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Vorwort

Liebe Folkfreunde,

die vorliegende Sammlung enthält 250 ausgewählte Stücke traditioneller Folkmusik. Sie umfasst sämtliche in der irischen Musik vorkommenden Spielarten und gliedert sich in die nachfolgenden Kategorien wie Reels, Märsche, Jigs, Flings, Hornpipes, Airs und Polkas. Ebenso finden sich eine ganze Reihe Stücke des berühmten irischen Harfenspielers *Turlough O'Carolan* (1670–1738) sowie die Melodielinie bekannter Folksongs. Die Auswahl bildet einen repräsentativen Querschnitt aus traditionellen Tänzen, Harfenkompositionen (irische Klassik) und der ganz eigenen Balladentradition.

Während der kriegsreichen Wirren sind sicherlich viele der Stücke verloren gegangen; trotzdem beinhaltet das irische Musikrepertoire noch immer gut sechstausend instrumentale Titel und fast ebenso viele gesungene Lieder. Es handelt sich bei der traditionellen irischen Folkmusik um eine ungebrochene, d. h. immer noch lebendige Tradition, deren Ursprünge sich irgendwo in den Nebeln frühkeltischer Geschichte verlieren. Da die alten irischen Volksstämme und Clans ihre Geschichte und Gesänge überwiegend mündlich weitergaben, ist es neben den musizierenden Menschen auf der grünen Insel vor allem dem unermüdlichen Fleiß der Liedersammler (Collectors) zu verdanken, dass wir heute auch außerhalb Irlands noch über einen derart großen Schatz irischer Musik verfügen. Zu erwähnen wäre hier besonders das epochale Werk des Iren *Francis O'Neill*, der über etliche Umwege (inklusive eines Schiffbruchs) nach Amerika emigrierte und dort zu Beginn des 20. Jahrhunderts in den Vororten Chicagos die Lieder seiner Landsleute sammelte, aufschrieb und publizierte. In den schnell wachsenden Städten in der Neuen Welt bildeten sich starke Gemeinschaften durch die täglich zu hunderten ankommenden Immigranten. *Francis O'Neill* muss wohl den Wandel der Traditionen und eine einsetzende Entwurzelung gespürt haben, suchte er doch in den so genannten Irish-Towns speziell die Musiker unter den Immigranten auf und ließ sich die Lieder aus der alten Heimat vorspielen, um sie vor dem Vergessen zu bewahren. Die mit über eintausend Stücken mehr als umfangreiche Sammlung *O'Neills* ging als die *O'Neill's Collection* in die Musikgeschichte ein. Irische Folkmusiker nennen heute noch dieses Werk schlicht: die Bibel.

Besonders in den Zeiten der nationalen Rückbesinnung, nach der erreichten Teilunabhängigkeit von England, begannen viele Schriftsteller, Intellektuelle und Künstler ihr eigenes fast verloren gegangenes Kulturgut zu erfassen und zu veröffentlichen.

Preface

Dear Friends of Folk Music,

this book contains 250 selected pieces of traditional folk music. It encompasses every variety found in Irish music and is divided into categories such as reels, marches, jigs, flings, hornpipes, airs and polkas. You'll also find a series of pieces by the famous Irish harp player *Turlough O'Carolan* (1670–1738) as well as the melodies of many well-known folk songs. The selection is a representative cross section of traditional dances, harp compositions (Irish classical music) and songs from the distinctive Irish ballad tradition.

Surely many pieces have been lost to the commotion and disorder caused by war; despite this, the Irish music repertoire still contains about six thousand instrumental titles and almost the same number of vocal songs as well. Traditional Irish folk music is an unbroken, living tradition that still flourishes today and whose origins become lost somewhere in the fog and mist of early Celtic history. The old Irish tribes and clans passed down their history and melodies primarily through oral tradition and it is due to the untiring diligence of the song collectors, in addition of course to the people who play music on the green island, that we today have access to such a great treasure trove of Irish music also outside of Ireland. Worthy of mention here is the epochal work of the Irishman *Francis O'Neill* who emigrated to America by way of a number of detours (including a shipwreck) and after arriving in the suburbs of Chicago, he started to collect, notate and publish the songs of his countrymen he found there at the beginning of the 20th century. In the rapidly growing cities of the New World, strong communities were formed by the hundreds of immigrants that arrived daily. *Francis O'Neill* must have foreseen the vicissitudes of the tradition and its incipient uprooting as he journeyed to the so-called Irish towns, sought out the musicians amongst the immigrants and had them perform songs from the old homeland so that they wouldn't be forgotten. *O'Neill's* more than voluminous collection of over one thousand pieces has made musical history and is known as *O'Neill's Collection*. Irish folk musicians of today have a simple name for this extensive work: the bible.

Especially during the time of national recollection after the partially achieved independence from England, many writers, intellectuals and artists began to gather up and record their own cultural assets that had almost been lost and publish them.

