

BONNIE DUNDEE

Traditional Scott
Arr. G. Wei

This is a 6/8 pipe march. "Bonnie Dundee" was the nickname of the Scottish Jacobite general, James Graham of Claverhouse, who was killed in the Battle of Killiecrankie on July 27, 1689. This arrangement is designed to mimic the sound of the Highland pipes by having the right hand thumb and index finger pinch octaves or fifths in the bass to create the effects of the drones while the middle and ring fingers play an ornamented melody. It was originally published in the August 1998 issue of *Acoustic Guitar*.

♩. = 72

The musical score for "Bonnie Dundee" is presented in four systems. Each system consists of a treble clef staff with standard notation and a three-line guitar tablature staff. The key signature is one sharp (F#). The first system includes a repeat sign with first and second endings. Chords A, 1/2BII, and E are indicated. The second system includes chords A, 1/2BII, E(3), and A. The third system includes chords A and G. The fourth system includes chords D, E, and A. Fingerings (m, a, i) and ornaments (m, a) are marked throughout the melody.

JACK O'HAZELDON

Traditional Scottish
Arr. G. Weiser

This is a beautiful Scottish love song.

♩. = 63 m.

C G/B Am G F BI..... 1/2BI...

TAB

C G/B Am G F BI..... G7 1. C

TAB

2. C Dm F/C G BIII C F G7

TAB

C G/B Am G F BI..... G7 1. C 2. C

TAB

KATIE DWYER

Traditional Iri
Arr. G. Weiser

The name Katie Dwyer was used in eighteenth-century Irish poetry as a sobriquet for Ireland. This is on the Chieftains' seventh album, and can also be found in *The Roche Collection*.

⑥ = D
♩ = 88

D G D/F# A D
1/2BII

TAB

G/B D Bm F#m G D G D/F# A
1/2BII

TAB

D Bm A D A P P 1. D

TAB

0439B

2. D G A

TAB 7 0 0 0 6 7 0 7 5 7 8 8 0 6 7 8 0 0 0 7

D G D/A Bm F#m

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

G D G D/F# A D Bm A

1/2BII.....

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

1. D A 2. D

TAB 3 5 7 7 0 7 6 7 7 7 7 5 7 0 6 7 0 7 5 7 0 6 7 0 7 0 0 0 0 0 0 0 0 0 0 0

LORD LOVAT'S LAMENT

Traditional Scotti

Arr. G. Weis

This is a Highland bagpipe tune which I have worked out for the guitar in two variations. The first part represents a pipe solo in the style of "Bonnie Dundee." When the tune repeats, the thumb shifts to a conventional alternating pattern in order to convey the effect of the entrance of the drum and pipe corps as the full band takes up the melody. I usually play this part faster than the first.

Lord Lovat was the Duke of Atholl and fought for Bonnie Prince Charlie during the Jacobite uprising of 1745 - 1746. After the rebellion was put down, he became the fifth the last person to be beheaded as a traitor on Tower Hill in London.

♩ = 72

A 1/2BII ...

T
A
B

1/2BII E A

T
A
B

D A E A 1/2BII

T
A
B

0439B

1/2BII

1/2BII

1/2BII

E(3)

A

♩ = 100

D

A

E

A

1/2BII

I

A

E

B7

E

1/2BII

A D A E

T
A
B

A D A 1/2BII, 1/2BII 1/2BII

T
A
B

E B7 E A 1/2BII

T
A
B

D A E A 1/2BII, D A 1/2BII ,

T
A
B

THE SOUTHWIND

Traditional Irish
Arr. G. Weiser

This serene, perfectly titled tune can be found in the *Bunting Collection*.

♩ = 108

A 1/2BII E E7 A 1/2BII

TAB

D A/C# 1/2BII 1. A 2. A F#m 1/2BIV D A/C#

TAB

E/B A 1/2BII., C#m 1/2BIV Bm/D E E7 A 1/2BV

TAB

D A F#m BII E7 A 1/2BII

TAB

O'CONNELL'S LAMENTATION

Traditional Ir
Arr. G. Wei

This can be found in *O'Neill's Music of Ireland*. It was probably composed as a lament for the great nineteenth-century Irish statesman Daniel O'Connell.

♩ = 84

Am Em C G/B Am D7 Em Am Dm

First system of musical notation and guitar tablature. The treble clef staff shows a melody in G major with a 3/4 time signature. The guitar tablature below it shows the corresponding fretting for the strings.

Em D G Am Em Am C G C F

Second system of musical notation and guitar tablature. The treble clef staff continues the melody. The guitar tablature shows fretting patterns including a double bar line and repeat signs.

C Am Dm Am 1. 2. Em

Third system of musical notation and guitar tablature. This system includes first and second endings, indicated by '1.' and '2.' above the staff. The guitar tablature shows the fretting for these endings.

