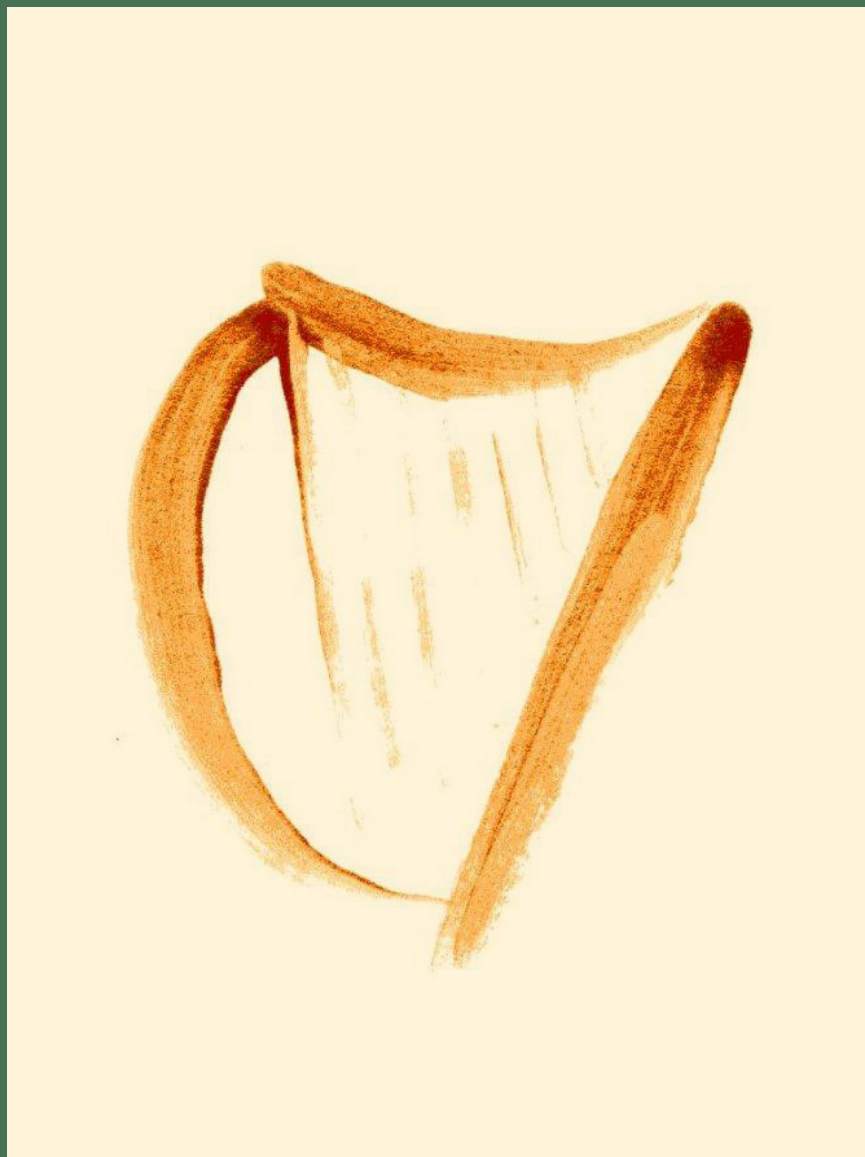


Kingston Irish Slow Session  
**TUNE BOOK**



Sponsored by The Harp of Tara Branch of the Association of Irish Musicians,  
Comhaltas Ceoltóirí Éireann (CCE)



# CCE KINGSTON, HARP OF TARA KINGSTON IRISH SLOW SESSION TUNE BOOK

## Permissions

Permission was sought for the use of all tunes from Tune books.

### Special thanks for kind support and permission to use their tunes, to:

Andre Kuntz (Fiddler's Companion), Anthony (Sully) Sullivan, Bonnie Dawson, Brendan Taaffe. Brid Cranitch, Comhaltas Ceoltóirí Éireann, Dave Mallinson (Mally's Traditional Music), Fiddler Magazine, Geraldine Cotter, L. E. McCullough, Lesl Harker, Matt Cranitch, Randy Miller and Jack Perron, Patrick Ourceau, Peter Cooper, Marcel Picard and Aralt Mac Giolla Chainnigh, Ramblinghouse.org, Walton's Music.

## Credits:

Robert MacDiarmid (tunes & typing; responsible for mistakes)  
David Vrooman (layout & design, tune proofing; PDF expert and all-around trouble-shooter and fixer)

This tune book has been a collaborative effort, with many contributors:

Brent Schneider, Brian Flynn, Karen Kimmet (Harp Circle), Judi Longstreet, Mary Kennedy, and Paul McAllister (proofing tunes, modes and chords)  
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Despite much proofing, possible typos and errors in melody lines, modes etc. **Chords are suggested only**, and cannot be taken as good until tried and tested.

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**Please report errors of any type to** [rmacdiarmid@cogeco.ca](mailto:rmacdiarmid@cogeco.ca). Errors in revision 1.0 will be listed, with corrected pages, on the Harp of Tara web site.

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Despite the effort to seek permissions, and properly credit all sources, for a very small number of tunes contact information was not available or requests were not answered. If there are any **issues of Copyright**, they will be addressed immediately. E-mail [rmacdiarmid@cogeco.ca](mailto:rmacdiarmid@cogeco.ca)

# GENERAL LAYOUT OF THE TUNEBOOK

*(entries in bold font are hyperlinked)*

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A note on the arrangements and interpreting the scores

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Short Histories of Comhaltas, the Harp of Tara, The Kingston Céilí Band, and The Kingston Irish Tune Collection

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Some simple ways to vary a tune

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**Index of all tunes, by most common name**

**Index of all tunes, including alternate titles** e.g. Rolling Wave and Humours of Trim...



# THE REPERTOIRE

This is a Kingston Tunebook and the repertoire and settings reflect the musical environment of Kingston and surrounding areas

The Kingston Céilí Band, originally started by Harp of Tara but now an independent organization, has for 30 odd years played for the dancers and taught the workshops that many now playing benefited from. The Irish Dance Collection put together by Marcel Picard, Aralt Mac Giolla Chainnigh, and Dennis Wilson (variously known as ‘The Kingston Céilí Band Tune Book’, ‘Music for the Sets,’ and ‘Marcel’s Irish Music Collection’) has been a valuable source of tunes for almost as long. The Kingston Céilí Band and ‘The Wild Canadian Geese in the Bog’ (Aralt Mac Giolla Chainnigh, Dennis Wilson, and Jack Hickman), the house band for Harp of Tara’s monthly Céilís, are still playing the tunes from that vast repertoire of Irish dance music.

There has been a very strong regular session ongoing in Kingston for a decade or so, with a great selection of tunes, and many of them are included in the tune book. The book also reflects the many workshops sponsored by Harp of Tara over the last decade, which have brought to Kingston such outstanding musicians as: Irish bands Diorma, Spraoi, and Flook; Steafan Hannigan, Saskia Tomkins, and Karen Light; June McCormack and Michael Rooney; Liz Carroll and John Doyle: multiple visits by Maeve Donnelly, accompanied by Stephen Bauman on one occasion and Tony MacManus on another; Liz and Yvonne Kane accompanied by Edel Fox; Paul Legrande, and especially the repertoire of Patrick Ourceau, who, as of 2013, has come to Kingston for nine annual immersion weekends, often accompanied by Debbie Quigley. Both the Brockville Irish Cultural Society and the Belleville ‘Quinte Irish Canadian Society’ have in the past sponsored workshops, with the likes of Tommy Peoples, Martin Hayes, and the Angel Band.

Individual slow session members have also brought in tunes from the Goderich Celtic College, the Catskills Irish Arts Week, the Orillia ‘Whit’s End’ annual immersion weekend with Patrick Ourceau, and from Belleville, Brockville and surrounding areas.

Although there has been an attempt to include a balanced repertoire from all regions, there is a definite tilt to Clare/ Galway tunes, partly due to the preference of a few of the members most active in contributing tunes, and partly due to the multiple workshops that have been held with Patrick Ourceau, Maeve Donnelly, and the Kane Sisters.

With regard to the tune settings, we have tried hard to include better settings, and realistic transcriptions from recordings and workshops. It is always possible to dumb down a setting, but this book is an attempt to provide an educational resource for at-home use, not to sight-read a tune you’ve never heard or seen before.

The tune sections are generally arranged with easier tunes at the beginning of the section, graduating to some very difficult tunes further on.

## **A Word to Beginners, Musicians new to Irish music, and the Score-Dependent ON THE USE AND MIS-USE OF SCORES.**

Scores can be useful in various ways, but for various reasons they are not the best way to learn Irish music. For one, the music is not played as written. e.g. jigs are not played as 6 even 1/8 notes, Listen to an old-time or classical musician ‘playing’ straight from a score, and what you get is old-time or classical-fusion, which may or may not be interesting, but is definitely not Irish music.

For another, it is intrinsic to the music to ornament and vary the music - scores would be pages long, and so intricately detailed as to be almost unreadable. In addition, there is no ‘National Academy for the Standardization of Scores.’ The same tune will be played completely differently in Donegal and in Clare, or even by any two musicians in Galway, so it’s important to know where your score came from and how reliable it is.

An example of this is given in Brendan Breatnach's biography of O'Neill where O'Neill is determining the best method of collecting good settings of tunes:

“The appointment of a committee of musicians to assist in the selection and revision of the vast amount of material assembled suggested itself. Early and McFadden, Delaney, Cronin and Ennis, outstanding musicians then resident in Chicago, agreed to co-operate in that work and they came together for the purpose in James O'Neill's house.

James played from his manuscripts but scarcely a tune was considered to be satisfactory in all respects. Changes were suggested and opposed and arguments waged until the more modest members fell into silence and one opinionated and domineering member had the field to himself. The one meeting of the committee was sufficient to prove the idea was unworkable and the two O'Neills were left to soldier on for themselves”.

Source: <http://www.ramblinghouse.org/2009/07/francis-oneill/>

Good tune books are listed throughout the book, and in the Bibliography. The Session.org is not necessarily the most reliable source for scores – there are some gems, especially in the ‘Comments’ section, but there's also a lot of dross, and really bad settings. A good, experienced, musician can take any score and know what to do with it, but that is impossible for beginners, or even good musicians playing Irish music for the first time.

The most compelling argument against the mis-use of tune books to the exclusion of learning by ear is that you will never be able to take a workshop with a good Irish musician, where you can actually learn a lot in a short time – right from the source. The musicians teach tunes - relatively simple or quite complex - by ear, at a quick pace, with ornaments, and sometimes with variations. If you have been learning by ear, and listening to whole lot of music, you will eventually be able to recognise patterns in the music, which ornaments are being used, etc .

The best way to learn the music, if you are serious, is to listen to the music, a lot – and it's much better to listen mostly to solo or small group recordings where one of the instruments is the one you play. Once you hear a nice tune from a good musician, take the time to transcribe it, listen for the lift and swing, the ornaments and variations, and play around with the tune (See the appendix. “*The PC as an alternative to scores.*”) It's not impossible, and gets easier the more you do it. As Seamus Ennis said:

*“You know, there's an awful lot to be said for this Irish traditional folk music and folklore, because first of all you have to learn it, and first you must learn the Talk, and then you must learn the Grip, and after that you must learn the Truckly-How. And then you have the whole lot, only just to keep on practising it.*

*Because Seamus Ennis knows far more about this than even the old Folk Lordy-Lordy themselves...”*

Seamus Ennis - Forty Years of Irish Piping. Track - The Rainy Day / “First You Must Learn the Grip”

It's a thoroughly enjoyable, but very long road....

## NOTES ON THE ARRANGEMENTS

In Irish dance music, it is not uncommon to start a tune with an introductory upbeat of variable length which is not an integral part of the tune, and which is not played on repeats or if the tune is not the first in a set of tunes. There is no attempt to apply the classical norm of adjusting the final bar to compensate for the pickup notes.

Likewise, if the tune is played on its own, or is the last tune of a set, it's not uncommon to finish a tune with a long note of variable length.

### Ornaments, conventions used

Long Roll    Short Roll, Cran    Cut (cutting the note, or before or after the note)    Alternatives, 1/8 notes or Roll



### Variations:

Transcribing a tune as actually played would take several pages, as variations are an intrinsic part of the music. A small attempt has been made in some tunes to show some variations, with the use of asterisks \*, \*\*, \*\*\*. The 1st and 5th bars of a tune are often melodically the same, and an optional variation is sometimes shown in bar 5, meaning it's possible to play the bar 5 variation or simply replay the bar 1 notes. In **counting bars**, pickups and 1st and 2nd endings are not counted - bar 5 is the 5th, and since the tunes are laid out in 4-bar sections, it is the 1st bar of line 2; Bar 9 is the first bar of Part B.

### Slur indications

Some tunes from tune books have slurs indicated for the entire tune - for example only, there are always other ways to phrase the tune. For transcriptions, sometimes the entire bowing is worked out, but more commonly, only a few of the more important or unusual slurs are indicated. On the other hand, single-bow-ing right through an entire tune, as in some traditions, is just not on...

### Notes on the PDF version of the Tunebook

Table of Contents and all Indices are hyperlinks. Clicking on the entry will bring you directly to the tune. Most other links in the tunebook are active: coloured links within text (Ó Riada was leader of a group called Ceoltóirí Chualann), and source notes, Source: <http://www.ramblinghouse.org/2009/07/sean-o-riada/>

Only links that are text notes of the score and are simply a credit are not be active: Source: [http://www.taoiseach.gov.ie/eng/Youth\\_Zone/About\\_the\\_Constitution,\\_Flag,\\_Anthem\\_Harp/National\\_Anthem.html](http://www.taoiseach.gov.ie/eng/Youth_Zone/About_the_Constitution,_Flag,_Anthem_Harp/National_Anthem.html)

Bíonn dhá insint ar scéal agus dhá leagan déag ar amhrán  
*There are two versions of every story and (at least) twelve versions  
of every song.*

Irish Proverb

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## SOME REMARKS ON IRISH MUSIC

### *Introduction*

There is a lot of nonsense written, especially on the web, about the types of Irish Music.

In an oral culture, where the dance tunes played in our current sessions were actually played for dancers, there was no mystery. A dance master would call for music of a certain rhythmic pulse for a particular dance, and the musicians would know what to play.

Divorced from the dance, it's difficult to explain some of the tune types to anyone who is unfamiliar with the dancing. A 'barn dance,' for example, is a hornpipe performed for the Ulster céilí dances known as "Barndances." A 'single reel' is a solo step-dance term, while 'polkas' are the "name" of the tunes played for the social set and céilí dances; 'Slides' are 'Single Jigs' played for dancers. There's a lot of mixing of dance names for the rhythm with current naming practice of the tune types.

The abstract analytical definition of tune types in Irish music would take a lot of historical and musical research, so while there has been an effort to give at least some definition to some of the less-frequent tune types, those definitions use the terms you will find in current tune books and the web, and are to be taken with a grain of salt.

In the end, if you are having trouble playing a slip jig or a hop jig, or are fond of polkas or flings, the best option is just to listen to the tune played by a good musician from the area where that tune is played (any good musician in Ireland will want to vary the tunes on a recording or concert, or will play for dancers at least occasionally and needs a few tunes of each type in the repertoire, but that doesn't mean, for example, that a Donegal player would actually know anything about slides, or play them properly).

L. E. McCullough's piece is a good, very concise article on the basic history of the music and the tunes. Used with permission.

## SOME REMARKS ON IRISH MUSIC

L. E. McCullough

Most of the music with which this book is concerned assumed its present form in the 18th century. It is not possible to pinpoint precisely the persons, places, or moments of genesis, as the music was (and is still) chiefly transmitted without the use of written notation. Also, Irish music was the creation of a rural peasantry that did not possess the means or probably even the desire to document the rise and spread of their music. Few of the persons who composed the tunes have ever been positively identified, and one can only conclude that the bulk of Irish music is the product of thousands of anonymous folk musicians scattered across the Irish countryside.

Irish music did not arise in a vacuum, however. Several of the slow airs and harp tunes in the current repertoire were undoubtedly composed by taking already existing pieces of music and reworking them - changing the meter and rhythm, reshaping the melodic structure, altering the tonality, adding new sections and deleting others. The 18th century was a period of social upheaval and cultural transition in Ireland; with the collapse of the old Gaelic social order, the country was laid open to a wave of new influences in all areas of society, and Irish music naturally reflected the contemporary state of affairs. Scholars have presented convincing evidence showing that the reel is derived from Scotland and the jig and hornpipe from England; indeed, a number of Scots and English tunes are still found in the current repertoire. The professional travelling dancing masters who flourished in 18th-century Ireland also had a part in the creation of new tune genres, as new dance patterns required new (or at least rearranged) dance accompaniments. Whatever the original sources of the various musical forms, the great majority of individual pieces in the tradition were composed by Irish fiddlers, pipers, and flute and tinwhistle players in the 18th and early 19th centuries. The fact that new tunes are still being composed by Irish musicians



working within the established traditional framework demonstrates the stability and vitality of the idiom, as well as its capacity to adapt to changing social contexts.

Irish music is fundamentally a tradition of solo performance in which the melodic line is of paramount importance. Though Irish music is often performed by more than one instrument and is frequently provided with harmonic and percussive accompaniment, a performance of a tune by a single musician is an entity complete in itself. Over the last decade new experiments in the ensemble performance of Irish music have had a noticeable impact on the tradition by prompting new tunes, tune settings, and styles, and by serving as a vehicle for acquainting the general public with Irish music. Despite the recent interest in the innovative possibilities inherent in the ensemble arrangement of Irish music and song, the solo musician and singer remain the essence of the tradition.

Irish music is, however, a developing tradition in both performance practice and instrumentation. The fiddle, uilleann pipes, and various flutes, fifes, and tinwhistles were the instruments most commonly played until the middle of the 19th century. At that point the family of free-reed instruments began entering the idiom. Today this instrument species is represented in Irish music by the concertina, mouth organ, button and piano accordion, and a few melodeons still used mostly by order musicians. The latter part of the 19th century is also the period when the practice of harmonic accompaniment is believed to have started gaining favor, first with the piano and later with the guitar and other plectra instruments. This development indicated the ability of the music to absorb urban, “modern” influences without being submerged or obliterated; the preference for harmonic accompaniment may well have originated in America, where Irish musicians were a staple element of minstrelsy, musical theater, and vaudeville during the 19th century. Though plectrum instruments such as the guitar, tenor banjo, and mandolin were being played by Irish musicians in the late 1800s, it is in only the last few years that they have truly achieved prominence in Irish music. The last two decades have also seen a revival of interest in the Irish harp, bones, and bodhrán—ancient Irish instruments that have received an enthusiastic acceptance from 20th century aficionados.

Irish music consists chiefly of dance tunes and airs, though there are some pieces of music that are neither danced to nor used as airs for song texts—marches, tunes composed by harpers of the 17th and 18th centuries for aristocratic patrons, and descriptive pieces that depict a scene or event from Irish life or history. There were also at one time a handful of double jigs played “the piece way”, that is in a slow, highly embellished and elaborated form (see piper Pat Mitchell’s Topic LP for a current example). It is the dance music that has dominated the repertoires of most Irish musicians during this century, despite the fact that Irish music and dance have followed their own separate paths of development since the 19th century.

The reel has become the most popular of the dance tune genres, though 18th and 19th century collections suggest that the double jig was the favorite tune type of that era. Present-day composers of Irish music seem to choose the reel as the primary vehicle for their inspiration, and it is not uncommon to attend sessions where nothing but reels will be played for extended periods of time. The single jig, like the double jig, is in 6/8 (though sometimes noted in 12/8) but differs slightly in its rhythmic emphasis and in the steps danced to it. In the province of Munster, single jig tunes called slides have remained very popular and are generally written in 12/8 time. The slip or hop jig is in 9/8, the only one of the 18th-century solo dances to be performed in triple meter. Hornpipes, like reels, are in 4/4 but are played with more deliberate emphasis on the strong beats of each measure so that the first and third beats are like dotted eighth notes. Set dances, also called long dances, were devised by the dancing masters as the ultimate showcase for their terpsichorean skills, and each set dance is performed to its own special tune. These tunes are either in 6/8 or 4/4 time and have extended second parts twelve or more bars long. The majority of dance tunes consist of two eight-

measure sections, though some tunes have three or more parts and may vary in the order and number of times each part is repeated.

Most of the music used to accompany the numerous ensemble dances popular in Ireland during the 18th century appears to have been fairly indigenous. During the early 19th century, the dancing masters introduced group dances adapted from the quadrilles then popular on the Continent. Known as “sets” (or “Half sets” if two instead of four couples danced) these dances were in 6/8 and 2/4 time and made use of simple jigs and reels then extant. Several of these set tunes survive today in the guise of slides and polkas. Later in the 19th century, schottisches, highland flings, polkas, waltzes, barn dances, mazurkas, quicksteps, and varsoviennes immigrated to Ireland from European ballrooms and were naturalized into the Irish tradition. Again, the process of reworking existing tunes asserted itself, and much of the music used to accompany these dances has been drawn from native sources.

There has been some dispute among scholars regarding the classification of pieces of music known variously as “airs”, “song airs”, “slow airs”, or “narrative airs”. They are in most instances wedded (or were at one time) to lyrics in English and/or Irish. In some cases, only the airs have survived and have assumed a new identity of their own. To complicate the issue further, many Irish folk songs are often sung to dance tunes, especially jigs.

Currently, the most frequently played airs derive from the sean-nós (“old style” or “old manner”) tradition of Gaelic singing. These airs are often called slow airs because of the slow performance tempo and the rubato method of interpretation in which the basic rhythmic structure of the air is varied according to the demands of the text and the creativity of the singer. The sean-nós style is also highly ornamented and, though reducible on paper to a fairly simple, symmetrical structure, often gives the impression of amorphousness to those hearing it for the first time.

To present a complete transcription of a slow air would be of little value except for purely illustrative or analytic purposes. Most players agree that the best way to learn a slow air is to listen to it being sung; in this way, all the nuances and expressive devices present in a virtuosic soulful interpretation of a sean-nós performance can be absorbed. Often, however, it is only possible to learn an air from a musician, and, in this instance, it is perhaps a case of the spirit rather than the letter of the law being preserved, as the traditions of vocal and instrumental music are distinct, though related. The airs found in this book are not from the sean-nós tradition, though they can be enhanced by introducing sean-nós techniques of interpretation. Perhaps more than any other genre of Irish music, airs must remain in the living tradition to retain their genuine character and vibrancy.

For more details on Irish music, song and dance, these books will be useful: *Folk Music and Dances of Ireland*, Breandán Breathnach (Talbot Press, Dublin, 1971); *A Handbook of Irish Dances*, J.G. O’Keeffe and Art O’Brien (Gill and MacMillan, Dublin, 1954); *Songs of Irish Rebellion*, Georges-Denis Zimmerman (Folklore Associates, Hatboro, Pennsylvania, 1967). [A newer book, *The Pocket History of Irish Traditional Music*, by Gearóid Ó hAllmhuráin, is also very concise and useful]

Source: L. E. McCullough – *The Complete Irish Tinwhistle Tutor*, p 3-5. Used with permission

L.E. has been performing and teaching traditional Irish music on tinwhistle and flute since 1972. Author of *121 Favorite Irish Session Tunes* and *The Complete Irish Tinwhistle Tutor*, he has won several music competitions in Ireland and America and recorded on 45 albums for labels such as Angel, RCA, Sony Classical, Bluezette and Laserlight. In 1978 he earned a Ph.D. from the University of Pittsburgh by authoring the first-ever dissertation on Irish traditional music, *Irish Music in Chicago: An Ethnomusicological Study*. Dr. McCullough has composed music for commercials, stage, film and ballet and performed on the scores of the Ken Burns PBS television series *Lewis & Clark*, *Not for Ourselves Alone*, and *The West*, and for the Warner Brothers film *Michael Collins*.

Words, Music, and More. The McCullough website: [www.lemccullough.com](http://www.lemccullough.com)

# COMHALTAS CEOLTÓIRÍ ÉIREANN – THE ASSOCIATION OF IRISH MUSICIANS

*“Comhaltas Ceoltóirí Éireann” is a cultural organization with headquarters in Dublin, Ireland, with branches throughout the world. Founded in 1951, the organization is non-political, non-sectarian, and its stated objectives are the preservation and promotion of Irish heritage, including traditional music in all its forms, and the Irish language. The title of the organization translates into English as “Society of Irish Musicians.” It is referred to as “Comhaltas” or “CCE” for simplicity. In Kingston, Comhaltas is represented by the Harp of Tara Branch. Founded in 1978, the local Branch sponsors an active program of Irish language, dance and music*

## *Introduction*

You would hardly think that Irish traditional music was ever in trouble. Walk into an Irish pub anywhere in the world today and you might well be treated to an informal “session” — musicians playing for their own pleasure and that of their listeners. It might start with a fiddle player pulling an instrument from a battered case. Maybe a button accordion emerges from under a chair. A flute is pulled from a bag, and the music continues with the haunting sounds that were once the preserve of the rural country kitchen. But it was not always that way.

## *Early Years*

There was a time when the mere survival of Irish traditional music was not at all a sure thing.

In January 1951, representatives of the Thomas Street (Dublin) Pipers’ Club went to Mullingar for a meeting with traditional music enthusiasts from County Westmeath. Two ideas which had already been mentioned amongst traditional musicians were discussed at this meeting; the first was the founding of an organisation to promote Irish traditional music while the second was the organising of a great annual festival of Irish traditional music, song and dance. A further meeting was held in February, and at this meeting it was decided that, in conjunction with Feis Lár na hÉireann (a Gaelic League Feis which had been held in Mullingar for many years), a Fleadh Cheoil would be organised in the town in May over the Whit weekend.

In the years before the Fleadh, although the ordinary people of Ireland loved traditional music, the hundreds of traditional musicians in the country were largely unappreciated in popular social and intellectual circles. The aim of the Fleadh was to promote traditional music and to arrest the decline in its popularity. The cream of traditional Irish musicians attending the Fleadh played a major role in furthering this aim.

Fleadhanna Cheoil gave traditional musicians a platform where they could play to an appreciative audience and where traditional style was the criterion. That first Fleadh Cheoil in 1951 attracted only a few hundred patrons - a small but enthusiastic crowd. Within five years, however, this annual gathering had grown to become a great National Festival attended by traditional musicians, singers, and dancers from all parts of Ireland and overseas.

On October 14th, 1951, at Árus Ceannt, Thomas Street, Dublin, the first standing Committee of Cumann Ceoltóirí na hÉireann was elected. At a meeting in St. Mary’s Hall, Mullingar, on January 6th, 1952, the title of the organisation was changed from Cumann Ceoltóirí na hÉireann to Comhaltas Ceoltóirí Éireann.

## *Comhaltas Today*

Comhaltas has grown with the times, and today we’re proud to be the foremost movement preserving and promoting Irish traditional music.

Branches of Comhaltas have formed in every county in Ireland and also abroad, organising classes, concerts, and sessions in local communities. Now there are County and Provincial Fleadhanna, and also the Fleadh Nua, the Tionól Leo Rowsome, Seisiún, and the Scoil Éigse, and active branches in the United States, Britain, Canada, Japan and elsewhere. In fact, there are hundreds of branches in 15 countries on 4 continents.

As the President of Ireland, Mary McAleese, said, “Take Comhaltas out of the equation, turn back the clock and contemplate Ireland without Comhaltas and the sheer scale of what we owe you is revealed.”

All of this exciting work, though, rests squarely on the shoulders of our local volunteers. If you think you might want to be involved, find your local branch and see what we’re all about! Comhaltas Ceoltóirí Éireann

Source: <http://comhaltas.ie/about/history/>

The Comhaltas Traditional Music Archive comprises the recordings, documents and images collected by during our 50 years of promoting Irish music and culture. <http://comhaltasarchive.ie>

Harp of Tara is the Kingston Branch of Comhaltas, active in promoting Irish Language, Dance and Music since.

## HARP OF TARA, THE KINGSTON BRANCH OF CCE

Until the founding of a CCE Branch in Kingston, there were no visible signs of Irish Culture in Kingston - no sessions or Céilí’s of any type, no workshops, nor language classes.

That unfortunate situation changed for good in 1978. Two years before, a few people from Kingston went to hear the Comhaltas Music Tour in Ottawa, and came away inspired. Those few people then set about bringing the Concert tour to Kingston, which was a huge public success, and served to bring together people in Kingston with a strong interest in one or another facet of Irish Culture.

The next step was the founding of the Comhaltas Harp of Tara Branch in 1978, dedicated to the CCE goals of promoting traditional Irish Language, Music and Dance. One of the early successes of the branch was the founding of the Kingston Céilí Band as the branch music band. Now independent from the branch, the Céilí Band - whose 25th Anniversary Celebration was held in 2006 - has been at the heart of the development of Irish music in Kingston - performing, participating in sessions, and giving workshops.

With the variety of music options in Kingston and the area today, it’s hard to imagine that so recently, there were no such options. That the music is safe in any number of good hands, owes at least something to the long-term dedication of the branch and its members.

Language Classes were started in 1994, and annual international Irish Language Immersion weekends in 1996. Annual Irish Language Immersion Weeks had been held in temporary sites starting in 2004, but in 2007 Harp of Tara was a principal partner in the launching of a permanent North American Gaeltacht (Language speaking area) where the immersion weeks are now held. Weekly Irish Social Dancing classes have been running continuously since 1998, and we have sponsored monthly Céilís since 2002, as well as a monthly Siamsa music social. Finally a weekly slow session, started in 2001 and running continuously ever since, filled out the program.

Although few are probably aware of the sponsorship, the branch currently offers a weekly language, music, and dance program; monthly events - a Céilí which is the primary event in Kingston for bringing the music and dance together, and a Siamsa; an annual Irish Language immersion weekend in the winter; and a week-long immersion in the summer.

Some Links of Interest:

[Brief History of International Comhaltas](#)

[History of the Kingston Ceili Band](#)

[Nomination of Jack Hickman to the CCE Hall of Fame](#)



# HISTORY OF THE KINGSTON CÉILÍ BAND

*By Aralt Mac Giolla Chainnigh*

During the late 1970's and early 1980's, Kingston was blessed by a hotel (the Frontenac on Ontario St, now trendy bars) owned and operated by Brendan and Anne McConnell, who were originally from Dublin and Galway, respectively. They had taken a rundown establishment in what was then a grungy part of town and transformed it into a pleasant hostelry. It featured reasonably good food in its restaurant, and two bars, Muldoon's and Finnegan's, where one could find the best of Irish entertainment. This attracted many people interested in Irish music, and a convivial group was formed who spent evenings around the two bars, listening to the nightly entertainment. It soon became the meeting place for those interested in things Irish, be they music, culture, language or travel. Saturday sessions gave an opportunity for those with some ability to share their talent with other like-minded individuals from the stage in Muldoon's. Included in this group were several who had a rudimentary knowledge of music, and several who had no knowledge but much enthusiasm for the genre.

About 1981, due largely to the efforts of the McConnells and other interested people, Kingston was visited by the Comhaltas North American concert tour. This event served to increase awareness of Irish traditional music in the Kingston, and particularly among that select crowd who frequented Muldoon's and Finnegan's. Soon there were mutters of discontent as to why we didn't we have some traditional music being produced in Kingston, other than that provided by travelling musicians.

At about the same time, inspired by the Comhaltas tour, the McConnells and others took the initiative to form a chapter of Comhaltas here in Kingston. Soon after, there was an initiative to form a group of musicians dedicated to the objectives of Comhaltas, to promote the performance of traditional music. In an early meeting attended by potential musicians and some of the more prominent members of Comhaltas, it was agreed that the band, at that time still unnamed, would limit its repertoire to traditional and tasteful contemporary Irish music, and eschew the popular, "tin-pan alley" type of music. Under these conditions, it was agreed that the band would perform and be an integral part of the local branch of Comhaltas. It was also agreed that the band would not play for profit, but would donate its services to good causes, such as performing for benefits, senior citizens and shut-ins, and whatever functions would be sponsored by Comhaltas, with any reasonable expenses being covered by the parent organization.

Initially, the group met in a classroom at St. Lawrence College. Instruments consisted of a fiddle, a flute, a bodhrán, and several guitars. Some of the participants had versions of Soodlum's song books, O'Neill's Music of Ireland, and other resources, as well as cassette tapes and albums of Celtic music which were shared. Soon a small repertoire of traditional tunes and songs was accumulated. Some of the tunes learned at that time and perpetuated through the years are *Boys of Blue Hill*, *Cock o' the North*, *Harvest Home*, *Drowsy Maggie*, and songs such as *Wild Rover*, *Wild Mountain Thyme*, *The Butcher Boy*, *Carrickfergus* and others.

Soon thereafter Comhaltas Kingston sponsored the Harp of Tara Pavilion during Folklore Multi-cultural festival. Among the performers at this 1981 event were two well-established groups, the Toronto Céilí Band led by Kevin Finnegan, from the Toronto Branch of Comhaltas, and the Ottawa Céilí Band, under Tom McSwiggan from the Ottawa Branch. This inspired the local musicians to adopt the name "Kingston Céilí Band", and the first public performance of the band under this name was at the 1981 Folklore.

So that's how it all started. From that time on, the band attracted a number of musicians, some of whom were accomplished from the start, others who developed their talent for traditional music as they went along. The repertoire also increased, as individual members brought their favourite music to be performed with the band. Slowly the quality of performance increased until eventually the band started to receive invitations to perform outside the Irish community. Some of this was due to the association between Comhaltas and the Kingston Folk Arts Council. This latter organization kept the band informed of various opportunities to perform, and provided a small performance subsidy at the end of each year.

During 1981 and 1982, as well as performing at Folklore, the band performed at such diverse venues as the

Quinte Irish Festival in Belleville, the Rideau 150 celebrations at Chaffey's Locks, the Sir John A Macdonald celebrations at City Hall in Kingston, and various other charitable and non-profit events.

The Band continued to perform as previously, often in support of Comhaltas activities, at the same time performing frequently in the community. Remuneration for these performances was small, and went into a fund used for the purchase of music materials. Some of these funds were also used to outfit the Band in distinctive garments, and a logo consisting of a ring of Celtic knotwork encircling a harp, and containing the Irish version of the Band's name, Ceoltoiri Bailie an Ri, was designed by Mrs. Heather Kemp.

In 1987, the members of the Band decided to sever formal relationships with the Harp of Tara Branch, although they continued to be available to support the periodic activities of the Branch.

In 1991, Fort Henry sponsored the first annual Celtic Festival, and the Céilí Band was one of many groups invited to perform. The band takes credit, deserved or otherwise, for saving the event one year, when the organizers were about to cancel the Festival because of heavy rain. Just as the band was leaving the venue, a busload of German tourists arrived, and the manager of the Fort asked if we could set up in the coffee shop and play a few tunes for the visitors. We did, the visitors enjoyed the music, and other people, hardy souls who refused to be scared off by a little rain, stayed. Two hours later, the Band was still playing, the sun came out, and the Festival went on. Maybe coincidental to this occurrence, we have been invited back every year, and this past year, 2000, the Kingston Céilí Band was the only local musical group to play on stage. The band was in good company, with the likes of Rawlins Cross, Slainte Mhaith, and for the second year, Natalie MacMaster.

Excerpted from Harp of Tara's web site: [http://www.srayner.ca/comhaltas/M\\_Branch%20History.htm](http://www.srayner.ca/comhaltas/M_Branch%20History.htm)

# THE KINGSTON IRISH TUNE COLLECTION

*By Aralt Mac Giolla Chainnigh*

The Tunebook produced by Marcel Picard in about 1998 drew upon, and superseded, other collections that were in circulation in Kingston at the time. The collection was immediately embraced as “the standard” because of its completeness, the quality of the type setting, and the fact that it represented the working repertoire of the Kingston Céilí Band. The Kingston Céilí Band, formed in 1981, had for many years been the defining influence in traditional Irish music in town. It was generally acknowledged that anyone who wished to advance in the music had to serve an apprenticeship in the céilí band.

With a few exceptions, the settings and repertoire for the book were taken from the collection of Aralt Mac Giolla Chainnigh. Aralt had been the lead fiddler in the céilí band from about 1992. Marcel joined the band, also playing fiddle, in about 1996. He took over as lead fiddle when Aralt left the group in 1998. In some cases, the settings for tunes were taken from the web, and amended to reflect the céilí band versions. As a final step in assembling the collection, Marcel and Aralt went through the tunes to confirm that they were transcribed as they were being played. Chords were provided by Dennis Wilson, often representing significant departures from standard settings.

The basis of the repertoire was acquired by Aralt from the Calgary branch of Comhaltas Ceoltóirí Éireann between 1989 and 1992. The Calgary Comhaltas group was attached to the Calgary Irish Cultural Society, and played for various social events for the society. They also played for other local events including the “Celtic Folk” sessions that were held monthly in the south of town, and the Spruce Meadows horse show.

The dominant influences in the Calgary Comhaltas branch were: the “Lofthouse Céilí Band”, including Dick Lofthouse (accordion), and his sons Derrick (flute and bouzouki), and Brad (bass); Don McAuley, a banjo player who played for dance feiseanna in Canada and United States; Derrick Perry, an accomplished guitarist and vocalist; Gayle O’Neil, a talented flutist; Fíona Coll, who was an extremely gifted young woman who also played with the Calgary Fiddlers; and Denis O’Brien, an older fiddler who played many fine airs. Gregg Hooper (flute), and a couple other members from the group “Scatter the Mud” were also involved in the branch. Books that were in popular use at the time included *the Irish Fiddler*, *50 Irish Fiddle Tunes* by Tommy Peoples, and the *Fiddler’s Fake Book*.

Some of the tunes which Aralt brought from Calgary overlapped with the repertoire already being played in the Kingston Céilí band. Those would include many of the most common tunes such as the *Swallow’s Tail Jig*, *Kesh Jig*, *Saddle the Pony*, *Blackthorn Stick*, *John Ryan’s Polka*, *Dennis Murphy’s Polka*, *Off to California*, *Boys of Blue Hill* and *Harvest Home*. The lead fiddler in the céilí band prior to Aralt’s arrival was Nancy Ossenbreg. Nancy had produced a learning tape for the céilí band in about 1990 which included many tunes that had been subsequently dropped from the céilí band repertoire. Aralt learned these tunes from the tape and brought them back into the repertoire. Some of these tunes were of a lesser played nature, including the *Tarbolton Reel*, *Fair Haired Mary*, and *Paddy on the Turnpike*. *Old French*, *La Bastringue*, and *Whiskey before Breakfast* were also a legacy of the early céilí band.

Debbie Tweedie played flute in the céilí band at that time, and contributed a number of tunes to the repertoire. Her strongest suit, however, was in harmonies. Shirley Baird, a hammered dulcimer player, contributed a number of uncommon tunes such as the *Templehouse Jig*, and the *Knocknagow Jigs*. She also contributed many of the O’Carolan Tunes. Bonnie Dawson played accordion with the band and contributed various tunes including *6 Penny Money*, *Gander in the Pratie Hole*, *Drops of Brandy*, and *Cooley’s Reel*. She also wrote a number of tunes that were played by the céilí band, including *The Parrish Waltz*, *Dale Clarke’s Waltz*, and *Denny Wilson’s Delight*. Marcel himself brought a number of traditional tunes to the céilí band, including the *Gravel Walks*, and *Tripping Upstairs*. He also brought a number of tunes from the “Old Time” tradition, including the *Teviot Jig*, *Old John’s Jig*, and *100 Pipers*. Janice Mac Neil, on clarinet and vocals, was an important influence in the band, but provided songs rather than tunes to the repertoire.

The Irish folk club held monthly sessions at the RCHA Club, and a number of tunes commonly played

there found their way into the céilí band repertoire: Mick Hefferon (*Silver Spire, Crowleys 1&2*), Danny Conway (*Mason's Apron*), Gregg Forbes (*Dick Gossip*), Chris Eckhart (*Lucy Campbell, Nine Points of Roguery*), Carina Connelly (*Flowers of Edinburgh*), Andrew Mac Donald (*Castle Kelly*).

[Marcel decided to put a tune book together because there wasn't much common repertoire at these RCHA sessions. When Aralt came in to get a fiddle repaired, Marcel offered to do it for free if Aralt would work with him in establishing and writing down a common repertoire of tunes that could be handed out at the RCHA session; Aralt was interesting in pulling together a repertoire to play for the dancers; and Dennis wanted to have chords for the tunes – the project of putting together a good collection of tune was started]

The Kingston Céilí Band had really been a show band prior to Aralt's arrival. Increasingly however, the band began playing for dancers, and taking on the appearance of a traditional céilí band. The Brockville Irish Cultural Society was formed in 1996, and held monthly céilís. Regular céilís began in Kingston in 1997 when Neil McEvoy (himself a fiddler) was chair of the local Comhaltas branch. To play for céilís, a wider repertoire of reels was required, and the band actively sought interesting tunes. The most popular group that they listened to was the Shaskeen Céilí Band. Among the tunes acquired from this group were: *Mouse Behind the Dresser, Eel in the Sink, Toss the Feathers, and The Shaskeen*.

Aralt retained contact with the Calgary Comhaltas group. When they cut a CD in 1994 ("The Mountain Road") he learned a couple of tunes from the recordings and brought them to the céilí band repertoire. Among these was included *Farewell to Ireland*. Aralt also brought a number of tunes back from Irish language Immersion Weekends in Montreal, where Paul Legrand taught him *Glass of Beer, Cup of Tea, and the Travers' Reel*, among others.

A number of strong céilí musicians in Toronto influenced the collection, including Kevin Finnegan, Ena O'Brien and Pat Simmons. Their contributions were not so much in terms of repertoire, as in terms of arrangements of sets, and the presentation of the tunes for dancers.

In conclusion, the assembly of the repertoire which gave rise to the original tune book was very much a community activity. The codifying of the collection, however, was the work of one man, Marcel Picard. It was his vision and effort that put substance to the repertoire, and resulted in a coherent package which defined the basic repertoire for traditional Irish musicians in Kingston for many years.

[The collection has never had a formal name, but for the credits for this slow session Tune book it will be called: Harold Kenny, Marcel Picard, Dennis Wilson – the Kingston Collection of Irish Dance Tunes]



# SLOW SESSION ETIQUETTE

Slow session etiquette and norms differ significantly from regular session norms in the following ways:

Since we actively welcome beginners (most sessions do not provide for beginners), it is not necessary to wait for an invitation to play. If you bring an instrument, in fact, we will insist that you play at least one tune that you know at a good speed for you to play it (don't worry if that speed is really slow -- that's better than too fast for you).

We especially ask that all musicians be respectful and helpful to each other regardless of playing ability. Everyone is making a contribution to the session, for which we're happy. Be generous with your help and encouragement. We believe that every musician can learn something from another musician, period.

About the only things we actively discourage are speed snobs and sheet music. We are concentrating on good style and feel, and learning of tunes by ear, and our speeds range from a quarter speed, to half speed, to almost full speed, depending on who is playing that day. As fun as playing quickly is, that's not what this session is about. It's a good opportunity to discover new things about a tune that you already know while others are learning it, experiment with variations, etc.

This is an opportunity for you to develop and hone your skills and techniques. Usually in a session, if you don't know a tune, you should sit back and listen. At the slow session, however, we want you to play out so we know when you have the tune (and when you don't!).

We don't care how many (fill in the blank, e.g. bodhrán) players there are, play away! We're a session that's all about everyone playing and learning together. However, be aware that this is not usual session etiquette. All we ask is that you try not to clash with each other with chord choices or pulse or such, so please pay attention to the music and to each other.

Tune repertoire of a slow session differs somewhat from the repertoire of a regular session. For one thing we include some easier tunes – you will never hear 'Egan's Polka', or 'Soldier's Joy' in a regular session. More importantly, the mandate of a slow session is to provide a solid grounding in Irish music, with a repertoire of 'Classic' tunes (in the end, difficult to define easily) and 'classic' sets. Experienced musicians in a regular session, who are presumed to already have that musical foundation, are more likely to include rare setting of tunes and relatively unknown, but very good tunes

Adapted from <http://www.slowplayers.org/SCTLS/index.html>

# LOCAL SESSIONS

## Kingston

### CCE Kingston Irish Slow Session

Tuesday, 7 – 9:00 p.m. Ben's Pub, 105 Clergy Street East at Princess.

All welcome, all ages, from beginners to good musicians new to the Irish repertoire. Tune books discouraged, but tolerated due to newer people confronting an established repertoire.

Hosted by Harp of Tara. <http://www.srayner.ca/comhaltas/> This Tunebook is up on the Harp of Tara web site, on the 'Music' page.

Contact: [rmacdiarmid@cogec.ca](mailto:rmacdiarmid@cogec.ca)

### Regular Session

Tuesday, 9 till late, also at Ben's pub, 105 Clergy Street East at Princess.

Full speed, great repertoire, great session. Irish repertoire. too fast for tunebooks...

Contact: [chris.eckert@queensu.ca](mailto:chris.eckert@queensu.ca)

## Belleville

Session hosted by the 'Quinte Irish Canadian Society' <http://www.qics.ca/>

Wednesdays, 6:30pm to 8:30pm. Engineers Hall, corner of Pine St. and Chatham St. in East Belleville. All levels of musicians, tune books are welcome. The tune book is up on the web site. Irish repertoire.

Contact: [sessions@qics.ca](mailto:sessions@qics.ca)

## Brockville

Wednesday afternoon (1:30 till 4:30) and Thursday evening (7:30 till 10:00) at the home of Roma and Stewart Simpson, 1354 Windsor Dr. Mixed repertoire, dot friendly (Tunebook available at the session), visitors most welcome.

Contact: Roma Simpson [simpson\\_43@sympatico.ca](mailto:simpson_43@sympatico.ca) or 613 - 345 -3275

## Delta

Bi-monthly, Thursday evening. Mixed repertoire, dot friendly. Delta Baptist Church, 24 King, Delta, Ontario

Contact: Judi Longstreet. [jojuzoo@bell.net](mailto:jojuzoo@bell.net)

## *Sessions and Tune books in Other Cities*

### Toronto

Dora Keogh, 41 Danforth Ave. Seisuns every Thursday at 9:00 pm and Saturday at 4:00 pm

In An Sibin, 709 Queen Street East (Queen and Broadview). Sunday afternoon 4:30pm

Céilí Cottage, 1301 Queen Street East (Queen and Leslie). Tuesday evening

The Toronto Black Book, Peterborough Rendition: <http://www.ken-brown.ca/blackbook/>

### Ottawa.

Again, multiple sessions, check Craig Hamm's 'Irish Music Ottawa' <http://www.irishmusicottawa.ca/> for locations. The tune book for the Ottawa Slow Jam is also up on the web, with chords: <http://www3.sympatico.ca/hhtuner/carp/>

### Montreal

Several sessions and a Tunebook are on the web: <http://music.gordfisch.net/montrealsession/index.html>

# Aírs

**Song Airs, Carols,  
Harp Tunes, Slow Airs**



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# Ashokan Farewell

D Major

Jay Unger

alternate endings

Source: Various, arranged

Note: a modern composition, the theme for PBS's "The Civil War"

Unger was born in the Bronx (New York City) in 1946, the son of immigrant Jewish parents from Eastern Europe... In the late 1960s, he became a member of "Cat Mother and the All Night News Boys" and, later, the Putnam String County Band. Although he has often played with David Bromberg, he is probably best known for 'Ashokan Farewell' (1982), originally composed as a waltz, which was used as the theme tune to the Ken Burns documentary 'The Civil War' (1990). Many of his other compositions are familiar to contra dancers, notably 'The Wizards' Walk.' —Fiddler's Companion

# Blind Mary (Máire Dhall)

D Major

D G D A  
D D7 G D A 1.D 2.D  
D A D A  
D F# G D A D 1.D 2.D

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*. Irish, Planxty ("very slow" air in 2/4 time, O'Neill: 4/4 time, Joyce & Valley). The tune is attributed to blind Irish harper Turrough O'Carolan (1670-1738), although Donal O'Sullivan, in his definitive work on the bard, could find no incontrovertible evidence of its origin. It was copied by Chief Francis O'Neill from Forde's two-volume *Encyclopaedia of Melody* (c. 1845), which carried the attribution to O'Carolan. Unfortunately, only the first volume survives (in the O'Neill papers donated to Notre Dame University), and it is presumed that 'Blind Mary' is in the second, a copy of which has not been located in Ireland, Britain or the United States. Donal O'Sullivan (1958) does not think the piece characteristic of O'Carolan's melodies, and

"But for Forde's high authority we should hardly be justified in including it" in his collected O'Carolan works. If Carolan did compose the tune, it was probably for another blind harper named Maire Dhall (Blind Mary) who lived in his locality, and whom he undoubtedly knew. Maire Dhall was a professional harper (one of the few women recorded as being in the profession) who taught another blind woman, Rose Mooney, who appeared at the Belfast Harp Meeting of 1792, one of the last gatherings of ancient Irish harpers (Sanger & Kinnaird, *Tree of Strings*, 1992). Harper Charles O'Connor's diary mentions that in October, 1726, his two younger brothers were learning harp from a woman harper named Maire Dhall. The tune appears to have been recently popular with flute players. —*Fiddler's Companion*

# Dirty Old Town

C Major

Ewan MacColl

C C C7 F  
C F C  
G Am

Source: *The Session.org*, adapted by Paul Gilliespie  
Ewan MacColl wrote this song and had it sung in a play of his performed in 1949, called "Landscape With Chimneys"

# Boolvogue (Melody is 'Youghal Harbour')

Song Air, Waltz

G Major

Source: *Cobb's Music of Ireland, slightly adapted*

A popular air composed by Patrick Joseph McCall (1861-1919), a Dublin publican and city councilman who wrote many patriotic ballads, a number of which have entered into the tradition and which have become an integral part of the ballad singers repertoire. 'Boolvogue' was written in praise of one of the County Wexford leaders of the 1798 rebellion, a 'Croppy priest,' Father John Murphy, and is often sung to the old air called 'Youghal Harbour'

\*\*\*

McCall was also the co-author of the *Feis Ceoil Collection of Irish Airs* (1914, reprinted as the *Darley & McCall Collection of Traditional Irish Music*), a collection of airs and tunes collected from competitors at the several Feis Ceoil from 1898 on, which McCall had helped initiate and sponsor. (*Breathnach*, 1996). —*Fiddler's Companion*

# Buachail Ó'n Éirne (translates as 'Boy from Ireland,' Come By the Hills)

Slow Air

G Major

Source: *Walton's, Clare McKenna - Ireland's Best Tin Whistle Tunes 1*

The melody was used for the song 'Come by the Hills,' by Scottish journalist and television producer W. Gordon Smith in the 1960's.



## Dark Isle (Dr Mackay's Farewell to Creagorry)

A Dorian / G Major

Iain MacLachlan

A m E m C G G B m E m D

A m E m C G G D 7 C G

G C G G B m E m D 7

A m E m C G G D 7 C G

G —Play again— G —End—

Source: Scottish: 1963. This version arranged from multiple sources.

Composed in 1963 as a pipe lament by the late Iain MacLachlan, an accordion player from Creagorry who originally titled it 'Dr Mackay's Farewell to Creagorry,' after a local physician. Various lyrics have been written to the tune, although the first version was by David Silver of Inverness, who was asked to write a song for a BBC TV thriller, "The Dark Island", filmed in Benbecula in 1963. The island was his inspiration for the pensive song. He set his lyrics to MacLachlan's air. —Fiddler's Companion

## Dawning of the Day (Fáinne Geal an Lae ("The Bright Ring of the Day"), On Raglan Road)

D Major

Air, March

D G D G D

G D B m A

G D B m A

D G D G D

Source: Matt Cranitch - The Irish Fiddle Book

The air, one of a supposed seven or eight hundred, was reputed to have been composed by the "Great Harper" Thomas O'Connellan (born at Cloonmahon, also anciently known as Clonymeaghan, either around 1625 or 1640), from County Sligo who spent considerable time in Scotland. O'Neill (1922) says: "O'Connellan flourished in a period when the renown of Irish harpers became a matter of history. After a sojourn of 20 years in Scotland, he returned to his native land in 1689, and died nine years later." —Fiddler's Companion

## Érin Go Brágh (Ireland Forever, The Old Melody, Master McGrath)

E Aeolian

Two staves of musical notation in 3/4 time, key of E minor. The first staff contains the first eight measures, and the second staff contains the remaining four measures. Chord symbols are placed above the notes: Em, D, Bm, Em, D, Bm, Em, Em, D, Bm, Em.

Source: *The Wolfe Tones - Rifles of the I.R.A., Transcribed RMD, Transposed from Cm*

This is the melody of a popular rebel ballad - 'Erin go Bragh' or 'A Row in the Town' and numerous other songs.

## Far Away

B Minor - Aeolian

Waltz  
Peter Jung 1985

Four staves of musical notation in 3/4 time, key of B minor. The first staff contains the first four measures, the second staff contains the next four measures, the third staff contains the next four measures, and the fourth staff contains the final four measures. Chord symbols are placed above the notes: Bm, F#m, Bm, A, G, F#m, Bm, A, D, A, D, Em, Bm, A, G, F#m, Bm, 1. Bm, 2. Bm —to repeat the tune—.

Source: *thesession.org*

American. Waltz. Composed in 1985 by Pete Jung (Kingston, N.Y.), who said: "I wrote this while playing the mandolin, on the way back home from a Brattleboro (VT) Dawn Dance, at about 7 A.M. I wrote it for a particular woman who has an enchanting but elusive quality—that was what I was trying to convey." —*Fiddler's Companion*

# The Foggy Dew

D Aeolian

Dm C Am F Bb  
Dm C Am F Bb  
Dm F C F Dm C  
Bb Dm C Am F Bb Dm

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

# Follow Me Up to Carlow

Single Jig, Slide, March (6/8 or 2/4 time) or Reel

E Minor - Aeolian

Em Bm Em Bm  
Em Bm Em Em  
Bm D  
Bm D Em  
Bm D  
D Em

Source: *WWW*, sourced as a transcription from the band Planxty. Lyrics by Frank McCall (1861-1919).

Darley & McCall state that the air is called 'Follow Me Up to Carlow' and that there is a tradition that this air was the Clan March of the O'Byrne family. Its first public airing was supposedly when it was played by the Irish war-pipers of Fiach Mac Aodh Ó Broin (anglicised Fiach McHugh O'Byrne) at the fight of Glenmalure (1580) when he attacked the English of the Pale (the environs surrounding Dublin), defended by the troops of Lord Deputy Grey. — *Fiddler's Companion*

# Hector the Hero

D Major, transposed & simplified

Scottish Lament

J.S Skinner, 1903

D G D Bm G Em A  
Bm G D G D A D  
G D Bm  
Bm Em A Bm G  
Bm G D A D

Source: Skip Healey - Have Ye This One

*Hector the Hero* was composed by Scots fiddler James Scott Skinner to honour Major-General Hector MacDonald, who had a distinguished career in the British Army, starting off as an enlisted soldier and rising through the ranks. He committed suicide in 1903 after accusations of homosexuality. —Fiddler's Companion. The tune was popularized by the Bothy Band on their first album, paired with 'The Laird O' Drumblair' strathspey.

Skinner can be heard playing this tune at <http://www.abdn.ac.uk/scottskinner/musicclips.shtml>

# I'll Tell Me Ma

G Major

G C G D7 G  
G C G D7 G  
G C G D7  
G G7 C G D7 G

Source: photocopy from unknown Irish Song Book

*Air, polka.* A well known children's song. It was collected in various parts of England in the 19th century and again appears in collections from shortly after the turn of the 20th century. In Ireland the chorus usually refers to Belfast city and is known colloquially as 'The Belle of Belfast City,' although it is also adapted to other Irish cities, such as Dublin. —Wikipedia

# MacPherson's Lament (MacPherson's Rant, MacPherson's Farewell)

Sky Air

D Mixolydian

James MacPherson, 1700

Source: Rob Roy Pipe Band, transposed and simplified

Composed by James MacPherson himself in Prison on the eve of his execution for cattle rustling. Born in 1675, the son of a gypsy woman and a highland laird. James, a fine fiddler, became the Leader of an unlawful gypsy gang plundering the North East of Scotland living off their spoils and sharing them out with the less fortunate. He was eventually caught in the town of Keith while being chased through the streets by the bailiffs where a woman threw a blanket out of a window trapping James. He was tried in Banff, found guilty and was sentenced to hang by the magistrates. On the day of his execution in Banff the magistrates knew there was a reprieve coming from Aberdeen and put the town clock forward by 20 minutes so James could be hanged before the specified time. On the gallows he played this tune then offered his fiddle to anyone in his clan who would play it at his wake. When no one came forward to take the fiddle, he broke it then threw it into the crowd. The broken fiddle now lies in a folk museum near Newtonmore. The Magistrates were punished for this and the town clock was kept 20 minutes behind the correct time for many years. Even to this day the town of Macduff has its west facing town clock covered so the people of Banff can't see the correct time!  
<http://www.btinternet.com/~John.Slaven/macphersonslyrics.htm> (Dead link)

Farewell, ye dungeons dark and strong  
 Farewell, farewell to thee.  
 Macpherson's rant will ne'er be lang  
 On yonder gallows tree.

Well the laird o' Grant, that highlan' sa'nt  
 That first laid hands on me  
 He played the cause on Peter Broon  
 To let Macpherson dee.

He took the fiddle into both his hands  
 And he broke it o'er a stone  
 Says there's nae other hand shall play on thee  
 When I am dead and gone.

Chorus: Sae rantingly, sae wontonly  
 Sae dauntingly gaed he  
 He played a tune an' he danced aroon  
 Beneath the gallows tree.

Untie these bands from off my hands  
 And gie to me my sword  
 There's nae a man in a' Scotland  
 But I'll brave him at a word.

O, little did my mother think  
 When she first cradled me  
 That I would turn a rovin' boy  
 And die on the gallows tree.

It was by a woman's treacherous hand  
 That I was condemned to dee  
 Beneath a ledge at a window she stood  
 And a blanket she threw o'er me.

There's some come here to see me hanged  
 And some to buy my fiddle  
 But before that I do part wi' her  
 I'll brak her thro' the middle.

The reprieve was comin' o'er the brig o' Banff  
 To let Macpherson free  
 But they pit the clock a quarter afore  
 And hanged him to a tree.

## Mari's Wedding (Mairi's Wedding)

A Mixolydian

D G A

D G A

D G A

1. D G A

2. D G A

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

Scotland, Hebrides. G Major. The tune is from the Hebrides Islands (the alternate title refers to the Isle of Lewis) which lie off the north coast of Scotland and was first printed in Marjory Kennedy-Fraser's "Songs of the Hebrides" (1909). It was written originally in Scots Gaelic

## Mist-Covered Mountains of Home (Cífidh mé na mór-bheanna (I Will See the Mountains))

Scottish, Slow Air

A Aeolian

A m E m G E m A m

A m G E m A m G A m

A m G E m G A m G

A m G E m A m G A m

Source: WWW, unattributed.

A Scottish song that was written in Gaelic in 1856 by Highlander John Cameron (Iain Camsbroin), a native of Ballachulish, to an unknown tune melody.



# Niel Gow's Lament for the Death of His Second Wife

D Major

Niel Gow

Slow and pathetic

Source: Photocopy from unknown Scottish Fiddle Book, courtesy of Al

## Niel Gow

Niel Gow was born in Inver, Perthshire, as the son of John Gow and Catherine McEwan. He started playing the fiddle when very young ...but In spite of being something of a musical prodigy, he originally trained as a plaid weaver, but eventually gave up that trade to become a full-time musician. This attracted the attention of the Duke of Atholl, who became Niel's patron, and also ensured Niel's employment for balls and dance parties put on by the local nobility. In time he became renowned as a fiddler.

Niel Gow was married twice. His first wife was Margaret Wiseman, and they had five sons and three daughters. After having been widowed, Niel married Margaret Urquhart from Perth in 1768, and they went on to share a happy married life until she died in 1805. Niel was deeply hurt by her death, and stopped playing the fiddle for a while. His friends finally convinced him to pick it up again, and the first thing he played was his '...Lament for the Death of his Second Wife.' Niel

died at Inver on 1 March 1807, aged 80.

Niel Gow composed a lot of dance music - according to John Glen (1895) he put his name to 87 tunes, "some of which are excellent" - much of which forms the backstay of Scottish country dance music even today. However it must be said that he was not above directly using good material from other composers to republish under his own name; Glen claims that from the 87, at least a quarter are derived from older tunes or are straight copies of tunes published earlier elsewhere, often under a different title. This being a common practice at the time, it didn't seem to hurt his reputation.

Note: He himself spelled his name Niel, although others sometimes spell it Neil or even Neal. To add to the confusion he had a very musical grandson (by Nathaniel) who did spell his name "Neil". —Wikipedia

More: <http://www.folkmusic.net/htmlfiles/inart441.htm>

# Niel Gow's Lament for the Death of His Second Wife, G

G Major

Niel Gow

Bm C D Em Bm C Bm C  
Bm C D Em Bm CMaj7 Bm G  
Em D C G Em C Bm C  
Em D C G Em C G  
Em D C G Em C D D7  
Bm C D Em Bm C Am Em

Source: Transposed and simplified, for winds. (Originally D Major from Unknown Scottish Fiddle Book, courtesy of Al)

# The Rising of the Moon (Eirigh Na Gréine - Wearing of the Green)

D Major

D A7  
G D A7 1. D 2.  
Bm A  
G D A7 D

Source: arranged, Paul McAllister.

The song, with words by John Keegan Casey (1846-1870), was set to the air of 'The Wearing of the Green' some sixty years after the Irish rebellion of 1798. Casey, from Mullingar, was in prison at the time for the crime of being a Fenian, and died in prison at the tender age of twenty-three as a result of his sufferings. — Fiddler's Companion

# Óró Sé do Bheatha 'Bhaile (Dord na bhFiann (Call of the Fighters))

G Minor - Aeolian

Air, Slow March

Musical score for Óró Sé do Bheatha 'Bhaile. The score is written in G minor, Aeolian mode, 3/4 time signature. It consists of four staves of music. The first staff has a G m chord above it. The second staff has G m, A m, and G m chords above it. The third staff is labeled 'Chorus' and has a G m and F chord above it. The fourth staff has G m, A m, and G m chords above it.

Source: *Folksongs and Ballads Popular in Ireland, Volume 1 (Ossian)*

The song in its original form, *Séarlas Óg* (meaning "Young Charles" in Irish) refers to Bonnie Prince Charlie and dates back to the third Jacobite rising in 1745-6.

In the early 20th century it received new verses by the nationalist poet Padraig Pearse and was often sung by IRA members and sympathisers, during the Easter Rising. It was also sung as a fast march during the Irish War of Independence.

Since 1916 it has also been known under various other titles, notably *Dord na bhFiann* (Call of the Fighters) or *An Dord Féinne*. The latter title is associated with Padraig Pearse in particular. This version is dedicated to the pirate or "Great Sea

Warrior" *Gráinne Ní Mháille* (Grace O'Malley). She was a formidable power on the west coast of Ireland in the late 16th century.

The song has been sung widely by ballad groups such as *The Clancy Brothers and Tommy Makem*, *The Dubliners*, *The Casidys*, *Noel McLoughlin*, *The McPeake Family*, and *the Wolfe Tones*. *Óró Sé do Bheatha 'Bhaile* was also sung by sean-nós singer *Darach Ó Catháin*, *Dónall Ó Dúil* (on the album *Faoin bhFód*) and by *Níoclás Tóibín*. *Óró Sé do Bheatha 'Bhaile* was also used in the 2006 film "*The Wind That Shakes the Barley*." - Wikipedia

The air was "borrowed" and used for the popular *Sea Shanty*, 'What shall we do with a drunken sailor.'

# Sí Bhean Locha Léin (The Fairy Woman of Locha Léin)

A Dorian

Musical score for Sí Bhean Locha Léin. The score is written in A Dorian mode, 3/4 time signature. It consists of four staves of music. The first staff has A m and G chords above it. The second staff has A m, G, and A m chords above it. The third staff has A m and G chords above it. The fourth staff has A m, G, and A m chords above it.

Source: Unknown photocopy, contributed by Gerald. Locha Léin is in Kerry

# Down by the Sally Gardens (An Traigh Mughdhorna/Maids of the Mourne Shore, Sally Gardens)

Air

D Major (Transposed from F)

D A G D G  
D A G D G A  
D Bm F#m G A  
D A G D G A D

Source: Unknown photocopy from a pennywhistle tutor

The Air is 'Maids of Mourne Shore', Words: W. B. Yeats, 1889. The Irish title means "The Mourne Shore", and the tune is also known as 'The Maids of the Mourne Shore.' It is in O'Neill's 1850, as #49, but in F.

It was down by the Sally Gardens, my love and I did meet.  
She crossed the Sally Gardens with little snow-white feet.  
She bid me take love easy, as the leaves grow on the tree,  
But I was young and foolish, and with her did not agree.

## The Parting Glass

E Minor, Aeolian

Em D Em Bm  
Em D Em C G Em  
G C Am Em D  
Em D G C G Em

Source: Ottawa Slow Jam. <http://www3.sympatico.ca/hbtuner/carp/>

It was allegedly the most popular song sung in both Scotland and Ireland before Robert Burns wrote 'Auld Lang Syne.'

Scottish, Irish; Air (2/4 time) or March, E Minor. The song 'The Parting Glass' was popularised in the 1960's by Irish balladeer

Tommy Makem, although both as a discrete tune and a descendent of (Scottish) airs, it appears to have been considerably older.

Scottish antecedents can be traced to the Skene Manuscript of the early 17th century. Song versions have been printed on songsheets and can be found in the Bodleian Library. It is also the song that the Clancy Brothers and Tommy Makem would often sing to

finish off their concerts. —Fiddler's Companion

# Scotland the Brave

D Major

Chords: D, G, D, D7, G, D, E7, A7, D, G, D, D7, G, D, Bm, E7, A7, D, A7, D, Bm, F#m, E7, A7, D, G, D, D7, G, D, Bm, Em, A7, D

Source: [thesession.org](http://thesession.org)

Scottish, March (2/4 time). Jack Campin believes it first appeared around the turn of the 20th century, with words set to it in 1950 by Cliff Hanley (which may be tongue-in-cheek—there is a story that Hanley, a great humorist, tried to put as many clichés about Scotland into the lyric as possible!). —*Fiddler's Companion*

# An tSeanbhean Bhocht (The Poor Old Woman, 'Shan Van Vocht')

Air, Hornpipe

G Major

Source: *Walton's - Ireland's Best Slow Airs*

Note: The song dates from 1796 when a French fleet coming to the aid of Irish rebels was prevented from landing in Bantry by a winter gale.

# Shanne Bradley

D Major

Shane MacGowan

D G D G D 1. 2.

D G

D G A D

Bm D

Bm A D A

D A D

Source: [theSession.org](http://thesession.org), comments section

"The piece is so titled in the tradition of the Irish harper and composer Turlough O'Carolan, who frequently wrote pieces (usually called a "Planxty", but not always) in praise of or in honour of a favoured patron, friend or lover. The tune itself is certainly inspired by O'Carolan's work, first heard to its astonishingly contemporary-sounding effect on Sean O'Riada's albums on Gael Linn from the late 50s through the mid-60s, before his orchestra, Ceoltóirí Cualainn, mutated into *The Chieftains*.

Seán O'Riada's work was an enormous influence on Celtic-Rock band Horslips, in particular their keyboard player/flautist Jim Lockhart, and this was the route that took me back to both O'Carolan and O'Riada. Interestingly enough, both O'Riada and Lockhart were essentially jazz musicians who addressed

Irish music with that particular skill set. O'Riada was an extraordinary revelation to me - I had never heard Irish music played like that before or since. Just listen to 'The Rights Of Man' and get transported. O'Riada also had one of Ireland's greatest ever singers, Sean O'Sé, in his line up, a man who is, fortunately, still with us. I have digressed somewhat from the topic but perhaps not - I know that Shane (who of course wrote 'Shanne Bradley') is at least as big an O'Riada nut as myself.

Sean O'Riada's son Peadar, a great musician in his own right, supplied the Carolanesque/O'Riadaesque string arrangement for the end of 'London You're A Lady' on the 'Peace And Love' album." —Philip Chevron post on <http://www.pogues.com/>

## Sean O'Riada (1931-71)

As a classical composer Ó Riada's real strength was for music of the theatre and film. In 1959 he scored a documentary film by George Morrison called *Mise Éire* (I am Ireland), about the founding of the Republic of Ireland. It ... is available on CD, together with other film music - "Saoirse" (1960) and *An Tine Bheo* (The Living Fire). These works combine traditional Irish tunes and "sean-nós" (old style) songs with an orchestral arrangement. Ralph Vaughan Williams had already done this sort of thing with English folk music, but in 1950s Ireland traditional music was still held in low regard by some elements - the urban middle class - of Irish society. *Mise Éire* brought him national acclaim and allowed him to start a series of programmes on Irish radio called *Our Musical Heritage*.

Between 1961 and 1969 Ó Riada was leader of a group called *Ceoltóirí Chualann*. Although they played in concert halls dressed in a black suits with white shirts and black bow ties, they played traditional songs and tunes. ....Wikipedia

More: <http://www.ramblinghouse.org/2009/07/sean-o-riada/>



# South Wind (An Gaoth Aneas)

Air

G Major

Musical score for "South Wind" in G Major, 3/4 time. The score consists of four staves of music. Chord symbols are placed above the notes: G, G, D, D, G, C, G, G on the first staff; G, G, D, G, C, G on the second staff; G, G, D, D, G, G, D, D on the third staff; and G, G, D, D, G, G on the fourth staff.

Source: Unknown, photocopy. Edward Bunting said he got this air in 1792 from an old man known as "Poor Folk" who walked the northern counties playing a tin fiddle.

O'Sullivan states that little is known of the author of the original Gaelic song, save that he was a native of Irrul, County Mayo, named Domnhall Meirgeach Mac Con Mara (Freckled Donal Macnamara). The late fiddler Junior Crehan (1908-1998) told a story about how the air was learned by the west Clare musicians. It seems that a ghost ship was bringing back to Ireland the souls of the Wild Geese who had been killed in battle. As the vessel proceeded around southwest Cork it was driven up the west coast by a southern breeze and the ghosts of the Wild Geese could be heard chanting this tune, which was picked up by musicians on the coast of Clare who witnessed the event. —Fiddler's Companion

# Skye Boat Song

Air, Scot

G Major

Musical score for "Skye Boat Song" in G Major, 3/4 time. The score consists of four staves of music. Chord symbols are placed above the notes: G, Em, D, G, C, G, G on the first staff; G, Em, D, G, C, G, G on the second staff; Em, Am, Em on the third staff; and Em, Am, Em on the fourth staff. The piece ends with a double bar line and a repeat sign, with the text "To Coda" written above the final staff.

Source: unknown, photocopy

# Star of the County Down

Song or March

E Minor - Aeolian

The musical score is written in E minor (one sharp, F#) and 4/4 time. It consists of four staves of music. The first two staves are the main melody, and the last two are a repeat of the first two. Chord markings are placed above the notes: E m, C, G, D, E m, e d, D, E m, C, E m, G, D, E m, D, E m, C, E m.

Source: *The Session.org*. Irish; March (4/4 time), Air or Waltz (3/4 time)

County Down takes its name from Downpatrick, where St. Patrick is said to have been buried ("Down" is a variation of the Celtic word Dun, meaning a fortified place), ...

A star, in Irish vernacular, is a beautiful woman. John Loesberg (1980) says the air originally was set to the sheet ballad 'My Love Nell,' but first appears under the 'Star of the County Down' title in Hughes' "Irish Country Songs," with words written by Cathal Mac Garvey {1866-1927}. However, this popular air seems to have been attached to numerous songs over the years.

—Fiddler's Companion

## Note from Skye Boat Song:

Words to the tune were written by Sir Harold Boulton to an air collected by Miss Annie MacLeod (Lady Wilson) in the 1870's. It seems that Miss MacLeod was on a trip to the isle of Skye and was being rowed over Loch Coruisk (Coire Uisg, the 'Cauldron of Waters') when the rowers broke out into the Gaelic rowing song 'Cuchag nan Craobh' (The Cuckoo in the Grove). A talented composer and singer, MacLeod remembered fragments of the song and fashioned them into an air which she set down in notation with the intentions of using it later in a book she was to co-author with Boulton. It was he that transformed the words the group had been singing...and it was he who wrote additional lyrics in a Jacobite mold, introducing the heroic figures of Bonny Prince Charlie and Flora MacDonald. As a piece of modern romantic literature with traditional links it succeeded perhaps too well, for soon people began "remembering" they had learned the song in their childhood, and that the words were 'old Gaelic lines'. In 1893 a publisher, believing the tune to be an ancient traditional air, commissioned a Brechin teacher named Marg-

aret Bean to compose another set of lyrics to it, which gained some popularity.

Francis Collinson, in his "Traditional and National Music of Scotland," says that "Among a sea going island people like those of the Hebrides, the iorram (pronounced-irram) or rowing songs must have been one of the most frequently heard songs." Many of the songs are written in 3/4 or a slow 6/8 time. Stan Reeves remarks "Collinson was puzzled by this as rowing has an in and out movement. But he had obviously never rowed with long oars on the Minch. The 1st beat is very pronounced and corresponds with lifting the oars out and swinging them forward as you straighten your arms and lean forward. 2 and 3 are the pulling stroke. Imagining this when you are playing will give you the right tempo and a very primitive rhythmic chanted feel, rather than the twee parlour interpretations. Try it with 'Fear a' Bhata!' or the 'Skye Boat Song'. These are just two of the many airs used as waltzes in the Western isles which clearly predate the introduction of the waltz." —Fiddler's Companion

# Spancilhill

E Dorian

E m D E m

E m G D

E m G D

E m D B m E m

Source: Walton's, Clare McKenna - Ireland's Best Tin Whistle Tunes 1, adapted

'Spancil Hill' is a traditional Irish folk song which bemoans the plight of the Irish immigrants who so longed for home from their new lives in America, many of whom went to California with the Gold Rush. 'Spancil Hill' (or 'Spancill Hill') is also the name of the "District Electoral Division" as well of a small settlement in East County Clare, about 5 km east of Ennis, on the regional road to Tulla. However, the actual name of the central settlement is "Cross of Spancillhill", as mentioned in the song. The area was originally called Cnoc Fuar Choile (The Hill of the Cold Wood), a name that was somehow anglicised to Spancil Hill.

Michael Considine was born around 1850 and emigrated to the USA from Spancillhill at around 1870. At the age of 23, he suffered from ill health for a long time and, knowing he hadn't long to live, he wrote the poem "Spancillhill" to be sent home in remembrance of his love and it was kept safe by his six year old nephew, John Considine.

It is said that Michael Considine died sometime in 1873 and may have been buried in the Spancilhill graveyard.

—Fiddler's Companion

## Spancilhill

D Minor Dorian

D m

D m F C

D m F C

D m C D m

Source: Walton's, *Clare McKenna - Ireland's Best Tin Whistle Tunes 1, Transposed.*

Note: Every year a major horse fair takes place at Spancilhill, a cross-roads four miles from Ennis. In the song the emigrant dreams of the spot and the happy memories it holds for him. Words by Michael Considine, who died sometime in 1873.

## Whiskey in the Jar (Kilgarry Mountain)

D Major

D B m G D

D B m G D

A7 D G D A7 D

Source: *The Dubliners*. Transcription by Brian Flynn, Robert MacDiarmid, but based on John Chambers 2006 <jc@trillium.mit.edu> as 'Kilgarry Mountain.' John notes that there is no such mountain, at least not in Ireland

The song's exact origins are unknown. A number of its lines and the general plot resemble those of a contemporary broadside ballad 'Patrick Fleming' (also called 'Patrick Flemmen he was a Valiant Soldier') about an Irish highwayman executed in 1650.

In the book "The Folk Songs of North America", folk music historian Alan Lomax suggests that the song originated in the 17th century, and (based on plot similarities) that John Gay's 1728 "The Beggar's Opera" was inspired by Gay hearing an Irish ballad-monger singing 'Whiskey in the Jar.'

In regard to the history of the song, Lomax states, "The folk of seventeenth century Britain liked and admired their local highwaymen; and in Ireland (or Scotland) where the gentlemen of the roads robbed English landlords, they were regarded as national patriots. Such feelings inspired this rollicking ballad."

The song is set in the southern mountains of Ireland, with specific mention of counties Cork and Kerry, as well as Fenit, a village in county Kerry. It is about a Rapparee (Highwayman), who is betrayed by his wife or lover, and is one of the most widely performed traditional Irish songs. It has been recorded by numerous professional artists since the 1950s. The song first gained wide exposure when the Irish folk band *The Dubliners* performed it internationally as a signature song, and recorded it on three albums in the 1960s. Building on their success, the Irish rock band *Thin Lizzy* hit the Irish and British pop charts with the song in the early 1970s. The American metal band *Metallica* brought it to a wider rock audience in 1998 by playing a version very similar to that of *Thin Lizzy's* with a heavier sound, and won a Grammy for the song in 2000 for Best Hard Rock Performance.

—Wikipedia

# Summer River (Afon Yr Haf)

Slow Air, Welsh

E Minor - Aeolian

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The melody is characterized by a slow, flowing line with many slurs and ties. The chords are indicated above the staff. The piece concludes with a repeat sign and a first ending, followed by a second ending that leads back to the beginning.

Chords: E m, G, E m, D, E m, E m, D, G, E m, E m, G, E m, C, D, E m, E m, G, C, E m, D, C, 1. E m, 2. E m D.C. al Fine

Source: CD 'Hyn' by the Welsh group Careg Lafar. Transcribed by Paul McAllister. The Key has been transposed, and the Time Signature changed from 4/4 to a more relaxed 3/4.

# Mo Ghile Mear (Our Hero, My Gallant Darling)

G Major

The musical score for 'Mo Ghile Mear' is written in G Major (one sharp) and 4/4 time. It consists of four staves of music. The chord symbols above the staves are: Staff 1: G, D, G, C, G, Em7, D; Staff 2: G, Em, G, G, D, C, G; Staff 3: G, C, G, G, C, Am; Staff 4: G, C, G, C, G, Em, G.

<http://www.pipers.ie/tutor/scorch/MoGhileMear.htm> <http://pipers.ie/tutor.asp>

*By the 1700's, the old Gaelic order in Ireland and Scotland was crumbling before the advances of the colonizing English. The hopes of both peoples rested with Prince Charles Stuart, "Bonnie Prince Charlie." 'Mo Ghile Mear' (My Gallant Darling) is an old Irish song, written in the Irish language by Seán Clárach Mac Domhnaill in the 18th century. Composed in the convention of Aisling (dream or vision) poetry, it is a lament by the Gaelic goddess Éire for Bonnie Prince Charlie, who was then in exile.*





# IRISH REPUBLIC

## Amhrán na bhFiann (The Soldier's Song)

Celtic words by  
LIAM O'RINN (1888 - 1950)  
English words by  
PEADAR KEARNEY (1883 - 1942)

Music by  
PATRICK HEENEY (1881 - 1911)  
Arr. by T. M. CARTLEDGE

### Abhrán na bhFiann - The Soldier's Song

B Flat Major

Peadar Kearney and Paddy Heeney

C F C F

Source: [http://www.taoiseach.gov.ie/eng/Youth\\_Zone/About\\_the\\_Constitution,\\_Flag,\\_Anthem\\_Harp/National\\_Anthem.html](http://www.taoiseach.gov.ie/eng/Youth_Zone/About_the_Constitution,_Flag,_Anthem_Harp/National_Anthem.html)  
The text of *The Soldier's Song* (*Amhrán na bhFiann*), consisting of three stanzas and a chorus, was written in 1907 by Peadar Kearney, an uncle of Brendan Behan, who together with Patrick Heeney also composed the music. First published in the newspaper *Irish Freedom* in 1912, it became popular in the Irish Volunteer Force. The song was not widely known until it was sung during the Easter Rising of 1916 and later at various internment camps. The chorus was formally adopted as the National Anthem in 1926, displacing the earlier Fenian anthem, *God Save Ireland*. A section of the National Anthem (consisting of the first four bars followed by the last five) is also the Presidential Salute.

The copyright expired in January 2012. The Irish government, concerned that it might be used 'in ad jingles' purchased the copyright for £100

*There are three verses but only the chorus is normally played.*



# Carols

# All Through the Night (Ar Hyd y Nos)

Trad. Welsh Lullabye

G Major

Musical score for 'All Through the Night' in G Major, 4/4 time. The score consists of three staves. The first staff contains the melody with a repeat sign at the end. The second staff contains the bass line with a repeat sign at the beginning. The third staff contains the melody again. Chords are indicated above the notes: G, C, A, D, C, D7, G, C, G, C, G, Am, G, Am, G, Am, Em, C, D, G, C, A, D, C, D7, G.

Source: Arranged, Paul McAllister

"Ar Hyd y Nos" ("All Through the Night") is a Welsh folksong sung to a tune which was first recorded in Edward Jones' *Musical and Poetical Relics of the Welsh Bards* (1784).

# All Through the Night (Ar Hyd y Nos)

Trad. Welsh Air

F Major

Musical score for 'All Through the Night' in F Major, 4/4 time. The score consists of three staves. The first staff contains the melody with a repeat sign at the end. The second staff contains the bass line with a repeat sign at the beginning. The third staff contains the melody again. Chords are indicated above the notes: F, Bb, G, C, Bb, C7, F, Bb, F, Bb, F, Bb, Gm, F, Gm, F, Gm, Dm, Bb, C, F, Bb, G, C, Bb, C7, F.

Source: Arranged, Paul McAllister. Transposed

# Don Oíche úd i mBeithil (To That Night In Bethlehem)

E Minor - Aeolian

Musical score for 'Don Oíche úd i mBeithil' in E Minor, 4/4 time. The score consists of four staves. The first staff contains the melody with a repeat sign at the end. The second staff contains the bass line with a repeat sign at the beginning. The third and fourth staves contain the melody and bass line respectively. Chords are indicated above the notes: Em, D, Em, G, D, Em, D, Em, G, D, D, Em, G, D, G, Em, D, Em, G, D, Em.

Source: photocopy from unknown Book of Irish Christmas Carols. Discography: Chieftains - Bells of Dublin

# Auld Lang Syne

G Major (Transposed from F)

Scottish Air, words by Burns

Musical score for Auld Lang Syne in G Major (4/4 time). The score consists of four staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff continues: D4 (half), C4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The third staff is labeled 'Chorus' and contains: D4 (half), C4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The fourth staff continues: D4 (half), C4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chord symbols are placed above the notes: G, Em, Am, D, G, C, G, Em, Am, D, G, C, Chorus D, Em, Am, D, G, C, G, Em, Am, D, Em, C, G.

Source: Ottawa Slow Jam, Carp Addendum

# Auld Lang Syne

F Major

Musical score for Auld Lang Syne in F Major (4/4 time). The score consists of four staves of music. The first staff has a treble clef and a key signature of one flat (Bb). The notes are: F4 (quarter), G4 (quarter), A4 (quarter), G4-F4 (beamed eighth notes), E4 (quarter), D4 (quarter), C4 (quarter), Bb4 (half). The second staff continues: Bb4 (half), A4 (quarter), G4 (quarter), F4-G4 (beamed eighth notes), E4 (quarter), D4 (quarter), C4 (quarter), Bb4 (half), A4 (quarter), G4 (quarter). The third staff continues: F4 (half), E4 (quarter), D4 (quarter), C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half), E4 (quarter), D4 (quarter). The fourth staff continues: F4 (half), E4 (quarter), D4 (quarter), C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half), E4 (quarter), D4 (quarter). Chord symbols are placed above the notes: F, Dm, F, Gm, C9, C#dim, Dm, F7, Bb, G#dim, F, Dm, Gm, C9, A7, Dm, Gm7, C7, F, C9, F, Dm, Gm, C9, F, F7, Bb, G#dim, F, Dm, Gm, C9, A7, Dm, Gm7, C7, F.

Source: Big Book of Christmas Songs

# Tua Bethlehem Dref (On to Bethlehem Town)

Trad. Welsh Carol

D Minor - Aeolian

Chords: D m, C, D m, C, D m, G, D m, G, D m, D m, F, D m, F, C, A m7, D m, G, D m, A, A, D m, C, D m, G, D m, G, D m.

Source: Traditional Welsh Carol, Arrangement by Dean C. Young, from the film 'A Child's Christmas in Wales' Cypress Films  
[http://www.cypressfilms.com/PDF/Tua\\_Bethlem\\_Dref.pdf](http://www.cypressfilms.com/PDF/Tua_Bethlem_Dref.pdf)

# The Wexford Carol (Enniscorthy Carol, Carúl Loch Garman)

G Major

Tempo: ♩ = 54  
Chords: D, A m G, C, G, F, D, G, A m G, C, G, D, G, D m, A m, B b, G m 3, F, G, A m G, C, G, D, G.

Source: Photocopy, unknown source.

Traditional religious Irish Christmas carol originating from County Wexford, and specifically, Enniscorthy (whence its name), and dating to the 12th century. 'The Wexford Carol' may be one of the oldest extant carols in the European tradition.



# Harp Tunes

## Captain O'Kane (Cailín tighé mhóir, Captain Henry O'Kain, The Wounded Hussar (song air))

E Aeolian

The musical score is written in E Aeolian mode (one sharp, F#) and 3/4 time. It consists of four staves of music. Above each staff are chord diagrams: E m, D, E m, C, B m, E m; E m, D, G, D, E m; G, D, E m, C, B m, E m; C, B m, D, B m, E m, C, B m, E m.

