

# 1. The Bucks of Oranmore

## Irish Reel

The reel is a fairly fast dance from Ireland and Scotland, often played at the end of parties. There is a certain similarity between the reels of each country. The other reel in this collection is from Scotland. The "Bucks" of the title alludes to the young men of the town.

Le « reel » est une danse assez rapide en provenance d'Irlande et d'Écosse, joué le plus souvent en fin de «party». On peut noter une ressemblance certaine entre les reels de chaque pays; l'autre reel de ce cahier est justement écossais. Le mot *Bucks* fait ici allusion aux jeunes hommes.

arr. David Russell \*

$\text{♩} = 96$

Capo III  
⑥ = D *f*

*p*

6

9

12

15

18

\* The arranger's name should be mentioned in concert programs. / Le nom de l'arrangeur devrait être mentionné dans les programmes de concert.





## 2. Cherish the Ladies

### Irish Double Jig

The Gaelic title for this dance is *Alltri na mna*.

*Alltri na mna* est le titre gaélique de cette danse.

arr. David Russell \*

Capo II  
⑥ = D

4

8

12

17

22

*Fine*

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(first time only)  
(seulement la 1ère fois)

26

30

34

38

42

*pp*

46

1. D.S.  
2. D.S. al Fine

# 3. Niel Gow's Lament for the Death of His Second Wife

## Scottish Air

Niel Gow was born in 1727 in the town of Inver, 60 miles north of Edinburgh. He became one of the most important violinists and composers in Scotland. He and his son Nathaniel spread the strathspey style of violin playing throughout Scotland at a time when traditions were changing rapidly. The harp and bagpipe were being replaced by the popularity of the fiddle. This beautiful melody was written as a lament to Margaret Urquhart of Perth to whom he was happily married for thirty years.

Niel Gow est né en 1727 à Inver, à 100 kms au nord de Édimbourg. Il est devenu l'un des violonistes et des compositeurs les plus importants en Écosse. Lui et son fils Nathaniel ont répandu le style « strathspey » chez les violonistes à travers l'Écosse, à une époque où les traditions étaient en changement radical. La harpe et la cornemuse cédaient la place devant la popularité des violoneux. Cette mélodie prenante a été écrite en lamentation pour Margaret Urquhart de Perth avec qui il fut si heureux pendant trente ans.

Niel Gow  
arr. David Russell \*

### Lento

⑤ = G  
⑥ = C

### ♩ Poco più mosso

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# 4. Spatter the Dew

## Irish Slip Jig

The slip or hop jig is always in 9/8 as opposed to the normal 6/8. The introduction and ending have been added and there are extensive variations from bar 32.

Les giges « slip » ou « hop » sont toujours en 9/8 contrairement au 6/8 habituel. Une introduction et une coda ont ici été ajoutées de même que des variations à partir de la mesure 32.

arr. David Russell \*

Lento rubato

Capo I  
⑥ = D

tamb.

4 Tempo of Jig

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44 *a m i m a i*

47 *a i m*

50

53

56

59

62 *D.S. al  $\text{\textcircled{C}}$  e Coda*

**Lento rubato**

*Coda* *tamb.*

# 5. Kildare Fancy

## Irish Hornpipe

Kildare is a town southwest of Dublin. There is a close connection between the Scottish and the Irish hornpipes. Many times similar tunes appear with different titles and vice versa.

Kildare est une ville près de Dublin. On remarque une parenté si étroite entre les « hornpipes » écossais et irlandais que souvent le même air de danse est repris affichant simplement un titre différent.

arr. David Russell \*

*m a i*

Capo III  
⑥ = D

3

6

9

11

14

*Fine*

*D.C. al Fine*

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# 6. Skye Boat Song

## Scottish Air

*Speed bonnie boat, like a bird on the wing,  
Onward the sailor's cry;  
Carry the lad that's born to be king  
Over the sea to Skye.*

This is an old Hebridean rowing song. The melody became well-known as a song telling of the famous escape in 1745 of Bonnie Prince Charlie together with Flora Macdonald and some followers from mainland Scotland to the isle of Skye.

