dimin' (Diminuendo), and a performance instruction 'legg.' (leggiero). The score concludes with a repeat sign and the instruction '2nd ending'.



24

SCOTTISH FOLK MUSIC JAIN

Duncan Mae Rae of Kentail's Lament

Variation 1stDoubling of Var: 1st

D.C.

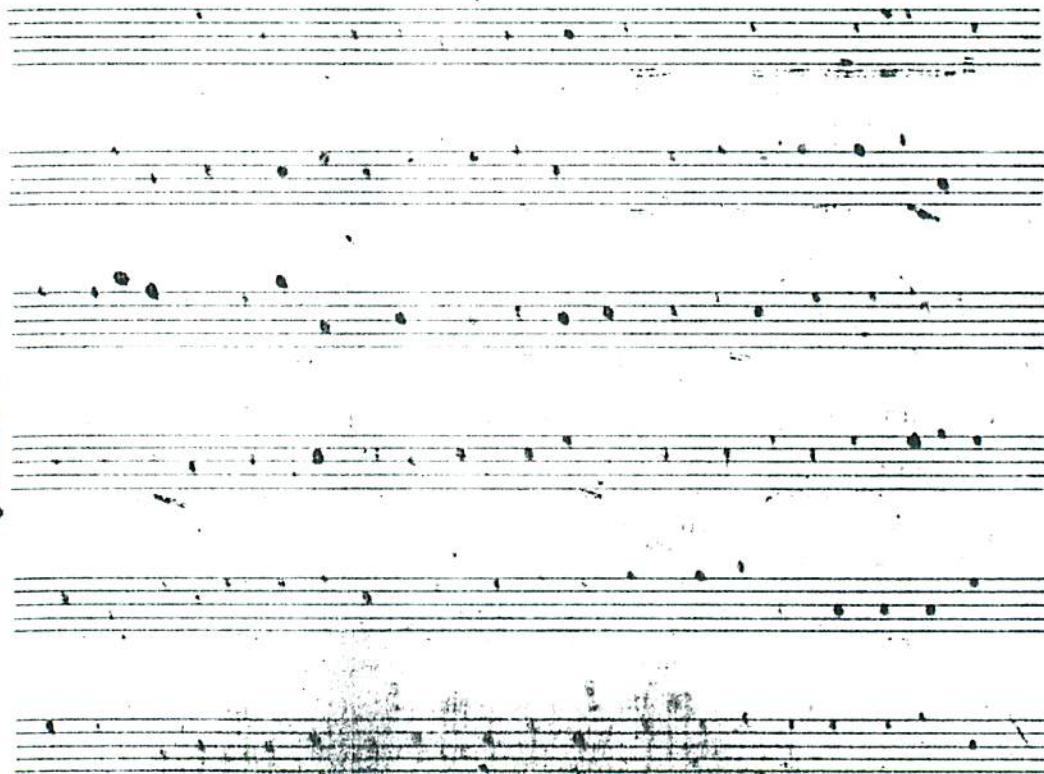


CUMHA CHALLAN RUIDHE

Lord Rentails Lament.

3r

5



*-Qui n'a superach mor la faveur
L'ameut for a great Supper*

4.

Bis

Bis

F

1^{er}.
F

65

Sc

2

2 Var.

A handwritten musical score consisting of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains ten measures of sixteenth-note patterns. The bottom staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains eleven measures of sixteenth-note patterns. The notation uses vertical stems and horizontal bar lines to divide measures. The score is written on white paper with dark ink.

10 1-Guilingag Morag.

2 Moladh Morag.

3 The Royal Oak that saved King Charles II (in 1649)

5

1/4a

7c

7c

11.



8v

14. To The rest of the Eng. Superior.

6.

The musical score consists of ten staves of handwritten notation. The key signature varies between G major (one sharp) and C major (no sharps or flats). The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. The notation uses standard musical symbols: stems, note heads, rests, and beams. Specific dynamics are indicated by markings such as 'F' for forte, 'P' for piano, and 'sf' for sforzando. The score is intended for a single instrument, likely a woodwind instrument like a flute or oboe, given the nature of the eighth-note patterns and grace notes.

95

8+

15.



16.

9v

8v

A handwritten musical score for a single melodic line, likely for a woodwind instrument. The score consists of eight staves of music, each with a treble clef and a common time signature. The music features various note heads, stems, and bar lines. The first two staves begin with eighth-note patterns. The third staff begins with a sixteenth-note pattern. The fourth staff begins with a eighth-note pattern. The fifth staff begins with a sixteenth-note pattern. The sixth staff begins with a eighth-note pattern. The seventh staff begins with a sixteenth-note pattern. The eighth staff begins with a eighth-note pattern. There are several rests and grace notes interspersed throughout the music. The score ends with a series of blank staves for continuation.

+ the & or a may be played according to the taste of the performance + the source refers to this ~~part~~^{part}.



Bumba d'Hommeuil a L'again

19



11v

70v



12c

Hr

... und am Doill

21

A handwritten musical score consisting of ten staves of music. The music is written in common time (indicated by 'C') and uses a treble clef. The notes are primarily eighth notes, with some sixteenth-note patterns. The score is divided into measures by vertical bar lines. There are several rehearsal marks: 'Hr' at the beginning of the first staff, 'm 1 1/2' above the fifth staff, 'm 2 1/2' above the eighth staff, and 'o' above the ninth staff. The score is written on a single page with a dark background.

12v

H+

Handwritten musical score for a single instrument, likely a fife or flute, consisting of ten staves of music. The music is in common time and includes various dynamic markings like F, ff, and ff. The score features two sections of music separated by a repeat sign with a 'C' above it. The first section ends with a fermata and the instruction 'Languidly'. The second section begins with a dynamic ff and ends with a fermata and the instruction 'Dandling'.

13c

+2c

23

A handwritten musical score for piano, consisting of eight staves of music. The music is written in common time with a treble clef. The notes are primarily eighth notes, with some sixteenth-note patterns. Measure 13c starts with a series of eighth-note chords. Measures 14 through 22 continue this pattern. In measure 22, there is a melodic line with the word "schluss" written above it. Measures 23 and 24 conclude the piece. The score is written on a dark background, and the paper shows significant wear and discoloration along the left edge.

24.

12v

The Boar's Lament.

10.

A handwritten musical score for a single instrument, likely a fife or flute, consisting of twelve staves of music. The music is in common time and G major. The first ten staves represent the main melody, which is a continuous sequence of eighth-note patterns. The eleventh staff begins a '1st Var.' (1st Variation) in 2/4 time, featuring a different eighth-note pattern. The twelfth staff continues the variation in 2/4 time. The score is written on five-line music staves, with some staves having vertical bar lines and others having horizontal bar lines. The handwriting is clear and legible, showing the rhythmic values and note heads.

145

+3+

225.

doubling.

The musical score consists of ten staves of music. The first nine staves are in common time (indicated by a 'C') and feature eighth-note patterns. The tenth staff begins with a 'F' (indicating a change to a different key or section) and continues with sixteenth-note patterns. The score is written on five-line staff paper. There are several markings: 'doubling.' above the first staff, '+3+' above the second staff, and '1st Time' above the tenth staff. The handwriting is cursive and appears to be a personal manuscript.

The Little Fingertune 2724.

11th

12th

13th

14th

15th

16th

17th

18th

19th

20th

21st

22nd

23rd

24th

25th

26th

27th

28th

29th

30th

31st

32nd

33rd

34th

35th

36th

37th

38th

39th

40th

41st

42nd

43rd

44th

45th

46th

47th

48th

49th

50th

51st

52nd

53rd

54th

55th

56th

57th

58th

59th

60th

61st

62nd

63rd

64th

65th

66th

67th

68th

69th

70th

71st

72nd

73rd

74th

75th

76th

77th

78th

79th

80th

81st

82nd

83rd

84th

85th

86th

87th

88th

89th

90th

91st

92nd

93rd

94th

95th

96th

97th

98th

99th

100th

101st

102nd

103rd

104th

105th

106th

107th

108th

109th

110th

111th

112th

113th

114th

115th

116th

117th

118th

119th

120th

121st

122nd

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213rd

214th

215th

216th

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225th

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227th

228th

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271st

272nd

273rd

274th

275th

276th

277th

278th

279th

280th

281st

282nd

283rd

284th

285th

286th

287th

288th

289th

290th

291st

292nd

293rd

294th

295th

296th

297th

298th

299th

300th

30. Parading of the Braids oralds. ^{+5v}

12

17c

16r

34.

A handwritten musical score consisting of ten staves of music. The music is written in common time (indicated by 'C') and uses a treble clef. The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes. The score begins with a regular eighth-note pattern, followed by a section where the rhythm becomes more complex, including sixteenth-note groups and grace notes. A measure separator symbol (double vertical bar) is present in the fourth staff. The eighth note pattern resumes in the fifth staff, which also includes a dynamic marking 'F' above the staff. The subsequent staves continue the eighth-note pattern, with the tempo or style possibly changing as indicated by the varying note heads and rests. The score ends with a final measure on the tenth staff.

18 v

34.

⁺⁷⁺
Bodack dubl na Salig.

13.

Vcl.

doubling.

19c

18c

333

A handwritten musical score consisting of ten staves of music for a single melodic line. The music is written in common time, with a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns grouped together. The score begins with a treble clef and a sharp sign. The first five staves are followed by a repeat sign and the instruction "2 bar." The remaining five staves continue the melodic line. The final staff concludes with a fermata over the last note and the instruction "b/p" (bassoon part) above it.

*The daughter's Lament.**Him o'gumha phlaikhsa (crown
The daughter's Lament.)*

14.

A handwritten musical score for 'The daughter's Lament.' The score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies between common time and 2/4 throughout the piece. The music features complex rhythmic patterns, primarily consisting of sixteenth-note figures. The score is written on eleven lines of five-line staff paper. The title 'The daughter's Lament.' is written above the first two staves, and a note below the title indicates 'Him o'gumha phlaikhsa (crown)' and 'The daughter's Lament.' The number '14.' is placed above the first staff, and the number '37' is at the top right of the page.

20v

79v

38.

Var.

Lament for Hector MacLean
In Memoriam

Var. n.
only one.

*Blar Ballaek nam Broig.
The Battle of the Paas & the Shoe.*

15

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

21v

20v

40

Duo-Lied

Duo-Lied

20v

21v

40

Duo-Lied

42.

Faillte Ihigh learna Ihalisgar.

21v

Maelleod of Taliessin's Lament. By Sir H. Noy. Welshman.

16

16

doubtless 8th bar.

2 Var

231

227

43.



44.

Blätter von Schiller

22v.

The Battle of Ein Shieil.

1st. time

14.

1. Sat.

doubling

2. Sat.

24r

23r

445.



doubling to be played.

240

239

18.



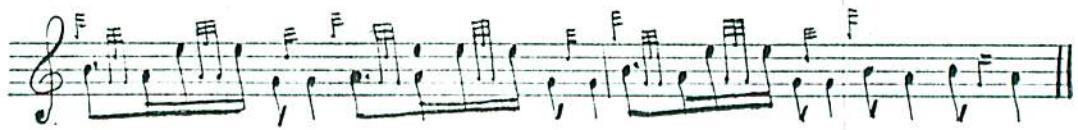
25r

240

47
47

A Choncharach. The Conversation.

49.



26

25

A handwritten musical score consisting of ten staves of music. The music is written in common time, with a key signature of one sharp (F#). The notes are primarily eighth notes, with some sixteenth-note patterns. The first nine staves are filled with music, while the tenth staff is blank at the bottom. The notation includes various slurs and grace notes. In the fourth staff, there is a bracket spanning several notes with the handwritten text "Instrument 2nd time". The score is written on five-line staff paper.