Dm Am C G Am

Fourth system of musical notation and guitar tablature. The treble clef staff shows the final part of the melody. The guitar tablature shows fretting patterns including a double bar line and repeat signs.

0439B

BLIND MARY

Turlough O'Carola
 Arr. G. Weiser

This tender tune is attributed to Carolan, and is thought to have been composed by him for a blind harper named Maire Dhall. It is considered uncharacteristic of Carolan's style.

♩ = 80 m.

G C G

Bm C D
 1/2BII.....

G BIII Bm C G

1. 2.
 D G G

Em

D

7 8 7 0 0 5 2 3 0 2

9 9 0 0 3 0 0 4

0 0 0 0 2 0 0 0

Em

G

C

D

1/2BII.....

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

0 2 2 5 0 3 2 5 0

0 0 0 0 3 0 0 0

G

Bm

Em

BVII.....

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

3 0 0 2 0 0 7 9 0 7

0 0 0 0 0 0 0 0 0 0

G

D

1.

G

2.

G

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

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

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

SIR FESTUS BURKE

Turlough O'Carolan
Arr. G. Weiser

Carolan wrote tunes for several members of this family. Sir Festus was the 5th Baronet of Glinsk in County Galway.

⑥ = D

♩ = 144 m.

D Em D A

1/2BII....., 1/2BII....., BII.....

TAB

G Em A D A

1/2BII....., 1. D 2. D

1/2BII....., 1/2BII.....

TAB

G A D A

BV....., 1/2BII....., 1/2BII.....

TAB

G D A/C# A

1/2BII....., 1/2BII.....

TAB

D G Em A Bm D/F# G D

BII.....

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

Em A D G

1/2BII.....

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

A D F#m Em Bm D/F# G/B G

1/2BII....., BIV....., BII....., BII.....

2 2 5 3 5 2 3 5 5 3 2 5 2 3 0 3 2 3 3 0 0 3 0
0 2 4 0 6 0 2 2 2 0 2 4 4 0 2 4 0 2 0 0 0

A A/C# G Em G/D A/C# G/B G Em

1/2BII.....

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

A G D/F# Em A

1/2BII.....

1. D	2. D
	1/2BVII

2 2 2 2 0 2 3 2 0 2 0 4 2 0 4 2 0 2 0 4 5 2 4 0 0 0 10 7 7 0 0 0 0
0 2 4 5 0 0 4 2 0 4 2 0 2 0 4 5 2 4 0 0 0 0 0 0 0 0

CAROLAN'S DRAUGHT

Turlough O'Carolan
Arr. G. Weiser

As the title suggests, Carolan liked a good drink as well as the next man. This tune was collected in the nineteenth-century by Father Walsh of Smeem, about whom the famous song "Father O'Flynn" (or "Top of Cork Road") was written.

♩ = 132 m.

G D/F# BII Em Bm

C G/B Am D G D/F# BII Em A 1/2BV D A 1/2BII 1. D

2. D D G C G/B

TAB

Am Em D C G D/F#

TAB
0 0 7 8 7 8 5 | 7 5 8 7 0 7 8 5 | 7 0 7 0 5 0 5 0

Em Bm/D C G/B Em D

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

G A C G/B Am G D/F# Em

TAB
3 2 0 3 1 0 2 0 | 0 3 3 0 | 1 0 2 0 | 2 0 2 0

D C D Em G/D C Am

TAB
4 0 2 4 5 | 2 4 0 2 4 0 2 4 | 0 2 0 0 2 0 5 7

G/B D

1. G

2. G

TAB
7 8 7 5 8 7 | 8 7 8 | 8 0 0 3

CONSTANTINE MAGUIRE

Turlough O'Carra
 Arr. G. Weiser

Constantine Maguire was a colonel who is best known for having arranged an introduction between Carolan and the South Ulster poet Seamus MacCuarta.

♩ = 144 m.

G D

TAB

G/B C A7 D G

1/2BII.....

TAB

C/E G/D C G/B D

1/2BII.....

1. G

TAB

2. G

TAB

D7 Am D G

TAB 1 2 2 0 | 1 2 2 3 | 0 1 3 0 3 | 0 2 0 2 0

D/A Em/G A 1/2BII D 1/2BII

TAB 2 3 0 | 2 3 5 0 5 | 3 2 5 2 3 3 | 0 2 0 4 0 4

C D7 Em D/F# G Am D

TAB 0 2 3 5 | 7 8 8 10 7 | 8 10 10 10 | 3 0 2 4 | 5 0 0 0

G Em G G Am

TAB 8 7 10 7 8 0 | 3 0 3 1 0 3 | 3 0 1 0 | 8 7 10 7 8 0

D 1. G 2. G

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

PLANTXY IRWIN

Turlough, O'Carol
 Arr. G. Wei

This piece was composed for Colonel John Irwin and was originally played as a slow jig. However, the piece is also quite effective as a waltz, and seems to be the quintessential farewell when thus slowed in tempo. It has been worked out in two different octaves, which is a rarity for Celtic guitar arrangements.

