# *Select Tunes*

## *of*

# *Jay Gilbert*

For the Providence Irish Traditional Music Community

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## **Foreword** – Rob McConeghy

I first heard Jay's music at the legendary Patrick's Pub Session in the 2000's. When the session had warmed up, in from the mists of Smith Street came Kevin and Jay. They'd play fiddle and guitar or banjo, or ukuleles, and you never knew what they were going to pull out. Jay's playing was deeply thoughtful and rhythmic. Give him 5 seconds at the start of a set, he'd enter his mind palace, and sure enough his foot would stomp out that perfect swinging tempo. He was a traditionalist at heart, creating an ideal backdrop for the melody to shine, always holding the tune itself in reverence.

The tunes in this book Jay considered "a few of my prouder compositional moments". He was humble enough to post them in his own profile (thesession.org/members/54884), rather than enter them as new tunes into the website itself.

From barndances to slides to strathspeys, Jay showed us his compositional range and mastery of dance music. My current favorites include Murphy's March, The Long Wrong Turn, The Flying Clock, Denis and Dermot's, Jack Duggan's, The Small Hours, and The Mockingbird.

Thank you Jay Gilbert for your many laughs, lessons, and tunes. We'll always remember you.

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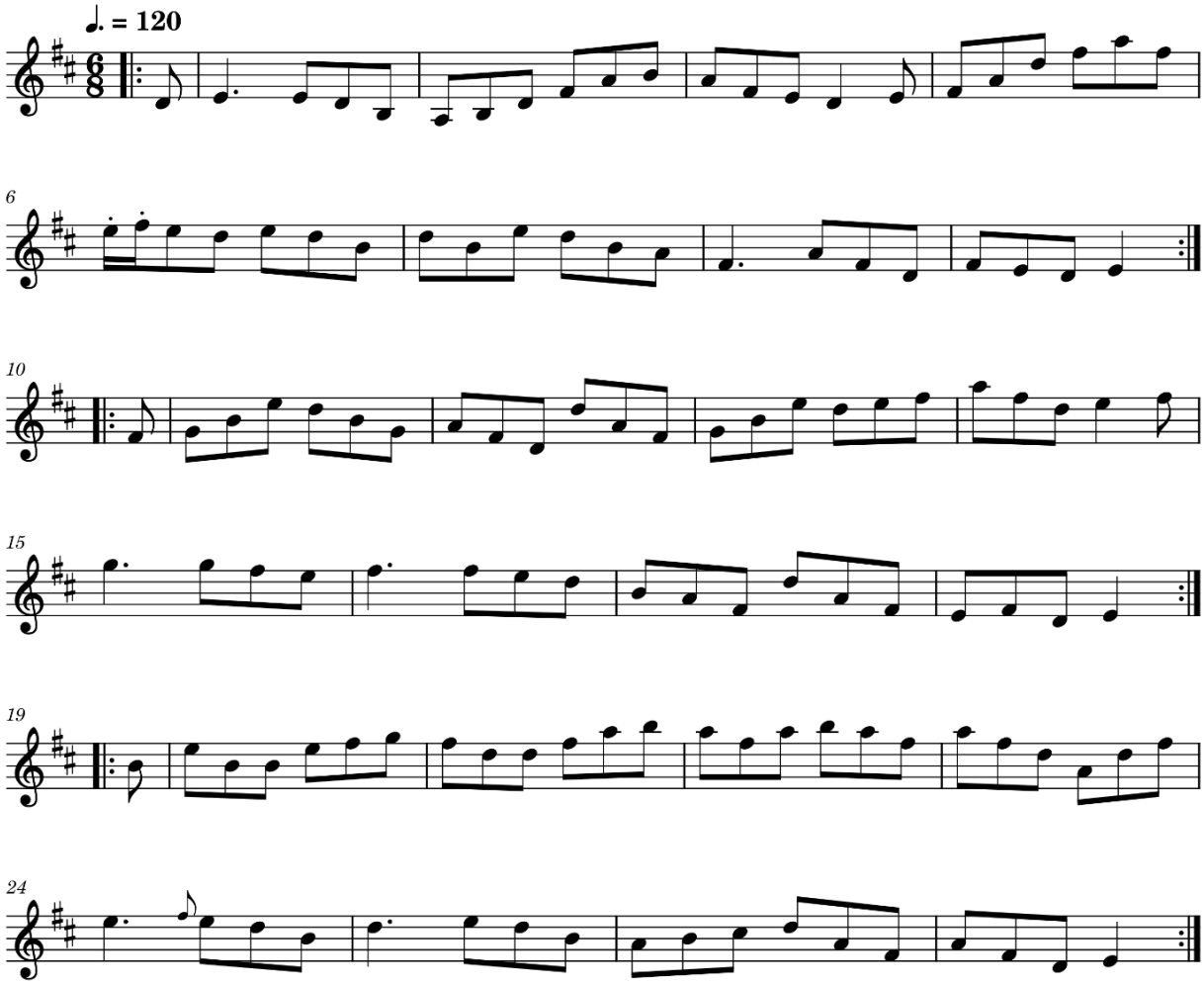
## **Introduction to "The Choons"** – Jay Gilbert

My name is Jay Gilbert. I was born in and spent most of my formative years in Madison, NJ. I didn't really play music until I graduated high school, when I picked up an electric bass as my graduation present. I met my good friend Brad Maloney @ the same time, but mostly through skateboarding together. We played music together some years later, in the underground/ avant-garde sensation "Rogayne". The leader of that group was moving to Providence, RI & needed a roommate, so off to New England I went (with Brad moving up as well). Within a year, Brad finally convinced me to bring my guitar along to a local trad session, where I quickly got "the bug"- I've been playing ITM as a backer for the better part of 15 years now, tenor banjo for about 11 or 12 years. I do quite a bit of composing in the Irish Traditional idiom, as well (whether or not anybody ends up playing the stuff, whatever; I simply enjoy the challenge of creating a tune within traditional constraints- not that I'm done learning trad tunes, mind you!)

What now follows are a few of my prouder compositional moments. …[rant about ABC software]... Heck, it might even force you to learn a little French, and that's not necessarily a bad thing. But I digress, here's the choons:

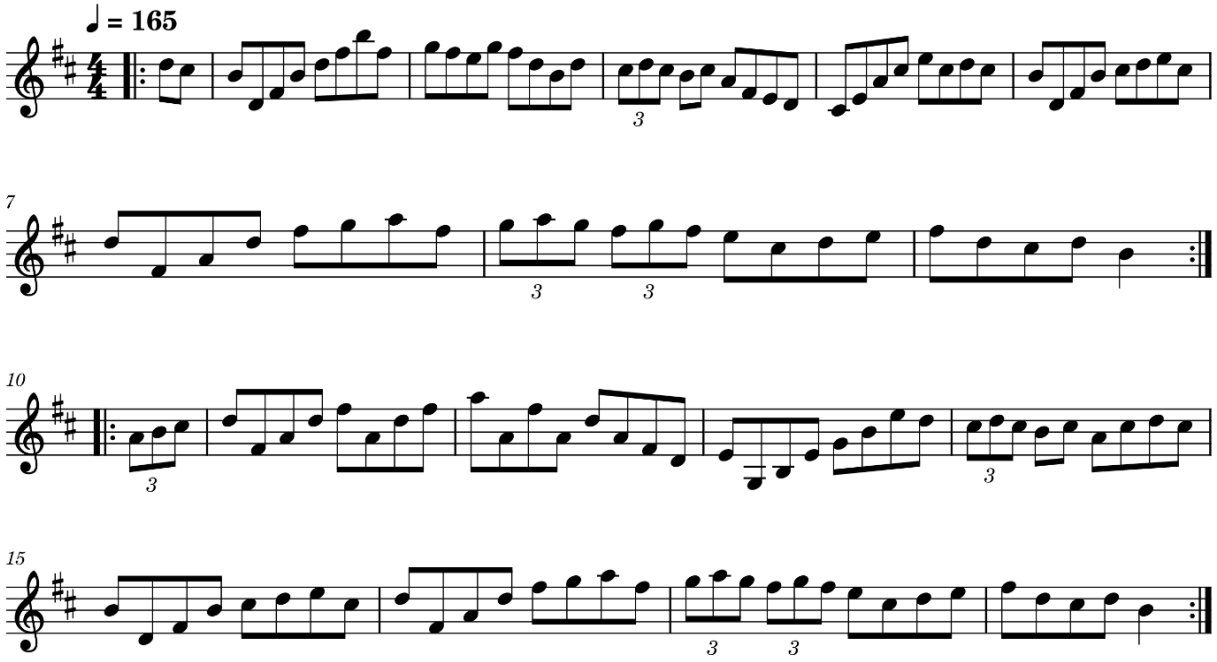
# The New Arrivals

Jay Gilbert



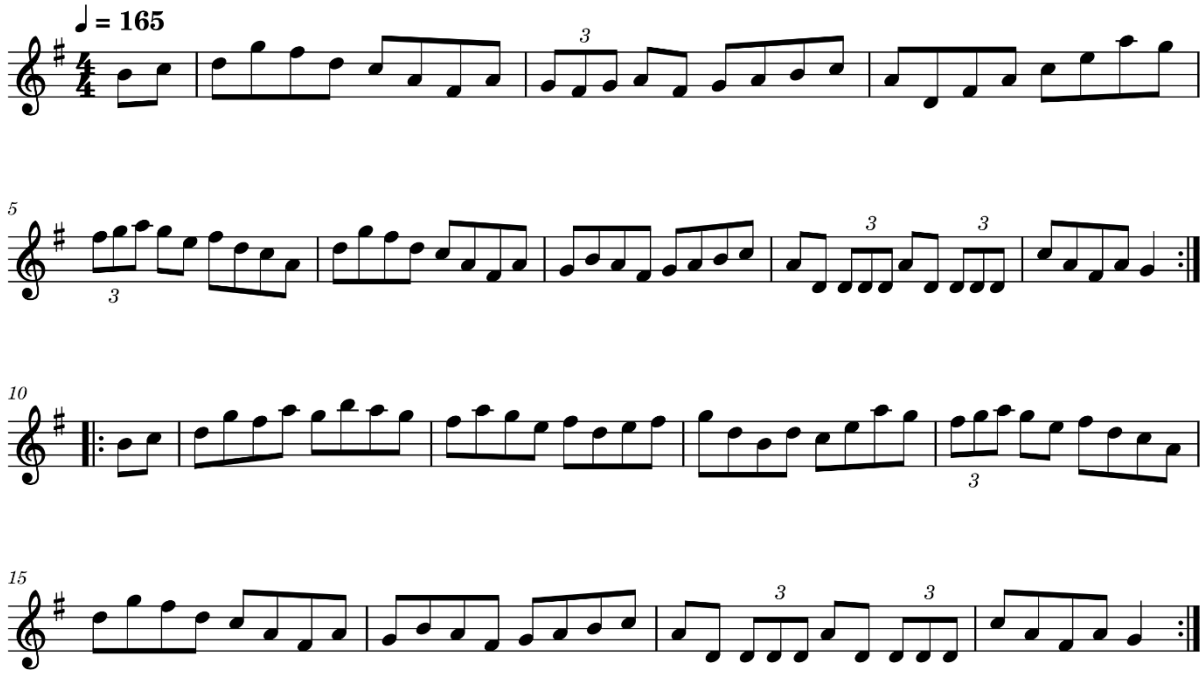
# The New Year

Jay Gilbert



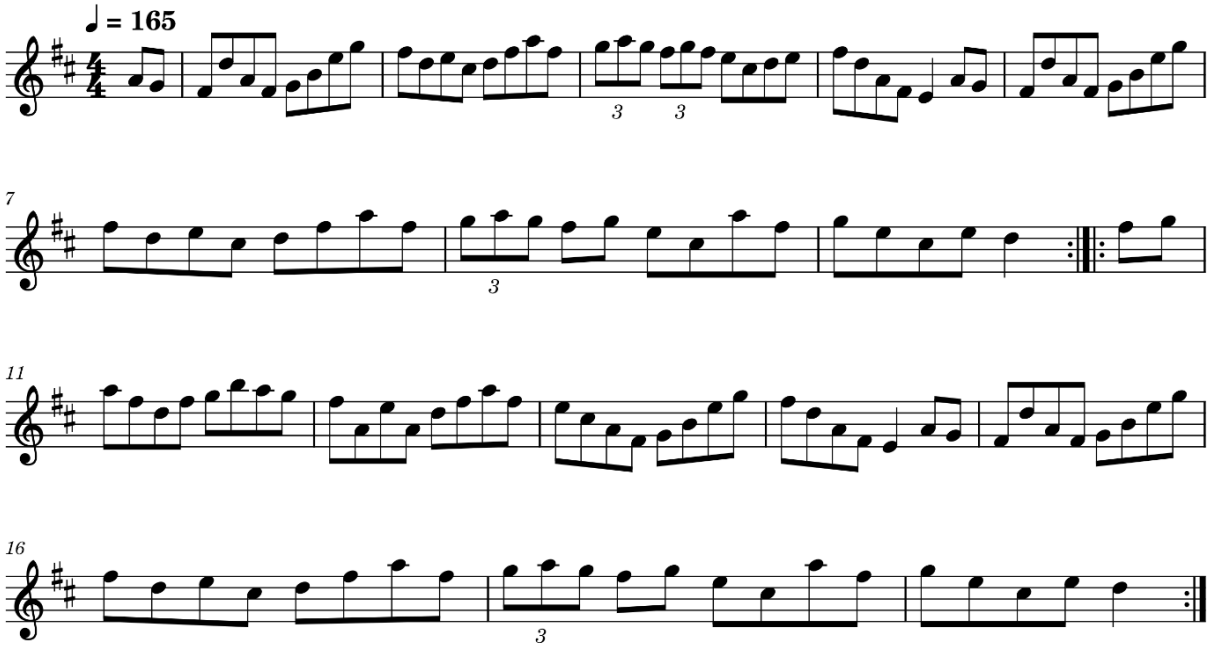

# Kevin O'Brien's Favourite

Jay Gilbert



