

This book belongs to School.....

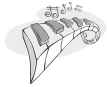
Fiddyl
Manx Music for Fiddle
Kiaull Manninagh son Fiddyl

Produced for the Manx Heritage Foundation, in conjunction with the Isle of Man Music Service,
by Laura Rowles
2011

Welcome to *Fiddyl!*

Fiddyl is an introduction to Manx music for the fiddle, and contains solo pieces, duets, and pieces for fiddle groups so that you can play with your friends. The book is graded from beginner to Grade 3 level, and also contains pieces which may be played in the Isle of Man Music Service graded exams.

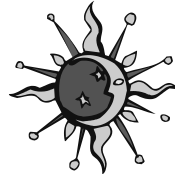
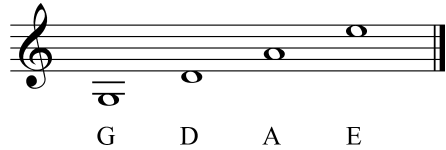
☆ The star symbol next to a part means that this part is suitable for you to play at this stage in the book. You can always go back and play the other parts as you progress.



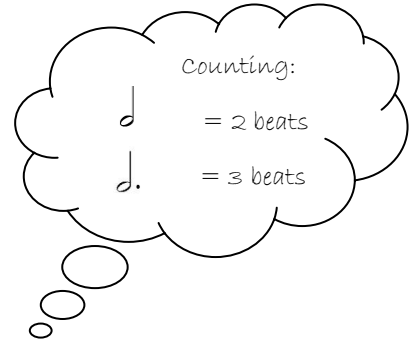
The keyboard symbol means that a piano part for this piece is available in the teacher's book. The pieces with piano parts are the most suitable for the grade exams.

Have fun playing!

Open Strings



Oie as Laa
Night and Day



at a moderate pace



Traa dy Gholl dy valley

Time to go Home

Annie Kíssack, arr. Laura Rowles



More Open Strings

Illiam Boght

Poor William

sadly

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bottom staff is in bass clef with the same key signature and time signature. It contains a bass line of quarter notes: D3, D3, F#3, D3, D3, D3, D3, D3, D3, D3, D3, D3, D3. A star symbol is placed to the left of the bottom staff.

The second system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bottom staff is in bass clef with the same key signature and time signature. It contains a bass line of quarter notes: D3, D3, F#3, D3, D3, D3, D3, D3, D3, D3, D3, D3, D3. A star symbol is placed to the left of the bottom staff.

D Major Scale

The D Major Scale is shown on a single treble clef staff with a key signature of two sharps (F# and C#). The scale consists of the following notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

On the next page
you can find some
tunes that use part
of the D major scale.

f = loud

Arrane Ben Drogh Hraghtalagh

Song of the Smuggler's Wife

p = soft

steady

Musical notation for the song 'Arrane Ben Drogh Hraghtalagh' in G major (one sharp) and 4/4 time. The melody is written on a treble clef staff. The first two measures are marked with a forte (*f*) dynamic, and the next two measures are marked with a piano (*p*) dynamic. The final two measures are marked with a forte (*f*) dynamic. The second line of notation continues the melody, with the first two measures marked piano (*p*), the next two marked forte (*f*), and the final two marked piano (*p*).

This is a Gaelic song about smuggling. The wife of the smuggler is singing very loudly to her husband out on his boat, to warn him that the police are coming to get him, and then she sings very softly to her baby to make it go to sleep! Try copying this by playing the first 2 bars loud, and then the second 2 bars quiet—like an echo!

Mannín Veg Veen

Dear Little Isle of Man

lively

Musical notation for the song 'Mannín Veg Veen' in G major (one sharp) and 4/4 time. The melody is written on a treble clef staff. The first measure is marked with a 'V' (Vivace) dynamic. The notation continues across two lines, ending with a double bar line.

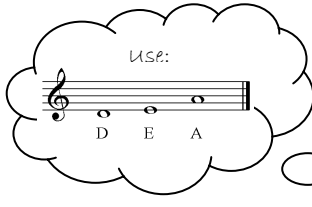
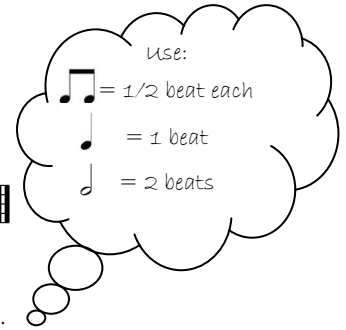
Fiddyl © Manx Heritage Foundation 2011

All tunes are Manx traditional and arranged by Laura Rowles unless otherwise stated



Making Your Own Music!

Write another 2 bars to finish off this rhythm on the open D string.



Now use the rhythm you made up, and finish off this tune.



