

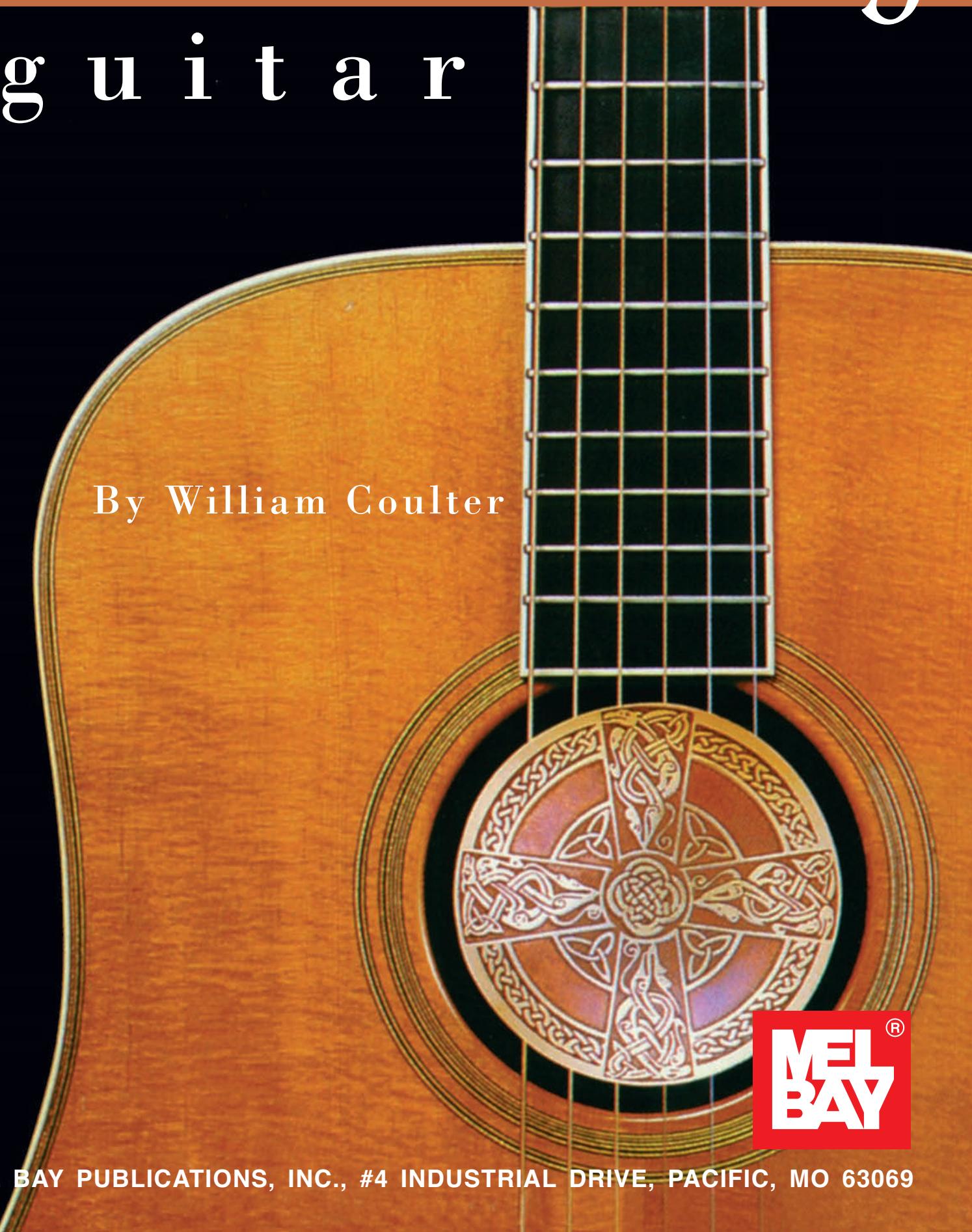
Mel Bay Presents

MB96316

Celtic Crossing

guitar

By William Coulter



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CONTENTS

Introduction	2
Éliníní (<i>Trad.</i>)	9
The Ground Plan/La Rotta (<i>Trad.</i>)	12
Rose in the Heather/Tom Billy's Jig (<i>Trad.</i>)	16
Marble Halls (<i>Balfe</i>)	23
Return to Fingal (<i>Trad.</i>)	26
Lagan Love/The Lark in the Morning (<i>Trad.</i>)	28
Sí bheag Sí mhór (<i>O'Carolan</i>)	36
The Lads of Laois (<i>Trad.</i>)	44
Stor Mo Chroí (<i>Coulter</i>)	50
Beidh Aonach Amarach/The Connachtman's Rambles (<i>Trad.</i>)	55
Ay Linda Amiga (<i>Trad.</i>)	65
Banish Misfortune/The Kesh Jig (<i>Trad.</i>)	68
Mo Ghille Mear (<i>Sean Clarach MacDhomnaill</i>)	76
O'Carolan's Farewell to Music (<i>O'Carolan</i>)	80

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Hello and welcome to the music from *Celtic Crossing!* Thanks so much for your interest in these transcriptions and your desire to play these traditional melodies. This book is a collection of some of my favorite music. The arrangements are for solo steel-string guitar, and guitar with a melody instrument such as fiddle, flute, or uilleann pipes. Most of the tunes are played fingerstyle but I include a few jigs and reels in which I play accompaniment with a flatpick.

The world of traditional music is enormous and we are all part of that world. It is ever changing and evolving and your contribution to the traditional music process is vital, so play on!

The Technique of Fingerstyle Guitar

There are many great guitarists throughout the world who all play with their own unique technique. It would be ludicrous to claim that there is only one way to play fingerstyle guitar. Because the guitar is so versatile you find artists playing across many stylistic areas, from the contemporary classical sound of Ben Verdery, to the steel-string fusion of Pierre Bensusan, to the folk styles of the Madagascar guitarist D'Gary, to the acoustic-electric pyrotechnics of Adrian Legg, to the Celtic-Blues artistry of Martin Simpson – and the list goes on and on. I have learned from many different musicians and I encourage you to listen to and learn from as many different styles of music as you can.

My fingerstyle technique on the steel-string guitar is heavily influenced by many years of classical guitar training. Both right- and left-hand positions are similar to that of a classical guitarist. Some of the right-hand techniques that I have adapted from classical guitar are free stroke and rest stroke, arpeggios, planting, damping, staccato with the thumb, and artificial harmonics. Some of the left-hand techniques that I have adapted are slurs (hammer on and pull off), preparation, scales and arpeggios, natural harmonics, barres, ornamentation, and glissando (slides).

Holding the Guitar

Thinking about and developing a comfortable and efficient way to hold the guitar is critical to successful guitar playing. I have developed a sitting position in which I use a footstool as a classical guitarist does, but I place the footstool under my right foot. I always sit on the front edge of the chair and keep my left foot flat on the floor. This sitting position gives me complete visual and physical access to the instrument. This position also makes it easy to achieve the left- and right-hand positions that I want. Of course the size and shape of your guitar will effect how high to set the footstool. Experiment with different positions until you find one that is comfortable and efficient.

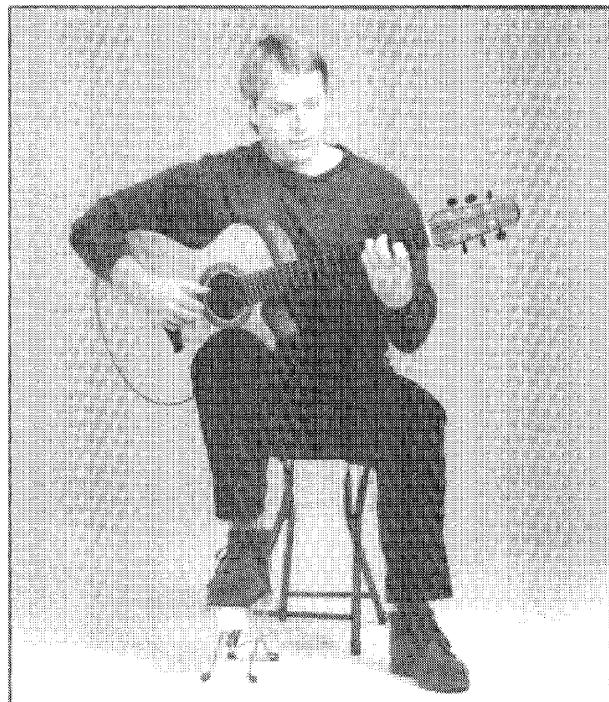


Sitting position with footstool.

Right-Hand Position and Technique

A good right-hand position enables you to play with freedom, power, accuracy, and flexibility. To achieve this goal the right-hand wrist should be in a straight line with the forearm, and the wrist should be slightly arched.

I do not anchor my pinky finger on the top of the guitar. I often rest my ring, middle, and index fingers lightly on the first, second, and third strings when my thumb is playing on the lower strings. Or I may rest my thumb on the sixth string when my index, middle, and ring fingers are playing on the upper strings. This technique is called planting and it gives me a secure and relaxed reference point to the strings which keeps my hand in good position. To get a feel for this planting technique, place your thumb on the fifth string and your index, middle, and ring fingers on the third, second, and first strings. In my teaching I call this the "home position" as it is the basis for a good right-hand position. From this position practice playing open string arpeggios to work on tone, volume, and finger independence.



Sitting position. Notice the alignment of the right hand, wrist, and forearm.

There is a specific spot on my right-hand fingertips which I use to play the string. I call it the "sweet spot." Basically I use the nail only to strike the string, but before making the stroke the string does come into contact with flesh and nail simultaneously. If you are not happy with your tone or it is inconsistent, check and see if you are playing the string with all flesh or flesh and nail. Adjust the angle of your attack so that you are playing with just the nail and you will get a better sound. Your tone is also dependent on where you are playing in relationship to the sound hole. Explore different tone colors by playing with your hand over the sound hole and then moving closer to the bridge. Listen to the different tones and use the colors you find. This variation in tone color is one of the most beautiful things about the acoustic guitar, so use it! Of course all of these ideas about position and tone depend on the shape and length of your fingernails.

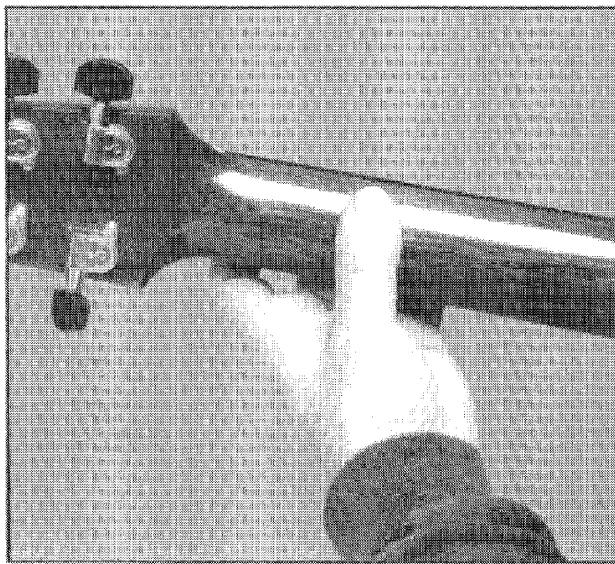
For many years I played with my natural nails only. I loved the sound of them but was frustrated with them wearing and breaking. I have recently been using, and am very happy with, acrylic nails. Acrylic nails are a serious matter. They work great but have a different feel and sound than the natural nail. They also may cause damage to the natural nail if used for a long time. If you have strong nails and can get away without acrylic, all the better. For me, however, the freedom of being able to play and practice as much as I want, without considerable wearing of the nails, has been a life-changing experience. In my case the advantages of acrylics far outweigh the disadvantages. If you do wish to try them find a nail specialist who has done nails for other guitarists. If this is impossible, talk to a guitarist who has them to get some feedback about them. It seems to me that more and more steel-string guitarists are using and really enjoying acrylic nails.



