

World Fiddle Day Scartaglin Sat May 21
Annual Fiddle Recital

'Handed DownThrough the Airwaves'



Presented by
Aoife Nic Chormaic and Steve Larkin

The 2022 World Fiddle Day Recital

We are fast approaching this year's event with lots of excitement and some trepidation. The village of Scartaglin has seen two of its pubs close since the last Handed Down event in March 2019. Is there a demand for us to continue? We can only wait until Saturday, May 20, to find out! After 2 years of online activity it's great to be returning to live music and we are really looking forward to this year's Recital.

The Fiddle Recital is, for us, the highlight event of World Fiddle Day. It helps to keep in circulation the tunes that local musicians would have played in Scartaglin and the surrounding area. We think it's great to witness the different age groups, old friends and friends who haven't yet met, come together to celebrate the music.

The Fiddle Recital has once again been supported magnificently by the work and preparation that Paul de Grae does prior to the event. His research on the tunes, origins, books and players are highly educational and his notations encourage players to learn and participate on the day. On behalf of everyone we want to thank him and salute him.

In April 2021, while listening to the Rolling Wave programme on RTÉ Radio, I was surprised and delighted to hear presenter Aoife Nic Chormaic reference the Handed Down Sliabh Luachra Archive and encourage her listeners to access it. She spoke enthusiastically of the treasures it contained.

In May, I was invited to speak about recent recordings we had received and about World Fiddle Day in Scartaglin. I discovered that Aoife had in the past played sessions with Mick Culloty and that Aoife's husband Steve Larkin had played with Seán Abeyta so we had that in common.

When it came to this year's Fiddle Recital, Aoife and Steve were our first choice to host and thankfully they were able to accept. For any event to stay relevant and grow it's important to welcome new faces, voices and viewpoints and both Aoife and Steve are very knowledgeable on the Music of Sliabh Luachra and its musicians and we look forward to having them at World Fiddle Day Scartaglin.

PJ Teahan

Source recordings

PJ Teahan has posted the source recordings on the Soundcloud page of World Fiddle Day Scartaglin. Follow this link to find them all:

<https://soundcloud.com/pj-teahan-884614828/sets/world-fiddle-day-scartaglin>

The transcriptions

In keeping with the spirit of World Fiddle Day, we felt it was important that as many fiddlers as possible (the younger ones especially) should have the chance to learn these tunes, so that they can play them on the day, and indeed keep these tunes in circulation. With that aim in mind, we have opted for fairly basic transcriptions, generally from the first round of each tune, omitting most of the ornamentation and variations.

The transcriptions are taken directly from the recordings, not from previously published settings. Musicians of this quality put their personal stamp on every tune they play, and even in the case of a tune you know well, it's worth having a look (and listen) to see what they get up to.

Visit the website!

The World Fiddle Day Scartaglin website has a great store of information, rare photos, recordings and videos, biographical details, etc., so have a look, you'll enjoy it:

<https://worldfiddledayscartaglin.ie/>

Transcriptions and text by Paul de Grae.



Fiddle recital in Lyons' Bar, Scartaglin.

Set list.

Set 1. Polkas: Con Thadhgo's, The Gullane, Mikey Buckley's.

Set 2. Slides: The Star Above the Garter; The Lisheen Slide.

Set 3. Jigs: The Munster Jig; Tell Her I Am.

Set 4. Reels: O'Rourke's, Galtee Rangers, The Woman of the House.

Set 5. Jigs: Scatter the Mud, McMahon's Favourite, Tonra's.

Set 6. Hornpipes: Cronin's, O'Callaghan's Low, O'Callaghan's High.

Set 7. Reels: Pay the Girl Her Fourpence, Mickey Rattley's Fancy.

Set 8. Polkas: The Moving Bog, The Green Cottage.

Set 9. Jigs: Down in the Meadow, Pat McKenna's.

Set 10. Reels: The Sliabh Luachra National Anthem!
(Galtee Rangers, The Glountane Reel, O'Callaghan's).

