

Lord Gordon's Reel (D)

Trad. Scottish Reel
Transcription: Frank Weber

Fiddlers usually play all 5 parts, but there are 2-, 3- and 4-part versions for other instruments

CDs: Brendan McGlinchey: *Live at the West London Folk Club* (1973); Vincent Griffin: *Traditional Music from County Clare* (1977); Máirtín O'Connor: *The Connachtman's Rambles* (1979); Kevin Burke: *Up Close* (1984); Kevin Burke & Gerry O'Beirne: *Playing with Fire - The Celtic Fiddle Collectio* (1989); Vinnie Kilduff: *The Boys from the Blue Hill* (1990); Brid Cranitch, Vince Milne & Pat Sullivan: *A Small Island* (1994); Eamonn Cotter: *Traditional Irish Music from County Clare* (1996); Laurence Nugent: *Trad. Irish Music on Flute and Tin-Whistle* (1996); Eileen Ivers: *So Far - The Eileen Ivers Collection 1979-1995* (1997); Conor McCarthy, Annemarie McCormack & Cyril O' Donoghue: *Ace and Deuce* (1998); John Faulkner & Eoin O'Rianbhaigh: *Irish Folk Festival - Celtic Voyage* (1998); Laune Rangers: *Launie Tunes* (1999); Conal Ó Gráda & Colm Murphy: *An Bodhrán* (1999); Kevin Glackin: *Forgotten Days* (2000); Dezi Donnelly & Eamon McElholm: *Irish Folk Festival - Mad for Trad* (2001); Ronan Browne & Peter O'Loughlin: *Touch Me if You Dare* (2002); Carmel Gunning: *The Sligo Maid* (2004); Ciaran Tourish: *Down the Line* (2005); Dónal O'Connor, Ryan O'Donnell & Paul Maguire: *Beo - Live at Madden's* (2009); Danú: *Seanchas* (2010)

common fiddle version, with a few changes for wind instruments:

Whistle Version, similar to the one played by Laurence Nugent:

The image displays a musical score for a whistle version of a tune, written in D major (indicated by two sharps: F# and C#). The score consists of ten staves of music, each beginning with a treble clef and a key signature of two sharps. The melody is characterized by a series of eighth and sixteenth notes, often grouped in pairs or fours. The first staff shows the initial melodic phrase. The second and third staves feature a more complex rhythmic pattern with many beamed notes and some grace notes. The fourth and fifth staves continue the melodic line with similar rhythmic patterns. The sixth and seventh staves show a change in the melodic contour, with some notes marked with a '2' indicating a grace note. The eighth and ninth staves feature a more active melodic line with many beamed notes. The tenth staff concludes the piece with a final melodic phrase. The score is presented in a clear, black-and-white format, suitable for a musician to play.