*Right-hand home position.
Notice the slight arch in wrist.*

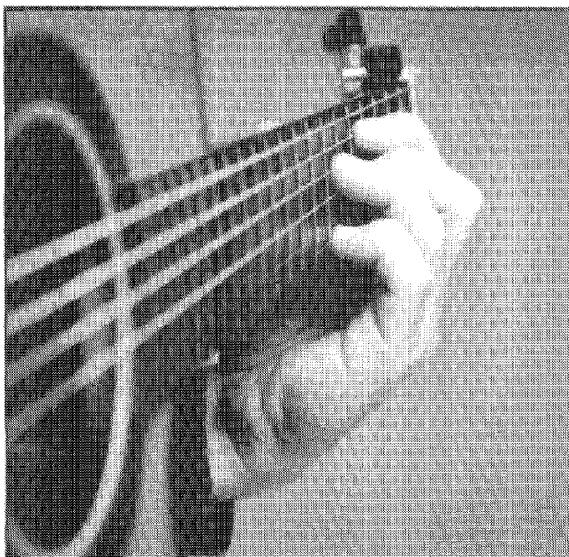
Left-Hand Position and Technique

My ideal left-hand position is one of balance. I use the thumb as a balance point to the fingers. The thumb is opposite my middle finger, approximately in the middle of the back of the neck. My guitar has wider neck than most steel strings so this position is very comfortable.

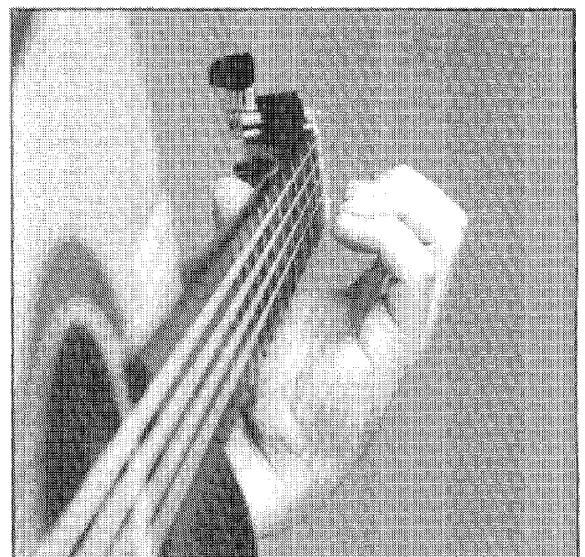


Left-hand thumb position.

For me the two most important aspects of left-hand playing technique are position and pressure. I play with the very tips of my fingers, keeping them in a curved position and placing them as close to the fret as possible.



Left-hand position playing on tips of fingers.



Left-hand fingers are curved and relaxed.

The amount of pressure which you use to press the string is also critical. I use only as much pressure on the string as necessary. Over-pressing is tiring and leads to tightness and a restricted tone. It can also lead to tendonitis! If you play on medium or heavy strings, or if your action is too high, you may be pressing too hard unnecessarily. I play exclusively on D'Addario phosphor bronze light gauge strings. From low to high they are .053, .042, .032, .026, .016, and .012.

Ideas on Accompanying Traditional Irish Music

I have been accompanying traditional dance music in many different situations since about 1980 and the best advice I can give is to open your ears and listen! All that I have learned about accompanying dance music with the guitar I have learned from other musicians, and not just guitarists. Listen to the uilleann pipes and explore how they use the regulators and the drones. Listen to pianists, guitarists, harpists, and accordion players for chord choices and rhythmic ideas. Listen to bodhrán players for rhythmic feel, stresses, tempos, and accents. And above all listen to the melody player and know the tune!

The most common dance types in traditional Irish music are reels, jigs, slip jigs, hornpipes, marches, polkas, and set dances. In this book we will look at jigs and reels. For accompanying dance tunes I use a flat pick and combine strumming of chords with picking of individual accompaniment lines and bass lines. On *Celtic Crossing* you will find the reel “The Lads of Laois” and the jigs “The Rose in the Heather”/“Tom Billy’s Jig,” “The Lark in the Morning” and “Beidh Aonach Amarach”/“Connachtmans Rambles.” I accompany all of these tunes in DADGAD.

There are many rhythm and strumming patterns for each dance type. Here are examples of basic strum patterns for reels and jigs. I want to stress that these are examples only. Everyone does it differently and these are only meant to get you started. Once you are comfortable with the basic pattern, experiment and make it your own.

Reels

Reels are in 4/4 and are generally played at a medium to fast tempo. This is the basic strum pattern for accompanying the reel “Lads Of Laois” (DADGAD capo II). The accent indicates a pick of a single note; the D and U refer to the direction of the strum. D means down towards the floor; U means up towards the ceiling:

D D D U D U > D D D U D U > D D D U D U > D D D U D U

For this pattern, the first note of each measure is a single note (the open 4th string); the rest of the notes are strummed (the 3rd, 2nd, and 1st string). You can easily vary the pattern by choosing a different note for the first beat of each measure. For example, you could play the 6th string on the first beat of each measure, or alternate between the 6th string for the first beat of one measure, then the 4th string for the first beat of the next measure and so on.

Jigs

Jigs are in 6/8 and are also generally played moderate to fast. This is the basic strum pattern for accompanying the “Rose in the Heather” (DADGAD):

D D U D U > D U D U > D U D U > D U D U

You can make these patterns more interesting by varying which strings you pick and which you strum. Additional ways to make an accompaniment musical include choosing chords and chord substitutions which support the melody, playing moving lines, counter melodies and bass lines, cross-picking and droning, emphasizing rhythmic pulse and syncopation, and following the shape of the tunes with dynamics, tension, and resolution. Of course, this list can go on and on. Find out what style of accompaniment you like best, then listen and learn! My favorite accompanists include Mícheál Ó Domhnaill, who was originally with the Bothy band and now plays with the group Nighthnoise, and Dennis Cahill, who plays with the great Clare fiddler Martin Hayes.

Multi-Track Recording

Celtic Crossing was recorded on 24 tracks of ADAT. The mics I like the best for steel-string guitar are small diaphragm condenser mics. I use a pair of Neumann km 140s. My favorite mic pre-amp is a solid state John Hardy. The other instruments were recorded with a variety of mics including AKG 414 TLII, Rode Classic tube mic, Neumann U87 and U67. All of these sound great through a Neve mic pre-amp. We mixed the album using a Tascam, M3700 automated mixing board. My favorite reverb is a Lexicon 200.

As you will hear on the recording, the arrangements range from solo guitar to multiple layers of instruments. The process and technique for this style of recording is very exciting and challenging. It is also a big topic and could be the subject for a book all on its own! Mixing layers of sound is great fun and can inspire musical ideas. Deep listening is required when mixing. For some practice in deep listening check out the tunes “La Rotta” and “O’Carolan’s Farewell to Music.” Listen very closely and you will hear the mysterious and haunting sound of the E-Bow. The E-Bow is a magnetic device designed for use with the electric guitar but it also works well with steel-string acoustic, especially on the first and second strings. It rests over the string and causes it to vibrate and sustain. It is a very cool little device!

There is so much more I would like to share with you about music and the guitar and recording. For now though let me just wish you good luck with this and all of the other music that you play. And if I ever meet you on the road somewhere, I hope that we can find time to play a few tunes together. Until then, all the best to you.



William Coulter

Notes to the Music

Éiníní, which means “little birds,” is a lullaby I learned from Irish language teacher Deirdre Ni Chaomhánaigh at Oideas Gael, a school in County Donegal. The lyrics sing the drowsy child to sleep by naming the different birds. We learned the song to help us with our pronunciation of Irish. In this instrumental arrangement the flute plays the part of the singing of the little birds.

I learned **The Ground Plan** from Laurie Hart, a good friend and great fiddler from Ithaca, New York, and I thank her for giving me such a beautiful tune. **La Rotta** is a medieval Italian melody that I first heard played by John Renbourn. A few years later I heard Shelley Phillips play it on the harp and was inspired to make my own arrangement.

Kevin Burke and I met for the first time in the recording studio. We had a fine time playing together and experimenting with different tunes. The medley of **The Rose in the Heather** and **Tom Billy's Jig** is one of the results of our session. For “Tom Billy’s Jig” I doubled the guitar part and panned the two parts far left and right in the stereo field. We also doubled the fiddle part on the last time through the tune.

I first heard **Marble Halls** sung by Enya, and later discovered that it is from the 19th-century opera *The Bohemian Girl* by William Balfe. The melody is probably based on a traditional air, but the chromatic notes give it a decidedly Victorian flavor.

Return to Fingal appears in the “Marches and Miscellaneous” section of *O’Neill’s Music of Ireland*, first published in 1903 by Captain Francis O’Neill, who was chief of the Chicago police department, and an avid collector of tunes. His anthology was reprinted in 1979, and is considered by many to be “the Bible” of traditional Irish dance music. I learned “Return to Fingal” from a recording by the great French guitarist Pierre Bensusan who was one of the first guitarists I heard playing in DADGAD.

Lagan Love is one of the most hauntingly beautiful airs I know. I first heard it sung by Van Morrison, and then in another version by Mary O’Hara, and couldn’t help making my own instrumental version. The song was collected by Herbert Hughes in the early 1900s. Hughes traced the tune back to about 1870, to a sapper of the Royal Engineers who was working in Donegal. **The Lark in the Morning** is a four-part jig which is a very popular session tune. On the recording, Todd plays the tune on his ‘pre-industrial revolution’ pipes. The pipes are in B flat, a major third lower than modern uilleann pipes. The lower pitch gives them a dark and very rich sound. For the transcription in this book, I give the tune in the more popular key of D Major.

Sí bheag Sí mhór is probably Carolan’s most popular and most played melody. This arrangement is based on Pierre Bensusan’s arrangement, and I thank him for all that he has taught me about music and the guitar.

I first played the reel **The Lads of Laois** with Laurie Hart while I was living in Ithaca. It is a great and very popular tune.

I composed most of **Stor Mo Chroí** in the hospital room late on the night of my son’s birth. The title means “Treasure of My Heart” and it was the first music that he heard outside of the womb. His birth was the most miraculous event of my life, and I’m sure that he will inspire more compositions in the future.

Beidh Aonach Amarach translates as “There’s Going to be a Fair Tomorrow,” and is a children’s song I learned at Oideas Gael. This instrumental arrangement leaves the melody relatively intact, but stretches the rhythm and harmony. **The Connachtmans Rambles** is a jig I learned from Todd.

Ay Linda Amiga, My Lovely Friend, is an old Spanish song whose melody originated in Madrid. I learned it many years ago from a good friend and great singer named Merry Dennehy. Although not an Irish melody, its quality is reminiscent of the saddest of Gaelic love songs and it sits beautifully on the guitar.

Banish Misfortune was the first Irish jig that I ever heard. It was featured on an album of the same name by Malcolm Dalglish and Grey Larsen. I have accompanied the tune countless times since then and have always wanted to make a solo arrangement. **The Kesh Jig** is another of those great, ever-popular session tunes which I first heard on an album by the Bothy Band.

Sean Clarach MacDhomnaill composed the words and music to **Mo Ghille Mear** in the 18th century. It's from a genre called "Jacobite Songs," songs espousing the claim of the Stewarts (James and Charles) to the throne of the United Kingdom. Charles Stewart, also known as Bonnie Prince Charlie, was an important figure in the rebellion against English colonization. The text is of a political nature, but can also be interpreted as a love song. For this instrumental version, I endeavor to express the love-song side of "Mo Ghille Mear."