Source: Gráinne Hambly Goderich workshop, Judi Longstreet Irish, Air or Planxty (6/8 time). E Aeolian (Johnson, Matthiesen, O'Neill, O'Sullivan): G Aeolian (Gow): A Minor (O'Farrell): D Minor (Martin). Standard tuning. AB (Complete Collection, Matthiesen, O'Neill, O'Sullivan): AAB (Johnson, Martin): AABB (Gow, O'Farrell). O'Farrell directs: "Slow." "Captain O'Kane" is thought to have been composed by blind Irish harper Turlough O'Carolan (1670-1738) for his friend Captain O'Kane (or O'Cahan), a 'sporting' Irishman of a distinguished County Antrim family who was well-known in his day as "Slasher O'Kane" (O'Sullivan, Carolan, *The Life and Times*, based on information in Hardiman's *Irish Minstrelsy*, 1831). O'Carolan authority Donal O'Sullivan could find no attribution in any source to O'Carolan, but says the style is his and he generally accepts it is a composition of the bard. O'Sullivan also could find no further information on 'Slasher' O'Kane. O'Neill (1922) says: "We learn from Alexander Campbell's song 'The Wounded Hussar' printed with the music in Smith's *Irish Minstrel* (Edinburgh, 1825) the O'Kain was Captain Henry

O'Kain who died of his wounds 'on the banks of the dark rolling Danube.'" O'Sullivan's attribution is based on a comment by Hardimann (who said O'Carolan wrote it) and because of stylistic similarities with other O'Carolan works. O'Neill (1913) quotes Patrick O'Leary, an Australian correspondent, who wrote that the Captain of the title was "the hero of a hundred fights, from Landon to Oudenarde, who, when old and war-worn, tottered back from the Low Countries to his birthplace to die, and found himself not only a stranger, but an outlawed, disinherited, homeless wanderer in the ancient territory that his fathers ruled as Lords of Limavady." The earliest printing of the tune Captain Francis O'Neill could locate was in James Aird's 1788 *Selection of Scotch, English, Irish and Foreign Airs* (vol. 3), although he also found it (under the title "Captain Oakhain: A Favourite Irish Tune") in McGoun's *Repository of Scots and Irish Airs, Strathspeys, Reels, etc.* (Glasgow, 1803)—the same title and presumably the same tune was printed in Alexander McGlashan's 1786 collection. Gow also gives "Irish" as the tune's provenance. —Fiddler's Companion

### Gráinne Hambly

"Since the 1970's in particular there are waves of very passionate harpers around the country, and indeed outside of Ireland experimenting daily with techniques. I think ultimately what we're all waiting for is a new generation of Irish harpers who are going somehow or other to link back into that original broken spark in the early nineteenth century; and that can only come through a new kind of creativity." - Micheal O'Suilleabhain - Bringing It All Back Home

Gráinne won the All-Ireland senior competition in Clonmel in 1994 on the concertina. In 1990 at the Glencolmcille Annual Summer School she met Janet Harbison and began playing the harp. After only four years playing the harp she won competitions at the Keadue (1994) and Granard (1995) Harp Festivals and the all-Ireland senior harp competition in 1994.

As one of the original members of the Harp Orchestra Gráinne plays a variety of music both traditional and classical. She is also a member of the National Folk Orchestra.

Source: <http://www.mayo-ireland.ie/Mayo/Towns/MayAbbey/MAPbltns/Mag1995/GrainneH.htm>

# Carolán's Draught (O'Carolán's Draught)

G Major

Turlough O'Carolan

The musical score is written in G Major (one sharp) and 4/4 time. It consists of six staves of music. The first staff begins with a repeat sign and a key signature change to G Major. The chords are: G, D, C, G, Am, D, D7. The second staff continues with chords: G, D, Em, A, D, A, 1. D, 2. D. The third staff has chords: D, G, C, G, C, G, C. The fourth staff has chords: G, D, Em, Bm, C. The fifth staff has chords: C, G, Am, D. The sixth staff has chords: C, D, Em, D, G, D, 1. G, 2. G. The piece ends with a double bar line.

Source: Sunita Staneslow - Solo Harp (Lifescapes, 1999).

Adapted, by Judi Longstreet

Composed by blind Irish harper Turlough O'Carolan (1670-1738). The air was printed in Petrie's "Music of Ireland" (1882) with this note: "The following spirited harp melody was obtained from an old MS. music-book sent to me by Father Walsh, P.P. of Sneem, in the county of Kerry; and I found a second setting of it in an extensive manuscript collection of tunes made, within the present century, by Patrick Carew, a county of Cork piper, the use of which has been kindly allowed me by my friend

Mr. Richard Dowden, Alderman of Cork. Though hitherto unpublished, and, apparently, unknown to preceding collectors, the peculiarities of its style, and of its flow of melody, can leave no doubt as to its being a genuine composition of the eminent composer whose name it bears: and as it seems to be known only in Munster, it may perhaps be regarded as one of the many tunes composed by the bard during his sojourn in that province; and which, unlike the majority of his Connaught tunes, do not appear to have been ever collected during their author's lifetime."

—Fiddler's Companion

## Edward Bunting 1792 - c.1843

Bunting was born in County Armagh, Ireland. At the age of seven he was sent to study music at Drogheda and at eleven he was apprenticed to William Ware, organist at St. Anne's church in Belfast and lived with the family of Henry Joy McCracken. At nineteen he was engaged to transcribe music from oral-tradition harpists at the Belfast Harp Festival in 1792. As Bunting was a classically trained musician, he did not understand the unique characteristics of Irish music, such as modes, and when transcribing tunes he 'corrected' them according to Classical music rules. One proof of this is that some tunes published by him were in keys that could not have been played by the harpists. His notes on the harpists, how they played and the terminology they used is however invaluable, and many tunes would have been lost if he had not collected them.

Bunting went on a number of collecting tours between 1792 and 1807, and was the first to transcribe music 'in the field' as played by the musicians. He realized the importance of the Irish words to the songs and Patrick Lynch was employed to collect these. Bunting, who lived in Belfast with the McCrackens until his marriage in 1819, moved to Dublin where he held the post of organist at St. George's Church. He died in Dublin on December 21, 1843 and is buried at the Cemetery of Mount Jerome, Dublin.

Bunting's papers were lost for many years, but were rediscovered in 1907 and currently reside in the library of Queen's University of Belfast. Donal O Sullivan has restored the original words to the airs that Bunting published without the words. The Chieftains' 1993 album "The Celtic Harp" is a tribute to Edward Bunting.

Source: Wikipedia

# Carolán's Welcome (O'Carolán's Welcome)

A Minor - Aeolian

Turlough O'Carolán?

The musical score is written in treble clef with a 4/4 time signature. It consists of eight staves of music. The chords indicated above the notes are: A m, G, E m, A m, E m, A m, C, D m, A m, E m, A m, D m, C, G, A m, A m, C, A m, G, A m, E m, A m, E m, and A m. The music features a mix of eighth and sixteenth notes, with some measures containing triplets or sixteenth-note runs.

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes Irish, Air (3/4 time). E Minor (Johnson): A Minor (O'Sullivan) ... From the Carolan bible, i.e., Donal O'Sullivan's book, page 287: This and the other tunes in Part Two were probably composed for patrons whose names have been lost; they have come down to us either with wrong titles or with no titles at all. The present tune was given to Forde by Patrick MacDowell and is marked "said to be Carolán's". Also known as "Carolán's Welcome".*

And from p. 362 (in the appendix to the 2001 edition, not

in the earlier edition): *Tune 171 (untitled) is now commonly known as 'Carolán's Welcome.' Derek Bell, harpist with the Irish traditional group The Chieftains, recorded it on his second album of Carolán's music, "Carolán's Favourite," with Uilleann piper Paddy Moloney joining him. The Chieftains also played it as a group, in honour of the Pope's visit to Ireland in 1979, from which the piece acquired its name. The piece was also re-worked by the Pope's composer, Monsignor Frisina, who orchestrated it for the album "A Christmas in Rome"*

*All of Carolán's compositions predate the waltz, so technically this tune is not a waltz. —Fiddler's Companion*

# Give Me Your Hand (Tabhair dom do Lámh)

G Major

Air

Ruairi Dall O'Cathain

C G C G C G Em G  
D Em D C G C G  
C G D7 G C G Em G  
D Em D C G Em C D7  
G Em C D G D7  
C G Em D G G7 C  
G —To repeat the tune— Em D G  
G —Final turn— Em D G C G C G

Source: *Tomas O Canainn - Traditional Slow Airs of Ireland, adapted 1st & 2nd endings, to repeat or end the tune.*

## Ruairi Dall O'Catháin c. 1570-c.1650

The tune is by Ruairi Dall O'Cathain, c. 1570-c.1650, an Irish harper contemporary with O'Carolan, who emigrated to Scotland. Dated in the Bunting collection to about 1603.

The index of the Irish collector Edward Bunting's 1840 collection gives that the piece was composed in 1603 by Ruairi Dall O'Catháin (d. 1653), or familiarly Rory Dall (Ó Cahán), originally an Ulster harper who performed and composed primarily in Scotland (the Gaelic appellation 'dall' means 'blind'). Rory Dall is said to also have been an accomplished performer on the bagpipes and was much respected by the Highland gentry. There is some indication that O'Catháin changed his name to Morrison while in Scotland. The O'Catháin/O'Cahans were a powerful clan in parts of Antrim and Derry, which lands were called the O'Cahan country, and were loyal pledges to Hugh O'Neill, whose harper Rory Dall

was said to be (O'Neill, 1913).

An account of the occasion of Rory Dall's composing this tune is included in harper Arthur O'Neill's *Memoirs* (MS 46, pg. 27), and goes: "... Amongst other visits in the style of an Irish chieftain he paid one to a Lady Eglinton, and she not knowing his rank in a peremptory manner demanded a tune, which he declined, ... and in an irritable manner left the house.

However, when she was informed of his consequence she eagerly contrived a reconciliation and made an apology, and the result was that he composed a tune for her ladyship, the handsome tune of 'Da Mihi Manum' (Give Me Your Hand) on which his fame spread thro Scotland." —Fiddler's Companion

## Fanny Power (Fanny Poer)

G Major

Turlough O'Carolan

Musical score for Fanny Power in G Major, 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff. Above the notes are the chords: G, C, Am, D. The second staff continues the melody with chords G, C, Am, D, and includes first and second endings. The third staff features a more complex rhythmic pattern with chords G, D, Em, G, C, D. The fourth staff concludes the piece with chords G, C, D, G, D, and includes first and second endings.

Source: *The Angel Band, Brockville Irish Cultural Society workshop. Score by the Angel Band, transposed, from "The Complete Works of O'Carolan."* Composed before 1728 by blind Irish harper Turlough O'Carolan (1670-1738) in praise of Frances, the daughter and heiress of patrons David and Elizabeth Power of Coorheen, Loughrea, Co. Galway. .... Harper Rose Mooney (1740-1798) played it at the Belfast Harp Festival in 1792. Mooney, originally from County Meath and one of the few female harpers of her day, was, like many other musicians, blind, and was lead by a female servant whose name was Mary. —FC

## Lord Inchiquin

D Major

Turlough O'Carolan

Musical score for Lord Inchiquin in D Major, 3/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written on a single staff. Above the notes are the chords: D, G, D, A, G, D, Em. The second staff continues the melody with chords A, D, G, D, A, G, D, A, D. The third staff features a more complex rhythmic pattern with chords A, D, A, D. The fourth staff concludes the piece with chords A, D, Bm, Em, A, Em. The fifth staff continues the melody with chords D, G, D, G, D, A, D.

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes, adapted* Composed by Turlough O'Carolan (1670-1738) in honor of the young 4th Earl of Inchiquin, William O'Brien (1694-1777), who became Grandmaster of the Freemasons of England in 1726. The family seat was in Dromoland Castle, Newmarket-on-Fergus, County Clare, which remained until 1962 in the hands of the Lords Inchiquin (it is now a high-end resort). Donal O'Sullivan (1958) says that O'Carolan was visiting the Rev. Charles Massey of Doonass, nearby to Dromoland, and suspects the piece was composed on that occasion. —Fiddler's Companion

# Morgan Magan

G Major

Turlough O'Carolan

Source: Source: David Brody - *The Fiddler's Fakebook*. Discography: *Chieftains 4*

AB (Barnes, Brody, Sullivan): *AABB (Complete Collection..., Miller & Perron, Ó Canainn, O'Sullivan)*.

The air was composed by the blind Irish harper Turlough O'Carolan (1670-1738) in honor of one Morgan Magan of Togherstown, County Westmeath. Magan died in 1738, and is probably the "Captain Magan" referred to in another of O'Carolan's tunes. Donal O'Sullivan (1958) finds he was a younger son of Morgan Magan of Cloney, Westmeath. His sister Susanna married Sir Arthur Shaen, the subject of another

O'Carolan air that bears Shaen's name. The melody appears to have been first published by John and William Neal in "A Collection of the Most Celebrated Irish Tunes" (Dublin, 1724) as 'Morgan Macgann.' Another early version of 'Morgan Megan,' according to the Appendix to the 2001 edition of O'Sullivan's seminal work, appears in Daniel Wright's *Aria di Camera* (London, c. 1730) as 'Welch Morgan.' It was collected by Edward Bunting (1773-1843) and appears in his "General Collection of the Ancient Music of Ireland" (London, 1809, pg. 71). —*Fiddler's Companion*



# Planxty Connor (Sean O Conchubhair, Planxty Mrs. O'Conor)

G Major

The musical score for 'Planxty Connor' is written in G Major and 6/8 time. It consists of six staves of music. The first staff begins with a repeat sign and a double bar line. The second staff has a first ending bracket over the last two measures. The third staff has a repeat sign and a double bar line. The fourth staff has a first ending bracket over the last two measures. The fifth staff has a repeat sign and a double bar line. The sixth staff has a first ending bracket over the last two measures and ends with a double bar line and the text '-End-'.

Source: *Carolán's Receipt, A Collection of Carolán's music as recorded by Derek Bell on Claddagh Records Ltd. for Irish Harp, Neo Irish Harp and Tompan. Lyra Music Company, 1980. Adapted, by Judi Longstreet.*

One of the more popular compositions by the blind Irish harper Turlough O'Carolan (1670-1738). It appears in Burk Thumoth's "Twelve English and Twelve Irish Airs" (c. 1745-50, No. 42, under the corrupted title 'Planks of Connaught'), however, the earliest printing is in John and William Neale's

untitled publication of Carolán's melodies, printed in Dublin around 1742. ... Donal O'Sullivan (1958) says it is clear from manuscript copies of the poem that John O'Connor "was one of the O'Connors of Offaly and that he was a young bachelor at the time it was composed." However, O'Sullivan was not able to trace his identity. The melody was employed (along with other Irish tunes) by the English popular composer William Shields for use in the finale of his 1782 opera "The Poor Soldier." —Fiddler's Companion

## Carolán or O'Carolan?

According to O'Sullivan, when full names (first and last together) are written in Gaelic it is customary to add the Ó prefix. However, in using the surname alone, O'Sullivan states, one should use the form the owner and his friends used. In his songs for Fallon and John Stafford, Carolán referred to himself as Cearbhallán, not Ó Cearbhallán. In his elegy for Carolán MacCabe uses the same, as do several other close friends in writing of Carolán. Writing in English they refer to him as Carolán - not O'Carolan. O'Sullivan, therefore, feels certain that Carolán was known to himself and his friends as Cearbhallán or Carolán.

Source: <http://www.contemplator.com/carolan/carlnbio.html#name>

## Planxty George Brabazon

G Major

Source: arranged by Judi Longstreet

Turlough O'Carolan (1670-1738) composed this sprightly drinking song for George Brabazon of New Park (later Brabazon Park), County Mayo. Donal O'Sullivan (1958) says Brabazon must have been a young man and a bachelor when O'Carolan composed the air, while the harper himself was near the end of his career. —Fiddler's Companion

## Planxty Irwin

G Major

Source: Matt Cranitch - *The Irish Fiddle Book*

D Major (Brody, Matthiesen, O'Neill): C Major (Complete Collection..., O'Sullivan): G Major (Barnes, Cranitch, Ó Canainn). 6/8 time, "spirited". ... Composed by blind Irish harper Turlough O'Carolan (1670-1738) for a patron, Colonel John Irwin (1680-1752) of Tanrego House (situated on Ballysodare Bay, in the townland of Tanrego West), County Sligo. Donal O'Sullivan (1958) thought it was composed around the year 1713 after Irwin's return from overseas wars, as O'Carolan's song to the tune mentions Irwin's military exploits in Flanders. The Irwin family were originally English grantees of lands in Ireland under the Cromwellian Settlement in the mid-17th century, expanded in settlement of arrears of military pay. They were neighbors of the Crofton family of Longford House, Catholic gentry, who lived a few miles south. Although the Irwins fought for the Williamite side during the Jacobite wars, the Croftons gave them refuge when they were in need. —Fiddler's Companion

# Sí Bheag, Sí Mhór (Sheebeg and Sheemore - an Englished version of the original Gaelic)

Air

D Major

Turlough O'Carolan 1670 - 1738

The musical score is written in D Major (one sharp) and 4/4 time. It consists of four staves of music. Above the notes, various chords are indicated: D, G, D, G, A, D, A, D, G, D, B, D, A, D, D, G, D, A, D, Bm, D, A, D, G, D, G, A, D. The melody is a lively, dance-like tune.

Source: Matt Cranitch - *The Irish Fiddle Book*

The air, according to O'Sullivan (1958) and tradition, was probably the first composed by blind Irish harper Turlough O'Carolan (1670-1738)...

As a young man Carolan first found favor at the house of his first patron, Squire George Reynolds of Lough Scur at Letterfain, Co. Leitrim (himself a harper and poet). It is said that Carolan was at this time only moderately skilled at the harp and the Squire advised him to direct his talents to composing, as he "might make a better fist of his tongue than his fingers." It is likely this was Carolan's first attempt at composition. His inspiration was a story told to him by Reynolds of Si Bheag and Si Mhor, two ranges of hills near Lough Scur, that according to

local lore were the seats of two groups of fairies of opposing disposition. These hosts engaged in a great battle, in which Finn McCool and his Fianna were defeated. Some versions of the legend relate that the mounds were topped by ancient ruins, with fairy castles underneath where heroes were entombed after the battle between the two rivals. Squire Reynolds is supposed to have been much pleased by the composition. The 'fairy mounds' appear to have been ancient conical heaps of stones and earth called motes or raths, prehistoric remnants. See O'Sullivan (1958) notes to No. 202 (pgs. 295-296) for a more complete explanation. O'Sullivan believes the air to be an adaptation of an older piece called 'An Chuaichín Mhaiseach' ('The Bonny Cuckoo' or 'The Cuckoo')... —*Fiddler's Companion*

## Planxty

A term used by Turlough O'Carolan (1670-1738), the last of the great itinerant Irish harper-composers, "Planxty" is a word that Carolan prefixed to the surname of a lively melody for one of his patrons. Although its exact meaning is of some debate it appears to some to be a form of salute. The most respected Carolan authority, Donal O'Sullivan, suggested that 'Planxty' was based on the Latin plangere (in its supine form, planxtum) on the model of the existing Irish word planncaim, which means to strike (as 'strike the harp'). There have been several other thoughts about the origins of Planxty. The academic and concertina player Gearóid Ó hAllmhuráin (1998) writes that the word was derived from the Gaelic plearácha, or praise pieces (see below). .... Seán Ó Riada proposed that since many of Carolan's songs begin with the Irish word sláinte (health), perhaps Planxty was derived from it—a corruption of sorts. Guitarist Paul de Grae believes it is simply a nonsense word employed by Carolan in a snippet of English verse in the otherwise Irish song called "Planxty George Brabazon." However, in a review of several arguments, Donal

O'Sullivan concludes that each explanation for the derivation of the word planxty has too many exceptions, and therefore there was no useful definition that could be promulgated.

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Regardless of its origin, O'Sullivan points out that Carolan seldom actually used the word, and that it was later publishers who applied the term to his tunes—for example, his "John Drury" became known as "Planxty Drury." "It seems probable that the early editors used the term 'Planxty' in the title only when they did not know the name, or at any rate the full name, of the subject of the tune, says O'Sullivan. The title planxty appears twice in Neals' Collection of the Most Celebrated Irish Tunes (Dublin 1724, spelled "Planksty". Paul de Grae finds that John Lee published a Carolan collection c. 1780, "possibly a revised re-issue of another collection he published in 1748 (ten years after Carolan's death) of which no copy survives; out of 68 tunes, only three are titled "planxties" - "Plangsty Bourk", "Plangsty Connor" and "Planksty by Carolan", the latter being a version of the "Madam Cole" in

*Continued next page*

# Thomas Leixlip the Proud

D Major

Source: Internet, adapted by Al Steinberg

Irish, Air or Planxty (6/8 time, "spirited"). D Major. Standard tuning. AAB. Composition attributed to blind Irish harper Turlough O'Carolan (1670-1738), mainly by O'Neill. Donal O'Sullivan does not believe that O'Carolan had anything to do with composing it, however. The title is a corruption of 'Though Leixlip is Proud,' the title under which the melody was heard in Shield's ballad opera "Poor Soldier," which premiered in 1783 (Air 12). The melody first appears in print in McLean's "Scots Tunes" (c. 1773). O'Neill (Krassen), 1976; pg. 230. O'Neill (Music of Ireland: 1850 Melodies), 1903/1979; No. 638, pg. 114.

—Fiddler's Companion

the same book."

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A contemporaneous Irish term used for a planxty-type air was "Pléaráca" (spelled "Plea Rarkeh" in one title of the Neale collections), meaning 'merriment'. In modern times, says de Grae, Brendan Breathnach used the term "Pléaráca" as the Irish equivalent of "Humours," as in "The Humours of Drinagh" = "Pléaráca Dhraighní".

Fiddler's Companion

## Turlough O'Carolan Toirdhealbhach Ó Cearbhalláin 1670 (Nobber) - 25 mar 1738 (Alderford)

**Turlough Carolan**, also known as **Turlough O'Carolan**, (Irish: Toirdhealbhach Ó Cearbhalláin; 1670 – 25 March 1738) was a blind early Irish harper, composer and singer whose great fame is due to his gift for melodic composition. He was the last great Irish harper-composer and is considered by many to be Ireland's national composer. Harpers in the old Irish tradition were still living as late as 1792, as ten, including Arthur O'Neill, Patrick Quin and Denis O'Hampsey, showed up at the Belfast Harp Festival, but there is no proof of any of these being composers. Some of Carolan's own compositions show influence from the style of continental classical music, whereas others such as Carolan's Farewell to Music reflect a much older style of "Gaelic Harping"

### Biography

O'Carolan was born in 1670 near Nobber, County Meath, but in 1684 he moved with his family, to Ballyfarnon, County Roscommon, where his father took a job with the MacDermott Roe family of Alderford House. Mrs. MacDermott Roe gave him an education, and he showed talent in poetry. After being blinded by smallpox, at the age of eighteen, Carolan was apprenticed by Mrs MacDermott Roe to a good harper. At the age of twenty-one, being given a horse and a guide, he set out to travel Ireland and compose songs for patrons. For almost fifty years, Carolan journeyed from one end of the country to the other, composing and performing his tunes.

In 1720, O' Carolan married Mary Maguire. He was then 50 years of age. Their first family home was a cottage on a parcel of land near the town of Mohill in Co Leitrim, where they settled. They had seven children, six daughters and a son. In 1733 his wife Mary died.

O'Carolan is buried in the McDermott Roe family crypt in Kilronan Burial Ground near Ballyfarnon, County Roscommon. The annual O'Carolan Harp Festival and Summer School commemorates his life and work in Keadue, County Roscommon each year.

A bronze monument by sculptor Oisín Kelly depicting Turlough Carolan playing his harp, was erected on a plinth

at the Market Square, Mohill, on 10 August 1986, and was unveiled by His Excellency, Doctor Patrick Hillery, President of Ireland.

### Music and Style

Carolan composed both songs and instrumental harp music. Except for one song with an English text, all of his songs are in Irish. Most of his songs were dedicated to and about specific individuals. Many songs do not survive whole; what lyrics survive have only been published in part. His lyrics are rarely learned, whereas many of his tunes are widely performed and appreciated.

Carolan's musical style shows a mix of traditional and classical elements. He typically composed the tune first—as he rode from place to place—then added words later. Many of the tunes attributed to Carolan are older traditional melodies that he improved or lengthened. He wrote many "planxties" (tributes) in honour of some person. It is said that weddings and funerals were often delayed until he could arrive to perform.

### Publication

His music was first published in Neale's *A Collection of the Most Celebrated Irish Tunes ...* in Dublin, c.1726. At least 220 tunes which survive to this day are attributed to him, though most were not published or even written down in his lifetime; they survived in the repertoires of fiddlers, pipers and the last of the old Irish harpers and were collected and published piecemeal in the late 18th and 19th centuries.

Only in 1958 was his entire repertoire published in one edition by Donal O'Sullivan, and even then few lyrics were given and some of the tunes were edited to make them fit the treble register.

A definitive and comprehensive edition of harp settings matched with the words of the songs has yet to be produced although a number of song settings appeared in *The Bunting Collection of Irish Folk Music and Song* by Donal O'Sullivan. Source: Wikipedia

More:

Gráinne Yeats - *The Rediscovery of Carolan*: [http://www.harpspectrum.org/folk/yeats\\_long.shtml](http://www.harpspectrum.org/folk/yeats_long.shtml)

O'Carolan: <http://www.contemplator.com/carolan/carlnbio.html>

Tribute to Turlough O'Carolan by Bridget Haggerty: <http://www.oldmusicproject.com/OCC.html>

Scores, Complete works in ABC: <http://www.oldmusicproject.com/occ/tunes.html> Complete works in ABC

## Fonn Mall

# Slow Airs

Slow airs (fonn mall) are tunes often played by a solo-instrument only. Many slow airs are actually the melodies of traditional songs in the Irish language. A musician playing a slow air is in fact imitating a traditional (Sean Nós, meaning 'old style') singer. Sean-nós singers usually sing solo, without accompaniment (although there are also sean-nós singers who sing together) and interpret the song in their own way, letting go of the exact timing and rhythm and instead using their own timing for expression. The songs tell a story, very often a more or less tragic love story and every sean-nós singer has her or his own version of a particular song. Musicians who play slow airs do just that. They also let go of exact timing and rhythm, giving much room for personal expression in the music and concentrating on the melody. They also tell a story, but with their music only.

# Amhrán na Leabhar - The Song of the Books (Cuan Bhéil Inse)

E Dorian

Source: Matt Cranitch - *The Irish Fiddle Book*

One part (Cranitch): AAB (Ó Canainn). The song to this air was written by Tomás Rua Ó Súilleabháin (1785-1848), a poet and musician from Iveragh (Uibh Ráitheach) or Derrynane, County Kerry. Ó Súilleabhain had been acting-schoolmaster at Caherdaniel and was forced to transfer to Portmagee when another schoolmaster was appointed to the permanent position. As he was leaving he placed his treasured and huge (for the times!) library of leather-bound books for transport on a boat going from Derrynane to Goleen (Goilin, Valentia Harbor), while he himself travelled by road. The boat struck a rock and was lost, tragically along with the priceless collection of books, prompting Ó Súilleabháin to seek solace in song. —*Fiddler's Companion*



## An Coolin (An Cúilfhionn, The Coulin)

G Major

Source: Tomas O'Canainn - *Traditional Slow Airs of Ireland*

G Major (Ó Canainn, O'Farrell, O'Neill/1915 & 1850, Roche): F Major (Joyce). "The Queen of Irish Airs" maintains Francis O'Neill (1913). There are many versions of this ancient and celebrated air "of which Bunting's and Moore's are not among the best: they are both wanting in simplicity," states Joyce (1909), who prints the tune as collected by Forde from Hugh O'Beirne (a Munster fiddler from whom a great many tunes were collected). He considers Forde's version "beautiful...(and) probably the original unadulterated melody," and adds that it is similar to the version he heard the old Limerick people sing in his youth during the 1820's. Grattan Flood (1906) states it is probable the air dates from the year 1296 or 1297, believing it must have been composed not long after the Statute, 24th of Edward I, in 1295, which forbade those English in Ireland (who were becoming assimilated into the majority Gaelic culture) to affect the Irish hair style by allowing their locks to grow in 'coolins' (long, flowing locks). The original song, told from a young maiden's point of view, berates those Anglo-Irish who conformed to the edit by cutting their hair, and praises the proud Irishman who remained true to ancestral custom (the Gaelic title "An Chuilfhionn," means 'the fair-haired one'). The Irish Parliament passed another law in 1539 forbidding any male, Irish or Anglo-Irish, from wearing long or flowing locks of hair--this enactment, relates Flood, is the source of the claim printed by Walker in 1786 in "Historical Memoirs of the Irish Bards" as the impetus for the song. [Ed. note—Grattan Flood is notorious for inaccuracies and unsubstantiated claims, and his information should be viewed as suspect until confirmed]. —*The Fiddler's Companion*

### Note:

Slow Airs are the least amenable of Irish tunes to being reduced to a score. They are played solo, slowly, with a lot of ornamentation, variation, and individual expression. The score doesn't give much but the key and some of the principal notes. Before trying to play 'the Coolin' it would be very helpful to listen to a few different versions, all available, played by master musicians, on the Comhaltas Traditional Music Archive, under An Cúilfhionn

# Inis Oirr (Inisheer)

G Major

Slow Air  
Thomas Walsh

Optional Lead in

G G/B C D7  
G G/B A m7 D7 1.G D7 2.G G/B  
C B m E m E m/D C G/B  
A m7 B m D7 D/F# 1.G G/B 2.G

Source: CD *Buttons & Bows* (Sligo fiddlers Seamus and Manus McGuire and Sliabh Luachra button accordion maestro Jackie Daly) - *The First Month of Summer*. Transcribed R MacDiarmid.

Thomas Walsh is a contemporary accordion player from Dublin. With 1,400 acres, Inisheer is the smallest and most eastern of the three Aran Islands in Galway Bay off the West coast of Ireland. Many pupils come to Inisheer to learn the Irish language, since it is still in daily use by the 300 residents.

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# **Fiddle Friendly- Tunes**

**Minor Key or Wide Octave Range**





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## Andy McGann October 5, 1928- July 14th, 2004

New York Fiddling Icon Andy McGann - By Earle Hitchner, 'Irish Echo'

One of the greatest fiddlers in the history of Irish traditional music, Bronx-born Andy McGann lost his fight with cancer on July 13 at Cabrini Hospice in New York City. He was 75 years old.

Along with Chicago's Johnny McGreevy (1919 - 1990), Andy McGann proved beyond a shadow of doubt, that a US born fiddler could hold his own against the musical best that Ireland had to offer. The respect and admiration for Andy McGann in Ireland culminated in 1990 when he was chosen the honorary president of Fleadh Cheoil na hÉireann, held in his ancestral County of Sligo.

The son of a father from Ballymote and a mother from Kesh, Andy McGann took up Irish step dancing before gravitating to the fiddle after hearing one of his parents' friends play it. From ages 7 to 12, Andy took lessons from a US born fiddler Catherine Brennan Grant.

In 1935, the same year he started studying with Grant, Andy met Sligo fiddling legend Michael Coleman (1891 - 1945) for the first time when Coleman, who knew Andy's father, dropped off a music stand at the McGann family home on 140th Street and Cypress Avenue. 'My father attempted to get a hold of Michael to teach me the fiddle, but he wasn't interested in teaching beginners from what I understood' Andy said.

Four years of playing violin in the orchestra of Cardinal Hayes High School in the Bronx further developed Andy McGann's technique, and during occasional visits from Michael Coleman, the teen-aged Andy, no longer a tyro, would play some tunes with him. This informal musical relationship would last up to the time Coleman died.

Another musician who had profound influence on Andy McGann's fiddling was Kilavil native James 'Lad' O'Beirne (1911 - 1980), son of Phil O'Beirne, who once taught Coleman. "Technically, Lad was brilliant, one of the most capable artists I can think of", said Andy, who also played at times with yet another superb Sligo fiddler, Paddy Killoran (1904 - 1965).

But it is with two non-Sligo instrumentalists, Galway button accordionist Joe Burke and Longford born fiddler Paddy Reynolds, that Andy McGann forged his most memorable recorded partnerships.

'A Tribute to Michael Coleman' marked McGann's formal commercial album debut at age 37. He recorded it with Burke and pianist Felix Dolan for Shaskeen Records (Burke's own imprint) in just five and a half hours on November 11, 1965. This landmark album helped to revive interest in Coleman's music and especially his settings of tunes, and the tight playing on it had no less an impact.

McGann's impeccable rhythm, masterful bow trebles, seam-

less use of vibrato, and other stylistic nuances were finally showcased for all to hear and appreciate. His compositional ability was also revealed in 'Andy McGann's Jig', now a session staple that, he claimed, came out of 'tinkering around on the black keys of a piano one night.' Green Linnet Records' 1994 CD reissue of this LP is still in print.

Bookkeeping and accounting constituted Andy McGann's daytime occupation for many years, and the responsibilities of job and family along with too few opportunities to record, contributed to the relative smallness of his studio output. It includes 'Andy McGann and Paddy Reynolds' in 1976, his 1977 solo debut, 'Andy McGann and Paul Brady' and 'The Funny Reel' a 1979 follow-up to 'A Tribute to Michael Coleman'. All three are Shanachie releases.

The link with Paddy Reynolds began for Andy in 1948 when they met at a house party in the Bronx. The two soon performed at céilidhs, weddings, and sessions and in the late 1950's they became members of what is arguably the most talented céilí band ever to emerge from America, the New York Céilí Band.

Brian Conway, an All-Ireland senior fiddle champion in 1986, received advice and encouragement from Andy McGann. The last formal recording project to feature his fiddling is Conway's 2002 solo debut, 'First Through the Gate' (Smithsonian Folkways). Extending from Coleman, the New York Sligo-influenced fiddling continuum of McGann, Conway and Pat Mangan, Conway's own student, can be heard on two tracks there.

The funeral Mass for Andy McGann took place this past Monday morning at Our Lady of Good Counsel Church on Manhattan's East 90th Street. It was as dignified and reserved as McGann himself. An ongoing 'community of music' was mentioned in the priest's sermon, and evidence of that came during the Mass from the playing of Conway, Mangan, Dolan, Tony DeMarco, Mike Rafferty, Cleek Schrey, John Daly, Maeve Flanagan, Erin Loughran, Pat Keogh, Martin Reilly, Gabe Donahue, and Colin Lindsay.

'Down by the Sally Gardens', 'Lakes of Sligo' and two reels recorded by Coleman, 'Trim the Velvet' and 'Lucy Campbell' were among the tunes performed.

Burial followed at St Raymond's Cemetery in the Bronx, where Coleman, Killoran and James Morrison are also interred. Andy McGann is survived by his wife Patricia, sons Mark, Kieran and Neal, daughter Megan and 11 grandchildren.

Published on July 21, 2004, in the Irish Echo Newspaper, New York City. Copyright © Earle Hitchner.

Source: [http://comhaltas.ie/music/treoir/detail/new\\_york\\_fiddling\\_icon\\_andy\\_mcgann/](http://comhaltas.ie/music/treoir/detail/new_york_fiddling_icon_andy_mcgann/)

## Andy McGann's

C Major

Source: Patrick Ourceau. *Whit's End* 2009. Transcribed by Karen Light

The reel is associated with the late New York City fiddler Andy McGann (d. 2004), who got it from New York fiddler Lad O'Beirne (who may or may not have composed it). McGann paired it with 'Humours of Scarriff... —Fiddler's Companion

## The Humours of Scarriff (Súgra Scairb)

D Dorian

Source: Patrick Ourceau. *Whit's End* 2009. Transcribed: Robert MacDiarmid

Note: Scarriff is located in east County Clare, between Killaloe and Mountshannon, on the banks of the river Scarriff, near the shore of Scarriff Bay on Lough Derg. It can therefore be considered a Clare tune. Indeed, Gearóid Ó hAllmhuráin (1999) says the tune was collected by O'Neill during a trip to East Clare in 1906, where, in the Sliabh Aughty area, he had several tunes from fiddler Johnny Allen, a dance musician and contemporary of Pat Canny and a blind fiddler named Paddy MacNamara. The latter taught music in the region in the early part of the 20th century. —Fiddler's Companion

## Casey's (My Love is in America, The Custom Gap, The Windy Gap, Tuttle's)

D Dorian

Part B variations

Source: Patrick Ourceau, *Harp of Tara 2013 Kingston Immersion Weekend*. Transcribed: R MacDiarmid

Discography: Bobby Casey - *The Spirit of West Clare*, *Na Connery's - Celtic Session*.

Fiddler Paddy Sweeney recorded the tune on a 78 RPM recording under the title 'The Custom Gap.' The 'Tuttle's Reel' title comes from Clare fiddler Bobby Casey, who had the tune from his friend, fiddler John Joe Tuttle; however, Tuttle himself said he had it from the Paddy Sweeney recording. *Breathnach* (CR... II); No. 223, pg. 116 (appears as 'Gan ainm'-untitled).

—Fiddler's Companion

## Bobby Casey (1926 – 2000)

One of the big names of Irish fiddle playing, Bobby Casey was born at the Crosses of Annagh near Miltown Malbay, Co Clare. He has lived in London since 1952. His father John 'Scully' Casey, who died when Bobby was 15 or 16, was a well-known fiddler as well as being a flute and concertina player. Scully gave lessons to Junior Crehan, as did Scully's cousin, the noted dance master **Thady Casey**. Bobby in turn learned much of his playing from Junior Crehan and the two remained life-long friends. Bobby was also influenced by the playing of **Michael Coleman**, Michael Gorman and **Frank O'Higgins**. Along with Willie Clancy, he went to Dublin about 1950 where he met, among others, John Kelly and the Potts family.

He moved to London around 1952. He was a regular at the Sunday morning sessions in the Favourite and Bedford Arms pubs which became rallying points for Irish musicians and rural emigrants in the Sixties.

In 1959 **Ita Crehan** helped him record *Casey in the Cowhouse*, literally recorded in an old cowhouse, and which along with four other tracks are now available on tape. "A musician's musician," is how **Muiris O Rochain** of the Willie Clancy Summer School described him. He had an easygoing and likeable personality. His style was described as gentle, "with an exceptional flair for variation". With Seamus Ennis, he performed at the first Willie Clancy Summer School in 1973 and returned frequently to Miltown Malbay to give classes, noted for their informal style where people came and went. In later years, he moved from London to live in Northampton. He died May 13, 2000, and is buried in his native Clare. He was survived by his wife Ann, son Sean and daughters Susan and Angela.

Source: <http://www.ramblinghouse.org/2009/07/bobby-casey-1926-2000/>

More: Bobby Casey Essay by Kevin Crehan

# Mother's Delight (Aoibhneas na Máthar)

D Dorian

The musical score is written in treble clef with a common time signature (C). It consists of five staves of music. The first four staves contain the main melody with various ornaments and phrasing. The fifth staff is labeled '\*Part A Variations' and contains a more rhythmic, eighth-note variation of the melody. Chord symbols are placed above the notes to indicate the harmonic accompaniment.

Chord symbols:  $*Dm$ ,  $A m7$ ,  $Dm$ ,  $A m7$ ,  $Dm$ ,  $C$ ,  $Dm$ ,  $Dm^{**}$ ,  $C$ ,  $Dm$ ,  $C$ ,  $Dm$ ,  $Dm^{**}$ ,  $G$ ,  $A m7$ ,  $Dm$ ,  $C$ ,  $Dm$ .

Source: Patrick Ourceau. Harp of Tara 2013 Kingston Immersion Weekend, transcribed: R MacDiarmid

## Tommy Coen's #1

G Mixolydian

Musical score for Tommy Coen's #1 in G Mixolydian. The score consists of four staves of music. The first staff begins with a treble clef and a common time signature. The second staff includes first and second endings. The third staff features a repeat sign and a fermata. The fourth staff includes a 'Repeat Tune' section and a 'Lead-in to Coen's #2' section.

Source: Patrick Ourceau, Kingston Immersion Weekend Concert 2010, transcribed: R MacDiarmid

## Tommy Coen's #2

G Mixolydian / Dorian

Musical score for Tommy Coen's #2 in G Mixolydian / Dorian. The score consists of four staves of music. The first staff begins with a treble clef and a common time signature. The second staff includes first and second endings. The third staff features a repeat sign and a fermata. The fourth staff includes a 'Final' section.

Source: Patrick Ourceau, Kingston Immersion Weekend Concert 2010. Transcribed: R MacDiarmid

## Tommy Coen

Tommy Coen, a fiddle player, lived in Lower Salthill, Galway and composed a number of tunes including 'The Christmas Reel,' more properly known as 'Tommy Coen's Reel.'

He was a member of Comhaltas, and played in the original Lough Lurgan Céilí Band with, among others, Tommy Mulhaire on fiddle, Brendan Mulhaire on box, Eamonn Ryan on drums, and Eddie Moloney on flute.



# Fair-Haired Mary (Molly Bawn)

G Dorian

Turlough O'Carolan

Musical score for 'Fair-Haired Mary (Molly Bawn)' in G Dorian. The score consists of four staves of music. The first staff begins with a G m chord and an F chord. The second staff continues with G m, F, G m, D m, and G m chords. The third staff features G m, F, G m, and F chords. The fourth staff concludes with G m, F m, D m, and G m chords. The key signature has one flat (Bb) and the time signature is common time (C).

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *the Kingston Collection of Irish Dance Tunes (O'Neill's 1001 Gems, #703)* (key corrected from B flat Major/G Minor to G Dorian)

A composition of the Irish harper Turlough O'Carolan (1670-1738), written for Mary MacDermot, for whom he also composed the famous "Princess Royal." Clare fiddler Paddy Canny recorded the tune under the title "Molly Bawn." *Breathnach (CRÉ III)*, 1985; No. 123 (appears as "Gan ainm/No title"). — *Fiddler's Companion*

# Paddy on the Turnpike

G Dorian

Musical score for 'Paddy on the Turnpike' in G Dorian. The score consists of four staves of music. The first staff begins with a G m chord and an F chord. The second staff continues with G m, G m, Bb, F, and then first and second endings (1. G m F G m and 2. G m F G m). The third staff features G m and F chords. The fourth staff concludes with G m, Bb, F, and then first and second endings (1. G m F G m and 2. G m F G m). The key signature has one flat (Bb) and the time signature is common time (C).

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *the Kingston Collection of Irish Dance Tunes*  
A setting of 'The Bunch of Keys'

# Tamlyn Reel (Glasgow Reel, The Howling Wind)

D Minor - Aeolian

Davey Arthur

D m B<sup>b</sup> C D m  
D m B<sup>b</sup> C D m  
D m D m C C  
D m D m B<sup>b</sup> D m

Source: Michael Sexton's setting, from 'Set Dance News' magazine

*Irish Reel. D Minor (Black): A Minor (Taylor). The tune has been set in D Minor, E Minor and A Minor (for flute). Paddy O'Brien played it in D Minor. It is often heard in sessions played first in D Minor, then in A Minor for a variation. Composition credited to Dublin guitar and mandolin player Davey Arthur (raised in Edinburgh, Scotland),...formerly of the group The Furey Brothers and Davey Arthur, though he now performs on his own. Rumor has it that it was later renamed as "The Howling Wind" by Paddy O'Brien because he liked the tune, but not the name (which apparently derives from the famous Child ballad about fair Janet and her lover, enchanted by elves). —Fiddler's Companion*

# Seán sa Chéo (Seán in the Fog, The Tullaghan Lassies)

A Mixolydian

A G E m G  
A G A G A | 1. G | 2. G  
A G G E m C G  
A G G E m C G

Source: The Toronto session "Black Book" endings adapted

*A popular reel in County Donegal. Several writers have mentioned 'Sean sa Ceo's' melodic relatedness to 'Jenny's Chickens' and the Scottish reel parent-tune 'Sleepy Maggy/Maggie.' Caoimhin Mac Aoidh (1994) states it was long in the repertoires of Donegal fiddlers Neillidh ("Neilly") Boyle (who said he had it from his mother) and the Doherty brothers, who said it was an old family tune. Mac Aoidh further elucidates that 'Seán sa Cheo,' or 'Jack in the Fog,' is a reference to the enchantment of mortals who sometimes become disoriented while walking fairy paths, sometimes finding themselves lost in a deep mist. The solution, from those who know about such things, is to turn your jacket inside out and put it back on again, which breaks the spell. —Fiddler's Companion*

# Fergal O'Gara (Fearghal Ó Gadhra, Feargal/Farrell/Faral O'Gara)

D Major

The musical score for 'Fergal O'Gara' is written in D Major (one sharp) and 4/4 time. It consists of five staves of music. The first two staves are the main melody, with a repeat sign at the end of the second staff. The third staff is a first ending, and the fourth and fifth staves are second endings. Chords are indicated above the notes: D, Bm, G, Em, A7, D, A7, Bm, Em, A, A7, D, D, A, D, G, D, G, A, D. A star symbol is placed above the G chord in the second staff and the first ending.

Source: Dave Mallinson (Mally Presents Series) - 100 Essential Irish Session Tunes, endings, a few notes adapted  
A very popular session tune. Brendan Breathnach (1963) remarks that it has been said that the Farrell O'Gara of the title was Lord Moy O'Gara who gave shelter to the Four Masters. 'Farrell O'Gara' was recorded several times during the 78 RPM era by the great New York City based Sligo fiddlers: Michael Coleman recorded it in 1927 (paired with 'Good Morning to Your Nightcap'), James Morrison under the title 'Roderick,' and Paddy Killoran as 'Shannon's Favorite.' ... The melody was recorded famously on 78 RPM by fiddlers Paddy Sweeney and Paddy Killoran in New York in 1931, paired with another reel called 'The Silver Spire,' and so influential was the pairing that there was occasionally confusion of titles with the latter tune. —Fiddler's Companion

# Eddie Kelly's Reel

D Aeolian

Eddie Kelly

The musical score for 'Eddie Kelly's Reel' is written in D Aeolian mode (one flat, D minor). It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody starts with a quarter rest followed by a dotted quarter note, then continues with eighth and quarter notes. The second staff features a first ending bracket over two measures and a second ending bracket over two measures. The third staff continues the melody with various rhythmic patterns and slurs. The fourth staff starts at measure 15 and includes another first and second ending. The piece concludes with a final cadence.

Source: Liz Kane, 2011 Kingston Harp of Tara workshop. Transcribed by David Vrooman.

Eddie Kelley is a contemporary East Galway fiddle player. "His compositions often exhibit a strong East Galway influence. Respected traditional musician, his tunes are circulated through sessions, radio performances, and concerts." —Cranford Publications

# Jug of Punch (Cruisín/Cruiscín an Dighe)

D Dorian

The musical score for 'Jug of Punch' is written in D Dorian mode (two sharps, D minor). It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody starts with a quarter rest followed by a dotted quarter note, then continues with eighth and quarter notes. The second staff features a first ending bracket over two measures and a second ending bracket over two measures. The third staff continues the melody with various rhythmic patterns and slurs. The fourth staff starts at measure 15 and includes another first and second ending. The piece concludes with a final cadence.

Source: Liz Kane

# Sergeant Early's Dream (Aisling Maor Maelmoiceirge)

D Dorian

5 10 14

Source: *The Toronto Black Book*. Sources for notated versions: the playing partners of Chicago police Sergeant James Early and John McFadden, a piper and fiddler from adjoining counties in the province of Connaght [O'Neill]

# The Hole in the Hedge (Joe Cooley's Jig)

C Major

5

10

14

Source: *Combaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 4*

# Seamus Cooley's

G Major

5

9

13

17

Source: *Combaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 4*

*The Tulla Ceili band followed 'Hole in the Hedge/Seamus Cooley's' with 'The Kerfunken'*

# Paddy Fahey's (Paddy Fahey's Reel #1, Dm)

Part A: D Minor\_Aeolian, / Part B: D Major

Paddy Fahey

5

10

14

Source: Liz Kane, Harp of Tara 2012 workshop. Transcribed by Ted Chew

# Paddy Fahey's (Paddy Fahey's Reel #2, C)

C Major

Paddy Fahey

5

9

13

Source: Liz Kane, Harp of Tara 2012 workshop. Transcribed by Ted Chew

## Boys of Ballisodare (The Dublin Lasses)

F Major

Source: Patrick Ourceau, Goderich 2002 workshop. Transcribed: R MacDiarmid.

Outside of Clare, a 3-part tune in G Major. Older publications list the F Manor tune generally as 'The Dublin Lasses.'

Ballysadare (locally spelled Ballisodare), is a parish and a village in County Sligo. New York writer, researcher and musician Don Meade calls the tune a "two-part F version of the three-part G reel 'Boys of Ballisodare' recorded (in New York in the 78 RPM era) by Paddy Killoran." —Fiddler's Companion

## Broken Pledge (An Geall Briste)

D Dorian

Source: Patrick Ourceau, Goderich 2006 Workshop. "The Session" comment's section had a good transcription



**Caisleán An Óir** (The Golden Castle)  
G Dorian

Hornpipe  
Junior Crehan

Source: *www. Irish Traditional Music from Doolin. Essentially the same setting as Junior's setting in Angela Crotty - Martin Junior Crehan - Musical Compositions and Memories 1908 - 1998, but with endings added Composed by West Clare fiddler Martin "Junior" Crehan (b. 1908). Peter Woods (in his book The Living Note: the Heartbeat of Irish Music, 1996) relates Crehan's story about how they got the tune. It seems that at one time a crowd of men were digging a grave for a fiddler at a location that overlooked a place called Caisleán Oir. An old man happened by on the road and asked whether the group had made the sign of the cross before they dug, and was assured they had. The old man then proceeded to tell them, in Gaelic, the story of a priest who had taken a wife and was banished to live above the Cliffs of Moher (County Clare), and then he sang them a song in Irish known as "The Priest's Lament." The air of the song stayed with them and formed the basis of the hornpipe "Caisleán an Óir," named for the prominent feature where they heard the melody. —Fiddler's Companion*

Irish Traditional Music from Doolin: <http://www.trad.katesplacedoolin.com/tunes.html>

See Ramblinghouse.org for a short bio of Crehan <http://www.ramblinghouse.org/2009/07/junior-crehan-1908-98/>

**Eileen Curran** (The Sailor's Return, The Soldier's Return, Sailors Set On Shore)

G Dorian

Source: Patrick Ourceau, Harp of Tara 2012 Kingston Immersion Weekend. Transcribed: R MacDiarmid  
An old east Galway favourite, recorded by the Ballinakill Céilí Band (East Galway) in 1938. The band's founding members were Anna Rafferty, Stephen Maloney, Tommy Whelan, Tommy Whyte, Jerry Maloney. —Fiddler's Companion  
There is a setting in A Dorian for wind players

### Dowd's Favourite (O'Dowd's Favourite)

G Aeolian ('A' and 'C' parts) & B Flat Major ('B' part)

The musical score for 'Dowd's Favourite' is presented in six staves. The first two staves are in G Aeolian mode (one flat), and the last four staves are in B Flat Major mode (two flats). The key signature changes from one flat to two flats between the second and third staves. The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs. Chord symbols are placed above the notes: G m, D m, F, and B b.

Source: Matt Cranitch - Irish Session Tunes: 100 Irish Dance Tunes and Airs (The Red Book)

### Fahey's (Paddy Fahey's Jig #1, G)

G Major

Jig  
Paddy Fahey

The musical score for 'Fahey's' is presented in four staves in G Major (one sharp). The time signature is 6/8. The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs. There are first and second endings marked with '1.' and '2.' above the notes.

Source: Liz Kane, Goderich 2011, Transcribed by Marg Tatum

**Fahey's** (Paddy Fahey's Reel #3, G)  
G Major

Paddy Fahey

Source: Liz Kane, Goderich 2011, transcribed Robert MacDiarmid

**Fahey's Reel** (Paddy Fahey's Reel #4, Dm)  
D Dorian

Paddy Fahey

Source: Patrick Ourceau, Goderich 2003. Transcribed: R MacDiarmid.

# Farewell to Miltown Malbay

G Dorian

Junior Crehan

5

10

14

18

Junior's setting has a 1st and 2nd beginning for part B. This is the 1st, and then repeated as shown

Source: Angela Crotty - Martin Junior Crehan: Musical Compositions and Memories 1908-1998. Endings added. Angela Crotty, Junior's daughter, said that Junior was playing with the Laichtín Naofa Ceili Band ("with Willie Clancy and Martin and J C Talty, Jimmy Ward, Paddy Joe McMahon, and Michael Sexton, among others) at the time. He was waiting outside the house for the car to come to take him to a rehearsal. But the car never came. Disgusted he went back to the house and this tune came into his head. She told me that he originally wanted to call it "Farewell to fecking Miltown Malbay," but he didn't think that would go over well. In her lovely book, there is a picture of him on page 12, waiting for the lift that never came. - The Session.org

# The Girl Who Broke My Heart (An Cailín a Bhris Mo Chroí)

G Dorian

1.

2.

1.

2.

Source: Paul Legrand, Harp of Tara 2009 Irish Language Immersion weekend workshop. A Kerry reel. Paul's score. (Part B can be played with Bnatural)

# Fiddler's Key

G Minor

Liz Carroll

The musical score for 'Fiddler's Key' is written in G minor, 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody is composed of eighth and sixteenth notes. The second staff contains two first and second endings, marked '1.' and '2.'. The third and fourth staves feature various ornaments, including grace notes and fermatas, and conclude with a double bar line and repeat sign.

\*Alternate Bar 4

An alternate bar for the fourth measure of the piece, showing a different melodic line for that measure.

Source: Liz Carroll, 2009 Harp of Tara workshop. Transcribed by Ted Chew

# Hughie's Cap

D Aeolian

Ed Reavy

The musical score for 'Hughie's Cap' is written in D Aeolian, 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody is composed of eighth and sixteenth notes, with some triplets and ornaments. The second staff contains two first and second endings, marked '1.' and '2.'. The third and fourth staves feature various ornaments, including grace notes and fermatas, and conclude with a double bar line and repeat sign.

Source: Patrick Ourceau, Harp of Tara 2006 Kingston Immersion Weekend. Transcribed: R MacDiarmid.  
Hughie was Reavy's regular cab driver, big tough looking guy with an Irish cap.

## Julia Delaney (Siubhán Ní Dublainge, La reel de la sorciere (Quebec))

D Dorian

Musical score for Julia Delaney in D Dorian mode. The score consists of four staves of music in 4/4 time. The first staff begins with a double bar line and repeat sign. Chord symbols are placed above the notes: D m, F, C, D m, D m, F, D m. The second staff continues the melody and includes first and second endings. The third staff has a key signature change to one flat (D m) and includes a repeat sign. The fourth staff concludes the piece with a double bar line and repeat sign. Chord symbols for the fourth staff are D m, C, D m, C, A m, D.

Source: *Cobb's Music of Ireland*. D Major in O'Neill, this a popular session setting.

Captain Francis O'Neill named the tune in honour of his sister-in-law, wife of uilleann piper Bernard ("Barney") Delaney. Julia was the sister of O'Neill's wife Anna, both hailing from Feakle, County Clare....O'Neill apparently greatly admired Bernard Delaney's music, and Barney had a job on the Chicago police force, courtesy of the Captain. —*Fiddler's Companion*

## Frank Keane's Reel

G Mixolydian

Musical score for Frank Keane's Reel in G Mixolydian mode. The score consists of four staves of music in 4/4 time. The first staff begins with a double bar line and repeat sign. The second staff includes a question mark above a note, indicating a potential variation or uncertainty in the transcription. The third and fourth staves continue the melody. The piece concludes with a double bar line and repeat sign.

Source: *Martin Hayes, 2007 Willie Clancy week*. Transcribed, R MacDiarmid

## Larry Redican's

F Major

Larry Redican

Source: Anthony Sullivan - *Sully's Irish Music Book 2nd Edition*, transposed to F, adapted to Patrick Ourceau's setting.

## Larry Redican's

G Major

Larry Redican

Source: Anthony Sullivan - *Sully's Irish Music Book 2nd Edition*, as 'Redigan's'

## Larry Redican (1908-1975)

Larry Redican was born in Boyle, Co Roscommon. His family moved to Dublin when he was young, where Larry took fiddle lessons until he emigrated in the 20's to Toronto, before then settling in New York City. From the 50's to the 60's he played for the McNiff Irish Dancers and also for dancing at the weekly Gaelic League ceilithe, where he met most of the musicians who would go on to form the New York Céilí Band. In 1960, he won the all-Ireland senior trio competition with New York Céilí Band colleagues Jack Coen and Paddy O'Brien. Redican also composed tunes, including the well-known 'Redican's Reel.'

Source: Fintan Vallely - *The Companion to Irish Traditional Music*

## Martin Rochford's (Forget Me Not, Larry Redican's, Gerry Cronin's)

C Major

Larry Redican

Source: Patrick Ourceau, transcribed rmd

Named in association with the late fiddler and piper from Ballinahinch, Bodyke, east Clare, a noted musician in the east Clare style though little recorded. The tune is a Larry Redican composition called 'Forget Me Not.' —Fiddler's Companion

## Martin Rochford's Reel

D Minor

Source: Andrew Kuntz - The Fiddler's Companion. transcription by Henrik Norbeck from 'Patrick Street 1'

## Martin Rochford

Born near Bodyke in East Clare in 1916, Martin Rochford started learning fiddle aged ten, influenced by Johnny Allen of Laccaroe, near Feakle, Michael Tooey and Patrick Moloney of Feakle, and Pat Canny of Glendree, all of whom had learned from blind fiddle master Paddy McNamara

He was won over to the uilleann pipes when he heard the travelling piper Tony Rainey playing in the square in Ennis. Meeting Sean Reid and then Willie Clancy furthered his interest, and with Reid, he played all over the area. These musicians formed the precursor of the Tulla Céilí Band in his home as 'the Ballinahinch Céilí Band'

He welcomed the playing of younger musicians, but was critical of fast music at "hurricane speed."

The Clare Champion wrote of him in their obituary: "He never regarded his heritage as his own private property but rather as something which he should encourage and pass on. To this end he was always willing to meet fellow musicians to teach and write tunes and his house was a Mecca for lovers of Irish music worldwide." He died in October 2000.

Source: Fintan Vallely - The Companion to Irish Traditional Music, and Ramblinghouse.org



# Mist Covered Mountain

G Dorian

Martin "Junior" Crehan (1908-1998)

Source: Patrick Ourceau, Harp of Tara 2006 Kingston Immersion Weekend. Transcribed: R MacDiarmid.  
Crehan's Original composition is in A Aeolian

# Moving Clouds (An Néal faoi Shiúl)

F Major

Source: Miller & Perron - Irish Traditional Fiddle Music. Andy McGann (1928 - 2004), "Tribute to Michael Coleman" recording, 1966 setting. McGann is considered to be the finest non-native exponent of Irish fiddling - Miller  
A 1942 composition of Donegal fiddler Neilly/Neillidh Boyle (1889-1961), whose title was in the plural despite the number of appearances in print in the singular. Boyle can be heard claiming composer credits on his "Fairy Fiddler of Donegal" tape, recorded in 1953 by Peter Kennedy (Folktrax FTX-170). —Fiddler's Companion

# Porthole of Kelp

D Dorian

Bobby Casey

The musical score consists of four staves of music in treble clef, 4/4 time. The first staff begins with a treble clef and a common time signature. The melody is written in D Dorian mode. The second staff continues the melody. The third staff begins with a repeat sign and contains a more complex melodic line with some triplets. The fourth staff continues the melody and ends with a double bar line and repeat dots.

*Source: Maeve Donnelly, Goderich 2008. Maeve's score, adapted slightly to Maeve's playing  
Clare fiddler Bobby Casey is often credited with composing the tune. The tune appears under the "Porthole" title on his album  
"Taking Flight." Bobby Casey - "Taking Flight." —Fiddler's Companion*

## Ragged Hank of Yarn

D Mixolydian

Source: Liz Kane, *Goderich 2006 Workshop*. Transcribed: R. MacDiarmid  
Discography: *Paddy in the Smoke*. Bobby Casey (fiddle). *Another classic album*

## Red Tom of the Hills

Part A, G Dorian / Part B, G Mixolydian

Ed Reavy

Source: Liz Kane, *Goderich 2006*, Transcribed by R MacDiarmid

Composed by the late County Cavan/Philadelphia, Pa., fiddler Ed Reavy (1898-1988). The title is named for a ceili-loving character of Reavy's boyhood acquaintance from "somewhere in the Monaghan hills." Joseph Reavy relates his father recalled Tom had something of a palsy and that his hand shook at times--Ed's mother, however, said the man was not to be pitied, for his shaking drove the knife that much deeper into the butter at tea-time. Reavy (*The Collected Compositions of Ed Reavy*), No. 2, pg. 2.

—Fiddler's Companion

## The Road to Recovery

D Dorian

Liz Carroll

Musical score for 'The Road to Recovery' in D Dorian, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a common time signature. The melody is primarily eighth and sixteenth notes. The second staff starts at measure 5. The third staff starts at measure 9 and includes a repeat sign at the beginning. The fourth staff starts at measure 13 and includes a fermata over the first note. The piece concludes with a double bar line and repeat dots.

Source: Liz Carroll, 2009 Harp of Tara workshop. this transcription by Alan Ng <http://www.alan-ng.net/alan/roadreco.htm>

Discography: Liz Carroll's self-titled 1988 Green Linnett album

## Sporting Nell (Canny's) (Sporting Nell, Paddy Canny's Setting)

D Dorian

Musical score for 'Sporting Nell (Canny's)' in D Dorian, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a common time signature. The melody features a mix of eighth and sixteenth notes, with some triplet-like patterns. The second staff starts with a treble clef and a common time signature. The third staff starts with a treble clef and a common time signature. The fourth staff starts with a treble clef and a common time signature. The piece concludes with a double bar line and repeat dots.

Source: Patrick Ourceau. Perth workshop at Clare Dwyer's. Transcribed: R MacDiarmid

## Liz Carroll (b.1956)

Liz Carroll was born in Visitation Parish on the south side of Chicago on September 19, 1956. Her mother came from Bal-lyhahill, west Limerick, and father from near Tullamore, Co Offaly. Her grandfather on her mother's side was a fiddler while her father, Kevin, played the accordion in the old push-and-draw or C#D style.

Liz started to learn violin at the age of nine. In the resurgent Irish music and dancing scene in the Chicago of the 1960s she would hear accordion player Joe Cooley, Kevin Keegan and Eleanor Neary at local sessions. Other early influences she cites as Martin Byrne, accordion, from Mayo, Joe Shannon, born in Mayo, and fiddler Johnny McGreevy, born in Chicago.

On her first attempt in the All-Ireland under 18s fiddle championships, in 1974, she came second to Frankie Gavin of De Danann. The following year she won the senior title at the age of 19. "I couldn't believe anyone could be so good so young," observed Mick Moloney. Also in 1975, she won the All Ireland duet title with accordionist Jimmy Keane. *Continued next pg.*

## Wheels of the World (Rothaí an Domhain)

D Dorian

The musical score is written in D Dorian mode. It consists of four staves. The first two staves are the melody, and the last two are the accompaniment. The melody features a mix of eighth and sixteenth notes with various ornaments and phrasing. The accompaniment consists of a steady eighth-note pattern. There are first and second endings marked in the melody.

Source: Veronica McNamara - *The Professor*, James Morrison (original handwritten manuscripts)

The “Wheels of the World” is also the name of a famous song, a version of which was first published in Belfast in 1801 soon after the Irish Rebellion of 1798. Fiddler James Morrison famously recorded the tune in New York in December, 1930, paired with “Rakish Paddy.” —*Fiddler’s Companion*

### Liz Carroll, continued from F28

Another important influence in her development has been the dance classes she attended in south Chicago from age eight to 16. While her elders would enjoy the social occasion of the session, dance classes provided an opportunity for Liz to meet up with her peers. A regular core of musicians developed around the dance classes, including Liz and flute player Michael Flatley.

In 1977 with accordionist Tommy Maguire and pianist Jerry Wallace, she recorded her first album, *Kiss Me Kate*. Then after several tours with the group The Green Fields of America, in 1979 she recorded her first solo album *A Friend Indeed*, accompanied by Marty Fahey on piano. As well as playing on the fiddle, Liz is a prolific writer of tunes. In all she reckons she has written 170 tunes, including slow airs, many of which have been recorded by a wide range of musicians. Her next solo album, *Liz Carroll*, released in 1988, contained over a score of her own tunes. This album was named a select record of American folk music by the Library of Congress. In a separate existence she records and tours with Daithi Sproule of Altan and box player Billy McComiskey in the group Trian.

She received a prestigious National Heritage Fellowship in 1994 and in 1999; reflecting the long Irish presence in the city and the esteem in which she is held, the Mayor of Chicago proclaimed September 18 Liz Carroll Day. Irish-American magazine named her one of the top 100 Irish Americans of 1995.

In 2010, she performed for President Obama at the annual St. Patrick’s Day luncheon in Washington, D.C., which was hosted by House Speaker Nancy Pelosi. She was also nominated for a Grammy Award in 2010 for Best Traditional World Album for her work with John Doyle, *Double Play*.

185 of her original tunes are printed in the book *Collected*, published in 2010.

She is married to cabinetmaker Charles Lacey and they live in Chicago with their two children, Patrick and Alison. She also teaches fiddle playing.

Source: <http://www.ramblinghouse.org/2009/07/liz-carroll/>



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**Coṛnphíopaí**

# **Hoṛnphípes**

**& related tunes:**  
**Barn Dances, Flings, Highlands,**  
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## Boys of Bluehill (Buachaillí Ua Cnoc-Gorm, The Boys of Oak Hill)

Hornpipe or Reel

D Major

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

O'Neill (who said the melody was unknown to Chicago Irish musicians beforehand) had the tune from a seventeen year old fiddler named George West, who, though gifted musically, was somewhat indigent and did not own a fiddle. He had formed a symbiotic musical relationship of sorts with one O'Malley, who did own a fiddle and who eked out a meagre living playing house parties despite the loss of a finger from his left hand. O'Malley, however, invariably could only make it to midnight before he became too inebriated to bow, at which time West took over his fiddle and finished the night's engagement. —*Fiddler's Companion*

## Staten Island (The Aranmore Ferry)

D Major

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

The 'Staten Island Hornpipe' was first printed in James Aird's *Selection of Scotch, English, Irish, and Foreign Airs* (vol. II, 1782), printed in Glasgow, identical to the version played today. ...The title may have associations with the large contingent of British troops that were stationed on Staten Island during the American Revolution, and, since period army references abound in Aird's period collection, he may have obtained it from British military sources.

In Donegal the tune is known as 'Arranmore Ferry,' although it has been absorbed into Irish repertoire under its usual title in modern times. Irish versions tend to differ from Scottish and American versions, sometimes centering in the mixolydian rather than major mode. —*Fiddler's Companion*

## Off to California (Imighthe go California, The Humours of California)

G Major

Source: L.E. McCullough - 121 Favorite Irish Session Tunes, (a few notes adapted)

Irish in origin, although the melody has been adopted by several genres. Capt. Francis O'Neill learned this tune in the San Joaquin Valley of California when he was aged 19 - presumably the title appealed to him in his circumstances, having left County Cork in his mid-teens [O'Neill/Irish Folk Music] —Fiddler's Companion

## Chief Francis O'Neill

The curious journey, detailed below, of Francis O'Neill from a West Cork farm to occupying the office of Chicago Chief of Police, is in itself the stuff books in the mould of Jack London are made of. But it was the tunes and songs picked up from his parents and visiting musicians at the family home in West Cork that were to form the basis of one of the most remarkable collections of Irish music, published in the early years of the last century. The Music of Ireland (1903) was compiled and edited in Chicago by O'Neill (1848-1936), who resigned from the city's police force in 1905 following a distinguished career.

His grandfather, O'Mahony Mor, or as he was generally called "The Cianach Mor" – his clan title – kept open house in the glens of West Cork, not far from Castle Donovan, for the rambling musicians of his time. It was to be expected, wrote O'Neill, in Irish Folk Music (1910), "that my mother – God rest her soul – would memorise much of the Folk Music of Munster and naturally transmit it orally by her lilting and singing to her children." His father also sang from his large repertoire of songs in Irish and English. That O'Neill collected and published 1,850 pieces is all the more remarkable because he was unable to write music. Back in West Cork, he had learned the rudiments of the flute from Timothy Downing, "a gentleman farmer in Tralibane, our townland."

However, within the ranks of the Chicago police force he found one Sergeant James O'Neill who was to be his transcriber and able assistant. James, who hailed from Co

Down, was unrelated to Francis. He was, however, a trained violinist. And although the two men lived 20 miles apart, James regularly crossed Chicago, committing to paper tunes as Francis recalled them. On one occasion, it is said, 12 tunes were recorded at a sitting.

At that time, Chicago was home to numerous Irish traditional singers and musicians. A keen listener, Francis O'Neill came to the realisation that the many songs and tunes he had heard from his parents and others in West Cork were unknown in Chicago.

Initially his intention was to preserve those tunes of his earlier life in West Cork, adding tunes he learnt after emigrating. The Chicago musicians became interested in his project and were keen to have their favourite tunes included in his collection.

The renowned Irish collector and writer Breandán Breathnach takes up the story: "James O'Neill's method of working was to note the tune down in pencil from the playing, singing, lilting, whistling or humming of the contributor, then to play it back whereupon it was accepted or corrected as the case might be.

"All tunes considered worthy of preservation were later copied in ink into books classified for convenience. Step by step with this transcribing went the scrutinising of old printed and manuscript collections and the copying of any tunes found therein which were thought to be worthy of wider circulation." *Continued on H7*

# Chief O'Neill's Favorite (Rogha an Taoisigh Uí Niall, Chief O'Neill's Fancy)

D Mixolydian

The musical score for "Chief O'Neill's Favorite" is written in D Mixolydian mode and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter rest followed by a quarter note D, then a series of eighth and sixteenth notes. Chords are indicated above the staff: D, C, D, C, D, Am. The second staff continues the melody with similar rhythmic patterns. Chords include D, C, G, Am, and a first ending marked "1." with a D chord, followed by a second ending marked "2." with a D chord. The third staff features a dynamic marking "f-e-f" under a quarter note. Chords include F, D, C, D, Am, D, C, D, Am. The fourth staff concludes the piece with a first ending marked "1." and a second ending marked "2.", both with D chords.

Source: John B. Walsh - *A Collection of Pipe Friendly Tunes, Willie Clancy and Michael Gorman's setting, adapted, particularly the Part B F-natural*

Captain Francis O'Neill was Chief of Police of Chicago in the early years of the 20th Century, and a flute player who compiled several extremely important collections of tunes from the Irish immigrant population who lived and visited the city. —*The 'Bible' of Irish Music.*

O'Neill obtained this tune from Edward Cronin, a fiddler originally from County Tipperary, who had no name for it and christened it after the Chief. O'Neill admired Cronin, who was a weaver and a machinist as well as a musician and composer, and obtained many tunes from him. —*Fiddler's Companion*

# Rights of Man (Ceart Na Cine Daona)

E Minor - Aeolian

The musical score for "Rights of Man" is written in E Minor - Aeolian mode and common time (C). It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts with a quarter note E, followed by eighth and sixteenth notes. Chords are indicated above the staff: Em, Bm, Em, Am, Bm. The second staff continues the melody with similar rhythmic patterns. Chords include Em, Bm, Em, Em, B7, Em. The third staff features a dynamic marking "f-e-f" under a quarter note. Chords include Em, D, Bm. The fourth staff concludes the piece with a first ending marked "1." and a second ending marked "2.", both with Em chords.

Source: photocopy, source unknown Notes on next page



## Chief O'Neill, continued from H5

Breathnach continues: "The appointment of a committee of musicians to assist in the selection and revision of the vast amount of material assembled suggested itself. Early and McFadden, Delaney, Cronin and Ennis, outstanding musicians then resident in Chicago, agreed to co-operate in that work and they came together for the purpose in James O'Neill's house.

"James played from his manuscripts but scarcely a tune was considered to be satisfactory in all respects. Changes were suggested and opposed and arguments waged until the more modest members fell into silence and one opinionated and domineering member had the field to himself. The one meeting of the committee was sufficient to prove the idea was unworkable and the two O'Neills were left to soldier on for themselves".

With over 2,000 pieces now assembled, O'Neill became anxious to have the collection published. He also decided to broaden its popularity to include well-known tunes and songs, thus the inclusion of several of Thomas Moore's melodies and works by the composer Balfe.

O'Neill's book was widely welcomed by musicians and critics. But back in Cork Father Edward Gaynor (1850-1936) was on his case. Fr Gaynor, renowned for his choir in his Sunday's Well church, accused O'Neill of pirating airs from Moore, Petrie, Joyce and others and including airs "which were not Irish music at all." It was difficult to repudiate Fr Gaynor's claims, as he failed to come up with many sources. Breandán Breathnach suggests that Fr Gaynor was "continuing his feud" with Father Richard Henebry (1863-1916), a Gaelic scholar, violinist and acquaintance of Francis O'Neill, who had published a pamphlet on the subject of Irish music, also in 1903.

The criticism that some of the airs "were not Irish at all" was particularly stinging at a time when Irish nationalists were busy forging an identity for themselves. Yet Killarney, one of the airs to come under suspicion, was to be recorded by the piper Patsy Touhey.

Unusually generous in his praise, a curious omission in O'Neill's writing is any reference to Ryan's Mammoth Collec-

tion, 1050 Reels and Jigs, Hornpipes and Clogs, published in 1883. These were edited and collected by one William Bradbury Ryan of Boston. O'Neill could not have been unaware of this collection.

Nevertheless, the great debt Irish musicians, particularly in America, owe to O'Neill is immense. Many of the tunes played today can be traced back to The Music of Ireland.

## O'Neill's Odyssey

Born on August 28, 1848, at Tralibane, near Bantry in West Cork, Francis O'Neill was a bright pupil at school. Intended for the Christian Brothers, he ran away to sea in 1865. First he worked his passage to Sunderland in the north of England. After working at various jobs, he signed on as a cabin boy for a voyage that took him through the Mediterranean, the Dardanelles, the Black Sea to the Ukrainian seaport of Odessa.

He left Liverpool for the USA in July 1866, on the packet ship Emerald Isle, arriving in New York five weeks later. It was on board the Emerald Isle that Francis O'Neill met Anna Rogers. Several years later they were again to meet, in Missouri, where they were married.

From New York O'Neill served on the full-rigged ship, the Minnehaha, bound for Japan. On the return trip they were shipwrecked on Bakers Island in the mid-Pacific and the crew, according to O'Neill in Irish Folk Music, led a Robinson Crusoe-like life before being rescued by the brig, Zoe, manned by a white captain and a Kanaka crew.

"Rations were necessarily limited, almost to starvation," wrote O'Neill. "One of the Kanakas had a fine flute, one which he played a simple one strain hymn with conscious pride almost every evening. Of course, this chance to show what could be done on the instrument was not to be overlooked. "The result was most gratifying. As in the case of the Arkansas traveller, there was nothing too good for me. My dusky brother musician cheerfully shared his "poi" and canned salmon with me thereafter." When they arrived in Hawaii after a voyage of 34 days, all but three of the castaways were sent to the Marine Hospital. "I was one of the three robust ones, thanks to my musical friend, and was therefore sent straight on to San Francisco.

*Continued on H9*

## Notes from Rights of Man:

*Tom Paine's (1737-1809) book, "The Rights of Man," was written to refute Burke's "Reflections on the Revolution in France," and sold a phenomenal (for the time) 200,000 copies in England while causing a furor for its support of the revolution. Paine was burned in effigy on English village greens, and his book was consigned to the flames. The printer who published the book was arrested and a Royal proclamation prohibited the sale of the book, though it continued to enjoy a wide underground circulation, particularly in Scotland and Ireland where it gave support to those who found themselves oppressed. Influenced by Paine's work, a later document called "Declaration des droits de l'homme" was drafted by the first National Assembly during the French Revolution of 1789 to be incorporated into the new constitution of France. —Fiddler's Companion.*

*'Paine's opposition to the English penal laws made him a natural hero for the Irish Catholic majority who suffered under them.'*  
—Peter Cooper

## The Plains of Boyle (Magh Luirc or Ma Luirc)

D Major

Source: *Tunes from Doolin, adapted*

*A very popular Irish session hornpipe. To the east of Boyle, Co. Roscommon, are rich flat limestone grasslands, known as the Plains of Boyle, famed for cattle pastures. —Fiddler's Companion*

*The set Plains of Boyle / Harvest Home / an tSean Bhean Bhocht is taken from the Michael Sexton Céilí Band's 'Mad to Dance' cd*

## Harvest Home (Deireadh an Fhogmhair/ Baile an Fhómhair, Cork Hornpipe)

D Major

Source: *Marcel Picard, Harold Kenny, Dennis Wilson - The Kingston Collection of Irish Dance Tunes*

*Often paired with 'The Boys of Bluehill.'*

## An tSean Bhean Bhocht (anglicised as Shan Van Vocht, The Poor Old Woman)

G Major

The musical score is written in G Major (one sharp) and 4/4 time. It consists of four staves of music. The first staff starts with a G chord. The second staff has chords C, G, Am, Em, G, Am, Em, G. The third staff has chords G, Am, G, Em, G. The fourth staff has chords G, Em, Am, Em, G, Am, Em, G. The music is a hornpipe version of the song melody.

Source: Michael Sexton, *Mad to Dance* CD, transcribed RMD

Multiple settings, as an Air or Hornpipe. This is a hornpipe version of the song melody. There is also a fairly distinct hornpipe with the same name.

The title translates as "the poor old woman," a personification of the Irish nation. The allegorical song is about the 1798 Irish uprising, and while Joyce sourced it from the Young Ireland movement of the mid-19th century, others think it may date from 1707-98. Vic Gammon (1989) points out that even if it were written later, the hopeful sentiments would have been re-aroused in the Irish with the ascendance more than a decade later of Napoleon. —*Fiddler's Companion*

### Chief O'Neill, continued from H7

"What became of my wrecked companions was never learned; but it can be seen how the trivial circumstance of a little musical skill exercised such an important influence on my future career." After a spell herding sheep, O'Neill returned to sea for one more voyage before settling down. He passed a teacher's exam in Missouri and taught there for one winter in 1869 before moving to Chicago where he was to find work sailing the Great Lakes and later as a labourer in the rail freight house. O'Neill was sworn in as a policeman in July 1873. Several months later he was shot in an encounter with a notorious gangster. The bullet was lodged too near the spine to be extracted and O'Neill carried it to the grave. Promotion followed. Achieving top marks in police exams he worked his way up through the ranks and was appointed General Superintendent or Chief of Police of Chicago in 1901.

Over the years the high incidence of Irish musicians within the ranks of the police force has been commented upon – often accompanied by the remark that had there been less musicians there might have been less gangsters abroad. Other police forces also had their difficulty with gangsters, although their police chiefs never matched O'Neill's achievement as a collector of music.

Source: <http://www.ramblinghouse.org/2009/07/francis-oneill/> Copyright: Ronan Nolan, 2000-10.

See also:

Francis O'Neill: *Collector of Irish Music*, by Breandán Breathnach, published in Dal gCais (1977).

*Irish Folk Music*, by Francis O'Neill, (1910).

*A Harvest Saved*, Francis O'Neill and *Irish Music in Chicago*, 1997, Nicholas Carolan. Ossian Publications.

Recordings

The Dunn family of Milwaukee has uncovered and put online 32 cylinders collected by Francis O'Neill in the 1920s. They include recordings by Patsey Touhey, Ed Cronin, James Earley, Bernard Delaney and John McFadden. <http://archives.irishfest.com/dunn-family-collection.htm>

## Bonaparte Crossing the Rhine

E Dorian

The musical score is written in E Dorian mode (one sharp, F#) and 4/4 time. It consists of four staves of music. The first staff begins with a repeat sign and a first ending. The second staff continues the melody and includes a second ending. The third and fourth staves complete the piece, with the fourth staff also featuring a second ending. Chords are indicated above the notes: Bm, D, Em, and D.

Source: Patrick Ourceau, Chris Langan 2005 workshop, transcribed RMD

## Liz and Yvonne Kane – The Kane Sisters

The Kane sisters come from a small village outside Letterfrack in Ireland's Western Connemara region, near where their grandfather, Jimmy Mullen, played fiddle for over 50 years. They have been playing together for years, learning from their grandfather's playing and from South Sligo musician and teacher Mary Finn. They have a finely tuned and emphatic music sensibility, as one might expect from siblings.

Early in their fiddle playing, they attended all the local summer schools, like Tobercurry and Drumshambo. Liz thrived as a competitor, winning the 1992 Fiddler of Dooney competition in Sligo, and became an all-Ireland senior fiddle and duet champion in 1995. She twice won the Fiddler of Oriel title. Yvonne wasn't interested in the competitive side of the music, and preferred to hone her skill away from competitive pressures. Each is an outstanding fiddler, and East Galway and South Sligo styles ripple through their music, including tunes from Kilconnell's Paddy Fahy and Killavil's Fred Finn.

Liz and Yvonne first came to national and international promi-

nence during the three-year period in which they toured with accordion player Sharon Shannon as members of her band, The Woodchoppers. They travelled all over the world with her band and are featured artists on Sharon's album *The Diamond Mountain Sessions*.

Following this period of touring with Sharon Shannon, they decided to embark musically on their own and they recorded their first album together entitled *The Well Tempered Bow*. This received rave reviews including this review from well-known New York music critic, Earle Hitchner:

"Aptly titled, 'The Well-Tempered Bow' is fine-honed unison fiddling by two musicians who know how to draw out the heat and light within a melody. There's no superficial flashiness substituting for a more difficult-to-achieve understanding of what makes a tune tick. This duo debut has real depth and heft, with superb accompaniment from guitarist and pianist John Blake, a member of the band Téada. The Kanes Head Up Best Traditional Albums of 2002".

Source: <http://www.thekanesisters.com/biog.html>

Discography: *The Well Tempered Bow* / *Side by Side* / *Under the Diamond*

### Note for Home Ruler

Composed by fiddler, Frank McCollum, of Ballycastle, Co Antrim.

The tune was composed in the 1960's..., and dedicated to his wife (the real "Home Ruler"), although perhaps the political meaning was secondarily meant. In the political sense McCollum's title is usually presumed to reference James Brown Armour (a nineteenth-century Antrim Home Rule champion), however, an alternate title has emerged called 'Daniel O'Connell, the Home Ruler' referencing another Irish political champion. —*Fiddler's Companion*

### Note for Kitty's Wedding

According to Matt Cranitch and Jackie Daly, the tune which became 'Kitty's Wedding' was first printed in Boston – the Boston area being an important centre of music publishing in the 1840's - by George Saunders, as 'Smith's Reel', still played by Appalachian musicians. When it made its way to Ireland, it was transformed into 'Kitty's Wedding' Hornpipe, with the parts reversed. It was first published in 1847, in Saunderson's *New and Scientific Self-Instructing School for the Violin*, and cited as Saunderson's composition (see *The Fiddler's Companion* - *Smith's Reel*).

# Home Ruler (McCollum's Hornpipe, 'Daniel O'Connell, The Home Ruler')

D Major

Frank McCollum

\* Wind Friendly Part A, John Walsh

Source: photocopy, source unknown; adapted to setting taught by Yvonne Kane at Harp of Tara Kanes/Edel Fox workshop, 2011, by Mary Kennedy. Notes on previous page

# Kitty's Wedding (Bainis Chaitlín)

D Major

Source: Yvonne Kane, Harp of Tara 2011 workshop. Transcribed by Mary Kennedy. 2 bars adapted

Home Ruler and Kitty's Wedding are almost invariably played together as a result of their being played as a set on an influential self-titled recording by Noel Hill and Tony Linnane. Note continued on previous page.

## Jackie Tar (Cuckoo's Nest)

E Minor - Dorian

Musical score for Jackie Tar (Cuckoo's Nest) in E Minor - Dorian, 4/4 time. The score consists of four staves of music. The first staff begins with an E m chord and a repeat sign. The second staff continues with E m, C, G, D, and E m chords. The third staff includes E m, D, and B m chords. The fourth staff features E m, C, G, D, and two endings for E m.

Source: Henrik Norbeck's ABC Irish Tune Collections, adapted. Henrick gives multiple variations Scottish, English. The traditional name for a sailor, where the dancing of hornpipes was used as a form of exercise on board the ship. The tune dates from the Elizabethan period

## The Flowing Tide

G Major

Musical score for The Flowing Tide in G Major, 4/4 time. The score consists of four staves of music. The first staff begins with a G chord and a repeat sign. The second staff continues with G, E m, G, and E m chords. The third staff includes G, E m, G, C, G, C, and A m chords. The fourth staff features G, C, A m, G, and two endings for D7 and G.

Source: Fiddler's Companion, Fr. Charlie Cohen's setting, Augusta 1997, transcribed by Paul Kinder  
Part B bar 5 adapted, Jack had transposed up an octave.



## The Wicklow (Crannciuil Ciu or Cill Mhantáin, Delahanty's Hornpipe)

D Mixolydian

Musical score for 'The Wicklow' in D Mixolydian, 4/4 time. The score consists of four staves of music. The first two staves are the main melody, and the last two are a variation. Chords are indicated above the notes: D, C, D, Em, D, D, C, D, D, D, A, G, Am, D, D, C, D, D.

Source: John B. Walsh - *A Collection of Pipe-Friendly Tunes*, adapted by Paul McAllister.

O'Neill (1913) claims the tune was first published in his "Music of Ireland." Taylor's is a more modern version of the tune than the settings found in the original O'Neill's volume. Sources for notated versions: Chicago/County Mayo fiddler John McFadden derived the tune from one 'Mr. White', a flute player born at or near Tralee, County Kerry, who emigrated to Cleveland, Ohio [O'Neill], while in "Irish Folk Music," O'Neill credits the source of the tune to Chicago police patrolman, piper and flute player John Ennis, originally from County Kildare [O'Neill]. —*Fiddler's Companion*

Cill Mhantáin, meaning "church of the toothless one"

## Murphy's (Cornphiopa Uí Mhurchada, Murphy's Fancy)

G Major

Musical score for 'Murphy's' in G Major, 4/4 time. The score consists of four staves of music. Chords are indicated above the notes: G, Em, Am, D, G, C, D, D7, G, Em, Am, D, G, C, G, D, G, D, G, Em, A7, G, C, D, D7, G, Em, Am, D, G, C, G, D, G.

