

**Ceol Rince na hÉireann  
V**

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

**[collected by]  
BREANDÁN BREATHNACH  
a thionsaigh**

**[edited by]  
JACKIE SMALL  
a chuir in eagar**

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**(Work on identifying the untitled tunes is ongoing at time of last  
revision.)**

# NÓTAÍ i dtaobh na bhFonn

## [NOTES regarding the tunes]

Where no musician or source is cited, the information is not given in CICD [An Cnuasacht Iomlán den Cheol Damhsa (= The Complete Collection of Dance Music), Breandán Breathnach—see Introduction].

### [DOUBLE JIGS]

1. **Gan Ainm:** Untitled.

2. **Is Fearr Paidir ná Port.** [A Prayer is better than a Tune] This is from a ms. written by Pádraig O'Keeffe in tablature notation for the fiddle; untitled in the ms. Breathnach got the ms. from Jack Connell (nicknamed 'Jack the Lighthouse'<sup>1</sup>). Pádraig O'Keeffe was one of the great traditional musicians of the twentieth century, who left his mark much more widely than in his native place of Sliabh Luachra in west County Kerry and east County Cork. His music is re-issued on *The Sliabh Luachra Fiddle Master Pádraig O'Keeffe* (RTÉ, CD174); the story of his life can be found in *Pádraig O'Keeffe—The Man and his Music* (1995) by Dermot Hanafin (privately published). He was a teacher of traditional music, who walked the roads of east Kerry, west Cork and south-west Limerick extensively, leaving music with his students in the form of manuscripts in his own tablature system: there is a good supply of this music in CICD, provided by former students of Pádraig O'Keeffe—the likes of Denis Murphy and many others. The influence of these private manuscripts is clearly to be seen in this collection.

This particular jig is played in County Clare with D as the tonic note, as a jig of its own or as two extra parts of the Kilfenora Jig, the signature tune of the renowned ceili band from Kilfenora. Micho Russell, the famous musician from the Doolin area in County Clare, used to play this; the title comes from him. Related to *The Chorus Jig* (DMI, 342).

3. **Gan Ainm:** Untitled. Played by Jim Mulqueeny. This jig is related to *Jackson's Fancy* (DMI, 152).

4. **Sléibhte Chill Mhantáin:** The Wicklow Mountains. Played by the fiddler Larry Redican, New York.

5. **Máirseáil Alasdroid:** Alexander's March. From a ms. written by P. Enright, from Newmarket, County Cork, in February 1862, and made available to Breathnach by Maurice O'Keeffe, Kishkeam, County Cork: a note with it, "the jig way". See number 6, another version from the same ms., "the new way". The background of the famous piece *Máirseáil Alasdroid*—a much more complex and longer piece of music than this jig, a piece which relates to the Battle of

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<sup>1</sup> From the name of the townland where he lived, adjacent to Ballydesmond, at the border between Cork and Kerry.

Knockanuss (Cnoc na nDós) in County Cork in the year 1647 —is discussed by Breathnach in an article which is reprinted in *The Man and his Music: An Anthology of the writings of Breandán Breathnach* (Dublin, 1996, pp17–32). This is nice simple version which is related to the versions in O'Neill (DMI, 326, as Ollistrum Jig); Roche (R II, p58, two settings, as Allistrum's March); and Mitchell (DMWC, 26, as Máirseáil Alasdruim).

**6. Máirseáil Alasdruim—an Leagan Nua:** Alexander's [March]—the New Way. From the same ms. as no 5, q.v.

**7. Port Phaidí Uí Fhathaigh:** Paddy Fahey's Jig. Composed, and played for Breathnach, by the fiddler and composer Paddy Fahey, from Kilconnell in east County Galway—a musician who has composed many fine tunes, highly regarded by musicians. He also composed the reels, numbers **112–114**. The music Paddy Fahey composes is strongly touched with a unique style and atmosphere, a gentle, cheerful and sad style.

**8. Nóra Chríonna.** This is a long version of the famous jig, a version—apparently—of the sort played slow and smooth at a pace more suitable for listening than for dancing: as said in the tradition, as a "píosa", the piece way. This was one the most popular jigs with musicians at one time, although it is not much heard today, except as a slide. From a ms. that Breathnach got from John M. Buckley, a fiddler from the Sliabh Luachra area: in CICD, followed by a setting with D as tonic note, a setting which seems more like a slide than a jig. In O'Farrell almost two hundred years ago as Nora Chreena (OFPC 1, pp60–61); in DMI, 126, as Wise Nora, Old Nora and many other titles; and in many other collections. Lesbia Hath a Beaming Eye is the title of a song written by Thomas Moore using this air. Interesting version from the piper Willie Clancy (DMWC, 150–153 [correction: 150–152]), one of them the piece way.

**9. Camchuart Mhic Shiacais:** Jackson's Rambles. [Not the same as the tune of that title in O'Neill, DMI 155, MI 921.]

**10. Gan Ainm:** Untitled [Síle Ní Gadhra]. [Thus, and Celia O'Gara, in O'Neill, MI 366, as a 3/4 air; also as a jig in Howe's 1,000 Jigs and Reels, p88, and Ryan's Mammoth Collection, p92, with the garbled titles Sheela na Guira and Shee La Na Quira respectively.]

**11. Aoibhneas an tSaighdiúra:** The Soldier's Joy.

**12. An tAthair Jack Walsh:** [lit., Father Jack Walsh] Tatter Jack Walsh. From Aggie Whyte, fiddler, who was a member of the renowned east County Galway ceili band, The Ballinakill Traditional Players. This is an extremely common jig: as Tatter Jack Welsh and To Cashell I'm Going in RMC (pp91 and 103); in O'Neill (DMI, 136, and also in his other collections); and in many other collections. This is a lovely setting of the jig, also called Cone's Favourite in CICD: possibly Tommy Coen, fiddler and tune composer, is meant here. This version can be found from the tin whistle player Seán Ryan on his CD *Siúil Uait*—Take the Air (track 7a; Gael-Linn CEFCD 142).

**13. An Smólach sa Sceach:** The Thrush in the Bush. Printed in IT, p2, where it is said that Josephine Keegan—fiddler and piano accompanist, and co-editor of that book—composed it [so credited in "Forget Me Not", ed. Seamus

Connolly and Laurel Martin]. From herself on her LP *Irish Traditional Music* (side 1, track 4b; Outlet SOLP 1033). Very popular with musicians, and can be found on quite a few releases, among them *Irish Traditional Music from Belleek*, a cassette made by Kevin Loughlin (accordion), John Gordon (fiddle), and Mairéad McCann (piano) (Outlet COX 1042); *Roudledum* (privately published cassette, side 1, track 4a), from the group of the same name, Vincent Griffin (fiddle), Gerry Hanley (accordion), Jerry Mulvihil (banjo), and Seán Heaney (guitar); *Set on Stone* (compact disc TOLCD 1, Dolphin, 1997, track 2c) by the Kilfenora Céilí Band; and others.

**14. Páidín Ó Raifeartaigh.** From James and Chris Droney, father and son on concertinas. A nice simple version from north County Clare of this very common tune: printed as Paddy O Rafferty with Variations in OFPC I [correction: II], pp106–107; versions in almost every book of tunes that came out since then, among them CRÉ II, 11(i) and (ii), where references are given of the tune being in Aird, Bunting and O'Neill.

**15. Gan Ainm:** Untitled. This jig was played by the whistler and piper Joe Kilmurry, from Ballinacarrig, County Westmeath: Patrick Greene made available to Breathnach the recording he made of the musician in Ballinasloe in the year 1966. Joe Kilmurry was an important musician who had a store of old music—especially single jigs, of which there are several examples in this book—who played tin whistle on this particular recording.

**16. An Pónaí Bán:** The White Pony. Printed by Levey as number 97 in his *The Second Collection of the Dance Music of Ireland*. A is the tonic note there, G here. [O'Neill's *Pretty Jane*, MI 768, is almost identical to Levey's tune; Joyce's *Chalk Sunday*, no. 19 in his *Old Irish Folk Music and Songs*, is also very similar, and is in G.]

**17. Mórtas Shliabh Eachtaí:** The Pride of Slieve Aughty [also called The New York Jig, and possibly composed by Larry Redican]. Untitled from Frank 'The Blacksmith' O'Reilly, fiddler. In print by Luke O'Malley as *Nova Scotia* in LOMCIM; under the same title as tune number 82 in *An Ceol*, vol. 8, a fiddle instruction book from Cairdeas na bhFidléirí, in County Donegal; and others. Under the same title on the CD *Rolling in the Ryegrass* by the Drumshanbo Traditional Music Group (track 2a: *Mayflower*, MFCD 1008); and on the cassette *Tribute to Packie Duignan (Arigna)* (side 1, track 3a: Joe Mooney Summer School, JMSS: CT001—Mick Woods, flute, Kevin Dowler, accordion and Camillus Kehoe, guitar, the musicians). The title here comes from Joe Burke, the famous accordion player from Loughrea in County Galway.

**18. An Cliabh Móna:** The Basket of Turf. This is a long five-part setting. Two parts in Ryan (as *The Unfortunate Rake*, RMC, p89 [and also as *Bundle and Go*, p83]); in O'Neill (DMI, 32; and under the two titles in MI, 735 & 970); and in Breathnach (CRÉ II, 52). There were two parts also in the version of this jig recorded by Michael Coleman, the first jig of a pair titled *Up Sligo*, issued by the New Republic company in New York, c. 1924, re-issued on Michael Coleman 1891–1945: *Ceoltóir Mórthioncair na hAoise* (track 19, disc 1 of two CDs, Gael-Linn/Viva Voce CEFCO 161). Many musicians followed O'Neill and Coleman and that direction is followed on releases from many musicians. Three parts, similar to parts 1, 2 & 5 here, from east Clare fiddlers, father and son P.J. & Martin Hayes, with guitar accompaniment by Mark Gregory, on their

cassette The Shores of Lough Graney (side 1, track 2, Ice Nine Productions, ICE 003): their title for it is The Castle.

**19. Filleadh na Deirféar:** Sister's Return.

**20. Gan Ainm:** Untitled. Related to Jackson's Frieze Coat (DMI, 27).

**21. Gan Ainm:** Untitled. Played by Tommy Mulvihill, fiddler, New York, with piano accompaniment by his daughter Geraldine.<sup>2</sup>

**22. Meascra Bath:** Bath Medley. Untitled in CICD. A version of the jig, Bath Medley, in OFPC 1 [correction: II] (p128). Said to be an Irish jig; the title is from there. [O'Farrell's tune is identical to that of the same title in the first volume of James Aird's A Selection of Scotch, English, Irish and Foreign Airs, etc., Glasgow, 1778; Aird does not specifically state that it is Irish, as he does with other tunes.]

**23. Móin Almhaine:** The Bog of Allen. Another jig from the ms. written by P. Enright which Maurice O'Keeffe made available to Breathnach. See the note at number 5 above. [This is a version of the Scottish jig The Banks of Allan: see Book 2 of Neil Gow's The Complete Repository, and Kerr's First Collection of Merry Melodies for the Violin. On the album The Smoky Chimney (O'Sullivan, Harrington, de Grae; Foetain Spin CD 1001) it is mistakenly called Swallows in Flight. O'Neill has a version, The Tailor's Thimble (DMI 91).]

**24. Tabhair Leadradh don Spota:** Wallop the Spot. Played by Paddy Mullin, from Longford town, on a recording made available to Breathnach by Radio Éireann. Also called Jackson's Wallop the Spot. A setting in O'Neill (DMI, 281). This setting is closer to the way it is played now. Another version in CICD, quite close to this, from the whistler Joe Kilmurry. Available under this title on the CD The Sound of Coleman Country (track 2a, The Coleman Heritage Centre; CD CC 001): Colm O'Donnell (flute), Tommie Finn (banjo), and Shane McGovern (guitar) the musicians; and on An Nóra Beag by Seán Herson (tin whistle) (track 7b, Cló Iar-Chonnachta CICD 123). As Spot the Wallop on the CD The Piper's Apron by the piper Tommy Keane (track 1b, Mulligan LUN CD 052).

