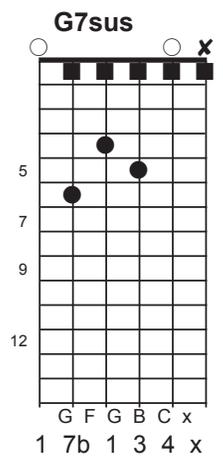
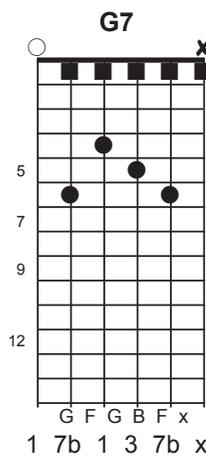
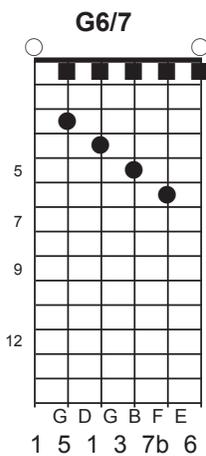
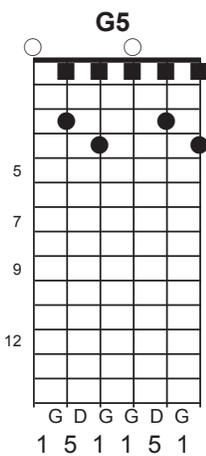
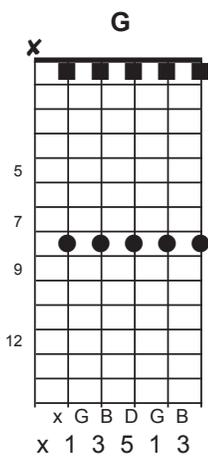
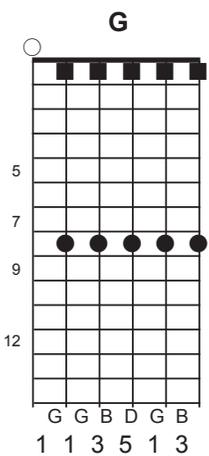
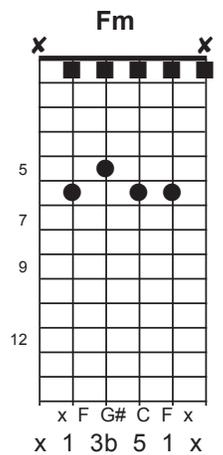
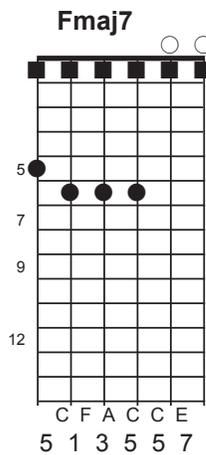
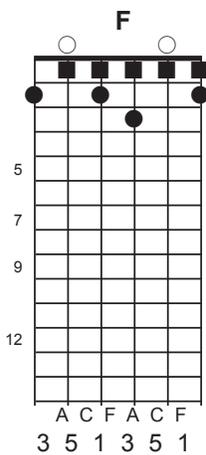
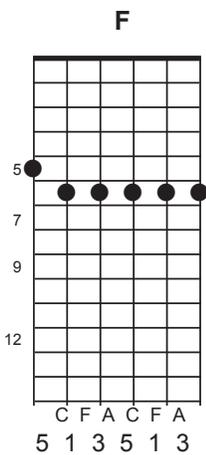
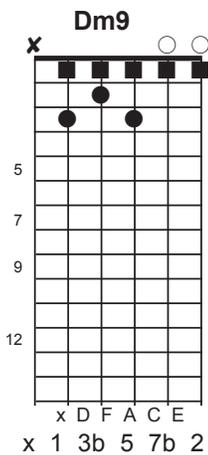
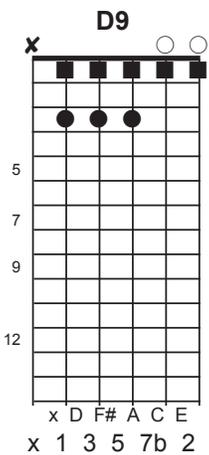