Source: Shaskeen Ceili Band - *Through the Half-Door*

No surprise, there a lot of hornpipes and other tunes called "Murphy's"

## Cronin's (Cornphíopa Uí Chróinín)

G Major

Source: Matt Cranitch - *The Irish Fiddle Book*.. Cranitch plays the set Cronin's/ Chief O'Neill's

### Edward Cronin

Edward Cronin (c. 1838 - c. 1918, Chicago) was born around 1838 in Limerick Junction, County Tipperary. A weaver by trade, he immigrated to Tory, New York where he was unable to find work. He later moved to Chicago.

His performances on the O'Neill cylinders make it abundantly clear that he was a major stylist in the idiom of Irish traditional fiddle playing. He was regarded as an important teacher of Irish music in Chicago, although O'Neill noted that Cronin's unique style of bowing and slurring was difficult to pass on to others. He also developed a reputation as a composer of dance tunes, especially hornpipes. He was O'Neill's original musical editor of "Dance Music of Ireland," but eventually was replaced by James O'Neill.

Source: <http://archives.irishfest.com/dunn-family-collection/About.htm>

## Stack of Barley (An Staicín Eorna, Little Stack(s) of Barley)

G Major

Source: Matt Cranitch - *The Irish Fiddle Book*



## The Kildare Fancy (Rogha Chill-Dara)

D Major

Chords: D, A7, D, D/F#, G, G/B, E7, A7, D, A7, D, D/F#, G, Em, A7, D, D, G, D, D/F#, Em, A7, E7, A7, D, G, D, D/F#, Em, A7, Em, A7, D

Source: Matt Cranitch - *The Irish Fiddle Book*

'Kildare', derived from the Gaelic *cill dara*, means "Church of the Oaks" or "the 'cell' by the oak" (referring to a monastery founded by St. Bride). The melody was first recorded under this title by piper Patsy Touhey, and in fact is a favorite of pipers in general.

—*Fiddler's Companion*

## The Stack of Wheat (An Staicín Cruithneachta, The Little Stack of Wheat)

G Major

Chords: G, Em, Am, D, G, D, C, G, Em, Am, D, G, Em, D, G, G, G, C, G, D, A, 1. G, G, C, G, Em, D, G, 2. G, Em, Am, D, G, Em, D, G

Source: Geraldine Cotter - *Traditional Irish Tin Whistle Tutor: 100 Irish Dance Tunes and Airs*. Adapted

Recorded by a number of artists of the 20's era, including Michael Coleman, James Morrison and Tom Ennis, the Flanagan Brothers and Dan Sullivan's Shamrock Band. Coleman recorded it in a medley following the 'Little Stack of Barley'. —*Fiddler's Companion*



## Humours of Tullycrine

A Dorian

5 10 14

Source: Patrick Ourceau, Chris Langan 2005, transcribed Robert MacDiarmid

A popular West Clare Hornpipe. Clare hornpipes are played more as a slow reel, less 'boxy' than the northern hornpipes. Tullycrine (a townland outside Kiltrush) is close to Ennis, the "county town" of Clare, and indeed, according to Gearoid O' hAllmhurain, the tune is very much associated with West Clare. The melody was in the repertoire of Clare fiddler Junior Crehan, who was fond of it, and who called it 'Sruthán an Chait.' It was associated with blind piper Garrett Barry (1847-1899) of Inagh.  
—Fiddler's Companion

### Alternate Part A

A m G F E m G

A m E m F G 1.A m 2.A m

## Tuamgraney (Tomgraney) Historical Background

Tuamgraney (in East Clare, near Tulla), derives its name from tuaim greine, the tumulus of Grian, the daughter of a now-forgotten chieftain who was drowned in Lough Graney.

The Lady Grian, according to folklore, was also called Gile Greine, the brightness of the sun. She was a famous beauty who lived here in the very distant past. She was of supernatural origin, having been begotten by a human being on a sunbeam, and when she was told of this, she became depressed and decided to commit suicide. She threw herself into Lough Graney and drowned. Her body floated and was carried in a south-easterly direction by the stream flowing from the lake, before it was cast ashore on the edge of a wood later called Doire Greine. Shortly afterwards, her friends discovered her body and had it interred nearby. They raised a tumulus over it for posterity and continued to give it the name of Tuaim Greine. John O'Donovan suggested in 1839 that the name could also be derived from another translation of tuaim greine, meaning the sun-mound or sunny hill. This name could have been coined by sun worshippers who may have established a colony here in ancient times.

St Cronan established a monastery here. According to the Four Masters, his memory was celebrated on October 19th although O'Donovan refused to specify when the first ecclesiastical establishment was founded in Tuamgraney. Cronan of Tuaim Greine may have been the same Cronan who founded Roscrea. He flourished in the latter part of the sixth century and formed establishments here, in Inchicronan and in Teampal Chronain at Carron.

Source: [http://www.clarelibrary.ie/eolas/coclare/places/tomgraney\\_history.htm](http://www.clarelibrary.ie/eolas/coclare/places/tomgraney_history.htm)

# Humours of Ballyconnell (Súgra Baile-Atha-Chonail)

Reel, as a Hornpipe

A Mixolydian

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The chords indicated above the notes are: A, Em, G, A, Em, A, G, A, G, A, G, C, A, G, A, Em, A, G, A.

Source: *The Fiddler's Companion*. transcribed by Henrik Norbeck from Mary Bergin's *Feadoga Stain 2*.

*A Dorian* (O'Neill/Krassen), *A Mixolydian* (Miller, O'Neill/1001), *A Major* (O'Neill/1850). —*Fiddler's Companion*

*The Humours of Ballyconnell* is a popular reel. This is a fairly rare hornpipe setting, recorded by Sean Keane and Mary Bergin, both pretty much as in O'Neill.

## Paul Legrand

Paul Legrand was born in Normandy. His mother was the schoolteacher in the village where he grew up. Like many other students in his school, Paul benefited from his mother's teaching of the "flûte à bec".

In the 1970's, important, well-known, folk artists created a real interest for traditional music. Paul discovered a personal, long lasting, passion for Irish music and began to apply himself to the fiddle. He became self-taught and used numerous recorded performances for his learning and inspiration.

Paul's first trip to Ireland was in October of 1978, followed by others. He has lived in Montreal since 1985, much in demand as a music teacher and all over North America to play for feiseanna.

## The Peacock's Feather #1 (Cleite na Péacóige)

D Dorian: E Minor

Chords: D m, F, C, D m, A m, D m, C, D m, F, C, D m, A m, D m, C, C, G, D, G, A m, D m, C, D m, F, C, D m, A m, D m, C.

Source: Paul Legrand, *Harp of Tara 2009 Kingston Irish Language Weekend Paul's score, Frankie Gavin's setting*. The tune was printed in O'Farrell's "Pocket Companion" (IV, 125, c. 1810) as a march under the title 'The Peacock.' The tune was recorded by the Tulla Céilí Band.

## The Peacock's Feather #2 (Cleite na Péacóige)

D Major

Chords: D, G, A, D, A, D, G, A, D, A, G, D, A, D, G, A, D, A, G, D, A, D, A, G, D, A, D, A, G, D, A.

Source: Paul Legrand, 2009 *Harp of Tara Kingston Irish Language Weekend; Paul's score, Frankie Gavin's setting*. Black identifies this as an East Galway tune, recorded by the band De Danann. However, Caoimhín Mac Aoidh attributes it to Joe Holmes of County Antrim, a singer and fiddler who brought the tune to Galway in the early 1970's. It seems that Holmes and a young Len Graham would travel to stay with friends, the Keanes of Caherlistrane, and introduced the tune on one of his visits. Sources for notated versions: fiddler Frankie Gavin (Ireland) [*Breathnach*]; New Jersey flute player Mike Rafferty, born in Ballinakill, Co. Galway, in 1926 [*Harker*]. —*Fiddlers' Companion*

# Johnny Cope (General Coope)

A Dorian

March

Source: Maeve Donnelly, Harp of Tara 2007 Workshop, Maeve's score, March setting

Scottish (originally), Canadian; Reel, Hornpipe or March: American, March (2/4) or Polka. Canada, Prince Edward Island. G Mixolydian/Minor (Aird, Gatherer, Johnson, O'Neill/1915): A Dorian (Cranford, Plain Brown): A Minor (Johnson/2003, O'Farrell): B Minor (Miller & Perron).. AB (Bayard): AABB (Johnson/2003, Miller & Perron, O'Neill/1850, Perlman, Plain Brown, Roche, Winstock): AABBCDD (Aird, Gatherer, O'Farrell): AAB'CCDDEEFFAABB' (Johnson).

The tune is still played by Scottish regiments as their reveille. It is a satirical melody which commemorates the 1745 Jacobite rebellion when Sir John Cope (d. 1760) and the English were defeated by the Scots under Bonnie Prince Charlie at the Battle of Prestonpans, on the 22nd of September, 1745. In 1745, when Prince Charles landed in the highlands, Sir John was commander in chief in Scotland and he bravely resolved to march into the Highlands to oppose him. Cope was ill-prepared and outnumbered however, and soon retreated in the face of opposition in order to regroup. The rebels meanwhile secured Edinburgh and when they learned that Cope was marching to the city's relief they marched to meet him. Both armies neared each other at Prestonpans late in the day, separated by marshy ground, and it was resolved to wait until the next day to begin hostilities. During the night however, Prince Charlie was appraised by one of his troops that

a passage or ford was to be had through the marshy ground and the rebels resolved to filter through at night and take the English forces by surprise in the morning. This was effected and the surprise was complete. Half awake and utterly bewildered, Cope's troops could make no effective resistance, and in a few minutes were in headlong flight. Only one round of ammunition was fired, and not one bayonet was stained with blood. Few except the cavalry made good their escape, the whole of the infantry being either killed or taken prisoners. A later court of inquiry was convened to look into the debacle, though the result was that the common troops were blamed for the rout and Cope and all his officers were exonerated. Recently, some historians have concluded that Cope was in fact not to blame for the defeat, and is undeserved of the scorn accorded him by the famous song. —Fiddler's Companion  
More info at the Fiddler's Companion....

## Johnny Cope Hornpipe notes

Irish, Hornpipe. A Dorian (Bayard, Breathnach, Moylan, Perlman, Roche): A Mixolydian (O'Neill/1850). Standard tuning. ABBCC'CC'DD'EE' (Moylan): AABBCDD'EEFF (O'Neill/1915): AAB'CC'DEEFF (Breathnach): AA'BBCC'DDEE'FF (Taylor). Breathnach (1985) remarks this hornpipe was borrowed from Scotland, and is sometimes called "General Coope" in Ireland. A set of variations printed in Kohler's Violin Repository (Edinburgh, late 19th century) has been suggested as the source for Padraig O'Keeffe's version of the tune, as well as the G Minor hornpipe 'Drunken Sailor.' O'Keeffe, a famous fiddler from the Sliabh Luachra region of the Cork/Kerry border in the early-mid 20th century, is often credited with devising the variations, however. Interestingly, Caoimhin Mac Aoidh, who has edited over 1,000 tunes in manuscript form written by O'Keeffe, says that the Kerry master's written version was only a two-part tune. It is thought by Sliabh Luachra fiddlers that O'Keeffe either wrote the variations or attached bits of other tunes to round out his version. Paul de Grae writes: "Seamus Ennis learned the

six-part 'Johnny Cope' from Padraig, and I believe it was from Seamus that Liam O'Flynn got it. Julia Clifford also learned it from Padraig." Alan Ward writes:

Of those we visited [in Sliabh Luachra in 1976] the only other local musician with a version was Joe Conway who played the standard march as a 'quadrille polka' and also the last two parts of Padraig's version as a barn dance which he named 'The Doon Roses'. Several of Padraig's pupils had not heard of it when we asked them, and in fact Julia may be the only one still playing it regularly. An interesting alternative to O'Keeffe's source for the tune is suggested from a story told by piper Tim Britton. O'Keeffe, the tale goes, learned his six-part hornpipe 'Johnny Cope' from his uncle Cal Callaghan, the source for many tunes in O'Keeffe's repertoire. Callaghan lived for several decades in a Scottish community in southern Ohio, USA, before returning to Ireland, and brought back several tunes learned from Scots neighbours, which he passed on to his nephew, Johnny Cope' among them. —Fiddler's Companion, notes are continued.

**Johnny Cope** (General Coope)  
A Dorian

The image displays a musical score for the tune 'Johnny Cope' in A Dorian mode. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of 11 staves of music, with measure numbers 5, 10, 14, 18, 22, 27, 31, 35, 39, 44, and 48 marked at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several first and second endings indicated by bracketed lines above the staff. The piece concludes with a double bar line and repeat dots.

Source: John Walsh - *The Collection of Pipe-Friendly Tunes*. Liam O'Flynn's setting

Also as a 2-part march or as song. Notes on next page



# An Buachaill Dreoithe

Hornpipe, Fling

G Major

Source: Patrick Ourceau and Brian Holleran's, *Whit's End* concert. transcribed R MacDiarmid

The tune is often associated with two Clare musicians, Willie Clancy and Joe Ryan. According to Pat Mitchell's notes, Willie Clancy got this tune from his father Gilbert Clancy, who in turn learned it from Garrett Barry. Barry came from a village called Inagh, which happens to be Joe Ryan's birthplace. —session.org

*dreoithe* [DROH-tcha] Irish word definition... (smell) mouldy; Bob Pfeffer says he thinks it means "the Withered Lad" or "the Spent Lad". Jerome Colburn says *dreoghaim*: "I rot, I wither". The lad's withered away, wasted away (sc. from lovesickness). On the liner notes for Chulrua's "Down the Back Lane" 'An Buachaill Dreoithe' is translated 'The Ailing Boy.'

There is also a jig version of the melody, and a beautiful slow air with the same name. It is most often paired with the Jig setting of 'An Buachaill Dreoithe' (in Jigs)

# The Clareman's Hornpipe (Fáilte Go h-Éirinn, O'Mahoney's Hornpipe, Old Cork Hornpipe)

D Major

Source: *Fiddler's Companion*, which cites source as Geraldine Cotter.

Irish, Hornpipe. D Major: G Major. AABB. Denis Murphy and Julia Clifford recorded the tune as 'O'Mahoney's Hornpipe,' followed by 'The Stack of Barley.' Paul de Grae notes that Josephine Marsh recorded this tune on her first album, calling it "Tony Dalton's" after her source.



# Barn Dances

**A** Barndance is a social dance, generally performed to hornpipe time, but, related to marching practice, danced to 6/8 time in Co Antrim. Reg Hall (1995) defines an Irish barndance as “a rural variant of the ballroom schottische...popular in the hey-day of country-house dancing in Ireland...transplanted successfully in the dance halls and clubs of Irish-America.”

—Fiddler’s Companion

# Jer the Rigger (Jer an Rigéara, Ger the Rigger, Thadelo's)

Polka, Single Reel, Hornpipe, Barndance

A Mixolydian

Musical notation for 'Jer the Rigger' in A Mixolydian, 2/4 time. The piece consists of four staves of music. The first staff has chords A, E, D, E above it. The second staff has chords A, D, A, E, A above it. The third staff has chords A, D, A, E above it. The fourth staff has chords A, D, A, E, A above it. The music features a mix of eighth and sixteenth notes, with some triplet patterns.

Source: Brid Cranitch - *Irish Session Tunes in Sets: The Blue Book*

The tune is set variously as a hornpipe, single reel, &, in the Sliabh Luachra region of southern Ireland, as a polka. The title probably refers to a man, Jer, short for Jeremiah, and his occupation — a 'rigger' is a carpenter who roofs houses. — *Fiddler's Companion* Introduced to Kingston by Gini, after hearing it at a Martin Hayes concert in Belleville

# Thadelo's

Barndance

D Major

Musical notation for 'Thadelo's' in D Major, 2/4 time. The piece consists of four staves of music. The first staff has chords D, Em, A above it. The second staff has chords Em, D, 1. D, 2. D above it. The third staff has chords D, A, D, G, A above it. The fourth staff has chords D, A, D, G, A, 1. D, 2. D, D above it. The music features a mix of eighth and sixteenth notes, with some triplet patterns.

Source: Brid Cranitch - *Irish Session Tunes in Sets: The Blue Book*

Named for Thade (Thadelo) Sullivan, a native of Annaghbeg, Kulcummin, Sliabh Luachra.

# Curlew Hills (The Glenbeigh / McDermott's Barndance / Morrison's Polka / A Donegal Barndance)

G Major

Source: Yvonne Kane, Goderich 2011. Transcribed by Margaret Tatum and Denise Bowes

# Morrison's Barndance

D Major

Source: Yvonne Kane, Goderich 2011. Transcribed by Margaret Tatum, Denise Bowes

# Lucy Farr's Barndance

G Major

Barndance

The musical score is written in G Major (one sharp) and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter rest followed by a quarter note G, then a quarter note A, and a quarter note B. The second staff continues the melody with a quarter note C, a quarter note D, and a quarter note E. The third staff continues with a quarter note F#, a quarter note G, and a quarter note A. The fourth staff concludes the piece with a quarter note B, a quarter note C, and a quarter note D. Chord symbols G, C, G, D, G, D are placed above the notes. The score includes repeat signs and first/second endings.

Source: June McCormack- Fliúit

From the late East Galway-born (Baunynkave, Ballinakill) fiddler Lucy Farr (1910-2003)

A possible set would be 'Lucy Farr's' / Stack of Barley (as a fling) / Some Say the Devil is Dead.'

## Lucy Farr (1911 – 2003)

Lucy Farr, nee Kirwan, was born in Ballinakill near Loughrea, Co. Galway. She was born in 1911, the third oldest of seven children. Her father Martin played the melodeon and flute and her Aunt Margaret played the fiddle.

Lucy's farmhouse was always full of music, in fact, it was the only one in the area to have a barn big enough to hold dances. Ballinakill and its surrounding area had plenty of musicians and was home to the famous Ballinakill Céili Band.

Lucy heard players of all kinds during her early days and she and her brother and sisters were encouraged to sing for visitors and to join in with the sessions. She was taught to play fiddle by Paddy Doorey, a neighbour, and Jack Mulkere who used to cycle over to the National School in Ballinakill to give lessons, at the cost of £1 a term.

In 1936 Lucy left home to train as a nurse and went to South East London. She was very homesick and gradually stopped playing the fiddle, at least in public, for several years.

She married in 1940 and three children soon followed. The pressure of her job and bringing up her children took precedence over a social life and playing the fiddle for many years.

It was in 1956, when her sister Anne came to live in London, that

Lucy's interest in music was rekindled. Anne encouraged her to play again and they both enjoyed regular visits to the Irish music pubs all over London. The birth of Comhaltas Ceoltoiri Éireann also provided a stimulus. Lucy even found herself on the committee of the local branch.

...In 1965 on one of her holidays to Loughrea, she again met up with Paddy Carthy, Tony Molloy and John Joe Forde, and with these players and many others, often played in the sessions in Moylan's pub in the centre of the town. The pub is still there, but it is alas, now without the music.

Lucy continued to play with The Rakes and was involved in sessions for many years until her move to Berkshire. Her tape entitled *Heart and Home* was released in 1991 to coincide with her 80th birthday.

While being very modest about her playing, she continued to play and swap tunes and tapes with students and musicians from all over the world. By the turn of the century she was one of the few 'old' players still around with this vast wealth of tunes and the sweet playing style of East Galway. Her good humour and generosity of spirit enabled her to share them with all that were interested.

Lucy Farr died on January 7, 2003, and is buried in her native Co Galway.

Source: <http://www.ramblinghouse.org/2009/07/lucy-farr-1911-2003/>, By Pauline Jackson

Very good, long, article 'Lucy Farr: Heart and Home,' at: <http://www.mustrad.org.uk/articles/farr.htm>

Discography: *Heart and Home* (tape) 1991 / *Paddy in the Smoke, Topic*, 1997. (four tracks, with Bobby Casey and Jimmy Power).

# Flings

**F**ling: A type of tune related to the hornpipe, corresponding to different forms of dancing, and derived from the Scottish 'Highland Fling'. Popular for dancing in the early part of the Century. Slower, more staccato than a hornpipe. It tends to feature more of a quarter-two eighths-quarter-two eighths rhythmic pattern (eg The Keel Row)

## Frank Thornton's Highland ("Cuz" Teahan's Fling, The Kerry Fling)

E Minor - Aeolian

Fling

Terry 'Cuz' Teahan. 1979

Source: Maeve Donnelly - Harp of Tara 2003 Workshop, Maeve's score

Note: a 'Fling', a 'Highland Fling', a 'Schottische': a type of dance tune related to hornpipes, the tempo is more relaxed than that of a reel.

This tune was a composition of Cuz's, though rarely credited as such. "The tune was named after Frank Thornton, a flute player for Listowell, Co. Kerry who emigrated to Chicago a year after Cuz and was of huge importance to the Irish music scene there. He was one of the founders of The Irish Music Association in 1957, a predecessor to the Chicago branch of Comhaltas Ceoltóirí Éireann" Niamh Ni Charra - Cuz: A Tribute to Terry "Cuz" Teahan 2013

## "Cuz" Teahan's Fling #2

A Major

Source: Maeve Donnelly, Brockville Irish Society 2003 workshop, Maeve's score.

## Terry 'Cuz' Teahan

Another famous O'Keeffe pupil, Terry 'Cuz' Teahan, was born in Gleantann in 1905. He was a student of O'Keeffe's at the local school, then emigrated to Chicago in 1928. He played concertina, accordion and fiddle, and was also quite a composer of slides and polkas. Many of his tunes became very popular in Ireland and elsewhere. He passed away in 1989.

As Niamh ni Charra (a one-time student of Teahan's) relates, Terry Teahan got the nickname 'cuz' when he moved to Chicago and became a contact for others following over from Kerry. They would be given Terry's name as a contact, and he would try to find a job for the new arrival. They would be told to go down to whatever company Teahan had found, and to tell the boss they were a 'cousin' of Terry's. He also didn't have a great memory for names, and took on a verbal tick of calling everyone 'Cuz' (Goderich 2012 workshop).

## Niamh Ni Charra & Friends - CUZ: A Tribute to Terry "Cuz" Teahan

Cuz is the latest album from Killarney musician Niamh Ni Charra, and celebrates Sliabh Luachra's rich history of music, in particular the

*Continued on next page*

## Some Say the Devil is Dead (Lasses of Donnybrook , Love Will You Marry Me?,

G Major

(The Standard on) The Braes of Mar (Scotland))

Air, Highland, Fling, Barndance

Musical notation for 'Some Say the Devil is Dead' in G Major, 4/4 time. The piece consists of four staves of music. The first two staves are the main melody, and the last two are a bass line. Chords are indicated above the notes: G, C, G, D7, G, C, G, D7, G, C, Am, G, D7, G, D7, G. The piece ends with a 'Repeat' section and an 'End' section, both marked with D7 chords.

Source: Miller & Perron - Irish Traditional Fiddle Music.

Highland. Packie Dolan (1904-1932) of Co. Longford and New York, 1920's recording reissued as 'Wheels of the World' "

Note: Hornpipe Rhythm. Fling, D Major usually, here transposed to G

## Keel Row Fling

G Major

Musical notation for 'Keel Row Fling' in G Major, 2/4 time. The piece consists of two staves of music. The first staff is the main melody, and the second is a bass line. Chords are indicated above the notes: G, C, G, D, G, C, G, D, G, G, C, G, D, G.

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 3*

English, Irish, Scottish, American; Air, Reel, Highland or (Highland) Schottische, Highland Fling ... an extremely popular tune in its time (in both Scotland and Northumberland). —*Fiddler's Companion*

In Ireland, usually played as a fling

## Niamh ni Charra, continued from previous page

compositions and repertoire of Glountane native Cuz Teahan. Cuz emigrated to Chicago in 1928 and spent the next six decades playing and passing on the music of Sliabh Luachra to generations of musicians. Shortly before his death, he made a tape full of rare tunes and his own compositions for a very young Niamh, now a multi-award-winning performer. Drawing on the tape for inspiration and material, this album is a tribute to Cuz and his music. Along with showcasing Niamh's impressive talent and versatility on fiddle, concertina, and voice, it features top class guest artists from Ireland and America, all of whom had a connection to Cuz. These include Liz Carroll, Jimmy Keane, Donogh Hennessy, Mick Moloney, Donal Murphy and Tommy O Sullivan.

<http://tradconnect.com/profiles/blogs/album-review-niamh-ni-charra-cuz-a-tribute-to-terry-cuz-teahan>

## The Singer's House

by Seamus Heaney

When they said Carrickfergus I could hear  
the frosty echo of saltminers' picks.  
I imagined it, chambered and glinting,  
a township built of light.

What do we say any more  
to conjure the salt of our earth?  
So much comes and is gone  
that should be crystal and kept

and amicable weathers  
that bring up the grain of things,  
their tang of season and store,  
are all the packing we'll get.

So I say to myself Gweebarra  
and its music hits off the place  
like water hitting off granite.  
I see the glittering sound

framed in your window,  
knives and forks set on oilcloth,  
and the seals' heads, suddenly \outlined,  
scanning everything.

People here used to believe  
that drowned souls lived in the seals.  
At spring tides they might change shape.  
They loved music and swam in for a singer

Who might stand at the end of summer  
in the mouth of a whitewashed turf-shed,  
his shoulder to the jamb, his song  
a rowboat far out in evening.

When I came here you were always singing,  
a hint of the clip of your pick  
in your winnowing climb and attack.  
Raise it again, man. We still believe what we hear.

*Heaney, Seamus: The Singer's House (1979) [from Opened Ground: Poems 1966-1996  
(1998), Faber and Faber] and in Seamus Heaney - Collected Poems (1999).*

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# Set Dances

**S**et Piece or 'Long Dance' - one of about 40 tunes (new tunes are added and others dropped from the list occasionally) composed by dance masters to accommodate footwork. They typically have irregular bar counts and structures, and are usually written out in Hornpipe time, but played at a slower pace.

Some of these dances are in 2/4, 4/4, 6/8 and there is one in 9/8 time. A set dance in 2/4 or 4/4 is considered to be in "hornpipe timing" and a set dance in 6/8 is in "Treble jig" timing.

# The Ace & Deuce of Piping (Aon's Dó na Piobaireachta, A hAon 'sa dó na Píobaireachta)

G Major

Set Dance, Hornpipe time

The musical score is written in G Major (one sharp) and 4/4 time. It consists of six staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in a single line. Above the first two measures of the first staff are the chords G and D. Above the first measure of the second staff are the chords A, D, and A. Above the first measure of the third staff are the chords G and D. Above the first measure of the fourth staff are the chords G and F. Above the first measure of the fifth staff is the chord F. Above the first measure of the sixth staff are the chords G and D. The score includes various musical notations such as slurs, ties, and repeat signs. The key signature remains G Major throughout. The time signature is 4/4. The piece concludes with a final cadence on G.

Source: Capt. Francis O'Neill - O'Neill's 1001: *The Dance Music of Ireland*, adapted slightly to Gay McKeon's setting Irish, Set or Long Dance (cut time). The title means the highest quality of performance on the Uilleann pipes, and the tune was considered "the perfection of music when well played on the bag-pipes, and its correct performance was believed to be a sufficient test of the instrumental skill of a piper" (Joyce, 1873). Joyce specifies hornpipe time for the melody. —Fiddler's Companion

Gay McKeon plays a slow air & 'The Ace and Deuce' set dance from the playing of the great Leo Rowsome (Musician, Teacher & Uilleann Pipe maker). Recorded in Ned O'Shea's Pub (The Merchant) Dublin. This pub is famous for its set dancing and traditional Irish music sessions [http://www.youtube.com/watch?v=dq3m\\_R3Lnu4](http://www.youtube.com/watch?v=dq3m_R3Lnu4)

# The King of the Fairies (Rí na Sídheoga, Rí na Síog)

Set Dance

E Minor - Aeolian

The musical score is written in E minor (one sharp, F#) and 4/4 time. It consists of six staves of music. The first staff begins with a repeat sign and a double bar line. The chords are E m, D, and B m. The second staff has a first ending (1. E m) and a second ending (2. E m). The third staff has chords E m, B m, and D. The fourth staff has chords E m, E m, E m, D, and E m. The fifth staff has chords E m, D, E m, D, D, E m, D, C, and D. The sixth staff has chords E m, E m, E m, D, and E m.

Source: Kevin Burke - *Learn to Play The Irish Fiddle*

Note. Although written out as a hornpipe, the tune is a 'Long Dance' or 'Set Piece,' one of about 40 tunes composed by dance masters to accommodate footwork. They typically have irregular bar counts and structures.

'King of the Fairies' appears to be derived from a Jacobite tune called 'Bonny Charlie,' appearing in many 18th century Scots and Northern English publications, such as *Aird* (1783). It was collected in the 19th century in Ireland by P.W. Joyce (*Old Irish Folk Music and Songs*, 1909, No. 690) under the title 'Your old wig is the love of my heart,' and by George Petrie as an untitled air.

—*Fiddler's Companion*

# Rodney's Glory (Glóire {Ui} Rodnaigh)

Set Dance

A Dorian

Source: Matt Cranitch - *The Irish Fiddle Book*

Note: 'Set Dances' or 'Set Pieces' have a set, or fixed sequence of dance steps. The number of bars is frequently not the regular 8.

The tune is a set dance version of Turlough O'Carolan's air 'Princess Royal [1]' or 'Miss MacDermott.' The title 'Rodney's Glory,' explains O'Sullivan (1983), was derived from verses by the poet Eoghain Rua Ó Súilleabháin in 1782, set to O'Carolan's tune. The song commemorates a naval battle fought that year in which George Rodney (d. 1792), then vice-admiral of Great Britain, encountered a French fleet under Admiral Comte De Grasse. "The Battle of the Saints" or "Les Saintes" (named after Les Isles des Saintes, in the West Indies between Guadeloupe and Dominica), as the engagement was called, was one of the most important sea battles in wooden-ship history. Rodney's thirty-

three ships broke in two places the French line-of-battle of thirty-seven ships of the line, when, after the fleets had nearly passed each other on opposite tacks, a change of wind favored the British. The result was the capture of the French flagship and admiral along with five other ships. It was to be the final battle of the War of the American Revolution, and, strategically, although it did not negate Washington's victory at Yorktown it did preserve Britain's West Indian territories. Rodney was rewarded with a peerage although he came in for criticism for not following up his initial victory with the destruction of the remainder of the French fleet. Ó Súilleabháin served on "The Formidable," a ship which saw some of the severest fighting and thus 'Rodney's Glory' is a first-hand account of the battle. — *Fiddler's Companion*



## Captain Campbell

A Minor - Aeolian



Source: *Fiddler's Companion*, Stewart-Robinson - *The Athole Collection* (1884), a few notes adapted, Brian Flynn.  
Scottish (originally), Canadian; Strathspey. Canada; Cape Breton, Prince Edward Island. A Minor or Dorian. Alasdair Fraser says the tune appeared in print as early as 1789.

## The Iron Man

A Major

Strathspey  
J. Scott Skinner



Source: David Brody - *The Fiddler's Fakebook. Discography*, Tommy People's - *The Iron Man*.  
Composed by J. Scott Skinner (1843-1927), "The Strathspey King," for his friend and benefactor William M.F. McHardy, the Laird of Drumblair

# Memories of Father Angus MacDonnell

G Major



Source: Nuala Kennedy, Harp of Tara flute workshop 2013. Score is from 'the session' which matched Nuala's setting.  
Composed by the late Cape Breton fiddler Mike MacDougall.

# Laird of Drumblaire (Laird o' Drumblaire Strathspey)

A Major

Strathspey  
James Scott Skinner



Source: Tommy Peoples - 50 Irish tunes arranged and played by Tommy Peoples

The mansion of Drumblair lies in the Parish of Forgue, on the north-western borders of Aberdeenshire in the North West of Scotland. The tune was composed by J. Scott Skinner (1843-1927) for his friend and benefactor William F. McHardy of Drumblair, who gave Skinner use of a rent-free cottage for many years to support his art. In his autobiography (*My Life and Adventures*, Wallace Music, 1994) Skinner wrote that McHardy, the Laird, was so impressed with the composition that for the remaining 15 years of his life he sent Skinner a thank-you check at Christmas-time. McHardy could apparently well afford to be magnanimous, for he had made a fortune of over 100,000 pounds in South America with engineering enterprises before returning to live at Forgue near Huntly. The tune is considered one of the finest and most famous of Skinner's 600 compositions, and appears in his "Harp and Claymore" collection. —Fiddler's Companion

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# Poirt Dúbalta

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## Jígs:

6/8 - “*Double*” Jígs (primarily 1/8 notes)

6/8 - “*Single*” Jígs (e.g. Hag at the Churn, 1/4 & 1/8 notes), often played as slides

9/8 - “*Slip* Jígs” (1/4 & 1/8 notes)

9/8 - “*Hop* Jígs” (e.g. Rocky Road to Dublin, 1/8 & 1/4 notes) with more 1/4 notes, played faster than a slip jig, with a different rhythm

12/8 - “*Slides*” (1/8 & 1/4 notes)

For an explanation of the different types of jígs, see Rick Muir - The Jig is Up! Comhaltas Ceoltoiri Eireann, Tom Finucane Branch newsletter, November/December 2010



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# Off She Goes (The Launch, Lancer's Quadrille)

Single Jig or Slide

D Major

D G A D D G D A  
D G A Bm Bm G 1. A D 2. A D  
D G A D Em A  
D Bm G A D G 1. A D 2. A D

Alternate Part B pattern

Source: Brian Tabeay - Goderich Celtic College 2000 Tunebook. (O'Neill's setting)

English, Irish, Scottish, American; Single Jig (6/8 time), Slide (12/8 time). The composer and date of composition are still unknown, Ireland or British Isles....It was popular throughout the British Isles and the United States. In French-Canadian usage the melody is known as 'La Danse des Lutins.'—Fiddler's Companion

# Smash the Windows (Bris na Fuinneoga, Roaring Jelly, Smash the Windlass (Shetland))

Single Jig

D Major

D A G D Em A  
D A G A 1. D 2. D  
D Em A  
D Em D G D A 1. D 2. D

Source: Marcel Picard, Harold Kenny, Dennis Wilson - The Kingston Collection of Irish Dance Tunes, adapted

Irish, English, Shetland, Canadian, American; Single Jig or Slide (12/8 time)

The melody, an exceptional jig tune, has been solidly absorbed into the core repertoire of several genres. British sources seem to predate all others, with the earliest appearance of the melody in John Fife's manuscript copybook, compiled between 1780 and 1804. Fife was a fiddler. —Fiddler's Companion



# Cock of the North

Single Jig

A Major

A  
D  
A  
D  
A  
E  
A  
D  
A  
E  
A

Source: Brian Taheny - *Goderich Celtic College 2001 Tunebook*

*Jig - Scotland, England, Ireland and North America. The 'Cock o' the North' was an honorary title of the (fifth and last) Duke of Gordon, who held sway over the northern part of the Scottish Highlands (from a note in a monograph on William Marshall printed in his 1845 Collection). —Fiddler's Companion*

Single jigs are the least common of the jigs, performed in a 6/8 or less commonly a 12/8 time. Musically, the Single Jig tends to follow the pattern of a quarter note followed by an eighth note (twice per 6/8 bar), and tend to end on a repeated dotted quarter, whereas the more common Double Jig follows the pattern of having three eighth notes. (twice per 6/8 bar).

Kerry slides can be considered a sub-species of single jig, and some single jigs are played as slides

*Single Jig example: Off She Goes*

*Double Jig example: Tenpenny Bit*

# Kesh Jig (The Kincora Jig, The Castle Jig, Kerrigan's)

G Major

Musical score for Kesh Jig in G Major. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. Above the notes, the following chords are indicated: G, D, G, D. The second staff continues the melody with chords G, D, G, and then a first ending with chords 1-D and G, followed by a second ending with chords 2-D and G. The third staff continues with chords G, C, G, and a fermata over a note, followed by D. The fourth staff concludes with chords G, C, G, C, D, and G.

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

Michael Coleman recorded the melody on 78 RPM as 'Kerrigan's Jig.' The first printed version appears to be in George Petrie's 1850's collection under the title 'Tear the Callies.'

# Coleraine Jig

A Minor - Aeolian

Musical score for Coleraine Jig in A Minor. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of no sharps or flats, and a 6/8 time signature. The melody is written in a single line. Above the notes, the following chords are indicated: A m, E m, A m, E. The second staff continues with chords A m, E m, A m, E, and then a first ending with chords 1-A m and a second ending with chords 2-A m. The third staff continues with chords C, G, A m, E m, E, and A m. The fourth staff concludes with chords C, D m, A m, E, and then a first ending with chords 1-A m and a second ending with chords 2-A m.

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

Coleraine is a town in Northern Ireland. The tune has long been a staple of New England contra dances.

'Coleraine' is pronounced 'Coal-Rain'

## Swallowtail Jig (Eireaball na Fáinleoige, The Dancing Master, Dromey's Fancy)

E Dorian

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*, adapted (Optional bowing suggestions added). Irish, English, Canadian, American; Double Jig. The title (in conjunction with the alternate title in O'Neill's, 'The Dancing Master') may possibly refer to the type of coat typically worn by early 19th century dancing masters.—*Fiddler's Companion*

## The Bothy Band

The Bothy Band was a good idea waiting to happen. Around 1970, flute player Matt Molloy, fiddler Tommy Peoples, piper Peter Browne and singer Triona Ní Dhomhnaill had been performing in a group called 1691 along with singer Liam Weldon.

Piper Paddy Keenan had been playing around Dublin with singers Micheal and Triona Ni Dhomhnaill. Fiddler Paddy Glackin then joined them followed by flute player Matt Molloy. Next came accordion player Tony MacMahon and then bouzouki player Donal Lunny arrived from Planxty. They called themselves Seachtar, the Irish word for seven.

The group had originally come together with Tony MacMahon on an RTE radio broadcast. Micheal and Triona O Dhomhnaill (brother and sister) soon joined on guitar and clavinet respectively. MacMahon soon departed to concentrate on broadcasting work, and the group made their formal debut at a Trinity College, Dublin, concert in February 1975.

The O'Domhnaills hailed from a musical family in Ranafast, Co Donegal. Their aunt, Neilli Ni Dhomhnaill, had contributed several hundred songs to the Dublin University folklore collection, and they had previously performed alongside sister Maighread in Skara Brae. Mícheál had recently returned from Scotland, where he happened across a photograph taken in the 1890s of a group of tattered musicians: titled The Bothy Band, it depicted the migrant and seasonal farm workers, mostly from Donegal, who worked in England and Scotland and were housed in stone huts known as bothies.

By the end of the year Glackin had left the group to be replaced by Tommy Peoples and this group recorded *The Bothy*

*Band* 1975.

While their repertoire included both music and song, often drawn from Neilli Ni Dhomhnaill's store, they're remembered chiefly for their instrumental firepower. The ferocity of Paddy Keenan's piping, Peoples' fiery fiddle, Molloy's masterly flute playing and the rhythm of Lunny's bouzouki playing, blended into a highly percussive sound that even drew the admiration of rock fans.

PJ Curtis wrote that the front-line powerhouse trio of Keenan's pipes, Peoples' fiddle and Molloy's flute resulted in the release of an awesome and explosive musical energy that has rarely been equalled. Their devastating live concert appearances at home and abroad, coupled with their groundbreaking album releases, won scores of new fans for the Bothies.

Another fan, the late Frankie Kennedy of Altan found the standard of playing "was just incredible, and then the backing was so intense it was unbelievable. They were revolutionary in sound, yet the lead instruments were basically just playing straight, but they came with a fire in their belly."

After a year on the road, Tommy Peoples left, to be replaced by Kevin Burke, who had been playing with Christy Moore.

The Bothies released two further albums – 'Old Hag You Have Killed Me' (1976) and 'Out of the Wind, Into the Sun' (1977) – and a posthumous live set, 'After Hours' (1979), recorded in Paris the previous year. At their peak, the group were considered serious rivals to The Chieftains.

*Continued on J11*

## Morrison's Jig (Port Uí Mhuirgheasa, The Stick Across the Hob, Maurice Carmody's Favourite)

E Dorian

Em D Em D

Em D G D Bm D

Em

1. D Em G D Bm D

2. D G D G Em D Bm D Em

Alternate Part A, Peter Cooper

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*, adapted James Morrison (1893 - 1947) was another of the great Sligo fiddle players.

This well-known tune is named after Morrison, who recorded it in the 1930's; however, Morrison did not compose it but rather had it from a Dromlacht, County Kerry, accordion player (a member of his band) named Tom Carmody who knew it as 'The Stick across the Hob' (Taylor, 1992). Carmody learned it from his father, Maurice. Philippe Varlet mentions that the tune (which Morrison was supposed to have learned the night before the recording session, according to Harry Bradshaw) was to be called 'Maurice Carmody's Favorite' on Morrison's 1936 Columbia recording, but that the record company's proofreading was not what it should have been and one batch was labelled 'Maurice Comedy's.' [Morrison frequently paired the tune with 'Richard Brennan's Favorite']. — *Fiddler's Companion*

### James Morrison (3 May 1891 - 1947)

James Morrison, known as "The Professor", was a notable South Sligo-style Irish fiddler.

He was born in Drumfin on the Coach Road to Sligo near Riverstown on 3rd May, 1893. His father had a small farm and made an additional living as a builder and carpenter. This was great fiddle and flute and country-house dance country and, while there was music in the family, it was all around him in the wider community...At the age of seventeen he was employed by the Gaelic League to teach the Connacht style of stepdancing at their language school in County Mayo.

He sailed to America in 1915 at the age of Twenty-one and, after a brief stay in Boston, moved to New York, where he won the fiddle competition in the New York Feis in 1918. He taught dancing and fiddle and one of his pupils was Paddy Killoran from his home area... Later they were to work together professionally, and with Michael Coleman. Jim Morrison made many records between 1921 and 1936.

Morrison was one of the leading Irish music teachers in New York in the 1930s and '40s. In addition to the fiddle, he could play the flute and button accordion (and wrote a tutor on the latter) and taught hundreds of young Irish-American students to play traditional music on various instruments.

Source: <http://www.irishfiddle.com/morrison.html> and Wikipedia.

The official James Morrison website, hosted by the Riverstown Branch of Comhaltas: <http://www.morrison.ie/> is temporarily off-line at time of writing.

## Whelan's Fancy (Port Uí Fhaoláin, Whelan's, The Leitrim Jig, The Humours of Dingle)

E Aeolian

The musical score for 'Whelan's Fancy' is presented in E Aeolian mode. It consists of four staves of music. The first two staves are in 2/4 time, with a key signature of one sharp (F#) and a common time signature of 2. The third and fourth staves are in 3/4 time, with a key signature of one sharp (F#) and a common time signature of 3. The music is written in treble clef. Chord diagrams are placed above the notes: E m, B m, E m, D, E m, B m, D on the first staff; E m, B m, E m, D, E m, B m, D on the second staff; E m, B m, E m, E m, G, E m, D on the third staff; E m, B m, E m, G, D, E m, D, E m on the fourth staff. The piece concludes with a double bar line and repeat dots.

Source: Breandán Breathnach - *Ceol Rince na hÉireann, Volume 1*

Breathnach identifies the Whelan of the title as Tommy Whelan, an east Galway flute player with the old Ballinakill Céilí Band (Tommy Whelan, Aggie White, and James Moloney). another version of Morrison's

### Tommy Whelan

The music of southeast Galway (and neighbouring east Clare, with which it shares many attributes) is possibly the most subtle Irish music there is to hear. Both flute and fiddle music here is generally more relaxed and the music is played with a less punchy rhythm. The high number of tunes in flat or minor keys also lends a melancholy feel to much of the music.

Stephen Moloney and Tommy Whelan were the original flute players in the Ballinakill Traditional Dance Players, one of the early céilí bands. Both musicians can be heard on the cassette *Flute Players of Old Erin*

Stephen Moloney's son Ambrose (also a flute player) has said of the east Galway style: "Those old records of the band, that's very authentic now for this area, that style, slow and clear with a fair bit of expression. The Sligo flute players had a different style to the Galway players. I think the style here was a quieter way of playing." The inheritance of the old Ballinakill musicians can be heard on *Bridging the Gap* by uncle and nephew Kevin Moloney (fiddle, also a son of Stephen Moloney) and Sean Moloney (Boehm and simple system flute).

A characteristic of the tunes of this area is that many are in keys with no sharps and one or two flats (Dm, C, F, Gm, Bb), which are more difficult for Concert flute players to play, even with 8-keyed instruments. A number of local flute players have circumvented this problem by adopting Boehm or other system flutes, but maintaining the particularly desirable qualities of the wooden flute.

Source: [http://www.theflow.org.uk/articles/article\\_styles\\_east\\_galway.html](http://www.theflow.org.uk/articles/article_styles_east_galway.html)

### The Bothy Band, continued from J9

But management and financial problems were creeping in, including an unsatisfactory record contract. By the end of 1978, the empire was crumbling.

Their reputation has long outlasted their three-year history and the four albums they produced are prized possessions.

The break up was to energise other groups. Matt Molloy replaced Michael Tubridy in The Chieftains after a stint in the reformed Planxty. Lunny helped form another memorable 1980s group, Moving Hearts. The Domhnaills teamed up with the Scottish Cunningham brothers, John and Phil, to form Relativity. Paddy Keenan concentrated on his own projects, while Kevin Burke went on to team up with Andy Irvine, Jackie Daly and Arty McGlynn in Patrick Street.

Later Mícheál and Tríona Ní Dhómhnaill joined flute player Brian Dunning to form Nightnoise. Mícheál died in October 2006.

In 1995, a second live album, *Live in Concert*, was released that included tracks recorded in London by the BBC at the Pares Theatre in July 1976 and the Kilburn National Theatre in July 1978.

Source: <http://www.ramblinghouse.org/2009/07/the-bothy-band/>

Discography: *The Bothy Band 1975 / Old Hag You Have Killed Me 1976 / Out of the Wind, Into the Sun 1977 / After Hours (Live in Paris) 1979 / Best Of the Bothy Band 1983 / The Bothy Band – Live in Concert 1995*



## Haste to the Wedding (Brostaigh go dtí an Posadh)

D Major

D G D Em A

D G A 1. D 2. D

D G D Em A

D Em G A 1. D 2. D

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

*Irish, British Isles, North America, Old-time. "The tune 'Come, Haste to the Wedding,' of Gaelic origin, was introduced in the pantomime "The Elopement," staged in London in 1767... Samuel Bayard (1944, 1981) comments on the popularity of the air over the past two centuries as well as the tenacity of the main title to stick with the tune. —Fiddler's Companion*

## Rakes of Kildare (Na Racairaide/Racairí Ua Chill-Dara, The Galbally Farmer)

A Dorian

A m G Em

A m G Em 1. A m 2. A m

A m G

1. E m A m G A m

2. E m A m G A m

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*.

*The word "Rakes" nowadays usually refers to a dissolute person and appears to be short for "rakehell," which itself stems from the Old Icelandic word reikall, meaning "wandering" or "unsettled". Popularly, "rakes" referred to stylish and spirited young men.*

*O'Sullivan (1983) finds the tune (which appears in many collections of Irish music) earliest in print (in this form) in Levey's Dance Music of Ireland (1858), where it is called only 'A jig'. The name Kildare, Cill-Dara, means "Church of the Oaks." —Fiddler's Companion*



## The Tenpenny Bit (An Píosa Deich bPingine, Three Little Drummers)

A Dorian

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

From the 16th to the 19th centuries a common term for a small piece of money, especially the lowest denomination of silver coin, was 'bit' (and its variant 'bite'). Thus, 'fourpenny-bit', and the title of this tune, 'tenpenny-bit'... The jig is popular in several genres. —*Fiddler's Companion*

### Peter Cooper

Pete Cooper plays, teaches, composes, records and writes about fiddle music. He is best known for his tutorial book/CD *The Complete Irish Fiddle Player* (1995), published in the USA by Mel Bay, and his more recent collections issued by Schott: *Irish Fiddle Solos* (2004). After years of performing, travelling and playing in too many late-night sessions, he brings a relaxed, good-humoured approach to his workshops and concerts alike. He also sings, backing himself on fiddle, and plays the mandolin.

'A one-man fiddle inspiration industry... one of the leading behind-the-scenes activists' - fRoots profile, 'Best of 2006' issue  
More: <http://www.petecooper.com/home.htm>

### Peter Cooper – The Complete Irish Fiddle Player

Mel Bay's *Complete Irish Fiddle Player* by Peter Cooper is a treat! ...packed with a wealth of music and information...

Cooper's introduction begins with a brief definition of Irish music and a history of the form's evolution. He explains why Irish music is usually learned by ear, not from sheet music (although, obviously, he's hoping readers will find the sheet music included in his book useful!), and describes the basic structure of the tunes, techniques for bowing, fingering positions, tempos and other idiosyncrasies of the Irish style. He also delves slightly into the regional differences which divide Ireland, where a Sligo fiddler can be distinguished from a Kerry fiddler, and so on, although this is by no means a comprehensive analysis of geographic variations.

The bulk of the book is, obviously, devoted to tunes, but Cooper doesn't settle for simply collecting sheet music in one

volume. He divides tunes by style (jigs, hornpipes, reels, etc.) and describes methods for playing each. In the first section of jigs, for instance, he discusses basic bowing patterns. In the next section on reels, he gets into arm weight and finger rolls. Techniques and variations grow more complex and advanced as Cooper progresses through 19 chapters of music, comprising a total of 80 tunes. He also provides brief backgrounds on the tunes, providing a cultural context often overlooked in Irish music collections.

His narrative is smooth and easy to follow, making even difficult moves sound easy. It's easier still when you listen to the companion CD (actually, a two-CD set spanning 55 tracks), which gives practical examples of the style.

Source: [http://www.rambles.net/cooper\\_melbayCIFP.html](http://www.rambles.net/cooper_melbayCIFP.html)



## Father O'Flynn (Top of Cork Road)

D Major

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

The title comes from popular lyrics written to the tune 'The Top of Cork Road' by Alfred Perceval Graves, first published in 1874. The original for the priest in Grave's song was Father Michael Walsh, a native of Buttevant, County Cork, who was a parish priest in Sneem, County Kerry, for over thirty-seven years until his death in 1866 (he is buried in the parish church). Walsh was said to have been a good violinist by one source, but Graves himself identified the clergyman as a piper "who played delightfully" and who had a love for Irish music. This last statement is borne out by the fact that twenty-seven pieces are credited to him in the Stanford/Petrie collection (1906). —*Fiddler's Companion*

## The Irish Washerwoman (An Bhean Níochain Éireannach, Jackson's Delight, Paddy McGinty's Goat)

G Major

Source: Peter Cooper - *The Complete Irish Fiddle Player*

As Cooper notes, this is one of the best known Irish jigs, background music from everything from the stage - Irish caricature of "Old Mother Riley" in vaudeville days to the famous "Irish" movie "The Quiet Man"...

# Out on the Ocean (Amach ar an Fharrage, Portroe, Bucks/Banks of Ahasnagh)

G Major

The musical score for 'Out on the Ocean' is written in G Major and consists of six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of eighth and quarter notes. Above the first staff, the chords G, D, C, and G are indicated. The second staff continues the melody with a repeat sign at the end. The third staff features a change in rhythm to a dotted quarter note followed by an eighth note, with a fermata over the final note. Above this staff, the chords E m and D are indicated. The fourth staff returns to the original eighth-note melody, with chords G, C, and G indicated above it. The fifth staff continues with a similar melody, with chords E m, G, and D indicated above it. The sixth staff concludes the piece with a final cadence, with chords G, C, and G indicated above it.

Source: L.E. McCullough - 121 Favorite Irish Session Tunes

The melody was collected by Irish collector George Petrie in the mid-19th century under the title 'Bucks of Ahasnagh' ... It was recorded under the 'Portroe' title by Clare fiddlers Paddy Canny & P.J. Hayes, on "All Ireland Champions." Francis O'Neill learned the tune from an accomplished West Clare flute player (& Chicago police patrolman) named Patrick "Big Pat" O'Mahony.

—Fiddler's Companion

# Lilting Banshee (Ryan's Favourite, Ballinasloe Jig)

A Dorian

The musical score for 'Lilting Banshee' is written in A Dorian and consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of eighth and quarter notes. Above the first staff, the chords A m, G, E m, and D are indicated. The second staff continues the melody with a repeat sign at the end. Above this staff, the chords A m, G, E m, D, and A m are indicated. The third staff features a change in rhythm to a dotted quarter note followed by an eighth note, with a fermata over the final note. Above this staff, the chords A m, G, E m, and D are indicated. The fourth staff returns to the original eighth-note melody, with chords A m, G, E m, D, and A m indicated above it.

Source: Geraldine Cotter - Traditional Irish Tin Whistle Tutor

Roscommon fiddler Paddy Ryan's favourite. The Castle Céilí Band (of which accordion player James Keane was a founding member) always played 'The Lilting Banshee' following 'The Killavil Jig'

## The Sporting Pitchfork

G Major

Source: Matt Cranitch - *The Irish Fiddle Book*. 1st and 2nd endings added

## The Rambling Pitchfork (An Gabhal Siúlach, An Píce Fánach)

D Major

Source: Matt Cranitch - *The Irish Fiddle Book*, (endings added)

The title "Rambling Pitchfork" refers to an itinerant farm laborer, in the same sense that "hired gun" refers to a mercenary—in other words, the main implement of one's occupation stands for the individual. An early recording of the tune, under the title 'Lambert's,' was by the Ballinakill (Co. Galway) Traditional Dance Players, in London, 1931. The renowned County Sligo fiddler Michael Coleman recorded it in New York in the 78 RPM era. The tune was famously paired with 'The Sporting Pitchfork' on the 1978 Paddy Glackin/Paddy Keenan album (*Doublin'*), the medley being known as "The Pitchforks." —*Fiddler's Companion*

## Old Joe's Jig (Port Sheáin Seosaimh, Port an Ghalláin, Gullane Jig, John Mahinny's No. 1)

D Major

The musical score for 'Old Joe's Jig' is written in D Major and 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is written in a single voice with various chords indicated above the notes: D, G, D, G, D, Bm, and A. The second staff continues the melody with chords D, G, D, G, D, G, and D. The third staff has chords D, A, D, and G. The fourth staff has chords D, A, D, G, and D. The piece concludes with a double bar line and repeat dots.

Source: Irish Traditional Music from Doolin, some long notes filled in.

A Kerry Jig. Gullane is a village in the Sliabh Luachra region. The alternate title 'John Mahinny's No. 1' is called after John Mahinny Barnard of Gneevegullia, a friend of fiddler Bill "The Weaver" Murphy, father of Denis Murphy and Julia Clifford. Recorded in Co. Kerry by Breandan Breathnach in November 1970 from accordion player Johnny O'Leary.

—Fiddler's Companion

## Calliope House

G Major, transposed from E

Dave Richardson

The musical score for 'Calliope House' is written in G Major and 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a single voice with various chords indicated above the notes: G, C, G, G, and D. The second staff has chords G, C, G, and a first ending with chords 1. D G and 2. D G. The third staff has chords G, C, G, G, and D. The fourth staff has chords G, C, G, and a first ending with chords 1. D G and 2. D G. The piece concludes with a double bar line and repeat dots.

Source: Marcel Picard, Harold Kenny, Dennis Wilson - The Kingston Collection of Irish Dance Tunes

In 1984 Dave Richardson of the Boys of the Lough composed a jig in E-Major which he named "Calliope House" in honor of this house and the good times he had here while performing in Pittsburgh with the Boys of the Lough. The house reminded him of a house of musicians in Newcastle, England. The tune has caught on all over the traditional music world. It was recorded by Riverdance, Alasdair Fraser, Kevin Burke, Hamish Moore, Alasdair Gillies, the Waterboys, and many others

For details on the origin of the tune and Calliope House, on 1414 Pennsylvania Avenue, Pittsburgh, see <http://calliopehouse.org/about-us/history/>

## Breandán Breathnach

Brendan Breathnach was a civil servant who worked in the Dept. Of Agriculture. He was always interested in collecting traditional Irish music and regularly noted tunes he heard musicians play. He was seconded from the Dept. of Agriculture to the Dept. of Education where he was entrusted with the mammoth task of travelling the country to meet musicians and write down their versions of jigs, reels, hompipes etc.

He collected over 7,000 traditional Irish tunes and these are held by An Gum. To date five of his collections are published as Volumes 1 to 5 of *Ceol Rince na hÉireann* - The Dance Music of Ireland

The last two collections were published after his death. His collections are highly regarded among musicians and are very important as a source of interesting versions of tunes.

Source: [http://comhaltas.ie/music/treoir/detail/irelands\\_music\\_collectors/](http://comhaltas.ie/music/treoir/detail/irelands_music_collectors/)

### 'Because it's our own': Breandán Breathnach 1912-85

*Uilleann piper, writer, publisher, organiser, and one of the great music collectors, Breandán Breathnach's name is known throughout the world of Irish traditional music for his five volumes of Ceol Rince na hÉireann as well as for his wide range of projects and publications. Nicholas Carolan, Director of the Irish Traditional Music Archive, recalls the life and work of this seminal figure who died in 1985.*

I was influenced by Breandán Breathnach long before I ever met him. When I was a schoolboy – at secondary school in Drogheda in the 1960s – on a rare visit to Dublin I picked up in Walton's music shop in North Frederick Street a little A5 magazine entitled *Ceol. A Journal of Irish Music*. This introduced me to the immediately fascinating world of Irish music scholarship. I was already entranced by the sounds and sights and the personalities of Irish traditional music, but *Ceol* revealed ways of thinking about traditional music, and studying it, and presenting it, that were absolutely new to me, but which struck a deep chord with, I suppose, my own nature.

*Ceol*, I learned from reading it, was edited, published, and substantially written by someone called Breandán Breathnach. In time I would get to know Breandán in Dublin and become friends with him, I would even write for *Ceol*, and would edit its final volume after his death, but in 1963 it was through the medium of print that I first heard his distinctive voice.

Breandán Breathnach – or Brendan Walsh as many people knew him – was born in Dublin in April 1912. He spent most of his professional life in the city as a civil servant, and he died there in November 1985 at the comparatively early age of 73.

Breathnach was a traditional musician – he played uilleann pipes and tin whistle. He was a collector of Irish traditional music – instrumental music chiefly, but he also took an interest in song and dance – and as a collector he ranks with Bunting and Petrie and Joyce and O'Neill and others. He was a scholar and an indefatigable researcher in libraries and among the performers in the field. He was an editor and publisher of traditional music. He was a lecturer on traditional music. He was a writer on traditional music – for his own publications and for those of others. He was an initiator and director of many projects, and he was in short a major authority on the

traditional music of Ireland in his time.

#### Music circles

Breathnach was very much a Dubliner, born of Dubliners on 1 April 1912, and he was reared in Hamilton Street and Donore Avenue 'in the liberty of the Earl of Meath' in the old city of Dublin just south of the Liffey. His father Pádraig Breathnach was a notable figure in his own right as the last of the Dublin silk weavers. He was descended from a family that had been evicted from the Wicklow-Dublin border region in the 1820s and had come to Dublin city, and he had been involved in the nationalist political and cultural life of the early century. From him and from an uncle, Joe Breathnach, Breandán acquired an interest in the Irish language and Irish music especially that would stay with him all his life. Joe Breathnach had been a member of the old Dublin Pipers' Club at the turn of the century which had as members such national figures as Eamonn Ceannt and pipers such as Nicholas Markey of Drogheda, and these figures were part of the Breathnach family folklore. Breandán's mother, Julia Parker, died when he was young, and his father married again and had a second family.

Breathnach began music, on the warpipes, at an early age, but a recurring split lip caused him to change over to his uncle Joe's uilleann pipes, and brought him into contact with a piper in the nearby Coombe, John Potts from Wexford. Potts became his first window on the country piping traditions of the previous century and it was to Potts that he dedicated his first major music collection. Another early piping teacher of his was William Andrews, who had been making commercial piping records from about the period of the First World War. Breandán later went as a pupil to the person who would epitomise uilleann piping nationally for some three or four decades in the middle of the century – Leo Rowsome. Continued at: <http://journalofmusic.com/article/301>

#### Breandán Breathnach links:

TG4'S program on Breathnach: Irish Dance Tunes / Music Collection of Breandán Breathnach.

The Preface to *Ceol Rince na hÉireann*, Vol 1: <http://www.mcgee-flutes.com/CeolRince1.htm>

Translations of the notes for volumes 1-5 of *Ceol Rince* and a complete index of tune names at: <http://www.nigelgatherer.com/books/CRE/index.html>

Music abc's for Vols 1 to 4 in ABC format at: <http://www.capeirish.com/webabc/collections/cre/home.html>

# The Dusty Windowsills (Johnny Harlings's, The Chicago Jig, Austin Barrett's)

A Dorian

Johnny Harling

Source: Chords and bowing suggestions from Peter Cooper – *The Complete Irish Fiddle Player*, as 'The Chicago Jig,' adapted to Johnny Harling setting as posted on "The Session." by a member of the CCE Murphy Roche Irish Music Club who helped revise the original tune for publication. There is also some background on Harling and the tune by Harling's daughter Jessica A very popular session tune composed by contemporary Chicago whistle player Johnny Harling. Harling was at a friend's apartment when the tune came to him, and, not finding any writing instrument or paper to hand, he improvised by scratching it into the dust on a nearby windowsill. Later he returned with paper, but the title was evident. Chicago fiddler Liz Carroll tells that Harling was supposed to have given the tune to Austin Barrett

who used it in a competition in Ireland, under the modified title 'Dusty Windowsill.' 'The Chicago (Jig)' title is from Pete Cooper's Irish fiddle tutorial.'

There is also some background, on 'The Session' comment page, on Harling and the tune by Harling's daughter Jessica: "... he was never a full-time musician, he still active in the Chicago music scene. He judges at feis' year round, plays-does gigs, gets together with his old band when the lead singer comes in town, and writes music. Although "With Ourselves," and "Dusty Windowsills" are the only well known tunes of his- he has abundant amount of very popular and incredible tunes that he plays within the family."

—Fiddler's Companion





## The Goat on the Green (Frog in the Well, Michael Coleman's)

E Minor - Aeolian

Source: Patrick Oursseau, Paddy Killoran's setting, Chris Langan Weekend 2002. Transcribed, R. MacDiarmid.

## Paddy Killoran (1904-65)

Paddy Killoran was an Irish fiddler, born near Ballymote, County Sligo, Ireland. He is regarded, along with his mentor James Morrison and the great Michael Coleman, as one of the finest exponents of the south Sligo fiddle style in the "golden age" of the ethnic recording industry of the 1920s and '30s.

## The Collier's Jig (Do You Want Anymore?)

D Mixolydian

Source: arranged from multiple sources, primarily Lesl Harker - *Second Wind: 300 More Tunes from Mike Rafferty*, adapted & simplified. Discography: Mike Rafferty - *Speed 78*

A jig-time setting of 'The Collier's Reel,' which appears in O'Neill's as 'Do You Want Anymore?'

### Note from Pipe on the Hob:

Reportedly a favorite of Irish pipers. A hob is originally a raised surface in a fireplace on which a cooking fire is built, although nowadays it can also refer to a hotplate for boiling water for tea. Seamus Ennis maintained the tune's name was properly 'Piper on the Hob' or 'Piper of the Embers,' the nickname for the "musical insect," the cricket. —Fiddler's Companion



**Pipe on the Hob** (Píobaire na Gríosáí, Pipe on the Hob #1 or #2, Piper of the Embers)

A Dorian

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 2*

**The 'Old' Pipe on the Hob** (An Píopa ar an mBac, Pipe on the Hob #1 or #2, Paddy Canny's)

D Mixolydian

Source: Patrick Ourceau, *Goderich 2002 workshop*. Transcribed R MacDiarmid. Notes on previous page  
 Famously paired with 'Trip to Athlone' as the first tune of the set on Canny and Hayes' "All Ireland Champions"

# Mist Covered Mountains (Am) (Misty Mountains, The Mist on the Mountain)

A Dorian - Transposed

"Junior" Crehan

A m

G

E m

A m

E m

1. A m

2. A m

A m

E m

1. A m

E m

A m

2. E m

A m

E m

A m

Source: John B. Walsh - Collection of Pipe-Friendly Tunes, adapted

The tune was composed by West Clare fiddler Junior Crehan, adapted from the Scottish song 'The Mist Covered Mountains of Home' (*Chi Mi na Morbheanna*). Crehan was a member of the famed *Laichtín Naofa Céilí Band*. 'The Mist Covered Mountain' refers to Slieve Callen in Clare, according to Caoimhín Mac Aoidh. Accordion player Charlie Piggott learned the tune from Doolin, County Clare, tin-whistle and flute player Micho Russell (1915-1994). Piggott infers the original Scottish melody was often marched to in years past by pipe and brass-and-reed bands around west Clare (*Blooming Meadows*, 1998). The tune continues to be associated with the playing of Junior Crehan. —Fiddler's Companion

This setting varies in Key (*A Aeolian*) and parts of the melody line from Crehan's composition.



## Killavil Jig (Trip to Killavil)

E Minor - Aeolian

Source: Chris Corrigan's abc collection (JC's abc tunefinder), where it is described as 'Cathy Custy's setting'. Killavil is a parish in the south of County Sligo, the birthplace of the great 20th century Irish fiddler Michael Coleman. —Fiddler's Companion. Killavil / Tonra's are often played together, either one as first tune

## Brendan Tonra's Jig

D Major

### Alternate Part A: Flute

Source: Patrick Ourceau, 2006 Kingston Harp of Tara Immersion Weekend, transcribed RMD

The melody was composed in 1957 by Boston musician Brendan Tonra, while he was still living in his native Gowlaun, County Mayo. It was his third composition and he played it at a Longford Fleadh soon after. Tonra was a fiddler in the Tara Céili Band in the 1950's, although the melody was popularized through a recording by the Liverpool Céili Band and their fiddler, Sean McGuire.

Note from Drumshanbo continued:

Note: there is a better known jig also sometimes called 'Drumshanbo,' a tune composed by Galway flute player Vincent Broderick, and originally titled 'The Haunted House.'

# Kerfunken

D Mixolydian

Hammy Hamilton

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 4, transcription from the Tulla Ceili Band.*

The tune was composed by Hammy Hamilton, while teaching a workshop in Kerfunten/Kerfunken, a town in Brittany, France. <http://www.firescribble.net/flute/hamilton.html>. Hammy's original setting is in G.

Colin (Hammy) Hamilton was born in 1953 in Belfast. Attracted like many others to traditional music through the recordings of the early ballad groups, he began to play the tin whistle and eventually the flute. Hammy moved to Cork in 1976 in connection with research for a Master's degree in Ethnomusicology, and in 1979 set up one of the first flute workshops in Ireland, also one of the first devoted to making flutes specifically for Irish music. Hammy is the author of 'The Irish Flute Player's Handbook,' an excellent guide for flute players.

# Drumshanbo Jig (Eddie Kelly's)

E Minor - Aeolian

Source: *L E. McCullough - 121 Favorite Irish Session Tunes*

Drumshanbo is a small picturesque town situated in the very heart of County Leitrim, Ireland. The town takes its name from the Irish, *Druim-Sean-Bhoth* or "Ridge of the old huts"



# The Cook in the Kitchen (An Cócaire sa Chistin)

G Major

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six staves of music. The chords indicated above the notes are G, D, F, D7, and C. The melody is written in a simple, folk-like style with eighth and quarter notes. The piece concludes with a double bar line and repeat dots.

Source: John B. Walsh - Collection of Pipe-Friendly Tunes

Introduced to Kingston at a Harp of Tara workshop with Jamie Snider, a member at one point of the Toronto band 'Tip Splinter'

## Notes from Ward's Favorite:

Paddy O'Brien told a story that Jim Ward was a brilliant flute player, but lost his teeth so had to switch to the banjo. —session.org

## Notes from The Blarney Pilgrim:

There are several places in Ireland all claiming to have the original Blarney Stone. The town of Blarney, County Cork, is the location of Blarney Castle, said to have been the seat of the McCarthy's, the great kings of Munster. A pilgrimage to kiss the blarney stone, which is embedded in the wall of a castle and can only be reached by being dangled out of a window, bestows the gift of eloquent speech. 'Blarney Pilgrim' was one of the tunes played by the band Gaelic Storm in the scene of the Irish dancers in steerage in the 1990's blockbuster film Titanic.

A modal tune (hexatonic) with tonal centers variously around the notes 'D' and 'G'—there is some debate about the key of the melody (and thus the appropriate backing chords), but like many modal tunes there are different ways to accompany 'Blarney Pilgrim' depending on the ear. —Fiddler's Companion

## Hag at the Churn (Cailleach 'sa Mhaistrigh)

D Mixolydian

Single Jig, Slide

Source: IRTRAD Web site, Phil Sexton's transcription of Bothy Band setting, from "Out of the Wind Into the Sun"

A highly regarded pipe tune, according to the Bothy Band. Caoimhin Mac Aoidh says a correct translation of the Irish title would be 'Hag in the churn.' This refers, he maintains, to the folk superstition that witches would inhabit a churn to steal butter. They could not abide this particular tune, however, so it would be played as a ward when the chore of churning butter was done. It was a terrible and telling mark if a woman left the house during this ritual... —Fiddler's Companion

## The Black Rogue (An Rógair Dubh)

A Mixolydian/D Ionian

\* alternate for bars 1,3,5

\*\* Noonan/McGraths B ending

Source: An arrangement by Paul McAllister, based on a transcription from J. Noonan/C. McGrath's CD 'The Maple Leaf', part B ending adapted

Widely known throughout Ireland. The title is derived from an old song still sung in Irish to the melody. The melody was included three times in the music manuscripts of Church of Ireland cleric James Goodman (1828-1896), notes Paul de Grae. Goodman was an Irish speaker and uilleann piper who collected tunes in County Cork and elsewhere in Munster, and who also gleaned tunes from other musicians' manuscripts and printed sources. The tune was a great favorite of Donegal fiddlers Mickey and John Doherty.

—Fiddler's Companion



# I Buried My Wife and Danced on Her Grave (I Buried My Wife and Danced on Top of Her)

D Mixolydian

D G D A

D G \* variant of bar 3 1. D 2. D

D A D C

D G A 1. D 2. D

Source: Patrick Ourceau, *Whit's End 2004 workshop*, transcribed R MacDiarmid  
Gearóid Ó hAllmhuráin says the tune is associated with the West Clare piper Garret Barry.

## Garrett Barry

Garrett Barry was an influential blind piper from Inagh, County Clare, born to the Irish-speaking community at the height of the Great Famine in 1847. Unfortunately, Barry was permanently blinded by malnutrition and famine sickness as a result of the famine, but he was given the opportunity to make his livelihood through music and undertook the uilleann pipes. He remained a piper until his death in 1899, and although he died in the Ennistymon Poor House, he was successful in supporting himself for his lifetime among the farming communities of West Clare. Pat Mitchell says his “memory is very much alive in the locality to the present day.” In addition to the jig that bears his name, he is remembered in present day dance repertoire by ‘Garrett Barry’s Mazurka’ and ‘Garrett Barry’s Reel,’ and he is associated with the tunes ‘I Buried My Wife and Danced On Top of Her’ and ‘The Humours of Glen,’ all of which Gearóid Ó hAllmhuráin points out are “still part of the vernacular folk tradition in Clare.” —Fiddler’s Companion.

## Garrett Barry's (Port Ghearóid De Barra)

D Mixolydian

D C D C D D C

D C D C 1. D 2. D

D D C D C C Am

D D C D C 1. D 2. D

Source: *Brid Cranitch - Irish Session Tunes in Sets: The Blue Book, adapted*

*Willie Clancy got this jig from his father, who heard it from Garrett Barry, piper, who was active in West Clare sixty years earlier. There are two main versions of the tune played in modern sessions: the first (X:1, below) is in 'D' mixolydian, while the second (X:2, below) is a version popularized by fiddler Kevin Burke in the dorian mode. 'Sergeant Early's Jig' is a related melody. 'Garrett Barry's Hornpipe' is the name given to the hornpipe setting of 'Garret Barry's Jig.' —Fiddler's Companion*

## Rolling Wave\_Humours of Trim (Sugradh a'Truim, Beattie's Frolics)

D Major

D A D A

D A D G\* G A

D A D A

D A A/G D/F# G\* D/A A7

Source: *Patrick Ourceau, Goderich 2004*

*The 'Rolling Wave' title appears to have been Willie Clancy's, O'Neill gives it as 'Humors of Trim.'*

# Willie Coleman's Jig (Mice in the Cupboard)

G Major

Chord symbols: G, Em, C, D7, G, D7, G, G, C, G, Em, G, C, G, D7, G.

Source: Miller & Perron - *Irish Traditional Fiddle Music* (a few notes adapted). Source: "Co Sligo fiddler Andrew Davey (1928-2005), "Music from Coleman Country" recording, 1972. Composition of the tune is sometimes attributed to Sligo Fiddler Willie Coleman. Also known as 'The Moate Hunt'. - Miller & Perron (There are several distinct tunes called 'Willie Coleman's Jig') Willie Coleman was a fiddler from Killavil, County Sligo, called Coleman Country as it was also the birthplace of the famous fiddler Michael Coleman. Willie was a member of the Glenview Céilí Band with local musicians Peter Horan, Fred Finn and Dick Brennan, among others. A story is told that at Coleman's funeral fiddler Martin Wynne was in attendance, standing next to Sligo musician Sonny McDonagh when they unveiled Coleman's headstone with 'Willie Coleman's Jig' on it. Wynne leaned over to Sonny and whispered, "I actually wrote that tune." —Fiddler's Companion

## Tiocfaidh tú Abhaile liom (Will You Come Home with Me)

G Major

Source: *Live at Mona's*, transcribed RMD

P.W. Joyce (*Ancient Irish Music*, 1873) says: "This jig is universally known in Munster. In some places it is called 'O, chailleach, do mharbhais me!'—'O, hag, you have killed me!'" There is considerable variation among the versions listed, including a 4-part version, although the basic tune seems to follow two main variations... —*Fiddler's Companion*

## Irish Regional Styles

Sliabh Luachra, Clare, Galway, Sligo, Donegal... - Regional styles are an important but elusive concept in the world of traditional Irish music. Research the topic is very recent, but there are some excellent web sites for further reading:

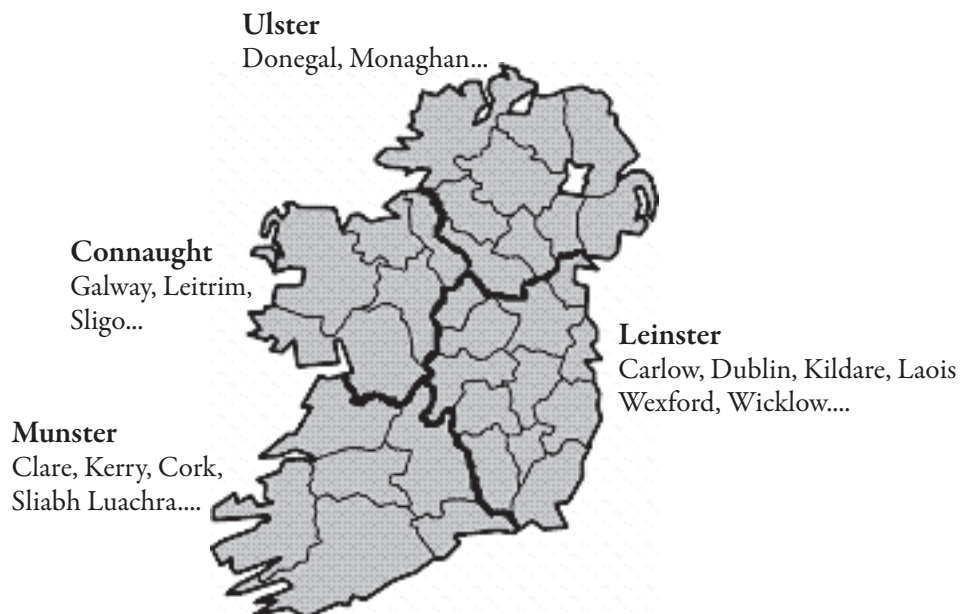
Caoimhín Mac Aoida on Regional Fiddle Styles

Roche - A listing of influential Irish traditional musicians by region with audio and video links

Regional Styles in Irish Fiddle Playing <http://www.irishfiddle.com/styles.html> (links to other sources)

Niall Keegan academic paper on The Parameter of Style in Irish Traditional Music

Daithi Kearney - Beyond Location, academic paper



# Lark in the Morning (The Lark on the Strand, An Buachaillín Buí (Little Yellow Boy), Galway Town)

D Major

Alternate for Part C,  
Bars 1, 3, 5

Alternate for Part D,  
Bar 4

Source: *Combaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 1*

Largely due to the influence of Co. Sligo/New York fiddler James Morrison's recording, this tune has been associated with 'The Wandering Minstrel' and the two are often played together, as they were by source O'Leary. There are several different tunes with the common title 'The Lark in the Morning'. —*Fiddler's Companion*  
Wandering Minstrel can be found in Jig set 24

# Strayaway Child (An Leanbh ar Seachrán)

E Minor - Aeolian

Michael Gorman, Margaret Barry

1. Em D Em D D  
Em Em Bm Em  
2. Em Bm G D Em Bm  
1. G D Em Bm G D Em Bm Em  
2. G D Em Bm D Em Am Bm Em  
3. Em G Am Bm Em  
Em G Am Bm 1. Em 2. Em

## Michael Gorman

Michael Gorman was born in County Sligo in 1895. He lived first in Doocastle, and then Achonry. His mother, Anne McGibbon, was a singer from Derry and his father, a small farmer, played the flute and the melodeon. When he was young, he was taken care of by foster parents who sent him for fiddle lessons to James Gannon, who also taught Michael Coleman.

Willie Clancy used to tell the story about the master and pupil when Gorman was aged about nine: "Gannon wrote out the tunes in his own system of notation on pieces of card. Slowly these cards piled up under Michael's bed and he still could not hitch onto the fiddle. One day Gannon asked him to play *The Green Mountain*. Of course, he could not, and Gannon broke the fiddle across Michael's head. He still has the scar."

Gorman formed a céilí band in Tubbercurry and later settled in London in 1939 where he worked on the railway. Although he played little over the next ten years, he met up with collectors Peter Kennedy and Ewan McColl who gave him work.

He was introduced to the singer Margaret Barry when his céilí band was featured by Alan Lomax on BBC in 1953. He gave up his job as a railway porter at Liverpool Street station

and they formed the famous duo which lasted over many pub sessions and recordings until the singer returned to Ireland in the 1960s.

They held a residency in the Bedford Arms in Camden Town. He was prominent in the Irish-music-in-exile scene in London in the 1950s and '60s and Ewan McColl brought him and Willie Clancy together for a recording session in his Croydon home in 1955; the result was the album *Irish Jigs, Reels and Hornpipes*.

Peter Kennedy tells of a friend travelling on the boat train to Ireland in the early 1950s who heard Michael playing the fiddle. He had lost all his personal belongings in a suitcase at the station and was "playing himself back to happiness."

He can also be heard playing tunes on most Margaret Barry albums, most notably *The Mantle so Green*. He is credited with the composition of the reel *The Mountain Road*. There has been some renewed interest in his recordings in recent years by young fiddle players seeking out rarer styles. He died in 1970. Source: <http://www.ramblinghouse.org/2009/07/michael-gorman/>

Cranford Publications has an MP3 up of Gorman himself playing the tune:

[http://www.cranfordpub.com/tunes/Irish/Strayaway\\_Child.htm](http://www.cranfordpub.com/tunes/Irish/Strayaway_Child.htm)

Source: Kevin Burke - *Learn to Play Irish Fiddle (Homespun)*. Burke's setting is the same as Gorman's, except for two bars in part 5, which have been adapted to Gorman's setting.

Composed by Margaret Barry c. 1956 with the help of Sligo fiddler Michael Gorman (who lived in London most of his life). Parts of the tune came to Barry in a dream, which was then developed by Gorman. Gorman and Barry lived together in London during the 1950's and 1960's. They were 'discovered' by British folksinger Ewan McColl, which led to an American tour and an appearance on the Ed Sullivan show in the early 1960's. —*Fiddler's Companion*

The tune was popularized in the late 1970s by Kevin Burke and The Bothy Band.

Gorman followed it with 'Trip to Sligo' (Jigs 20 -2 in this book) on "*The Sligo Champion. The Fiddle Music of County Sligo*."

## Kevin Burke

Kevin Burke is an Irish fiddler considered one of the top living Irish fiddlers. Born in London to parents from County Sligo in 1950, Burke took up the fiddle at the age of eight, eventually acquiring a virtuosic technique in the Sligo fiddling style. In 1974, he moved to Ireland, where he formed a duo with singer-songwriter Christy Moore, a former member of the Irish band Planxty. In 1976, he became a member of the influential Irish traditional music group The Bothy Band. In 1979, Burke moved to the United States and settled in Portland, Oregon. He formed a duo with guitarist and former Bothy Band member Mícheál Ó Domhnaill. Together, they toured throughout the United States and Europe, and recorded two acclaimed albums, *Promenade* (1979) and *Portland* (1982).

In the early 1980s, Burke joined the Legends of Irish Music

tour, where he played with influential Irish musicians Andy Irvine (vocals, bouzouki, mandolin and harmonica) and Jackie Daly (accordion). Together they formed the group Patrick Street. In 1992, Burke recorded a solo album with Mark Graham (harmonica, clarinet, vocals), Paul Kotopish (guitar, mandolin, cittern, bass), and Sandy Silva (percussion). These three comprise the core of his current band. Throughout the 1990s, Burke toured and recorded with Scottish fiddler Johnny Cunningham and Breton fiddler Christian Lemaitre as the Celtic Fiddle Festival. In 2002, Burke won the National Endowment for the Arts' National Heritage Fellowship. Kevin Burke currently lives in Portland, Oregon with his wife and two children. Wikipedia

More: [http://www.kevinburke.com/html\\_biography1\\_intro.html](http://www.kevinburke.com/html_biography1_intro.html)

## The Leitrim Fancy (Rogha Liadroma, Daleystown Hunt, Lonesome Jig)

E Minor - Aeolian

Chords: E m, D, E m, E m, A, D, E m, D, E m, G, D, G, A m, D, G, C, D, G, A m, D, C, G, E m, D, C, G, A m, D, E m.

Source: Breandán Breathnach - *Ceol Rince na hÉireann, Volume 1*

County Sligo. The tune was popularized in modern times (1977) by the Bothy Band, although the title is more commonly applied to a hornpipe. The alternate title, 'Daleystown Hunt,' is the name under which the tune was recorded by Joe Burke.

—Fiddler's Companion

## Carraroe Jig (Port na Ceathrú Rua, Ballinakill, Lark on the Strand)

D Major

Chords: D, B m, E m, A7, D, B m, A7, B m, A7, D, E m, D, E m, A7, D, E m, D, B m, A7, B m, A7.

Source: Miller and Perron - *Irish Traditional Fiddle Music*. Source: Ballinakill Traditional Dance Players, 1931 recording re-issued on "Irish Dance Music." Reg Hall, in the liner notes to the re-issue of the original recording, writes: "In 1926, Father Tom Larkin created the Ballinakill Traditional Dance Players for local public ceilidh dances, bringing together fiddle and flute players, all men, small-farmers and ear players, from the tradition of country-house dancing." Miller & Perron

Members included Jerry Moloney and Tommy Whyte on fiddles, and Stephen Moloney and Tommy Whelan on flutes. The piano player with the Ballinakill Céili Band (who recorded in the 1930's) was named Anna Rafferty. Her home, where the band often gathered, was Carraroe House, in Ballinakill, east Co. Galway. However, that is not the origin of this particular tune's name.

—Fiddler's Companion

The Carraroe is one of the tunes, paired with 'Out on the Ocean' as the second tune, on the classic album *Paddy Canny*, P.J. Hayes, Peadar O'Loughlin, and Bridie Lafferty. *An Historic Recording of Irish Traditional Music from County Clare and East Galway*.







# Tell Her I Am (Abair Léi go bhFuilim, Pléaráca an Rosa )

G Major

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 4 - The Tulla and Kilfenora Ceili Bands* ( a few notes adapted) - the tune has many settings, especially the 3rd part Coleman's version of the tune was in three parts and most similar to O'Neill's original two-part version in the first part. Coleman recorded the jig in New York in 1927, paired (as the second tune) with 'Trip to Sligo.' Piggott further says that Galway accordion player Joe Cooley (who also lived for some time in America) also fancied the jig, which he learned in the 1940's in Dublin from the playing of Kilkenny fiddler John Kelly. Coleman's setting is certainly the standard setting nowadays for the tune, although not the earliest one. O'Neill printed the tune in 1903, a different setting than that employed by Coleman (who was a boy of 12 in County Sligo at the time). Ryan's Mammoth

(1883) includes the tune in a setting more akin to Coleman's (see version [2], below [FC]), which is also similar to a setting collected by Church of Ireland cleric and uilleann piper James Goodman in Munster in the 1860s, under the title 'Humours of Ballymore.'

Paul de Grae writes: "The only time I've heard O'Neill's setting played is by the anonymous céilí band on a Peter Sellers comedy recording from 1960. It's one of 'Three Folk Songs, Collected in Hi-Fi', introduced by Sellers impersonating a German ethnomusicologist: the band, allegedly 'Pat O'Shaughnessy and His Men of Shamrock', breaks up in disorder when one member (Sellers again, of course) accuses another of playing a bum note. It can be found on the internet."

—Fiddler's Companion



# Shores of Lough Gowna

B Aeolian

Source: Brian Taheny - Goderich 2002 Tunebook

Lough Gowna (from Irish: Loch Gambhna meaning "calf lake") is a fresh water lake which is the uppermost lake on the River Erne. It is located on the border between County Longford and County Cavan.

# East at Glendart (Oirthear Ghleanndearta, Humours of Glendart)

D Major

Source: Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 1

Like most old and popular tunes, there are many different interpretations of the "basic melody" in different sources.

