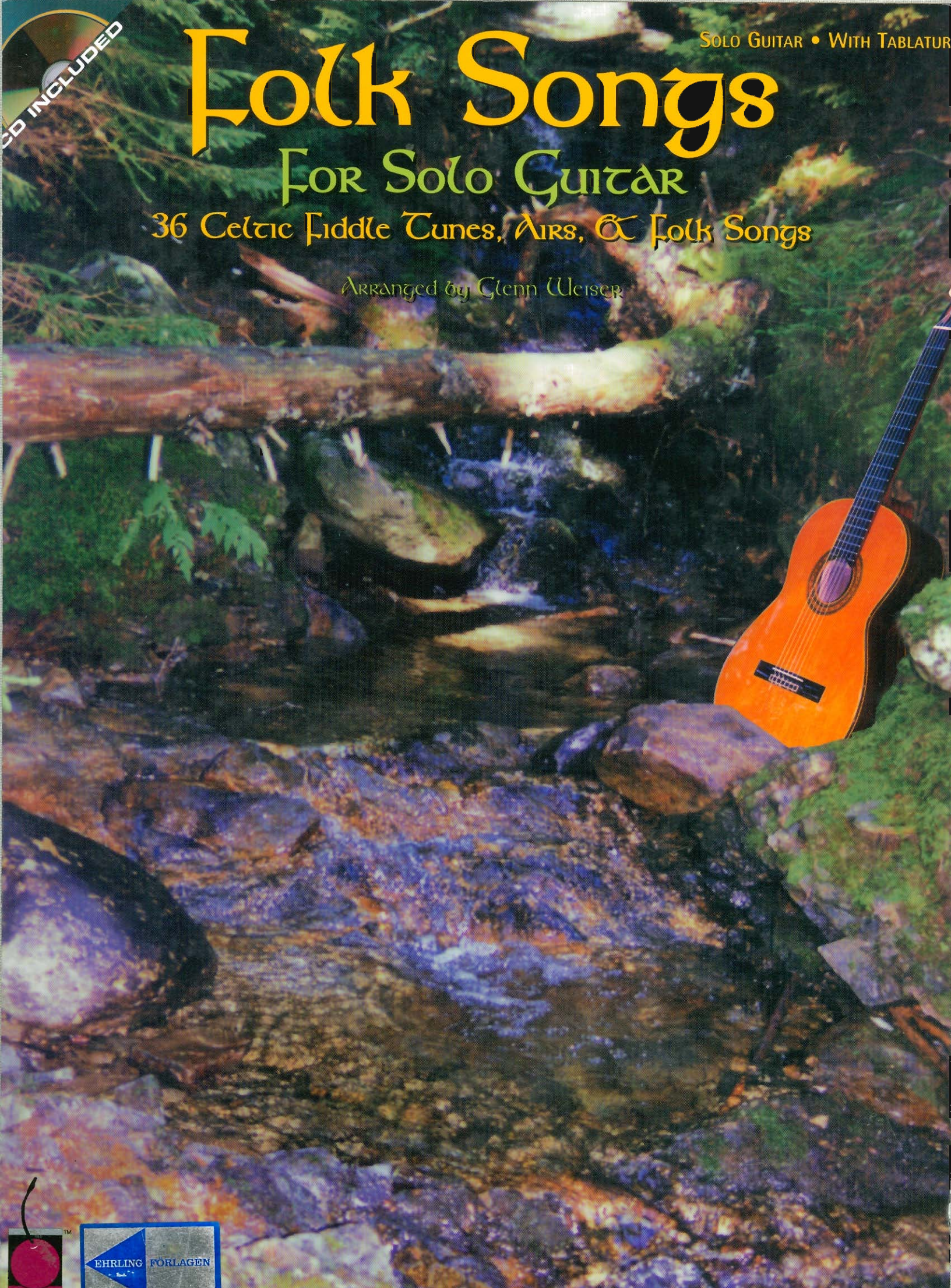
CD INCLUDED
SOLO GUITAR • WITH TABLATUR
Folk Songs
For Solo Guitar
36 Celtic Fiddle Tunes, Airs, & Folk Songs
Arranged by Glenn Weiser
EHRLING FÖRLAGEN

Alphabetical Listing

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11 Ash Grove, The

51 Banish Misfortune

35 Boys Of Bluehill, The

40 Danny Boy

37 Devil's Dream

23 Drink To Me Only With Thine Eyes

52 Fisher's Hornpipe

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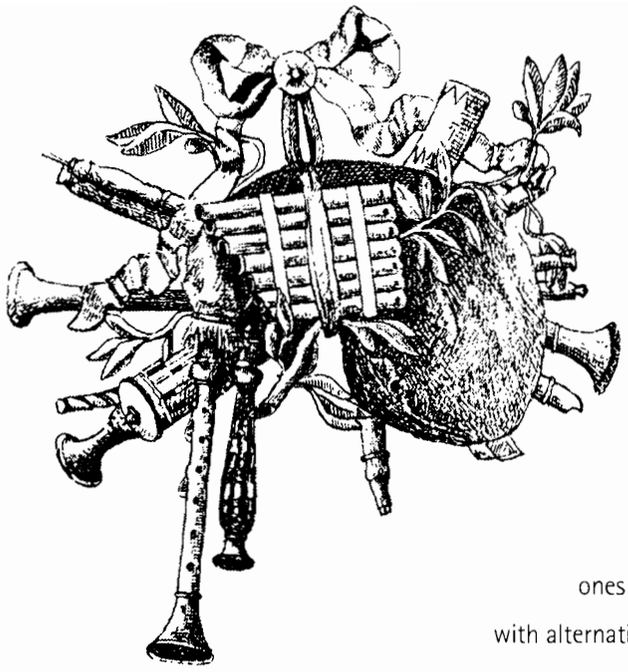


Introduction

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.

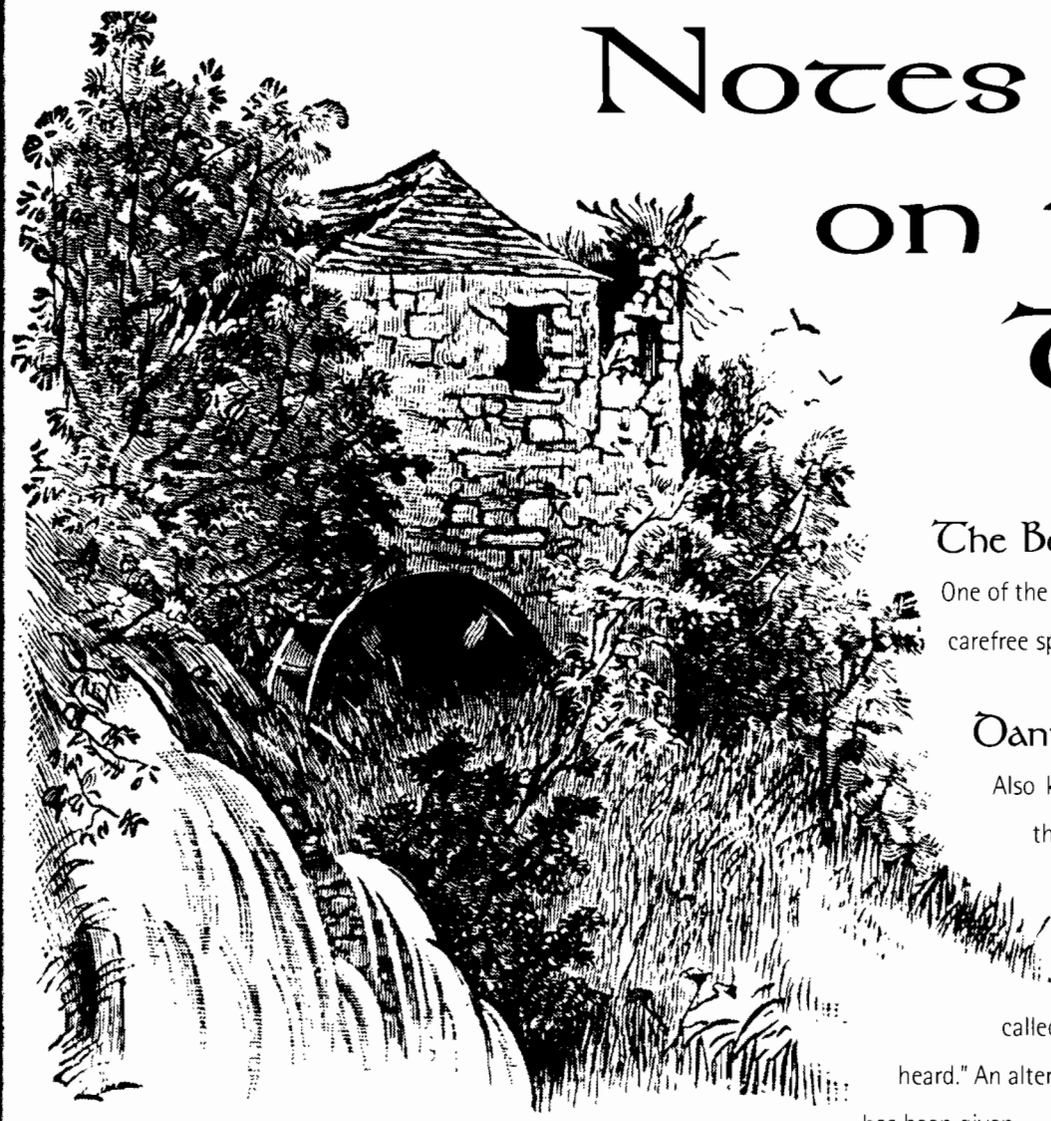
These transcriptions are mostly of Celtic-influenced tunes. In the musical sense, the term *Celtic* embraces Ireland, Scotland, Wales, Brittany in France and the Cape Breton area of Nova Scotia in Canada, where a sizable Scottish population settled in the 1700s. Celtic music, which is considered the 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 in 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 Cambrensius 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 contradanse 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

40 Danny Boy

23 Drink To Me Only With Thine Eyes

12 The Minstrel Boy

59 My Love Is Like A Red, Red Rose

27 Oh! Dem Golden Slippers

38 Redwing

26 Rosin The Bow

60 Scotland The Brave

30 The Skye Boat Song

57 Star Of The County Down

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50 The Year Of Jubilo

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20 Gary Owen

54 Haste To The Wedding

55 The Irish Washerwoman

22 Rose In The Heather

HORNPIPES

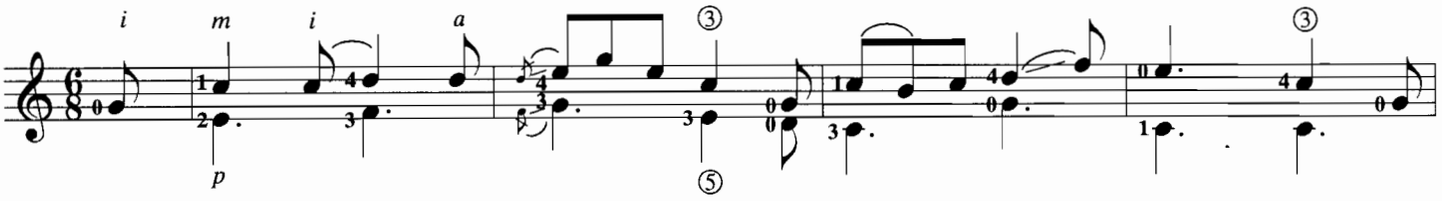
35 The Boys Of Bluehill

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 played) after being played on another string in a different position.

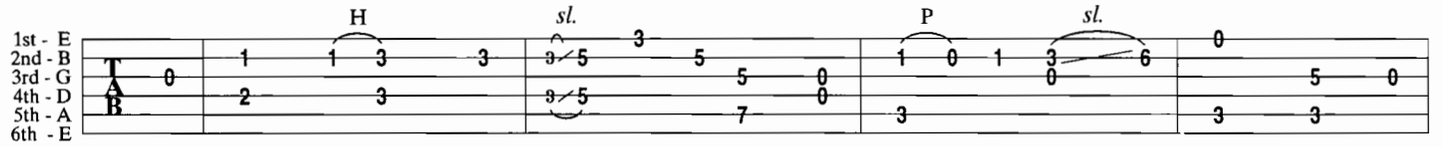
Right-hand fingering is indicated as follows: p = thumb, i = index, m = middle, and a = ring. Notes with stems pointing up are played with the fingers, while notes with stems pointing down are played with the thumb, unless otherwise indicated by the presence of a right-hand fingering indication.

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 I/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.

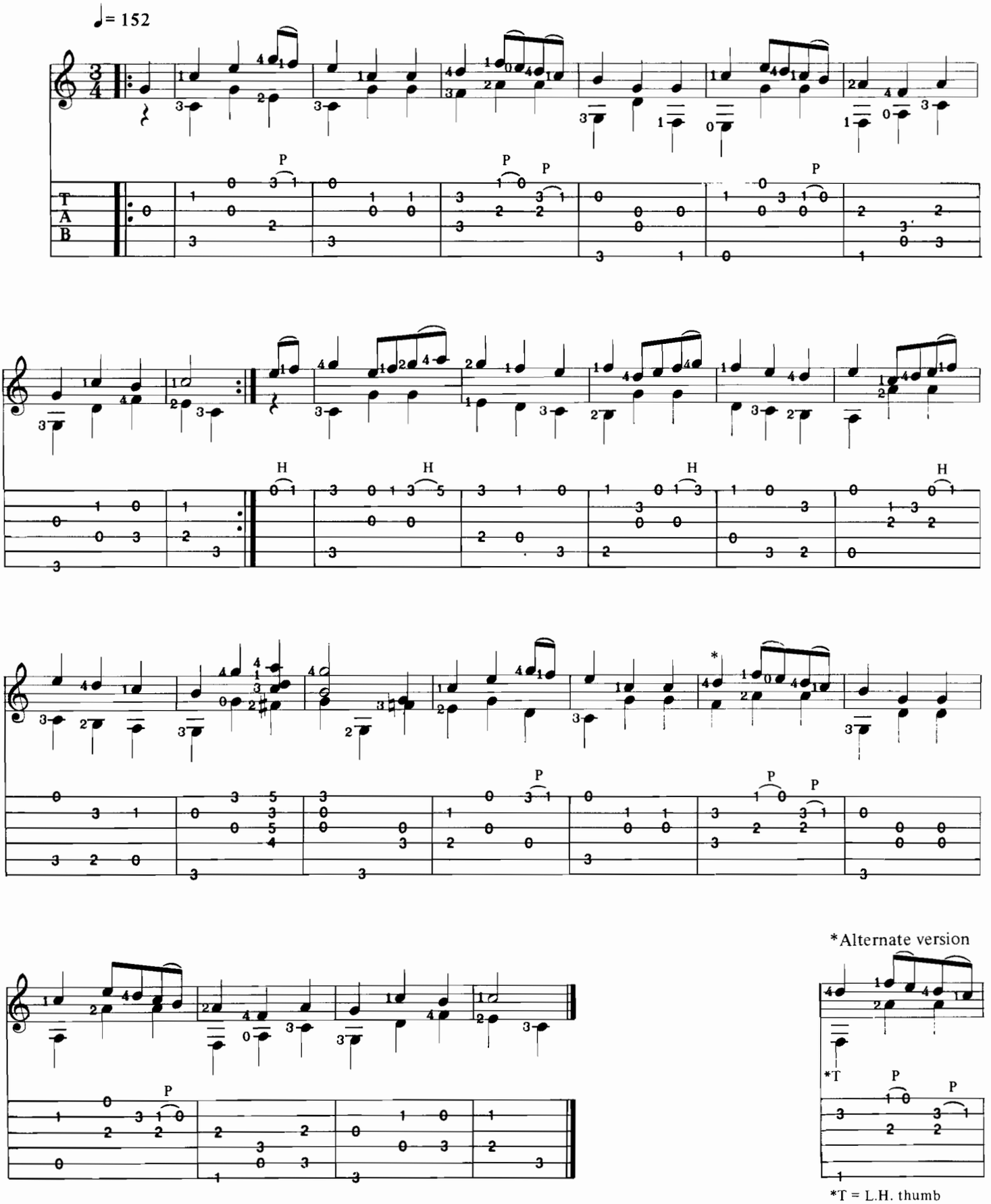
Grace notes are used as ornaments to the principal note and have no real time value. They are written as small eighth notes with a slash through the flag (♪). Execute them by striking the grace note on the beat and slurring to the main note (by hammering, pulling or sliding) as quickly as possible.

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 tabulature; 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



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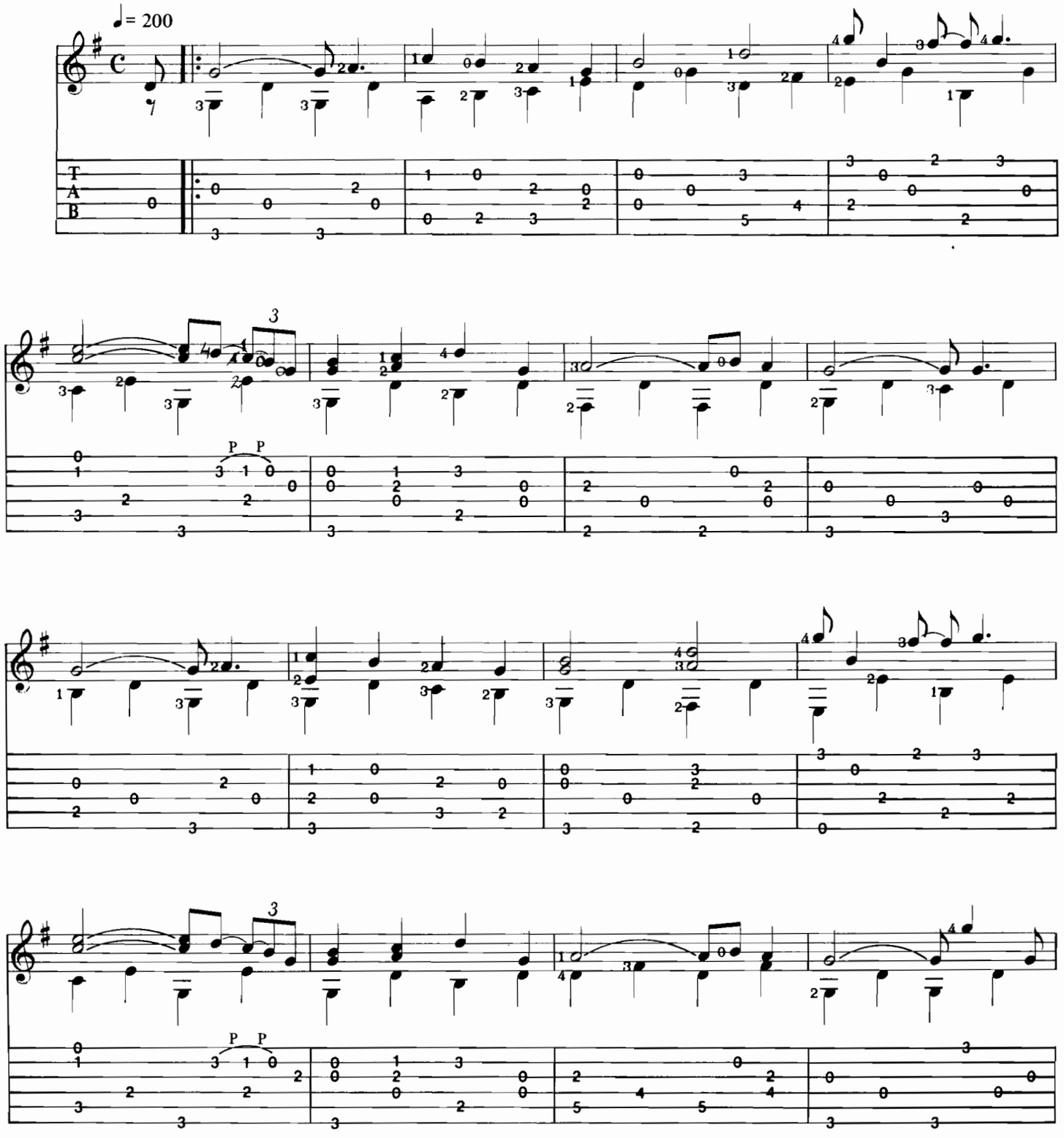
The Minstrel Boy



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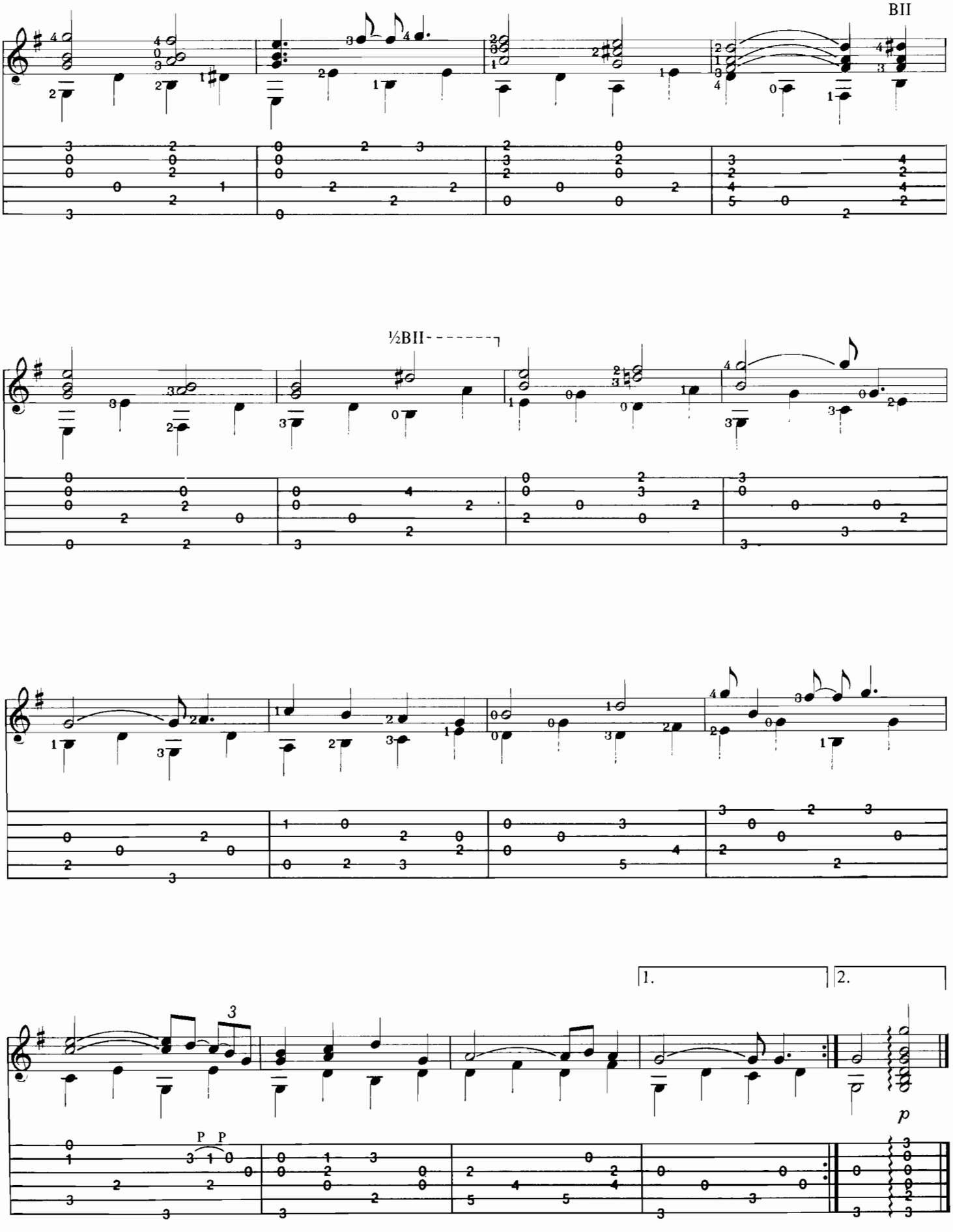
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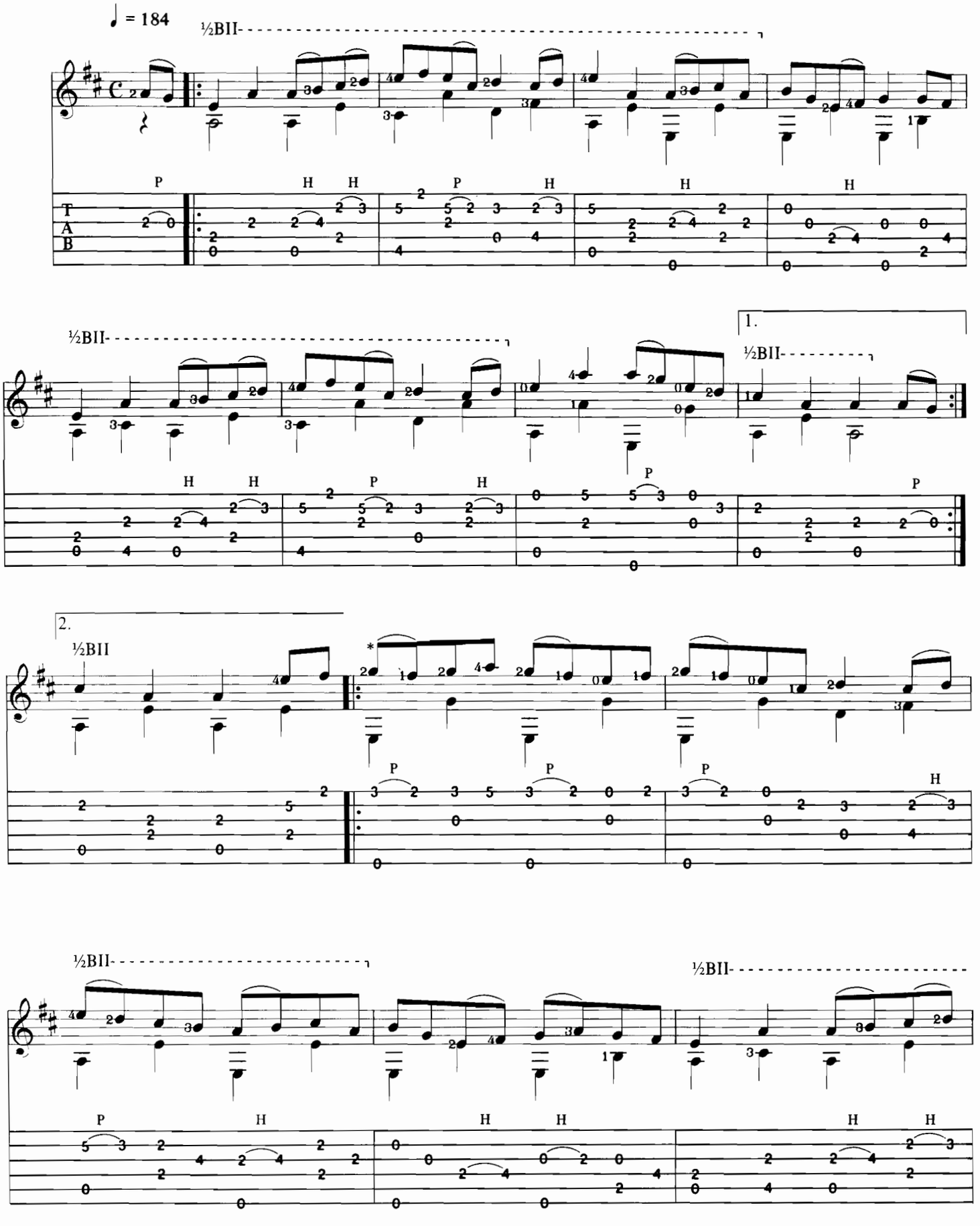
Red-haired Boy



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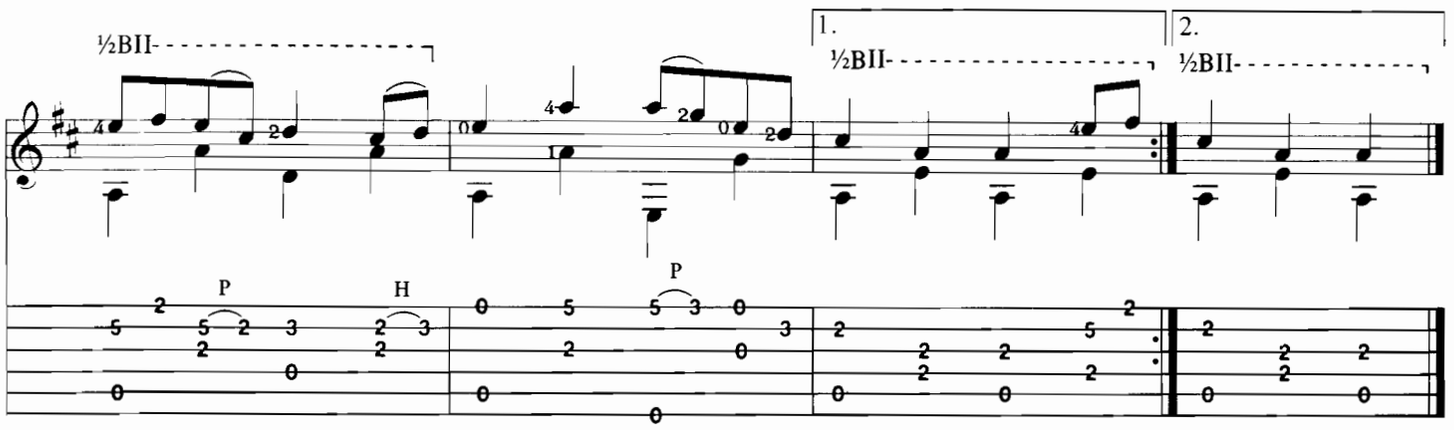
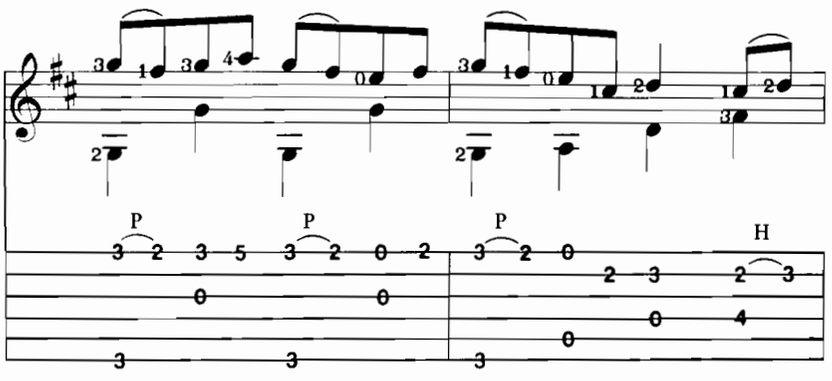
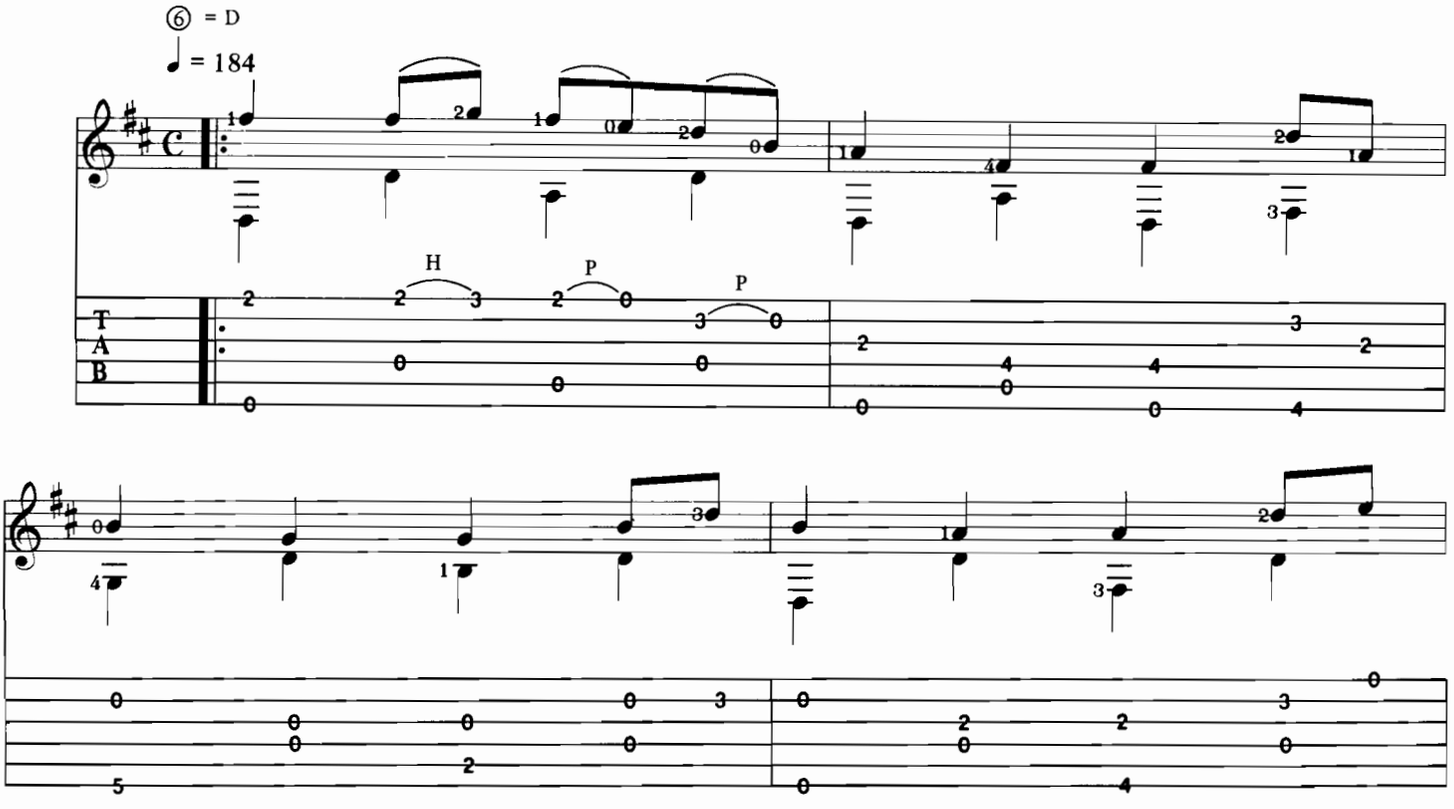


