

# Celtic Music for Guitar



Explore a curated collection of Celtic music arranged for solo guitar. You can print them or work from your device.

You'll find printable PDFs with standard music notation, guitar TABs, and chord grids. Enjoy!

For a version of this book with notation only, go to  
<https://ClassicalGuitarShed.com/celtic-book-notation/>

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## Celtic Music

**Allegro**

G

G

C

Celtic Music

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part and a bass part, both in the key of D major (indicated by two sharps on the treble clef). The guitar part is written on a single staff, while the bass part is written on a single staff. The score is divided into two measures, each with a repeat sign at the end. Above the guitar staff, there are four fretboard diagrams for the guitar, labeled G, C, G, and C. These diagrams show the fretting patterns for the chords: G major (open strings, 3rd fret on the 4th string), C major (open strings, 1st fret on the 2nd string), G major (open strings, 3rd fret on the 4th string), and C major (open strings, 1st fret on the 2nd string). The guitar part features a melody line with eighth and quarter notes, and a bass line with eighth and quarter notes. The bass part is written in a simple, rhythmic style, using eighth and quarter notes. The score is presented in a clean, professional layout, with clear notation and a well-organized structure.

The musical score for "The Wind" by The Beatles is presented in a standard musical notation format. The guitar part is written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef. The score includes four guitar chord diagrams: G/D, C, G, and C. The guitar part features a melodic line with eighth and quarter notes, and a bass line with octaves and chords. The bass part is primarily composed of octaves and chords. The score is divided into two measures, with a repeat sign at the end of the second measure.

## Afton Water

Adagio

Celtic Music

Chord diagrams for the first system:

- G**:
- Am**:
- Em**:

First system of music (measures 1-3):

**Staff 1 (Treble Clef):** *mp* (mezzo-piano). Measure 1: quarter note G4, quarter note A4. Measure 2: quarter note B4, quarter note C5. Measure 3: quarter note D5, quarter note E5. Fingering: 0, 1, 0, 1, 0, 3.

**Staff 2 (Bass Clef):** Measure 1: whole note G2. Measure 2: whole note A2. Measure 3: whole note B2. Fingering: 0, 0, 2, 0, 2, 0.

Chord diagrams for the second system:

- G**:
- Am/C**:

Second system of music (measures 4-6):

**Staff 1 (Treble Clef):** Measure 4: quarter note G4, quarter note A4. Measure 5: quarter note B4, quarter note C5. Measure 6: quarter note D5, quarter note E5. Fingering: 0, 4, 0, 1, 0, 4.

**Staff 2 (Bass Clef):** Measure 4: whole note G2. Measure 5: whole note A2. Measure 6: whole note B2. Fingering: 0, 4, 0, 0, 2, 0.

Chord diagrams for the third system:

- D**:
- D7**:
- G**:
- G**:

Third system of music (measures 7-9):

**Staff 1 (Treble Clef):** Measure 7: quarter note G4, quarter note A4. Measure 8: quarter note B4, quarter note C5. Measure 9: quarter note D5, quarter note E5. Fingering: 3, 1, 0, 2, 0, 0.

**Staff 2 (Bass Clef):** Measure 7: whole note G2. Measure 8: whole note A2. Measure 9: whole note B2. Fingering: 3, 1, 0, 2, 0, 0.

Fourth system of music (measures 10-12):

**Staff 1 (Treble Clef):** Measure 10: quarter note G4, quarter note A4. Measure 11: quarter note B4, quarter note C5. Measure 12: quarter note D5, quarter note E5. Fingering: 1, 0, 0, 0, 0, 0.

**Staff 2 (Bass Clef):** Measure 10: whole note G2. Measure 11: whole note A2. Measure 12: whole note B2. Fingering: 0, 0, 0, 0, 0, 0.

10

Dm

C

C

G

TAB

13

G

Am/C

TAB

16

D

D7

G

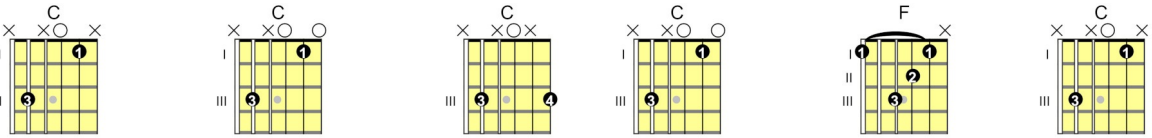
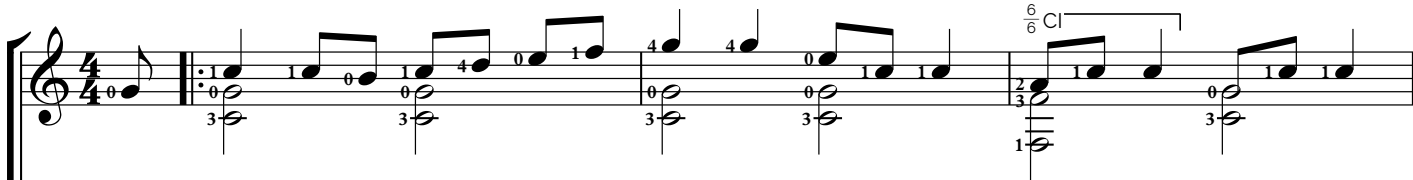
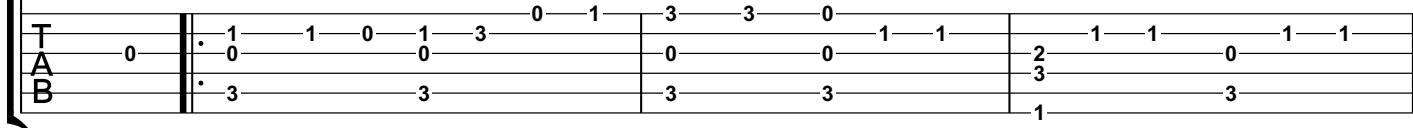
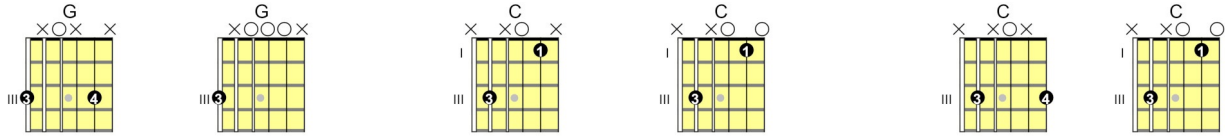
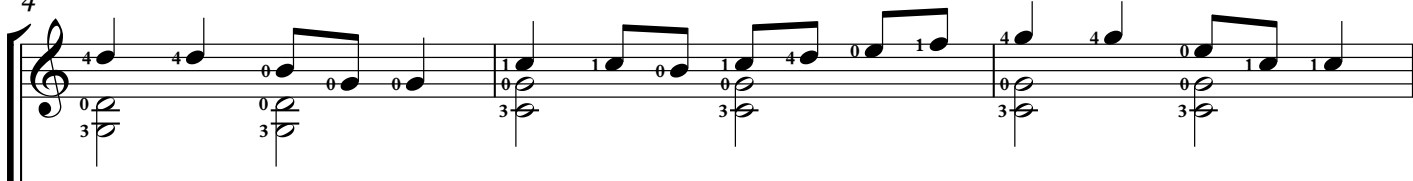
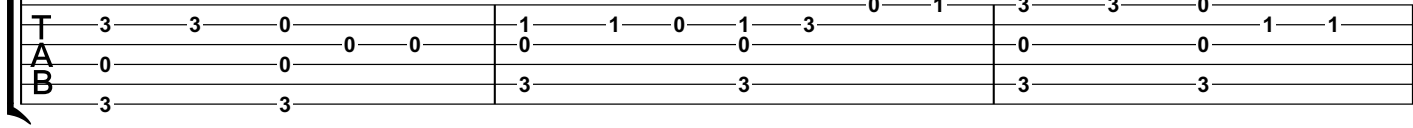
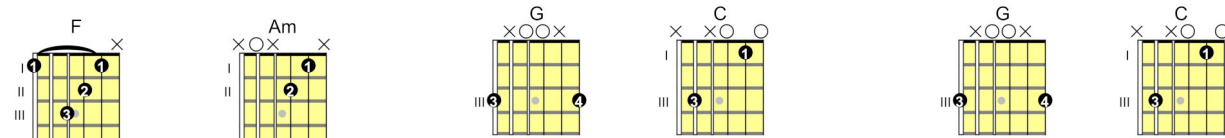
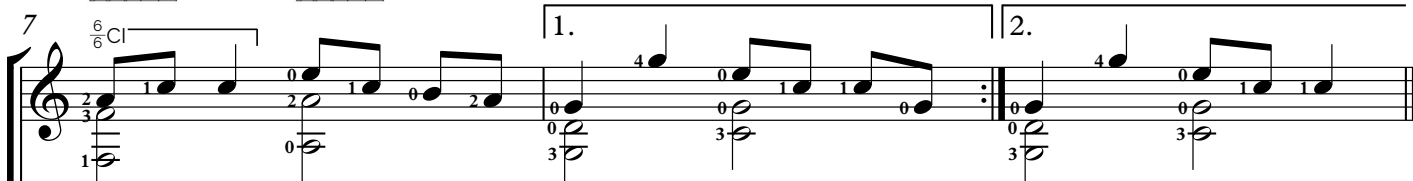
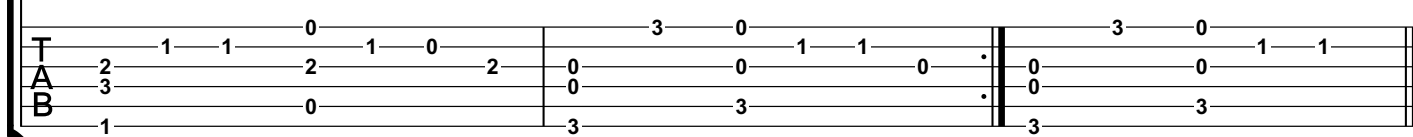
G

TAB

# Aileen's Reel

Celtic Music

**Presto**

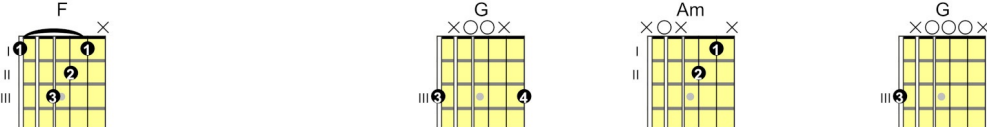
10

F

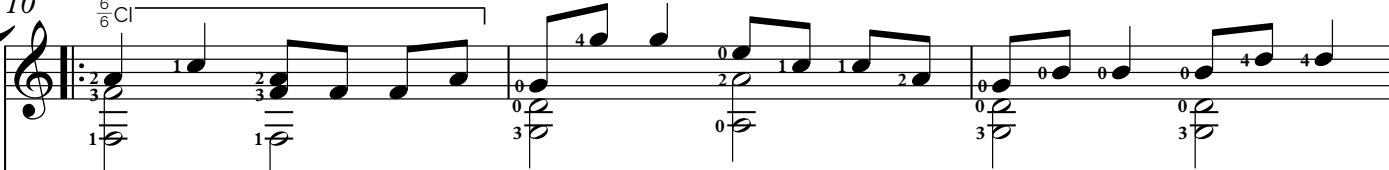
G

Am

G



6/8 Cl



TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 3 | 0 | 1 | 1 | 2 | 0 | 0 | 0 | 3 | 3 |
| 1 | 2 | 3 | 3 | 2 | 0 | 2 | 2 | 0 | 0 | 0 | 3 | 3 |
| 1 | 1 | 3 | 3 | 0 | 3 | 0 | 3 | 3 | 3 | 3 | 3 | 3 |

13

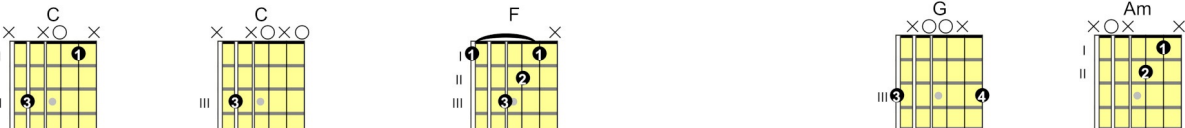
C

C

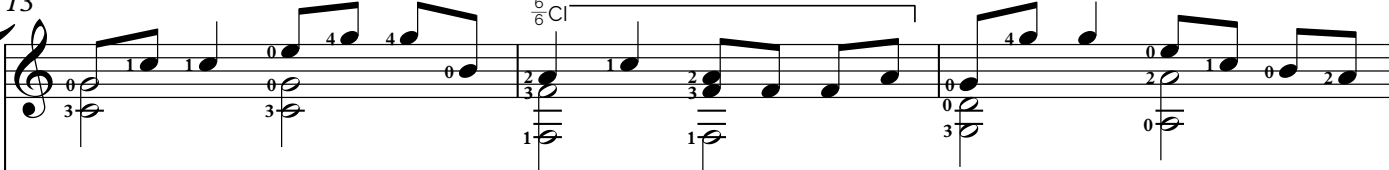
F

G

Am



6/8 Cl



TAB

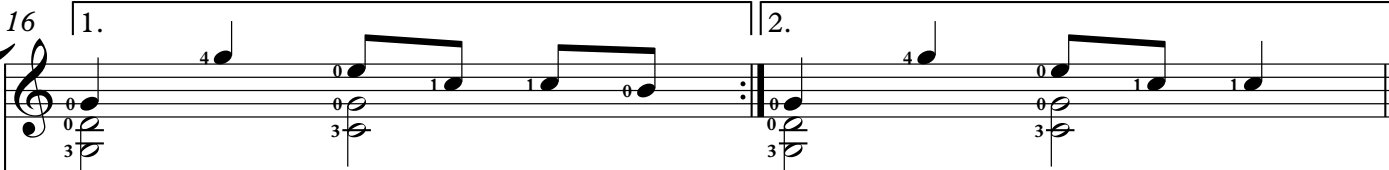
|   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | 0 | 3 | 3 | 0 | 1 | 2 | 2 | 0 | 3 | 3 | 0 |
| 0 | 1 | 0 | 0 | 0 | 2 | 3 | 3 | 3 | 2 | 0 | 2 | 2 |
| 3 | 3 | 3 | 1 | 1 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

16

1.