27c

26c

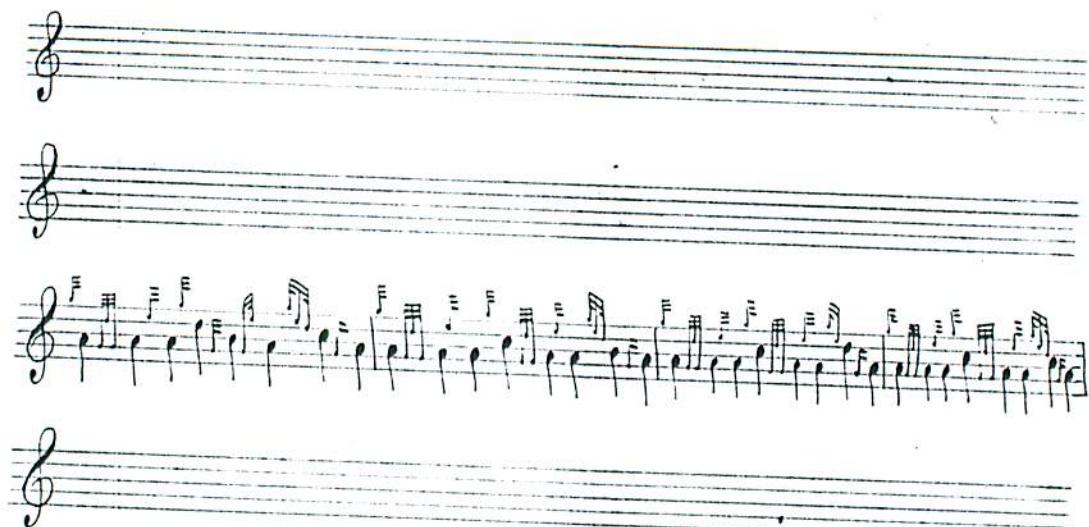
*ac' the MacDonalds, or in parts
and a small Scherzoso*

57

A handwritten musical score for a solo instrument, likely flute, consisting of ten staves of music. The score is organized into measures, with measure numbers 26c and 27c explicitly labeled above the staves. Measure 26c begins with a dynamic marking "ac' the MacDonalds, or in parts" followed by "and a small Scherzoso". The music features various note heads, stems, and rests, with some notes having vertical lines extending from them. Measure 27c concludes with a double bar line. The handwriting is in black ink on white paper.

274

26v



Lord Macdonald's dance.

28v

by George Macdonald

1796

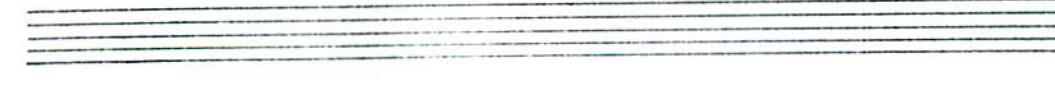
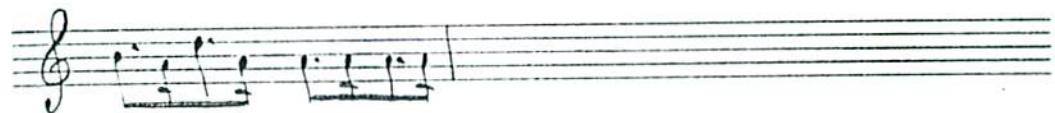


29 r

32



Cap. Donald MacKenzie's Lament. *Beg. in D minor, ending in G major.*



Some recommendations will follow after the first few pages of music.

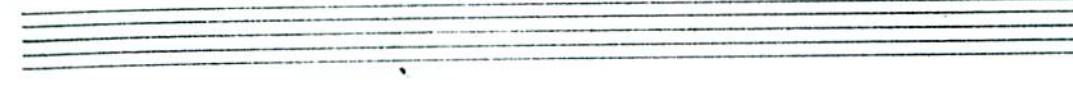
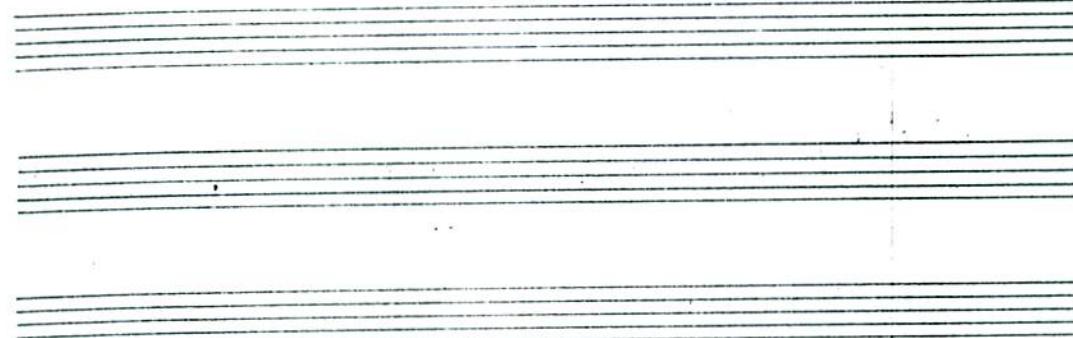
Macbeth's Theme

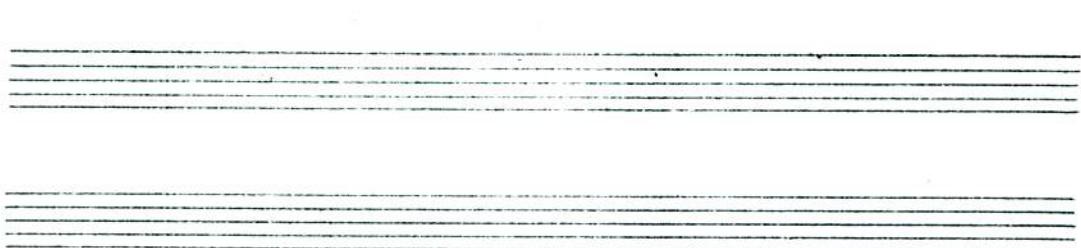
24.

The score consists of eight staves of music for a single instrument, likely a harp or piano. The music is in common time (indicated by '3/4') and uses a treble clef. The notation is highly rhythmic, featuring many sixteenth-note patterns and various rests. The score concludes with a final measure ending with a double bar line.

33c

61





34r

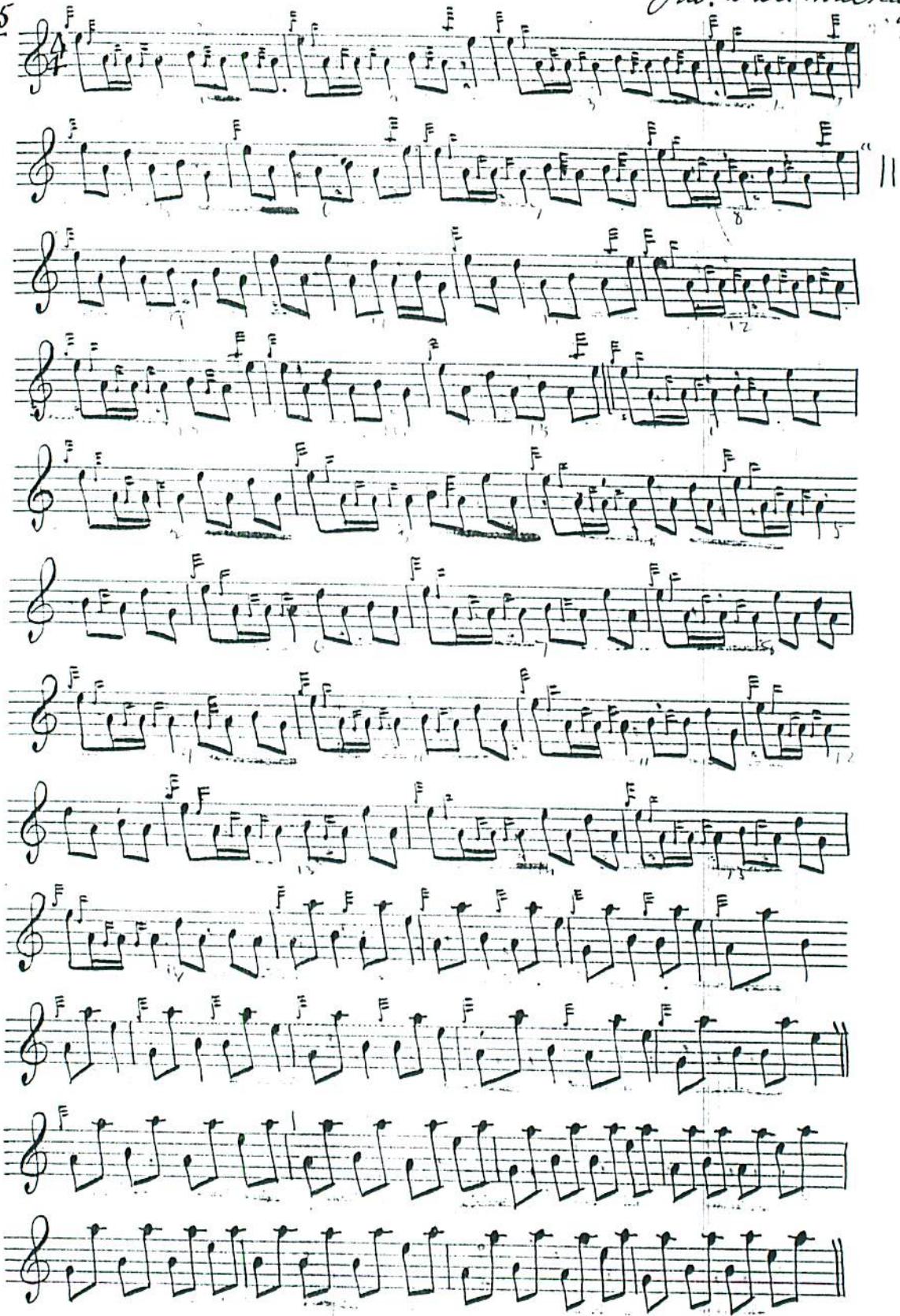
63.

Logallach nea Dearc.

the King's March.

Inv. Wall Hackay.

25



Mas de Mhic-Leout.

26

Var.

A handwritten musical score consisting of ten staves of music. The music is written in common time with a treble clef. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The score includes various performance markings such as grace notes, slurs, and dynamic changes indicated by letters like F and E. A bracket groups the first four measures, and another bracket groups the last five measures. The text "2 Var. x doublet" is written above the fifth staff. The score ends with a final measure on the tenth staff.

bb.

Iceberry.

6567.

27.

39.

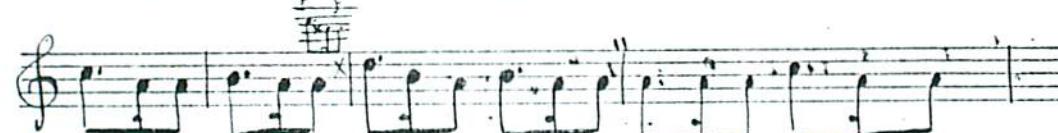
71



Blaauw Ean (May, 1849). The Bath of Water Ean. 4/3

29.

1st Part.2nd Part.

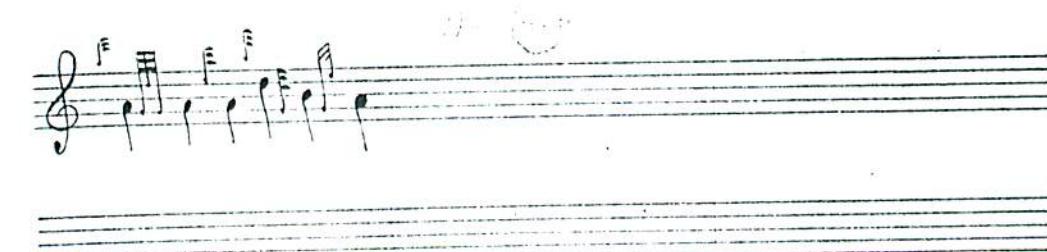
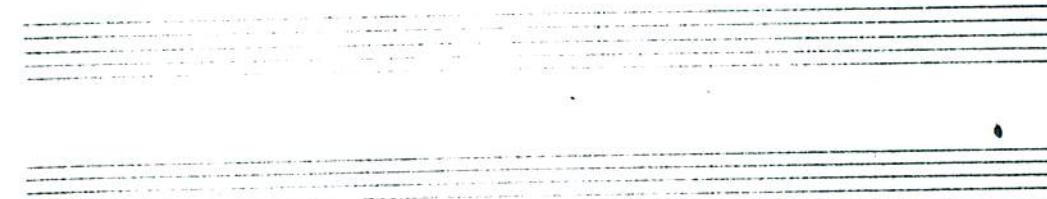


Violin

Bassoon part b.
4. T. a."

