

**Ceol Rince na hÉireann  
II**

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

**[edited by]  
BREANDÁN BREATHNACH  
a chuir in eagar**

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**DO MHÉADÚ GLÓIRE DÉ AGUS ONÓRA  
NA HÉIREANN**

**[FOR THE GREATER GLORY OF GOD AND THE HONOUR  
OF IRELAND]**

It is the place where the music was obtained from the musician (not necessarily their home place) which is specified below.

[See end of document for identification of untitled tunes.]

## [DOUBLE JIGS]

1. [Paddy Taylor's, The Foynes Jig, Dawn's Jig] Untitled from Paddy Taylor [flute], Dublin, VIII, 1968. He got it from Mick Barry, a blacksmith, Loughill, County Limerick (his home town) [this is the same tune as no. 56].
2. **Pléaraca Dhraighní:** The Humours of Drinagh, from Seamus Ennis [pipes], Miltown Malbay, County Clare, VIII, 1959. O'Neill has a setting with four parts (DMI, 235).
3. Untitled from Tommy Coen (accordion), Kinvara, County Galway, VII, 1960.
4. **Port Phádraig Uí Fhathaigh:** Paddy Fahey's Jig, from Paddy himself [fiddle], Ballinasloe, County Galway, X, 1970. He composed it himself. Previously printed in Ceol, i, 4, p26.
5. [The Banks of the Shannon, Paddy Taylor's] Untitled from Paddy Taylor [flute], Ballinasloe, County Galway, VIII, 1968.
6. [The Shoemaker's Fancy] Eddie Moloney [flute], Kinvara, County Galway, VIII, 1960.
7. **Úllaí Uí Ghiolláin:** Gillan's Apples, from Patrick Kelly [fiddle], Cree, County Clare, VIII, 1966 [see also no. 22, untitled]. The name is from O'Neill. This jig is a version of Apples in Winter which he got from Gillan, a musician in Chicago. O'Farrell calls it by the latter name (O'FPC, i, p69). Goodman calls it Rouse the Grouse (G, iii, p20). Other names for it are Rise the Grouse, Fruit for Ladies, The Longford Jig and Jackson's Growling Cat.
8. **Tiocfaidh tú Abhaile liom:** [You will come Home with me] from James McEnery [fiddle], Castlemahon, County Limerick, IX, 1965. Petrie has an untitled setting of the first two parts, with the wrong key signature given (SP, 112). The same version (but with the correct key signature) is in Joyce (J, ii, 833). He took it from the Pigot manuscripts. "To be played quietly and not too fast" is the direction he [Pigot] has for it. [O'Neill prints that tune—almost exactly, ornamentation and all—as The Sheep on the Mountains, MI 831 and DMI 95. For Breathnach's setting under that title, see no. 41 below.] Petrie has another version: "'A dtiocfaidh tú abhaile liom?' or 'Will you come home with me?' From Paddy Conneely, and other Pipers" (SP, 1487). From this, perhaps, comes the version that I give here. Hudson has an illegible title ("most jovial and pleasant") (H, iv, 403). O'Neill has another version (DMI, 104). Related to Oh hag you have killed me. The fourth part is related to the turn [second part] of Ask my Father (CRÉ, 62).

**9. Port Antoine Uí Fhreaghaile:** Anthony Frawley's Jig, from Patrick Kelly [fiddle], Cree, County Clare, VIII, 1967. Related to "An Seanduine Dóite" [The Burnt Old Man].

**10. Dónall na Gréine:** [Daniel of the Sun] from Micko Russell [flute or whistle], Doolin, County Clare, VII, 1967.

Comaoin is frolic chuir Artúr a Bhailis  
Ar Dhónall na Gréine;  
Má chuala sibh a thréithe  
Go gcaithfeadh sé seachtain ag ól i dtí leanna  
'S ná titfeadh néal air,  
B'annamh díth céille air.

[Literally: Arthur Wallace put an obligation and a frolic  
on Dónall na Gréine;  
if you heard of his traits,  
that he would spend a week drinking in an ale house  
and that gloom would never fall on him,  
and that folly was a rarity with him.]

This is the beginning of a song apparently praising Dónall na Gréine, but it is a complete pretence; printed by Seán Ó Dálaigh in *Poets and Poetry of Munster*, p.160 (1849). In districts where the Irish language is not long gone, a common lilt among English speakers is "Dónall ar meisce is a bhean ag ól uisce is na leanaí ag béicigh, na leanaí ag béicigh" [literally: "Dónall drunk and his wife drinking water and the children roaring, the children roaring"]. Other nonsense about it, *The Leg of the Duck*, [and] *Bucky Highlander*. A broth of English-language songs to this melody: *From the Court to the Cottage*, *Girls of the West*, *I gave to my Nelly*, *Thady you Gander*, *'Tis sweet to think*, et al. O'Farrell calls it "Dónall na Gréine", or *Daniel of the Sun* and *O my Dear Judy* (O'FPC, i, p. 118, O'FPC, ii, p2 and O'FPC, i, p20 respectively). Petrie has the same (SP, 1331), *Sonny Dan* (L, ii, 61), *The Bottle of Brandy and Bully for you* (RMC, pp53 and 65), *O My Dear Father Pity your daughter* (F, p302). The same or *Gillinadrouar*<sup>1</sup> and *The Western Jig* (Pi, pp604 and 703 respectively). Other names for it are *She is the Girl that can do it*, *Nelly's Jig*, *Teddy you Gander*, *The Bonny Highlander*, *The Leg of the Duck*; related to "Petticoat Scaoilte" or *Petticoat Loose*. The song is not usually sung to the version given here. [See also *Domhnall na Gréine* (old version), no. 292 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.]

**11. Páidín Ó Raifeartaigh:** [Paudeen or Paddy O'Rafferty] (i) from Seamus Ennis [pipes], Miltown Malbay, County Clare, VIII, 1959 and (ii) from Des O'Connor [whistle], Ballinasloe, County Galway, VIII, 1968. This jig is widespread throughout Ireland, and there as many versions of it as there are musicians. The earliest printed setting is in *Aird* (Aird, iii, 475). A good version with five parts is in *Bunting* (B, iii, 64) and O'Neill (DMI, 178). It is interesting that there is no second name for this jig, with so many versions of it. Many songs and stray verses in Irish and in English are put to it. No notice

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<sup>1</sup> *Gillinadrouar* is clearly the Scottish jig *Gillan an Drover*, or *The Drover's Lads*, which in its original form is very close to the untitled no. 16 here, as well as being related to *Dónall na Gréine*; thanks to Nigel Gatherer for pointing out this connection.

at all need be taken here of the many phonetic variations of the name. [See also CRÉ V, 14]

**12. Páinneach na nUbh:** [The Basket of Eggs] (i) from Mrs. [Molly Myers] Murphy [fiddle], Glencollins, County Cork, II, 1973 and (ii) from John Playford's Musick's Delight on the Cithren (1666) (67). "Páinseach" or "Páirneach" instead of "Páinneach" in some manuscripts. Goodman calls it "Dé do bheatha ad' shláinte, Uí Shúilliobháin Mhóir" ["God save you and keep you in health, great O'Sullivan"] (G, i, 237) [no. 228 in "Tunes of the Munster Pipers": see note to no. 10 above]. The song from which this name comes is printed by Fionán Mac Coluim (Cosa Buidhe Árda, ii, pp36/7). It is not known which O'Sullivan is in question. It is often called O'Sullivan's March by musicians. O'Neill has a version (DMI, 51) which is not the usual one. He has the standard version as a "piece" (WSGM, 93), with a fragment of a folk song which was sung to it in his youth:

There was an old woman tossed up in a blanket  
Seventeen times as high as the sky, etc.

Chappell has a verse of this. The well-known nursery rhyme was his description of it, adding that it was sung to Lilliburlero (Popular Music of the Olden Time, 571). The first line is sometimes used as the name of the jig [thus titled in Levey, L i]. "Gogaí ó gog" is sung to the tune but the first line of the verse must be sung twice to suit the tune. A verse of the song that stayed in the memory of Johnny O'Leary, Ballydesmond, County Cork, goes like this:

Cucaí cucae cá ndéanfaidh mé nead?  
Má dhéanaim sa sliabh é  
Faighfaidh na gadhair fiaig é.  
Cucaí cucae cá ndéanfaidh mé nead?

[Literally: Cucaí cucae where will I make a nest?  
If I make it on the mountain  
The hunting dogs will find it.  
Cucaí cucae where will I make a nest?]

Forde calls it Carawath Jig (F, p334) [Goodman's "Caravat" Jig, no. 189 in "Tunes of the Munster Pipers", is similar to the present tune, though closer to Our Own Little Isle, DMI 96.] When the Wind Blows (lullaby) in Pigot (Pi, p548) [same title, without the "(lullaby)" in Elias Howe's "1,000 Jigs and Reels", Boston, mid-1870s?, p118]. His The Onehorned Cow is a version of it (Pi, p405). Playford called it The Scotch march in Musick's Handmaid (1663 & 1678), and Montrosse's March in Musick's Delight on the Cithren. He has an extra bar in the turn [second part], the 5th or 6th; either of them would do. In the time signature, 6/4 would be used now instead of the "3". It is very interesting how close Mrs. Murphy's version and Playford's version are to each other. Walsh prints a setting called Green Goose Fair in Twenty Four New Country Dances for the Year 1814. This has no relation to the Green Gooses Faire printed by Playford in Musick's Delight. Another version is The Retreat or The Pretender's March (Johnson's 24 Country Dances for the Year 1752). In Scotland it is usually called A rock and a wee pickle tow [e.g., Aird I, no. 194]. This is a jig for the old pipes but is hard to say whether it went over to Scotland or came from there to us.

Mrs. Murphy learned this jig and every one of the hundreds of jigs she has from the fiddler Tom Billy Murphy. Tom Billy was born in Glencollins in the year 1879; he died in the year 1944. Tom Billy learned his music from Taidhgín an Asail [Timmy of the Donkey], Tadeen the Fiddler. Tadhg Ó Buachalla [Buckley] was his correct name. See Number 38 below.

**13. An Maide Coill:** The Hazel Stick, from Micky Pat Donaghy [fiddle], An Crann Lom, County Tyrone, IX, 1968. The Yellow Ford is another name for it.

**14. An Cailín Deas Donn:** [The Pretty Brown Girl] from Jim Conroy [flute], Clonco, near Graigue, County Galway, VII, 1970. The Pretty Brown Girl in O'Neill (DMI, 151). Petrie has two settings, "Cailín Deas Donn" or The Pretty Brown Girl: he calls one of them A Connaught tune (SP, 1327/28). The turn [second part] of "Buachaillín Óg" (SP, 1266) is the same as the first part of this jig. Petrie has two untitled jigs related to this (SP, 52/3). Versions in O'Farrell, Holden, Bunting. It is interesting that the turn or second part is first in Holden and Bunting. This is the form of the song; musicians have it the opposite way. Songs are often thus, so that the chorus goes with the first part of the music. No attention need be given to the many phonetic versions of the name. My Pretty Fair Maid, The Pretty Fair Maid and "Máirín Buggerty" are other names for it. O'Neill has the turn [second part] of this in Move up to me (DMI, 42). The first part of that and Big Bow Wow (Aird, i, 104) are the same.

Below is a verse of the song:-

Dhá bhfaighinnse mo chailín i lúibín na scairte,  
I bhfolach ar a' dair nó i ngairdín na n-úll,  
Thabarfainnse cogar dí chuirfeadh a chodladh í,  
Is bheinnse dá bogadh go dtiocfadh sí liom.

Óró bog liom í, bog liom í, bog liom í,  
Óró bog liom í, an cailín deas donn,  
Óró bog liom í, iontaigh is corraigh í,  
Is d'réir mar bhogfas sí, tiocfaidh sí liom.

[Literally: If I found my girl in a grove of the copse,  
Hiding in the oak or in the apple garden,  
I'd give her a whisper would put her to sleep  
And I'd soothe her until she came with me.

Oro ease her to me, ease her to me, ease her to me,  
Oro ease her to me, the pretty brown girl,  
Oro ease her to me, surprise her and stir her,  
And as I'd ease her, she'd come with me.]

O'Neill has a song Did you see my man looking for me? which also has the turn [second part] of this (WSGM, 24).

**15.** Untitled from John Byrne [fiddle], Meenacross, in Glencolmcille, County Donegal, VIII, 1968.

16. [Gillan an Drover or The Drover's Lads] Untitled from James McEnery [fiddle], Castlemahon, County Limerick, IX, 1965. There was an Irish song to it which he could not remember. [See also the note on Dónall na Gréine, no. 10 above.]

17. **Sagart na mBuataisí:** [lit., "The Priest of the Boots"; also in CRÉ III, 8] untitled from Micko Russell [flute or whistle], Dublin, X, 1969. The priest and his Boots in O'Neill (DMI, 188). He has these additional names, Come all you good fellows, Kissing and Drinking, Larry O Lashem, Paddy's Trip from Dublin, There are sounds of mirth. These are most likely the names of songs, for the song composers had a great affection for this jig. There are four songs to it in Crosby's Irish Musical Repository (1808). It is often called The priest in his boots, but this is not an exact translation of either of the two names for it in Irish. The Parson in his boots in Aird (Aird, i, 124). Also called The Tivoli and Bounce upon Bess. To this air Thomas Moore wrote There are sounds of mirth.

Below is a verse from a Gaelic song to it:-

Fuireas cuireadh chun dul ar an bpósadh,  
Hoxty, ody, hickety um,  
Is olc a chuaigh an cuireadh sin domhsa,  
Hoxty, ody, hickety um,  
Dódh mo stocáí is goideadh mo bhróga,  
Hoxty, ody, hickety um,  
Is thit mo bhean in oigheann na feola,  
Hoxty, ody, hickety um.

[Literally: I got an invitation to go to the wedding,  
Hoxty, ody, hickety um,  
That invitation didn't suit me,  
Hoxty, ody, hickety um,  
My stockings were burned and my shoes were stolen,  
Hoxty, ody, hickety um,  
And my wife fell into the meat oven,  
Hoxty, ody, hickety um.]

18. **Port an Ghalláin:** The Gullane Jig, from Johnny O'Leary [accordion], Meendurragha, near Ballydesmond, County Cork, XI, 1970. [Also CRÉ III 23, as Port Sheáin Sheosaimh (John-Joe's Jig).]

19. **An Bhean Níocháin Éireannach:** The Irish Washerwoman, from Paddy Fahey [fiddle], Ballinasloe, County Galway, X, 1970. Additional names in O'Neill are Jackson's Delight and The Irishwoman. Henry Mountain, No. 20 White Friar Street, Dublin, printed it in about the year 1785. He called it "The Wash Woman", a favourite New Country Dance. The same in Lee's New Collection of Irish Country Dances for the year 1788. The first part of this and of Country Courtship are related and there are some versions of that jig where the turn [second part] is the same as in The Washerwoman. See The Popular Music of the Olden Time by William Chappell, where the music goes back to the start of the 17th century. The ending of this jig is the same as the endings of In Bartholomew Fair and The Free Masons (NCD, pp9 and 25 respectively). The turn [second part] of this is identical to that of "Star at Liwis or The Scheme"

printed by Walsh in Caledonian Country Dances p.59 (c.1730). It is clear from all this that our "Irish Washerwoman" has been on the road a long time.

Many songs have been put to the air. The half-verse below from Corporal Casey is enough to illustrate their quality:-

When I was at home I was merry and frisky,  
My dad kept a pig and my mother sold whiskey.

Other names are The Washerwoman (Rhames c.1785), The Washing Woman, Haste to the Wedding (incorrect), The Big Jig (Micko Russell).

It is a stain on the honour of washer women that Paddy McGinty's Goat and The Snouts and Ears of America have been made from their jig.

**20. Ag Dul chuig na Rásaí:** Off to the Races, from Patrick Spellman [fiddle], Buninnadden, County Sligo, VIII, 1967. There are other versions which do not have the same turn [second part] as this.

**21.** [The Butchers' March or Jig; see no. 27 below] Untitled from Bill O'Malley [fiddle], Glendree, near Feakle, County Clare, VII, 1969.

**22.** [Gillan's Apples] Untitled from Laurence McDonagh [flute], Ballinafad, County Sligo, VIII, 1972. This is a version of no. 8 [correction: no. 7] above.

**23. Sean-Tiobraid Árann:** Old Tipperary, from Patrick Kelly [fiddle], Cree, County Clare, VIII, 1966 [also in CRÉ I, 16].

**24. Rogha Pheait Uí Bheirn:** Pat Beirne's Favourite, from Patrick Kelly [fiddle], Cree, County Clare, VIII, 1966. Sweet Biddy Daly, An Irishman's Heart to the Ladies, Over the Callows, An Irishman's Love in O'Neill (DMI, 278). O'Neill also has it as Fond of the Ladies (WSGM, 169), but the two turns [second parts] are not the same. A Health to the Ladies (Alan's Irish Fiddler, 29); The Frolicksome Dame (Castleisland); To the Ladies (Scanlon's Tutor, 70); Buttermilk Mary (Matt Kiernan); The Mountainy Boy (S. Ennis); O'Mahony's Jig (Co. Limerick); The Mountain Road (Michael Tubridy); The Queenstown Jig (A. Casey): Moinín Jig (County Clare).

**25. An Glas agus an Buí:** The Orange and Green, from Mrs. [Molly Myers] Murphy [fiddle], Glencollins, County Cork, XI, 1967.

**26. An Chleith Buí:** The Yellow Wattle, from Paddy O'Sullivan [fiddle], Ardfert, County Kerry, X, 1966. The same in O'Neill, except that the setting is in Doh [Ionian] mode. He has another version from Tralee, The Ladies' Fancy (WSGM, 172); this one is in Soh [Mixolydian] mode and this is best for this jig. It is called The Ladies' Walking Stick in Castleisland. A special dance was made of it in County Clare. Micko Russell tells me that there was a story about a man who was banished from home, a story about "an bóthar mór agus an chleith" [lit., "the highway and the wattle, or pole"], and that the wattle was a hazel fishing rod. Unless appearances are deceptive, this is a jig for the old pipes. [Under the same title but in three parts, no. 147 in "Tunes of the Munster Pipers": see note to no. 10 above. A possibly related tune is The Ladies' Fancy, or The piper's finish, or the Long Dance, SP 880.]



**27. Máirseáil na mBúistéirí:** The Butchers' March, (i) untitled from Sean Keane, Anascaul, County Kerry (fiddle); (ii) from Mrs. [Molly Myers] Murphy [fiddle], Glencollins, County Cork, XI, 1967; and (iii) from O'Farrell's book (O'FPC, ii, p63). P. [Pat] Mitchell recorded (i) for me, VIII, 1970. The three versions are given to demonstrate how much difference there may be between versions of the same tune, and there are many other versions still [e.g., no. 206 in "Tunes of the Munster Pipers": see note to no. 10 above]. In all probability this jig is connected with the May Day celebrations of the butchers long ago. Denis Murphy called it Along with the Girls I'd like to be. Other names for it are The Butcher's Jig, The Boys of Clones, The Bog of Allen and Bloody oul' hag is it tay you want? [see also no. 21 above, untitled jig].