2.

molto rit.

TAB

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| 3 | 0 | 1 | 1 | 0 | 3 | 0 | 1 | 1 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

# Alexander's Hornpipe

Celtic Music

**Allegro**

Diagram 1: D (Open D, 1st fret, 2nd fret, 3rd fret, 4th fret)

Diagram 2: D (Open D, 1st fret, 2nd fret, 3rd fret, 4th fret)

Diagram 3: D (Open D, 1st fret, 2nd fret, 3rd fret, 4th fret)

⑥ = D

TAB: 2 0 2 | 3 2 4 2 0 2 3 0 | 2 3 2 3 2 0 2

Diagram 4: G (Open G, 1st fret, 2nd fret, 3rd fret, 4th fret)

Diagram 5: D (Open D, 1st fret, 2nd fret, 3rd fret, 4th fret)

Diagram 6: A (Open A, 1st fret, 2nd fret, 3rd fret, 4th fret)

Diagram 7: A (Open A, 1st fret, 2nd fret, 3rd fret, 4th fret)

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

Diagram 8: D (Open D, 1st fret, 2nd fret, 3rd fret, 4th fret)

Diagram 9: D (Open D, 1st fret, 2nd fret, 3rd fret, 4th fret)

Diagram 10: D (Open D, 1st fret, 2nd fret, 3rd fret, 4th fret)

TAB: 3 2 4 2 0 2 3 0 | 2 3 2 3 2 0 2

7

G

D

A

D

1.

TAB

9

A

D

D

2.

TAB

11

G

A

TAB

13

$\frac{3}{6}$  CII

Chord diagrams: D, A7, D

13 14

TAB

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

0 0 0 0

15

Chord diagrams: G, A, A7

15 16 17

TAB

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

5 5 0 0

17

Chord diagrams: A, D, A, D

1. 2.

molto rit. . . . .

TAB

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

2 2 0 2 2 0

0 0 0 0

# All The Way To Galway

Andante

Celtic Music

Chord diagrams for E, D, A, and Bm are shown above the first system of music. The music is in 4/4 time, key of D major (F# C# G#), and tempo Andante. The first system includes a treble clef staff, a bass clef staff, and a TAB staff. The TAB staff shows the following fret numbers: 0 2 4 0 | 3 0 0 3 | 2 2 2 0 | 2 3 0 0 | 3.

Chord diagrams for E, D, A, Bm<sup>6</sup>, and E are shown above the second system of music. The second system includes a treble clef staff, a bass clef staff, and a TAB staff. The TAB staff shows the following fret numbers: 0 2 4 0 | 3 0 0 3 | 2 2 0 1 | 2 2 2 2 | 3 2 2 0.

Chord diagrams for A, Bm<sup>6</sup>, E, and E are shown above the third system of music. The third system includes a treble clef staff, a bass clef staff, and a TAB staff. The TAB staff shows the following fret numbers: 2 2 0 1 | 2 2 2 2 | 0 2 0 2 | 0 2 3 0.

7

D

Bm<sup>6</sup>

E

T  
A  
B

9

D

Bm<sup>7</sup>

E

E

T  
A  
B

11

D

Bm<sup>6</sup>

E

T  
A  
B

13

1. 2.

*molto rit.*

T 3 0 2 4 2 2 2 .

A 2 0 2 4 2 2 2 .

B 0 2 2 2 2 0 0

# Anderson's Jig

Celtic Music

**Presto**

First system of musical notation for Anderson's Jig. It includes a treble clef staff with a 6/8 time signature, a guitar fretboard diagram for the key of C major (first position), and a bass staff with tablature. The tablature shows fingerings for the first two measures.

**Guitar Fretboard Diagrams:**

- Diagram 1 (C major, first position): Shows fingerings for C4 (open), E4 (2), G4 (3), C5 (open), E5 (2), G5 (3).
- Diagram 2 (C major, first position): Shows fingerings for C4 (open), E4 (2), G4 (3), C5 (open), E5 (2), G5 (3).

**Tablature:**

Measure 1: 0, 1, 0, 3, 1, 0

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

Second system of musical notation for Anderson's Jig. It includes a treble clef staff with a 6/8 time signature, a guitar fretboard diagram for the key of C major (first position), and a bass staff with tablature. The tablature shows fingerings for the third and fourth measures.

**Guitar Fretboard Diagrams:**

- Diagram 3 (F major, first position): Shows fingerings for F4 (1), A4 (2), C5 (3), F5 (open), A5 (2), C6 (3).
- Diagram 4 (C major, first position): Shows fingerings for C4 (open), E4 (2), G4 (3), C5 (open), E5 (2), G5 (3).
- Diagram 5 (G major, first position): Shows fingerings for G4 (1), B4 (2), D5 (3), G5 (open), B5 (2), D6 (3).

**Tablature:**

Measure 3: 2, 0, 3, 0, 3, 2

Measure 4: 0, 2, 3, 0, 2, 0

Third system of musical notation for Anderson's Jig. It includes a treble clef staff with a 6/8 time signature, a guitar fretboard diagram for the key of C major (first position), and a bass staff with tablature. The tablature shows fingerings for the fifth and sixth measures.

**Guitar Fretboard Diagrams:**

- Diagram 6 (C major, first position): Shows fingerings for C4 (open), E4 (2), G4 (3), C5 (open), E5 (2), G5 (3).
- Diagram 7 (C major, first position): Shows fingerings for C4 (open), E4 (2), G4 (3), C5 (open), E5 (2), G5 (3).

**Tablature:**

Measure 5: 1, 0, 3, 0, 3, 1, 0

Measure 6: 1, 0, 0, 2, 3, 2, 0

7

**F** **G** **C** **C**

6/8 Cl

1. 2.

HB I

TAB

1 0 3 3 0 1 0 0 1

2 3 0 0 2 0 2 3

1 3 0 0 3

10

**C** **F** **C**

5/8 Cl III

TAB

3 5 5 6 5 3 5 5 5 3 0

3 3 3 5 5 5 5 5 5 5 5

12

**Dm** **C** **G**

TAB

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

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

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

14

TAB

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| T | 1 | 3 | 0 | 3 | 1 | 0 |
| A | 0 |   |   | 0 |   |   |
| B | 2 |   |   | 2 |   |   |
| B | 3 |   |   | 3 |   |   |

16

TAB

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| T | 1 | 0 | 3 | 3 | 0 | 1 | 0 |
| A | 2 |   | 0 |   |   | 0 |   |
| B | 3 |   | 3 |   |   | 3 |   |
| B | 1 |   | 3 |   |   | 3 |   |

18

TAB

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| T | 1 | 0 | 3 | 3 | 0 | 1 | 0 |
| A | 2 |   | 0 |   |   | 0 |   |
| B | 3 |   | 3 |   |   | 3 |   |
| B | 1 |   | 3 |   |   | 3 |   |

# Bell's Favourite Jig

Celtic Music

♩. = 115

Chord diagrams: A (II), D (III), A (II), E (IV), E (IV), A (II), A (II).

Tablature (T, A, B):

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 2 | 0 | 2 | 3 | 2 | 3 | 2 | 0 | 0 | 5 | 4 | 5 | 7 | 0 | 2 | 4 | 5 | 4 | 2 | 0 |
| 2 |   |   | 2 |   |   | 2 |   | 2 |   | 0 |   |   | 0 |   |   | 2 |   | 2 |   |
| 0 |   |   | 0 |   |   | 0 |   | 0 |   | 0 |   |   | 0 |   |   | 0 |   | 0 |   |

5

Chord diagrams: A (II), D (III), A (II), E (IV), E (IV), A (II).

Tablature (T, A, B):

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|
| 2 | 0 | 2 | 3 | 2 | 3 | 2 | 0 | 0 | 5 | 4 | 5 | 7 | 0 | 2 | 4 | 5 | 5 |   |  |
| 2 |   |   | 2 |   |   | 2 |   | 2 |   | 0 |   |   | 0 |   |   | 2 |   | 2 |  |
| 0 |   |   | 0 |   |   | 0 |   | 0 |   | 0 |   |   | 0 |   |   | 0 |   | 0 |  |

9

Chord diagrams: A (XII), A (IX), E<sup>7</sup> (X), E (VII), E (IV), E (IV), A (II), A (II).

Tablature (T, A, B):

|    |    |    |   |    |   |    |   |    |   |   |   |   |   |   |   |   |   |   |   |   |   |
|----|----|----|---|----|---|----|---|----|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 12 | 14 | 12 | 9 | 10 | 9 | 10 | 9 | 10 | 7 | 5 | 4 | 5 | 7 | 0 | 2 | 4 | 5 | 4 | 2 | 0 | 9 |
|    |    |    |   |    |   |    |   |    |   |   |   |   |   |   |   |   | 2 |   | 2 |   |   |
| 0  |    |    | 0 |    |   | 0  |   | 0  |   |   | 0 |   |   | 0 |   |   | 0 |   | 0 |   |   |

13

Chord diagrams (from left to right):

- A (XII, 2)
- A (IX, 2)
- E<sup>7</sup> (X, 1)
- E (VII, 1)
- E (IV, 1)
- E (V, 1)
- A (II, 1)

Tablature (from left to right):

- 12 — 14 — 12 — 9 — 10 — 9 — 10 — 7 — 5 — 4 — 5 — 7 — 0 — 2 — 4 — 5 — 5
- 0 — 0 — 0 — 0 — 0 — 0 — 0 — 0 — 0 — 0 — 0 — 0 — 0 — 0 — 0 — 0

# Blackthorn Bush

**Presto** ( $\text{♩} = 140$ )

Celtic Music

Diagrammatic guitar notation for measures 9-11 and 12-14, including fretboard diagrams and tablature.

**Measures 9-11:**

- Measure 9:** Fretboard diagrams for B<sup>7</sup> (VII, VIII, IX, X) and E (O, X, X, X, O, O). Tablature: 7-9-7-10-9-7-8-9.
- Measure 10:** Fretboard diagrams for E (O, X, X, X, O, O) and A<sup>6</sup> (X, O, X, X). Tablature: 0-2-4-0-2-4-5-2.
- Measure 11:** Fretboard diagrams for B (X, O, X, X, O, O) and CII (5/6). Tablature: 4-4-4-4-4-4-2-2.

**Measures 12-14:**

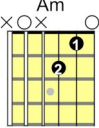
- Measure 12:** Fretboard diagrams for E (O, X, X, X, O, O) and E (O, X, X, X, O, O). Tablature: 0-2-4-5-7-9.
- Measure 13:** Fretboard diagrams for B (VII, VIII) and E (O, X, X, X, O, O). Tablature: 7-9-7-9-0-0.
- Measure 14:** Fretboard diagrams for B (VII, VIII) and E (O, X, X, X, O, O). Tablature: 7-9-7-9-0-0. Includes a *rit.* marking.

# Bolt The Door

Celtic Music

Vivo (♩. = 120)

Am



Em

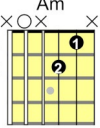


3 1 0 1 2 0 0 2 2 0

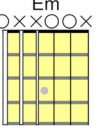
T A B

0 0 0 0 0 0 0 0 0 0

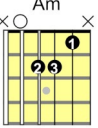
Am



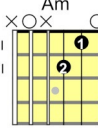
Em



Am



Am



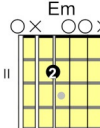
3 1 2 0 0 3 0 1 4 0 1 2 2 0

T A B

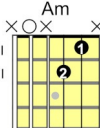
1 2 0 0 2 0 0 0 1 3 0 1 2 2 0

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

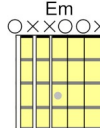
Em



Am



Em



Am



6 0 2 2 0 1 2 0 3 0 3 3 4 1

T A B

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

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

Am Em Am Em

9

T  
A  
B

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

Am Am Em

12

T  
A  
B

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

Am Em Am Am G

15

T  
A  
B

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

18

Chord diagrams for measures 18-20: C, G, Am, Em, Am.

