

This book belongs to ..... School.....

*Fiddyl Vooar*  
*Manx Music for Viola*  
*Kiaull Manninagh son Fiddyl Vooar*

*Produced for the Manx Heritage Foundation, in conjunction with the Isle of Man Music Service,*  
*by Laura Rowles*  
*2012*



# Welcome to *Fiddyl Vooar*!

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

*Fiddyl Vooar* can also be used with the *Fiddyl* (violin) book, as a lot of the pieces are in the same key.

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



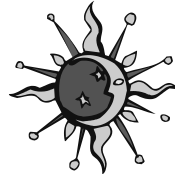
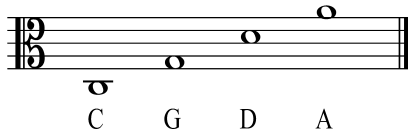
The keyboard symbol means that a piano part for this piece is available in the teacher's book. The pieces with piano parts are the most suitable for the grade exams.



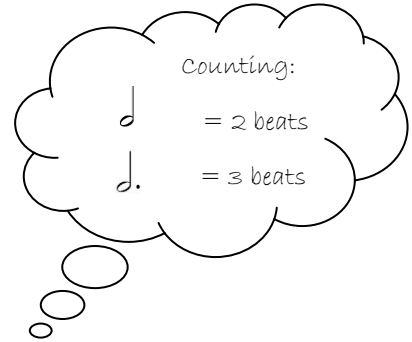
The smiley face symbol means that this piece is suitable to play along with violinists using the *Fiddyl* book.

## Have fun playing!

# Open Strings



Oie as Laa ☺  
Night and Day



at a moderate pace

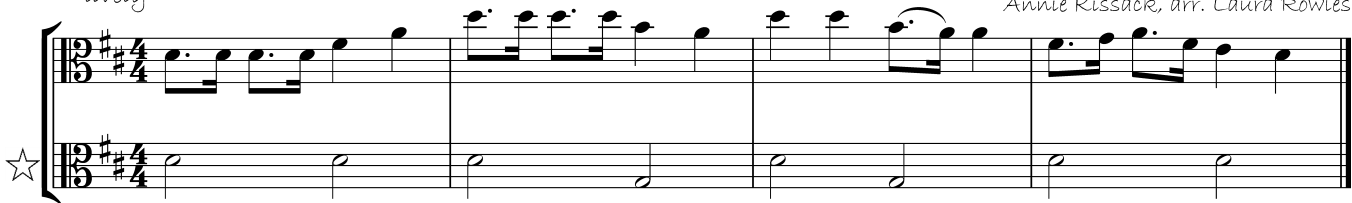


# Traa dy Gholl dy valley ☺

Time to go Home

Annie Kissack, arr. Laura Rowles

lively



# More Open Strings

William Boght ☺

Poor William

sadly

The first system of musical notation consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in the key of G major (one sharp) and 3/4 time. The melody in the top staff starts on G4 and moves stepwise up to F#5, then descends. The bass line in the bottom staff consists of half notes: G2, B1, D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4.

The second system of musical notation also consists of two staves in G major and 3/4 time. The melody in the top staff continues from the first system, ending on G4. The bass line continues with half notes: G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1.

## G Major Scale

The G Major Scale is shown on a single treble clef staff in G major (one sharp) and 3/4 time. The scale is written as a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2.

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

*f* = loud

## Arrane Ben Drogh Hraghtalagh

Song of the Smuggler's Wife

*p* = soft

steady

Musical notation for the song 'Arrane Ben Drogh Hraghtalagh' in 3/4 time, key of D major. The notation consists of two staves. The first staff has dynamics *f*, *p*, and *f*. The second staff has dynamics *p*, *f*, and *p*. The melody is written in a treble clef with a key signature of one sharp (F#).

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

## Mannin Veg Veen

Dear Little Isle of Man

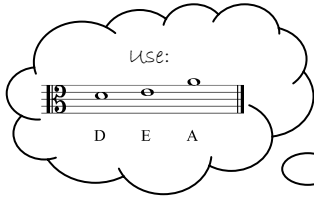
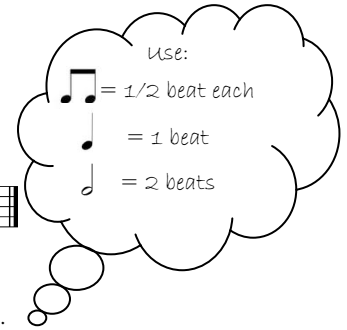
lively

Musical notation for the song 'Mannin Veg Veen' in 3/4 time, key of D major. The notation consists of two staves. The first staff has a 'V' marking above the first measure. The melody is written in a treble clef with a key signature of one sharp (F#).



