

## O'Neill's Waifs and Strays of Gaelic Melody

This PDF document was assembled from the "abc" music transcriptions of Paul T. Kinder. His original abc files are available at <http://www2.redhawk.org/irish/oneill/>

I merely concatenated Paul's abc files into a single file, converted the non-standard output from Abc2Win to standard (version 1.6) abc syntax, corrected a few minor typos, converted comments to notes and re-formatted them to fit the available page width, and created the cross-indexed PDF document. While all of that may sound very time consuming I have written software to do most of the work. The only truly time-consuming part of the conversion was adjusting the line breaks and scale to make the most of the available page space.

I used my own version of abcm2ps, called jaabc2ps, to create the Postscript files that the PDF document was distilled from. Jaabc2ps is an open source program I wrote in 1999 or 2000. I hadn't released any new versions of this program until recently when I developed the additional code to create PDF outline marks in the Postscript files. Jaabc2ps is a derived from abcm2ps which in turn was derived from the original abc2ps. Some of the features I've added include the capability to print tinwhistle, dulcimer, and guitar tablature; a printable index at the end of documents; and the capability to insert PDF marks for creation of cross indexed PDF link "outlines."

I used James AllWright's fine program, abc2midi, to create MIDI files of the tunes. Those MIDI files are available in a companion zip file from the same web site where you obtained this document. Note that, while abc2midi is a fine program, it does not always play repeats, parts, alternate endings, and decorations correctly. Also, most of the original transcribers did not use the tempo field so these MIDI files may not play at a realistic tempo (i.e. a "slow air" may play much too fast, for example). Use the score and annotations as the final authority and the MIDI only for learning the melody intervals by ear.

You may wish to use a good MIDI sequencer program to adjust the tempo of the tunes as needed, either for learning or simply because the default tempo is incorrect.

Enjoy!

John Atchley

# O'Neill's Waifs and Strays of Gaelic Melody

## 1. Planxty Toby Peyton

*Turlough O'Carolan*

*Moderato con espressivo*



Sergt. James O'Neill

Rhythm: Air

Notes: Noted down by Edward Bunting at the Belfast Harp Festival in 1792, as played by Hugh Higgins. This setting differs from the three setting in O'Neill's Music of Ireland, and was known to John McFadden from County Mayo and Sergt. James O'Neill of County Down.

## 2. Young Terence McDonough McDonough's Lamentation

*Turlough O'Carolan 1696*

*Andante*



Rhythm: Air

Notes: composed on the death of a famous young Catholic lawyer of Sligo. First printed in The Hibernian Muse, London 1787. The melody was used with Sir Walter Scott's poem "The Return to Ulster" and also with "The Moon Dimmed Her Beams".

## 3. Rocking The Cradle

*Andante*




Sergt. James O'Neill

Rhythm: Air

## O'Neill's Waifs and Strays of Gaelic Melody

### 4. Old Man Rocking The Cradle

*Andante*




Rice-Walsh manuscript

Rhythm: Air

Notes: a descriptive piece wherein an old man gives voice to his woes, punctuated by the wailing of a peevish child and its calls for its Ma-ma. Skillful fiddlers and pipers would imitate those cries. The fiddle was lowered in pitch and the fiddler would lightly touch the bridge with a large door key held in his teeth to simulate the tones of human expression.

### 5. One Bottle More

*Moderato*




Sergt. James O'Neill

Rhythm: Air

Notes: slightly different from the setting in O'Farrell's Pocket Companion 1804-1810.

### 6. Teddy O'Neill

*Andante*



Rice-Walsh manuscript

Rhythm: Air

## O'Neill's Waifs and Strays of Gaelic Melody

### 7. The Willow Tree

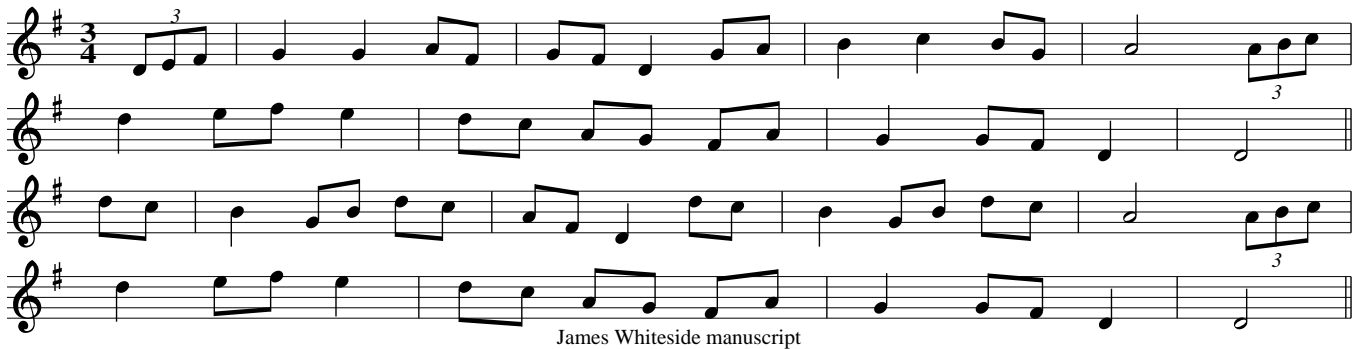
Andante



Miss Lucy Ray

Rhythm: Air

### 8. I Was Roaming In The Gloaming



James Whiteside manuscript

Rhythm: Air

### 9. Lullaby For Irish Pipes



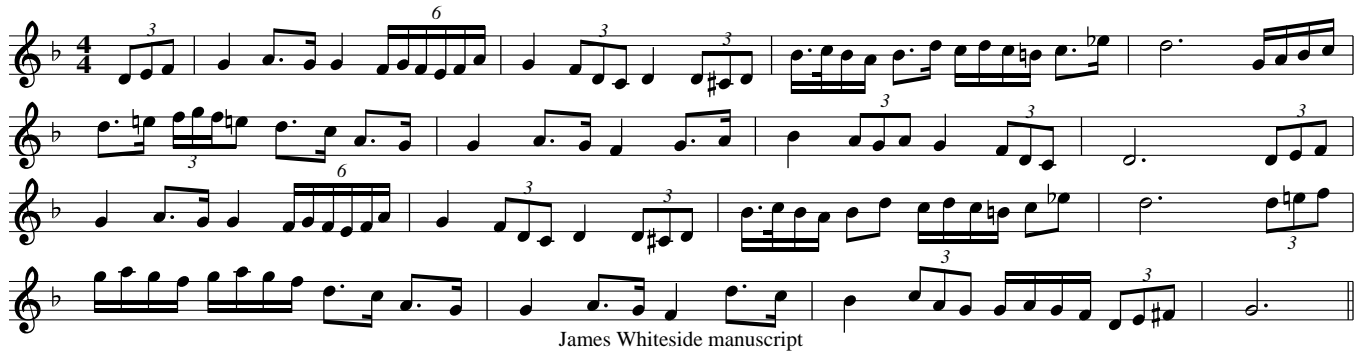
James Whiteside manuscript

Rhythm: Air

Notes: 1) This was originally the start of a slur, I'm pretty sure it was intended to be a triplet. [JSA]

## O'Neill's Waifs and Strays of Gaelic Melody

### 10. Irish Lament For Martyred Soggarth Aroon



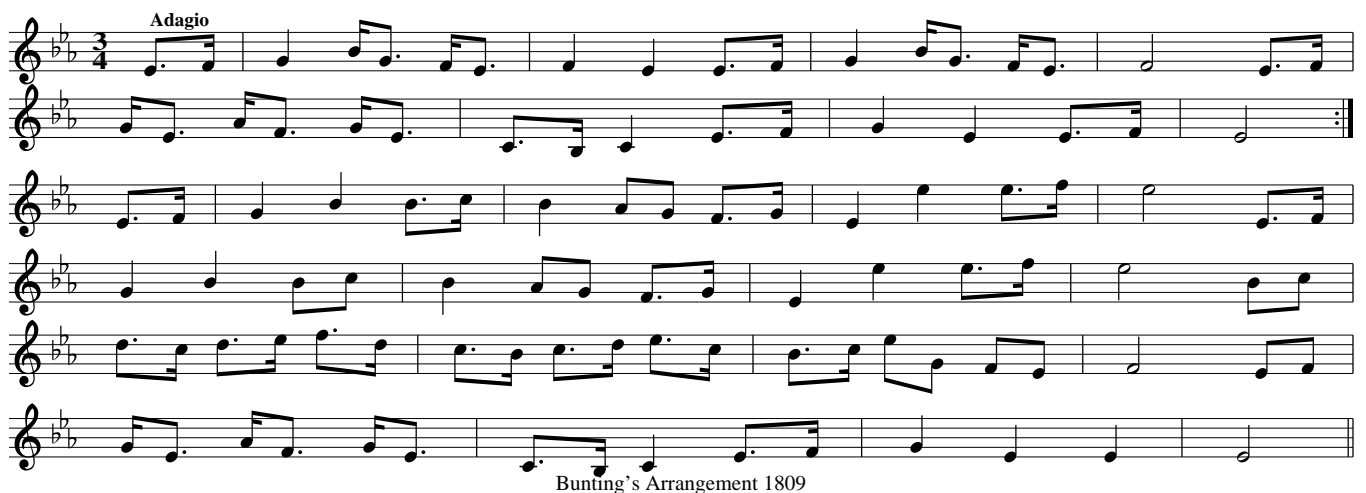
Rhythm: Air

### 11. Irish Widow's Lament On The Death Of Her Only Son



Rhythm: Air

### 12. Limerick's Lamentation



Rhythm: Air

Notes: As far back as 1676, this melody was referred to as "The Irish Tune". Earliest printed setting with title of Limerick's Lamentation was Daniel Wright's collection published about 1730. Compare this setting with that published by McCullough (tune #13).

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## O'Neill's Waifs and Strays of Gaelic Melody

### 13. Limerick's Lamentation

*Moderato*

McCullough's Collection of Irish Airs 1821

Rhythm: Air

### 14. Lochaber No More Farewell To Lochaber, Farewell To My Jean

*Andante moderato*

Caledonian Muse, London 1785

Rhythm: Air

Notes: Using various printed references, O'Neill asserts that Limerick's Lamentation is Irish, rather than Scottish, because it appeared in print as "An Irish Tune" fifty years prior to the first printing of Lochaber No More. See Note to Tune #12.

### 15. Slainte Righ Pilib Health To King Phillip

*Moderato*

Burk Thumoth's Scotch & Irish Airs 1743

Rhythm: Air

Notes: Song refers to King Phillip IV of Spain, who died in 1665. This setting and the two that follow illustrate the tendency to create variants of popular compositions.

## O'Neill's Waifs and Strays of Gaelic Melody

### 16. Slainte Righ Pilib Health To King Phillip

Moderato

O'Farrell's Pocket Companion, 1804–1810

Rhythm: Air

### 17. Slainte Righ Pilib Health To King Phillip

moderato

Thomson's Original Irish Airs, 1814–1816

Rhythm: Air

### 18. Kate Kearney The Beardless Boy The Dissipated Youth

Temp di Valse

Capt. F. O'Neill

Rhythm: Waltz

Notes: Long before the song "Kate Kearney" was written by Lady Morgan, the melody appeared as "The Beardless Boy" in Bunting (1796) and again in Bunting (1809) as "The Dissipated Youth". Also appeared as "Kate Martin" in Murphy's Irish Airs and Jigs.

## O'Neill's Waifs and Strays of Gaelic Melody

### 19. Drimen Duff

Druim Fionn Dubh

*Andantino espressivo*

Burk Thumoth Scotch & Irish<sup>3</sup>Airs 1742

Rhythm: Air

Notes: in former times it was much more common to find a white stripe along the spine of brown or black cows, and this coloration was called "Druim-fionn", or white-black, which became "Drimmin" or "Drimen". Thus we have "Drimmin-fionn-dubh" or White-back black cow, etc. In poetical literature those titles are allegorical. "Drimmin Dhu" was a political password among the Irish Jacobites, and all "Drimmin" songs breathe a spirit of fealty to the Jacobite cause.

### 20. Drimmin Dhoun Oge

Druim-fionn Donn Og

*Andantino*

O'Farrell's Pocket Companion 1804-1810

Rhythm: Air



## O'Neill's Waifs and Strays of Gaelic Melody

### 21. Lament Of The Aran Fisherman

*Andante con Expression*

Seamus Moriarty, San Francisco

Rhythm: Air

Notes: Mr. Francis E. Walsh of San Francisco noted this air from the singing of Seamus Moriarty, a native of Kerry. The verses bewailed the drowning of a fisherman.

### 22. Father Tom O'Neill

Capt. F. O'Neill

Rhythm: Air

Notes: A ballad of 19 verses sung to this air recited the conspiracy of an infatuated wealthy heiress in County Armagh to inveigle or coerce a young clergyman, the son of a widow, into matrimony; and the frustration of her designs by the confession of an accomplice.

### 23. Grainne Uaile Grace O'Malley

*Slow and with feeling*

O'Farrell's Pocket Companion 1804-1810

Rhythm: Air

Notes: This was the earliest setting of this famous old air which the editor could trace. A florid version entitled "Granu Weal or ma-ma-ma" obtained from McDonnell a renowned piper in 1797 is to be found in Bunting's 3rd collection. The sub-title represents certain passages wherein a repeated note reinforced by concords on the regulators produced tones like ma-ma-ma. Grainne ni Mhaille who flourished in the reign of Queen Elizabeth was the most forceful character of her day. Her Irish maiden name became one of the allegorical titles by which Ireland is poetically known, and eclipses totally those of her two husbands, O'Flaherty and Sir Richard Bourke. In the course of time, the original Irish name became corrupted to "Granu Weal", "Graina Uaile", "Grainu Mhaol, and other forms.

## O'Neill's Waifs and Strays of Gaelic Melody

### 24. Did You See My Man Looking For Me

*Moderato spiritoso*

Capt. F. O'Neill

Rhythm: Air

Notes: Of this old folk song, I remember the following verse: Did you see my man, He was a fine man ? Did you see my man looking for me ? He wore a green jacket, a pair of white stockings, A hump on his back and he's blind in one eye; a corduroy breeches; his brogues full of stitches Did you see my man looking for me ?

### 25. Sweet Castle Hill

*Andante*

P.J. Healy, San Francisco

Rhythm: Air

### 26. Go My Own Darling Boy

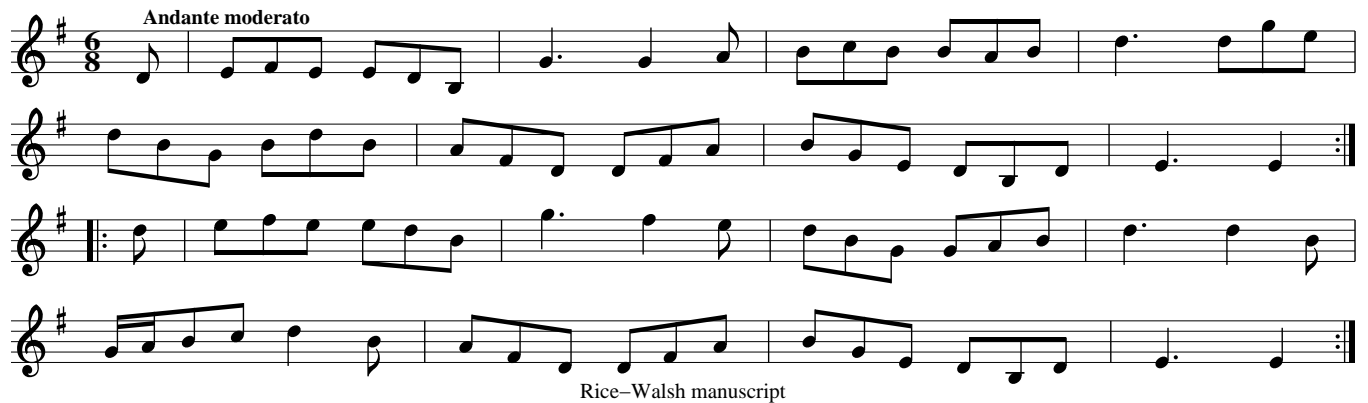
*Andante*

Hudson manuscript 1841

Rhythm: Air

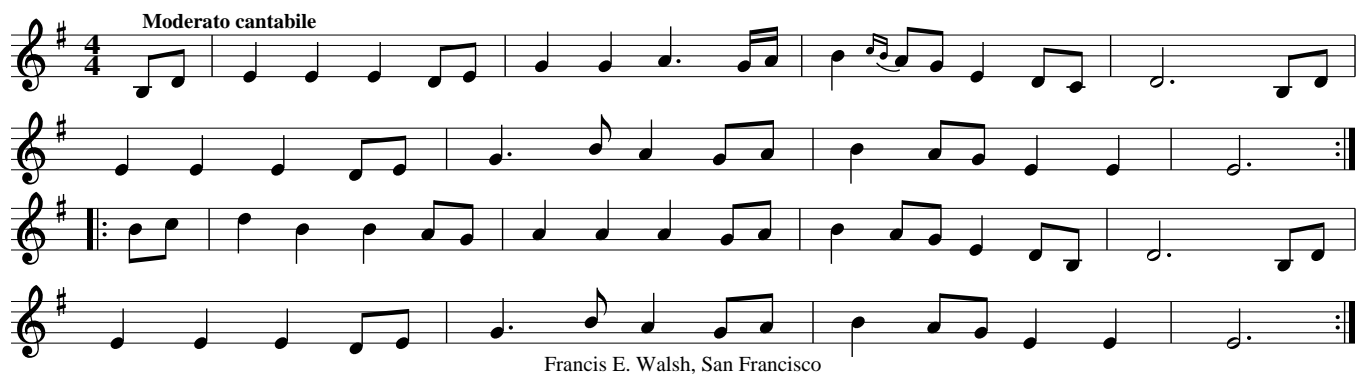
## O'Neill's Waifs and Strays of Gaelic Melody

### 27. I Found My Love In The Morning



Rhythm: Air

### 28. The Connacht Mother's Slumber Song



Rhythm: Air

Notes: Not the least charming of the many airs and dance tunes, for which we are indebted to our liberal San Francisco contributor, Francis E. Walsh, is the fines Slumber Song above printed. It is an old strain of which variants under divers names gained wide circulation. Who hasn't heard the one time popular ballad about "my Love Nell from the Cove of Cork" and her inconstancy. "Mary of Blackwater Side" one of the numbers in Joyce's Old Irish Folk Music and Songs, Dublin 1909, betrays a similar origin.

### 29. The Battle Of Aughrim



Rhythm: March

Notes: To the musical antiquary war cries and battle pieces may not be without interest. To the modern ear they possess but little attraction; yet when Martin O'Reilly, the blind piper from Galway, at the Dublin feis in 1901 played a descriptive selection entitled "The Battle of Aughrim 1691" in which the blare of trumpets, battle onslaught, and wailing of the women were imitated, his performance was rapturously applauded.

## O'Neill's Waifs and Strays of Gaelic Melody

### 30. The Lamentation Of Aughrim



McCullough's Collection of Irish Airs, Dublin 1821

Rhythm: Air

Notes: At the battle of Aughrim, July 12th 1691, fought near Ballinasloe, County Galway, General St. Ruth in command of the Irish forces, and 7,000 of his troops were killed.

### 31. The Cuckoo



Miss Lucy Ray

Rhythm: Air

### 32. Sarsfield's Lamentation



The Hibernian Muse, London 1787

Rhythm: Air

Notes: This lamentation derives its importance from the historical prominence of General Sarsfield as the Irish Commander at the Siege of Limerick. That circumstance obviously accounts for its being confounded in later times with "Limerick's Lamentation". This composition bears no resemblance except in name to the "Lament for Sarsfield" No. 433 in O'Neill's Music of Ireland, Chicago, 1903.

## O'Neill's Waifs and Strays of Gaelic Melody

### 33. The Dark-eyed Gypsy



P.J.Healey, San Francisco

Rhythm: Air

Notes: Although suggestive of an English origin, "The Dark-eyed Gypsy" was the name of a popular song in Tipperary, Mr. Healey's native county.

### 34. Cnoic Uisnach Hill Of Uisnach



P.J. O'Donohue, San Francisco

Rhythm: Air

Notes: I am informed by our liberal contributor, Mr. Francis E. Walsh of San Francisco, that variants of the above air are known to several of his musical acquaintances but by different names such as "Knuck Usnach Gathering"; "Knuck Costhnach"; "The Coming of Lugh"; and "The Poor Man's Friend". Mr.

O'Donohue, whose setting is presented, insists that it is the true air of "Willy Reilly", the old time favorite of an earlier generation. The melody is the real thing however.

### 35. Molly Of Lough Erne Shore

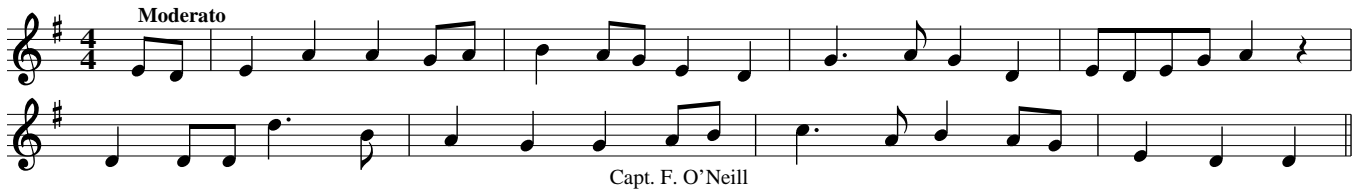


James Whiteside manuscript

Rhythm: Air

## O'Neill's Waifs and Strays of Gaelic Melody

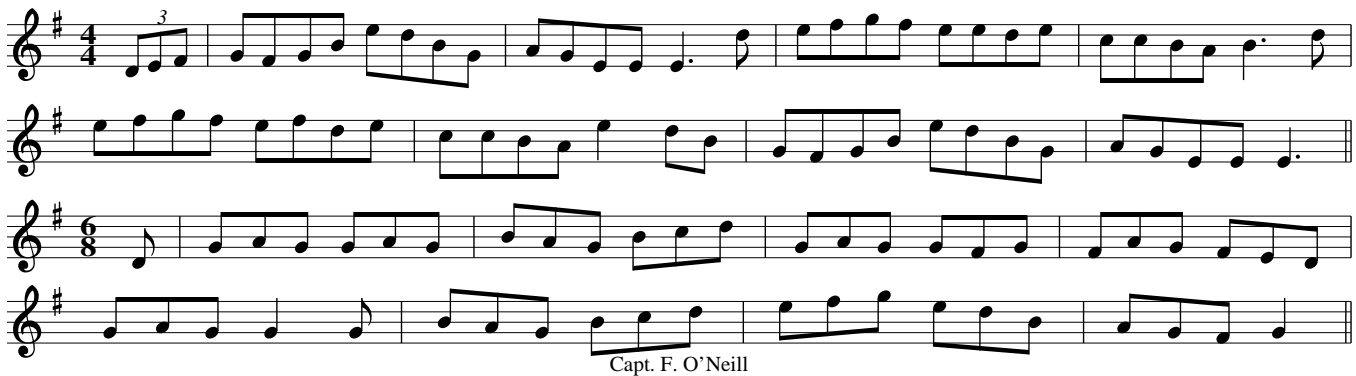
### 36. The Gay Young Fireman



Rhythm: Air

Notes: Some fifty years ago I heard a ballad sung to this air by a young lady from Brooklyn, NY. It recited the fascinations of A Gay Young Fireman of that city. The strain, unmistakably of Irish origin, displays marked individuality.

### 37. My Dear Irish Girl



Rhythm: Air

Notes: Not a few songs or ballads have been sung to a variant of this old air, one of them being named "The Hat My Father Wore". Where the second part came from the Editor is unable to say, except that it has lodged in his memory for many years.

