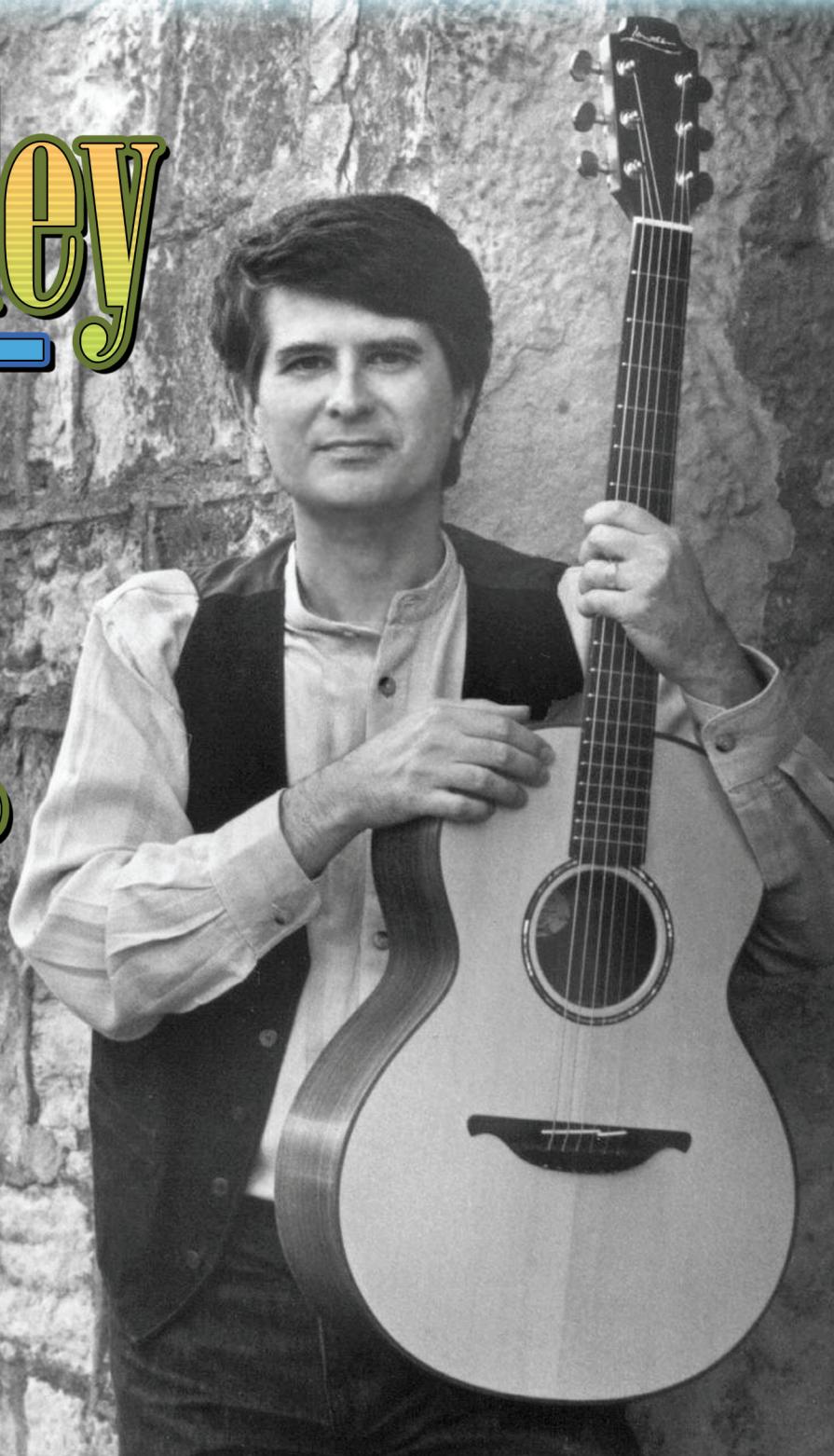


Mel Bay  
Presents

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# Pat Kirtley

# Irish Guitar



C E L T I C   G U I T A R   S O L O S



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---

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C E L T I C   G U I T A R   S O L O S



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REVIEWS OF PAT KIRTLEY'S  
**IRISH GUITAR**

(from the Boston Irish Reporter / January 1998)

**Irish Guitar** Pat Kirtley / Mainstring Music

That O'Carolan's music continues to remain part of the tradition is evident in the fact that every Irish guitarist's repertoire includes O'Carolan pieces. Pat Kirtley's latest recording is a testament to that as it contains five of the itinerant harper's compositions. Kirtley, the 1995 National Fingerstyle Guitar Champion, has his roots in the music of his native Kentucky and his two previous CD's highlighted the traditional American musical styles he grew up with.

This wonderful recording, his first foray into Irish music, is all solo acoustic guitar except when joined by Mark Cannon's flute on O'Carolan's *Blind Mary* and Steve Rector's guitar on the 'Kentuck-ification' of the well known *Red-Haired Boy*. New compositions like Kirtley's own *Finn MacCool's Reel* as well as two pieces by French guitarist Pierre Bensusan help to lend balance to the recording which relies heavily on the tried and true Irish guitar repertoire like *Si Beag Si Mhor*, *The South Wind* and *Fannie Power*. It is Kirtley's masterful playing though, which stands out and begs to be listened to. On his lovely first foray into the world of Irish music, Kirtley has produced a winner and a must-have for any fan of Celtic guitar.

—Cliff McGann

(from Dirty Linen Magazine Nov '97 issue)

**Pat Kirtley / Irish Guitar**

Irish Guitar features 17 instrumentals, mostly traditional, by fingerstyle guitarist Pat Kirtley. Kirtley is firmly rooted in the Pierre Bensusan, John Renbourn, Duck Baker school of playing. The tunes are given an honest airing, never hurried, letting the melody lines develop fully. Even though most of the tunes have been done dozen's of times elsewhere, Kirtley's interpretations shine a fresh light on them. A joy to listen to and one of the best albums of traditional guitar I've heard.

(from Acoustic Guitar Magazine April '98 issue)

**Pat Kirtley / Irish Guitar**

Kirtley's nimble and heartfelt renderings of 17 traditional and Irish and Irish-influenced tunes are a delight. The sway of John Renbourn, Duck Baker, and Pierre Bensusan is obvious, yet Kirtley articulates the emotional quality of each piece (the deep melancholy of "The Pretty Milkmaid", the agile gaiety of "Rodney's Glory") according to his own vision and sensitivity. The solo guitar format is nicely augmented on "Blind Mary" by Mark Cannon on Irish wooden flute, and by guitarist Steve Rector on a spirited "Red Haired Boy". A generous portion of Turlough O'Carolan makes this a potent listening experience.

—Jim Ohlschmidt

(from Fingerstyle Guitar Magazine July/August '97 issue)

**Irish Guitar**

It's been a couple of years since Pat Kirtley's last CD. His current offering, Irish Guitar, is well worth the wait. This hefty collection of 17 tracks of mostly traditional tunes is ingeniously arranged and brilliantly played by one of the emerging stars of the fingerstyle world.

—James Jensen

(from Guitar Magazine December '97 issue) "—Best of 1997—"

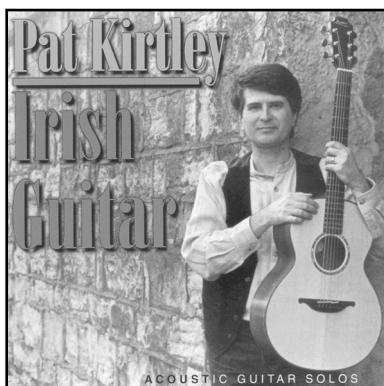
**PAT KIRTLEY Irish Guitar (Mainstring Music)**

Despite having won the National Fingerpicking Championship with his rip-snorting version of "Ghost Riders In The Sky," Pat Kirtley's fingerpicking forte remains his delicate touch combined with subtle and craft-laden melodic invention. This is exhibited in abundance on his new recording, *Irish Guitar*, a collection of 17 drop-dead gorgeous arrangements of mostly solo, well-known airs, dances, and songs from the Celtic side of acoustic guitar repertoire. Each piece is artfully rendered and beautifully recorded, and Kirtley's arrangements are nonpareil. Witness his version of the chestnut "The Pretty Milkmaid," which, in Kirtley's hands, is transcendent.

