

Acoustic Masterclass

CELTIC GUITAR SOLOS

*Traditional Songs and Airs of
Ireland and Scotland*

JIM TOZIER

Producer for Solid Air Records: James Jensen



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ISBN-10: 0-7390-4061-8 (Book & CD)

ISBN-13: 0-978-0-7390-4061-4 (Book & CD)

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DADGAD

Archibald McDonald of Keppoch

The Flower of Magherally

Carolan's Cottage

Heather Island

Paddy O'Carroll

Paddy's Green Shamrock Shore/The Drums of Dawn

Planxty Irwin

Pretty Girl Milking a Cow

The Rocks of Brae

Star of the County Down

Spatter the Dew

Such a Parcel of Rogues in a Nation

ARCHIBALD McDONALD OF KEPPPOCH

*Capo at 2nd fret, tuned to DADGAD:

(⑥) = D (③) = G
 (⑤) = A (②) = A
 (④) = D (①) = D

Traditional Scottish
Arranged by JIM TOZIER

Moderately slow $\text{♩} = 115$

14

*Recording sounds a whole step higher than written.

14

14

14

32

Dm F Dm F C Dm A7

40

Dm F C Dm A7

48

Dm F C Dm A7

56

Dm B♭ F Gm Dm A7

64

Dm F Dm F C Dm A7

6

Dm F C Dm A7

Dm F C Dm A7

Dm B♭ F Gm Dm

A7 Dm F Dm F

C Dm A7 Dm

THE FLOWER OF MAGHERALLY

Traditional Irish
Arranged by JIM TOZIER

*Capo at 3rd fret, tuned to DADGAD:

⑥ = D ③ = G

⑤ = A ② = A

④ = D ① = D

Moderately slow $\text{♩} = 60$

Am

G

Am

*Recording sounds a 1 1/2 steps higher than written.

G Am

C

G

Am

D

Em

[1.] [2.]

Am

Em

G

Am

CAROLAN'S COTTAGE

Tuned to DADGAD:
 ⑥ = D ③ = G
 ⑤ = A ② = A
 ④ = D ① = D

TURLOUGH O'CAROLAN
Arranged by JIM TOZIER

Moderately slow $\text{♩} = 110$

Am

T 3 2 | . 0 0 2 | 3 2 0 | 0 3 2 0 | 0 3 2 | 2

5 Am

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

9 C Am

T 3 5 3 2 0 | 0 2 3 2 0 | 3 0 2 3 0 0 | 0 3 2 | 2

13 Am

T 0 7 5 8 | 7 5 5 7 | 5 4 0 | 2 3 2 | 2 7 10

[1.] [2.]

18

Am F C G

T A B
7 9 7 10 7 | 7 9 10 | 10 9 0 7 10 | 10 7 10 |
0 8 10 | 0 | 0 10 | 0 |

22

Am F C Am

T A B
7 9 7 10 7 | 7 9 10 | 3 2 9 2 0 3 | 2 3 0 2 |
0 8 3 | 0 | 0 0 | 0 |

26

C Am C Em

T A B
3 5 3 2 0 | 0, 2 3 2 0 3 | 3, 0 2 3 0 0 | 0 3 2 |
3 0 | 0 | 3 2 | 2 |

30

Am

1. 3. ||2. D.C.||4.

T A B
0 7 5 6 7 | 0 5 5 7 | 5 4 0 6 4 | 2 7 10 :|| 2 | 2 | 0 | 0 |

HEATHER ISLAND

Tuned to DADGAD:

⑥ = D ③ = G

⑤ = A ② = A

④ = D ① = D

Traditional Scottish
Arranged by JIM TOZIEModerately slow $\text{♩} = 50$

Musical notation and tablature for 'Heather Island' in common time. The music consists of four sections, each starting with a treble clef and a key signature of one sharp (F#). The first section ends with a repeat sign and two endings. Ending 1 leads back to the beginning of the section, while Ending 2 concludes with a final chord.

Chords: Am, F, G, D, Em, C, Am

Section 1 (Measures 1-16):

- 1st ending: Am, F, G, Am, D, F, Em
- 2nd ending: C, G, Am, G, F, C, Am, F

Section 2 (Measures 17-24):

- 1st ending: Am, Em, G, Am, D, F, Em
- 2nd ending: C, G, Am, G, F, C, Am, F

Section 3 (Measures 25-32):

- 1st ending: Am, Em, G, Am, D, F, Em
- 2nd ending: C, G, Am, G, F, C, Am, F

PADDY O'CARROLL

11

*Capo on 2nd fret, tuned to DADGAD:

⑥ = D ③ = G

⑤ = A ② = A

④ = D ① = D

Traditional Irish
Arranged by JIM TOZIER

Live jig s. = 120

*Recording sounds a whole step higher than written.

