

# Christmas Day Ida Moarnin'

a Jig from the  
Shetland Islands of Scotland

by Fredmann Stickle  
"Freddie da Fiddler"  
(1794-1867)

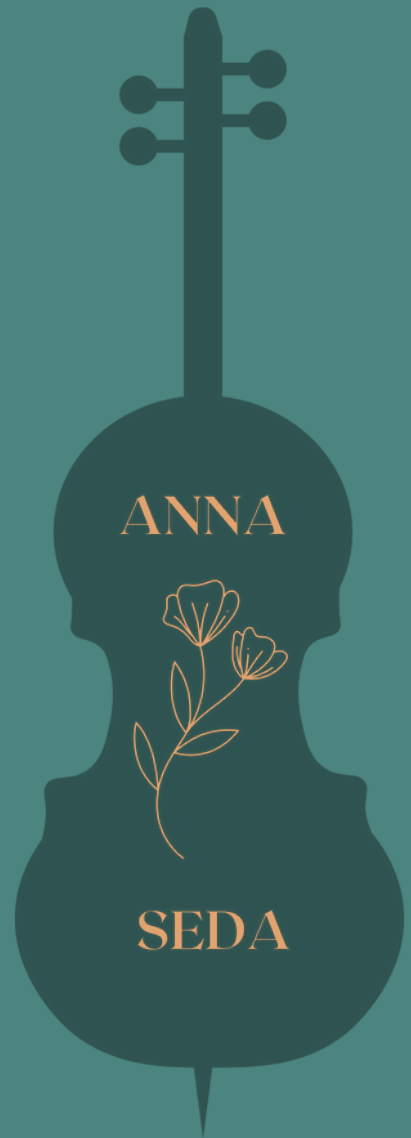
## For Cello Solo

(or with friends of any variety)



arranged by Anna Seda

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Christmas Day Ida Moarnin' has been a beloved jig in Shetland traditional music since the 19th century. It was created by fiddler Fredmann Stickle, colloquially "Freddie da Fiddler" (1794-1867) hailing from Unst, one of the North Isles. He played for the Laird of Bunes every Christmas, and was rumored to have been in exchange for a bottle of whiskey.

As a cello player with an academic classical music background, my love for learning these tunes is immense, and I understand that it historically comes from an aural tradition (passed down through generations by rote). I found myself almost trying to speak a different language playing in jam sessions, and wanted to use my medium of understanding music (through-written sheet music) to transcribe what I was hearing, delegate exercises to familiarize myself with the idiomatic style, and help other classically trained cello players cross over too (it's more fun on this side!).

In folk music circles there are often discussions on the inherent limitations of sheet music in folk styles- most sheet music is just the notes: no bowings, styles, ornaments, or suggestions for how to add backup. For musicians versed in the style, they have a set of tools available to them to improvise decorations, bowings, and voice chords with rhythms that will keep the dance floor stomping and the jammers grooving. I've spent the last year taking the time to deliberately transcribe recordings that I've loved my whole life, and observe the pedagogy of discussing elements of stylistic components to marry the two musical cultures and tools.

This arrangement is a through-written transcription of my personal stylistic improvised toolbox that I use to play this tune- it can serve as a guide for how to learn stylistic aspects of Celtic jigs. If you want just the notes, [thesession.org](https://thesession.org) is a FABULOUS free resource.

-Anna Seda

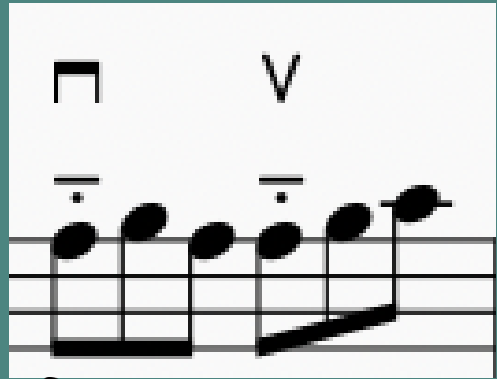
[annaseda.com](https://annaseda.com)

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Jig feel:

a jig is a dance tune in 6/8 meter.  
It's felt in a swinging two and how the bow is treated makes the biggest impact on feeling the swinging two

