



# Music From Ireland

volume  
Two

compiled

d. dulmer



by

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## INTRODUCTION

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The Bulmer & Sharpley Music from Ireland tunebooks were published in the early 1970s and quickly established themselves alongside the O'Neill volumes as the tune books for traditional musicians to have.

The four volumes were all dated 1974. Apparently a fifth volume was rumored to be in preparation but did not materialize. As best I can determine, Volume 4 was the last of any published tune collecting efforts by B & S.

Of the four volumes only 1, 2 and 3 seem to have achieved "mass" circulation (in ITM terms). Evidently Volume 1 was so successful that it was reissued in an expanded and more professional-appearing format, with what appears to be professional engraving replacing the crude handwritten entries in the earlier edition. (No music engraving software of the Finale / Sibelius breed existed in the day.) Six tunes of the "miscellaneous" variety were added to the dance tunes in the first edition. Some relocation and renumbering of tunes in that volume also took place, quite possibly required by the classier look of the new edition.

The professional engraving format was used in volumes 3 and 4, but apparently volume 2 was never re-done this way.

Volume 4 - although to all intents and purposes the same as its predecessors with regards to quantity and quality of content - did not seem to reach the same number of musicians as Volumes 1, 2 and 3 did. In fact most people - myself included - were surprised when the existence of "BSMI4" was revealed (possibly I had known of it years back and just forgotten it because I never had a copy). In any event, a copy of it has been made available to me and its contents are included in this project.

From a musical notation standpoint, the content of the Music from Ireland volumes is excellent. Whoever did the drafting was aware of the significance of such musical fine points as pickup notes and multiple endings. Ornamentation is at a minimum and as a result the settings are uncluttered, very easy to read and to transcribe into ABC.

Regarding the tunes:

In the process of transcribing this material, I have been amazed by the realization that so many of the tunes and settings in these volumes have remained the "session standard" for (dare I say it?) the past forty years. As anyone who has spent time learning tunes from the two O'Neill's volumes will attest, not all of the Chief's settings are quite what are heard today - for example, the Chief's sharps have become flats and vice-versa, or a five-part

setting of a particular tune will now be played as an ordinary two-part tune, etc. The same is as true or truer for the lesser-known 19th century and early 20th century collectors like O'Farrell, Ryan, Roche, Darley & McCall, Levey, Petrie, and others.

This in no way is meant to disparage the tremendous work of these early collectors, who did what they did without benefit of modern recording devices or the computer assistance that we tend to take for granted. Those of us engaged in tune collecting today realize that we indeed stand on the shoulder of giants (which must of course include Breandan Breathnach and his great *Ceol Rince na hEireann* volumes). What it does mean is that traditional music is a living entity that is as subject to change as any other living entity. B & S seem to have been in the right place(s) at the right time(s) to accomplish two important tasks: (1) to make a written record of the way the music was being played at the beginning of the ITM renaissance in the 1970s (2) to circulate their research in such a way as to ensure - unwittingly perhaps - that their material would be as familiar to a traditional musician in Tokyo 2013 as it was to a player in Boston in 2003, Chicago in 1993, or London in 1973.

The Music from Ireland volumes became part of a "virtuous circle" in which they were both an effect (of a revival of interest in traditional music in the pubs of Ireland and the UK) and a cause (of an ordering of a growing interest in the music, an interest that may not have been present before). By "ordering" I mean the establishment of a canon of tunes that could be shared across geographic or cultural boundaries, so that musicians in city A would have the same basic vocabulary of tunes as those in cities B, C, and D, or that novice musicians in a junior ceili band would be playing the same tunes as their grandparents.

I would argue that such standardization as the B&S volumes provided was necessary to the growth and survival of the ITM movement in those prehistoric days before CDs or the internet. They certainly were a godsend to musicians who were more comfortable learning via "the dots" than by ear; those who could do both were - then as now - doubly blessed. And since the material in the Music from Ireland volumes was gathered from live sources, there was an excellent opportunity to relate their contents to such recordings of ITM as were beginning to make themselves manifest, starting with Seán O Riada and the Chieftains through De Danann, the Bothy Band, and others.

One of the goals of any tune collector is to assemble his material in such a way as to establish not so much a historical record as a medium of continuity. Such continuity seems to be required by the very definition of "traditional". I like to believe that none of the 19th century collectors mentioned above would be

scandalized in any way by hearing a current version of some tune they had gathered. Traditional musicians - players, collectors, even composers - understand that change will be a part of the process. But the beginning of the process is to capture the way the music is being played at one point in time. No fermentation can take place until the grape juice is put into the vats; no musical fermentation can take place before the establishment of a single point of reference. It is this establishment of a reference point that seems to me to make the Music from Ireland volumes so valuable, and so worth the labor of transcribing and archiving.

My thanks to all who stepped up to help with offers of missing pages, background material, etc. And as always a special shout-out to Phil Taylor, without whose BarFly ABC program none of this would have happened.

