

# DROWSY MAGGIE

IRISH TRAD. ARR. HEATHER DOWNIE

HAARP

Em Em/G D Em G D

5

D<sup>9</sup> A D D<sup>9</sup> Em D<sup>9</sup> A G D

9

D<sup>9</sup> A D D<sup>9</sup> Em A Em D A<sup>7</sup> G D

13

C Em D C G D

17

F G A Bm G

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The musical score is presented in three systems, each with a treble and bass clef staff. The key signature is one sharp (F#). Measure numbers 21, 25, and 27 are indicated at the start of each system. Chord symbols are placed above the treble staff: D9, A, Bm7, G, Em, Bm, A, G, D in the first system; D9, A, Bm7, G, Em in the second system; Bm, A, G, F#m7, Em, D, C7 in the third system. The notation includes eighth and quarter notes, rests, and bar lines.

### "Drowsy Maggie"

This is a traditional tune in its truest form, as we do not know how long it dates back or who wrote it. The tune is published in O'Neill's *Music of Ireland*, the 1850 edition, so we can know it has been around for a fair few years.

You will find many versions across Ireland and spreading into Scotland, the most notable would be the inclusions of G# in the "Donegal version" of the tune. Check out Altan playing a rather fast and furious rendition! I would suggest taking it \*cough cough\* ever so slightly slower.

My version printed here is rather tricky. If a simpler version is what you are after, you will find this option on my website. I will teach the melody over on my YouTube channel—Heather Downie Harpist.

### The Arrangement

I did try to stick as much as possible to an arrangement which highlighted the Dorian sound due to the purpose of the mode project. However, I just couldn't resist some spice when I got into arranging "Drowsy Maggie." She seemed to grow arms and legs and ended up a lot trickier than I intended.

The main point I would like to address is Rebecca's fabulous question... "If this tune is in E-Dorian, why end on a C7 chord?"

A fantastic question, which I can address in many different musicological ways... I might say I wanted the ending to sound open, or unfinished and so chose this chord... I could suggest that as the notes of the final chord are C, E, and B that it perhaps reflects the Em chord more than the C and therefore would be better described as an Em/C. This would lead us to question, by using the C natural are we even in the Dorian mode anymore at all? The truth of the matter is, I did the arrangement this way because I liked the results. Isn't music wonderful?!