

VORWORT

Celtic Music – das ist die faszinierende Mystik, sind die eingehenden Melodien und teils eigenwillig betonten Rhythmen der traditionellen Musik Irlands, Schottlands und der Bretagne. Ursprünge dieser Musik sind rhythmische Gesangsstücke, welche zunächst nicht instrumental begleitet wurden. Erst im 18. Jahrhundert kamen die bis heute typischen Instrumente wie z.B. Fiddle (Geige), Tin Whistle (Metallflöte), Bodhran (Irische Rahmentrommel) und Uilleann Pipes (Dudelsack) zum Einsatz und gaben dieser Volksmusik ihren charakteristischen Klang. Beliebte Melodiearten bzw. Rhythmen der Celtic Music sind Reel, Jig, Hornpipe und Polka.

Im Gefühl liegt das eigentliche Geheimnis der Celtic Music – sie kommt aus dem Bauch. Melodien und Texte sind untrennbar miteinander verbunden und berühren die Seele des Hörers. Die Liedtexte zu den in diesem Heft verwendeten Stücken findest du ganz leicht im Internet. Viel Spaß beim Singen und Spielen!

Florian Bramböck, Oktober 2008

PREFACE

Celtic Music, in all its diversity – its mysticism, catchy tunes and, at times, its characteristically accentuated rhythms, is the traditional music from many parts of the British Isles and Brittany. The roots of this music are found in rhythmical songs, originally without instrumental accompaniment. The instruments we consider typical today were only added during the 18th century, namely, the fiddle, tin whistle, bodhran (an Irish frame drum) and the uilleann pipes (a bagpipe). They lend this folk music its characteristic sound. Popular kinds of melodies or rhythms of Celtic Music are the reel, jig, hornpipe and polka.

The true secret of Celtic Music lies in the emotion – it's an instinctive kind of music. Melodies and lyrics are inseparably linked and reach out to the soul of every listener. You will easily find the lyrics to the pieces used in this volume on the internet. Enjoy singing and playing them!

Florian Bramböck, October 2008

PREFACE

La musique celte – synonyme de mystique fascinante, mélodies émouvantes, rythmes parfois singulièrement accentués de la musique traditionnelle d'Irlande, d'Ecosse et de Bretagne. Les origines de cette musique remontent aux chants rythmiques, à l'origine sans accompagnement instrumental. Ce n'est qu'au 18^{ème} siècle que les instruments restés typiques jusqu'à nos jours tel que le fiddle (violon), le tin whistle (flûte métallique), le bodhran (tambour sur cadre) et l'uilleann pipes (cornemuse) sont entrés en scène pour conférer à cette musique populaire le son si caractéristique. Les genres de mélodies et rythmes si populaires de la musique celte sont le reel, le jig, le hornpipe et la polka.

Le vrai secret de la musique celte est dans le sentiment – elle provient du plus profond de nous-mêmes. Les mélodies et les textes sont inséparables et touchent l'âme de l'auditeur. Vous trouverez facilement sur Internet les textes des morceaux publiés dans le présent cahier. Je vous souhaite beaucoup de plaisir à chanter et à jouer!

