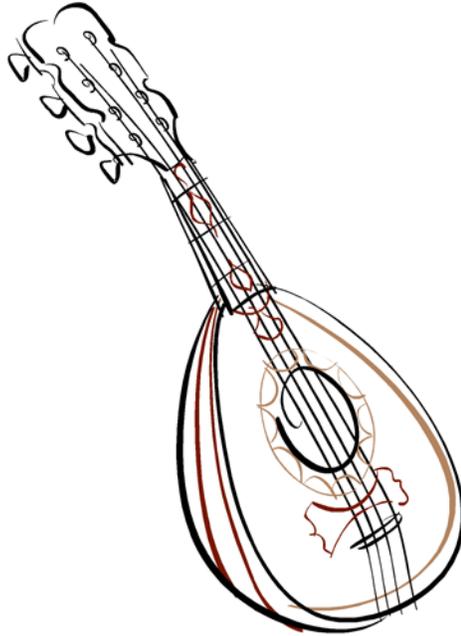


*Mandolin Medicine:  
Solos for Evening Solace, 2019*



by  
Evelyn Castiglioni  
Joanne Mansell  
Anna Castiglioni

*Arranged and composed by Evelyn Tiffany-Castiglioni*

# Mandolin Medicine: Solos for Evening Solace, 2019

by Evelyn Tiffany-Castiglioni

## Acknowledgments

I thank the following musicians who played or performed these pieces and gave me helpful and encouraging feedback:

Sara Gallow - flute  
Ann Kennimer - octave mandolin  
Renata Myers - guitar  
Luther Reinhart - violin  
Murat Russell - violin

And members of these ensembles and bands: Enigmatica, Jalapeño Honey, String Theory, Wallpaper Quartet, and Contradiction

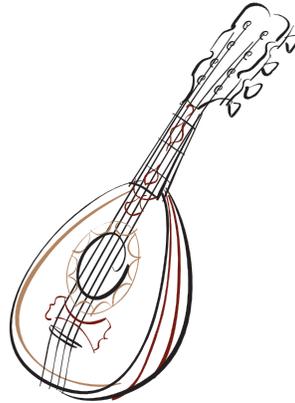
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# Mandolin Medicine Solo Book: Mandolin Solos for Evening Solace

By Evelyn Tiffany-Castiglioni, Joanne Mansell, and Anna Castiglioni



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Classical, Traditional and Original Tunes for Mandolin Solo with Chords  
Arranged and composed by Evelyn Tiffany-Castiglioni

*Gathered gems: a book of tales and pencillings in poetry and prose.*, London 187 paternoster row, t. nelson and sons. P. 234

**Sans Souci.**

**There are fireflies sparkling by myriads,  
The fountain-wave dances in light;  
Hark! the mandolin's first notes are waking,  
And soft steps break the sleeping of night.**

**Then come all the young and the graceful,  
Come gay as the lovely should be;  
'This much, in this world's toil and trouble,  
To let one midnight pass Sans Souci**

## About the Composer/ Arranger

Evelyn Tiffany-Castiglioni plays accordion with the Central Texas contra dance band “Jalapeño Honey,” and arranges and composes the band’s repertory of more than 400 tunes. She studied concert accordion and music theory with her father, Robert S. Tiffany, Jr., classical pedal harp with Gayel Panke Gibson and Laurie Buchanan, voice with Lori Joachim Fredrics, cello with Prudence McDaniel of the Marian Anderson String Quartet, and mandolin with Marilyn Mair. She has won many awards for Scottish harp performance. Evelyn received a B.S. degree in Biology from the University of Texas-El Paso and a Ph.D. in Human Genetics and Cell Biology from the University of Texas Medical Branch-Galveston and is a professor of neuroscience at Texas A&M University.

### Evelyn’s Works for Mandolin Ensembles:

“**The Jamie Suite**” (2012) – setting of 3 tunes by the 18th century Scottish composer James Oswald for M1, M2, mandola, OM, and guitar. It was recorded on *Enigmatica 3* by Marilyn Mair’s ensemble Enigmatica (Uncommon Strings). This piece has also been arranged for M1, M2, mandola, mandocello, guitar, and bass and performed by the New York Mandolin Orchestra. Length 5:40.

“**Wild Onion Rag**” (2014) – selected for “15 Minutes of Fame: Austin Mandolin Orchestra” competition, 2014. This short piece for M1, M2, mandola, mandocello, guitar, and bass is a down-home Texas tribute to the wildflowers that spring up in cooler weather in Texas landscapes. Length 1:10.

“**Carousel**” (2015) – by the Austin Mandolin Orchestra at the 2015 Classical Mandolin Society of American convention. This piece for M1, M2, mandola, mandocello, guitar, and bass is about the magical, painted horses of the carousel. It was debuted by the Austin Mandolin Orchestra at the Classical Mandolin Society of America Convention in 2015. Length 4:30.

