

Mel Bay Presents

Easy Celtic Solos for Fingerstyle Guitar

by Lisle Crowley



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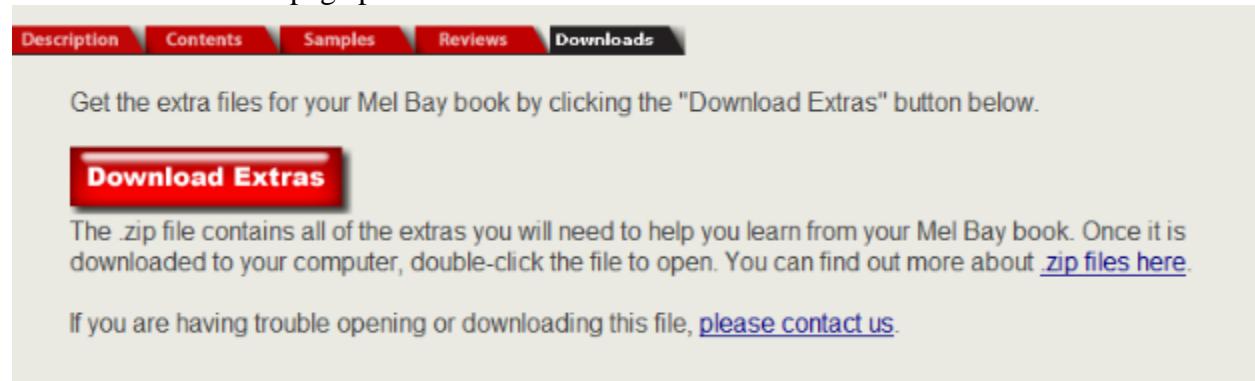
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Mel Bay Presents

Easy Celtic Solos for Fingerstyle Guitar

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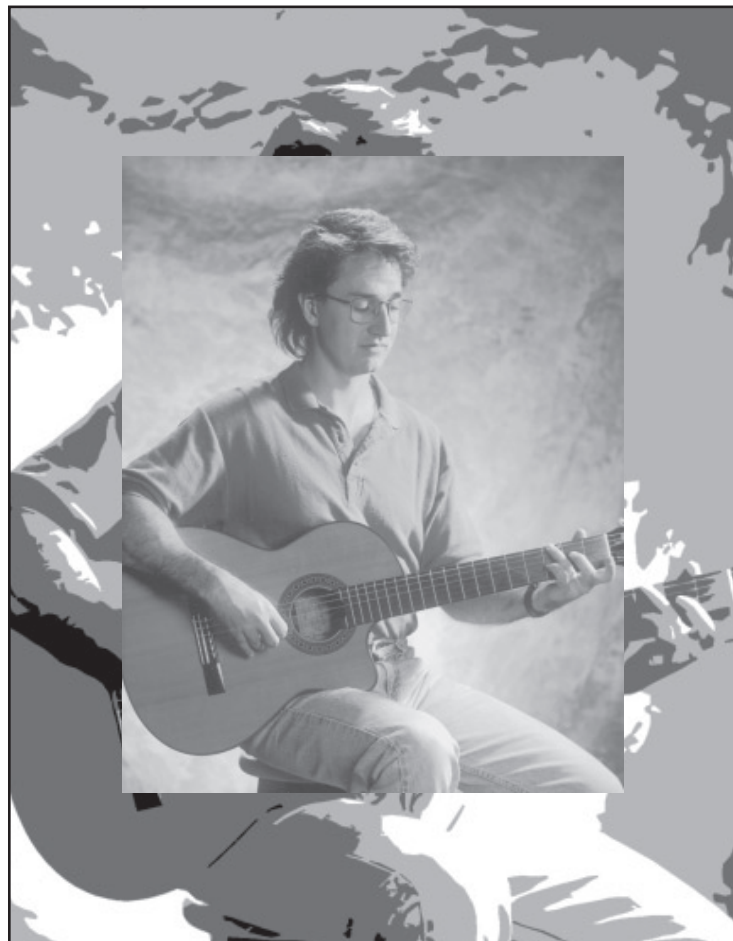
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ABOUT THE AUTHOR

Lisle Crowley lives in Southern Utah and is the Head of the Guitar Department at Dixie State College of Utah. He also teaches private guitar lessons at Roland Lee's Guitar Gallery. He has been arranging guitar books since 1995, penning over 10 books and recording accompanying CD's. Lisle's original compositions and arrangements have been featured in *Fingerstyle Guitar* magazine as well as the Guitar Gallery CD sampler. Lisle has also released a solo CD *On A Clear Day* and the critically acclaimed *High Desert Duo* CD with Cellist Robin Keith. Lisle is becoming known around the nation for his thoughtful arrangements, sensitive playing, and his wonderful compositions.

