

CD INCLUDED

SOLO GUITAR • WITH TABLATURE

Folk Songs

FOR SOLO GUITAR

36 Celtic Fiddle Tunes, AIRS, & Folk Songs

Arranged by Glenn Weiser





Alphabetical Listing

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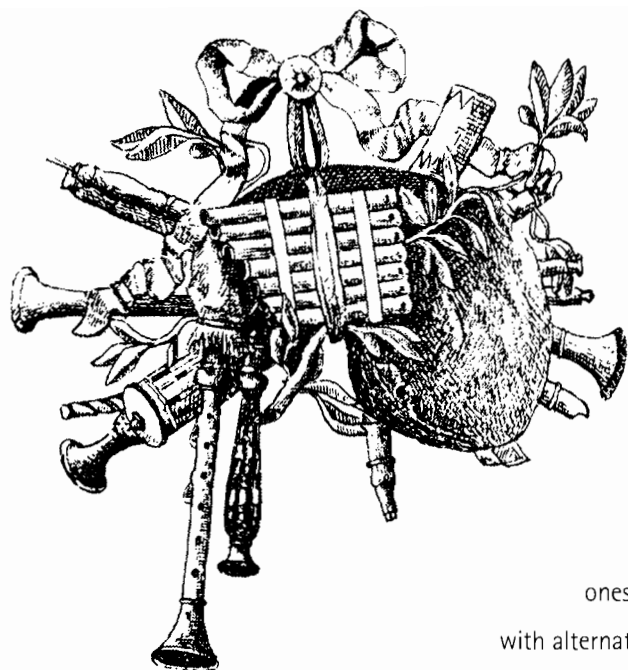
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Introduction

This book is a collection of 36 jigs, reels, hornpipes, airs and other types of traditional fiddle tunes arranged for solo guitar. It comes complete with standard notation, tablature, explanations of how to read and play the pieces, and introductory notes to each tune. This work represents the fruition of many years of study and research. Thousands of tunes were played before this final selection was made. Different bass lines and inner voices were tried to find the ones that would best complement the melodies, and there was much experimentation with alternative fingerings to simplify movements on the fretboard as much as possible.

These transcriptions are mostly of Celtic-influenced tunes. In the musical sense, the term *Celtic* embraces Ireland, Scotland, Wales, Brittany in France and the Cape Breton area of Nova Scotia in Canada, where a sizable Scottish population settled in the 1700s. Celtic music, which is considered the most developed type of Western folk music by musicologists, is for the most part diatonic; that is, without accidentals. About 60 percent of Celtic tunes are in the major mode, and the rest are the Dorian mode (starting on re), the Mixolydian mode (starting on sol) or the Aeolian mode (natural minor, starting on la). This music was originally played on the tin-whistle, the pipes and the harp, the fiddle itself being a comparative latecomer. It is worth mentioning that one of the most ancient instruments played in the British Isles was a lute-like instrument called the *crwth* or *cittern*. Its use there dates back at least to the Roman Empire, and moreover, modern scholarship has deduced that in all likelihood its four strings were tuned exactly as the top four strings of our modern guitar!

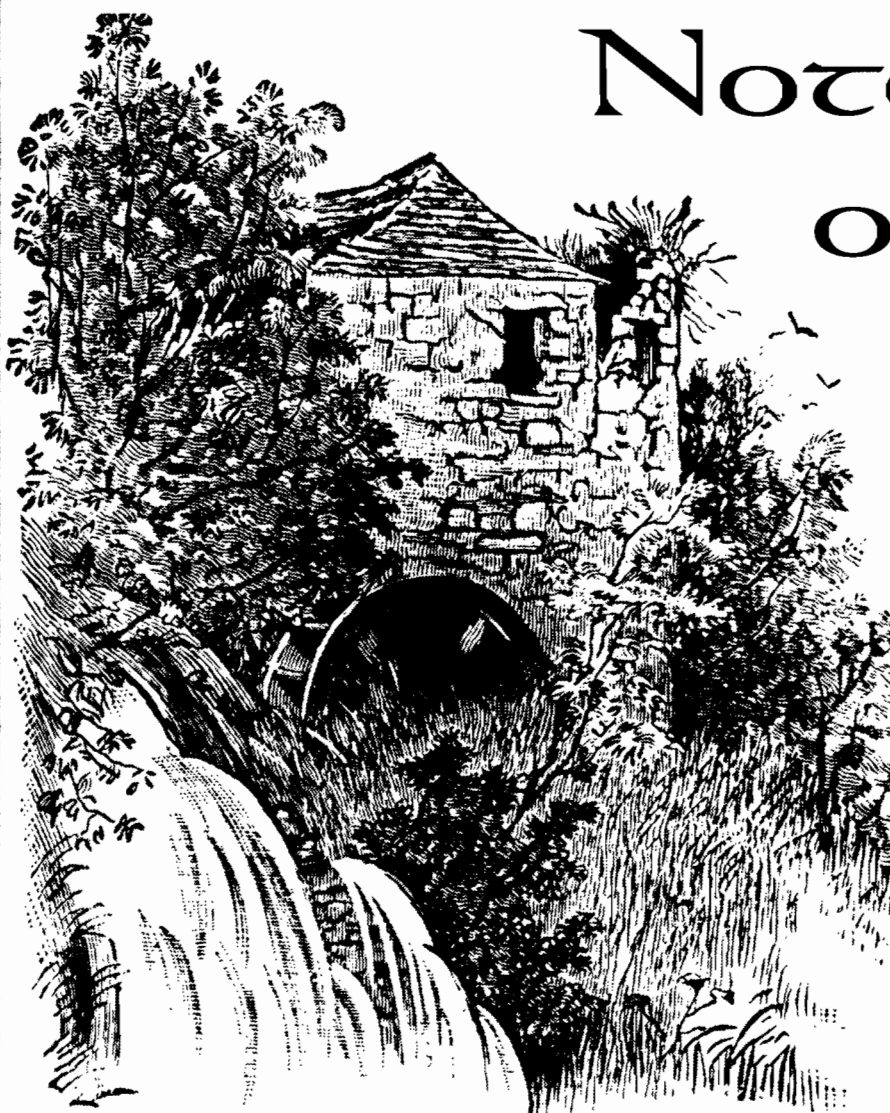
The repertory of Celtic music before the 17th century, when the first manuscript collections were compiled in Scotland, is largely unknown. The 12th-century monk/historian Giraldus Cambrensis reported the great skill of the Irish on the harp, but precious little of the old harp music has survived. (Most of what is left of it can be found in *The Bunting Collection*.) By the time the major collections of Irish music were compiled in the 19th century, the repertory consisted mainly of dance tunes. (See "Tune Types, Tempos and Tunings" on page 8 for a description of the different types of dance tunes and airs derived from songs).

