

# World Fiddle Day SCARTAGLIN 2025



World Fiddle Day  
Saturday 17th May 2025  
Fiddle Recital Tunes led by  
John Carty  
Heritage Centre Scartaglin,  
Co. Kerry



10.30am till Closing Time





## **World Fiddle Day 2025 Recital**

If you are reading this then I hope you are going to take part in this year's Fiddle Recital.

I am sure you can appreciate the work that has gone into this year's Recital. My thanks to the great musician John Carty for being so receptive to taking part and for choosing the sets for 2025. I know he tried to strike a balance between Sliabh Luachra musicians he admired and also my requests for him to bring something different and of himself to his selections, and I think he chose some wonderful tunes. We must evolve and ensure that the Recital doesn't become too familiar each year.

Also I thank John Carty for recording the tunes and donating them to the Handed Down Archives so people can play along as they learn. John's links to Scartaglin, Currow and Castleisland go back to the 1980s, and I hope he will share a few memories of those sessions on May 17.

I would also thank and recognise the work that Paul de Grae puts into the fiddle recital each year and his passion comes across in his writings. Fiddle players, remember Paul is not taking part but is sitting in the audience, his efforts are made to help you take part and of course to keep the Sliabh Luachra Tradition stay alive and relevant.

Most of the photos you see in this booklet were donated to the Archives and I thank the donors for searching for them when asked.

Let's not forget the musicians who played or composed the tunes in this year's Recital. To those no longer with us, R.I.P; and to those still active, may you live to be a hundred.

Thanks from all at World Fiddle Day Scartaglin.

*- PJ Teahan.*



*The Pádraig O'Keeffe Memorial Bust was unveiled on the August Bank Holiday  
1983 after years of fundraising locally and abroad.  
It is the work of Castleisland man Mike Kenny R.I.P.*



## John Carty: "Memories of Sliabh Luachra."

I suppose it was 1987 or 1988 that I first visited Scartaglin. We had a really great time there when a good friend of mine, Andy Fleming from near Knockeenahone School, Scartaglin, took myself and my wife Maureen over from London and gave us one of the greatest times ever. There was loads of sessions that time and he took us to Castleisland, Scartaglin, Ballydesmond and Rockchapel and places like that. I met people like Pete Bradley, Ned O'Connor, Dan Jas Herlihy, Denis O'Connor, the Culloty brothers and many more. I met Jack Regan of course who my father had known very well in London. A great time was had by all.

### London Growing Up

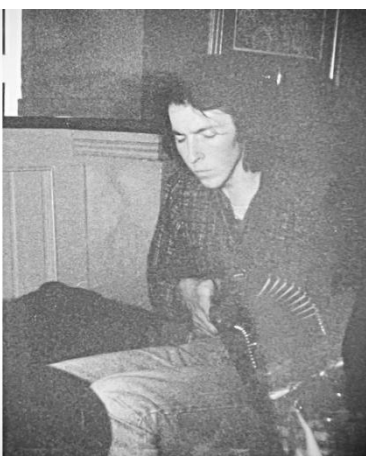
In London growing up of course there was no shortage of Kerry people and Kerry musicians. As a very young fellow I used to go to an Irish Club in Camden Town called the Irish Centre, and Julia Clifford used to play regularly there on Sunday mornings in the public bar. They used to have a lounge bar as well where others played. Julia and her husband John Clifford used to come in and play and people like Bryan Rooney would join them, sharing different styles and tunes. It was lovely to hear them in that habitat.

Of course one of the great characters who was holding court in London that time was Con Curtin from Brosna. I used to get over to his pub which was called the Balloon Tavern, as I was friends with his son John. I used to stay over and it was such a Mecca for music. I well remember Paddy Cronin coming from America and Con would have him on as the Special Guest for the weekend. That was all in my formative years; I was maybe 15 or 16 years old.

Would you believe that I played in a band one time called Sliabh Luachra in London. I was very friendly with Scartaglin musician and singer Mike Casey; the band included myself on banjo, Brian Rooney on fiddle, Michael Hynes on flute and Mike on guitar. Mike was the band leader and as he used to get the gigs he christened the band. It wasn't a great name for a London Irish pub band as nobody really knew how to say Sliabh Luachra or spell it. Anyway apart from Mike we hadn't a polka between us but that was the name of the band and we had great times playing the pub scene in London.



The Culloty Brothers  
Jim, Mick and Jack 1980s



## Present Day

I am really looking forward to this trip to County Kerry and hopefully meeting some of the musicians that I admire that are living in Kerry at the moment. Bryan O'Leary comes to mind and Darragh Curtin, the grandnephew of Con's. Both are outstanding young musicians and of course I have always admired fiddle players Aidan Connolly, Andreas Palandri, Caoimhín Ó Raghallaigh of the present day musicians. I meet Paudie O'Connor from time to time and he is steeped in Sliabh Luachra as is his wife Aoife, and both are very generous with their music. I knew all Aoife's sisters over the years and I got to meet Connie O'Connell at one stage not long after moving to Ireland and we struck up a great friendship. We don't meet half as often now, but I shared tunes with him and Aine. Of course Dan Brouder brought some great music from down south to Longford where he lives now, and it's not far away from where we live now. Some of the tunes I have selected for the Recital come from Dan's playing.

So that's about the gist of it and I'm looking forward to Scartaglin.

- *John Carty.*



*"Sliabh Luachra": left to right, Brian Rooney, John Carty, Mike Casey, and Michael Hynes.*

## Recordings

John Carty has selected some favourite tunes which he associates either with Kerry, or with Kerry musicians he got to know in London and elsewhere, plus a couple of his own compositions and some non-Sliabh Luachra polkas. Some of these tunes appear on John's various recordings, but he has made fresh recordings for us of all the selected tunes, which PJ Teahan has uploaded to the Handed Down Soundcloud page. The full setlist is here:

[Stream Handed Down Sliabh Luachra Audio Archive | Listen to World Fiddle Scartaglin Day Setlist 2025 playlist online for free on SoundCloud](#)

... and links to the individual sets are given in the commentary to each set in the following pages, along with transcriptions in staff notation and ABCs.