—Jon Chappell, Guitar Magazine

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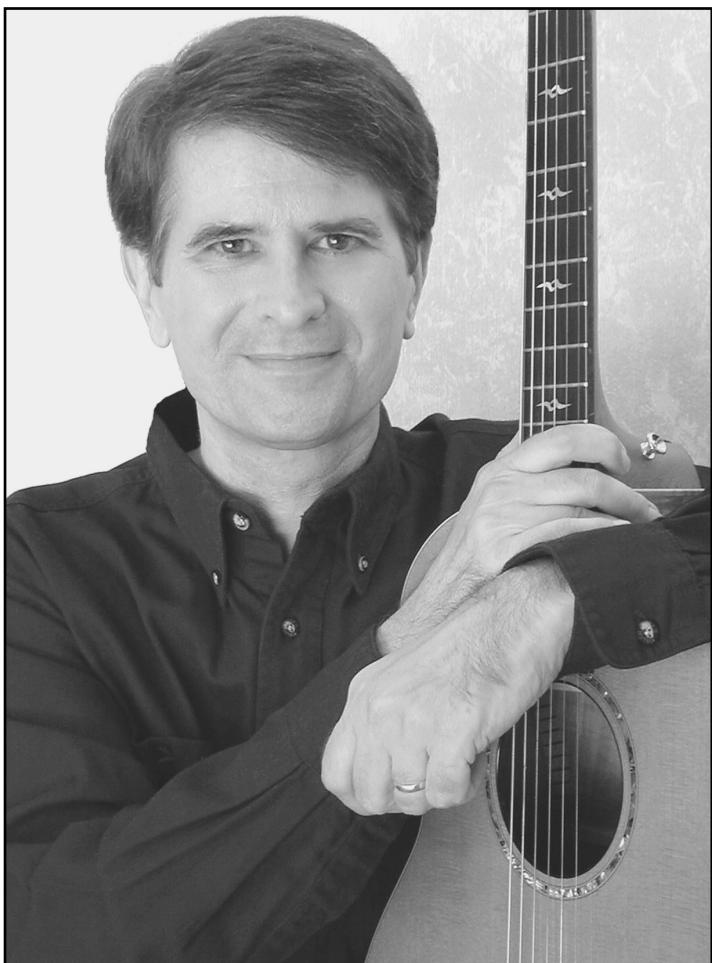
For ordering information on the  
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Mel Bay Publications, Inc.  
#4 Industrial Drive  
Pacific, MO 63069

Toll Free 1-800-8-MELBAY  
Fax (636) 257-5062 • Email@melbay.com

Layout and Typesetting: John Roberts  
Transcribed by John Roberts  
Transcription of "Morgan Magan" by Mark Pritchett

# PAT KIRTLEY AND IRISH GUITAR



Pat is a gifted performer who blends a rich Southern musical heritage with modern imagination and masterful contemporary technique. As a creator of new acoustic music, Pat has penned a virtual library of fresh, lyrical compositions for guitar. His talents won him the title of US National Fingerstyle Champion in 1995, and his playing has since garnered international praise. His CD *Kentucky Guitar* was named one of the “Top 59 Acoustic Albums of the Year” by Japan’s Player Magazine, and he’s been hailed as one of “The Next Generation: Hot New Acoustic Acts for the Millennium” by Acoustic Guitar Magazine.

In 1999 Pat was selected as the cover feature of the German *Akustik Gitarre* magazine, Europe’s largest acoustic guitar publication. A recent tour of Japan and China included an appearance as headliner of the Japan National Fingerpicking Day festival in Tokyo. Pat is also known and respected as a guitar educator, traveling thousands of miles each year in the USA and presenting musician workshops internationally for Taylor Guitars, conducting master classes, and producing acclaimed instructional videos.



The 1997 CD *Irish Guitar* represents Pat’s favorite pieces from the world of Irish jigs, reels, airs, and dances. “I’ve collected these tunes in my head and on guitar for years.” says Kirtley. “Traditional Irish music is important, and I wanted to create new arrangements that do justice to these beautiful melodies and rhythms.”

Tunes in the collection include a lively, up-tempo *Morgan Magan*, one of four pieces here by 17th century composer O’Carolan, and a Kirtley composition, *Finn MacCool’s Reel*, which also appears on a Narada Records collection entitled “Dance of the Celts”. Earle Hitchner, well-known Celtic music journalist, writing about *Finn MacCool’s Reel* for Narada, said “Pat creates a remarkable effect through the larger-than-usual intervals he’s written into the melody. These spacious, skillfully etched tones evoke the image of Finn MacCool, an Irish mythological giant whose American counterpart would be Paul Bunyan, stepping across Ireland. It’s a quietly impassioned tour de force...”

Also in the collection are evocative slow melodies, like *Moran’s Return*, *Blind Mary*, and *The Pretty Milkmaid*. Kirtley: “These are unforgettable melodies with an indefinable aura of sadness. Much of the traditional Irish music, especially the dance music, has an exuberant, happy energy, but the slow airs move right to the heart with a strength that cannot be expressed in words. It’s powerful music.”

Irish Guitar is a solo guitar project, without overdubs, with the exception of two duos. Celtic multi-instrumentalist Mark Cannon and award-winning guitarist Steve Rector, join Kirtley for duets on *Blind Mary* and a rousing bluegrass-crossover version of *The Red-Haired Boy*.

# PERFORMANCE NOTES FOR IRISH GUITAR

I spent more than five years gathering, learning and arranging these tunes. During that time I listened to groups like the Bothy Band, the Chieftains, DeDanaan, the Tannahill Weavers, and to individual musicians like Alisdair Fraser, Tim Britton, Tommy Peoples, Sharon Shannon—fiddlers, pipers, whistle players, and button accordianists. I paid attention to the elemental guitarists of the genre; Dave Evans, Davey Graham, Duck Baker, John Renbourn, Pierre Bensusan, and Pat Kilbride. I began attending Irish “sessions” whenever possible, and learned how to join in with the guitar and become part of the sound. I played gigs with pipers and fiddlers. These experiences became part of the preparation for recording Irish Guitar.

Some of the arrangements are challenging, and some are relatively easy. They all demand attention to detail, and a sense of the basic elements of Irish traditional music—melody, ornamentation, and rhythmic ‘groove’.

Note: Many of the tunes featured here appear on the videos “Ramble to Cashel” and “The Blarney Pilgrim” on DVD and VHS from Vestapol Videos (available through Mel Bay). The videos were filmed “for guitarists” with good shots of the fretboard and hands, and watching them will help in learning these tunes (as well as show you some other great players in action).

## THE TUNES:

### Morgan Magan

This is a challenging piece to learn. It should be played at a brisk tempo, which can only be built up over time, so don’t be impatient. The technique includes a few finger stretches (as in measure 4) and a couple of potentially awkward passages in terms of left hand fingering (for instance, measures 25-27).

### The Last Pint

This is a reel by Pierre Bensusan. When I first heard it played on his 1987 album “Spices”, I wondered how anyone could play a tune like that. At first hearing it seemed like a barrage of notes, but I liked it. I didn’t try to play it at first. When I heard Pierre do it in a concert later, he took off way too fast and did a hyper-speed version of it. Afterward I thought, if he can do it 3x as fast as he originally recorded it, I should be able to do it 1x as fast! This tune imitates the style of bagpipes, with large melodic leaps and characteristic ornamentation. The ending run (measure 75) is a “cascading arpeggio” which is played with the right hand pattern i-p-m (index-thumb-middle) in a repeating pattern.

### Blind Mary

A slow, stately melody where every note counts!

### Moran’s Return

I recorded this tune at capo 3 so it would be in the key of F like the fiddle version I learned it from. It works fine with no capo (key of D) too.

### Finn MacCool’s Reel

The C part (beginning measure 24) was the most difficult for me to learn well, I think mostly because I was impatient with it. Working on this tune slowly will prove worthwhile.

### Lord Mayo

Beautifully arranged in EADEAE by Davey Graham, this is one of the first Irish tunes I ever learned. It is easy to play, but demands attention to make it flow and to play it expressively.

## Rodney's Glory

This one is a real challenge. I use my left hand thumb to fret many of the notes on the 6<sup>th</sup> string. At the beginning of the B part (measure 11), keep a barre across 3 strings at fret 7 with your index finger. Then in the middle of the next measure, you slide the barre down to the 5<sup>th</sup> fret. The rest of the B part is playable but tricky because the melody jumps all over the place and doesn't stick to a standard scale. Just work through it very slowly and don't give up!

## Voyage for Ireland

Originally titled in French “Voyage pour L’Irlande”, this a beautiful, atmospheric piece written by Pierre Bensusan. It’s a good example of how the D minor tonality works in DADGAD. I always hold the F bass note (6<sup>th</sup> string 3<sup>rd</sup> fret) with my left hand thumb when the melody is on the top string.

## The Blarney Pilgrim

The difficulty in playing this arrangement is in the right hand. It is necessary to use the thumb and all three fingers (i-m-a), and there’s no repeating right hand pattern to simplify things. Try to work out the fingering so as to avoid getting your fingers in a knot. To memorize this piece and play it fluidly, you’ll have to memorize the right hand fingering as well as the left, and work on keeping your thumb thumping away on a muted low D for rhythm.

## Shi Beg Shi Mhor

I arranged this piece with the capo on the 4<sup>th</sup> fret purely for the harplike tone it affords. The resulting key of F# isn’t conducive to ensemble playing of the tune! If you play with others, the natural key is D (no capo).

## The Red-Haired Boy

There must be an easier way to play this tune than the leaps and jumps required by the EADEAE tuning, but it sounded so good that I decided to keep it there. It does offer a distinctive sound, and the melody is clear. I always hold the 6<sup>th</sup> string G note (3<sup>rd</sup> fret) with my left hand thumb. On the album, I am joined by Steve Rector in a duet, but the arrangement here works fine as a standalone fingerstyle piece.

## Fannie Power

The arrangement of this O’Carolan tune is straightforward and uses the technique of playing alternate notes on fretted and open strings for maximum sustain, to get a harplike quality.

## Planxty Irwin

This is one of O’Carolan’s most beautiful melodies, arranged in the tuning DADEAD. Pay attention to the bass progression in measures 46-49.