It was this repertory that the Scottish and Irish settlers of America brought with them. The fiddle, being so portable, could easily fit into a covered wagon, so as the country was settled the fiddle and its tunes traveled far and wide. New tunes were composed after the South developed, and the music of the African-American commingled with that of the European. As forms of dance changed, the type of music used for accompaniment changed, too. Even the older tunes from the British Isles often took on a new character, and many of these tunes appear in this collection along with the Celtic tunes.

In creating these arrangements I have adhered to the use of standard tunings (E A D G B E or D A D G B E for tunes in D), and wherever possible have kept the tune in its original key, so these transcriptions may be played with fiddlers or players of other traditional melody instruments in group situations. I've tried to include as many of the old "chestnuts" of the fiddle repertory as possible without leaving out lesser-known tunes that I've come across and liked. The result is a collection of guitar music that I hope will be well received by fingerstylists and classical guitarists alike. Enjoy the music!

—Glenn Weiser

Notes on the Tunes



The Boys Of Bluehill

One of the first hornpipes I ever learned, this one has a carefree spirit.

Danny Boy

Also known as "Londonderry Air" or "Derry Air," this tune is perhaps the most famous of all Irish songs. It is considered by many musicologists to be the ideal melody, and the famous Viennese violinist Fritz Kreisler called it "the most beautiful melody I have ever heard." An alternate version of the fifth bar of the B section has been given.

The Arkansas Traveler

This is one of the most famous American reels. There is a famous comedy dialogue popular with country musicians that consists of exchanges between a city slicker and a rube, interspersed with repetitions of "The Arkansas Traveler." It starts out like this:

Slicker: *Farmer, where does that road go?*

Rube: *That road don't go nowhere. It just stays there!*

The Ash Grove

This traditional Welsh song is about a young man whose true love has passed away. He goes to visit her grave in a grove of ash trees and bewails his fate. An alternate fingering has been given for the 11th bar of the B section, involving the use of the thumb on the 6th string.

Banish Misfortune

This three-part Mixolydian jig is one of the classic fiddle tunes of all time and can be found in *O'Neill's Music Of Ireland*.

Devil's Dream

Though usually played in the key of A by fiddlers, it works best for guitar in the key of G. This is a very famous tune, and is popular with fiddlers of all backgrounds. Perhaps the devil had a nightmare and momentarily touched on the truth of his own non-being. The title is intriguing, I think.

Drink To Me Only With Thine Eyes

The words to this song were written by Ben Johnson, who was a good friend of Shakespeare. According to legend, Mozart wrote the music, but this is doubted by scholars, who maintain that it is quite English in character.

Fisher's Hornpipe

This tune is thought to have been written by John Christian Fischer (1733-1800), an English composer. In America the tune is usually played as a reel rather than a hornpipe, but I prefer its original form.



The Flowers Of Edinburgh

I once had the pleasure of playing this tune with Robin Williamson, formerly of the Incredible String Band, who gave it a bit of a hornpipe feel. As for the title, some say that *flowers* was an 18th-century euphemism for sewers, and others say the title refers to the belles of

the town. The original key is G.

Gary Owen

Here we have two settings of "Gary Owen," also known as "The Campbells Are Coming." The first is based on a bagpipe version and has a bass line, in octaves, played with the thumb and index finger while the melody is played by the ring and middle fingers. Also remember that the grace notes must be played *on* the beat, not before it. The second setting is based on a fiddle version. An alternate harmony for the B section, bars 7 and 8, has been provided.

Haste To The Wedding

This version of this very famous jig comes from *Cole's 1,000 Fiddle Tunes*. In bar 5 of the B section there are usually two dotted quarter notes (most unusual for a jig) which seem to me to represent wedding bells. In this version, these two long notes have been embellished by arpeggiation to maintain the rhythmic continuity of the melody.

The Irish Washerwoman

This is undoubtedly the most famous jig of them all. It is often referred to simply as "The Irish Jig."

Liberty

This Southern tune is a favorite among bluegrass bands. There are some left-hand fingering shifts in the first four bars of the first

section that you need to be sure of in order to play this one well.

Miller's Reel

This New England chestnut has been transposed down to G from the original key of A. It can be found in *Cole's 1,000 Fiddle Tunes* and other sourcebooks.

The Minstrel Boy

The lyrics to this famous Irish patriotic song lament a young, harp-playing minstrel who goes off to war and, before he is slain in battle, breaks the strings of his harp rather than allow it to be seized and played by the enemy.

Miss McCleod's Reel

This is the original Scottish version of this famous reel, known in the Southern states under the titles "Hop Light Ladies" or "Have You Ever Seen The Devil, Uncle Joe?"

Mississippi Sawyer

This is an old-time tune from the South, with a few touches of my own in the harmony to give a greater sense of movement. This one is fairly easy to play.

My Love Is Like A Red, Red Rose

This is one of Robert Burns's most famous songs. I learned it from Mark Cushing, a player of the highland pipes.

Oh! Dem Golden Slippers

This minstrel tune by Dan Emmett, who wrote "Dixie," has been a fiddler's favorite for years.