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BB's webABC Archive

Tunes from "Music from Ireland" volume 2 (1974)

Dave Bulmer & Neil Sharpley



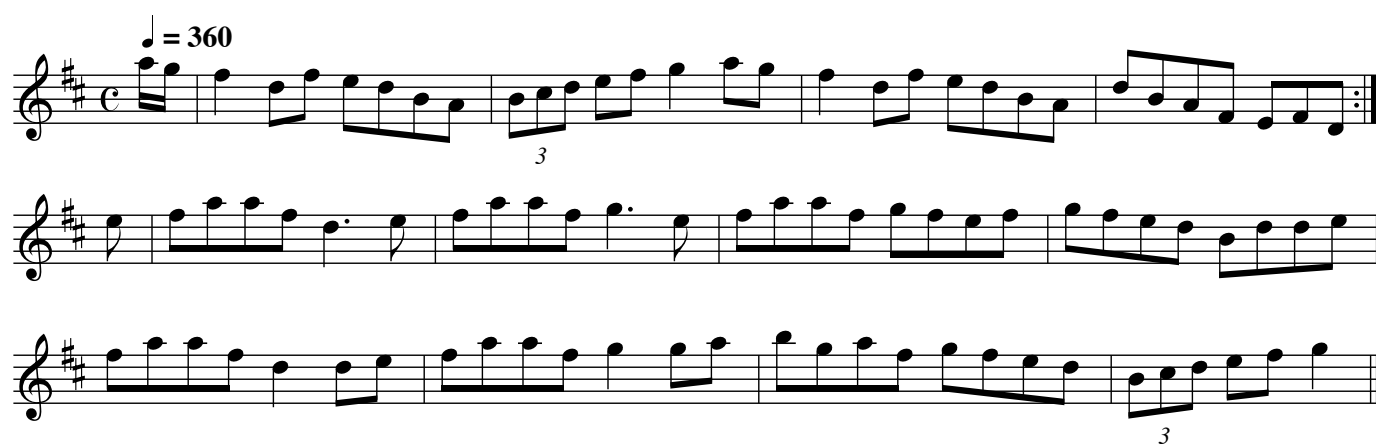
# Reels



### Bobby Casey's (reel)



### Boys of Ballinahinch (Strawberry Blossom) (reel)



### Castle (reel)



## Charlie Lennon's (reel)

$\text{♩} = 360$

Charlie Lennon's (reel) is a four-staff musical score in treble clef, key of D major (two sharps), and common time (C). The tempo is marked as quarter note = 360. The first staff contains the first line of the melody. The second staff contains the second line, which includes a triplet of eighth notes marked with a '3' below the first note. The third and fourth staves contain the third and fourth lines of the melody, respectively. The piece concludes with a double bar line and repeat dots.

## Christmas Eve (reel)

*Tommy Coen*

$\text{♩} = 360$

Christmas Eve (reel) is a six-staff musical score in treble clef, key of D major (two sharps), and common time (C). The tempo is marked as quarter note = 360. The first staff contains the first line of the melody. The second staff contains the second line, which includes a half note with a fermata. The third and fourth staves contain the third and fourth lines of the melody, respectively. The fifth and sixth staves contain the fifth and sixth lines of the melody, respectively. The piece concludes with a double bar line and repeat dots.

## Conna(e)mara Stockings (reel)



## Dowd's Favorite (reel)





## Dwyer's #1 (reel)

$\text{♩} = 360$

Three staves of music in treble clef, key of D major (one sharp), and common time (C). The tempo is marked as quarter note = 360. The first staff contains the first four measures. The second staff contains measures 5 through 8, with a triplet of eighth notes in measure 5 and a repeat sign at the end. The third staff contains measures 9 through 12, with a repeat sign at the end.

## Glass of Beer (reel)

$\text{♩} = 360$

Three staves of music in treble clef, key of D major (one sharp), and common time (C). The tempo is marked as quarter note = 360. The first staff contains measures 1 through 6, with a first ending bracket over measures 5 and 6, and a second ending bracket over measures 7 and 8. The second staff contains measures 9 through 12. The third staff contains measures 13 through 16.

## Glen Allen (Kilmaley) (reel)

$\text{♩} = 360$

Four staves of music in G major (one sharp) and common time (C). The tempo is marked as quarter note = 360. The first staff contains the first line of the melody. The second staff contains the second line. The third and fourth staves contain the third and fourth lines, respectively. The piece concludes with a double bar line and repeat dots.

## Golden Keyboard (reel)

*Martin Mulhaire (NY)*

$\text{♩} = 360$

Four staves of music in G major (one sharp) and common time (C). The tempo is marked as quarter note = 360. The first staff contains the first line of the melody, starting with a repeat sign. The second staff contains the second line, featuring a triplet of eighth notes. The third staff contains the third line, featuring a triplet of eighth notes and a measure with a tilde (~) over a quarter note. The fourth staff contains the fourth line, also featuring a triplet of eighth notes. The piece concludes with a double bar line and repeat dots.