Try experimenting with different rhythms to make up some new tunes below. You could also try using some different notes from the D major scale to make the tunes more interesting.





S'feayr yn Oie

The Night is Cold

Annie Kíssack, adapted Laura Rowles

gently

This is a group piece for 3 violins. It is a lullaby, so it needs to be played quite softly, using lots of long bows.

Christmas Tunes

Merry Christmas
in Manx Gaelic is
Nollick Ghennal!

These 2 tunes are both Manx Christmas carols.

Yeeseey Chreest, Oïkan Meen
Jesus Christ, Dear Child



Robert Corteen Carswell

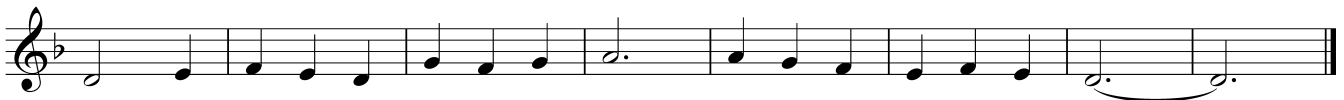
moderate



Oïkan Ayns Bethlehem
Child in Bethlehem

Watch for close 2nd
fingers in this piece!

lilting

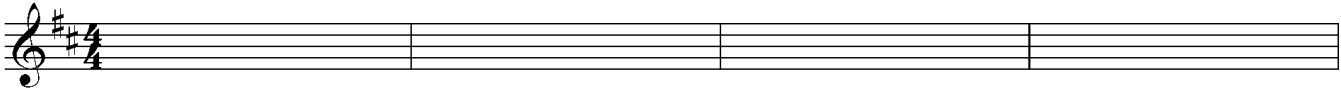
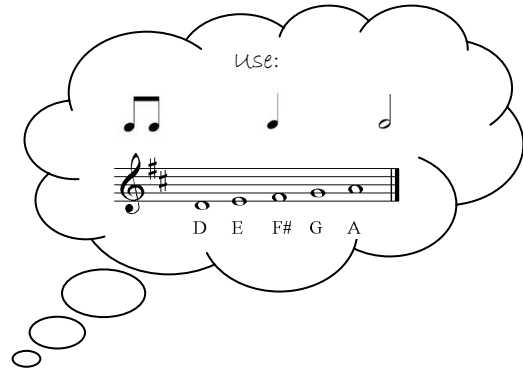




Making Your Own Music!

Have a go at writing your own Christmas carol! You might want to use the lyrics below to help you get started, or you could come up with your own.

Jesus Christ, little child
 Born in Bethlehem.
 First came angels, shepherds too.
 Last the three wise men.



St. Ninian's Prayer

Charles Guard, adapted Laura Rowles

solemnly

The musical score is written for three violins. It is in G major (one sharp) and 4/4 time. The tempo/mood is 'solemnly'. The score consists of two systems of five measures each. The first system starts with a star symbol on the left. The second system also starts with a star symbol. The notation includes quarter notes, half notes, and some tied notes, with a final double bar line at the end of the second system.

Here is another piece of music for 3 violins. Imagine you are playing it in a big church with lots of echoes!

E Natural Minor Scale



Here are some Manx tunes that use the scale of E natural minor.

Arrane Ghelby Song of Dalby

slowly



Arrane Ghelby is a very old Manx tune that may have come to the Isle of Man from Norway.

This can be
played as a
round after 1
bar.

Juan y Jaggad Keír

John of the Grey Jacket

lively

Musical notation for 'Juan y Jaggad Keír' in 2/4 time, marked 'lively'. The melody is written on a single treble clef staff. It consists of two lines of music, each with a repeat sign at the end. The first line contains 8 measures, and the second line contains 8 measures. The key signature has one sharp (F#).

Myr Hooyll Mee Magh Moghrey Laa Boaldyn

As I Walked Out One May Day Morning

stately

☆

Musical notation for 'Myr Hooyll Mee Magh Moghrey Laa Boaldyn' in 4/4 time, marked 'stately'. The notation is presented as a grand staff with two treble clefs. A star symbol is placed to the left of the first measure. The key signature has one sharp (F#). The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece consists of two systems, each with a repeat sign at the end. The first system has 8 measures, and the second system has 8 measures.

☆

Musical notation for 'Myr Hooyll Mee Magh Moghrey Laa Boaldyn' in 4/4 time, marked 'stately'. The notation is presented as a grand staff with two treble clefs. A star symbol is placed to the left of the first measure. The key signature has one sharp (F#). The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece consists of two systems, each with a repeat sign at the end. The first system has 8 measures, and the second system has 8 measures.



A keeill is an early type of church.
You can see ruins of keeills all over the Isle of Man.