## The Rakes of Waterloo

Duck Baker originally composed this tune in Drop D tuning, but it also works in DADGAD. The intro is played freely and slowly, and then the tune itself is a jig with a strong rhythmic pulse. Much of the melody is played on the lower strings, and you have to be careful to make the melody come out clearly while thumping away on the bass string. I recorded this tune as a set with Chase the Weasel, and the interlude at the end (measure 42) is the segue between the two. You can also play either one as a standalone.

## Chase The Weasel

There is a technique in this tune that is not obvious from the written score. It is a percussive right hand “smack” of the strings where you brush the string or strings with the top side of the fingernail in a downward motion. The first place it appears is halfway through measure 5, the 2<sup>nd</sup> “7” on the top string. If you listen to the recording, you will notice several places where this technique is used instead of the normal upward stroke of the right hand fingers.

## The South Wind

The arrangement is straightforward with nothing tricky, but you'll need to work on expressing the melody clearly to let it sing out above the background chords and bass.

## Sergeant Early's Dream

This evocative piece has the characteristic melodic leaps of a pipe tune. The intro that I wrote, played in free time, uses modern sounding chords, in contrast to the piece itself which is comprised almost completely of a single note melody against a bass counterpoint. As in other pieces, here many 6<sup>th</sup> string bass notes are fretted with the thumb.

## The Pretty Milkmaid

I used a capo 2 position when I recorded this because I liked the tone that way, and also because it makes some of the stretches easier, especially the Am7 chord in measure 51, which occurs several times in the piece. I've taken liberties with the form of this tune, which is usually played AABB. In this version, the second time through, the A part repeats only once, and the B part has variations each time it's played.



# MORGAN MAGAN

Tuning: DADGAD, Capo 2

Turlough O'Carolan, Arr. Pat Kirtley

INTRO.

15

18

21

24

27

Musical score for guitar with tablature for measures 31-35. The score includes a treble clef, key signature of two sharps, and a time signature of common time. Measure 31 starts with a grace note followed by a sixteenth note, then eighth notes on the 12th, 0th, 9th, 10th, and 12th frets. Measure 32 begins with a grace note followed by eighth notes on the 12th, 0th, 9th, 10th, and 12th frets. Measure 33 starts with a grace note followed by eighth notes on the 9th, 7th, and 5th frets. Measure 34 begins with a grace note followed by eighth notes on the 9th, 7th, and 0th frets.

37

TAB

4	0	0	0	2	0	0	0	0	2	2	0
4				5					5		
5				5					2		
0	4	5	5		2	4			0	2	

The image shows a musical score for a six-string guitar. The top half contains standard staff notation with a treble clef, a key signature of two sharps, and a tempo marking of 40. The bottom half provides a tablature, where each horizontal line represents a string and each vertical tick mark on a line represents a fret. The tablature shows a sequence of notes and rests corresponding to the staff above. The first measure starts with an open A string (fret 0). The second measure begins with a note at fret 2 on the A string, followed by an open G string (fret 0). The third measure starts with an open D string (fret 0), followed by notes at frets 2 and 4 on the B string. The fourth measure starts with an open G string (fret 0), followed by notes at frets 4 and 5 on the E string. The fifth measure starts with a note at fret 7 on the A string, followed by an open D string (fret 0). The sixth measure starts with an open G string (fret 0), followed by notes at frets 7 and 5 on the B string. The seventh measure starts with an open D string (fret 0), followed by an open G string (fret 0).

# THE LAST PINT

DADGAD, Capo 2

Pierre Bensusan

The sheet music consists of four staves of musical notation for guitar, arranged vertically. Each staff includes a treble clef, a key signature of two sharps, and a common time indicator. The first staff begins with a measure labeled 'A'. The second staff begins with a measure labeled 'B'. The third staff begins with a measure labeled '4'. The fourth staff begins with a measure labeled '7'. Each staff contains six measures of music, with each measure consisting of six eighth notes. The guitar tablature below each staff shows the fingerings for each note. The first staff starts with a bass note (A) followed by six eighth notes. The second staff starts with a bass note (B) followed by six eighth notes. The third staff starts with a bass note (4) followed by six eighth notes. The fourth staff starts with a bass note (7) followed by six eighth notes.

Written by Pierre Bensusan from the album "SPICES" on Dadgad Music  
 Published by Dadgad Music, 1988 (Paris-France)  
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Musical score and tablature for guitar, measures 13-16. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The tablature shows the guitar strings with fingerings and picking patterns. Measure 13 starts with a grace note (open string) followed by a sixteenth-note pattern. Measure 14 begins with a sixteenth note. Measure 15 contains a sixteenth-note pattern. Measure 16 concludes with a sixteenth-note pattern.

13

TAB

0 0 7 | 4 0 7 4 7 0 4 | 0 7 4 0 5 4 7 0

0 5 0 | 0 5 |

16

B

17

Musical score and tablature for guitar part B. The score shows a treble clef, a key signature of one sharp, and a time signature of common time. Measure 22 begins with a sixteenth-note grace note followed by eighth-note pairs. Measures 23-24 show eighth-note pairs with slurs and grace notes. Measures 25-26 show eighth-note pairs with slurs. Measure 27 begins with a sixteenth-note grace note followed by eighth-note pairs. The tablature below shows the corresponding fingerings: 5-4, 7, 0, 7-4, 0, 0, 4; 0, 4, 0; 4, 0, 4; 0, 2; 4-2, 0, 2-4, 2, 0, 0.

25

TAB

4 7 4 0 4 7 4 | 5 4 7 0 4 0 0 4 | 0 4 7 4 0 4 7 4 |

0 0 0 0 0 0 0 0 | 5 5 5 5 5 5 5 5 | 0 0 0 0 0 0 0 0 |

28

TAB

5 4 7 0 7 4 0 0 2 4 | 0 4 7 4 0 4 7 4 | 5 4 7 0 4 0 0 4 |

5 5 5 5 5 5 5 5 | 0 0 0 0 0 0 0 0 | 5 5 5 5 5 5 5 5 |

31

TAB

0 4 0 0 2 | 4 2 0 2 4 2 0 0 | 4 2 0 2 4 2 4 5 |

0 4 0 4 5 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 |

34

BRIDGE

TAB

4 5 4 0 5 7 5 7 5 0 4 5 | 4 5 4 0 7 9 7 4 5 | 4 5 4 0 5 7 5 7 5 0 4 5 |

0 0 0 0 0 0 0 0 0 0 0 0 0 0 |

37

A/B

4 5 4 0 4 2 0 0 4 5 4 0 5 7 5 0 4 5 4 0 7 9 7 9 12

0 0 0 0

40

A/B

9 12 9 0 9 12 9 0 9 12 9 0 9 12 9, 12 14, 14 16 14 0 12 14 12, 14 16

0 0 0 0

43

A/B

14 16 14 12, 12 14 12, 9, 12 14, 12 14 12, 9 12 9, 7, 9 12, 9 12 9, 7 9 7, 4 5 4, 2 4 2

0 0 0 0

46

A/B

2 4, 14 16, 14 16 14, 12 14 12, 9, 12 14, 12 14 12, 9 12 9, 7, 9 12

0 0 0 0

49

A

B

9 12 9 7 9 7 4 5 4 2 4 2 5 0 0 0 4 4 0 5 0

52

B

4 0 7 4 7 0 4 0 0 7 0 4 4 0 7 4 0 7 0 5

55

B

0 0 7 4 0 7 4 7 0 4 0 0 7 4 0 5 4 7 0 5

58

B

4 0 0 2 4 2 0 0 0 4 7 4 0 4 7 4 5 4 7 0 4 0 0 4

Sheet music for guitar, measures 61-62. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). Measure 61 starts with a bass note (F#) followed by a treble note (D). The melody consists of eighth-note patterns: (D, E), (F, G), (A, B), (D, E), (F, G), (A, B), (D, E), (F, G), (A, B). Measure 62 begins with a bass note (E) followed by a treble note (D). The melody continues with eighth-note patterns: (D, E), (F, G), (A, B), (D, E), (F, G), (A, B), (D, E), (F, G), (A, B). Fingerings are indicated above the notes: measure 61 has '3' over the first two pairs of notes; measure 62 has '3' over the first two pairs of notes. Articulations include slurs and grace notes. The tablature below shows the guitar strings with fingerings: 0 4 7 4 0 4 7 | 4 5 4 7 0 7 4 0 0 2 4 | 0 4 7 4 0 4 7 4. The tuning is A (low E) and B (high E).

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of two sharps, and a tempo of 64. It features sixteenth-note patterns and several dynamic markings, including three eighth-note grace notes and a forte dynamic (f). The bottom part is a tablature showing the fretboard with six strings. The tab includes note heads and stems, corresponding to the music above. The first measure starts with a B string note (open), followed by a grace note (fret 5) and a main note (fret 4). Measures 2-4 show a repeating pattern of grace notes at fret 7 and main notes at frets 4, 0, and 0. Measures 5-6 show grace notes at fret 4 and main notes at frets 0, 4, and 4. Measures 7-8 show grace notes at fret 0 and main notes at frets 5 and 0. Measure 9 concludes with a grace note at fret 3 and a main note at fret 0.

