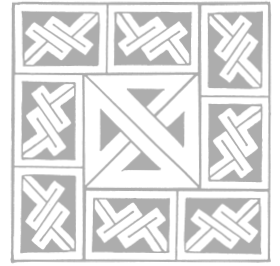


# BASIC FIDDLERS

philharmonic

## CELTIC FIDDLE TUNES

andrew h. dabczynski & bob phillips



### Welcome to *Basic Fiddlers Philharmonic: Celtic Fiddle Tunes*

Alfred's *Fiddlers Philharmonic* series has developed out of a love for fiddle music in all its many forms and styles. *Basic Fiddlers Philharmonic: Celtic Fiddle Tunes* presents a set of tunes that sound great with beginning string players. These Celtic Fiddle Tunes have roots in Irish, Scottish, Welsh, and Irish-American folk music, as well as 19th-century popular music. They often can be sung with fun and easy words. With *Basic Fiddlers Philharmonic: Celtic Fiddle Tunes*, beginning string players will develop critical string-playing skills, and also learn how to improvise, arrange, and create satisfying musical presentations both alone and with friends. Students with various levels of ability can learn the tunes and play them together using the unique and effective *Fiddlers Philharmonic* format. Students can play along with the recording.

Following some historical background, each tune is presented in a basic, simplified version intended for the beginning player. Where appropriate, words are provided so students can sing along. A more advanced version of the tune appears next, with some musical variations that are designed to challenge and motivate students. A back-up part is then provided where students can improvise simple accompanying harmonies and rhythms using the printed parts as a departure point. All parts can be played together in any combination. The last page of the book provides students with additional simple-but-effective ideas for fiddling improvisation. More information, ideas for teachers, and piano accompaniments are included elsewhere in the comprehensive Teacher's Score.

So rosin up the bow, dive in, and have fun with *Basic Fiddlers Philharmonic: Celtic Fiddle Tunes!*

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# Rakes of Mallow

The “Rakes of Mallow” is such a well-known tune that it is often considered a “standard” among Irish fiddle players. Like most fiddle tunes, no one knows exactly who composed it—or when—but it first appeared in tune collections before 1750. It was originally a tavern song, and is known by other titles. Those titles include “The Galway Piper” and “Piping Tim,” with fun words about the town piper (flute or whistle player).

## Lyrics

Ev'ry person in the nation  
 Whether great or humble station  
 Holds in highest estimation  
 Piping Tim of Galway.  
 Loudly can he play high or low,  
 He can move you fast or slow,  
 Touch your hearts or stir your toe  
 Piping Tim of Galway.

