FORTUNES

By 437

For The Taborers’ Society

A set of 4 tunes for high D pipe and tabor
With optional harmony part
Duration 2’ 52” (as written)
## Contents

<table>
<thead>
<tr>
<th>Page</th>
<th>Item</th>
</tr>
</thead>
<tbody>
<tr>
<td>iii</td>
<td>Composer’s note</td>
</tr>
<tr>
<td>iii</td>
<td>Performance Note</td>
</tr>
<tr>
<td>2</td>
<td>Full score</td>
</tr>
<tr>
<td>10</td>
<td>Part for melody and both taboring options</td>
</tr>
<tr>
<td>14</td>
<td>Part for harmony and both taboring options</td>
</tr>
</tbody>
</table>
COMPOSER’S NOTE

The Taborer’s Society brief included the strong desire for any composition to be useable in a parade as well as in a more soloistic sense. As a player myself, I notice that there are technical things I still struggle with that commonly occur in tunes. For example, it is hard to play the “half-hole” notes in tune and to transition to and from them. I also struggle with series of rising a 3rd and dropping a 2nd and so on. Knowing that most taborers are like me and do not want to practise a set of studies or exercises, I thought it would be valuable to write some tunes that can be played one after the other in any order, and each tune to have one technical focus. I have made the tunes simple so that they are more easily memorised and to help memorisation, I have added some words to be used in that process.

In order for the player(s) to be able join the tunes together in any order, I have added a distinctive percussion-only element of two bars to the start and end of each tune which serve as an intro and outro.

As my thoughts are to make things simple for the player to learn, I have provided an optional harmony line that is very simple as these can be harder to play from memory than tunes. I have written this with the high D pipe in mind on the basis that less able players may wish to start with this option in a group performance.

My intention is to provide a highly flexible composition that will provide taborers with a useful resource for learning, improving and performing both as soloists and in a context of a parade playing from memory.

This package includes the full score and also parts so that any player can choose to play the tune or harmony and have a choice of simple or harder taboring patterns. I have combined the taboring into the parts for the tune and for the harmony so that if a group decides to have only simple taboring for some (iterations of) tunes, then they have only one piece to look at.

PERFORMANCE NOTES

See the Composer’s note above for an explanation of each tune’s structure and the intro and outro.

The tunes can be played in any order and it is the performer’s choice whether to omit any. It is the choice of the performer(s) whether to repeat any tune and the number of repetitions.

Each tune has a distinctive introductory two bars of rhythm and a further two bars at the end. These two bar sections may be played once or (probably) up to four times. It is acceptable to do different things with the intro and outro according to taste e.g. play the intro two bars once and the outro two bars three times.

The harmony part can be included or ignored as wished. It is acceptable for it to be played on lower pipes than the high D.

Suggestions for group performances

There should be a leader. It is desirable that the order of the [selected] tunes is determined before performance but as each tune has a distinctive intro, it is possible to perform without deciding an order in advance if the group is familiar with the intro to each tune. Each tune will probably be played twice or more. The leader should indicate the last time through a tune if there is no pre-arrangement. Do note that it can be hard after 3 times to know whether that is the 3rd or 4th time, so if it is possible that a tune is played four times, it is recommended that the leader gives an indication
of the last time. **The leader then plays the tune’s outro two bars once by him/herself.** By pre-
arrangement, the following can happen after that first outro:

1. The outro is not repeated and the leader goes on to play the distinctive intro to the next
tune.
2. The outro is repeated by the leader alone as many times as he/she wishes. Playing the outro
up to four times is probably sufficient. He/she then plays the next intro.
3. The group plays the outro. This can be once or more (once or thrice are probably good
options).
4. The group plays the outro and then the leader plays the outro once as a solo and the group
then responds with it (a call and response format). If there is a good rhythm groove going,
the leader continues until he/she feels it is time to move to the next intro.

Once the leader plays the next intro, the [pre-arranged] response of the group can be different
from that for an outro. Here are the suggested options.

1. The outro is not repeated and everyone plays the tune
2. The outro is repeated by the leader alone as many times as he/she wishes. Playing the outro
up to four times is probably sufficient.
3. The group plays the intro. This can be once or more (once or thrice are probably good
options).
4. The group plays the intro and then the leader plays the intro once as a solo and the group
then responds with it (a call and response format). If there is a good rhythm groove going,
the leader continues until he/she feels it is time to move to the tune. In this case, the leader
needs to signal their last intro so that the group knows after its final response that the tune
is next.

With regard to the harmony, by pre-arrangement the harmony can be present every time a tune is
played or played when the tune is repeated or at any agreed point such as the second and fourth
time through a tune. Similarly, the group can decide to leave the more complex taboring for the
second time through.

On a larger scale in a parade, it is possible to cycle through all the tunes at least once, and again, it is
acceptable for the group to decide at various points of the parade to use the harmony or not and so
on.
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FORTUNES

Tune 1 - 'Arp Pedge Gee-yo

Entry No. 437

It is vital you read the Performance notes!