The story is told that Carolan, the great Irish harper and bard, wrote his **Farewell to Music** on his death bed in the year 1733. Over 250 years later it still has tremendous power to stir emotions. This two-guitar arrangement blends the tonal qualities of the steel-string and nylon-string guitars.

Éiníni

DADGAD

Capo V

Melody

Trad. Irish

Gently flowing

Fretboard diagram for the first measure of the guitar solo. The diagram shows six strings and six frets. The notes are: string 6 (low E) at the 7th fret, string 5 at the 4th fret, string 4 at the 4th fret, string 3 (G) at the 7th fret, string 2 at the 4th fret, string 1 (B) at the 2nd fret.

The image shows a page of sheet music for guitar. The top half contains a treble clef staff with six measures of music. The first measure has a key signature of one sharp. The second measure starts with a dynamic 'p' (piano). The third measure has a dynamic 'i' (indicated by a downward arrow). The fourth measure has dynamics 'p' and 'i'. The fifth measure has a dynamic 'p'. The sixth measure ends with a dynamic 'p.'. The bottom half shows the corresponding tablature for each measure, with the strings numbered 6, 5, 4, 3, 2, 1 from top to bottom. The tablature includes note heads and vertical stems.

10

B a

Harm.

7

14

Harm.

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

5 5 0 5 0 5 0 0 0 4 0 0 4 0

* Last time to Coda

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Accompaniment

Gently flowing

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by a 'C'). The measure starts with a dynamic 'p' (piano). The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes. A 'slide' instruction is placed above the final two measures. The bottom part is a tablature for a six-string guitar, showing the fingerings for each note. The strings are numbered 1 through 6 from left to right. The tablature shows a repeating pattern of chords or arpeggios.

slide

5

p

1 1

2

0 0 0 0 0 0

2 4 2 0 2 5

0 2 0 2 4 5

The image shows three staves of musical notation for a guitar. The top staff is a treble clef staff with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). It contains measures 13 through 15. Measure 13 starts with a quarter note followed by eighth-note pairs. Measures 14 and 15 continue this pattern. The bottom staff is a six-string guitar neck diagram with fret numbers 2, 2, 0, 0, 2, 0 above the strings. Below the neck are the numbers 5, 5, 0, 4, 5, 0. The first two sets of numbers correspond to the first two measures, and the last set corresponds to the third measure.

Coda

1. slide

17 (H)

p

0 0 | 0 4 2 0 0 2 0 4

2 4 5 | 2 4 4 5 0 0 5

3

21

0 4 2 4 2 | 0 0 2 0 4

2 4 4 | 2 0 4 2 0 4 0

The Ground Plan

DADGAD

Capo II

Slow and Steady

Trad Irish

Slow and Steady

1 *i* p m
1 3 1 3
1 4 0 4
0 0 4 0
0 2 1 2
0 2 1 2

3 5 0 3 5
0 5 8 8 0 0
0 3 5 0 3 5
0 3 32 3 5/7 7 7

5
4 1 2 4 2 1 2
0

1 2 1 0 SLIDE
1 4 0

3 5 0 3 5
0 5 8 8 0 0
0 2 3 5 3 0 3
0 2 3 2 0 2 5 5 7 0 0

9
m a i a m
3 4
i m
m i m i p

0 0 0 7 0 8 0
0 5 5 7 8 5
0 0 0 7 0 8 0
0 3 0 0 7 0 0

13
3 4
3 2 1
2 0 2 0 1 0
p

Last Time

0 0 0 7 0 8 0
0 5 5 7 8 5
0 7 8 7 5 3 2 0
0 3 0 0 3 0 2 0
0

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La Rotta

DADGAD

Capo II

Fast

— 8x —

Medieval Italian
Round Dance

— 3 —

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Musical score and tablature for guitar, measures 5-8. The score shows a continuation of the melodic line with eighth-note pairs and sixteenth-note groups. Measure 5 features a bass note (indicated by a vertical bar) and a grace note (indicated by a 'y'). Measure 6 includes a grace note and a sixteenth-note group. Measures 7 and 8 continue the pattern. The tablature below shows fingerings (e.g., 3, 3, 5, 0, 0, 2) and string numbers (e.g., 0, 3, 3, 5, 0, 3, 5, 5, 3, 3, 2, 2, 0, 0, 3, 2, 3, 0, 3, 0, 3, 0, 2).

Musical score and tablature for guitar, measures 9-12. The score shows a continuation of the melodic line with eighth-note pairs and sixteenth-note groups. Measure 9 features a bass note and a grace note. Measure 10 includes a grace note and a sixteenth-note group. Measures 11 and 12 continue the pattern. The tablature below shows fingerings (e.g., 3, 3, 5, 0, 0, 2) and string numbers (e.g., 0, 3, 3, 5, 0, 3, 5, 5, 3, 3, 2, 2, 0, 0, 3, 0, 3, 0, 2).

Musical score and tablature for guitar, measures 13-16. The score shows a continuation of the melodic line with eighth-note pairs and sixteenth-note groups. Measure 13 features a bass note and a grace note. Measure 14 includes a grace note and a sixteenth-note group. Measures 15 and 16 continue the pattern. The tablature below shows fingerings (e.g., 0, 3, 0, 3, 0, 2) and string numbers (e.g., 0, 3, 0, 3, 0, 2, 3, 2, 0, 0, 5, 3, 3, 2, 2, 0, 0, 3).

1. 



2. 

3. 

Rose in the Heather/Tom Billy's Jig

Trad. Irish

Guitar
DADGAD

D D/C# D/B D/A

Fiddle

1 # # g - - - -

G9 D/F# A7/E A7

5 # # g - - - - :

D D/C# D/B D/A

9 # # | :

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D D/C♯ D/B D/A

7 7 6 4 2

13 ~

Bm7 Gmaj7-9

4 4 5 4 5

2 2 5 5

17 ~

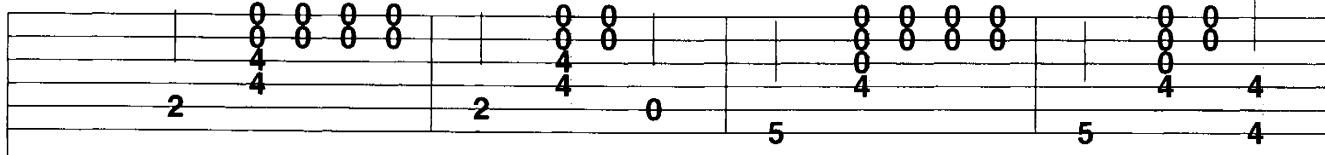
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4 4 5 4 5

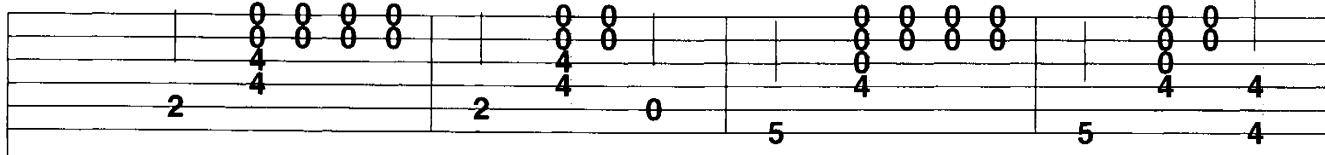
2 2 5 2 2

21 ~

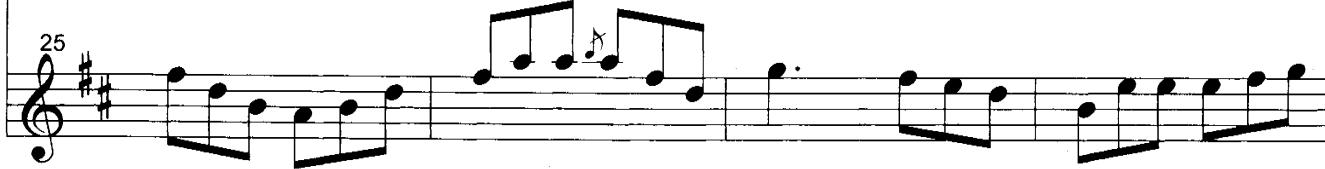
Bm7



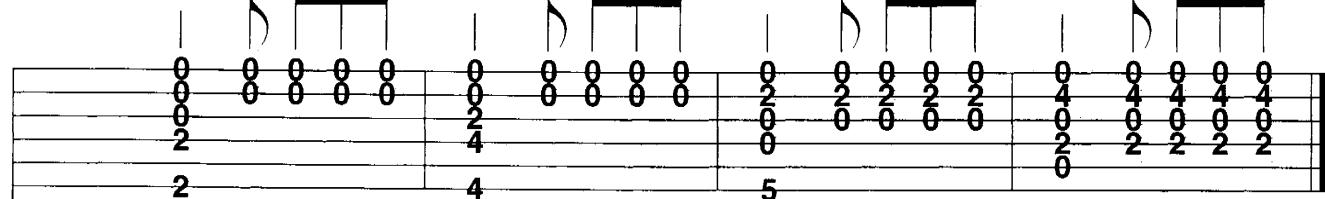
Gmaj7-9



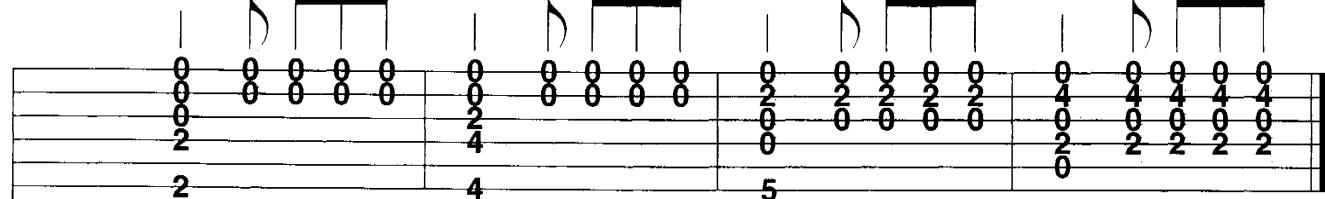
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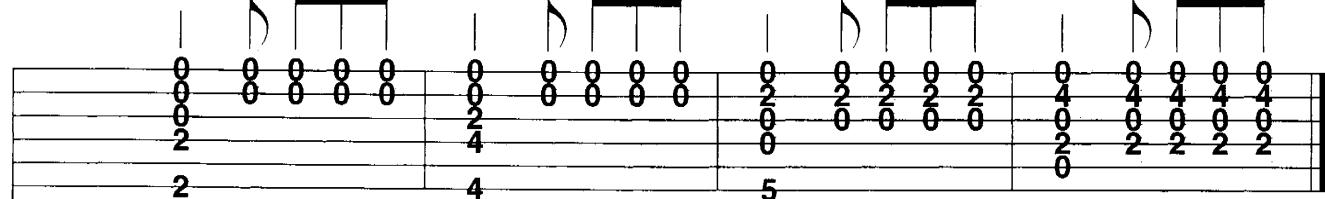
Em11



