

**Ceol Rince na hÉireann  
I**

**[The Dance Music of Ireland]  
[I]**

**Breandán Breathnach  
a chruinnigh agus a chuir in eagar**

**[collected and edited by  
Breandán Breathnach]**

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**DO MHÉADÚ GLÓIRE DÉ AGUS ONÓRA NA HÉIREANN**  
**[FOR THE GREATER GLORY OF GOD AND THE HONOUR OF IRELAND]**

**I GCUIMHNE**

**SHEÁIN POTTS**

**(1871-1956)**

**PÍOBAIRE, FEADÁNACH AGUS SEANCHAÍ**  
**A THIOMNAIMSE AN CNUASACH SEO.**

**[TO THE MEMORY OF**

**JOHN POTTS**

**(1871-1956)**

**PIPER, FLUTE PLAYER AND STORY-TELLER**  
**I DEDICATE THIS COLLECTION.]**

# BROLLACH

## [PREFACE]

[Translation by Breandán Breathnach, as posted to IRTRAD-L on 15 August 1998 by Terry McGee, who wrote:

[The preface and notes on ornamentation in *Ceol Rince na hÉireann* (Vol. 1) are printed in Gaelic. Breandán Breathnach, its editor, explained to me in Dublin in 1974 that this was because the only funding he could find for the work required this. He provided me with his own translation which he wanted well circulated. The original is rather faded so I have retyped it, being careful not to make any changes or corrections which might obscure something I do not fully understand. I have however replaced the expressions C sharp and F sharp with C# and F# to make for clearer reading. Enjoy.]

This collection contains some of the dance music which I gathered over the years in Dublin. I included in it only tunes which I myself heard played; I took no tune from any of the old MSS or music books which came my way in that time. This collection is for the traditional player, but the person with an academic interest in this music will also find in it matter for study. It contains a great deal of tunes not previously published—the remainder are different settings of tunes already found in the books; but whether any tune has been already printed or not, the reader may be assured that the settings in this collection are authoritative; they were taken down only from traditional players, and each one is written exactly as played by the musician.

I thought first to put down every note played by the musician, but I changed my mind about that; for the piper, boxplayer, fiddler and flautist do not, for example, make the same grace notes when rolling. So it seemed to me better to invent a sign for the ornament for which the various musicians would not have the same notes, rather than write out notes which in any tune would suit only the instrument of the musician from whom I had it. Where such an ornament occurs, I put a loop under or over the note, and a table is appended in which are set out the grace notes used on the different instruments (pp xii, xiii). I also thought it better to set out the treble used by the fiddler to avoid using another sign. The table shows what ornament another player would use.

When a single grace note occurred in the music, I wrote the next higher note to that being graced, even though it was not the one being used by the musician; this note changes from instrument to instrument, and the musician should regard it (as I have) as a sign only, and play that note used by pipers or flautists merely to separate two notes of equal pitch.

I also interfered with the pipers' music in another manner: pipers usually play the decorative triplets A-C#-A and E-G-E where others would have A-B-A or E-F#-E. These triplets come more easily on the pipes, and as their middle notes are short and choked on that instrument the combination is not regarded as being strange in any way. I've written the triplets A-B-A and E-F#-E as they suit the music best on other instruments, and the change would not put out the piper since he is already accustomed to that lay-out on the music.

There is another practice in setting out the music to which the readers attention must be drawn: although it is at the front of a part that the preface or leading-in notes are written, so far as the time is concerned they belong to the last bar of the part; if the part is repeated it is the time value of the lead-in note to the next part that is taken from that bar. Often on such occasions only one note is played as an introduction, although two notes would have been played the first time.

The tunes are all written in the keys played by the musicians: none was transposed. Greater variety could of course been achieved by extending the range of keys, but that would have greatly upset the traditional player as they only use two sharps, usually C and F. The trained musician will have no difficulty in transposing the tunes at will.

As is the case with English folk music and church music the folk music of this country is based on the modal system: all Gaelic tunes—airs and dance music—have been composed in one of four modes. There's nothing mysterious about this system, since the modes are based on the first, second, fifth and sixth notes of the diatonic scale. Whoever has a piano at hand can get a good illustration by playing scales on eight white notes beginning with C, D, G, and A. The four modes could have been called by these letters, but since they would suggest the pitch of the music it is better to name them according to the solfa system, calling them Do, Re, So and La. The small intervals occur as follows in these scales:

- I. Do mode            between notes 3 & 4 and 7 & 8
- II. Re mode           between notes 2 & 3 and 6 & 7
- III. So mode           between notes 3 & 4 and 6 & 7
- IV. La mode           between notes 2 & 3 and 5 & 6.

Although the airs usually start on some note of the common chord, it is on the tonic or bottom note of the scale that they all end. There are some tunes—mostly reels—which do not have a proper ending: their last bar proceeds into the first bar of the tune when it's being repeated; but such tunes can of course be formally ended on the tonic.

There are a very few tunes which the traditional fiddlers play in A Major; some more are to be heard in C Major or A minor, but generally traditional players, as already said, use only one or two sharps. Omitting the tunes played in the keys mentioned (and there are not so many of them) the endings of the tunes as played by traditional musicians can be put into two series:

Mode:	Ends in (if in G)	Ends in (if in D)
Do	G	D
Re	A	E
So	D	A
La	E	B

Most of the music falls into the first series; most of that in the second series is in the Do mode; very little of the dance music lies in the other parts of this series. It's interesting that most of the music being composed by traditional musicians is in the Do mode of this series, as are a great many of the

hornpipes which come to us from England. It could be, therefore, that this series arose from a corruption—or an improvement—of the old system.

In the music as played use is made only of two accidentals, usually F natural and C sharp. The manner of using them is not by any means similar: F natural is always played under accent; C sharp is never accented. This is not to say of course that C is sharp when not accented. C natural is often to be heard without the accent, but there are special combinations in which this note is always sharp, e.g.:

- in the ornamental triplet B-C#-D;
- between two Ds accented, or
- in this cadence of reels: A-F#-D-E-C#.

The above about C# doesn't always apply to the C in the tunes of the second series; their C is always sharp.

The two notes C and F are also exceptional in another way: they are somewhat sharper than the corresponding notes on the piano. It's said that directly halfway between B and D on that instrument lies the C natural of traditional music, i.e., pipers and fiddlers would play C a quarter note higher than on the piano. This may be the reason why C# is so often played for C-natural by the box-player. In a slide up from E to F# the traditional fiddler makes F-natural, so that this is not a fixed note. For this reason I didn't use the ordinary sign to indicate it but used instead an asterisk. Generally, it's better to play F# on the piano or box.

The triplet is the unit of the double and treble jigs; the quartet is the unit in reels and hornpipes. Although these notes are written in quavers, they are not of equal length. The first note of a triplet in a jig is the longest, and the middle note the shortest. The first and third notes of the quartet are longer than the second and fourth. In the hornpipes, these notes are much longer than in the reels, so that they might be written as dotted quavers. Sometimes the notes in these groups are given of equal length and accent by way of ornament: dots have been placed under these notes to indicate this. The last note of the ornamental quartet in jigs is the longest one. Bowing for the jig and reel (cf. nos. 36 and 171) is given as a guide to the non-traditional.

I give in the notes the other names by which the tunes are known to traditional players or in books. I mention also the book in which the tune first appears and in which books variants are easily to be found. If there's no reference to a book or no note at all it's to be inferred that as far as I know the tune was not already published. The reader is reminded that hundreds of collections appeared in print from the mid-17th century onwards, so it would be a bold person who declared that a particular tune had never been published. I hope I'll be forgiven if I've ignored a tune in this manner, and shall be most grateful to the reader who brings it to my notice.

Although I mention the musician from whom I got the tune, that is not to say that he was the only one I noticed having it. There is an odd tune which I heard being played only by the person mentioned, but there are a great deal known to the public which were never before printed. There are also some tunes credited by me to a musician who I know got them from some of the

other players mentioned. I am grateful to all these people: they dealt with me patiently and generously while I was engaged in this work, and their interest in it was a source of encouragement to me. It's a pity I couldn't find a place in the book for all the music and information I had from them.

I must also express my thanks to James Gaffney, the Librarian of the Dun Laoghaire Borough Library; and to the staffs of the National Library, the Student's Central Library, and the Trinity College Library, for their kindness. May God recompense them for their labour and obligingness!

#### ORNAMENTATION

([refer to tables on] pages xii and xiii)

In the first bar of each stave is shown the music as written, and in the next four as played on the pipes, the flute (or whistle), the fiddle and the accordion respectively.

Groups at A called a roll: these notes are not the same length, the last one being the shortest. If as at B, then it's called a long roll (dotted crotchet). Ornamentation on notes D and E on the pipes is called cranning, as at C above. The roll as performed on the flute is often played on E in the first octave instead of cran. The note is rolled in the second octave. The tilde (~) indicates that the note itself and that above it are to be played as two grace notes before it, as at D above. A fiddler would play E instead of F in this case; slide for E to make F\* (F-asterisk) on the pipes. The fiddler slides from F-natural to F-sharp for this note.

[Signed and dated:]  
Breandán Breathnach  
10.VIII.1964

# NÓTAÍ I dTAOBH NA bhFONN

## [NOTES CONCERNING THE TUNES]

### [Double Jigs]

1. **Cailleach an Túirne** ["The Hag of the Spinning Wheel"]: First printed by Rutherford about the year 1756 in his third volume of the "Compleat Collection of 200 of the most celebrated Country Dances" (106). He called it The Wild Irishman. Aird called it *Norickystie*<sup>1</sup> ("A Selection of Scottish, English, Irish and Foreign Airs", 1, 143) (c.1782) [cf. *Noran Kista*, no. 239 in "Kerr's Fourth Collection of Merry Melodies"] and a translation of that name, *Norah with the Purse*, was Bunting's title in his third collection (1840) [in his "Index to the Irish Names of the Airs", Bunting gives the Irish title as *Onora an chisde*—which is presumably the intent of Aird's garbled title—and the English translation as *Nora with the cake*. Elsewhere he entitles it *Nora, with the Purse*]. Thomas Moore wrote *Wreath the Bowl* to this air. *The Road to Lurgan* in O'Neill (O'N i, 94) is a poor version of it. *Kiss me darling* is another O'Neill version in "Music of Ireland" (920). O'Neill reprinted the version of the air, *The Wild Irishman*, which was published in "Hibernian Muse" (c.1787) (O'N iii, 109). "*Cailín A' Tuirna*" (sic) is the title in "Irish Uilleann Pipes" published by T. Crowley in Cork (c.1934). Goodman's title is "*Máire an Phórtair*" (G i, p34) [no. 51 in "Tunes of the Munster Pipers", a collection drawn from the Goodman mss., edited by Hugh Shields and published by Irish Traditional Music Archive, 1998]. The *Maid of the Spinning Wheel* is the usual title among musicians now.

[O'Farrell's *Noran Kista*, in the second volume of his "Pocket Companion to the Irish or Union Pipes", c.1806, p97, is a five-part setting, generally similar to *Breathnach's* tune; the extra part is the third, which is a variant of the first.]

[from Sean Potts, pipes]

2. **Pléaraca na Céise** [The Humours of Kesh; also as Jackson's Jig, CRÉ III, 17]: The first part of this jig is the same as the first part of O'Neill's *The Gudgeon of Maurice's Car* (O'N i, 288) [the title used for the setting of this tune in Bernard Flaherty's "Trip to Sligo"].