Over The Waterfall

The title most likely refers to the daredevil practice of going over Niagara Falls in a barrel. This is one of the first contradance tunes I ever learned.

Paddy On The Turnpike

Paddy's versatility is in evidence here as he shifts gears into the minor key. Study the right-hand fingering indicated in bars 2-3 of the A section in order to get a smooth transition over the bar line.

Ragtime Annie

As the title suggests, this is a fiddle tune with a strong ragtime influence, and was probably composed in the 1920s (or earlier). Some versions have a third section in the key of G.

Red-Haired Boy

There is a delightful set of lyrics to this Mixolydian tune under the title "The Little Beggarman," which can be found in *The Irish Songbook* by the Clancy Brothers and Tommy Makem.

Redwing

This song about an Indian maid was written by Kerry Mills in 1909. It was the basis for the song "Union Maid" by Woody Guthrie. The first section of the tune is based on "The Happy Farmer" by Robert Schumann.

The Rights Of Man

This haunting Irish tune is named after Tom Paine's famous pamphlet, and is in the Aeolian mode.

Rose In The Heather

A pretty title for a pretty tune. This can be found in *Traditional Irish Fiddle Tunes* (Fiddlecase Books).

Rosin The Bow

This Irish song has had numerous incarnations in the form of different lyrics. It is also played as a waltz and can be heard on Rodney Miller's album *Castles In The Air*.

Sailor's Hornpipe

Open up your spinach cans, cartoon lovers! Made famous as the Popeye theme, this can be found under the title of "The College Hornpipe" in *Cole's 1,000 Fiddle Tunes*, and also under the title of "Jack's The Lad" in *O'Neill's Music Of Ireland* by the Clancy Brothers and Tommy Makem.

Saint Anne's Reel

This tune is commonly thought to be French-Canadian, but it is actually Irish in origin. This is usually one of the first Northern tunes that fiddlers learn.

Scotland The Brave

Perhaps the most famous Scottish tune of them all, this one can be heard at any parade where there are pipers. This tune was one of the first traditional melodies I ever arranged for guitar.

The Skye Boat Song

The Isle of Skye is located off the western coast of Scotland. This version of the famous Scottish song can be found in Robin Williamson's pennywhistle book.

Soldier's Joy

This famous tune is played by fiddlers everywhere, and is a favorite with bluegrass bands in particular. It's Irish, originally.

Star Of The County Down

This is a famous song about a lovestruck young man and the object of his yearning—an Irish beauty of Ulster. This tune is also played in 4/4 time versions. Incidentally, my mother was born in Lisburn, County Down.

Swallowtail Reel

This is one of the best Dorian reels in the Irish repertory, and a pleasure to play on the guitar. An alternate fingering for the first and fifth bars of the B section has been provided.

Turkey In The Straw

Perhaps the best-known fiddle tune of them all, this old chestnut is actually Irish in origin. The original key is G.

The Year Of Jubilo

Written in 1877 by Henry C. Work, this minstrel-show song describes the liberation of the slaves by the Northern army at the end of the Civil War. The title refers to the practice by the ancient Israelites of setting free all of their slaves once every 50 years, the jubilee year.





Tune Types, Tempos and Tunings

Tune Types

The types of tunes included in this collection are: reels, jigs, hornpipes, waltzes, airs and marches. I'll briefly describe the general characteristics of each:

The Reel - Originally evolved in Scotland, the reel later spread to Ireland. It tends towards running, or continuous eighth notes in 4/4 time, with occasional quarter notes adding rhythmic variety. Irish reels in particular are often embellished with triplets.

The Jig - Although its origins are a matter of academic debate, it can be said that the jig underwent its greatest development in Ireland during the heyday of the traveling dancing masters (1750-1840), when dancing was the national pastime. The jig tends towards running eighth notes in 6/8 time.

The Hornpipe - Originally an English dance form which later spread to Ireland, the hornpipe is actually played in 12/8 time, but it is usually notated using dotted rhythms in 4/4 time. The correct way to interpret the rhythm figure  when playing hornpipes is to play it as . Hornpipes are often embellished with triplet runs, and tend to have more melodic leaps than the reels, which usually have stepwise motion.

The Air - This is a form of tune that was either derived from a song or started out as a slow melody, with words added later. In Ireland, airs are played by soloists in free time and are extensively ornamented by various patterns of grace notes, making them almost impossible to notate accurately. The airs presented in this collection are intended to be played metrically—that is, with a steady beat.

The March - This term is applied to either slow 6/8 tunes (the famous harp tune "Brian Boru's March" is an example) or quick 4/4 tunes (such as "Siege of Ennis"). The common element, of course, is the martial mood of the tune.

Tempos

Even though specific metronome settings have been provided for each tune, there is still a certain amount of leeway available to the performer with respect to tempo. When playing for dancers, for example, traditional musicians will usually play at faster tempos than when playing for their own enjoyment. As a classical or fingerstyle guitarist, it is unlikely that you would find yourself playing for dancers, so you may take the tunes at the more relaxed tempos if you wish.

Generalizations can be made about the tempos of five types of tunes as follows:

Reels ♩ = 152-208; Jigs ♩ = 104-132; Hornpipes ♩ = 144-168; Waltzes ♩ = 152-176; Polkas ♩ = 120-144.

However, it is not possible to generalize about tempos for the airs, so the metronome settings provided with each of them should give you a starting point for finding a tempo that seems both comfortable and appropriate.

Tunings

All tunes in this book are arranged in standard tuning (E A D G B E) except the tunes which are written in the key of D. These tunes are to be played in *dropped D* tuning (this will be indicated at the heading of the pieces in question). This is an altered tuning in which the sixth string is lowered a whole step down to D. To arrive at this tuning, slacken the low E until, when fretted at the 7th fret, it matches the open 5th string (A).