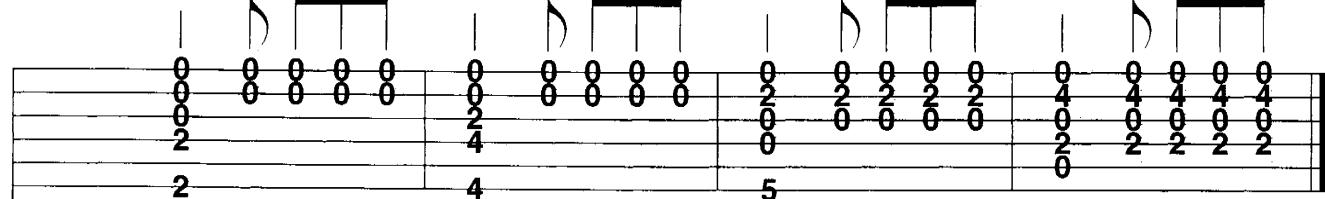
D/F♯



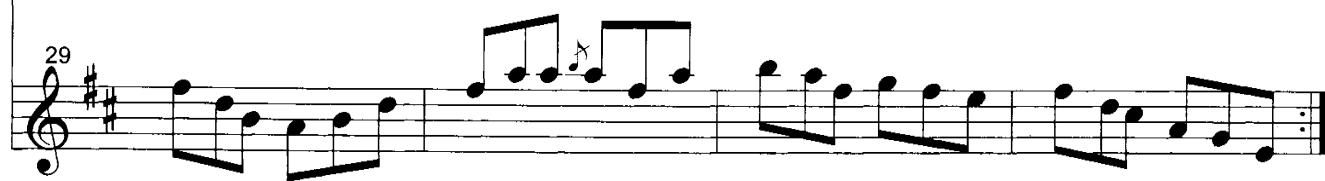
G



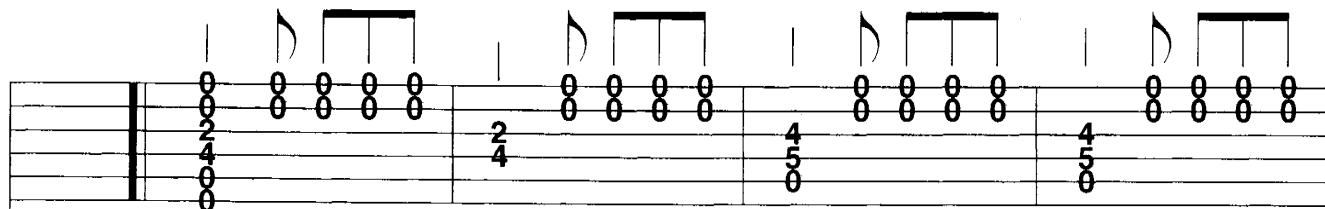
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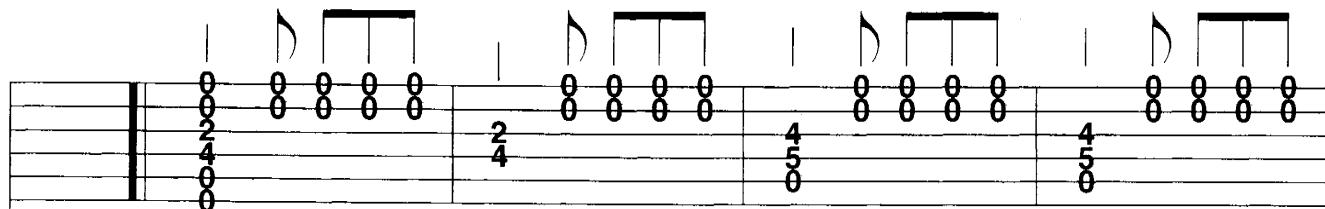
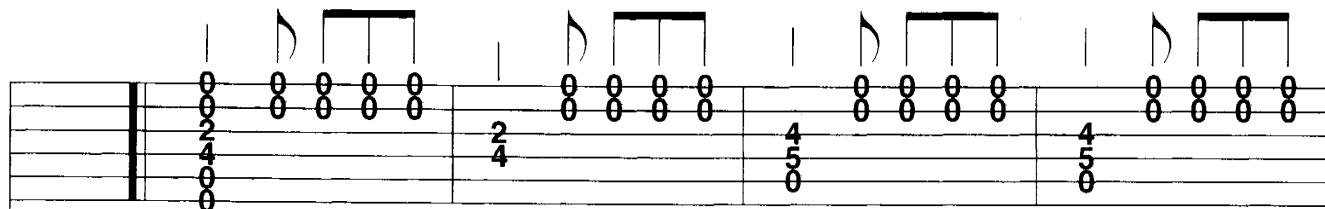
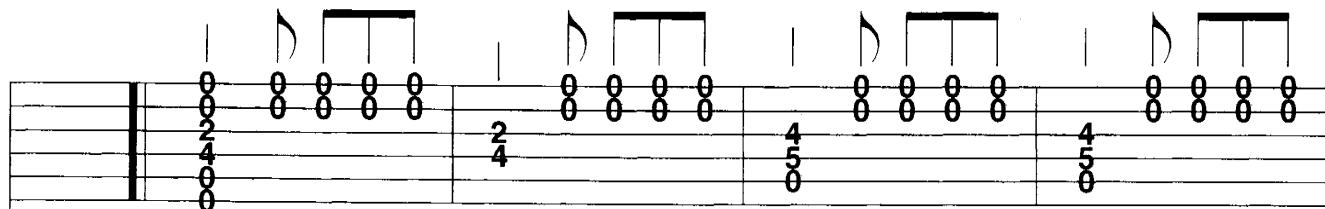
29



D



D/F♯

33



D D/F# G/A A7 D

37 ~

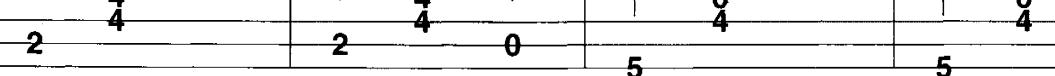
Bm7 Gmaj7-9

41 ~

Bm7 Gmaj7-9 Em11

45

Bm7



Gmaj7-9



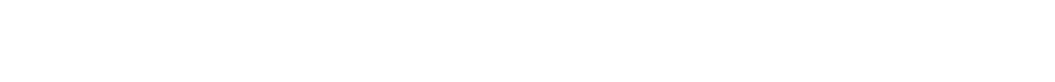
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Em11



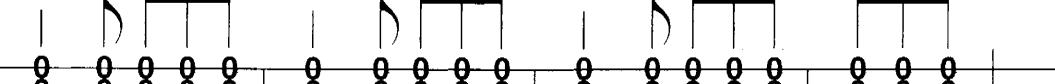
D/F#



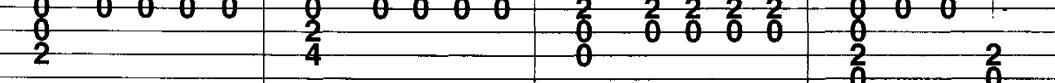
G



A7(11)



53

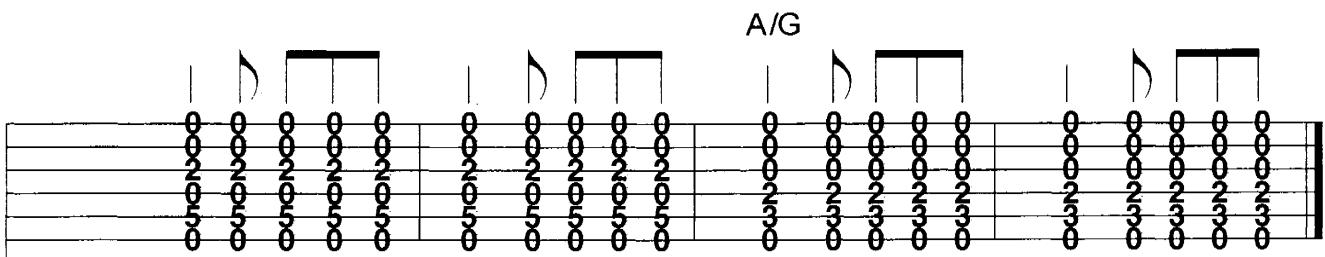


Tom Billy's Jig

Capo VII

Ano3rd

The image shows a page from a musical score. The top half contains five measures of music for a guitar. Each measure begins with a vertical bar line, followed by a sixteenth note, then a group of sixteenth notes grouped by a bracket. The notes are played on the 6th, 5th, and 4th strings. The bottom half contains five measures of music for a bass. Each measure begins with a vertical bar line, followed by an eighth note, then a group of eighth notes grouped by a bracket. The notes are played on the 4th, 3rd, and 2nd strings. The music is in common time and has a key signature of one sharp.



61

Musical staff for measure 61. The key signature is F# major (two sharps). The staff shows eighth-note patterns with slurs and a fermata over the last two notes. The measure ends with a repeat sign and a colon, indicating a repeat of the previous section.

A/G A

Fretboard diagram for the A/G and A positions. It shows the six strings with their corresponding frets. Open strings are indicated by vertical lines above the strings. Fingerings are shown as numbers (0, 1, 2, 3) placed on the strings to indicate which fingers to use for each note.

65

Musical staff for measure 65. The key signature is F# major (two sharps). The staff shows eighth-note patterns with slurs and a fermata over the last two notes. The measure ends with a repeat sign and a colon, indicating a repeat of the previous section.

A/G A

Fretboard diagram for the A/G and A positions. It shows the six strings with their corresponding frets. Open strings are indicated by vertical lines above the strings. Fingerings are shown as numbers (0, 1, 2, 3) placed on the strings to indicate which fingers to use for each note.

69

Musical staff for measure 69. The key signature is F# major (two sharps). The staff shows eighth-note patterns with slurs and a fermata over the last two notes. The measure ends with a repeat sign and a colon, indicating a repeat of the previous section.

A D/A A E/A

73

A A/D A/E A

77

Marble Halls

DGDGBD
Capo V

Slow, Romantically

William Balf
19th Cent.

Harmonics

The sheet music consists of four staves, each with a treble clef and a key signature of one sharp (F#). The first staff shows a series of harmonics starting at measure 1. The second staff begins at measure 5, featuring a mix of standard notes and harmonics. The third staff begins at measure 10, also combining standard notes with harmonics. The fourth staff begins at measure 15, continuing the pattern of standard notes and harmonics. Below each staff is a corresponding tablature for a six-string guitar, showing the fingerings for each note or harmonic.

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Bar V

20

a i B

0 3 5 7 0 5 7 5 0 7 5

Bar II

24

0 0 0 2 3 5 5 7 8 7 5 3 0 5

Bar V

29

0 5 4 0 4 2 0 2 4 2 0 0 0 1 3 1 1 0

34

2 0 1 0 0 0 5 7 5 7 8 5 0 7 5 4 5 0

Bar V

38

$\text{G}^{\#}$

p .

7 2 4 | 0 0 5 7 | 5 7 8 | 5 | 7 5 4 5 | 0

Sheet music for guitar, page 10, measures 42-43. The music is in 4/4 time, treble clef, dynamic p , and includes fingerings and strumming patterns. The tablature below shows the corresponding fret positions.

Measure 42: Fingerings: 4, 2, 1, 1, 3. Strumming: 2. Dynamic: p .

Measure 43: Fingerings: 3. Dynamic: p . (H) (H)

Tablature:

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

Ritard

a tempo

Musical score for guitar, measures 46-47. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It features a sixteenth-note pattern followed by eighth-note pairs. Measure 46 ends with a fermata over the eighth note. Measure 47 begins with a sixteenth note. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. It displays a bass line with notes corresponding to the chords in the top staff.

46 (H) (H) 3

0 5 0 4 0 0 0 5

5 0 0 0 0 0 0 5

molto ritardando

Return to Fingal

DADGAD

Capo III

Trad. Irish

Moderate, Steady

A

1 2 3 4 5 6 7 8

B

9 10 11 12 13

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17

1.

2.

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

Lagan Love

DGDGBD Very Freely

Capo III

Capp. III

Trad. Irish

All rhythmic values are approximate. Play Freely.

