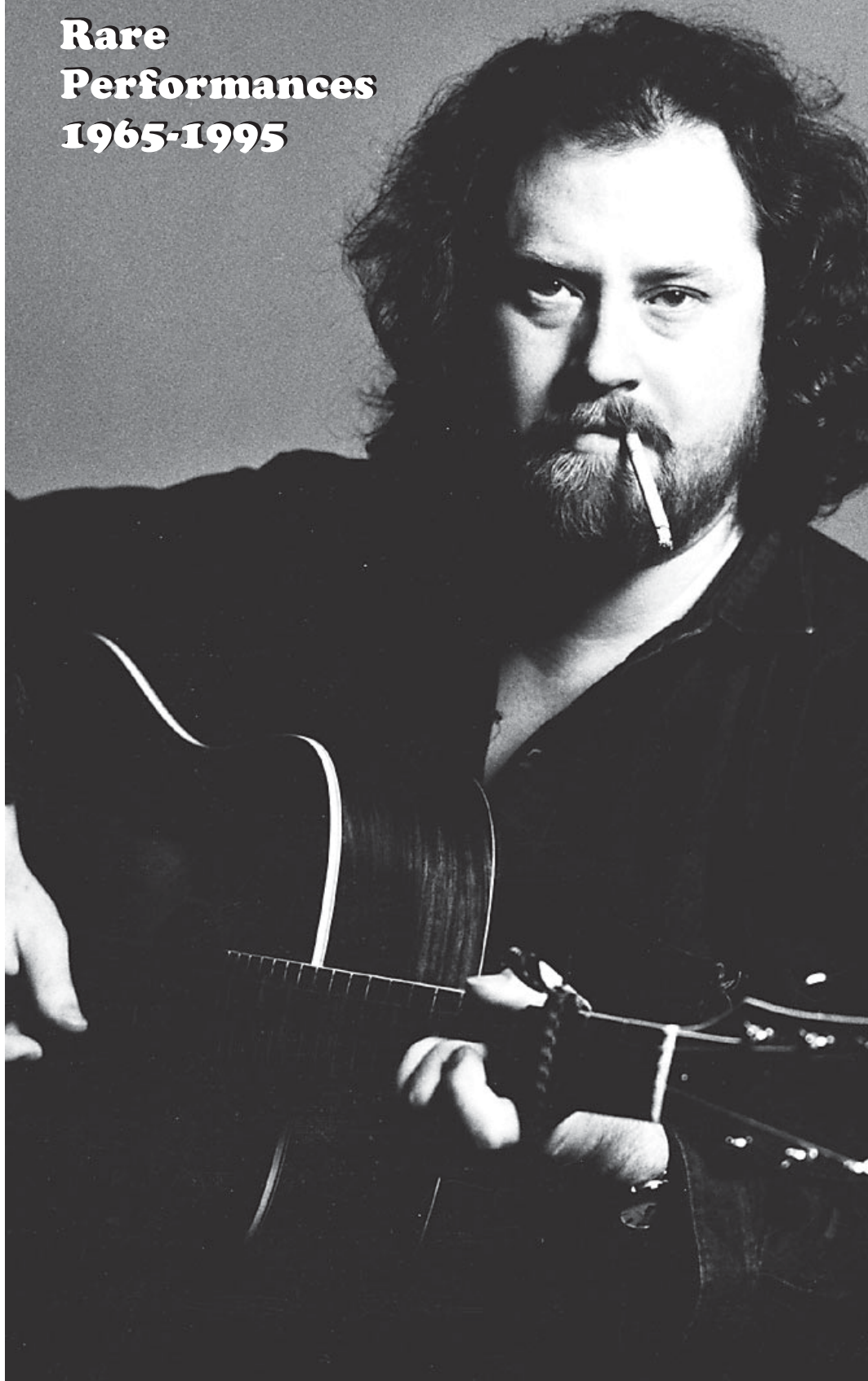


John Renbourn

**Rare
Performances
1965-1995**



JOHN RENBOURN

RARE PERFORMANCES 1965-1995

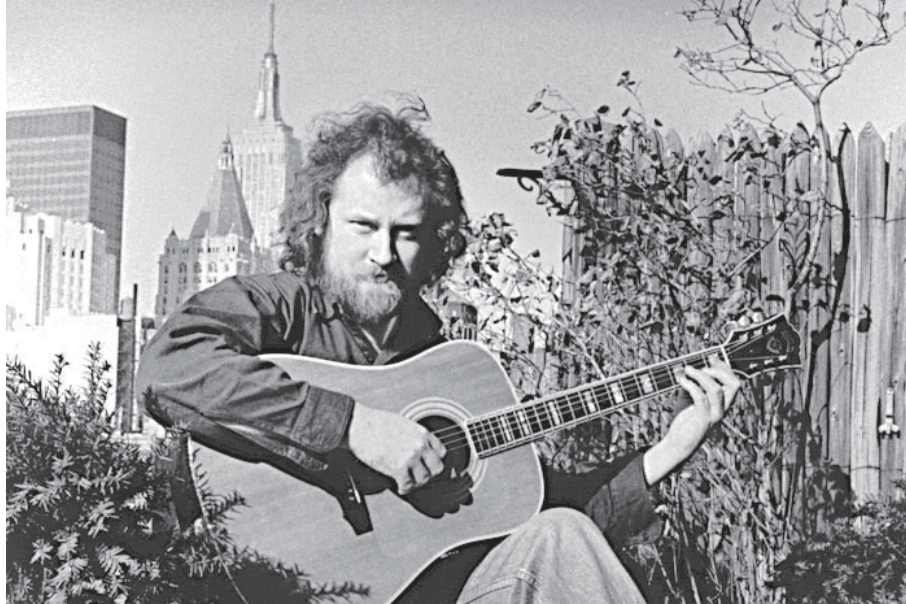


Photo by Herbert Grossman

The 30 years of performances seen in this video reveal the unfolding musical odyssey of one of the guitar's great focused eclectics, an artist who brings a distinctive and personal perspective to everything from medieval modal compositions to Celtic folk songs to American blues and jazz to the work of Africa's Abdullah Ibrahim (Dollar Brand). Given the far-flung places the guitar has taken him, it's a mite ironic that John Renbourn cites the so-called 'King of the Cowboys' as his first inspiration. "Roy Rogers was, of course, very popular," Renbourn said of his childhood in 1950s London in conversation with *Guitar Player's* Jas Obrecht. "He could shoot Indians out of trees, and that sort of thing. My first guitar was called a Wonder guitar, a pink steel-string; it went with my Roy Rogers outfit."

It takes some imagining to picture Renbourn, whose uniform has always been art school anti-dress, in a pink cowboy outfit with matching guitar! However, perhaps the same allure which drew him at age 13 to the American cowboy myth and "Happy Trails" would later lead him to the music of medieval Europe and related modal folk music. His companion in his myriad explorations would become his unique voice – a Wonder guitar indeed.

Renbourn was born in Kingston, South London, 1944. "My mum used to play piano and I did music when I was in school," he told *Goldmine's* Kenneth Romanowski. "I had to have an instrument to do music study so I took classical guitar (at age 15) and right about that time the folk thing was just starting. I went to hear Josh White and some of the American guys that were coming over in the 1950s and I liked them a lot."

Prior to his two years of classical guitar lessons at George Abbot School in Guildford, Renbourn (along with every other kid in Britain) was swept up in the 'skiffle' craze epitomized by Lonnie Donegan's 1956 international hit version of Leadbelly's "Rock Island Line." Inspired equally by Donegan's enthusiasm and Rogers' heroism, Renbourn and his Wonder guitar struggled with "a plectrum and that one G chord where you put your fingers down like in the photos," he told Dan Forte. (Renbourn recalls a book called *How to Play Folk Guitar* by Rory McKuen as reference for his early groping.) "This was really before there were many records available of good players," he recalled. "Then Ramblin' Jack Elliot and Derroll Adams came over and played in England and Europe, and they left in their wake a bunch of people in cowboy hats learning to fingerpick. And it was people like that who I learned from; I learned 'San Francisco Bay Blues' and 'Cocaine Blues.'"

Renbourn summed up the importance of these early experiences to *Guitar Player's* Obrecht: "What technique I have got is based mainly on the combination of trying to play folk stuff early on – like Big Bill Broonzy things – and the couple of years classical playing I did." The formal training, Renbourn told Forte, freed him to play his own way. "It was during that couple of years of classical training that I became able to do picking things," he recalled. "Just the basic limbering up exercises and using three fingers and playing arpeggios – the basic first stages of classical training. I didn't go any further than that, really, but it was enough to get me involved in playing fingerstyle folk."