Die gälische Sprache wurde ebenso gefördert wie das zum Teil lange Zeit durch die Briten verbotene Spielen von irischer Musik. Der Einfluss des irischen Inselnachbarn, dessen Annexion und Ausplünderung Irlands haben bis zum heutigen Tag sichtbare ökonomische und ökologische Spuren hinterlassen. Es ist nur dem unbeugsamen Willen, dem stetigen Wunsch nach Freiheit und Selbstbestimmung der Iren zu verdanken, dass sich die irische Musik (das Gleiche gilt auch für Dichtung, Märchen, Legenden etc.) bis in die Gegenwart in dieser Vielfalt hat tradieren lassen.

„Ich möchte es hier nicht unerwähnt lassen, dass ich auf Grund meiner Erfahrungen als Sammler unserer Lieder und Melodien selten, falls überhaupt jemals zwei exakt gleiche Versionen eines noch nicht veröffentlichten Stückes gehört habe. In manchen Fällen gab es mehr als fünfzig unterschiedliche Notationen desselben Stückes. Die Unterschiede zwischen einzelnen Versionen waren zum Teil so groß, dass nur eine vorsichtige Analyse ihrer Struktur, die Kenntnis ihrer Geschichte und des Prozesses ihrer Veränderung sie als das gleiche Stück erkennen ließen.“

(George Petrie, COLLECTION OF THE ANCIENT MUSIC OF IRELAND)

Die vorliegende Sammlung kann und will gar nicht mehr sein als eine ganz persönliche Auswahl aus dem immer noch schier unerschöpflichen Fundus irischer Musik. Sicherlich werden viele Leute auch zu Recht fragen, warum dieses oder jenes Stück nicht in der Sammlung enthalten ist. Andere mögen vielleicht bestimmte Stücke überflüssig finden, da sie heute kaum mehr gespielt werden. Dem Anspruch auf Vollständigkeit kann man bei einem solch umfangreichen Projekt allerdings auch nicht gerecht werden. Trotzdem bin ich sehr froh, wenn diese Sammlung neben dem Spielen auch zu Gesprächen sowie kontroversen Diskussionen führt. So bleibt irische Musik im Bewusstsein und trägt zu deren Erhalt und Verbreitung bei.

Irische traditionelle Musik ist laut der Definition des International Folk Music Council von 1954 „... das Produkt einer musikalischen Tradition, welche sich als Prozess einer mündlichen Überlieferung entwickelt hat. Die Faktoren, die eine solche Tradition formen, sind: (a) Kontinuität in der Weitergabe, welche die Vergangenheit mit der Gegenwart verknüpft; (b) Variationen, die vom Individuum oder von der Gruppe erfunden werden; (c) Auswahl der Themen durch die Gemeinschaft der Musiker und Zuhörer, welche bestimmen, in welcher Form die Musik weitergegeben wird.“

Alle Stücke sind in den von traditionellen Spielern gebräuchlichen Tonarten C-, G-, D- bzw. A-Dur aufgeschrieben und mit Akkordsymbolen zum Begleiten versehen.

The Gaelic language was promoted as well as the performance of Irish music which had been prohibited by the British to some extent for the longest time. The influence of the Irish' island neighbors whose annexation and plundering of Ireland left real economic and ecological traces that can be still seen even today. It is only due to the unfaltering will and the desire for freedom and self-determination of the Irish people that Irish music (and the same goes for poetry, fairy tales, legends etc.) has survived in the variety of forms that we know today.

„It should not go unmentioned that based on my experiences as a collector of our songs and melodies, I have seldom if at all ever heard two exactly identical versions of a piece that has yet to be published. In some cases there were more than 50 different notated versions for the same piece. The differences between the individual versions were sometimes so extreme that only a very careful analysis of the song's structure, the knowledge of its history and process of transformation allowed me to recognize the song as the same piece.“

(George Petrie, COLLECTION OF THE ANCIENT MUSIC OF IRELAND)

This collection is intended to be nothing more than very personal selection from the sheer inexhaustible pool of Irish music. Surely people will legitimately ask, why this or that piece isn't included in the collection. Others may think that certain pieces are superfluous as they're hardly performed anymore today. The pretense of completeness can of course not be fulfilled in a project of this dimension. Despite this, I will still be very happy if this collection gives rise to a dialogue or even controversial discussions. This way people will become more aware of Irish music which aids to its preservation and propagation.

According to the definition of the 1954 International Folk Music Council, Irish traditional music is "... the product of a musical tradition which developed as a process of oral tradition. The factors which shape this kind of tradition are: (a) continuity in the transmission which connects the past with the future; (b) variations that are created by individuals or groups; (c) selection of the topics by the community of musicians and listeners which decides in which form the music is passed on."

All pieces are notated in the standard keys of C, G, D and A major used by traditional players and include chord symbols for the accompaniment.