### 38. The Dawning Of The Day



Rhythm: Air

Notes: This fine air, the best known of the compositions of the great harper Thomas O'Connellan, was taken from "Aird's Selection of Scotch, English, Irish and Foreign Airs, Vol.3", published in 1788. O'Connellan flourished in a period when the renown of Irish harpers became a matter of history. After a sojourn of 20 years in Scotland, he returned to his native land in 1689, and died nine years later. As the above setting differs materially from that of Bunting in his second collection issued in 1809, and others much more recent, its introduction among Waifs and Strays may be not without interest to students of Irish musical history.

## O'Neill's Waifs and Strays of Gaelic Melody

### 39. The Lamentation Of Owen Roe O'Neill



Rhythm: Air

Notes: This fine composition is attributed to Carolan in Bunting's General Collection of the Ancient Irish Music, Dublin 1796; Hardiman's Irish Minstrelsy, London 1831; and Clinton's Gems of Ireland, London 1841. Grattan Flood, an eminent authority, states in his A History of Irish Music, Dublin 1905, that this "glorious lament was composed on the death of Owen Roe O'Neill in 1649", a date preceding Carolan's birth by twenty-one years. Owen Roe O'Neill, prince of Ulster, was a gallant military leader who vanquished the British forces at the battle of Benburb in 1646.

### 40. Jesse The Flower Of Dunblane



Wood's Songs of Scotland, Edinburgh, 1848

Rhythm: Air

Notes: Early in the nineteenth century, this song was composed by a modest weaver, Robert Tannahill of Paisley, and was set to an alleged ancient Scottish melody by Robert A. Smith author of the Irish Minstrel, and the Scottish Minstrel. According to Farquhar Graham, editor of Woods Songs of Scotland, not a few of the airs in the latter work were composed by Smith himself. Whatever the origin of the above melody may have been it has a decidedly Gaelic tonality.

## O'Neill's Waifs and Strays of Gaelic Melody

### 41. O'Connell's Lamentation

Andante

Sergt. James O'Neill

Rhythm: Air

Notes: Comparing very favorably with compositions of this class, "O'Connell's Lamentation" is presented as the production of two members of the once famous Irish Music Club of Chicago which flourished in the early years of the twentieth century. The first and second parts were outline by John McFadden, an untutored fiddler of fertile fancy and dextrous execution. The third part as well as the whole arrangement is the work of Sergt. James O'Neill, the club's worthy scribe.

### 42. All I Want Is A Decent Boy

Andantino

O'Farrell's Pocket Companion 1804-1810

Rhythm: Air

Notes: The name of a ballad sung to this air has been substituted for "The Young Man's Dream" an obviously wrong title – as printed in O'Farrell's work.



## O'Neill's Waifs and Strays of Gaelic Melody

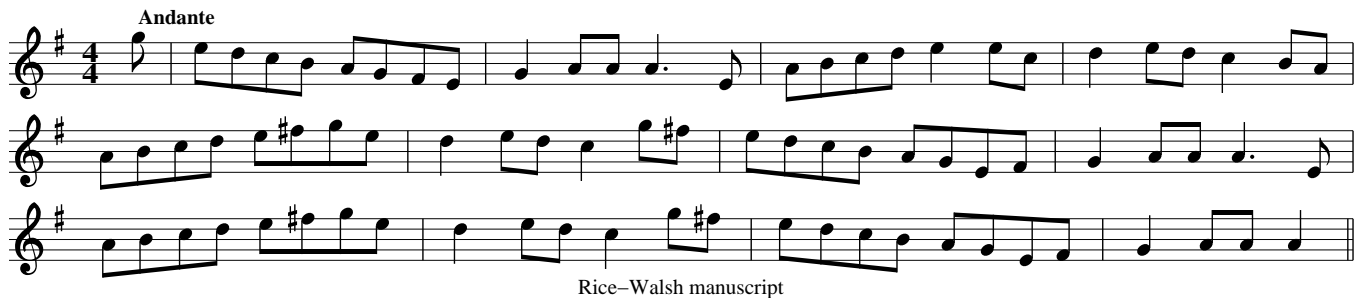
### 43. Captain O' Kane The Wounded Hussar



Rhythm: Air

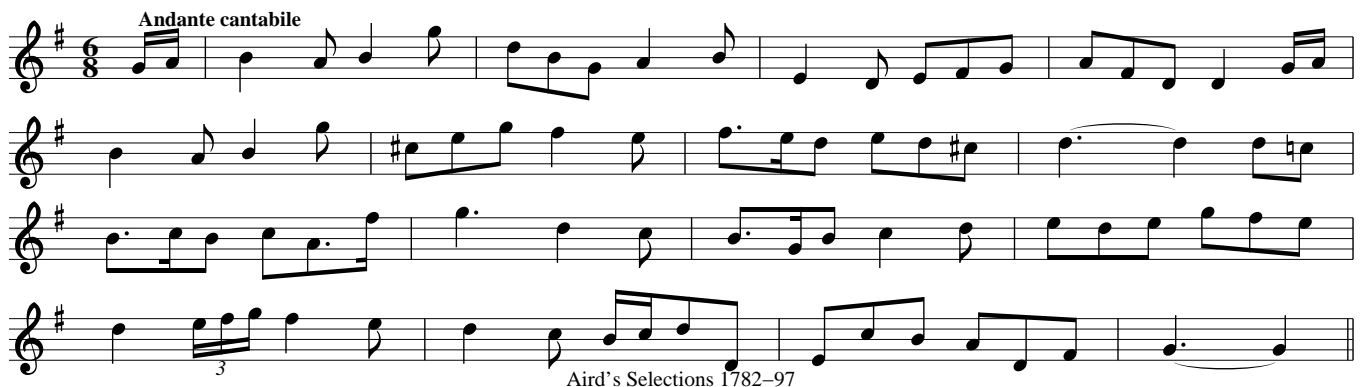
Notes: The earliest setting of this rare composition which the compiler can trace is that found in Vol.3 of Aird's Selections of Scotch, English, Irish and Foreign Airs, printed in 1788. Slightly disguised as "Captain Oakhain: A Favorite Irish Tune", it appears in McGoun's Repository of Scots and Irish Airs, Strathspeys, Reels, etc. Glasgow 1803", but it is not numbered among the Bunting or Petrie Collections. "The Wounded Hussar" we learn from Alexander Campbell's song of that name printed with the music in Smith's Irish Minstrel, Edinburgh 1825" was Captain Henry O'Kain who died of his wounds on "the banks fo the dark rolling Danube". Included as one of Carolan's compositions in Hardiman's Irish Minstrelsy, 1831" the author adds: "Capt. O'Kane or O'Cahan of a distinguished family, a sporting Irishman well know in Antrim in his day as "Slasher O'Kane"". There can be no doubt that he was the hero of Campbell's song. The Wounded Hussar is also included in Serenne's "Songs of Ireland without words, Edinburgh 1854".

### 44. Young Ellen Of My Heart



Rhythm: Air

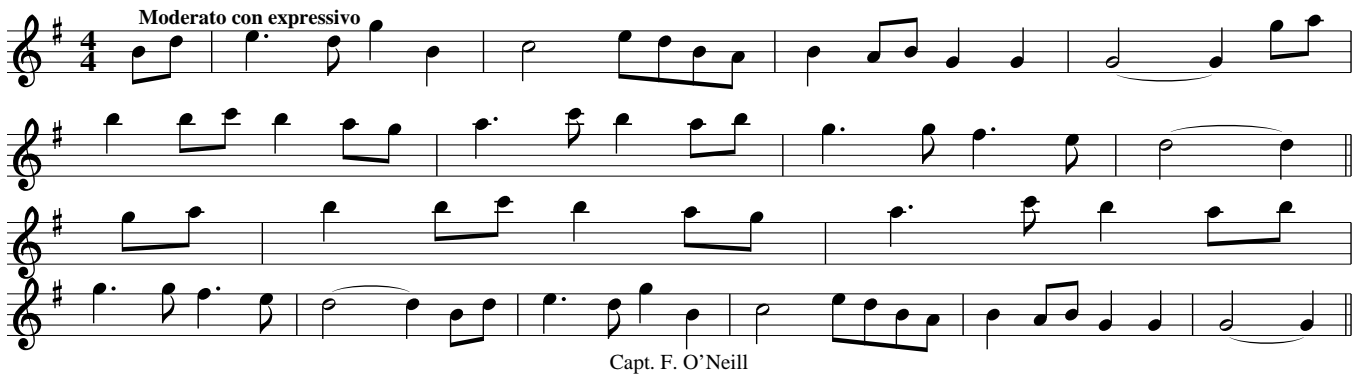
### 45. The Irish Lassie



Rhythm: Air

## O'Neill's Waifs and Strays of Gaelic Melody

### 46. My True Love Has Gone From Me



Capt. F. O'Neill

Rhythm: Air

Notes: This air like scores of others was unconsciously memorized in my boyhood days at Tralibane some three miles southeast of Bantry, West Cork. All that I can remember now of the ballad sung to it is the distich: "My true love he has gone from me, and I can't tell how far Eighteen hundred thousand miles, on board of a man of war" It is not likely that the poetaster in equalizing his meter realized the absurdity of a voyage equal to seventy-two times the circumference of the earth.

### 47. My Only Joe And Deary O

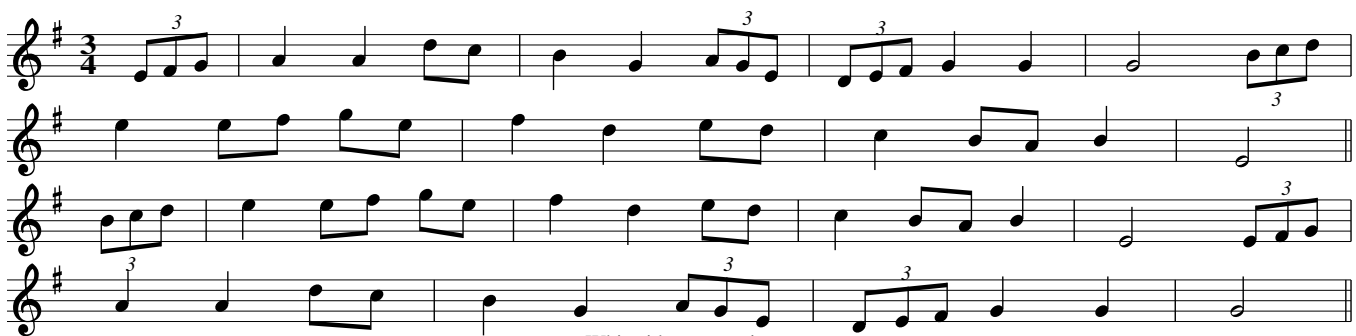


Wilson's Companion to the Ballroom, London 1816

Rhythm: Air

Notes: Classed as a Scotch tune among the "figure" dances in Wilson's Companion to the Ballroom, "My Only Joe and Deary O" is not listed in the Analytical Table of the Glen Collection of Scottish Dance Music, Strathspeys, Reels and Jigs, Edinburgh, 1891. It is quite distinct however from "My Ain Kind Dearie" first printed in the 12th Number of Robert Bremner's Collection of Scots Reels or Country Dances issued in Edinburgh in 1761. An elaborate arrangement of the latter, with 12 bars in each part appears in McGoun's Repository of Scots and Irish Airs, Strathspeys, Reels, etc., published in Glasgow about 1803.

### 48. My Charmer From Clare



Whiteside manuscript

Rhythm: Air

Notes: James Whiteside, the "Bard of Bray", County Wicklow, was a genius – scholar, poet, musician, composer. Born in County Monaghan in 1844, he retired after 40 years service as a schoolteacher at Bray. His playing of the violin won two first honors at two Feiseanna. An interesting sketch of his life appears on pages 384–7, Irish Minstrels and Musicians.

## O'Neill's Waifs and Strays of Gaelic Melody

### 49. Banished To America



Rice-Walsh manuscript

Rhythm: Air

### 50. The Valley Near Sliavnamon



M. Flanagan, Dublin

Rhythm: Air

Notes: This fine air which runs to the unusual number of 14 bars in each part was sent me by a Dublin friend, Mr. M. Flanagan, a distinguished linguist and scholar. In his leisure moments, he enjoys the music of his fiddle, and union pipes, being a skillful performer on both instruments. A brief sketch of his eventful life appears in Irish Minstrels and Musicians. Whether suitable to the meter of the melody or not, Mr. Flanagan's charming verses will be no less appreciated than his music: Alone, all alone by the wave-washed strand, All alone in the crowded hall; The Hall is gay and the waves are grand But my heart is not here at all; It flies far away, by night and by day, To the times and the joys that are gone; And I ne'er can forget the sweet maiden I met in the valley near Sliavnamon. It was not the grace of her queenly air, Nor her cheek of the roses glow, Nor her soft black eyes, nor her flowing hair, Nor was it her lily-white brow; 'Twas the soul of truth, and melting ruth, And the smile like a summer dawn That stole my heart away, one mild autumn day In the valley near Sliavnamon.

### 51. Paddy Will You Now



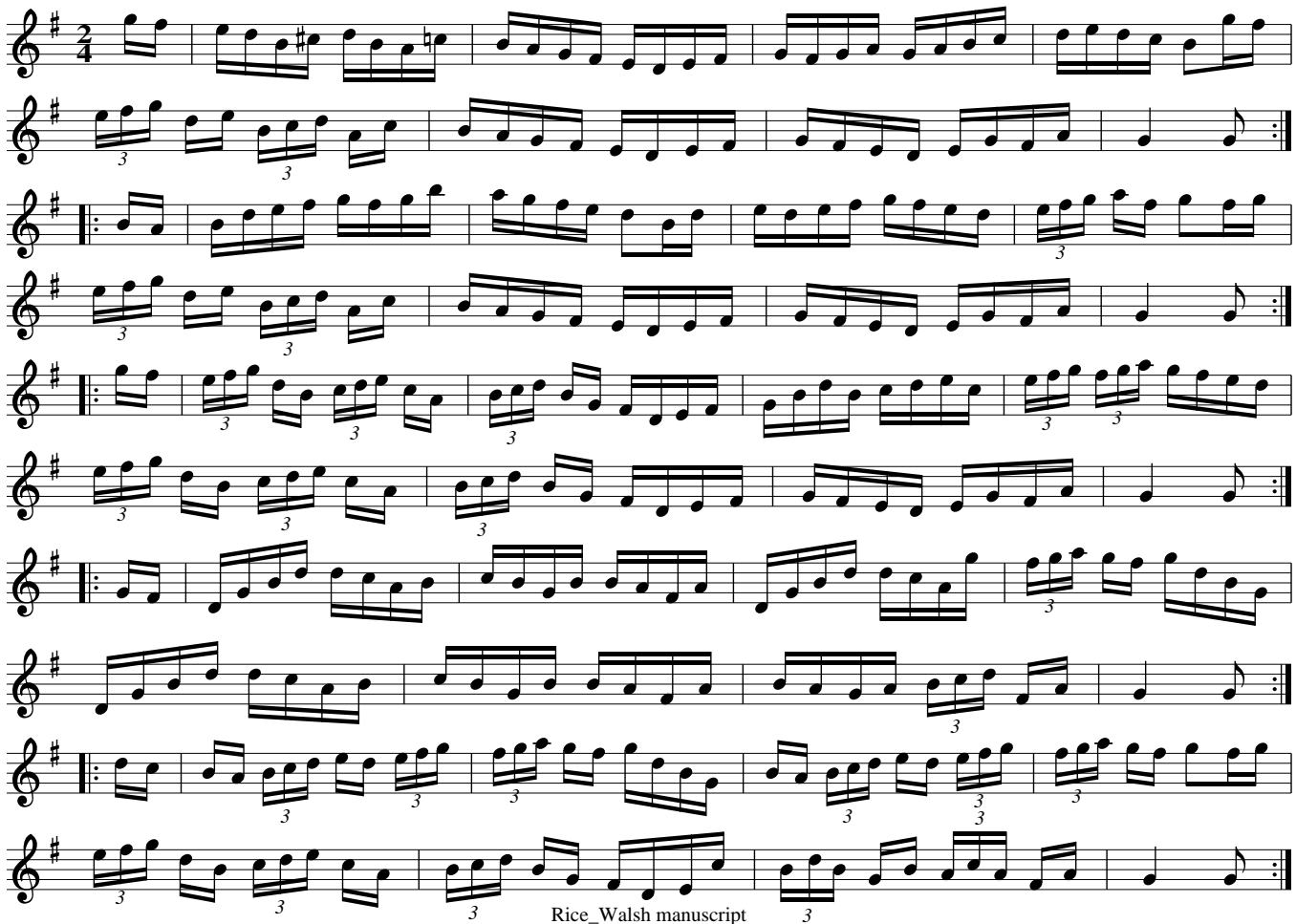
Capt. F. O'Neill

Rhythm: Air

Notes: The above setting differs not materially from that in Clinton's 200 Irish Melodies for Flute, Dublin 1840. Under the same name a much simpler version appears in Haverty's 300 Irish Airs, New York 1858, having but the exceptional number of 13 bars altogether. To the editor this strain was known in boyhood days as "Tow Row Row" both names being taken from the first line of the song "Tow Row Row, Paddy, will you now", which song by the way cannot be found in any Irish collection at present available. "Ta na la" or "It is day" one of three tunes of that name in Stanford-Petrie Collection is obviously the same strain. The arrangement however is quite different; the melody and chorus together consisting of but 17 bars. To add to the diversity, we find that the arrangement of "Paddy will you now" to which is set Gavan Duffy's poem "Watch and Wait" in Ballads and Songs by the Writers of "The Nation" Dublin 1845 is limited to 14 bars.

## O'Neill's Waifs and Strays of Gaelic Melody

### 52. The Girl I Left Behind Me



Rice\_Walsh manuscript

Rhythm: March

Notes: Few tunes are more widely known than "The Girl I Left Behind Me", or "The Spalpeen Fanach", as an air, march, or hornpipe. Even so, no apology is needed for the introduction of this elaborate setting with variations by Jeremiah Breen, a famous blind fiddler of North Kerry of the past generation. His tunes noted down by a pupil, Thomas Rice, were transcribed by a friend Sergt. James P. Walsh of the Chicago Police.

### 53. Homeward Bound



Capt. F. O'Neill

Rhythm: March

Notes: This spirited march was memorized by the writer in early life; all circumstances relating to its acquirement being now forgotten. We have no assurance of its Gaelic origin, yet few would deny that it was worth preserving at least. For obvious reasons, a name has been supplied for its identification.

## O'Neill's Waifs and Strays of Gaelic Melody

### 54. Lord Lindsay's March



Aird's Selections, 1782-97

Rhythm: March

Notes: An almost identical setting is named "Capt. Hillman's March" in the same volume.

### 55. Over The Hills And Far Away



Capt. F. O'Neill

Rhythm: March

Notes: "Gay Robin was a piper young, and many an air he played and sung But sweetest far the love fraught lay 'Over the hills and far away'"

### 56. The North Wind



Rice-Walsh manuscript

Rhythm: March

## O'Neill's Waifs and Strays of Gaelic Melody

### 57. O'Brien's March



O'Farrell's Pocket Companion 1804–1810

Rhythm: March

### 58. Clan March, A



Aird's Selections 1782–97

Rhythm: March

Notes: In Aird's Selections of Scotch, English, Irish and Foreign Airs etc this tune is designated "An Irish Jigg" while in the index it is named "An Irish Air". Its emphatic swing and antique cadences proclaim this spirited strain a march, altho as "The Hibernian Jig" it was included in O'Neill's Dance Music of Ireland 1907, but in a much lower key.

### 59. Bonaparte's Grand March



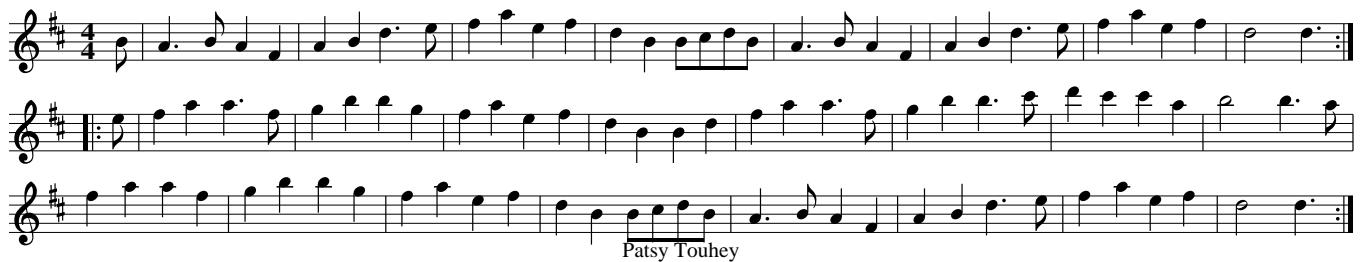
Sergt. James O'Neill

Rhythm: March

Notes: In the heyday of Bonaparte's renown, early in the nineteenth century, many song, marches, hornpipes etc were named in his honor in Ireland. Most of the tunes, being traditional, retain their popularity. It is not claimed that "Bonaparte's Grand March" is an Irish composition. In fact we have no information concerning its history or origin, but there can be no question as to its circulation and popularity in Ireland in former times. Its rescue from the oblivion of faded manuscript to the publicity of the printed page may endow this spirited march with renewed vitality.

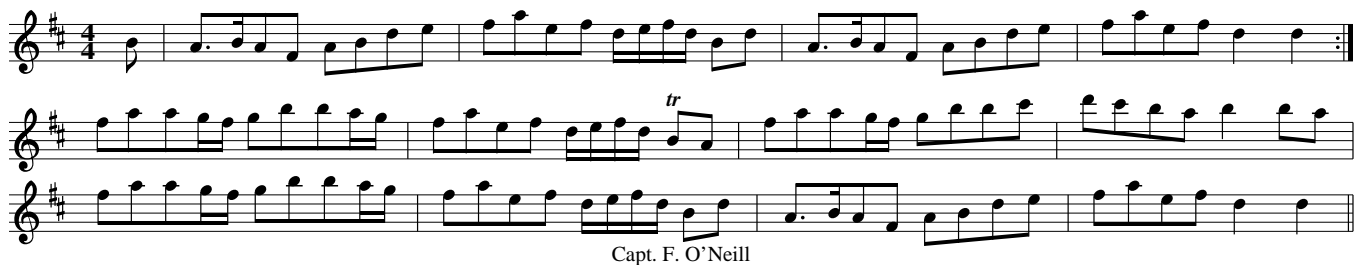
## O'Neill's Waifs and Strays of Gaelic Melody

### 60. The Croppies' March



Rhythm: March

### 61. The Croppies' March No.2



Rhythm: March

Notes: The term "Croppy" grew from the custome of the English and Scotch reformers in 1795, who cut their hair short. The same custom was adopted by the reformers in Ireland; and hence all those who wore their hair short were denominated "Croppies", and were the marked objects of government vengeance. In truth, clipped hair constituted secondary evidence of treason, and was sufficient to cause the arrest and ill treatment of any person daring enough to adopt it.

### 62. Port Gordon



Notes: In "Hardiman's Irish Minstrelsy Vol.1", "Port Gordon" is listed as one of Carolan's compositions, and it is also attributed to him in "O'Farrell's Pocket Companion for the Irish or Union Pipes", from which the above setting was copied. Bunting, however, includes "Port Gordon" among the compositions of Rory Dall O'Cahan, a famous harper of the Western Highlands. The fact is that Carolan exercised his talents in retouching his predecessor's composition according to his own personal fancy. The setting which follows, taken from O'Neill's Music of Ireland was found among Sergt. James O'Neill's inherited manuscripts.

