

KeyNotes

The Traditional Dance Music Compositions of Sean Quinn

Glens Music. 86 Knocknacarry Road, Cushendun BT44 0NS Co. Antrim

2nd Edition 2020

This publication is dedicated to my father PJ Quinn, of Loughinisland and Newcastle, who gave me the gift of music, bought me my first accordion, and taught me lots of tunes to start me off. SQ



**The Traditional Dance Music Compositions
of Sean Quinn
from 1962 - 2018**

Contents

4 Forward by John McGurran

5 Introduction - My Life in Traditional Music

19 Reels

44 Jigs

61 Hornpipes, Slip Jigs, Marches and Other Tunes

78 Addenda including Waltzes

86 Index of Tunes

Foreword

The pleasure we gain from playing, listening to or composing Irish traditional music is a salute to our heritage and a bow to the generations who sustained it. Traditional music provides a soundtrack to Irish culture and a passion which we cherish because it identifies us.

Each generation is a custodian of the music and we take from it or impart upon it something that makes it personal. The interpretations of style and tempo, be it in a reel, jig, march or hornpipe, sets a rhythm that triggers the lungs and hands to creating and the heart and feet to dancing. This is important and the essence of traditional music. It has to be fun and enjoyable. If there is no pleasure there is no music.

Over time, countless melodies have been composed, played and in many instances forgotten. The tunes are passed on by practice and by ear, a musical osmosis...with historically a scant acknowledgement for the need to commit to print.

This book charts the musical career of Sean who has played and composed traditional music throughout his life, giving and receiving enormous pleasure in so doing. Consider this a musical baton, so pick it up and run with it.



John McGurran

Chairman (Belfast Branch)

Comhaltas Ceoltóirí Éireann

Acknowledgements

Thanks to my family for their forbearance as I pursued my music interest down through the years, especially my wife Dorothy who had to keep the home together while I travelled the roads playing for céilíthe, attending sessions and spending long hours at home on the computer, composing, and most recently preparing this collection for publication. She and her friend Dymrna Magee also helped me to proof-read the first drafts. Special thanks to my son Conor for checking the tune notation and keeping me right musically as far as possible - apologies for when I occasionally disregarded your advice and did it my way ! Indeed thanks to all my wonderful children and grandchildren for inspiring so many of the compositions, and for carrying on their musical legacy, each in their own way.

Thanks to my session friends in Belfast, Lisburn and the Glens of Antrim who listened to my compositions and gave their advice freely, especially John McGurran of Belfast Comhaltas, Dominic McNabb in Ballycastle who has auditioned nearly all of my music down the years and James and Caitlin McElheran of Cushendun for their friendship and hospitality . Others who encouraged my composing were Jim Creaney the Mullaghcarran fiddler, Craig Ferguson the Lisburn piper, Michael McCullough the multi-instrumentalist from Dromara, and all the McElroys of Drumnaquoile !

Thanks to all those who allowed the use of their photographs, especially Jim Maginn, Katherine McNeilly and Franc MacCionnaith whose cover photo was part of a set taken for the Trasna Céilí Band. Special thanks to Marcus at Monarch Print, Antrim, who has printed all Glens Music CD covers and books over the last decade with such attention to detail and quality.

Sean Quinn, Belfast & Cushendun April 2016

© Glens Music

Sean Quinn - My Life in Traditional Music

Beginnings

I inherited my love of music from both my parents. My mother Theresa had a pleasant singing voice, and I remember her singing along to the radio while going about her domestic chores when I was a child at home in Railway Cottages, Newcastle. My father Patrick Joseph (PJ) was a railway signaller and we had a railway house where I lived from birth in 1942 until I left for University in Belfast in 1961. Dad was a multi-instrumentalist, having in his time played drums and flute in marching bands, as well as melodeon, violin, clarinet, and tin whistle. He had done some playing for dances. By the time I came along, only a B-flat marching band flute and a D whistle remained in the house. I got a tin toy drum for Christmas when I was 5 or 6 and he showed me how to hold the sticks and do rolls. I used to lead my playmates in marching around our street, singing and drumming, inspired by the most accessible form of public music at that time - the flute and pipe bands which regularly paraded through Newcastle. From that source I also learned my first tune - *The Sash My Father Wore*. My second melody was *Now is the Hour*, which my mother used to sing sometimes with her sisters around the piano in the old Wallace house in Railway Street.

Growing up with the radio on all day long at home, I picked up a wide range of melodies, but I didn't learn to play them until I got my first instrument - a mouth organ - for Christmas at age 12. After a few months, as I had shown some prowess at this, my father sent off for a 2-row button accordion by mail order from J T Forbes of Dundee. It was a beautifully refurbished B/C Hohner Double-Ray Black Dot of the old square design, very clean - I wish I had it now. Being used to the mouth organ, the only way I could play the accordion was up and down one row, the push-pull being similar to the suck-blow on the mouth organ and for a long time I even sucked and blew in sympathy with the accordion bellows. The one-row style was also the method my father used to play the same instrument, as he would have done on his old single row melodeon.



A Kindred Spirit

In my second year at high school in Downpatrick, I got to know an older pupil who travelled on the same bus from Newcastle and who also played button accordion - Maurice Rodgers. His box was a C/C# Hohner Erica and we were able to play some tunes together on the C rows of our different accordions. Maurice later obtained an old model B/C Paolo Soprani and began to learn to play 'across the rows' enabling him to play his developing repertoire of Irish Dance Tunes in the proper keys. I was in danger of getting left behind. I had begun to take an interest in that Irish Dance Music myself, but I couldn't get the hang of the required fingering to play in the proper keys. After a chance opportunity to try out a piano accordion, I decided to make the switch. My father and I travelled to Belfast and traded in the Double-Ray for a pre-war Settimio Soprani full-size piano accordion from Matchett's of Wellington Place. I suppose that's when my accordion career really took off!

I could play the right-hand (melody) fairly well from tinkling on my aunts' piano, but it took a while practising in front of a mirror to begin to get the hang of the formidable array of bass buttons. Maurice and I began playing together regularly, first in our houses and then, in good weather, sitting on top of the old railway bridge on Dundrum Road, which remained years after the GNR line to Castlewellingan and beyond had closed down. Tourists would stop and take pictures of us from the new road below and locals passing by might stop to listen to the music and chat. We learned new tunes from radio programmes like *Céilí House*, *Job of Journeywork* and *Ceolta Tíre* on Radio Éireann and the occasional short programmes of Irish Music on local BBC radio featuring accordionists such as Fred Hanna, Malachy Doris and Jackie Hearst. The mobile recordings *Country Céilí* showcased some of the best Northern Irish céilí bands and *Irish Rhythms* with the BBC Northern Ireland orchestra conducted by David Curry also featured traditional

KeyNotes

dance tunes. All these provided new tunes to learn and my Dad helped enormously by playing tunes out of O'Neill's book and Allan's Irish Fiddler on his tin whistle, as he was a good music reader. I started writing tune names in an old exercise book in order not to forget them.

Irish traditional musicians, we perceived, mostly played together as céilí bands (there were no sessions in our area), so as our mutual repertoire developed, Maurice and I began to put our tunes into sets of three like the bands on the radio did. We also began to harbour the ambition of having our own céilí band some day. In the meantime we promoted ourselves as an accordion duo by winning some local talent competitions which brought us bookings to play outside our home area. One notable engagement was to provide music at a charity film première in Portadown (they provided a taxi) and a couple of gigs in Belfast for small dance functions (we went on the bus!). We also attempted to audition for the BBC, but without success. I also started playing each summer with the concert party (pierrot show) on the seaside bandstand on Newcastle Promenade.

A Band of Our Own

When I was about 16 and Maurice had already left school and was working for the local newspaper, we began to assemble a band of our own with drummer Harry Magee and fiddler Peter Gallagher. We were light on accompaniment so we recruited a couple of our mates to play guitar, but they didn't really have a clue about our tunes and it was not a long-term solution. There was Mrs Anna McGrath, a very good pianist who understood our music, but she had her own band which played for dinner dances in the Slieve Donard hotel, so she wasn't really interested and only played with us occasionally.

Céilíthe were very popular in our area, and indeed all over Ireland in the 1950s and 60s and they were regularly held in our parish hall to raise money. This gave us an opportunity to regularly audition all the local bands - Dundrum, McElroys, Pride of the North (Michael Morgan) as well as having occasional visits from some of the big names like the McCusker Brothers from Armagh, Jackie Hearst's International band from Newry and St. Peter's band from Dungannon. Maurice and I got ourselves jobs as mineral (soft drinks) sellers in the hall, so we could listen to the music for free and learn more tunes. Having practised in my aunt's house, I was able to play the jigs and reels on piano with a rudimentary self-invented left-hand accompaniment. I persuaded the Dundrum band to give me a trial on piano with them one night and they subsequently took me on, given that I could also play piano accordion (with bass) in any venue that didn't have a piano that was in tune (or any piano, even). Thus started my céilí band career. I developed my piano accompaniment style to a proper 'céilí vamp' with a lot of help and encouragement from the band's lead fiddler Michael Rodgers and in 1959 the band entered and won the Co. Down Feis céilí band competition, beating the O'Cathain Céilí Band from Belfast.

The Feis, with its music, dancing and football competitions, was held annually in June in the open air at St.Patrick's Park, the Down county GAA ground at Newcastle.



The Dundrum Céilí band on stage in St. Mary's Hall, Newcastle with me on piano.



Dundrum Band after the 1959 Feis Victory

L-R Rear: Billy Redmond, Sean Quinn, Harold Turley, Kevin Cunningham.

Front: Joe Cardwell, Michael Rodgers, John McKeating, Edmund Mason.

In the autumn of that year I was seriously injured in a motor accident while travelling to a music session and, while I was off school recuperating, Maurice and I spent a lot of time building our repertoire and consolidating the line-up for our own band which we called The Blackthorn after our chosen 'signature tune' - a jig *The Blackthorn Stick*. All the bands on *Céilí House* had signature tunes. We only had drums, one fiddle, and the two of us on accordions. We decided to enter for the Feis competition in 1960. I withdrew officially from the Dundrum band and we practised hard. I had asked Mrs McGrath to play piano with us, but when Feis day arrived we found that there was no piano on stage, so we recruited our friend Gus McElroy to make up the five-piece. Gus was actually engaged to play for the dancing competitions that day, but he took time off from the dancing platform and we carried the day, defeating our local rivals the Glen Mona Céilí Band from Rostrevor. From then on for several years I led the Blackthorn, playing venues around county Down and a few further afield.

Later Maurice joined the Dundrum band to play electric bass, and I recruited their new pianist Tommy Keenan who could also play fiddle where there was no hall piano (portable electric pianos not readily available yet). Did someone say 'Musical Chairs'? I then invited in the McElroy brothers - Gus on fiddle and Dan on accordion (their own band was having a quiet time) - and we acquired an electric bass guitar played by our drummer's son Henry Magee. The team was completed by the addition of our own MC and vocalist, my school chum Conor Bradley, who was great at getting the dancers up on to the floor and trying to generate a lively atmosphere.

The 1960 Blackthorn Band

L-R Rear: Sean Quinn, Harry Magee, Maurice Rodgers.
Front: Peter Gallagher, Gus McElroy. After the Feis win.

(Mourne Observer Photo)



KeyNotes

At Conor's behest, we dispensed with the old-fashioned blazers, bow ties and white shirts, bought bright casual jackets and changed the name to Bandshow, a nod to the burgeoning Irish showband phenomenon. Breaking with tradition, we stood up to play for some dances and Conor, who also sang, even dressed up for some numbers as part of the show. Aping the showbands further, we had publicity photos printed and gave them out to fans at the end of each gig. We sought to present ourselves as a céilí band that was young, lively and 'with it' and things for the Blackthorn went from good to better.



James McElroy of Drumnaquoile

One of the most pleasant memories of this period was my weekly visits to the McElroy homestead at Drumnaquoile, near Castlewellan while their father James, a legendary fiddler, was still alive. Often he would give us a step or two of his favourite dance *Maggie Pickens* while Gus and I played for him. These visits were also a weekly opportunity to develop new sets of band tunes with Gus and Dan, as we were the melody line of the Blackthorn. They also took me to visit other musicians of their acquaintance and to musical evenings to which they had been invited. The first Comhaltas (Irish Musicians' Fraternity) session in our area was established in the small rural school at a place called Guinness by the musical priest Fr. McConville and we attended there with fiddlers and accordionists from all around the county. It was here that I met the Killinchey fiddlers Jackie Donnan and Danny Cromie, with whom we subsequently enjoyed many musical evenings here and there.

New Horizons

I was also by this time a student in Belfast and meeting new musicians there too, including the Moneyglass fiddler Jim McKendry, whom I encountered on my first visit to Belfast Comhaltas. Jim invited me to his home where I met his formidable wife Mai and they told me of their ambition to form a new céilí band in Belfast. They were friends with the star fiddler Seán Maguire and they hoped that he might join it too. The McKendrys took a great interest in me, a gauche country boy new to Belfast, and they took me to sessions all over the country to meet other musicians who were their friends, including the members of the Dawn Céilí Band from Cloughmills. Jim and I occasionally played with the Dawn as guests musicians. In those days many bands had eight or nine musicians playing around one microphone, so to increase the volume, the more the merrier! Jim was very helpful to me in developing my repertoire, as he had a great store of tunes himself, a wide knowledge of traditional music people and history and a healthy record collection. He owned some of the seminal 78s of the great button accordionist Paddy O'Brien and he was a fanatical fan of the Athlone accordionist and band leader Ciaran Kelly, which influenced me too. When I played my piano accordion, what I heard inside my head was O'Brien and Kelly and I tried to play like them. Through their many contacts, Jim and Mai opened up a whole new world of music to me, coming from my relatively narrow background in Newcastle, and I enjoyed their friendship for many years after that.

In my first term at Queen's University I met the Tyrone accordionist Seán O'Neill who, although still a student, already had an LP out with his Inis Fáil Céilí Band. He invited me to join his band to play several gigs in various parts of Northern Ireland, although I still had my own band. He had Jim Gallagher and Johnny Mullen from Dungannon on fiddle and drums, another excellent fiddler Packie Nugent from Lack in Co. Fermanagh, his brother Hugh on bass guitar and Noel Hamilton from Derry on piano. Rounding up the band for a céilí involved a four-county round trip in John's minibus! I played with the Inis Fáil on their second studio recording for Connoisseur Records in Dublin, when we were joined on double bass by the not-yet-famous Phil Coulter, a student contemporary of ours. I enjoyed many hours of music playing with Seán O'Neill and he taught me the correct fingering for piano accordion bass and many new tunes. He was a fine traditional piano-accordionist in those days, but he subsequently invested in an electronic accordion and toured America playing popular versions of Irish songs to the diaspora. He recorded many themed vocal and accordion albums over the years, but seemed to stray from his traditional roots along the way.

In later life Seán O'Neill organised, for a number of years, the successful Maine Valley Accordion & Fiddle Club in mid-Antrim, which presented mainly visiting Scottish musicians and bands, but also some prominent Irish musicians like fiddler Sean Maguire and accordionists Joe Burke and Dermot O'Brien. It also provided a platform for some of the best local musicians to play to an appreciative audience.

My First Fleadh

In that first year at university, I was playing casually with three different céilí bands - the Blackthorn, the Dawn, the Inis Fáil and then I was invited to join McPeake's Céilí band through their pianist Harry O'Prey, who was another student friend. Harry, Seán O'Neill and I also played for student céilíthe at Queen's. Joining McPeakes, I found Jim McKendry already installed along with some notable other Belfast players: Tommy Gunn on fiddle and James McMahon on flute as well as Francie McPeake on pipes, Seamus McPeake and Hilary Galway on piano accordions and Tommy McCrudden on bass. Another big band ! Joe McCullough was their drummer. In 1962 we entered and won Belfast Feis. However the ultimate ambition of the McPeakes was to take the All-Ireland title, trading hopefully on their family's reputation as folk musicians on the world stage. And so it was that I got to my first Fleadh, in Gorey, Co. Wexford in June 1962.



