

MEL BAY'S COMPLETE CELTIC FINGERSTYLE GUITAR BOOK

By Stefan Grossman,
Duck Baker, & El McMeen



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THE COMPLETE CELTIC FINGERSTYLE GUITAR BOOK

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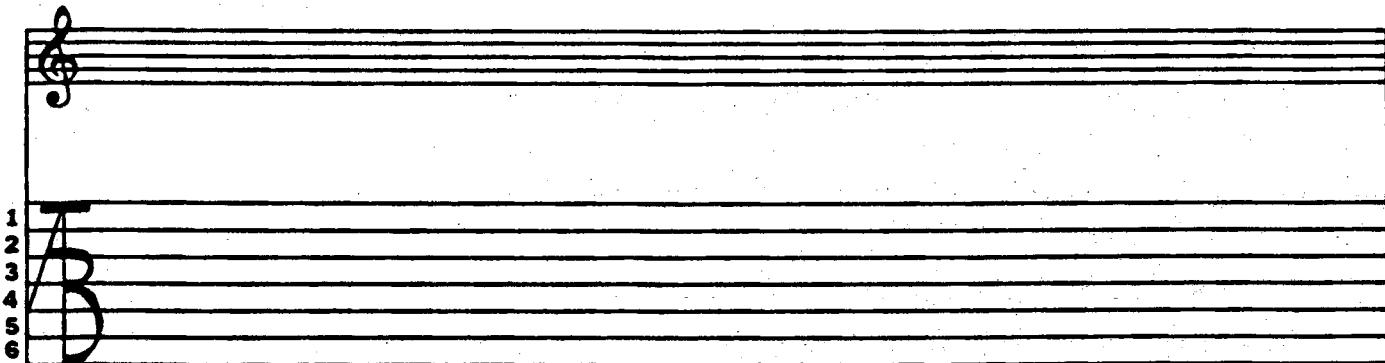
EXPLANATION OF THE TAB SYSTEM

Tablature is a guide and should normally be used in conjunction with the recordings. Tablature is not like music notation; however, the combination of tab and music in an arrangement forms a complete language. Used together and with the original recordings, they give a total picture of the music.

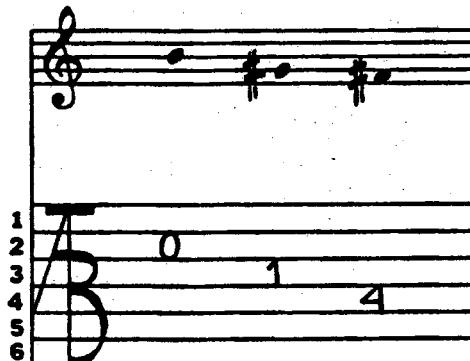
The tab system does not attempt to show rhythms or accents. These can be found in the music or heard on the recordings. Music notation tackles these articulations to a degree, but the overall sensations – the feel and the sound of music – cannot be wholly captured on the written page. In the words of the great Sufi, Hazrat Inayat Khan, “The traditional ancient songs of India composed by great Masters have been handed down from father to son. The way music is taught is different from the Western way. It is not always written, but is taught by imitation. The teacher sings and the pupil imitates and the intricacies and subtleties are learned by imitation.”

This is the theme I've tried to interpolate into the tablature. Tablature is the road map and you are the driver. Now to the tab:

Each space indicates a string. The top space represents the first string, the second space the second string, etc. A zero means an open string, a number in a space indicates the fretted position. For instance, a “1” in a space indicates the first fret of that string.



In the diagram below, the zero is on the second string and indicates that the open second string is played. The “1” is placed on the third string's space and signifies the first fret of the third string. Likewise, the “4” is in the fourth space and indicates the fourth fret of the fourth string:



Generally, for fingerpicking styles, you will be playing with the thumb, index and middle fingers of your picking hand. To indicate the picking finger in tab, the stems go up and down from the numbers:

1. A stem means that your thumb strikes the note.
2. If a stem is up, your index or middle finger strikes the note. The choice of finger is left up to you, as your fingers will dictate what is most comfortable, especially when playing a song up to tempo!
3. The diagram below shows an open sixth string played with the thumb followed by the second fret of the third string played with the index or middle finger:

In most cases the thumb will play an alternating bass pattern, usually on the bass strings. The index and middle fingers play melodic notes on the first, second and third strings. Please remember this is not a rule; there are many exceptions.

In fingerpicking, there are two "picking" styles: regular picking and "pinching" two notes together. A pinch is shown in the tab by a line connecting two notes. A variation of this can also be two treble notes pinched with a bass note. Follow the example below from left to right:

1. The open sixth string is played with the thumb.
2. The first fret of the sixth string is pinched together with the third fret of the third string. The sixth string is played with the thumb, the third string with the index finger.
3. The thumb strikes the third fret of the fourth string.
4. The sixth string/first fret is played with the thumb; it's pinched with two notes in the treble. The index and middle fingers strike the first string/first fret and the second string/third fret.
5. The next note is the index finger hitting the second string/first fret.
6. Lastly, the bass note is played with the thumb on the fourth string/third fret.

There are certain places in blues and contemporary guitar that call for the use of either strumming techniques or accented bass notes. The tab illustrates these as follows:

1. The thumb hits the open sixth string, and the second fret on the first string should also sound. For example, play an E chord. Now strike the open sixth string and vary the force of your attack. Try hitting it hard enough so that the fifth string vibrates, as well. This technique is very important for developing a full sound and the right alternating bass sound.
2. Next, the arrow notation indicates a brush, and the arrowhead indicates the direction of the brush.
 - a. If the arrowhead is pointed down, the hand brushes up toward the sixth string.
 - b. If pointed up, the hand brushes down toward the first string.
 - c. The number of strings to be played by the brush is shown by the length of the arrow. For example, this arrow shows a brush up toward the sixth string, but indicates to strike only the first, second and third strings.
 - d. The brush can be done with your whole hand, index finger, or middle and ring fingers. Let comfort plus a full and "right" sound guide your choice.

3. The third set of notes again shows the sixth string/open bass note played with the thumb and being struck hard enough to make the fifth string/second fretted position sound.
4. Once more, an arrow pointed downward indicates a brush up. This example forms an E chord, and the brush up includes the first, second, third and fourth strings.
5. The last set of notes has an arrow pointed upward, indicating a brush downward striking the first, second and third strings.

Here are several effects that are also symbolized in tablature:

The diagram illustrates five guitar techniques on a six-string guitar neck.
 1. Hammer-On: A note on the 2nd fret of the 5th string is followed by a hammer-on to the 3rd fret of the same string.
 2. Wham: Two notes on the 2nd string are shown; the first is a wham (stretched note), indicated by a 'W' with a dash, and the second is a regular note.
 3. Harmonics: Two harmonic notes are shown: one on the 3rd string at the 12th fret (index/middle finger) and one on the 4th string at the 12th fret (thumb).
 4. Slide: A note on the 2nd fret of the 6th string is followed by a slide (-) to the 4th fret of the 6th string.
 5. Pull-Off: A note on the 9th fret of the 2nd string is followed by a pull-off to the 7th fret of the 2nd string.
 The tablature below the neck shows the corresponding fingerings: 1, 2, 3, 4, 5, 6 for the strings, and 1, 2, 3, 4, 5, 6 for the frets.

1. **Hammer-On:** Designated by an "H" which is placed after the stem on the fret to be hammered. In the example above, fret the fifth string/second fret and pick it with your thumb. Then "hammer-on" (hit hard) the fifth string/third fret, i.e., fret the fifth string/third fret. This is an all-in-one, continuous motion which will produce two notes rapidly with one picking-finger strike.
2. **Wham:** Designated by a "W." In the example the second string/eighth fret is "whammed" and played with the first string/seventh fret. Both notes are played together with your index and middle fingers respectively. The whammed note is "stretched." You do this by literally bending the note up. You can wham the note up a half tone, full tone, etc.
3. **Harmonics:** Symbolized by a dot (•). To play a harmonic, gently lay your finger directly above the indicated fret. (Don't press down!) The two notes in the example are both harmonics. The first on the third string/twelfth fret is played with the index/middle finger, while the second – fourth string/twelfth fret – is played with the thumb.
4. **Slide:** Shown with a dash (-). Play the sixth string/second fret and then slide up to the fourth fret of the sixth string. This is a continuous movement; the string is struck once with your thumb.
5. **Pull-Off:** Designated with a "P." Fret both the seventh and ninth frets on the second string. Play the ninth fret with your index/middle finger and

then quickly remove it in the same stroke, leaving the second string/seventh fret. Pull-offs are generally in a downward direction.

6. In certain cases, other specific symbols are added to the tab. For instance:

a. **Artificial Harmonics:** An "X" is placed after the fretted position.

b. **Snapping:** For snapping a note, an indication may be given with a symbol or the written word.

Many times these special techniques are combined; for instance, putting a pull-off and a hammer-on together. Coordination of your fretting and picking hands will be complex initially, but the end results are exciting and fun to play.



Duck Baker



El McMeen

AIRS

Pretty Girl Milking A Cow
The Bonny Bunch Of Roses
Blind Mary
Bridget Cruise
Bridget Cruise 3rd Air
Bridget Cruise 4th Air
Lament For Owen Roe O'Neill
Inisheer Air
The South Wind

PRETTY GIRL MILKING A COW

"Pretty Girl Milking A Cow" is an unlikely title for such a beautiful tune. I learned it from the Matthews Brothers, Larry, and Terry, who informed me that the air was stolen from the good people. If a mortal was heard singing or playing this tune by the leprechauns, vengeance would be swift and terrible. So, beware!

Suggested Listening

Finbar Furey: (*Transatlantic XTRA 1077*)

Stefan Grossman: Music Of Ireland (*Shanachie 97004*)

THE BONNY BUNCH OF ROSES

I learned this from O'Neil's *Music Of Ireland* which contains a wonderful selections of airs (which simply means melodies of songs.) Being American and even less acquainted with Irish song than I am now, I did not know that this song is very well known indeed, though the melody here is somewhat different than the one usually heard.

BLIND MARY

"Blind Mary" is attributed to harper/composer Turlough O'Carolan (1670-1738) who is credited with over two hundred surviving tunes. I have some doubts as to whether "Blind Mary" is really an O'Carolan composition; it has a much "folkier" quality than his other tunes.

In this case I have notated several different ways of ornamenting the melody, particularly the 2-bar phrase which ends each section. In performance, it would be unlikely for all of these ornamentations to be used, but they are indicative of the kinds of flourishes that can be added to slower tunes. The grace notes should be played as quickly as possible, the index finger and ring finger doing the hammer-on/pull-off combinations.

In the 5th bar of A-2, the index finger starts on the 2nd fret of the 3rd string, then bends down to bar the top three after the middle finger reaches over it to play the 2nd fret, 5th string. This situation, where the 1st finger holds a higher string than the middle on the same fret, may feel strange at first, but solves many problems in the long run.

The harmonic chord at the end is made by playing 7th fret harmonies on the 2nd, 3rd, and 4th strings with the index finger, but not allowing it to touch the 1st, string. The little finger gets the 12th fret harmonic on the high string. After striking

this chord, reach behind the nut and bend the 2nd string for a striking effect. (This is a favorite trick of avant-garde guitarists.)

Suggested Listening

Derek Bell: Carolan's Receipt *Claddagh CC 18*

The Chieftains: Bonaparte's Retreat *Shanachie*

Patrick Ball: Celtic Harp/The Music Of Turlough O'Carolan *Fortuna 005*

Stefan Grossman: Music Of Ireland *Shanachie 97004*

Duck Baker: The Kid On The Mountain *Kicking Mule KM 169*

Angelo Eleuteri: The Music Of O'Carolan *Shanachie 97023*

BRIDGET CRUISE (3RD AIR)

Carolan wrote many pieces named for the love of his youth, of which this is one. She certainly inspired a beautiful melody in this simple, direct, and very evocative tune. I had the great pleasure of recording a duo version with Alistair Anderson playing Northumberland small pipes some years ago, of which I am still quite fond (not the case with all my recordings, I fear.)

Suggested Listening

Duck Baker: The Music Of O'Carolan *Shanachie 97023*

BRIDGET CRUISE (3RD AIR)

The first two Bridget Cruise airs are beautiful, but they seem a little short, and look backward to an earlier harp tradition. The 3rd air, however, has a beautiful melody and sense of completeness about it that appeal to modern players and listeners. We can still understand today the love (or infatuation) that Carolan felt for his old flame Bridget Cruise nearly 300 years ago.

Suggested listening

Derek Bell: Carolan's Receipt *Shanachie SH 79013; Claddagh CC 18*

John Feeley: Traditional Airs on the Classic Guitar *Gael-Linn CEF 109*

Joemy Wilson: Carolan's Cup *Dargason DM 102*

Duck Baker & Alistair Anderson: The Music of O'Carolan *Shanachie SH 95009*

Beryl Marriott: Weave the Mirror *Wormwood WRC 016*

Dance Across the Sea *NS 0031*

El McMeen: Irish Guitar Encores *Shanachie 97017*

BRIDGET CRUISE (4TH AIR)

The 4th, and last, Bridget Cruise air is a most subtle and musically complex piece, not in speed or difficulty, but in its intervals and phrasing, and its series of musical tensions and releases. It's hard to do it justice. For example, the interval (a fourth) in the 1st measure is so unusual and upon us so quickly that it surprises and pleases us with a hint of the romantic nature of the piece to unfold.

Suggested Listening

Derek Bell: Carolan's Receipt *Shanachie SH 79013; Claddagh CC 18*

Joemy Wilson: Carolan's Cottage *Dargason DM 104*

Patrick Ball: O'Carolan's Dream *Fortuna 17061-2*

El McMeen: Irish Guitar Encores *Shanachie 97017*

LAMENT FOR OWEN ROE O'NEILL

This lament for a great Irish general (who died a generation before Carolan's birth) is a most powerful elegy, and should be played in a soulful spirit, akin to the tenor of "Carolan's Farewell to Music". Yet, like the "Farewell", this lament is not wholly funereal; there is still an Irish sparkle in it that lifts it to a redemptive level.

Suggested Listening

John Renbourn: The Hermit *Shanachie SH 97014*

Kings Galliard: *Dolphin DOLM 5014*

Alan Stivell: Harpes du Nouvel Age Rounder *02140*

Linn Barnes & Allison Hampton: The Gael Oak Leaf *CD 2104*

Simon Taylor: The Irish Guitar Ossian *OSS-01*

John Renbourn & Stefan Grossman: Live in Concert *Shanachie 95001*

Dolores Keane & the Reel Union: There Was A Maid *Claddagh CC 23*

INISHEER AIR

This is a beautiful song by Thomas Walsh that I've heard most recently played by guitarist John Sherman on his recording *Farewell to the Creeks* (available through Walhalla Productions, 410 Clinton Heights, Columbus, Ohio 43202). This recording contains wonderful Irish arrangements and performances, especially reels!

Suggested Listening

Buttons & Bows: The First Month of Summer *Green Linnet SIF 1079*

El McMeen: Irish Guitar Encores *Shanachie 97017*

THE SOUTH WIND

This is a gorgeous song of longing for one's home, and speaks to all of us who travel or who, in the parlance of the late 20th Century, are "relocated". The "South Wind" brings to us the memories of home, not merely the leaves and twigs that scuttle along the ground or are carried in the air by its gusts.

Suggested Listening

Duck Baker: Irish Reels, Jigs, Airs, and Hornpipes *Shanachie SH 97011*. (*The song is called "The West Wind" on the recording.*)

Harvey Reid: Of Wind and Water *Woodpecker 104*

Joemy Wilson: Celtic Dreams *Dargason DM 107*

Michael Rugg: Rugg's Celtic Collection for Dulcimer *Kicking Mule KM 223*

Melissa Morgan: Erin's Harp *Kicking Mule KM 315*

Carol Thompson: Irish Harp Music *Musical Heritage Society MHS 7021F*

Eileen Monger, etc.: The Lifting Banshee *Musical Heritage MHS 7448Y*

Trapezoid: *Toubadour TR-1*

El McMeen: Of Soul and Spirit *Shanachie 97012*



PRETTY GIRL MILKING A COW

Tuning:
DADGBE

<http://faridhaidar.blogspot.com>

Trad. Arr. Duck Baker

A

Bass Tab:

0	0	5	0	3	0	2	9HP2	0	0	2	0	1	1
1	1	1	1	1	1	3	2	2	2	2	2	9	9

Bass Tab:

0	3	0	0	2	0	3	0	7	0	5	0	5	0	2	9HP2.0
5	3	3	3	3	3	3	3	7	7	7	7	7	7	7	

1)

Bass Tab:

0	2	0	1	0	2	0	2	0	2	2	0	3	0	7	0
2	0	0	0	5	2	0	5	2	3	3	3	3	3	7	7

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(A)

B

B²

THE BONNY BUNCH OF ROSES

Tuning:
DADGBE

A

<http://faridhaidar.blogspot.com>

Trad. Arr. Duck Baker

Staff A: Melodic line with note heads and rests.

Staff B: Rhythmic patterns. The first two measures are labeled '1' and '2'. Measure 3 starts with a circled 'B'.

Staff C: Eighth-note patterns with grace notes. Measures 1 and 2 show grace notes above the main notes. Measures 3 and 4 show grace notes below the main notes.

Staff D: Sixteenth-note patterns with grace notes. Measures 1 and 2 show grace notes above the main notes. Measures 3 and 4 show grace notes below the main notes.

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BLIND MARY

Tuning:
DADGBE

Trad. Arr. Duck Baker

A VARIATION

<http://faridhaidar.blogspot.com>

B

B VARIATION

Handwritten guitar tablature with musical notation above it. The notation includes a treble clef, a key signature of one sharp, and a time signature of 3/4. The tablature shows six strings (A, B, D, G, B, E) with various fingerings and techniques indicated by numbers and letters (e.g., '3', '2H', 'P', 'B'). The music consists of three staves of six measures each. The first staff ends with a fermata. The second staff has a 'SLOW' dynamic instruction. The third staff ends with a 'BEND SECOND STRING ABOVE THE NUT' instruction.

BRIDGET CRUISE

Standard
Tuning:
EADGBE

<http://faridhaidar.blogspot.com>

A

Trad. Arr. Duck Baker

Staff A:

Staff B:

Staff C:

Staff D:

Handwritten musical score for a six-string instrument in G major. The top staff shows six eighth-note chords. The bottom staff shows a bass line with fingerings:

- 8 3H 0
- 8 4H 5
- 4 P 0
- 2 4HP2. 0
- 0 2H 0
- 2 4HP2. 0
- 3 0
- 0

B

Handwritten musical score for a six-string instrument in G major. The top staff shows six eighth-note chords. The bottom staff shows a bass line with fingerings:

- 0
- 5
- 2
- 8 3H 0
- 4H 5
- 3 P 8
- 2 4HP2. 0
- 3 2
- 0 2H 0

Handwritten musical score for a six-string instrument in G major. The top staff shows six eighth-note chords. The bottom staff shows a bass line with fingerings:

- 2 4HP2. 0
- 3 0
- 0
- 0
- 0 4H
- 0 4H 5
- 3 P 0

Handwritten musical score for a six-string instrument in G major. The top staff shows six eighth-note chords. The bottom staff shows a bass line with fingerings:

- 2 4HP2. 0
- 0 2H 0
- 3 2
- 5 HP3 4 3 0
- 3 8
- 3 0

A handwritten musical score and tablature for guitar. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in A minor (no sharps or flats). The time signature is common time. The tablature below shows the guitar strings with fingerings and string muting symbols (X) above the strings.

Top Staff (G Major):

Bottom Staff (A minor):

B	2	4HP2.	0	0	2.H	0
3	3	X	X	X	X	X
2	1	4HP2.	0	0	3	0
3	3	X	X	X	3	2
					5	3

BRIDGET CRUISE 3RD AIR

Tuning:

CGDGAD

<http://faridhaidar.blogspot.com>

A

Trad. Arr. El McMeen

Staff A:

Music staff: Treble clef, 3/4 time, key signature of one sharp (F#). Tab staff: Shows a tuning peg for G and six vertical lines representing the strings.

Chords: 0 2H, 4-7 9, 7-4, 2, 0, 0 2H 4H, 2, 0, 0 2H.

Staff B:

Music staff: Treble clef, 3/4 time, key signature of one sharp (F#). Tab staff: Shows a tuning peg for G and six vertical lines representing the strings.

Chords: 2-5, 0 2H, 4-7 9, 9-7 4, 2, 0, 2 4H, 7, 4, 7-9.

Staff C:

Music staff: Treble clef, 3/4 time, key signature of one sharp (F#). Tab staff: Shows a tuning peg for G and six vertical lines representing the strings.

Chords: 0 2H, 3P2 3, 5H, 7-5, 2, P0, 2, 5H, 7-5, 2, 0, 2, 3HP2, P0, 0.

Staff D:

Music staff: Treble clef, 3/4 time, key signature of one sharp (F#). Tab staff: Shows a tuning peg for G and six vertical lines representing the strings.

Chords: 2, 0, 4, 7, 9, 7, 4, 2, 0, 0 2, 4, 2, 0, 0.

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Handwritten musical notation for a bowed instrument (e.g., violin, cello) in G major (one sharp). The notation is divided into four measures. Measure 1: Treble staff: note, vertical stroke with dot, note, vertical stroke with dash. Bass staff: B, 2, 0, 0; 0, 2, 4, 0. Measure 2: Treble staff: vertical stroke with dot, note, vertical stroke with dash, note. Bass staff: 0, 2, 0, 0; 0, 2, 4, 0. Measure 3: Treble staff: vertical stroke with dot, note, vertical stroke with dash, note. Bass staff: 0, 2, 0, 0; 0, 2, 4, 0. Measure 4: Treble staff: vertical stroke with dot, note, vertical stroke with dash, note. Bass staff: 0, 2, 0, 0; 0, 2, 4, 0.

Handwritten musical notation for a bowed instrument (e.g., violin, cello) in G major (one sharp). The notation is divided into three measures. Measure 1: Treble staff: vertical stroke with dot, note, vertical stroke with dash, note. Bass staff: B, 0, 0, 0; 0, 2, 1, 0. Measure 2: Treble staff: vertical stroke with dot, note, vertical stroke with dash, note. Bass staff: 0, 0, 0, 0; 0, 2, 1, 0. Measure 3: Treble staff: vertical stroke with dot, note, vertical stroke with dash, note. Bass staff: 0, 2, H, 0; 0, 2, H, 0.

Handwritten musical notation for a bowed instrument (e.g., violin, cello) in G major (one sharp). The notation is divided into three measures. Measure 1: Treble staff: vertical stroke with dot, note, vertical stroke with dash, note. Bass staff: 2, 4H, 4, - 7, 7-9-7P4. Measure 2: Treble staff: vertical stroke with dot, note, vertical stroke with dash, note. Bass staff: 2, 0, 0, 0. Measure 3: Treble staff: vertical stroke with dot, note, vertical stroke with dash, note. Bass staff: 0, 2H, 4H.

Handwritten musical notation for a bowed instrument (e.g., violin, cello) in G major (one sharp). The notation is divided into three measures. Measure 1: Treble staff: vertical stroke with dot, note, vertical stroke with dash, note. Bass staff: 2, 0, 0, 0. Measure 2: Treble staff: vertical stroke with dot, note, vertical stroke with dash, note. Bass staff: 2, 0, 0, 0. Measure 3: Treble staff: vertical stroke with dot, note, vertical stroke with dash, note. Bass staff: 2, 0, 0, 0.

BRIDGET CRUISE 4TH AIR

Tuning:
CGDGAD

<http://faridhaider.blogspot.com>

Trad. Arr. El McMeen

A

B

Handwritten musical score for guitar, featuring two staves of music with tablature below each staff. The score includes various dynamics (e.g., 3, 2, 1, H, 7H, 5, 7HP5D4, 7HP5, 4), performance instructions (e.g., D.S. al \oplus , CODA), and a coda section.

Staff 1:

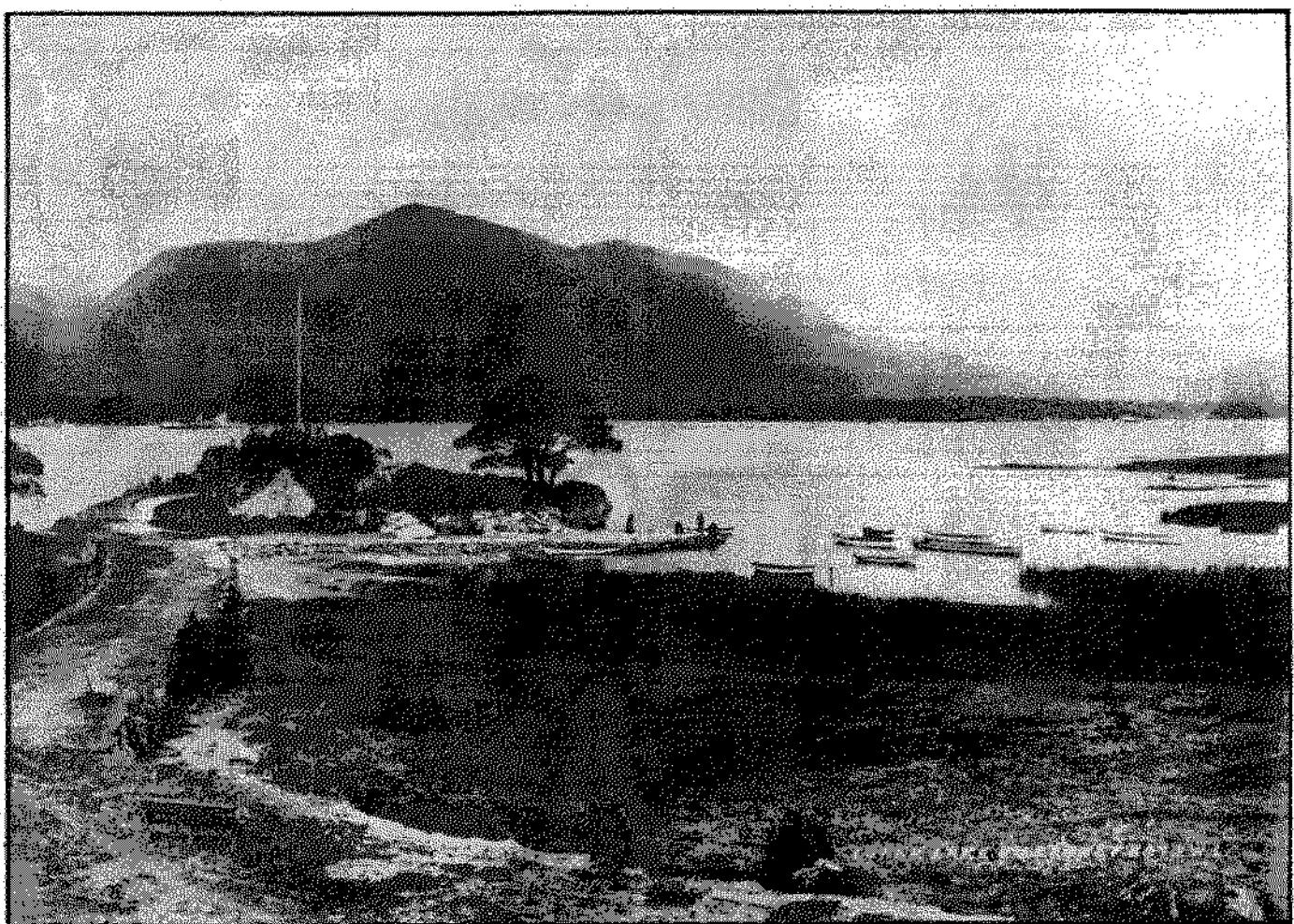
- Measure 1: Treble clef, key signature of B major (two sharps). Fingerings: 3, 2, 1, H, 7H, 5, 7HP5D4.
- Measure 2: Fingerings: 3, 2, 1, H, 7H, 5, 7HP5, 4.

Staff 2:

- Measure 1: Fingerings: 2, 3, 3P2PO.
- Measure 2: Fingerings: 0, 0, 2H, 3H, 5, 7H.
- Measure 3: Fingerings: 1, 1, 1, 1, 1, 1.

Coda Section:

- D.S. al \oplus (D.S. al Segno)
- CODA
- Fingerings: 2, 2, 2, 2, 2, 2.



LAMENT FOR OWEN ROE O'NEILL

Tuning:
CGDGAD

<http://faridhaidar.blogspot.com>

Trad. Arr. El McMeen

A

Sheet music for guitar part A. 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 and a common time signature. The tuning is CGDGAD. The first measure consists of eighth notes. The second measure has a fermata over the first note followed by eighth notes. The third measure has a fermata over the first note followed by eighth notes. The fourth measure has a fermata over the first note followed by eighth notes. The fifth measure has a fermata over the first note followed by eighth notes.

Sheet music for guitar part A. 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 and a common time signature. The tuning is CGDGAD. The first measure has a fermata over the first note followed by eighth notes. The second measure has a fermata over the first note followed by eighth notes. The third measure has a fermata over the first note followed by eighth notes. The fourth measure has a fermata over the first note followed by eighth notes. The fifth measure has a fermata over the first note followed by eighth notes.

Sheet music for guitar part A. 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 and a common time signature. The tuning is CGDGAD. The first measure has a fermata over the first note followed by eighth notes. The second measure has a fermata over the first note followed by eighth notes. The third measure has a fermata over the first note followed by eighth notes. The fourth measure has a fermata over the first note followed by eighth notes. The fifth measure has a fermata over the first note followed by eighth notes.

Sheet music for guitar part A. 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 and a common time signature. The tuning is CGDGAD. The first measure has a fermata over the first note followed by eighth notes. The second measure has a fermata over the first note followed by eighth notes. The third measure has a fermata over the first note followed by eighth notes. The fourth measure has a fermata over the first note followed by eighth notes. The fifth measure has a fermata over the first note followed by eighth notes.

