

# 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 \*

The musical score for "The Bucks of Oranmore" is a six-stave arrangement in G major (two sharps) and 2/4 time. The tempo is indicated as  $\text{d} = 96$ . The score begins with a dynamic *f* and includes a capo marking for the third fret. Measure 1 starts with a half note followed by a eighth-note pattern. Measures 2-5 show a repeating eighth-note pattern. Measure 6 begins with a eighth-note pattern followed by a sixteenth-note pattern. Measures 7-8 show a eighth-note pattern followed by a sixteenth-note pattern. Measure 9 begins with a eighth-note pattern followed by a sixteenth-note pattern. Measures 10-11 show a eighth-note pattern followed by a sixteenth-note pattern. Measure 12 begins with a eighth-note pattern followed by a sixteenth-note pattern. Measures 13-14 show a eighth-note pattern followed by a sixteenth-note pattern. Measure 15 begins with a eighth-note pattern followed by a sixteenth-note pattern. Measures 16-17 show a eighth-note pattern followed by a sixteenth-note pattern. Measure 18 begins with a eighth-note pattern followed by a sixteenth-note pattern. The score concludes with a final eighth-note pattern.

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

21

24

27

30

33

36

39

42      *a m i p i m*

45      1.      2.      3.

48

51

54      *p i m a m i*

57

60      D.S. al ♂ e Coda  
(4)

Coda

## 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

12

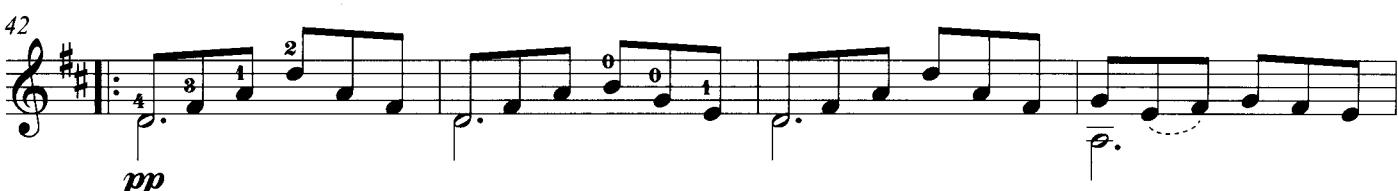
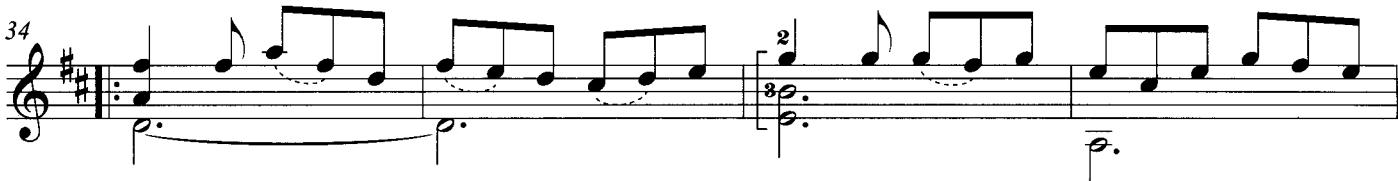
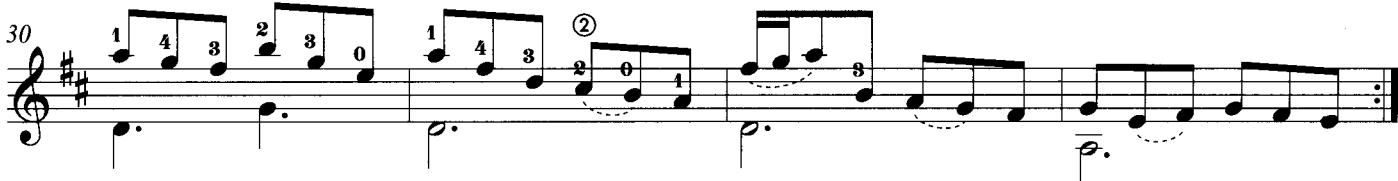
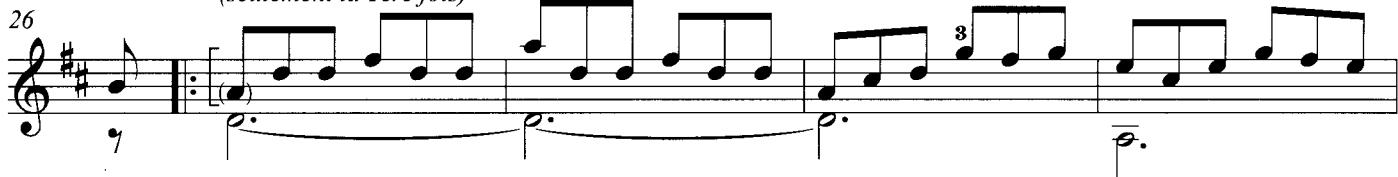
17