## Gravel Walk (reel)

♩ = 360

The musical score for 'Gravel Walk (reel)' is written in treble clef with a common time signature (C). The tempo is marked as ♩ = 360. The key signature is one sharp (F#). The melody consists of seven staves of music. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some accidentals (sharps and naturals). The piece ends with a double bar line and repeat dots.

## Jenny's Chickens (reel)

♩ = 360

The musical score for 'Jenny's Chickens (reel)' is written in treble clef with a common time signature (C). The tempo is marked as ♩ = 360. The key signature is two sharps (F# and C#). The melody consists of three staves of music. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some accidentals (sharps and naturals). The piece ends with a double bar line and repeat dots. The second and third staves contain first and second endings, indicated by bracketed numbers 1 and 2.

## Jim Seery's (reel)

$\text{♩} = 360$

First system: Treble clef, key of D major (F#), common time (C). The melody consists of eighth and sixteenth notes. The first measure is a whole note, followed by two measures of eighth notes, and a final measure with a first ending bracket. The second system continues the melody with eighth and sixteenth notes. The third system concludes the piece with a final measure containing a double bar line.

## Lady Anne Montgomery (reel)

$\text{♩} = 360$

First system: Treble clef, key of D major (F#), common time (C). The melody consists of eighth and sixteenth notes. The second system continues the melody with eighth and sixteenth notes. The third system continues the melody with eighth and sixteenth notes. The fourth system concludes the piece with a final measure containing a double bar line.

## Liffey Banks (reel)



## Lucky in Love (reel)



## Martin Wynne's #2 (reel)

$\text{♩} = 360$

This musical score is for a reel in the key of D major (two sharps) and common time (C). It consists of four staves. The tempo is marked as quarter note = 360. The first staff contains the first two measures of the first system, with a fermata over the second measure. The second staff contains the next two measures, also with a fermata over the second measure. The third staff contains the first two measures of the second system, with a triplet of eighth notes in the second measure. The fourth staff contains the next two measures, also with a triplet of eighth notes in the second measure. The piece ends with a double bar line and repeat dots.

## Mary McMahon (reel)

$\text{♩} = 360$

This musical score is for a reel in the key of D major (two sharps) and common time (C). It consists of four staves. The tempo is marked as quarter note = 360. The first staff contains the first two measures of the first system, with a triplet of eighth notes in the second measure. The second staff contains the next two measures, also with a triplet of eighth notes in the second measure. The third staff contains the first two measures of the second system, with a triplet of eighth notes in the second measure. The fourth staff contains the next two measures, also with a triplet of eighth notes in the second measure. The piece ends with a double bar line and repeat dots.

## Moving Cloud (a) (reel)

$\text{♩} = 360$

First ending:  $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$   
Second ending:  $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$

## Moving Cloud (b) (reel)

$\text{♩} = 360$

First ending:  $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$   
Second ending:  $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$

## New Mown Meadows (reel)

$\text{♩} = 360$

Musical score for 'New Mown Meadows (reel)' in G major, 4/4 time. The tempo marking is  $\text{♩} = 360$ . The score consists of four staves of music.

## Paddy Fah(e)y's #1 (reel)

$\text{♩} = 360$

Musical score for 'Paddy Fah(e)y's #1 (reel)' in D minor, 4/4 time. The tempo marking is  $\text{♩} = 360$ . The score consists of four staves of music.



## Paddy Fah(e)y's #2 (reel)



## Pigtown Fling (reel)



## Pile of Bricks (reel)

$\text{♩} = 360$

The musical score for 'Pile of Bricks (reel)' is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as  $\text{♩} = 360$ . The score consists of five staves. The first staff begins with a quarter rest followed by a series of eighth and sixteenth notes. The second staff contains a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third staff continues the melodic line with various note values and rests. The fourth staff starts with a first ending bracket labeled '1'. The fifth staff starts with a second ending bracket labeled '2' and includes a triplet of eighth notes.

## Pinch of Snuff (reel)

$\text{♩} = 360$

The musical score for 'Pinch of Snuff (reel)' is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as  $\text{♩} = 360$ . The score consists of two staves. The first staff begins with a quarter rest followed by a series of eighth and sixteenth notes, ending with a repeat sign. The second staff continues the melodic line with various note values and rests, ending with a triplet of eighth notes.

## Providence (reel)

[illegible]

## Seán McKenna's #1 (reel)

♩ = 360

The image shows a musical score for a piece in G major, 4/4 time. The tempo is marked as quarter note = 360. The score is written on four staves. The first staff contains the melody, which begins with a quarter rest followed by a quarter note G4. The second, third, and fourth staves contain the accompaniment, which starts with a G4 half note. The piece concludes with a double bar line and repeat dots on the fourth staff.

## Seán McKenna's #2 (reel)



## Sporting Nell (reel)



## "unnamed" (Sherlock's Fancy} (reel)



"unnamed" (Return to Miltown) (reel)

$\text{♩} = 360$

The musical score is written for a reel. It consists of four staves. The first two staves are in C major (one flat) and common time (C). The tempo is marked as  $\text{♩} = 360$ . The first staff contains 16 measures. The second staff contains 16 measures, with the last two measures marked as first and second endings. The third and fourth staves are in D major (two sharps) and contain 16 measures each, ending with a double bar line.