## Transcriptions

The transcriptions are based on the recordings that John Carty kindly made for us. John is a wonderfully inventive musician, so these settings differ in various ways from what you'd find in a book. It was tempting to show (or try to show) all the variations that John brings to his interpretations, but for ease of learning I've opted for fairly basic transcriptions, usually based on the first round of the tune, and omitting most of the ornamentation and variations. This is in keeping with the spirit of World Fiddle Day, where we feel it's important that as many fiddlers as possible (the younger ones especially) should have the chance to learn these tunes, whether or not they can make it to Scartaglin on the day itself.

While transcriptions are (I hope) useful, you are strongly recommended to listen closely to the recordings, to gain a better understanding than can be shown in the notation, and to hear the nuances that a musician of John's calibre will bring to the tune. Even if you already know the tune, it's worth looking at, and listening to, the many subtle differences in these settings.

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.

## Visit the website!

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

<https://worldfiddledayscartaglin.ie>

## The sets

These are the sets that John has chosen, and that are transcribed on the following pages:

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- Paul de Grae.



## 1. Jigs: Bridget McRory, Bidy from Sligo.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-1-jigs?in=pj-teahan-884614828/sets/world-fiddle-scartaglin-day>

Two tunes that John learned from the playing of Paddy Cronin. Paddy in turn may have found them in O'Neill's "Music of Ireland", where they are no. 933 and no. 790, respectively, the latter as *Ballahaboy Fair* (*Biddy from Sligo* is apparently the usual title in northern counties; I don't know what Paddy called it himself). Paddy was always looking for new tunes, and would play through various collections until he found something that appealed to him; once having learned the basic tune, he would then weave his own magic on it – and here John does the same.

I have been unable to find any information about *Bridget McRory*, and as far as I can tell, O'Neill was the first to print it. The second tune is a single jig which could be nudged into a slide without much difficulty, and indeed it bears a passing resemblance to the well-known slide, *Behind the Bush in the Garden*.

Bridget McRory

D'BG G-- | BAB GAB | D'BG ABD' | E'- A A- E' |  
D'BG G-- | BAB GBD' | G'F'E' D'BA | B- G GBD' || (x 2)  
G'D'G' G'D'G' | A'E'A' A'G'F' | G'F'G' A'G'A' | B'- E' E'- F' |  
G'D'G' G'D'G' | A'E'A' A'- F' | G'F'E' D'BA | B- G GBD' || (x 2)

Biddy from Sligo

(C = C#)

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

# 1. Jigs: Bridget McRory, Bidy from Sligo.

## Bridget McRory



Musical notation for the jig 'Bridget McRory'. It consists of four staves of music in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The first staff contains the first four measures. The second staff contains measures 5-8, with first and second endings indicated by '1.' and '2.' above the notes. The third staff contains measures 9-12, which are a continuous eighth-note pattern. The fourth staff contains measures 13-16, with first and second endings indicated by '1.' and '2.' above the notes.

## Biddy from Sligo



Musical notation for the jig 'Biddy from Sligo'. It consists of four staves of music in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The first staff contains the first four measures. The second staff contains measures 5-8, with first and second endings indicated by '1.' and '2.' above the notes. The third staff contains measures 9-12, which are a continuous eighth-note pattern. The fourth staff contains measures 13-16, with first and second endings indicated by '1.' and '2.' above the notes.



*Paddy Cronin (photo: John Reidy).*

## 2. Hornpipes: An Trí is a Rian, Cronin's.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-2-hornpipes?in=pj-teahan-884614828/sets/world-fiddle-scartaglin-day>

Two fine Sliabh Luachra hornpipes, both from the Pádraig O'Keefe repertoire. You can find Pádraig O'Keefe's own version of the first one on the RTÉ CD, "The Sliabh Luachra Fiddle Master – Pádraig O'Keefe", as one of a pair of hornpipes titled *John Quinn's*, named after Pádraig's piccolo-playing neighbour; and Pádraig recorded the second one with Denis Murphy and Julia Clifford on the "Kerry Fiddles" album.

Breandán Breathnach collected the first one from Denis Murphy as *An Trí is a Rian* and also as *An Trí is a Rian*, and people have been confused about the title ever since (Denis was not an Irish speaker, and was perhaps unsure himself of the meaning); the transcription of Denis's playing is in "Ceol Rince na hÉireann" vol. 5, no. 217. If you don't like the Irish title, you could follow Pádraig O'Keefe and call it *John Quinn's*; also, Julia and Billy Clifford recorded it as *The Sands*. The first part is an adaptation, perhaps by Pádraig, of *Miss McLeod's Reel*.

In the booklet accompanying the "Music from Sliabh Luachra" album series by Topic Records, Alan Ward writes that the second tune "is usually associated with Edward Cronin", the fiddler from Limerick Junction in Tipperary, later resident in Chicago, a major contributor to Francis O'Neill's collections. Certainly Edward Cronin played in a recognisably Sliabh Luachra style, as can be heard on the O'Neill cylinder recordings (issued on CD by Ward Irish Music Archives in 2010); but this tune is not one of the many sourced from Edward Cronin in O'Neill's books. A more likely candidate is Paddy Cronin, who recorded this tune as *Cronin's Hornpipe* in 1950 for Copley Records in Boston, that title probably being invented in the studio; after that the tune became associated with Paddy, and it would be unsurprising to find the "Kerry Fiddles" trio calling it *Cronin's* when they played it for Séamus Ennis in 1952 (the setting in Breathnach's CRÉ vol. 2, no. 303, is from Séamus). It's also sometimes called *Denis Murphy's*, for example on the "Paddy in the Smoke" album.

