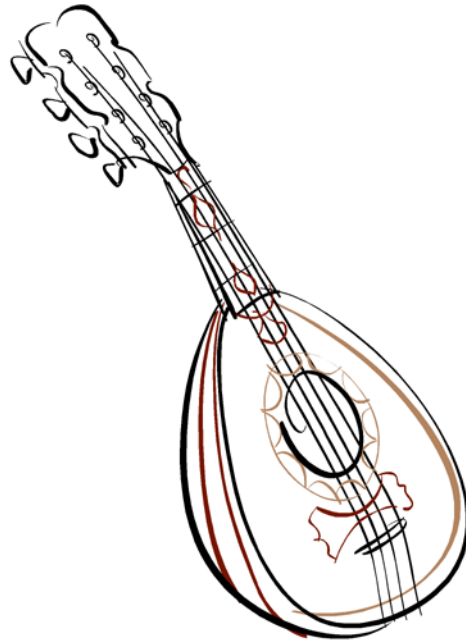


Mandolin Medicine: Solos for Evening Solace, 2019



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

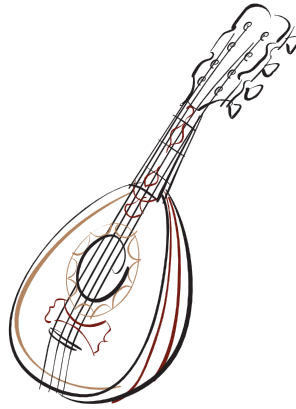
Copyright © 2019 by Evelyn Tiffany-Castiglioni.
All rights reserved. Copying of any portion of the contents of this book without the consent of the publisher may be an infringement of the copyright.

To the best of my knowledge, none of the tunes in this book is under copyright except for the original compositions noted. If I have included a copyrighted tune, the copyright holder should contact me at ecastiglioni@suddenlink.net.

If you would like to use any of these compositions or arrangements of tunes commercially, please contact the composer or arranger for permission.

Mandolin Medicine Solo Book: Mandolin Solos for Evening Solace

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



Title	Page
About the Composer/Arranger	i
About the Book	ii
Bouree from Bach Cello Suite No. 3 in C Major, BWV 1009 (J.S. Bach)	1
Prelude to Cello Suite no.1 (J.S. Bach)	2-3
Banshee's Cry, The (Traditional, Ireland)	4
The Deception (O'Neill, James, USA)	5
Coventry Carol (Traditional, England)	6-7
I Wish My Love Were in a Mire (Traditional, Scotland)	8
Gaffer Gray ((Traditional, England)	9
Lubec Waltz (Tiffany-Castiglioni, USA)	10
Mandolin Medicine (Tiffany-Castiglioni, USA)	11
Neil Gow's Lament on the Death Of His Second Wife (Niel Gow, Scotland)	12
On Lough Neagh's Banks (Traditional, Ireland)	13
Pretty Little Cat (Traditional, American)	14
Schottis från Härjedalen (Traditional, Sweden)	15
The Ship Went Down with All On Board (Traditional, Ireland)	16
The Traveller Benighted in Snow (Traditional, Scotland)	17
About the Tunes	18
Sources and References	21

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 187paternoster 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 Marilynn 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 Marilynn 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.

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, it’s 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.

Suite I

2

Prélude

J. S. Bach (1685-1750)

Bezeichnung: Werner Icking

$\text{♩} = 69$

The musical score is written on a single staff in G major (one sharp) and common time (C). It consists of 19 measures of music. The notation includes various fingerings (numbers 1-4 and 0 for natural), slurs, and ties. The key signature has one sharp (F#). The tempo is marked as quarter note = 69.

