



The Irish Reel Book- alle Melodieinstrumente



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The Irish Reel Book- alle Melodieinstrumente

Steinbach Patrick

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The Irish Reel Book 250 irische tunes - Für Flöte, Geige, Banjo, Mandoline, Gitarre und alle anderen Melodieinstrumente.

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180 Seiten

Pressestimmen

"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, strange communities were formed by the hundreds of immigrants that arrived daily. Francis O'Neill must have for seen 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. 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 hose annexation and plundering of Ireland left real conomic 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 (AMA-Verlag)

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 propogation. 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, 0 and A major used by traditional players and include chord symbols for the accompaniment. 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" (AMA-Verlag)

Kurzbeschreibung

"CD INDEX Preface

History

Ensemble

Sessions

The Music

Tips on Chordal

Accompaniment for Guitar

Arrangements for Guitar

Instruments

Lilting I. REELS

1. Drowsy Maggie

2. Cooley's Reel

3. Abbey Reel

4. Dan Breen's Reel

5. Molly McCarthy

6. Red Haired Maid

7. Peter Street

8. Within a Mile of Dublin

9. Hornless Cow

10. Dublin Lasses

11. Teetotaler's Fancy

12. Fair Haired Mary

13. Johnny's Wedding

14. Sligo Maid

15. Sheehan's Reel

16. Star of Munster

17. Pigeon on the Gate

18. Providence Reel

19. Galway Roundabouts

20. Killavil Reel

21. New Policeman

22. Roscommon Reel

23. Musical Priest

24. Eileen O'Callaghan's Reel

25. Drunken Landlady

26. Boys of the Lough

27. Man of the House

28. Swallowtail

29. Donegal Reel
30. Ships Are Sailing
31. Bucks of Oranmore
32. Wind That Shakes the Barley
33. First of May
34. Handsome Ploughboy
35. Fiddler's ContestII. MARCHES
36. O'Neill's March
37. Brian Boru's March
38. Battle of Aughrim
39. Lord Mayo
40. Marching to Drogheda
41. Johnny Cope
42. Mc Namara's MarchIII. JIGS
1. DOUBLE JIGS43. Three Little Drummers
44. Road to Lisdoonvarna
45. Dancingmaster
46. Top of Cork Road
47. Humors of Tralibane
48. Eastern Harper
49. Molly Brallaghan
50. Humors of Limerick
51. Barrack Hill
52. Newmarried Couple
53. Black Rogue
54. Johnny the Jumper
55. Basket of Turf
56. John White's Mother
57. Humors of Ballydehob
58. Trip to Sligo
59. My Darling Asleep
60. Runaway Jig
61. Tim the Thatcher
62. Old Man's Delight
63. Blarney Pilgrim
64. Morrison Jig
65. I Will If You Can
66. Fairy Jig
67. Tripping Up the Stairs
68. Lonely Jig
69. Strayaway Child
70. Liling Banshee
71. Fair Haired Boy
72. Munster Buttermilk
73. Orphan
74. Humors of Kesh
75. Priest's Delight
76. Father O'Flynn
77. Frost Is All Over

78. Connaughtman's Ramble2. SLIP JIGS/HOP JIGS79. Drops of Brandy
80. Last Night's Fun
81. Foxhunter's Jig
82. Dusty Miller
83. Port an Deorai
84. Comb Your Hair and Curl It
85. Rocky Road to Dublin
86. Moll Roe
87. Hunting the Hare
88. Give Us a Drink of Water
89. A Fig for a Kiss
90. Dublin Street
91. Swaggering Jig
92. I Have a Wife of My Own
93. Spatter the Dew
94. Dever the Dancer..
95. Humors of Whiskey
96. Boys of Ballysadare
97. Irish Girl3. SLIDES98. Pdraig O'Keeffe's Slide
99. Gleanntán Slide
100. Merrily Kissed the Quaker
101. Mary Willie's
102. Danny Ab's Slide
103. Michael Murphy's Slide
104. Johnny Murphy's Slide
105. Dingle Regatta
106. Pdraig's SlideIV. FLINGS
107. Monnymusk
108. Timpan Reel
109. The Fairies
110. Flax in Bloom
111. Love Won't You Marry MeV. HORNPIPES
112. Kildare Fancy
113. Woods of Kilkenny
114. Liverpool Hornpipe
115. McMahan's Hornpipe
116. Tomgraney Castle
117. Bantry Bay
118. Paddy Mack
119. Fisher's Hornpipe
120. Higgin's Hornpipe
121. Ballyoran Hornpipe
122. Chief O'Neill's Hornpipe
123. Heather Gien
124. Ballymanus Fair
125. Rights of Man
126. Little Stack of Wheat
127. Cronin's Hornpipe
128. Derry Hornpipe