**25. An Gúna Nua:** The New Frock. From a Munster ms., provided by the fiddler Seán B. O'Leary; it is not clear from the card in CICD who wrote the ms. but it may be Pádraig O'Keeffe: see the note at number 2 above. [Anthony Buffery has pointed out that this tune is a neat re-working of Brian Boru's March.]

**26. Gan Ainm:** Untitled [The Mouse in the Cupboard]. Played for Breathnach by Martin 'Junior' Crehan, the well-known fiddler and tune composer from Mullagh, near Miltown Malbay, in west County Clare. Basically it is the jig The Mouse in the Cupboard (AIF, p3 and CRÉ, 10) but played in another 'key': G minor here (if such key signatures can be ascribed to a traditional tune!) rather

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<sup>2</sup> There may be an error here. Tommy's father, Charlie Mulvihill, was often accompanied on piano by *his* daughter Geraldine, i.e., Tommy's sister. Research among New York musicians who know the Mulvihill family has failed to establish if Tommy also has a daughter named Geraldine who played piano on this and the other tunes in CRÉ V noted as being from this source, or if his sister was the accompanist.

than the G major in the publications cited. The minor 'keys', particularly G minor, are very popular in west and east County Clare and in east County Galway.

**27. Leoithne Mhaidine Mhic Shiacais:** Jackson's Morning Breeze. Untitled from the accordion player Paddy O'Brien (Offaly and Dublin; now in the United States) in CICD. Another setting in the collection from a ms. provided by Mrs. O'Sullivan, County Limerick, whence the title. Another name for it in the ms., Girls for Sale. Possibly this jig is related to Tobin's Favourite (DMI, 52) which is quite like it and had the associated titles Pretty Young Girls for Sale and Girls for Sale—the Old Way.

**28. Port Mhait Hayes:** Matt Hayes's [jig]. To be found on the CD The Rushy Mountain—Classic Music from Sliabh Luachra, a compilation from LPs issued by Topic Records in London in 1977. Played by The Billy Clifford Trio, Billy Clifford (flute), Matt Hayes (accordion)—from whom the tune is named, presumably—and Catherine Ryan on drums.

**29. Gan Ainm:** Untitled. Charlie Mulvihill, a musician on the accordion and the concertina, played this on a recording made available for CICD by Oliver O'Higgins, Cloon, County Leitrim. Charlie Mulvihill lived in New York: his father was from the Miltown Malba area of County Clare [Mount Scot].

**30. Gan Ainm:** Untitled. A jig in the old Munster style, from a ms. written by various people, mostly of the Pigott family in east Kerry at the beginning of this [i.e. 20th] century, made available to Breathnach by Con O'Flynn, Castleisland.

**31. Gan Ainm:** Untitled. From the accordion player Paddy O'Brien: see the note on number 27.

**32. Gan Ainm:** Untitled. Tommy Coen (fiddle) and Eddie Moloney (flute) musicians from east County Galway who lived in Galway city, played this for Breathnach.

**33. Gan Ainm:** Untitled. Fiddler John Sheahan played this: Radio Éireann supplied the original tape to Breathnach.

**34. Gan Ainm:** Untitled.

**35. Port Mholl Uí Chíobháin:** The Maulykeavane Jig. Denis Murphy, the outstanding fiddler from Sliabh Luachra who contributed the largest amount of music to CICD, played this for Breathnach, November 1966. Not only did Denis Murphy play a great store of music for the collector but he also introduced him to the musical community of Sliabh Luachra in general. Re-issues of recordings that Radio Éireann made of the renowned fiddler may be found on the CD Denis Murphy—Music from Sliabh Luachra (RTÉ CD 183); in the notes there is a comprehensive account of the musician's life.

[This tune was recorded by Julia Clifford as Art O'Keeffe's, on "The Humours of Lisheen", track 1(b). Alan Ward writes, in the Topic booklet "Music from Sliabh Luachra": "She imagines she must be one of the only people to play [it]—it was

one of Tom Billy's which Art O'Keeffe picked up and then gave to Julia, but Denis and the rest didn't bother to learn it." Apparently Denis did learn it.

[O'Neill published a setting of this tune as The Hare in the Corn (MI 767, DMI 49), taken directly from "Ryan's Mammoth Collection" and distinct from his other tune of that title (MI 766). In "Irish Folk Music", pp159–60, O'Neill wrote:

Another jig, also called "The Hare in the Corn", with three strains, possessing more evidence of ancient Irish character than the first mentioned [i.e., MI 766], was found in an American compilation of Dance Music. It is decidedly more favoured by our present-day pipers than Bunting's tune, and has been incorporated in our collections for that reason.]

**36. An Buachaill atá in ann é a Dhéanamh:** The Lad that Can Do It. From a ms. supplied by John M. Buckley, a fiddler from the Sliabh Luachra region. A tune that would remind you of many other jigs, among them Brian O'Lynn (DMI, 221), but has its own 'personality'.

**37. Port an Fhionnánaigh:** Fanning's Jig. From a ms. written by Pádraig O'Keeffe and made available to Breathnach by Jack Connell: see the note on number 2 above. As Fanning's on the CD Denis Murphy—Music from Sliabh Luachra (track 15b, RTÉ CD 183). Under the same name from Jackie Daly (accordion) on track 9a of his CD Domhnach is Dálach—Many's a Wild Night (Gael-Linn, CEFCD 176). This jig is related to Clancy's Jig, recorded by the accordion player P. J. Conlon—from the vicinity of Milltown, in County Galway—in New York in September 1928. That same jig can be found on several releases since then from the likes of Frankie Gavin & Paul Brock, and Seán Ryan (tin whistle). Other names for the version that Conlon played are Katy's Rambles and The Ladies' Triumph, in American publications of the last [i.e., 19th] century.

**38. Gan Ainm:** Untitled. Julia and John Clifford (fiddle and accordion) played this for Breathnach, in O'Donoghue's public house in Dublin in 1968. Julia Clifford was of the famous Murphy family from Sliabh Luachra—she was a sister of Denis Murphy—and a pupil of Pádraig O'Keeffe. Julia Clifford and Denis Murphy made a famous LP together, The Star above the Garter, for Claddagh Records (now re-issued on CD by the Shanachie company: details in the note on number 146 below).

**39. Gan Ainm:** Untitled. The fiddler Jim Mulqueeny played this for Breathnach: see the note on 3 above. This jig is related to The Maiden that Jigs it in Style (DMWC, 66). [Also compare no. 58 below.]

**40. Turas go Gaillimh:** A Trip to Galway. Untitled in CICD; this is a version of a jig in O'Neill (DMI, 345), whence the name. That jig of O'Neill's is related to one of the same name in Ryan (RMC, p83) [also in Howe's 1,000 Jigs and reels, etc., p29, a "borrowing" of an untitled jig in Joyce's Ancient Irish Music, no. 31, reproduced in Stanford/Petrie, no. 972].

**41. An Bóthar Dian:** The Hard Road. From the accordion player Paddy O'Brien: see the note on number 27.

**42. Port an Aird Bháin:** The Banard Jig. Played for Breathnach by the fiddler Denis Murphy: see the note on number 35 above.

**43. Rogha Uí Chróinín:** Cronin's Favourite. Played by the accordion player Paddy O'Brien, in The Pipers' Club in Dublin: see the note on number 27 above. As Paddy O'Brien's Jig in CICD. The name here is from IT, 19: under the same title on the CD Traditional Music from Cape Breton Island (track 4c, Nimbus Records NI 5383), recorded live at a traditional music festival in University College, Cork, in the year 1993: the musicians, Howie MacDonald (fiddle) with accompaniment by John Morris Rankin on piano. That track was re-issued on World Music Sampler, Volume 2 (track 16c, Nimbus Records, NI 7014).

**44. An Túirín Garbh.** [a placename in Sliabh Luachra, anglicised as Tureengarbh] This was played by Pádraig O'Keeffe: see the note on number 2 above. This jig is related to one that nowadays is usually called Joe Cooley's Jig. Joe Cooley called that jig The Bohola Jig, and it is called Cruach Mhártain in Corca Dhuibhne [west Kerry].

**45. An Lóchrann Briste:** The Broken Lantern. Played by Larry Redican and Jack Coen, New York, on a recording made available to Breathnach by RTÉ. In print, RMC, p103—but with C as tonic note there, D here.

**46. Gan Ainm:** Untitled. This was played by Tommy Mulvihill: see the note on number 21 above.

**47. Bád Chill Dalua:** The Killaloe Boat. A nice setting here of a common jig (R I, 101: whence the name). This was played for Breathnach by the fiddler Junior Crehan: see the note on number 26 above. O'Neill has another setting under the title The Miller of Glanmire (DMI, 418). There are other names, among them Ryan's Favourite, The Liltng Banshee and Coffee and Tea.

**48. An Ghrian ag dul Faoi:** The Setting Sun. This was played by the piper Seán McAloon.

**49. Eanach Dhúin.** The fiddler Junior Crehan played this for Breathnach: see the note on number 26 above. It is basically a song air, often played by musicians as a slow air, but is 'arranged', in this case, as a dance tune. The subject of this famous song is a disaster that happened in the year 1828. Nine people were drowned on the Corrib river, a couple of miles from Galway city; they had travelled from Eanach Dhúin, on the eastern shore of Lough Corrib. The song was composed by the poet Raiftearaí. There is a good chance that the air existed previously.

**50. Lá na Báistí:** The Rainy Day. This was played by P. Farrelly, on a recording made available to Breathnach by Radio Éireann.

**51. An Cóta Beag Bán.** [The White Petticoat] A note with this: "Transposed a tone higher." [Compare O'Neill's E minor setting, MI 773: possibly composed by one of O'Neill's circle.]

**52. Port an Túir Mhóir:** The Toormore Jig. Denis Murphy played this for Breathnach: see the note on number 35 above. There are many jigs in Sliabh



Luachra with this title, but—as far as I know—none of them is related to this one. Names of jigs which are related to this: The Oak Stick, The Humours of Kilkee, Better than Worse, and Foxy Mary.

**53. Corraigh an Chuilt:** Rattle the Quilt. Denis Murphy played this for Breathnach: see the note on number **35** above. Also called Rattle the Quilt to Pieces. Printed in Treoir, Vol. 2, number 3, p12, as Tom Billy's Jig, where there is a note with it "– see Pádraig Ó Caoimh's manuscript". On track 1c of the CD Harmony Hill from the group Dervish (Whirling Discs, WHRL001).

The tonic note here is A: there is a clear relationship to Apples in Winter (DMI, 300, and many other collections), which has E as the tonic, and the second part different. Breathnach has that jig in a setting from County Limerick (CRÉ II, 33) as The Unfortunate Rake: there is much information on other versions and names in the note there. Denis Murphy used to have a long version of Apples in Winter that was close enough to the version in CRÉ II: that Sliabh Luachra version, from Johnny O'Leary (accordion), is in JOLSL, 233. There are several tunes related to this one in RMC, Joe Kennedy's (p80), Katy is Waiting (p83), and Sunday is my Wedding Day (p91).

**54. Gan Ainm:** Untitled. A nice simple tune that would be well suited to the melodeon (an accordion with one row of buttons on the melody side), an instrument which is currently undergoing a revival. It was on that instrument that this jig was played, on a recording supplied by Radio Éireann of the musician, Father Skehan, from Kilkenny, recorded in the United States.

**55. An Caipín Sultmhar:** The Rollicking Skipper. The McNulty family recorded this on a record issued by the Decca company in New York in the year 1937: the mother of the family, 'Ma' McNulty, was prominent on her accordion on that recording. On the CD The Clare Shout (track 10, privately issued, BG007), from the well-known accordion player Bobby Gardiner; he plays melodeon and lilts on this release.