[from Sonny Brogan, accordion]

3. **Carraig an tSoip**: Walsh called this *The Cook in the Kitchen*. O'Neill has a version, *The Angry Peeler* (O'N i, 251). Another version is *The Boys of Thomastown* (no. 14 here). Goodman's title is *The Drunken Gauger* (G i, p70) [no. 141 in "Tunes of the Munster Pipers": see note to tune 1 above].

[from Joseph Walsh, pipes]

4. **Pingneacha Rua agus Prás** [Coppers and Brass]: Larry Grogan is the original version in the books. This Grogan was a gentleman piper who lived in the first half of the 18th century in Wexford. This jig was first published (before 1736) by John Walsh in "Country Dances Book the Second" (p23).

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<sup>1</sup> The full title in Aird is *Norickystie or The Wild Irish Man*.

The tune (or the first part) is the same as Aird's *The Lasses of Melross* (ii, 92), but the second parts are different. O'Neill has a poor version called *Hartigan's Fancy*. He has another version called *Larry Grogan* and part of this jig is the turn or second part of *Finerty's Frolic*. Other names that O'Neill has for it are *By your leave, Larry Grogan, Little Fanny's Fancy* and *The County Limerick Buckhunt* (O'N i, 3, 132 and 231 respectively). *The Waves of Tramore* is the title of another version in "*Waifs and Strays of Gaelic Melody*" (139). *Green Sleeves* is the name of the version published by Joyce (J ii, 142). It is also called *The Humours of Ennistymon, The Humours of Miltown and Lynn's Favourite*. *Coppers and Brass* is the usual title in English.

[Paddy's the Boy in Ryan's Mammoth Collection, p82. See also P iii, 929, an untitled Munster jig "as played by James Sheedy a celebrated Munster piper who died—very old—about 30 years ago", i.e. before 1836.]

[from John Potts, pipes]

**5. Gleanntán na Samhaircíní** [The Primrose Glen]: This jig is sometimes incorrectly called *The Lark on the Strand*. There is a version in "*Irish Folk Dance Music*" by J. [Jerry] O'Brien, published in Roxbury, Mass., U.S.A. [1952]. *Wicky Sears* is O'Brien's title (123).

[from Sonny Brogan, accordion]

**6. Tolladh an Leathair** [Boring the Leather]: O'Neill has four version of this air. *The Humours of Ayle House, The Kilfinane Jig, Come with me now and When you go home* (O'N i, 261, 273, 312 and 334). The ending is wrong in the second and third of these and the key signature is incorrect in all of them. *The Connaughtman* is Levey's title (L i, 55) and *Roche's* is *The Shoemaker's Fancy* (R i, 93). *Petrie* has three versions but has no name for any of them (P iii, 964/6). *Boring the Leather* is *Goodman's* title (G iii, p99) [no. 432 in "*Tunes of the Munster Pipers*": see note to tune 1 above]. The piper himself called it *Down the Back Lane*.

[from Willie Clancy, pipes]

**7. An Fhuiseog ar an Trá** [The Lark on the Strand]: This is the correct "Lark", according to the people of Sligo anyhow, and it is the title of a not very good setting in "*Irish Folk Dance Music*" (137). This jig is similar to *The Stolen Purse* (O'N iii, 160). The latter was adapted from *The Old Woman Lamenting Her Empty Purse*.

[from Sonny Brogan, accordion]

**8. Bruacha Thalamh an Éisc** [The Banks of Newfoundland]: There is a setting of this in "*Irish Folk Dance Music*" (129).

[ from John Brophy, accordion]

**9. Cathaoir an Phíobaire** [The Piper's Chair]: Brogan got this from piper Willie Clancy. It was first published by *Petrie* as *The Catholic Boys* (P i, p144) [the same setting is O'N i, 18]. He got it from the Lord Chief Baron of Ireland<sup>2</sup> on 15 January 1852. *Petrie* said that the old Irish name was lost but this was the name that Clancy had on it. *Stanford* did not bother giving any name at all to

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<sup>2</sup> This resoundingly-titled person was the father of the collector John Edward Pigot.



it (P iii, 282). Roche also calls it *The Catholic Boys* in a setting which is identical, more or less, to Petrie's (R iii, 91).

[from Sonny Brogan, accordion]

**10. Ballaí Lios Chearbhaill** [The Walls of Lisscarroll <sup>3</sup>]: There are other settings in O'Neill, *The Merry Old Woman* (O'N i, 72) and *The Walls of Enniscorthy* (O'N iii, 150); in Joyce, *The Rakes of Newcastle West* (J ii, 348); in Roche, *Repeal of the Union* (R i, 80/81); and in Hardebeck, *Wollop the Potlid* (H i, 20). The jig is also called *The Walls of Lisscarroll* and *The Mouse in the Cupboard*. The first of these names is in Roche for the tune usually called *Tumble the Tinker* (R i, 89). [See also CRÉ V 26, a minor-mode version of *The Mouse in the Cupboard*.]

[from John Potts, pipes]

**11. Port Uí Cheallaigh** [Kelly's Jig]: also called *The Killimer Jig* [composed by Seán Ryan; printed as *The Killimor* in "The Hidden Ireland", a collection of Ryan's compositions: this is more likely to be the correct title, as Killimer is in County Clare, while Killimor is between Portumna and Loughrea, in County Galway, not far from Seán Ryan's home].

[from Pat Brophy, pipes]

**12. Port Liadroma** [The Leitrim Jig]: The Lullaby for Irish Pipes published by O'Neill in "Waifs and Strays of Gaelic Melody" (9) is based on this jig. There is another setting of this jig or a related one, *The Lasses of Limerick*, in that book also (182). O'Neill took that jig from O'Farrell's "Pocket Companion for the Irish or Union Pipes" [vol. 2, no. 139]. Other versions in O'Neill are *Stack the Rags*, *The Humours of Castleoliver*, *Will you come down to Limerick* (= *The Munster Gimlet*) and *A Whack at the Whigs* (O'N i, 379, 401, 415 and 424). Of the same stock are the airs mentioned and O'Neill's *The Gold Ring* (O'N i, 12) and *The Pharroh or War March* published by Bunting in his 1840 collection [no. 143].

[from Michael Brophy, pipes]

**13. An Maide Draighin** [The Blackthorn Stick <sup>4</sup>]: John Potts called this *The Blackthorn Stick*; in O'Neill it is *The Maid at the Well* (O'N i, 24). He has another printed setting under the title *The Milkmaid* (O'N iii, 152). Roche calls it *The Maids of Glenroe* (R i, 83). Goodman calls it *The Black Stripper* and *The Kilkenny Jig* (G i, 35 and G ii, 139) [the first is no. 81 in "Tunes of the Munster Pipers": see note to tune 1 above]. It is also called *Arthur McBride* and *The Castle Street Jig*.

[from John Potts, pipes]

**14. Buachailí Bhaile Mhic Anndáin** [The Boys of Thomastown]: Roche has a setting of this which he calls "Suirighe an Áilteora" (*The Caffler's Courtship*) (R iii, 90). He has the ending wrong. There is another setting, *Away to the Bogs*, in the "Collection of Traditional Irish Dance Music" (80) by P. J. Giblin (Dublin, 1928). It is related to "Carraig an tSoip" (no. 3 above).

[from Pat White, tin whistle]

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<sup>3</sup> Not the same as the tune of that name in O'Neill (O'N i 8, O'N ii 704), nor *The Old Walls of Lisscarroll* (O'N iii 179).

<sup>4</sup>This is also the name of a another, perhaps better-known jig (O'N i 13, O'N ii 711), so it may be better to call this one by either of the names O'Neill uses: *The Maid at the Well* or *The Milkmaid*.

**15. An Boc sa gCoill** [The Buck in the Wood]: The tune [first part] of this is the same as Humours of Ballingarry (O'N i, 92), but O'Neill's turn or second part is different. Other names for this are Out all night and Molly's Favourite.

[from John Brennan, flute]

**16. Sean-Tiobrad Árann** [Old Tipperary; another setting in CRÉ II, 23]: The second part of this air is almost the same as the first part of the Munster Lass published in "Walker's Hibernian Magazine" (May, 1787).

[from Willie Clancy, pipes]

**17. Bímíd ag ól is ag pógadh na mBan** ["Let us be Drinking and Kissing the Women"]: This jig is named after a song written by Eoghan Rua Ó Súilleabháin in about 1780. Petrie gave the song and a setting of the air in the "Ancient Music of Ireland" (P i, pp130/1). Stanford gives this setting and another setting closer to my one (P iii, 1063/4). Anyone who hears Willie Clancy playing this jig and other old Munster jigs of this kind on the pipes will agree with Petrie in what he has to say in a note under this air about the music and people of County Clare<sup>5</sup>. There are also settings by O'Neill in the "Music of Ireland" (479) and in "Irish Music" (O'N ii, 9). Let us be drinking, I court the fair maidens and My name is O'Sullivan are other names he has on it. [Goodman's setting, O'Sullivan's Frolic (Bímíd ag Ól &c), is no. 367 in "Tunes of the Munster Pipers": see note to no. 1 above. Another setting is CRÉ II, 49, repeated as CRÉ V, 56.]

[from Willie Clancy, pipes]

**18. Ard an Bhóthair** [The High Part of the Road]: Named by myself. [A version of The Blooming Meadows, O'N i, 304. Don Meade believes that Breathnach mistakenly took the title from the tune following The Blooming Meadows in "Ryan's Mammoth Collection", The Top of Cork Road, and translated a shortened version of it into Irish, i.e., "the top of the road". Others say that he called it after the local name for the road between The Crosses of Annagh and Quilty, near his source's home.]

[from Willie Clancy, pipes]

**19. Íoc an Reicneáil** [Pay the Reckoning]: Eliz. Rhames called this Jackson's Bottle of Punch in a music broadsheet (leathnachán ceoil) she published in about 1785. O'Farrell called it Pay the Reckoning in the "Pocket Companion" (i, p17); from him I took the name. O'Neill has it as Bobbing for Eels, Fishing for Eels, Jackson's Jug of Punch and Jackson's Bottle of Brandy (O'N i, 145). Levey calls it The Bottle of Punch (L i, 23). It is also called The Butchers of Bristol and The Old Man's Jig. Goodman has it as Groom or Larry Grogan. It is unlikely that it is one of Jackson's. [Called The Bottle of Claret in Kerr's 3 p30].

[from John Potts, pipes]

**20. An Buachaillín Bán** [The Fair-haired Boy]: O'Neill has a setting, The Fairhaired Boy (O'N i, 158). He has another setting, The Last of the Lot (O'N

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<sup>5</sup> "In connection with the above air I may remark that vocal melodies of this spirited character would appear to have been anciently more abundant in the county of Clare than perhaps in any other county of Ireland. And if this be the fact, and viewing national melody as an exponent of national character, it is only, perhaps, such as we might naturally expect to find in the ancient territory of the eminently manly tribe of the Dal Cais, whose descendants still constitute the great majority of the people of that county." (George Petrie, *The Ancient Music of Ireland*, Vol.1)

iii, 193) which leaves much to be desired. Roche calls it "An Buachaillín Bán" (R i, 120). It is also known as The Boys from Carrickroe and The Freheen Jig.

[from Pat Brophy, pipes]

**21. Port an Bhráthar** [The Monk's Jig]: John Potts called this Did you see my man looking for me? O'Neill has a jig of that name and a verse of a song that goes with it and this verse does not at all fit the jig I have (O'N iii, 24).

[from John Potts, pipes]

**22. Port Shean tSeáin** [Old John's Jig]: Myself that christened it [it is also called The Bank of Ireland, by association with the related reel of that name (O'N i 465, O'N ii 1186)]. John Potts would not play this jig or the one before it as fast as they would be for dancing. Levey has a jig (L i, 87), and O'Neill the same one, The Short Grass (O'N i, 197), a couple of bars of which would remind you of this jig.