Above right: some members of the McPeake Band which won the Belfast Feis. L-R: Tommy McCrudden, Tommy Gunn, Hilary Galway, Joe McCullough, Seamus McPeake, Harry O'Prey, Sean Quinn. Looking on behind is Joe's son 'Gogie', later to become a noted whistle player and member of the folk band Wolfhound. (Irish News Photo)

In Gorey I was able to enter the All-Ireland piano accordion competition, winning the Ulster heat over Seán O'Neill and Wilcil McDowell, but only coming second in the final, a placing I was to experience several times after that. The following year in Mullingar, Wilcil McDowell won it. We didn't make any progress in the céilí band competition, being beaten in the Ulster heat by Seán Nugent's Pride of Erin band from Tyrone, and they were destined to eventually achieve All-Ireland success. McPeakes' band continued to play their regular Sunday night gig at Cumann Chluain Árd in Belfast which kept them going, but they were shortly to lose some of their key musicians !

The Árd Rí

In the winter of 1962/63 I stayed for a while in McKendry's house in Newtownbreda and they began the process of forming their new céilí band which was to be called the Árd Rí (high king of Ireland). This was inspired by the name of the house "Árd Righ" on Belfast's Antrim Road which was once owned by the Gaelic revivalist F J Biggar. What the McKendrys did was to take some of the best musicians from McPeakes to be the core of the new band i.e. Jim, myself, drummer Joe McCullough and pianist Harry O'Prey. They also had a piper friend Packie McCaffrey and, in my enthusiasm for the project, I offered to fold the successful Blackthorn band and bring the two McElroys with me. We practised in McKendry's house at Burnside Park. Our first outing was a memorable win at the Sligo Feis and we played the Feis Céilí that night in Sligo town. Our first Belfast céilí performance was in Fruithill Tennis and Bowling Club in Andersonstown. I think we actually ran that one ourselves, but other bookings soon flowed in after that.



The Árd Rí band with the Sligo Feis Cup.

L-R: Packie McCaffrey, Jim McKendry, Gus McElroy, Sean Quinn, Harry O'Prey, Dan McElroy, Joe McCullough (Irish News Photo)

Another memorable night was when we did a two-band show with the McCusker brothers in the Plaza Ballroom for Belfast's annual *Céilí of the Year* in aid of the Mater Hospital. We auditioned for Radio Éireann in Dublin and broadcast on *Céilí House*, as well as recording a programme of *Music from the North* in Belfast for RTÉ. At the height of the band's success I became aware that the McElroy brothers were not happy playing in this band, and relations were unsettled at times. They persuaded me privately to re-form the Blackthorn and eventually I gave in. My place was taken by Seán O'Neill, who by that time didn't have a band of his own any more. The Árd Rí subsequently underwent a number of personnel changes, with accordionists James McElheran and Jim Carty both on board for a while and Harry O'Prey left. Eventually supreme fiddler Seán Maguire did join the band with his partner, the talented Josephine Keegan, coming in on piano.



The Árd Rí on stage at the Fruithill Club in Andersonstown, Belfast. Possibly our first proper céilí which Mai McKendry ran herself to promote the band. L-R: Dan McElroy, Packie McCaffrey, Joe McCullough, Gus McElroy, Harry O'Prey, Sean Quinn, Jim McKendry (leader).

Blackthorn Reprise

We reformed the Blackthorn band with the original line-up. Nobody objected to the hiatus as they were only too glad to be back on the road again. We auditioned successfully for *Céilí House*, broadcast from Radio Éireann and played the Irish Club in Dublin on the same weekend in 1964. We were booked exclusively to play for a series of céilíthe in Belfast's Club Orchid ballroom, organised by the Phelim Brady Gaelic Football Club (*Brady's Céilís*) and we recorded an EP record at Peter Lloyd's studio in Belfast. Gus McElroy left to work in London to be replaced by Eddie Dornan. In 1965 we had a further disappointment when our bassist Henry left to join a Newcastle-based pop group The Seekers, which had been offered the chance to tour Germany. I was able to get Maurice Rodgers to sit in occasionally on bass, although he was still playing with the Dundrum band, but I must have lost heart for we played our last céilí in Newry Town Hall on Easter Monday 1965 and I never took any more bookings for the Blackthorn after that. I subsequently received several requests from Radio Éireann to do another *Céilí House* and there were repeated enquires from the Irish Club, but it was over.



The Blackthorn Céilí Bandshow publicity photo at our peak. L-R: Sean Quinn, Gus McElroy, Joe Russell (occasional vocalist), Harry Magee, Tommy Keenan, Henry Magee, Dan McElroy. (Ronnie's Studios, Newcastle)

While I enjoyed playing in many other excellent musical combinations after that, I have the fondest of memories of my years with the Blackthorn. It was the band we grew from nothing and, as leader and manager, I took it to the heights of céilí band success and popularity in those heady days of the 1960s.

Eddie Fagan Band

I stood in several times to help out the Árd Rí who were struggling on and in 1966 I accepted an invitation to join the Eddie Fagan Céilí Band in Belfast. I had known Eddie's son Brian as a fellow student at Queen's and we were both active in the Belfast folk music scene. Brian played piano in his dad's band and his brother Brendan played bass. They had an excellent young fiddler in Tom Hickland, another experienced fiddler John Bagues and a terrific drummer in Gerry Hobbs. A good line-up with a solid sound, and while I was with them it became very well established on the céilí circuit in Antrim, Down and south Derry in the period 1967-1972.

A consortium of Belfast GAA clubs began running successful weekly céilíthe on Sunday nights in the Fiesta Ballroom in the Markets area, later transferring to Romano's in Queen Street. In 1968 we were spotted at the Fiesta by the owner of a Belfast record label, Spin Records, and we made two LPs for them, one featuring exclusively the band's singer Anne O'Neill. In the early 1970s the growing 'Troubles' led to a decline in all forms of public entertainment and céilí dancing in Northern Ireland took a nose-dive from which it has never properly recovered.

KeyNotes

Elsewhere in Ireland public tastes changed and the success of the showbands was followed by emergence of discos in licensed venues and pop music ruled. The Fagan band stopped playing.



The Eddie Fagan band around 1970. L-R: John Bogues, Tom Hickland, Anne O'Neill, Gerry Hobbs, Eddie Fagan, Sean Quinn, Brendan Fagan.

By this time I had graduated as a teacher and was working in La Salle Secondary School in Belfast. With some of my colleagues, we formed the 4-piece 'pop' covers band *Reflections* and played local social clubs and wedding gigs around Belfast. I still played the accordion as a novelty spot each night, but my main instrument in the group was a bass guitar. In 1974, I moved from my school to lecture in the Teachers' Training College and, being out of daily contact with my band-mates, I subsequently left the group.

A Return to the Music

The accordion was put under the stairs. Now married with young children, I was busy with family and work, so I seldom took it out. In 1989 we had a nostalgic gathering of the original *Árd Rí* members and after that I set up a mini-band *The Árd Rí Reunion* with Harry O'Prey and Joe McCullough. Band amplifiers had become more powerful and everyone had his own mic, so smaller bands were in. I had got my accordion electrified and could generate enough volume on my own to play for a céilí, with just piano and drum backing. We played a few gigs around Belfast, but céilí dancing was in serious decline. However we now we had set dancing, which used similar music, and that had the potential to provide a new outlet for our talents.

In 1987 we bought a holiday house in Dorothy's home parish of Cushendun in the Glens of Antrim and I discovered a host of new musical friends. The former *Árd Rí* accordionist James McElheran had moved back home to Cushendun after some years in Belfast. I met him at a local Comhaltas night along with Ballycastle fiddler Dominic McNabb, button-accordionist Leo Brown, banjo player PJ Hill and the Cushendall piano-accordionist Kieran Dempsey. I was to play music with these men for many years to come. Dominic, in particular, became a great friend and someone on whom I would try out most of my new compositions as they emerged, and he complimented me by learning a number of them by heart. We made a memorable trip together to the All-Ireland Fleadh in Listowel in 2002, with Dominic, who was over 70 at the time, driving and towing a caravan all the way to Kerry and back. We had a great fleadh and it was the last one to be run in Listowel, which many musicians think was always the best venue for the All-Ireland Fleadh. I found that such experiences, plus the environment of the Glens and its vibrant music scene, led to a new outpouring of tune compositions, as many of the titles in this collection testify. I have arranged some of these dance tunes along with a number of my slow airs into a suite of melodies reflecting a journey through the Glens from Glenarm in the south to Ballycastle in the north. Publishing *The Glens Suite* will hopefully be my next big project.

The Sweeney Band

McElherans hosted some great nights of music, songs and dancing in their home at Ranaghan, Cushendun and it was there that I first met the Randalstown fiddler Denis Sweeney. James and Denis had begun playing for set dancing at various venues and they co-opted me and my electric accordion to provide accompaniment. We played for set-dancing as The Denis Sweeney Band for a number of years in the early 1990s and travelled widely. Set dancing nights were quite hard work. We generally started late and finished in the wee small hours and the dancers required high speed music which was heavy going on the musicians.

Even though I was only providing the backing, playing for the sets with Sweeney was great experience which would serve me in good stead later on. It was also inspiring listening to the reels, slides and polkas belted out nightly on the button accordion by James McElheran. He was superb. One of our most enjoyable gigs was a big sets céilí in Cushendall which was organised by The Antrim Glens Traditions Group as part of the Heart of the Glens Festival. A group of us started the Traditions Group to promote music, dancing and traditional singing in the Glens. We got financial support initially from the Community Relations Council and the Northern Ireland Voluntary Trust, but in the long term the Group was sustained by the Northern Ireland Arts Council through the Heritage Lottery Fund. We also established instrument classes in accordion, fiddle, whistle and flute as well as set-dancing classes and traditional singing nights, so there are a lot more people playing music and dancing around the Glens now than would otherwise have been the case. Our initiative served to galvanise the local branch of Comhaltas into new activities to take advantage of the upsurge of talent, especially among the young people.

Sets with the McElroys

In the mid 1990s I was taking another rest from céilí band commitments when I was approached by my old friends the McElroys to help them service a weekly Céilí, Old-Tyme and Modern dance in the Slieve Donard Hotel in Newcastle. When their drummer later retired, I brought in Seamus McCullough, son of our former drummer Joe, and travelling together from Belfast, we became long-term musical colleagues and friends. One of the patrons at the Slieve Donard dances engaged McElroys' band to play for a set dance céilí in nearby Kilcoo. Because of my Sweeney Band experience, I was able to do the job, the dancers were happy and a new phase of my music career was born. Seamus McCullough had always scoffed at me playing second accordion in the other band – “You should be the main man,” he urged. The McElroy Band became very popular playing for the sets and travelled widely over a period of years until



Sean, Gus, Seamus and Dan at the INF Hall in Hilltown, Co. Down 1998

KeyNotes

fiddler Gus became too frail to continue. One of my most pleasant memories of this era is of our regular booking at the INF Hall in Hilltown which remains the premier venue in Ulster for set dancing, with the great sets teacher and caller Joe Farrell on the microphone. We recorded two live albums of set dance music with Joe and the McElroys, one in Hilltown and one in nearby Kilcoo, a venue where McElroys ironically played our and last sets céilí. That final outing was billed as the retirement of the McElroys Céilí Band and the packed hall that night was a tribute to the musical family from Drumnaquoile who had entertained the dancers of Co. Down for over 70 years.

Trasna Céilí Band

During that time, as so often in the past, I found myself juggling two band commitments at once. Towards the end of the 1990s, Denis Sweeney had given up the sets and taken to playing for weddings. Wedding céilíthe require a caller/instructor, as many of the guests may have no idea about céilí dancing. Denis had Mary Pollock (Máire Bean Uí Bruadair), a qualified dance teacher who was very good at putting wedding guests at their ease on the dance floor. Sweeney invited myself and Seamus McCullough to join him in this enterprise while we were both also playing with the McElroys and we started on the wedding circuit as well. I used my computer skills to set up a band web site and I started taking our bookings by email. We had a many successful years with Denis from about 2003 during which time we also developed a repertoire of Scottish dance music, enabling us to play at Burns Nights and Ulster-Scots weddings. The band was renamed Trasna after Derrytrasna in Co. Armagh where Denis grew up. We released one CD containing Irish and Scottish dance music and some fiddle and accordion solos.



Trasna Mk 1 with L-R: Denis Sweeney, Sean Quinn, Máire Bean Uí Bruadair and Seamus McCullough

We also obtained a residency for the monthly céilíthe at the Belfast Cultúrlann (Irish Cultural Centre) which lasted for many years. When we became tired of the constant round of wedding gigs, the Cultúrlann became one of the few places we kept playing.

Denis Sweeney eventually suffered failing health and had to retire from the band. He arranged for an old friend of his, Davy Rice, to take his place on fiddle for a while, and when Davy himself became frail, I was able to recruit a capable young fiddler in the person Paddy Blee, from Tyrone who was working in Belfast at that time (around 2010). In the meantime Seamus McCullough was forced to retire due to ill health - none of us was getting any younger, as they say. We were fortunate to be able to recruit drummer Johnny MacRory from Ballymena, who had been brought up on céilí music and loved it, so he fitted in very easily.



Trasna in a more recent line-up with Paddy Blee on fiddle and Johnny MacRory on drums.

After a few years, Paddy decided to move back home to Dunamanagh and Johnny suggested bringing in another Ballymena man, Johnny Murphy, a very talented fiddler and fiddle maker, who had recorded several albums at my Glens Music studio. This worked very well and Trasna played on.

Glens Music

After I retired from teaching in 2000, I had created a small studio in our converted garage in Cushendun and set up the Glens Music label. This enabled me to bring out albums of music featuring myself, the various bands in which I played and musicians from the Glens like Dominic McNabb, Leo Brown and others. It had been my original ambition to record, and publish on CD, some other very excellent Glens talents including James (accordion) and Caitlín McElheran (a gifted singer and whistle player) and Martin and Helen O’Kane (banjo, fiddle, singers both), but they all showed a reluctance to being promoted in this way and I didn’t push it. They were happy enough just performing for their friends in informal social gatherings, so I let them be. I did record and release CDs of fiddler Dominic McNabb and the Brown/Hill accordion/banjo duo as well as Cushendun singers Archie McKeegan and Charlie McDonnell. My most successful recording venture overall was a 3 CD set of music for céilí dancing covering the entire repertoire as contained in the manual of the Irish Dancing Commission, 30 dances in all. I used my multi-tracked accordion with MIDI piano and bass under the name The Sean Quinn Band. This sold worldwide so well that I eventually grew tired of going to the Post Office with mailings and put the music up for download on iTunes and Amazon, where it is still selling today.

Back to Buttons

Another thing I did when I retired was to learn to play the button accordion properly. Down the years I had always admired and listened to many of the great Irish button-box players and emulated some of their styles on the piano accordion. To learn to play one myself was a logical move. James McElheran obtained for me a 3-voice Hohner Black Dot which was in reasonable condition, but the basses were wrong. However I wasn’t too worried about basses to begin with and started to attend classes run by the Belfast Traditional Music Society at the Crescent Arts Centre in Belfast. My first teacher was Adrian Scahill from Corofin in Galway and I made sufficient progress to be moved in to his intermediate class in mid-year.

KeyNotes

In my second year our teacher was the late great Caroline Judge (Fegan) and I was in her senior class and learning many new tunes. After that I was able to develop my playing myself and started to take the button-box to the parlour session in McCollam's Bar, Cushendall where the 'anchor' Leo Brown was very encouraging of my move to button-box and often let me have a go on his fine red Paolo Soprani instrument.

Later I obtained a fairly modern 9-coupler Paolo with a nice tremolo tone and after that a lighter box, a 3-voice Paolo of a good vintage from Michael McCullough. I had this overhauled and tuned by the excellent Cullybackey craftsman Ronnie Bamber and it is my favourite button box today, although I miss the low octave reeds. In 2010 I was brave enough to bring out my first button box CD entitled *The Box I Left Behind Me* and on it there were some tunes that I had by then composed on the button accordion. I now play button-box almost exclusively in sessions, but the piano box is still necessary for the band. Throughout this journey I received much helpful advice on all aspects of button accordion lore from John McGurran, the chairman of Belfast Comhaltas, and from James McElheran. Recently I have returned to the Crescent Arts Centre to learn the concertina - a new experience altogether !

