

**I Urlar**

The first section, 'I Urlar', consists of three staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a treble clef and features a series of eighth and sixteenth notes, with some triplets and rests. The first staff begins with a repeat sign and a double bar line. The second and third staves continue the melodic line, ending with a double bar line and repeat dots.

**II Variation 1 Singling**

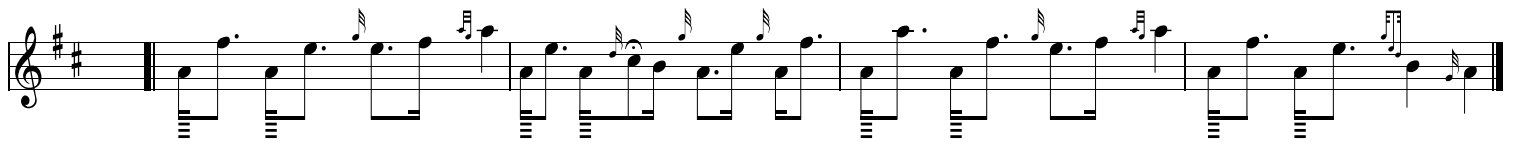
The second section, 'II Variation 1 Singling', consists of three staves of music. It follows the same key signature and time signature as the first section. The notation is similar to the first section but includes some variations in the phrasing and note values. It also begins with a repeat sign and ends with a double bar line and repeat dots.

**III Variation 1 Doubling**

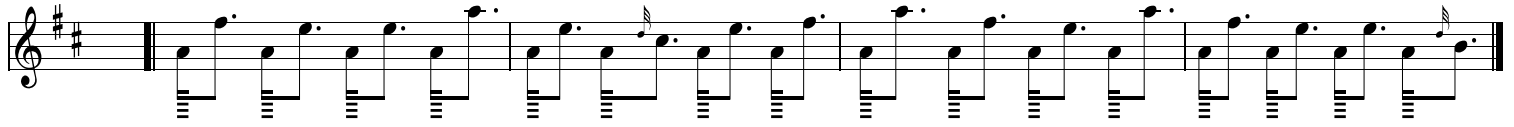
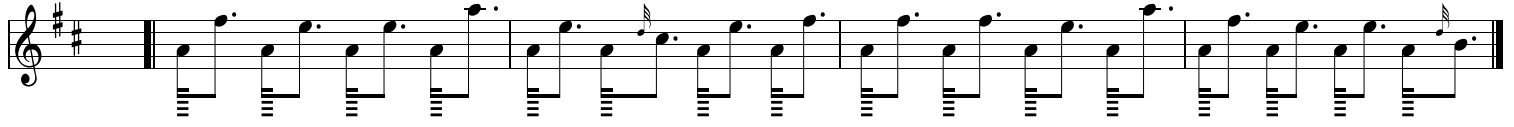
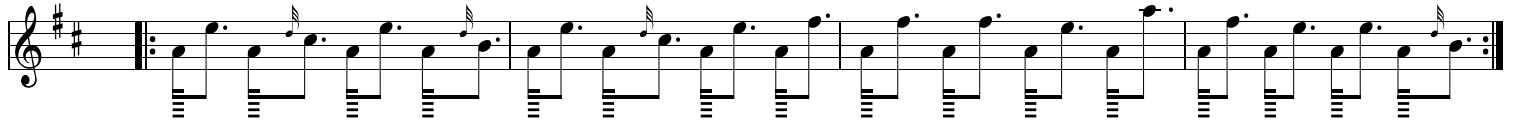
The third section, 'III Variation 1 Doubling', consists of three staves of music. The key signature and time signature remain the same. This variation features a more complex rhythmic pattern with many sixteenth notes and some triplet figures. It starts with a repeat sign and concludes with a double bar line and repeat dots.

**IV Taorluath Singling**

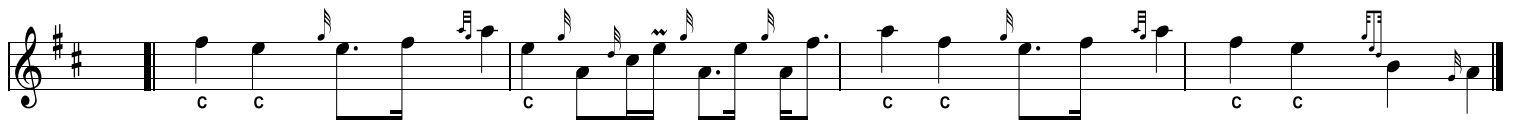
The fourth section, 'IV Taorluath Singling', consists of two staves of music. The key signature and time signature are consistent with the previous sections. This variation is characterized by a 'taorluath' style, which involves a specific rhythmic pattern of eighth notes. The notation includes many eighth notes and rests, with some triplet markings. It begins with a repeat sign and ends with a double bar line and repeat dots.



#### IV Taorluath Doubling



#### IV Crunluath Singling



#### IV Crunluath Doubling