Die beste Art, diese Musik kennen zu lernen, ist, sich eine typische irische Tinwhistle (auch Pennywhistle oder Pocketwhistle) zu kaufen (in jedem guten Musikgeschäft ab ca. EUR 6,-- erhältlich) und einfach drauflos zu spielen.

Bei dem Inhalt dieses Buches handelt es sich sozusagen um meine ganz persönlichen Lieblingsstücke, die ich selbst immer wieder gerne spiele oder höre. Sie bilden vor allem eine – wie ich denke – ausreichende Grundlage zum gemeinsamen Zusammenspiel und geben einen guten Überblick über die zeitlos schöne Musik Irlands – einer kleinen Insel am Rande Europas, welche als einziges Land auf der Welt ein Musikinstrument als National-
emblem besitzt: eine Harfe.

Viel Spaß beim Spielen, Studieren und Schmöckern wünscht euch

euer Patrick Steinbach
Neu-Isenburg im Herbst 2004

The best way to get to know this music is to buy a typical Irish tin whistle (also called a penny or pocket whistle, available at any well-stocked music store starting at around 6.00 Euros) and jump right in.

The contents of this book are my very own personal favorite pieces that I enjoy playing and listening to again and again. I believe they present an adequate foundation for making music together and offer a sound overview of the timelessly beautiful music of Ireland, a small island situated at the edge of Europe which is the only country in the world that sports a musical instrument as its national emblem: a harp.

I wish you much pleasure playing, studying and perusing.

Yours Truly, Patrick Steinbach
Neu-Isenburg, Fall 2004



10. DUBLIN LASSES

Musical notation for '10. DUBLIN LASSES' in G major, 4/4 time. The piece consists of three staves of music. The first two staves feature a melody with eighth-note patterns and triplets. The third staff continues the melody with a different rhythmic pattern. Chord symbols G, D, G, D, Em are placed above the notes. A large diagonal watermark 'Copyright 2004 by AMA Musikverlag' is overlaid on the page.

11. TEETOCLEER'S FIDUCY

Musical notation for '11. TEETOCLEER'S FIDUCY' in G major, 4/4 time. The piece consists of three staves of music. The first two staves feature a melody with eighth-note patterns. The third staff continues the melody with a different rhythmic pattern. Chord symbols G, Em, G, D, Em, G, D, G, Em, G, D, G are placed above the notes. A large diagonal watermark 'Copyright 2004 by AMA Musikverlag' is overlaid on the page.

60. RINDAWAY JIG

D A G

D A G A D

D A

61. TIC THE TITCHER

Am G Am Em

Am G C Em G Am

Am G Am G

151. KIDOCKABOIT POLKA

Musical score for '151. KIDOCKABOIT POLKA' in G major, 2/4 time. The score consists of five staves of music. The first staff begins with a G chord. The second staff ends with a double bar line. The third and fourth staves contain the main melody with various chords (G, D, C, G, D, G). The fifth staff concludes with a G chord and an Em chord.

152. FAREWELL TO WHISKEY

Musical score for '152. FAREWELL TO WHISKEY' in G major, 2/4 time. The score consists of three staves of music. The first staff begins with a G chord and includes an Em chord. The second and third staves contain the main melody with various chords (C, G, D, G, C, G, C).

182. FAIDIX POER

Musical notation for '182. FAIDIX POER' in G major, 6/8 time. The piece consists of three staves of music. The first staff has chords G, Am, and D. The second staff has chords G, Am, D, and G. The third staff has chords G, Em, C, and Am. The melody is written in treble clef with a key signature of one sharp (F#).

183. FAIDIX O'LAOC WRIXO'D

Musical notation for '183. FAIDIX O'LAOC WRIXO'D' in G major, 6/8 time. The piece consists of three staves of music. The first staff has chords Am and G. The second staff has chords Am, G, and Am. The third staff has chords Am, Em, Am, Em, G, D, G, and C. The melody is written in treble clef with a key signature of one sharp (F#).

230. GREETLAND WHALE FISHERIES

Musical notation for 'GREETLAND WHALE FISHERIES' in G major, 4/4 time. The piece consists of two staves. The first staff has a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff has a bass line with notes G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. Chord symbols G, D, G, C, G, D are placed above the first staff, and G, C, G, D, G are placed above the second staff.

231. PARTING GLASS

Musical notation for 'PARTING GLASS' in G major, 4/4 time. The piece consists of three staves. The first staff has a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff has a bass line with notes G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. The third staff has a bass line with notes G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. Chord symbols Em, D, Em, D are placed above the first staff, Em, D, Em, D above the second staff, and G above the third staff.

232. BLARNEY ROSES

Musical notation for 'BLARNEY ROSES' in G major, 4/4 time. The piece consists of one staff with a melody. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chord symbols G, C, G, Em are placed above the staff.