

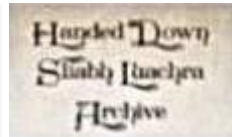
# WORLD FIDDLE DAY SCARTAGLIN MAY 14TH-17TH 2026



Bring your fiddle and take part!  
Recital hosted by

## Lisa O Sullivan

Sat May 16th 2026



Cover design by Ronan Redican.



## Welcome to World Fiddle Day Scartaglin 2026.

If you are reading this you are well aware of the fantastic work Paul de Grae does every year to help fiddle players learn and prepare themselves for their visit to Scartaglin. His dedication to the festival since 2013 is incredible and our thanks to him once again.

If you haven't ever attended World Fiddle Day, then maybe this is the year for you.

Lisa O'Sullivan, originally from Freemount, County Cork, but based in Cork city for many years, is this year's special guest fiddle player chosen to select ten sets of music for the 2026 World Fiddle Day Recital in Scartaglin County Kerry on Saturday, 16 May 2026 at 2pm.



*Freemount U-18 Grupa Cheoil (find Lisa!).*

Lisa has chosen ten sets that she associates with Sliabh Luachra and the many musicians she met or heard that influenced or inspired her own musical journey, or tunes that she simply loves playing. When you listen to the Setlist, it's steeped in the classic Sliabh Luachra style with lovely rhythm and tempo. It also brings back memories of the older musicians no longer with us but whom you will recall when you hear some of the tunes, and of course this exactly is all that is important, and the whole idea behind the World Fiddle Day Fiddle Recital. Keep the old tunes alive and honour those no longer around that played them.

As a music teacher, when choosing her sets Lisa has also kept in mind the young fiddle players who will attend the recital, and all our young fiddle players are encouraged to learn as many of these tunes as they can and participate in the recital.

Lisa's musical journey started in Freemount where Con Herbert was such a huge figure, teaching and encouraging pupils and playing music played in her own home playing with her brothers and sister.



*House session with Con Herbert and Liam Flanagan.*

Scully's Bar in Newmarket of course was "Mecca" for North Cork musicians where accordion legend Timmy O'Connor RIP welcomed all on a Monday night. There were musical influences also coming from the Templeglantine, County Limerick, area as well where Lisa's aunt Peggy played concertina.



Travelling and living in Amsterdam in the late '90s/'00s brought new tunes and great sessions in Mulligan's Bar where she played regularly.



*In Mulligan's Bar, Amsterdam, with siblings Mike (Tosh) and Aoife.*

Since returning back to Ireland Lisa has been busy teaching fiddle and playing with the great Cork group The Céili All Stars and recently with Fuaimeanna.

Lisa has appeared on the TG4 programme Geantraí, toured Norway and Finland with the group Tionól, and played at the Áras for the President on International Women's Day 2019.

Lisa has also done great work teaching music to adult classes in Cork City.

Lisa plays regularly on every second Friday evening in the Sin É pub in Cork city and at various festivals all over the place.

Lisa displays the distinctive characteristics of North Cork Sliabh Luachra fiddle playing as well bringing her own individual stamp to the tunes.

We are delighted that she is choosing and presenting this year's Recital and we hope that the visiting fiddle players go home with new tunes in their repertoire and enjoy the whole experience of World Fiddle Day in Scartaglin.

*PJ Teahan*

## Recordings

Lisa has made recordings for us of all the selected tunes, which PJ Teahan has uploaded to the Handed Down Soundcloud page. The full setlist is here:

[Set 1 - WFD Recital 2026 Jigs - The Cordal + The Scartaglin in Lisa O Sullivan's Setlist for the World Fiddle Day Scartaglin Recital 2026](#)

... 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 Lisa's recordings. As is normal with a traditional musician of her calibre, her settings differ in various ways from what you might find in a book, and she introduces subtle variations on each repeat; so even if you already know a particular tune, it's worth listening out for the nuances she brings to her interpretation of it.

Rather than showing (or trying to show) all those variations, for ease of learning I've opted for fairly basic transcriptions, usually based on the first round of the tune, 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 really "get it".

Ornamentation can be added to the tunes after you become familiar with the basic melody. Generally, long notes would be ornamented (with a roll, a triplet, or other decoration) unless of course you want the effect of a long note. Link notes (connecting one part of the tune to another) are not always indicated, but should be obvious enough.

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 Lisa has chosen, and that are transcribed on the following pages:

1. Jigs: The Cordal Jig; The Scartaglin Jig. 6.
2. Polkas: The Cat on the Half Door; The One I Know. 10.
3. Hornpipes: Tom Dayhill's Fiddle; Tom Billy's Hornpipe. 14.
4. Reels: The Chorus Reel; Tom Billy's Reel. 18.
5. Slides: Eily Keating's; Daniel Hartnett's. 22.
6. Jigs: Tell Her I Am; The Slopes of Sliabh Luachra. 24.
7. Fling and Barndance: The Honeymooners; The Grand Old Man. 28.
8. Polkas: The Knocknagree Polka; Neily Cleere's. 30.
9. Slides: Moig Cross; Kevin McHugh's; Thadelo's. 34.
10. Reels: Quinn's; Johnny Allen's. 38.
- Finale: 41.  
The Sliabh Luachra National Anthem!  
(The Galtee Rangers; The Glountane Reel; O'Callaghan's)

## 1. The Cordal Jig; The Scartaglin Jig.

Soundcloud link: <https://soundcloud.com/pj-teahan-884614828/set-1-wfd-recital-2026-jigs?in=pj-teahan-884614828/sets/lisa-o-sullivans-setlist-for>

*The Cordal Jig* was Denis Murphy's title for the first tune; Cordal is a village between Castleisland and Glountane.

The tune is quite an old one, composed by Walker Jackson and published in "Jackson's Celebrated Irish Tunes" in 1774 under the title *Jackson's Bouner Bougher*. Breandán Breathnach suggested that the title might be a corruption of the Irish "Bonn ar bóthar", meaning "a step on the road". If so, the corruption is probably not the fault of Jackson, who appears to have been an Irish speaker: contemporary notices list him as president of a convivial gentleman's club in Limerick, the notices being all in Irish (information from Andrew Kuntz). It was used as the air of an 18th-century bawdy song called "Morgan Rattler", and over time acquired more parts under that title: *Morgan Rattler* in the O'Neill collections (MI 1046, DMI 257<sup>1</sup>) has no less than ten parts. But this two-part setting seems quite enough.