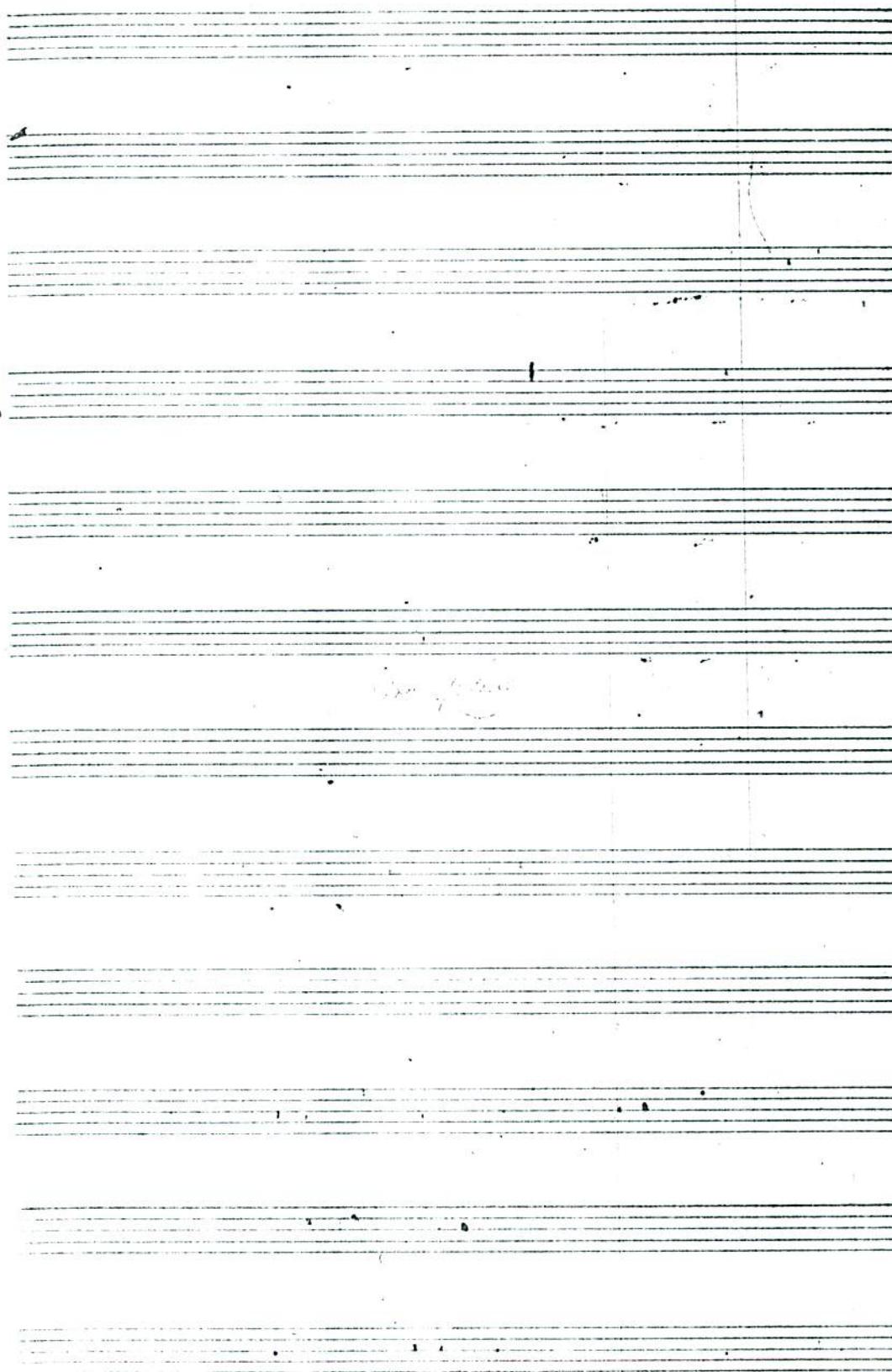
45c

~~80~~
81



45 v



~~87~~ 83

84.

*Thir Breachdgaun Smith. The Hanwitt "laek Plaid." Maeduff or Duffe
(a haedown march.)*

32.

The musical score consists of six staves of handwritten notation. The notation is rhythmic, using vertical stems and horizontal dashes to indicate pitch and duration. The staves are organized into three systems, each starting with a clef (G-clef for the top two staves, C-clef for the middle staff, and F-clef for the bottom two staves). Measures are separated by vertical bar lines. The first system begins with a dynamic instruction 'F' above the first staff. The second system begins with a dynamic instruction 'P' below the first staff. The third system begins with a dynamic instruction 'F' above the first staff. The score is written on a single page with a light blue background.

Doubling

3 Var.

B B C C

B B C C

B B C C

B B C C

Doubling

Cream-beat

*Doubling
and Snapping.*

D.C.

(B) The 4th and finishes here
in strings M.S.
is played three times over) *An Bath Saiblaek*
The Desperate Battle (Birds) by
Bro. Will Mackay.

383

Dwelling of Ground

f ff

Dwelling at No. 2nd

(ff)

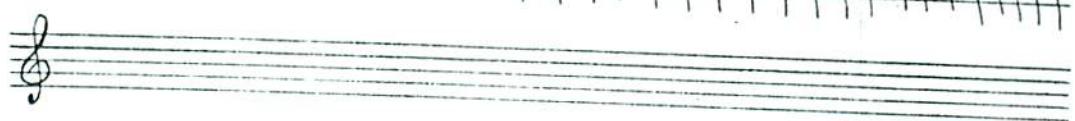
Macdonald & Kinn choral Cant.

34

A handwritten musical score for a solo instrument and piano. The top section, labeled "34", consists of six staves of music for a solo instrument, likely a flute or recorder, written in common time with a treble clef. The notes are primarily eighth and sixteenth notes, with some grace notes indicated by small vertical strokes. The bottom section consists of five staves of music for a piano, also in common time with a treble clef. The piano music provides harmonic support for the solo part. The score is written on white paper with black ink.

49 c

89

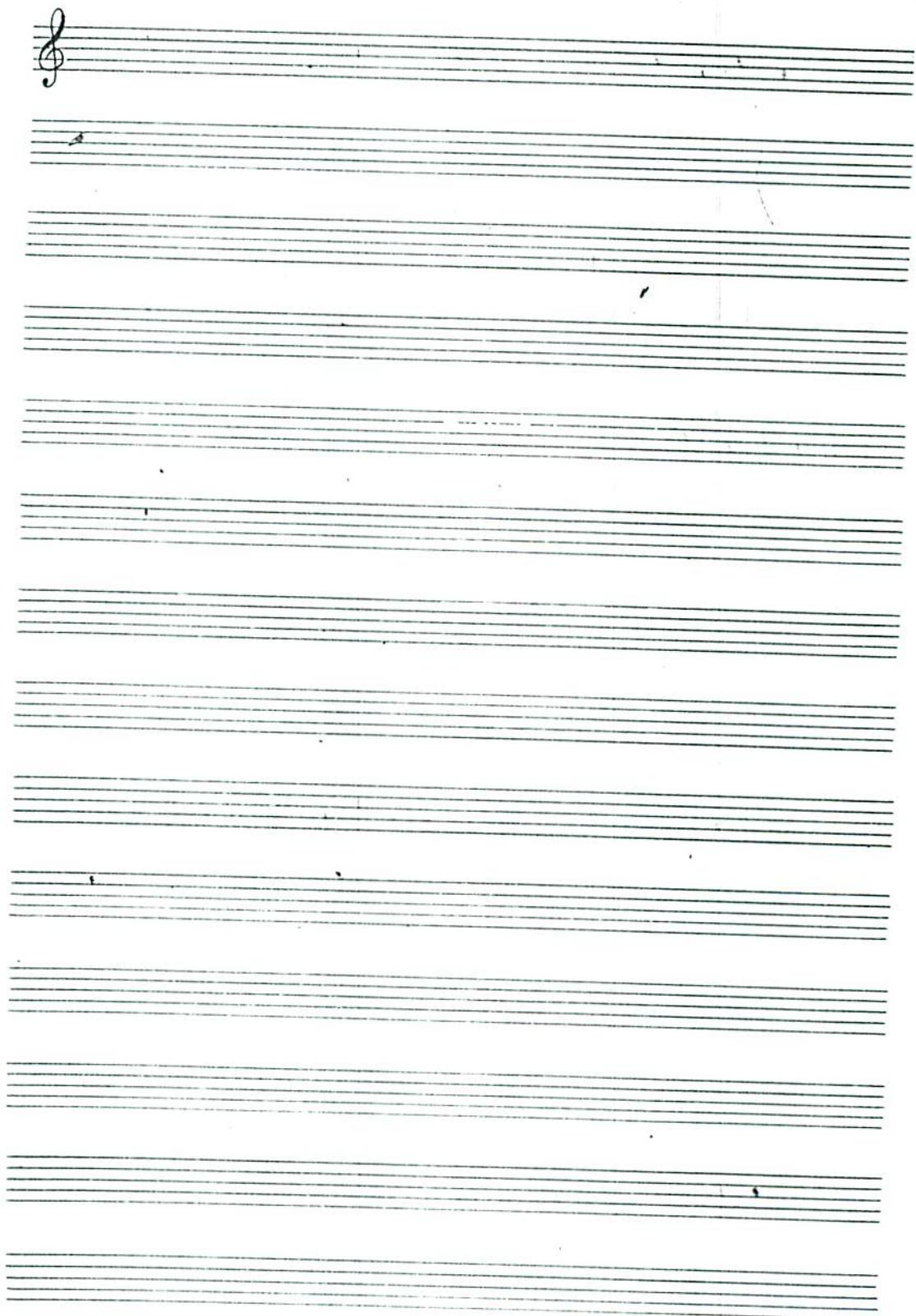


49.

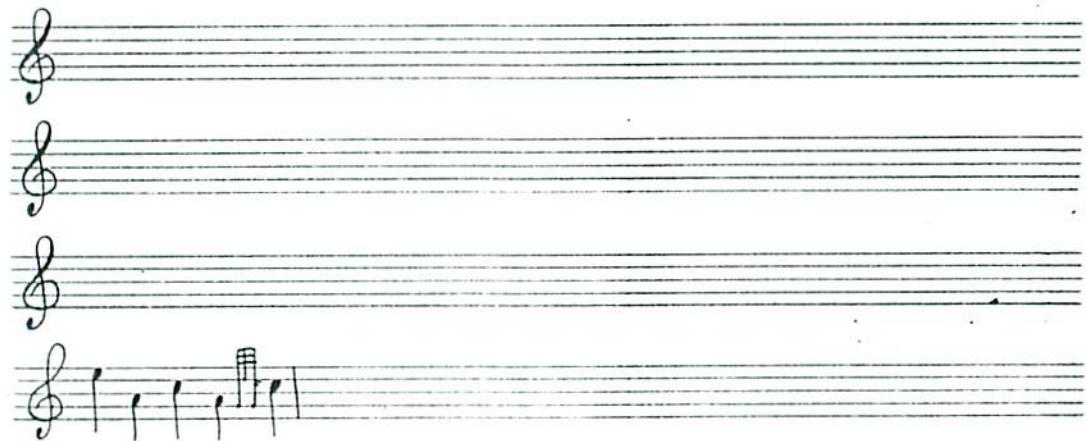


50 r

91



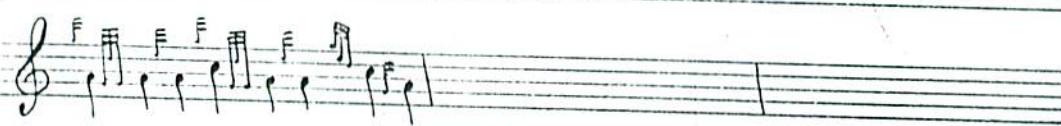
50v



51r

W.W.