Jigs,  
Slip Jigs  
& Slides



"Burke's" (Pete Kelly's) (jig)



Choice Wife (or: Phis Fhliuch) (slip jig)



## Connie Walshe's (slide)

♩. = 360

This musical score is for a piece in 12/8 time, indicated by the '12' over the '8' in the time signature. It is written on four staves in the key of D major, with two sharps (F# and C#) in the key signature. The tempo is marked as a dotted half note equals 360. The melody consists of eighth and sixteenth notes, with some dotted rhythms. The first two staves end with repeat signs, indicating a two-measure phrase. The third and fourth staves continue the melody, with the fourth staff also ending with a repeat sign.

## "Gillian's" (Gillan's) Apples (jig)

♩. = 320

This musical score is for a jig in 6/8 time, indicated by the '6' over the '8' in the time signature. It is written on four staves in the key of D major, with two sharps (F# and C#) in the key signature. The tempo is marked as a dotted half note equals 320. The melody is characterized by eighth and sixteenth notes, with some triplet-like patterns. The first two staves end with repeat signs, indicating a two-measure phrase. The third and fourth staves continue the melody, with the fourth staff also ending with a repeat sign.



## Is Maith le Nora (slide)



## John Kelly's (slide)



Kerry (jig)

$\text{♩} = 320$

The musical score for 'Kerry (jig)' is written in 6/8 time with a key signature of one sharp (F#). The tempo is indicated as 320 beats per minute. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The tempo marking '♩ = 320' is placed above the first staff. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody and ends with a double bar line and repeat dots. The third and fourth staves provide a second version of the melody, also ending with double bar lines and repeat dots.

# Kilfenora (jig)

♩. = 320

The musical score for 'Kilfenora (jig)' is written in G major (one sharp) and 6/8 time. The tempo is marked as ♩. = 320. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with some triplets. The second staff ends with a double bar line and repeat dots. The third staff continues the melody. The fourth staff features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fifth staff continues the melody. The sixth staff ends with a double bar line and repeat dots. The seventh staff continues the melody. The eighth staff ends with a double bar line and repeat dots. The ninth staff continues the melody. The tenth staff features a first ending bracket labeled '1' and a second ending bracket labeled '2'.