You can visit Lisle on the web at: www.lislecrowley.8m.com.



AUTHORS NOTES

Many of these songs are arranged in two or three sections. The first section is the easiest to play and is marked with an **A**. The second section is marked with a **B** and is more advanced. If there is a third section it will be marked with a **C** and will be the most advanced section of the arrangement. The beginning student should be able to play section **A** and have a very nice fingerstyle solo. The advanced student should be able to play all sections. By arranging the pieces this way I have found that I am able to satisfy all my students and challenge them at the same time. I've arranged some of my favorite Irish numbers in this book and I hope you enjoy them as much as I do.

THE BANKS OF THE SUIR

72=M.M.

A

C IV

C II

VII

B

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

C IV

21

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

2 0 0 0

C II

26

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

0 2 0 4 0 0

VII

31

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

0 9 7 9 0 4 2 0 2 0

37

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

0 2 0 0 0

THE BANTRY GIRL'S LAMENT

72=M.M.

A

C VIII

VIII

III

I

The musical score for 'viii' consists of a treble clef staff with a key signature of one flat (B-flat) and a 11-measure melody. The melody is written in 4/4 time and features a mix of eighth and sixteenth notes, with some measures containing rests. The guitar fretboard diagram below the staff shows the fingerings for the melody, with numbers 1 through 5 indicating the frets. The diagram is organized into five measures, each corresponding to a measure of the melody above it.

B

VIII

26

②

4

0 8 10 9 8 10 8 9 10 8 10 0 9 0 9 0 0 3 2 3 1 3

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is a guitar fretboard diagram with six lines representing strings. The music is written in a simple, folk-like style. The melody is played on the treble staff, and the guitar accompaniment is shown on the fretboard staff. The score includes a key signature change from one flat to no flats (C major) in the second measure. The melody is written in a simple, folk-like style, and the guitar accompaniment is shown on the fretboard staff. The score includes a key signature change from one flat to no flats (C major) in the second measure.

BOULAVUGUE

100=M.M.

A

VII

Musical notation for measures 1-6. The treble clef staff shows a melody in D major (two sharps) and 3/4 time. Measure 1 starts with a first finger (1) on D4. The bass clef staff shows a bass line with fingerings: 2, 3, 2, 3, 7-10, 10, 9, 7-10, 7, 5, 7. Chord symbols VII and A are indicated above the staff.

VII

I

Musical notation for measures 7-12. The treble clef staff continues the melody. Measure 7 starts with a second finger (2) on D4. The bass clef staff shows fingerings: 7, 7-7-7, 7, 5, 7, 0, 3, 3, 2, 3, 7-10, 10, 9, 7. Chord symbols VII and I are indicated above the staff.

I

Musical notation for measures 13-18. The treble clef staff continues the melody. Measure 13 starts with a thirteenth finger (13) on D4. The bass clef staff shows fingerings: 7-10, 7, 5, 7, 7-7-7, 7, 5, 3, 3, 5. Chord symbols I and I are indicated above the staff.

Musical notation for measures 19-24. The treble clef staff continues the melody. Measure 19 starts with a nineteenth finger (19) on D4. The bass clef staff shows fingerings: 5, 7, 5, 7, 9, 10, 9, 7-10, 7, 5, 7, 7, 7-7, 7. Chord symbols I and I are indicated above the staff.

