

# *Westland*

## *Irish Tunes and Dances*

Lieder und Tänze  
aus  
Irland

arrangiert und komponiert für  
für Flöte/Violine und Leier  
oder  
zwei Leiern

von  
Christoph Heidsiek



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## Vorwort

Nach der erfolgreichen Sammlung „The Green Island“ mit Melodien und Lieder aus Irland, Schottland und Wales, die vor fast 15 Jahren entstand, folgt nun hier ein neues Heft, diesmal ausschließlich im Geiste Irlands.

In der Sammlung „Westland“ finden sich traditionelle Melodien und Tänze aus Irland, die ergänzt werden durch einige neukomponierte Stücke. Diese Neulinge mischen sich aber unauffällig unter irische Volk, da sie aus langjähriger Spielpraxis und innerer Verbundenheit und Liebe zu einer Musikkultur entstanden, die auf der grünen Insel am nordwestlichen Rande Europas über Jahrhunderte ihr starkes, eigenartiges Leben entwickelt hat.

Die Melodien bewegen sich bisweilen noch außerhalb der reinen Dur-Moll-Tonalität in unterschiedlichen Skalenräumen (Pentatonik, modale Skalen, sog „Kirchentonarten“).

Die Leier eignet sich wohl besonders zur Interpretation dieser Melodien, da ihr Klangcharakter der Weite und Durchlässigkeit irischer Musik entgegenkommt. Die Melodiestimme kann gut von einer Flöte oder Violine übernommen werden. Eine besonders reizvolle Klangkombination entsteht bei der Besetzung Flöte/Violine, Leier und Gitarre, wobei die Gitarre die durch Buchstaben bezeichneten Akkorde ausführt. Hier stellen sich jedoch an den Gitarristen einige Anforderungen in Bezug auf die rhythmische und zupftechnische Gestaltung, die Führung der Bassstimme etc.

Viel Freude beim Musizieren wünscht

Christoph Heidsiek

Ottersberg, im April 2016

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# The South Wind

Irish traditional  
arr. C. Heidsiek

G em am D G am

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, providing a bass line with chords and some eighth-note accompaniment. Above the first staff, the chords G, em, am, D, G, and am are written above the notes.

C G G em D D7

The second system of music consists of two staves. The upper staff continues the melody from the first system, featuring a repeat sign in the second measure. The lower staff continues the bass line. Above the first staff, the chords C, G, G, em, D, and D7 are written above the notes.

G G am D7 em

The third system of music consists of two staves. The upper staff continues the melody. The lower staff continues the bass line. Above the first staff, the chords G, G, am, D7, and em are written above the notes.

C D G G am D C G

The fourth system of music consists of two staves. The upper staff continues the melody, ending with a double bar line. The lower staff continues the bass line, also ending with a double bar line. Above the first staff, the chords C, D, G, G, am, D, C, and G are written above the notes.

# Kilcash

Irish traditional  
arr. C. Heidsiek

G G C G em C am D7

G em C G G D7 G

G D em hm C em am D G

C G em D7 1. G C am C am D7 C

2. G em D C hm G D G G

# King of the Fairies

Irish traditional  
arr. C. Heidsiek

em em em D

The first system of music consists of two staves in 4/4 time, key of D major. The melody is written on the upper staff and the accompaniment on the lower staff. The first four measures are marked with chords: em, em, em, and D. The melody features eighth-note patterns and a final measure with a fermata over the D note.

em G em D 1. C em

The second system continues the piece. It features a first ending bracket over the last two measures, marked '1. C em'. The melody and accompaniment continue with similar rhythmic patterns.

2. C em, em G em

The third system features a second ending bracket over the first two measures, marked '2. C em, em'. The melody and accompaniment continue with similar rhythmic patterns.

em D hm em

The fourth system continues the piece. The melody and accompaniment continue with similar rhythmic patterns. The chord 'hm' is used in the second measure.

em em C D C em

The fifth system concludes the piece. The melody and accompaniment continue with similar rhythmic patterns. The chords em, em, C, D, C, and em are marked above the melody.