*(A reproducible vocal lead sheet is included in the Teacher's Score)*

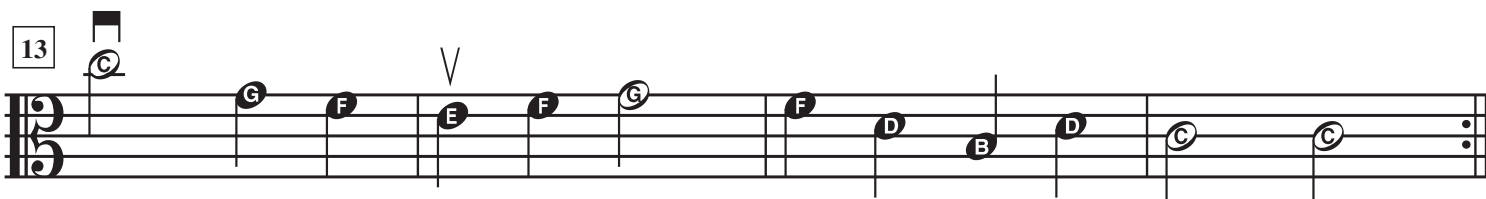
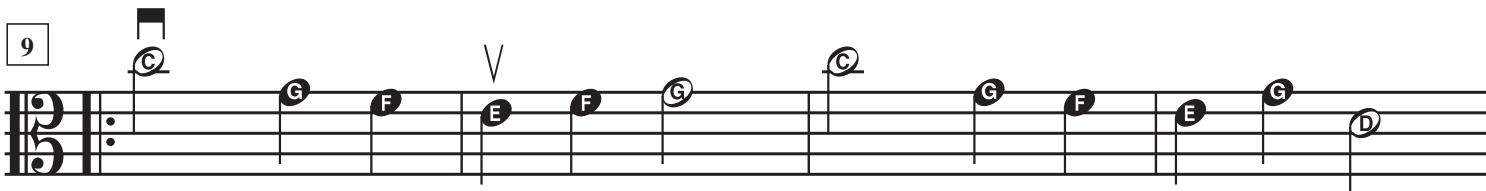
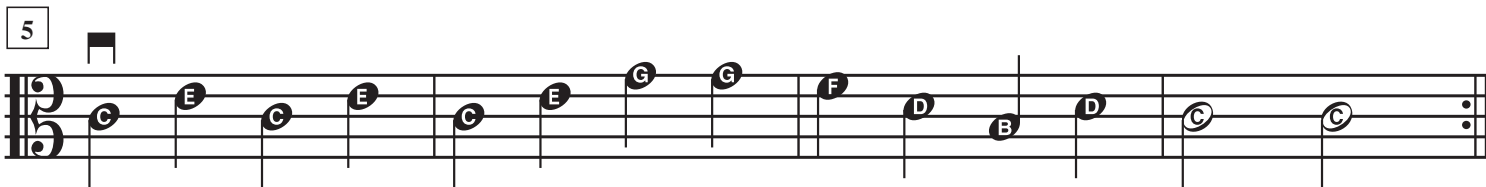
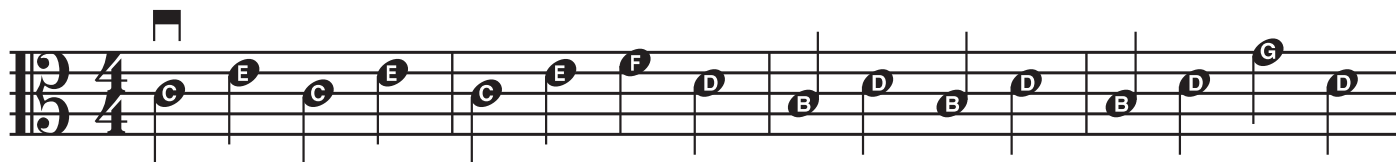


## Basic Tune

**Irish Reel**



Lively (♩ = 130)



# Haste to the Wedding

It is assumed that the origins of “Haste to the Wedding” are Gaelic—that is, Irish. This jig tune was known as early as the late 1700s. It quickly became popular with Irish, Scottish, British, and American fiddlers, and has been ever since. It has been said that in Ireland’s County Donegal there was an old tradition that on her wedding day a bride—along with her family and friends—would march from her house to the church, with a fiddler leading the way while playing this jig.

## Basic Tune

Track 29 **Bouncy** (♩ = 90) **Irish Jig**

Musical notation for measures 1-3. The key signature is one sharp (F#) and the time signature is 6/8. Measure 1 starts with a treble clef, a sharp sign, and a 6/8 time signature. The notes are G4, E4, and a repeat sign. Measure 2 contains notes D4, B3, D4, and D4 with a dot. Measure 3 contains notes A4, G4, A4, and B4 with a dot.

Musical notation for measures 4-6. Measure 4 contains notes A3, B3, A3, and A3 with a dot. Measure 5 contains notes D4, B3, D4, and D4 with a dot. Measure 6 contains notes A4, G4, A4, and B4 with a dot.

Musical notation for measures 7-9. Measure 7 contains notes D4, B3, D4, and B4 with a dot. Measure 8 is a first ending with notes G4, G4, F#4, and E4. Measure 9 is a second ending with notes G4, G4, B3, and C4.

Musical notation for measures 10-12. Measure 10 contains notes D4, B3, D4, and D4 with a dot. Measure 11 contains notes E4, C4, E4, and E4 with a dot. Measure 12 contains notes B3, C4, D4, and D4 with a dot.

Musical notation for measures 13-15. Measure 13 contains notes C4, B3, C4, and A3 with a dot. Measure 14 contains notes D4 with a dot and B3 with a dot. Measure 15 contains notes A4, G4, A4, and B4 with a dot.

Musical notation for measures 16-18. Measure 16 contains notes D4, B3, D4, and B4 with a dot. Measure 17 is a first ending with notes G4, G4, B3, and C4. Measure 18 is a second ending with notes G4, G4, and a final E4 note.