Sheet music for guitar in treble clef, key of A major (two sharps), 3/4 time. The music consists of two measures. Measure 67 starts with a bass note (F#) followed by a sixteenth-note rest. The right hand plays a sixteenth-note pattern: (4, 7, 4, 0) (4, 7), (4, 5, 4) (7). Measure 68 begins with a bass note (D) followed by a sixteenth-note rest. The right hand continues the pattern: (0, 7, 4, 0) (0, 4) (0, 4, 7, 4) (0).

A musical score for guitar featuring a treble clef staff and a tablature staff below it. The score consists of two measures. Measure 1 starts with a dynamic of  $\overline{p}$  and includes slurs and grace notes. Measure 2 starts with a dynamic of  $\overline{p}$ . The tablature shows fingerings (e.g., 5-4, 7, 0) and string numbers (e.g., 5, 0, 0, 2, 4). The score is in common time, key signature of A major (two sharps), and tempo of 70 BPM.

73

*rit.*

faster

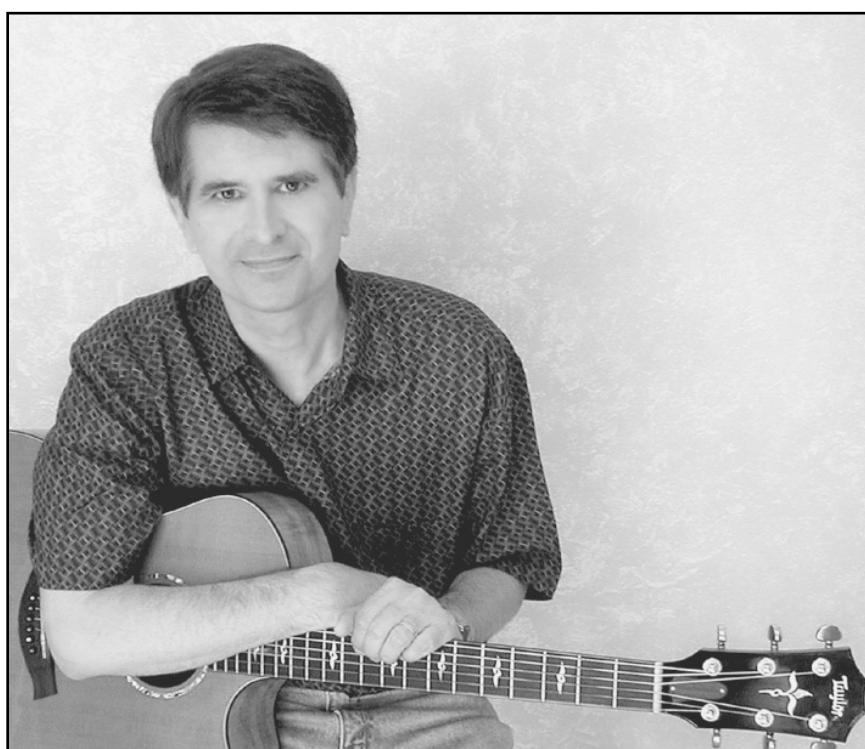
0 4 0 4 0 2 | 0 2 0 2 4 4 2 0 | 4 7 0 2 4 0 4 7 0 |

T B 0 5 | 0 0 | 0 0 | 0 0 |

76

2 4 0 4 7 0 2 4 0 2 5 0 | 0 4 7 0 4 7 0 | 0 4 7 0 11 0 | 0 |

T B 2 4 0 4 7 0 2 4 0 2 5 0 | 0 4 7 0 4 7 0 | 0 4 7 0 11 0 | 0 |



# BLIND MARY

## Tuning: DADGAD

## Turlough O'Carolan, Arr. Pat Kirtley

The musical score consists of two staves. The top staff is for the guitar, showing a treble clef, a key signature of one sharp, and a common time signature. It features a melody with various note values and rests. The bottom staff is a tablature for a six-string guitar, showing the fingerings and string numbers for each note. A box labeled "A1" is placed over the first measure of the melody.

The musical score consists of two staves. The top staff is for the treble clef guitar, with a key signature of one sharp (F#) and a tempo of 6. It features a variety of note heads (solid black, hollow black, solid grey) and stems, some with vertical bar lines indicating pitch. The bottom staff is for the guitar's six strings, showing standard notations like '0' and '2'. The tablature uses a grid where each row represents a string and each column represents a fret. The first column shows a 'T' and a 'B' (low E string), followed by a '2' over a '4' (A string), a '0' (D string), a '0' (G string), a '2' over a '2' (B string), and a '2' over a '0' (E string). The second column shows a '4' (A string), a '0' (D string), a '4' (G string), and a '5' (B string). The third column shows a '0' (B string).

14

T B

4	0	2	4	2	0	$\frac{4}{5}$	0	5	0	4	5
---	---	---	---	---	---	---------------	---	---	---	---	---

18

**A<sup>2</sup>**

23

Musical score and tablature for guitar, measures 27-30. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The tablature shows the left hand's fretting and the right hand's picking pattern.

27

0. | 2 4 | 4 0 | 4 2 0 | 0 0 | 0 2 | 2 5 | 5 0 2 |

35

**B<sup>1</sup>**

40

44

48

Musical score for guitar, page 52, section B<sup>2</sup>. The score consists of two staves. The top staff is a standard musical notation staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It features eighth and sixteenth note patterns. The bottom staff is a tablature staff with six horizontal lines representing the strings of a guitar. The tablature shows fingerings (e.g., 0, 2, 4) and includes a box labeled "B<sup>2</sup>". The tablature is aligned with the corresponding notes in the musical notation above it.

Musical score for guitar and piano, page 57. The piano part features a bass line with eighth-note chords and a treble line with eighth-note chords. The guitar part shows a bass line with notes 0, 0, 0, 4, 2, 4, 2, 0, 2, 0, 0, 0, and a treble line with notes 0, 0, 0, 0, 2, 4, 2, 0, 2, 0, 0, 0.

A musical score for guitar in G major (two sharps) and common time. The top staff shows a melody with various note values and rests. The bottom staff is a tablature showing the fret positions on a six-string guitar. The tablature includes a capo at the first fret. Measure numbers 61 and 62 are indicated above the staff. Fingerings are shown above the tablature: measure 61, 4, 2, 0; measure 62, 0, 2, 4, 4, 0, 0, 0, 5, 0, 2.

# MORAN'S RETURN

## Tuning: DADGAD, Capo 3

## Traditional, Arr. Pat Kirtley

The musical score consists of two staves. The top staff is in treble clef, 4/4 time, and G major (two sharps). It features a melodic line with various note heads and stems. The bottom staff is a six-string guitar tablature. A box labeled 'A' highlights a specific section of the melody. The tablature shows fingerings and string indications. The first measure of the tablature starts with a 'T' and 'B' (thumb and index) on the 6th string.

A musical score for guitar in G major (two sharps) and common time. The top staff shows a melodic line with grace notes, slurs, and a fermata over the eighth note of the first measure. The bottom staff is a tablature showing fingerings and string indications (T, B) for the left hand.

**Musical Score:**

5

3

Bass clef, two sharps (G major), common time.

**Tablature:**

T B

2	4	2	0	2	4	0	4	0	0
0	0	0	0	0	0	0	0	0	0

2

0 2

2 4

0 0 0 0

4

The image shows a musical score for guitar. The top part is staff notation in treble clef, 8th note time signature, and A major (two sharps). It features sixteenth-note patterns and various slurs and grace notes. The bottom part is a tablature for a six-string guitar, showing fingerings and string names (A, B) above the strings.

The image shows a musical score for guitar. The top part is sheet music with a treble clef, a key signature of two sharps, and a time signature of 12/8. It features six measures of music with various note heads, stems, and slurs. Measure 1 starts with a eighth note followed by a sixteenth note. Measures 2-3 show a sequence of eighth notes. Measure 4 contains a sixteenth note followed by a eighth note. Measures 5-6 show a eighth note followed by a sixteenth note. Measure 7 begins with a sixteenth note. Measure 8 ends with a eighth note. The bottom part is a tablature for a six-string guitar, showing the fingerings and string names (A, B) for each measure. The tablature is as follows:

	0	2	4	5	4	7	0	4	0		
A	4	0	0	0	0	0	0	4	0	4	0
B	0	0	0	1	1	0	0	4	0	4	0

15

3

A B

0 2 0 0 0 0 | 2 4 0 0 0 0 | 0 7 4 5 4 7 0 4 0 2 0  
2 0 2 2 0 0 | 0 4 0 0 0 0 | 0 0 4 0 2 0 4 0 2 0  
2 2 0 0 0 0 | 0 0 0 0 0 0 | 0 4 2 0 4 0 2 0 4

18

A B

2 4 2 0 4 0 5 | 2 4 2 0 0 0 | 0 4 0 2 2 0 4 2 0 4  
0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0  
0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0

22

A B

2 0 0 0 0 0 | 0 0 0 0 0 0 | 2 2 0 0 0 0 | 0 0 0 0 0 0 | 4 5 4 7 0 7 0 7 0 7  
2 2 0 0 0 0 | 0 0 0 0 0 0 | 2 2 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0  
2 2 0 0 0 0 | 0 0 0 0 0 0 | 2 2 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

25

A B

0 7 0 0 2 | 2 5 4 2 5 4 0 0 4 | 0 4 0 4 0 4 0 4 0 5  
0 0 4 0 4 0 4 0 4 0 | 0 0 4 0 4 0 4 0 4 0 | 0 0 4 0 4 0 4 0 4 0  
5 4 0 4 0 4 0 4 0 5 | 2 5 4 2 5 4 0 0 4 | 0 4 0 4 0 4 0 4 0 5

28

Musical score and tablature for guitar part 1, measures 28-29. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The tablature shows the strings and frets for each measure.