Optional repeat
See Performance Notes!

TP in D (harm.)

TP in D (mel.)

Up to A and do it fast-er up and then to G E min - or fast-er once a-gain and trip - let

TP in D (harm.)

TP in D (mel.)

Up to A and slur fast up to A then to D down, down up fast-er if you can
Sort of like the start going down and up running up by step to B and done this bit before

Repeat as many times as desired

B G this time start going down and up leading to E faster notes amid it's the end!

OUTRO to 1

Repeat if wanted. See performance notes!
Tune 2 - Two up, one down

\( \text{\(J = 112\)} \)

INTRO to 2

Up two down one makes this tune. All the quick-er notes are only one step a-

way. Do the same at upper end. All the fast-er changes are ad-

ja-cent in this bit. One then two steps mark this part. Speed it up and
TP in D (harm.)

TP in D (mel.)

Tabor (H)

Tabor (E)

44

48

51

Repeat as many times as desired

moving by step or by missing a note as you get to the end

OUTRO to 2

Repeat if wanted.
See performance notes!
Tune 3 - Cs the Day

\( \text{\textit{\textbf{INTRO to 3}}} \)

\( j = 126 \)

Gently

TP in D (harm.)

TP in D (mel.)

Tabor (H)

\( \frac{3}{4} \)

Tabor (E)

\( \frac{3}{4} \)

---

TP in D (harm.)

C's in tune? Is it?

Try again

TP in D (mel.)

Tabor (H)

Tabor (E)

---

TP in D (harm.)

Must get it just the right pitch

Start it dead right

TP in D (mel.)

---

Tabor (H)

Tabor (E)
TP in D (harm.)

TP in D (mel.)

Tabor (H)

Tabor (E)

Try again One last time and now let's rush at it.

71 OUTRO to 3

Repeat if wanted. See performance notes!
Tune 4 - What the F###?

INTRO to 4
Play as 3+3+2

This is easy G sharp NOW! In a run up to C sharp and down. Try it

in a running phrase and again Down to lowest note. Play out! Blow!

Four fingers needed for G sharp. It's takes some practice. E arpeggio and D is so easy rising
C sharp minor and resolve
Don't be fooled the hard bit's uses both half holing

Repeat the tune as many times as you wish

Little finger's sore! F sharp minor is not that hard to play!

Repeat if wanted.
See performance notes!
Tune 2 - Two up, one down

\[ \text{\textbf{INTRO to 2}} \]

\[ \text{\textbf{OUTRO to 2 \ Repeat as many times as desired}} \]

\[ \text{\textbf{Repeat if wanted. See performance notes!}} \]

V.S.
Tune 3 - Cs the Day

\[ \text{j = 126} \]

Gently

INTRO to 3

TP in D (harm.)

\[ \text{Repeat the tune as many times as you wish} \]

\[ \text{OUTRO to 3} \]

Repeat if wanted.
See performance notes!
Tune 4 - What the F###?

\( \frac{4}{4} \) 136

Play as 3+3+2
INTRO to 4

TP in D (harm.)

Tabor (H)

Tabor (E)

79

TP in D (harm.)

Tabor (H)

Tabor (E)

85

TP in D (harm.)

Tabor (H)

Tabor (E)

90

Repeat the tune as many times as you wish

TP in D (harm.)

Tabor (H)

Tabor (E)

95

OUTRO to 4

Repeat if wanted.
See performance notes!

TP in D (harm.)

Tabor (H)

Tabor (E)
FORTUNES

Tune 1 - 'Arp Pedge Gee-yo

It is vital you read the Performance notes! 

"Up to A and do it faster up and then to G E minor"

"faster once again and triplet Up to A and slur fast up to A then to D down, down up faster if you can"

"Sort of like the start going down and up running up by step to B and done this bit before"

"Repeat the tune as many times as you wish"

"B G this time start going down and up leading to E faster notes and It's the end!"
Up two down one makes this tune
All the quick'er notes are only one step away
Do the same at upper end
All the fast'er changes are just in this bit
One then two steps mark this part
Speed it up and faster changes are two steps every time
Bat out of hell sometimes moving by step or by
Repeat the tune as many times as you wish OUTRO to 2
missing a note as you get to the end
Tune 3 - Cs the Day

\[ \text{\textit{Gently}} \]

INTRO to 3


just the right pitch
Start it dead right. Try again. One.

Repeat the tune as many times as you wish

last time and now let's rush at it.

OUTRO to 3
Tune 4 - What the F###?

This is easy G sharp now! In a run up to C sharp and down. Try it in a running phrase and again. Down to lowest note. Play out! Blow four fingers needed for G sharp. It's takes some practice. E arpeggio and D is so easy rising C sharp minor and resolve.

Don't be fooled the hard bit's uses both half holding little finger's sore! F sharp minor is.

Repeat the tune as many times as you wish. OUTRO to 4 not that hard to play!