93



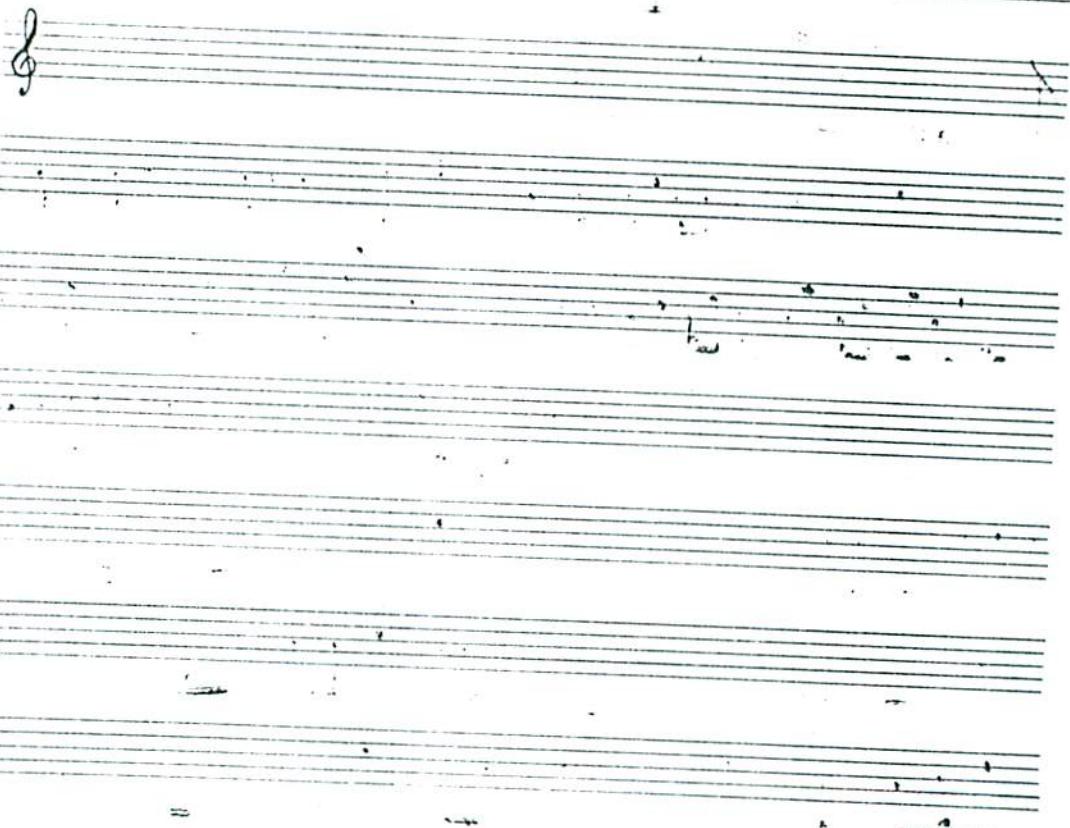
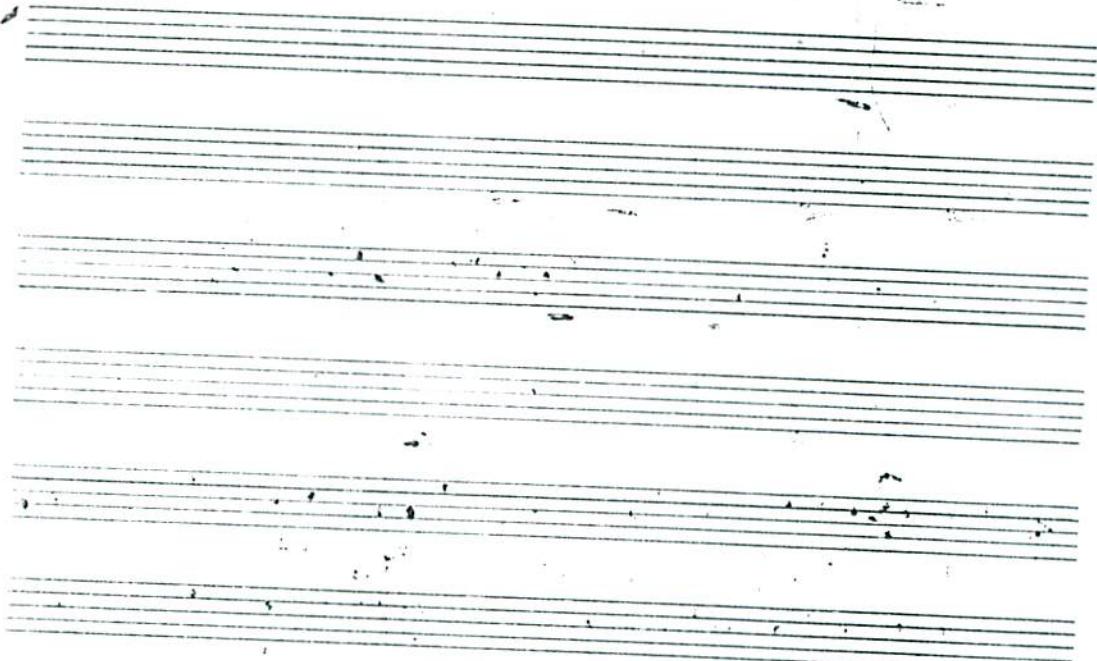


52 v



53 r

99



98.

*The Lament for the
Lama ha-an-ro in-hie.*

3 Y

Skrub.
var.

2 Var.

Doubling

3 Var.

54

99



The Old Score ^{is} next.
Bumha ar Y-Scaana o' Llaidhieuk.

100.

176.

58.

1 Val.

2 Val.



No. 6. Second of Two-Legged Lament

101

39



Capriccio

The Lament for the Children.
-bunha na cloinne.

103.

40

40

21 var.

1024.

The Gathering of Clan Chattan.
bruinnneachadh & loineach Chattan.

109.

41

1st Part.

publ by

Cord Fl.

Vcl.

Violin

Double Bass

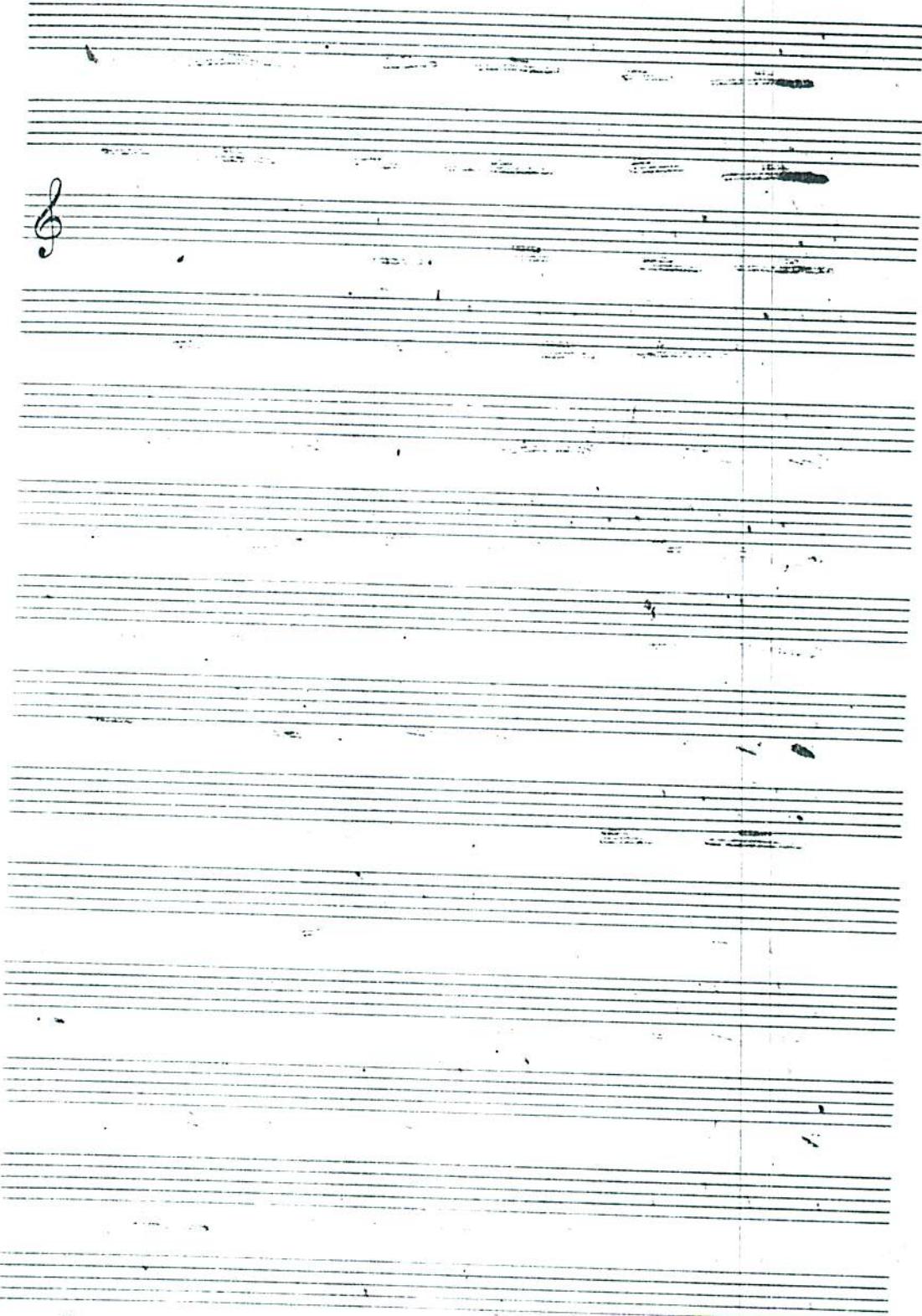
58v

108.



59r

1089.



110.

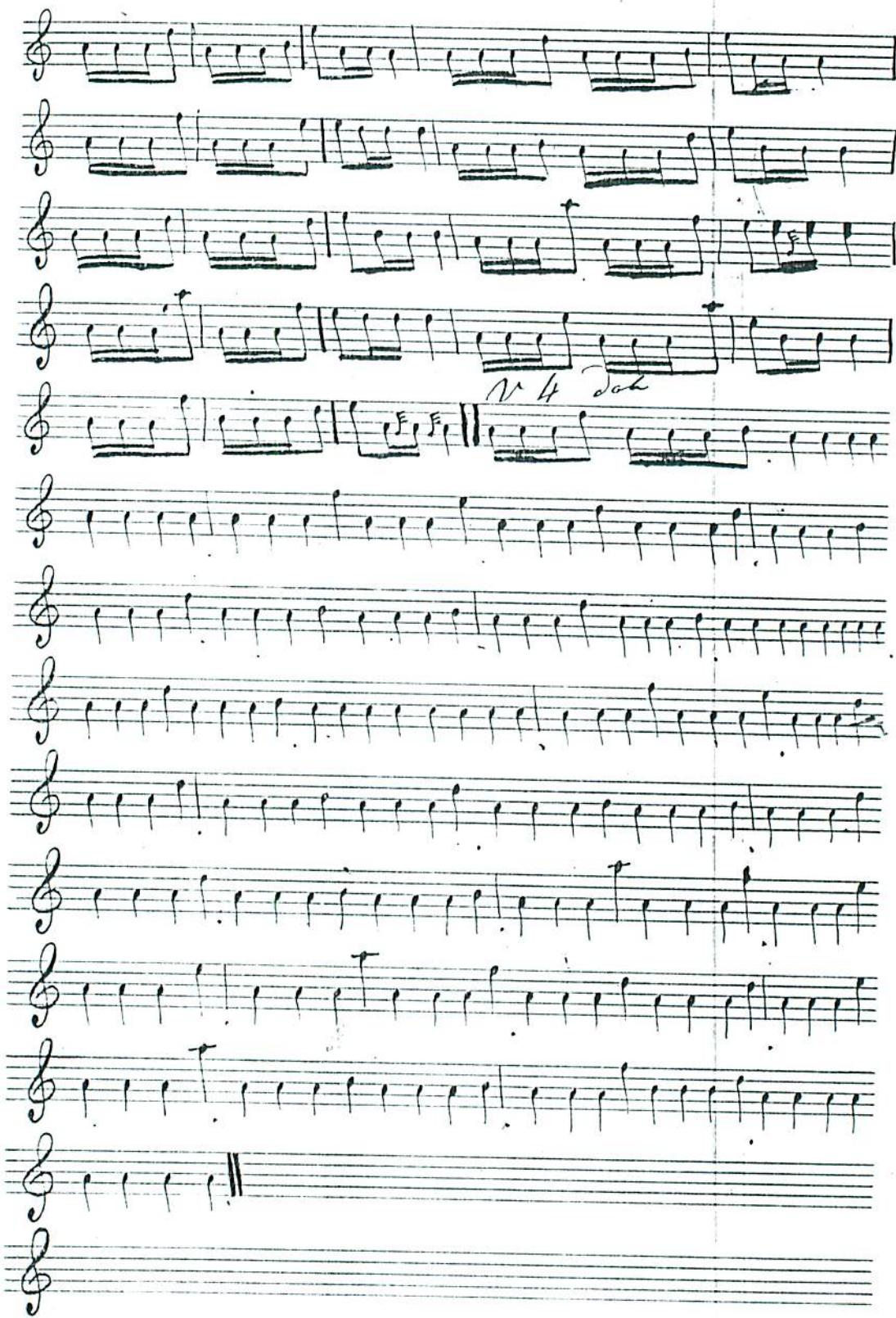
110.