An Trí is a Rian

GABG EFGA | B- BA BCBA | GABG EFGB | ABA GFE DCBA |  
GABG EFGA | BCD' E'F' G'- F'G' | E'CAG FAD'C | BCB G- G-- || (x 2)  
D'-- B G'- G'E' | D'E'D'B GBD'B | C-- A B-- C | ABA GFE DCBA |  
GABG EFGA | BCD' E'F' G'- F'G' | E'CAG FAD'C | B- G- G-- || (x 2)

Cronin's

D- | GABD' D'BD'E' | G'A'G'E' D'E'G'A' | B'A'G'E' D'BGA | BAAB A- BA |  
GABD' D'BD'E' | G'A'G'E' D'E'G'A' | B'A'G'E' D'BAB | G- GF G- || (x 2)  
F'G' | A'F'D'C# D'E'G'A' | B'G'E'B E'F'G'A' | B'G'A'F' G'E'D'B | BAAB A- BA |  
GABD' D'BD'E' | G'A'G'E' D'E'G'A' | B'A'G'E' D'BAB | G- GF G- || (x 2)

## 2. Hornpipes: An Trí is a Rian and Cronin's.

### An Trí is a Rian



### Cronin's Hornpipe



*Pádraig O'Keeffe (photo: Liam Clancy).*

### 3. Polkas: Francie Campbell's and Out of the Ashes.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-3-polkas?in=pj-teahan-884614828/sets/world-fiddle-scartaglin-day>

Two polkas from County Mayo, for a change. This is a set from John Carty's live album with Matt Molloy and Arty McGlynn, "Out of the Ashes". According to the liner notes, they got that title from "a saying of the great Johnny Watt Henry who was a night owl who liked to keep musicians late into the night. If they made an attempt to leave he would delay them by declaring: 'What hurry is on ye lads? Hold on and I'll rake up the gríosach here and see if I can't pull another 'quare' tune out of the ashes for ye...to be bringing home with ye.'"

John says: "Francie Campbell, a box player, lives in Chicago USA and is originally from Belmullet Co Mayo. He got the polka we named after him from his Grandfather before leaving Ireland. A warm generous man is Francie."

In the Irish context, polkas are often equated with Kerry music (which must irritate people from Cork and Limerick who are also citizens of Sliabh Luachra), but they are to be found here and there all over the country, with local differences in rhythm and in the associated dances. It's like the Kerry Cattle, a hardy breed that did not originate in Kerry but was once common throughout the west and south-west of Ireland; as farming practices changed, other breeds ousted these handsome black animals, until only a few remained in poor, remote parts of Kerry (it's now a recognised "Rare Breed", and a herd is maintained on state-owned land at Farmleigh). Similarly, as tastes in music and dancing changed, polkas and set-dancing largely fell out of favour in other parts of Ireland, or were never very popular in the first place; but they remained strong (if officially ignored) in Sliabh Luachra... all of which is a roundabout way of saying there's nothing surprising in having polkas from Mayo.

About the ABCs: it's important to indicate the long and short notes in these tunes. Single letters separated by a space (A B) are quavers (1/8 notes); a single letter with a short dash after it (A-) is a dotted quaver; a single letter with a double dash after it (A--) is a crotchet (1/4 note); and single letters without spaces (ABCD) between are semiquavers (1/16 notes). If in doubt, listen to the recording (listen to the recording anyway!).

Francie Campbell's

B D' A- B | G E E D | E G GAGE | D G A-- |  
B-- A- B | G E E D | E G GAGE | D G G- A || (x 2)  
B D' G'- F' | E' D' G'- D' | B D' E'F'G'E' | D' B A-- |  
B D' G' G'F' | E' D' G'- E' | D' B A GA | B G G-- || (x 2)

Out of the Ashes

E | D G G A | B D' G' F' | E' G'E' D' B | A G EFGE |  
D G G A | B D' D' B | E'-- D'- B | A G G-- || (x 2)  
B D' B D' | G'- G' E' G' | D'-- B AG | E A A C |  
B D' B- D' | G' F' E'F'G'E' | D' A B A | G-- G-- || (x 2)

### 3. Polkas: Francie Campbell's and Out of the Ashes.

#### Francie Campbell's

Musical notation for the polka "Francie Campbell's". It consists of four staves of music in G major and 2/4 time. The first two staves form the first strain, and the last two staves form the second strain. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 2/4. The melody is written on a single line of music.

#### Out of the Ashes

Musical notation for the polka "Out of the Ashes". It consists of four staves of music in G major and 2/4 time. The first two staves form the first strain, and the last two staves form the second strain. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 2/4. The melody is written on a single line of music. The second strain includes first and second endings, indicated by "1." and "2." above the notes.



*Kerry cattle at Farmleigh.*



*Have a look at this postcard from 1914 , the work of Castleisland photographer TW Wren.  
The photo is taken near Adriville Bridge, Scartaglin, where people used to meet for set  
dancing; it may have been photographed years before 1914.  
Do you think, is the fiddle player a young Pádraig O Keeffe?  
- PJ Teahan.*

#### 4. Fling and slides: Turn Hill, Carrigkerry Slide, Con Cassidy's.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-4-slides?in=pj-teahan-884614828/sets/world-fiddle-scartaglin-day>

John learned these tunes from Dan Brouder, who kindly supplied some local information. The fling, *Turn Hill*, is named after a place in West Limerick, between Templeglantine and Rooskagh; the tune was played by John Joe Hartnett (flute player from Athea) and Moss Murphy (fiddler from Templeglantine), from whom Dan learned it. Carrigkerry is a village, also in West Limerick, and this slide also comes from the playing of John Joe and Moss. Dan credits Donegal fiddler Con Cassidy with composing the third tune.

All three of these tunes are on Dan's excellent album, "The Lark's Air".