⑥ = D

♩ = 120 m.

D G A D G D

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

A A/G D G A Bm G D

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

G D G A7 D

1/2BVII..... 1/2BVII.....

G D A D G

1/2BII..... 1/2BVII.....

D G

CHARLES O'CONOR

Turlough O' Carolan
 Arr. G. Weise

Charles O'Conor was a harp student of Carolan's. His diaries are an important source of information about Carolan's life.

⑥ = D
 ♩ = 80 m.

D D/F# G D/A G A7 D/F# A/E D G

Em A Bm A D G D

1/2BII ...

G A D F#m/C# Bm A

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

D A Bm A/C# D A D

1/2BII

DROWSY MAGGIE

Traditional Irish
Arr. G. Weiser

This is an E Dorian tune in dropped D tuning. Technically it is a single reel, which is characterized by a four-measure repeating first part and an eight-measure non-repeating second part. Drowsy Maggie's alter ego, "Sleepy Maggie" appears later on.

⑥ = D

♩ = 168

The score is divided into four systems, each with a melody line and a guitar tablature line. Chord symbols and fingering numbers are provided throughout.

System 1: Chords: E, D, E. Tablature: 0 3 0, 0 2 2 4 0 4, 0 3 0.

System 2: Chords: G, D, A, D. Tablature: 0 2 0 2 3 2 4 0, 3 2 3 2 5 2, 3 5 2 3 5 2 3 0, 5 0 0 4 0.

System 3: Chords: A, G, D, A. Tablature: 3 2 3 2 5 2, 0 2 0 2 3 2 4 2, 3 2 3 2 5 2, 0 0 0 2.

System 4: Chords: D, Em, D, A, G, D. Tablature: 3 5 2 3 5 2 3 0, 5 2 3 5 2 3 5 2, 0 2 0 2 3 2 4 0, 0 0 0 4 0.

SLEEPY MAGGIE

Traditional Irish
Arr. G. Weiser

Despite the similarity in titles, this tune does not seem to be a variant of "Drowsy Maggie." The source for this setting is *Cole's 1000 Fiddle Tunes*. A somewhat different version has been recorded by Eric Schoenberg on his rounder album, *Acoustic Guitar*.

♩ = 152

Bm BII....., A BII....., Bm BII....., D 1/2BII....., A

The first system of music consists of a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The melody is written in eighth notes with various slurs and accents. Below the staff is a guitar tablature with six lines, showing fret numbers and fingerings. Above the staff, the chords are indicated as Bm BII, A BII, Bm BII, D 1/2BII, and A. The tablature includes a triplet of notes in the final measure of the system.

Bm BII....., A Bm BII....., D 1/2BII....., A

The second system of music continues the melody and tablature from the first system. The chords are Bm BII, A Bm BII, D 1/2BII, and A. The tablature shows various fret numbers and fingerings, including a triplet in the final measure.

Bm BVII....., A Bm BVII....., D 1/2BVII....., A

The third system of music continues the melody and tablature. The chords are Bm BVII, A Bm BVII, D 1/2BVII, and A. The tablature shows fret numbers 7, 9, 10, and 7, indicating higher fret positions.

Bm BVII....., A Bm BVII....., BVII....., A Bm BVII (ending)

The fourth system of music concludes the piece. The chords are Bm BVII, A Bm BVII, BVII, A Bm BVII. The tablature shows fret numbers 7, 10, 9, 10, 7, 6, and 7. The system ends with a double bar line and the word "(ending)".

THE GREEN FIELDS OF AMERICA

Traditional Irish
Arr. G. Weiser

This tune can be found in *Cole's 1000 Fiddle Tunes* and appears in *The Roche Collection* under the name of "Molly Brauligan." (By the way, it is quite common for a tune to have more than one name. Brendan Breathnach, in his book *Folk Music and Dances of Ireland*, cites an instance where one tune was found to have sixty different titles, and another instance when one title was applied to six different tunes.)

♩ = 176

System 1: Treble clef, G major. Chord: G. Treble staff: 1 2 4 3 2 1 4 2 4 2 1 2 4 2 1. Bass staff: 3 0 2 4 0 1 3 0 2 3 2 3 0 3 0 0.

System 2: Treble clef, G major. Chords: C, G, D, G. Treble staff: 1 2 4 3 2 1 4 2 4 2 1 2 4 2 1. Bass staff: 1 0 1 0 3 0 2 0 2 0 2 0 2 3 2 3 0 3 0 0.