The advantage of this tuning is that when playing in the key of D we now have the lowest open string as the tonic, or keynote of the D scale. This allows us more possibilities on the guitar when playing melodies on the treble strings while having the appropriate bass notes available below.

Listing by Tune Types

AIRS, MARCHES, SONGS AND TUNES

11	The Ash Grove	24	Paddy On The Turnpike
40	Danny Boy	44	Ragtime Annie
23	Drink To Me Only With Thine Eyes	14	Red-haired Boy
12	The Minstrel Boy	47	Sailor's Hornpipe
59	My Love Is Like A Red, Red Rose	15	Saint Anne's Reel
27	Oh! Dem Golden Slippers	48	Soldier's Joy
38	Redwing	17	Swallowtail Reel
26	Rosin The Bow	18	Turkey In The Straw
60	Scotland The Brave	50	The Year Of Jubilo
30	The Skye Boat Song		
57	Star Of The County Down		

REELS

28	The Arkansas Traveler
37	Devil's Dream
32	The Flowers Of Edinburgh
43	Liberty
33	Miller's Reel
46	Miss McCleod's Reel
41	Mississippi Sawyer
34	Over The Waterfall

JIGS

51	Banish Misfortune
20	Gary Owen
54	Haste To The Wedding
55	The Irish Washerwoman
22	Rose In The Heather

HORNPIPES

35	The Boys Of Blenheim
52	Fisher's Hornpipe
56	The Rights Of Man

Notation and Tablature

All the transcriptions in this book appear in both standard notation and tablature. The system of standard notation is the same as for classical guitar.



Uncircled numbers appearing by the notes indicate left-hand fingerings. Circled numbers indicate on which string the note will be played. These are usually provided when a note is not played in its usual position, but are also used to indicate the return of a note to its usual position (the lowest fret on which it can be played) after being played on another string in a different position.

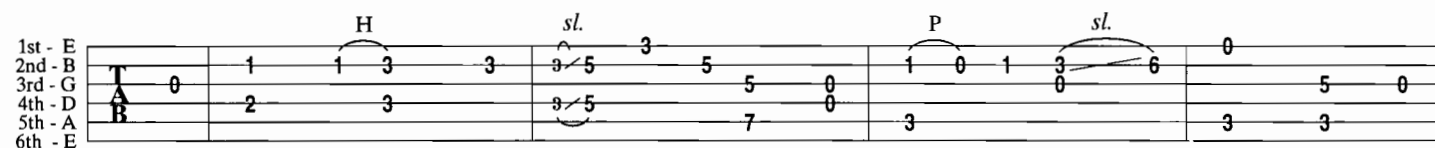
Right-hand fingering is indicated as follows: p = thumb, i = index, m = middle, and a = ring. Notes with stems pointing up are played with the fingers, while notes with stems pointing down are played with the thumb, unless otherwise indicated by the presence of a right-hand fingering indication.

A capital *B* with a Roman numeral after it indicates a barre; the Roman numeral indicates which fret the index finger is to barre. Sometimes the fraction $\frac{1}{2}$ will appear in front of the *B*. This will indicate a half-barre for which three or four strings will be covered (whether to cover three or four strings will be obvious from studying the measure in question). A dotted line extending after the barre or half-barre designation indicates how long the barre is to be held.

There are three types of slurs: hammers, pulls and slides. Hammers and pulls are indicated by curved lines connecting notes of different pitches, and a slide is indicated by a straight line and a curved line connecting notes of different pitches.

Grace notes are used as ornaments to the principal note and have no real time value. They are written as small eighth notes with a slash through the flag (♪). Execute them by striking the grace note on the beat and slurring to the main note (by hammering, pulling or sliding) as quickly as possible.

Tablature is an alternative system of notating music for fretted instruments that originated during the Renaissance. It looks like this:



The lines represent the guitar's six strings and the numbers appearing on the various lines indicate which frets to play. Neither rhythm nor fingerings are indicated by the tablature; for this you must refer to the standard notation. Hammers and pulls will be indicated by curved lines connecting the fret numbers and will be marked with either an *H* or a *P*. Similarly, a slide will be indicated by both a straight and a curved line connecting the two fret numbers, and will be marked with the designation *sl.*

The Ash Grove

♩ = 152

First system of musical notation. The top staff is in treble clef, 3/4 time, with a key signature of one flat (B-flat). It contains a melody with various fingerings (1, 2, 3, 4) and slurs. The bottom staff is a three-part guitar arrangement labeled T (Treble), A (Alto), and B (Bass). It includes fingerings and a 'P' (Palm Mute) marking.

Second system of musical notation. The top staff continues the melody. The bottom staff includes 'H' (Harmonics) markings above certain notes.

Third system of musical notation. The top staff continues the melody. The bottom staff includes a '*' marking above a note in the treble part.

Fourth system of musical notation. The top staff continues the melody. The bottom staff includes a 'P' (Palm Mute) marking.

*Alternate version

Alternate version of the musical notation. It shows a different melodic line for the top staff and corresponding guitar parts for the bottom staff, including 'P' (Palm Mute) markings.

*T = L.H. thumb

The Minstrel Boy

$\text{♩} = 200$

T
A
B

P P

P P

P P

BII

First system of musical notation, featuring a treble and bass staff. The key signature has one sharp (F#). The system includes a repeat sign and a double bar line.

$\frac{1}{2}$ BII-----

Second system of musical notation, featuring a treble and bass staff. The key signature has one sharp (F#). The system includes a repeat sign and a double bar line.

Third system of musical notation, featuring a treble and bass staff. The key signature has one sharp (F#). The system includes a repeat sign and a double bar line.

1. 2.

Fourth system of musical notation, featuring a treble and bass staff. The key signature has one sharp (F#). The system includes a repeat sign and a double bar line.

Red-haired boy

♩ = 184

½BII-----

First system of musical notation for 'Red-haired boy'. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes. Below the staff are three staves labeled T, A, and B, containing fingerings (numbers 1-5) and breath marks (P, H).