**56. Bímis ag Ól.** [Let us be drinking] This was played by the fiddler and tune composer James McEnery, from Castlemahon, County Limerick. This jig is related to its namesakes—CRÉ, 17, and DMWC, 7. [Previously printed in CRÉ II, no. 49.]

**57. Gan Ainm:** Untitled. This was played for Breathnach by the fiddler and tune composer Junior Crehan: see the note on number **26** above.

**58. Na Lachain sa Choirce:** The Ducks in the Oats. Denis Murphy played this for Breathnach: see the note on number **35** above. The musician had a verse with it, beginning:

The ducks in the oats and no-one to turn them,  
Ó, muise, Dia linn, what will we do with 'em...

This jig is called John Mahinney's no. 2 by John and Julia Clifford on their cassette The Humours of Lisheen (track 3a, side 2: Ossian Publications OSS-14). We are told in Alan Ward's notes that John Mahinney Barnard, of Gneeveguilla, used to play this: he was a friend of Bill ('the Weaver'), the father of Julia Clifford and Denis Murphy. It is interesting that the following jig on the

cassette is called The Ducks and the Oats. [See also CRÉ III 22, John-Joe's Jig or John Mahinney's No. 1. The present tune is in O'Neill, with parts reversed, as Guiry's Favourite (MI 707. DMI 10); it is also related to Brian O'Lynn (DMI 221), and a setting was recorded under that title by the group Patrick Street on their album Irish Times (Green Linnet/Special Delivery SPCD 1033). Compare also no. 39 above.]

## [SLIP JIGS]

**59. Tar Suas Staighre Liom:** Come Upstairs with Me. The fiddler Jim Mulqueeny played this for Breathnach: see the note on number 3 above. It is a version of the jig of the same name in O'Neill (DMI, 442).

**60. Rogha Iníon de Brún:** Miss Brown's Fancy. The reference in CICD is not entirely clear, but it appears that this jig comes from a ms. written by a fiddler, William Fitzgerald, in west County Cork in the middle of the 19th century.

**61. An Gearrchaile sa Pharlús:** The Lass in the Parlour. From a ms. supplied by John M. Buckley, a fiddler from the Sliabh Luachra region. Another name for it is Tickle the Wig.

**62. Lus na mBanrion:** The Dusty Miller.<sup>3</sup> The renowned piper, music collector and broadcaster, Séamus Ennis, played this, on a recording made available by Radio Éireann. That recording and much other historic piping are on the CD *The Return from Fingal*, a re-issue of the music of Séamus Ennis from the station's archives (track 25b, RTÉCD 199). This tune was among the hundreds of pieces that Ennis collected from Colm Ó Caoidheáin, from Glinsk, Connemara. Also to be found on the CD *The Piper's Apron* from the uilleann piper Tommy Keane (track 10a; Mulligan LUNCD 052).

**63. An Píosa Deich bPingne:** The Tenpenny Piece. Séamus Ennis, again, played this: see the note on number 62. Again, Radio Eireann made the recording available, and it is track 5c on the CD *The Return from Fingal* (RTÉCD 199). This jig is not related to the one of the same name in CRÉ.

**64. Scléip na hOíche Aréir:** Last Night's Fun. There are a couple of tunes with this title, but I am not aware that any of them—of those that are in print—is the same as this one. It appears that this is from the same ms. as number 60.

**65. Críocha na hAlban:** The Lands of Scotland. Another tune from the ms. supplied by John M. Buckley, a fiddler from the Sliabh Luachra region.

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<sup>3</sup> The Irish form here literally means "The queen's herb". A plant of the sage family, *senecio cineraria*, is also known as "Dusty Miller", while *senecio spp.* is known as "Queen's Herb" (also ragwort, groundsel). The other slip jig called *The Dusty Miller* is given the Irish form "An Muilleoir faoi Dheannach" in CRE II, no. 107; that title refers to a human miller.

## [SINGLE JIGS and SLIDES]

**66. Gan Ainn:** Untitled. Denis O'Keeffe, melodeon player from Rathmore, County Kerry, played this for Breathnach on 11 November 1970. The musician told how the melodeon he played, made by Globe, was sent to him from America by his brother in the mid [nineteen] thirties.

**67. Gan Ainn:** Untitled. This is a slide. Tom Barrett, a fiddler from Listowel, County Kerry—who greatly assisted Breathnach, played music for him and supplied him with mss.—was the source of this tune.

**68. Bidí an Muirín:** Biddy the Darling. Tom Barrett supplied this slide also: see the note on number 67 above. Printed under the same title in Howe's 500 Irish Melodies, Ancient and Modern (Boston, c.1870): Elias Howe was the editor. Related to Rosie Finn's Favourite, a jig recorded by The Bothy Band in the 1970s.

**69. Gan Ainn:** Untitled. A fine simple lively tune, well suited to beginners. Another tune from the ms. attributed to the Pigott family: see the note on number 30 above.

**70. Suas agus Síos an Staighre:** Up and Down the Stairs. The whistler Joe Kilmurry played this: see the note on number 15. It is an example of the great store of old Leinster single jigs that this musician had.

**71. Gan Ainn:** Untitled. The fiddler John Henry, from Doocastle, County Mayo, played this single jig.

**72. Gan Ainn:** Untitled. Denis Murphy played this for Breathnach, November 1970: see the note on number 35 above. Denis had a story about this slide, how a musician in the neighbourhood, John Mahony, had it but would not play it for Mary Darby. Mary got the tune from eavesdropping at the door of the house, and the next time they met on the street she began to lilt it, and the words she had were:

I have heard another tune,  
A tune I think that's right, too;  
'Twas Danny Jack that learnt me that,  
Says Johnny Cock-a-Daydo!

**73. Cuir an Slabhra ar an bPónaí:** Put the Chain on the Pony. Denis O'Keeffe played this beautiful slide for Breathnach: see the note on number 66 above.

**74. Gan Ainn:** Untitled. John Murphy, a fiddler from County Wexford, played this on a recording made available by Radio Éireann.

**75. Gan Ainn:** Untitled. Another jig played by Father Skehan on melodeon, from a recording made available by Radio Éireann: see the note on number 54.

**76. Gan Ainn:** Untitled. Another jig from the fiddler John Henry: see the note on number 71 above. It would be a quadrille jig, probably, in County Mayo: it is played as a slide in Munster. Known as the signature tune for the television programme Come West Along the Road on RTÉ 1, a series on traditional music

from the archives of RTÉ which is produced by Tony McMahon and presented by Nicholas Carolan.

**77. Ag Teacht tríd an Seagal:** Comin' thro' the Rye. From a ms. tutor written by Pádraig O'Keeffe: see the note on number 2 above. There is also a setting in CICD from Denis O'Keeffe on melodeon. This is a dance version of the air of the famous Scottish song, which is attributed to Robert Burns. It is interesting how little reluctance traditional musicians have to use bits of 'pop music', of whatever age, for their own purposes.

**78. B'Fhearr liom a bheith Pósta ná Tréigthe:** I'd Rather be Married than Left. Michael S. Meany, of Tulla, County Clare, wrote the ms. from which this tune came: he wrote it for pupils, in the year 1919. The Macks is the name on it in the ms. There is a version of this tune as a slide in CRÉ II, number 79 (untitled), and a quite similar version is to be found on the CD *The Sliabh Luachra Fiddle Master Pádraig O'Keeffe* (track 6a, RTÉ, CD174)—whence the title here. There is a comprehensive note on this jig in vol. 5 of the *Journal of the Irish Folk Song Society*, on p19 of an article entitled *Irish Songs in the "Beggar's Opera"*, by Alice C. Bunten. In the course of that account it is stated that this tune was called 'Would you Court a Young Virgin of Sixteen Years' in *The Beggar's Opera*, which was first staged in the year 1728 in London. It is also said in the article: In Charles II's reign [1660–1685] Tom D'Urfey wrote the words of 'Would you Court' &c for his play "Modern Prophets", and used this tune, which was then an old one, for it. It is said to have been printed in *The Compleat Country Dancing Master*, published by J. Walsh in London in the year 1719, and in the first editions of *Playford's Dancing Master*. In these books it is called 'Would you Court a Young Virgin: or, Poor Robin's Maggot'; the tune was widespread in the 19th century as *La Native in the Lancers' Quadrille*. (A maggot means a whim or fancy.) This tune, as *A Young Virgin of 15 Years*, was on p14 of *A Choice Collection of Country Dances, with their Proper Tunes, whereof many never before Published...* which was published by the Neals in Dublin c.1726, along with instructive indications for dancing; and in Westrop, as 'If the Heart of a Man', number 30 in T. Westrop's *120 Country Dances, Jigs, Reels, Hornpipes, Spanish Waltz, etc. for the Pianoforte* (published in London).

[O'Farrell has a setting, *Saw Ye a Lassie of Fifteen* (OFPC II, p118.)

**79. Gan Ainm:** Untitled. From a ms. written by Pádraig O'Keeffe and made available by the fiddler Seán B. O'Leary: see the note on number 2 above.

**80. Gan Ainm:** Untitled. Played by Denis O'Keeffe (melodeon) : see the note on number 66 above.

**81. An Síoda atá id Vallait?** [Is your wallet made of silk?] This is a traditional song air, used as a slide. Played by Pádraig O'Keeffe, on a recording supplied to *Breathnach* by Radio Éireann: the original recording was made in the year 1940 [correction: 1949]. Eoghan Rua Ó Súilleabháin wrote a song, *Cois Abhann i nDé*, to this air; the air of the original song as well as two verses of the song are on pp270–271 of *The Poets and Poetry of Munster*. There is a version of the dance tune in *JOLSL* (number 348) [titled *The Cat in the Corner*. Another version of this tune is *An Síoda 'thá ad Bhalluit?*, no. 250 in "Tunes of the Munster Pipers", a collection drawn from the Goodman mss., edited by

Hugh Shields and published by Irish Traditional Music Archive, 1998. Another is The Silken Wallet, a double jig, in O'Neill: DMI 140, MI 891; also in Stanford/Petrie as Cheer up old Hag (no. 829) and Blow old woman and be merry (no. 1121); compare also Go mba ora (no. 1335) and Bídhean tú fad' a-muigh (no. 1337). Closely related tunes (with parts in reverse order) are The Humours of Kilkenny (DMI 992) and Bídhean tú i bhfad a-muig, Stanford/Petrie no.s 1337 and 1485. The setting printed here was recorded by the fiddler Máire O'Keeffe as the first of three Sheehan's Jigs, sourced from the Pádraig O'Keeffe recording, on her album Cóisir (Gael-Linn CEFCD 165), track 5(a).]

**82. Gan Ainm:** Untitled. From a ms. written by Pádraig O'Keeffe and supplied by the fiddler Seán B. O'Leary: see the note on number 2 above.

**83. Gan Ainm:** Untitled. A single jig, which could be played as a slide. From the fiddler John Henry: see the note on number 71 above.

## [POLKAS]

**84. An tSean-Bhean Bhocht.** [The Poor Old Woman] Patsy Johnson, Athlone, played this. It is a version of the air of the famous song—a nice simple polka well suited to beginners.

**85. Gan Ainm:** Untitled. The musician John Ryan played this, on a Radio Éireann recording. This tune is related to The Huntsman's Chorus, printed in English Dance Music (ed. Dave Townsend) vol. 1, p142; it is also related to the polka known in Sliabh Luachra as The Blue Ribbon (see The Irish Fiddle Book, ed. Matt Cranitch, p142).

