

Skellig

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Arranged Douglas Niedt

- String Damping: see note at end of score.
- The right-hand fingering is not critical. I have suggested a basic arpeggio-style fingering where "i" plays the 3rd string, "m" plays the 2nd string, "a" plays the 1st string and the thumb plays the wound bass strings.
- Always keep the accompaniment notes (notes with stems pointing downwards) quiet.
- I have notated the accompaniment in a guitar shorthand style of notation. Do not play the rhythms literally as written. Instead, hold the bass notes and allow the notes to ring together as chords.

↑ = downstrum (towards the floor) with thumb (these are optional).
 ⌋ Or, the chords can be "rolled" with thumb and fingers (also optional).

Hear the tempo *before* strumming the first chord.

⑥ = D

Shift on 4th beat

Reverse fingering of 1 and 2 makes 1 a pivot finger.

Count m i m

Guide finger

Keep 1st finger down for next chord

Upstrum (towards the ceiling) with "i"

Lift 2, 3, 4 to avoid squeaks

HOLD

Prepare 4th finger above 6th string

Count m i m

Don't lift 1 before plucking next chord

Optional: Damp open B

Prepare 4th finger above 6th string

Quick pulloff

Keep 2nd finger down

Allow notes to ring together

Tuck in your left elbow to help stretch to low G

Hold 1, 2, and 3, but lift 4 over to 6th string

Shift on 4th beat

Prepare 1st finger above 6th string

Guide finger

For this fingering, lift 1 but hold 2 and 3 and plant 1 and 4 together
 Or: 4 2 1

For this fingering, lift 1 and 2 but hold 3 and plant 1 and 4 together

Or: 4 1 1

13

Prepare 4th finger above 6th string

Plant 3 on 4th-string A at 7th fret V^③

Intentional glissando to help connect melody

Prepare 1st finger above 1st string

Intentional glissando to help connect melody

Optional: Damp open D with thumb

HOLD

Lift 3rd finger to prevent squeak

Lift 3rd finger to prevent squeak

HOLD

HOLD

Intentional glissando to help connect melody

Prepare 1st finger above 1st string

Intentional glissando to help connect melody

V^③

HOLD

Lift 3rd finger to prevent squeak

Lift 3rd finger to prevent squeak

Do not lift C before plucking next chord

If you use 4 on low G, lift 4 over to 6th string

Double thumb stroke or use *p* and *i*

Lift 2 and 3

Stretch 4th finger to low G. Tuck in your left elbow to help stretch.

HOLD

HOLD

HOLD

HOLD

HOLD 2 and 3

Guide finger

Allow notes to ring together as campanella effect.

HOLD

Lift 3 to avoid squeak

Lift 3 to avoid squeak

The image displays three systems of musical notation for guitar, each with a treble and bass staff. The first system (measures 18-22) features a melody on the treble staff and bass lines on the bass staff. Annotations include 'Plant 3 on 4th-string A at 7th fret V^③' with a blue arrow, 'Intentional glissando to help connect melody' with purple wavy lines, 'Prepare 1st finger above 1st string' with a red arrow, and 'Optional: Damp open D with thumb' with a red arrow. The second system (measures 23-26) continues the piece with similar annotations, including 'V^③' and 'HOLD' markings. The third system (measures 27-30) includes instructions like 'Do not lift C before plucking next chord', 'If you use 4 on low G, lift 4 over to 6th string', and 'Double thumb stroke or use *p* and *i*'. The final system (measures 31-34) features a 'Guide finger' annotation and 'Allow notes to ring together as campanella effect.' The notation includes various fingerings (e.g., 1, 2, 3, 4, 0), dynamics (e.g., *p*, *f*), and articulation marks (e.g., accents, slurs).

35 **Echo quieter and darker**

Optional: Damp open E

Guide finger

Optional: Deep open E

Optional: Damp open B

HOLD

Lift 3 to avoid squeak

Lift 3 to avoid squeak

HOLD

HOLD

40

Optional: Damp open E

Guide finger

Optional: Deep open E

Optional: Damp open B

HOLD

Lift 3 to avoid squeak

Lift 3 to avoid squeak

HOLD

HOLD

Keep Am chord down going into next line →

44

Keep Am chord down going into next line →

Optional: Damp open E

Guide finger

Count

HOLD

HOLD

HOLD

Keep Am chord down going into next line →

48

Optional: Damp open E

Optional: Damp open B

Guide finger

HOLD

HOLD

HOLD

Lift 3 to avoid squeak

Lightly slide 2nd finger up to 9th fret on 4th beat

Echo quieter and darker

53

Lift 3 and 4

Optional: Preplant 3 on 3rd string A at 10 fret

OR: easier version

VIII ⑤

Intentional glissando to help connect to measure #57

OR: easier version

Repeat back to measure #53

59

Optional: Damp open E

Keep Am chord down going into next line

Count

Guide finger

HOLD

63

Optional: Damp open E

Optional: Damp open B

Keep Am chord down going into next line

Guide finger

Lift 3 to avoid squeak

Echo quieter and darker

68

Optional: Bar 2 strings

Optional: Damp open E

Optional: Damp open B

Hold 2 and 3 →

Keep 2 down into next line

Lift 3 to avoid squeak

Lift 3 to avoid squeak

HOLD

HOLD

HOLD

72

Hold 2 and 3 →

Optional: Bar 2 strings

Guide finger

Allow notes to ring together as campanella effect.

Optional: Damp open B

Lift 3 to avoid squeak

Lift 3 to avoid squeak

HOLD

HOLD

HOLD

76

V^③ Prepare 1st finger above 1st string

Keep Am chord down

Count

Optional: Damp open E

Guide finger

HOLD

HOLD

HOLD

80

V^③

Optional: Damp open E

Optional: Damp open B

Echo quieter and darker

Guide finger

Lift 3 over to 6th string

Lift 3 to avoid squeak

HOLD

HOLD

HOLD

Intentional glissando to help connect melody

Prepare 1st finger above 1st string

Intentional glissando to help connect melody

HOLD

Lift 3rd finger to prevent squeak

HOLD

Lift 3rd finger to prevent squeak

HOLD

Prepare 1st finger above 1st string

Intentional glissando to help connect melody

HOLD

Lift 3rd finger to prevent squeak

HOLD

Lift 3rd finger to prevent squeak

HOLD

Right-hand harmonic (artificial harmonic)
1st string, 12th fret
plucked with *a*.

Touch 1st string at 12th fret with *i*.
Pluck harmonic with *a*. Pluck 2nd-string C with *m* or *p*.

OR:

rall.

NOTE ON STRING DAMPING:

In my video/recording, I use minimal string damping. My preference was to capture the sound of the Celtic harp, allowing the notes to ring together whether dissonant or consonant.

However, the piece also sounds good when the melody is played as a pure line (one note ringing at a time) using left and right-hand string damping. (See my Technique Tip on string damping.)

You may also prefer to damp unwanted dissonances in the accompaniment. It is your choice how you want the piece to sound.