



Guy Bergeron

Canada, Québec

Murtagh McKann (as played by Pierre Bensusan) Traditional

About the artist

Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique of Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, Cegep of Ste-Foy, with guitar as first instrument. He was also a student in jazz interpretation from 1992 until 1994 at the University of Montreal (electric guitar) and he studied computer-assisted music at the Musitechnic School in Montreal. He plays the guitar (classical, electric, acoustic, synthesizer), the banjo, the mandolin and the bass. He's been earning his living with music for more than 25 years, as a professional musician, a composer, an arranger and also as a studio engineer as he manages his own studio.

Qualification: Diplome d'étude collégial en musique.
3e cycle en composition au conservatoire de musique de Québec.

Associate: SOCAN - IPI code of the artist : 206325403

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-guy-bergeron.htm>

About the piece



Title: Murtagh McKann [as played by Pierre Bensusan]
Composer: Traditional
Arranger: Bergeron, Guy
Copyright: Copyright © Bergeron, Guy
Publisher: Bergeron, Guy
Instrumentation: Guitar solo (with tabs)
Style: Celtic

Guy Bergeron on [free-scores.com](https://www.free-scores.com)

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ACOUSTIC GUITAR
(DADGAD TUNING)

MURTAGH MCKANN

(AS PLAYED BY PIERRE BENSUSAN)

TRADITIONAL
ARR.: GUY BERGERON

♩ = 88

(A)

The first system of music consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as ♩ = 88. A circled letter 'A' is placed above the first measure. The melody is written in the treble clef, and the guitar accompaniment is written in the bass clef. The guitar part features a mix of open strings and fretted notes, with some triplets and slurs. The tablature below the staff shows the corresponding fret numbers for each string.

The second system continues the melody and accompaniment. It features more complex rhythmic patterns, including triplets and slurs. The guitar part continues to use a mix of open strings and fretted notes, with the tablature providing the fret numbers.

The third system continues the piece, showing further development of the melody and accompaniment. The guitar part includes some double stops and slurs. The tablature is clearly marked with fret numbers.

The fourth system concludes the piece, featuring a final flourish in the melody and a corresponding guitar accompaniment. The tablature shows the final fret numbers for the piece.

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A2

The first system of music contains measures 1 through 4. It features a treble clef and a key signature of one sharp (F#). The melody is written in a single staff, while the accompaniment is split across two staves. Measure 1 starts with a quarter rest, followed by quarter notes G4, A4, and B4. Measure 2 continues with quarter notes C5, B4, and A4. Measure 3 has quarter notes G4, F#4, and E4. Measure 4 concludes with a quarter note D4, a quarter rest, and a triplet of quarter notes C4, B3, and A3. The guitar accompaniment uses a mix of open strings and fretted notes, with a 4/5 time signature indicated in measure 4.

The second system of music contains measures 5 through 8. The melody continues from the previous system. Measure 5 has quarter notes G4, A4, and B4. Measure 6 has quarter notes C5, B4, and A4. Measure 7 has quarter notes G4, F#4, and E4. Measure 8 ends with a quarter note D4, a quarter rest, and a triplet of quarter notes C4, B3, and A3. The guitar accompaniment continues with similar patterns, including a 4/5 time signature in measure 8.

The third system of music contains measures 9 through 12. The melody continues. Measure 9 has quarter notes G4, A4, and B4. Measure 10 has quarter notes C5, B4, and A4. Measure 11 has quarter notes G4, F#4, and E4. Measure 12 ends with a quarter note D4, a quarter rest, and a triplet of quarter notes C4, B3, and A3. The guitar accompaniment includes a 4/5 time signature in measure 12.

The fourth system of music contains measures 13 through 16. The melody continues. Measure 13 has quarter notes G4, A4, and B4. Measure 14 has quarter notes C5, B4, and A4. Measure 15 has quarter notes G4, F#4, and E4. Measure 16 ends with a quarter note D4, a quarter rest, and a triplet of quarter notes C4, B3, and A3. The guitar accompaniment includes a 4/5 time signature in measure 16.

B

Musical notation for measures 1-18. The system consists of a treble clef staff with a key signature of one sharp (F#) and a 4/5 time signature. The bass staff contains guitar-specific notation including fret numbers (0, 2, 4, 5) and a capo position of 2. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. Measure numbers 1, 2, 3, and 4 are indicated above the treble staff.

Musical notation for measures 19-20. The system continues with the same treble and bass staves. Measure 19 is marked at the beginning of the system. The notation includes various rhythmic patterns and fret numbers. Measure numbers 3 and 4 are indicated above the treble staff.

Musical notation for measures 21-22. The system continues with the same treble and bass staves. Measure 21 is marked at the beginning of the system. The notation includes various rhythmic patterns and fret numbers. Measure number 3 is indicated above the treble staff.

Musical notation for measures 23-25. The system continues with the same treble and bass staves. Measure 23 is marked at the beginning of the system. The notation includes various rhythmic patterns and fret numbers. Measure numbers 1 and 2 are indicated above the treble staff.