As proof that good music knows no boundaries, both of the slides are very much associated with Con Cassidy and Donegal music; they are played as jigs in Donegal (Altan recorded *Con Cassidy's* on their album "The Red Crow"), and they have also become naturalised here in the south-west. I remember hearing Máire O'Keeffe and Michelle O'Sullivan playing them in Tralee in the early 1980s.

##### Turn Hill

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

##### The Carrigkerry Slide

F' | G'- F' E'F'G' | D'- B BAB | C- A AGA | B- G GBD' |  
G'- F' E'F'G' | D'- B B- C | AA'A' D'E'F' | G'-- D'E'F' || (1st time)  
| G'-- G'- A' || (2nd time)  
B'- G' G'F'G' | B'- G' G'F'G' | A'- F' F'E'F' | A'- F' D'- G' |  
B'- G' G'F'G' | B'- G' G'F'G' | E'A'A' D'E'F' | G'-- G'- A' || (1st time)  
| G'-- G'D'C || (last time)

##### Con Cassidy's

B-- BAB | D'- C A- F | G-- GFG | B- A A- B |  
C-- CE'G' | E'- D' B- C | D'E'D' CAF | G-- D- A || (1st time)  
| G-- G- G' || (2nd time)  
F'- D' D'E'F' | G'F'G' A'- G' | F'- D' D'E'D' | C- A A- E' |  
F'- D' D'E'F' | G'F'G' A'- G' | F'G'F' E'F'E' | D'-- D'- G' ||  
F'- D' D'E'F' | G'F'G' A'- G' | F'- D' D'E'D' | C- A A- G' |  
F'- D' D'E'F' | G'F'G' A'- G' | F'G'F' E'F'E' | D'E'D' CD'C ||  
To finish | B-- ABA | G---- ||



#### 4. Turn Hill, The Carrigkerry Slide, and Con Cassidy's.

##### Turn Hill

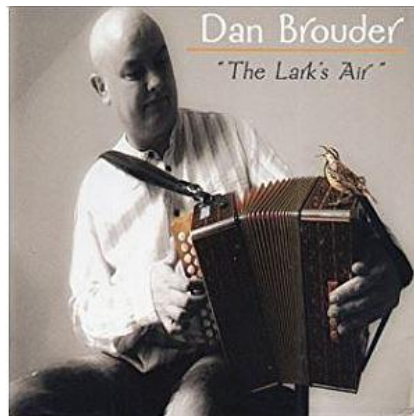


Musical notation for 'Turn Hill' in G major, 4/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff begins with a repeat sign and contains two measures. The fourth staff continues the melody and ends with a double bar line and repeat dots.

##### The Carrigkerry Slide



Musical notation for 'The Carrigkerry Slide' in G major, 6/8 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody and includes first and second endings. The third staff begins with a repeat sign and contains two measures. The fourth staff continues the melody and includes first and second endings.



Con Cassidy's

Musical score for 'Con Cassidy's' in G major, 4/4 time. The score consists of six staves of music. The first staff begins with a double bar line and a repeat sign. The second staff includes first and second endings. The sixth staff ends with the instruction 'last time' above the final measure.



*Con Cassidy and John Doherty (photo: Eamonn O'Doherty).*

## 5. Reels: Paddy Cronin's 1 & 2.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-5-reels?in=pj-teahan-884614828/sets/world-fiddle-scartaglin-day>

This is a real treat: two reels that John learned from the playing of Paddy Cronin, the first one possibly composed by Paddy, and the second one apparently being Paddy's adaptation of another tune. They don't appear on any of Paddy's commercial recordings, and I can't find them in print in this form in any of the O'Neill or Breathnach collections, nor in any of a dozen or so other books.

The second tune is clearly related to *The Reel of Darragh*, composed by Fermanagh fiddler William Jones (and itself arguably a variant of *Mullingar Races*); but comparison with the setting in Breathnach's "Ceol Rince na hÉireann", vol. 4, no. 149 (from the mid-20th century Liam Donnelly mss.) shows many points of difference: the two tunes could not be played together without clashing. Whether this is another example of Paddy being creative with a printed setting, or an attempted reconstruction from memory, is unclear at this point.

No. 1

F- EF D- DE | FED EF DB, B,- | A,B,DE F- BC | D'E'CD' B- AG |  
F- EF D- DE | FED EF DB, B,- | A,B,DE FABA | F- EG FDDE || (1st time)  
| F- EG FDDC || (2nd time)  
D'- E'C D'B B- | FBD'B FABC | D'- E'C D'BBA | FACE' D'BBC |  
D'E'F'D' CD'E'C | D'CBA FB, B,- | A,B,DE FABA | F- EG FDDC || (1st time)  
| F- EG FD D- || (2nd time)

No. 2

DEFD EB, B,- | DEFA BCD'E' | D'BAF D'F F- | EDFE DB, B,- |  
D- FD EB, B,- | DEFA BCD'E' | D'BAF D'F F- | EDFE D--- || (1st time)  
| EDFE D- AC || (2nd time)  
D'CD'E' F'- D'F' | E'D'F'D' E'B B- | D'BAF D'F F- | EDFE DB,B,A |  
D'CD'E' F'- D'F' | E'D'F'D' E'B B- | D'BAF D'F F- | EDFE D- AC ||  
D'CD'E' F'- D'F' | E'D'F'D' E'B B- | D'BAF D'F F- | EDFE DB, B,- |  
DEFD EB, B,- | DEFA BCD'E' | D'BAF D'F F- | EDFE D--- ||



5. Reels: Paddy Cronin's 1 & 2.

No. 1

Musical notation for No. 1, a reel in D major and 4/4 time. The notation consists of four staves. The first staff is the main melody. The second staff has a first ending (1.) and a second ending (2.). The third and fourth staves provide a bass line accompaniment.