B

Fingerings for the first four measures:

- Measure 1: 2H, 1, 3H
- Measure 2: 0, 2, 3, 5
- Measure 3: 1, 3H, 0, 2, 3
- Measure 4: 3, 2, 3, 1

Fingerings for measures 5-8:

- Measure 5: 5, 7HP5, 8H, 5, 0
- Measure 6: 1, 3HP1, 0, 3, 3
- Measure 7: 3, P1, 0, 0
- Measure 8: 1, 3, 3, 2

Fingerings for measures 9-12:

- Measure 9: 0, 1, 0, 1, 3, 3
- Measure 10: 1, 3, 2, 0, 2, 1
- Measure 11: 1, 3HP1, 0, 0, 0, 1H, 3H
- Measure 12: 3, 1, 3, 2, 1, 8, 0

Fingerings for measures 13-16:

- Measure 13: 1, 0, 2, 1, 0
- Measure 14: 2, 5, 0, 0, 0
- Measure 15: 0, 3H, 2, 1
- Measure 16: 0, 0, 0, 0

INISHEER AIR

Tuning:
CGDGAD

<http://faridhaidar.blogspot.com>

Trad. Arr. El McMeen

The musical score consists of four staves, each representing a measure of music. The notation is for a tin whistle or recorder, indicated by the C-clef and G-clef. The first staff begins with a treble clef and a common time signature (indicated by a 'C'). The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. Each staff contains six measures of music. The notation includes vertical stems, horizontal stems, and rests. Fingerings are indicated by numbers (e.g., 1, 2, 3, 4) and letters (e.g., H, P, O). The first staff ends with a repeat sign and a 'D' above it, indicating a repeat of the previous section. The second staff ends with a repeat sign and a 'D' above it. The third staff ends with a repeat sign and a 'D' above it. The fourth staff ends with a repeat sign and a 'D' above it.

THE SOUTH WIND

**Tuning:
CGDGAD**

A

<http://faridhaidar.blogspot.com>

Trad. Arr. El McMeen

A handwritten musical score for a single melodic line. The score consists of four measures on a staff with a treble clef and one sharp key signature. Measure 1 starts with a quarter note followed by eighth notes. Measure 2 starts with a half note followed by eighth notes. Measure 3 starts with a quarter note followed by eighth notes. Measure 4 starts with a half note followed by eighth notes. Below the staff, there are two sets of tablature. The first set shows a bass clef, a D, and a B. The second set shows a 2-4, 3-2, 3HP2PO, and 0. The third set shows a 2, PO, 2H, and 0.

A musical score for guitar in 3/4 time, G major (indicated by a G with a sharp sign). The top staff shows a melodic line with various note heads and rests. The bottom staff is a tablature showing the frets and strings for each note. The tablature includes the following notes and rests from left to right: B (open), 0, 8, 0, 0, 0, 2H, 4H, 3, 2, 0, 2, 0, 2HPO, 0.

Musical score for a string instrument, page 41, section A. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff shows a harmonic or rhythmic pattern with figures like '2', '3', '5', '7', '9', '10', '12', and '13'. The key signature is one sharp.

Musical score for a string instrument, page 41, section B. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff shows a harmonic or rhythmic pattern with figures like '2', '3', '5', '7', '9', '10', '12', and '13'. The key signature is one sharp.

C END TAG

Musical score for a string instrument, page 41, section C. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff shows a harmonic or rhythmic pattern with figures like '2', '3', '5', '7', '9', '10', '12', and '13'. The key signature is one sharp.

Musical score for a string instrument, page 41, section C. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff shows a harmonic or rhythmic pattern with figures like '2', '3', '5', '7', '9', '10', '12', and '13'. The key signature is one sharp.

HORNPIPES

Proudlock's Hornpipe

Wicklow Hornpipe

Callaghan's Hornpipe

Chief O'Neil

Bantry Bay

The Rights Of Man (Version One)

The Rights Of Man (Version Two)

PROUDLOCK'S HORNPIPE

An unusual feature in this arrangement occurs in bar 1 of the 2nd section, where the thumb plays the melody note on the 3rd string while the middle finger plays the lower note, the open 2nd string.

Suggested Listening

Duck Baker: Irish Reels, Jigs, Airs, and Hornpipes *Shanachie 97011*

The High Level Ranters: *Ranting Lads Topic 297*

WICKLOW HORNPIPE

There are a couple of tricky bits here, the triplet in bar 4 of section A is played M-I-M (right hand fingers) and the 1st bar of section B utilizes the three finger roll described in "Carolan's Concerto" (I-M-R). Be sure to alternate your index finger and thumb for the bass figure in the bars that end each section, while the middle finger plays the melody notes (open D). Also watch out for the end of bar 2, section B, and the beginning of bar 3, where we will want to use the M-R-M right finger alternation described in "Lord Inchiquin".

The 16th-note trill in bar 4 of section B is similar to the hammer-on, double pull-off ornament 1st noted in Sir Sidney Smith's March, except the 1st finger now bars the top 3 strings on the 2nd fret while the middle finger will be on the 3rd fret, 2nd string to begin with and the hammer-on to the 5th fret will be done with the little finger. Finally, we would note that this is another case where alternating the right index and middle fingers is useful for playing consecutive melody notes on the same string.

Suggested Listening

Duck Baker: Irish Reels, Jigs, Airs and Hornpipes *Shanachie 97011*

Tony McMahan: *Gael Linn 033*

CALLAGHAN'S HORNPIPE

This very attractive melody was certainly given what currency it has by O'Keefe, a Kerry fiddler of legendary proportions. The music of County Kerry has similarities with American old-timey playing that are almost uncanny, though there doesn't seem to be any direct connection. Note that the triplets in bars 13 and 14 of section A are played by alternating the right hand middle and index fingers, M-I-M-I.

Suggested Listening

Padraig O'Keefe: *Kerry Fiddles Topic 309*
Tommy Peoples: *Comhattas Ceoltóiri Éireann CL 13*

CHIEF O'NEIL'S FAVORITE

There are so many hornpipes listed in O'Neil's Music Of Ireland and the collection Waifs and Strays that we are justified then, in expecting Chief O'Neil's favorite hornpipe to be an exceptional tune and it certainly is. This version has more changes between natural and flattened 3rds and 7ths than O'Neil gives, but this may have to do with less than perfect transcriptions in the great collector's work (it would be an appropriate irony.) Certainly these changes add a great deal of character to the melody, which uses in fact 9 tones to great effect.

The alternate version of the 1st bars can be substituted where appropriate to give a different feel throughout the tune.

BANTRY BAY

Here we encounter the D-G-D-G-B-E tuning. Originally I had this piece set in standard tuning in A, but it proved a bit easier just to transpose the arrangement to G with this tuning. Still, it's no picnic. The stretch in the 4th bar of A is a bit unpleasant. The trickiest bits are in the B section. At the beginning of bar 2, barre the two low strings with the index finger on the 2nd fret, but bend the finger so that the high string is open. Make the hammer-on/pull-off on the high string 2nd fret with the middle finger, then bring the index finger down for a full barre on all the strings still 2nd fret—at the same time putting the little finger down on the 4th fret, 2nd string. This puts you in shape for the rest of bar 1, and for bar 2, just move the barre up to the 5th fret and the little finger to the 8th fret. The most difficult position for me occurs in the last half of the 4th bar.

Suggested Listening

Martin Byrne: *Leader LEA 2004*
Paul Brady & Andy Irvine: *Mulligan 008*

RIGHTS OF MAN

We have included two versions of this majestic melody. The first is played in a dropped D tuning while the second in C-G-D-G-A-D. For the first arrangement you will have to concentrate on your right hand technique and playing the melody line with two harmony lines. This is done by using your thumb, index, and middle fingers. The resulting sound is quite different from our second arrangement which uses a more "harp-like" technique that highlights cascading and sustained tones.

Suggested Listening

The Chieftains: Bonaparte's Retreat Shanachie 97026



PROUDLOCK'S HORNPIPE

Tuning:
DGDBE

A

Trad. Arr. Doug Palmer

1 2 3 4 5 6 7 8 9 10

(1.)

(2.)

B

Treble clef, Common time, Key of G.

Bass clef.

Measures 1-6:

- M1: 0 0 | 3 5 | 0 4 | 0
- M2: 1 3 1 0 | 2 0 | 3 0 | 0
- M3: 0 0 | 3 5 | 0 0 | 3

Treble clef, Common time, Key of G.

Bass clef.

Measures 1-6:

- M1: 5 3 2 0 | 3 1 0 | 2
- M2: 0 0 0 0 | 2 2 P 1 2 H | 8
- M3: 3 2 3 0 | 3 5

Treble clef, Common time, Key of G.

Bass clef.

Measures 1-3:

- M1: 0 1 H 3 | 0 0 2 4 H | 2 4
- M2: 0 0 0 0 | 2 3 | 0 5 | :

1.) 2.)

Measures 4-5:

- M1: 0 0 0 0 | 2 5 |

WICKLOW HORNPIPE

Tuning:
DADGBE

Trad. Arr. Duck Baker

A

3

02H

02H

B

1.

02H

02H

B

2.

02H

02H

B

3P

3P

3P

5 P 3 35HP3P2 2 4 5 2 4 0 2 0 2 4 0

1.

2AHP2D 4 0 2 4 H 3H 2 3 H 0 2 H 3

2.

A VARIATION

3

ETC.



CALLAGHAN'S HORNPIPE

Tuning:

DADGBE



Trad. Arr. Duck Baker

1.

2.

B

Handwritten musical score for a string instrument (Treble and Bass clef) in common time. The score consists of four measures. Measure 1: Treble staff has eighth notes (1, 3, 1, 3, 5). Bass staff has eighth notes (0, 3, 0). Measure 2: Treble staff has eighth notes (3, 3, 1, 1). Bass staff has eighth notes (9, 9, 9). Measure 3: Treble staff has eighth notes (1, 1, 1, 1, 1, 1). Bass staff has eighth notes (3). Measures 4-5: Treble staff has eighth notes (1, 0, 1, 1, 1, 1). Bass staff has eighth notes (3, 1).

Handwritten musical score for a string instrument (Treble and Bass clef) in common time. The score consists of four measures. Measure 5: Treble staff has eighth notes (0, 1, H, P, O). Bass staff has eighth notes (3). Measure 6: Treble staff has eighth notes (0, 1, 0, 0). Bass staff has eighth notes (9). Measure 7: Treble staff has eighth notes (5, 8, 8, 10). Bass staff has eighth notes (10, 10). Measure 8: Treble staff has eighth notes (6, 0, 3). Bass staff has eighth notes (8, 5, 2, 1, 3, 0).

Handwritten musical score for a string instrument (Treble and Bass clef) in common time. The score consists of four measures. Measure 9: Treble staff has eighth notes (1, 0, 1, 3, 0, 1). Bass staff has eighth notes (2). Measure 10: Treble staff has eighth notes (1, 3, 1, 3, 1, 3, 5). Bass staff has eighth notes (3, 0, 3, 1, 0, 3). Measure 11: Treble staff has eighth notes (5, 3, 3, 3, 3, 3, 3). Bass staff has eighth notes (5, 3, 0, 3, 0, 3, 3). Measure 12: Treble staff has eighth notes (3, 3, 0, 1, 3). Bass staff has eighth notes (0, 0, 3, 3, 0, 1).

Handwritten musical score for a string instrument (Treble and Bass clef) in common time. The score consists of four measures. Measure 13: Treble staff has eighth notes (1, 3, 1, 3, 5). Bass staff has eighth notes (8, 1, 3, 1, 3). Measure 14: Treble staff has eighth notes (3, 3, 1, 1, 1, 1). Bass staff has eighth notes (9, 9, 9, 9, 9). Measure 15: Treble staff has eighth notes (1, 1, 1, 1, 1, 1). Bass staff has eighth notes (3, 1). Measures 16: Treble staff has eighth notes (1, 0, 1, 1, 1, 1). Bass staff has eighth notes (2, 0, 1).

Musical notation for a string instrument, likely a sitar, featuring two staves. The top staff shows a continuous melody with various note heads and rests. The bottom staff provides fingerings and positions for the instrument's neck, with numbers indicating the frets and '0' for open strings. A dynamic marking 'D.S. AL' with a circled dot is placed above the notes.



CHIEF O'NEIL

Tuning: **DADGBE**

A

Trad. Arr. Duck Baker

Handwritten musical score for guitar, featuring four staves of music with tablature and various markings.

Staff 1: 4/4 time, treble clef. Includes a circled 'B' at the beginning. The tablature shows a sequence of notes and rests, with some notes having vertical stems and others horizontal stems. Fingerings like 1, 7, 8, 5, 7, 8H, 0, 7, 0, 6, 3, 6, 7, 0, 4, 0, 2, 0, 0, 0, 4, 0, 2 are indicated.

Staff 2: 4/4 time, treble clef. Includes a circled 'B'. The tablature shows a sequence of notes and rests, with fingerings like 0, 1, H, P, O, 2, 3, 2, 2, 7, 0, 7, 7, 8, 5, 7, 8H, 0, 7, 0, 6, 3, 6, 7, 0.

Staff 3: 4/4 time, treble clef. Includes a circled 'B'. The tablature shows a sequence of notes and rests, with fingerings like 4, 0, 2, 4, 0, 0, 2, 4, 5, 0, 0, 2, H, P, O, 4, 0, 7, 0, 4, 0, 0, 2, H, P, O, 4, 0, 2.

Staff 4: 4/4 time, treble clef. Includes a circled 'B'. The tablature shows a sequence of notes and rests, with fingerings like 3H, 0, 2H, 0, 1P, O, 1, 3H, 1P, O, 2P, O, 2, 3, 3, 3, 3, 2, 3, 0, 3P.

Handwritten musical score for a string instrument in G major, 2/4 time. The score consists of two staves. The top staff shows a melodic line with various note heads and rests, and the bottom staff shows a harmonic or rhythmic pattern with figures like '02', '32', '21', etc. Measures are separated by vertical bar lines.

Handwritten musical score for a string instrument in G major, 2/4 time. The score consists of two staves. The top staff shows a melodic line with eighth-note patterns and rests, and the bottom staff shows a harmonic or rhythmic pattern with figures like '4024', '0240', etc. Measures are numbered 1 and 2 above the staves.

VARIATION FOR FIRST TWO MEASURES OF A

Handwritten musical score for a string instrument in G major, 2/4 time. The score consists of two staves. The top staff shows a melodic line with eighth-note patterns and rests, and the bottom staff shows a harmonic or rhythmic pattern with figures like '30', '23', '235230', etc. The score ends with a 'to :f.' instruction. Measures are separated by vertical bar lines.

BANTRY BAY

Tuning:
DGDGBE

Trad. Arr. Duck Baker

A

Guitar tablature for section A. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows a bass clef. The tuning is DGDGBE. The tab includes a box labeled 'A' at the top left.

Guitar tablature for section A. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows a bass clef. The tuning is DGDGBE. The tab includes a box labeled 'A' at the top left.

Guitar tablature for section A. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows a bass clef. The tuning is DGDGBE. The tab includes a box labeled 'A' at the top left.

Guitar tablature for section B. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows a bass clef. The tuning is DGDGBE. The tab includes a box labeled 'B' at the top left.

3

1.

3

2.

3



THE RIGHTS OF MAN

Dropped "D"

Tuning:

DADGBE

VERSION ONE

Trad. Arr. Duck Baker

A

1. 2.

Handwritten musical score for guitar. The key signature is B major (one sharp). The chord progression is Dm. The score consists of four measures of music, each with a treble clef, a 4/4 time signature, and a staff line. The first measure shows a B major chord (B, D, G) with a strumming pattern of down-up-down-up. The second measure shows a D minor chord (D, F#, A) with a strumming pattern of down-up-down-up. The third measure shows a B major chord (B, D, G) with a strumming pattern of down-up-down-up. The fourth measure shows a D minor chord (D, F#, A) with a strumming pattern of down-up-down-up. Below the staff, there are two sets of tablature for the guitar strings. The top set shows a B major chord (B, D, G) with fingerings: 5-10, 10, 0; 3, 0, 1; 3. The bottom set shows a D minor chord (D, F#, A) with fingerings: 0, 10; 0, 0; 0, 10.

THE RIGHTS OF MAN

**Tuning:
CGDGAD**

VERSION TWO

Trad. Arr. El McMeen

CGDGAD

Trad. Arr. El McMeen

A

B

C

D

A handwritten musical score consisting of two staves. The top staff is a treble clef staff with six measures. The bottom staff is a bass clef staff with six measures. Each measure contains a note or rest followed by a dynamic marking: either a piano dynamic (p.) or a forte dynamic (f.). The notes are primarily eighth notes, with some sixteenth-note patterns in the first and second measures. The bass staff includes tablature below the staff, showing fingerings (0, 1, 2H, 3H, 3, 3, 0, 0, 0, 2H) and string numbers (1, 2, 3, 4, 5, 6).

REELS

**Green Fields Of America
The Golden Keyboard
Temperance Reel
Jenny Picking Cockles
The Boys Of Ballisodare**

GREEN FIELDS OF AMERICA

This is an American setting of an old Irish reel whose title reflects the optimistic side of the immigrants view of the New World; the other side of the coin is well expressed in many other tunes. Here the technique is mostly hammers, pulls, and slides with some finger alteration thrown in to change the flow (bars 3-4 of section A). Attention should be given to second ending of B, where hammer-on and pull-off notes occur at the same time as, rather than in between, bass notes.

Suggested Listening

Art Rosenbaum: Five String Banjo *Kicking Mule* 208

Tom Gilfellon: In the Middle of the Tune *Topic* 282

Willie Clancy: The Pipering of Willie Clancy, Vol I *Claddagh* CC 32

Micheal Coleman: *Shanachie* 33002

THE GOLDEN KEYBOARD

Judging from the title, this very attractive melody was originally a squeeze-box vehicle, but I know very little else about it. It can be played a little slower than the other reels here, and will probably present fewer problems.

TEMPERANCE REEL

This is one of the best-known Irish tunes, being very popular under a wide variety of names in America as well as in Ireland. It is also the best place to thoroughly discuss the technique of alternating the index and middle fingers of the right hand, which is used throughout. The simplest way to approach this is to remember that every time a melody note is played with a bass note, it is struck with the middle finger. The melody notes in between the bass notes are played with the index finger. Thus we have a right hand pattern of M-I-M-I-M-I etc. Regardless of which string is being played. The fact that the index finger must sometimes play a higher string that was just struck by the middle finger takes some adjusting to. Still, this technique is essential for playing at quick tempi with any kind of flow.

The left hand fingering for the first two bars of section A is simplest with the ring finger 3rd fret, 6th string, and middle finger, 2nd fret, 5th string throughout, the other two fingers playing all the melody notes which aren't on open strings.

Suggested Listening

Franklin George (as Teetotaller): *Kanawha* 307 or *Saydisc* 229

Art Rosenbaum: Five String Banjo *Kicking Mule* 208

JENNY PICKING COCKLES

This tune certainly stresses the tonality of the flattened 7th, so much so that, when the natural 7th is used in the B section, the effect is like that of a key modulation. The trick here is to coordinate the right hand finger alternating with the left hand effects.

Suggested Listening

Frank Ferrell: Fiddle Tunes *Voyager*

Willie Clancy: The Pipering Of, Vol I *Claddagh CC 32*

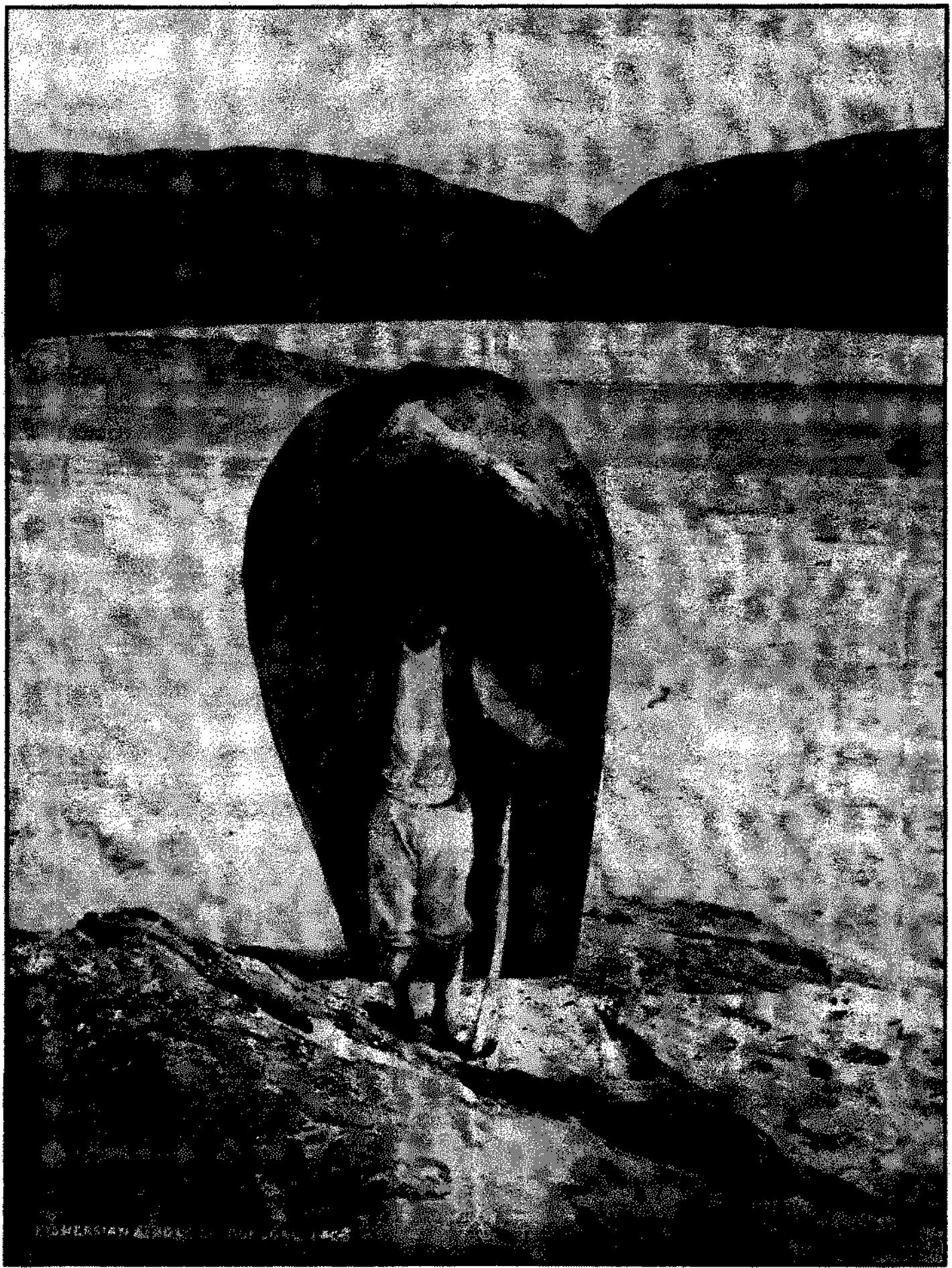
Martin O'Connor: The Connachtman's Rambles *Mulligan 027*

THE BOYS OF BALLISODARE

The B section here differs somewhat from the usual setting of this tune and the issue is confused by the fact that it is mistitled on Tony McMahan's album *The Breeze From Erin* as "The Ewe". This is certainly a very different reel. The unusual tuning here is useful for getting a bass G drone on two strings; all of A-1 is played with the left thumb on the 3rd fret, 6th string. The most difficult phrase here is the first two bars of B, where all of the melody lies on the 1st string.

Suggested Listening

Tony McMahan: The Breeze From Erin *Topic 184 (As the Ewe Reel)*



GREEN FIELDS OF AMERICA

Standard

Tuning:

EADGBE

A

Trad. Arr. Duck Baker

Handwritten musical score for a single melodic line, likely for a bowed instrument like a violin or cello. The score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The music is in common time.

Staff 1:

- Notes: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note.
- Fretting: 2, 0, 3, 0, 2, 0, 3, 0, 2, 0.
- Pedal markings: 2PO, 2AH, 2PO, 02H, 04H, 31, 02H, 35H, 3PO, 3PO, 2, 0.

Staff 2:

- Notes: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note.
- Fretting: 3, 2, 0, 3, 0, 2, 0, 3, 0, 2, 0.
- Pedal markings: 02H, 0, 02H, 24H, 02H, 4, 5, 3, 0, 0, 02H, 02H, 0, 02H, 3, 02H.

Staff 3:

- Notes: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note.
- Fretting: 3, 2, 0, 3, 0, 2, 0, 3, 0, 2, 0.
- Pedal markings: 35H, 3PO, 3PO, 2PO, 0, 3, 2, 1, 0, 3PO, 2PO, 2AH, 2PO, 2, 0.

Staff 4:

- Notes: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note.
- Fretting: 3, 2, 0, 3, 0, 2, 0, 3, 0, 2, 0.
- Pedal markings: 35H, 3PO, 3PO, 2PO, 0, 3, 2, 1, 0, 3PO, 2PO, 2AH, 2PO, 2, 0.

Staff 5:

- Notes: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note.
- Fretting: 3, 2, 0, 3, 0, 2, 0, 3, 0, 2, 0.
- Pedal markings: 35H, 3PO, 3PO, 2PO, 0, 3, 2, 1, 0, 3PO, 2PO, 2AH, 2H, 0, 02H, 0, 02H, 4, 5, 3, 0, 2.

THE GOLDEN KEYBOARD

Standard

Tuning:

EADGBE

Trad. Arr. Duck Baker

A

B

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Sheet Music for Banjo (Treble Clef, Key of G)

Strumming Pattern: Down, Up, Down, Up, Down, Up, Down, Up

Fretting Pattern:

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

Hand Position:

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

Sheet Music for Banjo (Treble Clef, Key of G)

Strumming Pattern: Down, Up, Down, Up, Down, Up, Down, Up

Fretting Pattern:

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

Hand Position:

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



TEMPERANCE REEL

Standard
Tuning:
EADGBE

Trad. Arr. Duck Baker

Sheet music for 'Temperance Reel' in standard tuning (EADGBE). The music is arranged for a single melody line on a staff with a treble clef and a key signature of one sharp (F#).

The first two staves show a repeating pattern of six measures. The third staff begins with a repeat sign and shows a variation in the pattern. The fourth staff concludes with a repeat sign and two endings, labeled '1.' and '2.'

The first ending leads to a section with a 'D.P.' dynamic, eighth-note patterns, and sixteenth-note grace notes. The second ending leads back to the original six-measure pattern.

Sheet music for a six-string guitar in G major (one sharp). The first staff shows a treble clef and a sharp sign. The second staff shows a bass clef and a sharp sign. The third staff shows a bass clef and a sharp sign. The fourth staff shows a bass clef and a sharp sign. The fifth staff shows a bass clef and a sharp sign. The sixth staff shows a bass clef and a sharp sign.

Chords and notes:

- Measure 1: $\text{G} \text{ (x3)} \text{ C} \text{ (x3)}$
- Measure 2: $\text{G} \text{ (x3)} \text{ C} \text{ (x3)}$
- Measure 3: $\text{G} \text{ (x3)} \text{ C} \text{ (x3)}$
- Measure 4: $\text{G} \text{ (x3)} \text{ C} \text{ (x3)}$
- Measure 5: $\text{G} \text{ (x3)} \text{ C} \text{ (x3)}$
- Measure 6: $\text{G} \text{ (x3)} \text{ C} \text{ (x3)}$
- Measure 7: $\text{G} \text{ (x3)} \text{ C} \text{ (x3)}$
- Measure 8: $\text{G} \text{ (x3)} \text{ C} \text{ (x3)}$

Sheet music for a six-string guitar in G major (one sharp). The first staff shows a treble clef and a sharp sign. The second staff shows a bass clef and a sharp sign. The third staff shows a bass clef and a sharp sign. The fourth staff shows a bass clef and a sharp sign. The fifth staff shows a bass clef and a sharp sign. The sixth staff shows a bass clef and a sharp sign.

Chords and notes:

- Measure 1: $\text{G} \text{ (x3)} \text{ C} \text{ (x3)}$
- Measure 2: $\text{G} \text{ (x3)} \text{ C} \text{ (x3)}$
- Measure 3: $\text{G} \text{ (x3)} \text{ C} \text{ (x3)}$
- Measure 4: $\text{G} \text{ (x3)} \text{ C} \text{ (x3)}$
- Measure 5: $\text{G} \text{ (x3)} \text{ C} \text{ (x3)}$
- Measure 6: $\text{G} \text{ (x3)} \text{ C} \text{ (x3)}$
- Measure 7: $\text{G} \text{ (x3)} \text{ C} \text{ (x3)}$
- Measure 8: $\text{G} \text{ (x3)} \text{ C} \text{ (x3)}$



JENNY PICKING COCKLES

Tuning:
DADGBE

Trad. Arr. Duck Baker

The tablature uses a four-line staff system for each string. The top line represents the 6th string (D), the second line represents the 5th string (A), the third line represents the 4th string (G), and the bottom line represents the 3rd string (B). Chords are indicated by vertical strokes on the first line (D) and horizontal dashes on the second line (A). Fingerings are shown as numbers above or below the strings. The music is in common time and the key signature is one sharp (A major).

Musical notation for a single measure:

Top staff: Treble clef, key signature of one sharp (F#), common time. Notes: eighth note, sixteenth note, eighth note, sixteenth note, eighth note.

Bottom staff: Bass clef, common time. Fingerings: 0, 2, 5, 2, 2, 5HP2PO, 0, 5.

Musical notation for a measure sequence:

Top staff: Treble clef, key signature of one sharp (F#), common time. Notes: eighth note, eighth note.

Bottom staff: Bass clef, common time. Fingerings: 2, 3, 0, 3D, 2, 2, 2, 4H, 2, 3, 0, 3P2, 2, 2D0, 2, 2, 2, 5HP2PO, 0, 5.



THE BOYS OF BALLISODARE

Tuning:

EGDGBE A1

A

B

A2

A handwritten musical score for guitar, featuring two staves. The top staff uses a treble clef and includes a box labeled 'B' above the notes. The bottom staff shows a guitar neck with six strings and three pairs of vertical fret markers. Below the staffs are two rows of numbers representing fingerings and positions. The first row includes '1P0', '20', '22', and '0'. The second row includes '0', '0', '3', '4', '0', '5', '0', '9', '0', '5', and '0'. Vertical bar lines divide the measures.

A handwritten musical score for guitar. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It consists of three measures of music with various note heads and stems. The bottom staff is a tablature for a six-string guitar, showing fingerings and string numbers (1, 2, 3, 4, 5, 6) above the strings. The tablature corresponds to the measures above it.