## O'Neill's Waifs and Strays of Gaelic Melody

### 63. Gordon's Tune



Sergt. James O'Neill

### 64. Long John's Wedding March



Capt. F. O'Neill

Rhythm: March

Notes: The foregoing march is an elaboration of a Jig named "Long John's Wedding", No. 233, O'Neill's Dance Music of Ireland.

### 65. Slash Away The Pressing Gang



Capt. F. O'Neill



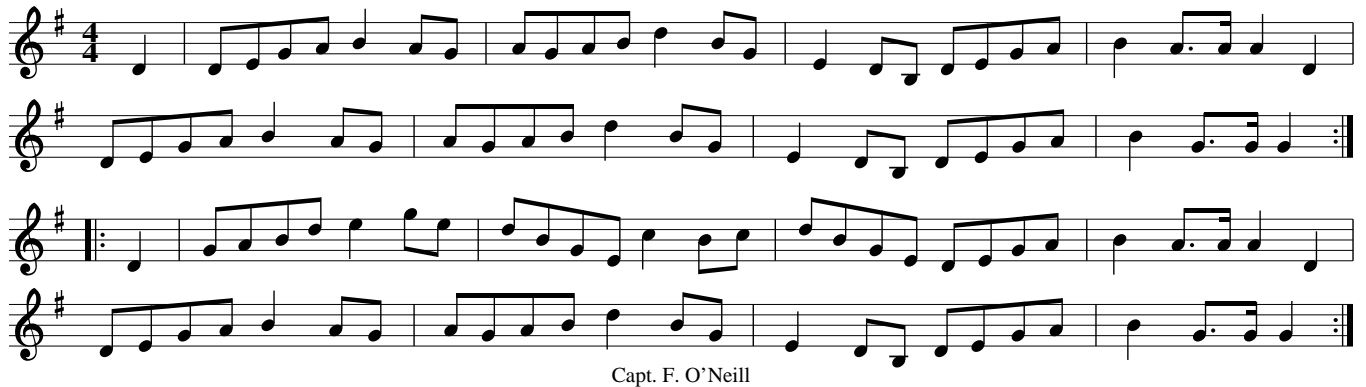
## O'Neill's Waifs and Strays of Gaelic Melody

### 66. Dalkeith Maiden



Notes: There is enough resemblance between the above melody and that which follows to suggest a common origin. The "Dalkeith Maiden" was taken from Aird's Selections of Scotch, English, Irish and Foreign Airs, Vol.III, published in Glasgow, 1786. The earliest setting of "Biddy I'm Not Jestin'" available is that obtained by Petrie in 1829 from Paddy Coneely, the famous Galway piper, and which appears in the key of A Flat in the Stanford Petrie Collection of Irish Music. The source of this memorized version of earlier years cannot now be recalled by the writer.

### 67. Biddy I'm Not Jestin'



## O'Neill's Waifs and Strays of Gaelic Melody

### 68. The Gobby O And Variations

The musical score is written for a single melodic line in 6/8 time, using a treble clef and a key signature of one flat (B-flat major). The notation consists of 14 staves, each containing a series of musical notes and rests. The melody is characterized by its simplicity and the potential for elaboration, as indicated by the title and the notes below. The score begins with a single eighth note followed by a dotted quarter note, then continues with various rhythmic patterns including eighth and sixteenth notes, and rests. The final staff ends with a double bar line.

Rice-Walsh manuscript

Notes: Classed as an Irish tune in "Aird's Selections etc 1782-97" and in "Brand & Weller's Country Dances for 1798". "The Gobby O" was a simple jig of two parts. The possibilities of elaboration based on a popular strain are well illustrated by Jeremiah Breen, a blind fiddler of Ballybunnian, North Kerry, as noted down by his pupil Thomas Rice

## O'Neill's Waifs and Strays of Gaelic Melody

### 69. Johnny I Hardly Knew Ye



Capt. F. O'Neill

Rhythm: March

Notes: Classed as a street ballad in "Halliday Sparling's Irish Minstrelsy London 1887" the editor adds, in a note on page 366, "Johnny I Hardly Knew Ye ! This favorite old song is here for the first time given complete. It dates from the beginning of the present century (19th), when Irish regiments were so extensively raised for the East India service." This spirited air almost forgotten in Ireland blossomed into new popularity during the American Civil War, and, after its arrangement by a master hand – Patrick Sarsfield Gilmore – it became a great favorite with military and volunteer bands. Parodies on the original song such as "When Johnny comes marching home again", "Johnny fill up the bowl" etc., were sung to it by the Union soldiers. After the manner of the "Loobeens" and occupational songs of olden days in Ireland, additional verses were improvised, some possibly crude, yet always mirth-provoking, and well-calculated to keep up their spirits on the march, or relieve the monotony of camp life. The circumstance of its arrangement as above stated no doubt led Adair FitzGerald to refer to it in his "Stories of Famous Songs" in qualified words: "When Johnny comes marching home again, said to have been composed by the celebrated Patrick S. Gilmore. The latter, a native of Dublin quite probably had memorized the tune in his youth. The original, it may be observed, included a refrain of four lines not found in the parodies.

### 70. The Bonnie Blue Flag



Capt. F. O'Neill

Rhythm: March

Notes: Not less popular than "Johnny I hardly knew ye" in the North, was "The Bonnie Blue Flag", the Southern National Air, which was to the boys in grey what "Yankee Doodle" was to the boys in blue. In Adair Fitzgerald's "Famous Songs" we are told the words of "The Bonnie Blue Flag" were written in 1862 by Mrs. Annie Chambers Ketchum to an Irish melody adapted or composed by Henry McCarthy. After a fruitless search in several old time collections for the now very rare strain it is presented as noted from the author's memory.

### 71. Dandy Pat



Capt. F. O'Neill

Notes: This spirited air enjoyed no little popularity some fifty years ago when a song of that name to be found in "Hyland's Mammoth Hibernian Songster" was sung to it.

## O'Neill's Waifs and Strays of Gaelic Melody

### 72. McDermot Roe



Carolan – Hibernian Muse 1787

Rhythm: Air

Notes: Among Carolan's many distinguished friends and patrons, no one was more generous and loyal than Mrs. McDermot Roe, of Alderford House, County Roscommon. At the outset of his professional career in 1693, it was she who equipped him with a horse and an attendant harper; and it was to her hospitable home he directed his feeble footsteps in his declining days. Exceptionally honored in death, Carolan's remains were interred near the family vault of his benefactress.

### 73. Miss Forbes' Return



Sergt. James O'Neill manuscript

Rhythm: March

Notes: "Miss Forbes' Return" as noted by Humphrey Murphy in Sergt. James O'Neill's manuscripts differs not materially from "Miss Forbes' Farewell" as printed in Aird's Selections of Scotch, English, Irish and Foreign Airs 1782–97. This strain is no less popular in Ireland than it is with Highland pipers everywhere. It may be claimed that Murphy's variant is more Irish in character than the original.

## O'Neill's Waifs and Strays of Gaelic Melody

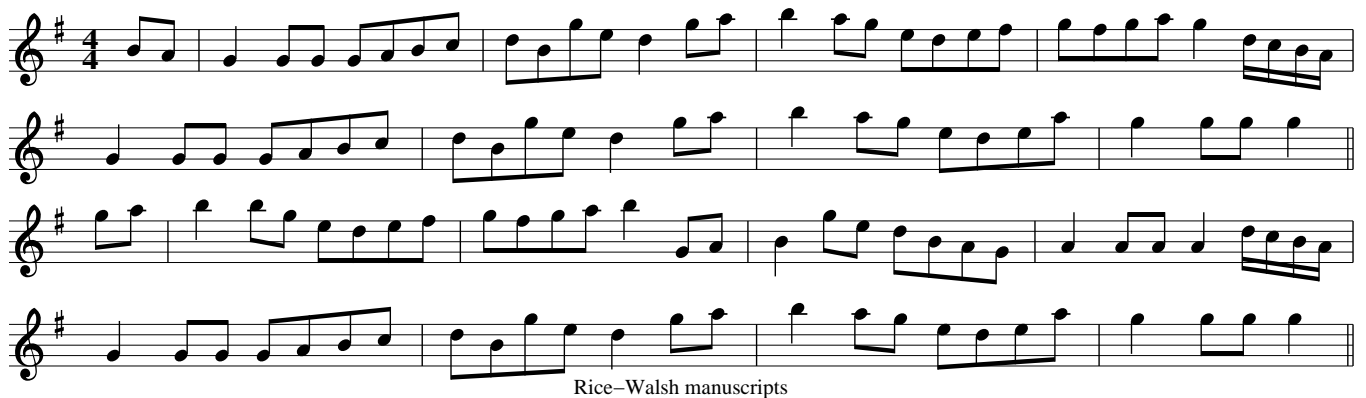
### 74. Pat On Parade



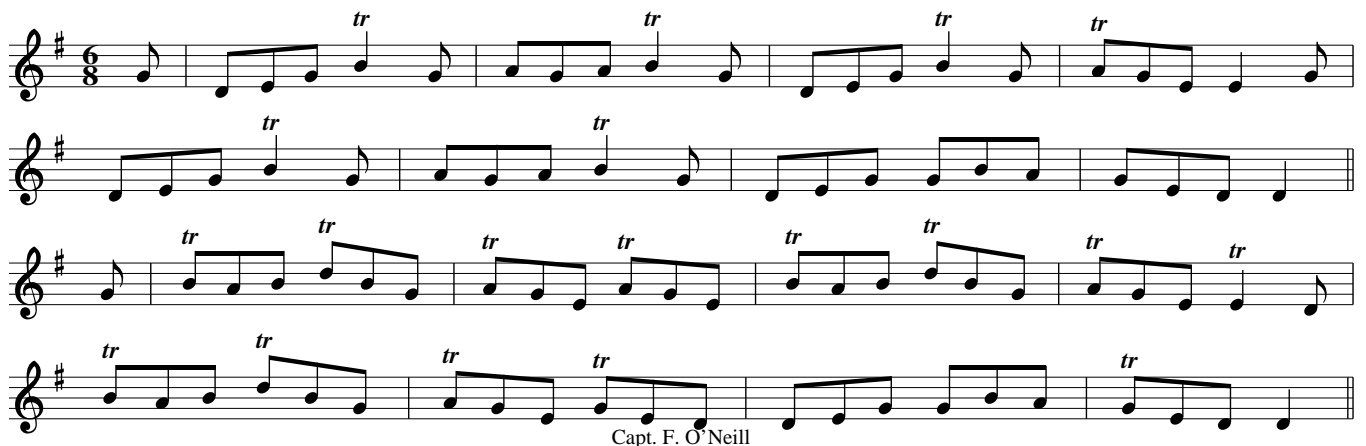
Rhythm: March

Notes: This March or Hornpipe tune noted from memory may be worthy of preservation, but when or where it was acquired the writer is unable to state. Suggestion supplied the name.

### 75. Moonlight On The Lough



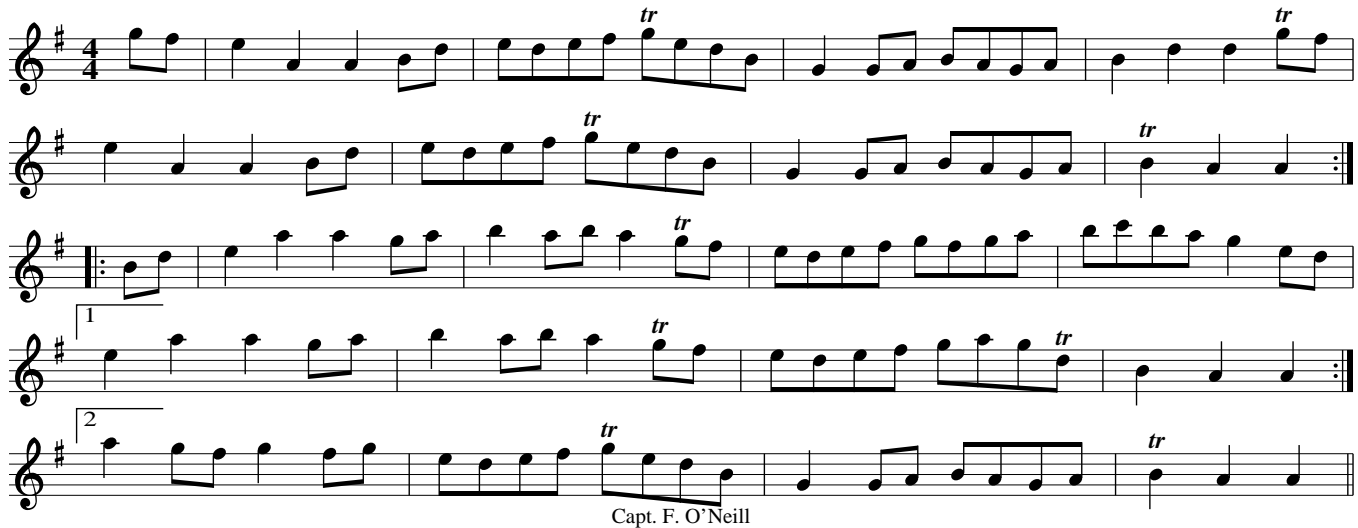
### 76. The Rambler From Ross



Notes: This marching tune above was another of McLean's favorites which seems to be unknown to the pipers of this generation. The original name not being ascertained, a suggested title is here presented. McLean was a native of Ross, Scotland.

## O'Neill's Waifs and Strays of Gaelic Melody

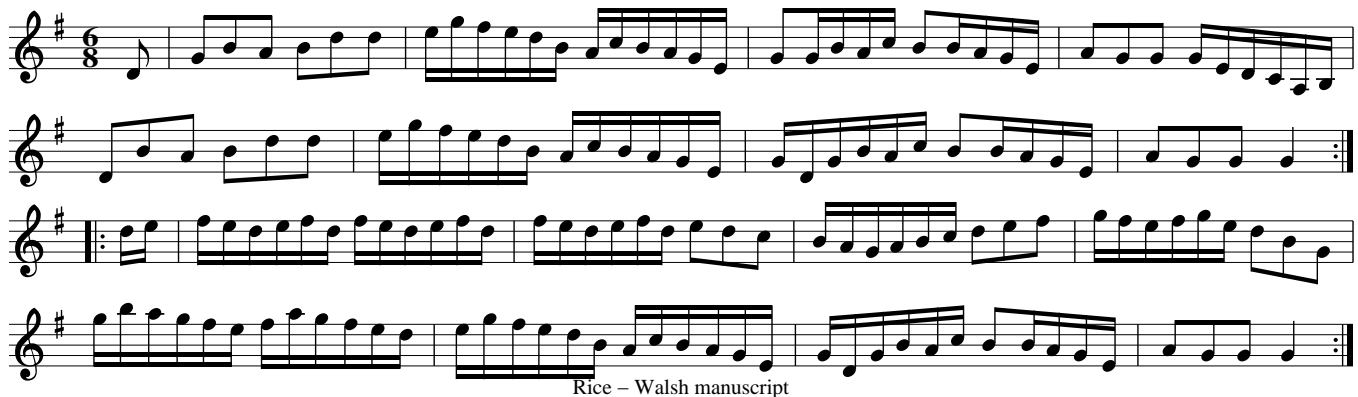
### 77. Johnny's Trip To France



Rhythm: March

Notes: The above fine marching tune tho' manifestly in the Irish style is probably of Scotch origin because it comes from the subconscious memory of the writer who associated in Chicago nearly 50 years ago, with such noted Highland pipers as McLean, Cant, and Monroe. Of the four distinct tunes, named after Lochiel the Jacobite hero to be found in old printed collections I find that one specially arranged for the Highland bagpipe is a variant of "Johnny's Trip to France"; dreamily remembered by the editor since early manhood.

### 78. O'Sullivan's March

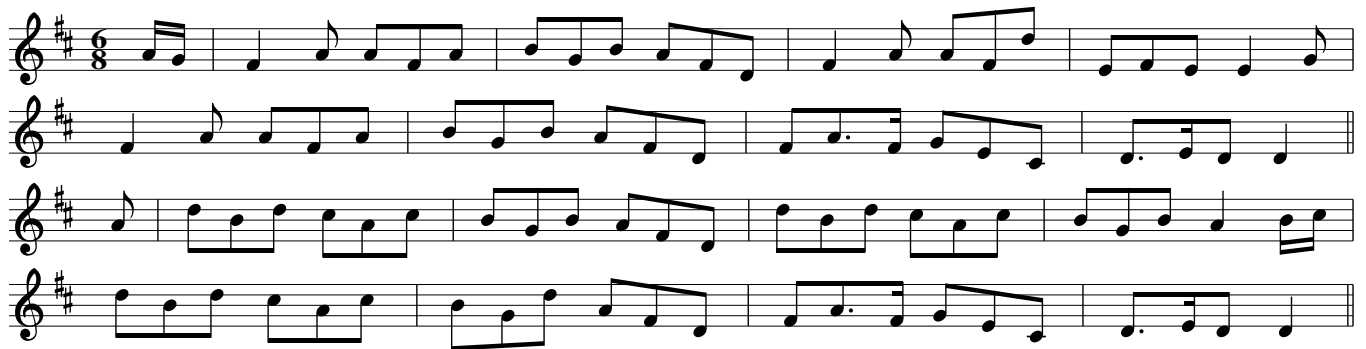


Rhythm: March

Notes: The above is an involved variant of a much simpler jig tune of identical name printed in "Lynch's Melodies of Ireland 1845"; and in "O'Neill's Dance Music of Ireland 1907". The strain is ancient. Following is a quatrain of a folk song sung to it in the editor's boyhood days: "There was an old woman tossed up in a blanket Seventeen times as high as the moon; What she was doing there I cannot imagine But in her hand she carried a broom." All of which is reminiscent of the days of witchcraft.

## O'Neill's Waifs and Strays of Gaelic Melody

### 79. Gladly Would I Go



Capt. F. O'Neill

Rhythm: March

Notes: This fine old march was memorized from the playing of William McLean a famous Highland piper much admired in Chicago some fifty years ago. The tune in almost identical setting was included in a book of pipe music, published at Glasgow about 1825 under two names: "The Duke of Athol's March" and a long Gaelic title expressive of romance and chivalry. Its spirited swing and characteristic cadences, no less than its Gaelic title indicate an Irish origin.

### 80. No Surrender



H. Hudson manuscript 1840-41

Rhythm: March

Notes: The setting of "No Surrender" above submitted, was taken from a manuscript volume of Irish melodies compiled by H. Hudson, 24 Stephens Green, Dublin in the years 1840-41. After the name comes the notation: "From Ordnance Survey of Londonderry, Vol. 1, page 197." From the remarks accompanying the famous old march in Dr. Joyce's "Ancient Irish Music Dublin 1890", we quote: "It is printed in the Ordnance Memoir of Londonderry where, however, it is practically inaccessible to the general public, as that book is very scarce. It has long been appropriated as the marching tune of the yearly celebration of the shutting and opening of the gates of Derry." It may be of interest to add that the siege of Derry occurred in 1689. We may be pardoned for remarking that Dr. Joyce's arrangement is in the Scale of C altho both settings were derived from the same scarce publication.

# O'Neill's Waifs and Strays of Gaelic Melody

## 8100. Knight Of St. Patrick Lancers (81-a)

The musical score is arranged in ten systems, each containing a treble and a bass staff. The key signature is one sharp (F#). The time signature is 8/8. The notation includes various rhythmic values, slurs, and triplets. The first system begins with a triplet of eighth notes. The second system has a triplet of eighth notes. The third system has a triplet of eighth notes. The fourth system has a triplet of eighth notes. The fifth system has a triplet of eighth notes. The sixth system has a triplet of eighth notes. The seventh system has a triplet of eighth notes. The eighth system has a triplet of eighth notes. The ninth system has a triplet of eighth notes. The tenth system has a triplet of eighth notes.

Sergt. James O'Neill manuscripts

Notes: Among the mass of his father's manuscript music which Sergt. James O'Neill brought from Belfast in his youth, was a copy of "The Knight of St. Patrick Lancers". Many of the original tunes of which it was composed having been subjected to alteration in the process of its arrangement, its publication in that form in the O'Neill Collections was then not favorably considered. Since the appearance of Dr. Joyce's "Old Irish Folk Music and Songs" in 1909, the composition has assumed new interest. In a note to a "Reel", page 63, the learned author remarks: "I find a setting different from mine in a single obscure publication The Knight of St. Patrick Lancers, long since out of print". Dr. Joyce's unnamed "Reel" it may be added is the well known "Bonnie Kate". Taking all things into consideration The Knight of St. Patrick Lancers cannot be out of place in a collection of Waifs and Strays of Gaelic Melody. NOTE: Due to the length of this tune, I have separated it into 5 parts. (PTK)



O'Neill's Waifs and Strays of Gaelic Melody

8101. Knight Of St. Patrick Lancers (81-b)

Musical score for 'Knight Of St. Patrick Lancers' in 8/8 time, key of D major. The score consists of 14 staves. The first 12 staves are a single melodic line. The final two staves (13 and 14) are a two-part setting, with the first part continuing the melody and the second part providing a harmonic accompaniment using block chords. The piece concludes with a double bar line on the 14th staff.

CONTINUATION OF #81-A

O'Neill's Waifs and Strays of Gaelic Melody

8102. Knight Of St. Patrick Lancers (81-c)

3

3

3

3

CONTINUATION FROM #81-B

O'Neill's Waifs and Strays of Gaelic Melody

8103. Knight Of St. Patrick Lancers (81-d)

Musical score for 8103. Knight Of St. Patrick Lancers (81-d). The score is written for four staves in treble clef, key of D major (two sharps), and 6/8 time. It features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. There are three triplet markings (indicated by a '3' over a group of notes) in the first staff. The piece concludes with a double bar line.

CONTINUATION FROM #81-C

8104. Knight Of St. Patrick Lancers (81-e)


Musical score for 8104. Knight Of St. Patrick Lancers (81-e). The score is written for four staves in treble clef, key of D major (two sharps), and 2/4 time. It features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. There are several triplet markings (indicated by a '3' over a group of notes) throughout the piece. The piece concludes with a double bar line.

CONTINUATION FROM #81-D


# O'Neill's Waifs and Strays of Gaelic Melody

## 82. Winter Garden Quadrille

NO. I




NO. II



NO. III



NO. IV



Sergt. James O'Neill manuscripts

## O'Neill's Waifs and Strays of Gaelic Melody

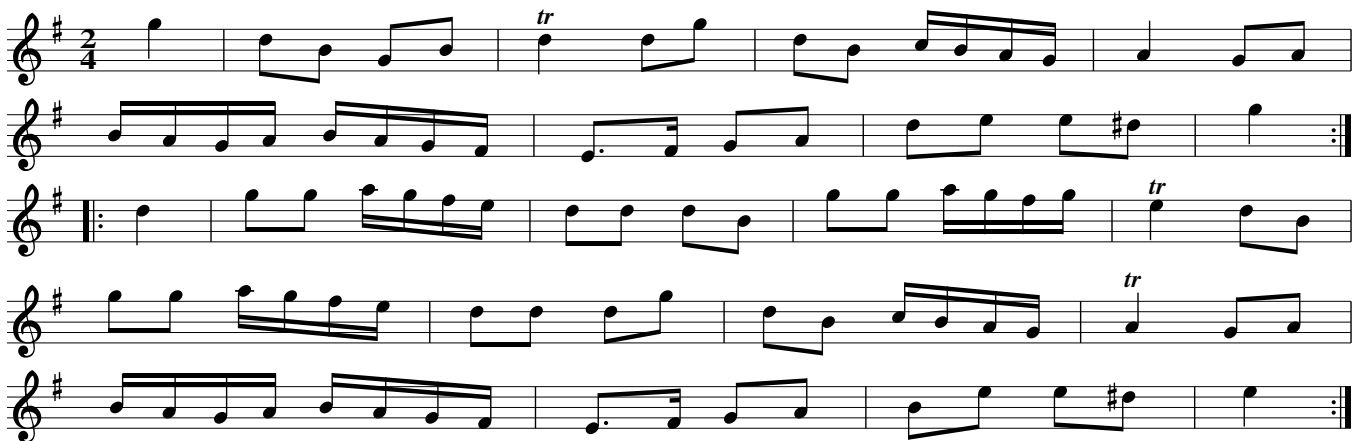
### 83. Holiday Fancy



Sergt. James O'Neill manuscripts

Notes: This spirited tune was found among the O'Neill manuscript but without a title. With a view to its identification in the Index we have named it.