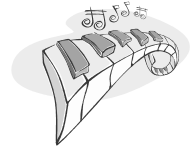
Keeill

Breasha Maddrell, arr. Laura Rowles

Like a hymn

The musical score is written in 4/4 time with a key signature of two sharps (D major). It consists of two systems, each with three staves. The top staff is the melody, the middle staff is the first accompaniment, and the bottom staff is the second accompaniment. The first system includes a 'Like a hymn' annotation with a 'v' mark above the first measure of the melody. The second system ends with a double bar line.

Keim Nane



N1: I Once Loved a Lady

David Speers, arr. Laura Rowles

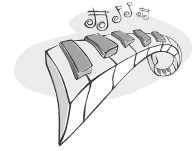
lilting *mp* *mf* *mp* *rit.*

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four staves of music. The first staff begins with a 'V' (breath mark) and a dynamic marking of 'mp'. The second staff ends with a dynamic marking of 'mf'. The third staff has a 'V' and a dynamic marking of 'mp'. The fourth staff ends with a 'rit.' (ritardando) marking. The melody is characterized by a lilting feel, with long notes and a steady eighth-note accompaniment.

This modern tune by David Speers is also the melody for a song called *Keayrt Hug Mee Graih*, with Gaelic lyrics by Colin Jerry. This song was the Manx entry in the Pan Celtic song competition in Galway in 1991.

Try and give a feel of one beat in a bar, and make sure that the long notes are given their full value.

Keim Nane



N2: Yernagh Keoie The Wild Irishman

Trad. Manx, arr. Laura Rowles

energetically

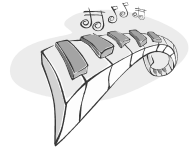
p

mf

f

This tune was collected by Mona Douglas in the early twentieth century from J. Kelly in Baldrine.
The tune needs to have plenty of energy—like the title suggests!

Keim Nane



N3: Arrane y Chlean Cradle Song

Trad. Manx, arr. Laura Rowles

mp

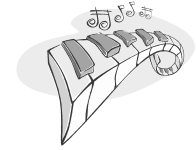
mf

mp

This tune was collected by A.W.Moore in Peel in the late nineteenth century. It is a lullaby, and needs to be played smoothly and quite quietly. Don't forget the C naturals in the second half of the tune, but be careful of the C sharp near the end of the third line.

Keim Nane

N4: Chanter's Tune



Trad. Irish, arr. Laura Rowles

The musical score consists of four staves of music in 4/4 time. The first staff begins with a forte (*f*) dynamic and a breath mark (V) above the second measure. The second staff continues the melody. The third staff begins with a piano (*p*) dynamic and features a slur over the final two measures. The fourth staff returns to a forte (*f*) dynamic and ends with a breath mark (V) above the final measure.

This is an Irish tune that has been played on the Isle of Man for many years, and has now been adopted as 'Manx'! A chanter is the part of a bagpipe that you play the tune on (similar to a whistle), so imagine the sound of the bagpipes when you are playing it.

There is a jig (6/8) version of this tune on page 21.

Keim Nane



N5: Irree ny Greiney


Sunrise

Robert Corteen Carswell, arr. Laura Rowles

at a moderate pace

This is a modern composition by Bob Carswell from Peel. Be careful of the staccato bowings—make sure that the bowing is very precise. Look to see if you can find two lines that are almost exactly the same.

Jigs

 means that there are 6 quavers in a bar.

The quavers are grouped into 2 groups of 3. This means that it should feel like there are 2 strong beats in a bar:



A jig is the music for a type of dance that was common on the Isle of Man.

Jigs are written in:



Hundreds of years ago fiddlers on the Isle of Man used to make a living from going round the Island playing for dancing. They were especially busy around Christmas, known as Kegeesh Ommidjagh (Foolish Fortnight), which lasted for ten days!

D major Jig!



Use this D major scale to practise rhythms that you will find in jigs.

Remember to try and create a feeling of 2 beats in a bar.

Creating Arrangements

Here is a jig version of Chanter's Tune, which you can find on page 18.

Chanter's Jig

Trad. Irish, arr. The Mollag Band

lively

The musical notation for Chanter's Jig is presented in four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo marking 'lively' is written above the first staff. The music consists of a single melodic line. The first staff contains the first four measures, the second staff contains the next four measures, the third staff contains the next four measures, and the fourth staff contains the final four measures, ending with a double bar line and repeat dots. The melody is characterized by eighth and sixteenth notes, often beamed together, and includes some slurs and ties.

In Manx music the tune is usually written down, but the music doesn't tell you exactly how to play it, like Classical music does. This means that you can be creative, and come up with your own arrangements of the tunes! Try experimenting with playing Chanter's Tune and Chanter's Jig together as a set, and work out a way to join them together.

Creating Arrangements

A flitter is a limpet. On Good Friday, the limpets were gathered and cooked on a fire.

Once the fire had died down, the flitter dance was done to stamp out the ashes.