System 3: Treble clef, G major. Chords: Am, Em, C, G. Treble staff: 1 2 4 3 2 1 4 2 4 2 1 2 4 2 1. Bass staff: 1 2 0 0 2 0 2 4 0 2 0 2 0 2 0 2 0 0 2 4 0 0 2 4.

First Ending: Treble clef, G major. Chords: D, G. Treble staff: 1 2 4 3 2 1 4 2 4 2 1 2 4 2 1. Bass staff: 0 0 2 4 0 0 2 4 0 2 4.

0439B

2.

D G C G D

TAB

G D C G

TAB

1. 2.

D G D G

TAB

MAID BEHIND THE BAR

Traditional Irish
Arr. G. Weiser

Also known as "Judy's Reel," this exuberant Irish tune is one my favorites.

⑥ = D

♩ = 160
D

Bm
BII

G

Bm
BII.....

G

1. A D

2. A D

0439B

Em

TAB

A D

TAB

Bm BII..... G

1. A D 2. A D

TAB

NAPOLÉON CROSSING THE RHINE

Traditional Irish
Arr. G. Weiser

This is a stirring Irish reel, formerly known as "Listowell." The Irish commonly named or renamed tunes after Bonaparte, who they hoped would liberate Ireland from the cruel oppression of the English. Unfortunately, the much hoped-for succor from France never arrived.

♩ = 176

Am C G Am C

T
A
B

G Am C G

T
A
B

Am Em

1. Am 1/2BII 2. Am 1/2BII

T
A
B

0439B

A D Am C

5 8 0 0 5 8 0 0 5 8 0 0 5 8 0 0

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

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

G Am C G Am Em

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

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

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

1. Am 1/2BII 2. Am 1/2BII

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

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

*Alternate version Am G

5 8 0 7 7 5 7 0 0

0 7 0 0 3

PADDY ON THE RAILROAD

Traditional Irish
Arr. G. Weiser

This tune, which can be found in *Cole's 1000 Fiddle Tunes*, also appears in *O'Neill's Music of Ireland* under the title "The Merry Blacksmith."

⑥ = D

♩ = 176

D

TAB

G A D
1/2BII.....,

TAB

E9 A
BII.....

1. D 2. D

TAB

0439B

First system of musical notation. The top staff is a treble clef staff with a key signature of two sharps (F# and C#). It contains a melodic line with various rhythmic values and fingerings (1, 3, 1, 4, 3, 4, 3, 2, 1, 3, 2, 1). The bottom staff is a guitar tablature staff with six lines, showing fret numbers (0, 5, 7, 5, 8, 7, 8, 7, 0, 3, 3, 2, 0, 2, 0, 2, 4, 0, 0, 0, 0, 3) and some slurs.

Second system of musical notation. The top staff is a treble clef staff with a key signature of two sharps. It contains a melodic line with various rhythmic values and fingerings (4, 2, 4, 3, 2, 1, 3, 1, 4, 3, 4, 3, 2, 1, 0, 1). The bottom staff is a guitar tablature staff with six lines, showing fret numbers (0, 0, 3, 0, 8, 7, 0, 5, 7, 5, 8, 7, 8, 7, 0, 3, 2, 3, 2, 0, 2, 0, 4, 0, 0, 0, 0) and some slurs. Chord labels G, A, and D are placed above the staff.

Third system of musical notation. The top staff is a treble clef staff with a key signature of two sharps. It contains a melodic line with various rhythmic values and fingerings (1, 3, 2, 1, 2, 1, 2, 3, 4, 2, 1, 3, 4). The bottom staff is a guitar tablature staff with six lines, showing fret numbers (2, 4, 3, 0, 2, 3, 0, 2, 3, 2, 3, 7, 8, 3, 2, 3, 0, 0, 4, 0, 0) and some slurs. Chord labels A/G, D, and D are placed above the staff.

STATEN ISLAND HORNPIPE

Traditional Ir

Arr. G. Weiser

This is an Irish tune that got retitled somewhere along the way and turned from a hornpipe into a reel as well.

⑥ = D

♩ = 184

The musical score is presented in four systems, each consisting of a standard notation staff and a guitar TAB staff. The key signature is two sharps (F# and C#). The tempo is marked as ♩ = 184. The score includes various chords and techniques such as triplets and bends.