By 1962, Renbourn was enrolled in Kingston Art School, where his classmates included Sandy Denny and Eric Clapton. "Art school," Renbourn told Romanowski, "equips you to do nothing whatsoever in the world." However, he



John Renbourn & Davey Graham

told *Acoustic Guitar's* Doc Rossi, it at least provided a safe haven for woodshedding. "I did a lot of guitar playing when I was at art school supposedly painting," Renbourn recalled. "But I'm pretty sure that the kind of approach that I learned at the art school helped my approach to music, because it was a step away from the academic way of looking at music. And if you apply the way you might think if you were painting or drawing to when you are making music, then it really opens up another way. If you think of all the musicians that came out of art school compared to the number of artists – especially from the 1960s – it's astounding."

During his short-lived art student era Renbourn, having borrowed an electric guitar, played in an R&B band, Hogsnot Rupert and His Famous Porkestra, doing Jimmy Reed covers. "I really used to like playing in the blues bands," Renbourn told Obrecht, "but the finances were very difficult – it was a lot easier to look after yourself and just play the guitar." A halfhearted art student, Renbourn was soloing in clubs around Kingston before he quit school entirely and immersed himself in London's diverse music scene. That's where he first saw guitarist Davey Graham, who Renbourn calls "the first great fusionist," playing in an early incarnation of the John Mayall Band, and Bert Jansch in the unlikely role of sole accompanist to harmonica legend Little Walter Jacobs. With singer-guitarist Alexis Korner as catalyst, American electric blues had become London's

new skiffle, and bands like the Yardbirds and Rolling Stones were on the rise. By contrast, London's folk scene of the time was dominated by the cupped-ear school of a Capella singers who frowned on the guitar as a popular intrusion into a pure folk tradition. "In those days," Renbourn told Romanowski, "it was considered a very bad thing to use a guitar at all. Then a sort of weak approach came in; they said, 'It's OK to use a guitar provided it's unobtrusive.' So you had people playing these absolutely useless accompaniments..." Somewhere between the lads trying earnestly to sound like Muddy Waters and those emulating Percy Grainger's field recordings were a few who, inspired by Graham, sought to invest the traditional with new ideas of their own.

"When I first heard Bert Jansch," Renbourn recalled to Stefan Grossman, "I just couldn't figure out what on earth he was doing....I didn't recognize the shapes. I liked it, but it was something I'd never seen before." He was, he told Dan Forte, "astounded" by Jansch: "I had never heard guitar playing as good as that before," he told Obrecht. Jansch, born in Glasgow, 1943, had taken guitar lessons in Edinburgh from Jill Doyle, Davey Graham's sister. On the way back from a trek to Morocco in 1962, he stopped in London and discovered the folk scene there. "After that," Jansch recalled in 1979, "it was just a question of commuting between Scotland and London." The appearance as accompanist to Little Walter (Jansch was a last-minute replacement for a missing guitarist) which provided



John Renbourn & Bert Jansch

Photo by Brian Shuel

Renbourn his introduction to Jansch was "quite funny," Jansch said, "because my blues playing must have been so strange to Little Walter. It was just the two of us, and he was trying to get me to play simple as possible; and of course, I tend to play quite a few lines all at the same time. He was slightly thrown." As was Renbourn, but in a positive way.

In 1964, the two began playing together informally at a Soho club called the Cousins and soon Renbourn, in need of a place to stay, moved in with Jansch. "I don't know if I influenced Bert very much," Renbourn told Obrecht, "but I certainly got a lot from his playing... I think Bert was probably one of the first people who were playing creative music on the acoustic guitar; although it was drawn from good traditional sources, it was, nevertheless, a music of his own. I found it interesting to try and work parts out with Bert..." And the two were closely kindred spirits musically. "I found it very easy to make music with Bert," Renbourn told Grossman. "He's so easygoing when he's putting some music together that it's very enjoyable. We also found that we'd frequently have bits of tunes that would, for some strange coincidence, be in harmony, or that two instrumental tunes would actually fit, or we'd have sections that would become parts of the same tune. That's more or less the way the *Bert & John* album came about."

A cult favorite, *Bert & John* followed hard on the heels of debut solo albums by both Jansch and Renbourn in 1965. "The cooperative venture consolidated their partnership," wrote R.J. Bate ("Folk Guitar in Britain: an Individual Assessment," *Guitar Player* December 1971). "The music on *Bert & John* was the expression of a composite talent unequaled, in my opinion, in the whole of the 1960s in any field of music. The degree of rapport established between these two stylistically individual musicians was frightening and the wealth of musical ideas condensed into the record, staggering. There were jazz numbers, blues, contemporary folk and a medieval-tinged tune, the presence of each different type not incongruous in the least, for all were united in a musical idiom which had its roots in any one or in any combination of these four traditions. Essentially, each piece was based on a theme which was taken up by the two



Bert Jansch & John Renbourn Photo by Brian Shuel

guitars and molded into a two-part polyphony, the individual treatments contrasting in their rhythmic and melodic characteristics according to the different backgrounds of the two players. The two melodic strains here blended, there entwined, only to separate once more to reassert their differences. The whole record pulsed with creative energy – and the instrumental medium was the acoustic guitar.”

For all the critical rhapsodizing it inspired, *Bert & John* was cut under primitive conditions. “(Producer) Bill Leader used to come and set his gear up in the kitchen,” Jansch recalled, “get all the leads into the hallway, and put blankets up over the windows. We even had to invite the neighbors down from upstairs to stop ‘em from making noise. Give ‘em a few beers and sit ‘em in the kitchen.”

Jansch and Renbourn, both soloists at heart, saw that their duets were well-received, and began mulling over the possibility of expanding further. “When the Cousins started to fade as a club,” Jansch recalled, “John and I decided we ought to try to put a band together, because at that point there weren’t any bands...with a folk-based influence. John had done a TV show called *Gadzooks, It’s All Happening*, which was a stupid folk program, and he had met (bassist) Danny Thompson on that show. And of course John and Jacqui (McShee) had been singing together for years, doing gigs together. So we decided we’d start this (folk) club up (at London’s Horseshoes pub, Court Road), and we’d



The Pentangle

invite Danny and Jacqui along to see how they fancied it. Danny used to be resident player at Ronnie Scott's place; he used to back the visiting American jazz stars, and (drummer) Terry Cox used to play with him. So Danny brought Terry along one day, and there you had the Pentangle."

Renbourn described Pentangle's genesis slightly differently to Romanowski: "Alexis (Korner) would sometimes come down and play at the Cousins with Danny Thompson and Terry Cox," he recalled. "So we stole them away from him.... I used to live in the same place as Bert, and we would always rehearse. The music actually evolved out of the fact that we used to play together nearly all day long. And then we'd go down to Cousins and try it out with Danny and Terry and Jacqui McShee, who I used to work with anyway, so we had a loose five-piece group that used to play in this club."

Pentangle debuted in the Fall of 1967 at the Horseshoes, appearing on Sunday evenings. By early 1968, the pub was routinely packed whenever they performed. The Horseshoes could not contain the group once its debut album, *The Pentangle*, was released in the Spring. The Summer found the quintet performing at prestigious music festivals in Cambridge and Edinburgh and at London's Royal Festival Hall. By Fall, Pentangle had launched a full-

fledged tour of the U.K. to coincide with the release of its second album, *Sweet Child*. The appearance of two albums within six months of one another speaks well both for the creative energy of the band and for its popularity. Pentangle quickly developed a devoted cult following on both sides of the Atlantic for a kind of contemporary chamber music which tastefully blended disparate musical streams. But for Jansch anyway, they were a folk group at the core. "We were the very first actual group in what we thought was the folk idiom," he said. "The jazz influence came from Terry and Danny. We never quite got into the rock thing. And the string bass made a difference – the electric bass came in the Fairport Convention and Steeleye Span era, which was just a little bit later. I think that's what made the difference in sound between us and those bands. We used to be known as the quietest band on the stage and the loudest off the stage."

The group recorded six albums and lasted nearly as many years, disbanding in 1973. "We'd all had enough by then," Jansch recalled. "We were all working too hard. We had gone around the world about five times; it was literally like three-month tours at a stretch; then a week off and another two-month tour somewhere else. Also, the manager at that time had a policy of sending us out by ourselves to do two-hour shows. We never met any other musicians, because there was nobody else on the bill. It became so insular, and you do need to play with other people and meet other people. I think that was one of the main reasons for the band to fold."