1. Polkas: Con Thadhgo's, The Gullane, Mikey Buckley's.

Con Thadhgo's



Musical notation for Con Thadhgo's Polka, measures 1-13. The key signature is two sharps (F# and C#), and the time signature is 2/4. The melody is written on a single staff. Measures 1-4: F#4, A4, B4, A4 | G4, F#4, E4, D4 | C4, B3, A3, G3 | F#3, E3, D3, C3. Measures 5-8: F#4, A4, B4, A4 | G4, F#4, E4, D4 | C4, B3, A3, G3 | F#3, E3, D3, C3. Measures 9-12: F#4, A4, B4, A4 | G4, F#4, E4, D4 | C4, B3, A3, G3 | F#3, E3, D3, C3. Measure 13: F#4, A4, B4, A4 | G4, F#4, E4, D4 | C4, B3, A3, G3 | F#3, E3, D3, C3. The piece ends with a double bar line and repeat dots.

The Gullane Polka



Musical notation for The Gullane Polka, measures 14-33. The key signature is two sharps (F# and C#), and the time signature is 2/4. The melody is written on a single staff. Measures 14-17: F#4, A4, B4, A4 | G4, F#4, E4, D4 | C4, B3, A3, G3 | F#3, E3, D3, C3. Measures 18-21: F#4, A4, B4, A4 | G4, F#4, E4, D4 | C4, B3, A3, G3 | F#3, E3, D3, C3. Measures 22-25: F#4, A4, B4, A4 | G4, F#4, E4, D4 | C4, B3, A3, G3 | F#3, E3, D3, C3. Measures 26-29: F#4, A4, B4, A4 | G4, F#4, E4, D4 | C4, B3, A3, G3 | F#3, E3, D3, C3. Measures 30-33: F#4, A4, B4, A4 | G4, F#4, E4, D4 | C4, B3, A3, G3 | F#3, E3, D3, C3. The piece ends with a double bar line and repeat dots.

Mikey Buckley's



Musical notation for Mikey Buckley's Polka, measures 34-47. The key signature is two sharps (F# and C#), and the time signature is 2/4. The melody is written on a single staff. Measures 34-37: F#4, A4, B4, A4 | G4, F#4, E4, D4 | C4, B3, A3, G3 | F#3, E3, D3, C3. Measures 38-41: F#4, A4, B4, A4 | G4, F#4, E4, D4 | C4, B3, A3, G3 | F#3, E3, D3, C3. Measures 42-45: F#4, A4, B4, A4 | G4, F#4, E4, D4 | C4, B3, A3, G3 | F#3, E3, D3, C3. Measure 46: F#4, A4, B4, A4 | G4, F#4, E4, D4 | C4, B3, A3, G3 | F#3, E3, D3, C3. Measure 47: F#4, A4, B4, A4 | G4, F#4, E4, D4 | C4, B3, A3, G3 | F#3, E3, D3, C3. The piece ends with a double bar line and repeat dots.

Set 1. Polkas: Con Thadhgo's, The Gullane, Mikey Buckley's.

Source recording: Bridgie Kelliher, Julia Clifford and Sonny Riordan, from a session in Crowley's Bar, Kenmare, late 1980s.

The titles here come from Terry Moylan's book, "Johnny O'Leary of Sliabh Luachra". Johnny's versions are no.s 158, 45 and 148 in that book; the last has the parts in reverse order to that shown here.

The first tune is named after concertina player Con Cronin, a.k.a. Con Thadhgo, from whom Johnny O'Leary learned it.

The second tune is also called *The Blackwater Polka*.

The third tune is named after a gifted fiddle player from Cnoc na Gaoithe, near Gneeveguilla. A pupil of Pádraig O'Keeffe, he played regularly for Sunday night dances in Lacka hall along with O'Keeffe, Denis Murphy and John Clifford. He died from tuberculosis at a young age.



Julia Clifford and Bridgie Kelliher, from photographer Jill Freedman's book "Ireland Ever".

2. Slides: The Star Above the Garter, The Lisheen.

The Star Above the Garter



The Lisheen Slide



Julia Clifford

Set 2. The Star Above the Garter; The Lisheen Slide.

Source recording: Julia Clifford, recorded in Bridgie Kelliher's house, 1987.

According to a story in *The Kerryman* some years ago, the title of the first tune refers to the Star & Garter, a pub in Church Street, Listowel (pictured below), once favoured by Denis Murphy, which may be true, but does not explain the "Above" in the title (various theories have been suggested, none decent, unfortunately). "The Star and Garter" was the insignia of the Grand Master of the Knights of St Patrick, the Order of St Patrick being the Irish equivalent of the Most Noble Order of the Garter in England. The Knights went in for Masonic-sounding job descriptions and a lot of fancy dressing up and parading about, until somebody stole their jewels from Dublin Castle. Then came the Revolution and they went extinct.