# Making Your Own Music!

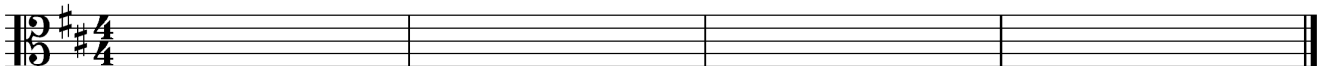
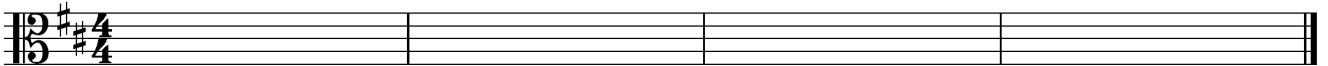
Write another 2 bars to finish off this rhythm on the open D string.



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



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





# S'feayr yn Oie ☺

The Night is Cold

Annie Kissack, adapted Laura Rowles

*gently*

☆

☆

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

Fiddyl Voar © Manx Heritage Foundation 2012

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



# Christmas Tunes

Merry Christmas  
in Manx Gaelic is  
Nollick Ghennal!

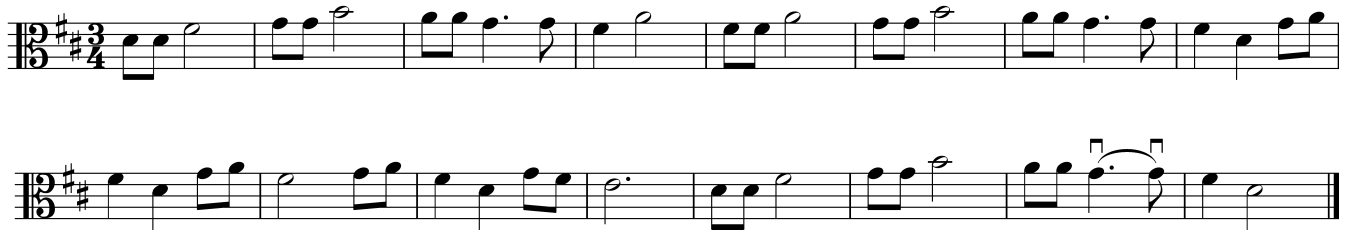
These 2 tunes are both Manx Christmas carols.



Yeeseey Chreest, Oïkan Meen ☺  
Jesus Christ, Dear Child

Robert Corteen Carswell

moderate



Oïkan Ayns Bethlehem ☺  
Child in Bethlehem

Watch for close 2nd  
fingers in this piece!

lilting

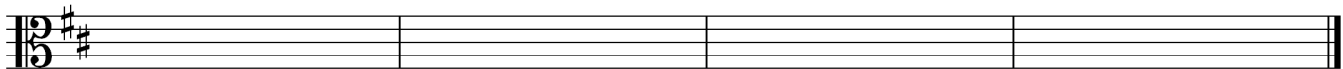
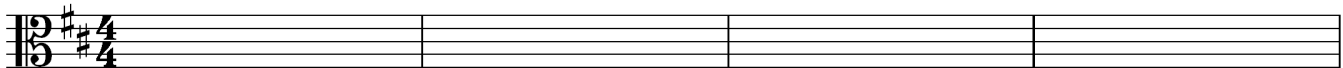
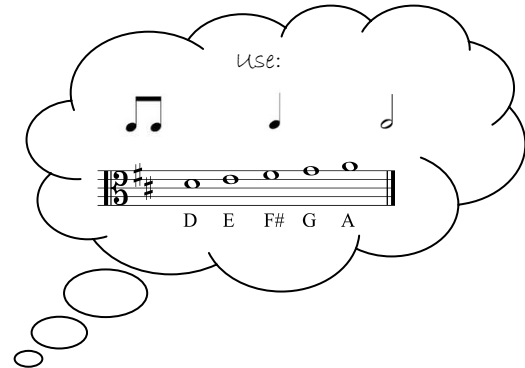




# Making Your Own Music!

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

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



# St. Ninian's Prayer ☺

Charles Guard, adapted Laura Rowles

*solemnly*

The musical score consists of two systems, each with three staves. The top two staves are for Violin I and Violin II, and the bottom staff is for Viola. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is marked 'solemnly'. A star symbol is placed to the left of the first two systems. The first system contains five measures of music. The second system also contains five measures, ending with a double bar line.