No. 2

Musical notation for No. 2, a reel in D major and 4/4 time. The notation consists of seven staves. The first staff is the main melody. The second staff has a first ending (1.) and a second ending (2.). The third through seventh staves provide a bass line accompaniment.

# Tom Carmody dies at 92

A 92-YEAR-OLD Ballybunion man, Tom Carmody, who played an important part in the history of popular traditional Irish music, died last week.

Just two months ago Mr. Carmody was the subject of an RTE radio documentary which traced his contribution to Irish music through his participation in the famous James Morrison Instrumental Quartet in the USA.

Tom Carmody was a noted accordion player and made over 18 records many of them now regarded as classics of Irish music of the 1930s and 40s. A native of Dromlough, near Lisselton, his father Maurice Carmody was a well-known fiddle player in the area.

Tom began playing the fiddle but it was not until he emigrated to New York in 1925 that his real interest in Irish music began. It was a chance meeting with the famous Sligoman, James Morrison in his music shop in Manhattan which led Tom to take music lessons and eventually to become a member of Morrison's Instrumental Quartet.

The group enjoyed a huge success playing in the many Irish dance halls throughout New York. The Morrison brand of Irish music which merged Irish traditional music with popular American music of the day, was particularly popular in the many ballrooms, each one associated with a particular county.

It was at one of these dances that Tom Carmody met his wife Teresa. The couple, who returned to Ballybunion in 1956, were married for 51 years. She has fond memories of their 32 years in the USA and last week at the age of 81, Teresa was still getting over the death of Tom whom she feels never got the recognition that his contribution to Irish music deserved.

That situation was redressed somewhat two months ago when Tom was the subject of an RTE documentary in the Irish Phonograph series in which he proudly recalled his days in New York and his collaboration with some of the finest exponents of Irish music.



The late Tom Carmody.

See p.27 for two tunes associated with Tom Carmody.

## 6. Jigs: The Pilgrimage and The Mountcollins Jig.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-6-jigs?in=pj-teahan-884614828/sets/world-fiddle-scartaglin-day>

John Carty got these tunes in New York from fiddler and Shanachie co-founder, the late Dan Collins, whose mother Bridget came from Mountcollins, County Limerick; his father Bill came from Meelin, County Cork. As further evidence of Dan's connection to the south-west of Ireland, in 1961 when he brought out a paperback reprint of the then-hard-to-find "O'Neill's Music of Ireland", it was under the imprint of Rock Chapel Press. All the family were musical; Dan's sister Kathleen was an outstanding fiddler, whose solo album is a gem.

The first tune has various titles. *The Pilgrimage* is what James Morrison called it in manuscripts for his pupils, and he seems to be the source of the tune. One of those pupils was Jackie Roche, who recorded it as *Morrison's Favourite* on his 1958 Avoca LP, "The Kerry Dances", so it's known as *Jackie Roche's Favourite* as well. Paddy Cronin learned it from that LP, and played it often, so of course it's also known as *Paddy Cronin's*. Some people call it *Dan Collins's* or *Dave Collins's* (after his brother). I'm told it's in Josephine Keegan's collection, "A Drop in the Ocean", as *Gone to the Dogs*. Take your pick! It's arguably a cousin of *The Rollicking Boys of Tandragee*.

The second tune was composed by the late Eamonn Flynn, of Mountcollins, who spent many years in Boston and Vermont before returning to his native territory. There is some great information on him, including an article by his cousin Helen Broderick and twenty-three of his compositions, on the ITMA website. His compositions can also be found in Dan Herlihy's book, "Sliabh Luachra Music Masters: Volume 2", which has a great photo of Eamonn with Paddy Cronin, both wearing tuxedos, in an early 1960s ceili band (see next page).

### The Pilgrimage

(C = C natural. C# = C sharp)

ABA DED | A- B C- A | GAG GEF | GAG EFG |  
ABA DED | A- B C- A | GFG BAG | AFD D- B || (1st time)  
| AFD D- E' || (2nd time)  
F'- F' G'E'D | C#AG EFG | F'- F' G'E'D' | E'- A' E'F'G' |  
F'- F' G'E'D | C#AG EFG | A- A BAG | AFD D-- || (x 2)

### The Mountcollins Jig

F-- DFA | BAF AD'E' | F'E'D' BAF | B-- BAG |  
F-- D- A | BAF A- G' | F'E'D' BAF | E-- EDE ||  
F- A D- A | BAF AD'E' | F'E'D' BAF | B-- D-- |  
F'G'A'F' E'F'E' | D'E'D' CBA | BAF EFA | B-- B- G' ||  
F-- D'- F' | A'F'D' E'D'E' | F'- E' D'E'F' | G'-- G'F'E' |  
F-- D'F'A' | B'A'F' G'F'E' | F'D'A DFA | B-- B- G' ||  
F-- D'- F' | A'F'D' E'D'E' | F'- E' D'E'F' | G'-- G'F'G' |  
A'G'F' G'F'E' | F'E'D' E'D'C | BAF EFA | B- A D'- A ||

## 6. Jigs: The Pilgrimage and The Mountcollins Jig.

### The Pilgrimage



*Sean McGlynn (accordion), Paddy Cronin (fiddle), Mike McHale (flute),  
Eamonn Flynn (fiddle), Des Regan (accordion), unknown piano, drums.  
State Ballroom, Boston, early 1960s.*

*(from Dan Herlihy's book, "Sliabh Luachra Music Masters: vol. 2")*

The Mountcollins Jig

The image displays a musical score for 'The Mountcollins Jig'. The score is written in G major (one sharp) and 2/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is composed of eighth and sixteenth notes, with some rests. The second staff continues the melody, ending with a double bar line. The third staff continues the melody, ending with a double bar line. The fourth staff continues the melody, ending with a double bar line. The fifth staff continues the melody, ending with a double bar line. The sixth staff continues the melody, ending with a double bar line. The seventh staff continues the melody, ending with a double bar line. The eighth staff continues the melody, ending with a double bar line.