(On the recording, Julia calls this tune *The Hare in the Corn*, which just shows that anyone can make a mistake.)



The Lisheen Slide is related to a three-part jig, *Jackson's Frieze Coat*, in O'Neill's collections (no. 27 in "Dance Music of Ireland", no. 728 in "Music of Ireland"); that title suggests that it may have been composed by the 18th century piper, Walker Jackson, although it does not appear in the only published collection of his tunes ("Jackson's Celebrated Irish Tunes", printed by Edmund Lee, Dublin, 1774); his name has been attached to a multitude of tunes, not all his own compositions.

It hardly needs saying that "The Star Above the Garter" is also the title of the LP that Julia recorded with her brother Denis Murphy in 1969, an album which many regard as the finest fiddle duet recording ever made. This set is the final track on that album, with Julia playing an octave lower on *The Lisheen Slide*; when playing that tune eighteen years later on this recording, she played a slightly different second part.

3. Jigs: The Munster Jig, Tell Her I Am.

The Munster Jig

The image displays two musical pieces in treble clef with a key signature of one sharp (F#). The first piece, 'The Munster Jig', is in 6/8 time and consists of 14 measures. It begins with a repeat sign and a fermata over the first measure. The melody features eighth and sixteenth notes, with a first and second ending at measures 13 and 14. The second piece, 'Tell Her I Am', is in 4/4 time and consists of 17 measures. It also begins with a repeat sign and a fermata over the first measure. The melody is composed of eighth and quarter notes, with a first and second ending at measures 16 and 17. Measure numbers 5, 10, 14, 18, 22, 27, and 31 are indicated at the start of their respective lines.

5

10

14

18 Tell Her I Am

22

27

31

Set 3. The Munster Jig; Tell Her I Am.

Source recording: on 28 May 1949, shortly before he emigrated to America, 23-year-old Paddy Cronin cycled to Ballyvourney, near Macroom, County Cork, where he was recorded by Séamus Ennis for Raidió Éireann. This set was among those recorded on that occasion.

The Munster Jig is an example of a tune whose popularity must have been achieved by aural transmission rather than print, as the only printed settings I can find are in the Johnny O'Leary book and in a hard-to-find American publication, "Sliabh Luachra on Parade", both comparatively recent (1994 and c.1987 respectively). No doubt its appearance on "The Star Above the Garter" album helped to spread it beyond the Sliabh Luachra area, but obviously that's not where Paddy Cronin learned it. The title was probably coined by an outsider: for a local person "Munster" would not be a very helpful title.

A very similar tune, and possible ancestor, is *Jackson's Bottle of Claret*, no. 148 in O'Neill's "Waifs & Strays", which O'Neill found in "A Pocket Volume of Airs, Duets, Songs, Marches, etc., Vol. I", published by Paul Alday in Dublin in the early 19th centuy. It's also found even earlier in "Hime's 2nd Collection of Favourite Country Dances for this Present Year 1796 with Basses & Proper Figures for Dancing".

Paddy's version of *Tell Her I Am* is similar, but far from identical, to the three-part setting recorded by Michael Coleman in 1936, minus Coleman's first part; the setting in O'Neill is somewhat different. Another Kerry setting is *The Humours of Ballymore* in the Goodman collection (no. 85 in "Tunes of the Munster Pipers"); and Breathnach found a version called *Jackson's Dasey* (sic) in a manuscript from Castleisland.



Johnny Cronin (centre) with his fiancée Maureen Glynn at Ballydesmond Feile Cheoil. Flanking them are Johnny's brothers, Michael (left) and Paddy.

4. Reels: O'Rourke's, The Galtee Rangers, The Woman of the House.

O'Rourke's

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13

The Galtee Rangers

17

21

25

29

Set 4. Reels: O'Rourke's, Galtee Rangers, The Woman of the House.

Source recording: Paddy Cronin, recorded for Raidió Éireann in Dublin, 1949.

Strictly speaking *O'Rourke's* should be (and sometimes is) called *The Wild Irishman*. The label on Michael Coleman's 1934 recording gave the names of the tunes as *O'Rourke's/Wild Irishman*, which is the reverse of what he actually played; but the influence of Coleman's recordings was such that the wrong names stuck. However, since there are at least three other tunes called *The Wild Irishman*, it is not necessarily a bad thing to have at least this one known by an alternative title. O'Neill's *The Sligo Chorus* (MI 1273, DMI 541) is closely related to this one, and there is a jig form called *The Wild Irishman* in McGlashan's "Scots Measures" (c.1778). Another Kerry version is called *The Green Pidgeon*; Goodman's setting is no. 92 in "Tunes of the Munster Pipers", and



it's also in the David Curtin manuscript of c.1860 acquired by Breandán Breathnach from E. Finnegan of Stagmount, Rockchapel, Co. Cork. According to Breathnach, it was called *The Blue Pigeon* in County Leitrim. "Skying the blue pigeon" was a 19th century figure of speech meaning to steal the lead from the roofs of buildings.

