

World Fiddle Day Scartaglin  
Annual Fiddle Recital May 20 at 1400 hrs



“ In Memory of Donal Ó Laoire “  
hosted by  
Aoife Ní Chaoimh & Roisín O Connor  
Heritage Centre Scartaglin Co Kerry



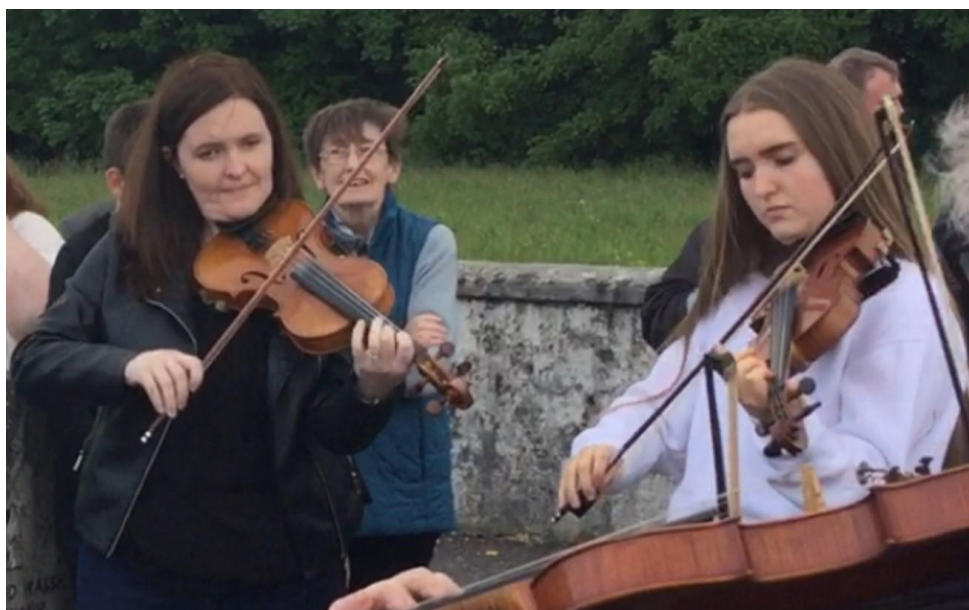
## INTRODUCTION

2023 marks the ten-year anniversary of the World Fiddle Day Scartaglin Fiddle Recital. We can credit Skip Gorman from New Hampshire for suggesting a workshop or gathering rather than just meeting up like in 2013.

We are delighted this year to have Aoife Ní Chaoimh, a great County Kerry fiddler who is now living in Dublin, and her daughter Róisín O'Connor hosting this year's Recital. Aoife is now one of Kerry's senior fiddle players, with influences coming from her teacher Nickie McAuliffe, nights playing in Dan O'Connell's listening to Johnny O'Leary, and Paddy Cronin's return to Kerry all shaping her style and sense of tradition. Her respect for the Scartaglin fiddle players Ned and Dan Jeremiah O'Connor is evident, and all of these influences make her a very important figure and source for young Sliabh Luachra fiddle players in the years ahead.

One such young fiddle player already learning from her is her daughter Róisín, a rising star in Dublin fiddle circles. We are delighted that she participates in our events down here and know that her sense and awareness of her Kerry roots in Scartaglin and Currow are strong and getting stronger; in the future she will carry that proudly. Helped and nurtured also by her Dad, master boxplayer Paudie O'Connor from Ballyhar, she is on the right road.

*P J Teahan*



*Aoife and Róisín.*

## **"In Memory of Donal O'Leary"**

This year's Recital Setlist chosen by Aoife from the many treasures in the Handed Down Sliabh Luachra Archive is a fine mix of tunes; there is something there for all fiddlers no matter how long they are playing. The Setlist pays homage in a way to all the fiddle players who kept the Sliabh Luachra style going when it wasn't as fashionable as it is today.

On a sad note, one fiddle player who will not be with us is the late Donal O'Leary R.I.P, who passed away in March at a young age. A proud County Meath fiddle player who was a loyal supporter of all Sliabh Luachra music events, he was deeply influenced by the music of this area and his family's links to it, and his role in passing that down to his daughter Gráinne. His Grandmother from Rathmore was a fiddle player and the tunes she played were the memories he carried, and gave him the need to find out more about them and learn more of them.

He was a huge admirer of the World Fiddle Day Scartaglin Recital and would often enquire when would the new "Setlist" be made public. He would learn the repertoire and arrive sometimes with Gráinne and sit quietly in the back and play, and afterwards, when it was over, tell you which sets he really enjoyed and the kick he got out mastering a tricky turn or timing so that it closely mirrored the local styles.

And there lies the essence of the fiddle Recital, enjoying learning and playing the tunes and then travelling to Scartaglin to be amongst other fiddle players, all ages, different backgrounds, different levels; but at different times during the Recital you will see the same smile that Donal had; and that tells me that the tunes mean something and will be kept alive in the years ahead.