142.

This block contains a handwritten musical score for piano, spanning measures 110 through 142. The score is written on ten staves, each representing a different voice or part. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and rests. Measure 110 begins with a forte dynamic. Measures 111-112 show a transition with eighth-note chords. Measures 113-114 feature a rhythmic pattern of eighth-note pairs. Measures 115-116 continue with eighth-note patterns. Measures 117-118 show a return to eighth-note chords. Measures 119-120 introduce a new rhythmic pattern. Measures 121-122 show a continuation of eighth-note patterns. Measures 123-124 feature a rhythmic pattern of eighth-note pairs. Measures 125-126 show a return to eighth-note chords. Measures 127-128 introduce a new rhythmic pattern. Measures 129-130 show a continuation of eighth-note patterns. Measures 131-132 feature a rhythmic pattern of eighth-note pairs. Measures 133-134 show a return to eighth-note chords. Measures 135-136 introduce a new rhythmic pattern. Measures 137-138 show a continuation of eighth-note patterns. Measures 139-140 feature a rhythmic pattern of eighth-note pairs. Measures 141-142 show a final return to eighth-note chords.

60 r

||||.



*The August Incarnation.
An Seapagh Láearach.*

113.

43.

Doubling.



7/5

A handwritten musical score on a page with a vertical margin line. The score consists of three staves. The top staff has a treble clef, a key signature of one sharp, and a tempo marking of $\frac{E}{F}$. It contains six measures of music. The middle staff has a treble clef, a key signature of one sharp, and a tempo marking of $\frac{E}{F}$. It contains five measures of music. The bottom staff has a bass clef, a key signature of one sharp, and a tempo marking of $\frac{q}{8}$. It contains six measures of music. The first measure of the bottom staff is preceded by the instruction "Cresc. lento". The rest of the page below the staff lines is blank.

*Brunha an Gort in the
The Lament for the - nion/1803.*



1

A handwritten musical score consisting of ten staves of treble clef music. The music is written in common time. Each staff contains a series of eighth notes. There are two double bar lines with repeat dots, indicating a section that is to be repeated. The score is numbered '1' at the beginning and '113' at the end.

63v

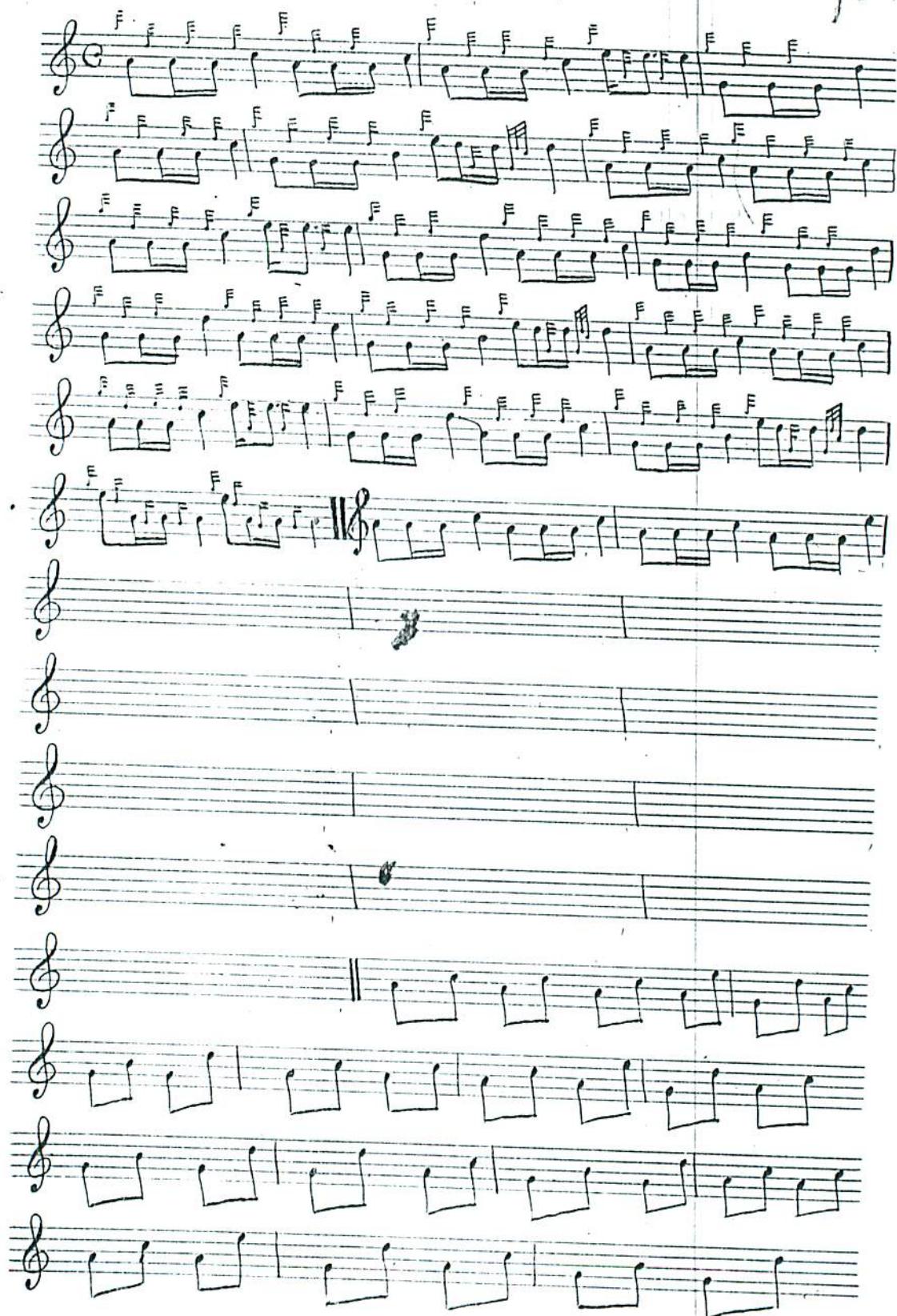




written

Eenie + I'll give you fish. 123

... a fishy fishy fish



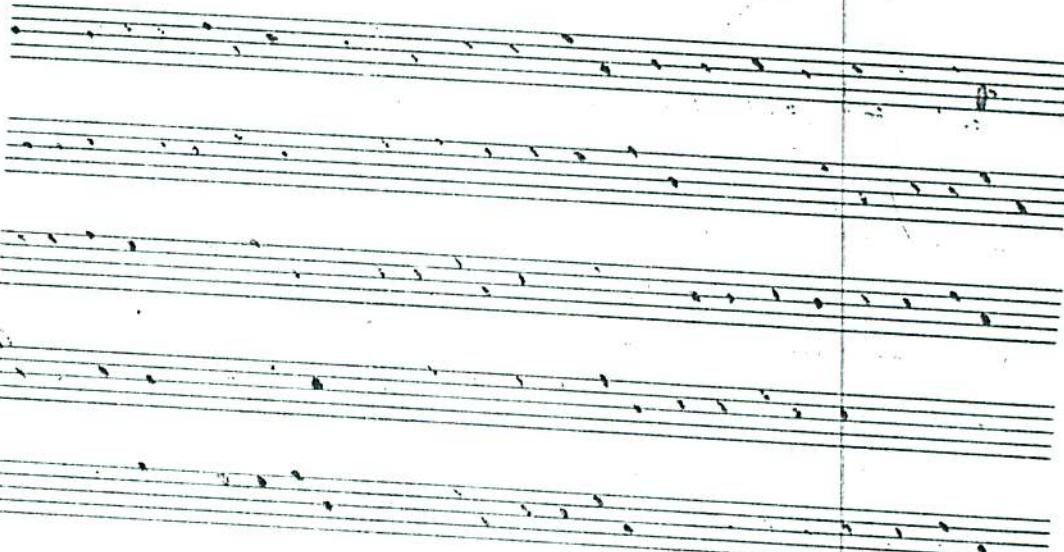
The Great Spree.

An Irish Dance. 125

146.



your old Compt. you will receive Decr. 12th
"No. 127."



Macdonald's rallying tune "An t-airdean brac dearg"
"Cathair na hAlban."
"The little pipe."

2 1st

A handwritten musical score for a string quartet, consisting of four staves. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom staff uses an alto clef. The music is written in common time. The score includes various musical markings such as dynamic changes (e.g., f, ff, p), articulations (e.g., accents, slurs), and performance instructions (e.g., "2nd", "1st", "pizz.", "sust."). The manuscript is on lined paper with a vertical margin line on the left.

Tha'n Daoach Meid *from Mullacloch*
The Smaller Score *in the Waller*

48

When has this variation more than
50 notes in the progression

Var 1.

Var 2.

Var 3.

Doubtless No 300
3rd pt

130.

The Battle of the ~~Touch~~
La'Blar drum Thalascar or Bear Bhaternech

149

1st Var.

doubling

2nd Var.

70c

131.