Fretboard diagram showing a C major scale across six strings. The notes are: 7, 5, 6, 8, 5/7, 0, 0, 3, 0, 4, 5, 7, 5, 4, 5, 0, 5.

A musical score for piano in G minor (two flats) and common time. The melody is played by the right hand. It features a series of eighth-note patterns with grace notes. The first two measures show groups of three eighth notes with grace notes, each group enclosed in a bracket labeled '3'. The third measure begins with a single eighth note followed by a grace note, with a bracket above labeled '4' and '3'. The fourth measure contains a sixteenth-note pattern with a bracket labeled '3'. The fifth measure shows a eighth-note pattern with grace notes, each group enclosed in a bracket labeled '3'. The dynamic marking p (piano) is placed below the staff. The final measure consists of a single eighth note followed by a grace note, with a bracket below labeled '0 1 1-1'.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) has a 7; string 5 has a 5; string 4 has a 6; string 3 has a 5; string 2 has a 6; and string 1 (high E) has a 5. The 5 on string 2 is a bend up to a 7. The 6 on string 4 is a bend down to a 5. The 7 on string 6 is a bend down to a 5. The 5 on string 5 is a bend up to a 7. The 6 on string 4 is a bend down to a 5. The 5 on string 3 is a bend up to a 7. The 7 on string 2 is a bend down to a 5. The 5 on string 1 is a bend up to a 7.

Musical score for piano, two staves. Left staff: Treble clef, two flats. Right staff: Bass clef, one flat.

A musical score for piano, consisting of two staves. The left staff is in treble clef, has one flat in the key signature, and is in common time. It contains a melodic line with various note heads and stems, some labeled with numbers 1, 2, 3, or 4. Below it is a bass line with notes like B-flat, A, and G. The right staff is in bass clef, has one flat in the key signature, and is in common time. It shows a harmonic progression with notes like E-flat, D, C, and B-flat. The music is divided by a vertical bar line.

Fretboard diagram for guitar string 6. The top line shows the notes: 2, 3, 5, 2, 4, 4 (with a curved arrow above it), 2, 4, 5, 8, 5, 3 (with a diagonal line through it), 5, 0. The bottom line shows the notes: 4, 2, 0, 0, 0, 3, 5, 8, 5, 3 (with a diagonal line through it), 5, 0.

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English Horn

Guitar

Let the chords ring as long as possible
p i m a

The musical score consists of six staves of music for guitar, arranged vertically. Each staff includes a treble clef, a key signature of two flats, and a time signature of common time. The first staff contains a sixteenth-note pattern followed by eighth notes. The second staff shows a sixteenth-note pattern with fingerings (0, 3, 2, 1) and a sixteenth-note strum. The third staff features a sixteenth-note pattern followed by eighth-note chords. The fourth staff contains a sixteenth-note pattern with fingerings (5, 0, 5) and a sixteenth-note strum. The fifth staff shows a sixteenth-note pattern with fingerings (3, 3, 4, 3) and a sixteenth-note strum. The sixth staff features a sixteenth-note pattern followed by eighth-note chords.

A musical score for a six-string guitar. The score consists of three staves. The top staff is a treble clef staff with a key signature of two flats. It starts with a single note followed by a sixteenth-note pattern. The middle staff is a six-string guitar neck diagram with fingerings: 0, 3, 2, 1, 0, 1; 0, 0, 1, 0, 0, 1; 3, 0, 0, 3, 0, 0; 3, 0, 0, 0, 5, 0; 0, 4, 0, 0, 0, 0. The bottom staff is a treble clef staff with a key signature of two flats. It features a rhythmic pattern of eighth and sixteenth notes.

The Lark in the Morning

Trad. Irish

A

Guitar DADGAD

Uilleann Pipes

D/F# G9 D/F# G9

D/F# G9 Bm7 D/A G9

B

D/F# G9 D/F# G9

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D/F# G9 D/F# Bm7 D/A G9 D/A

4 5 4 2 0 5 0

13

C Bm7

2 2 2 2

17

D/A

2 2 2 2

21

G9

5 5 5 5

25 D/F#

5 4

Em11

D/F#

G

A7sus

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

29

5 4

D/F#

G9

D/F#

G9

D

4 4 4 4 5 5 5 5 4 4 4 4 5 5 5 5

33

5 4

D/F# G9 Bm7 D/A G9 D/A Bm7

4 5 2 0 5 2

Sí bheag Sí mhór

Turlough O'Carolan

DADGAD

The sheet music consists of four staves of musical notation for a six-string guitar in DADGAD tuning. The tuning is indicated by the letters A, D, G, B, D, A above the first, third, fifth, and sixth strings respectively. The music is in common time (indicated by a '3') and includes a key signature of one sharp (F#). The notation includes standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests, along with specific guitar techniques such as hammer-ons, pull-offs, and slurs. Fingerings are marked above the notes, and strumming patterns are indicated by numbers below the strings. The first staff begins with a dynamic instruction: "let all notes ring". The second staff starts with a bass note. The third staff features a melodic line with grace notes and a bass line below. The fourth staff concludes with a dynamic instruction: "rit." (ritardando).

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17

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

21

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

25

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

29

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

33

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

37

4 2 0 | 2 0 7 | 4 2 0 | 0 2 0
5 4 2 | 6 0 7 | 5 4 2 | 5 0 2 | 5 0 0 2 | 5 0 0 0

41

37

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

45

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

Sheet music for guitar, measures 49-50. The key signature is A major (two sharps). The music consists of two staves: the top staff shows the melody with various note heads and stems, and the bottom staff shows the corresponding tablature with fingerings and strumming patterns.

Measure 49:

- Top Staff:
 - Starts with a whole note (F#) followed by a dotted half note (E).
 - Then eighth-note pairs (D, C#), (B, A), (G, F#), (E, D).
 - Followed by a whole note (C#), a half note (A), and a quarter note (G).
- Bottom Staff:
 - String 6: 0
 - String 5: 0
 - String 4: 0 2
 - String 3: 2 4
 - String 2: 2 4 2 0
 - String 1: 2 4 2 0

Measure 50:

- Top Staff:
 - Whole note (A), half note (F#), quarter note (D), eighth note (C#).
 - Whole note (G), half note (E), quarter note (D).
- Bottom Staff:
 - String 6: 0
 - String 5: 0
 - String 4: 4 2 0
 - String 3: 0
 - String 2: 0
 - String 1: 0

53

(4) (1)

3 4

v p

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

57

3

2 0 0 0 2 0 | 2 4 0 2 | 6 0 | 5

Sheet music for guitar, measure 61. The treble clef is at the top left. The key signature has two sharps. The time signature is common time. The first six measures show a melodic line with various note heads and stems. Measure 61 starts with a dynamic $\text{p}.$ The tablature below shows the fret positions for each string. Measures 62-63 begin with dynamics p. and tr . The tablature continues with the corresponding fret numbers for each string.

Sheet music for guitar and piano, page 10, measures 65-66. The top staff shows the piano part with a treble clef, key signature of A major (two sharps), and measure number 65. The piano part consists of eighth-note chords and sustained notes. The bottom staff shows the guitar part with a bass clef, key signature of A major, and measure number 65. The guitar part uses a six-string tablature system with note heads and stems. Measure 65 ends with a double bar line. Measure 66 begins with a repeat sign and continues the guitar part's pattern.

Sheet music for guitar, measure 69. The key signature is A major (two sharps). The melody consists of eighth and sixteenth note patterns. The tablature below shows the fingerings for the left hand: 0, 0; 2 0 2 4 0; 0 0 0 2; 2 4; 5 4 2. The tablature includes fret numbers (4, 5) and string numbers (0, 2, 4, 6).

Musical score for guitar, page 73, in G major (two sharps). The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff is a six-string guitar tablature. The tablature shows the following notes from left to right: 0, 4, 4, 0, 2, 0, 4, 0, 0, 0, 2, 4, 0, 2. The strings are numbered 1 through 6 from top to bottom.

The image shows a page of sheet music for guitar. The top half contains a musical staff with a treble clef, a key signature of two sharps, and a time signature of 7/8. It features several grace notes and eighth-note patterns. The bottom half provides a tablature for a six-string guitar, showing the fingerings for each note. The tablature is divided into four measures by vertical bar lines.

77

77

0. 0. 0. 0. 0. 0.

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

81

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

85

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

89

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

93

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

97

harm.

0 0-2 | 2-4 2420 | 5 0-7 4-7 | 9 12-12 12 | 5

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

101

9 7-5 | 5-7 7 | 7-9 7-5 | 5 0-4 2 |

0 0 | 0 | 0 | 5 |

105

0 | 0-0 020 0 | 2-4 0 2 | 0 2-4 | 4 0 2 | 0

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

109

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

4 | 4 | 0 | 0 | 0 | 0 | 0 |

113

A musical score for guitar and piano. The top staff shows a treble clef, two sharps, and a tempo of 113. It features a piano part with bass notes and a treble line with eighth-note patterns. The bottom staff shows a six-string guitar with the following fret positions: 0, 0=2, 2 4, 2420, 0, 0 2 0, 2 0, 5 0 0 0, and 0. A fermata is placed over the 2420 position.

117

A musical score for guitar and piano. The top staff shows a treble clef, two sharps, and a tempo of 117. It features a piano part with bass notes and a treble line with a single note. The bottom staff shows a six-string guitar with the following fret positions: 4 and 0.

The Lads of Laois

DADGAD

Capo II

Trad. Irish

Em Em/D Em

0 7 5 0 8 8 0 7 9 10 0 8 9

Fiddle ~

1

Em Em/D Em D Em

0 7 5 0 8 8 7 2 5 0 7 5 0 7 9

5

Em Em/D Em Em

0 7 5 0 8 8 0 7 9 10 0 8 9

9

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Em Em Em/C Em/D Em/D

13

Em D Em Em/G

18

Em D Em Bm D Em

22

Em D Em D Em

26

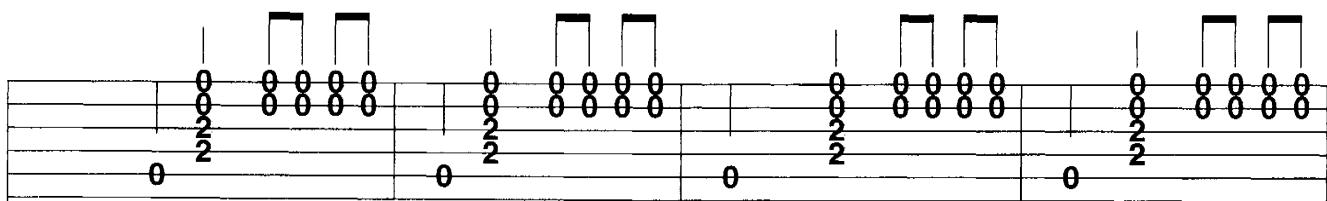
Em C D

30

Bm

35

Bm



39

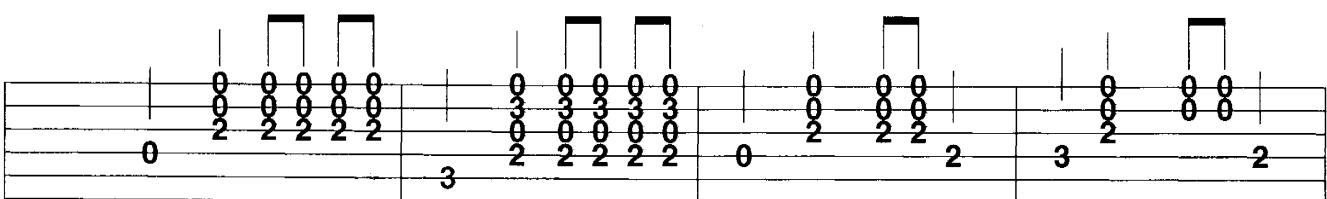


Em

D

Em

Em/G



43

~

~



Em

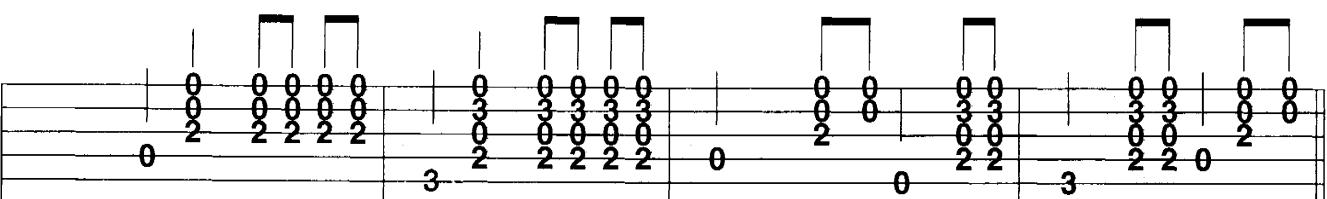
D

Em

Bm

D

Em



47



Em D Em D Em

0 3 0 3 0

51

Em C D

0 3 2 0 1 3 2

55

Em D A D

0 3 2 0 5 5 3 2 3

59

Guitar tablature for the intro of "Hotel California". The chords shown are Em, C, D, and Em. The tab includes fingerings for the top four strings and a bass line below. The key signature is one sharp, and the time signature is 63.