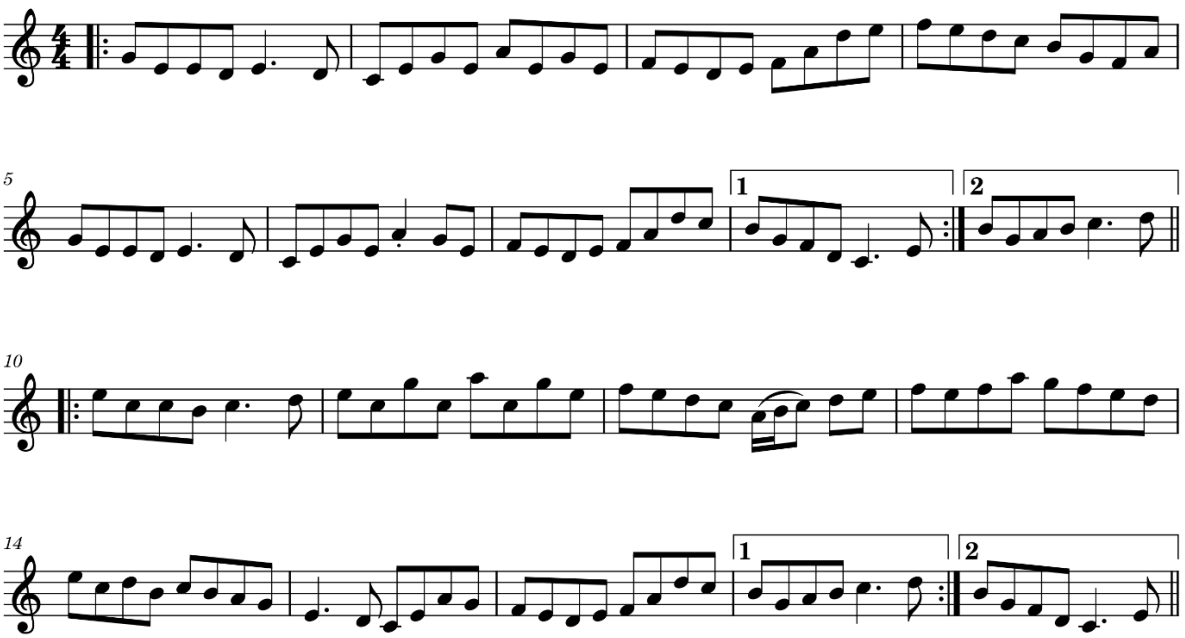
# Closing the Pub

Jay Gilbert



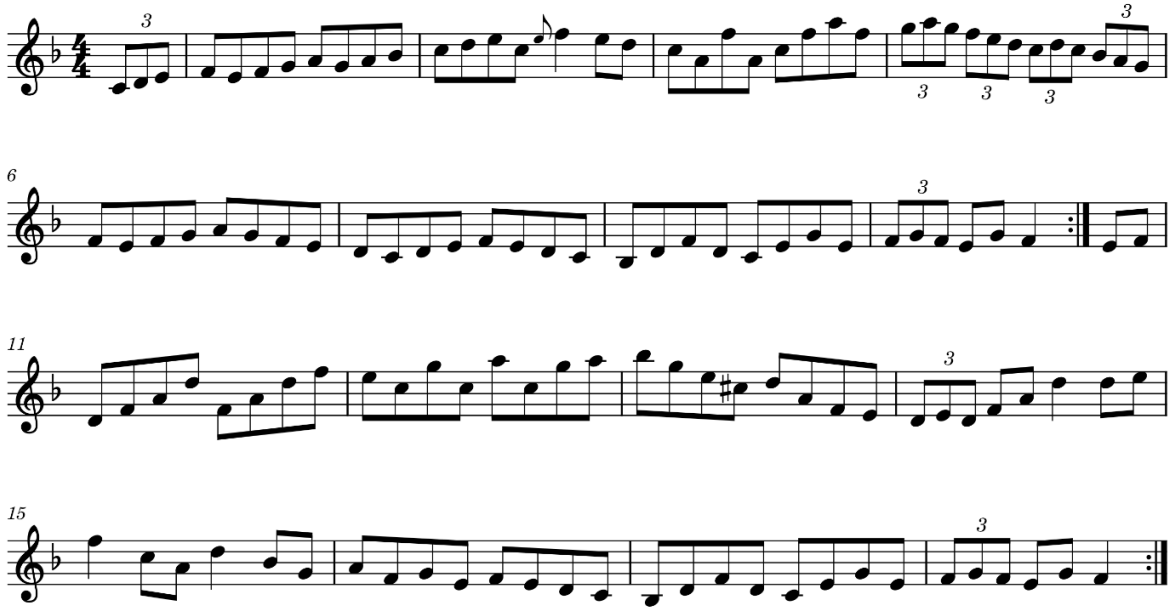

# Denis & Dermot's (Reel, C major)

Jay Gilbert



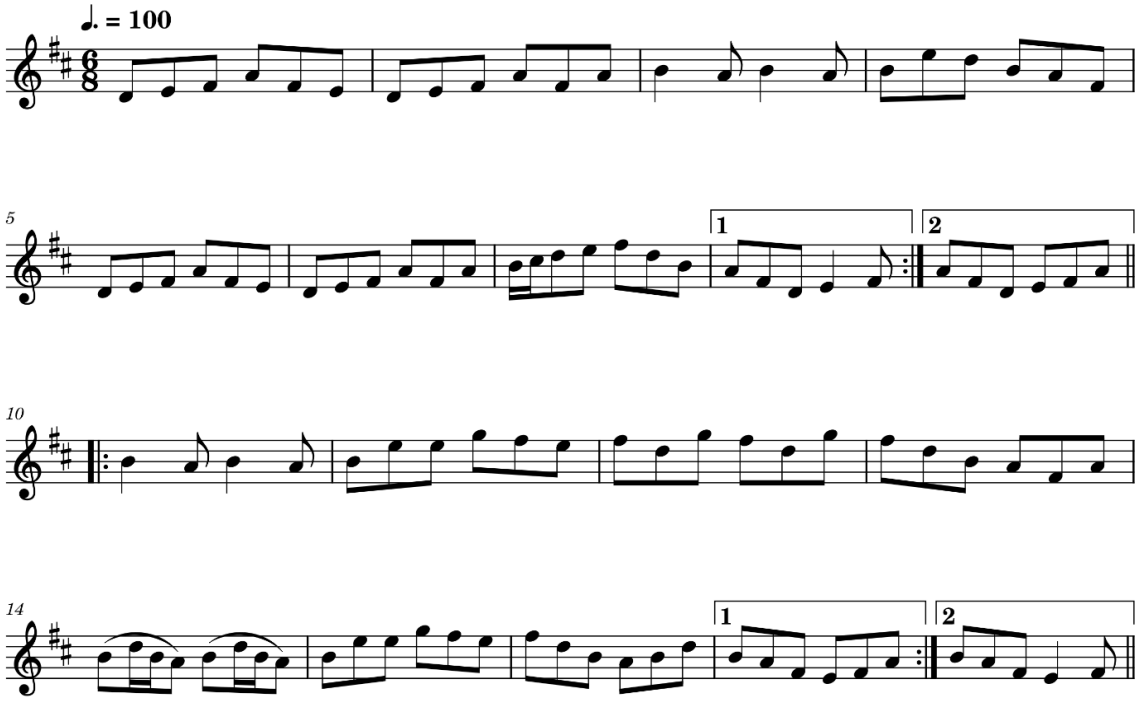
# Tony Duffy's (hornpipe)