Measure 18: C (x x o o), G (x o o x), Am (x o x x), Em (o x x o o x), Am (x o x x).

Measure 19: C (x x o o), G (x o o x), Am (x o x x), Em (o x x o o x), Am (x o x x).

Measure 20: C (x x o o), G (x o o x), Am (x o x x), Em (o x x o o x), Am (x o x x).

Tablature for measures 18-20:

|   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 4 | 0 | 1 | 2 | 0 | 0 | 3 | 0 | 1 | 4 |
| 1 | 0 | 0 | 2 | 0 | 0 | 0 | 2 | 0 | 2 | 0 |
| 3 | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

21

Chord diagrams for measures 21-23: Am, Dm, C, G, Am, G.

Measure 21: Am (x o x o), Dm (x x o x), C (x x o o), G (x o o x), Am (x o x x), G (x x o o x).

Measure 22: Am (x o x o), Dm (x x o x), C (x x o o), G (x o o x), Am (x o x x), G (x x o o x).

Measure 23: Am (x o x o), Dm (x x o x), C (x x o o), G (x o o x), Am (x o x x), G (x x o o x).

Tablature for measures 21-23:

|   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 1 | 2 | 2 | 3 | 0 | 1 | 3 | 0 | 1 | 2 | 0 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 0 | 0 | 0 | 0 | 0 | 3 | 3 | 3 | 0 | 0 | 3 | 0 | 3 |

24

Chord diagrams for measures 24-26: Em, C, G, C, G.

Measure 24: Em (o x x x), C (x x o o), G (x o o x), C (x x o o), G (x o o x).

Measure 25: Em (o x x x), C (x x o o), G (x o o x), C (x x o o), G (x o o x).

Measure 26: Em (o x x x), C (x x o o), G (x o o x), C (x x o o), G (x o o x).

Tablature for measures 24-26:

|   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 0 | 3 | 0 | 0 | 0 | 3 | 0 | 1 | 3 | 0 |
| 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 2 | 0 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |



# Bonaparte's Retreat

Celtic Music

Presto ( $\text{♩} = 140$ )

Chord diagrams for the first system:

- A:
- E:
- E:
- E:
- E:

Chord diagrams for the second system:

- E:
- A:
- E:
- A:
- E:
- E:

Chord diagrams for the third system:

- E:
- E<sup>7</sup>:
- E<sup>7</sup>:
- A:
- E:

Tablature for the first system:

T: 2 2 1 2 0 2 | 0 0 2 0 2 4 5 | 7 5 4 7 5 4 0 2

A: 2 2 1 2 2 2 | 1 0 0 2 4 5 | 7 5 4 7 5 4 0 2

B: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

Tablature for the second system:

T: 4 0 3 0 2 0 1 | 2 2 1 2 2 0 2 | 0 0 2 4 2 4 5

A: 4 3 4 2 0 1 | 2 2 1 2 2 0 2 | 1 0 0 2 4 2 4 5

B: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

Tablature for the third system:

T: 7 5 4 0 3 0 1 2 | 0 2 0 2 1 2 | 4 2 4 5 4 2 4 0

A: 7 5 4 0 3 0 1 2 | 0 2 0 2 1 2 | 4 2 4 5 4 2 4 0

B: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

10

Handwritten musical notation for measures 10-12, including treble and bass staves with fingerings and tablature.

Tablature for measures 10-12:

| Measure | T           | A         | B |
|---------|-------------|-----------|---|
| 10      | 5 4 5 7 5 4 | 5 7       | 0 |
| 11      | 4 5 7 5 4 0 | 3 0       | 0 |
| 12      | 0           | 1 2 1 4 2 | 0 |

13

Handwritten musical notation for measures 13-15, including treble and bass staves with fingerings and tablature.

Tablature for measures 13-15:

| Measure | T               | A               | B |
|---------|-----------------|-----------------|---|
| 13      | 4 2 4 5 4 2 4 0 | 5 4 5 7 5 4 5   | 0 |
| 14      | 5 4 5 7 5 4 5   | 7 5 9 5 7 5 4 0 | 0 |
| 15      | 0               | 0               | 0 |

16

Handwritten musical notation for measures 16-18, including treble and bass staves with fingerings and tablature.

Tablature for measures 16-18:

| Measure | T                 | A               | B |
|---------|-------------------|-----------------|---|
| 16      | 5 7 5 7 9 5 9 5   | 7 5 9 5 7 5 4 0 | 0 |
| 17      | 0                 | 0               | 0 |
| 18      | 5 7 5 7 4 5 4 5 7 | 5 4 5 7         | 0 |

19

*rit. in repetition*

IV

E

A

E

A

T

A

B

4 5 7 5 4 0 3 0 2 0 1 2 .

0 0 0 0 0 0 0 0 .

# Captain O'Kane

**Moderato** (♩. = 50)

Turlough O'Carolan  
(1670 – 1738)

Am Am G Em

5

Am Fmaj7 Em Am

5

Am Am G Em

9

13

Am Fmaj7 Em Am

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

A 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 1 2 2 0 2 0 2 0 2 0 2 0

17

C C G G

T 1 0 0 0 3 1 0 3 3 3 3 1

A 0 0 0 0 0 0 0 0 0 0 0 0

B 3 3 3 3 3 3 3 3 3 3 3 3

21

Am Fmaj7 E Am

T 5 5 4 5 7 8 5 5 4 5 5 7

A 5 5 5 5 5 5 5 5 5 5 5 5

B 0 8 0 0 0 0 0 0 0 0 0 0

25

**F<sup>maj7</sup>**

**C**

**G**

**Em**

$\frac{3}{6}$  CV)

*loco*

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 8 | 7 | 5 | 3 | 1 | 0 | 3 | 0 | 3 | 0 | 2 | 0 |
| 5 |   |   | 0 |   |   | 0 |   |   |   |   |   |
| 5 |   |   | 0 |   |   | 0 |   |   |   |   |   |
| 8 |   |   | 3 |   |   | 3 |   |   |   | 2 | 0 |

29

**Am**

**F<sup>maj7</sup>**

**Em**

**Am**

*rit.*

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 0 | 1 | 0 | 3 | 1 | 0 | 2 | 0 | 2 | 2 | 2 | 2 |
|   |   |   |   |   |   |   |   |   |   |   |   |   |
| 2 |   |   |   | 2 |   |   | 2 |   | 2 |   | 2 | 2 |
| 0 |   |   |   | 1 |   |   | 0 |   | 0 |   | 0 | 0 |

# Carolán's Receipt for Drinking

Turlough O'Carolan  
(1670 – 1738)

**Con spirito** (♩ = 80)

Chord diagrams for measures 1-4:

- Measure 1: A (V)
- Measure 2: A (II)
- Measure 3: D (IV)
- Measure 4: A (V)

Staff notation (Treble Clef, Key of D major, 2/4 time):

Measure 1: 4. 3. 2. 1. 0.

Measure 2: 1. 4. 2. 1. 0.

Measure 3: 2. 1. 3. 1. 0.

Measure 4: 3. 1. 0. 4. 0.

TAB notation:

Measure 1: 5 4 | 2 5 3 2 | 3 2 4 2 | 2 0 | 5 4

Measure 2: 0 | 0 | 0 | 5 | 0

Chord diagrams for measures 5-8:

- Measure 5: A (V)
- Measure 6: D (III)
- Measure 7: Bm (II)
- Measure 8: E (I)

Staff notation (Treble Clef, Key of D major, 2/4 time):

Measure 5: 1. 4. 2. 1. 0.

Measure 6: 3. 1. 3. 0. 0.

Measure 7: 3. 0. 2. 0. 0.

Measure 8: 0. 2. 2. 0. 0.

TAB notation:

Measure 5: 2 5 3 2 | 3 2 3 0 | 2 0 2 | 0 2 3

Measure 6: 0 | 0 | 2 | 0

Chord diagrams for measures 9-12:

- Measure 9: A (V)
- Measure 10: A (V)
- Measure 11: D (III)
- Measure 12: A (V)

Staff notation (Treble Clef, Key of D major, 2/4 time):

Measure 9: 4. 1. 4. 1. 0.

Measure 10: 4. 1. 3. 1. 0.

Measure 11: 2. 3. 1. 0. 0.

Measure 12: 4. 1. 0. 0. 0.

TAB notation:

Measure 9: 5 2 5 2 | 5 2 4 | 5 4 2 | 5 2 0

Measure 10: 0 | 0 | 0 | 0

13

F#m

E

D

A

6/6 CII

TAB

2 4 2 4

0 2 4 2

2 0 4 5

2 2 3 0

17

A

F#m

D

A

6/6 CII

TAB

0 2 0 2

5 2 4 2

4 1 2 0

2 2 3 0

21

A

A

A

D

D

3/6 CII

TAB

5 2 5 2

5 2 5 2

2 3 2 0

2 3 2 0

25

A

E

A

E

E/G#

4/6 CII

TAB

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

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

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

29

F#m

F#m

Bm

Bm/D

6/6 CII

5/6 CII

HB II

TAB

2 4 5 4 2 2 5 2 5 2 3 4 2 3 10 12

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

33

A

E7

F#m

E

3/6 CIX

3/6 CVII

6/6 CII

TAB

9 12 9 10 7 10 7 7 5 4 5 0 2 0 3 2

9 9 7 7 2 2 2 2 2 2 2 2 2 2 2 2

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

37

D

F#m

C#m/E

E

E<sup>7</sup>

TAB

3 2 3 0

2 4 5 4

2 0 2 2

0 1 2 0

2 0

41

F#m

A

D

A

TAB

2 3 2 4

2 5

0 5 2 0

2 2 0

2 0

45

F#m

E

D

A

rit.

TAB

2 4 2 4

0 2 4 2

2 2 0

2 2 0

2 0

# Carolán's Welcome

Turlough O'Carolan  
(1670 – 1738)

## Allegretto

**Allegretto**

Am Dm Em

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

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

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The guitar part is in the key of A minor (Am) and features a series of chords: Am, G, Am, Em, and Am. The bass part is in the key of A minor (Am) and features a series of chords: Am, G, Am, Em, and Am. The score includes a guitar part with a treble clef and a bass part with a bass clef. The guitar part includes a 5-finger exercise at the beginning. The score is written in standard musical notation with a key signature of one flat (B-flat) and a time signature of 4/4. The guitar part includes a 5-finger exercise at the beginning. The score is written in standard musical notation with a key signature of one flat (B-flat) and a time signature of 4/4. The guitar part includes a 5-finger exercise at the beginning. The score is written in standard musical notation with a key signature of one flat (B-flat) and a time signature of 4/4. The guitar part includes a 5-finger exercise at the beginning.

9

Am Am Dm Em

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

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

B 0 0 0 0 0 0 0 0 0 0 0 0 0

13

Chord diagrams: C (III), F (III V), Am (I II), Em (I II), Am (II).

Musical notation: Treble and bass staves with notes and fingerings. Treble staff includes a 3/6 CIII bracket over measures 14-15.

TAB: Treble and bass staves with fret numbers.

Chord diagrams: Am (V), Am (V), Dm<sup>6</sup> (V), C/E (VIII).

Musical notation: Treble and bass staves with notes and fingerings. Treble staff includes a 3/6 CV bracket over measures 17-18.

TAB: Treble and bass staves with fret numbers.

21

Chord diagrams: Dm<sup>6</sup> (I), C (III), G/B (III), Am (V).

Musical notation: Treble and bass staves with notes and fingerings. Treble staff includes a *loco* marking under measure 21.

TAB: Treble and bass staves with fret numbers.

