

# 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

Page	Item
iii	Composer's note
iii	Performance Note
2	Full score
10	Part for melody and both taboring options
14	Part for harmony and both taboring options

## 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 3<sup>rd</sup> and dropping a 2<sup>nd</sup> and so on. Knowing that most taborsers 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 taborsers 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 3<sup>rd</sup> or 4<sup>th</sup> 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.

**This page left blank for ease of reading when printed double sided.**

# FORTUNES

## Tune 1 - 'Arp Pedge Gee-yo

Entry No. 437

$\text{♩} = 126$   
It is vital you read the Performance notes!  
Optional repeat  
See Performance Notes!

INTRO to 1

Tabor pipe in D (harmony)

Tabor pipe in D (melody)

Tabor (Harder)

Tabor (Easier)

3

TP in D (harm.)

TP in D (mel.)

*mf*

*ff*

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

Tabor (H)

Tabor (E)

7

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

Tabor (H)

Tabor (E)

11

TP in D (harm.)

TP in D (mel.)

Tabor (H)

Tabor (E)

Sort of like the\_ start going down and up run-ning up by step to B and done this bit be-fore

15

TP in D (harm.)

TP in D (mel.)

Tabor (H)

Tabor (E)

B G this\_time start going down and up lead-ing to E fast-er notes amd It's the end!

Repeat as many times as desired

19

TP in D (harm.)

TP in D (mel.)

Tabor (H)

Tabor (E)

OUTRO to 1

Repeat if wanted.  
See performance notes!

## Tune 2 - Two up, one down

♩. = 112

INTRO to 2

TP in D (harm.)

TP in D (mel.)

Tabor (H)

Tabor (E)

23

TP in D (harm.)

TP in D (mel.)

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

Tabor (H)

Tabor (E)

30

TP in D (harm.)

TP in D (mel.)

way Do the same at up - per end All the fast-er chan-ges are ad -

Tabor (H)

Tabor (E)

37

TP in D (harm.)

TP in D (mel.)

ja - cent in this bit One then two steps mark this part. Speed it up and

Tabor (H)

Tabor (E)



44

TP in D (harm.)

TP in D (mel.)

fast - er chan - ges are two steps ev' - ry time Bat out of hell some - times

Tabor (H)

Tabor (E)

48

TP in D (harm.)

TP in D (mel.)

mov - ing by step or by miss - ing a note as you get to the end

Tabor (H)

Tabor (E)

Repeat as many times as desired

51

OUTRO to 2

TP in D (harm.)

TP in D (mel.)

Tabor (H)

Tabor (E)

Repeat if wanted.  
See performance notes!

# Tune 3 - Cs the Day

♩ = 126

Gently

INTRO to 3

TP in D (harm.)

TP in D (mel.)

Tabor (H)

Tabor (E)

55

TP in D (harm.)

TP in D (mel.)

C's in tune? Is it? Try a - gain

Tabor (H)

Tabor (E)

59

TP in D (harm.)

TP in D (mel.)

Must get it just the right pitch Start it dead right

Tabor (H)

Tabor (E)

65

TP in D (harm.)

TP in D (mel.)

Try a - gain One last time and now let's<sup>3</sup> rush at it.

Tabor (H)

Tabor (E)

Repeat the tune as many times as you wish

71

OUTRO to 3

TP in D (harm.)

TP in D (mel.)

Tabor (H)

Tabor (E)

Repeat if wanted.  
See performance notes!

## Tune 4 - What the F###?

♩ = 136  
 INTRO to 4  
 Play as 3+3+2

TP in D (harm.)

TP in D (mel.)

Tabor (H)

Tabor (E)

75

TP in D (harm.)

TP in D (mel.)

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

Tabor (H)

Tabor (E)

79

TP in D (harm.)

TP in D (mel.)

in a run\_ ning phrase and a-gain Down to low - est note. Play out! Blow!

Tabor (H)

Tabor (E)

83

TP in D (harm.)

TP in D (mel.)

Four fin-gers need-ed for G sharp. It's takes some prac-tice. E ar-peg-gi-o and D is so ea - sy ri-sing

Tabor (H)

Tabor (E)

87

TP in D (harm.)