I want to thank Paul de Grae who plays such a huge role in the World Fiddle Day Scartaglin Annual Fiddle Recital; his research on the tunes is eagerly awaited by all of us to read and his notations help everyone to learn and take part. His enthusiasm and passion of the music is there for all to see.

We welcome all fiddle players today here to Scartaglin Saturday 20 May 2023 and hope you have a great time and enjoy your day.

*P.J Teahan*

## Source recordings

As PJ mentioned, all of these tunes have been selected by Aoife from recordings in the Music Archive page of the World Fiddle Scartaglin website:

[Music Archive – World Fiddle Day \(worldfiddledayscartaglin.ie\)](http://worldfiddledayscartaglin.ie)

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

<https://soundcloud.com/pj-teahan-884614828/sets/setlist-playlist-order-for>

Links to individual tune sets are given separately along with the transcriptions.

## 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 them in circulation. With that aim in mind, I've opted for fairly basic transcriptions, generally from the first round of each tune, omitting most of the ornamentation and variations. In just one instance, a couple of notes which, no doubt, were convenient on the accordion have been changed to be more fiddle-friendly, without greatly affecting the overall tune.

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.

As well as staff notation, the tunes have also been transcribed in the ABC system favoured by Comhaltas Ceoltóirí Éireann; this has necessitated some simplifying here and there.

While transcriptions are useful, you are strongly recommended to listen closely to the recordings, to gain a better understanding of the style than can be shown in notation.

## Visit the website!

If you want to find out more about the musicians featured here, the World Fiddle Day Scartaglin website has a great store of information, rare photos, recordings and videos, biographical details, etc.; have a look, you'll enjoy it:

<https://worldfiddledayscartaglin.ie/>

*Paul de Grae.*

## Set list

1. Slides: Danny Ab's.
2. Polkas: O'Connor's, Jenny Lind.
3. Jigs: Munster Buttermilk, Sheehan's, The Munster Jig.
4. Hornpipes: Corney Drew's, The Bird in the Bush.
5. Reels: The Morning Star, Rolling in the Ryegrass.
6. Slides: Mrs. O'Connor's, The Humours of Castlecomer.
7. Jigs: The Nightingale, The Blackthorn Stick.
8. Hornpipes: The Blackbird, Father Dollard's.
9. Reels: The Reel of Bogie, The Green Fields of Rossbeigh.
10. Polkas: The Five Servants, Bill the Weaver's.

## 1. SLIDES: DANNY AB'S.

Source recording: Julia Clifford, recorded in her sister Bridgie Kelliher's house, 29 June 1989.

Danny Ab, or Dan O'Keeffe, was from Tureencahill, near the "Weaver" Murphys in Lisheen. In the booklet accompanying the Topic Records series "Music from Sliabh Luachra", Julia described how she and her brother Denis Murphy learned these tunes from him, which they later recorded on both "Kerry Fiddles" and "The Star Above the Garter":

Myself and Denis were very young, you know, mad for music. One Sunday afternoon we were sitting indoors and up through our old-fashioned yard through the fields came Danny Ab. And he came in... My father knew him anyway. He loved tea; he was mad for tea. So he started whistling these slides, you know. So we made tea for him anyway, and the more he was whistling the slides, the more we were making tea. And the two of us sat there and learned the two slides while he was drinking the tea.

According to Julia, Danny played flute and tin whistle, and lilted. According to Johnny O'Leary, he mended clothes and did odd jobs, and got his music from his mother, who was supposed to be a Welshwoman. Johnny played these tunes slightly differently (see no.s 176-7 in Terry Moylan's book of his music), the first tune down in D.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-1-may-20-fiddle-recital-scartaglin?in=pj-teahan-884614828/sets/setlist-playlist-order-for>



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

# 1. Slides: Danny Ab's.

## No. 1

## No. 2

## No. 1

G- A | B-- CBC D'-- D'- E' | D'BG D'BG ABA AGA |  
 B-- CBC D'- D' D'- G' | F'E'D' CBA G-- || (x 2)  
 B- D' | G'- D' B- G' F'- D' C-- | D'E'D' C- A D'E'D' B- D' |  
 G'- D' B- G' F'- D' C- B | ABC D'E'F' G'-- || (x 2)

## No. 2

A- E' E'- D' BAB D'- B | A- E' E'- D' B- G GFG |  
 A- E' E'- D' BAB D'-- | BAB D'- E' B- A A-- || (x 2)  
 E'- A' A'- B' A'- G' E'- D' | E'- A' A'- B' A'- G' E'- F' |  
 G'- A' G'F'E' D'BA G-- | BAB D'- E' B- A A-- || (x 2)



## 2. POLKAS: O'CONNOR'S and JENNY LIND.

Source recording: Ned O'Connor and Dan Jeremiah O'Connor, recorded in Tom Fleming's Bar, Scartaglin, 18 May 1995.

I can't find a title for the first one, so have provisionally named it O'Connor's in honour of both Ned and Dan (who were not brothers, by the way).