Tablature (String 6, String 5, String 4, String 3, String 2, String 1):

2	4	2	0	0	0
0	0	{ 2	0	0	0
0	0	2	0	0	0

29

Tablature (String 6, String 5, String 4, String 3, String 2, String 1):

2	4	2	0	0	0
0	0	{ 2	0	0	0
0	0	2	0	0	0

32

Musical score and tablature for guitar part 1, measures 32-33. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The tablature shows the strings and frets for each measure.

Tablature (String 6, String 5, String 4, String 3, String 2, String 1):

4	0	5	4	7	4
0	0	7	0	7	0
0	0	7	0	7	0

33

Tablature (String 6, String 5, String 4, String 3, String 2, String 1):

4	5	4	7	0	7
0	0	6	7	6	7
0	0	6	7	6	7

35

Musical score and tablature for guitar part 1, measures 35-36. The score shows a treble clef, a key signature of two sharps, and a time signature of common time. The tablature shows the strings and frets for each measure.

Tablature (String 6, String 5, String 4, String 3, String 2, String 1):

2	5	4	2	5	4
2	5	4	2	5	4
2	5	4	2	5	4

36

Tablature (String 6, String 5, String 4, String 3, String 2, String 1):

0	4	0	4	0	4
0	4	0	4	0	4
0	4	0	4	0	4



# FINN MACCOOL'S REEL

Tuning: DADGAD, Capo 2

Pat Kirtley

The sheet music consists of five staves of musical notation for guitar. The top staff shows the melody in treble clef, and the bottom staff shows the chords in bass clef. The first staff is labeled "INTRO." and contains a series of eighth-note chords. The second staff begins with a "T" and "B" symbol, followed by a sequence of notes: 5, 5, 0, 5, 5, 0, 0, 0, 5, 5, 0, 5, 5, 0. The third staff begins with a "S" symbol and a melodic line, followed by a section labeled "A". The fourth staff begins with a "T" and "B" symbol, followed by a sequence of notes: 0, 0, 0, 2, 5, 2, 3, 0, 0, 0, 0, 4, 0, 0, 3, 0. The fifth staff begins with a "T" and "B" symbol, followed by a sequence of notes: 0, 2, 0, 3, 3, 0, 3, 5, 5, 0, 5, 0, 0, 0, 0, 0, 0. The sixth staff begins with a "T" and "B" symbol, followed by a sequence of notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

14

**B**

18

21

1.

2.

To Coda  $\Theta$

24

**C**

28

31

1. 2.

**T** 0 2 0 2 0 0 2 2 0 2 4 0

**B** 3 5

*D.S. al Coda*

34

**T** 0 0 0 0 0 2 0 2 4 0 0 0 4 7 0 0 6 5 0 0 5

**B** -5 0 0 0 2 0 2 4 0 0 0 4 7 0 0 6 5 0 0 5

Coda

37

**T** 0 2 0 3 0 0 3 0 5 0 5 0 5

**B** 3 3 0 3 0 3 0 5 0 5 0 5

**T** 0 2 0 3 0 0 3 0 5 0 5 0 5

**B** 3 3 0 3 0 3 0 5 0 5 0 5

42

**T** 0 3 0 0 2 3 0 0 3 0 5 0 0 3 5 0

**B** 3 3 0 3 0 3 0 5 0 5 0 5 0 3 5 0

# LORD MAYO

EADEAE, Capo 2

Traditional, Arr. Davey Graham

**A**

**B**

**B**

**B**

**B**

19

**B**

4-5 5-7 7 5-4 5-7 9 5-7 5-4

2-4 4-6 6 0 0

23

**B**

5-7 0 2-4 4-5 0 4-5 4-2 0 5-0 2-0 0-2

6 0

26

**B**

0 0 0 0 0 0 4-5 5-7 7 5-4 5-7 9

0 2-5 0 0 0 0 2-4 4-6 6 0 0

30

**B**

5-7 5-4 5-7 6 0 2-4 4-5 7-9 7 4-5 5-4 0

# RODNEY'S GLORY

Tuning: DADGAD, Capo 2  $\text{♪} = \text{♩} \text{ ♩}$

Traditional, Arr. Pat Kirtley

A

B

5

6

8

11

B

14

TAB

0 3 0 0 0 0  
4 0 0 2 4 3 4 2  
0 3 0 0 0 0  
7 9 10 7 7 9

17

TAB

7 10 7 0 3 0 2 4  
5 5 2 0 2 3 2 0  
3 2 3 0 3 2 0  
0 0 3

20

TAB

2, 0, 0 2 0  
2, 4, 2  
5, 3, 2, 0, 0 2, 0, 0  
0, 2, 0, 0 2, 3, 0

23

TAB

0, 2, 0, 0 0  
0, 0, 0 0

# VOYAGE FOR IRELAND

Tuning: DADGAD, Capo 1

Pierre Bensusan

**A**

**B**

**B**

**B**

**B**

**B**

**B**

Written by Pierre Bensusan from the album "MUSIQUES" on Rounder Records.  
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13

16

A'

19

22

To Coda

25

**B'**

28

31

*D.S. al Coda*

**CODA**

33

36

har.

# THE BLARNEY PILGRIM

Tuning: DADGAD, Capo 2

Traditional, Arr. Pat Kirtley

The sheet music consists of four horizontal staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a time signature of 6/8. It contains a section labeled "INTRO." followed by a series of eighth-note patterns. The second staff is a guitar tablature staff showing six strings with fret numbers 0, 5, and 0. The third staff is another treble clef staff with a key signature of one sharp (F#) and a time signature of 2/4. It features a section labeled "A1" and a series of eighth-note patterns. The fourth staff is a guitar tablature staff showing six strings with fret numbers 0, 2, 0, 5, 2, 0, 0, 2, 3, 5, 2, 0, 0, 0, 2. The bottom staff is a guitar tablature staff showing six strings with fret numbers 0, 2, 0, 0, 2, 0, 5, 0, 5, 2, 0, 0, 5, 2, 3, 0, 0, 0, 2. Measures are separated by vertical bar lines.

14

**B<sup>1</sup>**

18

22

26

30

**C<sup>1</sup>**

Musical score and tablature for measure 33. The score shows a treble clef, a key signature of one sharp, and a time signature of 33. The tablature shows a six-string guitar neck with fingerings: 0, 2, 0, 2, 0, 0; 2, 0, 4, 0, 5, 0; 0, 0, 4, 3, 5, 0.

Musical score and tablature for measure 34. The score shows a treble clef, a key signature of one sharp, and a time signature of 36. The tablature shows a six-string guitar neck with fingerings: 2, 0, 0, 0, 2, 0; 0, 5, 0, 5, 0, 0; 2, 0, 0, 0, 2, 0.

Musical score and tablature for measures 35-36. The score shows a treble clef, a key signature of one sharp, and a time signature of 36. The tablature shows a six-string guitar neck with fingerings: 2, 0, 0, 0, 2, 0; 0, 5, 0, 5, 0, 0; 2, 0, 0, 0, 2, 0. The tablature includes two endings: 1. and 2.

Musical score and tablature for measures 37-38. The score shows a treble clef, a key signature of one sharp, and a time signature of 39. The tablature shows a six-string guitar neck with fingerings: 0, 0, 5, 2, 0; 0, 2, 0, 5, 0; 3, 2, 0, 0, 0, 2; 0, 2, 0, 5, 0. A box labeled "A<sup>2</sup>" is placed next to the first measure.

Musical score and tablature for measures 39-40. The score shows a treble clef, a key signature of one sharp, and a time signature of 43. The tablature shows a six-string guitar neck with fingerings: 5, 0, 5, 2, 0; 0, 2, 0, 5, 0; 3, 2, 0, 0, 0, 2; 0, 2, 0, 5, 0.

Musical score and tablature for measures 41-42. The score shows a treble clef, a key signature of one sharp, and a time signature of 47. The tablature shows a six-string guitar neck with fingerings: 2, 0, 5, 2, 0; 0, 2, 0, 5, 0; 3, 2, 0, 0, 0, 2; 0, 2, 0, 5, 0.

51

**B**

55

**B<sup>2</sup>**

**B**

58

**B**

61

1.

2.

**B**

64

**C<sup>2</sup>**

**B**

67

AB

0	0	2	0	2	0	2	0	4	0	5	0	0	4	3
5			0		3		0	5	0	5		0	0	

70

AB

2	0	0	0	2	0	2	0	5	0	5	0	0	2	0	3
2			3		5		0	5	0	5		5	2	0	0

### VARIATION

73

B<sup>3</sup>

AB

0	2	0	0	2	0	0	2	0	0	2	0	0	4	0	0
3			2		0		2		0		2		0	0	5

77

AB

5	4	2	5	4	0	0	0	4	0	0	0	4	0	0	0
2			2		3		5		3		5		3	2	4

# SHI BEG SHI MHOR

## Tuning: DADGAD, Capo 4

## Traditional, Arr. Pat Kirtley

The image shows a musical score for a six-string guitar. The top half contains a staff with a treble clef, a key signature of two sharps, and a time signature of three-quarters. It features a melodic line with various note heads, stems, and slurs. The bottom half is a tablature staff with six horizontal lines representing the guitar strings. The tablature includes numerical fret numbers (e.g., 0, 2, 4) and small arrows indicating string muting or specific playing techniques. A box labeled "A<sup>1</sup>" is placed over the first measure of the staff. The letter "B" is written vertically on the far left.