Scartaglin is also, I need hardly say, a local placename. This tune straddles the boundary between a slide and a double jig, and Denis Murphy used to play it after another slide/jig, *The Bank of Turf*, also known (unhelpfully) as *Pádraig O'Keeffe's Slide*.

As usual, these are simplified transcriptions, for ease of reading; most of the long notes should be ornamented with a roll or similar decoration. Listen to the recording for more detail.

---

<sup>1</sup> MI = O'Neill's "Music of Ireland"; DMI = O'Neill's "Dance Music of Ireland".

# 1. The Cordal Jig; The Scartaglin Jig.

## The Cordal Jig



The musical notation for 'The Cordal Jig' is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It consists of four staves. The first staff begins with a repeat sign. The second staff contains two first endings, labeled '1.' and '2.', which lead to a double bar line. The third staff continues the melody. The fourth staff contains two more first endings, labeled '1.' and '2.', with the word 'last time' written above the second ending, which concludes with a double bar line.

## The Scartaglin Jig



The musical notation for 'The Scartaglin Jig' is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It consists of seven staves. The first staff begins with a repeat sign. The second and third staves continue the melody. The fourth and fifth staves continue the melody. The sixth and seventh staves continue the melody and conclude with a double bar line.

ABCs on next page

## The Cordal Jig

F# and C#

A | BAF E— | FEF DFA | BAF EFA | B— BCD' |  
BAF E— | FEF DFA | D'- F' E'D'C | B- A BCD' ||  
BAF E— | FEF DFA | BAF EFA | B— BCD' |  
BAF E— | FEF DFA | D'- F' E'D'C | B— BCA ||  
D'- E' F'E'D' | CD'C CBA | D'- E' F'E'D' | D'- E' F'G'A' |  
D'CD' F'E'D' | CD'C E'CA | D'CB CBA | B- A BCA ||  
D'- E' F'E'D' | CD'C CBA | D'- E' F'E'D' | D'- E' F'G'A' |  
D'CD' F'E'D' | CD'C E'CA | D'CB CBA | B- A BCD' ||  
last time | B— BCB ||

## The Scartaglin Jig

F# and C#

A- A' A'G#A' | A- G' G'F'G' | A- A' A'G#A' | E'F'G' E'D'B |  
A- A' A'G#A' | A- G' G'F'G' | F'A'F' G'F'E' | D'— D'CB ||  
A- A' A'G#A' | A- G' G'F'G' | A- A' A'G#A' | E'F'G' E'F'G' |  
A'G'F' G'F'E' | F'E'D' E'- D' | B— G'F'E' | D'— D'CB ||  
CBA CE'E' | D'F'F' CE'C | CBA CE'C | D'- E' F'E'D' |  
CBA CE'E' | D'F'F' CE'C | B— G'F'E' | D'— D'CB ||



*Lisa with older brother Donal.*



*Scartaglin.*

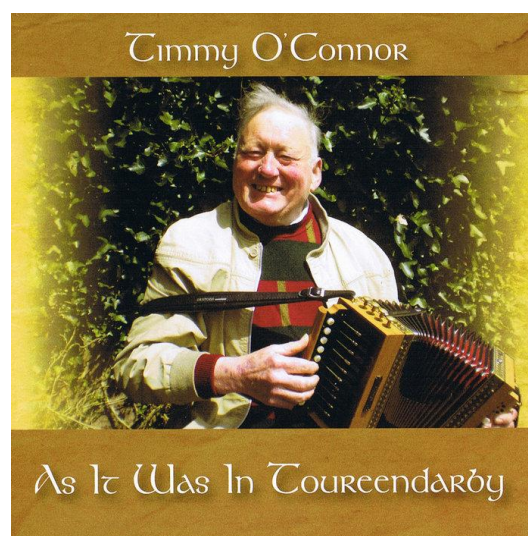
## 2. The Cat on the Half-Door; The One I Know.

Soundcloud link: [Listen to Set 2 - WFD Recital 2026 Polkas -Cat on the half door+The One I Know by Handed Down Sliabh Luachra Audio Archive in Lisa O Sullivan's Setlist for the World Fiddle Day Scartaglin Recital 2026 playlist online for free on SoundCloud](#)

Ewan MacColl once said that without new songs being made, we're just curators of the old ones; and the same could be said of tunes in the traditional idiom. Happily, these two recently composed polkas show that there's plenty of life in the Sliabh Luachra tradition.

The first one was composed by the great accordion player from Kanturk (and friend of World Fiddle Day), Jackie Daly. It's included in his book, "The Jackie Daly Collection" (2022), edited by Matt Cranitch, which contains 226 original tunes and one song. Jackie puts as much work into composing his titles as composing his tunes, and this one evokes a charming image.

The second tune was composed by another great North Cork accordion player, the late and much-missed Timmy O'Connor. The title is presumably a gentle joke at his own expense, as Timmy had a vast store of tunes, including some fine original compositions. Some of Timmy's music can be heard on recordings of The Monks of the Screw; on his solo album "As it was in Toureendarby" (2013); on the album "Tunes from Toureendarby" (2024) with Pat Fleming and Steve Cooney; and in the book "Tobar Luachmhar: Tunes from Sliabh Luachra" (2024).



## 2. The Cat on the Half-Door; The One I Know.

### The Cat on the Half-Door

Musical notation for 'The Cat on the Half-Door' in G major and 2/4 time. The piece consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts with a quarter rest, followed by a quarter note G, a quarter note A, and a quarter note B. A repeat sign follows. The second staff continues the melody with eighth notes and includes first and second endings. The third staff features a more complex rhythmic pattern with eighth and sixteenth notes. The fourth staff concludes the piece with a final cadence.

