

The Bank of Turf

Jig

Irish Traditional
arr. Danielle Enblom

The musical score for "The Bank of Turf" is written in treble clef, key of D major (two sharps), and 6/8 time. It consists of 21 measures. The score is divided into two main sections, A and B, each with first and second endings.

Section A: Measures 1-11. It begins with a repeat sign and a first ending bracket over measures 4-6. A second ending bracket covers measures 7-11. There are two fermatas (V) above measures 3 and 5.

Section B: Measures 12-16. It begins with a repeat sign and a first ending bracket over measures 14-16. A second ending bracket covers measures 17-21. There are two fermatas (V) above measures 13 and 15.

Measure Numbers: 6, 12, 17

The Black Rogue

Jig

Irish Traditional
arr. Danielle Enblom

6

11

15

A

B

1. 2.

1. 2.

Cherokee Shuffle

The musical score for "Cherokee Shuffle" is written in A major (three sharps) and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a common time signature. It features a triplet of eighth notes, a repeat sign, and a measure with an A major chord and a 'v' (bow) marking. The second staff starts at measure 5 and includes a first and second ending. The third staff starts at measure 10 and features a repeat sign. The fourth staff starts at measure 15 and ends with a double bar line. Chord markings (A, D, E, F#min) and bowing markings (v) are placed above the notes. The melody is primarily eighth and sixteenth notes, with some triplet figures.

5

10

15

3

A

v

F#min

v

1.

2.

D

A

E

A

3

A

D

A

D

A

F#min

D

E

A

A

Cherokee Shuffle

Second Solo

21 **A1** A F#min

26 D A E A 3

30 **A2** A F#min 3

34 D A E A

38 **B1** D A D A D

43 A F#min D E A

48 **B2** D 1 3 A 1 2 0 2 D 1 3 2 1 2 D 1 3 1 4 1 3 3rd pos 3rd pos

53 A 1 2 0 2 F#min D E A

Duck River

John Morgan Salyer
arr. AJ Srubas

A $\begin{matrix} D \\ 4 \\ 0 \end{matrix}$ $\begin{matrix} V \\ 4 \end{matrix}$ $\begin{matrix} V \\ 0 \end{matrix}$ $\begin{matrix} V \\ 0 \end{matrix}$ $\begin{matrix} V \\ 0 \end{matrix}$ $\begin{matrix} G \\ 0 \end{matrix}$ $\begin{matrix} A \\ 0 \end{matrix}$ $\begin{matrix} V \\ 4 \end{matrix}$ $\begin{matrix} V \\ 0 \end{matrix}$ $\begin{matrix} D \\ 4 \\ 0 \end{matrix}$

6 $\begin{matrix} V \\ 4 \end{matrix}$ $\begin{matrix} 4 \\ 0 \end{matrix}$ $\begin{matrix} V \\ 0 \end{matrix}$ $\begin{matrix} G \\ 0 \end{matrix}$ $\begin{matrix} V \\ 0 \end{matrix}$ $\begin{matrix} 1. \\ A \\ V \end{matrix}$ $\begin{matrix} D \\ V \end{matrix}$ $\begin{matrix} A \\ 0 \end{matrix}$ $\begin{matrix} D \\ V \end{matrix}$

10 **B** $\begin{matrix} D \\ 4 \\ 0 \end{matrix}$ $\begin{matrix} V \\ 4 \end{matrix}$ $\begin{matrix} V \\ 0 \end{matrix}$ $\begin{matrix} G \\ 0 \end{matrix}$ $\begin{matrix} A \\ 0 \end{matrix}$ $\begin{matrix} V \\ 4 \end{matrix}$ $\begin{matrix} D \\ 0 \end{matrix}$ $\begin{matrix} V \\ 0 \end{matrix}$

15 $\begin{matrix} V \\ 0 \end{matrix}$ $\begin{matrix} G \\ 0 \end{matrix}$ $\begin{matrix} 1. \\ A \\ D \end{matrix}$ $\begin{matrix} 2. \\ A \\ D \end{matrix}$

El Cumanchero

Rafael Hernandez
arr. Brian Wicklund

Sheet music for "El Cumanchero" in 2/4 time, featuring guitar chords and a melody line.