[from John Potts, pipes]

**23. Scaip an Puiteach** [Scatter the Mud]: O'Neill has a setting (O'N i, 187) and Roche another, The Maids of Tramore (R i, 129). The tune [first part] which Roche has is faulty at the end, and the turn [second part] is not from this jig at all. This jig is also called The Noonday Feast [a title also used for the jig otherwise known as Kitty Come Over. The Eviction in Ryan's Mammoth Collection, p104, is virtually identical to the O'Neill tune]

[from Pat Brophy, pipes]

**24. An Píosa Deich bPingne** [The Tenpenny Bit]: Rawley did not have a name for this. O'Neill's The Tenpenny Bit (O'N i, 162) is a version of this, and from it I took the name. This name is also given to another jig which is usually called The Three Little Drummers. [See also The Tenpenny Bit, CRÉ III, 32.]

[from George Rawley, fiddle]

**25. Luighseach Nic Cionnaith** [Lucy McKenna]: White got this from the woman named in the title.

[from Pat White, tin whistle]

**26. Droim Chonga** [Drimcong, a place in County Galway]: Rawley called it The Lark on the Strand but this name was used by me previously [no. 7 above]; I myself gave it the above name. [A version of Tim Hogan's Jig, O'N i, 226.]

[from George Rawley, fiddle]

**27. An Buachaillín Buí** [The Little Yellow Boy <sup>6</sup>]: I took the name from the version published by O'Farrell in the "Collection of National Irish Music for the Union Pipes" (c.1797). He has two versions in the "Pocket Companion". O'Farrell also called this air Galloway Tom, but if he did it has no relation to the Gallua Tom in the Straloch manuscript or with the Galloway Tom in the "Scots Musical Museum" (325). O'Neill has six versions in the "Music of Ireland", four of them unknown to himself, one would think: The Little Yellow Boy (706) [correction: The Yellow Little Boy]; Galway Tom (744/5); The Thrush's Nest (855); The Goat's Horn (926); and The Spotted Cow (983). He has two settings

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<sup>6</sup> Better known, as Breathnach says at the end of his note, as *The Lark in the Morning*—a sort of stew of several other tunes, including *Galway (or Galloway) Tom*, *The Goat's Horns*, *The One-legged Man* (O'N ii 938), *The Spotted Cow*, *The Thrush's Nest*, and *The Yellow Little Boy*. O'Neill's *Lark in the Morning* (O'N i 240, O'N ii 1019, 1020, O'N iii 124) is nowadays usually called *The Trip to Sligo*.

in the "Dance Music of Ireland", Galway Tom (34) and The Spotted Cow (199). Joyce calls it Galway Town (J ii, 806). Nowadays it is usually called The Lark in the Morning, but it is also called Come in the Evening, The Kelso Races, The Welcome and A Western Lilt.

[from Tommy Potts, fiddle]

**28. Na Geabha sa bPortach** [The Geese in the Bog]: The first two parts are printed by Petrie (P iii, 940) and also by O'Neill (O'N i, 279). This jig is related to Levey's Saddle the Pony (L i, 43) and Joyce's The Housemaid (J ii, 841). [See also The Geese in the Bog, CRÉ II, 53.]

[from Sonny Brogan, accordion]

**29. An Ghaoth Aniar Andeas** [The South West Wind]: This is now usually called Connie the Soldier, and this is the name O'Neill has on it (O'N i, 67). Goodman calls it Coffee and Tea (G iii, 178). It is also called Aineen's Double, The Cherry Grove and Jimmy the Tailor. The two phrases of the first part I have are slightly garbled. The first triplet of the third bar should rightly be moved along to the start of the seventh bar. From John Kelly I got the title and also a story giving its meaning. Petrie published two settings, a song and a jig; he called the song Banish Misfortune [P ii, p251; P iii, 775] and the jig "Bacach na Cleithe" (P ii, p41) [also P iii, 1549]. He got the jig from Patrick Coneely, a piper, in the year 1840. Petrie said that the song "Máire Inis Toirc" was sung to this air. It is not sung to it in Cois Fhairrge nowadays. [Máire Inis Toirc is the title of the slightly different setting, also from Coneely, printed by Henry Hudson in "The Dublin Monthly Magazine" of January 1843.]

[from John Potts, pipes]

**30. An Gandal i bPoll na bhFataí** [The Gander in the Pratie Hole]

[from John Potts, pipes]

**31. Banríon na Luachra** [The Queen of the Rushes]: A version of this is Petrie's The Ladies March to the Ballroom (P iii, 936). It is also called The Battering Ram. There is another jig of the latter title.

[from John Potts, pipes]

**32. Máirseál na nIománaithe** [The Hurlers' March]: Willie Clancy got this air from his father, who called it The Hurlers' March. His mother called it The Humours of Ballyloughlin.

[from Willie Clancy, pipes]

**33. An Bóthar Mór go Sligeach** [lit., "The big road to Sligo", usually called The Tar Road to Sligo. The Races at Carrick, O'N i, 99, has the same first part but a different second part.]

[from Sonny Brogan, accordion]

**34. Sparán Airgid na Caillí** [The Hag's Purse or The Old Woman's Purse of Money. In P iii, 934, as The Munsterman's Jig, and in "Ryan's Mammoth Collection", p93, as The Diamond.]

[from Sonny Brogan, accordion]

**35. Port an Riagánaigh** [Regan's Jig]

[from Sonny Brogan, accordion]

**36. An Ceoltóir Fánach** [The Wandering Minstrel]: Versions of this jig are the first part of O'Neill's Willy Walsh's Jig and The Merry Maiden (O'N i, 88 and 267). I don't think that O'Neill's turn [second part] is from this jig. The Dandy Scholar is another name for it.

[from Tommy Potts, fiddle]

**37. An Rós sa bhFraoch** [The Rose in the Heather]: There is a setting in J. O'Brien's "Irish Folk Dance Music" (141).

[from Tommy Potts, fiddle]

**38. Ruaig an Mí-ádh** [Banish Misfortune]: Joyce was the first to print this jig, under the title The Bag of Meal (J i, 41) [first published in 1873; like most of Joyce's first collection, the tune also appeared under that title in Elias Howe's "1,000 Jigs and Reels" (mid-1870s?), a setting which is reproduced in "Ryan's Mammoth Collection" (1883)]. Roche calls it The Little Bag of Meal or The Humours of Mullinafauna (R i, 85). Banish Misfortune, The Humours of Mullinafauna and Nancy Hines are the names O'Neill has on his settings in the "Dance Music of Ireland" (53, 106 and 150 respectively). Petrie gave the first of these names to a version of The South West Wind (see 29 above). "Máire Ní Eidhinn" ["Máire nígh hEidhin"] is his name for this jig (P iii, 1542). Another name for it is Round the Cart House.

[from John Potts, pipes]

**39. Airgid Réalach** [Sixpenny Money]: A version of this is The Madcap in the "Feis Ceoil Collection of Irish Airs" (27) published in the year 1914. Three hundred barrels of "sixpenny money" were put up by Clíona when she was trying to win Seán ac Séamais from his wife. This story is to be found in the "Seanchaí Muimhneach" ["Munster Storyteller"]. Sixpenny Money was the musician's own name for it, presumably a translation of the Irish name.

[from Willie Clancy, pipes]

**40. An Píopa ar an mBaic** [The Pipe on the Hob]: Another jig with the same name is in Petrie (P i, p114) and in O'Neill (O'N i, 9).

[from Michael Brophy, pipes]

**41. Cailleach an Airgid** ["The Hag with the Money"]: Petrie has a version called I was born for sport (P iii, 826). He wrote it down from Patrick Coneely in the year 1845. O'Neill's setting is very similar to my own (O'N i, 21). It is also called My Brother Tom. This is the chorus that goes with the air:

Sí mo Mhamó í, sí mo Mhamó í,  
Sí mo Mhamó í, cailleach an airgid.  
Sí mo Mhamó í, as baile Iorrais Mhóir í  
Is chuirfeadh sí cóistí ar bhóithre Chois Fhairrge.

[Literally: She's my granny, she's my granny,  
She's my granny, the hag with the money.  
She's my granny, from the town of Errismore  
And she'd put coaches on the roads of Cois Fhairrge.]

[The Old Slipper Shoe, CRÉ II, 277, is a reel version of this tune.]

[from Pat Brophy, pipes]

**42. Gearrchaile Bhaile Uí bhFiacháin** [Newport (Co. Mayo) Lass]: This is also called A Trip to Athlone.

[from Matthew Tiernan, pipes]

**43. Siamsa Mhuilte Farannáin** [The Humours of Multyfarnham<sup>7</sup>]: This jig is also played a fourth higher. The first four bars of the turn are to be found in Aird's air Christmas Day in the Morning (iii, 440).

[from Joseph Walsh, pipes]

**44. Pádraig Mac Giollarnáth:** White got this from the man named in the title.

[from Pat White, tin whistle]

**45. Port Tíneatha** [The Tynagh Jig]: This is also called Delaney's Jig (referring to Denis Delaney, piper, from Ballinasloe).

[from Jack Derwin, fiddle]

**46. Gearóid de Barra** [Garrett Barry]: Willie Clancy got this jig from his father, who heard it from Garrett Barry, piper, who was active in West Clare sixty years earlier [1847–1899]. Version of this are O'Neill's Sergeant Early's Jig (O'N i, 25) and my "Port an Achréidh" (no. 59 below). Hardebeck has another version called Tune the Fiddle (H i, 12). Another name is The Ladies' Fancy.

[from Willie Clancy, pipes]

**47. Fáinne Óir Ort** [lit., "A gold ring on you", also called The Old Gold Ring]: Brogan called this The Gold Ring. I changed the name because O'Neill has another jig of that title.

[from Sonny Brogan, accordion]

**48. Rogha Liadroma** [The Leitrim Fancy]

[from Michael Brophy, pipes]

**49. Port Uí Fhaoláin** [Whelan's Jig]: The Whelan referred to in the title was a flute player in the old Ballinakill Ceili Band [Tommy Whelan]. It is also called The Rookery. The next jig is another version of this air.

[from Matthew Tiernan, pipes]

**50. Port Uí Mhuirgheasa** [Morrison's Jig]: O'Neill has a version which he calls Paddy Stack's Fancy Jig (O'N iii, 157). [Also known as Maurice Carmody's Favorite, after the father of north Kerry accordion player Tom Carmody, who recorded it with James Morrison. Junior Crehan called it The Stick across the Hob. Related to the reel, The Hare in the Heather: see no. 198 below.]

[from Sonny Brogan, accordion]

**51. Port Shligigh** [The Sligo Jig, also called The Trip to Killavil, or The Killavil Jig]: Brogan got this jig from Freddy Finn, fiddler from Kiltycreen in Sligo.

[from Sonny Brogan, accordion]

**52. An Crú Capaill** [The Horse Shoe, i.e., the name of John Kelly's shop in Capel Street, Dublin]: Kelly had no name on this; myself that christened it.

[from John Kelly, fiddle]

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<sup>7</sup> Perhaps better known as *Munster Buttermilk* (e.g., Matt Cranitch's "Irish Fiddle Book", p131; Bernard Flaherty's "Trip to Sligo", p174); however, Breathnach uses that title for the jig which is itself better known as *Behind the Haystack* (CRÉ II, 29 and O'N i, 141).