Glendart is near compiler Captain Francis O'Neill's birthplace of Tralibane, west Cork. O'Neill (*Music of Ireland: 1850 Melodies*), 1903/1979; No. 719

# The Monaghan Jig (Port Mhuineacháin, The Clay Pipe, Cock Up Your Chin, Billy)

E Aeolian

Source: Parts A,B,C: Geraldine Cotter - *Irish Session Tunes: The Green Book*; Part D: arranged by Paul McAllister  
 Irish, Scottish. First printed by Nathaniel Gow in his *Fifth Collection of Strathspey Reels* (Edinburgh, 1809), where it is identified as "Irish," although the fourth part is attributed to "Mr. Sharpe of Hoddam," a gentleman-amateur violinist. The melody was popularized by Irish fiddle master Michael Coleman (1891-1945) with his Columbia recording of October, 1921. Coleman, who recorded the tune early in his career, may have added the fourth part to the three found in Joyce, O'Neill and other 19th century collections. As 'Cock Up Your Chin, Billy' the tune was collected by Pigot and appears in Joyce's *Old Irish Folk Music and Songs* (1909) — *Fiddler's Companion*

# Ship in Full Sail (An Long faoi Lán Sheoil)

G Major

The musical score is written in G Major (one sharp) and 3/4 time. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of eighth and quarter notes. Chords are indicated above the staff: G, G, C, G, Am, D. The second staff continues the melody with chords G, G, C, G, D, G. The third staff starts with a repeat sign and has chords G, G, G, Am, D. The fourth staff has chords G, B7, Em, C, G, D, G. The fifth staff is marked with the number 19 and has chords G, C, G, Am, D. The sixth staff is marked with the number 24 and has chords G, C, G, followed by a first ending (1. D, G) and a second ending (2. D, G).

Source: Brian Taheny - Goderich Celtic College 2006 Tunebook

Bernard Flaherty (1990) remarks that the tune was always played as a two part tune in County Sligo, until recent times when the three-part version, known throughout Ireland, took hold.

## Scully Casey's (Port Scolai Uí Chathasaigh)

E Dorian

The musical score is written in E Dorian mode (one sharp, F#) and 6/8 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp. The chords are Em, D, Em, G, D, Em, D. The second staff continues with Em, D, Em, G, D, and then a first ending marked with a bracket and '1. Em'. The third staff starts with a repeat sign, followed by G, D, Em, D, Em, and then Em, D. The fourth staff has a first ending marked '1. G' and then Em, D, G, D, Em. The fifth staff has a second ending marked '2. Em' and then D, G, D, Em. The piece concludes with a double bar line.

Source: Patrick Ourceau, 2005 Goderich workshop, transcribed by R MacDiarmid

## Scully Casey

John “Scully” Casey was a fiddler, brother to dancer, dancing master and fiddler Thady Casey, and father of fiddler Bobby Casey. He lived near Miltown Malbay, across the street from a music pub called the Crosses of Annagh. Although he never recorded he was an influential musician, especially through his son Bobby, and Junior Crehan, a student who said of him: “He was a great fiddle player ... the best practitioner of the ornamental style that I ever heard ... This unique style of his came down to his son Bobby whose music is full of grace and beauty.” Miltown Malbay piper Willie Clancy said that Scully’s playing had “a flow and melancholy about it ... full of meaning”. (Preceding quotes from Barry Taylor’s article

on Junior Crehan in *Musical Traditions*, No. 10, Spring 1992).

Barry Taylor records: Whenever the conversation in the Annagh area turns to Scully Casey, someone is sure to remark on his ‘relaxed’ attitude to life. Junior tells of a time playing by the fireside in the Casey cottage while a fierce storm raged outside. Thunder shook the tiny building, and the lightning darted around. Junior became more and more nervous until at last, casting an eye on a somewhat insecure ceiling, he enquired whether Scully was not a bit nervous: “Not at all”, replied Scully, impervious to the storm, “Sure, we’re playing God’s music anyway.” — *Fiddler’s Companion*





## The Rose in the Heather (An Rós sa bhFraoch, Hare in the Heather)

D Major

Source: Brian Conway 2010 Ottawa Workshop, transcribed by David Vrooman  
A tune from the Sliabh Luachra region of the Cork-Kerry border

## Wandering Minstrel (An Ceoltoir Fánach, Guinness is Good For You)

D Major

Source: Miller & Perron - Irish Traditional Fiddle Music, adapted, sourced Michael Coleman, 1934

Irish (originally), Canadian; Double Jig. Canada; Cape Breton, Prince Edward Island

The tune has been paired with 'The Lark in the Morning' largely due to the influence of the great Co. Sligo/New York fiddler James Morrison. Michael Coleman recorded 'Wandering Minstrel' in a medley (with 'Fasten the Leg in Her' and 'Coleman's Cross') in New York in 1934. —Fiddler's Companion

# Michael McGoldrick's

D Major

Michael McGoldrick

Source: BBC's 'Virtual Session', with Mike McGoldrick as one of the musicians. Endings adapted <http://www.bbc.co.uk/radio2/r2music/folk/sessions/>. (score and music by McGoldrick) Taught by Josh Colby at the 2003 Harp of Tara 25th Anniversary celebration BBC Virtual Session  
 Michael McGoldrick (b. 1971, Manchester, England) is a flute and tin whistle player of great renown. He also plays the Uilleann pipes and low whistle. He has been a member of several influential bands: Flook, Lunasa, Capercaillie. —Wikipedia

# Seán Ryan's 'The Castle' (Port Sheáin Uí Riain, The Castle Jig)

A Dorian

Seán Ryan

Source: Seán Ryan - *The Hidden Ireland*.  
 Composed by fiddler master Seán Ryan, who originally titled it 'The Castle Jig'. Seán Ryan (died November 15, 1985) was a famous Irish fiddler and whistler from Co. Tipperary. He composed several hundred tunes. It was popularized as 'Seán Ryan's Jig' on De Danann's LP "Selected Jigs and Reels," and is often known by this title nowadays. —Fiddler's Companion

There is a good biography of Sean by Brendan Taaffe, available on the web at [http://www.brendantaaffe.com/sean\\_ryan.html](http://www.brendantaaffe.com/sean_ryan.html)

**Fahey's Jig** (Paddy Fahey's Jig #2, D)  
D Mixolydian

Paddy Fahey

Source: Patrick Ourceau, 2006 Kingston Harp of Tara Immersion Weekend, transcribed RMD

**Fahey's Jig** (Paddy Fahey's Jig #3, Goderich 2007\_ Liz and Yvonne Kane)  
A Dorian

Paddy Fahey

Source: Liz and Yvonne Kane, Goderich 2007. Transcribed R MacDiarmid, also taught by Patrick Oureau at the 2008 Immersion weekend

**Paddy Fahey**

Although he has neither recorded an album nor performed a solo concert, Paddy Fahey's name recurs at sessions, concerts and festivals throughout the world. He is a fiddle player and popular composer.

Born in Kilconnell in East Galway, his father, Jack, played fiddle and was a member of the Aughrim Slopes Céilí Band. Paddy began playing fiddle at the age of five and in time he too went on to play in the Aughrim Slopes.

Highly regarded and respected by musicians at home and abroad, he is one of a small band of musicians whose own compositions have been readily accepted into the tradition. While he has never made an album, quite a number of tapes of his playing circulate privately amongst traditional musicians. *Continued next page.*

## John Naughton's 'Ship in Full Sail' (Naughton's)

G Major

Source: Martin Hayes, 2007 Willie Clancy week. Transcribed, R MacDiarmid, Clare setting of 'Ship in Full Sail'

John Naughton is an elderly, well-regarded concertina player from Feakle, County Clare. Having learned the instrument in his youth he stopped playing for many decades and only with some prompting returned to the instrument to revive the tunes that he remembered. Quite a few are interesting variants of 'standard' versions of tunes. —Fiddler's Companion

## John Naughton's #2

G Major

Source: Martin Hayes, 2007 Willie Clancy week. Transcribed, R MacDiarmid

The numbering of this tune is arbitrary. They are all usually called 'Naughton's'.

## Paddy Fahey, continued

In August 2000 the Galway School of Traditional Music awarded Paddy Fahey the Hall of Fame title at a special concert in his honour during the annual Fonn music festival. A year later he was given a Composer of the Year Award by TG4, the Gaelic language TV station. Excerpted from Ramblinghouse.org <http://www.ramblinghouse.org/2009/07/paddy-fahey/>

Paddy does not name his tunes. The numbering here is arbitrary, a Kingston numbering system... Fahey and Fahy are both valid Irish names, but according to the Kane sisters, who live just down the road, Paddy's name is spelled 'Fahey'

# Doctor O'Neill (An Dochtúir/Dochtúir Ua Niall/Neill)

D Major

The main score consists of ten staves of music in D Major. The chords used are D, A, Em, G, Bm, D/F#, and A7. The music features various ornaments, including grace notes and slurs. The key signature has two sharps (F# and C#). The time signature is 4/4. The score includes repeat signs and first/second endings.

\* Below is the setting in O'Neill's 1001: The Dance Music of Ireland for Part B, bars 1,3 & 5.

Tune books are evenly split between O'Neill's setting (the 1st alternative below) and the one taught by Patrick, so it's best to learn both...

45

This block shows two alternative settings for the tune. The first is O'Neill's setting, marked with an asterisk (\*), and the second is Patrick's setting, marked with 'Or'. Both are in D Major and 4/4 time.

Source: Patrick Ourceau 2011 *Whit's End*. Transcribed by Robert MacDiarmid. Essentially the same as in O'Neill's *Music of Ireland, 1850 Melodies*, save for 1 bar.

Francis O'Neill (*Irish Folk Music*) says that the tune "created a sensation" when introduced to Chicago traditional musicians and dancers ("who had never heard" it before) by the elderly fiddler Edward Cronin, originally from Limerick Junction, County Tipperary. O'Neill thinks it "quite probable" it had originally been a clan march. —*Fiddler's Companion*

# The Battering Ram (An Reithe Cogaidh)

D Mixolydian

Chord symbols: G, Am, C, D, Em, Dm

Source: Transcribed from the classic album "Paddy in the Smoke" a live album from the London pub "The Traditional" with among others Martin Byrnes, Bobby Casey, Julia Clifford, and Lucy Farr on fiddles, and Tony McMahon on accordion. Part A slightly adapted.

Note: The order of parts is variable. Usually in D Major, sometimes G.

'Doolin, north County Clare, tin whistle player Micho Russell saw the melody as a programmatic piece which reminded him of the battering ram which the English used to evict poor people in Ireland in the 19th century. Each succeeding part represented the increasing force of the ram as it demolished the house.' —Fiddler's Companion.

## The Hag's Purse (Sparán Airgid na Caillí, Old Woman's Purse of Money, The Tulla Jig, Bobby Casey's Jig)

D Mixolydian

Source: Patrick Ourceau Goderich 2009 workshop, Tulla Ceili Band setting, Transcribed RMD

The Hag's Puse / The Butcher's March / Gander in the Pratie Hole is another classic set from the Tulla Céilí Band

## The Butcher's March (Mairseáil na mBúistéirí/Triall an Bhúistéire, The Butcher's Jig)

G Major

Source: Patrick Ourceau Goderich 2009, Tulla Céilí Band setting, Transcribed RMD

O'Neill (1913) records that the tune was associated with a tradition of butchers performing a long dance on "May-Eve." In the city of Limerick in the 18th century the dance, Rinnce Fada, was witnessed by Sylvester O'Halloran, an eminent native historian. In 'modern' times, states O'Neill, the tune in two strains is danced as a double jig, though he points out the setting in O'Farrell's Pocket Companion for the Irish or Union Pipes (Vol. 2, Book 1, c. 1810) has six parts. —Fiddler's Companion



## The Gander in the Pratie Hole (An Gandal i bPoll na bhFataí)

D Mixolydian

Source: Patrick Ourceau Goderich 2009, Tulla Céilí Band setting, Transcribed RMD

D Major (A' part) & D Mixolydian (B' part) {Breathnach, Carlin, Harker/Rafferty, Mallinson}: D Mixolydian {Mitchell}. Standard. AAB (Carlin): AABB (Breathnach, Harker/Rafferty, Mallinson, Taylor/Tweed): AA'BB (Mitchell). A gander is an adult male goose, while a 'pratie hole' refers to potatoes, perhaps a refuse pile. Closely related tunes include the "Brother's Jig"/"Monk's Jig"/"Port Padraig na Carra" tune group. According to piper Neillidh Mulligan these titles refer to piper Brother Gildas (Padraig Ó Seaghda 1882—1961), who learned the jig from piper Tom Rowsome (d. 1928, uncle of famous piper Leo Rowsome), who called it "Butler's Jig." —Fiddler's Companion

Note - "prataí" is the Irish word for potatoes, stored in an inground cold storage; a "Gander" was a thief.

## Neillidh Mulligan Makes a Reed:

Radio program on the pipes and the history of NPU: [http://uilleannobsession.com/audio/morethanmuseums\\_290104.mp3](http://uilleannobsession.com/audio/morethanmuseums_290104.mp3)

Na Píobairí Uilleann was founded in 1968. At that time the future of piping seemed perilous - the first meeting was attended by 60 pipers in all, most of them over forty, all of them men. The Uilleann - or Union Pipes - were themselves an 18th century development. The exact chronology of their invention is shrouded in the mists of time - but they seem to have been a parallel development in Britain and Ireland towards the latter half of that century. They were at their most popular in the years before the Famine. The Famine itself, emigration, lack of patronage and a variety of other reasons - including the Temperance movement and the popularity of Brass Bands - lead to a decline in piping. There was a revival at the beginning of the last century with new innovations - many of them coming from across the Atlantic. The American Piper, Patsy Touhey was one of the most popular performers of his day and was much recorded. Since the foundation of Na Píobairí Uilleann there has been an explosion of interest in the pipes. There's little doubt that the organisation benefited from a revival of interest in Traditional Music in general. However, even within that tradition, The Pipes are very much a specialist instrument. They are expensive and demand upkeep. In the late 60s, the art of reed making was close to extinction. There were four pipe makers working at the time and making a reed was something very few people could do, it was often viewed as a trade secret. Na Píobairí Uilleann has, in the years since then, run reed making classes where pipers like Neillidh Mulligan learned what to most pipers is a vital part of a piper's 'house-keeping'. Neillidh Mulligan, who makes the reed in this programme, comes from a noted musical family. Originally from Phibsboro in Dublin, his father was from Bornacoola in Leitrim. Neillidh has recorded three albums and was a founder member of Na Píobairí Uilleann. For more information visit: [www.pipers.ie](http://www.pipers.ie) and [www.neilmulligan.com](http://www.neilmulligan.com)

Source: <http://www.uilleannobsession.com/> and [http://uilleannobsession.com/links\\_radio.html](http://uilleannobsession.com/links_radio.html)

**Na Píobairí Uilleann (NPU- The Society of Uilleann Pipers)**

<http://www.pipers.ie/>

<http://pipers.ie/tutor.asp>

# Banish Misfortune (Díbir an Mí-ádh/ Ruaig an Mí-ádh)

D Mixolydian

D D C D D C D C A D D C D C Am D D C D C D Am D C Am D 1. Am D 2. Am D

Source: L. E. McCullough - 121 Favorite Irish Session Tunes

# The Kilfenora Jig (The Clare Jig, The Old Favorite, West Clare Jig)

G Major

G G D Em D C G G D 1. G D G 2. G D Em D C G G D 1. G D G 2. G D

Source: Peter Cooper - Irish Fiddle Solos: 64 Pieces for Violin  
There are a number of distinct tunes called 'The Kilfenora'

# Humours of Ennistymon (Pingneacha Rua agus Pras, Coppers and Brass, Hartigan's Fancy)

G Major

Source: Paul Legrand, 2005 Harp of Tara Irish Language Immersion Weekend workshop, Paul's score (1 bar in 2nd ending of Part B changed - Ourceau and other sources).

The name Ennistymon is derived from the Irish *Inis Díomáin*, or (St.) Diomán's Island, and is locally pronounced 'Ennis-stymun'. The tune is one of a large tune family whose most famous member is perhaps 'Larry Grogan'. Seán Keane was of the opinion it was a Clare tune, and indeed, Ennistymon is a town in North Clare. In the liner notes for the album "Clare Concertinas: Bernard O'Sullivan and Tommy McMahon," Muiris Ó Rochain writes that County Sligo/New York fiddler Michael Coleman adapted the tune 'Coppers and Brass' by adding a third part, the whole of which he renamed 'The Humours of Ennistymon.' Ó Rochain thinks this was in honor of Martin Clancy, a native of Ennistymon. Gearóid Ó hAllmhuráin (1999) believes that travelling piper Johnny Doran popularized the tune in Clare in the 1930's and 1940's, playing it as 'Coppers and Brass,' and that it is thought in Clare that Doran com-

posed the third part of the tune. Micho Russell (1915-1944), tin-whistle player and a storehouse of folk tales and traditional lore, had his own fanciful thoughts and associations about the tune, which he would relate by way of introduction of the music. "There's a jig called 'The Humours of Ennistymon' and Captain O'Neill in Chicago, the music collector, had only two parts got in his collection. So he met a man from Ennistymon and the man from Ennistymon had the third part. So I think that was one of the reasons that it was called 'The Humours of Ennistymon.'" (Piggott, *Blooming Meadows*, 1998). The tune appears in O'Neill's *Music of Ireland* (1903) as the two-part 'Hartigan's Fancy.' In fact, both tune and title appear older than O'Neill and the above-referenced 20th century musicians, since 'The Humours of Ennistymon' appears in the Goodman manuscripts (volume III, 152), collected by James Goodman from the playing of Munster musicians in the mid-1800's, predating all the above references. —*Fiddler's Companion*

# The Humours of Kilclogher (Sugradh Cillcloghair or Pléaráca Chill Chlochair, Humours of Kill Clougher, West Clare Jig)

A Dorian

Musical score for 'The Humours of Kilclogher' in A Dorian, 6/8 time. The score consists of four staves of music. The first two staves are the main melody, and the last two are a variation. Chords are indicated above the notes: Am, C, D, Am, C, D, Am, G, Em, Am, G, Em, Am.

Source: Geraldine Cotter – Rogha: Geraldine Cotter's Choice

A Clare jig, associated with the playing of John Kelly Sr, a Clare fiddle and concertina player who was a major figure in Dublin traditional music circles. He played with O'Riada's Ceoltoiri Cualainn and with the famous Castle Céilí Band.—Fiddler's Companion. An important recording of his music has just been re-released: John Kelly Senior - Fiddle and Concertina Music

# Palm Sunday (Domhnach na Pailme, Scully Casey's)

A Dorian

Musical score for 'Palm Sunday' in A Dorian, 6/8 time. The score consists of four staves of music. The first two staves are the main melody, and the last two are a variation. Chords are indicated above the notes: Am, C, Em, Am, G, Am, Em, Am, G, Em, Am, G, Am, Am, C, G, Em, Am, G, Am.

Source: Henrik Norbeck's ABC Irish Tune Collection, Transcription from Kevin Burke and Jackie Daly - Eavesdropper  
John 'Scully' Casey (died 1942) was Bobby Casey's father. (See note for 'Scully Casey's')

# Tongs by the Fire (An t-Ursal Taobh na Tine)

G Major

Musical score for 'Tongs by the Fire' in G Major, 4-part piping tune. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. Above the staff, the following chords are indicated: G, C, G, C, G, D. The second staff continues the melody with chords G, C, G, C, G, D, G. The third staff continues with chords G, C, D, G, C, D. The fourth staff concludes the piece with chords G, D, G, D, G. The piece ends with a double bar line and repeat dots.

Source: Patrick Ourceau, 2010 Kingston Harp of Tara Immersion Weekend, Jack Coen's setting. Transcribed, Robert MacDiarmid O'Neill (Music of Ireland: 1850 Melodies), 1903/1979

# The Spinning Wheel (An Tuirne)

G Major

Musical score for 'The Spinning Wheel' in G Major, 4-part piping tune. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. Above the staff, the following chords are indicated: G, C, G, Em, D. The second staff continues with chords G, C, G, D, C, G. The third staff continues with chords G, D, Em, D. The fourth staff continues with chords G, D, C, G. The fifth staff continues with chords G, D7, G, D7, Em, D. The sixth staff concludes the piece with chords G, D7, G. The piece ends with a double bar line and repeat dots.

Source: Patrick Ourceau, 2010 Kingston Harp of Tara Immersion Weekend, Jack Coen's setting. Transcribed, Robert MacDiarmid A classic 4-part piping tune, Coen drops the 4th part.

## The Fly in the Porter

D Mixolydian

Paddy O'Brien, Tipperary. 1922 -1991

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The music is in D Mixolydian mode. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Chord symbols (D, G, C) are placed above the staff to indicate the harmonic structure. The piece includes repeat signs and first/second endings.

Source: Patrick Ourceau, 2006 Kingston Harp of Tara Immersion weekend, Transcribed by R MacDiarmid  
Composed by Paddy O'Brien (Tipperary). There are a few very minor differences from Paddy's published setting (D Major, with accidentals in the book, and a few note differences). Paddy O'Brien was one of the most influential accordion players in Irish traditional music.

## Paddy O'Brien

Not to be mistaken for the living Offaly accordionist, the late Nenagh born Paddy O'Brien is one of the legends of Irish accordion playing and he was a fine composer of many tunes.

One of the most influential accordion players in Irish traditional music, Paddy O'Brien was born in Newton, about five miles from Nenagh in County Tipperary, on February 10, 1922. His father, the fiddle player and accordionist Dinny O'Brien, led the famous Bridge Céilí Band. The fiddler **Seán Ryan** was a cousin.

Paddy took up the fiddle at the age of seven and three years later started to teach himself on a two-row G/C# accordion. By the age of 14 he was regarded as good enough on the box to accompany his father and the flute player Bill Fahy on a radio broadcast. Soon he was playing with the Lough Derg Céilí Band and for a period played with the Aughrim Slopes Céilí Band.

In 1949 he joined the Tulla Céilí Band, replacing the Galway accordionist Joe Cooley who had gone to London. Both he and Cooley entered the All-Ireland championship in 1953.

The judges couldn't make up their minds at first, but after a recall they awarded first place to O'Brien.

In January 1954, Paddy O'Brien emigrated to New York where he found work as a mechanic. He returned to Ireland in 1962 with his wife Eileen Seery and their daughter Eileen. He worked as a mechanic in Dublin and played in the Lough Gowna Céilí Band. After a couple of years he moved back to Newton in Tipperary. Soon he linked up with fiddle player Seamus Connolly (now living in Boston), Peter O'Loughlin (flute), Paddy Canny (fiddle) and George Byrt (piano) to form Inis Cealtra. Paddy and Seamus Connolly played a lot as a duo up to 1976 when Seamus emigrated to America.

Paddy O'Brien also taught and composed music, sometimes playing and swapping tunes with the East Galway composer Paddy Fahey. He also tutored céilí bands, including the Ormond and Premier céilí bands.

He suffered a stroke in 1988 and, no longer able to play the accordion, he continued to compose. He died on March 2, 1991, aged 69. *Continued next page.*

# The Burning Brakes

G Major

Paddy O'Brien (Tipperary)

Source: Patrick Ourceau, 2012 Kingston Harp of Tara Immersion weekend, Transcribed by R MacDiarmid

## Paddy O'Brien, continued

Paddy O'Brien played a crucial role in the development of Irish accordion playing. The double row accordion replaced the single row D melodeon in Ireland in the 1930s. But the single row "push and draw" technique was still being used by accordion players, using only the inside C row. Sonny Brogan who lived in Dublin and died in 1965 made early recordings on a B/C accordion. He played with Sean O Riada's Ceoltoiri Cualann. But it was Paddy O'Brien who perfected the B/C style – playing from the inside out – of accordion playing in the 1950s. This facilitated greater ornamentation in the form of rolls and ascending and descending triplets. The B/C accordion style is exemplified in the playing of Joe Burke whose flowing and highly ornamented style gave the instrument many of the qualities of the fiddle.

However following a renewal of interest in the playing of Joe Cooley with the release of his posthumous album in 1975s, younger players felt that a lot of the rhythmic qualities of the old box players had been lost in the smoother B/C

style (compare Cooley's and Burke's playing of *The Bucks of Oranmore*)...

The adjudicators at that All Ireland competition evidently had enough difficulty in deciding between Paddy O'Brien and Joe Cooley without the burden of knowing that they were judging the two most important accordion players of a half a century later.

Since 1992 his memory has been commemorated at the annual Aonach Paddy O'Brien which takes place in Nenagh on the August week before the annual Fleadh na hÉireann. Meanwhile his daughter Eileen carries on the family musical tradition on the accordion. In July 2009, his daughter Eileen O'Brien published *The Definitive Collection of the Music of Paddy O'Brien*. Details at <http://www.paddyobrienbook.com/index.html>

Source: <http://www.ramblinghouse.org/2009/07/paddy-obrien/>

*Continued on J63*



## An t-Athair Jack Walsh (Tatter Jack Walsh)

D Mixolydian

D Am C D Em G A7  
D Am C A7 |<sup>1</sup>A7 D |<sup>2</sup>A7 D  
D D C C A7  
D Am C A7 A7 D

Source: Patrick Ourceau, *Goderich*. Transcribed RMD

*Irish, Jig and Air*. D Mixolydian (Allan, *Breathnach*, Carlin, Harker/Rafferty, Hinds, Mulvihill, O'Neill, Taylor, Tubridy); D Major (Cole, O'Neill/1001, Russell)

A frequently played jig played under several names. The name derives from the Irish title "An t-Athair Jack Walsh;" Athair meaning Father, as in a Catholic priest and the form An t-Athair being Irish Gaelic usage before a proper name. —Fiddler's Companion

## Happy to Meet and Sorry to Part (Is Sultmhar An Casadh/Teagmhail is's Uaigneach an Scaradh/Scarúint)

G Major

G C G Em Em C  
G C G Em D |<sup>1</sup>G C |<sup>2</sup>G C  
C D G Bm C D Em  
C D7 G A7 D |<sup>1</sup>G |<sup>2</sup>G C

Source: Dave Mallinson (*Mally Presents Series*) - 100 Evergreen Irish Session Tunes



## The Trip to Athlone (Turas go hÁth Luain, The Newport Lass(es))

D Major

Source: Patrick Ourceau, 2011 Kingston Harp of Tara Immerison Weekend, Score by Patrick.

The tune was recorded by the Tulla Céilí Band, Tulla, County Clare, and by east Clare fiddlers Paddy Canny and P.J. Hayes on "All Ireland Champions" paired with the 'Old Pipe on the Hob'. As played by Canny, the C/C# was varying.

### Paddy O'Brien, continued from J61

Discography: *The Banks of the Shannon*, Paddy O'Brien with Seamus Connolly and Charlie Lennon, Green Linnet compilation; *The Compositions of Paddy O'Brien, Eileen O'Brien and William Fogarty*, 1993, Ormond Recordings

### Eileen O'Brien - Aon le h'Aon

In 2012, Tipperary fiddler Eileen O'Brien released a solo fiddle album entitled *Aon le h'Aon* dedicated to tunes composed by her late father Paddy O'Brien. Her playing is clear, solid and at times powerful.

Eileen comes from a family background that is steeped in the Irish tradition. Her father Paddy was instrumental in establishing the B/C style of button accordion playing as we know it today. Paddy was also one of the most prolific composers of traditional music. Dinny O'Brien, (Eileen's grandfather) played fiddle and concertina and was a highly influential figure in Irish traditional music. He was the leader of the "Bridge Céilí Band" in the 1950's and 60's.

Eileen's late mother was a member of the Seery family from Milltown, Rathconrath, Mullingar. Her mother Eileen Seery was a noted singer in her day. Eileen's uncle, Sean Seery (piper) and grandfather Jim Seery (fiddle player) were both founder members of Comhaltas Ceoltóirí Éireann.

Eileen is an All-Ireland champion in both senior fiddle and senior fiddle slow airs. She is also a composer and some of her compositions have been recorded by the artists John Carty and The Kane Sisters.

Eileen has performed in many countries including the U.S.A, Europe, China, Russia, Australia and New Zealand. She is a highly respected teacher and has influenced many aspiring fiddle players. At present Eileen is a tutor at the I.W.A.M.D at the University of Limerick where she teaches students undertaking both undergraduate and postgraduate programmes. She has performed with many great names over the years like Bobby Gardiner, Joe Burke, Ann Conroy- Burke, Martin Connolly, Jimmy McGreevy, Deirdre McSherry, Seamus Connolly, Mary & Andrew McNamara, Geraldine & Eamonn Cotter, Catherine McEvoy and many more.

Eileen has recorded three albums to date, "Newtown Bridge" (1999), "The Fiddler's Choice" (2005) and her new album "Aon le h'Aon" (2012). She has produced two books of music, "The Compositions of Paddy O'Brien" (1991) and "The Definitive Collection of the Music of Paddy O'Brien" (2009), both with J.D.C. Publications.

Source: [www.ennistradfestival.com/docs/Eileen%20OBrien12.doc](http://www.ennistradfestival.com/docs/Eileen%20OBrien12.doc)

# The Kinnegad Slashers (The Land of Sweet Érin, Bannocks of Barley Meal, The Powers of Whiskey)

D Major

D A7 D A7 D A7 D  
D A7 Bm D G D  
D A7 D A  
D A7 Bm D G D  
D A7 D A  
D A7 Bm D G D

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 3 Notes, next page*

# Young Tom Ennis (Tomás Óg Mac Ennis/Mac Aengusa)

A Dorian

1. 2.  
1. 2.

Source: *Henrik Norbeck's 1643 Irish Tunes, which is very close to the setting in O'Neil's 1850, adapted Notes, next page*

# The Mouse in the Mug

G Major

The musical score is written in G Major (one sharp) and 2/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts with a dotted quarter note G, followed by eighth notes A and B, and a quarter note C. The second staff contains a repeat sign with a first ending (marked '1') and a second ending (marked '2'). The first ending leads back to the beginning, while the second ending concludes the piece. Chords are indicated above the notes: G, D, Em, G, D, G, Em, D, G, Em, D, G, Em, G, D, G, Em, D, G.

Source: Henrik Norbeck's 1643 Irish Tunes, adapted by Paul McCallister and Meghan Balow for the Quinte Irish Society Tune Book.

Green Linnet GLCD 1211, Kevin Crawford – “In Good Company” (2001).

## Note from The Kinnegad Slashers:

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiúin, Volume 3*  
 The tune was first published in the third volume of O'Farrell's *Pocket Companion* (London, 1804-16)...Gearóid Ó hAllmhuráin proposes that this tune was originally dedicated to the Kinnegad, Westmeath, hurling team (hurling being played with ash sticks in a decidedly rough-and-tumble encounter!). However, the title may actually honor an Irish yeomanry unit called the Kinnegad Cavalry, who, on July 11th, 1798, found themselves in defence of Clonard against the rebels. The attack of the United Irishmen was repulsed and the attackers dispersed, whereupon the cavalry of the Kinnegad Yeomen pursued them with much slaughter. Their success in this engagement earned them the sobriquet of Kinnegad Slashers. —*Fiddler's Companion*

## Note from Young Tom Ennis:

Source: Henrik Norbeck's 1643 Irish Tunes, which is very close to the setting in O'Neil's 1850, adapted  
 Irish, Double Jig. A Dorian. AABB. Tom Ennis was indeed the youngest member of Chicago's Irish Fiddle Club in the early years of the 20th century. A budding piper and fiddler, he was the American-born son of piper and flute player John Ennis of Kildare, from whom O'Neill obtained this tune. When Tom reached maturity he moved to New York where he made a living as a professional piper and founded one of the first Irish-American recording companies, for whom he commercially recorded in the 1910's and 20's (Carolan, 1997). Ennis died of a heart attack in Jonesville, Michigan, while on tour. See 'Banshee's Wail Over the Mangle Pit' for a transposed version of this tune, and see also the related 'Kilkenny Jig.' Source for notated version: Chicago police patrolman, piper and flute player John Ennis, originally from County Kildare [O'Neill]. O'Neill (Krassen), 1976. —*Fiddler's Companion*  
 Young Tom Ennis / The Mouse in the Mug is a set played on Kevin Crawford - In Good Company

## Jerry's Beaver Hat (Hata-Featan Diarmaid, The Returned Yank, Cooley's Jig, When Sick, Is it Tea You Want?)

D Major

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 1*

Irish, Double Jig. D Major. AABB. A popular session reel, that has crept into non-Irish traditions, popular as well among American contra dance musicians and Cape Breton fiddlers. The title references the centuries-long popularity of the beaver hat (until the mid-19th century), as beaver fur was a durable, water resistant and pliable substance for gentlemen's hats.—*Fiddler's Companion*

Hear the tune played by the Moate Céilí Band at the Comhaltas Archive <http://comhaltasarchive.ie/>

### The Kilfenora Céilí Band

It's in the blood! A short history of the Kilfenora Céilí Band by their leader, John Lynch

100 Year Band – The Kilfenora! A band celebrating 100 years on the road. How often does it happen? Kilfenora is a small agricultural village in the Burren, that unique rock-desert in the west of Ireland. It's a quiet place with a reputation for small-scale farming and Gaelic football and, in many ways, an unlikely setting for a musical saga.

To generations of Irish traditional music devotees, the village is known as the birthplace and home of Kilfenora Céilí Band.

Enduring many peaks and troughs since its formation in 1909, the group has almost died many times but rose phoenix-like from the ashes. This resilient group of musicians have managed, many times against the odds, to keep a culture not just alive - but alive and kicking. 2009, in particular, proved to be frenetic, what with an entire festival in their honour in March, the issuing of a new landmark album called *Century*, and numerous high profile events including their documentary on national television.

What has set the Kilfenora apart is their longevity. While others adapted or followed fashionable change much to their own detriment and ultimate demise, the Kilfenoras have continued to perform and tour sporadically since their formation almost one hundred years ago.

The Kilfenora motto in the early years was 'you don't play

to be listened to. You play to be danced to'. That is the distinctive aspect of Kilfenora music. It's all about lift and rhythm.

The earliest newspaper reference to a band in the area was made in *The Clare Journal*, 1888 which reported on the 'Kilfenora Band' who played outside the courthouse in Ennis as an expression of solidarity for a group of local land activists who were being tried for a raid during which a constable had been killed. This fife and drum band gradually evolved into a more serious brass and reed band and eventually, in 1909, these military-style ensembles spawned the first Céilí band which had a residency in the local school house for nearly ten years, playing mainly fund-raising gigs for the renovation of the local church. This was very much a dance band. They were also often engaged for organised events in hotels or in 'big houses', some of which had their own private ballroom.

"The '20s core group consisted of Jim Mulqueeny, Jim McCormack, John Joe Lynch, Austin Tierney and Lynch's sister, Mrs. Brigid McGrath, on concertina. Tom Ward – (fiddle) Lil McCormack, (piano), Paddy "Pepper" Linnane, Tommy Mulqueeny, Pat Madigan (banjo, clarinet, bass), Jimmy Leyden (drums), brother and sister Paddy and Nora "Marshall" McMahon (flute and fiddle respectively) and Maureen Kelly (piano). *Continued on J73*

**Brian O'Lynn** (Brian Ó Loinn, The Planting Stick, Magpie in the Tree, Hitler's Downfall)  
A Aeolian

Source: Patrick Ourceau, *Goderich* 2003. Transcribed, Robert MacDiarmid  
A Dorian (Harker/Rafferty, Mitchell, O'Neill/Krassen), A Minor (O'Neill/1850). The alternate title 'The Planting Stick' comes from a dance performed to the melody in the Province of Connacht in olden times which pantomimed the process of planting cabbages or potatoes with a stick... 'Hitler's Downfall' is the title County Galway fiddler Martin Byrnes had for the tune.

**Pay the Reckoning** (Íoc an Reicneáil, Jackson's Bottle of Brandy, Jackson's Jug of Punch, Bobbing for Eels)  
G Major

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 1*  
"Breathnach (1963) remarks that the tune was called 'Jackson's Bottle of Punch' in a music broadsheet published in about 1785 by Eliz. Rhames," although Breathnach thinks it unlikely to be a composition of the 18th century gentleman composer Walker "Piper" Jackson, of the townland of Lisdawn, parish of Ballingarry, Aughrim, County Limerick. Breathnach took the name for the tune by its title in O'Farrell's c. 1811 *Pocket Companion for the Irish or Union Pipes* ('Pay the Reckoning', pg. 17). Levey calls it 'The Bottle of Punch,' while Goodman has it as 'Groom' or 'Larry Grogan.' In O'Neill, versions are printed under the titles 'Bobbing for Eels,' 'Fishing for Eels,' 'Jackson's Jug of Punch,' and 'Jackson's Bottle of Brandy.' South Sligo fiddler James Morrison (1894-1947) recorded it in New York in May, 1922, under the title 'Sligo Bay.' —*Fiddler's Companion*

## The Flying Wheelchair

G Major

Charlie Lennon

Musical score for "The Flying Wheelchair" in G Major, 6/8 time. The score consists of four staves of music. The first two staves are the main melody, and the last two are a repeat with variations. Chords are indicated above the notes: G, A m, C, D, G, A m, C, D, G, D, F#, E m, C, D, G, C, G, A m, D.

Source: Yvonne Kane, Goderich 2011. Transcribed by Marg Tatum

Composed by Leitrim pianist and fiddler Charlie Lennon in honor of Donncha O'Brien (1960-1990, brother of well-known piper Mick O'Brien), a Dublin whistle player with the CCE Clontarf branch. O'Brien was confined to a wheelchair by muscular dystrophy for much of his life, although this diminished his playing not in the least! He won All-Ireland titles, recorded a solo LP, taught Irish music, notes Philippe Varlet, all while restricted to his wheelchair. Discography: Lennon - "Musical Memories", O'Briain - "The Golden Eagle," second edition, Green Linnet GLCD 1211, Kevin Crawford - "In Good Company" (2001), Liam Farrell & Joe Whelan - "They Sailed Away from Dublin Bay." —Fiddler's Companion

## Currents for Cakes, Raisins for Everything

D Major

Anne Conroy-Burke

Musical score for "Currents for Cakes, Raisins for Everything" in D Major, 6/8 time. The score consists of four staves of music. The first two staves are the main melody, and the last two are a repeat with variations. The score includes first and second endings.

Source: Yvonne Kane, Goderich 2011. Transcribed by Robert MacDiarmid. (differs slightly from the original composition)

Composed by Anne Conroy-Burke 2001 ©IMRO - MCPS. Recorded on 'The Morning Mist' (New Century Music, 2002). Joe and Anne Burke, Charlie Lennon.

# Sheep in the Boat

E Dorian

Source: Liz Kane, Kingston Harp of Tara 2011 workshop - transcribed by R MacDiarmid

Disputed, but possibly a reworking of the air 'Anach Cuain' by Clare fiddler Junior Crehan, and one of the tunes in the book of his tunes by Angelina Crotty - 'Martin Junior Crehan - Musical Compositions and Memories 1908 - 1998.'

# Fahey's Jig (Paddt Fahey's 'Jig #4, C)

C Major

Paddy Fahey

Source: Yvonne Kane, Goderich 2011. Transcribed by Marg Tatum, Robert MacDiarmid



## Old John's (Port Shean tSeáin, Big John's, Tom Billy's, People's)

A Dorian

Source: Matt Cranitch - *The Irish Fiddle Book*

The "Old John" in question was John Potts, a piper and flute player from Wexford, father of Tommy Potts and grandfather of Sean Potts, the whistle player from the Chieftains. Potts' student Breandan Breathnach named this tune after him for *Ceol Rince na Eireann Vol. 1*. O'Sullivan (1983) remarks that this tune is a jig variant of O'Carolan's 'Princess Royal.' — *Fiddler's Companion*

## The Green Fields of Woodford

E Mixolydian

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 4, from the album 'Century - The Kilfenora Céilí Band'*

This tune is a variant of the original 'Felix the Cat.' The title 'The Green Fields of Woodford' was made up for the recording *Warming Up!* with Jack Coen, Seamus Connolly, Martin Mulhaire and Felix Dolan. Jack plays it, in G, as a solo on the recording and changed the name, the original title being *Felix the Cat*. This jig is often associated with Bronx fluter Jack Coen, who is originally from Woodford, East Galway. Sean Moloney, another East Galway flute player also recorded it, citing his father Eddie Moloney as the source. See 'Felix the Cat'



# Sliabh Russell (anglicized Slieve Russell or Russell's Mountain, Coleman's Jig)

A Dorian

Source: John B. Walsh - Collection of Pipe Friendly Tunes, Seamus Ennis' setting  
 Sliabh Russell, Mount Russell, is in County Cavan.

# My Darling Asleep (Mo Mhuirín 'na Chodladh)

D Major

Source: Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 1, adapted  
 Irish, Double Jig. D Major. Standard tuning. AABB (most versions): AABBCC (Harker/Rafferty). A popular Irish session tune; so much so, in fact, that it is sometimes seen as hackneyed, leading some wags to call it 'My Darling's a Sheep.'

## Kittie Lie Over (Patsy McCann's, Kifenora Jig, Paddy's Return)

D Major

D G D G

D G D A7 1. D 2. D

D A D D G

D G D G D A7 1. D 2. D

Source: Andrew Kuntz - *Fiddler's Companion*, which cites it as a transcription from Mick O'Brien (who plays it in Bb) Irish, Slide. Discography: Mick O'Brien and Caoimhin O Raghallaigh - *Kitty Lie Over*, one of the best recordings of recent years. They play it in a set with 'Kitty Lie Over/ Munster Buttermilk' - both tunes are variants of 'The Frost is All Over'

## Munster Buttermilk (Siamsa Mhuilte Farannáin, The Sports of Multyfarnham)

D Major

D G D

D G D 1. A 2. A D

D G D D G

D D G D 1. A D 2. A D

Source: Matt Cranitch - *The Irish Fiddle Book*, adapted to Mick O'Brien's setting 'Munster Buttermilk' has been remarked on as the Sliabh Luachra (Cork/Kerry border region) name for 'The Sports of Multyfarnham.' Mulvihill gives his G Major version as an alternate accompaniment for the set dance "The Seige of Ennis." Sources for notated versions: flute player James Murray (b. 1947, Ougham, outside Tubbercurry, County Sligo) [Flaherty]; Ned Connell (Lixnaw, County Kerry) [Mulvihill]; a c. 1957 recording of Eugene Leddy's Céili Band [Miller & Perron]; Seosamh Breathnach [Breathnach] — *Fiddler's Companion*

## Matt Cranitch

Matt Cranitch grew up in a musical family in County Cork in the south of Ireland. From a young age, he displayed a particular aptitude and talent for music, and went on to establish a significant reputation as a traditional fiddle-player. He has won All-Ireland Fleadh Cheoil titles, The Fiddler of Dooney and Oireachtas Crotty Cup. He has performed in many parts of the world, at concerts and festivals, as well as on radio and television. Matt is also the author of *The Irish Fiddle Book*, one of the most useful and comprehensive instructional texts available to beginning students of the music, first published in 1988, and now in its fourth edition; he has also contributed to other books on Irish traditional music.

He has been involved in various performing groups, including Na Filí and Any Old Time, with each of whom he made a number of recordings, as well as Sliabh Notes, who have recorded three albums: *Sliabh Notes* (1995), *Gleanntán* (1999) and *Along Blackwater's Banks* (2002). Among his other recordings are *Éistigh Seal* (LP, 1984; CD, 2005) which consists entirely of slow airs, and *The Living Stream* (2010), a highly-acclaimed recording with Jackie Daly, with whom he plays and tours regularly.

He has presented many master-classes and workshops on various aspects of Irish traditional music, particularly fiddle-playing, and has read papers at a range of conferences. An authority on the Sliabh Luachra fiddle style, he was awarded a 'Government of Ireland Senior Research Scholarship' in 2002 for his work on the music of this region. He received a PhD from the University of Limerick in 2006 for his study, 'Pádraig O'Keefe and The Sliabh Luachra Fiddle Tradition'.

In parallel with his performance career, he has led a very active life in academia. Having graduated from University College Cork with degrees in electrical engineering and in music, he lectured for quite a number of years at Cork Institute of Technology, where his subject areas and interests embraced the domains of electronic engineering and music technology. He has also presented guest lectures in Irish traditional music at a number of other educational institutions including University of Limerick, University of Newcastle and Boston College, as well as at many summer schools and festivals. Currently he teaches a number of courses in Irish traditional music at University College Cork.

He has been a long-time consultant for the Geantraí series of traditional music programmes on TG4, the Irish-language television service, as well as for the TG4 Gradam Ceoil music awards in the period 2000–2007. He is an advisor for the Arts Council of Ireland Deis scheme for the traditional arts, and was a board member of the Irish Traditional Music Archive (2007–2010). In 2003, he received the 'University College Cork Hall of Fame Award' in recognition of his contribution to Irish traditional music. "An exceptional musician and an authority on Irish fiddle-playing, Matt Cranitch has been a major force in Irish music since the early 1970s." – *The Rough Guide to Irish Music*.

Source: <http://www.mattcranitch.com/>

More: [http://www.irishfiddle.com/matt\\_cranitch\\_interview.html](http://www.irishfiddle.com/matt_cranitch_interview.html)

## The Kilfenora Céili Band, Continued from J66

Following the civil war, a more inward-looking puritanical mood began to grip the clergy and in 1935 the Government introduced a public dance hall act that adversely affected the practice of holding dances in houses. The Kilfenoras embraced this change while remaining true to their origins and continued to enjoy great popularity both at home and abroad during the late 1940s when locals would gather around the one radio in the village to hear a live broadcast.

By the 1950s the band was in such demand that pianist Kitty Linnane assumed the task of secretary and grew into the role of leader of the band for the next forty years. But the popularity of the band reached its peak in the 1950s and 1960s when céilí bands competed against one another at fleadh ceoil around the country where the electric atmosphere was akin to that of an all-Ireland hurling final, with supporters cheering on the home side. Friendly rivalry between bands such as the Tulla and the Kilfenora Céilí bands is now the stuff of folklore.

In 1958, 1973 and 1974, The Kilfenora recorded three albums but by the late 1970s people began to desert the poorly-lit and badly heated barns of dancehalls for the comfort of the pubs. By the late 1980s and early 1990s, a set dancing revival had swept the traditional music world. From 1993 to 1995, a younger generation Kilfenora Céilí Band replicated the three-in-a-row All-Ireland winning feat of the 1950s band and since the mid-nineties, a further four albums have been recorded by them.

2009 marked the centenary celebration of The Kilfenora. Not only was this an historic milestone for the band itself but a reminder that Irish culture and traditions are thriving and have survived the test of time.

Continued at: [http://www.clarelibrary.ie/eolas/coclare/music/kilfenora\\_band\\_history.htm](http://www.clarelibrary.ie/eolas/coclare/music/kilfenora_band_history.htm)

More: <http://www.kilfenoraceiliband.ie/>

Irish Traditional Music: Thoughts after a night in East Clare by Eddie Stack

Documents on the music of South and East Galway and East Clare: <http://www.aughty.org/culture.htm>

# The Gallowglass (An Gallóglaigh)

A Dorian

Nathaniel Gow

Source: Patrick Ourceau, 2012 Toronto repertoire workshop, transcribed RMD

A "gallowglass" was the name for a mercenary soldier, often Scottish, who in ages past fought in Ireland. The Gaelic word is Gallóglaigh which is a combination of two words: Gall, a foreigner (usually a Scot), and Oglach, a soldier. The term is also taken to mean a warrior who is so loyal to the clan that he is willing to die protecting his chieftain, either on the battlefield or in court. Harry O'Prey and Caoimhin Mac Aoidh explain that descendants of these warriors typically have the anglicized surname Gallogley or Gallogly, derived from Mac Gallóglaiigh, and is quite common to the north-western counties of Ireland,

especially Donegal and Derry. O'Prey writes: "Strangely enough another rendition of Foreign help(er) is found in the description gall-chabhair. This has also become a common surname in the same two counties. In Irish it is Ó Gallchabhair / Gallchóir anglicised variously as Gallagher / Gallaher etc. The original surnames of these soldiers have long since been forgotten." ... The melody was originally written by the Scots fiddler and composer Nathaniel Gow, sometimes attributed to his father, Neil, as 'Neil Gow's Lament for the Death of his Brother,' published in 1792, and was later reset by the Irish as a somewhat less sombre jig. — Fiddler's Companion



## Felix the Cat

D Mixolydian

Source: Patrick Ourceau, Goderich workshop, transcribed Robert MacDiarmid

The tune is associated with Bronx flute player Jack Coen. Jack told Patrick that the tunes (Felix and Whelan's Sow) were composed by either Tommy Whelan or Stephen Moloney (Eddie's father) who would pass on to each other the responsibility of having composed any tunes. It took a few musicians to get back the nearly lost tune. —Patrick Ourceau

## Whelan's Sow

D Major

Tommy Whelan

Source: Maeve Donnelly, 2007 Harp of Tara workshop, also taught by Patrick Ourceau in Goderich. Both settings were very similar, this is Patrick's.

Composed by east Galway flute player Tommy Whelan, a member of the Ballinakill Traditional Dance Players in the 1930's. Gearóid Ó hAllmuburáin (1999) says that Whelan and fiddler Stephen Moloney formed the basis of the old 'Ballinakill sound', based on a fiddle/flute blend. Both were supportive of younger musicians, says Gearóid, and both tended to credit each other when asked for the source of a particular tune. Celtic Crossings CD0299-02, Gearóid Ó hAllmuburáin & Patrick Ourceau – "Tracín" (1999). Learned from East Galway/Bronx, N.Y. flute player Jack Coen. —Fiddler's Companion



## The Ballinakill Traditional Irish Players

It was in 1927 that the “Old Ballinakill” was formed. At the time Miss. Anna Rafferty lived in Carraroe house, and it was here that the late Fr. Larkin P.P. put into practice his boyhood ambitions when he brought a group of musicians together and formed The Ballinakill Céilí Band, or The Ballinakill Traditional Players as they were originally called.

From this humble beginning, they went on to achieve success not only in Ireland but also in England where the fame of their music had gone before them in the numerous records they made. The founding members were - Miss. Anna Rafferty, Stephen Maloney, Tommy Whelan (flutes), Tommy Whyte and Jerry Maloney (fiddles).

Throughout the winter of 1927-28, the band practiced and perfected itself, played at local functions, and in a short time the name “Ballinakill” became synonymous with Céilí music.

Their first engagement brought them to Feis Ath Luain, sponsored by Custume Barracks. Then in 1929 Seamus Clandillon, first director of 2RN, as Radio Éireann was then known, engaged the band to make a live broadcast on November 1<sup>st</sup> 1929. Their selection was broken down into two sections, timed for 7.30 and 10.30. A session followed with members of The Tir na nOg Trio, Leo Rowsome, Neilus Cronan and Seamus O’Mahony.

In July 1930, Parlophone of London recorded “The Pipe on the Hob,” “The Old Bush Reel,” the “Queen of the Rushes,” and “The Copperplate Reel.” and sales from these records surpassed all expectations. On 17th November 1931, the whole band was invited by Parlophone to London to make six double-sided records. Between 1931 -’34, they continued to fulfil local engagements, ceilithe, feisanna, and Concerts in Ballinasloe, Clifden, Spiddal College, Athlone, Mount Shannon, Labane, Killanaena and Limerick.

In January 1934 after a broadcast in Raidio Éireann, the members were guests of honour of the Lord Mayor of Dublin, Alfie Byrne. Incidentally, the Lady Mayoress, Mrs. Byrne, a cousin of the Heagney family of Carrowcrin, had spent some seasons there as a child, and was a classmate of Fr. Larkin at Duniry National School. In 1938 a second trip to London took place, this time with two new members, Aggie Whyte

Source: <http://www.aughty.org/pdf/ballinakillcb.pdf>

and Kevin Maloney.

On St. Patrick’s night, they played in the Olympia Theatre, Earl’s Court, and on their return to Dublin they recorded further tunes including “Eileen Curran” and “Sandymount reels.”

Another highlight of the Band’s career was their role as Guests of Honour at the coming-of-age of Lord Killanin at his residence outside Spiddal a few weeks before the outbreak of the Second World War.

By 1941-’42, the Ballinakill Céilí Band had reached International fame, and the sales from their records amounted to tens of thousands. For fourteen years they had worked together, building up a reputation which the passing years could not tarnish.

By 1942, when travelling became difficult, the “Old” Ballinakill Band had reached its well-earned rest. When these original members retired from the music scene, they passed their music to their sons and daughters, and it was this new combination of Aggie and Bridie Whyte, Eddie Moloney, Jack Dervin, Jack Coughlan, Martin Grace, Tom Rourke, Jim Hogan and John Moloney that was chosen by folklorist Alan Lomax, in collaboration with Seamus Ennis, to perform the background music for the Ballad-Opera “Story of Troy,” written for production by the B.B.C.

Again the Band personnel underwent a change and by the mid 60’s it consisted of Ambrose Moloney, Eva Whelan, M.B. Tierney, Liam O’Connor, Ned Mc Donnell and Brendan Hogan. Emulating the tradition of their elders, they too, were proud standard-bearers of the Ballinakill Music on both sides of the Celtic Sea.

Two generations on and traditional music is as vibrant in Ballinakill to-day as it was in the 30’s and 40’s. Following on in the music tradition, a 3rd band of The Ballinakill carried off the All-Ireland at Fleadh Cheoil na nÉireann in Listowel. The members of this band were - Maureen Fahy, Patsy Broderick, Bernie Shiel, Kathleen O Halloran, Gerard Fahy, Padraic Spain, Joe O Halloran, Joe Larkin, Aidan Donnelly. To-day their children too, are carrying on the grand tradition of their ancestors.

# Humours of Ballyloughlin

A Mixolydian ('A' and 'B' parts) & D Major ('C' and 'D' parts)

5

10

14

19

23

28

32

Source: *Niamh ni Charra*, Goderich 2012, *Niamh's score*



# Paddy O'Rafferty (Páidín Ó Raifeartaigh)

G Major

5  
9  
13  
17  
21  
25  
29

Source: *The Session* (comments). Willy Clancy's setting, as taught and played at the Catskills Tionol 2005, by Patrick Ourceau on fiddle and Ivan Goff on pipes. Transcription by 'Ken' aka RogueFiddler. There are several distinct tunes that go by the same name.

O'Neill (*Irish Folk Music*, 1910) reports it to be:

...another of those ancient tunes which has been the subject of embellishments or variations about the end of the 18th century. It is said to have been composed by O'Carolan in honor of a little boy of that name who won immortality by obligingly opening the gate for the bard while paying a visit to his first love, Bridget Cruise. —*Fiddler's Companion*

# The Gold Ring (Fáinne Óir Ort)

G Major

The musical score for "The Gold Ring" is presented in G Major and 6/8 time. It consists of 12 staves of music, each beginning with a measure number (5, 9, 13, 18, 22, 26, 30, 35, 39, 43, 47). The notation includes treble clefs, a key signature of one sharp (F#), and a 6/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Chords are indicated by letters G, D, and C above the staff. Ornaments, represented by a stylized 'y' symbol, are placed above certain notes. The score includes repeat signs and first/second endings, such as the first ending at measure 13 and the second ending at measure 30. The piece concludes with a double bar line and repeat dots at the end of the final staff.

51 *G D G G D C D*

55 *1. G D C D D G*

59 *2. G D G D D G D G*

Source: H. J. Clarke - *The New Approach to Uilleann Piping*.  
 Various numbers of parts, but usually 7. There is also 4-part D version.  
 "The Gold Ring" is known as an uilleann piper's tune. Notes for both tunes on page J82

### The Maid at the Spinning Wheel (Cailín an Túirne)

G Major

5 *G D 1. G 2. G*

10 *G D C*

14 *G D 1. G 2. G*

19 *G D*

23 *G D 1. 2.*

28

32 *1. 2.*

Source: [http://comhaltas.ie/music/detail/the\\_maid\\_at\\_the\\_spinning\\_wheel](http://comhaltas.ie/music/detail/the_maid_at_the_spinning_wheel) Tune notes on page, J83

# Nóra Críonna (Nóra Críona, Wise Nora)

G Major

Source: Paul Legrand, Harp of Tara Language Immersion Weekend 2013. Paul's score.

*Irish; Single Jig, Double Jig or Slide (12/8 time). G Major (most versions): D Major (O'Farrell). Standard tuning. AB (Mitchell): ABB (Moylan): AABB (Mitchell, Tubridy): AABBCD (Mitchell): AABBCDD (Kennedy): AABBCDD (O'Farrell): AABBCDDDEEFF (O'Neill). The melody was first published in O'Farrell's Pocket Companion for the Irish or Union Pipes (1804-1816). The tune, when played as a "piece," or listening tune (in Irish, piosa, the 'piece way'), is known as a showcase tune for uilleann pipers; although it is also rendered as a jig. Jackie Small (CRÉ V) remarks that the tune was once quite popular, although is not heard much in modern times, except in slide versions. ....Bulmer & Sharpley's "Metal Bridge" is a variant, and the tune appears in many publications under the names "Wise Nora" or "Old Nora," "The Norah Jig" etc. Willie Clancy obtained his setting of "Nóra Chríonna" from Patsy Tuohy. Clancy prints three settings: No. 151 is a close variant of the O'Neill's version; No. 152 a bit more distanced, and No. 150 could be a separate variant category altogether. —Fiddler's Companion*

## Notes for 'The Gold Ring' J80

Source: H. J. Clarke - *The New Approach to Uilleann Piping*.

*Various numbers of parts, but usually 7. There is also 4-part D version. "The Gold Ring" is known as an uilleann piper's tune A member of a very large tune family which, as Paul De Grae says "sometimes seems to include half the jigs in the (Irish) repertoire." "The Gold Ring" is known as an uilleann piper's tune (O'Neill says it was a favorite of early 20th century piper Pat Touhey's). Caoimhin Mac Aoidh relates Seamus Ennis's story of a piper who had the courage to spend a night hiding near a fairy rath to listen to the wonderful music of the little folk. As usual they returned to the rath at sunrise to sleep, the night's festivity over, and the piper crept out from hiding. On close investigation of the site he found a tiny gold ring on the ground, dropped by a fairy reveller. The very next evening he returned to the rath and hid in the same place to listen again to the music of the wee folk but this time he also overheard the lamenting of a fairy piper over the loss of the ring. The fairy cried that he would grant any wish to get it back, upon which he man stepped from hiding and offered to return the ring, explaining how he found it lost. True to his word the fairy granted the human one wish, and asked the piper to name it. 'The jig I heard the other night,' said the man, who added he could not quite remember it (due to the fairies blocking the memory of their tunes), and the fairy piper granted the wish on the spot—the tune that has ever since been called in memory of the incident "The Gold Ring." —The Fiddler's Companion*

## Gallagher's Frolics (The Clare Jig)

E Dorian

Source: Paul Legrand, Harp of Tara Language Immersion Weekend 2013. Paul's score.

A variant of the well-known jig "The Frieze Breeches." "I have several settings of this fine tune (though not published), but none so good as this and the following version, which were both written by the same hand in the MS." (Joyce). O'Neill (*Irish Folk Music*) finds a third variant, a single jig setting, in Joyce's collection under the title "Breestheen Mira." Darley & McCall print a slow-air version in their *Feis Ceoil Collection of Irish Airs* (1914) as "Gallagher's Lament."

### Notes for 'The Maid at the Spinning Wheel' J81

Source: [http://comhaltas.ie/music/detail/the\\_maid\\_at\\_the\\_spinning\\_wheel](http://comhaltas.ie/music/detail/the_maid_at_the_spinning_wheel)

*Irish, Double Jig. G Major. Standard. AABBC(DD): AABBCDD (Breathnach): AA'BB'CCDD (Miller). The tune is commonly known as "Maid at/of the Spinning Wheel" at present. Brendan Breathnach (1963) traces this tune to Rutherford's Compleat Collection of 200 of the most celebrated Country Dances (Vol. 3, 1756) where it appears under the title "The Wild Irishman," and goes on to identify James Aird's printing of the melody in A Selection of Scottish, English, Irish and Foreign Airs as "Norickystie" (c. 1782). "Norah with the Purse" is Bunting's translation of Aird's title and the tune under that name was printed by the Irish collector in his third collection of 1840. It is perhaps this version that editor David Taylor (1982) refers to when he remarks that the melody under the "Norah" name "is presently associated with a very old two-part version." Thomas Moore wrote his song "Wreath the Bowl" to Bunting's variant. O'Neill printed several variants: it appears as "The Road to Lurgan" (which Breathnach calls "a poor version") and again as "Kiss Me Darling" in his Music of Ireland (1920). "The Wild Irishman" appears note-for-note reprinted from the Hibernian Muse (c. 1787) in O'Neill's Waifs and Strays of Gaelic Melody. Finally, Breathnach identifies the titles "Cailín A' Tuirna" in Irish Uileann Pipes by T. Crowley (Cork, c. 1934) and "Máire an Phórtair" in the Goodman Manuscripts. Others have identified the title "Tune the Fiddle," at one time perhaps the most popular name for this tune. Another variant of the melody, as "Is Maith Le Nora Ciste" (Nora Likes Cake), was found on further inspection of Edward Bunting's 1840 collection, noted from the harper Byrne in 1802. The fourth part is often omitted as it is awkward and there are different variants — Fiddler's Companion*

## The Hag With the Money (Cailleac an t-Airgid)

D Mixolydian

Source: L. E. McCullough - 121 Favorite Irish Session Tunes, which matches Paddy O'Brien's setting except for Part B bar 12, which has been adapted to O'Brien's setting, along with the 1st & 2nd endings.

The title comes from a song set to the tune, popular especially among Connemara singers (says Mick Conneely). Petrie (Complete Collection, 1905) prints the tune under the title "I was born for sport," noted down from the piper Patrick Conneely in the year 1845. Breathnach prints the chorus of the song. —Fiddler's Companion

Sets: often played after 'The Black Rogue - An Rogaire Dubh', or before 'Garrett Barry's'

## Humours of Drinagh (Sugradh Droignaigh)

D Major

Source: Chris Bain, Goderich 2010 workshop. Chris' score

Sets: Humours of Drinagh / Trip to Athlone; HD / Garrett Barry's; HD / Mist Covered Mountains; Battering Ram/ HD

## The High Part of the Road (Ard an Bhóthair)

G Major

The musical score is written for a single melodic line in G Major (one sharp). It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G, a quarter note C, and a quarter note G. The second staff continues the melody, featuring a first ending (marked '1.') and a second ending (marked '2.'). The third staff continues the melody, and the fourth staff concludes with a first ending (marked '1.') and a second ending (marked '2.'). Chord diagrams for G, C, and D are placed above the notes they accompany. The piece ends with a double bar line and repeat dots.

Source: Matt Cranitch - *The Irish Fiddle Book*.

Brendan Breathnach gave the tune its title.

## Tommy Peoples

Tommy Peoples was born in Co. Donegal in 1948 near a little village called St. Johnston, in the north east of the county. His first fiddle lessons came from his first cousin Joe Cassidy. From the moment he learned his first tune Tommy fell in love with the music and from an early age developed a style that was unique whilst holding on to the Donegal influences in his music.

As a teenager, Tommy went to live and work in Dublin, where he became involved in the traditional music scene of the mid sixties. His contemporaries of that period included Sean Keane and Matt Molloy of the Chieftains, Liam O' Floinn of Planxty, Paul Brady and Mary Bergin.

It was during this time that Tommy helped form a céilí band called "The Green Linnet" of which Mary Bergin was also a member. In that early period Tommy played his first professional performances with his friend Matt Molloy at the Old Sheiling Hotel. Tommy and Matt played as an intro to the main ballad groups. Ballad groups were at the height of their popularity in these years.

In the late sixties Tommy met his future wife Marie Linnane, who was daughter of Kitty Linnane, leader of the famous "Kilfenora Céilí Band" from Co. Clare. They married in 1969.

Tommy's first commercial recording was done for Comhaltas, the Irish traditional music organization. It consisted mostly of live performances in folk clubs etc. and was recorded around 1969 -70. On that L.P. he recorded one of his earlier compositions, 'The Green Fields of Glentown' which is also included on his latest solo C.D., *The Quiet Glen*.

In the early seventies he formed a group with Matt Molloy (Flute), Peter Brown (Pipes), Triona Ni Dhomhnaill (Harp-

sichord and Vocals) and Liz Peoples, Tommy Player and beautiful songw.

"1691" the year of the treat, album in Brittany France around 1972, which is not readily available. The group toured extensively and remained together for a couple of years.

Tommy's next venture, group wise was as a member of the "Bothy Band" which also included Matt and Triona with the addition of Paddy Keenan (Pipes) Micheal O Domhnaill, brother of Triona, (Guitar and Vocals) and Donal Lunny (Bouzouki and Bodhrán). Tommy stayed with the Bothy Band for about a year and a half, 1975-76. Kevin Burke replaced Tommy on fiddle.

Tommy plays on the Bothy Bands first recording entitled "The Bothy Band 1975". Previous to this Tommy had recorded a solo album, accompanied by Paul Brady on Guitar. This album was released on the Shanachie label, New York.

In 1976 Tommy recorded with Matt Molloy and Paul Brady on the "Mulligan Label" simply entitled Tommy Peoples - Matt Molloy And Paul Brady. He also features on various other recordings such as Celtic Folkweave- Micheal O Domhnaill and Mick Hanly and Paul Brady's Welcome Here Kind Stranger. Tommy also did a further recording on the Shanachie label around 1982 or so with Daithi Sproule on guitar entitled The Iron Man after the Scottish strathspey of that name played by Tommy on that album.

Tommy Peoples was chosen as the first recipient of Gradam Ceoil TG4 in 1998. The announcement met with unanimous approval from Tommy's fellow musicians and from followers of traditional music worldwide.

*Continued on next page.*

## The Munster Jig (Port na Mumhan, The Munster, The Best in the Bag, King of the Jigs, The Happy Mistake)

G Major

Source: Matt Cranitch, *Harp of Tara* workshop 2013. Transcribed by R MacDiarmid

Originally from Sliabh Luachra fiddler Pádraig O'Keeffe (b. 1887), who passed it on to his student, Dennis Murphy (d. 1974).

Discography: Denis Murphy and Julia Clifford - *The Star above the Garter* and 'Fiddle music from Kerry,' by Denis Murphy and Julia Clifford.

Set: *The Munster / Munster Buttermilk* (J72).

### Tommy Peoples, continued

Tommy has always been held in the highest regard as one of the most inventive and imaginative of fiddle players; his influence on younger players, particularly in his native Donegal, has been immense.

As well as being highly esteemed as a player, several of Tommy's original compositions have found their way into the repertoires of musicians and groups who have brought them to a wider audience. The album *Quiet Glen* in 1998, features many of his own tunes.

Source: Tommy Peoples' web-site: <http://homepage.tinet.ie/~logo/bio.htm>

More: Brendan Taaffe interview with Peoples: <http://www.irishfiddle.com/peoplesinterview.html>



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**Póirt Síngil**

# **Jígs: Slíðes**





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# Road to Lisdoonvarna (All the Ways to Galway, The Galway Girls, March of the Tribes to Galway, Sarsfield March)

E Minor - Dorian

Single Jig

Em D Em G A Bm Em

9 Em G A Bm

13 Em G A Bm Em

Source: M. Picard, H. Kenny, D. Wilson - *The Kingston Collection of Irish Dance Tunes, Adapted*. Notes on next page, S5

# Merrily Kissed The Quaker's Wife (Merrily Danced/Kissed The Quaker's Wife)

G Major

G Am Em G D Am

G Am Em G

G Am G D

G Am G

G D Em G D

G D Em G G D G

Source: Marcel Picard, H. Kenny, D. Wilson - *The Kingston Collection of Irish Dance Tunes, adapted* West Kerry. The jig-like dance for the Irish slide is mainly done in the south west of Ireland, esp. west Clare and Cork, and County Kerry. As 'Humours of Last Night' the melody can be found in Patrick O'Neill's collection of 1787, set in four parts (reprinted in Stanford/Petrie, No. 477). 'Merrily Dance the Quaker' (probably the original tune) was printed in No. 7 of Bremer's "Collections of Scots Reels, or Country Dances" issued in 1760. The traditional version in North Kerry taken from the Rice-Walsh manuscript serves to illustrate how far a tune may deviate from the original in a few generations." —*Fiddler's Companion*

# Dingle Regatta

G Major

The musical score for 'Dingle Regatta' is written in G Major and 12/8 time. It consists of six staves of music. The first staff begins with a G chord and features a melody with eighth and sixteenth notes. The second staff includes an Em chord and ends with a double bar line. The third staff starts with a D7 chord and contains a repeat sign. The fourth staff has a D chord and a D7 chord. The fifth staff features a D7 chord and a G chord. The sixth staff begins with a G chord and ends with a double bar line. Various ornaments (z) are placed above notes throughout the piece.

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*, with variations from Máire Breatnach Goderich Workshop

Note: This was the signature tune for Ó Riada's band, Ceoltóirí Cualann, from which developed Ireland's most famous traditional band, the Chieftains. Unfortunately, the tune as played by the group was 'totally inaccurate': "Paddy Moloney smiles at the memory. 'I gave that tune to Seán spontaneously at one of the rehearsals but unfortunately I mixed up two tunes and got the second part of it wrong. It didn't matter though because it blended beautifully and become our theme..." —*The Fiddler's Companion*

**Note:** The tunes in this set are not typical slides – a mix of a single jig, a showband tune and a song air. They are good, easy tunes for beginners, but would not be played as slides for dancers.

## Notes from Road to Lisdoonvarna:

Source: M. Picard, H. Kenny, D. Wilson - *The Kingston Collection of Irish Dance Tunes*, Adapted.

*Irish, Slide or Single Jig. E Dorian. The melody appears in both single jig and single reel versions. It was popularized in the United States by Grey Larsen & Malcolm Dalglish, who paired the tune with the similar 'O'Keeffe's Slide.'*

*Lisdoonvarna, County Clare, was formerly a spa town where Victorian society partook of the mineral waters that were thought to have healing properties. It is located north and inland of the famous coastline Cliffs of Moher, in the rocky region called the Burren. The town is more famous now-a-days, particularly for tourists, as the location of an annual match-making festival.*

—*Fiddler's Companion*.

*In earlier times, in remote agricultural villages, "Matchmakers had an important role in finding suitable partners and arranging details of the match" —Cooper*

## Danny Ab's Slide (Dan O'Keefe's Slide)

G Major

Source: Matt Cranitch - *The Irish Fiddle Book*

Source O'Leary identified Danny Ab as "a small little man that lived alone above, up the road from (fiddler) Denis Murphy" in the Sliabh Luachra region of County Kerry. Ab, who mended clothes for a living, was supposed to have obtained his stock of tunes (including many slides) from his mother (who was perhaps from Wales) and would 'diddle' them while he worked. Fiddler Julia Murphy Clifford (Denis's sister) told how Danny Ab would visit her home when she was a child—Ab would whistle while he was about the family house in Lisheen, and Julia, blessed with a good ear, would later play them on the fiddle (Donal Hickey, 1999). —*Fiddler's Companion*

## O'Keefe's Slide (Danny Ab's)

A Dorian

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*.

On the Kerry Fiddles recording, both tunes are named as 'Danny Ab's'. This is also the case in the book *Johnny O'Leary of Sliabh Luachra* (Moynlan, ed. 1994). In other recordings and references, they are sometimes referred to as 'Danny Ab's Slide' and 'Dan O'Keefe's Slide', as in *The Irish Fiddle Book*, for example. In fact, the names are sometimes interchanged. I take it that Danny Ab's proper name was Dan O'Keefe, hence the dual use of the names. —Matt Cranitch

## Padraig O’Keeffe

Pádraig O’Keeffe was born in October 1887 in Glounthane, near Scartaglen and Castleisland, Co Kerry. His father, John, was a school principal and he was the eldest of nine children. His mother, Margaret O’Callaghan came from a musical family and his uncle, Cal O’Callaghan, was a well-known fiddler.

After training in Dublin he became a schoolmaster in the local national school, but the job didn’t suit his bohemian temperament and fondness for drink and he was dismissed in 1920. But as a music teacher he was dedicated and respected. He could read and write both tonic solfa and staff. He passed on hundreds of old tunes to his pupils, neatly written out on copybook pages. His most famous pupils were Denis Murphy and his sister Julia Clifford of Lisheen.

Seamus Ennis first met him at Easter, 1946: “Pádraig was a man well over average height, slightly stooped, with an old cap and gabardine giving the impression that he had once been a fine and much heavier figure of a man. Living alone and its consequential neglect had pulled him down a bit, but in no way detracted from his wit and strong hearty voice.”

“His voice was versatile and he was a very good mimic of local characters and learned folk in his anecdotes of which he had a remarkable fund.”

“His face was loose and flabby and extremely facile and some of his grimaces were excruciatingly funny. His laugh was a sort of a snort – a nasal explosion which was itself a further cause for mirth.”

Pádraig O’Keeffe never married, but called his fiddle “the Mrs” It gave him no trouble at all: “just one stroke across the belly and she purrs,” he would joke.

Like Donegal fiddler John Doherty, he often travelled without his fiddle, but pubs like Lyons and Horans in Castleisland would always provide him with one. He used to travel by foot, to Knocknagree and Ballydesmond where he’d stay for a fair

Source: <http://www.ramblinghouse.org/2009/12/padraig-okeeffe/>

His music was collected in 1947-49 by Seamus Ennis and later by Seamus MacMathuna. These recordings were broadcast on Radio Éireann (RTÉ), and later re-used by the BBC in 1952, bringing him wide fame. The 1940s recordings were later issued on a CD “Padraig O’Keeffe: The Sliabh Luachra Fiddle Master” in 1993. He is considered the most influential player of the Munster style in the 20th century. —Fiddler’s Companion

*Discography: The Sliabh Luachra Fiddle Master, Pádraig O’Keeffe; RTE Kerry Fiddles - Pádraig O’Keeffe, Denis Murphy, Julia Clifford*

## The Pattern or Pátrún Celebration

The pattern or pátrún was celebrated in practically every parish in Ireland from the middle ages to the mid-19th century. Essentially a religious event associated with holy wells, lakes or high ground, pattern day was also an important social occasion in the rural calendar.

It has its origins in pre-Christian times and its festive aspect bears many similarities to the aenachs or assemblies of the old Gaelic order. See History of the Patterns: <http://www.ramblinghouse.org/2010/03/history-of-the-pattern/>

Source: <http://www.ramblinghouse.org/2010/03/the-festive-tradition/>

or pattern (See note below) “and be found where the porter and the music were at their best.”

### Flowing style

Ennis described his technique as “a light, agile, flowing style with a wonderful pulsating vigour in the dance rhythms, with a tendency to gay, wild abandon in the slides and polkas.” He added: “I am no expert on the bow, but I remember Pádraig finishing his fast music on the up-bow and I’ve noticed his pupils do the same.”

While he could be gay with the polkas and slides, his music also had something of the lonesomeness of East Clare and he was a master of the slow airs. “No-one would ever play an air on the fiddle the way he played it,” according to box player Johnny O’Leary, who played with him regularly in Castleisland.

“He had many slow airs,” recalled Seamus Ennis: ‘Lament for O’Neill’ and ‘Lament for O’Donnell’ were great favourites and ‘O’Rahilly’s Grave’ and ‘The Banks of the Danube’ and others – all strangers to me at the time. Another old piece we asked to hear again and again was called in Irish ‘Suas an Cnoc’ – ‘Up the Hill,’ and was a variant of my grandfather’s tune ‘The Trip We Took Over the Mountain.’”

When playing the old lullaby ‘The Old Man Rocking the Cradle,’ he would take the big iron key used to lock the pub’s door, place it between his teeth, using it as a variable mute against the bridge of the fiddle. He would hold his audience spellbound as he made the fiddle utter “Mama, Mama” at the end of each melody line.

He died on February 22, 1963. A bronze bust erected in his honour stands in the village of Scartaglen, inscribed: “Last of the fiddle masters of Sliabh Luachra.” His memory is celebrated each October bank holiday with Padraig O’Keeffe weekend in Castleisland.

## Dennis Murphy's Slide (Padraig O'Keefe's, Julia Clifford's, Dark Girl in Blue, The Gleanntan Slide)

D Major

The musical score for 'Dennis Murphy's Slide' is written in D Major and 12/8 time. It consists of four staves of music. The first staff begins with a D chord and features a melodic line with eighth and sixteenth notes. The second staff continues the melody with a D chord and a repeat sign at the end. The third staff introduces a G chord and an Em/A chord, with a repeat sign at the beginning. The fourth staff concludes the piece with a D chord and a final repeat sign.

Source: Matt Cranitch - *The Irish Fiddle Book*

## Denis Murphy

Fiddler Denis Murphy (d. 1974) was born in Gneeveguilla, Sliabh Luachra region, County Kerry, into a musical family; his father played the flute and his two brothers and five sisters were all fiddlers. An early influence (in the 1920's and 30's) was the "near legendary itinerant fiddler and schoolmaster" Padraig O'Keefe. Murphy moved to New York after World War II, but often returned to County Kerry. —Fiddler's Companion

More info at <http://www.ramblinghouse.org/2009/07/denis-murphy/>

## The Brosna Slide (The Lonesome Road to Dingle, Trip to the Jacks)

G Major

The musical score for 'The Brosna Slide' is written in G Major and 12/8 time. It consists of four staves of music. The first staff begins with a G chord and features a melodic line with eighth and sixteenth notes. The second staff continues the melody with a G chord and a repeat sign at the end. The third staff introduces a D chord and a C chord, with a repeat sign at the beginning. The fourth staff concludes the piece with a G chord and a final repeat sign.

Source: Matt Cranitch - *The Irish Fiddle Book*

'The Brosna,' 'The Scartaglen Slide' and 'Padraig O'Keefe's Favourite' are often played together and are collectively known as "The Brosna Slides;" they are associated with Donal O'Connor according to Moylan (1994). They are also associated with the champion Brosna Céilí Band of North Kerry (winners of the 1972 All-Ireland title), who learned them from local Brosna musician Jack Cabill (Treoir). —Fiddler's Companion.

Brosna (Irish: Brosnach) is a parish situated in the Sliabh Luachra area of County Kerry, Ireland.

## Toormore Slide (An Chóisir (The House Party), Jack Regan's)

A Dorian

Source: Matt Cranitch - *The Irish Fiddle Book. Irish, Slide (12/8 time). B Minor. This setting transposed from D (B Aeolian) to A Dorian*

Toormore is the name of a village in the Sliabh Luachra (Mountain of the Rushes) area of Munster, on the County Cork/County Kerry/County Limerick borderland. Most of the polkas and slides in Irish traditional music derive from this region.

## The Kaiser (Uisce ón Tobar, Going to the Well For Water, Denis Murphy's, Sliabh Luachra)

D Major

Source: Niamh Ni Charra, *Goderich 2012 workshop, Niamh's score. (c - e double stops, bar 3) (County Cork) [Sullivan]. Breathnach (CRÉ III),*







### Tom Billy's G (Denis O Keeffe's)

G Mixolydian

Single Jig or Slide

10 14

Source: Máire Breatnach Goderich workshop, Máire's score. transposed to G Mix

### Billy O'Rourke is the Boy (Ta Mo Mhadra, Se Liam Ua Ruairc an Buacaill,)

E Aeolian

Air, Single Jig, Slide

1. 2. End

Source: Transcribed from Abbey Ceili Band, but based on Rafferty & O'Neill. Often played in D.

**D**ennis Murphy's, Brosna, Toormore, Going to the Well for Water, Kilfenora, & Tom Billy's is a great set of slides played by the Cork based Abbey Céilí band for a set dance called 'The Ballyvourney Jig Set'

The band started out in 1995 with just two musicians, Ger Murphy on box and Micheál Creedon on keyboard, playing on Thursday nights for a set dancing session in the Abbey Hotel, Ballyvourney, Co Cork. They were later joined by Liam Forde on and Andrew O'Connell on fiddle. They are masters of the Cork/Kerry repertoire of slides and polkas. (Information from Set Dancing News: <http://www.setdancingnews.net/news/bands1.lp#Abbey>)

# 100 Pipers (Wi' a Hundred Pipers, Hundred Pipers)

Waltz or slide

G Major

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

Scottish (originally), English, Canadian, American; Jig or Waltz. In Ireland played as a waltz or, in Kerry, a slide. A Major or A Mixolydian (most versions): G Major.

The title comes from words written to the tune and generally credited to Caroline Oliphant, Lady Nairne (1776-1845), and published in 1851, though it has been said to have been a Jacobite song and that the music was an old Scottish 'catch'; the whole only adapted by Lady Nairne (whose family had been 'out' in the rising of 1745, and who had been raised steeped in Jacobite sympathies). Some writers also credit the soprano Elizabeth Rainforth (1814-1877) (who performed the song) solely or in conjunction with Lady Nairne. The Jacobite origins of the song are based on the tale of Bonnie Prince Charlie's entry into Carlisle on the march south after his victory at Prestonpans, preceded into the city by the famed 100 pipers and followed by an army of 2,000 Highlanders. They crossed the stream with water up to their shoulders and "the pipers struck up, and they danced reels until they were dry again" (quoted in Fuld). Since then a mass of one hundred pipers playing the 'Hundred Pipers' is a mark of distinction for an event, as, for example, when such a group played it at the 1955 opening of the Canso Causeway (joining Cape Breton Island with mainland Nova Scotia). —*Fiddler's Companion*

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**Póirt Luascaigh**

**Jígs:  
Hop Jígs &  
Slíp Jígs**



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## Kid on the Mountain (An Mionnán ar an Sliabh)

E Minor - Aeolian

Em D Em G Em D Em G D G D G D Em D Em G D Em D Em G D Em D Em G Em D Em G Em D Em

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 1 (a few notes adapted)*

## Hardiman the Fiddler (Fear-Tailce An Fidléir)

D Mixolydian

Am D Am C Am D Am D D C D Am C D C D Am C D -End-

Source: *John B. Walsh - The Collection of Pipe Friendly Tunes, (Leo Rowsome's setting), adapted*

*D Major (O'Neill/1850 & 1001): D Mixolydian (Cranitch, Mallinson, Mitchell, O'Neill/Krassen, Tubridy): D Mixolydian ('A' part) & D Major ('B' part) {Feldman & O'Doherty}: D Minor (Tolman)*

'Hardiman The Fiddler' is a popular slip jig, which is thought to have been named in honour of James Hardiman, first librarian of Queen's College in Galway and author of "Irish Minstrelsy, Or Bardic Remains," published in 1831. - from the liner notes for 'Six Days In Down' - Bob Brozman, John McSherry and Dónal O'Connor

*The Kid on the Mountain / Hardiman the Fiddler / Hag at the Churn (J30) is an alternate set, as played by Na Connery's on "Fire In Our Hearts"*



## The Boys of Ballysodare (Buachailli Baile-Easa-Dara)

G Major

Chords: G, Em, G, G, Am, Em; G, Em, G, G, Am, Em, G; Em, A, G, Am, Em; Em, Em, G, G, Em.

Source: Matt Cranitch - *The Irish Fiddle Book*

## The Butterfly

E Minor - Aeolian

Tommy Potts

Chords: Em, D, Em, D, Em, D, G, D Hop Jig; Em, C, Em, C, D, Em, C, Em, G, C, D; Em, D, Em, G, C, D, Em -Final turn- D.

Source: *The Toronto Session "Black Book"*

Composed by contemporary fiddle player Tommy Potts (1912–1988) of Dublin, and can be heard, in the much more elaborate original setting, on Tommy Potts - *The Liffey Banks*

Note: Hop jig - a dance in 9/8 time with more 1/4 notes than a slip jig and a distinctive emphasis on the first beat in each bar. Potts composed the tune as a hop jig, but the Bothy band played it as a slip jig, which is how it is now more commonly known.

## Tommy Potts (1912-1988)

Tommy Potts is best known for virtuoso fiddle style and his unusual interpretations of well-known tunes. However, he also composed tunes and one in particular, ‘The Butterfly’ is now heard at sessions all over the world.

Tommy Potts (1912–1988) was a remarkable and innovative Irish fiddle player from Dublin. Although only one commercial recording of his playing was ever made, “The Liffey Banks” in 1972, he has gained iconic status in traditional Irish music circles for his virtuoso musicianship and highly individual take on the Irish music tradition.

Micheal O’Suilleabhain produced a thesis about Potts and described him as an ‘improvisational composer’, such was the extent of his variations on traditional Irish music standards. Though Potts received no formal training, he could read and write music and O’Suilleabhain’s thesis includes analyses of Potts’ approach. In the thesis, facsimile examples of Potts’ written versions of tunes are presented, thus giving a clear impression that Potts seriously thought out his variations rather than simply inventing them as he went along. Despite the fact that he notated them it is likely that these variations came spontaneously to him and then he chose to put them down in a more structured way. *Continued on SJ6.*



## The Foxhunters' (Port Fiagaíthe an tSionnaigh)

D Major

D G D Em D G D A  
Bm Em A D A D A  
G D Em A D A D A D  
G D Em A D A D A D

Source: Miller & Perron - *Irish Traditional Fiddle Music, a few notes adapted. Slip Jig. County Donegal.*

## Drops of Brandy (Braona Brannda or Braoiníní Brannda)

G Major

G D7 G Am D7  
G D7 G Am D7  
G D7 G Am D7 Am Final turn G

Source: John B. Walsh - *The Collection of Pipe Friendly Tunes, endings adapted*

Likely of English or Scottish origin, and taken into the Irish repertoire

Anne Lederman, in her entry on "Fiddling" in the *Encyclopedia of Music in Canada* (1992), identifies 'Drops of Brandy' as one of two important tunes in the "fur-trade" repertoire of the 18th and 19th centuries in Canada (along with 'La grande gigue simple' and cognates). —*Fiddler's Companion*

## Tommy Potts, continued from SJ6

given the influence he has had on some of the leading modern traditional musicians his importance to the tradition is likely to be better acknowledged in the future.

He was also the subject of a major television documentary "Cérbh É? Tommy Potts" on TG4, first broadcast in November 2009. In this programme, one of a series in which major figures in contemporary traditional music, profile and pay homage to a master of their craft from a bygone age, Paddy Glackin traced the life and legacy of Tommy Potts.