Chords: Dm, Dmin, C, B♭, A, Gmin, F, E7 ♭5, Dmin, A, D7, Gmin, E7, A, B♭, C, B♭, A, Dmin.

Measure Numbers: 5, 11, 19, 27, 35, 42.

First Ending: Measures 11-12, marked with a bracket and "1" and "2".

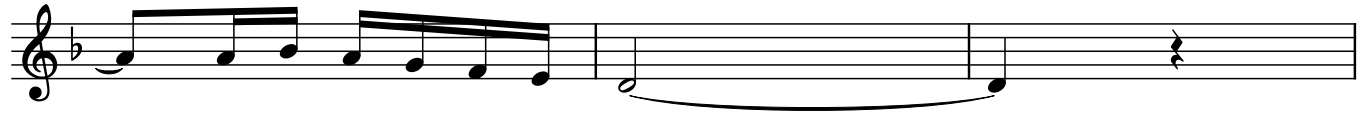


The sheet music is written on a single staff in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The melody consists of eighth and sixteenth notes, often beamed together. Chords are indicated by letters above the staff. Measure numbers are placed at the beginning of each line. A first ending bracket spans measures 11 and 12, with two different endings labeled '1' and '2'. The piece concludes with a final chord in measure 42.

2

48

Dmin



Vamp

51

Dmin

C

Bb

A7



The Fairy Reel

Irish Traditional
arr. Danielle Enblom

The musical score for 'The Fairy Reel' is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system contains measures 1 through 5, starting with a repeat sign and a boxed 'A' above the first measure. The second system contains measures 6 through 11, starting with a measure number '6' and a boxed 'B' above the eighth measure. The third system contains measures 12 through 16, starting with a measure number '12'. The score includes various musical notations such as eighth and sixteenth notes, beams, slurs, and dynamic markings like 'v' (accents) and 'p' (piano). The piece concludes with a double bar line and repeat dots in the final measure.

Firefly

by Brian Wicklund

♩ = 120 V A G D/F# Emin C G

Violin

Violin

7 Amin D G D/F# Emin

Vln.

13 C G D 1 G V 2 G

Vln.

19 B G C G Amin D

Vln.

27 G Amin Bmin C G D G

Vln.

35 G C G Amin D

Vln.

43 G Amin V Bmin C G D G

Vln.

The Honeymoon Reel

Irish Traditional
arr. Danielle Enblom

The musical score for "The Honeymoon Reel" is written in 4/4 time with a key signature of one sharp (F#). It consists of two main sections, A and B, each with first and second endings.

Section A: Begins at measure 1. It features a series of eighth and sixteenth notes, with a repeat sign at the end of the first measure. The section concludes with a double bar line.

Section B: Begins at measure 11. It also features a series of eighth and sixteenth notes, with a repeat sign at the end of the first measure. The section concludes with a double bar line.

First and Second Endings: Both sections have first and second endings. The first ending is marked with a "1." and the second ending with a "2.". The first ending typically leads back to the beginning of the section, while the second ending leads to the end of the piece.

Measure numbers 6, 11, and 15 are indicated at the start of their respective lines.

Lost Girl

John Morgan Salyer
arr. AJ Srubas

A G v v 4 C G v D v G

6 C G 1. D v v 2. D

10 **B** G v C G v D G v v

15 C v C 1. D (G) v 2. D (G)

Micho Russel's Quadrille

Slide

Irish Traditional
arr. Danielle Enblom

1. **A** \square v \square v 1.

6 \square **B** \square 2.

10 1. v 2.

Miss McLeod's Reel

traditional

Miss McLeod's Reel

Key: G major (one sharp)
Time: 4/4

Staff 1: **A** G V D V

Staff 2: 5 G V C D

Staff 3: **B** G V D V

Staff 4: 12 G V C D G

Mole in the Ground

8

G

Oh, I wish I was a mole in the ground I wish I was a mole in the

8

D G C G

ground I's a mole in the ground I'd root that moun-tain down, oh I

14

D G

wish I was a mole in the ground

Wish I was a mole in the ground
 Wish I was a mole in the ground
 If I's a mole in the ground, I'd root that mountain down
 Oh I wish I was a mole in the ground