3rd Var.

rubbing

Play 1st time over

71v

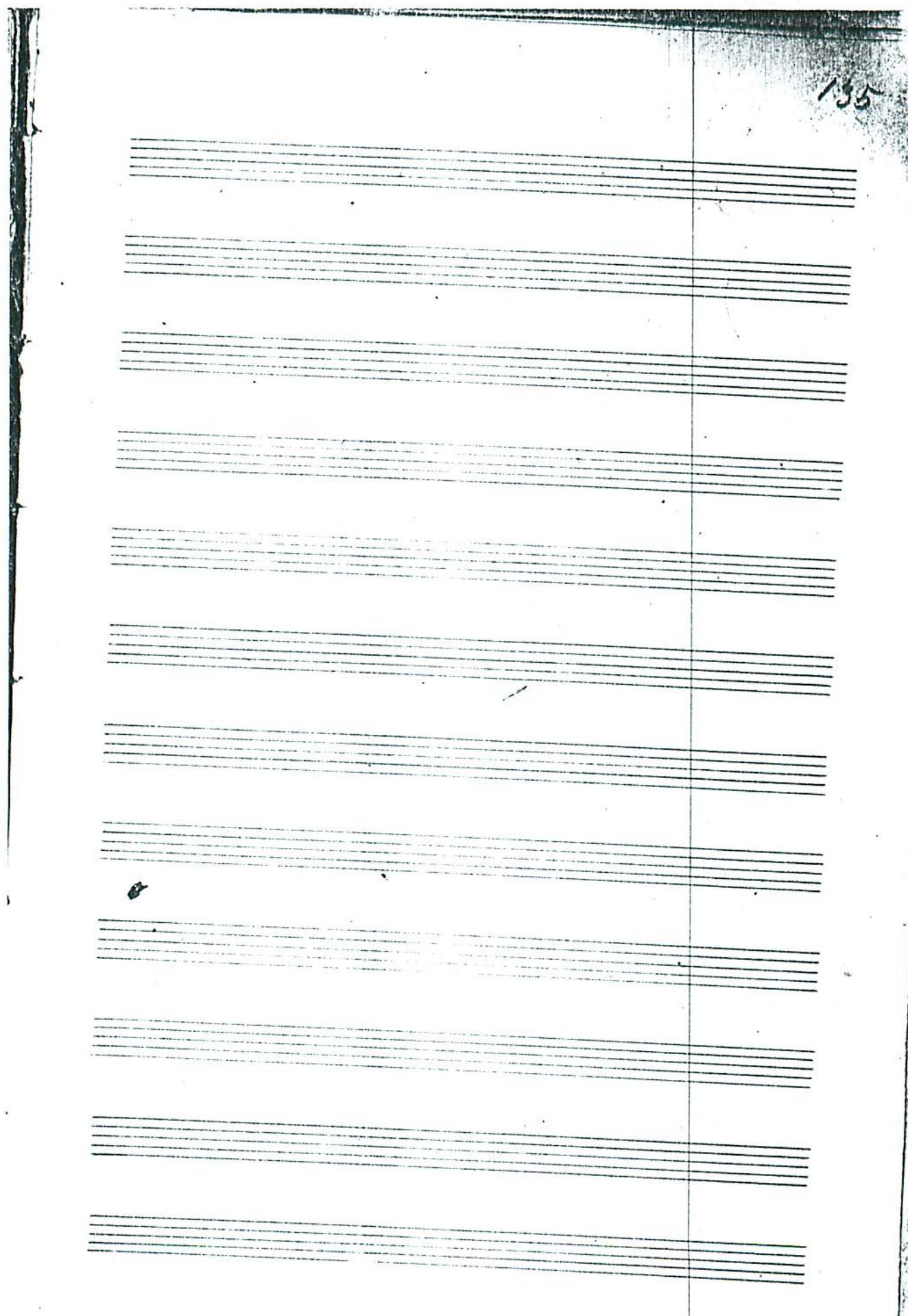
~~70v~~The
Applause

A Selection from the Musical Comedy



74r

135



(*long way at length*)

A handwritten musical score consisting of ten staves of music. The music is written in common time with a treble clef. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The score is divided into measures by vertical bar lines. The first staff begins with a measure of two eighth notes followed by a rest. The second staff starts with a measure of two eighth notes followed by a measure of two eighth notes. The third staff begins with a measure of two eighth notes followed by a measure of two eighth notes. The fourth staff begins with a measure of two eighth notes followed by a measure of two eighth notes. The fifth staff begins with a measure of two eighth notes followed by a measure of two eighth notes. The sixth staff begins with a measure of two eighth notes followed by a measure of two eighth notes. The seventh staff begins with a measure of two eighth notes followed by a measure of two eighth notes. The eighth staff begins with a measure of two eighth notes followed by a measure of two eighth notes. The ninth staff begins with a measure of two eighth notes followed by a measure of two eighth notes. The tenth staff begins with a measure of two eighth notes followed by a measure of two eighth notes.

A handwritten musical score consisting of ten staves of music. The music is written in common time, with a key signature of one sharp (F#). The notes are primarily eighth notes, with some sixteenth-note patterns. The score is divided into measures by vertical bar lines. The first seven staves are filled with music, while the last three staves are blank, suggesting a repeat or a section of the piece.

In aob-remmuis Sweetheart.

138. Maol dona; No Leannain Shie Co' mha

52.

Var. 1

Var. 2

Var. 2

Var. 2

Var. 2

+ Var. 3rd

doubtless

Var. 4

140.

brushing

Crescendo

Var. 5

Doubling.

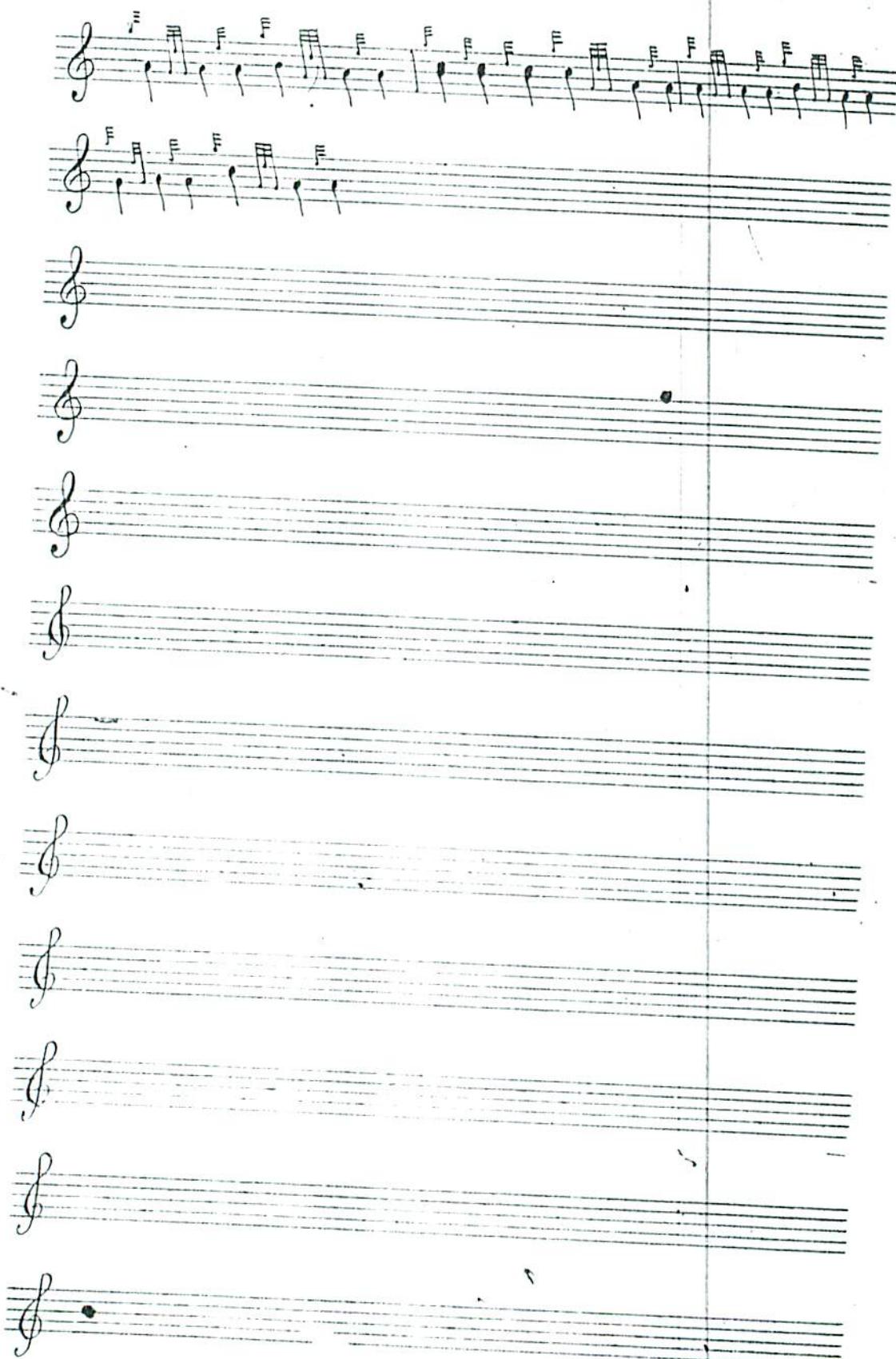
141.

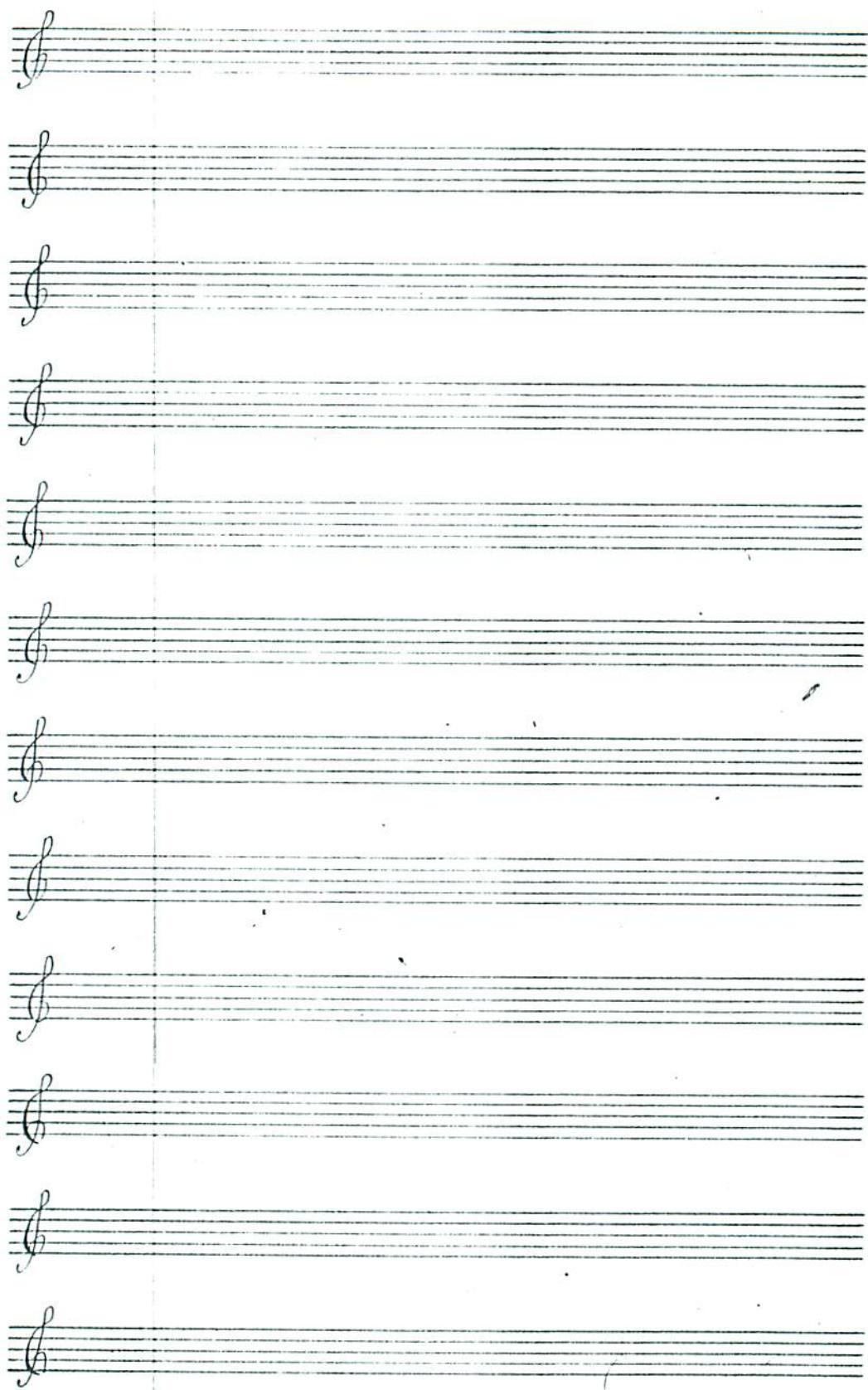
142

The Laird of Bo...rge.

53

A handwritten musical score for 'The Laird of Bo...rge.' The score consists of ten staves of music, each with a treble clef and a key signature of one sharp. The time signature varies between common time and 2/4 throughout the piece. The music features various rhythmic patterns, including eighth and sixteenth note figures, and rests. The score is organized into measures, with measure numbers 1 through 10 indicated above the first few staves. The handwriting is in black ink on white paper. There are some minor scanning artifacts and a small mark that looks like a 'W' with a diagonal line through it near the bottom center of the page.