25

5 7 0 3 3 2 3 7-10 10 9 7-10 7

5 7 0 3 3 2 3 7-10 10 9 7-10 7

7 0 0 0 0 0 0 0 0 0 0 0

3 7

31

B

5 7 0 3 3 2 3 7-10 10 9 7-10 7

5 7 0 3 3 2 3 7-10 10 9 7-10 7

7 0 0 0 0 0 0 0 0 0 0 0

3 7

37

3 7 0 3 3 2 3 7-10 10 9 7-10 7

3 7 0 3 3 2 3 7-10 10 9 7-10 7

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

0 7 9 0 0 0 0 0 0 0 0 0

43

0 3 3 2 3 7-10 10 9 7-10 7 5 7

0 3 3 2 3 7-10 10 9 7-10 7 5 7

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

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

49

7 7 7 7 5 3 3 5 5 7 5 7 9

7 0 7 0 0 0 0 0 0 0

55

10 9 7 10 7 5 7 7 7 7 5 3 0 3

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

7 0 7 0 0 7 0 0 2 3 2

61

3 2 3 7 10 10 9 7 10 7 5 7 7 7 7

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

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

67

0 3 3

0 0 0

3 2 0

DINGLE REGATTA

100=M.M.

Measures 1-5 of the piece. The melody is in treble clef with a key signature of one sharp (F#). The rhythm is 6/8. Measure 1 starts with a first finger trill (1) on G4, followed by a quarter note A4, an eighth note B4, and a quarter note G4. Measure 2 has a second finger trill (2) on G4, followed by a quarter note A4, an eighth note B4, and a quarter note G4. Measure 3 has a third finger trill (3) on G4, followed by a quarter note A4, an eighth note B4, and a quarter note G4. Measure 4 has a quarter note F#4, an eighth note G4, a quarter note A4, and a quarter note G4. Measure 5 has a quarter note F#4, an eighth note G4, a quarter note A4, and a quarter note G4. The bass line consists of three staves. Measure 1 has a triplet of eighth notes (3-2-3) on G2, A2, and B2, followed by a quarter note G2. Measure 2 has a quarter note F#2, an eighth note G2, a quarter note A2, and a quarter note G2. Measure 3 has a quarter note F#2, an eighth note G2, a quarter note A2, and a quarter note G2. Measure 4 has a quarter note F#2, an eighth note G2, a quarter note A2, and a quarter note G2. Measure 5 has a quarter note F#2, an eighth note G2, a quarter note A2, and a quarter note G2.

Measures 6-10 of the piece. The melody continues with eighth and quarter notes. Measure 6 has a quarter note F#4, an eighth note G4, a quarter note A4, and a quarter note G4. Measure 7 has a quarter note F#4, an eighth note G4, a quarter note A4, and a quarter note G4. Measure 8 has a quarter note F#4, an eighth note G4, a quarter note A4, and a quarter note G4. Measure 9 has a quarter note F#4, an eighth note G4, a quarter note A4, and a quarter note G4. Measure 10 has a quarter note F#4, an eighth note G4, a quarter note A4, and a quarter note G4. The bass line continues with similar patterns. Measure 6 has a triplet of eighth notes (3-2-3) on G2, A2, and B2, followed by a quarter note G2. Measure 7 has a quarter note F#2, an eighth note G2, a quarter note A2, and a quarter note G2. Measure 8 has a quarter note F#2, an eighth note G2, a quarter note A2, and a quarter note G2. Measure 9 has a quarter note F#2, an eighth note G2, a quarter note A2, and a quarter note G2. Measure 10 has a quarter note F#2, an eighth note G2, a quarter note A2, and a quarter note G2.

Measures 11-15 of the piece. The melody continues with eighth and quarter notes. Measure 11 has a quarter note F#4, an eighth note G4, a quarter note A4, and a quarter note G4. Measure 12 has a quarter note F#4, an eighth note G4, a quarter note A4, and a quarter note G4. Measure 13 has a quarter note F#4, an eighth note G4, a quarter note A4, and a quarter note G4. Measure 14 has a quarter note F#4, an eighth note G4, a quarter note A4, and a quarter note G4. Measure 15 has a quarter note F#4, an eighth note G4, a quarter note A4, and a quarter note G4. The bass line continues with similar patterns. Measure 11 has a triplet of eighth notes (3-2-3) on G2, A2, and B2, followed by a quarter note G2. Measure 12 has a quarter note F#2, an eighth note G2, a quarter note A2, and a quarter note G2. Measure 13 has a quarter note F#2, an eighth note G2, a quarter note A2, and a quarter note G2. Measure 14 has a quarter note F#2, an eighth note G2, a quarter note A2, and a quarter note G2. Measure 15 has a quarter note F#2, an eighth note G2, a quarter note A2, and a quarter note G2.