The image shows a musical score for guitar. The top staff is in treble clef, G major (two sharps), and common time. The bottom staff is in bass clef, A major (no sharps or flats). The melody consists of eighth and sixteenth notes, with slurs and grace notes. Fingerings are indicated below the strings: 6, 2, 0, 4, 0, 0, 7, 6, 0, 7, 4, 5, 4, 7, 0, 4, 0, 2, 4. The bass staff provides harmonic support with sustained notes and bass line patterns.

Sheet music for guitar, measures 10-15. The key signature is A major (two sharps). The music consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff shows the corresponding fingerings for the guitar strings, with 'A' indicating the tuning. Measures 10-11: Melody starts with a half note (G), followed by eighth-note pairs (B-A, D-C, G-F). Fingerings: 10 (G), 2 (B), 3 (A), 4 (D), 5 (C), 6 (G), 7 (F). Measures 12-13: Melody starts with a half note (E), followed by eighth-note pairs (A-G, C-B, E-D). Fingerings: 12 (E), 13 (A), 14 (G), 15 (C), 16 (B), 17 (E), 18 (D). Measures 14-15: Melody starts with a half note (D), followed by eighth-note pairs (G-F, B-A, D-C). Fingerings: 14 (D), 15 (G), 16 (F), 17 (B), 18 (A), 19 (D), 20 (C).

Sheet music for guitar, measures 14-15. The top staff shows a treble clef, a key signature of two sharps, and a time signature of common time. Measure 14 starts with a half note, followed by a eighth-note pair (D, E), a sixteenth-note pair (B, C), a half note, another eighth-note pair (D, E), a sixteenth-note pair (B, C), a half note, and a eighth-note pair (D, E). Measure 15 starts with a half note, followed by a eighth-note pair (D, E), a sixteenth-note pair (B, C), a half note, another eighth-note pair (D, E), a sixteenth-note pair (B, C), a half note, and a eighth-note pair (D, E). The bottom staff shows the guitar neck with fingerings: 2, 0, 0; 4 2, 0, 0; 0, 2, 0; 0, 4, 5; 5, 4, 5; 5, 4, 5.

18

**A<sup>2</sup>**

The musical score shows a treble clef, a key signature of two sharps, and a time signature of common time. The tablature below shows the guitar strings with fingerings: 0, 2, 4; 0, 0, 4, 2, 0; 0, 0, 2, 0, 0; 2, 0, 0, 4, 2, 0; 0, 0, 4, 4, 0. The letter 'A' is written above the staff.

23

The musical score shows a treble clef, a key signature of two sharps, and a time signature of common time. The tablature below shows the guitar strings with fingerings: 2, 0, 0, 4, 0; 5, 4, 7, 6; 0, 4, 0, 4, 2, 0; 0, 0, 2, 4. The letter 'A' is written above the staff.

27

The musical score shows a treble clef, a key signature of two sharps, and a time signature of common time. The tablature below shows the guitar strings with fingerings: 2, 0, 0, 4, 2; 0, 0, 2, 0, 0; 2, 0, 0, 4, 0; 0, 0, 2, 4. The letter 'A' is written above the staff.

31

The musical score shows a treble clef, a key signature of two sharps, and a time signature of common time. The tablature below shows the guitar strings with fingerings: 2, 0, 2, 4, 2; 0, 0, 2, 0, 4; 0, 0, 5, 4, 5; 0, 0, 4. The letter 'A' is written above the staff.

35

**B**

AB

0 2 2 4 0 4 2 0 2 0 2 4 7 9 7 4 5 4 7 0

40

AB

7 7 4 4 2 5 0 0 4 0 0 5 4 4 0

44

SL

AB

4 0 4 5 4 2 0 4 0 5 0 5 0 4 0 9 7

48

*tr*

AB

9 7 10 9 7 0 0 2(4) 0 2 0 0 0 4 0 0 0 5 4 5 4

52

**A'**

TAB

0 2 2 4 0 4 2 0 0 0 2 0 0 0 4 2 0 0 4 4 0 0

57

TAB

2 0 0 0 0 7 0 7 4 5 4 7 0 4 0 0 0 2 4 0

61

TAB

2 0 0 0 4 2 0 0 0 0 2 4 0 4 2 0 5 5 5

65

TAB

2 0 0 0 4 2 0 0 2 0 4 2 0 0 4 0 0 5 5 4 5

69

**B'**

AB

74

AB

78

AB

82

AB



# THE RED-HAIRED BOY

EADEAE, Capo 2

Traditional Arr. Pat Kirtley

**INTRO.**

**A**

**B**

**A**

**B**

**A**

**B**

15

TAB

0 0 4 0 7 7 4 0 2 0 5 5 5 4 5 0 5 7 5 9 0 5

18

TAB

9 0 0 4 0 0 2 3 0 2 3 0 2 3 2 0 5 5 4 5

22

TAB

0 0 7 7 4 0 2 3 0 2 3 0 2 0 2 4 0 7 7 4 5

25

TAB

0 2 0 0 5 5 4 5 0 5 7 5 9 0 5 9 0 0 0

# FANNIE POWER

Tuning: DADGAD, Capo 2

Turlough O'Carolan, Arr. Pat Kirtley

Music notation for the first section of Fannie Power. The top staff shows a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bottom staff shows a bass clef and a 4/4 time signature. The first measure starts with a dotted half note followed by a quarter note. The second measure has a dotted half note followed by a quarter note. The third measure has a dotted half note followed by a quarter note. The fourth measure has a dotted half note followed by a quarter note.

Below the music is a tablature for a six-string guitar. The first measure shows a bass note at the 5th fret of the A string. The second measure shows a bass note at the 4th fret of the A string. The third measure shows a bass note at the 4th fret of the A string. The fourth measure shows a bass note at the 0th fret of the A string. The fifth measure shows a bass note at the 0th fret of the A string. The sixth measure shows a bass note at the 0th fret of the A string.

Music notation for the second section of Fannie Power. The top staff shows a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bottom staff shows a bass clef and a 4/4 time signature. The first measure starts with a dotted half note followed by a quarter note. The second measure has a dotted half note followed by a quarter note. The third measure has a dotted half note followed by a quarter note. The fourth measure has a dotted half note followed by a quarter note.

Below the music is a tablature for a six-string guitar. The first measure shows a bass note at the 4th fret of the A string. The second measure shows a bass note at the 0th fret of the A string. The third measure shows a bass note at the 2nd fret of the A string. The fourth measure shows a bass note at the 4th fret of the A string. The fifth measure shows a bass note at the 0th fret of the A string. The sixth measure shows a bass note at the 0th fret of the A string. The seventh measure shows a bass note at the 2nd fret of the A string. The eighth measure shows a bass note at the 4th fret of the A string.

Music notation for the third section of Fannie Power. The top staff shows a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bottom staff shows a bass clef and a 4/4 time signature. The first measure starts with a dotted half note followed by a quarter note. The second measure has a dotted half note followed by a quarter note. The third measure has a dotted half note followed by a quarter note. The fourth measure has a dotted half note followed by a quarter note.

Below the music is a tablature for a six-string guitar. The first measure shows a bass note at the 10th fret of the A string. The second measure shows a bass note at the 0th fret of the A string. The third measure shows a bass note at the 2nd fret of the A string. The fourth measure shows a bass note at the 4th fret of the A string. The fifth measure shows a bass note at the 0th fret of the A string. The sixth measure shows a bass note at the 0th fret of the A string. The seventh measure shows a bass note at the 2nd fret of the A string. The eighth measure shows a bass note at the 4th fret of the A string.

Music notation for the final section of Fannie Power. The top staff shows a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bottom staff shows a bass clef and a 4/4 time signature. The first measure starts with a dotted half note followed by a quarter note. The second measure has a dotted half note followed by a quarter note. The third measure has a dotted half note followed by a quarter note. The fourth measure has a dotted half note followed by a quarter note.

Below the music is a tablature for a six-string guitar. The first measure shows a bass note at the 14th fret of the A string. The second measure shows a bass note at the 0th fret of the A string. The third measure shows a bass note at the 2nd fret of the A string. The fourth measure shows a bass note at the 4th fret of the A string. The fifth measure shows a bass note at the 0th fret of the A string. The sixth measure shows a bass note at the 0th fret of the A string. The seventh measure shows a bass note at the 2nd fret of the A string. The eighth measure shows a bass note at the 4th fret of the A string.