½BII-----

1.

½BII-----

Second system of musical notation for 'Red-haired boy'. It continues the melody from the first system. The treble staff shows eighth and sixteenth notes. The T, A, and B staves show fingerings and breath marks. A first ending bracket is indicated above the final measure.

2.

½BII

Third system of musical notation for 'Red-haired boy'. It continues the melody. The treble staff shows eighth and sixteenth notes. The T, A, and B staves show fingerings and breath marks. A second ending bracket is indicated above the final measure.

½BII-----

½BII-----

Fourth system of musical notation for 'Red-haired boy'. It continues the melody. The treble staff shows eighth and sixteenth notes. The T, A, and B staves show fingerings and breath marks.

1. $\frac{1}{2}$ BII----- 2. $\frac{1}{2}$ BII-----

*Alternate version

Saint Anne's Reel

⑥ = D
♩ = 184

First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together. The bottom staff is a six-string guitar fretboard diagram with fret numbers (0, 2, 3, 4) and fingerings (H, P, P) indicated above the strings.

Second system of musical notation. The top staff continues the melody, featuring a repeat sign with first and second endings. A bracket labeled $\frac{1}{2}$ BII- spans the first ending. The bottom staff shows the guitar fretboard with fret numbers and fingerings (P, P, 2, 3, 0, 2, 3, 3, 0, 3, 2, 3, 5, 8).

Third system of musical notation. The top staff continues the melody with various fingerings (2, 3, 1, 4, 2, 4, 3, 0, 3, 4, 3, 0, 3, 1, 3, 0, 4, 3, 1, 4, 3, 1, 4). A bracket labeled BV- spans a section. The bottom staff shows the guitar fretboard with fret numbers and fingerings (7, 7, 5, 7, 5, 5, 8, 7, 8, 0, 7, 8, 7, 0, 8, 7, 5, 8, 5, 7, 5, 8).

Fourth system of musical notation. The top staff continues the melody with fingerings (3, 2, 1, 4, 2, 4, 3, 0, 3, 4, 2, 1, 2, 1, 4). Brackets labeled BV- and $\frac{1}{2}$ BII- are present. The bottom staff shows the guitar fretboard with fret numbers and fingerings (7, 7, 5, 7, 5, 5, 8, 7, 8, 8, 7, 0, 3, 2, 4, 2, 2, 5, 3, 2, 3, 3, 5, 8, 2, 3, 3).

Swallowtail Reel

♩ = 176

1/2BII -----

1/2BII -----

*Alternate version
1/2BV -----

TURKEY IN THE STRAW

⑥ = D
♩ = 184

1/2BII -----

1.

② ③ ½BII-----

2.

②

BV-----

②

1. 2. ① ½BII-----

② ③ ① ①

GARY OWEN

FIRST SETTING

$\text{♩} = 72$

The score is written for a vocal line and a guitar accompaniment. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked as $\text{♩} = 72$. The guitar part includes a melodic line on a single staff and a six-line tablature below it. The tablature uses numbers 0-5 to represent frets. The score is divided into four systems, each with a vocal line and a guitar line. The first system includes a 'p' (piano) dynamic marking. The second system includes a 'P' (piano) dynamic marking and a 'H' (harmonic) marking. The third system includes a '1/2BII' marking. The fourth system includes first and second endings, marked '1.' and '2.' respectively. The guitar part features various techniques such as triplets, slurs, and ties.

System 1: Vocal line starts with a quarter note G4, followed by eighth notes. Guitar part starts with a quarter note G4, followed by eighth notes. Tablature includes a triplet of 0s.

System 2: Vocal line continues with eighth notes. Guitar part continues with eighth notes. Tablature includes a triplet of 0s and a 'P' marking.

System 3: Vocal line continues with eighth notes. Guitar part continues with eighth notes. Tablature includes a triplet of 0s and a 'P' marking.

System 4: Vocal line continues with eighth notes. Guitar part continues with eighth notes. Tablature includes a triplet of 0s and a 'P' marking. The system ends with first and second endings, marked '1.' and '2.' respectively.

GARY OWEN
Second Setting

21

Rose In The heather

⑥ = D

♩. = 112

⑥ = D
♩. = 112

1/2BII-----7

H H H H P P

i m i m i m a 1/2BII-----7

H H H P P P

P H H P H P H

BV-----7

③ i a m a i m ②

P P

drink to me Only With Thine Eyes

♩ = 92

½BII ----, 1

1/2BII ----

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

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

paddy On The Turnpike

$\text{♩} = 176$

P P H H

T A B

0 2 2 0 2 2 0 1 2 2 2 2 2 0 0 2 0 2

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

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

1/2BV-----

1/2BV-----

1/2BV----- 1/2BV-----

*Alternate version

BIII-----

Rosin The Bow

♩ = 176

The first system of musical notation for 'Rosin The Bow' consists of a treble clef staff and three bass clef staves. The treble staff contains a melodic line with eighth and sixteenth notes, including fingerings (1, 2, 3, 4) and slurs. The three bass staves contain a complex bass line with various note values and fingerings (0, 1, 2, 3, 4, 5). The system concludes with a double bar line.

The second system of musical notation continues the piece. It features a treble staff with a melodic line and three bass staves with a complex bass line. The notation includes various note values, fingerings, and slurs. The system concludes with a double bar line.

The third system of musical notation includes a key signature change to one flat, indicated by '1/2 BV-----'. It features a treble staff with a melodic line and three bass staves with a complex bass line. The notation includes various note values, fingerings, and slurs. The system concludes with a double bar line.

The fourth system of musical notation continues the piece. It features a treble staff with a melodic line and three bass staves with a complex bass line. The notation includes various note values, fingerings, and slurs. The system concludes with a double bar line.