22

Fine

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



### 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**

Musical score for Niel Gow's Lament for the Death of His Second Wife, first page. The score is in 6/8 time, key signature of G major. It features a single melodic line on a treble clef staff. Fingerings are indicated above the notes, such as 0, 2, 3, 4, 5, and 6. Pedal points are marked with dots below the staff. A tempo marking 'Lento' is at the beginning. A note value of 16th note is indicated above the first measure. Fingerings ⑤ = G and ⑥ = C are shown near the beginning. The score consists of two systems of music.

**Poco più mosso**

Continuation of the musical score for Niel Gow's Lament for the Death of His Second Wife, second page. The score continues in 6/8 time, key signature of G major. The tempo changes to 'Poco più mosso'. The melodic line continues with fingerings and pedaling. Measure numbers 5 and 6 are indicated. A dynamic 'V' is placed above the staff in measure 6. The score consists of two systems of music.

Continuation of the musical score for Niel Gow's Lament for the Death of His Second Wife, third page. The score continues in 6/8 time, key signature of G major. The melodic line continues with fingerings and pedaling. Measure number 9 is indicated. A dynamic 'V' is placed above the staff in measure 9. The score concludes with a final dynamic 'Fine' and a measure number 10 with a fingering of (-1). The score consists of two systems of music.

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13

(2) 3  
1 2  
4 1 2  
4 2 4 4 4  
3 2 1 4 2  
1 3  
6  
12

16

1 2  
1 2 4  
1 2 3  
1 4 0  
12

19

1 2 3  
1 2 3  
1 2 3  
12

22

1 2 3 4  
1 2 3 4  
4 1 3  
1 2 3 4  
D.S. al Fine  
12  
12

# 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 gigues « 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**



**Tempo of Jig**

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19

22

25

28

32

35

38

41

44

*a m i m a i*

*a i m*

*(5)*

*(5)*

*(3)*

*(2)*

*D.S. al ♩ 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 \**

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 consists of five staves of music, each with a treble clef and a key signature of three sharps (F major). The time signature varies between common time and 6/8 throughout the piece.

- Staff 1:** Measures 1-4. Dynamics include a dynamic marking of 0 at measure 1, 4 at measure 2, and 1 at measure 3. Measure 5 starts with a dynamic of 2. Measure 19 has a dynamic of 19. Measures 20-24 have dynamics of 8. Measures 25-29 have dynamics of 4. Measures 30-34 have dynamics of 2.
- Staff 2:** Measures 5-9. Measures 5-9 show various rhythmic patterns and dynamics, including a dynamic of 2 at measure 5, 4 at measure 6, and 1 at measure 7. Measures 10-14 show more complex patterns, ending with a dynamic of 1 at measure 14.
- Staff 3:** Measures 9-13. Measures 9-13 show rhythmic patterns and dynamics, including a dynamic of 4 at measure 9, 3 at measure 10, and 2 at measure 11. Measures 14-18 show more complex patterns, ending with a dynamic of 1 at measure 18.
- Staff 4:** Measures 13-17. Measures 13-17 show rhythmic patterns and dynamics, including a dynamic of 2 at measure 13, 0 at measure 14, and 1 at measure 15. Measures 18-22 show more complex patterns, ending with a dynamic of 1 at measure 22.
- Staff 5:** Measures 17-21. Measures 17-21 show rhythmic patterns and dynamics, including a dynamic of 4 at measure 17, 3 at measure 18, and 4 at measure 19. Measures 20-21 show a dynamic of 2.