*Speed bonnie boat, like a bird on the wing,  
Onward the sailor's cry;  
Carry the lad that's born to be king  
Over the sea to Skye.*

Ancienne chanson à ramer des Hébrides, cette mélodie est devenue célèbre en tant que chanson racontant la fameuse évasion en 1745 de Bonnie Prince Charlie et Flora Macdonald qui, avec leurs partisans, fuyaient l'Écosse pour l'île de Skye.

*arr. David Russell \**

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. The first system includes a guitar tablature for the first measure: 5 4 1 0 4 1 2. The score is divided into four systems, with measure numbers 5, 9, 13, and 17. Roman numerals I, II, IV, and VI are placed above the staves to indicate chord positions. The score concludes with a double bar line and a repeat sign.

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21

24

27

31

VI

35

39

42

*D.S. al  $\text{\textcircled{C}}$  e Coda*

Coda

*rit.*

# 7. Loch Leven Castle

## Scottish Hornpipe

This Castle is on a small island on Loch Leven near Kinross. It was the scene of many battles between the English and the Scots from 1290 onward. In the sixteenth century it was a prison and Mary Queen of Scots was held there in 1567. She escaped the following year.

Situé sur une petite île à Loch Leven près de Kinross, ce château a été la scène de nombreuses batailles entre les Anglais et les Écossais à compter de 1290. Au 16<sup>e</sup> siècle, ce fut une prison où fut détenue Mary Reine des Écossais en 1567; celle-ci s'en échappait l'année qui suivit.

arr. David Russell \*

Capo III *p*

*mf*

*f* *mf*

*f* *p*

1. 2.

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# 8. The Bonnie, Bonnie Banks of Loch Lomond

## Scottish Air

*O ye'll tak the high road,  
And I'll tak the low road,  
And I'll be in Scotland afore ye.  
But I and my true love will never meet again,  
On the bonnie, bonnie banks o' Loch Lomond.*

The words of this most famous Scottish air tell of the farewell of a follower of Bonnie Prince Charlie, to his sweetheart. The "low road" refers to the grave, as he expects to be executed in Carlisle.

*O ye'll tak the high road,  
And I'll tak the low road,  
And I'll be in Scotland afore ye.  
But I and my true love will never meet again,  
On the bonnie, bonnie banks o' Loch Lomond.*

Cet air écossais très connu raconte les adieux d'un partisan de Bonnie Prince Charlie à sa bien-aimée. L'expression *low road* réfère à sa tombe, alors-même qu'il attendait d'être exécuté à Carlisle.

Murray Neil

arr. David Russell \*

### Lento recitativo

3

6

9

12

15

IV

IV

IV

II

D.C. al ⊕ e Coda

Coda

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# 9. Whiskey You're the Devil

## Irish Hornpipe

This dance is sometimes called *Whiskey in the jar*.

On appelle parfois cette danse *Whiskey in the jar*.

arr. David Russell \*

II  
Capo III  
⑥ = D

3  
a i m  
④

6  
3  
1.  
\*\*

9  
2.  
a i m  
3

12

15  
3

\* The arranger's name should be mentioned in concert programs. / *Le nom de l'arrangeur devrait être mentionné dans les programmes de concert.*

\*\* Variation can be played on different repeats. / *Chaque reprise peut être variée.*



18 V VII

20

23

25

28 VII

31

# 10. The Fair Haired Boy and Three Little Drummers

## Irish Double Jigs

These are two dances (with variations) put together to form a medley. This was a common practice to extend and lend variety to the tunes.

Deux danses avec leurs variations sont ici jumelées dans un pot-pourri. La pratique était fort courante afin de gagner en variété et en durée.

arr. David Russell \*

$\text{♩} = 140$

Capo III

5

9

*f* *p* *f*

13

*Fine*

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17

Musical staff 17: Treble clef, starting with a double bar line. The melody consists of eighth notes with various fingerings (4, 2, 0, 1, 4, 3, 2, 3, 2). The bass line has dotted half notes with fingerings 2, 2, 0.

21

Musical staff 21: Treble clef, continuing the melody. Fingerings include 0, 1, 4, 3, 0. The bass line has dotted half notes with fingerings 2, 2, 2.

25

Musical staff 25: Treble clef, starting with a double bar line. The melody has accents (>) over the first two eighth notes of each measure. Dynamics are *f*, *pp*, *f*, *pp*. The bass line has dotted half notes.