The second tune is one of a few high society polkas to have found acceptance with traditional musicians. It was composed in 1843 by Anton Wallerstein (1813-92) in honour of a superstar of the day, Swedish soprano Jenny Lind (1820-87), "The Swedish Nightingale". Jenny Lind toured Europe during 1844-48 to great popular acclaim, including Dublin in 1848. Her fame coincided with a rise in the popularity of the polka. Although she was a professional singer, not a dancer, she did have a liking for ballroom polkas, and as one of the first of what we now call "A-list celebrities" (vigorously promoted as such by the showman P. T. Barnum), she was influential in spreading their popularity.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-2-may-20-fiddle-recital-scartaglin?in=pj-teahan-884614828/sets/setlist-playlist-order-for>



MUSICAL BOUQUET

THE NEW JENNY LIND POLKA.  
COMPOSED BY WALLERSTEIN

POLKA. A. WALLERSTEIN.

Nº 1.

*m.f.*

*f.*

*m.f.*

The image shows a page from an old book of dance music. At the top, the words "MUSICAL" and "BOUQUET" are printed. Below them is a decorative illustration of a woman in a long, flowing dress, identified as Jenny Lind. The illustration is framed by ornate scrollwork. Below the illustration, the title "THE NEW JENNY LIND POLKA." is printed in large, bold letters, followed by "COMPOSED BY WALLERSTEIN". Below the title, the word "POLKA." is printed, followed by "A. WALLERSTEIN." and "Nº 1.". The musical score is written in 2/4 time and consists of four systems of staves. The first system is marked *m.f.* and the second system is marked *f.*. The third system is marked *m.f.*. The score is written in a style typical of 19th-century music books.

*From an old book of dance music in Dee Sullivan's possession.*

## 2. Polkas: O'Connor's, Jenny Lind.

### O'Connor's



### Jenny Lind



### O'Connor's

D FA BA | D'- D'C | BA BC | BA FA |  
 D FA BA | D'- D'C | BA BC | E'D' D'- || (x 2)  
 F'- E' F'E' | D' D'C | BA BC | BA FA |  
 F'- E' F'E' | D' D'C | BA BC | E'D' D'- || (x 2)

### Jenny Lind

FA GB | AF' F'E' F' | AE' E'E' E' | AD' D'C D' |  
 FA GB | AF' F'E' F' | F'E' E'F' | E'D' D'- || (x 2)  
 D'- BCD'B/ | AF F- | GE E- | FD D- |  
 D'- BCD'B/ | AF F- | GE EF | ED E- || (x 2)



*Mainie and Bill "the Weaver" Murphy  
(photo from Kathleen Fitzgerald RIP).*



*Michael and Billy Hanafin  
(photo from cceboston.org).*



*Tom Billy Murphy and family.*

### 3. JIGS: MUNSTER BUTTERMILK, SHEEHAN'S and THE MUNSTER JIG.

Source recording: Jimmy Doyle at Ballydesmond Féile Cheoil, August 1976.

Denis Murphy recorded the first tune as *Munster Buttermilk* on "The Star Above the Garter"; confusingly, that title is also used for the jig more usually known as *Behind the Haystack* (for example, in the Johnny O'Leary book and in Breathnach's "Ceol Rince na hÉireann II"). Our tune appears as *The Sports of Multyfarnham* in CRÉ I (no. 43) but I've never heard that title used in Sliabh Luachra; Multyfarnham is a village in far-off County Westmeath.

The second tune is the third of three *Sheehan's Jigs* which Séamus Ennis recorded from Pádraig O'Keeffe in 1949 (Aoife's sister Máire O'Keeffe plays all three on her album "Cóisir"). It's in the Johnny O'Leary book as *Tom Billy Murphy's* (no. 182); Pádraig O'Keeffe wrote down a lot of music from listening to Tom Billy's playing, much to the latter's annoyance. A Fermanagh cousin of this tune is *Jackson's Post-Chaise* in the late 19th century manuscript of John and Tommy Gunn, reproduced in CRÉ IV, no. 26.

Note that this tune starts E' | D'BA G- the first time around; on repeat it starts D' | E'D'B G- .

On "The Star Above the Garter", Denis plays *The Munster Jig* followed by *Munster Buttermilk*. The title *The Munster Jig* suggests that it was coined by an outsider, because a local would not find that very helpful. A clear relative, and possible ancestor, is *Jackson's Bottle of Claret*, which O'Neill published in "Waifs & Strays of Gaelic Melody". O'Neill wrote: "The earliest printed setting of this melody which we have been able to discover is that found in 'A Pocket Volume of Airs, Duets, Songs, Marches, etc., Vol. I', published by Paul Alday in Dublin about 1800-1803. It is included among 'Six Favorite Original Airs never printed till now'."

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-3-may-20-fiddle-recital-scartaglin?in=pj-teahan-884614828/sets/setlist-playlist-order-for>



*Denis Murphy and Jimmy Doyle  
(from the Topic booklet "Music from Sliabh Luachra").*

### 3. Jigs: Munster Buttermilk, Sheehan's, The Munster Jig.

#### Munster Buttermilk



Musical notation for the first piece, 'Munster Buttermilk'. It is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The notation consists of four staves. The first staff contains the first four measures. The second staff starts at measure 5 and includes a first ending (marked '1.') and a second ending (marked '2.'). The third staff starts at measure 10 and ends with a repeat sign. The fourth staff starts at measure 14 and ends with a repeat sign.