# Langstrom's Pony (jig)

$\text{♩} = 320$

The musical score for "Langstrom's Pony (jig)" is written for a single melodic line in treble clef. The key signature consists of three sharps (F#, C#, G#), and the time signature is 3/8. The tempo is indicated as quarter note = 320. The piece is composed of eight measures, each containing a single eighth note. The notes are: F#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, 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A133, B133, C134, D134, E134, F#134, G#134, A134, B134, C135, D135, E135, F#135, G#135, A135, B135, C136, D136, E136, F#136, G#136, A136, B136, C137, D137, E137, F#137, G#137, A137, B137, C138, D138, E138, F#138, G#138, A138, B138, C139, D139, E139, F#139, G#139, A139, B139, C140, D140, E140, F#140, G#140, A140, B140, C141, D141, E141, F#141, G#141, A141, B141, C142, D142, E142, F#142, G#142, A142, B142, C143, D143, E143, F#143, G#143, A143, B143, C144, D144, E144, F#144, G#144, A144, B144, C145, D145, E145, F#145, G#145, A145, B145, C146, D146, E146, F#146, G#146, A146, B146, C147, D147, E147, F#147, G#147, A147, B147, C148, D148, E148, F#148, G#148, A148, B148, C149, D149, E149, F#149, G#149, A149, B149, C150, D150, E150, F#150, G#150, A150, B150, C151, D151, E151, F#151, G#151, A151, B151, C152, D152, E152, F#152, G#152, A152, B152, C153, D153, E153, F#153, G#153, A153, B153, C154, D154, E154, F#154, G#154, A154, B154, C155, D155, E155, F#155, G#155, A155, B155, C156, D156, E156, F#156, G#156, A156, B156, C157, D157, E157, F#157, G#157, A157, B157, C158, D158, E158, F#158, G#158, A158, B158, C159, D159, E159, F#159, G#159, A159, B159, C160, D160, E160, F#160, G#160, A160, B160, C161, D161, E161, F#161, G#161, A161, B161, C162, D162, E162, F#162, G#162, A162, B162, C163, D163, E163, F#163, G#163, A163, B163, C164, D164, E164, F#164, G#164, A164, B164, C165, D165, E165, F#165, G#165, A165, B165, C166, D166, E166, F#166, G#166, A166, B166, C167, D167, E167, F#167, G#167, A167, B167, C168, D168, E168, F#168, G#168, A168, B168, C169, D169, E169, F#169, G#169, A169, B169, C170, D170, E170, F#170, G#170, A170, B170, C171, D171, E171, F#171, G#171, A171, B171, C172, D172, E172, F#172, G#172, A172, B172, C173, D173, E173, F#173, G#173, A173, B173, C174, D174, E174, F#174, G#174, A174, B174, C175, D175, E175, F#175, G#175, A175, B175, C176, D176, E176, F#176, G#176, A176, B176, C177, D177, E177, F#177, G#177, A177, B177, C178, D178, E178, F#178, G#178, A178, B178, C179, D179, E179, F#179, G#179, A179, B179, C180, D180, E180, F#180, G#180, A180, B180, C181, D181, E181, F#181, G#181, A181, B181, C182, D182, E182, F#182, G#182, A182, B182, C183, D183, E183, F#183, G#183, A183, B183, C184, D184, E184, F#184, G#184, A184, B184, C185, D185, E185, F#185, G#185, A185, B185, C186, D186, E186, F#186, G#186, A186, B186, C187, D187, E187, F#187, G#187, A187, B187, C188, D188, E188, F#188, G#188, A188, B188, C189, D189, E189, F#189, G#189, A189, B189, C190, D190, E190, F#190, G#190, A190, B190, C191, D191, E191, F#191, G#191, A191, B191, C192, D192, E192, F#192, G#192, A192, B192, C193, D193, E193, F#193, G#193, A193, B193, C194, D194, E194, F#194, G#194, A194, B194, C195, D195, E195, F#195, G#195, A195, B195, C196, D196, E196, F#196, G#196, A196, B196, C197, D197, E197, F#197, G#197, A197, B197, C198, D198, E198, F#198, G#198, A198, B198, C199, D199, E199, F#199, G#199, A199, B199, C200, D200, E200, F#200, G#200, A200, B200, C201, D201, E201, F#201, G#201, A201, B201, C202, D202, E202, F#202, G#202, A202, B202, C203, D203, E203, F#203, G#203, A203, B203, C204, D204, E204, F#204, G#204, A204, B204, C205, D205, E205, F#205, G#205, A205, B205, C206, D206, E206, F#206, G#206, A206, B206, C207, D207, E207, F#207, G#207, A207, B207, C208, D208, E208, F#208, G#208, A208, B208, C209, D209, E209, F#209, G#209, A209, B209, C210, D210, E210, F#210, G#210, A210, B210, C211, D211, E211, F#211, G#211, A211, B211, C212, D212, E212, F#212, G#212, A212, B212, C213, D213, E213, F#213, G#213, A213, B213, C214, D214, E214, F#214, G#214, A214, B214, C215, D215, E215, F#215, G#215, A215, B215, C216, D216, E216, F#216, G#216, A216, B216, C217, D217, E217, F#217, G#217, A217, B217, C218, D218, E218, F#218, G#218, A218, B218, C219, D219, E219, F#219, G#219, A219, B219, C220, D220, E220, F#220, G#220, A220, B220, C221, D221, E221, F#221, G#221, A221, B221, C222, D222, E222, F#222, G#222, A222, B222, C223, D223, E223, F#223, G#223, A223, B223, C224, D224, E224, F#224, G#224, A224, B224, C225, D225, E225, F#225, G#225, A225, B225, C226, D226, E226, F#226, G#226, A226, B226, C227, D227, E227, F#227, G#227, A227, B227, C228, D228, E228, F#228, G#228, A228, B228, C229, D229, E229, F#229, G#229, A229, B229, C230, D230, E230, F#230, G#230, A230, B230, C231, D231, E231, F#231, G#231, A231, B231, C232, D232, E232, F#232, G#232, A232, B232, C233, D233, E233, F#233, G#233, A233, B233, C234, D234, E234, F#234, G#234, A234, B234, C235, D235, E235, F#235, G#235, A235, B235, C236, D236, E236, F#236, G#236, A236, B236, C237, D237, E237, F#237, G#237, A237, B237, C238, D238, E238, F#238, G#238, A238, B238, C239, D239, E239, F#239, G#239, A239, B239, C240, D240, E240, F#240, G#240, A240, B240, C241, D241, E241, F#241, G#241, A241, B241, C242, D242, E242, F#242, G#242, A242, B242, C243, D243, E243, F#243, G#243, A243, B243, C244, D244, E244, F#244, G#244, A244, B244, C245, D245, E245, F#245, G#245, A245, B245, C246, D246, E246, F#246, G#246, A246, B246, C247, D247, E247, F#247, G#247, A247, B247, C248, D248, E248, F#248, G#248, A248, B248, C249, D249, E249, F#249, G#249, A249, B249, C250, D250, E250, F#250, G#250, A250, B250, C251, D251, E251, F#251, G#251, A251, B251, C252, D252, E252, F#252, G#252, A252, B252, C253, D253, E253, F#253, G#253, A253, B253, C254, D254, E254, F#254, G#254, A254, B254, C255, D255, E255, F#255, G#255, A255, B255, C256, D256, E256, F#256, G#256, A256, B256, C257, D257, E257, F#257, G#257, A257, B257, C258, D258, E258, F#258, G#258, A258, B258, C259, D259, E259, F#259, G#259, A259, B259, C260, D260, E260, F#260, G#260, A260, B260, C261, D261, E261, F#261, G#261, A261, B261, C262, D262, E262, F#262, G#262, A262, B262, C263, D263, E263, F#263, G#263, A263, B263, C264, D264, E264, F#264, G#264, A264, B264, C265, D265, E265, F#265, G#265, A265, B265, C266, D266, E266, F#266, G#266, A266, B266, C267, D267, E267, F#267, G#267, A267, B267, C268, D268, E268, F#268, G#268, A268, B268, C269, D269, E269, F#269, G#269, A269, B269, C270, D270, E270, F#270, G#270, A270, B270, C271, D271, E271, F#271, G#271, A271, B271, C272, D272, E272, F#272, G#272, A272, B272, C273, D273, E273, F#273, G#273, A273, B273, C274, D274, E274, F#274, G#274, A274, B274, C275, D275, E275, F#275, G#275, A275, B275, C276, D276, E276, F#276, G#276, A276, B276, C277, D277, E277, F#277, G#277, A277, B277, C278, D278, E278, F#278, G#278, A278, B278, C279, D279, E279, F#279, G#279, A279, B279, C280, D280, E280, F#280, G#280, A280, B280, C281, D281, E281, F#281, G#281, A281, B281, C282, D282, E282, F#282, G#282, A282, B282, C283, D283, E283, F#283, G#283, A283, B283, C284, D284, E284, F#284, G#284, A284, B284, C285, D285, E285, F#285, G#285, A285, B285, C286, D286, E286, F#286, G#286, A286, B286, C287, D287, E287, F#287, G#287, A287, B287, C288, D288, E288, F#288, G#288, A288, B288, C289, D289, E289, F#289, G#289, A289, B289, C290, D290, E290, F#290, G#290, A290, B290, C291, D291, E291, F#291, G#291, A291, B291, C292, D292, E292, F#292, G#292, A292, B292, C293, D293, E293, F#293, G#293, A293, B293, C294, D294, E294, F#294, G#294, A294, B294, C295, D295, E295, F#295, G#295, A295, B295, C296, D296, E296, F#296, G#296, A296, B296, C297, D297, E297, F#297, G#297, A297, B297, C298, D298, E298, F#298, G#298, A298, B298, C299, D299, E299, F#299, G#299, A299, B299, C300, D300, E300, F#300, G#300, A300, B300, C301, D301, E301, F#301, G#301, A301, B301, C302, D302, E302, F#302, G#302, A302, B302, C303, D303, E303, F#303, G#303, A303, B303, C304, D304, E304, F#304, G#304, A304, B304, C305, D305, E305, F#305, G#305, A305, B305, C306, D306, E306, F#306, G#306, A306, B306, C307, D307, E307, F#307, G#307, A307, B307, C308, D308, E308, F#308, G#308, A308, B308, C309, D309, E309, F#309, G#309, A309, B309, C310, D310, E310, F#310, G#310, A310, B310, C311, D311, E311, F#311, G#311, A311, B311, C312, D312, E312, F#312, G#312, A312, B312, C313, D313, E313, F#313, G#313, A313, B313, C314, D314, E314, F#314, G#314, A314, B314, C315, D315, E315, F#315, G#315, A315, B315, C316, D316, E316, F#316, G#316, A316, B316, C317, D317, E317, F#317, G#317, A317, B317, C318, D318, E318, F#318, G#318, A318, B318, C319, D319, E319, F#319, G#319, A319, B319, C320, D320, E320, F#320, G#320, A320, B320, C321, D321, E321, F#321, G#321, A321, B321, C322, D322, E322, F#322, G#322, A322, B322, C323, D323, E323, F#323, G#323, A323, B323, C324, D324, E324, F#324, G#324, A324, B324, C325, D325, E325, F#325, G#325, A325, B325, C326, D326, E326, F#326, G#326, A326, B326, C327, D327, E327, F#327, G#327, A327, B327, C328, D328, E328, F#328, G#328, A328, B328, C329, D329, E329, F#329, G#329, A329, B329, C330, D330, E330, F#330, G#330, A330, B330, C331, D331, E331, F#331, G#331, A331, B331, C332, D332, E332, F#332, G#332, A332, B332, C333, D333, E333, F#333, G#333, A333, B333, C334, D334, E334, F#334, G#334, A334, B334, C335, D335, E335, F#335, G#335, A335, B335, C336, D336, E336, F#336, G#336, A336, B336, C337, D337, E337, F#337, G#337, A337, B337, C338, D338, E338, F#338, G#338, A338, B338, C339, D339, E339, F#339, G#339, A339, B339, C340, D340, E340, F#340, G#340, A340, B340, C341, D341, E341, F#341, G#341, A341, B341, C342, D342, E342, F#342, G#342, A342, B342, C343, D343, E343, F#343, G#343, A343, B343, C344, D344, E344, F#344, G#344, A344, B344, C345, D345, E345, F#345, G#345, A345, B345, C346, D346, E346, F#346, G#346, A346, B346, C347, D347, E347, F#347, G#347, A347, B347, C348, D348, E348, F#348, G#348, A348, B348, C349, D349, E349, F#349, G#349, A349, B349, C350, D350, E350, F#350, G#350, A350, B350, C351, D351, E351, F#351, G#351, A351, B351, C352, D352, E352, F#352, G#352, A352, B352, C353, D35