**28. Ríméad ar Chastáil:** Happy to meet, from Jim Conroy [flute], Clonco, County Galway, VII, 1969. Happy to Meet and Sorry to Part in O'Neill (DMI, 78). Related to You'll go a hunting no more (R, i, 106). Also called Jemmie the Gom, Sorry to Part, The Wake Jig and My Love in the Morning. [See also The Priest's Jig, CRÉ IV 18.]

**29. An Bhláthach Mhuimhneach:** The Munster Buttermilk, from John Cathcart [fiddle], Derrylin, Enniskillen, County Fermanagh, IX, 1966. It is remarkable that O'Neill does not have a version of this <sup>2</sup>. Settings in Petrie (from Joyce, untitled) (SP, 973) and Levey (L, i, p20). Squeeze your Thighs in a manuscript from Fermanagh written in 1865. In a copy made in 1920 the name was changed to Squeeze you thighs. In County Leitrim it is called Take her or leave her. "Barr na Feirste" on a version got from Micko Russell and published in Ceol, iii, 4. The jig sometimes called The Sports of Multyfarnham (CRÉ, 43) is known as The Munster Buttermilk in Gneeveguilla in Kerry.

**30. Ní Choiscfidh mé choíche den Deol í:** untitled from Mrs. [Molly Myers] Murphy [fiddle], Glencollins, County Cork, XI, 1967. I ne'er shall wean her (manuscript from Cork), whence the name.

**31. Bláthanna an Earraigh:** The Flowers of Spring, Tom Billy's, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, XI, 1967. Name from Mrs. Murphy. Previously printed in Ceol iii, p97.

**32. An Féilire:** The Calendar, from James McEnery [fiddle], Castlemahon, County Limerick, IX, 1965. This is Phil Walsh's setting (a travelling fiddler from Maol Mountain [in Sliabh Luachra]). He would play this jig and The Unfortunate Rake (no. 33) together. Finger the Shift is another name on it.

**33. Réice an Mhí-ádha:** The Unfortunate Rake, from James McEnery [fiddle], Castlemahon, County Limerick, IX, 1965. This is Walsh's setting, the blind fiddler from Maol Mountain. It is usual for the "C" to be flattened [i.e., natural] in this jig. It is thus in Joyce (J, i, 19) and in O'Neill (DMI, 300). Kennedy's Jig in Joyce, Apples in Winter in O'Neill, Sunday is my Wedding Day (RMC, p62). Other names for it are Rattle the Quilt [thus in CRÉ V, 53], Rattle the Quilt to Pieces, The Misfortunate Rake, The Shamrock, Next Sunday is my Wedding Day, "An Píobaire Caoch" [= following name], The Squint-eyed Piper and

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<sup>2</sup> In fact he does: *Behind the Haystack* (DMI 141, MI 893), in the key of G and with the parts in a different order. In Cork and Kerry generally, and not only in Gneeveguilla, *Munster Buttermilk* is the more usual title for *The Sports of Multyfarnham*.

General White's Jig. [Goodman's setting, Apples in Winter, is no. 373 in "Tunes of the Munster Pipers": see note to no. 10 above.]

**34. An Port Ard:** The High Jig, from Martin ["Junior"] Crehan [fiddle], Miltown Malbay, County Clare, VIII, 1959 [and composed by him, according to Fintan Vallely, quoted in the liner notes of Harry Bradley's album "as I carelessly did stray"]. Previously printed in TP, iii.

**35. Fáilte roimh Ó Conaill go Baile Átha Cliath:** O'Connell's Welcome to Dublin [correctly, The Castle Jig, composed by Seán Ryan; usually in A minor]. Untitled from Tom Gaffey [whistle], Clonco, County Galway, VII, 1969. The name comes from Pat Ahearne, Athea, County Limerick. Another name for it is Father Morrison's Delight.

**36. An Chailleach is a Ceag ar a Gualainn:** [The Hag with her Keg on her Shoulder] from Micko Russell [flute or whistle], Dublin, X, 1969. Kitty's Rambles (with two extra parts) in O'Neill (DMI, 5). The Rambles of Kitty, Dan the Cobbler, The Ladies Triumph are other names in O'Neill for it. Kitty's Rambles to Youghal in O'Farrell (O'FPC, i, p33). The Heart of My Kitty for me, a song in O'Neill from the Hudson Manuscripts (1840–41) (WSGM, 65), The Heart of my Kitty still warms to me (County Monaghan), I'm a man in myself like Oliver's Bull in Joyce (J, ii, 88). Other names are The Heart of my Kitty, Young Ettie Lee, Linehan's Rambles, Murray's Maggot, Strap the Razor. The turn [second part] of this is the same as that of The Cobbler (Allan's Irish Fiddler, 17) and Dan the Cobbler, but the tunes [first parts] are not the same.

**37. An Mhuc ó Áth Eascrach:** ["The Pig from Ahascragh"] from Stephen Moloney [flute], Ballinakill, County Galway, VII, 1960. I asked him if he had any tune with a Gaelic name and he played this one. He said it was also called Henry Doogan's Jig. Wherever there was a staccato "A", "E" and "F", he would play the succeeding notes very strongly at first.

**38. Port Thaidhgín an Asail:** [Tadeen the Donkey (or The Fiddler)'s Jig] from Denis Murphy [fiddle], Gneeveguilla, County Kerry, XI, 1967 [classed as a slide in "Johnny O'Leary of Sliabh Luachra", no. 251; a note there says that Johnny learned it from Tom Billy Murphy, who called it The Kitchen with no Food]. Taidhgín an Asail was a blind fiddler. See Number 12 above.

**39. Port Liam Uí Airt:** Bill Harte's Jig, from himself [accordion], Dublin, VI, 1968. He did not compose it. A setting from him in print in TP, i. This verse from the mother of Tom Barrett (she was from Knockbrack, Lyreacrompane, near Tralee); she would sing it to soothe a child:

Bú dí bú sin, neataí nóinín,  
Bú dí bú sin, was every bit of her;  
See how she goes on the tip of her toes,  
Bú dí bú sin, was every bit of her,  
See how she dances, see how she prances,  
See how she dances, every bit of her;  
See how she goes on the tip of her toes,  
Bú dí bú sin, was every bit of her.

To this air was sung Did you see my man looking for me? (John Brennan, musician from Sligo). Related to "Bímid ag ól" (number **49** herein), Jackson's Humours of Panteen (Jackson's Celebrated Irish Tunes, p3) (1780), Huish the Cat (O'Neill DMI, 382) et al.

**40. Cailín an Tí Mhóir:** [The Girl of the Big House] from Denis Murphy [fiddle], Gneeveguilla, County Kerry, X, 1966. [Same title in O'Neill, DMI 998, MI 196.] Previously printed in Ceol, ii, 4. "A very characteristic specimen of the true old Irish jig", says Petrie, "a very popular dance tune in the counties of Cork, Kerry and Limerick, in all of which it is considered to be very ancient, and to have been originally used as a march" (P, i, pp 49/51). It is usually called The Housekeeper in English. In Goodman (G, i, p35) [no. 82 in "Tunes of the Munster Pipers": see note to no. 10 above] and Petrie (SP, 998). Petrie got this jig from Joyce. Levey calls it The Girl of the House (L, ii, 68). The broken rhythm in II (1) [i.e., second part, first bar] is used by pipers and fiddlers in other jigs as well (e.g., Banish Misfortune).

**41. Na Caoirigh ar na Sléibhte:** The Sheep on the Mountains, from Jack Wade [pipes], Clones, County Monaghan, V, 1968. This is the version that was in Fingal [North County Dublin]. O'Neill has another version (DMI, 95). [O'Neill's setting is a reproduction of an untitled tune in Joyce, J ii 833. It is, more or less, the first two parts of Tíocfaidh Tú Abhaile Liom: see note to that tune, no. 8 above.]

**42.** [Éireann go Brách] Untitled from Johnny O'Leary [accordion], Meendurragha, County Cork, XI, 1970.

**43.** [The Hag in the Churn] Untitled from Paddy O'Brien [accordion], in Dublin, XI, 1970. He got it from an old man called Delaney in Offaly. Neither part is doubled.

**44. Port Uí Laochdha:** Leahy's Jig, from Michael Murphy [whistle], in Ballydesmond, County Cork, XI, 1967. Leahy was a dancing master and fiddler.

**45. Rí na bPíobairí:** The King of the Pipers, from John Doherty [fiddle], The Reelin Bridge, County Donegal, X, 1966. The same name is on another jig which is not related to this one [O'Neill, MI 702].

**46. Capaillín Langstern:** Langstern Pony, from Seamus Ennis [pipes], Miltown Malbay, County Clare, VIII, 1959. The same version, more or less, in O'Neill as Saddle the Pony (DMI, 18). Neal calls it Lastrum Pone, with seven parts (NCD, p6); Lostrum Ponia in the Hibernian Muse (lxxxvi) (c.1780); Lanstrum Pony and Farrell's Pipes in O'Farrell (O'FPC, ii, p32 and O'FNM, p23). Lanxtrum in a manuscript from Fermanagh. The Fourpenny Girl in another manuscript (of unknown origin). Some of the jig is quite close to "Páidín Ó Raifeartaigh" (here above at **11**).

**47. Pléaraca an Rosa:** untitled from Eddie Moloney [flute], Kinvara, County Galway, VII, 1960. Michael Tubridy calls it The Humours of Ross, whence the name [also the name of a different jig, WSGM 126]. "Tart ar an Ól" [lit., "thirsty for drink"] is Roche's name for it (R, iii, 94).

48. [Tom Billy's Jig. Also CRÉ III, 13.] Untitled from Denis Murphy [fiddle], Gneeveguilla, County Kerry, XI, 1967.

49. **Bímid ag Ól:** [Let us be Drinking] from James McEnergy [fiddle], Castlemahon, County Limerick, IX, 1965. "Bemthe goal" (Owen Roe) in a manuscript from the same district. It may be related to "Bímid ag Ól" (CRÉ, 17) and accordingly to Gilbert Clancy (CRÉ, 83), a reel fashioned from the latter. Other versions are Jackson's Humours of Panteen (Jackson's Celebrated Irish Tunes, p3, Dublin, 1780); "Pis ar an larta" [lit., "peas on the hob"] (SP, 1356), and Huish the Cat in Bunting (B, iii, 2) and O'Neill (DMI, 382). The first part of this is the same as that of Foxy Mary (J, ii, p114). Other names are The Humours of Parteen (and Purteen), Whip the cat from under the Table, Drive the cat, etc., Dance light for my heart lies under your feet, Peas on the Hearth. [See also no. 39 above]

50. **Port na Cordaile:** The Cordal Jig, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, XI, 1967. [Jackson's Bouner Bougher<sup>3</sup> in "Jackson's Celebrated Irish Tunes" (c. 1774), in the key of C; Morgan Rattler (DMI 250, MI 1046) is also in C, and has been extended with variations to ten parts.] Also called The Idle Road (incorrectly).

51. Untitled from John Fennell [whistle], Miltown Malbay, County Clare, VII, 1960.

52. **An Cliabh Móna:** [The Basket of Turf] untitled from Bill Harte [accordion], Dublin, VI, 1968. The C is sharpened in some versions. The turn [second part] here is sometimes played first. The Basket of Turf in O'Neill (DMI, 32) with Bundle and Go and The Wee Wee Man as additional names for it. Holden calls it The Unfortunate Rake (SH, ii, p9), second part first, a common thing in other editions. The Wandering Harper (IMR, 158) is set to this air. Other name for it are The Lass from Collegeland and The Disconsolate Buck. [See also CRÉ V, 18.]

53. **Na Géabha sa bPortach:** The Geese in the Bog from Micko Russell [flute or whistle], Dublin, XI, 1969. Settings in O'Neill, The Green Meadow and The Geese in the Bogs (DMI, 266 and 279 respectively). Other settings (with extra parts in some of them), Tuhy's Frolic (O'FPC, i, p104), The Geese in the Bog (CRÉ, 28), The Humours of Limerick (Jackson) in Goodman (G, ii, p96), The Pipers Frolic in Dickson 11, 23, Jackson's Coola (H, 690), Twice Tricked in Holden, Clinton, et al. Other names for this: Jackson's Walk to Limerick [CRÉ IV, 22], Jackson's Trip to Limerick, The Mountain Lark, Wiseman's Favourite, Bob Thompson's Favourite and The Coravat Jig (there is another one with the latter title).

54. **Cnocán an Teampail:** The Church Hill, from Mrs. [Molly Myers] Murphy [fiddle], Glencollins, County Cork, XI, 1967 [the same title in O'Neill, DMI 343, but in the key of D]. This is the last part of "Máirseáil Alasdruim" ["Alasdruim's March"] or "Cath Chnoc na nDos" [The Battle of Cnoc na nDos, near Mallow, County Cork, in 1647]. The jig was previously printed in Ceol, iii, p83, where

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<sup>3</sup> Breathnach suggests [elsewhere] the title might be a corruption of the Irish 'Bonn ar bóthar.' If so, the corruption is probably not the fault of Jackson, who appears to have been an Irish speaker: contemporary notices list him as president of a convivial gentleman's club in Limerick, the notices being all in Irish (information from Andrew Kuntz).

there is an account of the "Máirseáil". Denis Murphy called it Kitty the rag, I'm in love with you. [See also Máirseáil Alasdruim, CRÉ V, 5-6.]

## [SINGLE JIGS, SLIDES, ETC.]

55. Untitled from James Gannon [accordion], Dublin, V, 1960. This is a single jig (and numbers **60**, **68**, **73**, **80** also) particularly associated with County Westmeath. J. G. was 75 years of age when he played this music to me in the house of his son, John Joe.

56. [Paddy Taylor's, The Foynes Jig, Dawn's Jig] Untitled from Paddy Taylor [flute], Dublin, VIII, 1968. P. T. got it from Mick Barry, a blacksmith, from Loughill, County Limerick [same as tune no. 1 herein].

57. **Port Taim Uí Chonchúir:** Tom Connor's Jig, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, XI, 1967. T. C. was an old fiddler from Cork who was very fond of this jig for the sets.

58. **Búcla Glúine an Híleantóra:** The Highlander's Kneebuckle, from Pat Mitchell [pipes]. He made the recording for me himself, Summer, 1972. He called it Pat Ward's Jig. Pat Ward was a piper who lived at the Black Bull, Drogheda, County Louth. He died in 1927. Seamus Ennis's father learned the tune from him, and P. M. learned it from Seamus. It is usually a reel and thus it is in Byrne's Collection of New Country Dances for 1800 and in Lee's Country Dances for this present year 1801 [and below, no. 136]. O'Neill calls it Leather Buttons (MI, 1543). A Galway Reel was a version from Stephen Ruane published in the Feis Ceoil Collection of Irish Airs (1914).

59. [Mickey Callaghan's] Untitled from Patrick Kelly [fiddle], Cree, County Clare, VIII, 1967.

60. [Tom Billy's] Untitled from Johnny O'Leary [accordion], Gullane, Gneeveguilla, County Kerry, XI, 1970. This is a slide played for the fourth figure of the polka set.

61. Untitled from James Gannon [accordion], Dublin, V, 1960.

62. **Fáilte roimh Ó Conaill sa bParlaimint:** O'Connell's Welcome to Parliament from Mrs. [Molly Myers] Murphy [fiddle], Glencollins, County Cork, XI, 1967.

63. **An Chearc ar fad is an tAnraith:** [The whole Chicken in the Soup] from Denis Murphy [fiddle], Gneeveguilla, County Kerry, XI, 1967. D. M. called it Charming Lovely Nancy, with a song of which this is the first verse:

"I am a maiden going for milk",  
says Nancy, says Nancy  
"I am a maiden going for milk",  
says charming lovely Nancy,  
"And what would you do if I followed you?"  
says Jimmy, says Jimmy,  
"What would you do if I followed you?"  
says lazy lingering Jimmy.

Here is a verse from a Gaelic song:

Gheobha' mé síos dtí Cill na Mac  
Gheobha' mé im is uibhe na gcearc  
Cúl na bulóige chur le m'ais  
An chearc ar fad 's a' t-anraith. (pronounced "sa t-áirthe")  
Nín (níl) aon oíche dhéanaim cleas,  
Ná faighimse im is uibhe na gcearc,  
An chúlóg mhór do chur le m'ais  
An chearc ar fad 's a' t-anraith.

[Literally: I'll get down to Cill na Mac  
I'll get butter and hens' eggs  
The heel of the loaf behind my back  
The whole chicken in the soup.  
Not one night when I do a trick  
But I get butter and hens' eggs,  
The big batch behind my back  
The whole chicken in the soup.]

Liam de Noraídh learned this song from Labhrá Ó Cadhlaigh, XII, 1940. L. de N. says that he himself saw the Cipín Step danced to this music in Kilworth in 1925. It is called Nancy wants her own in Tipperary. Related to I know what Nancy wants. A version printed in FMDI, p145.

**64. Port Uí Chuinn:** Quinn's Jig, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, X, 1966. Joyce calls it The Aherlow Jig (J, iii, p76). Two and Sixpenny Girl (RMC, p63). Other names for it are The Spirits of Whiskey, The Money I Want, The Three Little Drummers (properly the name of another jig) and Ryan's Travels. [Compare The Two-and-Sixpenny Girl, CRÉ III 15 (double jig).]

**65. An Bóthar ó thuaidh go dtí Árainn:** [The South Road to Aran] from Micko Russell [flute or whistle], Dublin, V, 1970. Usually called Billy O'Rourke's the Buachaill. The name comes from the song:

I greased my brogues and cut my stick,  
In the latter end of May, Sir,  
And up to Dublin I did sail,  
To walk upon the sea, Sir,  
To England I resolved to go,  
To cut the hay and corn;  
And among the Cockney girls to dance  
From night until the morn.  
With my Killy ma crue, no heart more true,  
For Billy O'Rourke is the boukal.

"Beidh ríl againn" ["we'll have a reel"] is also sung to this air [as well as to another air, no. 390 in "Tunes of the Munster Pipers": see note to no. 10 above]:

Ó, beidh ríl againn,  
Beidh ríl againn,  
Beidh ríl againn Dé Domhnaigh;  
Beidh ríl againn,

Cois taobh an chnoic,  
Is cailín deas im theannta.

[Literally: Oh, we'll have a reel,  
We'll have a reel,  
We'll have a reel on Sunday;  
We'll have a reel,  
By the side of the hill,  
And a pretty girl along with me.]