My Piano Accordions

My first piano accordion was this old-fashioned Settimio Soprani 120-bass bought in Matchett's, when I was about 14. I traded it for a white modern style of piano accordion called a Maestro (factory refurbished) from JT Forbes of Dundee which I had until I went to University. I then bought from Forbes a red Scandalli which did me for a couple of years, but I wasn't happy with the tone and I travelled to Bell Accordions of Surbiton in 1965 and changed it for a black Marinucci Paris Model with lovely musette tuning and hand-made reeds which I have kept ever since. In the 1990s it was fitted with electronic bass by Richie Rea of Mitchelstown, Co. Cork and became a great band box. For a few years I had a big red Crucianelli, but I sold it and bought my first proper MIDI accordion, a new black Bugari Super Fisa 96 bass from Jim McAlister of Dervock, who has also serviced all my piano accordions for many years. I lately decided that a full-size piano accordion was not necessary for Irish music and I managed to import (through Glens Music) direct from Italy a black Ranco 34 key/96 bass 4 voice instrument which is perfectly adequate and much lighter for carrying and playing. This was to be my instrument of choice for pub sessions, but I didn't think I would have got on so well with the even smaller and lighter button accordion. Having said that, there are still many more tunes and many types of music that I can only play on the piano box and that is not going to change.



The First Piano Box

Composing Tunes

I have written about each of the various compositions in the following pages, but generally I found that the more musically active I was, the more new tunes came in to my head. I had made several songs (words and music) prior to my first dance tune *The High King's Reel*. During my time with the Árd Rí band, several more reels appeared. I composed nothing while with the Fagan band, nor in the fallow years that followed. When we had the Árd Rí reunion in 1989, I composed a new march for it, but spending time in the picturesque Glens and meeting so many talented new musical friends there certainly led to an awakening of my muse. Reels, jigs, hornpipes and airs flowed over the years, particularly during my time playing for sets with the Sweeney Band. Because I was playing second accordion (chords and bass) to James McElheran's lead, the only chance I had to dabble with melody was in the breaks between the dances when Denis and James were often in conversation.

It was at these times that my fingers would glide randomly over the keys of my piano accordion and sometimes a novel phrase would come to me. During successive breaks, I would build on that phrase and if I was lucky I might have an entire new tune by the end of the night (probably to be named after the venue).

There is a hazard for composers in that you may accidentally reproduce, without realising it, something that you have previously heard elsewhere. This would be called unconscious plagiarism. It requires some kind friend to point out the coincidence, or one may come to the realisation oneself. In such cases I would either change the melody to make it more original or ditch the whole piece. An early example of mine would be *The Glenshesk Jig*, the first part of which, in its original form, was too like *Jackson's Jig*, although in a different key. I changed it a bit, hopefully enough for it to stand on its own right. I never played Jackson's Jig myself but I would have heard it, probably on a Joe Burke album I had been listening to. There are probably snatches of other peoples' tunes scattered through my compositions and doubtless readers will find them.

There is another type of copying, which is deliberately creating a melody that echoes another well-liked tune, but is different enough to stand in its own right. It is a type of tribute piece. In *Caroline's Reel*, I was intentionally copying the form and key of the great *O'Mahony's* reel by Martin Mulhaire, but the melody of *Caroline's* is still my own.

Names for Tunes

I have always been intrigued by the names attached to traditional dance tunes and I find it a convenient way of remembering them. Although many tunes carry people's names who either liked them or played them historically (*Jackson's Favourite*, *Cronin's Fancy*) the names that I like are the ones that speak of Ireland's rural landscape and agricultural heritage (*The Frost is All Over*, *The Slopes of Ben Bulbin*, *The Gander in the Pratie Hole*, *The Geese in the Bog*,) and quirky titles (*The Dogs in the Bushes*, *Hand Me Down the Tackle*, *The Cow that Ate the Blanket*). In giving names to my tunes, I have tried to follow the tradition, so I have named some for people who learned to play or who approved of them. Many are named for members of my family or my friends and also for places that are dear to me. I also try to create a quirky title when the opportunity presents itself.

Reading the Ornamentation

Through listening to the playing of many Irish accordionists, particularly button-box players of the last generation, I have come to favour the use of the lower mordant as an ornament in my music, which is basically a three-note trill using a base note and the note below. Occasionally I have indicated an upper mordant, using the note above the base note and sometimes a full 5-note roll. My music editor felt that I should avoid the ornamentation and leave it to the readers to ornament according to their own preferences. So I have trimmed out some ornaments except where I felt it was essential to fulfil my intention as to how the tune should sound and how I would prefer it to be played.



What's In Here?

I have included all the Irish dance music which I composed between 1962 and 2015, divided into sections for Reels, Jigs, and 'Hornpipes and Other Tunes'. Late entries and some waltzes, which are not strictly Irish in character, appear in the section *Addenda*. Each section is arranged in chronological order of composition. I have not included a number of slow airs that I have made or my songs, which will have to wait for another publication. I hope to put the whole lot online in the future.

How It Was Done

The music notation was created using the PC programme *PrintMusic!* - a cut-down version of *Finale*. Each tune was then exported from *PrintMusic!* as a JPEG graphic file and the book itself was set using *Adobe Pagemaker*. The text was created in *Microsoft Word* and the text and music and photos were then placed on the pages to create the final publication masters, from which the multiple copies were printed and bound.

All the preparation and design prior to actual printing was done by myself using skills which I had learned during my years as Co-Ordinator of Learning Resources at St. Mary's College, Belfast, where graphics and publishing was a big part of our work. As part of our educational publishing activities, we produced *The Traditional Music Education Pack* in 1993 and the *Traditional Song Education Pack* in 2000, the latter with the help of song expert John Moulden. After the publication of the original Music pack, there were requests from some schools for a traditional dance education pack to show how the tunes fitted the dances. I decided to make this truly cross-ommunity and we video-recorded Irish and Scottish ceilidh dancing being taught in a variety of primary schools. We also included a teenage set dancing class to demonstrate dancing for the secondary school age group. Unfortunately, this project was never completed, as I took the opportunity of early retirement in 2000. After I left St. Mary's, there was no further promotion of the exisiting music and song packs and eventually most of the remaining materials were discarded. However I took the opportunity to lodge copies with the Irish Traditional Music Archive in Dublin, which also has copies of all the Glens Music CDs and this collection. Retirement gave me time to further develop Glens Music and do more private audio recording, CD production and publishing.



My two Paolo Soprani button accordions and my old faithful Marinucci piano box which I played in céilí bands for so many years.



Reels

1 The High King's Reel

Sean Quinn 1962

Musical score for 'The High King's Reel' in G major, 4/4 time. The score consists of four staves. The first staff is the melody, followed by three staves of accompaniment. The melody features a mix of eighth and sixteenth notes, with some triplet markings. The accompaniment provides a steady rhythmic foundation with eighth notes and rests.

This tune was composed while I was 'doodling' on the piano accordion and waiting for a lift up to Belfast from Newcastle during my first summer vacation from University. My driver that day was Mai McKendry who, with her husband Jim, was in the process of forming the Árd Ri Céilí Band, named after the High King of Ireland - hence the title.

2 Reel: Sean Quinn's #1

Sean Quinn 1963

Musical score for 'Reel: Sean Quinn's #1' in G major, 4/4 time. The score consists of four staves. The first staff is the melody, followed by three staves of accompaniment. The melody includes triplet markings and first/second endings. The accompaniment features a consistent eighth-note pattern with some rests.

Some new Irish dance tunes which appeared in the mid 20th Century were often referred to by the composer's name and a number. This was particularly true of the music of Ed Reavey, Martin Mulhaire and Fr. P J Kelly. So we had Reavey's No.3, Mulhaire's No. 6 and Fr. Kelly's No.2 etc. In fact, these numbers were almost entirely spurious and I learned much later that all these tunes had been given proper names by their composers and published in books. Nothing would do me but that I would have numbered tunes too, but it turned out that my No.1 did indeed have a No. 2, by accident.

3

Reel: Packie McCaffrey's

Dedicated to the Fermanagh piper who played with the Árd Rí Céilí Band

Sean Quinn 1963

Musical score for 'Reel: Packie McCaffrey's' in G major (one sharp) and 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a single line. The second staff continues the melody. The third staff begins with a repeat sign and contains several measures with asterisks above the notes, indicating specific fingering or ornamentation. The fourth staff also begins with a repeat sign and contains two first endings (marked '1.' and '2.') leading to a final double bar line.



Paddy (Packie) McCaffrey was from near Lisnaskea and he played pipes and whistle in the band. We had many pleasant adventures together including playing at Fleadhanna, and at the Festival of Kerry in Tralee, when, through her Kerry connections, Mai McKendry (néé Barrett) succeeded in having us booked as the resident céilí band for Rose of Tralee festival week. I also enjoyed visiting Packie's people in Fermanagh and having wonderful evenings of music and song in their house, including meeting singer Tommy McDermott, the source of the great ballad *Matt Hyland*. I had forgotten this reel that I wrote for Packie until he played it back to me years later at a music night in Cushendall !

4

The Glenshesk Reel

Sean Quinn 1963

Musical score for 'The Glenshesk Reel' in G major (one sharp) and 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a single line. The second staff continues the melody and includes two first endings (marked '1.' and '2.'). The third staff begins with a repeat sign and contains several measures with asterisks above the notes. The fourth staff also begins with a repeat sign and contains two first endings (marked '1.' and '2.').

The Glenshesk Reel: during my second year at University, I shared digs in McKendrey's with Michael Boylan from Glenshesk, near Ballycastle. I had never been to the glen, which I came to know much better in later years, but I was looking for a name for my new reel and I wanted to call it after a place, so there it is. I played this tune as a solo piece when the *Árd Rí* band broadcast on the Radio Éireann radio programme *Music from the North*, which was the first of my tunes to be broadcast. That series of programmes featured several Northern Irish bands and was recorded using the UTV studios in Belfast by their sound engineer Jimmy McGirr, acting in a freelance capacity.

5 Reel: Sean Quinn's #2

Sean Quinn 1988

Having written Seán Quinn's No.1 reel, I took the opportunity to broadcast it along with the High King when my Blackthorn Céilí Band from Newcastle played on the popular Saturday night *Céilí House* programme from Radio Éireann in 1964. The years passed. Now married with a young family, I was playing less often and the tune was lost. When I came back to the music in the late 1980s, I tried to remember it and gradually this tune (which starts similarly) emerged and I developed it into a four-parter.

I still called it *Seán Quinn's Reel* to my friends. Eventually the fiddler Jim Creaney (from near Lisburn) lent me an old tape recording that he had made of the Blackthorn's one and only broadcast and I was able to retrieve the original tune, which I now call *Seán Quinn's No. 1* so the above became *Seán Quinn's No. 2*. After that I didn't give numbers to tunes any more - it's more fun thinking up quirky titles !

6

Leo in the Moss

For Leo Brown, accordionist, of Glenshesk, Ballycastle

Sean Quinn 1989

The late 1980s marked a renewed period of musical activity influenced in part by our purchase of a holiday house at Knocknacarry, near Cushendun in the Glens of Antrim. There I started to attend regular sessions organised by the Cushendall Comhaltas Ceoltóirí Éireann and met up with local musicians like Kieran Dempsey (piano accordion), Dominic McNabb (fiddle), PJ Hill (banjo) and Leo Brown (button accordion). I was also fortunate that the great button-accordionist James McElheran, whom I had met in Belfast in the 1960s, lived just up the road. James and his wife Caitlín, a great singer and whistle player, introduced me to some others who were into set-dancing, like Mick and Kathleen Quinn of Cushendall, and some great traditional singers including the outstanding Archie McKeegan. We had many great nights of music, dancing and singing in various venues, especially McElheran's house at Ranaghan, Cushendun and in McCollam's Bar, Cushendall.

Dominic McNabb invited me to travel with him to the Stone Fiddle festival in Beleek, Co. Fermanagh, which was supported by the N.I. Arts Council and I got the idea of running a similar traditional music day in Cushendun. The Arts Council, through its Traditional Arts officer Ciaran Carson, was supportive and I invited all my new music friends to play outdoors in the village on a sunny July Saturday, with a concert and céilí in the Bay Hotel in the evening. One friend who didn't show up was the button-accordionist from Ballycastle, Leo Brown. I quizzed his associate Dominic McNabb where was Leo? His reply: "Leo's in the Moss" meaning that he had gone gathering turf for his winter fuel. I had a new reel recently composed with no name, so that was it. I thought Leo might like this tune in C because he often favoured that key on his B/C button-box, but he didn't seem to take to it. Because I had originally composed it on my piano accordion, I didn't discover for myself until years later that this tune was not at all handy in C on the button-box and I have now transposed it to D.

One of the music session venues which James McElheran introduced me to was the Skerry Inn at Newtown Crommelin and I started playing there regularly with, amongst others, the fiddler Liz O'Loan. When I made another C tune dedicated to the Skerry Inn (opposite top), she liked it very well, so I named it for her too. A Christmas set-dancing céilí in Cushendall Golf Club was one of the first ventures of the Glens Traditions Group, so it got a reel called after it too (opposite bottom). I was now playing regularly for set-dancing events like this with James McElheran and the Randalstown fiddler Denis Sweeney under the name *The Denis Sweeney Band*. I played second accordion with electronic piano and bass.

7

The Skerry Reel

(Liz O'Loan's Fancy)

Sean Quinn 1990

Musical score for 'The Skerry Reel' in C major, 4/4 time. The score consists of eight staves of music. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings (indicated by a '3' over a group of notes) and grace notes (indicated by an asterisk over a note).

8

Reel: A Christmas Céilí

Sean Quinn 1992

Musical score for 'Reel: A Christmas Céilí' in D major, 4/4 time. The score consists of four staves of music. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings (indicated by a '3' over a group of notes). The score also includes first and second endings, marked with '1.' and '2.' above the notes.

9

McElheran's Reel

Named for James McElheran, accordionist of Ranaghan, Cushendun

Sean Quinn 1992

I had met James McElheran, the Cushendun accordionist, in Belfast in the late 1960s, through the Árd Rí céilí band with which I still played very occasionally, although I was by that time established with the Eddie Fagan band. James' usual fellow accordionist in the Árd Rí was Jim Carty, both playing 3-row Shand-Morino boxes. We were all young secondary school teachers at that time. I also met James at Fleadhanna and at pub sessions in Belfast. He later moved home to Cushendun and we resumed our acquaintance when I bought the house in Knocknacarry as a holiday home. An outstanding musician, James introduced me to the lively music scene in the Antrim Glens and we later played together for céilí and set dancing in the Denis Sweeney band. In the 1980s and early 1990s, James was playing a C#/D 2-row accordion and I originally set this tune in the key of A which suited that better, but he has since reverted to the B/C box and I have transposed it here to the more convenient key of G.

10

Aoife's Reel

Sean Quinn 1992

Still on the McElheran connection, my family and James' family became good friends during our stays in Cushendun. His wife Caitlín, I soon learned, was a great traditional singer in English and Irish and also played the tin whistle. Their son Fionntán followed his father on the button accordion and Aoife was Fionntán's daughter and James and Caitlín's first grandchild, so I dedicated a reel to the new baby.

11

Ranaghan Reel

Sean Quinn 1992

The musical score for 'Ranaghan Reel' consists of 14 staves of music. It is written in G major (one sharp) and 2/4 time. The first two staves show the main melody with eighth and sixteenth notes. The following staves provide accompaniment, often using chords and rhythmic patterns. The final section of the piece is marked 'D.C. al Fine' and 'Fine', and includes a triplet of eighth notes.

New tunes were bubbling up fast in 1992 as I was very active with James in the Denis Sweeney band and also in sessions. Ranaghan (the ferny place) is the townland where the McElheran's lived and a venue for many great nights of music, traditional singing and set-dancing. There is a jokey reference to Miss McLeod's Reel in the last part of this tune - it was just a wee notion..