Florian Bramböck, octobre 2008

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THE GOLDEN JUBILEE

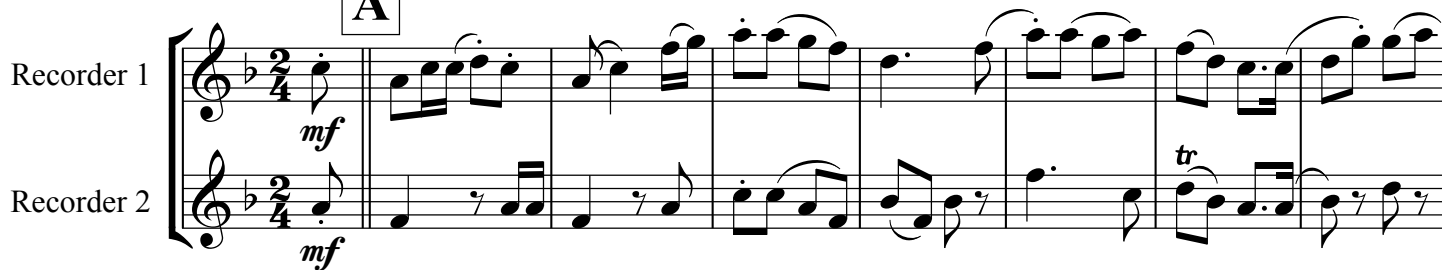
Traditional
arr. Florian Bramböck

Lively ♩ = 116

A

Recorder 1
mf

Recorder 2
mf

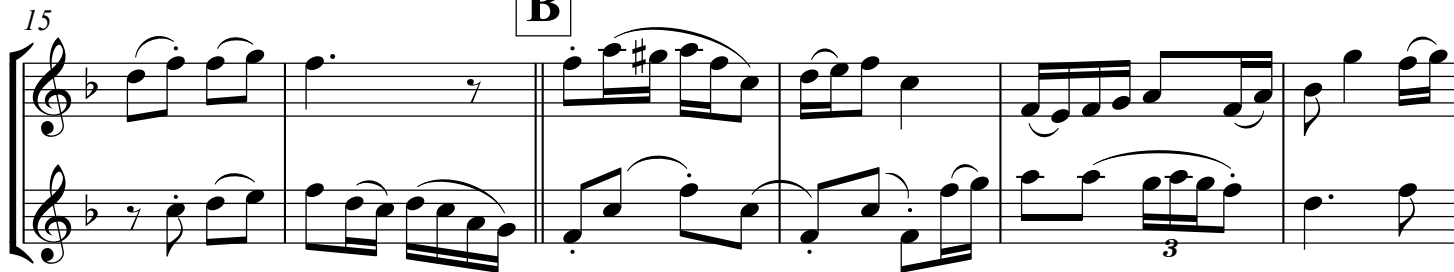


8



B

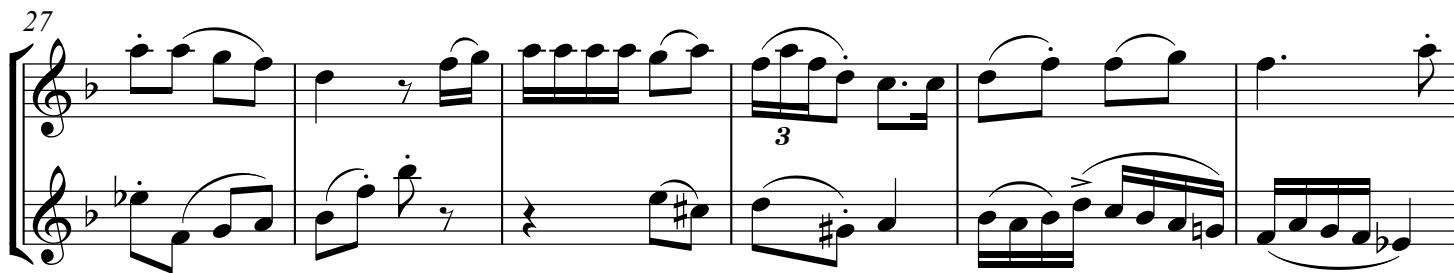
15



21

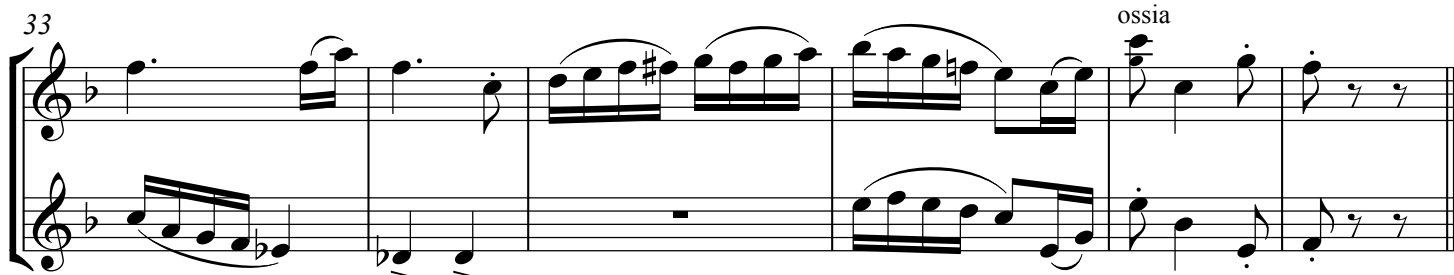


27



33

ossia



THE FOGGY DEW

Traditional
arr. Florian Bramböck

English waltz ♩ = ca. 108

The first system of music consists of two staves in 3/4 time with a key signature of one sharp (F#). The upper staff begins with a forte (*f*) dynamic, featuring a triplet of eighth notes. The dynamics shift to mezzo-forte (*mf*) and then piano (*p*) in the subsequent measures. The lower staff also starts with a forte (*f*) dynamic and transitions to piano (*p*) later in the system.

7 **A**

The second system, marked with a boxed 'A', begins at measure 7. It continues the melodic and harmonic development in the upper staff, while the lower staff provides a steady accompaniment with eighth-note patterns.

13

The third system starts at measure 13. The upper staff features a melodic line with some slurs, and the lower staff continues with its accompaniment, including some grace notes.

19 **B**

The fourth system, marked with a boxed 'B', begins at measure 19. It includes dynamic markings of piano (*p*) and crescendo (*cresc.*) in both staves, indicating a gradual increase in volume.

25

The fifth system starts at measure 25. It features a forte (*f*) dynamic in the upper staff and a piano (*p*) dynamic in the lower staff. The system concludes with a triplet of eighth notes in the upper staff.