## Lilting Banshee (jig)



## "McGlinchy's" (Bush on the Hill) (jig)



# O'Keef(f)e's (slide)

$\text{♩} = 360$

The musical score for "O'Keef(f)e's (slide)" is written in 12/8 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 360. The melody is composed of eighth and sixteenth notes, with some slurs. The second staff ends with a double bar line and repeat dots. The third staff continues the melody with eighth notes. The fourth staff ends with a double bar line and repeat dots.

# "Old Leitrim" (Haunted House) (jig)

*Vincent Broderick.*

$\text{♩} = 320$

The musical score for "Old Leitrim" (Haunted House) (jig) is written in 6/8 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 320. The melody is composed of eighth and sixteenth notes, with some slurs. The second staff ends with a double bar line and repeat dots. The third staff continues the melody with eighth notes. The fourth staff is marked with a first ending bracket (1) and ends with a double bar line and repeat dots. The fifth staff is marked with a second ending bracket (2) and ends with a double bar line and repeat dots.

## Paddy Clancy's (jig)

$\text{♩} = 320$

Four staves of music in treble clef, key of D major (two sharps), and 6/8 time. The tempo is marked as quarter note = 320. The melody consists of continuous eighth-note patterns. The first staff begins with a quarter rest followed by a quarter note D. The piece concludes with a double bar line and repeat dots.

## Paddy Fah(e)y's (jig)

$\text{♩} = 320$

Four staves of music in treble clef, key of D major (two sharps), and 6/8 time. The tempo is marked as quarter note = 320. The melody features eighth-note patterns with some chromaticism. The second staff includes first and second endings, marked with '1' and '2' above the notes. The piece concludes with a double bar line and repeat dots.

## Paddy McNicholas' (Black Rogue) (jig)



## Tommy Hunt's (slip jig)





## Shores of Lough Gowna (jig)



## Star Above the Garter (slide)



# Tommy Peoples' Jig (a) key=A



## "unnamed" (Cock and the Hen) (slip jig)



## Whinny Hills of Leitrim (slip jig)



## O'Keef(f)e's (b) (slide)



## Denis Murphy's (slide)

$\text{♩} = 360$

Four staves of music in treble clef, key of D major (two sharps), and 12/8 time. The tempo is marked as quarter note = 360. The melody consists of eighth and sixteenth notes, with some dotted rhythms. The first staff ends with a repeat sign. The second staff ends with a repeat sign. The third staff ends with a repeat sign. The fourth staff ends with a repeat sign.

## "Weaver's" (Bill the Weaver's) (slide)

$\text{♩} = 360$

Five staves of music in treble clef, key of D major (two sharps), and 12/8 time. The tempo is marked as quarter note = 360. The melody consists of eighth and sixteenth notes, with some dotted rhythms. The first staff ends with a repeat sign. The second staff ends with a repeat sign. The third staff ends with a repeat sign. The fourth staff is marked with a first ending bracket and a first ending sign. The fifth staff is marked with a second ending bracket and a second ending sign.

## Lisheen (slide)



## "unnamed" (One of Johnny O'Leary's) (slide)



"unnamed" (Cathleen Hehir's) (slide)





# Hornpipes & Polkas



## Black Swan (h'pipe)



## Battle of Aughrim (polka)





## Bolger's (h'pipe)



## Captain Byng (polka)



## Church Street (polka)

$\text{♩} = 240$

The musical score for "Church Street (polka)" is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked as quarter note = 240. The piece consists of five staves. The first staff contains the first five measures of the melody. The second staff contains the next five measures, ending with a repeat sign. The third staff begins with a repeat sign followed by four measures. The fourth staff is marked with a first ending bracket (1) and contains four measures. The fifth staff is marked with a second ending bracket (2) and contains four measures, ending with a repeat sign.

## Dalaigh's (polka)

$\text{♩} = 240$

The musical score for "Dalaigh's (polka)" is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked as quarter note = 240. The piece consists of four staves. The first staff contains the first five measures of the melody. The second staff contains the next five measures, ending with a repeat sign. The third staff contains five measures, including two measures with a sharp sign (#) on the second line. The fourth staff contains five measures, also including two measures with a sharp sign (#) on the second line, and ends with a repeat sign.

# Denis Murphy's (polka)

♩ = 240

Four staves of music in treble clef, key of D major (two sharps), and 2/4 time. The tempo is marked as ♩ = 240. The melody consists of eighth and sixteenth notes, with some triplets. The first staff ends with a repeat sign. The second staff ends with a repeat sign. The third staff ends with a repeat sign. The fourth staff ends with a repeat sign.