12

Reel: The Hare's Gap

Sean Quinn 1993

Musical score for 'The Hare's Gap' in G major, 2/4 time. The score consists of eight staves of music. The first two staves contain the main melody with first and second endings. The remaining six staves provide accompaniment, including a bass line with a 2-measure rest at the start and a treble line with a 2-measure rest at the start. The piece concludes with a double bar line.

13

Reel: Glenariff Inn

Sean Quinn 1993

Musical score for 'Glenariff Inn' in G major, 2/4 time. The score consists of five staves of music. The first two staves contain the main melody with first and second endings. The remaining three staves provide accompaniment, including a bass line with a 3-measure rest at the start and a treble line with a 3-measure rest at the start. The piece concludes with a double bar line.

14 Reel: The Snow in the Wreathes

Sean Quinn 1993

Musical score for 'The Snow in the Wreathes' in treble clef, 4/4 time. The score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains a first ending (1.) and a second ending (2.). The third staff features a repeat sign at the beginning and a triplet of eighth notes. The fourth staff has a first ending (1.) and a repeat sign. The fifth staff includes a second ending (2.) and two triplet markings over eighth notes.

1993 and still the tunes were coming. The Hare’s Gap is in the Mourne Mountains near Spelga Dam, which I used to visit occasionally on Sunday outings in my youth. Inspiration for many new tunes came to me while ‘doodling’ on the accordion in the intervals between dances at the sets nights and I often called the tune for the venue - Glenariff Inn, in Waterfoot was one such. That winter the snow lay in gulleys on the sides of the Glens until nearly Easter. James McElheran said, “The snow is still in the wreathes,” which I had never heard before. I am always looking for quirky titles, but Johnny Joe’s Reel is obviously named for the pub in Cushendall which is one of the best traditional music venues in Ireland. I also intended it as a compliment to the then landlord Joe McCollam (who was actually Joe-Johnny-Joe), and it was a pleasure to play this tune for him while he was still alive.

15 Johnny Joe's Reel

Sean Quinn 1993

Musical score for 'Johnny Joe's Reel' in treble clef, 4/4 time. The score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains a first ending (1.) and a triplet of eighth notes. The third staff has a second ending (2.) and a triplet of eighth notes. The fourth staff features a repeat sign at the beginning and a triplet of eighth notes. The fifth staff includes a first ending (1.) and a second ending (2.), with a triplet of eighth notes.



The Hare's Gap in the Mourne Mountains (Tune No. 12)

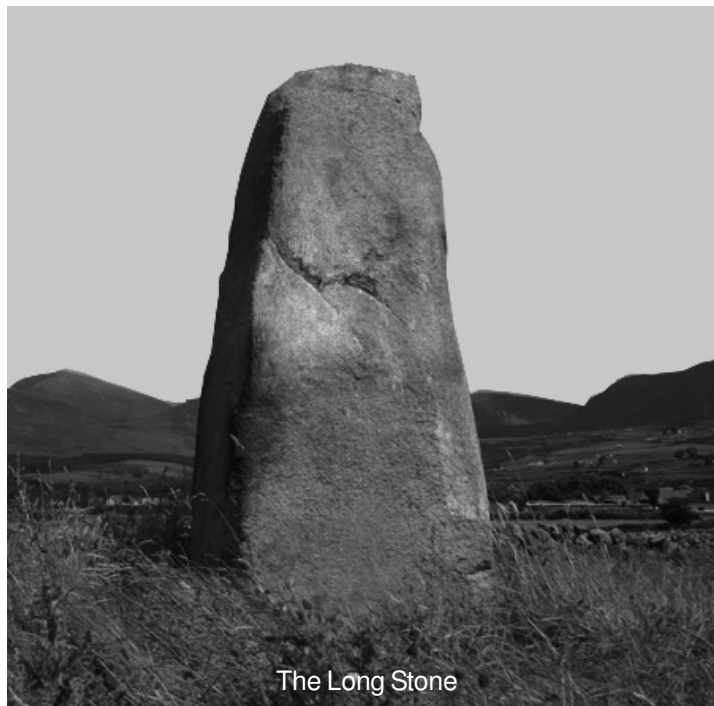
16

The Carey Reel

Sean Quinn 1993

Last time

The Longstone Road (Tune No.17) runs around the lower slopes of the Mourne Mountains between Annalong and Kilkeel in County Down. There is a large 'standing stone' in a field there, which gives the road its name. This is a predominantly Nationalist area and it was the first place that I became aware of the notion of 'contentious' marching when I heard of trouble arising from an attempted Orange parade through that area. Years later I frequented the Longstone Hall regularly while playing with the Dundrum Céilí Band and later still with the Blackthorn band. One fond memory I have is the time I was asked to play with fiddler Michael Rogers for Irish Dancers at the Longstone Feis. Playing jigs and reels on a beautiful sunny Sunday, on an open-air platform against the backdrop of the majestic Mountains of Mourne, is something I'll never forget. I had many pleasant outings with the Dundrum band in the late 1950s and I learned the basics of playing for céilíthe before I left to build up the Blackthorn. With the latter band we also used to drive along the Longstone on our way to play in Attical. With the sun setting behind the mountains on a summer evening, it was a always a spectacular view.



The Long Stone

17

Reel: Longstone Road

Sean Quinn 1994

Musical score for 'Reel: Longstone Road' in G major, 4/4 time. The score consists of four staves. The first two staves are the melody, featuring a triplet in the second measure and first endings/second endings in the final two measures. The last two staves are the accompaniment, featuring a steady eighth-note bass line and a triplet in the second measure.

18

The Foreglen Reel

Sean Quinn 1994

Musical score for 'The Foreglen Reel' in G major, 4/4 time. The score consists of five staves. The first two staves are the melody, featuring a triplet in the second measure and first endings/second endings in the final two measures. The last three staves are the accompaniment, featuring a steady eighth-note bass line and a triplet in the second measure.

Still getting fragments of new tunes coming to me in the gaps between the dances at various set-dancing venues (see above and opposite, top). Carey Hall in Ballyvoy was chosen that year for a céilí and sets night to coincide with the Glens Feis step dancing competitions in 1993. The Foreglen Hall on the Derry Road outside Dungiven was a regular location for sets nights organised and called by the popular Draperstown dance teacher Bernie Murray. We were still performing as *The Denis Sweeney Band*, with me playing second accordion, Scottish style, to James McElheran with Denis leading on fiddle. These sets nights didn't start too early and they kept the expected tea and sandwiches until after the céilí was over, which meant we wouldn't be leaving the hall until maybe 2 a.m. ! Luckily these functions were usually held on Friday or Saturday nights, so as teachers all we didn't have to worry about school the next day.

19 Reel: Iain Anderson's Welcome to Cushendall

Young Scottish accordionist came to a session in McCollam's Bar

Sean Quinn 1995

Iain Anderson is a Scottish relative of the Ballycastle fiddler Dominic McNabb who brought him over to McCollam's Bar in Cushendall to meet the local musicians, one afternoon in the mid 1990s. Both Dominic and James McElheran have a fondness for Scottish music and we played many good tunes with Iain that day. He now runs his own successful Scottish Dance Band.

20

Reel: McSparran of Gigha

Sean Quinn 1996

The musical score for 'Reel: McSparran of Gigha' is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of five staves of music. The first staff begins with a treble clef and a common time signature. The second staff contains a first ending (marked '1.') and a second ending (marked '2.'). The third and fourth staves contain the main body of the melody. The fifth staff concludes with a double bar line, followed by the instruction 'D.C. al Fine' and 'Fine'.

My wife’s family, the McSparrans, came to the Glens of Antrim over 100 years ago from Glasgow, but their ancestors were originally from the Scottish island of Gigha, where the family name survives to this day. I composed this tune during a period when I was increasingly listening to and playing a lot of Scottish dance music with Trasná and attending meetings of the Maine Valley Accordion and Fiddle Club near Ballymena, where Scottish bands and solo musicians were regularly booked to play.

Larry’s Little Box refers to a small beautifully-toned Guerini accordion, which I borrowed from Lawrence McKendry of Ballyvoy. I used it to record an album of which this was the title track.

21

Reel: Larry's Little Box

Sean Quinn 1996

The musical score for 'Reel: Larry's Little Box' is written in treble clef with a key signature of two sharps (D major) and a common time signature (C). It consists of six staves of music. The first staff begins with a treble clef and a key signature of two sharps. The second and third staves contain the main body of the melody. The fourth and fifth staves continue the melody. The sixth staff concludes with a double bar line and the instruction 'D.C.'.

Reel: Dominic's Delight

Sean Quinn 1997

Ballycastle fiddler Dominic McNabb has been a friend and musical collaborator since I established myself among the Glens musicians in the late 1980s. He was the first to hear most of my new tunes, of which he can play many himself. I wrote this reel for him and played it on a TV outside broadcast from Cushendall in 1997, accompanied by Kieran Dempsey on piano.

Reel: Gus McElroy's

Sean Quinn 2004

Gus (James) McElroy of Drumnaquoile, Castlewellan, Co. Down was my other great fiddling friend, from the time he and his brother Dan (accordion) joined my Blackthorn Céilí Band around 1962. We had some great times together, playing at céilíthe and travelling abroad to play at the International Eisteddfod in Llangollen, Wales, and with the Anna McCoy dancers at the *Festival de Danse Folklorique* in Nice, France. I began playing again with the brothers in the 1990s when their McElroy céilí band became popular playing for set dancing. When Gus finally retired from the band, he was replaced briefly by Denis Sweeney until the McElroys band folded around 2005, by which time I was playing more and more with Denis and drummer Seamus McCullough as Trasna Céilí Band.

24

Reel: Leaving Milltown

Sean Quinn 2004

The musical score for 'Reel: Leaving Milltown' is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five staves of music. The first staff contains the main melody. The second staff features a triplet of eighth notes and two first/second endings. The third staff includes a triplet of eighth notes and a repeat sign. The fourth and fifth staves provide alternative first and second endings for the piece.

In 2004, I paid our first and only visit, along with James and Caitlín McElheran, to the Willie Clancy Summer School in Milltown Malby, Co. Clare. Although we managed to find space in a Milltown pub on at least one evening, we got most of our session enjoyment out of town in places like Cooraclare and Mullagh. Hearing so much music in a short space of time inevitably led to some new melodies “bubbling up” from the subconscious. A lady accordionist friend, who had also attended the Willie Week that year, told me that the title was not entirely appropriate as my melody “wasn’t sad enough”.

Daughter Emer’s wedding in 2006 provided another opportunity to dedicate a tune to one of my family. Usually such dedications are of tunes that I am already working on at that particular time anyway, so this one was for Emer.

25

Emer's Wedding Reel

Sean Quinn 2006

The musical score for 'Emer's Wedding Reel' is written in treble clef with a key signature of two sharps (D major) and a common time signature (C). It consists of four staves of music. The first staff contains the main melody. The second staff features a triplet of eighth notes and two first/second endings. The third and fourth staves provide alternative first and second endings for the piece.

26

The Boys of Dundrum - Reel

Sean Quinn 2006

The musical score for 'The Boys of Dundrum - Reel' consists of six staves of music in treble clef, key of D major (one sharp), and 2/4 time. The melody is written on the top staff, and the accompaniment is written on the five lower staves. The piece features a mix of eighth and sixteenth notes, with some triplet patterns. The score ends with a double bar line and repeat dots.

I dreamed that I was trying, with some difficulty, to play this tune on a button accordion, at a house session in the company of some of the old Dundrum Céilí Band members. The band leader, Billy Redmond, said “Keep working at it - you’ll get it in the end”. Luckily, I was able to recall the tune when I woke up. There’s a hint of the Humours of Ballyconnell in it.

27

Reel: The Yellow Calf

Sean Quin 2006

The musical score for 'Reel: The Yellow Calf' consists of six staves of music in treble clef, key of D major (one sharp), and 2/4 time. The melody is written on the top staff, and the accompaniment is written on the five lower staves. The piece features a mix of eighth and sixteenth notes, with some triplet patterns. The score includes first and second endings, indicated by '1' and '2' above the notes. The piece ends with a double bar line and repeat dots.

I learned the reel *The Bunch of Keys* under its other name *The Yellow Heifer* from fiddler Jim McKendry. I wanted to try a version of the same melodic idea in a minor key, so it became the child of the Yellow Heifer, a Yellow Calf, so to speak (opposite, bottom). Not very original at all.

The following reel for my daughter Caroline was also inspired by another tune, the iconic 5-part accordion virtuoso piece widely known as *O'Mahoney's* by Martin Mulhaire (actually called for his wife *Carmel O'Mahoney-Mulhaire*). The structure is borrowed but the melody here is mine. This tune was well-liked by my former button-accordion teacher, the late great Caroline (Judge) Fegan, who asked me for the notes when she heard it on my first button-box CD, so it's dedicated to her as well.

28

Caroline's Reel

Sean Quinn 2007

The musical score for "Caroline's Reel" is written in G minor (one flat) and 2/4 time. It consists of 11 staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is a 5-part reel, with the first four parts each having a first ending (marked '1') and a second ending (marked '2'). The fifth part concludes with a triplet of eighth notes. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some accidentals (sharps) and a triplet in the final staff.

Cillian's Brilliant Reel

Sean Quinn 2007

Cillian Quinn was our first grandson and I had started dedicating tunes to grandchildren, starting with his sister Meabh (Princess Meabh's Jig). This one also confirmed a move towards composing on the button-accordion, with my growing confidence on that instrument. I got the loan of a basic Hohner black-dot button box in 2000 and later bought a 3-voice version which I played for a year before changing it for a 4-voice, 9-coupler Paolo Soprani. I added to the collection, a few years later, a rather more playable 3-voice Paolo which remains my favourite.

Johnny MacRory of Ballymena expressed an interest in playing with the Trasná Céilí Band at a time when our existing drummer, the late Seamus McCullough was experiencing failing health and missing gigs. First stepping in on an occasional basis, Johnny eventually became permanent and turned out to be a great asset to the band, given his long experience as a professional musician and his unbounded enthusiasm for Irish music and playing at céilíthe. He learned his craft from his father who drummed for the Shamrock Céilí Band, and the young Johnny sat beside his dad many a night soaking up the rhythms and the technique. This one is for Johnny.

30

Johnny Mac's Reel

For Johnny MacRory of Ballymena, Trasná Céilí Band drummer

Sean Quinn 2007

31

Reel: Philip's Fancy

Sean Quinn 2007

The musical score for 'Reel: Philip's Fancy' is written in treble clef with a key signature of two sharps (D major) and a common time signature. It consists of five staves. The first two staves are the main melody, with the second ending in a double bar line. The third staff is a first ending, marked with a '1' and a double bar line. The fourth and fifth staves are second endings, marked with a '2' and a double bar line. The piece concludes with a final double bar line.

This one is for my son Philip, who is himself a talented musician, playing keyboards and guitar, and various percussion instruments. He is also an expert sound recordist..

32

Reel: The Fiddlers' Return

For Davy Rice & Denis Sweeney

Sean Quinn 2007

The musical score for 'Reel: The Fiddlers' Return' is written in treble clef with a key signature of two sharps (D major) and a common time signature. It consists of four staves. The first staff is the main melody. The second staff has a first ending marked with a '1' and a double bar line, followed by a second ending marked with a '2' and a double bar line. The third and fourth staves are first and second endings, respectively, both marked with their respective numbers and double bar lines. The piece concludes with a final double bar line.

For some years in the 1990s I was in Denis Sweeney's 3-piece sets band, playing second accordion to James McElheran, but around 2002, at a time when the McElroy band was starting to wind down, he asked me to join him again on lead accordion. I brought with me the McElroys' drummer Seamus McCullough (son of Joe McCullough who was the original Árd Rí drummer) and the combination took the name Trasna, after Derrytrasna in Co. Armagh where Denis grew up. Occasionally we were joined in this new band by Denis' old music associate, Belfast fiddler Davy Rice. This marked a reunion for the two of them playing for céilí dancing together many years after the demise of their old Ros na Rí band - hence the title of this tune, dedicated to both musicians.