Jay Gilbert



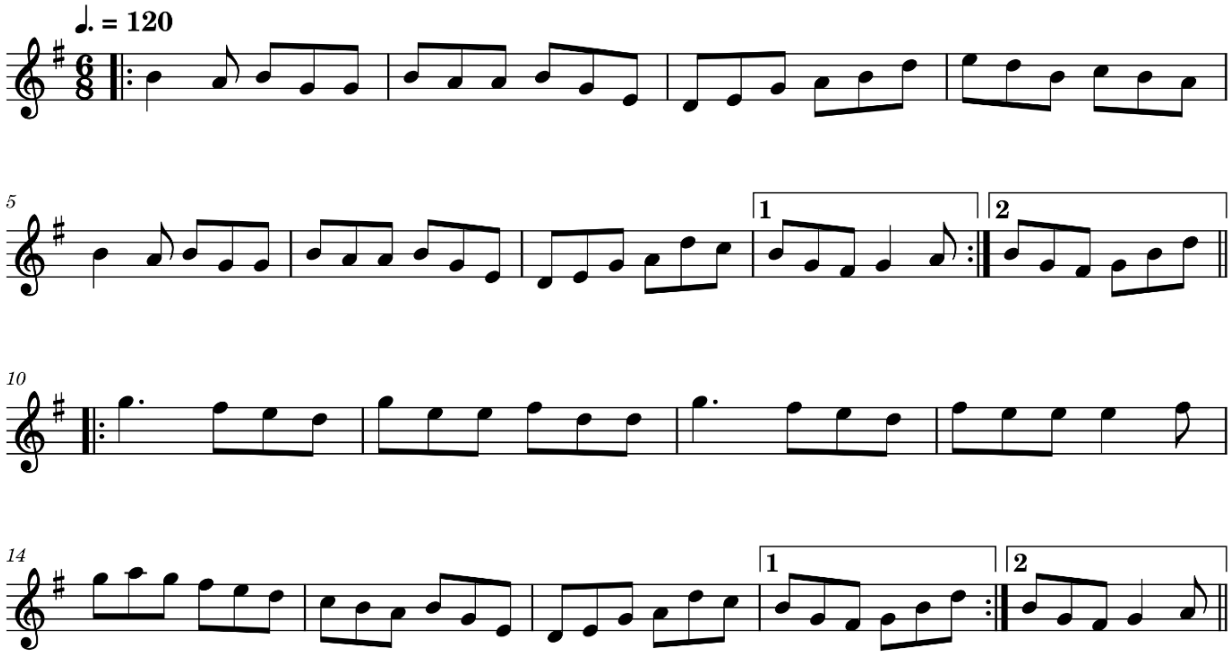
# Murphy's March

Jay Gilbert



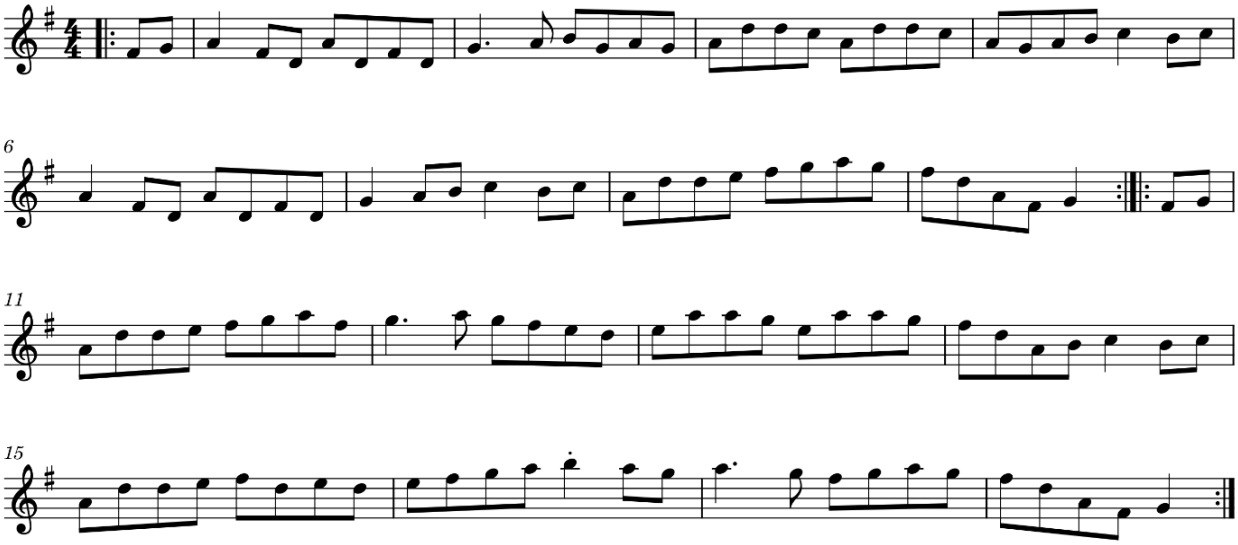
# Laurel's Visit

Jay Gilbert



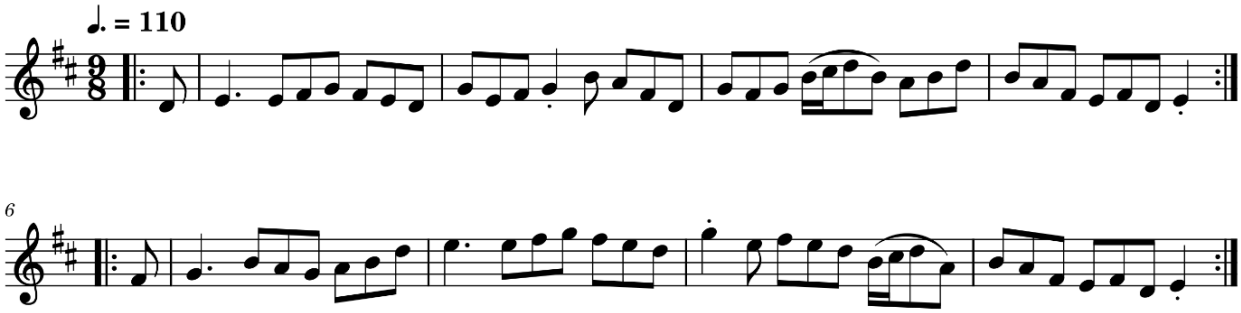

# The Flying Clock

Jay Gilbert



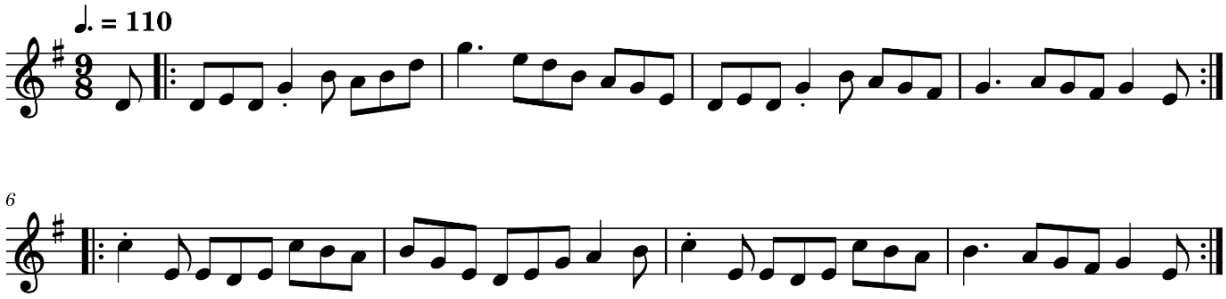
# The Small Hours

Jay Gilbert



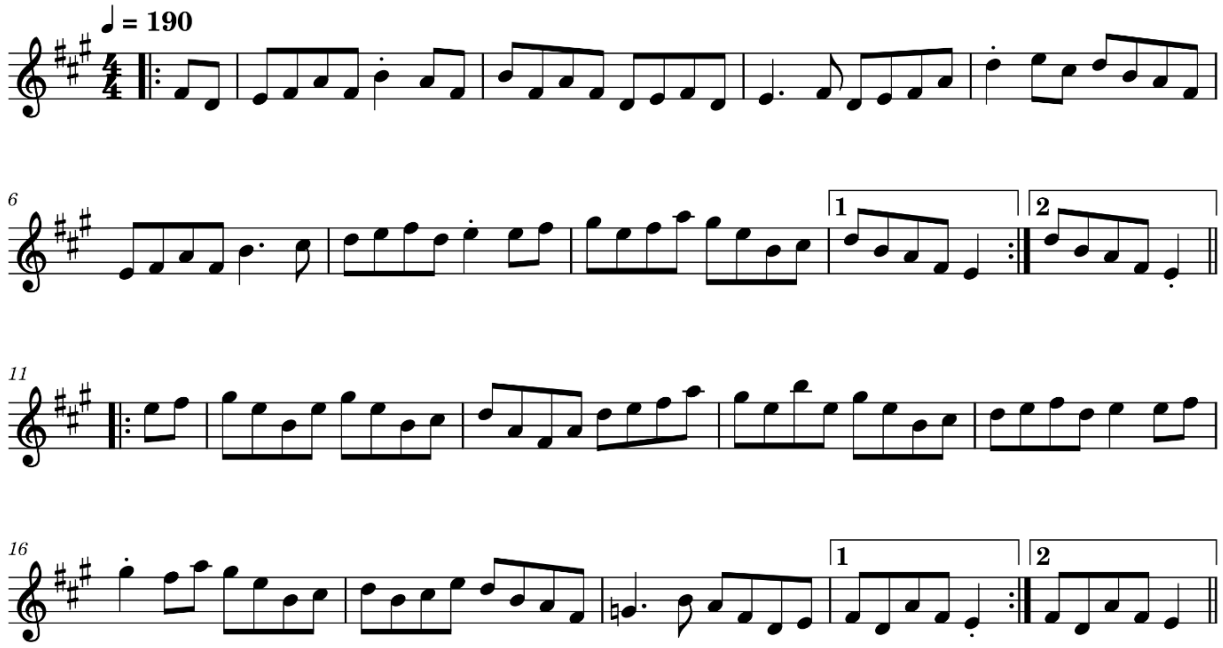

# The Mockingbird

Jay Gilbert



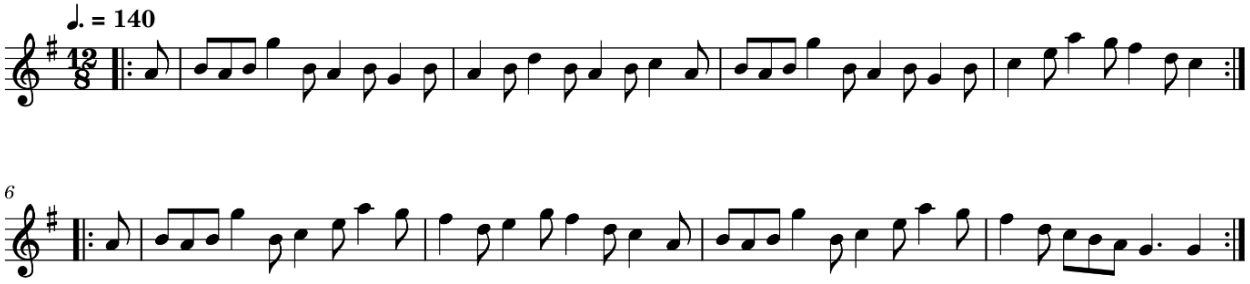
# The Long Wrong Turn

Jay Gilbert



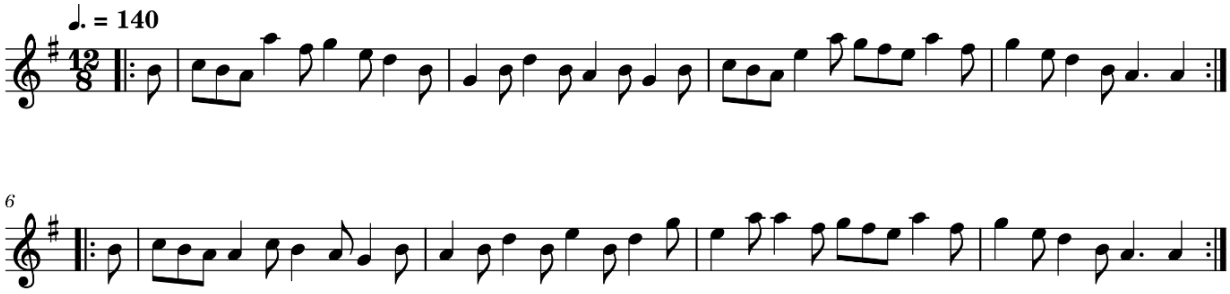

# The Sets At The Pub

Jay Gilbert



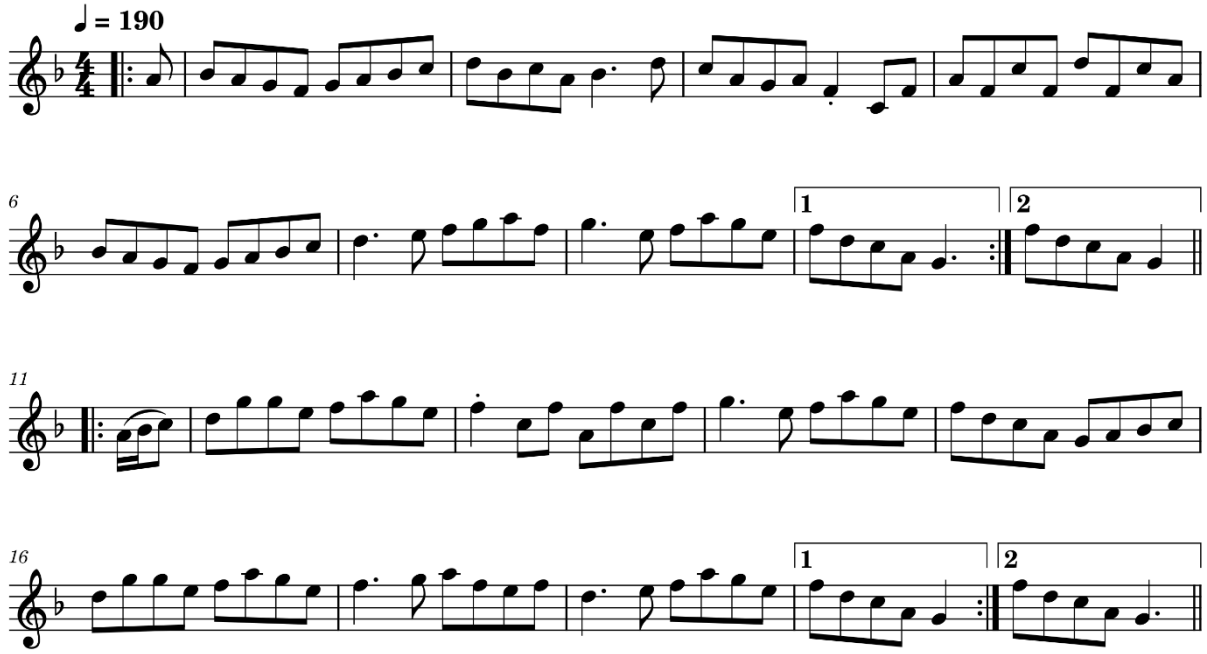
# Barry & Pat's

Jay Gilbert



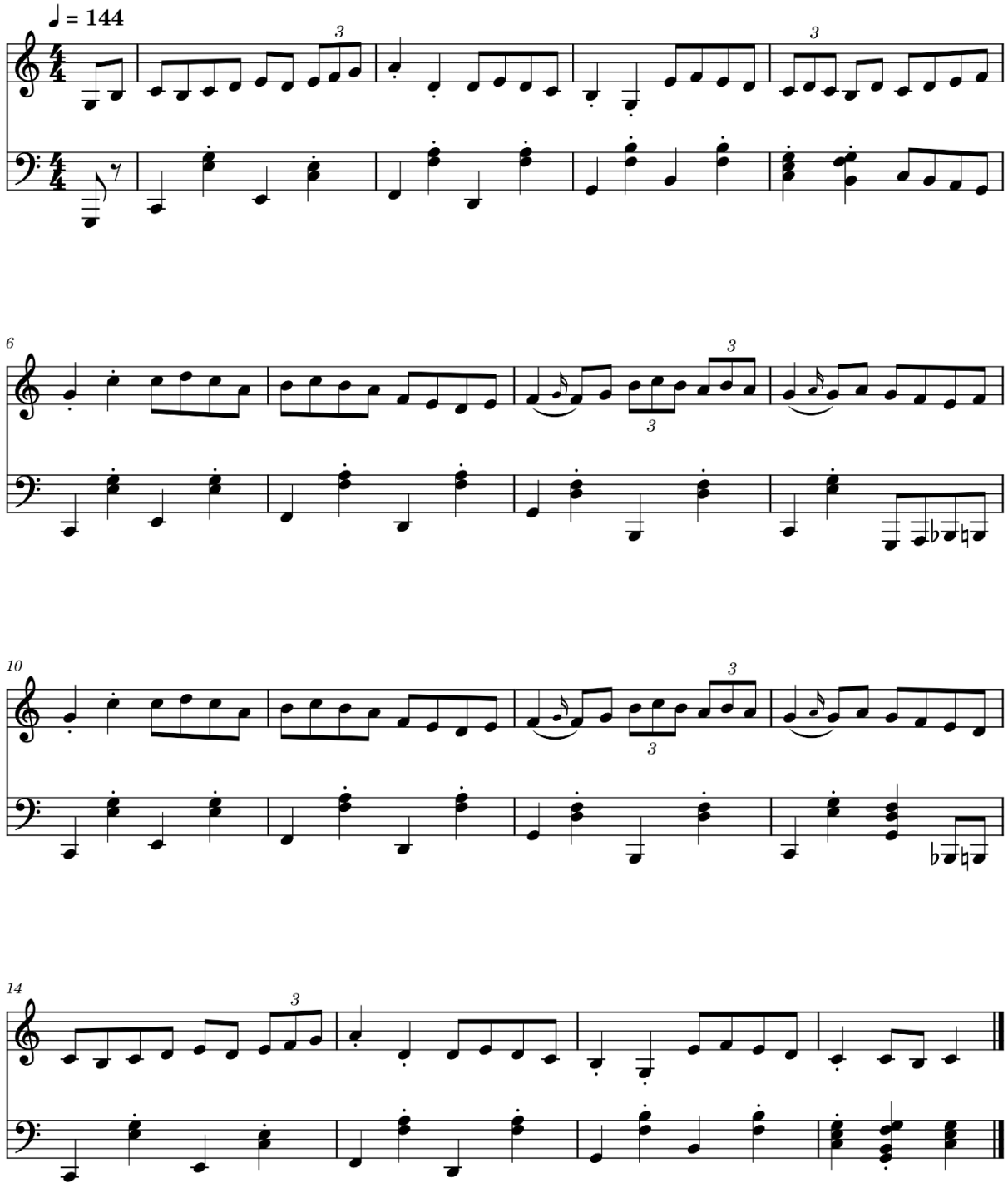

# The Windham Reel

Jay Gilbert



# Jack Duggan's Barndance

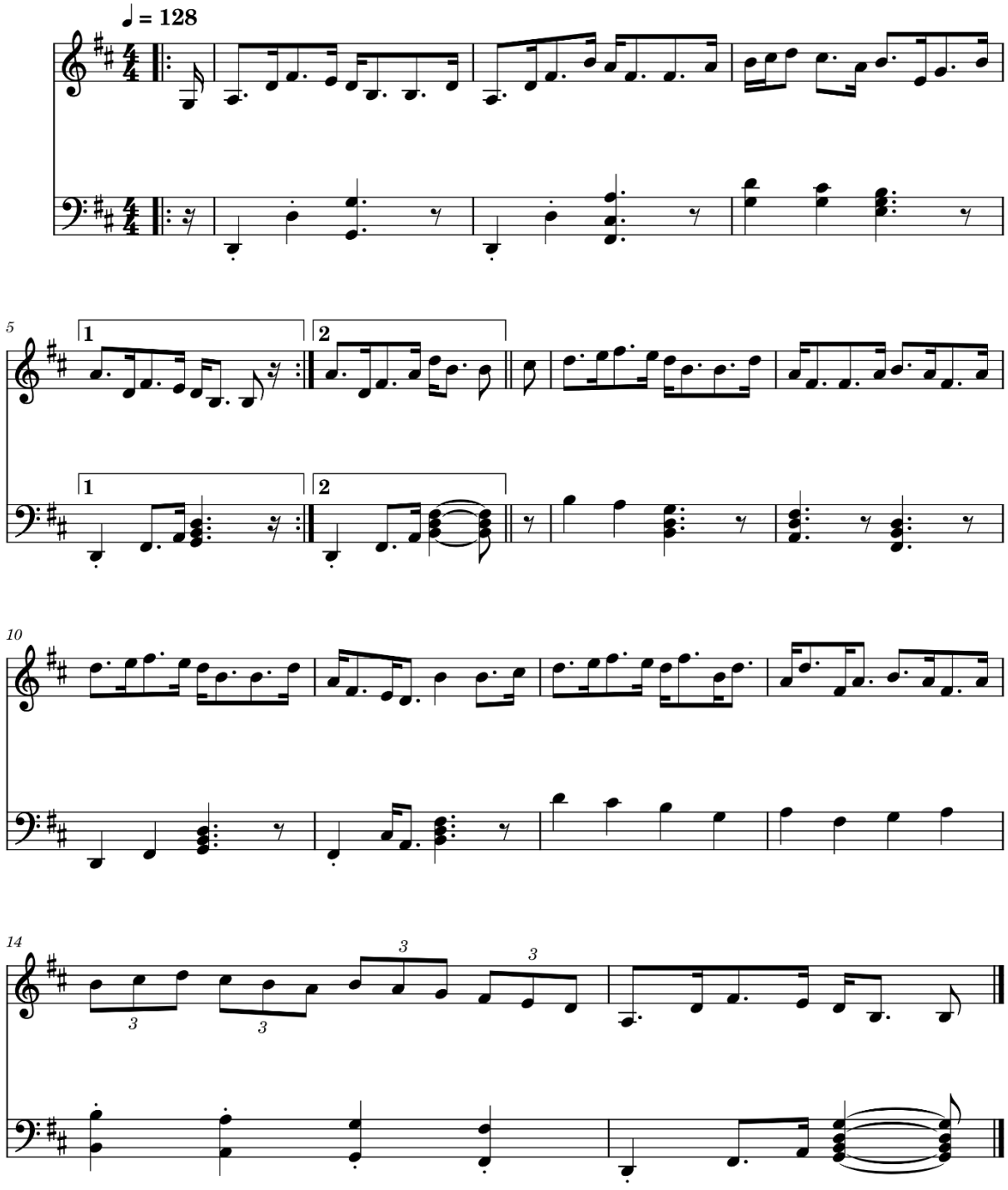
Jay Gilbert



# Compliments to Captain Simon Fraser

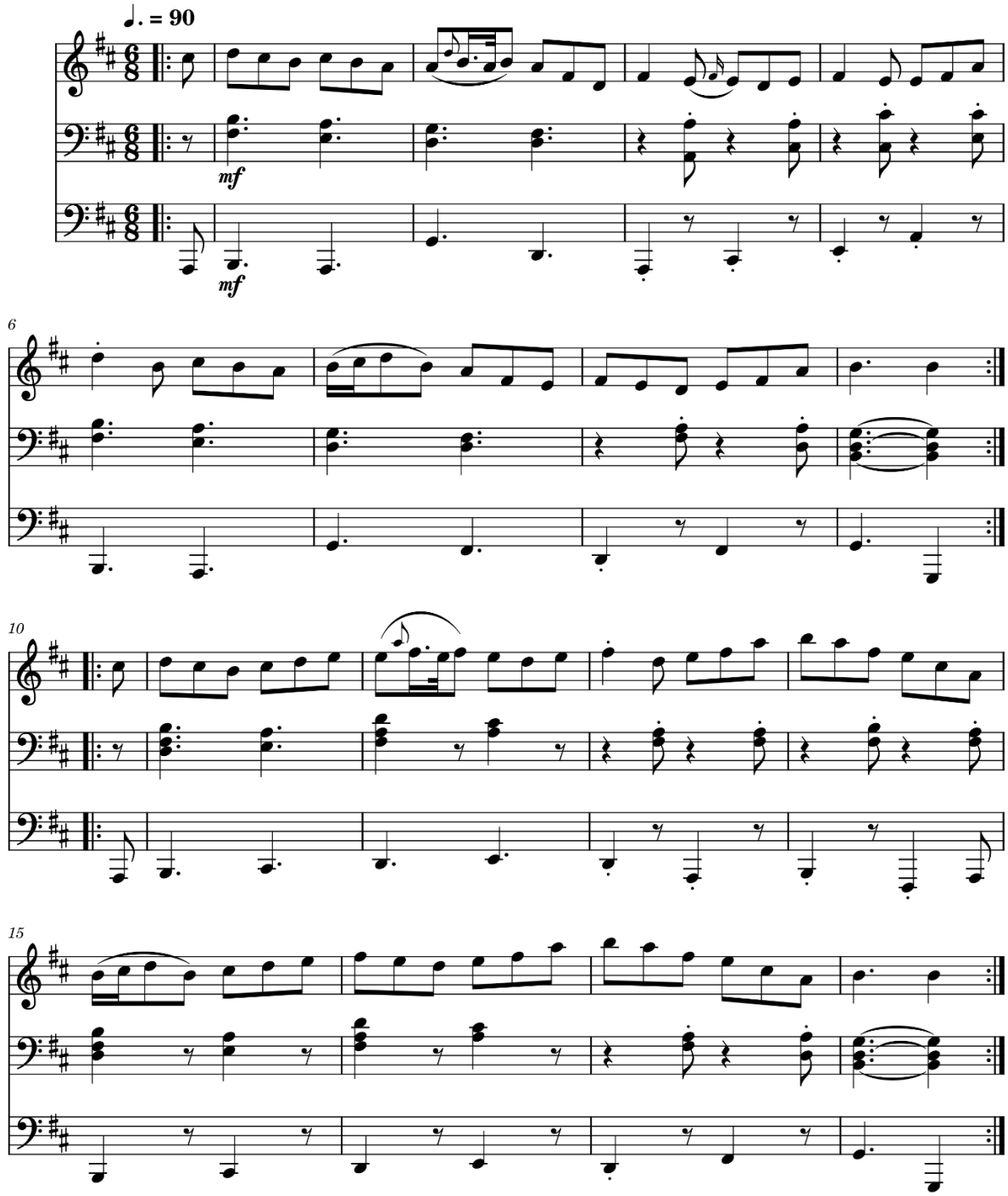
Strathspey

Jay Gilbert



# Untitled Jig (D Major)

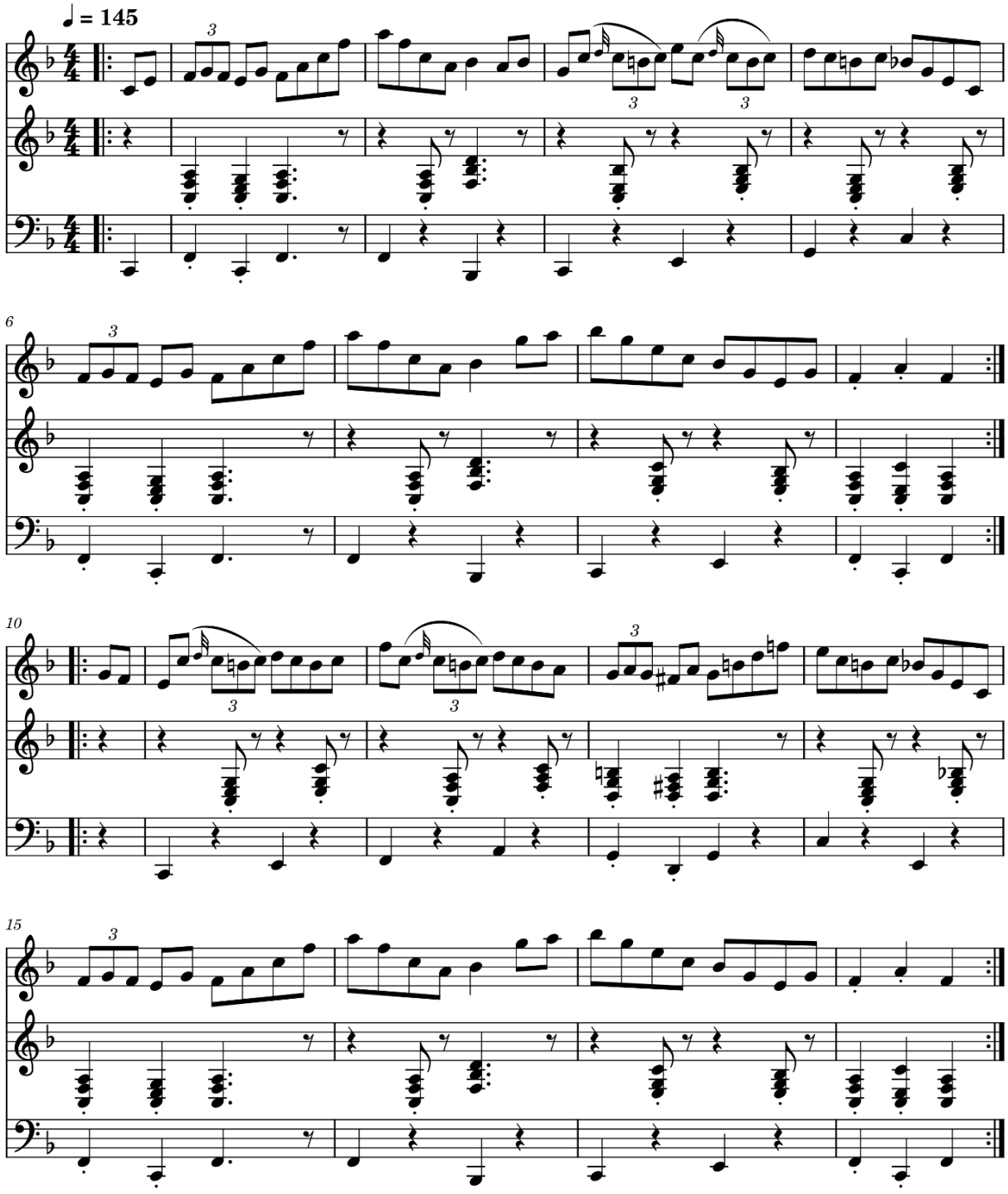
Jay Gilbert



# The Smiling Fiddle

(for Brendan Tonra 1935-2014)

Jay Gilbert



