

# THE MASSACRE OF GLENCOE. (1692.)

MORT GHLINNE COMHANN.

Úrlar. *Moderately slow.*

17. *twice* 1st 2nd

1st 2nd

Var. 1st *twice* 1st 2nd

1st 2nd

The Úrlar section consists of five staves of music. The first staff is the main melody, followed by two variations. Each variation includes first and second endings. The key signature is one sharp (F#) and the time signature is 2/4. The piece concludes with a double bar line and a repeat sign.

Taor-luath.

1st 2nd

1st 2nd

The Taor-luath section consists of five staves of music. It features a complex, rhythmic melody with many sixteenth notes. The key signature is one sharp (F#) and the time signature is 2/4. The piece concludes with a double bar line and a repeat sign.

Dùblachadh an Taor-luath.

1st 2nd

The Dùblachadh an Taor-luath section consists of two staves of music. It is a double variation of the Taor-luath, featuring a complex, rhythmic melody with many sixteenth notes. The key signature is one sharp (F#) and the time signature is 2/4. The piece concludes with a double bar line and a repeat sign.

The Bars marked \* were not in the original Setting published by Mackay, and may be omitted at pleasure, but without these the measure is not complete.

1st

2nd Repeat the Ùrlar. Crùn-luath.

1st 2nd

1st 2nd

Dùblachadh a' Chrùn-luath.

1st 2nd

1st 2nd

1st 2nd

1st 2nd

Repeat the Ùrlar.

Detailed description: This page contains two musical pieces for the uilleann pipes. The first piece, 'Repeat the Ùrlar. Crùn-luath.', is presented in two systems. The first system has a first ending (1st) and a second ending (2nd) marked with an asterisk. The second system also has first and second endings. The second piece, 'Dùblachadh a' Chrùn-luath.', is presented in four systems, each with first and second endings marked with an asterisk. The notation includes treble clefs, a key signature of one flat, and a common time signature. The music consists of complex rhythmic patterns with many sixteenth and thirty-second notes.