33

Reel: Autumn Leaves

Sean Quinn 2007

Musical notation for the reel 'Autumn Leaves'. It consists of four staves of music in the key of D major (one sharp) and 4/4 time. The first two staves are the first system, and the last two are the second system. The notation includes various note values, rests, and ornaments (marked with 'w'). The second system concludes with a first ending (marked '1.') and a second ending (marked '2.'). A triplet of eighth notes is indicated with a '3' and a bracket.

34

Reel: A Health to the Baby

Sean Quinn 2007

Musical notation for the reel 'A Health to the Baby'. It consists of four staves of music in the key of D major (one sharp) and 4/4 time. The first two staves are the first system, and the last two are the second system. The notation includes various note values, rests, and ornaments (marked with 'w'). The second system concludes with a repeat sign.

35

The Easterly Reel

Sean Quinn 2008

Musical notation for the reel 'The Easterly Reel'. It consists of four staves of music in the key of D major (one sharp) and 4/4 time. The first two staves are the first system, and the last two are the second system. The notation includes various note values, rests, and ornaments (marked with 'w'). The second system concludes with a first ending (marked '1.') and a second ending (marked '2.').

36

The June Reel

Sean Quinn 2008

The musical score for 'The June Reel' is written in treble clef, key of D major (two sharps), and 6/8 time. It consists of four staves. The first staff contains the first line of the melody. The second staff contains the second line, including a first ending bracketed with '1' and a second ending bracketed with '2'. The third staff contains the third line, featuring several grace notes (marked with a double tilde) over the first two measures. The fourth staff contains the fourth line, also including a first ending bracketed with '1' and a second ending bracketed with '2'.

The weather and the seasons can affect one's mood and can suggest to me titles for tunes as I am working on them - hence *Autumn Leaves*. Similarly *Easterly* refers to the cold winds that blow across Ireland from Europe at certain times in the year. Around this time, our first grandchildren were being born, with the usual anxiety beforehand and then delight when, thankfully, all works out OK. *A Health to the Baby* is not just a wish for a healthy child but a toast to the new arrival, like in the traditional jig *A Health to the Ladies*. The June Reel was just composed in that month. I am always conscious of the tradition of naming Irish dance tunes which, in times past, relied heavily on nature and agriculture for inspiration. Some modern Irish composers of traditional dance tunes are breaking out of that mould now with tune titles more reflective of the modern age and new technology.

37

Reel: The Torr Road

Sean Quinn 2008

The musical score for 'Reel: The Torr Road' is written in treble clef, key of D major (two sharps), and 6/8 time. It consists of five staves. The first staff contains the first line of the melody. The second staff contains the second line, including a first ending bracketed with '1' and a second ending bracketed with '2'. The third staff contains the third line, also including a first ending bracketed with '1'. The fourth staff contains the fourth line. The fifth staff contains the fifth line, including a second ending bracketed with '2'.

The landscape of the Glens of Antrim had been a source of inspiration to my music and I wanted to dedicate a tune to the picturesque road which winds from Cushendun over 'Dan Nancy's Brae' and along the sea cliffs to the little church at Culraney. Thence it leads to the promontory of Torr Head with its ruined coastguard station and passing near to Murlough Bay to join the road from Cushendall to Ballycastle at Ballyvoy. Like its namesake, this reel has many steep slopes and sharp bends in its melody.

38

Julie's Reel

Sean Quinn 2009

Julie Graham is one of the more talented young traditional musicians to have emerged around Cushendall in the early 21st century. Many of these started in the traditional instrument classes provided by the Glens Traditions Group, and continued in the group music activities of Cushendall Comhaltas led by Kieran Dempsey. Coming from a musical family, Julie is an inspiring whistle player who lost her sight as a young adult, but she joins enthusiastically in the local session scene and group performances whenever possible. I was happy that she learned to play this reel, which I made for her and included on my CD *The Box I Left Behind Me*.

39

Martin John's Reel

Sean Quinn 2010

Another grandson, Martin John Quinn was named for his two grandfathers and he gets this nice reel in D major. They lived at Ashley Grove in Dunmurry (Tune No. 40)

40

Reel: Ashley Grove

Sean Quinn 2011

Musical notation for the reel 'Ashley Grove'. It consists of four staves of music in G major (one sharp) and 4/4 time. The first staff contains the first four measures. The second staff contains measures 5-8, with a first ending bracket over measures 7-8 and a second ending bracket over measures 9-10. The third staff contains measures 11-14, with a repeat sign at the beginning. The fourth staff contains measures 15-18, with a first ending bracket over measures 17-18 and a second ending bracket over measures 19-20.

41

Reel: Dunamanagh Man

For fiddler Paddy Blee

Sean Quinn 2011

Musical notation for the reel 'Dunamanagh Man'. It consists of four staves of music in G major (one sharp) and 4/4 time. The first staff contains the first four measures. The second staff contains measures 5-8. The third staff contains measures 9-12, with a repeat sign at the beginning. The fourth staff contains measures 13-16, with a first ending bracket over measures 15-16 and a second ending bracket over measures 17-18.

42

Reel: Pat the Painter

Sean Quinn 2012

Musical notation for the reel 'Pat the Painter'. It consists of four staves of music in G major (one sharp) and 4/4 time. The first staff contains the first four measures. The second staff contains measures 5-8, with a first ending bracket over measures 7-8 and a second ending bracket over measures 9-10. The third staff contains measures 11-14, with a repeat sign at the beginning. The fourth staff contains measures 15-18, with a first ending bracket over measures 17-18 and a second ending bracket over measures 19-20.

Pat Murphy painted our house in Belfast for many years, a colourful character and lover of Irish music who happened to be with us just when I was in need of a name for a tune !

43 The Night We Went Over The Ditch

For Co. Down fiddler Michael Rodgers

Sean Quinn 2014

Musical score for 'The Night We Went Over The Ditch' in G major, 4/4 time. The score consists of four staves. The first staff contains the first four measures. The second staff contains measures 5-8, with a first ending bracket over measures 7-8 and a second ending bracket over measures 9-10. The third staff contains measures 11-14, with a repeat sign at the beginning and a triplet of eighth notes in measure 14. The fourth staff contains measures 15-18, with a first ending bracket over measures 17-18 and a second ending bracket over measures 19-20.

The title above refers to me being involved in a motor accident when I was a member of the Dundrum Céilí Band, being about 17 at the time. A big house session had been arranged, with some respected musicians coming down from Belfast to play with us. Unfortunately some of us never made it to the session that night. Many years later, I wrote this tune in memory of that event.

44 Daideo's Reel

Sean Quinn 2009

Musical score for 'Daideo's Reel' in G major, 4/4 time. The score consists of six staves. The first two staves contain the first four measures, with a double bar line and repeat sign at the end of the second staff. The third staff contains measures 5-8. The fourth staff contains measures 9-12. The fifth and sixth staves contain measures 13-16, with a double bar line and repeat sign at the end of the sixth staff.

When our first grandchildren were born, our children decided to use the Irish language terms Daideo and Mamó for us to distinguish us, to the grandkids, from the other sets of grandparents who would be Grandpa and Nana or whatever. I composed this tune recently after I had learned the reel *The Boy in the Gap* and I think there is some crossover !

45

The Cuckoo Reel

Sean Quinn 2015

Sometimes when I am out gardening at Knocknacarry, in May or June, I would hear the call of the cuckoo echoing across the Glen, across the flat fields that border the lower reaches of the river Dun. Glendun seems to have an association with the cuckoo bird for centuries, for it is mentioned in the great old traditional song *Airde Cuan* when the poet says he wishes he could be in the “Cuckoo Glen” of a Sunday:

Dá mbeinn féin in Airde Cuain, in aice an tsléibhe Atá i bhfad uaim.

B’annamh liom gan dul ar cuairt go Gleann na gCuach de Domhnaigh.

I wish I was in Airde Cuan, beside the mountains that are so far away from me.

I would love to go on a visit to the Cuckoo Glen on a Sunday.

Airde Cuan refers to a stretch of land (actually called a “townland”) on the northern side of lower Glendun where the glen widens out to meet the coast.

I wished to compose a tune for the cuckoo, incorporating the bird’s familiar call. This started out as a jig (see *The Cuckoo Jig*) but with some of my session friends I had recently been exploring the odd coincidence of jigs and reels which have the same basic melody. The most obvious example is the similarity between *The Maid in the Meadow* and *The Green Fields of America*, but there is also *The Collier’s Reel* and *The Collier’s Jig* and *Travers Reel and Jig*.

So starting with *The Cuckoo Jig*, I developed the same basic melody into reel time, adding the extra notes to fill out each bar, with the intention of playing one after the other, for effect. I first thought that the jig should be played first as the reel is essentially a development of the jig and more complicated, but now I think the jig comes better after the reel.

The sound of the cuckoo, in both tunes, is heard at the start of the second part and I have added, after each cuckoo call, another little trill which could be taken to be another bird answering the cuckoo. It is seldom that I approach a composition so deliberately. Many tunes sort of “pop out” almost fully-formed, but this one was definitely “worked on” to achieve the final result. Even for those tunes which do emerge fairly complete, I have, in recent years, taken more trouble to “tweak” the melodies to arrive at something which is most pleasing (or more original) whereas in the early days of composing I tended to just jot down the tune as it came to me and left it at that.



Jigs

46

The Knocknacarry Jig

Sean Quinn 1988

The musical score for 'The Knocknacarry Jig' is presented in ten staves. It is written in treble clef, D major (two sharps), and 6/8 time. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The music is a single melodic line. The score includes several first and second endings, indicated by '1.' and '2.' above the notes. The piece concludes with a double bar line and repeat dots.

This was my first jig and the introductory bars remind me now of one of tunes called *The Gold Ring*. However it is only a fleeting resemblance and the tune progresses to five parts in reasonably original style. I composed this, like quite a few tunes of this period, at the upright piano in our country house at Knocknacarry, after moving there in 1987.

47

The Glenshesk Jig

(McNabb's Favourite)

Sean Quinn 1989

The musical score for 'The Glenshesk Jig' is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of five staves of music. The first staff contains the first four measures. The second staff contains measures 5-8, with a first ending bracket over measures 7-8 and a second ending bracket over measures 9-10. The third staff contains measures 11-14, with a first ending bracket over measures 13-14. The fourth staff contains measures 15-18, with a second ending bracket over measures 17-18. The fifth staff contains measures 19-22, ending with a double bar line.

I had been listening to an audio cassette of accordionist Joe Burke, which included the tune *Jackson's Jig* which I can now see influenced this composition, although I wrote this in a different key. I never learned or played Jackson's until years later. The second part is more original and the tune was well-liked, at the time of first airing, by Dominic McNabb of lower Glenshesk, Ballycastle, so that's where the name came from.

48

Emer's Jig

Sean Quinn 1990

The musical score for 'Emer's Jig' is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of four staves of music. The first staff contains the first four measures. The second staff contains measures 5-8. The third staff contains measures 9-12. The fourth staff contains measures 13-16, ending with a double bar line.

Another tune composed at the piano in Knocknacarry and dedicated to my second daughter, who would have been about 12 years old at that time. Emer is herself very musical and has become an excellent guitarist and singer-songwriter. She is blessed with a beautiful singing voice and has performed with the Big Belfast Choir.

Jig: The Mare's Tail

Sean Quinn 1992

Musical score for 'The Mare's Tail' in G major, 6/8 time. It consists of five staves of music. The first staff contains the first line of the melody. The second staff contains the second line, including a first ending and a second ending. The third staff contains the third line. The fourth staff contains the fourth line, including a first ending. The fifth staff contains the fifth line, including a second ending. The score includes various musical notations such as treble clefs, a key signature of one sharp (F#), a 6/8 time signature, and triplet markings.

The Mare's Tail is a famous waterfall in Glenariff, near Cushendall. You can see it on your right as you drive up the glen from Waterfoot towards Parkmore.

Maggie's Leap is a deep fissure in the coastal rocks south of Newcastle. Legend has it that the young Maggie jumped across the chasm to escape pursuit by an amorous soldier, sometime during the 19th Century. More colourful fable says that she had a basket of eggs on her head at the time! I doubt it.



Jig: Maggie's Leap

Sean Quinn 1993

Musical score for 'Maggie's Leap' in G major, 6/8 time. It consists of four staves of music. The first staff contains the first line of the melody. The second staff contains the second line. The third staff contains the third line. The fourth staff contains the fourth line. The score includes various musical notations such as treble clefs, a key signature of one sharp (F#), a 6/8 time signature, and repeat signs.

51

Jig: Ailsa Craig (Paddy's Milestone)

Sean Quinn 1993



Ailsa Craig

Ailsa Craig is a large volcanic plug in the form of an island about 10 miles off the coast of Ayrshire, which can also be seen clearly from the Antrim coast around Cushendun and Cushendall. It is about halfway on the shipping route between Glasgow and Belfast. It was once a productive site for granite quarrying and is still the source of reputedly the best 'curling stones' used in that unique Scottish sport. Nowadays it is also the site of Europe's largest gannet colony. I wanted to create a melody with a recognisable Scottish feel and I set it in the key of A which is popular for Scottish pipe and dance music.

52

The Randalstown Jig

Dedicated to Randalstown fiddler Denis Sweeney

Sean Quinn 1994



This tune came to me while playing at a sets céilí in Denis' home town with the Sweeney Band.

Jig: Happenstance

Sean Quinn 1995

The musical score for 'Jig: Happenstance' is written in treble clef, key of D major (one sharp), and 6/8 time. It consists of five staves of music. The first two staves form the first line, and the last three staves form the second line. The second line includes two first endings (marked '1.') and one second ending (marked '2.'). The piece concludes with a double bar line and repeat dots.

I think the name of *Happenstance*, above, means that it was ‘just something that came to me’. I like the sound of it anyway, an old word. *The Snowy Shamrock* implies that we had snow on St. Patrick’s Day, 17th March, in 1995. Spring must have been late that year, and this was winter’s last blast. According to Irish folk myth, the weather is supposed to turn warmer after St. Patrick’s day. ‘Saint Paddy turns over the warm side of the stone’ people would say, and it was after 17th March that we could consider planting potatoes because the ground would then be warm enough.

Jig: The Snowy Shamrock

Sean Quinn 1995

The musical score for 'Jig: The Snowy Shamrock' is written in treble clef, key of D major (one sharp), and 6/8 time. It consists of four staves of music. The first two staves form the first line, and the last two staves form the second line. The second line includes two first endings (marked '1.') and one second ending (marked '2.'). The piece concludes with a double bar line and repeat dots.

The late Dan Lavery was a well-known character of the ‘Middle Glens’ who lived along the Coast Road where it leaves Glenariff and turns out towards Garron Point, near ‘The Bay’ chapel. He was a real country man, who worked as a casual gardener in later years, but was a dedicated enthusiast for traditional music. He belonged to that band of people who, although not playing themselves, follow traditional music and musicians and know all the tunes in their head. Dan was renowned for quoting tune titles to suit the occasion (e.g. addressing a fresh pint of Guinness, he would say “Let’s Trim the Velvet” - a reel).

Dan was a stalwart of the Glens of Antrim Comhaltas for many years. When that branch inaugurated the practice of making a ‘lifetime achievement’ award to long-standing members, Dan was the first recipient. He received a specially-commissioned plaque in the shape of a miniature carved wooden fiddle, from the hands of craftsman and musician Martin O’Kane and I composed this jig in his honour, which Dominic McNabb and I played for him at the presentation dinner. Dan meticulously referred to ‘double jigs’ to distinguish them from single and slip or hop jigs, so that characteristic is reflected in the title.



Dan is pictured here holding his miniature fiddle after the presentation at the Comhaltas awards dinner.

(photo: James McElheran)

55 Dan Lavery's Double Jig

Dan Lavery was a traditional music enthusiast from Glenariff, and a good friend

Sean Quinn 1996

Thingamajig

Sean Quinn 1997

Another, I hope, catchy tune title, this one was well-liked by several Glens musicians when I gave it its first airing. When I listen to it today, I can hear in it an unconscious reference to the popular Morrison's Jig, which I didn't know or play in 1997, but I must have heard somewhere.