St. Patrick was a Gentleman (Pi, p419) but the song is not usually sung to this air. In O'Neill (DMI, 987). The night I married Susie is Forde's title (F, p330). Ballahaboy Fair (DMI [correction: MI], 790), Tristram Shandy (G, iii, p89) [no. 412 in "Tunes of the Munster Pipers": see note to no. 10 above], Arra Kitty be easy (F, p181) et al. are related to this.

**66. Port Sheáin Pléamonn:** John Fleming's Jig [called Kiss in the Furze in "The Dance Music of Willie Clancy"], from Jack Wade [pipes], Clones, County Monaghan, X, 1967. Fleming was a piper who died about 1940 in Dublin.

**67.** [The Old Favourite] Untitled from Micko Russell [flute or whistle]. Peter Tierney, Lúch, Doolin, made the recording for me, Winter, 1969. M. R. got this from Diarmaid Lenihan (a boy from Mount Callan [County Clare] who was at the time 8 years old) at the Ennis Fleadh Cheoil (1961).

**68. Tá an Coileach ag Fógairt an Lae:** [lit., "The cock is announcing the day"] (i) from Jim Mulqueeny [fiddle], Kilfenora, County Clare, VII, 1967, and (ii) from Seamus Ennis [pipes], Miltown Malbay, County Clare, VIII, 1959. There is little between (ii) and When the cock crows it is day, a Wexford version which was published in the Feis Ceoil Collection of Irish Airs (79) (1914). The Big Bow Wow in Aird (Aird, iii, p190). When the cock, etc. in O'Farrell (O'FNM, pp20/21), a setting which explains, perhaps, the relationship of this with "Giolla na Scríob" (The Beardless Boy or The Dissipated Youth) (B i, p5 and B ii, p12), with "Seanbhean Chríon an Drantáin" [lit., "the grumbling old woman"] (PPM, p78) and with Kate Kearney (O'FPC, ii, p132). The ornamented note in the second setting at 1 (2) [i.e., first part, second bar] is called "an taibhse" ["the ghost"]. The drones drown the sound so that the music is like tight playing between the two Ds.<sup>4</sup> It is found in the piping of other countries also. It should be noticed that the mode of the two settings is not the same.

**69.** Untitled from James Gannon [accordion], Dublin, V, 1960.

**70. Slide Neilí Ní Mhathúna:** Nellie Mahony's Slide, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, X, 1966. D. M. also called it Mad Dancing. The slide is played for the fourth figure of the polka set.

**71.** [Mickey O'Callaghan] Untitled from Micko Russell [flute or whistle], Doolin, County Clare, VII, 1966. This is for the plain set.

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<sup>4</sup> The meaning here is obscure, and enquiries among both pipers and fluent Irish speakers have failed to produce a satisfactory reading. The Irish text is: *Bánn na dosanna an fhuaim gur geall le dochtseinm idir an dá D an ceol*. The word *dosanna* usually means "tufts" or "bushes" but some authorities give a secondary meaning as "drones". The "ghost" note is a slight sharpening of the D, not quite a D# (presumably these are the "two Ds" referred to).



72. Untitled from Paddy Taylor [flute], Ballinasloe, VIII, 1968. A version of 70 above.

73. **Suas an Staighre Leat:** Trip it upstairs, from James Gannon [accordion], Dublin, V 1960. [The same title in O'Neill, DMI 372, MI 817, apparently taken from Levey, L i. Also similar to Irish Jigg, no. 151 in B, iii.]

74. [Up and About in the Morning] Untitled from Des O'Connor [whistle], Ballinasloe, VIII, 1968.

75. Untitled from Paddy Taylor [flute], Dublin, VIII, 1969.

76. **An Mionnán:** [The Kid (goat)] Untitled from Martin ["Junior"] Crehan [fiddle], Miltown Malbay, County Clare, VIII, 1959. Printed in TP, i, where it was named for the occasion.

77. [The Cullen Slide (no. 2)] Untitled from Mrs. [Molly Myers] Murphy [fiddle], Glencollins, County Cork, XI, 1967. This is a "cudraíl" (quadrille) [also played as a polka: e.g., Jim Keefe's, no. 188 in "Johnny O'Leary of Sliabh Luachra].

78. Untitled from Denis O'Keefe [accordion], Rathmore, County Kerry, XI, 1970.

79. [I'd rather be married than left. See also CRÉ V, 78.] Untitled from Mrs. [Molly Myers] Murphy [fiddle], Glencollins, County Cork, XI, 1967. This is a slide.

80. [Tom Moran's Fancy] Untitled from James Gannon [accordion], Dublin, V, 1960.

81. [The Kishkeam Lasses] Untitled from John Maguire [fiddle], Dunboyne, County Meath, XI, 1967. This is a "cudraíl" (quadrille).

82. [Barrel Rafferty's Jig] Untitled from Tom Gaffey [whistle], Clonco, near Graigue, County Galway, VII, 1969.

83. Untitled from Martin ["Junior"] Crehan [fiddle], Miltown Malbay, County Clare, VIII, 1959.

84. **Lean go Ceatharlach síos mé:** Follow me down to Carlow, from Felix Doran [pipes], Dublin, V, 1969. See CRÉ, 107, and the note thereon.

85. [Denis Murphy's Slide or Bedford Cross] Untitled from Tom Barrett [fiddle], Clonmel, County Tipperary, VIII, 1971. This is a slide.

86. [Dan O'Keefe's or Danny Ab's Slide] Untitled from Art O'Keefe [whistle], Gneeveguilla, County Kerry, XI, 1970.

87. [Dan Patsy's Slide] Untitled from Jack Connell [fiddle], Meendurragha, Ballydesmond, County Cork, XI, 1967.

**88. An Chailleach sa Tornóig:** The Old Hag in the Kiln, from Pat Mitchell [pipes], Dublin. He made the recording for me himself, Summer, 1972. P. M. got the tune from a cylinder [recording] made by piper Dinny Delaney.

**89.** [Mick Duggan's Slide or The Meentogues Lad] Untitled from Mick Duggan [fiddle], Knockrower, Scartaglin, County Kerry, XI, 1970.

**90.** Untitled from Sean Keane (accordion), Anascaul, County Kerry. P. [Pat] Mitchell made the recording for me, VIII, 1970. This is a version of My Love Nell and its offspring [My Love Nell is perhaps better known as the tune of "The Star of the County Down"; it is one of many descendants of the old Scottish air Gilderoy]

**91.** [Get Up, Old Woman, and Shake Yourself] Untitled from Sean Keane (on the fiddle). Collected by P. [Pat] Mitchell, VIII, 1970. [Same title in O'Neill, DMI 394, an almost identical setting to Levey's Go to the Devil and Shake Yourself, L i.]

**92.** [Baile an tSamhraidh in CRÉ III, 39] Untitled from Art O'Keefe [whistle], Gneeveguilla, County Kerry, XI, 1970.

## [SLIP JIGS]

**93. Mall Rua:** [lit., Red-haired Moll (or Mary)], from James Gannon [accordion], Dublin, V, 1960. The same and these additional names in O'Neill, Ditherum Doodle, Moll Roe in the Morning, Though late I was plump, Munsterman's Flattery (DMI, 441). I'll take a glass with a friend in O'Farrell (O'FPC, ii, p19). Come under my Dimity and Moll Roe's (incorrect key signature) in Ryan (RMC, pp65 and 68 respectively). Late on a Saturday Night in Goodman (G, ii, p139). The Night of the Fun is another name for it. As a song in 3/4 time in Petrie, "B'fhéarr liomsa ainnir gan gúna" [lit., "I'd rather a maid without a dress"] (P, i, pp52/3). Also sung to this air is a drinking song in which a woman asks her husband to keep his mind off drinking:

Thabharfainn dathad bó bainne uaim féin duit  
Agus tarbh ina ndéidh ins an ród,  
Seisreach capall chun saothair,  
Dhá ngeallfá go dtréigfása an t-ól.  
Táim in arrears, in arrears,  
Táim in arrears, 'dtigh an óil;  
Táim in arrears leis na blianta  
Is na fiacha ná díolfad go deo.

[Literally: I would give forty milk cows from myself to you  
And a bull behind them on the road,  
A plough-team of horses for work,  
If you would promise to abandon the drink.  
I'm in arrears, in arrears,  
I'm in arrears at the ale house;  
I'm in arrears for many years  
And the bailiffs, they will never leave me.]

(John Murphy, Ballylusky, Ballynagall, County Kerry, Ceol, ii, p105).

James Gannon had this verse:

Whenever you go to Kilkenny,  
Look out for the Hole in the Wall;  
It's there you'll get pig's feet and bacon  
And buttermilk for nothing at all.

Other verses to it of which these are the first lines: Her Blue eyes they gleam and they twinkle (Allingham manuscript, p15) and Moll Roe on the top of the castle (Jimmie Ward, Miltown Malbay, County Clare). It is said in the folklore of Clare that Moll Roe killed three or four of her husbands. Thomas Moore's One Bumper at Parting is to this air. A related version is "Jig an dá Thuistiún" which Seamus Ennis found in Connemara.

Sixty-four verses of "Táim in Arrears" are given by Finghin na Leamhna (Fionán Mac Coluim) in Amhráin na nGleann ["Songs of the Glen"] (1939). It is attributed to Uileog Ó Céirín, a poet who lived about a hundred and fifty years ago in the vicinity of Castleisland. It is set to "Siúd ort, a mháthair mo chéile" [lit., "Here's to you, mother-in-law"] (SP, 1460 and 1486); the name is a

line from the song itself. Another song about Moll Roe, sung to the tune Courting in the Kitchen, is in Ceol, ii, p49.

**94. Cailín na Gruaige Buí:** [The Girl with the Yellow Hair] untitled from James McEnery [fiddle], Castlemahon, County Limerick, IX, 1965. There is an Irish name on it which he could not remember. The name given is from a manuscript from the area. Also called My Love with the Yellow Locks in the same manuscript.

**95. Tá na Caimbéalaigh ag Teach:** The Campbells are coming, from Pat Kellegher [fiddle], Bunninadden, County Sligo, VIII, 1967. Another setting in O'Neill, The Lassies of Sligo (WSGM, 210); this is a reprint from Power's Musical Cabinet, 1810. This has no connection with the jig usually known by this name.

**96. Tuige gan Grá a'm do Mháire?:** Why didn't I love Máire, from Michael Burke [fiddle], Listowel, County Kerry, XII, 1968. T. [Tim] Leahy has this verse with it:

Why didn't I love Máire?  
Why didn't she love me?  
Why didn't I love Máire,  
Better than anybody?

She has twenty cows,  
And I have only four:  
Buckle them up together  
And that'll make twenty four.

(The first four lines as chorus)

The turn [second part] of this is similar to the first part of The Beesom (L, i, 81). Other names for the latter are The Bisim in the Kitchen and The Dandies gone a Roaming.

**97. An Bóthar Mór go Baile Átha Cliath:** untitled from Paddy O'Brien [accordion], Dublin, XI, 1970. The title is from Roche, The High Road to Dublin (R, ii, p28). "The Way to Dublin", from ancient memory, a setting in Joyce the same as Roche's (J, iii, p5). He has another untitled setting (J, iii, p29). Goodman calls it The boy in the Basket (G, ii, p173). The turn [second part] of the setting I have is not the same as that of the other settings in question here.

**98. An Seanduine Coileáilte:** [The Silly Old Man] untitled from Mrs. [Molly Myers] Murphy [fiddle], Glencollins, County Cork, XI, 1966. The Silly Old Man or Girls take care how you marry (H, 610). [The Cuckold Old Man in Goodman, TMP 337.] Just at the height of her bloom in Joyce, who gives the chorus of a song that is sung to it:

So beware of those boarding school lasses,  
And never by beauty be led:  
The girl that all others surpasses  
Is one that can work for her bread.

(J, ii, 122)

The Swaggering Jig and The Noggin of Cream in O'Neill (DMI, 413 and IM, 226 respectively). A setting in Petrie also called The Swaggering Jig (SP, 961). There are other jigs also with the same name. It is called Tiggitt along the Room in a manuscript from Limerick and "Táim in Arréir dTigh an Óil" in a manuscript from West Cork, but there are two other tunes there to which "Táim in Arrears" is also sung. It is called The old woman's consort in a manuscript from Ballydesmond area, County Cork. It is called "Fáilte don Píobaire" (Welcome the Piper) in Irish Tunes for the Scottish and Irish War Pipes by Walsh and Glen (p46). This is related to The Drunken Gauger and to The Munster Rake and its family.

**99. An Seanslipéirín Donn:** The Old Brown Slipper, from Tim Leahy [accordion], Listowel, County Kerry, XII, 1968.

**100. Pléaraca an Fuisce:** The Humours of Whiskey, from Dan Dowd [pipes], Miltown Malbay, County Clare, VII, 1966. A version of this is O'Neill's Dever the Dancer (DMI, 431). Other names The Peeler's/Police-man's Return, Deel of the Dance, The Bridge of Athlone (turn [second part] different), Dillon's Fancy, The Crossroads' Frolic, "Barranna móra Chlann Donncha" (in Connemara) and Humours of Derry. Related to The Humours of Whiskey (CRÉ, 66).

**101. Gliogar an Mheadair:** untitled from Mrs. Dalton [concertina], Abbeyfeale, County Limerick. Petrie calls it "'Gliogar an mheadair' or the Gurgling of the Churn" (SP, 1250) and the name is from this. Other similar settings are The Old Dutch Churn (RMC, p77) [also The Night of Fun, RMC, p93] and Milk the Churn (piperly) (L, ii, 15). The Splashing of the Churn and Humours of Bottle Hill in O'Neill (WSGM, 198 and 199 respectively) and A Fig for a Kiss (DMI, 443). Roche calls it A Fig for a Kiss or Two in a Gig (R, ii, 258). Related versions are The Dublin Boys (RMC, p67), "Cailín Lasa Sál Roc" (S. Ennis manuscripts), Dublin Streets (DMI, 438 and L, i, 19), The Night of the Fun, Song Tune taken by Joyce from the Pigot collection (J, ii, 700), and The Humours of Bottle Hill or She is fit for a kiss in a manuscript from Limerick written in 1843. To this tune An Seabhac wrote "'Gáire na mBan' ['women's laughter'], in his youth, at the time of the Rising when he was confined in prison" (Fionán Mac Coluim). "'Gluigir a Mhaidir': The Splashing of the Churn (For Song or Dance)" (J, ii, 699) is not related to this.

**102. An Muilleoir faoi Dheannach:** The Dusty Miller, from Denis Murphy [fiddle]. The same in Neal (NCD, p15) and O'Neill (DMI, 455). Chappell calls it Benny's Jig (Popular Music of the Olden Time, p608). Also called The Dusty Mills.

**103.** [Tipperary Hills or Andrew Carr] Untitled from Paddy Taylor [flute], Dublin, VIII, 1968.

**104. An Mionnán ar an Sliabh:** The Kid on the Mountain, from Seamus Ennis [pipes], Miltown Malbay, County Clare, VIII, 1959. A setting with two additional parts in O'Neill (DMI, 434). The Bottle of Wine is the name of a song heard from P. O'Loughlin (Largy), Miltown Malbay.

**105. Súgradh Aibhistín:** Gusty's Frolics, from Paddy O'Brien [accordion], Dublin, XI, 1970. He got it in Donegal. This setting was printed in FMDI

(Appendix 1, 12). Petrie calls it "Gurty's Frolic—a very old Munster tune" (SP, 813). There are ten parts in that version. Petrie put an "r" in the name instead of an "s", and O'Neill copied him (DMI, 444). There is one sharp in the key signature in a manuscript from Leitrim and also in Goodman, and this is better than the key signature in Petrie or O'Neill. Petrie's The Galway Jig (SP, 951) is a version of this [another relative is the untitled "Irish Hop Jig", J ii, 840].

**106.** [The Highway to Kilkenny] Untitled from Jim Conroy [flute], Clonco, near Craigue, County Galway, VII, 1969. Related in the turn [second part] to some of the versions of the previous one.

**107. Súgradh na hOíche Aréir:** Untitled from Mrs. Dalton [concertina], Abbeyfeale, County Limerick, IX, 1965. Last Night's Fun in O'Neill (DMI, 452), from which our title comes. Goodman calls it Miss Brown's Fancy (G, i, p80). Roche calls it Paddy be aisy (R, ii, p24). Other names for it are Paddy now wont you be easy and Paddy go easy. The words "Cé bheadh sa tine nach n-éireodh?" [lit., "who'd be in the fire that wouldn't get up?"] are lilted to the last bar in Carna (S. Ennis). Sean O'Rourke, Toomevara, called it Hush the cat from under the table. "Wink and she'll follow you, a Kerry jig" in Petrie (SP, 956). Another version of it is the lively jig from Liam de Noraidh (Ceol Rince, p8).

## [POLKAS, SINGLE REELS, ETC.]

**108.** [Seán McGovern's Polka] Untitled from John McGovern [accordion], Coilleach, Corlough, County Cavan. A. Cassidy made the recording for me, in 1969.

**109.** [The Scartaglen Polka] Untitled from Laurence McDonagh [flute], Ballinafad, County Sligo, VIII, 1972. This is a polka. The dance is performed by a couple together. It is not often, says L. McDonagh, that musicians have names for these polkas.

**110. An Gabhairín Buí:** ["the little yellow goat"] from Micko Russell [flute or whistle], Dublin, XI, 1968. The tune is named from the song sung to it:

Tá dhá ghabairín buí agam  
Is minseach bhainne,  
Minseach bhainne.  
Briseann siad mo chroí 'nam  
Á dtabhairt abhaile,  
Á dtabhairt abhaile.

[Literally: I have two little yellow goats  
And a milk-goat,  
A milk-goat.  
They break my heart  
Bringing them home,  
Bringing them home.]

The Cipín [Stick] Dance is done to this jig in County Clare, but the dance is named after the music, a custom which is very strong indeed throughout the country. This is a version of Hielan Laddie. Related to A favourite Highland Quick Step. 73d Regt. and The Bonnie Lass of Livingston (Aird, ii, pp25 and 30). Cockle Shells is Playford's title for another version of it (Dancing Master, Eleventh Edition, Corrected, 1701, p304). The High Cauled Cap is another version of this tune. There is a description of the source of that name by John O'Daly (PPM, p50) [correction: pp39-40].

**111. Bidí Mháirtín:** Biddy Martin, from Tim Leahy [accordion], Listowel, County Kerry, XII, 1968. This was much referred to in dancing schools, says T. L.: the steps of the reel danced to it were easy for the youngsters. Words were sung to it:

Hie, Biddy Martin, tip toe, tip toe,  
Hie, Biddy Martin, tip toe, tie.

**112.** Untitled from Laurence McDonagh [flute], Ballinafad, County Sligo, VI, 1972. Tom Munnely made the recording for me. This is a couple polka.

**113.** [Captain Byng; composed by Nathaniel Gow] Untitled from Hugh McManus [accordion], Knockmore, Corlough, County Cavan. A. Cassidy made the recording for me.