8#

3

02H 35H 7 | 5 | 8 7 | 3P2PO 2 | 3 0 | 0 0 | 02H 35H 7 | P5

4 0 5 1 0 9 | 0 5 0 9 | 4 0 5 1 9 |

A handwritten musical score for guitar. The top staff shows a treble clef and a 4/4 time signature. The first measure consists of six eighth-note chords. The second measure starts with a vertical bar line, followed by a sixteenth-note chord, a quarter note, another sixteenth-note chord, and a quarter note. The third measure begins with a vertical bar line, followed by a sixteenth-note chord, a quarter note, another sixteenth-note chord, and a quarter note. The fourth measure begins with a vertical bar line, followed by a sixteenth-note chord, a quarter note, another sixteenth-note chord, and a quarter note. The fifth measure begins with a vertical bar line, followed by a sixteenth-note chord, a quarter note, another sixteenth-note chord, and a quarter note. The sixth measure begins with a vertical bar line, followed by a sixteenth-note chord, a quarter note, another sixteenth-note chord, and a quarter note. The bottom staff is a guitar tablature with six strings. The first measure has six notes: 3P2, 35H, 7P0, 0. The second measure has six notes: 7, 8, 5, 8, 3P0, 3P0. The third measure has six notes: 3P0, 3P0, 2, 1, 3P0, 2. The fourth measure has six notes: 0, 1, 2, 0, 1, 2. The fifth measure has six notes: 3, 2, 1, 0, 1, 2. The sixth measure has six notes: 3, 2, 1, 0, 1, 2.

(2.)

FINAL
ENDING

8va

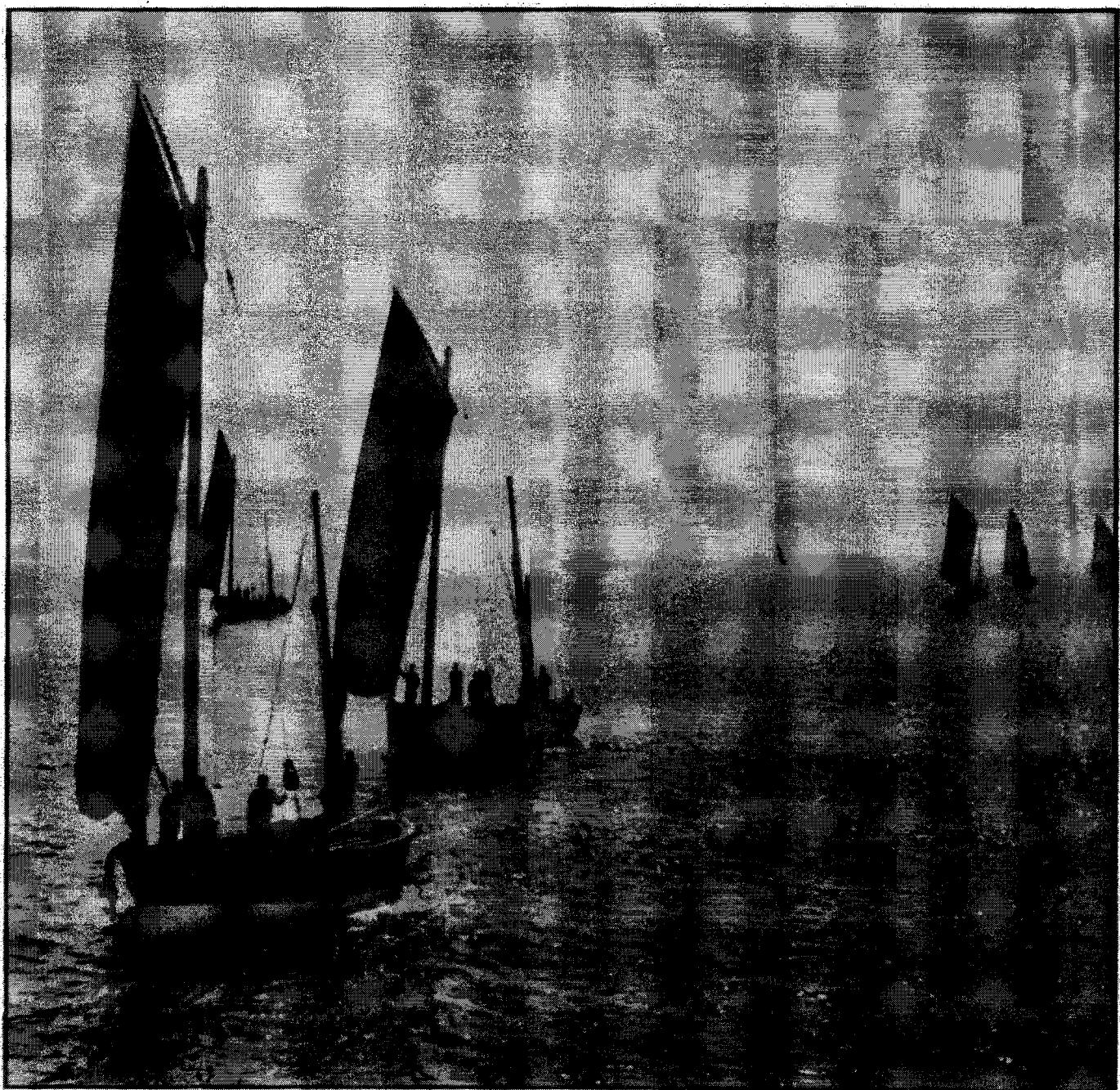
13-14

Treble Staff:

- Measure 13: 1/4 note, 1/8 note.
- Measure 14: 1/2 note, 1/8 note.

Bass Staff:

- Measure 13: 0, 3PO, 3PO, 0, 3PO, 3PO, 0, 0.
- Measure 14: 2, 1PO, 2, 0, 2, 12, 12.



PLANXTIES

Planxty Irwin

Planxty Hewlett (Version One)

Planxty Hewlett (Version Two)

Planxty Kelley

Charles O'Connor (Version One)

Charles O'Connor (Version Two)

Morgan Magan (Version One)

Morgan Magan (Version Two)

O'Hara's Cup (Version One)

O'Hara's Cup (Version Two)

James Plunkett

Eleanor Plunkett

Fanny Power

Sir Festus Burke

Hugh O'Donnell

PLANXTY IRWIN

This is one of the best known, most often performed of Carolan's works. It is easy to see why. The melody is simple, strong, and direct. It does, however, lend itself well to a slightly more involved harmonic treatment than it sometimes receives.

Suggested Listening

Steve Tilston: *The Music Of O'Carolan Shanachie 97023*

Patrick Ball: *Celtic Harp/Secret Isles Fortuna 029*

PLANXTY HEWLETT

This arrangement was created to play with another instrument (concertina), but it also works as a solo. When I arranged it I used O'Sullivan's version, which differs somewhat from other version in utilizing a greater range. Like many of Carolan's best pieces, this melody is so strong that it seems to create an entire world in which everything that happens is inevitable.

Dave Evans uses quite a different approach to his arrangement which is also included (Version Two). Dave's playing tries to evoke the atmosphere of the Celtic harp, and uses rolls and arpeggio runs to create this feel. It is also played in an open tuning setting.

Suggested Listening

Duck Baker: *The Music Of O'Carolan Shanachie 97023*

Dave Evans: *Irish Reels, Jigs, Airs & Hornpipes Shanachie 97011*

PLANXTY KELLEY

This is another fine piece that isn't heard often. It is an example of a style of five that Carolan wrote many of, a 6/8 jig. It may be that the relative obscurity of these jig-style tunes has contributed to the reputation of Carolan's music as being further from the Irish tradition than it really is.

I don't know how a relatively simple harp would negotiate the incidentals in the 1st half of the B section, but they certainly contribute to the atmosphere of the piece.

Suggested Listening

Liz Carroll: *Green Linnet Records*

CHARLES O'CONNOR

We have included two arrangements of this stately Carolan composition. The first is played in a dropped D tuning (D-A-D-G-B-E) and uses chord positions that can also be found in Version One of "Sheebeg and Sheemor". The idea is to let the notes ring out as they would on a harp. Aside from the stretches involved, the playing is fairly straightforward except at the beginning of the 2nd section, where the bass notes are off rhythm (but not too difficult.)

The 2nd version is played in an open tuning (C-G-D-G-A-D) and gives a different feel and texture.

Suggested Listening

Duck Baker: Music Of Ireland *Shanachie* 97004

Frankie Gavin & Alec Fin: Traditional Music Of Ireland *Shanachie* 29008

The Chieftains: Chieftains #5 *Shanachie* 79025

The Chieftains: The Chieftains In China *Shanachie* 79050

Aarty McGlynn: McGlynn's Fancy *Julep* 16

Walt Michael & Co: Step Stone *Flying Fish* 480

Maire Ni Chathasaigh: The New Strung Harp *Temple* 019

MORGAN MAGAN

The charm and unexpected melodic turns of "Morgan Magan" are typically Carolan. We have included two different arrangements of this composition. The first is played using a dropped D tuning but we will be playing in the key of A. This is unusual but useful in cases where the subdominant (D in the key of A) gets special emphasis, as it does in the B section here.

The 2nd arrangement is by Dave Evans and is played in a open tuning (C-G-D-G-A-D), and was greatly influenced by harp techniques.

Suggested Listening

Duck Baker: Irish Reels, Jigs, Airs, & Hornpipes *Shanachie* 97011

Bill Spence: Saturday Night In The Provinces *Front Hall* 05

Trapezoid: Three Forks Of Cheat *Rounder* 0113

Pierre Bensusan: Musiques *Rounder* 3038

O'HARA'S CUP

This is the least known of the planxties here. The Matthews Brothers learned it under the above title from Joyce's collection of Irish music. It is listed by O'Sullivan as "Planxty Kean O'Hara, First Air". We have included two different approaches to playing this stately composition.

Suggested Listening

Duck Baker: The Music Of O'Carolan *Shanachie* 97023

JAMES PLUNKETT

This spritely tune is fun to play and is a good exercise in playing around barre chord positions and integrating harmonics into the melody line. Although I have not been playing this tune so much lately, there was a period when I played this song and "Carolan's Receipt" every time I sat down to play guitar.

Suggested Listening

Derek Bell: Carolan's Favourite *Claddagh* CC28 *Shanachie SH* 79020

Melissa Morgan: Erin's Harp *Kicking Mule KM* 315

Patrick Ball: Celtic Harp—The Music of Turlough O'Carolan *Fortuna FOR 005 tape*

Joemy Wilson: Carolan's Cottage *Dargason DM 104*

Neil Hellman: Dulcimer Airs, Ballads, and Bears *Kicking Mule KM 320*

Ponder/Jennings: The Water Kelpie *EC 210*

ELEANOR PLUNKETT

This is a song by Carolan that, as the story goes, was composed for a woman whose whole family (other than herself) died in an attack on their castle. Playing the tune in the key of C (capoed up, if desired) in C-G-D-G-A-D tuning gives the piece a mournful quality sometimes missing in other arrangements. In addition, the theme can be stated in the low and high registers, and can involve an interplay of wound strings in the middle range and unwound treble strings.

Suggested Listening

- Dennis Doyle: The Harper's Return Woodenship 801
Padraig O'Cara: Abhan Tíreach Gael-Linn CEF 059
Patrick Ball: Celtic Harp: Secret Isles Fortuna FOR LP029
Kim Robertson: Wind Shadows Invincible INV 111
Joemy Wilson: Carolan's Cup Dargason DM 102
Clannad: Clannad 2 Gael-Linn CEF 041
Melissa Morgan: Erin's Harp Kicking Mule KM 315
Bobbie Wayne: Coentie's Slip Flounder Arts 104
Seth Austen & Madeline MacNeil: The Music of O'Carolan Shanachie SH 95009
Neil Hellman: Dulcimer Airs, Ballads, and Bears Kicking Mule KM 320
Denis Murphy: Timpan Kicking Mule KM 233
Mooncoin Kicking Mule KM 314
Golden Bough: Far From Home Kicking Mule KM 345
"The Rose: Lady of the Lake Lake 002
John: Irish Guitar Encores Shanachie 97017

FANNY POWER

This is a beautiful song, composed by Carolan in honor of the daughter of Mrs. Power, for whom "Carolan's Concerto" (or "Mrs. Power") was written. When I first heard this played by an ensemble, I thought that it might be too stately to render on the guitar. I found out quickly, however, that C-G-D-G-A-D tuning, together with use of arpeggios, made this very accessible to guitarists. Caveat: it's played in 3/4 time; it's not a march in 6/8 time!

Suggested Listening

- Derek Bell: Carolan's Receipt Shanachie SH 79013; Claddagh CC 18
The Chieftains: Chieftains 5 Island ILPS 9334
Sean O'Riada: O'Riada Gael-Linn CEF 032
Sean O'Riada: O'Riada's Farewell Claddagh CC 12
Armagh Piper's Club: Song of the Chanter Outlet SOLP 1028
Grainne Yeats: The Belfast Harp Festival 1792 Gael-Linn CEF 053/054
Bill Birmingham & Dick Tracy: Rabbits, Rhinos, & Reels
Green Mountain Records GMS 4029
Joe & Antoinette McKenna, uillean pipes and harp: Joe and Antoinette McKenna at Home Shanachie SH 29016
Michael Rugg: Rugg's Celtic Collection for Dulcimer Kicking Mule KM 223
El McMeen: Solo Guitar Serenade Piney Ridge Music PRM 104

Patrick Ball: Celtic Harp—The Music of Turlough O'Carolan *Fortuna FOR 005 tape*
Carol Thompson: Thompson Family Quintet *Heffrich Recording Labs, Allentown, PA*

Joemy Wilson: Carolan's Cottage *Dargason DM 104*

James Galway & the Chieftains: In Ireland *RCA 5798-1-RC*

Linn Barnes & Allison Hampton: The Gael Oak Leaf *CD 2104*

Maire Ni Chathasaigh & Chris Newman: The Carolan Album
Old Bridge Music OBM 02

Philip Boulding: Northwest Regional Folklife Festival Vol.2 *RLP 102-S*

Walt Michael & Co.: The Good Old Way *FH 033*

Chris Norman & Ken Kolodner: Day Break *JEB 001C*

Martin Simpson: Music of Ireland for Fingerpicking Guitar *Shanachie SH 97004*

Micheal O'Suilleabhain: Casadh—Turning *CDVE 904*

David Surette: David Surette *BP 101C*

Matt Cunningham: Memories of Ireland *GDT C070*

Sam Rizzetta: Bucks and Does *Flying Cloud Music FCM 3*

Tristam Robson/George Welch Reel *001*

Paula Lalish: View from an Island *No label*

Thistledown: Hills of Lorne Sampler *8911*

Ponder/Jennings: The Water Kelpie *EC 210*

Savourna Stevenson: Lift the Lid and Listen Sonet *SNTF 763*

Na Casaidigh: A Festival of Irish Folk, Vol.1 *RTE 66*

Sally Rogers: In the Circle of the Sun *Thrushwood 002*

SIR FESTUS BURKE

I first heard this wonderful 3-part Carolan tune from an exquisite recording by the Irish classical guitar player John Feeley on his recording identified below. Arranging this tune for C-G-D-G-A-D tuning resulted in the placement of certain parts of the melody line in the bass, creating a somewhat unusual version, but one that is good practice for fingerpickers.

Suggested Listening

Derek Bell: Carolan's Receipt *Shanachie SH 79013; Claddagh CC 18*

Horslips: Drive the Cold Winter Away *Horslips Records MOO 9*

John Feeley: Traditional Airs on the Classic Guitar *Gael-Linn CEF 109*

Joemy Wilson: Carolan's Cottage *Dargason DM 104*

Linn Barnes & Allison Hampton: The Gael Oak Leaf *CD 2104*

Bonnie Shaljean: Farewell to Lough Neagh *Saydisc (SDL) 372*

HUGH O'DONNELL

If Mozart had been an itinerant Irish harper, he might have composed something like "Hugh O'Donnell", with its focus on scales and a certain logical pattern of descending and ascending triplets. This piece was the theme for an unsuccessful sitcom a few years ago. (The lack of success was not due to the music.)

Suggested Listening

Derek Bell: *Carolan's Favourite Claddagh* CC 28; *Shanachie SH 79020*

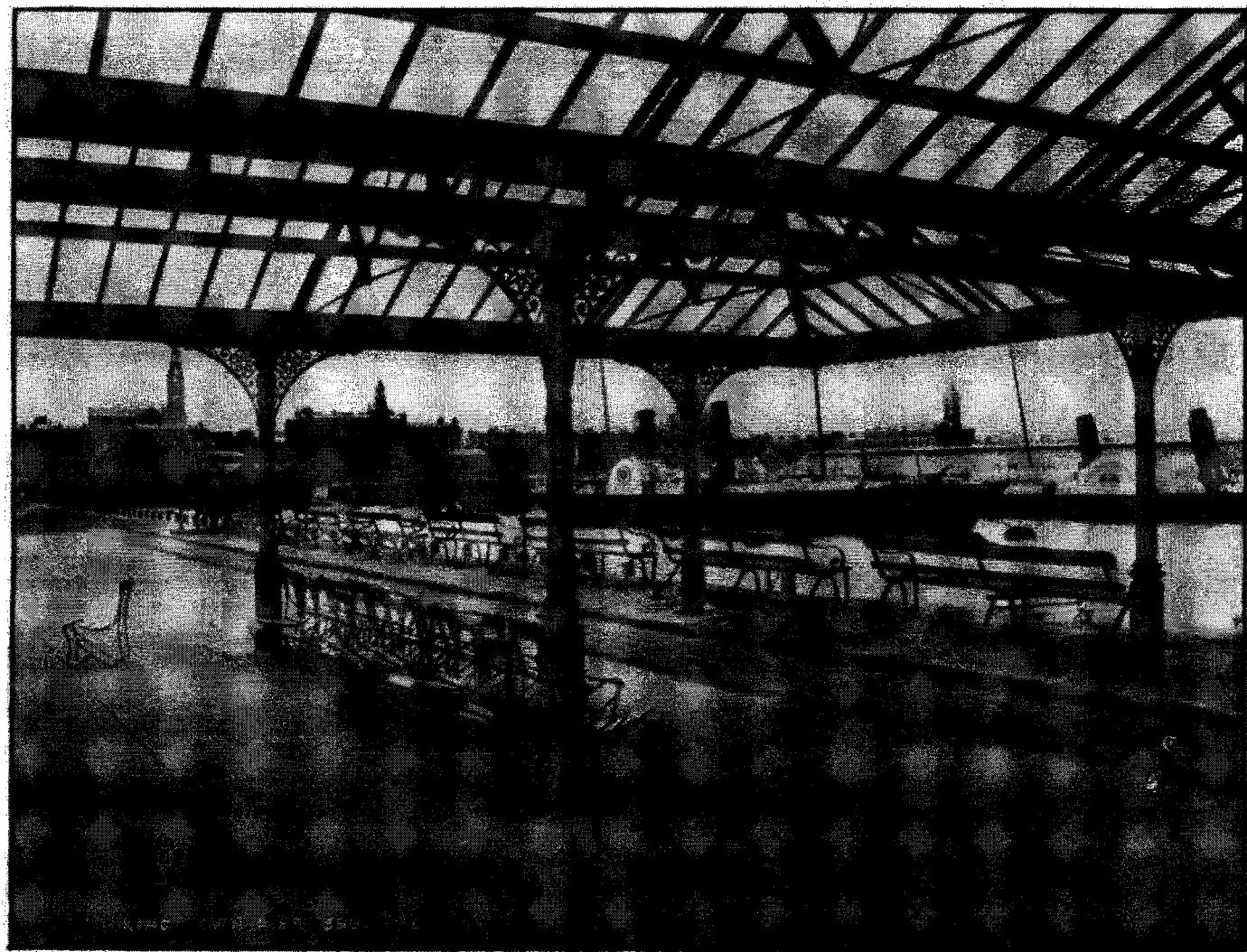
Eugene O'Donnell: *Slow Airs and Set Dances Innisfree/Green Linnet SIF 1015*

Magical Strings: *Spring Tide Flying Fish FF282*

Joemy Wilson: *Carolan's Cup Dargason DM 102*

Linn Barnes & Allison Hampton: *The Gael: Celtic and New Music
for Two Lutes Oak Leaf CD 2104*

Carol Thompson: *The Enchanted Isles DOR 90120*



PLANXTY IRWIN

Tuning:
DADGBE

Trad. Arr. Duck Baker

A

Fretboard diagram and musical staff for the first measure of Planxty Irwin. The staff is in G major (one sharp) and common time (indicated by a 'C'). The music consists of a single eighth note followed by a sixteenth note. The fretboard shows the tuning DADGBE. Fingerings: 2, 3, 2, 0, 6, 7H, 2, 5, 4, 2PO.

Fretboard diagram and musical staff for the second measure of Planxty Irwin. The staff is in G major (one sharp) and common time. The music consists of a single eighth note followed by a sixteenth note. The fretboard shows the tuning DADGBE. Fingerings: 0, 2, 4, 0, 2H, 2, 4H, 2, 0, 2.

Fretboard diagram and musical staff for the third measure of Planxty Irwin. The staff is in G major (one sharp) and common time. The music consists of a single eighth note followed by a sixteenth note. The fretboard shows the tuning DADGBE. Fingerings: 3, 2, 0, 6, 7H, 2, 5, 4, 2PO.

Fretboard diagram and musical staff for the fourth measure of Planxty Irwin. The staff is in G major (one sharp) and common time. The music consists of a single eighth note followed by a sixteenth note. The fretboard shows the tuning DADGBE. Fingerings: 0, 2, 4, 0, 2H, 0, 2HPO, 4, 2, 2, 0, 2.

B

2/4

Treble Staff:

Bass Staff:

Treble Staff:

Bass Staff:

3/4

Treble Staff:

Bass Staff:

1	2	D.S.	last time

PLANXTY HEWLETT

Standard
Tuning:
EADGBE

VERSION ONE

Trad. Arr. Duck Baker

A

8#

p.

p.

p.

p.

0 1 H P O 2 | 0 1 | 3 5 H 2 3 | 7 10 7 8 H 10 P 8 7 | 0 10 8 | 0 |

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

p.

p.

p.

p.

3 5 H P 3 4 4 | 5 | 3 5 | 3 P O 0 0 | 5 | 3 | 5 | 0 |

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

CODA

p.

p.

p.

p.

3 5 H P 3 4 4 | 5 | 3 5 H 2 3 | 7 10 7 8 H 10 P 8 7 | 0 10 8 | 0 |

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

p.

p.

p.

p.

3 5 H P 3 4 4 | 5 | 3 5 | 3 P O 0 0 | 5 | 3 | 5 | 0 |

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

PLANXTY HEWLETT

Tuning:
DGDGAD

VERSION TWO

Trad. Arr. Dave Evans

The image shows four lines of guitar tablature, each consisting of a staff with six horizontal lines and a fretboard diagram below it. The staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The first line starts with a single note, followed by a six-note chord (DGDGAD) indicated by a bar line. The second line starts with a single note, followed by a six-note chord (DGDGAD) indicated by a bar line. The third line starts with a single note, followed by a six-note chord (DGDGAD) indicated by a bar line. The fourth line starts with a single note, followed by a six-note chord (DGDGAD) indicated by a bar line.

Standard

Tuning:

EADGBE

PLANXTY KELLEY

Trad. Arr. Duck Baker

A

1HPO 2 0 2H 0 1 3HP1PO 2 4H 1

3HP1PO 0 3P2 3H 0 3 5 3 0 3P0 2 0 2H 0

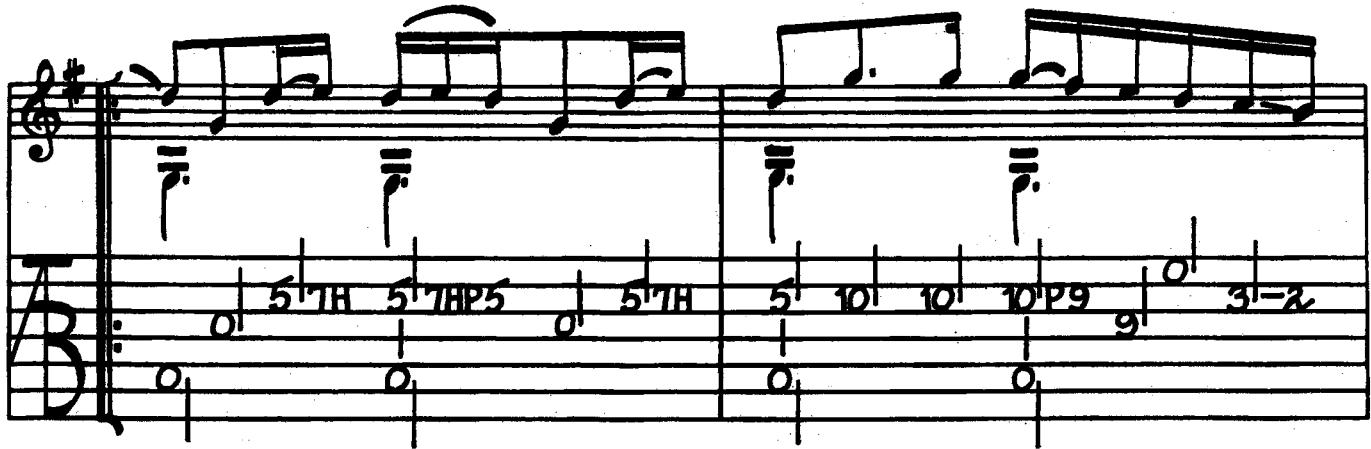
1PO 2 0 2PO 2 2 2 3P2 5 2 2 2 2 0

B

8 2H 4 5 8 7 5 3 7 5 7HP5P4 0 2

Musical notation for a string instrument, likely a bowed instrument like a violin or cello. The notation consists of two staves. The top staff shows a treble clef and includes six measures of music with various note heads and stems. The bottom staff shows a bass clef and includes six measures of music with notes and accompanying numbers indicating fingerings and bowing. The fingering numbers are: 3, 5HP3PO, 1, 0, 3HPO, 3, 0, 3PO, 2, 8, 2H, 0; 1PO, 2, 0, 2, 2, 2, 0, 2, 2, 2, 2, 3PZ, 2, 5, 2, 2, 2, 3.





Handwritten musical score for guitar in G major (one sharp). The score consists of four staves. The top staff shows a melodic line with various note heads and rests. The second staff shows a bass line with notes labeled with numbers and letter H's. The third staff shows a rhythm pattern with 'x' and 'o' markings. The bottom staff shows a bass line with notes labeled with numbers and letter H's.

Melody (Top Staff):

Bass (Second Staff):

Rhythm (Third Staff):

Bass (Bottom Staff):

Handwritten musical score for guitar in G major (one sharp). The score consists of four staves. The top staff shows a melodic line with various note heads and rests. The second staff shows a bass line with notes labeled with numbers and letter H's. The third staff shows a rhythm pattern with 'x' and 'o' markings. The bottom staff shows a bass line with notes labeled with numbers and letter H's.

Melody (Top Staff):

Bass (Second Staff):

Rhythm (Third Staff):

Bass (Bottom Staff):

Handwritten musical score for guitar in G major (one sharp). The score consists of four staves. The top staff shows a melodic line with various note heads and rests. The second staff shows a bass line with notes labeled with numbers and letter H's. The third staff shows a rhythm pattern with 'x' and 'o' markings. The bottom staff shows a bass line with notes labeled with numbers and letter H's.

Melody (Top Staff):

Bass (Second Staff):

Rhythm (Third Staff):

Bass (Bottom Staff):

DA CAPO

CHARLES O'CONNOR

Tuning:
DADGBE

VERSION ONE

Trad. Arr. Duck Baker

A

B

1.

2.

3.

B

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A handwritten musical score for guitar, featuring two staves of music and corresponding tablature below. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures, each ending with a vertical bar line. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also consists of six measures, each ending with a vertical bar line. The tablature below the staves shows the fret positions for each note. The first measure of the tablature starts with a 'B' and includes fingerings: 3, 6, 0, 2, 2, 4. The second measure starts with a '3' and includes fingerings: 6, 0, 2, 2, 4, 2. The third measure starts with a '3' and includes fingerings: 6, 0, 0, 0, 0, 0. The fourth measure starts with a 'P2.3HP2.P0.' and includes fingerings: 3, 6, 0, 0, 0, 0. The fifth measure starts with a '3' and includes fingerings: 6, 0, 3, 2, 4, 2. The sixth measure starts with a '3' and includes fingerings: 6, 0, 3, 2, 4, 2.

A musical score for guitar in G major (two sharps) and common time. The top staff shows a treble clef, two sharps in the key signature, and a common time signature. The bottom staff shows a bass clef and a common time signature. The score consists of two measures. Measure 1 starts with a half note (B) followed by a eighth-note triplet (A, B, C), then a quarter note (D), another eighth-note triplet (C, D, E), and a half note (G). Measure 2 starts with a half note (D), followed by a eighth-note triplet (C, D, E), then a quarter note (F), another eighth-note triplet (E, F, G), and a half note (B). The tablature below the staff shows the corresponding fingerings for each note: measure 1 has fingerings 3, 2, 3, 7, B, H, P, 7, 0; measure 2 has fingerings 3, 6, 0, 2, 4, 2, 3.

CHARLES O'CONNOR

VERSION TWO

Tuning:
CGDGAD

A

Trad. Arr. El McMeen

B

8#

8#

rit.

MORGAN MAGAN

Tuning: DADGBE

VERSION ONE

Trad. Arr. Duck Baker

B

2 0 8 2H 5 | 2 2 3H 0 5 | 2 3H 0 | 2PO 3P2 0 | 2

2 1 1 2 0 4 | 2 0 4 2 0 4 | 0 0 0 4 6 7 |

3

3HP2PO 2H 0 | 2 0 3 2 0 | 3 2 1 2 0 | 2 1 2 2 0 | 6W-6

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

4 0 5 2 | 4H 0 5 4 | 1 2 2 2 1 0 2 | 1 2H 4H 2 2 1 2 | 2 3H

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

0 | 2PO | 3P2 | 3P2.0 | 2 1 2H 1 2 | 2 2 0 2 1 2 | 5P3 | :-2. | 4 2 0 | 4 2 0 |

0 4 0 0 4 0 2 1 2 | 2 1 2H 1 2 2 1 2 0 2 1 2 | 4 2 0 4 2 0 4 2 0 |

MORGAN MAGAN

VERSION TWO

Tuning:
CGDGAD

Trad. Arr. Dave Evans

The tablature consists of four horizontal staves, each representing a string of a six-string guitar. The top staff shows a treble clef and a key signature of one sharp (F#). The bottom staff shows a bass clef. The first three staves begin with a common time signature, while the fourth staff begins with a 7/8 time signature. Various guitar techniques are indicated by markings above the strings, such as hammer-ons (wavy lines), pull-offs (downward arrows), and slides (wavy lines with arrows). Fingerings are shown as numbers above the strings, and dynamic markings like 'p' (piano) and 'f' (fortissimo) are also present.