The image shows a page of sheet music for a guitar solo. The top half contains musical notation with a treble clef, a key signature of one sharp, and a time signature of 16/16. The notes are primarily eighth and sixteenth notes. The bottom half provides a tablature for the guitar strings, showing the fingerings and string names (E, B, G, D, A, E) above the six strings. Measure 16 starts with a G/D chord, followed by a D note, an A/D chord, a G/D chord, a D note, an A/D chord, a G/D chord, and an A note. Measure 17 continues with a G/D chord, followed by a D note, an A/D chord, a G/D chord, and an A note.

The image shows a page of sheet music for a guitar part. The top staff is in common time, treble clef, and G major (indicated by a sharp sign). The bottom staff is a tablature staff showing the six strings of the guitar. Measure 21 starts with a D chord (three eighth notes) followed by an A/D chord (two eighth notes). Measure 22 begins with a G/D chord (two eighth notes). Measures 23 and 24 both start with a D chord (two eighth notes). The tablature below shows the corresponding fingerings and string patterns for each note. Measure 21 has fingerings: 4 0 0 2 4 4. Measure 22 has fingerings: 2 0 2 0 0 4. Measures 23 and 24 have fingerings: 0 0 4 4 0 2 0 0.

PADDY'S GREEN SHAMROCK SHORE/ THE DRUMS OF DAWN

*Capo at 5th fret, tuned to DADGAD:

① = D ③ = G
⑤ = A ② = A
④ = D ① = D

PADDY'S GREEN SHAMROCK SHORE
Traditional Irish
Arranged by JIM TOZIER
THE DRUMS OF DAWN
by JIM TOZIER

Moderately $\text{♩} = 50$

Paddy's Green Shamrock Shore

D

C

The music starts with a treble clef, a key signature of one sharp, and a common time signature. The melody is in the upper staff, and the chords are indicated below it. The bass line is shown on the bottom staff.

*Recording sounds 2 1/2 steps higher than written.

The music starts with a treble clef, a key signature of one sharp, and a common time signature. The melody is in the upper staff, and the chords are indicated below it. The bass line is shown on the bottom staff.

The music starts with a treble clef, a key signature of one sharp, and a common time signature. The melody is in the upper staff, and the chords are indicated below it. The bass line is shown on the bottom staff.

The music starts with a treble clef, a key signature of one sharp, and a common time signature. The melody is in the upper staff, and the chords are indicated below it. The bass line is shown on the bottom staff.

C

D

1. 2.

27

T A B

4 7 4 45 4 5 4 0 0 2 3 0 3 0 0 0 0

Faster $\text{♩} = 120$ *The Drums of Dawn*

Dsus2

34

T A B

02 2 2 2 4 45 4 2 0 02 04 47 0 4 45 0 0 24 2 4 2 0 2 0

Dsus2

C

38

T A B

02 2 2 2 4 45 4 2 0 02 04 47 0 4 45 0 0 24 2 4 2 0 2 0

Dsus2

B \flat

C

Dsus2

42

T A B

0 0

B \flat

C

Dsus2

45

T A B

0 3 0 3 0 0 0 2 2 2 0

48

C Dsus2

T
A 45 4 2 0 02 0 4 | 47 0 4 45 0 0 | 24 2 4 2 0 2 0 | 02 2 2 2 2 4
B 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

52

C

T
A 45 4 2 0 02 0 4 | 47 0 4 45 0 0 | 24 2 4 2 0 2 0
B 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

Dsus2 B_b C Dsus2

55

T
A 0 0 0 0 0 0 | 0 0 0 0 0 0 | 3 1 0 1 0 0 0 | 0 0 0 0 0 0
B 0 2 2 2 2 2 | 0 2 2 2 2 2 | 1 1 3 0 0 0 | 0 2 2 2 2 2

B_b F Dsus2 B_b C

58

T
A 3 2 0 2 0 0 | 3 0 0 | 0 0 0 0 0 0 | 3 1 0 1 0 0 0
B 1 1 3 3 3 | 0 0 0 | 0 0 0 0 0 0 | 1 1 3 0 0 0

Dsus2 B_b F 1. Dsus2 2. Dsus2

61

T
A 0 0 0 0 0 0 | 3 2 0 2 0 5 3 0 0 | 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0
B 0 2 2 2 2 2 | 1 1 3 3 3 | 0 2 2 2 2 2 2 2 2 | 0 2 2 2 2 2 2 2 2

PLANXTY IRWIN

TURLOUGH O'CAROLAN
Arranged by JIM TOZIER

*Capo at 4th fret, tuned to DADGAD:

- (6) = D (3) = G
- (5) = A (2) = A
- (4) = D (1) = D

Slowly $\text{♩} = 50$

*Recording sounds 2 whole steps higher than written.