#### Sheehan's



Musical notation for the second piece, 'Sheehan's'. It is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The notation consists of six staves. The first staff starts at measure 18 and includes the instruction '(as b.23 on rpt.)' below it. The second staff starts at measure 23. The third staff starts at measure 27. The fourth staff starts at measure 31. The fifth staff starts at measure 35 and ends with a repeat sign. The sixth staff starts at measure 39 and ends with a repeat sign.

The Munster Jig

43

47

52

56

Munster Buttermilk (1st part written twice)

D'- F' E'D'B | BAF FEF | A- A DFA | BAF DFA |  
 D'- F' E'D'B | BAF FEF | AFE DEF | EDD DFA ||  
 D'- F' E'D'B | BAF FEF | A- A DFA | BAF DFA |  
 D'- F' E'D'B | BAF FEF | AFE DEF | EDD D- B ||  
 AFA AD'E' | F'A'G' F'E'D' | G'- F' E'D'B | D'- F' E'D'B |  
 AFA AD'E' | F'A'G' F'E'D' | E'D'B AD'F' | E'D'D' D'-- || (x 2)

Sheehan's (1st part written twice)

E' | D'BA G- A | BAA ABD' | E'D'B G- A | GEE EDE |  
 E'D'B G- A | BAB G'- E' | D'BA GBA | GEE E- D' ||  
 E'D'B G- A | BAA ABD' | E'D'B G- A | GEE EDE |  
 E'D'B G- A | BAB G'- E' | D'BA GBA | GEE E- D' ||  
 G'F'G' E'- F' | G'F'G' E'- F' | G'-- A'- G' | F'E'F' D'E'F' |  
 G'- E' A'G'F' | G'E'F' G'- E' | D'BA GAB | GEE E-- || (x 2)

Munster Buttermilk (1st part written twice)

G- G AGA | BD'E' G'D'B | GAB CBA | BGE EDE |  
 G- G AGA | BD'E' G'D'B | CBA BD'B | AGF GB,D ||  
 G- G AGA | BD'E' G'D'B | GAB CBA | BGE EDE |  
 G- G AGA | BD'E' G'D'B | CBA BD'B | AGF GBD' ||  
 G'- E' E'F'G' | E'A'G' F'E'D' | G'F'G' E'F'G' | A'- F' D'E'F' |  
 G'F'E' A'G'F' | G'F'E' F'D'B | C- A BD'B | AGF G-- || (x 2)

#### 4. HORNPIPES: CORNEY DREW'S and THE BIRD IN THE BUSH.

Source recording: Denis Murphy, recorded for Raidió Éireann, Dublin, 1948.

Corney Drew is a key figure in the history of Sliabh Luachra music. He was born in 1832 in Dromtariffe, between Millstreet and Kanturk in County Cork, into a tenant farmer family. He survived the terrible potato famine of the late 1840s (though his partial blindness may have resulted from malnutrition at that time) and became a tenant farmer himself, settling near Kiskeam in County Cork after his marriage in 1863. He was reputed to be an excellent fiddler and also taught the instrument. His pupils included Margaret and Cal O'Callaghan (mother and uncle, respectively, of Pádraig O'Keefe), Tadhg Buckley ("Taidhgín an Asail"), William Fitzgerald and John Lenihan, all of whom were influential on later generations of Sliabh Luachra musicians (Buckley taught Tom Billy Murphy and Din Tarrant, Lenihan taught Maurice O'Keefe). According to Dan Herlihy ("Sliabh Luachra Fiddle Masters: Volume 2"), "The Drew family emigrated to America, some time between 1885 and 1890"; this may however have been after the death of Corney Drew himself.

According to Caoimhin Mac Aoidh, Corney Drew probably learned his music from a fiddle player named Timothy O'Grady, who moved from Tipperary to Rockchapel, in north County Cork; O'Grady had been a big house retainer, a fiddle master and dancing master and may have been one of the people involved in the adaptation of the formal quadrille to local taste in the early 19th century, resulting in the "polka sets" for which Sliabh Luachra is renowned.

*Corney Drew's Hornpipe* was first printed in O'Neill's collections (no. 1713 in "Music of Ireland", no. 903 in "Dance Music of Ireland"); Denis's version differs slightly in the second part. O'Neill's source, Michael Hartnett, was James O'Neill's next-door neighbour in Chicago. Hartnett was mainly known as a dancer (MI 1646, *The Supple Dancer*, was probably composed by James O'Neill and named for Hartnett), though he could also whistle a tune well enough for it to be notated. O'Neill writes that Hartnett "was born and brought up within a radius of a dozen miles or so of where the Counties of Kerry, Cork and Limerick come together" ("Irish Minstrels and Musicians", p422), i.e., he was a true Sliabh Luachra native.