“**Mountain Melodies**” (2015) – suite for M1, M2, mandola, mandocello, guitar, and bass based on two Appalachian folk tunes. The two reels in this suite, “Kitchen Girl” and “Henry Reed’s Breakdown [a.k.a. “Pretty Little Cat”]” were collected by folklorist Alan Jabbour from the playing of Henry Reed. The reels are preceded by a slow, waltz-like version of “Kitchen Girl.” Length 4:30.

*Evelyn’s Big Book for Mandolins for the Year 2015* (173 pages), *Evelyn’s Big Book for Mandolins for the Year 2017* (187 pages), and *Evelyn’s Big Book of Mandolin Trios, Volume 3* (194 pages) – each book contains 3-part arrangements with guitar chords of more than 150 reels, jigs, hornpipes, waltzes, airs, and songs for mandolins. Available from [www.Amazon.com](http://www.Amazon.com).

## About the Book

There may come a time when you would like under your fingers a few simple solos that are full in sound but easily accessible. This collection was prepared for this purpose. It consists of some standards that mandolinists have borrowed from the Bach Cello repertory, as well as traditional and original tunes that lend themselves well to enhancement by drones, pedal tones, polyphony, harmony, and chords, all on one mandolin. My first inspiration for this type of tune is the lovely “Waltz on a Still Lake” by Simon Mayor, which is included in one of his early teaching DVDs: *Simon Mayor Mandolin Essentials DVD*

I had some major surgery, the kind that keeps the body exhausted and the mind turbulent for weeks on end. I thought, this would be a good time to memorize the Bach Cello Prelude transposed for mandolin. And it would also be a good time to arrange some rich and textured solos that bring the player peace and calm playing alone at midnight. Ah, the lovely little mandolin, its voice will bring us solace.

Violin/Mandolin  
Transposition  
Solo

# Bourrée 1

1

*from Cello Suite No. 3 in C Major, BWV 1009*

*Evelyn's Mandolin Medicine Book*

Johann Sebastian Bach

**Allegro Moderato**

4

6

10

15

19

23

1. 2.

1. 2.

# Suite I

## Prélude

J. S. Bach (1685-1750)

Bezeichnung: Werner Icking

The image displays a musical score for the Prélude from Suite I by J.S. Bach. The score is written for a single melodic line on a treble clef staff in G major (one sharp) and common time (C). The tempo is marked as quarter note = 69 (♩ = 69). The piece consists of ten staves of music, each containing measures 1 through 20. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Articulation marks, including slurs and accents, are used throughout. The score concludes with a double bar line and a sharp sign at the end of the final measure.

Musical score for guitar, measures 21-41. The score is written in treble clef with a key signature of one sharp (F#). The music consists of a single melodic line with various rhythmic patterns and techniques. Measure 21 starts with a quarter note G4, followed by eighth notes. Measure 23 features a dotted quarter note G4 with a slur over it. Measure 25 has a quarter note G4 with a slur. Measure 27 has a quarter note G4 with a slur. Measure 29 has a quarter note G4 with a slur and a '4' above it. Measure 31 has a quarter note G4 with a slur and a '4' above it, followed by a quarter rest and a quarter note G4 with a slur and a '0' above it. Measure 33 has a quarter note G4 with a slur and a '1' above it. Measure 35 has a quarter note G4 with a slur and a '(3)' above it, followed by a quarter note G4 with a slur and a '3' above it. Measure 37 has a quarter note G4 with a slur and a '4' above it, followed by a quarter note G4 with a slur and a '0' above it, then a quarter note G4 with a slur and a '3' above it, and finally a quarter note G4 with a slur and a '1' above it. Measure 39 has a quarter note G4 with a slur and a '3' above it, followed by a quarter note G4 with a slur and a '2' above it, then a quarter note G4 with a slur and a '1' above it, and finally a quarter note G4 with a slur and a '1' above it. Measure 41 has a quarter note G4 with a slur and a '2' above it, followed by a quarter note G4 with a slur and a '3' above it, then a quarter note G4 with a slur and a '1' above it, and finally a quarter note G4 with a slur and a '2' above it. The score includes dynamic markings [f] and [p].

Air in G Major  
Solo

# The Banshees' Cry

*Evelyn's Mandolin Medicine Book*

4

Arr. E. Tiffany-Castiglioni

Traditional Irish

5

9

13

# The deception

Arr. E. Tiffany-Castiglioni *Evelyn's Mandolin Medicine Book* After James O'Neill (1903)

The musical score is written in D Mixolydian mode (one sharp, F natural) and 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is primarily eighth and sixteenth notes. Chord diagrams are placed above the staff: D, Am, D, Am, D, F, G, C. The second staff starts at measure 7 and includes chords D, Am, D, D, Bm, D, Am, Em, C. The third staff starts at measure 13 and includes chords D, Bm, D, G, Bm, D, Am, D. The fourth staff starts at measure 19 and includes chords D, F, D, D, G, C, D, Am. The piece concludes with a double bar line.