**114.** [Willie Reidy's (2)] Untitled from Art O'Keefe [whistle], Gneeveguilla, County Kerry, XI, 1970.

**115. An Cnota Bán:** The White Cockade, from Micko Russell [flute or whistle], Dublin, IV, 1973. To this air Seán Ó Tuama an Ghrinn wrote "Uaill-chumha na Féinne", (Mo mhíle trua, mo bhuairt, mo bhrón) [lit., "the nostalgic wail of the Fianna", (my thousand pities, my sorrow, my sadness)] c.1745. In a note by John O'Daly to this song, he said that it is not, as many think, a military cockade that is in question but a bouquet of ribbons worn by the young women of Munster at weddings and other such occasions early in the 17th century. This custom is referred to in a verse O'Daly attributes to Muiris Mac Gearailt who lived at that time:

A chailín donn deas an chnota bháin,  
Do bhuaire is mheall mé le h-iomad grá;  
Tair-se liom 's ná déan mé chrá,  
Mar do thug mé greann dod' chnota bán.  
(PPM, (4th ed.) pp62/3).

[Literally: Oh pretty brown girl of the white cockade,  
Who grieved and charmed me with abundance of love;  
Come with me and don't torment me,  
Because I mocked your white cockade.]

It may be, perhaps, that O'Daly over-estimated the age of the verse. M. R. could not remember exactly the verse he had heard sung to the tune but what he had was similar to O'Daly's translation of the Gaelic verse.

This is the tune to which Robert Burns's A Highland Lad my Love was born is now sung although O, and ye were dead, Guidman (a song to the tune Watson's Scotch Measure) was prescribed by the poet for it. The tune is first found in print in Scotland in Johnson's Scots Musical Museum, iii (1790) but it is apparent that it is much older than that.

**116. An Bhó Chiarraíoch:** The Kerry Cow, from Laurence McDonagh [flute], Ballinafad, County Sligo, VIII, 1972. This is for the polka. Another setting as a single reel at number 282 below. The name is from the song I wish I had a Kerry cow.

**117. Polka Mhuiris Uí Mhaonghaile:** Maurice Manley's Polka, from Art O'Keefe [whistle], Gneeveguilla, County Kerry, XI, 1970.

**118. Cath Eachroma:** The Battle of Aughrim, from Micko Russell [flute or whistle], Dublin, X, 1969. A Clare version of the march. This is played for the last figure of the set. I wonder if this air is part of the old pipers' piece "Gol na mBan san Ár" [lit., "the weeping of the women in the slaughter"].

**119.** [The Top of Maol or The Groves of Gneeveguilla; see also CRÉ III 63.] Untitled from Sean Keane (on the accordion), Anascaul, County Kerry, VIII, 1970. P. [Pat] Mitchell made the recording for me.

**120.** Untitled from Sean Keane (on the fiddle). This also per P. [Pat] Mitchell.



121. Untitled from Tom Barrett [fiddle], Clonmel, County Tipperary. He himself made the recording for me, VIII, 1971. [Recorded by The monks of the Screw as Patrick O'Connor's.]

122. **Ag Dul amach ar an Leac Oighir dom:** As I went out upon the ice, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, X, 1966. He had this verse with it:

As I went out upon the ice,  
The ice being rough and stony,  
The ice it broke and down I went  
And wet my tanlee ownie [= "Taglione", a brand of overcoat].

123. Untitled from Tom Barrett [fiddle], Clonmel, County Tipperary. T. B. made the recording, VIII, 1971.

124. **Briseadh na Bóinne:** The Boyne Water [lit., "the defeat of the Boyne"], from Micko Russell [flute or whistle], Dublin. X, 1969. This is also for the last figure of the set. Properly a Scottish air. Printed by Aird (Aird, ii, p44). A song of incitement among Orangemen. "Rosca Catha na Mumhan" ["the Munster war-cry"] is sung to this air. [Also Boyne Water, MI 260. Bunting has an elaborate setting, Marcaigheacht in Boinne, or The Cavalcade of the Boyne, in his "A General Collection of the Ancient Music of Ireland", 1809.]

125. [Art O'Keeffe's Polka] Untitled from Mrs. [Molly Myers] Murphy [fiddle], Glencollins, County Cork, XI, 1967 [a variant of no. 127].

126. **Ríl an Mháistir Rince:** The Dancing Master's Reel, from Tim Leahy [accordion], Listowel, County Kerry, XII, 1968.

127. [Dan Sweeney's] Untitled from Art O'Keefe [whistle], Gneeveguilla, County Kerry, XI, 1970 [a variant of no. 125].

128. **Jer an Rigéara:** Jer the Rigger, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, X, 1966.

129. Untitled from Sean Keane (on the accordion), Anascaul, County Kerry, VIII, 1970. This is per P. Mitchell. [Port Dálaigh (one of several so called) in "An Pota Stóir: The Set Dance Music of West Kerry" by Feargal Mac Amhlaobh and Con Durham. Related to the Scottish My Boy Tommy in vol.3 of O'Farrell's "Pocket Companion for the Irish or Union Pipes", p45.]

130. [The Glen (or Green) Cottage; see CRÉ III 72] Untitled from Tom Barrett [fiddle], Clonmel, County Tipperary. T. B. himself made the recording.

## [REELS]

**131. Ríl Uí Cheallacháin:** O'Callaghan's Reel, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, X, 1966 [untitled in CRÉ III, 88; The Concert Reel on the album from which the latter is transcribed].

**132. Buachaillí Mhálanna:** The Boys of Malin, from John Doherty [fiddle], The Reelin Bridge, Donegal, X, 1965. It is played in the order 1, 2, 3, 2.

**133.** [Translator's note: the titles and accompanying text for tunes 133 and 199 are exchanged in the original book. Accordingly, the title and text for no. 199 are here given for no. 133, and vice versa.]

**An Seanchrann Darach:** The Old Oak Tree, from John and Micky Doherty [fiddles], Stranorlar, County Donegal, X, 1966 [see also no. 193].

**134. Maighdean Mhara an Mhullaigh Mhóir:** The Maid [lit., "mermaid"] of Mullaghmore, from John Doherty [fiddle], The Reelin Bridge, Donegal, X, 1965 [John Doherty's Reel (1) in CRÉ III, 149]. He has a story of a mermaid that was seen on Mayday morning in the harbour of Mullaghmore in County Sligo.

**135.** [Miss Gunning's Delight, composed by William Marshall; an extended version of this is called The Contradiction; CRÉ V 161 is less elaborate than the usual setting.] Untitled from Willie Coleman [fiddle] (with John Brennan on flute), Ballymote, County Sligo, VI, 1966.

**136. Búcla Glúine an Híleantóra:** The Highlander's Kneebuckle, untitled from Johnny Henry [fiddle], Doocastle, Ballymote, County Sligo, IX, 1967 [the same title, no. 120 in "Tunes of the Munster Pipers"—see note to no. 10 above—and Leather Buttons in O'Neill, MI 1543]. See number **58** above. It is not related to number **156** below.

**137. Táim gan Airgead:** I have no money. (i) Untitled from Mick Crehan [whistle]. He himself made the recording for me, Spring, 1971. The name is from O'Neill (DMI, 610). Miss Hamilton is another name for this version; (ii) **Ríl Uí Chuinn (a):** Quinn's Reel, from Jack Connell [fiddle], Meendurragha, Ballydesmond, County Cork, X, 1966. O'Neill calls this The Maids of Kilmallock (DMI, 778) but the turns [second parts] of the two versions are not the same. The Hare in the Corner is another name for this.

**138. Ríl an Chláir:** The Clare Reel, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, X, 1966. He got it from Pdraig O'Keeffe. [In O'Neill as The Scolding Wife, DMI 667, MI 1430.]

**139.** Untitled from Eddie Moloney [flute], Kinvara, County Galway, VII, 1960.

**140. Ríl Thomáis Uí Chomhain:** Tommy Coen's Reel, from Tommy Coen (on the fiddle), Kinvara, County Galway, VII, 1960. Composed by T. C. himself. Previously printed in TP, i. It is also called Christmas Eve.

**141. Ag Teach Abhaile ón bPortach:** Coming Home from the Bog, from Paddy Ryan [fiddle], Birmingham, England. Mrs. Lawrie made the recording for me, Winter, 1960. McFadden's Handsome Daughter (O'Neill, DMI, 554) but the

turns [second parts] of the two versions are not the same. Also called My love is fair and handsome (in Kerry) and The Gardener's Daughter (in Sligo).

**142.** Untitled from Michael [Joe] Ryan [flute], Doocastle, Ballymote, County Sligo, IX, 1966.

**143.** [Martin Wynne's No. 3, composed by M. W.] Untitled from Willie Coleman [fiddle], Ballymote, County Sligo, VI, 1966.

**144. Iníon Langfort:** Miss Langford, from Johnny Maguire [whistle]. Brian O'Donnell, Belfast, made the recording for me, Summer, 1966. Previously printed in Ceol, i, 2, p4.<sup>5</sup>

**145. Ríl na Fóisce:** The Ewe Reel, from Pat Mitchell [pipes]. He himself made the tape for me, Summer, 1972. The same name in O'Neill (DMI, 504). Other names for it are The Ewe with the Crooked Horn (Armagh), The Foe [correction: The Yoe] and Bob with the one Horn (MM, pp13 and 21), Miss Huntly's (Fermanagh), Go see the Fun (Kerry), Sweet Roslea and the Sky over it (Monaghan), The Pretty Girl in Danger (G, iii, p176), The Red Blanket (County Clare), The Ram with the Crooked Horn, The Kerry Lassies, The Merry Lassies, My Love is Far away, The Lowlands of Scotland and Peter Street. [Probably derived from The Marquis of Huntly's Reel (or Strathspey), composed by William Marshall: see NF 174(a) (untitled highland), RMC 166 (strathspey), WSGM 225. Petrie has an untitled setting, SP 145.]

**146. Slán an Mhairnéalaigh:** The Sailor's Farewell [correctly, New Town Bridge, composed by Paddy O'Brien (information from Alan Ng); sometimes mistakenly called The Bellharbour Reel, which is a different tune]. Untitled from Jimmie Ward (whistling), Miltown Malbay, County Clare, VII, 1966. It is also called Reynold's Reel and The Sailor's Return [and The Rough Road, CRÉ III, 183].

**147. An Gliomach:** [The Lobster] from John Fennell [whistle], Miltown Malbay, County Clare, VIII, 1958. I printed it previously in TP, I. I christened it myself on the occasion of its printing.

**148. Cros an Lománaigh:** Lománach Cross, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, X, 1966 [The Fourpenny Bit in O'Neill, DMI 757, MI 1541]. Lománach is near Knocknagree, Mallow, County Cork.

**149. Leoithne an Fhraoigh:** The Heather Breeze, from Tommy Peoples [fiddle], Dublin, III, 1968; the same (DMI, 779); The Heathery Breeze (Giblin, p19 and Goodman, iv, p90); The Heather Bloom (Monaghan); The Heathery Braes (Monaghan); The Heathery Braes of Ballyhealy (Leitrim): Coppers and Brass (Tipperary and Kerry); Coppers of Brass (Monaghan). Other names Limerick Lassies, Lady's Pantaloons, The Humours of Appletown, The Dublin Lassies, The Green Fields of Erin, McNamara's Reel. Crossing the Fields (WSGM, 293) is related to it.

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<sup>5</sup> This tune is also called *The Lass of Carrowcastle*, and was recorded as a set with *George White's Favourite* (CRÉ I 97) in 1934 by Sligo fiddler Paddy Sweeney (the latter tune is sometimes incorrectly called *The Lass of Carrowcastle*, e.g., on 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).

**150. A Thaidhg, a Rún:** [Tadhg, darling] (i) from Micko Russell [flute or whistle], Dublin, XI, 1968 and (ii) **Cailín na Samhaircíní:** The Primrose Girl from Jim Hanley and Pat Farrell [fiddles], Newcastle, County Longford. Seán Keane made the recording of (ii) for me. VIII, 1966. O'Neill calls it The Rose in the Garden (DMI, 576).

**151.** [An Ugly Customer or After the Hare] Untitled from Johnny Henry [fiddle], Doocastle, Ballymote, County Sligo, IX, 1966.

**152. Aprún an Tincéara:** The Tinker's Apron [also called The Monaghan Twig], from Johnny Maguire [whistle]. Brian O'Donnell made the recording for me in Belfast, Summer, 1966. Previously in *Ceol*, iii, p24.

**153. Teampall an Ghleanntáin (a):** Templeglantine Reel, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, X, 1966. Other names for it are Jumping Geordie, The Prince of Wales' Fancy and The Pope's Toe.

**154. Gleann Eoghain:** [lit., "Eoghan's Glen", a place name; one of several tunes also called The Doon Reel] from Denis Murphy [fiddle], Gneeveguilla, County Kerry, XI, 1967. It is called Celebrated Opera Reel in a manuscript from Tipperary. Hays' Fancy is another name for it. D. M. got it from Padraig O'Keefe. [In RMC as Chorus—Jig, this is related to the Chorus Reel family of tunes, and is also known in Sliabh Luachra as Quinn's Reel, one of several so titled; see nos. 137(ii) and 171 in the present volume.]

**155. Ríl Mhic Chualraic:** McGoldrick's Reel, from Bill Harte [accordion], Dublin, VI, 1968.

**156. Búcla Glúine an Híleantóra:** The Hielanman's Kneebuckle, from Micky Doherty [fiddle], Stranorlar, County Donegal. X, 1965. This is a version of Tom Steele (DMI, 539).

**157. Ríl an Mháistir Mhic Anraoi:** Master Henry's Reel, from Tommy Hunt [flute]. The master referred to is Batt Henry from Ballymote. He was a school teacher. He used to teach fiddle playing and dancing and he was the first person in the district to get Coleman records from America (T. H.).

**158. Gearrchailiú Achadh Conaire:** The Achonry Lasses, from Sonny McDonagh [flute], Bunninadden, County Sligo, VIII, 1966. A setting in print in TP, i.

**159. Ríl Taimín:** Tameen's Reel, from Patrick Kelly, Cree, County Clare, VIII, 1966. P. K. played this on the tin whistle. [Sweet Biddy of Ballyvourney in O'Neill, DMI 566, MI 1301; *Ceol na gCeártan* (Music of the Forge) in "The Dance Music of Willie Clancy, untitled in Joyce, J i, 51. See also *Pretty Girls of Mayo*, CRÉ I 75.]

**160. Bí ag Treabhadh leat:** Speed the Plough, from Seamus Ennis [pipes], Miltown Malbay, County Clare, VIII, 1959. This is a reel from England. Properly God Speed the Plough [attributed to John Moorhead (also Morehead or Muirhead), of County Armagh, c. 1799]. This name applies to another reel in Kerry [see CRÉ III, 92].

**161.** [Sheehan's Reel, Lord Wellington (also the name of a different tune), Wellington's Reel, Black-eyed Sailor] Untitled from Tommy Hunt [flute], Ballymote, County Sligo, VIII, 1966. [Also CRÉ III 110.]

**162.** Untitled from Jimmie McKiernan [fiddle], Mohill, County Leitrim, IX, 1966 [appears to be a two-part version of the three-part Glory Reel (attributed to Donegal fiddler Francie Dearg Byrne) or the four-part The Trip to Tuam].

**163.** [La Cosa Mulligan, composed by Tommy Peoples] Untitled from Tommy Peoples [fiddle], Dublin, III, 1968.

**164. Buachailí an Locha:** The Boys of the Lake, from Micko Russell [flute or whistle], Doolin, County Clare. P. Tierney made the recording for me, Winter, 1969 [The Boys of the Lough, CRÉ I, 159, is a different tune].

**165. An Samhradh in Éirinn:** Summer in Ireland, from Aggie White [fiddle], Ballinakill, County Galway. Seán Keane made the recording for me, VIII, 1966. Another setting printed in Ceol, iii, p90. Another [more common] name for this is O'Dowd's No. 9.

**166.** [Tommy Peoples' or Mooney's Reel] Untitled from Tommy Peoples [fiddle], Dublin, III, 1968.

**167.** [Drummond Lasses] Untitled from Jimmie McGettrick [whistle], Bunninadden, County Sligo, VIII, 1966.

**168. Ríl an Chabháin:** The Cavan Reel, from Johnny Maguire [whistle]—Brian O'Donnell made the recording for me in Belfast. Previously printed in Ceol, iii, p25. The Green Jacket is O'Neill's name for a version of this (DMI, 714). Related to The College Grove (number **265** here below).

**169. Sráid Pheadair:** Peter Street, from Seamus Ennis [pipes], Miltown Malbay, County Clare, VIII, 1959. "A Favourite Dance—As danc'd at Peter Street" in P. Alday, Dublin (c.1815). Also called Timour the Tartar.

**170. An Gearrchaile sa Luachair:** The Maid in the Rushes, from Felix Doran [pipes], Dublin, VI, 1969. O'Neill calls it The London Lasses and The Bird in the Cage (DMI, 546).

**171. Ríl Uí Chuinn (b):** Quinn's Reel, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, X, 1966. Seán Quinn was a flute player from Cordal and it was from him that Pádraig O'Keefe got this and other tunes with "Quinn" in the title. [A close variant of Craig's Reel (DMI, 488) and The Merry Lads of Foss (Aird, IV, 61).]

**172. Iníon Uí Dhroighneáin:** Miss Thornton's, from Aggie White [fiddle], Ballinakill, County Galway, VIII, 1966. Seán Keane made the recording for me. Miss Thornton's Reel in O'Neill (DMI, 534). Coming thro' the Field (L, i, 47). Other names for it are The Boat Street Lasses, The Maid of the Forest, Lady Anna Hope, Thro' the fields, The Creeping Mouse, Down the Street, Spike Island Lasses, Salamanca and O'Loughlin's Reel. [See also CRÉ V, 120]

173. Untitled from Jim McGuirk [fiddle], Achadh Raithní in Tyrone, IX, 1968 [first part is similar to John Brennan's].

174. **Na Portaigh Chreathacha:** The Moving Bogs from John Doherty [fiddle], The Reelin Bridge, County Donegal, X, 1965. O'Neill calls it Courting them all (DMI, 713) [the name of a different tune in CRÉ III, 119] and these names as well, The Bashful Bachelor, Don't bother me and The Moving Bog. Petrie has the last name for a version which he describes as Munster reel (SP, 457). It appears that Rachel Rae is the correct title and that it was composed by John Lowe in about 1815 (Cameron's Selection of Violin Music, p15, Glasgow 1859). It is also called Miss Rae's Reel and The Moving Bog of Allen. [In Kerr's Fourth Collection of Merry Melodies, no. 83, as Moving Bog, and in Ryan's Mammoth Collection as Old Bachelor's (p.51) and Jimmy Holmes' Favourite (p.73)].