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21

24

27

31

35

39

42

*Coda*

*D.S. al  $\oplus$  e Coda*

# 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 échappa l'année qui suivit.

*arr. David Russell \**

Capo III **p**

**4**

**9**

**13**

**17**

**21**

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

# 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

### Poco più mosso

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

# 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 \**

\* 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.

The image shows six staves of musical notation, likely for a solo instrument like a guitar. The staves are arranged vertically, each starting with a treble clef and a key signature of two sharps (F# major or C# minor). Measure numbers 18 through 31 are indicated at the beginning of each staff.

- Staff 1 (Measure 18):** Features a dynamic marking **V** above the first measure. Fingerings include 1, 2, 3, 4, and 5. Measures 18-19 show eighth-note patterns. Measure 20 begins with a dynamic **VII**. Fingerings 3, 0, 4, and 1 are shown in measure 20.
- Staff 2 (Measure 20):** Continues the eighth-note patterns. Fingerings 3, 0, 4, and 1 are present. Measures 21-22 continue the pattern, ending with a dynamic **VII**.
- Staff 3 (Measure 23):** Shows eighth-note patterns with fingerings 3, 0, 4, 1, 2, 4, 0, and 3.
- Staff 4 (Measure 25):** Features eighth-note patterns with fingerings 3, 0, 4, 1, 2, 4, 0, and 3.
- Staff 5 (Measure 28):** Shows eighth-note patterns with fingerings 3, 4, 1, 3, 4, 1, 0, 2, 4, and 3.
- Staff 6 (Measure 31):** Continues the eighth-note patterns with fingerings 3, 4, 1, 3, 4, 1, 0, 2, 4, and 3.

# 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 \**

The musical score consists of four staves of music for a single instrument, likely a fife or flute. The tempo is indicated as  $\text{♩} = 140$ . The key signature is common time (indicated by a 'C'). The first staff begins with a capo at III. The second staff starts at measure 5. The third staff starts at measure 9, with dynamic markings *f*, *p*, and *f*. The fourth staff starts at measure 13 and concludes with a *Fine* marking. Measures 13 through 17 show a variation where the melody is divided between two voices. Measure 18 concludes the piece.

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17

21

25

29

33

37

*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 \*

1 VII

5 II Fine

9 ③

13

17

20

25

29 VII D.C. al Fine

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# Morag

(Traditional Gaelic Air)

arr. David Russell

Sheet music for guitar tablature, measure 23. The staff shows a treble clef, a key signature of one sharp, and a common time signature. The tablature indicates a sequence of notes and chords, with specific fingerings (e.g., 0, 1, 2, 3, 4) and strumming patterns. The measure ends with a repeat sign and the label "III".

A musical score for piano, page 10, system 38. The key signature is one flat, and the time signature is common time. The music consists of two staves. The left hand plays eighth-note chords, while the right hand plays a melodic line with sixteenth-note patterns and grace notes. Fingerings and dynamic markings are included.

A musical score for piano, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. The key signature is B-flat major (two flats). Measure 53 begins with a forte dynamic. The left hand plays eighth-note chords, while the right hand plays sixteenth-note patterns. Measure 54 continues this pattern, maintaining the dynamic and rhythmic complexity. Measure 55 starts with a piano dynamic and features a similar pattern of eighth-note chords and sixteenth-note figures.

A musical score for piano, page 10, system 2. The page number '10' is at the top left, and the system number '2' is at the top right. The key signature is one flat, and the time signature is common time. The music consists of two staves. The upper staff starts with a whole note followed by a half note. The lower staff starts with a half note. The music continues with various notes and rests, including eighth and sixteenth notes, and rests of different lengths. Measure numbers 60 and 61 are indicated above the staves.