### 84. Job Of Journey Work



Aird's Selections 1782-97

Notes: This is a variant of the Long Dance of the same name in O'Neill's Dance Music of Ireland. It differs however in having two bars less in the second part.

## O'Neill's Waifs and Strays of Gaelic Melody

### 85. Humors Of Listivain



Aird's Selections 1782-97

Notes: The above setting of which there are several variants, is no doubt the original. In O'Farrell's National Irish Music for the Union Pipes, 1797-1800, a tune named "Jerry's Rambles" closely follows it. More distinct variants are "The Jolly Old Woman" and "The Humors of Bandon", the latter as printed in O'Neill's Dance Music of Ireland being the arrangement favored by modern dancers.

### 86. Morgiana In Ireland



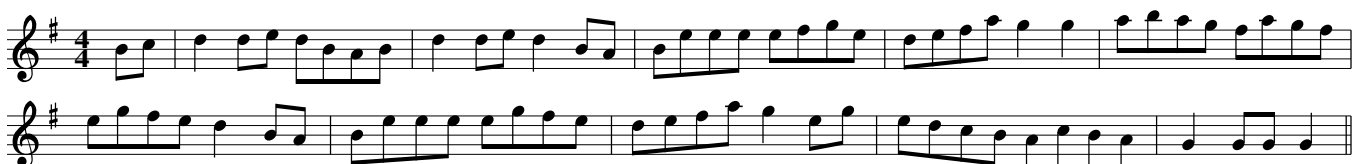
O'Farrell's Pocket Companion 1804-10

### 87. Suisin Ban White Blanket



O'Farrell's Pocket Companion 1804-10

### 88. The Cruiskin



Sergt. James O'Neill manuscripts

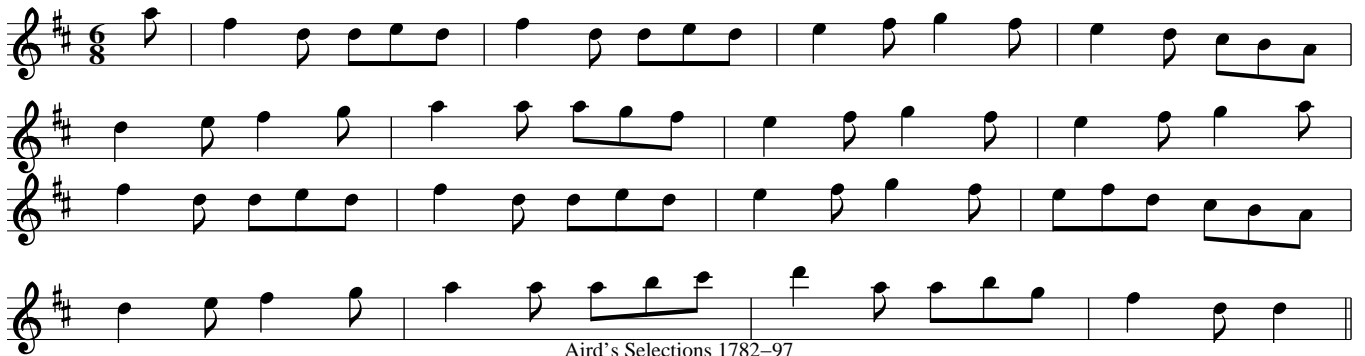
## O'Neill's Waifs and Strays of Gaelic Melody

### 89. Walsh's Frolics



Francis E. Walsh, San Francisco

### 90. The Flag Dance



Aird's Selections 1782-97

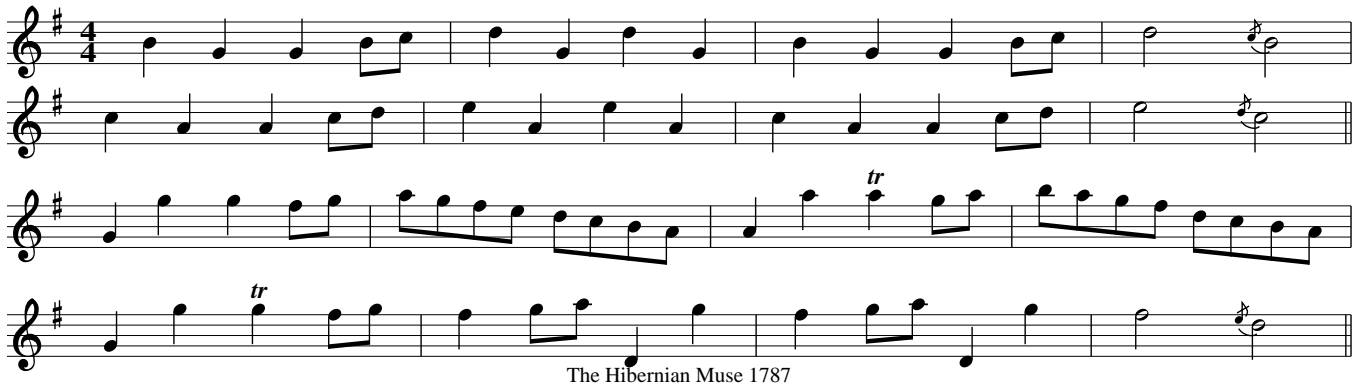
### 91. The Rope Dance



Aird's Selections 1782-97

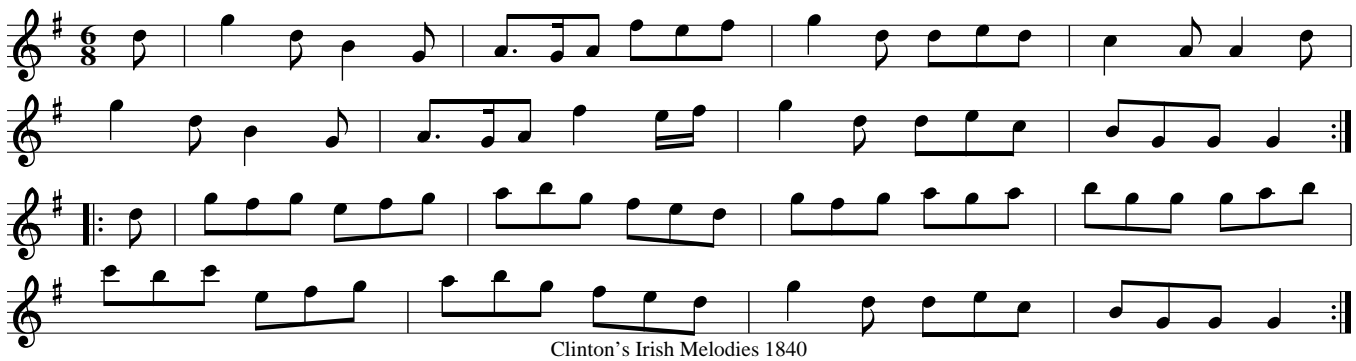
## O'Neill's Waifs and Strays of Gaelic Melody

### 92. The Fingalians' Dance

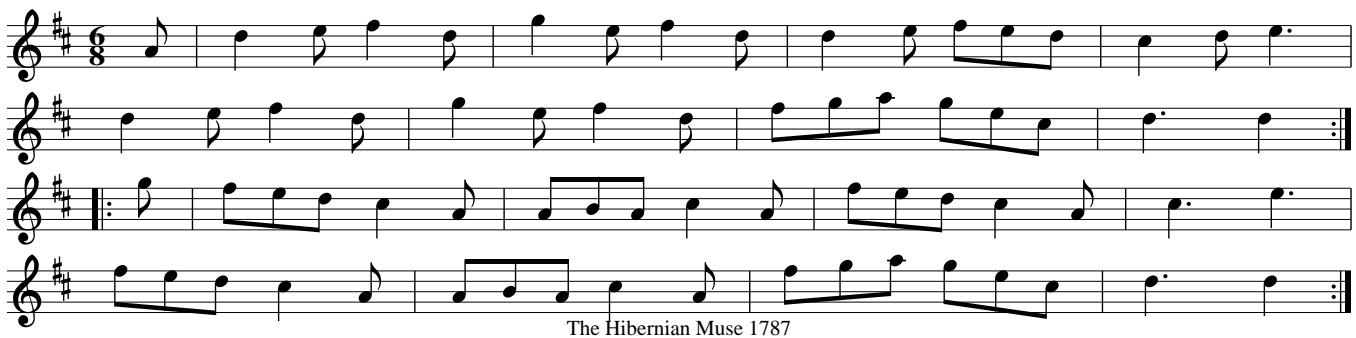


Notes: An identical setting with variations was printed in Burk Thumoth's Twelve English and Twelve Irish Airs, London 1743.

### 93. Hibernian Dance



### 94. The Wild Irishman





## O'Neill's Waifs and Strays of Gaelic Melody

### 95. Tom Jones



Aird's Selections 1782-97

### 96. Merrily Dance The Quaker



Bremner's Coll. of Scots Reels or Country Dances 1760

Notes: For over a century the name "Merrily Kissed the Quaker" has been associated with a tune or Special Dance in Ireland, but no song or verse relating thereto has been traced. In "O'Farrell's Pocket Companion for the Irish or Union Pipes 1804-10", we find the tune with name annotated "New Sett Irish". Continuing the investigation we discover that "Merrily Dance the Quaker" (probably the original tune) was printed in No. 7 of "Bremer's Collections of Scots Reels, or Country Dances" issued in 1760. The traditional version in North Kerry taken from the Rice-Wlash manuscript serves to illustrate how far a tune may deviate from the original in a few generations.

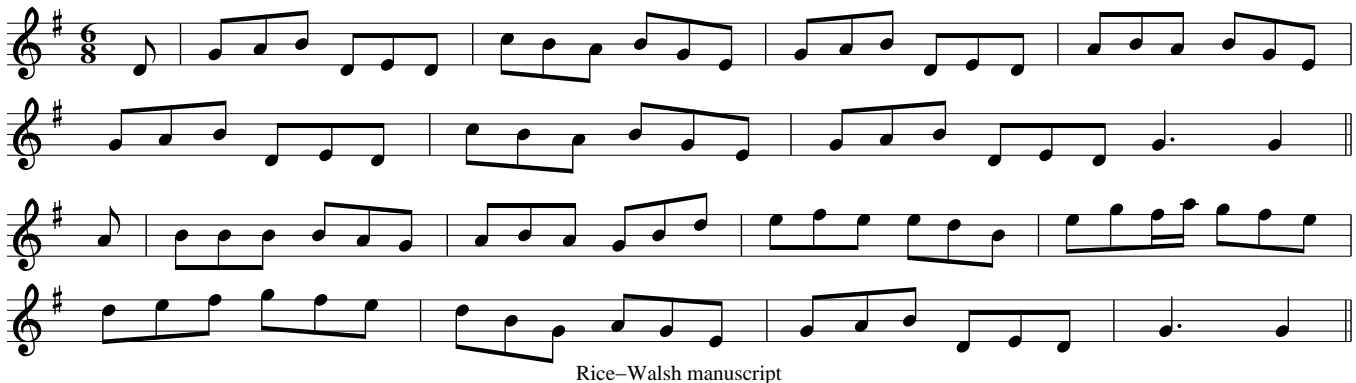
### 97. Merrily Kiss The Quaker



O'Farrell's Pocket Companion 1804-10

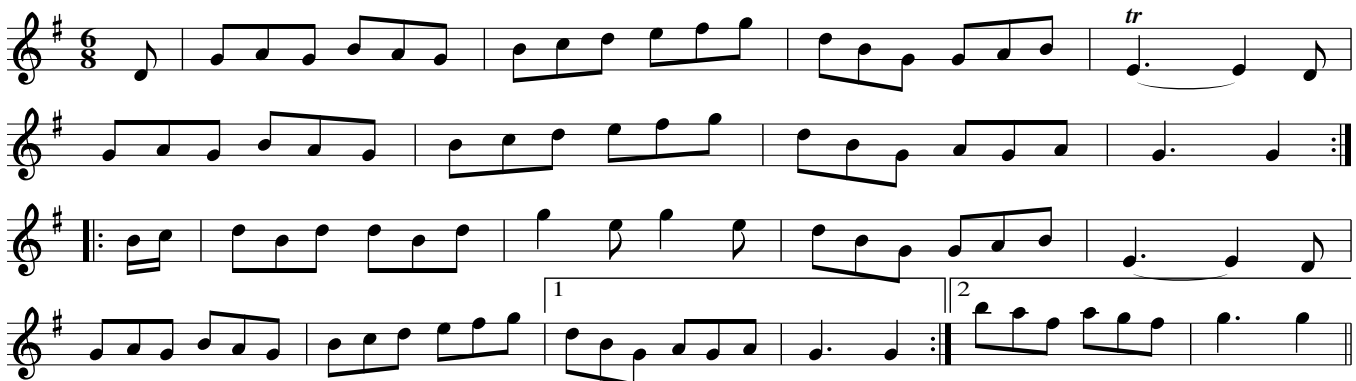
## O'Neill's Waifs and Strays of Gaelic Melody

### 98. Merrily Kiss The Quaker



Rice-Walsh manuscript

### 99. Rosin The Bow



Sergt. James O'Neill manuscripts

Notes: The name "Rosin the Bow" has clung to the writer's memory since childhood, and the tune, like the song about "Old Rosin the Bow" (a nickname for the fiddler) may have passed into oblivion, had not the melody been fortuitously found recently in a faded miscellaneous manuscript collection long discarded by Sergt. James O'Neill. A version of it I find is printed in Joyce's "Old Irish Folk Music and Songs – 1909".

### 100. Tulloch Gorm



Officer William Walsh

Rhythm: Strathspey

Notes: Sometimes written "Tulloch Gorum" or Tullagorum", this famous strathspey first published in Robert Bremner's Collections of Scots Reels, or Country Dances, Edinburgh 1757" was composed by William Marshall, butler and house steward in the service of the Duke of Gordon for thirty years. His tunes were plagiarized ruthlessly by contemporaries. In the words of Robert Burns, Marshall was: "the first composer of strathspeys in the age". The grace notes peculiar to pipe music are omitted in the setting. A clergyman at Linshart, Rev. John Skinner composed songs to "Tulloch Gorum" and several others of Marshall's tunes.

## O'Neill's Waifs and Strays of Gaelic Melody

### 101. The Reel Of Tulloch



Neil Gow & Sons Complete Repository c.1805

Notes: Noted for its dashing rhythm rather than for its melodic merits, "The Reel of Tulloch" first appeared in print in the 10th number of "Robert Bremner's Scots Reels, or Country Dances" issued in 1761. It originated in the parish of Tulloch, Aberdeenshire, Scotland. The traditional stories relating to its composition are too long and unreliable for narration here. A wild orgie of dancing under improbable circumstances in one case, and a desperate encounter with swords in another, are given as the inspiration of what has been termed "the maddest of all Highland reels". Altho Officer William Walsh obligingly favored me with a bagpipe setting of the tune, preference has been given to that played by the famous violinist Neil Gow, which leaves nothing to be desired.

### 102. Gillie Callum – Sword Dance – Keellum Kallum Keellum Kallum



Officer William Walsh, Chicago

Notes: This characteristic Scottish dance tune was first printed in "Bremner's 2d Collection of Scots Reels, or Country Dances, London 1768". Like most tunes of that early date, the composer's name is unknown. The origin of the name is traced to "Callum a chinn mhoir", anglicized Malcom Canmore, which signifies Callum of the big head. He incurred the displeasure of the Highlanders by marrying a Saxon princess which involved many unpopular changes. Gillie Callum, or Callum's tax-gatherer, (an odious official everywhere) has been immortalized in melody, while the traditional story is well nigh forgotten. The Sword dance is of high antiquity, and diversified in form according to race, and the period of its practice. The picturesque Sword Dance of the agile Highlanders alone has survived to the present day.

### 103. Shaun Truish Willichan

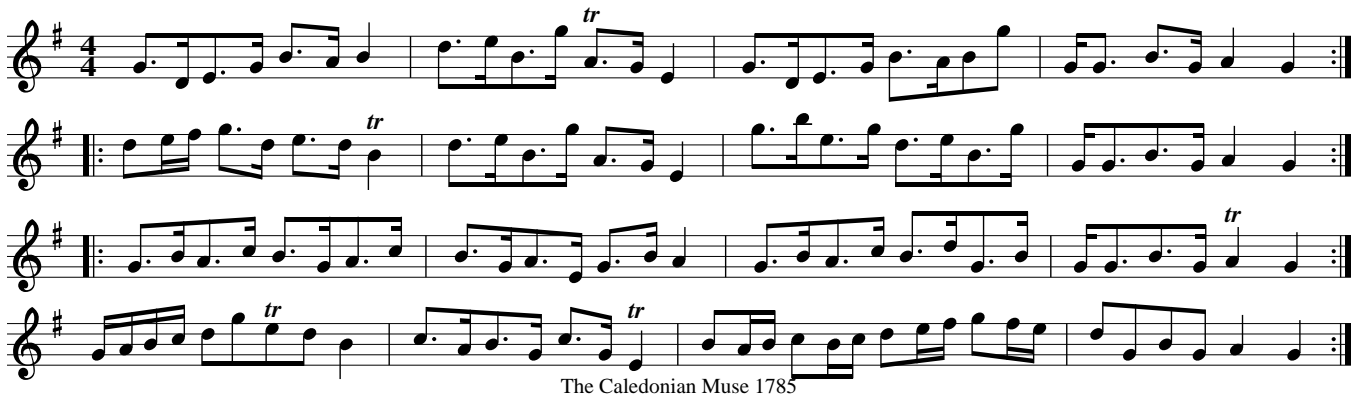


Preston's Reprint of Bremner's Collections, London 1789

Notes: With this tune is associated a special Highland dance, commonly referred to as "Sean Truish", but occasionally as "Willichan". The full name as above given is the same in Glenn's Analytical Table, and in "Bremner's Collections of Scots Reels, or Country Dances 1757-61". After Robert Bremner's death in 1789 his collections were reprinted by Preston, a great London publisher.

## O'Neill's Waifs and Strays of Gaelic Melody

### 104. Whistle O'Er The Leave O'T



The Caledonian Muse 1785

Notes: Identical with the above setting of "Whistle o'er the Leave o't" is that printed in "Bremner's Collections of Scots Reels, or Country Dances 1757-61". Its claim to consideration in this work is based on the statement of Joseph Cant of Chicago, a first prize winner at several piping competitions; that it was the favorite tune for the Sean Truis or "Old Man's Dance" in his native Perthshire. The rhythm of it was deemed more suitable to the requirements of dancers burdened with years than the preceding tune (#103). On such excellent authority it has been included in this classification.

### 105. Ligrum Cus



Aird's Selections 1782-97

Notes: The expression "Ligrum Cus", evidently corrupt Gaelic, may be translated "Let go my foot". It may also relate to the rent question. We can hardly blame the Scotch, while Irish titles in Moore's Melodies present similar difficulties.

### 106. The Petticoat



Aird's Selections 1782-97

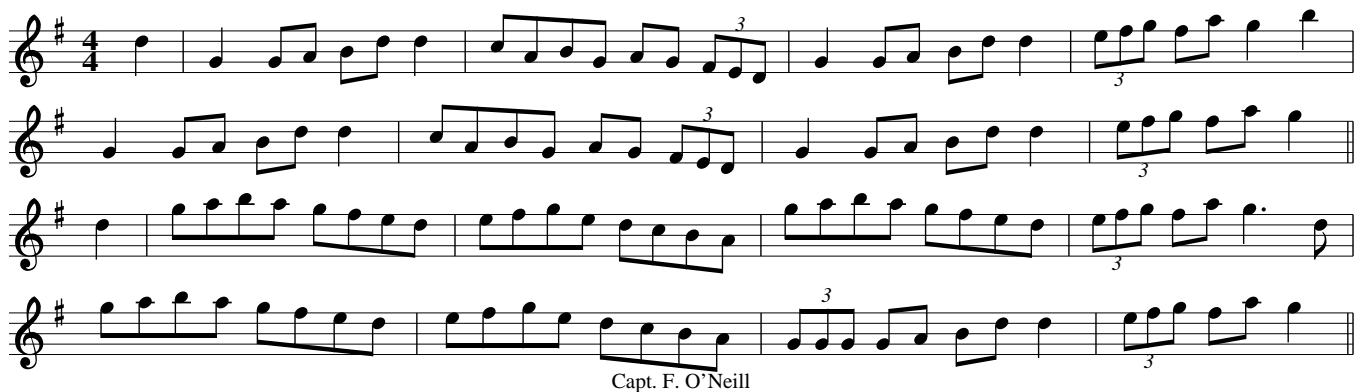
## O'Neill's Waifs and Strays of Gaelic Melody

### 107. Paddy Stack's Fling



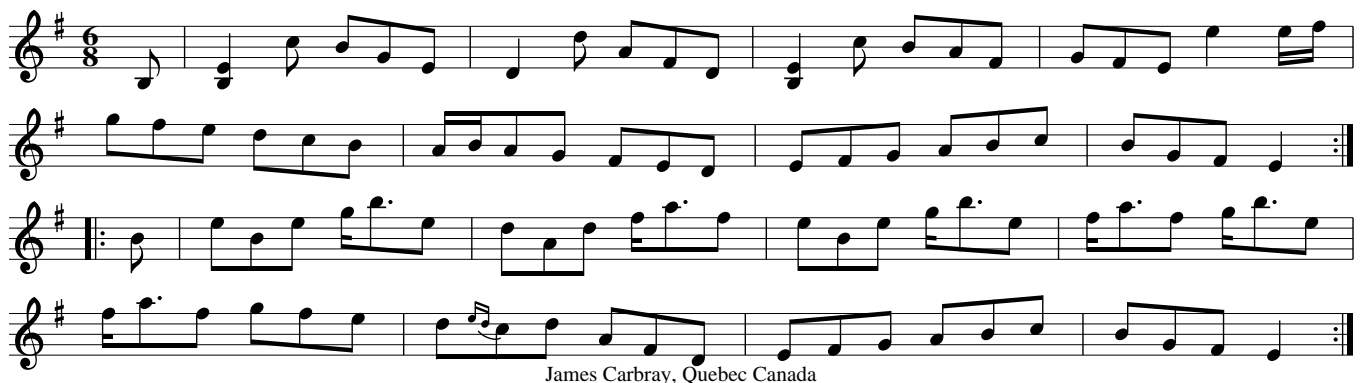
Rhythm: Fling

### 108. Bonny Woods And Braes



Notes: Known only as "The Highland Fling" this cheerful tune has served for that purpose as long as the editor can remember. For its name as above printed, we are indebted to Officer William Walsh whose memory in such matters is phenomenal.

### 109. Lark In The Morning



Notes: Mr. Carbray now of Chicago, a versatile musician himself, learned "The Lark in the Morning" from a Kerry fiddler named Courtney. It is an old time Set Dance of marked rhythm and originality, and was first printed in "O'Neill's Music of Ireland, Chicago, 1902".