25

Dm<sup>6</sup>  
X X O X O  
v

C/E  
X X X  
I  
II  
III

C  
X X O O  
I  
II  
III

G  
X O O X  
III

T 5 3 0 3 5 | 3 0 3 0 3 | 0 3 1 3 0 1 | 3 0 0

A 0 | 1 3 0 3 | 0 3 1 3 1 | 3 0 0

B 0 | 2 | 3 | 3

29

Am  
X O X  
I  
II

G  
X O O X  
III

Am  
X O X O  
I  
II

Em  
O X O X X  
II

Am  
X O X X  
II

*rit.*

T 1 0 2 | 3 1 0 | 1 0 | 2 0 | 2 0

A 2 2 | 0 0 | 2 0 | 2 0 | 2 0

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

# Fanny Power

Turlough O'Carolan  
(1670 – 1738)

**Andante**

Chord diagrams for the first system:

- A**:
- Bm<sup>7</sup>**:
- Bm<sup>7</sup>/D**:

5/6 CII

Chord diagrams for the second system:

- E**:
- E<sup>7</sup>**:

3

Chord diagrams for the third system:

- A**:
- Bm<sup>7</sup>**:
- Bm<sup>7</sup>/D**:

5 CII

7

E

A

7

1 2 4 2 3 1

3 2 0 3 2 0

7

3 CII

T A B

1 2 4 2 2 1 2 2 2 2

0 0 0 0

9

A

F#m

9

(3/8 CII)

4 1 2 4 4 1 2 4 1 1 1 1

0 0 0 0 0 0 0 0

5 2 3 5 5 2 3 5 2 2 2 2

2 2 2 2 2 2

0 0 4 4

T A B

11

D

Bm7

11

(3/8 CII)

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

0 0 0 0 0 0 0 0 1 1 1 1

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

2 2 2 2 2 2

0 0 2 2

T A B

13

$\frac{3}{6}$  CII

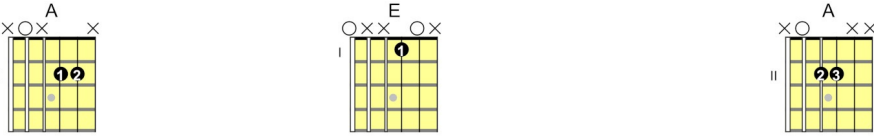


T 2 3 5 2 4 5 4 5 7 0 2 0

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

B 0 0 0 0 0 0 0 0 0 0 0 0

15



T 2 1 0 3 0 3 2 3

A 2 2 0 1 2 0 2 2

B 0 0 0 0 0 0 0 0

# Morgan Magan

**Vivace** (♩ = 144)

Turlough O'Carolan  
(1670 – 1738)

Chord diagrams for measures 1-4:

- A**: x O x x
- D**: x x O x
- A**: x O x O
- D<sup>6</sup>**: x x O O
- B<sup>7</sup>**: x O x O
- E**: O x x x

Measure 1: T 2 2 0, A 2 2 2, B 0 0

Measure 2: T 3 2 0, A 2 2 3, B 0 0

Measure 3: T 2 0 0, A 2 1 2, B 0 2

Measure 4: T 2 1 4, A 2 4 1, B 0 0

Chord diagrams for measures 5-8:

- A**: x O x x
- D**: x x O x
- E**: O x O x
- B**: x O x O
- E**: O x x x

Measure 5: T 2 2 0, A 2 2 2, B 0 0

Measure 6: T 2 4 4, A 5 4 5, B 0 0

Measure 7: T 1 2 0, A 2 1 4, B 0 2

Measure 8: T 1 4 2, A 2 4 1, B 0 2

Chord diagrams for measures 9-12:

- A**: x O x x
- E**: O x O x
- A**: x O x x
- D**: x x O x
- Bm<sup>7</sup>**: x x O x
- A**: x O x O
- D**: x x O x

Measure 9: T 2 2 0, A 2 2 2, B 0 0

Measure 10: T 2 2 0, A 2 2 2, B 0 0

Measure 11: T 3 0 0, A 2 2 3, B 0 2

Measure 12: T 2 2 3, A 2 3 0, B 0 0

13

Chord diagrams: A, D, E, A, E, A.

Staff notation: Treble clef, key signature of two sharps (F# and C#). Bass line with tablature.

17

Chord diagrams: A, A, A, A, D<sup>6</sup>, E.

Staff notation: Treble clef, key signature of two sharps (F# and C#). Bass line with tablature.

21

Chord diagrams: A, D<sup>6</sup>, A, E<sup>7</sup>, A, E.

Staff notation: Treble clef, key signature of two sharps (F# and C#). Bass line with tablature.

25

T  
A  
B

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

0 4 0 | 0 0 | 0 0 | 0 0

29

T  
A  
B

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

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

## Mrs. Power (Carolán's Concerto)

Turlough O'Carolan  
(1670 – 1738)

**Allegro**

mf

TAB

The musical score for "The Wind" by The Beatles is presented in standard notation. The guitar part (top staff) is in the key of D major (one sharp) and 3/6 time. It begins with a treble clef and a key signature of one sharp (F#). The bass part (bottom staff) is in the same key and time signature, using a bass clef. The score is divided into measures by vertical bar lines. Above the guitar staff, fretboard diagrams are provided for the first six measures, showing the fingerings for the chords: A7, D, G, G, D7, and G. The diagrams are labeled with Roman numerals (I, II, III) and finger numbers (1, 2, 3, 4). The guitar part includes various musical notations such as eighth notes, quarter notes, and rests. The bass part includes a double bar line in the first measure, indicating a change in the bass line. The score is written for a single guitar and a single bass player.

7

C G Am D/A C

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

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

B 3 3 0 0 0 3



20

Chord diagrams: D<sup>7</sup>, D, Am, G, D

3/6 CV

TAB

7 5 8 7 5 10 10 8 8 7 7 5 5

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

23

Chord diagrams: G, D<sup>7</sup>, D, A, D<sup>7</sup>, D

2/6 CIII, 3/6 CV

TAB

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

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

26

Chord diagrams: G, Am, G, C

6/6 CIII

TAB

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

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

29

G

Em

Am

A<sup>7</sup>

G/D

D

G

*rit.*

$\frac{6}{6}$  CIII

$\frac{2}{6}$  CIII

$\frac{3}{6}$  CII

*f*

T

A

B

# O'Carolan's Farewell to Music

Adagio (♩ = 50)

c Turlough O'Carolan  
(1670 – 1738)

Am C/E G/B

5/6 CIII

T  
A  
B

G<sup>6</sup> G/B C/E F<sup>maj7</sup> Em

HB I

T  
A  
B

Am C/E G/B Am

3/4 CV

T  
A  
B

7

C/E G<sup>7</sup> Dm/F C/E G Am

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

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

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

9

Am Dm F/C Am Em

T 2 2 0 2 0 2 0 2 0 1 2 0 2 0 2

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

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

11

G C F<sup>maj7</sup> Em

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

A 0 4 0 2 0 2 4 0 2 4 0 2 2 2 2 2 2 2 2 2 2

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



# O Danny Boy

Frederick E. Weatherly  
(1848-1929)

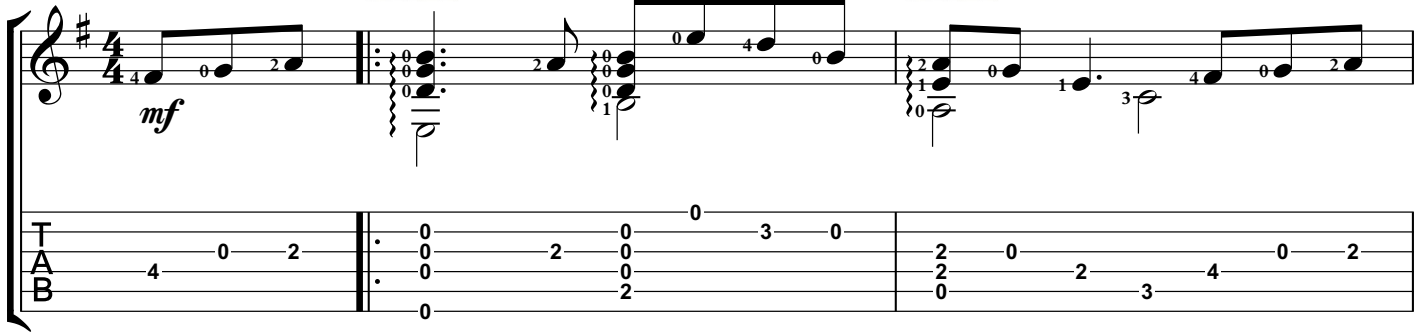
## Adagio

### Intro

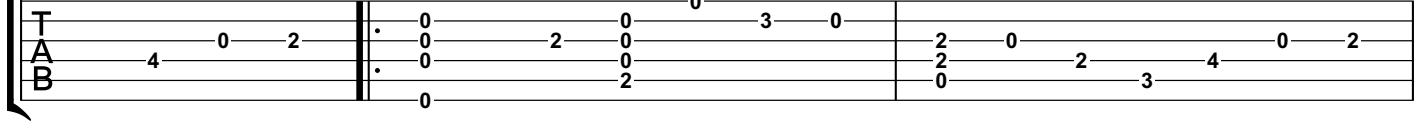
Em<sup>7</sup> Am



*mf*



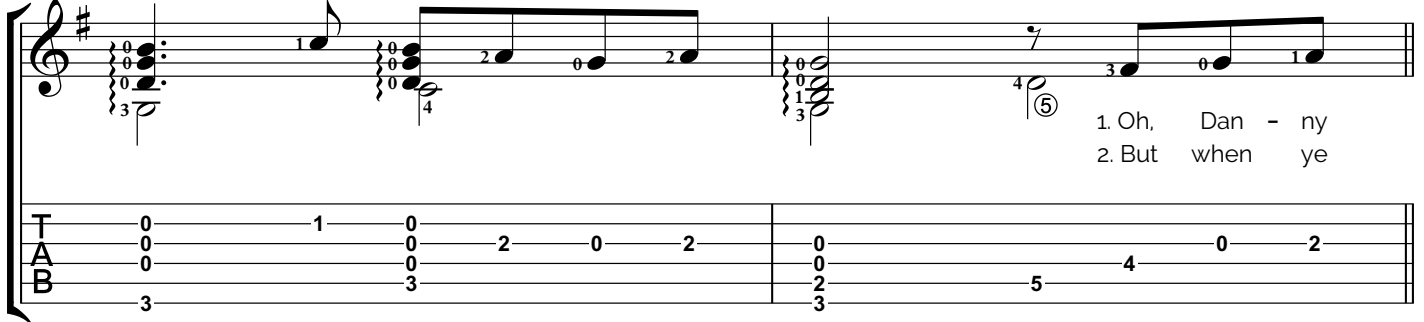
TAB



G G D

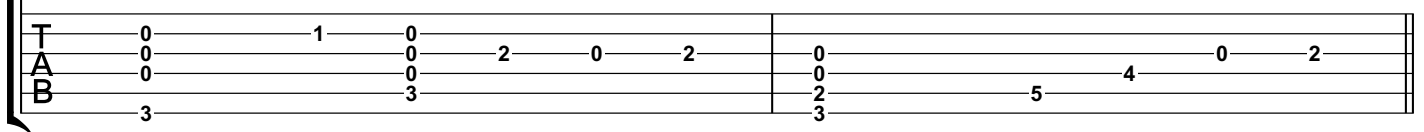


3



1. Oh, Dan - ny  
2. But when ye

TAB

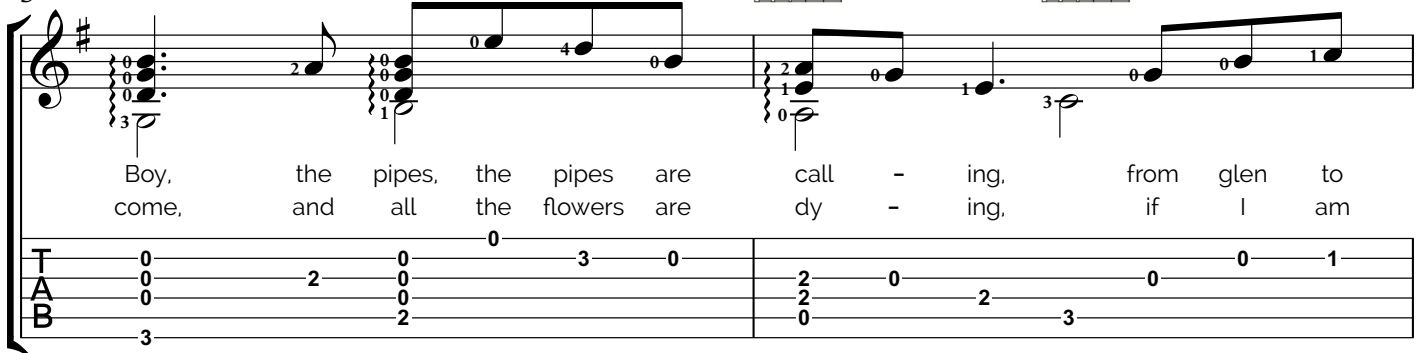


G Am C



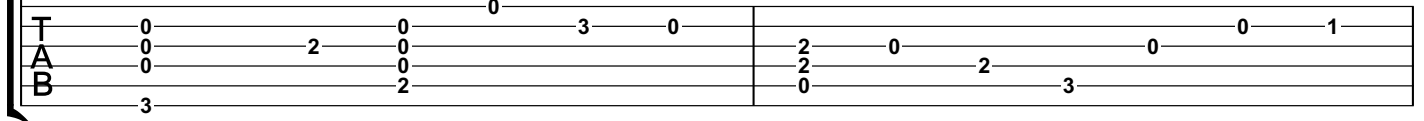
Verse

5



Boy, the pipes, the pipes are call - ing, from glen to  
come, and all the flowers are dy - ing, if I am

TAB



7



G Am D

glen, dead, and as down dead the moun - tain - side. The sum - mer's  
ye'll come and

TAB

3 0 3 0 0 2 0 5 4 0 2

9



Em7 Am

gone, find and the all place where ros - es am fall - ing. It's you, it's  
ly - ing, and kneel and

TAB

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

11



G G D

you say must an go and I must for bide. *f* But come ye  
And I shall

TAB

0 1 0 2 0 2 0 0 3 0 2

**Chorus**

13

back hear, when though sum - mer's in the mead - ow, or when the  
 hear, though soft you tread a - bove me, and all my

TAB

15

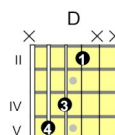
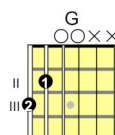
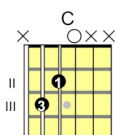
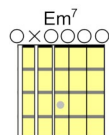
val - ley's hushed and white with snow, it's I'll be  
 grave will warm - er, sweet - er be, for you will

TAB

17

here bend in sun - shine or in shad - ow. Oh, Dan - ny  
 bend and tell me that you love me, and I shall

TAB



19 1.