PRETTY GIRL MILKING A COW

Tuned to DADGAD:

⑥ = D ③ = G
 ⑤ = A ② = A
 ④ = D ① = D

Traditional Irish
 Arranged by JIM TOZIER

Moderately slow $\text{♩} = 100$

Am

G/D

F/C

Em/B

Am

G

F

Am

G/D

F/C

Em/B

Am

G

F

Am

G/D

F/C

Em/B

Am

G

F

Am

G/D

F/C

Em/B Am G F C G

T 0 0 2 | 3 2 0 0 2 | 2 2 2 | 0 2 0 3 0 | 0 3 3 | 3 0 2 3 | 5 2 2 3

A 0 | 0 | 2 | 5 | 3 | 3 | 3 | 3

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

F Em C G Dm C

T 0 2 0 | 0 0 3 | 0 0 3 | 5 2 5 7 | 7 0 5~4 4~5 | 7 0 3 0 | 3 0 3

A 0 | 0 | 3 | 3 | 0 | 0 | 3 | 3

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

G F Em Am G F C

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

A 2 | 0 | 0 | 0 | 2 | 5 | 3 | 3 | 3

B 3 | 2 | 3 | 3 | 0 | 2 | 5 | 3 | 3

Am

G F Em C G Dm

T 2 2 3 | 0 2 0 | 0 0 3 | 5 2 5 7 | 7 0 5~4 4~5 | 7 7 9 | 9 (9) 7 | 9 10

A 2 | 0 | 0 | 3 | 0 | 0 | 0 | 0 | 10

B 3 | 2 | 3 | 3 | 0 | 2 | 0 | 0 | 10

G F Em Am G F [1.] [2.]

T 0 4 | 0 2 4 2 4 2 0 | 0 0 2 | 3 2 0 0 2 | 2 2 2 | 0 2 0 3 0 | 0 2 | 3

A 5 | 3 | 2 | 0 | 5 | 3 | 3 | 3 | 3

THE ROCKS OF BRAE

*Capo at 2nd fret, tuned to DADGAD:

(⑥) = D (③) = G
 (⑤) = A (②) = A
 (④) = D (①) = D

Traditional Scottish
 Arranged by JIM TOZIER

Lively $\text{♩} = 130$

*Recording sounds a whole step higher than written.

STAR OF THE COUNTY DOWN

Traditional Irish
Arranged by JIM TOZIER

*Capo at 4th fret, tuned to DADGAD:

⑥ = D ③ = G
⑤ = A ② = A
④ = D ① = D

Moderately ♩ = 130

Am F C G/B Am F Em

T 3-2 | 0 0 0 0 | 3 0 0 3 | 0 3 0 0 | 0 2 0 2 0 3 | 0 0 0 0 | 0 2 0 2 | 3 2

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

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

*Recording sounds 2 whole steps higher than written.

Am F C G/B Am F Am

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

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

C G Am F Em Am

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

A 3 3 | 3 3 | 5 5 | 0 0 | 0 0 | 2 2 | 2 2 | 0 0

B 3 3 | 3 3 | 5 5 | 0 0 | 0 0 | 2 2 | 2 2 | 0 0

F C G/B rit. Am G Am Am

T 0 0 0 | 3 0 0 3 | 0 3 0 | 0 2 0 2 0 3 | 0 0 0 | 0 2 | 3 2 . | 0 2 |

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

B 3 3 | 3 2 0 3 | 2 0 0 | 5 0 | 0 0 | 0 2 | 0 0 | 0 2 |

SPATTER THE DEW

*Capo at 2nd fret, tuned to DADGAD:

(6) = D (3) = G
 (5) = A (2) = A
 (4) = D (1) = D

Traditional Irish
 Arranged by JIM TOZIER

Lively slip jig $\frac{A}{= 135}$

Dm

TABULATION (BASS STRINGS):

| | | |
|---|---|---|
| T | A | B |
| 0 | 2 | 0 |
| 0 | 0 | 2 |
| 2 | 2 | 3 |
| 2 | 0 | 0 |
| 0 | 2 | 3 |

*Recording sounds two whole steps higher than written.

C

Dm

TABULATION (BASS STRINGS):

| | | |
|---|---|---|
| T | A | B |
| 0 | 3 | 0 |
| 2 | 0 | 3 |
| 2 | 0 | 0 |
| 0 | 2 | 3 |
| 0 | 0 | 2 |

C

Dm

TABULATION (BASS STRINGS):

| | | |
|---|---|---|
| T | A | B |
| 0 | 2 | 0 |
| 0 | 0 | 2 |
| 3 | 0 | 3 |
| 2 | 0 | 0 |
| 0 | 0 | 2 |

C

TABULATION (BASS STRINGS):

| | | |
|---|---|---|
| T | A | B |
| 0 | 0 | 0 |
| 3 | 0 | 3 |
| 0 | 0 | 3 |
| 0 | 2 | 2 |
| 0 | 3 | 2 |

Dm

T A B

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

C Dm

T A B

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

C Dm

T A B

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

1. 2. 3. D.C. | 4.

