



KelticDead Music

Stories, Tunes and Songs in the Traditions of our Celtic Dead

To the Four Ayrts to Guide Us, and
For the Four Winds to Get Us There!

The mission of the **KelticDead Music** initiative is to find tunes and songs from around the world that have Celtic, Folk, World, Americana, and Seafaring origins, and arrange them into simple sheet music formats for folk musicians to use and share. In addition, the KDM initiative provides the in-depth stories with possible lyrics that follow the video-based, **KDM Broadside**s for a more complete music-education experience.



KelticDead Music Broadside

*All the selections and sheet music content provided in the **KelticDead Music** initiative are from traditional, made-public, made-public with credits, or cited credits where applicable. This material content is the personal interpretations of the subject and provided by **Patrick O-Shaun Young, KelticDead Music**.*

Herr Mannelig

Dear Man-Kind



The image map shows an approximate grouping of the seven "Celtic" nations in the old world. The height of these nations was about 500 BCE.

Advances in historical evidence have been made to indicate that our current "known civilization" (from approximately 12,000 BCE) out of Sumera was preceded by one out of Russia, Mongolia, Siberia, parts of China, and as some believe, even into the western parts of America and South America.

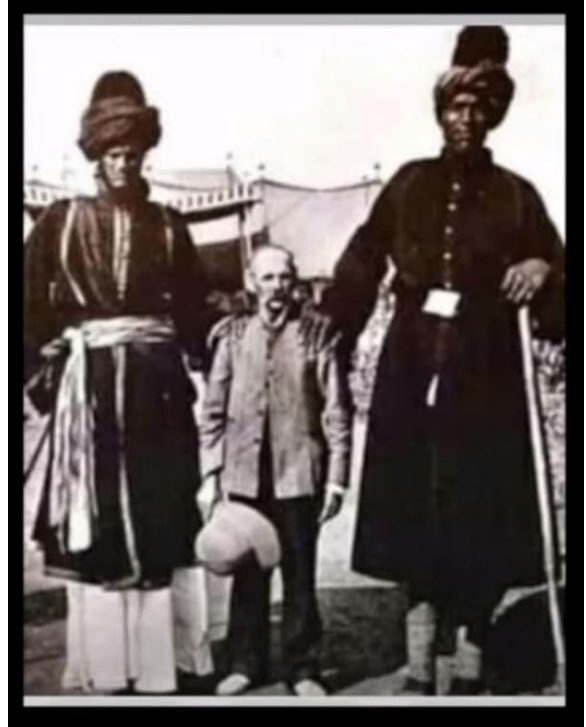
This newly "discovered" civilization has been dubbed as the "Tartarian Civilization" and is now estimated to have existed over 40,000 years ago. For many years, like the tales of Troy, information about this culture could only be found in myths, folk music, and folk stories.

Several finds in Turkey, in areas south of the Black Sea (Gobekli Tepe and Karahan Tepe), indicate that humanity survived a great global catastrophe, approximately 12,000 years ago, and a full 9,000 years before the Sumerian Empire began. Again, much of our knowledge about this event depends upon folk stories and music. The cultures in mid Europe also reflect similar tales within folk stories and music in all seven of the old-world tribes or "Celtic" nations.

Herr Mannelig

The Tartarean were a mix of races and cultures, and one can find remnants of their stories and music in Norse and Germanic cultures, as well as in Greece, India, and China. One branch of Tartarean folk were noted as being extremely large (giants).

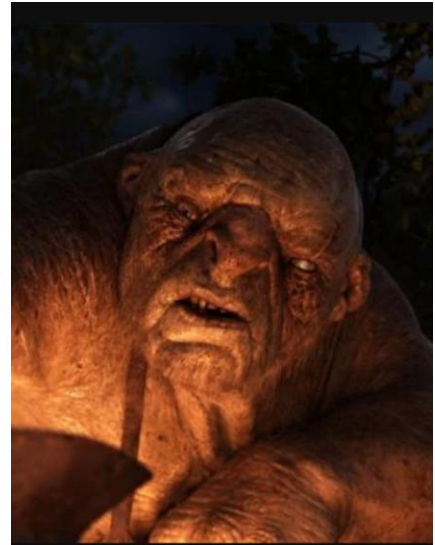
Over time, the tales of these giants morphed into folk tales in the complex interactions between men from the west and the giants out northern Europe and Russia.



In the Scandinavian countries, these giants morphed into tales about trolls and had mixed interactions with men as some being benign and friendly, and others being quite violent. As the years progressed the image of trolls, for the most part, were seen as demons in many of the northern European countries.