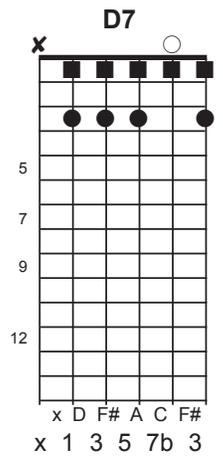
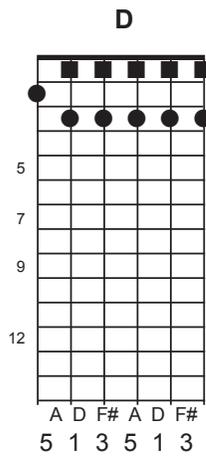
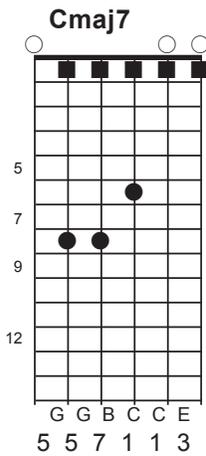
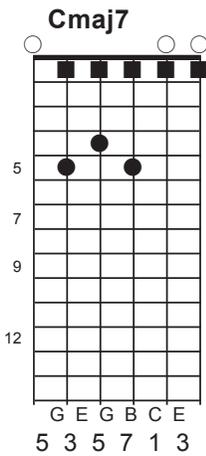
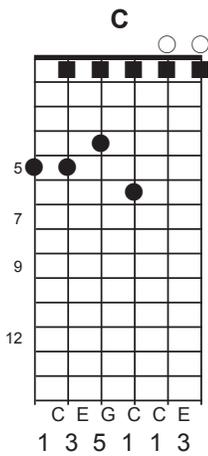
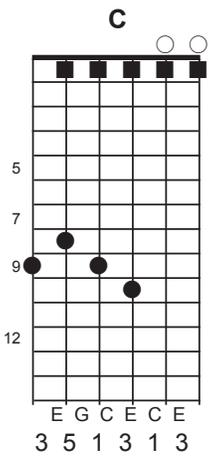
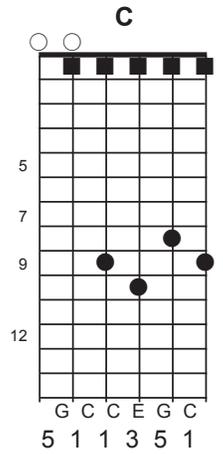
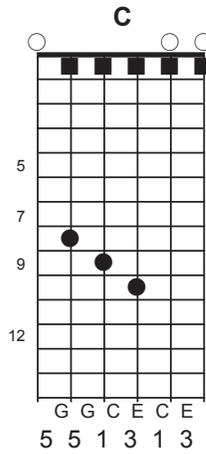
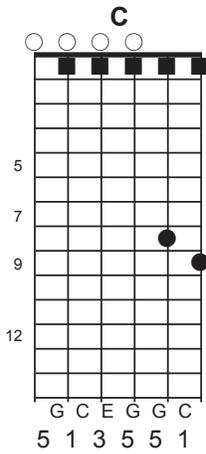
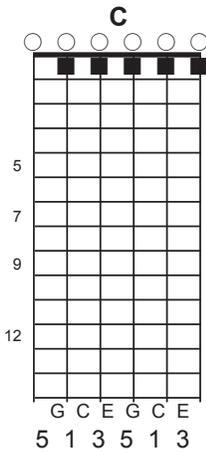
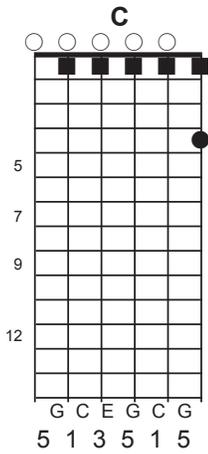
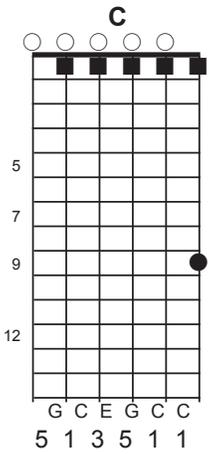