## O'Neill's Waifs and Strays of Gaelic Melody

## 110. Wink And I'll Follow You

Capt. F. O'Neill

Rhythm: Single Jig

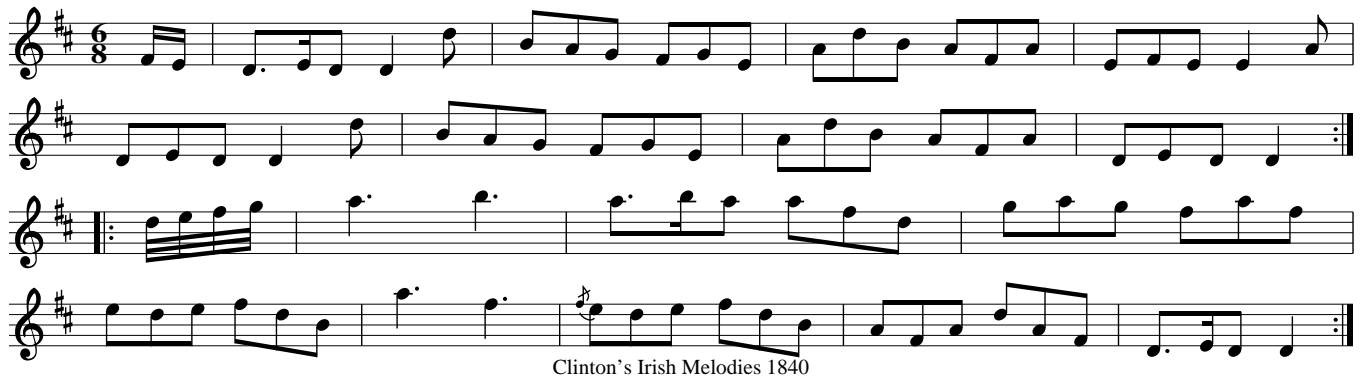
Notes: The Single Jig, like the Double Jig, is in six eight time, but differs from the latter chiefly in having at most but one triplet in each bar. More ancient than the Double Jig, the dance steps of the Single Jig are more light and graceful.

## 111. The Humors Of Ross

O'Farrell's Pocket Companion 1804–10

## O'Neill's Waifs and Strays of Gaelic Melody

### 112. The Sporting Irishman



Clinton's Irish Melodies 1840

### 113. Boy From Home, A



Patrick Stack, Chicago

### 114. The Girl That Wears Green



Sergt. James O'Neill manuscripts

## O'Neill's Waifs and Strays of Gaelic Melody

### 115. Bantry Bay Boys



Riley's Country Dances for 1798

### 116. Trip To Killarney



O'Farrell's Pocket Companion 1804-10



## O'Neill's Waifs and Strays of Gaelic Melody

### 117. Melvin Head



Sergt. James O'Neill manuscripts

### 118. Jerry O'Reilly's Jig



Jeremiah O'Reilly, San Francisco, Cal

## O'Neill's Waifs and Strays of Gaelic Melody

### 119. Paddy The Weaver



Wilson's Companion to the Ballroom, 1816

### 120. The Original One-horned Sheep



Capt. F. O'Neill

Notes: An Irish song extolling the many good qualities of "An sean caora adarcach" in supplying drink, food, and clothing , to her owner, wa sung to this air. No. 238 in O'Neill's Dance Music of Ireland is a sprightly variant.

### 121. Oxford Castle



Aird's Selections 1782-97

## O'Neill's Waifs and Strays of Gaelic Melody

### 122. Give Me A Lass With A Lump Of Land



Aird's Selections 1782-97

### 123. Jackson's Silver Mines



O'Farrell's National Irish Music 1797

## O'Neill's Waifs and Strays of Gaelic Melody

### 124. Waves Of Tramore



Wm. J. McCormick, Chicago

Rhythm: Jig

Notes: "The Waves of Tramore", obtained from our versatile friend Mr. McCormick, who swings a bow, or fingers a chanter with equal facility, is a much better jig than "Larry Grogan" of which it is a variant. The latter was composed early in the 18th century by Lawrence Grogan of Johnstown Castle, Kilkenny, a "gentleman piper", celebrated in song and story. "Larry Grogan" was printed in Aird's Selections of Scotch, English, Irish and Foreign Airs; Glasgow, 1782, and in The Hibernian Muse, London 1787. An unmusical second part detracted from its popularity, altho few Irish dance tunes have been favored with such liberal publicity.

### 125. Lilt From Home



Capt. F. O'Neill

## O'Neill's Waifs and Strays of Gaelic Melody

### 126. Put In Enough

*Jackson*



Aird's Selections 1782-97

Rhythm: Jig

Notes: This is one of the famous "Piper" Jackson's jigs, not included in any modern collection since its publication in a much higher key in Clinton's Gems of Ireland, London 1841.

### 127. Dromey's Fancy

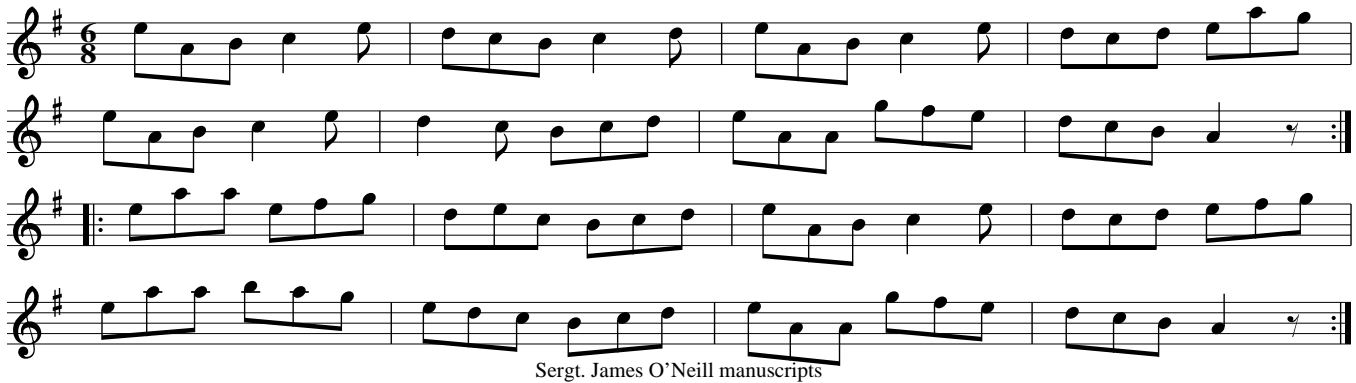


Patrick Stack, Chicago

Notes: This catchy strain which is a superior variant of "The Dancing Master" in O'Neill's Dance Music of Ireland was introduced to Chicagoans by John Dromey an excellent fluter, and amateur piper, whose name it bears. Mr. Dromey who is yet hale and hearty, was in his prime, a generation ago, the star of every Irish gathering, for as a traditional singer of Irish songs, he was unrivalled.

## O'Neill's Waifs and Strays of Gaelic Melody

### 128. Digging For Gold



Sergt. James O'Neill manuscripts

### 129. Petticoat Loose



Sergt. James O'Neill manuscripts

Notes: "Petticoat Loose" is an old name for a dance tune. A jig under that name in O'Neill's Dance Music of Ireland bears no resemblance to the above.

### 130. Jackson's Frolic



Aird's Selections 1782-97

Notes: An anonymous variant of "Jackson's Frolic" was memorized from "the fluting of James Moore in Chicago some fifty years ago. Another version of the tune heard later differed so materially in the second part, that it was added as a third part to Moore's variant, and printed as "Kitty of Oulart" in former O'Neill collections.

## O'Neill's Waifs and Strays of Gaelic Melody

### 131. Kennedy's Bridal Jig



Officer James Kennedy, Chicago

Rhythm: Jig

### 132. Jackson's Welcome Home



Sergt. James O'Neill manuscripts

### 133. Jackson's Bottle Of Claret



Paul Alday's Pocket Volume etc., c.1800

## O'Neill's Waifs and Strays of Gaelic Melody

### 134. Innis's Jig



Aird's Selections 1782-97

### 135. Walls Of Enniscorthy



Patrick Stack, Chicago

Rhythm: Double Jig

Notes: An excellent setting of a Double Jig as played by Delaney, Early, and McFadden, and of which the above is a popular variant that was printed for the first time in the O'Neill Collections 1902-09, and named "The Merry Old Woman".

### 136. Tanning The Leather

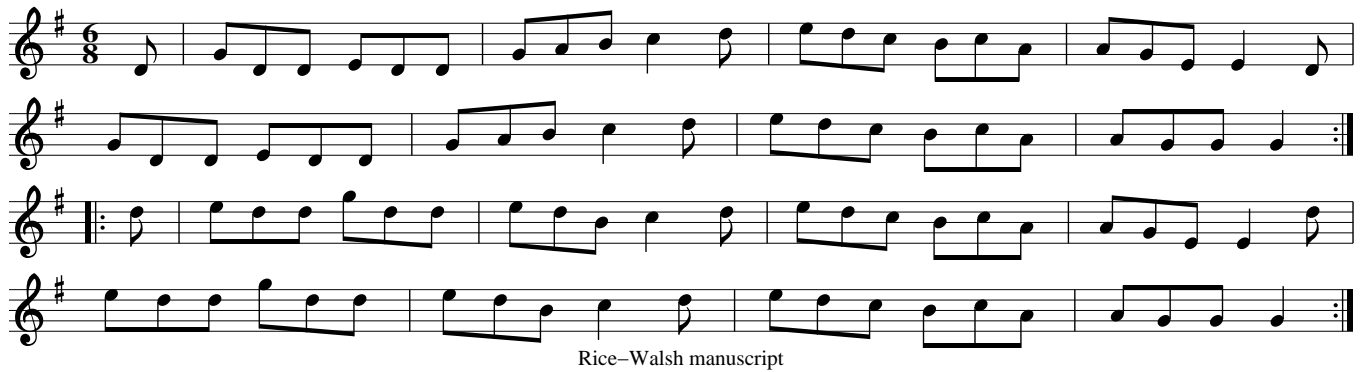


Rice-Walsh manuscript

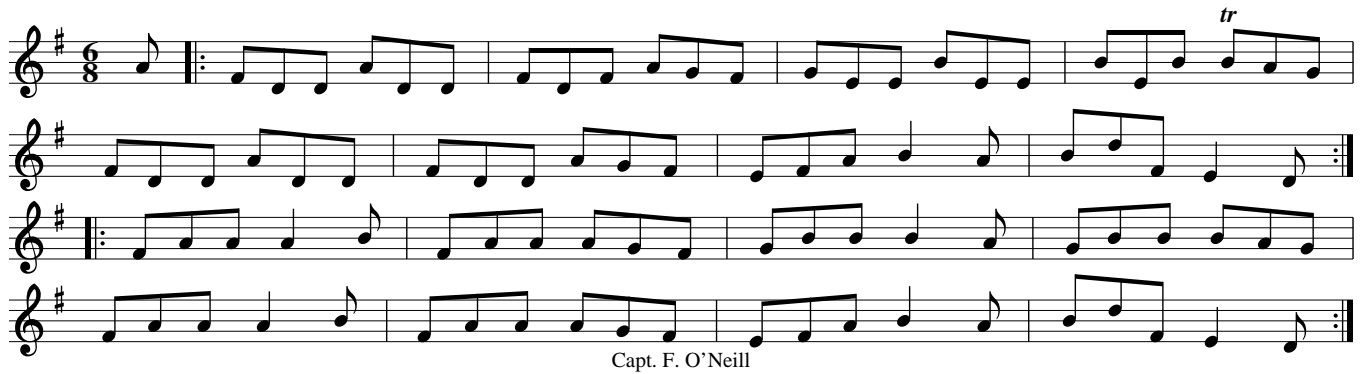


## O'Neill's Waifs and Strays of Gaelic Melody

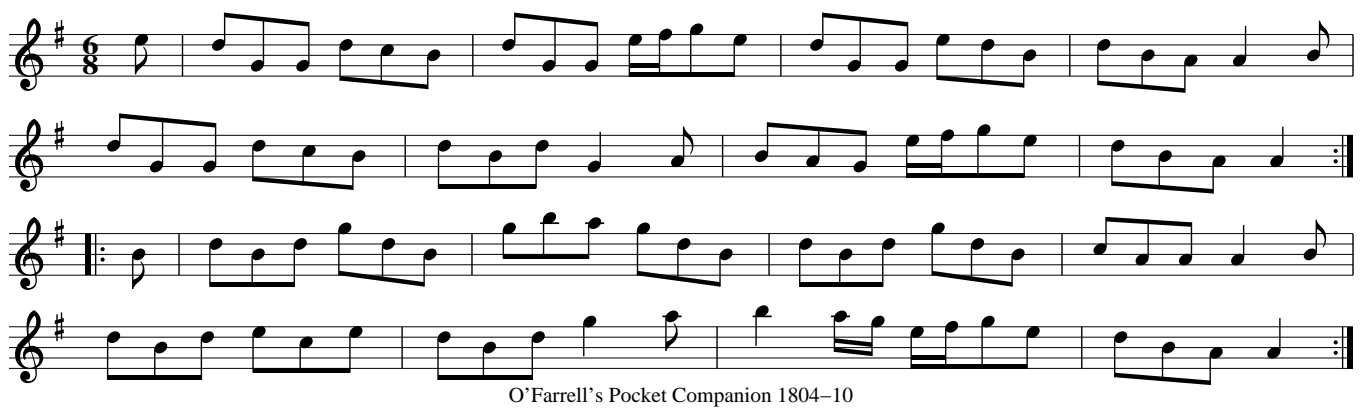
### 137. The Milkmaid



### 138. The Far Away Wedding



### 139. The Kildare Club



## O'Neill's Waifs and Strays of Gaelic Melody

### 140. What's That To Any One



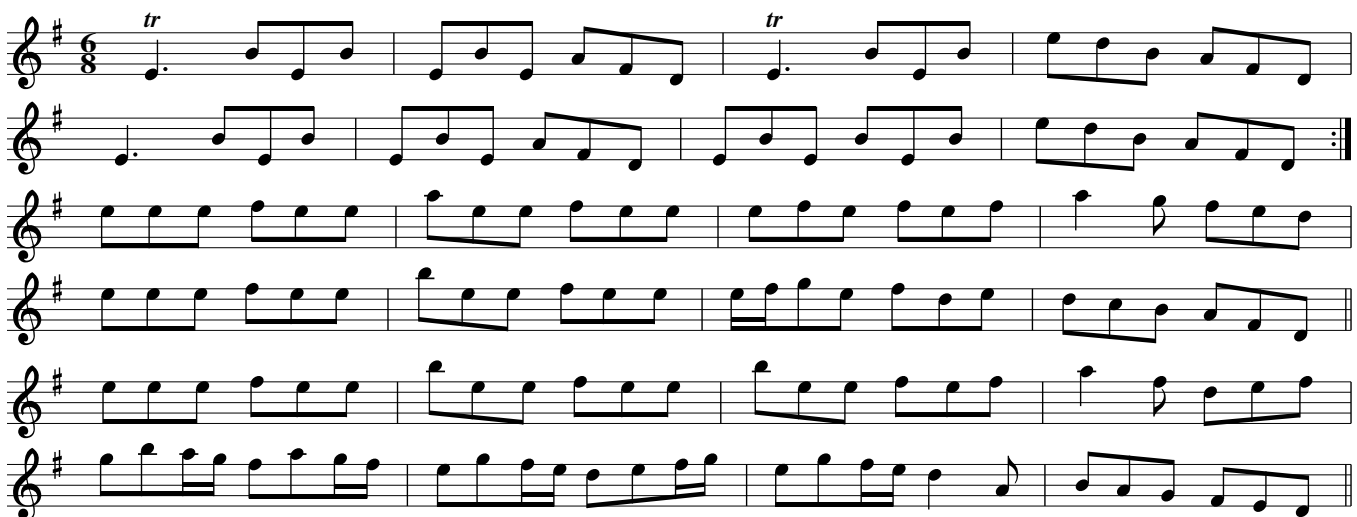
Capt. F. O'Neill

### 141. The Woods Of Old Limerick



John Kelly, San Francisco

### 142. Paddy Stack's Fancy Jig



Rice-Walsh manuscript

Rhythm: Jig

Notes: This fine jig, remarkable for originality of composition, and the technique essential to giving it adequate expression, is a masterpiece of execution at the hands of the amiable Patrick Stack who obligingly scored it on paper, after charming us with it on his fiddle – Coming from Jerry Breen the much admired blind fiddler of North Kerry, it was preserved in the Rice-Walsh manuscript and is now recorded for print for the first time.

## O'Neill's Waifs and Strays of Gaelic Melody

### 143. The Gaelic Club



Capt. F. O'Neill

Rhythm: Jig

Notes: This setting of the "Gaelic Club" differs materially from the "Glasgow Club" of the Highlanders, and the "Gaelic Club Jig" in former O'Neill collections, the second part being new and original.

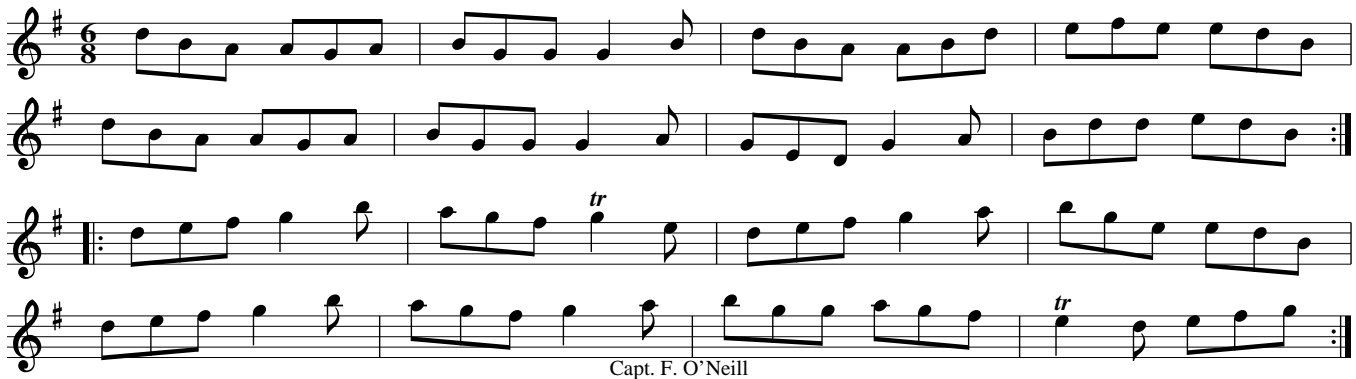
### 144. The Figure Of Three



Clinton's Gems of Ireland 1841

## O'Neill's Waifs and Strays of Gaelic Melody

### 145. The Stolen Purse



Capt. F. O'Neill

Rhythm: Jig

Notes: This rare jig tune which has haunted my memory for years was evidently derived from "The Old Woman Lamenting Her Purse", No. 560, O'Neill's Music of Ireland 1903. The air does not appear in the Bunting Collections. A setting in which the first part is repeated after the second part is printed without note or comment in Petrie's Complete Collection of Irish Music.

### 146. The Soup Of Good Drink



O'Farrell's Pocket Companion 1804-10

### 147. Jackson's Dream



O'Farrell's Pocket Companion 1804-10

## O'Neill's Waifs and Strays of Gaelic Melody

### 148. Jackson's Maid At The Fair



O'Farrell's Pocket Companion 1804-1810

### 149. The Maid In The Morning



O'Farrell's Pocket Companion 1804-10

### 150. Jackson's Rowly Powly



O'Farrell's Pocket Companion 1804-10

## O'Neill's Waifs and Strays of Gaelic Melody

### 151. Courtney's Jig



O'Farrell's Pocket Companion 1804-10

Rhythm: Jig

### 152. The Basket Of Oysters



O'Farrell's Pocket Companion 1804-10

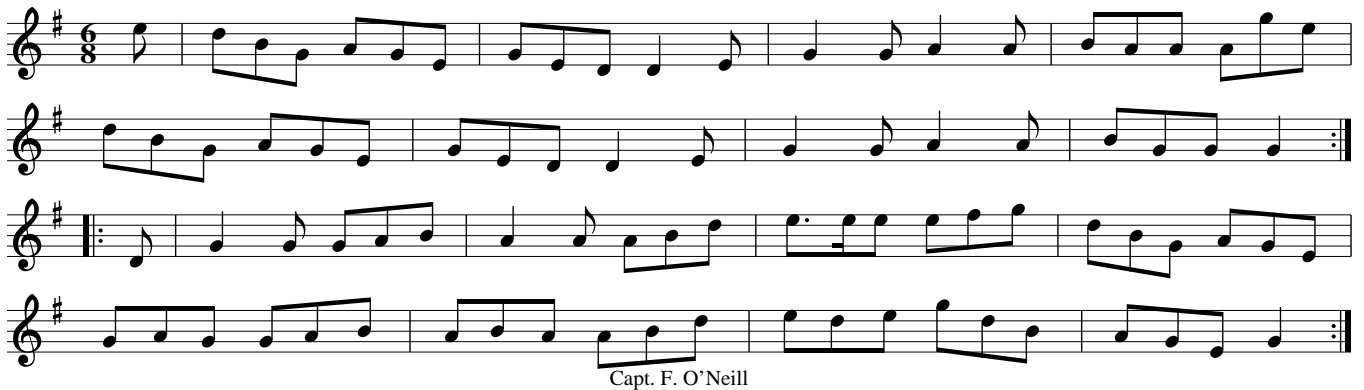
### 153. Jackson's Coge In The Morning



O'Farrell's Pocket Companion 1804-10

## O'Neill's Waifs and Strays of Gaelic Melody

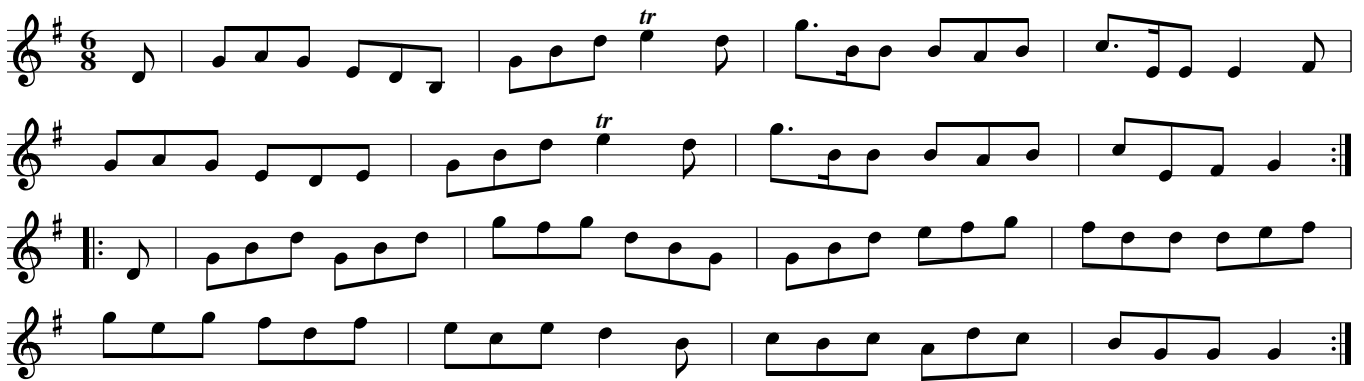
### 154. Fond Of The Ladies



Capt. F. O'Neill

Notes: Following the example of Dr. Petrie and Dr. Joyce, whose collections abound in variants, some of which differ but slightly from others in their pages; the editor has continued the practice, rather than risk the loss of a worthy strain. Of that class is "Fond of the Ladies", the opening bars of which remind us of "Sweet Biddy Daly", or "The Irishman's Heart to the Ladies" previously printed.