System 1: Treble clef, key signature of two sharps. Chords: D, G, D/F#. TAB: 2 0 | 4 0 4 5 2 0 | 3 2 0 3 3 2 0 2 | 0 0 0 2 0 0 2 4 2

System 2: Treble clef, key signature of two sharps. Chords: Em, A, D. TAB: 0 2 2 0 | 4 0 4 5 2 0 | 3 2 0 3 3 2 0 2 | 0 0 0 0 0 2

System 3: Treble clef, key signature of two sharps. Chords: G, A, D, A. Includes first and second endings. TAB: 3 3 0 7 8 0 | 7 7 7 2 0 | 7 7 7 7 8 | 5 7 5 8 0 8

System 4: Treble clef, key signature of two sharps. Chords: D, A, C, D, A. Includes first and second endings. TAB: 7 7 7 0 | 1 1 0 2 3 0 | 1 1 0 2 3 0 | 5 2 5 3 5 3

THE TEMPERANCE REEL

Traditional Irish
Arr. G. Weiser

Also known as the "Teetotaler's Reel," this tune is a contradance favorite.

♩ = 176

The musical score is presented in a system of four systems, each containing a standard musical staff and a guitar tablature staff. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked as ♩ = 176. Chord diagrams are placed above the musical staff, and the corresponding fret numbers are written in the tablature. The score includes first and second endings, a 1/2 BII section, and various musical notations such as triplets and slurs.

Chord diagrams shown: G, D, Em, Bm, D, G, Em, D, G.

1/2 BII section.

CARRICKFERGUS

Traditional Irish
Arr. G. Weiser

The city of Carrickfergus lies on the East Coast of Ulster in County Antrim not far from Belfast. This song is famous, and has been recorded by Van Morrison with the Chieftans.

♩ = 63 m.

DADGAD Em G A D Bm A G Em A

1. D 2. D A

D A Em G A

D Bm A G Em A D

FAREWELL TO WHISKEY

Neil Gow
Arr. G. Weiser

This is a strathspey, which is a type of slow reel that became popular in Scotland in the 1700's. This tune was written by Neil Gow, who was a court fiddler for the Duke of Atholl, when the British banned the distillation of spirits. Incidentally, when the English decided to stop being killjoys and let the Scots have their favorite beverage back, Gow wrote another tune entitled "Whiskey Welcome Again." When I visited Blair Atholl in 1997, I saw Neil Gow's fiddle and also was given a private viewing of Gow's famous oil portrait.

♩ = 144 m.

DADGAD G

Am C G

Bm

1/2BII.....,

The first system of musical notation consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a strathspey style with various ornaments and fingerings. Below the staff is a guitar tablature with two staves labeled 'T' (treble) and 'B' (bass). The tablature includes fret numbers and bar lines corresponding to the notes above.

C G/B Am D G

1/2BII...,

1.

2.

The second system of musical notation continues the melody from the first system. It includes a treble clef staff with a key signature of one sharp and a common time signature. The guitar tablature below shows fret numbers and bar lines. The system concludes with two first and second endings, each marked with a '1.' or '2.' above the staff.

Am D G C G/B

1/2BII

The third system of musical notation continues the melody. It features a treble clef staff with a key signature of one sharp and a common time signature. The guitar tablature below shows fret numbers and bar lines. The system concludes with a first and second ending, each marked with a '1.' or '2.' above the staff.

Am D G D

1/2BII.....,

1. G

2. G

The fourth system of musical notation concludes the piece. It features a treble clef staff with a key signature of one sharp and a common time signature. The guitar tablature below shows fret numbers and bar lines. The system concludes with a first and second ending, each marked with a '1.' or '2.' above the staff.

The harvest home

Traditional Irish
Arr. G. Weiser

I learned this Irish hornpipe from Linda Baker, a traditional musician in the Albany, NY area.

♩ = 132 m.

DADGAD D

A 1/2BII E7 A/C# A7

A

TAB

BII

E7 A/C# A7

TAB

D

TAB

A 1/2BII

1. D 2. D

TAB

STAR OF THE COUNTY DOWN

Traditional Irish
 Arr. G. Weiser

This is a famous song about a lovestruck young man and the object of his yearning Ulster. This tune also occurs in common-time versions. Incidentally, my mother was born in County Down.

♩ = 108 m.

DADGAD

Am F C/E G/B

Am Em

Am F C G

C G/B Am F Em Am

C G/B Am G

4 2 2 2 3 1

T 5 2 2 0 0 3 0 0 3 0

A 0 0 0 0 3 0 0 3 0

B 3 3 2 0 5 0 2

Am Em

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

T 2 3 2 0 3 2 2 0 2 0 3 2 0 3 2

A 0 2 0 2 0 2 0 2 2 2 2 2 2

B 0 0 0 2 2 2 2 2 2 2 2 2 2

Am F C G

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

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

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

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

C G/B Am Em Am

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

T 2 0 3 2 2 0 2 2 0 0 2 0

A 3 2 0 2 2 2 2 2 0 0 2 0

B 3 2 0 2 2 2 2 2 0 0 2 0

1. 2. 0

THE TRAVELER

Traditional Irish
Arr. G. Weiser

Travelers are what the Irish call the Gypsies, who used to roam the countryside in brightly painted horse-drawn wagons and were often tinkers by trade.