18

**B**

T B

2 3 0 4 3 0 0 2 0 2 0

5 5 4 2 0 2 0

23

T B

2 3 0 2 3 0 0 2 0 0 0

3 0 0 0 4 3 0 3 4

27

T B

4 3 0 2 4 5 4 5 7 0 0 3

5 0 3 0 0 0 0 0 0 3

31

T B

2 0 0 0 0 0 0 0 0 0 0 0

5 3 5 2 0 2 0 0 0 0 0 5

# PLANXTY IRWIN

Tuning: DADEG, Capo 2

Turlough O'Carolan, Arr. Pat Kirtley

1 [A<sup>1</sup>]

0

6

3

10

0

14

3

18

**A<sup>2</sup>**

23

27

31

35

**B<sup>1</sup>**

40

44

48

52

**B<sup>2</sup>**

57

61

65

# THE RAKES OF WATERLOO

## Tuning: DADGAD, Capo 2

Duck Baker

INTRO.

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§

17

A

||: B |

2 0 4 2 0

0 5 0 2 0 0

2 0 4 2 0

20

||: B |

2 2 2 4 0

0 2 0 4 2 0

0 5 0 2 0 0

1.

2.

23

||: B |

2 0 4 2 0

5 0 0 0

5 0 0

26

B

||: B |

2 3 2 0 0

4 2 0

0 2 0 0

2 0 0 2 4 0

30

TAB

2	2	2	3	2	0	0	4	2	0	0	2	0	2	0	2	0
0	0	3		0			3		0	0	2	0	3	2	0	2

34

TAB

2	2	2	3	3	2	0	0	4	2	0	0	2	0	3	5	3	2	0	0	2	4	0
0	0	0		0			2		0	0	2	0	3	2	0	2	0	0	2	4	0	

38

TAB

0	2	2	2	3	3	2	0	0	4	2	0	0	5	2	3	4	0	0	2	0	5	0
0					0				4				0									

SEGUE TO 'CHASE THE WEASEL'

ø

42

TAB

5	2	3	0	0	4	2	0	0	2	4											
0					0				4				0								

# CHASE THE WEASEL

Tuning: DADGAD, Capo 2

Pat Kirtley

The sheet music consists of four staves, each with a treble clef and a key signature of two sharps (F# major). The time signature is 6/8 throughout.

- Staff 1 (Top):** Labeled "INTRO." at measure 1. It features eighth-note patterns with grace notes and slurs.
- Staff 2:** Shows a guitar tablature with a capo at the second fret. The strings are labeled A (top) and E (bottom). Fret numbers are indicated above the strings: 5, 0, 0, 0; 0, 0, 0, 0; 5, 0, 0, 0; 0, 0, 0, 0.
- Staff 3 (Middle):** Labeled "A" at measure 5. It shows eighth-note patterns with grace notes and slurs.
- Staff 4:** Shows a guitar tablature with a capo at the second fret. The strings are labeled A (top) and E (bottom). Fret numbers are indicated above the strings: (0) 4 7, 7 4 0; 4-5, 0, 0; 4 7, 7 4 0; 3 3 0, 5 5 0.
- Staff 5 (Bottom):** Labeled "B" at measure 9. It shows eighth-note patterns with grace notes and slurs.
- Staff 6:** Shows a guitar tablature with a capo at the fifth fret. The strings are labeled A (top) and E (bottom). Fret numbers are indicated above the strings: 2 0, 3 2 0, 0; 4 2 0, 0 2 4; 5 0, 0 0 5 0; 0 0 5 0.
- Staff 7 (Bottom):** Labeled "B" at measure 13. It shows eighth-note patterns with grace notes and slurs.
- Staff 8:** Shows a guitar tablature with a capo at the fifth fret. The strings are labeled A (top) and E (bottom). Fret numbers are indicated above the strings: 5 2 3 0 0, 2 0 0 4 2 0, 0 2 0 0 2 0, 2 2 0.

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of two sharps and a time signature of common time. It contains six measures of music, numbered 17 through 22. Measure 17 starts with a grace note followed by a sixteenth-note pattern. Measures 18-20 show eighth-note patterns with various slurs and grace notes. Measure 21 features a sixteenth-note pattern with a grace note at the beginning. Measure 22 begins with a grace note and ends with a single eighth note. The bottom staff is a standard six-string guitar tablature. The first measure shows a B chord (B, D, G) with fingers 5, 2, and 3. Measures 2-4 show an open position C major chord (C, E, G) with fingers 3, 2, and 0. Measures 5-6 show an open position F major chord (F, A, C) with fingers 4, 2, and 0. Measures 7-8 show an open position G major chord (G, B, D) with fingers 0, 4, and 7. Measures 9-10 show an open position C major chord (C, E, G) with fingers 0, 2, and 4. The tablature includes vertical bar lines between measures and horizontal bar lines across the strings.

25

**C**

(0) 2 5 5 2 0      3 0 0 0      2 0 0 0 4 2 0      2 4 0 0 2 3

33

**TAB**

(0) 2 5 5 2 0      3 0 5 0 0      2 0 0 4 2 0      0 2 4 0      0 2 3

37

**TAB**

0 2 5 5 2 0      3 0 5 0 0      2 0 0 4 2 0      0 2 4 0      0

41

**B**

**TAB**

5 2 3 2 0 0      2 0 0 4 2 0      0 2 0 0 2 0      2 2 0

45

**I.**

**TAB**

5 2 3 2 0 0      2 0 0 4 2 0      0 4 7 0 2 4      0 0 0 5

49

**2.**

**TAB**

0 0 0 5

# THE SOUTH WIND

## Tuning: DADGAD

## Traditional, Arr. Pat Kirtley

The musical score consists of two staves. The top staff is for the guitar, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody with various note values and dynamics like  $\text{p}$  (piano) and  $\text{f}$  (forte). The bottom staff is a tablature for a six-string guitar, showing fingerings and string numbers (e.g., 4, 5, 0) above the strings. A box labeled "A1" highlights the first measure of the melody.

19

5 2 4 0 | 4 4 0 | 0 2 0 0 | 0 0

A/B 2 4 2 | 0 0 | 0 2 0 | 0 0

23

4 0 2 0 | 0 2 0 | 0 2 0 | 0 2 0

A/B 0 0 | 0 0 | 0 0 | 0 0

27 A<sup>2</sup>

9 10 | 9 7 0 | 7 9 10 7 | 7 0 7 7 | 7 4 5

A/B 0 0 | 0 0 | 0 0 | 0 0 | 0 0

32

5 4 | 7 0 | 4 0 | 0 0 | 0 0 | 0 0 | 0 0 | .

A/B 0 0 | 5 0 | 4 0 | 0 0 | 0 0 | 4 0 | 0 0 | .

36

**B<sup>2</sup>**

41

45

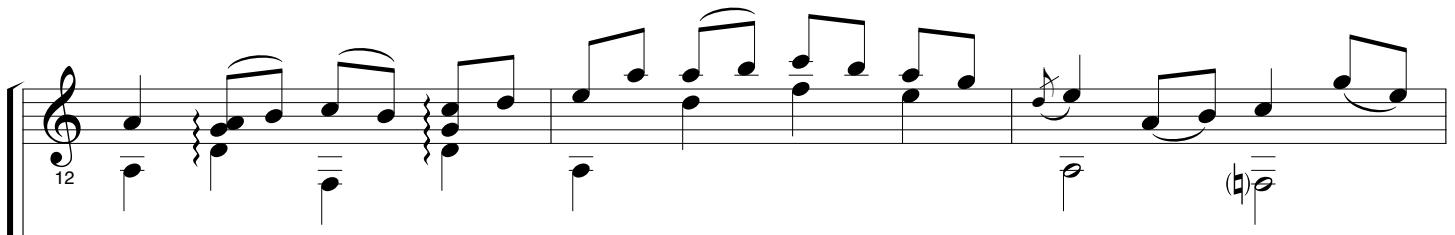
49

# SERGEANT EARLY'S DREAM

Tuning: DADGAD

Traditional, Arr. Pat Kirtley

The sheet music consists of four staves, each with a treble clef and a key signature of A major (one sharp). The first staff contains a short introduction (INTRO.) followed by a melodic line. The second staff shows the beginning of the main melody with tablature below it. The third and fourth staves continue the melody, with the fourth staff concluding with a final chord. The tablature uses standard guitar notation with numbers indicating fingerings and letter symbols (A, B) indicating string selection.



Continuation of the musical score and tablature for guitar part 12. The score shows eighth-note patterns on the treble clef staff. The tablature shows the strings and frets for each note. Measures 12-13 are shown, with measure 13 ending on a 7th string at the 10th fret.

Continuation of the musical score and tablature for guitar part 12. The score shows eighth-note patterns on the treble clef staff. The tablature shows the strings and frets for each note. Measures 14-15 are shown, with measure 15 ending on a 7th string at the 10th fret.

Continuation of the musical score and tablature for guitar part 12. The score shows eighth-note patterns on the treble clef staff. The tablature shows the strings and frets for each note. Measures 16-17 are shown, with measure 17 ending on a 7th string at the 10th fret.

Continuation of the musical score and tablature for guitar part 12. The score shows eighth-note patterns on the treble clef staff. The tablature shows the strings and frets for each note. Measures 18-19 are shown, with measure 19 ending on a 7th string at the 10th fret.

Continuation of the musical score and tablature for guitar part 12. The score shows eighth-note patterns on the treble clef staff. The tablature shows the strings and frets for each note. Measures 20-21 are shown, with measure 21 ending on a 7th string at the 10th fret.