# Jay's Notes on the Tunes

**The New Arrivals**: Written when I first met bouzouki/guitar player John Coyne and his wife Lisa (flute & whistle) at the Rí Rá Pub in Providence. Many hours of great music followed with them.

**The New Year**: A hornpipe for turning the page — bright and steady.

**Kevin O'Brien's Favourite**: This tune got its name long after being written. My good friend Kevin O'Brien — Boston piper/whistler/fiddler and a bit of a "traditionalist" — finally liked one of my compositions when I played this for him. High praise indeed!

**Closing the Pub**: Patrick's Pub sessions "ended" at 11, but when Kevin O'Brien arrived late from Boston and Jimmy Murphy was tending bar, we often played and talked well past last call.

**Denis & Dermot's**: For fiddler Denis Liddy and fluter Dermot Lernihan, who stayed with me after a house concert at Brad Maloney's. They were gracious guests despite my cramped apartment!

**Tony Duffy's**: For Patrick Griffin's cousin Tony Duffy — a priest and fine box player from Manchester, England. He visited Patrick's Pub years ago and we had some great nights of tunes.

**Murphy's March**: Written for Jimmy Murphy, longtime bartender at Patrick's and cousin of fiddler Sheila Falls (All-Ireland champion). He wanted a march with his surname in Irish, but since I don't speak Gaelic I settled on "Murphy's March."

**Laurel's Visit**: After a session run by Jimmy Devine where fiddler Laurel Martin (a student of Seamus Connolly) visited. The chemistry was so good the tune came in one piece from the ether.

**The Flying Clock**: Composed after a very late birthday party for Tony Gutierrez.We played until 4:30 a.m. Brad asked the time; Tony answered. Expletives followed. Time flies.

**The Small Hours**: For fluter Josh Kane, who ran a cleaning business into "the small hours."

**The Mockingbird**: Another slip jig for Josh, to go with *The Small Hours.*

**The Long Wrong Turn**: On a trip with Kevin O'Brien to visit Jim Gleeson's session at Stone's Pub (Ashland, MA). Directions were vague: "take a left." We took the wrong one

and drove 45 minutes lost. Found it eventually, had a good hour of music, and went back often with better directions.

**The Sets at the Pub**: For many Sundays at Rí Rá Pub where Barry & Pat Callahan led Kerry sets. Playing for dancers is great craic; slides are a favorite of mine. Double in octaves.

**Barry & Pat's**: Another slide inspired by Barry & Pat Callahan's Sunday dances at Rí Rá Pub.

**The Windham Reel**: Came while driving through Windham, CT one October afternoon in 2010. Foliage was brilliant; I wrote the tune that night. Works well in Edor too.

**Jack Duggan's Barndance**: An adaptation of a thoroughly repellent song (not *The Unicorn*, don't worry). I reshaped the melody into a barndance instead.

**Compliments to Captain Simon Fraser**: Inspired by Captain Simon Fraser's *Airs and Melodies Peculiar to the Highlands of Scotland and the Isles* (collected 1715–1745). An unfathomable source of inspiration; I hope more trad players discover it.

**Untitled Jig**: A bright jig in D. Never titled it.

**The Smiling Fiddle**: For Brendan Tonra (1935–2014). His fiddle never produced gloom; even minor keys sounded bright when he played. Rest in peace, my friend.