Oh! dem Golden Slippers

♩ = 208

The musical score is written for a piano and voice. It consists of four systems of music. The first system shows the beginning of the piece with a treble staff and a bass staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The vocal line enters in the second measure. The second system continues the piece, with the piano accompaniment providing a rhythmic foundation. The third system introduces a second ending, marked with a '2.' and a repeat sign. The fourth system concludes the piece with a final cadence. The lyrics 'Oh! dem Golden Slippers' are written below the vocal line, with the word 'BI' appearing at the end of the third system.

1. H P P H

2. BI

BI BI

The Arkansas Traveler

⑥ = D
♩ = 192

P H

H P

$\frac{1}{2}$ BII -----

1. 2.

P H P P P H

BII -----

P P P P

$\frac{1}{2}$ BII -----

P H P P P

$\frac{1}{2}$ BII -----

1. 2.

P H P P P H P P

The Skye Boat Song

⑥ = D

♩ = 168

T: 0 2 3 0 2 0 5
A: 2 2 2 2 2 2
B: 0 5 5 2 4 4

1. 2. 1. 2.
T: 2 3 5 2 0 0 0
A: 0 2 5 2 0 0 0
B: 0 4 5 0 4 2 0

T: 2 3 4 3 2 2 4 4
A: 0 0 0 0 2 2 3 3
B: 2 0 0 4 2 2 4 4

1/2 BII
T: 0 0 0 0 2 2 2 2
A: 0 0 0 0 2 2 2 2
B: 5 5 0 4 4 4 5 2

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff, while the accompaniment is shown as a series of chords and single notes on a lower staff. The second system continues the melody and accompaniment, with the melody staff showing a key signature change to one sharp (F#) and a common time signature. The accompaniment staff continues with numerical figures and chords. The score is divided into measures by vertical bar lines, and the melody is marked with a 'BII' section and a 'H' section.

[illegible]

The Flowers Of Edinburgh

$\text{♩} = 152$

$\frac{1}{2}\text{BII}$ -----

BII-7

H P H H H

$\frac{1}{2}\text{BII}$ -----

1. $\frac{1}{2}\text{BII}$ -----

H H H H P P

2. $\frac{1}{2}\text{BII}$ -----

$\frac{1}{2}\text{BII}$ -----

H P H P H P

1. $\frac{1}{2}\text{BII}$ -----

2. $\frac{1}{2}\text{BII}$ -----

P H P P

Miller's Reel

♩ = 176
Original key: A

Over The Waterfall

⑥ = D
♩ = 192

BII-----

1.

2.

½BII-----

H

P

H

P

P

The musical score is written for guitar and bass. The guitar part is in treble clef with a key signature of two sharps (F# and C#). The bass part is in bass clef. The score is divided into four systems. The first system includes a tempo marking of 192 bpm and a key signature change to two sharps. It features a guitar melody with various fret numbers and a bass line with fret numbers and a 'BII' section. The second system continues the melody and includes a first ending bracket. The third system includes a second ending bracket and a '½BII' section. The fourth system concludes the piece with various fret numbers and a 'P' marking.

1. 2.

P

*Alternate version

1. 2.

P

The Boys Of Bluehill

⑥ = D
♩ = 126

½BII-----, BII-----, 1

P H P P P

½BII-----, 1.

P H P H P

2. BV----- 1/2BV-----

P *sl.*

BII-----

P

H P H P

1/2BII----- 1. 2.

P P P *sl.* P

devil's dream

♩ = 168

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various fingerings (1, 2, 3, 4) and slurs. Below it are three staves labeled T, A, and B, which contain bass line notation with fingerings and slurs. The system ends with a repeat sign.

Second system of musical notation. The top staff continues the melodic line. The bottom three staves (T, A, B) continue the bass line. This system includes several measures with a 'P' (Pizzicato) marking above the notes. The system ends with a repeat sign.

Third system of musical notation. The top staff continues the melodic line, featuring a circled '3' above a triplet of notes. The bottom three staves continue the bass line. This system includes measures with 'P' (Pizzicato) markings. The system ends with a repeat sign.

Fourth system of musical notation. The top staff continues the melodic line. The bottom three staves continue the bass line. This system includes measures with 'P' (Pizzicato) markings. The system ends with a repeat sign.

Redwing

♩ = 116

First system of musical notation for 'Redwing'. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes. Below the staff are three staves labeled T, A, and B, representing guitar strings. Fingerings are indicated by numbers 1-4, and string numbers by 0-3. A double bar line with repeat dots is at the beginning.

Second system of musical notation for 'Redwing'. The treble staff continues the melody. Above the staff, the text "1/2BII-----" is written. Below the staff are three staves labeled T, A, and B. Above the first two staves are the letters "P" and "H". Fingerings and string numbers are indicated throughout.

Third system of musical notation for 'Redwing'. The treble staff continues the melody. Below the staff are three staves labeled T, A, and B. Above the first two staves is the letter "H". Fingerings and string numbers are indicated throughout.

Fourth system of musical notation for 'Redwing'. The treble staff continues the melody. Above the staff, the text "1/2BII-----" is written. Below the staff are three staves labeled T, A, and B. Above the first two staves are the letters "P" and "H". Fingerings and string numbers are indicated throughout.

First system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody is on the top staff, and the bass line is on the bottom three staves. The melody includes a dotted quarter note, an eighth note, and a quarter note, followed by a half note and a quarter note. The bass line consists of octaves and chords.

Second system of musical notation. The melody continues with a half note, a quarter note, and a dotted quarter note. The bass line includes octaves and chords.

Third system of musical notation. The melody continues with a half note, a quarter note, and a dotted quarter note. The bass line includes octaves and chords.

Fourth system of musical notation. The melody concludes with a half note, a quarter note, and a dotted quarter note. The bass line includes octaves and chords. The system ends with a double bar line and repeat dots.

danny boy

♩ = 72

The first system of musical notation for 'Danny Boy'. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass staff shows a series of fingerings: 4, 0, 2, 3, 2, 3, 2, 3, 2, 3, 0. A circled '3' is placed above the final measure of the system.

