

# Old Mother Flanagan

Traditional

Arrangement (c) 2008 by Donald J. Borchelt  
All rights reserved.

G \* See notes

The score is written for guitar in 2/4 time. It consists of six systems of music, each with a staff of six strings. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various guitar techniques such as triplets, slurs, and accents. Chords are indicated by letters (D, D7, G, C) and fret numbers (0-7). Some notes are marked with 'H' for harmonic. The score is divided into two parts, 1. and 2., with repeat signs. The first system starts with a G chord and a triplet of notes (5, 4, 3) on the 5th string. The second system starts with a D7 chord and a triplet of notes (0, 2, 4) on the 2nd string. The third system starts with a D7 chord and a triplet of notes (0, 2, 4) on the 2nd string. The fourth system starts with a D7 chord and a triplet of notes (0, 2, 4) on the 2nd string. The fifth system starts with a D7 chord and a triplet of notes (0, 2, 4) on the 2nd string. The sixth system starts with a D7 chord and a triplet of notes (0, 2, 4) on the 2nd string. The score ends with a double bar line and a repeat sign.

6 \* See notes

10 \* See notes

14 \* See notes

18 D7 G

22 D7 G

26 D7 G

Old Mother Flanagan - Traditional  
D7

30

C G 1. D7 G 2. D7 G

34

D7 G

39

Most of today's old time musicians learned this Irish sounding (and Irish titled) tune from the first Fuzzy Mountain Stringband album released by Rounder records back in the 70s. The tune seems to have originated with legendary West Virginia fiddler French Carpenter, who apparently learned it from his father. The Fiddlers Companion says this is the same tune as the Irish Reel Green Fields of America, but while it has many of the same musical phrases, they have been significantly reordered.

The first break is in melodic style, although where I can, I still like to use hammers and pull-offs to obtain needed notes, in order to vary the dynamics a little bit. The second break is in Scruggs style, and makes a nice contrast to the literal melodic break. Measures 5, 9, 12 and 14, in the melodic break, include a hammer on the 4th string, and despite the ghost note shown in the tab, you don't pluck the string first before hammering. Instead, you are hammering onto a quiet string. The ghost note is only there in order to fool the MIDI function into playing the hammer-on note.