Renbourn shares Jansch's jaundiced view of Pentangle's tours. "We used to do a lot of enormous tours," he told Forte, "mostly of ridiculous, huge venues...The first time over (1969), we did Fillmore East with Canned Heat and Rhinoceros. Can you imagine that?" But he feels the band's demise was less about insularity than diffusion. "We hardly ever saw each other when we finished a tour," he told Romanowski. "We just went to our separate houses and it just disintegrated in the end. Whatever had been really close became quite fragmented."

The disbanding of Pentangle left in its wake unfulfilled contracts which made resuming a solo career initially diffi-

cult for Ren-bourn. "It was a nightmare," he told *Option's* Dorian Cohen. "I couldn't record for a long time."

"After Pentangle," Renbourn reflected to Jas Obrecht, "I wasn't really doing very much." Slowly, that changed, and by 1979, informal music-making with friends had led to the birth of the John Renbourn Group. Tony Roberts, who had played flute on Renbourn's *The Lady and the Unicorn* album in 1969, renewed a musical partnership with Renbourn when they became neighbors in Devonshire. "We



John Renbourn Group

started working together," he told Obrecht, "and Jacqui started singing. We got a small band together – a 'social band' – and recorded *A Maid in Bedlam* for Transatlantic." In sundry incarnations the John Renbourn Group provided a focal point for Renbourn's music between 1979 and 1983.

Another significant partnership emerged for Renbourn in the late 1970s. Friends since 1967, he and

Stefan Grossman made the first of several albums together in 1978. "Recording with him was a little like working out tunes as I would with Bert," Renbourn told Obrecht. Of Renbourn, Grossman said: "His playing is very English and mine is very American. I have a more rhythmic approach, and John's is more melodic. We're learning from each other, and that's important if you're going to continue to grow."

Around 1982, Renbourn enrolled in Dartington College of Art where the 1960s art school dropout belatedly earned a general music degree. Renbourn's return to school as he neared 40 was prompted by meeting students from the nearby college who would tell him he'd influenced them

musically. "Some lute player would say, 'How funny it is to meet you, because you started me off playing the lute,'" Renbourn told Grossman. "I became quite jealous of this and decided that I should go there and see what was going on at the college." In time, Renbourn not only earned a degree but became a tutor at Dartington, a commitment which has made his tours over the past decade infrequent affairs.

Juggling an academic career with the itinerant musician's life has presented Renbourn some unique predicaments. "I had an offer to go on tour with Doc Watson and play at Carnegie Hall," Renbourn told Rossi. "Then I got the dates for my second-year exams, which are the heavy ones...and it was on the day I was playing Carnegie Hall. So I had to go to the principal and say, 'Look, I've actually got a booking.' So he said, 'Well, I'm afraid this is a very important exam. Cancel it.' So I said, 'It's Carnegie Hall.' He said, 'It's never happened in the history of the college before.' They had a special meeting and of course said, 'Do it and do the exams later,' which was nice of them."

At Dartington College of Art, Renbourn is an instrumental tutor who gives his students both technical and historical grounding. He likes to lead them to the wellsprings which initially inspired him, even if some follow with less than wholehearted enthusiasm. "Some people find listening to Elizabeth Cotten a personal effrontery,"



Stefan Grossman & John Renbourn

Photo by Jo Ayres

says Renbourn. But the tradition of 19th century 'parlor guitar' of which Cotten (1893-1987) was an exemplary folk exponent fascinates Renbourn. "Originally I was intrigued to find out where the blues and country fingerpicking styles came from," Renbourn said of this passion to Rossi. "And when you find this parlor stuff, you find that a lot of it was in open tunings, the same open tunings that the blues guys are supposed to have invented. The two main names for the tunings in the folk tradition are 'Spanish,' for open G (D G D G B D) and 'Vestapol,' for open D (D A D F# A D). Well, the two most popular parlor tunes of all time are 'Spanish Fandango' in open G and 'Sebastapol' in open D. These were like set pieces, and if you listen to the blues stuff, the chord shapes are pretty much the same..."

Renbourn's scholarly sleuthing led him to explore the technique as well as the repertoire of 'parlor guitar.' "If you think about guitar playing in America in the 1800s," Renbourn told *Guitar International's* George Clinton, "the repertoire and the technique would have been the same as in Europe. That is, with one or two fingers resting on the soundboard. Often no nails – remember the Sor-Aguado business of whether to use nails? Also, in America orthodox technique required the left hand thumb to go round the neck to make the bar." (Such orthodoxy was put to good use in the bass lines of Merle Travis, who likened his left hand technique to "grabbing the neck of a hoe handle.") Renbourn credits the popularization of steel strings, which offered improved intonation over gut, along with the advent of mass-produced mail order guitars in the late 19th century, with 'liberating' the guitar from the parlor. But its legacy followed the instrument out into the folk realm, where parlor tradition would be variously transformed into blues and country guitar styles featuring open tunings and sprightly bass-treble counterpoint. "If you look at this stuff," Renbourn explained to Rossi, "often it's got a regular bass pattern, and if you do play it in this style, you get picking! So it's all there, really. Folklorists don't really like this stuff because it sounds so artsy or like a bad parody of classical stuff, and classical people aren't interested in it because it's so banal-sounding."

Therein, perhaps, lies a clue to Renbourn's attraction: this music, whatever its flaws, defies neat categories and easy assumptions, not unlike Renbourn's own music. Whether drawing from sources medieval or modern, Renbourn has always been gently but insistently iconoclastic. By example he's asked, 'Why *not* play a 14th century dance tune on a 20th century steel string guitar? Why *not* play a Thelonious Monk bop blues as well?' Or, in response to British folk purists, 'Why *not* use the guitar to accompany a traditional ballad?' Today these questions need asking only rhetorically if at all, but such was not the case 30 years ago. The fact that Renbourn asked and then posed convincing answers to them opened doors for a host of further explorations of the steel string guitar's potential over the past quarter-plus century. Whether Renbourn ever performs or records any of the fingerstyle Victoriana to which his scholarly curiosity has led him, one can't help suspecting that he identifies with this music's role as a sometimes-unacknowledged catalyst. Responding to an interviewer's observation that his music of the 1960s influenced the New Age guitarists of the 1980s, Renbourn said simply: "That's interesting. I like the idea that it's gone somewhere." And he obviously likes the idea that the medium he's chosen for its delivery is equal to any message. "There's no limit," Renbourn once declared, "to what you can do on the steel string guitar. It's just a matter of adapting in it."

The Performances



Photo by Roger Perry

This collection begins in the black-and-white year of 1965. It was a time when the folk and pop music worlds would collide in the 'Dylan-goes-electric' controversy, one which led to the emergence of a 'folk-rock' hybrid and the displacement of the coffeehouse by the discotheque. So the first of two 1965 Danish television clips brings with it a charming early-1960s earnestness, a reminder of the reflective coffeehouse Soho scene from which Renbourn came. We see a 21-year-old Renbourn looking every bit the consummate art school dropout, his distinctive neo-classical style already fully developed in the year of his first album, which he cut in a basement studio in London's Denmark Street. The song, "I Know My Rider," was a popular folk-blues of the era (the Byrds recorded a version of it in 1966). The following *cinema verite* clip (shot over a bored blonde's shoulder and reminiscent in feel of Dylan's *Bringing It All Back Home* Lp cover) shows Jansch and Renbourn at home ("Bert & John") doing what they did best. (Note Renbourn's sitar in a corner.)

The excitement generated by Pentangle's unique sound is captured near the quintet's inception in two BBC (*Degrees of Folk*) performances from 1968. "Traveling Song" was actually a single, released in May 1968. "Let No Man

Steal Your Thyme," with its spacey free improvisation over the 1 chord in the solo, was one of the standouts of the group's debut album, *The Pentangle*, which drew a rave review in the October 26, 1968 *Rolling Stone*: "It's refreshing to hear the clean sound of this album," wrote Fred Dente, "not cluttered by powerful amps...One can feel a closeness to the instruments that, heretofore, was a hard task in the pop music field. It is one of the best albums one will ever hear."

Renbourn began his Pentangle stint playing a Gibson J-50 flattop acoustic, then switched to the Gibson ES-335 seen in the 1971 BBC concert clip of "In Time," a performance which epitomizes the blues-rooted string jazz aspect of Pentangle's repertoire.

If the 1973 breakup of Pentangle (and ensuing legal wrangles) kept Renbourn from recording for a time, he was nonetheless still performing, as witnessed by two 1974 BBC clips. "Blues in A" finds him returning to the idiom which first drove him to explore fingerstyle guitar. At the core of Renbourn's signature embellishments are lines strongly reminiscent of the single greatest early influence on a generation of English guitarists, from Martin Carthy to Eric Clapton, Big Bill Broonzy. "I still adore his playing," Renbourn told Doc Rossi in 1994.