Flitter Dance (slow version)



The dance starts off very slow, and gets faster and faster. There is a faster duet version of the tune on the next page. Try and create an arrangement using the slow and fast versions.

Fiddyl © Manx Heritage Foundation 2011

All tunes are Manx traditional and arranged by Laura Rowles unless otherwise stated

Flitter Dance

(fast version)

☆

Musical notation for the first system of 'Flitter Dance'. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The upper staff contains a melody with eighth and sixteenth notes, including a triplet of eighth notes in the second measure. The lower staff contains a bass line with quarter and eighth notes. A star symbol is placed to the left of the lower staff.

☆

Musical notation for the second system of 'Flitter Dance'. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The upper staff continues the melody with eighth and sixteenth notes, including a triplet of eighth notes in the second measure. The lower staff continues the bass line. A star symbol is placed to the left of the lower staff.

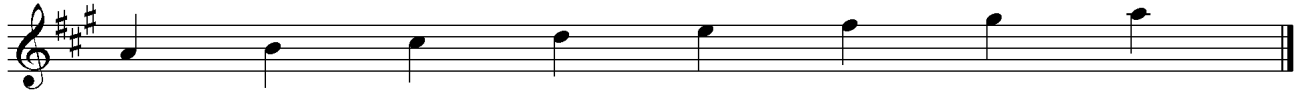
☆

Musical notation for the third system of 'Flitter Dance'. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The upper staff features a more complex melody with eighth and sixteenth notes, including two triplet markings over eighth notes in the second and third measures. The lower staff continues the bass line. A star symbol is placed to the left of the lower staff.

☆

Musical notation for the fourth system of 'Flitter Dance'. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The upper staff continues the melody with eighth and sixteenth notes, including two triplet markings over eighth notes in the second and third measures. The lower staff continues the bass line. A star symbol is placed to the left of the lower staff.

A Major Scale



The next two pages have two jigs in A major.



Wandescope

Wandescope probably comes from the Manx *Yn unnysup*, which was the fee that the fiddlers were paid for playing for dancing.

lilting *v*



Fiddler y Chiarn

The Lord's Fiddler

spritely

The musical score is written in G major (one sharp) and 6/8 time. It consists of four staves of music. The first staff begins with a 'V' marking above the first note. The fourth staff ends with a double bar line.

This is thought to have been the tune played by Clague the fiddler when the Duke of Atholl first landed on the Isle of Man. The Dukes of Atholl ruled the Island from 1793-1828.



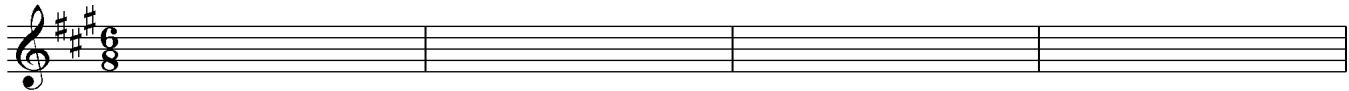
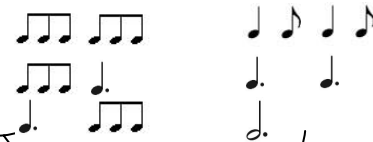
Making Your Own Music!

Try writing your own jig in A Major.

Use:



You might want to include these rhythmic patterns:



All the Forepart of the Night

Trad. Manx, arr. Chloë Woolley

steady

The musical score is written for three violins. It is in the key of D major (two sharps) and 6/8 time. The tempo is marked 'steady'. The score is divided into two systems, each containing three staves. The first system begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The music consists of eighth and sixteenth notes, with some rests and ties. The second system concludes the piece with a double bar line.

Here's a jig for 3 violins. The second part of this group piece is called a counter-melody. A counter-melody harmonises with the main melody but it can be played as a melody on its own as well.

Reels

A reel is the music for another type of dance found on the Isle of Man. Reels are written in



Car Juan Nan
Juan Nan's Tune

Juan Nan was the nickname of a well-known fiddler called Jimmy Skillicorn, who lived at Ballaragh (near Laxey). This tune is also played in Scotland, so it is unlikely that he wrote it, but it might have been named after him because it was his favourite tune.

energetically



Car ny Ferrishyn

Fairies' Tune

You can play Car Juan
Nan and Car ny Ferrishyn
as a duet! The two tunes fit
together.

energetically

This tune is thought to have been written by Niel Gow, who was a famous Scottish fiddler who lived from 1727-1807. Gow was the fiddler to the Dukes of Atholl, who used to govern the Isle of Man.



Making Your Own Music!

Try making up your own Fairy Reel.

There are many stories on the Isle of Man about fiddlers, wandering home from playing late at night, who heard amazing music being played by fairy fiddlers. These fiddlers rushed home, and kept playing these tunes so they would not forget them, and they still exist today! There are similar stories in Shetland and Norway, but there they believe that the trolls gave them their tunes!

