LAMENT FOR SIR HECTOR ROY MACLEAN* (Hector of the Battles.) (1651).

<table>
<thead>
<tr>
<th>Bar Nos.</th>
<th>1 &amp; 5</th>
<th>2 &amp; 6</th>
<th>3 &amp; 7</th>
<th>4 &amp; 8</th>
<th>9</th>
<th>10</th>
</tr>
</thead>
</table>

Ground.

```
\[\text{Music notation}\]
```

Var: I.

```
\[\text{Music notation}\]
```

Var: II.

```
\[\text{Music notation}\]
```

Var: III.

```
\[\text{Music notation}\]
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*Grandson of Sir Rory Mor MacLeod.

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I GOT A KISS OF THE KING'S HAND. (1651)

<table>
<thead>
<tr>
<th>Bar Nos.</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
</table>

(1) Ground (The ~ over a note indicates it is preceded—C by g d g grip, E by e a f a throw (in one case a f a only) and F by fe ge throw)

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\[\text{Music notation}\]
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(2) Siubhal Singling (as printed) (3) Doubling (This consists of the usual repetition of the first note of each beat, i.e., “open”)

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\[\text{Music notation}\]
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(4) Taobhludh Singling (as printed) (5) Doubling* (6) Creanludh Singling (as printed) (7) Doubling*

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\[\text{Music notation}\]
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*In the Doubling play a Taobhludh or Creanludh beat, as the case may be, based on the note marked * and to low G in bars 5, 6, 9, 12 & 16.
*In this tune the E of this cadence (and this one only) might perhaps be deemed a thematic note (as the Variations repeat it) and might, in consequence, be given more time than otherwise would be the case.

"John Macgurmen" (? MacCrimmon). "The Earle of Sutherland's Domestick"*

*Wardlaw MS.*