# Coventry Carol

Carol in G Minor  
*Evelyn's Mandolin Medicine Book*

Arr. E. Tiffany-Castiglioni

Traditional English Carol

The musical score is written in G minor (one flat) and 3/4 time. It consists of six staves of music. Above the first staff, the chords Gm, D, and Gm are indicated. Above the second staff, the chords D, Gm, D, Gm, Cm, Gm, Cm, D7, Gm, D, Gm, Bb, Cm, and Gm are indicated. Above the third staff, the chords D, Gm, D, Gm, D, Gm, D, Gm, Cm, D7, and Gm are indicated. Above the fourth staff, the chords Gm, D, Gm, D, Gm, D, Gm, Dm, Gm, Cm, and D7 are indicated. Above the fifth staff, the chords Gm, D, Gm, Bb, Cm, Gm, D, Gm, D, and Gm are indicated. Above the sixth staff, the chords D, Gm, D, Gm, Cm, D7, and Gm are indicated. The score includes various musical notations such as treble clef, key signature, time signature, notes, rests, and fingering numbers (1-4) and accents (V).

Coventry Carol

Gm D Gm D Gm D Gm D Gm Cm D

37 *V simile*

Gm D Gm B $\flat$  Cm Gm D Gm D Gm

43 *V*

D Gm D Gm Cm D Gm

48 *V*

Gm D Gm D Gm D Gm D Gm Cm D

53 *V*

Gm Cm Gm Gm Cm Gm D Gm D

59 *V*

Gm D Gm Cm Gm G D G D G

65 *V rit.*

Air in  
A Minor  
Solo

# I Wish My Love Were in a Mire

*Evelyn's Mandolin Medicine Book*

Arr. E. Tiffany-Castiglioni

Traditional Irish

Slow

Chord progression: C, Am, G, F, C, Am

Chord progression: C, Am, G, F, C, Dm, F, G, Am

Chord progression: C, G, Am, C, Dm, C, Dm, G

Chord progression: C, G, F, C, Dm, F, G, Am

Air in D Minor  
Solo

# Gaffer Gray

*Evelyn's Mandolin Medicine Book*

Arr. E. Tiffany-Castiglioni

Traditional English

The musical score is written in D minor (one flat) and 6/8 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is primarily eighth notes, with some dotted rhythms. Chords are indicated above the staff: Dm, A7, Dm, A7, Dm, Dm, A7. Fret numbers (7) are placed below the notes. The second staff starts at measure 4 and includes chords Dm, A7, Dm, F., C, Dm, and A7. The third staff starts at measure 7 and includes chords Dm, A7, Dm, A7, Dm, F., and C. The fourth staff starts at measure 10 and includes chords Dm, A7, Dm, A7, and Dm. A double bar line is at the end of the fourth staff. A sharp sign and a 'd.' are located below the first staff.

Evelyn Tiffany-Castiglioni (Lubec, ME, July 2011)

The musical score for 'Lubec Waltz' is written in A minor, 3/4 time. It consists of seven staves of music. The chords and their positions are as follows:

- Staff 1: Am (measures 1-2), E7 (measures 3-4)
- Staff 2: Am (measures 5-6), E7 (measures 7-8), Am (measures 9-10), Dm (measures 11-12)
- Staff 3: E7 (measures 13-14), Am (measures 15-16), Dm (measures 17-18), E7 (measures 19-20), Am (measures 21-22)
- Staff 4: A7 (measures 23-24), Dm (measures 25-26), G7 (measures 27-28), C (measures 29-30), E7 (measures 31-32)
- Staff 5: Am (measures 33-34), E7 (measures 35-36), A7 (measures 37-38)
- Staff 6: Dm (measures 39-40), G7 (measures 41-42), C (measures 43-44)
- Staff 7: Am (measures 45-46), F (measures 47-48), E7 (measures 49-50), Am (measures 51-52)

# Mandolin Medicine

*Evelyn's Mandolin Medicine Book*

Evelyn Tiffany-Castiglioni (March 31, 2018)

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. The first system (measures 1-4) features a mandolin melody with a guitar accompaniment of chords: G, D7, Em, C, G, D7. The second system (measures 5-8) includes a mandolin melody and guitar accompaniment with chords G, D7, C, D7, and a repeat section with first and second endings (1.G and 2.G). The third system (measures 10-13) shows a mandolin melody and guitar accompaniment with chords G, D7, G, D7, and G. The fourth system (measures 14-17) includes a mandolin melody and guitar accompaniment with chords G, D7, G, D, and a repeat section with first and second endings (1.G D7 and 2.G).