Source: <http://irishtunecomposers.weebly.com/tommy-potts.html>, with Wikipedia as the original source

Discography: *Tommy Potts - The Liffey Banks, Claddagh Records, 1972.*

## A Fig for A Kiss (Ni Mait Liom Pog!)

E Dorian

5

9

13

Source: forgotten, similar settings in Walsh and McCullough

The melody was printed in the Petrie Collection of Ancient Irish Music of Ireland (Dublin, 1855) under the title 'Glugur an Mheadair,' translated as 'Gurgling/Splashing of the Churn.' The 'Fig for a Kiss' title was first used in print by O'Neill. Related Cape Breton versions can be found under the title 'The Old Dutch Churn.' 'Dublin Streets' and 'Night of the Fun' are also related tunes.

—Fiddler's Companion

## Na Ceannabháin Bhána (The Little Fair Cannavans)

G Major

5

Source: Solid Clarity workshop, Goderich 2012. Their score

The melody was lilted as an infant-dawdling song, with appropriate lyrics. It was collected by Séamus Ennis in Connemara from Colm Ó Caoidheáin who is thought to have written it for his two fairhaired (bán) grandchildren whose surname was Canavan / Ó Ceannabháin. The words are nonsense lyrics in Irish.

Solid Clarity is Christina Dolphin (flute, piano, backing vocals), Caroline Keane (concertina, tin whistle, backing vocals) and Daóiri Farrell (lead vocals, bouzouki, banjo)

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# Marches





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# Song of the Chanter (Fonn an Ceolraide, Chanter's Tune)

March, Slow Air

D Dorian

Musical score for 'Song of the Chanter' in D Dorian, 4/4 time. The score consists of four staves of music. The first staff has chords Dm, C, Dm, C. The second staff has chords Dm, C, Dm, C, Dm. The third staff has chords Dm/F, C, Dm, C, Am. The fourth staff has chords Dm, C, Dm, C, Dm.

Source: *Goderich Celtic College Tunebook 2001*

*D Mixolydian (Valley): G Mixolydian (Johnson, O'Neill): G Minor (O'Sullivan/Bunting). Probably a piper's piece, from the title. It is often given as a beginner's tune for pipers, as it may be rendered entirely without having to 'overblow' into the next octave.... The melody was given to the Irish collector Edward Bunting by one "E. Shannon, Esq." in 1839, though no words have been found [O'Sullivan/Bunting]. —Fiddler's Companion*

# Song of the Chanter, Em (Fonn an Ceolraide, Chanter's Tune)

March, Slow Air

E Dorian

Musical score for 'Song of the Chanter, Em' in E Dorian, 4/4 time. The score consists of four staves of music. The first staff has chords Em, D, Em, D, Bm. The second staff has chords Em, D, Em, Bm, Em. The third staff has chords Em, D, Em, D, Em, Bm, D, Bm. The fourth staff has chords Em, D, Em, Bm, Em.

Source: *Goderich Celtic College Tunebook 2001, transposed. Discography Na Fíli - The Chanter's Tune (06 - Chanter's Tune / An Samnradh Crua / Green Fields Of Rossbeigh / Murphy's)*

## Roddy McCorley (Rodai Mac Corla)

G Major

Musical score for Roddy McCorley in G Major. The score consists of four staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on the first staff, and the accompaniment is written on the subsequent three staves. Chord symbols are placed above the notes: G, C, G, Em, Am, D, G, Bm, C, Em, Am, D, G, Em, C, G.

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

While the tune is traditional, the lyrics are credited to Ethna Carberry and commemorate a martyr of the 1798 rebellion. Rodai Mac Corla (died 28 February 1800) was a United Irishman and a participant in the Irish Rebellion of 1798.

## The Foggy Dew (Drúcht An Cheo)

E Aeolian

Musical score for The Foggy Dew in E Aeolian. The score consists of four staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on the first staff, and the accompaniment is written on the subsequent three staves. Chord symbols are placed above the notes: Em, D, Bm, G, C, Em, Em, D, Bm, G, C, Em, G, D, G, Em, D, C, Em, D, Bm, G, C, Em.

Source: *Ottawa Slow Jam, Carp Addendum, adapted*

March or Air (4/4 or 2/4 time). E Minor. Flood (1915) states the air is "certainly" as old as the year 1595, and was used by Denny Lane for his ballad "The Irish Maiden's Lament." The words for the rebel ballad (e.g. Clancy Brothers) are credited to Father P. O'Neill, "as a tribute to the martyrs of 1916." —*Fiddler's Companion*

# O'Neill's Cavalcade (Máirseáil Uí Neill, O'Neill's March)

Slow March

E Minor - Aeolian

Em D Em Em D Em  
Em D Em G Bm Em  
Em Bm Em Bm Em Bm Em Bm  
Am G Am Em Am G Am Em  
Am G Am Em Am G Am Em

# Tralee Gaol

Polka, as a March

A Dorian

Am G Am Em Am G Em Am  
Am Em G Em Am Em Em Am

# O'Neill's Cavalcade

Quick March

E Minor - Aeolian

Play 4 times Play twice

Source: Sean O'Riada & Na Ceoltoiri - O'Riada sa Gaiety - Marcslua Uí Neill, transcribed R MacDiarmid  
An old Clan march. O'Riada's arrangement of 'O'Neill's' with the polka 'Tralee Gaol' as a march has become a classic setting

## Ireland's Music Collectors, By Dónal O'Connor

Old manuscripts make very many references to the playing of music but in the absence of a system of musical notation we have nothing concrete to provide us with specimens of the music played in ancient Ireland. Most of the airs, songs and tunes which are preserved were probably composed in the last three hundred years, the majority belonging to the latter half of the 18th Century and the opening years of the 19th Century.

The oldest Irish airs preserved in manuscript are the few contained in the Fitzwilliam Virginal Book. One of these is entitled 'Callen O Costure Me.' Professor Murphy has shown that this is a phonetic representation of the title of a popular song 'Cailin O Chois tSuire Mé.' The above is found in Shakespeare's Henry V (iv4). This air is found among a collection of songs bound together with William Ballet's lute book which belongs to the last quarter of the 16th Century. This is the earliest record of an Irish song written in musical notation. The air is a variant of the 'Croppie Boy.'

In the year 1726 the first collection of Irish music appeared entitled "A Collection of the Most Celebrated Irish Tunes" and containing forty-nine airs. This collection was published by John and William Neale, father and son, Christ Church Yard, Dublin. The only copy of this collection available now is preserved among a collection of Edward Bunting manuscripts at Queen's University, Belfast.

EDWARD BUNTING 1773 – 1843, See Airs, A31

HENRY HUDSON 1798 - 1887

He was a medical doctor but his real love was Irish music. From 1841 - 1843 he was editor of *The Citizen*, a Dublin monthly magazine of a high standard of culture. Month by month he published no less than one hundred and six tunes from his manuscripts. He died in Co. Cork in 1889 and left many valuable manuscripts of music behind him. The total number of tunes came to eight hundred and seventy.

GEORGE PETRIE 1789 - 1866

He was born in Dublin of Scottish ancestry. He was a painter and archaeologist and also worked on the Ordinance Survey. His great love in life was Irish music and from an early age he collected and wrote down tunes he heard from the country people. He assisted Bunting in the publication of his third volume, which appeared in 1840. In 1851 Petrie was instrumental in founding the Society for the Preservation and Publication of the Melodies of Ireland, which issued his *Ancient Music of Ireland* in 1855. It contains one hundred and forty seven airs with copious notes both historical and analytical.

His collection contains spinning tunes, lullabies, plough tunes, song airs of various types, dance tunes and compositions of the Harpers. Petrie died in 1866 and three important volumes of his work appeared after his death. Finally, Petrie's daughter entrusted to Sir Charles Stanford three bound manuscripts of her father's work. From these Stanford produced his complete Petrie Collection of one thousand five hundred and eighty two tunes in 1905.

WILLIAM FORDE C. 1759 - 1850

William Forde made his headquarters in Cork. He gave lectures on classical composers and in Irish music too. He collected many tunes from musicians around Munster. He also toured Sligo, Leitrim, Galway, Roscommon and Mayo bringing back very many beautiful melodies. He noted down hundreds of unpublished airs from a fiddler in Ballinamore. He appealed for subscribers so that he could publish his "General Collection of Music of Ireland, Ancient and Modern." He failed to get 250 subscribers to pay one guinea each so the collection was never published in his lifetime.

JOHN EDWARD PIGOT 1822 - 1871

John Edward Pigot was born in Kilworth, Co. Cork in 1822. He joined the Young Ireland Movement in 1841 and became very friendly with its leader, Thomas Davis. *The Nation* newspaper was the organ of the young Irishmen and Davis appealed to people to write patriotic songs for it. Davis and Pigot published adverts in *The Nation* asking those who had Irish tunes to send them in. This seems to be the start of the Pigot collection. In 1844 Pigot went to study for the Bar. While in London he made friends with Patrick McDowell, a celebrated sculptor and an ardent collector of traditional airs. McDowell gave Pigot very many tunes and he collected many more from Irishmen in London. He went to Bombay in 1865 and practised at the Indian Bar. He returned home due to ill health and died in 1871. He collected more than two thousand airs.

JAMES GOODMAN 1828 - 1896

James Goodman differs from all collectors we have mentioned in that he was a native Irish speaker. He was born and reared in Ventry on the Dingle Peninsula. His father was the rector of Dingle. James was interested in music and the many stories, legends and poetry that existed in abundance locally and before he left home he learned to play the flute.

In due course, he graduated from Trinity College and followed in his father's footsteps and was appointed to a curacy near Skibbereen. In 1860 he was transferred to Ardgroom near Castletownbere which was then Irish-speaking. During his six years residence in this place he compiled his great collection of traditional airs. In all his collection came to almost two thousand Irish traditional melodies with their proper titles in Irish or English.

Continued at [http://comhaltas.ie/music/treoir/detail/irelands\\_music\\_collectors/](http://comhaltas.ie/music/treoir/detail/irelands_music_collectors/)

## Return From Fingal (An Casadh Ua Fine-Gal, Fingal March, March to the Battle of Aughrim)

E Dorian

The musical score is written in E Dorian (one sharp, F#) and 2/4 time. It consists of four staves of music. The first staff begins with an E m chord, followed by D and E m. The second staff continues with E m, D, and E m. The third staff features a sequence of chords: D, E m, D, E m, D, E m. The fourth staff concludes with D, E m, D, and E m. The music is a rhythmic march with eighth and sixteenth notes.

Source: *Lúnasa - Merry Sisters of Fate*. Transcribed and transposed from Fm to E Dor by Paul McAllister

O'Neill (1913) states this air was learned by the Irish collector Dr. Petrie from the playing of Munster pipers, and was supposed to have been the march played or sung by Brian Boru's Munster troops on their return home from their triumph over the Danes and their Irish allies at Clontarf in 1014 (in which Boru was killed). Fingal, or in Irish *Fine Gall* or 'foreigner's territory', where the Dane's had settled, is another name for Clontarf, located just north of Dublin. —*Fiddler's Companion*

## O'Neill's Cavalcade

by Dermot Bolger

It takes the bones of a lifetime to learn to play,  
To probe your way into the soul of the tune,  
To show the notes enough respect to open up  
So that a line of ninety-nine ghosts march forth:  
The retreating chieftain and his cavalcade,  
The moonlit ships, their white sails raised:  
With unbowed swagger, vowing to return,  
Defiant exiles gaze back at a shrinking land

Source: <http://www.dermotbolger.com/externalaffairs.htm>  
From 'External Affairs'

### Dermot Bolger

Born in Finglas, a suburb of Dublin in 1959, the poet, playwright and novelist Dermot Bolger has also worked as a factory hand, library assistant and publisher.

His work is often concerned with the articulation of the experiences of working-class characters who, for various reasons, feel alienated from society. Bolger questions the relevance of traditional nationalist concepts of Irishness, arguing for a more plural and inclusive society.

<http://www.dermotbolger.com/>

# Lord Mayo's March (Tiarna Mhaigh Eo)

Slow Air, March

A Dorian

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of five staves of music. The first staff begins with a repeat sign and a double bar line. Chords are indicated above the notes: A m, E m, A m, G, E m. The second staff continues the melody with chords A m, E m, G, E m, and first and second endings marked 1. A m and 2. A m. The third staff has chords A m, G, E m, G. The fourth staff has chords 1. A m, 16 G, E m, A m. The fifth staff has chords 2. A m, G, A m, E m, G, E m, A m—Repeat Tune—, A m—End—.

Note: the original bar 16 has been adapted.

A single staff of music showing a short melodic phrase, likely the adapted bar 16 mentioned in the note above.

Source: Michael Eskine - Blarney Stone Pub Tunebook

A Dorian (most versions): G Dorian (Heymann, O'Farrell). The composition of words (and perhaps music, also) to this march is credited to David Murphy (Dáithí Ó Murchadha), a harper whose patron was Lord Mayo (Theobald Bourke, 1681-1741, of Castlebar, County Mayo), but who in the course of his career incurred the wrath of the greatest harper of the time, Turlough O'Carolan, who complained of his "lofty impudence." 'Lord Mayo' is found in both air and march versions, derived from Murphy's song.

The first appearance of 'Lord Mayo' in print appears to be in Walker's "Historical Memoirs of the Irish Bard's," published in 1786. Philippe Varlet finds the earliest recorded version to be on an Edison cylinder from c. 1901-4 by James Early and John McFadden (reissued mistakenly as by Patsy Tuohy on a Skylark cassette). Early and McFadden were members of the Chicago Irish Club and important contributors to Francis O'Neill's "Music of Ireland." —Fiddler's Companion



## Battle of Aughrim (Cath Eachroma, Lament for the Battle of Aughrim)

A Dorian

Musical score for 'Battle of Aughrim' in A Dorian mode. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff starts with a repeat sign and a first ending bracket. The second staff continues the melody with a second ending bracket. The third staff begins at measure 10 and includes a fermata over a note. The fourth staff begins at measure 14 and includes first and second ending brackets. Chord symbols are placed above the staff: Am, G, Em, Am, Em, Am, D7, Am, Em, Am, Am.

Source: Patrick Ourceau. *Whit's End* workshop. Transcribed, R MacDiarmid

March (2/4 time), Polka or Lament. E Aeolian (Brody): A Dorian (most versions). The piece is descriptive of the last great defeat of the native Gaelic army in Ireland, on July 12th, 1691, following the defeat of the Stuart forces at the Battle of the Boyne. Aughrim is located near Ballinasloe, County Galway, about 30 miles from Galway city, and is a small village. Micho Russell (1989) related a bit of folklore which had the battle seeming to go on for days and days. There is a hollow or small valley on the road outside the village which Russell maintained was "filled up with blood from the people that were killed, and ever since then it is known as Bloody Valley." The victory of the Williamite forces over the Irish under St. Ruth and Sarsfield

marked the end of the old Gaelic aristocracy and is commemorated in the present-day Orange celebration of July the 12th. The 'Battle of Aughrim' was the signature tune for the famous Aughrim Slopes Ceilidhe Band, originally a trio consisting of fiddlers Jack Mulkere and Paddy Kelly and accordion player Joe Mills, who first recorded around 1936 or 1937 (Reg Hall). The tune was taught to them by accordion player Jack Fahy (fiddler and composer Paddy Fahy's father), who hosted their thrice-weekly practice sessions (and in whose house Jack Mulkere lived). Jack's son Paddy and daughter Jennie joined the band in the 1940's. —Fiddler's Companion

## Aughrim Slopes Céilí Band

Aughrim's topography has also given rise to the name of one of the country's first and foremost céilí bands, "The Aughrim Slopes Ceilidhe Band."

The village and district of Aughrim is synonymous with the music of the Aughrim Slopes Céilí Band and that of their signature tune 'The Battle of Aughrim.' In the early decades of the Twentieth century, the parish was rated highly in the musical score and according to local historian Tadhg Mc Loughlin "the whole parish was always fortunate in having an abundance of musicians from the earliest times."

The Aughrim Slopes Céilí Band were formed in 1932 in Killaghbeg House, by Paddy Kelly, Jack Mulcare and Joe Mills, forming one of Ireland's foremost Céilí Bands. ...

Source: <http://www.bearatourism.com/Hymany/aughrim.html>

Begun under the direction of musician Jack Fahy of Killaghbeg House, KiIconnell, Co. Galway (father of composer, fiddler Paddy Fahy). As a trio, fiddlers Paddy Kelly and Jack Mulcaire, with accordionist Joe Mills auditioned in 1927 for 2RN radio as the Aughrim Slopes Trio, with the signature tune 'Lament after the Battle of Aughrim' (in reference to the local battle site). This was hugely popular — broadcasts were noticed in the Co. Galway press and locally those with wireless sets placed them on windowsills to share the music. Records were made in 1928 and 1933, and the group also won first prize at the 1934 Thomond Feis of Limerick. Joined by garda Jim Drury on fiddle, they broadcast again, this leading to a contract to record three 78s, now with teacher Josie Halloran on piano. *Continued next page.*



# Bony Crossing the Alps (Napoleon Ag Trasnú na nAlp, Bonaparte Crossing the Alps, Napoleon Crossing the Alps)

A Dorian

Source: Patrick Ourceau - Goderich workshop. Transcribed R MacDiarmid

AKA and see "Battle of Waterloo," "Bonaparte Crossing the Rhine" (Irish) [2], "Bonaparte Crossing the Rockies," "Bonaparte's March," "Bonaparte's Retreat" (Pa.), "Napoleon Crossing the Alps," "Oro, Welcome Home," "The Diamond," "Peter Gray" (Pa.). Irish (originally), Canadian, American; March. Canada, Prince Edward Island. A Dorian. Standard. AABB. "The wide diffusion, extensive ramification and probable great age of this Irish air have been discussed already in the notes to other versions in this collection (see notes for 'Bonaparte's Retreat'). The present version must also represent a fairly antique development of the tune; it has a strongly impressed character of its own, and may readily be traced in Irish tradition. Though some of its variants serve for songs or dances, most of them have the same strong, martial swing as the one given here. Petrie unhesitatingly

calls it 'an ancient clan march' (see Petrie, pp. 251, 356), although he does not assign it to any particular Irish sept. Joyce, on the other hand, declares it to be a wedding march, or 'hauling-home' song-tune, since it was used in his boyhood in County Limerick to accompany the progress of a newly-married couple home from church (see Joyce 1909, pp. 130, 131). Its frequently occurring Irish name, "Oro, 'Se do bheatha a'bhaille!" (Oro, Welcome Home), and two or three lines of verse quoted by Joyce, would be convincing were we not aware by this time of its protean variety of form and multiplicity of functions in the tradition. As a matter of fact, this version, like the ones already cited, goes under other names in Ireland beside 'Welcome Home'; while these words also begin the refrain to a Gaelic Jacobite song sometimes sung to it. — Fiddler's Companion

## Aughrim Slopes Céilí Band, continued from previous page

A request to him by Fr Cummins of Ballinasloe for them to provide music for a céilí to open a Scouts' club led to the formation of a band. An engagement followed at the Old Ground Hotel in Ennis, and thereafter they played all over Ireland from Kerry to Donegal, broadcasting weekly on Radió Éireann, by 1940 having a full year's engagement diary.

In 1945 they toured England, Scotland and Wales, playing to emigrant audiences of up to 2,000. They won an All-Ireland in 1953, and in 1956 recorded for HMV. Different personnel joined and left over the years, emigration broke the band up, but its hallmark sound remains a nostalgic, but vivid, landmark in the music. They recorded an album Jigs and Reels: The Aughrim. Slopes Céilí Band.

Source: Fintan Vallely – The Companion to Irish Traditional Music

## O'Donnell Abú (O'Donnell Onwards)

D Major

Joseph Haliday, Co. Tipperary (1800's)

Source: Joe Derrane & Jerry O'Brien - *Irish Accordion Masters*. Adapted to Derrane's setting but based on Lesl Harker - *Second Wind: 300 more tunes from Mike Rafferty*, tune #595  
March (4/4 or 2/4 time).

The O'Donnells were clan chiefs in Tirconnel, which once covered what is now Co. Donegal. The song's references to 16th C heroes made it especially applicable as a rallying cry for many occasions and periods. The words are ... by Michael Joseph McCann, a professor at a Co. Mayo college, and first appeared under the title 'The Clan Connell War Song' in "The Nation" in 1843. It is sung to music by a military bandmaster from ... Co. Tipperary. When the first Irish government was voting on a national anthem, 'O'Donnell Abú' ran a close second to 'The Soldiers Song'. Abú means 'onward' in Gaelic"

—The Clancy Brothers - *The Irish Songbook*

### Joe Derrane

Joe Derrane, born in Boston, MA in 1930 to Irish immigrant parents developed a deep and abiding love for the accordion and traditional Irish music from a very early age. Around 1940, he started studying the 10 key melodeon with the great Jerry O'Brien, who had immigrated from Kinsale, Co. Cork. By the time he was 14, Joe was active in the then popular house party scene. By the time he was 17, he had purchased a 2-row instrument (D/C#) and had become a fixture in the legendary ballroom scene in the Dudley Street section of Roxbury. He was also playing regular live radio shows on Saturday nights. *Continued next page*

### Notes from 'God Save Ireland':

Source: Joe Derrane & Jerry O'Brien - *Irish Accordion Masters*, transcribed by Brian Flynn and Robert MacDiarmid  
"God Save Ireland" is an Irish rebel song. It served as an unofficial Irish national anthem for Irish nationalists from the 1870s to the 1910s. During the Parnellite split, it was the anthem of the anti-Parnellite Irish National Federation. [1]

This song is about The Manchester Martyrs, William Philip Allen, Michael O'Brien and Michael Larkin. They had taken part in a raid on a police van to free two Fenian prisoners. A policeman was accidentally killed in the raid. Three of the five who carried out the raid were found guilty of murder and executed; they did not get a Christian burial and were buried in quicklime in Salford Jail. There were protests throughout England, Ireland, and America because of the sentence. The song was written by T. D. Sullivan in 1867, and first published December 7 1867. After the three were executed, the song was adopted as the Fenian movement's anthem....John McCormack,

an Irish tenor residing in the United States, had a big hit with the number, making the first of his popular phonograph records of it in 1906. For this reason, he was not welcome in the United Kingdom for several years.

This song takes its melody from "Tramp! Tramp! Tramp! (The Prisoner's Hope)," written in 1864 by George F. Root in response to conditions in the Andersonville Prison, a Confederate prison during the American Civil War. The title appears in a list of tunes in his repertoire brought by Philip Goodman, the last professional and traditional piper in Farnley, Louth, to the Feis Ceoil in Belfast in 1898 (*Breathnach*, 1997). While mostly traditional in his repertoire, Goodman regularly played several novelty or 'popular' tunes. Roche Collection, 1983, vol. 2; No. 352, pg. 63.

Workers during the Dublin Lockout of 1913 adapted the lyrics to "God Save Jim Larkin", after the union leader.

—Wikipedia.org and *The Fiddler's Companion*

# Minstrel Boy (The Moreen, Morin)

G Major

The minstrel boy — to the war is gone, in the ranks of death you — find him; His  
fa - ther's sword — he hath gird - ed on, And his wild harp slung — be - hind him;  
"Land of song!" said the war - rior bard, "Though all the world be - trays — thee, One  
sword at least — thy — rights shall guard, One — faith - ful harp — shall praise thee!

Chords: G, C, G, C, G, D7, G, G, C, G, D7, G, G, D, Am, Bm, G, C, G, Em, G, G, C, G, Em, G, D7, G

Source: Unknown photocopy

The title is from a famous song by Thomas Moore (1779-1852a) first published in 1813 in "A Selection of Irish Melodies," though the original melody appears to be an older tune called 'Moreen' or 'Morin.' — Fiddler's Companion

# God Save Ireland

D Major

Chords: D, G, D, A, D, G, D, A, D, D, A, D, G, D, A, 1D, 2D

Source: Joe Derrane & Jerry O'Brien - Irish Accordion Masters, transcribed by Brian Flynn and Robert MacDiarmid

Notes on previous page

## Joe Derrane, Continued

The burgeoning interest in his playing had blossomed to the point where he was asked to make the first of what would turn out to be a series of eight (16 sides) 78rpm recordings over the next few years...

More: [http://www.mapleshaderecords.com/artists/joe\\_derrane.php](http://www.mapleshaderecords.com/artists/joe_derrane.php)

## The Ninety-Nine, The '99

E Aeolian

Randal Bays

The musical score for 'The Ninety-Nine, The '99' is written in treble clef, 2/4 time, and E Aeolian mode. It consists of four staves of music. The first staff begins with a repeat sign and a double bar line. The second staff has a first ending bracket over the final two measures. The third staff begins with a repeat sign. The fourth staff has a first ending bracket over the final two measures. Chord markings are placed above the notes: Em, D, Em, Em, D, Em, Em, D, Em, Em.

Source: Paul Legrand, 2011 Harp of Tara Irish Language Immersion Weekend workshop, Paul's score.

Composed by Randal Bays and played on his CD "Salmon's Leap." It was composed while marching in the demonstration to protest the Seattle World Trade Organization meeting Dec. 7th, 1999 - "The Battle of Seattle."

Randal Bays is an American musician whose mastery of the intricate art of Irish fiddle playing has earned him an international reputation among fans of Irish music. He is known as an exciting and dynamic performer whose music grows out of a deep respect for the ancient wellsprings of the Irish tradition.

## The Ninety-Eight, The '98

E Aeolian

The musical score for 'The Ninety-Eight, The '98' is written in treble clef, 2/4 time, and E Aeolian mode. It consists of four staves of music. Chord markings are placed above the notes: Em, G, D, Em, D, Em, Em, D, Em, Em, G, D, Em, D, Em, Em.

Source: Paul Legrand, 2011 Harp of Tara Irish Language Immersion Weekend workshop, Paul's score. Transcribed by Paul from Randal Bays' recording "The Salmon's Leap" where it follows "The '99." A marching tune from the Irish rising of 1798.

Randal can be seen playing the '99 and the '98 at <http://www.youtube.com/watch?v=LUH5NC9RA8Q>

**March of the King of Laois** (Máirseáil Rí Laoise, Ruairí Óg Ó Mordha;  
D Major / Mixolydian The Lament of Rory O'More, Rory of the Hills)

Slow March

Source: Walton's - 110 Ireland's Best Session Tunes. Note the irregular bar count

Laois, one of the traditional counties of Ireland, is located within the province of Leinster in the midwest, & is pronounced 'lay-eesh'.

The title is perhaps associated with the O'Moore/O'More family, states Johnson (1991), whose 16th century head of the family was Ruairi Og O Mordha. The O'More family lands were in the County Leix, and, when the English sought to usurp them by importing settlers, establishing a new government and renaming the county Queens, Rory and his followers waged a successful six year guerilla war against them. Though Rory was killed while reconnoitering a force brought against him, his soldiers avenged his death and routed the enemy. O'More's name became an inspiration and a rallying cry: "God, and Our Lady, and Rory O'More!" (Seamus MacManus). O'Neill (1913), whose version seems identical to Bunting's 'March of the King of Laois,' printed

in his collection of 1809, mentions this tune as a "splendid martial air." A story, told by Ann Heymann in "Secrets of the Gaelic Harp," describes an event in 1599 when the Earl of Essex, the Queen's representative, visited one of the Lairds of Munster with his guide, a Mr. Delahide. They participated in a great feast at which a harper appeared at the door and asked to entertain the company, as was the custom. Delahide asked in Irish for a certain song he heard the bard perform before and when he does there is consternation in the audience. When Essex asks, he is told that Delahide had asked the harper for 'The Lament of Ownry Rory O'More,' as he was More's seanachie. The natives are astonished to hear this tribute to a rebel played before the Queen's representative, and there is some fear of a riot breaking out, as the native Irish gather at both door and window to hear the harp. (O'Neill 1850) —Fiddler's Companion

# The Battle of Aughrim (Micho Russell's Setting) (Micho Russell's)

A Dorian

Micho Russell

A m G A m E m 3 1. A m 2. A m A m E m A m G A m E m A m G A m

Source: Micho Russell - *The Piper's Chair: A Collection of Tunes, Songs and Folklore*.

Note: This tune, often mislabeled 'After the Battle of Aughrim' is Micho Russell's 'setting', or interpretation, of 'The Battle of Aughrim.'

Micho Russell (1915-1994) was a farmer from Doonagore, Doolin, County Clare, who became a performer during the folk music revival of the 1960s. His vast repertoire of beautiful old tunes, personal warmth and utterly unique approach to playing the tin whistle won him a loyal and enthusiastic following wherever he went. His knowledge of tradition extended past music to language, stories, dance, herbal lore, and old country cures.

The Kingston Céilí Band's Anne Archer has arranged a nice set with Battle of Aughrim (Russell's) / St Ruth's Bush (as a march) / Battle of Aughrim





# Brian Boru's March

E Aeolian

Slow March

Em D

Em Em D Em

Em D

Em Em D Em

Em D

Em Em D Em

## Quick March

Repeat parts B & C from Slow March above

## Reel

1. 2.

1. 2.

Source: Maxville fiddle player Gerry O'Neill, as played by Brian Flynn. Transcribed MacDiarmid Note continued on next page



## Bonaparte Crossing the Rhine

A Dorian

A m C G A m G  
A m C G A m F G 1. A m 2. A m  
A m G A m G  
A m C G A m F G 1. A m 2. A m

Source: Henrik Norbeck's *ABC Tune Collection*, adapted. This is a March setting of a tune more commonly played as an E Minor Hornpipe.

'The military exploits of Napoleon Bonaparte during the 1790's aroused the admiration and hopes of Irish nationalists, particularly the United Irishmen, whose leader Theobald Wolfe Tone, pressed the French for assistance to defeat their common enemy, the British. A French expedition, with six or seven thousand troops, did indeed reach Bantry Bay (Co Cork, Southwest Ireland) in December 1796, but bad weather prevented a landing. The United Irishmen's insurrection of 1798 failed to gain widespread support and was crushed.' —Peter Cooper

### Note from Brian Boru's March:

*Irish, March (6/8 time). B Aeolian (Roche): A Minor (S. Johnson, Mallinson, O'Neill, Sullivan): A Dorian (Tubridy). 'Brian of the Tributes' (Brian Boru), the last high king of Ireland, earned the name by collecting tributes from the minor rulers of Ireland and used the monies raised to restore monasteries and libraries that had been destroyed during the Viking invasions. He died at Clontarf in Dublin in 1014 during a victorious battle against the Norsemen and some Irish allies, The Norsemen eventually became completely hibernicized and integrated into Gaelic culture.*

*Printed versions have no great antiquity: the earliest is in the Levey Collection, Vol. 2 (1873), although Fleischmann found a version in an issue of the Dublin Monthly Magazine from 1842 under the title 'The March of Brian Borumba' (it also later appears in Kerr's "Caledonian Collection" as 'Brian Borumba'). It was in the repertoire of the man whom O'Neill calls the "last of the great Irish harpers," Patrick Byrne (c. 1784-1863). —Fiddler's Companion*

## Bridge of Athlone March

G Major

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*. March used for 'The Bridge of Athlone' C il  dance

## Bridge of Athlone Jig, Trip to the Cottage

G Major

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

The Ceili Dance 'The Bridge of Athlone' is danced to jigs, followed with a march as dancers march back up to the top to repeat the dance. This is the simple jig played by our house band, "The Wild Canadian Geese in the Bog" to transition back from the march to jigs.

The jig is 'Trip to the Cottage' or 'Turas Go Di'n Iosdan.' 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 (Breathnach, 1997). One of the earliest recordings of the melody was in 1909 when Cecil Sharp waxed it on a cylinder from the playing of John Locke (in the key of 'A'), described as a "gipsy fiddler." Trip to the Cottage is the name of a ceili dance, popular in South Armagh (Keegan) —*Fiddler's Companion*

The Bridge Of Athlone is an Irish Ceili Dance consisting of March:Jig: March:Jig: March:Jig: March). Marches are AABB, Jigs are one part (repeated). This combination of 'The Bridge of Athlone March' and part A of 'Trip to the Cottage' is printed in Allan's Irish Fiddler (pub. Mozart Allen, Glasgow) date unknown, as 'The Bridge of Athlone: A Seven Part March' # 121

# O'Sullivan's March (Uí Shúilleabháin Mhóir, Dé bheatha ad' shláinte, Páinneach na nUbh, O'Sullivan More's March)

G Major

Source: [session.org](http://session.org), roughly adapted to Chieftain's setting 'The Best of the Chieftains' - roughly, because the Chieftains are nothing if not highly orchestrated, varying parts, octaves and keys along the way, and expert at varying their tunes. They play the A an B several times as 2- part tune then switch instruments and play a combination of the 4 parts. The first time through parts C and D, they drop the C part by a Third, and drop both C and D to F Major, very nice, but our winds wouldn't be happy.

Irish, March (3/4 and 6/8 time). The tune, note the Chieftains, is nowadays played more often as a jig, but is said to have been the march of the Kerry-based O'Sullivan Clan. Tubridy's 6/8 version corresponds to the last parts of the Roche printing. A recording of 'O'Sullivan's March' by Matt Molloy was used as the theme for the 1995 film "Rob Roy" and was also used in "Master and Commander." O'Neill (1922) notes: "The above is an involved variant of a much simpler jig tune of identical name printed in Lynch's "Melodies of Ireland" (1845); and in O'Neill's "Dance Music of Ireland" (1907). The strain is ancient.

—Fiddler's Companion

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## Sonny Brogan's Mazurka

D Major

Source: L. E. McCullough - 121 Favorite Irish Session Tunes, variations added

The Mazurka, originally from Poland, was adopted into the Donegal tradition. The opening two notes, D and F, may appear to be lead-in notes, and are often shown as such in scores, but they really comprise the first beat of the measure. As Caoimhin Mac Aoidh explains, "The beat in a Mazurka falls on the second and third element of the bar, unlike other forms of Irish Dance music. This can be confirmed by watching the old traditional dancers..." —Miller & Perron - Irish Traditional Fiddle Music

Perhaps the most well-known Irish mazurka. Named for the late County Dublin accordion player Sonny Brogan (d. 1966), originally from Prosperous, County Kildare. Brogan made records in the 1930's with The Lough Gill Quartet and was a member of Ceoltóirí Chualann (forerunner of the Chieftains) under the direction of Seán Ó Riada.

## Shoe the Donkey (Varsovienne, Verse Vienne, Father Halpin's Top Coat)

G Major

Source: Combaltas Ceoltóirí Éireann - Foinn Seisiúin, Volume 1, endings adapted. For the Ceili dance "Shoe the Donkey."

The varsovienne is a couple dance, introduced into Parisian society in 1853 and quickly became popular, spreading throughout Europe and America. An Irish variant of the tune is 'Shoe the Donkey,' but it is also known by the title 'Verse Vienne'... Caoimhin Mac Aoidh reports that in County Donegal the tune is sometimes referred to as 'The Reverse of Vienna,' an interesting distortion of the title. In that part of Ireland "reversing" is a term used for fiddle duet playing in octaves, and 'The Varsovienne' (or 'Shoe the Donkey') is a tune that is often played in octaves or in reverse, thus the 'reverse of Vienna.' —Fiddler's Companion

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**Polkaí**

**Polkas**

**& Single Reels**



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### Egan's Polka (Peg Ryan's (Fancy), Kerry Polka (#1))

D Major (also played in G)

Source: Marcel Picard, Harold Kenny, Dennis Wilson - The Kingston Collection of Irish Dance Tunes

### The Murroe Polka (East Limerick Polka)

G Major

\* Some settings vary

the Part A, bar 4 on the repeat

Source: Fiddler's Companion, endings adapted

Murroe (Maigh Rua) is a small village in County Limerick, surrounded by the Slieve Felim mountains.

### Egan's Polka (Peg Ryan's (Fancy), Kerry Polka (#1))

G Major

Source: Marcel Picard, Harold Kenny, Dennis Wilson - The Kingston Collection of Irish Dance Tunes

## Muirsheen Durkin (Pretty Girls of Mayo (Cailini Deasa Mhuigheo).)

A Major

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The first staff contains measures 1-5, the second staff measures 6-9, the third staff measures 10-13, and the fourth staff measures 14-16. Chords are indicated above the notes: A, E7, A, A, E, A, A, E7, A.

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

Played as a reel, the tune is known as 'The Pretty Girls of Mayo'. played in A, D, and G. Played as a polka in this Kingston Ceili Band set

Brendan Breathnach notes that he found an untitled version in P. W. Joyce's "Ancient Irish Music" (Dublin, 1912 {reprint}, 51).

The variant in O'Neill, 'Sweet Biddy of Ballyvourney,' has a different second part, which Breathnach says does not go with the tune. The song "'Peigín Leitir Mó' is sung to this air in Conamara, as is the song 'Goodbye Mursheen Durkin.' The reel was first recorded by south County Sligo fiddler Paddy Killoran (1904-1965) in New York in 1934. —Fiddler's Companion

## Sliabh Luachra

The mountainy area along the Cork/Kerry border is known as Sliabh Luachra and was the uninhabited wet, marshy, rushy, mountain area of the old Kingdom of Luachra first noted in the "Annals of Inisfallen" in 534 when the King of Luacar won a battle against Tuathal Moel nGarb and again in 741 with the death of Cuaine, Abbot of Ferna and Flan Feórna, son of Cormac King of Luachra.

An Cathair Chraobhdhearg (The City) which was the first place in Ireland to be populated, is considered the centre of Sliabh Luachra, it is at the base of the twin mountains "An Dá Chich Dannan" the breasts of Danú (The Paps) and was the base of An Tuaithe De Dannan, who were an aristocracy of poets, artists, and musicians, who came to Ireland from Boeotia in Greece. It is the oldest centre of worship in the Western World. Danú was the Goddess of an Tuaithe De Dannan, she was daughter of Dagda who according to legend at the battle of Magh Tuireadh, which was fought between the Tuatha De Danann and the piratical Fomorians, saw his Harper Uaithne being taken away by the retreating pirates. He persuaded the fleeing group to their retreat and on recovering the harp he played the most ancient form of Irish music starting with the goltraí until the women wept, he played the geantry until they all burst out in laughter and then he played the suantry until they all fell asleep, after which he released his Harper and brought him back.

A settled population did not populate the remaining thousand square miles of Sliabh Luachra until the Desmond rebellion, which ended with the death of Gerald Fitzgerald the 15th Earl Of Desmond in 1583. His last hiding place "Teach an Iarla" can still be seen cut into a glen in the heart of the Sliabh Luachra mountains near the source of the river Backwater. The rebellion resulted in the scorched earth policy of Queen Elizabeth's army, which devastated much of Munster with men women and children put to the sword, land and crops burned resulting in a great famine. The song of the thrush or the lo of an animal was not to be heard from Ventry to Cashel. The poet Edmond Spenser who was Secretary to Lord Grey, commander of the Elizabethan army, best describes the plight of the early people of Sliabh Luachra .

### The Plantation of Munster

Following this the plantation of Munster began with a half a million acres being declared Crown property and distributed among English landlords with the old population being ordered 'to Hell or to Connaught.' Some of the dispossessed and thus poverty stricken people of Munster took refuge in Sliabh Luachra which was also Crown property with much of it recorded as mountain pastures but the authorities had despite their many efforts failed to get any landlord to take any of it

The survivors of the defeated confederate army later added to this group after the Battles of Knocknanuss, and Knockbrack.

*Continued next page*

## Bill Sullivan's (Denis Murphy's (Polka), Mickey Chewing Bubblegum)

A Major

Source: *Shaskeen Céili Band - The Crossroads Dance: A Collection of Irish Traditional Dance and Session Tunes.*

*A Major (Mallinson, Taylor): G Major.. Composed by Terry "Cuz" Teahan as a youngster prior to leaving Ireland for America.*

*Philippe Varlet says that Teahan composed the tune while still taking lessons with the great Sliabh Luachra fiddler Padraig O'Keeffe. O'Keeffe liked the composition and continued to teach it after Teahan's departure, and it eventually circulated among local musicians; hence the name 'Bill Sullivan's,' for a local player who popularized it. Teahan's tune originally had a third part, but it was dropped in popular playing in Ireland. —Fiddler's Companion*

## O The Britches Full of Stitches (Bristí Breaca, (Oh!) The Breeches Full Stitches)

E Mixolydian

Source: *Goderich Celtic College Tunebook 2001*

*The tune is perhaps first mentioned in Irish novelist and Fenian Charles Kickham's novel "Knocknagow, or the Homes of Tipperary," first published in 1879, in which this ditty is sung by a jew's harp player who first plays the tune for a visitor who has torn his pants, then sings the tune. —Fiddler's Companion*

## Sliabh Luachra, coninued from previous page

The battle of Knocknauass took place on The 13th November 1647, this battle, was fought between the Confederate army and the army of the Parliament. The confederate army were led by Lord Taffe, who was assisted by a Scottish General and swordsman named Allister McDonnell who was known as Allistrim and was killed in the battle, he is still remembered in 'Allistrim's March' which was composed for the battle by the Sliabh Luachra poets and musicians, and the 'Allistrim Jig' to which his wife danced on a half door at his grave in Clonmeen graveyard, and also the Slow Air 'Gol na mBan san Ár' which is reputed to have been composed by his mother, foster mother, wife, and daughter. The army of the Parliament were led by Lord Inchaquin (O'Brien of the burnings). The army of the Parliament won the battle which lasted for 4 hours with 4000 dead. The Battle of Knockbrack took place in 1651 where Lord Broghill led the army of the Parliament

With the army of the Confederation led by Lord Muskerry, again the army of the Parliament won the battle. Traditional Gaelic Ireland, which barely survived after the Battle of Kinsale in 1601, reached its end after of these two battles, but in its defeat started the flowering of the old Gaelic Traditional culture in Sliabh Luachra.

The survivors of the defeated confederate armies from both battles took refuge in the Sliabh Luachra area, which was then a very inhospitable place with marshes, scrub woodland, wet rushy ground, no roads, fences, drainage, or services, but at least any authorities did not disturb them. Despite their poverty they lived reasonably happy lives, cultivating some of the wet mountain by hand to make land, to grow very basic vegetables and feed the few cattle. Their children getting a high level of education in the hedge schools around the area with many being fluent in Irish, English, Latin, and Greek. They provided their own entertainment by getting immersed in the old music, dance, poetry, and story telling, of Sliabh Luachra, which indeed became the property of the dispossessed.

## Outlaws, Rebels and Raperees

This area remained undisturbed and unaccounted for, until the agrarian disturbances of the Rockite movement in the 1820s.

*Continued next page*



## Top of Maol (Murphy's Delight, Groves of Gneeveguilla, The Queen's Polka)

A Dorian

Am G Am G Em G Am  
Am G Em C D7 Am G Em G Am

Source: Matt Cranitch - *The Irish Fiddle Book*. [Maol (bald) is pronounced m-wail]

The title is probably correctly called 'Top of Maol,' as Maol is a village in the Sliabh Luachra (Rushy Mountain) region of the Cork/Kerry border. Alan Ward, in his booklet "Music from Sliabh Luachra," references the tune and remarks that "Maol Mountain and Maol Bog are north of Lisheen." The 'Murphy's Delight' alternate title is from a recording by Jimmy Doyle and Dan O'Leary called "Traditional Music from the Kingdom of Kerry." —*Fiddler's Companion*

## Scartaglen Polka (Humours of Ballydesmond, Din Tarrant's, Knocknaboul Polka)

D Major

D G A D G D G A A A  
D A D A G A A

Source: Matt Cranitch - *The Irish Fiddle Book*. West Kerry Polka

*Sliabh Luachra, continued.* The Rockite movement began in West Limerick in the summer of 1821. In the region around Newcastlewest a conflict between the land agent of The Courtenay estates Alexander Hoskins and the tenants led to the assassination of Hoskins son in July 1821. This conflict had been provoked by Hoskins harsh treatment of the tenants of the estate. His conduct had been criticised by many, including the under-secretary in Dublin Castle, William Gregory who had remarked that nothing could be more oppressive than the conduct of Lord Courtenay's agent. Although this disturbance was the only instance of agrarian unrest in Munster at that time five regiments of troops were sent to quell it. The disturbance from this conflict spread into Sliabh Luachra. The first leader of the Rockite movement known as "Captain Rock" was a Patrick Dillane who may have come from the Sliabh Luachra area. Many of the leaders of the movement taking up hiding in Sliabh Luachra, led the then British Government becoming concerned about this area of about 960 square miles from which they were getting no return, and which they stated was a haven for outlaws, rebels, and rapparees, and since there were no roads or communications into the area it was impossible to control it.

Arising from this disturbance the Commissioners of his Majesties Treasury had the area surveyed by Richard Griffith surveyor of the Department of Woods and Forestry, and James Weale Officer of the Revenue Department. In 1830 they produced the

"Report, on the Crown Lands of County Cork" (see report made by James Weale) which was debated in the House of Commons It pointed out the disadvantages of the area, that the people were rebellious, and that their wickedness went unpunished as the authorities could not get into them. It was also pointed out that farmers from North Kerry and parts of West Limerick would in the summer time take butter on a mountain path through the Rockchapel area on horse back, two firkins per horse to Newmarket where it was transferred to horse carts carrying 24 firkins and send on to the largest butter market in the world in Cork City. In 1830, these farmers send 30000 firkins valued at £52000, with much of it passing through the Rockchapel mountain path.

As a result of this report many roads were built in the area, including the road from Castleisland to Clonbanin, from Ballydesmond to Newmarket, and the new line road, along the Feale valley from Feales Bridge through Rockchapel to Newmarket The engineering work on these roads and bridges was done by Richard Griffith who later became well known in Ireland through his Griffith valuations of 1852. The village of Kingwilliamstown (Ballydesmond) was also built as a result of the report

*Continued on page P10*

## Dennis Murphy's (Casey's, Kitty Molloy's Favourite, Sweeney's)

D Major

Dennis Murphy's (Casey's, Kitty Molloy's Favourite, Sweeney's)

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*, adapted. 'Dennis Murphy's' was the first in a set of polkas played on the 1st Planxty album, along with 'The £42 Cheque' & 'Sean Ryan's'.

See note on Dennis Murphy, P11

## The Forty-Two Pound Cheque (The £42 Cheque)

D Major

John "Johnny" Moynihan

The Forty-Two Pound Cheque (The £42 Cheque)

Source: Dave Mallinson (*Mally Presents Series*) - *100 Irish Polkas (endings adapted)* S

### John "Johnny" Moynihan

John "Johnny" Moynihan (born October 29, 1946 in Phibsboro, Dublin) is a gifted musician, often credited as being responsible for introducing the bouzouki and the Irish bouzouki into Irish music in the mid 1960s. Known as "The Bard of Dalymount", as a young man he played in the band Sweeney's Men with Andy Irvine, Terry Woods and (Galway) Joe Dolan. Sweeney's Men broke the mould of Irish music and are credited with starting the folk revival there in the late 1960s. The group made two albums, *Sweeney's Men* and *The Tracks of Sweeney*. He later joined the legendary band "Planxty" —Written with information from Wikipedia & session.org

More: <http://www.ramblinghouse.org/2009/07/johnny-moynihan/>

## Seán Ryan's Polka (John Ryan's, Ryan's, Armagh Polka)

D Major

The musical score is written in D Major (one sharp) and 2/4 time. It consists of four staves of music. The first staff contains the first six measures, with chords D, Bm, D, D, Bm, and A. The second staff contains measures 7-10, with chords D, Bm, D, A, D, and A, and includes first and second endings. The third staff contains measures 11-14, with chords D, G, D, and A. The fourth staff contains measures 15-18, with chords D, G, A, Bm, and A, and includes first and second endings.

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

Sean Ryan was born in Nenagh, County Tipperary, Ireland. He won the Oireachtas in 1954, the Senior All Ireland Fiddle Championship in 1955 and 1956, and the All Ireland Duet Championship title with P.J. Moloney in 1956. —Wikipedia  
The tune, popularized by the band Planxty on the album "Cold Blow the Rainy Night", is frequently paired with the 'The 42 Pound Cheque' and 'Denis Murphy's Polka.'

## Planxty

Planxty was one of the greatest of Irish folk/traditional groups in the pivotal decade of the seventies, where along with the Bothy Band, they fused traditional with folk and popularized it to a huge new audience, the beginning of a Celtic revival long before that term was ever being used. Even now, their recordings stand as some of the highlights of Irish folk, and its members have gone on to great success.

Planxty came about in 1972 when folk singer Christy Moore gathered a bunch of musicians for his upcoming album "Prosperous." From this grouping, Moore, along with traditional uilleann piper Liam O'Flynn, Dónal Lunny and Andy Irvine, formed Planxty (the name refers to a tune composed for a patron, particularly associated with O'Carolan). Their first eponymous album, known generally as the "Black Album" for its cover art, stands as a landmark in Irish folk music, mixing authentic traditional music, with the fire of modern folk, and the ballad singing that the likes of the Dubliners and the Clancys were popularising. The harmonies and counterpoint of the group were relatively new to Irish music, which traditionally had been based on solo melodies. The singing of Moore and Irvine was backed by O'Flynn on uilleann pipes and whistles, as well as guitar, bouzouki, mandolin and bodhrán.

The group grew to huge status in Ireland, Britain and continental Europe, recorded two other albums in the next two years and then split up, with "The Planxty Collection" coming out as a good compilation of the first three albums.

Personnel changes along the way included Johnny Moynihan replacing Donal Lunny in July of 1973 (Lunny guested on Cold Blow and the Rainy Night) and Paul Brady stepping in for Christy Moore in 1974.

Late in 1978, the original line-up reformed Planxty, and the band continued for another five years, though on a more low-key note, and with several additions and changes on their albums. One noted addition was Matt Molloy, flautist from the Bothy Band, and now with the Chieftains. Others included fiddlers James Kelly and Noelle Casey on 'Words & Music,' and concertina/fiddle duet Noel Hill and Tony Linnane on "The Woman I Loved So Well." Bill Whelan, plays keyboards on both albums, and was also on "Prosperous" (yes, the same Bill Whelan who created Riverdance). In the end, Christy Moore and Donal Lunny left to concentrate on Moving Hearts and Planxty broke up for the second and final time.

One other postscript to the group, and another link with Bill Whelan and Riverdance: in 1981, Planxty performed a Bill Whelan arrangement called Timedance as the intermission piece during the Eurovision song contest, held that year in Ireland, and later released it as a single. Fourteen years later, Bill Whelan was back doing the intermission piece for another Eurovision Song Contest in Dublin, with a piece that launched the Irish dancing revolution: Riverdance

Source: <http://www.ceolas.org/artists/Planxty.html>

More: <http://www.ramblinghouse.org/2009/07/planxty/>

## John Brosnan's (John Clifford's, Johnny O'Leary's, Pádraig O'Keeffe's)

D Major

Source: unknown, from the *Quinte Irish Society Tune Book*

John Brosnan is an accordion player from Kilcummin, near Killarney, County Kerry. *IrTrad*

Discography for the set: John Brosnan - *The Cook in the Kitchen*, track 3, gan ainm / gan ainm

## John Brosnan's #2

D Major

Source: the *Session.org* comments section, endings adapted

John Brosnan is an accordion player from Kilcummin, near Killarney, County Kerry. *IrTrad*

## Sliabh Luachra, continued from P7

as was a model farm at Glencollins near Ballydesmond where it was demonstrated that good grass could be grown on peaty soil by the use of burnt lime. As a result many limekilns were also built round the Sliabh Luachra area. The new line road and the building of a church in 1833 and a school in 1847 started the formation of a community and village in Rockchapel.

## Sliabh Luachra Music & Poetry

Today Sliabh Luachra is recognised as the bedrock of traditional Irish music, song, dance, and poetry. The area has produced some of Ireland's greatest poets including Geoffrey Fionn Ó Dalaigh who died in 1387, Aodhagán Ó Rathaille (1670 – 1720) The charismatic Gaelic poet Eoghán Ruá Ó Suilleabháin (1748 – 1784) whose many exploits live on in the folk memory as do his his poetry and “Ashlings” and the solo set dance “Rodneys Glory” which was composed in 1783 following his exploits after being forced to join the British Navy. Sliabh Luachra was also the birthplace the folklorist, poet, and translator Edward Walsh (1805 – 1850), An tAthar Pádraig Ó Duinnín who compiled “Dineens Dictionary” which is to this day the bible of the Irish Language, and An Bráthair Tomás Ó Rathaille, Superior General of the Presentation Brothers 1905-1925 who wrote two books of Irish poetry “An Spideog” and “An Cuaicin Draoidreachta.” This tradition of poetry continues to the present time with Bernard O’ Donoghue now a lecturer in Oxford University winning the prestigious Whitbread prize for a collection of poems in 1993/94. Little wonder that Professor Daniel Corkery author of “The Hidden Ireland” wrote that Sliabh Luachra was the literary capital of Ireland.

The area had a wealth of traditional fiddle masters whose names are legendary and who gave the music, a draiocht and a feeling that it came from the soul of the people, expressing their views hopes and fears. Much of the traditional music and dance of Ireland during troubled times was used as a voiceless expression of the views of the Irish people, which was well understood by them, but meaningless to their oppressors. Much of this draiocht and deep meaning is lost today in the mad rush to modernise and standardise our music and dance, and reduce one of the oldest musical traditions in Europe to the level of a mass culture in an effort to win competitions, or meet the perceived demands of an uninformed market, rather than preserving our old traditions

*Continued next page*

## Denis Murphy

Denis Murphy was born on November 14, 1910, at Lisheen, Gneeveguilla Co. Kerry. His father Bill had a fife and drum band which performed at local events like Knocknagree races and he played flute, fife and fiddle. Bill married Mary (Mainie) Corbett, herself a fine singer, and they had eight children, of which Denis was the second youngest.

Denis's grandfather was a linen weaver and they became known as "the Weavers" to tell them from other Murphys in the area. Pronounced 'waiver' the fiddler became known as "Denis the Waiver" and it was said that he even got letters for Denis Weaver. "There was music in the house morning, noon and night," according to Denis's sister Julie Clifford who was herself to become a popular fiddle player and All-Ireland champion. Denis, who played several instruments, became a member of the Lisheen Fife and Drum Band. With Julia he used to go to the great Kerry fiddler, Pdraig O'Keeffe of Gleanntain, for lessons.

According to Kerry box player Johnny O'Leary: "He was a pure gentleman and a fine looking man. He was about six foot two and thirteen or fourteen stone, and he wouldn't injure a child. He was known all over the world."

### Relaxed style

Denis had a rich store of tunes which he would share with Johnny O'Leary and they played regularly together at Thady Willie O'Connor's Hall in Gneeveguilla. They also played at the Pipers Club in Dublin. His playing style was described as

### Discography :

- *Music from Sliabh Luachra, Denis Murphy, RTE, 1994*
- *Kerry Fiddles, Pdraig O'Keeffe, Denis Murphy, Julia Clifford, Topic 1977*
- *The Star Above the Garter, Denis Murphy and Julia Clifford, 1968*

*See Also*

*Stone Mad for Music, The Sliabh Luachra Story, Donal Hickey. Marino, 1999.*

## Sliabh Luachra, continued from P10 Old Dances of Ireland

Many of our old dances such as The Bridge of Athlone, The Bonfire, The Waves of Tory. An Rince Mór, and An Rince Fada, that were danced at the fair of Carman in the year 1200, and were always part of the old Celtic Bealtaine celebrations, and ceremonial occasions such as the arrival of an honoured guest, for example an Rince fada was danced to welcome James II on his arrival in Kinsale in March 1698. These dances are regrettably no longer centre stage in Ireland. This is also the case with our solo set dances, such as The Garden of Daisies, The Job of Journeywork, Youghal Harbour, and the dances that were composed to celebrate The Napoleon and Jacobite wars when it was felt these wars might in some way result in gaining the freedom of Ireland. A whole range of these dances connected to historic events in Ireland are being lost, and are replaced by contemporary, make up as you go along dances, often added to by hard shoes, silly uniforms some with nonsensical designs, silly girdles, and hair styles, and is unrecognisable from what was performed in the homesteads and Crossroads of Ireland down the centuries. Its only relationship to tradition is that it is danced to traditional music.

A dancing master named Donchada Ó Morá who was known as 'Mooreen' brought many the old traditional dances to North Kerry, and Sliabh Luachra. He came to Listowel with a circus in the early 17 hundreds and stayed on and travelled about teaching traditional step dancing, he taught many in Sliabh Luachra who then went on to being dancing masters themselves. He also became acquainted with the poetry music and activities of Eoghán Rua Ó Suilleabháin and composed the dance "Rodney's Glory" after Eoghán Ruá had composed the poem and tune in 1783. Mooreen is buried in An Teampaillin Ban graveyard near Listowel

Source: <http://www.sliabhluachra.com/history>

More: Stone Mad For Music' The Sliabh LuachraStory by Donal Hickey.

[http://homepage.tinet.ie/~sliabhluachraces/sliabh\\_luachra\\_area.htm](http://homepage.tinet.ie/~sliabhluachraces/sliabh_luachra_area.htm)

relaxed. According to one account – " he used to take the last note of a phrase and belt it into the start of the next phrase which gave it great lift and excitement."

In 1942 he married Julia Mary Sheehan of Tureencahill near Lisheen. They lived at home for some years before going to live in America in 1949, working at various odd jobs.

Denis Murphy made 78 rpm records in the States – both solo and as part of the Ballinmore Céilí Band. He also played with the great fiddlers Paddy Killoran and James Morrison and Andy McGann and Lad O'Beirne.

Denis and his wife came back regularly to Ireland for visits and returned to settle in Lisheen in 1965. He became a good friend of Sean O Riada, and visited him in Coolea, Co Cork. O Riada loved his music and made a film about him, "The Musician," part of a series "The Country Life." Denis was a regular at the Sunday music session at Dan O'Connell's pub in Knocknagree.

He died at home on April 7, 1974, after returning from a regular session in Dan Connell's with Johnny O'Leary.

The Kerry writer Con Houlihan wrote at the time: "There is more than technical virtuosity to great art. Others were as skilled as Denis, but his genius sprang from the very rare feeling for the world that made him ... He painted in marvellous colours, but in his music the intuition of a place and a people was like outcropping rock."

Source: <http://www.ramblinghouse.org/2009/07/denis-murphy/>



## Ballydesmond Polka No.1 (Tony Lowe's)

D Mixolydian

Musical score for Ballydesmond Polka No. 1, D Mixolydian, 2/4 time. The score consists of three staves of music. The first staff has a key signature of one sharp (F#) and a 2/4 time signature. The notes are: G4, A4, B4, C5, D5, C5, B4, A4, G4, F#4, E4, D4. Chords above: Am, Em, Am, D, Am, Em, Am, D. The second staff has notes: D4, E4, F#4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F#4, E4, D4. Chords above: D, Am, D, Am, G. The third staff has notes: D4, E4, F#4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F#4, E4, D4. Chords above: Am, G, C, G, Am, D.

Source: Miller & Perron - *Irish Traditional Fiddle Music, 2nd Edition* p 126, as *Ballydesmond #1*. Transcription from Kerry fiddlers Dennis Murphy (1912-1974) and Julia Clifford (1914-1997), 'Star Above the Garter' recording, 1969

Note: It is the first of three 'Ballydesmonds' on Dennis Murphy & Julia Clifford's 'Star Above the Garter.' The 'Ballydesmond Polkas,' numbers 1-3, are usually played as a group and are known collectively as "The Ballydesmond Polkas," but there are many 'Ballydesmonds' and the numbering is arbitrary.

## Ballydesmond Polka No. 2 (Maurice Manley's)

A Dorian

Musical score for Ballydesmond Polka No. 2, A Dorian, 2/4 time. The score consists of two staves of music. The first staff has a key signature of one sharp (F#) and a 2/4 time signature. The notes are: G4, A4, B4, C5, D5, C5, B4, A4, G4, F#4, E4, D4. Chords above: Am, Am, G, Em, Am, Am, Em, G, 1. Am, 2. Am. The second staff has notes: G4, A4, B4, C5, D5, C5, B4, A4, G4, F#4, E4, D4. Chords above: Am, G, Em, Am, Em, G, Am.

Source: John B. Walsh - *A Collection of Pipe Friendly Tunes*, Dennis Murpy and Julia Clifford's setting.

Polka, Sliabh Luachra region of the Cork-Kerry border. A Dorian. A polka version of 'Maurice Manley's', a slide.

Ballydesmond, County Kerry, lies in the heart of the Sliabh Luachra region. It was formerly known as Kingwilliamstown, and was a 'planned village' established in the 1830's at the junction of two new roads. Until then there were few roads in that region of south Ireland.

### Ballydesmond Polka No.3 (Gneevequilla Polka, Tom Billy's Polka)

A Dorian

\* Alternative for bars A1 & 2

Source: *Combaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 1. Tunes arranged in sets*

### Ballydesmond Polka No. 4

A Dorian

Source: *Combaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 1 (As Ballydesmond #3)*

### Julia Clifford (1914 – '97)

Julia Clifford was born on June 19, 1914, into a musical family at Lisheen, Gneevequilla in the Sliabh Luachra area north of Killarney, Co Kerry. The travelling fiddle teacher Pádraig O'Keeffe tutored both Julia and her brother, the renowned fiddler Denis Murphy. At age 14 she won ten shillings for her playing at a travelling show in Knocknagree.

In the late Thirties she emigrated to Scotland and then London where she worked as a hotel maid before marrying John Clifford in 1941. He was an accordion player, also from Kerry, and they had two sons, John and Billy. In the Forties they played the Irish dance halls in London. In the 1950s they returned to Ireland for a time, living in Newcastlewest in Co Limerick. They performed in the Star of Munster Céilí Band with which they made radio recordings.

Back in London Julia enjoyed greater popularity with the onset of the Sixties folk boom. In 1963 she won the All-Ireland fiddle championship at Mullingar. In 1968 Claddagh recorded herself and brother Denis Murphy on an album of Kerry music, *The Star Above the Garter*.

Source: <http://www.ramblinghouse.org/2009/07/julia-clifford-1914-97/>

Rediscovered by the British folk club scene of the Seventies, Topic in 1977 issued an earlier recording of herself with brother Denis and Pádraig O'Keeffe, *Kerry Fiddles* (Music from Sliabh Luachra). This was followed by two LPs featuring a range of music from various periods played by Julia, her husband and her son Billy, a flute player.

The wider appreciation of the music of Sliabh Luachra – particularly its Kerry slides and polkas – came late in life for Julia Clifford. They lived in a small council flat in Hackney before being rehoused in Thetford in the late Seventies.

In the Eighties and Nineties her reputation grew, being invited to perform at folk clubs and festivals. She performed on trips back to Ireland and was introduced to TV audiences. She also visited America. Many young players who sought her out to learn tunes and styles from her Kerry repertoire found her generous and encouraging. Caoimhín Ó Raghallaigh said *The Star Above the Garter* influenced him and many other musicians. Her husband John died in 1981. Julie Clifford died on June 18, 1997, and is buried in Norfolk.

**Farewell to Whiskey** (Slán le n-Uisce Beatha, Neil Gow's Farewell to Whiskey,  
G Major My Love is But a Lassie)

Slow Air, Barn Dance,  
Polka, Reel, or March

Chords: G, Em, G, Em, G, C, G, Am, G, D, G, G, C, G, Bm, G, C, G, C, G, Am, G, D, G

Source: John B. Walsh - Collection of Pipe Friendly Tunes, based on the playing of Dennis Murphy and Julia Clifford.

Usually referenced in Ireland as a polka, but the original was composed by the renowned Scottish fiddler-composer Niel Gow (1727-1807) who identified it as a lament on the occasion of the British government's prohibition of using barley to make whiskey in 1799, due to the failure of the crop in Scotland in that year (see the companion tune 'Welcome Whiskey Back Again,' "a merry dancing tune"). It appears in his "First Collection," 2nd edition (1801). —Fiddler's Companion

Discography for Farewell to Whiskey/Dark Girl set: Padraig O'Keeffe, Denis Murphy, Julia Clifford - Kerry Fiddles - Fiddle Music From Sliabh Luachra. A set used for Kingston Ceilis is Rattlin' Bog / Farewell to Whiskey / Spanish Lady, as Single Reels.

**Dark Girl Dressed in Blue**

D Major

Chords: D, G, D, G, B7, Em, A7, D, G, D, G, A7, D3, D, D, G, B7, Em, A7, D, D, G, A7, D3

Source: Matt Cranitch - The Irish Fiddle Book

This polka is from the northern Irish tradition (i.e. Sligo/Roscommon/Leitrim) rather than the southern Kerry polkas that are more frequently heard. —Fiddler's Companion



# Maggie in the Woods (If I Had Maggie in the Wood(s))

G Major

The musical score for 'Maggie in the Woods' is written in G Major and 2/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts with a quarter rest followed by a quarter note G, then a quarter note A, and a quarter note B. Above the staff are chords: G, Em, G, and D. The second staff continues the melody with a quarter note G, a quarter note A, a quarter note B, and a quarter note G. Above the staff are chords: G, Em, G, D, and a first ending bracket over a quarter note G. The third staff starts with a quarter note G, a quarter note A, a quarter note B, and a quarter note G. Above the staff are chords: G, C, Em, G, and G. The fourth staff continues with a quarter note G, a quarter note A, a quarter note B, and a quarter note G. Above the staff are chords: G, C, Em, G, G, D, and G. The fifth staff starts with a quarter note G, a quarter note A, a quarter note B, and a quarter note G. Above the staff are chords: G, Em, G, D, and G. The score ends with a double bar line.

Source: John B. Walsh - Collection of Pipe Friendly Tunes, (Endings adapted)  
West Kerry Polka. The tune was popularized by the Chieftains.

# The Maids of Ardagh

A Mixolydian

The musical score for 'The Maids of Ardagh' is written in A Mixolydian and 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody starts with a quarter note A, a quarter note B, and a quarter note C#. Above the staff are chords: D, G, A, D, G, A, and D. The second staff continues the melody with a quarter note A, a quarter note B, a quarter note C#, and a quarter note A. Above the staff are chords: A, D, A, A, E, and A. The score ends with a double bar line.

Source: Marcel Picard, Harold Kenny, Dennis Wilson - The Kingston Collection of Irish Dance Tunes  
Irish, Polka. D Major ('A' part) & A Major ('B' part). The tune has been recorded as one of 'Johnny O'Leary's Polkas,' although  
Sliabh Luachra accordion player O'Leary himself called it one of the 'Tourmore Polkas.'



## The Church Street Club

Probably the longest 'session' in Ireland, the club was formed in Dublin in 1956 around a nucleus of Sligo/Leitrim musicians who had moved to Dublin. The MC at gatherings was generally John Egan who had played the flute in the Kincora Céilí Band from 1942 to 1947. Other regulars in the 1950s included flute players John Brennan and Dessie O'Connor, Leitrim fiddler Tom Mulligan, Bill Hart; John Ryan (concertina), John Kelly, Sonny Brogan and piper John Clarke.

The musicians, particularly Egan, were dedicated to fostering the music through playing and learning at sessions, and visiting musicians were encouraged to play a solo or to join in. Many young musicians like Tony McMahon and Barney McKenna and even much younger individuals like Peter Browne were regular participants in the late '50s. The session was held in a room above a bookmakers in Church Street until the early 1960s when its popularity forced a move to the adjacent Boy's Brigade Hall. This was the height of the club's reputation, with the country's finest musicians stopping by and playing.

There followed a peripatetic existence when the popularity of the session waned and the venue changed many times from Bru na Gael to the Midland Hotel to the Kings Inns Pub on Henrietta Street, and McGovern's of Smithfield (now the Cobblestone). The 'Church Street Session' eventually established itself in Hughes' of Chancery Street where John Egan presided with warmth and humour until his death in 1983.

The session continues there on Tuesday evenings with the anchor position of John Egan now taken by fiddler Pearl O'Shaughnessy who continues a tradition of encouraging regulars and visitors to learn, to appreciate, or simply to enjoy themselves by participating. (EAO)

Source: Fintan Vallely – The Companion to Irish Traditional Music

## History of the Piper's Club

Pipers' Club CCE – *Extract from "History of the Pipers' Club" by Mick O'Connor (copyright)*

Many people identify and associate our native music with rural Ireland. This is not the reality. Irish music survived and flourished in Dublin, particularly piping in the inner city. The Dublin Pipers' Club is responsible for passing on unbroken the piping tradition to the present day. The origins of the Dublin Pipers' Club are tied up with the Literary Revival, which focused interest on all aspects of our culture including the music. The National Literary Revival that began during the closing decade of the nineteenth century heralded the birth of the Gaelic League, the Feis Ceoil and the Dublin Pipers' Club (all Dublin based).

### Foundation 1900

A close examination of the Dublin Pipers' Club minute book (1900-04) reveals the cross-fertilisation of interests coming together to promote Irish music. Many had dual membership of the Gaelic League and later of the Irish Volunteers. Members of the Club included some ardent nationalists and Gaelic propagandists. Perhaps the most famous was Eamonn Ceannt, the 1916 signatory and leader of the Easter Rising, who was secretary of the Club until he retired on his marriage to the treasurer, Aine Brennan.

The development of Irish music in Dublin can be traced mainly through the fortunes of the Dublin Pipers' Club from the period 1900 to the present day. The Club became defunct on a number of occasions. Gratten Flood stated that after an existence of six years (1906) the Club got into financial difficulties and in 1911 was in a moribund condition. The last entry signed in the second minute book of the Dublin Pipers' Club dated the 14th of October, 1913 is a request from Padraig Pearse via Eamonn Ceannt for pipers to play at a feis in aid of St. Endas.

### The Troubles

From the period between the last entry in the minute book 15 January 1914 and a letter dated 2 November 1921 re-convening the Pipers' Club in 1921, we have no documentary evidence of the Club's existence. We know that the Cork Pipers' Club went into a similar decline with the outbreak of World War I. It revived temporarily but continued to decline during the War of Independence and the Civil War that followed. Breandan Breathnach stated that the Pipers' Club was reformed in Thomas Street in 1919 but was put out of existence by the activities of the Black and Tans who raided the Dublin Pipers' Club on one occasion. Organisations and bands associated with Irish activities were frequently the target of the Black and Tans. The Fintan Lalor Pipe Band, and the Cork Pipers' Club were raided and William Keane, the Limerick piper had his house burned by the Black and Tans. It is reasonable to assume that the Club was defunct from 1915 to the revival in 1921.

*Continued on P18*

## Green Cottage (The Quarry Cross, The Glin Cottage Polka)

E Dorian

Em D Bm Em D Em  
Em Bm Em Em D Em Bm Em Bm

Source: Miller & Perron - Irish Traditional Fiddle Music, as 'The Quarry Cross,' sourced as "Paddy Cronin (b 1925, Co Kerry), 'The House in the Glen' recording, date unknown. This is the second tune in his medley with 'Gneeveguila Polka'."

## Little Diamond

D Major

D D G A  
D A 1. D 2. D  
D Em D A D A  
D Em D A A7 D

Source: Taught at a Goderich workshop taken by Denise. Score is from an unknown web source, cited as "learned from fiddler Clare McLaughlin (of Deaf Shepherd), who learned it in Donegal from the playing of Seamus Begley and Paul Cooney."

The tune was recorded in New York in 1936 on a 78 RPM disc by the master Irish fiddler from County Sligo, James Morrison, with his band. He paired 'Little Diamond' with 'The Magic Slipper.' —Fiddler's Companion

## The Piper's Club, continued from P17

1916

In an article, "The Origin of Ceili Bands", Leo Rowsome stated that after the 1916 insurrection, the Pipers' Club continued to meet at his father's house in Harold's Cross. The continuity of the Pipers' Club was broken. A letter from the Hon. Secs. of the Irish Union Pipers' Club, in November 1921, announced the resumption of its activity at 132 Thomas Street and exhorted its members to support them. The letter was signed by Chas. J.B. Kenny and John Fleming (Honorary Secretaries). There is further evidence to support this: a copy of a printed letterhead of the Irish Union Pipers' Club with an illustrated letterpress block of William Rowsome (Leo's father) has survived. A roll book of this period 1921-22, with a list of members, also survived and is deposited in the National Library. A son of one of the members, Frank Rogan informed the writer that the revitalised Club went out of existence after a year or two. This is borne out by dates on the roll book. *Continued next page.*

## The Magic Slipper

D Major

The musical notation for 'The Magic Slipper' is presented in four staves. The key signature is D Major (two sharps) and the time signature is 2/4. The first staff begins with a D chord and ends with a G chord. The second staff features G, D, and A7 chords. The third staff includes D, G, and A7 chords. The fourth staff concludes with D, G, A7, and D chords. The melody is written in treble clef.

Source: Shaskeen Céili Band - *The Crossroads Dance: A Collection of Irish Traditional Dance and Session Tunes*  
The tune was recorded by fiddler James Morrison in 1936, paired with "The Little Diamond"

## The Piper's Club, continued from P18

### The Civil War

Leo Rowsome stated that the Civil War put an end to all music gatherings and he missed the friendly sessions of the Pipers' Club. The Civil War also disrupted the Oireachtas and subsequently, no instrumental competitions were held in 1922. In 1923, there were a very limited number of events. In 1924 the Oireachtas was held in Cork with very disappointing entries. There were no entries in the uilleann piper or pipe learner competitions. According to accounts, most people felt that there was no longer a need for the Gaelic League or specialist music organisations, that the country was in safe hands and our culture would receive due recognition from a native government. The first flush of enthusiasm from the cultural revival had run its course. It had in fact started to decline after a peak in 1905, reaching a low in 1915 and revived again in the years leading to the War of Independence. These ups and downs were reflected in the numbers of entries in the musical competitions held by the Oireachtas. An tOireachtas was discontinued after 1924 and it was not held again until 1939 when it was re-established in the Mansion House, Dublin with over 200 competitors who entered songs, plays, poems and music pieces.

From 1925 to 1936 the Pipers' Club in Dublin ceased to exist. the music continued to survive in the homes of the following musicians: William Rowsome and John Brogan (both pipe makers living in Harold's Cross), John Potts of The Coombe, and James Ennis of Finglas

### Schoolhouse Lane

Leo Rowsome was instrumental in reviving the Pipers' Club at this period. He got together a few enthusiasts and the Club was revived in Schoolhouse Lane off Molesworth Street. In an article "The Origins of our Ceilidhe Bands", Leo Rowsome stated that after a performance in the Siamsa Mor in the Phoenix Park in 1936, Leo canvassed his pupils (thirty pipers) with a view to reviving the Pipers' club. This initiative was well received, thereon they immediately arranged a meeting and subsequently Leo was elected chairman. In an article by Liam Rowsome (Leo's son) in *Treoir* reprinted from *The Irish Press*, he states that Cumann na bPiobairí was founded in 1936. Pipers Jack Wade and Tommy Reck were prominent members of the Club at that period.

### 14 Thomas Street

In 1946 the Pipers' Club moved to Arus Ceannt, 14 Thomas Street, the headquarters of the 4th Battalion Old IRA. Some of the members of the 4th Battalion sent their children to the Club to learn traditional music. Betty Nevin was one of this group and became a proficient piper. The Club began to thrive from then on, mainly due to the prudent management of Jim Seery and Paddy McElvaney. Andy Conroy brought Johnny Doran to the Club at this time and Paddy McElvaney recalled great piping sessions with Johnny and Leo Rowsome. Traditional music was still confined to the back streets and it was felt by many people that there was a need for a national organisation to promote our native culture. *Continued on P20*

## **The Piper's Club, continued from P19**

### **Comhaltas Ceoltóirí Éireann**

The identity of the Pipers' Club was eclipsed by the phenomenal growth of Comhaltas Ceoltóirí Éireann, founded in 1951 by members of the Pipers' Club at 14 Thomas Street. The new organisation was known as Cumann Ceoltóirí na hÉireann but was shortly changed to Comhaltas Ceoltóirí Éireann. A number of very energetic members of the Pipers' Club gave unstinting service in the formation of a national organisation. They included Jim Seery, Leo and Tom Rowsome, and Paddy McElvaney.

On October 14th, 1951, at Arus Ceannt, Thomas Street, Dublin, the first standing Committee of Cumann Ceoltóirí na hÉireann was elected as follows: President, Most Rev. Dr. Kyne, Lord Bishop of Meath; Chairman, Cait Bean Uí Muineachain; Vice Chairman, Willie Reynolds, Walderstown; Secretary, Arthur Connick, Dublin; Assistant Secretary, Tom Rowsome, Dublin; Treasurer, Jim Seery, Dublin; Committee, Leo Rowsome, Dublin; P.J. Scott-Monsell, Dublin; P. McElvaney, Monaghan; Rev. Brother Redmond, Mullingar; P. Kelly, Donegal; Micheal MacCarthaigh, Tipperary; W. Hope, Belfast; Eamonn Murray, Monaghan; Jack Naughton and Eamonn O'Muineachain.

The Pipers' Club in the 1950s and 1960s became a Mecca for visiting musicians and invariably musicians in town for a broadcast (broadcasts including Ceili House were recorded live) came to the Club afterwards. Many of the ceili bands of the period were connected to the club. They included the Kincora, Eamonn Ceannt and the Castle Ceili Bands. Families with connections to the original 1900 Club and Schoolhouse Lane were still involved. Leo Rowsome taught the Uilleann Pipes every Saturday night and invariably he played a session of music afterwards to everyone's delight. Sean Seery, Jim Dowling and Mick Toughy were regular performers on the pipes. In the 1970s Sean Keane was teaching the fiddle and produced a group of fine fiddle players. The Pipers' Club Ceili Band also came into prominence and won All-Ireland honours at Fleadh Cheoil na hÉireann.

### **Belgrave Square, Monkstown**

The premises at 14 Thomas Street were no longer adequate for the crowds attending each week. After much deliberation and a close vote the Pipers' Club moved from 14 Thomas Street to new premises located at Belgrave Square, Monkstown, in 1976 and is flourishing. As in previous moves of location, families with long connections to the Club kept the continuity. Paddy McElvaney, John Keenan and the Quinn family were among the people who provided the link. The branch was re-named Craobh Leo Rowsome, Cumann na bPiobairi in honour of its most distinguished musician. The Club continues to teach the uilleann pipes along with its other instruments. It is still one of the most active branches in the country and is justifiably proud of its musical lineage.

Source: [http://comhaltas.ie/blog/post/history\\_of\\_the\\_pipers\\_club/](http://comhaltas.ie/blog/post/history_of_the_pipers_club/)

# Single Reels

Single reels are distinct from reels. Considering the unique dance steps that go with single reels known in certain geographical pockets of Irish set dancers (within Cork and Donegal, at least), it seems to be most akin to the class of polkas that are very march-like.

Single reels are usually notated in 2/4, like polkas. “They have a strongly accented rhythm, identical to the polka, and were used to teach the basic steps for dancers. Some older musicians refer to these tunes as ‘the old dancing master reels,’ and Breathnach collected one such tune in Listowel, Co. Kerry that bore the title ‘The Dance Master’s Reel’ “ — The Walton’s Guide to Irish Music



# Girl I Left Behind Me

Single Reel, Polka, March

G Major

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

There are conflicting assertions about both the provenance and antiquity of 'The Girl I Left Behind Me', a popular traditional melody claimed vociferously by both the English and Irish. It does appear to date to the 18th century, but that general date is almost all that can be said for certainty at this time. Irish claims revolve around the melody's appearance under the title 'The S(p)ailpin Fanach' ('The Rambling Laborer'), words and music printed in Dublin in 1791, although Bunting (1840) asserts it was known much earlier. Bunting himself collected the tune from an elderly Irish harper, Arthur O'Neill, in the year 1800....Claims of English provenance are just as forceful, although occasionally vague. —*Fiddler's Companion*

# Spanish Lady (As I Went up to Dublin City)

Single Reel

D Major

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

The title comes from a song set to the tune.



# Rattlin' Bog (The Bog Down in the Valley-O)

Single Reel

D Major

Musical score for Rattlin' Bog (The Bog Down in the Valley-O) in D Major, 2/4 time. The score consists of four staves of music. The first staff has four measures with chords D, G, D, and A. The second staff has five measures with chords D, G, D, A, and D. The third staff has five measures with chords D, D, D, D, and A. The fourth staff has six measures with chords D, D, D, 1. A, D, and 2. A, D. The key signature is one sharp (F#) and the time signature is 2/4.

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

## White Cockade

G Major

Musical score for "White Cockade" in G Major, 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a quarter rest followed by a quarter note G, then a half note A. The second staff continues the melody with a quarter note G, a quarter note E, a quarter note D, and a quarter note C. The third staff has a quarter note D, a quarter note C, a quarter note B, and a quarter note A. The fourth staff concludes with a quarter note G, a quarter note F#, and a quarter note E. Chord symbols are placed above the notes: A, G, Am, G, G, Em, G, C, D, D, D, G, C, G, G, G, G.

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

The tune in its original form is properly categorized as a Scottish Measure. One of the first printings of the air is in Playford's "Apollo's Banquet" of 1687 where it was called simply a "Scots tune,"...A cockade was a ribbon in the shape of a rosette used as a decoration on hats, and thus was a convenient vehicle to display the wearer's loyalties in much the same manner as a button or a bumper sticker nowadays. It was used especially as a uniform decoration and to mark irregular troops in the 18th century and various colors represented different loyalties. A white cockade was associated with Jacobite rebels in 1715 and again for Bonnie Prince Charlie's uprising in 1745, in both Scotland and Ireland. —Fiddler's Companion

## Soldier's Joy

D Major

Musical score for "Soldier's Joy" in D Major, 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody begins with a quarter rest followed by a quarter note D, then a half note A. The second staff continues the melody with a quarter note D, a quarter note C#, a quarter note B, and a quarter note A. The third staff has a quarter note D, a quarter note C#, a quarter note B, and a quarter note A. The fourth staff concludes with a quarter note D, a quarter note C#, a quarter note B, and a quarter note A. Chord symbols are placed above the notes: A, D, A, D, D, A, D, A, D, D, D, G, D, A, D, D, D.

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

'...One of, if not the most popular fiddle tunes in history, widely disseminated in North America and Europe in nearly every tradition; as Bronner (1987) perhaps understatedly remarks, it has enjoyed a "vigorous" life. There is quite a bit of speculation on just what the name 'Soldier's Joy' refers to. Proffered thoughts seem to gravitate toward money and drugs. —Fiddler's Companion

# Rakes of Mallow

G Major

The musical score for 'Rakes of Mallow' is written in G Major (one sharp) and 2/4 time. It consists of four staves of music. The first staff begins with a G chord and ends with a D7 chord. The second staff begins with a G chord and ends with a G chord. The third staff begins with a G chord and ends with a D7 chord. The fourth staff begins with a G chord and ends with a G chord. The music features a mix of eighth and sixteenth notes, with some triplets and slurs.

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

*Irish, originally. Polka, Single Reel or March. Bayard (1981) identifies the name as apparently stemming from the 18th century when the town of Mallow, County Cork (on the river Blackwater between Limerick and Cork City), was a well-known spa.*

—*Fiddler's Companion*

## From Vaudeville To Video – Sean Laffey

Seán Laffey gives us a thumbnail sketch of the course of Irish traditional music in the twentieth century.

What follows is as it says, a thumbnail sketch of the course of ITM (Irish Traditional Music and Song) in the 20th century. At the end there is a list of books that will provide you with even more detail and hours of enjoyable reading.

The following article is a revised version of the lead story in the December 1999 issue of Irish Music Magazine.

In September 1999 rock music got a pang of guilt and decided to rid the Third World of it debt. Following on the example of Bob Geldoff's Live Aid, this time round the music would be combined with the power of the Internet, Net Aid would salve the conscience and solve the debt problems at the click of a mouse. I watched the pre-concert hype on CNN (in a Hotel bedroom in Dublin) here is how they ran the story. Voice over describes the worthy cause and how it will be marketed and managed through the World Wide Web. Cut to a computer screen, the cursor browses over music types, Rock, Jazz, R and B, Blues, Soul. The little arrow pierces the button marked Celtic, click to the next set of images. The Corrs live on stage, belting out jigs and reels on fiddle and whistle. Is the underlying message that Celtic is now Cool?

For some this is the worst-case scenario, Irish music has joined the ranks of the young and trendy, it belongs with all the trappings of crass commercialism, videos, the pornography of moving image over solid substance. A negation of the history of small lives that have added so much, so generously and for the most part anonymously to the survival of the music. The alternative view of course is that the music is at last coming of age, taking its rightful place alongside other popular art forms. Don't blame the Corrs for being able to play the music, don't criticise them if they don't play it as well as you'd like. They won't save the music, neither will they kill it, but isn't it great that they still keep it in their act? (And I realise these are not the only interpretations you can throw at me).

For most of the twentieth century Irish traditional music appealed to an ethnic fraternity, it was something to be cherished, something to keep as authentic as possible, a direct link with ancestors and their aspirations for political independence and cultural integrity. If you had reached retirement age in 1920, and few folks did, you would have lost most of your friends to emigration, the majority to industrial East Coast America, many to Britain. That lifetime from a birth in 1850 saw the greatest scattering the Irish had ever undergone, a process that would continue for generations, a process that ironically would actually save the music. By 1903 after nearly two decades of tune collecting Captain Francis O'Neill published his "Music of Ireland," containing 1850 tunes, and four years later in 1907 he published 1100 tunes in

his "The Dance Music of Ireland." These books amassed tunes collected from the Irish immigrant communities in Chicago and on occasion further afield.

In 1898 the Cork Pipers club was founded, this not only catered for uilleann pipers but also the great highland pipes and introduced the kilt into the marching band costume. These well meaning movements tried to fashion a stereotypical Irishness through the music. The Gaelic League promoted céili dancing which had been on the decline, set dancing although more popular was considered a foreign import and not to be encouraged. Dancing was beginning the long process of becoming regimented, codified and competitive. The result would be tightly controlled footwork and the disparagement of arm movements, reducing traditional dance to a wholly twentieth century art form, which as the century progressed became more and more distant from its roots in the nineteenth century peasant dances.

This could have been a scenario for the decline of the music had it not been for the waves of emigrants to the New World, Although they readily found employment, the weekly social dances and visits to music halls became a necessity to establish themselves in their new communities. Patrick J. Touhey was a star of the vaudeville theatres in New York in the early 1900s; he combined authentic Irish music with stage Irish burlesques and some American tunes thrown in for good measure. He experimented with the commercial possibilities of wax cylinder recordings and by 1901 was selling tunes at a dozen for \$10.

