

20th Residential Summer String Camp



Celtic Fiddling Elective

Violin

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1. Skye Boat Song

Harold Boulton

Traditional

Chorus

G Em D G Em D

Speed, bon-nie boat, like a bird on the wing, "On-ward," the sai-lors cry._____

9 G Em D G Em G

Car-ry the lad that's born to be King, O-ver the sea to Skye._____

Verse

17 Em Am Em

Loud the winds howl, loud the waves roar, Thun-der claps rend the air;_____

25 Em Am Em

Baf-fled our foes stand on the shore, Fol-low they will not dare._____

Chorus

Speed, bonnie boat, like a bird on the wing,
 "Onward," the sailors cry.
 Carry the lad that's born to be King,
 Over the sea to Skye.

Chorus

1.

Loud the winds howl, loud the waves roar,
 Thunder claps rend the air;
 Baffled our foes Stand on the shore,
 Follow they will not dare.

3.

Many's the lad fought on that day,
 Well the Claymore could wield,
 When the night came, silently lay
 Dead in Culloden's field.

Chorus

2.

Though the waves leap, soft shall ye sleep,
 Ocean's a royal bed.
 Rocked in the deep, Flora will keep
 Watch by your weary head.

Chorus

4.

Burned are their homes, exile and death
 Scatter the loyal men;
 Yet ere the sword cool in the sheath
 Charlie will come again.

2. The Rose of Aranmore

Traditional

$\text{♩} = 132$

My thoughts to - day, though I'm far a - way Dwell on Tyr - con - nel's shore. The

9 salt sea air and the col - leens fair, Of love - ly green Gwee - dore. There's a

17 flo - wer there be - yond com - pare that I'll trea - sure e - ver - more, It's that

25 grand col - leen in her gown of green, The rose of A - ran - more. more.

1.

My thoughts today, though I'm far away,
Dwell on Tyrconnell's shore,
The salt sea air and the colleens fair,
Of lovely green Gweedore.
There's a flower there, beyond compare,
That I'll treasure evermore,
It's that grand colleen, in her gown of green,
The Rose of Aranmore.

2.

I've travelled far 'neath the northern star,
Since the day I said goodbye,
And seen many maids in the golden glades
Beneath a tropic sky,
There's a vision in my reverie,
I always will adore,
It's that grand colleen in her gown of green,
The Rose of Aranmore.

3.

But soon I will return again
To the scenes I loved so well,
Where many an Irish lad and lass
Their tales of love do tell.
The silv'ry dunes and blue lagoons,
Along the Ross's shore,
And that grand colleen in her gown of green,
The Rose of Aranmore.

3. The Leaving of Liverpool

Introduction Traditional

$\text{♩} = 88$ C F C G⁷ C

9 **Verse** C F C G⁷

well to you, my own true love, I am go - ing far a way, I am

17 C F C G⁷ C

bound for Ca - li - for - ni - a, but I know that I'll re - turn some day.

24 **Chorus** G F C G

So it's fare thee well, my own true love, when I re - turn u - ni - ted we will be,

32 C F

It's not the lea - ving of Li - ver - pool that grieves

36 C G⁷ C C

me, but my darl - ing when I think of thee. 1. 2. 3.

1.

Farewell to you, my own true love,
I am going far away,
I am bound for California,
But I know that I'll return some day.

Chorus

So it's fare thee well, my own true love,
When I return united we will be,
It's not the leaving of Liverpool that grieves me,
But my darling when I think of thee.

2.

I have signed upon a Yankee sailing ship,
Davy Crockett is her name,
And Burgess is the master of her,
And they say that she's a floating shame.

Chorus

3.

Oh the Sun is shining on the harbour love,
And I wish I could remain,
For I know it will be a long, long time,
Before I see you again.

Chorus

4. MacPherson's Rant

James MacPherson?

Chord progression for MacPherson's Rant: G, D, G, Em, G, D, Em, D, G, G, D, Em, D, G, G.