### The One I Know

Musical notation for 'The One I Know' in G major. The piece consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts with a quarter rest, followed by a quarter note G, a quarter note A, and a quarter note B. A repeat sign follows. The second staff continues the melody with eighth notes. The third staff features a more complex rhythmic pattern with eighth and sixteenth notes. The fourth and fifth staves conclude the piece with a final cadence.

ABCs on next page.

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 dotted quaver followed by a semiquaver (1/16 note) is indicated by putting a dash after the dotted note (A- B); a letter with a double dash after it (A--) is a crotchet (1/4 note); and letters without spaces between (ABCD) are semiquavers. If in doubt, listen to the recording (listen to the recording anyway!).

### The Cat on the Half-Door

F# and C#

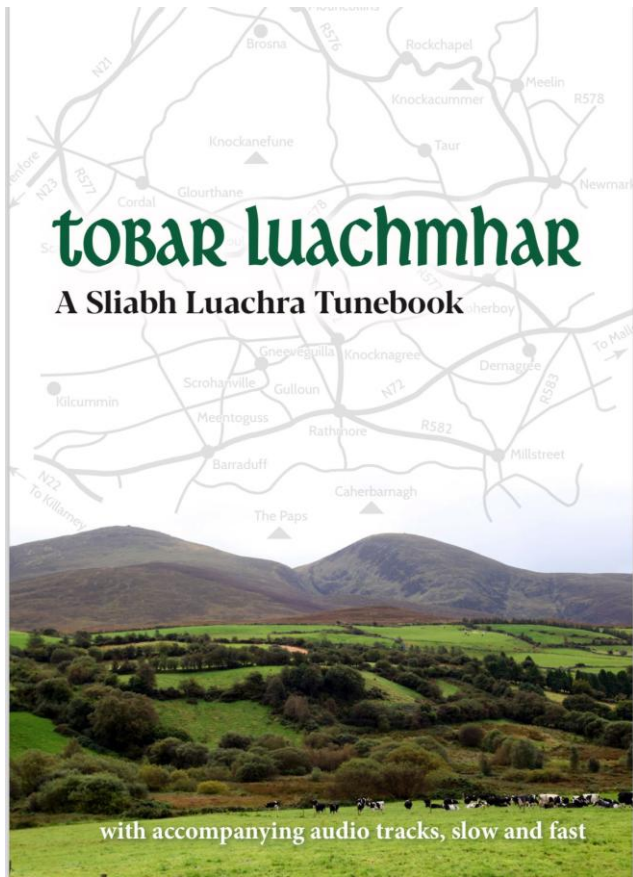
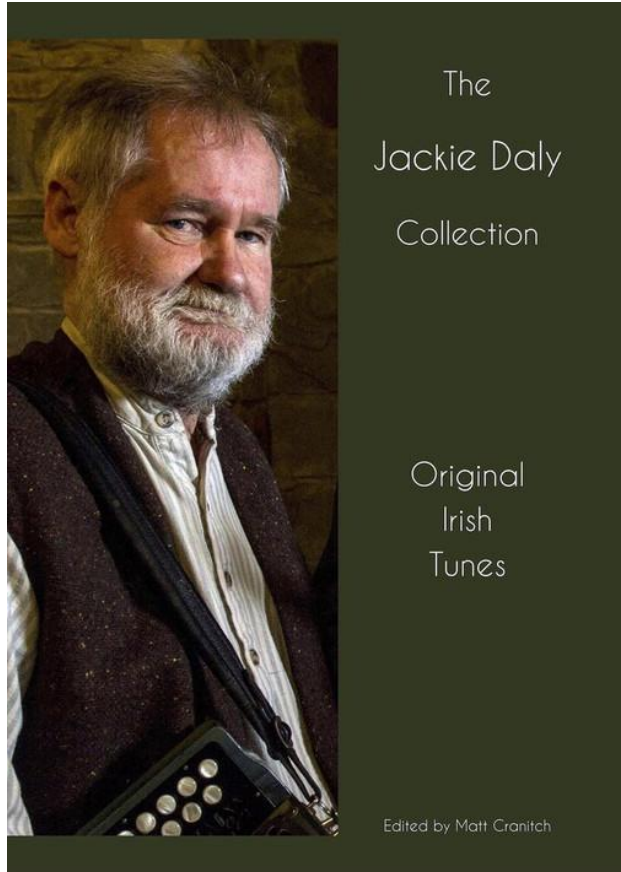
D-- B--

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

### The One I Know

F#

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

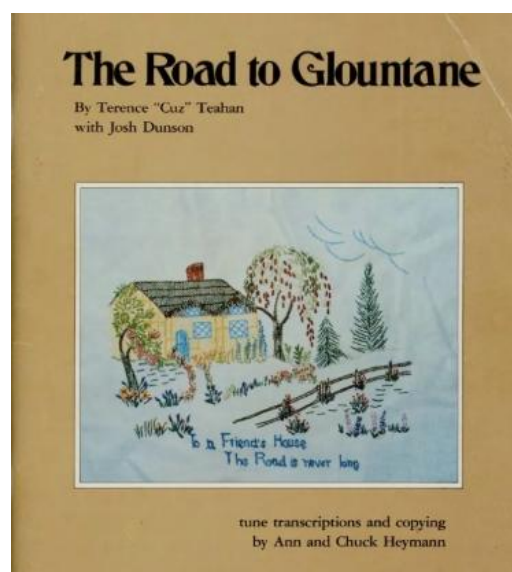


### 3. Tom Dayhill's Fiddle; Tom Billy's Hornpipe.

Soundcloud link: [Listen to Set 3 - WFD 2026 - Hornpipes Tom Dahill's + Tom Billy's by Handed Down Sliabh Luachra Audio Archive in Lisa O Sullivan's Setlist for the World Fiddle Day Scartaglin Recital 2026 playlist online for free on SoundCloud](#)

The first tune was composed by Terry "Cuz" Teahan for a musical friend in Chicago. It's included in his tune book, "The Road to Glountane", in the key of G. Terry wrote: "Denis Doody made an honest mistake and called it 'Nehyl's Fiddle' when he put it on his record, 'Kerry Music' [Mulligan LUN 019]. I offered Tom my dad's fiddle, but he had one from Paddy Hill so he didn't take it. So I thought I would offer him a hornpipe."