The tune seems to have been popular in Munster. The Goodman Collection has a similar setting of it, *Fitzgerald's Hornpipe*, possibly named after Drew's pupil William Fitzgerald. P. W. Joyce printed it as *Dwyer's Hornpipe*, with the comment: "This was a great favourite as a dance tune, and I learned it in boyhood from pipers and fiddlers."

*The Bird in the Bush* is more usually played as a reel. It was composed by William H. (Billy) Hanafin (1875-1924), uilleann piper, fiddler and dancer from Callinafercy, County Kerry, later of Boston; his photo, with fiddler brother Michael, appears in O'Neill's "1001". Pádraig O'Keefe had a hornpipe version which he called *Two Birds on the Tree*, basically the same except for a variation in bars 1 and 5; it can be found in CRÉ 2, no. 232, notated from Denis himself, who presumably learned it from Pádraig on a visit home some time after 1948; that version was recorded by Jackie Daly as *Two Birds in the Bush*, on his album with Seamus Creagh.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-4-may-20-fiddle-recital-scartaglin?in=pj-teahan-884614828/sets/setlist-playlist-order-for>

## 4. Hornpipes: Corney Drew's, The Bird in the Bush.

### Corney Drew's Hornpipe

5

10

14

### The Bird in the Bush

19

24

28

33

### Corney Drew's Hornpipe

DEF | G- GF GABD' | E'D'E'F' G'E' D'- | E'-- F' G'E'D'B | A-- A BAGE  
 G- GE GABD' | E'D'E'F' G'E'D'G' | E'F' G' D'E' B'D'AB | G- GF G- || (x 2)  
 BD' | G'-- G' A'- G'A' | B'A' G' A'F' G'E'D'G' | E'D'E'F' G'E'D'B | BAAG A- BD' |  
 G'-- G' A'- G'A' | B'A' G' A'F' G'E'D'G' | E'F' G' D'E' B'D'AB | G- GF G- || (x 2)

### The Bird in the Bush

ABD' | D'- E'B D'BAB | CBAB G-- D | EA A- BAGA | B'D'E'F' G'E'D'B |  
 D'-- E' D'BAB | CBAB GBAG | EA A- BAGB | D'BAB G- || (x 2)  
 GA | BABD' G'F'G'B' | A'G'E'F' G'F'E'D' | B'D'E'F' G'F'G'B' | A'G'E'F' G'- G'A' |  
 B'G' G'- A'G'E'F' | G'A'G'E' D'BAB | GABC D'BE'B | D'BAB G- || (x 2)



## 5. REELS: THE MORNING STAR and ROLLING IN THE RYEGRASS.

Source recording: Denis Murphy and Cathal McConnell, recorded in Ballydesmond, 1972.

George Petrie had a setting of *The Morning Star* in his manuscripts, noted as "A Cork reel. From P. Carew's M.S.S."; it was included in C. V. Stanford's selection of Petrie's mss. published in 1902-5, but Petrie had died in 1866, so the tune is obviously older than that. The earliest printed setting I can find is in "Ryan's Mammoth Collection", published in Boston in 1883, where it's called *The Belles of Omaha*. O'Neill's setting, under the *Morning Star* title, is a moderately close match to Ryan's, and he lists *Belles of Omagh* as a supplementary title; this may be an example of O'Neill "Irishing" the title of a tune he found in Ryan, which he often did; on the other hand, it is possible that *Belles of Omagh* was the (or an) original title which had been Americanised.

It would be nice to think that the tune is named for the Morning Star or Morningstar River, which rises in the Ballyhoura Mountains and flows into the Mague near Athlacca in County Limerick; but I have no evidence for this.

*Rolling on the Ryegrass*, which O'Neill describes as "once popular throughout the southwest of Ireland" ("Irish Folk Music", p141), is still very popular in this region. O'Neill's account of how he learned it is worth quoting (IFM, p142):

Periodically, Mary Ward and her two daughters, who had been driven to mendicancy as a result of the famine, made our farmhouse their headquarters for a week or so at a time. They were always welcome, for the old woman had all the news of the country to relate. In fact, it was through her and her like that news was disseminated in the absence of newspapers in those times. Besides, she could sing a good song, and lilt a good tune in spite of her blindness and poverty. That explains the source of the writer's acquaintance with *Rolling on the Ryegrass* and many another tune either lost or forgotten in this generation.

O'Neill's setting has a third part which I've never heard played, possibly borrowed from Ryan's *Rathkeale Hunt*. The tune seems to have been popular in America too, with other versions in Ryan and in Elias Howe's collections.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-5-may-20-fiddle-recital-scartaglin?in=pj-teahan-884614828/sets/setlist-playlist-order-for>



*Denis Murphy.*

## 5. Reels: The Morning Star, Rolling in the Ryegrass.

### The Morning Star

Musical notation for 'The Morning Star' in G major, 4/4 time. The piece consists of 16 measures. The first four measures are marked with a fermata (wavy line) over the final note of each measure. The notation is written on a single staff in treble clef.