Part One

Measures 1-4

PART TWO

Measures 1-4

Measures 5-8

Measures 9-12

Treble clef, key signature of one sharp, 4 measures.

Bass clef, 4/4 time, notes: 3, 5, 3, 2, 4, 0, 0, 4, 0, 2, 4H, 0, 4, 3.

Treble clef, 4/4 time, notes: 5, 0, 7, 3, 4, 3, 4, 0, 0, 4, 0, 0, 4.

Treble clef, key signature of one sharp, 4 measures.

Bass clef, 4/4 time, notes: 0, 0, 1, 4, 0, 0, 1, 4, 0, 0, 1, 4, 0, 0, 1, 4.

Treble clef, 4/4 time, notes: 0, 0, 1, 4, 0, 0, 1, 4, 0, 0, 1, 4, 0, 0, 1, 4.

Treble clef, key signature of one sharp, 4 measures.

Bass clef, 4/4 time, notes: 0, 0, 2, 4H, 0, 0, 4, 0, 0, 4, 0, 0, 4.

Treble clef, 4/4 time, notes: 0, 0, 2, 4H, 0, 0, 4, 0, 0, 4, 0, 0, 4.



O'HARA'S CUP

Tuning:
DADGBE

VERSION ONE

Trad. Arr. Duck Baker

Staff 1 (Treble Clef):

- Measure 1: Eighth notes (A, D, G, B, E) followed by sixteenth notes (A, D, G, B, E, A).
- Measure 2: Sixteenth notes (A, D, G, B, E, A) followed by eighth notes (A, D, G, B, E).
- Measure 3: Eighth notes (A, D, G, B, E) followed by sixteenth notes (A, D, G, B, E, A).
- Measure 4: Sixteenth notes (A, D, G, B, E, A) followed by eighth notes (A, D, G, B, E).

Staff 2 (Bass Clef):

- Measure 1: Eighth notes (A, D, G, B, E) followed by sixteenth notes (A, D, G, B, E, A).
- Measure 2: Sixteenth notes (A, D, G, B, E, A) followed by eighth notes (A, D, G, B, E).
- Measure 3: Eighth notes (A, D, G, B, E) followed by sixteenth notes (A, D, G, B, E, A).
- Measure 4: Sixteenth notes (A, D, G, B, E, A) followed by eighth notes (A, D, G, B, E).

Staff 3 (Treble Clef):

- Measure 1: Eighth notes (A, D, G, B, E) followed by sixteenth notes (A, D, G, B, E, A).
- Measure 2: Sixteenth notes (A, D, G, B, E, A) followed by eighth notes (A, D, G, B, E).
- Measure 3: Eighth notes (A, D, G, B, E) followed by sixteenth notes (A, D, G, B, E, A).
- Measure 4: Sixteenth notes (A, D, G, B, E, A) followed by eighth notes (A, D, G, B, E).

Staff 4 (Bass Clef):

- Measure 1: Eighth notes (A, D, G, B, E) followed by sixteenth notes (A, D, G, B, E, A).
- Measure 2: Sixteenth notes (A, D, G, B, E, A) followed by eighth notes (A, D, G, B, E).
- Measure 3: Eighth notes (A, D, G, B, E) followed by sixteenth notes (A, D, G, B, E, A).
- Measure 4: Sixteenth notes (A, D, G, B, E, A) followed by eighth notes (A, D, G, B, E).

20

B

1 0 3 0 2 0 6 3 4 2 4

1 2

2 0 11 7 9 5 2 4HP2.0 4 2 5 0



O'HARA'S CUP

VERSION TWO

Tuning:
DGDGAD

Trad. Arr. El McMeen

1

2 to next section

3

last time only

rit. -----

fine

B

1

3

2

D.S. AL *fine*

JAMES PLUNKETT

Tuning:

CGDGAD **A**

Trad. Arr. El McMeen

B

Handwritten musical score for guitar part B, page 1. The score consists of four staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features sixteenth-note patterns and includes fingerings such as 7 P 5, 9 7, 2 P 0, 3 P 2, 2 4 H 5 0, and 12. The second staff shows a bass clef and includes fingerings like 12., 12., 12., 5, 0, and 2. The third staff shows a treble clef and includes fingerings like 2 P 0, 3 2, 0 2 H P 0, 0, 2, 0, 0, and 0. The fourth staff shows a bass clef and includes fingerings like 5, 7 H 5, 9, 7 P 5, 7 H, 2, 0, 2 4 H 5 H P 4 P 2, and 5.

Handwritten musical score for guitar part B, page 2. The score consists of four staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features sixteenth-note patterns and includes fingerings such as 2 P 0, 3 2, 0 2 H P 0, 0, 2, 0, 0, and 0. The second staff shows a bass clef and includes fingerings like 0, 5, 2, 0, 0, and 0. The third staff shows a treble clef and includes fingerings like 5, 7 H 5, 9, 7 P 5, 7 H, 2, 0, 2 4 H 5 H P 4 P 2, and 5.

Handwritten musical score for guitar part B, page 3. The score consists of four staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features sixteenth-note patterns and includes fingerings such as 2 P 0, 3 2, 0 2 H P 0, 0, 2, 0, 0, and 0. The second staff shows a bass clef and includes fingerings like 0, 5, 2, 0, 0, and 0. The third staff shows a treble clef and includes fingerings like 5, 7 H 5, 9, 7 P 5, 7 H, 2, 0, 2 4 H 5 H P 4 P 2, and 5.

Handwritten musical score for guitar part B, page 4. The score consists of four staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features sixteenth-note patterns and includes fingerings such as 0, 3 P 2, 0, 2 H 3 H P 2 P 0, 0, 2, 0, and 0. The second staff shows a bass clef and includes fingerings like 4-5, 0, 2, 0, 0, and 0. The third staff shows a treble clef and includes fingerings like 1 and 2. The fourth staff shows a bass clef and includes fingerings like 12., 12., 12., and 12.

ELEANOR PLUNKETT

Capo II
CGDGAD

Trad. Arr. El McMeen

The image shows four staves of handwritten guitar tablature. The first staff begins with a treble clef, a '3' above the staff, and a '4' below it. The second staff begins with a bass clef, a 'B' above the staff, and a '5' below it. The third staff begins with a treble clef, a '3' above the staff, and a '4' below it. The fourth staff begins with a bass clef, a 'B' above the staff, and a '5' below it. Each staff contains six measures of music, with various notes and rests indicated by different symbols like vertical strokes, horizontal strokes, and diagonal strokes. Chord symbols such as 'HPO', 'Z', and 'PO' are placed above certain notes. Fingerings like '3', '2', '1', and '0' are also present.

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all but last time

last time only

fine

D. S. al fine

FANNY POWER

Tuning:
CGDGAD **A**

Trad. Arr. El McMeen

Guitar tablature for the first measure. 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. The tab indicates a capo at the third fret. The strings are plucked with the right hand.

Guitar tablature for the second measure. 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. The tab indicates a capo at the third fret. The strings are plucked with the right hand.

Guitar tablature for the third measure. 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. The tab indicates a capo at the third fret. The strings are plucked with the right hand.

Guitar tablature for the fourth measure. 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. The tab indicates a capo at the third fret. The strings are plucked with the right hand.

B

Handwritten musical score for guitar part B, page 1. The score consists of four staves. The first staff shows a repeating pattern of eighth-note pairs and sixteenth-note pairs. The second staff shows a similar pattern with some variations. The third staff starts with a dynamic $p.$ The fourth staff ends with a dynamic $f.$

Handwritten fingering and string indications:

- Staff 1: $0| 2\text{--}3\text{H} | 0| 2\text{--}3\text{H} | 0| 2 | 0| 2 | 0 |$
- Staff 2: $0| 2 | 0 | 2 | 0 | 2 | 0 | 2 | 0 | 2 | 0 |$
- Staff 3: $2 | 3\text{--}5\text{H} | 2 | 3\text{--}5\text{H} | 2 | 0 | 0 | 0 | 0 | 0 | 0 |$
- Staff 4: $2 | 4 | 2 | 4 | 2 | 4 | 5 | 4 | 5\text{--}7 | 5 | 3 |$

Handwritten musical score for guitar part B, page 2. The score consists of four staves. The first staff shows a repeating pattern of eighth-note pairs and sixteenth-note pairs. The second staff shows a similar pattern with some variations. The third staff starts with a dynamic $p.$ The fourth staff ends with a dynamic $f.$

Handwritten fingering and string indications:

- Staff 1: $0 | 2 | 0 | 2 | 0 | 2 | 0 | 2 | 0 | 2 | 0 |$
- Staff 2: $2 | 3\text{--}5\text{H} | 2 | 3\text{--}5\text{H} | 2 | 0 | 0 | 0 | 0 | 0 | 0 |$
- Staff 3: $2 | 4 | 2 | 4 | 2 | 4 | 5 | 4 | 5\text{--}7 | 5 | 3 |$
- Staff 4: $2 | 4 | 2 | 4 | 2 | 4 | 5 | 4 | 5\text{--}7 | 5 | 3 |$

Handwritten musical score for guitar part B, page 3. The score consists of four staves. The first staff shows a repeating pattern of eighth-note pairs and sixteenth-note pairs. The second staff shows a similar pattern with some variations. The third staff starts with a dynamic $p.$ The fourth staff ends with a dynamic $f.$

Handwritten fingering and string indications:

- Staff 1: $0 | 2 | 0 | 2 | 0 | 2 | 0 | 2 | 0 | 2 | 0 |$
- Staff 2: $2 | 3\text{--}5\text{H} | 2 | 3\text{--}5\text{H} | 2 | 0 | 0 | 0 | 0 | 0 | 0 |$
- Staff 3: $2 | 4 | 2 | 4 | 2 | 4 | 5 | 4 | 5\text{--}7 | 5 | 3 |$
- Staff 4: $2 | 4 | 2 | 4 | 2 | 4 | 5 | 4 | 5\text{--}7 | 5 | 3 |$

Handwritten musical score for guitar part B, page 4. The score consists of four staves. The first staff shows a repeating pattern of eighth-note pairs and sixteenth-note pairs. The second staff shows a similar pattern with some variations. The third staff starts with a dynamic $p.$ The fourth staff ends with a dynamic $f.$

Handwritten fingering and string indications:

- Staff 1: $0 | 2 | 0 | 2 | 0 | 2 | 0 | 2 | 0 | 2 | 0 |$
- Staff 2: $2 | 3\text{--}5\text{H} | 2 | 3\text{--}5\text{H} | 2 | 0 | 0 | 0 | 0 | 0 | 0 |$
- Staff 3: $2 | 4 | 2 | 4 | 2 | 4 | 5 | 4 | 5\text{--}7 | 5 | 3 |$
- Staff 4: $2 | 4 | 2 | 4 | 2 | 4 | 5 | 4 | 5\text{--}7 | 5 | 3 |$

SIR FESTUS BURKE

Tuning:

CGDGAD A

Trad. Arr. El McMeen

A

CAPO III

A handwritten musical score and tablature for guitar. The score consists of two staves: the top staff is in G major with a tempo of 120 BPM, and the bottom staff is a six-string guitar tablature. The music is divided into measures by vertical bar lines. The first measure shows a power chord followed by eighth-note patterns. The second measure features eighth-note pairs. The third measure contains eighth-note pairs. The fourth measure shows eighth-note pairs. The fifth measure consists of eighth-note pairs. The sixth measure shows eighth-note pairs. The tablature below provides the fingerings for each note: measure 1 has fingerings 4, 2, 4, HP, 2, PO, 0, 0; measure 2 has fingerings 2, PO; measure 3 has fingerings 5H, 5; measure 4 has fingerings 2; measure 5 has fingerings 2, 4; measure 6 has fingerings 0, 0; measure 7 has fingerings 4, HP, 2, PO, 0, 0.

Musical score for a six-string guitar, Treble clef, one sharp, common time.

Measure 1: B (0) | A (0)

Measure 2: D (0) | C (0)

String numbers: 1, 2, 3, 4, 5, 6

Tablature:

B	0	0	0	0	0
	0	0	0	0	0
	0	2	0	0	0
	0	2	3H2	0	0
	0	2	0	5	0
	0	2	0	0	0
	0	2	0	0	0
	0	2	0	0	0
	0	2	0	0	0
	0	2	0	0	0

A handwritten musical score for guitar in G major (one sharp) with a common time signature. The score consists of two staves. The top staff is for the treble clef, and the bottom staff is for the bass clef. The music features eighth-note patterns with various dynamics like forte (F), piano (P), and mezzo-forte (MF). The tablature below the staff shows the fingerings and string numbers for each note. The first measure starts with a forte dynamic (F) and a 2PO (2nd position) fingering. The second measure starts with a piano dynamic (P) and a 3H2PO fingering. The third measure starts with a forte dynamic (F) and a 2.3H fingering. The fourth measure starts with a piano dynamic (P) and a 2H fingering. The fifth measure starts with a forte dynamic (F) and a 4P2.4 fingering. The sixth measure starts with a piano dynamic (P) and a 2H fingering. The seventh measure starts with a forte dynamic (F) and a 4P2.4 fingering. The eighth measure starts with a piano dynamic (P) and a 2H fingering. The ninth measure starts with a forte dynamic (F) and a 4P2.4 fingering. The tenth measure starts with a piano dynamic (P) and a 2H fingering. The eleventh measure starts with a forte dynamic (F) and a 4P2.4 fingering. The twelfth measure starts with a piano dynamic (P) and a 2H fingering. The thirteenth measure starts with a forte dynamic (F) and a 4P2.4 fingering. The fourteenth measure starts with a piano dynamic (P) and a 2H fingering. The fifteen measure starts with a forte dynamic (F) and a 4P2.4 fingering. The sixteen measure starts with a piano dynamic (P) and a 2H fingering. The十七 measure starts with a forte dynamic (F) and a 4P2.4 fingering. The eighteen measure starts with a piano dynamic (P) and a 2H fingering. The nineteen measure starts with a forte dynamic (F) and a 4P2.4 fingering. The twenty measure starts with a piano dynamic (P) and a 2H fingering.

C

Musical score for guitar (G major, 4/4 time). The score consists of three staves. The first staff shows a melodic line with grace notes and dynamic markings. The second staff shows a harmonic progression with fingerings like 3P2, 023, 2, 0, 2, 0, 0. The third staff continues the melodic line with grace notes and dynamic markings.

Musical score for guitar (G major, 4/4 time). The score consists of three staves. The first staff shows a melodic line with grace notes and dynamic markings. The second staff shows a harmonic progression with fingerings like 3P2, 02H, 3P2, PO. The third staff continues the melodic line with grace notes and dynamic markings.

Musical score for guitar (G major, 4/4 time). The score consists of three staves. The first staff shows a melodic line with grace notes and dynamic markings. The second staff shows a harmonic progression with fingerings like 02H, 3HP2, PO, 02H, 3HP2, PO. The third staff continues the melodic line with grace notes and dynamic markings.

Musical score for guitar (G major, 4/4 time). The score consists of three staves. The first staff shows a melodic line with grace notes and dynamic markings. The second staff shows a harmonic progression with fingerings like 3H, 2, 0, 3P2, PO. The third staff continues the melodic line with grace notes and dynamic markings.

HUGH O'DONNELL

Tuning:
CGDGAD

A

Trad. Arr. El McMeen

The musical score consists of four staves, each representing a different section (A, B, C, D) of the tune "Hugh O'Donnell". The notation is for a six-stringed instrument in G major (one sharp). The tuning is CGDGAD. The music is in common time (indicated by a 'C'). Chords are indicated by Roman numerals (I, II, III, IV, V, VI) above the staff, and specific notes and fingerings are written below the strings.

- Staff A:** Starts with a G chord. Fingerings: 5, -10, 10, 10, 7, 10. Chord changes: 9, 10H, 7, 10, 9.
- Staff B:** Starts with a G chord. Fingerings: 7, 9, 7, 7. Chord changes: 4-5, 5, 5, 5, 4, 2.
- Staff C:** Starts with a G chord. Fingerings: 4PO, 4H, 4PO, 4H. Chord changes: 3, 2, 2, 0, ZHPO.
- Staff D:** Starts with a G chord. Fingerings: 3, 5H, 3, 2, 4H. Chord changes: 2, 3HP, 2, 0, 2H.

1

2

2PO 3H 2' 3HP O!

1

2

B

5- : 4-5 4-5

2PO 3 2 3H 0

0 4H 2 2 4HP 2

8 2 2 3H 2

2 4H 0 4P 2 0

117

SET DANCES

**The Blackbird
The Ace & Deuce Of Pipering**

THE BLACKBIRD

"The Blackbird" is one of the most popular of all Irish tunes, both as a slow air and as a set dance. The title was originally a reference to King James II, who was viewed by the Irish as a potential liberator. It goes without saying that James didn't live up to the aspirations expressed in this tune.

Suggested Listening

Leo Rowsome: *Topic 259*

The Bothy Band: *Out of the Wind Into the Sun Mulligan 013*

Michael Coleman: *Shanachie 33006*

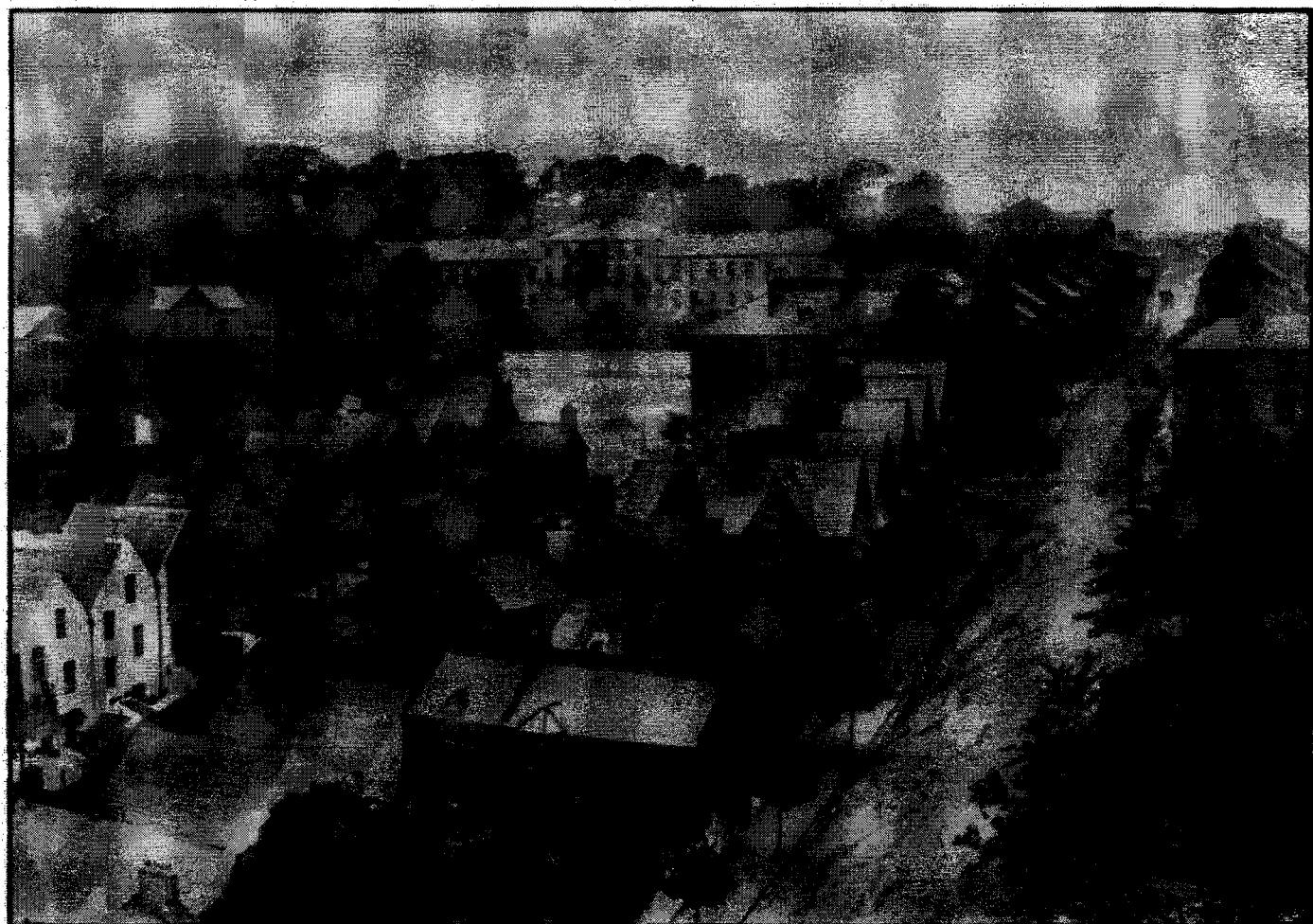
THE ACE AND DEUCE OF PIPERING

To judge from the title, this is something of a test piece for pipers. It's no piece of cake on the guitar either. Bar 7 of B took me as long to get down as all the rest of the piece.

Suggested Listening

Paddy Keenan: *Gael Linn 045*

Finbar Furey: *Intercord Cenophon 161007*



THE BLACKBIRD

Tuning:
DADGBE

Trad. Arr. Duck Baker

The sheet music consists of four horizontal staves, each with a treble clef and a key signature of one sharp (F#). The first three staves begin with a common time signature (indicated by a '4'). The fourth staff begins with a common time signature and ends with a 7/8 time signature.

Staff 1: Features a treble clef and a common time signature. The tablature below shows a guitar neck with strings D, A, D, G, B, E from top to bottom. Fingerings include '3' over the first note, '3' over the second note, and '3' over the third note. Chords shown are '01H', '323H', '31', and '24'.

Staff 2: Features a treble clef and a common time signature. The tablature shows fingerings '02PO', '4802', '4P2PO', '24H', '05', '323H', '02H', and '3124'.

Staff 3: Features a treble clef and a common time signature. The tablature shows fingerings '020483', '35', and '7W-'.

Staff 4: Features a treble clef and starts with a common time signature, ending with a 7/8 time signature indicated by a '7'. The tablature shows fingerings '70070735', '878578005', '8780705', and '878057'.

1

LAST TIME

2

LAST TIME



THE ACE AND DEUCE OF PIPERING

Tuning:
DADGBE **A**

Trad. Arr. Duck Baker

120

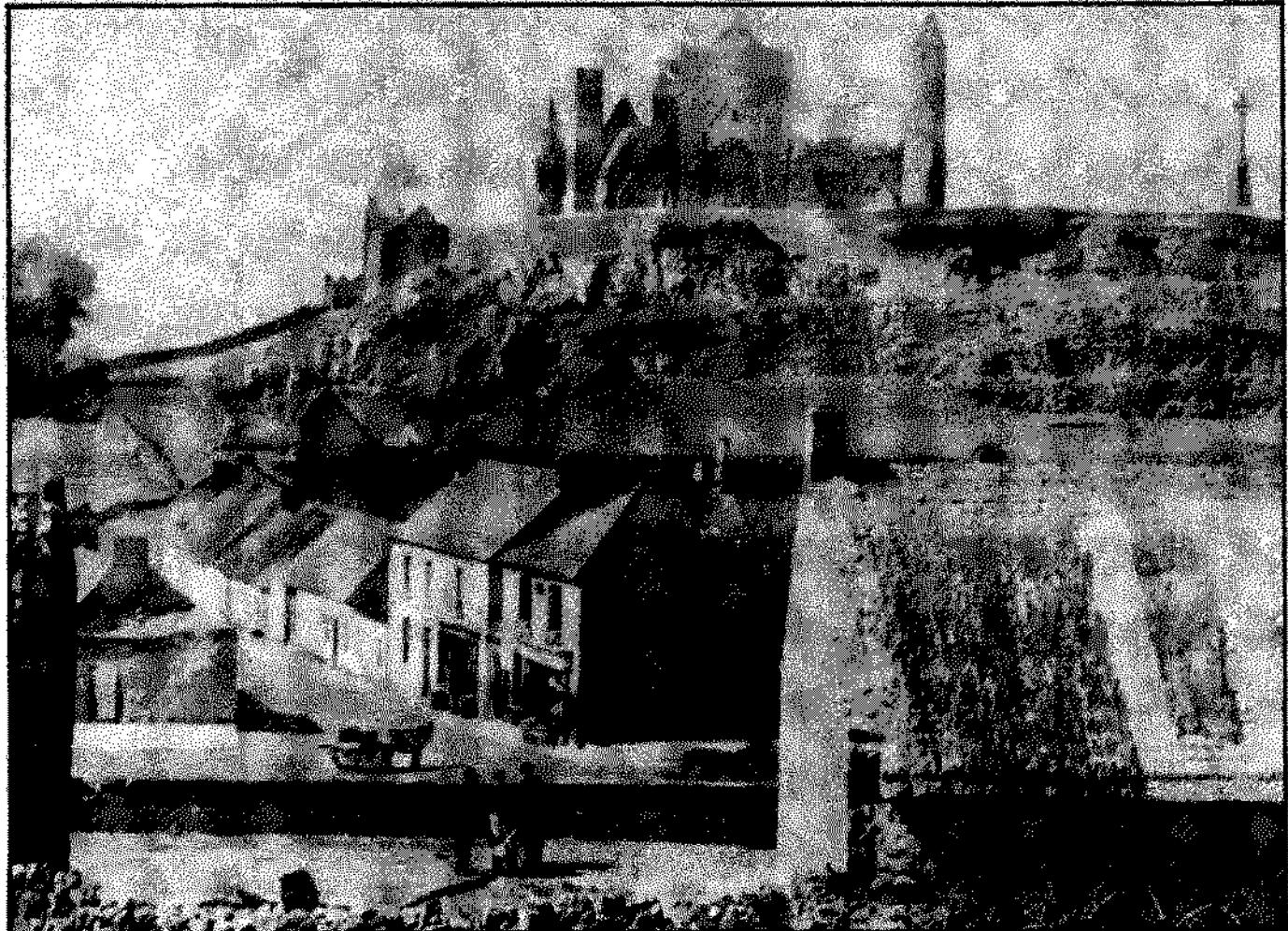
B

1.

2.

END

nit



JIGS

Elsie Marley

The Blarney Pilgrim (Version One)

The Blarney Pilgrim (Version Two)

The Blarney Pilgrim (Version Three)

Swedish Jig

The Killmoulis Jig

The Humours Of Ballyloughlin

Irish Washerwoman

ELSIE MARLEY

"Elsie Marley" is quite a popular Northumberland song, though, as Tom Gilfellon pointed out, "It's the devil to sing." Also the devil to understand for non-Geordies. A clue to the foreign language nature of the Northumberland dialect is given in the first line of the chorus of this song "Do ya kin Elsie Marley ..." On the West Coast of Denmark "Do You Know?" Would be said "Kinjal Do?" It's said that Danish and Northumberland fisherman converse with each other with little more difficulty than they do with their own countrymen.

Suggested Listening

The High Level Ranters: Ranting Lads *Topic 296*

THE BLARNEY PILGRIM

"The Blarney Pilgrim" is a real foot tapper. We present three different arrangements. Each is played in a different setting. When the Matthews Brothers showed me this one we spent a long time trying to figure out whether it was in D major or minor, before deciding it was neither. Actually, many performers play it with the melody the same but in the key of G (as one sharp would seem to denote). The first arrangement reflects this. Undoubtedly the B section is in G, but I hear A and C in D. There is plenty of room for added ornamentation in this piece, especially in the first A and B, where the bass is monotonic.

The 2nd version is played in D-A-D-G-A-D tuning while the third in a dropped G tuning (D-G-D-G-B-E). Each arrangement creates a unique feel and atmosphere, and illustrates how tunings can be successfully used.

Suggested Listening

Andy Irvine & Paul Brady: *Mulligan 008*

Alistair Anderson: *Concertina Workshop Topic 501*

Duck Baker: *Irish Reels, Jigs, Airs and Hornpipes Shanachie 97011*

El McMeen: *Irish Guitar Encores Shanachie 97017*

Laurie Riley & Bob McNally: *The Flowers Of Edinburgh Handcrafted Recordings 102*

SWEDISH JIG

This very unusual tune comes from Donegal, it seems, though it cannot be said to have a particularly Donegal flavor to it. The modulation for the B section is very striking, much more like moving from D to F than from D major to D minor.

This arrangement brings us back to "harp-style" guitar, with left hand fingerings that should be becoming more familiar in the 1st section. In the B section, the consecutive 8th notes in the high string should be played with first the middle, then the index finger.

Suggested Listening

Le Cheile: *Inchechronin* 7424

John Doherty (as Arthur Darley's Jig): *Gael Linn CEF 072/73*

Stefan Grossman & John Renbourn, *Music Of Ireland Shanachie 97004*

THE KILMOULIS JIG

It is fun to play Irish jigs in C-G-D-G-A-D tuning, and this is one of my favorites. I got the idea from a recording by John Sherman, a guitarist from Columbus, Ohio, called "Farewell to the Creeks". I am told that a killmoulis is a kind of Irish troll with a huge nose and no mouth.

THE HUMOURS OF BALLYLOUGH LIN

This is one of my two favorite jigs. It's in four parts, and everyone who hears it has a favorite. (Mine is the second; my wife's is the third.) D-A-D-G-A-D is a good tuning for this, since it allows us to keep a steady bass pattern while we go among the open and fretted strings in the middle and high ranges.