*dim.*

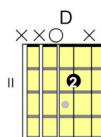
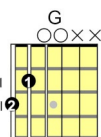
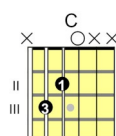
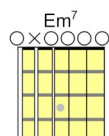
Boy, oh Dan - ny Boy, I love you so!

TAB

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

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

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



21 2.

*dim.*

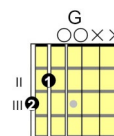
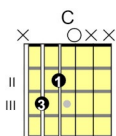
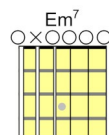
sleep in peace un - til you come to me! And I shall

TAB

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

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

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



Coda

23 *rit.*

sleep in peace un - til you come to me!

TAB

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

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

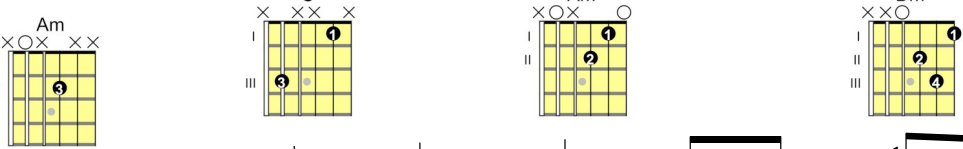
0 0 0 3 0 0 2 0 0 0 0 0 0

# Planxty Connor

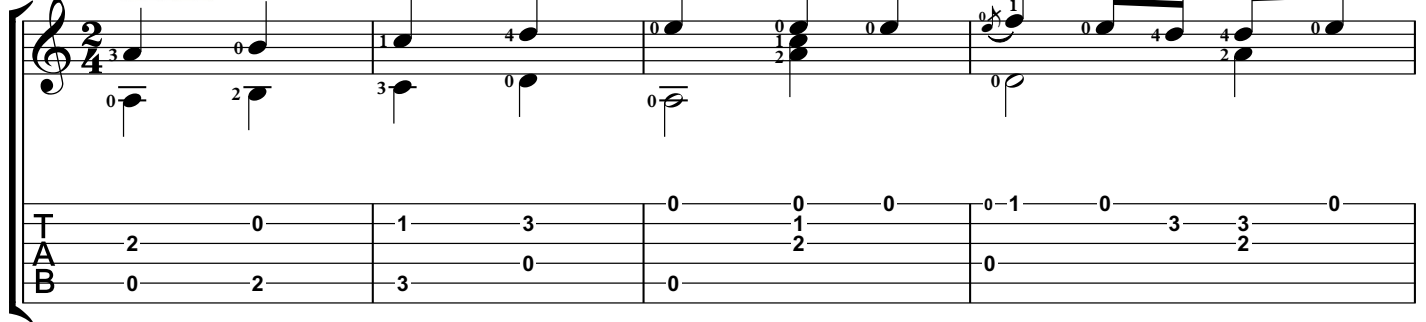
## Moderato

Turlough O'Carolan  
(1670 – 1738)

Am C Am Dm



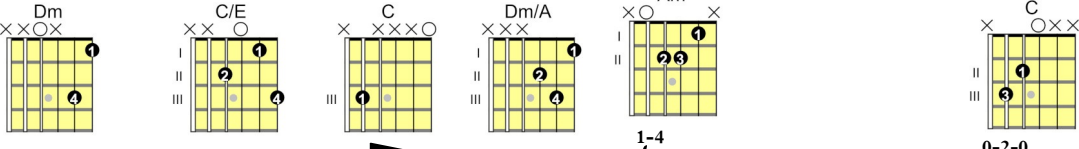
5



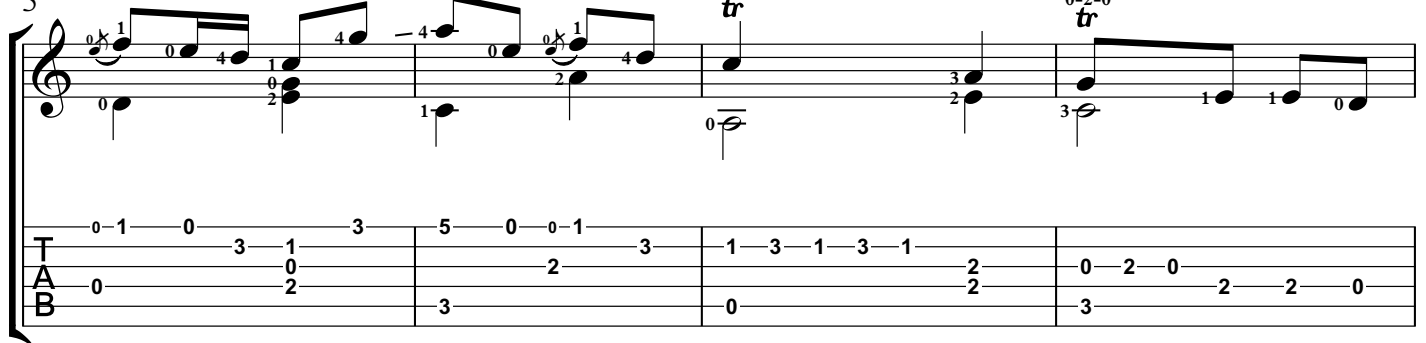
TAB

|   |   |   |   |   |   |   |     |   |   |   |   |
|---|---|---|---|---|---|---|-----|---|---|---|---|
| 2 | 0 | 1 | 3 | 0 | 0 | 0 | 0-1 | 0 | 3 | 3 | 0 |
| 0 | 2 | 3 | 0 | 0 | 1 | 2 | 0   |   |   |   |   |

Dm C/E C Dm/A Am C



5



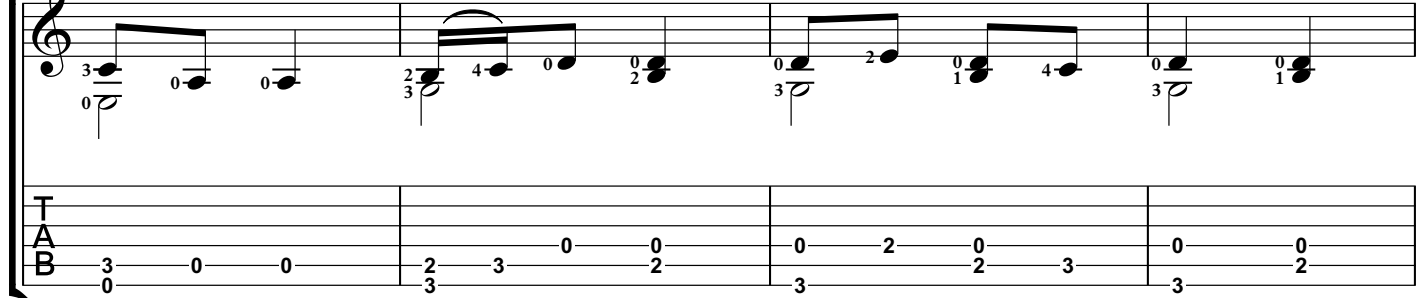
TAB

|     |   |   |   |   |   |   |     |   |   |   |   |   |   |   |   |   |   |   |
|-----|---|---|---|---|---|---|-----|---|---|---|---|---|---|---|---|---|---|---|
| 0-1 | 0 | 3 | 1 | 3 | 5 | 0 | 0-1 | 3 | 1 | 3 | 1 | 2 | 0 | 2 | 0 | 2 | 2 | 0 |
| 0   |   | 2 |   |   | 3 |   |     |   | 0 |   |   | 2 | 3 |   |   |   |   |   |

Am/E G G G



9



TAB

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

13

Em Em G Am Am

0-2-0  
*tr*

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 2 | 3 | 0 | 2 | 1 | 0 | 2 | 0 | 2 | 0 | 2 | 0 | 1 | 3 | 2 |
| 0 |   |   | 2 | 1 | 0 | 2 | 0 | 2 | 0 | 2 | 0 |   |   |   |
| 0 |   |   | 2 | 1 | 0 | 2 | 0 | 2 | 0 | 2 | 0 |   |   |   |

17

Am Am C C

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 3 | 1 | 2 | 2 | 2 | 0 | 2 | 0 | 3 | 0 | 2 | 0 | 2 | 0 | 3 |
| 0 |   |   | 2 | 2 | 2 | 0 | 2 | 0 | 3 | 0 | 2 | 0 | 2 | 0 | 3 |
| 0 |   |   | 2 | 2 | 2 | 0 | 2 | 0 | 3 | 0 | 2 | 0 | 2 | 0 | 3 |

21

C E Am Am

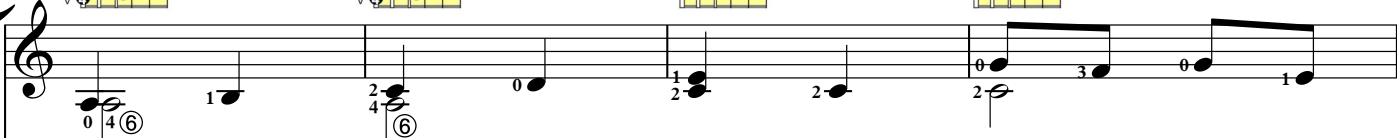
TAB

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 3 | 1 | 3 | 0 | 2 | 1 | 2 | 2 | 2 | 2 | 2 |
| 3 |   |   | 2 | 0 | 2 | 1 | 2 | 2 | 2 | 2 | 2 |
| 3 |   |   | 2 | 0 | 2 | 1 | 2 | 2 | 2 | 2 | 2 |

25



Am C C



0 4 6 1 2 4 6 0 1 2 2 0 3 0 1

T A B

0 2 3 0 2 3 0 3 2

5 5 3 3 3 2

29



Am C C Dm Dm



3 0 1 4 0 2 4 2 2 4

0 2 3 0 3 0 0 1 4

T A B

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

0 2 3 0 3 0 0 2 2

0 2 0 0 0 0 0 0 0

33



Am Am G G



1 1 3 0 1 4 1 0 2

0 2 0 3 0 3 0 1 0

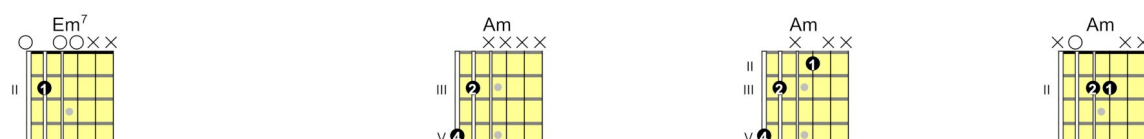
T A B

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

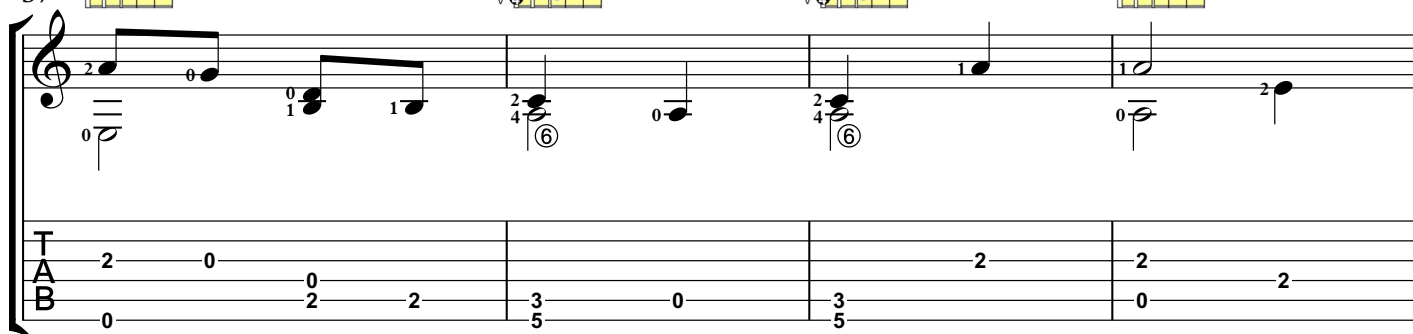
0 2 0 0 2 2 3 0 0 0 0 0 2

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

37



Em7 Am Am Am



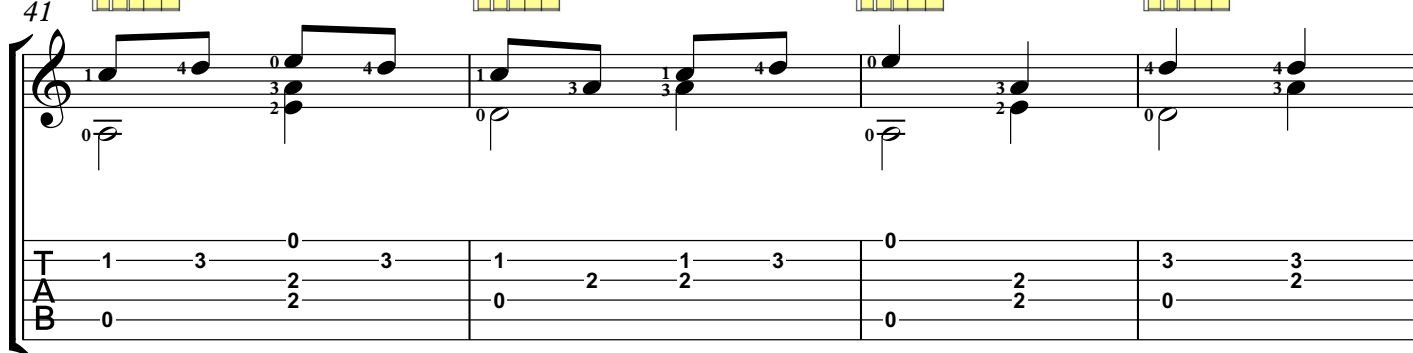
Measures 37-40: Treble clef, 2/4 time. Measure 37: 2, 0, 0, 1, 1, 4 (6). Measure 38: 0, 1, 1, 2, 4 (6), 0. Measure 39: 2, 4 (6), 0, 2, 4 (6), 1. Measure 40: 1, 1, 0, 2.