TP in D (mel.)

C\_\_sharp min - or and re-solve Don't be fooled the hard bit's us - es both half hol-ing

Tabor (H)

Tabor (E)

91

TP in D (harm.)

TP in D (mel.)

lit - tle fin - ger's sore! F\_\_sharp mi - nor is not that hard to play!

Tabor (H)

Tabor (E)

Repeat the tune as many times as you wish

95

OUTRO to 4

TP in D (harm.)

TP in D (mel.)

Tabor (H)

Tabor (E)

Repeat if wanted.  
See performance notes!

# FORTUNES

## Tune 1 - 'Arp Pedge Gee-yo

♩ = 126

Entry No. 437

INTRO to 1

Optional repeat  
See Performance Notes!

Tabor pipe in D (harmony)

It is vital you read the Performance notes!

Tabor (Harder)

Tabor (Easier)

5

TP in D (harm.)

Tabor (H)

Tabor (E)

10

TP in D (harm.)

Tabor (H)

Tabor (E)

14

TP in D (harm.)

Repeat as many times as desired

Tabor (H)

Tabor (E)

19

OUTRO to 1

Repeat if wanted.  
See performance notes!

TP in D (harm.)

Tabor (H)

Tabor (E)

## Tune 2 - Two up, one down

♩. = 112

## INTRO to 2

TP in D (harm.)

Tabor (H)

Tabor (E)

28

TP in D (harm.)

Tabor (H)

Tabor (E)

35

TP in D (harm.)

Tabor (H)

Tabor (E)

42

TP in D (harm.)

Tabor (H)

Tabor (E)

48

TP in D (harm.)

Tabor (H)

Tabor (E)

OUTRO to 2

Repeat as many times as desired

Repeat if wanted.  
See performance notes!

## Tune 3 - Cs the Day

♩ = 126

Gently

INTRO to 3

TP in D (harm.)

Tabor (H)

Tabor (E)

61

TP in D (harm.)

Tabor (H)

Tabor (E)

67

TP in D (harm.)

Tabor (H)

Tabor (E)

Repeat the tune as many times as you wish

71

OUTRO to 3

TP in D (harm.)

Tabor (H)

Tabor (E)

Repeat if wanted.  
See performance notes!



# Tune 4 - What the F###?

$\text{♩} = 136$

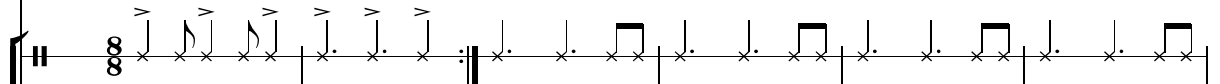
Play as 3+3+2

INTRO to 4

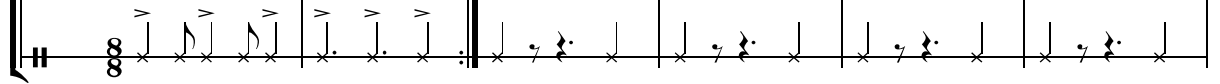
TP in D (harm.)



Tabor (H)



Tabor (E)

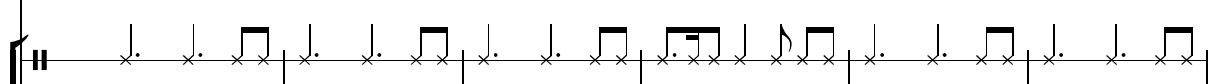


79

TP in D (harm.)



Tabor (H)

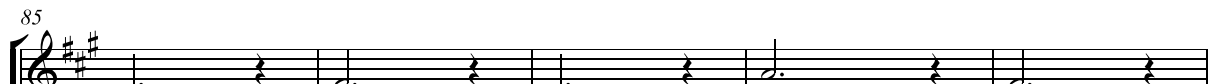


Tabor (E)

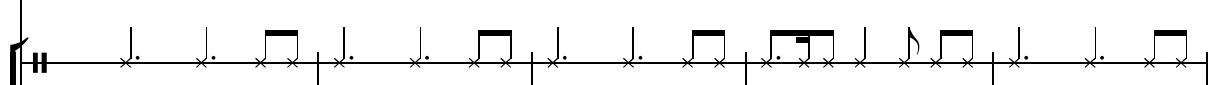


85

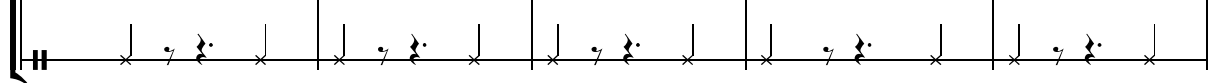
TP in D (harm.)



