

Fingerstyle acoustic

MARTIN CARTHY THE THEME FROM HARRY LIME

ON THE CD

TRACKS 14-15



- 14. Introduction
- 15. Full track

A clever guitar arrangement by one of the great acoustic guitar innovators

MARTIN CARTHY

THE THEME FROM HARRY LIME

GT RATING

EASY/MODERATE



Helps improve your:

- Altered tuning knowledge
- Right-hand fingerstyle technique
- Reputation at parties



TRACK RECORD

RECENT RECOMMENDATIONS FROM A CAREER THAT SPANS NEARLY 40 YEARS

MARTIN CARTHY HAS BEEN recording albums since 1965, and the theme from Harry Lime (aka The Third Man) appears on his most recent release, *The Carthy Chronicles* (on Free Reed Records FRQCD-60). It is a celebration of his 40-year recording career. Martin has also recently released his first solo guitar album in 10 years – *Signs of Life* – on Topic Records.

nine to 16 make this piece an instant crowd-pleaser. Martin has been performing it on his solo and The Four Martins tours over the last couple of years.

In **BAR 17** the second theme is played and involves a 'claw hammer' style technique, where the right-hand index, middle and ring fingers play the top three treble strings simultaneously in sixteenth notes. The thumb continues with an alternating bassline underneath.

Martin creates very effective 'dead notes' for percussive effect in his style of playing. In **BAR 20** you can play a deadened 5th string by muting it with the left hand. This occurs again in the following bar. In **BAR 23** Martin achieves some dramatic effects with the crescendo. His clever bassline runs in **BARS 8, 16 and 24** are memorable parts of the arrangement. Play them with the humorous intent with which they were created.

The third section, from **BAR 25** is the most challenging section of this piece. You may find it easier to tackle the first four notes of **BAR 25** (and similar bars) with the right-hand fingering p, i, m, a.

After this section Martin brings it back to the start of the tune and finishes on a bassline, doubled in octaves, which takes us to the final tonic chord. All in all, the theme from Harry Lime is a clever arrangement that is sure to keep you and your audience amused! **GT**

Martin Carthy has been hailed as the 'guiding spirit' of the English folk music revival of the 60s. A talented guitarist, mandolinist and powerful singer, he was an influence on Bob Dylan and Paul Simon, and is still writing and recording to the present day.

This arrangement by Martin Carthy uses an altered tuning which has become synonymous with him. The 'Carthy' is one that he has used since the 1960s and is spelled, from bass to treble strings, CGCDGA. It is a modal-style tuning and allows easy access to both major and minor keys.

For the recording I used a set of 13-gauge strings, although you may want to use a set of 14-gauge depending on your instrument set up. That high E string is down a perfect fifth and needs significant mass to hold that A note. The quirky tuning also gives you some interesting chord voicings as there are two pairs of open strings that are a tone apart – the C-D strings and the G-A strings.

The right-hand thumb plays an important role in this arrangement. Martin plays an alternating octave and alternating fifth-style bassline throughout the piece.

The most efficient technique would be to use the right-hand thumb (which is marked P in the transcription). Martin also occasionally damps those bass notes which paradoxically helps to highlight them (for example, beat four of **BAR 1**). I would suggest that you isolate the bassline (the notes with the downward stems) and play it through to develop the correct feel and technique. You can then add the melody on top with the index and middle fingers. I will leave these fingerings to your discretion, with the proviso that you use the thumb exclusively for the bassline.

Martin plays with the phrasing and alternates between the opening swing feel in **BARS 1 to 8**, by playing some notes in a 'straight feel' in **BARS 9 and 10**. This change in feel is best appreciated by checking out my recording of the piece on the GTCD.