Use:



Use:



Eunnyssagh Vona

Mona's Delight

moderate

☆

☆

☆

☆

Here is a duet of a popular reel from the Island. The tune is also found in England and Scotland.

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D Natural Minor Scale



Here are some duets and trios that use the key of D natural minor.

If Young Men Could Swim

slowly *v*

Ny Laghyn Foddey Shen

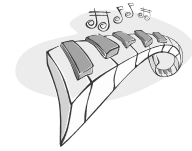
Those Distant Days

Colin Jerry

wistfully *v*

The musical score is written for four systems, each containing three staves. The first system includes the instruction 'wistfully' and a 'v' marking above the first staff. The music is in 3/4 time with a key signature of one flat (Bb). The score consists of 12 measures in total, with a double bar line at the end of the fourth system.

Keim Jees



J1: Three Little Boats Went Out to Sea

Trad. Manx, arr. Laura Rowles

lively

mf

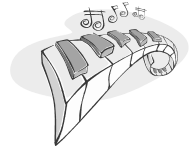
mp

f *p* *f*

p *f* *rit.*

This jig is meant to picture three boats bobbing about on the sea, so it needs to be nice and lively.
Try and include all the echoes in the dynamics to make the music more interesting.

Keim Jees



J2: O My Ghraih O My Love

Trad. Manx, arr. Laura Rowles

mp

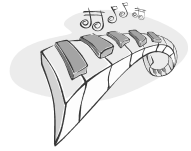
f

mp

This is a very slow tune that needs lots of bow control. It is also a very graceful piece, which sounds like it might have been played in royal courts! Imagine you are playing it in the big banquet hall at Castle Rushen.

Keim Jees

J3: Captain Quilliam's Hornpipe



Brian Myers, arr. Laura Rowles

Swung

f

mp

f

This tune was written by Brian Myers, a Scottish fiddler who lives on the Isle of Man. A hornpipe is a dance which was performed by sailors on ships. It needs to have a bouncy swung rhythm, but it shouldn't be played too fast. Captain Quilliam was a naval officer from the Isle of Man who sailed on Nelson's flagship, HMS Victory, at the Battle of Trafalgar.

Keim Jees



J4: The Green Hills of Dhoon

Mai-Ying Ellis, arr. Laura Rowles

gently *V*

mp

p *f* *p* *f* *p*

f *p* *f*

rit.

This is another modern composition, written by Mai-Ying Ellis for the children of Dhoon School. This piece needs to be played quite slowly, with lots of long bows. Make sure that the long notes are counted carefully.

Keim Jees

J5: Ta Dick Veg er Yannoo Mie

Little Richard Has Done Well

Trad. Manx, revised by David Speers
and Maectullagh Vannin, arr. Laura Rowles



quickly

f-p

mf *p* *mf* *p*

f

This is a happy jig, which needs to be very lively. Watch out for the repeat after the second line.

This was the most popular Manx tune in the Victorian era.

Does this tune remind you of a common Manx song? Turn the page to find out!

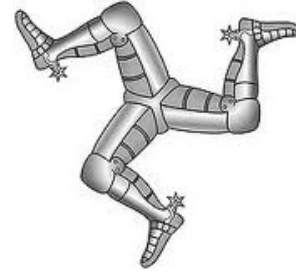
Mylecharane's March

stately

The musical score for Mylecharane's March is written in G major (one sharp) and 3/4 time. It consists of four staves of music. The first staff begins with the tempo marking 'stately'. The second staff includes dynamic markings 'V' (Vibrato) and a triplet '3'. The third and fourth staves continue the melodic and rhythmic patterns of the march.

The dance to this tune was performed every 6th January by six men and a fiddler. During the dance, the dancers would ceremonially 'cut off' the fiddlers head. The fiddler was then seen to have supernatural powers, and was able to foretell the future!

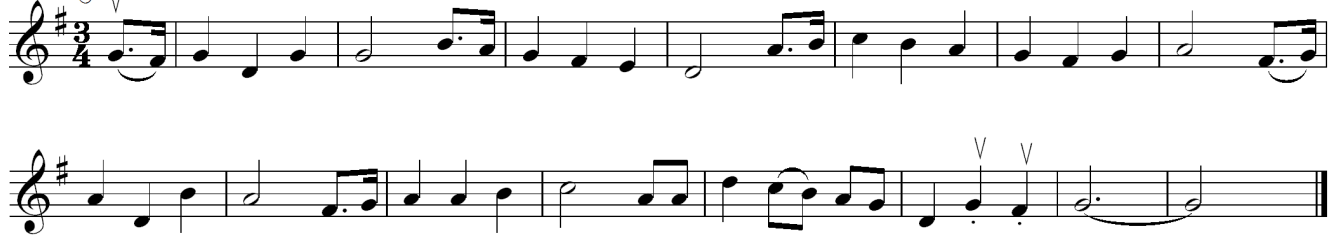
Mylecharane's March was adapted by W. H. Gill, and was chosen as the Manx National Anthem.