*Alternate version



Saint Anne's Reel



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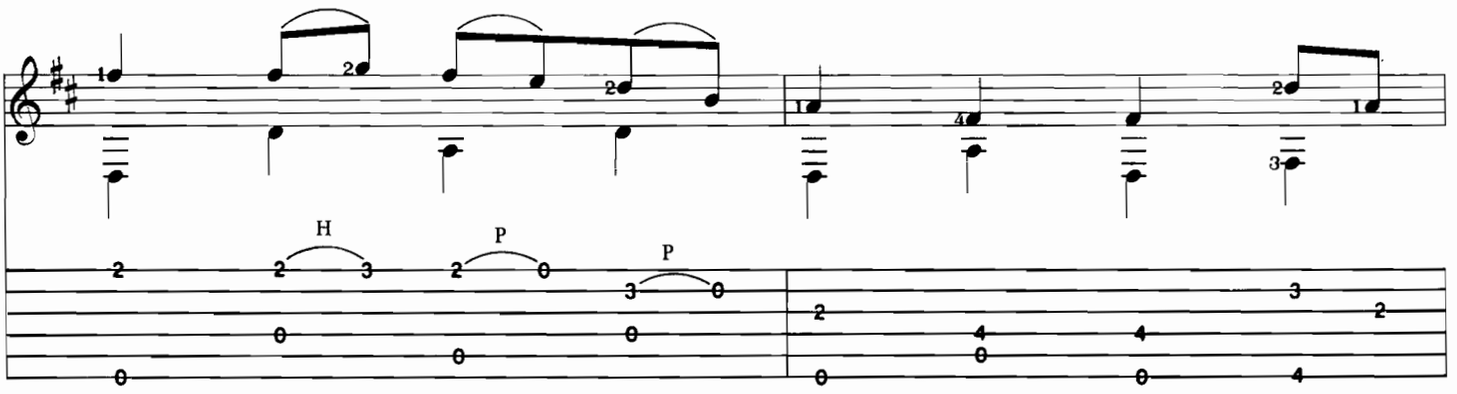
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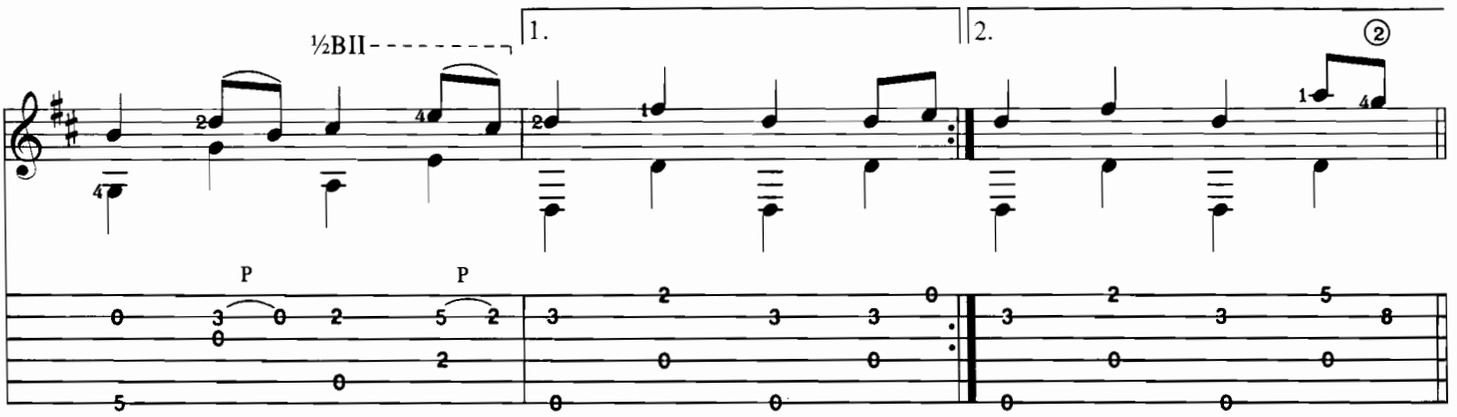
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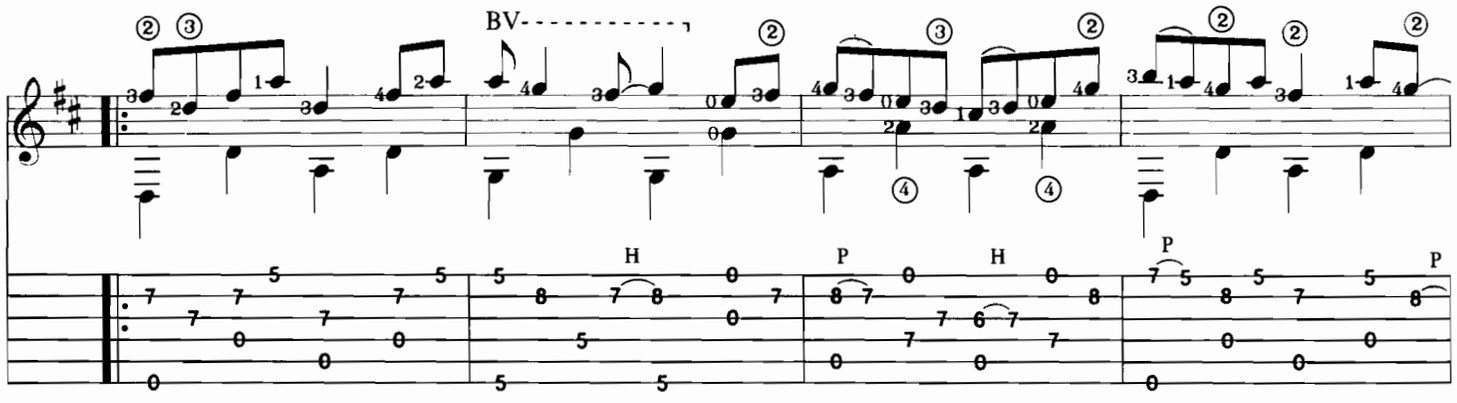
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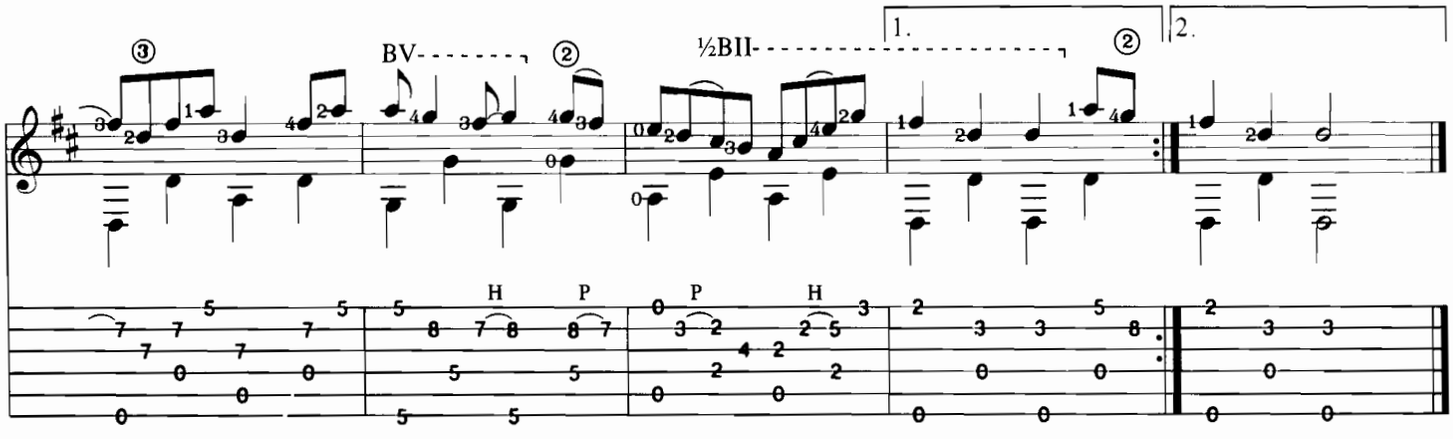
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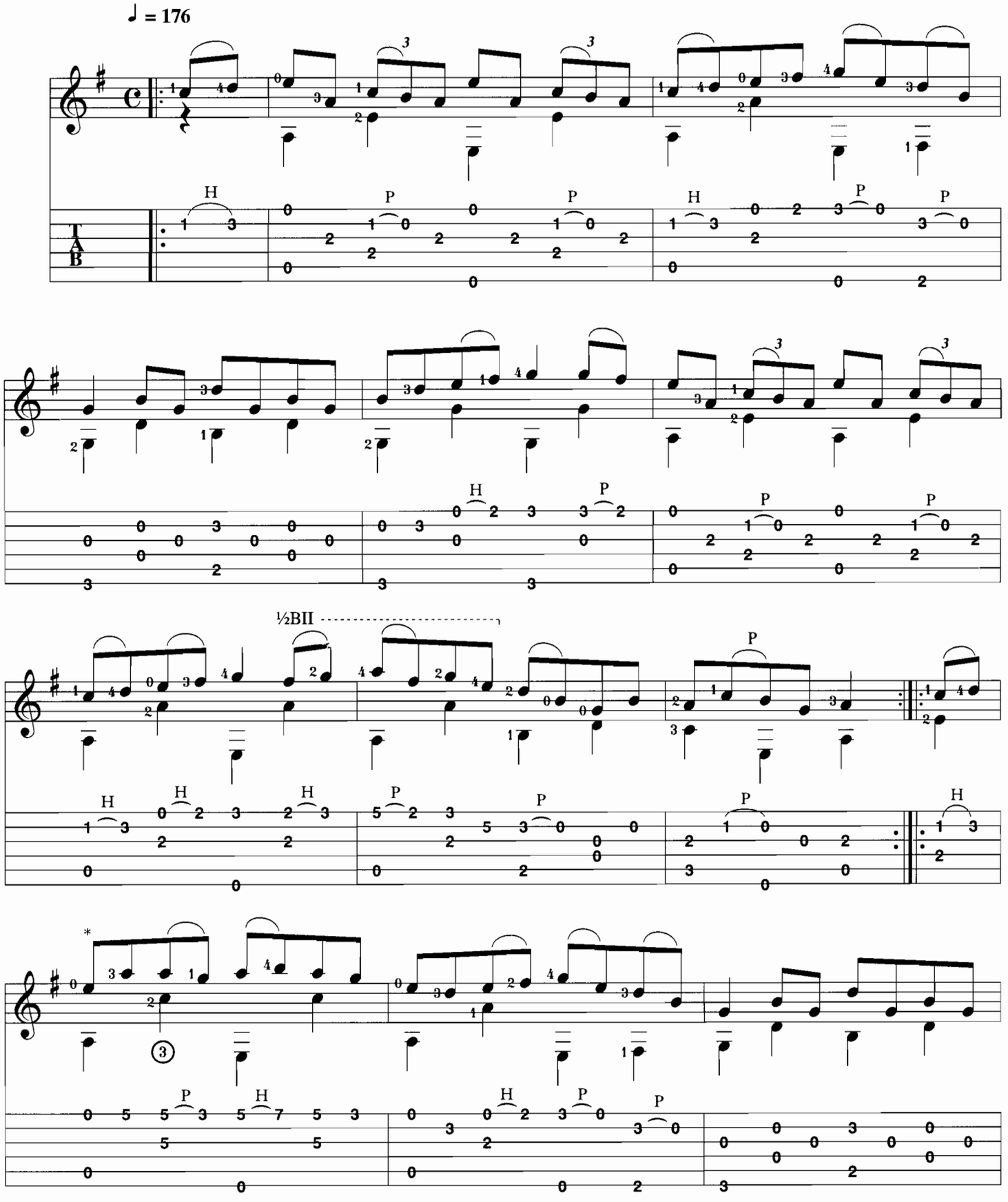
Swallowtail Reel



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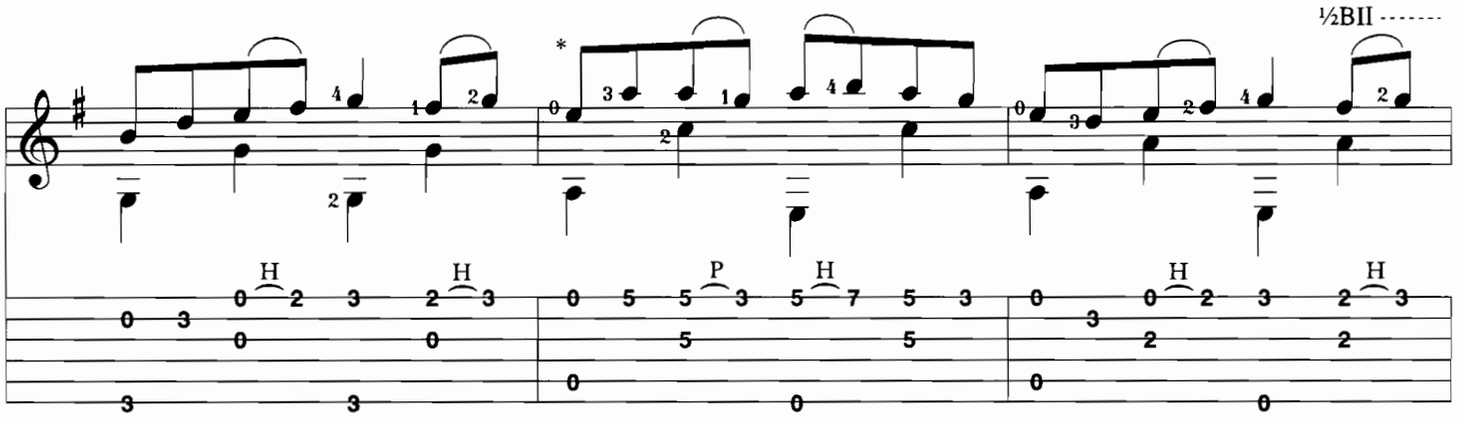

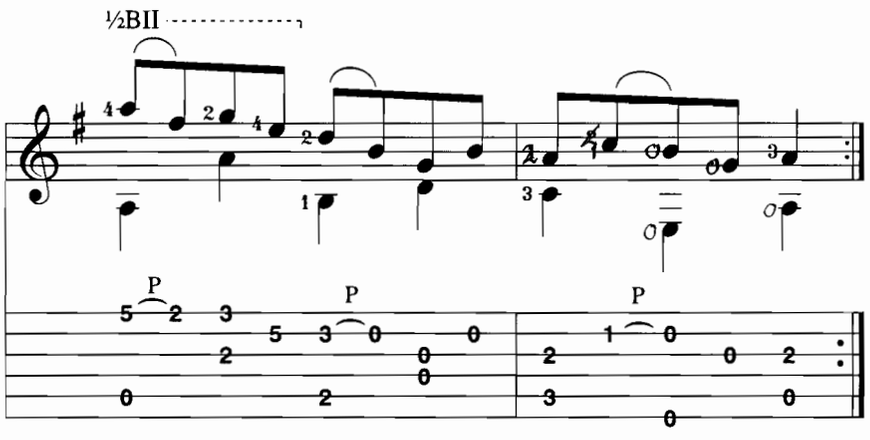

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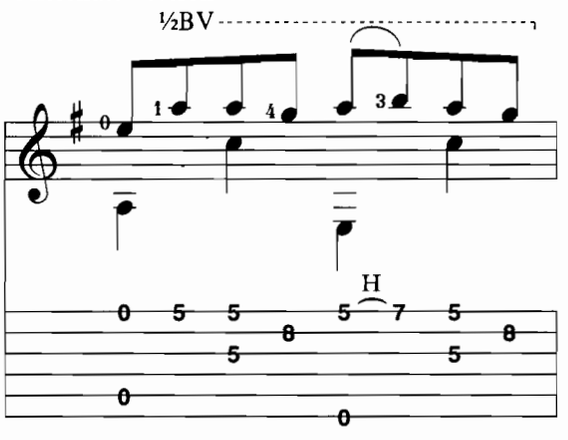
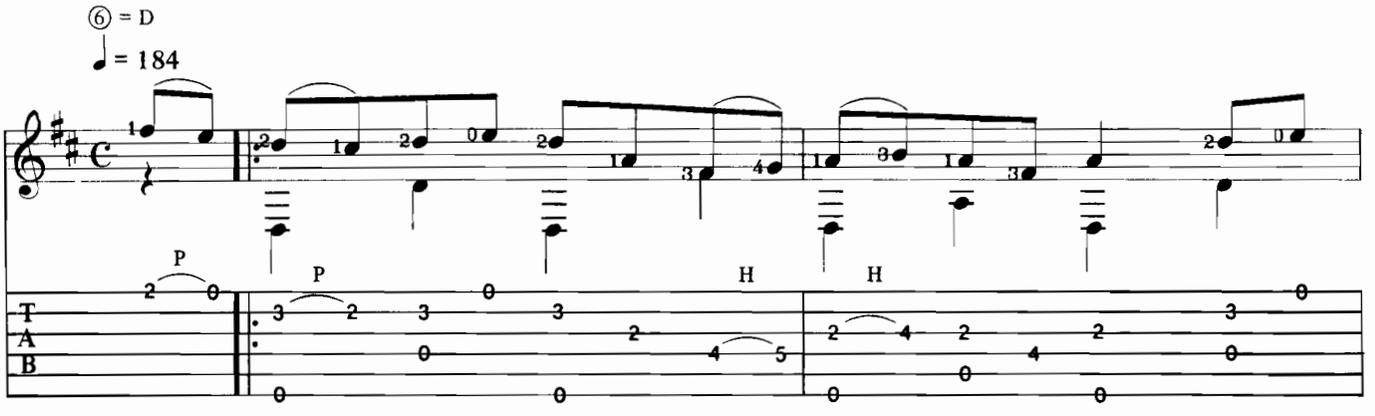
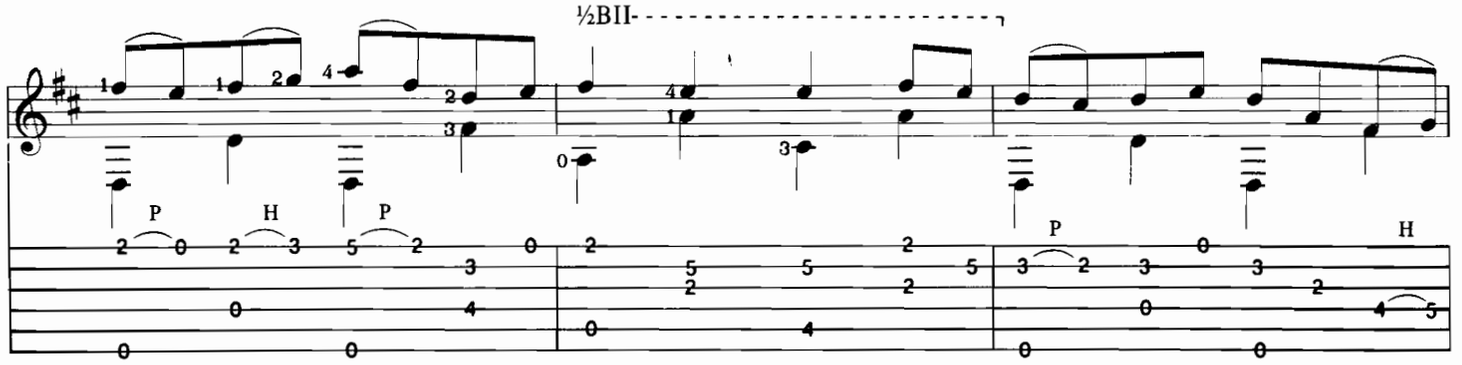


Turkey In The Straw





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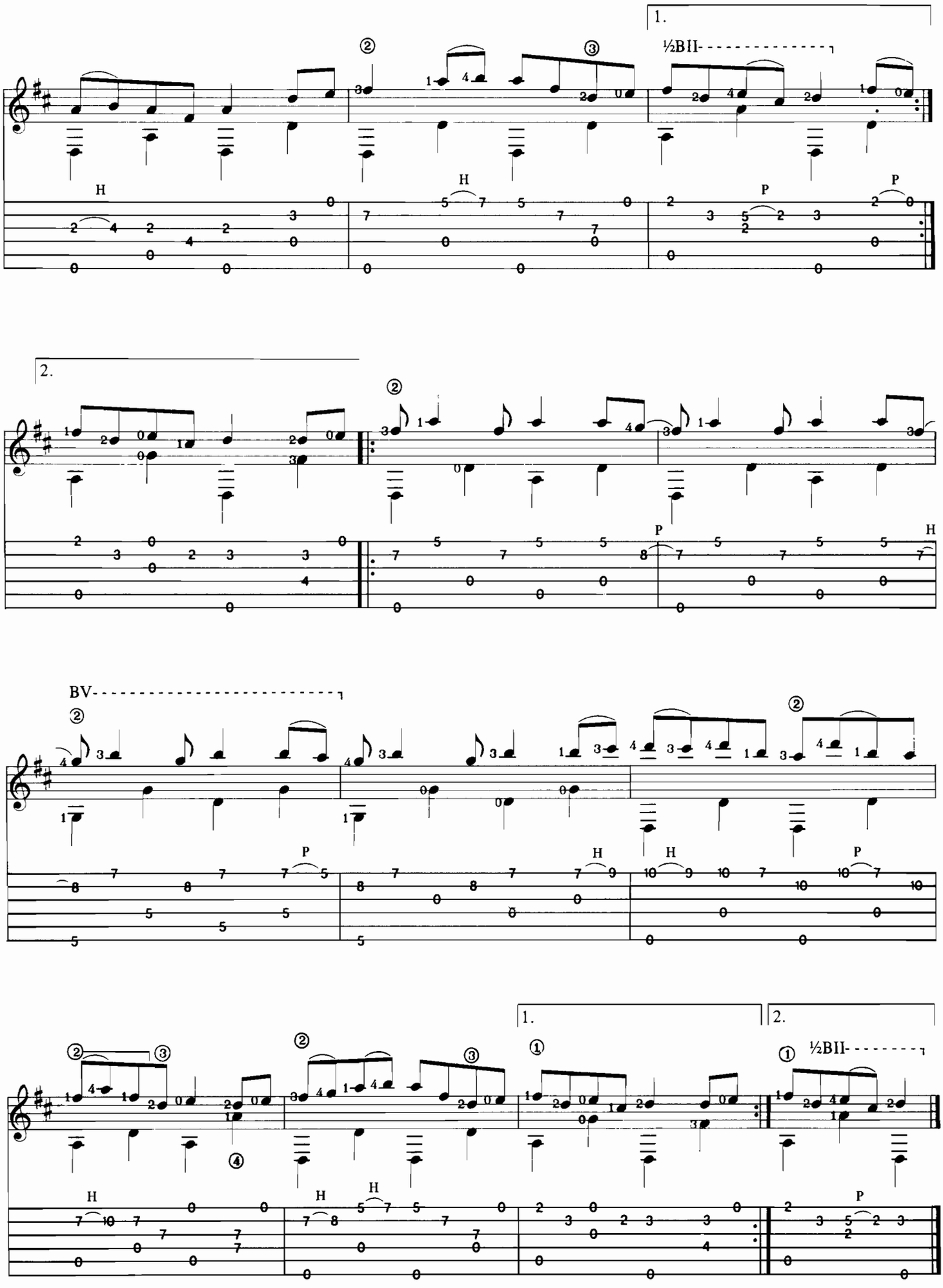
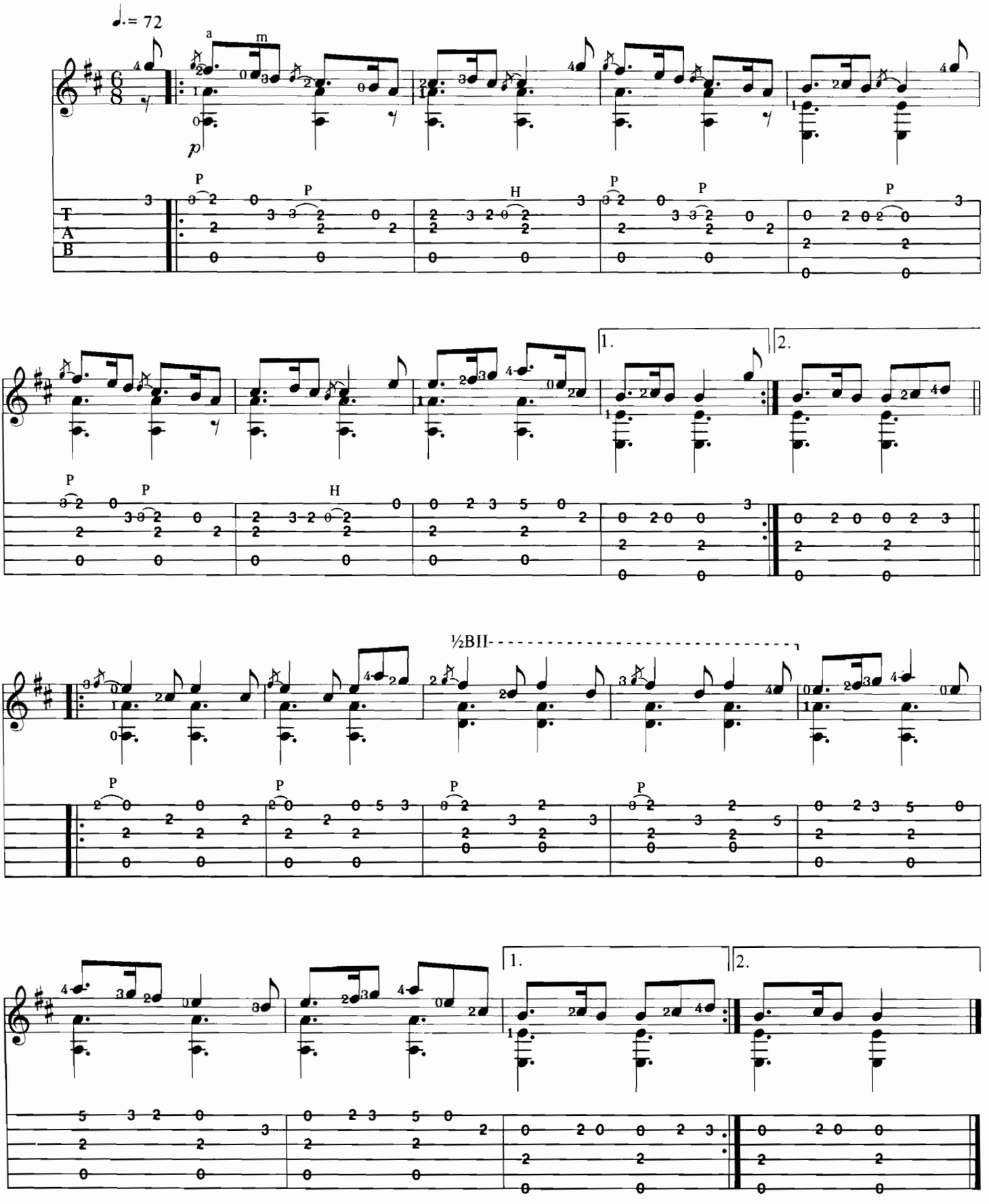