The humorous variations in bars

SOUND ADVICE

CAPTURE CARTHY'S
TRADEMARK GUITAR TONE

MARTIN IS ASSOCIATED with
Martin guitars and was honoured

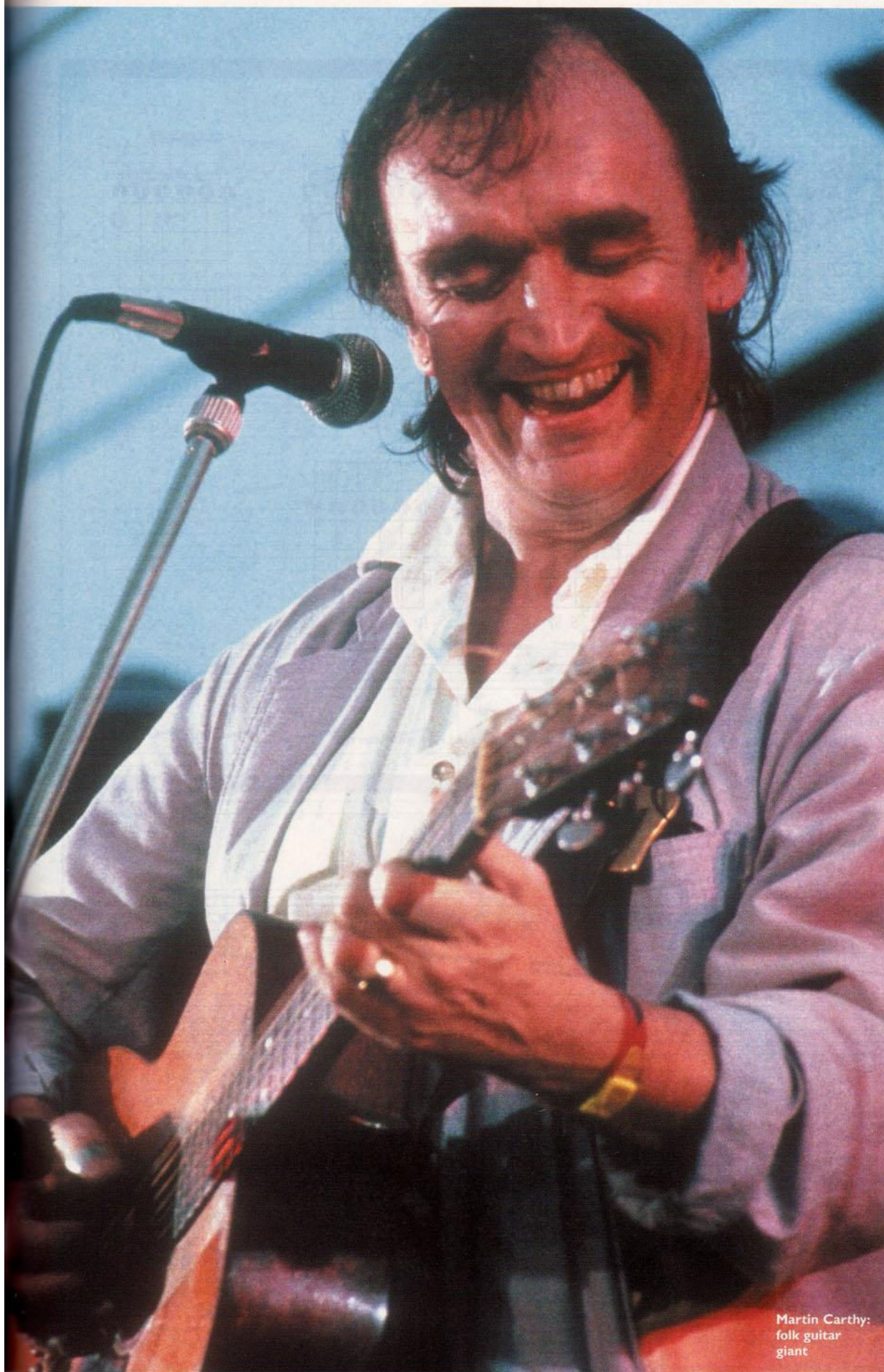
last year by the launch of the Martin Carthy signature model by Martin Guitars.

For this recording I used an Avalon L10 fitted with a Fishman rare earth blend system.

YOUR GT TUTOR

■ ERIC ROCHE
See p16 for more info
on all the GT tutors





INSIDE KNOWLEDGE

MARTIN CARTHY was drawn to the guitar by the skiffle playing of Lonnie Donegan. Along with Renbourn, Jansch and Davey Graham, Martin Carthy helped to define British fingerstyle playing in the 1960s. The style was quickly adopted by US fingerpickers, and influenced players and writers as diverse as Paul Simon, Bob Dylan, Leo Kottke and others. He has worked with many of the pivotal figures of British Folk including Steeleye Span, Dave Swarbrick, Brass Monkey, Richard Thompson, and more lately his wife Norma Waterson and his daughter Eliza Carthy (both award-winning artists in their own right). He was recently awarded an MBE for his services to Folk Music.

"Carthy's arrangement uses an altered tuning which has become synonymous with him."