# Niel Gow's Lament for the Death of His Second Wife

Arr. E. Tiffany-Castiglioni

*Evelyn's Mandolin Medicine Book*

Niel Gow (Scotland, 1727-1807)

G C G D

Slow and Pathetic

4 Em G Em G C C G C G

10 Em D C Am G Em Em D C

16 Am Em G D C G C

21 D G Em G C

25 C G

# On Lough Neagh's Banks

*Evelyn's Mandolin Medicine Book*

Arr. E. Tiffany-Castiglioni

Traditional Irish

1 G D C G

4 Am D G

6 Am Em D G D7 G

9 G C Am Em Bm Am

12 C D (D7) G C

14 G C G D G D G

Reel in A Minor  
Solo

# Pretty Little Cat

14

*Evelyn's Mandolin Medicine Book*

Arr. Evelyn Tiffany-Castiglioni

Old-Time American from Nigel Gatherer's Tune Book

The musical score is written in treble clef with a common time signature (C). It consists of an introduction and two systems of the main tune. The introduction is marked 'Introduction' and ends with a double bar line. The first system of the main tune starts at measure 5, marked 'Tune', and includes a repeat sign. The second system starts at measure 10. The third system starts at measure 14. The fourth system starts at measure 18 and includes first and second endings. The fifth system starts at measure 22. The sixth system starts at measure 27 and includes first and second endings. Chords are indicated by letters above the staff: Em, Am, and E.

Introduction

5

Tune

Am

10

Am

Em

Am

14

Am

Em

Am

18

Em

1. Am

2. Am

22

Am

Am

Em

Am

27

Em

1. Am

2. Am

Schottis  
in D Minor  
Solo

# Schottis från Härjedalen

*Evelyn's Mandolin Medicine Book*

15

Arr. E. Tiffany-Castiglioni

Traditional Swedish

The musical score is written in D minor, 2/4 time, and consists of four staves of music. The melody is primarily in the treble clef, while the bass line is in the bass clef. Chords are indicated above the staff: Dm, A7, and Dm. The piece includes a first and second ending. The first ending leads to the second ending, which concludes the piece. The score is arranged by E. Tiffany-Castiglioni.

Slow Air  
in G Minor

# The Ship Went Down with All on Board

16

*Evelyn's Mandolin Medicine Book*

Arr. E. Tiffany-Castiglioni

Traditional Irish

The musical score is written in G minor (one flat) and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is written in eighth and quarter notes, with a bass line of chords. The chords are Gm, F, Gm, F, Gm, Dm. The second staff starts at measure 5 and contains chords Gm, F, Gm, F, Gm. The third staff starts at measure 9 and contains chords Gm, F, Gm, Bb, Gm, F, Gm. The fourth staff starts at measure 13 and contains chords Eb, F, F, Gm. The piece concludes with a double bar line.

Air in  
A Minor **The Traveler Benighted in Snow**  
*Evelyn's Mandolin Medicine Book*

Arr. E. Tiffany-Castiglioni

Ancient Gaelic

Slow and Pathetic

Am G Am G C G

4 1. Am E7 Am 2. Am E7 Am Am G

7 Am G C G Am E7 Am

10 Am G Am Am G Am E7 Am

## About the Tunes

“**Bouree from Bach Cello Suite No. 3 in C Major**” BWV 1009 (J.S. Bach) is in 2 parts, the first in C major and the second in C minor in the original cello score. Bouree has been transposed up an octave and a fifth for mandolin. This Bouree in particular lies beautifully under the fingers on both cello in the original key and the transposition for mandolin.

“**Prelude to Cello Suite no. 1 in G Major**” (J.S. Bach) is popular among many Celtic and classical mandolin players. This violin transposition (up an octave and a fifth to D major from the original cello score, which is in G major, is from the Werner-Icking Music archive <http://icking-music-archive.org/index.php>. Fingerings are suitable for either violin or mandolin. Other fingerings for mandolin are available from Watters (p.132-133). The piece opens with relaxing rolling chords across the strings with a G pedal tone for 6 bars and chord progression of I, V,vii, I achieved by movement of the top and middle voices over the G pedal tone. Players who study the structure of this prelude will be well-rewarded by a deeper understanding of Bach’s vision and use of musical elements. Notes and analysis by Yokoyama Shin-Itchiro and Cornelia Watkins, are particularly interesting as guides. Players who study the structure of this prelude will be well-rewarded by a deeper understanding of Bach’s vision and use of musical elements. Shin-Itchiro Yokoyama convincingly presents the prelude as consisting of 7 blocks of 6 measures each or 2 blocks of 21 measures each <https://bachcellonotes.blogspot.com/search/label/1st%20Suite>. Thinking of the piece in this way helps the player organize and memorize this remarkable composition and be aware of the importance of mathematics in Bach’s compositions. The guide is by Cornelia Watkins, cello teacher at Rice University([https://wmeamusic.org/files/2016/03/CMPTp2014\\_Studio\\_FirstSuitePrelude.pdf](https://wmeamusic.org/files/2016/03/CMPTp2014_Studio_FirstSuitePrelude.pdf)).

