

Shebeg Shemore
Turlough O'Carolan
Banjo Tuning: aDF#AD

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The sheet music consists of six systems of notation, each representing a measure or a group of measures. The notation includes a 3/4 time signature, a key signature of one sharp (F#), and a banjo tuning of aDF#AD. The music is written on a five-line staff with various notes, rests, and fingerings. Chords are indicated by letters (G, D, A7, G6 (Em), D) and fingerings by numbers (1-5) and '0' for open strings. Some notes are marked with 'Po' (pull-off) and 'Sl' (slide). There are also triplets and slurs over groups of notes. The first system shows a 3/4 time signature and a key signature of one sharp. The second system shows a key signature change to one sharp and a time signature change to 3/4. The third system shows a key signature change to one sharp and a time signature change to 3/4. The fourth system shows a key signature change to one sharp and a time signature change to 3/4. The fifth system shows a key signature change to one sharp and a time signature change to 3/4. The sixth system shows a key signature change to one sharp and a time signature change to 3/4.

A7

D

0 7 0 0 7 8 7 9 0 2 0 0 0 7 4 7 0 0 7 7 7 9

5 5 7 0 7 0 7 8 7 9 0 2 0 0 0 7 4 7 0 0 7 7 7 9

G D 3 A7 D

9 10 10 9 9 0 7 0 2 0 2 9 0 7 0

10 0 0 0 0 0 0 0 0 0 0 0 0 0 0

G D A7 D

5 5 5 5 5 0 0 0 0 2 4 2 0 5 7 0

5 5 5 5 5 0 0 0 0 0 0 0 0 0 0 0

G6 (Em) A7 G6 (Em) A7

0 7 0 0 9 10 9 10 9 10 10 11 0 7 8 7

5 5 5 0 9 10 9 10 9 10 10 11 0 7 8 7

D G D

0 0 0 0 7 4 7 0 7 7 7 9 9 10 10 9 9 0 7 0

9 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A7 D G D

2 0 0 2 9 0 7 0 5 5 5 5 5 5 0 0 0 0

2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A7 D G D

The image displays six systems of banjo tablature for the piece 'Shebeg Shemore'. Each system consists of two staves: a top staff for the melody and a bottom staff for the bass line. Chord diagrams are placed below the bass line staff, and various musical notations like 'H' (hammer-on), 'Po' (pull-off), and '3' (triplets) are used throughout. The piece is in the key of D major, as indicated by the 'D' chord at the beginning.

System 1: Chords A7, D, G6 (Em), A7. Fret numbers include 0, 2, 4, 2, 0, 5, 7, 0, 0, 5, 5, 7, 0, 0, 9, 10, 0.

System 2: Chords G, D. Fret numbers include 9, 10, 9, 0, 10, 10, 11, 0, 7, 8, 7, 0, 0, 0, 0, 17, 19.

System 3: Chords G, A7, D. Fret numbers include 21, 0, 17, 17, 0, 14, 17, 14, 0, 12, 0, 12, 0, 12, 0, 12, 13.

System 4: Chords G6 (Em), A7, D, G6 (Em), A7. Fret numbers include 14, 14, 16, 0, 19, 17, 19, 16, 17, 14, 0, 17, 17, 16.

System 5: Chords D, G, D. Fret numbers include 12, 14, 12, 0, 12, 14, 12, 12, 10, 16, 17, 12, 14, 12, 0, 16, 17, 16.

System 6: Chords D, G6 (Em), D. Fret numbers include 0, 0, 0, 0, 17, 19, 21, 17, 17, 14, 17, 14, 0, 12, 0, 12, 12, 13, 0, 12, 0.

The image displays a six-line banjo tablature for the piece 'Shebeg Shemore' by Turlough O'Carolan. The tuning is aDF#AD. The notation includes fret numbers (0-19), chord names (A7, D, G6 (Em)), and technical markings such as 'H' (hammer-on), 'Po' (pull-off), and 'Sl' (slide). The piece is organized into six systems, each containing two staves. The first system starts with an A7 chord and a D chord. The second system features a D chord and a G6 (Em) chord. The third system includes A7, D, and G chords. The fourth system contains A7, D, and G6 (Em) chords. The fifth system has G6 (Em) and A7 chords. The sixth system concludes with a D chord. The tablature uses various techniques including triplets, hammer-ons, pull-offs, and slides to create the melody.

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4 0 0 Sl 9 9 0 0 2 2 0 0
7 7 7 9 10 10 9 7 0 0 0 9 7 0
0 0 5 0 0 0 0 0 2 0 0 0 0
G D A7 D

5 5 5 5 0 0 0 0 0 0 0 0 7 0
5 5 5 5 0 0 0 0 0 0 2 4 2 0 5 7 0
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
G6 (Em) A7 G6 (Em) 3 A7 3

0 0 0 H 9 10 9 0 0 0 H Po
7 5 0 9 10 10 9 10 10 0 0 7 8 7
5 5 0 0 0 0 0 10 10 11 0 0 0 0
D 2. D 3

0 0 0 0 7 0 0 0 0 0 0 0 0 0
9 0 2 0 0 0 0 9 0 2 0 0 0 0
0 0 0 0 0 0 0 0 0 0 0 0 0 0

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.

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.