### 155. The Rover



Capt. F. O'Neill

Notes: The Rover is another tune that is suggestive of certain strains with which we are more or less familiar. It proves to be a variant of "Paddy's Resource" – a rather stylish composition printed in former O'Neill Collections.

## O'Neill's Waifs and Strays of Gaelic Melody

### 156. The Penniless Traveller



Capt. F. O'Neill

Notes: The above is an old strain which appeared in print at least as early as 1798 in a much simpler setting under the name "Go to the Devil and Shake Yourself". It was included in six Collections of Country Dances published in London in that year. It has been confused with "Get Up Old Woman and Shake Yourself", an entirely different tune. None of the names appear in Bunting, Petrie or Joyce collections. Another name for this tune is "When You Are Sick 'Tis Tea You Want", but a tune so named in the Petrie Collections is a different 8 bar melody.

### 157. The Ladies' Fancy



Thomas Galvin, Tralee

Rhythm: Jig

Notes: This jig, a variant of the much more diversified "Yellow Wattle" No.353 in O'Neill's Dance Music of Ireland, was sent to me by Prof. P.D. Reilly, a famous dancing master of "London and Castle Island", with the notation: "This simple jig was a noted favorite among the two last generations, and quite good enough for the present when well played."



## O'Neill's Waifs and Strays of Gaelic Melody

### 158. Fairly Shut Of Her



O'Farrell's Pocket Companion 1804-10

Notes: Altho McGoun's tune was at hand for years, and was not known to our traditional musicians, I hesitated to claim it as Irish, until O'Farrell specifically notes it as being Irish in his Collection for the Irish or Union Pipes. Few variants, while preserving a distinct strain, differ so widely in their development. O'Farrell was a renowned Irish piper who took part in operatic performances on the London stage late in the 18th Century. SEE #159.

### 159. Fairly Shot Of Her

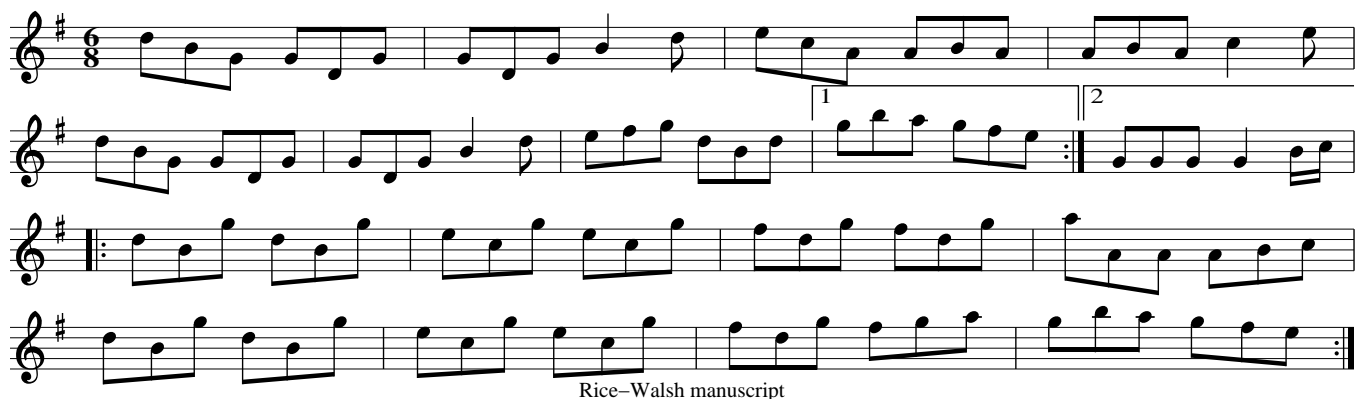


McGoun's Repository 1803

Notes: SEE NOTES TO #158

## O'Neill's Waifs and Strays of Gaelic Melody

### 160. The Answer I Got



Rice-Walsh manuscript

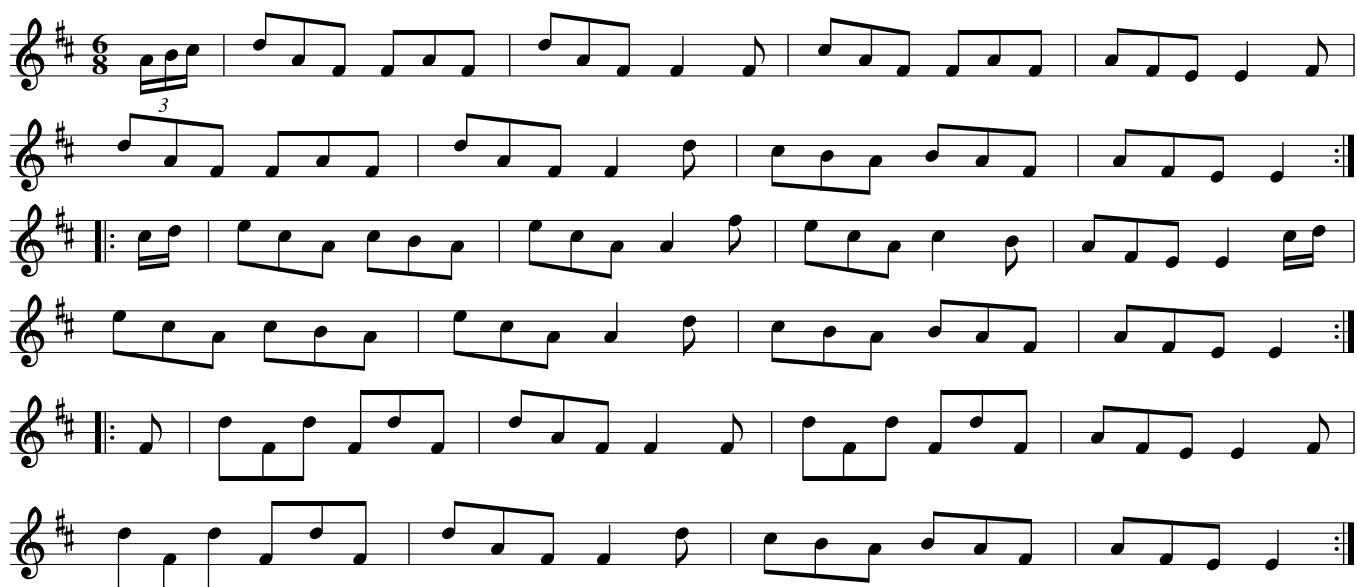
### 161. The Showman's Jig



Rice-Walsh manuscript

Rhythm: Jig

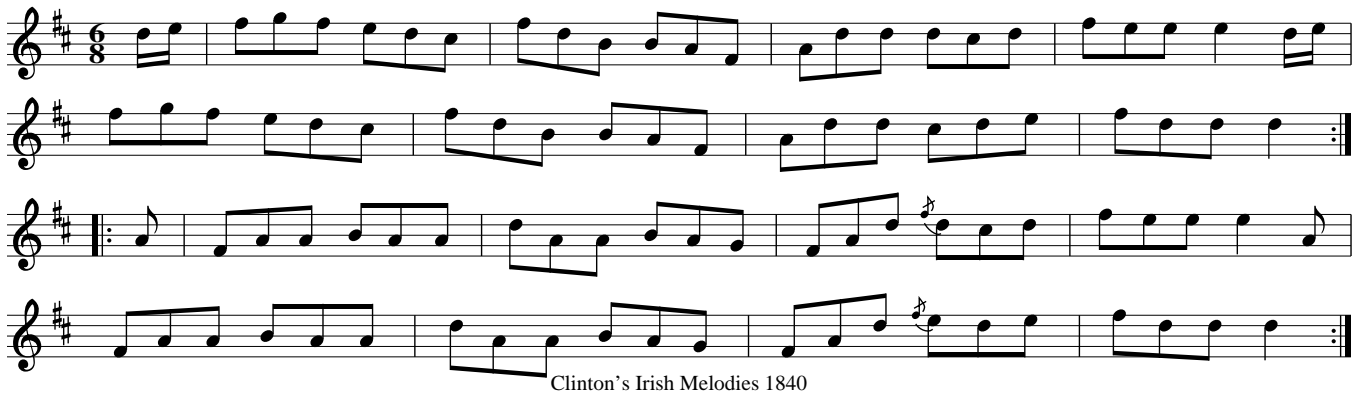
### 162. Jackson's Stranger



O'Farrell's Pocket Companion 1804-10

## O'Neill's Waifs and Strays of Gaelic Melody

### 163. Murphy's Weather Eye



### 164. The Old Walls Of Liscarroll



Notes: In the year 1902 a thin oblong book of manuscript music came to hand from Prof. P.D. Reidy "Professor of Dancing, London and Castleisland". Altho it included forty tunes from the repertory of five competent fiddlers, nearly all were variants of tunes already in our possession. The above as played by Daniel J. Kelleher is one of the exceptions. There can be little doubt that Mr. Reidy's title was well deserved, because his fame as a dancer and dancing master in early life in North Kerry was successfully maintained later in life in London, where he was esteemed as an authority on the subject. Frequent mention of his name appears in "Irish Minstrels and Musicians".

## O'Neill's Waifs and Strays of Gaelic Melody

### 165. The Humors Of Cork



Sergt. James O'Neill manuscripts

### 166. O'Connor's Frolics



Sergt. James O'Neill manuscripts

## O'Neill's Waifs and Strays of Gaelic Melody

### 167. The Lasses Of Limerick



O'Farrell's Pocket Companion 1804-10

### 168. The Female Hero



Aird's Selections 1782-97

## O'Neill's Waifs and Strays of Gaelic Melody

### 169. Dumfries House



Aird's Selections 1782-97

Notes: "Dumfries House" is one of the numbers on "A Collection of Scots Reels, or Country Dances, and Minuets, etc." composed by John Riddle at Ayr, and sold by himself about the year 1766.

### 170. The Rising Step



Capt. F. O'Neill

## O'Neill's Waifs and Strays of Gaelic Melody

### 171. The Hare In The Corn



Aird's Selections 1782-97

Notes: A rather florid setting of "The Hare in the Corn", procured "from a piper in 1800" is printed in Bunting's *Ancient Music of Ireland*, published in 1840, with notation "Author and date unknown". The name is not indexed in any of the Petrie or Joyce Collections. The setting herewith presented was taken from Aird's *Selections of Scotch, English, Irish, and Foreign Airs*, 1782-97. It is also known as "The Hare in the Corner".

### 172. Yesterday's Kisses



Aird's Selections 1782-97

Rhythm: Jig

Notes: It may be permissible to abbreviate such an involved title as: "Sae Braely as I was kiss'd yestreen" into "Yesterday's Kisses" both for convenience and euphony, especially as the sentiment has not been clouded by the change. This jig preserved also in Aird's *Selections*, has been given circulation recently on the player-pianos.

### 173. The Streams Of Kilnaspig



Pat. Dunne manuscript

## O'Neill's Waifs and Strays of Gaelic Melody

### 174. The Skylark



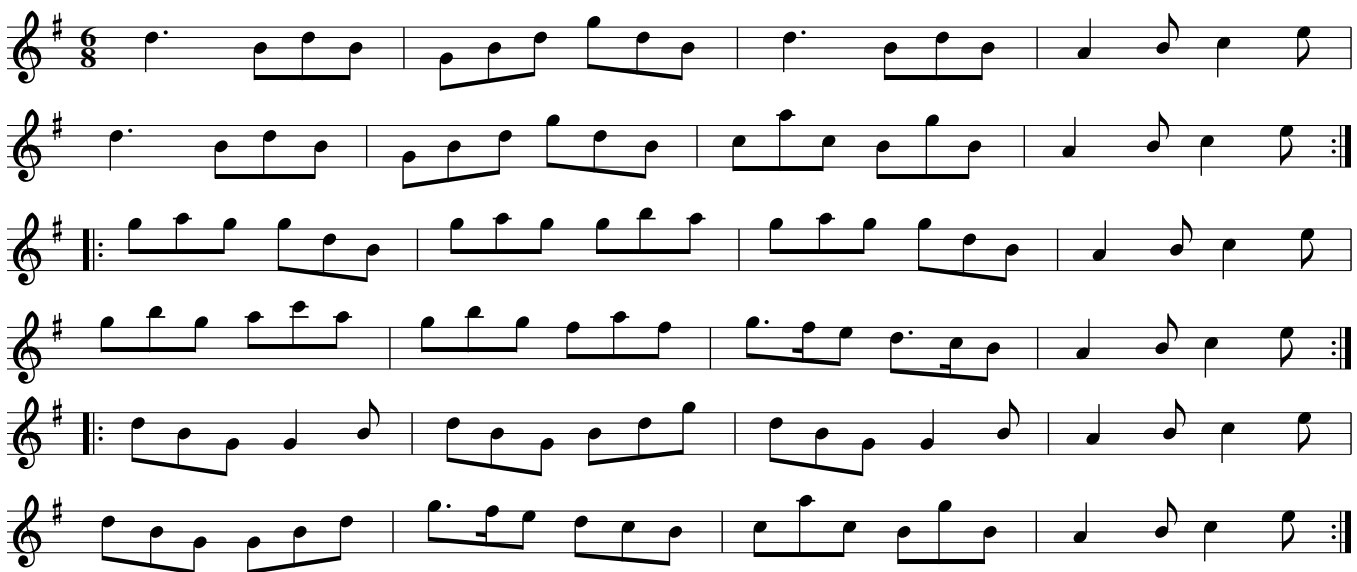
Pat. Dunne manuscript

### 175. Jackson's Over The Water



Aird's Selections 1782-97

### 176. Light And Airy



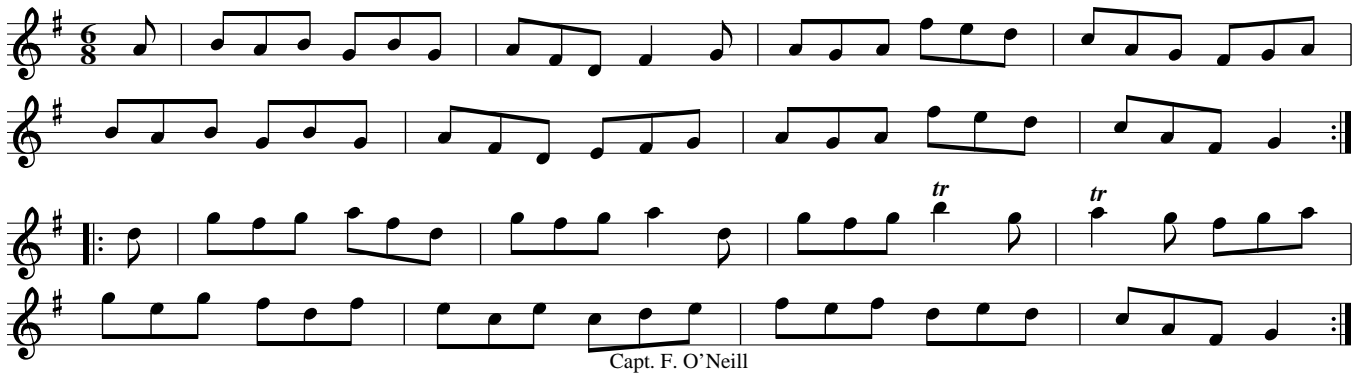
Neil Gow & Sons Complete Repository, Edinburgh 1805

Notes: "Light and Airy" first appeared in "A Choice Collection of Scots Reels or Country Dances & Strathspeys, etc.," published by Robert Ross at Edinburgh, 1780.



## O'Neill's Waifs and Strays of Gaelic Melody

### 177. Hinchy's Fancy

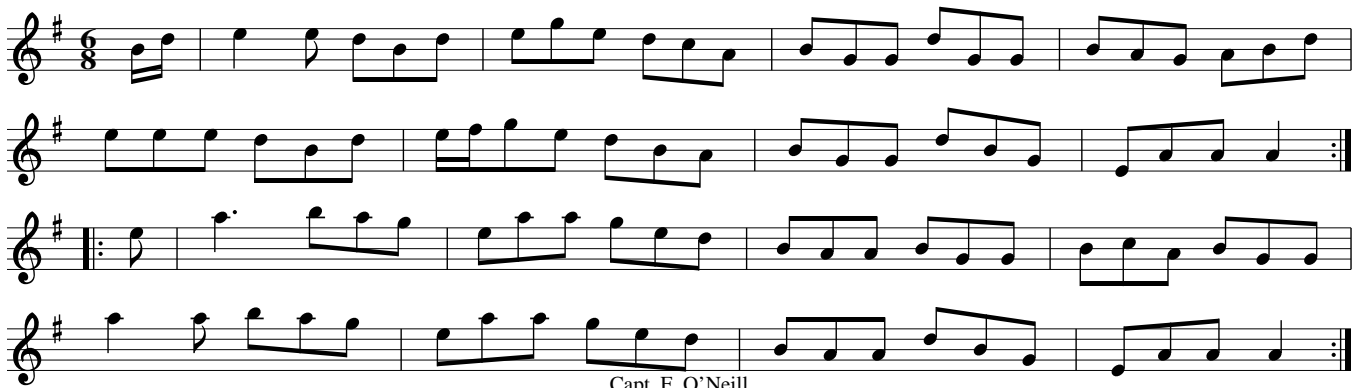


Capt. F. O'Neill

Rhythm: Jig

Notes: The above jig named after a blind fiddler of East Clare two generations ago, is a better setting of "Hincy's Delight", first published in "O'Neill's Music of Ireland, 1903". It was noted down from the whistling of Daniel Rogers in Chicago many years ago.

### 178. The Last Of The Lot



Capt. F. O'Neill

## O'Neill's Waifs and Strays of Gaelic Melody

### 179. Apples In Winter



Wm. F. Hanafin, Boston

Rhythm: Jig

Notes: A setting of this tune named "Kennedy's Jig" appears in Joyce's "Ancient Irish Music", Dublin 1890. Known to the fiddlers and pipers on this side of the Atlantic in later years as "Apples in Winter", it was printed under that name in the O'Neill collections, but no variant of the popular jig so far in circulation, displays the skill of that played by the versatile Billy Hanafin, proficient on both instruments. It may be pertinent to add that the Jig named "Apples in Winter" in O'Farrell's Collection of National Irish Music for the Union Pipes, London, 1797, is identical with "Gillan's Apples" in former O'Neill collections.

### 180. Tumble The Tinker



John McFadden, Chicago

Rhythm: Double Jig

Notes: An excellent double jig called "Tumble the Tinker" was printed for the first time in the enlarged edition of "O'Neill's Irish Music for Piano or Violin", issued in 1915. It was obtained from John McFadden a clever traditional Irish fiddler of Chicago, who until then had forgot ten the tune since last leaving his native Mayo some forty years before. Since its publication as stated, a spirited second finish has been developed. As varied in the present setting "Tumble the Tinker", heretofore so little known, is assuredly worthy of preservation, and enhanced publicity.

## O'Neill's Waifs and Strays of Gaelic Melody

### 181. The Splashing Of The Churn Glugur An Meadair



Capt. F. O'Neill

Rhythm: Slip Jig

Notes: This spirited Slip Jig is a variant of "Dublin Streets", obtained from Mr. Ennis of the Irish Music Club of Chicago, and published in former O'Neill Collections. "The Splashing of the Churn", or in Irish "Glugur an Meadair" is the original name of the tune. Following is another version of it [Humors of Bottle Hill #182], obtained thru the courtesy of Sergt. James P. Walsh of Chicago whose manuscript collection has been a prolific source of many desirable melodies hitherto unpublished.

### 182. Humors Of Bottle Hill



Sergt. James P. Walsh

Rhythm: Slip Jig

Notes: [SEE NOTES TO TUNE # 181, SPLASHING OF THE CHURN]

### 183. The Good Fellow



Sergt. James O'Neill manuscript

### 184. Miss Brown's Fancy



Sergt. James O'Neill manuscript

Rhythm: Slip Jig

## O'Neill's Waifs and Strays of Gaelic Melody

### 185. The Irish Hop Pickers



Wilson's Companion to the Ballroom 1816

### 186. The Kitten



O'Farrell's Pocket Companion 1804-10

### 187. Dolly's The Girl For Me



Aird's Selections 1782-97

### 188. McDonnell's Rant



O'Farrell's National Irish Music 1797

## O'Neill's Waifs and Strays of Gaelic Melody

### 189. Yellow Stockings



O'Farrell's National Irish Music 1797

### 190. Darby Carey



O'Farrell's Pocket Companion 1804-10

### 191. Gilla Machree



Capt. F. O'Neill

### 192. The Piper's Whim



Offr. Wm. Walsh, Chicago

Notes: "The Piper's Maggot", as this old tune was called, first appeared in print in "Rob't Bremner's Collection of Scots Reels and Country Dances, Edinburgh 1758". As the word "Maggot" which means an odd fancy or whim is obsolete in this age, the change of name is permissible. The tune was printed in Aird's Selections etc., London 1797, and in later publications somewhat varied.

### 193. The Lasses Of Sligo



Powers' Musical Cabinet 1810

Version 15 December, 2003

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## O'Neill's Waifs and Strays of Gaelic Melody

### 194. Capt. McDonald's Favorite



O'Farrell's Pocket Companion 1804-10

### 195. Come To The Bridal



Aird's Selections 1782-97

### 196. The Munster Rake



O'Farrell's Pocket Companion 1804-10

### 197. The Long Room



Aird's Selections 1782-97

### 198. The Lasses Of Solohod

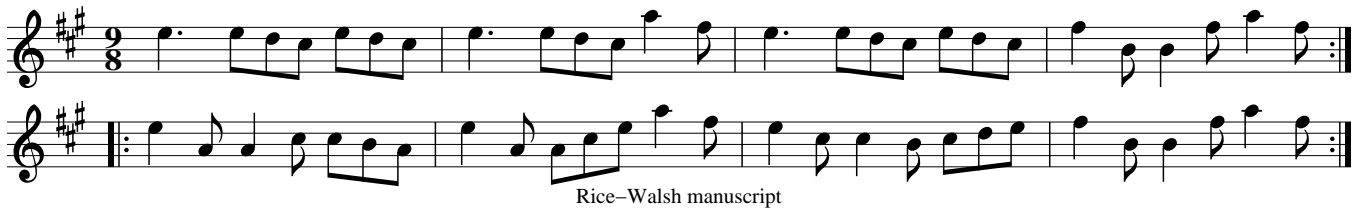


Rice-Walsh manuscript

Notes: The above is a variant of "The Rakes of Solohod", No. 454 in O'Neill's Dance Music of Ireland.

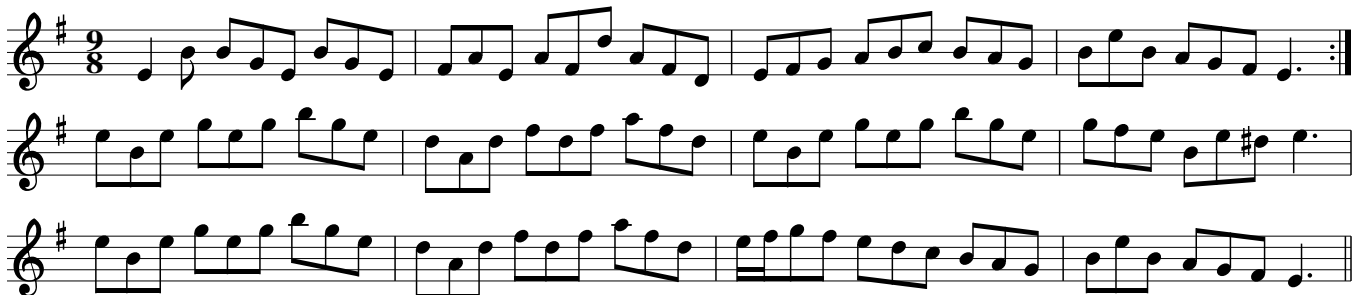
## O'Neill's Waifs and Strays of Gaelic Melody

### 199. The Roving Blade



Rice-Walsh manuscript

### 200. Fig For A Kiss, A



Preston's Selections of Reels & Country Dances, London 1768

### 201. Lady Kelly's Reel – Up Roscommon Up Roscommon



as played by John Kelly of San Francisco

Rhythm: Reel

Notes: This famous reel as played by John Kelly a fiddler of phenomenal execution now living in San Francisco Cal., is a florid setting of Sergt. James O'Neill's "Northern Lasses" printed in the O'Neill Collections. Kelly a native of Roscommon, Ireland, says this reel was known as "Kelly's Reel" before his time. It was his masterly rendering of "Lady Kelly's Reel" that won the championship for Owen Brennan an expert piper, as described on page 215, Irish Minstrels and Musicians.