21 3

23

25

27

29 4 4 4

31 4 0 [f] [p]

33 1 1 [f]

35 (3) 3 3 3

37 4 0 3 1 1 2 2

39 3 2 1=

41 2 3 1

Air in G Major
Solo

The Banshees' Cry

Evelyn's Mandolin Medicine Book

4

Arr. E. Tiffany-Castiglioni

Traditional Irish

5

9

13

7

The deception

Arr. E. Tiffany-Castiglioni

Evelyn's Mandolin Medicine Book

After James O'Neill (1903)

The musical score is written for a mandolin and guitar. It is in the key of D Mixolydian (one sharp, F#) and 6/8 time. The score consists of four staves of music, each with a mandolin line and a guitar line. Chords are indicated above the notes. The first staff contains measures 1-6 with chords D, Am, D, Am, D, F, G, C. The second staff contains measures 7-12 with chords D, Am, D, D, Bm, D, Am, Em, C. The third staff contains measures 13-18 with chords D, Bm, D, G, Bm, D, Am, D. The fourth staff contains measures 19-24 with chords D, F, D, D, G, C, D, Am. The piece ends with a final chord of D.

Coventry Carol

Carol in G Minor

Evelyn's Mandolin Medicine Book

Arr. E. Tiffany-Castiglioni

Traditional English Carol

Sheet music for Coventry Carol, arranged by E. Tiffany-Castiglioni. The music is in G Minor (three flats) and 3/4 time. It consists of six staves of music, each with guitar chords and fingering indicated above the notes.

Staff 1: Chords: Gm, D, Gm. Fingering: 4, 2, 3, 1.

Staff 2: Chords: D, Gm, D, Gm, Cm, Gm, Cm, D7, Gm, D, Gm, B \flat , Cm, Gm. Fingering: 3, 1, 3, 2, 3, 1, 0, 3, 1, 3, 1.

Staff 3: Chords: D, Gm, D, Gm, D, Gm, D, Gm, Cm, D7, Gm. Fingering: 3, 1, 3, 1.

Staff 4: Chords: Gm, D, Gm, D, Gm, D, Gm, Dm, Gm, Cm, D7. Fingering: 3, 1, 2, 0, 4, 3, 3, 2, 3, 1, 2, 0, 3, 1, 3, 2, 4, 2.

Staff 5: Chords: Gm, D, Gm, B \flat , Cm, Gm, D, Gm, D, Gm. Fingering: 4, 2, 3, 1, 2, 1, 3, 1.

Staff 6: Chords: D, Gm, D, Gm, Cm, D7, Gm. Fingering: 3, 1, 3, 1.

Coventry Carol

7

Gm D Gm D Gm D Gm D Gm Cm D

37 *simile*

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

43

D Gm D Gm Cm D Gm

48

Gm D Gm D Gm D Gm D Gm Cm D

53

Gm Cm Gm Gm Cm Gm D Gm D

59 *a tempo*

Gm D Gm Cm Gm G D G D G

65 *rit.*

Air in
A Minor
Solo

8

I Wish My Love Were in a Mire

Evelyn's Mandolin Medicine Book

Arr. E. Tiffany-Castiglioni

Traditional Irish

Slow

5

9

13

Air in D Minor
Solo

9

Gaffer Gray

Evelyn's Mandolin Medicine Book

Arr. E. Tiffany-Castiglioni

Traditional English

4

7

10

d.

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

The musical score is written in 3/4 time and A minor. It consists of seven staves of music, each with a treble clef. The notation includes eighth and sixteenth notes, rests, and accidentals. Chords are indicated by letters above the staff: Am, E7, Dm, A7, G7, C, and F. The score is divided into measures by bar lines, with measure numbers 5, 11, 17, 22, 26, and 29 marked at the beginning of their respective staves. The final measure of the piece ends with a double bar line.

Am E7

5 Am E7 Am Dm

11 E7 Am Dm E7 Am

17 A7 Dm G7 C E7

22 Am E7 A7

26 Dm G7 C

29 Am F E7 Am

Rag
in G Major

Mandolin Medicine

Evelyn's Mandolin Medicine Book

Evelyn Tiffany-Castiglioni (March 31, 2018)

11

The musical score is written for mandolin and guitar in G Major. It consists of four staves of music. The first staff contains measures 1 through 4, with chords G, D7, Em, C, G, and D7 indicated above the notes. The second staff begins at measure 5 and includes a repeat section with first and second endings, marked '1.G' and '2.G'. The third staff starts at measure 10 and continues the melody. The fourth staff begins at measure 14 and also includes a repeat section with first and second endings, marked '1.G D7' and '2.G'. The notation includes various musical symbols such as treble clefs, key signatures, notes, rests, and bar lines.