# The ABCs for Jay's Tunes

Source: Jay's the session.org profile, then EasyABC, then Musescore to convert to sheet music

```
T:The New Arrivals
M:6/8
Q:3/8=120
R:Jig
K:Edor
|:D|~E3 EDB,|A,B,D FAB|AFE D2 E|FAd faf|
.e/.f/ed edB|dBe dBA|~F3 AFD|FED E2:|
|:F|GBe dBG|AFD dAF|GBe def|afd e2 f|
~g3 gfe|~f3 fed|BAF dAF|EFD E2:|
|:B|eBB efg|fdd fab|afa baf|afd Adf|
e3 {f}edB|~d3 edB|ABc dAF|AFD E2:|

T:The New Year
R:Hornpipe
M:4/4
Q:1/4=165
K:D
|:dc|BDFB dfbf | gfeg fdBd | (3cdc Bc AFED |
CEAc ecdc | BDFB cdec | dFAd fgaf |
(3gag (3fgf ecde | fdcd B2 ::(3ABc | dFAd fAdf |
aAfA dAFD |EG,B,E GBed | (3cdc Bc Acdc |
BDFB cdec | dFAd fgaf | (3gag (3fgf ecde | fdcd B2 :|

T:Kevin O'Brien's Favourite
R:Hornpipe
M:4/4
Q:1/4=165
K:G
Bc | dgfd cAFA | (3GFG AF GABc | ADFA ceag |
(3fga ge fdcA | dgfd cAFA | GBAF GABc |
AD (3DDD AD (3DDD | cAFA G2 :: Bc |
dgfa gbag | fage fdef | gdBd ceag | (3fga ge fdcA |
dgfd cAFA | GBAF GABc | AD (3DDD AD (3DDD |
cAFA G2 :|

T:Closing the Pub
R:Hornpipe
M:4/4
Q:1/4=165
K:D
AG | FdAF GBeg | fdec dfaf | (3gag (3fgf ecde |
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fdAF E2 AG | FdAF GBeg | fdec dfaf | (3gag fg ecaf |
gece d2 :: fg | afdf gbag | fAeA dfaf | ecAF GBeg |
fdAF E2 AG | FdAF GBeg | fdec dfaf | (3gag fg ecaf |
gece d2 :|

T:Denis & Dermot's
R:Reel
M:4/4
K:C
|:GEED ~E3 D | CEGE AEGE | FEDE FAde |fedc BGFA |
| GEED ~E3 D | CEGE .A2 GE |FEDE FAdc |1 BGFD C3 E :|2 BGAB c3 d ||
|:eccB ~c3 d | ecgc acge | fedc (A/B/c) de |fefa gfed |
| ecdB cBAG | ~E3 D CEAG |FEDE FAdc |1 BGAB c3 d :|2 BGFD C3 E ||

T:Tony Duffy's
R:Hornpipe
M:4/4
K:F
(3CDE | FEFG AGAB | cdec {e}f2 ed |cAfA cfaf | (3gag (3fed (3cdc (3BAG |
FEFG AGFE | DCDE FEDC |B,DFD CEGE | (3FGF EG F2 :| EF |
DFAd FAdf | ecgc acga | bge^c dAFE |(3DED FA d2 de |
f2 cA d2 BG |AFGE FEDC | B,DFD CEGE | (3FGF EG F2 :|

T:Murphy's March
R:Jig
M:6/8
Q:3/8=100
K:D
| DEF AFE | DEF AFA | B2 A B2 A |Bed BAF |
DEF AFE | DEF AFA |B/2c/2de fdB |1 AFD E2 F :|2 AFD EFA ||
|:B2 A B2 A | Bee gfe | fdg fdg | fdB AFA |
(Bd/B/A) (Bd/B/A) | Bee gfe | fdB ABd |1 BAF EFA :|2 BAF E2 F ||

T:Laurel's Visit
R:Jig
M:6/8
Q:3/8=120
K:G
|:B2 A BGG|BAA BGE|DEG ABd|edB cBA|
B2 A BGG|BAA BGE|DEG Adc|1 BGF G2 A:|2 BGF GBd||
|:~g3 fed|gee fdd|~g3 fed|fee e2 f|
gag fed|cBA BGE|DEG Adc|1 BGF GBd:|2 BGF G2 A||

T:The Flying Clock
R:Reel

M:4/4
K:Dmix
|: FG | A2 FD ADFD | ~G3 A BGAG | Addc Addc | AGAB c2 Bc |
A2 FD ADFD | G2 AB c2 Bc | Adde fgag | fdAF G2 :||: FG |
Adde fgaf | ~g3 a gfed | eaag eaag | fdAB c2 Bc |
Adde fded | efga .b2 ag | ~a3 g fgag | fdAF G2 :|

T:The Small Hours
R:Slip Jig
M:9/8
Q:3/8=110
K:Edor
|:D|~E3 EFG FED|GEF .G2 B AFD|GFG (B/c/dB) ABd|BAF EFD .E2:|
|:F|~G3 BAG ABd|e3 efg fed|.g2 e fed (B/c/dA)|BAF EFD .E2:|

T:The Mockingbird
R:Slip Jig
M:9/8
Q:3/8=110
K:G
D|:DED .G2 B ABd|~g3 edB AGE|DED .G2 B AGF|~G3 AGF G2 E:|
|:.c2 E EDE cBA|BGE DEG A2 B|.c2 E EDE cBA|~B3 AGF G2 E:|

T:The Long Wrong Turn
R:Reel
M:4/4
Q:1/4=190
K:Emix
|:FD|EFAF .B2 AF|BFAF DEFD|~E3 F DEFA|.d2 ec dBAF|
EFAF ~B3 c|defd .e2 ef|gefa geBc|1dBAF E2:|2dBAF .E2||
|:ef|geBe geBc|dAFA defa|gebe geBc|defd e2 ef|
.g2 fa geBc|dBce dBAF|=G3 B AFDE|1FDAF .E2:|2FDAF E2||

T:The Sets At The Pub
R:Slide
M:12/8
Q:3/8=140
K:G
V:1
|:A|BAB g2 B A2 B G2 B|A2 B d2 B A2 B c2 A|BAB g2 B A2 B G2 B|c2 e a2 g f2 d c2:|
|:A|BAB g2 B c2 e a2 g|f2 d e2 g f2 d c2 A|BAB g2 B c2 e a2 g|f2 d cBA G3 G2:|
V:2
|:A,|B,A,B, G2 B, A,2 B, G,2 B,|A,2 B, D2 B, A,2 B, C2 A,|B,A,B, G2 B, A,2 B, G,2 B,|C2 E A2 G
F2 D C2:|
|:A,|B,A,B, G2 B, C2 E A2 G|F2 D E2 G F2 D C2 A,|B,A,B, G2 B, C2 E A2 G|F2 D CB,A, G,3 G,2:|

```
T:Barry & Pat's
R:Slide
M:12/8
Q:3/8=140
K:Ador
V:1
|:B|cBA a2 f g2 e d2 B|G2 B d2 B A2 B G2 B|cBA e2 a gfe a2 f|g2 e d2 B A3 A2:|
|:B|cBA A2 c B2 A G2 B|A2 B d2 B e2 B d2 g|e2 a a2 f gfe a2 f|g2 e d2 B A3 A2:|
V:2
|:B,|CB,A, A2 F G2 E D2 B,|G,2 B, D2 B, A,2 B, G,2 B,|CB,A, E2 A GFE A2 F|G2 E D2 B, A,3
A,2:|
|:B,|CB,A, A,2 C B,2 A, G,2 B,|A,2 B, D2 B, E2 B, D2 G|E2 A A2 F GFE A2 F|G2 E D2 B, A,3 A,2:|

T:The Windham Reel
R:Reel
M:4/4
Q:1/4=190
K:Gdor
|:A|BAGF GABc|dBcA ~B3 d|cAGA .F2 CF|AFcF dFcA|
BAGF GABc|d3 e fgaf|~g3 e fage|1fdcA G3:|2fdcA G2||
|:(A/B/c)|dgge fage|.f2 cf Afcf|~g3 e fage|fdcA GABc|
dgge fage|~f3 g afef|d3 e fage|1fdcA G2:|2fdcA G3||

T:Jack Duggan's Barndance
R:Hornpipe
M:4/4
Q:1/4=144
K:C
V:1
G,B,|CB,CD ED (3EFG|.A2 .D2 DEDC|.B,2 .G,2 EFED|(3CDC B,D CDEF|
.G2 .c2 cdcA|BcBA FEDE|(F2{G/}F)G (3BcB (3ABA|(G2{A/}G)A GFEF|
.G2 .c2 cdcA|BcBA FEDE|(F2{G/}F)G (3BcB (3ABA|(G2{A/}G)A GFED|
CB,CD ED (3EFG|.A2 .D2 DEDC|.B,2 .G,2 EFED|.C2 CB, C2|]
V:2
G,,,z|C,,2 .[E,2G,2] E,,2 .[C,2E,2]|F,,2 .[F,2A,2] D,,2 .[F,2A,2]|G,,2 .[B,2
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