

# Play Tomorrow Morning in all twelve keys

Mirek Tim Patek

The fourteenth article about fingerstyle tenor banjo in open G tuning DGdg demonstrates that you can play Tomorrow Morning in all twelve major keys. Originally in the key of D major, this hornpipe can be easily transposed to other keys. In fact it is great exercise of playing the single notes (arpeggios) of tonic and dominant chord. So even if you play different banjo or different tuning, I recommend you to transcribe this tune to your instrument in various major keys – that may help you even better than reading someone else's tabs.

According to the information in [www.thesession.org](http://www.thesession.org), Tomorrow Morning is the tune No. 1661 out of 1850 tunes collected in the *O'Neill's Music of Ireland* published in 1903 by Francis O'Neill (1848–1936) so it is now in public domain. It consists of part A and part B, each repeated twice. Credit for introducing this nice tune to me goes to Jakub Linhart, the bandleader of Irish-oriented Czech acoustic band Jauvajs.

I will present my tabs with the left hand fingering of my choice – fretting fingers are abbreviated as **i** (index), **m** (middle), **r** (ring) and capital **L** (little finger) to avoid confusion with number 1 or with capital letter I. The tune contains many repeating parts – the 5th-6th full measures of part A are the same as the 1st-2nd full measures; the part B differs from part A only in first two full measures. In those repeating measures no left hand fingering is indicated.

I will start with the lowest possible key of Bb major and will ascend chromatically – in case of some challenging keys you will be recommended to skip them temporarily in favor of some more friendly keys. The right hand is not indicated, generally I play three-finger picking with TITM or TMTI patterns, i.e. with thumb always on the beats – and yes, my picking fingers often cross over, i.e. the thumb plays thinner string than the preceding or following index or middle finger. In case of specifying the strings by number, I use the convention which numbers the strings from the thinnest to the thickest one.

On the following pages there are presented the tabs together with the notation, and my comments to the fingering in the particular major key. The notation does not show the dotted rhythm of hornpipe. But first here are some general remarks to the left (fretting) hand.

## Left hand economy of motion

These recommendations (wish I followed them by myself...) apply to all kinds of banjos and tunings.

- a) **Put the left hand fretting fingers just behind the fret wire**, not in the middle between the wires – well, this is not always possible in little finger stretches. Apply just the appropriate pressure, not the excessive one, as it would stress your left hand and may also sharpen the notes.
- b) **Do not lift the left hand fingers from the fretboard excessively**. Especially in case of finger-per-fret mode where are no stretches, practice slowly the lifting of the finger from the fretboard for a shortest distance (e.g. 5 mm, 3/16") so you wouldn't need much time and effort to put it back when needed.
- c) **Consider keeping the [now not needed] left hand finger on the fretboard** if you would need it in near future. This applies to all cases where the current notes are played higher on the same string. Example: in the third full measure of F major tab, the index finger definitely stays in place when the 5th fret is fretted by your little finger; for the third note, you'll just lift your little finger. If the current notes are played on the different string so the note of not-lifted finger may ring sympathetically, take in account whether the not-lifted note sounds nicely with the ones which are currently played on different strings. Example: in the first full measure of the Bb major tab, the middle finger on the 3rd fret can stay in place during the whole measure.
- d) **Consider anticipating the placement of the finger [which would be needed later] to the fretboard**. Example: in the Bb major tab, when fretting the 5th fret by your little finger in the pick-up measure, fret in the same time also the 3rd fret by your middle finger. At the beginning of the first full measure, you'll just lift your little finger. Or, at the beginning of the second full measure, fret in the same time the 5th fret and 2nd fret; for the second note, you'll just lift your little finger, and your index finger stays on place for the whole first half of the measure, according to the recommendation c).

Corresponding YouTube video is at <http://www.youtube.com/watch?v=X-AIN9eUeSA>

**Tomorrow Morning**  
hornpipe (in Bb)

Tab for DGdg tenor banjo by Mirek Patek  
www.mirekpatek.com

The first system of musical notation consists of a treble clef staff with a key signature of two flats (Bb) and a 4/4 time signature. The melody begins with a repeat sign. Below the staff are the lyrics 'L mi i m L m L i m i L i L m m i L m i m m L'. Underneath the lyrics is a guitar-style fretboard diagram with four strings (G, D, G, D) and fret numbers (0, 5, 3, 0, 3, 3, 0, 5, 3, 5, 2, 2, 5, 1, 0, 5, 0, 3, 0, 1, 5, 3, 2, 3, 3, 0, 5) indicating fingerings for each note.