29

Musical staff 29: Treble clef, continuing the melody with accents (>) and dynamics *f*. The bass line has dotted half notes.

33

Musical staff 33: Treble clef, starting with a double bar line. The melody has accents (>) and dynamics *f*, *p*. The bass line has dotted half notes.

37

Musical staff 37: Treble clef, continuing the melody. Fingerings include 0, 2, 4, 1, 4, 3, 0. The bass line has dotted half notes with fingerings 2, 2, 2.

*D.C. al Fine*

# 11. The Deil Amang the Tailors

## Scottish Reel

This is one of the most famous Scottish reels and has many titles. *The Deil's awa* is another way of saying the Devil is out.

On connaît plusieurs titres à ce fort célèbre reel écossais. *The Deil's awa* est l'une de ces autres manières de dire que « le Diable est parti ».

arr. David Russell \*

5

9

13

17

20

25

29

Fine

D.C. al Fine

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# Morag

(Traditional Gaelic Air)

arr. David Russell

⑥-D

Guitar

Largo

The score consists of six systems of music, each starting with a measure number in the left margin. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Largo'. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and fret numbers (0-4). Performance markings include 'X' above the first measure, 'X' below the second measure, and 'III' above the third and fourth measures. A circled '3' is placed below the second measure. The second system starts at measure 7 and includes a circled '3' above the first measure and a circled '4' below the second measure. The third system starts at measure 15 and includes a circled '2' above the first measure and a circled '4' below the second measure. The fourth system starts at measure 23 and includes a circled '3' above the first measure and a circled '2' below the second measure. The fifth system starts at measure 31 and includes a circled '14' above the first measure. The sixth system starts at measure 38 and includes a circled '3' above the first measure and a circled '2' below the second measure. The score concludes with a final measure at measure 44.

46 III -----

53

60

68 III -----

76 X ----- III -----

81 III -----

Guitar

Guit.

Guit.

Guit.

Guit.

5

10

15

20



THE  
**TROUBADOUR.**  
 A  
 COLLECTION OF CHOICE MELODIES.

FOR THE  
**GUITAR.**

ALICE WALTZ.	CONNER.30.	MORNING PARADE MARCH.	BOLLMAN.30.
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CLOCHETTE DU VILLAGE.	WALLER.40.	RISTORI SCHOTTISCH.	FORD.30.
CONTENTMENT SCHOTTISCH.	FORD.30.	ROSE WALTZ.	CONNER.30.
CRICKET POLKA.	PEERS.25.	SPANISH FANDANGO.	FORD.35.
DESIRE WALTZ.	BOLLMAN.30.	SPANISH DANCE.	25.
EVENING PARADE MARCH.	BOLLMAN.30.	SUMMER BREEZES WALTZ.	BOLLMAN.30.
FAIRY POLKA.	FORD.30.	SWEET VIOLET POLKA.	FORD.30.
FLORENCE WALTZ.	FORD.30.	SWISS AIR. with Vars:	BOLLMAN.30.
FOND HEARTS WALTZ.	BOLLMAN.30.	TRIUMPHAL MARCH.	WALLER.30.
GREEK MARCH.	BOLLMAN.25.	TWILIGHT POLKA.	BOLLMAN.30.
HARMONIC WALTZ.	FORD.30.	WINTER EVENING POLKA.	FORD.30.
HOME SWEET HOME. Var:	CONNER.30.	WEDDING WALTZ.	BOLLMAN.15.
LADIES MARCH.	FORD.30.	ALEXANDER WALTZ.	BOLLMAN.15.
LAURA WALTZ.	BOLLMAN.25.	GREEK WALTZ.	BOLLMAN.15.
LIFE IS A DANCE WALTZ.	BOLLMAN.25.	GREEK MARCH.	BOLLMAN.15.
PEARL MENUETTO.	BOLLMAN.25.		

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# CONTENTMENT SCHOTTISCH.

COMPOSED BY

CHAS: FORD.

SCHOTT:

The musical score is written for a single melodic line on a treble clef. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The piece consists of seven staves of music. The notation includes eighth and sixteenth notes, often beamed together, and rests. A large 'X' is drawn over the fifth staff, possibly indicating a correction or a specific performance instruction. The piece concludes with a double bar line and a sharp sign on the seventh staff.