G - D - /G - - - /- - - - /D - - -
 G - - - /C - G - /- - D - /G - - -

Wish I was a lizard in the spring
 Wish I was a lizard in the spring
 If I's a lizard in the spring, I'd hear my true love sing
 Oh I wish was a lizard in the spring

Baby wants a nine dollar shawl
 Baby wants a nine dollar shawl
 When I come around the hill with a twenty dollar bill
 Says honey where you been so long

Baby where you been so long
 Baby where you been so long
 I been to Caroline to see that gal of mine
 That's where I been so long

We made a lot of new friends here
 We made a lot of new friends here
 But now we'll say goodbye with a tear in our eye
 And we'll see you back at Fiddle Camp next year

Old Buzzard

Fiddlin' Doc Roberts a la Mike Bryant
arr. AJ Srubas

The musical score for "Old Buzzard" is written in 4/4 time and consists of four staves of music. The key signature is one sharp (F#).

Staff 1 (Measures 1-6): The first staff begins with a treble clef and a key signature of one sharp. It contains six measures of music. Above the staff, there are square dance notation symbols: a square with a dot, a 'V', a box labeled 'A', a 'G', a 'V', a 'D', a square with a dot, a 'V', a square with a dot, a 'V', a square with a dot, and a 'G'. The music features a series of eighth and sixteenth notes, with a repeat sign at the end of the first four measures.

Staff 2 (Measures 7-10): The second staff begins with a treble clef and a key signature of one sharp. It contains four measures of music. Above the staff, there are square dance notation symbols: a 'V', a 'V', a 'C', a 'D', a 'G', a 'D', and a 'G'. The music features a series of eighth and sixteenth notes, with a repeat sign at the end of the first two measures.

Staff 3 (Measures 11-15): The third staff begins with a treble clef and a key signature of one sharp. It contains five measures of music. Above the staff, there are square dance notation symbols: a box labeled 'B', a 'G', a square with a dot, a 'V', a 'D', a square with a dot, a 'V', and a 'G'. The music features a series of eighth and sixteenth notes, with a repeat sign at the end of the first measure.

Staff 4 (Measures 16-20): The fourth staff begins with a treble clef and a key signature of one sharp. It contains five measures of music. Above the staff, there are square dance notation symbols: a 'C', a 'D', a 'G', a 'D', and a 'G'. The music features a series of eighth and sixteenth notes, with a repeat sign at the end of the first measure.

Spring in the Valley

Harmony

A La Chirps Smith
arr. AJ Srubas

A **A** D

6 D G 1. A D 2. A D

11 **B** D G A D

16 G 1. A D 2. A D

Spring in the Valley

melody with low part

A La Chirps Smith
arr. AJ Srubas

6

11

16

A D

G

1. A D 2. A D

B D

G

1. A D 2. A D

Spring in the Valley

Melody

A La Chirps Smith
arr. AJ Srubas

The musical score is written for a single melodic line in treble clef, 4/4 time, with a key signature of one sharp (F#). The piece is divided into two main sections, A and B, each with a first and second ending.

Section A: Measures 1-6. Measure 1 is marked with a boxed 'A' and a 'D' chord. Measures 5 and 6 are marked with 'A' and 'D' chords respectively.

Section B: Measures 11-14. Measure 11 is marked with a boxed 'B' and a 'D' chord. Measures 13 and 14 are marked with 'G' and 'A' chords respectively.

Endings: Both Section A and Section B have first and second endings. The first ending for both sections leads back to the beginning of the section, while the second ending leads to the final measure of the piece.

Measure numbers 7, 11, and 15 are indicated at the start of their respective staves.

The Sunny Banks

Reel (AFM All Play)

Irish Traditional
arr. Danielle Enblom

A

Measures 1-8 of the first system. The key signature is two sharps (F# and C#) and the time signature is 4/4. Measure 1 starts with a boxed 'A'. Measure 2 has a square box above it. Measure 4 has a 'V' above it. Measure 8 has a square box above it.

5

Measures 5-8 of the second system. Measure 5 has a 'V' above it. Measure 6 has a square box above it. Measure 8 has a square box above it.

B

Measures 9-12 of the third system. Measure 9 starts with a boxed 'B'. Measure 10 has a square box above it. Measure 12 has a square box above it.