1.
½BII
2.
BV
1.
2.
½BII

Gary Owen

First Setting



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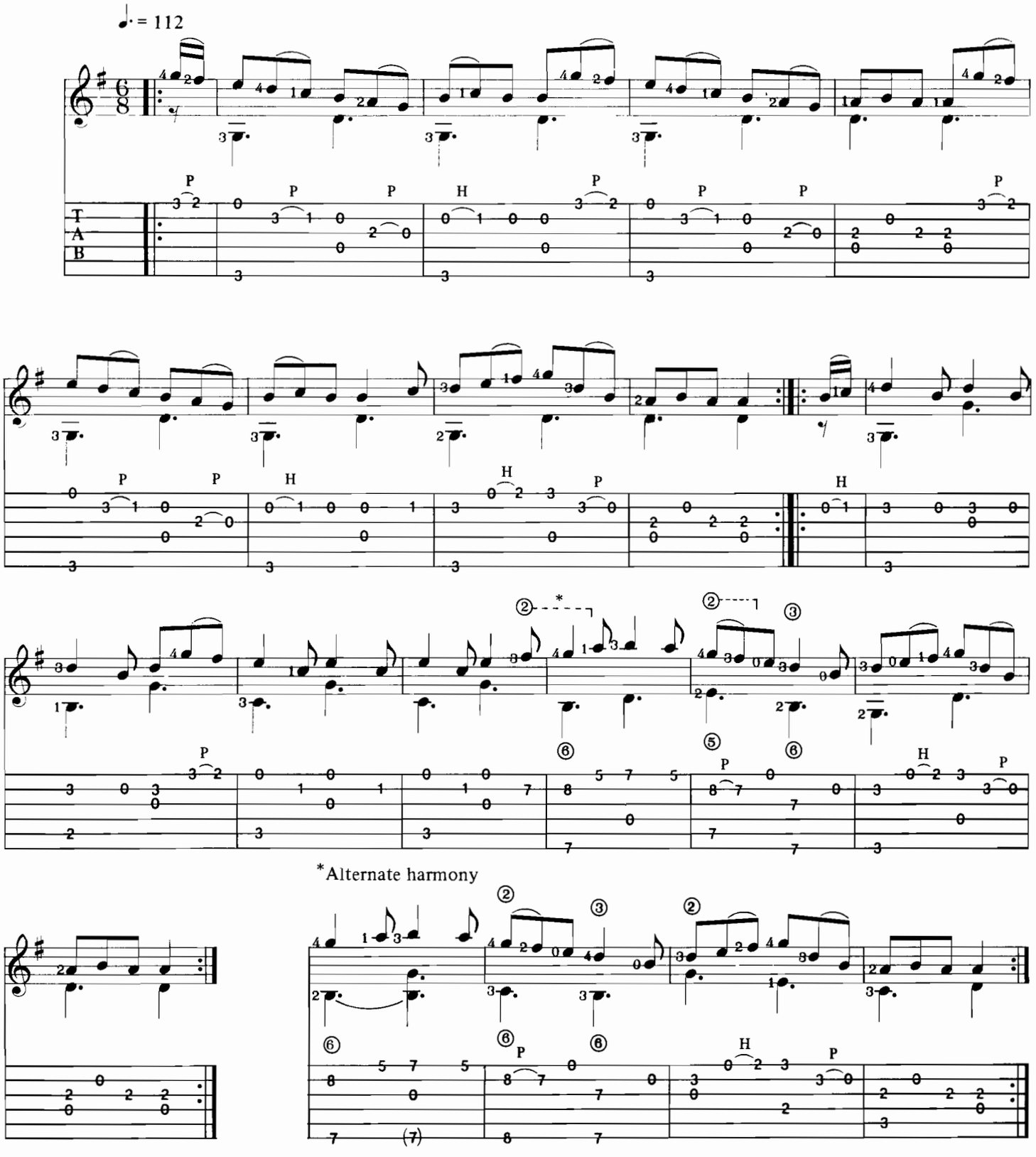
Gary Owen
Second Setting



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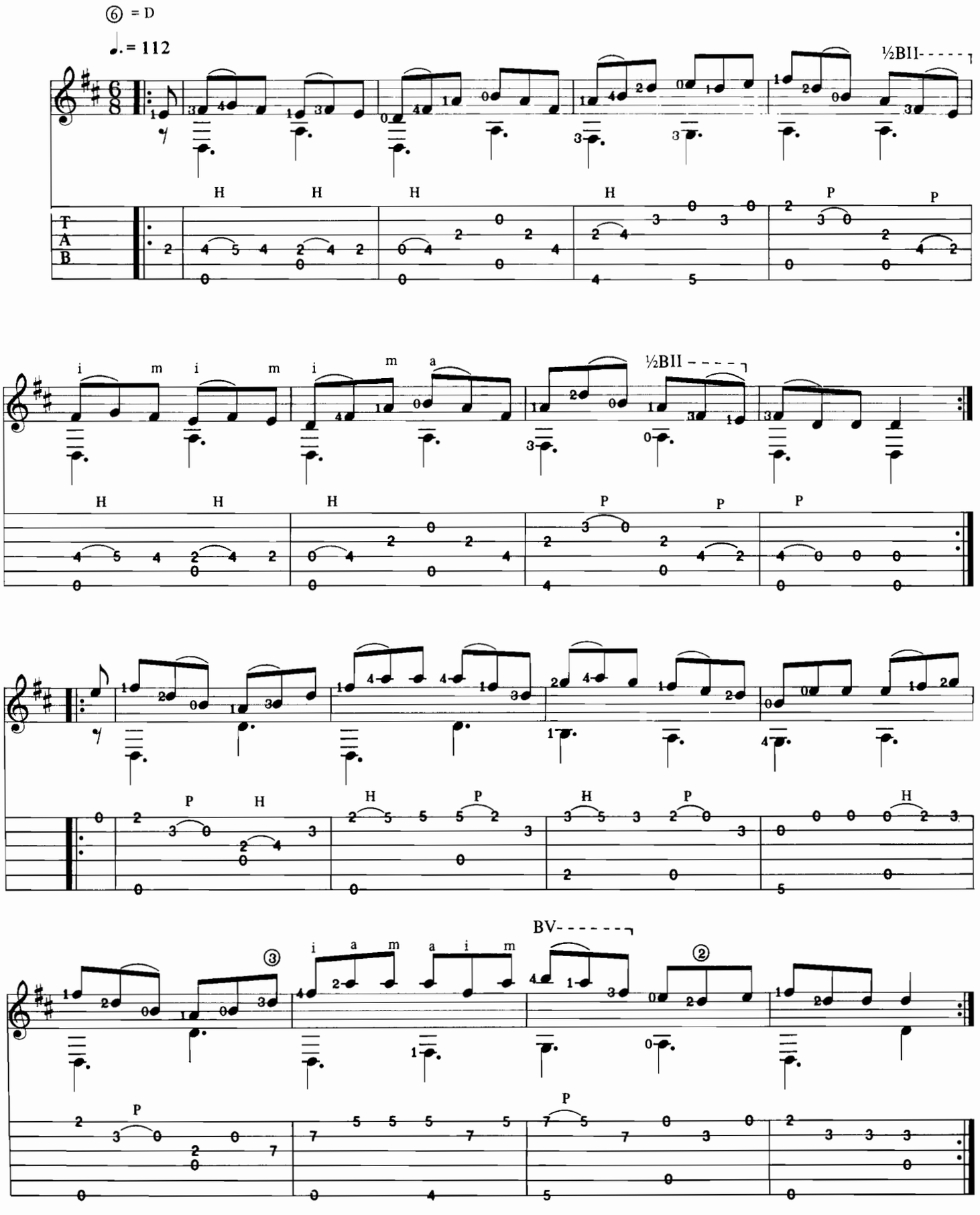
Rose In The Heather



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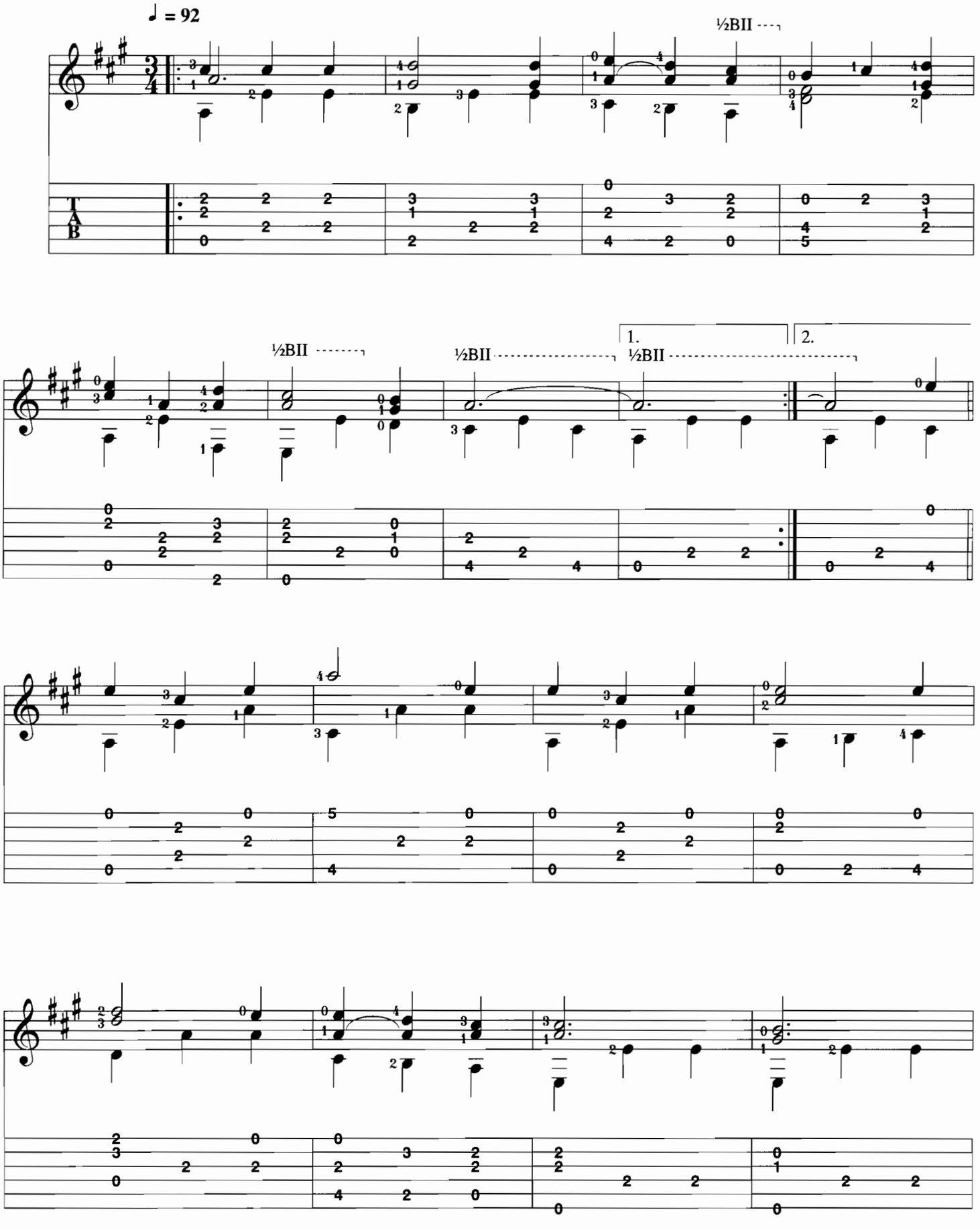
Drink To Me Only With Thine Eyes



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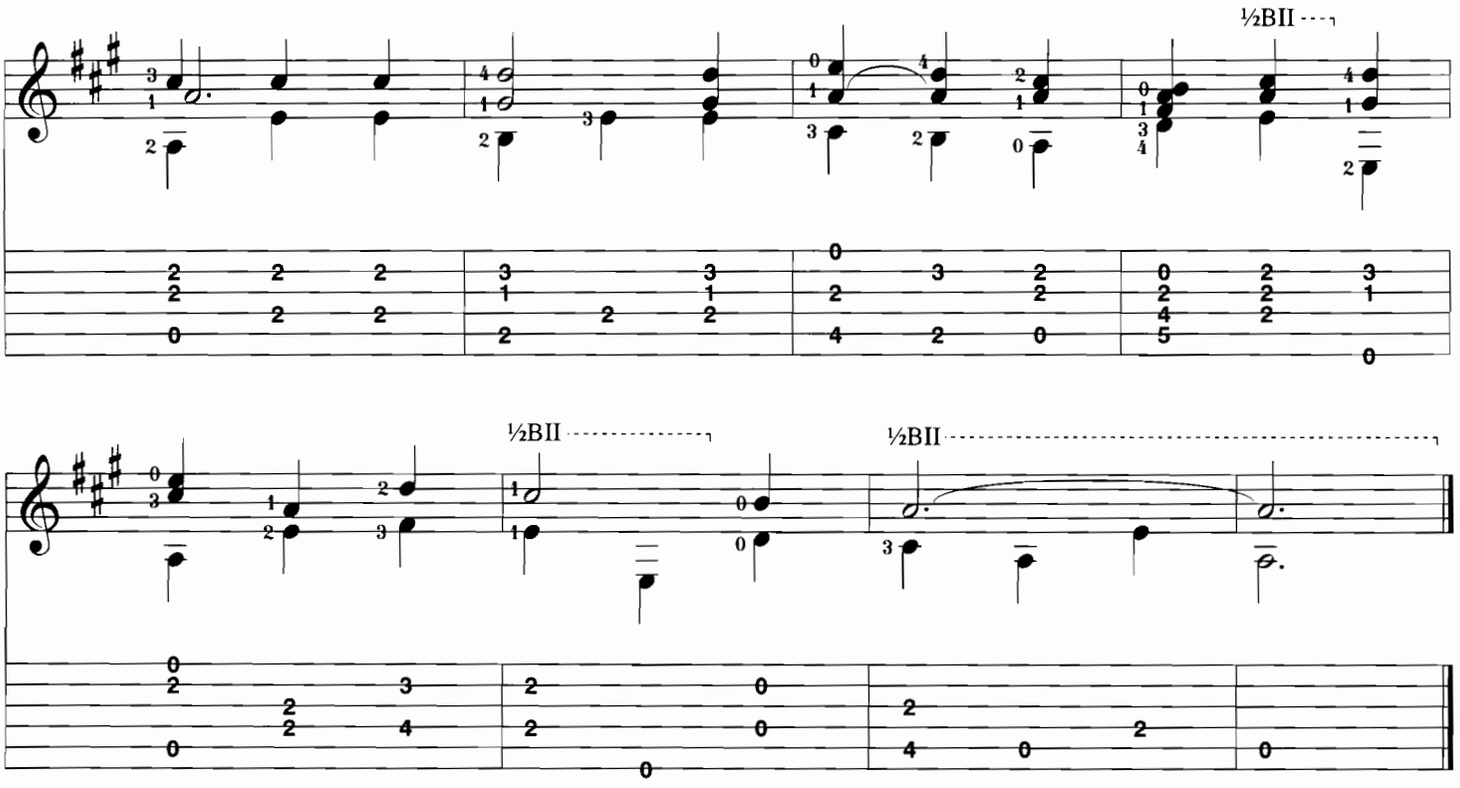
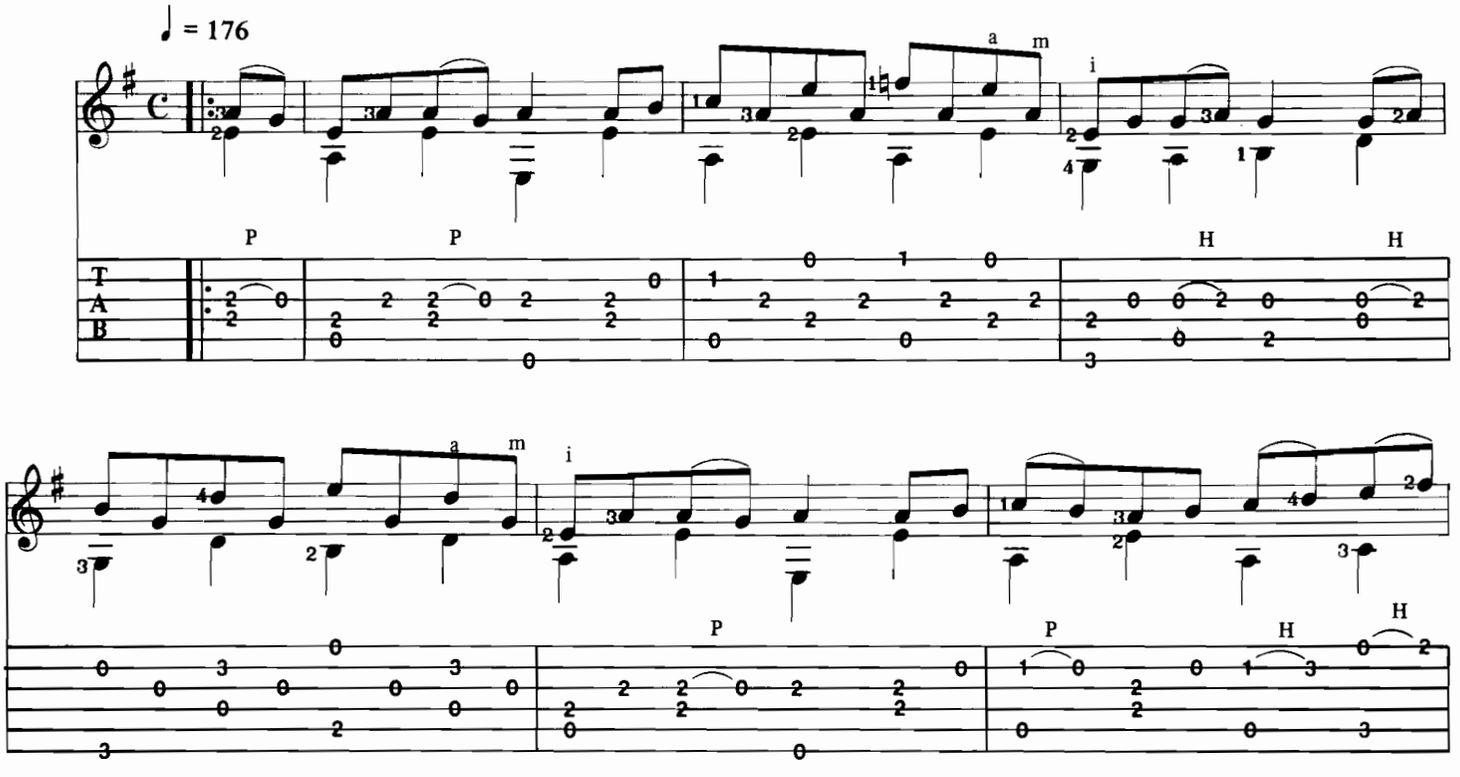


Paddy On The Turnpike



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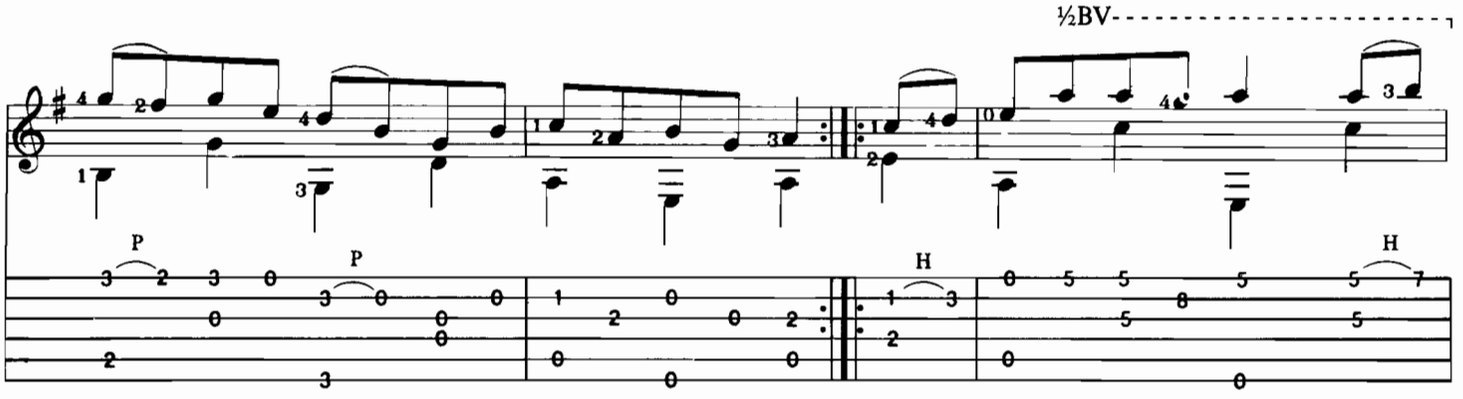
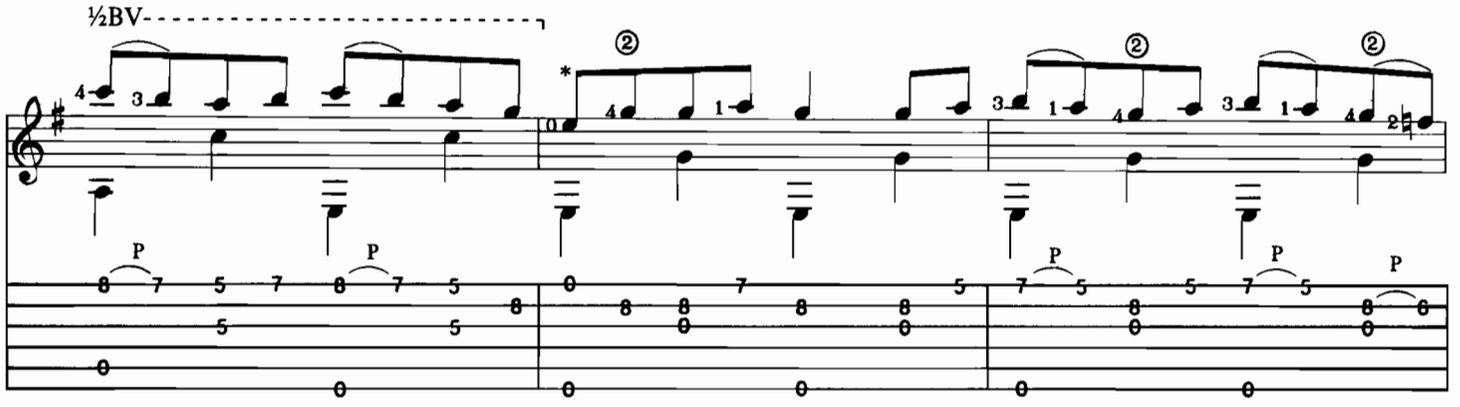
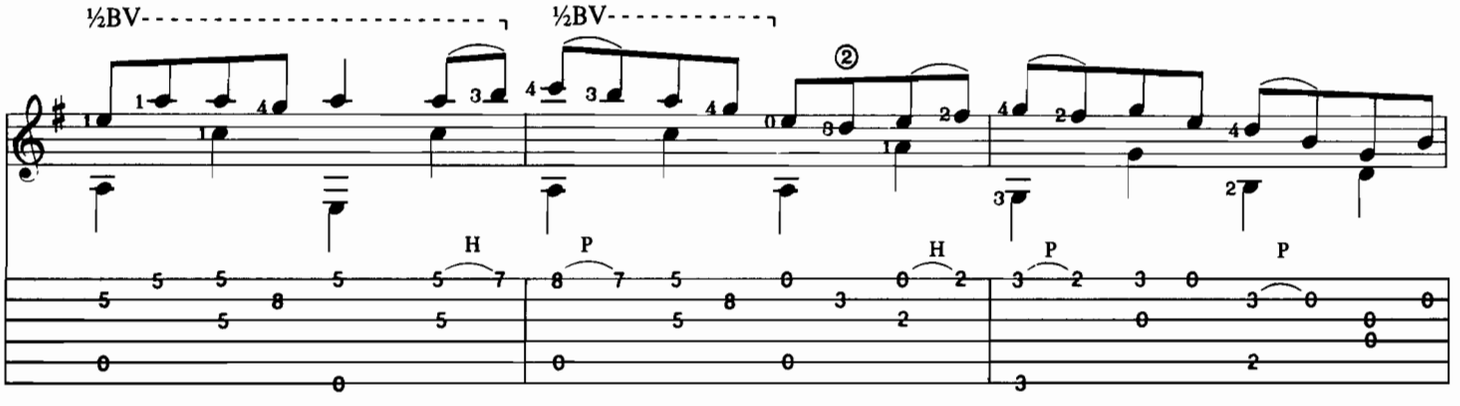
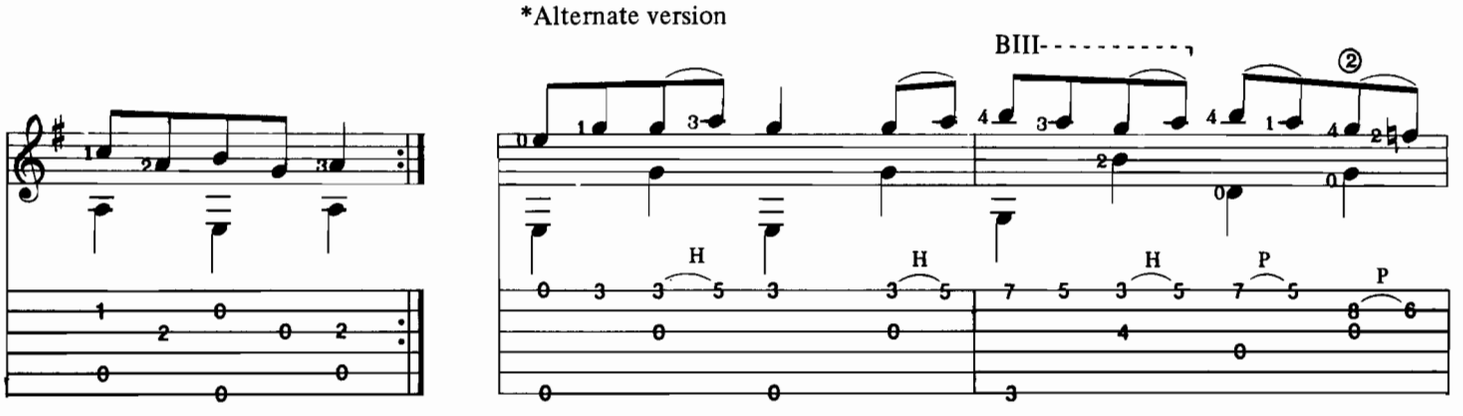


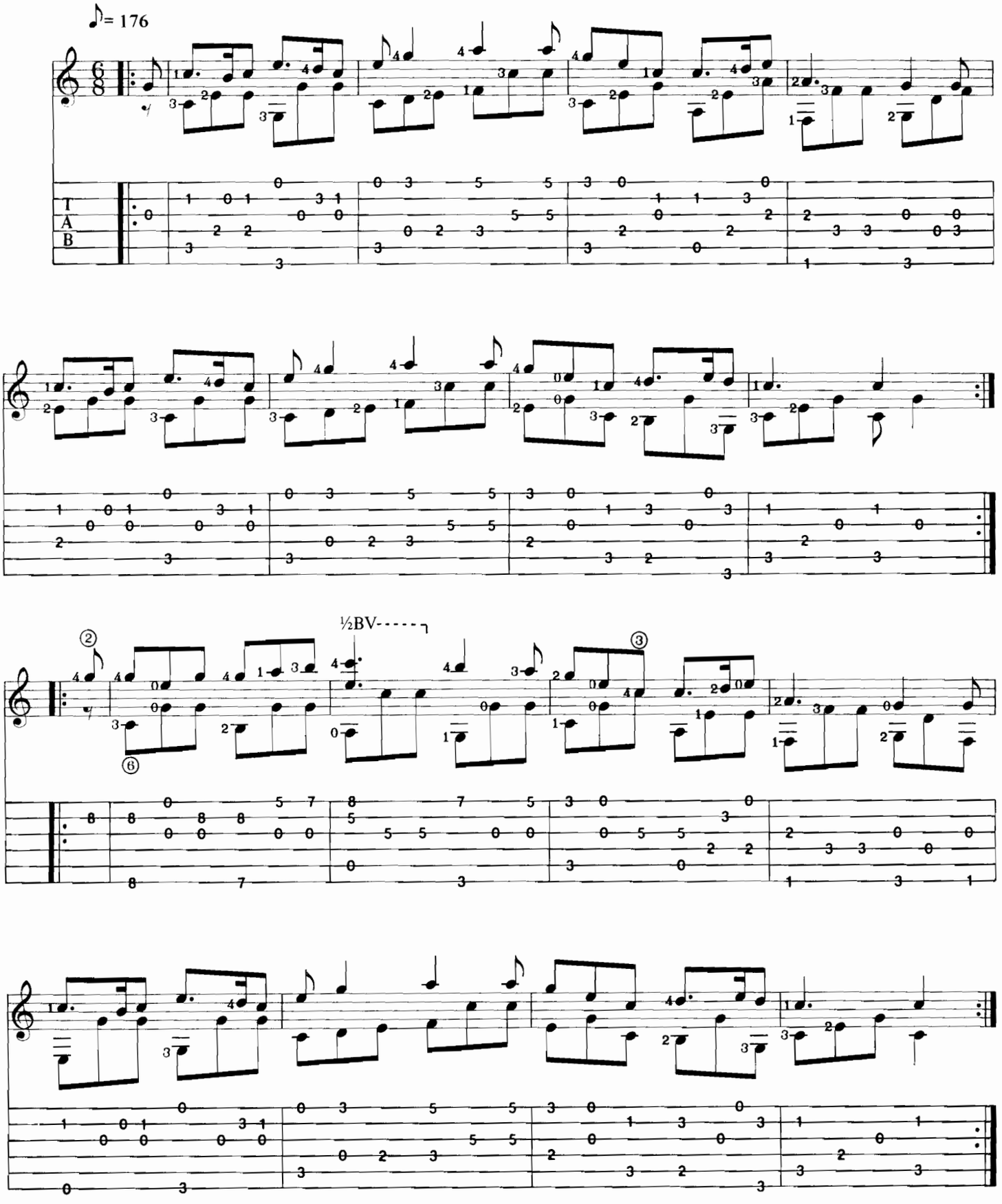




*Alternate version



Rosin The Bow



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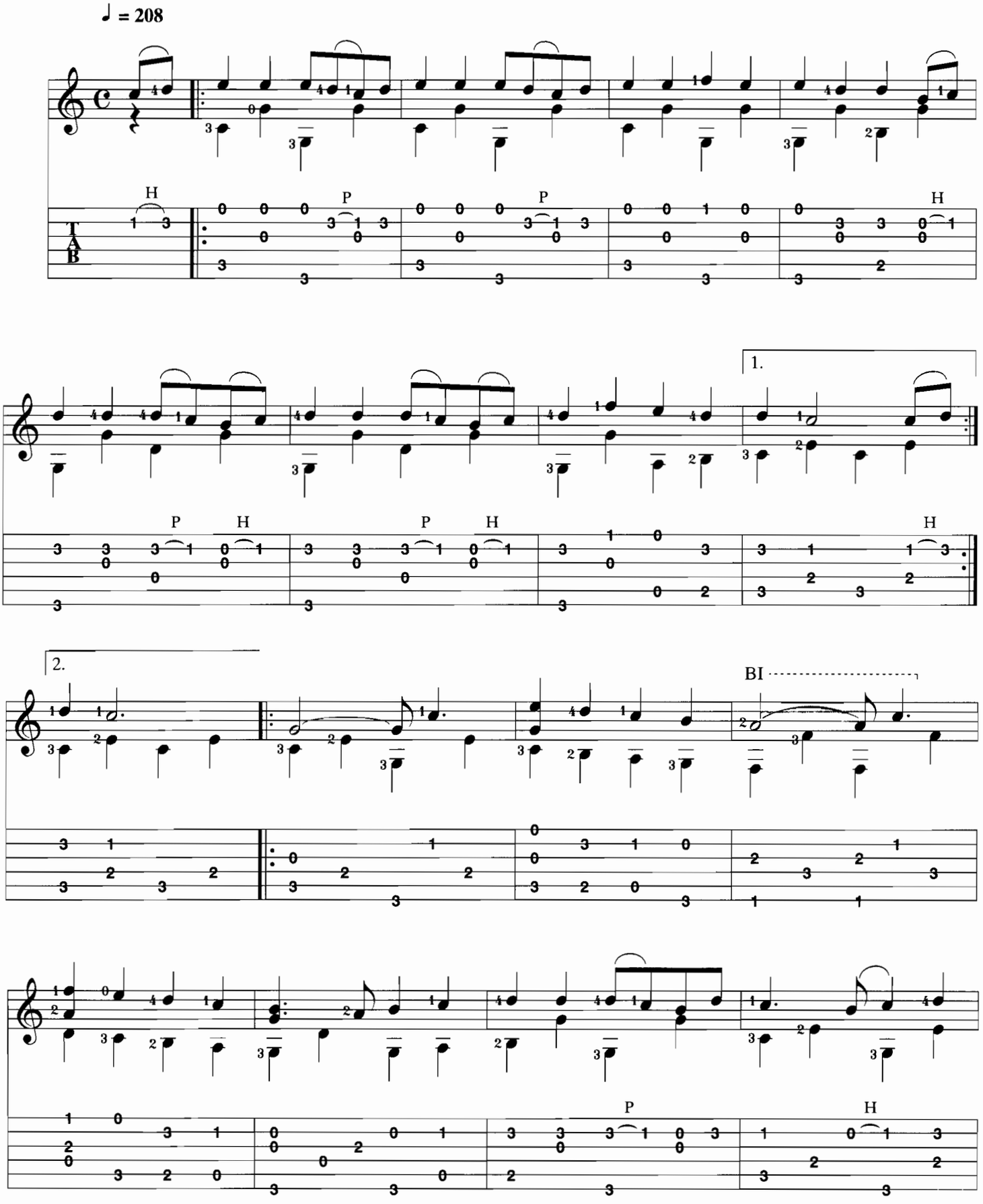
Oh! Dem Golden Slippers