The second tune is from the repertoire of Tom Billy Murphy (1879-1944), one of the most important figures in the development of Sliabh Luachra music as we know it; unlike his contemporary Pádraig O'Keeffe, he was never recorded, but his influence persists through his many pupils. This tune sounds like a re-working of the set dance tune *Madame Bonaparte*; in Sliabh Luachra there was little call for demonstration step dances after about the mid-1930s and many such tunes were adapted for use in the polka sets, which may have happened here. The tune is in the Johnny O'Leary book as *Mike Sullivan's Hornpipe*: Denis Murphy and Johnny got it from Mike Sullivan of Kilcummin, a set dancer and jew's harp player; "he had every tune under the rising sun in his head", said Johnny.



### 3. Tom Dayhill's Fiddle; Tom Billy's Hornpipe.

#### Tom Dayhill's Fiddle



Musical notation for Tom Dayhill's Fiddle, consisting of seven staves of music in G major (one sharp) and 4/4 time. The piece begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The first staff contains the first four measures. The second staff contains the next four measures, ending with a double bar line and repeat dots. The third staff contains the next four measures. The fourth staff contains the next four measures. The fifth staff contains the next four measures. The sixth staff contains the next four measures. The seventh staff contains the final four measures, ending with a double bar line and repeat dots.

#### Tom Billy's Hornpipe



Musical notation for Tom Billy's Hornpipe, consisting of four staves of music in G major (one sharp) and 4/4 time. The piece begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The first staff contains the first four measures, starting with a repeat sign. The second staff contains the next four measures, including a first ending (marked '1.') and a second ending (marked '2.'). The third staff contains the next four measures, starting with a repeat sign. The fourth staff contains the final four measures, ending with a double bar line and repeat dots.

ABCs on next page.

Tom Dayhill's Fiddle  
F# and C#

D- DDD DEFE | DEFA D'- BC | D'E'D'B AFDE | FEED E- AF |  
D- D DEFE | DEFA D'- BC | D'E'D'B AFDF | E- D- D-- || (x 2)  
D'- E' F'D'AF | DEFA D'- BC | D'E'D'B AFDE | FEED E- FA |  
D'- E' F'D'AF | DEFA D'- BC | D'E'D'B AFDF | E- D- D-- ||  
D'- E' F'D'AF | DEFA D'- BC | D'E'D'B AFDE | FEED E- AF |  
D- DDD DEFE | DEFA D'- C | D'E'D'B AFDF | E- D- D-- ||

Tom Billy's Hornpipe  
F# and C#

C- CB CE'CA | D'- BC D'F'A'E' | BCCB CE'A'F' | E'CAC B- AB |  
BCCB CE'CA | D'- BC D'F'A'F' | E'CAC BAFE | A- AA A- (1) B (2) BCD || (x 2)  
E'F'G'E' A'G'E'D' | E'F'G' E'D' CAAC | E'F'G'E' A'G'E'D' | E'F'G' E'D' E'- D' |  
BCCB CE'CA | D'- BC D'F'A'F' | E'CAC BAFE | A- AA A-- || (x 2)



Cuz with the Dayhills Irish Band, 1978. From left are Cuz, Ann Heymann, Barbara Dayhill, Tom Dayhill, and Chuck Heymann.

*Photo from "The Road to Glountane".*



*Tom Billy Murphy.*

#### 4. The Chorus Reel; Tom Billy's.

Soundcloud link: [Listen to Set 4 - WFD 2026 - Reels The Chorus +Tom Billy's by Handed Down Sliabh Luachra Audio Archive in Lisa O Sullivan's Setlist for the World Fiddle Day Scartaglin Recital 2026 playlist online for free on SoundCloud](#)

*The Chorus Reel* has made a home for itself in Sliabh Luachra as a "local tune", but in fact it seems to have travelled around Scotland and America before landing here. The earliest version I can find is *Chorus Jig*, a 6/8 tune in vol. 2 of James Aird's "A Selection of Scotch, English, Irish and Foreign Airs [etc.]", no. 131, published in Glasgow in 1782 (the well-known *Kilfenora Jig* is a variant). The tune became popular in New England and was soon changed to 4/4, while still retaining the *Chorus Jig* title: a setting in a manuscript from Maine in the 1820s (reproduced in Paul Wells's recent book, "The Maine Musical Compendium") is recognisably "our" tune, with the second part repeated after the third (ABCB format). Essentially the same setting is in "Ryan's Mammoth Collection", published in Boston in 1883, and that collection found its way to Sliabh Luachra, possibly via Pádraig O'Keeffe's uncle and mentor Cal O'Callaghan, who returned home in the 1880s after spending over twenty years in Ohio. Home was Doon, Kiskeam, and the tune is also called *The Doon Reel*, one of several with that title, all associated with Cal, via Pádraig; Paddy Cronin recorded this one in 1950 as *The Doon Reel No. 2*. Breandán Breathnach transcribed Denis Murphy's setting, under the title *Gleann Eoghain*, in vol. 2 of "Ceol Rince na hÉireann", no. 154.

*Tom Billy's* was recorded by Denis Murphy and Julia Clifford on their classic album, "The Star Above the Garter" (1969). Curiously, Denis had an extra part to it when Séamus Ennis recorded it from him twenty years earlier; that three-part version is on the RTÉ CD, "Denis Murphy—Music from Sliabh Luachra", and transcribed in vol. 5 of "Ceol Rince na hÉireann", no. 146; Denis called it *The New Post Office*. It's also sometimes called *The Humours of Scartaglin* and *The Glountane Reel* (to the despair of tidy-minded people, many tunes in the Sliabh Luachra repertoire have either no name, or a multitude of names). This tune can cause confusion in sessions, as some people play it without repeats, some play it with repeats, and some repeat one part but not the other.