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

# A Natural Minor Scale



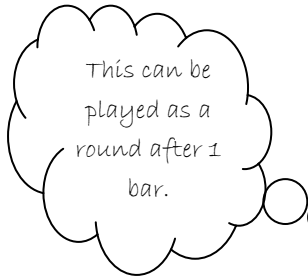
Here are some Manx tunes that use the scale of A natural minor.

## Arrane Ghelby Song of Dalby

slowly



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



## Juan y Jaggad Keeir ☺

John of the Grey Jacket

*lively*

Musical notation for 'Juan y Jaggad Keeir' in 2/4 time, key of D major. The piece is marked 'lively'. It consists of two staves: a treble clef staff and a bass clef staff. The melody is written in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line.

## Myr Hooyll Mee Magh Moghrey Laa Boaldyn ☺

As I Walked Out One May Day Morning

*stately*

Musical notation for 'Myr Hooyll Mee Magh Moghrey Laa Boaldyn' in 4/4 time, key of D major. The piece is marked 'stately'. It consists of two systems of two staves each (treble and bass clef). The first system has a star symbol to the left of the bass clef staff. The melody is written in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line.



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

## Keeill ☺

Breesha Maddrell, arr. Laura Rowles

like a hymn  
V

☆

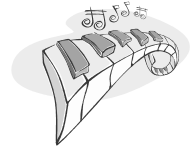
☆

This is a group piece for violins and violas.

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# Keim Nane



## N1: I Once Loved a Lady

David Speers, arr. Laura Rowles

lilting *mp*

*mf*

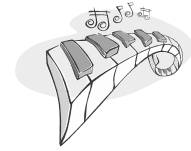
*mp*

*rit.*

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

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

# Keim Nane



## N2: Yernagh Keoie The Wild Irishman

Trad. Manx, arr. Laura Rowles

energetically

*p*

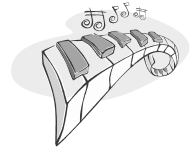
*mf*

*f*

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



# Keim Nane



## N3: Arrane y Chlean Cradle Song

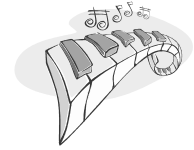
Trad. Manx, arr. Laura Rowles

The musical score consists of four staves of music in 3/4 time, with a key signature of one sharp (F#). The first staff begins with a *mp* dynamic marking and two 'V' marks above the first two measures. The second staff continues the melody. The third staff begins with a *mf* dynamic marking and a 'V' mark above the final measure. The fourth staff concludes the piece with a *mp* dynamic marking.

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

# Keim Nane

## N4: Chanter's Tune



Trad. Irish, arr. Laura Rowles

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

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

# Keim Nane



## N5: Irree ny Greiney

Sunrise

Robert Corteen Carswell, arr. Laura Rowles

at a moderate pace

*f*

*p*

*cresc.*

*f*

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

# Jigs



means that there are 6 quavers in a bar.

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



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

Jigs are written in:



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

## D major Jig! 😊



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

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

# Creating Arrangements

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

## Chanter's Jig

Trad. Irish, arr. The Mollag Band

*lively*

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

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

# Creating Arrangements

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

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

Flitter Dance ☺



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

Fiddyl Vooar © Manx Heritage Foundation 2012

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

# Flitter Dance ☺

(fast version)

☆

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody of eighth notes with a triplet of eighth notes in the second measure. The bottom staff is in bass clef with the same key signature and time signature, providing a bass line of eighth notes.

☆

The second system of musical notation consists of two staves. The top staff continues the melody from the first system, featuring a triplet of eighth notes in the second measure. The bottom staff continues the bass line.