"Rosslyn" is something else entirely. The hammer-ons and pull-offs connect it to blues and American folk guitar practice in general, but its more impressionistic structure points to Renbourn's influence on similar creations a few years later by French *wunderkind* Pierre Bensusan. "John Renbourn was the first English guitarist I listened to," Bensusan said in 1979, "he and Bert Jansch of Pentangle. It gave me a lot of inspiration."

For his part, Renbourn often looked for inspiration to music of the pre-industrial past. "The interest in early music was something I'd always had," he told Grossman, tracing it to his teenaged classical guitar experience. When Renbourn began exploring the Anglo-Celtic folk tradition, he discovered similarities. "I started to realize that a lot of the pre-Renaissance music used the same modal scales," he told Obrecht. "You can play early music on the steel-string guitar," Renbourn explained to *Guitar International's*



Photo by Guido Harari

George Clinton, "naturally, since many old instruments were made with wire anyway." Renbourn was already exploring this repertoire in the 1960s, both in Pentangle and on such solo albums as 1968's *Sir John Alot of...* An excellent example of his approach to it is seen in the medley (performed in Milan at *Il Lirico* in 1977) of "Trotto/English Dance." The first tune, fitting for the performance venue, is of Italian origin. "The Trotto is one of a series of lively Italian dances preserved in a manuscript in the British Museum," writes Stanley Buetens in the liner notes to *In a Medieval Garden* (Nonesuch H-1120). "Little is known about the Trotto and there are few references to it elsewhere. It is obvious from the music, however, that it was to be played and danced fast and furiously." The same could also be said of "The English Dance" which follows it. Renbourn has remarked that one advantage of playing early music is that the composers can't dispute your interpretation of their tunes. "I don't play them anywhere near as authentically as I should do," he told Bob Emerson.

"Whitehouse Blues" is an original interpretation of a song from the 'hillbilly' stringband tradition: Charlie Poole & the North Carolina Ramblers did it in the 1920s, and it's since become a bluegrass standard. Usually delivered in a rollicking manner at odds with its theme (the 1901 assassination of President William McKinley by anarchist Leon

Czolgosz), Renbourn darkens it to a lament slightly akin to Doc Watson's fingerstyle interpretation of "St. James Hospital" on his debut Vanguard album.

The two 1981 performances here of the John Renbourn Group suggest its leader was then deeply involved with Anglo-European tradition, a contrast to the American-influenced eclecticism of Pentangle. "The Fair Flower of Northumberland" is one of the traditional 'border ballads,' while the medley, "Pavane/Tourdion," reflects Renbourn's explorations of early music. Renbourn felt he could best do such work in ensembles, he told Grossman, "because things had got to the point where my guitar playing had become so elaborate that it became difficult to play all the ideas on one instrument." Along with Jacqui McShee, Renbourn's group here is comprised of Tony Roberts on all the reed instruments, John Molineux on fiddle and dulcimer and Keshaz Sathe on tablas.

The late 1970s teaming of Renbourn with Stefan Grossman was a parallel development to the duets Renbourn had created with Jansch in the 1960s. And if the John Renbourn Group of the same era was rooted in Anglo-Celtic tradition, Renbourn's penchant for American music got to come out and play with Grossman. The first example here of their musical dialogue comes from 1982 and is the whimsical "Candyman," this version based on the one played by Rev. Gary Davis. Piedmont blues authority Bruce Bastin writes: "This is an old tune, learned before World War I from Will Bonds, a founder-member of the Greenville string band in which Davis played."

Grossman relates that their two duets on jazz standards were the result of painstaking work. The source of this version of "Goodbye Porkpie Hat," Charles Mingus's homage to Lester Young, was Larry Coryell, who taught Grossman the tune as Coryell learned it from Mingus. Thelonious Monk's "Round Midnight," seen in a 1988 performance in Sweden, was arranged by Renbourn, who showed Grossman his part as well.

Despite Renbourn's academic commitments at the Dartington College of Art, he was in Toronto in 1990, where he performed a lovely medley of hymns, "Abide With Me/Great Dreams From Heaven," the latter song known to gui-



Photo by Stefan Grossman

tarists from the work of Bahamian Joseph Spence and his admirer, Ry Cooder. The rich chordal voicing in Renbourn's arrangements reminds us that he had been studying orchestration in college. "I think the most enjoyable approach to the guitar," he told Grossman, "is to regard it, if you can, as something like a keyboard instrument, with the possibility of playing the separate parts..."

Blues-based music was never far from Renbourn's reach. Booker T & the MG's instrumental, "Sweet Potato," had been in his repertoire since the 1960s, and we hear a nice performance (a mite reminiscent in some respects of the opening one, "I Know My Rider") from Northern Ireland in 1992.

"Lord Franklin," heard in a 1993 performance, is a ballad which chronicles the ill-fated 1845 expedition of Arctic explorer Sir John Franklin in search of the Northwest Passage. From the same session we also hear "Little Niles," a bluesy entry from the bag of jazz pianist Randy Weston.

This 30 year retrospective closes with examples of three very different sides of Renbourn captured in Berkeley, California at the Freight & Salvage in 1995. "Young Man Who Wouldn't Sow Corn" is a traditional song built on a bluesy pentatonic minor scale, a familiar sound in 'high lonesome' Appalachian banjo-based songs ("Cluck Ol' Hen,"

"Shady Grove"). The medley, "The Lament of Owen Roe O'Neil/Mist Covered Mountains of Home," finds Renbourn exploring stately Celtic airs. "I reached a stage fairly early," Renbourn told Dorian Cohen, "when I realized if I wanted my music to sound good, I needed to draw on folk sources that were closer to home – and, I suppose, closer to my own character." Despite that implied rejection of non-English elements in his music, this video closes with a medley from South African pianist Dollar Brand (Abdullah Ibrahim). "The Wedding" is wistful, while "Cherry" suggests a Renbourn expedition to a more balmy island than his own, be it Caribbean or Hawaiian (some of his lines hint at the slack key style). This should come as little surprise, given Renbourn's penchant for finding a Path Less Traveled (such as 19th century American parlor guitar music) and making it his own. "Pretty well what happened to me," Renbourn said of his involvement with the guitar to George Clinton, "was that I heard this beautiful new sound and tried to play music on it. And from the beginning the way I played was only the result of the music I was interested in and then adapted to the guitar...I'm not primarily a guitar player – I'm a guy that thinks in terms of musical ideas. I play the music simply because I'm interested in hearing how it will sound."

– Mark Humphrey



Photo by Jo Ayres

White House Blues

Capo 2nd Fret

INTRO.

The first system of guitar notation for the intro consists of two measures. The first measure has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note G4. The bass line has a whole note chord consisting of G2, B1, and D2. The second measure has a quarter rest, followed by a quarter note A4, a quarter note B4, a quarter note A4, and a quarter note G4. The bass line has a whole note chord consisting of G2, B1, and D2. The fretboard diagram shows the following fingerings: Measure 1: G (0), A (2), G (2). Measure 2: A (0), B (3), A (0), G (4).

The second system of guitar notation for the intro consists of two measures. The first measure has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bass line has a whole note chord consisting of G2, B1, and D2. The second measure has a quarter rest, followed by a quarter note A4, a quarter note B4, a quarter note A4, and a quarter note G4. The bass line has a whole note chord consisting of G2, B1, and D2. The fretboard diagram shows the following fingerings: Measure 1: G (0), A (0), G (2), F# (5). Measure 2: A (0), B (3), A (0), G (4). The system ends with a double bar line and the text "3 times".

The third system of guitar notation for the intro consists of two measures. The first measure has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bass line has a whole note chord consisting of G2, B1, and D2. The second measure has a quarter rest, followed by a quarter note A4, a quarter note B4, a quarter note A4, and a quarter note G4. The bass line has a whole note chord consisting of G2, B1, and D2. The fretboard diagram shows the following fingerings: Measure 1: G (0), A (0), G (5), F# (4). Measure 2: A (4), B (2), A (3), G (2), F# (4), G (5).

The fourth system of guitar notation for the intro consists of two measures. The first measure has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bass line has a whole note chord consisting of G2, B1, and D2. The second measure has a quarter rest, followed by a quarter note A4, a quarter note B4, a quarter note A4, and a quarter note G4. The bass line has a whole note chord consisting of G2, B1, and D2. The fretboard diagram shows the following fingerings: Measure 1: G (2), A (0), G (0), F# (1), G (2). Measure 2: A (0), B (1), A (2), G (0), F# (2).