**86. Gan Ainm:** Untitled. From a ms. written by Pádraig O'Keeffe: see the note on number 2 above.

**87. An Dolly Varden:** The Dolly Varden. Denis Murphy played this for Breathnach: see the note on number 35 above. This is not a polka of the usual sort played for the sets, but a tune which had a special dance associated with it—"Dance around like The Stack of Barley", as Denis Murphy described it to Breathnach.

Dolly Varden was a character in the novel Barnaby Rudge (published in the year 1841) by Charles Dickens. The public was very fond of this character, and songs and dances were composed in her honour. This tune is known as William Clarke in County Limerick.

**88. Polca Schottische:** Schottische Polka. Another tune from the ms. attributed to the Pigott family: see the note on number 30 above. Possibly copied from a printed source.

**89. Gan Ainm:** Untitled. From a ms. written by Pádraig O'Keeffe: see the note on number 2 above.

**90. Polca Iníon Mhic Leoid:** Miss McLeod's Polka. From the ms. attributed to the Pigott family: see the note on number 30 above. In the third part we can clearly see the relationship with Miss McLeod's Reel (DMI, 655, etc.).

**91. Gan Ainm:** Untitled. Another polka from the ms. attributed to the Pigott family: see the note on number 30 above.

**92. Polca na Gíofóige (i) & (ii):** The Gypsy's Polka (i) & (ii). Two closely related polkas, or two versions of the same polka. The first one comes from a ms. written by Dan Sheahan, a Kerryman, at the end of the last [i.e., 19th] century, apparently. The second one is from a ms. written by Pádraig O'Keeffe: see the note on number 2 above. The second polka is more convenient for the traditional fiddler as it lies within the first position on the fiddle.

**93. Gan Ainm:** Untitled. From the ms. attributed to the Pigott family: see the note on number 30 above.

**94. Polca na Brídí:** The Bridal Polka. From a ms. written by Thomas McGuire, An Lios Dubh, County Cavan, in the latter part of the 19th century. The original tune is called Jenny Lind or Jenny Lind's Favourite—attributed to the

composer Wallerstein. Jenny Lind (1820–1887) was one of the most famous sopranos of the 19th century, the 'Swedish Nightingale', as she was called.

**95. Gan Ainm:** Untitled. From the ms. attributed to the Pigott family: see the note on number **30** above. Although described as a polka in CICD, it or a related tune is widely known nowadays as a barn dance. There is a version of it as Nova Scotia (Barn Dance), number 242 in Irish Folk Dance Music, a tune book by the Irish–American accordion player Jerry O'Brien, published in Boston about a half century ago [1952]. That version was recorded by a group called The Irish All Stars—among them the same Jerry O'Brien, Joe Derrane (accordion) and George Derrane (banjo) [with Hermeline German on piano]—in the early 1950s for the Copley label in Boston: this is now available on a re-issue entitled Joe Derrane and Jerry O'Brien—Irish Accordion Masters (track 6b: Beaumex BMCD 563). That version can also be found on the CD Buttons and Bows, the second tune of a pair titled Barndances (track 8; Green Linnet, GLCD 1051); also from the Shaskeen céilí band on their cassette My Love is in America (GTD 072, side 2, track 7b), and that version is printed by Taylor in the collection The Crossroads Dance, number 65 under the title The All-Star Barn Dance. For all that, the version given here is quite different and has its own flavour.

**96. Gan Ainm:** Untitled. This was played by the musician John Ryan, on a recording made available to Breathnach by Radio Éireann.

**97. Gan Ainm:** Untitled. From a ms. written by Pádraig O'Keeffe and made available by the fiddler Seán B. O'Leary: see the note on number **2** above.

**98. Gan Ainm:** Untitled. This was played by the musician John Ryan, on a recording made available to Breathnach by Radio Éireann.

**99. Polca Sheáin Uí Laoghaire:** Johnny O'Leary's [Polka]. Untitled in CICD. Played by Denis O'Keeffe: see the note on number **66** above. There is a version on the cassette Seana Choirce (side 1, track 6c, Gael-Linn CEFC 123) by the accordion player Breandán Ó Beaglaíoch [Brendan Begley]—whence comes the name here.

**100. Gan Ainm:** Untitled. John Egan, flute player from County Sligo but long settled in Dublin, played this, on a recording made available to Breathnach by Radio Éireann.

**101. Síle Uí Chlúmháin:** Julia Clifford. As with number **99**, untitled in CICD; played by Denis O'Keeffe: see the note on number **66** above. And again there is a version from Breandán Ó Beaglaíoch on his cassette Seana Choirce (this time side 2, track 1c, Gael-Linn CEFC 123); whence the name here. There is an account of the fiddler Julia Clifford in the note on number **38** above.

**102. Gan Ainm:** Untitled. Denis Murphy played this for Breathnach, November 1970: see the note on number **35** above.

**103. Polca Chrosaire an Leacaigh:** The Lackagh Cross Polka. Art O'Keeffe played this for Breathnach on one of the visits the collector made to Sliabh Luachra: a note with it, "Peter Murphy used to play it". Related to the hornpipe Thadelo's (3) in JOLSL, number 246.



**104. Gan Ainm:** Untitled. The musician John Ryan played this, on a recording made available to Breathnach by Radio Éireann.

**105. Cuadrail Na Lancers:** The Lancers' Quadrille. From the Kerry ms. written by Dan Sheahan: see the note on number **92** above. This was probably copied from a printed source. This tune is popular in Donegal: there is a good setting titled The Lancer, number 35 in Scoil Samhraidh d'Fhidléireacht Thír Chonaill: An Ceol: 1986 [Donegal Summer School of Fiddling: The Music: 1986] edited by Caoimhín Mac Aoidh. That version is on the CD Croch Suas É [Up and Away] by Frankie Gavin, the outstanding Galway fiddler, mostly playing the flute on that occasion (track 10a, Gael-Linn CEFCD 103): the title there is McLaughlin's Flings, probably a reference to the fiddler Dermot McLaughlin. And there is a version titled Wallop away the Wattle O! by the fiddlers Seán and Kevin Moloney on their CD Bridging the Gap (privately issued).

**106. Gan Ainm:** Untitled. The fiddler Mollie Murphy (Myers before she married), Glencollins, County Cork, in whose music Breathnach took particular interest, played this. There is something about this tune that would remind you of number **77**, Comin' thro the Rye. [Recorded by Jackie Daly as Rose Anne's on his CD Domhnach is Dálach—Many's a Wild Night (Gael-Linn, CEFCD 176), track 12a; his source is Maurice O'Keeffe, Kiskeam, County Cork, who knew Mollie Murphy well.]

**107. Gan Ainm:** Untitled. From a ms. written by Pádraig O'Keeffe: see the note on number **2** above.

**108. Polca an Great Eastern:** The Great Eastern Polka. From a ms. attributed to the Pigotts: see the note on number **30** above. This tune is named, presumably, for the ship The Great Eastern which laid a cable across the Atlantic in the 1860s.

## [REELS]

**109. Cóir Ghaoithe:** A Fair Wind. Played by Mrs. Bermingham. This is the three-part setting usual among present-day musicians. There is a two-part setting in CRÉ III, 81: that setting was from the piper Séamus Ennis, and is now available on two-CD issue called *The Best of Irish Piping* (CD 2, track 9b; TARACD 1002/9)—this is a re-issue of the LP *The Fox Chase*. [In the setting given here, the tune may be better known as *Tear the Calico* or *Rip the Calico*; see CRÉ II 245 (untitled) and 274; CRÉ III 137; DMI 525; JOLSL 161; MI 1255.]

**110. Ríl Mhic Fhearghaile:** McFarley's Reel. The great Donegal fiddler John Doherty played this, on a recording of his music that Breathnach made in Reelin Bridge, County Donegal, October 1966. Played by John Doherty on the CD *John Doherty—Taisce* from the Gael-Linn company (track 8; CEFCO 072). This reel is on many music albums, especially by fiddlers and groups connected with the Donegal tradition, among them Con Cassidy, Paddy Glackin, Altan, and others. The tune is printed in the third volume of his music published by Scoil Samhraidh d'Fhidléiracht Thír Chonail [The Summer School of Donegal Fiddling] edited by Caoimhín Mac Aoidh. It is a version of *The Maids of Castlebar* (CRÉ, 134).

**111. Ag Rolladh sa Bhairille:** Rolling in the Barrel. The renowned Clare musicians Paddy Canny (on fiddle) and Peadar O'Loughlin (on flute) played this, on a recording made by Radio Éireann in the year 1963. This reel was on one of the first LPs of folk music recorded in this country, *All-Ireland Champions—Violin: Meet Paddy Canny and P. J. Hayes*, released by Dublin Records in 1960: Peadar O'Loughlin was also on that record, and Bridie Lafferty provided piano accompaniment. The reel is to be found on many releases, especially by musicians from County Clare. The fiddler Bobby Casey plays it on his cassette *Casey in the Cowhouse* (side 1, track 1b, Belbridge Records; Belbridge 001); fiddlers P. J. and Martin Hayes have it on their cassette *The Shores of Lough Graney* under the title *The Tap Room* (side 1, track 3b), Ice Nine Productions; Ice 003); and Martin Hayes has it on his own CD, *The Lonesome Touch* (track 10a; Green Linnet, GLCD 1181); Mary McNamara plays it on the concertina on her CD *Mary McNamara—Traditional Music from East Clare* (track 2a; Claddagh Records CC60CD).

**112. Ríl Phaidí Uí Fhathaigh (i):** Paddy Fahey's Reel (i). Paddy Fahey composed this and the first two following; he also played them for Breathnach. See the note on number 7 above.

**113. Ríl Phaidí Uí Fhathaigh (ii):** Paddy Fahey's Reel (ii). Composed by Paddy Fahey. See the note on number 7 above.

**114. Ríl Phaidí Uí Fhathaigh (iii):** Paddy Fahey's Reel (iii). Composed by Paddy Fahey. See the note on number 7 above.

**115. Cití sa Bhóithrín:** Kitty in the Lane. Paddy Fahey—the composer of the three preceding reels—played this very personal version of the well-known reel for Breathnach. The usual version is number 796 in DMI.

**116. An Slipéar Sróil (i) & (ii):** The Satin Slipper (i) & (ii). Two settings of this fine reel, quite different from the setting in O'Neill (MI, 1304). The first, a

simple straightforward setting, is unattributed in CICD. The second setting comes from a recording made by Radio Éireann, later in his life, of the famous Sligo fiddler who was a distinctive part of the "Golden Age " of fiddlers in the United States in the 1920s—Paddy Killoran. A stylish, ornamented setting, as you would expect from a master of the tradition.

**117. An Tnúthán i ndiadh an Bhaile:** The Dream of Home. There are two sources in CICD for this reel, which is very popular among musicians in recent years. The title comes from a manuscript source. The setting given here is from the living tradition: fiddler Tom Barrett played it for Breathnach (see the note on number 67 above). The musician called it Mick Relihan's reel. This reel is printed in Treoir, vol. 2, number 4, and attributed to Relihan. It is also to be found on the CD *The Smoky Chimney* by Gerry Harrington (on fiddle), Eoghan O'Sullivan (on accordion) and Paul de Grae (on guitar), under the title Michael Relihan's (track 8b; Kells KM-9512).

**118. Ríl Phroinsias Uí Dhomhnalláin:** Francie Donnellan's Reel. Played by Tommy Mulvihill; see the note on number 21 above. Untitled in CICD: the name here is from the cassette *Cooley's House* by the accordion player Conor Keane (side 1, track 1a; CKMC 01, privately issued). The title refers to Francie Donnellan, the well-known fiddler from east Clare who has long been a member of the Tulla Céilí Band and who so often plays with his fellow band member P. J. Hayes. This reel is called McGreevy's Favourite on the LP *The Noonday Feast* by the Chicago musicians, Johnny McGreevy on the fiddle and Joe Shannon on the uilleann pipes (side 2, track 7; Green Linnet/Innisfree SIF 1023). And Mary McNamara, concertina, has it by the same title on her CD *Mary McNamara—Traditional Music from East Clare* (track 13a; Claddagh Records CC60CD).