The Galtee Rangers is frequently played nowadays as the first of the "Sliabh Luachra National Anthem" set (set 10 below). On the recording, Paddy doubles the parts, but since each part already consists of a four-bar phrase played twice, this could be regarded as too much of a good thing, so I've notated it as being played "single".

The Woman of the House is another tune which may have come to Sliabh Luachra via a Michael Coleman recording. John Clifford recalled: "Every week one of us [himself or Denis Murphy] would go down to Killarney. We'd get into D. F. O'Sullivan's or Hilliard's and get one record. We made up a collection of them. We'd every one that Coleman made... Morrison, Killoran, Paddy Sweeney..." The Sligo fiddling, with piano backing, was quite different to the local music in style and repertoire, but it clearly was attractive, and both Denis Murphy and Paddy Cronin came to be highly regarded as reel players. Paddy's version of *The Woman of the House* resembles the Coleman recording rather than the older printed settings in O'Neill or Joyce (under the title *The Cows Are a-Milking*, in "Old Irish Music and Song"), but it is not a copy of Coleman's version.

When going from *The Galtee Rangers* into the first round of *The Woman of the House*, the first note is A; on repeats, it is D. I've written out the repeat of the first part to show this.

5. Jigs: Scatter the Mud, McMahon's Favourite, Tonra's.

Scatter the Mud

Scatter the Mud

5

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14

Musical notation for 'Scatter the Mud' in 6/8 time, key of D major. The piece consists of 14 measures. The first measure is a repeat sign. The second measure is a half note D. The third measure is a half note E. The fourth measure is a half note F#. The fifth measure is a half note G. The sixth measure is a half note A. The seventh measure is a half note B. The eighth measure is a half note C. The ninth measure is a half note D. The tenth measure is a half note E. The eleventh measure is a half note F#. The twelfth measure is a half note G. The thirteenth measure is a half note A. The fourteenth measure is a half note B. The piece ends with a repeat sign.

McMahon's Favourite

McMahon's Favourite

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Musical notation for 'McMahon's Favourite' in 6/8 time, key of D major. The piece consists of 30 measures. The first measure is a repeat sign. The second measure is a half note D. The third measure is a half note E. The fourth measure is a half note F#. The fifth measure is a half note G. The sixth measure is a half note A. The seventh measure is a half note B. The eighth measure is a half note C. The ninth measure is a half note D. The tenth measure is a half note E. The eleventh measure is a half note F#. The twelfth measure is a half note G. The thirteenth measure is a half note A. The fourteenth measure is a half note B. The fifteenth measure is a half note C. The sixteenth measure is a half note D. The seventeenth measure is a half note E. The eighteenth measure is a half note F#. The nineteenth measure is a half note G. The twentieth measure is a half note A. The twenty-first measure is a half note B. The twenty-second measure is a half note C. The twenty-third measure is a half note D. The twenty-fourth measure is a half note E. The twenty-fifth measure is a half note F#. The twenty-sixth measure is a half note G. The twenty-seventh measure is a half note A. The twenty-eighth measure is a half note B. The twenty-ninth measure is a half note C. The thirtieth measure is a half note D. The piece ends with a repeat sign.