VERSE Mister McKin - ley

1 2 2 0

0 2 2 0

He didn't do no wrong

4 5 0 0

0 0 0 0

He just rode on down to

1 2 2 0

0 2 2 0

Buffalo But

0 3 0 2

0 2 0 2

he didn't stay too long

Hard times

Hard times

Hard times

INTRO.

First system of musical notation. The treble clef staff contains a melody in A major (three sharps). The bass clef staff contains a bass line with fret numbers: 2, 4, 4, 6, 6, 6. The right hand has fret numbers: 0, 0, 0, 0.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff contains fret numbers: 6, 7, 7, 9, 9, 9. The right hand has fret numbers: 0, 0, 0, 0.

Third system of musical notation. The treble clef staff includes a 'har.' (harmonic) marking above the final note. The bass clef staff contains fret numbers: 11, 11, 12. The right hand has fret numbers: 0, 0, 0, 0. A diamond-shaped box containing the number 12 is positioned below the bass staff.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff contains fret numbers: 11, 7, 9, 6. The right hand has fret numbers: 0, 0, 0, 0.

First system of musical notation. The treble staff contains a melody in A major (three sharps). The bass staff contains guitar fret numbers: 0, 0, 0 in the first measure and 0, 0, 0 in the second measure. The guitar staff shows a sequence of frets: 7, 7, 9 in the first measure and 7, 6 in the second measure.

Second system of musical notation. The treble staff contains a melody in A major. The bass staff contains guitar fret numbers: 0, 0, 0 in the first measure and 0, 0, 0 in the second measure. The guitar staff shows a sequence of frets: 4, 4, 6 in the first measure and 6, 6, 7 in the second measure.

Third system of musical notation. The treble staff contains a melody in A major. The bass staff contains guitar fret numbers: 0, 0, 0 in the first measure and 0, 0, 0 in the second measure. The guitar staff shows a sequence of frets: 6, 2 in the first measure and 4, 1 in the second measure.

Fourth system of musical notation. The treble staff contains a melody in A major. The bass staff contains guitar fret numbers: 0, 0, 0 in the first measure and 0, 0, 0 in the second measure. The guitar staff shows a sequence of frets: 1, 2 in the first measure and 2, 2 in the second measure.

VERSE Home - ward bound one night

on the deep

Swinging in my ham - mock I

fell a - sleep

The image shows a musical score for the song "I dreamed a dream" from the musical "The Phantom of the Opera". The score is written for a piano and a voice. The piano part is in the lower staves, and the voice part is in the upper staff. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "I dreamed a dream".

and thought it true

Musical score for the phrase "and thought it true". The score is written for a single melodic line (treble clef) and a multi-measure rest (bass clef). The key signature is one sharp (F#). The melody consists of the notes: A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The multi-measure rest is for 4 measures.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The lyrics are written below the melody.

System 1:

- Measure 1: Treble clef, key signature of three sharps, 2/4 time. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. The accompaniment consists of a half note G3 in the bass and a half note G4 in the treble.
- Measure 2: Treble clef, key signature of three sharps, 2/4 time. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. The accompaniment consists of a half note G3 in the bass and a half note G4 in the treble.

System 2:

- Measure 3: Treble clef, key signature of three sharps, 2/4 time. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. The accompaniment consists of a half note G3 in the bass and a half note G4 in the treble.
- Measure 4: Treble clef, key signature of three sharps, 2/4 time. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. The accompaniment consists of a half note G3 in the bass and a half note G4 in the treble.

The musical score for 'Concerning' is presented in a three-staff format. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole rest, followed by a half note G#4, a quarter note A#4, a quarter note B4, and a half note C5. The middle staff is a bass clef with a whole rest, followed by a half note G#3, a quarter note A#3, a quarter note B3, and a half note C4. The bottom staff is a bass clef with a whole rest, followed by a half note G#2, a quarter note A#2, a quarter note B2, and a half note C3. The word 'Concerning' is written above the top staff. The score is divided into two measures by a vertical bar line.

Franklin and his

gallant crew

Medley: Abide With Me & Great Dreams From Heaven

Freely

The musical score is divided into four systems, each containing a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'Freely'.

System 1: The treble staff begins with a whole note chord (F#4, A4, C5) followed by a half note (F#4) and a quarter note (A4). The bass staff has fret numbers 7, 7, 7, 0 in the first measure, and 0, 3, 5, 3 in the second measure. A bar line is present after the first measure.

System 2: The treble staff continues with a half note (F#4), a quarter note (A4), and a half note (F#4). The bass staff has fret numbers 7, 5, 5, 3 in the first measure, and 2, 3, 2, 0 in the second measure. A bar line is present after the first measure.

System 3: The treble staff begins with a whole note chord (F#4, A4, C5) followed by a half note (F#4) and a quarter note (A4). The bass staff has fret numbers 2, 3, 5, 3 in the first measure, and 7, 5, 7, 0 in the second measure. A bar line is present after the first measure.

System 4: The treble staff continues with a half note (F#4), a quarter note (A4), and a half note (F#4). The bass staff has fret numbers 8, 5, 2, 4 in the first measure, and 5, 5, 7, 7 in the second measure. A bar line is present after the first measure.

8 9 13 6 7 7 7 0 0 0 0 1

3 5 5 3 3 2 4 2 5 2

har... 8va

0 0 0 12 12 5 5 5 0 7 8 11 0 9 7

7 0 3 3 2 0 2 0 0 0 5 0 1 2 5 0 0 0 0

First system of musical notation. The treble clef staff is in D major (two sharps). The guitar fretboard diagrams show the following fret numbers: (0), 3, 3-4, 7, 8, 0, 7, 0, 3, 4, 0, 1.

Second system of musical notation. The treble clef staff continues the melody. The guitar fretboard diagrams show the following fret numbers: 0, 2, 2, 2, 3, 5, 7, 8, 7, 8, 7, 11, 10, 11, 10, 7, 5, 6, 6, 5, 0.

VERSE

Third system of musical notation, labeled "VERSE". The treble clef staff is in 3/4 time. The guitar fretboard diagrams show the following fret numbers: 7, 5, 7, 5, 7, 5, 7, 5, 3, 0, 3, 0, 0, 4, 5, 5.

Fourth system of musical notation. The treble clef staff continues the melody. The guitar fretboard diagrams show the following fret numbers: 2, 0, 0, 3, 3, 3, 7, 5, 7, 5, 7, 0.

First system of musical notation. The treble staff contains a half note G4, an eighth note A4, an eighth note B4, and a half note C5. The bass staff contains a half note G2, a half note F2, and a half note E2. Fret numbers are indicated below the strings: 5, 7, 5, 3, 5, 5, 8, 5, 5, 7, 0.

Second system of musical notation. The treble staff contains a half note G4, a half note A4, and a half note B4. The bass staff contains a half note G2, a half note F2, and a half note E2. Fret numbers are indicated below the strings: 3, 0, 2, 0, 2, 0, 0, 0, 0, 2, 0, 0.

Third system of musical notation. The treble staff contains a half note G4, a half note A4, and a half note B4. The bass staff contains a half note G2, a half note F2, and a half note E2. Fret numbers are indicated below the strings: 3, 0, 0, 2, 3, 2, 3, 0, 3, 2, 3, 0.

Fourth system of musical notation. The treble staff contains a half note G4, a half note A4, and a half note B4. The bass staff contains a half note G2, a half note F2, and a half note E2. Fret numbers are indicated below the strings: 3, 0, 2, 4, 3, 3, 0, 0, 0.

CHORUS

First system of musical notation (measures 1-3). The treble clef staff shows a melody starting on a dotted quarter note, followed by eighth notes. The bass clef staff shows a bass line with triplets and other rhythmic patterns. Fingering numbers are provided for both hands.

Second system of musical notation (measures 4-6). The treble clef staff continues the melody with eighth notes and a half note. The bass clef staff features a triplet and a sequence of notes with a slur. Fingering numbers are provided for both hands.

Third system of musical notation (measures 7-9). The treble clef staff shows a melody with eighth notes and a half note. The bass clef staff features a triplet and a sequence of notes with a slur. Fingering numbers are provided for both hands.

Fourth system of musical notation (measures 10-12). The treble clef staff shows a melody with eighth notes and a half note. The bass clef staff features a triplet and a sequence of notes with a slur. Fingering numbers are provided for both hands.

First system of musical notation. The treble staff contains a half note chord (F#4, A#4) and a quarter note melody (B4, A#4, G#4, F#4). The bass staff contains a half note chord (F#2, A#2) and a quarter note melody (B2, A#2, G#2, F#2). Fingerings are indicated: 3, 0, 0 for the first measure; 2, 3, 2, 3 for the second; 0, 3, 2, 3 for the third.