**119. Gearrchailí na Nóna:** The Noon Lasses. Two sources for this tune in CICD: a sound recording of the fiddler John Cathcart, from County Fermanagh, and a ms. written by John and Tommy Gunn at the end of the 19th century—sources from the tradition of the northern part of the country. In CICD it is said that John Cathcart was unsure whether the title refers to a personal name or a placename. Available on the cassette *On Lough Erne's Shore* by Cathal McConnell on flute (Ossian Publications, OSS 69, a re-issue of a Topic Records LP) under the same title: in the note on this tune, the musician says that he learned it from the Gunn family. Also under the same title on the CD *The Bodhrán* by the bodhrán player Colm Murphy—the musicians with him are Frankie Gavin on fiddle and Máirtín O'Connor on accordion (track 10c, Gael-Linn CEFCD 175). This tune is also found in County Clare, where it is played as a set dance [damhsa leithleach]; as a reel by Chris Droney, concertina, on his CD *The Fertile Rock* (track 11a; Cló Iar-Chonnachta CICD 110). Also called *The Loon Lasses* [thus in the setting from the Gunn ms. in *The Hidden Fermanagh*, p101].

**120. (i) Iníon Uí Dhroighneáin:** Miss Thornton. **(ii) Gan Ainm:** Untitled. Reel versions of the Scottish strathspey *Lady Ann Hope*: see number 212 below, a hornpipe version, where further information is given. The two settings here are well separated geographically from each other. The first one comes from a comprehensive ms written by the fiddler and piper Stephen Grier, Farnought, County Leitrim, in the years 1882 and 1883: it was loaned to Breathnach by John Flynn, Drumlish, County Longford [Ceol Rince na hÉireann

4 has many tunes from this ms.]. The second setting comes from a ms. written by Pádraig O'Keeffe: see the note on number 2 above. Denis Murphy made it available to Breathnach. [See also CRÉ II, 172]

**121. Gealach Gheal na Bealtaine:** The Bright May Moon. From an unknown ms. A simpler version of this, it would seem, is John Stenson's no. 2, a reel which is track 5c on the CD *If the Cap Fits* by Kevin Burke (fiddle); Jackie Daly is with him on accordion on this track (Mulligan, LUNCD 021).

**122. Ríl an Ghleanntáin:** The Glountane Reel.<sup>4</sup> Denis Murphy played this for Breathnach, 1966: see the note on number 35 above. Titled Denis Murphy's on the CD *The Smoky Chimney* by Gerry Harrington on fiddle, Eoghan O'Sullivan on accordion, and Paul de Grae on guitar (track 4c; Kells, KM-9512). This reel is called *Bridie's Joy on The South West Wind*, a CD by Ronan Browne (uilleann pipes) and Peter O'Loughlin (flute and fiddle): also Tierna Browne is guest musician on fiddle. Eamonn Cotter has the same title on this tune on his CD of music on the flute, *Traditional Irish Music from County Clare* (privately published; CD EC 001). Also called *London Tower*.

**123. Gearrchailí Chaisleáin Maí Tamhnach:** Castlemahon Lasses. This reel was composed by James McEnery, Castlemahon, County Limerick. It is available on the cassette *Feenish Legacy* by Marcus Hernon on flute and Pdraic Coyne on guitar (side 1, track 1b; privately issued).

**124. Pléaráca an Gheata Bháin:** The Humours of Whitegate.

**125. Gan Ainm:** Untitled. The London-based fiddler Seán O'Shea played this, on a recording made available to Breathnach by Radio Éireann.

**126. Gan Ainm:** Untitled. This was played by S. Flynn (accordion) in a recording provided by Radio Éireann.

**127. Gan Ainm:** Untitled. Sliabh Luachra fiddler Julia Clifford played this for Breathnach: see the note on her under number 38 above. This was recorded in O'Donoghue's pub in Dublin—a well-known house for traditional music for many a day—on 11 June 1968.

**128. Cladaí Bhaile an Bhuinneánaigh:** The Shores of Ballybunion. It was Frank Lee's Tara Ceilidh Band that set this before the public, on a 78rpm record issued by the Columbia company, re-issued on the cassette *Great Céilí Bands of the 1930s* (side 2, track 3; published privately). In the note on this track it is said that the céilí band was based in London and that the leader was a piano player.

**129. Banna Céilí Daideo Taimí (i) & (ii):** Grandpa Tommy's Céilí Band. (i) & (ii). Martin Mulhaire, accordion player, composed this, and the three following reels also. Martin Mulhaire is from Eyrecourt, in east County Galway: he played with the Tulla Céilí Band before he settled in New York, where he is now living.

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<sup>4</sup> At least two other tunes have this name, both associated with Denis Murphy (Glountane is in Sliabh Luachra). On the RTÉ album "Denis Murphy: Music from Sliabh Luachra", he plays one as *O'Keeffe's Dream* and the other as *The New Post Office* (no. 146 below). *O'Keeffe's Dream* is called *Glentown* in Bulmer & Sharpley, vol. 4, no. 31, while *The New Post Office* is called *The Humours of Scartaglen* in B&S vol. 2, no. 31.

The first setting of the tune given here comes from CICD. The second setting is based on a setting provided by the composer himself for this book, a setting highly ornamented in the style suited to the instrument he himself plays—the B/C system accordion. The title refers to the composer's father—Tommy Mulhaire, a fiddler and teacher of traditional music in Galway city for a long time, who had his own céilí band at one time. This reel is played by the composer himself on his CD *Warming Up* (track 3b; Green Linnet, GLCD 1135): along with Martin Mulhaire on that CD are Séamus Connolly on fiddle, Jack Coen on flute, and Felix Dolan on piano. This tune is in print by Kathleen Loughnane under the title *Martin Mulhaire's Reel* in a setting arranged for the harp in her book *Harping On* (p34). On the CD *Ceol na Gealaí* by the group Dordán—Mary Bergin on tin whistle, Kathleen Loughnane on harp, and Dearbhail Standún on fiddle (track 5a; Gael-Linn, CEFCD 168).

**130. Carmel Ní Mhathúna Uí Mhaoilchéire:** Carmel Mahoney Mulhaire. Composed by Martin Mulhaire: see the note on number **129** above. The composer himself provided the authoritative setting given here; the reel is dedicated to his wife. This reel can be found, played by the composer, on his CD *Warming Up* (track 15; again, see the note on number **129** above). Many other musicians have recorded this reel, among them James Keane, on accordion (as *The Morning Mist*; again as *O'Mahoney's*; and under the title here); Finbar Dwyer (accordion); and Seán McGuire (fiddle). A version of this reel is widespread, especially among fiddlers, a version which lies within the normal range used by traditional musicians on instruments other than the accordion, that is to say, the first position on the fiddle. This version can be found on the CD *Na Soighneáin—Northern Lights* by the fiddlers Séamus and Kevin Glackin (track 11a, solo by Kevin Glackin; Gael-Linn CEFCD 140), where it is called *Brearton's* and *Brerton's*; it may also be seen as *Brereton's*, references to the accordion player Francie Brereton.

**131. Ríl Mháirtín Uí Mhaolchéire:** Martin Mulhaire's Reel. Composed by Martin Mulhaire: see the note on number **129** above. Played by Roger Sherlock (flute) and Ciarán Collins (tin whistle), on a recording made available to *Breathnach* by Radio Éireann; it was made in London.

**132. Ríl Mháirtín Uí Mhaolchéire, Uimhir a Naoi:** Martin Mulhaire's [Reel] Number Nine. Composed by Martin Mulhaire: see the note on number **129** above. The composer plays it on his CD *Warming Up*; the title there is *Martin Mulhaire's #9* (track 3a; details in the note on number **129**). Also available on the CD *A Flick of the Wrist* by the fiddler Brendan Larrissey under the title *Roly Poly* (Cross Border Media, CBMCD 016). In print as *Mulhaire's* by Luke O'Malley in *LOMCIM*; under the same title by Bulmer & Sharpley, *Music from Ireland*, vol. 4; as *Roly Poly* by Tommy Peoples, *Fifty Fiddle Tunes* (book and cassette, Conway Editions).

**133. Síos na Bruacha le Máire:** Down the Banks with Mary. Two sources for this reel in CICD, the pair of them from Sliabh Luachra. Under the title given here in a ms. provided by John M. Buckley, fiddler. As *Loughlin's Reel* in a ms. written by Pádraig O'Keeffe and provided by the fiddler Seán B. O'Leary; see the note on number **2** above. The first part of this tune would remind you of the song *The Keel Row*: of course, that air is widely used as a barndance.

**134. Gan Ainm:** Untitled. Charlie Mulvihill and family played this: see the note on number **29** above.

**135. Gan Ainm:** Untitled. Tom Barrett played this for Breathnach: see the note on number **67** above. [A version of Paddy Taylor's Reel, CRÉ III 154.]

**136. Gan Ainm:** Untitled. The musician John Ryan played this, on a recording made available to Breathnach by Radio Éireann.

**137. Ríl an Fhir Dhéirce:** The Beggarman's Reel. The fiddler and whistler Paddy Ryan, from County Roscommon but then living in Birmingham, played this on a recording provided by Mrs. Lawrie.

**138. Ríl an Athar Uí Cheallaigh:** Father Kelly's Reel. This was composed by Father Kelly, accordion player, from Graigue, in County Galway. Available on the CD Roll Away the Reel World by James Keane (accordion) (track 7a; Green Linnet GLCD 1026). Mick Moloney is with him on banjo on this track.

**139. Tabhair Casadh di sa Choca Féir:** Roll her in the Haystack. Untitled from a recording of fiddlers from County Leitrim which Oliver O'Higgins made available to Breathnach. The title here is from a setting in a Sliabh Luachra ms. provided by John M. Buckley. This is a nice version of a very common reel. O'Neill has a version called Lawson's Favourite (DMI, 570), related to Maude Miller (DMI, 480) and Fiddlers' Frolic (WSGM, 322); previous versions in Breathnach as Farewell to Leitrim (CRÉ II, 279) and Kennaw's Reel (CRÉ III, 126).

**140. Fánaí Thír Chonail:** The Donegal Rambler. From the accordion player Bobby Gardiner. The tonic note here is A; there is a setting in CICD under the title McFadden's with D as tonic; it is also heard in C. A setting in RMC, p33, under the title Blind Norry's [with parts reversed, as compared with the present tune; apart from some differences in the second part, Ryan's tune is reproduced by O'Neill as Nora O'Neill, MI 1453]. The fiddler Hugh Gillespie recorded it in New York in the 1930s under the title given here: that recording is available on the re-issue Hugh Gillespie—Classic Recordings of Irish Traditional Fiddle Music (track 13a; Green Linnet GLCD 3066). A version said to come from Cape Breton is on the CD Lá Lugh by Gerry O'Connor and Eithne Ní Uallacháin (track 14b; Claddagh Records CCF29CD). [The likely ancestor of this tune is Lady Loudon's Strathspey, composed by William Gow, no. 23 in Aird's "Selections", vol. 4, also RMC 165.]

**141. Ríl Sheáin Mhóir:** Big John's Reel. The fiddler John Cathcart, from County Fermanagh, played this for Breathnach, September 1966: untitled from the musician: a note with it, "One of Johnnie Gunn's". The title is from the cassette Lough Erne's Shore by the flute player Cathal McConnell (side 2, track 7a; details in the note on number **119** above); in the notes there it is said of this reel and the one that follows it: ". . . from near my home in Co. Fermanagh . . . from Big John McManus, who got them from his uncle, the late Hugh Gunn . . .". Under the same title by the group Altan on their CD Island Angel (track 12c; Green Linnet GLCD 1137); as Big John's by the group Nomos (track 5a; Grapevine GRACD 230).