TAB: Measure 37: 2, 0, 0, 1, 1, 4 (6). Measure 38: 0, 1, 1, 2, 4 (6), 0. Measure 39: 2, 4 (6), 0, 2, 4 (6), 1. Measure 40: 1, 1, 0, 2.

41



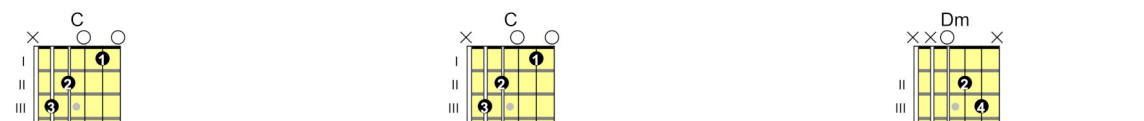
Am Dm7 Am Dm



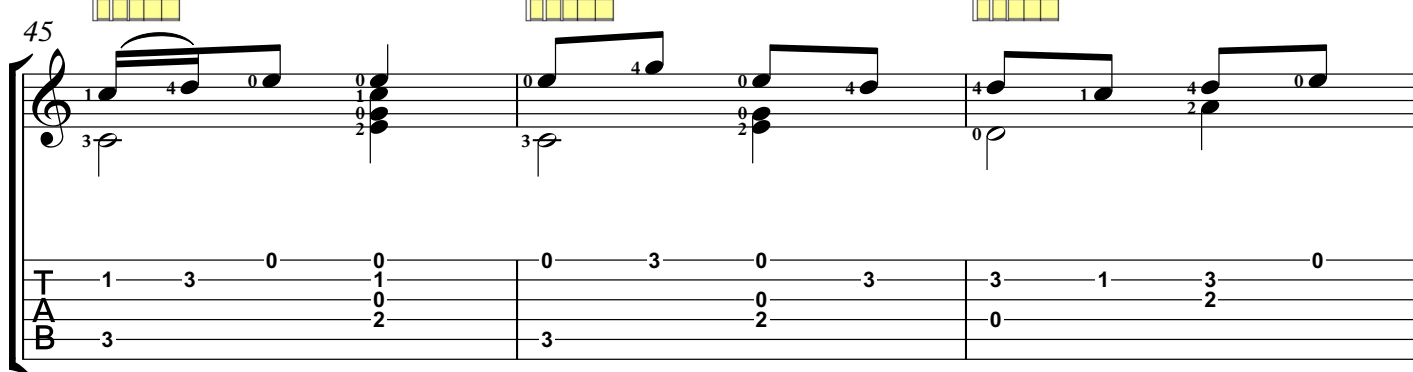
Measures 41-44: Treble clef, 2/4 time. Measure 41: 1, 4, 0, 4, 3, 2. Measure 42: 1, 3, 1, 3, 3, 0. Measure 43: 0, 3, 2, 2, 2, 0. Measure 44: 4, 4, 3, 2, 0, 0.

TAB: Measure 41: 1, 4, 0, 4, 3, 2. Measure 42: 1, 3, 1, 3, 3, 0. Measure 43: 0, 3, 2, 2, 2, 0. Measure 44: 4, 4, 3, 2, 0, 0.

45



C C Dm



Measures 45-48: Treble clef, 2/4 time. Measure 45: 1, 4, 0, 0, 1, 2. Measure 46: 0, 4, 0, 3, 0, 2. Measure 47: 4, 1, 4, 0, 2, 0. Measure 48: 4, 0, 3, 0, 2, 0.

TAB: Measure 45: 1, 4, 0, 0, 1, 2. Measure 46: 0, 4, 0, 3, 0, 2. Measure 47: 4, 1, 4, 0, 2, 0. Measure 48: 4, 0, 3, 0, 2, 0.

48

**Dm**

**Em**

**Am**

*rit.*

T 3 1 2 2 0 2 0 2 2

A 0 2 2 0 2 2 2

B 0 2 0 2

# Planxty Irwin

**Allegretto**

Turlough O'Carolan  
(1670 – 1738)

Am D G G

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

T 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0

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

B 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3

Am Am G Am Am

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

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

A 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 3 3 0 0

D Em Am Am Am G G

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

T 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3



Am G Am Am C D Em G

V VIII VII V I III II VII III

25

2/6 CV 3/6 CII

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

A 5 0 0 5 1 0 2 0 2 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 0 3

Am Em D D Am

II III II III II II

29

T 0 2 0 2 2 0 4 4 2 4 2 2 2 2

A 1 1 1 1 1 1 1 1 1 1 1 1 1 1

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

# Running The Goat

**Presto** Celtic Music

mf

5

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

T A B

5

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

T A B

9

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

T A B

13

TAB

17

TAB

21

TAB

# Scots Wha hae wi' Wallace Bled

arr. Felix Horetzky  
(1796-1870)

## Maestoso

Chord diagrams for measures 1-4:

- Measure 1: D (II, IV, V)
- Measure 2: D (II, IV, V)
- Measure 3: D (II, III, IV, V)
- Measure 4: G/D (II, III, IV, V)

Chord diagrams for measures 5-6:

- Measure 5: G/D (II, III, IV, V)
- Measure 6: D (III, IV, V)

Staff notation (Treble Clef, Key of D major, 2/4 time):

5

TAB:

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 0 | 3 | 0 | 0 | 0 | 2 | 0 | 2 | 3 | 0 |
| A | 4 | 4 | 4 | 2 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 |
| B | 5 | 5 | 4 | 5 | 5 | 0 | 0 | 0 | 0 | 0 | 0 | 4 | 2 |

Chord diagrams for measures 5-8:

- Measure 5: D (II, III)
- Measure 6: A (II, III, IV, V)
- Measure 7: F#/A# (II, III, IV, V)
- Measure 8: Bm (II, III, IV, V)

Chord diagrams for measures 9-12:

- Measure 9: F# (II, III, IV, V)
- Measure 10: F#7 (II, III, IV, V)
- Measure 11: G (II, III, IV, V)
- Measure 12: G (II, III, IV, V)

Chord diagram for measure 13: D (II, IV, V)

Staff notation (Treble Clef, Key of D major, 2/4 time):

5

*f*

3/6 CII

HB II

Fine

TAB:

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 0 | 2 | 3 | 0 | 2 | 0 | 3 | 0 | 0 | 0 | 2 |
| A | 3 | 2 | 2 | 2 | 4 | 3 | 4 | 0 | 0 | 0 | 0 | 0 | 4 |
| B | 0 | 0 | 1 | 2 | 4 | 5 | 0 | 0 | 0 | 0 | 0 | 0 | 4 |

Chord diagrams for measures 13-16:

- Measure 13: D (II, III)
- Measure 14: D (II, III)
- Measure 15: D (V, VII)
- Measure 16: A (II, III, IV, V)

Chord diagrams for measures 17-20:

- Measure 17: A (II, III, IV, V)
- Measure 18: A7 (III, V)

Staff notation (Treble Clef, Key of D major, 2/4 time):

9

*f*

*p*

TAB:

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 0 | 2 | 3 | 5 | 7 | 0 | 0 | 0 | 0 | 2 |
| A | 3 | 3 | 3 | 0 | 3 | 5 | 5 | 7 | 2 | 2 | 2 | 3 | 3 |
| B | 0 | 0 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

13

*f* *sf* *p*

D.C. al Fine

# Scotch Air

arr. Felix Horetzky  
(1796–1870)

**Allegro**

Chord diagrams for the first system:

- D:
- A/C#:
- D:
- A:
- D/F#:

3/6 CII

Tablature for the first system:

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 2 | 2 | 2 | 3 | 3 | 3 | 5 | 2 | 2 | 2 | 3 | 0 | 2 | 3 | 0 |
| 2 | 2 | 2 | 3 | 2 | 2 | 5 | 2 | 2 | 2 | 3 | 2 | 0 | 3 | 0 |
| 0 | 0 | 0 | 4 | 4 | 0 | 0 | 0 | 0 | 0 | 4 | 2 |   |   |   |

Chord diagrams for the second system:

- D:
- D7:
- G/B:
- G:
- D/F#:
- D/A:
- D:

3/6 CII

Tablature for the second system:

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 2 | 2 | 2 | 3 | 3 | 5 | 7 | 7 | 5 | 3 | 2 | 0 | 3 |   |   |
| 2 | 2 | 2 | 5 | 3 | 4 | 3 | 0 | 3 | 5 | 3 | 2 | 2 | 3 |   |
| 0 | 0 | 0 | 4 | 0 | 4 | 0 | 4 | 0 | 0 | 2 | 0 | 0 | 4 | 5 |

Chord diagrams for the third system:

- D:
- D:
- G/D:
- G/D:
- G/D:
- D:
- A:
- A/E:

3/6 CII

Tablature for the third system:

|   |    |   |   |   |   |   |   |    |   |   |   |   |   |   |
|---|----|---|---|---|---|---|---|----|---|---|---|---|---|---|
| 9 | 10 | 7 | 5 | 3 | 5 | 7 | 9 | 10 | 7 | 5 | 2 | 0 | 9 |   |
| 7 | 8  | 7 | 7 | 0 | 0 | 0 | 0 | 7  | 8 | 7 | 3 | 2 | 0 |   |
| 0 | 0  | 0 | 5 | 0 | 0 | 0 | 0 | 0  | 0 | 0 | 0 | 2 | 0 | 9 |

13

Chord diagrams (from left to right):

- D (VII, V, VII, X)
- D (V, VII, X, X)
- G (III, VII, X, X)
- G (VII, V, VII, X)
- D (V, VII, X, X)
- D/A (II, III, X, X)
- A<sup>7</sup> (III, IV, V, X)
- D (III, IV, V, X)

Bass line notation (from left to right):

- 10 — 7 — 5
- 7 — 8 — 7
- 7 — 0
- 5 — 3 — 2 — 3 — 5 — 7 — 9 — 10 — 7
- 5 — 3 — 2 — 0
- 7 — 5 — 3 — 2
- 3

Staff notation (from left to right):

- 0 — 1 — 2 — 3 — 4
- 0 — 1 — 2 — 3 — 4
- 0 — 1 — 2 — 3 — 4
- 0 — 1 — 2 — 3 — 4
- 0 — 1 — 2 — 3 — 4
- 0 — 1 — 2 — 3 — 4
- 0 — 1 — 2 — 3 — 4
- 0 — 1 — 2 — 3 — 4

# Si'Bheg and Si'Mhor

**Andantino** (♩ = 80)

Turlough O'Carolan  
(1670 – 1738)

Chord diagrams for measures 1-4:

- Measure 1: D (x x x O x)
- Measure 2: Bm (x x x x)
- Measure 3: G (x O O O x)
- Measure 4: D (O O x x x)

Musical notation (treble and bass clef) and TAB for measures 1-4. Measure 1 includes a 3/6 CII marking and a circled 6 = D.

Chord diagrams for measures 5-8:

- Measure 5: G (x x x O x)
- Measure 6: Bm (x x x x)
- Measure 7: A/C# (x x x O x)
- Measure 8: A (x O x x O)

Musical notation (treble and bass clef) and TAB for measures 5-8. Measure 5 includes a circled 5.

Chord diagrams for measures 9-12:

- Measure 9: G<sup>b</sup> (x O x O O)
- Measure 10: A/C# (x x x x)
- Measure 11: A (x O x x x)
- Measure 12: D (O O x x x)

Musical notation (treble and bass clef) and TAB for measures 9-12.