## 4. The Chorus Reel; Tom Billy's.

### The Chorus Reel

The Chorus Reel is written in G major (one sharp) and 4/4 time. It consists of six 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 sixteenth notes, with some triplet patterns. The piece concludes with a double bar line and a key signature change to D major (two sharps).

### Tom Billy's

Tom Billy's is written in D major (two sharps) and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with some triplet patterns. The piece concludes with a double bar line and a repeat sign.

ABCs on next page.

## The Chorus Reel

F#, with C#s in the third part.

A- G |

F- DF ABAG | F- DF AD'D'A | F- FG ABAF | GFEF GBAG |  
F- DF ABAG | F- DF AD'D'A | F- FG ABAF | GFEF GABC ||  
D'-- C BGGA | BD'CB A-- B | D'- CA BGGA | BD'CA GABC |  
D'CB CA BG G- | FAD'E' F'- E'D' | D'- CA BGGA | BD'CA G- E'G' ||  
F'D' D'- F'D'G'E' | F'D'F'G' A'- A'G' | F'D' D'- F'D'E'D' | C#D'E'F' G'E'A'' |  
F'D' D'- F'D'G'E' | F'E'F'G' A'-- F' | G'-- F' G'F'E'D' | C#D'E'F' G'- ||

## Tom Billy's

F# and C#.

D'FEF D- D'B | CAAG EFGE | D'FEF D- D'B | CAGE EDDE |  
F- FE DCD'B | CAAG EFGE | AD'D'C D'F'E'D' | CAGE ED D- || (x 2)  
F'-- E' F'- G'E' | F'E'F'G' A'F'D'E' | F'- F'E' F'A'G'E' | F'D'E'C AD'D'E' |  
F'- F'E' F'A'G'E' | F'-- G' A'F'D'E' | F'A'G'E' D'F'E'D' | CAGE ED D- || (x 2)



*Cal O'Callaghan: Pádraig O'Keefe's uncle and mentor.*



*Eily Keating and Timmy O'Connor.*

***Dan "Saucepan" Hartnett***



*( photo from Eóin O Sullivan )*

## 5. Eily Keating's Slide; Daniel Hartnett's Slide.

Soundcloud link: [Listen to Set 5 - WFD Recital 2026 Slides Eily Keatings +Daniel Hartnetts by Handed Down Sliabh Luachra Audio Archive in Lisa O Sullivan's Setlist for the World Fiddle Day Scartaglin Recital 2026 playlist online for free on SoundCloud](#)

The late Eily Keating of Rockhill, Rockchapel, was a regular at the session in Bruach na Carraige, Rockchapel, often with her great friend Timmy O'Connor: see photo on previous page. She played concertina (upside-down), fiddle, and accordion.

Daniel "Saucepan" Hartnett was a fiddler and music teacher, born in Knockanare, Tournafulla in 1895; his nickname may have been based on tinkering skills. He taught music in the Rockchapel area. See photo on previous page.

### Eily Keating's Slide

F# and C#

D'-- B- A F- E DEF | EEE E- F G- A B- C |  
D'-- B- A F- E DEF | EEE F- E D-- D-- || (x 2)  
B-- BAB F'-- F'- D' | E'D'E' F'- E' D'- C B- A |  
B-- BAB F'-- F'- D' | E'D'E' F'- E' D'-- D'- C || (x 2)  
second time | E'D'E' F'- E' D'- A B- C ||

### Daniel Hartnett's Slide

F# and C#

C- A ABA E- A ABA | C- A ABA BCD' E'- D' |  
C- A ABA E'- A A- B | CBC D'BG A-- A- B || (x 2)  
second time | CBC D'BG A-- ABD' ||  
E'- A' A'- B' A'- G' E'- D' | C- A ABA G- E D- |  
E'- A' A'- B' A'- G' E'- D' | C- A GAB A-- ABD' ||  
E'- A' A'- B' A'- G' E'- D' | C- A ABA G- E D- |  
E'- A' G'A'B' A'- G' E'- D' | C- A GAB A-- A-- ||

## 5. Eily Keating's Slide; Daniel Hartnett's Slide.

### Eily Keating's Slide



Musical notation for Eily Keating's Slide, consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The melody starts with a dotted half note on G4, followed by quarter notes on A4, B4, C5, D5, E5, F#5, G5, and A5. The second staff continues the melody with quarter notes on B5, C6, D6, E6, F#6, G6, and A6, ending with a double bar line. The third staff begins with a repeat sign and contains eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6. The fourth staff contains two first endings: the first ending is G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6; the second ending is G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6.

### Daniel Hartnett's Slide



Musical notation for Daniel Hartnett's Slide, consisting of seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a repeat sign. The melody starts with quarter notes on G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6. The second staff continues the melody with quarter notes on B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8. The third staff contains two first endings: the first ending is G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6; the second ending is G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6. The fourth staff contains quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6. The fifth staff contains quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6. The sixth staff contains quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6. The seventh staff contains quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6.

## 6. Tell Her I Am; The Slopes of Sliabh Luachra.

Soundcloud link: [Listen to Set 6 - WFD Recital 2026 Jigs- Tell Her I Am + Slopes of Sliabh Luachra by Handed Down Sliabh Luachra Audio Archive in Lisa O Sullivan's Setlist for the World Fiddle Day Scartaglin Recital 2026 playlist online for free on SoundCloud](#)

Two jigs that, besides being fine tunes in themselves, also show how traditional tunes might evolve over time. Both of these tunes have diverged from their likely 19th century ancestors, and both have acquired a third part somewhere along the way.

In the Goodman mss., collected in West Kerry in the mid-19th century, is a two-part version of the first tune, called *The Humours of Ballymore*, probably named for the townland near Ventry (no. 85 in "Tunes of the Munster Pipers"). It is similar to the version here, but the ending is different in each part. *Tell Her I Am* in "Ryan's Mammoth Collection" (published in Boston in 1883) is more or less the same as the Goodman version, and is the earliest use of that title that I can find. It may come from a mishearing of *A Tailor I Am*, which is the title of another tune; in any case, the title did not originate with Michael Coleman, as one story goes, since it was in use before he was born. *Tell Her I Am* in the O'Neill collections (MI 749, DMI 37) is also a two-part tune, and like "our" version, it starts on E rather than D, but otherwise is less similar; it came from Bernard Delaney, the piper from Tullamore, County Offaly.