5. Bonnie Dundee

Traditional Scottish

Jig (♩.=100)

Chord progression for Bonnie Dundee: D, G, A, D, A, D, D, G, A, D, A, D, D, G, A, G, D, A, D, D.

6. Banish Misfortune

Jig (♩.=112) Traditional

The score for 'Banish Misfortune' is written in treble clef, D major, and 6/8 time. It consists of six staves of music. The first staff begins with a double bar line and repeat sign. Chord symbols are placed above the notes: D, C, D, C, D, C. The second staff continues with D, C, D, C, D, C, D. The third staff has D, C. The fourth staff has D, C, D, C, D. The fifth staff has D, C, D, C, D. The sixth staff has C, D, C, D, C, D, followed by two first and second endings marked '1.' and '2.'.

7. Stool of Repentance

Jig (♩.=112) Traditional
(D Major)

The score for 'Stool of Repentance' is written in treble clef, D major, and 6/8 time. It consists of four staves of music. The first staff begins with a double bar line and repeat sign. Chord symbols are placed above the notes: D, G. The second staff continues with D, G, followed by two first and second endings marked '1.' and '2.' with chord symbols Bm and A above. The third staff has D, Em. The fourth staff has D, G, followed by two first and second endings marked '1.' and '2.' with chord symbols Bm and D above.

8. The Irish Washerwoman

Traditional

Jig (♩.=112)

Musical staff 1: Treble clef, key signature of one sharp (F#), 6/8 time signature. Measure 1 has a V-shaped bowing mark. Chords G and D7 are indicated above the staff.

Musical staff 2: Measures 5-8. Chords G and D7 are indicated. Measures 7-8 have first and second endings with V-shaped bowing marks.

Musical staff 3: Measures 9-13. Chords G and D7 are indicated.

Musical staff 4: Measures 14-17. Chords C, G, C, G, D7 are indicated. Measures 16-17 have first and second endings with V-shaped bowing marks.

Variation

Musical staff 5: Measures 18-22. Chords G and D7 are indicated. Measure 18 has a V-shaped bowing mark.

Musical staff 6: Measures 23-27. Chords G and D7 are indicated. Measures 26-27 have first and second endings with V-shaped bowing marks.

Musical staff 7: Measures 28-31. Chords G and D7 are indicated.

Musical staff 8: Measures 32-35. Chords C, G, C, G, D7 are indicated. Measures 34-35 have first and second endings with V-shaped bowing marks.

9. Drowsy Maggie

Reel (♩=72)

Traditional

The musical score for 'Drowsy Maggie' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as a Reel with a quarter note equal to 72 beats per minute. The score is divided into four staves, each with a measure number on the left:

- Staff 1 (Measures 1-4):** Chords are Em, D, Em, D.
- Staff 2 (Measures 5-8):** Chords are Em, D, Em, D.
- Staff 3 (Measures 9-12):** Chords are D, A, D, A, G, D.
- Staff 4 (Measures 13-16):** Chords are D, A, D, A, D, Em.

The melody consists of eighth and sixteenth notes, often beamed together, with some notes tied across measures. The piece concludes with a double bar line and a final whole note chord.

10. Waltz Set

Ye Banks and Braes O' Bonnie Doon – My Love is Like a Red, Red Rose

Robert Burns

1. Ye Banks and Braes O' Bonnie Doon

Traditional

1. Ye banks and braes o' bon-nie Doon, How can ye bloom sae fresh and fair? How
2. Aft hae I rov'-d by bon-nie Doon, To see_ the rose and wood-bine twine, And

can ye chant, ye lit - tle birds, And I_ sae wear - y fu'_ o' care! Thou' ll
il - ka bird sang o'_ its Luv'e, And fond - ly sae_ did I_ o' mine, Wi'_

break my heart, thou warb - ling bird, That wan - tons thro' the flow - er-ing thorn! Thou
light-some heart I pu'd a rose, Fu' sweet u - pon its thorn - y_ tree! And

minds me o'_ de - part - ed joys, De - part - ed nev - er to_ re - turn. Aft
my fause Luv - er staw my rose, But ah!_ he left_ the thorn wi' me.