C Dm Dm

T A B

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

SUCH A PARCEL OF ROGUES IN A NATION

Tuned to DADGAD

⑥ = D ③ = G

$\textcircled{5} = \Delta$ $\textcircled{3} = \Delta$

④ = D ① = D

Traditional Scottish
Arranged by JIM TOZI

Moderately slow $\omega = 100$

The image shows four staves of sheet music for guitar, arranged vertically. Each staff includes a treble clef, a key signature of one flat, and a time signature of common time (indicated by a '1'). The first three staves begin with a Dm chord, followed by F, B♭, C, and Dm. The fourth staff begins with an F chord, followed by C, Dm, C, and Dm. The guitars are labeled T, A, and B. Fingerings are indicated above the strings, and dynamic markings like accents and slurs are shown.

CGDGAD

The Rose of Allendale
Slane



THE ROSE OF ALLENDALE

*Capo at 2nd fret, tuned:
 ⑥ = C ③ = G
 ⑤ = G ② = A
 ④ = D ① = D

Traditional Irish
 Arranged by JIM TOZIER

♩ = 40

T 2 | 2 0 | 0 0 | 0 0 | 0 0 | 0 2 |
 A 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 |
 B 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 |

*Recording sounds a whole step higher than written.

D | G | C | G | C | D |
 T 0 | 0 0 | 2 0 | 0 0 | 0 0 | 2 0 0 | 4 0 4 |
 A 2 | 2 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 |
 B 2 | 2 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 |

G | D | G | C | G | D |
 T 0 | 0 4 0 | 0 4 | 0 0 | 2 0 | 2 3 2 0 | 0 0 |
 A 0 | 0 4 0 | 0 4 | 0 0 | 2 0 | 0 0 | 0 0 | 0 0 |
 B 0 | 0 2 | 0 2 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 |

D | G | C | G | C | D |
 T 0 | 0 0 | 2 0 | 0 0 | 4 0 | 0 0 | 4 0 0 | 4 0 4 |
 A 2 | 2 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 |
 B 2 | 2 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 |

G

C

Am

Measures 25-26: Soprano part consists of eighth-note patterns in G major. Bass part shows chords: G (two measures), C (two measures), Am (two measures). Fingerings: 0-0-0-2, 0-4-4-2, 3-3-3-2, 0-0; 0-0-2-4, 0-0-4-2, 0-0-4-2, 4-0-4.

D

C

G

C

D

Measures 27-28: Soprano part consists of eighth-note patterns in D major, C major, G major, and C major. Bass part shows chords: D (two measures), C (two measures), G (two measures), D (two measures). Fingerings: 4-0-2-4, 2-0-0-0, 2-0-4-2, 2-0-2-2, 4-0-4; 2-0-0-0, 0-0-4-2, 0-0-4-2, 0-0-4-2.

1, 2.

G

3.

G

C

Measures 29-30: Soprano part consists of eighth-note patterns in G major. Bass part shows chords: G (two measures), G (two measures), C (two measures). Fingerings: 0-0-0-2, 0-0-4-2, 0-0-4-2, 3-3.

Am

D

C

G

Measures 31-32: Soprano part consists of eighth-note patterns in Am, D, C, and G major. Bass part shows chords: Am (two measures), D (two measures), C (two measures), G (two measures). Fingerings: 3-2-0-0, 4-0-2-4, 0-0-4-2, 0-0-2-0, 4-0-4; 2-0-2-0, 2-0-0-0, 0-0-2-4, 0-0-0-0.

C

D

G

C

D

G

Measures 33-34: Soprano part consists of eighth-note patterns in C major, D major, G major, C major, D major, G major. Bass part shows chords: C (two measures), D (two measures), G (two measures). Fingerings: 2-0-2-0, 4-0-4-0, 0-0-4-0, 2-0-2-0, 4-0-4-0, 0-0-4-0.

SLANE

Traditional Irish
Arranged by JIM TOZIER

*Capo at 2nd fret, tuned:
 ⑥ = C ③ = G
 ⑤ = G ② = A
 ④ = D ① = D

Moderately slow $\text{♩} = 95$

Treble clef staff chords: G, C, G, Em, D, C, G, G.
 Bass staff tablature: T (0 0 0), A (0 0 0), B (0 0 0).
 Tablature notes: 0 0 0 | 0 0 0 0 | 0 2 0 0 | 0 0 0 0 | 0 0 2 0 0 | 0 2 0 0 2 | 0 0 0 0 0 | 0 0 0 0 0.

*Recording sounds a whole step higher than written.

Treble clef staff chords: C, Em, G, D, C, G, Em, C, G.
 Bass staff tablature: T (0 2 2 4 5 4), A (2 0 0 2), B (0 0 0).
 Tablature notes: 0 2 2 4 5 4 | 2 0 0 2 | 0 0 0 | 0 2 0 0 | 0 2 0 0 | 2 0 0 2 | 0 2 0 0 | 0 0 0 0 | 0 0 0 0.

Treble clef staff chords: C, G, Em, D, C, G.
 Bass staff tablature: T (0 0 0 0), A (0 0 0 0), B (0 0 0).
 Tablature notes: 0 0 0 0 | 0 0 0 0 | 0 2 2 0 0 0 | 0 0 2 0 0 0 | 0 2 0 0 2 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0.