13

*G<sup>6</sup>* *A* *D/A* *D*

*a i m p*

$\frac{4}{6}$  CII  $\frac{3}{6}$  CII

TAB

17

*D* *A<sup>7</sup>* *G/D* *A* *D*

$\frac{3}{6}$  CII  $\frac{3}{6}$  CII

TAB

21

*A<sup>7</sup>* *Bm* *G/D* *G*

$\frac{5}{6}$  CII

TAB





7



Em D



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

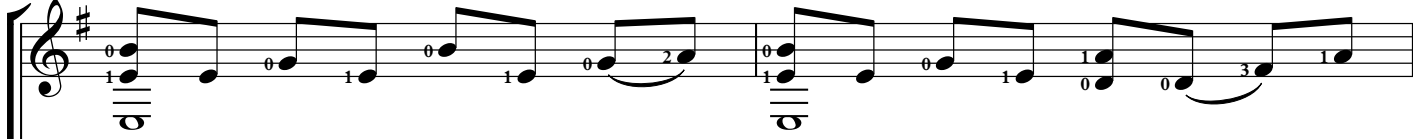
A 2 0 2 2 0 2 2 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

9



Em Em D



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

A 2 2 0 2 2 0 2 2 0 2 0 0 4 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

11



Em D



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

A 2 2 0 2 2 0 2 2 0 2 0 0 4 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

13

Em Em D

T 0 0 0 0 2 0 2 0 0 4 2

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

B 0 0 0 0 0 0 0 0 0 0 0

15

Em D

T 0 3 1 3 0 1 0 3 0 1 0 3 1

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

B 0 0 0 0 0 0 0 0 0 0 0 0 0

17

Em Em D

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

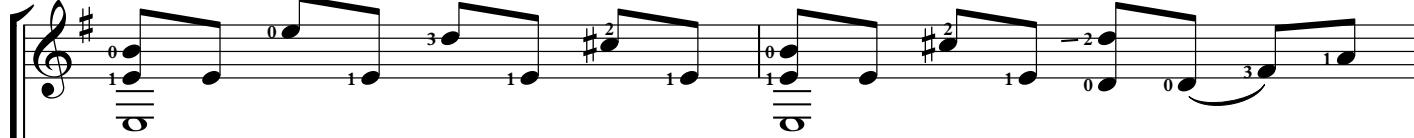
A 2 2 2 2 0 2 2 2 0 0 4 2

B 0 0 0 0 0 0 0 0 0 0 0 0

19



Em Em D



T 0 0 3 2 0 2 3 2

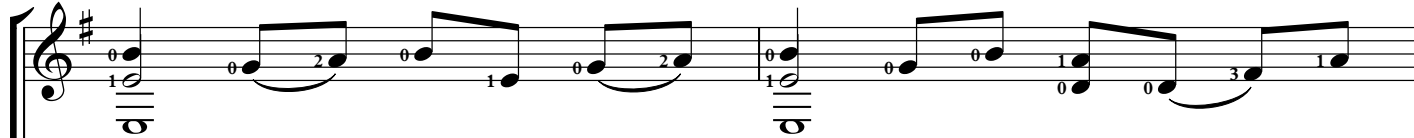
A 2 2 2 2 2 2 0 0 4 2

B 0 0 0 0 0 0 0 0 0 0

21



Em Em D



T 0 0 2 0 0 0 2 0 0 2

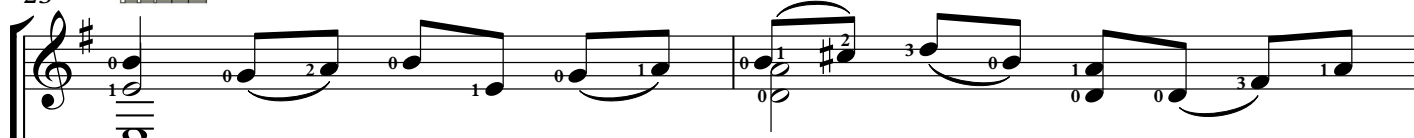
A 2 0 2 2 0 2 0 0 4 2

B 0 0 0 0 0 0 0 0 0 0

23



Em D



T 0 0 2 0 0 0 2 0 0 2

A 2 0 2 2 0 2 0 0 4 2

B 0 0 0 0 0 0 0 0 0 0

25

Em Em D

T 0 0 2 0 0 2 0 0 2 0 0 4 2

A 2 0 2 2 0 2 2 0 0 0 0 4 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0

27

Em D

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

A 2 0 2 2 0 2 2 2 0 2 0 0 4 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

29

Em Em D

T 0 0 0 0 0 2 0 0 2 0 0 4 2

A 2 2 0 2 2 0 2 2 0 0 0 4 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0

31



Em D



T 0 0 2 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

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

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

33



Em D



T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

35



Em D



T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 2 4 2 4 0 2 0 2 2 2 0 2 0 2 0 2 0 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

37

Em

Em

D

T 0 0 0 0 0 2 0 0

A 2 2 2 2 0 2 3 2

B 0 0 0 0 0 0 4 2

39

*rit.*

Em

Em

D

Em

T 0 0 3 2 0 2 3 2

A 2 2 2 2 2 2 0 4 2

B 0 0 0 0 0 0 4 2 0

# The Carlton Weaver

Celtic Music

**Andante**

mf

T  
A  
B

4

T  
A  
B

7

T  
A  
B

10

1.

$\frac{5}{6}$  CII

TAB

0 2 2 4 2 2 0 2 2 0

13

2.

$\frac{5}{6}$  CII

*rit.*

TAB

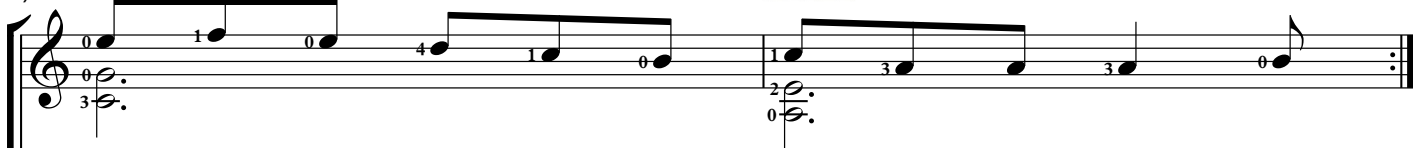
0 2 2 4 2 2 0 2 2 0



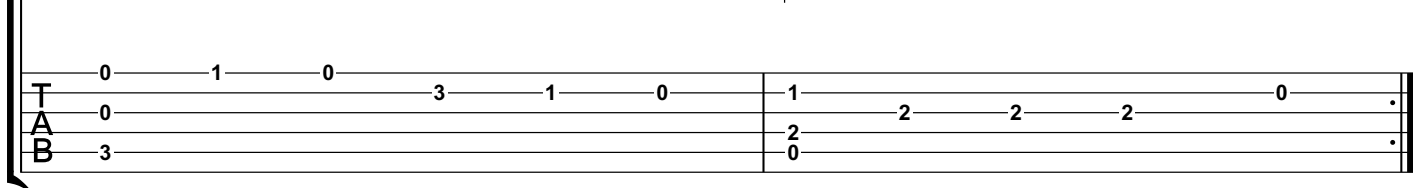
7



7



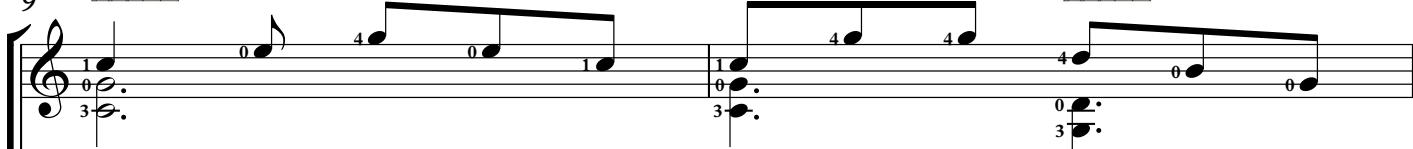
7



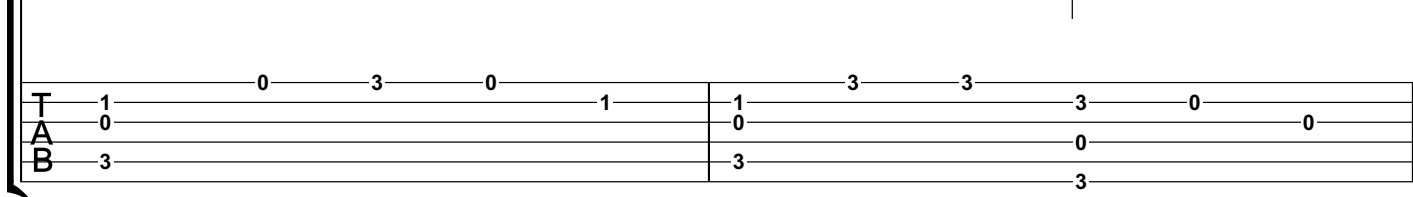
9



9



9



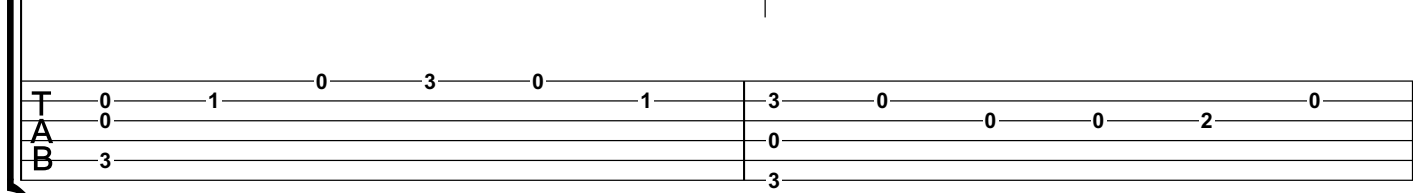
11



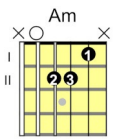
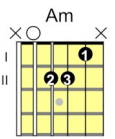
11



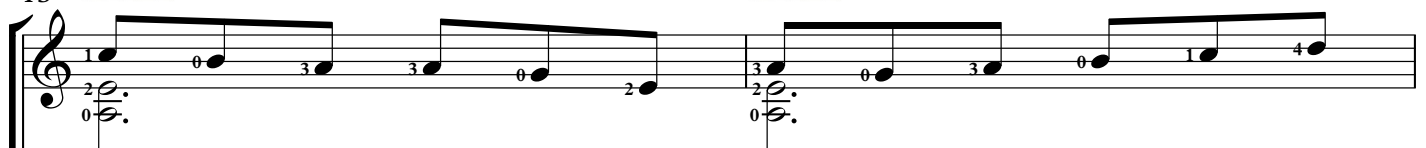
11



13

13

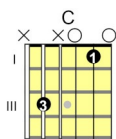
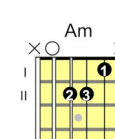


T 1 0 2 2 0 2

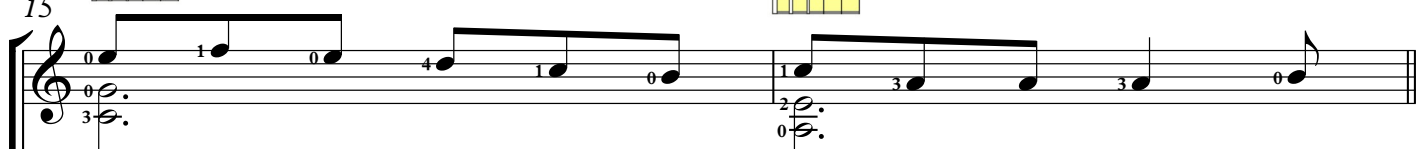
A 2 0 2 0 1 3

B 0 2 2 0

15

15

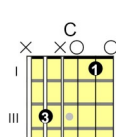
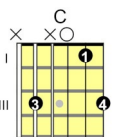
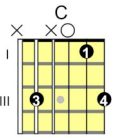
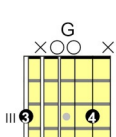


T 0 1 0 3 1 0

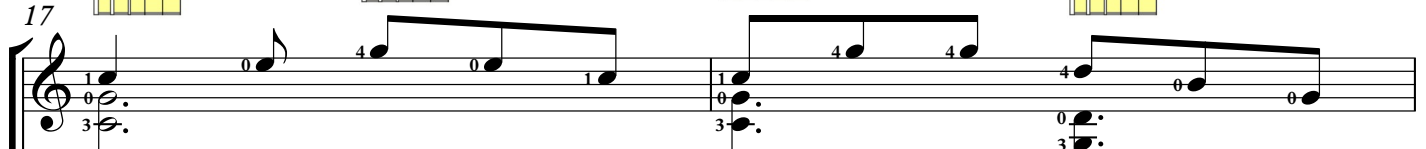
A 0 2 2 2 0

B 3 0

17

17



T 1 0 3 0 1

A 0 3 3 3 0

B 3 0 0 3

19

Chord diagrams for C major and G major are shown above the staff. The C major diagram shows two positions: I (x, x, 0, 1, 0, 0) and III (0, 2, 3, 0, 0, 0). The G major diagram shows two positions: I (x, 0, 0, x, 0, 0) and III (0, 2, 3, 0, 0, 0).