“**The Banshees’ Cry**” is a slow Irish Air from O’Neill 1903 (No. 129, p23). In some Irish legends, the Banshee is described as handsome and in others as ugly, but generally terrifying and portending death. Croker gives two descriptions: A curious spirit, and one I believe peculiar to Ireland, is the Banshee, or White Fairy, sometimes called She Frog, or the House Fairy. The derivation of both these names appears to me obvious from the credulous personification, that of a small and shrivelled old woman with long white hair, supposed to be peculiarly attached to ancient houses or families, and to announce the approaching dissolution of any of the members by mournful lamentations. (Croker, 1824, p. 91). This word [Banshee] is variously interpreted as the chief of the Elves, and the white woman. It means a female spirit belonging to certain families, generally, however, of ancient or noble descent, which appears only to announce the death of one of the members. The Banshee shows herself in the vicinity of the house, or at the window of the sick person, clasps her hands, and laments in tones of the greatest anguish. She wears an ample mantle, with a hood over her head. (Croker, 1828, p. 10).

“**The Deception**” is an air by Irish-born James O’Neill (b. 1863), who collaborated with Captain Francis O’Neill in the production of O’Neill 1903. The key signature is given as D Major, but the tune sounds more plaintive in D Mixolydian, which is how I have scored it. The printed source is O’Neill 1903 (No. 323, p. 56).

“Coventry Carol” is a solo mandolin arrangement of the lovely and poignant 16th century English Christmas carol which laments Herod’s slaughter of the innocents. I thank Marilyn Mair for her helpful suggestions on the manuscript.

“I Wish My Love Were in a Mire” a.k.a. “Blest as the Immortal Gods” is a tender Scottish air that is somehow both wistful and comic. What can the title mean? The original lyrics have been lost, though the great Scottish bard Robert Burns (1759-1796) remembered the first two lines to be: “I wish my love were in a mire, That I might pu’ her out again...” (Stenhouse, p. 41 and Dick, p. 382). No wonder they have been banished from memory. At any rate, early 18th century Scottish songsters rescued the charming tune from the annals of extinction and with equal foresight forgot its presumably silly lyrics. The tune appeared in print in the early 1700’s, reportedly in the Crockatt manuscript in 1709 (Dick, p. 382). According to Dick (p. xli), Crockatt’s manuscript “belonged to William Stenhouse (who annotated the Scots Musical Museum), and after his death became the property of C. Kirkpatrick Sharpe, of Hoddam. It has since disappeared, and there is no known copy of it.” Afterwards, the tune appeared in a number of extant collections, including: Thomson (No. 5, p. 9 and the facing page, as the musical setting for Sappho’s ode “Blest as the Immortal Gods”, translated from the Greek by Ambrose Philips [1674-1749]), David Young (No. 53 with variations), McGibbon (Book 3, p.84, as “I wish my Love were in a myre”), Oswald (Book 6, p. 9), Ritson (No. 18 of unnumbered pages), Bremner 1770 (pp. 6-7), James Johnson (Vol. I, No. 41, p. 41, with the Philips lyrics, as well as different lyrics on the page following beginning “O lovely maid, how dear’s thy power,”), and Alexander and Morine (No. 74, p. 37). Morine wrote a beautiful baseline in the last version listed and I have used much of it in my arrangement. Like many Scottish airs collected in the 1700’s, this tune covers a wide vocal range with some tricky leaps and plummets between notes. The singers of that time must have been well-trained, as the tune was evidently very popular. The melody progresses sweetly in D Major but both the A and B sections end doubtfully in B Minor.

“Gaffer Gray” is an English air from Aird (Vol. 6, p. 36). Gaffer is an informal, respectful term for “old man.” For example, Sam Gamgee’s father is called Gaffer Gamgee in J.R.R. Tolkien’s *The Lord of the Rings*. The tune is rather nice. I have smoothed out the dotted 16th-32nd note pairs in Aird’s version to two 16th notes.