The second system of musical notation continues the melody from the first system. The lyrics for this system are 'm m i L i m m m'. The fretboard diagram below shows fingerings such as 3, 3, 0, 3, 3, 0, 5, 3, 5, 2, 2, 5, 1, 0, 5, 0, 3, 0, 1, 5, 2, 3, 3, 3.

The third system of musical notation continues the melody. The lyrics for this system are 'i r r r i i L i L i L'. The fretboard diagram below shows fingerings such as 0, 1, 3, 0, 0, 3, 1, 0, 1, 5, 2, 5, 1, 0, 5, 0, 3, 0, 1, 5, 3, 2, 3, 3, 0, 5.

The fourth system of musical notation concludes the piece. The fretboard diagram below shows fingerings such as 3, 3, 0, 3, 3, 0, 5, 3, 5, 2, 2, 5, 1, 0, 5, 0, 3, 0, 1, 5, 2, 3, 3, 3.

Given that the lowest note in the original key of D major is the note F#, the lowest possible transposition in DGdg tuning is to the key of Bb major where we drop to that low D note on open 4th string. I use the finger-per-fret fingering, with some stretches when necessary. The first full measure starts with two notes fretted on 3rd fret of neighbor strings – I prefer to employ two fingers of my fretting hand here, instead of jumping with one finger or using the single finger for fretting both strings at once. In the first full measure of part B I play the 3rd fret by ring finger instead of the usual middle finger, as there is no need to be prepared for fretting the 5th fret (with little finger) in that measure.

**Tomorrow Morning**  
hornpipe (in B)

Tab for DGdg tenor banjo by Mirek Patek  
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The second key – B major – employs some quick jumps so I would probably leave it to some later stage. At the beginning, imagine that your left hand holds the B chord on three strings (441x) and after picking the very first note on 1st fret, jump quickly to the 6th fret with both little and ring fingers as an unit and after playing the 6th fret let the hand shift back to the 4th fret. At the end of first full measure the left hand jumps again to the 6th fret but it stays in that position almost for a measure until it returns to the 2nd fret. Then there are two jumps between these positions (1st–6th–1st fret). You have been warned. However, the next key is very friendly.

# Tomorrow Morning hornpipe (in C)

Tab for DGdg tenor banjo by Mirek Patek  
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The first system of music consists of a treble clef staff with a 1/4 time signature, a repeat sign, and a 4/4 time signature. Below the staff are four strings of a tenor banjo in DGdg tuning (G, D, G, D). The fretting is as follows:
 

- Measure 1: G (2), D (0), G (2), D (0)
- Measure 2: G (5), D (0), G (0), D (5)
- Measure 3: G (2), D (0), G (5), D (5)
- Measure 4: G (0), D (4), G (0), D (4)
- Measure 5: G (0), D (3), G (2), D (0)
- Measure 6: G (2), D (5), G (2), D (3)
- Measure 7: G (3), D (0), G (5), D (4)
- Measure 8: G (2), D (0), G (0), D (0)

The second system of music continues the melody and fretting from the first system. The fretting is as follows:
 

- Measure 9: G (5), D (0), G (2), D (0)
- Measure 10: G (0), D (4), G (0), D (4)
- Measure 11: G (0), D (3), G (2), D (0)
- Measure 12: G (2), D (5), G (2), D (3)
- Measure 13: G (3), D (0), G (5), D (4)
- Measure 14: G (5), D (5), G (5), D (5)

The third system of music continues the melody and fretting. The fretting is as follows:
 

- Measure 15: G (2), D (3), G (5), D (2)
- Measure 16: G (5), D (2), G (2), D (5)
- Measure 17: G (3), D (2), G (3), D (0)
- Measure 18: G (3), D (0), G (0), D (3)
- Measure 19: G (2), D (0), G (2), D (5)
- Measure 20: G (2), D (5), G (2), D (3)
- Measure 21: G (3), D (0), G (5), D (4)
- Measure 22: G (2), D (0), G (0), D (0)
- Measure 23: G (2), D (0), G (0), D (0)

The fourth system of music continues the melody and fretting. The fretting is as follows:
 