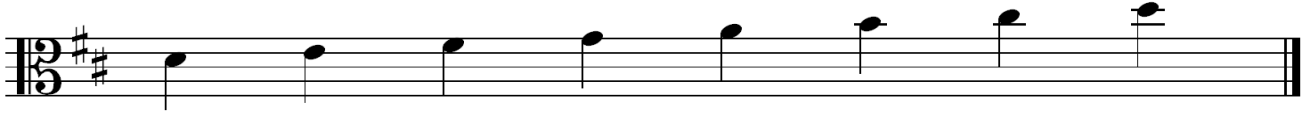
☆

The third system of musical notation consists of two staves. The top staff features a continuous eighth-note pattern with a triplet of eighth notes in the second measure. The bottom staff continues the bass line.

☆

The fourth system of musical notation consists of two staves. The top staff continues the eighth-note melody with a triplet of eighth notes in the second measure. The bottom staff continues the bass line. The system concludes with a double bar line.

# D Major Scale



The next two pages have two jigs in D major.



Wandescope

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

*liltin' y*







# Fiddler y Chiarn

The Lord's Fiddler

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



# All the Forepart of the Night ☺

Trad. Manx, arr. Chloë Woolley

steady

☆

☆

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

# Reels



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



## Car Juan Nan Juan Nan's Tune

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

energetically

V



# Car ny Ferrishyn

Fairies' Tune

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

energetically

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



# Making Your Own Music!

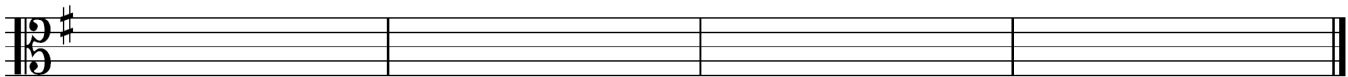
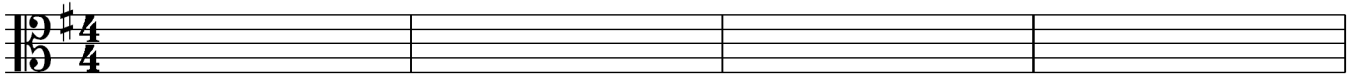
Try making up your own Fairy Reel.

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

Use:



Use:



# Eunnyssagh Vona ☺

Mona's Delight

moderate

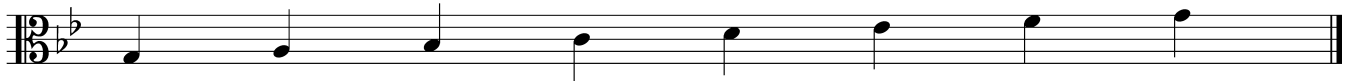
The image shows a musical score for a violin and viola duet. It consists of four systems of music. Each system has two staves: the top staff is for the violin (marked with a 'V' and a star) and the bottom staff is for the viola. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'moderate'. The score is written in a standard musical notation style with notes, rests, and bar lines. The first system starts with a 'V' above the first note of the violin staff. The piece concludes with a double bar line at the end of the fourth system.

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

Fiddyl Voar © Manx Heritage Foundation 2012

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

## G Natural Minor Scale



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

## If Young Men Could Swim

slowly



# Ny Laghyn Foddey Shen

Those Distant Days

Colin Jerry

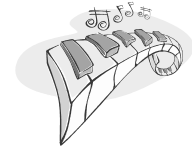
wistfully

The musical score is arranged in five systems, each containing three staves. The top staff of each system is marked with a star. The music is in 3/4 time with a key signature of one flat (Bb). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and phrasing slurs. The piece concludes with a double bar line at the end of the fifth system.

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# Keim Jees



## J1: Three Little Boats Went Out to Sea

*lively* Trad. Manx, arr. Laura Rowles

*mf*

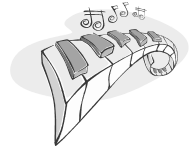
*mp*

*f* *p* *f*

*p* *f* *rit.*

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

# Keim Jees



## J2: O My Ghraih O My Love

Trad. Manx, arr. Laura Rowles

mp

*f* *mp*

3

3

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

# Keim Jees



## J3: Captain Quilliam's Hornpipe

Brian Myers, arr. Laura Rowles

Swung

*f*

*mp*

*f*

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

# Keim Jees



## J4: The Green Hills of Dhoon

Mai-Ying Ellis, arr. Laura Rowles

*gently*

*mp*

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

*f* *rit.*

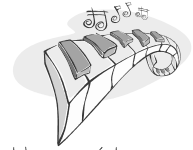
This is another modern composition, written by Mai-Ying Ellis for the children of Dhoon School. This piece needs to be played quite slowly, with lots of long bows. Make sure that the long notes are counted carefully.