The third part of the version here seems to have come from the Sligo tradition, and Michael Coleman's 1927 recording of the three-part setting established itself as the standard setting.

The second tune may be considered as a variant of *The Banks of Lough Gowna*, a.k.a. *The Shores of Lough Gowna*, which seems to have first appeared in print in the O'Neill collections (MI 1060, DMI 264). The opening phrase is the same in both tunes, but *The Slopes...* soon heads off in a different direction. In an oral tradition, before recordings became commonplace, it must often have happened that someone heard a tune they liked, but couldn't remember all of it; they might only have heard it once (perhaps from a travelling musician), so they had to come up with new material to fill the gaps; depending on the amount of new material, the



## 6. Tell Her I Am; The Slopes of Sliabh Luachra.

Tell Her I Am

The musical score for 'Tell Her I Am' is presented in eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and quarter notes. The second staff continues the melody and ends with a double bar line and repeat dots. The third staff starts with a repeat sign and continues the melody. The fourth staff continues the melody. The fifth staff features a more rhythmic pattern with eighth notes. The sixth, seventh, and eighth staves continue this rhythmic pattern, with the eighth staff ending with a double bar line and repeat dots.



*Tionól, Rauland, Norway, 2022.*

The Slopes of Sliabh Luachra

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of eight staves of music. The first staff begins with a repeat sign and contains a melody of quarter and eighth notes. The second staff continues the melody and includes two first endings, marked '1.' and '2.', which lead to different endings. The third staff through the eighth staff feature a rhythmic accompaniment consisting of eighth-note patterns, often with a dotted quarter note, creating a steady accompaniment for the melody.



*Fuaimeanna, 2026.*

## 7. The Honeymooners; The Grand Old Man.

Soundcloud link: [Stream Handed Down Sliabh Luachra Audio Archive music | Listen to songs, albums, playlists for free on SoundCloud](#)

A fling followed by a barndance (a long debate could be had about the difference between a fling, a barndance, and a hornpipe, but we won't get into that here).

The fling was composed by our own PJ Teahan, and named in honour of two great American friends of Sliabh Luachra who had their honeymoon here in 2015, Crystal Bailey and Patrick Cavanagh.

The barndance was recorded by The Monks of the Screw, learned from the concertina playing of Johnny Micky Barry, of Tooreendarby, a mentor of the young Timmy O'Connor and influential with other musicians, including Jackie Daly. He died in 1981 at the age of 85, but left a wealth of music in the locality. The tune was also popular in the 1920s in North Kerry; Tom Barrett recorded it as the first of three tunes comprising *The Wren's Hornpipe Set* on the "Lios a' Cheoil" album with his son Kerry Barrett.

### The Honeymooners

F# and C#

E | FBAF E- FE | DB,A,B, D-- E | FBAF E- FA | B- BA B- ABC |  
D'F'E'D' B- D'B | ABAF E- DE | FBAF EDEF | D-- D-- || (x 2)  
F | A-- B ADFA | B- BA B-- C | D'CBA FDFA | BD'CA B- ABC |  
D'F'E'D' B- D'B | \*ABAF E- DE | FBAF EDEF | D-- D-- || (x 2)  
variation at \* | AFED B,- DE |

### The Grand Old Man

F# and C#

A- BA F- A- | B- BA BCD'B | A- BA F- DE | F- E- E- FG |  
A- BA F- A- | B- BA BCD'B | A- BA F- DF | E- D- D-- || (x 2)  
D'-- D' D'- E'D' | C- A- BAFA | B-- B E'F'E'D' | C- A- A- BC |  
D'-- D' D'- E'D' | C- A- BAFG | A- BA F- DF | E- D- D-- || (x 2)

## 7. The Honeymooners; The Grand Old Man.

### The Honeymooners

Musical notation for 'The Honeymooners' 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 and third staves continue the melody. The fourth staff includes a section labeled 'A' and a 'variation at A'.

### The Grand Old Man

Musical notation for 'The Grand Old Man' 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 and third staves continue the melody. The fourth staff continues the melody.

## 8. The Knocknagree Polka; Neily Cleere's.

Soundcloud link: [Listen to Set 8 - WFD Recital 2026 Polkas - The Knocknagree + Neily Cleere's by Handed Down Sliabh Luachra Audio Archive in Lisa O Sullivan's Setlist for the World Fiddle Day Scartaglin Recital 2026 playlist online for free on SoundCloud](#)

Johnny O'Leary learned the first tune from Art O'Keeffe of Gneeveguilla, who played flute and was a pupil of Tom Billy Murphy. Johnny played in Dan O'Connell's pub in Knocknagree for the weekend sets from 1965 until Christmas 2002. Denis Murphy regularly joined him until his own death in 1974.

Depending on who you ask, Knocknagree means either "the hill of the horse stud" (from *Cnoc na Graí*), or "the hill of the hares" (from *Cnoc na nGiorria*). The village green was once the location of one of the largest fairs in Munster. It has a commemorative plaque to Eoghan Rua Ó'Suilleabháin (1748-1784) outside the church and another to Ned Buckley (1880-1954), "The Bard of Knocknagree", who owned a grocery shop. He often wrote poems to fit a named existing air.

Niall "Neily" Cleere was a fiddle player and music teacher from Kilbraugh in County Tipperary. He was a friend of Paddy O'Brien and died at a fairly young age in 1986. The tune was recorded by Julia and Billy Clifford on their album, "Ceol as Sliabh Luachra", and also by Aoife Ní Chaoimh and Paudie O'Connor on their album, "Didn't She Dance and Dance". A friend said of it, "It's one of those weird sounding polkas that find favour in Sliabh Luachra", which is true enough.