Suggested Listening

Noel Rice: *Light Through the Leaves Rounder 6014*

Kathleen Collins: *Traditional Music of Ireland Shanachie SH 29002*

Sean Keane: *Gusty's Frolics Claddagh CC 17*

Matt Molloy: *Matt Molloy Mulligan LUN 004*

Maire Ni Chathasaigh: *The New Strung Harp Temple TP 019*

Planxty: *The Well Below the Valley Polydor 3170-140*

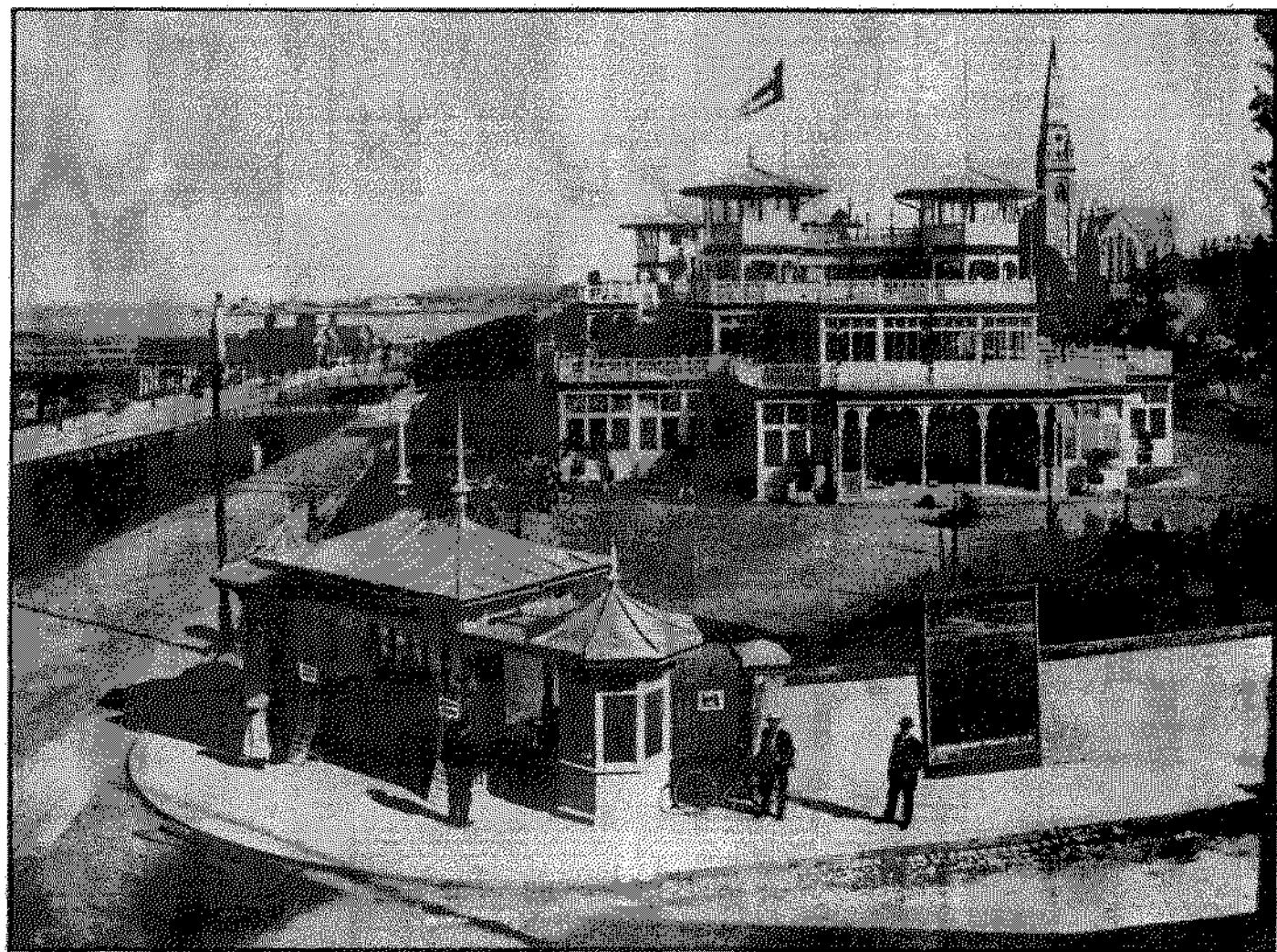
Eil McMeen: *Irish Guitar Encores Shanachie 97017*

THE IRISH WASHERWOMAN

My friends Jim and Rozan Ensor of Rocky Ford, Colorado, asked me to learn and play this familiar jig for them, so I did. It fits very nicely into D-A-D-G-A-D tuning, in which we can play the tune in different registers with relative ease. This tune is the quintessential Irish jig for many casual listeners of traditional Irish music.

Suggested Listening

Joe Gallagher: Sean O'Riada's our Musical Heritage *RTE FR 001/002/003*



ELSIE MARLEY

Standard

Tuning:

EADGBE

Trad. Arr. Duck Baker

A

B

THE BLARNEY PILGRIM

Tuning:

DADGBE A

VERSION ONE

Trad. Arr. Duck Baker

A

B

C

1. 2.

Handwritten musical score for two staves. The top staff is treble clef with a key signature of one sharp. The bottom staff is bass clef with a key signature of one sharp. Both staves have six measures. Measures 1-5 show eighth-note patterns with various slurs and rests. Measure 6 shows sixteenth-note patterns with slurs.

ALL BUT LAST TIME

LAST TIME

END

Handwritten musical score for two staves. The top staff is treble clef with a key signature of one sharp. The bottom staff is bass clef with a key signature of one sharp. Both staves have four measures. Measures 1-3 show eighth-note patterns. Measure 4 shows a single eighth note followed by a fermata and a repeat sign.

VARIATION

A

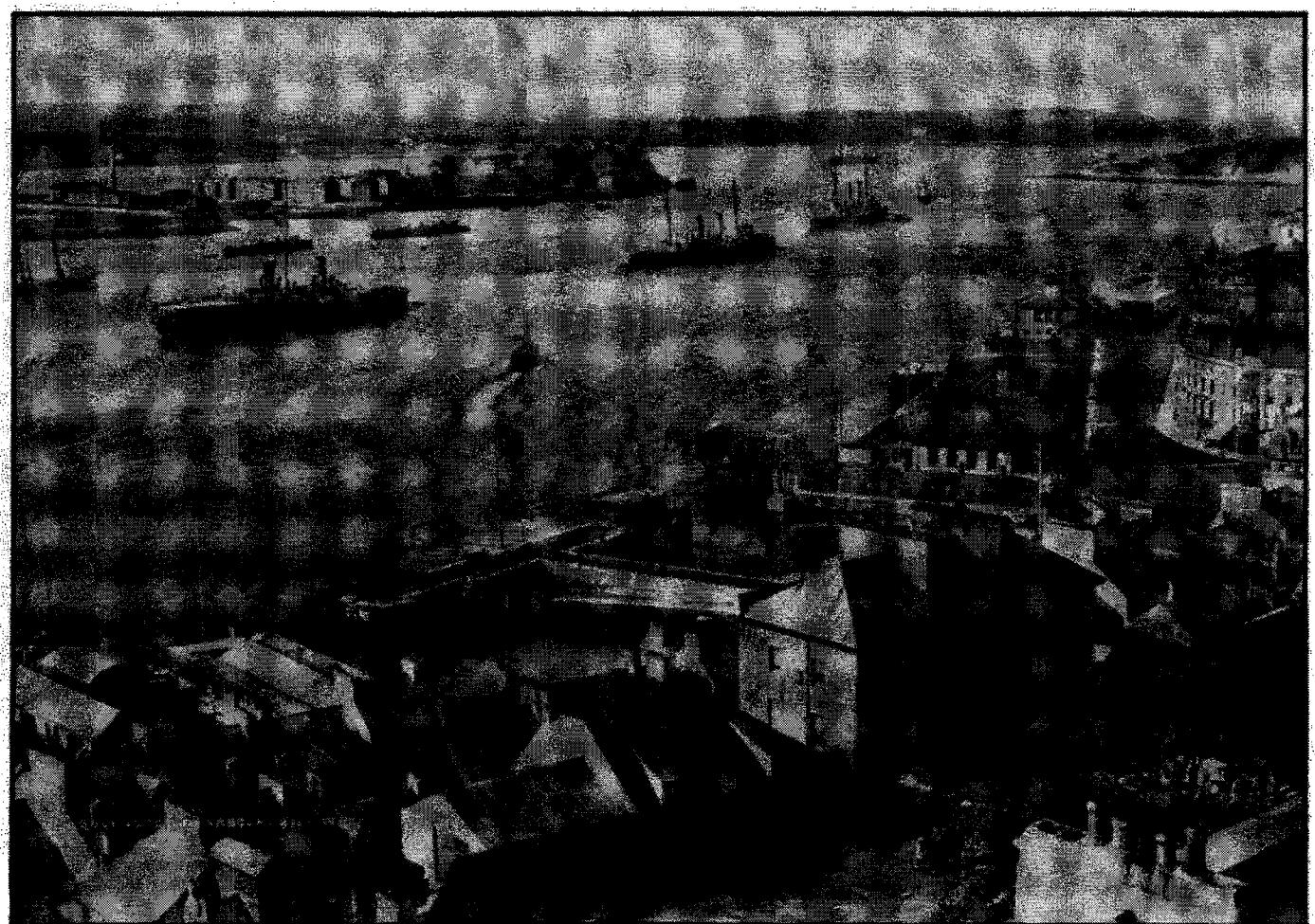
Handwritten musical score for two staves. The top staff is treble clef with a key signature of one sharp. The bottom staff is bass clef with a key signature of one sharp. Both staves have six measures. Measures 1-5 show eighth-note patterns. Measure 6 shows sixteenth-note patterns.

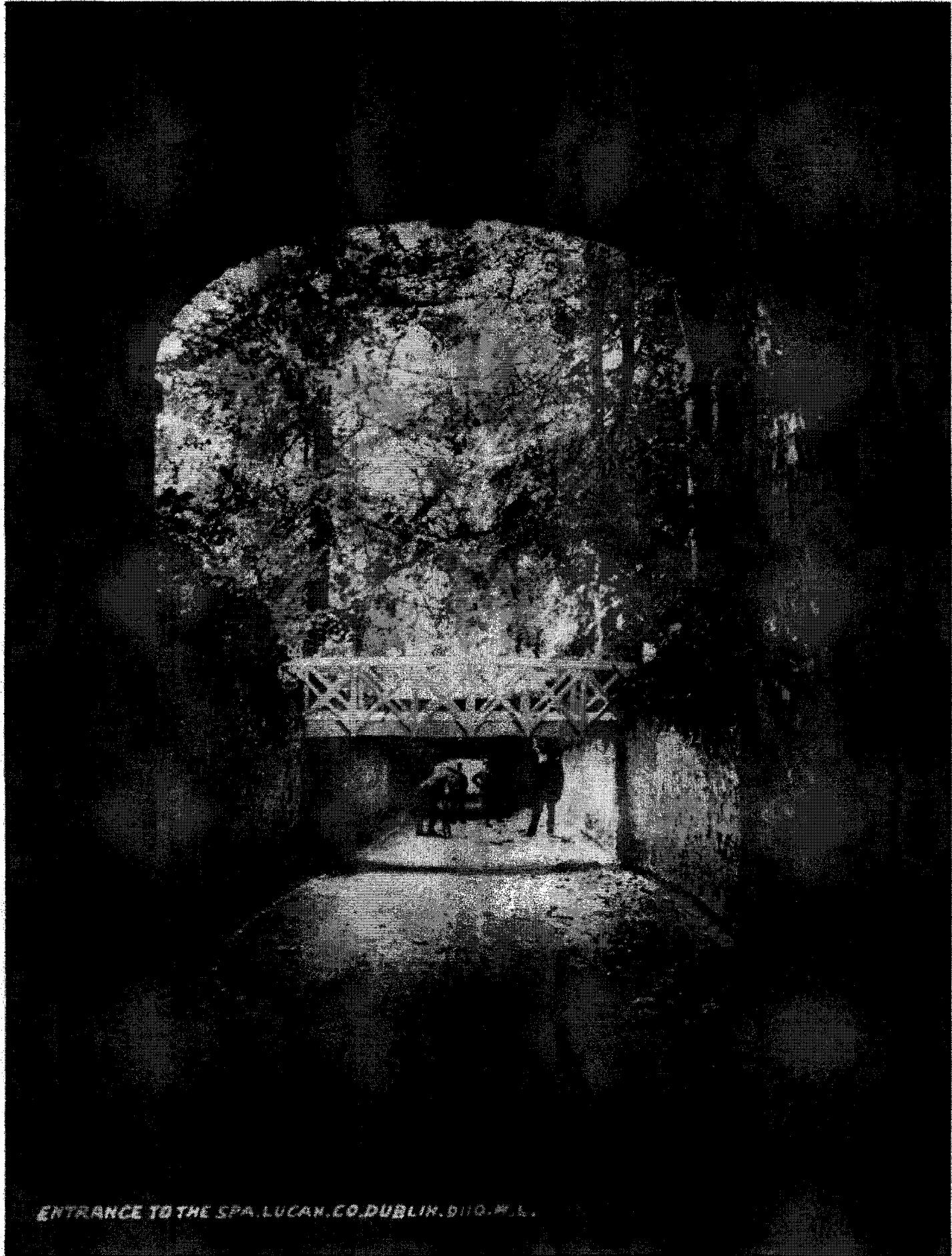
B VARIATION

Handwritten musical score for two staves. The top staff is treble clef with a key signature of one sharp. The bottom staff is bass clef with a key signature of one sharp. Both staves have six measures. Measures 1-5 show eighth-note patterns. Measure 6 shows sixteenth-note patterns.

Handwritten musical notation for a string instrument (likely violin or cello) in G major (one sharp). The notation consists of two staves. The top staff shows a continuous sequence of eighth-note patterns with various bowing markings (e.g., $\overline{\overline{P}}$, $\overline{\overline{H}}$, $\overline{\overline{D}}$, $\overline{\overline{B}}$). The bottom staff shows corresponding fingerings and bowing markings below each note.

Handwritten musical notation for a string instrument (likely violin or cello) in G major (one sharp). The notation consists of two staves. The top staff shows a sequence of eighth-note patterns with bowing markings. The bottom staff shows corresponding fingerings and bowing markings. The notation is divided into two sections: section 1 and section 2, with a key change to C major indicated at the end of section 2.





ENTRANCE TO THE SPA, LUCAN, CO. DUBLIN, D.I.Q.M.L.

THE BLARNEY PILGRIM

A

VERSION TWO

Tuning: (Damp bass throughout)
DADGAD

Trad. Arr. El McMeen

The score consists of four staves of handwritten musical notation for a six-string guitar. Each staff has a treble clef, a key signature of one sharp, and a common time signature. The notation uses eighth-note patterns and grace notes. Fingerings are indicated below the strings. The tuning is DADGAD, and the bass string is dampened throughout.

B

Handwritten musical notation for section B. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is a tablature for a six-string guitar. The notation consists of two measures of sixteenth-note patterns. Fingerings are indicated above the notes: 7, 7 9 P 7, 0, 2 P 0 2, 4 P 0; 7, 7 9 P 7, 0, 2 4 H 2, 0. The tablature below shows the strings being plucked or strummed.

Handwritten musical notation for section B, continuing from the previous page. It shows two more measures of sixteenth-note patterns. Fingerings include 12, 9, 7, 0, 2 P 0 2, 4 P 0; 4 P 2, 4 P 2 P 0, 0 2 H P O 0. The tablature below shows the strings being plucked or strummed.

C

Handwritten musical notation for section C. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is a tablature for a six-string guitar. The notation consists of two measures of sixteenth-note patterns. Fingerings are indicated above the notes: 2, 0, 4, 0, 2, 0, 2, 4 H 5, 4 P 2, 0, 2 P 0, 2 H, 0, 2 H P O 0, 2 H P O. The tablature below shows the strings being plucked or strummed.

Handwritten musical notation for section C, continuing from the previous page. It shows two more measures of sixteenth-note patterns. Fingerings include 2, 0, 4, 0, 2, 0, 2, 4 H 5, 4 P 2, 0, 4 P 2 P 0, 2 H, 0, 2 H P O 0, 2 H. The tablature below shows the strings being plucked or strummed.

G major

Fretting patterns for the bottom staff:

- 2, 0, 4, 0, 2, 2, 4H, 5, 4P2, 0, 2, 0, 0, 0, 0
- 2.HPO

Fretting patterns for the bottom staff:

- 2, 0, 4, 0, 2, 2, 4H, 5, 4P2, 0, 2P2PO, 2H, 0, 2HPO, 0

D

Fretting patterns for the bottom staff:

- 0, 2HPO, 0, 2H, 0, 2, 2, 2, 4H, 0, 4P2, 0, 2, 2PO, 2H, 0, 0, 0, 0
- 2.HPO

Fretting patterns for the bottom staff:

- 0, 2HPO, 0, 2H, 0, 2, 2, 2, 4H, 0, 4P2PO, 4P2PO, 2H, 0, 2HPO, 0, 0
- 2.HPO

Bass Tablature:

$0' 2H$	$0' 2H$	$0' 2H$	$2' 2' 4H$	$0'$	$4P2PO$	$2PO$	$0' 2H$	$0' 2H$	$2HPO$
0	0	5	0	0	5	$2H$	4	2	$2HPO$

Bass Tablature:

$0' 2HPO$	$0' 2H$	$0' 2H$	$2' 2' 4$	$0'$	$4P2PO$	$2PO$	$0' 2H$	$0' 2HPO$	$0' 0'$
0	0	5	0	0	0	ZH	0	0	0

E

Bass Tablature:

$2' 0' 4'$	$0' 2' 4H$	$0'$	$4P2O$	$2PO$	$2H$	$0' 2HPO$	$0' 2HPO$
0	0	0	0	0	0	0	0

Bass Tablature:

$2' 0' 4'$	$0' 2' 4H$	$0'$	$4P2PO$	$2PO$	$2H$	$0' 2HPO$	$0' 2H$
0	0	0	0	0	0	0	0

Musical notation for a string instrument, likely a bowed instrument like a cello or double bass. The top staff shows rhythmic patterns of eighth and sixteenth notes. The bottom staff shows fingerings and bowing instructions:

B 2 0 0 0 | 2 0 2 4H 0 | 4P2.PO 2 0 | 0 0 0 2 HPO

Musical notation for a string instrument, likely a bowed instrument like a cello or double bass. The top staff shows rhythmic patterns of eighth and sixteenth notes. The bottom staff shows fingerings and bowing instructions:

B 2 0 0 0 | 2 0 2 4H 0 | 4P2.O 2.PO 2H 0 2 HPO 0



THE BLARNEY PILGRIM

Tuning:
DGDGDE

VERSION THREE Trad. Arr. Stefan Grossman

Musical notation for the first section of "The Blarney Pilgrim". The staff is in G major (one sharp) and common time. It features a treble clef, a key signature of one sharp, and a common time signature. The notes are primarily eighth and sixteenth notes, with some sixteenth-note grace patterns.

Musical notation for the second section of "The Blarney Pilgrim". The staff continues in G major (one sharp) and common time. The notes remain eighth and sixteenth notes, with specific fingerings indicated below the strings (e.g., 1, 2, 3, 4, 5, 7, 15).

SECTION TWO

Musical notation for the third section of "The Blarney Pilgrim". The staff continues in G major (one sharp) and common time. The notes are eighth and sixteenth notes, with fingerings like 1, 2, 3, 5, and 7.

Musical notation for the fourth section of "The Blarney Pilgrim". The staff continues in G major (one sharp) and common time. The notes are eighth and sixteenth notes, with fingerings like 2, 3, 4, 5, 6, 7, and 8.

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SECTION THREE

Tuning:
DADGBE

SWEDISH JIG

Trad. Arr. Duck Baker

INTRO

The sheet music consists of four staves of tablature for a six-string guitar. The tuning is DADGBE. The music begins with an "INTRO" section followed by three staves of main melody and a staff for accompaniment.

Staff 1: Treble clef, 6/8 time. Measures 1-12. Chords: G, C, F, B, E, A, D, G, C, F, B, E.

Staff 2: Treble clef, 6/8 time. Measures 1-12. Chords: G, C, F, B, E, A, D, G, C, F, B, E.

Staff 3: Treble clef, 6/8 time. Measures 1-12. Chords: G, C, F, B, E, A, D, G, C, F, B, E.

Staff 4: Treble clef, 6/8 time. Measures 1-12. Chords: G, C, F, B, E, A, D, G, C, F, B, E.

Accompaniment Staff: A clef (indicated by an 'A') above the staff, 6/8 time. Measures 1-12. Chords: G, C, F, B, E, A, D, G, C, F, B, E.

B

THE KILMOULIS JIG

Tuning:

CGDGAD

A

Trad. Arr. El McMeen

CAPO II

5- 10 10 | 9 10H 9 | 12 9 | 12 12 | 12 12 | 10 10 | 10 9 | 10 9 | 9 5 | 0 0 | 0 |

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

2 2 | 0 2H 0 | 3 | 2 3P2P02H | 3 3 | 2 | 0 0 | 0 0 | 3H 3 | 3 |

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

2 2 | 0 2H 0 | 3 | 2 2P02H | 3 3 | 2 | 0 0 | 0 0 | 3H 2 | 0 |

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

2 2 | 0 2H 0 | 3 | 2 3P2P02H | 3 3 | 2 | 0 0 | 0 0 | 3H 3 | 3 |

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

B

Handwritten musical score for section B, featuring two staves of music with tablature below. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef and a common time signature. The score consists of four measures.

Measure 1: Treble staff - 2 2 2PO 3 | Bass staff - 0 2 |
Measure 2: Treble staff - 3 3-2 0 | Bass staff - 5 |
Measure 3: Treble staff - 3 2 2PO 3 | Bass staff - 0 2 |
Measure 4: Treble staff - 3P2 8 | Bass staff - 0 0 |

Handwritten musical score for section B, featuring two staves of music with tablature below. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef and a common time signature. The score consists of four measures.

Measure 1: Treble staff - 2 2 3P2PO 3 | Bass staff - 0 2 |
Measure 2: Treble staff - 3 3-2 0 | Bass staff - 5 |
Measure 3: Treble staff - 7P57H 7 5 | Bass staff - 5 |
Measure 4: Treble staff - 2PO2 3 | Bass staff - 8 |
Measure 5: Treble staff - 2PO2 3 | Bass staff - 0 |
Measure 6: Treble staff - 2PO2 3 | Bass staff - 0 |

C

Handwritten musical score for section C, featuring two staves of music with tablature below. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef and a common time signature. The score consists of four measures.

Measure 1: Treble staff - 5 7 5 | Bass staff - 5 |
Measure 2: Treble staff - 7 5 | Bass staff - 0 |
Measure 3: Treble staff - 2 3PO 0 | Bass staff - 9 |
Measure 4: Treble staff - 3 0 2PO 3 | Bass staff - 5 |
Measure 5: Treble staff - 0 3H 0 | Bass staff - 4HPO 0 |

Handwritten musical score for section C, featuring two staves of music with tablature below. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef and a common time signature. The score consists of four measures.

Measure 1: Treble staff - 5 7 5 | Bass staff - 5 |
Measure 2: Treble staff - 7 5 | Bass staff - 0 |
Measure 3: Treble staff - 2 3 2.HPO | Bass staff - 0 |
Measure 4: Treble staff - 3 0 2PO 3 | Bass staff - 4 |
Measure 5: Treble staff - 2PO 2 3 | Bass staff - 0 |
Measure 6: Treble staff - 8 8 2 | Bass staff - 10 |

THE HUMOURS OF BALLYLOUGHIN

CAPO V

Tuning:
DADGAD A *damp bass throughout*

Trad. Arr. El McMeen

A

B

C

D

C

D

Tuning: DADGAD

THE IRISH WASHERWOMAN

A (*Damp bass throughout*)

Trad. Arr. El McMeen

Handwritten musical score for guitar, 4 staves, treble clef, 2 sharps, common time.

Staff 1: 4P0 0 | 0 5H 5 | 4 5 | 4 7P5 4 | 5P4 5H | 7P5

Staff 2: 4P0 0 | 0 5H 5 | 4 5 | 4 7P5 4 | 5P4 5H | 7P5

Staff 3: 4P0 0 | 0 5H 5 | 4 5 | 4 7P5 4 | 5P4 5H | 7P5

Staff 4: 4P0 0 | 0 5H 5 | 4 5 | 4 7P5 4 | 5P4 5H | 7P5

Staff 5: 4P0 0 | 0 5H 5 | 4 5 | 4 7P5 4 | 5P4 5H | 7P5

C

Handwritten musical score for guitar, 4 staves, treble clef, 2 sharps, common time.

Staff 1: 4P0 0 | 0 5H 5 | 4 5 | 4 7P5 4 | 5P4 5H | 7P5

Staff 2: 4P0 0 | 0 5H 5 | 4 5 | 4 7P5 4 | 5P4 5H | 7P5

Staff 3: 4P0 0 | 0 5H 5 | 4 5 | 4 7P5 4 | 5P4 5H | 7P5

Staff 4: 4P0 0 | 0 5H 5 | 4 5 | 4 7P5 4 | 5P4 5H | 7P5

Handwritten musical score for guitar, 4 staves, treble clef, 2 sharps, common time.

Staff 1: 4H 4 | 0 4H 4 | 2 4 | 2 2P0 4 | 5 0 | 5 0

Staff 2: 4H 4 | 0 4H 4 | 2 4 | 2 2P0 4 | 5 0 | 5 0

Staff 3: 4H 4 | 0 4H 4 | 2 4 | 2 2P0 4 | 5 0 | 5 0

Staff 4: 4H 4 | 0 4H 4 | 2 4 | 2 2P0 4 | 5 0 | 5 0

Handwritten musical score for guitar, 4 staves, treble clef, 2 sharps, common time.

Staff 1: 5 0 | 4 4 | 0 4H 0 | 0 0 | 4P0 0 | 5 0 | 5 0

Staff 2: 5 0 | 4 4 | 0 4H 0 | 0 0 | 4P0 0 | 5 0 | 5 0

Staff 3: 5 0 | 4 4 | 0 4H 0 | 0 0 | 4P0 0 | 5 0 | 5 0

Staff 4: 5 0 | 4 4 | 0 4H 0 | 0 0 | 4P0 0 | 5 0 | 5 0

SLIP JIGS

Come Under My Dimity

The Humors Of Whiskey

The Kid On The Mountain (Version One)

The Kid On The Mountain (Version Two)

Gusty's Frolics

COME UNDER MY DIMITY

Anyone who has ever so much as glanced cursorily through a collection of traditional tunes has gotten some smiles from the titles. The suggestive ("The Bump in the Blanket"), the absurd ("Upstairs in the Tent"), the enigmatic ("The Last of the Twins"), and the vividly banal ("The Pile of Bricks") all get represented, along with other varieties of whimsy and whackiness. This title is a charming variety of the first category—"dimity" being the curtains on an old four-poster bed. I learned it from Coles' *1001 Fiddle Tunes*, where it is mistakenly written as 6/8 jig. It goes very well before "The Humours of Whiskey" though it could be argued that the sense indicated by the titles would have that one first.

THE HUMORS OF WHISKEY

This is quite an interesting tune which gains a lot of momentum from the fact that the first 3 beats of bars 1, 2, and 3 sound like pickup beats, i.e. the last 3 beats of a previous bar. It is relatively simple to play.

Suggested Listening

The Chieftains: Chieftains # 4 Shanachie 79024

THE KID ON THE MOUNTAIN

To quote Ali Anderson again, "If ever a tune was written by the 'Little People,' this is it." It is certainly one of the great pieces of the Irish repertoire, and our first encounter with a tune of more than 3 sections, having five in this setting, though some players use six. We have included two different arrangements.

In the first we have a new right hand technique to deal with in the 1st bar. The triplet on the E (7th fret, 5th string) is played by striking the string first with the thumb, then the index and then the middle finger. Immediately after, the ring finger strikes the 4th string (4th fret) for a T-I-M-R roll on 2 strings. The triplet at the beginning of D is easier, the 2nd string open being struck by the index then middle finger, and the 4th string (8th fret) then being played with the thumb.

Most of the work here involves the left hand, which really gets stretched, particularly in the last bar of C and D. This kind of tune is much easier with a short scale guitar, especially a 14-fret model, which can be capoed at the 2nd fret and still leave enough room to work with.

For our 2nd arrangement the guitar is tuned C-G-D-G-A-D and takes some liberties with the structure of the tune. One section is eliminated so that the playing ends with the powerful 4th section.

Suggested Listening

Tommy Peoples: The High Part of the Road *Shanachie 29003*

Tony McMahan: *Gael Linn 033*

Alistair Anderson: Plays English Concertina *Leader LEA 2074*

Duck Baker: Irish Reels, Jigs, Airs and Hornpipes *Shanachie 97011*

The Bothy Band: Afterhours *Green Linnet 3016*

GUSTY'S FROLICS

We will see with "The Kid on the Mountain" how the later sections of longer tunes can involve playing earlier sections, or variations thereof, an octave higher. Such is the case with the C section here, but the D section involves a particularly beautiful version of a very common idea, namely, modulating from D to C.

The off-rhythm bass drone (2-4-3) adds some rhythmic tension in the first 2 parts and should be relatively easy to master. There are some difficult left hand stretches in D and especially in B, but the real trick with this arrangement is to keep the right hand fingers from tying themselves into knots.

Suggested Listening

John Doherty: *Comhaltas Ceoltóiri CL 10*

Sean Keane: *Gusty's Frolics Claddagh CC 17*



Tuning:

COME UNDER MY DIMITY

DADGBE A

Trad. Arr. Duck Baker

A

B

B

1

2

DA CAPO AL 1

LAST TIME

THE HUMORS OF WHISKEY

Tuning:

DADGBE **A**

Trad. Arr. Duck Baker

Guitar tablature for section A in G major (two sharps) and common time. The tuning is DADGBE. The tab shows two measures of sixteenth-note patterns on the top four strings, followed by a measure of eighth-note patterns on the bottom three strings. Fingerings are indicated below the strings: 0 1H 2, 0 2, 0 1H 2, 0 2, 0 1H 2, 0 2, 0 5.

B

Guitar tablature for section B in G major (two sharps) and common time. The tuning is DADGBE. The tab shows a measure of eighth-note patterns on the top four strings, followed by a measure of sixteenth-note patterns on the bottom three strings. Fingerings are indicated below the strings: 1 0 2, H 7, 0 0, 3 4, P 2, 0, 1, 3, 0 1, 2, 0, 1, 3, 0 1, H 3, 1, 2.

Guitar tablature for section C in G major (two sharps) and common time. The tuning is DADGBE. The tab shows a measure of eighth-note patterns on the top four strings, followed by a measure of sixteenth-note patterns on the bottom three strings. Fingerings are indicated below the strings: 0 1, 2, 0, 1, 0 1, H 3, 1, 2, 0, 1, 2, 0, 1, 3, 0 1, H 3, 1, 2, 0, 1, 3, 0 1, H 3, 1, 2.