Second system of musical notation. The treble staff contains a half note chord (F#4, A#4) and a quarter note melody (B4, A#4, G#4, F#4). The bass staff contains a half note chord (F#2, A#2) and a quarter note melody (B2, A#2, G#2, F#2). Fingerings are indicated: 3, 0, 2, 4, 3 for the first measure; 3, 0 for the second.

VARIAION 1

Third system of musical notation, labeled "VARIAION 1". The treble staff contains a half note chord (F#4, A#4) and a quarter note melody (B4, A#4, G#4, F#4). The bass staff contains a half note chord (F#2, A#2) and a quarter note melody (B2, A#2, G#2, F#2). Fingerings are indicated: 6, (7), (7) for the first measure; 7, 5, 6, (7) for the second; 5, 3, 4, 3 for the third.

Fourth system of musical notation. The treble staff contains a half note chord (F#4, A#4) and a quarter note melody (B4, A#4, G#4, F#4). The bass staff contains a half note chord (F#2, A#2) and a quarter note melody (B2, A#2, G#2, F#2). Fingerings are indicated: 4, 2, 0 for the first measure; 6, (7), (7) for the second; 7, 5, 6, (7) for the third.

First system of musical notation. The treble staff contains a melody in D major. The bass staff contains guitar fretboard numbers: 3 0 0 3, 5 2 3 2, 2 0 2 3, and 0.

Second system of musical notation. The treble staff contains a melody in D major. The bass staff contains guitar fretboard numbers: 0 0 0 0, 2 0 0 0, 3 0 4 2, and 5 5 0 4 5.

Third system of musical notation. The treble staff contains a melody in D major. The bass staff contains guitar fretboard numbers: 2 3 2 3, 0 3 2 3, 3 0 2 4 3, and 0 0 0.

VARIAION 2
Fine

Fourth system of musical notation, labeled "VARIAION 2" and "Fine". The treble staff contains a melody in D major. The bass staff contains guitar fretboard numbers: 3 0 0, 10 10 10 10 12 12, 10 11 7 7, and 0 0 0.

First system of musical notation. The treble clef staff contains a melody in D major. The guitar fretboard diagrams show the following fingerings: Measure 1: 3/4 0; Measure 2: 2 0; Measure 3: 10 10 / 10 10, 12/12, 0.

Second system of musical notation. The treble clef staff contains a melody in D major. The guitar fretboard diagrams show the following fingerings: Measure 1: 10 11 / 0 7; Measure 2: 3 0 0 3; Measure 3: 5 3 / 2 2, 0 2. The system concludes with the instruction *D.S. al Fine*.

VARIATION 3

Third system of musical notation, labeled VARIATION 3. The treble clef staff contains a melody in D major. The guitar fretboard diagrams show the following fingerings: Measure 1: 14 14; Measure 2: 12 10; Measure 3: 12 12 / 12 12, 0 12.

Fourth system of musical notation. The treble clef staff contains a melody in D major. The guitar fretboard diagrams show the following fingerings: Measure 1: 10 10 / 11 11, 0; Measure 2: 10 10 / 12 12, 12; Measure 3: 10 12 / 11 12, 0.

D.S. al Fine Pattern in SIXTHS

3 0 0 3 5 3 2 3 0 2 2 3 0 2 3 4 0

3 2 0 2 3 2 0 2 0 3 4 2 0 2 4 2 0 2 0 3 4 0

3 0 2 3 2 0 2 0 3 4 0 2 4 2 0 2 0 3 4 0

§

2 2 2 0 0 0 0 0 0 0 0 0 0 5 5 0 3 2 0

First system of musical notation. The treble staff contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass staff contains a half note G3, a quarter note A3, a quarter note B3, and a half note C4. The notation includes various fingerings and articulations.


Second system of musical notation. The treble staff contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass staff contains a half note G3, a quarter note A3, a quarter note B3, and a half note C4. The notation includes various fingerings and articulations.

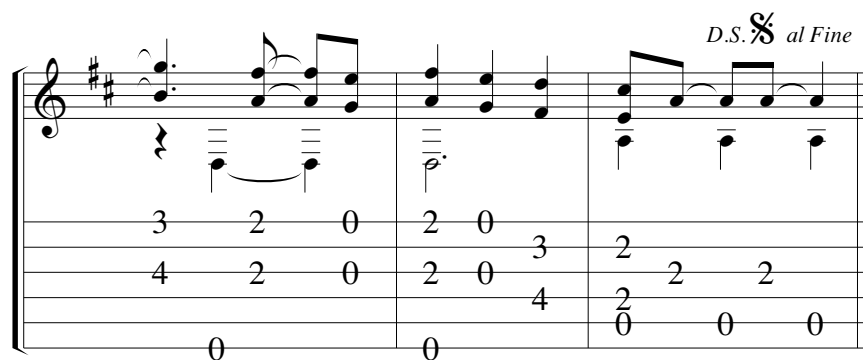
VARIATION

Fine

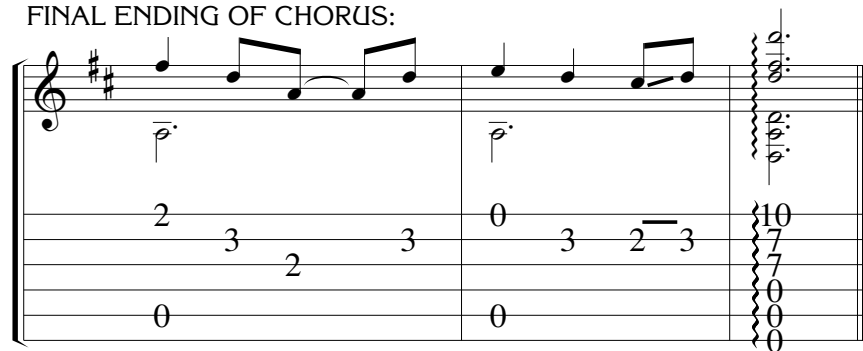
Third system of musical notation. The treble staff contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass staff contains a half note G3, a quarter note A3, a quarter note B3, and a half note C4. The notation includes various fingerings and articulations.

Fourth system of musical notation. The treble staff contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass staff contains a half note G3, a quarter note A3, a quarter note B3, and a half note C4. The notation includes various fingerings and articulations.

D.S.  al Fine

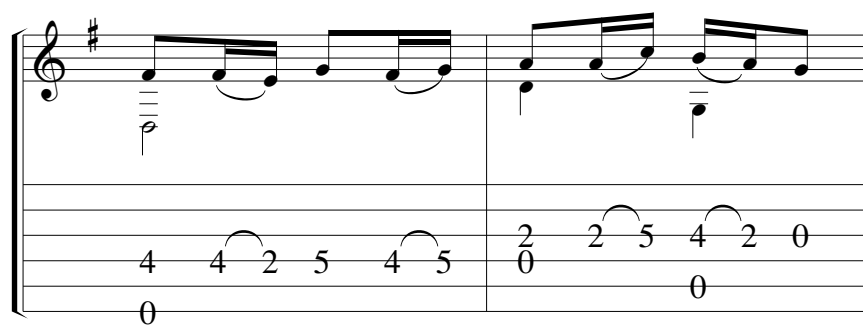


REPEAT VERSE AND CHORUS
FINAL ENDING OF CHORUS:



The English Dance

A DGDGBD (Capo 2nd Fret)

First system of musical notation. The treble clef staff is in G major (one sharp) and contains two measures of eighth-note runs. The bass clef staff contains two measures of fretted notes with fingerings: 4, 2, 0, 4, 0 in the first measure and 0, 2, 2, 4, 0, 0, 2 in the second measure. A '0' is written below the second measure of the bass staff.

Second system of musical notation. The treble clef staff continues the eighth-note runs. The bass clef staff contains two measures of fretted notes with fingerings: 4, 4, 2, 5, 4, 5 in the first measure and 2, 4, 2, 0, 4, 0, 0 in the second measure. A '0' is written below the first measure of the bass staff.

1. VARIATION 1

Third system of musical notation, labeled 'VARIATION 1'. The treble clef staff contains two measures of eighth-note runs. The bass clef staff contains two measures of fretted notes with fingerings: 0, 3, 3, 4, 0, 4, 5 in the first measure and 0, 2, 2, 4, 0, 0, 2 in the second measure. A '0' is written below the first measure of the bass staff.

