

Gary Owen (Variation)

8va

G D

T
A
B

3 2 0 3 1 0 2 0 0 1 0 0 3 2 0 3 1 0 2 0 2 0 2 2 3 2

8va

G 1. D

T
A
B

0 3 1 0 2 0 0 1 0 0 3 3 0 2 3 3 0 2 0 2 2 3 2

8va

2. D G C

T
A
B

2 0 2 2 0 1 3 4 3 4 3 4 3 3 2 0 1 0 1 0 1 0 7

8va

G 1. D

T
A
B

8 10 7 10 8 7 0 3 3 3 0 2 3 3 0 2 0 2 2 0 1

2. D

8va

18

T 0 2 2 0 2 0

A 2 0 2 2 0 2

B 0 0 0 0 0 0

Only the B section differs from the basic version.

In measures 10 and 11, the D and the B are played on separate strings to allow for more ringing. I suggest fingering the D on the 2nd string, 3rd fret with your middle finger and the B on the 3rd string 4th fret with your ring finger. This will set you up to play the G at the end of measure 11 with that same middle finger (followed by the F# with your index).

The run up to the high B in measure 14 is played up the neck here. The good news is that once you're "up there," the fingering requires no stretching; 4 fingers cover 4 frets. The challenge is, you need to get there! The key is the open-string E – the 3rd note in Measure 13. Because it's an open string, it requires no left-hand fretting, and so while your right hand picks that note, that's the time to get your left hand index finger up to the 2nd string 7th fret to play the F#, etc. Similarly, the open-string E in Measure 15 is your opportunity to move your left hand back down the fretboard to first position. I call these "travel notes;" open-string notes that provide a moment of opportunity to move your fretting hand. Though that's my label, I doubt I'm the first to call them that.