Treble clef staff chords: C, G, Em, C, G, Em, C, G, G.
 Bass staff tablature: T (0 2 2 4 5 4), A (2 0 0 2), B (0 0 0).
 Tablature notes: 0 2 2 4 5 4 | 2 0 0 2 | 0 0 0 | 0 2 0 0 | 0 2 0 0 | 2 0 0 2 | 0 0 0 | 0 2 4 | 0 0 0 | 0 0 0.

[1. D.C.] [2. G]

CGCGCD

Blind Mary

Believe Me If All These Endearing Young Charms

Captain O'Kane

Carolan's Welcome

The Foggy Dew

Loch Lomond/Scotland the Brave

Leezie Lindsay/Ye Banks and Braes/Scots Wha Hae



BLIND MARY

*Capo at the 3rd fret, tuned:

⑥ = C ③ = G
 ⑤ = G ② = C
 ④ = G ① = D

TURLOUGH O'CAROLAN
Arranged by JIM TOZIER

Moderately slow ♩ = 90

The first section of the sheet music consists of two staves. The top staff is a treble clef staff with lyrics: "C", "Em", "F", "C", "G", "C". The bottom staff is a guitar tab staff with six strings labeled T, A, B. The tab shows chords and specific fingerings: ⑥⑤④③②① for the first measure, ⑥⑤④③②① for the second, ⑥⑤④③②① for the third, and ⑥⑤④③②① for the fourth.

*Recording sounds 1 1/2 steps higher than written.

The second section of the sheet music consists of two staves. The top staff is a treble clef staff with lyrics: "C", "Em", "F", "C", "G", "C". The bottom staff is a guitar tab staff with six strings labeled T, A, B. The tab shows chords and specific fingerings: ⑥⑤④③②① for the first measure, ⑥⑤④③②① for the second, ⑥⑤④③②① for the third, and ⑥⑤④③②① for the fourth.

The third section of the sheet music consists of two staves. The top staff is a treble clef staff with lyrics: "F", "C", "G". The bottom staff is a guitar tab staff with six strings labeled T, A, B. The tab shows chords and specific fingerings: ⑥⑤④③②① for the first measure, ⑥⑤④③②① for the second, ⑥⑤④③②① for the third, and ⑥⑤④③②① for the fourth.

The fourth section of the sheet music consists of two staves. The top staff is a treble clef staff with lyrics: "C", "Em", "F", "C", "G", "C". The bottom staff is a guitar tab staff with six strings labeled T, A, B. The tab shows chords and specific fingerings: ⑥⑤④③②① for the first measure, ⑥⑤④③②① for the second, ⑥⑤④③②① for the third, and ⑥⑤④③②① for the fourth.

17

G F G

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

A 0 0 | 0 0 | 5 5 | 0 0

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

21

C Em C F C G C

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

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

B 0 4 | 0 5 | 0 5 | 0 6 | 0 0

25

G F G

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

A 0 0 | 0 0 | 5 5 | 0 0

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

29

C Em C F C G 1. C 2. C

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

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

B 0 4 | 0 5 | 0 5 | 0 6 | 0 0 | 0 0

BELIEVE ME IF ALL THESE ENDEARING YOUNG CHARMS

*Capo at 2nd fret, tuned:

$\textcircled{6} = \mathbf{C}$ $\textcircled{3} = \mathbf{G}$

⑤ = G ② = C

④ = C ① = D

Traditional Irish
Arranged by JHM TOZIER

Moderately slow $\downarrow = 50$

*Recording sounds a whole step higher than written.

The image shows a musical score for a six-string guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are primarily eighth notes with some sixteenth-note patterns. Above the staff, the letters 'C', 'G', 'D', and 'G' are written, likely indicating chords. The bottom part is a tablature for a six-string guitar, showing the fingerings and string connections for each note. The tablature uses 'T' and 'B' as column headers, with 'T' representing the top string (E) and 'B' representing the bottom string (A). The numbers indicate which string to play and which fret to press.

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 one sharp, and a time signature of common time (indicated by 'C'). The staff includes several measures of eighth-note patterns. The bottom half provides a tablature for three strings (T, A, B) across six frets. The tablature shows a sequence of notes and rests corresponding to the musical staff above. Measure numbers 10 and 11 are indicated at the beginning of the staff.

15

16

G D G C G rit. D G

T 0 5 4 2 0 2 | 0 0 4 2 :| 0 4 5 5 4 2 | 0 5 | 4 2 0 2 | 0
A 4 2 0 2 | 0 0 4 2 | 0 6 | 0 2 | 0 0
B 0 2 | 0 0 | 0 | 0 | 0 0

CAPTAIN O'KANE

Tuned:

(6) = C (3) = G
 (5) = G (2) = C
 (4) = C (1) = D

TURLOUGH O'CAROLAN
Arranged by JIM TOZIER

Moderately ♩ = 130

Musical score for Captain O'Kane, featuring four staves of musical notation for a six-string guitar. The top staff shows a treble clef, a key signature of one flat, and a time signature of common time. The other three staves show standard guitar tablature with strings T, A, and B. The music includes chords Cm, Gm, Eb, and Gm, with various grace notes and slurs.