Measures 16-20 of the piece. The melody continues with eighth and quarter notes. Measure 16 has a quarter note F#4, an eighth note G4, a quarter note A4, and a quarter note G4. Measure 17 has a quarter note F#4, an eighth note G4, a quarter note A4, and a quarter note G4. Measure 18 has a quarter note F#4, an eighth note G4, a quarter note A4, and a quarter note G4. Measure 19 has a quarter note F#4, an eighth note G4, a quarter note A4, and a quarter note G4. Measure 20 has a quarter note F#4, an eighth note G4, a quarter note A4, and a quarter note G4. The bass line continues with similar patterns. Measure 16 has a triplet of eighth notes (3-2-3) on G2, A2, and B2, followed by a quarter note G2. Measure 17 has a quarter note F#2, an eighth note G2, a quarter note A2, and a quarter note G2. Measure 18 has a quarter note F#2, an eighth note G2, a quarter note A2, and a quarter note G2. Measure 19 has a quarter note F#2, an eighth note G2, a quarter note A2, and a quarter note G2. Measure 20 has a quarter note F#2, an eighth note G2, a quarter note A2, and a quarter note G2.

21

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

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

26

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

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

31

VII III I

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

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

36

0 0 3 3 | 8 7 8 3 3 | 0 3 0 0 0 | 4 0 2 0 2 4 | 0 0

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

VII III I

41

8 7 8 3 3 3 0 3 0 0 0 4 0 2 0 2 4 0 0 3 3

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

3 2 3

45

8 7 8 3 3 3 0 3 0 0 0 4 0 2 0 2 4 0 0 0 0

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

3 2 3 3

$$\textcircled{6} = D$$

14

B VII

17

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

2 4 5 0 0 5 0 0 0 0 0

21

7-7-10-7 9 7-9 7-7-10 7-10-7-10 7-9-10-12 9-10-7 10-7 7-7-7-7 7-10-7

0 0 0 0 0 0 0 0 0 0 0

25

7-7-10-7 9 7-9 7-7-10 7-10-7-10 7-9-10-12 9-10 7-9 7-9-10-12 9-10 2-4 2

0 0 0 0 0 0 0 0 0 0 0

29

3-2 3-2 3-2 3-2 3-2 3-2 3-2 3-2 3-2 3-2 3-2

0 0 0 5 0 0 0 0 0 0 0

33

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

37

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

41

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

*This page has been
left blank to avoid
awkward page turns*

FATHER KELLY'S JIG

⑤=G
⑥=D

112=M.M.

1

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

5

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

9

1. 2.

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

13

III V

5 5 3 5 5 5 3 5 5 5 7 5 7 7 7 5 7 5 7

17

1. 2.

21

24

27

1. 2.

LANIGAN'S BALL

A

Measures 1-5 of section A. The melody is in treble clef, 6/8 time. The bass line is in bass clef. Fingerings are indicated by numbers 1-3 and 0 (open string).

Measures 6-10 of section A. The melody is in treble clef, 6/8 time. The bass line is in bass clef. Fingerings are indicated by numbers 1-3 and 0 (open string).

Measures 11-15 of section A. The melody is in treble clef, 6/8 time. The bass line is in bass clef. Fingerings are indicated by numbers 1-3 and 0 (open string).

CV

Measures 16-20 of section CV. The melody is in treble clef, 6/8 time. The bass line is in bass clef. Fingerings are indicated by numbers 1-3 and 0 (open string).

21

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

CV

26

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

B

31

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

36

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

41

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

46

0 0 3 0 2 3 2 5 0 1 0 1 0 0 2 2 2 0 2 0 0 3 0 5 7 8 5 5 0 0 0 0

CV

51

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

55

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

THE LIVERPOOL HORNPIPE

⑥=D

120=m.m.

First system of music (measures 1-3). The treble clef staff shows a melody in D major (one sharp) with a common time signature. The bass clef staff shows a bass line with fingerings (0, 2, 4, 2, 0, 4, 2, 3, 2, 5, 2, 3, 5, 3, 2, 3, 0, 3, 2, 0, 2). The melody includes a triplet of eighth notes in measure 2 and a triplet of eighth notes in measure 3.