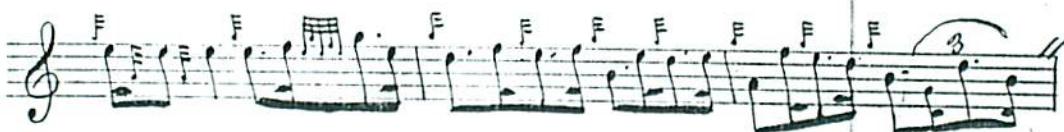




Even of the Battles.

Piano Canto

1645







The men are on the double

The men went to drink.

A handwritten musical score for a single instrument, likely a flute or recorder. The score consists of five staves of music in common time (indicated by 'C'). The key signature is F major (one sharp). The music features various note heads, stems, and rests, with some notes having three vertical stems. The first four staves are identical, while the fifth staff begins with a different rhythmic pattern.



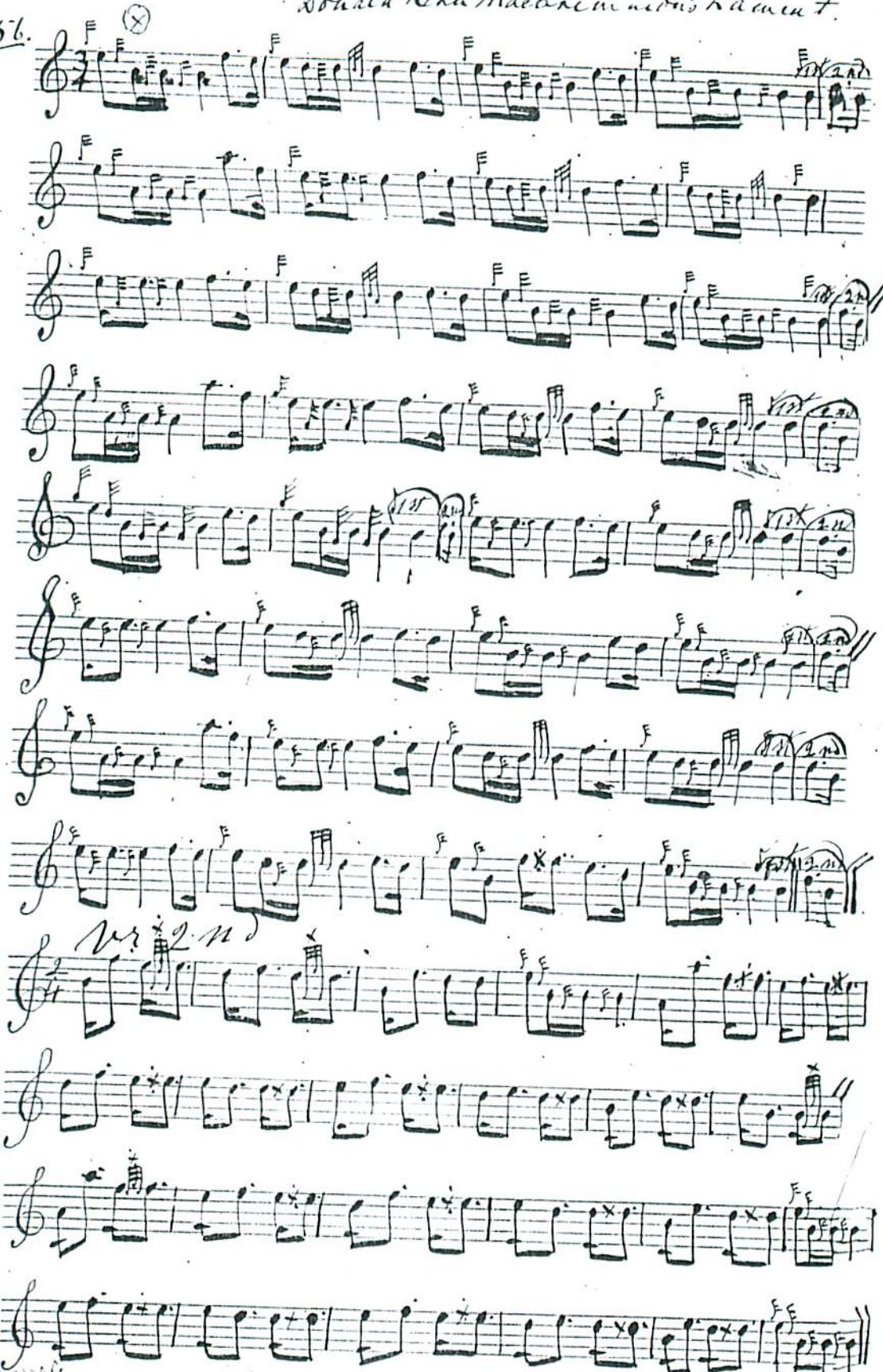
80 v

A handwritten musical score consisting of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of eighth-note patterns: a single eighth note, followed by a sixteenth note tied to the next eighth note, then a sixteenth note tied to the next eighth note, and finally a sixteenth note tied to the next eighth note. This pattern repeats across the staff. The subsequent nine staves are blank, each starting with a treble clef. The score is written on a single page with a vertical margin line on the left side.

A handwritten musical score consisting of ten staves of music. Each staff begins with a clef (F or C) and a key signature. The music is written in a continuous, flowing style with small vertical stems and dots indicating pitch and rhythm. The score is enclosed in a rectangular border.

Banba Shonhamill Shan 'iellneinen.
Donald Banbaenim neas hancat.

56.



Main Key: G major

¶ This is the original ground beginning with B. It has long been customary to begin the tune on A. Collaborated by Colin Cameron.

82 r

137



82 v

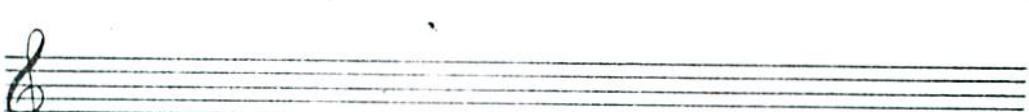
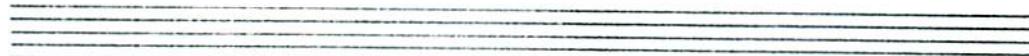


83.

153

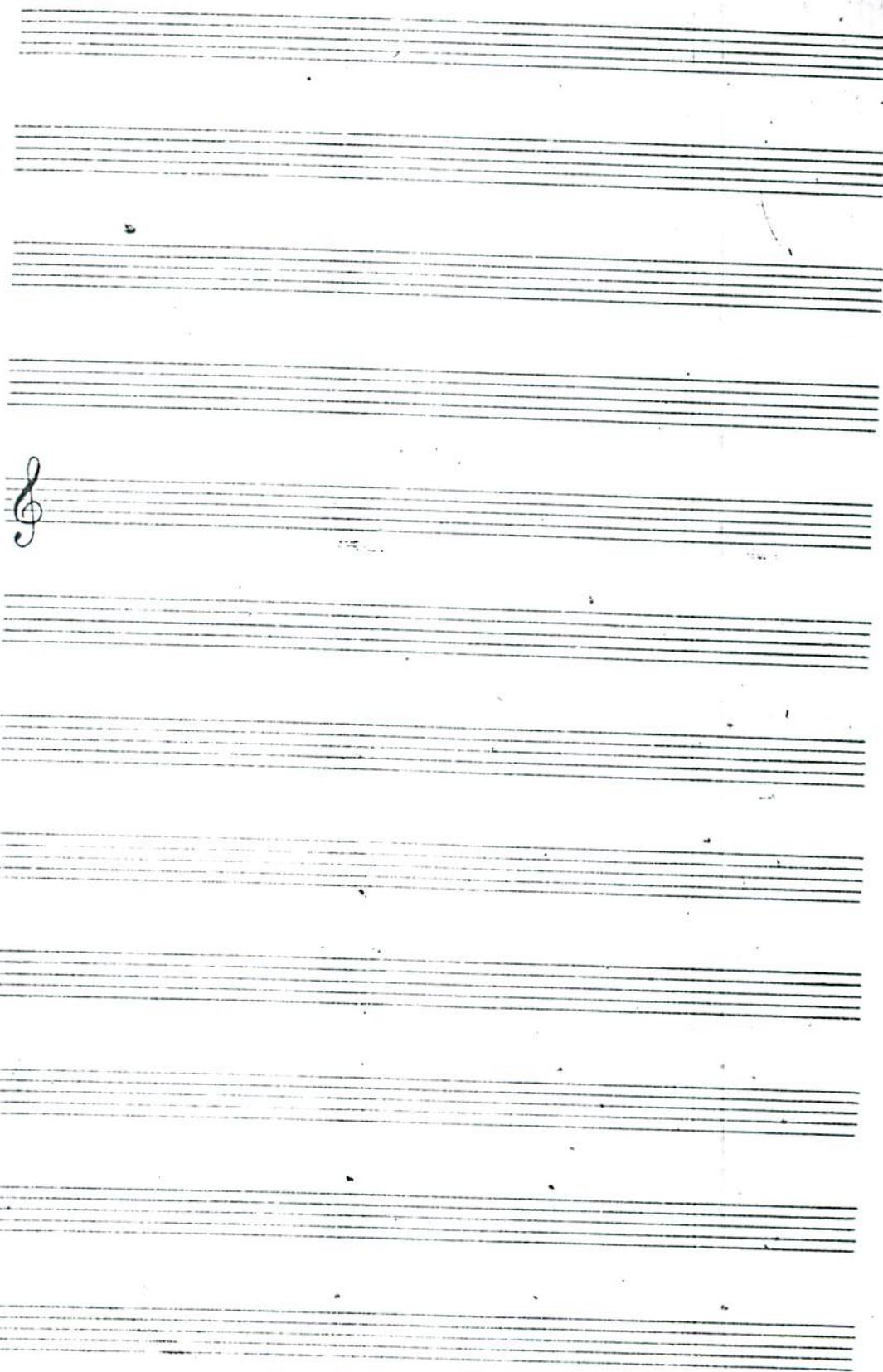


83 v



84 r

155~

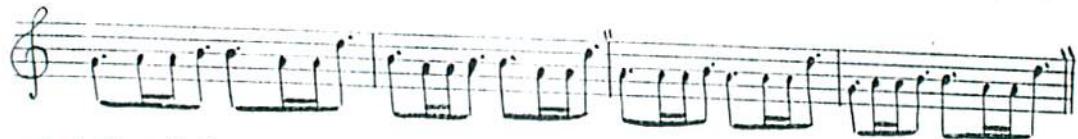


153b.

*A Caribbean Song,
The Blue Ribbon (1814).*

Var.2 Var.

139



1680.

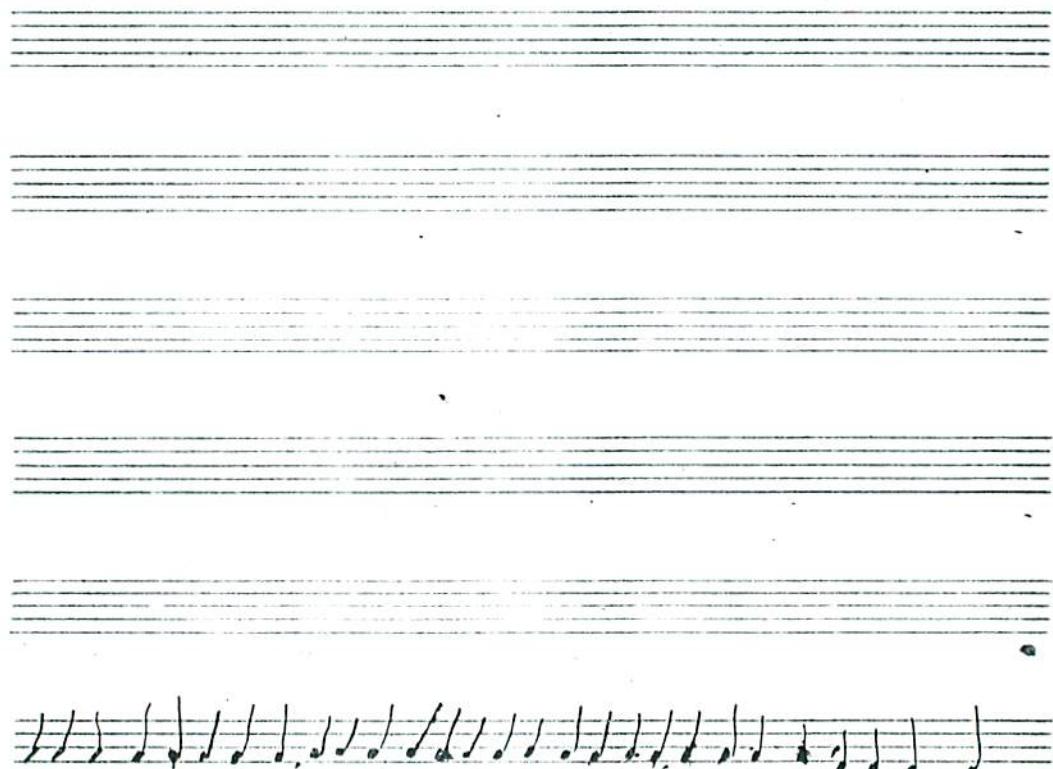


86 r

159.