- Measure 24: G (5), D (0), G (2), D (0)
- Measure 25: G (0), D (4), G (0), D (4)
- Measure 26: G (0), D (3), G (2), D (0)
- Measure 27: G (2), D (5), G (2), D (3)
- Measure 28: G (3), D (0), G (5), D (4)
- Measure 29: G (5), D (5), G (5), D (5)

In the DGdg tuning the key of C major is even easier than the original key of D major as there are no stretches and all fretting occurs between 2nd and 5th fret. So unless the tune is in the set with some other tune which goes down to the low D (which is my case – in the band we are playing it together with The Honeysuckle hornpipe) I would even recommend to use capo on 2nd fret and play the Tomorrow Morning out of the key of C major. Note that I use the 5th fret of the second string for the G note instead of open first string. Try the latter option; you may find different preferences for the long notes on the beat (first full measure of the B part) and for short notes off the beat (in the third full measure of all lines).

Tomorrow Morning  
hornpipe (in Db)

Tab for DGdg tenor banjo by Mirek Patek  
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The first system of music consists of a treble clef staff with a key signature of three flats and a 4/4 time signature. The melody is written in eighth notes. Below the staff is a guitar-style tablature for a tenor banjo with strings G, D, G, D. The tablature includes fret numbers (1-8) and fingerings (r, l, i, m). Above the tablature, rhythmic letters 'r' and 'l' are placed above the notes to indicate right and left hand strokes. The system ends with a repeat sign.

The second system continues the melody from the first system. It features the same treble clef, key signature, and time signature. The tablature and rhythmic lettering continue, with the system ending in a repeat sign.

The third system continues the melody. It includes the treble clef, key signature, and time signature. The tablature and rhythmic lettering are consistent with the previous systems, ending with a repeat sign.

The fourth system concludes the piece. It features the treble clef, key signature, and time signature. The tablature and rhythmic lettering complete the melody, ending with a repeat sign.

The key of Db major should be really left to some later stage. When you progress to this key, watch carefully the suggested left hand fingering which indicates where the left hand changes the position. Note some similarities of the fingering with the key of B, and the differences caused by my intention to explore the down-the-neck (i.e. close to the nut) areas of the fretboard. Apparently, there is no practical use of such key, but you may polish your position shifts as you work through this fingering. And of course it looks good if you are able to raise the tune chromatically without gaps.

**Tomorrow Morning**  
hornpipe (in D)

Tab for DGdg tenor banjo by Mirek Patek  
www.mirekpatek.com

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 melody begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece then changes to a 3/4 time signature. The melody continues with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The tablature below shows the corresponding fretting for the four strings (G, D, G, D) with fingerings indicated by letters 'r' (right hand) and 'l' (left hand), and numbers 0-6. The first measure of the 3/4 section has a double bar line with repeat dots.

The second system continues the melody from the first system. The treble clef staff shows quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The tablature shows the fretting and fingerings for these notes. The system ends with a double bar line and repeat dots.

The third system continues the melody. The treble clef staff shows quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The tablature shows the fretting and fingerings. The system ends with a double bar line and repeat dots.

The fourth system continues the melody. The treble clef staff shows quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The tablature shows the fretting and fingerings. The system ends with a double bar line and repeat dots.

The key of D major is the original key so it is the must to learn (unless you prefer the capo 2 and playing out of C major as discussed earlier). The stretch of little finger to the 6th fret is challenging at the beginning – you may overcome it by gradual stretching with the help of the capo – place it e.g. to the 4th fret, play the above presented “D major” fingering and lower the capo fret by fret after some days or weeks. Or you may try (in the second full measure of part A) to play the barre with your index finger on the 2nd fret if that helps you to reach the 6th fret with your little finger. You should also practice how to dampen the open strings with your left hand at the end of second and fourth line where the quarter notes are played – the goal is to add the silence before the attack of next quarter note.

# Tomorrow Morning hornpipe (in Eb)

Tab for DGdg tenor banjo by Mirek Patek  
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The first system of music consists of a treble clef staff with a key signature of two flats and a 4/4 time signature. The melody begins with a repeat sign and a change to 4/4 time. Below the staff is a four-line guitar-style tablature with strings labeled G, D, G, D from top to bottom. The tablature includes fret numbers (0, 1, 3, 5) and rhythmic notation (r, i, l) indicating fingerings and rests.

The second system continues the melody from the first system. It features the same treble clef staff and key signature. The tablature below shows further fretting and rhythmic patterns, including a sequence of notes on the D string (1, 3, 0, 3) and a final measure with a repeat sign.

