Morpeth Rant

Traditional

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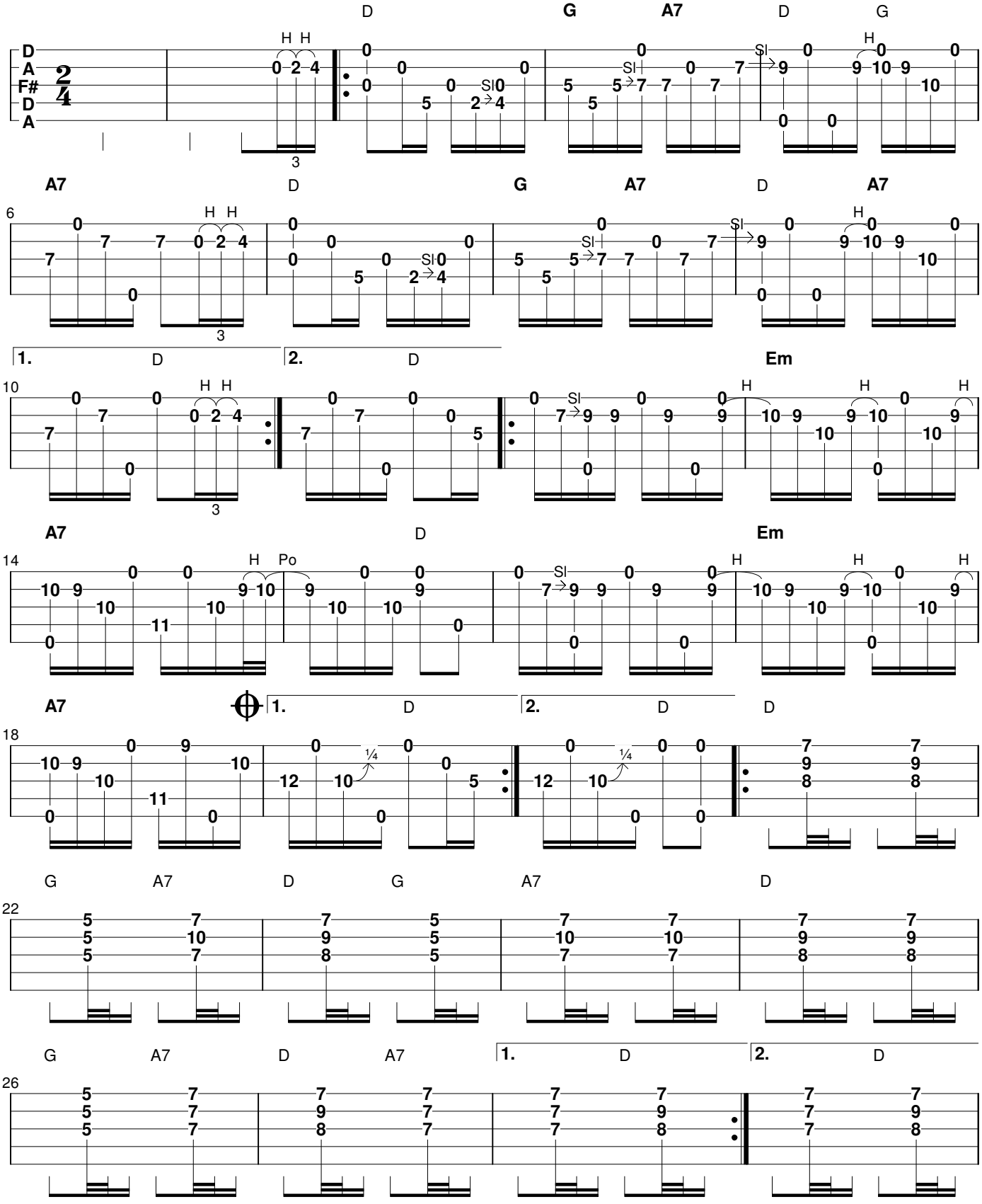

