

Bonaparte Crossing the Rhine

Traditional

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D

Musical notation for measures 1-4. The key signature is one sharp (F#) and the time signature is 4/4. The guitar is tuned to standard (D, A, D, G, B, E). Measure 1 shows the D chord (0, 2, 3, 2, 0, 0). Measure 2 has a half note (H) over frets 0 and 1. Measure 3 has a whole note (0) with a bar line. Measure 4 has a whole note (0) with a slide (Sl) from fret 2 to 4.

G

Musical notation for measures 5-7. Measure 5 has a half note (H) over frets 12, 10, and 12. Measure 6 has a whole note (0) with a bar line. Measure 7 has a whole note (0) with a slide (Sl) from fret 4 to 5.

D

E7

A7

Musical notation for measures 8-10. Measure 8 has a whole note (0) with a bar line. Measure 9 has a half note (H) over frets 0 and 2. Measure 10 has a half note (H) over frets 0 and 1.

D

Musical notation for measures 11-13. Measure 11 has a quarter note (1/4) over frets 5 and 0. Measure 12 has a whole note (0) with a slide (Sl) from fret 2 to 4. Measure 13 has a half note (H) over frets 8 and 10.

G

D

A7

Musical notation for measures 14-16. Measure 14 has a whole note (0) with a bar line. Measure 15 has a whole note (0) with a slide (Sl) from fret 4 to 5. Measure 16 has a whole note (0) with a bar line.

D

Musical notation for measures 17-19. Measure 17 has a half note (H) over frets 0 and 2. Measure 18 has a half note (H) over frets 8 and 10. Measure 19 has a whole note (0) with a slide (Sl) from fret 12 to 7.

21 **G** **D**

24 **E7** **A7**

27 **D**

30 **G** **D** **A7**

33 **D** 1. **D** Up the neck break

36

39 **G** **D** **E7**

14 13 14 12 14 0 | 10 12 10 0 | 10 9 10 12

42 **A7** **D**

10 11 12 13 0 | 12 9 10 0 | 12 12 12 14 13

45 **G**

16 15 16 15 19 19 | 12 12 11 10 | 14 13 14 12 14 0

48 **D** **A7** **D**

10 12 10 12 0 | 0 10 0 2 0 | 12 14 12 14 0

51 **G**

16 15 16 15 17 17 19 19 | 0 12 14 13 14 13 14 11 | 12 13 13 14 12 14 12

55 **D** **E7**

14 13 14 12 14 0 | 10 12 10 0 | 10 9 10 12 0

58

A7 D

61

G

64

D A7 D

2. D

68

I first got interested in playing this tune after jamming one night with Boston area guitar picker Terry Weir, a die hard bluegrass picker who had just had an epiphany around Irish music, and had begun devouring Irish tunes. It sounds like a march to me, rather than a reel.

In some places, measures 36, 37, 38, 44, 45, 46, 60, 61 and 62, you will see one or a pair of ghost notes slide to another. This is just a delayed slide, don't pick the again. Listen to how the MIDI sounds. It does not reproduce the sound perfectly, but it comes close.

This arrangement has a subtle hammer in measure 5, which shows up again in measures 14 and 24. The note is plucked on the second beat of the measure, but the hammer is delayed until the third beat, halfway through the measure. I experimented with the various TablEdit tools which effect dynamics, but with little success; this is one effect which confounds the capabilities of MIDI. As a result, the playback doesn't synthesize the actual sound of this very well.

This is one of the few tunes written out in 4/4 time, and it actually reads best when the tab is scaled to 1/16 notes. This can be set in the Display pop up menu, in the toolbar.