## 7. Reels: What Brought You in There? and Jimmy Batty's.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-7-reels?in=pj-teahan-884614828/sets/world-fiddle-scartaglin-day>

These are two of John Carty's own compositions. The first one can be found on the At the Racket album, "It's Not Racket Science" (2008), and the second one is on John's album with Brian McGrath, "The Cat that Ate the Candle" (1994).

What brought you in there?

D- E || FEDB, A,B,DE | F- ED FAAE | FEDB, A,B,DE | F- EG FB,B,E |  
FB,B,D A,B,DE | F- ED FAAE | FEDB, A,B,DE | F- EG FDDC ||  
D'-- C B- D'B | A- FE FB B- | D'BAC BAFD | A,B,DE FDDC |  
D'- E'D' B- D'B | A- FE FBBC | D'BAC B- B'F' | A'F'E'G' F'D' D- ||

Jimmy Batty's

D'AAB A- FE | DFAB A- FA | BEEA BD'E'F' | G'E'F'G' E'D'BC |  
D'AAB A- FE | DFAB A- FA | BEEA BCD' E'G' | F'D'E'C D'E'F'E' || (1st time)  
| F'D'E'C D'- C || (2nd time)  
D'AAB AGFG | A- A'E' F'A'E'D' | BE'E'F' E'-- F' | G'E'F'D' E'D'BC |  
D'AAB AGFG | A- A'G' F'G'E'C | D'F'E'D' BAFB | AFAB D'- E' || (1st time)  
| AFAB D'-- || (2nd time)



*John Carty.*

# 7. Reels: What brought you in there? and Jimmy Batty's.

John Carty

## What Brought You in There?

Musical notation for the reel 'What Brought You in There?'. It consists of four staves of music in G major (one sharp) and 4/4 time. The melody is written in treble clef. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, with some triplets and rests.

## Jimmy Batty's

Musical notation for the reel 'Jimmy Batty's'. It consists of four staves of music in G major (one sharp) and 4/4 time. The melody is written in treble clef. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, with some triplets and rests. The second and fourth staves include first and second endings, indicated by '1.' and '2.' above the notes.

## 8. Waltz: I'll meet you on a day that never ends.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-8-waltz?in=pj-teahan-884614828/sets/world-fiddle-scartaglin-day>

This was composed by Bryan O'Leary. Like many another musician with time on their hands during the pandemic lockdowns, Bryan turned to composition, spurred on by a commission from RTÉ Radio 1's Aoife Nic Cormaic (a good friend to World Fiddle Day Scartaglin, and co-presenter, with Steve Larkin, of the 2022 Fiddle Recital). The result was Bryan's 2021 album, "Tranquillity in Tureencahill", featuring seventeen original tunes. This is one that John Carty particularly enjoys playing.

(F#, C#, G#)

E- C,- A,- | F-- AF | E- A- C- | B-- BAB |  
C-- F'A' | E'C- CB | AF- FE | E-- BAF |  
E- C,- A,- | F-- AF | E- A- C- | B-- AB |  
CF'- F'A' | E'C- CB | AF-- | F-- GAB ||  
C-- E'FC | E'- C- B- | C-- E'FG' | A'-- |  
G'- E'- F' | E'- C- B- | C- E'- E'- | E'-- G'A'F' |  
E'- C- A- | E'F'- A'F' | E'- C- A- | B-- BA |  
B-- CD'E' | BC CB AE | F-- | F-- GAB || (1st time)  
| F- GAF || (2nd time)



*Bryan O'Leary).*

# 8. Waltz: I'll meet you on a day that never ends.

Bryan O'Leary



## 9. Jig and reel: Morrison's and Tom Carmody's.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-9-jig-and-reel?in=pj-teahan-884614828/sets/world-fiddle-scartaglin-day>

Two tunes from Kerry. James Morrison recorded the jig, which he got from North Kerry accordion and fiddle player Tom Carmody (1893-1986), who was a member of Morrison's band in New York in the 1930s. Tom had the tune from his father, Maurice, and the Morrison quartet recorded it as *Maurice Carmody's Favorite* (some pressings of the 78 record labelled it as *Maurice Comedy's Favorite*, perhaps as a result of someone's Noo Yawk accent?). Maurice Carmody called it *The Stick Across the Hob*, but this jig – one of the most popular in the repertoire – is so widely known as *Morrison's* that it would be pedantic to insist on the older name as the "correct" name (a largely illusory concept anyway).

The reel may be one of Tom Carmody's own compositions. It is the second of several tunes recorded by Breandán Breathnach from Tom Carmody at home in Ballybunnion at an unknown date (1970s?), now accessible on the ITMA website. The accompanying text mentions that two of the recorded tunes are Tom's own compositions and two others are by Martin Mulhaire; but unfortunately gremlins have been at work, and the attributions are not clear (track 4, attributed to Tom, is certainly one of Martin's tunes). So while I believe that this one is indeed a Tom Carmody composition, that's not 100% certain at the moment.

Tom Carmody's relative, Danny O'Mahony, had Tom's last accordion restored, and still plays it.