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THE KID ON THE MOUNTAIN

Tuning:

CGDGAD

A

VERSION ONE

Trad. Arr. Duck Baker

RH: p p im a i m p i p a m i p m i

B

C

D

Treble Clef Staff:

Bass Clef Staff:

Fingerings and String Numbers:

Measure 1: 0, 0, 0, 7, 7, 8
String: 18H, 10, 8, 7, 12, 10

Measure 3: 0, 0, 0, 7, 7, 8
String: 18H, 10, 8, 7, 12, 10

E

Treble Clef Staff:

Bass Clef Staff:

Fingerings and String Numbers:

Measure 1: 7, 10, 5, 8-7, 0, 12-11, 0, 0, 7, 7, 0, 0, 7, 8, 3, 0, 2
String: 10, 12-11, 0, 0, 7, 3, 7, 0, 0, 5, 7, 0, 0, 7, 8, 3, 0, 2

Measure 3: 7, 10, 5, 8-7, 0, 12-11, 0, 0, 7, 7, 0, 0, 7, 8, 3, 0, 2
String: 10, 12-11, 0, 0, 7, 3, 7, 0, 0, 5, 7, 0, 0, 7, 8, 3, 0, 2

Treble Clef Staff:

Bass Clef Staff:

Fingerings and String Numbers:

Measure 1: 0, 0, 0, 2, 4, 2, 0, 8, 7, 0, 0, 7, 9, 7, 0, 4, 7, 0
String: 3, 3, 2, 2, 0, 8, 7, 1, 7, 9, 7, 0, 5, 7, 0

Measure 3: 0, 0, 0, 2, 4, 2, 0, 8, 7, 0, 0, 7, 9, 7, 0, 4, 7, 0
String: 3, 3, 2, 2, 0, 8, 7, 1, 7, 9, 7, 0, 5, 7, 0

THE KID ON THE MOUNTAIN

Tuning:

CGDGAD

A

VERSION TWO

Trad. Arr. El McMeen

The image shows four fretboard diagrams (A, B, C, D) for a 6-string guitar. Each diagram includes a musical staff above it. The tuning is CGDGAD. The diagrams show various fingerings and picking patterns. Diagram A starts with a 16th note followed by eighth notes. Diagram B starts with a quarter note followed by eighth notes. Diagram C starts with a sixteenth note followed by eighth notes. Diagram D starts with a quarter note followed by eighth notes.

D

G**b**

0' 0' 0' 3' 0' 0' 0' 3H 3P 0
5-7 7 5 3 7 7 5 2

rit.

0' 0' 0' 1' 1 3H 0' 3H 1' 0' 3HP 1' 0' 5' 3 5' 3
0' 0' 3 7 5 3 0' 3H 2H 0' 0' 20



GUSTY'S FROLICS

Tuning:

DADGBE

A

Trad. Arr. Duck Baker

Part A:

Staff 1: Treble clef, 9/8 time. Fingerings: 0 5H, 0 5H, 9-1 4, 0 5H, 0 0 4H 2PO, 0 5H, 0 5H, 9-1 4.

Staff 2: Bass clef, 9/8 time. Fingerings: 0 4 1 0, 2 3 2 0 4, 0 5H, 0 5H, 9-1 4, 0 5H, 0 0 4H 2PO, 2 4.

Part B:

Staff 1: Treble clef, 9/8 time. Fingerings: 0 5H, 0 5H, 9-1 4, 0 4 1 0, 2 3 2 0 4, 0 5H, 0 5H, 9-1 4.

Staff 2: Bass clef, 9/8 time. Fingerings: 0 5H, 0 5H, 9-1 4, 0 4 1 0, 2 3 2 0 4, 0 5H, 0 5H, 9-1 4.

Final Section:

Staff 1: Treble clef, 9/8 time. Fingerings: 0 6 3, 0 7 0, 0 6 3, 0 7 0, 0 4 0 2 3 2 0 4.

Staff 2: Bass clef, 9/8 time. Fingerings: 0 6 3, 0 7 0, 0 6 3, 0 7 0, 0 4 0 2 3 2 0 4.

C

Handwritten musical score for a string instrument, likely cello or bass. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measures 11 and 12 are shown. Measure 11 starts with a forte dynamic (F) and includes a fermata over the first note. Measure 12 begins with a piano dynamic (P). The score is annotated with various numbers and letters, such as '23HP2P02H' and '5-3', which appear to be performance instructions or rehearsal marks.

D

A musical score page showing two staves. The top staff is in treble clef and has a key signature of two sharps. It features six measures of music with various note heads and stems. The bottom staff is in bass clef and contains tablature notation with six vertical columns of numbers representing fingerings or note positions. Measures 1-3 correspond to the first three measures of the top staff, and measures 4-6 correspond to the last three measures.

MARCHES

**Duke Of Fife's Welcome To Deeside
The March Of The King Of Laoise
Sir Sidney Smith's March
Brian Boru's March**

DUKE OF FIFE'S WELCOME TO DEESIDE

This version of "The Duke of Fife" differs somewhat from the setting of J. Scot Skinner, a seminal figure in Scots traditional music, whose version is contained in his *The Scottish Violinist* (Bayley & Ferguson Ltd. Glasgow).

Suggested Listening

Duck Baker: Irish Reels, Jigs, Airs and Hornpipes *Shanachie 97011*

THE MARCH OF THE KING OF LAOISE

"The King of Laoise" (pronounced Lea-ish) is quite an old march, as the 3/4 signature indicates. In the playing of the A section, the right index finger is committed to the bass and the melody is played with the middle and ring fingers. Start by getting the bass "drone" pattern down I-T-T, I-T-T, etc. (I= index finger, T= thumb) then add the melody.

As far as the left hand is concerned, keep the ring finger on the 5th fret, 5th string all the way to bar 21 of the 1st section, and play the melody notes with the first 2 fingers. The grace notes which occur at the end of both sections are imitations of piping effects. The ring finger is again on the 5th fret, 5th string, and the grace notes are fretted by the middle finger 4th fret, 4th string and the little finger on the 7th fret, 4th string.

Suggested Listening

Duck Baker: Irish Reels, Jigs, Airs and Hornpipes *Shanachie 97011*

Sean O'Riada: *Sa Gaiety Gael Linn 027*

The Chieftains: *Chieftains #3 Shanachie 79023*

Eileen Niehouse: *Mad Grace Banbh 1001*

SIR SIDNEY SMITH'S MARCH

There are some unusual fingerings in the B section here, and attention should be given to the first bar of that section and to the lead-in preceding it. The lead-in consists of a hammer-on and double pull-off figure which will become very familiar in the course of this book. Here it is in its most common form: the index finger is on the 2nd fret, 3rd string when the note is struck. The ring finger hammers the 4th fret and quickly pulls off to the original index finger position, then the index finger pulls off to the open string.

In the 1st bar of the B section hold the 5th fret, 5th string with your middle finger and the 4th fret, 4th string with your index finger. The hammer-on to the 7th fret, 4th string can be made with the ring finger or little finger, whichever is easier. I use the ring finger.

Suggested Listening
Alistair Anderson: Concertina Workshop Topic 501

BRIAN BORU'S MARCH

This arrangement (not wholly true to the original) is played in D-A-D-G-A-D tuning. What a powerful tune this is, even if perhaps it was not actually played at the Battle of Clontarf in 1014 during which High King Brian Boru was killed in the course of defeating the Scandinavian allies of the King of Dublin.

Suggested Listening

The Whistlebinkies *Claddagh* CC 22

Carolyn Robson: Songs and Strings of Scotland *Mactrak*

Duplicating, Carberry, Scotland

Clannad: *Clannad Philips* 6392 013

James Galway & the Chieftains: Over the Sea to Skye—The Celtic Connection (in the Finale) *RCA Victor CD60424-2-RC*

James Galway: Annie's Song *RCA ARL 1-3061*

Grainne Yeats: The Belfast Harp Festival *Gael-Linn CEF 053/054*

Charles Guard: Avenging & Bright *Shanachie SH 79014*

The Chieftains: Chieftains 2 *Claddagh CC 7*

The Cassidy's: The Cassidy's—Live! *Release Records RRL 8018*

Lyoness: Celtic Legends—The Best of Lyoness *PUD Pld. A 6075*

Kings Galliard: *Dolphin DOLM 5014*

Malcolm Dalglish & Grey Larsen: Banish Misfortune *June Appal JA 016*

DUKE OF FIFE'S WELCOME TO DEESIDE

Standard

Tuning:

EADGBE

A¹

Trad. Arr. Duck Baker

B

3 3 3 0 23H 0 1 0 3 0 0 1 0 3 0 3P 0 3 3 0 0 2 4-5

3 4 3 0 2 3H 0 1 0 3 0 0 1 0 3 0 3P 0 3 3 0 0 2 4-5

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

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

3 3 3 0 23H 0 1 0 3 0 0 1 0 3 0 3P 0 3 0 0 2 4-5H

3 4 3 0 2 3H 0 1 0 3 0 0 1 0 3 0 3P 0 3 0 0 2 4-5H

3 0 2 0 3 2 2 3 0 0 1 0 2 2 0 3 0 2 2 3 0 0 2 4-5H

3 1 2 2 3 2 2 3 0 0 1 0 2 2 0 3 0 2 2 3 0 0 2 4-5H

3 3 3 0 23H 0 1 0 3 0 0 1 0 3 0 3P 0 3 0 0 2 4-5

3 4 3 0 2 3H 0 1 0 3 0 0 1 0 3 0 3P 0 3 0 0 2 4-5

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

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

0 0 2 4H 3 4 1 2 4 1 2 0 0 2 0 1 0 3 0 3P 0 2 0 0 0 0

3 3 3 0 2 4H 3 4 1 2 4 1 2 0 0 2 0 1 0 3 0 3P 0 2 0 0 0 0

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

A VARIATION

Treble Clef Staff:

Bass Clef Staff:

Treble Clef Staff:

Bass Clef Staff:

B VARIATION

1. 2.

Treble Clef Staff:

Bass Clef Staff:

Treble Clef Staff:

Bass Clef Staff:

Handwritten musical score for guitar, Treble Clef, one sharp.

Staff 1 (Treble):

- Measure 1: 3P1PO, 1PO, 0, 3, 2, 3H
- Measure 2: 0, 1, 0, 3, 0, 0
- Measure 3: 1, 0, 1, 3H, 0, 3PO, 0

Staff 2 (A String):

- Measure 1: 3, 2, 0, 2, 0, 3
- Measure 2: 0, 2, 3, 2, 3, 0
- Measure 3: 0, 2, 3, 0, 2, 0

Staff 3 (D String):

- Measure 1: 3, 2, 0, 2, 0, 3
- Measure 2: 0, 2, 3, 2, 3, 0
- Measure 3: 0, 2, 3, 0, 2, 0

Handwritten musical score for guitar, Treble Clef, one sharp.

Staff 1 (Treble):

- Measure 1: 0, 1, H, 3P1PO, 1PO, 0, 3, 2, 3H
- Measure 2: 0, 1, 0, 3, 0, 0

Staff 2 (A String):

- Measure 1: 3, 2, 0, 2, 0, 3
- Measure 2: 0, 2, 3, 2, 3, 0
- Measure 3: 0, 2, 3, 0, 2, 0

Staff 3 (D String):

- Measure 1: 3, 2, 0, 2, 0, 3
- Measure 2: 0, 2, 3, 2, 3, 0
- Measure 3: 0, 2, 3, 0, 2, 0

Handwritten musical score for guitar, Treble Clef, one sharp.

Staff 1 (Treble):

- Measure 1: 1, 0, 1, 3H, 3PO, 0, 3
- Measure 2: 3PO, 0, 0, 2, 0
- Measure 3: 0, 0, 0, 2, 4H

Staff 2 (A String):

- Measure 1: 2, 1, 0, 2, 1, 0
- Measure 2: 0, 1, 2, 0, 1, 0
- Measure 3: 0, 1, 2, 0, 1, 0

Staff 3 (D String):

- Measure 1: 0, 1, 2, 0, 1, 0
- Measure 2: 0, 1, 2, 0, 1, 0
- Measure 3: 0, 1, 2, 0, 1, 0

Handwritten musical score for guitar, Treble Clef, one sharp.

Staff 1 (Treble):

- Measure 1: 2, 1, 0, 2, 1, 0
- Measure 2: 1, 3, 0, 3PO, 2, 0

Staff 2 (A String):

- Measure 1: 3, 2, 0, 2, 0, 3
- Measure 2: 0, 2, 3, 2, 0, 3
- Measure 3: 0, 2, 3, 0, 3, 0

Staff 3 (D String):

- Measure 1: 3, 2, 0, 2, 0, 3
- Measure 2: 0, 2, 3, 2, 0, 3
- Measure 3: 0, 2, 3, 0, 3, 0

THE MARCH OF THE KING OF LAOISE

Tuning:

DADGBE

Trad. Arr. Duck Baker

A

B

B

B

Handwritten musical score for a string instrument (likely violin or cello) in common time, treble clef, and G major. The score consists of two staves. The top staff shows six measures of music with various note heads and stems. The bottom staff provides fingerings and bowing instructions. The fingerings include numbers like 1, 2, 3, 4, 5, and 0, along with dynamic markings such as p (piano), f (forte), and $\text{p} \text{ p}$.

Fingerings and bowing from the bottom staff:

p	1	2	3	4	5	0	$\text{p} \text{ p}$	1	2	3	4	5	0
0	5	3	0	0	0	0	3	0	0	0	3	5	0

B

Handwritten musical score for a string instrument (likely violin or cello) in common time, treble clef, and G major. The score consists of two staves. The top staff shows five measures of music with various note heads and stems. The bottom staff provides fingerings and bowing instructions. The fingerings include numbers like 1, 2, 3, 4, 5, and 0, along with dynamic markings such as p (piano), f (forte), and $\text{p} \text{ p}$.

Fingerings and bowing from the bottom staff:

$\text{p} \text{ p}$	2	1	2	3	4	5	0	0	0	0	0	0	0
5	0	5	0	5	0	0	5	0	0	2	0	0	0

Handwritten musical score for a string instrument (likely violin or cello) in common time, treble clef, and G major. The score consists of two staves. The top staff shows six measures of music with various note heads and stems. The bottom staff provides fingerings and bowing instructions. The fingerings include numbers like 1, 2, 3, 4, 5, and 0, along with dynamic markings such as p (piano), f (forte), and $\text{p} \text{ p}$.

Fingerings and bowing from the bottom staff:

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

Handwritten musical score for a string instrument (likely violin or cello) in common time, treble clef, and G major. The score consists of two staves. The top staff shows six measures of music with various note heads and stems. The bottom staff provides fingerings and bowing instructions. The fingerings include numbers like 1, 2, 3, 4, 5, and 0, along with dynamic markings such as p (piano), f (forte), and $\text{p} \text{ p}$.

Fingerings and bowing from the bottom staff:

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

8.

B

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

B

8 2 P 0 4 P 0 2 P 0 7 P 0 2 P 0 4 P 0 2 P 0 0



SIR SIDNEY SMITH'S MARCH

Tuning:

DADGBE : A

Trad. Arr. Duck Baker

A

01H 3 3 3 3 | 5 3 1 0 | 3P1 01H 3P1 |

0 1H 0 3P1 4 3 3 3 | 0 3 0 3 0 4 3 5 |

(1) 2. 3 | 3 0 3 2P0 4 24H0 | 3 0 2 4 0 2AHP2P0 |

B

4 5H 3 3 2P0 4 24H0 | 0 1H 3 0 2 4 0 2AHP2P0 |

4P0 4 7H 7 7 5 | 0 0 3 3 3 0 1H |

Musical score for guitar, 1 sharp, 4/4 time. Treble clef staff:

Measures 1-4: Sixteenth-note patterns.

Bass clef staff:

Measures 1-4: Bass notes and rests. Measure 1 shows a 3P2 chord (B, D, G).

A handwritten musical score for guitar. The top part shows a staff with a treble clef, a key signature of one sharp, and a time signature of 3/4. It contains six measures of music with various note heads and stems. The bottom part shows a six-string guitar tablature with a bass clef, a key signature of one sharp, and a time signature of 3/4. The tablature includes fingerings (e.g., 1, 3, 1, 0) and dynamic markings like 'ZHPO' and 'H'. The strings are numbered 1 through 6 from top to bottom.

1) 3 | 2) DAL 3. | LAST TIME

BRIAN BORU'S MARCH

Tuning:

DADGAD

INTRO

Trad. Arr. El McMeen

CAPO II

A

1

2.

B

1.

rit.-----

2.

rit.-----

C

A handwritten musical score for guitar. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a sixteenth-note pattern followed by a measure of eighth notes. The word "rit." is written above the first measure, and "TAG" is written above the second measure. The bottom staff is a tablature showing the frets and strings for each note. The tablature starts with a B, followed by a sequence of notes with corresponding numbers: 7, 5, 9, 7, 5, 3, 0, 3, 5, 0, 0, 0, 3, p, 0, 0, 0, 3-5.

CAROLAN COMPOSITIONS

Sheebeg An Sheemor (Version One)

Sheebeg An Sheemor (Version Two)

The Fairie Queen

Carolan's Concerto (Version One)

Carolan's Concerto (Version Two)

Carolan's Receipt

Carolan's Quarrel With The Landlady (Version One)

Carolan's Quarrel With The Landlady (Version Two)

Carolan's Cottage

Carolan No. 179

Carolan's Farewell To Music

SHEEBEG AND SHEEMOR

"Sheebeg and Sheemor" is supposed to have been Carolan's first composition. The title is an anglicized version of the Gaelic for "The Little Hill and the Big Hill," the site of a fabulous battle between rival factions of the "good people".

We have included two different arrangements. The first is played in a dropped D tuning (D-A-D-G-B-E) and has a stately, classical quality to it. Here we encounter left hand positions which involve stretching the fingers considerably. The idea is to get as many notes ringing simultaneously as possible for a harp-like effect, by playing consecutive notes on different strings.

In our second arrangement, by Dave Evans, the guitar is tuned to C-G-D-G-A-D and a more lilting feel is created.

Suggested Listening

Dave Evans: Irish Reels, Jigs, Hornpipes and Airs *Shanachie 97011*

Happy Traum: Bucket Of Songs *Shanachie 97002*

Stefan Grossman & John Renbourn: Live In Concert *Shanachie 95001*

Boys of the Lough: *Trailer LER 2086*

El McMeen: Solo Guitar Serenade *Piney Ridge PRM 104*

El McMeen: Irish Guitar Encores *Shanachie 97017*

THE FAIRIE QUEEN

This excellent piece ranks with Carolan's best, but is seldom performed, possibly because of problems presented by the two-and-a-half octave range. It is a melodic cousin of "Sheebeg and Sheemor", and of course the inspiration for both titles is the same. This is interesting because while the earlier tune was but named for a local legendary site, "The Fairie Queen" is reported as being directly inspired by an appearance in a dream when Carolan slept near a fairy dwelling.

CAROLAN'S CONCERTO

This has been the most often performed of Carolan's tunes (though "Sheebeg and Sheemor" is heard just about as often nowadays.) The oft-told tale that Carolan created this tune on the spot after hearing a Giamani composition for the first time, playing it back note for note, and declaring that he could write something better should surely be laid to rest. This kind of story smacks not only of blarney but of cultural insecurity, as Carolan's biographer, Donnal O'Sullivan, has pointed out.

We have included two different arrangements though both are played in a dropped D tuning (D-A-D-G-B-E). In the 1st arrangement the left-hand technique is similar to that employed for some of the other planxties presented in this collection but there is some unusual right hand work in the B section. The triplets in bars 5-8

are accomplished by striking the high string with the index, middle and ring fingers in a single rolling motion.

The 2nd arrangement was greatly influenced by Gordon Bok's playing of this composition.

Suggested Listening

Maire Ni Chathasaigh & Chris Newman: The Carolan Album
Old Bridge Music OBM 02

Derek Bell: Carolan's Receipt *Shanachie SH 79013; Claddagh CC 18*

The Chieftains: Chieftains 3 *Shanachie 79023*

The Chieftains: The Chieftains Live *Shanachie 79027*

Sean O'Riada: Ceol na nUasal *Gael-Linn CEF 015*

Leo Rowsome: Ri na bPiobairi—The King of the Pipers *Claddagh CC 1, Shanachie SH 79079*

Kings Galliard: Dolphin *DOLM 5014*

Aine Nic Gabhann: Irish Harp *Cara CR/L 7002*

Ann & Charlie Heymann: Let Erin Remember *Clairseach 8979*

Charles Guard: Avenging and Bright *Shanachie SH 79014*

Grainne Yeats: The Belfast Harp Festival 1792 *Gael-Linn CEF 053/054*

Seth Austen & Madeline MacNeil: The Music of O'Carolan *Shanachie SH 97023 Trapezoid. Troubadour TR-1*

John Renbourn: The Hermit *Shanachie SH 97014*

Michael Rugg: Rugg's Celtic Collection for Dulcimer *Kicking Mule KM 223*

Melissa Morgan: Erin's Harp *Kicking Mule KM 315*

Patrick Ball: Celtic Harp—Secret Isles *Fortuna FOR-LP 029*

Joemy Wilson: Carolan's Cup *Dargason DM 102*

James Galway & the Chieftains: In Ireland *RCA 5798-1-RC*

Linn Barnes & Allison Hampton: The Shamrock and the Rose *Oak Leaf CD 2102*
Simon Taylor: The Irish Guitar *Ossian OSS 01*

Duck Baker: Music Of Ireland for Fingerpicking Guitar *Shanachie SH 97004*

Delaware Water Gap String Band Music *Adelphi 2004*

Sean McGuire: Ireland's Champion Traditional Fiddler *Outlet 1031*
Ireland Pub Music *Arn 64663*

Emily Mitchell: Irish Harp Songs *RCA 7860*

Carrie Crompton: Hammer Dulcimer Solos *Mel Bay MB 94354C*

Anisa Angarola/Valerie King: Pastorale *JM 100*

The Wolfe Tones: Spirit of a Nation *S-52028*

CAROLAN'S RECEIPT

This happy tune (sometimes called "Dr. John Stafford" or "Carolan's Receipt for Drinking") was composed by Turlough O'Carolan after hearing the prescription (or "receipt") by Carolan's friend Dr. Stafford that Carolan return to his favorite whiskey if abstinence was just going to make him morose.

Suggested Listening

- Sue Richards: Grey-Eyed Morn MM 201
Derek Bell: Carolan's Receipt *Shanachie SH 79013; Claddagh CC 18*
Grainne Yeats: The Belfast Harp Festival *Gael-Linn CEF 053/054*
Patrick Ball: Celtic Harp—The Music of Turlough O'Carolan *Fortuna FOR 005 tape*
Melissa Morgan: Erin's Harp *Kicking Mule KM 315*
Joemy Wilson: Carolan's Cottage *Dargason DM 104*
Linn Barnes & Allison Hampton: The Shamrock and the Rose *Oak Leaf CD 2102*
Steve Cowler & Harris Moore: Northern Lights *M103*
Collins, Ziegler: St. Patrick's day in the Morning *Sampler 8910*
The Rights of Man—A Concert for Joe Doherty *SIF 1111*
Silver Apples of the Moon *MMCD 202*
El McMeen: Irish Guitar Encores *Shanachie 97017*

CAROLAN'S QUARREL WITH THE LANDLADY

I have done two arrangements of this tune—one in standard tuning (E-A-D-G-B-E—I have to remind myself!), and one in my favored C-G-D-G-A-D tuning. I like both, but they are somewhat different in character. The one in standard tuning is probably easier to play more percussively—emphasizing the “quarrel” aspect. (In this regard, it would not shock us to entertain the notion that perhaps Carolan was not in the right in the “quarrel”!) The second is lighter, using harmonics, and cross-string picking to produce a more harp-like, ethereal quality.

Suggested Listening

- Derek Bell: Carolan's Receipt *Shanachie SH 79013; Claddagh CC 18*
Patrick Ball: Celtic Harp—The Music of Turlough O'Carolan *Fortuna FOR 005 tape*
Joemy Wilson: Carolan's Cottage *Dargason DM 104*
James Galway & the Chieftains: Over the Sea to Skye—The Celtic Connection
RCA Victor CD 60424-2-RC
Don Ross: Don Ross *Duke Street DSRC 31065*
Robin Williamson: Winter's Turning *Flying Fish FF 90407*

CAROLAN'S COTTAGE

I got the inspiration to arrange this haunting tune from the recording of the same name by Joemy Wilson, referred to below. There is more of a chamber-music character to the ensemble playing led by Ms. Wilson, and mine is more “folky”. Carolan's music is flexible enough for that—and to think it is over 250 years old!

Suggested Listening

Joemy Wilson: Carolan's Cottage Dargason DM 104
Magical Strings: On The Burren Flying Fish FF 416

CAROLAN'S NO. 179

I sometimes call this tune "Planxty Crowell" in honor of my good friend, and Irish music guru, Caleb Crowell of Montclair, N.J. This piece is too fine to be without a name, with its long, expressive phrases and flowing quality, and, in fact, it is sometimes called "Planxty Scott".

Suggested Listening

Joemy Wilson: Carolan's Cup Dargason DM 102
El McMeen: *Irish Guitar Encores* Shanachie 97017

CAROLAN'S FAREWELL TO MUSIC

This one of the most powerful, short pieces of music I know. Composed by Turlough O'Carolan less than a month before his own death, the "Farewell", in my interpretation, encompasses all the feelings that one would have surveying the landscape of one's life—the mountains, the valleys, the light, and the darkness. The phrases are long and call for sensitive, rubato treatment. Play this when you are in a reflective mood.

Suggested Listening

Derek Bell's live performances of this piece on the harp, with his extended improvisations, are overpowering, and set a standard for this music that has never been equalled, or even approached to my knowledge. Listen to Chieftains in China (*Shanachie SH 79050*).

Dennis Doyle does a nice harp version of the "Farewell" on his recording *The Harper's Return* (*Woodenship 801*).

Other recordings are listed below:

Derek Bell: Carolan's Receipt *Shanachie SH 79013*; *Claddagh CC 18*

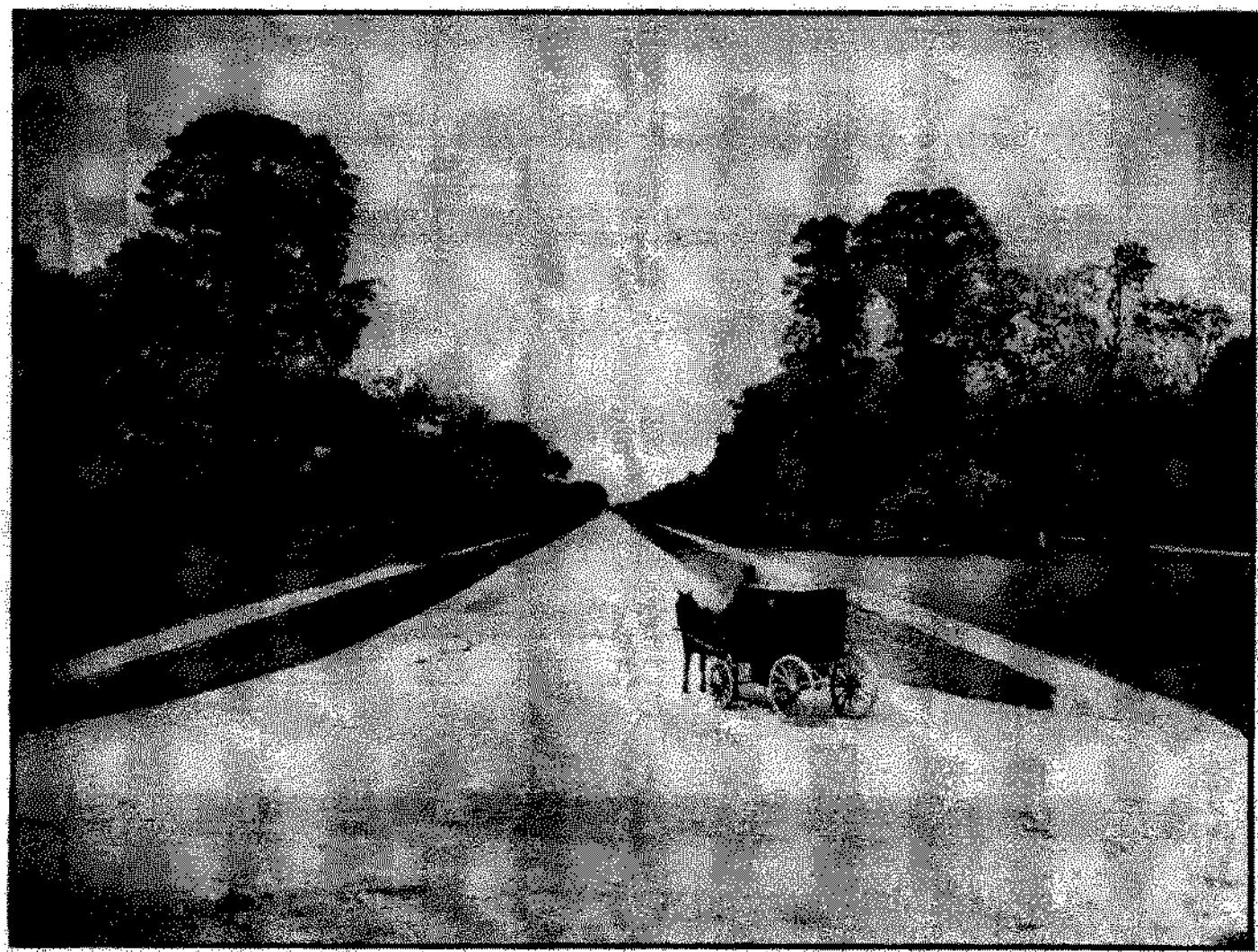
Grainne Yeats: *The Belfast Harp Festival* *Gael-Linn CEF 053/054*

Ellen Tepper: *Timeless Music* *DARC 3001*

Triona Ni Dhomnaill: *Triona Gael-Linn* *CEF 043*

The Chieftains: *The Chieftains Live* *Claddagh CC 21*

- Douglas Gunn Ensemble: *Carolan agus Ceolta eile* *Gael-Linn CEF 077*
Maire Ni Chathasaigh: *The New-Strung Harp* *Temple TP 019*
Patrick Ball: *Celtic Harp—The Music of Turlough O'Carolan* *Fortuna FOR 005*
Linn Barnes & Allison Hampton: *The Shamrock and the Rose* *Oak Leaf CD 2102*
Jerry O'Sullivan & Rosalyn Briley: *The Invasion* *Green Linnet SIF 1074*
John McCutcheon: *Fine Times at Our House* *Greenhays GR 90710*
Micheal O Suilleabhain: *Oilean Virgin CDVE 40*
Rizzetta: *Bucks and Does* *FCM-3*
Cathie O'Sullivan with Cleis Pearce: *High Places* *Larkin LRF 128*
Andrea Freeman: *Fair Wind* *LD 101*
El McMeen: *Of Soul and Spirit* *Shanachie 97012*



SHEEBEG AND SHEEMOR

Tuning:

DADGBE

A¹

VERSION ONE

Trad. Arr. Duck Baker

The sheet music consists of four staves of musical notation for a six-string guitar. The tuning is DADGBE. The notation includes various note heads, stems, and bar lines. The first three staves begin with a grace note followed by a regular note. The first staff has dynamic markings p., f., and pp. The second staff has a grace note labeled '3'. The third staff has a grace note labeled '3H 2.3HP2P0'. The fourth staff begins with a grace note labeled '4 PO 2.4HP2.' and ends with a grace note labeled 'A^2'. The staff lines are labeled with letters A, B, C, and D.