13

Measures 13-16 of the fourth system. Measure 13 starts with a '13'. Measure 16 has a 'V' above it.

Take this Hammer

melody and lyrics

traditional

Take this ham - mer carry it to the cap - tain take this

ham - mer carry it to the cap - tain take this

ham - mer carry it to the cap - tain tell-him I's

gone - - - tell him I's gone

Take this hammer, carry to the captain
Take this hammer, carry to the captain
Take this hammer, carry to the captain
Tell him I'm a-gone, just tell him I'm a gone

If he asks you, was I running
If he asks you, was I running
If he asks you, was I running
Tell him I was flying, tell him I was flying

I don't want your old darn shackles
I don't want your old darn shackles
I don't want your old darn shackles
It hurts my leg, hurts my leg

I don't want no greenback dollar
I don't want no greenback dollar
I don't want no greenback dollar
It hurts my pride, hurts my pride

D... /.... /A... /....
.... /.... / D... /....
.... /.... /C... /....
D... /A... /D... /....

Tennessee Breakdown

Vance's Tennessee Mountain Breakdowners
arr. AJ Srubas

The musical score for "Tennessee Breakdown" is written in 4/4 time and consists of 36 measures. The key signature has one sharp (F#). The notation includes a variety of musical symbols: eighth and sixteenth notes, rests, and various chord symbols (G, D, C, V, and combinations like G V, D G, etc.). The score is divided into six systems, each containing 6 measures. The first system (measures 1-6) includes a first and second ending. The second system (measures 7-12) also includes a first and second ending. The third system (measures 13-18) includes a first and second ending. The fourth system (measures 19-24) includes a first and second ending. The fifth system (measures 25-30) includes a first and second ending. The sixth system (measures 31-36) includes a first and second ending. The score is written on a single staff with a treble clef and a key signature of one sharp (F#).

Tennessee Breakdown variations

arr. AJ Srubas

A or E part Variation *

7

* D part Variation

13

Double Tag ending whenever finished

Top it Off

Hop Jig

Irish Traditional
arr. Danielle Enblom

Sheet music for "Top it Off" (Hop Jig), Irish Traditional, arranged by Danielle Enblom. The music is in 3/8 time and D major.

The score is divided into two main sections, A and B.

Section A: Measures 1-5. It begins with a repeat sign. The melody features eighth and sixteenth notes, with accents (v) and slurs. Measure 5 ends with a repeat sign.

Section B: Measures 6-11. It begins with a repeat sign. The melody continues with eighth and sixteenth notes, including a first ending (1.) and a second ending (2.) marked with repeat signs. Measure 11 ends with a repeat sign.

Section C: Measures 12-17. It begins with a repeat sign. The melody continues with eighth and sixteenth notes, including a first ending (1.) and a second ending (2.) marked with repeat signs. Measure 17 ends with a repeat sign.

Wake Up Susan

Ed Haley
arr. AJ Srubas

A

6

1. 2.

B

10

16

22

29

Waterbound

traditional

D G

Wa - ter bound and I can't get home Wa - ter bound and I can't get home

5 D G D A D

Wa - ter bound and I can't get home way down in North Ca - ro - lin - a

9 D G

14 D G D A D

The Chickens are crowing in the old pine tree
The Chickens are crowing in the old pine tree
The Chickens are crowing in the old pine tree
Way down in North Carolina

Water bound and I can't get home
Water bound and I can't get home
Water bound and I can't get home
Down in North Carolina.

Say old man can I have your daughter
Say old man can I have your daughter
Say old man can I have your daughter
Way down in North Carolina.

Tell me boy what you want her for
Tell me boy what you want her for
Tell me boy what you want her for
Down in North Carolina.

To break my bread and share my water
To break my bread and share my water
To break my bread and share my water
Way down in North Carolina.

If you don't let her go we're gonna run away
If you don't let her go we're gonna run away
If you don't let her go we're gonna run away
Way down in North Carolina.

The old man's mad and I don't care
The old man's mad and I don't care
The old man's mad and I don't care
Way down in North Carolina.

Why Do a Preacher Like Chicken So

Garry Harrison
arr. AJ Srubas

A

6

11 **B**

17

23