

# Shebeg Shemore

Turlough O'Carolan (Public) Arrangement (c) Copyright 2003, 2007 by Donald J. Borchelt.  
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The musical score is written for guitar and consists of seven systems of music. Each system begins with a measure number (1, 5, 9, 13, 17, 21, 25) and contains four measures. The notation includes standard guitar symbols such as fret numbers (0-14), chord names (D, G, A7, G6(Em)), and performance techniques (H for hammer-on, Po for pull-off, Sl for slide). A 3/4 time signature is indicated at the beginning. A double bar line with repeat dots is used in measures 10 and 18. A '3-4' bracket is placed over measures 14 and 15. The score concludes with a final measure (28) containing a slide technique.

**G6(Em)**                      **A7**                      **G6(Em)**                      **A7**

29 **1.** **D**                      **2.** **D**                      **D**

33 **G**                      **D**                      **A7**

37 **A7**                      **D**                      **G**                      **A7**

41 **G**                      **A7**

46 **D**                      **D**                      **G**

51 **D**                      **A7**                      **D**                      **G**                      **D**

55 **D**                      **A7**                      **D**                      **G**                      **D**

60

A7 D G A7 G

65

A7 1. D 2. D

69

This tune is reported to be the first tune of the many composed by the 18th century Irish harpist Turlough O'Carolan. The original Gaelic lyrics tell the story of a legendary battle between rival fairie queens and their armies, on the plain between two motes, or hills, Sigh beg and Sigh mor (Big hill, little hill) in Lough Scur. O'Carolan, sometimes called Ireland's national composer, was said to be a far better composer than harpist.

There is a double hammer in measure 6; at the same time the hammers are executed, the fifth string is picked by the right hand. Note also the double harmonics in measure 9, marked with the small diamonds.

O'Carolan's melodies were only transcribed as single line melodies, so the harmonization, as in most folk music, has a certain leeway. I use a G6 chord in measure 15, for example, where you might use an E minor, or even a G chord. There is more than one way to be right, as there is more than one way to be wrong.

Remember that the notes in parentheses are tied notes, which are there just to remind you to let the earlier plucked note to continue ringing. They shouldn't be picked again.