74

~~~~~ II ~~~~~





# I Serve a Worthy Lady

Scottish Anonymous

③ = F#

③ = F#

4 2 1 3

CII

# CAROLAN'S CUP

Carolan - Hromek

tuning

CAPO = V

♩ = 120

The musical score is written for guitar and voice. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as quarter note = 120. The guitar part includes various techniques such as triplets, slurs, and dynamic markings like *p*, *pp*, and *V*. The vocal line includes lyrics: "mi ma ma a mi II ma mi m", "a V II a mi a", and "a mi a". There are two first and second endings. The score concludes with a double bar line and a circled cross symbol. Below the final staff, the instruction "D. S. al  $\oplus$  poi (senza rep.)" is written.

# CAROLAN'S QUARREL WITH THE LANDLADY

Carolan - Hromek

tuning   
CAPO = V

♩. = 60

a i m i a    ma ma mi mi    i m i    i m i

a m i m p i    a i    ma i m a m i

m i m i m a    i m    m a i



The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of six systems of music. The first system includes a tuning diagram (E4, B3, G3, D3, A2, E2) and a capo instruction (CAPO = V). The tempo is marked as quarter note = 60. The lyrics are: 'a i m i a    ma ma mi mi    i m i    i m i'. The second system has lyrics: 'a m i m p i    a i    ma i m a m i'. The third system has two endings, with lyrics 'm i m i m a    i m    m a i' above the first ending. The fourth system has lyrics 'm i m i m a    i m    m a i' above the first ending. The fifth system has lyrics 'm i m i m a    i m    m a i' above the first ending. The sixth system has two endings, with lyrics 'm i m i m a    i m    m a i' above the first ending. The score includes various guitar techniques such as triplets, slurs, and dynamic markings like 'p' (piano).

# ELIZABETH MAC DERMOTT ROE

Carolyn - Hromek

⑥ = D

♩ = 42

V

a m i m

X

a m i m

a m i m a m i

ppp

a m III

V

7 III V

a mi i ma



# Carolán's Farewell to Music

T. O'Carolan

for Solo Guitar

♩ = 48

May O'Carolan's soul rest in Heaven

Arr. & Digit. by K.Minami

The musical score is written for solo guitar in a 4/4 time signature with a tempo of 48 beats per minute. It consists of 25 numbered measures across ten staves. The notation includes various guitar-specific elements:

- Measures 1-4:** Introduction with a key signature of one flat (Bb) and a common time signature. Includes a 7-fret barre and a dynamic marking of *p*.
- Measures 5-6:** Continuation of the first phrase with a 6-fret barre and a dynamic marking of *p*.
- Measures 7-9:** Second phrase starting with a 7-fret barre.
- Measure 10:** Third phrase starting with a 131-measure repeat sign and a dynamic marking of *Ar.12*.
- Measures 11-12:** Continuation of the third phrase.
- Measures 13-15:** Fourth phrase starting with a 7-fret barre.
- Measures 16-18:** Fifth phrase starting with a 16-measure repeat sign and a dynamic marking of *BVII*.
- Measures 19-21:** Sixth phrase starting with a 19-measure repeat sign and a dynamic marking of *BX*.
- Measures 22-24:** Seventh phrase starting with a 22-measure repeat sign and a dynamic marking of *Ar.12*.
- Measures 25-26:** Eighth phrase starting with a 25-measure repeat sign and a dynamic marking of *p*.

The score includes numerous fingering numbers (1-4) and bar numbers (1-7) for specific techniques. It also features various musical notations such as slurs, accents, and dynamic markings like *p* and *Ar.12*.

# Carolan's Welcom

## Turlough O'Carolan (1670-1738)

for Solo Guitar

Original : "Clarsach" (Celtic Harp)

for Ivor (London UK)

Arr. & Digit. by K.Minami

♩ = 96

3

5

10

15

20

26

31

35

40

To Coda

D.S. al Coda

Coda

Ar. 12

rit.



# Mr. O'Conner

T. O'Carolan

for Solo Guitar

Arr. & Digit. by K.Minami

♩ = 122

6

10

15

21

26

31

36

Ar. 12

BV...

Ar. 7

1.

2.

121

Ar. 12