Surely the most significant person in the history of commercial Irish music in America was the Cork born Elle O'Byrne De Witt who in 1916 arranged for Columbia to record the banjo and accordion duo of Eddie Hebron and James Wheeler on 78rpm. The tune played was the Stack of Barley, and the success of the recording was such as to create an Irish American music industry. By the 1920's New York based Sligo fiddle masters Michael Coleman, Paddy Killoran and James Morrison were to have a profound and lasting effect on the music both in the States and more significantly back home in Ireland. The records that were sent back from the US were to revolutionise the playing of traditional music whilst at the same time beginning the slow atrophy of truly regional styles of music.

Continued at: <http://www.iol.ie/~didly-didly/tradcent.html>

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**Rileanna**  
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## Castle Kelly (Caisleán Uí Cheallaigh, Cumar na Cathrach)

A Dorian

Am G Am G F G Am  
Am G \*Alternate for A2 Am G 1.F G Am 2.F G Am  
Am G Am G Am G F G Am  
Am G Am G Am G 1.F G Am 2.F G Am

Source: L.E. McCullough - 121 Favorite Irish Session Tunes, adapted

A Minor, A Dorian. played AB, ABB, AAB,: AABB, AAB B', AA'BB'

There are numerous "Castle Kelly's" to which this title may refer. One is near Tallaght, County Dublin. Other castles built by the O'Kelly's (according to "The Tribes and Customs of Hy-Many, commonly called O'Kelly's Country", author unknown) are in Moate, near Roscommon; Galy, on the borders of the Shannon, near Knockcroghery; Athleague, Corbeg and Skryne, in the County of Roscommon, and Garbally, Aughrim, Gallagher, Mullaghmore, Moy-lough, and Aghrane, now Castle Kelly in the county of Galway (the latter is where O'Carolan composed his air 'Mabel Kelly'). —Fiddler's Companion

## The Old Bush (An tSean-Sceach, Captain Rock, The Long Hills of Mourne)

A Modal Mixolydian/Dorian

Am D Am D C G  
Am D Em D C 1. Bm Am D 2. Bm Am  
C C D C D Am  
C Em D Em D C 1. Bm Am 2. Bm Am D

Source: L. E. McCullough - 121 Favorite Irish Session Tunes, adapted

Eamonn O'Doherty (1979) remarks that the title to this tune supposedly derives from the Irish custom of planting a special tree as a gathering place. The tune was a favorite of Clare piper Willie Clancy's, and was also associated with the playing of Paddy Canny, P.J. Hayes and Peter O'Loughlin. However, 'Captain Rock' may have been an earlier title. —Fiddler's Companion

# Whiskey Before Breakfast

D Major

D D G D A  
D D G D A D  
D A A  
D A G D G D 1.A D 2.A D

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

Note: Canadian (originally), Old-Time; Breakdown, associated with Manitoba Métis fiddler Andy de Jarlis.

Fiddler, composer, b near Woodridge, near Winnipeg, 29 Sep 1914, d St Boniface, Man, 18 Sep 1975. DeJarlis, who won his first fiddling contest in 1935, was one of the most popular entertainers on the Prairies. His band was known initially as the Red River Mates and later as the Early Settlers. ...DeJarlis had won over 20 fiddling contests in western Canada by 1952. —www

*Encyclopedia of Music in Canada*

This 'Irish' version differs significantly from the original setting

# Red Haired Boy (Giolla Rua, The Little Beggarman)

Reel, Hornpipe or Fling

A Mixolydian

A D A G  
A D A 1.E A 2.E A  
G D A G  
A D A 1.E A 2.E A

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

Irish (originally), Scottish, English; Air or Hornpipe: American, Canadian; Reel or Breakdown. 'Red Haired Boy' is the English translation of the Gaelic title 'Giolla Rua' (or, Englished, 'Gilderoy'), and is generally thought to commemorate a real-life rogue and bandit. The melody is one of the relatively few common to fiddlers throughout Scotland and Ireland, and was transferred nearly intact to the American fiddle tradition (both North and South). —*Fiddler's Companion*



## Drowsy Maggie (Maighréadín Taiméac/Suantac)

E Dorian

Em D Em G D  
Em D Em G D  
D A D D A G D  
D A D G A7 G D Em

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *the Kingston Collection of Irish Dance Tunes*.  
Counties Donegal, Sligo.

## Cooley's (Lutrell Pass, The Tulla Reel)

E Dorian

Em D  
Em D Em D  
Em D Em D  
Em D Em D  
1. Am Em 2. Am Em  
Em D Em D  
1. Am Em 2. Am Em

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*, adapted  
The tune is associated with the renowned button accordion player Joe Cooley (1924-1973), originally from Peterswell, County Galway, near the northern boundary of the Sliabh Aughty mountains. He spent much of his later life in an itinerant lifestyle in various cities in America, playing and teaching accordion to, among others, Jerry Garcia, and back and forth to Ireland. He was a member for a time of the famous Tulla Céili Band in Ireland. —*Fiddler's Companion*  
'This is an early 1950's composition with the first part composed by Joe Cooley. Sonny Brogan is said to have rescued the situation by adding a second part to it.' —*The Paddy O'Brien Tune Collection*  
Often paired with 'The Wise Maid' (R34) as recorded by Cooley himself on Gael-Linn

## Miss McLeod's Reel (Ríl Iníon Mhic Leod)

G Major

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 1. Tunes arranged in sets.*

Apparently the tune was first printed in Gow's "Fifth Collection of Strathspey Reels" of 1809 (pg. 36), with the note "An original Isle of Skye Reel. Communicated by Mr. McLeod (of Raasay)". 'Miss MacLeod' was popular as long ago as 1779 in Ireland, but the Irish versions generally are in the key of 'G' and the parts are reversed from the Scottish A Major original.' —Fiddler's Companion

## St. Anne's Reel (Ríl San Áine)

D Major

Source: *Shaskeen Céilí Band - The Crossroads Dance: A Collection of Irish Traditional Dance and Session Tunes*

Canadian (originally), now firmly in the Irish repertoire. According to Anne Lederman (in her article on "Fiddling" in the *Encyclopedia of Music in Canada*, 1992), the tune was originally French-Canadian, with Joseph Allard's recorded version—'Reel de Ste Anne'—becoming popular in English-speaking Canada as 'St. Anne's Reel'...popularised by Radio and TV fiddler Don Messer (who had the title as 'Sainte Agathe' in his 1948 "Way Down East" collection). —Fiddler's Companion

**Maid Behind the Bar** (An Gearrchaile taobh thiar den Bheár, (Kiss) The Maid behind the Barrel,

D Major

Póg an Ghearrchaile ar Chúl an Bhairille)

Source: L.E. McCullough - 121 Favorite Irish Session Tunes, adapted

The tune was popularized through a recording by Sligo fiddle master James Morrison and has become one of the most ubiquitous tunes in modern Irish sessions. The melody appears earliest in print as 'Indy's Favorite' and 'Judy's Reel' in Ryan's Mammoth Collection (1883). O'Neill prints the tune also under the title 'Maid of Castlebar,' but the title may be a corruption of 'Maid Behind the Bar,' or vice-versa. Philippe Varlet believes that a recording for Columbia Records by accordion player James Murphy in 1920 is the first time that the use of the title 'Maid Behind the Bar' can be documented. —Fiddler's Companion

**Merry Blacksmith** (An Gabha Meidhreach, The Devil's of Dublin)

D Major

Source: Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 1, a few notes adapted

County Sligo/New York fiddler Michael Coleman recorded a version of this tune in 1921 as the second tune, after 'Boys of the Lough,' in a medley entitled "The Boys of the Lough." Michael Coleman 1891-1945 Disc 1 —Fiddler's Companion.

# Flowers of Edinborough (Blatha Duin-Eudain, Flooers o' Edinburgh)

Reel or Hornpipe

G Major

The musical score for 'Flowers of Edinborough' is presented in four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a repeat sign. Chords G, G, D, and D are indicated above the notes. The second staff continues the melody with chords G, G, G, D, and includes first and second endings marked '1. G' and '2. G'. The third staff features a bass clef and chords G, B m, E m, and E m. The fourth staff returns to a treble clef with chords G, C, G, D, and includes first and second endings marked '1. G' and '2. G'.

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

Scottish (originally), Shetland, Canadian, American; Scots Measure, Country Dance Tune or Reel. Neil Gow and others credit composition of the melody to James Oswald (Gow). Its earliest appearance in print is in Oswald's c.1742 "*Curious Collection of Scots Tunes*." —*Fiddler's Companion*

# Star of Munster (An Réalt Múmhain, The Bright Star of Munster)

A Dorian

The musical score for 'Star of Munster' is presented in four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a repeat sign. Chords Am, G, Am, G, Am, and G are indicated above the notes. The second staff continues the melody with chords Am, G, Am, G, Am, and includes first and second endings marked '1. G Am' and '2. G Am'. The third staff features a bass clef and chords Am, Am, G, and G. The fourth staff returns to a treble clef with chords Am, Am, G, and includes first and second endings marked '1. G' and '2. G Am'.

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*, Tommy People's setting. A few notes in Part B adapted

A star is a euphemism for a beautiful woman. The melody is at least as old as the latter 19th century, for O'Neill (1913) mentions it as one of the first reels learned as a boy by Callinafercy, Kilcoleman, County Kerry fiddler and uilleann piper William F. Hanafin, born in 1875. (who later, in his adolescence, emigrated to Massachusetts). O'Neill himself learned this tune from County Mayo piper James O'Brien, who visited Chicago in 1876. —*Fiddler's Companion*

# Swallowtail Reel (Eireaball na Fáinleoige, The Swallowtail Coat, The Swallow's Tail Coat)

A Dorian

Am G G G G 1. Am 2. Am  
Am G G G G 1. Am 2. Am

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*, adapted Caoimhin Mac Aoidh (1994) states the tune is more correctly called in County Donegal the 'Swallow's Tail Coat,' named after the long split-tail coats dancing masters wore. The late Donegal fiddler Danny O'Donnell (1910-2001) said that it was a very popular reel in his home of The Rosses, Donegal, for a particular type of dance, and that people in the lower Rosses knew it under the title 'The Queen's Wedding.' Breathnach (1985) gives titles for the tune in Ulster as 'McKenna's Reel,' 'The Queen's Wedding,' 'Mollie's Bonnet,' 'Molloy's Night Cap,' and 'Joshua Gray.' Paddy Kelly (originally of Co. Tyrone) called the tune 'McKenna's Reel' after a local dancer named McKenna. The names under which it appears in O'Neill are 'The Swallow's Tail,' 'The Steeplechase' and 'Take your Hand Away,' —*Fiddler's Companion*

# Teetotaller's Reel (The Teetotaller's Fancy, Temperance Reel)

G Major

G G Em C D  
G G Em C Am D  
Em D D  
Em Em C Am Am D G

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*  
'Teetotaller's' is the Irish tune name; an American setting of the tune is called the 'Temperance.' —*Fiddler's Companion*

## Seamus Ennis

Seamus Ennis used to say that it took all of 21 years to become a piper – seven years learning, seven years practising and seven years playing. He may be the exception that proves the rule, because by the age of 21, his playing as evidenced on recordings he made for Radio Eireann in 1940 was as fully developed as when he was 50.

Seamus Ennis, uilleann piper, broadcaster and folklore and music collector, was born on May 5, 1919, in Jamestown in Finglas, then a rural area of North Co Dublin.

As for his musical talent, “it wasn’t off the wind he got it,” as Sean Mac Reamoinn once commented. His father was **James Ennis**, a civil servant in the Department of Agriculture, from Naul, Co Dublin, who was a prize-winning musician on several instruments including the uilleann pipes and also a champion dancer. He married Mary Josephine McCabe of County Monaghan in 1916. They had six children.

Seamus’s early schooling was at the Holy Faith Convent in Glasnevin and at Belvedere College. Then he attended all-Irish schools at Scoil Cholm Cille and Colaiste Mhuire and this, coupled with family visits to Rosmuc in the Connemara Gaeltacht as a teenager and his father being a keen lover of all things Irish, gave Seamus a grounding in Irish which he developed to the full.

His Irish language proficiency proved a major asset later on. While collecting folk songs and tunes for Radio Eireann and the BBC, he had an uncanny ability to converse in the regional Gaelic dialects with people in Connemara, Donegal, Kerry and even Scotland.

Having studied at commercial college he sat an exam for a post as Employment Exchange Clerk and missed being called for a job by one place. Then in Dublin one day in 1938 he met a close family friend **Colm O Lochlainn**, who offered him a job at his printing and publishing firm, the Sign of the Three Candles in Fleet Street, Dublin.

### Cradle music

Seamus remembers hearing music in the cradle and going to sleep with the sound of his father’s pipes in his ears. He knew the names of some of the tunes when he was only three years old and one night, despite valiantly trying to stay awake, he fell asleep as his father played *Munster Buttermilk*. He tells of how in the morning he was upset at having missed the end of the tune.

There were many musical visitors to the house in Jamestown – pipers **Liam Andrews** of Dublin and **Pat Ward** of Drogheda whose face Seamus describes as being adorned by a white “halo beard”, **James McCrone**, a reed maker, the influential fiddle player **Frank O’Higgins** and **John Cawley** (flute) – the other members of the Fingal Trio with whom his father played and broadcast in the early days of 2RN which preceded Radio Eireann.

It was on a wet Saturday afternoon that Seamus first put on a Jack Brogan set of pipes which his father had bought in order to play with the Fingal Trio. He had no formal piping lessons from his father who used, however, to explain the “dif-

ficult bits” and also showed him how to read music in order to learn tunes from Francis O’Neill’s book. Seamus said that the only major influence on his piping was his father, who had in turn learned from **Nicholas Markey** of County Meath, Pat Ward and the other old pipers who used to play in the early years of the Oireachtas competitions.

### Folklore Commission

Seamus was employed for years by Colm O Lochlainn at the Three Candle Press and performed all the usual tasks associated with the printing trade as well as learning to write down slow airs in staff notation which – along with the ability to write dance music his father had taught him – was to be of enormous benefit to him in the years to come. He said that Colm O Lochlainn was a major cause of his love for the Irish language and at this time also he got much practice at singing with *An Claisceadal* – an Irish language choir of which Colm was a director.

In 1942 the Second World War caused shortages in printing trade materials and Colm introduced Seamus to **Professor Seamus O Duilearge** of the Irish Folklore Commission. He was hired as a folk-music collector and sent to Connemara with “pen, paper and pushbike” on a salary of £3.00 a week. He wrote down his first song from a man working on the roadside between Oranmore and Galway city.

In the ensuing years to 1947 he collected songs in West Munster, Galway, Cavan, Mayo, Donegal, and in 1946 in the Scottish Gaeltacht. It was a wonderful part of his career and the collection of written music and song which resulted is to this day a major legacy.

He was clearly accepted and well-liked by those from whom he sought music and was able instantly to spot the genuine and good players and singers. Being a musician himself meant that he was in turn fully accepted by them – a case of like recognising like.

**Elizabeth ‘Bess’ Cronin** of Baile Mhuirne, Co Cork, herself a well-known collector, who supplied Seamus with many beautiful songs, used to write them down on paper when she was expecting him to call and hand a sheaf of songs to him upon his arrival so that they could spend their time together in conversation and without distraction. **Colm O Caoidheain** of Glinnisce, in the Connemara Gaeltacht, used to trawl his mind for more and more songs in order to prolong the number and duration of Seamus’s visits. A good friend of Seamus, the sean-nós singer **Sean Mac Donncha**, said that in his work “Seamus needed no clock.”

### On the Road

In 1946 when Seamus was working for the Irish Folklore Commission in Scotland he applied for a job in Radio Eireann as an Outside Broadcast Officer. He got the job and started work in August 1947. A couple of surviving programmes on sean-nós singing, *Music Stand* and *Folk Songs from the West*, show Seamus as a naturally skilled presenter.

*Seamus Ennis, Continued on page R65*



## The Salamanca (Seisd/Cor Salamanca)

D Major

Source: an arrangement, based on Mally 100 Essential Irish Session Tunes, Foinn Seisiun 1 and others.

Salamanca, in Spain, has been famed as a seat of learning since the 13th C. when its university was founded by Alfonso XI. Many of the Irish priesthood were trained at its Roman Catholic seminary. ...It may also be that a battle fought at Salamanca by the Duke of Wellington was the occasion of the tune's composition.

## The Banshee - McMahon's Reel (An Bhean Sí, McMahon's or Ríl Mhic Mhathúna)

G Major

James McMahon

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes* / Peter Cooper, adapted  
Composed by Fermanagh fiddle/flute player James McMahon

The Banshee (from the Irish bhean woman + sidhe = fairy) is a wailing spirit, often in the form of an old woman, whose appearance is an omen of death in the family. (Cooper).

Apparently the 'Banshee' title for this tune originated with the Bothy Band, according to Philippe Varlet. In Fermanagh and many other places it is still called 'McMahon's Reel' after its composer. —*Fiddler's Companion*

# The Golden Keyboard

E Dorian

Martin Mulhaire

Em\* Em Em A7 D7

Em Em G B7 Em

Em\* Em\*\* A7 D A7 Bm D

Em Em G B7 Em

Bar A1 alternate Patrick Ourceau's setting for Bar 9 Saskia Tomkin's variation, bar 10

Source: Brid Cranitch - Irish Session Tunes - The Green Book: 100 Irish Dance Tunes and Airs.

Martin Mulhaire is an accordion player from East Galway, who played in the Tulla Céili Band, and now lives in New York.

There is a short bio of Martin Mulhaire at <http://irishtunecomposers.weebly.com/martin-mulhaire.html>

# The Rossmore Jetty aka Father Kelly's #1

G Major

Father P.J. Kelly

G G C Am7 C D

G G C 1. D G 2. D G

G C D

G C G 1. D G 2. D G

Source: The Toronto session "Black Book." 1st and 2nd endings added.

Father Kelly - Waterford, Galway. (1926-2006).



## Ben Hill aka Father Kelly's #2

G Major

Father P.J. Kelly

\* Alternate Bar 1 and 5,  
Patrick Ourceau

\*Alternate Bar 5  
Black Book

Source: *The Toronto Session "Black Book."* Slightly adapted

## Father Kelly - Waterford, Galway. (1926-2006)

Training to be a priest, a local nun encouraged the students at his college to learn Irish traditional tunes, and he grew up listening to such as the Ballinakill Céilí Band (which did some of the first broadcasts of Irish traditional music). He was a member of the first group of Columbans assigned to Fiji, in 1951, where he spent the next 18 years. He later served in Lahore, Pakistan, Fiji, and Australia, before being reassigned to his native country.

He did not compose his first piece of music until 1960, while home on holidays. He had been playing (piano accordion) with a group of local musicians when they joked about

what would happen when they reached the end of O'Neill's 1001 Tunes. The next week, Father Kelly turned up at that session with 'the Lough Derg Jig' named after a lake near his Woodford home. In subsequent years, he wrote about 35 more pieces, many of which his friend, accordionist Joe Burke, recorded.

All of his tunes had names, but the names have largely been forgotten. —CCE Treoir magazine

Fr. Kelly himself plays and talks about his tunes in an archived RTE interview (starts around 16:20):

<http://www.rte.ie/radio1/ceilihouse/1075154.html>

**Crosses of Annagh** (Crosbhóithre an Eanaigh, Bobby Casey's, Con Curtain's, Dinny Ryan's, Michael Dwyer's Reel)  
 D Major Michael Dwyer

The musical score for 'Crosses of Annagh' is written in D Major and 4/4 time. It consists of four staves of music. The first staff has chords D, D, G, D, D, G. The second staff has chords D, D, A, D, with first and second endings marked '1. D G' and '2. D G'. The third staff has chords D, A, D, A, D, Em, G. The fourth staff has chords D, A, Bm, A, with first and second endings marked '1. A7 D' and '2. A7 D'. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Source: Cranford Publications website, adapted, contributed by Amanda  
 Composed by tin whistle player Michael Dwyer (1942-1997),  
 born in the Beara peninsula of South West Cork. Michael was  
 a typical Munster style player, and the jigs and reels which were  
 his favourites were played alongside hornpipes, slow airs, polkas,  
 slides and set dances. Michael composed almost two hundred  
 tunes of all kinds in various keys.

This is probably the best known of Mick Dwyer's tunes. The title  
 'The Crosses of Annagh' comes from the tradition, not from Mick

(1940-1997). Apparently in the early '60s, after moving to the  
 London area, Mick played the tune for Con Curtain, a Kerry  
 fiddler also living in England. Clare fiddler Bobby Casey was  
 also in London at the time. Eventually the tune took the name of  
 a pub in County Clare. <http://www.cranfordpub.com/>  
 The "Crosses of Annagh" is a well know pub, on a crossroads near  
 Milton Malbay, resting place of piper Willie Clancy and the site  
 for the annual "Willie Clancy Week."

**Humours of Tulla** (Pléarace na Tulaí)  
 D Major

The musical score for 'Humours of Tulla' is written in D Major and 4/4 time. It consists of four staves of music. The first staff has chords D, D, Em, D, Em, A7. The second staff has chords D, D, Em, D, Em, A7. The third staff has chords D, D, G, D, Em, A7. The fourth staff has chords D, D, G, D, Em, A7, D. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Source: Matt Cranitch - The Irish Fiddle Book

The melody was popularized by B/C button accordion player Joe Cooley (who played it as the first tune in a medley, followed by  
 'The Skylark' and 'Roaring Mary.' (Reel Set 41) —Fiddler's Companion



## Collier's Reel (Ríl an Ghualadóra, Seisd An Gualeoir)

D Mixolydian

The musical score for 'Collier's Reel' is written in D Mixolydian mode. It consists of five staves of music. The first staff starts with a D chord and a first ending. The second staff continues the melody with various chords (D, C, D) and includes a second ending. The third staff features a D chord with a roll (tilde) and a C chord. The fourth staff continues with D and C chords. The fifth staff concludes with a first ending, a second ending, and an ending section marked 'Em Ending D'.

Source: An arrangement, with elements of the two workshops where this tune was taught. The tune was introduced to Kingston by piper Thomas Johnston at Harp of Tara workshops with the band Diorma, and a slightly different setting was taught by Patrick Ourceau. Accidentals on the C note are quite varied in Tunebook settings, as well as the substitutions of longer notes for 2 or 3 1/8s (some indicated by rolls or \*)

'The melody was recorded by the great County Clare/Dublin uilleann piper, pipe maker and teacher Leo Rowsome. Séamus Connolly (2002) suggests the tune may have come from the coal mining and musical area of Arigna in County Leitrim. An alternate theory, says Connolly, is that it originated in the Tyneside, northern England, region which, in a similar manner, had mining and musical traditions. As a result of the great famine of 1845, many Irish settled in the Tyne region, joined the labor pool, and contributed their own music to the indigenous English tradition. —Fiddler's Companion

## Joe Cooley

The great Irish novelist John McGahern once said that he expected his characters were waiting for him to die off before taking on lives of their own. The accordion music of Joe Cooley has taken on a life of his own since his death in 1973.

Joe Cooley was born into a musical family in Peterswell, near Gort, in south County Galway, in 1924. Both his father and mother played the melodeon and most of his brothers played music. He began to play around ten years of age. "He wasn't a very big man – about 5' 8"," according to banjo player Des Mulkere, "and he had a very deep bass voice."

Tom McNamara remembers him playing minor hurling (under 18s) in the early 1940s for Crusheen, on the Galway-Clare border. In his late teens he worked in the Midlands before going to England and then moving to Dublin in 1945 where he played with The Galway Rovers Céilí Band. In Dublin he met box player Sonny Brogan, later with Ceoltoiri Cuallann, and Johnny Doran. But as the famous piper travelled a lot in counties Galway and Clare, Cooley in his youth would most likely have heard Doran or his brother Felix playing at local fairs and sports events. He continued playing hurling

with a club in Dublin and then worked for a year and a half with Duffys Circus.

"He was chiefly a journeyman," recalls Tomas McNamara, "because he would go from town to town to work or to play. Go back maybe a hundred years and he would have been a travelling piper."

He was one of the earliest members of the Tulla Céilí Band when, as the St Patrick's Amateur Band, Tulla, they won the Céilí band competition at Feili Luimni in 1946. He played with the Tulla on their first broadcast for Radio Éireann in 1948. At the end of that year he left the band to work on the buildings in London. His place was taken by Paddy O'Brien, the innovative accordionist from Portroe, Co Tipperary.

Joe Cooley rejoined the band when he returned from Dublin towards the end of 1950. One wonders at the spectacle of Paddy O'Brien and Joe Cooley playing together on the same platform. In 1953 both men competed in the All Ireland competition in Athlone. After a recall by the judges, Paddy O'Brien was placed first and Joe Cooley second.

*Continued next page.*

## O'Dowd's No. 9 (Ríl Uí Dhúidha Uimh. 9, Dowd's No. 9, Jackson's No. 9,)

D Major

Source: *The Brockville Session Book*, slightly adapted.

The tune is attributed to Sligo fiddler John O'Dowd, and is often called 'O'Dowd's No. 9.' No one knows if there were eight other tunes or not, and if there were they appear to be forever lost. John O'Dowd was the uncle of Joe O'Dowd (1913-1987), and thus the great-uncle of Seamus O'Dowd of the group *Dervish*. The tune was recorded in the 1940's by Donegal fiddler Hugh Gillespie, who may have obtained it from County Sligo fiddler Michael Coleman (Carson, 1996); the former had emigrated to Boston, the latter to New York. Dan Healy and Cierán O'Reilly, on the liner notes of their CD, maintain that the famous chieftains of the O'Dowds from Roslea Castle, who were bards and musicians, are responsible for this tune, despite the fact that the reel form arrived in Ireland long after the demise of the old chieftains and the extinction of the bards! New York musician, writer and researcher Don Meade finds a 'primitive version' of the tune in Ryan's *Mammoth Collection* under the title 'Maid of Athens.' Fiddler James Kelly associates the tune with the playing of renowned accordion player Joe Cooley, from Peterswell, County Galway. —*Fiddler's Companion*

### Joe Cooley, continued from previous page

He often played with Galway fiddle player Joe Leary, traveling, as accordion player Tony MacMahon described it, "on dusty, icy or rainy roads on a motorcycle, the fiddle slung over Cooley's back, the accordion tied to the fuel tank." Tony MacMahon who was a pupil of Cooley's, recalled the times he visited their family home: "The New Custom House," he wrote at the album's sleeve notes, "brings me back to my schooldays, when first Joe came to our house in the Turnpike in Ennis to play. He charmed my parents, family and neighbours with tunes like this one, which he played with great taste and discernment." MacMahon remembers Cooley as "a young, blocky, low-set man wearing a grey two-piece suit and a white shirt with an undone collar and a rakish red tie and a head of fair hair and the most glorious smile."\*

In 1954, first Joe Cooley and then Paddy O'Brien left for the US. Before he left, the other musicians presented Joe with an accordion as a farewell gift. Joe's brother, Seamus, played banjo with the Tulla, went on a US tour and made a recording with them. He left the band in 1958 while on tour and stayed in the US.

While in New York he formed the Joe Cooley Céilí Band and the Joe Cooley Instrumental Group. He moved from New York to Chicago and finally to San Francisco. He told one interviewer that he met the Cronins in Boston. In America he married Nancy McMahon from Killenana, Co Clare.

The Kerry accordionist and writer, Maidhc Dainín Ó Sé worked in Chicago in the 1950s. In his biography, *A Thig na Tit Orm*, he mentions one Sunday afternoon visit with his brother Sean to Hanley's pub in Chicago. There he met Joe and Seamus Cooley and a host of musicians. [My translation]:

"Joe Cooley was there and a cigarette between his lips, his fingers weaving through every tune. His head was thrown back and his heart and mind were lost in the music. Among the musicians there was a man called Mike Neary, a middle-aged man with a sweet, gentle style on the fiddle. His sister Eleanor was there and her name was given as the piano player. I was listening to Sean naming them and trying my best to take in the music at the same time. On drums was Billy Soden, another man who came over with a Céilí band.

*Continued on R99.*

## Musical Priest (Sagart an Cheoil)

B Minor - Aeolian

B m A B m A B m  
D A B m A B m  
B m A  
1. B m A B m 2. B m A B m

Alternate Part A, Cooper

Source: Marcel Picard et al. - Kingston Irish Tune Collection / Cooper - Complete Irish Fiddle Player.

'The reel was named after Co. Kilkenny flute player Father James Fielding, who lived in Chicago, and was a musical contemporary of Captain Francis O'Neill and Sergeant James Early.' —The Paddy O'Brien Tune Collection

## The Musical Priest, Role of the Church

O'Neill, in his *Irish Minstrels and Musicians*, lists a couple of dozen 'Reverend Musicians', among them, in the 18th century, the Rev. Charles Macklin of the Episcopal Church in Clonfert, Co. Galway whose "wit, originality and eccentricity" were expressed in "the whimsical prank of playing out his congregations with a solo on the bagpipes after the service." O'Neill notes, however, "for this breach of religious decorum he was dismissed from his curacy."

More successful was the Right Rev. Timothy J. O'Mahony, a native of Cork, who in 1875 became bishop of Armidale, a mining district in Australia, and "laboured strenuously to gather from his scattered flock" sufficient funds to build a church. But, "although the mines were filled with Irish workmen," whenever the bishop appeared they would scatter. "At last a happy thought struck him, and the next time he called at the camp he brought with him a fiddle upon which he was an accomplished performer." He played tune after tune and "first one head appeared, then another over the knolls and hills" until, by the time the bishop reached the mine "quite a large number of the boys had gathered round. Some were crying at the sound of the once familiar airs; others were dancing

with joy..." After that O'Mahony became a "most welcome visitor" to the camp and raised the money to build his church.

In the 19th and the earlier part of the 20th century the Church, as a matter of fact, far from encouraging traditional music in Ireland, tried to suppress it. O'Neill complained in his *Irish Folk Music* (1910) that the music 'could have survived even the disasters of the Famine had not the means for its preservation and perpetuation - the crossroads and farmhouse dances - been capriciously and arbitrarily suppressed. "Twas done in my native parish of Caherea, West Carberry, in my boyhood days, by a gloomy puritanical pastor.' And years later, spurred on by the clergy, the Irish government in 1936 brought in the Public Dance Halls Act which laid down the conditions for the holding of dances.

According to Breandan Breathnach, in his booklet *Dancing In Ireland*, the Act was probably not intended to apply to parties in private houses but 'the local clergy and gardai acted as if it did and by their harassment they put an end to this kind of dancing in those areas of rural Ireland where it still survived.'

*Continued next page.*



## Glass of Beer (Listowel Lasses, McFadden's)

B Minor, Aeolian

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

A well-known traditional session tune, perhaps composed by John McFadden, an Irish traditional musician in Chicago and a contemporary and source of Captain Francis O'Neill. —*Fiddler's Companion*

## Toss the Feathers (Em) (Craith na Cleití/Cleiteacha, Martin Rocheford's)

E Aeolian

Source: *Combaltas Ceoltóirí Éireann - Foinn Seisiúin, Volume 1 - Tunes arranged in sets, adapted.*

The standard version, as collected by O'Neill. Identified by Stanford/Petrie as a Clare reel. *Breathnach* (1976) says it is known in County Tipperary as 'Thresh the Feathers' and 'The Humours of Ballagh.' —*Fiddler's Companion*

### The Musical Priest, Continued

By the early 1960s, when rock'n'roll established itself, the Church seems to have decided in favour of traditional music as the lesser of two evils. "Our horizons were narrowly confined," recalls Nell McCafferty of her strait-laced teenage years in Derry. "We could become nuns; failing that, teachers; failing that, it was understood though not mentioned, we might consider marriage...Of course we must have some pleasure and céilí dancing on a Saturday night met with approval. While Monica and company rocked and rolled in the Crit ballroom, I was doing the martial march of the Walls of Limerick, stepping it out to a tune that glorified the martyrdom of the Irish at the hands of the English in a town south of the border - the location of which I did not then know. Our wild Gaelic whirls in the parish hall were supervised by a priest." (The 1950s and 1960s in Derry by Nell McCafferty in *Irish Life and Traditions*, 1986).

Source: Peter Cooper – *Complete Irish Fiddle Player*

## The Morning Star (An Maidineog)

E Minor - Aeolian

Em G Em G

Em G C G

Em Bm Em Bm

Em D Bm Em

\* A4 variation

Source: Steafan Hannigan, transcribed by Paul McAllister

Sets: Steampacket/Morning Star - Morning Star/Salamanca - Morning Star/Musical Priest

Shaskeen Ceili Band

Shaskeen books consulted:

Through the Half-Door: A Collection of Irish Traditional Dance & Session Tunes as played by Shaskeen

The Crossroads Dance- Shaskeen Music Book 2

Shaskeen <http://www.shaskeen.net/>

Shaskeen 40 Bliain Faoi Bhláth <http://www.youtube.com/watch?v=JYjc9TCxt-g>

A TG4 documentary explores the origins, development and longevity of one of Ireland's most popular traditional music bands which is now over forty years on the road.

### Note from 'The Trip to Durrow':

*'The Trip to Durrow' has been attributed to Irish fiddler Dan Cleary (1918-2004), of Ballinamere, County Offaly. Cleary played a number of instruments, including the uilleann pipes, piano and tin whistle, and was a member of a number of céili bands in the mid-20th century, notably the Ballinamere Céili Band, which won All-Ireland titles in the mid-1950's. 'The Trip to Durrow' may stem from Cleary's days as a young man with the Colmcille Céili Band, of Durrow, Co. Offaly, who played regularly in the Forrester's Hall in Tullamore (see Treoir, vol. 38, No. 2, 2006, pgs. 37-38). The arrangement in Carlin's collection, by Leo Rowsome, differs from that in Taylor's by being more regular (the length of the 'A' and 'B' parts is the same with the 'A' repeated). Taylor (1992) makes the point that his version*

*of 'The Trip to Durrow' is unusual in the length of the second part (16 bars, repeated); perhaps unique in Irish music along with the possible inclusion of 'Ballinasloe Fair' which also boasts a long second part, though it is altogether half the length of 'The Trip to Durrow.' He thinks the tune may have originally been a three-part melody. Breathnach (1996) says the three-part version, either AABCC or AABCBC depending on the locale, has its source in his Ceol Rince na h-Éireann collection. He remarks that the last part was to illustrate a variant of the 'A' part, or how another musician had played the strain, but that a footnote explaining the structure was omitted from the volume. —Fiddler's Companion*



# Trip to Durrow (An Turas go Darmhagh)

D Major

D D G Em A7  
 D D G Em A7  
 D D Em A7  
 D Bm Em A7  
 D D G Em A7  
 D D7 G E7 G Em A7 D

Source: Shaskeen Céili Band - *Through the Half-Door: A Collection of Irish Traditional Dance & Session Tunes as played by Shaskeen*

Note: 'The Trip to Durrow' was probably a three part tune originally, but now the length of the 2nd part, 16 bars repeated, possibly makes the tune unique in Irish Music. Of the 19 sources listed (in the *Fiddler's Companion*), only one, the 1988 Noel Hill recording, has it as AABCC structure - the rest AABCBC. Although some of the book sources do not clearly indicate which parts are repeated in which order. Notes continued on previous page

# Ships Are Sailing (Longa Ag Seoladh)

E Dorian

Em D Em C Am Bm  
 Em D C A7 1. B7 Em 2. B7 Em  
 Em A7 D Bm Em  
 Em A7 D C Bm 1. Am Bm 2. Am Bm -Ending- B7 Em

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes, adapted*

# Nine Points of Roguery (Naoi nArda na Rógairachta, The Black Mare of Fanad)

Parts A and C are D Major, Part B is D Mixolydian

Play: AA BB CC BB

**A** D A7 D A7 D A7 Em

D A7 D A7 D A7 1.D 2.D

**B** C G D D Em

C G D D A7 1.D 2.D

**C** D A7 D A7 D A7 Em

D A7 D A7 D A7 1.A7 D 2.A7 D

*with variations, or repeat B above*

**B** C G D D Em

C G D D A7 1.D 2.D

—Ending—  
D

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes* / Goderich College 2006 Tunebook, arranged.

'The Black Mare of Fanad' is the County Donegal version of 'The Nine Points of Roguery.' Fánaid is on the north coast of Donegal. The 'Nine Points' title remains somewhat of a mystery

# Gravel Walks (Cosáin an Ghairbhéil, The Gravel Walks to Grainne)

A Dorian

\* Shepherd's setting for Bars 10 & 22 is a nice variant of the more standard setting below

Source: Devin Shepherd (Bua) - Goderich 2009. Transcribed by Robert MacDiarmid

Note: The 4th part is played twice, even though the other parts are 8 bars. Also played:

ABCDD' (Songer): AABCCD (Mulvihill): AABCCDD' (Mallinson): ABBCDD (Feldman & O'Doherty): AABCCDD' (Boys of the Lough, Martin & Hughes): AABCCDD' (Brody): AABBC'CCDD' (Alewine).

A favorite reel in County Donegal, which has a tradition of adapting Scottish tunes; popularized through the playing of the Byrne brothers of Kílcar and the travelling Doherty family, says Mick Conneely. In this case the root melody is the Scottish reel 'Highland Man that Kissed His Grannie' ...this tune is one of those often played in octaves, that is two fiddles playing the tune an octave apart. This is a tradition that seems to belong mainly to Donegal and Kerry. —Fiddler's Companion

## Gravel Walks, Lower Octave (Cosáin an Ghairbhéil, The Gravel Walks to Grainne)

A Dorian

The musical score for 'Gravel Walks, Lower Octave' consists of six staves of music in a single system. The key signature is one sharp (F#) and the time signature is common time (C). The melody is characterized by a steady eighth-note pattern with occasional sixteenth-note runs. The first staff begins with a fermata over the first note. The piece concludes with a double bar line and repeat dots.

Source: Devin Shepherd (Bua) - Goderich 2009. Transcribed by Robert MacDiarmid

## High Reel (An tSeánríl Ard, The High Reel No. 2)

A Mixolydian

The musical score for 'High Reel' consists of four staves of music in a single system. The key signature is two sharps (F# and C#) and the time signature is common time (C). The melody features a mix of eighth and sixteenth notes with frequent slurs. Chordal accompaniment is indicated by letters 'D', 'A', and 'G' above the notes. The first staff starts with a fermata and a 'V' marking above the first note. The piece ends with a double bar line and repeat dots.

Source: Brian Conway, Banjo Burke Fiddle Camp 2010, transcribed by David Vrooman

In O'Neill as 'Duffy the Dancer.' "The name...came from Tommy White, who was a founding member of the old Ballinakill Céili Band..., whose repertoire tended towards such tunes learned from contemporary east Co Galway musicians during the 1930's and 40's." —The Paddy O'Brien Tune Collection

Robin Morton (1976) says the tune was originally the Scots 'Sandy Duff' transplanted to Ireland where it gained currency.

—Fiddler's Companion

# Farewell to Ireland (Slán le hÉireann, Farewell to Erin)

A Dorian

Variation bars 15, 23, 31

PART A for flute, whistle

Source: Arranged by Paul McAllister, based on Michael Eskin's version, with Bothy Band variations

Caoimhin Mac Aoidh remarks that though 'Farewell to Ireland' is considered one of the great reels in Irish tradition, it is really a Scots strathspey originally called 'The Highlander's Farewell to Ireland.'

Michael Coleman recorded this tune for Columbia in 1921 under the title 'Farewell to Ireland.' County Sligo/New York fiddler James Morrison also recorded the tune for Columbia in 1935. The 'Farewell to Erin' title (a different tune) is a naming error courtesy of the Bothy Band — Fiddler's Companion

# Bucks of Oranmore (Boic Óráin Mhóir, The Bucks of Carranmore, The Hearty Bucks, The Bucks)

D Major

The musical score is written in D Major (two sharps) and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of two sharps. The music is primarily composed of eighth and sixteenth notes, often beamed together. Chords are indicated above the staff: D, Em, G, and A. A 'Flute' part is indicated in the second and fourth staves, with notes 'e-f-g' written below the staff. The score concludes with a final D chord and a double bar line.

Source: Patrick Oursseau 2004 *Whit's End* workshop. Transcribed by R MacDiarmid

Oranmore is in the west of Ireland in County Galway on the shore of Galway Bay. It is situated at the central point of roads leading to Galway, Dublin and Killarney, and perhaps because of this the area has a remarkable number of ancient ruins and fortified places. Seamus Ennis was of the opinion this tune was the very best of Irish reels. He was once asked what tune might appropriately follow it in a medley, and after thinking a bit he remarked, "You can't play anything after the 'Bucks!'" Varlet & Spottswood (1992) note: "'The Bucks', as Irish musicians often refer to this five-part reel, is a great favourite everywhere Irish music is played and is often performed last, as a crowning piece to mark the end of a musical gathering." Source Kelly told Brendan Breathnach that the old musicians used to play what is now the first part of the reel last, and that was how he played it. See also the 'Killavil Bucks' for an unusual Sligo version of 'Bucks of Oranmore.' —*Fiddler's Companion*

# Maud(e) Miller (McFadden's Handsome Daughter, My Love is Fair and Handsome, Magic Slipper & more...)

E Minor - Aeolian

Chord symbols: G, C, G, C, B7, 1.Em, 2.Em, G, C, G, C, Am, D, G, C, G, C, A7, B7, Em, Em, -End-

Source: Goderich Celtic College 2002 Tunebook.

It is sometimes found in older manuscripts in the key of F Major, and occasionally is heard played in that key in modern times

# The Virginia

E Dorian

Chord symbols: G, Em, Em, D, D, D, G, Em, Em, D, Bm, D, Em, Bm, D, Bm, D, A, Bm, A, D, Bm, D, Em

Source: Goderich Celtic College 2002 Tunebook

The tune derives its name from a town called Virginia in County Cavan. It was piper Garret Barry's habit to pair this tune with 'Garret Barry's Reel.' —Fiddler's Companion

## Sally Gardens (Na Garranta Sailí)

G Major

Musical score for "Sally Gardens" in G Major. The score consists of four staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, rhythmic style. Chord symbols are placed above the notes: G, G, Em, Am, D7, G, C, D7, G, D7, G, Am, Am, D7, G, C, D7, G. The piece ends with a double bar line and repeat dots.

Source: *The Toronto Session "Black Book."* The "Sally Gardens / Silver Spear / Sligo Maid" set is from the "Black Book" The name "Sally Garden" is a 17th century variation of *sallow garden*, the term for a willow garden... from the Gaelic word for the plant, "sailleach"... A sally garden was kept as a source for willow sprouts or osiers used in making wicker baskets, furniture and other household items. Luke O'Malley credits accordion players Joe Cooley and Paddy O'Brien for popularizing the reel in the New York area. —*Fiddler's Companion*

## Silver Spear (Sliabh Bána or An tSleá Airgid)

D Major

Musical score for "Silver Spear" in D Major. The score consists of four staves of music in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in a simple, rhythmic style. Chord symbols are placed above the notes: D, G, D, G, A, D, G, Em, D, G, A, D, Em, G, A, D, Em, G, A, D, Em, D, G, A, G, A. The piece ends with a double bar line and repeat dots.

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 1 / L. E. McCullough - 121 Favorite Irish Session Tunes, arranged.* A popular session tune, more so at one time, but part of the core session repertoire. Brendan Breathnach's translation of the title into Irish suggests the title refers to a mountain. —*Fiddler's Companion*



## Sligo Maid (Gearrchaile Shligigh, The Sligo Maid's Lament)

A Dorian

Source: *The Toronto Session "Black Book."* 1st & 2nd endings added

Influential recordings of the 'Sligo Maid' were made by Paddy Killoran (1904-1965), whose version has been much imitated, and Michael Coleman (1891-1945), both émigrés from south County Sligo.

### The Toronto Black Book

It's pretty easy now to order a tune book on the web, or take the easy way out and just go to 'The Session.org', but in pre-internet days, there were very few resources easily available for people playing the music, apart from the traditional way of learning tunes from each other by ear. The Toronto 'Black Book' of Irish session tunes had a huge impact in Toronto, Ontario, and beyond when it came out. Karen Light, a Toronto musician, tell the story of its origin:

Steven Jeffrey picked up a 4 book collection of Irish tunes (printed in the late 70's) when he was over in Ireland in 1981. Back in Toronto, someone in his circle of musical friends borrowed the books, photocopied them and bound the collection with a black cover. That collection was passed around and copied, and became known as "The Black Book".

Karen Light remembers "5 or 6 copies were handed out at the Unicorn on Bloor, where we used to have sessions for awhile. From there, people copied other people's, and the original notes, made by myself, Papper, and Chris Langan mostly I think, went on and on and on. At some point, Keith Murphy, who borrowed my copy to make a copy, made an index. Originally, the "Black Book" did not have an index.

### Karen Light

Karen started playing Irish traditional music when she discovered Comhaltas Ceoltoiri Eireann in 1978 and over the years learned from all the great Toronto players as well as the late and wonderful pipe-maker/whistle player Chris Langan. In 1981, she went to Ireland to study the whistle with Mary Bergin at the Willie Clancy School. In the early 90's, she began playing the concertina as well and has studied with Noel Hill, Jack Gilder from Jodi's Heaven, and Frank Edgely from Windsor. She teaches students, young and old alike, attends sessions around Toronto and plays the occasional gig with

There is also more than one set making the rounds in Ontario.

There is a PDF of most of them posted on a Peterborough web site of Ken Brown's, and you can tell by the lovely handwritten cryptic notes that it's not entirely the same set, but one that split off and got other notes added <http://www.kenbrown.ca/blackbook/> and <http://www.kenb.ca/blackbook/tune-index.shtml>

Ken notes in his notes on the 'The Black Book' that "At that time a bunch of us living in Peterborough Ontario became enthralled with traditional music and were hungry for tunes, especially tunes played by the experienced session players from beyond our little Patch. Into this group of musical friends came The Black Book via Nedd Kenney who got it from Kim Vincent in P.E.I. around 1988. Hence the "Peterborough Rendition".

There's another index online by Nigel Gatherer, a Scot flute player at <http://www.nigelgatherer.com/books/mfi.html>

He has some alternative titles.

Source: Karen Light

various other musicians. Karen was a founding member of the Toronto band Jigsaw along with Debbie Quiggley and Keith Murphy. Now a retired school teacher, she had great success with her very young whistle students and is proud of claiming to have been the impetus behind the great young star, Eli Howard. She is also proud of sharing the North American Comhaltas Hall of Fame with the likes of Chris Langan, Ena O'Brien, Ray Caldwell and many other fabulous musicians, including our own Pat O'Gorman.

# The Wise Maid (An Ghearrchaile Chríonna)

D Major

\* Alternate Part B, bar 3

Source: Shaskeen Céilí Band - *The Crossroads Dance*. (endings added)

Taylor (1992) remarks the tune "probably ranks amongst the top twenty most widely-known Irish reels." The tune is associated with Donegal fiddler John Doherty, though he probably did not compose it... The melody was popularized by Galway accordion player Joe Cooley (after whom it's sometimes called - the 'Wise Maid' was followed by 'Last Night's Fun' and 6 other tunes on the album "Cooley"), as well as by its appearance on an album by the band Planxty..

—Fiddler's Companion

# Cup of Tea (An Chupán Tae, The Unfortunate Cup of Tea)

E Dorian ('A' part) & D Major ('B' and 'C' parts)

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*. Notes, next page

# Sheehan's

G Major

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes / variation of Part B from Shaskeen Céilí Band - Through the Half-Door*. The Kingston setting as played for dances repeats the 1st 8 bars of part B. The great Sligo/New York fiddler Michael Coleman called the tune 'Wellington's', although that title also refers to other tunes.

## Cup of Tea Variants:

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*. Part C adapted to the current slow session setting, original below

Kingston Ceili Band Tunebook Part C Bars 5 - 7

Patrick Ourceau Part C Bars 5 - 7, transcribed R MacDiarmid

## Providence Reel (The Rossport Reel)

D Major

A7 D G D D Em  
A7 D G D A7 D  
D D A7 D Bm A7 D  
D A7 D G D Bm A7 D

Source: Matt Cranitch - *The Irish Fiddle Book*

The title 'Providence Reel' honors Providence, Rhode Island. The 'Providence Reel' is said to be a composition of the great Co. Mayo and New York fiddler John McGrath (1900-1955), who named it 'The Rossport Reel' after his birthplace (Taylor, 1992, whose information seems to come from McGrath's nephew Vincent McGrath of Drogheda). McGrath was originally an accordion player until he lost some fingers on his right hand, and only then turned to the fiddle. That McGrath was the composer

is in some dispute, and there is also a persistent rumor that the great fiddler Michael Coleman, originally from County Sligo, composed it on a train from New York to Providence, where he, Lad O'Beirne and Martin Wynne were booked to play a wedding for the Lyons family. They are supposed to have played it that same day. ... The tune does not appear in older collections and apparently was first published in 1950. —*Fiddler's Companion*

## Man of the House (An Fear a'Tige)

E Minor - Aeolian

Em Em D Em C Bm Em  
Em Em D Em C Bm Em  
Em D C Bm Em D C Em  
Em D A7 D G C Bm Em Em

Source: Matt Cranitch - *The Irish Fiddle Book*

An alternate title 'Ginley's Fancy' comes from Galway accordion player Joe Burke, who has helped popularize the tune in modern times. —*Fiddler's Companion*

# Mountain Road (Bóthar an Chnoic)

D Major

Michael Gorman

The musical score for 'Mountain Road' is written in D Major (one sharp) and 2/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily quarter and eighth notes. Above the first staff, the chords D, A, D, D, Em, and A are indicated. A note on the fifth line of the first staff is marked 'Flute - c - f - g - e'. The second staff continues the melody with chords D, D, A, D, Bm, A, and D. The third staff features a treble clef and a key signature of one sharp, with chords D, D, Bm, D, Em, and A. The fourth staff also has a treble clef and a key signature of one sharp, with chords D, Bm, D, G, D, Em, A, and D. The piece concludes with a final D chord.

Source: The Coleman Heritage Centre - *The Mountain Road, A Compilation of tunes popular in South Sligo* (Variations \* & \*\*, Maire Breatnacht, Goderich workshop)

The single-reel 'The Mountain Road' was composed in 1922 by fiddler Michael Gorman (1902-1969), originally as a six-part piece, although it is standard now to play it as a two-part tune. Philadelphia fiddler John Vesey, originally from County Sligo, also recorded the tune in six parts. There is an actual "Mountain Road" in Tubbercurry (or Tobercurry), Sligo, the location of the Old Boys school and the house where Gorman's family still lives. The road leads to a place called Moylough, the original home of fiddler John Vesey (who emigrated to America). It is rumored that Gorman was inspired by the fact that the mountain road was actually the back road out of town and a better smuggling route for poitin since it wasn't as well traveled, and because the main road had a gardai station on it. The contraband was supposedly carried in fiddle cases held on the handlebars of bicycles. —Fiddler's Companion.

There is a recording of Gorman playing all six parts at <http://www.cranfordpub.com/mp3s/michaelgorman2.mp3>

# Congress (Ríl an Chomhthionóil)

A Dorian

The musical score for 'Congress' is written in A Dorian (one sharp, F#) and 2/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily quarter and eighth notes. Above the first staff, the chords Am, D7, Am, Em, Am, and G are indicated. The second staff continues the melody with chords Am, D7, Am, Em, C, Em, Am, G, and Am. The third staff features a treble clef and a key signature of one sharp, with chords Am, G, Em, G, Am, and G. The fourth staff also has a treble clef and a key signature of one sharp, with chords Am, D7, Am, Em, C, Em, Am, G, and Am. The piece concludes with a final Am chord.

Source: Matt Cranitch - *The Irish Fiddle Book*, adapted

It is said that this reel was composed in honor of the World Eucharistic Congress in Dublin, in 1932, or was popular around that time and the name became attached. Gerdie Commame, a concertina player from the Kilnamona area, has said that it was written by Joe Mills of Athlone in 1932 to commemorate the Dublin Congress. —Fiddler's Companion

## Tarbolton (Tarbolton Lodge)

E Aeolian

alternate Bars 9 and 10, as in most tunebooks

Source: Michael Coleman 1891-1945, Disk 2, transcription, RMD. 2nd last bar of part B adapted, as Coleman played it as one long string of complex ornaments.

Legendary Sligo fiddle player Michael Coleman made this set of tunes famous with his recording of them for Decca in 1934.

The town of Tarbolton lies in Ayrshire in western Scotland. Its name — Tor-Bealtiunn or Beltane Hillock—belies its association with the Druidic celebration of Beltane, held on May 1st. It has been suggested that Coleman might have learned the 'Tarbolton' from Cape Breton musicians in Boston.' —*The Fiddler's Companion*

## Michael Coleman

Michael Coleman was born in the townland of Knockgraine, Killavil, Co. Sligo on 31st January, 1891. His father, a small farmer, was James Coleman from Banada in Co. Roscommon, close to the Sligo border. He married Beatrice (Beesey) Gorman, a local woman from Knockgrania where they established their home. James was a well-respected flute player and made the family home a focal point for the abundant musical talent in the locality. So great was the musical activity around the Coleman home that it was often called "Jamesy Coleman's Music Hall". Killavil was an area famed for its fiddle tradition, highly developed even in Coleman's very early years.

Michael, the seventh of their children and the survivor of twins, developed a keen interest as a boy, both in step dancing and fiddle playing which was performed almost exclusively at the numerous country house dances in the locality. Surrounded by fiddle players of great skill, musicians who influenced him include Philip O'Beirne, P.J. McDermott and

later John O'Dowd. His older brother Jim, must have been a source of influence, for although he was never recorded, he was regarded locally as a master fiddler. Keen to absorb all the musical variation and style in the area, Michael attended as many house dances as possible and had particular interest in the music of the uilleann pipes. One of the pipers he came in contact with was travelling piper Johnny Gorman, from Derylahan in Co. Mayo. Coleman incorporated some of Gorman's piping techniques into his fiddle playing.

Michael left school in 1908 at the age of 17 years and continued to pursue his love of music. He competed at the Sligo Feis Ceoil in 1909 and again in 1910, and was placed joint third on both occasions. In 1914 Michael went to Manchester to his older brother, Pat but returned home after several months. Then, in October 1914, when he was 23 years of age, he set sail for America with his friend John Hunt, where he was to spend the rest of his life. *Continued on R41*



## The Longford Collector (Bailitheoir Longphoirt, The Longford Beggarwoman)

G Major

The musical score for 'The Longford Collector' is written in G Major and consists of four staves. The first staff begins with a G chord and features a melodic line with a trill and a grace note. The second staff continues the melody with a C chord and a trill. The third staff introduces a D chord and a trill, followed by a G chord and a G dim chord. The fourth staff concludes with an A m chord and a D chord. The score includes various ornaments such as trills and grace notes, and ends with a double bar line.

Source: Shaskeen Céili Band - *Through the Half-Door: A Collection of Irish Traditional Dance & Session Tunes as played by Shaskeen.*

The tune was sometimes known as 'The Longford Beggarwoman' in the County Clare border area near Galway (Peter Woods.), and Barry O'Neill, in his notes for the LP "Wheels of the World," states that the title was known to County Sligo/New York City fiddler Michael Coleman as 'The Longford Beggarwoman.' The story goes that Coleman was playing the tune in a taproom and after he finished someone asked him the name, which he gave as 'Longford Beggarwoman.' Immediately, a

plate sailed across the room and crashed on the wall near his head, followed by an irate woman shouting something to the effect that she was from Longford and they weren't beggars there. Another version has her saying "there were more beggarwomen in Sligo than ever was in Longford." Very soon afterward Coleman entered the studio to record his famous Tarboton Set.  
—Fiddler's Companion

## The Sailor's Bonnet (Bairéad an Mháirnéalaigh)

D Major

The musical score for 'The Sailor's Bonnet' is written in D Major and consists of three staves. The first staff begins with a D chord and features a melodic line with a trill. The second staff continues the melody with a D chord and a trill. The third staff introduces a G chord and a B m chord, followed by an E7 chord and an A7 chord. The score includes various ornaments such as trills and grace notes, and ends with a double bar line.

Source: Shaskeen Céili Band - *Through the Half-Door: A Collection of Irish Traditional Dance & Session Tunes as played by Shaskeen*

The first part is usually played single, and the second part doubled, totaling eight and sixteen bars, respectively. Harry Bradshaw and Jackie Small note that, while Coleman helped to popularize it, 'The Sailor's Bonnet' had been comparatively unknown until the 78 RPM recording of it by the duet of Leitrim flute player John McKenna (1880-1947) and Sligo fiddler James Morrison (d. 1947), which predates Coleman's 1934 recording. —The Fiddler's Companion

## Pigeon on the Gate (An Colm ar an nGeata)

E Dorian

Source: Patrick Ourceau 2003 *Whit's End* workshop. Transcribed by R MacDiarmid

O'Neill (1922) remarks: "Altho' this splendid reel does not appear in the Bunting, Petrie or Joyce Collections, it was pretty generally known to the pipers and fiddlers of Chicago, hailing from the west, and south of Ireland and always by the same name."... A popular reel in many versions in Donegal, although usually known as 'The Swallowtail.' —*Fiddler's Companion*

## The Foxhunter's Reel (Fiagai an Mhada Rua, Patrick Kelly's Reel)

D Mixolydian

Source: Patrick Ourceau, 2003 *Whit's End Weekend*. Transcribed, R MacDiarmid

One of the "big" reels at sessions in modern times... Traditional in County Kerry, it was brought to southern County Clare by the late traditional fiddler Patrick Kelly of Cree (*Fiddler Magazine*, Spring 1994), with whom the tune was strongly associated. 'Greig's Pipes' is a related tune. Kelly passed the tune to Dublin fiddle player Sean Keane of the Chieftains, who called it 'Patrick Kelly's'. It's a tune that was almost extinct but for the fortunate intervention of Sean, who introduced it again in the mid sixties to be played again by musicians all over Ireland. —*The Paddy O'Brien Tune Collection*



## Paddy Canny (1919 – 2008)

Paddy Canny was born in Glendree, near Tulla in Co Clare, in 1919. His father Pat played the fiddle, as did both his brothers, and the blind fiddle instructor Paddy MacNamara boarded with the family during the winter and gave music lessons to many local children. His mother, Catherine McNamara, came from Feakle. In 1961 he married Philomena Hayes of Tulla, sister of P Joe Hayes, and is uncle of Martin Hayes. He co-founded the Tulla Céili Band in 1946.

Paddy was influenced by local fiddlers Martin Nugent and Martin Rochford who taught him to read music. He worked hard at his practice and from the age of ten was to be heard regularly at house parties, crossroad dances, weddings and ceilís.

He was among those present when the Tulla Céili Band was founded in Minogue's Bar in Tulla in 1946. The founder members also included P Joe Hayes, Teresa Tubridy, Aggie Whyte, Bert McNulty, Jim and Paddy Donoghue and Joe Cooley. The band made its first radio broadcast in 1948.

He won the senior All Ireland fiddle championship in 1953.

In 1959, with fiddlers P Joe Hayes, Peadar O'Loughlin and Bridie Lafferty on piano, he recorded the album *All Ireland Champions*, now regarded as a classic of Irish music. P Joe's son, Martin Hayes said of that album: "It was one of those kind of quirks of faith because both Paddy Canny and my father had literally grown up learning together. My father was

a few years younger than Paddy, so he learned mostly from Paddy. But it was like two teenagers working on this together. So even though they played quite differently they were very sympathetic to each other musically."

Paddy Canny left the band in 1965. A farmer and a shy man, it wasn't until he was in his late seventies that he made his first solo album *Paddy Canny Traditional Music from the Legendary East Clare Fiddler*, for Cló Iar-Chonnachta in 1997.

His rendition of Trim the Velvet was the signature tune of the long-running RTE radio series *A Job of Journeywork*, hosted by Ciaran Mac Mathúna.

During the 1950s, he played the fiddle during live Radio Éireann broadcasts and in the following decade he performed on R.T.E. television. He was friendly with the Dublin fiddler Tommy Potts. They were influenced by each other, so much so, according to Peter Browne, it was hard to tell "who's bits were who's."

Over the course of a career that spanned half a century, he played at a variety of venues, from small local dances to the stage of New York's Carnegie Hall.

He died on June 28, 2008. His wife Philomena died some years earlier and he is survived by two daughters, Rita and Mary.

Source: <http://www.ramblinghouse.org/2009/07/paddy-canny-1919-2008/>

## Michael Coleman, continued from R38



After arriving in New York he began work as a performer with Keith Theatres, a travelling vaudeville with venues in many of the major U.S. cities. After a few years he settled in New York, and in 1917, he married Marie Fanning from Co. Monaghan. They had one child Mary (now Mary Hannon).

In 1921 he began his recording career with his first record on the Shannon label and later that year he recorded for the Vocation label. During the 1920's and 1930's Michael made approx. 80 commercial recordings with major recording companies, the last being in 1936. In 1944 a number of recordings were made but these have not been released to date. In 1991 the collection "Michael Coleman 1891 - 1945" was published. This definitive collection of his classic recordings by Harry Bradshaw gave a new lease of life to Coleman's music and was accompanied by a comprehensive biography of

his life. This collection is currently out of production. In 2004 the Coleman Heritage Centre in Gurteen Co. Sligo released Michael Coleman the Enduring Magic. This CD features 20 remastered tunes by Michael Coleman. It is available on line in our store. The Enduring Magic is the only widely available work by the legend that is Michael Coleman.

Coleman's records were to have a major impact on musicians back in Ireland, and were to exercise an influence on traditional music which was to long outlast his own lifetime. He was certainly the most influential traditional musician of the twentieth century, his legacy extending far beyond his native South Sligo and indeed the country as a whole. Although he has had many imitators, Coleman's combination of superb technical ability and deeply expressive playing has had few, if any equals. On the 4th January 1945 Michael died in Knickerbocker Hospital, Manhattan aged 54 years. He was buried in St. Raymond's Cemetery, The Bronx, New York.

Source: <http://www.colemanirishmusic.com/history.php>

## Rolling in the Barrel (Ag Rolladh sa Bhairille, Roll out/in the Barrel)

E Aeolian

Em D Em G Em G —end— Em

Source: Patrick Ourceau, Goderich 2004. Transcribed R MacDiarmid

The source for 'Rolling in the Barrel' was Paddy Canny's father Pat, a fiddle and flute player.

Often recorded by County Clare musicians, the set was famously recorded by Paddy Canny, P.J. Hayes and Peadar O'Loughlin on "All Ireland Champions." Made in 1959, when there wasn't that much traditional music to be found on commercial recordings, this album featured two of the best known fiddle players from the East Clare tradition, joined on some of the tracks by

fellow Tulla Céili Band member Peadar O'Loughlin on flute, and accompanied by Bridie Lafferty on piano. Its impact was enormous, and the fact that people still play medleys straight out of the album speaks to its influence. For the longest time, however, only a privileged few owned a copy of the original LP, and a few others would have heard it on tapes copied many times over. —Philip Varlet on the Celtic Grooves website

## In The Tap Room (Baintreach na Radaireacht, The Tap Room, The Tap House, The Hard Road to Travel)

E Aeolian

Em Bm D Em Bm Em  
Em Bm D D 1. Bm 2. Bm Em  
Em A7 D Em A7 Bm Em  
Em A7 D 1. Bm Em 2. Bm Em Bm —end— Em

Source: Patrick Ourceau, Goderich 2004. Transcribed R MacDiarmid

'The Tap Room' was first recorded by County Sligo/New York fiddler James Morrison and Galway born melodeon player PJ Conlon in 1929. The tune 'Hard Road to Travel [2]', learned by flute player Mike Rafferty (b. 1927, Ballinakil, east Galway) from his father Barrel Rafferty, is "the old way of playing" 'In the Tap Room' (Harker, 2005). —Fiddler's Companion

## The Earl's Chair (Cathaoir an Iarla)

D Major: B Minor ('A' part) & D Major ('B' part)

Source: Patrick Ourceau, *Goderich* 2004. Transcribed R MacDiarmid

Note: "The chordal backing to the tune is more complicated than most. The melody actually resolves to D Major in both parts, though the accompaniment in the 'A' part starts on either a G Major or B Minor chord and the 'B' part starts either on E Minor or A Major.

Historian and concertina player Gearoid O'hAllmhurain relates that the tune's origins lie with an East Galway flute player by the name of Pakie Moloney (who was an uncle of Galway-born New Jersey flute player Mike Rafferty). Moloney is said to have composed 'The Earls Chair' while sitting on a large rock in the Derrycrag Wood, East Galway. Since he was mid-way between

the townlands of Derryoover East and Derryoover West at the time he originally entitled the piece 'Down between the two Derryoovers,' although he fortunately rethought this later and changed the name to the name of the rock, "The Earl's Chair." That formation is named after the Earl of Clanrickard who reportedly rested there during his hunts." Joe Burke has said the tune was popularised by fiddler P.J. Hayes and the Tulla Céili Band, who had the tune from accordion player Joe Cooley. — *Ceolas The Fiddlers Companion*

*Rolling in the Barrel, The Tap Room, and the Earl's Chair is a classic set, from the recording "All Ireland Champions - Violin"*

## Canny, O'Loughlin, Lafferty

In 1959, Paddy Canny and P.J. Hayes, along with Peadar O'Loughlin on flute and Bridie Lafferty on piano recorded an album called *All-Ireland Champions-Violin*. The album, the first full-length L.P. of traditional Irish music recorded in Ireland, is one of the classics of the tradition, and captures the heart of East Clare music. Canny, Hayes and O'Loughlin had all played together in the famous and much-decorated Tulla Céili Band (great rivals to the West Clare Kilfenora Céili Band) so were familiar with each other's style, and recorded the album, with no rehearsals, in one sitting. It is a testament to its popularity and influence that many of the medleys on the album are still played in sessions today: Bunker Hill into The Old Bush; Rolling in the Barrel, In the Tap Room and

The Earl's Chair, and Sean Ryan's two jigs are still wedded today. Both Canny and Hayes are from the area around Feakle, an area with a long and proud tradition for fiddle, pipes and flute. In 1906, Capt. Francis O'Neill visited the area, noting "the unexpected delight of finding, in the vicinity of Feakle, so little evidence of the musical decadence which is so noticeably affecting the spirits of the people in other parts of Ireland." Playing together since they were young, and surrounded by a wealth of other musicians, it's no surprise that they were able to create music with such a special feeling.

Source: Brendan Taaffe - *Regional Fiddle Styles in Ireland*. Part 3: East Clare <http://archive.fiddlelessons.com/oct06/Taaffe.pdf>

# Johnny Allen (Cor Seaghain Mhic Ailin, An Bhean Tincéara or The Tinker's Wife, Sean McGlynn's Fancy)

D Mixolydian

Source: Patrick Ourceau, Patrick's score.

Johnny Allen / Sporting Nell / The 'Dublin Toss' is a classic set from the renowned Tulla Céilí Band.

Peter Wood (*The Living Note: the Heartbeat of Irish Music*, 1996) gives that Johnny Allen was a legendary fiddle player from "beyond Feakle (Co. Clare), and he's still talked about even though nobody can remember directly playing with him." Gearóid Ó hAllmhuráin (1999) says the tune was collected by O'Neill during a trip to East Clare in 1906, where, in the Sliabh Aughty area, he had several tunes from fiddler Johnny Allen, a dance musician and contemporary of Pat Canny and a blind fiddler named Paddy MacNamara. The latter taught music in the region in the early part of the 20th century. —*Fiddler's Companion*

# Sporting Nell (Neil Spórtúil)

D Dorian

Source: Patrick Ourceau, Goderich. Transcribed RMD

Sporting Nell is a well-known reel. Two fairly distinct versions are in circulation; this one is strongly associated with the concertina playing of County Clare especially with that of Elisabeth Crotty of Kilrush.

## Toss the Feathers (D) - The 'Dublin' Toss (Umpuigh Na Clumac)

D Dorian

Source: Patrick Ourceau Goderich Workshop, Transcribed RMD. Sonny Brogan's setting of Toss the Feathers. There are many settings of this popular tune

### Sonny (Patrick) Brogan (4 July 1907 – 1 January 1965)

Brogan was an Irish accordion player from the 1930s to the 1960s, and was one of Ireland's most popular traditional musicians. He was one of the earliest advocates of the two-row B/C button accordion in traditional music. From Co Kildare originally, he settled in Dublin and was one of the original musicians selected by Seán Ó Riada in 1960 to perform music for the play "The Song of the Anvil" by Bryan MacMahon, and subsequently became one of the original members of Ceoltóirí Chualann, the precursor to the Chieftains

A regular in The Piper's Club in Thomas Street, Dublin, Sonny played alongside John Kelly Sr, Tom Mulligan, Tommy Potts, piper Tommy Reck (who often played at Sonny's home), Leo Rowsome, Sean Seery and many other traditional musicians of the day.

Tributes were paid to Sonny after his death on 1 January 1965, and Seán Ó Riada, during the radio programme "Reachtairacht an Riadaigh" on Radio Éireann, when paying respects to Sonny, said that he "was a library of Irish Music and when you want to find something out you go to the 'library.'" —Wikipedia

## The Hunter's House (Reavy's)

G Major

Ed Reavy

The musical score for 'The Hunter's House' is written in G Major and consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of eighth and sixteenth notes, with a repeat sign at the end. Chords G, D7, G, and D are indicated above the staff. The second staff continues the melody with similar rhythmic patterns and chords G, D7, G, D, G, D, D7, and G. The third staff introduces a new melodic line with chords G, Em, Am, and D7. The fourth staff continues this line with chords G, Em, Am, and a first ending bracket labeled '1. D7' leading to a G chord. The fifth staff shows a second ending bracket labeled '2. D7' leading to a G chord, followed by a final G chord.

Source: Joseph M. Reavy - *The Collected Compositions of Ed Reavy*

'The Hunters' House', Ed's most popular composition, is almost certain to be played in any session of Irish music anywhere in the world from Sydney, Australia to Miltown Malbay, Co Clare. Other Reavy tunes in the traditional repertoire are 'Maudabawn Chapel', 'Never was Piping so Gay', and 'The Wild Swans at Coole'.

## Ed Reavy (1897-1988)

Ed Reavy was one of the greatest composers of traditional Irish music. His tunes are heard wherever there is Irish music. His most commonly played tunes include *Maudabawn Chapel*, *Never was Piping so Gay*, *The House of Hamill*, *In Memory of Coleman*, *The Dances at Kinvara*, *The Hunters House* and *Love at the Endings*.

The following biography was written by Dr. Mick Moloney as a foreword to the book *The Collected Compositions of Ed Reavy*. <http://www.reavy.us/compositions.htm>

No composer of traditional dance tunes in the history of Irish music has ever had his music adopted and played as widely as Ed. He devoted much of his life to the creation of a vast body of compelling, finely crafted tunes leaving an indelible imprint on the beautiful old tradition that was always his first love.

Ed Reavy was born in the village of Barnagrove in the County Cavan in the year 1897. He came with his parents to Philadelphia in the year 1912, and with the exception of two visits home to Ireland - one of nine months in 1922 and the other of three weeks in 1969 - lived the rest of his life in Philadelphia until his death in 1988.

By the time he was ten years old he had already developed a great love for Irish traditional music. There was music in the community he came from and there was also music in the family. His mother had cousins by the name of Lennon who lived in County Monaghan. They were seven brothers, all stonemasons, and they were great fiddle players. The Reavy's own house was a popular location for sessions. They owned a big barn where the local musicians used to congregate for sprees - music and dancing. He took to America with him vivid recollections of these evenings of merrymaking and those memories were always to stay with and inspire him.

Ed served complete apprenticeships first to the machinists' and then to the plumbing trade. He became a Master plumber and conducted his own successful business for the rest of his working life. He married and settled in Philadelphia and raised a family of six children. He became an excellent fiddler and made a classic recording for the Victor company in Camden New Jersey in 1927 of two reels: 'The Boys of the Lough' and 'Tom Clark's Fancy' and two hornpipes: 'The Donegal' and 'The Cliff'. [Victor 21593B (42483)]

*Continued next page*



## Rakish Paddy (Paidín An Racaire or Pádraig Réice)

A Dorian

Source: John B. Walsh - *The Collection of Pipe Friendly Tunes*, adapted bar A6

Brendan Breathnach (1963, 1971), Robin Williamson (1976) and other knowledgeable musicians generally think the tune, a perennial favorite of performers, originated in Scotland. O'Neill finds that Bremner published it under the title 'Caper Fey' (an English corruption of the Gaelic 'Caber Féigh,' 'the deer's horns') in 1768 in his "Second Collection of Scots Reels or Country Dances." 'Rakish Paddy' is cited by Cowdery (1990) as the title tune of a dance tune family (including one march version) which includes the alternate titles given above. There are three distinct versions of the tune, says Cowdery, the first and most common of the three has its two strains corresponding to the Scots "Caber Feidh." The second was recorded by fiddler John Doherty and appears to be particular to his home County Donegal, and the third (recorded by County Clare fiddler Bobby Casey and played by many) is a four-strain variation of 'Caber Feidh,' though the last two strains appear to be variations of the second. Sligo fiddlers Michael Coleman and James Morrison recorded

the tune in the 1930's in two and four parts, respectively (Morrison's parts 3 & 4 may have been variations on the 'B' part). Paddy Cronin also recorded the four-part version. Caoimhin Mac Aoidh also states that the County Donegal version is different than the 'Rakish Paddy' played in the south of Ireland. In fact, he traces an unusual version of 'Rakish Paddy' from Charlie Doherty, a member of the famous fiddling Doherty family of Donegal, who brought the tune back to Ireland with him from his years in America. Although Charlie's death from a fall out a second-story window was untimely, the tune was ultimately popularized by the playing of his younger brother John and now is known throughout Donegal. Flute player Roger Sherlock remembers 'Rakish Paddy' was a favorite of uilleann piper Willie Clancy's (Miltown Malbay, County Clare) in the 1950's and 1960's when Clancy joined Sherlock and other Irish émigré musicians for a time in London. —Fiddler's Companion

### Ed Reavy, continued from previous page

He began composing in the 1930s and continued creating new tunes up to the late 1960s. His sons estimate that he might have composed as many as five hundred tunes, though only about 130 have been saved for publication. 'The Hunters' House', Ed's most popular composition, is almost certain to be played in any session of Irish music anywhere in the world from Sydney, Australia to Miltown Malbay, Co Clare.

Ed's tunes came to him in moments of reflection. He had to be in a certain mood before he could even start. These 'moods' could come on anytime, day or night, but they were most likely to occur if he was in regular contact with other musicians. He would ponder frequently on Ireland, his own childhood there and the country's problems: "The trials and tribulations that the Irish people went through in the past 750 years, all that enters into music . . . naturally it shows up in places. That's why in so many of the slow airs there's so much sadness and even in jigs and reels there's so much there that reminds you of the trials and tribulations we've been through."

Unlike most composers of the past, Ed's music achieved widespread recognition and popularity in his own lifetime; a process facilitated by increased travel and communication between America and Ireland and the expanding technology of sound reproduction. The recognition began as soon as he started to compose when other musicians became captivated instantly by his tunes. *Continued on page R51*

## The Hare's Paw (Cos an Ghiorra, The Hare's Foot)

G Major

Chord symbols: G, D, Em, G, Em, D, Em, Em, D, Em, Em, D, Em, Em, D, G, G.

transition to Knocknagow

Source: Patrick Ourceau and friends, "Live at Mona's." Transcribed RMD

Popular with the Céilí bands in the 50's and 60's and could be heard frequently on the RTE Saturday night "Céilí House" radio program hosted by the late Sean O'Murchu. —The Paddy O'Brien Tune Collection

## Scotch Mary (Knocknagow)

A Dorian

Chord symbols: Am, G, Am, G, Am, C, Am, G, Am, Am, G, Am, G, Am, G, Am, G, Am, G, Am.

Source: Patrick Ourceau, Harp of Tara 2006 Kingston Immersion Weekend, transcribed RMD.

A popular reel in County Donegal, where it is often rendered in A Mixolydian (especially the second part). A third part is also sometimes played in County Donegal, although the two part version seems to prevail elsewhere. An early version of the melody in Ireland is in Church of Ireland cleric James Goodman's mid-19th century music manuscripts, as an untitled reel. Goodman (1828-1896) was an uilleann piper, and an Irish speaker who collected locally in County Cork and elsewhere in Munster. He also obtained tunes from manuscripts and printed collections. The melody was recorded (as 'Knocknagow') by the East Galway Ballinakill Ceilidhe Band in November, 1931, in London. It appeared on record in the 78 RPM era played by the famous piper Patsy Touhey (1865-1923), in two-part form. —The Fiddler's Companion



# Templehouse (Teac An Teampuill, The Fowling Piece)

E Minor - Aeolian

Source: Patrick Ourceau, *Harp of Tara 2006 Kingston Immersion Weekend*, transcribed RMD.

*Templehouse* is the name of a lake in County Sligo. 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 (*Breathnach*, 1997). The melody was recorded in 1931 by Galway's Ballinakill Céilí Band (paired with 'Knocknagow Reel') under the title 'The Fowling Piece.' The band's pianist Anna Rafferty, points out guitarist Paul de Grae, unusually centered her accompaniment on C major chords. O'Neill (1922) remarks: "Altho the 'Templehouse Reel' first appeared in print in the O'Neill Collections, a

more fluent setting of it memorized from the playing of 'Jimmy' O'Brien may be permissible. The latter, dealt with at considerable length in "*Irish Minstrels and Musicians*" hailed from the County Mayo, and was a very tasty performer on the Irish or Union pipes. He died at Chicago in 1885. —*Fiddler's Companion*

The 'Hare's Paw\Scotch Mary\Templehouse' set was famously recorded by the Tulla Céilí Band, some of whose sets are as well known as any of Coleman's.

Ceol gan damhsa, níl ann ach glór

*Music without Dance is just noise.*

Irish Proverb

## Paddy Gone to France (Johnny When You Die, Johnny's Gone to France)

E Dorian

Em D Em D Em  
Em D Em G D  
Em G D Em D Em  
Em G D Em D Em

Source: Brid Cranitch - *Irish Session Tunes in Sets: The Orange Book* (as 'Johnny When You Die' p. 15) 'Johnny When You Die / Anything for John Joe' is a s set from the classic album 'Star Above the Garter' by Denis Murphy And Julia Clifford. Catholic France was a favorite destination of expatriate Irish soldiers.

## Anything for John Joe? (Rud ar bith do Seán Joe?)

D Major

D G D A D G A D  
D G D A D G A D  
D A D A D G A D  
D A D A D A D

Source: Matt Cranitch - *The Irish Fiddle Book*.

Sliabh Luachra region of the Cork-Kerry border. D Mixolydian (*Breathnach, Moylan*): D Major (*Cranitch, Tubridy*).

—*Fiddler's Companion*

## Ed Reavy, continued from page R47

Over the years Ed played his compositions for hundreds of other Irish musicians in Philadelphia and New York. In addition, he was President of the Irish Musicians' Association of America, an Organization founded in 1956. The Association had annual conventions in cities such as St. Louis, Cleveland, Chicago, Philadelphia and New York, which enabled Ed to become acquainted with a wide range of Irish musicians who lived elsewhere in America. Many players liked his tunes, learned them and subsequently brought them back to their home cities and to Ireland, where they caught on as well.

A prime figure in the dissemination of his tunes was Armaghman Louis Quinn from New York. Louis was a noted fiddle player, a prominent figure in Irish music organizations and a close friend of Ed's. Louis would travel to Ireland regularly bringing with him tapes of tunes popular among the Irish musicians in America, which he copied for many prominent musicians in Ireland and also performed, on Radio Éireann.

This material included many of Ed's compositions. Over the years several of these tunes were recorded by musicians in Ireland and went into aural circulation in traditional music circles. Many of the tunes at that time were unnamed and known by musicians simply as "Reavy's tunes." Frequently they circulated without any given title at all. As one would expect, Ed was extremely pleased to see his tunes being played so widely. "The transmission of tunes" he said, "is like telling a story", as far as change and variation from one musician to another is concerned. "Fortunately enough, most of the tunes were played much as I would like them played."

Ed's son Joe was the single biggest force in the popularization of his father's music. Beginning in the 1960s, Joe began painstakingly to notate his father's compositions. Many of them had been stored on homemade 78-rpm recordings, which Ed had recorded in his home or in the home of his good friend, Roscommon fiddler Tommy Caulfield. Others were simply in his head. Joe transcribed and helped his father name many of the tunes, which to that point had remained untitled. The first collection of Ed's music "Where the Shannon Rises" was printed in a limited edition and became a collector's item in double-quick time. It brought Ed's music to a wide audience and facilitated the learning of his tunes.

Certain stylistic features are characteristic of much of Ed's work, for example, his liberal use of "accidentals", his use of the full range of the fiddle, and his occasional utilization of keys, such as 'G' minor, 'D' minor and 'F' major - keys used comparatively rarely in Irish dance music.

Source: <http://www.reavy.us/compositions.htm>

Many of the compositions are what the great Washington fiddler Brendan Mulvihill calls "paradise tunes" for fiddlers. Of course, the fact that Ed was a fiddler himself made his tunes particularly suited to that instrument.

Ultimately, the success of a composer in Irish traditional music, as in other musical idioms, is measured by the extent to which the tune maker's compositions are adopted by other traditional musicians. In the final analysis, it is musicians who decide what deserves to be accommodated and what should be set aside. And by playing and recreating Ed's music they have spoken eloquently of the value of the compositions. It is the ultimate peer affirmation.

The great Chicago fiddler Liz Carroll, who selected "The Lone Bush" hornpipe for one of her tune selections when she won the Junior All Ireland fiddle competition, feels that each of Ed's compositions represents a complete artistic statement. "You wouldn't want to add anything to the tunes and you wouldn't want to take anything from them," she says. "They are simply perfect."

The great Baltimore accordion player Billy McComisky feels that all of Ed's tunes are quite unique, suggesting his genius didn't follow any fixed formula. "I often heard a tune that I liked and wanted to learn and was amazed to find out later that Ed had composed it. It seemed so unlike other tunes of his that I already had heard."

When winning the Senior All Ireland fiddling title, New York fiddler Eileen Ivers choose "Maudabawn Chapel" the tune best suited to showcasing her brilliant tech skills and extraordinary inventive flair.

Ed passed away in 1989 at the great age of 90 but his music is still a vital part of the lives of those who knew and loved him. His funeral took place on a bitterly cold January day in Drexel Hill, just west of Philadelphia. Derry fiddler Eugene O'Donnell and myself played for the services in the church and the great young musician Seamus Egan, who grew up in nearby Lansdowne was to play the Uilleann pipes at graveside. The pipe reeds wouldn't work in the cold so Seamus played the tin whistle instead; his hands covered by black gloves with the fingertips cut off to enable him to play. He played a lament for Ed at the graveside - one of Ed's own slow airs. With the steam rising from the cold steel of the whistle and the haunting lonesome sound rising into the cold grey Pennsylvania sky, the scene embodied in one unforgettable moment the continuity of Irish music in America. Poet Michael Doyle captured the spirit of it in a poem he wrote dramatizing the symbolism of the event.

## Dick Gossip (The Castle Reel)

D Major

D Bm Em A7

D Bm G 1.A D 2.A D

G A

G A 1.A D 2.A D

Source: Dave Mallinson (Mally Presents Series) - 100 Essential Irish Session Tunes. (Parts reversed, endings added)

Note: Sometimes played with parts in opposite order. The recurring long notes in part A can be varied and filled in with *d-f* for F, and *e-d* for E

'The origins of the tune are obscure although the Paddy O'Brien tune collection gives that it was named for a famous highwayman. Dick Gossip was an 18th century rapparee whose ballywick was the area around South Tyrone and Fermanagh. ...It seems as likely that the title stems from the usage of the phrase 'Dick Gossip' to identify a 'man who likes to talk (or gossip)'

—Fiddler's Companion

## Green Gates (Na Geataí Glasuaine, The Women's Rock)

G Major

G C G C Em Am C D

G C G7 C 1.G D G 2.G D G

G Am C D

G C 1.G D G 2.G D G

Source: Steafan Hannigan, CCE Regional AGM workshop 2011, Kingston - Score by Steafan Hannigan and Saskia Tomkins. Steafan says that he "probably learned it from Piper Billy Brown and I know that it was popular amongst pipers such as Felix Doran, Paddy Keenan, Willy Clancy and Eoin O'Riabhaigh and flute players as well, because of the variations. It is also a popular tune in Leitrim and is dance master Maureen Mulvey-O'Leary's favorite reel."

The alternate title 'The Woman's Rock' appears in O'Neill. Variations shown on page R54



# The New Road (Fahey's Reel)

D Dorian, Mixolydian

Dm Am C Dm C Dm  
Dm Am C Am Dm Am Em Dm  
D A D D C D  
D C D D C D  
D C D D A D  
D C D G D D

Source: Patrick Ourceau, *Harp of Tara 2008 Immersion weekend*, transcribed by Ted Chew  
'Paddy Fahey is credited with rearranging this tune, which was a largely ignored member of the O'Neill collection.'  
—The Paddy O'Brien Tune Collection

## Variations for Green Gates (p. 52):

Variations - Steafan Hannigan

## The Ladies' Pantalettes (Bristide na M-Ban, The Duke of Leinster's Wife)

G Major

On Repeat, Bar 1 Replaced

return to Bar 2

Ending

As Major Key Tune

Source: Patrick Ourceau *Harp of Tara 2010 Fiddle Immersion*. Transcribed Ted Chew

Sometimes single, sometimes doubled, in major or minor

An explanation of the 'Ladies Pantalettes' title comes from the Irish linguistic scholar Diarmuid O'Muir. It seems that in the days of wooden sailing ships that occasionally great effort would be made to get the very best performance the vessel was capable of. This usually meant 'putting on' as much sail as was possible, and every scrap of available canvas was utilized to that end.