The Cloghmore Jig

Sean Quinn 2000

The Cloghmore (in Irish *An Cloch Mór*) is a famous sandstone boulder that rests on Mourne granite on a hill above the town of Rostrevor in County Down. Technically it is a glacial *erratic*, and was transported by the ice from Scotland to its final resting place here during the last ice age. Erratic means a rock that is in the wrong place i.e. doesn't belong among the native rocks. The Cloghmore Stone is a popular destination for hill-walkers. I like naming tunes after features of the landscape, especially ones that I have visited and are familiar to me, as I feel it roots the music in the land from which I have come, and also advertises places that other people may not know.

58

The Diversity Jig

One of two tunes which received an award in the Northern Ireland Millenium Music Competition

Sean Quinn 2000

Musical score for 'The Diversity Jig' in G major, 6/8 time. It consists of four staves of music. The first staff is the main melody. The second and fourth staves contain two first endings (marked '1.') and two second endings (marked '2.'). The third staff is a variation of the melody.

59

Jig: The Key to the Door

One of two tunes which received an award in the Northern Ireland Millenium Music Competition

Sean Quinn 2000

Musical score for 'Jig: The Key to the Door' in G major, 6/8 time. It consists of seven staves of music. The first staff is the main melody. The second and fourth staves contain two first endings (marked '1.') and two second endings (marked '2.'). The third staff is a variation of the melody.

KeyNotes

The Diversity Jig and The Key to the Door (previous page) were written for the Northern Ireland Millennium Music Competition, and all entries had to relate to the theme of a key or opening a door - perhaps an entrance to the new century, or a new Northern Ireland (with the Peace Process just bedding down). I got an award anyway, in the traditional music category. The concept I wished to present was that the first tune in a slightly sad minor key represented the problems that diversity could cause in our society. The second tune, in a brighter major key symbolised that with mutual respect we could make our diversity something to cherish and be proud of, leading us all into the sunshine of a more peaceful future - that acceptance of difference was 'The Key to the Door'.

60

Alex Higgins' Jig

Sean Quinn 2001

The late Alex Higgins was a banjo player from Glenravel, whom I met at many music sessions in Cushendall and in the old Skerry Inn at Newtown Crommelin. He extended a hand of friendship to me when I first joined the Glens traditional music scene and often called with me at Knocknacarry while on his journeys about the Glens as a motor parts representative. He is greatly missed. I was able to let him hear this jig while he was still active, which is gratifying, and he recorded it on his portable cassette machine. This was the first tune I composed exclusively on the button-accordion.

PJ Hill, another very competent banjo player, is a regular session friend in Cushendall and Ballycastle, and he does just live just 'over the hill' from me, in Carey. PJ has usually a great appetite for learning new tunes, so I hope some day he will learn this one!

61

Jig: Over the Hill (for PJ)

Sean Quinn 2003

62

A Christmas Jig

Sean Quinn 2004



I recorded these two jigs as a set on my first button-box CD, which was published about 10 years after I took up that instrument again, after playing piano accordion for many years. Joe Martin, from Cloughmills, has played bodhrán regularly for many years with PJ Hill and the accordionist Leo Brown. He is a well-known long-distance lorry-driver, owner of a family haulage business and a restorer of old vehicles.

63

Jig: Jolly Joe Martin

(or The Pleasant Trucker)

Sean Quinn 2004



Joe Martin, Leo Brown and PJ Hill playing in McCollam's Bar, Cushendall.

KeyNotes

In 2005 our first grandchild was on the way, and I started working on a tune to dedicate to him/her. At the All-Ireland Fleadh in Letterkenny, I met my namesake Seán Quinn the New York fiddler, and he gave me a present of a CD of his own compositions (his 'Stick to the Tar' album). On playing this, one tune leapt out at me - Queen Meabh's Jig, which he dedicated to one of his brothers' children. The first part of this tune was almost the same as the melody I had been working on, and his was new music that I couldn't have heard before, so no unconscious plagiarism here!

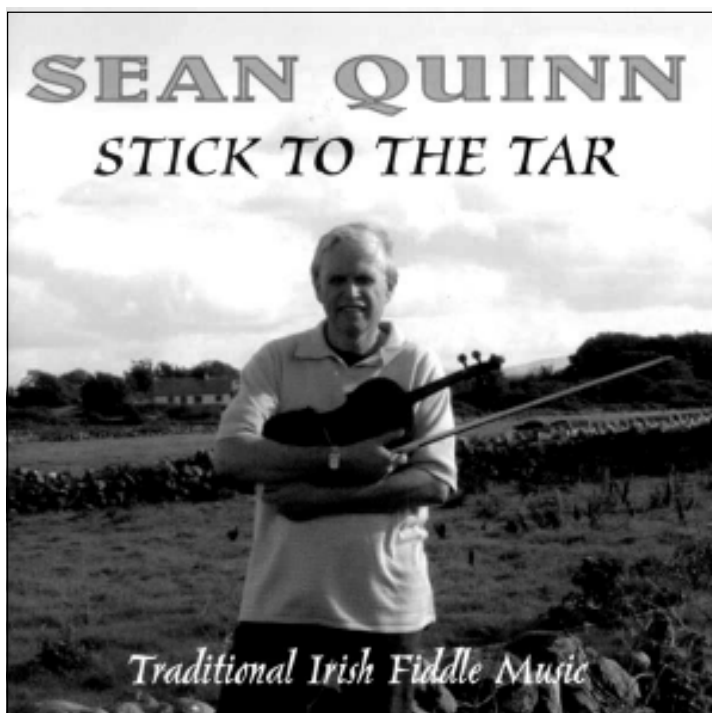
64

Princess Meabh's Jig

Sean Quinn 2005



The American musician's tune was in a different key, but the first parts of our compositions are remarkably similar and I can't explain why, but the second parts are different. Things became weirder, however, when my grandchild arrived the following spring - a girl whose parents surprisingly decided to call Meabh! Her being our little princess, her tune became Princess Meabh's Jig. Meabh's father is my son Conor, so the princess's father being the king, when he got a tune for himself, it had to be King Conor's Jig. King Conor MacNeasa and Queen Meabh of Connaught were big figures in Irish mythology, so it all fits beautifully. However this bit of trans-Atlantic mind-reading is hard to explain. A touch of the Twilight Zone, I fear (now there's a name for a tune) !



Sean Quinn's influential fiddle CD contains the jig "Queen Meabh" to which I composed a tune mysteriously similar. The title "Stick to the Tar" refers to an occasion when Sean was asking directions to a place in Ireland from a local farmer and the reply was: "There is a shorter road (un-surfaced) but you'd be better to stick to the tar." (surfaced road). Now living in Long Island NY, this Sean Quinn is a prolific composer of Irish tunes and an acclaimed music teacher. He is the son of the famous Irish-American fiddler Louis Quinn, who came originally from Markethill in Co. Armagh.

65

King Conor's Jig

Sean Quinn 2006

The musical score for King Conor's Jig consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody is written in a single line. The second staff contains a first ending (marked '1') and a second ending (marked '2'). The third and fourth staves are repeat sections. The fifth and sixth staves are also repeat sections. The seventh and eighth staves are repeat sections with first and second endings.

Eoin is our youngest child and he got a tune named for him in due course. When he, in turn had a son of his own, I wrote a tune for the boy also (see Luke John's Jig No.73).

66

Eoin Quinn's Jig

Sean Quinn 2006

The musical score for Eoin Quinn's Jig consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody is written in a single line. The second staff contains a first ending (marked '1') and a second ending (marked '2'). The third and fourth staves are repeat sections. The fifth staff is a repeat section with a first ending (marked '1') and a second ending (marked '2').

67

Jig - The Culturlann

Sean Quinn 2006

The musical score for 'Jig - The Culturlann' is written in treble clef with a key signature of two sharps (D major) and a 6/8 time signature. It consists of four staves. The first staff contains the main melody. The second and fourth staves feature first and second endings, indicated by '1' and '2' above the notes. The third staff contains a bridge or middle section. The piece concludes with a double bar line.

Cultúrlann MacAdam-O’Fiach is an Irish language and cultural centre based in a converted church on Belfast’s Falls Road. When they started running monthly céilí nights there, our Trasna Céilí Band became the resident band. This residency lasted for a number of years up until about 2012 when we started to share the slot with a few other bands on a three-monthly rotation. The Cultúrlann céilíthe continue to be a highlight of the Irish dancing calendar in Belfast, being particularly popular with the more mature graduates of the many fine dancing schools in the city.

68

A Jig for June

Sean Quinn 2007

The musical score for 'A Jig for June' is written in treble clef with a key signature of two sharps (D major) and a 6/8 time signature. It consists of four staves. The first staff contains the main melody. The second and fourth staves feature first and second endings, indicated by '1' and '2' above the notes. The third staff contains a bridge or middle section. The piece concludes with a double bar line.

When all else fails for tune name inspiration, I sometimes fall back on the time of year, the seasons, or the month. So *A Jig for June* is the month, not any lady of that name.

69

Jig: Global Warming

Sean Quinn 2007

Musical score for 'Jig: Global Warming' in G major, 6/8 time. The score consists of four staves. The first staff is the melody. The second staff is the accompaniment, featuring a first ending (1.) and a second ending (2.). The third staff is the melody, and the fourth staff is the accompaniment, also featuring a first ending (1.) and a second ending (2.).

Climate change was a topic that was much in people's conversation when I was searching around for this tune title. This was before evidence of change became almost irrefutable in a few years, with a series of disastrously wet winters and widespread flooding in Britain and Ireland on a previously unseen scale.

Red-haired (Ruadh) Roisín Quinn came along in 2008, being our third grandchild, and this is her tune. The first part was inspired by a Scottish march - The Duke of Fife's Welcome to Deeside.

70

Jig: Roisín Ruadh

Sean Quinn 2008

Musical score for 'Jig: Roisín Ruadh' in G major, 6/8 time. The score consists of eight staves. The first staff is the melody. The second staff is the accompaniment, featuring a first ending (1.) and a second ending (2.). The third staff is the melody, and the fourth staff is the accompaniment, also featuring a first ending (1.) and a second ending (2.). The fifth staff is the melody, and the sixth staff is the accompaniment, also featuring a first ending (1.) and a second ending (2.). The seventh staff is the melody, and the eighth staff is the accompaniment, also featuring a first ending (1.) and a second ending (2.).

The Old Bangor Jig

Sean Quinn 2008

The musical score for 'The Old Bangor Jig' is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of five staves of music. The first staff begins with a repeat sign. The second staff contains two first endings, labeled '1' and '2'. The third staff begins with a repeat sign. The fourth and fifth staves continue the melody, with the fifth staff ending with a repeat sign.

Our daughter Emer and her husband Mark Hopkins, first settled in the old part of Bangor, Co. Down after their marriage. It was an interesting locality around Central Avenue, close to the shops of Main Street as well as Pickie Park and the Marina. So I used this name, Old Bangor, for a jig I was working on at the time.

Alex Fyfe is a banjo-mandolin player from the village of Cargan in the '10th Glen'. Glenravel, between Cushendall and Ballymena, is not one of the famous Nine Glens of Antrim, but quite a picturesque area with two small settlements - Cargan and Martinstown. On its Northern edge lies a third settlement, Newtown Crommelin, the location of the Skerry Inn once a vibrant venue for traditional music sessions and probably the first place that I met Alex. He has since been a constant presence wherever I went to play music in the Glens, be it the Skerry Inn, McCollam's in Cushendall (Johnny Joe's) or O'Connor's in Ballycastle - a real enthusiast for the music, who is also a talented artist and singer.

Jig: Fyfe's Fancy

For Alex Fyfe, banjo-mandolinist of Cargan, Glenravel

Sean Quinn 2009

The musical score for 'Jig: Fyfe's Fancy' is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. It consists of four staves of music. The first staff begins with a repeat sign. The second staff contains two first endings, labeled '1' and '2'. The third staff begins with a repeat sign. The fourth staff continues the melody, with the first ending labeled '1' and the second ending labeled '2'.

73

Luke John's Jig

Sean Quinn 2014

The musical score for 'Luke John's Jig' is presented in ten staves of music. The key signature is D major (two sharps) and the time signature is 6/8. The piece is a five-part jig. The first staff begins with a treble clef and a key signature of two sharps. The second and fourth staves feature first and second endings, indicated by bracketed lines above the notes and the numbers '1.' and '2.' respectively. The third, fifth, seventh, and ninth staves continue the main melody. The piece concludes with a final cadence on the tenth staff.

Luke John Quinn was born in Glasgow to our son Eoin and his Scottish wife Anne, our seventh grandchild, and a real charmer. I might have been tempted to try another Jig with a Scottish flavour, like my *Ailsa Craig*, but I had this one in the process of finalisation, so he got it for his personal tune and it's a nice five-parter in traditional Irish style, perhaps to keep him in mind of his Irish roots!

Jig: The Cuckoo in the Glen

Sean Quinn 2015



As described in the note to the Cuckoo Reel (No. 45), I composed this jig after hearing the cuckoo's call in Glendun, in May 2015. The Cuckoo can be heard clearest in the second part of the tune, with an added little trill, perhaps from another songbird nearby. I had been interested for some time in jigs and reels in Irish traditional music that carry the same basic melody e.g. The Colliers' jig and reel and the Green Fields of America/Maid in the Meadow. Thus I set to develop a reel from this jig and it became the Cuckoo Reel. In some of the music sessions which I attend, we play, one after the other for fun, jig/reel combinations such as I have described, Travers' jig and reel being another example. I initially felt, in the case of the Cuckoo tunes, that the reel should follow the jig, since it is a development of the latter tune, but now I think that the effect is more pleasant to play the reel first - see what you think yourself.



The Cuckoo (inset) and Glendun viewed from Knocknacarry.



Hornpipes

Slip Jigs, Marches and Other Tunes

75

The Red Bay Hornpipe

Sean Quinn 1988



Red Bay with the ruin of McQuillan's Castle foreground right. Garron Point is in the distance, left.
Photo: Kathleen McNeilly (used with permission)

My first hornpipe was dedicated to a very visible landscape feature in the Antrim Glens, the coastal inlet which is the seaward end of Glenariff and the setting of the villages of Cushendall and Waterfoot. It was also intended to be featured in the Glens Suite, a musical journey from Glenarm in the south to Glentaisie near Ballycastle (still a work in progress). As sometimes happens, there is an accidental hint of another tune in here - have a listen to the reel *The Silver Spire*.

Kitty Snow's Hornpipe

Sean Quinn 1994

In 1994, after a short break from céilí band activities, I had begun my re-association with the McElroy brothers, Dan and Gus. They asked me to play with their band at a special event in the Seaconnell area of the Slieve Croob hills above Castlewellan, Co. Down. This occasion was the launch of a major tourist initiative comprising self-catering cottages and a holiday complex which included a new hotel and social centre. We played for dancing in a large marquee that night and had our tea in the restored 19th century *Kitty Snow's Cottage*. Inside was a display explaining how the legendary Kitty had walked into the area during a terrible blizzard long ago, to settle and to marry. Thus the nickname. It must have made an impression on me, for I named this tune for her.

77

The Derrykeighan Hornpipe

Dedicated to Jim McAlister, accordion expert.

Sean Quinn 1995

The musical score for 'The Derrykeighan Hornpipe' is written in 4/4 time and consists of four staves. The key signature has one sharp (F#). The melody is characterized by frequent triplet patterns, indicated by a '3' over a group of three notes. The piece features a repeat sign with two endings. The first ending leads back to the beginning of the piece, while the second ending concludes the piece. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

James McAlister lives on a farm close by Derrykeighan crossroads near Dervock, in North Antrim. He is also an accordionist who developed a sideline in accordion sales and repair, travelling to the accordion heartland of Ancona and Castelfidardo in Italy to gain experience in accordion manufacture and especially tuning. He has overhauled several of my piano accordions over the years and I have always been very pleased with the resulting sound. This hornpipe is for Jim.