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

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

The musical score is written in G Major (one sharp) and common time (C). It consists of six staves of music. The melody is written in the treble clef, and the bass line is written in the bass clef. Chords are indicated by letters above the notes. The score includes a variety of musical notations, including eighth notes, quarter notes, and rests. The key signature is G Major, and the time signature is common time (C). The score is arranged for mandolin and bass.

Staff 1: G, D, C, G

Staff 2: 4, Am, D, G

Staff 3: 6, Am, Em, D, G, D7, G

Staff 4: 9, G, C, Am, Em, Bm, Am

Staff 5: 12, C, D, (D7), G, C

Staff 6: 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

Introduction

Em

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 (one flat) and 2/4 time. It consists of four staves of music. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The melody is primarily in the treble clef, while the bass line is in the bass clef. Chords are indicated above the staff: Dm and A7. The piece includes a repeat sign with first and second endings at measures 8 and 16. The key signature has one flat (Bb), and the time signature is 2/4.

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

5

9

13

Air in
A Minor

The Traveler Benighted in Snow

Evelyn's Mandolin Medicine Book

Arr. E. Tiffany-Castiglioni

Ancient Gaelic

Slow and Pathetic

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

“Boureé from Bach Cello Suite No. 3 in C Major” BWV 1009 (J.S. Bach)co. is in 2 parts, the first in C major and the second in C minor in the original cello score. Boureé has been transposed up an octave and a fifth for mandolin. This Boureé 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).

“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 Frogh, 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>).

- Aird, James. *A Selection of Scotch, English, Irish and Foreign Airs, Adapted for the Fife, Violin or German Flute*. Glasgow: Published by the author, 1782-1801 (six volumes).
- Alburger, Mary Anne. *Scottish Fiddlers and Their Music* (1996). The Hardie Press, Edinburgh, Scotland. ISBN 0946868190.
- Boswell, C.S. 1890. A Celtic Myth. *Lippincott's Monthly Magazine: A Popular Journal of General Literature, Science, and Politics* 45: 731-738. Philadelphia: J.B. Lippencott.
- Bremner, Robert. *A Second Set of Scots Songs Adapted for the Voice and Harpsichord*. London: Printed for the author, c. 1770.
- Croker, Thomas Crofton, *Researches in the South of Ireland*. London: John Murray. 1824.
- Croker, Thomas Crofton, *Fairy Legends and Traditions of the South of Ireland, Part III*. London: John Murray. 1828.
- Dick, James C. *The Songs of Robert Burns Now First Printed with the Melodies for which They Were Written: A Study in Tone-Poetry, with Bibliography, Historical Notes, and Glossary*. London, Edinburgh, Glasgow, and New York: Henry Frowde, 1903.
- Fraser, Simon. *The airs and melodies peculiar to the highlands of Scotland and the Isles : communicated in an original, pleasing & familiar style having the lively airs introduced as medleys to form a sequence to each slower movement, with an admired plain harmony for the piano forte, harp, organ, or violoncello, intended rather to preserve simplicity, than load with embellishment*. Edinburgh. 1874 edition. Originally issued in 1816, Edinburgh: Walker & Anderson, for the Author.
- George L. Tracy Collection of Music Manuscripts: *Guides to Special Collections in the Music Division of the Library of Congress*. Washington, D.C.: Music Division, Library of Congress, 2015, revised 2017 June.
- Gow, Niel. *A Third Collection of Strathspey Reels, &c. for the Piano-Forte, Violin, and Violoncello Dedicated to the Most Noble The Marchioness of Tweeddale. By Niel Gow at Dunkeld*. Edinburgh: Printed for the author, 1792.
- Gow, Niel and Sons. *Complete Repository of Original Scots Slow Strathspeys and Dances (Parts 1 and 3) and Complete Repository of Scots Tunes, Strathspeys, Jigs and Dances (Part 2)*, 3rd Edition of Parts 1-3 (*Corrected and Improved by Nathaniel Gow*). Edinburgh: Robert Purdie, c. 1802 and 1817.
- Gow, Niel, Nathaniel Gow, and John Gow. *The Beauties of Niel Gow, Being a Collection of Two Hundred and Sixty-Two of the Most Celebrated Strathspeys, Reels and Jigs, Adapted for the Pianoforte, Harp, Violin, and Violoncello*. London: Charles Jeffries, c. 1820's. [republished from *The Beauties of Niel Gow, Being a Selection of the Most*