**53. An Lá i ndiaidh an Aonaigh** [The Day after the Fair]: I would say that The Old Grey Goose was based on this. Petrie has a version, All Alive, that he got from an 18th-century manuscript (P i, p41). O'Neill has two settings, All Alive and Billy Barlow (O'N i, 295 and 102) [also The Day after the Fair, O'N ii, 868] and Roche has one that he calls The Wheels of the World or The Day after the Fair (R i, 84). Other titles that O'Neill has for it are His Home and Country; I know not whether to laugh or to cry; I would not give my Irish wife; and You're welcome to Waterford.

[from John Kelly, fiddle]

**54. An Seanchaí Muimhneach** [The Munster Seanchaí (storyteller); as Bill the Weaver's Jig (1) in "Johnny O'Leary of Sliabh Luachra", ed. Terry Moylan]

[from Denis Cronin, Fiddle]

## [Single Jigs, Slip Jigs, etc.]

**55–56. Rogha Mháire Ní Bhraonáin** [Mary Brennan's Favourite] and **Éilís Ní Cheallaigh** [Elizabeth Kelly; also called The Humours of Kilclogher]: Kelly got these from his mother [Elizabeth Kelly]; she got them from her mother [Mary Brennan]. For them they are named.

[from John Kelly, fiddle]

**57. Mo Ghrása ar Maidin** [My Love in the Morning. Also, I Found My Love in the Morning, O'N iii, 27; Johnny Mick Dinny's (slide), no. 95 in "Johnny O'Leary of Sliabh Luachra", also Art O'Keeffe's, Biddy Crowley's Ball.]

[from Michael Tubridy, flute]

**58. Cis Ní Liatháin** [Ciss Lennon]: This jig is named after the woman from whom White got it. Goodman calls it Paddy McFadden (G i, 101) [the full title in Goodman is Paddy McFadden Vick Phawdeen; no. 176 in "Tunes of the Munster Pipers": see note to tune 1 above].

[from Pat White, tin whistle]

**59. Port an Achréidh** [The Achréidh Jig, named after an area of mid-east County Galway]

[from Pat White, tin whistle]

**60. Oíche Nollag** [Christmas Night]: I would say this is a foreign jig. It is almost the same as There's nae luck about the house. Petrie's The Strawberry Blossom (P iii, 484) is a version of it. The first part of this and the first parts of Petrie's no.s 154 and 258 (untitled airs), of Mill Stream and of "Ghile Beag le m'Anam Thú" (P iii, 154, 258, 396 and 1151) are versions of each other. Joyce has the turn [second part] in the Irish Minuet (J ii, 207). It is also played as a reel.

[from Joseph Walsh, pipes]

**61. An Brístín Mire** [The Frieze Breeches]: Joyce has a setting of this (J ii, 287). From him I took the title. His third part does not belong to this jig. This is The Frieze Breeches, or Gallagher's Frolics, as a single jig. Here is a verse of a song sung to this air in Connemara:

"Cé hé sin thíos ag briseadh na gclaíocha?" (three times)

"Mise féin" a deir Connla.

"Chonla chroí ná teara níos goire dhom" (three times)

"Mhaisce, tiocfad", a deir Connla.

[Literally: "Who is that down there breaking the fences?" (x3)

"Myself" says Connla.

"Connla dear don't come any nearer to me" (x3)

"Wisha, I will", says Connla.]

Tomás Mac Diarmada [Thomas McDermott] from Lochán Beag gave me this. [Goodman's An Brístín Bréide is another version of this tune, no. 329 in "Tunes of the Munster Pipers": see note to tune 1 above. Petrie has two settings, Lá lé Phádhraich bhiosa (On Patrick's day I was in my element)(P iii 1497) and Cunnla (P iii 1334), the latter being a minor-mode variant of the first part only.]



[from John Potts, pipes]

**62. Fiafraigh de m'Athair é** [Ask my Father]: Version of this are O'Neill's Ask my Father (from which I got the name) and With all my Heart (O'N i, 367 and 368).

[from John Potts, pipes]

**63. Bóthar na gCloch**<sup>8</sup> [Stoneybatter, a Dublin thoroughfare; this tune is not related to the single jig of the same name in CRÉ IV]: This is usually called Bob and Joan. In old collections it is sometimes to be seen as Bobbing Joan. Here is a verse of a song sung to it:

Hi for Bob and Joan  
Hi for Stoneybatter  
Leave your wife at home  
Or surely I'll be at her.

It is hard to say who first printed this jig because it is to be found in many collections without any date at all on them, but apparently published in the 18th century. The air was used in the opera "The Wife of Two Husbands"; Love and Whiskey was the name of the song made of it there. It was to this air that Thomas Moore wrote Fill the Bumper Fair. Roche prints a setting (R ii, 345). This is not related to the Bobbing Joe (Bobby and Joan or Bob in Joe) that Playford has in the "Dancing Master". It is called Hey for Stoney Batter in "Gems of Ireland" (p52) by J. Clinton (c.1840).

[from John Potts, pipes]

**64. Pléaraca Dhoire an Chreasáin** [The Humours of Derrycrosane]: This jig is related to The Foxhunters' Jig or "Nead na Lachan sa mBúta" [lit., "the duck's nest in the boot"] as it is called in Connemara.

[from Willie Clancy, pipes]

**65. Óró, a Thaidhg, a Ghrá** ["Oro, Tim, my love"]: On a stray page from a music book apparently published in America I found two settings of this jig called The Peeler Jig and Barney's Goat [the tune appears under the latter title in "Ryan's Mammoth Collection", published in Boston in 1883, on p100 and as Skin the Peeler on p103]. Goodman's title for it is Skin the Peeler (G i, 34) [no. 80 in "Tunes of the Munster Pipers": see note to tune 1 above]. Late Home at Night is another name for it in Kerry. Here is a verse of a song sung to it in Connemara:

's óró, a Thaidhg, a ghrá,  
's óró a Thaidhg, a chumainín,  
's óró a Thaidhg, a Thaidhg,  
's óró a Thaidhg, a chumainín.  
D'éirigh Tadhg aréir;  
Chuaigh sé ag fiach na ngirríacha;  
D'éirigh Máire ina dhéigh,  
's lean sí é sna bonnacháí.

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<sup>8</sup> This and no. 65 are clearly related to the Scottish Jacobite song air "Cam' Ye Ower frae France" and also to Tommy Potts's *The Butterfly*. The song includes a reference to "Boban (*or* Bobbin) John", a nickname of the Jacobite leader the Earl of Mar; as *Boban John*, the tune was in Robert Petrie's "Fourth Collection of Strathspeys, Reels and Jiggs" (1796).

[Literally: And oro, Tim, my love  
and oro Tim, my little darling,  
and oro Tim, Tim,  
and oro Tim, my little darling.  
Tim got up last night;  
he went hunting the hares;  
Mary got up after him,  
and she followed in his footsteps.]

I got this song, and Cailleach an Airgid as well, from Máire Áine Ní Dhonnchadha from Knock.

[from John Potts, pipes]

**66. Pléaraca an Fuisce** [The Humours of Whiskey. Similar settings are The Kitten and Yellow Stockings in O'N iii, re-printed from O'Farrell's "Pocket Companion" and "National Irish Music" respectively. The Humours of Whiskey in CRÉ II, 100, is a related but distinct tune.]

[from John Potts, pipes]

**67. Cnoic Aiteannach Liadroma** [The Whinny Hills of Leitrim; a different tune of the same name is in Breathnach's "Folk Music and Dances of Ireland", p135.]

[from Sonny Brogan, accordion]

**68. Aoibhneas Éilís Ní Cheallaigh** [Elizabeth Kelly's Delight]: Kelly got this from his mother.

[from John Kelly, fiddle]

**69. Cuir Barr Air** [Top it off]: Levey's Connemara Jig (L i, 100) is a version of this [as is Levey's Rouse It, L ii, p106 in the Waltons reprint.]

[from John Potts, pipes]

## [Reels]

**70. Ríl an Bhreathnaigh** [Walsh's Reel]

[from Denis Cronin, fiddle]

**71. Máistreás an Tí** [The Woman (lit., Mistress) of the House]: This is of the same stock as "Bean an Tí ar Lár" (no. 86 below). O'Neill has a setting in which the material of my two versions is evident (O'N i, 565). Joyce has another setting which he calls The Cows are a-Milking (J ii, 346). [In "Johnny O'Leary of Sliabh Luachra", ed. Terry Moylan, no. 210, as O'Keefe's "Woman of the House", i.e., the version that Pádraig O'Keefe played and taught to his pupils.]

[from John Potts, pipes]

**72. An Ghaoth Aniar** [The West Wind]: The tune (or first part) of this is the same as the reel called James Ryan's Favourite in "Irish Folk Dance Music" (153).

[from Willie Clancy, pipes]

**73. Ríl an Ghabha** [The Blacksmith's Reel]: O'Neill's Green Garters is a version of this (O'N i, 706). It is also called The Blacksmith's Daughter.

[from Joseph Walsh, pipes]

**74. An Gearrchaile taobh thiar den Bheár** [The Maid Behind the Bar]: O'Neill has a version of this, Kiss the Maid behind the Barrel (O'N i, 571) [also CRÉ V 170]. Petrie has five settings which are similar to each other, Clonmell Lassies, The Bruisus or Kiss the Maid behind the Barrel(s) (P iii, 479 and 884/7). I never heard this reel with the F natural which Petrie writes. It is also called Kiss the Maid behind the Barn and The Maid behind the Bar.

[from Tommy Reck, pipes]

**75. Cailíní deasa Mhuigheo** [Pretty Girls of Mayo]: Joyce has a bare, untitled setting (J i, 51). Sweet Biddy of Ballyvourney is O'Neill's title, but his turn [second part] does not go with the tune [first part] (O'N i, 566). "Peigín Leitir Mór" is sung to this air. It is also called Sweeney's Reel. [See also Tameen's Reel, CRÉ II 159]

[from Tommy Potts, fiddle]

**76. Buachaillí Chill Sairn** [The Boys of Kilsarne]

[from Tommy Potts, fiddle]

**77. An Mheaig Chabach** [The Chattering Magpie]

[from John Kelly, fiddle]

**78. Coirnéal Mhac Ruaidhrí** [Colonel Rogers]: The turn [second part] of this is similar to the turn of Petrie's no. 154 (P iii, 154) [untitled]. [In the Martin Mulvihill Collection, no. 116, as The Joys of Youth and The Happy Days of Youth.]

[from Sonny Brogan, accordion]

**79. Garranta Glasa Mheiriceá** [The Green Fields of America]: This reel, which is also called Mollie Brannigan, is similar to Cossey's Jig first published in "Jackson's Celebrated Tunes" (1774). There is a version of the jig under the

name Jimmy O'Brien's Jig and of the reel as The Green Fields of America in O'Neill (O'N i, 206 and 513 respectively). It is also called Judy Brannagan, Charming (and Purty) Molly Brallaghan as well as Judy Brallaghan.

[from Tommy Potts, fiddle]

**80. Gearchailliú Chontae Mhuigheo**<sup>9</sup> [Mayo Lasses]: A version of this is O'Neill's The Old Maids of Galway (O'N i, 654). It is also called The Green Meadows, The Ballina Lass, The Hag's Reel and Paddy's gone to France [also Johnny's Gone to France, CRÉ III, 204].

[from Sonny Brogan, accordion]

**81. Bearna na Gaoithe** [The Windy Gap]: This is also called Ah Surely [CRÉ III, 129] and Killabeg's House<sup>10</sup>. There is a setting with the latter name [Killybegs House] in "Irish Folk Dance Music" (185).

[from Sonny Brogan, accordion]

**82. Éilís Ní Bhrógáin** [Elizabeth Brogan] [The Killavil Fancy in Bulmer & Sharpley's "Music from Ireland", Vol. 1, no. 24; ditto in Lesl Harker's "300 Tunes from Mike Rafferty"; The Blackwater in "Luke O'Malley's Collection of Irish Music"; Singleton's Reel in Paul Deloughery's "Sliabh Luachra on Parade".]