### Rolling in the Ryegrass

Musical notation for 'Rolling in the Ryegrass' in G major, 4/4 time. The piece consists of 12 measures. The notation is written on a single staff in treble clef.

### The Morning Star

B- BA BG E- | GABD' G'F'E'D' | B- BA BG E- | GBAB G- GA |  
 B- BA BG E- | GABD' G'F'E'D' | E'D'BA BG E- | FGAF G-- A ||  
 BD'E'F' G'- E'G' | F'E'D'F' E'BBA | BD'E'F' G'- F'G' | A'F'D'F' E'-- D' |  
 BD'E'F' G'F'E'G' | F'E'D'F' E'BBA | BD'E'F' G'-- E' | D'F'A'F' G'F'E'D' ||

### Rolling in the Ryegrass

A-- F DFAF | GFEF GBD'B | A-- F DFAF | BFAF E- DE |  
 F- AF DFAF | GFEF GBD'B | A-- F DFAF | BFAF E- D- ||  
 ABD'E' F-- D' | G'-- E' F'E'D'B | ABD'E' F'E'D'F' | A'F'D'F' E'- D'B |  
 ABD'E' F-- D' | G'-- E' F'E'D'B | ABD'E' F'E'D'F' | A'F'D'F' E'- D'- ||

6. SLIDES: MRS. O'CONNOR'S and THE HUMOURS OF CASTLECOMER.

Source recording: Ned O'Connor (accordion) and Dan Jeremiah O'Connor (fiddle), in Tom Fleming's Bar, Scartaglin, 18 May 1995.

For lack of a title, I've called the first tune after the concertina player from Scartaglin from whom Ned O'Connor got this and a good few other unusual tunes; I don't know her first name.

Although played here as a slide, the second tune was originally a jig, which first appeared in Levey's second collection (1873), as *The Humours of Castlecomer*. R. M. Levey (real name Richard Michael O'Shaughnessy) was a successful orchestral musician in Dublin and London. In 1858 he published a collection of traditional music, stated to be collected from traditional fiddlers and fluters, titled "The Dance Music of Ireland"; a second collection under the same title followed in 1873. These were the first works devoted exclusively to Irish traditional dance music. Willie Reidy, of Scartaglin and Ballymacelligott, had both books. His nephew Johnny Reidy told Tony Buffery that Willie often sourced tunes from them, perhaps including this one. Alternatively, O'Neill's "1001" could be the source; no. 301 in that collection appears to have been borrowed from Levey.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-6-may-20-fiddle-recital-scartaglin?in=pj-teahan-884614828/sets/setlist-playlist-order-for>



*Dan Jeremiah and Ned in Baily's Corner, Tralee, 1990s.*

## 6. Slides: Mrs. O'Connor's, The Humours of Castlecomer.

### Mrs. O'Connor's

### The Humours of Castlecomer

### Mrs. O'Connor's

ABC D'- F' A'- G' E'- D' | CD'E' B- C D'- F' A'-- |  
 ABC D'- F' A'- G' E'- D' | CD'E' B- C D'-- D'-- || (x 2)  
 A'- F' A'- F' A'- G' E'- D' | CD'E' B- C D'- F' A'-- |  
 A'- F' A'- F' A'- G' E'- D' | CD'E' B- C D'-- D'-- || (x 2)

### The Humours of Castlecomer

EFE EFA B- A B- C | D'E'D' D'CB ABA FED |  
 EFE EFA B- A B- C | D'CB AFD E-- E-- || (x 2)  
 E'BE' E'BE' E'BE' F'- E' | D'E'D' D'CB ABA FED |  
 E'BE' E'BE' E'BE' F'- E' | D'CB AFD E-- E-- || (x 2)

## 7. JIGS: THE NIGHTINGALE and THE BLACKTHORN STICK.

Source recording: Dan O'Leary, recorded at home in Maulykeavane, 1975.

The first tune was composed by Tipperary fiddle player Seán Ryan (1919-1985) and has become quite popular: often just referred to as *Seán Ryan's*, but since he composed a great many tunes, it's handy to have a more specific title. The composer's own setting is in "The Hidden Ireland. The First Collection of Irish Traditional Compositions of Seán Ryan", edited by Brian Ryan.

The nightingale is not a resident bird in Ireland, but rare visitors have been recorded, typically on headlands along the south coast. The sedge warbler, one of our most common summer visitors, is sometimes known as "the Irish nightingale".