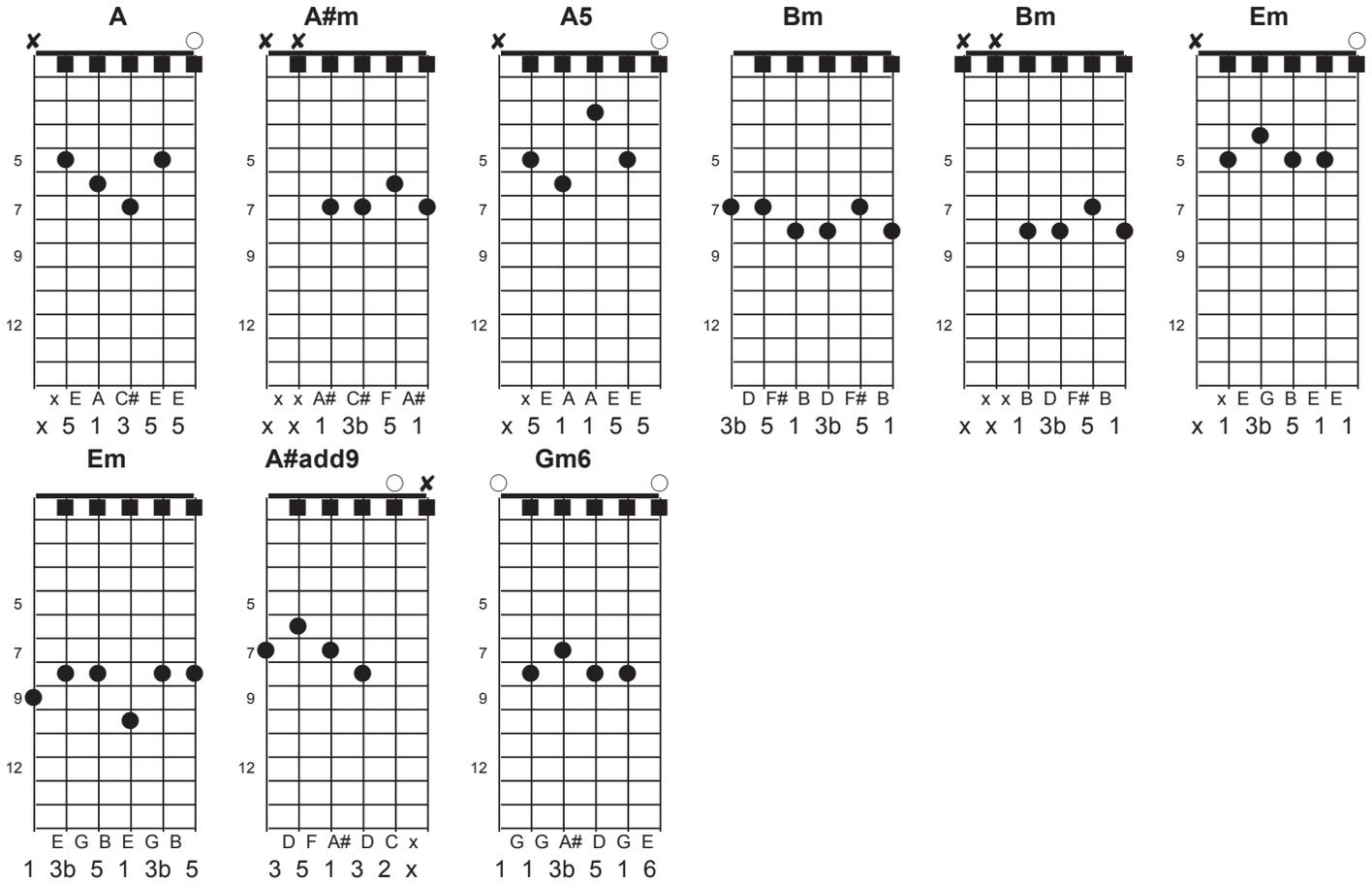
Mordaunt open

Tuning: G B D# F# B D#



Mordaunt open

Tuning: G B D# F# B D#



This is a very esoteric chord chart, in that it shows some chord ideas in what I call the “*Mordaunt Levien*” tuning, which seems to have been used by the English luthier/inventor around 1820 in some unusual “harp-lutes” he made in Paris around that time. His instruments were very small, were tuned in Old French tuning and had 7 strings, and this is the closest emulation I can figure out using a standard-strung 6-string guitar. The best music comes from using the built-in partial capos on his instrument, but this situation just uses the tuning and a single 5-string capo at fret 1.

I have also posted chords in 2 other variations of this: Mordaunt1 chords add another partial capo, and the Mordaunt3 charts use the full-blown “tuning” **HARVEY REID**