[from Sonny Brogan, accordion]

**83. Gilibeart Mhac Fhlannchadha** [Gilbert Clancy]: Also called John Reid's Favourite.

[from Willie Clancy, pipes]

**84. Fuiseog an tSléibhe** [The Mountain Lark]: O'Neill has a version which he calls The Steam Packet (O'N i, 517). Other titles in O'Neill are The Gauger and The Mountain Lark. Goodman calls it Lady O'Brien's Reel and The Frieze Kneebreeches (G ii 41 and ii 158) [the first is no. 96 in "Tunes of the Munster Pipers"—see note to tune 1 above—but the resemblance is much closer to The Honeymoon Reel, O'N i, 791], and Hardebeck calls it Father Henebry's Reel (H ii, 22). Roche has a bad setting which he calls "An Colamór Sógach" (R iii, 78). It is also called The Connacht Rangers and O'Connell's Reel.

[from Willie Clancy, pipes]

**85. Ríl Uí Dhiolúin** [Dillon's Reel]: O'Neill has a version called Dillon's Fancy (O'N i, 540).

[from Willie Clancy, pipes]

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<sup>9</sup> Known in Cape Breton, Nova Scotia, as *The West Mabou Reel* and sometimes there attributed to Dan (Domhnall Iain an Táilleir) Beaton (1856-1919), though the Irish tune is likely to be the original.

<sup>10</sup> Killaghbeg House is Paddy Fahy's family home in County Galway, famous for music sessions.

**86. Bean an Tí ar Lár**<sup>11</sup> [usually called The Woman of the House]: see note to 71 above.

[from Matthew Tiernan, pipes]

**87. An tÉan ar an gCrann** [The Bird on the Tree; also, The Bird in the Bush]

[from Matthew Tiernan, pipes]

**88. Tim Ó Maoldómhnaigh** [Tim Mulloney]: This was first printed in the "Feis Ceoil Collection of Irish Airs" in the year 1914. It is called Molony's Reel in that collection.

[from Pat White, tin whistle]

**89. Budógaí Chonnacht** [Connacht Heifers]: Petrie has a faulty version which he calls The Silver Mines (P iii, 913).

[from John Potts, pipes]

**90. Bascadh Thomáis Mhic an Bháird** [Tom Ward's Downfall]: O'Neill's setting is called The Mourne Mountains (O'N i, 477). O'Neill also calls it The Long Hills of Mourne and Peggy, is your head sick? [the latter title also in P iii, 768, with the note "a county of Louth song—also played as a dance and called 'The long hills of Mourne'". Breathnach's The Long Hills of Mourne, no. 105 below, is unrelated]. Roche calls it The Purty Girl (R i, 177).

[from Pat Brophy, pipes]

**91. Cailín Bhaile an tSratha** [The Lass of Ballintray]: Joyce has a setting (J ii, 356). It is also called The Mountain Dew. [This is Lady Mary Ramsey, a Scottish tune played as both a strathspey and a reel; CRÉ III 95 is a reel setting, in a lower key, as is no. 1536 in O'Neill's "Music of Ireland" and O'N i 752 (the latter is titled The Queen's Shilling). See also The Lass of Ballintra, CRÉ V, 192.]

[from Pat Brophy, pipes]

**92. An Chois Tinn** ["The Sore Foot"]

[from Sonny Brogan, accordion]

**93. Barr an tSléibhe** [The Mountain Top; recorded by James Morrison as The Holly Bush, a name nowadays associated with a Finbar Dwyer composition. Levey's The Crooked Way to Dublin (L ii, 83<sup>12</sup>) has the same first part with a different second part.]

[from Sonny Brogan, accordion]

**94. An Mála Beag Fataí** [The Little Bag of Potatoes]: Michael Tubridy called this The Bag of Potatoes; I changed the name because I already had a reel of that name. This reel and the one before it are reels for a set. Each part usually

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<sup>11</sup> In the translator's experience, this usually refers to the different tune of the same name, CRÉ II 199, and not to CRÉ I 86, which is usually called *The Woman of the House*. *Bean a' Tí ar Lár* is a problematic title, not usually translated, but generally understood as "the woman of the house, on the spot, present", or "on the floor (i.e., for dancing)", if *ar lár* is read as *ar 'lár*, short for *ar an urlár*. Caoimhín Mac Aoidh, in his book "Between the Jigs and the Reels", says that this tune is sometimes called *Bean a' Tí Faoi Chláir*, and suggests that "ar lár" is a corruption of "faoi chláir", which in Donegal Irish means "in a coffin", "dead" (literally "under a board").

<sup>12</sup> Page number as in the single-volume reprint of Levey's two collections, Walton's, Dublin, 2003.

consists of one phrase repeated. This type is very widespread in County Clare, Tubridy told me. They are a class of their own but it is easy to make proper reels out of them.

[from Michael Tubridy, flute]

**95. Brian Ó Láimhín:** White got this from the man named in the title.

[from Pat White, tin whistle]

**96. Píopaí Greig [Greig's Pipes]:** The setting published by O'Farrell in the "Pocket Companion" is printed by O'Neill in "Waifs and Strays of Gaelic Melody" (288). In his notes, O'Neill said that it was Joshua Campbell who composed this reel and that he printed it in the year 1779. It was printed before that by Nial Stíobhard (1761). The first part of O'Neill's Edenderry Reel (O'N i, 770) is a version of the first part of this reel. Limber Elbow, which he also prints (O'N iii, 268), is a poor version. In County Clare this tune is called Connolly's Reel. The Kerry Huntsman is another name. Many musicians call it Kregg's [also, Craig's] Pipes but this is incorrect

[from Sonny Brogan, accordion]

**97. Rogha Sheirse de Faite [George White's Favourite]:** There is another setting in "Irish Folk Dance Music" (162). It is also called The Lass of Carrowcastle<sup>13</sup>.

[from Sonny Brogan, accordion]

**98. Ríl Thomáisín Uí Dheaghdha [Thomaisin O'Dea's Reel.** O'Neill has a related tune, The Glenmore Hunt, O'N iii, 223.]

[from Michael Tubridy, flute]

**99. An Garda Nua [The New Policeman]:** O'Neill has a setting titled The New Policeman (O'N i, 511). From this I took the name. O'Neill also calls it Paddy Bolster's Reel and The Twinbrothers' Reel. Goodman calls it Lady Cork's Reel (G iii, 65). Another name for it is The Tinker's Stick. [Another version is The Monsignor's Blessing, CRÉ III 157.]

[from John Keegan, flute]

**100. Na Garranta Sailí [The Sally Gardens]**

[from Sonny Brogan, accordion]

**101. Gol agus Gáire na hÉireann [The Smiles and Tears of Erin]**

[from Sonny Brogan, accordion]

**102. An Ceirtlín Snáithe in Aimhréidh [The Ravelled Hank of Yarn]:** This reel and O'Neill's Kate Kelly's Fancy, Nellie O'Donovan and The Ravelled Hank of Yarn (O'N i, 483, 638 and O'N iii, 233) are of the same stock. O'Neill also calls it The Cat that ate the Sidecomb.

[from Willie Clancy, pipes]

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<sup>13</sup> Commonly, but incorrectly. *George White's Favourite* and *The Lass of Carracastle* (or *Carrowcastle*) are two different tunes, recorded as a set in 1934 by Sligo fiddler Paddy Sweeney, who often played with Paddy Killoran. When a tune combination becomes established in the repertoire, the names may easily become confused, and *George White's Favourite* was being called *The Lass of Carracastle* as early as the 1950s recording by The Kincora Ceili Band. *The Lass of Carracastle* itself was called *Miss Langford* on James Morrison's 1935 record and is in Matt Cranitch's book under the latter title. (Thanks to Philippe Varlet for this information). *Miss Langford* or *The Lass of Carrowcastle* is also in CRÉ II, 144.

**103. An Gearrchaile sa gCrann Silíní** [The Maid in the Cherry Tree]: The Curragh Races is O'Neill's title for his settings of this reel (O'N i, 544 and O'N iii, 285) [O'Neill also has a different reel called The Maid in the Cherry Tree, O'N i, 754]. Roche's The Humours of Old Knockaney (R iii, 83) is a version of this. It is also called Coleman's Fancy. [See also The Curragh Races, CRÉ V 154.]

[from John Potts, pipes]

**104. An Chloch sa nGarraí** [The Stone in the Field]

[from John Potts, pipes]

**105. Cnoic Fhada Mhughdhorna** [The Long Hills of Mourne]: O'Neill has a version called Captain Rock (O'N i, 781) and Petrie has another of which he says that it is a County Clare reel (P iii, 907). It is also [more commonly] called The Old Bush and The Bush Reel. [The Long Hills of Mourne is also an alternative title for the unrelated reel Tom Ward's Downfall: see note to no. 90 above.]

[from John Potts, pipes]

**106. Peata Mamaí** [Mamma's Pet]: These are O'Neill's versions: Timothy Downing in "Music of Ireland" (1334); Downing's Reel (O'N i, 591) and Mamma's Pet (O'N iii, 222) [also Paddy's Pet, O'N iii, 319, which more closely resembles this tune]. Hardebeck has a faulty version which he calls The First House in Connaught (H ii, 3).

[from John Potts, pipes]

**107. An Ríl Cam** [The Crooked Reel]: The song Follow me down to Carlow is of course sung to this air. O'Neill has two settings, Follow me down and Follow me down to Carlow (O'N i, 547 and 988). Goodman calls it Miss Murphy (G ii, 156 and G iii, 182) [no. 483 in "Tunes of the Munster Pipers": see note to tune 1 above]. It is also played as a jig [e.g., as a single jig in CRÉ II, 84]. In Scotland it is called Bonnie Annie. It is printed in the "Glen Collection of Scottish Dance Music" (i, p;23), from a collection by Dow published c.1775. Aird also printed it (iii, 548). [In "The Hidden Fermanagh", p 103, from the Gunn ms., as Lady Luebeck's Reel.]

[from Sonny Brogan, accordion]

**108. Caisleán Uí Cheallaigh** [Castle Kelly]: Joyce has a setting (J ii, 359) and Roche has one which he calls "Cumar na Cathrach" (R iii, 75).

[from Sonny Brogan, accordion]

**109. An Bothán sa bPortach** [The Hut in the Bog]: O'Neill has the first and third parts under the title The Cashmere Shawl (O'N i, 599). The second part I have was not previously printed.

[from Sonny Brogan, accordion]

**110. Ríl Liam Uí Airt** [Bill Harte's Reel]: This reel is named after the accordion player from whom Brogan got the tune.

[from Sonny Brogan, accordion]

**111. An Mála Fataí** [The Bag of Potatoes]: O'Neill has another version, The Sligo Dandy (O'N iii, 321).

[from Matthew Tiernan, pipes]

**112. Tarraing thar timpeall an Bhóthair í** [Drag her around the Road]: The Pullet and The Pullet and the Cock are Petrie's names for the two versions he found of this reel (P iii, 458 and 585).

[from Ned Stapleton, flute]

**113. An Chloch Aoil** [The Limestone Rock]: Tit for Tat is O'Neill's name for another version of this (O'N i, 688). [See also CRÉ IV 166.]

[from Ned Stapleton, flute]

**114. Cailín na Gruaige Duibhe** [The Blackhaired Lass]: O'Neill calls this The Blackhaired Lass (O'N i, 585). Goodman's The Dark Gate Girl (G i. p158) [no. 198 in "Tunes of the Munster Pipers": see note to tune 1 above] is a version of this. It is also called The Dark Haired Girl and "An Cailín Donn" ["The Brown Girl"].