Musical score for page 10, system 3, measures 68-70. The score consists of two staves. The top staff uses a treble clef and has measure numbers 68, 69, and 70 above it. The bottom staff uses a bass clef. Measure 68 starts with a whole note followed by a half note. Measure 69 begins with a quarter note. Measure 70 starts with a half note. The score includes various dynamics like forte, piano, and sforzando, and performance instructions like "III" and "III-". Measure 70 concludes with a repeat sign.

76

X

②

③

III

④

Guitar

Guit.

Guit.

Guit.

Guit.

A musical score for guitar, consisting of five staves of music. The first staff is labeled "Guitar". The subsequent four staves are labeled "Guit.". Each staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 6/8 throughout. The music consists of six measures per staff, with eighth-note patterns primarily in the upper half of each measure. Measures 1-4 feature eighth-note chords followed by eighth-note patterns. Measures 5-6 show eighth-note chords followed by eighth-note patterns. Measures 10-12 show eighth-note chords followed by eighth-note patterns. Measures 15-16 show eighth-note chords followed by eighth-note patterns. Measures 20-21 show eighth-note chords followed by eighth-note patterns.



J. Birch & Smith, Printers, 247

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Fond Hearts Waltz.	Bollman.30.	Triumphal March.	Waller.30.
Greek March.	Bollman.25.	Twilight Polka.	Bollman.30.
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Home Sweet Home. Var:	Conner.30.	Wedding Waltz.	Bollman.15.
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# CONTENTMENT SCHOTTISCH.

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CHAS: FORD.

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165. 3.

— — — —



min 12

5



# I Serve a Worthy Lady

Scottish Anonymous

(3) = F#

CII

# CAROLAN'S CUP

Carolan - Hromek

tuning  
CAPO = V  
♩ = 120

D. ♫ al ♪ poi  
(senza rep.)

# CAROLAN'S QUARREL WITH THE LANDLADY

Carolan - Hromek

tuning  
CAPO = V

$\text{J.} = 60$

ma m a m i m i      ai m ia

a m i m p i      ai

ma i m am i

m im a m a

im

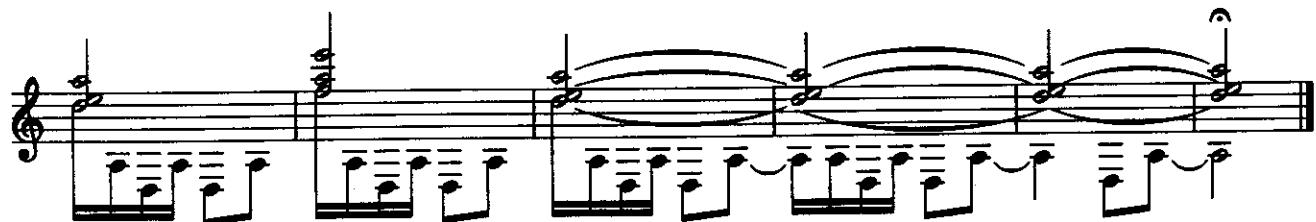
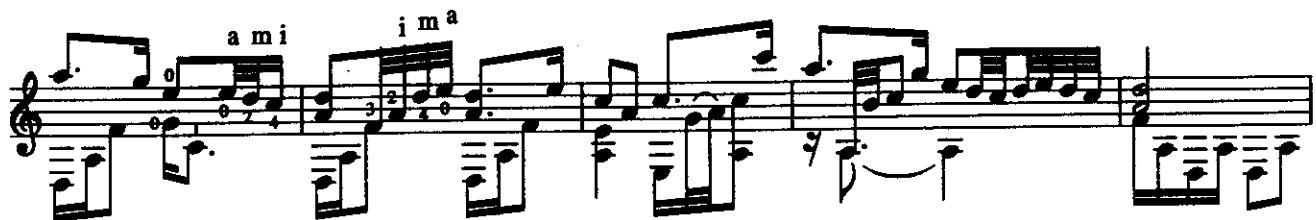
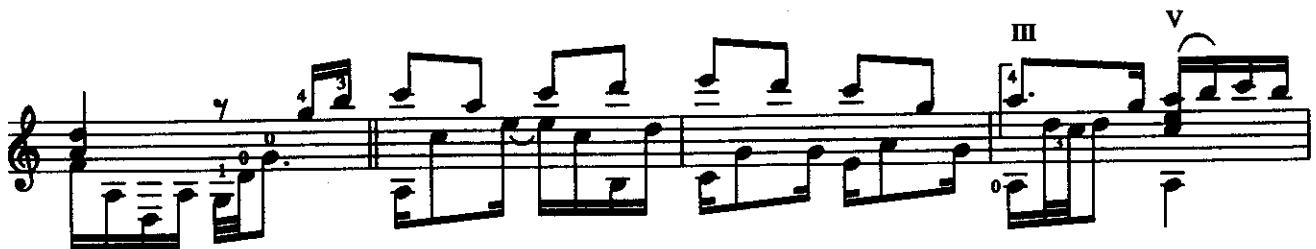
1.      2.