175. Untitled from Micko Russell [flute or whistle], Doolin, County Clare, VII, 1966.

176. **Ag Fanacht leat atá mé:** I'm waiting for you. Untitled from John McAloon [pipes], Dublin, IV, 1968. The title is from O'Neill (DMI, 711). The Leitrim Reel is another name for it. [Caoimhín Mac Aoidh notes that this tune is in the mss. of Francis O'Neill's collaborator James O'Neill and was probably composed by him.]

177. **Bainis an Phíobaire:** The Piper's Wedding. Untitled from John Fennell [whistle], Quilty, County Clare. M. [Martin] Talty made the recording for me, Winter, 1958. The title is from Hardebeck (CPC, ii, p21). Hardebeck's note to this is "Soh Mode, G = Doh". Apparently he thought that the last note of the transcription was the tonic. T. Magilligan (Fermanagh) calls it Cathcart's Favourite. Carton's No. 2 Reel in a manuscript from Limerick.

178. **Na Geataí Glasuaine:** The Green Gates, from Jim Brophy [pipes], Dublin, III, 1972. The same setting, more or less, but bare in O'Neill (DMI, 764); he also calls it The Women's Rock.

179. **I bhFoisceacht Míle do Bhaile Átha Cliath:** Within a Mile of Dublin, from Pat Mitchell [pipes], Dublin, XII, 1970. Previously printed in FMDI. The same in O'Neill (DMI, 730), "An Giobarach"<sup>6</sup> (a manuscript from Waterford), The Meadow in Bloom (G, iii, p106). Other names Through the Fields, The Club Reel, The Kerry Lasses, Sarah's Reel, You're a long time a courting, The Road to Dublin, A mile from Dublin and The Maid of Ballintra (incorrect).

180. **An Chruib Péirsí:** The Crib of Perches, from Pat Mitchell [pipes], Dublin, XI, 1970.

181. [Eleanor Kane's, composed by Ed Reavy: no. 19 in "Where the Shannon Rises. The Collected Compositions of Ed Reavy"; Joseph M. Reavy, 1984.] Untitled from Willie Coleman [fiddle], Ballymote, County Sligo, VIII, 1966.

182. **An Pinsín Snaoisín:** The Pinch of Snuff, from John and Micky Doherty [fiddles] (together), Stranorlar, County Donegal, X, 1965. The order it is played

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<sup>6</sup> "An Giobarach": possibly a misprint of *giobarsach* = sparse downy hair, sparse growth of beard, scanty crop, etc. "An Giobarsach" could thus be a nickname for someone with very little hair or a wispy beard.

in is [parts] 1, 2, 3, 4, 5, 3 with the last bar of 3 arranged for the repeat as shown. It is also called The Humours of Swanlinbar [e.g., in "The Hidden Fermanagh", with The Wise Maid as primary title. Also called The Wise Maid in MM, no. 79; The Four Courts, No. 2 in O'Neill, DMI 641, MI 1397. See also the following tune, Mil na Maidí].

**183. Mil na Maidí:** [i.e., "Mill" or "Muilleann na Maidí", lit., "mill of the sticks" or sawmill (?); also called Crushing the Twigs] from John Doherty [fiddle], The Reelin Bridge, County Donegal, X, 1966 [see also the preceding tune, The Pinch of Snuff].

**184. Ríl an Lasctha:** The Flogging Reel, from Paddy Murphy [concertina], Béal an Chreaga, County Clare, VII, 1969. The same in O'Neill (DMI, 482). Other names for it are The Humours of Bantry Bay, The Newry Lass and The Slashing Reel. Related to The Fife Reel. Usually called The Flagon in Scotland.

**185. Luighseach Chaimbéal:** Lucy Campbell, from Andy Conroy [pipes], Dublin, XII, 1971 (with the kind permission of the Director of Radio Éireann). I have another setting (CRÉ, 154). Further information on it here: other names for it are The Dear Meal is cheap again, The Dear Meal, Leap Year and Cairngorum. This setting of the reel is given to illustrate a certain style of piping.

**186.** [Father Ahearn's, Aggie White's, or Paddy Kelly's; probably composed by Paddy Kelly] Untitled from Aggie White [fiddle], Ballinakill, County Galway. Seán Keane made the recording for me, VIII, 1966.

**187.** [Free and Easy, Kerry Lasses, Mulqueen's, Spindleshanks, The Milltown Lasses (CRÉ V 150).] Untitled from Jimmie Ward [whistling], Miltown Malbay, County Clare, VII, 1966. [Compare The Tinker's Reel (DMI 782) and The Lisburn Lasses (MI 1529).]

**188. Iníon Mhic Eoin:** Miss Johnston, from Des O'Connor [whistle], Ballinasloe, VIII, 1968. The same in O'Neill (DMI, 626). The first part here is the turn [second part] of the standard version (as in O'Neill). Miss Johnson of Houghton Hall in Goulding & Co.'s Select Collection of Country Dances for the Pianoforte (c.1807). It was frequently printed in the music sheets (leathnacháin ceoil) in Dublin around 1800. It is Scottish, of course. Other names for it are Rock the Cradle and The Muster Bank. A related reel is called The Humours of the Priest's House. It was called The Mountainy Man by Pádraig O'Loughlin (Largy), Miltown Malbay, County Clare. [In Joyce, J ii 84, as The Fifer's Reel; in "The Hidden Fermanagh", p93, as The Castlebar Reel; and twice in RMC, p27, as Miss Johnston's and p127, as Belvidere—Hornpipe. In "The Northern Fiddler", p69, in key of D.]

**189. Gearrchaile na Samhaircíní:** The Primrose Lass, from Felix Doran [pipes], Dublin, VII, 1967. The same in O'Neill (DMI, 733). Other forms of the title are The Primrose Girl, The Primrose Lasses and The Primrose Lassy. Other names are The Brown Eyed Girl, The Kilworth Lasses and The Maids.

**190. Thuas Staighre i bPuball:** Upstairs in a Tent, from Micko Russell [flute or whistle], Doolin, County Clare, VII, 1966. M. R. did not have a name for it but he said that this was what Jimmy Mucaí called it. Jimmie Ward said that this

was not the correct name [Upstairs in a Tent is in O'Neill as an alternative name for Tie the Bonnet]. The turn [second part] was doubled on other occasions.

**191.** [The Mint in the Corn, or Tommy Peoples's Reel; a Donegal version of the Scottish reel Geordie Afleck] Untitled from Tommy Peoples [fiddle], Dublin, III, 1968.

**192. Ríl an Lisín:** The Lisheen Reel, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, X, 1966. [Also in CRÉ III, 164.]

**193. An Crann Darach:** The Oak Tree, from Tommy Peoples [fiddle], Dublin, III, 1968 [see also no. 133].

**194. Ríl Eanach Mhic Coilín:** The Annamaculeen Reel, from William Higgins [flute], Mohill, County Leitrim, IX, 1966.

**195. Péarla na gCluainte:** The Pride of Cloontia, from Sonny McDonagh [flute], Bunninadden, County Sligo, IX, 1966. [Recorded by The Bothy Band as The Navy on the Line, and in Bulmer & Sharpley's "Music from Ireland", Vol. 3, no. 8, as The Navy on the Shore.]

**196. Na Bruacha Caonaigh (a):** The Mossy Banks, from Micky Pat Donaghy [fiddle], Carrickmore, County Tyrone, IX, 1968.

**197.** [The Shores (or Humours) of Lough Reagh or Tommy Whelan's Reel] Untitled from Tommy Coen [fiddle or accordion] and Eddie Moloney [flute] (together), Kinvara, County Galway, VII, 1960. [See also CRÉ III, 87.]

**198. Rogha Uí Fhloinn:** O'Flynn's Fancy, from Jimmie McGettrick [whistle], Bunninadden, County Sligo. M. Ó Fiadhnach made the recording for me, Winter, 1968. [In RMC as I'm O'er Young to Marry Yet, as a reel, p31, and as a strathspey, p166; a Scottish song air printed by Bremner in 1751. Levey's setting is titled Donny Brook (L ii, 101<sup>7</sup>.)

**199.** [Translator's note: the titles of tunes 133 and 199 are exchanged in the original book. Accordingly, the note and title for no. 133 are here given for no. 199, and vice versa.]

**Bean a' Tí ar Lár:** from John and Micky Doherty [fiddles] (together), Stranorlar, County Donegal, X, 1965. This name is usually applied to the reel in CRÉ (86).<sup>8</sup>

**200. Ríl Dicí Scarlóg:** Dicky Sherlock's Reel, from John Loughran [fiddle], Pomeroy, County Tyrone, IX, 1968. [Also The Ash Plant, B&S 1:30; and Denis Murphy's Favourite, no. 208 in "Johnny O'Leary of Sliabh Luachra", ed. Terry Moylan.]

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<sup>7</sup> Page number as in the single-volume reprint of Levey's two collections, Walton's, Dublin, 2003.

<sup>8</sup> In the translator's experience, the name usually refers to this tune, 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").



**201. Fiannóglaigh na nGealtí:** The Galtee Rangers, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, X, 1966.

**202.** [Travers's Reel] Untitled from Des O'Connor [whistle], Ballinasloe, County Galway, VIII, 1968.

**203. Ríl Uí Mhurchú:** Murphy's Reel [Charlie Mulvihill's, composed by C.M.], from Peter O'Loughlin (flute) and Aggie White [fiddle] (together). Previously printed in TP, ii.

**204. Póca an Philéara:** The Peeler's Pocket, from Jim Mulqueeny [fiddle], Kilfenora, County Clare, VIII, 1966. Seán Keane made the recording for me.

**205. Fiagaí an Mhada Rua:** The Foxhunter's, from Seán Keane [fiddle]. The fiddle is tuned A, E, A, E, that is, the 3rd and 4th strings brought up one tone, to play this. S. K. got this reel from Paddy Kelly, Cree, County Clare and the fiddle tuning that P. K. uses is G, D, G, D, that is, the first and second strings brought down one tone. Miss McLeod's and Greig's Pipes (CRÉ, 96) have left their mark on this. Other names for it are The fiddler is drunk and Greig's Pipes (in Goodman). This setting was previously printed in FMDI (p140).

**206. Trasna an Mhóinteáin go Peige:** Over the Moor to Peggy, from Tommy Hunt [flute], Ballymote, County Sligo, V, 1966. Come West along the Road in O'Neill (DMI, 793) but the turn [second part] is different. "Bog Siar an Bóthar" ["Come west along the road"] in Joyce (J, iii, p172).

**207.** [Jackson's Reel] Untitled from Tommy Peoples [fiddle], Dublin, III, 1968.

**208. Ag Ionfairt sa tSeagal:** Rolling on the Ryegrass, (i) from John McAloon [pipes], Dublin, IV, 1968, and (ii) from Micky Pat Donaghy [fiddle], an Crann Lom, County Tyrone, IX, 1968. The same and also these names in O'Neill: Maureen Playboy, Old Molly Ahern, The Piper's Lass, The Rathkeale Hunt, The Shannon Breeze (DMI, 766). Other names for it are The Ladies Tight Dress, The Ladies Top Dress, The Telegraph [thus in "Tunes of the Munster Pipers", no. 91], "Strac an mhuc an léine" [lit., "The pig ripped the shirt"], What the devil ails him?, Roll her on the banks, "Sean-Mháire Ní Eachthighearn" ["Old Mary, or Molly, Aherne"], The Railway Station, The Connachtman's Rambles, McCaffrey's Reel, What the devil ails you?, The Lady on the Railroad, The Brown Red Girl, Love among the Roses, The Kilfinane Reel, The Listowel Lasses, Boil the Kettle Early, Kitty got a clinking (the name of another reel also) and Punch for the Ladies.

**209. Salamanca:** from Seamus Ennis [pipes], Miltown Malbay, County Clare, VIII, 1959. Other names for it are The Tartan Plaid, Wild Salamanca, The Maigne's Tide, The Coronation Reel and The Salamander. I have another setting (CRÉ, 146). Goodman says that this is a Connacht reel. This reel is named for the battle fought by Wellesley against the French at Salamanca (22, VIII, 1812) and not for the Irish College.

**210.** [The Concertina Reel or Ríl Liam; see no. 220 below; no. 275 below, untitled, is the same tune.] Untitled from Micko Russell [flute or whistle], Dublin, XI, 1968.

**211. Práiscín an Mhásúin:** The Mason's Apron, from Patrick Kelly [fiddle], Cree, County Clare, VIII, 1966. The same in O'Neill (DMI, 598). Joyce calls it Lady Carbury (J, ii, 357). Other names for it are The Mason's Cap, Gallagher's, Wake-Up, Susan, The Mason Laddie and Carton's Reel. The same fiddle tuning can be used for this as for The Foxhunter's (205 above).

**212.** [Maude Millar] Untitled from Joe McGlynn [fiddle], Boyle, County Roscommon, IX, 1966.

**213. An Tiarna Gordon:** Lord Gordon, from Seamus Ennis [pipes], Miltown Malbay, County Clare, VIII, 1959. The same in O'Neill (DMI, 670). This reel was composed by John Marshall, agent of the Duke of Gordon. It was first printed under the title The Duke of Gordon's Rant in McGlashan's Collection of Strathspey Reels (c.1780). Other names are Duke Gordon, The Duke of Gordon's Favourite, The Rakes of Drumlish, The Scotch Rose, The Scotch Patriot's Reel, The Waterloo Reel, The Rocks of Antiluce (correctly Andaluzia), The Pride of Kildare and My Heart with Love is Breaking [thus in the Goodman mss., no. 173 in "Tunes of the Munster Pipers": see note to no. 10 above.]. I have another setting (CRÉ, 203). [See also CRÉ V, 191]

**214. Éirí na Gréine (a):** The Rising Sun (i) from Denis Murphy [fiddle], Gneeveguilla, County Kerry, X, 1966, (ii) from Jim Mulqueeny [fiddle], Kilfenora, County Clare, VII, 1966, and (iii) from James McEnery [fiddle] (as played by O'Loughlin, a piper from Ballingarry, County Limerick). The same in O'Neill (DMI, 608). Other versions are The Old Blackthorn (CRÉ, 136) and The Jolly Clamdiggers (RMC, p15), but the turns [second parts] are not the same. As a hornpipe in Roche (R, ii, p14). Other names for it are The Irishman's Blackthorn Stick, The Blackthorn Stick, Clear the Road, Inch of Garth and The Rising of the Sun.

**215. Ríl Loch Garman:** The Wexford Reel, from Jimmie McGettrick [whistle], Bunninadden, County Sligo, V, 1966 [The Wexford Lasses, DMI 634; Last Night's Fun in CRÉ III, 97: also, of course, the name of another reel].

**216. Na Bruacha Caonaigh (b):** The Mossy Banks, from John Loughran [fiddle], An Crann Lom, County Tyrone, IX, 1968.

**217. Turas Uí Chonaill go dtí an Pharlaimint:** O'Connell's Trip to Parliament, (i) untitled from Aggie White [fiddle], Ballinakill, Graigue, County Galway. Seán Keane made the recording for me; (ii) from Owen Kelly [fiddle], An Crann Lom, County Tyrone, IX, 1968; the title comes from him. A version of this is The Sporting Days of Easter [no. 281 below]. Other names for it are The Newmarried Couple and Bonnie Sally [and The Willow Tree, no. 1 in Martin Mulvihill's Collection].

**218.** Untitled from Mrs. [Molly Myers] Murphy [fiddle], Glencollins, Ballydesmond, County Cork, XI, 1967.

**219.** [Kinvara Reel, composed by Tommy Whelan; recorded by Frankie Gavin as Eddie Moloney's No. 1] Untitled from Eddie Moloney [flute], Kinvara, County Galway, VII, 1966.

**220. Ríl Liam:** [Liam's Reel; also called The Concertina Reel] from Pat Mitchell [pipes], Dublin, Easter, 1972. He himself supplied the recording and a note from piper Willie Clancy. Concertina players long ago had a great fondness for this tune, says W. C. [see also no. 210 and no. 275].

**221.** [The Crosses of Annagh] Untitled from Paddy Ryan [fiddle], Birmingham, England. Mrs. Lawrie made the recording for me, Winter, 1970 [see also no. 226 below].

**222. An Seanghandal Liath:** The Old Grey Gander. Untitled from Martin ("Junior") Crehan [fiddle], Miltown Malbay, County Clare, VIII, 1959. The title is from O'Neill (DMI, 600). O'Neill has another version, The Humours of Schull (DMI, 699). [A likely ancestor for this tune is the strathspey Cameron House (Aird's Selections, vol. 5, no. 199).]

**223.** [Tuttle's Reel, The Mills are Grinding, The Custom Gap] Untitled from Peter O'Loughlin [fiddle], Kilmaley, County Clare, VII, 1966. He got it from Bobby Casey but could not remember the title.

**224.** Untitled from Paddy Taylor [flute], Dublin, VIII, 1968. Previously printed in Ceol, iii, p88.

**225. Ríl Jeaic Mhic Ghiolla Phádraig:** Jackie Fitzpatrick's Reel, from Micko Russell [flute or whistle], Doolin, County Clare. Seán Keane made the recording for me, VIII, 1966. In Westmeath this is called Paddy in London.

**226.** [The Crosses of Annagh] Untitled from Felix Doran [pipes], Dublin, VI, 1968 [see also no. 221 above].

**227. Na Coinnle Corra:** The Bluebells [more usually, Master Crowley's, Miss Patterson or Miss Patterson's Slipper; see CRÉ III, 180; MI 1407; and IFB, p. 152]. Untitled from Tommy Coen [fiddle or accordion], Kinvara, County Galway, VII, 1960. Title from Giblin (Gi, 4).

**228. An tAighneas ag an gCrosbhóthar:** The Dispute at the Crossroads, from John Doherty [fiddle], The Reelin Bridge, County Donegal, X, 1965. This is a version of Doctor Gilbert (CRÉ, 180) [according to Caoimhín Mac Aoidh, John Doherty also called this Loughros Point Reel].

**229. An Corda Snaidhmthe:** The Knotted Cord, from Jim Mulqueeny [fiddle], Kilfenora, County Clare, VIII, 1966. S. Keane made the recording for me.

**230.** [The Shepherd's Daughter] Untitled from Des O'Connor [whistle], Ballinasloe, VIII, 1968.

**231. Slán Uí Chonaille Baile Átha Cliath:** O'Connell's Farewell to Dublin, from Martin ["Junior"] Crehan [fiddle], Miltown Malbay, County Clare, VIII, 1959.

**232. Dhá Éan ar an gCrann:** Two Birds in the Tree, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, X, 1966. Related to The Bird in the Tree [or Bush] (CRÉ, 87), and for that reason Padraig O'Keeffe christened it with this name.