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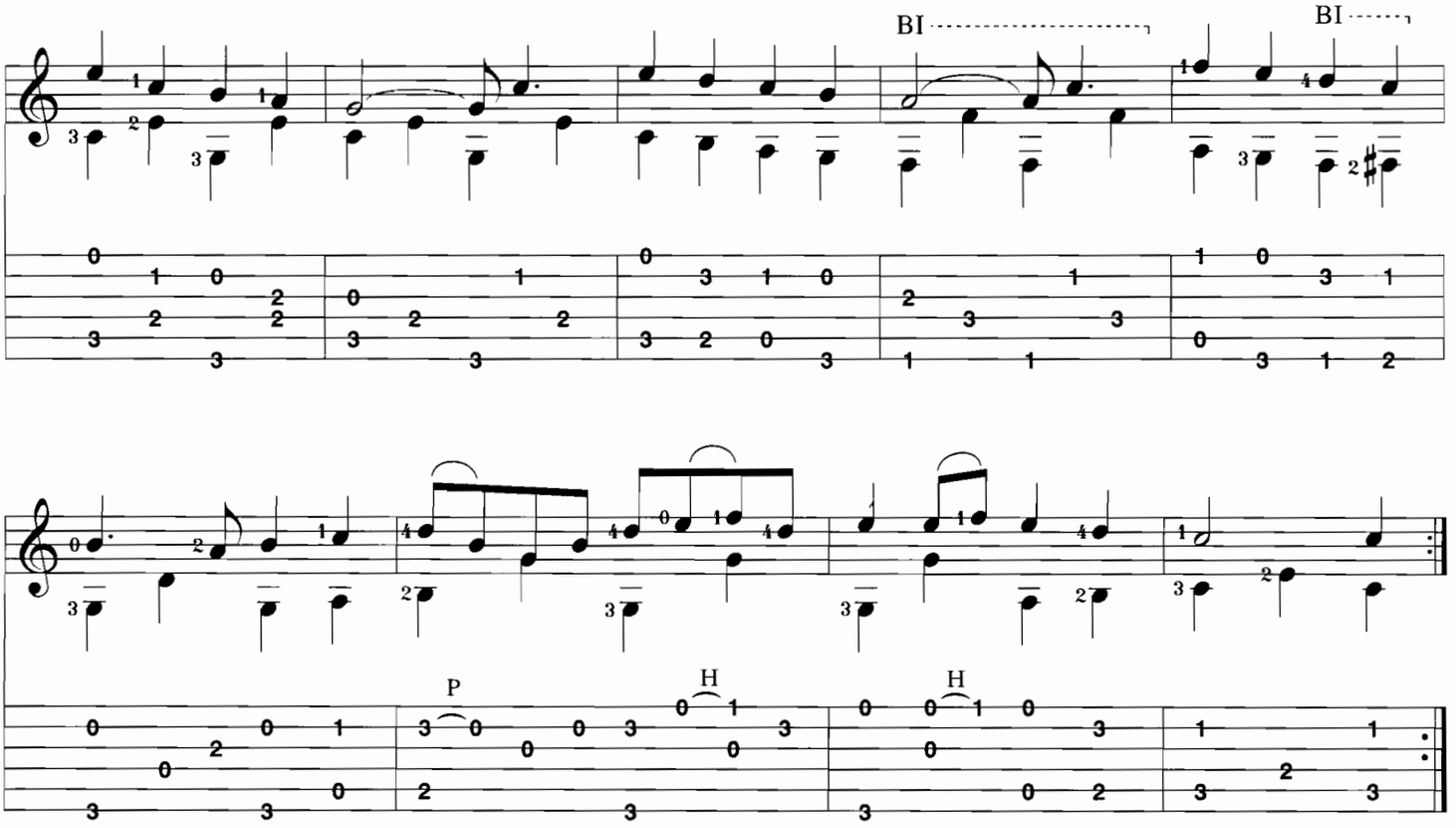
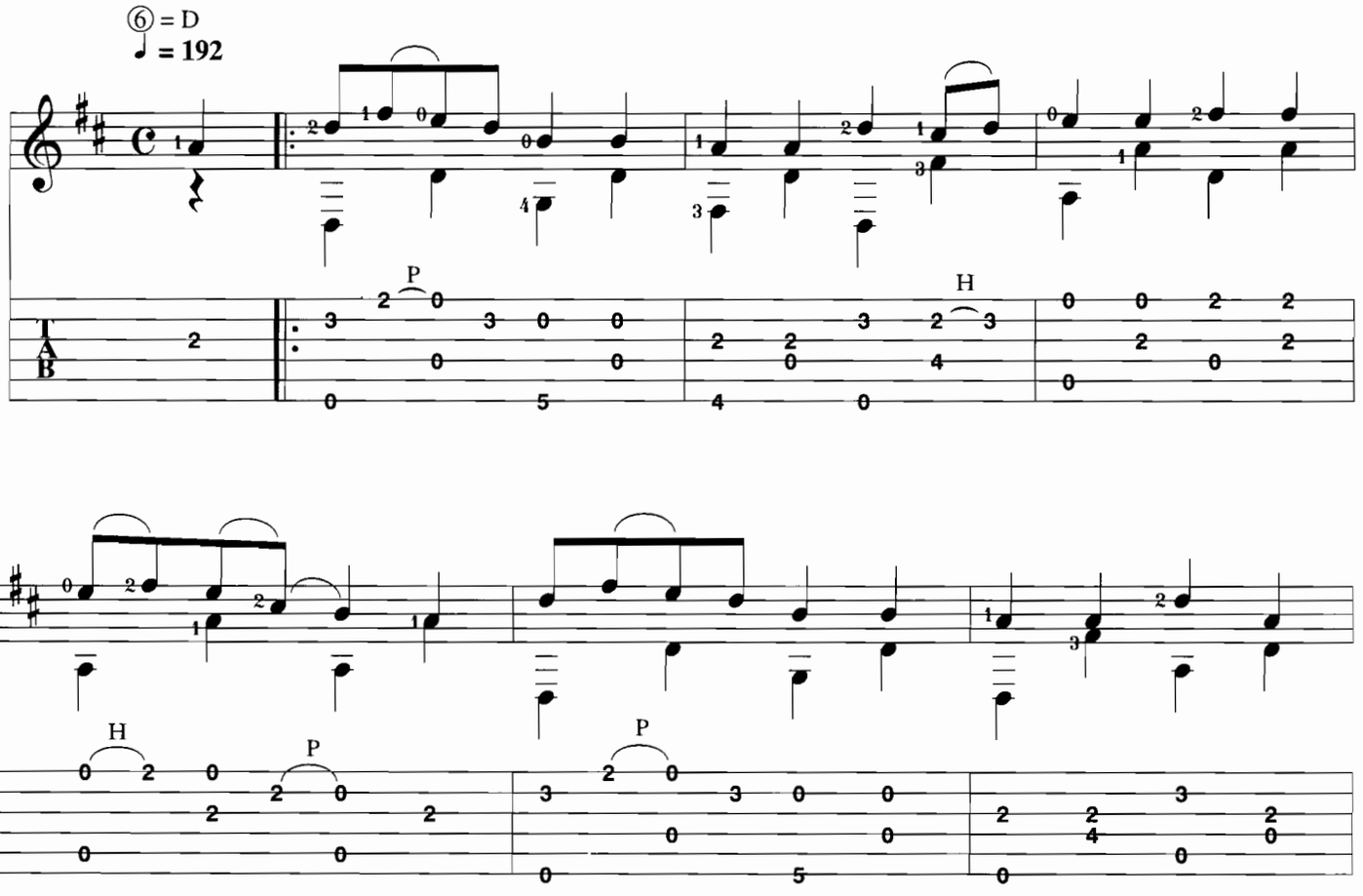


The Arkansas Traveler



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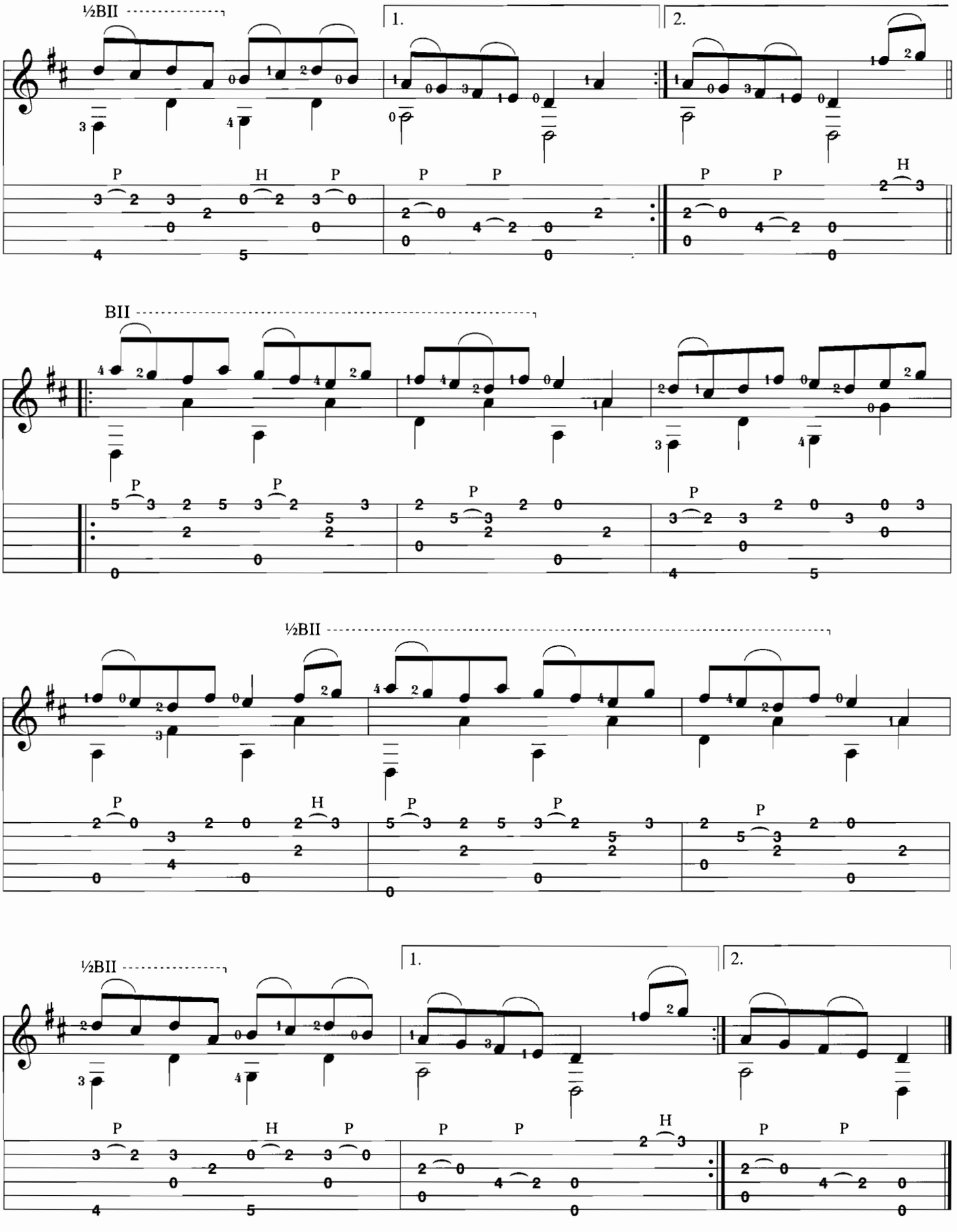
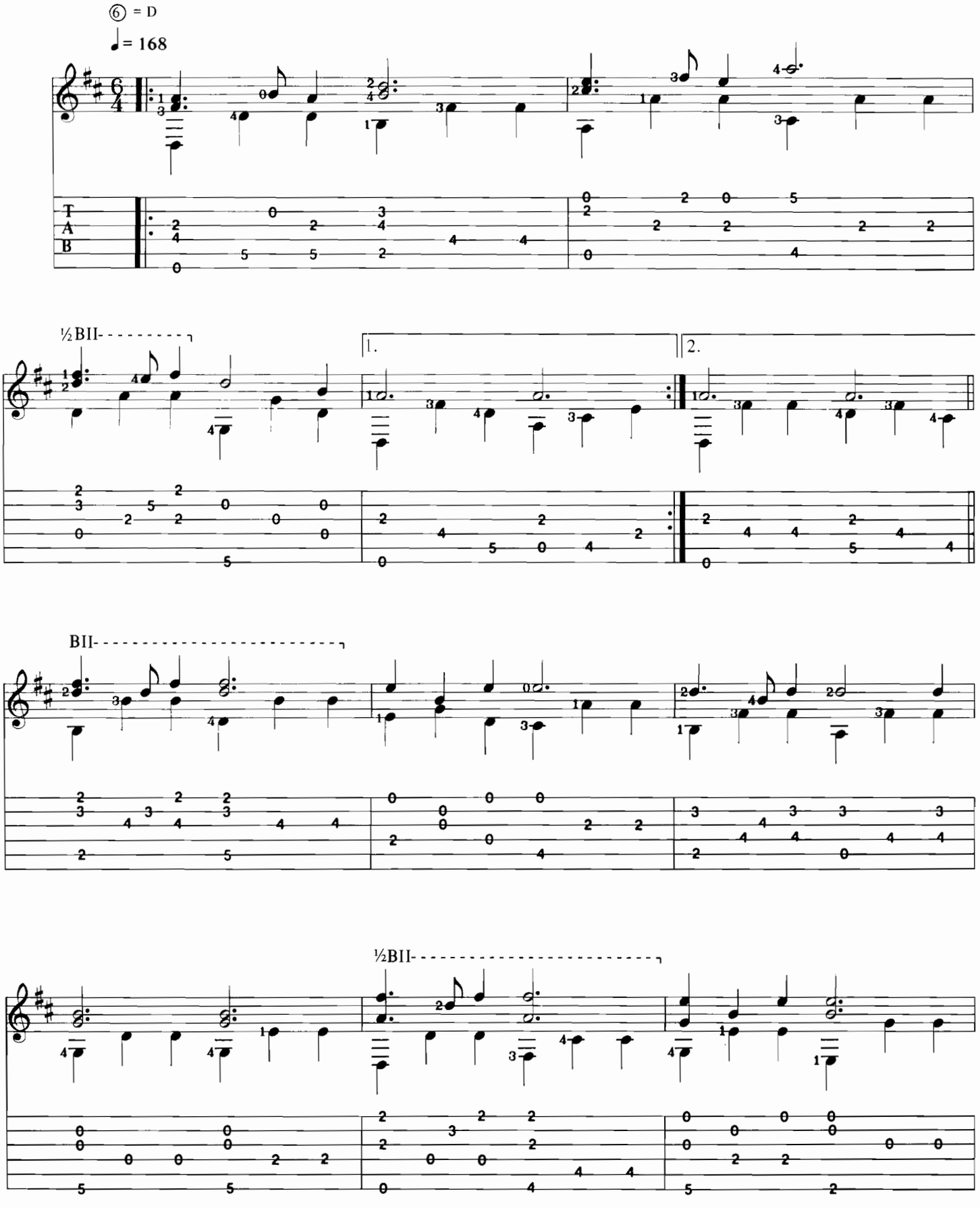

½BII
1.
2.
BII
½BII
½BII
1.
2.

The Skye Boat Song



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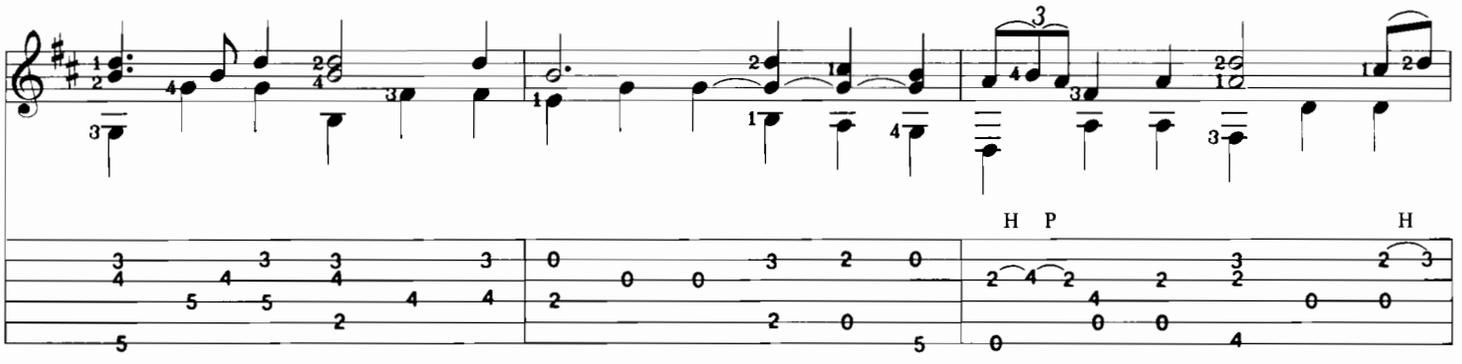
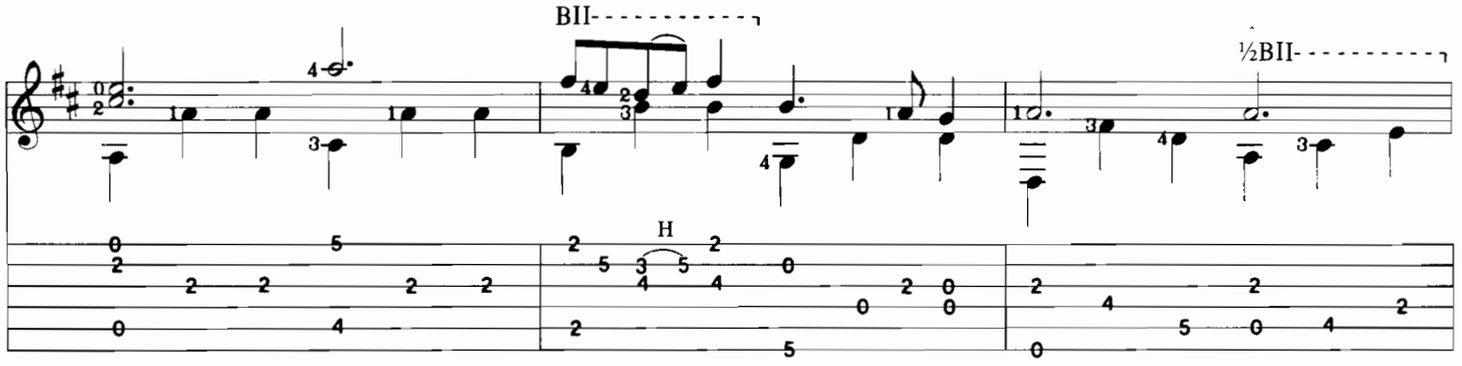
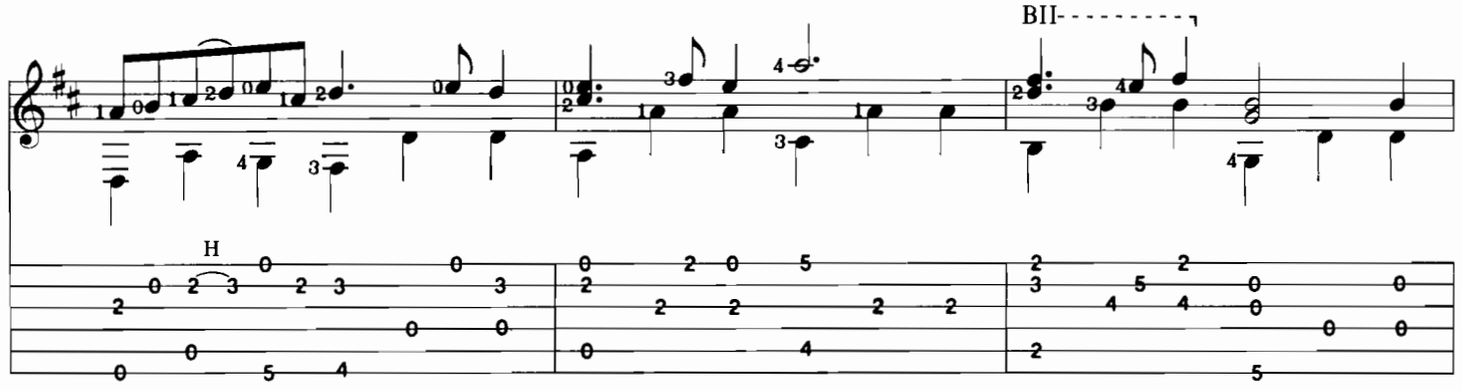
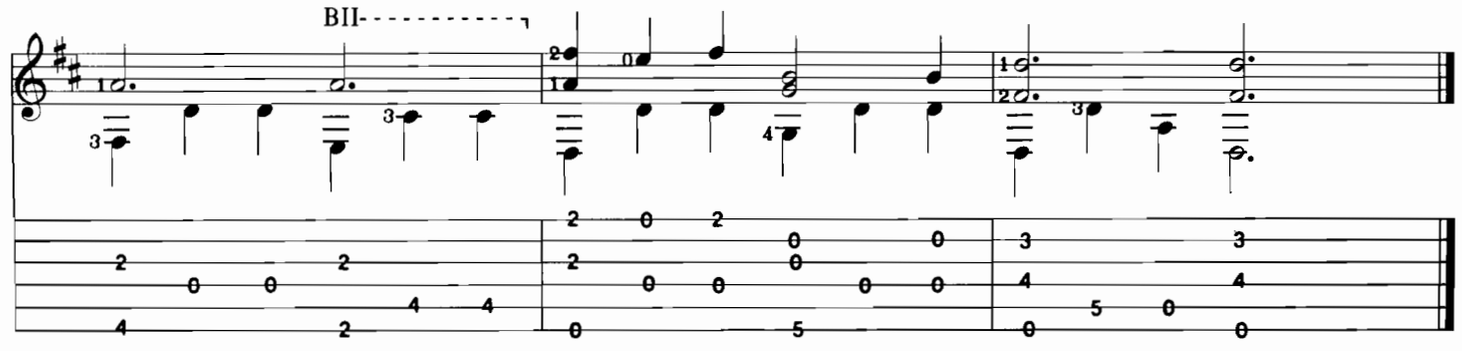
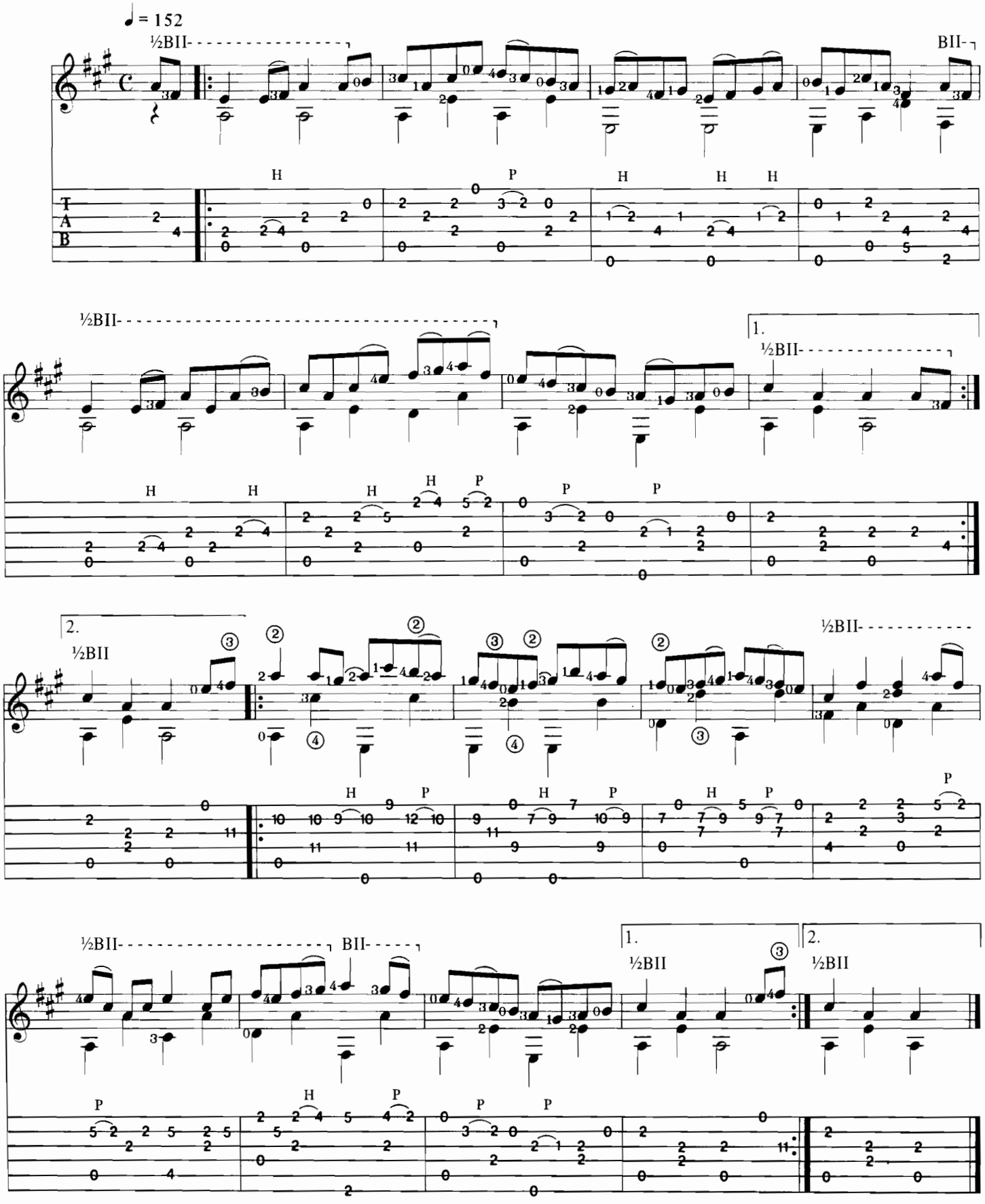

3
H P
H


BII
½BII
H


BII
H


BII

The Flowers Of Edinburgh



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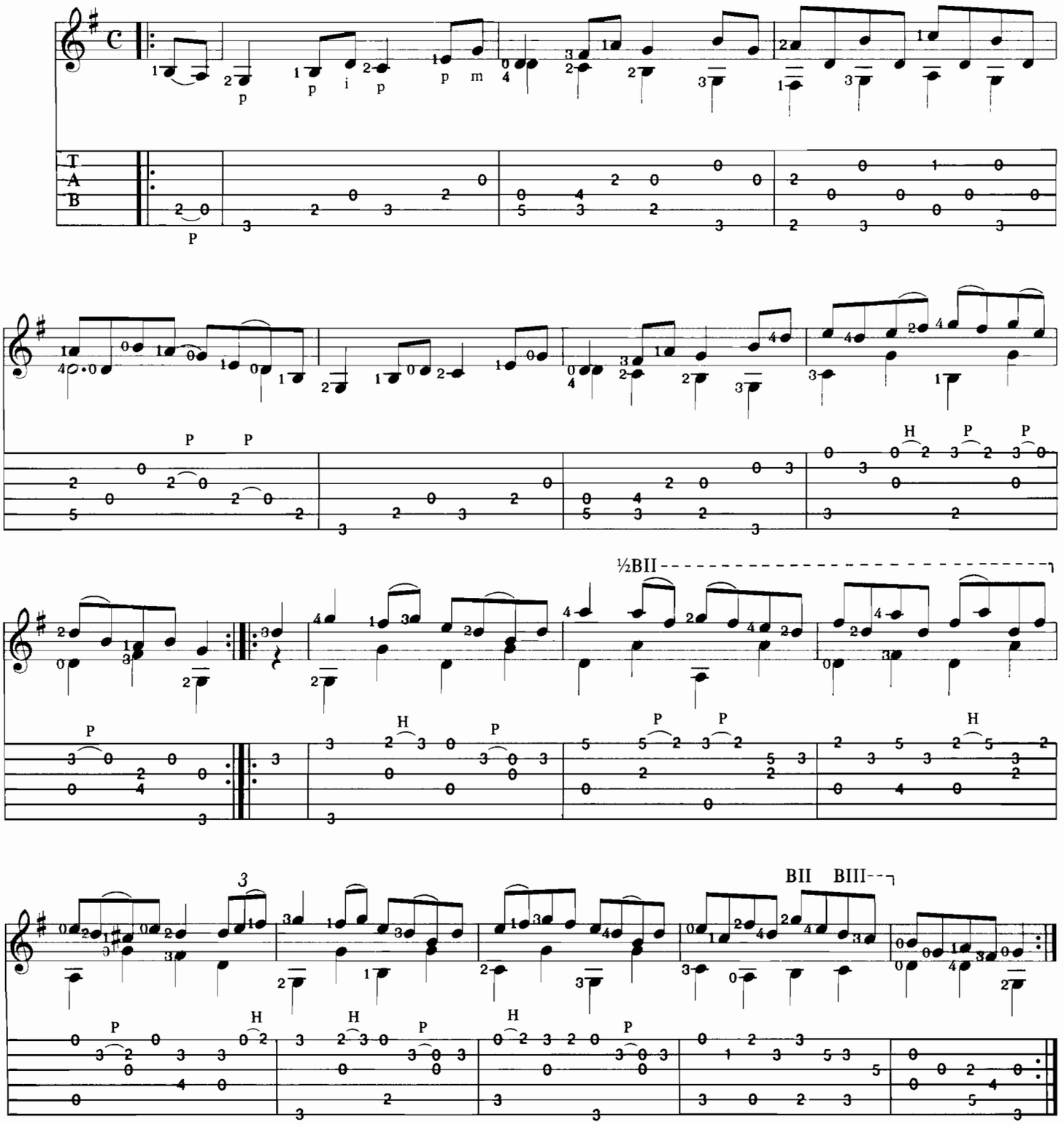
Miller's Reel