[from Sonny Brogan, accordion]

**115. Rogha Thomáis Uí Dhubhda** [Tom Dowd's Favourite]: This is related to The Ash Plant (my no. 116).

[from John Keegan, flute]

**116. An Maide Fuinnseoige** [The Ash Plant]

[from Pat Brophy, pipes]

**117. An Chearc is a hál** [The Hen and her Clutch]: Goodman calls this The Galway Harebait (G iii, p145). Another name for it is The King of the Cellar.

[from Tom Mulligan, fiddle]

**118. Gearchaile Shliabh Cisco** [The Maid of Mount Kisco. Attributed to Paddy Killoran; Mount Kisco is in New York State]: There is a setting of this, The Maid of Mount Kisco, in "Irish Folk Dance Music" (180).

[from Matthew Tiernan, pipes]

**119. An Sceach** [The Thornbush]: Joyce has a faulty untitled version (J i, 62). O'Neill has almost the same setting. He called it The Five-leaved Clover (O'N ii, 248 and O'N i, 519). In "Waifs and Strays" he has it as The Heel of the Hunt (O'N iii, 311). It is also called The Hunter's Purse [the usual name] and The Haymaker.

[from Matthew Tiernan, pipes]

**120. An Teach ar an gCoirnéal** [The Corner House]

[from Ned Stapleton, flute]

**121. Iníon Mhic Aonghusa** [Miss McGuinness]

[from Tommy Reck, pipes]

**122. An Chomdháil** [The Congress—said to be named in honour of the Eucharistic Congress held in Dublin in 1932.]

[from Pat Brophy, pipes]



123. **Mothar Riabhógach** [Mohereavogue]<sup>14</sup>

[from George Rawley, fiddle]

124. **Gearrchaile Shligigh** [The Sligo Maid]: O'Neill's The Glendowan reel is a version of this (O'N iii, 325). It is also called The Glendoan Fancy.

[from Tommy Potts, fiddle]

125. **Méaracán an Táilliúra** [The Tailor's Thimble]

[from Ned Stapleton, flute]

126. **Streancán an Iascaire** [The Fisherman's Lilt]: The turn [second part] of this and of "Port Shean tSeáin" (no. 22) are the same. The ending itself is the determining factor in changing the format. I would say that the reel was derived from the jig, because this reel is the same as the single reel or "old polka" called The Siege of Ennis (R iii, 139). Oddly enough the first part of the reel is similar to the second part of Lady Mary Lindsay ("The Glen Collection of Scottish Dance Music", i, p10). Glen took it from a collection of Scottish reels composed by John Riddle and published about 1766. O'Neill has two settings, Cunningham's Fancy and Molly what ails you? (O'N ii [correction: i], 555 and 652). The Pretty Girls of the Village is O'Brien's name for another version ("Irish Folk Dance Music", 178)<sup>15</sup>. Funny Eye was the title to this air on a music broadsheet (leathnachán ceoil) published by Hime in Dublin in about 1810. Another name for it is You're right my Love. [Also The Banks of Enverness in Ryan's Mammoth Collection, p34; see also The Berkshire Heights, CRÉ II 257.]

[from George Rawley, fiddle]

127. **An Turas go Darmhagh** [The Trip to Durrow]: The third part is an alternative version of the first part which John Potts heard from a flute player.

[from John Potts, pipes]

128. **Aisling Uí Chiardha** [Carey's Dream]: Joyce has a setting of this (J ii, 236) and O'Neill has another (O'N i, 731). O'Neill calls it The Cameronian Reel [the usual name].

[from John Potts, pipes]

129. **Aisghairm na hAontachta** [The Repeal of the Union]: O'Neill has a setting (O'N i, 459). It is also called Kate Gaynor's Fancy, The Gurtaglanna Reel and Roll her in the Rushes [the last title occurs in "Kerr's Fourth Collection of Merry Melodies", tune no. 173].

[from John Potts, pipes]

130. **An Seomra in Uachtar** [The Upper Room]: O'Neill has two settings of this, Miss Wallace and The Wallace Twins (O'N i, 685 and O'N iii, 298). It is also called The Moving Bog, New Tobacco and The Bog Ranger's Wife.

[from John Potts, pipes]

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<sup>14</sup> A place name in County Leitrim, also anglicised as "Moherravogagh". According to P. W. Joyce in "Irish Names of Places" (Edmund Burke, 1995, three vols.), it means "tree-cluster of the tit-larks".

<sup>15</sup> *Pretty Girls of the Village* should perhaps be considered as a separate tune, better known nowadays as *Anderson's*, after Michael Anderson, a Sligo piper living around the turn of the century; that tune is no. 163 in CRÉ I. According to Harry Bradshaw's biography of Michael Coleman, in which there is a photo of Anderson, he was an influence on Coleman's playing (information on Anderson from Michael Feely).

**131. Fearghal Ó Gadhra** [Farrell O'Gara]: It is sometimes asserted that the man referred to in the title is the Lord Moy O'Gara who gave shelter to the Four Masters. If so, it was not in his time, I would say, but much later that the tune was composed.

[from Sonny Brogan, accordion]

**132. An Buachaill sa mBearna** [The Boy in the Gap. See also the three-part version, CRÉ III, 101; another two-part version in RMC, p53; similar two-part version, The Boys of Cappoquin, O'N i 617]

[from Sonny Brogan, accordion]

**133. Pádraig Spóirtiúil** [Sporting Paddy]: O'Neill calls it Irish Pat (O'N iii, 263).

[from Sonny Brogan, accordion]

**134. Gearrchailiú Chaisleán an Bharraigh** [The Maids of Castlebar] [McFarley's Reel, CRÉ V 110, is a version of this tune.]

[from Tommy Potts, fiddle]

**135. An Ball Seirce** [The Beauty Spot] [See also The Tailor's Thimble, CRÉ V 153.]

[from Tommy Potts, fiddle]

**136. An Sean-draighneán** [The Old Blackthorn]: O'Neill has a setting of this which he calls The Rising Sun and Jolly Clam-diggers. [In Ryan's Mammoth Collection under the latter titles and also as Brightest Eyes; see also The Rising Sun, CRÉ II 214.]

[from Tommy Potts, fiddle]

**137. Ríl Uí Chruaidhlaoich** [Crowley's Reel]

[from Tommy Potts, fiddle]

**138. Ríl Uí Mhaolmhuaidh** [Mulloy's Reel. Recorded by Paddy Killoran as Molloy's Favourite]

[from Tommy Potts, fiddle]

**139. Slán le hÉireann** [Farewell to Erin]

[from Ned Stapleton, flute]

**140. Ríl Uí Mhuirgheasa** [Morrison's Reel; see Green Trees of Athol in Ryan's Mammoth Collection]

[from Ned Stapleton, flute]

**141. Sliabh Bána** ["The Silver (or White) Mountain"]: Roche's The Silver Tip is a version of this (R i, 170). Goodman has a version which he calls The Top of the Cliff (G i, p38) [no. 88 in "Tunes of the Munster Pipers": see note to tune 1 above], and Joyce has another one, The New Mown Meadows (J ii, 61). It is also called The Silver Spear [by far the most common name] and Miss Lane's Fancy.

[from Willie Clancy, pipes]

**142. Cathaoir an Iarla** [The Earl's Chair, composed by East Galway flute player Pakie Moloney.]

[from Ned Stapleton, flute]

**143. Gearrchaile Oileán Píce** [The Spike Island Lassies]: O'Neill's Reidy's Reel is a version of this (O'N iii, 304), but the second half-phrase of the turn [second part] that he has belongs with The Bank of Ireland.

[from Willie Clancy, pipes]

**144. An Claíomh i Lámh** [The Sword in Hand]: Another name that Brogan had for this was The Little Pig Lamenting the Empty Trough. Goodman calls it The Cork Lassies. Sally on the Shore is another name for it. [Related to The Kerry Reel, CRÉ IV 112.]

[from Sonny Brogan, accordion]

**145. Pádraig Réice** [Rakish Paddy]: This is Scottish by rights. O'Neill says that Bremner published it in the year 1768 under the title Caper Fey in the "Second Collection of Scots Reels or Country Dances" and that it is usually given the correct name, Cabar Féigh or The Deer's Horns, in music books for the Highland pipes. He is incorrect in saying that Sporting Pat (O'N ii, 297) is a version of this tune. That reel is much closer to The Copperplate than to Rakish Paddy (O'N iii, 269). This tune is also called The Castle Street Reel and Glastertown's Downfall.

[from Willie Clancy, pipes]

**146. Salamanca** [also in CRÉ II, 209]: The usual or straightforward version is in Levey (L i, 54) and O'Neill (O'N i, 603). It is said that this tune is played as a hornpipe but I never heard it being played so slowly.

[from Tommy Reck, pipes]

**147. Cill Abhail** [Killavil, a village near Michael Coleman's birthplace in Sligo]: Brogan got this from Freddy Finn.

[from Sonny Brogan, accordion]

**148. Na Bruachanna Gréine** [The Sunny Banks]

[from Ned Stapleton, flute]

**149. An Chéim Cloiche** [The Stoney Step]

[from Treasa Potts, accordion]

**150. Tabhair Póg don Bhrídeoig sa Leaba** [Kiss the Maid in Bed]: Roche calls this Bumper Allen's Delight (R iii, 79). O'Neill calls it The Maids of Tipperary (O'N iii, 246). It is also called Kiss the Maid in Bed and Tom the Fisherman. [Closely related to The Dairymaid, CRÉ III, 191.]

[from John Potts, pipes]

**151. Gearrchaile Bhaile Mhistéala** [Maids of Mitchelstown]: O'Neill has another version (O'N i, 650). [Maids of Castletown in Martin Mulvihill's Collection, no. 103; untitled, P iii, 914.]

[from John Potts, pipes]

**152. Mungo Ó Ceallaigh** [Mungo Kelly]

[from George Rawley, fiddle]

**153. An Cat d'ith an Coinneal** [The Cat that ate the Candle]: Tommy Reck got this from John Potts. Hardebeck has a faulty version which he calls The Morning Star (H i, 10).

[from Tommy Reck, pipes]

**154. Luighseach Chaimbhéal** [Lucy Campbell. Also in CRÉ II, 185]: This is a Scottish reel originally titled Miss Louisa Campbell's Delight. John Glen says that it was first published in the year 1780. The Bridal O't is the name of a song which was written to this tune. [This is also known in Scotland as Lucy Campbell (there's a six-part strathspey version in The Beauties of Gow Book 3, p3). Other Scottish names for this tune are Ball Na Grandach, Miss Lucia Campbell, Cheap Meal, Miss Lucy Campbell, Miss Lucy Campbell's Delight and Cairngorm/Cairngorum (information from Nigel Gatherer)].

[from Tommy Potts, fiddle]

**155. An Baisteadh** [The Christening]: O'Neill has a setting of The Christening (O'N i, 551). That is where I found the name. It is also called The Spout Reel [and Pádraig O'Keeffe's New Reel, no. 304 in "Johnny O'Leary of Sliabh Luachra", ed. Terry Moylan].

[from Michael Tubridy, flute]

**156. An Fhuiseog** [The Skylark, composed by James Morrison; the original key was C.]

[from Matthew Tiernan, pipes]

**157. Bairéad an Mháirnéalaigh** [The Sailor's Bonnet]: O'Brien has another setting in "Irish Folk Dance Music" (176).

[from Matthew Tiernan, pipes]

**158. Thar an gCnoc** [Over the Hill]: This is also called Up against the Boughalauns [and Miss Lyon's Fancy, CRÉ III, 103,].