Coda. (See Coda Part.)



A handwritten musical score consisting of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains eight measures of music, ending with a half note followed by a fermata. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six measures of music, ending with a half note followed by a fermata. The music features various rhythmic values including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines. The score is written on five-line staff paper.

162.

*"Yogai Bho
weiging, in hand."*



1. Var.



2. Var.

*doubling.*

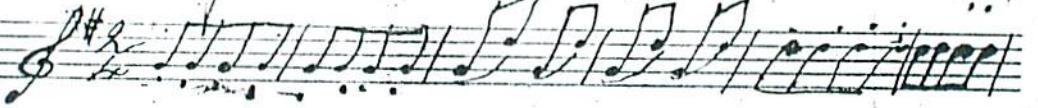
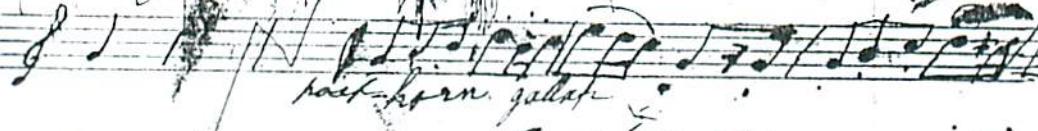
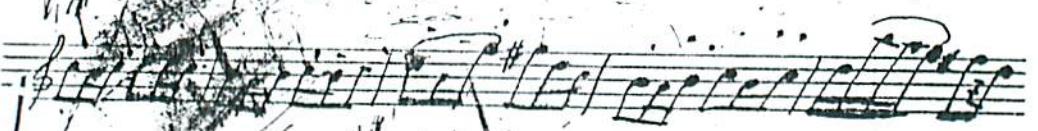
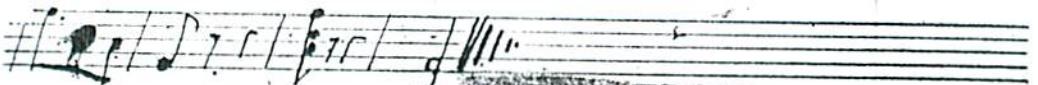
37 at.

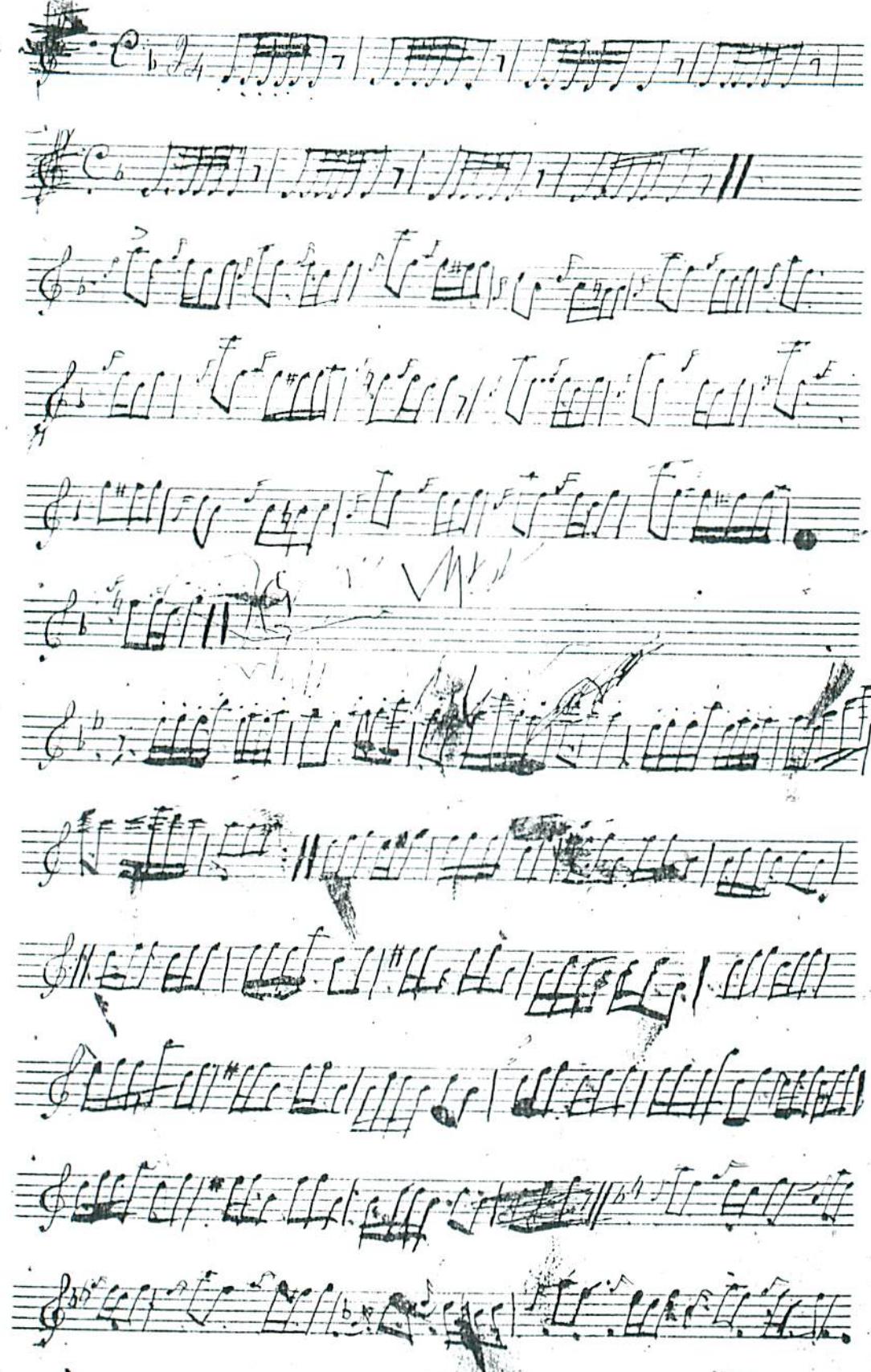
doubling

Vocalise

A handwritten musical score consisting of ten staves of music for a solo instrument, possibly flute or oboe. The music is written in common time with a key signature of one sharp. The score includes dynamic markings such as 'f' (forte) and 'ff' (double forte). There are also several grace notes and slurs. In the middle of the score, there is a section of lyrics in German: 'Vor einem Pfarrer Kino'. The handwriting is cursive and expressive, with some ink splatters and smudges.

A handwritten musical score for a single instrument, likely a flute or recorder, consisting of ten staves of music. The music is written in common time with a treble clef. The notation includes various note heads, stems, and bar lines. The score is numbered 165 at the top right and page 89 at the top left. The handwriting is in black ink on white paper.





Mr. MacLeod's Tablature Suite
By S. Koz for Examiner.

61

A handwritten musical score for a six-string guitar (tablature). The score consists of ten staves of music, each with a treble clef and a common time signature. The music is divided into measures by vertical bar lines and numbered from 1 to 14 above the staff. The notation uses vertical strokes and horizontal dashes to indicate string selection and fingerings. Measure 1 starts with a six-note chord-like pattern. Measures 2-4 show a more rhythmic pattern with eighth-note pairs. Measures 5-7 continue this pattern. Measures 8-10 introduce a new rhythmic element with sixteenth-note patterns. Measures 11-14 conclude the section with a final rhythmic pattern. The score is written on white paper with black ink.

92c

169

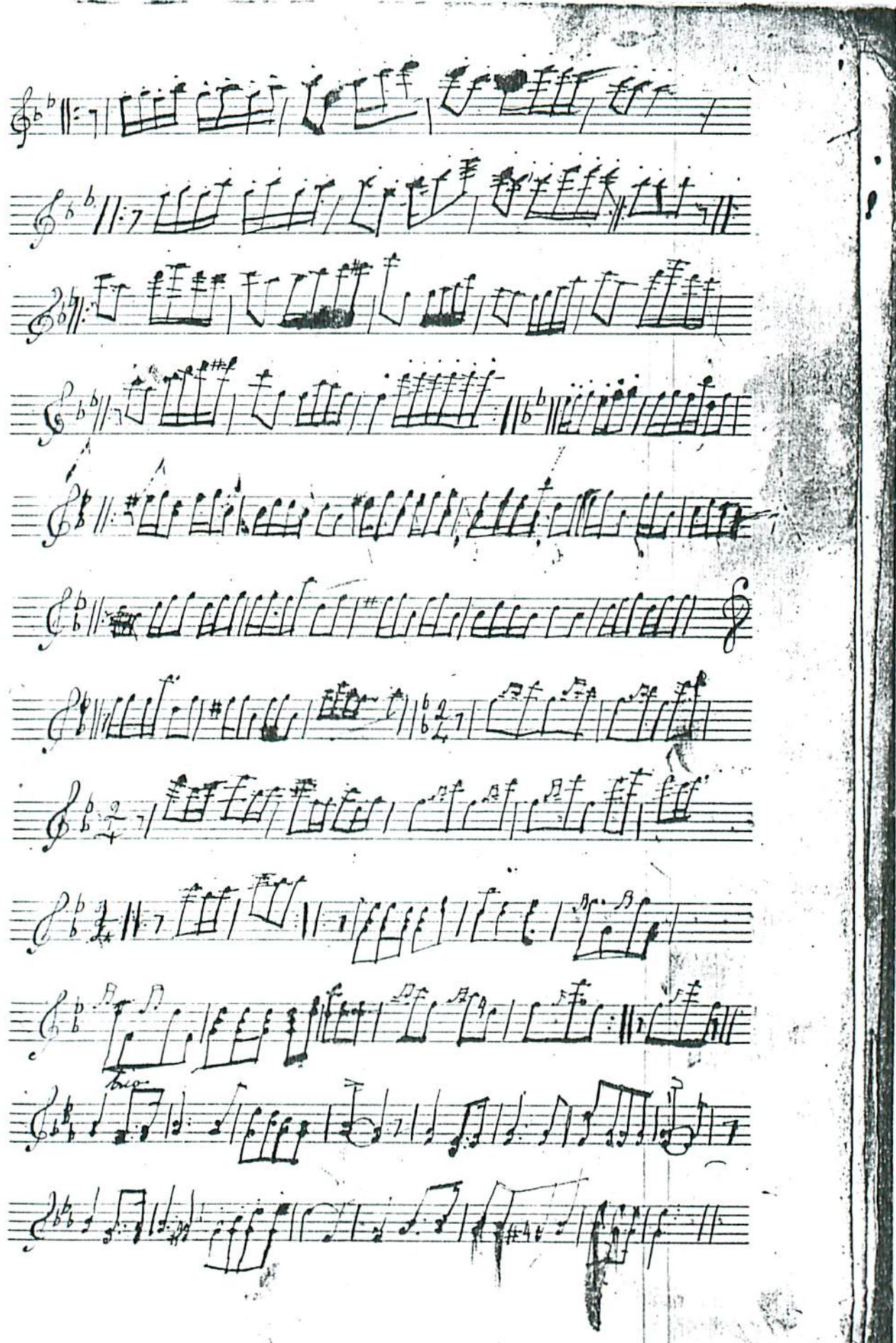




~~920~~ 930

111





94 r

113



Rit.

f

62.