As the Judeo-Christian stories moved into these territories, there is still evidence of possible Tartarean giant mercenaries who fought with certain armies in the west. For example, there is the story in the Bible about David facing the giant “Goliath.”

Over time the stories about trolls shifted from fierce warriors into woodland creatures who would try to tempt men to gain their souls. This theme became even more prevalent as Christianity moved into Northern Europe in the 3rd and 4th Centuries.



Folk Song about the ‘Eternal Temptation’

The story of “**Herr Mannelig**” (Sir Mann(e) Lie) is about a young warrior who is confronted by a giant “female” troll early in the morning, and she wants to “marry” him. This temptation theme is an old one stemming from similar folk songs out of Asia and India where those cultures also had a strong influence in the northern Russia and other Scandinavian cultures.

The Scandinavian and Russian names of the song itself means “**Mister or Sir Man Kind.**”

Herr Mannelig

Lyrics: KDM English translations from Swedish and Russian languages fitted to the melody:

Early one morning, before the sun rose up
Before the birds began singing.
The Mountain Troll spoke to
the handsome man
But she had a false tongue.

Chorus

**Mannelig, Herr Mannelig
Oh will you marry me.
With all, I'm so eager to offer you
You can answer "yeah"
Or you can answer "ney."
Only you who can choose to say.**

I will give to you three gallant brave horses
They'll go into rose gardens
No saddles were 'ere placed
upon their backs,
Nor bridles into their mouths.

Chorus

To you, I wish to give a gilded sword
With a blade of six golden rings.
How you will stride, Oh how you will stride
And in battles you will win.

Chorus

I will give to you nine shirts that are so new.
They're the best that you'll want to wear.
And they're not sewn by needle or thread
But crocheted with a fine silk of white.

Chorus

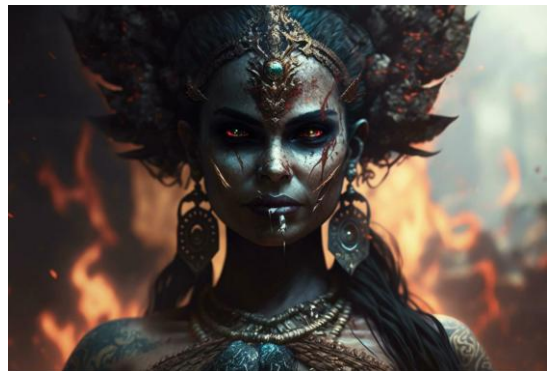
I would gladly take such wond(e)rous gifts
If you were **a Midgard (Christian) woman**.
But you are the worst of all
the mountain trolls
And it's clear that you are a demon.

Chorus

The mountain troll sprang so
quickly out the door.
And she shivered and wailed so loudly
"Oh, Had I taken him, this
handsome young man
I'd have spared myself this pain."



At the very start of this tale,
we are told trolls have a
"false tongue."



The theme is similar to ones from India about the
deceiver; Kali. Made public images.



The demon's eye,
(above), and a Norse
Demon girl (right).
Made Public images.



The reference to the numbers "3, 6, and 9"
(or multiples of them) were often used in
old Celtic-Folk songs like this one, as it
refers to a modulus relationship of the
universe that is known as a set of "mystery
numbers" and these numbers are
referenced even in the older, Tartarean
folk lore.

The mention of a "Midgard" woman refers
to being a "proper" woman, and the
expression was replaced by "**a Christian
woman**" when Christianity was adopted in
the northern European countries. It means
exactly the same thing.

Herr Mannelig

A folk instrument often used in this song is the “Tagleharpe” and is very popular in the Norse and Scandinavian countries. The origins of the instrument comes out of northern Mongolia with a similar instrument called the “Morin Khuur.”

The Tagleharpe and the Morin Khuur are precursors of the violin.



Herr Mannelig

Sir Mankind

Arrangement by KelticDead Music

Celtic Cross Culture Variation-Norse



The musical score is written in 4/4 time and consists of 16 measures of music. The melody is in a key with one flat (B-flat). The score is divided into two parts: a main melody (measures 1-16) and a refrain (measures 17-18). The refrain is marked with a double bar line and a repeat sign. The score is written on a single staff with a treble clef.

https://www.youtube.com/watch?v=NFKWe9RZu_0

KelticDead Music Initiative

is a private, on-line music-education initiative. All the music projects are recorded with live, acoustic instruments and performed in accordance with simplified sheet music arranged in eight bar formats (whenever possible) in accordance with the guidelines that are within the Celtic music traditions. For more music videos and stories visit ...

<https://www.KelticDeadMusic.org>



“Shaun,
That KelticDead Guy”
Patrick O. Young,
KelticDead Music