“Lubec Waltz” is a tune I wrote while attending the 2011 American Mandolin & Guitar Orchestra workshop taught by Marilyn Mair, Robert Martel, and Ralph Costanza in Lubec, Maine. Lubec is a tranquil and picturesque village on the easternmost point of the continental United States, situated on a peninsula that juts into the Bay of Fundy. It was established in 1811 and has since known many types of trade, including gypsum smuggling after the War of 1812, fishing, agriculture, boat-building, tanning. Today it is a quiet tourist attraction for those seeking solitude and nature’s beauty. It is also the home of SummerKeys musical programs, as well as one of the finest chocolate makers anywhere.

“Mandolin Medicine” is a tune I wrote in March 2017 to celebrate my last radiation treatment.

“Niel Gow’s Lament for the Death of His Second Wife” is a beautiful air appearing in Hunter (No. 19) in the key of D major. Its composer Niel Gow was born in Strathbraan (Perthshire) in 1727, into a family of plaid weavers (see Alburger, pp.100-119). He became Scotland’s most famous fiddler of his era. Hunter credits Gow with having composed about 87 tunes. Robert Burns met Gow in 1787 and used at least two of his tunes to write songs (see Alburger, p. 103). With his first wife, Gow had five sons, including

Nathaniel, who became another important Scottish musician and composer. According to Hunter, Gow's second wife, for whom this lament was composed, was Margaret Urquhart, to whom he was happily married for 30 years. This tune makes a fine transition to plucked strings, evoking the sweetness and grace of the one remembered, as well as the aching grief of her loss. It should be played expressively, with as much freedom of tempo as the player desires, particularly in measures 18, 22, 26, and 27. Care should be taken to bring out the melody.

**“On Lough Neagh's Banks”** is an Irish air of considerable serenity and beauty. A source for the notation is: O'Neill 1903, No. 441, p.77. Lough Neagh, located in Northern Ireland, is the largest freshwater body in the British Isles. Centuries of legends and myths abound about the origins and powers of the lake. Here is one legend retold in 1890 by C.S. Boswell:

*Tradition tells that where Lough Neagh now is there once stood a great and populous city, near which was a holy well, possessed of marvellous efficacy in healing all manner of diseases. An oracle of some kind strictly enjoined that the wicket-gate leading to the well should never be left unclosed at night, on pain of the direst consequences. One night, however, a woman visited the well, and, forgetful of the prohibition, omitted to shut the gate on leaving. Straightway the waters rushed forth from the well, and, spreading mile after mile in pursuit of the woman, who fled in terror from the mischief she had caused, at length overtook and drowned her. But the furious waters, which had spread far and wide over the plain, completely submerged the city, which was never more beheld of mortal eye. Still, however,—*

On Lough Neagh's banks as the fisherman strays,  
When the clear calm eve's declining,  
He sees the round towers of other days  
In the waves beneath him shining,

*while strains of music of superhuman beauty rise from the depths of the lake and float across its bosom. According to one version of the legend, the vanished city belonged to the fairy race who once peopled the face of the country ere they were driven into the recesses of the hills and to the bottom of the lakes. This feature of the legend seems to connect it with the Tuatha-De-Danann, who are identified in popular tradition with the fairy-folk. Even to this day the Daoine Mathe (good people) have often been seen passing to and from the lake, under the moonbeams, and have given many a token of their friendly disposition to such of the fishermen as have treated them with due respect.*

**“Pretty Little Cat”** aka **“Henry Reed's Breakdown in A”** is from the playing of Virginia fiddler Henry Reed, from whom many traditional tunes were collected by Alan Jabbour in the mid 1900's. His tune transcriptions are available from the US Library of Congress website. Scottish mandolinist Nigel Gatherer calls the tune “Pretty Little Cat” in his on-line Tune-of-the-Week series (Vol. 1, No. 13, p. 5). He says, “This is an American Old-Time tune which I learned from a French musician called Cathy Castet. Recently she told me she'd got the name wrong, but I guess I'm stuck with this title.”

**“Schottis från Härjedalen”** a.k.a. **“Schottis fr. Haverö”** is a hamborgar from Sweden from the playing of Jon Rasmussen Øvreeide (1859-1925). The tune is from Saksena (No. 6, p. 4), who explains that the hamborgar, as well as the polka and schottis, belong to a group of dances called gammaldans (“old dance”). The tune has a very attractive Eastern European flavor because of the use of the harmonic minor scale (raised 7th) and occasionally a raised 4th.

**“The Ship Went Down with All on Board”** is a gorgeous and haunting Irish slow air from Joyce (No. 313, pp. 146-147). Joyce's notes that the tune was “Sent to me in 1873 by Mr. J.C. MacGowan of Newtownards, a good amateur musician... Mr. MacGowan informs me that this air was current in

Donaghadee since his childhood, and that many ballads were composed to it, all Laments for the loss of vessels or sailors.” (p. 146). The tune should be played slowly and with deep sympathy.