[from Matthew Tiernan, pipes]

**159. Buachaillí na Locha** [The Boys of the Lough]: O'Neill's straightforward version is called Johnstown Reel (O'N ii, 304). Roche has another setting under the name The Rose of Castletown (R i, 139) [The Boys of the Lake, CRÉ II, 164, is a different tune].

[from Tommy Potts, fiddle]

**160. Seán Ó Braonáin as Sligeach** [John Brennan from Sligo]

[from Sonny Brogan, accordion]

**161. Máire Bhéiceach** [Roaring Mary. In Ryan's Mammoth Collection, p30, as Foxie Mary.]

[from Sonny Brogan, accordion]

**162. An Sean-Cholúr ar an nGeata** [The Old Pigeon on the Gate]

[from Sonny Brogan, accordion]

**163. Ríl Mhic Aindriú** [Anderson's Reel. See note and footnote to no. 126]

[from Sonny Brogan, accordion]

**164. An Spiora Airgid** [The Silver Spire; in "Ryan's Mammoth Collection" as Bennett's Favourite and Great Eastern, and in "Köhler's Violin Repository", vol. 2, as Scups Come.]

[from Sonny Brogan, accordion]

**165. Ríl Sholais Uí Laighléis** [Solus Lillis's Reel]: This reel is named after the musician from whom Tubridy got it.

[from Michael Tubridy, flute]

**166. An Ceolchumann** ["The Music Club"]: The name refers to Ceolchumann Naomh Mhuire [St. Mary's Music Club] in Dublin. Members of this society were the base of musicians from whom I got the music in this collection. [In Ryan's Mammoth Collection as The Belles of Tipperary and The Braes of Auchentyre (correctly, Auchtertyre, as in the Gow and Skye collections), and in the Armagh Pipers Club book "Play 50 Reels" as The New Policeman (not related to the tune of that name, no. 99 above).]

[from John Keegan, flute]

**167. An Smólach sa Stoirm** [The Thrush in the Storm]

[from John Brennan, flute]

**168. Rothaí an Domhain** [The Wheels of the World]

[from Ned Stapleton, flute]

**169. Ríl na Cordaile** [The Cordal Reel]

[from Denis Cronin, fiddle]

**170. Aoibhneas Philip Uí Bheirn** [Philip O'Beirne's Delight]

[from Tommy Potts, fiddle]

**171. Páirc na Nóiníní** [The Daisy Field. Recorded by Michael Coleman as The Wild Irishman and by James Morrison as The Irish Girl; the latter is transcribed in CRÉ III, 151]: O'Neill has a setting of this (O'N i, 538).

[from Tommy Potts, fiddle]

**172. Ríl na Gaibhle** [The Gowel Reel. Also CRÉ III, 142, as McCahill's Reel or Danny Meehan's]

[from George Rawley, fiddle]

**173. An Buachaill sa mBád** [The Boy in the Boat]

[from Michael Brophy, pipes]

**174–6. Cáit Bhóideach** [Bonnie Kate]: The two settings here [three, counting the original Scottish setting] are intended to illustrate the style of the two kinds of musicians to be found amongst practitioners of traditional music. One group makes no significant change in any phrase of the music no matter how often played, and another group tries to make variations and twists in every section of the tune. Despite its sparseness the first setting is as difficult as the second, to one who plays it correctly.

Bonnie Kate is properly a Scottish reel. Neil Gow says that it was Donald Dow who composed it ("Complete Repository", etc., third volume, p25). Gow called it The Bonny lass of Fisherrow. John Glen says that it was first printed by Nial

Stíobhard [Stewart] in the year 1761. The basic setting that I give was published in "Thompson's Compleat Collection of 200 Favourite Country Dances" (V, p25). It is called The Bonny lass of Fishirron in that book and "Dances 1786" is printed over it. Joyce printed an untitled setting (J ii, 126). O'Neill calls it Bonnie Kate and The Boys of Limerick (O'N i, 545).

174. from Thompson's Compleat Collection of 200 Favourite Country Dances  
175. [from John Potts, pipes]  
176. [from Tommy Potts, fiddle]

177. **Baintreach na Radaireacht** [The Ranting Widow; also CRÉ II, 292, untitled]: O'Neill has three versions of this: The Youngest Daughter, The Mountain Lark (O'N i, 494 and 516) and Hopetoun House (O'N iii, 320). O'Neill says in a note to the last of those tunes that it was first published by Robert Bremner in the year 1760. Sweet Molly was O'Farrell's title for the setting he published in the "Pocket Companion". Hardebeck has two settings (H i, 2 and H ii, 4). He called them The Tap Room and The Tap House. He has the wrong turn [second part] in the first setting and the ending incorrect in the second one. Goodman calls it Cock your pistol, Charlie (G ii, 163) [the same title in Joyce, J ii, 73, written in 6/8 and described as "Single Jig and Song Air"]. It is also called Captain Murray's Reel and Polly's Reel. [In "Sliabh Luachra on Parade", a collection of music from Terence "Cuz" Teahan by Paul Deloughery, as Moonlight on the Lough, incorrectly stated to be a composition of Tim Moloney. Moonlight on the Lough is the name of a march in O'N iii.]

[from John Potts, pipes]

178. **Rogha Phádraig Uí Thuathaigh** [Patsy Touhey's Favourite]: O'Neill has two settings (O'N i, 595 and O'N iii, 309). O'Neill says that the second of these is a special setting taken from a manuscript of Touhey's. Oddly enough the first part is faulty and the second part belongs with Jenny's Wedding.

[from John Potts, pipes]

179. **Na Coillte Críona**<sup>16</sup>: Brogan got this from Freddy Finn. A twin of the one before it.

[from Sonny Brogan, accordion]

180. **An Dochtúir Gilibeart** [Doctor Gilbert. In CRÉ II, 228, as The Dispute at the Crossroads; according to Caoimhín Mac Aoidh, John Doherty also called this Loughros Point Reel.]

[from Sonny Brogan, accordion]

181. **Páirceanna Glasa Ros Beithe** [The Green Fields of Rossbeigh]: O'Neill has a setting called The Green Banks of Rossbeigh (O'N ii, 289). It is also called The Kerry Reel and The Witch of the Glen.

[from Sonny Brogan, accordion]

182. **Seán Frank**: O'Neill's Colonel McBain is a version of this (O'N i, 645). Levey calls it Sporting Molly (L ii, 63) and Petrie could not make out what name he himself had for it (P iii, 915<sup>17</sup>). O'Neill says that it was first printed by

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<sup>16</sup> Fred Finn's homeplace in County Sligo, literally "the old woods", anglicised as "Kiltygreen".

<sup>17</sup> The note in Petrie reads "Reel—queer name?"

Bremner, under the title Colonel McBain, in the year 1768 and that it was called The Duke of Clarence Reel in "Lavenue's New Country Dances" for the year 1798 (O'N iii, 279). It was called The Devonshire Hunt in a music sheet (billeog cheoil) published by B. Cooke in Dublin in about 1795. Rhames called it General McBean and Logier called it Brian Boru in music broadsheets they published at the start of the last [i.e., 19th] century. It is also called Dan Sullivan's Reel.

[from Sonny Brogan, accordion]

**183. Ríl Liadroma** [The Leitrim Reel] [In P iii, 882, as Lower Ormond. A Dance tune.]

[from George Rawley, fiddle]

**184. Bailitheoir Longphoirt** [The Longford Collector]

[from Tommy Potts, fiddle]

**185. Cois an Ghiorria** [The Hare's Foot]: O'Neill calls this Jim Kennedy's Favourite, The Lowlands of Scotland [thus in "Kerr's Fourth Collection of Merry Melodies", no. 116] and The Hare's Foot (O'N i, 561). Joyce called the setting he published The Silvermines (J ii, 27). It is also called The Bundle of Straw [thus in "Kerr's Fourth Collection of Merry Melodies", no. 178], Follow me to Carlow and Tralee Lasses. [Levey has an untitled setting, p56 of the Waltons re-issue of his two collections.]

[from Tommy Potts, fiddle]

**186. Pléaraca Chaisleán na Finne** [The Humours of Castlefinn]

[from George Rawley, fiddle]

**187. Ríl an Loinsigh** [Lynch's Reel]: It was Hardebeck who first printed this (H ii, 5).

[from George Rawley, fiddle]

[Note: no. 187 is credited to both George Rawley and Ned Stapleton, while no source is given for no. 188. Since Ned Stapleton is also credited as the source for no.s 189–192, I have shown him also as the source of no. 188 (the grace note shown in the first bar would be unusual on the fiddle), and Rawley as the source for 187.]

**188. An Bhean Uasal ar an Oileán** [The Lady on the Island]: O'Neill has another version (O'N ii, 303).

[from Ned Stapleton, flute—but see note to previous tune]

**189. Gearrchailiú an Dúin Mhóir** [Dunmore Lasses]: It is also called The Road to Knock.

[from Ned Stapleton, flute]

**190. An Biadánaí** [The Cabin Hunter. Untitled in CRÉ III, 143]<sup>18</sup>: One would think that the first part of this was made from The Tailor's Thimble (no. 125) and that the turn [second part] was made from the second part of The Upper Room (no. 130). In English it is called "The Cabin Hunter" (i.e., biadánaí).

[from Ned Stapleton, flute]

**191. Pléaraca Lios an Daill** [The Humours of Lissadell]: O'Brien has a setting of this ("Irish Folk Dance Music", 168).

[from Ned Stapleton, flute]

**192. Gearrbhodaí Laoise** [The Lads of Laois]: A Scottish reel correctly titled The Lads of Leith [thus in "Kerr's Fourth Collection of Merry Melodies", no. 101; also known as Adam Ferguson's Reel].

[from Ned Stapleton, flute]<sup>19</sup>

**193. Gearrchailiú Bhaile Átha Cliath** [The Dublin Lasses; also Tie the Ribbons (CRÉ III 179), and The Rover (CRÉ IV 177)]: O'Neill calls this Murtough Molloy (O'N i, 741). [There is a setting in Elias Howe's "1,000 Jigs & Reels" (Boston, mid-1870s?), p64, called Dublin Reel.] The turn [second part] of this is the same as that of Eight and Forty Sisters printed in the "Feis Ceoil Collection of Irish Airs" (9). [See also Eight and Forty Sisters, CRÉ II 289.]

[from Tommy Potts, fiddle]

**194. Diúc Laighean** [The Duke of Leinster]: O'Neill's The Dandy Reel is a version of this (O'N ii, 294).

[from Tommy Potts, fiddle]

**195. Craith na Cleitheacha** [Toss the Feathers; also in CRÉ II, 291; these are Clare versions; another version in D is CRÉ III, 112]: Petrie has a version (P iii, 462) [which resembles the Clare ones] and O'Neill another (O'N i, 502) [which resembles the CRÉ III version]. [As Drowsy Maggie in Vol. 4 of Kerr's "Merry Melodies", no. 91; and as Toss the Feathers, or Drowsy Maggy in Elias Howe's "1,000 Jigs & Reels" (Boston, mid-1870s?), p112.]

[from John Kelly, fiddle]

**196. Cill Beathach** [Kilbaha, near John Kelly's birthplace in County Clare]: There is a faulty version titled Tom Steele (a colleague of Daniel O'Connell) in "Kerr's Violin Instructor and Irish Folk Song Album" (83). It is also called The Laurel Groves.

[from John Kelly, fiddle]

**197. Banríon Bhealtaine** [The Queen of May]: This is also called The Tap Room [and Kitty Losty's Reel, O'N i 498, and The Bashful Beau, O'N iii, 241].