Handwritten musical score for guitar, page 185.

Measure 1: Treble clef, key signature of one sharp (F#). Dynamic: $\bar{\bar}{\text{p}}$. Fingerings: 0, 0, 3; 0, 6, 3; 0, 3, 0; 2, 5H, 2, 5HP, 2, PO. String positions: 5, 7, 0, 7, 0, 9; 5, 7, 0, 7, 0, 4.

Measure 2: Dynamic: $\bar{\bar}{\text{p}}$. Fingerings: 3, 2, 1. String positions: 3, 2, 1.

Measure 3: Treble clef, key signature of one sharp (F#). Dynamic: $\bar{\bar}{\text{p}}$. Fingerings: 0, 0; 2, 3. String positions: 5, 0, 4, 2, 3, 4; 5, 2, 4, 2, 4, 5; 5, 2, 4, 2, 4, 5; 5, 2, 4, 2, 4, 5.

Measure 4: Dynamic: $\bar{\bar}{\text{p}}$. Fingerings: 2, 0, 0. String positions: 5, 0, 5, 0, 0, 0.

Measure 5: Treble clef, key signature of one sharp (F#). Dynamic: $\bar{\bar}{\text{p}}$. Fingerings: 3P, 2, 3; 4, 2, 4. String positions: 5, 0, 4, 2, 4, 5; 5, 7, 0, 7, 0, 7; 5, 7, 0, 7, 0, 5; 5, 7, 0, 7, 0, 4.

Measure 6: Dynamic: $\bar{\bar}{\text{p}}$. Fingerings: 0, 0, 5. String positions: 5, 0, 7, 0, 7, 5.

B¹: Boxed label above the staff.

Measure 7: Treble clef, key signature of one sharp (F#). Dynamic: $\bar{\bar}{\text{p}}$. Fingerings: 5, 2, 3; 3P, 2, PO, 3. String positions: 5, 0, 5, 2, 3, 0; 5, 4, 2, 0, 2, 4; 5, 3, 0, 3, 3, 0; 5, 0, 0, 3, 3, 0.

Measure 8: Dynamic: $\bar{\bar}{\text{p}}$. Fingerings: 0, 3, 3, 0, 0. String positions: 5, 0, 3, 3, 0, 0.

A musical score for guitar in G major (two sharps) and common time. The top staff shows a treble clef, two sharps in the key signature, and a common time signature. The bottom staff shows a bass clef, a B in parentheses, and a common time signature. The score consists of six measures. Measure 1: A whole note followed by a eighth-note pair. Measure 2: An eighth-note pair followed by a whole note. Measure 3: An eighth-note pair followed by a whole note. Measure 4: An eighth-note pair followed by a whole note. Measure 5: A whole note followed by a eighth-note pair. Measure 6: An eighth-note pair followed by a whole note. The tablature below the staff shows the corresponding fingerings: measure 1 (B) has 2 over 0; measure 2 (D) has 2 over 2; measure 3 (G) has 4 over 5; measure 4 (E) has 4 over 5; measure 5 (B) has 0 over 5; measure 6 (D) has 2 over 4.

A musical score for guitar featuring a treble clef and a key signature of one sharp. The top staff shows a melodic line with various note heads and stems. The bottom staff is a tablature for a six-string guitar, showing fingerings and string numbers (1, 2, 3, 4, 5, 6) above each corresponding fret. The tablature includes a capo at the second fret. The first measure starts with a B chord (B, D, G). The second measure starts with an E chord (E, A, G). The third measure starts with an A chord (A, E, C#). The fourth measure starts with a D chord (D, A, F#).

A handwritten musical score for guitar in common time, 2/4H, and 4/2PO. The score consists of two staves. The top staff shows a melody with eighth and sixteenth notes, indicated by vertical stems and horizontal dashes. The bottom staff is a tablature showing the frets and strings for each note. The key signature is one sharp, and the first measure starts with a C major chord.

Musical score page 1:

Measure 1: Treble clef, key signature of two sharps. Measures 2-4: Bass clef, dynamic $\frac{d}{p}$. Measures 5-8: Bass clef, dynamic $\frac{d}{p}$.

Fretboard diagrams below the staff:

- Measure 1: B (2), A (2)
- Measure 2: G (0), F# (5)
- Measure 3: D (3), C# (2), B (4)
- Measure 4: G (7), F# (5), E (7), D (0)
- Measure 5: C (9), B (12), A (7), G (9)
- Measure 6: B (7), A (10), G (7), F# (9)
- Measure 7: A (7), G (12), F# (0), E (9)

Musical score page 2:

Measure 1: Treble clef, key signature of two sharps. Measures 2-4: Bass clef, dynamic $\frac{d}{p}$. Measures 5-8: Bass clef, dynamic $\frac{d}{p}$.

Fretboard diagrams below the staff:

- Measure 1: B (0), A (4)
- Measure 2: G (0), F# (9)
- Measure 3: D (3), C# (0), B (4)
- Measure 4: G (0), F# (0), E (4), D (2)
- Measure 5: C (0), B (0), A (4), G (2)
- Measure 6: B (0), A (0), G (0), F# (0)



SHEEBEG AND SHEEMOR

Tuning:
CGDGAD

VERSION TWO

Trad. Arr. Dave Evans

The image shows four lines of guitar tablature for 'Sheebeg and Sheemor' Version Two. Each line consists of a staff with a treble clef and a key signature of one sharp (F#). The first three lines are in common time (indicated by a 'C') and the fourth line is in 2/4 time (indicated by a '2'). The tuning is C-G-D-G-A-D. The tablature uses vertical bar lines to separate measures and includes various musical markings such as grace notes, slurs, and dynamic signs. The first three lines end with a repeat sign and a double bar line, indicating a section to be repeated. The fourth line ends with a single bar line.

Handwritten musical score for guitar in G major (one sharp) and common time. The score consists of two staves. 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. The music includes various note heads, stems, and rests. Fingerings are indicated above the notes, such as '0', '9', '10', '7', '5', and '4'. Pedal markings 'P' and 'PP' are present. The first measure ends with a double bar line. The second measure begins with a repeat sign.

Continuation of the handwritten musical score for guitar. The top staff starts with a repeat sign followed by a measure beginning with a bass note. The bottom staff continues from the previous measure. Fingerings like '2', '7', '9', '7', '5', '2', '0', '4', '2', '0', and '4' are shown. The measure ends with a double bar line and repeat sign.

Continuation of the handwritten musical score for guitar. The top staff starts with a bass note followed by a measure with a treble clef. The bottom staff continues from the previous measure. Fingerings like '2', '7', '9', '10', '9', '7', '7', '2', '0', and '4' are shown. The measure ends with a double bar line and repeat sign.

Continuation of the handwritten musical score for guitar. The top staff starts with a bass note followed by a measure with a treble clef. The bottom staff continues from the previous measure. Fingerings like '5', '0', '0', '4', '0', '7', '2', '2', '4', '0', '2', and '5' are shown. The measure ends with a double bar line and repeat sign. The section concludes with a repeat sign and the instruction 'D.C.' (Da Capo).

Standard

Tuning:

EADGBE

A

THE FAIRIE QUEEN

Trad. Arr. Duck Baker

The sheet music consists of four staves of musical notation, each with a treble clef and a key signature of one sharp (F#). The first three staves are in common time (indicated by a '3') and the fourth staff is in 2/4 time.

- Staff 1:** Shows eighth-note patterns. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8. String positions: 1, 2, 3, 4.
- Staff 2:** Shows eighth-note patterns. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8. String positions: 1, 2, 3, 4.
- Staff 3:** Shows eighth-note patterns. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8. String positions: 1, 2, 3, 4.
- Staff 4:** Shows eighth-note patterns. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8. String positions: 1, 2, 3, 4.

Below the staves, there are two boxes labeled 1 and 2, likely indicating different endings or variations for the piece.

B

8 | 0 1H | 1PO | 0 1H | 0 1H | 2 | 0 2 | 2 | 0 3 |
 0 2 | 0 2 | 0 2 | 0 2 | 0 2 | 0 2 | 0 2 | 0 2 |

3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
 2 | 2 | 5 | 0 | 3 | 4H | 2 | 4HP | 2 | PO | 2 | 0 | 0 | 2H | 4H |

0 | 2 | 0 | 2H | PO | 3 | 3 | 2 | 0 | 1 | 0 | 2 | 0 | 4HP | 2 | PO | 4 | P | 2 |

1 | 3 | HP | 1 | PO | 0 | 2 | 0 | 4P | 2 | 8 | 2 | 0 | 3 | 4 | 0 | 2 | 0 | 0 | 0 |

C

Staff 1:

- Measure 1: Dynamic **p.**
- Measure 2: Dynamic **p.**
- Measure 3: Dynamic **p.**
- Measure 4: Dynamic **p.**
- Measure 5: Dynamic **p.**
- Measure 6: Dynamic **p.**

Staff 2:

- Measure 1: Dynamic **p.**
- Measure 2: Dynamic **p.**
- Measure 3: Dynamic **p.**
- Measure 4: Dynamic **p.**
- Measure 5: Dynamic **p.**
- Measure 6: Dynamic **p.**

Fingerings and Muting:

- Staff 1: 0 | 0 2H | 3 | 3 | 3 | 2 P0 | 3 | 0 0 1 H 0 | 2 |
- Staff 2: 3 | 0 2H | 3 | 3 | 3 | 0 | 3 | 3 | 3 | 0 | 0 |

Staff 1:

- Measure 1: Dynamic **p.**
- Measure 2: Dynamic **p.**
- Measure 3: Dynamic **p.**
- Measure 4: Dynamic **p.**
- Measure 5: Dynamic **p.**
- Measure 6: Dynamic **p.**

Staff 2:

- Measure 1: Dynamic **p.**
- Measure 2: Dynamic **p.**
- Measure 3: Dynamic **p.**
- Measure 4: Dynamic **p.**
- Measure 5: Dynamic **p.**
- Measure 6: Dynamic **p.**

Fingerings and Muting:

- Staff 1: 3 | 0 2H 3 P2 3-5 3 P2 | 0 | 0 2H 3 P2 P0 | 3 | P 3 2 3 H P2 P0 |
- Staff 2: 0 | 2 | 0 | 2 | 0 | 3 | 0 | 2 | 0 | 0 | 0 |

Staff 1:

- Measure 1: Dynamic **p.**
- Measure 2: Dynamic **p.**
- Measure 3: Dynamic **p.**
- Measure 4: Dynamic **p.**
- Measure 5: Dynamic **p.**
- Measure 6: Dynamic **p.**

Staff 2:

- Measure 1: Dynamic **p.**
- Measure 2: Dynamic **p.**
- Measure 3: Dynamic **p.**
- Measure 4: Dynamic **p.**
- Measure 5: Dynamic **p.**
- Measure 6: Dynamic **p.**

Fingerings and Muting:

- Staff 1: 3 | 5 H | 7 | 7 | 5 | 7 P5 7 8 H 7 P0 | 3 | P 3 2 3 H P2 P0 |
- Staff 2: 2 | 0 | 7 | 7 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Staff 1:

- Measure 1: Dynamic **p.**
- Measure 2: Dynamic **p.**
- Measure 3: Dynamic **p.**
- Measure 4: Dynamic **p.**
- Measure 5: Dynamic **p.**
- Measure 6: Dynamic **p.**

Staff 2:

- Measure 1: Dynamic **p.**
- Measure 2: Dynamic **p.**
- Measure 3: Dynamic **p.**
- Measure 4: Dynamic **p.**
- Measure 5: Dynamic **p.**
- Measure 6: Dynamic **p.**

Fingerings and Muting:

- Staff 1: 0 | 7 7 8 5 | 3 | 0 3 P2 3 | 3 | 0 2 H |
- Staff 2: 7 | 9 5 | 0 | 3 0 | 2 | 0 | 0 | 3 | 3 |

CAROLAN'S CONCERTO

Tuning:
DADGBE

VERSION ONE

Trad. Arr. Duck Baker

A

B

B

B

B

Handwritten musical notation for a string instrument, likely guitar, featuring four staves. The notation includes various rhythmic patterns and fingerings. The bottom staff shows tablature with numbers indicating finger placement and stroke counts (e.g., 2, 3, 3, 2, 2, 0, 2, 4, 5, 6, 10, 5, 4, 2).

Handwritten text below the staff:

6TH 46H 24H 2PO

Handwritten musical notation for a string instrument, featuring four staves. The notation includes various rhythmic patterns and fingerings. The bottom staff shows tablature with numbers indicating finger placement and stroke counts (e.g., 1, 0, 2H, 4, 3, 4H, 0, 2, 5, 9H, 0, 2H, 0, 2H, 0, 2, 3, 4, 0, 4, 3, 2H, 2PO, 3P2).

Handwritten musical notation for a string instrument, featuring four staves. The notation includes various rhythmic patterns and fingerings. The bottom staff shows tablature with numbers indicating finger placement and stroke counts (e.g., 3, 0, 0, 7, 9H, 6, 7, 0, 4, 0, 3, 5, 3, 2, 5, 2).

B

Handwritten musical notation for a string instrument, featuring four staves. The notation includes various rhythmic patterns and fingerings. The bottom staff shows tablature with numbers indicating finger placement and stroke counts (e.g., 0, 1, 0, 2, 3H, 0, 23HP2PO, 2, 3, 23HP2PO, 3, 23HP2PO, 2, 5, 5, 5, 5).

3 3 3 3 | 2 2 2 2 | 3 2 3 H P 2 P O 2 | 5 5 5 5 | 3 3 3 3 | 7 8 7 8 |

0 0 0 0 | 6 0 0 0 | 2 0 0 0 | 0 0 0 0 | 2 0 0 0 | 0 0 0 0 | 2 0 0 0 |

2 3 3 H P 2 0 | 3 P 2 0 | 2 3 H P 2 0 | 3 P 2 0 | 2 3 H P 2 0 | 3 P 2 0 |

CAROLAN'S CONCERTO

Tuning:
DADGEB

A

VERSION TWO

Trad. Arr. El McMeen

The sheet music consists of four staves of musical notation for a six-string guitar. Each staff has a treble clef and a common time signature. The first staff begins with a single note followed by a series of eighth-note patterns. The second staff begins with a note, followed by a sequence of notes with various slurs and grace notes. The third staff features a continuous eighth-note pattern. The fourth staff concludes with a final eighth-note pattern. Each staff includes a tablature below the staff showing the fingerings for each note. The letter 'A' is printed above the first staff.

Handwritten musical score for guitar, featuring six staves of music with tablature below each staff. The score includes measures with various note heads, stems, and rests, along with specific fingerings and dynamic markings like p (piano) and h (harmonics). The tablature shows fret numbers and additional markings such as $2H$, $4H$, and $3H$. Measures are numbered 1. and 2. above the staves.

Staff 1:

1. $\text{G}^{\#}$ (Treble Clef), 4/4 time. Measures 1-4. Fingerings: 3, 2, 3, 2. Dynamic: p .

2. $\text{G}^{\#}$ (Treble Clef), 4/4 time. Measures 5-8. Fingerings: 2, 3, 2, 3. Dynamic: p .

Staff 2:

1. B (Bass Clef), 4/4 time. Measures 1-4. Fingerings: 0, 2, 0, 2. Dynamic: p .

2. B (Bass Clef), 4/4 time. Measures 5-8. Fingerings: 0, 2, 0, 2. Dynamic: p .

Staff 3:

1. $\text{G}^{\#}$ (Treble Clef), 4/4 time. Measures 1-4. Fingerings: 3, 2, 3, 2. Dynamic: p .

2. $\text{G}^{\#}$ (Treble Clef), 4/4 time. Measures 5-8. Fingerings: 3, 2, 3, 2. Dynamic: p .

Staff 4:

1. B (Bass Clef), 4/4 time. Measures 1-4. Fingerings: 0, 2, 0, 2. Dynamic: p .

2. B (Bass Clef), 4/4 time. Measures 5-8. Fingerings: 0, 2, 0, 2. Dynamic: p .

Staff 5:

1. $\text{G}^{\#}$ (Treble Clef), 4/4 time. Measures 1-4. Fingerings: 3, 2, 3, 2. Dynamic: p .

2. $\text{G}^{\#}$ (Treble Clef), 4/4 time. Measures 5-8. Fingerings: 3, 2, 3, 2. Dynamic: p .

Staff 6:

1. B (Bass Clef), 4/4 time. Measures 1-4. Fingerings: 0, 2, 0, 2. Dynamic: p .

2. B (Bass Clef), 4/4 time. Measures 5-8. Fingerings: 0, 2, 0, 2. Dynamic: p .

D.S. AL ♂

♂ CODA rit.

CAROLAN'S RECEIPT

Tuning:
CGDGAD

Trad. Arr. El McMeen

A

B 10P9 :9: 0: 3P2 3P2 0: 0: 0: 2H 0: 10P9

B 9: 0: 0: 3 2: 3 2: 0 3H 0: 2: 0: 0: 2: 3H

B 0: 0: 0: 2H 0: 0: 2: 4H 5: 4P2 2PO 2PO

B 1: 0: 0: 2PO 0: 2: 2PO 0: 2PO 0: 2P 0: 10P9

2

B

A handwritten musical score for a single melodic line. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains eight measures of music, each with a different note value and a curved line above it. The bottom staff uses a bass clef and has a key signature of one sharp. It contains six measures of music, each with a different note value and a curved line above it. Below the staffs, there are two sets of numbers: 9, 10, 9, 10, 7, 9, 7, 9, 5, P, 4, 5, H, 5, 2, P, 0, 3, P, 2. To the left of the first measure, there is a circled letter B.

A musical score for guitar featuring a treble clef and a key signature of one sharp. The music consists of four measures. Measure 1 starts with a half note followed by a eighth-note pair. Measure 2 begins with a fermata over a eighth-note pair. Measure 3 contains two eighth notes. Measure 4 ends with a fermata over a eighth note. Below the staff is a tablature for a six-string guitar, showing fingerings and string muting. The tablature includes vertical bar lines corresponding to the measures above.

Measure 1: 3 D 2, 3 H 0 | 2 | 4H 5 P 4 | 2 | P 0 2 | 0 | 2 | 3H

Measure 2: 2 | 0 | 2 | 2 | 2 | 4 | 2 |

A musical score for guitar in G major (two sharps) and common time. The top staff shows a melody with eighth and sixteenth notes. The bottom staff is a tablature showing the frets and strings for each note. Measure 1 starts with a power chord (B5) and includes a grace note. Measures 2-4 show a descending scale pattern. Measure 5 ends with a power chord (D5). The tablature uses vertical lines to indicate string selection.

A musical score for a single string instrument, likely a guitar or banjo, featuring four measures of music. The key signature is one sharp (F#). Measure 1: Treble clef, 1 sharp, common time. Measures 2-4: 3/4 time. Measure 5: Common time. Measures 1-4: Fingerings (p, o, z) and dynamic markings (pp, f, ff, ff) are present above the strings. Measure 5: Fingerings (p, o, z) and dynamic markings (pp, pp) are present above the strings. Measures 1-4: String positions (B, A, G, D) are indicated on the left. Measure 5: String positions (D, G, B, E) are indicated on the left.

CAROLAN'S QUARREL WITH THE LANDLADY

Standard
Tuning:
EADGBE

VERSION ONE

Trad. Arr. El McMeen

A

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Handwritten musical score for guitar. The top staff shows a treble clef and a common time signature. The bottom staff shows a standard six-string guitar tablature. The score consists of four measures. Measure 1: Fret 1, string 1 (downstroke), Fret 1, string 2 (downstroke), Fret 1, string 3 (downstroke). Measure 2: Fret 2, string 1 (downstroke), Fret 2, string 2 (downstroke), Fret 1, string 3 (downstroke). Measure 3: Fret 0, string 1 (downstroke), Fret 2, string 2 (downstroke), Fret 0, string 3 (downstroke). Measure 4: Fret 2, string 1 (downstroke), Fret 2, string 2 (downstroke), Fret 2, string 3 (downstroke).

B

Handwritten musical score for guitar. The top staff shows a treble clef and a common time signature. The bottom staff shows a standard six-string guitar tablature. The score consists of one measure. Measure 5: Fret 1, string 1 (downstroke), Fret 1, string 2 (downstroke), Fret 1, string 3 (downstroke). The tablature includes fingerings: 3H, 0, 1, 0, 3H, 1, 0, 2PO, 0, 0, 1, 0.

Handwritten musical score for guitar. The top staff shows a treble clef and a common time signature. The bottom staff shows a standard six-string guitar tablature. The score consists of two measures. Measures 6-7: Fret 3, string 1 (downstroke), Fret 0, string 2 (downstroke), Fret 1H, string 3 (downstroke). Fret 0, string 1 (downstroke), Fret 3H, 1, 0, 2, 0, 2, 2, 0, 1H, 2PO, 3, 3P, 2, PO, 3H.

Handwritten musical score for guitar. The top staff shows a treble clef and a common time signature. The bottom staff shows a standard six-string guitar tablature. The score consists of two measures. Measures 8-9: Fret 1, string 1 (downstroke), Fret 1, string 2 (downstroke), Fret 1, string 3 (downstroke). Fret 0, string 1 (downstroke), Fret 2PO, 3, 3, 3, 0, 2H, 3, 2, 0, 3, 1, 3H, 0, 3H, 1PO, 2PO.

Handwritten musical score for guitar. The top staff shows a treble clef and a time signature of $\frac{3}{8}$. The bottom staff shows a bass clef and a common time signature. The tablature indicates strings 6, 5, and 4. The first measure consists of three eighth-note chords. The second measure contains a sixteenth-note grace note followed by a sixteenth-note chord. The third measure has a sixteenth-note grace note followed by a sixteenth-note chord. The fourth measure consists of two eighth-note chords.

Handwritten musical score for guitar. The top staff shows a treble clef and a time signature of $\frac{3}{8}$. The bottom staff shows a bass clef and a common time signature. The tablature indicates strings 6, 5, and 4. The first measure consists of three eighth-note chords. The second measure contains a sixteenth-note grace note followed by a sixteenth-note chord. The third measure has a sixteenth-note grace note followed by a sixteenth-note chord. The fourth measure consists of two eighth-note chords.

Handwritten musical score for guitar. The top staff shows a treble clef and a time signature of $\frac{3}{8}$. The bottom staff shows a bass clef and a common time signature. The tablature indicates strings 6, 5, and 4. The first measure consists of three eighth-note chords. The second measure contains a sixteenth-note grace note followed by a sixteenth-note chord. The third measure has a sixteenth-note grace note followed by a sixteenth-note chord. The fourth measure consists of two eighth-note chords.

Handwritten musical score for guitar. The top staff shows a treble clef and a time signature of $\frac{3}{8}$. The bottom staff shows a bass clef and a common time signature. The tablature indicates strings 6, 5, and 4. The first measure consists of three eighth-note chords. The second measure contains a sixteenth-note grace note followed by a sixteenth-note chord. The third measure has a sixteenth-note grace note followed by a sixteenth-note chord. The fourth measure consists of two eighth-note chords.

CAROLAN'S QUARREL WITH THE LANDLADY

Tuning:
CGDGAD

Trad. Arr. El McMeen

A

VERSION TWO

The image shows five staves of guitar tablature, each with a different letter label (A, B, C, D, E) above it. Each staff consists of six horizontal lines representing the fretboard, with vertical tick marks indicating specific frets. Above the staff, there is a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by a '4'). Below the staff, there are various musical markings such as dynamic signs (e.g., \bar{p} , $\bar{\bar{p}}$, $\equiv \bar{p}$), grace notes, and slurs. The tablature is divided into measures by vertical bar lines.



Handwritten musical score for a single melodic line. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The score consists of four measures. Measure 1: The first note is a sixteenth note with a stem pointing down; the second note is a quarter note with a stem pointing up. Measure 2: The first note is a sixteenth note with a stem pointing up; the second note is a quarter note with a stem pointing up. Measures 3-4: Both notes are quarter notes with stems pointing up.

Handwritten below the staff:

0	0	0	ZHPO	0	0	0	0	0	2	0	10	10	12.	12.	12.	12.
B	D	D	B	B	B	B	B	B	B	B	O	O	O	O	O	O
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Handwritten musical score for a single melodic line. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The score consists of four measures. Measure 1: The first note is a sixteenth note with a stem pointing right; the second note is an eighth note with a stem pointing right. Measure 2: The first note is a sixteenth note with a stem pointing up; the second note is a quarter note with a stem pointing up. Measures 3-4: Both notes are quarter notes with stems pointing up.

Handwritten below the staff:

9	12.	12.	9	9	0	3	0	0	4	5	2	3	2	3	2	3
B	D	D	B	B	O	B	B	B	B	B	O	O	O	O	O	O
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Handwritten musical score for a single melodic line. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The score consists of four measures. Measure 1: The first note is a sixteenth note with a stem pointing up; the second note is a quarter note with a stem pointing up. Measure 2: The first note is a sixteenth note with a stem pointing up; the second note is a quarter note with a stem pointing up. Measures 3-4: Both notes are quarter notes with stems pointing up.

Handwritten below the staff:

9	7	0	0	0	0	0	0	0	12.	7.	7.	7.	5.	5.	5.	5.
B	D	D	B	B	B	B	B	B	B	B	O	O	O	O	O	O
0	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0

CAROLAN'S COTTAGE

Tuning:

CGDGAD

Trad. Arr. El McMeen

The musical score consists of four staves, each representing a line of a six-string guitar. The top two staves show a melody line with eighth and sixteenth notes, while the bottom two staves provide harmonic support. Fingerings are indicated above the strings, and strumming patterns are shown below the strings. The tuning is CGDGAD.

B

1 3 H 0 3 | 0 1 P 0 3 | 1 3 0 3 | 0 3 0 3 | 0 3 2 3 0 | 1 0 |

5 3 1 3 H P 1 0 | 3 2 0 3 P 1 0 | 1 1 P 0 0 4 | 0 3 0 3 | 0 3 2 3 0 | 3 0 |

CAROLAN NO. 179

Tuning:

CGDGAD **A**

Trad. Arr. El McMeen

Staff 1: Melody line with various note heads and stems.

Staff 2: Harmonic foundation with notes and fingerings: 0, 2, 3H, 0, 2 PO, 0, 2, 5, 2, PO, 0, 0, 0, 0.

Staff 3: Melody line with notes and fingerings: 7, 2, 2, 3, 5, 2, 12., 9, 10 P 9, 12, 10, 7, 5, 5, 5.

Staff 4: Final set of notes and fingerings: 0, 2, 3H, 8, 0, 2 H 4 H - 5, 0, 5, 2, 2, 0, 2, PO, 0, 0.

The image shows a musical score for a six-string guitar. The top part is a staff with a treble clef and a key signature of one sharp. It features a melodic line with various note heads and stems. The bottom part is a tablature grid with six vertical strings and four horizontal frets. The tablature includes numerical values above the strings and below the frets, indicating specific notes and fingerings. The first measure starts with a muted strum (p) at the fifth fret. Measures 2-4 show a repeating pattern of muted strums and open strings. Measure 5 begins with a muted strum at the fourth fret. Measures 6-7 show a repeating pattern of muted strums and open strings. Measure 8 begins with a muted strum at the second fret. Measures 9-10 show a repeating pattern of muted strums and open strings.

B

D- AL Fine

Handwritten musical score for guitar. The score consists of two staves. The top staff is a standard musical staff with a treble clef, a key signature of one sharp, and a common time signature. It features a series of notes and rests, with some notes having stems pointing left and others right. The bottom staff is a tablature staff with six horizontal lines representing the strings of a guitar. Below each string, there are vertical tick marks indicating where to press down on the string. The tablature includes numerical values above the strings, likely indicating fingerings or specific note heads. The score concludes with a final instruction "D- AL Fine".

CAROLAN'S FAREWELL TO MUSIC

Tuning:

CGDGAD

A

Trad. Arr. El McMeen

The image shows four staves of guitar sheet music. Staff A (top) starts with a capo at fret II. Staff B (second from top) has a capo at the 5th fret. Staff C (third from top) has a capo at the 7th fret. Staff D (bottom) has a capo at the 9th fret. Each staff consists of two measures of music. The first measure of each staff contains a single note followed by a bar line. The second measure contains a sequence of notes indicated by vertical stems and horizontal dashes. The notes are grouped by vertical brackets. The first measure of staff A has a vertical bracket under the first note. The first measure of staff B has a vertical bracket under the first note. The first measure of staff C has a vertical bracket under the first note. The first measure of staff D has a vertical bracket under the first note.

Musical score for guitar tablature, section A, measures 1-3. The score consists of two staves: a treble clef staff above and a six-string guitar tablature staff below. The treble clef staff shows eighth-note patterns. The guitar tablature staff shows fingerings (e.g., 5, 7, 8) and dynamic markings like $\bar{\text{p}}$ and $\bar{\text{f}}$. The section ends with a repeat sign and a first ending bracket.

Musical score for guitar tablature, section A, measures 4-6. The treble clef staff continues with eighth-note patterns. The guitar tablature staff shows fingerings (e.g., 1, 0, 0, 1) and dynamic markings like $\bar{\text{p}}$ and $\bar{\text{f}}$.

