

This is in 6/8 compound time, two pulses to the bar. Each pulse or beat has a basic rhythm of 1-2, 3- as shown particularly in the first bar: The first pulse has “G” grace note on the dotted low “A”, then a crisp clean “D” grace note on the shorter “B”, and “E” grace note on the next low “A”. The downbeat is on the dotted low “A”. The remaining upbeat is on the “B” and next low “A”. Overall, avoid releasing too early on to the next pulse from the upbeat quaver or full pulsed dotted crotchets. i.e. In the second extract, second bar, where the two dotted crotchets/quarter notes are divided by a birl, make sure these dotted crotchets have their full beat/pulse value with the birl spot on the second low “A” without being too early. Please observe this similarly elsewhere in the tune, such as the fourth bar of the second part where two “Bs” are separated by a taorluath right on the second beat/pulse.

Interpret accurately and cleanly third extract. Yes, the “B” between the two “E”s in second bar is correct (not a “C”).

**Extract 1:**



1— 2, 3-      1— 2, 3-

**Extract 2:**



1—2,3-   1—2, 3-   1,2,3,      1,2,3,

**Extract 3:**



1--2, 3-      1,2,3,      1—2, 3-      1,2,3,

Traditional Slow Air

About 48 BPM.

Considered traditional

The musical notation is presented in three staves. The first two staves show the main melody, which is a traditional slow air. The third staff provides an alternative ending for the final two bars of the piece. Asterisks are placed above the first and fourth bars of the first staff and below the first and second bars of the third staff to indicate these alternative endings.

\*Alternative ending of third and fourth bars of **first part recapitulation**; last two bars when repeating first part after the second part as required.