78

Rory Dempsey's Hornpipe

Dedicated to the talented fiddler from Cushendall

Sean Quinn 1999

The musical score for 'Rory Dempsey's Hornpipe' is written in 4/4 time and consists of four staves. The key signature has two sharps (D major). The melody is characterized by frequent triplet patterns, indicated by a '3' over a group of three notes. The piece features a repeat sign with two endings. The first ending leads back to the beginning of the piece, while the second ending concludes the piece. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Rory is the son of Ciaran Dempsey, the leader of Cushendall Comhaltas for many years and someone who has given countless hours in developing and encouraging the young musicians of the area. Rory learned his fiddling initially from Denis Sweeney through the classes run by the Antrim Glens Traditions Group. At the same time his sister Marie learned button accordion under the tuition of James McElheran. Both young people kept at the music and developed great competence on their instruments.

At one stage Rory was considering entering the fiddle competition at the Ulster Fleadh and he was looking for a hornpipe to play as one of his pieces. I offered him this. In recent years he has become a super player and a welcome visitor, on occasion, to the Friday evening session in Cushendall.

Hornpipe: A Trip to Inisheer

Sean Quinn 2004

Musical score for 'Hornpipe: A Trip to Inisheer' in G major, 4/4 time. The score consists of four staves. The first two staves are the main melody, and the last two are the accompaniment. The melody features several triplet markings and a double bar line with first and second endings. The accompaniment provides a steady rhythmic base with some triplet markings.

The trip to Inisheer (the most easterly of the Aran Islands) was made during our 2004 visit to County Clare for the Willie Clancy Summer School of traditional music . We made the boat trip on a beautiful sunny afternoon with James and Caitlín McElheran and it was an amazing experience.

Hornpipe: The Rippling Burn

Sean Quinn 2007

Musical score for 'Hornpipe: The Rippling Burn' in G major, 4/4 time. The score consists of four staves. The first two staves are the main melody, and the last two are the accompaniment. The melody is characterized by many triplet markings and a double bar line with first and second endings. The accompaniment features a consistent triplet pattern.

Hopkins' Hornpipe

Sean Quinn 2008

Musical score for 'Hopkins' Hornpipe' in G major, 4/4 time. The score consists of four staves. The first two staves are the main melody, and the last two are the accompaniment. The melody is filled with triplet markings and includes a double bar line with first and second endings. The accompaniment also features triplet markings.

The Rippling Burn bounds of our garden in Knocknacarry and I go to sleep to its sound every night as our bedroom is right next to it. The Hopkins is my grandson, Liam who lives near Comber, Co. Down. Coincidentally, there is, in Comber, another Hopkins - Ken the well-known accordionist and accordion collector, who also fancied this tune title when I played it at a concert, so I guess they may share a claim to it.

82 Ferguson's Fancy

Dedicated to Craig, the Lisburn Piper

Sean Quinn 2015

Ferguson's hornpipe is for Craig, our piper at the Tap Room session in Hilden, near Lisburn, Co. Antrim. The Hilden hornpipe is named for the same location, the Tap Room Restaurant being part of the Hilden Brewery complex (see below).

83 The Hilden Hornpipe

Named for the Lisburn brewery where we held a weekly music session

Sean Quinn 2015

Hilden village grew up close to Lisburn because of the large mill built there on the banks of the River Lagan by the industrialist William Barbour in the early 19th Century. The mill operated from 1823, specialising in the manufacture of linen threads (Barbour Threads) and was once the largest thread manufacturing industry in the world, employing 2000 people, but finally closed in 2006. William Barbour had built a fine house (Hilden House) adjacent to his mill and in recent times it was acquired by the Scullion family who turned its old stables and outbuildings into a craft brewery (Hilden Ale) and a gourmet restaurant (The Tap Room). Since 2012 a group of local traditional musicians have been accommodated in the Tap Room for a weekly session on Wednesday evenings.

Slip Jig: The Slopes of Tievebulliagh

Sean Quinn 1990

The musical score is written on 12 staves. It begins with a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The melody is characterized by its light, bouncy rhythm. The first two staves contain the primary melodic line. The subsequent staves provide various rhythmic and melodic variations, including patterns of eighth and sixteenth notes. The piece ends with a double bar line.

Another notable landscape feature in the Glens is the basalt plug hill of Tievebulliagh, on the south side of Glенаan. In prehistoric times it was the site of a stone axe ‘factory’ because of the very hard porcellanite rock, a result of the erupting volcanic lava roasting the pre-existing limestone. Examples of Tievebulliagh axes have been found in parts of Britain and beyond, so the axe makers were active traders.

85

Slip Jig: The Vanishing Lake

Sean Quinn 1991

The musical score for 'Slip Jig: The Vanishing Lake' is presented in ten staves. The first two staves contain the primary melody, which is a classic slip jig pattern. The subsequent eight staves provide various rhythmic and melodic variations, including patterns with eighth and sixteenth notes, and some with grace notes. The key signature is one sharp (F#) and the time signature is 3/8. The piece concludes with a final cadence on the tenth staff.

Loughareema, the Vanishing Lake, can be seen along the roadside at the highest point between between Cushendun and Ballycastle. During dry spells, the water all disappears down a sink hole in the underlying Limestone rock, while after heavy rain the lake fills up to the level of the road. In 1898 there was only a low narrow causeway across the lake and a coach carrying Colonel John McNeill from Cushendun came off the causeway and into the lake. Coach, coachman, passenger and two horses were all lost in the dark waters.

86

Cushendun Polka No. 1

Sean Quinn 1991

Musical score for Cushendun Polka No. 1, measures 1-4. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of four staves of music. The first two staves contain the first two measures, and the last two staves contain the last two measures. The music features a mix of eighth and quarter notes, with some beamed eighth notes in the first measure of each staff.

87

Cushendun Polka No. 2

Sean Quinn 1991

Musical score for Cushendun Polka No. 2, measures 1-4. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of four staves of music. The first two staves contain the first two measures, and the last two staves contain the last two measures. The music features a mix of eighth and quarter notes, with some beamed eighth notes in the first measure of each staff.

The above polkas came to mind during the spell when I was playing regularly for Set Dancing with the Denis Sweeney Band. My son Peter was ‘messing’ on the piano when he accidentally produced the outline for the polka below that now carries his name.

88

Peter's Polka

Peter Quinn and Sean Quinn 1992

Musical score for Peter's Polka, measures 1-4. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of four staves of music. The first two staves contain the first two measures, and the last two staves contain the last two measures. The music features a mix of eighth and quarter notes. The fourth measure of the bottom staff has two first endings, labeled '1' and '2', indicated by bracketed lines above the notes.

89

Sean Quinn's Polka

Sean Quinn 1992

90

Polka: The Box I Left Behind Me

Sean Quinn 2007

I was not familiar with polkas and slides in my youth, as they are more associated with the traditional dance music of the South-West of Ireland. I discovered them though our sets céilíthe with The Denis Sweeney Band and in particular by listening to the playing of our lead accordionist James McElheran, who taught me many examples of these tunes and also pointed me towards native exponents of this music e.g. Jackie Daly. Eventually I came to making some of these tunes myself. *The Box I Left Behind Me* was the first polka I composed on the button accordion. It became the title track of my first button-box CD and it refers to the fact that I left the button accordion, my first instrument, behind me for many years while playing in bands on the piano accordion. I only came back to it in 2000 when I retired from teaching and had time to attend classes in order to learn to play the instrument properly.

In 2015 I was watching a TV programme about traditional music on the borders of Limerick and Kerry. It featured some new slides composed by a local fiddler and I realised that I had composed no slides yet, so I set about putting this right. In a few days I had created the following two tunes which can be conveniently played together to make a nice little set.

91

The Slippery Dip: Slide

Sean Quinn 2015

Musical score for 'The Slippery Dip: Slide' in G major, 12/8 time. The score consists of four staves. The first staff is the main melody. The second and third staves contain first and second endings, respectively. The fourth staff continues the melody. The key signature has one sharp (F#) and the time signature is 12/8.

The Slippery Dip was a giant amusement park slide in my home town of Newcastle, Co. Down.

92

Gerry and the Peacemakers: Slide

For Fr. Gerry Reynolds C.Ss.R. (1933-2015)

Sean Quinn 2015

Musical score for 'Gerry and the Peacemakers: Slide' in G major, 12/8 time. The score consists of four staves. The first staff is the main melody. The second and third staves contain first and second endings, respectively. The fourth staff continues the melody. The key signature has one sharp (F#) and the time signature is 12/8.

Fr. Reynolds, of Clonard Monastery, who worked tirelessly for peace in N. Ireland for over 30 years, died while I was working on this tune. (Pun in the title: there was a 1960s rock group called *Gerry and Pacemakers*.)

93

The Árd Rí March

Based on the song air: "Where is the Man (who does not love his native land?)"

Arranged by Sean Quinn 1963

Musical score for 'The Árd Rí March' in G major, 2/4 time. The score consists of four staves. The first staff is the main melody. The second and third staves continue the melody. The fourth staff concludes the piece. The key signature has one sharp (F#) and the time signature is 2/4.

In the period leading up to the formation of the *Árd Rí Céilí Band*, we often had musical evenings in McKendrys' house at Burnside Park in Belfast, sometimes shared with our friends from the Dawn Céilí Band from North Antrim. At such gatherings Jim McKendry, when called for a song, would usually sing the patriotic ballad *Where is the Man?*. When it came to choosing a signature tune for the band, I arranged this song as a brisk march, which also suited the céilí dance *The Waves of Tory* (marches and jigs). *The Belfast March* was accidentally composed when I was trying to work out a harmony line for the song *The Irish Rover*, which we also played for 'The Waves'. I originally called it *The Belfast Brigade*, referring jokingly to the personnel of the *Árd Rí Band*, but also echoing a song popular at Belfast republican céilíthe in the 1960s, which was about a section of the 'old' IRA. When the 'troubles' broke in 1969, I dropped the brigade reference from the title. We broadcast the march a couple of times on the Céilí House programme and it was picked up by a number of other bands around the country, even being played once or twice at the All Ireland Céilí Band competition.

94

The Belfast March

(Sean Quinn's March)

Sean Quinn 1964



In 1989, after a gap of almost 20 years, we had a reunion of the original *Árd Rí Céilí Band* in my house in Belfast, and subsequently the drummer Joe McCullough, pianist Henry O'Prey and myself played out as *The Árd Rí Reunion* for a few years. The march below was composed to celebrate that coming together.

95

March: The Árd Rí Reunion

Sean Quinn 1989



March to the Glens Feis

Sean Quinn 1991

The musical score for 'March to the Glens Feis' is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. The melody is written in a simple, rhythmic style. The second staff contains a first ending (marked '1.') and a second ending (marked '2.'). The third staff continues the melody. The fourth staff contains another first ending (marked '1.') and a second ending (marked '2.'). The fifth staff continues the melody. The sixth staff contains a final first ending (marked '1.') and a second ending (marked '2.').

The Glens people marched from Cushendall to Glenariff for their inaugural Feis in 1904, led by a lone piper and by Gaelic revivalists like Roger Casement, Ada McNeill, and the Belfast lawyer and antiquarian F J Biggar. I saw an old photograph of that event and wrote the above tune for it. The Feis is still held annually in the Glens and continues to be a celebration of Irish song, music, dancing and hurling.

Like the June Feis, Ballycastle's Lammas Fair, at the end of August, is still part of the annual calendar of events in the Antrim Glens. Originally held as a horse market, it has diversified over the years into 'all kinds of everything' and attracts enormous crowds. I imagined that people might once have marched to the Lammas Fair too, and wrote a tune with that in mind.

March to the Lammas Fair

Sean Quinn 1992

The musical score for 'March to the Lammas Fair' is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. The melody is written in a simple, rhythmic style. The second staff contains a first ending (marked '1.') and a second ending (marked '2.'). The third staff continues the melody. The fourth staff contains another first ending (marked '1.') and a second ending (marked '2.').

98

The Peace March

Sean Quinn 1994

1994 was an exceptional year for Northern Ireland tourism. The IRA were on ceasefire and people from abroad were flocking to the province in a way we had never seen before. In the Antrim Glens there were just not enough B&Bs and many people were called upon to offer overnight accommodation to needy travellers. It seemed that Peace had come at last, but there were a few more hiccups before it settled in for good. During the ‘troubles’ years, people had marched for peace on a number of occasions, so this tune title celebrates not only ‘The Peace’ but also the peace marches.

99

March: The Cutts of Derryaghey

Sean Quinn 2015

This tune came into my head one evening as I was driving between Belfast and Lisburn, on a road known as ‘The Cutts’ in the district of Derriaghy, near Dunmurry. I had recently been looking at the Dunmurry area on an old map, which used the archaic spelling *Derryaghey* and it intrigued me. It was also the first march I had written for many years. Many traditional sessions don’t include marches. They were popular among musicians who played in céilí bands, as many did in former times, because they were required for the *Waves of Tory* dance. Nowadays they are mainly heard at group music competitions at the Fleadh.

Archie's Mazurka

In memory of Archie McKeegan, singer, of Glенаan, Cushendall

Sean Quinn 1993

The musical score is written in G major (one sharp) and 3/4 time. It consists of five staves of music. The first staff begins with a treble clef and contains a melody with a triplet of eighth notes. The second staff continues the melody and includes first and second endings. The third staff features a series of eighth-note chords. The fourth staff continues with eighth-note chords and a triplet. The fifth staff concludes the piece with first and second endings.

Archie McKeegan was an outstanding traditional singer who lived in the townland of Lubitavish in Glенаan. I enjoyed many nights of craic and music in his company and he helped to establish the traditional singing nights run by the Glens Traditions Group in the 1990s.

The Mazurka, a Polish dance, was introduced to Ireland from Europe by soldiers returning from the Napoleonic wars. So were the quadrilles which became *The Sets*, now once again popular. I imagined that Archie might have danced the Mazurka in his youth, for he certainly liked a step or two and I am sure he knew *Shoe the Donkey*, which is danced to a mazurka-like tune, *Varsovienne* (the man from Warsaw).

Archie singing at home photographed by Jim Maginn. (Used with permission)



101

The Ballyemon Mazurka

In memory of Henry McCurry, accordionist, of Glenballyemon, Cushendall

Sean Quinn 1993

I was fortunate to meet, in his later years, the accordion player Henry McCurry of Glenballyemon, Cushendall. Henry played for country house dances in his youth, including a local version of the Lancers and probably the Mazurka. The tradition is carried on by some of his children who are also dancers and musicians.

102

McElroys' Barndance

Sean Quinn 1995

The McElroy family of Drumnaquoile had, at one time, a shop, pub and farm outbuildings at the corner of School Road and Drumnaquoile Road, near Castlewellan, Co. Down. In the 1930s and 1940s, they hosted regular dances in their barn loft (known locally as 'McElroys' Hall'), with music being provided by James McElroy's family céilí band. It was my privilege to get to know all of this family of musicians, to be welcomed into their home and to play music with them in private and in public for many years.

Gus (James Junior) the fiddler and I became particularly close friends after our trip to France with the McCoy Irish Dancers in 1965 and we played in several céilí bands together over the years along with his brother Dan.



Above image is of an actual ticket to one of McElroys' barn dances in September 1949. The band would have consisted of James McElroy Snr. and his son James Jr (Gus) on fiddles, Dan and Tony McElroy on piano accordions and possibly John McElroy on drums. One of the daughters played piano with the band on occasions, but I doubt if there was a piano at this event. Photo courtesy of Michael McCullough.

103 O'Kanes Barndance

Sean Quinn 1995

When I first met the musical O' Kane's, Helen and Martin lived in Lubane house, near to Archie McKeegan's dwelling at Lubitavish, Cushendall. They used to hold an annual 'barn dance' in the large workshop behind the house, where Martin worked at woodcraft. After they were inundated by the notorious Glens Flood of 1990, they moved to higher ground at Ranaghan, near Cushendun.

For our third granddaughter born in 2013, I dedicated this elegant tune in the style of a Carolan planxty. Her parents chose to call her Nora (which pleased me because that was the name of my mother's youngest sister in Newcastle) plus Grace for her maternal grandmother.