# Keim Jees

## J5: Ta Dick Veg er Yannoo Mie

Little Richard Has Done Well

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



quickly

*f-p*

*mf* *p* *mf* *p* *f*

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

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

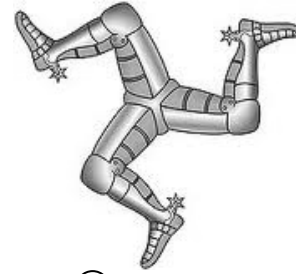
Does this tune remind you of a common Manx song? Turn the page to find out!

## Mylecharane's March ☺

stately

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

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



## The Manx National Anthem ☺

adapted by W. H. Gill

stately V





# Chromatic Scale



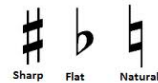
The chromatic scale moves up by semitones. Try playing it very slow, and listening very carefully to make sure each note is in tune. Suggested fingerings are included underneath the scale.

# Practising Accidentals

Here is a short tune to practise changing accidentals.

Gruff

Accidentals are:



Laura Rowles



# Practising Accidentals

Here are two tunes that include some changes of accidentals.

## Happy Accident

at a steady tempo

Laura Rowles

The musical score for 'Happy Accident' is written in 3/4 time and consists of three systems. Each system has a treble clef staff on top and a bass clef staff on the bottom. The first system begins with a star symbol on the left. The melody in the treble staff includes a triplet of eighth notes in the third measure. The second system also begins with a star symbol and features several accidentals: a flat on the second measure, a natural on the third, a flat on the fourth, and a sharp on the fifth. The third system begins with a star symbol and includes another triplet of eighth notes in the fourth measure. The piece concludes with a double bar line at the end of the third system.



# Arrane Voírrey

Mary's Song

Peddyr Cubberley

gently

4 3 0

The musical score is written on five staves in 3/4 time with a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'gently' and 'V'. Fingerings are indicated by numbers 1, 2, 3, and 4. The score concludes with a double bar line.



# Slow Airs

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



## Marish ny Fiddleryn With the Fiddlers



freely *v*

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

## Tree Eeasteyryn Boghtey ☺

Three Poor Fishermen

Trad. Manx, arr. Breesha Maddrell

solemnly

The musical score consists of three systems, each with three staves. The first system is marked 'solemnly' and includes 'V' (Vivace) markings above the first staff of each system. The score is in 3/4 time with a key signature of one sharp (F#). The first system contains 7 measures, the second system contains 7 measures, and the third system contains 5 measures. The notation includes various rhythmic values, accidentals, and phrasing slurs.

# Slow Airs

## Dooraght Inheritance

Katie Lawrence

gracefully

The musical score consists of four staves of music in 3/4 time. The first staff begins with a 'V' (breath mark) above the first note. The second staff has a 'V' above the eighth measure. The third staff has a 'V' above the eighth measure. The fourth staff ends with a double bar line. The music is written in a treble clef with a key signature of one flat (Bb).

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

Fiddyl Voar © Manx Heritage Foundation 2012

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



## Third Position

Playing in different positions on the fingerboard lets you play higher notes, and achieve different sounds. Third position just means that you need to move your hand so that your first finger is now where your third finger usually is. Remember

### Doreen

Laura Rowles

moderate  
V

1. 3 2. 3

### Grain my Chree Love of My Heart

freely  
V

1 2 4 2 2



## Car y Phoosee

Wedding Tune

energetically

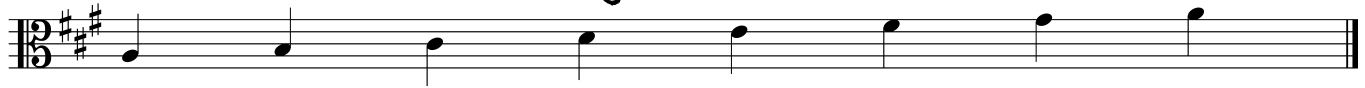
The musical score is written for two voices in 6/8 time, with a key signature of one sharp (F#). It consists of four systems of two staves each. The first system is marked 'energetically'. The first ending is marked with a '1.' and the second ending with a '2.'. The score includes various musical notations such as slurs, ties, and fingerings (1, 2).