Fourth system of musical notation. The treble clef staff contains two measures of eighth-note runs, with the first measure marked '1.' and the second measure marked '2.'. The bass clef staff contains two measures of fretted notes with fingerings: 4, 4, 2, 5, 4, 5 in the first measure and 2, 2, 5, 4, 2, 0 in the second measure. A '0' is written below the first measure of the bass staff.

VARIATION 2

First system of musical notation for Variation 2, measures 1-2. The treble clef staff has a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes. The bass clef staff contains fret numbers: 5, 5, 4, 0 in measure 1, and 0, 4, 5 in measure 2. A bar line is present after measure 1.

Second system of musical notation for Variation 2, measures 3-4. The treble clef staff continues the melody. The bass clef staff contains fret numbers: 4, 4, 2, 5, 4, 5 in measure 3, and 2, 2, 5, 4, 2, 0 in measure 4. A bar line is present after measure 3.

Third system of musical notation for Variation 2, measures 5-6. The treble clef staff continues the melody. The bass clef staff contains fret numbers: 5, 4, 0, 0, 0, 4, 0 in measure 5, and 2, 2, 4, 0, 0, 2 in measure 6. A bar line is present after measure 5.

Fourth system of musical notation for Variation 2, measures 7-8. The treble clef staff continues the melody. The bass clef staff contains fret numbers: 4, 4, 2, 5, 4, 5 in measure 7, and 2, 2, 4, 2, 0 in measure 8. A bar line is present after measure 7.

B

System 1, measures 1-2. Treble clef, key of D major. Bass line includes fingerings: 1, 3, 1, 0, 2 and 0, 2, 0, 1, 0, 2.

System 2, measures 3-4. Treble clef, key of D major. Bass line includes fingerings: 1, 0, 2, 0, 4, 2, 0, 0, 0, 0.

System 3, measures 5-6. Treble clef, key of D major. Bass line includes fingerings: 1, 3, 1, 0, 2 and 0, 2, 0, 1, 0, 2.

System 4, measures 7-8. Treble clef, key of D major. Bass line includes fingerings: 1, 0, 2, 0, 4, 2, 0, 0, 0, 0.

C

2 4 5 4 2

0 0 0

D

8 0 8 0

5 7 5 7 3 5 4 5 1 3 2 3 0 2

First system of musical notation. The treble staff contains a melody in G major (one sharp) with eighth and sixteenth notes. The bass staff contains a bass line with fingerings: 1, 3, 2, 3, 0, 1, 0 in the first measure and 2, 4, 5, 4, 2, 0 in the second measure.

Second system of musical notation. The treble staff continues the melody, ending with a repeat sign. The bass staff continues the bass line with fingerings: 4, 2, 0, 4, 0 in the first measure and 0, 4, 0, 0 in the second measure.

Third system of musical notation. The treble staff begins with a boxed 'E' above the first measure. The treble staff contains a melody with eighth and sixteenth notes. The bass staff contains a bass line with fingerings: 7, 9, 0, 5, 7, 0 in the first measure and 4, 5, 0, 2, 0 in the second measure.

Fourth system of musical notation. The treble staff continues the melody. The bass staff continues the bass line with fingerings: 2, 5, 4, 0 in the first measure and 2, 0, 2, 4, 0 in the second measure.

First system of musical notation. The treble staff contains two measures of music. The first measure has two eighth notes (F#4 and G#4) beamed together. The second measure has two eighth notes (A4 and B4) beamed together. The bass staff contains two measures. The first measure has two whole notes (F#2 and G#2). The second measure has two whole notes (A2 and B2). Fret numbers are indicated below the bass staff: 7/9, 5/7, 4/5, 4/5, 2/0.

Second system of musical notation. The treble staff contains two measures of music. The first measure has two eighth notes (F#4 and G#4) beamed together. The second measure has two eighth notes (A4 and B4) beamed together. The bass staff contains two measures. The first measure has two whole notes (F#2 and G#2). The second measure has two whole notes (A2 and B2). Fret numbers are indicated below the bass staff: 2/0, 5/0, 4/0, 2/0, 2/0, 0/0.

Third system of musical notation. The treble staff contains two measures of music. The first measure has two eighth notes (F#4 and G#4) beamed together. The second measure has two eighth notes (A4 and B4) beamed together. The bass staff contains two measures. The first measure has two whole notes (F#2 and G#2). The second measure has two whole notes (A2 and B2). Fret numbers are indicated below the bass staff: 0/9, 0/7, 7/0, 5/0, 5/0, 4/0, 2/0.

Fourth system of musical notation. The treble staff contains two measures of music. The first measure has two eighth notes (F#4 and G#4) beamed together. The second measure has two eighth notes (A4 and B4) beamed together. The bass staff contains two measures. The first measure has two whole notes (F#2 and G#2). The second measure has two whole notes (A2 and B2). Fret numbers are indicated below the bass staff: 4/0, 5/0, 4/0, 4/0, 2/0, 0/0, 2/0, 0/0.

0 0 0 0 5 4 5 2 0

2 0 5 4 0 2 0 4 0 0

Repeat A, C, D, E, A.

ENDING

1 0 2 0 0 0 5 5 5 5 0 0 0 0 0 0

5 4 5 0 2 5 0 1 0 0 2 4 0 0 0 0

Lament For Owen Roe O'Neill

DGDGBbD (Capo 2nd Fret)

A

The image shows a musical score for the 'B' section of 'The Rose Tree'. It consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style. The lyrics 'The Rose Tree' are written below the staff. The score is divided into two measures by a double bar line. The first measure contains the lyrics 'The Rose Tree' and the second measure contains the lyrics 'The Rose Tree'. The melody is written in a simple, folk-like style.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and its corresponding guitar accompaniment. The melody is written on a treble clef staff with a key signature of one flat (B-flat). The guitar accompaniment is written on a six-string staff with a key signature of one flat. The second system contains the next two measures of the melody and its corresponding guitar accompaniment. The melody continues with a similar rhythmic pattern. The guitar accompaniment features a mix of chords and single notes, with some measures containing a '0' indicating a natural harmonic or a specific fretting technique.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody. The second system contains the next two measures. The melody is written in treble clef with a key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the first measure, and 'The Rose Tree' is written below the second measure. The score is in 4/4 time.

Mist Covered Mountains Of Home

A DGDGBbD (Capo 2nd Fret)

har.

First system of musical notation. The treble staff contains a melodic line starting on a dotted half note, followed by eighth notes. The bass staff contains a sequence of open circles (0) with fingerings 8, 7, 5, 10, 9.

Second system of musical notation. The treble staff continues the melodic line with a slur. The bass staff contains a sequence of open circles (0) with fingerings 7, 7, 9, 7, 2, 4, 0, 3, 2, 0.

Third system of musical notation. The treble staff begins with a first ending bracket (1.) and contains a melodic line. The bass staff contains a sequence of open circles (0) with fingerings 0, 7, 4, 0, 4, 4, 0, 4, 5, 7, 0, 7, 3.

Fourth system of musical notation. The treble staff contains a melodic line ending with a repeat sign. The bass staff contains a sequence of open circles (0) with fingerings 5, 2, 0, 3, 0, 3, 2, 0, 0, 0, 7.

2.

B

First system of musical notation. The treble staff contains a melodic line with a slur over the first four notes. The bass staff contains a bass line with fingerings: 3, 2, 3, 2, 10, 10, 10, 11, 10.

Second system of musical notation. The treble staff is marked "har." and contains a melodic line. The bass staff contains a bass line with diamond-shaped fingering markers containing the numbers 12, 12, 12, 7, 0, 5, 7, 0, 0, 7, 3.

Third system of musical notation. The treble staff contains a melodic line. The bass staff contains a bass line with fingerings: 8, 7, 5, 0, 0, 0, 0, 0, 10, 9, 0, 0, 0, 0.

Fourth system of musical notation. The treble staff contains a melodic line. The bass staff contains a bass line with fingerings: 7, 7, 7, 7, 9, 7, 2, 4, 0, 0, 3, 2, 2, 0.

1.

0 7 4 0 4 4 0 4 5 7 0 7 3

0 2 0 3 0 5 3 2 0 0 0 0 7

2.

0 0 0 0 2 3 2 0 0 3 2 3

0 0 0 0 3 2 0 0 0 0 7

Repeat A once, then B once.

FINAL ENDING

The first system of the final ending consists of two measures. The first measure contains a treble clef, a key signature of one flat (B-flat), and a series of eighth notes: B-flat, C, D, E, F, G, A, B. The second measure contains a treble clef, a key signature of one flat, and a series of eighth notes: B, A, G, F, E, D, C, B. The bass line for both measures is shown with fingerings: 0, 0, 0, 0, 2, 3 for the first measure and 2, 0, 0, 3, 2, 3 for the second measure.