CAROLAN'S WELCOME

Tuned:

(1) = C (3) = G
 (5) = G (2) = C
 (4) = C (1) = D

TURLOUGH O'CAROLAN
Arranged by JIM TOZIER

Moderately fast $\text{d} = 50$

Musical score for 'Carolan's Welcome' featuring a fife melody and two guitar accompaniment parts. The score is divided into four sections, each consisting of four measures. The top staff shows the fife melody with chords Gm, E♭, Dm, and Gm. The bottom two staves show the guitar parts with tablature for tuning (T) and strings (A, B).

Section 1 (Measures 1-4):

- Fife Melody:** Measures 1-4. Chords: Gm, E♭, Dm, Gm.
- Guitar A (Tablature):**
 - Measure 1: T (A) 3-2, (B) 0
 - Measure 2: T (A) 0-3-2, (B) 2-5
 - Measure 3: T (A) 0-3-2, (B) 0
 - Measure 4: T (A) 0-3-0, (B) 2-5
- Guitar B (Tablature):**
 - Measure 1: T (A) 3-2, (B) 0
 - Measure 2: T (A) 0-3-2, (B) 2-5
 - Measure 3: T (A) 0-3-2, (B) 0
 - Measure 4: T (A) 0-3-0, (B) 2-5

Section 2 (Measures 5-8):

- Fife Melody:** Measures 5-8. Chords: E♭, Dm, Gm, E♭.
- Guitar A (Tablature):**
 - Measure 5: T (A) 0-3-2, (B) 2-5
 - Measure 6: T (A) 3-2-5, (B) 0
 - Measure 7: T (A) 0-3-2, (B) 0
 - Measure 8: T (A) 0-3-0, (B) 3-2-0
- Guitar B (Tablature):**
 - Measure 5: T (A) 3-2-5, (B) 0
 - Measure 6: T (A) 2-5, (B) 3
 - Measure 7: T (A) 0-3-2, (B) 0
 - Measure 8: T (A) 0-3-0, (B) 3

Section 3 (Measures 9-12):

- Fife Melody:** Measures 9-12. Chords: Dm, B♭, E♭, Dm, Gm.
- Guitar A (Tablature):**
 - Measure 9: T (A) 2-5-0-2, (B) 3
 - Measure 10: T (A) 3-1-0, (B) 3
 - Measure 11: T (A) 5-3-0-0, (B) 2
 - Measure 12: T (A) 0-0-3-2-3, (B) 2
- Guitar B (Tablature):**
 - Measure 9: T (A) 2-5-0-2, (B) 3
 - Measure 10: T (A) 3-1-0, (B) 3
 - Measure 11: T (A) 5-3-0-0, (B) 2
 - Measure 12: T (A) 0-0-3-2-3, (B) 2

Section 4 (Measures 13-16):

- Fife Melody:** Measures 13-16. Chords: E♭, Dm, Gm, E♭, Dm.
- Guitar A (Tablature):**
 - Measure 13: T (A) 0-3-0-0, (B) 3
 - Measure 14: T (A) 0-0-3-2-0, (B) 3
 - Measure 15: T (A) 2-5-0-2, (B) 0
 - Measure 16: T (A) 3-2-0, (B) 3
- Guitar B (Tablature):**
 - Measure 13: T (A) 0-3-0-0, (B) 3
 - Measure 14: T (A) 0-0-3-2-0, (B) 3
 - Measure 15: T (A) 2-5-0-2, (B) 0
 - Measure 16: T (A) 3-2-0, (B) 2-5

24 Gm E_b Dm B_b

30 E_b Dm Gm F

36 B_b Cm B_b Dm Gm F

42 B_b Gm F Gm E_b Dm

48 Gm F B_b Cm

B♭ Dm Gm E♭ B♭ Gm

F Gm E♭ Dm Gm D.S. § | 2. Gm

E♭ Dm Gm E♭

Dm Gm E♭ Dm

B♭ E♭ Dm Gm

rit.

THE FOGGY DEW

*Capo at 2nd fret, tuned:
 ⑥ = C ③ = G
 ⑤ = G ② = C
 ④ = C ① = D

Traditional Irish
Arranged by JIM TOZIER

Moderately slow $\text{♩} = 80$

*Recording sounds a whole step higher than written.

LOCH LOMOND/ SCOTLAND THE BRAVE

Tuned:
 ⑥ = C ③ = G
 ⑤ = G ② = C
 ④ = C ① = D

Traditional Scottish
Arranged by JIM TOZIER

Moderately $\downarrow = 90$

Loch Lomond

Faster ♩ = 120

Scotland the Brave

1.