♩ = 152 m.

DADGAD

D

A

The first system of music 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 repeat sign. The guitar tablature below shows the fretting for the first system, with strings numbered 1 to 6 from top to bottom. The first system ends with a double bar line.

D

D/F#

G

D/F#

Em

A

The second system of music continues the melody from the first system. The guitar tablature shows fretting for the second system, including triplets and various fingerings. The system ends with a double bar line.

D

A

The third system of music continues the melody. The guitar tablature shows fretting for the third system. The system ends with a double bar line.

D

D/F#

G

Em

1.

D/A

A

D

2.

D/A

A

D

The fourth system of music concludes the piece. It features two endings. The first ending leads back to the beginning of the piece, and the second ending provides a final resolution. The guitar tablature shows the fretting for both endings. The system ends with a double bar line.

1/2BII.....,

The first system of music features a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some triplets. The guitar TAB staff below it shows fret numbers: 0, 0, 0, 0, 0, 0, 0, 2, 4, 2, 2, 0, 2, 4. The notation includes a repeat sign at the beginning and a fermata over the final notes.

Em

A

The second system continues the melody. The guitar TAB staff shows fret numbers: 0, 0, 0, 0, 0, 0, 0, 4, 2, 2, 0, 4, 2, 0. Chord changes to Em and A are indicated above the staff. The notation includes a repeat sign and a fermata.

D

BII.....,

The third system continues the melody. The guitar TAB staff shows fret numbers: 0, 0, 0, 0, 0, 0, 0, 2, 4, 2, 2, 0, 2, 4. Chord changes to D and BII are indicated above the staff. The notation includes a repeat sign and a fermata.

G/B

D

1. G A D

2. G A D

The fourth system concludes the piece. The guitar TAB staff shows fret numbers: 0, 4, 0, 2, 0, 4, 2, 0, 0, 4, 2, 0, 0, 4, 0, 2, 0, 0, 5, 0, 0, 5, 0, 0. Chord changes to G/B, D, G, A, and D are indicated above the staff. The notation includes a repeat sign and a fermata.

GARRET BARRY'S JIG

Traditional Irish
Arr. G. Weiser

This Mixolydian tune is named after Garrett Barry, who was a blind Irish minstrel. With this piece, the chief technical consideration is the rhythmic coordination of the numerous hammers and pulls.

♩. = 116 m.

D
DADGAD

C

D Em D/F# Am D Am

1. D 2. D

Am C Am

D Am C Am

1. D 2. D

CASTLE DRUMMOND

Traditional Irish
Arr. G. Weiser

I first heard this Scottish jig on a harp record by Allison Kinnaird in a slow version, and then heard Johnny Cunningham fiddle it at quite a brisk pace. This version is based on the slower setting. You can find it in *Kerr's Merry Melodies*.

♩. = 88

Am 1/2BV..... Em C G

TAB: 5-7 0 7 0 7 5 8 0 3 1 1 0 3 1 0 3 3 3 0 0

Am 1/2BV..... G/B C G 1. Em Am 2. Em A

TAB: 5-7 0 7 0 7 5 8 0 3 0 3 0 3 0 3 0 3 0 2 0 0 3 0 2 0 0 0 0

C G Am C G C

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

G/B Am C G 1. Em Am 2. Em Am

TAB: 3 0 3 5 3 0 3 0 3 0 3 0 3 0 3 0 2 0 0 3 0 2 0 3 0 2 0 0

THE HUNDRED PIPERS

Traditional Irish
Arr. G. Weiser

This Scottish jig can only be described as delightful. When I first heard it, it seemed like I had known the tune forever, so natural and graceful did the melody sound to me. This version comes from the *New England Fiddler's Repertory*. There is even a brand of Scotch named after this tune.

♩. = 132

i a i m i m i m i a

G C G/B Em D

G C G/B D

1. G 2. G

C G/B Em Am D

G C G/B D

1. G 2. G

THE GALLOWGLASS

Traditional Irish
Arr. G. Weiser

I came across this pretty tune in *O'Neill's Music of Ireland*, and made the small alteration of changing all the G sharps to G naturals (natural sevenths in minor mode tunes are more typical of traditional Irish music). In the first part, sixth measure, note the use of the half-barre with the fourth finger on the fifth fret.

♩. = 108

The musical score for "The Gallowglass" is presented in four systems. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. Below each treble staff is a six-line guitar tablature staff. Chord symbols are indicated above the treble staff: Am, Em, C, G, Dm, and Am. The tablature includes fret numbers (0-5) and bar lines. The piece begins with a tempo marking of ♩. = 108. The first system covers measures 1-6, the second system covers measures 7-11, the third system covers measures 12-15, and the fourth system covers measures 16-19. A first ending bracket spans measures 14-15, and a second ending bracket spans measures 17-18.