The second system of the final ending consists of two measures. The first measure contains a treble clef, a key signature of one flat, and a series of eighth notes: B, A, G, F, E, D, C, B. The second measure contains a treble clef, a key signature of one flat, and a series of eighth notes: B, A, G, F, E, D, C, B. The bass line for both measures is shown with fingerings: 5, 0, 3, 2 for the first measure and 0, 0, 0 for the second measure.

Little Niles

INTRO. har. Standard Tuning

The first system of musical notation for 'Little Niles' consists of a treble clef staff and a bass clef staff. The treble staff has a 3/4 time signature and contains three measures of music. The first measure has a half note G4 with a 'har.' marking above it. The second measure has a half note G4 with a 'har.' marking above it. The third measure has a half note G4 with a 'har.' marking above it. The bass staff contains three measures of music. The first measure has a half note G2 with a '12' marking below it. The second measure has a half note G2 with a '12' marking below it. The third measure has a half note G2 with a '12' marking below it. The system ends with a double bar line.

The second system of musical notation for 'Little Niles' consists of a treble clef staff and a bass clef staff. The treble staff has three measures of music. The first measure has a half note G4 with a 'har.' marking above it. The second measure has a half note G4 with a 'har.' marking above it. The third measure has a half note G4 with a 'har.' marking above it. The bass staff contains three measures of music. The first measure has a half note G2 with a '0' marking below it. The second measure has a half note G2 with a '0' marking below it. The third measure has a half note G2 with a '0' marking below it. The system ends with a double bar line.

The third system of musical notation for 'Little Niles' consists of a treble clef staff and a bass clef staff. The treble staff has three measures of music. The first measure has a half note G4 with a 'har.' marking above it. The second measure has a half note G4 with a 'har.' marking above it. The third measure has a half note G4 with a 'har.' marking above it. The bass staff contains three measures of music. The first measure has a half note G2 with a '12' marking below it. The second measure has a half note G2 with a '12' marking below it. The third measure has a half note G2 with a '12' marking below it. The system ends with a double bar line.

The fourth system of musical notation for 'Little Niles' consists of a treble clef staff and a bass clef staff. The treble staff has three measures of music. The first measure has a half note G4 with a 'har.' marking above it. The second measure has a half note G4 with a 'har.' marking above it. The third measure has a half note G4 with a 'har.' marking above it. The bass staff contains three measures of music. The first measure has a half note G2 with a '12' marking below it. The second measure has a half note G2 with a '12' marking below it. The third measure has a half note G2 with a '12' marking below it. The system ends with a double bar line.

First system of musical notation (measures 1-3). The treble clef staff contains chords and melodic lines. The bass clef staff shows fret numbers: 8, 8, 3, 4, 0.

Second system of musical notation (measures 4-6). The treble clef staff contains chords and melodic lines. The bass clef staff shows fret numbers: 4, 5, 0, 10, 10, 8, 0, 9, 10, 9, 0.

Third system of musical notation (measures 7-9). Measure 7 begins with a repeat sign and a box labeled 'A'. The treble clef staff contains chords and melodic lines. The bass clef staff shows fret numbers: 0, 5, 8, 7, 10, 0, 3, 4, 2, 2, 3, 0, 7, 8, 9, 4, 3, 3.

Fourth system of musical notation (measures 10-12). Measure 11 includes a 'har.' marking. The treble clef staff contains chords and melodic lines. The bass clef staff shows fret numbers: 1, 3, 1, 0, 9-10, 0, 7, 8, 4, 7, 10, 0, 3, 4. A diamond-shaped chord diagram is shown in measure 11, containing the numbers 12, 12, 12.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one flat (B-flat). The bass line is written in a simple, folk-like style. The time signature is 3/4. The system contains three measures of music.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written on a treble clef staff with a key signature of one sharp (F#). The accompaniment is written on a bass clef staff. The first system shows the beginning of the piece, with the melody starting on a half note G4 and the accompaniment on a half note F#3. The second system shows the continuation of the melody, which includes a quarter rest in the second measure, and the accompaniment, which includes a half note G3 in the second measure.

4 4 4 0 1 4 1 0

0 8 0 2 3 3

2 10 0 4-3 5 3

1 9 0 5-4 2 3

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first two measures of the bass line. The second system contains the next two measures. The melody is written on a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The bass line is written on a bass clef staff. The melody features a repeating eighth-note pattern in the first measure, followed by a quarter note, and then a series of eighth notes in the second measure. The bass line consists of a single eighth note followed by a quarter note. The score is divided into two systems by a double bar line. The first system is marked with a '1.' and the second system with a '2.'.

B

1 0 0 0 0 1 1 0 0
3 4 3 3 4 3 3 4 3
4 5 4 4 5 4 4 5 4

0 0 0 2

1 1 0 0 0 1 0 0 1
3 3 4 3 4 3 3 4 3
1 4 5 4 4 5 4 5 4

0 2 0 0

1 0 0 1 7 5 4
3 4 3 3 6 4 6
4 5 4 1 4 5 7

0 2 0 2 0

4 5 7 7 5 4
6 4 6 6 4 6
7 5 4 4 5 7

0 0 6-7

First system of musical notation (measures 1-3). The treble clef staff contains chords and melodic lines with accents. The bass clef staff shows fingerings: measure 1 (0, 6, 7, 6), measure 2 (10, 9, 7, 8, 7, 10), and measure 3 (7, 9, 10, 8, 7, 10).

Second system of musical notation (measures 4-5). The treble clef staff continues the melodic and harmonic development. The bass clef staff shows fingerings: measure 4 (10, 9, 7, 8, 7, 10) and measure 5 (13, 12, 13, 12, 0).

Third system of musical notation (measures 6-8). The treble clef staff includes a triplet in measure 6 and a sixteenth-note run in measure 7. The bass clef staff shows complex fingerings: measure 6 (0, 1, 3, 7, 9), measure 7 (10, 9, 10, 9, 10, 9, 10, 8, 10, 8), and measure 8 (8).

Fourth system of musical notation (measures 9-11). The treble clef staff features a tremolo in measure 9 and harmonic markings in measures 10 and 11. The bass clef staff shows fingerings: measure 9 (10=4, 12=5), measure 10 (5, 5, 5, 5, 5, 5, 5, 4, 5, 5), and measure 11 (7=4, 6=3, 7=4).

7/8

5

A/B

0 3 1=2 0 3 0 4 0 3 0

♢ CODA LAST TIME

7/8

A/B

2-7 5 0 0 1 3 0 2

This 90 minute video captures thirty years of music by the brilliant John Renbourn. It follows him from the legendary London basement club 'Les Cousins' to his work with Bert Jansch and their group Pentangle to his traditional/medieval adventures with The John Renbourn Group and to his duet performances with Stefan Grossman. As well as playing with others, John has also constantly been touring solo. This video chronicles his evolving growth as one of today's foremost acoustic guitar masters.



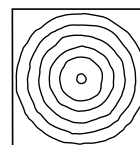
Robert Palmer writing in The New York Times said it best: "John Renbourn plays a lot of English, Scottish and Irish traditional music, and he plays it surpassingly well, with a robust sound and buoyant rhythm. But he is also an eclectic who is liable to throw in jazz pieces, revamped soul music and whatever strikes his fancy. He brandishes a haunting technique, but by and large he does not use it to daunt. His music is first of all a music of feeling."

ENGLAND, 1965 *I Know My Rider, Bert & John Rehearsing*
ENGLAND, 1968 (w. Pentangle) *Travelling Song, Let No Man Steal Your Thyme* **ENGLAND, 1971** (w. Pentangle) *In Time*
ENGLAND, 1974 *Blues In A, Rosslyn* **ITALY, 1977** *Medley: Trotto/The English Dance, Whitehouse Blues* **U.S.A., 1981** (w. The John Renbourn Group) *The Fair Flower Of Northumberland, Medley: Pavane/Tourdion* **U.S.A., 1982** (w. Stefan Grossman) *Candyman, Goodbye Porkpie Hat* **SWEDEN, 1988** (w. Stefan Grossman) *'Round Midnight* **CANADA, 1990** *Medley: Abide With Me/Great Dreams From Heaven* **NORTHERN IRELAND, 1992** *Sweet Potato* **SPAIN, 1993** *Lord Franklin, Little Niles* **U.S.A., 1995** *Young Man Who Wouldn't Sow Corn, Medley: The Lament For Owen Roe O'Neil & Mist Covered Mountains Of Home, Medley: The Wedding/Cherry*

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