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

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# A Major Scale



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



## Fairy Music

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

steady



## Thurot


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

*lively V*

 A musical score for the tune 'Thurot'. It consists of four staves of music in 6/8 time, with a key signature of three sharps (F#, C#, G#). The first staff begins with a treble clef and a 'V' time signature. The music is written in a simple, rhythmic style with eighth and sixteenth notes, and some slurs.

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

# Slip Jigs

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



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

Griff

Laura Rowles



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

This is called syncopated bowing.

## Clare's Wedding Jig

Laura Rowles



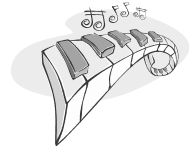
This tune swaps between a jig and a slip jig. Also watch out for the change of key. *Da Capo al fine*

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# Keim Tree

## T1: Sheena's Waltz



with movement

Laura Rowles

3

*mp*

*mf*

*p*

*mf*

*p*

8

*mp*

*mf*

*f*

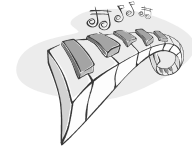
*molto rit.* *p* *pp*

3

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

# Keim Tree

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



Trad. Manx, arr. Laura Rowles

*energetically* **4**

*mf*

1. 2.

*mp*

*mf*

Fiddyl Voar © Manx Heritage Foundation 2012

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



*p*  
*mp*  
*mf* *rit.*

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

# Keim Tree



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

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

*lively*

*p* *mp*

*mf*

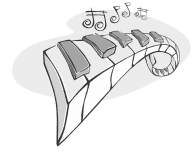
*f*

The image shows two staves of musical notation in G major (one sharp) and 6/8 time. The first staff contains a continuous melodic line starting with a mezzo-forte (*mf*) dynamic. A slur covers the first two measures, and another slur covers the last two measures, which end with a forte (*f*) dynamic. The second staff begins with two measures of rest, followed by a melodic line starting with a piano (*p*) dynamic. A slur covers the last three measures, which end with a forte (*f*) dynamic.

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

# Keim Tree

## T4: Tune for Granddad



with love

Katie Lawrence

4

*p*

*mf* *p*

*mf* *p*

*f* *mp* *cresc.*

The musical score consists of four staves of music in 3/8 time, with a key signature of one sharp (F#). The first staff begins with a dynamic marking of *f*, followed by *mp*, and ends with *p*. The second staff starts with *f*, followed by *mp*, and ends with *cresc.*. The third staff begins with *f*, followed by *mp*. The fourth staff starts with *p* and includes a *rit.* marking. The music features a mix of eighth and sixteenth notes, often beamed together, with various articulations such as slurs and accents.

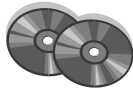
This is a lovely slow air written in 1999 by Katie Lawrence, who is a fiddler, teacher and composer from Peel.

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

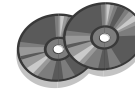


Musical score for "The Tiger" (or Tyger) in bass clef, 3/4 time, key of D major. The score consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth-note patterns, including a triplet of eighth notes and a double bar line with a "2" above it. The second staff continues the eighth-note patterns with accents and a *mf* dynamic marking. The third staff concludes with a triplet of eighth notes and a *sf* dynamic marking. Various musical notations such as slurs, accents, and dynamic markings are present throughout.

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



# Discography



Here are some CDs of Manx music that feature fiddlers. You may want to listen to some of these CDs to get an idea of the style of playing the fiddle that is used on the Isle of Man. The group *Staa* also use a viola in their music!

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

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

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

Mactullagh Vannin – *Twisted Roots* (2004)

Nish as Rish – *Nish as Rish* (2011)

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

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

Staa – *She Lhong Honnick Mee* (2009)

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



## Further Material

If you want to learn more about Manx music, or if you want to learn some more Manx tunes on the viola, these books might be helpful. You might also want to try [www.manxmusic.com](http://www.manxmusic.com) to find out more.

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

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

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

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

## Gura Míe Eu!

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

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