C F C F C F C
T A B 0 0 2 2 4 4 2 0 0 2 0 0 0 0 0 0 2 2 4 4 5 6 7 5 5 5

Dm F C G C
T A B 5 7 5 4 4 5 3 2 0 0 2 0 2 0 4 5 5 7 5 4 2 0 0 0 0 0 0

G C G C
T A B 5 0 2 5 0 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1. **2.**

C F C G C G C
T A B 5 0 2 5 0 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

10

C F C G
T A B 0 0 2 2 4 0 4 5 10 10 9 10 7 4 0 5 7 5 4 5 4 0 0 5 7 5 3 2 0

C F C G
T A B 0 0 2 2 4 0 4 5 10 10 9 10 7 4 0 5 7 5 4 5 4 0 2 4 2 0 4 0 9 10

Sheet music for guitar with tablature. The music consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature. The tablature below the staff uses T, A, and B to represent the strings. Measures 18-21 are shown:

| | | | | | |
|----------|-------|-------|----------|-------|----------|
| T: 10 12 | A: 12 | B: 12 | T: 11 12 | A: 0 | B: 0 |
| T: 12 | A: 14 | B: 12 | T: 12 | A: 0 | B: 14 12 |
| | | | | | |
| T: 9 | A: 10 | B: 9 | T: 7 | A: 10 | B: 7 |
| T: 10 | A: 9 | B: 7 | T: 10 | A: 7 | B: 4 |
| | | | | | |
| T: 0 | A: 5 | B: 0 | T: 5 | A: 7 | B: 5 |
| | | | | | |
| T: 0 | A: 2 | B: 0 | T: 2 | A: 0 | B: 0 |

Sheet music for guitar with tablature. The music consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature. The tablature below the staff uses T, A, and B to represent the strings. Measures 22-25 are shown:

| | | | | | |
|-------|-------|----------|------|------|------|
| T: 0 | A: 0 | B: 2 2 4 | T: 4 | A: 5 | B: 0 |
| | | | | | |
| T: 10 | A: 10 | B: 9 10 | T: 7 | A: 4 | B: 0 |
| | | | | | |
| T: 5 | A: 7 | B: 5 4 | T: 5 | A: 4 | B: 0 |
| | | | | | |
| T: 2 | A: 4 | B: 2 0 | T: 4 | A: 0 | B: 0 |
| | | | | | |

Loch Lomond

Sheet music for guitar with tablature. The music consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature. The tablature below the staff uses T, A, and B to represent the strings. Measures 26-29 are shown:

| | | | | | |
|------|------|----------|------|------|------|
| T: 0 | A: 0 | B: 2 2 4 | T: 4 | A: 2 | B: 0 |
| | | | | | |
| T: 0 | A: 0 | B: 2 0 | T: 0 | A: 0 | B: 0 |
| | | | | | |
| T: 0 | A: 0 | B: 2 2 4 | T: 4 | A: 5 | B: 5 |
| | | | | | |
| T: 5 | A: 7 | B: 5 | T: 5 | A: 5 | B: 5 |
| | | | | | |

Sheet music for guitar with tablature. The music consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature. The tablature below the staff uses T, A, and B to represent the strings. Measures 30-33 are shown:

| | | | | | |
|------|------|----------|------|------|------|
| T: 7 | A: 7 | B: 5 | T: 4 | A: 4 | B: 4 |
| | | | | | |
| T: 5 | A: 5 | B: 3 | T: 2 | A: 0 | B: 0 |
| | | | | | |
| T: 0 | A: 2 | B: 0 | T: 0 | A: 2 | B: 0 |
| | | | | | |
| T: 0 | A: 4 | B: 5 5 7 | T: 5 | A: 4 | B: 0 |
| | | | | | |
| T: 0 | A: 5 | B: 5 | T: 0 | A: 0 | B: 0 |
| | | | | | |
| T: 0 | A: 0 | B: 0 | T: 0 | A: 0 | B: 0 |

LEEZIE LINDSAY/ YE BANKS AND BRAES/ SCOTS WHA HAE

*Capo at 2nd fret; tuned:
 ⑥ = C ③ = G
 ⑤ = G ② = C
 ④ = C ① = D

Traditional Scottish
 Arranged by JIM TOZIER

Moderately $\text{♩} = 80$

Leezie Lindsay

The first section of the sheet music consists of two staves. The top staff is for the treble clef guitar, and the bottom staff is for the bass clef guitar. The tuning is indicated as T-A-B. The music is in common time (indicated by a 'C'). The melody is primarily in the treble clef staff, with some notes in the bass clef staff. The lyrics 'Leezie Lindsay' are written above the staff.

*Recording sounds a whole step higher than written.

The second section of the sheet music consists of two staves. The top staff is for the treble clef guitar, and the bottom staff is for the bass clef guitar. The tuning is indicated as T-A-B. The music is in common time (indicated by a 'C'). The melody continues in the treble clef staff, with some notes in the bass clef staff. The lyrics 'Leezie Lindsay' are written above the staff.