The Manx National Anthem

stately *v*

adapted by W. H. Gill



O Land of our birth,
 O gem of God's earth,
 O Island so strong and so fair;
 Built firm as Barrule,
 Thy Throne of Home Rule
 Makes us free as thy sweet mountain air.

Chromatic Scale



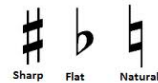
The chromatic scale moves up by semitones. Try playing it very slow, and listening very carefully to make sure each note is in tune. Suggested fingerings are included underneath the scale.

Practising Accidentals

Here is a short tune to practise changing accidentals.

Gruff

Accidentals are:



Laura Rowles



Practising Accidentals

Here are two tunes that include some changes of accidentals.

Happy Accident

Laura Rowles

at a steady tempo

☆

The first system of musical notation consists of two staves in 3/4 time with a key signature of one sharp (F#). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4 and B4, then a half note C5. The second measure contains a half note D5 and a quarter note E5. The third measure features a quarter note F#5, a quarter note G5, and a triplet of quarter notes (A5, B5, C6). The fourth measure has a quarter note D6, a quarter note E6, and a quarter note F#6. The fifth measure contains a half note G6 and a quarter note A6. The sixth measure has a half note B6 and a quarter note C7. The bass line in the lower staff starts with a quarter note G3, followed by quarter notes A3 and B3, then a half note C4. The second measure has a half note D4 and a quarter note E4. The third measure has a quarter note F#4, a quarter note G4, and a quarter note A4. The fourth measure has a quarter note B4, a quarter note C5, and a quarter note D5. The fifth measure has a quarter note E5, a quarter note F#5, and a quarter note G5. The sixth measure has a quarter note A5, a quarter note B5, and a quarter note C6.

☆

The second system of musical notation continues the piece. The upper staff starts with a quarter note G4, a quarter note A4, and a half note B4. The second measure has a quarter note C5, a quarter note D5, and a quarter note E5. The third measure has a quarter note F#5, a quarter note G5, and a quarter note A5. The fourth measure has a quarter note B5, a quarter note C6, and a quarter note D6. The fifth measure has a quarter note E6, a quarter note F#6, and a quarter note G6. The sixth measure has a quarter note A6, a quarter note B6, and a quarter note C7. The bass line in the lower staff starts with a quarter note G3, a quarter note A3, and a half note B3. The second measure has a quarter note C4, a quarter note D4, and a quarter note E4. The third measure has a quarter note F#4, a quarter note G4, and a quarter note A4. The fourth measure has a quarter note B4, a quarter note C5, and a quarter note D5. The fifth measure has a quarter note E5, a quarter note F#5, and a quarter note G5. The sixth measure has a quarter note A5, a quarter note B5, and a quarter note C6.

☆

The third system of musical notation concludes the piece. The upper staff starts with a quarter note G4, a quarter note A4, and a half note B4. The second measure has a quarter note C5, a quarter note D5, and a quarter note E5. The third measure has a quarter note F#5, a quarter note G5, and a quarter note A5. The fourth measure has a quarter note B5, a quarter note C6, and a quarter note D6. The fifth measure has a quarter note E6, a quarter note F#6, and a quarter note G6. The sixth measure has a quarter note A6, a quarter note B6, and a quarter note C7. The bass line in the lower staff starts with a quarter note G3, a quarter note A3, and a half note B3. The second measure has a quarter note C4, a quarter note D4, and a quarter note E4. The third measure has a quarter note F#4, a quarter note G4, and a quarter note A4. The fourth measure has a quarter note B4, a quarter note C5, and a quarter note D5. The fifth measure has a quarter note E5, a quarter note F#5, and a quarter note G5. The sixth measure has a quarter note A5, a quarter note B5, and a quarter note C6. The system ends with a double bar line.



Arrane Voírrey

Mary's Song

Peddylr Cubberley

gently $\overset{V}{\underset{4}{\overset{3}{\circ}}}$

The musical score is written on five staves in G major (one sharp) and 3/4 time. The tempo is marked 'gently'. The first staff starts with a V-shaped fingering diagram above the first three notes, indicating fingerings 4, 3, and 0. The second staff has a V-shaped fingering above the first note and a '1' above the eighth note. The third staff has a V-shaped fingering above the last note. The fourth staff has a V-shaped fingering above the first note. The fifth staff ends with a double bar line.



Making Your Own Music!

Accidentals are often used to add decoration to a tune. Try taking the tune below as a starting point, and make it more interesting by adding some accidentals to it. You could also try changing the rhythm of the notes to make it more exciting as well! Just remember to make sure all the bars add up to four beats.