# "Fly in the Night" (Fly by Night) (h'pipe)

♩ = 300

Four staves of music in treble clef, key of D major (two sharps), and 2/4 time. The tempo is marked as ♩ = 300. The melody features many triplets, indicated by a '3' below the notes. The first staff ends with a repeat sign. The second staff ends with a repeat sign. The third staff ends with a repeat sign. The fourth staff ends with a repeat sign.

## Jim Coleman's (h'pipe)

$\text{♩} = 300$

This musical score is for a piece in 4/4 time with a tempo of 300 beats per minute. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains several triplet markings (indicated by a '3' over a group of notes). The second staff continues the melody and includes a repeat section with two endings, labeled '1' and '2'. The third and fourth staves continue the piece, with the fourth staff ending with a double bar line and repeat dots. The music is characterized by rapid triplet patterns.

## Saint Mary's (polka)

$\text{♩} = 240$

This musical score is for a polka in 2/4 time with a tempo of 240 beats per minute. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a characteristic polka rhythm with many eighth and sixteenth notes. The second staff continues the melody. The third staff continues the piece. The fourth staff includes a repeat section with two endings, labeled '1' and '2', and concludes with a double bar line and repeat dots. The tempo is marked as 240 beats per minute.

Smell (Scent) of the Bog (h'pipe)

♩ = 300

This musical score is written for a single melodic line on a treble clef staff in G major (one sharp). It consists of four staves of music. The tempo is marked as a quarter note equals 300. The piece is in common time (C). The melody is characterized by frequent triplet patterns, indicated by a '3' over groups of three notes. The first staff contains two measures of triplets. The second staff begins with a repeat sign and ends with a double bar line. The third and fourth staves continue the melodic development with more triplet figures and conclude with repeat signs and double bar lines.

Stage (h'pipe)

♩ = 300

This musical score is written for a single melodic line on a treble clef staff in G major (one sharp). It consists of four staves of music. The tempo is marked as a quarter note equals 300. The piece is in common time (C). The melody features a mix of eighth and sixteenth notes, with triplet patterns marked with a '3'. The first staff has a triplet in the second measure. The second staff contains a triplet in the third measure. The third and fourth staves continue the melody with various rhythmic patterns and triplet figures, each ending with a repeat sign and a double bar line.



Airs,  
Marches,  
Set Dances  
etc



## Sweeney's (polka)

$\text{♩} = 240$

Four staves of musical notation for the polka "Sweeney's". The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked as quarter note = 240. 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. 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 piece concludes with a double bar line.

## Tom McVicar's (polka)

$\text{♩} = 220$

Four staves of musical notation for the polka "Tom McVicar's". The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked as quarter note = 220. 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. 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 piece concludes with a double bar line.

## Alitor (air)



## Chanter's Tune (march)





## Eagle's Whistle (march)

$\text{♩} = 300$

This musical score is for a march titled "Eagle's Whistle". It is written for a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is indicated as quarter note = 300. The piece consists of six measures. The first four measures are grouped by a brace, indicating a four-measure phrase. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line and a repeat sign.

## Fiddler Round the Fairy Tree (set dance)

$\text{♩} = 280$

This musical score is for a set dance titled "Fiddler Round the Fairy Tree". It is written for a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#), and the time signature is 6/8. The tempo is indicated as quarter note = 280. The piece consists of five measures. The first four measures are grouped by a brace, indicating a four-measure phrase. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line and a repeat sign.

## John Dwyer of the Glen (air)



## Lord Mayo (march)



## March of the King(s) of Laois(e) (march)

$\text{♩} = 240$

This musical score is for a march in 3/4 time, marked with a tempo of 240 beats per minute. It is written in treble clef with a key signature of two sharps (F# and C#). The piece consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody is composed of eighth and quarter notes. The fourth staff includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The piece concludes with a double bar line and repeat dots.

## Oh Love Lie Beside Me (air)

$\text{♩} = 200$

This musical score is for an air in 6/8 time, marked with a tempo of 200 beats per minute. It is written in treble clef with a key signature of two sharps (F# and C#). The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The melody is composed of eighth and quarter notes. The piece concludes with a double bar line and repeat dots.

# Pikeman's (march)



## Reaper of Glanree (set dance)

$\text{♩} = 240$

This musical score is for a set dance in treble clef, key of D major (one sharp), and common time (C). The tempo is marked as quarter note = 240. The piece consists of seven staves of music. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by numerous triplet markings (indicated by a '3' above the notes). The first staff begins with a quarter rest followed by a dotted quarter note. The second staff ends with a repeat sign. The third staff contains several triplet markings. The fourth staff also features triplet markings. The fifth staff continues the melodic line. The sixth staff includes triplet markings. The seventh staff concludes the piece with a triplet marking and a final note with a fermata.

## Return from Fingal (march)

$\text{♩} = 360$

This musical score is for a march in treble clef, key of D major (one sharp), and common time (C). The tempo is marked as quarter note = 360. The piece consists of four staves of music. The first staff begins with a quarter rest followed by a dotted quarter note. The second staff ends with a repeat sign. The third staff continues the melodic line. The fourth staff concludes the piece with a repeat sign.

# Youghal Harbour (set dance)