The second tune is one of the most popular in the repertoire, more often played in G, but this setting in A offers some nice alternatives. It's in G in the O'Neill collections, as *The Humours of Bantry*; that title is most likely O'Neill's coining, Bantry being the town nearest to his birthplace. Breathnach notes that it's called *Fire on the Mountain* in a manuscript from Castleisland (see the note to CRÉ III, No. 5, where it's called *The Coach Road to Sligo*); it has acquired many other titles on its travels.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-7-may-20-fiddle-recital-scartaglin?in=pj-teahan-884614828/sets/setlist-playlist-order-for>



*Dan O'Leary and Julia Clifford in Jimmy O'Brien's, Killarney, July 1976  
(photo from the Topic booklet "Music from Sliabh Luachra").*

## 7. Jigs: The Nightingale, The Blackthorn Stick.

### The Nightingale

### The Blackthorn Stick

### The Nightingale

EAA A- B | CAD' CAG | EDE G-- | EDE GED |  
 EAA A- B | CAB CD'E' | G'F'G' E'F' G' E' | D'BG A-- || (x 2)  
 A'E'A' A'E'A' | G'E'G' G'E'G' | A'-- A'E'F' | G'F'E' D'E'F' |  
 G'- E' F'E'D' | E'D'B GBD | G'F'G' E'F' G' E' | D'BG A-- || (x 2)

### The Blackthorn Stick

A'- A' F'A'F' | E'CA BAF | EAA EAA | CBC BCE'|  
 A'- A' F'G' A' F' | E'CA BAF | E- C BAB | CAA A-- || (x 2)  
 F'E'E' A'E'E' | F'E'E' A'E'E' | CE'E' E'A'F' | E'CE' BCE'|  
 A'- A' F'G' A' F' | E'CA BAF | E- C BAB | CAA A-- || (x 2)

## 8. HORNPIPES: THE BLACKBIRD and FR. DOLLARD'S.

Source recording: Jimmy Doyle (first tune) and Johnny O'Leary (second tune), recorded in Ballydesmond, 1976.

This *Blackbird* is not the well-known song air and set dance tune, but a different air which Breandán Breathnach published in 1963 in CRÉ I, no. 207, from fiddler George Rowley, originally from Leitrim. Breathnach gives a verse from the Jacobite song that goes with it (the lamented blackbird represents Bonnie Prince Charlie):

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

The second tune has a confusing mix of titles. It's sometimes called *The Harlequin* (for example, on the Star of Munster Trio album), but there are at least three other hornpipes with that title, including the one that Denis Murphy plays on the RTÉ album of his recordings. On that track, he follows it with the second tune here, which he called *The Chancellor*. But there is also at least one other *Chancellor* hornpipe, so it seems better to go with the title in the O'Neill collections, which honours O'Neill's source, Father William Dollard, a fiddler and flute player from Mooncoin in County Kilkenny: a member, like O'Neill, of Chicago's Irish Music Club in the first decade of the 20th century.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-8-may-20-fiddle-recital-scartaglin?in=pj-teahan-884614828/sets/setlist-playlist-order-for>



*Jimmy Doyle (photo: Liz Galwey).*



*Johnny O'Leary.*

## 8. Hornpipes: The Blackbird, Fr. Dollard's.

### The Blackbird

Musical notation for 'The Blackbird' in G major, 4/4 time. The piece consists of 14 measures. The notation is written on a single treble clef staff. The key signature has one sharp (F#). The time signature is 4/4. The melody starts with a quarter note G, followed by a dotted quarter note A, and then a series of eighth and sixteenth notes. The piece ends with a double bar line and repeat dots.

### Fr. Dollard's

Musical notation for 'Fr. Dollard's' in G major, 4/4 time. The piece consists of 32 measures. The notation is written on a single treble clef staff. The key signature has one sharp (F#). The time signature is 4/4. The melody starts with a quarter note G, followed by a dotted quarter note A, and then a series of eighth and sixteenth notes. The piece ends with a double bar line and repeat dots. There are two fermatas (wavy lines) above the notes in measures 27 and 32.

### The Blackbird

AG | F-- A GFDA | D'E'F'D' E'CAF | GFGA GFDE | FGAF GBAG |  
 FEFA GFDA | D'E'F'D' E'CAG | AD'CA GEAG | F- D- D- || (x 2)  
 F'G' | A'G'F'A' G'F'E'G' | F'D'E'C D'C A- | A'G'F'A' G'F'D'E' | F'D'G'F' E'- F'G' |  
 A'F'G'E' F'D'E'C | D'CDE' F'D'E'C | D'CAF GEAG | F- D- D- || (x 2)

### Fr. Dollard's

AF | D- DDD DFAB | D'E'F'E' D'CBA | FDAD BAAD | GFED C,DEF |  
 D- DDD DFAB | D'E'F'E' D'CBD' | A- FG AGE C, | D- DC, D- || (x 2)  
 D'E' | F'D' D'- AD' D'- | F'D'A'D' B'D'A'D' | G'F'E'D' C'D'E'F' | G'A'B'G' A'G'E'C |  
 AD' D'- AD'F'D' | AD' D'- AD'F'D' | AD'F'A' G'E'CE' | D'- D'C D'- || (x 2)



9. REELS: THE REEL OF BOGIE and THE GREEN FIELDS OF ROSSBEIGH.

Source recording: Paddy Cronin, in the Listowel Arms during the 1973 All-Ireland Fleadh Cheoil.

The first tune is found in the O'Neill collections, and is one of a numerous tune family also including, among others, *On the Sly*, *The Mountain Rose*, and *New Year's Night* (all also in O'Neill), *The Highlander's Knee Buckle* and *The Humours of Cuffe Street*. The setting in the Goodman Collection, *Reels of Bogies*, shows that it was being played in Kerry in the mid-19th century.