G Am Dm Am F

TAB

Em Am Dm

TAB

Am C G

TAB

Am Bdim7/A Am Em/G F Em Am

TAB

LANGSTROM'S PONY

Traditional Shetland
Arr. G. Weiser

This four-part Mixolydian tune, like "Gary Owen," is one of those "perpetual" tunes that does not end through the usual process of melodic resolution - therefore an ending has been provided.

♩. = 104

The musical score for "Langstrom's Pony" is presented in four systems, each with a key signature change indicated by a sharp sign above the staff. The piece is in 8/8 time and has a tempo of 104. The first system features a key signature of one sharp (F#) and includes a melody line, a bass line, and guitar tablature. The second system has a key signature of two sharps (F# and C#). The third system has a key signature of one sharp (F#) and includes a first and second ending. The fourth system has a key signature of two sharps (F# and C#). The guitar tablature is written on a six-line staff with fret numbers and fingerings indicated.

0439B

D Em G A

TAB

G D G D A

TAB

D Em G A

TAB

G A

TAB

D Em G A

1. G A

2. G A

TAB

MORRISON'S JIG

Traditional Irish
Arr. G. Weiser

James Morrison was an Irish fiddler from the Sligo area who made several influential recordings in the 1920's. This jig was probably composed by him.

⑥ = D

♩. = 112 m.

Em D Em G

D/F# D Em D

G D G/B D Em

D

TAB

TAB

TAB

TAB

G D/F#

G D Em

D Em

Bm Em A D/F# G D Em (ending)

TOP OF CORK ROAD

Traditional Iris
Arr. G. Weiser

This tune, also named "Father O' Flynn" after a nineteenth-century Irish priest who also collected tunes, has the gentle, rolling quality characteristic of so many jigs.

⑥ = D
♩ = 104

D D/F# G A Bm A/C#

T
A
B

D A D D/F# G A D/F# A

1/2BII....., 1/2BII.....,

T
A
B

1. 2. A

D D

T
A
B

0439B

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Bm BII A 1/2BII G

TAB

D F#m 1/2BII Bm A

1. D 2. D

TAB

*Alternate fingering

D D/F# Bm A

1. D 2. D

TAB

paddy whack

Traditional Irish
Arr. G. Weiser

I was told that the title of this tune refers to the Irish pastime of barroom brawling. The first part reminds me of the folk song "Betsy From Pike." It's in *O'Neill's Music of Ireland*.

♩. = 104

Chord progression for the first system: G, G/B, C, G, Em, D.

Chord progression for the second system: G/B, D, Am, G/B, G, D7, G.

Chord progression for the third system: G, Am, G/B, D, G, Em, D.

Chord progression for the fourth system: G, D, C, G/B, Em, D7.

First ending: G

Second ending: G

SMASH THE WINDOWS

Traditional Irish
Arr. G. Weiser

The title of this jolly tune could refer to firefighting tactics. It's also known as "The Roaring Jelly."

⑥ = D

♩. = 116

D D/F# A G/B D/A A

1/2BII.....,

The first system of music consists of a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The melody begins with a quarter rest followed by eighth notes G4, A4, B4, and A4. The guitar accompaniment is shown in TAB format below the staff, with fret numbers 0, 2, 4, 5, 2, 0, 0, 2, 2, 4, 0, 4, 2. Above the staff, the chords D, D/F#, A, G/B, D/A, and A are indicated. A first ending bracket labeled '1.' spans the final two measures of the system.

D D/F# A G A

1/2BII.....,

1.
D

The second system continues the melody and accompaniment. The melody features eighth notes G4, A4, B4, and A4, followed by a quarter rest. The guitar accompaniment includes fret numbers 0, 2, 0, 4, 2, 3, 2, 5, 2, 2, 0, 3, 2, 0, 3, 2, 3, 3, 3, 4, 0. Chords D, D/F#, A, G, and A are indicated above the staff. A first ending bracket labeled '1.' spans the final two measures, which end with a double bar line.

2.
D A

The third system continues the melody and accompaniment. The melody features eighth notes G4, A4, B4, and A4, followed by a quarter rest. The guitar accompaniment includes fret numbers 3, 3, 3, 2, 3, 5, 2, 3, 2, 5, 5, 3, 2, 3, 5, 2, 5, 2, 3, 3, 2, 5, 0, 4, 0. Chords D and A are indicated above the staff. A first ending bracket labeled '1.' spans the final two measures, which end with a double bar line.