- 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.]
- Manson, James, *Hamilton's Universal Tune Book: a Collection of the Melodies of All Nations, Adapted for Violin, Flute, Clarinet, etc., Vol. I.* Glasgow: W. Hamilton; Edinburgh: J. Menzies, N. Bowack, and Oliver & Boyd; London: Simpkin, Marshall & Co., 1853.
- Hunter, James, compiler, J. Alastair Hardie and William Hardie, editors. *The Fiddle Music of Scotland.* Edinburgh: The Hardie Press, 1988.
- Johnson, James. *Scots Musical Museum, Vol. I-VI.* Edinburgh: Edinburgh: J. Johnson & Co., 1787, 1788, 1790, 1792.
- Joyce, Patrick Weston. *Old Irish Folk Music and Songs.* A collection of 842 Irish airs and songs hitherto unpublished. Edited, with annotations, for The Royal Society of Antiquaries of Ireland. Dublin, Hodges, Figgis, & Co., 1909.
- McGibbon, William. *A Collection of Scots Tunes for the Violin or German Flute and a Bass for a Violoncello or Harpsichord, with Some Additions by r. Bremner, Books I-IV.* London: Bremner, 1746.
- O'Neill, James and Captain Francis O'Neill. *The Music of Ireland.* Pacific, MO: Mel Bay Publications, 1998. Reprint of the original 1903 edition.
- O'Sullivan, Donal. *Carolan, The Life Times and Music of an Irish Harper, Vols. One and Two.* London: Routledge & Keegan Paul, Limited - first printing 1958; reprinted London: Ossian, 2001.
- Oswald, James. *Caledonian Pocket Companion: Being a Collection of the Most Favourite Scotch Tunes for the German Flute or Violin.* London: for author, serial publication in 2 volumes, 12 books, ca. 1745-1760.
- Ritson, Joseph. *Scottish Songs, 2nd edition, vol. 1 and 2.* (1869). Hugh Hopkins, Glasgow. Original publication date 1794, London for J. Johnson and J. Egerton. Reissued by Kessinger Publishing as a facsimile edition in 2008, but discontinued; ISBN 1437106633. Ritson was a careful scholar who stringently strived to print accurate song texts. He was also an eccentric speller, intentionally spelling the book title as shown because he believed the word "Scottish" to be an improper orthography of *Scottish*; *Scotch* still more corrupt, and *Scots* (as an adjective) a national barbarism..." [Preface to Volume 1]. Volume 1 contains a lengthy historical essay on the history of Scottish song and the unadorned melodies with their and lyrics to 90 songs. Volume 2 contains 40 songs. Free PDFs of both volumes available from Google Books www.books.google.com.
- Skinner, James Scott, composer and compiler, Gavin Grieg, editor. *The Harp and Claymore.* Scott's Highland Services Ltd., London, Ontario. Distributed by Mel Bay Publications. Reissue of the 1985 Facsimile edition. Originally published by Bayley & Ferguson, 1904.
- Saksena, Charles. *Fiddle Music from Northern Lands, Fiddle Music from Northern Lands: A collection of traditional tunes from Denmark, Finland, Norway, Orkney, Shetland, and Sweden, 2nd edition.* Montgarrie, Aberdeenshire, Scotland: Catacol, 2008.
- Stenhouse, William. *Illustrations of the Lyrics Poetry of and Music Scotland.* Edinburgh and London: William Blackwood and Sons, 1853.
- Thomson, William. *Orpheus Caledonius or a Collection of Scots Songs, 2nd Edition.* London: Printed for the author, 1733.
- Waters, August. *Exploring Classical Mandolin: Technique & Repertoire (Berklee Guide),* 2015
- Tiffany-Castiglioni, Evelyn. *Evelyn's Big Book for Mandolins for 2017.* College Station, TX: Published by the author. 2017. Available at www.Amazon.com.
- Young, David. *MacFarlane Manuscript.* Edinburgh, c. 1740. [modern transcription available from National Library of Scotland, <http://www.rmacd.com/music/macfarlane-manuscript/>]

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*

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*

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*

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*

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*

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*