Tonra's

Tonra's

34

38

42

46

Musical notation for 'Tonra's' in 6/8 time, key of D major. The piece consists of 46 measures. The first measure is a repeat sign. The second measure is a half note D. The third measure is a half note E. The fourth measure is a half note F#. The fifth measure is a half note G. The sixth measure is a half note A. The seventh measure is a half note B. The eighth measure is a half note C. The ninth measure is a half note D. The tenth measure is a half note E. The eleventh measure is a half note F#. The twelfth measure is a half note G. The thirteenth measure is a half note A. The fourteenth measure is a half note B. The fifteenth measure is a half note C. The sixteenth measure is a half note D. The seventeenth measure is a half note E. The eighteenth measure is a half note F#. The nineteenth measure is a half note G. The twentieth measure is a half note A. The twenty-first measure is a half note B. The twenty-second measure is a half note C. The twenty-third measure is a half note D. The twenty-fourth measure is a half note E. The twenty-fifth measure is a half note F#. The twenty-sixth measure is a half note G. The twenty-seventh measure is a half note A. The twenty-eighth measure is a half note B. The twenty-ninth measure is a half note C. The thirtieth measure is a half note D. The thirty-first measure is a half note E. The thirty-second measure is a half note F#. The thirty-third measure is a half note G. The thirty-fourth measure is a half note A. The thirty-fifth measure is a half note B. The thirty-sixth measure is a half note C. The thirty-seventh measure is a half note D. The thirty-eighth measure is a half note E. The thirty-ninth measure is a half note F#. The fortieth measure is a half note G. The forty-first measure is a half note A. The forty-second measure is a half note B. The forty-third measure is a half note C. The forty-fourth measure is a half note D. The forty-fifth measure is a half note E. The forty-sixth measure is a half note F#. The piece ends with a repeat sign.

Set 5. Jigs: Scatter the Mud, McMahon's Favourite, Tonra's.

Source recording: Mick Culloty, Seán Abeyta and PJ Teahan, recorded in Sheila Prendiville's bar, Castleisland, 2013.

The first tune has gone through several incarnations. An early setting is called *The Eviction* in "Ryan's Mammoth Collection" (Boston, 1883). O'Neill has two settings in his "Music of Ireland", nos. 966-7, the first virtually identical to the Ryan tune, but the second a reworking by John McFadden, one of O'Neill's most interesting contributors, musically illiterate but famed for his "chronic" (O'Neill's word) habit of variation; that second setting is the only one in O'Neill's "Dance Music of Ireland" (no. 187). Since then, the tune has been further "folk processed" to give the version we hear on this recording, which is also in a lower key.

McMahon's Favourite, also known as *James McMahon's Jig*, was, oddly enough, composed by James McMahon (1893-1977), a flute player from Fermanagh who spent most of his life in Belfast. Among his other compositions are the jig, *The Ivory Flute*, and the reel, *The Banshee* (though that title was a later addition).



James McMahon

Tonra's is also a 20th century composition, by the Mayo fiddler Brendan Tonra (1934-2014), long resident in the Boston area.



Brendan Tonra

6. Hornpipes: Cronin's, O'Callaghan's Low, O'Callaghan's High.

Cronin's Hornpipe



O'Callaghan's Low





Set 6. Hornpipes: Cronin's, O'Callaghan's Low, O'Callaghan's High.

Source recording: Denis Murphy and Seamus Ennis, recorded in Denis's house, Lisheen, Gneeveguilla, unknown year.

It's uncertain which Cronin is referred to in the title of the first tune. It was recorded by Paddy Cronin in 1950 for Copley Records in Boston, after which it became associated with Paddy; but there's also a manuscript setting in Pádraig O'Keeffe's fiddle notation, reproduced in Dan Herlihy's book, "Sliabh Luachra Music Masters, Volume 1", p27, with the title *Cronin's Hornpipe* in Pádraig's handwriting; although Paddy was one of Pádraig's star pupils, there seem to be no other cases where Pádraig might have named a tune for one of his pupils. Another candidate is the Tipperary-born fiddler Edward Cronin (c.1838-c.1918), who was one of O'Neill's most prolific contributors; a cylinder recording which O'Neill made of Edward Cronin playing *Banish Misfortune* shows that he played in what we would recognise today as Sliabh Luachra style. Corney Drew's teacher, Timothy O'Grady, (d.1840s) was originally from Tipperary, so there is precedent for a Tipperary influence on Sliabh Luachra music and dance.

O'Callaghan's Low, also called *The Bank of Turf*, is Pádraig O'Keeffe's three-part version of the four- or five-part *Groves Hornpipe*, which itself is a major-key version of *The Drunken Sailor*. Denis Murphy also called this one *Fiddler's Green*, which is a place where Pádraig O'Keeffe said he would go when he died: eight miles below Hell where steel strings would be required on the fiddle because of the heat. The name "Fiddler's Green" is from early 19th century maritime folklore, an imagined afterlife "nine miles beyond the dwelling of his Satanic majesty" where sailors go when they die after serving at least fifty years at sea. There is rum, tobacco, a fiddle that never stops playing and dancers who never tire. A song of the same title was composed in 1966 by John Conolly, a folk singer from Grimsby, and has already become naturalised as an "Irish ballad".