Morrison's

(F#, C#)

E-- BGB | EBE AFD | E-- B- C | D'CD' AFD |

E-- BGB | EBE AFD | GFE FGA | D'AG FED || (1st time)

| D'AG FGA || (2nd time)

BE'E' F'E'E' | A'E'E' F'E'D' | BE'E' F'E'E' | A'- G' F'E'D' |

BE'E' F'E'E' | A'E'E' F'E'D' | G'F'E' D'- A | BAG FGA ||

BE'E' F'E'E' | A'E'E' F'E'D' | BE'E' F'E'E' | F'G'AF' D'E'F' |

G'-- G'F'E' | D'E'F' G'F'G' | E'D'C D'- A | BAG FED ||

Tom Carmody's

D- FA F'D'D'B | ABAG FDDE | C,DEF G- BD' | C- E'D' CAGE |

D- FA F'D'D'B | ABAG FDDE | C,DEF GBE'D' | CAGE EDC,E || (1st time)

| CAGE ED D- || (2nd time)

F'D' D'- F'D'A'D' | BCD' E'F' G'- E'F' | G'E'E'F' G'- E'D' | CD'E'G' F'D'D'G' |

F'D' D'- F'D'AF | GBAG FDDE | C,DEF GBE'D' | CAGE ED D- || (x 2)

## 9. Jig & reel: Morrison's and Tom Carmody's.

### Morrison's

Musical score for Morrison's Jig & Reel. The piece is in G major and 6/8 time. It consists of six staves of music. The first two staves contain the main melody, with the second staff including first and second endings. The remaining four staves provide a rhythmic accompaniment consisting of eighth-note patterns.

### Tom Carmody's

Musical score for Tom Carmody's Jig & Reel. The piece is in G major and 4/4 time. It consists of four staves of music. The first two staves contain the main melody, with the second staff including first and second endings. The remaining two staves provide a rhythmic accompaniment consisting of eighth-note patterns.

## 10. Barndances: Turkey in the Straw and The Glenbeigh.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-10-barndances?in=pj-teahan-884614828/sets/world-fiddle-scartaglin-day>

Denis Murphy was fond of *Turkey in the Straw*, and his version of it, on the RTÉ CD "Denis Murphy – Music from Sliabh Luachra", is perhaps based on the setting in O'Neill, which in turn (according to O'Neill in "Waifs & Strays") is John McFadden's interpretation of how the tune was played by Dan Emmett, of Bryant's Minstrels, in slow reel time, with syncopations. As played by Denis, and by John Carty, it makes an ideal barndance. Johnny O'Leary played a somewhat different version, in a higher key. There is much disputation as to the origins of the tune, but perhaps all we need to say for now is that, wherever it started from, it has found a comfortable home in Sliabh Luachra.

Charlie Pigott christened the second tune *The Glenbeigh Hornpipe* on the first De Danann album, which gives it a Kerry connection; and the tune is certainly popular here, though in its phrasing it's clearly a barndance rather than a hornpipe. James Morrison may have been the first to record it, in 1935, as *Curlew Hills*. Arguably it belongs more in the traditions of Donegal and Sligo (it was also recorded by Coleman and by Killoran), but again, it has settled in nicely here in the south-west. It also has cousins in the English tradition.

Turkey in the Straw

BA || GEEF EDB,A, | B,DDE D- GA | BCD' D'E' D'BGA | BAAB A- BA |  
GEEF E- B,A, | B,DDE D- GA | BD'E'B D'BGA | BGAF G- BA || (1st time)  
| BGAF G-- A || (2nd time)  
BD'D'E' D'BAD' | BD'D'E' D'- BA | BE'E'F' E'F'G' E'D' | BABD' E'- B'A' |  
G'- G'E' D'G'E'D' | B- AG E- GA | BGAG EDB,D | EGGF G-- || (x 2)

The Glenbeigh

D- || GABC D'G'F'A' | G'- B- D'-- | CD'E' AB C-- | BD'GA B-- A |  
G- BC D'G'F'A' | G'- B- D'-- | CE'AB CADF | A- G- G- D- || (1st time)  
| A- G- GABC || (2nd time)  
D'- B'- C- A'- | B- G'F' G'D'BG | FGAB CAFD | GBAC B-- C |  
D'B'B'D' CA'A'C | B- G'F' G'D'BG | FGAB CADF | A- G- GABC || (1st time)  
| A- G- G-- || (2nd time)

## 10. Barndances: Turkey in the Straw and The Glenbeigh.

### Turkey in the Straw



Musical notation for "Turkey in the Straw" in G major, 4/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melody with eighth and sixteenth notes, including a repeat sign with first and second endings. The second staff continues the melody with similar rhythmic patterns and includes first and second endings. The third staff features a more active melody with eighth notes and sixteenth notes. The fourth staff concludes the piece with a final cadence.

### The Glenbeigh



Musical notation for "The Glenbeigh" in G major, 4/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melody with eighth and sixteenth notes, including a repeat sign with first and second endings. The second staff continues the melody with similar rhythmic patterns and includes first and second endings. The third staff features a more active melody with eighth notes and sixteenth notes. The fourth staff concludes the piece with a final cadence.



## 11. Reels: The Mountain Road and The Doon.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-11-reels?in=pj-teahan-884614828/sets/world-fiddle-scartaglin-day>

*The Mountain Road* is one of the most popular reels in the traditional repertoire, despite being a relatively new tune. It was composed by Sligo fiddler Michael Gorman and recorded by him with Willie Clancy in 1955. It originally had two parts, as on that recording and as in the setting here. In 1968 Michael Gorman recorded a version with an extra four parts tacked on, basically improvisations on the first two parts; but the musical public decided that two parts were enough, and it's rare to hear more than that.

Two almost identical tunes in O'Neill bear a strong resemblance to *The Mountain Road*, and may have had an unconscious influence: *Bill Clancy's Delight* (no connection with Willie Clancy!) and *Pretty Peggy*, both of which O'Neill may have borrowed from "Ryan's Mammoth Collection": *The Ladies' Delight* in that collection is practically identical to the O'Neill tunes. There are also similar tunes in the British tradition, which the much-travelled Margaret Barry might have known and passed on to Michael Gorman. But whatever about possible ancestors, it seems that it needed Michael Gorman to put this particular shape on it for the tune to really take off.

*The Doon Reel* is one of several of that title (according to Johnny O'Leary, there are six) which came from Pádraig O'Keeffe's uncle, Cal O'Callaghan, a fiddle player who became a farmer in Doon, Kiskeam, County Cork in the 1880s, having returned from over twenty years in America; he was a contemporary of Tom Billy Murphy. The O'Callaghans, including Pádraig's mother Margaret, got their music from Corney Drew (b.1832) of Kiskeam, a tenant farmer and music teacher. The various (*O'*)*Callaghan's* tunes in the Sliabh Luachra repertoire derive from Cal and/or Margaret.