♩ = 176
Original key: A



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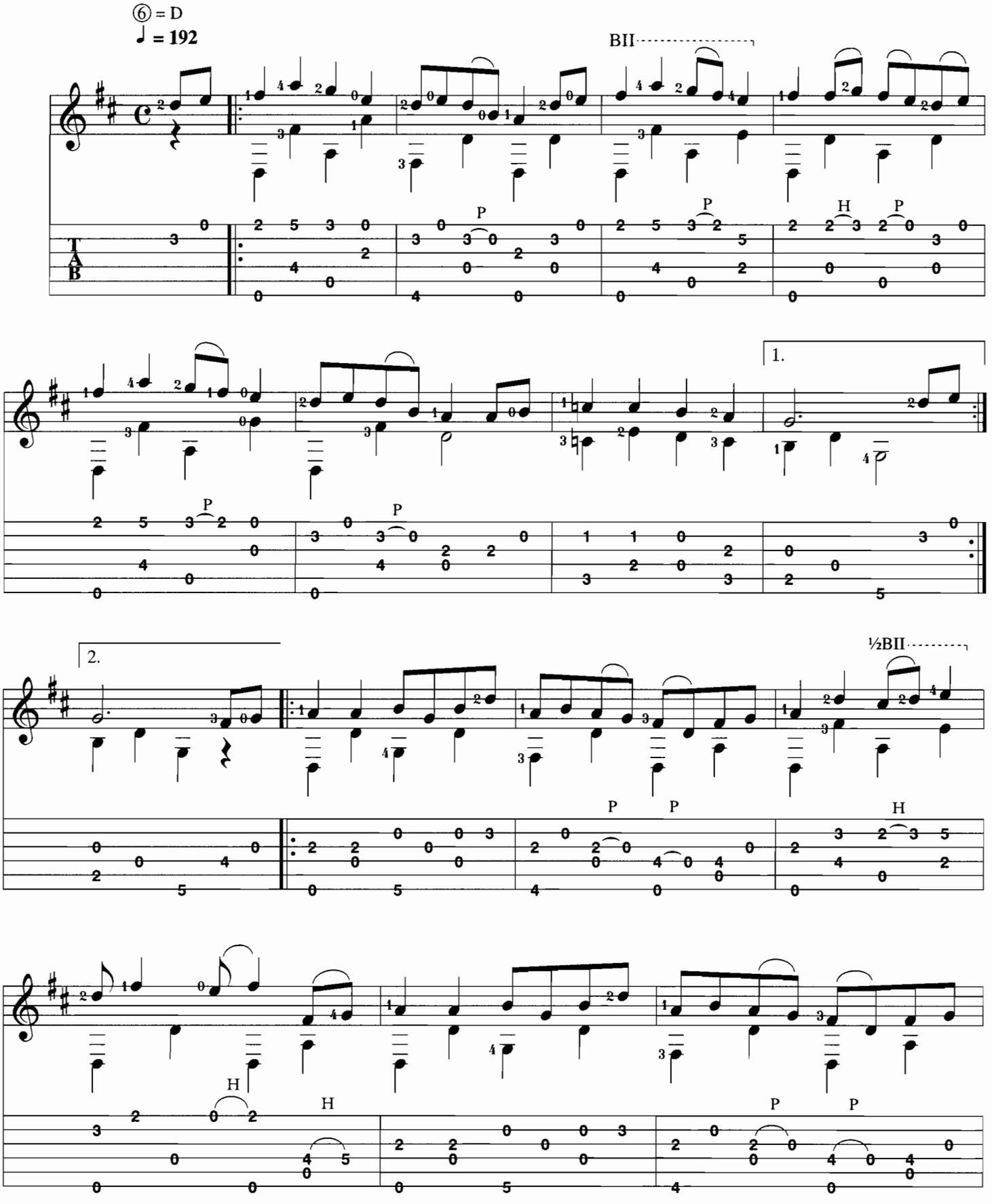
Over The Waterfall



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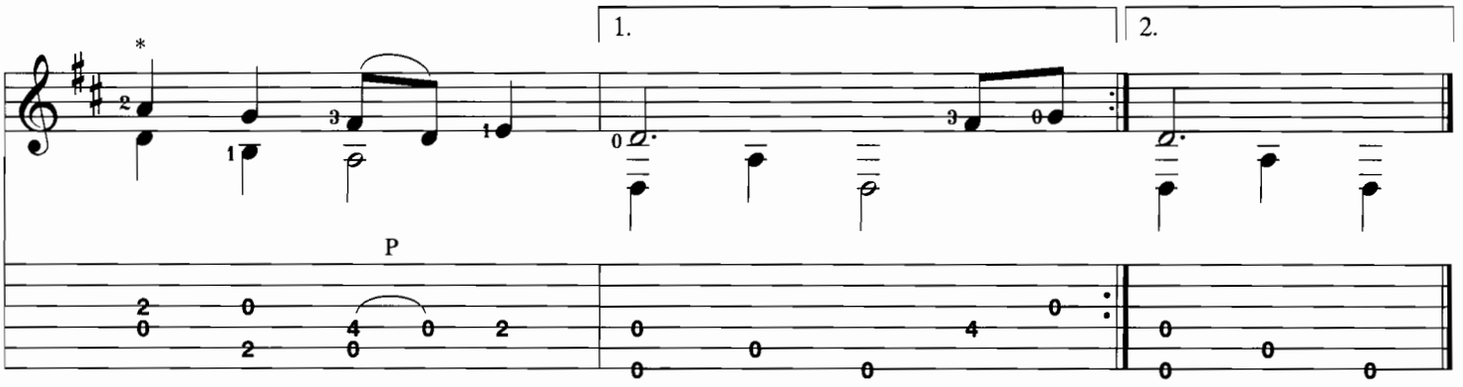

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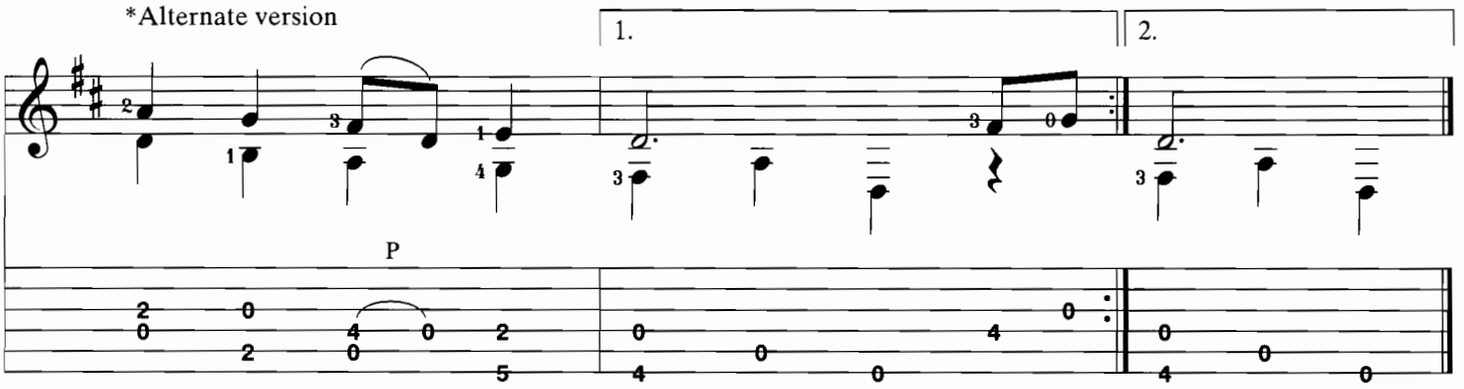
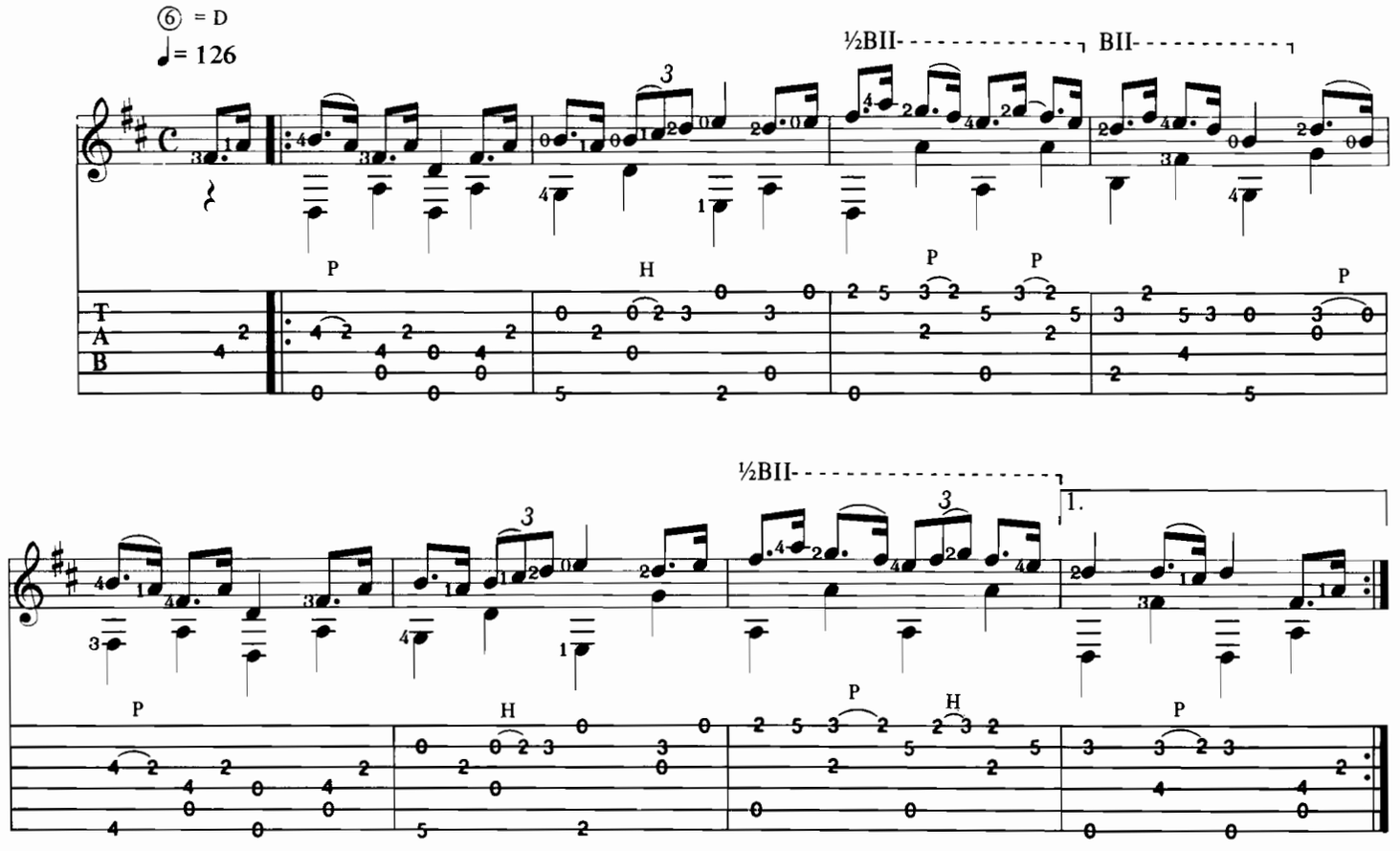


The Boys Of Bluehill



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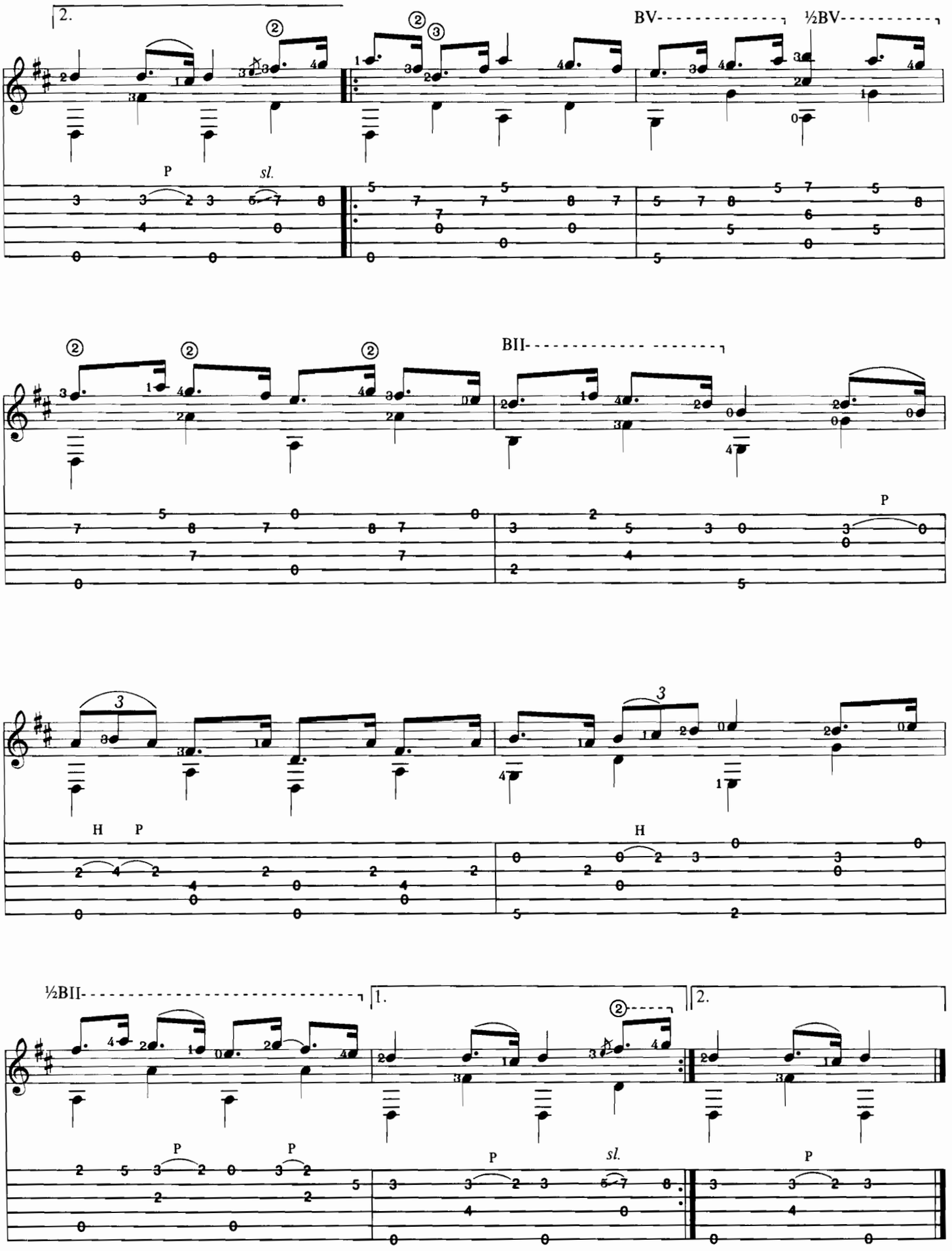
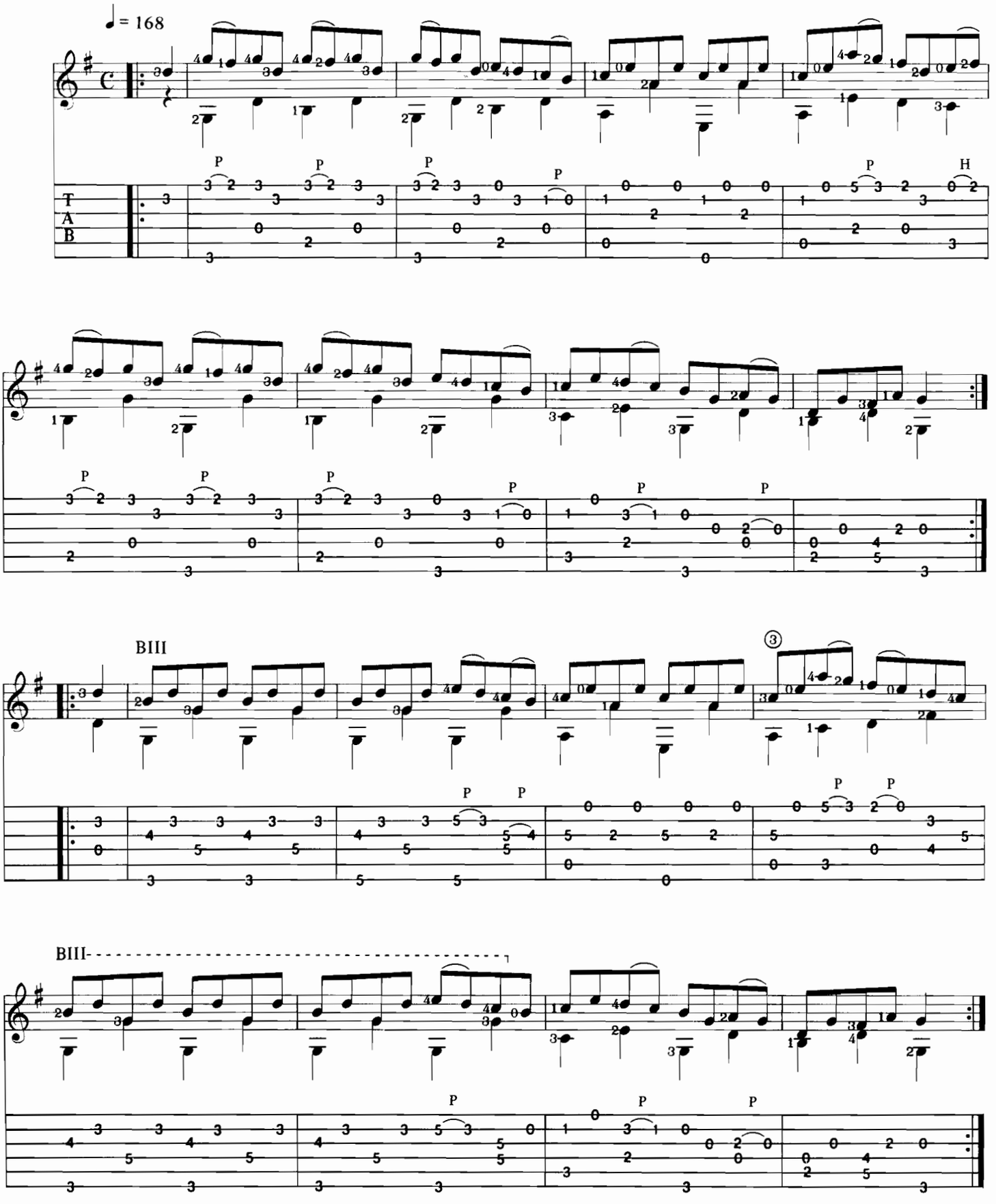

2.
BV
½BV
P
sl.
BII
H
P
½BII
1.
2.
sl.

devil's dream



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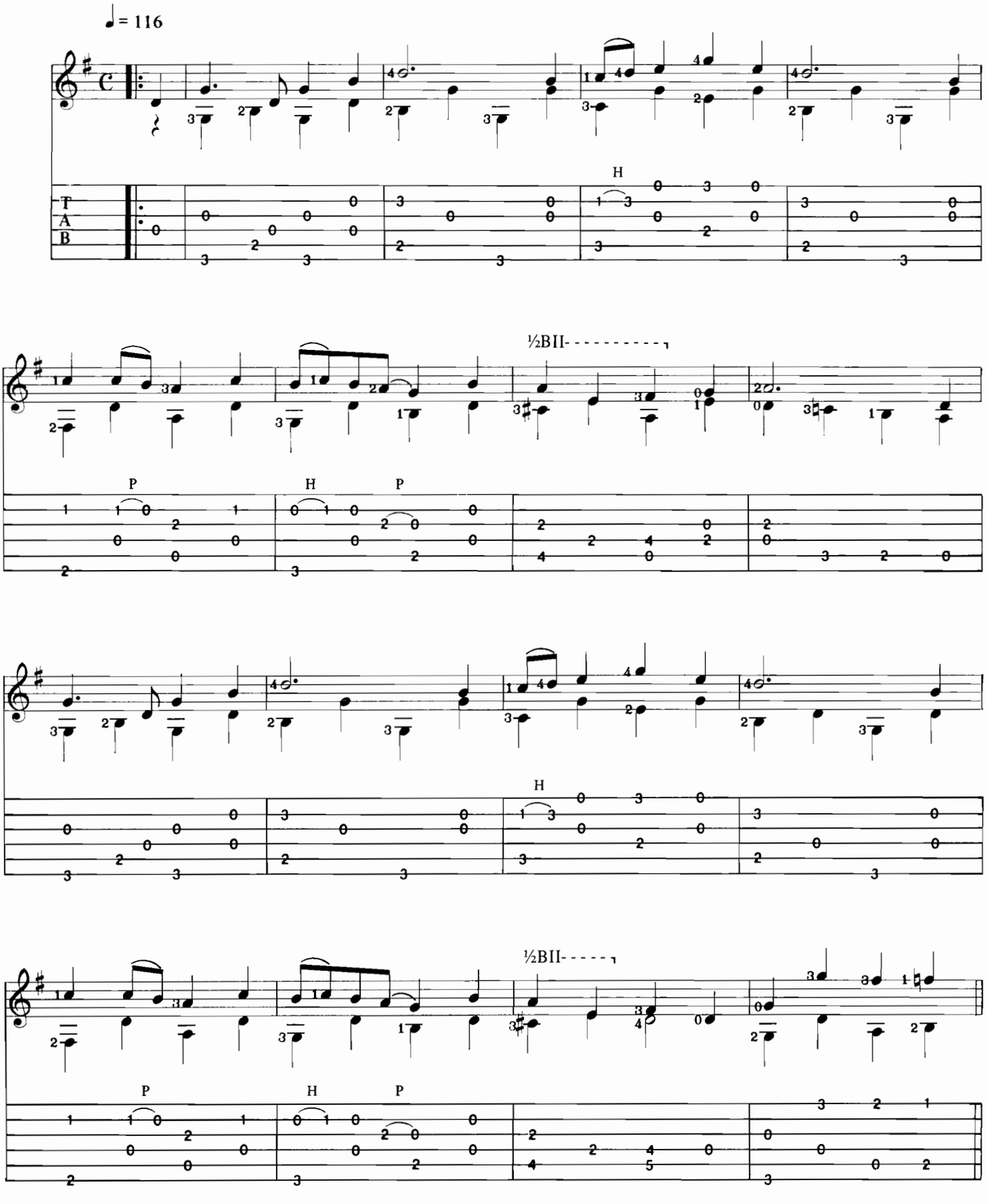
Redwing



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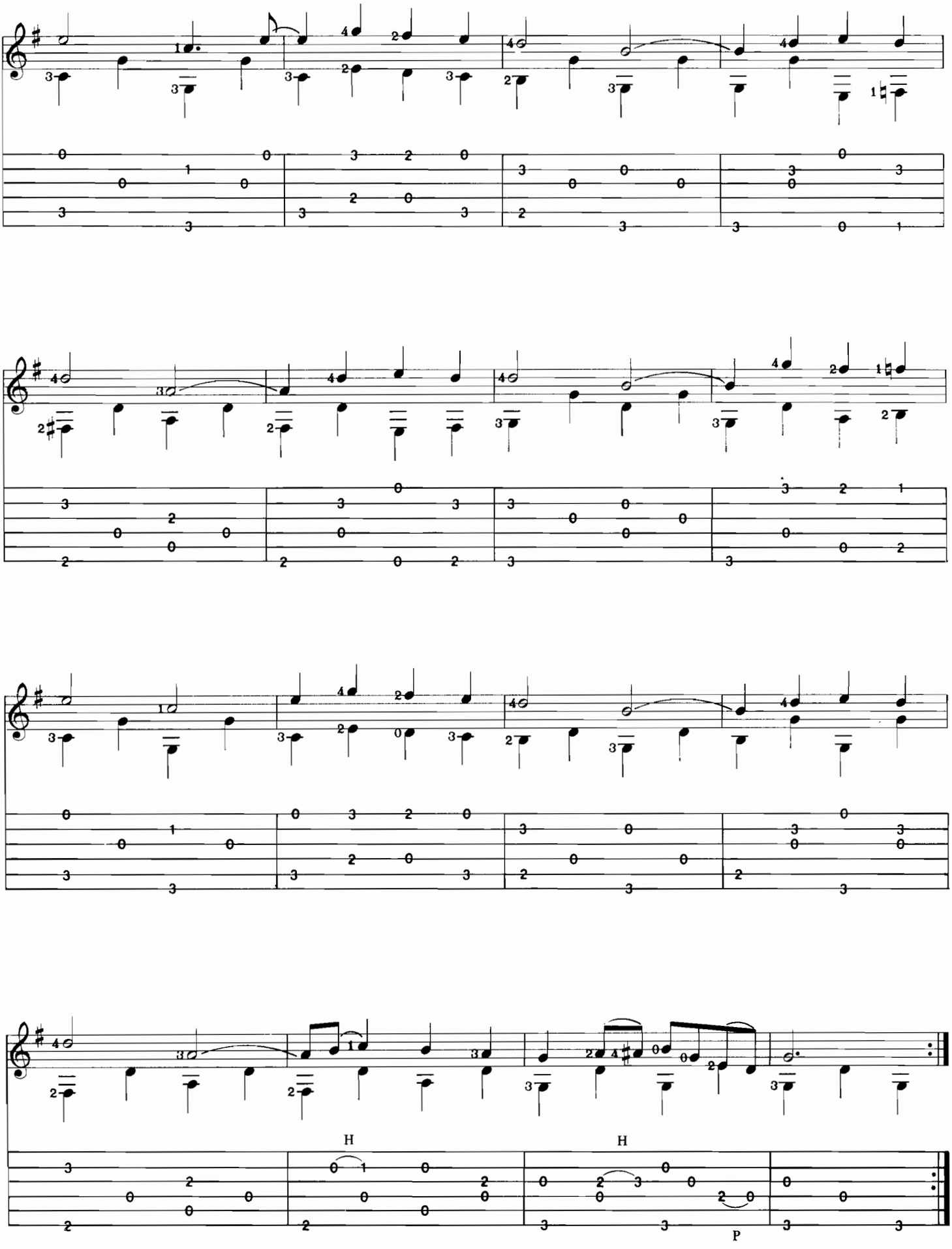
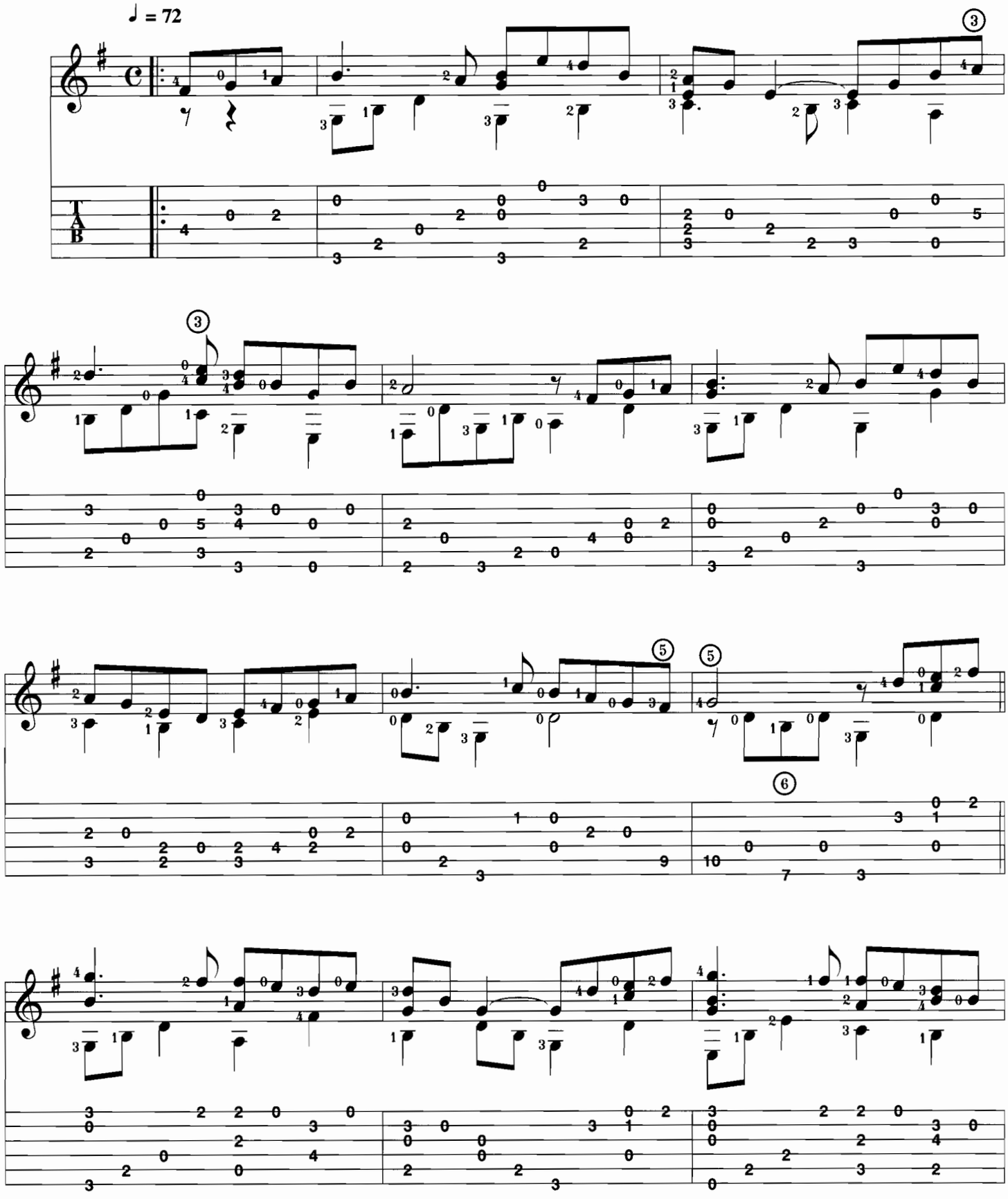