**142. Gan Ainm:** Untitled. Another tune from the fiddler John Henry: see the note on number **71** above.

**143. Ríl an Ghabha Uí Raghallaigh:** The Blacksmith Reilly's Reel. Untitled in CICD; it is named here for the musician from whom Breathnach collected it in the year 1966, the fiddler Frank 'The Blacksmith' O'Reilly.

**144. Ríl Achadh an Mheasa (i):** The Aghavas Reel (i). There is a version of this, under the same title, on the CD *The Missing Reel*, by Séamus McGuire (fiddle) and John Lee (flute) (track 14a; Gael-Linn CEFCD 146): it is said in the notes there that it was learned from the flute player John Blessing.

**145. Ríl Achadh an Mheasa (ii):** The Aghavas Reel (ii). Played for Breathnach by the fiddler Jim McKiernan, from Cloon, County Leitrim. This tune is not related to the preceding one.

**146. Oifig Nua an Phoist:** The New Post Office. Denis Murphy played this, on a recording provided by Radio Éireann: see the note on number 35 above. Three parts here, an extra part on the version normally heard today. The two versions—the short version and the long one—are to be found played by Denis Murphy on CDs. The version here is on Denis Murphy—*Music from Sliabh Luachra* (track 3c; details under number 37), whence the title here; another title for it is *The Gleanntán Reel*: it is not related to number 122 here, a tune which has the same title [see footnote to no. 122]. The short version is on the CD *The Star above the Garter* under the title *Tom Billy's* (Denis Murphy with his sister Julia Clifford; track 8b; LP re-issued on Shanachie 34002).

**147. Dónall a' Phumpa** ["Dónall or Dan the Pump"]. Denis Murphy played this for Breathnach: see the note on number 35 above. This tune is related to *The Coalminer* in the second part.

**148. An Chéad Mhí den tSamradh:** The First Month of Summer. This was played by the fiddler and tune composer Brendan Tonra—from Doocastle, County Mayo, but long resident in Boston in America—on a recording made available to Breathnach by Radio Éireann. This is the usual version that musicians have now of this well-known tune (DMI, 491). Available on the cassette *A Tribute to Michael Coleman* by the accordion player Joe Burke, as a solo fiddle piece by guest musician Andy McGann (side 1, track 2b; G.T.D. HHC 048); on the cassette *From the Archives* by the fiddler Seán McGuire; by the group Buttons and Bows on their CD *The First Month of Summer*; and on many other releases.

**149. Laethanta Spraoi na Cásca:** The Sporting Days of Easter. The fiddler Jim Mulqueeny played this for Breathnach: see the note on number 3 above. It is a version of the reel, number 281 in CRÉ II, whence the name. [Also *The Flurry Reel*, no. 64 in Joyce's *Old Irish Folk Music and Songs*; and recorded by Arty McGlynn as Micho Russell's on the album "Lead the Knave". The *Sporting Days of Easter* in *The Northern Fiddler*, p. 240, is a different tune, a version of *The Wedding* (DMI 597).]

**150. Gearrchailí Bhaile an Mhuilinn:** The Milltown Lasses. From a ms. written by John and Tommy Gunn in County Fermanagh at the end of the 19th century. [Also CRÉ II 187 (untitled); WSGM 280 as *Free and Easy*; recorded by De Danann as *Mulqueen's* and by Conal Ó Gráda as *Spindleshanks*; in a ms. of North Kerry fiddle music as *The Kerry Lasses*.]

**151. Tá na Rúisigh ag Teach:** The Russians are Coming. From a ms. provided by John M. Buckley, a fiddler from the Sliabh Luachra area. This is an uncommon version of the tune which Breathnach already has as The Doon Reel (CRÉ II, 270). Other versions of it are Nellie O'Donovan (DMI, 638), Kate Kelly's Fancy (DMI, 483), and The Raveled Hank of Yarn (WSGM, 233).

**152. Port na Giobóige.** [literally, "the tune of the rag, or scrap"] Séamus Ennis played this on the uilleann pipes, on a recording made available to Breathnach by Radio Éireann. Ennis collected this from the great singer Colm Ó Caoidheáin, from Glinsk, Connemara. Ó Caoidheáin performed it as mouth music, and he had the reel as part of a nonsense piece which the old people of the area would say when they had a couple of drinks on fair day.

**153. Méaracán an Táilliúra:** The Tailor's Thimble. This tune is taken from a private ms. written by Breathnach himself: Tom Barrett is his source there (see the note on number 67 above). A version of The Beauty Spot (CRÉ, 135). This tune is not related to the one which is usually called by this title nowadays [e.g., CRÉ, 125; the opening bars are very similar, though].

**154. Rásaí an Churraigh:** The Curragh Races. From the same source as number 153, from Breathnach's own ms. in which he wrote the music he got from Tom Barrett (see the note on number 67 above). In CICD this has one sharp in the key signature. It is a version of the reel of the same name in O'Neill (WSGM, 285). A previous version in Breathnach as The Maid in the Cherry Tree (CRÉ, 103). Related to O'Dowd's Favourite, in Michael Coleman's version.

**155. Máillead an Tuíodóra:** The Thatcher's Mallet. This was composed by Peadar Broderick, a musician on flute and uilleann pipes from Loughrea in County Galway. Paddy Fahey, fiddler and tune composer, played it for Breathnach: see numbers 7 and 112–114 for Fahey tunes.

**156. Sinéad agus an Easóg:** Jenny and the Weasel. A version of Jenny's Welcome to Charlie (DMI, 687; CRÉ II, 261; and many others). This is a very satisfying version, not nearly as complicated as the 'big' versions that are currently in vogue.

**157. An Bhantiarna Gordon:** Lady Gordon. Two settings of this in CICD, one from the fiddler Aggie Whyte, who was a member of the famous céilí band from Ballinakill, County Galway, and another from the flute player Jim Conroy, from Graigue. This is a tune which is very much associated with the east Galway tradition. The Ballinakill Traditional Dance Players issued this tune on a record in 1938. This reel is to be found on the CD Bridging the Gap, by the fiddler Kevin Moloney (a member of the band which recorded the tune in 1938) and the flute player Seán Moloney (track 10a; privately issued, MOL 001) and on many other releases. In print and recorded by Tommy Peoples, Fifty Fiddle Tunes (book and cassette, Conway Editions). [Not the same tune as Lady Gordon's Reel in Martin Mulvihill's Collection, no. 11, which is untitled in CRÉ II, no. 256, and CRÉ III, no. 167, and is also called Matt Peoples' Reel.]

**158. An Coileach Comhraic:** The Game Cock. The fiddlers Denis Murphy and Mollie Murphy played this together for Breathnach. There is a version as a



slide in CRÉ IV, number 62, where there is a comprehensive note on it. Other names for it are Captain Francis Wemyss, Those Evening Bells, Along the River Banks, The Maid I First Courted, and The Western Lasses. The Bog Carrot on the CD Buttons and Bows from the group Buttons and Bows, with an extra part composed by the accordion player Jackie Daly, a member of the group (track 12a; Green Linnet, GLCD 1051). [That title comes from a phrase used by the editor, Jackie Small, "sound as a bog carrot", which Jackie Daly heard and liked.]

**159. Ríl an tSlipéir Airgid:** The Silver Slipper Reel. Denis Murphy played this for Breathnach, November 1970: see the note on number 35 above. The musician played another setting of it on that occasion, with A as the tonic note.

**160. Buachaillí Chaisleáin an Dumha:** The Lads of Doocastle [Correctly titled A Long Way from Home, and composed by Martin Mulhaire]. In print in IT, p18, in a setting from the flute player Roger Sherlock. Paddy Arthur's Pint was the title for this from The Green Linnet Céilí Band, a band of which the fiddler and composer Charlie Lennon was a member. As The Trip to Kinvara by the group Buttons and Bows (track 2b on the CD Buttons and Bows; Green Linnet, GLCD 1051).

**161. An Frithrá:** The Contradiction. There are many versions of this well-known reel: in O'Neill under the title here (MI, 1503; DMI, 724) and as Miss Gunning's Delight, two settings in WSGM (231 & 232); as Miss Gunning's Fancy in RMC, p54 [see also the untitled reel, identified as Miss Gunning's Delight, CRÉ II 135]. In almost all of these settings the tune has a very wide range, far beyond the first position on the fiddle. The version here is simpler by far, within the first position, and almost within the range attainable on the whistle or pipes—there is only the odd extra note for these wind instruments and musicians are long accustomed to overcome small problems like that. The version here is quite close to the first setting in WSGM, the basic setting of the tune, which O'Neill found in Aird's Selection of Scotch, English, Irish and Foreign Airs, which was published at the end of the 18th century. O'Neill gives the history of this reel.

**162. Gan Ainm:** Untitled. The musician John Ryan played this, on a recording made available to Breathnach by Radio Éireann.

**163. Gearrchailí Challainn:** Callan Lasses. This tune is not related to the one with the same title in O'Neill (DMI, 717). There is a nice version of this reel here under the title Donnelly's on the CD Cóisir by the fiddler Máire O'Keeffe (track 8b; Gael-Linn CEFCO 165).

**164. Gan Ainm:** Untitled.

**165. Rábairí Terrygolden:** The Rakes of Terrygolden. The fiddler John Cathcart, from County Fermanagh, played this for Breathnach.

**166. Tonn an Atlantaigh:** The Atlantic Wave. Denis Murphy played this for Breathnach: see the note on number 35 above. Printed by Luke O'Malley (LOMCIM, p5): he notes that he got it from the fiddler Larry Redican, New York. Available on the CD The Rights of Man, a live recording of a concert with performances by many traditional players in America; this tune on track 3a

(Green Linnet, GLCC [GLCD?] 1111). This reel reminds us that Denis Murphy spent quite some time in America. Another name for it is Lad O'Beirne's Favourite.

**167. Cnoc Uí Choileáin:** Mountcollins. Denis Murphy played this for Breathnach, October, 1966: see the note on number **35** above.

**168. Gan Ainm:** Untitled. Charlie Mulvihill (accordion), New York, played this on a recording made available to Breathnach by Oliver O'Higgins: see the note on number **29** above.

**169. Gan Ainm:** Untitled.

**170. Tabhair Póg don Gearrchaile taobh thiar den Bhairille:** Kiss the Maid behind the Barrel. Denis Murphy played this for Breathnach: see the note on number **35** above. In print in O'Neill under this title (DMI, 571; MI, 1308), and previously in Breathnach as The Maid behind the Bar (CRÉ, 74). This is a special version which can be heard among Sliabh Luachra musicians, longer than the usual setting.

**171. Gan Ainm:** Untitled. The fiddler Jim Mulqueeny played this for Breathnach: see the note on number **3** above.

**172. Gan Ainm:** Untitled. The fiddler John Cathcart, from County Fermanagh, played this for Breathnach. A Scottish flavour to this tune.

**173. Gan Ainm:** Untitled. The fiddler Junior Crehan played this for Breathnach: see the note on number **26** above.

**174. Rogha Uí Mhaoláin:** Mullin's Favourite. The Keane's Céilí Band played this, on a recording made available to Breathnach by Radio Éireann. The Keane family is from Caherlistrane, in north County Galway, and they have long been renowned for music, especially singing.

**175. Ríl Uí Raghallaigh:** Reilly's Reel. Charlie Mulvihill, New York, played this: see the note on number **29** above. Untitled in CICD. A setting printed in RMC, p33, as Reilly's, whence the name here. As Untitled Reel in *The Northern Fiddler* (ed. Feldman & O'Doherty), p75, from the fiddler John Doherty.<sup>5</sup> [A close variant of O'Reilly's Fancy, MI 1414.]