Try writing another four bars in the same style to finish off the piece.

b # ♮ b # ♮ b # ♮ b ♮ # b

Slow Airs

When playing slow airs you should only use the rhythms given as a guide—use your ears to shape the phrases as you think they should sound. Some pauses have been put into the music as suggestions.



Marish ny Fiddleryn With the Fiddlers



freely

This tune is thought to have been composed by Ewan Karragher, who was a hermit who lived on a remote headland near Laxey. Many people believed that they could hear him playing his fiddle after he had died. Many years after his death, a ship got into trouble in thick fog. Then they heard this tune being played as Ewan used to play it, and the music guided them to safety past the rocks!

Tree Eeasteyryn Boghtey

Three Poor Fishermen

Trad. Manx, arr. Breesha Maddrell

The musical score is arranged in three systems, each with three staves. The first staff of each system is marked with a star (☆) on the left. The key signature is one sharp (F#), and the time signature is 4/4. The first system begins with the tempo marking 'solemnly' and an accent (V) over the first note. The score consists of 12 measures. The first system contains 4 measures, the second system contains 4 measures, and the third system contains 4 measures. The piece concludes with a double bar line.

Slow Airs

Dooraght Inheritance

Katie Lawrence

gracefully

This modern tune is used to accompany a very slow, graceful dance.

Fiddyl © Manx Heritage Foundation 2011

All tunes are Manx traditional and arranged by Laura Rowles unless otherwise stated



Third Position

Playing in different positions on the fingerboard lets you play higher notes, and achieve different sounds. Third position just means that you need to move your hand so that your first finger is now where your third finger usually is. Remember to bring your thumb up with the rest of your fingers! Here are a couple of slow airs to practise playing in third position.

Doreen

Laura Rowles

moderate \vee

Grain my Chree Love of My Heart

freely \vee

Car y Phoosee

Wedding Tune

energetically

★

★

★

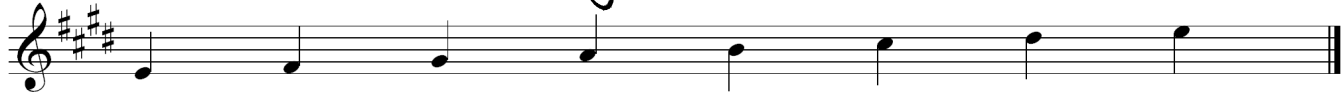
★

Here is a duet which has some third position passages in the harmony.

Fiddyl © Manx Heritage Foundation 2011

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E Major Scale



Here are two jigs that use the key of E major. Be careful of the wide third fingers in this scale!



Fairy Music

This is another tune said to have been learnt from fairy fiddlers!






Thurot

This tune is also known in other countries as Haste to the West, or Haste to the Wedding.

lively v

Thurot was a famous French sailor who lost a sea battle with the British Navy in 1760. The battle was fought in Ramsey Bay, and parts of Thurot's ships can still be seen around the Island—some of the cannons were recycled and used as gateposts!

Slip Jigs

A slip jig is in  which means that there are nine quavers in a bar. The quavers are grouped into threes, so it should feel like there are three strong beats in a bar:



A slip jig is another type of dance that is performed on the Isle of Man.

Griff



Laura Rowles

Here is a modern slip jig. Watch out for some of the bowings which go across the strong beats in the bar.

This is called syncopated bowing.



Clare's Wedding Jig

Laura Rowles

This tune swaps between a jig and a slip jig. Also watch out for the change of key. *Da Capo al fine*

Keim Tree



T1: Sheena's Waltz

with movement

Laura Rowles

3

mp

mf

p

mf

p

8

mp

mf

f

molto rit.

p

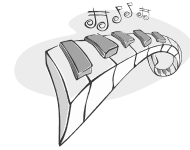
3

pp

This modern composition needs to be played quite fast, so that it has a feel of one beat in a bar. Use long flowing bows to make it sound like a graceful dance. *Sheena's Waltz* was selected for the semi-final of the Amber Fiddle Award in 2010

Keim Tree

T2: Cum yn Shenn Oanrey Cheh
Keep the Old Petticoats Warm



Trad. Manx, arr. Laura Rowles

energetically **4**

mf

1. 2. V V

mp

mf

The musical score consists of five staves of music in 6/8 time. The first staff begins with the tempo marking 'energetically' and a '4' indicating a four-measure rest. The second staff includes a first ending bracket and a second ending with two 'V' marks. The third and fourth staves contain melodic lines with various accidentals (flats and sharps). The fifth staff concludes with a fermata and a final dynamic marking of 'mf'.



This jig needs to have plenty of energy, but watch out for all the accidentals. In the double-stopping section make sure you use plenty of bow, even though it is quiet.