H
H
P

Danny Boy



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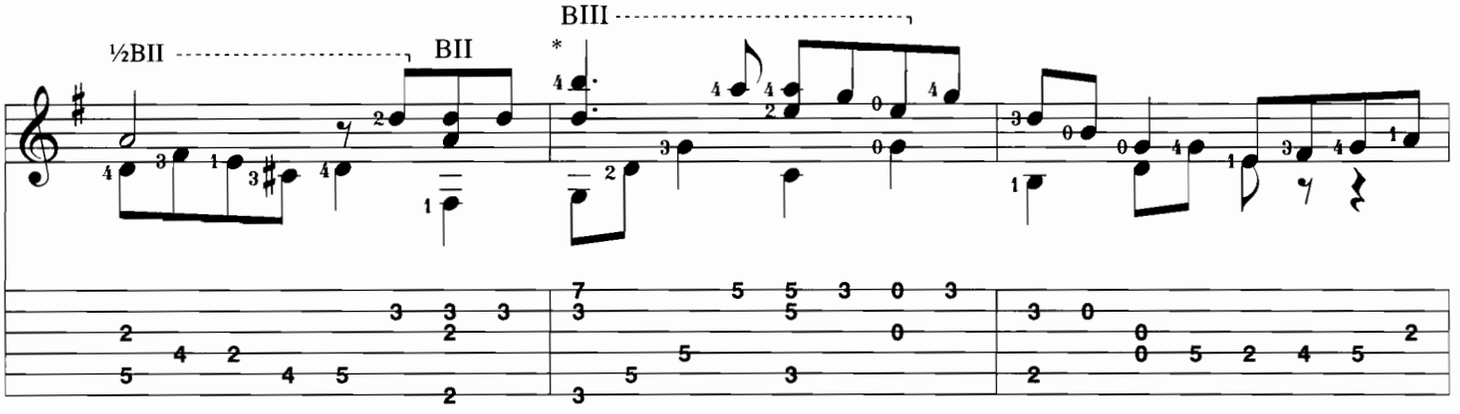

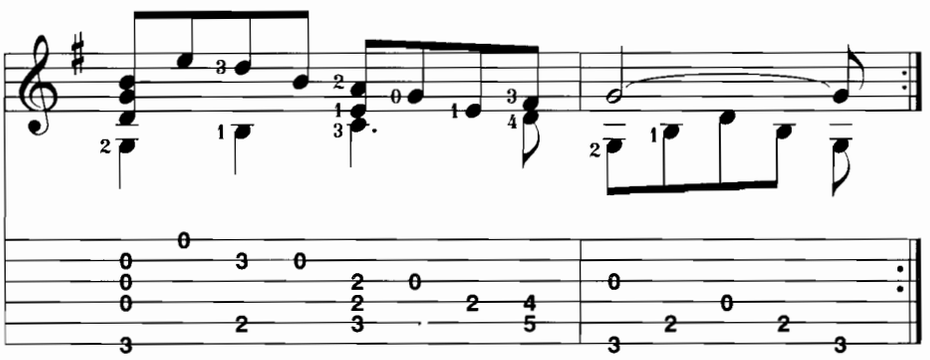

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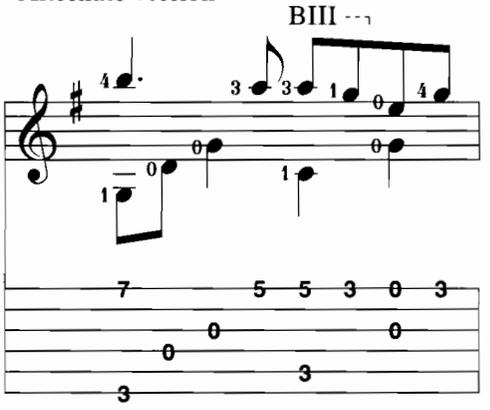
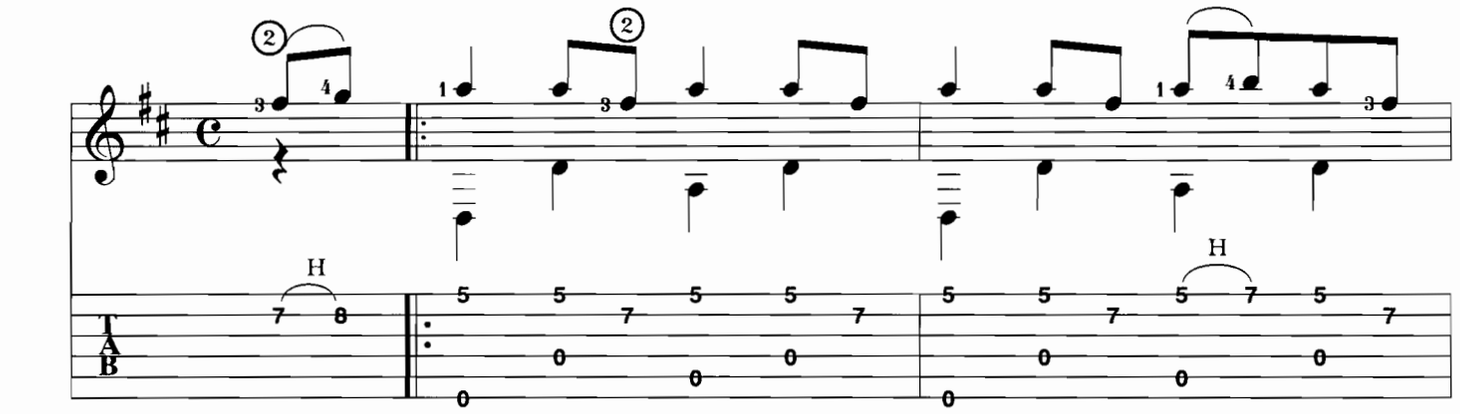
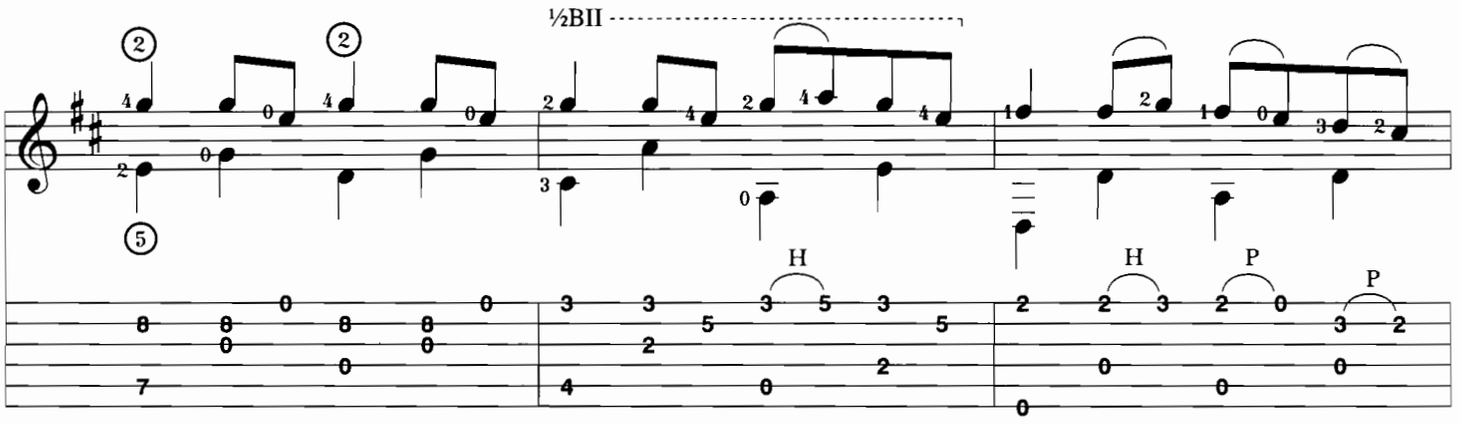


Mississippi Sawyer

⑥ = D

♩ = 184





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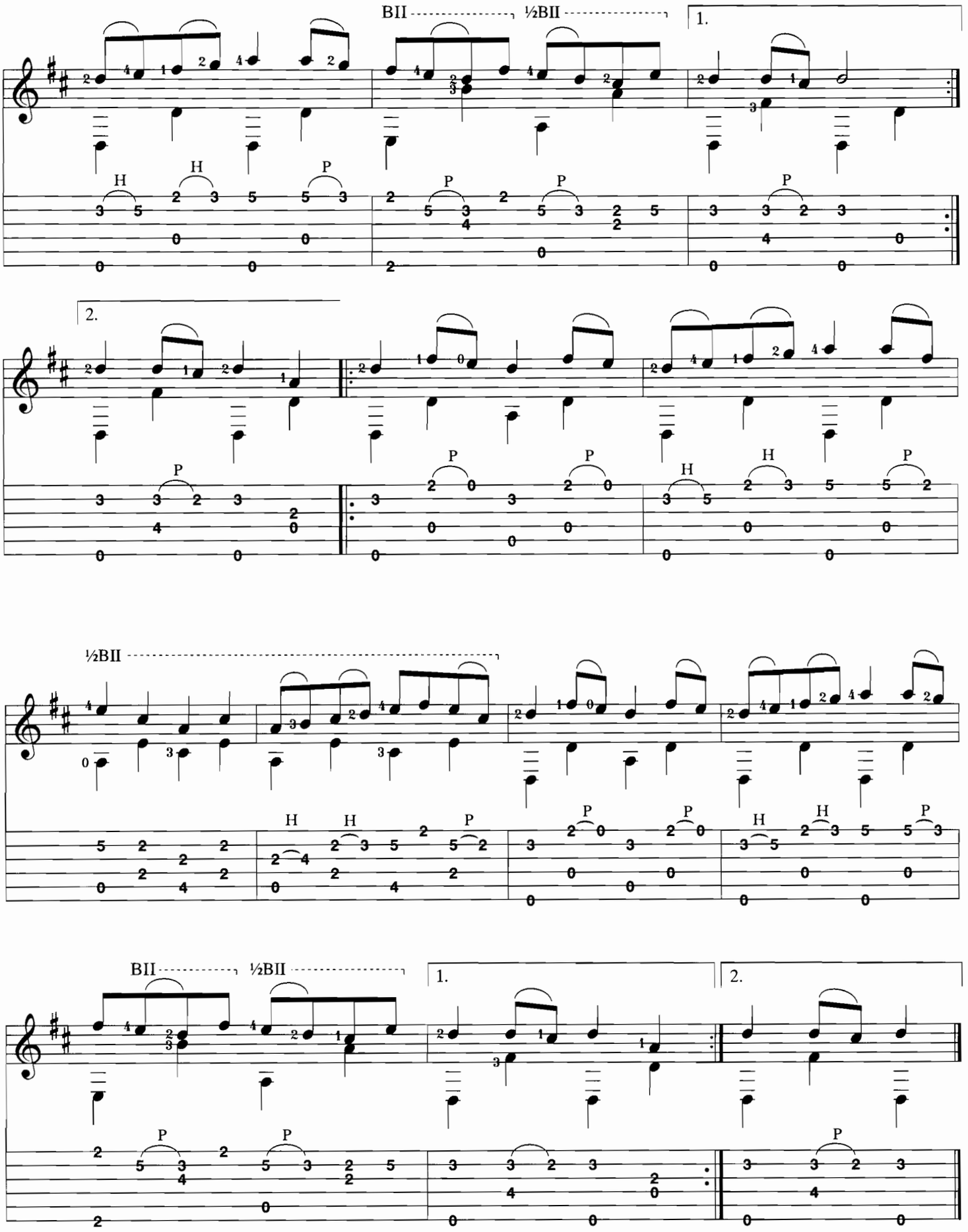
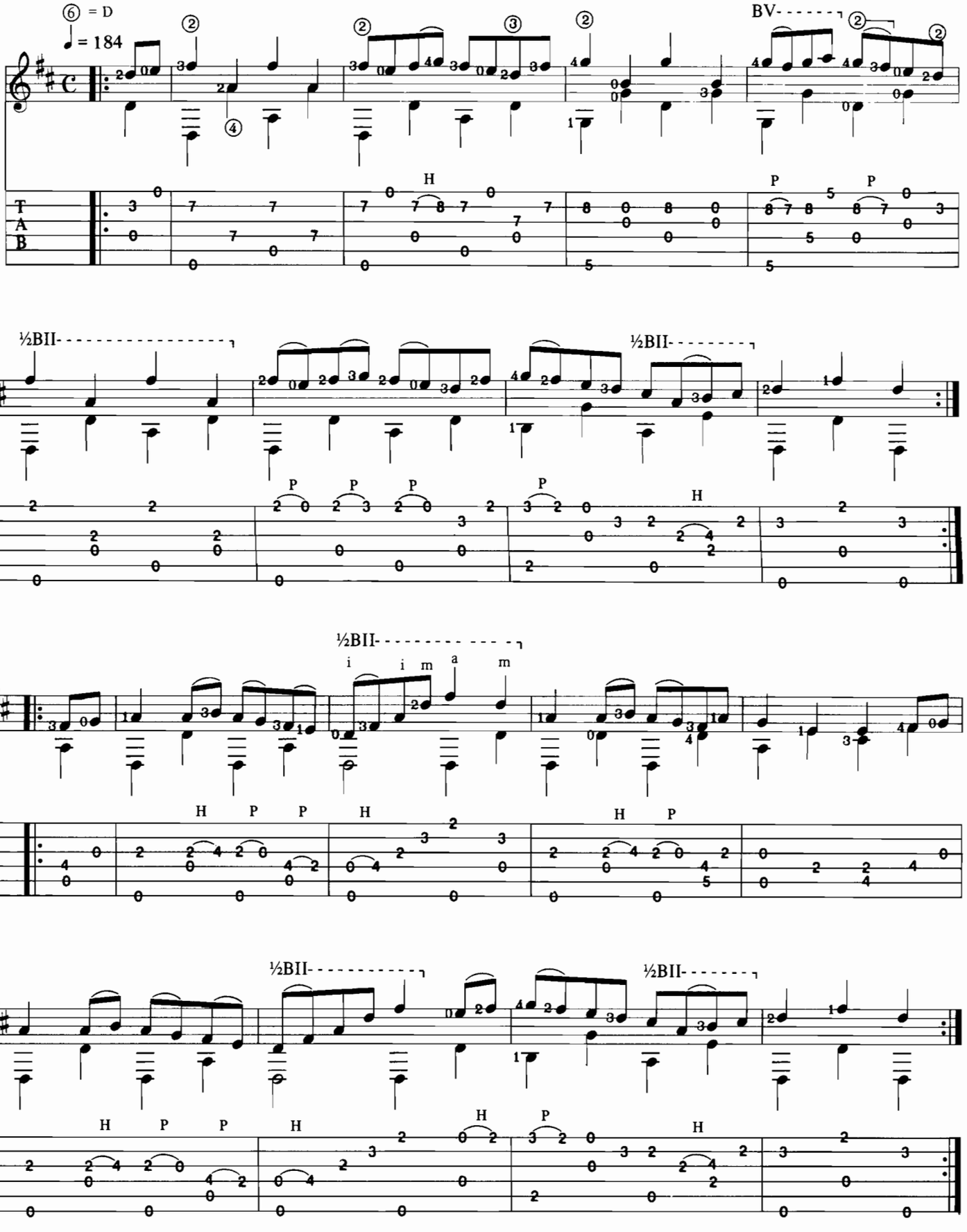

BII
½BII
1.
2.
½BII
BII
½BII
1.
2.

Liberty



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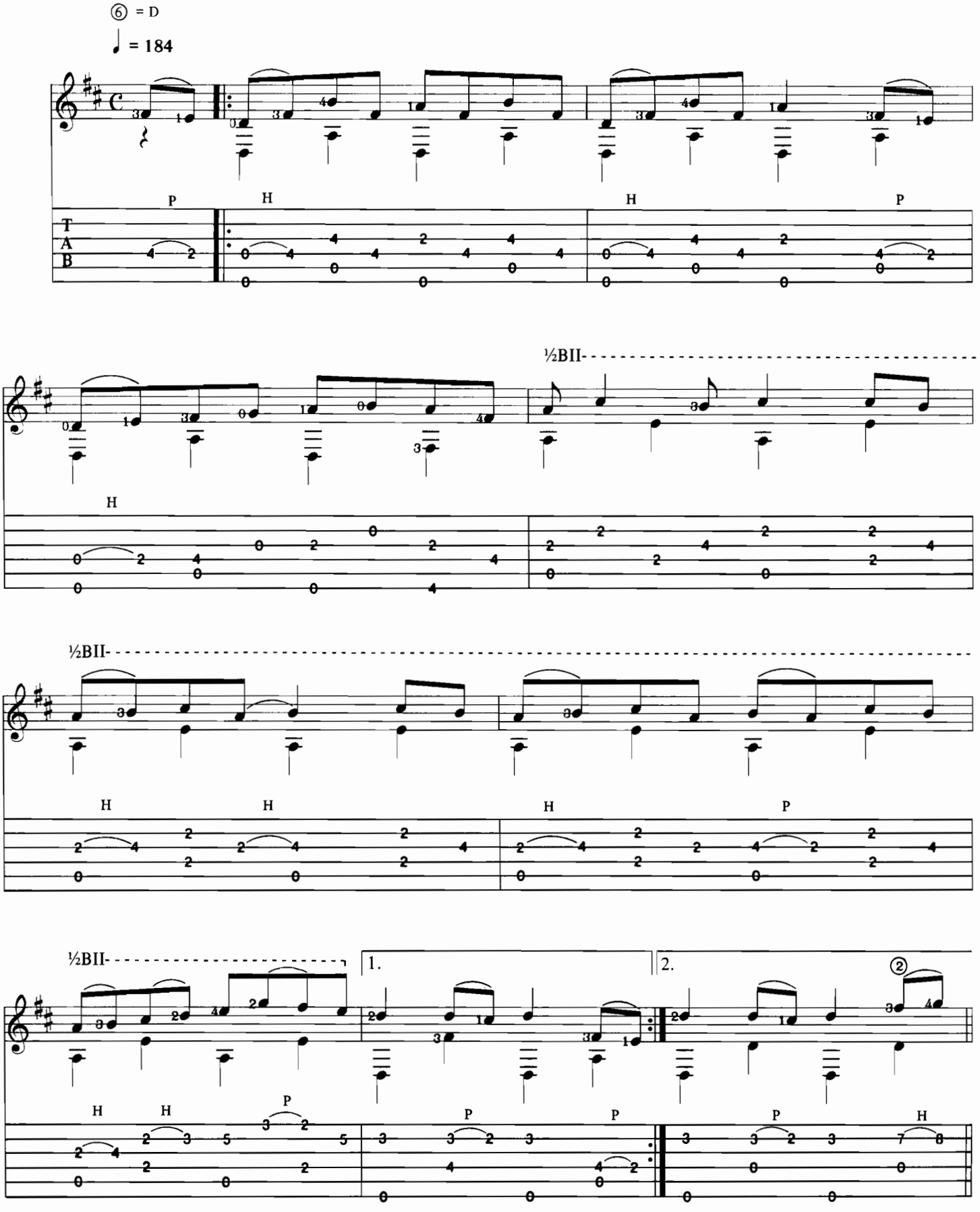
Ragtime Annie



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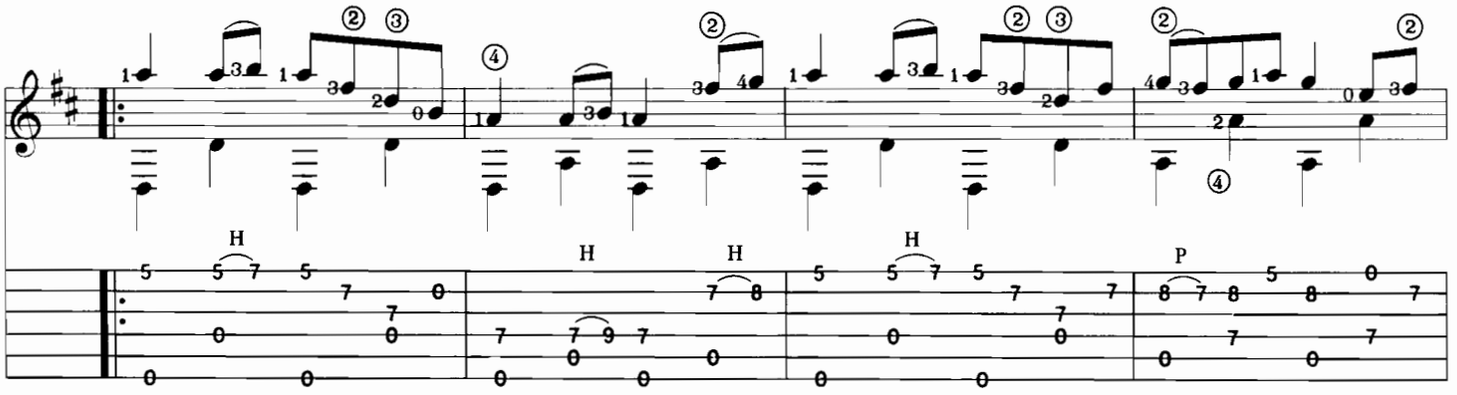
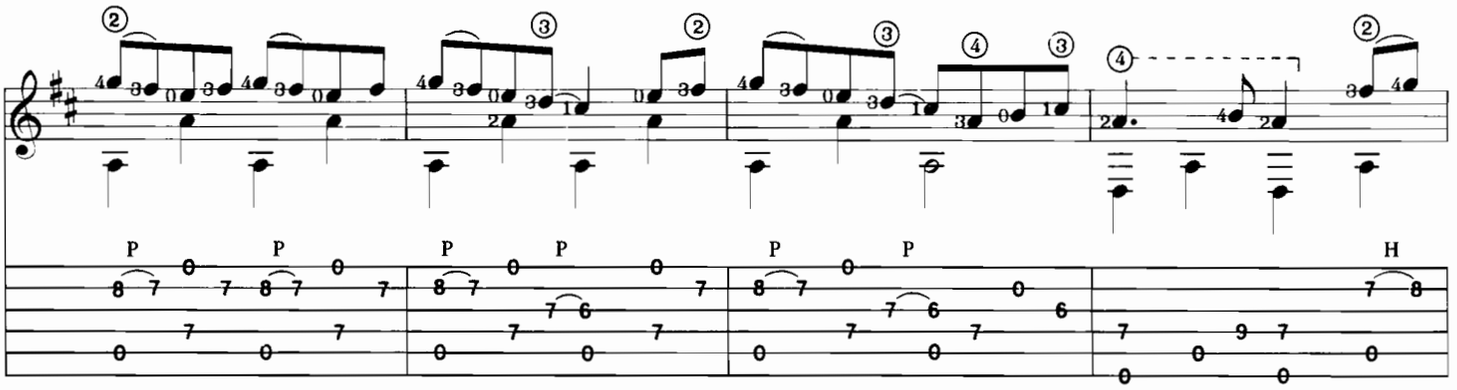
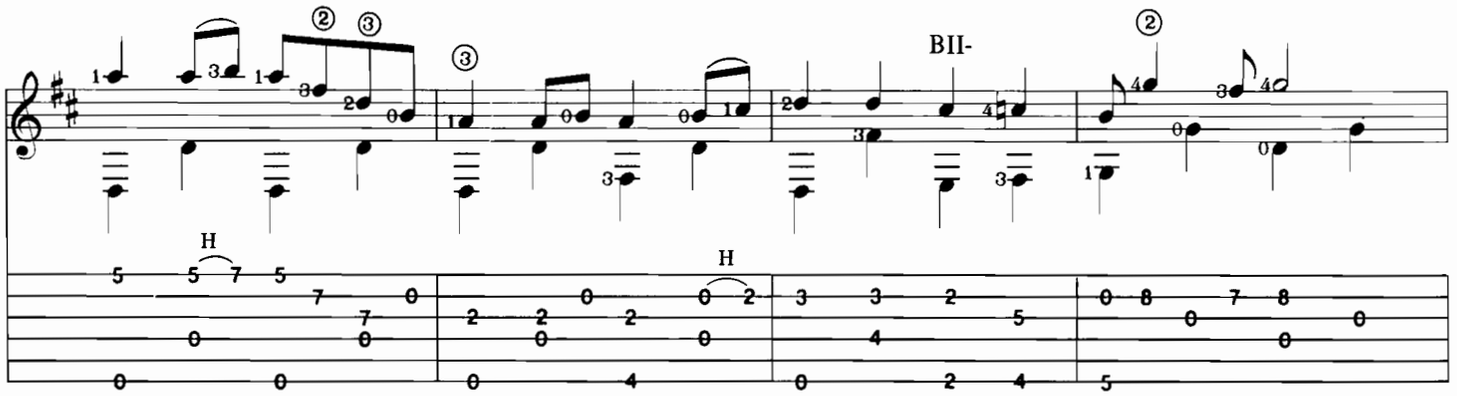
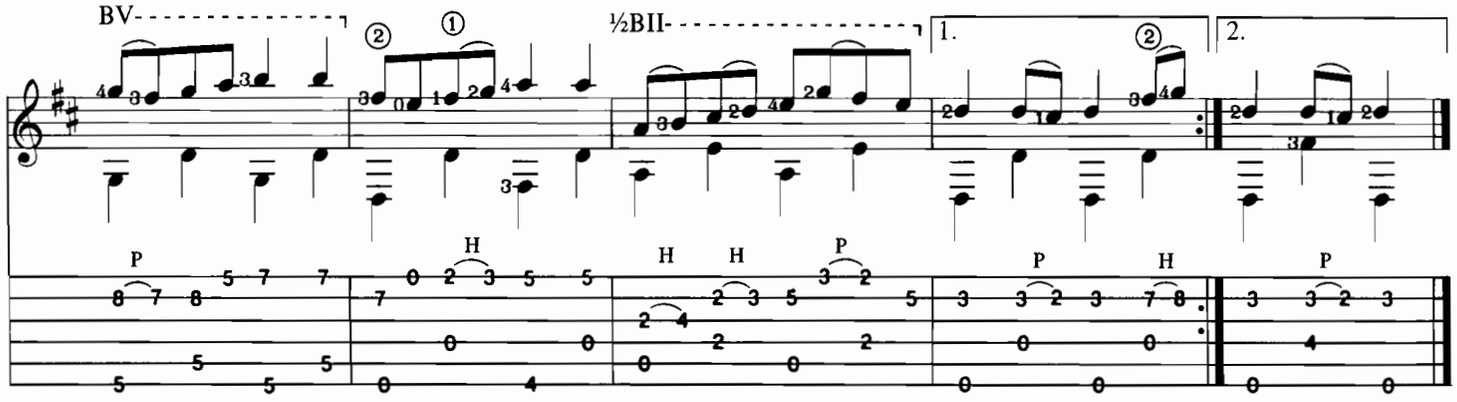
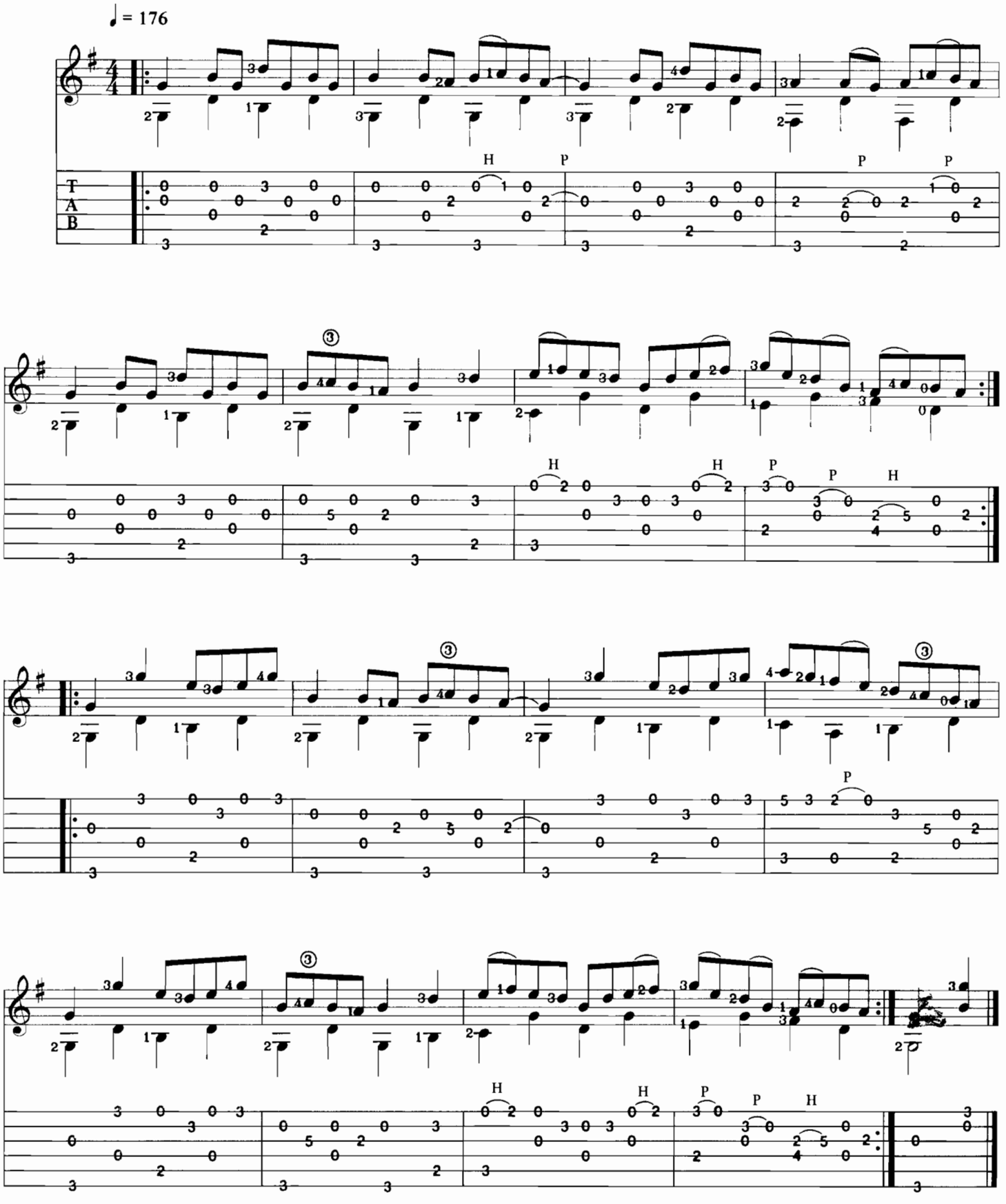





BII-


BV-
½BII-
1.
2.