Continuation of the musical score and tablature for guitar part 12. The score shows eighth-note patterns on the treble clef staff. The tablature shows the strings and frets for each note. Measures 22-23 are shown, with measure 23 ending on a 7th string at the 10th fret.

Continuation of the musical score and tablature for guitar part 12. The score shows eighth-note patterns on the treble clef staff. The tablature shows the strings and frets for each note. Measures 24-25 are shown, with measure 25 ending on a 7th string at the 10th fret.

A musical score for guitar featuring a treble clef staff above six horizontal strings. Measure 27 starts with a whole note followed by a half note. Measures 28-30 show a sequence of eighth-note patterns. Measure 31 begins with a quarter note followed by a triplet of eighth notes. Measures 32-33 continue with eighth-note patterns. Measure 34 features a bass note followed by a series of eighth-note chords. Measures 35-36 show more eighth-note patterns. Measure 37 begins with a bass note followed by a series of eighth-note chords. Measures 38-39 conclude with eighth-note patterns.

**Tablature:**

- Measure 27:** 9 10 10 9 7 10 7 0
- Measure 28:** 2 0 0 2 10 10 7
- Measure 29:** 0 0 0 11 10 7 0
- Measure 30:** 0
- Measure 31:** 7 9 7 9 10 7 0
- Measure 32:** 0
- Measure 33:** 7 5 5 7 9 9 (10) 9 7 10 7 0
- Measure 34:** 5 4 4 4 4 4 0 4
- Measure 35:** 5 4 4 4 4 4 0 4
- Measure 36:** 5 4 4 4 4 4 0 4
- Measure 37:** 5 4 4 4 4 4 0 4
- Measure 38:** 5 4 4 4 4 4 0 4
- Measure 39:** 5 4 4 4 4 4 0 4

**Bass Notes:**

- Measure 27:** 0
- Measure 28:** 10
- Measure 29:** 5
- Measure 30:** 0
- Measure 31:** 10
- Measure 32:** 0
- Measure 33:** 0
- Measure 34:** 10
- Measure 35:** 0
- Measure 36:** 0
- Measure 37:** 0
- Measure 38:** 0
- Measure 39:** 0

**String Octave Markings:**

- Measure 27:** B
- Measure 28:** B
- Measure 29:** B
- Measure 30:** B
- Measure 31:** B
- Measure 32:** B
- Measure 33:** B
- Measure 34:** B
- Measure 35:** B
- Measure 36:** B
- Measure 37:** B
- Measure 38:** B
- Measure 39:** B

**Dynamic Markings:**

- Measure 27:**  $\text{F} \ddot{\text{e}}$
- Measure 28:**  $\text{F} \ddot{\text{e}}$
- Measure 29:**  $\text{F} \ddot{\text{e}}$
- Measure 30:**  $\text{F} \ddot{\text{e}}$
- Measure 31:**  $\text{F} \ddot{\text{e}}$
- Measure 32:**  $\text{F} \ddot{\text{e}}$
- Measure 33:**  $\text{F} \ddot{\text{e}}$
- Measure 34:**  $\text{F} \ddot{\text{e}}$
- Measure 35:**  $\text{F} \ddot{\text{e}}$
- Measure 36:**  $\text{F} \ddot{\text{e}}$
- Measure 37:**  $\text{F} \ddot{\text{e}}$
- Measure 38:**  $\text{F} \ddot{\text{e}}$
- Measure 39:**  $\text{F} \ddot{\text{e}}$

**Text:**

- Measure 31:** B
- Measure 39:** (D.S.)

# THE PRETTY MILKMAID

Tuning: DADGAD, Capo 2

Traditional, Arr. Pat Kirtley

The sheet music consists of four staves, each with a treble clef and a key signature of A major (one sharp). The time signature is common time (indicated by '3'). The first staff contains a melodic line with various note heads and stems. The second staff is labeled 'INTRO.' and shows a rhythmic pattern with fingerings like <12>, 10, 14, 10, 9, 12, 9, 7, 0, 9, 7, 10, 10, <12>, 9. The third staff continues the melodic line. The fourth staff begins with a melodic line and ends with a harmonic line (labeled 'har.') consisting of eighth-note pairs. The fifth staff is a continuation of the melodic line. The sixth staff begins with a melodic line and ends with a harmonic line. The seventh staff is a continuation of the melodic line. The eighth staff is a continuation of the melodic line.

**A<sup>1</sup>**

**B**

**B**

**B**

Musical score for guitar and piano. The piano part (top) shows a treble clef, a key signature of A<sup>2</sup>, and a tempo of 34. The guitar part (bottom) shows a standard tuning (A, D, G, B, E, A) with fingerings: 2 3, 0 3; 2 0, 0 2; 0 0, 2 0; 0 0, 2. The piano part has a bass staff with a bass clef and a treble staff with a treble clef.

Musical score for guitar and piano. The piano part (top) continues with a treble clef, a key signature of A<sup>2</sup>, and a tempo of 34. The guitar part (bottom) shows fingerings: 2 3, 0 3; 2 0, 0 2; 0 0, 2 0; 0 0, 2. The piano part has a bass staff with a bass clef and a treble staff with a treble clef.

Musical score for guitar and piano. The piano part (top) shows a treble clef, a key signature of A<sup>2</sup>, and a tempo of 38. The guitar part (bottom) shows fingerings: 2 3, 0 3; 2 0, 0 2; 0 0, 2 0; 0 0, 2. The piano part has a bass staff with a bass clef and a treble staff with a treble clef.

Musical score for guitar and piano. The piano part (top) continues with a treble clef, a key signature of A<sup>2</sup>, and a tempo of 38. The guitar part (bottom) shows fingerings: 2 3, 0 3; 2 0, 0 2; 0 0, 2 0; 0 0, 2. The piano part has a bass staff with a bass clef and a treble staff with a treble clef.

Musical score for guitar and piano. The piano part (top) shows a treble clef, a key signature of A<sup>2</sup>, and a tempo of 42. The guitar part (bottom) shows fingerings: 2 3, 0 3; 2 0, 0 2; 0 0, 2 0; 0 0, 2. The piano part has a bass staff with a bass clef and a treble staff with a treble clef.

Musical score for guitar and piano. The piano part (top) continues with a treble clef, a key signature of A<sup>2</sup>, and a tempo of 42. The guitar part (bottom) shows fingerings: 2 3, 0 3; 2 0, 0 2; 0 0, 2 0; 0 0, 2. The piano part has a bass staff with a bass clef and a treble staff with a treble clef.

Musical score for guitar and piano. The piano part (top) shows a treble clef, a key signature of A<sup>2</sup>, and a tempo of 46. The guitar part (bottom) shows fingerings: 3 0, 2 0; 0 0, 2 0; 0 0, 0 0; 0 0, 0 0. The piano part has a bass staff with a bass clef and a treble staff with a treble clef.

50

**B<sup>1</sup>**

3 0 2 0 3 | 5 2 0 | 5 0 | 0 0 | 0 4 0 0 0

T B 3 2 0 0 | 0 2 | 5 5 | 3 5 | 5 0 4 0 0 0

54

3 0 2 0 3 | 5 5 7 5 | 7 0 | 0 7 9 | 8 10 9 0 8 10

T B 3 2 0 0 | 0 9 5 9 | 0 8 10 9 0 8 10

58

9 7 10 7 0 0 | 5 4 0 4 5 0 | 3 0 0 2 0 0 | 0 0 2

T B 0 10 5 | 4 0 4 5 | 3 0 0 2 | 5 0

62

3 2 0 | 0 2 | 0 0 | 0 0 0 2 | 0

T B 3 2 | 2 2 | 2 2 | 2 3 | 3 0 0 0 0 2 | 0

66

**B<sup>2</sup>**

70

74

bend & release

78

Musical score for guitar, measures 82-85. The score includes a treble clef, a key signature of B major (B<sup>3</sup>), a tempo of 82, and a common time signature. The guitar tablature shows the left hand's fretting and the right hand's strumming or picking pattern. Measures 82 and 83 show a melodic line with eighth-note patterns. Measure 84 begins with a bass note (B) followed by eighth-note pairs. Measure 85 concludes with a final eighth-note pair.

The image shows a musical score for guitar. The top part is a staff with a treble clef, a key signature of one sharp, and a tempo of 90 BPM. It features a melodic line with several performance markings: a grace note with a circle and a dot above the first measure; a bend and release at the beginning of the second measure, indicated by a small circle with a downward arrow and the text "bend & release"; a fermata over the third measure; and a grace note with a circle and a dot before the eighth measure. The bottom part is a tablature for a six-string guitar, showing the fingerings and string names (A, B) for each note. The tablature is divided into measures by vertical bar lines.

Sheet music for guitar and piano, page 10, measures 94-95. The piano part shows a melodic line with eighth-note patterns and rests. The guitar part shows a rhythmic pattern with eighth-note pairs and rests. The bass line is indicated by a staff below the guitar.

Measure 94: Piano part starts with a eighth-note pair (B, C), followed by a rest, then a eighth-note pair (D, E). The guitar part has eighth-note pairs (A, B) and (C, D). Bass line: (A, B) and (C, D).

Measure 95: Piano part has eighth-note pairs (E, F#) and (G, A). The guitar part has eighth-note pairs (B, C) and (D, E). Bass line: (B, C) and (D, E).