**233. Ainnir Tí an Gheata:** The Gatehouse Maid, from John McAloon [pipes], Dublin, IV, 1968.

**234. Garráin Ghlasa na hÉireann:** The Green Groves of Erin, from Felix Doran [pipes], VI, 1968. The same and The Gay Fellow's Favourite in O'Neill (DMI, 666). The Groves of Erin in Giblin (Gi, 217 [correction: 17]) and The Green Fields of Erin in Levey (L, i, 74). Known as Erin's Groves and Down the Groves in Kerry. Other names for it are The Good Fluter, The Castlecomer Lasses, The Queenstown Lasses, The Heather Breeze, Miss Shaw's Reel and Mary in the Mall. [According to Paul Wells and Caoimhin Mac Aoidh, this derives from the Scottish reel Miss Stewart of Grantully. That tune, which is in the mixolydian mode (i.e., with C#), was originally a strathspey, composed by Niel Gow, and is hardly different from Mr. John Stewart of Grantully, also called The Flail.]

**235. Rogha Iníon Uí Cheallaigh:** Miss Kelly's Favourite, from Micky Doherty [fiddle], Stranorlar, County Donegal, X, 1965. The New Potatoes in O'Neill (MI, 1505). Untitled in Petrie (SP, 914); his turn [second part] is faulty and does not relate to the tune [first part] [that tune is a variant of The Maids of Mitchelstown: compare CRÉ, 151]. Known as The Merry Thatcher in north Dublin (S. McQuaid). Also called Through the Heather and Handsome Sally.

**236. Cnoc an Arbhar:** The Cornhill, from Jimmie McKiernan [fiddle], Mohill, County Leitrim, IX, 1966.

**237.** [Lady Doll Sinclair, Miss Hetty McKenzie, Matt Peoples's or Matt Molloy's] Untitled from Tommy Peoples [fiddle], Dublin, III, 1968.

**238.** [A two-part version of The Gravel Walks] Untitled from James Byrne [fiddle], Meenacross, Glencolmcille, County Donegal, VIII, 1968.

**239.** [Maura Connolly's, composed by Seán Ryan] Untitled from Paddy O'Brien [accordion], Dublin, XI, 1970. Related to Eileen Curran or The Sailor's Return (DMI, 625).

**240. Aoibhneas na Máthar:** Mother's Delight, from Peter O'Loughlin [fiddle], Kilmaley, County Clare, VII, 1966.

**241.** [Paddy Taylor's] Untitled from Paddy Taylor [flute], Dublin, VIII, 1968. Previously printed in Ceol, iii, p89.

**242.** Untitled from Jim McGuirk [fiddle], Carrland, Dungannon, County Tyrone, IX, 1968 [some similarity to The New-mown Meadow].

**243. Major [correctly, Mayor] Harrison's Fedora:** from Peter O'Loughlin [fiddle], Kilmaley, County Clare, VII, 1966. In O'Neill (DMI, 799). There is no

doubt that the name is not from him at all<sup>9</sup>. It is played in another key by other fiddlers (P. O'L.)<sup>10</sup>.

**244. Maide Draighin an Éireannaigh:** The Irishman's Blackthorn [also The Hills of Kesh (CRÉ III 181) and The Eel in the Sink (Bulmer & Sharpley, "Music from Ireland", Vol. 4, no. 33; related to The Scotch Hunt (CRÉ V 176)]. Untitled from Michael [Joe] Ryan [flute], Doocastle, Ballymote, County Sligo, V, 1966; the title is from Johnny Henry.

**245.** [Rip or Tear the Calico] Untitled from Micko Russell [flute or whistle], Dublin, XI, 1968. [See also no. 274 below, CRÉ III 137, and CRÉ V 109.]

**246.** [The Green Fields of Glentown, composed by Tommy Peoples] Untitled from Tommy Peoples [fiddle], Dublin, III, 1968. [Also CRÉ III 184.]

**247. An Gasúr a thug Leadradh dá Athair:** The Gossan that beat his father, from Johnny Maguire [whistle], Belfast. Brian O'Donnell made the recording for me, Spring, 1966. Previously printed in Ceol, iii, p27. There is a version in O'Neill, On the Sly (DMI, 639) but the turn [second part] is not the same. It is called Lochiel's awa to France but he'll come again in Aird (Aird, iii, 474) but the turn of that is the same as that of Mountain Rose (DMI, 763). Thus, three reels with the same tune [first part] but the turns are not the same. It is called Lough Aisles Return in a manuscript from Armagh. Also called Lochiel's Rant. Other names for it are Tuehey's Reel, The Humours of Loughrea, The Laurel Bush, The Yeoman's Reel, The West Gale, The Reel of Bogie, The Showman's Reel, Spence's Reel and The Castlebar Traveller.

**248. Boic Óráin Mhóir:** The Bucks of Oranmore, from Patrick Kelly [fiddle], Cree, County Clare, VIII, 1965. P. K. says that the old musicians used to play what is now the first part of this reel last, and thus he himself always plays it. "The Bucks" is an excellent reel on the pipes which displays the skill of the piper and the merit of the pipes. Kerr calls it The Bucks of Cranmore (MM, p57). Other names for it are The Bucks of Carranmore and The Hearty Bucks. Originally Scottish?

**249. Na Fiairí Feá:** The Merry Harriers, from Paddy Ryan [fiddle], Birmingham, England, per Mrs. Lawrie [the same title in O'Neill, DMI 594, MI 1338-9]. This is a County Mayo reel (Mrs. L.).

**250. An Colúr ar an nGeata:** The Pigeon on the Gate, (i) from S. [Sonny] McDonagh [flute], Bunninadden, County Sligo, V, 1966, and (ii) from Laurence McDonagh [flute], Ballinafad, County Sligo, Easter, 1972. (T. Munnely recorded (ii)). The two forms, high and low, are common for playing this reel. The same in O'Neill (DMI, 648), League and Slasher (RMC, p12), Gallagher's Best in Kerr (MM, p20). Other names for it are Reidy's Reel, The Athol Braes,

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<sup>9</sup> Actually, this tune is named for Chicago mayor (and O'Neill's political patron) Carter Harrison Junior; there is a photograph of Mayor Harrison, complete with his trademark fedora, in Nicholas Carolan's book on O'Neill, "A Harvest Saved" (Ossian, 1997).

<sup>10</sup> Including another Clare fiddler, Paddy Canny, who plays this tune in G, with a variable third note of the scale.

The Scotch Braes, The Drinking Reel, The Drunken Tailor, Pigeon on the Pier, The Wandering Tinker and Lagan Slashers.

**251. Cú Uí Mhurchú:** Murphy's Greyhound, from Martin Crehan ("Junior") [fiddle], Miltown Malbay, County Clare, VIII, 1959. O'Neill calls it The Missing Guest (IM, 298).

**252. Ag Bogadh linn go Measúil:** Moving in Decency, from Jim Conroy [flute], Clonco, Graigue, County Galway, VII, 1969. There is another reel also with this name.

**253. Cnoc na bPoll:** The Knocknabowl Reel, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, XI, 1967.

**254. Bláthanna an Chnoic Rua:** The Flowers of Redhill, from Jimmie McGettrick [whistle], Bunninadden, County Sligo, V, 1966 [also CRÉ III, 125]. Other names for it are Don't be Foolish, The Hod Carrier and Jilly Neary's Favourite.

**255. An Buachaillín Fionn:** The Fairhaired Boy, from Micko Russell [flute or whistle], Doolin, County Clare, VIII, 1966. Seán Keane made the recording. Another name for it is The Flower of the Flock. [Compare The Joyful Hour (WSGM, 251), which has the same first part but in a different key signature, F rather than D; the second parts are different. That tune was previously printed in Aird, iii, 106, as Crief Fair. ]

**256. [Matt Peoples's or Lady Gordon's Reel]** Untitled from Tommy Peoples [fiddle], Dublin, III, 1968.

**257. Arda Berkshire:** The Berkshire Heights, from Jimmie McGettrick [whistle] (Mícheál Ó Faidhnaigh made the recording for me, Winter, 1967). O'Neill calls it Molly what ails you? and You're right my love (DMI, 652). [See also The Fisherman's Lilt, CRÉ I 126.]

**258. [Dillon Brown or Laington's Reel]** Untitled from John McAuliffe [fiddle], Bunninadden, County Sligo, IX, 1966.

**259. Is Trua gan Peata 'n Mhaoir agam:** ["A pity I don't have the shepherd's pet"] from Micko Russell [flute or whistle], Doolin, County Clare, VII, 1966. He himself called it "Peata Beag is a Mháthair" ["little pet and his mother"]. The name is from the chorus of the song:

Is trua gan peata 'n mhaoir agam (three times)  
'S na caoire beaga bána.  
Is ó goirim, goirim thú,  
Is grá mo chroí gan cheilg thú,  
Is ó goirim, goirim thú,  
Is tú peata beag do mháthar.

[Literally: A pity I don't have the shepherd's pet (three times)  
And the little white sheep.  
And oh good on you,  
And you are my love without guile,

And oh good on you,  
And you're your mother's little pet.]

M. R. had this verse:

I wish I had a bainbhín [little piglet]  
a bainbhín, a bainbhín,  
I wish I had a bainbhín,  
that would drink the pratie water.

The chorus is sung to the first part [of the tune], a common custom in songs of this sort. It is thus in Petrie (P, ii, 42/43) and in Joyce (J, iii, pp12/13). The key-signature in Joyce incorrect? Another setting printed in FMDI. Your Mother's Fair Pet, "Peata Geal do Mháthar" [= preceding title] and I'm ready now in O'Neill (DMI, 615). Our House at Home is another name for it. [Petrie has another setting, As truagh gan mac an mhaoir agam (SP 1501), very similar to the setting in Breathnach's "Folk Music and Dances of Ireland", no. 21, with parts in reverse order.]

**260. Éirí na Gréine (b):** The Rising Sun. Untitled from Micko Russell [flute or whistle], Doolin, County Clare, VII, 1966. Title from Goodman (G, vi [an error: there are only four volumes], p75). The Countess of Lotheans Reel (McFadyen's Scotch, English, Irish & Foreign Airs, V, p16). Other names for it are The Countess of Louden's Reel (RMC, p35) and Mahon's Reel.

**261. Fáilte Shinéad roimh Chathal:** Jenny's Welcome to Charlie, from Seamus Ennis [pipes], Miltown Malbay, County Clare, VIII, 1959. The same in O'Neill (DMI, 687). Other names for it are Jennie and the Weazel, Jennie and the Weaver and The Highway to Holburn. [See Jenny and the Weasel, CRÉ V 156.]

**262. An Tor Spionán:** The Gooseberry Bush, from John Loughran [fiddle], Pomeroy, County Tyrone, IX, 1968 [the same title in O'Neill, MI 1252].

**263. Ríl Scairteach an Ghlinne:** The Scartaglen Reel, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, XI, 1966. Also called I wish I had a Kerry Cow, The old Kerry Cow and The Brown Girl's Reel. Previously printed in Ceol, iii, p4, where it is mistakenly called "Lománach Cross".

**264. Naoi nArda na Rógaireachta:** The Nine Points of Roguery, from John Doherty [fiddle], The Reelin Bridge, County Donegal, X, 1965. The parts are played in the order 1, 2, 3, 2.

**265. Garrán an Choláiste:** The College Groves, from Patrick Kelly [fiddle], Cree, County Clare, VIII, 1966. The New Demesne, The College Grove and The Green Jacket in O'Neill (DMI, 484, 485 and 714) [also Miss Corbett's Reel, WSGM 219, reprinted from "Aird's Selections 1782-97"]. Related to number **168** above. Petrie calls it "The New Domain", a Cork Reel (SP, 904). Other names for it are The Connacht Reel, The Old Locks and Quays of Galway, "An Cailín Fionn" ["The Fair-haired Girl"], The Milestone, The Millstone, Whiskey in the Jar and Whiskey in the Jug.

**266. Bearnaigh an Bairille:** Tap the Barrell. Untitled from Mrs. Julia Clifford [fiddle], Dublin, VI, 1968. The same in Roche (R, i, 145) and in Hardebeck (CPC, i, 3).

**267. Gabhar an Dubhánaigh:** Devanney's Goat<sup>11</sup>, from Paddy Ryan [fiddle], Birmingham, England. Mrs. Lawrie made the recording for me, Winter, 1970.

**268. An Deontánach:** The Volunteer, from Micky Doherty [fiddle], Stranorlar, County Donegal, X, 1965.

**269.** [Mary McMahon] Untitled from Micko Russell [flute or whistle], Doolin, County Clare. Seán Keane made the recording for me, VIII, 1966.

**270. Ríl an Dúna:** The Doon Reel, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, X, 1966 [at least two other tunes share this name, including no. 154 above]. The first part is related to Kate Kelly's Fancy and Nellie Donovan (DMI, 483 and 638) and to The Ravelled Hank of Yarn (CRÉ, 102). D. M. got it from Pádraig O'Keefe and P. O'K. got it "from my uncle in Doon", that is, the Callaghan referred to in number **131** above. [A related tune is The Russians are Coming, CRÉ V 151.]

**271. I Meiriceá atá mo Ghrása:** My Love is in America, from Seamus Ennis [pipes], Miltown Malbay, County Clare, VIII, 1959. The same in O'Neill (DMI, 586). Also called Dandy Apron. Other names for it are My Love in America and Jenny Lind's Reel (A. Casey).

**272. Péarla an Achaidh Mhóir:** Pride of Ahamore, from Johnny Henry [fiddle], Doocastle, Ballymote, County Sligo, IX, 1966. A reel from the repertoire of John Gorman, a piper who was born in Ballydaly, County Roscommon.

**273. Ríl Mhic Mhathúna:** McMahon's Reel [also The Banshee], from John Loughran [fiddle], Pomeroy, County Tyrone, IX, 1968 [composed by County Fermanagh flute player James McMahon; several more of his tunes are in CRÉ IV].

**274. Stróic an Ceailleacó:** Tear the Calico, from Tom Barrett [fiddle], Clonmel, County Tipperary. He made the recording for me, VIII, 1971. This is a wrenboys' reel. [See also no. 245 above, CRÉ III 137, and CRÉ V 109.]

**275.** [The Concertina Reel] Untitled from Micko Russell, Doolin, County Clare, VII, 1966 (on the flute) [no. 210 above, untitled, and no. 220, Ríl Liam, are the same tune].

**276. Ríl Uí Ghormáin:** Gorman's Reel, from Michael J. [Joe] Ryan [flute], Doocastle, Ballymote, County Sligo, V, 1966. "A real old one" (M. J. R.) [the tune with the same name in CRÉ III, 188, is different].

**277. An tSeanbhróigín Bhog:** The old Slipper shoe, from Mrs. [Molly Myers] Murphy [fiddle], Glencollins, Ballydesmond, County Cork, XI, 1967 [a setting of Jenny Picking Cockles, itself a reel version of the song and jig Cailleach an

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<sup>11</sup> According to Jack Coen, this tune was composed by Tommy Whelan of the old Ballinakill Ceili Band and named for his neighbour's goat, a frequent trespasser in T.W. 's vegetable garden (information from John Kerr, IRTRAD-L, December 2002).



Airgid; see DMI 602, the reel, and 21, the jig]. Denis Murphy called it Johnnie Seán the Rake.

**278. An Cupán Tae:** The cup of tea, from Andy Conroy [pipes], Radio Éireann, XII, 1972, with the kind permission of the Director. Other forms of the name are The unfortunate cup of tae and The green cup of tea [The Cup of Tea in O'Neill, DMI 792]. Also called Mayobridge.

**279.** [Farewell to Leitrim, Kennaw's (CRÉ III 126), Lawson's Favourite, Take Her Out and Air Her (CRÉ IV 135)] Untitled from Patrick Spellman [fiddle], Bunninadden, County Sligo, VIII, 1966.

**280. Teampall an Ghleanntáin (b):** The Templeglantine Reel, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, XI, 1967. This is a version of The Maids of Mitchelstown (CRÉ, 151).

**281. Laethanta Spraoi na Cásca:** The Sporting Days of Easter [CRÉ V 149 is another setting; also The Flurry Reel, J ii, 64; and recorded by Arty McGlynn as Micho Russell's on the album "Lead the Knave"]. Untitled from Micko Russell [flute or whistle], Doolin, County Clare. S. Keane made the recording for me, VIII, 1966. Title from a manuscript from County Leitrim. There is another turn [second part] in that manuscript. [The Sporting Days of Easter in "The Northern Fiddler", p. 240, is a different tune, a version of The Wedding (DMI 597).]

**282. An Bealach ar fad go Gaillimh:** All the Ways to Galway, from Micko Russell [flute or whistle], Doolin, County Clare, VII, 1966. First printed by Aird, The Galway Girls (Aird, ii, 155) [correction: 355]. "All the way from Gallaway, early in the morning, is the burden of a popular song descriptive of the march of the Galway militia" (Crofton Croker's The Popular Songs of Ireland (1839) p242). This is basically the same as Yankee Doodle, or perhaps the latter is derived from it. The same name in Petrie (SP, 849). Slash away the Pressing Gang in O'Neill (WSGM, 80). It seems that he did not notice what tune he had there [also All the Way to Galway, DMI 999]. Also called Sarsfield March, The March of the Tribes to Galway, The Road to Lisdoonvarna. Another version at **116** above.

**283. An Charraigín Rua:** [lit., "the little red rock", composed by Brendan Tonra and named after a hill in Mayo] from Michael J. [Joe] Ryan [flute], Doocastle, Ballymote, County Sligo, IX, 1966.

**284. Ceangail na Ribíní:** Tie the Ribbons, from Owen Kelly and Jim Donaghy [fiddles] (together), An Crann Lom, County Tyrone, IX, 1968. Big Pat's Reel in O'Neill (MI, 1192). Trim the Bonnet (WSGM, 291) is a version of this. Other names for it are Jimmy the Creelmaker, Salamanca, The Pigeon House, The Dandy Reel, The Hills of Clady and O'Connell's Trip to Parliament. [Tie the Ribbons, CRÉ III 179, differs in several ways from this tune. See also no. 286 below.]

**285. Ríl Stafort:** Stafford's Reel, from Owen Kelly [fiddle], An Crann Lom, County Tyrone, IX, 1968.

286. [Variant of Tie the Ribbons; also related to Trim the Bonnet] Untitled from John Byrne [fiddle], Meenacross, Glencolmcille, County Donegal, VIII, 1968.

287. **An Gabhrán**<sup>12</sup>: from Michael J. [Joe] Ryan [flute], Doocastle, Ballymote, County Sligo, IX, 1966. This is played for the Lancers (M. J. R.).

288. [Miss Ramsay, composed by Nathaniel Gow] Untitled from Jim Conlon [fiddle], Dunshaughlin, County Meath, XI, 1967. [For a more elaborate setting, see CRÉ III 95; as Forget me Not in RMC, p77.]

289. **Octhar Deirfiúr is Daichead**: Eight and forty sisters. Untitled from Eddie Moloney [flute], Kinvara, County Galway, VII, 1960. There is a version in the Feis Ceoil Collection of Irish Airs (9); title from this, but the second part there is from Dublin Lasses (CRÉ, 193).