Miss McCleod's Reel



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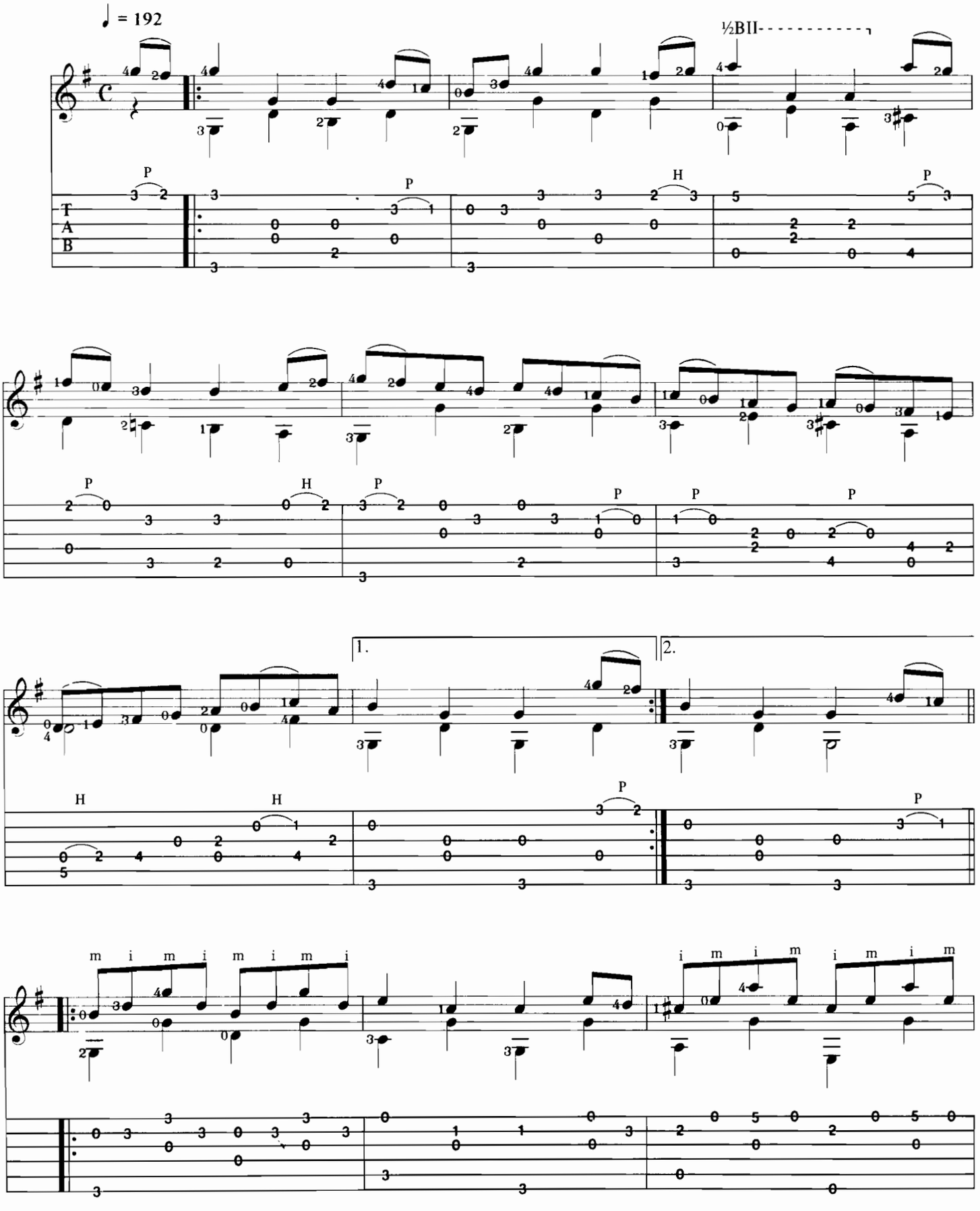
Sailor's Hornpipe



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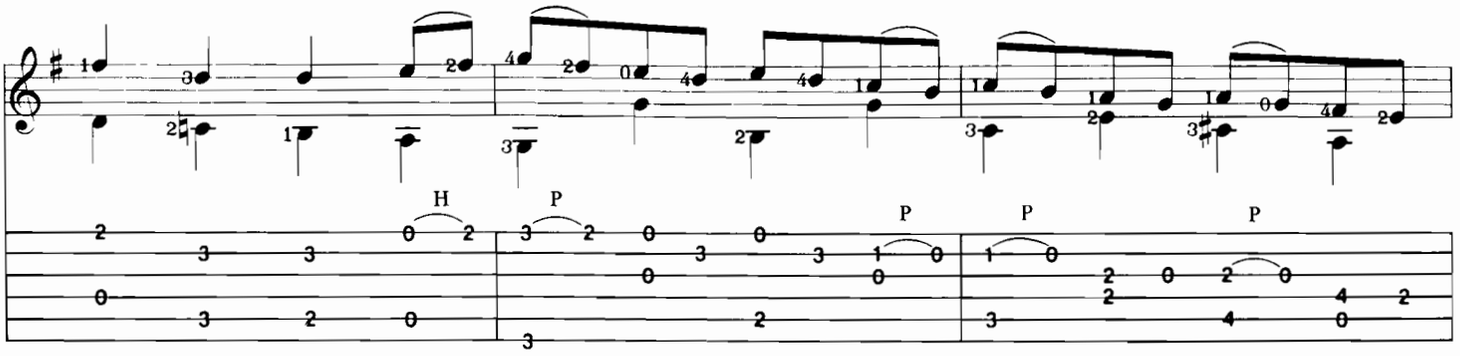
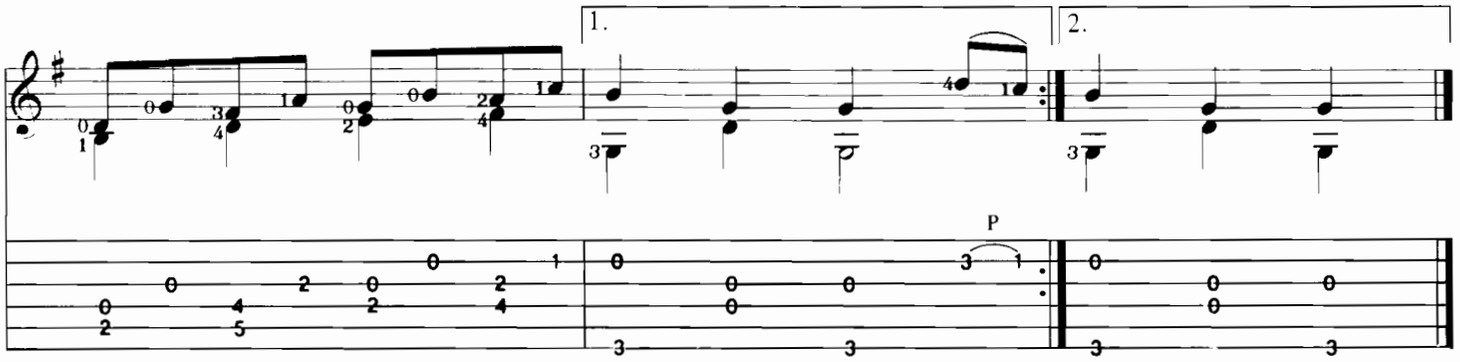
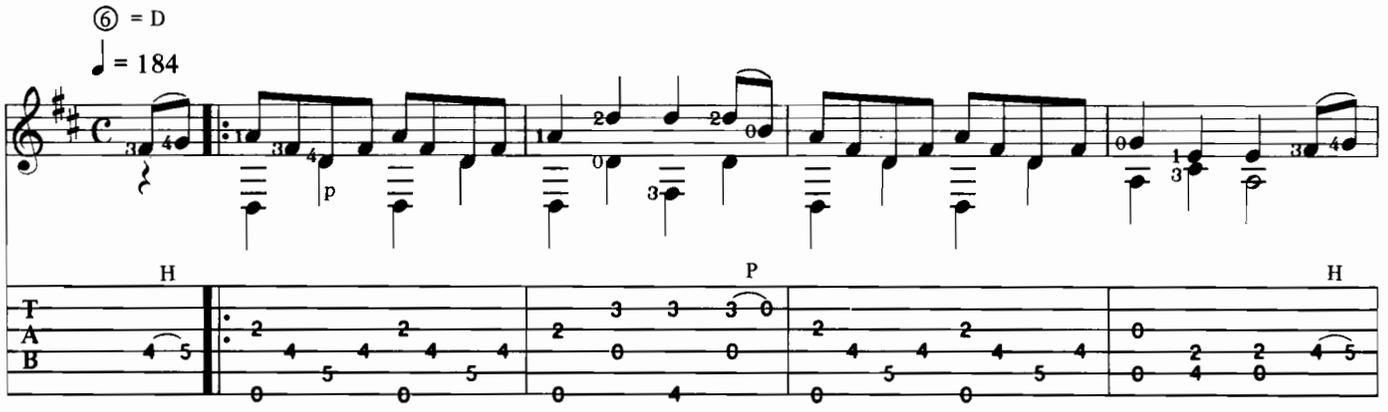
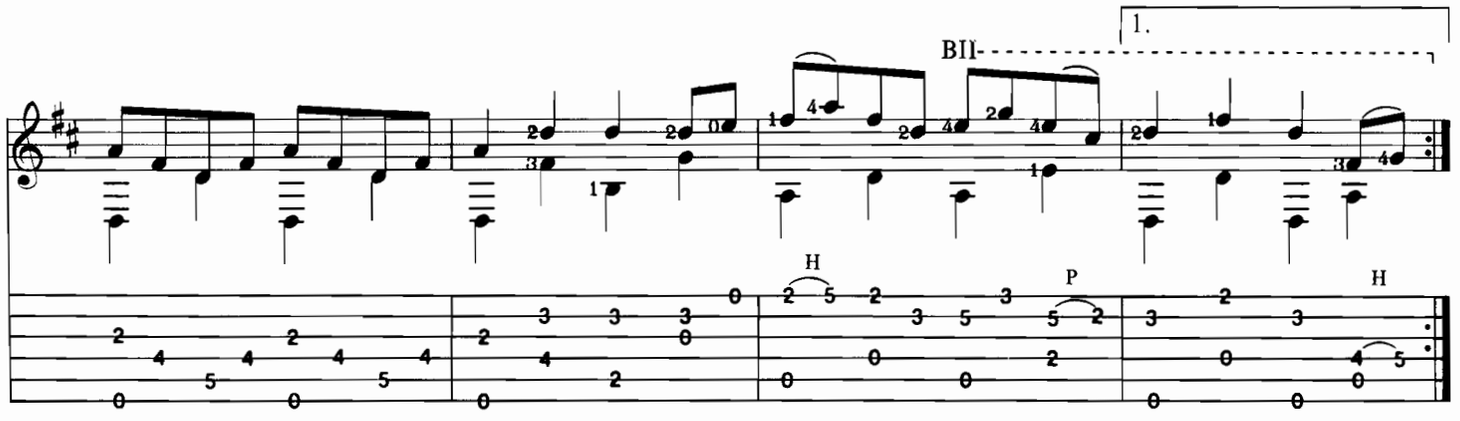




Soldier's Joy





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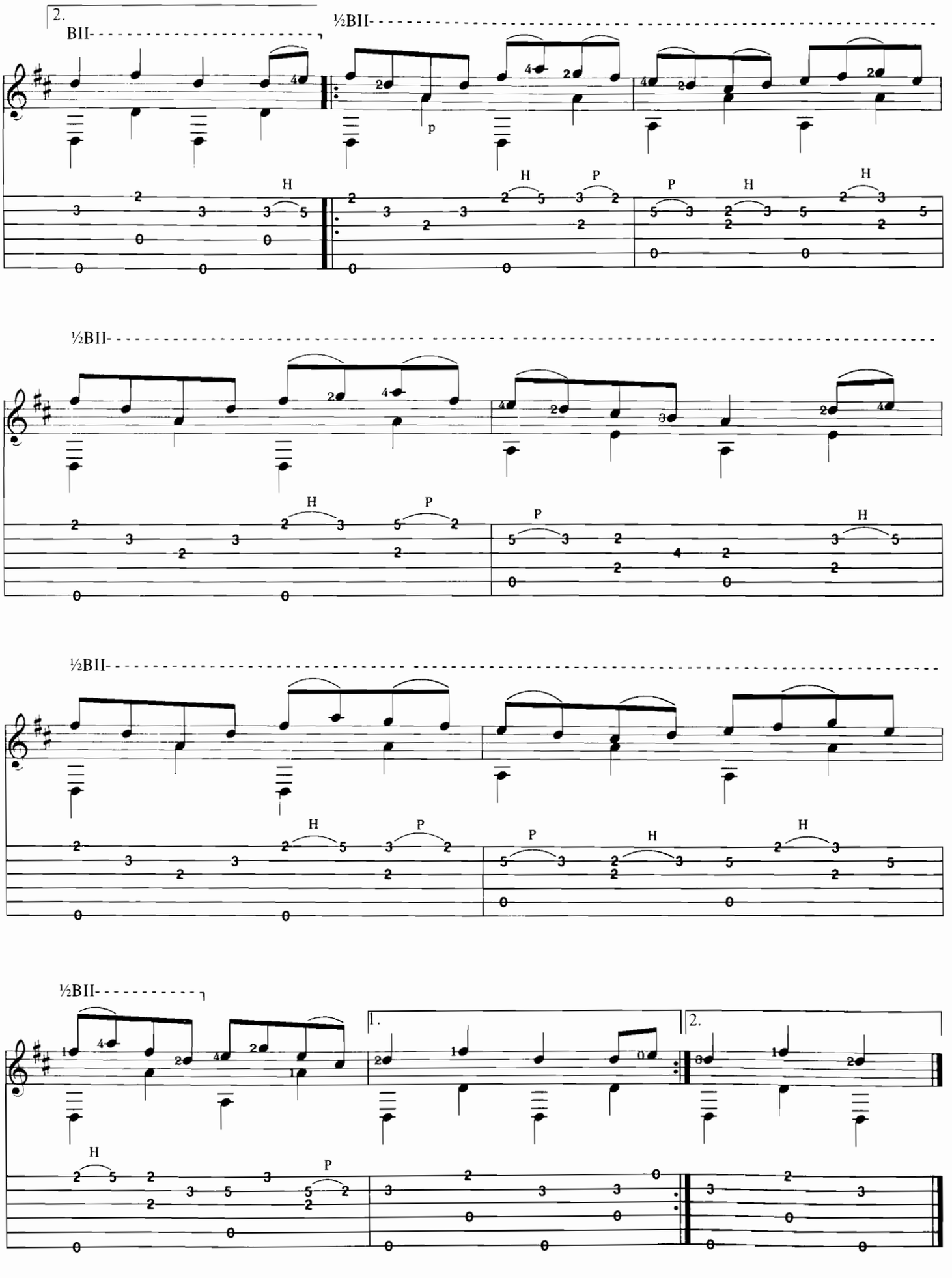
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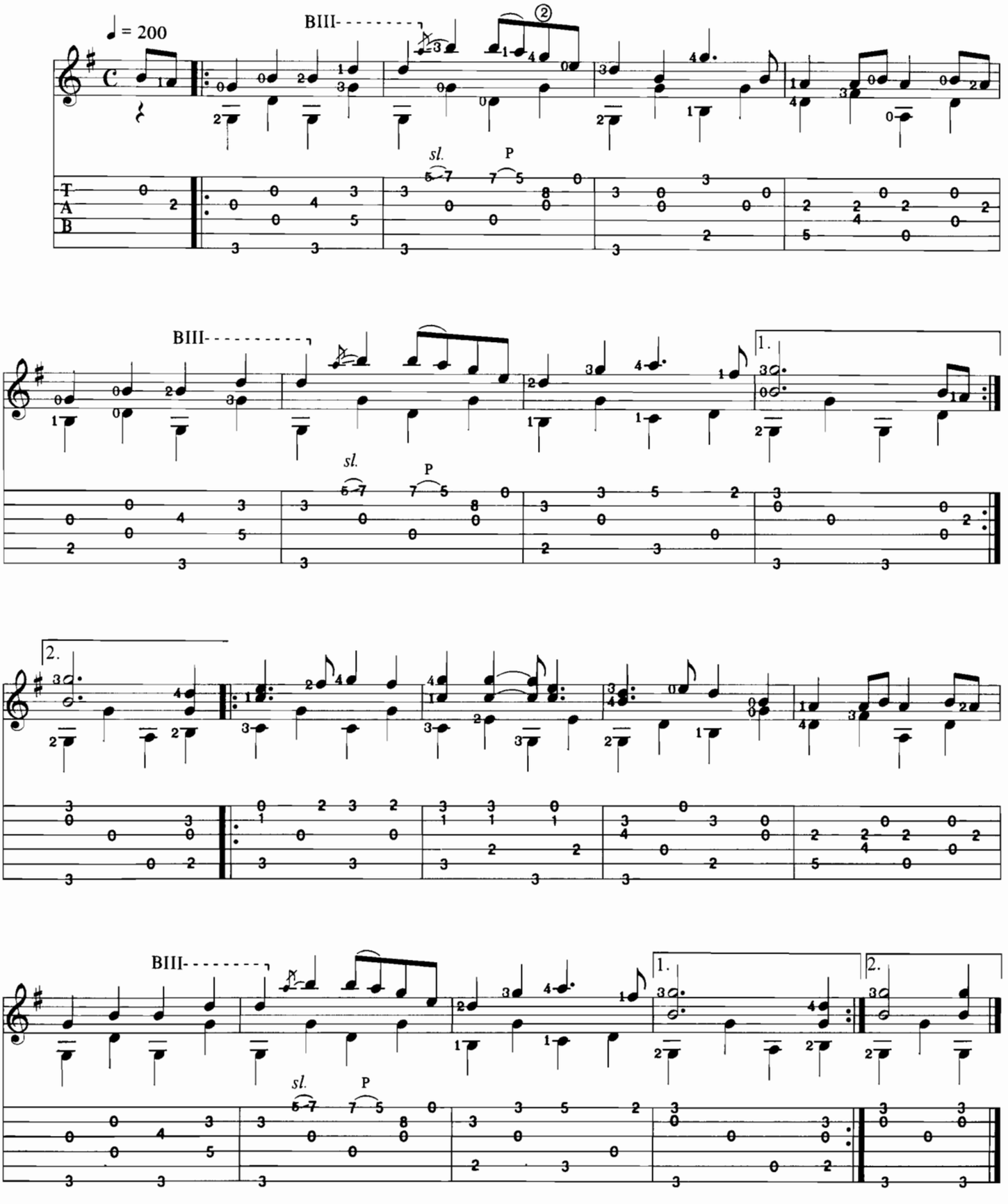
The Year Of Jubilo



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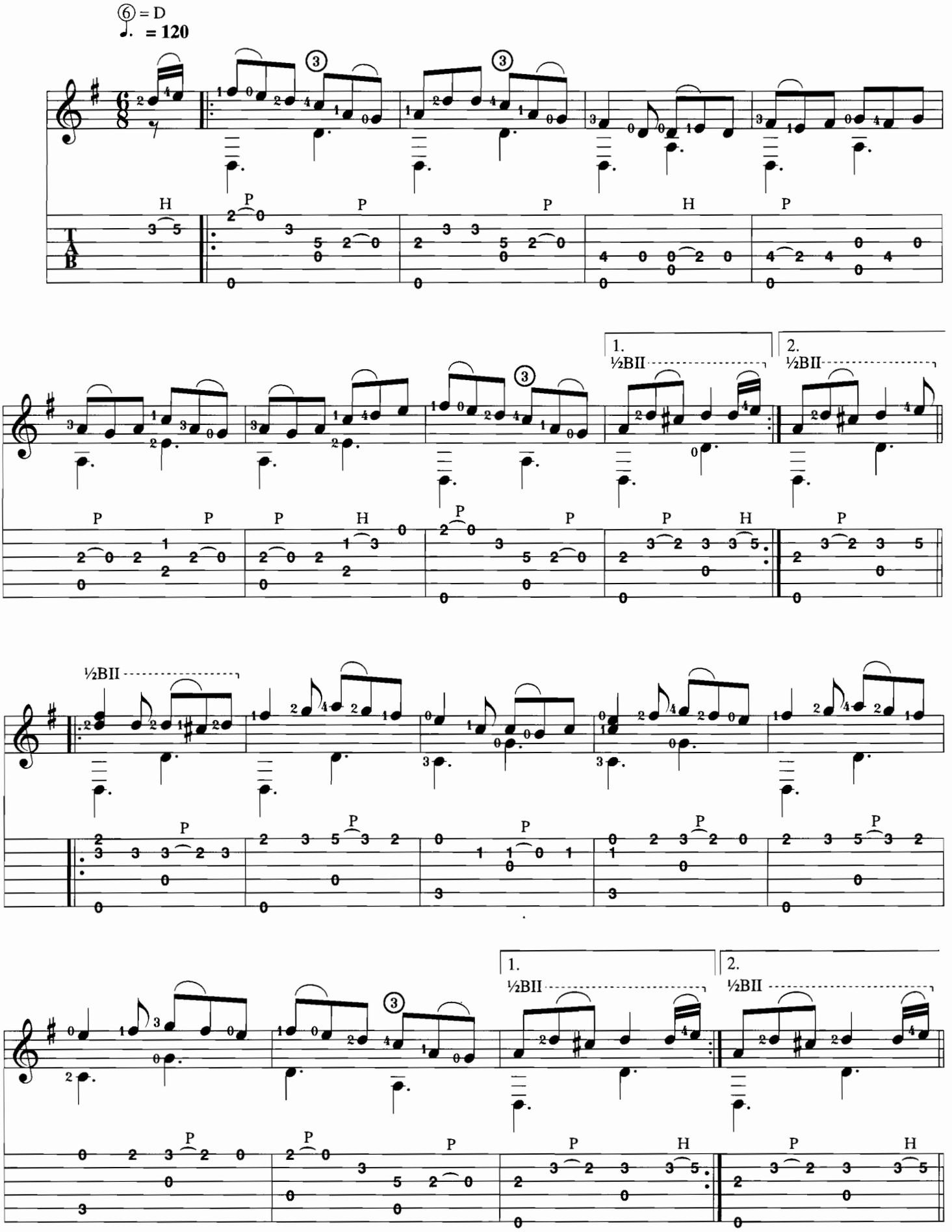
Banish Misfortune



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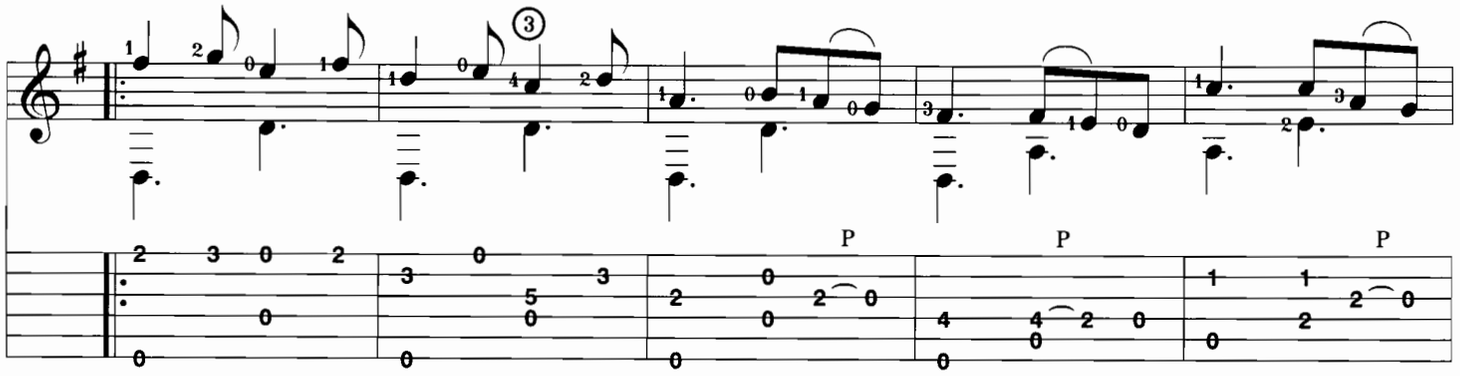
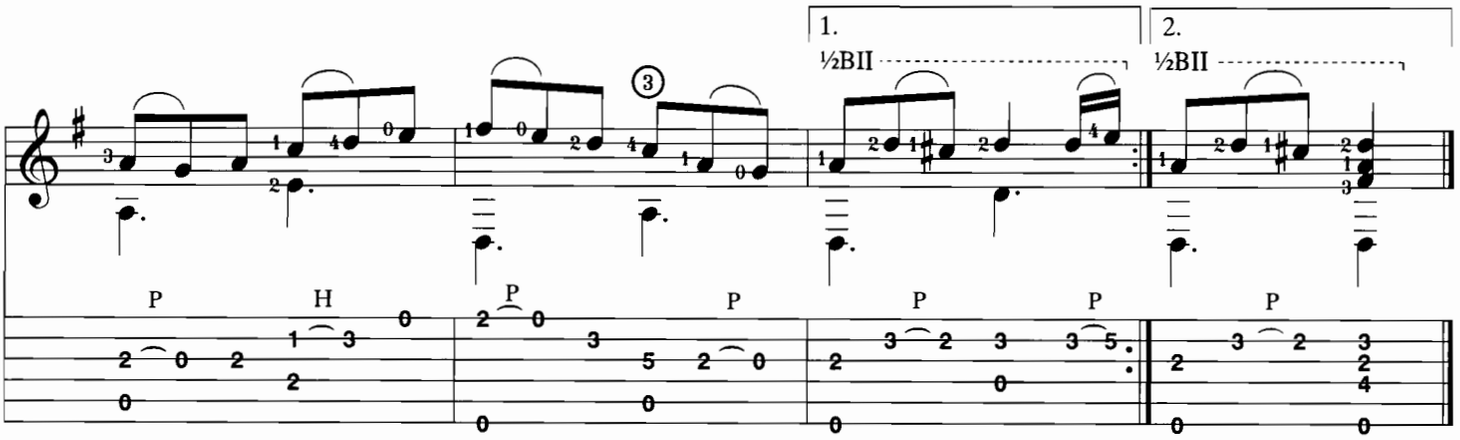
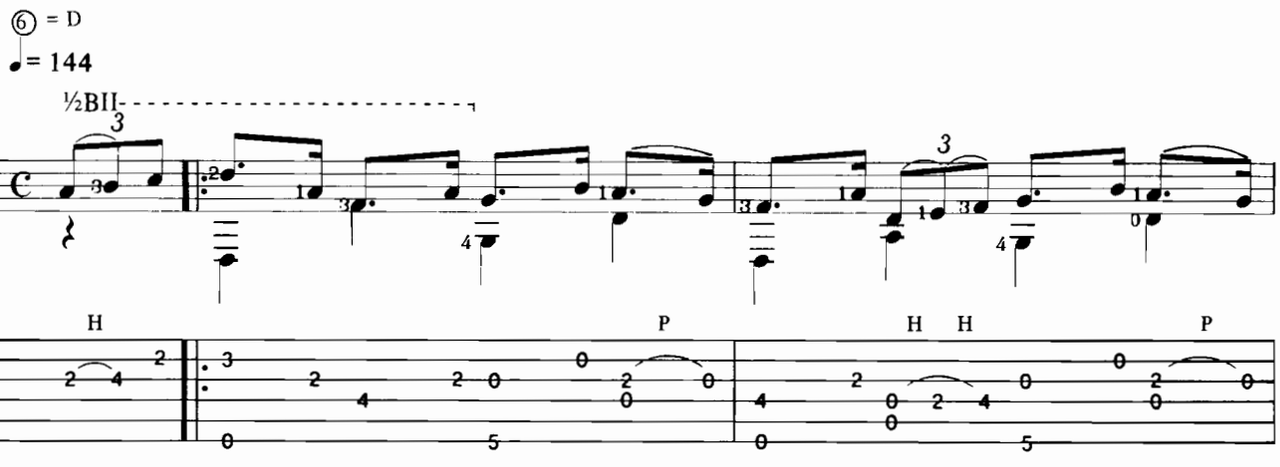
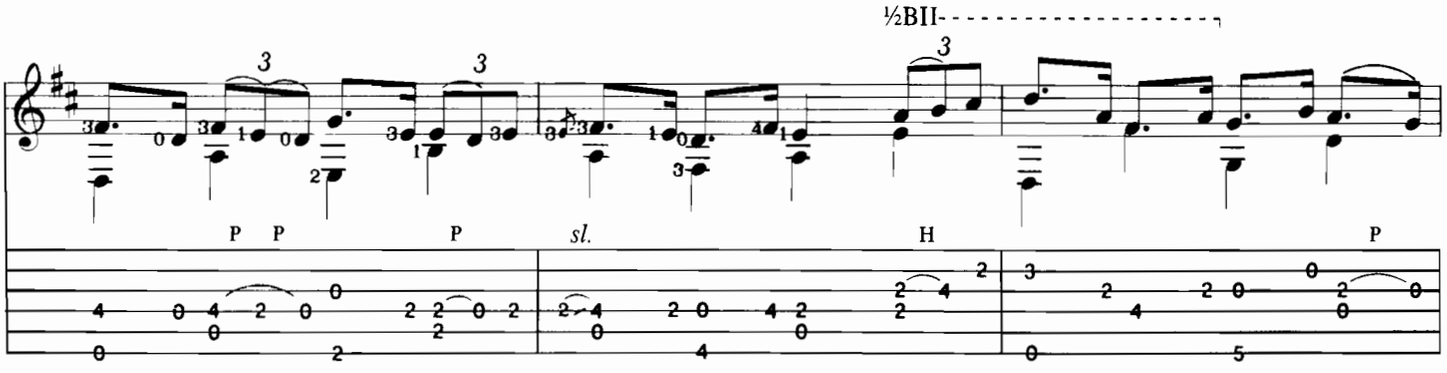