D Em D/F# G A

BV.....,

1. D
2. D

The fourth system continues the melody and accompaniment. The melody features eighth notes G4, A4, B4, and A4, followed by a quarter rest. The guitar accompaniment includes fret numbers 2, 3, 3, 0, 5, 7, 7, 5, 8, 7, 0, 0, 3, 2, 3, 3, 3, 2, 3, 3, 3, 0, 0, 0, 0. Chords D, Em, D/F#, G, and A are indicated above the staff. A first ending bracket labeled '1.' spans the final two measures, which end with a double bar line.

BRYNE'S HORNPIPE

Traditional Irish
Arr. G. Weiser

I first heard this tune played by Roy Wall of the Broken String Band on the tinwhistle, and subsequently found it in *O'Neill's Music of Ireland*.

⑥ = D

♩ = 132

Chord symbols: D, A, D, G, A, D, G/B, D/A, A, Bm BII, A 1/2BII, D, A, D, G, A, D, G/B, D/A, A/G, D/F#, A, D.

2.

D/F# A D A

TAB

D G D G BV D

TAB

G D A D A7/E D/F# D/A

1/2BII.....

TAB

D Bm A D G/B D/A A/G

TAB

1. 2.

D/F# A D D/F# A D

TAB

chief O'NEILL'S FAVORITE

Traditional Irish
Arr. G. Weiser

This tune was played by the fiddler Tobin for Francis O'Neill when the latter was compiling his celebrated collection of tunes. Although Tobin knew that the tune was from the Galway area of Ireland, he didn't know the title, so it was dubbed "Chief O'Neill's Favorite." It can also be found in *The Roche Collection* under the title "The Flowers of Adrigoyle."

⑥ = D
♩ = 156

The musical score is presented in four systems, each with a treble clef staff and a guitar tablature (TAB) staff below it. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked as 156. The piece is in the key of D major. The first system starts with a D chord and a tempo of 156. The second system features an Am chord. The third system features a D chord. The fourth system features a G chord and ends with a first ending (1. D) and a repeat sign. The tablature uses numbers 0-5 to indicate fret positions and includes various techniques like triplets and slurs.

2. D F

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

C D

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

Am D

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

G/B A/C#

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

1. D 2. D

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

The cuckoo's nest

Traditional Irish
Arr. G. Weiser

This one must be quite old, as it can be found in *The Bunting Collection* (1792), and also occurs in numerous variations, which is usually a sign of a tune's antiquity. The version here is based on a setting I heard played by flatpicking great Norman Blake.

⑥ = D
♩ = 168

D

C **D**

1/2BII **G**

D **A** **1. D** **2. D**

D A
1/2BII

T
A
B

C G

T
A
B

D G

T
A
B

D A

1. D 2. D

T
A
B

MURPHY'S HORNPIPE

Traditional Irish
Arr. G. Weiser

I found this spritely hornpipe in O'Neill's.

♩ = 138 m.

G C Am 1/2BII D

G C D C G/B D/A

G C G/B Am 1/2BII D

G C D 1. G 2. G

C 3 Am

TAB

G C D C G/B D/A

TAB

G C G/B Am 1/2BII D

TAB

G C D 1. G 2. G

TAB

RICKETT'S HORNPIPE

Traditional Irish
Arr. G. Weiser

This was composed by S.W. Rickett, who ran the country's first travelling circus. Rickett would dance a hornpipe to this tune while standing on top of a galloping horse.

⑥ = D

♩ = 144 m.

Musical notation for the first system, including treble clef, key signature (one sharp), and guitar TAB. Chords: D, 1/2BII, A.

Musical notation for the second system, including treble clef, key signature (one sharp), and guitar TAB. Chords: D, G BV, E/G#, A, 1/2BII.

Musical notation for the third system, including treble clef, key signature (one sharp), and guitar TAB. Chords: D (1/2BII), A.

Musical notation for the fourth system, including treble clef, key signature (one sharp), and guitar TAB. Chords: D, G BV, A, 1. D A D, 2. D A D.

D G A

BV.....

TAB

D G E/G# A

BV..... 1/2BII.....

TAB

D A

1/2BII.....

TAB

D G A

BV.....

1. D A D 2. D A D

TAB

THE TAILOR'S TWIST

Traditional Irish
Arr. G. Weiser

I first heard clawhammer banjoist Ken Perlman play this tune. Said to have been composed by the piper Paddy Taylor, it is also called "Taylor's Twist." The unusual melodic figure in the first measure is the twist in question.

⑥ = D
♩ = 144

D G A 1/2BII.....

D G A 3 G D/F# D/A

D G A 1/2BII.....

D G A 3 1. D 2. D

D G BV..... A

TAB

Em A 1/2BII..... Em D A/C# A

TAB

D G A 1/2BV.....

TAB

D G A 3 1. D 2. D

TAB