The second system of musical notation. The treble staff continues the melody with a quarter note G4, an eighth note A4, and a quarter note B4. The bass staff shows fingerings: 3, 0, 3, 0, 0, 2, 0, 4, 0, 2, 0, 2, 0, 3, 0. A circled '3' is placed above the first measure of the system.

The third system of musical notation. The treble staff continues the melody with a quarter note G4, an eighth note A4, and a quarter note B4. The bass staff shows fingerings: 2, 0, 2, 0, 2, 4, 0, 2, 0, 1, 0, 2, 0, 3, 1, 2. A circled '5' is placed above the first measure of the system, and a circled '6' is placed above the last measure of the system.

The fourth system of musical notation. The treble staff continues the melody with a quarter note G4, an eighth note A4, and a quarter note B4. The bass staff shows fingerings: 3, 0, 2, 2, 0, 3, 0, 3, 0, 3, 1, 2, 0, 2, 2, 0, 3, 0. A circled '4' is placed above the first measure of the system.

1/2BII ----- BII ----- BIII -----

*Alternate version

BIII -----

Mississippi Sawyer

⑥ = D

♩ = 184

1/2BII -----

BII -----, $\frac{1}{2}$ BII -----, 1.

2.

$\frac{1}{2}$ BII -----

BII -----, $\frac{1}{2}$ BII -----, 1. 2.

Liberty

Ragtime Annie

⑥ = D
♩ = 184

First system of musical notation. The treble clef staff contains a melody with various intervals and fingerings (1, 2, 3, 4). The bass clef staff contains a bass line with notes and rests, including a half note (H) and a whole note (P).

Second system of musical notation. The treble clef staff continues the melody with more complex intervals and fingerings. The bass clef staff continues the bass line with notes and rests, including a half note (H) and a whole note (P).

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the bass line. A section labeled "BII-" is indicated above the treble staff.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the bass line. A section labeled "BV-" is indicated above the treble staff. The system concludes with a double bar line and a repeat sign.

Miss McCleod's Reel

♩ = 176

First system of musical notation for Miss McCleod's Reel. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with various ornaments and fingerings. Below the staff are three staves labeled T, A, and B, containing numerical figures for a keyboard accompaniment. The first measure of the accompaniment shows a triplet of 3s on the T staff, a 2 on the A staff, and a 3 on the B staff. The system ends with a repeat sign.

Second system of musical notation. The melody continues with a circled 3 indicating a triplet. The accompaniment includes notes and rests, with 'H' and 'P' markings above some notes. The system ends with a repeat sign.

Third system of musical notation. The melody features several triplets marked with circled 3s. The accompaniment continues with numerical figures and 'P' markings. The system ends with a repeat sign.

Fourth system of musical notation. The melody concludes with a final triplet. The accompaniment includes 'H' and 'P' markings and ends with a final double bar line. The system ends with a repeat sign.

Sailor's Hornpipe

♩ = 192

The musical score for "Sailor's Hornpipe" is written in G major (one sharp) and common time. The tempo is marked as ♩ = 192. The score is divided into four systems, each with a treble clef staff for the melody and a three-staff bass line labeled T (Tenor), A (Alto), and B (Bass). Fingerings are indicated by numbers 1-4 above notes and 0-5 below notes. Slurs are used to group notes. Articulation marks 'P' (piano) and 'H' (horn) are placed above notes. The first system includes a repeat sign and a key signature change to D major (two sharps) indicated by a 1/2 BII- symbol. The second system continues the melody and bass line. The third system includes a first and second ending. The fourth system concludes the piece with a final key signature change to D major.

First system of musical notation for 'Soldier's Joy'. It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, while the accompaniment is on a three-staff system (two for the left hand, one for the right hand). The right hand accompaniment includes dynamic markings 'H' (forte) and 'P' (piano). Fingering numbers (1-5) are provided for both hands.

Second system of musical notation. It continues the melody and accompaniment from the first system. The right hand accompaniment includes a 'P' (piano) dynamic marking. The system concludes with first and second endings, indicated by '1.' and '2.' above the staff.

Soldier's Joy

Third system of musical notation. Above the staff, it specifies $\textcircled{6} = D$ and $\text{♩} = 184$. The system includes a repeat sign and first/second endings. The right hand accompaniment features 'H' (forte) and 'P' (piano) dynamic markings. The left hand accompaniment is written on a three-staff system.

Fourth system of musical notation. It continues the melody and accompaniment. The right hand accompaniment includes 'H' (forte) and 'P' (piano) dynamic markings. The system concludes with first and second endings, indicated by '1.' and '2.' above the staff.

2. BII----- $\frac{1}{2}$ BII-----

$\frac{1}{2}$ BII-----

$\frac{1}{2}$ BII-----

$\frac{1}{2}$ BII-----

The Year Of Jubilo

$\text{♩} = 200$

BIII-----

sl. P

1.

2.

BIII-----

sl. P

1.

2.

BIII-----

sl. P

1.

2.

Danish Misfortune

⑥ = D
♩. = 120

The musical score for "Danish Misfortune" is presented in a two-staff format (treble and bass clef). The key signature is one sharp (F#), and the tempo is marked as 120 beats per minute (♩. = 120). The score is divided into four systems, each with a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. The first system includes a treble staff with a key signature change and a bass staff with a key signature change. The second system includes a treble staff with a key signature change and a bass staff with a key signature change. The third system includes a treble staff with a key signature change and a bass staff with a key signature change. The fourth system includes a treble staff with a key signature change and a bass staff with a key signature change. The score is marked with various musical notations including notes, rests, and fingerings. The first system includes a treble staff with a key signature change and a bass staff with a key signature change. The second system includes a treble staff with a key signature change and a bass staff with a key signature change. The third system includes a treble staff with a key signature change and a bass staff with a key signature change. The fourth system includes a treble staff with a key signature change and a bass staff with a key signature change.

