

Salamanca

The musical score for "Salamanca" is written in G major (one sharp) and 4/4 time. It consists of four staves of music. The first staff begins with a boxed section labeled 'A' containing a D chord and a triplet of eighth notes. The second staff continues with chords D, A7, D, A7, G, and includes a first and second ending bracket. The third staff continues with chords D, A7, D, G, A7, D, A7, and D. The fourth staff concludes with a G chord and another first and second ending bracket.

A
D 3 3 Em G A7 G

D A7 D A7 G 1. D A7 D 2. D A7 D **B** D G A7

D A7 D G A7 D A7 D

G 1. D 2. D

"Salamanca Reel", in Gaelic "Seisd/Cor Salamanca", also known as "Salamanco", "Boyle's Reel", "Coronation Reel", "Maigue's Tide", "Salamander", "The Tartan Plaid" or "The Wild Salamanca" is an Irish, Scottish and English reel or hornpipe in D Major. The parts are played AB Breathnach CRÉ 2, O'Neill), AABB (most versions) or AABBCDD (Breathnach, CRÉ 1). Bayard (1981) says it is "probably no older" than the early 19th century, and, though apparently once-popular (inferred from the number of printings) it is of unknown origin. Breathnach (1976) gives that the tune is named after Wellington's victory of the Peninsular Campaign in Spain in 1812 and not for the Irish college (or, for that matter, the famous 19th century racehorse of the same name), however, there is a Catholic seminary in Salamanca, Spain, The Royal Scots College, where Irish priests trained during the penal years. Salamanca lies 107 miles northwest of Madrid and there Wellington won a decisive victory over the imperial French forces. It is a popular reel in County Donegal, although the 19th century Munster collector and Anglican cleric James Goodman (1828-1896) claimed it was a Connacht reel. Brendan Breathnach (1963) says that he heard that it is played as a hornpipe. The tune was collected, with parts reversed, by Samuel Bayard in southwestern Pa. under the title "Boyle's Reel".

The piece has been a particular favorite of uilleann pipers. The title appears in a list of tunes in his repertoire brought by Philip Goodman, the last professional and traditional piper in Farney, Louth, to the *Feis Ceoil* in Belfast in 1898.

It was printed in Alewine's **Maid that Cut Off the Chicken's Lips** (1987), Breathnach's **CRÉ I** (1963), Breathnach's **CRÉ II** (1976), Cole's **1000 Fiddle Tunes** (1940), Giblin's **Collection of Traditional Irish Dance Music** (1928), Harker's **300 Tunes from Mike Rafferty** (2005), Elias Howe's **Musician's Omnibus Nos. 6 & 7** (1880-1882)(appears as "Salamanco"), Kennedy's **Fiddler's Tune Book, vol. 2** (1954), Kerr's **Merry Melodies, vol. 1** (c. 1880) and vol. 4, Krassen's **O'Neill's Music of Ireland** (1976), R.M. Levey's **First Collection of the Dance Music of Ireland** (1858), Mallinson's **100 Essential** (1995), McDermott's **Allan's Irish Fiddler** (c. 1920's), O'Neill's **O'Neill's Irish Music** (1915), O'Neill's **Music of Ireland: 1850 Melodies** (1903), O'Neill's **Dance Music of Ireland: 1001 Gems** (1907), Peoples' **Fifty Irish Fiddle Tunes** (1986), Phillips' **Fiddlecase Tunebook** (1989), Raven's **English Country Dance Tunes** (1984), Roche's **Collection of Traditional Irish Music, vol. 1** (1912), Ryan's **Mammoth Collection** (1883) and Vallely's **Learn to Play the Fiddle with Armagh Pipers Club** (197?).

It was recorded by Tommy Reck (originally recorded 1971), Tommy Peoples, John Doherty on **The Star of Donegal** (1975. Originally recorded 1953 by Peter Kennedy), Seamus Connolly & Brendan Mulvihill on **My Love is in America: The Boston College Irish Fiddle Festival** (1991), Liam Walsh (uilleann piper) (1924), Arm and Hammer String Band on **New England Contra Dance Music** (1977) and Michael Gallagher (uilleann pipes) (c. 1920).