## O'Neill's Waifs and Strays of Gaelic Melody

### 202. Miss Corbett's Reel



Aird's Selections 1782-97

Rhythm: Reel

### 203. The Sweetheart Reel



Capt. F. O'Neill

Rhythm: Reel

### 204. Kitty O'Neill



Capt. F. O'Neill

Rhythm: Reel



## O'Neill's Waifs and Strays of Gaelic Melody

### 205. Mamma's Pet

Capt. F. O'Neill

Rhythm: Reel

Notes: In boyhood days I memorized the first part of this reel from the fiddle playing of Mr. Downing a gentleman farmer who taught me the rudiments of music on the flute. Thirty-five years later the second part was supplied by A.S. Beamish, another West Cork musician. Being without a name the tune was called "Timothy Downing" or "Downing's Reel", in the O'Neill Collections. With a third part obtained from the famous fiddler John McFadden of Mayo, this tripartite reel is presented under its presumably true name.

### 206. The Glenmore Hunt

O'Farrell's Pocket Companion 1804-10

Rhythm: Reel

## O'Neill's Waifs and Strays of Gaelic Melody

### 207. The Four-hand Reel



Capt. F. O'Neill

Rhythm: Reel

Notes: "The Four Hand Reel" as far as the writer is aware was first brought to Chicago in 1886 by Barney Delaney, an excellent Irish piper. So versatile was he, like most great Irish musicians, in the manipulation of his instrument, that he varied his tunes according to fancy without detriment to tone or rhythm, but rather to the advantage of the general effect. Although not included in any collection of Irish music published beyond the Atlantic, the strain must have been quite popular in the Eastern States, for we find the tune in a Boston publication no less than four times, and named respectively: "Corporal Casey's Favorite", "Lady Gardner's Reel", "Parnell's Reel", and "Yellow-Haired Laddie"; all consisting of but two parts each. The setting here presented was memorized from Delaney's playing, but no bare scoring of measured bars could do justice to his inimitable execution. Since the foregoing was written I find that "The Five Mile Chase" in R.M. Levey's Second Collection of the Dance Music of Ireland, London, 1873; consisting of but two parts, is also a variant of "The Four Hand Reel".

### 208. The Marquis Of Huntly's Reel



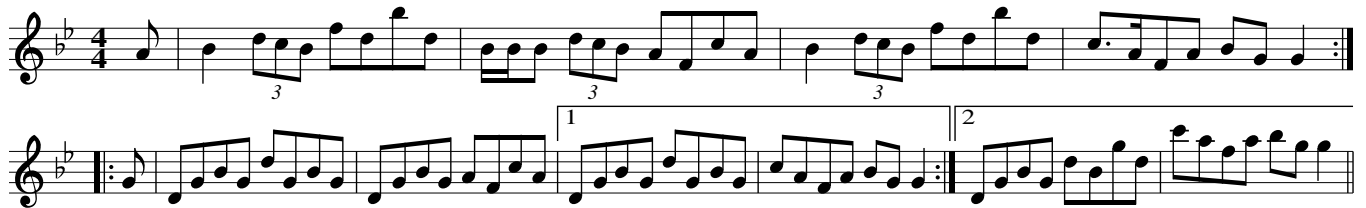
McGoun's Repository c.1803

Rhythm: Reel

Notes: This fine reel first published in 1781 is but one of many composed by Wm. Marshall who for thirty years was in the service of the Duke of Gordon as butler and house steward. In music as in other accomplishments he was entirely self taught. His playing of strathspeys and reels was so inspiring, it is said, that neither the old nor the young could overcome their inclination to dance. As an amateur violin player of Scottish dance music, he was unrivalled in the last half of the 18th Century. No composer of his time was so victimized by plagiarists who appropriated his tunes, changed a few notes, and passed them off as their own under different titles.

## O'Neill's Waifs and Strays of Gaelic Melody

### 209. Capt. Keller's Reel



McGoun's Repository c.1803

Rhythm: Reel

Notes: The above clever tune first appeared in 1761 in A Collection of the Newest and the Best Reels and Country Dances, published in Edinburgh by Neil Stewart. As "Capt. Keller's Reel" it has been reprinted in recent years, but without the spirited second finish.

### 210. Miss Bain's Reel



Aird's Selections 1782-97

Rhythm: Reel

### 211. Miss Bain's Fancy



Aird's Selections 1782-97

Rhythm: Reel

### 212. Miss Brown's Favorite



Aird's Selections 1782-97

Rhythm: Reel

## O'Neill's Waifs and Strays of Gaelic Melody

### 213. Letter From Home



Capt. F. O'Neill

Rhythm: Reel

### 214. Miss Gunning's Delight



Aird's Selections 1782-97

Rhythm: Reel

Notes: Well-born and of surprising loveliness only equalled by their poverty, the famous Gunning sisters, Maria and Elizabeth, born in Roscommon and educated in Dublin, became Lady Coventry, and Dutchess of Hamilton respectively, in 1752, one year after their arrival in London. The marriages of "two Irish girls of no fortune who are declared the handsomest women alive" were great public events. "May the Luck of the Gunnings attend you" was a proverbial Irish blessing. The above setting of a tune composed in their honor, and printed in Aird's Selection of Scotch, English, Irish and Foreign Airs, vol.-1, 1782 is doubtless the original. A highly elaborate and difficult variant in four parts found in Sergt. James O'Neill's manuscripts, entitled "The Contradiction" was printed in former O'Neill Collections. As an example of what may be developed from a simple composition by a skillful hand, both original and variant are herewith submitted for comparison.

### 215. The Contradiction

#### *Miss Gunning's Delight Variant*



Sergt. James O'Neill manuscripts

Rhythm: Reel

Notes: SEE NOTES TO MISS GUNNING'S DELIGHT #214

## O'Neill's Waifs and Strays of Gaelic Melody

### 216. The Raveled Hank Of Yarn



Geo. A.M. Leech, San Francisco

Rhythm: Reel

Notes: A few years ago as Mr. Leech was fingering a stray reel on his flute, Prof. John Cummings (mentioned on page 282–4, Irish Minstrels and Musicians) remarked "that's The Raveled Hank Of Yarn and I had forgotten it for the last forty years". Although then in his 85th year he buckled on his pipes, and played the tune in a style which astonished his audience. It is a variant of No. 638, O'Neill's Dance Music of Ireland.

### 217. Green Grows The Rashes



Neil Gow & Son's Complete Repository c.1805

Rhythm: Reel

Notes: Robert Burns' song to this oldtime favorite strain, was in general circulation among the Irish peasantry early in the last century, and the name is still well remembered. The melody much older than the poet's day, was known as "We're a' dry wi' drinking o't". In reel time it was first printed in 1761 by Neil Stewart of Edinburgh in A Collection of the Newest and Best Reels, or Country Dances, Adapted for Violin or German Flute. The traditional Irish version of the tune as remembered by the editor may prove not uninteresting to the musical student of a later generation. [See #218]

### 218. Green Grows The Rushes—o



Capt. F. O'Neill

Rhythm: Reel

Notes: [SEE NOTES TO TUNE #217]

## O'Neill's Waifs and Strays of Gaelic Melody

### 219. Jack Lattin With Variations



O'Farrell's National Irish Music 1797

Rhythm: Reel

Notes: The renowned Walter Jackson popularly known as "Piper" Jackson who flourished about the middle of the 18th Century, was reputed to be the composer of "Jack Lattin", "Jack O'Lattan", or "Jacky Latin", as the tune has been variously called. Under the first name it was printed in Waylet's Collection of Country Dances, 1749. As "Jack Laten" I find an elaborate setting of it in McGibbons Collection of Scots Tunes published in London 1755 consisting of four original parts apparently, and fifteen variations. While preserving the same strain, but more suitable to our purpose, O'Farrell's setting of much later date is here presented. A tune known to me as "Jenny Rock the Cradle" was declared to be "Jacky Latin" by a musical acquaintance, and it was under the latter name it was printed in O'Neill's Dance Music of Ireland in 1907 If both tunes were derived from Jackson's original composition, they furnish a striking illustration of how time, taste, and development diversify a strain of music in a few generations. [SEE JENNIE ROCK THE CRADLE #220]

### 220. Jennie Rock The Cradle



Capt. F. O'Neill

Rhythm: Reel

Notes: [SEE NOTES TO JACK LATTIN #219]

## O'Neill's Waifs and Strays of Gaelic Melody

### 221. The Moniemusk Reel



Capt. F. O'Neill

Rhythm: Reel

Notes: The origin or meaning of the name of this popular tune defied investigation and inquiry for many years. Eventually a glance thru the pages of McGoun's Repository of Scots and Irish Airs, Strathspeys, Reels, etc., Glasgow 1803, led to the solution of the puzzle. Among the contents was "Sir Archibald Grant of Moniemusk's Reel". The popular name Moniemusk was that of an estate, and the full name of the reel being inconveniently long, it was abbreviated to "Moniemusk" and the rest of the name forgotten. The first and second parts as above noted constitute the original tune composed by Daniel or Donald Dow, a musician of note who died at Edinburgh in 1783. The third was substituted for the more difficult second by modern fiddlers, and the fourth, the editor memorized from the playing of Wm. McLean, the greatest Highland piper of his day in Chicago, some fifty years ago.

### 222. Charming Mary Kelly



Capt. F. O'Neill

Rhythm: Reel

## O'Neill's Waifs and Strays of Gaelic Melody

### 223. The Early Rose



Rice-Walsh manuscript

Rhythm: Reel

### 224. The Bashful Beau



Rice-Walsh manuscript

Rhythm: Reel

### 225. Because I Was A Bonnie Lad



Aird's Selections 1782-97

Rhythm: Reel

### 226. The Bonnie Lad

(Warpipes Style)



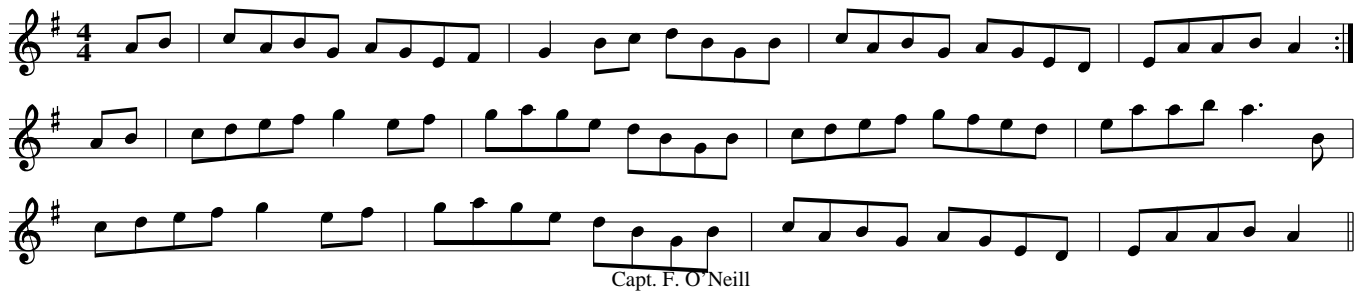
Capt. F. O'Neill

Rhythm: Reel



## O'Neill's Waifs and Strays of Gaelic Melody

### 227. Smiling Susan



Capt. F. O'Neill

Rhythm: Reel

### 228. The Fairy Hurlers Walsh's Favorite



Joseph P. Tamony & John Kelly, San Fran.

Rhythm: Reel

Notes: According to legendary lore the fairies or good people enjoy the same activities and pastimes, especially hurling and dancing, as they did before being called to another life. Many a tale is told of their kidnapping a competent piper when necessary to entertain them at their festivities in the subterranean they are said to occupy within the ancient raths or forts so numerous all over Ireland. The Fairy Faith survives.

### 229. The Maids Of Tipperary

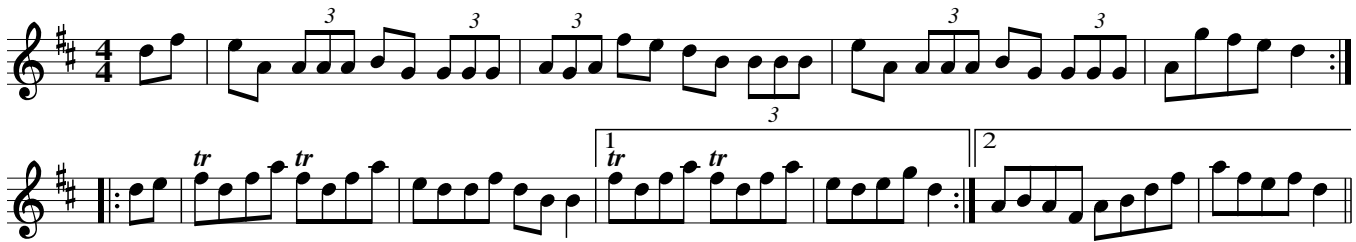


Pat. Dunne manuscript

Rhythm: Reel

## O'Neill's Waifs and Strays of Gaelic Melody

### 230. How We Spent The Christams



Capt. F. O'Neill

Rhythm: Reel

### 231. I Wish You Would Marry Me Now



Preston's Collection of Scots Reels and Country Dances 1768

Rhythm: Reel

### 232. The Factory Lass



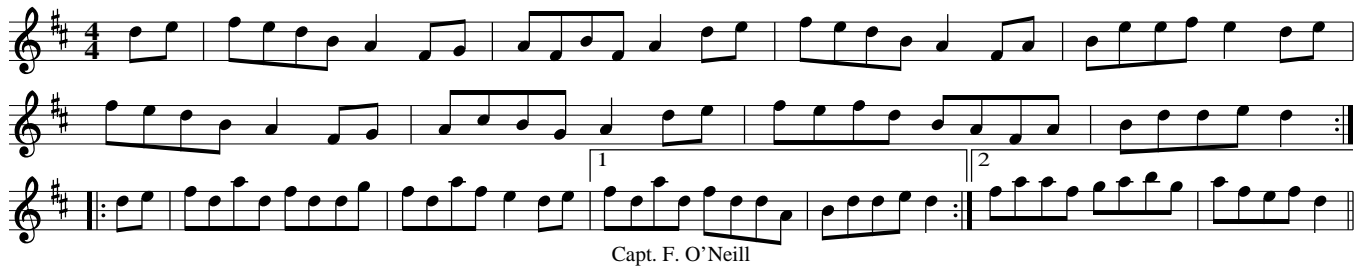
Miss Theresa Geary, Chicago

Rhythm: Reel

Notes: "The Factory Lass" was first heard by the editor at Gaelic Park Chicago on July 4th, '22. It was cleverly rendered in concert by Mr. Mullaney, Miss Geary, and Mr. McGrath, on the Irish or Union Pipes, Violin, and Flute, respectively. The similarity of strain, especially in the the first part, to that of the "Home Made Reel" which follows [#233] may be noticed.

## O'Neill's Waifs and Strays of Gaelic Melody

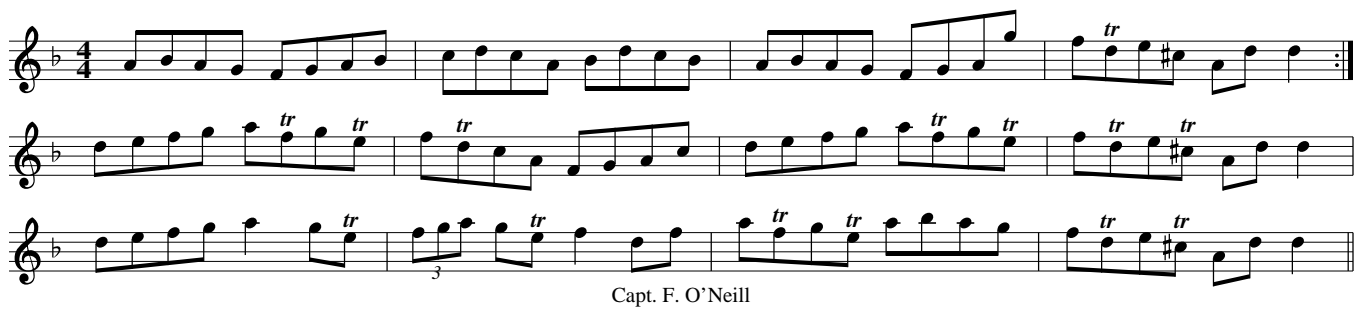
### 233. The Home Made Reel



Rhythm: Reel

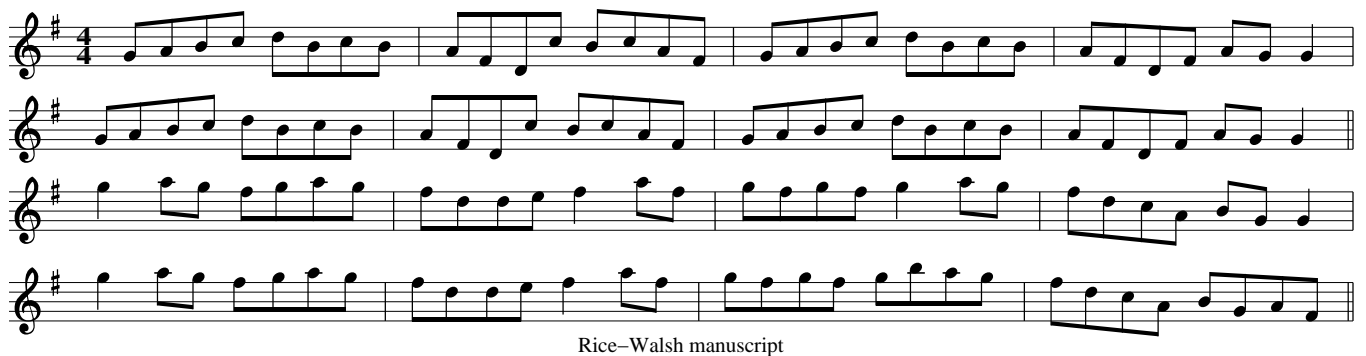
Notes: SEE NOTES TO FACTORY LASS [#232]

### 234. The Joyful Hour



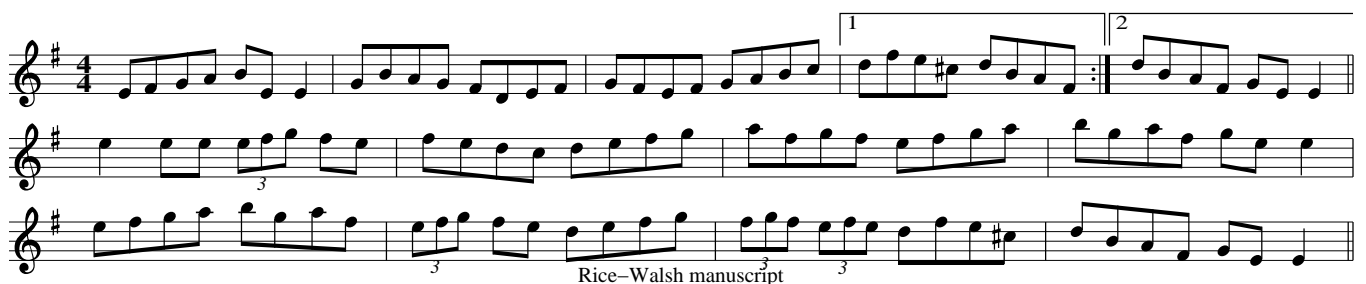
Rhythm: Reel

### 235. Redmond's Frolics



Rhythm: Reel

### 236. The Rose Garden



Rhythm: Reel

## O'Neill's Waifs and Strays of Gaelic Melody

### 2370. Turkey In The Straw



John McFadden

Rhythm: Reel

Notes: "Turkey in the Straw", or "Old Zip Coon", as played nowadays may suit the rapid movements of buckdancers, but the frenzied rhythm is ruinous to the melody. Rendered after the manner of the famous Dan Emmett of Bryant's Minstrels, in slow reel time, this popular tune acquires a much enhanced appeal. Emmett, it will be remembered, was the author of the immortal "Dixie", and it was his version of "Turkey in the Straw" which we obtained from John McFadden of the Chicago Irish Music Club, that is here presented. The origin of this favorite of our fathers is wrapped in even deeper mystery than that of "Yankee Doodle". Under the title "Old Zip Coon" the tune appeared in Howe's Collections about the middle of the 19th Century, and possibly earlier. The first gleam of light on the question of how the old title eventually yielded to the popularity of the new name, came through a chance conversation while fishing in 1920 with a northern tourist at Ocean Springs, Mississippi. The latter confidently informed me that Alderman Silas Leachman of Chicago, a native of Kentucky, was the author of "Turkey in the Straw" – both words and music! The melody I knew was older than the Alderman's grandfather, yet here was a lead worth investigating, for it was his melodious voice that first brought him to prominence. An interview with the talented official at Chicago a month later confirmed the statement that he was indeed the author of one song of that name, the best of several others on the same theme. One question was settled. The popularity of the modern song relegated to obscurity the the named of the ancient tune. The pioneers or early settlers of West Virginia, Kentucky and Tennessee were largely of Irish ancestry, and obviously their music or tunes more or less varied by fancy, and defective memorizing from one generation to another, were of Irish origin. Fiddling and dancing being inseparable from all festivities and important events, the tunes became much more diversified, but the swing and spirit of the Gael however was always discernable in their reels and quadrilles, and so continues to the present day. For the convenience of musical antiquaries who may be interested in the subject, an old Irish March, or Jig, "The Kinnegad Slashers" to which is sung "The Land of Sweet Erin", is herewith submitted as a tune from which "Old Zip Coon" or "Turkey in the Straw" could have been derived or evolved. A third part added later by musicians is not essential in this illustration. [SEE TUNE #237B]

### 2371. The Kinnegad Slashers (237b)



O'Farrell's Pocket Companion 1804–10

Rhythm: Jig

Notes: [POSSIBLE ORIGIN OF "Turkey in the Straw". SEE NOTES TO TUNE # 237.]

## O'Neill's Waifs and Strays of Gaelic Melody

### 2380. The Arkansas Traveler



Capt. F. O'Neill

Rhythm: Reel

Notes: Vying in popularity with "Turkey in the Straw", another American favorite claims our affection. Famous in song and story its origin has baffled investigation. An exhaustive research conducted by Dr. H.C. Mercer, an official of Buck's County Historical Society (Doylestown, Pa) relating to its history and antecedents failed of its purpose. All lines of inquiry extending to Kentucky, Arkansas, and Louisiana, ended in contradiction, and uncertainty. Furthermore, the quaint dialogue between the "Traveler" and the backwoods fiddler was based on nothing more substantial than a fertile imagination. The opening paragraph of Dr. Mercer's essay published in the Century Magazine –On the track of the Arkansas Traveler– is well worth quoting: "Sometime about the year 1850 the American musical myth known as "The Arkansas Traveler" came into vogue among fiddlers. It is a quick reel tune with a backwoods story talked to it while played, that caught the ear at sideshows and circuses, and sounded over the trodden turf of fair grounds. Bands and foreign-bred musicians were above noticing it, but the people loved it, and kept time to it, while tramps and sailors carried it across the seas to vie merrily in Irish cabins with "The Wind that Shakes the Barley" and "The Soldier's Joy". Though classed as a reel, the tune as printed with Dr. Mercer's clever essay and elsewhere, is scored as a Buckdance, and in a key much too low for certain instruments. The editor who is responsible for the setting above presented ventures to suggest that like "Old Zip Coon" or "Turkey in the Straw", "The Arkansas Traveler" had been evolved from a venerable Irish strain by some backwoods fiddler whose identity is lost in the oblivion which engulfed the composers of the multitude of Irish melodies that have survived many influences inimical to their preservation. Among the probable sources from which the tune in question may have been derived are the following examples: [SEE TUNES # 238A – 238B – 238C]

### 2381. The Priest And His Boots (238-a)



O'Neill's Dance Music of Ireland 1907

Rhythm: Jig

Notes: As "The Priest in His Boots" and "The Parson in his Boots", this tune was printed in six different Collections of Music between the years 1765 and 1809 at Edinburgh, London, and Dublin. The dullest ear can discern the Similarity of strain in the second parts of "The Priest and his Boots" and "The Arkansas Traveler". [SEE NOTES TO ARKANSAS TRAVELER, # 238.]