Tabor (H)

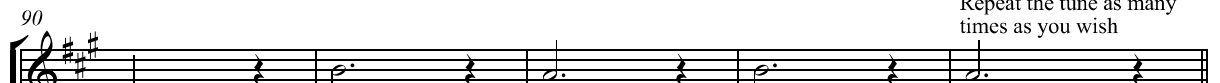


Tabor (E)

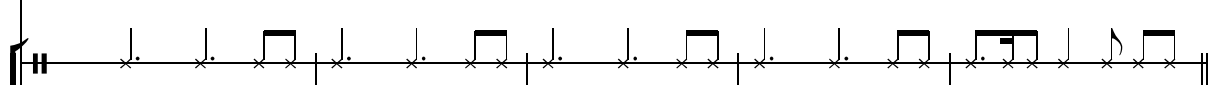


90

TP in D (harm.)



Tabor (H)



Tabor (E)

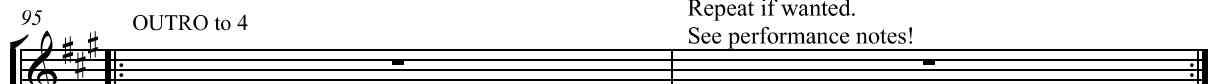


Repeat the tune as many times as you wish

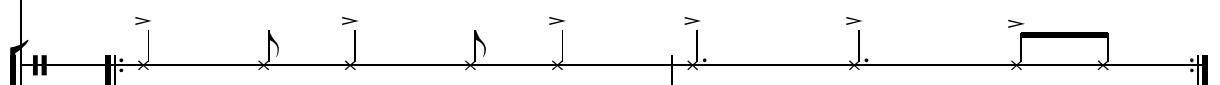
95

OUTRO to 4

TP in D (harm.)



Tabor (H)



Tabor (E)



Repeat if wanted.  
See performance notes!

# FORTUNES

## Tune 1 - 'Arp Pedge Gee-yo

Entry No. 437

♩ = 126

It is vital you read the Performance notes! *ff* Up to A and do it fast-er up and then to G E min - or

fast-er once a-gain and trip-let 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 run-ning up by step to B and done this bit be-fore

Repeat the tune as many times as you wish

B G this\_ time start going down and up lead-ing to E fast-er notes and It's the end!

19

## Tune 2 - Two up, one down

♩. = 112

Up two down one makes this tune All the quick-er notes are on-ly

29

one step a - way Do the same at up - per end All the fast-er chan-ges are ad-

37

ja - cent in this bit One then two steps mark this part Speed it up and

44

fast - er chan - ges are two steps ev' - ry time Bat out of hell some - times mov-ing by step or by

49

Repeat the tune as many times as you wish

OUTRO to 2

miss-ing a note as you get to the end

## Tune 3 - Cs the Day

♩ = 126

Gently

INTRO to 3

C's in tune? Is it? Try a - gain Must get it

60

just the right pitch Start it dead right Try a - gain One

67

Repeat the tune as many  
times as you wish

OUTRO to 3

last time and now let's rush at it.

## Tune 4 - What the F###?

♩ = 136  
INTRO to 4

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

79

in a run\_ning phrase and a-gain Down to low-est note. Play out! Blow! Four fin-gers need-ed for G

84

sharp. It's takes some prac-tice. E ar-peg-gi-o and D is so ea - sy ri-sing C sharp min-or and re solve

89

Don't be fooled the hard bit's us - es both half hol-ing lit - tle fin - ger's sore! F sharp mi - nor is

93

Repeat the tune as many  
times as you wish

OUTRO to 4

not that hard to play!