Second system of music (measures 4-6). The treble clef staff continues the melody. The bass clef staff shows fingerings (0, 0, 0, 0, 4, 5, 4, 2, 4, 0, 2, 4, 0, 2, 4, 7, 4, 7, 0, 4, 0, 4, 2, 0, 3, 2, 5, 2). The melody includes a triplet of eighth notes in measure 5 and a triplet of eighth notes in measure 6.

Third system of music (measures 7-9). The treble clef staff continues the melody. The bass clef staff shows fingerings (3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 5, 3, 2, 7, 3, 0, 2, 3, 5, 3, 2, 3, 0, 2, 0, 2). The melody includes a triplet of eighth notes in measure 8 and a triplet of eighth notes in measure 9.

Fourth system of music (measures 10-12). The treble clef staff continues the melody. The bass clef staff shows fingerings (3, 5, 3, 2, 3, 2, 4, 2, 3, 0, 3, 2, 3, 2, 3, 5, 3, 2, 0, 3, 0, 2, 0, 2, 3, 2, 4, 0). The melody includes a triplet of eighth notes in measure 10, a triplet of eighth notes in measure 11, and a triplet of eighth notes in measure 12.

MERRILY KISS THE QUAKER

108=M.M.

1

6

11

16

III

VII **V**

21 22 23 24

CIII

25 26 27 28

29 30 31 32

33 34 35 36

O DANNY BOY

Rubato

A

1

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

6

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

11

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

16

1 0 2 3 3 5 7 8 7 7 5 3 5 3 0 1 0 2 3

C V

21

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

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

0 0 2 3 0 2 3

26

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

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

0 0 2 3 0 2 3

B

C III

C V1/2

I

31

0 1 3 5 5 5 5 7 6 5 5 3 0 0 0 3 0 1 2 0 2 1

3 5 5 5 5 7 6 0 3 1 0 0 0 3 0 0 0 2 0 2 1

0 2 4 3 5 5 5 7 6 0 3 1 0 0 0 3 0 1 2 0 2 1

36

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

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

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

41

0 0 1 0 1 3 0 0 0 5 3 0 0 3 0 2 2 0 0 1 3 5 5 6 3 2 0 3

46

5 3 0 0 1 0 3 3 5 7 8 7 7 5 3 5 3 0 2 0 3 4 7 5 7 5 4 5 4 0

VII V III

51

1 2 3 3 0 5 0 8 0 8 5 5 8 5 7 5 7 5 5 3 3 5 3 5 3 4 5 3 5 4

V C VI 1/2 III

56

3 3 3 12 10 10 0 8 5 5 8 3 0 1 0 1 3 3 0 0 0 0 0 0 0 2

C XII

61

0 5 3 0 3 5 2 0 1 0 2 0 1 3 5 3 5 7 8 10 12 12 12 10

III

⑥=D

RED IS THE ROSE

A

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

3 3 3 3 2 5 7 5 7 7 5

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

B

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

21 **V**

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

0 0 0 4 4 4 4 2 6 7 0 7 0 6 0

5 0 2 5 0

26 **I**

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

7 7 6 2 2 6 4 2 0 4 0 2 0 2 6

5 5 2 0

31 **C II**

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

7 6 2 0 0 2 4 0 4 2 4 2 4 4 3 2 3

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

36

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

0 0 0 0 0 0 0 4 0 0 0 4 4 4 3 3 0 0 0 0 0 0

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

41

5 0 6 0 5 0 0 0 7 0 0 0 5 2 2 2 2 5 3 0 2 0 0 3 0 0 0 0 0 2

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

0 5 4 5 2

46

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

0 4 2 2 6 0 0 0 0 6 2 0 2 0 0 0 0 0 4 2 3 2 7 7 7

0 5 0

harmonics

STAR OF THE COUNTY DOWN

A

Let notes ring

I

C 11

36

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

0 2 0 | 0 0 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0 | 0

C VII

41

46 I

51

56

C VII

61

10 8 10 7 5 3 0 1 2 3 0 5 7 5 3

7 9 0 0 2 2 3 0 2 0 0 0

66

0 3 0 0 0 0 0

2 4 0 0 0 0 0

0 2 0 7 9 0 7 7 0

WELLINGTON'S ADVANCE

1. **A**

5

9

13

38

17

1. 3. 2. B

21

25

1. 2.

V

29

V

33

1.

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

0 0 0 0 0 3 0 0

2.

37

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

0 0 0 3 0 0