The very last tiny sail, situated above the top gallants and the skyscraper at the top of the mast was known as 'the ladies panta-

lettes'; this not only denoted the size of the sail, but perhaps became motivation for a speedy return to port. ...The alternate title 'The Duke of Leinster's Wife' came from its pairing in a medley with the tune "The Duke of Leinster" by the great County Sligo-born New York fiddler Michael Coleman. Perhaps the original title was not remembered, or perhaps, as one story goes, naming a tune after women's underwear was thought in some circles to be indelicate or otherwise unacceptable — *Fiddler's Companion*

## Steafan Hannigan

Steafan Hannigan is a Belfast-born musician, composer, and teacher now living in Baltimore Ontario, where he is involved in running local sessions with his talented fiddler wife Saskia Tomkins. In recent years, he has worked as a multi-instrumentalist sideman for Loreena McKennitt, the Afro-Celts, and the Chieftains. Currently, he can be seen playing Uilleann pipes, flute, whistle, bodhrán, bouzouki, and guitar with the Canadian group Cairdeas

Steafan has written three books that support his teaching: *The Bodhrán Book*, *The Bodhrán DVD*, and the *Low Whistle Book*, all best sellers.

More: <http://www.steafan.com/>



# Jackie Coleman's

D Major

Jackie Coleman

Chords: D, B7, E7, A7, D, B7, E7, A7, D, D, A7, A7, D, G, Em, A7, D, A7, A7, D.

\*Alternative for bar 11

Source: Matt Cranitch - *The Irish Fiddle Book*

Jackie Coleman (1928-2001) was a flute and whistle player born in Sheffield, England, to parents from the townland of Knicknahoo, near Gurteen, County Sligo, and eventually returned to Gurteen. Coleman was a distant relative of famed fiddler Michael Coleman, and played both flute and fiddle. 'Jackie Coleman's' was composed in 1954 by Jackie Coleman himself. The jig 'Farewell to Gurteen' is another of Jackie's compositions' —*The Fiddler's Companion*

# The Sailor on the Rock (Maráí ar an gCarraig)

D Major

Chords: D, G, A7, D, G, A7, D, G, Em, A7, D, G, A, A7, —Replay tune— A7 —End—

Source: Shaskeen Ceili Band - *Through the Half-Door*

Irish Reel, Co. Sligo. Harry Bradshaw and Jackie Small say the tune probably owes its popularity to County Leitrim flute player John McKenna (1880-1947). 'Sailor on the Rock' was apparently a local Leitrim tune that McKenna brought into the standard repertoire through his influential 78 RPM recording. —*Fiddler's Companion*



## Last Night's Fun (Súgradh na h-Oíche Aréir, Joe Cooley's)

D Major

D Em A  
D Em A  
D Em A  
D G A D —Optional End—

Source: Patrick Ourceau, 2010 *Whit's End Immersion Weekend*, transcribed Robert MacDiarmid

The tune was popularized by the great Irish accordion player Joe Cooley (1924-1973), who spent a good portion of his adult life in America. It is still associated with him. 'Last Night's Fun' is also the name of a book by Belfast flute player and writer Ciaran Carson in which he praises Cooley's 1975 Gael-Linn release (produced by Tony MacMahon) and sketches one of Cooley's last performances at Labiff's bar in the village of Peterswell, 1973, just before he died of lung cancer. —*The Fiddler's Companion*

## The Wind That Shakes the Barley (An Ghaoth a Bhogann, An Ghaoth/Gaot a Chroitheann)

D Major

D G D G A  
D G D G A  
D G D A D G D A  
D G D A D G A D

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*, Part B adapted.

'The Wind That Shakes the Barley' is also the name of a ballad written by Robert Dwyer Joyce (1836–1883), a Limerick-born poet and professor of English literature. The song is written from the perspective of a doomed young Wexford rebel who is about to sacrifice his relationship with his loved one and plunge into the cauldron of violence associated with the 1798 rebellion in Ireland.[1] The references to barley in the song derive from the fact that the rebels often carried barley or oats in their pockets as provisions for when on the march. This gave rise to the post-rebellion phenomenon of barley growing and marking the "croppy-holes," mass unmarked graves into which slain rebels were thrown, symbolizing the regenerative nature of Irish resistance to British rule. Also the name taken for an excellent film by Ken Loach, on the post-Easter rising guerrilla war against the English and the resultant civil war.

## The Boys of Ballisodare (Buachaillí Baile-Easa-Dar, The Boys of Ballysadare)

G Major

The musical score is written in G Major (one sharp) and 4/4 time. It consists of six staves of music. The chords indicated above the staves are: G, C, G, D, G, E m, A m, E m, D; G, C, G, E m, A m, E m, D; E m, E m, G, E m, G, D; E m, E m, G, E m, A m, E m, D; G, G, D, G, E m, A m, E m, D; G, G, D, E m, A m, E m, D, G.

Source: Chris Bain (Bua), Goderich 2010 Workshop. Chris' original source was a Paddy O'Brien tunebook. Although Chris learned it from a Paddy O'Brien tune book, there are a few minor changes from O'Brien's setting in the newer "Definitive Collection of the Music of Paddy O'Brien 1922 - 1991"

The 'Boys of Ballisodare/Patsy Touhey's/Birmingham Reel' set is from the Paddy O'Brien Tunebook.

Ballysadare (locally spelled Ballisodare, from the Irish Baile Easa Dara, meaning 'the town of the waterfall by the oak') is a parish and a village in County Sligo and is a popular traditional music venue. The tune was recorded by Irish fiddle master Michael Coleman (Co. Sligo and New York) in 1922 as 'Miss Roddy's'. In O'Neill's, and in Clare, it is in the key of F as 'The Dublin Lasses.'

See the biographical note included with a transcription of Paddy's 'Fly in the Porter' Jig (34-1)

### Patsy Touhey

Born near Loughrea, County Galway in 1865, Patsy Touhey emigrated to the USA with his parents some ten years later. Patsy followed in his father's footsteps by becoming a professional uilleann piper. Francis O'Neill believed that Touhey was the leading Irish musician of his time.

His innovative technique and phrasing, his travels back and forth across America to play on the variety and vaudeville stage, and his recordings made his style influential among Irish-American pipers. He can be seen as the greatest contributor to a distinctive American piping style. —Fiddler's Companion

### Note from Birmingham Reel:

Kinvara is a version of the Irish Gaelic Cin Mhara, meaning 'head of the sea', and refers to a town in County Galway, near the border with Clare. The tune was recorded under this title by P.J. HERNON and as 'Eddie Moloney's No. 1' by Frankie Gavin. It appears in a 1980 issue of Treoir magazine where it is identified as having been composed by Tommy Whelan. Like Moloney, Whelan was an east Galway flute player, and the two were friends. East Galway flute player Jack Coen (living in the Bronx, NY) remembers that Moloney and Whelan used to forget which one of them had composed certain tunes. Coen would ask one or the other the source for a new tune and invariably they would credit it to the other flute player. Tongue-in-cheek, Jack sometimes calls such East Galway tunes of indefinite origin "Whelan Moloney's" —Fiddler's Companion  
Another internet source credits the tune as being composed by Josie McDermott

# Pat Touhey's (Patsy Touhey's, Touhey's Favourite)

E Dorian

Musical notation for Pat Touhey's in E Dorian, 4 staves. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes treble clefs and various rhythmic values (quarter, eighth, and sixteenth notes). Chord symbols are placed above the staff lines: E m, D, E m, D, B m, D, E m, E m, D, E m, D, B m, E m, E m, D, E m, B m, E m, B m, E m.

Source: Chris Bain (Bua), Goderich 2010 Workshop. Chris taught and played it as a single. O'Brien's setting in the newer 'Definitive Collection' is double.

# Birmingham Reel (Kinvara Reel, Eddie Moloney's)

G Major

Musical notation for Birmingham Reel in G Major, 6 staves. The key signature is two sharps (F# and C#) and the time signature is common time (C). The notation includes treble clefs and various rhythmic values (quarter, eighth, and sixteenth notes). The piece features many trills and slurs.

Source: Chris Bain (Bua), Goderich 2010 Workshop. Notes continued on previous page.

## P Joe's Favourite (McGreevy's Favourite, P Joe's, East Clare Reel)

D Dorian

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It features a mix of eighth and sixteenth notes, often beamed together. Chords are indicated by letters (Dm, C, F) above the staff. Ornaments, represented by asterisks (\*, \*\*, \*\*\*) and question marks (?), are placed above specific notes. The score includes first and second endings, indicated by '1.' and '2.' above the staff. The final two staves provide detailed views of 'Bar 1 and/or 5' and 'Bar 11', showing the placement of ornaments.

Source: Patrick Ourceau, Harp of Tara 2011 Kingston Immersion Weekend, transcribed by David Vrooman.

Patrick plays *f* naturals throughout, but other settings vary the *f* natural and *f* sharp. Among other recordings, it can be found on Martin Hayes's latest recording 'The Shores Of Lough Graney,' paired with 'Miss McGuinness'

## P Joe (Patrick) Hayes

P Joe (Patrick) Hayes was born in Maghera, in the parish of Killanena, Co Clare, on March 8, 1921. He came from a farming background and spent all his life in the Maghera area. He began learning the fiddle at the age of 11, taught by Pat Canny of Glendree, a near neighbour and father of the fiddler Paddy Canny.

Both P Joe and Paddy were also founder members of the Tulla Céilí Band in 1946. With them in the band then were Theresa Tubridy, Bert McNulty, Aggie White, Jack Murphy, Jim and Paddy Donoghue and Joe Cooley. Sean Reid joined a year later and after he stepped down in the early 1950s, P

More: <http://www.ramblinghouse.org/2009/07/p-joe-hayes/>

Joe took over as leader, a role he held for five decades. Paddy Canny was a member of the band for 21 years.

Some other well known musicians who have played in the band over time are: Bobby Casey, Willie Clancy, Paddy O'Brien (Nenagh), Martin Talty, and P Joe's son Martin Hayes

The Tulla Céilí Band achieved All-Ireland honours at three Fleadh Cheoil, recorded six albums, toured America seven times and Britain 14 times, endearing them to countless thousands of Irish exiles. In 1958 they played Carnegie Hall. The band received the keys of the city of Chicago in 1987.

### Discography

- *Irish Champions – Fiddlers*, P Joe Hayes, Paddy Canny, Peadar O'Loughlin and Bridie Lafferty 1959
- *Echoes of Erin – Tulla Ceili Band*, Dublin Records, 1958
- *The Shores of Lough Graney – Martin Hayes & P.J Hayes*, 2011 (Remaster of a 1990 cassette recording plus 3 added tracks with Denis Cahill)



## Bank of Ireland (Banc Na h-Éireann)

A Dorian / D

Musical score for Bank of Ireland in A Dorian mode. The score consists of four staves of music in treble clef with a key signature of one sharp (F#). The first two staves are the melody, and the last two are the accompaniment. Chords are indicated above the notes: Am, C, G, Em, Am, D, Am, C, G, Em, Am, D, D, A, D, A, D, A, D, A, D, Am, D, C, D, D, A, D.

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 1 / Miller and Perron, arranged. Played single or double.*

AB (Miller): AA'B (O'Neill/1850, 1001 & 1915): AABB (Harker/Rafferty, Mallinson, O'Neill/Krassen, Taylor).

Built in 1730 as Ireland's Parliament House, this is a prominent building in central Dublin, across from Trinity College. It was sold to the Bank of Ireland in 1802, following the Act of Union by which Ireland came to be governed from Westminster.

Bank of Ireland / Woman of the House / Morning Dew is another set from the classic album "Paddy in the Smoke" a live album from the London pub "The Traditional" with, among others, Martin Brynes, Bobby Casey, Julia Clifford, and Lucy Farr on fiddles, and Tony McMahon on accordion Note continued on next page.

## The Woman of the House (Bean an Tighe or Máistreás an Tí, Lady of the House)

G Major

Musical score for The Woman of the House in G Major. The score consists of four staves of music in treble clef with a key signature of one sharp (F#). The first two staves are the melody, and the last two are the accompaniment. Chords are indicated above the notes: G, C, Em, G, D, Em, G, G, Em, G, D, G, Am, Em, G, Bm, A, Bm, G, D, Em, Bm, G, D, G, Em, G.

Source: Liz and Yvonne Kane, Goderich 2011. James Kelly's setting, transcribed by Marg Tatum & RMD

Irish, Reel. G Major. Popularized by Michael Coleman, and very much associated with south Sligo. County Donegal fiddlers tend to play the tune in A Major, as would be in Scotland. The great Irish music compiler Francis O'Neill learned this tune from County Mayo piper James O'Brien, who visited Chicago in 1876. — Fiddler's Companion

Note: there are more variations of settings for this tune than for any other in the book, and not just the usual variation of a few notes or bars - there are many seriously different settings. Taking this setting, or any other, to another session would require some listening the first time through, and some on-the-fly adapting

# The Morning Dew (Giorra sa bhFraoch, The Hare in the Heather)

E Dorian

optional Part D, Peter Cooper - The Complete Irish Fiddle Player

\* Alternate A5/6

\*\* Alternate B5/6

Source: Miller & Perron - Irish Traditional Fiddle Music.

Parts are sometimes played interchangeably, and sometime with a 4th part. ABC (Breathnach, Miller, O'Malley): AABC (Mallinson, Taylor): AA'BC (Feldman & O'Doherty): ABCC (Brody): AABBC (McNulty). Part of the tune was used by Chieftains piper Paddy Moloney for his first film score, "Ireland Moving."

Peter Cooper notes that:

...This is one of the great Irish reels. Listen to as many versions of it as you can to get a sense of how traditional musicians have varied it. Outstanding recordings have been made by Paddy Glackin - from whom the variations for bars A5 and A6 are borrowed - and James Kelly, as well as Michael Coleman. The variation for bar B5 is Coleman's - an ingenious lowering of the F# by an octave that totally alters the feel of the phrase.

Peter Cooper notes that:

### Note from Bank of Ireland:

"The Scale used in the A-part of The Bank of Ireland is the Dorian mode of A, with C-natural and F#. But the latter notes - the 3rd and 6th of the scale - are unstable. The F3 in bar A4, for example, may be flattened to what is sometimes called a half-sharp - a pitch midway between sharp and natural, once widely used in traditional music.... Alternatively, if you prefer, slide into the note..."



# The Old Wheels of the World (Fuisseog an tSléibhe, The Mountain Lark)

A Dorian

Musical notation for 'The Old Wheels of the World' in A Dorian mode. The piece is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The melody is characterized by a mix of eighth and sixteenth notes, with several trills and grace notes. There are several fermatas (curved lines with a question mark) placed over various notes throughout the piece.

Source: *The Fiddler's Companion*, adapted  
O'Neill prints the tune as "Rolling Down the Hill"

# The Heather(y) Breeze (Leoithne an Fhraigh, The Heather(y) Braes (of Ballyhealey))

G Major

Musical notation for 'The Heather(y) Breeze' in G Major mode. The piece is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of four staves of music. The melody is primarily composed of eighth and sixteenth notes. Chord symbols are provided above the notes: G, D7, G, D7, G, D7, G, D7, G, C, Em, D, G, Em, D7, G, C, Em, D, G, D7, G. There are several fermatas (curved lines with a question mark) placed over various notes throughout the piece.

Source: *Arranged, based on Walsh - Pipe friendly tunes, Rafferty - 300 Tunes*

Apparently the title is a corruption of 'Heathery Braes,' which makes sense as the Gaelic word brae refers to the slopes of a hillside.  
—*Fiddler's Companion*



## The Connaught Heifers (Budógaí Chonnachta)

D Mixolydian / G Major

Source: *Brendan Breathnach (CRÉ I), 1963; No. 89, pg. 39, slightly adapted*

### Seamus Ennis, continued from R14

On a visit to Clare in 1949 he recorded for the first time the likes of Willie Clancy, Bobby Casey, **Sean Reid, Martin Talty** and **Micho Russell**.

Broadcaster Sean Mac Reamoinn, who travelled and worked on the road with Seamus Ennis, said that their programmes brought Irish music into the larger cities. “In this the contribution of the radio was crucial. Crucial too, in that, often for the first time, musicians, say, in Kerry heard their fellow practitioners in Donegal. Clare heard Monaghan, Leitrim heard Wexford and so on.”

Early in 1951, the US music collector **Alan Lomax** arrived in Ireland with singer **Robyn Roberts**, also a collector. But on their arrival, they discovered that their recording equipment had broken down. As luck would have it, Radio Eireann not only supplied them with recording gear, but also lent them the services of Seamus Ennis. On that field trip, Lomax recorded, among others, Bess Cronin in Cork and Colm O Ciadháin in Connemara.

In May 1951 he left Radio Eireann and renewed an acquaintance of some years earlier with **Brian George**, a BBC producer who was setting up a scheme to record extensively the surviving folk culture of England, Scotland, Wales and Ireland and in late 1951 Seamus moved to London to work with the BBC.

He collected all over Britain and Ireland and was one of the presenters of a famous pioneering folk music radio programme *As I Roved Out* on the BBC Home Service. During this period, in 1952, he married Margaret Glynn and they had two children, Catherine and Christopher.

His job in the BBC ended in 1958 and for a time he tried his hand at freelance work, a pursuit which he himself described as “unrewarding.” At this time also his marriage ended and he returned to Ireland where he once more found freelance work with Radio Eireann and also presented programmes such as *An Ceoltoir Sidhe* and *Seamus Ennis sa Chathaoir* on the new TV station, Teilifís Eireann. In 1961 Gael Linn released an LP of his songs, stories and piping which was

rereleased on CD in 2006 as *Ceol, Scéalta agus Amhráin*.

During the 1960s he travelled around Ireland playing music. He played at the Newport Folk Festival in the US in the summer of 1964, staying there some months. In early 1968 he was present and performed at the first meeting of Na Piobairí Uilleann in Bettystown, Co Meath.

He loved to drive the roads of Ireland in a by now legendary Ford Zephyr car.

In the early 1970s Seamus Ennis shared accommodation with piper **Liam O Floinn** in Dublin and even formed a music group, The Halfpenny Bridge Quartet, with Liam on the pipes, **Tommy Grogan** on accordion and **Sean Keane** on fiddle. Finally in 1975 he returned to the Naul to live in a mobile home on land once owned by his grandparents.

Seamus left a lasting impression on Liam O Floinn. As a young piper he had heard of Seamus from other musicians. “It was a hugely exciting and daunting experience for me when I finally met him at a session in Dowlings’ pub in Prosperous in County Kildare, in the late 1960s. Before leaving that night he offered me any assistance he could give and told me to ‘keep in touch’. I very eagerly followed up on this invitation and we became firm friends, sharing a house together for almost three years.

“His willingness to impart his great store of knowledge and piping skills was extraordinary. When we travelled together he always drove and that could be a fairly ‘hairy’ experience. The conversation always turned to music with fascinating stories about places, tunes, songs, players and singers. I absorbed a great deal from him in this way. Planxty was in full flight at this time and he took a terrific interest in the group. He gave us songs and tunes in abundance.”

### The piper

Seamus’s playing of the uilleann pipes was always instantly recognisable for his tone, technique and particular versions of tunes and the variations which he employed while playing them. Any tune, no matter how commonly played by

*Continued on R67*

# Maid of Mount Kisco (Gearrchaile Shliabh Cisco, mis-spelled as Maid of Mount Cisco, Sisco, Mountcisco...)

A Dorian

Source: Brid Cranitch - *Irish Session Tunes in Sets: The Orange Book*

AABCC (Harker/Rafferty, Tubridy): AA'BCC: AA'BCC'

(O'Malley): AA'BB'CC' (Alewine)

This popular session tune is named after a woman who resided in Mount Kisco, a town of approximately 10,000 souls in Westchester County, directly north of New York City. Paddy Killoran has generally been credited (by Reg Hall, 1995, for one) with either the composition of the tune or adapting an older tune in the Sligo repertoire, although this cannot be confirmed. 'Tune lore' has it that Killoran either named or renamed an existing tune when playing near Mount Kisco when he was asked the name of the piece by either a young lady or a barmaid (depending on the version of the tale). Not knowing the correct title, on the spot he made up 'Maid of Mount Kisco' in her honor. However, the late New York accordion player Jim Coogan said that Killoran wrote it for a friend, Ann Mulligan, who resided in Mount Kisco.

Flute player John McEvoy believes Killoran composed the tune for his wife, who was originally from County Clare. Killoran recorded the tune for Decca in New York in 1937, the earliest found instance of a sound recording of the melody. Philippe Varlet finds subsequent versions by another Decca Irish artist, Joe Maguire (1945), Leo Rowsome (London, 1947), and the Kin-cora Céilí Band, led by Kathleen Harrington (Dublin, 1952). Two relatively early versions can be found by older groups on the RTE compilation video "Come West Along The Road". The title is sometimes irritatingly misspelled "Mt. Cisco" perhaps from its appearance in Brendan Breathnach's *Ceol Rince na hErineann* where Kisco is spelled Cisco because in the Irish language there is no letter 'K'. In Ireland the name is pronounced as "Sisco" — *Fiddler's Companion*

## Bird in the Bush (An tÉan ar an gCraobh, Bird in the Tree)

G Major

The musical score is written in G Major (one sharp) and 4/4 time. It consists of four staves of treble clef notation. The first staff begins with a G chord and a trill on the G note. The second staff continues with D7, G, and A m chords. The third staff features E m, D, and E m chords. The fourth staff concludes with G, C, G, E m, D7, and G chords. The piece ends with a double bar line and repeat dots.

Source: Randy Miller and Jack Perron - *Irish Traditional Fiddle Music, as 'Bird in the Tree'*

Miller & Perron's score is transcribed from Sligo fiddler Michael Coleman's 1920's recording reissued on 'The Musical Heritage of Sligo.' The reel was famously recorded for the Victor label by fiddler Michael Coleman, originally from County Sligo, in New York in March, 1927

### Seamus Ennis, Continued From R65

musicians at sessions or elsewhere, became different when he played it and despite the amount of skill and technique which he used, the tune was never stifled or bent out of shape in any way and this was because Seamus had a great respect for the music and its idiomatic integrity.

His playing of slow airs was special because he had a deep understanding of the songs from which they came and he used this knowledge to play the airs as they might be sung by a good singer. Some of his techniques in dance music were special to himself – a trill on the E' or F' which he used to describe as a "shiver" as it was done by shaking the centre forearm rather than just the fingers, his unique cran (a stuttering roll on the bottom D) and the "ghost D" (an effect which suggests to the listener that two notes are sounding simultaneously). He also had the rare ability to play several notes in the third octave of his chanter.

Seamus's set of pipes have an interesting history. In 1908 his father found them in a sack, in pieces, in a pawnbroker's shop in London and purchased them for a small sum. They turned out after examination and repair to be a set made by Coyne of Thomas Street in Dublin in the early years of the 19th century and their tone to this day is distinctive and beautiful.

He was an excellent communicator and had a special way with children. He loved words and wordplay and liked nothing better than to swap limericks and rhyming couplets with friends such as Willie Clancy and **Denis Murphy**.

### The final years

Having spent years based in various flats and houses

around Dublin while touring Ireland and occasionally England with his music, Seamus finally "came home" in the mid 1970s. He procured a small piece of land in Naul on a farm which had once been his grandfather's. Here he had a mobile home, called Easter Snow, where he lived out the rest of his life

Living once more in North County Dublin was something in which he took great pride – he had gone back to his roots to a place which was still in effect rural. He told people that he was a "homebird", that he "never did like any city" and that he could finally come and go as he pleased. From here he travelled around giving concerts, illustrated recitals and lectures and regularly visited his friends – those families with whom he had always been close.

Despite failing health he continued on in this way until almost the very end. He performed at the Willie Clancy Summer School of 1982 and also at the Lisdoonvarna Folk Festival before returning to Naul. He was receiving treatment for cancer but died in his home on October 5, 1982. He was aged 63. His graveside oration was given by his friend Seam Mac Reamoinn who said: "Thank you, Seamus, for what you brought to us of joy, of beauty and a sense of belonging."

The CD of his music, *The Return from Fingal*, which was compiled by piper and radio producer **Peter Browne** from 40 years of acetate and tapes in the Radio Eireann and later RTE archives, was released in 1997. It won a new audience for Seamus Ennis and resulted in a reappraisal of his work and skill among a new generation of musicians.

*Continued on R74*

# Boys of Malin (Buachaillí Mhálanna)

A Major

A \* D A B m E

A \* D A B m E

A D A B m E

A D D D

A D A B m E

A D A D A

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 3.*

*A popular reel in County Donegal. Malin, Donegal, is one of the most northerly villages on the island, and Malin Head is Ireland's most northerly point. The tip of the Head is known as Banba's Crown, the location of a signal tower dating from the early 1800's.*

*Breathnach states it should be played ABCB, after John Doherty, although it is often heard ABC. —Fiddler's Companion*

*Another set could be 'Boys of Malin/Gravel Walks'*

## Note from Brenda Stubbert's:

*One of the most famous compositions by Inverness, Cape Breton, fiddler, teacher and composer Jerry Holland (originally from Brockton, Mass.) in honor of another Cape Breton fiddler and composer, Brenda Stubbert. —Fiddler's Companion*

# The High Road to Linton (An Bóthar Mór go Linton)

A Major

Reel or Fling

Source: Dan MacDonald, (fiddle player of the band 'Spraoi'), Harp of Tara 2005 workshop. Score handed out was a setting by Taigh na Teud <http://www.scotlandsmusic.com/>

Highland cattle to the lucrative English markets. The introduction of the improved "Linton" breed of sheep from the border uplands to the Highlands helped hasten the end of the cattle trade and was a factor which led to the infamous Highland clearances. An Irish adaptation of the tune goes under the title 'Kitty Got a Clinking Coming from the Races.' A version of 'High Road to Linton' (with the first two parts reversed) is in the book *Hidden Fermanagh*, from the playing of John McManus, under the title 'Uncle Hugh's.' — *Fiddler's Companion*

Scottish, Shetland, Irish, English, Canadian; Reel or Fling. Just the first two parts are played in the Fling setting  
Linton is a small town in the Borders region of Scotland and England, strategically located in the center of lowland Scotland. It was a major hub for the old drove-road network that fed

# Brenda Stubbert's

A Dorian

Jerry Holland, SOCAN

Source: Jerry Holland - Jerry Holland's Collection of Fiddle Tunes © Fiddlesticks Music Notes on previous page

## Skylark (An Fhuisseog)

D Major

Musical score for Skylark (An Fhuisseog) in D Major, 4/4 time. The score consists of four staves of music. The first two staves are the main melody, and the last two are a repeat with variations. Chords are indicated above the notes: D, A, D, G, A7, D, D, A, D, G, A7, D, D, Em, A7, D, G, Em, A7, D, G, D, D, Em, A7, D.

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 1. Tunes arranged in sets.*

The melody is often credited to Sligo fiddler James Morrison, who recorded it in 1935 on a 78 RPM record for Columbia (in a medley with 'Maude Millar'). The tune bears Morrison's name as composer on the record. According to Philippe Varlet, he originally played it in the key of C major. The 'Skylark' is often played in a medley with 'Roaring Mary,' in deference to the famous pairing with that tune by the Kilfenora Céilí Band. Accordion great Joe Cooley played the same medley, with the addition of 'Humours of Tulla' as a first tune. —Fiddler's Companion

## Roaring Mary (Máire Bhéiceach)

D Major

Musical score for Roaring Mary (Máire Bhéiceach) in D Major, 4/4 time. The score consists of four staves of music. The first two staves are the main melody, and the last two are a repeat with variations. Chords are indicated above the notes: D, G, D, D, G, D, Bm, A7, D, D, Bm, D, G, D, A7, D, D, G, D, Bm, A7, D.

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 1. Tunes arranged in sets*

The tune is often associated with accordion player Joe Cooley, who typically played it last in a set of three tunes along with 'Humours of Tulla' and 'The Skylark.' The medley (sometimes just 'The Skylark' followed by 'Roaring Mary') is still a popular combination at sessions. Martin O'Connor is said to have mentioned that Roaring Mary was one of Joe Cooley's students. The title, however, is very close to 'Foxye Mary,' which title the tune appears under in Ryan's Mammoth Collection, 1883 (pg. 30). Sligo fiddler Paddy Killoran recorded the tune in New York in the 78 RPM era, again under the title 'Roaring Mary,' predating by a generation Cooley and his student. 'Foxye Mary' is given as an alternate title by Peter Kennedy, taken perhaps from the Ryan's Mammoth source.

—Fiddler's Companion



# Humours of Lissadell (Pléaraca Lios an Daill, The Musical Bridge, Humours of Lisadel (misspelled))

E Dorian

Source: Patrick Ourceau, Harp of Tara 2012 Kingston Immersion Weekend, transcribed by Robert MacDiarmid

Lissadell is a place name from County Sligo, the subject of some of the writings of the poet Yeats. The tune was the composition of the great fiddler John McGrath (1900-1965) of Co. Mayo and New York, according to his nephew Vincent McGrath, and was originally titled "The Musical Bridge," after a structure in Belmullet. However, others dispute the claim for McGrath. Breathnach (1963) notes that Boston button accordion player Jerry O'Brien has a setting of this tune in his *Irish Folk Dance Music* (168). The tune was popularized by south Sligo fiddler Paddy Killoran (1894-1974), an immigrant to New York City.

—Fiddler's Companion

# Love at the Endings

D Major

Ed Reavy

Source: Shaskeen Ceili Band - *Through the Half-Door*

Composed by the late County Cavan/Philadelphia composer and fiddler Ed Reavy (1898-1988). Ed's son Joe Reavy alludes to O'Casey's play "Purple Dust," in which O'Killigan speaks in an effort to woo Avril away from her British lord and move with him to the west of Ireland. He suggests they'll find "things to say and things to do, and love at the endings." Reavy, *Music from Corktown*; pg. 20. —Fiddler's Companion

# Humours of Ballyconnell (Súgra Baile-Atha-Conaill or Pléaráca Bhaile Uí Chonaill, Captain Rock)

D Major

1. G A D | 2. G A D

D A D G A D

D Em D G A D

A7 D D

1. D | 2. D

Source: Dave Mallinson (Mally Presents Series) - 100 Essential Irish Session Tunes

The tune is popularly known nowadays under the 'Ballyconnell' title, which was only a local Fermanagh name for the tune more commonly known as 'Captain Rock,' according to the Boys of the Lough. ... Varlet finds a precursor to the tune appears in *Aria di Camera* (1747) under the title 'Role the Rump Sawny' (meaning 'Roll your Rump Sandy'). The tune was first recorded on a Columbia 78 RPM (No. 33068) in New York in 1925 by the great Sligo fiddler Michael Coleman in a duet with flute player Tom Morrison, followed by the (other) 'Captain Rock/Old Bush' tune. —Fiddler's Companion

# Drunken Landlady (Bean an Tí ar Meisce)

E Dorian

Em Bm Em Bm A D Bm

Em Bm Em Bm A Bm D Em

Em Bm A D Bm

Em Bm A Bm D Em D —End— Em

Source: Patrick Ourceau Goderich 2006 workshop, transcribed RMD

Seamus Ennis is often cited as the source for this tune, and, according to piper Néillidh Mulligan, Ennis collected the tune as an untitled piece in Inishnee, Connemara, in the 1940's, but subsequently heard the title 'The Drunken Landlady' from musicians in County Cavan. However, it was not until the 1970's that 'The Drunken Landlady' was recorded commercially, and it does not appear in printed collections until the next decade after. Breandan Breathnach included the tune 'The Drunken Landlady' (in A Dorian) in his "Man and His Music" article on Seamus Ennis, from 1982. —Fiddler's Companion



# Maudabawn Chapel

E Dorian

Ed Reavy

The musical score for 'Maudabawn Chapel' is written in E Dorian mode (one sharp, F#) and 4/4 time. It consists of five staves of treble clef notation. The first staff begins with a repeat sign and a first ending bracket. Above the first staff are chords: G, A m, G, and A m. The second staff contains the first ending, marked '1. G'. The third staff contains the second ending, marked '2.' and 'D'. The fourth staff begins with a repeat sign and contains chords: E m, D, C, and B7. The fifth staff contains chords: E m, D, B7, E m, and ends with '-End- E m'.

Winds, part A

The 'Winds, part A' staff is a single treble clef staff in E Dorian mode, containing a series of rests for the first four measures, followed by a double bar line.

Source: Joseph M. Reavy - *The Collected Compositions of Ed Reavy*, No. 27, pp.s 28-29

Composed by the late fiddler and composer Ed Reavy (1898-1988) of Cavan, Ireland, and Corktown, near Philadelphia, Pa. The tune is named for a church in his native Cavan parish which the family attended. Along with 'Hunter's House,' this is the most famous Reavy composition in the tradition. Eileen Ivers (Bronx, New York) selected the melody as one of the pieces with which she won the Senior All Ireland fiddling title. Philippe Varlet believes the tune was probably composed in the 1950's.

—Fiddler's Companion <http://www.reavy.us/compositions.htm>

# Fergal O'Gara (Fearghal Ó Gadhra, Feargal/Farrell/Faral O'Gara)

D Major

The musical score for 'Fergal O'Gara' is written in D Major (one sharp) and 4/4 time. It consists of five staves of music. The first two staves are the main melody, with a repeat sign at the end of the second staff. The third staff is a second ending, marked with a double bar line and a repeat sign. The fourth and fifth staves are alternative endings, marked with '1.' and '2.' respectively. Chords are indicated above the notes: D, Bm, G\*, Em, A7, D, A7, Bm\*, Em, A, A7, D, A, D, G, D, G, A, D. The asterisk on G indicates a specific fingering or articulation.

Source: Dave Mallinson (*Mally Presents Series*) - *100 Essential Irish Session Tunes, endings, a few notes adapted*  
A very popular session tune. Brendan Breathnach (1963) remarks that it has been said that the Farrell O'Gara of the title was Lord Moy O'Gara who gave shelter to the Four Masters. 'Farrell O'Gara' was recorded several times during the 78 RPM era by the great New York City based Sligo fiddlers: Michael Coleman recorded it in 1927 (paired with 'Good Morning to Your Nightcap'), James Morrison under the title 'Roderick,' and Paddy Killoran as 'Shannon's Favorite.' ... The melody was recorded famously on 78 RPM by fiddlers Paddy Sweeney and Paddy Killoran in New York in 1931, paired with another reel called 'The Silver Spire,' and so influential was the pairing that there was occasionally confusion of titles with the latter tune. —*Fiddler's Companion*

## Seamus Ennis, continued from R67

While collecting in Galway, Clare Mayo, Donegal, Limerick and Cavan, Seamus Ennis kept a diary in Irish. It is an insight into Irish life during the WWII period, the music, the people and their way of life. The diary was edited and published by Ríonach Uí Ogáin in 2007. He travelled poor country roads by bicycle with a bulky Ediphone cylinder recording machine. As each cylinder was recorded, he would transcribe the songs, music or stories, before posting it to the Folklore Commission in Dublin. The top layer of the wax cylinder was shaved off and returned to him to be recorded on again.

Special thanks to Peter Browne, upon whose research much of this article is based.

Source: <http://www.ramblinghouse.org/2009/07/seamus-ennis/>

*Recordings of Seamus Ennis:*

*The Bonny Bunch of Roses, Tradition, 1959*

*The Return from Fingal, RTE, 1997.*

*Ceol, Scealta agus Amhrain (2006) Gael Linn CEFCD009*

*Diary: Mise an Fear Ceoil: Seamus Ennis – Dialann Taistil 1942-46. Ríonach Uí Ogáin, ed. CIC.*

# Silver Spire (An Spiora Airgid, The Great Eastern Reel, Pat Sweeney's Medley)

D Major

\* Winds

Source: Dave Mallinson (Mally Presents Series) - 100 Essential Irish Session Tunes

Since no record of the name 'Silver Spire' occurs earlier than a 1931 Killoran recording, it may be speculated that it was a tune that had become detached from its name, and that Killoran, Sweeney or the record company decided to call it after the then-current New York City engineering marvel, The Empire State Building, completed that same year, or its rival skyscraper the Chrysler Building, completed in 1930 (the Chrysler even has a silver spire adorning its top). Other suggestions are that the title is a corruption of the similar title of another Irish reel, 'The Silver Spear'. —Fiddler's Companion

# Tommy Coen's aka Christmas Eve

G Major

Tommy Coen

Source: Eileen O'Brien - *The Definitive Collection of the Music of Paddy O'Brien 1922-1991*. Pp. 162- 3, arranged by Paddy O'Brien.

'Christmas Eve \ Bunker Hill \ Hunter's House' (R31-1) is a classic set played by Paddy

*Christmas Eve* is a popular session tune composed by Urrachree, Aughrim, East County Galway, fiddler Tommy Coen (1910-1974). Coen, who later lived in Salthill, was a conductor for Connemara buses during the day. A story about the title that has been circulating is that Coen's tune was called 'Christmas Eve' by the leader of a ceilidh band from Coen's area who had been having a fight or dispute with the fiddler. He was invited with his band to play for a radio show in Dublin just before the Yule, and when introducing the tune names they were to play he choose not to mention Coen, but said the name of the reel was 'Christmas Eve' because of the proximity of the holiday and to irk Coen. No one seems to know if the composer himself had a title for it.

—Fiddler's Companion

## Note from The Otter's Holt:

Junior's introductory note in the book explains the origin of the name: Junior's mother used to play the concertina in the back yard when the weather was fine. There was a stream in the field behind the house and the otters would come out of the stream when they heard the music and lie basking as if they were listening to it.

See page R78 for Flute setting.

# Bunker Hill (Cnoc Bunceir)

D Mixolydian

The musical score for "Bunker Hill" is written in D Mixolydian mode. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is primarily eighth and sixteenth notes, with some triplet markings. Chords are indicated above the staff: Em, D, C, Em, Am, D. The second staff continues the melody with chords Em, D, C, G, Am, D. The third staff has chords C, D, Em, D, A7. The fourth staff has chords D, D7, C, G, D7, G. The fifth staff has chords D, Em, A7, D. The sixth staff has chords D, C, G, Em, A7, D. The piece concludes with a double bar line.

Source: Eileen O'Brien - *The Definitive Collection of the Music of Paddy O'Brien 1922-1991*, arranged by Paddy O'Brien. O'Neill ("Irish Folk Music, a Fascinating Hobby," pg. 98) notes that Bunker Hill was the collector, musician and priest Dr. Henebry's address "in or near the city of Waterford, Ireland". Paul de Grae believes there is a connection with the 18th century battle near Boston harbor, however, as Henebry was at one time a professor of Gaelic at Washington D.C.'s Georgetown University, "and doubtless was an admirer of the American Revolution." —*Fiddler's Companion*  
Note: Paddy's arrangement is single, but the reel is frequently played double.

# The Otter's Holt (Poll an Mhadra Uisce)

E Aeolian

Junior Crehan

The musical score for "The Otter's Holt" is written in E Aeolian mode. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is primarily eighth and sixteenth notes. Chords are indicated above the staff: Em, D, Em, Em. The second staff has chords Em, D, Bm, Am, Em. The third staff has chords G, Bm, Em, G, Bm, D. The fourth staff has chords G, Bm, D, Em, Em. The piece concludes with a double bar line.

Source: Angela Crotty - *Martin Junior Crehan: Musical Compositions and Memories 1908 - 1998 Notes*, previous page

## The Otter's Holt (Poll an Mhadra Uisce)

B Minor, transposed from E Aelian

Junior Crehan

Source: Angela Crotty - Martin Junior Crehan: Musical Compositions and Memories 1908 - 1998, transposed for winds

Tune notes, next page

## Ireland's Junior Crehan: The Soul of Clare By Brendan Taaffe

A lot of people outside of Clare were probably first exposed to the name when Planxty recorded a tune called "Junior Crehan's Favourite" on their 1972 debut album. Liam O'Flynn, the piper with Planxty, is related to Junior on his mother's side and would go on to record a number of other tunes that he learned from Junior. The other thing that people will know about him is that Junior composed "The Mist-Covered Mountain," the popular session jig in A minor. The fellow behind these tunes was a farmer in western Clare, a fiddler, concertina player, and storyteller. Junior was deeply concerned that the heritage of music and story be passed on, and was actively involved with Comhaltas Ceoltoirí Éireann and the Willie Clancy Summer School. His influence is hard to overestimate; his music has been a big influence on people like O'Flynn, Kevin Burke, and Martin Hayes, to name a few of the influential players of today. Of Junior, Martin has said, "He knew where the heart and soul of music was. If you could understand Junior, you could understand the music." Martin "Junior" Crehan was born in the townland of Bonavilla, Mullagh, County Clare on January 17th, 1908. He passed away on August 3rd, 1998.

The town of Mullagh is in West Clare, south of Miltown Malbay. It was a rural, farming community where set-dancing was popular. Junior's first musical influence was his mother, Margaret "Baby" Crehan, who played concertina and came from a musical family. At the age of six, Junior started learning concertina from his mother, and was exposed to the fiddle playing of Paddy Barron, a mendicant dancing master. Barron was in the area for two extended periods from 1914-1918 and again in 1935. Junior learned much from Barron, but his big-

gest influence was John "Scully" Casey from Annagh, Bobby Casey's father. The way his daughter tells it, Junior would hang outside Scully's door until he would get called in and be showed something on the fiddle. Through Scully Casey and his cousin Thady, a fine dancer and fiddler, Junior began playing for house dances in his teens. The dancer's expectations of the fiddler were high, and it was only when Junior was playing fairly well that he was invited to play. Junior's father, Martin Senior, was a schoolteacher and a strict man who always hoped that Junior would follow in his footsteps, so Junior had to hide the fiddle outside the house in order to sneak off to the dances, and rely upon his supportive mother to cover for him on his return.

The house dances at the time, in the way sessions are now, were the core of the tradition and the community. In 1935 the Fianna Fail government enacted the Public Dance Hall Act, declaring that "no place shall be used for public dancing unless a public dancing license is in force in respect of such a place." Mostly the law was passed because of the church's moral concerns about dancing, and because of rumours that funds from private dances had been given to the I.R.A. A license was issued only to those whom a district judge considered of "good character" and often licenses were refused to rural communities based on the difficulty of supervision. In some instances, the only person who could obtain a license was the parish priest. Even though the act did not specifically cover house dances and dances at the crossroads, local clergy and gardai (police) used it to ban these as well.

*Continued on R81*

## The Glen of Aherlow (Lafferty's, The Woman I Never Forgot, Canny's)

E Dorian

Seán Ryan

The musical score for 'The Glen of Aherlow' is written in E Dorian (one sharp, one flat) and 4/4 time. It consists of four staves of music. The first two staves are the main melody, with the second staff ending in a double bar line. The last two staves are a piano accompaniment, starting with a repeat sign. Chords are indicated above the notes: Bm, Em, Bm, D, Em, Bm, Em, Bm, Em, Em, D, Em, Bm, Em.

Source: Martin Hayes, 2007 Willie Clancy week. Transcribed, RMD

The tune was composed by County Tipperary fiddler Seán Ryan (d. 1985) The alternate title 'Canny's' comes from association with Paddy Canny and P.J. Hayes, who were the first to record the melody in the 1960's. (on 'All-Ireland Champions')

Paddy Canny and PJ Hayes recorded this tune with Bridie Lafferty. It was her favorite reel to play on the piano, hence the name 'Lafferty's Favorite' or 'Ril Ui Laithbheartaigh.' She had also played with the Castle Céilí Band and the Kincora Céilí Band, among others. —Fiddler's Companion / The Session. Seán Ryan - The Hidden Ireland

## Boys of Portaferry (Buachaillí Puirt An Caladh, The Sporting Boys, The Pullet)

G Major

The musical score for 'Boys of Portaferry' is written in G Major (one sharp) and 4/4 time. It consists of four staves of music. The first two staves are the main melody, with the second staff ending in a double bar line. The last two staves are a piano accompaniment, starting with a repeat sign. Chords are indicated above the notes: G, D7, G, D7, G, G dim, A7, D7, G, D7, G, D7, G, C, G, Em, A7, D7, G, G, C, A7, D7.

Source: Maeve Donnelly, Goderich 2008. Maeve's score

### Tune notes for "The Otter's Holt"

This tune was definitely composed by Junior Crehan. He told me himself that he was annoyed that Matt Molloy had not credited him on the album. Here's the story Junior told about the origin of the name in Angela Crehan's 'Martin Junior Crehan: Musical Compositions and Memories': Junior's mother used to play the concertina in the back yard when the weather was fine. There was a stream in the field behind the house and the otters would come out of the stream when they heard the music and lie basking as if they were listening to it. Perhaps they were! —The Session

## Devanny's Goat (Gabhar an Dubhánaigh)

D Major

D G D A

D G D 1A D 2A D

D G D A

D G D 1A D 2A D

Source: Arranged, from Brendan Breathnach - *Ceol Rince na hÉireann II* and CCE Foin Seisiún 3. Breathnach's setting is D Mixolydian

Brno flute player Jack Coen attributes the composition of the tune to Tommy Whelan, a flute player and composer from the Woodford, east Galway, area; a member of the old Ballinakill Céili Band. Devaney was a neighbour of Whelan's, indeed, the owner of a goat who was nibbling on the vegetables in Whelan's garden when the tune came to him. —Fiddler's Companion

## The Green Fields of Ros Beigh (Goirt Ghlasa Rois Bhig, The Kerry Reel, The Green Banks of Rossbeigh)

E Dorian

Em D Em D

Em G D 1. D Em 2. D Em

Em G D Em D Em

Em Bm D Em D —End— Em

Source: Marc-Antoine Berube, *Harp of Tara 2010 Irish Language Immersion Workshop*. Part A is Andy McGann's setting, part B is a whistle friendly Montreal session setting. Score by Marc-Antoine.

Ros Beigh is a coastal village in the Ring of Kerry.



## The Duke of Leinster (Diúc Laighean)

G Major

The musical score is written in G Major (one sharp) and 4/4 time. It consists of four staves of music. The first staff begins with a repeat sign and a first ending bracket. Chords G, Em, G, Am, and D7 are indicated above the notes. The second staff continues the melody with chords G, Em, G, and a first ending bracket containing Am and D7, followed by a second ending bracket also containing Am and D7. The third staff has chords G, Em, G, Am, and D7. The fourth staff includes chords G, Em, G, and C, with a first ending bracket containing Am and D7, and a second ending bracket containing Am and D7. The piece concludes with a final whole note G.

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiúin, Volume 4, a transcription from 'A Celebration of 50 Years - The Tulla Ceili Band. (endings added). There are many settings for Part A, in particular.*

*The 1st Duke of Leinster was James Fitzgerald, the father of Lord Edward Fitzgerald, one of the leaders of the Irish rebellion of 1798, later betrayed and murdered.... See also 'The Duke of Leinster's Wife' (aka 'The Ladies Pantalette', Reel Set 32), often paired with this tune, as for example, by Sligo/New York fiddler Michael Coleman (1891-1945) who recorded the pair in 1927 (as "The Duke of Leinster, And His Wife") —Fiddler's Companion*

### Junior Crehan, Continued from R78

Junior was strongly opposed to the act and said that “the Dance Hall Act closed our schools of tradition and left us a poorer people.” Many felt that the underlying reason behind the law was that the government wanted a cut of the money if money was to be made. In response to the spurious argument about a lack of “sanitary facilities,” Junior is rumoured to have said, “You could make your water in the chimney so long as the government got a piece of the money.” In a recent conversation, Liam O’ Flynn said, “I often heard Junior talk with regret at the loss of the house dance and how the clergy, the church really, were responsible for the demise of the crossroads dances and the house dances. It was the center of their social lives and existences. Those house dances were wonderful, community events. When the dancing moved to the dance hall it had to change, of course.”

The Dance Hall Act, in forcing dancing to larger, licensed halls, gave rise to the ceildh bands, and in the 1950s, Junior was a founding member of the Laichtín Naofa Céilidh Band, which included Willie Clancy and Martin Talty from Miltown Malbay. The Laichtín Naofa won the Oireachtas

Gold Medal in Dublin in 1956. But Junior was a farmer, by reputation a skilled and meticulous steward, and traveling to competitions was difficult as “no one had yet invented the five-day cow.” As the music gained in popularity and people began recording commercially, Junior “felt a mixture of delight and a strange curiosity towards the end of his life,” this from Liam O’ Flynn, “that the music was becoming so fashionable, where it had been anything but fashionable when he was young. The whole commercialization he would have found difficult, for he was someone who only ever played for the pure love of it, and now there are powerful commercial interests involved, selling celtic this and celtic that. That word celtic had no meaning for Junior. He never would have described his music that way.” ... [Brendan Taaffe is a farmer and musician in central Vermont. He plays fiddle, whistle, and guitar and teaches children.]

This article used with the kind permission of Fiddler Magazine and Brendan Taaffe

Source: [http://www.irishfiddle.com/junior\\_crehan\\_article.html](http://www.irishfiddle.com/junior_crehan_article.html)

## Hughie Travers'

A Dorian

Source: Patrick Ourceau, *Harp of Tara 2006 Kingston Immersion Weekend*, transcribed RMD.

Hughie Travers was a flute player from County Leitrim who played in the Dublin Metropolitan Garda Céilí Band, with whom he recorded a few 78 RPM records in the 1930's. Patrick mentioned that he was known for conducting traffic with his flute.

## Patrick Ourceau

Fiddle player Patrick Ourceau has been playing Irish Music since his early teens. Born and raised in France, Patrick moved to the U.S. in 1989, settled in New York City where he lived for seventeen years, and is now based in Toronto, Canada.

Mostly self taught, Patrick's taste for Clare and East Galway music developed early in his playing after being introduced to recordings of the legendary fiddle players Paddy Canny, Paddy Fahey and Bobby Casey. Patrick regularly visits Ireland and especially county Clare. During those trips over the years, he has been able to play with and learn from Paddy Canny, as well as from many other local musicians including flute and fiddle player Peadar O'Loughlin. During the many years he lived in New York, Patrick often played with such great musicians as fiddle players Andy McGann and Paddy Reynolds among many others, but was particularly influenced by the style and repertoire of Woodford, Co. Galway flute player Jack Coen.

Since moving to America, Patrick has performed with many outstanding U.S.-based musicians, including the legendary accordion player James Keane, concertina wizard John Williams and the band "Celtic Thunder". Patrick was invited to join the legendary Tulla Céilí Band on their last U.S. tour.

For many years, Patrick's main concert and recording

partner was Gearóid O' hAllmhuráin, a renowned County Clare concertina player now living in Montreal. Together with Gearóid, Patrick performed in concert and at festivals in Ireland, France and all across North America. In 1999, they released *Tracín'*, a critically acclaimed duet recording faithful to the style and repertoire of the older generation of traditional musicians in Clare and East Galway.

In 2004, Patrick released "Live at Mona's", a live recording project praised by critics and fans alike as one of the best recent releases of Irish traditional music. In his introductory essay, Mick Moloney does not hesitate to describe the Monday night session at Mona's, a pub on the lower east side of New York City, as one of the very best in the world, with the likes of Patrick Ourceau: fiddle; Eamon O'Leary: guitar, banjo, vocals; Dana Lyn: fiddle; Mick Moloney: banjo; Cillian Vallely, Ivan Goff: uilleann pipes; Brian Holleran, Chris Layer: flutes; Susan McKeown, Steve Johnson, Jeff Owens: vocals; Brendan Dolan: piano

Since 2003, Patrick has been a member of the band Chulrua, along with accordion player Paddy O'Brien and guitarist and singer Pat Egan. The trio released *The Singing Kettle*, their first recording together, on Shanachie Records, in 2007.

Interview from Fiddler Magazine Winter 2002/2003 [http://www.irishfiddle.com/patrick\\_ourceau.html](http://www.irishfiddle.com/patrick_ourceau.html)

<http://www.patrickourceau.com/biography.html>

### Discography:

- *Gearóid Ó hAllmhuráin and Patrick Ourceau - Tracín'*. Gearóid Ó hAllmhuráin (concertina), Patrick Ourceau (fiddle).
- *Patrick Ourceau and the Mona's Session - Live at Mona's*
- *Chulrua - The Singing Kettle*. Paddy O'Brien (Accordion), Patrick Ourceau (fiddle), Pat Egan (guitar)

# Moving Clouds (An Néal faoi Shiúl)

G Major

The musical score consists of six staves of music in G Major. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. Chords are indicated above the notes: G, C, G, Em, Am, G, and D7. The second staff continues the melody with chords G, C, G, Em, Am, G, and a first ending marked '1. D7 G' leading to a second ending marked '2. D7 G'. The third staff starts with a repeat sign and has chords G, G, C, and Am. The fourth staff continues with chords G, G, C, G, and a first ending marked '1. D7 G' leading to a second ending marked '2. D7 G'. The fifth staff has chords G and Am. The sixth staff concludes with chords G, Am, G, D, G, and a first ending marked '1. D G' leading to a second ending marked '2. D G'.

Source: *The Toronto Session "Black Book," Peterborough rendition*  
Suggested sets using tunes in this book are 'Moving Clouds/Skylark,' 'Moving Clouds/Devanney's Goat,' 'Moving Clouds/Mason's Apron.'

A 1942 composition (in F Major) of Donegal fiddler Neilly/Neillidh Boyle (1889-1961), whose title was in the plural despite the number of appearances in print in the singular. Boyle can be heard claiming composer credits on his "Fairy Fiddler of Donegal" tape, recorded in 1953 by Peter Kennedy (Folktrax FTX-170).

Boyle plays a tune that resembles the modern 'Moving Clouds' in both parts. The reel is sometimes attributed to Belfast fiddler Seán McGuire, who recorded a related version (which he may have composed), and who helped to popularize it; it is a somewhat different tune than the Boyle original, and it may be that Boyle simply claimed his own version of it. Randy Miller (2006) points out that flute player Matt Molloy considered it a traditional tune on his "Heathery Breeze" recording (1981). A third part to the tune is sometimes played and is attributed to accordion players Joe Burke by some, and to Martin Mulhaire by others. Musician, writer and researcher Don Meade strongly supports

Mulhaire's claim, told to him by Mulhaire himself in the early 1990's. Mick Brown sees similarities between Boyle's 'Moving Clouds' and an older tune called 'The Lignadruan Reel,' a composition of John Mhósaí (John McGinley) from Glencolmcille, Donegal. He suspects Boyle may have been inspired by or even based his tune on John Mhósaí's. "The Moving Cloud" is also the name of a six-piece Irish traditional band. The tune is sometimes played in the key of 'G', perhaps to accommodate instruments such as the tin whistle, although Meade maintains the key shift was introduced by Martin Mulhaire as the key of G sits well on the B/C accordion playing system.

—Fiddler's Companion

On Kathleen Boyle's new album, "An Cailin Rua," track 10 has her grandfather, Neillidh Boyle playing this tune, his own composition. She and her father Hughie play along. In the notes, she says that the tune was written in F, but because of the tuning of his fiddle it is closer to G, "which would explain why it is played in both these keys today." —The Session

## The Peeler's Jacket (Seaicéad an Phílir, The Flannel Jacket)

G Major

The musical score for 'The Peeler's Jacket' is presented in four staves of treble clef notation. The key signature is G Major (one sharp). The first two staves contain the main melody, with the second staff ending in a double bar line and repeat dots. The third and fourth staves show variations of the melody, including a section with a treble clef sign and a repeat sign. Chord markings (G, D, C) are placed above the notes to indicate accompaniment. The piece concludes with a final double bar line and repeat dots.

Source: Matt Cranitch - *The Irish Fiddle Book*, p83

Petrie (1855) dates the tune "no older" than the 18th century, and notes "Same as 'Flannel jacket.'" ... "A Munster reel. From (the Irish collector) Mr. Joyce" —*Fiddler's Companion*

## Bobby Casey: Virtuoso of West Clare By Kevin Crehan

The first time I heard the name Bobby Casey was in listening to my father talking of his experiences as a young man in London in the early '60s. The hot "combo" in London at that time was the box and a piano and my Da supplemented his earnings at the Walls meat factory by playing in the pubs four or five nights a week. Bobby would often times sit in and lend a hand and quite a hand it was in more ways than one.

Bobby Casey had emigrated to London with Willie Clancy in 1952 after a stint in Dublin and there remained, letting Willie return to Miltown Malbay on his own. He would become a major part of the Irish music scene in London, which in the post-war years would boast a broad array of superb musicians from all over the western counties of Ireland and in the '70s a new generation of London and English born stars.

By the early '60s the Irish population in London had been steadily growing since the '30s. It had become quite acceptable to play music in public houses and indeed many Irish people would patronize public houses based on the same parochial and townland associations of their youth. It was the custom that any neighbour from home would come out and buy a drink for their local musicians, a testament to their support, appreciation and patronage. At the end of many nights, and particularly when Bobby played, there would not be space left atop the piano to hold the drink that was offered in tribute.

This image of a piano top laden with drink, that couldn't possibly be consumed, is a very potent one for me. The place that Bobby Casey, my father and most of their audience had left behind was one where such ostentation was never known. In the wind-lashed isolation and acid-soil austerity of Annagh

in West Clare, Bobby Casey was, like his father before him, a pool of shinning, shimmering light in the reedy, bog-soaked fields of humdrum and impoverished existence. Whereas in West Clare his neighbour's could furnish rewards of respect and dignified, solemn thankfulness, London offered a lake of porter, flooded by eager, isolated souls seeking to surround and preserve the island of their consciousness and culture.

Bobby's father, John "Scully" Casey, was a small farmer from near the Crosses of Annagh, and lived about a half a mile from the Atlantic Ocean. Scully was the foremost fiddle player of his day in West Clare and in my grandfather, Junior Crehan's opinion, the greatest exponent of the ornamental fiddle style he ever heard. Junior lived from 1908 to 1998 and never departed from this viewpoint even composing a song in honour of Scully which asserts that those calling themselves fiddle players today "are not fit for to roisin your bow". Scully died too young when Bobby was only 13 years of age. Junior told me that even at such a young age Bobby had all of his father's music, an impressive feat given that, there was only ever one fiddle in the house.

Rural life had been particularly hard in Ireland up to this time due principally to the economic war with Britain. The music, dancing and singing were one of the few escapes the people had. In light of his circumstances I believe that musical expression became for Bobby Casey an escape from the harshness of life on a small, fatherless farm in West Clare and a touchstone from which he could draw solace in the legacy of that which he shared with his father. Continued at <http://www.irishfiddle.com/caseyessay.html>





## Bonnie Kate (Cáit Deas)

D Major

The musical score for 'Bonnie Kate' is written in D Major (one sharp) and 4/4 time. It consists of four staves of treble clef notation. The first staff begins with a D chord and a repeat sign. The second staff continues the melody with chords D, A7, D, G, and a first ending marked '1A7'. The third staff includes chords D, Em, A7, G, and A7. The fourth staff concludes with chords D, Em, A7, G, and a second ending marked '2A7'.

Source: Randy Miller and Jack Perron - Irish Traditional Fiddle Music.

*Irish, English, Canadian; Reel. Canada; Cape Breton, Prince Edward Island, Ontario. D Major. The tune, which appears to have been adapted in Ireland from the Perthshire, Scotland, composer Daniel Dow's C Major reel 'The Bonnie Lass of Fishberrow' (published in his Complete Repository, vol. 3, c. 1773), was popularised by the famous Irish-American fiddler Michael Coleman whose setting has become a classic (paired with 'Jenny's Chickens'). Daniel Michael Collins (in notes to Shanachie 29009) opines: "The reel has a great potential for creating boredom because of the fact that it contains phrases that are repeated over and over again. It is only through the use of variation and good presentation of rolls and triplets can any musician make the tunes in anyway interesting." Regarding Coleman's variation sets, Reg Hall (1995) says the London fiddler Michael Gorman, a second cousin of Coleman's, "attributed the Coleman 'Bonnie Kate' setting to his teacher, Jamesey Gannon (born c. 1840) of Crimlin, Chaffpool, County Sligo, while Lad O'Beirne, son of Philip O'Beirne from Bunninadan, attributed them to John O'Dowd..." —Fiddler's Companion*

## Willie Clancy

Willie Clancy was an iconic figure in the revival of the uilleann pipes and traditional music from the 1960s onwards. He was born in Miltown Malbay in west Clare on December 24, 1918. His father Gilbert played flute and concertina and had known and listened to legendary blind travelling Clare piper **Garrett Barry**. Willie played his first tin whistle at five years. He was also influenced by his grandmother, who had a keen ear for music. Like his good friend Junior Crehan, he was also influenced by the west Clare style of fiddler **Scully Casey** from nearby Annagh.

When **Martin Talty** caught him playing the tin whistle in his classroom, a friendship was struck up which lasted for a lifetime. Both played concert flutes at every available dance, wake and wedding to develop their craft. Martin Talty was with him when he first saw the pipes being played by Johnny Doran at the races in 1936. He wrote in *Treor* in 1973: "Straight away a friendship was struck up between boy and man which culminated in Johnnie becoming his first teacher – and what an apt pupil Willie turned out to be."

Two years later, helped by Johnnie's brother Felix, he bought a practice set. Around this time Martin Rochford, learned the pipes, having being inspired by another travelling

piper, **Tony Rainey**. In 1947 **Sean Reid**, who had done much to popularise the uilleann pipes in Clare, drove pipers Martin Rochford, **Paddy O'Donoghue** and Willie Clancy to Dublin to compete in the Oireachtas. Willie Clancy, who had by now mastered the full set, took first prize in the piping event.

In the 1940s he went to Dublin where he renewed acquaintance with John Kelly and met **John Potts**, an authority on the pipes originally from Wexford, and piper **Tommy Reck**. John's son **Tommy Potts**, was a stylish, individualistic fiddle player. John Potts' house in the Coombe was a gathering place for musicians isolated in a city willing to leave traditional music behind it. Around 1947 he joined the **Tulla Ceili Band** for a while.

After a spell in Dublin he went to work in England. At that time Irish music was in a much healthier state in London than at home and he played with Irish musicians in exile, including Bobby Casey, Seamus Ennis and Mairtin Byrnes.

On his father's death he returned to live in Miltown Malbay in 1957. He married Doreen Healy. Many musicians enjoyed his company and playing with him. Paddy Moloney, later of Ceoltoiri Cualann and The Chieftains, recalled a long session himself and Michael Tubridy had in Miltown Malbay

*Continued on next page*

## Jenny's Chickens (Sicíní Shinéad)

B Dorian

Peter Cooper's alternate for Part B, bars 5 - 8

Source: *Combaltas Ceoltóirí Éireann - Foinn Seisiúin, Volume 2*. Key changed from D with g accidentals.

*Irish, Reel. B Minor. Standard tuning. AABBC (Mallinson): AABBC' (Fiddler Mag., Martin & Hughes). Popularized by the great Irish-American (County Sligo/New York) fiddler Michael Coleman whose setting has become a classic (paired with, and preceded by, "Bonnie Kate [1]"). Daniel Michael Collins (1977) opines the reel has potential for boredom due to the number of repeated phrases; only by use of ornaments does it stay interesting. See also the related 'Sleepy Maggy/Maggie,' and an untitled reel in Feldman & O'Doherty's Northern Fiddler (1979)... —Fiddler's Companion*

## Willie Clancy, Continued from previous page.

with both Willie Clancy and Martin Talty. Others to enjoy his company were singers Christy Moore and Paul Brady.

A master carpenter by trade, he explored pipe-making, reed-making and all things connected with the instrument. Brendan Breathnach took the view that he was a better flute player than piper. He commented: "His principal legacy lay in the fact that he had built up a repertoire of tunes found nowhere else and variants of tunes known outside Clare and in the fact that he was willing to pass them on."

He died in January 1973. The Mass was sung by the Cul Aodha Choir led by Peadar O Riada, eldest son of the late Sean O Riada. Willie Clancy had played at Sean O Riada's funeral a little over a year ago earlier.

In a poem, Junior Crehan wrote:

*There's a gap in tradition that ne'er will be filled  
A wide gap that ne'er shall be mended  
On the hill o'er town we laid you down  
'Twas sad that your young life ended.*

Perhaps Brian Vallely of Armagh summed him up best: "His combination of wit, deep humanity, musical interpretation and humility made him the object of almost veneration by all who met him." © 2008

Source: <http://www.ramblinghouse.org/2009/07/willie-clancy-1918-73/>

## Discography

*The Piping of Willie Clancy (Two Vols), Claddagh*  
*The Minstrel from Clare, Willie Clancy, 1967*

## Follow Me Down to Galway

A Dorian

Source: Lesl Harker - *300 Tunes from Mike Rafferty*, compiled and transcribed by Lesl Harker

The title comes from flute player Mike Rafferty, who had the tune from his father. He had no name for it, so gave it the title himself, and paired it with 'Follow Me Down to Carlow.' Source for notated version: Barrel Rafferty, via his son, New Jersey flute player Mike Rafferty, born in Ballinakill, Co. Galway, in 1926 [Harker]. Harker (*300 Tunes from Mike Rafferty*), 2005; No. 65, pg. 21 —*Fiddler's Companion*

### Mike Rafferty

Galway born flute player Mike Rafferty died on September 13, 2011, in New Jersey. He was 84. He had been in failing health for a year, his daughter Mary said.

Mike Rafferty hailed from a small farm in Ballinakill, East Galway region. He was taught the wooden flute by his father, who was nicknamed "Barrel" because people thought he could fill a barrel with wind.

Mike immigrated to the United States in 1949 "without a penny to his pocket," his daughter said. He married and eventually went to work in a Grand Union supermarket warehouse in Carlstadt. He put his music on hold while his five children were growing up.

He was a notable proponent of the melodic, lyrical and unhurried East Galway style of flute playing. His daughter Mary played for a long time with the group "Cherish the Ladies."

More: <http://www.ramblinghouse.org/2010/07/mike-rafferty/>

The original obituary/tribute by Jay Levin in the Bergen County Record: <http://tinyurl.com/raff84>

«Safe home, Mike Rafferty (1926-2011).» Mick Moloney on «The Mighty Raff»:

<http://newyorkirisharts.blogspot.com/2011/09/safe-home-mike-rafferty-1926-2011-mick.html>

More: <http://www.raffertymusic.com/>

Lesl Harker, a student of Mike's, has compiled two tune books of Mike's tunes:

300 Tunes from Mike Rafferty, first published in 2006, contains Lesl Harker's first 300 lesson tunes

Second Wind was published in 2009 and has 300 more tunes. Like the first book it is soft cover spiral bound. It includes some photos, a discography that lists tunes in the book that he has recorded, and stories from Mike about the tunes.

<http://www.firescribble.net/rafferty/index.html>

Lesl's website is a useful resource for flute players: <http://iflute.weebly.com/>



## Follow Me Down To Carlow (Tom Ward's Downfall)

G Major

Source: Lesl Harker - 300 Tunes from Mike Rafferty, compiled and transcribed by Lesl Harker

The title 'Follow Me Down to Carlow,' usually applied to other melodies, was the title Mike Rafferty's father, Barrel Rafferty, had for the tune. It is more often called 'Tow Ward's Downfall' or 'The Mourne Mountains [1]'. Source for notated version: New Jersey flute player Mike Rafferty, born in Ballinakill, Co. Galway, in 1926 [Harker]. Harker (300 Tunes from Mike Rafferty), 2005; No. 68, pg. 22. Larraga LR090098, Mike and Mary Rafferty - "The Old Fireside Music" (1998). —The Fiddler's Companion

## Geraldine Cotter

Geraldine Cotter grew up in Ennis in a very musical family. Her mother was her first teacher and many of her family are professionally involved in music. She is a sister of Eamonn, flute player and flute maker. In the 70's she studied music in UCC. Her Irish music lecturer at the time was Micheál Ó Súilleabháin

Since leaving Cork she has written two tutors, one in 1983 'Traditional Irish Tin Whistle Tutor' which was published by Ossian Publications. In 1995 she wrote the first tutor for traditional Irish piano 'Seinn an Piano' also published by Ossian Publications. She also contributed to 'The Companion to Irish Traditional Music' edited by Fintan Vallely and published by Cork University Press 1999. As a teacher she has taught at the Willie Clancy Summer School, and numerous other major musical schools. She now teaches at the Irish World Academy of Music and Dance at the University of Limerick.

She is also currently undertaking a PhD there under the supervision of Dr. Micheal O Suilleabhain and Niall Keegan. She spent time in the late 70's collecting music and songs in North Co. Kerry for an archive that is kept in Muckcross House in Killarney. She has been involved in many albums as an accompanist with her brother Eamon, Mary Mac Namara, Andrew Mac Namara, Jonn Canny and Kevin Carey, Kate Purcell and other Clare women in *Ceol na mBan*, a number of recordings with Shaskeen, Isao and Masako Moriyasu. She has recently recorded with Peadar O Loughlin, Ronan Brown, Maeve Donnelly and Tom Cussen .

She has performed with *Moving Cloud*, *the Lahawns*, and the *Shaskeen*, *Tulla and Kilfenora Céilí Bands*. She features regularly on television, radio and concert performances in Ireland and abroad.

Source: <http://www.clondanaghcottage.com/music/cotter.html>

- Rogha- Geraldine Cotter's choice of fifty traditional Irish tunes. (2008). This book/cd is an excellent resource for both the tune player and the accompanist

Irish Session Tunes: The Green Book: 100 Irish Dance Tunes and Airs. The tunes are particularly suitable for the flute, tin whistle or pipes, but they can be played on any instrument.

- Geraldine Cotter's Tin Whistle Tutor (Ossian Publications, 1983)
- Seinn an Piano (Ossian Publications, 1996)
- She has also contributed to The Companion to Irish Traditional Music (Cork University Press 2011, 1999)

## St. Ruth's Bush (Jude's Bush)

A Dorian

Patrick Kelly

\* Variation, Bars 2 and 6

Source: *Combaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 4*. Both 'St Ruth's Bush' and 'The Corner House' are transcriptions from the album "Echoes of Erin 1957" by the Tulla Céili Band.

According to Philippe Varlet the tune was composed by Clare fiddle player Patrick Kelly (of the Aughrim Slopes band) in commemoration of the Battle of Aughrim. It was first recorded by the Kincora Céili Band. It was also recorded for Dublin records by the Tulla and Leitrim Céili bands around 1960.

The bush (or tree) is where the French commander the Marquis de St. Ruth's head was found after he was killed by a cannon ball while on his white charger at the Battle of Aughrim in 1691. Aughrim is approximately 30 miles east of Galway city. Miccho Russell attributed the tune to Paddy Fahey.—*Fiddler's Companion*. Another reel set: Collier's / St Ruth's Bush (Rafferty - Speed 78)

## The Tulla Céili Band

Sixty-plus years is an exceptionally long time for a céili band to remain in operation, and there's one major reason that the Tulla Céili Band has lasted - their music is superb. Others may play faster or louder, but the Tulla produces a lift that few can match, a lift that moves dancers effortlessly. Their rhythm is purely traditional - steady and reliable - with an extra built-in swing that sounds jazzy to some ears, so they never fail to inspire and excite. What's remarkable is that they've always played like this. Despite inevitable changes in personnel over the years, including the recent passing of two founding members, their style today is identical to the style of previous decades.

Another major reason the Tulla Céili Band has survived so long is the dedication of its members, especially P J Hayes, who led them from the 1950s until his death in May 2001. P J's son Martin, the internationally known fiddler who played regularly with the Tulla in his youth, described the band as a "participatory democracy."

Nothing was done and no choices made that went against the wishes of any individual musician. Everything from choice of tunes, tempo, and the hour at which they would depart for a dance were all something that required collective agreement. I think that this may be one reason for the band's longevity.

The membership of the band included many of the most famous names in Irish music, such as Bobby Casey and Willie Clancy. Another member was Dr Bill Loughnane, who played fiddle, practiced medicine and won election to the Dail. The eight musicians of today's band are Mike McKee and Sean Donnelly on box, Mike Murphy and Mark Donnellan on fiddles, J J Conway and Jennifer Lenihan on flutes, Jim Corry on piano and Michael Flanigan on drums. Martin Hayes also plays with them whenever he's home from Seattle. They've stayed true to P J's management style - there is no band leader and the members share the responsibilities. *Continued next page.*

## The Corner House (An Teach ar an gCoirnéal)

A Dorian

A m G A m E m A m G A m  
A m G A m 1. G A m 2. G A m  
A m G E m G E m D E m G  
A m G E m G A m 1. G A m 2. G A m

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiúin, Volume 4*. The setting is essentially Paddy O'Brien's.

Columbia County, New York, flute player Mike McHale (originally from County Roscommon) says the tune was derived from the march 'The Battle of Aughrim' and came into circulation in the 1950's. Composition has sometimes been credited to east Clare fiddler Martin "Junior" Crehan (1908-1998) —*The Fiddler's Companion*.

Paddy played a set of 'The Corner House / The Glen Allen'

### The Tulla Céili Band, continued from previous page.

The Tulla Céili Band was brought together in 1946 by Teresa Tubridy, who wanted an east Clare band to participate in a fleadh in Limerick. For this occasion the members were Paddy Canny, P J Hayes, Aggie Whyte, Bert McNulty (fiddles), Jim and Paddy Donoghue (flutes), Joe Cooley (accordion) and Teresa (piano), and the group won the competition easily over six other bands. This inspired them to continue, and according to P J, "The first céili we got paid for was in a marquee in Scarriff. We got twelve shillings each. It was the first time we got a few bob out of it."

The next year Teresa Tubridy decided to leave the band, so P J and Paddy Canny cycled to Ennis to ask Seán Reid to join them as leader and pianist. He was delighted to be asked, but his employer, Clare County Council, made it clear that if he wanted to retain his position as Acting County Engineer he was to have nothing to do with the céili band. This placed Seán in a difficult position and rather than risk his job, he decided not to play with them but agreed to organise their transport. However, he was spotted at a céili in Galway and was duly demoted. He then felt free to join them wholeheartedly and led the band till the mid-fifties - he was the band's most important influence in their early years. He was also the only one with a car and carried six or seven musicians, their instruments and sound equipment to gigs in his Morris Minor car. A surprisingly late addition to the band in 1953 was Jack Keane - after seven years in operation they finally had a drummer.

The Tulla continued to compete regularly, winning the All-Ireland in 1957 and 1960. They were runners up to the Kilfenora Céili Band who won three times in the fifties - the rivalry between the two was legendary. The competition was especially close in 1956. The two bands tied for first place in the Munster competition, and in the All-Ireland final only half a point (out of a possible 100) separated the judges' scores of the Tulla (98½) from the Kilfenora (99). In 1962 they won the Munster Fleadh over the Kilfenora only to be defeated in the final by the Leitrim Céili Band. They retired from competition after that. ...

In recent years, the Tulla has concentrated on what they do best, and with the revivals in Irish music and set dancing they've become more popular than ever. Their favourite places to play are some of the local halls in Clare and Galway - McCarthy's of Kilbeacanty near Gort, the Claddagh Hall in Galway City, and the Boree Log in Lissycasey. Their two biggest ceilis of the year are held during the Willie Clancy Summer School, and they play for annual festivals in Ennis, Killanena and Feakle.

After all the history, the mission of the Tulla Céili Band is unchanged over the years - they're still regularly on the road producing great music for dancers. Today's players are a mix of young and old, so that both the past and future are well represented.

Source: <http://www.setdancingnews.net/news/bands.lp#Tulla>

# Lucy Campbell (Luighseach Caimbuel)

D Major

The musical score consists of eight staves of music in D major (two sharps). The key signature is D major. The time signature is not explicitly shown but is implied to be 4/4 based on the notation. The chords indicated above the notes are D, Em, D, A7, and D. The melody is written in treble clef and includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several ornaments (sharps) and accents (wavy lines) placed over specific notes. The score ends with a double bar line.

Source: Randy Miller and Jack Perron - *Irish Traditional Fiddle Music*, p 87. Based on Coleman's 1935 Decca recording *Irish, Scottish; Reel*. D Major. Standard tuning. ABC (Cole): ABCD (Breathnach, Cranitch, Mallinson, Miller & Perron/2006, Mitchell, Treoir): AA'BBCD (Harker/Rafferty): AABBC'CC'DD (Miller & Perron/1977). *Breathnach* (1963) identifies this tune as originally the Scottish reel 'Miss Louisa Campbell's Delight,' first published in 1780 (according to Glen). ... The tune is a staple of modern Irish sessions (although occasionally confused with 'The Bucks of Oranmore,' which has a similar first part). County Sligo fiddler Michael Coleman (1891-1945) recorded the melody in New York in 1935 on a 78 RPM for Decca Records.

—Fiddler's Companion

Sets with other tunes from the this Tunebook: *Lucy Campbell / Boys of Ballisodare G (Paddy Canny)*; *Green Gates / Lucy Campbell (James Keane)*; *Lucy Campbell / Foxhunter's Reel (Heather Breeze)*; *Sailor on the Rock / Lucy Campbell (Rogha Scoil Samhraidh Willie Clancy 2009)*

# The Jolly Tinker (An Stanadóir Súgach)

A Dorian

Am G Am G Am G G Am Am G Am G Em G Em G Am G Am G Am

Source: Patrick Ourceau, *Harp of Tara 2007 Kingston Immersion Weekend*. Transcribed by Robert MacDiarmid  
The tune was a showcase for Donegal fiddler John Doherty (1895-1980) {see 'Johnny Doherty's Yellow Tinker'}. Variants are Cathal Hayden's 'Donegal Tinker,' and 'The Tinker's Occupation.' See also 'Round the World [2]' and 'Beamish's Goat.' Source for notated version: New Jersey flute player Mike Rafferty, born in Ballinakill, Co. Galway, in 1926 [Harker]. Harker (300 Tunes from Mike Rafferty), 2005; No. 20, pg. 7. Kerr (Merry Melodies), vol. 1; No. 5, pg. 34. Lyth (Bowling Styles in Irish Fiddle Playing, vol. 1), 1981; 67, 68. McNulty (Dance Music of Ireland), 1965; pg. 9. O'Neill (Krassen), 1976; pg. 158. O'Neill (Music of Ireland: 1850 Melodies) —Fiddler's Companion





## Reel of Rio

G Major

Sean Ryan

Source: Patrick Ourceau Goderich 2010 workshop, transcribed Robert MacDiarmid.

Composed by County Tipperary fiddler Seán Ryan (d. 1985). According to Seán's son Brian the tune suggested a Latin beat, hence the title's reference to the Brazilian city, although the title is also a pun on the name of the grain (rye). Seán Ryan's nickname was 'Río' (pronounced 'rye-o'), and thus another layer of word-play in the title. —Fiddler's Companion

The score is fairly close to Ryan's setting, as found in Sean Ryan —The Hidden Ireland

## The Ashplant (Dicky Sherlock's)

D Major

Source: Paul Legrand - Harp of Tara Irish Language Immersion Weekend workshop. Paul's score.

The tune has many names, usually from famous musicians who have played the reel. The 'Ashplant' title is from Bulmer & Sharpley's volume, and is probably a mistake. 'The Night in Ennis' title is from Vincent Griffin, from his Topic album of the same name. 'Dicky Sherlock's' is the title the tune is under in Breathnach's CRE II, No. 200 (from John Loughran). —Fiddler's Companion

### Note continuation from The Shaskeen:

piano player named John Muller ('The Shaskeen' was paired with 'The Bag of Potatoes')...Two versions of the 'Shaskeen' are identified: the East Galway, or Ballinakill, 'Shaskeen,' and the more common 'Shaskeen' as played in Sligo. Flute player Mike Rafferty's version (see Harker, 2005) is a prime example of the East Galway version, as popularized by the Ballinakill Céilí Band (on whose 78 RPM recording the 'Shaskeen' was paired with 'The Green Blanket'). —The Fiddler's Companion

## Kiss the Maid Behind the Barrell (Póg An Cailín Taobh Thiar de'n Stánna)

G Major

Source: *Fiddler's Companion*, transcription by Jack Gilder from Maeve Donnelly and Peadar O'Loughlin —*The Thing Itself*.

### Maeve Donnelly

Maeve comes from the village of Kylemore Abbey near Loughrea in East Galway, an area steeped in traditional music. In the past, many notable musicians and bands hailed from here including the “Aughrim Slopes.” She now lives in the picturesque village of Quin, Co. Clare, a short walk from a lovely old Abbey.

Maeve has been playing the fiddle since the age of five and won her first All-Ireland Fiddle Competition at the age of nine. She subsequently won two more All-Ireland fiddle titles as well as the National Slogadh Competition for Solo Fiddle and The Stone Fiddle Competition in County Fermanagh (1981). When she moved to County Clare, she entertained guests at the Medieval Castles in Bunratty and Knappogue.

Maeve was always impressed by older musicians such as Joe Cooley (accordion), Paddy Fahy (fiddle), Tommy Potts

(fiddle) and Willie Clancy (pipes). She regards her friends, Paddy Fahy and Peadar O'Loughlin, as having a great influence on her music.

In 1976 she was the youngest of 25 musicians invited from Ireland to perform at the Bicentennial Festival of American Folklife in Washington D.C. During this tour, Maeve and her friends, Maighread Ni Dhomhnaill, Sean Corcoran, and Eddie Clarke recorded the album “Sailing into Walpoles Marsh”. Maeve is also featured on a compilation album of compositions of the late fiddler, Ed Reavy. Ed loved those recordings and once said that “my music should always be played that way”. For the last few years Maeve has been touring with Celtic guitarist, Tony McManus, in Ontario, Northern California, the East Coast of the US, and Ireland.

Source: [http://www.chrislangan.ca/html/Maeve\\_Donnelly.htm](http://www.chrislangan.ca/html/Maeve_Donnelly.htm)

More: <http://www.fiddle.com/Articles.page?ArticleID=18033>





# Boil the Breakfast Early (Ullmhuigh An Príomh-Béile Go Moc)

G Major

The musical score is written in G Major (one sharp) and 4/4 time. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of eighth and quarter notes, with some sixteenth-note runs. Chords are indicated above the staff: G, D, G, C, G, D, Em, C. The second staff continues the melody with similar rhythmic patterns and chords: G, D, G, C, G, C, G, D, Em, C. The third staff features a more active bass line with eighth-note patterns, with chords D, G, D, Em, C. The fourth staff continues the bass line with chords D, G, D, D, C. The fifth staff has chords D, D, Em, C. The sixth staff concludes with chords D, D, A, D, G. The piece ends with a final G chord and a fermata over the final note.

Source: Patrick Ourceau Goderich Workshop, transcribed Robert MacDiarmid

AB (O'Neill, Stanford/Petrie, Vallely): AA'BB' (Harker): ABC (Alewine, Mulvihill). The reel is popular with uilleann pipers.

Donal Hickey, in his book "Stone Mad for Music" (1999), writes that laughter was not too far from the surface in Sliabh Luachra (a Cork/Kerry border region), and that wittiness in both men and women was a valued gift. As an example he relates the yarn about a man who was being given his breakfast by a neighbor before he and the man of the house went to the bog to labor. "How do you like your egg, Denny, hard or soft?" inquired the Mrs. -came the immediate reply, "Boiled with another one!"

—Fiddler's Companion

## Joe Cooley, continued from R21

“Then another man sat in their company. Sean said it was Kevin Keegan who had been playing in the Aughrim Slopes Céilí Band until recently. When he was in the form, he'd knock sparks out of most musicians. There were two brothers from south Galway, Bertie and Tommy McMahon, one on the banjo and the other on the fiddle. If I could number all the musicians, I'd say there were at least 25 musicians in the pub that afternoon. Every one of them would have a place in a band back in Ireland, they were such good musicians.” He added that they would play four or five tunes, one after another, for about half an hour.

Joe Cooley was already through his first bout of illness when harmonica player Rick Epping met him in San Francisco in 1970: “He was one of those musicians I met where it takes only a moment of hearing him play, to last a lifetime.”

Joe Cooley made several trips home. On one visit Ciaran Mac Mathuna recorded him in the Dublin home of Bridie Lafferty. She played the piano with the Castle Céilí Band. Also on that recording he is reunited with fiddle player Joe Leary.

He returned finally to Ireland in the summer of 1973. He played various pubs around counties Galway and Clare. Banjo player Kieran Hanrahan in his pre-Stockton's Wing days remembers going to hear Cooley play in the Old Ground Hotel in Ennis. “He'd be doing little flicks on the buttons and we'd be elbowing one another.” He had a wicked sense of humour, according to Kieran. Apparently one time he and his wife were about to board a plane in San Francisco. As his wife kept fretting about how the plane might crash, Joe commented: “Well, thank God it's not ours.”

Accordion repairer and player Charlie Harris said Cooley played an original Paolo Soprani. “The sound holes were bigger on that box – it seemed to give it a different timbre from the later ones.”

As for his music taking on a life of its own, since his death:

- An album of his music, *Cooley*, has been released by Gael-linn.
- Frankie Gavin and **Paul Brock** recorded the tribute album, *Omós do Joe Cooley*.
- A new generation of musicians, including **Jackie Daly**, **Dermott Byrne** and Sharon Shannon, have moved from the B/C style advanced by Paddy O'Brien and perfected by Joe Burke, to including the C#D style of playing. Sharon Shannon plays both C#D and B/C boxes.
- Belfast author, poet and musician **Ciaran Carson** has written *Last Night's Fun*, an acclaimed book about Irish traditional music: the title was inspired by Cooley's playing of the same tune.
- The Joe Cooley and Kieran Collins Weekend in Gort, held on the Hallow'een Bank Holiday Weekend, is now an established part of the Irish music festival calendar. (Kieran Collins was a fine whistle player from Gort).
- The final word goes to Tony MacMahon's sleeve notes: “Listen for his strong lonely sound, for it is the heartbeat of the past.”

Source: <http://www.ramblinghouse.org/2009/07/joe-cooley/> ©Ronan Nolan. 2000 – 2011.

More:

Tony Mac Mahon's sleeve notes on the Joe Cooley album

<http://www.joecooley.com/index.html> This site contains numerous field recordings made in the early 1970s of the music of Joe Cooley when he lived in the San Francisco bay area. The recordings were made by Jeremy Kammerer and Cathie Whitesides.

Tony MacMahon, knowing that Cooley was dying from cancer, arranged that famous recording session in Lahiff's Bar in Peterswell on November 29, 1973, which so enlivens the Cooley album. Accompanying Cooley was his brother Jack on bodhrán and banjo player Des Mulkere from Crusheen in Co Clare. Joe Cooley died a month later, in St Luke's Hospital, Dublin, on December 20, 1973. He is buried in Kiltomas Cemetery, Peterswell.

Tony MacMahon recalls Cooley's last session (video above), in Lahiff's Bar: “A small number of people had gathered on a Sunday midday to hear Joe. Des Mulkere and myself helped him to flake out the ould mountain reels, and as the two o'clock closing hour drew on, a number of musicians made their way in from Galway where they had given a concert the night before – there was Tríona Ní Dhomhnaill, a traditional singer of twenty-one, Paddy Glackin, a young fiddle player, and others ... if you should by any chance ever meet them you might detect a lonesome, strong note in their playing: Cooley touched them that day.”