The third system continues the melody. The treble clef staff and key signature remain. The tablature includes a sequence of notes on the G string (0, 1, 3, 0, 3, 1, 0, 1) and a final measure with a repeat sign.

The fourth system concludes the piece. It features the same treble clef staff and key signature. The tablature shows the final fretting and rhythmic patterns, ending with a repeat sign.

The key of Eb major is quite friendly, as the open G string belongs to the tonic Eb major chord and the open D string belongs to the dominant Bb major chord. The only problem is the stretch in the third full measure where the left hand plays consecutively 1st–5th–1st fret on different strings.

**Tomorrow Morning**  
hornpipe (in E)

Tab for DGdg tenor banjo by Mirek Patek  
www.mirekpatek.com

The first system of musical notation consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is written in eighth notes. Below the staff is a four-line guitar-style fretboard with strings labeled G, D, G, D from top to bottom. Fingerings are indicated by numbers 1-4 and letters i, m, L, R. A double bar line with repeat dots is placed after the first measure.

The second system continues the melody from the first system. It features the same treble clef staff, key signature, and time signature. The fretboard and fingering notation are consistent with the first system. A double bar line with repeat dots is placed at the end of the system.

The third system continues the melody. It features the same treble clef staff, key signature, and time signature. The fretboard and fingering notation are consistent with the previous systems. A double bar line with repeat dots is placed at the end of the system.

The fourth system continues the melody. It features the same treble clef staff, key signature, and time signature. The fretboard and fingering notation are consistent with the previous systems. A double bar line with repeat dots is placed at the end of the system.

Practice thoroughly the first and second full measures of both parts of the tune, as this fingering can be used for the higher keys way up the neck. In the third full measure there is the left hand shift when the 2nd–6th–2nd frets are played consecutively; in addition the first note is fretted here by middle and not index finger like in case of the key of Eb major.

# Tomorrow Morning

hornpipe (in F)

Tab for DGdg tenor banjo by Mirek Patek  
www.mirekpatek.com

The first system of music consists of a treble clef staff with a key signature of one flat (Bb) and a time signature of 4/4. The melody begins with a repeat sign and a change to 4/4 time. The tablature below the staff is for a tenor banjo with strings G, D, G, D. The fret numbers are: 2-0, 3-5-2-5, 3-2-0, 3-0, 2-2, 0-3-2-0, 2-5-2, 3-0, 3-0, 3, 2, 5-5, 2-0.

The second system continues the melody. The tablature fret numbers are: 3-5-2-5, 3-2-0, 3, 0-2, 5-2, 0-3-2-0, 2-5-2, 3-0, 3-0, 2, 3, 3, 3.

The third system continues the melody. The tablature fret numbers are: 2-3, 5-2, 2-5, 3-2, 3-0, 0-3, 2-0, 2-5-2, 3-0, 3-0, 2, 5-5, 2-0.

The fourth system concludes the piece. The tablature fret numbers are: 3-5-2-5, 3-2-0, 3, 0-2, 5-2, 0-3-2-0, 2-5-2, 3-0, 3-0, 2, 3, 3, 3.

Similarly to the C major key, the F major key is very easy with no stretches and no position shifts. All fretted notes fall into the area between 2nd and 5th frets and can be simply played in finger-per-fret approach.

**Tomorrow Morning**  
hornpipe (in F#)

Tab for DGdg tenor banjo by Mirek Patek  
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The first system of music consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in eighth notes. Below the staff is a four-string tenor banjo tablature with strings labeled G, D, G, D from top to bottom. The tablature includes fret numbers (3, 4, 6) and rhythmic notation (i, L, m, L, i, L, m, L, i, L, i, L, m, i, L, i, L, r, L, L, i, L) indicating fingerings and right-hand techniques.

The second system continues the melody from the first system. The tablature shows a sequence of fret numbers and rhythmic markings: 4, 6, 3, 6, 4, 3, 6, 4, 6, 3, 3, 6, 4, 3, 6, 3, 6, 3, 4, 1, 4, 1, 3, 4, 4, 4.

The third system continues the melody. The tablature includes fret numbers and rhythmic markings: 3, 4, 6, 3, 3, 6, 4, 3, 4, 6, 3, 6, 4, 3, 6, 3, 6, 3, 4, 1, 4, 1, 3, 6, 6, 6.