104

Planxty Nora Grace

Sean Quinn 2013

The musical score for 'Planxty Nora Grace' is presented in six staves. It is written in G major (one sharp) and 3/4 time. The first two staves contain the main melody. The third staff features a first ending (marked '1.') and a second ending (marked '2.'). The fourth and fifth staves continue the melody with various rhythmic patterns. The sixth staff concludes with another first and second ending. The piece is a planxty, a type of traditional Irish instrumental tune.

A planxty is not really a dance tune and I intended this first collection to be just the tunes that I have composed in the rhythms of traditional Irish Dance Music. I also have made some slow airs and songs which I hope to publish at a later date. I have, however, included some waltzes in the *Addenda* section which follows. In the meantime, after the book is printed, I hope to publish this collection on-line with playable audio files of each tune to help anyone who would like to learn them and who, like me, isn't great at learning from printed music. The first fifty or so tunes were also previously released on the CD *KeyNotes*.

I hope other musicians will find something of interest in here and hopefully a tune or two that you might like to learn and play, and maybe even pass on to others. That's what it's all about, after all.



The Lisburn piper Craig Ferguson (see Tune No.82) has become a firm session friend through our weekly gatherings in the Tap Room at Hilden. A talented craftsman who made his own pipes, Craig has a large repertoire of tunes including some of mine and is also a composer himself.



Addenda

Here are just some extra offerings that came to hand too late to be included in the original chronologically numbered compilation of tunes. I have also included some of my own accordion waltzes that I first thought didn't really belong in an Irish Dance Tune collection.

105

McElroy's Jig

Sean Quinn 2002



I found the above tune among papers when I was doing a clear-out of our Belfast house in 2015. It was composed at a time when I was still playing for sets with the McElroys' Céilí Band, although I had also started to play with Denis Sweeney at that time, in what later became the Trasna Céilí Band. This tune would have been dedicated to all the McElroys, around the time that I was bringing out their Glens Music tribute album based on recordings made by the photographer and broadcaster Bobby Hanvey.

CD Cover: McElroy family and friends including Gus (fiddle), John, Dan and Tony McElroy (piano accordion). Front, their friend Kevin Cunningham (button accordion, formerly of the Dundrum céilí Band).



106

Jig: A Slap on the Wrist

Sean Quinn 2015

The musical score for 'Jig: A Slap on the Wrist' is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of four staves. The first staff contains the first line of music. The second staff contains the second line, including a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The third staff contains the third line of music. The fourth staff contains the fourth line, also including a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The piece concludes with a double bar line.

At the end of 2015 a wrist injury inhibited my accordion playing for a while - may even have been caused by it! The title is a reference to an old-fashioned punishment for naughty children.

107

Jig: The Garvey Goose

Sean Quinn 2016

The musical score for 'Jig: The Garvey Goose' is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. It consists of four staves. The first staff contains the first line of music. The second staff contains the second line of music. The third staff contains the third line of music. The fourth staff contains the fourth line of music. The piece concludes with a double bar line.

My very latest composition is intentionally derivative. I had learned the *The Gander in the Pratie Hole* from the playing of piper Craig Ferguson at the Hilden session, and then it was introduced at the Cushendall session. Finally, it was taught at our concertina class in Belfast. I started with the first bar and basic structure of the original, to create a 'related' tune which first came to me while tinkling on our Conor's piano at Garvey Manor in Lisburn. Too late to make the main jig section, it is included here.

About Waltzes

As a céilí band musician, I was often required to play waltzes for dancing, usually for an Old-Tyme Waltz or a Pride of Erin, at functions which were advertised as 'Céilí and Old-Time' or 'Céilí/Dance' rather than 'Fíor Céilí' which meant exclusively the official ceili repertoire as defined by the Irish Dancing Commission. The hybrid functions were more popular in rural areas, and the waltz tunes we played were usually medleys of popular Irish songs, sometimes sung if we had a singer in the band. As an accordion enthusiast, I learned some special waltz tunes that were not songs, but useful for playing at dances. Will Starr's *Jaqueline Waltz* and Dermot O'Brien's *Alpine Slopes* became two of my early favourites and drew my interest to European accordion music. I was also impressed by some of the lovely waltzes composed and recorded by the Scottish legendary accordionist and band leader Jimmy Shand. The following pages show some of my own waltzes which I have composed over the years.

KeyNotes

In 1965 a group of my student friends from Queen's University Belfast decided to make a summer tour of Europe by minibus. Initially I was supposed to be included on the party, but I had to forego the trip due to my summer music work in Newcastle. When they got back there were many stories told and many photographs displayed, but they seemed to have been most impressed by their visit to the old town of Salzburg in Austria. I was inspired by their story which led me to compose this waltz in the style of a German Ländler.

108

The Salzburg Waltz

Sean Quinn 1965

Part of the inspiration to me for composing Tyrolean-type continental waltzes was from hearing the lovely accorion solo *Alpine Slopes*, which was actually composed and recorded by Irish virtuoso accordionist and band leader Dermot O'Brien, from County Meath. Inspired by O'Brien's *Alpine Slopes*, many years after first hearing it, I composed this.

109

Waltz: Antrim Slopes

Sean Quinn 1995

D.C. al Fine

KeyNotes

Most piano accordionists like to play French waltzes of the musette variety. The French *assistante* at the school where my wife taught had a boyfriend who was an accordion enthusiast, and he introduced me to the music of the 1930s French accordionist Emile Vacher, originator of the musette style. We became firm friends with this couple and while visiting her family in Brittany, I was able to buy some locally-produced CDs of Emile Vacher and other iconic Parisian accordionists from which I learned many of the classic tunes. When I came to compose a waltz of my own in the musette style, I named it for our friend.

110

Waltz: Vèronique

Sean Quinn 1994

Véronique le Bloc'h from Brittany loved Belfast and its people and she applied to return to Northern Ireland several years in a row to be French *assistante* at various schools here. Our families have kept in touch ever since. We visited them in France several times and we entertained her family over here. When I released a modest album of continental accordion music in the 1990s under the title *EuroQuinn*, I was delighted to include this waltz on it.

Waltz: Véronique (continued)

The musical score for 'Waltz: Véronique (continued)' is written in treble clef with a 3/4 time signature. It consists of ten staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests. There are two triplet markings (indicated by a '3' over a group of notes) on the sixth and eighth staves. The piece concludes with a double bar line and the instruction 'D.S. al Fine'.

111

Dorothy's Waltz

Sean Quinn 2015

The musical score for "Dorothy's Waltz" is written in treble clef, 3/4 time, and the key of D major (two sharps). The piece consists of nine staves of music. The first staff begins with a repeat sign. The second and third staves continue the melodic line. The fourth staff features a first ending (marked '1.') and a second ending (marked '2.'). The fifth staff starts with another repeat sign. The sixth and seventh staves continue the melody. The eighth staff has a repeat sign. The ninth staff concludes with a first ending (marked '1.') and a second ending (marked '2.').

Dorothy's Waltz (continued)

The image shows a musical score for 'Dorothy's Waltz (continued)'. It consists of eight staves of music in treble clef, with a key signature of two sharps (F# and C#). The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The music is written in a 3/4 time signature. The score includes various musical notations such as eighth and sixteenth notes, rests, and bar lines. The word 'Fine' is written at the end of the fourth staff, and 'D.S. al Fine' is written at the end of the eighth staff.

In style, this is a typical 3-part Old-Tyme waltz, like many recorded by the great Scottish accordionist Jimmy Shand. Having dedicated tunes over the years to my children and their children, there had to be one in this collection has to be for their mother and grandmother, my wife. I had observed that many waltzes are named for ladies, so it was definitely going to be a waltz for Dorothy.

112

Reel: Róisín Flynn's Favourite

(Leanbh Róisín Mháire or Rosemary's Baby)

Sean Quinn 2002

The musical score consists of five staves of music in treble clef, key of D major (two sharps), and 6/8 time. The first staff contains the first line of the melody. The second staff contains the second line, including a first ending bracketed with a '1' and a second ending bracketed with a '2'. The third staff contains the third line, starting with a repeat sign and a double bar line. The fourth staff contains the fourth line, also starting with a first ending bracketed with a '1'. The fifth staff contains the fifth line, starting with a second ending bracketed with a '2'. The piece concludes with a double bar line and repeat dots.

Due to a glitch in my filing system, this reel was nearly left out , which would have been a pity, because it is thought to be one of my better ones. I wrote it shortly after I returned from the last Fleadh in Listowel. Domin McNabb took me with his caravan and we had a long and enjoyable weekend. When I am listening to a lot of music like that, new combinations of notes start forming in my head and this is one result. My Cushendun accordionist friend, James McElheran, was unable to be at the Fleadh due to the birth of his daughter Róisín's first child, so I dedicated this tune to her and her baby. She is *Róisín Máire* which is close to the English *Rosemary* and I thought of the film *Rosemary's Baby* (pun!) and translated that back into Irish as *Leanbh Róisín Mháire* and that is what I wanted to call it (for the McElherans are great Irish speakers). James liked the tune and he and Dominic McNabb learned it and played it together several times at the local accordion and fiddle Club, and we also recorded it as the Glens Trio. However, James preferred just to call it Róisín's Favourite (alluding to her son, Enda) so I've accepted that, and there it is.

113

March to the Curfew Tower

Sean Quinn 1998

The musical score consists of four staves of music in treble clef, key of D major (two sharps), and 3/4 time. The first staff contains the first line of the melody. The second staff contains the second line. The third staff contains the third line. The fourth staff contains the fourth line, ending with a double bar line and repeat dots.

This march another tune that features in the Glens Suite. The Curfew Tower in Cushendall was built by the local landlord Francis Turnley in 1817 and stands on the corner of High Street and Mill Street. It gets its name from the old practice of ringing a bell to summon labourers in from the fields at evening time as dark descends (the curfew bell). However the building also served as a base for the local constabulary, a store for guns and a gaol for the confinement of riotous prisoners. An army pensioner was given the job of permanent garrison and was armed with one musket, a bayonet, a brace of pistols and a thirteen-foot-long pike. It has been a dwelling for some years and is now owned by an English arts charity which offers residence there for short spells to artists who want to engage in projects inspired by the local area and its inhabitants. It is the only march I wrote in 6/8 tempo. Although 6/8, 2/4 and 4/4 marches are common in the Scottish tradition, Irish ones are mostly 4/4.



114

Boylan's Jig

Sean Quinn 2018



This was my most recent composition at the time of revising the original publication for the web in 2020. It is named for my friend, the Armagh fiddler **Ian Boylan** who joined our session at the Tap Room in Hilden Brewery in Lisburn, some years ago. Ian, who became one of the session stalwarts, now lives near Ballynahinch and helped to facilitate moving our session to a new home - Paddy Kelly's Bar in that town. This brought into our sphere new musicians from around County Down, leading to a growth in numbers and an expansion of our repertoire. This jig was picked up by Fergal Scahill, the great Galway fiddler, who played it on his webcast *A Tune a Day* in 2019.



Index of Tunes

Tune No.	REELS	Date	Page
1	The High King	1962	19
2	Sean Quinn's No. 1	1963	19
3	Packie McCaffrey's	1963	20
4	Glenshesk Reel	1963	20
5	Sean Quinn's No. 2	1988	21
6	Leo's in the Moss	1989	22
7	The Skerry Reel	1990	23
8	A Christmas Céilí	1992	23
9	McElheran's Fancy	1992	24
10	Aoife's Reel	1992	24
11	Ranaghan Reel	1992	25
12	The Hare's Gap	1993	26
13	Glenariff Inn	1993	26
14	The Snow is in the Wreathes	1993	27
15	Johnny Joe's	1993	27
16	Carey Reel	1993	28
17	The Longstone Road	1994	29
18	Foreglen Reel	1994	29
19	Ian Anderson's	1995	30
20	McSparran of Gigha	1995	31
21	Larry's Little Box	1996	31
22	Dominic's Delight	1997	32
23	Gus McElroy's	2004	32
24	Leaving Milltown	2004	33
25	Emer's Wedding	2006	33
26	The Boys of Dundrum	2006	34
27	The Yellow Calf	2006	34
28	Caroline's Reel	2007	35
29	Cillian Quinn's	2007	36
30	Johnny Mac's	2007	36
31	Philip Quinn's	2007	37
32	The Fiddlers' Return	2007	37
33	Autumn Leaves	2007	38
34	A Health to the Baby	2007	38
35	Easterly Reel	2008	38
36	The June Reel	2008	39
37	The Torr Road	2008	39
38	Julie Graham's Reel	2009	40
39	Martin John's Reel	2010	40
40	Ashley Grove	2011	41
41	Dunamanagh Man	2011	41
42	Pat the Painter	2012	41
43	Night We Went Over the Ditch	2014	42
44	Daideo's Reel	2015	42
45	The Cuckoo Reel	2015	43

Index of Tunes (contd)

Tune No.	JIGS	Date	Page
46	Knocknacarry Jig	1988	44
47	The Glenshesk Jig (McNabb's)	1989	45
48	Emer's Jig	1990	45
49	The Mare's Tail	1992	46
50	Maggie's Leap	1993	46
51	Ailsa Craig	1993	47
52	Randalstown Jig	1994	47
53	Happenstance	1995	48
54	The Snowy Shamrock	1995	48
55	Dan Laverty's Double Jig	1996	49
56	Thingamajig	1997	50
57	Cloghmore Jig	2000	50
58	Diversity Jig	2000	51
59	Key to the Door	2000	51
60	Alex Higgins' Jig	2001	52
61	PJ Hill's (Over the Hill)	2003	52
62	A Christmas Jig	2004	53
63	Jolly Joe Martin	2004	53
64	Princess Meabh's Jig	2005	54
65	King Conor's Jig	2006	55
66	Eoin Quinn's Jig	2006	55
67	The Culturlann Jig	2006	56
68	A Jig for June	2007	56
69	Global Warming	2007	57
70	Roisín Ruadh	2008	57
71	The Old Bangor Jig	2008	58
72	Fyfe's Fancy	2009	58
73	Luke John's Jig	2014	59
74	The Cuckoo in the Glen	2015	60
HORNPIPES			
75	Red Bay	1988	61
76	Kitty Snow's	1994	62
77	Derrykeighan	1995	63
78	Rory Dempsey's	1999	63
79	A Trip To Inisheer	2004	64
80	The Rippling Burn	2007	64
81	Liam Hopkins'	2008	64
82	Ferguson's Fancy	2015	65
83	The Hilden Hornpipe	2015	65
SLIP JIGS			
84	Slopes of Tievebulliagh	1990	66
85	The Vanishing Lake	1990	67
POLKAS			
86	Cushendun Polka No.1	1991	68
87	Cushendun Polka No.2	1992	68
88	Peter's Polka	1992	68
89	Sean Quinn's Polka	1992	69
90	The Box I left Behind Me	2005	69

Index of Tunes (continued)

Tune No.	SLIDES	Date	Page
91	The Slippery Slide	2015	70
92	Gerry and the Peacemakers	2015	70
MARCHES			
93	The Ard Rí March	1963	70
94	The Belfast March	1963	71
95	The Ard Rí Reunion	1989	71
96	The Glens Feis March	1991	72
97	The Lammas Fair March	1992	72
98	The Peace March	1994	73
99	The Cutts of Derryaghey	2015	73
VARIOUS			
100	Archie's Mazurka	1993	74
101	The Ballyemon Mazurka	1993	75
102	McElroy's Barn Dance	1995	75
103	O'Kane's Barn Dance	1995	76
104	Planxty Nora Grace	2013	77
ADDENDA			
105	McElroy's Jig	2002	78
106	Jig: A Slap on the Wrist	2015	79
107	Jig: The Garvey Goose	2016	79
108	The Salzburg Waltz	1965	80
109	Antrim Slopes - Waltz	1995	81
110	Véronique -Waltz	1994	82
111	Dorothy's Waltz	2015	84
112	Roisín Flynn's Favourite	2002	86
113	March to the Curfew Tower	1998	86
114	Boylan's Jig	2018	87



'The Glens Trio' - Dominic McNabb and James McElheran in front.
Great friends through music. (Photo: Caitlín McElheran)