In Sliabh Luachra, any tune called *O'Callaghan's* is likely to have come from Cal O'Callaghan, Pádraig O'Keeffe's uncle, who lived in Doon, near Kiskeam, County Cork; by the same token, the

numerous *Doon Reels* are associated with Cal. Young Pádraig was fostered out, as was the common custom, to his mother's family home in Doon, where he was taught music by Cal, who in turn had learned from the famous Corney Drew (b.1832, a tenant farmer and music teacher from Kiskeam). Pádraig said on many occasions that his music came from his mother's family, by which he mainly meant Cal, though his mother Margaret also played concertina and sang.

As well as being a storehouse of the local repertoire, Cal had music from further afield: around about 1860, he had emigrated to America, where he stayed for over twenty years in Ohio in a largely Scottish community; he returned home not long before Pádraig was born. Very little is known of Cal's time in Ohio, but if he was like his nephew, he picked up tunes wherever he went. There seems to have been a copy of "Ryan's Mammoth Collection" (published in Boston in 1883) in circulation in Sliabh Luachra, and it may well have been brought back by Cal: a clue is the *Chorus Jig* (actually a reel), the last tune in "Ryan's", which passed into the Sliabh Luachra repertoire, via Cal and Pádraig, as one of the aforementioned *Doon Reels* (recorded by Paddy Cronin on a 78 as *Doon Reel No.2*).



Cal O'Callaghan, Pádraig O'Keeffe's uncle and mentor.



*The Yonkers Ceili Group, New York, 1960:
Denis Murphy at rear left.*

7. Reels: Pay the Girl Her Fourpence, Mickey Rattley's Fancy.

Pay the Girl Her Fourpence

Musical notation for the first reel, 'Pay the Girl Her Fourpence'. It consists of four staves of music in G major (one sharp) and 4/4 time. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The melody is characterized by eighth and sixteenth notes, with some measures featuring a 'w' symbol above the staff, likely indicating a specific fingering or ornamentation.

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Mickey Rattley's Fancy

Musical notation for the second reel, 'Mickey Rattley's Fancy'. It consists of four staves of music in G major (one sharp) and 4/4 time. The first staff contains measures 17-20, the second staff measures 21-24, the third staff measures 25-28, and the fourth staff measures 29-32. The melody continues with eighth and sixteenth notes, maintaining the 'w' symbol in the first two staves.

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Set 7. Reels: Pay the Girl Her Fourpence, Mickey Rattley's Fancy.

Source recording: Paddy Cronin, recorded by Dan Herlihy, unknown year.

The slightly different titles here are from the books which were, I think, Paddy's sources for the tunes; the similarity to the book setting is very close for both. Although of course he possessed a great store of local tunes, Paddy was always keen to learn new ones, even in his later years, and O'Neill's books were often on the music stand at home. Among the tunes which he rescued from books and popularised are *The Streams of Kilnaspig* (from O'Neill's "Waifs & Strays", no. 188) and *Colonel Irwin* (from Donal O'Sullivan's "Carolan" book, no. 60), the latter, though a Carolan air, sounding in Paddy's hands rather like a Paddy Fahey reel.

Pay the Girl Her Fourpence is from O'Neill's "Dance Music of Ireland", no. 804; on this recording, Paddy repeats the first part but not the second, which is probably a good idea. I can find no printed setting of the tune before O'Neill, but the existence of variants suggests that it has been around long enough to be "folk processed". In the Johnny O'Leary book there are two tunes called *Bill O'Keeffe's*, nos. 162-3, which Johnny learned from Pádraig O'Keeffe who in turn got them from his brother Bill, also a fiddler; *Bill O'Keeffe's (1)* is a variant setting of *Pay the Girl Her Fourpence*, though there's no telling if Bill adapted it from the O'Neill book himself or just picked it up in the traditional manner. Denis Murphy also played *Bill O'Keeffe's (1)*, which he called *The Knocknaboul Reel*; his version is transcribed in Breathnach's "Ceol Rince na hÉireann", vol. 2, no. 253.