129. Golden Castle
130. Sean Healy's Hornpipe
131. Pretty Maggie Morrissey VI. AIRS
132. Give Me Your Hand
133. Banks of the Suir
134. My Fair Love s Leaving Me
135. Sioban Dhuibhir
136. You'll Never Deceive Me Again
137. Southwind
138. Shady Bohereen
139. Has Sorrow Thy Young Days Shaded
140. Summertime VII. POLKAS
141. John Ryan's Polka
- Über den Autor und weitere Mitwirkende
142. Dennis Murphy's Polka
143. Kerry Polka
144. Humors of Listowel
145. Ballyhoura Mountains
146. Bag of Spuds
147. Tom Vicar's Polka
148. Cappamore Polka
149. Padraig O'Keeffe's Polka
150. Ballydesmond Polka
151. Knockabout Polka
152. Farewell to Whiskey VIII. CAROLAN S TUNES
153. Lord Inchiquin
154. Planxty Brown
155. One Bottle More
156. George Brabazon II
157. Constantine Maguire
158. John O'Connor
159. Planxty Sweeny
160. Lamentation of Owen Roe O'Neill
161. Carolan's Quarrel with the Landlady
162. Carolan's Welcome
163. Blind Mary
164. Robert Jordan
165. Planxty Kelly
166. Mrs Anne Mac Dermott Roe
167. Planxty Hugh O'Donnell
168. Morgan Magan
169. Planxty Irwin
170. Miss Murphy
171. Sheebeg and Sheemore
172. Fine Toast to Hewlett
173. Planxty George Brabazon
174. Carolan's Concerto
175. Lament for Terence Mac Donough
176. Kean O'Hara

177. All Alive
178. Princess Royal
179. Bumper Squire Jones
180. Captain O'Kain
181. Squire Wood's Lamentation on the Refusal of His Halfpence
182. Fanny Poer
183. Planxty Lady Wrixon
184. Clergy's Lamentation
185. Two William Davises
186. Mrs Judge
187. Lady Gethin
188. Carolan's Draught
189. Ode to Whiskey
190. Carolan's Receipt for Drinking Whiskey
191. Carolan's Dream (Carolan's Farewell to Music)

IX. FOLK SONGS

192. Roddy McCorley
193. Black Velvet Band
194. Valley of Knockanure
195. Lark in the Morning
196. Jolly Beggar
197. Johnny, I Hardly Knew Yeh
198. Curragh of Kildare
199. Spanish Lady
200. Blacksmith 145
201. Lifeboat Mona
202. Well Below the Valley
203. Hills of Connemara
204. Limerick Rake
205. Glory Oh, to Our Bold Fenian Men
206. Henry Joy
207. Nightingale
208. Maids When You're Young
209. Red Is the Rose
210. Master McGrath
211. Foggy Dew
212. Cait Ni Dubhir
213. Spancill Hili
214. Will You Come to the Bower
215. Whiskey in the Jar
216. Lowlands of Holland
217. Star of the County Down
218. Wild Rover
219. Skibbereen
220. Follow Me Up to Carlow
221. I'll Tell Me Ma
222. In Dublin's Fair City
223. Galway Bay
224. Paddy's Green Shamrock Shore

225. James Conolly
226. A Nation Once Again
227. Raggle Taggle Gypsies
228. Salley Gardens
229. St. Patrick Was a Gentleman
230. Greenland Whale Fisheries
231. Parting Glass
232. Blarney Roses
233. Pat Murphy's Meadow
234. Dirty Old Town
235. Lanigan's Ball
236. All for Me Grog
237. Men Behind the Wire
238. Dicey Riley
239. As I Roved Out
240. Kelly the Boy from Killarne
241. Arthur McBride
242. Four Green Fields
243. Butcher Boy
244. Only Our Rivers Run Free
245. I'm a Rover
246. Sea Around Us
247. Leaving of Liverpool
248. Carrickfergus
249. Danny Boy
250. Mermaid

FINGERING CHARTS
Guitar

Mandolin/Irish Banjo (G-D-A-E)

Tin Whistle in D

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