# Rogha Liadroma

Irish traditional  
arr. C. Heidsiek

em hm em em G hm D D

G D em em em G D D

G G C D em G D D

G G C D C G D D em

# Morrison's Jig

Irish traditional  
arr. C. Heidsiek

em em em D em em G D em em

em D G D hm hm em em em hm

em em D D em em em D

G G em D em em em D em em

D D C G em A D em D em



# Bunclody

Irish traditional  
arr. C. Heidsiek

D D G D D

A7 hm G A7 A7

A7 G D em A7

D hm em D

# High Germany

Irish traditional  
arr. C. Heidsiek

em em am D em

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody of quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes. Above the first staff, the chords 'em', 'em', 'am', 'D', and 'em' are written above the measures.

em G C G am hm

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody of quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes. Above the first staff, the chords 'em', 'G', 'C', 'G', 'am', and 'hm' are written above the measures.

em G C G am D em D

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody of quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes. Above the first staff, the chords 'em', 'G', 'C', 'G', 'am', 'D', 'em', and 'D' are written above the measures.

em em7 C hm7 am D em

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody of quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes. Above the first staff, the chords 'em', 'em7', 'C', 'hm7', 'am', 'D', and 'em' are written above the measures.

# Living Water

C. Heidsiek

em em em em G am7 D

The first system of music is in 4/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment starts with a half note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line.

em C hm am7 G am7 em

The second system of music continues in 4/4 time with a key signature of one sharp. It consists of two staves. The treble clef staff features a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef staff features a half note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The system concludes with a double bar line.

G *nur Quinte* G *nur Quinte* em am am D

The third system of music continues in 4/4 time with a key signature of one sharp. It consists of two staves. The treble clef staff features a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef staff features a half note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The system concludes with a double bar line.

em em hm hm am hm D em

The fourth system of music continues in 4/4 time with a key signature of one sharp. It consists of two staves. The treble clef staff features a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef staff features a half note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The system concludes with a double bar line.

# The Miller's Daughter

C. Heidsiek

Chord progression for the first system: G C G C

Chord progression for the second system: G am7 em D

Chord progression for the third system: G am em G D C am D

Chord progression for the fourth system: G em C G

# Willow Tree

Irish traditional  
arr. C. Heidsiek

The musical score for "Willow Tree" is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F#), and the initial time signature is 3/4. The score includes various musical notations such as triplets, slurs, and repeat signs. Chord symbols are placed above the notes. A large, semi-transparent watermark is overlaid diagonally across the page.

em C D em D

$\text{♩} = \text{♩}$  em em am am C C D hm em em am am

C C D em em em C em C em D hm

em em C em C em D em C G C G

C G am D C G C G hm D hm em

# Carolán's Welcome

Turlough O'Carolan  
arr. C. Heidsiek

am F G em am

G am em am am F G

em C am am em am

am am F F C dm

C G F am em

am G am G am em am

The musical score is written in 3/4 time and consists of seven systems. Each system includes a treble clef staff for the melody and a bass clef staff for the piano accompaniment. Chords are indicated by letters (am, F, G, em, C, dm) above the treble staff. The score includes various musical notations such as eighth notes, quarter notes, and dotted notes. There are also some specific markings like '3' with a bracket, likely indicating triplets. A large, semi-transparent watermark 'GanzOhr' is overlaid diagonally across the entire page.

# Good Night and Good Luck

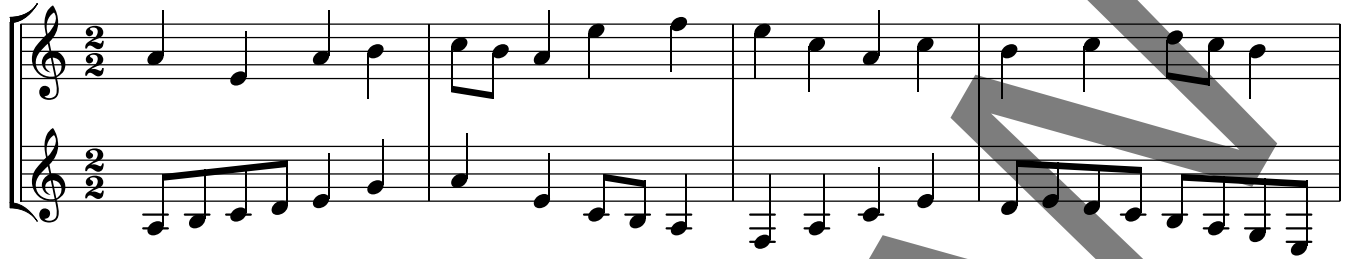
C. Heidsiek

The musical score is written for guitar in the key of A major (three sharps) and 3/4 time. It consists of six systems of two staves each. The first system has a treble staff with a melody and a bass staff with a bass line. Chords are indicated above the treble staff: A, D, A, and hm. The second system continues the melody and bass line with chords A, D, hm, and A. The third system features a more complex bass line with chords A, fism, hm, and cism. The fourth system has a treble staff with a melody and a bass staff with a bass line, with chords D7+, cism7, D, and E. The fifth system continues with chords A, D, A, and D. The sixth system concludes with chords A, D, hm, and A. A large, semi-transparent watermark is overlaid diagonally across the entire page.