[from Tommy Potts, fiddle]

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<sup>18</sup> This name is sometimes applied to Charlie Lennon's *The Road to Cashel* (Dr. Lennon himself, in his book "Musical Memories", says that they are the same tune) but while the first parts are virtually identical, the second parts are different. John Kelly (senior) described *The Cabin Hunter* as "an old Clare reel", and his playing of it on the 1968 Gael Linn LP "Seoda Ceoil" (transcribed in CRÉ III, 143) is essentially the same as the CRÉ I tune. This and the references to other related tunes in the note above suggest that *The Cabin Hunter* is an older tune than, and distinct from, Charlie Lennon's *Road to Cashel*.

<sup>19</sup> The tune includes low A and B notes that would be impossible for a flute player. Probably this tune should be ascribed to Tommy Potts, who is the source of the two following tunes.



**198. Giorria sa bhFraoch** [The Hare in the Heather]: This is also called The Morning Dew. [The Hare among the Heather in vol. 4 of Kerr's "Merry Melodies", with parts in different order; related to Morrison's Jig (see no. 50 above).]

[from Matthew Tiernan, pipes]

**199. Tiarna Wellington** [Lord Wellington]<sup>20</sup>: The tune [first part] of this is the same as O'Neill's Fairy Hurlers or Walsh's Favourite (O'N iii, 245). It is also called The Galway Rambler and Paddy Finlay's Favourite.

[from Sonny Brogan, accordion]

**200. Ríl na Tulaí** [The Tulla Reel]: This is also called Cooley's Reel.<sup>21</sup>

[from Sonny Brogan, accordion]

**201. Ríl Mhic Eoin** [Johnson's Reel]

[from Sonny Brogan, accordion]

**202. Ríl Roscomáin** [The Roscommon Reel]<sup>22</sup>

[from Sonny Brogan, accordion]

**203. Tiarna Gordon** [Lord Gordon; also in CRÉ II, 213, and CRÉ V, 191]: This is another example of the ornate style I got from Tommy Potts. This reel was composed by [John] Marshall. It is called The Duke of Gordon's Rant in McGlashan's "Collection of Strathspey Reels" published c.1780. [In the Goodman mss. as My Heart with Love is Breaking, no. 173 in "Tunes of the Munster Pipers": see note to no. 1 above.]

[from Tommy Potts, fiddle]

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<sup>20</sup> This name, or *Wellington's*, is also sometimes applied to another reel, otherwise *Sheehan's Reel*; see CRÉ II, 161 (untitled) and CRÉ III, 110 (*Wellington's Reel*, as recorded by James Morrison). Michael Coleman recorded two *Wellington's Reels*, the first of which is basically the same as the above tune, while the second is better known as *The Copperplate*.

<sup>21</sup> It is now widely accepted that this reel was composed by Galway accordion player Joe Mills in 1938; he called it *Luttrell's Pass*. Mills and Joe Cooley played together in the Aughrim Slopes Ceili Band; reportedly, Cooley liked the tune so much that he played it all over the place and it became known under his name (information from Philippe Varlet). It is sometimes attributed, with rather less evidence, (a) to Joe Cooley, (b) to Joe Cooley and his brother Seamus, and (c) to the latter pair attempting to reconstruct a tune heard once from an old concertina player (see the interview with Seamus Cooley in "The Blooming Meadows", Vallely/Pigott).

<sup>22</sup> Sometimes played after *Master Crowley's* (or *Miss Patterson's Slipper*) (CRÉ II 227, CRÉ III 180) so as to form a four-part reel; thus in "The Northern Fiddler", p 71.

## [Hornpipes]

**204. The Liverpool Breakdown:** The Breakdown was a type of hornpipe or "clogdance".

[from John Kelly, fiddle]

**205. Chuir mé feisteas ar mo Theachsa** ["I furnished my House"]: Here is a verse of a song that Kelly had for this:

I furnished up my house as well as I was able,  
With a three-legged stool and a fine old table.  
That wouldn't do I had to get the cradle  
And look for the bottle in the morning.

This is also called The Humours of Tullycreen [also Sruthán a' Chait, or The Stream of the Cat, no. 43 in "The Dance Music of Willie Clancy", ed. Pat Mitchell.]

[from John Kelly, fiddle]

**206. Cornphíopa Sheoirse Uí Roghallaigh** [George Rawley's Hornpipe]  
[from George Rawley, fiddle]

**207. An Londubh** [The Blackbird]: Here is a verse from a song which the Rawley family have with this:

The Maytime is come and the gay flowers are springing;  
The wild birds are singing their loving notes o'er.  
But all the day long through my lone heart is ringing  
The voice of my blackbird, I'll never see more.

[from George Rawley, fiddle]

**208. Cornphíopa Uí Bhroin** [Byrne's Hornpipe]: O'Neill has another setting (O'N i, 865).

[from John Potts, pipes]

**209. An Ránaí** [The Ranger]

[from Sonny Brogan, accordion]

**210. An Comhra Donn** [The Brown Chest (or Coffe)]

[from Sonny Brogan, accordion]

**211. Rogha Bhean Uí Ghealbháin** [Mrs. Galvin's Favourite]: This tune is named for the woman from whom Kelly got it [Mrs. Ellen (Nell) Galvin]. [Garraí na Saileog, or The Salley Gardens, no. 85 in "The Dance Music of Willie Clancy", ed. Pat Mitchell.]

[from John Kelly, fiddle]

**212. Cornphíopa Thomáis a Chnoic** [Tom Hill's Hornpipe]

[from John Kelly, fiddle]

**213. Cornphíopa Uí Mhurchadha** [Murphy's Hornpipe]: Kerr prints a version with just two parts (Fourth Collection of Merry Melodies, Book XI, 280). [In Jerry O'Brien's "Irish Folk Dance Music", no. 207, as The Kilderry Hornpipe.]

[from Sonny Brogan, accordion]

**214. Rogha Mhicí Uí Cheallacháin** [Micky O'Callaghan's Favourite]: Kelly got this tune from the man referred to in the title, a neighbour of his in County Clare.

[from John Kelly, fiddle]

## Na Ceoltóirí a bhfuair an tÚdar na Foinn uathu [The Musicians from whom the Author got the Tunes]

[Note: No. 187 is credited to both George Rawley and Ned Stapleton, while no source is given for no. 188. Since Stapleton is also credited as the source for no.s 189–192, I have shown him also as the source of no. 188, and Rawley as the source for 187. Also, see note to no. 192 for why this tune should perhaps be ascribed to Tommy Potts and not to Stapleton.]

Mac Aodhgáin, Seán [John Keegan]	flute player	no.s 99, 115, 166.
Ó Braonáin, Seán [John Brennan]	flute player	no.s 15, 167.
Breathnach, Seosamh [Joseph Walsh]	piper	no.s 3, 43, 60, 73.
Ó Brógáin, Sonny [Sonny Brogan]	accordionist	no.s 2, 5, 7, 9, 28, 33, 34, 35, 47, 50, 51, 67, 78, 80, 81, 82, 92, 93, 96, 97, 100, 101, 107, 108, 109, 110, 114, 131, 132, 133, 144, 147, 160, 161, 162, 163, 164, 179, 180, 181, 182, 199, 200, 201, 202, 209, 210, 213.
Ó Bróithe, Mícheál [Michael Brophy]	piper	no.s 12, 40, 48, 173.
Ó Bróithe, Pádraic [Pat Brophy]	piper	no.s 11, 20, 23, 41, 90, 91, 116, 122.
Ó Bróithe, Seán [John Brophy]	accordionist	no. 8.
Ó Ceallaigh, Seán [John Kelly]	fiddler	no.s 52, 53, 55, 56, 68, 77, 195, 196, 204, 205, 211, 212, 214.
Ó Cróinín, Donncha [Denis Cronin]	fiddler	no.s 54, 70, 169.
Ó Dorbáin, Seán [Jack Derwin]	fiddler	no. 45.
de Faoite, Pádraic [Pat White]	tin whistler	no.s 14, 25, 44, 58, 59, 88, 95.
Mac Fhlannchadha, Liam [Willie Clancy]	piper	no.s 6, 16, 17, 18, 32, 39, 46, 64, 72, 83, 84, 85, 102, 141, 143, 145.
Ó Maolagáin, Tomás	fiddler	no. 117.

[Tom Mulligan]

Potts, Tomás  
[Tommy Potts] fiddler no.s 27, 36, 37, 75, 76, 79, 124, 134,  
135, 136, 137, 138, 154, 159, 170, 171,  
176, 184, 185, 193, 194, 197, 203.

Potts, Treasa accordionist no. 149.

Potts, Seán  
[John Potts] piper no.s 1, 4, 10, 13, 19, 21, 22, 29, 30, 31,  
38, 61, 62, 63, 65, 66, 69, 71, 89, 103,  
104, 105, 106, 127, 128, 129, 130, 150,  
151, 175, 177, 178, 208.

Riabhach, Tomás  
[Tommy Reck] piper no.s 74, 121, 146, 153.

Ó Roghallaigh, Seoirse  
[George Rawley] fiddler no.s 24, 26, 123, 126, 152, 172, 183,  
186, 187, 206, 207.

de Stabaltún, Éamonn  
142,  
[Ned Stapleton] flute player no.s 112, 113, 120, 125, 139, 140,  
148, 168, 187, 189, 190, 191, 192.

Mac Tighearnáin, Maitiú  
[Matthew Tiernan] piper no.s 42, 49, 86, 87, 111, 118, 119,  
156, 157, 158, 198.

Ó Tiobraide, Mícheál  
[Micheal Tubridy] flute player no.s 57, 94, 98, 155, 165.

## Scaoileadh na Nodanna [Key to Abbreviations]

- G i/iv** Goodman Manuscripts (four volumes) in the Library of Trinity College, Dublin.
- H i** Cnuasacht Port agus Cor don bPianó Cuid a haon. C. G. Hardebeck, Dublin 1921  
[Collection of Jigs and Reels for the Piano, Volume 1]
- H ii** Cnuasacht Port agus Cor don bPianó Cuid a dó. C. G. Hardebeck, Dublin 1921  
[Collection of Jigs and Reels for the Piano, Volume 2]
- J i** Ancient Irish Music P. W. Joyce, Dublin, 1912 (re-print)
- J ii** Old Irish Folk Music and Song P. W. Joyce, Dublin, 1909
- L i** The Dance Music of Ireland (the first collection of) R. M. Levey, London, 1858
- L ii** The Dance Music of Ireland (the second collection of) R. M. Levey, London, 1873
- O'N i** The Dance Music of Ireland F. O'Neill, Chicago, 1907
- O'N ii** O'Neill's Irish Music (Enlarged Edition) F. O'Neill, Chicago, undated
- O'N iii** Waifs and Strays of Gaelic Melody (Second Edition, Enlarged)  
F. O'Neill, Chicago, 1922
- P i** The Ancient Music of Ireland G. Petrie, Dublin, 1855
- P ii** Ancient Music of Ireland G. Petrie, Dublin, 1882
- P iii** The Complete Collection of Irish Music C. V. Stanford (ed.), London, 1905  
(as noted by George Petrie)
- R i** Collection of Irish Airs, Marches and Dance Tunes F. Roche, Dublin, undated  
(new edition carefully revised by the author) Vol. I
- R ii** Collection of Irish Airs, Marches and Dance Tunes F. Roche, Dublin, undated  
(new edition carefully revised by the author) Vol. II
- R iii** Collection of Irish Airs, Marches and Dance Tunes F. Roche, Dublin, undated  
(new edition carefully revised by the author) Vol. III