290. [Considine's Grove, Paddy Cronin's, Dinny Ryan's, or The Pride of Rathmore] Untitled from Mrs. [Molly Myers] Murphy [fiddle], Glencollins, Ballydesmond, County Cork, XI, 1970.

291. **Craith na Cleití**: Toss the Feathers. Untitled from Jim Mulqueeny [fiddle], Kilfenora, County Clare, VIII, 1966. I have another setting (CRÉ, 195) [and another, in D, CRÉ III, 112]. In Tipperary it was called Thresh the Feathers and The Humours of Ballagh. Other names for it are Thornberry's, Geatley's, The New Reel and The Mountain Lark. Joyce says that the title refers to feathers in a head-dress or helmet.

292. [The Youngest Daughter, The Ranting Widow, Sweet Molly, or Hopetoun House] Untitled from Sonny McDonagh [flute], Bunninadden, County Sligo, IX, 1966. A version of The Ranting Widow (CRÉ, 177). Here is some further information about it: version of it are Miss Fargherson's New Reel (Rutherford's Complete Collection of 200 Country Dances (c.1775), iii, p52); The Scotch Bonnet and A Short Way to Heaven (Goodman, ii, p163 and iii, p222). It is called The Tap Room or Lord Edward and Fitzgerald's in a manuscript from Ballynacarrigy in County Westmeath. Also called The Blossom of the New Tree, Scotch Maggie, The Lady's Top Dress, Granshaw Glens, Roll out the Barrell, The Rakes of Abbey.

293. **Cluiche an Ghrá**: The Game of Love. Untitled from Peter O'Loughlin, Kilmaley, County Clare (on the fiddle), VII, 1966. A version in O'Neill (WSGM, 276); title from this. Called The Aberdeen Lasses in Fermanagh. Other names for it are Bloron's Fancy, Bond's and The New Custom House.

294. **Ríl an Chárthaigh**: Carty's Reel, from Micko Russell [flute or whistle], Doolin, County Clare, IX, 1966. Seán Keane made the recording for me. Another name for it is Kathy's Reel [also The Castle].

295. [The Piper's Son, The Humours of Ballinacarrig, or The Humours of Rockstown] Untitled from Denis Murphy [fiddle], Gneeveguilla, County Kerry, X, 1966.

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<sup>12</sup> The Irish word for the plant variously known in English as "wild clematis", "old man's beard" or "traveller's joy"; also possibly a dialect form of *gabhar*, "goat". Pronounced "gow-ravn".

**296. Bothán Thaobh an Ghleanna:** The Glenside Cottage, from Jack Connell [fiddle], Meendurragha, Ballydesmond, County Cork, X, 1966. O'Neill calls it Lovely Molly (DMI, 563).

**297. Seán is Sinéad:** Jack and Jill, from Michael J. [Joe] Ryan [flute] (with Johnny Henry [fiddle]), Doocastle, Ballymote, County Sligo. This is a reel from the repertoire of piper John Gorman (M. Ó Fiadhnaigh). It is a version of "Seán sa Cheo" ["John in the mist"].

## [HORNPIPES]

**298. Rogha Chill Dara:** The Kildare Fancy, from Jim Brophy [pipes], Dublin, III, 1972. The same in O'Neill (DMI, 809). Also called Dundee (RMC, p87 [p121 of the Mel Bay edition]). Another name for it is The Union Hornpipe. Pipers do not often use the ornament at II (3) [i.e., second part, bar 3].

**299. Cornphíopa Mhic Dhiarmada:** McDermott's Hornpipe, from Paddy O'Brien [accordion], Dublin, XI, 1970. Previously printed from him in FMDI (p147) [also called The Flowers of Antrim, MI 1655; and The Sligo Fancy, "Allan's Irish Fiddler". McDermott's Hornpipe, DMI 850, MI 1610, is a different tune].

**300.** [The Clar Hornpipe] Untitled from Tom Barrett [fiddle]. He himself made the recording for me, VIII, 1971.

**301. Cornphíopa Uí Dhonnchaidh:** Dunphy's Hornpipe, from Pat Mitchell [pipes], Dublin, II, 1972. Previously printed from him in FMDI (p147). O'Neill has a setting (DMI, 810). "An excellent hornpipe of no great antiquity . . . called after the man from whose playing it was reduced to notation by our scribe" (Francis O'Neill's Irish Folk Music (1913) p115). From that setting sprang the settings that Irish musicians have. Pádraig O'Keeffe used to call it Miss Dunphy's Hornpipe.

**302. Daichead is Dathúil:** Fair and Forty. Untitled from Paddy O'Brien [accordion], Dublin, XI, 1970. Title from O'Neill (DMI, 840) [classed as a reel in MI, 1482].

**303. Cornphíopa Uí Chróinín:** Cronin's Hornpipe, from Seamus Ennis [pipes], Miltown Malbay, County Clare, VIII, 1959. This is a Sliabh Luachra tune.

**304. Cornphíopa Thomáis Uí Chonchúir:** Tom Connor's Hornpipe, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, XI, 1970. Connor was a fiddler from Farrankale, near Ballydesmond. [The Widow Cantwell's Fancy in O'Neill, DMI 912, MI 1732; Killaloe Hornpipe, no. 509 in "Tunes of the Munster Pipers": see note to no. 10 above.]

**305. Cornphíopa Mhic Ghearailt:** Fitzgerald's Hornpipe, from Mrs. [Molly Myers] Murphy [fiddle], Glencollins, Ballydesmond, County Cork, XI, 1967.

**306. Cornphíopa Mhic Ghiolla Easbaig:** Gillespie's Hornpipe. Untitled from Alec Kerr [fiddle], Laharn, County Antrim. He himself made the recording for me, IV, 1969. The title is from O'Neill (DMI, 917) [another version, with a different second part, is The Leinster Hornpipe, WSGM 331].

**307.** [The Cuckoo Hornpipe or The Dublin Hornpipe] Untitled from Seamus Ennis [pipes], Miltown Malbay, County Clare, VIII, 1959.

**308. Cornphíopa Uí Cheallacháin:** O'Callaghan's Hornpipe, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, X, 1966. Previously printed in Ceol, ii, p99. The person referred to here and in number 131 above was a fiddler from Doon near Ballydesmond, an uncle of Pádraig O'Keeffe. [In "Sliabh

Luachra on Parade", a collection of music from Terence "Cuz" Teahan edited by Paul Deloughery, it is stated that "This hornpipe is generally accepted as composed by Pdraig O'Keefe for his mother"; I have found no evidence either to support or to contradict this statement.]

**309. Cornphíopa Mhic Labhráis:** Lawson's Hornpipe, from Jim Brophy [pipes], Dublin, III, 1972.

**310. Pléaraca Thuaim Gréine:** The Humours of Tuamgraney, from Paddy O'Brien [accordion], Dublin, XI, 1970. Previously printed in FMDI (p147). O'Neill has a setting, Tomgraney Castle (DMI, 926). [Also Loch Leven Hornpipe in "Köhler's Violin Repository", vol. 3, p235.]

**311. Cornphíopa Uí Eachaigh:** Hawke's Hornpipe [Hawk's Hornpipe in O'Neill, DMI 926, MI 1754; Paul (Poll) Ha'penny in CRÉ III, 222; Mollie MacAlpin originally; see note in CRÉ III], from Jim Conroy [flute], Clonco, County Galway, VII, 1969.

**312. Cornphíopa an Bhreathnaigh:** Walsh's Hornpipe, from Denis Murphy [fiddle], Gneeveguilla, County Kerry, XI, 1970. The reference is to Philip Walsh, fiddler, from Maol Mountain. Shown here as if the G were natural. If it were present, it would be sharp. [A version of this appears in Köhler's Violin Repository, vol. 2, p147 (Edinburgh, 1880s) as Wittle Dean: the first parts are almost the same, the second parts different. It is part of the Friendly Visit tune family.]

**313.** [Duke's Retreat] Untitled from Alec Kerr [fiddle], Laharn, County Antrim. He himself made the recording for me, IV, 1969. Number One in Kidson's Old English Country Dances (p23).

**314. Cornphíopa an Dreoilín:** The Wren's Hornpipe, from Tom Barrett [fiddle], who made the recording for me, VIII, 1971. The name shows that this is a tune associated with the wrenboys on St. Stephen's Day. There are other hornpipes with this name (for example, DMI, 945).

**315. Magh Luirg:** The Plains of Boyle, from Jim Brophy [pipes], Dublin, III, 1972. Another setting in Ceol, ii, p16.

## CLÁR NA nAINMNEACHA

### [INDEX OF NAMES]

The names of the tunes that are given in the collection are listed below. The principal name of each tune is given in Roman type and other names (see the Notes) in italics. For names of tunes to which reference is made in the Notes, see the separate list.

The article is put at the end of the name: "An Cleith Buí", for example, is under C, not A; The Basket of Turf is under B, not T. The numbers refer to the tune, not the page.

[Index omitted here: see book.]

## NA CEOLTÓIRÍ

### a bhFuarthas na Foinn uathu

#### [THE MUSICIANS

#### from whom the music was collected]

Where two places are mentioned for a musician the first is his native place and the second is the place he was living when the music was collected.

Tunes marked with \* were from two musicians playing together.

Bairéad, Tomás (Tom Barrett) Kerry and Clonmel.	fiddle	85, 121, 123, 130, 274, 300, 314.
Cathcart, Seán (John Cathcart) Fermanagh.	fiddle	29.
Daltúnaigh, Bean an (Mrs. Dalton) Limerick.	concertina	101, 107.
de Búrca, Mícheál (Michael Burke) Kerry.	fiddle	96.
de Faoite, Úna (Aggie White, Mrs. S. Ryan) Ballinakill, County Galway.	fiddle	165, 172, 186, 203*, 217(i).
Mac Amhlaoibh, Seán M. (John McAuliffe) Sligo.	fiddle	258.
Mac an Bháird, Séamas (Jimmie Ward) County Clare.	whistling	146, 187.
Mac Aonghusa, Séamas 209, (Séamas Ennis) Dublin.	pipes	2, 11(i), 46, 68(ii), 104, 160, 213, 261, 271, 303, 307.
Mac Coirc, Séamas (Jim McGuirk) Tyrone.	fiddle	173, 242.
Mac Donncha, Labhrás	flute	22, 109, 112, 116, 250(ii).

(Laurence McDonagh)  
Sligo.

Mac Donncha, Sonny  
(Sonny McDonagh)  
Sligo. flute 158, 195, 250(i), 292.

Mac Éinrí, Seán  
(Johnny Henry)  
Sligo. fiddle 136, 151, 272, 297\*.

Mac Giolla Eoin, Seán  
(John McAloon)  
Fermanagh and Belfast. pipes 176, 208(i), 233.

Mac Innéirí, Séamas  
(James McEnery)  
Limerick. fiddle 8, 16, 32, 33, 49, 94, 214(iii).

Mac Mánaís, Aodh  
(Hugh McManus)  
Cavan. accordion 113.

Mac Thiarnáin, Séamas  
(Jimmie McKiernan)  
Leitrim. fiddle 162, 236.

Mac Uaid, Seán  
(Jack Wade)  
Dublin and Clones. pipes 41, 66.

Mag Eachaidh, Tomás  
(Tom Gaffey)  
Galway. whistle 35, 82.

Mag Fhloinn, Seosamh  
(Joe McGlynn)  
Roscommon. fiddle 212.

Mag Shamhráin, Seán  
(John McGovern)  
Cavan. accordion 108.

Mag Shitric, Séamas  
(Jimmie McGettrick)  
Sligo. whistle 167, 198, 215, 254, 257.

Mag Uidhir, Seán  
(John Maguire)  
Meath. fiddle 81.

Mag Uidhir, Seán  
(Johnny Maguire) whistle 144, 152, 168, 247.



Cavan and Belfast.

Mistéil, Pádraig (Pat Mitchell) Dublin.	pipes	58, 88, 145, 179, 220, 301.
Ó Beirn, Séamas (James Byrne) Donegal.	fiddle	238.
Ó Beirn, Seán (John Byrne) Donegal.	fiddle	15, 286.
Ó Braonáin, Seán (John Brennan) Sligo and Dublin.	flute	135*.
Ó Briain, Pádraig 302, (Paddy O'Brien) Offaly and Dublin.	accordion	43, 97, 105. 180, 239, 299, 310.
Ó Bróithe, Séamas (Jim Brophy) Dublin.	pipes	178, 298, 309, 315.
Ó Caoimh, Art (Art O'Keefe) Kerry.	whistle	86, 92, 114, 117, 127.
Ó Caoimh, Donncha (Denis O'Keefe) Kerry.	accordion	78.
Ó Carra, Alastar (Alec Kerr) Antrim.	fiddle	306, 313.
Ó Catháin, Seán 129. (John [Seán] Keane) Kerry.	accordion, fiddle	27(i), 90, 91, 119, 120, 129.
Ó Catháin, Seán (Seán Keane) Dublin.	fiddle	205.
Ó Ceallaigh, Eoghan (Owen Kelly) Tyrone.	fiddle	217(ii), 284*, 285.
Ó Ceallaigh, Pádraig 248, (Patrick Kelly)	fiddle	7, 9, 23, 24, 59, 159, 211, 265.

County Clare.

Ó Céilleachair, Pádraig (Pat Kellegher) Sligo.	fiddle	95.
Ó Colmáin, Liam (Willie Coleman) Sligo.	fiddle	135*, 143, 181.
Ó Comhain, Tomás (Tommy Coen) Galway.	fiddle, accordion	3, 140, 197*, 227.
Ó Conaill, Seán (Jack Connell) Cork.	fiddle	87,137(ii), 296.
Ó Conaire, Aindrias (Andy Conroy) Roscommon and Dublin.	pipes	185, 278.
Ó Conaire, Séamas (Jim Conroy) Galway.	flute	14, 28, 106, 252, 311.
Ó Conalláin, Séamas (Jim Conlon) Westmeath.	fiddle	288.
Ó Conchúir, Deasún (Des O'Connor) Dublin.	whistle	11(ii), 74, 188, 202, 230.
Ó Críocháin, Máirtín (Martin "Junior" Crehan) County Clare.	fiddle	34, 76, 83, 222, 231, 251.
Ó Críocháin, Mícheál (Mick Crehan) County Clare and Kildare.	whistle	137(i).
Ó Deoráin, Feidhlim (Felix Doran) Wicklow and Manchester, England.	pipes	84, 170, 189, 226, 234.
Ó Dochartaigh, Mícheál 268. (Micky Doherty) Donegal.	fiddle	133*, 156, 182*, 199*, 235,
Ó Dochartaigh, Seán (John Doherty)	fiddle	45, 132, 133*, 134, 174, 182*, 183, 199*, 228, 264.

Donegal.

Ó Donnchaidh, Mícheál (Micky Pat Donaghy) Tyrone.	fiddle	13, 196, 208(ii).
Ó Donnchaidh, Séamas (Jim Donaghy) Tyrone.	fiddle	284*.
Ó Dúda, Dónall (Dan Dowd) Dublin.	pipes	100.
Ó Dúgáin, Mícheál (Mick Duggan) Kerry.	fiddle	89.
Ó Fathaigh, Pádraig (Paddy Fahey) Galway.	fiddle	4, 19.
Ó Fearghail, Pádraig (Pat Farrell) Longford.	fiddle	150*.
Ó Fiachnach, Tomás (Tommy Hunt) Sligo.	flute	157, 161, 206.
Ó Fionnghaile, Seán (John Fennell) County Clare.	whistle	51, 147, 177.
Ó Geannáin, Séamas (James Gannon) Westmeath.	accordion	55, 61, 69, 73, 80, 93.
Ó hAirt, Liam (Bill Harte) Longford and Dublin.	accordion	39, 52, 155.
Ó hÁinle, Séamas (Jim Hanley) Longford.	fiddle	150*.
Ó hUiginn, Liam (William Higgins) Leitrim.	flute	194.
Ó Laochdha, Tadhg (Tim Leahy) Kerry.	accordion	99, 111, 126.

Ó Laoghaire, Seán (Johnny O'Leary) Kerry.	accordion	18, 42, 60.
Ó Lochlainn, Peadar (Peter O'Loughlin) County Clare.	flute, fiddle	203*, 223, 240, 243, 293.
Ó Lúchráin, Seán (John Loughran) Tyrone.	fiddle	200, 216, 262, 273.
Ó Máille, Liam (Bill O'Malley) County Clare.	fiddle	21.
Ó Maol Chaoine, Séamas (Jim Mulqueeny) County Clare.	fiddle	68(i), 204, 214(ii), 229, 291.
Ó Maolomhnaigh, Éamonn (Eddie Moloney) Galway.	flute	6, 47, 139, 197*, 219, 289.
Ó Maolomhnaigh, Stiofán (Stephen Moloney) Galway.	flute	37.
Ó Murchú, Donncha 70 (Denis Murphy) 153, Kerry. 232, 308,	fiddle	31, 38, 40, 48, 50, 57, 63, 64, 102, 122, 128, 131, 138, 148, 154, 171, 192, 201, 214(i), 253, 263, 270, 280, 295, 304, 312.
Ó Murchú, Mícheál (Michael Murphy) Cork.	whistle	44.
Ó Murchú, Pádraig (Paddy Murphy) County Clare.	concertina	184.
Ó Riain, Mícheál (M. J. [Michael Joe] Ryan) Sligo.	flute	142, 244, 276, 283, 287, 297*.
Ó Riain, Pádraig (Paddy Ryan) Roscommon and Birmingham.	fiddle	141, 221, 249, 267.