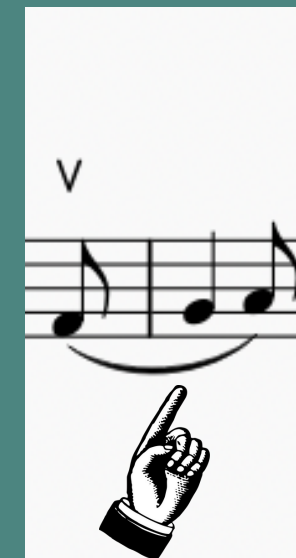


lots of bow -> lower half

lots of bow-> upper half

In the part above,  
a jig feel would be lots of bow at the first 8th note,  
next two are short bows in the upper half of the bow,  
then travel to the frog in the upbow  
in beat 4 and play the last two beats at the lower half of the bow.  
The same feeling can be applied to  
different rhythms and bowing patterns  
that change on beats 1 and 4

## Cross-beat slur/ Cross Bowing



slurring over beats other than 1 and 4  
creates an interesting syncopated feel. It  
doesn't occur much in this tune, but many  
jigs sound excellent cross bowed.

## Some Ornaments:

### Hammer-on

note below melody  
to melody note:



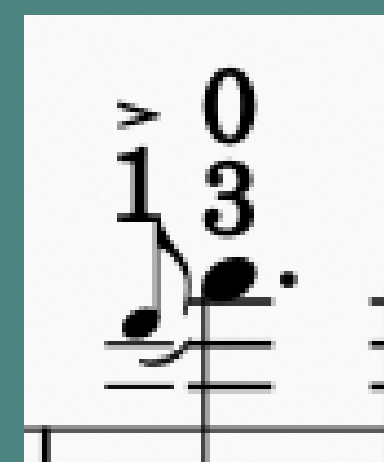
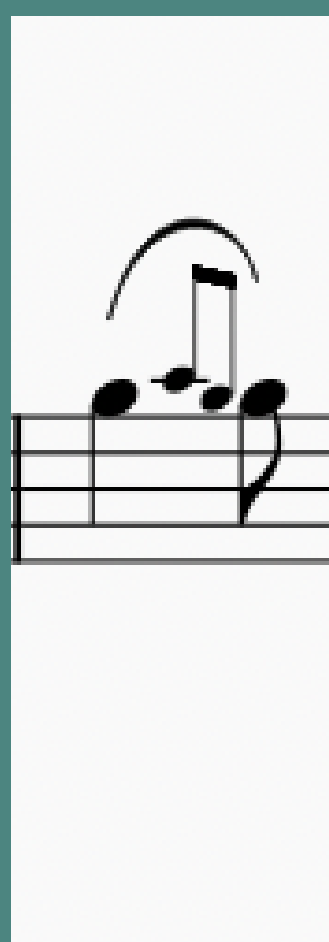
"huh"

"dum"

the emphasis is on the  
hammer on,  
think "Huh dum"  
(hammer, melody)

### Flick

melody note,  
note above,  
melody note



### Scotch Snap

syncopated rhythm of an  
accented note followed by a  
longer one

I notated it the same as a hammer-on,  
but with an accent for emphasis.  
Most tune notations would just write  
a full 8th note, but the style is  
to "snap" a quick rhythmic note

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arr. Anna Seda

Fredamann Stickle "Freddie da Fiddler" (1794-1867)

Cello

Measures 1-7: Musical notation for the first system of the cello part. The key signature is D major (two sharps) and the time signature is 6/8. Chords D, G, and A are indicated above the staff. Fingerings and accents are shown for various notes.

Measures 8-14: Musical notation for the second system of the cello part. Chords D, A, G, and A are indicated above the staff. A triplet of eighth notes is marked with a '0' and '>' above it. Fingerings and accents are shown.

Measures 15-21: Musical notation for the third system of the cello part. Chords D, Em, A, and Em are indicated above the staff. A double bar line with repeat dots is present at measure 16. Fingerings and accents are shown.

Measures 22-28: Musical notation for the fourth system of the cello part. Chords A and Em are indicated above the staff. The system concludes with a double bar line and repeat dots.