The second tune is sometimes called by the unhelpful title of *The Kerry Reel*, but its first recording was in 1926 under the *Rossbeigh* title, by Kerry fiddler Michael Hanafin, brother of Billy Hanafin (composer of *The Bird in the Bush*). Michael had emigrated to Boston c.1900, where he played in Dan Sullivan's Shamrock Band. O'Neill has a setting called *The Green Banks of Rossbeigh* in his 1915 collection "O'Neill's Irish Music", no. 289, probably from Hanafin. Rossbeigh is a spectacular sandspit and beach adjacent to Glenbeigh in south Kerry.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-9-may-20-fiddle-recital-scartaglin?in=pj-teahan-884614828/sets/setlist-playlist-order-for>



*The cover of Paddy's 1975 album.*

## 9. Reels: The Reel of Bogie, The Green Fields of Rossbeigh.

### The Reel of Bogie

Musical notation for 'The Reel of Bogie' in G major, 4/4 time. The piece consists of 14 measures. The notation is written on a single treble clef staff. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The melody features several measures with a fermata-like symbol (two wavy lines) above the notes. The piece concludes with a double bar line.

### The Green Fields of Rossbeigh

Musical notation for 'The Green Fields of Rossbeigh' in G major, 4/4 time. The piece consists of 18 measures. The notation is written on a single treble clef staff. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The melody features several measures with a fermata-like symbol (two wavy lines) above the notes. The piece concludes with a double bar line.

### The Reel of Bogie

FA | BE E- D'- CD' | BFAF DEFA | BE E- D'- CD' | BFAF E- FA |  
 BE E- D'- CD' | BFAF DEFA | B-- D' CBCE' | D'BAF E- ||  
 FE | D- FA D'-- B | AF F- BFAF | DEFA D'F'F'E' | D'BAF E-- F |  
 DEFA D'F'E'G' | F'D'D'C D'E'F'G' | A'G'F' E'F' D'- E'F' | D'BAF E- ||

### The Green Fields of Rossbeigh

FA | BE E- BAFB | ABD'E' F'- E'D' | BE E- BAFA | D'BAF E- FA |  
 FA | BE E- BAFB | ABD'E' F'D'E'D' | B- AF DEFA | BFAF E- || (x 2)  
 FA | BCD' E'F' G'- F'E' | D'B B- D'B A- | BE' E'- E'F'G'E' | D'BAF E- E'F' |  
 G'-- A' G'F'E'G' | F'-- G' F'E'D'B | ABD'E' F'G'F'E' | D'BAF E- || (x 2)

## 10. POLKAS: THE FIVE SERVANTS and BILL THE WEAVER'S.

Source recording: Billy Clifford, Denis Murphy and others, in Castleisland, unknown date.

"The Five Servants" is a story in "Grimm's Fairy Tales" by Jakob and Wilhelm Grimm. There were six servants in the original German story, but the English translation by Edgar Taylor was bowdlerised so as not to frighten the children, and one of the servants with magical powers was omitted. As to why it might find favour in Kerry as a polka title, Tony Buffery suggests that the over-the-top powers of the servants have parallels in Irish mythology. Julia and Billy Clifford recorded it on their "Ceol as Sliabh Luachra" album.

*Bill the Weaver's* is one of two polkas in the Johnny O'Leary book named in honour of Bill "the Weaver" Murphy from Lisheen, father of Denis and Julia. Bill played fife, flute, whistle and fiddle, and organised the Lisheen fife-&-drum band. According to Julia, he learned much music from travelling musicians like Tadhg Buckley (Taidhgín an Asail) and Phil Walsh.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-10-may-20-fiddle-recital-scartaglin?in=pj-teahan-884614828/sets/setlist-playlist-order-for>



*Julia Clifford far left; Art O'Keeffe centre back; Julia Mary Murphy, far right.  
Denis Murphy, centre front. Billy Clifford, right front;  
in Bridgie Kelliher's house, Lisheen, c.1970.  
(from the Topic booklet "Music from Sliabh Luachra")*

## 10. Polkas: The Five Servants, Bill the Weaver's.

### The Five Servants



### Bill the Weaver's



### The Five Servants

F E FA | G F GB | AB CD' | E'G'F'E' D'- |  
 BABC D'B | ABAG FA | GE FE | D- D- || (x 2)  
 F'D' F'D' | F'D' F'A' | E' D' E'D' | E'F'E'D' BD' |  
 A G FG | ABAG FA | GE FE | D- D- || (x 2)

### Bill the Weaver's

A' F' D'F' | ABCD' E'- | E' D' E'D' | CB CA |  
 A' F' D'F' | ABCD' E' F' | G'F'E'D' CA | BC D- || (x 2)  
 D'B F'B | D'B F' E'D' | CA E'A | BA CE' |  
 F'B' B'A' | F'B' B'A' | F' G' F'E'D' | CA B- || (x 2)