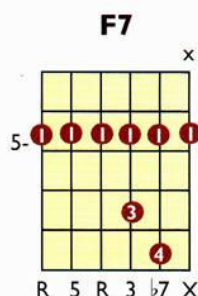
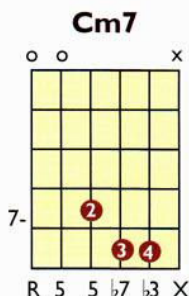
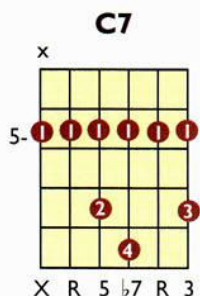
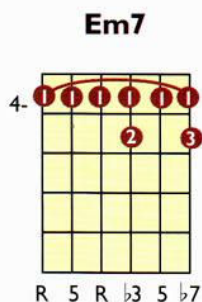
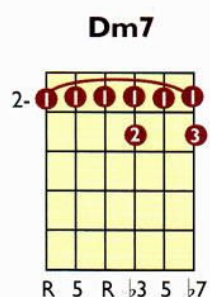
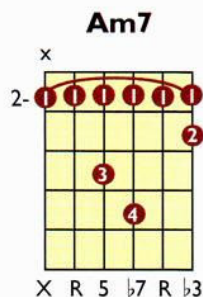
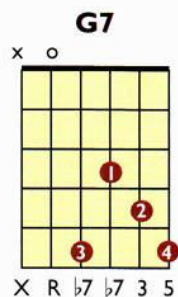
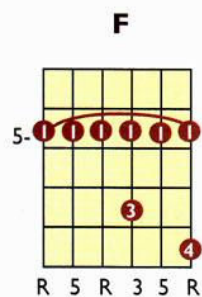
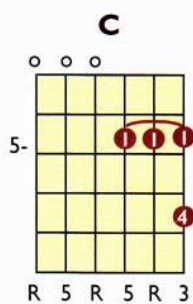
Martin Carthy:
folk guitar
giant

RETNA

Fingerstyle acoustic

MARTIN CARTHY THE THEME FROM HARRY LIME

CHORD SHAPES FOR CGCDGA TUNING



The Third Man (aka The Harry Lime Theme). Music by Anton Karas

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MARTIN CARTHY THE THEME FROM HARRY LIME

swing sixteenths $\text{♩} = \text{♩} \text{♩}$

C **G7**

see text

0 1 2 1 2 1 2 0 6 7 6 7 5 6 7 5 5

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

0 0 0 0 0 0 0 0 0 7 0 0 2

1 p m p etc p p p p p p

C **C**

see text

0 6 7 8 9 5 8 9 8 9 8 9 2 1 2 1 2 0 1 2 1 2 1 2

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

0 0

3

G7 G7 C
 swung —, straight — swung —, straight — swung —
 C A5 D F6
 G7 C
 straight —

15

Fingerstyle acoustic

MARTIN CARTHY THE THEME FROM HARRY LIME

MARTIN CARTHY THE THEME FROM HARRY LIME ...CONTINUED

19

G G7

A 11-12 11-12 11-12 11-12 11-12 11-12 11-12 11-12
 G 9 9 9 9 9 9 9 9
 D 10-10 10-10 10-10 10-10 10-10 10-10 10-10 10-10
 C 0 0 0 0 0 0 0 0
 G 0 0 0 0 0 0 0 0
 C 0 0 0 0 0 0 0 0

22

G5 C

A 10 14-14 12-12 11 10
 G 10 10 10 10 10 10 10 10
 D 9 9 9 9 9 9 9 9
 C 2 2 2 2 2 2 2 2
 G 0 0 0 0 0 0 0 0
 C 0 0 0 0 0 0 0 0

pp

25

C G7

A 0 2 4 0-0 12 9
 G 0 2 4 0-0 10 10
 D 0 2 4 0-0 10 9
 C 0 2 4 0-0 10 9
 G 0 2 4 0-0 10 9
 C 0 2 4 0-0 10 9

28

C G7

A 4 0 4 0 0 5 0
 G 4 3 4 0 5 2
 D 4 3 4 0 5 2
 C 0 0 0 0 0 0
 G 0 0 0 0 0 0
 C 0 0 0 0 0 0

31

G7 C

A 0 0 14 12 10 12 5 0
 G 0 0 12 12 9 12 5 0
 D 0 0 11 11 7 11 4 2
 C 0 0 0 0 0 0 0 0
 G 0 0 0 0 0 0 0 0
 C 0 0 0 0 0 0 0 0

see text



MARTIN CARTHY THE THEME FROM HARRY LIME ...CONTINUED

Sheet music for Martin Carthy's "The Theme from Harry Lime" (Continued). The music is written for guitar, featuring a treble clef and a key signature of one sharp (F#). The piece is in 4/4 time. The notation includes a melody line and a bass line with fret numbers. Chord symbols (G7, C, D, F6, A5) are placed above the staff. The piece concludes with a "Fine" marking.

Measure numbers: 34, 37, 40, 43, 46.

Chord symbols: G7, C, D, F6, A5.

Tempo/Style markings: swung, straight.

Ending: Fine.