The fourth system concludes the piece. The tablature shows the final sequence of fret numbers and rhythmic markings: 4, 6, 3, 6, 4, 3, 6, 4, 6, 3, 3, 6, 4, 3, 6, 3, 6, 3, 4, 1, 4, 1, 3, 4, 4, 4.

The type of fingering presented here for F# major key is the one which I would recommend to use in the up-the-neck areas. Watch the similarity with the E major fingering, and the difference in third measure. In the key of F# major there are no stretches, just one quick position shift in the middle of third measure and the shift back in the fourth measure, which is easy as there are quarter notes.



# Tomorrow Morning hornpipe (in Ab)

Tab for DGdg tenor banjo by Mirek Patek  
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The first system of musical notation consists of a treble clef staff with a key signature of three flats (Ab major) and a 4/4 time signature. The melody is written in eighth notes. Below the staff is a four-string tenor banjo tablature with strings G, D, G, D from top to bottom. The tablature includes fret numbers (0-8) and picking directions (L for left, m for middle, r for right). Above the strings, the following picking sequence is indicated: L m i i L i i L r i r i i L r i i L i m i L i L i i L m. The first measure is a pickup measure with a bar line after the first full measure.

The second system continues the melody from the first system. The tablature shows the continuation of the picking sequence: 1 1 1 1 5 3 1 3 0 0 3 6 5 3 5 8 5 6 3 0 1 1 1. The melody concludes with a double bar line and repeat dots.

The third system begins with a new pickup measure and continues the melody. The tablature includes the following picking sequence: i m L i m i L L r L i i L r i i 5 8 5 6 3 6 3 6 0 1 1 5 3. The melody concludes with a double bar line and repeat dots.

The fourth system continues the melody from the third system. The tablature shows the continuation of the picking sequence: 1 1 1 1 5 3 1 3 0 0 3 6 5 3 5 8 5 6 3 0 1 1 1. The melody concludes with a double bar line and repeat dots.

While the easy way would be to use here the F# major type of fingering, for the key of Ab major I am showing the different fingering for demonstration of partial barre by index finger at the beginning of first full measure. Note also that there is used different finger for fretting the 3rd finger between the 5th and 1st one. In the pickup measure (when the index finger barre is not yet in place) and at the end of the fourth measure I prefer the middle finger, however at the end of first full measure I use the ring finger.

**Tomorrow Morning**  
hornpipe (in A)

Tab for DGdg tenor banjo by Mirek Patek  
www.mirekpatek.com

The first system of music consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is written in eighth and sixteenth notes. Below the staff is a four-string tenor banjo tablature with strings labeled G, D, G, D from top to bottom. The tablature includes fret numbers (6, 7, 9) and left-hand fingering letters (i, L, m, l, mi, L, m, L, i, L, i, L, mi, L, i, L, i, mi, L, i, L, r, L, L, i, L).

The second system continues the melody and tablature. The tablature includes fret numbers (7, 6, 9, 7, 9, 6, 6, 9, 7, 6, 9, 6, 9, 6, 7, 4, 7, 4, 6, 7, 7, 7) and left-hand fingering letters (i, L, i, m, i, L, i, r, L, L, L).

The third system continues the melody and tablature. The tablature includes fret numbers (6, 7, 9, 6, 6, 9, 7, 6, 7, 9, 6, 9, 6, 9, 6, 9, 6, 7, 4, 7, 4, 6, 9, 9, 9) and left-hand fingering letters (i, m, L, i, m, i, L, m, i, m, L, i, L, m, i, L).

The fourth system concludes the piece with the final melody and tablature. The tablature includes fret numbers (7, 6, 9, 7, 9, 6, 6, 9, 7, 6, 9, 6, 9, 6, 7, 4, 7, 4, 6, 7, 7, 7).

This fingering is just the F# major type of fingering presented earlier. Now it is up to you to practice it also in even higher positions, e.g. the up-the-neck version in the key of D which starts with your index finger at the 11th fret. I am not discussing here the option of switching from finger-per-fret guitar-like left hand approach to the finger-per-two frets mandolin-like approach in the up the neck areas where the fret distance is very small – explore it by yourself.

Enjoy!

Mirek Tim Patek

[www.mirekpatek.com](http://www.mirekpatek.com) , <http://www.youtube.com/watch?v=X-AIN9eUeSA>