*Knocknagree, 1976.*

## 8. The Knocknagree Polka; Neily Cleere's.

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of eight staves of music. The first four staves represent the 'The Knocknagree Polka' section, and the last four staves represent 'Neily Cleere's'. The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs. The 'Neily Cleere's' section features first and second endings, with the word 'finish' placed above the final staff.

ABCs on next page.





*Julia and Billy Clifford.*

## 9. Moig Cross; Kevin McHugh's Slide; Thadelo's.

Soundcloud link: [Listen to Set 9 - WFD 2026 - Slides Moig Cross, Kevin McHugh's, Thadelo's by Handed Down Sliabh Luachra Audio Archive in Lisa O Sullivan's Setlist for the World Fiddle Day Scartaglin Recital 2026 playlist online for free on SoundCloud](#)

Moig Cross is in West Limerick, a bit south of Foynes. The tune is associated with John Joe Hartnett, a well known West Limerick flute player who played for the sets. The first part is very like the air of the Conamara prison song, "'Sé Oakum a' Phríosúin", and the tune is possibly an elaboration of that air. There's a slightly different untitled setting in "Ceol Rince na hÉireann", vol. 4, no. 71, one of a stack of tunes from the David Collins mss. which Tom Barrett gave to Breandán Breathnach. David Collins (b.1921), who played the fiddle, was also a native of West Limerick, though he spent most of his life in Clonmel and Roscrea; his friend Tom Barrett, from North Kerry, also spent most his life in Clonmel.

Kevin McHugh and his son John are natives of Foxford, County Mayo. Kevin plays fiddle and banjo; he inherited his music from his father, mother, and uncles. He played with the Foxford Ceili Band in the 1960s. There are several tunes with his name attached; this is not the most common one. On the RTÉ CD, Denis Murphy played a slightly different version as *Art O'Keefe's Slide*, named for his friend and neighbour; and Johnny O'Leary had another, as *Denis McMahan's Slide*, no. 345 in the JOL book.

Timothy J. "Thadelo" O'Sullivan (1904-78) was a small farmer from Annaghbeg, Gneeveguilla, who played flute, tin whistle, ten-key melodeon and concertina. He is thought to have been a pupil of Tom Billy Murphy. He was very popular for playing at the sets and his repertoire included many tunes that were not played by Tom Billy's other students; Din Tarrant may have been one of his sources of tunes. He was a friend and neighbour of Johnny O'Leary, who seems to have been responsible for making the Thadelo tunes more widely known. Johnny's setting of this tune is no. 76 in the book, with this comment:

"He used to play that on the concertina and the ten-key accordion. 'Twas lovely. They'd be hopping that night off the ground."

## Moig Cross

F#

E-- AGE G- A BCD' | EDE AGE G- E D- G |  
EDE AGE G- A BCD' | E'- D' BAG ABA A- G || (x 2)  
second time | E'- D' BAG ABA ABD' ||  
E'-- E'D'B D'E'D' D'G'F' | E'-- E'- F' G'- E' D'- G' |  
E'F'E' E'D'B D'E'D' D'- B | ABC B- A G- E DBD' ||  
E'F'E' E'D'B D'-- D'G'F' | E'- D' E'- F' G'- E' D'- B |  
C-- CBA C-- CBA | B- C B- A G- E D-- ||

## Kevin McHugh's Slide

F#

DEF | G- F G- A BCD' G'F'E' | D'- B BAB D'- B CBA |  
G- F G- A B- D' G'F'E' | D'- B CBA G-- || (x 2)  
GBD' | G'- F' E'- D' E'- F' G'F'E' | D- B BAB D'- B BAB |  
G'- F' E'- D' E'- F' G'F'E' | D'- B CBA G-- || (x 2)

## Thadelo's Slide

F#, C#, G#.

C-- CBA B- A F- E | A- B BCD' E'-- E'- B |  
BCB C- A B- A F- E | A- B BCB ABA ABD || (x 2)  
second time | A- B BCB ABA ACE ||  
F'- E' C-- B- A F- E | E'F'E' C- D' E'F'E' E'A'G' |  
F'- E' C- A B- A F- E | A- B BCB ABA ACE || (x 2)  
second time | A- B BCB ABA A-- ||

## 9. Moig Cross; Kevin McHugh's Slide; Thadelo's Slide.

Moig Cross

The image contains three musical pieces, each on a single staff in treble clef with a key signature of one sharp (F#).  
1. **Moig Cross**: 12/8 time signature. The melody starts with a dotted quarter note followed by eighth notes. It features a first ending with a repeat sign and a second ending. The piece concludes with a double bar line.  
2. **Kevin McHugh's Slide**: Starts with a repeat sign. The melody consists of eighth and quarter notes. It ends with a double bar line.  
3. **Thadelo's Slide**: Starts with a repeat sign. The melody consists of eighth and quarter notes. It ends with a double bar line and a key signature change to two sharps (F# and C#).

last time

Kevin McHugh's Slide

last time

Thadelo's slide

Musical score for 'Thadelo's slide' in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a double bar line and repeat sign. The second staff contains two first endings, marked '1.' and '2.'. The third staff continues the melody. The fourth staff also contains two first endings, marked '1.' and '2.'.

***Thadelo O Sullivan***



*( photo from Bryan O Leary )*

## 10. Quinn's Reel; Johnny Allen's Reel.

Soundcloud link: [Stream Set 10 - WFD Recital 2026 Reels - Quinns +Johnny Allens by Handed Down Sliabh Luachra Audio Archive | Listen online for free on SoundCloud](#)

Seán Quinn was a flute player from Cordal, from whom Pádraig O'Keefe got this and other tunes with "Quinn" in the title; Denis Murphy's setting is transcribed in vol. 2 of "Ceol Rince na hÉireann", no. 171. The tune is a close variant of *Craig's Reel* in the O'Neill collections (MI 1212, DMI 488), which itself seems to be a version of *The Merry Lads of Foss*, no. 61 in vol. 4 of James Aird's "A Selection of Scotch, English, Irish and Foreign Airs [etc.]", published in Glasgow in 1794.