Much has been written about the soul and spirit of Cooley's music, words that have different meanings across cultures and Continents. Joe Cooley was an intuitive musician. He was influenced by the rhythmic melodeon dance music of his parents. (See Irish Melodeons for info on Irish west coast melodeon players). He chose to stay with the more rhythmic, old push-and-draw style of the C#D box, now back in vogue. He strove for excellence in order to stand out: he grew up in an area stretching from Loughrea to Tulla which was home to the Ballinakill musicians, to Joe Burke, Kevin Keegan, Paddy Kelly, Paddy Fahy, Vincent Broderick, Paddy Carty, P Joe Hayes and Martin Hayes and Paddy Canny.

\*Quoted from *Blooming Meadows*, by Fintan Vallely and Charlie Piggott. Town House. 1998.

\*\*A Thig na Tit Orm, by Maidhc Dainín O Se. CJ Fallon. 1995.

## The Green Groves of Erin (Doirí Glasa na h-Éireann, Garráin Ghlasa na hÉireann)

A Dorian

Source: L. E. McCullough - 121 Favorite Irish Session Tunes

*Irish, Reel or Highland...A Major (Cole, O'Neill/1850): A Mixolydian (Kerr/vol. 2, Moylan, O'Neill/1915 & 1001): A Dorian (Breathnach, Kerr/vol. 1, Mallinson, Mitchell, O'Neill/Krassen, Tubridy, Vallely): E Minor (Giblin)...A highland version of this tune was associated with Padai Bhilli na Ropai of Kiltyfanad, southwest Donegal. Breathnach (1976) says the tune was known as 'Erin's Groves' and 'Down the Groves' in Kerry. 'The Green Fields of Erin' is Levey's title and it appears as 'The Groves of Erin' in Giblin's 1928 collection. The first sound recording of the reel was on a wax cylinder by Jem Byrne, a student of the Rowsome family of pipers. Flute player Mike Rafferty played this tune with accordion player Joe Burke, and followed it up with 'Kiss Me Kate' (Harker, 2005). —Fiddler's Companion*

## Bag of Spuds (An Mála Prátaí, Bag of Potatoes, Sack of Potatoes, Sligo Dandy)

A Dorian

Source: John B. Walsh - A Collection of Pipe Friendly Tunes, a setting from the Ballinakill Ceili Band.

*Philippe Varlet says it was "a very popular and oft recorded tune in the 1920s." It was recorded by the Laictin Naofa Céili Band (Junior Crehan, Josie Hayes, Willie Clancy, Jim Ward, P.J. MacMahon and others from the Miltown Malbay, Clare, area).*

## Miss McGuinnes

D Major

The musical score for 'Miss McGuinnes' is written in D major and common time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody starts with a quarter rest, followed by a quarter note G4, and then a series of eighth and sixteenth notes. The second staff continues the melody with quarter and eighth notes. The third staff features a question mark above a note, indicating a specific fingering or articulation. The fourth staff concludes the piece with a final cadence.

Source: Patrick Ourceau, transcribed by Meghan Balow from a personal class at the Harp of Tara 2012 Immersion weekend. Also taught at the 2011 Whit's End immersion.

## The Sweetheart Reel

E Dorian

The musical score for 'The Sweetheart Reel' is written in E Dorian and common time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts with a quarter rest, followed by a quarter note G4, and then a series of eighth and sixteenth notes. The second staff continues the melody with quarter and eighth notes. The third staff features a question mark above a note, indicating a specific fingering or articulation. The fourth staff concludes the piece with a final cadence.

Source: Patrick Ourceau, transcribed by Meghan Balow from a personal class at the Harp of Tara 2012 Immersion weekend. Also taught at the 2011 Whit's End immersion.

## Fahey's Reel (Paddy Fahey's Reel #5, G)

G Major

Paddy Fahey

Source: Patrick Ourceau, 2008 Kingston Harp of Tara Immersion Weekend. Transcribed: R MacDiarmid

## Paddy Fahey

He is an Irish riddle. Although he has neither recorded an album nor performed a solo concert, Paddy Fahey's name recurs at sessions, concerts and festivals throughout the world. He is a fiddle player and popular composer, but who can name one tune he has composed?

Like many musicians of his generation, he does not seek publicity. He is known by his jigs and reels, which at the last count was put at over forty. Born in Kilconnell in East Galway, his father, Jack, played fiddle and was a member of the Aughrim Slopes Céilí Band. His sister Annie May taught dancing in the Tuam area. Paddy began playing fiddle at the age of five and in time he too went on to play in the Aughrim Slopes. His parents engaged a teacher to show him how to read music. He plays in the easy style of East Galway and Martin Hayes counts among his admirers. He farms his land around Killaghbeg House, the scene of many a dance over the decades. Accordion player Joe Burke describes his compositional skill as a craft. Paddy himself feels his tunes are never complete until played by another musician and gets great pleasure out of hearing them played. Highly regarded and respected by musicians at home and abroad, he is one of a small band of musicians whose own compositions have been readily accepted into the tradition. While he has never made an album, quite a number of tapes of his playing circulate privately.

According to Kevin Rohan, broadcaster and fiddler from

Source: <http://www.ramblinghouse.org/2009/07/paddy-fahey/>

Athenry, Paddy Fahey "loves his farming." When he writes a tune, he's usually lonely, picking stones or thinning turnips. When he goes in at night, he's able to play the tune, says Kevin. Then he simply enjoys playing them to friends and neighbours in the The Hill pub in Kylebrack. He doesn't put a name on the tunes, instead he gives them a number. A performing musician may introduce a tune as *Paddy Fahey's* and later on give the same title to another tune. Others may introduce a tune as *Paddy Fahey's No 1* or *Paddy Fahey's No 2*. The story is passed around among musicians in Galway of a visiting student who was writing her thesis on the composer. Directed to the fields where he worked, the student asked him where he got his inspiration? "Well," replied the farmer, "I composed one in that hollow over there . . . another by those bushes in the next field . . . and another one on my way from the barn." He was a close friend of composer and accordion innovator Paddy O'Brien from across the Shannon in Tipperary and the two often made the journey to play together. O'Brien played for a period with the Aughrim Slopes, as did another great East Galway box player, **Kevin Keegan**. In August 2000 the Galway School of Traditional Music awarded Paddy Fahey the Hall of Fame title at a special concert in his honour during the annual Fonn music festival. A year later he was given a Composer of the Year Award by TG4, the Gaelic language TV station.

# Fahey's Reel (Paddy Fahey's Reel #6)

G Major

Paddy Fahey

Musical score for Fahey's Reel in G Major. The score consists of four staves of music in treble clef with a key signature of one sharp (F#). The first staff contains the first two measures of the first phrase, with chord markings G, F, G, and D above the notes. The second staff contains the next two measures, with chord markings G, F, G, D, G, C, and G above the notes. The third and fourth staves show the second phrase, which begins with a repeat sign and includes trill ornaments (marked with a '2' and a squiggle) over the first and third measures of the phrase. The piece concludes with a double bar line.

Source: Liz Kane, Goderich 2011. Transcribed Marg Tatum & Robert MacDiarmid

# Paddy Fahey's (Paddy Fahey's C Reel #7)

C Major

Paddy Fahey

Musical score for Paddy Fahey's in C Major. The score consists of four staves of music in treble clef with a key signature of no sharps or flats. The first staff contains the first two measures of the first phrase. The second staff contains the next two measures, including a trill ornament (marked with a '2' and a squiggle) over the second measure. The third and fourth staves show the second phrase, which begins with a repeat sign and includes trill ornaments over the first and third measures. The piece concludes with a double bar line.

Source: Liz Kane, Goderich 2011. Transcribed, Robert MacDiarmid



## The Mason's Apron, Canadian Version (Naprún an tSaoir / Práiscín an Mhásúin)

A Major

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

*Irish, Scottish, English, Shetlands, Canadian, American; Reel. A Major (most versions): A Mixolydian (Roche): G Major (some Irish versions)...The melody is Scottish in origin, according to most sources, despite having been strongly associated with Irish fiddling tradition in the present day. Early Scots versions appear in Alexander McGlashan's (173?-1797) collections under the titles 'The Isla Reel' and 'Braes of Glenorchy,' while one called 'The Mason Laddie' is in Robert Ross's 1780 volume *A Choice Collection of Scots Reels or Country Dances* (Edinburgh). ...*

*The melody lends itself to innumerable variations, and many fiddlers, even those not particularly known for spontaneous expostulation, compose their own. Of the two variations printed by Gatherer (1987), the first was composed by him, while the second, "quite common amongst Scottish and Irish fiddlers, was claimed by both Bobby McLeod and Sean Maguire." The latter, a famous Irish fiddler, has been credited with taking (this*

*"rather common two-part reel," adding variations and creating a virtuosic piece which impressed other Irish musicians who either copied it or added their own variations, say the Boys of the Lough. Maguire added three parts to the two-part 'Mason's Apron,' requiring playing in positions and challenging to many fiddlers. Some fiddlers play pizzicato notes during the tune as a variation and some Irish versions have been rendered in the key of G major, including that by Paddy O'Brien (of Tipperary) and flute player Matt Molloy; the latter's is a much admired version on that instrument. Joyce printed the tune as 'Lady Carbury' and O'Farrell included it in his 4th volume of his *Pocket Companion* (1804-16) under the title 'Miss Hope's Favourite - Scotch.' Breathnach (1976) says the tune was sometimes played in AEAE tuning by Irish fiddlers. 'White Leaf' is a related Irish reel. Sligo master Paddy Killoran recorded 'Mason's Apron' as a two-part reel in March, 1939.*

—*Fiddler's Companion*



## Crowley's No.1 (Ríl Uí Chruaidhlaoich 1)

D Major

\*Alternate on Repeat A ie A5

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

*AB (Breathnach, Harker/Rafferty, Moylan): AAB (Miller & Perron): AABB (Mulvihill, Taylor). The reel is commonly played along with the second Crowley reel and together are known as "Crowley's Reels." The Irish fiddle master Michael Coleman (b. 1891, Co. Sligo d. 1945, New York) is the source for most versions of this tune, although accordion player Joe Cooley (Peterswell, County Galway) also helped popularize it. David Taylor (1992) thinks the tune was probably originally called "Crowley's" by Coleman, who, like other Irish musicians, frequently named tunes after his associates. Coleman's associate, of whom little is known, is sometimes referred to as "Master"*

*Crowley. Coleman recorded the melody, paired with "Crowley's No. 2" below, in New York for Decca Records in 1935. Sources for notated versions: fiddler Tommy Potts (Ireland) [Breathnach]; Michael Coleman (Co. Sligo/New York) [Miller & Perron, Williamson]; accordion player Johnny O'Leary (Sliabh Luachra region of the Cork-Kerry border) [Moylan]; John Clancy (Bronx, NY) [Mulvihill]; set dance music recorded live at Na Píobairí Uilleann, mid-1980's [Taylor]; New Jersey flute player Mike Rafferty, born in Ballinakill, Co. Galway, in 1926 [Harker]... —Fiddler's Companion*

## Crowley's No. 2 (Ríl Uí Chruaidhlaoich 2)

D Major

\*Alternate on Repeat A ie A5

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

*D Major {most versions}: D Major ('A' part) & D Mixolydian ('B' part) {Harker}. AB (Moylan): ABB (Miller & Perron): AABB (Harker/Rafferty).*

# Steampacket (An Lung-Gail, Fuisseog an tSleibhe, The Mountain Lark)

G Major

Musical score for Steampacket in G Major. The score consists of four staves of music in treble clef with a key signature of one sharp (F#). The first two staves are in 4/4 time, and the last two are in 2/4 time. Chords G, D, and F are indicated above the notes. The melody features eighth and sixteenth notes with various ornaments and slurs.

Source: Patrick Ourceau Whit's End 2006 workshop, transcribed R MacDiarmid  
Note: the F naturals in Part A are a Clare setting, can be played sharp for a session setting

# The Milliner's Daughter (Iníon Bhean na Hataí)

G Major/Mixolydian

Musical score for The Milliner's Daughter in G Major/Mixolydian. The score consists of four staves of music in treble clef with a key signature of one sharp (F#). The first two staves are in 4/4 time, and the last two are in 2/4 time. Chords G, D, D7, and A are indicated above the notes. The melody includes first and second endings and various ornaments.

Source: Patrick Ourceau. Whit's End 2006 / Ivan Goff Kingston 2013

Musical notation for Paul Legrand's harp setting, showing a specific ornamented passage in G Major/Mixolydian.

\*\*Paul Legrand, Harp of Tara Irish Language Immersion Weekend 2012

## The Public Dance Halls Act 1935

The Public Dance Halls Act was enacted by the Irish Government in 1935. Almost from the date of its introduction it has been believed to have been a significant factor in the decline in the practice of traditional music in rural Ireland, particularly the decline in the house dances and crossroads dances. It was believed that the Act prohibited these activities, and that it was enacted specifically to discourage them.

Writing in *Dal gCais* in 1977, Junior Crehan said:

“The way of life at Markham’s Cross and the country house dance was rooted in our traditions and culture. But this way of life was ended in the mid-30s by a number of events; and while it is hard to say that it would have continued in the same way for much longer it is safe to say that its end was quickened by those who, for different reasons, wanted to put an end to it.

In 1932 the Economic War began. Times were very bad and money was scarce, and because most farm produce could not be sold the small farmer was badly hit. The year old calf was sold for ten shillings and I remember one widow who was forced to sell six of them for three pounds because the rent and rates had to be paid. She had no other income and the Widow’s pension had not yet been introduced. To help each other out people started running card tournaments where everything and anything was put on the board: turkeys, geese, pigs, calves and cows. At each tournament there were thirty or forty teams of three or four people, and while the tournament was going on there would be a dance and a fine supper or grinders and red jam. The fee for all this was a shilling for men and sixpence for women. These tournaments could go on until three or four in the morning, three or four nights a week. It was all in a good cause.

But in 1934 both Church and Government dealt a severe blow to country life. For a long time the Church had been against the country-house dance. They put forward many reasons for their attitude. They claimed that the house dances were places of mis-conduct, that there were no proper sanitary conditions and they seemed to be fearing greatly for our morals. The Government thought that some of the money collected at these dance-tournaments was going to illegal organisations. Both Government and Church seemed to think that the country people were making fortunes out of the dance-tournaments; but in fact the most that was ever made at one of these was four or five pounds which were badly needed.

In 1934 [sic] the Dance Hall Act was passed. The Act banned the house dances and anybody holding such a dance after this was brought to Court and fined. The clergy started to build the parochial halls to which all were expected to go and the Government collected 25% of the ticket-tax. In these halls modern dance bands played a different type of music for a different style of dancing - Foxtrot, One-Step and Shimmy-shake. But country people found it hard to

adjust and to them the dance halls were not natural places of enjoyment; they were not places for traditional music, storytelling and dancing; they were unsuitable for passing on traditional arts. The Dance Hall Act had closed our schools of tradition and left us a poorer people. In addition to this, in the 40’s, the rate of emigration increased rapidly. The youth saw nothing in their own country but poverty, and Government and Church collected their Dance-Hall dues from a falling population. The countryside was once more going through that terrible silence which it had suffered after the Famine, the silence of a departing people and a dying of music and song. These were indeed the black Forties.

As a musician I played at many house dances and there was nothing there but innocent fun with fathers, mothers, brothers and sisters present. Nor was there anything wrong with our morals in those days, something I could not say about today. All in all, a fine job was made of our morals, customs and culture and the country house was finished.

.....

The Dance Hall Act had put an end to the customs of the country house and its traditions were being forgotten. In addition to all this there was a widespread lack of interest in Irish music, especially among townspeople, and those who thought themselves fashionable and wanted to get on in the world. They considered Irish music not quite respectable and thought it better to have it replaced by the modern music then popular in the dance-halls. They did not seem to realise the value of what was being lost. All in all it was a lonely time for anyone interested in the music and all that it meant. There was a silence everywhere and Markham’s Cross of a Sunday was a deserted place with only memories of the music and dancing that had at one time filled it. It was this loneliness that I felt most of all; there was no one to swap tunes with, very few to talk about music, and the flag floors were silent. In corners, in attics, and on shelves, fiddles and flutes lay gathering spiders and cobwebs. There was no heart to play and I remember finding it a struggle to take down the fiddle and play a few tunes to oblige a neighbour. There seemed to be no point in it; the music was slipping away in spite of us.”

In 1982 **Breandán Breathnach** wrote, also in *Dal gCais*, :

“The clamour grew but it had become obvious that exhortations and condemnations from palace, pulpit and press were proving ineffectual and demands began to be made for state intervention. This the state did when it enacted the Public Dance Halls Act 1936 [sic] which required all public dances to be licensed and laid down the conditions under which licences might be issued by the District Justices.

Intentionally or otherwise, country house dancing was not excluded from the scope of the Act and after its passing raffles, soirees and such were treated as illegal activities.

*Continued on R110*

# The Piper's Despair (Eadotcas na Piobairaca/bPiobairi)

E Dorian

Source: Matt Cranitch - *The Irish Fiddle Book*

E Minor (O'Neill): E Dorian (most versions). AB (O'Neill/1001): AAB (Cranitch, Flaberty, O'Neill/Krassen, Taylor): AAB (Harker/Rafferty): AA'BB' (Alewine). O'Neill prints the tune as 'Curly Mike,' and, in another version, as 'The Lucky Number,' in his "Waifs and Strays of Gaelic Melody." Both of these were reproduced from the Rice-Walsh manuscripts, a collection of transcriptions of the repertoire of Jeremiah Breen, a 19th-century blind fiddle player from North Kerry. Sliabh Luachra fiddler Denis Murphy recorded the tune on a 78 RPM record for Gael-Linn around 1960 (as 'Cra Croi an Phiobaire/The Piper's Broken Heart'). Uilleann pipers will tell you, tongue-in-cheek, the title refers to the reeds of the instrument, notoriously difficult to maintain. —Fiddler's Companion

*Ní bhíonn sé ina cheol i gcónaí ag bean an phiobaire.  
It's not all music for the piper's wife.*

## Note from Music in the Glen:

A Major (O'Neill/1850): G Major (Flaberty, Harker/Rafferty, Mulvihill, O'Neill/Krassen, Tubridy): A Major (O'Neill/1001, Songer). AB (Mulvihill, O'Neill/1850): AA'B (Flaberty): AAB (Miller, Songer, Tubridy): AA'BB (Harker/Rafferty): AA'BB' (O'Neill/Krassen). —Fiddler's Companion

## Note from The Green Fields of America:

AB (Bayard, O'Neill/1915 & 1850): AAB (Mitchell): AAB (Miller & Perron, Phillips): AAB (O'Neill/Krassen): AABC (Breathnach): AABCC (Brody, Cole, Tolman): AABCCDD (Kennedy). Samuel Bayard (1981) sees the tune as having two separate versions, a song air which is the elder and an instrumental air deriving from it. The song, says Paddy Moloney of the Chieftains, "is surely one of the finest songs of emigration in our tradition and many versions of it abound." It is generally thought to have Ulster origins, although at least one early version of the song has the emigrant bidding farewell to County Wicklow. The earliest published version is to be found in a 19th century collection by S.A. Such, London. Interestingly, the reel appears in the c. 1840's manuscript collection of Setauket, Long Island, New York, painter and fiddler William Sydney Mount (1807-1868) in a setting little changed from that played at present. John Hartford believes the tune is a cousin to "Speed the Plow." ... The melody is also popular in 6/8 time renderings. —Fiddler's Companion

# Music in the Glen (Ceol Annsa Gleanna)

G Major

The musical score for "Music in the Glen" is written in G Major and consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is primarily composed of eighth and sixteenth notes. Above the staff, the following chords are indicated: G, \* Winds, C, G, C, G, A m, and D. The second staff continues the melody and includes a first ending (1.) with chords G, D, G and a second ending (2.) with chords G, D, G. The third staff features a repeat sign at the beginning and includes chords G, G, D, G, C, D, and G. The fourth staff also includes a first ending (1.) with chords G, D, G and a second ending (2.) with chords G, D, G. The fifth staff begins with an asterisk (\*) above the first measure, indicating a wind section, and ends with a double bar line.

Source: Brid Cranitch - Irish Session Tunes in Sets: The Orange Book. Notes on previous page

# The Green Fields of America (Garranta Glas Mheiriceá, Molly Brannigan)

G Major

The musical score for "The Green Fields of America" is written in G Major and consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is primarily composed of eighth and sixteenth notes. Above the staff, the following chords are indicated: C, G, A m, C, G, and A m. The second staff includes a first ending (1.) with chords G, D, G and a second ending (2.) with chords G, D, G. The third staff includes chords G, C, G, C, G, and D. The fourth staff includes chords G, C, G, C, G, D, and G. The fifth staff includes chords G, C, G, C, G, and D. The sixth staff includes chords G, C, G, A m, C, D, and G. The score concludes with a double bar line.

Source: Brid Cranitch - Irish Session Tunes in Sets: The Orange Book. Notes on previous page

## Down the Broom

A Dorian

Source: Randy Miller and Jack Perron - *Irish Traditional Fiddle Music, transcription from Seán Ryan and P.J. Moloney, 1960 Avoca recording. (a few notes adapted)*

Paddy Killoran (1904-1965), originally from Ballymote, County Sligo, recorded the tune in November, 1937, in New York for Decca Records, famously pairing it with 'The Gatehouse Maid [1]'. Indeed, the medley is still a common one in sessions today. 'Down the Broom' has been called part of the core South Sligo repertoire.

### The Public Dance Halls Act, continued from R107

That it extended to parties in private houses when dancing took place is unlikely but that is beside the point. The local clergy and gardaí acted as if it did and by their harassment they put an end to this kind of dancing in those areas of rural Ireland where it still survived.....

It is accepted that the Public Dance Hall Act was enacted in response to pressure on the Government by some members of the Catholic Hierarchy. Although almost fifty years have passed since its enactment the matter is not yet considered desiccated enough for handling by the public. The Dept. of Justice refuses access to the the relevant file on the specious grounds that it is not its practice to allow researchers access to departmental records apart from material which has been transferred to the Public Records Office.

Junior Crehan's criticisms have been echoed by others down the years. Breandán Breathnach's comments are more considered. He is certainly correct in stating that clerical pressure was the major influence in having the act passed. It is perhaps illustrative of the cast of mind of the time that the Dance Halls Act was dealt with by Government in tandem with the Criminal Law Amendment Act 1935, which dealt with prostitution and sexual offences. Breathnach obviously believed that the file, when finally released, would contain material which would confirm his belief that it was enacted

due to clerical intervention. This is not the case, however. There is nothing whatever in the file to indicate any religious input whatever into its framing or enactment. Perhaps it was naive to expect that there would be.

The newspapers of the time are full of letters calling for something to be done about the perceived problem, many of them from members of the clergy. Perhaps the Diocesan libraries are the place to search for the real story.

In a different respect Breathnach's understanding of the act is absolutely correct. The house dances and crossroads dances were not the target of the legislation. This point was explicitly raised and was answered by the Attorney General as follows:

I am of opinion that the dances referred to are not held in contravention of the Act because they are not held in a place as defined in that act.

Nevertheless, the clergy and gardaí continued to apply the act as if it did outlaw these activities, and although they were not the only factors in the demise of the country dances, they were at any rate the only agents of change who consciously and deliberately set out to do away with this part of our traditions. The Act was not to blame, but its agents, encouraged and assisted by the clergy, certainly were.

Source: <http://www.setdance.com/pdha/pdha.php>



## The Donegal Reel (Una Bhain Ni Chuinneagain)

D Major

The musical score is written in D Major (one sharp) and 4/4 time. It consists of four staves of music. The first staff has chords D, Bm, Em, and G. The second staff has chords D, Bm, D, Dsus4, and a first ending with chords D, A, D, and a fermata over 'f - e', followed by a second ending with chords D, D, D. The third staff has chords D, Em, and A/G. The fourth staff has chords D, Dsus4, and a first ending with chords A, D, followed by a second ending with chords A, D.

Source: L. E. McCullough - 121 Favorite Irish Session Tunes / Miller & Perron

Reel. Ireland, County Sligo, Donegal. D Major AABB. The tune is known in County Donegal as 'Una Bhain Ni Chuinneagain.' The name Donegal is Gaelic for "castle of the strangers." O'Neill (1922) says about his source: "It may be remarked that Mr. Dunne was a farmer of the townland of Kilbraugh not far from Thurles, Tipperary. From his wonderful repertory of dance tunes, generously contributed some years ago, many have been selected." Sources for notated versions: the Patrick Dunne manuscript [O'Neill]; Seán McGuire with the Four Star Quartet [Miller & Perron]; fiddler Kathleen Morris (Corlisbeen, Ballyrush, Co. Sligo) [Flaherty]; Miller & Perron (*Irish Traditional Fiddle Music*), 1977; vol. 3, No. 44. Miller & Perron (*Irish Traditional Fiddle Music*), 2nd Edition, 2006; p. 63. Mulvihill (*1st Collection*), 1986; No. 41, p. 127. O'Neill (*Waifs and Strays of Gaelic Melody*), 1922; No. 247. Ryan's *Mammoth Collection*, 1883; p. 37. Taylor (*Music for the Sets: Yellow Book*), 1995; p. 20. —*Fiddler's Companion*.

Set: Donegal / Peeler's Jacket / Trip to Durrow

### L.E. McCullough

"To call L.E. McCullough a tin whistle player is like saying Shakespeare could scribble a bit."

— Folk Roots Magazine

L.E. McCULLOUGH, Ph.D. has been performing and teaching traditional Irish music on tinwhistle and flute since 1972, after spending a year at the School of Irish Studies in Dublin, Ireland, where he had the good fortune to receive a solid grounding in Irish music scholarship from renowned folklorists Brendan Breathnach, Tom Munnely, Hugh Shields, Sean Ó Súilleabháin, Richard O'Beirne and fiddler-seannchai John Kelly.

Once back in America, he learned the fine points of the music from several of the best Irish musicians living in America during the 1970s — Seamus Cooley, John McGreevy, Paddy Cronin, Noel Rice, Joe Shannon, John Vesey, Andy McGann, Jimmy and Eleanor Neary, Terry Teahan, Mike Rafferty and scores of others. In 1978 he earned a Ph.D. from the University of Pittsburgh for what was then the first dissertation on Irish traditional music ever published.

Author of over 100 books and articles on Irish music including the popular instructional volumes *Favorite Irish Session Tunes*, *The Complete Irish Tinwhistle Tutor* and *St. Patrick Was a Cajun*, Dr. McCullough has recorded on 48 For more information, visit [www.lemccullough.com](http://www.lemccullough.com)

albums for Angel/EMI, Sony Classical, RCA, Warner Brothers, Log Cabin, Kicking Mule, Rounder, Bluezette and other independent labels. From 1983-90 he performed with the French traditional group Bourrée Texane in Austin, TX and currently performs in New Jersey with the eclectic Irish band Hanging Out to Dry.

Formerly the Assistant Director of the Indiana University School of Music at Indianapolis and the Administrative Director of the Humanities Theatre Group at Indiana University-Purdue University at Indianapolis, Dr. McCullough has composed filmscores for three PBS specials produced by WQED-TV (*Alone Together*, *A Place Just Right*, *John Kane*) and three Celtic Ballets co-composed with T.H. Gillespie (*Connlaoi's Tale: The Woman Who Danced On Waves*, *The Healing Cup: Guinevere Seeks the Grail*, *Skin Walkers: The Incredible Voyage of Mal the Lotus Eater*). He has performed on the music tracks of the Ken Burns PBS television series *The West*, *Lewis and Clark*, *Not for Ourselves Alone: The Story of Elizabeth Cady Stanton and Susan B. Anthony* and the Warner Brothers film *Michael Collins*.

## The New Copperplate (The Copperplate)

G Major

Musical score for 'The New Copperplate' in G Major, 4/4 time. The score consists of four staves of music. The first staff has a G chord above it. The second staff has G, Em, Am, and D chords above it, with first and second endings marked. The third staff has a G chord with a question mark above it, Am, and D chords above it. The fourth staff has G, Em, C, and D chords above it, with first and second endings marked.

Source: Shaskeen Céili Band - *Through the Half-Door: A Collection of Irish Traditional Dance & Session Tunes as played by Shaskeen*

Irish, Reel. G Major. Standard tuning. AB (Mitchell, Mulvihill): AAB (Allan's): AA'BB' (Flaherty, Tubridy). The title 'Copperplate' is a corruption of the Scots Gaelic phrase "Caber Feidh/Feigh," sometimes rendered "Caper Fey, meaning 'deer's antlers.'" There is a tune called 'The Old Copperplate' which appears to be no relation, although the two are sometimes paired as a medley. 'The Copperplate' was one of the first tunes recorded by the Ballinakill Céili Band (East Galway) for Parlophone of London in July 1930 (the band's founding members were Anna Rafferty, Stephen Maloney, Tommy Whelan, Tommy Whyte, Jerry Maloney). —*Fiddler's Companion*

## The Old Copperplate

A Dorian

Musical score for 'The Old Copperplate' in A Dorian, 4/4 time. The score consists of four staves of music. The first staff has an Am chord above it. The second staff has Am, F, Em, F, G, and Am chords above it. The third staff has an Am chord with a question mark above it, Em, and G chords above it. The fourth staff has Am, F, Em, F, G, and Am chords above it.

Source: Matt Cranitch - *The Irish Fiddle Book*  
Often played after 'The Copperplate', as "The Copperplates"



## The Sailor's Cravat (Carabat An Loingseoir)

D Major

Source: Patrick Ourceau, *Whit's End* 2012. Jack Coen's setting. 'The Session' had a good transcription by gian marco, slightly adapted to Patrick's Coen setting

## The Repeal of the Union (Aisghairm na hAontachta)

D Mixolydian

Source: Patrick Ourceau, *Whit's End* 2012. Transcribed RMD. Jack Coen's Setting

Widely played by County Donegal fiddlers, and a particular favorite with the famous Donegal fiddling brothers John and Mickey Doherty. The title commemorates over a century of political events arising from the Act of Union (1800) in which the Irish Parliament was merged with the British legislature. The Home Rule League finally gained momentum in the 1870's, following the work of Daniel O'Connell (1775-1847) and his earlier victory of Catholic Emancipation.

Dennis "Dinny" Delaney (1836-1919) was a blind piper and character from Ballinasloe, east Galway, whose playing was recorded on an Edison cylinder at the Feis Ceol of 1898. He

played "Kid on the Mountain," "The Repeal of the Union" and "The Woman of the House" as well as "The Hag in the Kiln." Breathnach says: "Delaney it seemed was not one whit overawed by the occasion" (Ceol VIII, 1986):

When 'The Repeal March' was named, Dr. Joyce (the famous collector acting as one of the adjudicators for the event) jocularly asked the player if Repeal were abandoned. "No", said Delaney, "until it is carried." "But", a spectator interposed, "it was rejected." "Not rejected," retorted the piper, "it was halfpassed. Did you ever meet a cow that gave all her milk at once?" and the discussion ended in laughter. —*The Fiddler's Companion*

## Jack Coen

Reverence for the ceoltóir dúchais--the source musician--is one of the reasons Ireland's ancient musical tradition is unbroken, despite the most fervent attempts at extermination. Jack Coen tells it straight.

He's a retired hurler, more famous for the holiness of his music, and the importance of his place in the reflowering of Irish American art in New York.

He is a flute player and leabharlann Gaelach of Irish music's treasured melody, often in settings with turns and thought patterns of great interest to excellent listeners and the scores of master musicians who claim Jack as their source.

His style of playing the music, began as the lilting of a three year old boy lán faoi cheoil--full with music, until he got his instruments.

Source: [www.irishcentral.com](http://www.irishcentral.com)

continued on R 118

# P Joe's Reel

D Major

D A D 1. Bm 2. Bm

D Bm D Bm A

D Bm D A D

Source: *Combaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 4 - From the album 'A Celebration of 50 Years - The Tulla Ceili Band.'* Named after P Joe Hayes, a fiddler and sometime leader of the Tulla Ceili band. See the bio with the 'other' P Joe's Reel

# The Mountain Lark (Fuisseog an tSléibhe)

E Dorian

Em D Em D

Em D Em D

Em D Em D A Em D

Em D A D Em D

Source: *Martin Hayes, 2007 Willie Clancy week. The melody was the same as can be found in Combaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 4 - From the album 'A Celebration of 50 Years - The Tulla Ceili Band.'*

## The Old Concertina Reel (Ril an tSeanchonsairtín, The Concertina Reel)

D Major

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 4 - From the album 'A Celebration of 50 Years - The Tulla Ceili Band.'* (endngs added)

## Come West Along the Road

G Major

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 1*

*County Sligo. G Major. AB. Philippe Varlet reports that the tune was recorded in 1925 by John McKenna and in the 1940's by the Aughrim Slopes and Moat céili bands (who called it 'The Monasteraden Fancy,' Monasteraden being a town on the Roscommon/Sligo border). — Fiddler's Companion*

*'Come West along the Road', an RTE tv show, began broadcasting in 1994, and is the longest-running television series ever on Irish traditional music. It showed Irish traditional music treasures from the RTÉ's TV archives from the 1960's to the 1980's, and is now available on DVD, and some shows are on YouTube.*

# Doctor Gilbert (An Dochtúir Gilibeart, An tAighneas ag an gCrosbhóthar, The Dispute at the Crossroads)

E Dorian

Source: Matt Cranitch - *The Irish Fiddle Book* / Miller and Perron - *Irish Traditional Fiddle Music Reel. Ireland; County Sligo, Donegal. E Minor.*

Famously recorded by Sligo fiddler Michael Coleman (1891-1945) in New York in 1929, and since associated with his name. Seán Keane identifies it as a "good reel from the north Midlands and Sligo areas," and something of a fiddle test-piece. Caoimhín Mac Aoidh gives that it is most likely that the Dr. Gilbert referred to in the title was a scholar who in 1717 became Vice-Provost and Professor of Divinity at Trinity College, Dublin. His bust is still displayed in the Long room of the Library of the college that houses the Book of Kells. Sources for notated versions: accordion player Sonny Brogan (County Sligo/Dublin, Ireland) [*Breathnach*]; Sligo fiddler Michael Gorman [*Kennedy, Miller & Perron*]. *Breathnach* (CRÉ I), 1963; No. 180, pg. 71. Cranitch (*Irish Fiddle Book*), 1996; pg. 118. —*Fiddler's Companion*

Sets: *Mountain Road / Doctor Gilbert*; *Bonnie Kate / Doctor Gilbert*

\* Bar A4

# Queen of May (Banríon Bhealtaine)

E Dorian

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiúin, Volume 4, endings adapted. Occasionally played double. Sligo fiddler Michael Coleman recorded this tune as the second in a medley with 'Dr. Gilbert's.'*

## The Fermoy Lasses (Na Cailíní Ua Feara-Muighe )

E Aeolian / G

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 3 Irish, Reel. E Minor ('A' part) & G Major ('B' part). Standard tuning. AB (Mitchell, Shields/Goodman): AA'B (O'Neill): AABB (Flaberty, Mallinson, O'Malley, Perlman): AA'BB (Moylean). Fermoy is in County Cork. The earliest appearance of the tune in print is in Church of Ireland cleric James Goodman's mid-19th century manuscripts, appearing as an untitled reel. Goodman (1828-1896) was an uilleann piper, and an Irish speaker who collected locally in County Cork and elsewhere in Munster, although he also obtained tunes from manuscripts*

*and printed sources. The reel was remembered by Kilmaley, County Clare, fiddler, flute player and uilleann piper Peadar O'Loughlin as one of the tunes he listened to his father, a flute player, play in the 1930's. "Twas a very simple, beautiful version of it, you know. Some of the tunes that are played today, you'd hear the difference, they're not the same. And d'you know, the more that you hear you might say they're not improved either" (Blooming Meadows, 1998, pg.170). Luke O'Malley says: "For years in New York this was called the 'Leitrim Thrush [2]' — Fiddler's Companion*

Possible Sets: Christmas Eve / Fermoy Lasses; Tarbolton / Fermoy Lasses; Fermoy Lasses / Mountain Road

## Sporting Paddy (Pádraic Spóirtíúil)

G Major

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 3*

*Irish, Reel or Highland. A Dorian. AB (Breathnach, Harker/Rafferty, Moylean, O'Malley): AABB (McNulty). Johnny O'Leary played this tune paired with 'The Hare's Paw.' In County Donegal the melody is very popular played as a Highland, modified from the reel form which is found in other parts of Ireland. The title in O'Neill's "Waifs and Strays of Gaelic Melody" (1922) is 'Irish Pat.' See also cleric James Goodman's mid-19th century Munster-collected version, 'Rolling on the Ryegrass' [2].*

## Over the Moor to Maggie (Treasna an Riasc Go Mairgreadin)

G Major

The musical score is written in G Major (one sharp) and 2/4 time. It consists of six staves of music. The melody is primarily eighth-note based. Chord symbols are placed above the notes: G, C, G, Am, D, G, C, G, Em, D, G, Am, D, G, Am, C, G, Em, D, G, Am, G, Am, G, Am, G, D, Am, G, Am, G, Em, D, G. The score includes repeat signs and first/second endings.

Source: *Comhaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 1*

The melody is associated with Clare uilleann piper Willie Clancy, who recorded it in 1967. So influential was he that the third part of the tune (although clearly predating him in O'Neill) is sometimes attributed to him (although Pat Mitchell's transcription of Clancy's version of the tune has but two parts). P.W. Joyce printed a close variant of the tune as 'Peggy's Wedding' in 1909. Reports are that an ancestral tune appears in County Fermanagh's Gunn manuscripts, dating from 1865, under the title 'Rakes of Abeyfeale' (Abbeyfeale is a town in extreme west County Limerick). 'Waynesboro' and 'Ladies in the Ballroom' are American cognate tunes. —Fiddler's Companion

### Jack Coen.

Jack Coen was born in 1925 in Woodford, County Galway, on the west coast of Ireland, the second of nine children. His family operated a subsistence farm and earned money from raising cattle. When he was a child, Coen says, "If the boys and girls wanted to dance, they'd come to our house. My father [Michael Coen] played a concertina ... he was the only musician around that village. It was the poor people's entertainment in Ireland."

When Coen was about eight years of age he received a tin whistle for Christmas. This instrument, combined with the old-fashioned tonic sol-fa system of sight singing he learned in the village school, taught him the rudiments of traditional music. At 16, he adapted his tin whistle skills to the fife; he joined the "local defense force" and became a member of its parish fife and drum band. There the band's senior members tutored him on the wooden flute, though he was probably most influenced by his neighbor, Jim Conroy.

After Coen finished school, he continued to practice the flute, playing first on borrowed instruments, then on one he bought in a Dublin pawnshop. By then, he was playing regularly in public and supporting himself with farm and road work.

In 1949 he moved to the United States, intending to earn more money and return to Ireland. For the first six months, he lived with an uncle in the Bronx. From there, he moved to a thriving Irish community in East Rutherford, New Jersey, where he worked in a produce market. During this period, he didn't play his flute much, except for an occasional party or with another flutist who worked near him.

After about a year and a half, Coen moved back to the Bronx, and his uncle helped to find him a job as a lineman for the railroad. At the time, there were many Irish fiddlers in New York, but few flutists, and he came quickly to the fore. Coen began playing at local bars and in the homes of his family and friends. *Continued on next page*

## Fred Finn's Reel

D Major

Source: *Combaltas Ceoltóirí Éireann - Foinn Seisiún, Volume 3*

Fred Finn (1919-1986) was a renowned fiddler from the Killavil, County Sligo, region, called Coleman Country because it was also the birthplace of famous fiddler Michael Coleman. Finn was a member of the Glenview Céilí Band with fiddlers Peter Horan, Willie Coleman, Dick Brennan, among others. Both Brendan Breathnach and Bernard Flaherty (*Trip to Sligo*) maintain in their respective publications that the original name for this tune was 'Berkshire Heights.' Sean Ryan recorded a version of the tune in 1969. Sources for notated versions: fiddler Fred Finn {1919-1986} (Kiltycreen, Kilavil, Co. Sligo) [Flaherty]; fiddler and flute player Peter Horan & fiddler Freddy Finn (Ireland) [Breathnach]; Brendan Mulvihill (Baltimore, Md.) [Mulvihill]; set dance music recorded at Na Piobairí Uilleann in the 1980's [Taylor]. *Breathnach* (CRÉ III), 1985; No. 199, pg. 88. —Fiddler's Companion

*Over the Moor to Maggie / Fred Finn's* is a set from "Music at Matt Molloy's"

## Jack Coen, continued from previous page

In the late 1950s, Coen became active in New York's growing traditional Irish music scene. Recently arrived accordionist Paddy O'Brien and fiddler and tenor banjo player Larry Redican were influential in reviving Coen's flute playing. He formed an association with the New York Ceili Band, and in 1960 the band won the All-Ireland championship.

As the band's popularity waned, Coen started teaching tin whistle and flute to neighborhood children and at community arts centers. Increasingly, his students were attracted more to the silver flute than the traditional wooden flute; the silver flute was more available and easier to play. To save the wooden flute from extinction, Coen and two of his carpenter friends began making their own flutes in the late 1970s. These handmade instruments were acclaimed among Irish music enthusiasts and steadily gained the interest of younger generations of aspiring flutists.

[John "Jack" Coe passed away on April 7, 2012 at the age of 86.]

Source: National Endowments for the Arts, Heritage Fellows.

[http://www.nea.gov/honors/heritage/fellows/fellow.php?id=1991\\_03&ctype=bio](http://www.nea.gov/honors/heritage/fellows/fellow.php?id=1991_03&ctype=bio)

*Discography* "Jack And Charlie Coen - The Branch Line TSDL337

**More:** Interviews with Jack, a 'Keeper of the Flame.' <http://ragandbone.ie/>

## From Shore to Shore

A film on Irish immigrant musicians and their offspring, tracing the influences of family and community, ethnic identity, and American popular culture on the traditional music played in contemporary New York City. <http://www.folkstreams.net/film,191>



## The Galtee Rangers (Fiannóglaiġ na nGeailtí, The Galtee Mountains, The Humours of Galtymore)

D Major

Source: *Brid Cranitch - The Blue Book: Irish Session Tunes in Sets (a few notes adapted)*. Reel. The Galtee range in Co. Tipperary contains the highest inland mountains in Ireland

AB (most versions): AA'BB' (Harker/Rafferty). Fiddler Paddy Cronin recorded the tune under the title 'Galtee Mountain.' Galway flute player Mike Rafferty played the tune with Paddy's brother, fiddler Johnny Cronin, and sometimes called the tune after him.

County Kerry fiddlers Denis Murphy and Julia Clifford both recorded the melody several times. As a result of the Cronin's and the Murphy/Clifford's playing, the tune has strong associations with County Kerry. Some similarities in parts to 'The Blackberry Blossom.' Currently a set of three reels is popular in the South-west of Ireland, recorded in various combinations by the famous Sliabh Luachra (Co. Kerry) fiddlers Julia Clifford, Denis Murphy and Padraig O'Keeffe. It consists of 'Galtee Rangers,' 'The Glountaine Reel' and 'Callaghans,' and, says Paul de Grae, "if you start 'The Galtee Rangers' in a session, chances are that everyone will continue into the other two after it." Sources for notated versions: fiddler Denis Murphy, 1966 (Gneeveguilla, Sliabh Luachra region, Co. Kerry, Ireland) [*Breathnach, Bulmer & Sharpley*]; New Jersey flute player Mike Rafferty, born in Ballinakill, Co. Galway, in 1926 [Harker]. *Breathnach* (CRÉ II), 1976; No. 201, pg. 104. *Bulmer & Sharpley (Music from Ireland)*, 1974, vol. 3, No. 22. —*Fiddler's Companion*

### Bríd Cranitch

Bríd Cranitch comes from a musical family in Cork, Ireland. She has performed with many traditional musicians and has appeared on several music recordings as piano/keyboard player. She is the selector and arranger of the Irish Session Tunes (Blue Book and Orange Book) and performs on the accompanying CD's.

In recent years, she has been director of Ionad Cultúrtha, an arts centre in the heart of the Múscraí Gaeltacht in Ireland. This centre offers a wide range of arts educational programmes, residencies and events to the local community and in particular to young people. Some of Ireland's greatest traditional musicians have performed in the intimate setting of this great venue, which is the central hub of cultural life in this west Cork Gaeltacht.

### Ceolta Seisiúin na hÉireann tune books (Ossian)

Irish Session Tunes: The Blue Book & CD by Brid Cranitch

Irish Session Tunes: The Orange Book & CD by Brid Cranitch

Each book contains over 100 Irish Dance Tunes and Airs, selected and arranged into Sets by Brid Cranitch. This collection contains a varied selection of widely played and lesser known tunes, divided into different dance rhythms: double jigs, slides, slip jigs, polkas, reels, hornpipes, set dances and airs. In turn these have been sorted into sets of similar tunes to be played at Irish sessions.

The recordings that accompany these books are particularly good. The tunes are played at a learnable pace, fairly straight on the first turn, and then varied on the second. The musicians on the recordings are seasoned, well respected, members of the worldwide Irish traditional music community and their recordings deliver the lilt, drive and lift, and nuance that defines Irish traditional music



## The Gleanntán (Glentown, Glentaun)

G Major

5

9

13

Source: Brid Cranitch - *The Blue Book: Irish Session Tunes in Sets* (a few notes adapted to Seamus Creagh's setting)

The tune was named (as 'The Gleanntán Reel') after the birthplace of Sliabh Luachra fiddler Pádraig O'Keefe. Philippe Varlet points out that the tune is a variation of 'Lord MacDonald's Reel.' It was recorded as 'O'Keefe's Dream' by Denis Murphy on his RTE album "Denis Murphy: Music from Sliabh Luachra." Source for notated version: fiddler Denis Murphy (Gneeveguilla, County Kerry) [Bulmer & Sharpley]. *Bulmer & Sharpley (Music from Ireland)*, 1976, vol. 4, No. 31. —*Fiddler's Companion*

## O'Callaghan's (Ríl Uí Cheallacháin, Callaghan's, The Doon Reel, Dennis Murphy's, O'Keefe's)

D Major

5

9

13

Source: Brid Cranitch - *Irish Session Tunes in Sets: The Blue Book* (a few notes adapted to Seamus Creagh's setting)

Source O'Leary identified this as "another Doon reel," and explained that all the Doon reels came from Cal Callaghan, a fiddler and farmer in Doon, Kerry, and a contemporary of Tom Billy Murphy; his nephew was fiddler Pádraig O'Keefe who learned his uncle's tunes and called them "Doon reels." The tune has been called "a Kerry classic." —*Fiddler's Companion*. Also played in G

## The Lady on the Island (An Bhean ar an Oileán)

D Major

Source: Paul Legrand, Harp of Tara Language Immersion Weekend 2013. Paul's score, Mary Bergin's setting (Mary Bergin' - Feodoga Stain)

Ciaran Carson, in his book "Last Night's Fun" (1996), eloquently describes flute player Seamus Tansey's playing of this tune, then comments: "The Lady' is very rarely used as a first tune, because it's so handy for going into from another tune, or for tacking on to the end of a set if you can think of nothing else. It's a kind of floating tune which gets promiscuously attached to other tunes; come to think of it, it's a variant of 'Rolling on the Ryegrass.'" It has been suggested, without any evidence whatsoever, that the title refers to the Statue of Liberty, in New York Harbor, built in 1884. —Fiddler's Companion

## The Concert Reel (Ril na Ceolchoirme)

A Dorian

Source: Paul Legrand, Harp of Tara Language Immersion Weekend 2013. Paul's score, Mary Bergin's setting

Source for notated version: piper Willie Clancy (1918-1973, Miltown Malbay, West Clare) [Mitchell]. McGuire & Keegan (Irish Tunes by the 100, vol. 1), No. 61, pg. 16. Mitchell (Dance Music of Willie Clancy), 1993; No. 9, pg. 33 —Fiddler's Companion

## The Hut in the Bog (An Bothán sa Phortach, Micho Russell's)

E Dorian

Em G Em D Em G  
5 Em G Em D Em \*G  
9 Em G C G Em D  
13 Em D G Em D D Em G D

Source: Paul Legrand, Harp of Tara Language Immersion Weekend 2013. Paul's score, Mary Bergin's setting

### Mary Bergin

Tin whistle player Mary Bergin was born in Shankill, Co Dublin, in 1949. Her mother played classical and traditional fiddle, and her father played the melodeon. Musicians like Paddy Hill, Mrs Crotty and Mrs Harrington were regular visitors to the house. Despite attempts to teach her the piano and violin, she took to the Clarke C whistle, picking up tunes by ear. She also took up the flute in her later teens.

She remembers early on hearing Willie Clancy play the tin whistle at the Oireachtas in Dublin. The family used to go on holidays to Miltown Malbay, Co Clare, and the Ring Gaeltacht in Co Waterford. It was in Ring that she heard Nioclás Toibín singing. In Miltown Malbay she would play with Willie Clancy and the other musicians.

“When I think back, I used to listen to the old fiddle players. I always felt that they had something very special, the rhythm in their playing. While whistle players would have listened to whistle players, I listened to all instruments.”

With harpist sister Antoinette McKenna she started playing at sessions in Blackrock where she met the blind whistler Terry Horan. Venturing further into Dublin led her to the Clarendon Club in Bridge Street, and the Pipers Club in Thomas Street. The growing folk boom and the expansion of Comhaltas Ceoltoiri Éireann led to Comhaltas tours of Britain with, among others, Liam Óg O’Flynn and Matt Molloy and the US with Seamus Begley, Joe Burke and James Kelly. She also worked for a brief but unfulfilling spell with Comhaltas.

In Dublin’s Brazen Head pub she met Alex Finn who introduced her to Spiddal in Co Galway where De Danann were coming together as a group. Spiddal was also home to one of the pioneers of Gael-linn tin whistle recordings, Festi Conlon, who died in summer 2001.

She played for five years with the Green Linnet Ceili Band in Dublin: Mick Hand, flute, Tommy Peoples, fiddle, Johnny McMahon, box, Liam Rowsome, fiddle. Then she joined Ceoltoiri Laigheann with Eamon de Buitlear, a group she found interesting for their arrangements and because they played a lot of slow tunes. Then came a stint with De Danann, interrupted by motherhood – she was married to Australian instrument maker Bruce du Ve. She still does the occasional tour with Antoinette and Joe McKenna.

### Different styles

Mary Bergin has seen the tin whistle develop over the years with lots of different styles of whistle playing. She said in one interview: “Some people would use their tongues quite a lot and have a sort of staccato style. Then others wouldn’t use very much tongue – and instead rely on the fingers for the ornamentation. The style that I would use is a combination of the two; the tongue to punch out the rhythm and the fingers for ornamentation – the rolls and such.

“The action when I play is more at the tips of my fingers. Some people play down at their knuckles. A lot of the pipers play that way. So it comes easier for them to play the whistle using the middle joints in their fingers. The sound is the same but it makes it much easier to cover the holes because the fingers are fatter.”

She joined up with Dearbhail Standún, Kathleen Loughnane and Martina Goggin in the early Nineties to form the baroque and traditional group Dordan and started writing tunes, including *The Mistletoe Waltz*. Four of her tunes are included on the Dordan CD *Oíche Nollag/Christmas Capers*. Beside some touring most of her time now is devoted to teaching, privately and in schools. She also teaches by correspondence to America, England and Australia. *Continued on R128*

# The Abbey Reel (Redican's, Reddigan's, Tuohey's Favourite)

A Dorian

Variations: Paul McGrattan - The Frost is all over, Henrick Norbeck's abc Tunes

Source: Brian Halloran, *Whit's End*. Transcribed by Sara Van Hamme. variations added  
 Irish, Reel. A Dorian. A popular session reel. Galway flute and concertina players Jack and (Fr.) Charlie Coen called this tune 'Drag Her Around the Road.' 'Abbey Reel' derives its title from the Abbey Theater of Lower Abbey Street, Dublin, a famous venue, today part of the National Theatre of Ireland. The Abbey opened its doors in 1904 with a mission of producing the best in Irish plays and dramas. The tune was popular with the group of musicians (Ceoltóirí Chualann) assembled by the theatre's musical director, Sean O Riada (1931-1971), to provide music for a mid-1960's production of J.M. Synge's "Playboy of the Western World" (the play's first performance, also at the Abbey in 1907, led to audience riots due to its perception as a scandalous work). —*The Fiddler's Companion*  
 Set: Last Night's Fun / The Abbey Reel is a very popular set, or Lucy Campbell / Trim the Velvet / Abbey or Speed the Plough / Abbey

## You are my music!

An expression of praise for any feat in Corca Dhuibhne, the West Kerry Gaeltacht (Irish-speaking area) is "Mo cheol thú" – You are my music! – which is in itself an indication of the indigenous place music has in the life of the area.

# The Bunch of Keys

G Major

Source: Paul Legrand, Harp of Tara Irish Language Immersion Weekend 2012 workshop. Paul's score, Benedict Kohler's wind-friendly setting. More commonly played in G Minor - See 'Paddy on the Turnpike aka Bunch of Keys' in the "Fiddle Friendly" section.

G Dorian (Gm) {Brody}: G Major {O'Neill}: G Major/Mixolydian (Cranitch). The title refers to door keys, or, as Paul de Grae suggests, it may refer to the winged seeds (called keys) of the ash tree (fabled in Irish folklore), which hang in bunches before dropping. The tune was recorded on 78 RPM in 1936 by Sligo/New York fiddler Paddy Killoran, in a medley with 'Dublin Reel' (R97) and 'Miss Thornton.' —Fiddler's Companion

# Miss Johnson's (Iníon Mhic Eoin)

G Major

Source: Patrick Ourceau, Harp of Tara Immersion Weekend 2013. Transcribed R MacDiarmid

## The Bunch of Green Rushes (An Dornan Luacra Glas)

D Mixolydian

Source: Anthony Sullivan - *Sully's Irish Music Book* (Halshaw Music)

O'Neill (*Music of Ireland: 1850 Melodies*), 1903/1979; No. 1202, pg. 226. O'Neill (*Dance Music of Ireland: 1001 Gems*), 1907/1986; No. 478, pg. 92.

### Tony "Sully" Sullivan

Tony "Sully" Sullivan is someone you may not have heard of unless you check the liner notes for albums or are a banjo enthusiast.

His tunes have been recorded by Martin Hayes & Dennis Cahill and Lúnasa amongst others. As a result you'll often hear them in sessions.

These tunes include 'The Roaring Barmaid,' 'Exile of Erin' and 'The Butlers of Glen Avenue.'

Born into an Irish community in England "Sully" started playing the banjo at age 15, strongly inspired by Barney McKenna and Mick Moloney, and spent the next 15 years or so sessioning, gigging, and researching Irish music throughout Ireland and England. In 1976 he won both The All Ireland and the All Britain banjo championships.

During the 1980s Sully began touring outside Britain. In 1980/81 he went to the USA and played with some notable US musicians including Ken Perlman, Andy McGann, and Dan Collins. In 1987 he joined up with Bela Fleck, Buddy Wachter, Cynthia Sayer, and Peter Meyer for the aptly named "Legends of The Banjo" tour in Germany.

He also started venturing outside the field of playing, opening his own banjo shop in Macclesfield, England in 1983 and introducing his own range of banjo models (in cooperation with luthier John Hullah) in 1989.

Tony Sullivan is also a prolific textbook author and composer. His "Sully's Irish Banjo Book" (1979) was the first ever Irish tenor banjo tutorial, and since then he has followed up with about 20 books about the banjo and Irish music. Many of his Irish style tunes have been absorbed into the tradition.

Musicians who have recorded his music include Lunasa, Michael McGoldrick, Martin Hayes and Dennis Cahill, Danú and Natalie MacMaster.

Source: <http://irishtunecomposers.weebly.com/tony-sully-sullivan.html>

He is also the author of several excellent tunebooks - Irish Traditional Session Tunes, Books 1 -3, and Sully's Irish Music Book <http://www.halshawmusic.co.uk/>

## Tom Ward's Downfall (Bascadh Thomáis Mhic an Bháird)

G Major

The musical score for 'Tom Ward's Downfall' is written in G Major and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is primarily eighth and quarter notes. Chord symbols above the staff include G, C, D7, G, Em, C, and D7. The second staff continues the melody and includes a first ending bracket with a '1.' label and a second ending bracket with a '2.' label. The third and fourth staves conclude the piece with various chord symbols like Am, G, C, D7, and G.

Source: Randy Miller and Jack Perron - *Irish Traditional Fiddle Music*, transcription of Seán McGuire and Roger Sherlock - *Two Champions* recording, date unknown (bars A1 and 5 adapted)

O'Neill prints the tune as 'The Mourne Mountains.' Barrel Rafferty, Galway flute player Mike Rafferty's father, knew the tune by the title 'Follow Me Down to Carlow,' although that title is usually applied to other melodies. —*Fiddler's Companion*

## Toss the Feathers (D) (Croith na Cleiteacha)

D Mixolydian Part A/ D Major

The musical score for 'Toss the Feathers (D)' is written in D Mixolydian (Part A) and D Major. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is primarily eighth and quarter notes. Chord symbols above the staff include D, G, and C. The second staff includes a first ending bracket with a '1.' label and a second ending bracket with a '2.' label. The third and fourth staves conclude the piece with various chord symbols like A, A7, D, C, and Am.

Source: Dave Mallinson - *Mally Presents: 100 Essential Irish Session Tunes*

D Mixolydian (Mallinson, O'Neill, Taylor): D Major (*Breathnach*). AB (Tubridy): AA'B (O'Neill): AABB (Taylor, Valley): AABB' (*Breathnach*): AA'BB' (Mallinson). Related to (the Em) version, especially in the 'B' part. Taylor (1992) remarks "It's as if the O'Neill version is at the stage where the tune was half-way through changing from E minor to D, or vice versa." —*Fiddler's Companion*



## Tommy People's (The Milkmaid)

G Major

Source: Maeve Donnelly, *Goderich* 2008. Maeve's score.

Set: Tommy People's / Wise Maid / Ferral O'Gara (Kilfenora Ceili Band)

## The Trip to Pakistan

E Dorian

Niall Kenny

Source: Henrik Norbeck's *Abc Tune Collection*.

Scottish, Reel. E Minor. A modern composition by Lanarkshire, Scotland, flute player Niall Kenny. The tune has entered bagpipe repertoire and can be heard sometimes in competitions; it is a popular session tune in Scotland

## Mary Bergin, coninued from R123

She puts a lot of thought into her teaching, as she told Mic Moroney of *The Irish Times*:

"... One fear I would always have, even in my class situation, is that the emphasis is on technicality, whereas for me, the whole thing is the feeling and heart and soul, that's what the older musicians had – something special, an internal rhythm, that nya! or sway, you find yourself moving your shoulders.

"I don't think you can teach that, it comes with feeling, and mixing with people that have it, and it's important to impart that right from the cradle – even from an enjoyment and social point of view, the sharing of the playing."

### Recordings

*Feadoga Stain 2*, Gael-linn, 1992

*Feadoga Stain, Traditional Irish Music on the Tin Whistle*, Gael-linn, 1979

*With Dordan*

*Celtic Aire*, Narada, 1999

*Oiche Nollag/Christmas Capers*, 1996, own label. Re-released as *The Night Before ... A Celtic Christmas*, Narada, 1997.

*Ceol Traidisiunta agus Baroc*, Gael-linn, 1991.

Source: Ramblinghouse, <http://www.ramblinghouse.org/2009/07/mary-bergin/>



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# The Gentle Maiden (An Mhaigdean Ceannsa)

G Major

The musical score for 'The Gentle Maiden' is presented in ten staves. It is in G Major (one sharp) and 3/4 time. The melody is written in a simple, folk style. Chord symbols (G, D, Am, C) are placed above the notes to indicate the harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

The source for the [Fiddler's Companion] transcription is Edward Bunting. His notes are that he collected it in 1839 from a Miss Murphy, Dublin. Bunting's transcription was in 6/8. ... Bunting (1840) gives two titles for the tune, one in Irish and one in English; O'Sullivan (1983) suggests the original words were in Irish from a note in Bunting's MS. The variants 'It is my deep sorrow' and 'Owen Coir' are to be found in the *Journal of the Irish Folk Song Society* (volume X, pgs. 10 and 21, respectively), while the variant 'The Bare-Headed Poor Old Man' is from a MS of Bunting's (MS 5, pg. 52 & MS 12, book I). The tune can be heard in instrumental air versions, as a waltz and as a song air (e.g. 'Mavourneen's the Flower of Killarney'). North American versions tend toward mostly waltz versions, especially among contra and Cape Breton musicians, and (annoyingly to some) a staple of the hammered dulcimer repertoire. —Fiddler's Companion & The Session

# The Maid of Glenconnel

D Major

The musical score for 'The Maid of Glenconnel' is written in D Major (two sharps) and 3/4 time. It consists of eight staves of music. The chords indicated above the notes are: D, G, D, D, E, A7, D, G, D, D, A, D, 1. D, 2. D, D, A, D, E, A7, D, A, D, A, D, 1. D, 2. D. The piece concludes with a double bar line.

Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

English, Waltz. The air to a song, composer unknown, which tells of the betrayal of a lass ("The pearl of the fountain, the rose of the valley") by a faithless lover, and warns others to beware. According to David Murray (*Music of the Scottish Regiments, Edinburgh, 1994, pgs. 208-209*), the melody was employed by the 54th Regiment of the British army as their 'march past'.

—*Fiddler's Companion*

# Sourgrass and Granite

D Major

© Brian Pickell

The musical score is written in treble clef, D major (one sharp), and 3/4 time. It consists of four staves of music. The first staff begins with a repeat sign and a first ending. The second staff has a first ending and a second ending. The third staff has a first ending. The fourth staff has a first ending and a second ending. Chords are indicated above the notes: D, A, B m7/D, G, G, D, B m, A, B m, A7, D, B m, A, G, D, G, D, B m, A, B m, A, D.

Source: Brian Pickell - Fresh Canadian Fiddle Tunes. This tune is available on Brian's website: <http://www.brianpickell.com>

'This is for longtime musical companion and incomparable friend, Julie Schryer. Her beautiful farm nestles against the Canadian Shield, near Sault Ste. Marie, Ontario. It is a blend of meadows and forested granite outcroppings.' —Brian Pickell

# Waiting for Emilie

D Major

Brian Pickell, Canada

D D/F# G A7  
D Bm Em A7  
D D/F# G A7  
D Bm A7 1. D 2. D  
G D A7 D D  
G D 1. D A7 D 2. D A7 D  
3. D A7 D 4. D A7 D

Source: Patrick Ourceau and friends - Live at Mona's, transcribed by Robert MacDiarmid

Original tune Brian Pickell - Fresh Canadian Fiddle Tunes - <http://www.brianpickell.com/>.

Written while waiting for the birth of his daughter.

## Brian Pickell

Brian Pickell is a mandolin player from Paris, ON, who has toured and recorded with Pierre Schryer, among others. Brian now plays with his own band, The Brian Pickell Band, and also with Tramp Steamer. His tunes, such as 'Sourgrass & Granite,' and 'Muriel's Waltz,' are quickly becoming standards in Ontario style fiddle circles.

Musicians from different traditions meet at the annual Goderich Celtic College, and tunes are transmitted. This Canadian original is now in the Irish repertoire.

Source: <http://www.brianpickell.com/>

# If Ever You Were Mine

G Major

Maurice Lennon

Chords: G, C, G, D, Em, C, Am, C, G, G, C, D, Em, G, C, D, Em, C, Am, C, G, D, G

Source: *The Kingston Ceili Band Tune Book*

*Irish, Air or Waltz. G Major. Standard tuning. ABB'. Composed by Leitrim fiddler Maurice Lennon, a member of the Irish group Stockton's Wing. —Fiddler's Companion*

*Maurice Lennon was born into a musical family in Kiltyclogher, Co. Leitrim, Their home was always open to callers and many of the locality's musicians were regular visitors. His father Ben, and brother Charles are also well-known musicians.*

# Star of the County Down

E Minor - Aeolian

Waltz

Chords: Em, C, G, D, Em, D, D, Em, C, Em, G, D, Em, D, D, Em, C, Em

Notes: \* (above 7th measure), \*\* (above 8th measure), \* (above 11th measure), \*\* (above 12th measure)

Source: *Quinte Irish Society Tune Book, Paul McAllister. adapted*

Note: *In Irish waltzes, the tempo is always brisk.*



# The Parish Waltz

G Major

Bonnie Dawson

Chord symbols: G, C, Am, G, Am, D7, G, Am, D7, To Coda, Em, Bm, C, G, Em, C, A, Em, Bm, C, G, Em, Am, D7, D.C. al Coda, G, Coda.

Source: Bonnie Dawson, with permission. Score transcribed by Robin Beech for the Montreal session tune book <http://music.gordfisch.net/montrealsession/contents.html>. That transcription has harmony parts. Bonnie is a traditional musician, and doesn't 'do' scores; so there is no score by Bonnie. She suggested the score from the Montreal session was close to her tune.

## Bonnie Dobson

“I first encountered Bonnie about 20 or more years ago, she had just graduated in Fine Arts from Queens, and was one of a group calling themselves the Septembers. They did mainly folk music, and Bonnie was the lead with her accordion. Eventually, she was invited to join the Kingston Céilí Band, and remained with us for at least five, if not ten years. She played a sweet accordion, and unlike many players of that instrument, it was a pleasure to listen to her. Somewhere in that time period, Ellen Hamilton and Chris Coleman formed a group called “Night Sun” and Bonny was an integral member of that group for a number of years. The ‘Parrish Waltz’ was composed by Bonnie in honour of a close friend’s marriage” Jack Hickman, founder of the Kingston Céilí Band.

# Tom Bhetty's Waltz

G Major

Tommy 'Bhetty' Maguire

The musical score is written in G major (one sharp) and 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music starts with a whole note G, followed by a repeat sign. The melody continues with eighth and sixteenth notes. Chords G and C are indicated above the staff. The second staff continues the melody with a triplet of eighth notes. Chords G and D are indicated. The third staff continues with a triplet of eighth notes and a chord C. The fourth staff features a first ending (1. G) and a second ending (2. G). The fifth staff has a first ending (1. D) and a second ending (2. G). The sixth staff continues with a triplet of eighth notes. The seventh staff continues with a triplet of eighth notes and a chord C. The eighth staff concludes with a first ending (1. G) and a second ending (2. G), ending with a fermata over the final note.

Source: Henrik Norbeck. *Henrik Norbeck's Abc Tunes, Waltzes, #5* (<http://www.norbeck.nu/abc/>)

Waltz. Ireland, County Fermanagh. Composed by Tommy 'Bhetty' Maguire, a fiddler from Kinawley, County Fermanagh.

Caoimhin Mac Aoidh says McGuire, a big man, is the fiddler who passed the tune to Altan's Ciaran Curran. Mac Aoidh explains his middle name is pronounced "vetty" and is part of the old Gaelic naming practice whereby a person receives the name of either their mother or father (or perhaps a significant member of the family), although with the appropriate grammatical aspiration (in McGuire's case, the letter 'h' added to his mother's name, Betty). The source for fiddler Brendan Begley's version is a 45 or 78 RPM recording by the famous button accordion player Joe Cooley. —*Fiddler's Companion*

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# **Appendices**



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100 Irish Polkas. <http://www.mally.com/>  
Geraldine Cotter – The Green Book: 100 Irish Dance Tunes and Airs  
Geraldine Cotter – Rogha: Geraldine Cotter's Choice  
Geraldine Cotter - Traditional Irish Tin Whistle Tutor  
John B. Walsh – The Cumann Na bPiobairi Collection of Pipe-friendly Tunes  
L.E. McCullough – 121 Favorite Irish Session Tunes  
Marcel Picard, Aralt Mac Giolla Chainnigh – Irish Music Collection aka Kingston Céilí Band Tunebook .  
Matt Cranitch – The Irish Fiddle Book  
Peter Cooper – The Complete Irish Fiddle Player  
Randy Miller & Jack Perron – Irish Traditional Fiddle Music. <http://www.randymillerprints.com/fiddletunebooks.htm>  
Shaskeen Céilí Band – The Crossroads Dance (Irish Traditional Dance and Session Tunes)  
Shaskeen Céilí Band - Through the Half-Door (Irish Traditional Dance and Session Tunes)  
Tony “Sully” Sullivan – Sully's Irish Music Book. <http://halshawmusic.co.uk/session.html>  
Toronto Black Book, Peterborough rendition. <http://www.ken-brown.ca/blackbook/>  
Traditional Irish Music from Doolin – Traditional Irish Music from Doolin  
  
Alan Ng's Irish Traditional Music Tune Index. <http://www.irishtune.info/>  
Fiddler's Companion: <http://www.ceolas.org/tunes/fc/>.  
As of 2013, the site is being moved to <http://www.tunearch.org/wiki/TTA>  
Ramblinghouse. <http://www.ramblinghouse.org/>

## Other Sources consulted

- Angela Crotty - Martin Junior Crehan: Musical Compositions and Memories 1908 - 1998  
Breandán Breathnach – Ceol Rince na hÉireann  
Brian Ryan – The Hidden Ireland: The First Selection of Irish Traditional Compositions of Seán Ryan  
Capt. Francis O'Neill – O'Neill's 1001: The Dance Music of Ireland  
Capt. Francis O'Neill – O'Neill's Music of Ireland, 1850 Melodies.  
Dave Brody – The Fiddler's Fakebook  
Ed Reavy – The Collected Compositions of Ed Reavy  
Eileen O'Brien – The Definitive Collection of the Music of Paddy O'Brien.  
<http://www.paddyobrienbook.com/>  
H. J. Clarke – The New Approach to Uilleann Piping.  
Joseph M. Reavy - The Collected Compositions of Ed Reavy  
June MacCormack – Fliuit  
Kevin Burke – Learn to Play the Irish Fiddle (Homespun)  
Lesl Harker - 300 Tunes from Mike Rafferty, compiled and transcribed by Lesl Harker  
Lesl Harker - Second Wind: 300 More Tunes from Mike Rafferty.  
Martin Junior Crehan – Musical Compositions and Memories 1908 - 1998  
Matt Cunningham – Dance Music of Ireland

Micho Russell – The Piper’s Chair: A Collection of Tunes, Songs and Folklore.  
Peter Cooper – Irish Fiddle Solos, 64 Pieces for Violin  
Phillipe John Berthoud – Irish Mandolin Playing: A Complete Guide  
Skip Healey – Have Ye This One?  
The Mountain Road, A Compilation of tunes popular in South Sligo  
Tomas O Canainn – Traditional Slow Airs of Ireland,  
Tommy Peoples – 50  
Veronica McNamara – The Professor, James Morrison (original handwritten manuscripts)  
Walton’s – 110 Ireland’s Best Session Tunes; 110 Ireland’s Best Tin Whistle Tunes, V 1 & 2;  
110 Ireland’s Best Slow Airs . [www.walton’s.ie](http://www.walton’s.ie)

## Web Resources

Fiddler’s Companion: <http://www.ceolas.org/tunes/fc/>. Not just for fiddler’s! An invaluable resource for researching background information on the tunes and associated musicians.  
The site is being moved to <http://www.tunearch.org/wiki/TTA>  
Irish Traditional Music Tune Index, Alan Ng’s Tunography: <http://www.irishtune.info/> It appears to be unique in the world for its coverage of recorded sources of Irish traditional music  
Ramblinghouse – The Home of Irish Music on the Web: <http://www.ramblinghouse.org/>.  
A very good source for short biographies of important musicians  
Brendan Taaffe’s site, long biographies of major musicians: <http://www.brendantaaffe.com/writing.html>  
Cobb’s Music of Ireland: <http://eceserv0.ece.wisc.edu/~cobb/irish/Tunebook.html>  
Comhaltas Live: [http://comhaltas.ie/music/sheet\\_music/](http://comhaltas.ie/music/sheet_music/)  
Comhaltas Traditional Music Archive: <http://comhaltasarchive.ie/>  
Cranford Publications: <http://www.cranfordpub.com/tunes/abcs/index.htm>  
Henrik Norbeck’s ABC Tune Collection, 1661 Irish Tunes: <http://www.norbeck.nu/abc/>  
Irish Traditional Tunes from Doolin: <http://www.trad.katesplacedoolin.com/>  
Michael Eskin - Blarney Stone Tunebook: <http://members.cox.net/eskin/tunebook.html>  
Montreal Session Tunebook: <http://music.gordfish.net/oregans/miscellaneous/beginner.php>  
Ottawa Slow Jam & Carp Addendum: <http://www3.sympatico.ca/hhtuner/carp/>  
Quinte Irish Society Tunebook: <http://www.qics.ca/>  
Roche Traditional Irish Music: [http://www.rocheviolins.com/html/traditional\\_irish\\_music.html](http://www.rocheviolins.com/html/traditional_irish_music.html)  
The BBC Virtual Session. <http://www.bbc.co.uk/radio2/r2music/folk/sessions/>  
The Irish Traditional Music Archive / Taisce Cheol Dúchais Éireann: <http://www.itma.ie/>  
Toronto Black book, Peterborough rendition: <http://www.ken-brown.ca/blackbook/>  
ABC Sites: John Chamber’s ABC Tune Finder, The Session, TradTune, FolkTuneFinder

## Books

Gearoid O hAllmhurain - A Pocket History of Irish Traditional Music, O’Brien (Dublin).  
Breandan Breathnach - Folk Music and Dances of Ireland, Mercier Press.  
Fintan Vallely - Companion to Irish Traditional Music, Cork University Press

*“Once you’ve been playing this music  
for awhile, you’re not a tourist anymore,  
you’ve got some responsibility for the  
music...”*

Patrick Ourceau



# INSTRUMENT TUTORS FOR BEGINNERS

## Accordian

*The preferred accordian is the 2 row B/C button box with the rows tuned a half step apart.*

Karen Tweed & Dave Mallinson – The Piano Accordian: Absolute Beginners Book & CD

P.J. Herson – Learn to Play the B & C Button Accordian

Peter Browne – Irish Button Accordian Techniques. Tutor for the B/C and C#/D button accordian

## Concertina

*30 button Anglo, usually tuned CG but also GD*

Niall Vallely – The MadForTrad Concertina Tutor (cd-rom)

Frank Edgley – How to Play the Anglo Concertina

How To Pick A Squeezebox

## Bodhrán

Steafan Hannigan – Bodhrán book and DVD <http://www.steafan.com/>

Eamon Murray – Bodhrán Soup videos <http://www.bodhransoup.com/>

## Fiddle

Matt Cranitch – The Irish Fiddle Book

Peter Cooper – The Complete Irish Fiddle Player

## Whistle, Flute

L.E. McCullough – The Complete Irish Tin Whistle Tutor

Grey Larsen – The Essential Guide to Irish Flute and Tin Whistle Book/2-CD Set.

Fintan Vallely – Timber: - The Flute Tutor

Conal O Grada - An Fheadog Mhor – Irish Trad Flute Techniques

Steafan Hannigan & David Ledsam – The Low Whistle Book <http://www.steafan.com/>

## Pipes

H.J. Clarke – The New Approach To Uilleann Piping

Na Piobairí Uilleann – The Art of Uilleann Piping, DVD Volumes 1 – 3

## Banjo

Tony “Sully” Sullivan – Irish Tenor Banjo For Beginners <http://www.halshawmusic.co.uk/>

Sully’s Irish Banjo Book No 1 &2, the original Irish tenor banjo tutor

Gerry O’Connor – Irish Tenor Banjo

## Guitar

Frank Kilkelly – Accompanying Irish Music on Guitar

Julie Henigan – DADGAD and DGDGCD Tunings (Mel Bay Book or eBook)

Sarah McQuaid – The Irish DADGAD Guitar Book (Mel Bay)

Pat Kirtley – Irish Guitar: Celtic Guitar Solos (Mel Bay)

## Mandolin

Padraig Carroll – A complete Guide to Learning The Irish Mandolin (Waltons)

## Harp

Sylvia Woods – Teach Yourself to Play the Folk Harp

Alison Kinnaird – The Small Harp Tutor: (Book & CD)

# SCALES, MODES IN IRISH MUSIC

a post to IRTRAD-L by Philippe Varlet.

The most common SCALES are MAJOR and MINOR. One starts with a major 3rd (D to F# for instance), the other with a minor 3rd (D to F natural). These scales are made of whole- and half-steps, with in particular a 1/2 step between the 7th note (called "leading tone") and the tonic or "home note."

For instance, D major:

D	E	F#	G	A	B	C#	(D)
whole	whole	half	whole	whole	whole	half	

In Irish instrumental music, the *Minor Scale* is less frequent, the *Major Scale* is the most common. However, Irish tunes are also built on MODES of the *Major Scale*. The Modes are given Greek names in reference to old Greek and medieval music theory, but are also called mode 1, 2, 5, 6 (these are the ones found in Irish music) depending on which note of the *Major Scale* they start on.

For instance, using the D major scale:

	1	2	3	4	5	6	7				
Major (Ionian, mode 1)	D	E	F#	G	A	B	C#				
Dorian (mode 2)		E	F#	G	A	B	C#	D	E		
Mixolydian (mode 5)			A	B	C#	D	E	F#	G	A	
Aeolian (mode 6)				B	C#	D	E	F#	G	A	B

The *Dorian* and *Aeolian* modes sound minor because they start with a minor 3rd, like the *Minor Scale* -- however, they do not have a leading tone. The *Dorian* mode is by far the more common of the two. If you hear an Irish tune that sounds minor, it is likely to be in *Dorian*. To make sure, listen to the 6th note, it is a 1/2 step higher in *Dorian* than it is in *Aeolian*. For instance, E *Dorian* (see above) has C#, while E *Aeolian* would have all the same notes except for C natural.

The *Mixolydian* mode sounds major, but also doesn't have a leading tone. Sometimes, it is described as having a flat 7th note, because it is a 1/2 step lower than a leading tone would be in the *Major Scale*.

Another important characteristic of how these modes are used are their harmonic implications. That is, the tunes are built around certain chords, and these sets of chords vary with each mode.

*Major* (mode 1) tunes are usually built primarily around the I-IV-V chords, the three major chords of any given major key. In D Major for instance, the chords would be D Maj, G Maj, and A Maj.

Tunes in other modes are typically built around two chords only, which are a step apart. *Dorian* and *Aeolian* (modes 2 and 6) will have a minor "home" chord and a major "contrast" chord a step below. *Mixolydian* (mode 5) tunes will have two major chords. For instance, for modes of the D Major scale:

E Dorian	E minor and D Major
A Mixolydian	A Major and G Major
B Aeolian	B minor and A Major

This is a very basic scheme, but it's a good start for an accompanist who has never heard a tune before and who can spot these chords and build from there.

You can apply this to other scales. The other most common Major Scale in Irish instrumental music is G MAJOR, with associated MODES: A Dorian, D Mixolydian, and E Aeolian. And so on.

Philippe Varlet

(In addition to being a scholar and a fine fiddler, Philippe is the proprietor of Celtic Grooves Imports, a great source for imported and small-label Irish music recordings, with very good reviews.)

# Home PC's as a Music Studio

Nothing beats a daily Kitchen session in Ireland for learning the music, but failing that, a PC can be very useful. The tunes are posted all over the web and easy to find, and with the right music program, you can change the tempo to suit your pace, add a metronome, change the Key....

There are two types of programs that are very helpful.

- The first type plays what are called “**abc's**” - ‘abc’ is a simply a computer format for writing music.
- The other type of program **slows down** normal CD's or MP3's

## Using ABC music files

ABC is a language designed to notate traditional tunes in a standard text format. It was designed primarily for folk and traditional tunes of Western European origin (such as English, Irish and Scottish) which can be written on one staff in standard classical notation. Since its introduction at the end of 1991 it has become very popular and there now exist several PC and Mac based tools which can read abc notation and either process it into standard music notation or play it through the computer speakers.

As an example the tune The Blarney Pilgrim would be written out as:

```
T: The Blarney Pilgrim
R:jig
M:6/8
K:Dmix
~D3 DEG|A2G ABc|BAG AGE|GEA GED|
~D3 DEG|A2G ABc|BAG AGE|GED D3:|
|:ded dBG|AGA BGE|ded dBG|ABA GBd|
g2e dBG|AGA BGE|B2G AGE|GAG GFG:|
|:ADD BDD|ADD ABc|BAG AGE|GEA GED|
ADD BDD|ADD ABc|BAG AGE|GED D3:|
```

Once you have the .ABC notation for a file, **you can play it on your computer (robotically, it's a computer...), or convert it to standard score notation.** There are a couple of free or low-cost options:

- **online abc converter** When you find an individual tune in ABC format on the Web, you can copy it and paste it into an online abc converter: Concertina.net ABC Convert-A-Matic You can view it as a low-resolution image, or, by choosing PDF output, print out the score.
- **Abc Explorer and AbcNavigator** are free programs which show an abc file as a printable score.  
ABC Explorer ABC Navigator
- **ABCMus is an older program that** does a better job of organizing, cataloging, and finding abc's in large abc files, printing cheat sheets etc, but does not show the music as a score. Free ware, and an excellent tune collection - Henrik Norbeck's AbcMus Home Page
- **A good low-cost music score program is *Melody Assistant*.** It costs \$25 US, but you can download and use it free for as long as you want, it just won't print. It will play many formats ABC, MID, etc., or you can write your own score. . It displays an abc as a the music score, allows editing, tempo and key change, adding chords, etc. It will also load a MIDI or MP3 file and let you slow it down or loop sections. Downside is that it has lousy print handling – the scores will never be aesthetically pleasing. *Melody Assistant*

A good website about ABC notation, and with a wealth of tunes in ABC format, is Chris Walsh's ABC Site:  
<http://abcnotation.com/tunes>

## Learning by Ear - Slowing down CDs or MP3s

Playing the music is 80% listening, 15% technique and practice, and 5% learning tunes (ok, the percentages are arbitrary, but listening, and lots of it, is important...)

- CD's can easily be played on any PC, but if you're having trouble keeping up, there are programs to slow music down without changing pitch.
- One option, likely already on your computer, is **Windows Media Player**, which will allow you to slow down an MP3 or CD (only one speed, no selection or looping.)
- **VLC Media Player** is a free open-source multi-media player that plays most multimedia files: DVD, Audio CD, VCD, and various streaming protocols. It will allow you to slow down or speed up any audio file you would like to listen to as much as you wish. Videolan VLC
- **Transcribe**, a much better program for musicians learning by ear, is available for about \$40 You can download and try it out for 30 days free. You can load an MP3 or a track from a standard CD, slow it down, select a part that you want to work on, and loop it to play repeatedly: <http://www.seventhstring.com/>
- There's an older program called **Amazing Slowdowner** <http://www.ronimusic.com/amslowin.htm> but it's not nearly as user friendly. Transcribe has many more features, and is much easier to use.
- There is also another very good free program for slowing down a tune, a bit more technical to install. Best Practice

### Editing Sound Files

If you attend and record music workshops, you're probably going to want a program to edit sound files, to edit out the junk. 'Audacity, the Free, Cross-Platform Sound Editor', is a powerful program for editing and recording sound files, and it is free. Audacity

# Some Simple ways to vary a tune

## The Sporting Pitchfork and Variations

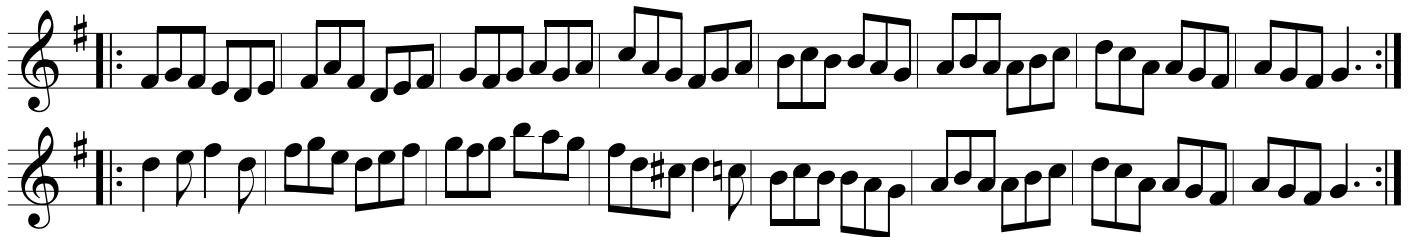
G Major



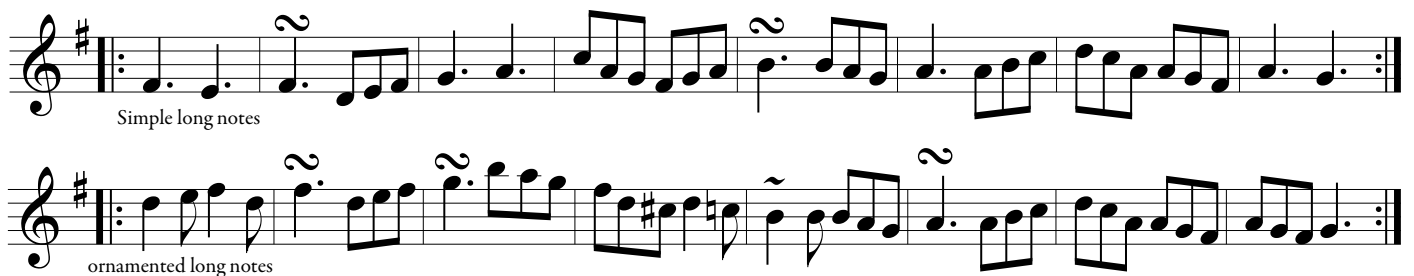
Source: Matt Cranitch - *The Irish Fiddle Book*

### Variations

Change the long notes to 1/8ths (add one note, up or down, and the main note)



Use two or three 1/8th notes to make a long note, played straight or ornamented



This version is a playable example of mixing the basic tune melody with added notes and rolls to achieve a phrased version with variations. Irish music is basically theme and variations, played 'straight' the first time through, and varied on subsequent turns.



Paul McAllister



# Biographies

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