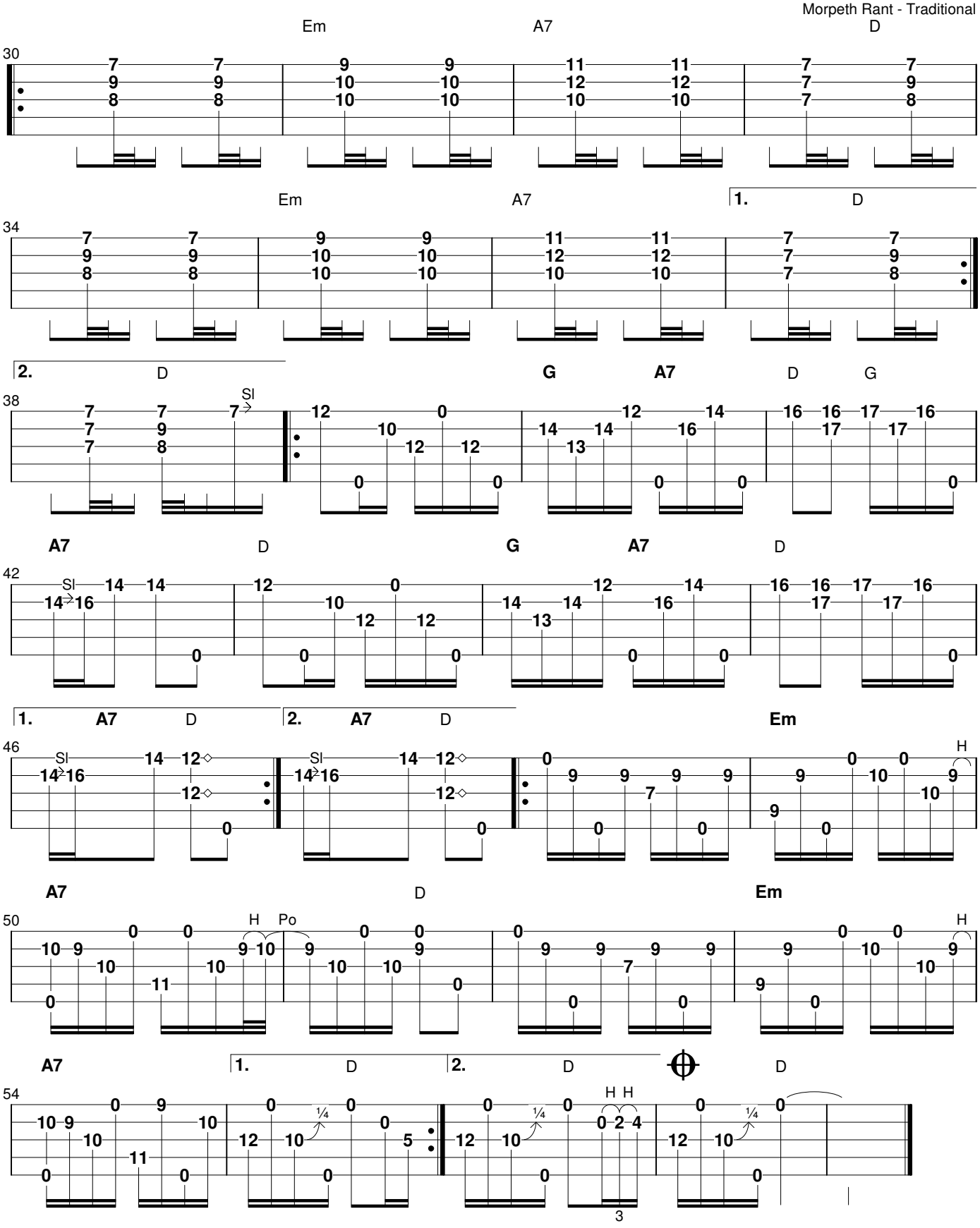
Em
A7
D
30
Em
A7
1.
D
34
2.
D
G
A7
D
G
38
Sl
A7
D
G
A7
D
42
Sl
1.
A7
D
2.
A7
D
Em
46
Sl
Sl
H
A7
D
Em
50
H
Po
A7
1.
D
2.
D
D
54
¼
¼
H H
3

While this is one of the more melodic arrangements in the collection, there are still a lot of melody phrases which are obtained from hammers or slides, rather than conventional Keith-style patterns. The trickiest examples come in the B-part, in the bridge between measures 12 and 13, in the middle of measure 13, and at the end of measure 14. The last is a triplett, obtained through a rapid hammer-on and pull-off, executed in rapid succession.

In the second B part, in measure 30 and 31, there is an interesting little downward run which substitutes for the specific melody notes which would normally be played.