B

Musical score for guitar tablature, section B, measures 1-3. The treble clef staff shows eighth-note patterns. The guitar tablature staff shows fingerings (e.g., 5, 5, 7, 5, 5, 7, 5, 7, 8, 5, 7, 8) and dynamic markings like $\bar{\text{p}}$ and $\bar{\text{f}}$.

Musical score for guitar tablature, section B, measures 4-6. The treble clef staff shows eighth-note patterns. The guitar tablature staff shows fingerings (e.g., 7, 10, 0, 8, 0, 0, 3, 0, 0, 3, 0, 5, 0, 3, 0, 0, 3, 0, 5, 0) and dynamic markings like $\bar{\text{p}}$ and $\bar{\text{f}}$.

C

END TAG

(freely)

Handwritten musical notation for a guitar end tag. The notation consists of two staves. The top staff is in treble clef and shows a sequence of notes and rests. The bottom staff is in bass clef and shows fingerings (0, 1H, 3H, 3, 3HP1) and positions (2, 0, 2H, 3H-5, 0, 1). The notation ends with a measure containing a note and a rest, followed by a bracketed measure with a note and a rest.

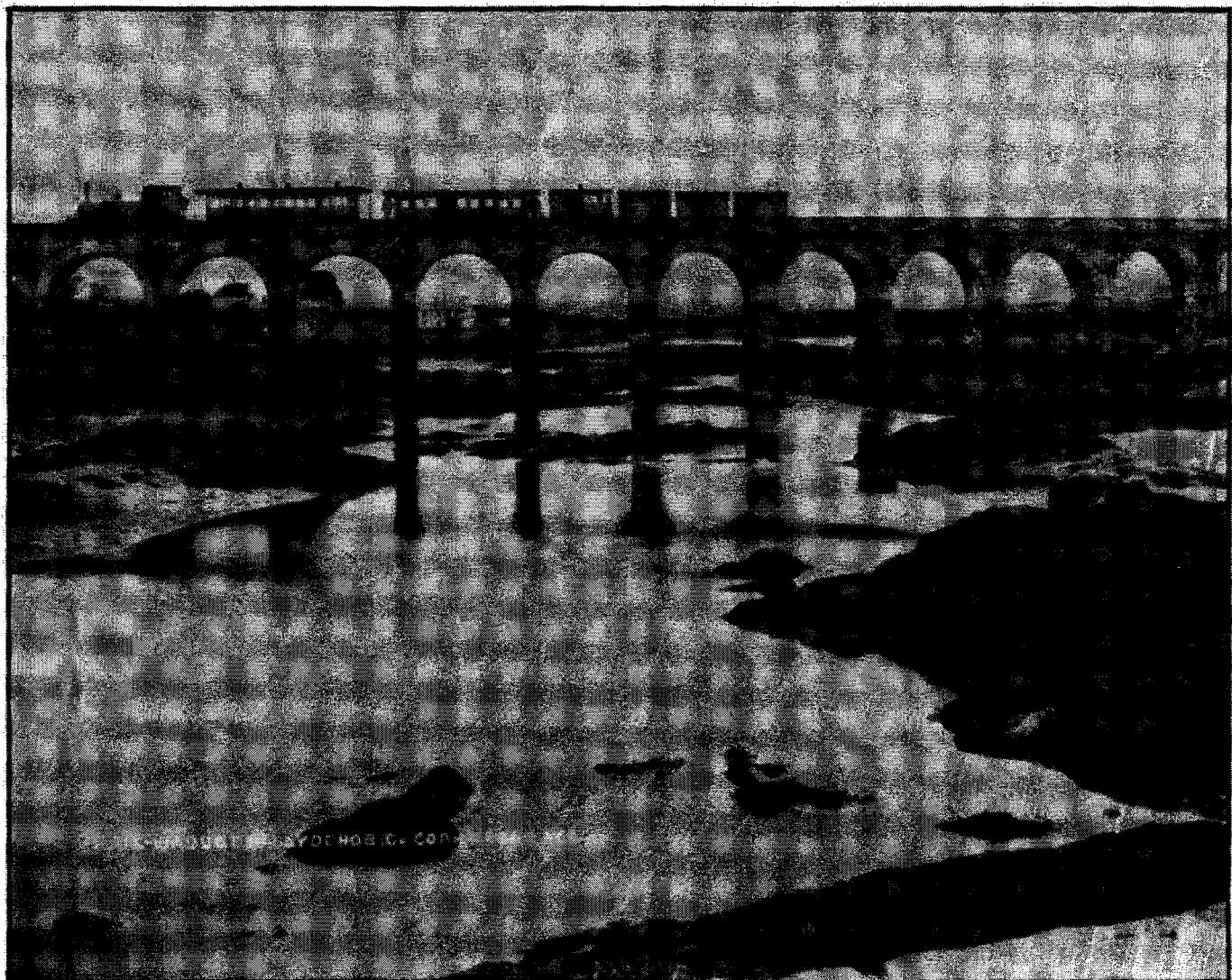
The bottom staff has fingerings and positions:

- 0 | 0 | 2 | 0 | 2H | 3H-5 | 0 | 1 |
- 12. | 12. | 12. | 12. | 12. | 12. | 12. | 0 |

To the right of the staff, there is a bracketed measure with a note and a rest, followed by the instruction:

= (BEND STRING BEHIND THE NUT)

12. | W 12. | 12. |



SONGS

Danny Boy

Mist Covered Mountains Of Home (Version One)

Mist Covered Mountains Of Home (Version Two)

The Castle Of Dromore

Will Ye Go, Lassie, Go?

One Morning In May/Boys Of The Ould Brigade

Jock O'Hazeldean

My Mary Of The Curling Hair

The Gypsy Rover

DANNY BOY

I played guitar for 25 years before I tackled perhaps the most popular of all Irish songs. When a song is so familiar, a musician is compelled to create something special in his or her arrangement or performance, and that's tough! The tuning C-G-D-G-A-D offered me the setting that permitted me to achieve the sounds on the guitar that I heard in my head, as well as to attempt to express a brooding quality in parts of the song.

Suggested Listening

Harvey Reid: Overview *Woodpecker* 106

Carol Thompson: Thompson Family Quintet *Heffrich Recording Labs*, Allentown, PA

Carol Thompson: Irish Harp Music *Musical Heritage Society MHS* 7021F

The Cassidys: The Cassidys—Live! *Release Records RRL* 8018

Eugene O'Donnell & James MacCafferty: The Foggy Dew *Green Linnet SIF* 1084

James Galway & the Chieftains: In Ireland *RCA* 5798-1-RC

El McMeen: Irish Guitar Encores *Shanachie* 97017

THE MIST-COVERED MOUNTAINS OF HOME

I got the idea for this arrangement from John Renbourn's classic version (his is in G minor tuning), but I wanted to give it a different type of treatment—more rubato—and perhaps even to play it as a medley with "Lament for Owen Roe O'Neill". It goes nicely with that tune. (Incidentally, for you movie buffs, I discovered that the movie "Local Hero" (about Scotland) has a scene at a dance hall in which "The Mist-Covered Mountains" is being played in the background as a slow waltz. What a pleasant surprise to be watching the video, and to hear this beautiful song!) We also have included John's arrangement.

Suggested Listening

Talitha Mackenzie & Martin Swan: Mouth Music *Triple Earth Terra* 109

Fiddles of the Highland Strathspey and Reel Society, leader, Donald Riddell: *Lismor LILP* 5035

Strings of Scotland, conducted by John Mason. *Philips* 6382 108

The Pipe Band Singers: Highland Village (Nova Scotia) Ceilidh

Inter-Media Services IMS WRC-618

J.M. Calder, cond.: The Scottish Fiddlers' Welcome to the Clans *Scottish Records SR* 144

De Danann: The Mist-Covered Mountain (double jig) *Shanachie SH* 79005

John Renbourn: The Black Balloon *Shanachie* 97009

THE CASTLE OF DROMORE

This is yet another beautiful Irish song. I think that it's a lullaby, but to be honest, once that beautiful melody starts, my mind goes on "cruise control" and I just listen to the notes rather than the words! Sorry.

Suggested Listening

Aisling: Maidin Woodenship 802

The Clancy Brothers & Tommy Makem: Hearty and Hellish *Shanachie SH 52014*. (The song is called "October Winds" on this recording.)

El McMeen: Irish Guitar Encores *Shanachie 97017*

WILL YE GO, LASSIE, GO?

In C-G-D-G-A-D tuning, the notes in this pretty song ring out, and convey in music the open-air quality of the lyrics (picking "wild mountain thyme"). On the other hand, the title is a question, and I tried to capture some dramatic tension in the chords and phrasing.

Suggested Listening

Aisling: Maidin Woodenship 802

The Clancy Brothers & Tommy Makem: The Boys Won't Leave the Girls Alone
Shanachie SH 52015

El McMeen: Irish Guitar Encores *Shanachie 97017*

ONE MORNING IN MAY/ BOYS OF THE OULD BRIGADE

These are two songs that in my recording *Irish Guitar Encores* (*Shanachie SH 97017*) I combined for thematic and musical reasons. They're both about soldiers. The joyful quality of the first tune (about a soldier with his fiddle and a lady out in the countryside) gives way to the soulful remembrance by an old man of his fallen comrades from the "ould brigade". When I return to the first theme, it has accordingly become subdued.

Suggested Listening

Aisling: Maidin Woodenship 802

Pierre Bensusan: Pres de Pavis/P.B. 2 DADGAD 1

JOCK O' HAZELDEAN

I have heard only one version of this song, beautifully performed by guitarist Martin Simpson on his Shanachie recording called *Leaves of Life*. My version contains variations of the melody, in the bass and treble registers. This tune is actually a song and, perhaps for this reason, has not been frequently performed as an instrumental.

Suggested Listening

Martin Simpson: *Leaves of Life Shanachie 97008*

MY MARY OF THE CURLING HAIR

The stunning performance of this song by Sharon Fisher on her cassette called *Concert Memories* convinced me to try to work out a guitar arrangement. An effective rendition on the guitar, however, requires us to sustain the notes in the melody line by left-hand techniques, including vibrato. This song is one of the most beautiful songs I know, and the structure of the lyrics (including both English and Irish phrases) evidences the Irish spirit during a period of repression.

Suggested Listening

Sharon Fisher: *Concert Memories* (available from *Sharon Fisher Tapes*, c/o Piney Ridge Music, P.O. Box 73, Mountain Lakes, N.J. 07046)

Aideen O'Donnell: *The Pachelbel Canon and Other Music for Harp*
The Paulson Harp Ensemble

El McMeen: *Irish Guitar Encores Shanachie 97017*

THE GYPSY ROVER

This is a jaunty song, with a lilt and syncopation that give me the impression of bouncing down a country road on a nice sunny day with nothing on one's mind except the spirit of the moment.

Suggested Listening

Aisling: *Maidin Woodenship 802*

The Clancy Brothers & Tommy Makem: *Hearty and Hellish Shanachie SH 52014*
El McMeen: *Irish Guitar Encores Shanachie 97017*

DANNY BOY

Tuning:
CGDGAD **A**

Trad. Arr. El McMeen

The sheet music consists of four staves, each with a treble clef and a key signature of one sharp (F#). The first three staves are in common time (indicated by a '4'). The fourth staff begins in common time and ends in 2/4 time, indicated by a '2'. The tuning is CGDGAD, with the 'A' string being the high E string.

Staff 1: Melody line with grace notes and a bass line. Fingerings: 1, 2, 0, 2, 2, 0, 2, 0, 0, 2, 0, 2, 0, 0, 2, 0, 4H, 3.

Staff 2: Melody line with a bass line. Fingerings: 4, 0, 0, 2, 0, 0, 0, 4, 8, 2, 0, 0, 2, 4, 2, 0, 0, 2, 0, 4H, 3.

Staff 3: Melody line with a bass line. Fingerings: 0, 2, P, 0, 2, 0, 2, 0, 0, 2, 0, 2, 0, 0, 2, 0, 4, 0, 0, 8, 2H, 0, 0, 0, 6.

Staff 4: Melody line with a bass line. Fingerings: 2, P, 0, 2, 0, 0, 2, 0, 2, 0, 0, 2, 0, 2, 0, 0, 2, 0, 2, 0, 3H, 2P, 0, 2P, 0, 2, 0, 2.

B: Melody line with a bass line. Fingerings: 0, 2, 4, 5, 0, 2, 4, 5, 0, 2, 4, 5, 0, 2, 4, 5, 0, 2, 4, 5, 0, 2, 4, 5, 0, 2, 4, 5.

Handwritten musical score for guitar in G major (one sharp). The score consists of four staves. The top staff shows a melodic line with various note heads and stems. The second staff shows a harmonic progression with chords indicated by Roman numerals (I, II, V) and specific fingerings (e.g., 0, 2, 4, 5). The third staff continues the harmonic progression. The fourth staff concludes the section.

Handwritten musical score for guitar in G major (one sharp). The score consists of four staves. The top staff shows a melodic line with various note heads and stems. The second staff shows a harmonic progression with chords indicated by Roman numerals (I, II, V) and specific fingerings (e.g., 0, 2, 4, 5). The third staff continues the harmonic progression. The fourth staff concludes the section.

Handwritten musical score for guitar in G major (one sharp). The score consists of four staves. The top staff shows a melodic line with various note heads and stems. The second staff shows a harmonic progression with chords indicated by Roman numerals (I, II, V) and specific fingerings (e.g., 0, 2, 4, 5). The third staff continues the harmonic progression. The fourth staff concludes the section.

Handwritten musical score for guitar in G major (one sharp). The score consists of four staves. The top staff shows a melodic line with various note heads and stems. The second staff shows a harmonic progression with chords indicated by Roman numerals (I, II, V) and specific fingerings (e.g., 0, 2, 4, 5). The third staff continues the harmonic progression. The fourth staff concludes the section.

MIST COVERED MOUNTAINS OF HOME

Tuning:
CGDGAD

VERSION ONE

Trad. Arr. El McMeen

The image shows four staves of musical notation for a six-string guitar. Each staff consists of a treble clef staff above a six-string fretboard diagram below it. The notation includes various note heads (solid, open, dashed), stems, and beams. Fingerings are indicated by numbers (0, 1, 2, 3) and letters (H, P, O). Strumming patterns are shown with vertical strokes and horizontal dashes. The tuning is CGDGAD.

- Staff 1:** Treble clef. Fretboard shows positions 1, 2, 3, 4, 5, 6. Fingerings: 0, 0, 0, 0; 0, 0, 0, 2H; 1, 3H, 3-5; 0, 0, 0, 2H.
- Staff 2:** Treble clef. Fretboard shows positions 1, 2, 3, 4, 5, 6. Fingerings: 0, 2HPO, 3H, 8, 3H, 3, 2, 2, 3, 0; 2, 2, 3, 0.
- Staff 3:** Treble clef. Fretboard shows positions 1, 2, 3, 4, 5, 6. Fingerings: 0, 0, 0, 0, 1, 0; 0, 0, 0, 3, 1, 0, 0, 0, 1, 0.
- Staff 4:** Treble clef. Fretboard shows positions 1, 2, 3, 4, 5, 6. Fingerings: 3, 0, 3, 0, 3-5, 2, 3; 8, 2H, 2P, 0, 3.

Handwritten musical score for a string instrument, likely violin or cello. The top staff shows a melodic line with various bowing and articulation marks. The bottom staff shows a harmonic line with fingerings like '0', '2', '3', 'P1', '0', '0', '2HPO', '3H', '0', '0', '3H'. The key signature is B-flat major.

Handwritten musical score for a string instrument, likely violin or cello. It consists of three measures labeled 1, 2, and "last time only". Measure 1 starts with a half note followed by a quarter note. Measure 2 starts with a half note followed by a eighth note. The "last time only" section starts with a half note followed by a eighth note. The key signature is B-flat major.

B

Handwritten musical score for a string instrument, likely violin or cello. It consists of four measures. Measure 1 starts with a half note followed by a quarter note. Measure 2 starts with a half note followed by a eighth note. Measure 3 starts with a half note followed by a eighth note. Measure 4 starts with a half note followed by a eighth note. The key signature is B-flat major.

DAL S. AL fine

MIST COVERED MOUNTAINS OF HOME

Tuning:
DGDGBbD

VERSION TWO

Trad.Arr. John Renbourn

The image shows four staves of musical notation for a six-string guitar. The top two staves are standard staff notation with a treble clef, a key signature of one sharp, and common time. The bottom two staves are tablature with a bass clef, showing the position of each finger (1 through 4) on the six strings. Fingerings are indicated above the tablature, such as '12' and '13' on the first string of the first tab staff. The music consists of four measures per staff, with the first measure of each staff being a pickup.

1.

B

8 7P 4 0 4 | 4-5 5 7 0 0 | 7 5 10 XPO 3 0 | 3 PX

1. 2. B

B

8 5PO 0 2H 0 2H | 7 5 7

B

5 0 0 0 7 7 | 5 0 0 0 7 10 | 7 0 0 5 7 0

B

3 2 3 0 2 - 10 10 11 10 | 12 12 12 0 0



Continuation of the handwritten musical score. The vocal parts continue in the same style as the first page. The bass part includes fingerings such as 3, 7, 9H, 7, 3, 4, 0, 3, 2, 0, 8, 7H, 4, 0, 4, 4-5.

Continuation of the handwritten musical score. The vocal parts continue in the same style as the previous pages. The bass part includes fingerings such as 5, 7, 0, 0, 7, 3, 2, 0, 0, 3, 0, 3-2, 8, 0.

THE CASTLE OF DROMORE

CAPO IV

CGDGAD

Trad. Arr. El McMeen

The score is a handwritten musical arrangement for a guitar-like instrument. It features four staves of music, each with a treble clef and a key signature of one sharp. The time signature is common time (indicated by 'C'). The first staff starts with a grace note followed by a quarter note. The second staff begins with a half note. The third staff starts with a quarter note. The fourth staff begins with a half note. Each staff contains six measures of music. The music includes various chords and strumming patterns indicated by numbers and symbols like 'H' and 'P'. The bottom staff includes a '2 HPO' marking.

Handwritten musical score for guitar, 4 measures.

Measure 1: Treble clef, key signature of one sharp (F#). Fingerings: 0, 0, 3H, 2. Rhythms: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, eighth note, sixteenth note, eighth note.

Measure 2: Fingerings: 2, 4-7, 5. Rhythms: eighth note, eighth note, eighth note, sixteenth note, eighth note, eighth note.

Measure 3: Fingerings: 5, 5. Rhythms: eighth note, eighth note, eighth note, sixteenth note, eighth note, eighth note.

Measure 4: Fingerings: 2, 2, 0. Rhythms: eighth note, eighth note, sixteenth note, eighth note, eighth note, sixteenth note, eighth note, eighth note.

Measure 5: Fingerings: 3, 0. Rhythms: eighth note, eighth note, sixteenth note, eighth note, eighth note, sixteenth note, eighth note, eighth note.

Measure 6: Fingerings: 2, 0. Rhythms: eighth note, eighth note, sixteenth note, eighth note, eighth note, sixteenth note, eighth note, eighth note.

Measure 7: Fingerings: 3H, 0. Rhythms: eighth note, eighth note, sixteenth note, eighth note, eighth note, sixteenth note, eighth note, eighth note.

Measure 8: Fingerings: 3, P2, 0. Rhythms: eighth note, eighth note, sixteenth note, eighth note, eighth note, sixteenth note, eighth note, eighth note.

Measure 9: Fingerings: 2, 0. Rhythms: eighth note, eighth note, sixteenth note, eighth note, eighth note, sixteenth note, eighth note, eighth note.

Measure 10: Fingerings: 0, 3. Rhythms: eighth note, eighth note, sixteenth note, eighth note, eighth note, sixteenth note, eighth note, eighth note.

Measure 11: Fingerings: 0, 3. Rhythms: eighth note, eighth note, sixteenth note, eighth note, eighth note, sixteenth note, eighth note, eighth note.

Measure 12: Fingerings: 2, 0. Rhythms: eighth note, eighth note, sixteenth note, eighth note, eighth note, sixteenth note, eighth note, eighth note.

Measure 13: Fingerings: 2, 3. Rhythms: eighth note, eighth note, sixteenth note, eighth note, eighth note, sixteenth note, eighth note, eighth note.

Handwritten musical score for guitar in G major (one sharp). The score consists of four staves. The top staff shows a melodic line with various note heads and stems. The bottom staff shows the corresponding fingerings and dynamic markings: 3, 3, 0; 0, 2HPO, 0; 0, 0, 0; 3, 2PO.

Handwritten musical score for guitar in G major (one sharp). The top staff shows a melodic line with various note heads and stems. The bottom staff shows the corresponding fingerings and dynamic markings: 8, 0, 0; 2H, 3, 3; 0, 0, 0; 0, 3.

Handwritten musical score for guitar in G major (one sharp). The top staff shows a melodic line with various note heads and stems. The bottom staff shows the corresponding fingerings and dynamic markings: 2, 0, 0; 2, 3H, 0; 3, 2PO, 3; 4.

Handwritten musical score for guitar in G major (one sharp). The top staff shows a melodic line with various note heads and stems. The bottom staff shows the corresponding fingerings and dynamic markings: 0, 2HPO, 0; 4H, 0, 0, 0; 2, 0, 0; 5, 2, 0, 0.

WILL YE GO, LASSIE, GO?

CAPO V
CGDGAD

Trad. Arr. El McMeen

The image shows four staves of guitar tablature. Each staff has a treble clef and a key signature of one sharp. The first staff begins with a measure of eighth notes followed by a sixteenth-note grace note. The second staff starts with a sixteenth-note grace note. The third staff begins with a sixteenth-note grace note. The fourth staff begins with a sixteenth-note grace note.

Staff 1: Treble clef, 1 sharp, common time. Measures 1-4. Includes a capo at the 5th fret.

Staff 2: Treble clef, 1 sharp, common time. Measures 5-8. Includes a capo at the 5th fret.

Staff 3: Treble clef, 1 sharp, common time. Measures 9-12. Includes a capo at the 5th fret.

Staff 4: Treble clef, 1 sharp, common time. Measures 13-16. Includes a capo at the 5th fret.

Chords and fingerings are indicated below the strings. For example, in Staff 1, measures 1-4, the chords are CGDGAD. In Staff 2, measures 5-8, the chords are B (capo 5th fret). In Staff 3, measures 9-12, the chords are B (capo 5th fret). In Staff 4, measures 13-16, the chords are B (capo 5th fret).

3/4

f p sf

3 0 4 0 0 0 2 0 0 0

4HP2

3/4

f p sf

8 0 0 2H 0 0 0 0 0 0

ONE MORNING IN MAY/

BOYS OF THE OULD BRIGADE

CAPO IV

CGDGAD

Trad. Arr. El McMeen

The image shows four lines of guitar tablature for a six-string guitar. The top line is the highest string (A), and the bottom line is the lowest string (E). The first line starts with a whole note followed by a half note. The second line starts with a half note. The third line starts with a whole note. The fourth line starts with a half note. The tablature includes various rhythmic values such as eighth and sixteenth notes, and rests. Fingerings are indicated above the strings, and品格 (tapping) techniques are shown with arrows pointing to specific frets. The music is in common time (indicated by '2') and has a key signature of one sharp (F#).



ONE MORNING IN MAY/ BOYS OF THE OULD BRIGADE

CAPO IV
CGDGAD

Trad. Arr. El McMeen

The image shows four staves of guitar tablature, each consisting of a treble clef, a key signature of one sharp (F#), a common time signature, and a six-string guitar neck diagram below it. The first staff begins with a grace note followed by a quarter note on the 3rd string, an eighth note on the 2nd string, and so on. The second staff starts with a grace note on the 3rd string, followed by an eighth note on the 2nd string, and so on. The third staff begins with a grace note on the 3rd string, followed by an eighth note on the 2nd string, and so on. The fourth staff begins with a grace note on the 3rd string, followed by an eighth note on the 2nd string, and so on.

JOCK O'HAZELDEAN

Tuning:
CGDGAD

Trad. Arr. El McMeen

The image shows four staves of guitar tablature for the song "Jock O'Hazeldean". Each staff consists of six horizontal lines representing the strings of a guitar. The first staff starts with a capo at the second fret. The tablature includes various note heads (open circles, solid dots, vertical dashes) and stems, along with numerical and letter suffixes indicating specific fingerings and techniques. The tuning is C-G-D-G-A-D.

Staff 1: Capo II. Fingerings: 0'2H, 0, 2PO, 0'2HPO, 0, 0, 2, 0, 0, 0, 0, 0. Techniques: slurs, grace notes.

Staff 2: Fingerings: 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. Techniques: slurs, grace notes.

Staff 3: Fingerings: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. Techniques: slurs, grace notes.

Staff 4: Fingerings: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. Techniques: slurs, grace notes.

A handwritten musical score for guitar, featuring a treble clef, a key signature of one sharp, and a time signature of common time. The score consists of four measures. Measure 1 starts with a grace note followed by a eighth note at position 3, a sixteenth note at position 2, and a eighth note at position 0. Measure 2 starts with a eighth note at position 3, a sixteenth note at position 2, and a eighth note at position 3. Measure 3 starts with a eighth note at position 0, followed by a grace note, and then a sixteenth note at position 2. Measure 4 starts with a eighth note at position 5, followed by a grace note, and then a sixteenth note at position 7. Below the staff is a corresponding tablature for a six-string guitar, showing fingerings and string numbers.

A handwritten musical score for guitar in 2/4 time, G major (one sharp). The score consists of two staves. The top staff shows rhythmic patterns with eighth and sixteenth notes, and the bottom staff shows the corresponding fingerings and string numbers. The tablature below the staff indicates the frets and strings for each note.

Handwritten musical score for guitar:

Top Staff (Rhythms):

Bottom Staff (Fingerings and Tablature):

Fret	String																				
0	6	0	5	2	4	2	3H	0	5	2PO	4	3	0	0	0	5	2PO	4	3	0	0
0	6	0	5	0	4	4	4	0	2	4	2	0	0	0	2	1	2	1	0	1	0

A handwritten musical score for guitar. The top part shows a treble clef, a key signature of one sharp, and a common time signature. It consists of four measures of music with various note heads and stems. The bottom part provides a corresponding tablature for a six-string guitar, showing the fingerings and string numbers for each note. The tablature includes the following fingerings: 0, 2H, 0, 2PO; 0, 2HPO; 0, 0; 0, 0; 0, 2; 0; 0, 2-4-2PO.

A handwritten musical score for guitar, featuring a treble clef and a key signature of one sharp. The score consists of two staves. The top staff contains six measures of music, with measure 1 labeled '1.'. The bottom staff shows the corresponding tablature, with the first measure starting on the 5th fret of the 6th string. The tablature includes various stroke markings (downward and upward arrows) and rests.

2.

g. fine

D. 8. al fine



MY MARY OF THE CURLING HAIR

CAPO IV
CGDGAD

Trad. Arr. El McMeen

The image shows four staves of handwritten guitar tablature. Each staff consists of a treble clef, a key signature of one sharp (F#), a common time signature, and a six-string guitar neck diagram. The strings are labeled from top to bottom as E, B, G, D, A, and E. Fret numbers are indicated above the strings, and fingerings are shown below them. The tablature uses various symbols like vertical dashes and horizontal strokes to represent different string and fret combinations. The music is divided into measures by vertical bar lines.



Handwritten musical score for guitar in G major (one sharp). The score consists of four staves. The first staff starts with a sixteenth note. The second staff begins with a sixteenth note. The third staff starts with a sixteenth note. The fourth staff begins with a sixteenth note.

Measure 5:
Guitar tab:
B: 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Measure 6:
Guitar tab:
B: 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Measure 7:
Guitar tab:
B: 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Measure 8:
Guitar tab:
B: 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Handwritten musical score for guitar in G major (one sharp). The score consists of four staves. The first staff starts with a sixteenth note. The second staff begins with a sixteenth note. The third staff starts with a sixteenth note. The fourth staff begins with a sixteenth note.

Measure 9:
Guitar tab:
B: 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Measure 10:
Guitar tab:
B: 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Measure 11:
Guitar tab:
B: 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Measure 12:
Guitar tab:
B: 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Handwritten musical score for guitar in G major (one sharp). The score consists of four staves. The first staff starts with a sixteenth note. The second staff begins with a sixteenth note. The third staff starts with a sixteenth note. The fourth staff begins with a sixteenth note.

Measure 13:
Guitar tab:
B: 3 | 2 | 0 | 5 | 0 | 5 | 0 | 0 | 0 | 0 | 0 | 0 |

Measure 14:
Guitar tab:
B: 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Measure 15:
Guitar tab:
B: 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Measure 16:
Guitar tab:
B: 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

THE GYPSY ROVER

Tuning:
CGDGAD

Trad. Arr. El McMeen

The musical score consists of three staves, each representing a different string or group of strings on a six-string guitar. The top staff shows the 6th, 5th, and 4th strings. The middle staff shows the 3rd, 2nd, and 1st strings. The bottom staff shows the bass strings. Each staff has a treble clef and a key signature of one sharp (F#). The music is in common time (indicated by '4'). The notation includes vertical bar lines dividing measures, and various symbols above the notes indicating fingerings and strumming patterns. The first staff starts with a 'P' (piano) symbol, followed by a sequence of notes and chords. The second staff begins with a 'P' symbol, followed by a sequence of notes and chords. The third staff begins with a 'P' symbol, followed by a sequence of notes and chords.

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Readers may find some of the recordings recommended in this volume difficult to find. Although persistence is the first rule, the following listing of certain mail-order companies, and other pertinent addresses, may prove to be helpful.

Mail Order Companies-General

Elderly Instruments

1100 N. Washington

P.O. Box 14210

Lansing, Michigan 48901

Tel: (517) 372-7890

Fax: (517) 372-5155

Down Home Music

10341 San Pablo Avenue

El Cerrito, California 94530

Labels, etc.

Shanachie Records Corp.

37 E. Clinton Street

Newton, N. J. 07871

Tel: (201) 729-5544

Fax: (201) 726-0568

Green Linnet Records

43 Beaver Brook Road

Danbury, Conn. 06810

Tel: (1-800) 468-6644 (exec. Conn.)

Tel (Conn.): (203) 730-0333

Fax: (203) 730-0345

Kicking Mule Records

P.O. Box 158

Alderpoint, California 95411

Tel: (1-800) 262-5312

Fax: (707) 926-5250

Flying Fish Records

1304 W. Schubert

Chicago, Ill. 60614

Tel: (312) 528-5455