**176. An Fiach Albanach:** The Scotch Hunt. The fiddler Jim Mulqueeny played this for Breathnach, July 1969: see the note on number **3** above. A version of The Hills of Kesh, CRÉ III, 181: this version is widely called The Eel in the Sink nowadays [The Eel in the Sink in B&S 4, 33, is closer to The Hills of Kesh and The Irishman's Blackthorn (CRÉ II, 244) than to this tune].

**177. Gan Ainm (i) & (ii):** Untitled (i) & (ii). The two settings of this tune come from the Mulvihill family in New York. Charlie Mulvihill played the first setting:

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<sup>5</sup> Members of IRTRAD-L contributed to an annotated index to *The Northern Fiddler* (available on-line), and the untitled reel referred to above was identified as *The Old Grey Gander*; see the footnote on that tune in *CRÉ II*, no. 222. The present tune differs somewhat in the second part from the latter, as does the *Reilly's* in *RMC* which gave the title.

see the note on number 29 above. Tommy Mulvihill played the second one on the fiddle, with piano accompaniment by his daughter Geraldine [see footnote to number 21].

**178. Mórtas Chill Dara:** The Pride of Kildare.<sup>6</sup> This strange reel comes from a ms. written by Pádraig O'Keeffe and made available to Breathnach by Jack Connell: see the note on number 2 above.

**179. Gan Ainm:** Untitled.

**180. Gan Ainm:** Untitled. From a ms. written by Pádraig O'Keeffe and made available to Breathnach by Jack Connell: see the note on number 2 above.

**181. Mora dhuit ar Maidin!** The Top of the Morning! Micho Russell played this for Breathnach, May 1971. This flute player, whistler and singer from the Doolin area in County Clare was one of the major musicians of the present age, an outstanding source of music and lore for whom Breathnach had great respect. Micho Russell learned this reel, which is very popular with present-day musicians, from a musician from his own native place—Paddy Moloney, who played the mouth organ.

**182. Aoibhneas Uí Mhongáin:** Mangan's Fancy. Tom Barrett played this for Breathnach: see the note on number 67 above.

**183. Gan Ainm:** Untitled. This would remind you in places of The Sligo Maid, but despite that—like number 36—it has a 'personality' of its own.

**184. Ríl Phaidí Uí Bhriain:** Paddy O'Brien's Reel. Untitled in CICD: named for the musician who played it for Breathnach (see the note on number 27). This is possibly related to Within a Mile of Dublin.

**185. Iníon an Mhuilleora (i) & (ii):** The Miller's Daughter (i) & (ii). Two settings of this tune. The first one, with A as tonic note, is from a ms. provided by John M. Buckley, fiddler from the Sliabh Luachra area. There is no source cited in CICD for the second one, which has G as tonic note. These settings are related to the reel of the same name in O'Neill (DMI, 553).

**186. Ríl na hAontachta:** The Union Reel [The Turf Man's Union in Martin Mulvihill's Collection]. The clear influence of Irish music as played in America is evident in this setting of the well-known reel, especially the style of the accordionist Joe Derrane. Derrane—who was born and learned his music in Boston—recorded this extended version of the reel at the end of the 1940s: that recording is re-issued on Joe Derrane—Irish Accordion (track 3; Copley, COP 5008). The Derrane version of this reel can be found from the group De Danann as Moher Reel on their CD *The Star Spangled Molly* (track 1d; Shanachie, SHCD 79018). [See also CRÉ III, 197.]

**187. Coláisteánaigh Ghlasú:** The Collegians of Glasgow. The fiddler John Cathcart, from County Fermanagh, played this for Breathnach. Related in the first part to The Green-Gowned Lass [CRÉ III, 195].

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<sup>6</sup> Breathnach gives this as a secondary title for *Lord Gordon*, and traces of that reel can be discerned in this tune; there are three settings of *Lord Gordon* in CRÉ: I 203, II 213 and no. 191 in the present volume.

**188. Bláth na Sceiche Gile:** The Hawthorn Blossom. Tom Barrett played this for Breathnach: see the note on number 67 above. The musician's name for it was The Broken Pledge. Since that name is used for another well-known reel, the title given here is from another setting of this tune in CICD. This reel can be found on the CD *A Friend Indeed*, by the fiddler Liz Carroll, from Chicago, under the title 'Tom Fitzmorris'. The musician says in her note that she heard it from the fiddler Johnny McGreevy in Chicago. [The tune also appears, untitled, in Bernard Flaherty's book, "Trip to Sligo", p113, from fiddler Andrew Davey.]

**189. Rogha Mhainistir Eimhín:** The Monasterevin Fancy. From a ms. made available to Breathnach by Jack Murphy. Related to the reel *Kitty's Gone a-Milking* (DMWC, 31).

**190. Gan Ainm:** [Recorded by Paddy Killoran et al. as *Ballina Lass*.] The flute player M. J. Ryan, County Sligo, played this tune for Breathnach.

**191. An Tiarna Gordon:** Lord Gordon. From a ms. written by Pádraig O'Keeffe and made available to Breathnach by Denis Murphy: see the notes on numbers 2 and 35 above. The *Pride of Kildare* was O'Keeffe's name for it [see no. 178 above]. It is now usual in the Irish tradition to hear from musicians the famous version of Lord Gordon which Michael Coleman recorded, an extended and highly ornamented version. But here is a simple basic setting that does not require any great mastery. Breathnach previously printed the Coleman version of the tune (from the fiddler Tommy Potts; CRÉ, 203); in Breathnach's note to the tune there he says that it was composed by Marshall (a Scottish fiddler of the 18th century), and that it was printed at that time as *The Duke of Gordon's Rant*. [Also in two parts in Goodman's mss. as *My Heart with Love is Breaking*, no. 173 in "Tunes of the Munster Pipers": see note to no. 81 above. Breathnach also printed Séamus Ennis's version, CRÉ II, 213.]

**192. Cailín Bhaile na Trá (i) & (ii):** The Lass of Ballintra (i) & (ii). Two settings here, the first one with G as tonic note, the second one with D. Jimmy McGettrick (tin whistle) played the first one for Breathnach: untitled by the musician. Joyce has a setting (*Old Irish Folk Music and Song*, 356), whence the name. There is a version of this reel under the same title on the CD *The Piper's Apron* by the uilleann piper Tommy Keane (track 4c; Mulligan, LUNCD 052): a setting similar to this setting in print by David Taylor under the title *The Lass of Ballintrae* (*Music of Ireland—The Big Session*, p9). Other names for it are *Ballintra Lasses*, *The Bonny Boys of Ballintra* or *Ballina*, and *The Braes of Drumblane*. [Also in "Trip to Sligo", p142, as *The Five Crossroads*. *Kiss Your Partner*, DMI 761, MOI 1547, and *Braes of Dumblane* (sic), RMC p35, are almost identical to this G setting in the first part, but somewhat different in the second part.] For the second setting here—with D as tonic note—there are two sources in CICD, one from a ms. written by John and Tommy Gunn in County Fermanagh at the end of the 19th century, and the other one from a ms. written by the uilleann piper Pat Ward, who lived in Drogheda, County Louth. Versions of this tune with D as tonic note are often to be heard from pipers: a version of that kind was previously printed by Breathnach as *The Miller's Maid* (CRÉ III, 198: played by Séamus Ennis): another name for that version is *The Flags of Dublin*. [See also CRÉ, 91: **Cailín Bhaile an tSratha**, *The Lass of Ballintra*, which differs in many respects from both versions here, but for which Breathnach cites the same tune in Joyce.]

**193. Rogha an Ghabha:** The Blacksmith's Fancy. This Donegal reel is very popular with musicians now. In CICD it is called The Donegal Reel, from the renowned fiddler John Doherty: this tune is available on LP by him (double LP, side 1, track 9a of the second LP; Gael-Linn CEF 072/073): the name here is from that. Also available on the CD Na Saighneáin—Northern Lights by the fiddlers Séamus and Kevin Glackin (track 12a; Gael-Linn CEFCD 140): it is said in the notes that they learned it from the playing of the fiddler Frank Cassidy, from Teelin, County Donegal (referring to an historic recording, of course). Under the same title on the CD Altan by Frankie Kennedy (flute) and Mairéad Ní Mhaonaigh (fiddle) (track 7a; Green Linnet GLCD 1078). This reel is printed in An Ceol, the second volume of the music tutor published by Scoil Samhraidh d'Fhidléireacht Thír Chonaill [= "Summer School of Donegal Fiddling"], edited by Caoimhín Mac Aoidh. It is explained in the note on it there that it came from the blacksmith referred to in the title, the fiddler John James Connaghan, from Mountcharles, County Donegal.

**194. Gan Ainm:** Untitled. From the accordion player Paddy O'Brien: see the note on number 27.

**195. Gan Ainm:** Untitled. The whistler Joe Kilmurry played this: see the note on number 15. Jack the ? as title in CICD.

**196. Gan Ainm:** Untitled. From a ms. provided by John M. Buckley, fiddler from the Sliabh Luachra area.

**197. Gan Ainm:** Untitled. M. J. Ryan, County Sligo (flute) played this tune for Breathnach.

**198. Ríl Sheáin Uí Shlatara:** John Slattery's Reel. The fiddler Paddy O'Sullivan (senior), Ardfert, County Kerry, played this for Breathnach, October 1966: he learned it from the local musician named in the title. As Jackie Daly's by John Faulkner (fiddle) on his CD Kind Providence (track 9b; Green Linnet GLCD 1064).

**199. Tabhair Fiuchadh don Chiteal go Luath:** Boil the Kettle Early. From a ms. written by Pádraig O'Keeffe and made available to Breathnach by Jack Connell: see the note on number 2 above.

**200. Gearrchaile an Tobair Bheannaithe:** The Maid of Holywell. Printed in Treoir, volume 3, number 1, p14, whence the name. The reel can be found under the title The Maid of Hollywell on the CD Cóisir—House Party by the fiddler Máire O'Keeffe (track 1d; Gael-Linn CEFCD 165): in the note on it there it is said that The Kilfenora Céilí Band recorded it in the 1950s.

**201. Gan Ainm:** Untitled. Related to the reels Miss Langford [CRÉ II, 144] and O'Keeffe's Speed the Plough (CRÉ III, 92).

**202. Gan Ainm:** Untitled. On a recording of musicians in New York which Oliver O'Higgins made available to Breathnach.

**203. Gan Ainm:** Untitled. The fiddler Tommy Peoples played this for Breathnach, March 1968.

**204. Gan Ainm:** Untitled. The fiddler Mrs. Long, from Glin, County Limerick, played this on a recording made available to Breathnach by Radio Éireann. A version of this is called The Tartan Plaid.

**205. Gan Ainm:** Untitled.

**206. Ríl Thaidhg Diolún:** Tim Dillon's. The fiddler Jim Mulqueeny played this for Breathnach: see the note on number **3** above. Cathal McConnell played this as a tin whistle solo on the LP *In the Tradition* by the group The Boys of the Lough (side 2, track 3c; Topic 12 TS 422): his title was Peoples'. On the CD *Island Angel* by the group Altan under the title Tommy Peoples (track 1a; Green Linnet GLCD 1137): that track re-issued on the CD *Irish Music—A Rough Guide* (track 2a; World Music Network, RNET 1006 CD).

**207. Gan Ainm:** Untitled. The uilleann piper and tin whistler Michael Crehan played this tune for Breathnach.

**208. Sinéad ag Bailiú Ruacan:** Jenny Picking Cockles. This tune is not related to the usual reel with the same title.

**209. An Colúr Glas:** The Green Pigeon. The fiddler Jim Mulqueeny played this for Breathnach: see the note on number **3** above. It was untitled by the musician. Previously printed by Breathnach from the Goodman collection in his magazine *Ceol*, volume 1, number 1, p17, whence the title here. Goodman's own setting under the title *The Green Pidgeon in Shields*, *Tunes of the Munster Pipers*, 92, a collection from the Goodman mss., which were written in the south-west of Munster in the 1860s. As *The Blue Pidgeon* in a ms. from County Leitrim.