“**The Traveller Benighted in Snow [Siubhal an t-sneachd tra oidhche]**” is an ancient Gaelic air in 9/8 time from Fraser (No. 10, p. 4, with melody and bass line in Cm, marked “Moderate”). Fraser’s note to the tune (p. 101) says, “The traveller, benighted in snow, was most pathetically described in Gaelic words, repeated by the editor’s father, -- and the air conveys a feeling which the mind readily associates with such a bewildering occurrence, -- nay, even with his having perished there.” The melody is also given identically in Manson (p. 93, marked “Pathetically”). I have changed the key to Am and raised the last 4 notes one octave for mandolin in order to allow more ringing of open strings.

## Sources and References

Two online resources that I have found invaluable for locating sources of the tunes and background information about them are John Wass’s Folk Tune Finder, which is a search engine for folk tunes that are on the web in ABC notation format (<http://www.folktunefinder.com>), and Andrew Kuntz’s extraordinary resource, The Fiddler’s Companion (<http://www.ceolas.org/>), which provides histories of thousands of tunes, as well as sources for notation and ABC notation when available. In addition, many of the historical references listed at the end of this section are available as free downloads from The National Library of Scotland (<http://www.nls.uk>), Google Books (<https://books.google.com>), and other extensive digital collections.

To develop my arrangements of traditional tunes I have typically compared various printed sources and performances, added harmonies, sometimes transposed them to friendlier keys, played them with my band, and arrived at settings that we enjoy. I use many website resources in addition to my extensive collection of printed music to find great tunes and discover their origins. I wish to acknowledge in particular these 6 internet resources:

*The Bill Black WebTrad Home Page* (<http://www.capeirish.com/webabc/index.html>, formerly webABC) presents about 9000 traditional tunes in ABC notation, staff notation, and MP3 formats. Irish, Scottish, and American tunes are included, as well as some of Black’s original tunes. Sources are Breathnach, O’Farrell, O’Neill, Roche, and many other collections. Links allow easy access to tunes and comparisons of various versions from different sources. Complete ABC files of most collections can be downloaded in Rich Text Format, and sortable tunes indexes can be downloaded as Excel spreadsheets.

*Folk Tune Finder* is a search engine for folk tunes in ABC notation run by Joe Wass. It is searchable by typing in words from the title in a search box or by entering the first several notes of the tune on a treble staff (<https://www.folktunefinder.com/>).

*The International Music Score Library Project (IMSLP)*, also known as the Petrucci Music Library, is a virtual library of public-domain music scores scanned and presented in pdf formats. It is searchable by composer, genre, nationality, time period, peoples, and other filters (<https://imslp.org/>). A small subscription fee is requested but not required.

The National Library of Scotland digital collections contain downloadable PDFs of over 400 historic volumes of music books from the Glen Collection, the Inglis Collection, and the Hopkinson Verdi Collection. <https://digital.nls.uk/special-collections-of-printed-music/archive/97135480>. In addition, many of the historical references listed at the end of this section are available as free downloads from The National Library of Scotland (<http://www.nls.uk>), Google Books (<https://books.google.com>), and other extensive digital collections.

*The Traditional Tune Archive* (<https://www.tunearch.org/wiki/TTA>), formerly *The Fiddlers Companion* (<http://www.ibiblio.org/fiddlers/>), is a Wiki database of traditional tunes in ABC format, together with their descriptions, alternative titles, sources for notation, and sources for recordings. This wonderful resource is operated by Andrew Kuntz, its creator, and lutenist Valerio Pelliccioni.

*The Village Music Project* is an ongoing activity directed by Chris Partington and John Adams to collect and transcribe old and often obscure English manuscript tune books into ABC format and make them widely available as free downloads. (<http://www.village-music-project.org.uk>).

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- Favourite Tunes from His First, Second & Third Collections of Strathspeys, Reels & Jigs ... Dedicated to the Noblemen and Gentlemen of the Caledonian Hunt.* Edinburgh: Printed for & sold by John M. Galbraith, 1819. In three volumes.]
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## Praise for Evelyn's Mandolin trio Books:

Evelyn is a prolific arranger with a large and growing repertoire of unique tunes. Her arrangements are elegant for the player and enjoyable for the listener. Evelyn has a knack for writing parts that fit nicely on the instrument. These are intermediate level arrangements; attainable by the novice with some study and still interesting enough to be rewarding for the advancing player. In this book, she has carefully curated 150 tunes for a variety of situations. In addition to a range of fast and slow dances, the collection includes selections for Christmas, Hanukah, New Years, 4th of July, and Halloween. The set also includes about 17 original tunes by the author, including a trio reduction of the waltz from Carousel, a wonderful piece originally premiered by Austin Mandolin Orchestra at **CMSA** 2015 (Classical Mandolin Society of America Convention).