*Johnny Allen's Reel* was one of several tunes collected during Francis O'Neill's visit to County Clare in 1906; he was accompanied by his wife, Anna Rogers, who was from Feakle. O'Neill was not impressed with the standard of traditional music that he heard in Ireland at that time, until he came to Clare. He and Anna were entertained by fine musicians including John Allen and Michael Touhey, both pupils of the blind fiddler Patrick McNamara, known as "Paddy Mack", whose fame had spread as far as O'Neill's circle in Chicago. In the Introduction to his "Dance Music of Ireland", O'Neill wrote:

"It was a real pleasure and a relief to hear such delightful specimens of traditional reels as [this one], as played by modest peasants in a farm house at Clashmore near Feakle, County Clare, during a visit to Ireland last year [1906] after listening to *Miss McCloud's reel*, and little else except that threadbare tune at the centers of population in Ireland day after day."

Of Touhey and Allen, O'Neill wrote (in "Irish Folk Music"):

"Both were charming fiddlers whose free and easy style of bowing gave their tunes that delightful spirit and swing peculiar to the best traditional Irish musicians."

"Among the many fine tunes played by Touhey and Allen night after night in Mr. Conway's house were two reels and one hornpipe that were entirely new to me. Much as I tried to memorize them as of old, the effort was not

altogether successful, and I was indebted to Mr. Tubridy, a school teacher from Tulla, for sending me the notation later on. He was himself a prize winner at a Dublin *Feis*, and contributed an uncommon reel not included in our first volume, *O'Neill's Music of Ireland*. None of the four tunes thus obtained were known by name, so the hornpipe, to commemorate the old blind musician, was named *Paddy Mack* [DMI 951], and the reels *The Maid of Feakle* [DMI 775], *Johnny Allen's Reel* [DMI 774], and *The Humours of Scariff* [DMI 776], contributed by Touhey, Allen and Tubridy, respectively." ("Irish Folk Music", pp121 and 122)

### 10. Quinn's Reel; Johnny Allen's Reel.

Quinn's Reel

Musical notation for Quinn's Reel, consisting of four staves of music in G major and 4/4 time. The first three staves show the main melody, and the fourth staff includes a repeat sign and a 'last time' variation.

Johnny Allen's Reel

Musical notation for Johnny Allen's Reel, consisting of four staves of music in G major and 4/4 time. The first three staves show the main melody, and the fourth staff includes a repeat sign and a 'last time' variation.

## Quinn's Reel

F# and C#

D- FA BAFA | D'- CD' BE E- | DEFA B-- C | D'BAG FGAF |  
DEFA BAFA | D'F'E'D' BE E- | DEFA B- BC | D'BAG FABC ||  
D'- F'D' AD'F'D' | F'G'F'G' E'BBA | D'- F'D' AD'F'G' | A'F'E'G' F'D'D'C |  
D'- F'D' AD'F'D' | F'G'F'G' E'B B- | F'G'F'E' D'CD'B | ABAG FGAF ||  
last time | ABAG FDDF ||

## Johnny Allen's Reel

F# and C# except C natural in bar 2

A-- B AGFE | DC(nat.)CB C-- B | A- BG AGFE | DGGF G- FG |  
A-- B AGFE | DD'D'E' F'- F'G' | A'F'G'E' F'D'E'C | D'CAF GEFG || (x 2)  
A-- G' F'D'E'C | AD' D'- AGFG | A-- G' F'D'E'C | D'CAF GEFG |  
A-- G' F'D'E'C | AD'D'E' F'-- G' | A'F'G'E' F'D'E'C | D'CAF GEFG || (x 2)  
last time | D'CAF GEFE | D-- ||



*In Áras an Uachtaráin for International Women's Day, 2019.*

## **Finale: The Sliabh Luachra National Anthem.**

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*. Here's a link to that recording:

[Galtee Ranger / Denis Murphy's / The Doon Reel | YouTube Music](#)

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 the 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). 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*.

## Finale: 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 written in a single line. The second staff continues the melody. The third and fourth staves show a more complex rhythmic pattern with eighth and sixteenth notes, and include a double bar line at the end of the fourth staff.

### 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 written in a single line. The second staff continues the melody. The third and fourth staves show a more complex rhythmic pattern with eighth and sixteenth notes, and include a double bar line at the end of the fourth staff.

O'Callaghan's

to finish



*Fiddle Recital 2025, led by John Carty.*

## The Galtee Rangers

F# and C#

D'B | AFFE FEDE | F- FE FAD'B | AFFE FEDE | FAB A FE E- |  
AFFE FEDE | F- FE FAD'B | AFFE F- ED | FAEG FD D- ||  
A-- B AGFG | ABD'E' F'E' E'- | F'E'D'C BCD'B | ABD'E' F'E'D'B |  
A-- B AF F- | ABD'E' F'E' E'- | F'E'D'C BCD'B | ABD'E' F'D' D'- ||

## The Glountane Reel

F# and some C# in second part

DGBG AGBG | DGBG AE E- | DGBG A- BC | D'- E'D' BGGE |  
DGBG AGBG | DGBG AE E- | DGBG A- BC | D'- E'D' BG G- ||  
BD'D'C# D'- E'F' | G'- F'G' E'A A- | BD'D'C# D'- G'E' | D'BAC BGGA |  
BD'D'C# D'- E'F' | G'- F'G' E'A A- | BD'E'F' G'- G'E' | D'BAC BG G- ||

## O'Callaghan's

F# and C#, one C natural in second part

F-- F GE E- | FDEF A-- G | F- AF GE E- | AFGE FDDE |  
F- AF GE E- | FDDF ABAG | F- AF GE E- | AFGE D- FG ||  
AD'D'E' D'CAB | AGFG A- BC | D'-- E' D'CAB | Cnat.BAF G- FG |  
AD' D'- D'CAB | AGFG ABCA | D'- F'D' D'- F'D' | D'- F'D' E'CAG ||  
to finish | D'- F'D' E'CAG | F-- E-- | D-- ||

And that's it, you're all set! If you can't get to Scartaglin, why not play these tunes with friends. And if you can get there, don't forget the tunes at the Pádraig O'Keefe monument, just before the Fiddle Recital itself.