The third section of the sheet music consists of two staves. The top staff is for the treble clef guitar, and the bottom staff is for the bass clef guitar. The tuning is indicated as T-A-B. The music is in common time (indicated by a 'C'). The melody continues in the treble clef staff, with some notes in the bass clef staff. The lyrics 'Leezie Lindsay' are written above the staff.

The fourth section of the sheet music consists of two staves. The top staff is for the treble clef guitar, and the bottom staff is for the bass clef guitar. The tuning is indicated as T-A-B. The music is in common time (indicated by a 'C'). The melody continues in the treble clef staff, with some notes in the bass clef staff. The lyrics 'Leezie Lindsay' are written above the staff.

Ye Banks and Braes

2.

33

C G C F C F C F

34

G C C F C F C F F

39

G C F C F C F G C

58

40 2 *Scots Wha Hae*
C C

A musical score for guitar. The top part shows a treble clef staff with eighth-note patterns and dynamic markings like 'p.'. The bottom part is a tablature staff with six horizontal lines representing the strings. It shows a sequence of notes and rests corresponding to the top staff, with numerical values (e.g., 0, 0, 0, 4, 2, 0, 0, 2, 2, 0, 2, 2, 0, 4, 0) placed above each string position.

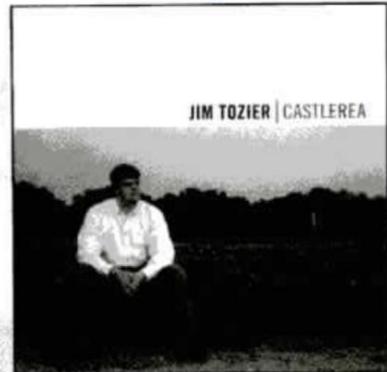
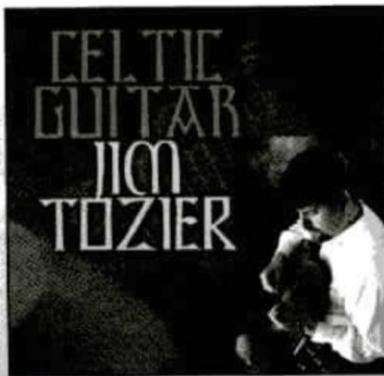
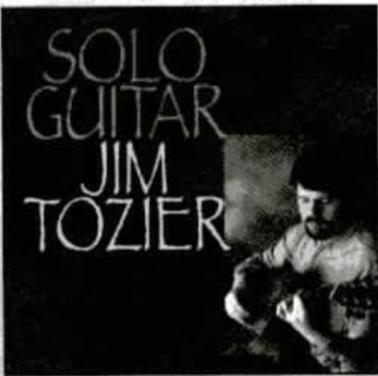
76

C Em Am Em Am F C G C

T 2 2 0 0 0 2 0 0 2 | A 0 0 2 0 0 0 0 0 0 | B 0 4 2 4 2 0 5 0 0 |

The image shows a musical score for a six-string guitar. The top staff uses a treble clef and includes the chords Am, Em, F, C, and G. Below each chord, there are three sets of numbers indicating finger placement: the first set for the low E string (the 6th string), the second for the A string (the 5th string), and the third for the D string (the 4th string). The tablature below the staff follows this same structure, with horizontal lines representing the strings and vertical tick marks at specific fret positions. The first measure starts at the open position (0-0-0) for the strings. The second measure shows a transition with the first two strings being 0, the third being 2, and the fourth being 0. The third measure has the first string as 0, the second as 2, the third as 2, the fourth as 0, and the fifth as 0. The fourth measure has the first string as 0, the second as 0, the third as 0, the fourth as 0, the fifth as 0, and the sixth as 0. The fifth measure starts with the first string as 0, followed by two measures of 0-0-0. The sixth measure starts with the first string as 0, followed by two measures of 0-0-0. The seventh measure starts with the first string as 0, followed by two measures of 0-0-0.

JIM TOZIER ALBUMS AVAILABLE FROM ACOUSTIC MUSIC RESOURCE



Jim Tozier, *Solo Guitar*

"From the first chord, it is apparent that Tozier has been immersed in the form and feel of Celtic music; his tunings of DADGAD and CGCGCD are widely used by modern interpreters of Irish and British music first played on fixed-pitch instruments. ...Tozier allows us to drink in the notes as they fall off his fretboard. There are various moods conveyed in this collection. We soar and dip on the winds with 'Dalliance of the Eagles' with its strumming, tapping, and gentle fingerpicking. 'The Sheffield Shuffle' syncopates, while 'Train Station Blues' is a brief stop along the tracks. We see the smile of his young daughter in the lilting 'Song for Shannon' and gracefully take a turn with him in 'The Copper Waltz, dedicated to his wife Marilouise. 'New York' gives us a musical memory of a night in the Big Apple, while 'Frenchman Bay' caresses our senses with an almost hypnotic melody woven against a drone bass line."

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Tom Nelligan, *Dirty Linen* magazine

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