Keim Tree



T3: Ta Cashen Ersooyl dys yn Aarkey
Cashen Has Gone to Sea

Trad. Manx, adapted Cristl Jerry, arr. Laura Rowles

lively

p *mp*

mf

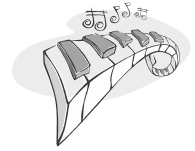
f

The image shows two staves of musical notation in G major. The first staff begins with a melody starting on G4, moving up stepwise to D5, then down to G4, and continuing with eighth-note patterns. It starts with a dynamic marking of *mf* and includes a crescendo line that ends with a dynamic marking of *f*. The second staff has two measures of whole rests, followed by a melody starting on G4, moving up to D5, then down to G4, and continuing with eighth-note patterns. It starts with a dynamic marking of *p* and includes a crescendo line that ends with a dynamic marking of *f*. Both staves end with a double bar line.

Be careful of the bowings in this piece—you need to use light bows in order to create a lilting feel to the piece.
use all the dynamics to shape the piece effectively.

Keim Tree

T4: Tune for Granddad



with love

Katie Lawrence

4

p

mf *p*

mf *p*

f *mp* *cresc.*

f *mp* *p*
f *mp* *cresc.*
f *mp*
p *rit.*

This is a lovely slow air written in 1999 by Katie Lawrence, who is a fiddler, teacher and composer from Peel.

Pay careful attention to the bowings to give a gentle lilt to the tune.

Keim Tree

T5: The Tiger



quite fast

Trad. Manx, arr. J. F. Woolley

3

mp

mf

3

mf

4

f

3

sf

3

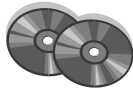
3

3

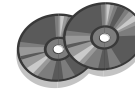
The musical score is written on four staves in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'quite fast'. The score includes various musical notations: a triplet of eighth notes at the beginning, dynamic markings (*mp*, *mf*, *f*, *sf*), accents (>), and several triplets of eighth notes. There are also some 'V' markings above notes, possibly indicating vibrato or a specific articulation. The piece concludes with a final triplet of eighth notes.

Musical score for "The Tiger" in G major, 2/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It features a series of eighth and sixteenth notes, including two triplet markings (indicated by a '3' in a bracket) and a double bar line with a '2' above it. The second staff continues the melody with various note values and includes a *mf* dynamic marking. The third staff concludes the piece with a final triplet and a double bar line, marked with *sf*.

The Tiger (or Tyger, as it is sometimes spelt!) was a Manx privateer ship during the Eighteenth Century. The tune probably went with a ballad written about the ship by one of its crew, John Moore of Braddan. Imagine that the faster middle section of the piece was a hornpipe, that the sailors would have danced to on deck.



Discography



Here are some CDs of Manx music that feature fiddlers. You may want to listen to some of these CDs to get an idea of the style of playing the fiddle that is used on the Isle of Man.

Charles Guard, Peter Lumb and Bernard Osborne – *Kiaull Manninagh* (2008)

Katie and Kirsty Lawrence – *Three Baatyn Beggey* (2006)

King Chiaullee – *Nish!* (2006); *Reel: Ode* (2003); *Baase Cooil Stroo* (2000)

Mactullagh Vannin – *Twisted Roots* (2004)

Nish as Rish – *Nish as Rish* (2011)

Phynnodderee – *Y Reesht* (2003); *There's no' F' in Phynnodderee* (1999)

The Mollag Band – *Into the Tide* (1997)

Staa – *She Lhong Honnick Mee* (2009)

Various Artists – *The Best That's In* (1996)

Further Material

If you want to learn more about Manx music, or if you want to learn some more Manx tunes on the fiddle, these books might be helpful. You might also want to try www.manxmusic.com to find out more.

Bazin, F., *Much Inclín'd to Music: The Manx and Their Music Before 1918* (1997)

Jerry, C. (ed.), *Kíauill yn Theay 1* (1978); *Kíauill yn Theay 2* (1979); *Kíauill Vannín* (1987)

Guard, C. (ed.), *The Manx National Songbook Volume 2* (1980)

Maddrell, B. (ed.), *Kíauill yn Theay 3* (2009); *Kíauill yn Theay 4* (2011)

Gura Míe Eu!

I would like to thank everyone who has helped in the making of this book. Most of all I would like to thank all the composers and arrangers who have allowed their music to be included. I would also like to thank Melvín Booth and Tom Field, the upper strings peripatetic staff from the Isle of Man Music Service, for all their advice and suggestions.

Finally, I would like to thank everyone at the Manx Heritage Foundation for giving me the opportunity to produce this book, and especially Charles Guard, Breesha Maddrell and Chloë Woolley for all their support. Thanks also goes to Breesha and Chloë for their help in spotting all my mistakes! Any remaining mistakes are mine alone.