Robert Burns

2. My Love is Like a Red, Red Rose

Niel Gow

11. Scottische Set

Orange and Blue – Loudon’s Bonnie Woods – The Keel Row

1. Orange and Blue

Traditional

Musical score for '1. Orange and Blue' in G major, 4/4 time. The score consists of four staves of music. Chords are indicated above the notes: D, Em, A, G, and A. There are two first and second endings at the end of the piece. The piece concludes with a double bar line and a key signature change to A major.

2. Loudon’s Bonnie Woods

Duncan MacIntyre

Musical score for '2. Loudon’s Bonnie Woods' in G major, 4/4 time. The score consists of four staves of music. Chords are indicated above the notes: G, D7, Em, and G. There are two first and second endings at the end of the piece. The piece concludes with a double bar line and a key signature change to A major.

3. The Keel Row

Traditional

4

9

13

1.

2.

12. Strathspey Set

Cutting Bracken – Earl Grey – Miss Lyall

1. Cutting Bracken

Traditional

Musical notation for 'Cutting Bracken' in 4/4 time, key of D major. The piece consists of two staves of music. The first staff contains measures 1-4 with chords Am, C, Em, Am, C, Em, Am. The second staff contains measures 5-8 with chords Em, G, Em, G, and two first/second endings with chords Em, Am, Em, Am. The piece concludes with a double bar line and a key signature change to D major.

2. Earl Grey

James Hill
arr. Gavin Grieg

Musical notation for 'Earl Grey' in 4/4 time, key of D major. The piece consists of six staves of music. The first staff contains measures 1-4 with chords A, Bm, E, A and triplets. The second staff contains measures 5-8 with chords A, Bm, E, A and triplets. The third staff contains measures 9-11 with chords A, Bm, E, A. The fourth staff contains measures 12-14 with chords D, A, A, Bm, E and triplets. The fifth staff contains measures 15-18 with chords A, D, A, D, E, A and triplets, including two first/second endings. The piece concludes with a double bar line and a key signature change to D major.

3. Miss Lyall

Traditional

The musical score for 'Miss Lyall' is written in 4/4 time and consists of five staves of music. The key signature has one sharp (F#). The score includes various chords and rhythmic patterns:

- Staff 1:** Starts with a violin (V) marking. Chords: Am, G, Am.
- Staff 2:** Chords: Am, G, Am.
- Staff 3:** Chords: Am, Em, Am, G, Am, Em.
- Staff 4:** Chords: Am, Am, Em, Am, G.
- Staff 5:** Chords: Am, Em, Am, Em, Am. Includes triplets (3) and first/second endings (1., 2.).

13. Jig Set 1

The Muckin' O'Geordie's Byre – Drumdelgie – Clare Jig

1. The Muckin' O'Geordie's Byre

Traditional

Musical score for 'The Muckin' O'Geordie's Byre' in D major, 6/8 time. The score consists of four staves of music. The first staff begins with a violin (V) marking and a double bar line with repeat dots. Chords are indicated above the notes: D, A7, D, Em, G. The second staff starts at measure 5 and includes first and second endings. The third staff starts at measure 10 and includes a repeat sign. The fourth staff starts at measure 14 and includes first and second endings.

2. Drumdelgie

Traditional

Musical score for 'Drumdelgie' in D major, 6/8 time. The score consists of four staves of music. The first staff begins with a violin (V) marking and a double bar line with repeat dots. Chords are indicated above the notes: D, G, D, G. The second staff starts at measure 5 and includes first and second endings. The third staff starts at measure 10 and includes a repeat sign. The fourth staff starts at measure 14 and includes first and second endings.

3. Clare Jig

Traditional

5

10

14

14. Jig Set 2

Blackthorn Stick – Rakes of Kildare – Haste to the Wedding

1. Blackthorn Stick

Traditional

V G C G Am G D7 G D7
 5 G C G C G D G
 9 G C G D7
 13 G C G C G D G G
 1. 2.