Mickey Rattley's Fancy came from O'Neill's "Waifs & Strays", no. 299. There's a Kerry connection, in that O'Neill's source was the Rice-Walsh manuscript. In the Introduction to "Waifs & Strays", O'Neill wrote:

Of the manuscript collections available through the kindness of musical compatriots, the most valuable was one which included much of the repertory of Jeremiah Breen, a blind fiddler of great repute who flourished a generation ago in North Kerry, between Listowel and Ballybunnion. His tunes were noted down by Thomas Rice, a talented pupil, and later copied by his friend James P. Walsh, now a Sergeant of police in Chicago. From a mutual friend, Richard Sullivan, a much admired dancer hailing from the same locality, came the information that the Sergeant's precious manuscript had passed into the possession of Patrick Stack, a fiddler whose execution was no less admirable than his modesty. Not only did this knight of the bow favor the writer with the custody of the Rice-Walsh Manuscript, so-called, but he obligingly wrote out several of his own rare tunes which had so far escaped all collectors.

Jerry or Jeremiah Breen, like Patrick Stack, was from Ballyconry and was born in 1826 or 1827 (assuming, as seems likely, that he was the blind musician of that name listed as 74 years old in the 1901 Census and living in Kiltewan, Ballyegan, near Ballyconry). Among his pupils was Maurice Carmody (b.1858/9), whose son Tom (b.1893/4) recorded with James Morrison in New York in the 1930s. Among the tunes they recorded was *Maurice Carmody's Favorite*, a jig known in North Kerry as *The Stick Across the Hob*; it has since become one of the most popular tunes in the repertoire, generally known nowadays as *Morrison's Jig*, but it can be traced all the way back to Jerry Breen. Patrick Stack's setting is in "Waifs & Strays" as *Paddy Stack's Fancy Jig*.

8. Polkas: The Moving Bog, The Green Cottage.

The Moving Bog

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13

Musical notation for 'The Moving Bog' in 2/4 time, key of D major. The piece consists of 13 measures. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece ends with a double bar line and repeat dots.

The Green Cottage

17

21

25

29

33 second part, lower octave.

37

Musical notation for 'The Green Cottage' in 2/4 time, key of D major. The piece consists of 37 measures. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece is divided into two parts: the first part (measures 17-29) and the second part (measures 30-37), which is marked 'second part, lower octave.' The piece ends with a double bar line and repeat dots.

Set 8. Polkas: The Moving Bog, The Green Cottage.

Source recording: Julia and Billy Clifford, from the Gael Linn album, "Ceol as Sliabh Luachra", 1982.

The first tune is one of several in the local repertoire which are often played with the parts in reverse order, with predictably confusing results in sessions. The title refers to a catastrophic natural event called a bog burst, a type of landslide in which large masses of bog begin to move downhill, due to liquefaction of the underlying peat layers. Such frightening events would loom large in the folk memory, so it's not surprising that there are several unrelated tunes with that title from different parts of the country. The worst such incident in Sliabh Luachra was the Knocknageeha (Quarry Cross) burst of 28 December 1896, in which eight members of the Donnelly family (six children and both parents) were wiped out, along with their livestock. Christy Cronin of Gneeveguilla has a song about it.

Johnny O'Leary and Pádraig O'Keeffe called this one *O'Sullivan's*, after Johnny's neighbour Thadelo O'Sullivan (1904-78) who played flute, whistle melodeon and concertina; his name is associated with many unusual tunes, apparently from the repertoires of Tom Billy Murphy and Din Tarrant.

The second tune – also called *The Glen [or Glin] Cottage* – appears in a multitude of versions all over Ireland, Britain and even France (as *L'Harmonica*). It's also used as the air for several songs, including "St Patrick Was a Gentleman". Arguably the original version is the Scottish reel *Alister McAlister* (variously spelled). It's usually played in the lower key of E minor; this A minor version, with its high Cs in the second part, is not for the faint-hearted fiddler, however it does provide an opportunity for what's locally called "bassing", that is, playing the melody an octave lower. I've shown the second part written out this way; the first part can also be lowered if you ignore the E in the second and sixth bars.

In notating both of these tunes, I've simplified the ornamentation for clarity.



Julia and Billy Clifford (Ciarán Mac Mathúna in background).

9. Jigs: Down in the Meadow, Pat McKenna's Jig.

Down in the Meadow

Musical notation for 'Down in the Meadow' in G major, 6/8 time. The piece consists of 14 measures. The first line contains measures 1-4, the second line measures 5-8, the third line measures 9-12, and the fourth line measures 13-14. The melody is written in treble clef with a key signature of one sharp (F#). The piece concludes with a double bar line and repeat dots.