Chords: Em, C, D, Em

Fingerings: Top 4 strings

Bass line:

Stor Mo Chroí

DADGAD

Capo II

Calm and Peacefully

William Coulter

(All harmonics)

*In measures 1-9, play all notes with stems down as melody.

All notes with stems up should be played lightly as accompaniment.

Ritardando...

A little slower. Melody in upper voice. Play accompaniment with thumb very softly. m

9
4 2 1 .
1 3 p p p p
7 5 5 2 4 2 4 2 4
5

11

m m a

i

0 2 0 0

0 4 4 4 4

5 5 5 5

2 2 2 2

13

m i

0 3 3 4 4

1 1 p

0 4 4 2 2 2 2

0 4 4 2 2 2 2

The image shows two staves of musical notation for a guitar. The top staff is a standard six-line staff with a treble clef, indicating the notes are to be played on the 6th, 5th, and 4th strings. The bottom staff is a guitar neck diagram with six vertical lines representing the strings and horizontal lines representing frets. Measure 15 starts with a note on the 6th string at the 1st fret. It then moves to the 5th string at the 0th fret, followed by the 6th string at the 2nd fret, the 5th string at the 0th fret, and the 6th string at the 2nd fret. Measure 16 begins with a note on the 5th string at the 0th fret, followed by the 6th string at the 2nd fret, the 5th string at the 0th fret, and the 6th string at the 2nd fret. The tablature below the staff shows the corresponding fingerings: 0 2 0, 0 2 0, 0 2 0, 0 2 0, 0 2 0, 0 2 0, 0 2 0, 0 2 0, 0 2 0, 0 2 0.

17

0 2 0 0 2 4 0 | 12 11 9 7 4
0 4 4 0 2 0 | 11 0 7 0 6 2 0
5 5 5 0 0 0 | 0 0 0 0 0 0

19

5 4 5 0 2 0 | 12 11 9 7 4
2 0 0 0 0 0 | 11 0 7 0 6 2 0
5 5 5 0 0 0 | 0 0 0 0 0 0

21

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

23

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

25

0 4 0 | 0 2 0 0

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

27

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

2 2 2 2 2 2 | 5 5 5 5 5 5

m i

29

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

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

Ritardando...

31

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

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

even slower.....

Musical score for guitar (Treble clef) in 3/4 time with 5 sharps. Measure 33 starts with a grace note (3) followed by a sixteenth-note pattern (1, 0, 0). Measure 34 begins with a sixteenth note (0), followed by a eighth-note (4), another eighth-note (0), and a sixteenth-note pattern (0, 2, 0).

Fretboard diagrams below show the fingerings for each measure:

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

Musical score for guitar (Treble clef) in 3/4 time with 5 sharps. Measure 35 continues with a sixteenth-note pattern (1, 0, 0, 3) followed by a sixteenth-note pattern (1, 1, 3, 4).

Fretboard diagram below shows the fingerings for measure 35:

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

molto rit - - - - -

Beidh Aonach Amaranach

Trad. Irish

Guitar DADGAD

D G A7 D G A

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

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

Flute

1 6
8

D A G/A A G/A D/A 1. A7

12 11 11 11 11
0 0 0 0 0
11 9 9 9 9
12 11 11 11 11
9 7 7 7 7
0 0 0 0 0
0 0 0 0 0

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

5

2. A7sus A/C#

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

9

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A/G A/E A7sus A/C#

5 2 0 4

13

D G/D A/D

4 0 0 5

2 2 0 4

4 4 4 4

0 0 0 5

7 7 7 7

6 6 6 6

7 7 7 7

17

D

7 0 0 7

6 6 6 6

7 7 7 7

0 0 0 0

7 7 7 7

6 6 6 6

7 7 7 7

0 0 0 0

21

Guitar tablature for the first section of the solo, showing four measures. The first measure starts with a G note (5th fret, 1st string) followed by a D note (2nd fret, 1st string). The second measure starts with a G note (5th fret, 1st string) followed by a D note (2nd fret, 1st string). The third measure starts with a G note (5th fret, 1st string) followed by a D note (2nd fret, 1st string). The fourth measure starts with a G note (5th fret, 1st string) followed by a D note (2nd fret, 1st string).

Musical score for piano, page 10, measures 25-26. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). Measure 25 starts with a half note on A, followed by a quarter note on G, a eighth note on F, a quarter note on E, a eighth note on D, a quarter note on C, and a eighth note on B. Measure 26 starts with a quarter note on A, followed by a eighth note on G, a quarter note on F, a eighth note on E, a quarter note on D, and a eighth note on C.

Guitar tablature for the intro of "Hotel California". The tab shows four measures of chords: G/A, A7, D, and D. The strings are numbered 6 (low E) to 1 (high E). The first measure (G/A) has a 0 above the 6th string. The second measure (A7) has a 5 above the 6th string. The third measure (D) has a 0 above the 6th string. The fourth measure (D) has a 0 above the 6th string.

A musical score for piano, showing a single melodic line on a five-line staff. The key signature is two sharps, and the measure number is 29. The melody consists of eighth and sixteenth notes, with a fermata over the eighth note of the first measure.

Guitar tablature showing four measures of chords G/D and A/D. The first measure shows a G/D chord with fingers 5, 5, 5, 5 on the 5th, 4th, 3rd, and 2nd strings respectively. The second measure shows an A/D chord with fingers 7, 7, 7, 7 on the 7th, 6th, 5th, and 4th strings respectively. The third measure shows an A/D chord with fingers 7, 7, 7, 7 on the 7th, 6th, 5th, and 4th strings respectively. The fourth measure shows an A/D chord with fingers 7, 7, 7, 7 on the 7th, 6th, 5th, and 4th strings respectively.

A musical score for piano, page 10, system 33. The key signature is two sharps. The melody consists of eighth and sixteenth notes, primarily on the treble clef staff, with some notes on the bass clef staff. The score includes measure numbers 33-40.

F♯m

Guitar chord diagram for F♯m. The strings are numbered 6 (top) to 1 (bottom). The diagram shows a barre chord with fingers 1-4 on the 3rd string, and 2-4 on the 2nd string. The 1st string is muted.

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

37

Musical line for measure 37. Treble clef, key signature of two sharps. The notes are: eighth note (D), sixteenth note (B), eighth note (G), eighth note (E), eighth note (C), eighth note (A), eighth note (F#), eighth note (D).

E_m

Guitar chord diagram for E_m. The strings are numbered 6 (top) to 1 (bottom). The diagram shows a barre chord with fingers 1-4 on the 3rd string, and 2-4 on the 2nd string. The 1st string is muted.

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

41

Musical line for measure 41. Treble clef, key signature of two sharps. The notes are: eighth note (D), sixteenth note (B), eighth note (G), eighth note (E), eighth note (C), eighth note (A), eighth note (F#), eighth note (D).

D

Guitar chord diagram for D. The strings are numbered 6 (top) to 1 (bottom). The diagram shows a barre chord with fingers 1-4 on the 3rd string, and 2-4 on the 2nd string. The 1st string is muted.

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

G/D

Guitar chord diagram for G/D. The strings are numbered 6 (top) to 1 (bottom). The diagram shows a barre chord with fingers 1-4 on the 3rd string, and 2-4 on the 2nd string. The 1st string is muted.

5	5	5	5
0	0	0	0
4	4	4	4
5	5	5	5
5	5	5	5
4	4	4	4
5	5	5	5
5	5	5	5
4	4	4	4
5	5	5	5
5	5	5	5
4	4	4	4

45

Musical line for measure 45. Treble clef, key signature of two sharps. The notes are: eighth note (D), sixteenth note (B), eighth note (G), eighth note (E), eighth note (C), eighth note (A), eighth note (F#), eighth note (D).

D

Guitar tablature for the D chord progression. The first four measures show a D major chord (0, 0, 0) followed by a G/D chord (5, 0, 0). The strings are numbered 6 (top) to 1 (bottom).

49

Musical notation for measure 49 in G major. The melody consists of eighth notes and sixteenth notes.

A7

Bm9

Asus

G

Guitar tablature for the chords A7 (2, 0, 0), Bm9 (0, 2, 0), Asus (0, 0, 2), and G (0, 0, 0). The strings are numbered 6 (top) to 1 (bottom).

53

Musical notation for measure 53 in G major. The melody consists of eighth notes and sixteenth notes, with a bracket under the last two notes.

D/F#

Guitar tablature for the D/F# progression. The first three measures show a D major chord (5, 0, 0) followed by a F# major chord (5, 0, 0). The fourth measure shows a D major chord (4, 0, 0).

57

Musical notation for measure 57 in G major. The melody consists of eighth notes and sixteenth notes.

Fretboard diagram for a guitar solo. The diagram shows four chords: Em7-11 (two octaves), A7sus (two octaves), D (one octave), and G (one octave). The strings are numbered 6 (low E) at the bottom and 1 (high E) at the top. The first two octaves of Em7-11 and A7sus are identical, starting with a 0 on the 6th string. The third octave of Em7-11 has notes 0, 0, 0, 0 on strings 6, 5, 4, 3 respectively. The fourth octave of Em7-11 has notes 2, 2, 2, 2 on strings 6, 5, 4, 3 respectively. The A7sus chord has notes 0, 0, 0, 0 on strings 6, 5, 4, 3 respectively. The D chord has notes 0, 0, 0, 0 on strings 6, 5, 4, 3 respectively. The G chord has notes 4, 4, 4, 5 on strings 6, 5, 4, 3 respectively.

A musical score page featuring a single melodic line on a treble clef staff. The key signature is two sharps, and the time signature is common time. The measure begins with a dotted half note, followed by a quarter note, a eighth note, another eighth note, a dotted half note, a quarter note, a eighth note, another eighth note, and concludes with a dotted half note. A double bar line with repeat dots follows.

A musical score for piano, showing a single melodic line. The key signature is A major (two sharps). The time signature is common time. The measure begins with a half note followed by an eighth-note triplet pattern. The melody continues with eighth-note triplets, a dotted half note, eighth-note triplets, eighth-note pairs, and finally quarter notes.