**210. An Tuile sa Spé:** The Spey in Spate. The fiddler John Doherty played this for Breathnach: see the note on number **110** above. This is a Donegal version of one of the most famous tunes composed by the famous Scottish fiddler J. Scott Skinner (1843–1927): the river mentioned in the title gives its name to the district through which it flows and to the dance and tune type, the strathspey. Available on many sound recordings under the title here, especially by fiddlers, such as Seán McGuire, Jim McKillop, Natalie Mac Master, etc. Under the title *John Stewart's* on the CD *Rabharta Ceoil* by the fiddler Paddy Glackin (track 5a; Gael-Linn CEFCD 153). Printed in a fiddle music collection, *Jerry Holland's Collection of Fiddle Tunes* (ed. Paul Cranford; Cranford Publications, Cape Breton island, 1988), p36, where it is attributed to Skinner.

## [HORNPIPES]

**211. Cornphíopa an Tíogair:** The Tiger Hornpipe.<sup>7</sup> Denis Murphy played this for Breathnach: see the note on number **35** above. It is a hornpipe version of the Scottish strathspey Lady Ann Hope which is attributed to the composer John Pringle in the Gow collection at the end of the 18th century and in The Skye Collection at the end of the 19th century. Printed in many Scottish collections: the one which was most widespread in this country, apparently, was Kerr. Printed in this country as a fling by Roche, John Roche's Favourite (R II, 285). As Signora Ferze's Hornpipe in the Goodman mss., volume 1, p248 and volume 4, p81. [Also Here Awa'—highland fling in RMC, p170.] On the CD Stony Steps by the flute player Matt Molloy as Frank Roche's Favourite (Claddagh Records, CCF 18CD); and on many other releases, for example from Tommy McCarthy on concertina, Gay McKeon on uilleann pipes, and even the pop group The Waterboys. There are two settings of it as a reel in this book: see number **120**.

**212. Rogha Dhónaill Uí Shúilleabháin:** Dan Sullivan's Favourite. Tom Barrett played this for Breathnach: see the note on number **67** above. The Kerry fiddler Michael Hanafin recorded it under the same title in New York, April 1927, for the Columbia company: the recording is re-issued on the LP Dan Sullivan's Shamrock Band—Classic Recordings of Irish Traditional Music in America (side 1, track 2; Topic 12T366). Hanafin was a member of Dan Sullivan's band (Sullivan himself was American of Kerry origins). Printed as Gypsy Hornpipe by the accordion player Jerry O'Brien in his tutor book Jerry O'Brien's Accordion Instructor, published by the O'Byrne DeWitt company in Boston in the year 1949. O'Brien recorded the tune under that title for the Copley company in Boston the previous year, and that is re-issued on the CD Irish Accordion Masters, a collection of Jerry O'Brien and his famous pupil Joe Derrane (track 2; Beaumex BMCD 563). As The Gypsy Hornpipe on the CD The First Month of Summer by the group Buttons and Bows (track 8a; Green Linnet GLCD 1079). Under the title here by the tin whistle player Seán Ryan on his CD Siúil Uait—Take the Air (track 12a; Gael-Linn CEFCO 142).

**213. Cornphíopa an Tiarna Wilson:** Lord Wilson's. From a ms. attributed to the Pigott family, in County Kerry: see the note on number **30** above.

**214. Bhí a Folt go hÓrga ag Casadh Síos:** Her Golden Hair was Curling Down. From a ms. written by Pádraig O'Keeffe and provided by the fiddler Seán B. O'Leary: see the note on number **2** above. Untitled in CIGD: the title here from the CD The Cook in the Kitchen by the Kerry accordion player John Brosnan (track 12a; Reedblock Records JBCD 01). Under the title By the Old Fairy Fort by Jackie Daly on his CD Domhnach is Dálach—Many's a Wild Night (track 5a; Gael-Linn CEFCO 176): Her Lovely Hair was Curling Down is given as another title there. Under the title here by a group from Doolin, County Clare—Michel Bonamy, Kevin Griffin, Eoin Ó Néill, Sharon Shannon, and Niall Sheedy—on their cassette the Stonemason (side 1, track 4a; privately issued).

[This tune derives from an English music-hall song called "And Her Golden Hair Was Hanging Down Her Back", composed by Felix McGlennon. According

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<sup>7</sup> It is tempting to speculate that this title may be Denis Murphy's own, a jocular reference to the time he spent working in a zoo in New York, but there is no evidence whatsoever for this.

to Andrew Kuntz in "The Fiddler's Companion", the song "may or may not have been associated with the Abbots Bromley (Staffordshire) horn dance". Here is the chorus:

But oh! Flo! such a change you know,  
When she left the village she was shy;  
But alas and alack! She's gone back  
With a naughty little twinkle in her eye!]

**215. Gan Ainm:** Untitled. Another hornpipe from the ms. attributed to the Pigott family, in County Kerry: see the note on number **30** above.

**216. Cornphíopa Mhicí Uí Chonail:** Mickey Connell's Hornpipe. Yet another one from the ms. attributed to the Pigott family, in County Kerry: see the note on number **30** above. Untitled in that source: the title here is from another setting in CICD which is unattributed. Other versions in the Goodman mss. as The Man of War Hornpipe (volume 3, p24) and Constantine Hornpipe (volume 3, p96). In O'Neill as Billy Taylor's Fancy (MI, 1726).

**217. An Trí is a Rian.** Denis Murphy played this for Breathnach: see the note on number **35** above. There is another setting in CICD titled An Tí is a Rian. To be found under this title from the fiddler James Kelly: the source he gives is Denis Murphy (on his CD James Kelly: Capelhouse, CD 896012).

**218. Gan Ainm:** Untitled. Denis Murphy played this for Breathnach, November 1970: see the note on number **35** above.

**219. Gan Ainm:** Untitled. Another hornpipe played by Denis Murphy for Breathnach, November 1970: see the note on number **35** above. The musician learned it from his teacher Pádraig O'Keeffe: see the note on number **2** above.

**220. Gan Ainm:** Untitled. The fiddler Tommy Peoples played this for Breathnach, March 1968.

**221. Gan Ainm:** Untitled. Denis Murphy played this for Breathnach, November 1970: see the note on number **35** above. Associated with local musicians Hannah Sullivan (concertina) and Mickeen Dawley. It is a hornpipe of the kind played for the last figure of a set. Under the name The Dolly Varden (Barn Dance) by Paul Deloughery in his book Sliabh Luachra on Parade [in two slightly different settings]: this is not the tune which is number **87** here, but see the note on it for information on the title. There is a version of this tune by the group Arcady on their CD After the Ball (track 3b; Dara, DARA CD 037): they have it as a barndance, under the title The Gypsy Princess; the first part is as it is here and the second part is different.

**222. Gan Ainm:** Untitled. From a ms. written by Pádraig O'Keeffe: see the note on number **2** above.

**223. Diúc Laighean:** The Duke of Leinster. Again from a ms. written by Pádraig O'Keeffe: see the note on number **2** above. This is a very common tune in the tradition: this is given as a Sliabh Luachra version of it. In O'Neill (MI, 1707) as Pretty Maggie Morrissey. In Roche (R, III, 182) under the same title: also called Ciumhais na Móna [= "Strip of Turf"] there. In AIF, p20, under the same title as in O'Neill. In many other collections; titled The Brighton



Hornpipe, The Five Pound Note, Hennessy's, Kelly's, The Kildare Hornpipe, O'Neill's Hornpipe, Peggy Morrissey, and The Wexford Hornpipe.

**224. Gan Ainm:** Untitled. And this one again from a ms. written by Pádraig O'Keeffe: see the note on number 2 above.

**FOINSÍ AN CHEOIL**

**[SOURCES OF THE MUSIC]**

**CEOLTÓIRÍ**

**[MUSICIANS]**

\*Réltín má tá níos mó ná ceoltóir amháin i gceist

[\*Asterisk if there is more than one musician in question]

[list omitted here]

**FOINSÍ AN CHEOIL**

**[SOURCES OF THE MUSIC]**

**LÁMHSCRÍBHINNÍ**

**[MANUSCRIPTS]**

[list omitted here]

**FOINN NACH BHFUIL FOINSÍ LUAITE LEO**

**[TUNES FOR WHICH NO SOURCE IS CITED]**

## SCAOILEADH NA NOD

### [KEY TO ABBREVIATIONS]

- AIF** **Hugh McDermott**, Allan's Irish Fiddler (Glasgow, no date).
- CICD** **Breandán Breathnach**, An Cnuasacht Iomlán den Cheol Damhsa (archival collection of music, Dublin, 1977).
- CRÉ** **Breandán Breathnach**, Ceol Rince na hÉireann (Dublin, 1963. Reprinted 1972, 1974, 1977, 1983).
- CRÉ II** **Breandán Breathnach**, Ceol Rince na hÉireann II (Dublin, 1976. Reprinted 1982, 1992).
- CRÉ III** **Breandán Breathnach**, Ceol Rince na hÉireann III (Dublin, 1985. Reprinted 1995).
- CRÉ IV** **Breandán Breathnach & Jackie Small**, Ceol Rince na hÉireann IV (Dublin, 1996).
- DMI** **Francis O'Neill**, The Dance Music of Ireland (Chicago, 1907. Reprinted 1965, etc.).
- DMWC** **Pat Mitchell**, The Dance Music of Willie Clancy (Dublin, Cork, 1976. Reprinted 1993).
- IT** **Seán McGuire & Josephine Keegan**, Irish Tunes by the 100, Vol. 1 (Lincolnshire, 1975).
- JOLSL** **Terry Moylan**, Johnny O'Leary of Sliabh Luachra (Dublin, 1994).
- LOMCIM** **Luke O'Malley**, Luke O'Malley's Collection of Irish Music (New Jersey, 1976).
- MI** **Francis O'Neill**, O'Neill's Music of Ireland (Chicago, 1903. Reprinted 1964, 1979).
- OFPC I** **O'Farrell**, Pocket Companion for the Irish or Union Pipes. Vol. I (London, c. 1810).
- [OFPC II** **O'Farrell**, Pocket Companion for the Irish or Union Pipes. Vol. II (London, c. 1810).]
- R I, II, III** **Francis Roche**, The Roche Collection of Traditional Irish Music (1927. Reprinted: Cork, 1993).
- RMC** **William Bradbury Ryan**, Ryan's Mammoth Collection (Boston, 1883. Reprinted 1995).
- WSGM** **Francis O'Neill**, Waifs and Strays of Gaelic Melody (2<sup>nd</sup> edition; Chicago 1933. Reprinted 1980).

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

[still in progress at time of last update]

### Abbreviations:

B&S	Music from Ireland. Dave Bulmer and Neil Sharpley.
CRÉ I/II	Ceol Rince na hÉireann, I or II. Breandán Breathnach.
DMI	Dance Music of Ireland. Francis O'Neill.
IFB	The Irish Fiddle Book. Matt Cranitch.
JOL	Johnny O'Leary of Sliabh Luachra. Terry Moylan.
MI	Music of Ireland. Francis O'Neill.
PFR	Play Fifty Reels. The Armagh Pipers Club.
RMC	Ryan's Mammoth Collection. Mel Bay Publications.
TS	Trip to Sligo. Bernard Flaherty.
WSGM	Waifs and Strays of Gaelic Melody. Francis O'Neill.

### Double Jigs

10. Síle Ní Gadhra or Celia O'Gara (MI 366—an air in 3/4 time)  
Shee La na Quira (RMC, p.92).

### Reels

135. A version of Paddy Taylor's Reel, CRÉ III 154.
190. Ballina Lass on a 1931 recording by Paddy Killoran et al., reissued on Topic Records "Past Masters of Irish Fiddle Music", track 1(a). [Info from Kevin Rietmann]  
Come up in the room, I want you in TS, p.143.