Pat McKenna's Jig

Musical notation for 'Pat McKenna's Jig' in G major, 6/8 time. The piece consists of 12 measures. The first line contains measures 18-21, the second line measures 22-25, the third line measures 26-29, and the fourth line measures 30-31. The melody is written in treble clef with a key signature of one sharp (F#). The piece concludes with a double bar line and repeat dots.

Set 9. Jigs: Down in the Meadow, Pat McKenna's Jig.

Source recording: Paddy Cronin, recorded in 1949, and Willie O'Connell, unknown year.

I could find no other setting of the first jig under the *Down in the Meadow* title and, sad to say, it's not the air of the song of that title that Marilyn Monroe sings in the 1954 movie "The River of No Return"; but it's also known as *A Tailor I Am*, and indeed is more widely known under that title; Paudie O'Connor and John O'Brien recorded it as that on their "Wind and Reeds" album, learned from Paddy Cronin. But the title *A Tailor I Am* is easily confused with *Tell Her I Am*, also recorded by Paddy in 1949 (see set 3); and to add further confusion, *A Tailor I Am* in "Tunes of the Munster Pipers" is an entirely different tune. So all in all, it's no bad thing to call this one *Down in the Meadow*.

Joyce has a variant setting, *Carrickmacross*, no. 805 in Joyce's "Old Irish Folk Music and Song", which is quite similar in the first part but not in the second; there is a slim Kerry connection in that *Carrickmacross* is one of "12 airs copied by Mr. Pigot from a ms. lent to him by Miss O'Connell of Grena, Killarney" (though Carrickmacross itself is in County Monaghan).

We initially had no information on the second tune, and for want of anything else it was dubbed *Willie's Jig*. However, Baltimore (USA) bodhrán player and tune scholar Myron Bretholz has pointed out that this is *Pat McKenna's Jig*, composed in 1964 by the Tyrone fiddler of that name.

10. Reels: The Sliabh Luachra National Anthem.

The Galtee Rangers

The Galtee Rangers

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9

13

The Glountane Reel

17

21

25

29

The Galtee Rangers is a reel in D major (one sharp) and 4/4 time. It consists of 13 measures. The first line contains measures 1-4, the second line measures 5-8, and the third line measures 9-13. The key signature is one sharp (F#). The melody is written on a treble clef staff. The first line ends with a repeat sign. The second line ends with a repeat sign. The third line ends with a double bar line and a sharp sign. The Glountane Reel is a reel in D major (one sharp) and 4/4 time. It consists of 16 measures. The first line contains measures 1-4, the second line measures 5-8, the third line measures 9-12, and the fourth line measures 13-16. The key signature is one sharp (F#). The melody is written on a treble clef staff. The first line ends with a repeat sign. The second line ends with a repeat sign. The third line ends with a repeat sign. The fourth line ends with a double bar line and a sharp sign.

Set 10. Reels: The Sliabh Luachra National Anthem.

Source recording: World Fiddle Day Scartaglin concert finale, 2016.

The individual titles of these tunes are *The Galtee Rangers*, *The Glountane Reel* and *O'Callaghan's*. Fiddler Dee Sullivan christened the set "The Sliabh Luachra National Anthem", and the nickname is appropriate, since the set has indeed become anthemic. It was arranged in this form by Jackie Daly, and was first recorded by him on the Dolores Keane & John Faulkner album "Sail Óg Rua" (1983), as *Galtee Ranger*, *Denis Murphy's*, and *The Doon Reel*. As mentioned earlier, Pádraig O'Keeffe's uncle and mentor Cal O'Callaghan was from Doon, near Kiskeam, County Cork, and any tunes in the Sliabh Luachra repertoire titled *O'Callaghan's* or *The Doon* most likely came from him.

33 O'Callaghan's



37



41



45 to finish



The image shows the musical notation for the tune 'O'Callaghan's' in G major (one sharp). It consists of four staves of music. The first staff (measures 33-40) and the second staff (measures 37-40) show the first two lines of the melody. The third staff (measures 41-44) and the fourth staff (measures 45-48) show the continuation of the melody, ending with a double bar line. The key signature is G major, indicated by one sharp (F#).

All three tunes appeared on the classic album, "The Star Above the Garter" by Denis Murphy and Julia Clifford, but not in this combination. The first two are played together on the album, but the third is paired with *The Lady on the Island*.

The first (as *The Humours of Galtymore*) and third tunes are also played together by Denis and Julia on the "Kerry Fiddles" album, but in the higher key of G, to allow for "bassing", and combined with *The New-mown Meadows*.