The first system of the musical score for 'Fisher's Hornpipe' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a bass line with fingerings indicated by numbers 0 through 5. Above the bass line, there are dynamic markings 'P' (piano) and 'H' (half note). The system concludes with a repeat sign and two endings, both marked '1. 1/2BII' and '2. 1/2BII'.

fisher's hornpipe

⑥ = D
 ♩ = 144

The second system of the musical score continues the melody and bass line. It features a treble staff with a key signature of one sharp and a common time signature. The bass line includes fingerings and dynamic markings 'H' and 'P'. The system ends with a repeat sign and a '1/2BII' marking.

The third system of the musical score continues the melody and bass line. It features a treble staff with a key signature of one sharp and a common time signature. The bass line includes fingerings and dynamic markings 'P', 'sl.' (sforzando), 'H', and 'P'. The system ends with a repeat sign and a '1/2BII' marking.

1.

BII--

3

P P P H

2.

$\frac{1}{2}$ BII

H

$\frac{1}{2}$ BII--

3

P H P P

1.

2.

P P H

haste to The Wedding

⑥ = D
♩ = 112

T
A
B

H P H H

½BII--

1. 2.

H P P P

BV--

② ④

P H P P H

½BII--

1. 2.

P P

The Irish Washerwoman

♩ = 116

Pavane

G major, 6/8 time

First system: Treble clef, key signature of one sharp (F#). The melody is in the treble clef, and the guitar part is in the bass clef. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The guitar part starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The melody continues with a quarter note C5, followed by a quarter note B4, and a quarter note A4. The guitar part continues with a quarter note C3, followed by a quarter note B2, and a quarter note A2. The melody ends with a quarter note G4, followed by a quarter note F#4, and a quarter note E4. The guitar part ends with a quarter note G2, followed by a quarter note F#2, and a quarter note E2.

Second system: Treble clef, key signature of one sharp (F#). The melody is in the treble clef, and the guitar part is in the bass clef. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The guitar part starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The melody continues with a quarter note C5, followed by a quarter note B4, and a quarter note A4. The guitar part continues with a quarter note C3, followed by a quarter note B2, and a quarter note A2. The melody ends with a quarter note G4, followed by a quarter note F#4, and a quarter note E4. The guitar part ends with a quarter note G2, followed by a quarter note F#2, and a quarter note E2.

Third system: Treble clef, key signature of one sharp (F#). The melody is in the treble clef, and the guitar part is in the bass clef. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The guitar part starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The melody continues with a quarter note C5, followed by a quarter note B4, and a quarter note A4. The guitar part continues with a quarter note C3, followed by a quarter note B2, and a quarter note A2. The melody ends with a quarter note G4, followed by a quarter note F#4, and a quarter note E4. The guitar part ends with a quarter note G2, followed by a quarter note F#2, and a quarter note E2.

The Rights Of Man

♩ = 144

Slurs optional

The musical score is arranged in four systems. Each system consists of a piano accompaniment (top staff) and three vocal parts: Tenor (T), Alto (A), and Bass (B). The piano part includes various slurs, fingerings, and dynamic markings like 'P' (piano) and 'H' (forte). The vocal parts include lyrics and musical notation with slurs and fingerings. The score includes repeat signs and first/second endings.

System 1: The piano part begins with a series of eighth and sixteenth notes. The vocal parts enter with a melody. The piano part has slurs and fingerings. The vocal parts have slurs and fingerings.

System 2: The piano part continues with a series of eighth and sixteenth notes. The vocal parts continue their melody. The piano part has slurs and fingerings. The vocal parts have slurs and fingerings.

System 3: The piano part continues with a series of eighth and sixteenth notes. The vocal parts continue their melody. The piano part has slurs and fingerings. The vocal parts have slurs and fingerings.

System 4: The piano part continues with a series of eighth and sixteenth notes. The vocal parts continue their melody. The piano part has slurs and fingerings. The vocal parts have slurs and fingerings.

Star Of The County Down

♩ = 108

1.

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

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

2.

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

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

0 0 3 3 3 0 2 0

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

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

0 0 3 0 1

1. 2.

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

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

3 3 2 0 1 0 3 0

my love is like a red, red rose

♩ = 96

½BII-----

½BIV-----

½BII-----

½BIX-----

BIX-----

*Alternate version

BVII-----

½BIX-----

Scotland The Brave

♩ = 200

The first system of musical notation for 'Scotland The Brave'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff with various note values and rests. Below the melody, there are three staves labeled T, A, and B, which contain fingerings (numbers 1-4) and fret numbers (0-3) for guitar. The system ends with a double bar line.

The second system of musical notation for 'Scotland The Brave'. It continues the melody from the first system. The treble staff shows a melodic line with a 'P' (piano) dynamic marking. The guitar staves (T, A, B) provide fingerings and fret numbers. The system concludes with a double bar line.

The third system of musical notation for 'Scotland The Brave'. It continues the melody and guitar accompaniment. The treble staff shows a melodic line with a 'P' (piano) dynamic marking. The guitar staves (T, A, B) provide fingerings and fret numbers. The system concludes with a double bar line.

The fourth system of musical notation for 'Scotland The Brave'. It continues the melody and guitar accompaniment. The treble staff shows a melodic line with a 'P' (piano) dynamic marking. The guitar staves (T, A, B) provide fingerings and fret numbers. The system concludes with a double bar line.

2. BIII-----

First system of musical notation. Treble clef, key of D major. The melody starts with a second ending bracket. The bass line has a double bar line in the first measure. Fingering numbers are present above and below notes.

BIII-----

Second system of musical notation. Treble clef, key of D major. The melody continues with various fingering numbers. The bass line has a double bar line in the first measure.

Third system of musical notation. Treble clef, key of D major. The melody continues with various fingering numbers. The bass line has a double bar line in the first measure.

1. 2.

Fourth system of musical notation. Treble clef, key of D major. The melody continues with various fingering numbers. The bass line has a double bar line in the first measure.