Ó Spealáin, Pádraig (Patrick Spellman) Sligo.	fiddle	20, 279.
Ó Súilleabháin, Pádraig (Paddy O'Sullivan) Kerry.	fiddle	26.
Ó Táilliúir, Pádraig 241. (Paddy Taylor) Limerick and London.	flute	1, 5, 56, 72, 75, 103, 234,
Peoples, Tomás 237, (Tommy Peoples) Donegal and Dublin.	fiddle	149, 163, 166, 191, 193, 207, 246, 256.
Ruiséil, Mícheál (Maidhceó) 110, (Micko Russell) 175, County Clare. 260,	flute, whistle	10, 17, 36, 53, 65, 67, 71, 115, 118, 124, 150(i), 164, 190, 210, 225, 245, 255, 259, 269, 275, 281, 282, 294.
Uí Chlúmháin, Síle Bean (Mrs. Julia Clifford) Kerry and London.	fiddle	266.
Uí Mhurchú, Bean (Mrs. [Molly Myers] Murphy) 305. Cork.	fiddle	12(i), 25, 27(ii), 30, 54, 62, 77, 79, 98, 125, 218, 277, 290,

## SCAOILEADH NA NODANNA

### [KEY TO ABBREVIATIONS]

- Aird** James Aird, A Selection of Scotch, English, Irish and Foreign Airs. Adapted to the Fife, Violin, or German Flute, I-IV. (Glasgow 1780-1803).
- B, i** Edward Bunting, A General Collection of the Ancient Irish Music. (London 1796).
- B, ii** Edward Bunting, A General Collection of the Ancient Music of Ireland. (London 1809).
- B, iii** Edward Bunting, The Ancient Music of Ireland. Arranged for the Pianoforte. (Dublin 1840).
- CPC of Jigs** Carl Hardebeck, Cnuasacht Port agus Cor do'n bPiano ["A Collection and Reels for the Piano"], I & II. (Dublin 1921).
- CRÉ** Breandán Breathnach, Ceol Rince na hÉireann ["Dance Music of Ireland"]. (Dublin 1963, Reprint 1975).
- DMI** Francis O'Neill, The Dance Music of Ireland. (Chicago 1907, Reprint 1969).
- F** Collection of music made by William Forde (1795-1850). (Now MS 24 0 19 in the Royal [Irish] Academy).
- FMDI** Breandán Breathnach, Folk Music and Dances of Ireland. (Dublin 1971).
- G** Collection of music made by James Goodman (1826-96) I-IV. (Now MSS 3194-7 (1/5/38-41) in Trinity College [Dublin]).
- Gi** P. J. Giblin, Collection of traditional Irish dance music for the violin. (Dublin, undated) [1928].
- H** Collection of music made by Henry Hudson (1798-1889) and now in Boston. Copy in The National Library [Dublin], I-V (Mss 7255-9).
- IM** O'Neill's Irish Music. Enlarged edition. (Chicago, undated).
- IMR** Crosby's Irish Musical Repository. (London 1808).
- J, i** Patrick Weston Joyce (1827-1914), Ancient Irish Music. (Dublin 1873).

- J, ii** Patrick Weston Joyce, *Old Irish Folk Music and Songs*. (London 1909).
- J, iii** Collection of music made by Patrick Weston Joyce. (Now MSS 2982–3 in The National Library [Dublin]).
- L, i** R. M. Levey, *The Dance Music of Ireland. First Collection*. (London 1858).
- L, ii** R. M. Levey, *The Dance Music of Ireland. Second Collection*. (London 1873).
- MI** O'Neill's *Music of Ireland*. (Chicago 1903. Reprint New York 1964).
- MM** Kerr's *Fourth Collection of Merry Melodies*. (Glasgow, undated).
- NCD** John and William Neal, *A Choice Collection of Country Dances With their Proper Tunes*. (Dublin, c.1726).
- O'FNM** O'Farrell's *Collection of National Music for the Union Pipes*. (London, c.1800).
- O'FPC** O'Farrell's *Pocket Companion for the Union Pipes, I & II*. (London 1806–11).
- P, i** George Petrie, *Ancient Music of Ireland. Arranged for the Pianoforte, Vol. I*. (Dublin 1855).
- P, ii** George Petrie, *Ancient Music of Ireland*. (Dublin 1882).
- Pi** Collection of music made by John Edward Pigot (1822–71). (Now MS 24 0 20–21 in the Royal [Irish] Academy).
- PPM** *The Poets and Poetry of Munster*, ed. W. M. Hennessy, M.R.I.A.I., 4th edition. [John O'Daly and James Clarence Mangan]
- R** Francis Roche, *Collection of Irish Airs Marches and Dance Tunes, I–III*. (Dublin 1911–27).
- RMC** Ryan's *Mammoth Collection*. (Boston 1883). Republished as *One Thousand Fiddle Tunes*. (Chicago 1940).
- SH & II.** Samuel Holden, *Collection of the most esteemed old Irish Melodies, I & II*. (Dublin 1807).
- SP** Charles Stanford (ed.), *The Complete Collection of Irish Music as noted by G. Petrie, LL.D., R.H.A.* (London 1902–5).

- TP, i** Breandán Breathnach, Tacar Port, 1961.
- TP, ii** Breandán Breathnach, Tacar Port, 1962.
- TP, iii** Breandán Breathnach, Tacar Port, 1962.
- WSGM** Francis O'Neill, Waifs and Strays of Gaelic Melody. Enlarged Edition. (Chicago 1922).



## IDENTIFICATION OF UNTITLED ("GAN AINM") TUNES

Identification of these tunes was greatly assisted by fellow members of IRTRAD-L, The Irish Traditional Music List, in particular Philippe Varlet, Henrik Norbeck, Caoimhín Mac Aoidh and Nigel Gatherer; their contributions are noted below, with their initials. The remaining unidentified tunes could (if a title is essential) in each case reasonably be called after the source musician.

Abbreviations:

B&S	Music from Ireland. Dave Bulmer and Neil Sharpley (four volumes).
CRÉ I/II	Ceol Rince na hÉireann, I or II. Breandán Breathnach.
DMI	Dance Music of Ireland. Francis O'Neill.
IFB	The Irish Fiddle Book. Matt Cranitch.
JOL	Johnny O'Leary of Sliabh Luachra. Terry Moylan.
MI	Music of Ireland. Francis O'Neill.
NF	The Northern Fiddler. Allen Feldman and Eamonn O'Doherty.
PFR	Play Fifty Reels. The Armagh Pipers Club.
RMC	Ryan's Mammoth Collection. William Bradbury Ryan, ed. Patrick Sky.
SP	The Complete Collection of Irish Music. George Petrie, ed. C.V. Stanford.
WSGM	Waifs and Strays of Gaelic Melody. Francis O'Neill.

### Double jigs

1. Paddy Taylor's (same tune is no. 56, as single jig or slide); title from the album "The Smoky Chimney" by Eoghan O'Sullivan, Gerry Harrington and Paul de Grae.  
The Foynes Jig or Dawn's Jig, titles from Mike Rafferty via Lesl Harker.
3. Unidentified, from Tommy Coen.
5. The Banks of the Shannon (Marie Torpey and John Gleeson on TG4);  
Paddy Taylor's; possibly composed by him;  
the latter title from HN, quoting Hammy Hamilton;  
also from the CD "The Smoky Chimney".
6. The Shoemaker's Fancy [PV, citing Goodman]  
Related to a family of tunes including: The Humours of Ayle House (DMI 261),  
When you go home (DMI 334), The Connachtman (MI 1053),  
The Kilfinane Jig (DMI 273), Come with me now (DMI 312),  
and Down the back lane (CRÉ I 6).
15. Unidentified, from John Byrne.
16. Gillan an Drover or The Drovers Lads, a Scottish jig. [NG]  
No. 10, Dónall na Gréine, is a version of this tune.  
The first part of no. 16 is similar to The Grumbling Rustic (DMI 80).

- 21. The Butchers' March/Jig (DMI 127, MI 867, CRÉ II 27).
- 22. Gillan's Apples (DMI 287, MI 1110, CRÉ II 7).
- 42. Éireann go Brách (JOL 2; Ellen O'Leary's, JOL 99, is another version, in D).
- 43. The Hag in the Churn [PV].
- 48. Tom Billy's Jig (CRÉ III 13).
- 51. Unidentified, from John Fennell.  
Similar to Whelan's [PV], CRÉ I 49.

### Single jigs and slides

- 55. Unidentified, from James Gannon.
- 56. Paddy Taylor's (same tune as no. 1, double jig);  
title from the CD "The Smoky Chimney".  
The Foynes Jig or Dawn's Jig, titles from Mike Rafferty via Lesl Harker.
- 59. Mickey Callaghan's (recorded by John Kelly).  
Mickey O'Callaghan (recorded by Micho Russell).  
Patsy Geary's (recorded by The Bothy Band).  
No. 71 (also untitled) is the same with parts reversed. [PV]
- 60. Tom Billy's (JOL 118).
- 61. Unidentified, from James Gannon.
- 67. The Old Favourite (B&S 4, 53): the name of an Irish pub in London.
- 69. Unidentified, from James Gannon.
- 71. See note on no. 59 above.
- 72. Unidentified, from Paddy Taylor.
- 74. Up and About in the Morning (in 3 parts by Sean Keane and Matt Molloy  
on their "Contentment is Wealth" album). [PV].
- 75. Unidentified, from Paddy Taylor.
- 77. The Cullen Slide (second of two slides recorded by Julia and Billy  
Clifford);  
Michael Murphy's (Matt Cranitch). [PV]  
Also played as a polka, e.g., Jim Keefe's, JOL 188.
- 78. Unidentified, from Denis O'Keefe.

79. Pádraig O'Keeffe plays a slightly different setting called I'd rather be married than left on "The Sliabh Luachra Fiddle Master" (RTÉ recording). See also CRÉ V 78.
80. Tom Moran's Fancy (rec. by John Joe Gannon on "Seoda Ceoil 2"). [PV]
81. The Kishkeam Lasses (JOL 184).
82. Recorded by Mike and Mary Rafferty as Barrel Rafferty's Jig, named for Mike's father, who played it.
83. Unidentified, from Martin "Junior" Crehan. Compare Maurice Manley's Slide (JOL 9).
85. Denis Murphy's Slide (2) (JOL 74). Recorded by Tom & Kerry Barrett as Bedford Cross, named after Tom's birthplace near Listowel.
86. Dan O'Keeffe's or Danny Ab's Slide (JOL 177, B&S 2, 57 and IFB p. 135); one of two slides so named.
87. Dan Patsy's Slide (Con Curtin, Treoir 1975); Paudy Scully's on Jackie Daly's Topic LP. [PV]
89. Mick Duggan's Slide (IFB, p. 62); The Meentogues Lad (JOL 24).
90. Unidentified, from Seán Keane. A slide version of "The Star of the County Down." [Dan Leonard]
91. Get Up, Old Woman, and Shake Yourself (JOL 216) with parts in reverse order. The tune of this title in O'Neill (DMI 394, MI 1091) is less similar. The double jig The Black Rogue or This Life is all Chequered (DMI 302) is also related. [NG]
92. Baile an tSamhraidh (CRÉ III, 39).

### Slip jigs

103. Tipperary Hills (DMI 430, MI 1148). Andrew Carey (O'Farrell's Pocket Companion, vol. 2, no. 119; RMC 109). Recorded by The Bothy Band as Gorman's: the 1956 Michael Gorman recording may have been their source. [PV] In the Gow collection as Andrew Carr; O'Neill has Andrew Carey as an alternative title. [NG]
106. The Highway to Kilkenny (DMI 451); The high road to Kilkenny (SP 549).

## **Polkas and single reels**

- 108.** Seán McGovern's Polka (IFB, p. 167).
- 109.** O'Brien's Favourite (The Mooncoin Ceili Band on their c. 1956 78rpm recording);  
Darby's Cross (Julia and Billy Clifford). [PV]  
Scartaglen Polka (IFB, p. 71 and JOL 41 and 110), and John Egan's (B&S 4, 74).
- 112.** Unidentified, from Laurence McDonagh.
- 113.** Captain Byng (B&S 2, 74; also DMI 736, as a reel): composed by Nathaniel Gow.
- 114.** Willie Reidy's (2) (JOL 245).
- 119.** The Top of Maol (IFB, pp. 67, 70);  
The Groves of Gneeveguilla (CRÉ III, 63).
- 120.** Unidentified, from Seán Keane (from Anascaul, County Kerry: not the Chieftains fiddler). Recorded as John Keane's on "The County Bounds" CD, played by Matt Cranitch, Máire O'Keeffe and Johnny McCarthy (fiddles). "Seán" was how the man was introduced to me.
- 121.** Unidentified, from Tom Barrett.  
Recorded by The Monks of the Screw as Patrick O'Connor's.
- 123.** Unidentified, from Tom Barrett.
- 125.** Art O'Keeffe's Polka (IFB, p. 68); a variant of no. 127.
- 127.** Dan Sweeney's (JOL 48); a variant of no. 125.
- 129.** Port Dálaigh (one of several so called) in "An Pota Stóir: The Set Dance Music of West Kerry" by Feargal Mac Amhlaobh and Con Durham.
- 130.** The Glen Cottage (1) (CRÉ III, 72);  
The Green Cottage (JOL 236).

## **Reels**

- 135.** Miss Gunning's Delight (WSGM 231), of which The Contradiction (WSGM 232, DMI 724, MI 1503) is an elaborate variation. Composed by William Marshall. [NG]
- 139.** Unidentified, from Eddie Moloney.
- 142.** Unidentified, from Michael Joe Ryan.

143. Martin Wynne's No. 3, composed by Martin Wynne; identified by Dan Leonard, from a group of three Martin Wynne compositions posted to IRTRAD-L by Jeffrey Erickson in June 1999; the source of this one was Brian Conway.
151. An Ugly Customer (DMI 623, MI 1373).  
After the Hare (RMC 60).
161. Sheehan's Reel, Lord Wellington (also the name of a different tune), Wellington's Reel, or Black-eyed Sailor (CRÉ III 110, DMI 490, MI 1213, 1475).
162. Unidentified, from Jimmy McKiernan.  
Appears to be a two-part version of the three-part Glory Reel (NF 162). These are the first two parts of a four-part reel I heard played by Paddy O'Brien and Sean O'Driscoll nearly twenty years ago. They called it The Trip to Tuam.  
I have since heard Altan do a three-part version, calling it The Glory Reel.  
[Dan Leonard]
163. La Cosa Mulligan, composed by Tommy Peoples.
166. Tommy Peoples' or Mooney's Reel [Philippe Varlet].
167. Drummond Lasses (DMI 673, MI 1436).
173. Unidentified, from Jim McGuirk  
First part is similar to John Brennan's (CRÉ I 160) [PV].
175. Unidentified, from Micho Russell.  
First part is similar to Boy in the Gap [PV, HN].
181. Eleanor Kane's composed by Ed Reavy.
186. Father Ahearn's (James Keane), Aggie Whyte's (Joe Burke), Paddy Kelly's (Treoir 1970) [PV].  
Paddy Kelly's (Mary Bergin: Feadóga Stáin 2).  
According to the liner notes on that album it seems like Paddy Kelly did indeed compose this tune [HN].
187. Free and Easy (WSGM 280).  
Kerry Lasses [North Kerry MS in the possession of Ciarán Dalton].  
The Milltown Lasses (CRÉ V 150 and The Hidden Fermanagh, p103).  
Spindle Shanks (Conal O'Grada) [HN].  
Mulqueen's (De Danann, Boys of the Lough, Sully's Banjo Book) [PV].  
Compare The Tinker's Reel (DMI 782) and The Lisburn Lasses (MI 1529) [PV].
191. The Mint in the Corn (Donegal).

It is the Scottish Reel Geordie Affleck normally played there in E Flat [CMA].

Tommy Peoples's Reel (PFR 48).

197. The Shores (or Humours) of Lough Reagh/ Tommy Whelan's Reel (CRÉ III 87, B&S 3, 14).
202. Travers's Reel (PFR 42); Travers's Reel in CRÉ III is different.
207. Jackson's Reel (Tommy Peoples, on "The High Part of the Road").
210. The Concertina Reel/ Ríl Liam (CRÉ II 220, in G); also CRÉ II 275, untitled.
212. Maude Millar (PFR 30); the tune of that name in O'Neill is different but distantly related;  
Paddy McFadden's and The Magic Slipper in RMC, pp49/54
218. Unidentified, from Mrs. Murphy.
219. Eddie Moloney's No. 1 (Frankie Gavin), Kinvara Reel (PJ Herson) [PV].  
Kinvara Reel, composed by Tommy Whelan [Andrew Kuntz: Fiddler's Companion]
221. The Crosses of Annagh (CRÉ III 171); not the Michael Dwyer tune of the same name;  
this one is related to Down the Broom.
223. Tuttle's Reel (Bobby Casey, on the album "Taking Flight");  
called The Jug of Punch in B&S 4, 29, but this is not correct: cf. DMI 758.  
Recorded by Paddy Sweeney in 1937 as The Custom Gap  
(appearing as The Custom Jap).  
The Mills are Grinding (2nd setting), MI 1379. [HN]
224. Unidentified, from Paddy Taylor.  
Stone in the Field [PV], but quite different as compared with CRÉ I 104.
226. The Crosses of Annagh; see note to no. 221 above.
230. The Shepherd's Daughter (B&S 3, 13).
237. Matt Peoples's [CMA].  
Matt Molloy's (B&S 4, 19);  
also untitled in CRÉ III, no. 121.  
This is an old Scottish bagpipe reel called Lady Doll Sinclair or Lady Dole Sinclair,  
also found in fiddle collections as Miss Henny McKenzie. [NG]  
Lady Doll, a strathspey setting, in "Köhler's Violin Repository", vol. 2, p190.
238. Gravel Walks (a two-part version); compare NF 161.
239. Maura Connolly's, composed by Seán Ryan.

241. Paddy Taylor's (B&S 3, 26).
242. Some similarity to New Mown Meadow [PV]
245. Rip the Calico [PV]; CRÉ II 274, DMI 525, MI 1179.
246. The Green Fields of Glentown, composed by Tommy Peoples.
256. Matt Peoples's [CMA].  
Lady Gordon's Reel in Martin Mulvihill's Collection, no. 11: not the same tune as the Lady Gordon in CRÉ V.  
Also untitled in CRÉ III 167.
258. Dillon Brown (CRÉ III 117), but not the same as O'Neill's Dillon Brown (DMI 527, MI 1257);  
Laington's Reel (rec. by Kevin Burke).
269. Mary McMahan (B&S 2, 24).
275. The Concertina Reel; see note to 210 above.
279. Farewell to Leitrim/ Kennaw's/ Lawson's Favourite, etc. (CRÉ III 126, DMI 570, MI 1307, WSGM 322).
286. Variant of Tie the Ribbons (CRÉ III 179, DMI 607, MI 1352); also related to Trim the Bonnet (CRÉ II 284, MI 1192).
288. Miss Ramsay [PV]; a two-part version; see CRÉ III 95 for the three-part setting;  
also compare The Queen's Shilling/ Lady Mary Ramsey (DMI 752, MI 1536, WSGM 255c).  
Composed by Nathaniel Gow. [NG]
290. Considine's Grove (O'Neill), Paddy Cronin's (Kevin Burke), Dinny Ryan's (Duignan & Horan). [PV]  
Máire O'Keeffe calls this one The Pride of Rathmore on her CD. [HN]
292. The Youngest Daughter, The Ranting Widow, Sweet Molly, Hopetoun House, etc. (CRÉ I 177, DMI 494, MI 1217, WSGM 257, 320).
295. The Piper's Son or Humours of Ballinacarrig (DMI 664, 738; MI 1427, 1519).  
Humours of Rockstown (RMC 54).

### Hornpipes

300. The Clar Hornpipe (rec. by Martin Mulvihill and by Mick Moloney & Eugene O'Donnell). [PV]

- 307.** The Cuckoo Hornpipe in "Allan's Irish Fiddler", "Trip to Sligo", and on a John Kelly recording;  
The Dublin Hornpipe (MI 1725).
- 313.** Duke's Retreat in O'Farrell's Pocket Companion.  
Perhaps a Northumbrian tune. [PV]  
[OFPC 4:103, marked "Scotch"]