Guitar tablature showing a blues progression with the following chords and patterns:

- Chord G/A:** Fret 7 on strings 6, 5, 4, 3.
- Chord A:** Open strings (E, B, G, D, A, E).
- Chord G/A:** Fret 5 on strings 6, 5, 4, 3.
- Chord D/A:** Fret 2 on strings 6, 5, 4, 3.
- 1. Chord A7:** Fret 7 on string 6, open strings 5, 4, 3, 2, 1.
- 2. Chord A7sus:** Fret 0 on string 6, open strings 5, 4, 3, 2, 1.

A musical score page with a treble clef and a key signature of two sharps. The page number '69' is at the top left. Measures 1-4 show a pattern of eighth and sixteenth notes. Measure 1: eighth note A, sixteenth note B. Measure 2: eighth note C, sixteenth note D. Measure 3: eighth note E, sixteenth note F. Measure 4: eighth note G, sixteenth note A. A repeat sign with a colon is followed by a measure of a dotted half note.

G Em7-11

The figure shows a six-string guitar neck with two chords. The first chord, labeled 'G', has notes at the 2nd fret on the 6th, 5th, and 4th strings, and at the open 3rd string. The second chord, labeled 'Em7-11', has notes at the 2nd fret on the 6th, 5th, and 4th strings, and at the open 3rd string. Fret numbers 0, 2, 5, and 2 are marked below the neck.

A musical score page featuring a single melodic line on five horizontal staves. The key signature is two sharps, and the time signature is common time. The measure begins with a half note on the first staff, followed by a half note on the second staff, a half note on the third staff, a half note on the fourth staff, and a half note on the fifth staff.

D/F# G A7sus D

A handwritten musical score page, numbered 77 at the top left. It features a treble clef, a key signature of two sharps, and a time signature of common time (indicated by a 'C'). The score consists of four measures of music. Measure 1 starts with a dotted half note. Measures 2, 3, and 4 each begin with a dotted quarter note. Measure 4 ends with a vertical bar line.

The Connachtman's Rambles

Guitar DADGAD

D G9/D Trad. Irish

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

A musical score for piano, page 1, featuring eight measures of music. The key signature is one sharp (F#), and the time signature is 6/8. The music consists of eighth-note patterns primarily in the right hand, with occasional bass notes and rests. Measure 1 starts with a bass note followed by two eighth notes. Measures 2 and 3 show a repeating pattern of three eighth notes. Measures 4 and 5 continue this pattern with slight variations. Measures 6 and 7 show a more complex pattern with multiple eighth notes and rests. Measure 8 concludes the section with a final eighth-note pattern.

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A/D

G9/D

Fretboard diagram showing four positions of chords A/D and G9/D. The top row shows the A/D chord with fingers 7, 7, 7, 7 across the strings. The bottom row shows the G9/D chord with fingers 0, 0, 0, 0. The strings are numbered 7, 6, 5, 4, 3, 2 from top to bottom.

Musical staff for measure 14 in 14/8 time. Treble clef, key signature of two sharps. The staff consists of six eighth-note pairs connected by vertical stems.

D

G9/D

Fretboard diagram showing four positions of chords D and G9/D. The top row shows the D chord with fingers 4, 4, 4, 4. The bottom row shows the G9/D chord with fingers 0, 0, 0, 0. The strings are numbered 7, 6, 5, 4, 3, 2 from top to bottom.

Musical staff for measure 18 in 14/8 time. Treble clef, key signature of two sharps. The staff consists of six eighth-note pairs connected by vertical stems.

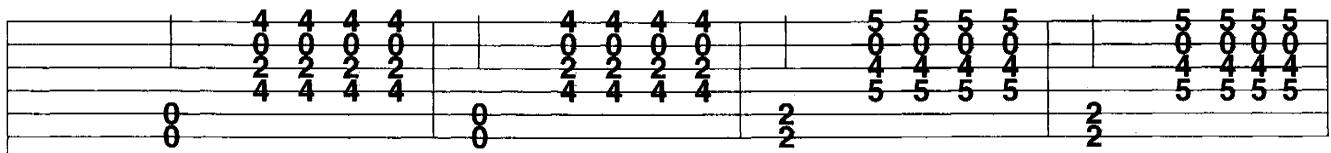
A/D

G9/D

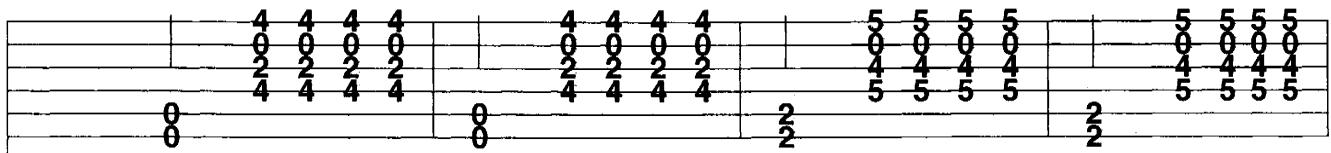
Fretboard diagram showing four positions of chords A/D and G9/D. The top row shows the A/D chord with fingers 7, 7, 7, 7. The bottom row shows the G9/D chord with fingers 0, 0, 0, 0. The strings are numbered 7, 6, 5, 4, 3, 2 from top to bottom.

Musical staff for measure 22 in 14/8 time. Treble clef, key signature of two sharps. The staff consists of six eighth-note pairs connected by vertical stems.

D



Em11



5 5 5 5
0 0 0 0
4 4 4 4

5 5 5 5
0 0 0 0
4 4 4 4

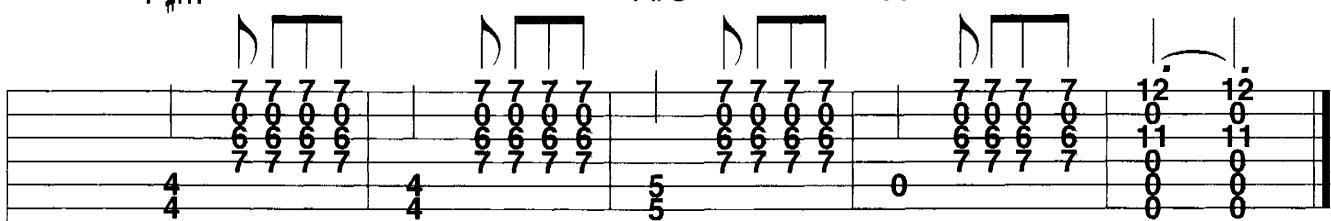
5 5 5 5
0 0 0 0
4 4 4 4

5 5 5 5
0 0 0 0
4 4 4 4

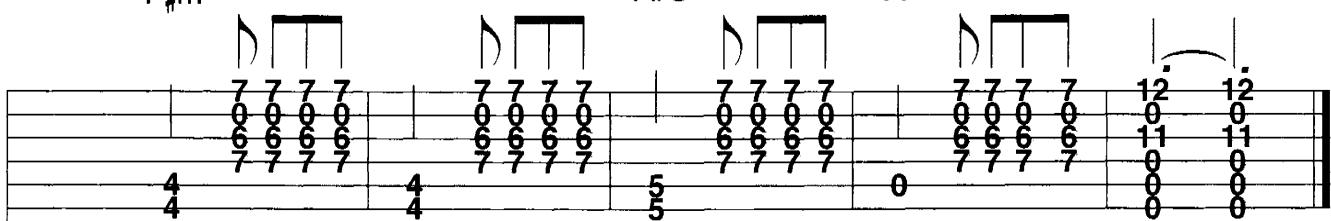
26



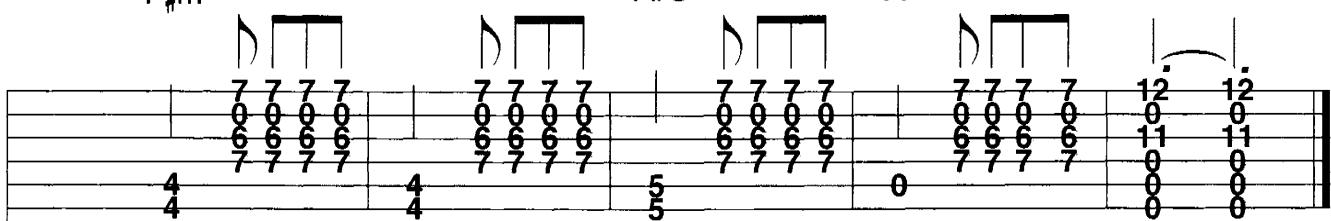
F♯m



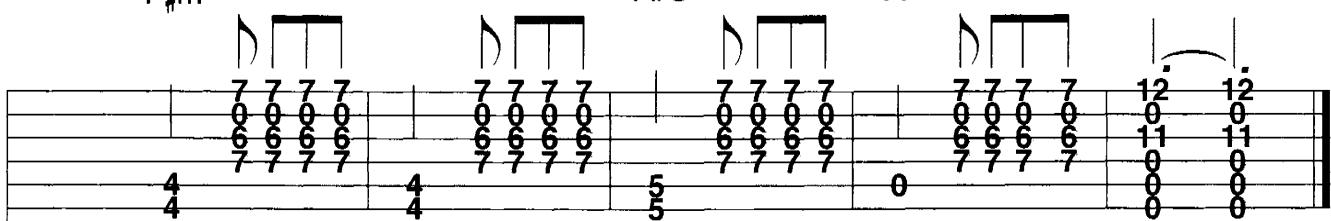
A/G



A



D



7 7 7 7
0 0 0 0
6 6 6 6
7 7 7 7

7 7 7 7
0 0 0 0
6 6 6 6
7 7 7 7

7 7 7 7
0 0 0 0
6 6 6 6
7 7 7 7

7 7 7 7
0 0 0 0
6 6 6 6
7 7 7 7

12 12
0 0
11 11
0 0

30



Ay Linda Amiga

DADGAD

Capo II

Intro Slow and Sad Trad. Spanish

1 m m m
Intro Slow and Sad Trad. Spanish

4 m m a
4 p p p
7 a m m i
7 p p p
10 m m i a
10 p p p

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B

13

3 0 2 3 0
3 2 0 2
0 0 0 0
0 3 0 2

16

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

19

0 0 0 3 1 0
5 0 0 2 2 3 2 0
0 0 0 3 2
5

22

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



Continuation of the guitar tablature from measure 25. It includes three more measures of sixteenth-note patterns with fingerings: 1, 3, 2, 0; 0, 2, 2, 3; 0, 3, 2, 3, 2, 0.

Musical score and tablature for guitar, measure 28. The score shows a treble clef, a key signature of one sharp, and a common time signature. The tablature shows six strings with fingerings: 0, 0, 2, 2, 3; 1, 3, 2, 0; 0, 2, 2, 3.

Continuation of the guitar tablature from measure 28. It includes two more measures of sixteenth-note patterns with fingerings: 0, 0, 2, 2, 3; 1, 3, 2, 0; 0, 2, 2, 3.

Musical score and tablature for guitar, measure 31. The score shows a treble clef, a key signature of one sharp, and a common time signature. The tablature shows six strings with fingerings: 0, 3, 2, 3, 2, 0; 0, 3, 5, 5, 0, 0.

Molto Rit.....

Banish Misfortune/The Kesh Jig

DADGAD

Trad. Irish

D (mixolydian mode)

3 0 let all notes ring

1
staccato
pedal tone

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

Sheet music for guitar, page 5. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The tablature below the staff shows the following fingerings: 0-0-3-0, 0-0-3, 0-0-3, 0-4-2-0, 3-0-0, 0-6-7-7.

