

Sleepy Maggie Reel (B dorian)

traditional Irish/Scottish Reel

transcribed and arranged by Frank Weber, learned from Brenda Stubbert's album

Recordings: Sarclon: Sarclon (1977); Rawlins Cross: A Turn of the Wheel (1989); An Teallach Ceilidh Band: Catching the Sunrise (1991); John Walsh: Time to Spare (1991); Brenda Stubbert: In Jig Time (1995); Ashley MacIsaac: Hi, How Are You Today? (1995); J.P. Cormier & Hilda Chiasson-Cormier: Return to the Cape (1995); Battlefield Band: Threads (1995); Coila: Get Reel (1996); Battlefield Band: Across the Borders (1997); McGinty: Atlantic Favourites II (1998); Alasdair Fraser & Tony McManus: Return to Kintail (1999); Fiddlesticks: Playing Favourites (1999); Bill Lamey: Full Circle - Classic House Sessions of traditional Cape Breton Music 1956-1977 (released 2000); Skyedance: Live in Spain (2001); Moving Violations: Faster than a Walk (2001); Jean Sabot & Laors Dacquay: Harmonica, Violon (2001); Kirkmount: The Robin - Traditional Music of Nova Scotia and Cape Breton (2001); Skipinnish: Sgurr Mòr to Skerryvore (2003); Fiddlin' Ian McCamy and his Celtic Reelers: The Drunken Landlady (2003); Ted Furey: Toss the Feathers (2006); Forrester's Cape Breton Scottish Dance Company: Music of Nova Scotia (2006); Melinda Crawford: The Wandering Suitcase of Stirling (2006); Alasdair White: An Clar Gael - The White Album (2007); J.P. Cormier: Another Morning (2007); Ashley MacIsaac: The Best of Ashley MacIsaac (2008); Susan Burke: Journey Home (2008); Ceilidhdonia: Circadian Rhythms (2011); Silly Wizard: Live Again (2012); Hugh Mac Diarmid's Haircut: Airs from your Elbow (2013); Andrew Cadie: Half-Witted, Merry and Mad (2018); Dan Mac Donald: Rural / Urban (2018)

The first four lines of the musical notation for the Sleepy Maggie Reel. The key signature is B major (three sharps: F#, C#, G#) and the time signature is 4/4. The notation is written in treble clef. The first line contains measures 1-4 with chords Bm, Bm, A, Bm, F#m, and A. The second line contains measures 5-8 with chords Bm, Bm, A, Bm, D, and A. The third line contains measures 9-12 with chords Bm, A, Bm, F#m, and A. The fourth line contains measures 13-16 with chords Bm, Bm, A, Bm, D, and A. Each line ends with a double bar line and repeat dots.

Last line to finish:

The last line of the musical notation, labeled 'Last line to finish:'. It contains measures 17-20 with chords Bm, Bm, A, Bm, D, A, Bm, and Bm. The notation is written in treble clef and ends with a final double bar line.