Fisher's Hornpipe





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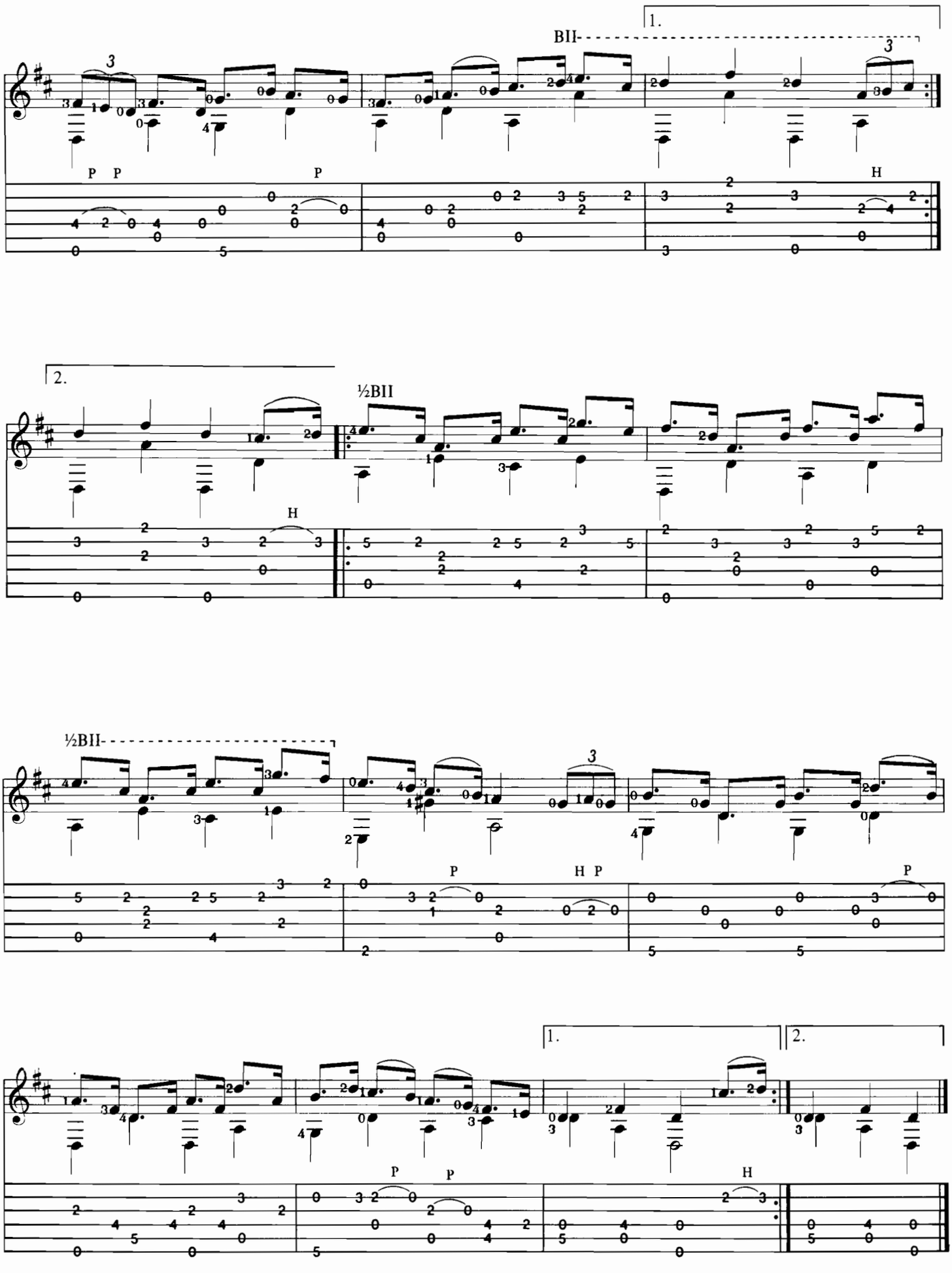
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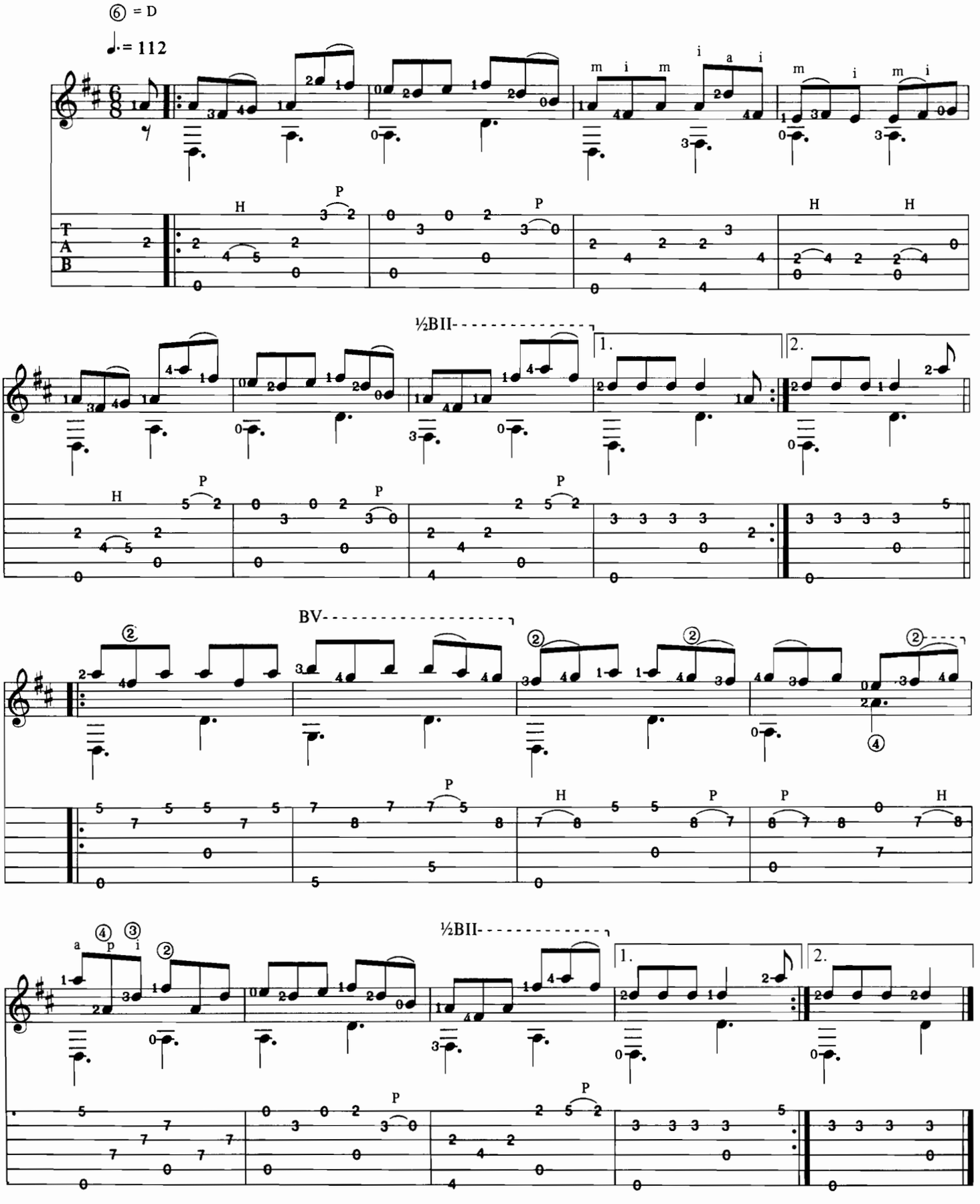
Haste To The Wedding



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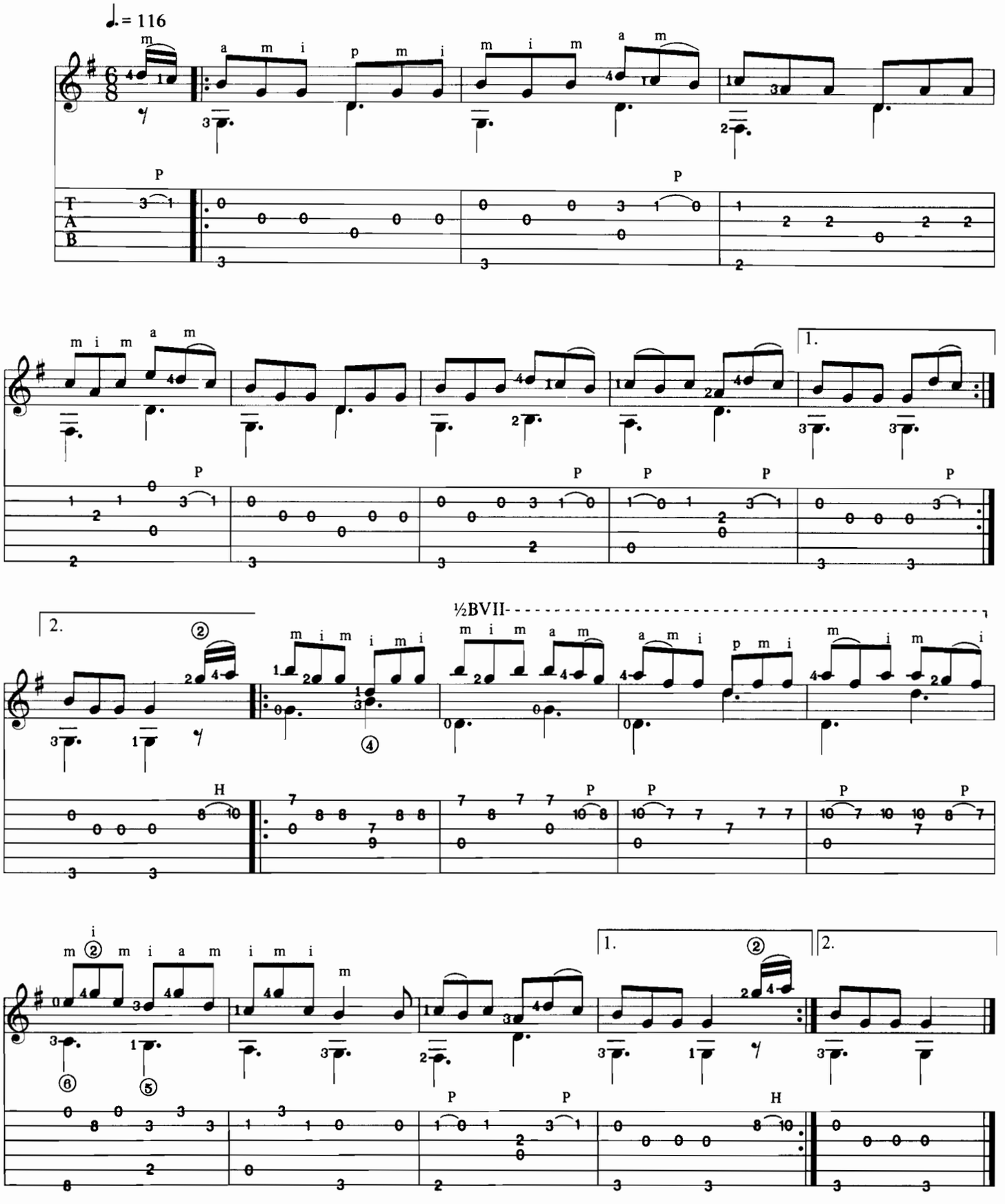
The Irish Washerwoman



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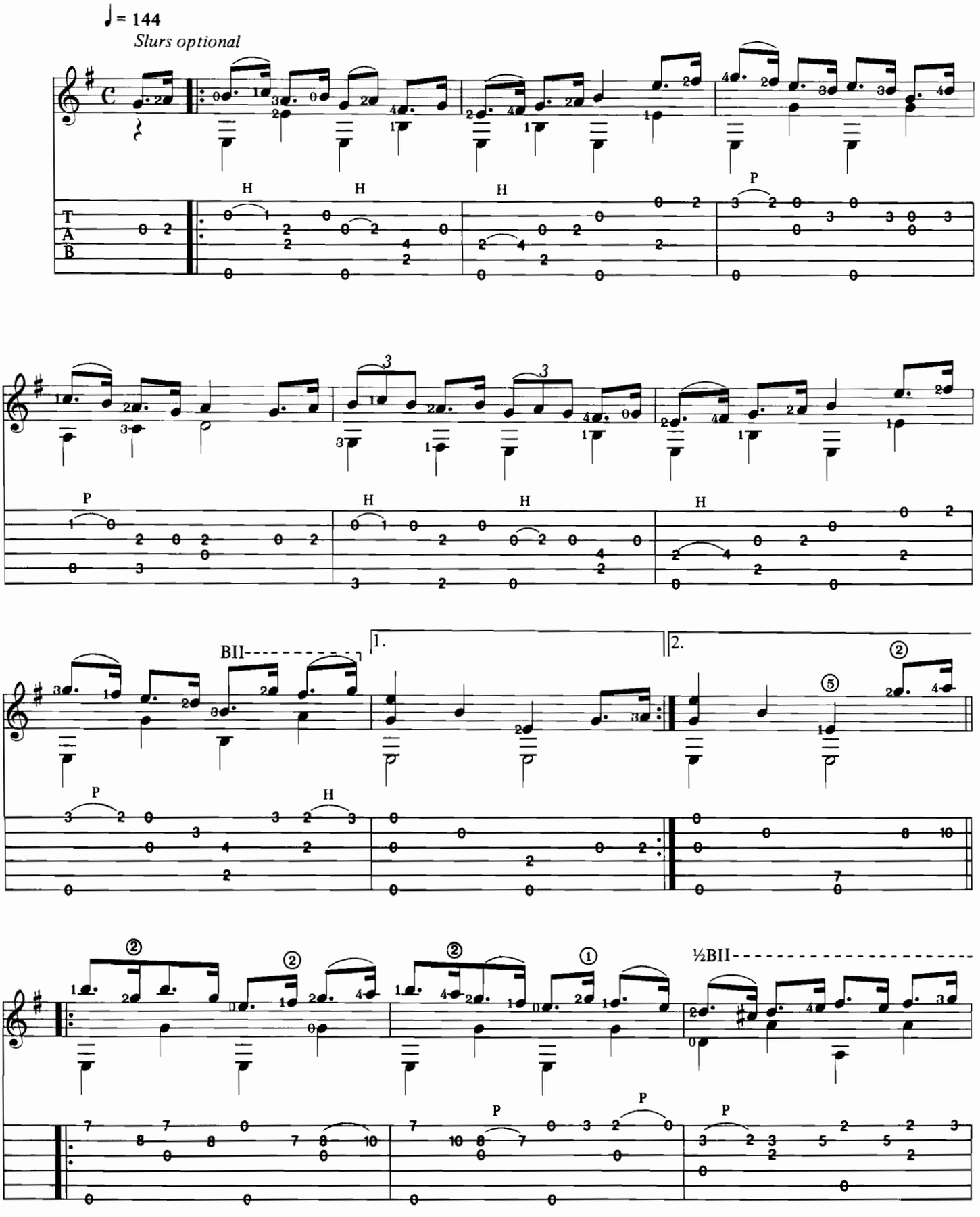
The Rights Of Man



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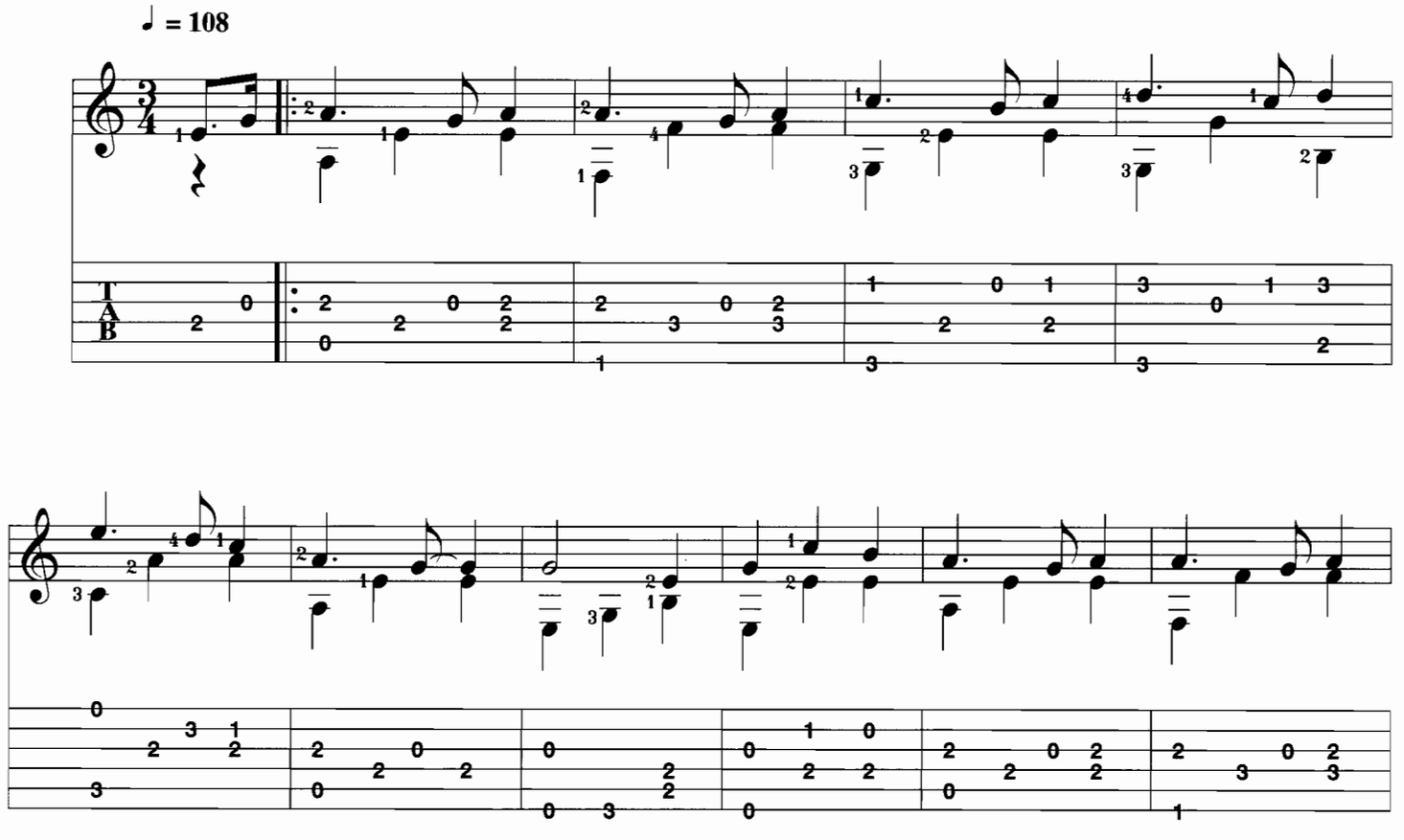
Star Of The County Down



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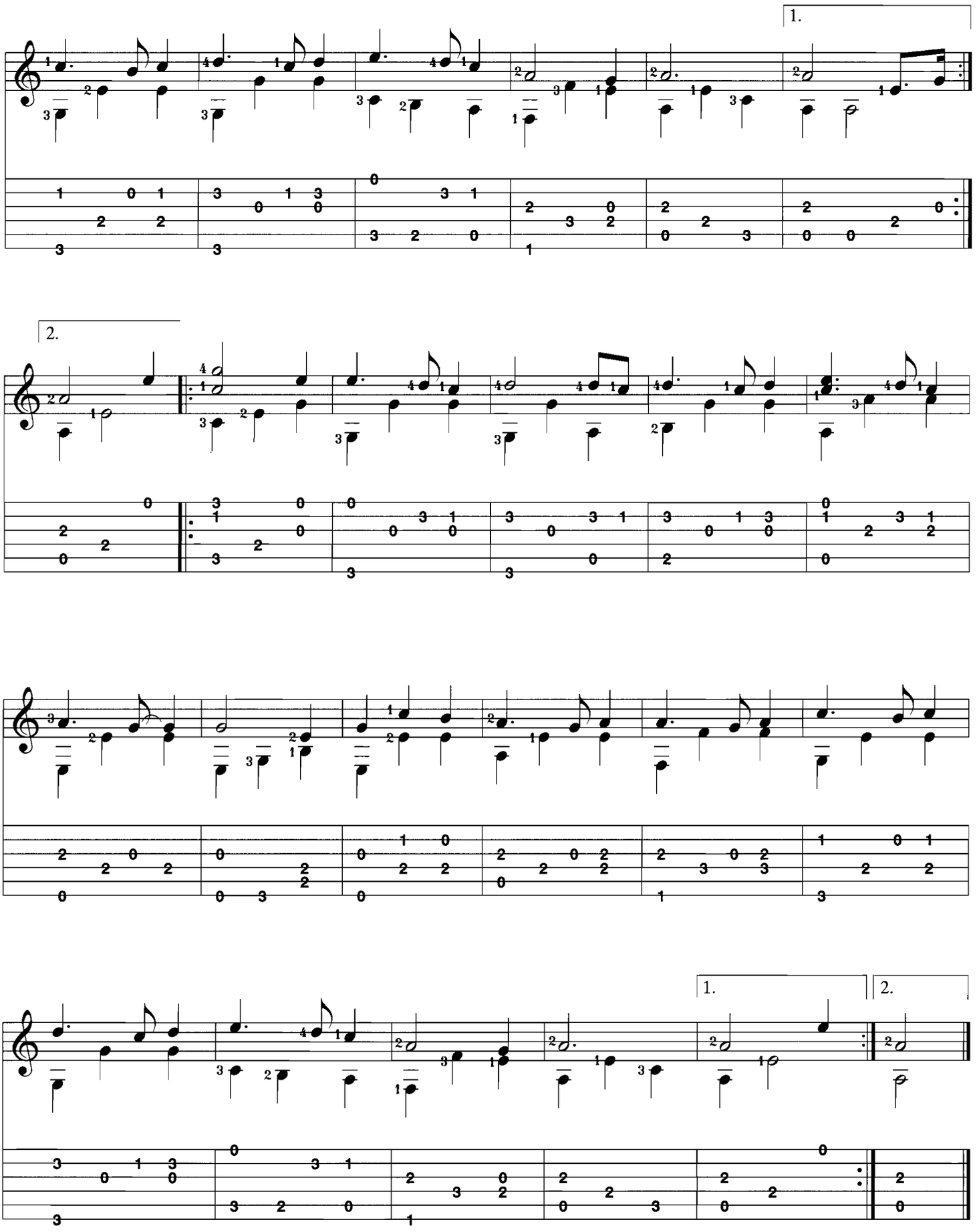
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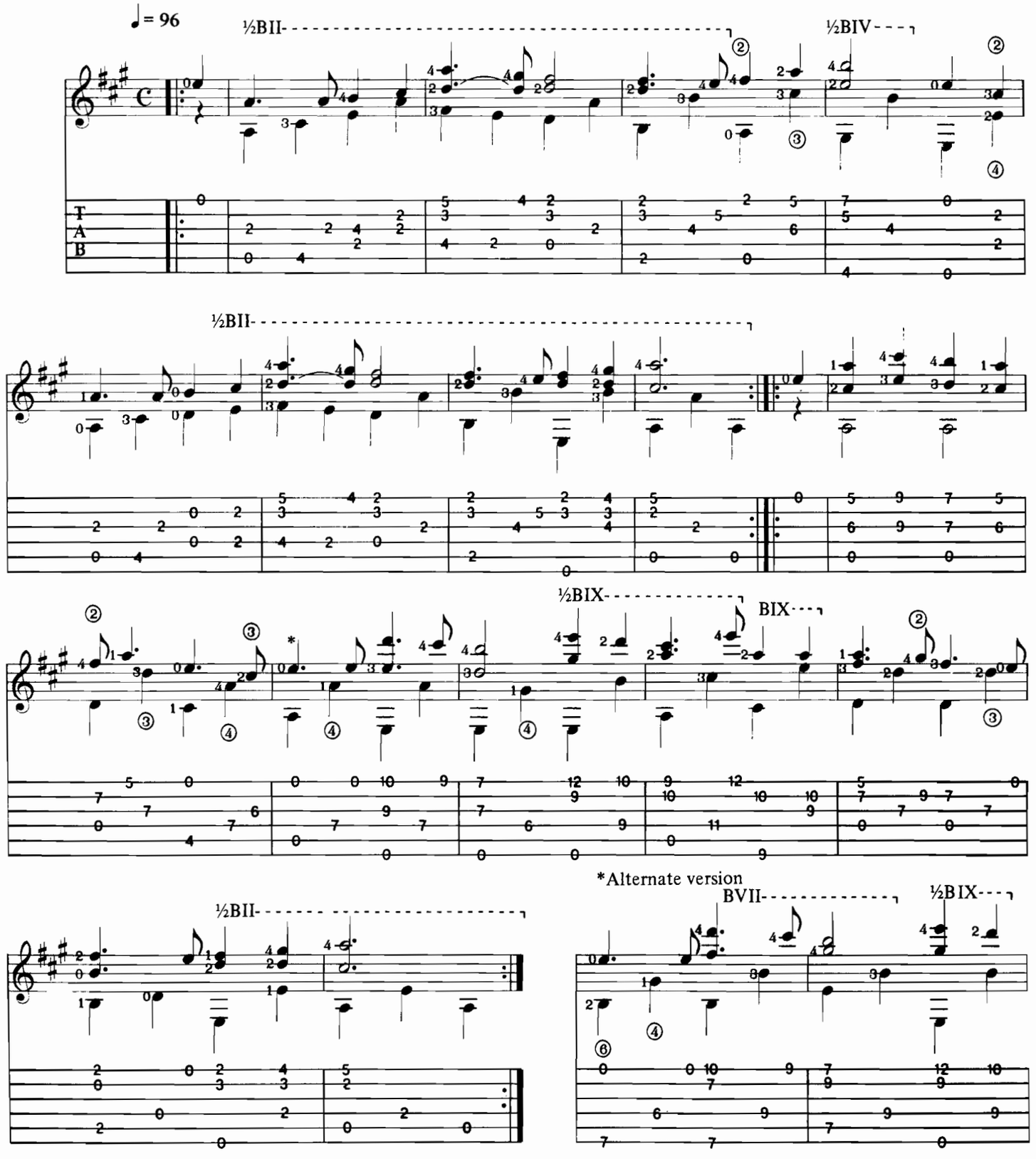
My Love Is Like A Red, Red Rose



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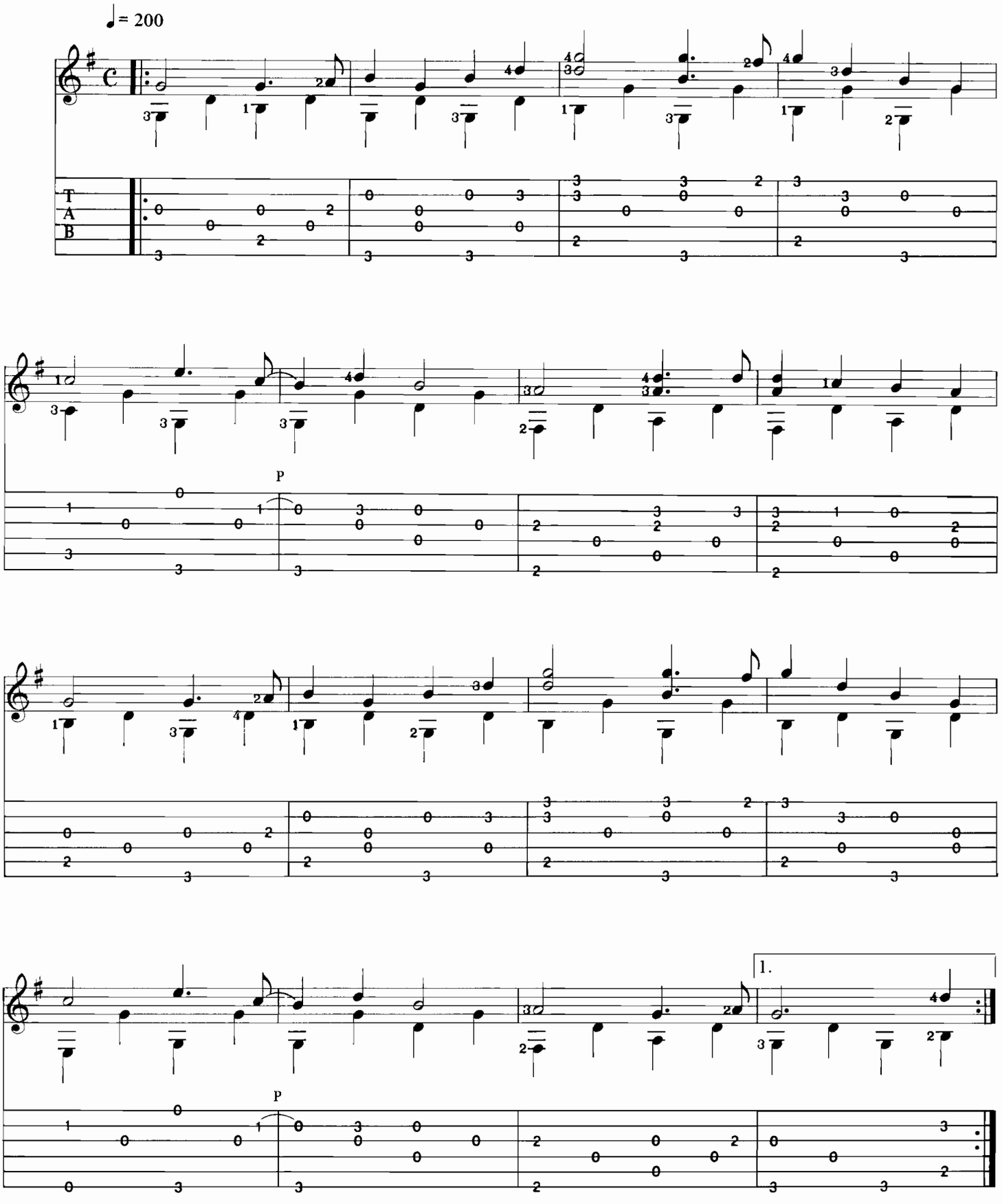
Scotland The Brave



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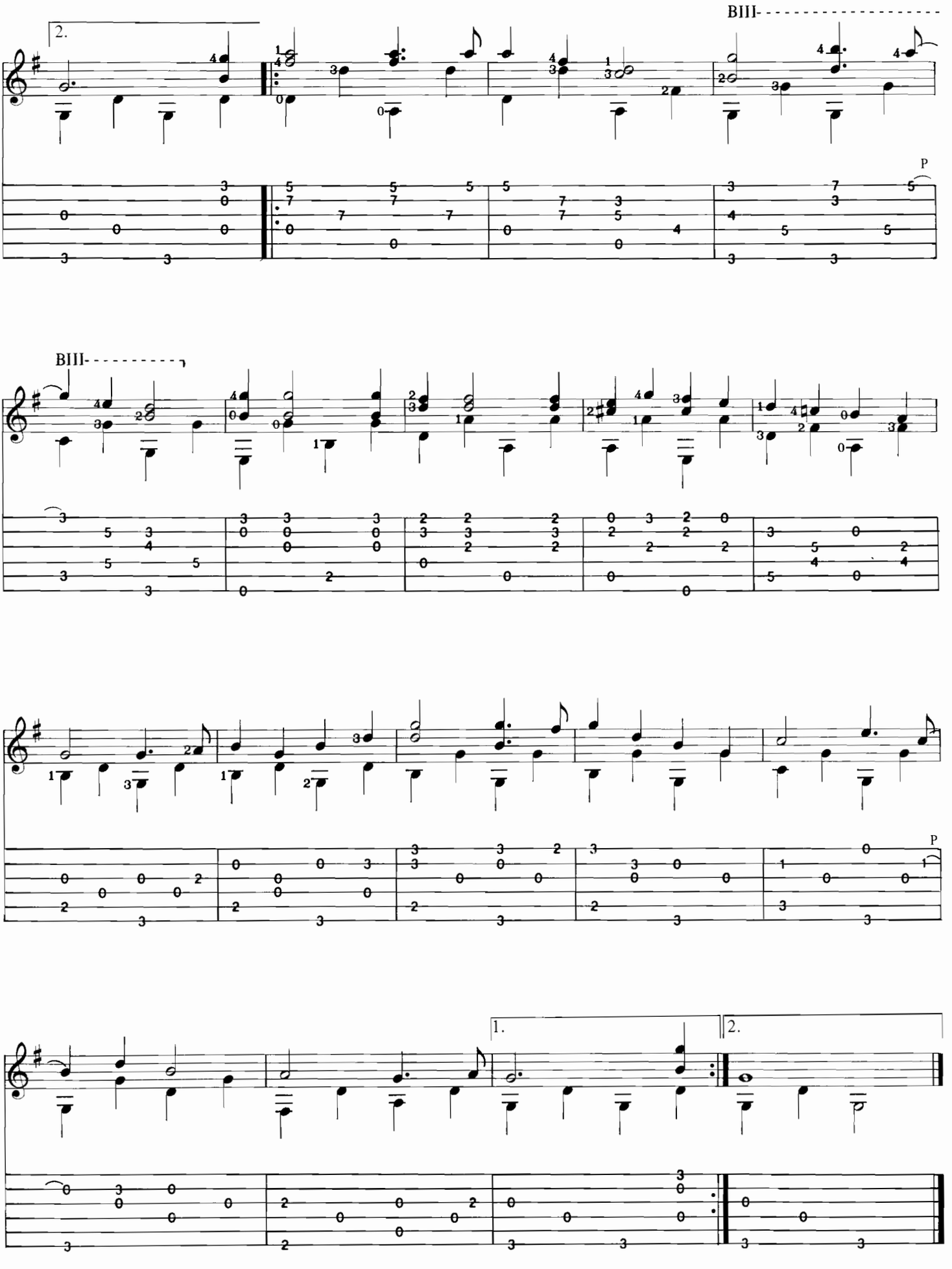
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