Sheet music for guitar, measures 9 and 10. The key signature is one sharp. Measure 9 starts with a grace note followed by eighth notes. Measure 10 continues with eighth notes and includes fingerings: 2, 1, 0; 3; 4; 0; 4; 3, 1, 3, 0. The tablature below shows the corresponding fret positions.

9

2 1 0
3
4 0 4
3 1 3 0

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

Musical score for guitar and piano. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The piano part consists of eighth-note chords. The guitar part has sixteenth-note patterns. Measure 13 ends with a fermata over the eighth note of the first chord. Measure 14 begins with a sixteenth note followed by a eighth note. The piano part continues with eighth-note chords. The guitar part has sixteenth-note patterns.

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17

21

25

29

33

37

41

45

49

Barre II

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

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

53

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

0 3 0 3 5 2 4

57

1 2 1 0 4 1 0 4 - 4 1 0 1 3 1 0 4 1 2

4 5 4 0 7 4 0 7 - 9 7 4 0 2 4 2 0 5 2 3 5 2 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

61

1 3 4 3 1

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

65

5 5 12 5 10

0 0 0 0 0

69

4 5 7 5 0

5 3 2 0 0

0 0 0 0 0

73

3 5 2 3 0 2 0 4 0

0 3 1 0 0 5 0 4 4 4 2 0

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

77

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

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

The image shows a page of sheet music for guitar and piano. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. It includes dynamic markings like '3' and '0'. The bottom staff is for the guitar, showing two sets of six strings. The first set of strings has fingerings: 3, 5, 2, 3; 0, 2, 0; 3. The second set has fingerings: 0, 2, 0; 3, 5, 7, 5; 4, 4, 4, 2, 0. The music continues with a series of eighth-note patterns.

Sheet music for guitar, measure 85. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The bottom staff is a six-string guitar tablature. The music consists of a series of eighth-note chords and single notes, with various slurs and grace notes. The tablature below shows the fingerings for each note: 3, 3, 3, 0; 0, 0, 3; 0; 4, 2, 0; 3, 0, 0; 0, 0, 0.

The Kesh Jig

93

1 0 i m i a i 3 i 3 1 m tr~

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

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

97

1. 2.

1 0 0 4
4 0 0 4
1 3 -3 7 7
4 7 3 7 7 7 7
1 3
4 7 7 7 7 7 7

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

101

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

2 0 2 2 0 4 0 4 4 0 6 2 2 6 4 4 2 4 4 4 0 4

105

2 0 0 0 4 0 4 0 2 0 2 242 0 4 0 4 4 0 0

2 0 0 0 4 0 4 0 2 0 2 242 0 4 0 4 4 0 0

109

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

113

1.

Musical score for guitar and piano. The top staff shows a treble clef, a key signature of two sharps, and a tempo of 117. The piano part consists of eighth-note chords and rests. The guitar part has a sixteenth-note pattern above the strings and a tablature below showing fingerings and string numbers.

117

Guitar Tablature:

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

125

harm.

harmonic

natural

Mo Ghille Mear

MacDhomnaill

DADGAD
Capo III

The sheet music consists of five systems of musical notation. Each system includes a treble clef staff with dynamic markings and a guitar tab staff below it. The first system begins with a melodic line and a guitar tab. Subsequent systems continue the melody with dynamic markings like 'tr' (trill) and various fingerings (e.g., 0, 1, 2, 3, 4). The guitar tabs provide fret positions and strumming patterns.

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17

Flute: Measures 17-19 show various patterns of eighth and sixteenth notes.
Guitar: Measures 17-18 show chords. Measure 19 shows a sixteenth-note pattern followed by eighth-note pairs.

21

Flute: Measures 21-23 show eighth-note patterns with grace notes and slurs.
Guitar: Measures 21-22 show chords. Measure 23 shows a sixteenth-note pattern followed by eighth-note pairs.

25

guitar acc. to flute mel.

Flute: Measures 25-27 show eighth-note patterns.
Guitar: Measures 25-26 show chords. Measure 27 shows a sixteenth-note pattern followed by eighth-note pairs.

29

Flute: Measures 29-31 show eighth-note patterns.
Guitar: Measures 29-30 show chords. Measure 31 shows a sixteenth-note pattern followed by eighth-note pairs.

33

Treble clef, 1 flat, 2/4 time.

Guitar tablature (bottom staff):

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

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

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

37

Treble clef, 1 flat, 2/4 time.

Guitar tablature (bottom staff):

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

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

0	0	0	0	2	0
0	5	0	0	0	0

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

41

Treble clef, 1 flat, 2/4 time.

Guitar tablature (bottom staff):

{ 2	0	0	0	0	0
2	0	2	0	0	0

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

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

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

45

Treble clef, 1 flat, 2/4 time.

Guitar tablature (bottom staff):

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

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

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

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

Musical score and tablature for guitar, page 53. The score shows a treble clef, a key signature of one flat, and a tempo marking of P . The tablature below shows the strings and frets for each measure.

53

P

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

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

56

tr

tr

0	0	4	4	7	7	0	9	7	0	4	2	420	4	0	0
4	0	2	0	0	0	5	0	4	2	5	0	0	0	2	
0	5	0	0	4	2	5	0	4	2	5	0	5	0	2	

Carolan's Farewell to Music

DADGAD

Guitar One - Slow and Mournful

T. O'Carolan

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The image shows two staves of sheet music for guitar. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Measure 14 starts with a whole note on the G string (3rd fret), followed by a half note on the B string (1st fret), a quarter note on the D string (open), and an eighth note on the A string (open). Measures 15 begin with a sixteenth-note pattern on the E string (open), followed by eighth notes on the B string (1st fret), the D string (open), and the A string (open). Measures 16 continue with eighth notes on the E string (open), the B string (1st fret), the D string (open), and the A string (open). Measures 17 begin with a sixteenth note on the E string (open), followed by eighth notes on the B string (1st fret), the D string (open), and the A string (open). Measures 18 end with a sixteenth note on the E string (open), followed by eighth notes on the B string (1st fret), the D string (open), and the A string (open).

16

4 m

4 3 2 1 0 3 2 0 3 1

3 2 10 9 7 5 3 2 0 3 1

18

m i

p

4 p

3 p

3

0 0 0 0 | 3 2 0 0 0 0 | 3 2 0 3 3 0 2 1 3 3 0

Sheet music for guitar, page 20, measures 1-5. The music is in common time (indicated by 'C') and consists of five measures. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'p' (piano). Measures 2-5 start with a bass clef, a key signature of one sharp (F#), and a tempo marking of 'm' (moderato). The notation includes sixteenth-note patterns and specific fingerings (e.g., 1, 2, 3, 4) above the notes. The guitar neck diagram below shows the strings and frets corresponding to the notes in the music.

Sheet music for guitar, page 23, measures 1-4. The music is in common time. The first measure starts with a bass note (C) followed by a treble note (E). The second measure starts with a bass note (A) followed by a treble note (D). The third measure starts with a bass note (G) followed by a treble note (B). The fourth measure starts with a bass note (F#) followed by a treble note (E). The music is marked "very soft".

25

m

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

The image shows two staves of sheet music for guitar. The top staff is a treble clef staff with six horizontal lines. Measure 29 starts with a grace note (2) followed by a sixteenth note (4), a eighth note (1), another sixteenth note (4), and a eighth note (2). There are two slurs, each labeled with the number '3'. Measure 30 begins with a eighth note (2), followed by a sixteenth note (1), a eighth note (2), a sixteenth note (1), a eighth note (2), a sixteenth note (1), a eighth note (2), a sixteenth note (1), and a eighth note (2). The bottom staff is a bass clef staff with five horizontal lines. It shows a continuous sequence of notes: 3, 5, 2, 3, 5, 2, 5, 0, 3, 10, 9, 7, 5, 3, 2, 0, 3, 3. The '0' indicates a string mute.

Molto Ritardando

Carolan's Farewell to Music

T. O'Carolan

DADGBE

Guitar Two Slow and Mournful

**Tambora*

The first measure consists of six eighth-note chords on the strings. The strings are muted with the left hand, and the right hand taps the strings near the bridge.

*tap lightly with thumb on strings near the bridge for percussive sound and pitches

Normal

The second measure consists of six eighth-note chords on the strings. The strings are muted with the left hand, and the right hand taps the strings near the bridge.

Normal

The third measure consists of six eighth-note chords on the strings. The strings are muted with the left hand, and the right hand taps the strings near the bridge.

Normal

The fourth measure consists of six eighth-note chords on the strings. The strings are muted with the left hand, and the right hand taps the strings near the bridge.

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0 3 0
5 7 6 0 3 5
7
7 5 3 5 3 0

15

tr

3 5 6 3 5 6 5 3
5 7
5 4 5 7
0 6 7 10 7 10

17

⑤

0 0 7 0
6 7 5
7 7 9 10
10 10 12 13 13 12 10

19

3 3

12 12 10 8 10
12 10 12 13
5 5 8 3 3 5
2 2 5 0 0 2

21

1 0 0 0 1 3
3 2 2 0 2 3 0

12

26 ②

3 3 0 3 0 3 5 3 7 6 0 3 5
5 5 3 5 7 5 3

29 ③ ②

0 3 0 5 7 6 0 3 7 5 3 5 3 0 9 5 6 3 5 6 0 3 5 7

32

5 4 5 7 6 7 0 10 7 10 7 0 7 8 7 5 8 7 5 3 0

34

5 5 7 8 8 7 5 | 7 7 5 3 5 | 9 7 9 10

36

2 2 5 5 5 7 | 3 7 7 0 7 3 5

Molto Ritardando

Artist Biography

William Coulter has been recording and performing traditional music in the San Francisco Bay area since 1981. He has been a member of many ensembles including Isle of Skye, Orison, and Gravity Hill. In 1995 he released his first solo recording on the Gourd music label called *Celtic Crossing*, and in 1997 he released a follow-up recording called *Celtic Sessions*. His recordings have been featured on three different Billboard top 10 collections of Celtic music on the Narada Music label. He has also recorded three critically acclaimed CDs of traditional Shaker melodies, *Simple Gifts*, *Tree of Life*, and *Music on the Mountain*, with cellist Barry Phillips. Since 1994 he has been touring the United States, performing at Shaker villages, festivals, and in concert with The Coulter-Phillips Ensemble. In 1998 he released a CD with the Irish singer Mary McLaughlin called *Celtic Requiem*, which was released on the Windham Hill label. William holds a master's degree in guitar performance from the San Francisco Conservatory of Music and a master's degree in ethnomusicology from the University of California.

As well as rehearsing, touring, and recording, William works as a producer and recording engineer, and teaches classical guitar at the University of California–Santa Cruz. During the summer he teaches at music camps such as the National Guitar Summer Workshop and Alasdair Fraser's Valley of the Moon Fiddle Camp. His four-year-old son, Evan, keeps him busy the rest of the time.

Special thanks are due to:

Bill Bay and Mel Bay Publications for the opportunity to put this music down on paper. To Neal Hellman and Gourd Music for the opportunity to record this music and for being a truly fine record label. To Pierre Bensusan for being a constant inspiration. To Barry and Shelley Phillips for being great musicians and great friends. To Justin Mayer at Bear Creek Studio for having such large ears. To Todd Denman for sharing his knowledge of traditional Irish music with me. To the Santa Cruz Guitar Company and to guitar maker Jeff Traugott for building incredible guitars.

To my wife Susan and son Evan for putting up with so many hours in the studio and on the road and for constant love and support.

And finally to all of the musicians who have recorded and performed with me over the years. It is an honor and pleasure to work with each and every one of you.

William Coulter plays D'Addario Strings
Artist photos by Paul Schraub

For artist touring and recording information go to: www.gourd.com

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