### The Mountain Road

(F#, C#)

DE | F- AF BF A- | F- AF E- DE | F- AF BA A- | G- FG EDB,D |  
F- AF BF A- | F- AF E- DE | FAAD' BAFB | ABD'E' F'D'D'C ||  
D'E'D'B ADFA | D'CD'E' F'G'F'E' | D'CD'B AF F- | GFE FED EB, B,- |  
D'CD'B ADFA | D'F'E'G' F'A'E'F' | D'CD'B AF F- | G- FD E-- ||

### The Doon

(F#, C#)

DF F- BAFA | DFAF E-- F | D- FA BAFA | B- E'B D'B A- |  
DFAF BFAF | DFAF E-- F | D- FA BAFA | BD'CE' D'BAF || (1st)  
| BD'CE' D'BAB || (2nd)  
D'- F'D' AD'F'E' | D'E'F'E' B- AB | D' F'D' A- F'B' | A'F'E'D' B- AB |  
D'- F'D' AD'F'E' | D'E'F'D' E'A'A'F' | G'F'E'C D'CBA | BD'CE' D'BAB || (1st)  
| B-- C D'BAF || (2nd)

# 11. Reels: The Mountain Road and The Doon.

## The Mountain Road

Musical notation for 'The Mountain Road' in G major, 4/4 time. The piece consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody and includes the text 'last time' above the staff. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody and ends with a double bar line.

## The Doon

Musical notation for 'The Doon' in G major, 4/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. The second staff continues the melody and includes first and second endings, labeled '1.' and '2.' above the staff. The third staff continues the melody. The fourth staff continues the melody and includes first and second endings, labeled '1.' and '2.' above the staff, and ends with the text 'end' above the staff.

## 12. Reels: The Sliabh Luachra National Anthem.

Soundcloud link:

<https://soundcloud.com/pj-teahan-884614828/set-12-reels?in=pj-teahan-884614828/sets/world-fiddle-scartaglin-day>

This set hardly needs any introduction! It was put together by Jackie Daly and recorded by him on the Dolores Keane & John Faulkner album "Sail Óg Rua" (1983), as *Galtee Ranger*, *Denis Murphy's*, and *The Doon Reel*. Jackie was in our company one time when this set was being discussed, and Dee Sullivan (my wife) commented that it had become so popular, it was like the Sliabh Luachra National Anthem; Jackie was delighted with the expression, and it became a common title for the set. It's an appropriate nickname, because the set has really caught on, and now everyone in Sliabh Luachra will automatically play these tunes in this order.

Because there are so many other tunes called *Denis Murphy's* and *The Doon Reel*, I've given other titles here (though arguably *O'Callaghan's* is not a particularly distinctive title). As mentioned previously, 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 (or from his sister Margaret, Pádraig's mother, who played concertina and fiddle and was also a fine singer).

Note that all three tunes are played "single", i.e., without repeating the parts. Also, in *The Glountane Reel*, some people play bar 3 of the second part as BD'D'E' D'- G'E' (not going up to the high G on the long note).

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, but the third is paired with *The Lady on the Island*. On the "Kerry Fiddles" album, Denis and Julia play the first and third tunes together (the first as *The Humours of Galtymore*), but in the higher key of G, to allow for "bassing", and combined with *The New-mown Meadows*.

The Galtee Rangers

(F#, C#)

D'B | AFFE FEDE | F- FE FAD'B | AFFE FEDE | FBBA FEED |  
AFFE FEDE | F- FE FAD'B | AFFE FEDE | F- EG FDDF ||  
A-- B AF F- | ABD'E' F'E' E'- | F'- D'C BCD'B | ABD'E' F'D'D'B |  
A-- B AF F- | ABD'E' F'E'E'G' | F'E'D'C BCD'B | A- E'F'G' F'D' D'- ||

The Glountane Reel

(F#, C natural)

DGBG AGBG | DGBG AEEG | DGBG A- BC | D'F'E'D' BGGE |  
DGBG AGBG | DGBG AEEG | DGBG A- BC | D'- E'D' BGGC ||  
BD' D'- D'- E'F' | G'- F'G' E'AAC | BD'D'E' G'- G'E' | D'BAC BGGC |  
BD' D'- D'- E'F' | G'- F'G' E'AAC | BD'E'F' G'A'G'E' | D'BAC BG G- ||

O'Callaghan's

(F#, C# except C natural where marked C\*)

F-- F GE E- | FDDF ABAG | F- AF GE E- | FAGE FDDE |

F-- F GE E- | FDDF ABAG | F-- F GE E- | ABAG FD D- ||

AD'D'E' D'CAB | AGFG ABCA | D'-- C D'CAB | C\*BAF G- FG |

AD'D'E' D'CAB | AGFG ABCA | D'- F'D' D'- F'D' | D'- F'D' E'CAG ||

Last time: | F-- E-- | D---- ||



*Cal O'Callaghan, uncle of Pádraig O'Keefe.*

## 12. Reels: The Sliabh Luachra National Anthem.

### The Galtee Rangers



Musical notation for 'The Galtee Rangers' in G major, 4/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some beamed eighth notes. The second staff continues the melody. The third and fourth staves feature a more complex rhythmic pattern with beamed eighth notes and quarter notes, ending with a double bar line and a repeat sign.

### The Glountane Reel



Musical notation for 'The Glountane Reel' in G major, 4/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is composed of eighth and quarter notes. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff concludes the piece with a double bar line and a repeat sign.

O'Callaghan's

last time



*Fiddlers at the Pádraig O'Keefe memorial, Scartaglin, World Fiddle Day 2024.*