Each tune includes three treble clef lines; a melody, a descant (a harmony generally within or higher than the melody), and a harmony line (generally lower than the melody). The book is arranged for three mandolins, but it would be easy to slip in another concert C instrument such as fiddle, flute, recorder, or accordion. The inclusion of chords allows you to easily extend the instrumentation with guitar, bass, piano or other accompaniment of your choice. The arrangements also work great for duos by alternating between the three parts for variety.

I highly recommend you pick up a copy of the book. It is an excellent voyage into Evelyn's magical sound. It represents nearly eight solid hours' worth of engaging and accessible recreation for your small ensemble. --*Joel Hobbs, Director, Austin Mandolin Orchestra, Texas*

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This is an indispensable collection of tunes from a very talented arranger. They work equally well for violin as for mandolin. I'm a violinist and teacher and use these pieces both in my studio and in larger group classes, as well as playing them in my band. The arrangements generally are at a level accessible to beginner to intermediate players. Common keys are used, both harmony parts work equally well with the melody line, and I have found the arrangements very valuable for teaching rhythm and chord structure. The music is very clean and well-formatted so that players can add their own bowings, fingerings, and other annotations. Guitar chords are included, which makes it easy to accommodate a wider range of instruments. I would recommend this collection to anyone who plays mandolin or violin, and it could be used by a wide range of other instruments such as recorders and harps. I look forward to more music from this arranger! --*Kimberly E. Collar, Oregon*

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This is an absolutely superb resource for all mandolin players. Over 150 wonderful tunes, some well-known folk favourites, others very new to me, including a whole host of arrangements for the Christmas season (just performed some of these at Bath Christmas market). All are expertly arranged in 3 parts, generally with the tune on part 1, a counter melody or descant on part 2, and a 'bass part' on part 3, which I play on octave mandolin. Chords are also included, so it is perfectly possible to play these arrangements in 4 or 5 parts, which my own mandolin group, Mando Chutney, regularly do.

All pieces are well within the capabilities of intermediate players. In my opinion, some are even simpler than that. There is even a rather wonderful solo arrangement of Coventry Carol for those more advanced players. There is something for everybody here. When I first got my copy, I spent a very enjoyable couple of hours playing through the tunes and picking out arrangements to try with my band. I chose so many that I think we have enough repertoire now to last us the next 20 years!!

Evelyn's arrangements always bring a smile to my group, and we thoroughly enjoy them. This book is a real gift and a joy to own. Even if you don't currently play with other musicians, just get it. The tunes themselves are all wonderful to play :) --*Rob Jessep, recording artist and teacher, England*

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This is an eminently useful book for musicians (not only mandolinists) who are looking for a fine collection of traditional and recently composed tunes, especially for those who love to play in groups. Each tune is presented as a melody with chord symbols on one staff followed by a staff containing a descant part and a third staff with a low harmony line. The computer-generated notation is extremely clean and easy to read. Most tunes come from the British Isles, but many are from American traditional music. The book concludes with a section of excellent notes on each tune, a very scholarly "Sources and References" list, and a tunes by category index. The perfect choice for an evening of sight-reading fun and a fine companion for the gigging player, this is a real bargain for the price. Highly recommended! --*John Goodin, composer and instrumentalist, Iowa*

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We have been playing Evelyn's arrangements for years in our mandolin ensemble and have dozens of them in our regular repertoire. I have also recorded many of her arrangements for my Youtube channel. It is a thrill to finally see them collected in this wonderfully presented comprehensive edition. There is a wide range of styles, original tunes as well as traditional and contemporary tunes from many sources, with a focus on Celtic dance tunes and waltzes, but enough other styles (classical, Italian, Scandinavian, old-time) mixed in to keep it varied.

The arrangements are interesting for all players (none of the usual complaints from accompanists given boring or repetitive parts) as well as splendidly accessible and practical as performance scores. My experience with handing out Evelyn's scores to our band members is that they are so intuitive and easy to sight-read that they simply work, right from the first read-through and every time thereafter. At the same time, they are interesting enough that you will want to keep playing them over and over again. No tabs, so at least basic reading ability of standard notation is required. At the same time, my experience is that playing arrangements like this in a group with friends is just about the fastest way to become proficient in sight-reading standard notation.

Highly recommended! --*Martin Jonas, Wales*

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Evelyn's Big Book for Mandolins 2017 is excellent. The arrangements work so well with different combinations of players and instruments. All of us in The Potomac Mandolin Ensemble have copies and we switch around between mandolin, mandola and guitars. The collection certainly has increased our repertoire - I like the fact that there are some classical pieces and klezmer pieces. Many, many thanks to Evelyn Castiglioni for both books. --*Lynn Falk, mandolinist*