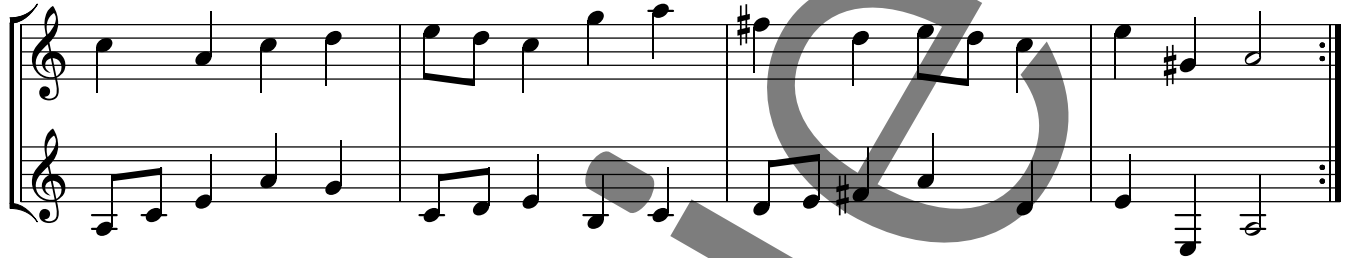
# A Walk in the Morning

C. Heidsiek

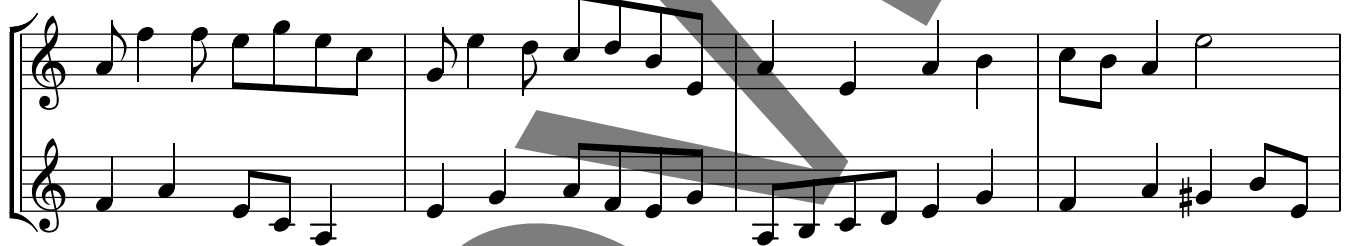
am am am am F am G em



am G C em D am E am



F C em F7+ em am F7+ E



F C em F7+ em am F G E7



am am am am am am E7 am





# The Morning Star

Irish traditional  
arr. C. Heidsiek

G G am G G G G am G D G

G em G C G em G D G

G em D C G em D em7

G em D C G D C D em

# Slow Air

C. Heidsiek

D A hm A G D em A D G

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a repeat sign and contains a melody of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and quarter notes. A large, semi-transparent watermark 'PREVIEW' is overlaid on the right side of the system.

fism hm em A A A D em A hm

The second system of music consists of two staves. The upper staff continues the melody from the first system, featuring a half note and a quarter note. The lower staff continues the accompaniment. The watermark 'PREVIEW' is visible in the background.

em hm A A em hm A D

The third system of music consists of two staves. The upper staff concludes the melody with a quarter note and a half note. The lower staff concludes the accompaniment with a quarter note and a half note. The watermark 'PREVIEW' is visible in the background.

# The Banks of the Ilen

Irish traditional  
arr. C. Heidsiek

D hm A D D A G

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains a melodic line with several eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with eighth and sixteenth notes. Above the first staff, the chords D, hm, A, D, D, A, and G are indicated.

D hm D A D D A G

The second system of music consists of two staves. The upper staff continues the melodic line with a triplet of eighth notes. The lower staff continues the accompaniment. Above the first staff, the chords D, hm, D, A, D, D, A, and G are indicated.

D em A hm D em A7

The third system of music consists of two staves. The upper staff features a melodic line with a triplet of eighth notes. The lower staff provides the accompaniment. Above the first staff, the chords D, em, A, hm, D, em, and A7 are indicated.

D em hm A D A D G

The fourth system of music consists of two staves. The upper staff concludes the melodic line with a triplet of eighth notes. The lower staff concludes the accompaniment. Above the first staff, the chords D, em, hm, A, D, A, D, and G are indicated.

# Westland

Irish traditional  
arr. C. Heidsiek

D G A D A A A A

D G A D G A D

D G A D A A A A

D G A D G A D D

D D D D D D G A

D D D D D G A D