1.      2.

# ELIZABETH MAC DERMOTT ROE

Carolan - Hromek

The sheet music consists of six staves of musical notation for a single instrument, likely a harp or similar plucked instrument. The notation is in common time (indicated by 'C') and includes quarter notes, eighth notes, and sixteenth notes. Fingerings are indicated by numbers above the notes, such as '1', '2', '3', '4', '5', '6', '7', and '8'. Various dynamics are marked, including 'V' (Volume), 'a' (Accents), 'm' (Mute), 'i' (Isolate), 'III' (Triplets), and 'p' (Pianissimo). The first staff begins with a key signature of one sharp (F#) and a tempo of 42 BPM. The second staff starts with a key signature of one sharp (F#). The third staff starts with a key signature of one sharp (F#). The fourth staff starts with a key signature of one sharp (F#). The fifth staff starts with a key signature of one sharp (F#). The sixth staff starts with a key signature of one sharp (F#).



## Carolan'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 image shows ten staves of musical notation for a six-finger piano piece. The staves are arranged vertically, each representing a different finger (1 through 6) or a specific technique. The notation includes various note heads, stems, and beams, indicating complex rhythmic patterns and fingerings. Fingerings are indicated by numbers above or below the notes, and dynamics like 'p' (piano) and 'Ar. 12' (arpeggiando 12) are also present. The music is divided into sections labeled with Roman numerals (e.g., 'division by K.M.', 'BV.', 'BX.', 'BVI.', 'BVI.', 'BX.', 'BVI.', 'BX.', 'BVI.') and includes measure numbers (e.g., 1, 2, 3, 10, 13, 16, 19, 22, 25).

**Carolan's Welcom****Turlough O'Carolan (1670-1738)**

for Solo Guitar

Original : "Clarsach" (Celtic Harp)

for Ivor (London UK)

Arr. &amp; Digit. by K.Minami

♩ = 96

Hewlett  
T. O'Carolan  
*for Solo Guitar*

Arr. &amp; Digit. by K.Minami

*J = 116*

## Mr. O'Conner

T. O'Carolan

for Solo Guitar

Arr. &amp; Digit. by K.Minami

♩ = 122

The sheet music for Solo Guitar features eight staves of music. Staff 1 starts at measure 1. Staff 2 begins at measure 6. Staff 3 starts at measure 10. Staff 4 begins at measure 15. Staff 5 starts at measure 21. Staff 6 begins at measure 26. Staff 7 starts at measure 31. Staff 8 starts at measure 36. Various markings are present throughout the music, including dynamic markings like Ar.12, BV, and Ar.7, and fingerings numbered 1 through 6. Measures 21 and 22 are divided into two endings (1. and 2.). Measure 31 includes a tempo change to 121. Measure 36 includes a tempo change to 121 and a dynamic marking Ar.12.

41 4 2 1  
46 2 4 3  
50 4 3 2  
at acca.

**Jig**  $\text{J.} = 98$ 

51 5 4 3 2 1  
55 1 4 3 2 1  
59 0 4 3 2 1  
63 3 2 1  
67 4 3 2 1  
71 4 3 2 1  
75 4 3 2 1  
79 4 3 2 1  
83 4 3 2 1  
87 4 3 2 1  
rit. Ar.7 Ar.12