2. Rakes of Kildare

Traditional

Am G G

5 Am Em G Am Am

10 Am Em C G

14 Am Em G Am

18 Am Em C G

22 Am Em G Am

3. Haste to the Wedding

Traditional

D A D D A

5 D A D A D D

10 D G D G

14 A D A D A D D

15. Hornpipe Set

Off to California – Dunphy’s Hornpipe – Boys of Bluehill – Harvest Home

1. Off to California

Traditional
Em

2. Dunphy’s Hornpipe

Traditional

3. Boys of Bluehill

Traditional

Musical score for 'Boys of Bluehill' in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a violin (V) marking and a key signature of one sharp (F#). Chords are indicated above the notes: D, G, A, D, A, D, G. The second staff includes a triplet of eighth notes and first/second endings. The third staff continues the melody with chords D, A, G, D, A, D, G. The fourth staff includes another triplet and first/second endings. The piece concludes with a final chord of G.

4. Harvest Home

Traditional

Musical score for 'Harvest Home' in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a violin (V) marking and a key signature of one sharp (F#). Chords are indicated above the notes: D, A. The second staff includes first and second endings. The third staff features a complex rhythmic pattern with triplets of eighth notes and chords A, D, A, D, A. The fourth staff includes first and second endings, with a fermata over the final note of the second ending. The piece concludes with a final chord of D.

16. Reel Set

The High Reel – The Merry Blacksmith – The Boys of Malin – The Humours of Tulla

1. The High Reel

Traditional

1. The High Reel

5

9

13

2. The Merry Blacksmith

Traditional

2. The Merry Blacksmith

5

10

14

3. The Boys of Malin

Traditional

1 A D A A D E

5 A D A A D E

9 A D A A Bm D

13 A D A Bm D

17 A D A Bm D

21 A D A Bm D Bm D

Detailed description: This block contains the musical notation for the first piece, 'The Boys of Malin'. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/2 time signature. The piece consists of 24 measures, divided into six systems of four measures each. Chord symbols are placed above the notes: A, D, A, A, D, E in the first system; A, D, A, A, D, E in the second; A, D, A, A, Bm, D in the third; A, D, A, Bm, D in the fourth; A, D, A, Bm, D in the fifth; and A, D, A, Bm, D, Bm, D in the sixth. The final two measures of the sixth system are marked with first and second endings, both leading to a key signature change to two sharps (F#, C#).

4. The Humours of Tulla

Traditional

D G D A D G A G A G

6 D Em D A G A D

Detailed description: This block contains the musical notation for the second piece, 'The Humours of Tulla'. It is written in treble clef with a key signature of two sharps (F#, C#) and a 3/2 time signature. The piece consists of 10 measures, divided into two systems of five measures each. Chord symbols are placed above the notes: D, G, D, A, D, G, A, G, A, G in the first system; D, Em, D, A, G, A, D in the second. The final two measures of the second system are marked with first and second endings, both leading to a key signature change to one sharp (F#).

17. Auld Lang Syne

Robert Burns

Traditional

Verse

Should auld ac-quaint-ance be for-got, And ne - ver brought to mind? Should

Chorus

auld ac-quaint-ance be for-got, And auld lang syne? For

auld lang syne, my jo, For auld lang syne, We'll

tak a cup of kind - ness yet, For auld lang syne.

1.

Should auld acquaintance be forgot,
And never brought to mind?
Should auld acquaintance be forgot,
And auld lang syne?

Chorus

For auld lang syne, my jo,
For auld lang syne,
We'll tak a cup of kindness yet,
For auld lang syne.

2.

And surely ye'll be your pint-stowp!
And surely I'll be mine!
And we'll tak a cup of kindness yet,
For auld lang syne.

Chorus

3.

We twa have run about the braes,
And pu'd the gowans fine;
But we've wander'd mony a weary foot,
Sin auld lang syne.

Chorus

4.

We twa hae paidl'd i' the burn,
Frae morning sun till dine;
But seas between us braid hae roar'd
Sin auld lang syne.

Chorus

5.

And there's a hand, my trusty fiere!
And gie's a hand o' thine!
And we'll tak a right gude-willy waught,
For auld lang syne.

Chorus