The musical notation for measures 19-20 shows a treble clef staff with a key signature of one sharp (F#). The bass clef staff shows the fretboard positions for the strings T, A, and B. Measure 19: T (0), A (0), B (3). Measure 20: T (3), A (0), B (3).

21

Chord diagrams for Am are shown above the staff. The Am diagram shows two positions: I (x, 0, 2, 2, 0, 0) and II (0, 2, 3, 0, 0, 0).

The musical notation for measures 21-22 shows a treble clef staff with a key signature of one sharp (F#). The bass clef staff shows the fretboard positions for the strings T, A, and B. Measure 21: T (1), A (2), B (0). Measure 22: T (3), A (2), B (0).

23

Chord diagrams for C major and Am are shown above the staff. The C major diagram shows two positions: I (x, x, 0, 1, 0, 0) and III (0, 2, 3, 0, 0, 0). The Am diagram shows two positions: I (x, 0, 2, 2, 0, 0) and II (0, 2, 3, 0, 0, 0).

The musical notation for measures 23-24 shows a treble clef staff with a key signature of one sharp (F#). The bass clef staff shows the fretboard positions for the strings T, A, and B. Measure 23: T (0), A (0), B (3). Measure 24: T (1), A (2), B (0).

# The Shepherd's Flock

**Largo**

Em Em Bm Am G<sup>6</sup> Celtic Music

mf

TAB

Em Em Bm G G

TAB

Em Em Bm Am D D<sup>6</sup>

TAB

7




TAB

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

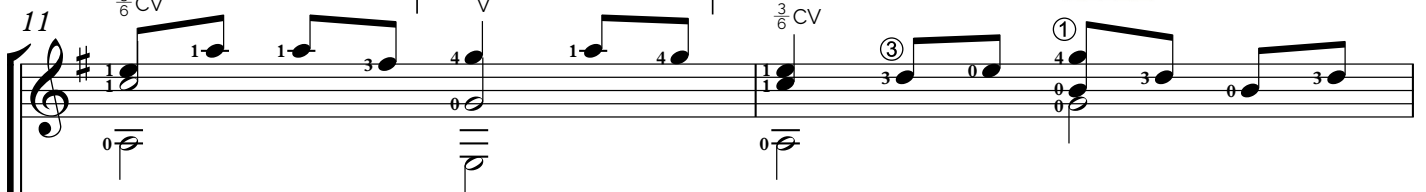
9




TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 7 | 8 | 7 | 5 | 5 | 5 | 8 | 0 | 3 | 0 | 1 | 3 |
| 5 | 5 | 5 | 7 | 8 | 7 | 5 | 5 | 5 | 8 | 0 | 0 | 0 | 0 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

11

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 7 | 8 | 5 | 8 | 0 | 3 | 3 | 0 | 3 |
| 5 | 5 | 5 | 7 | 8 | 5 | 8 | 0 | 0 | 0 | 0 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Am Em Am G

13

$\frac{3}{6}$  CV

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

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

T 5 5 7 8 7 5 5 7 10 7 10 8

A 5 5 0 0 0 5 5 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0

Am Em Am G Am D<sup>6</sup> G

15

$\frac{3}{6}$  CV V  $\frac{3}{6}$  CV

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

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

*molto rit.*

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

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

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3

# Presto

The image displays a musical score for the song "The Wind" by The Beatles, specifically the guitar and bass parts. The score is written in treble and bass clefs, with a key signature of one sharp (F#) and a 3/4 time signature. The guitar part is shown in the upper staff, and the bass part is in the lower staff. The score is divided into two systems, labeled 1. and 2. Above the guitar staff, there are four fretboard diagrams for the D, A, E, and A chords, showing the fingerings for the guitar. The guitar part begins with a 7-measure introduction, followed by a 3-measure phrase, and then a 2-measure phrase. The bass part follows a similar pattern, with a 7-measure introduction, a 3-measure phrase, and a 2-measure phrase. The score concludes with a double bar line and a repeat sign.

IX X X X X A X

IX X X X X A X

IX X X X X A X

X X X X Bm/D X XII

(IX)

10

TAB

9 11 10 9 10 12 9 12 10 9 11 9 12 12 9 12 12 9

0 0 0 0 0 0 0 0

O X X X E<sup>7</sup> X

IX O X X X E X

IX X X X X A X

IX O X X X E X

X X X X D X XI

X X X X A X

X X X X A X

(IX)

13

TAB

10 9 12 10 9 9 11 9 10 9 10 9 12 9 11 9 11 9 10 11 0 2

0 0 0 0 0 0 0 0

X X X D X

X X X A X

I O X X X E X

II O X X X A X

III O X X X E<sup>7</sup> X

II O X X X A X

16

TAB

3 2 3 2 0 2 0 2 1 0 2 10 11 3 2 0 3 2 1 2 2 0 0

0 0 0 0 0 0 0 0

19

TAB

22

TAB

25

TAB

28

TAB

31

TAB

34

TAB

37

Bm/D VII

E VII IX

A IX X

E VII IX

3/6 CVII

TAB

0 7 7 10 9 7 10 9 10 7 9 7 10 7 9 10 9 10 7 9

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

40

D XII XIII

A IX X

A II

D III

A IX X

A II

E I

A II

2/6 CX

3/6 CII

TAB

10 10 10 9 10 0 2 3 2 5 10 9 10 0 2 0 1 2 1 2 10 11

11 0 0 0 0 0 0 2 2 0 0 0 0 0 0 0 0 0 0 0

43

A IX X

A IX X

A II

Bm/D II

(IX)

TAB

9 9 11 10 9 10 12 9 12 10 0 3 2 1 0 3 2 5 9 12 11 10

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

46

Chord diagrams shown above the staff:

- F#m7/E
- E
- A
- E
- D
- A

Staff notation includes a 3/6 CII marking.

Tablature (T, A, B lines):

|    |    |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|----|----|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 9  | 10 | 9 | 8 | 0 | 3 | 2 | 0 | 2 | 0 | 0 | 2 | 3 | 5 | 2 | 4 | 5 | 2 | 5 | 2 |
| 11 |    |   |   |   |   | 2 | 0 | 2 | 0 | 1 | 2 | 2 |   |   |   |   |   |   |   |
| 0  |    |   | 0 |   |   | 0 |   |   | 0 |   |   |   | 0 |   |   |   |   |   |   |

49

Chord diagrams shown above the staff:

- D
- A
- E
- A

Staff notation includes a 3/6 CII marking.

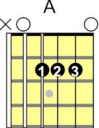
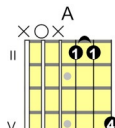
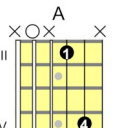
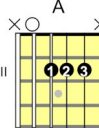
Tablature (T, A, B lines):

|   |   |   |   |   |   |   |   |   |   |   |  |
|---|---|---|---|---|---|---|---|---|---|---|--|
| 3 | 2 | 3 | 2 | 2 | 2 | 0 | 2 | 1 | 0 | 2 |  |
| 2 |   | 2 | 2 | 2 | 2 | 1 | 2 | 1 |   |   |  |
| 0 |   |   | 0 | 2 |   | 0 |   |   | 0 |   |  |

# Whistling Rufus

Celtic Music

**Presto**

mf

$\frac{3}{6}$  CII

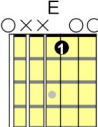
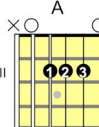
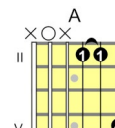
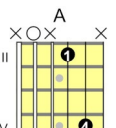
4

2 2 2 0 0 2

2 2 2

0 0 0

4

$\frac{3}{6}$  CII

4

0 0 0 2 2 3 0 0 1 4

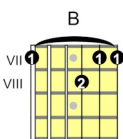
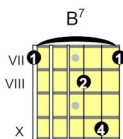
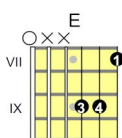
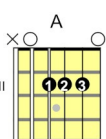
0 0 0

0 0 0

0 0 0

0 0 0

7

$\frac{6}{6}$  CVII

HB VII

$\frac{3}{6}$  CII

1 1 1 4 1

1 1 1

0 0 0

7 7 7 7 10 7

7 7 7

0 0 0

10

(3/6 CII)

TAB

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| 5 | 5 | 2 | 5 | 0 | 5 |
| 2 | 2 | 0 | 2 | 0 | 2 |
| 2 | 2 | 0 | 2 | 0 | 2 |
| 0 | 0 | 0 | 0 | 0 | 0 |

13

(3/6 CII)

TAB

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

16

1. (3/6 CII) 2.

TAB

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| 5 | 2 | 2 | 2 | 0 | 0 |
| 2 | 2 | 2 | 2 | 0 | 0 |
| 2 | 2 | 2 | 2 | 0 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 |

19

Chord diagrams for measures 19-21: A, E, E7, E.

Measure 19: Treble clef, key of D major. Notes: D4 (open), E4 (open), F#4 (open), G#4 (3), A4 (0), B4 (1), C#5 (1/2), D5 (1/2). Bass clef: T (0), A (2), B (2).

Measure 20: Treble clef, notes: D4 (open), E4 (open), F#4 (open), G#4 (2), A4 (1), B4 (1), C#5 (2), D5 (2). Bass clef: T (1), A (2), B (2).

Measure 21: Treble clef, notes: D4 (open), E4 (open), F#4 (open), G#4 (3), A4 (1), B4 (3), C#5 (3), D5 (0). Bass clef: T (1), A (2), B (0).

22

Chord diagrams for measures 22-24: D, D, A.

Measure 22: Treble clef, notes: D4 (open), E4 (open), F#4 (open), G#4 (2), A4 (2), B4 (3), C#5 (3), D5 (0). Bass clef: T (2), A (3), B (0).

Measure 23: Treble clef, notes: D4 (open), E4 (open), F#4 (open), G#4 (2), A4 (2), B4 (3), C#5 (3), D5 (0). Bass clef: T (2), A (3), B (0).

Measure 24: Treble clef, notes: D4 (open), E4 (open), F#4 (open), G#4 (2), A4 (2), B4 (3), C#5 (3), D5 (0). Bass clef: T (2), A (3), B (0).

25

Chord diagrams for measures 25-27: A, A7, A7.

Measure 25: Treble clef, notes: D4 (open), E4 (open), F#4 (open), G#4 (2), A4 (2), B4 (3), C#5 (3), D5 (0). Bass clef: T (2), A (3), B (0).

Measure 26: Treble clef, notes: D4 (open), E4 (open), F#4 (open), G#4 (2), A4 (2), B4 (3), C#5 (3), D5 (0). Bass clef: T (2), A (3), B (0).

Measure 27: Treble clef, notes: D4 (open), E4 (open), F#4 (open), G#4 (2), A4 (2), B4 (3), C#5 (3), D5 (0). Bass clef: T (2), A (3), B (0).

28

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

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

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

T 3 3 (3) 0 3 2 2 3 2

A 2 2 (2) 3 2 2 2 3 2

B 0 0 0 0 0 0 0 0 0 0 0 0

31

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

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

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

T 4 1 2 1 2 1 2 1 2 1 2 1

A 5 2 2 1 2 1 2 1 2 1 2 1

B 0 0 0 0 0 0 0 0 0 0 0 0

# Practice Tips

## The 7 Steps to Learn Any Piece

---

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, pausing when needed (no mistakes, counting aloud)
7. Play hands together in rhythm, with a slow metronome, counting aloud

## Musical Expression Starting Points

---

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter towards the top (opposite at climaxes)
4. Don't let the high notes stand out (any note higher than those before and after)
5. When a melody or musical line goes down in pitch, get louder to create forward momentum
6. Repeated notes get louder (start quiet if you need to)
7. Before slowing down or speeding up (rubato), master it at a steady pace

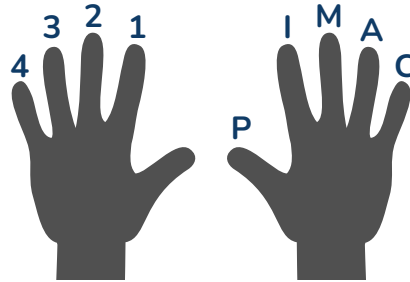
## Tips for Good Practice

---

1. For tricky spots, describe the problem in detail: Where, what, how? Ask, "What's going on here?"
2. Memorize every piece (even if you don't, you'll learn it faster if you try)
3. Have a clear purpose and goal for each repetition (rote repetition is lazy practice)
4. Record yourself often. Listen or watch to decide what to practice next

## Fingering Notations

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## Hello!

---



Hi, I'm Allen Mathews.

As a teacher who's helped thousands of classical guitarists, I'm delighted to share this sheet music with you.

Many players struggle with playing fluently and error-free. The methods here have helped many move from stale, plodding practice to more vibrant and engaged music-making.

As a beloved mentor liked to say, "*How you practice is how you play!*"

Strong fundamentals define your playing at every level. For guitarists seeking a different approach to the craft of classical guitar, my program offers a uniquely structured way to fill any gaps, polish your playing, and ensure steady progress.

[Click here to transform your playing.](#)

Wishing you all the best in your music,  
Allen Mathews

A blue ink signature of Allen Mathews.