## O'Neill's Waifs and Strays of Gaelic Melody

### 2382. Johnny With The Queer Thing (238-b)



O'Neill's Dance Music of Ireland 1907

Rhythm: Reel

Notes: Compare the first part of "The Arkansas Traveler" with the first part of "Johnny with the Queer Thing" above, which is No. 559 in O'Neill's Dance Music of Ireland. [SEE NOTES TO #238 AND #238-A]

### 2383. The Queen's Shilling (238-c)



O'Neill's Dance Music of Ireland 1907

Rhythm: Reel

Notes: A study of another fine old reel, No. 752 of O'Neill's Dance Music of Ireland, named "The Queen's Shilling", but known in Scotland as "Lady Mary Ramsay" fosters the idea that perhaps there was nothing so very remarkable after all in the Traveler's completing the tune for the pioneer Paganini. [SEE NOTES TO TUNE # 238, ARKANSAS TRAVELER]

### 239. Cameron House

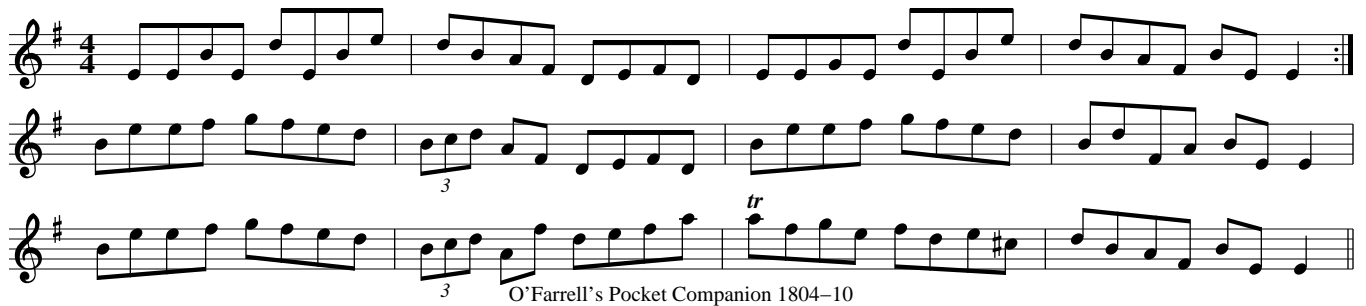


Aird's Selections 1782-97

Rhythm: Reel

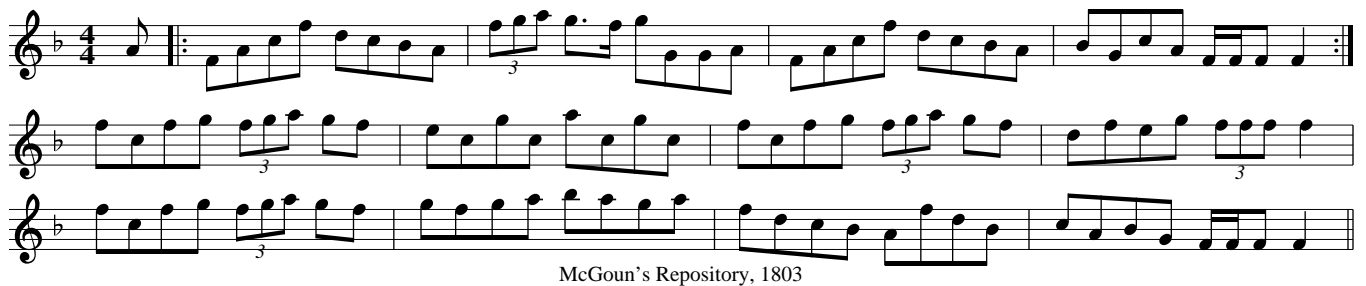
## O'Neill's Waifs and Strays of Gaelic Melody

### 240. Sweet Molly



Rhythm: Reel

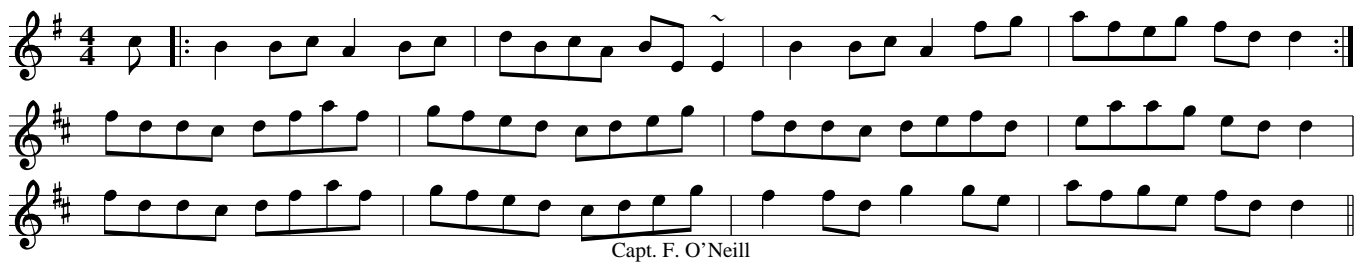
### 241. Lady Harriot Hope's Reel



Rhythm: Reel

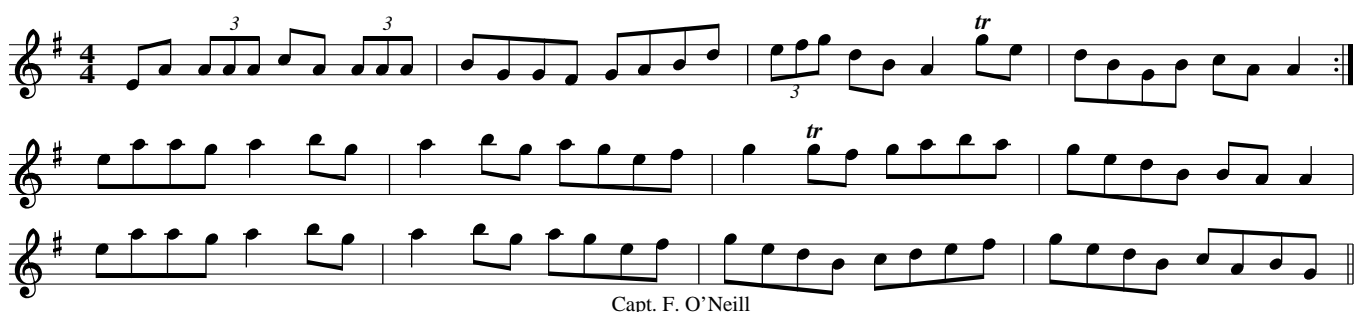
Notes: I saw this tune in manuscript written in West Cork early in the 19th Century. The fact remains that it had been preserved in printer's ink in Bremner's Collection of Scots Reels, or Country Dances, Edinburgh 1757. Its oldtime popularity is attested by its inclusion in several other worthy Collections long out of print, such as The Caledonian Muse 1785; and Neil Gow's and Sons' Complete Repository etc., 1805.

### 242. Delaney's Frolics



Rhythm: Reel

### 243. The Rolling Reel



Rhythm: Reel

## O'Neill's Waifs and Strays of Gaelic Melody

### 244. The Golden Wedding



Capt. F. O'Neill

Rhythm: Reel

### 245. Miss Farr's Reel



Pat. Dunne, manuscript

Rhythm: Reel

### 246. Irish Pat



Pat. Dunne manuscript

Rhythm: Reel

### 247. The Donegal Reel



Pat. Dunne manuscript

Rhythm: Reel



## O'Neill's Waifs and Strays of Gaelic Melody

### 248. Dunse Dings All

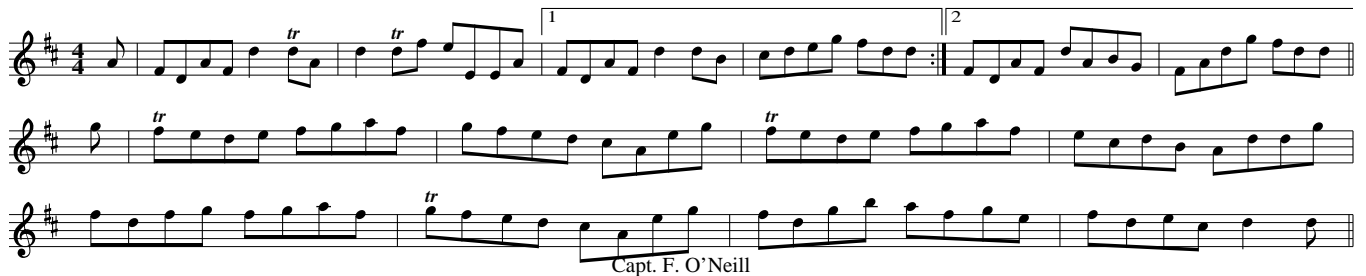


Aird's Selections 1782-97

Rhythm: Reel

Notes: From Glen's Analytical Table we learn that a tune named "Dunse Dings A' " was printed in Neil Stewart's A Collection of the Newest and the Best Reels, or Country Dances, Adapted for the Violin or German Flute, Edinburgh 1761-62. Dunse is a town in the Lowlands, a few miles from the English border gave name to several tunes. "Dunse Dings A' " signifies in plain English "Dunse surpasses or excels all, an exaggerated yet pardonable expression of local pride.

### 249. Never Grow Old



Capt. F. O'Neill

Rhythm: Reel

### 250. Tickle The Strings



Patrick Stack, Chicago

Rhythm: Reel

### 251. Limber Elbow



Patrick Stack, Chicago

Rhythm: Reel

## O'Neill's Waifs and Strays of Gaelic Melody

### 252. Cabar Feigh The Deer's Horns



setting by John Kelly, San Francisco

Rhythm: Reel

Notes: When first received with a batch of fine tunes noted down by our unselfish friend Francis E. Walsh from the playing of clever San Francisco musicians, the foregoing reel under a slightly different name was recognized as a variant of "Rakish Paddy" previously printed in *The Music of Ireland*, and O'Neill's *Dance Music of Ireland*. Another variant named "Sporting Pat" is to be found in O'Neill's *Irish Music for Piano or Violin*. Under the circumstances, another variant seemed superfluous, but coming from such a famous fiddler as John Kelly of Roscommon, it has been cheerfully welcomed to our pages. A favorite with all capable pipers and fiddlers of our acquaintance for many years, the tune under any of its recognized names does not appear in the Bunting, Petrie or Joyce publications. As "Caper Fey" it was printed in Bremner's *Second Collection of Scots Reels or Country Dances*, London 1768; yet omitted from *The Glen Collection of Scottish Dance Music*, Edinburgh 1891. Most Highland Bagpipe note books include a suitable setting of the tune under the correct title as above, in Gaelic and English.

### 253. Kelly's Number Two



John Kelly, San Francisco

Rhythm: Reel

### 254. Jerry O'Reilly's Reel

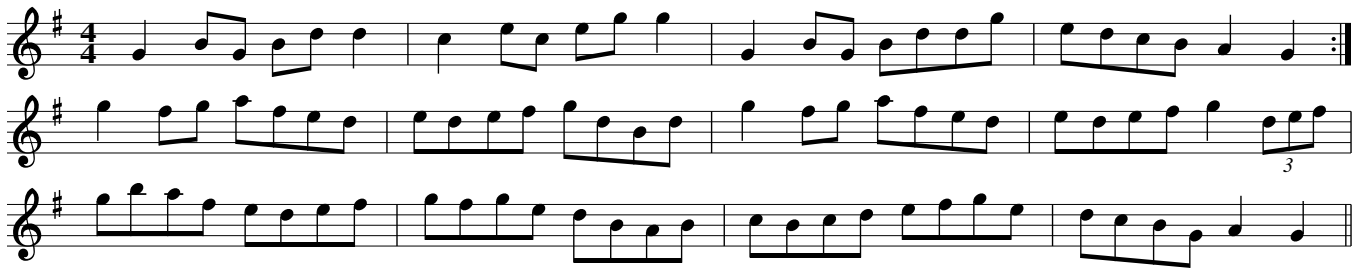


Jerry O'Reilly, San Francisco

Rhythm: Reel

## O'Neill's Waifs and Strays of Gaelic Melody

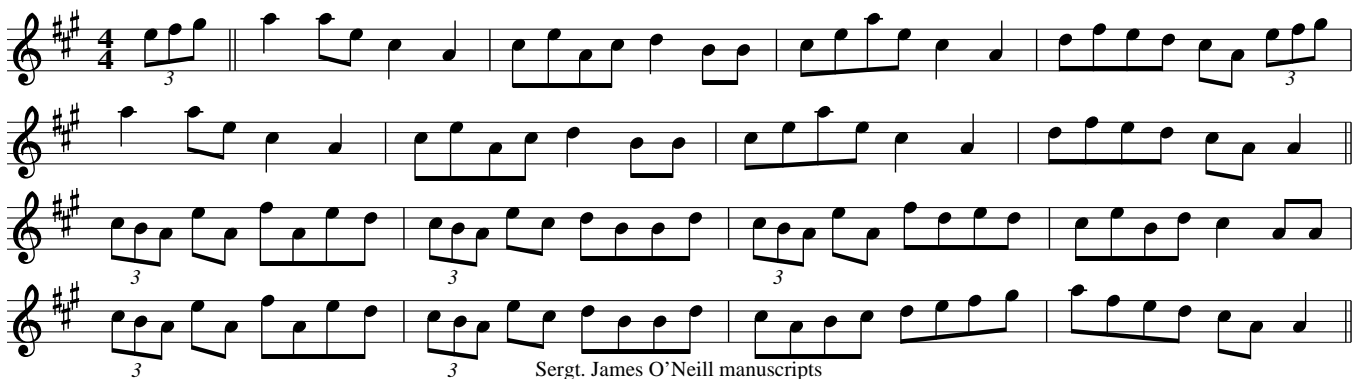
### 255. Seymour's Fancy



Wilson's Companion to the Ballroom 1816

Rhythm: Reel

### 256. I'll Go No More To Yon Town



Sergt. James O'Neill manuscripts

Rhythm: Reel

Notes: Popular since its first publication in Bremner's Collection of Scots Reels or Country Dances 1767, "I'll gae nae mair to yon town" has been a fruitful source of variants which circulated under various titles. The variant herewith presented, was found without a name in Sergt. O'Neill's manuscripts.

### 257. Miss Singleton's Reel



Sergt. James O'Neill's manuscripts

Rhythm: Reel

## O'Neill's Waifs and Strays of Gaelic Melody

### 258. The Lady's Earring



Sergt. James O'Neill's manuscripts

Rhythm: Reel

### 259. The Game Of Love



Sergt. James O'Neill manuscripts

Rhythm: Reel

### 260. Dolly Dimple



Rice-Walsh manuscript

Rhythm: Reel

## O'Neill's Waifs and Strays of Gaelic Melody

### 261. Morning Cheer



Rice-Walsh manuscript

Rhythm: Reel

Notes: This is a variant of "Jim Moore's Fancy" in O'Neill's Dance Music of Ireland 1907.

### 262. Colonel McBain's Reel



Rice-Walsh manuscript

Rhythm: Reel

Notes: "Col. McBain's Reel" first appeared in print in Bremner's 2nd Collection of Scots Reels, or Country Dances, London 1768, and reprinted in McGoun's Repository of Scots and Irish; Strathspeys, Reels, etc., Glasgow 1803. Its popularity was not confined to Scotland for we find it named "Duke of Clarence Reel" in Lavenue's New Country Dances for the Year 1798, published at London. A setting of this noted reel as played by the experts of the Irish Music Club of Chicago may be found on page 116 of O'Neill's Dance Music of Ireland. In composition and fluency of rhythm the variant above presented compares very favorably with the original especially when given expression on the fiddle in the inimitable style of the genial Paddy Stack from whom the manuscript was obtained.

### 263. Free And Easy

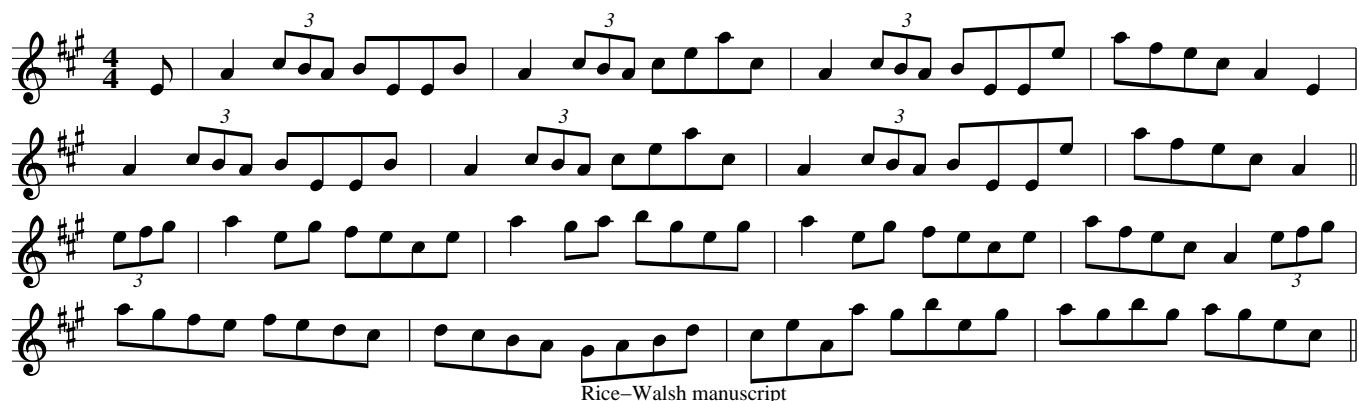


Rice-Walsh manuscript

Rhythm: Reel

## O'Neill's Waifs and Strays of Gaelic Melody

### 264. The Clever Colleen



Rhythm: Reel

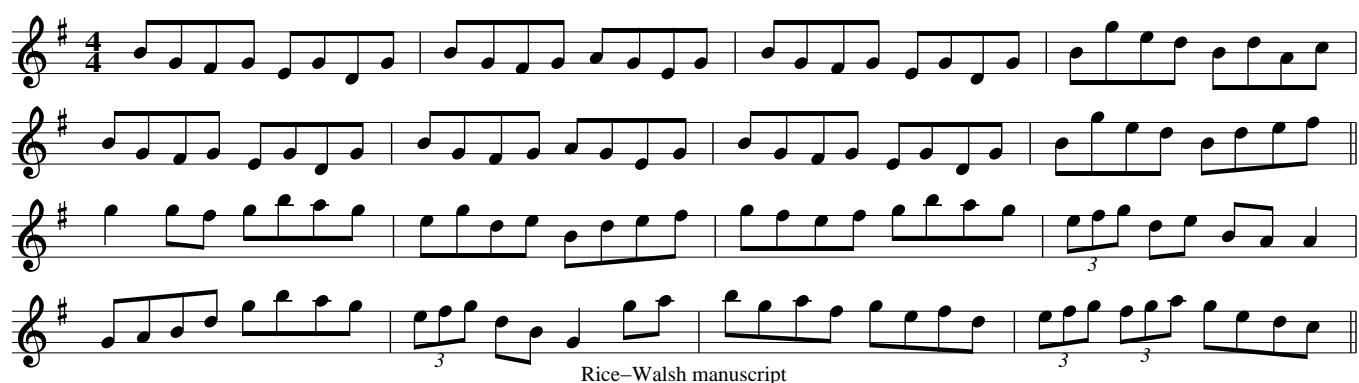
### 265. The Caledonian Hunt



Rhythm: Reel

Notes: This favorite first appeared in Ross' Choice Collection of Scots Reels Country Dances and Strathspeys, Edinburgh 1780.

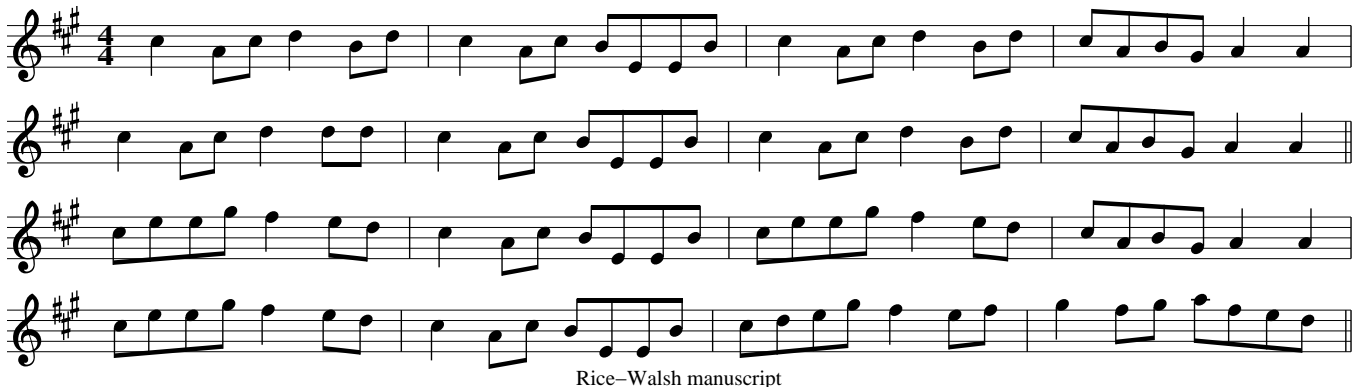
### 266. The Wink Of Her Eye



Rhythm: Reel

## O'Neill's Waifs and Strays of Gaelic Melody

### 267. Johnny When You Die



Rice-Walsh manuscript

Rhythm: Reel

Notes: The above is a variant of "Well May the Keel Row", a North of England song tune. It is not listed in Glen's Analytical Table of Old Scotch Dance tunes. As "Jenny's Frolics" it appears in Vol. 2 Paul Alday's A Pocket Volume of Airs, Duets, Songs, Marches etc., Dublin C 1800.

### 268. The Curragh Races



Capt. F. O'Neill

Rhythm: Reel

Notes: In former O'Neill publications John McFadden's setting of this reel was given preference, being in the florid style of that famous traditional fiddler. The version here presented memorized from lilting by the editor in schoolboy days, may not be devoid of interest especially as the arrangement is suited to the scales of the Highland or Irish warpipes.

### 269. The Templehouse Reel



Capt. F. O'Neill

Rhythm: Reel

Notes: Altho the "Templehouse Reel" first appeared in print in the O'Neill Collections, a more fluent setting of it memorized from the playing of "Jimmy" O'Brien may be permissible. The latter, dealt with at considerable length in Irish Minstrels and Musicians hailed from the County Mayo, and was a very tasty performer on the Irish or Union pipes. He died at Chicago in 1885.

## O'Neill's Waifs and Strays of Gaelic Melody

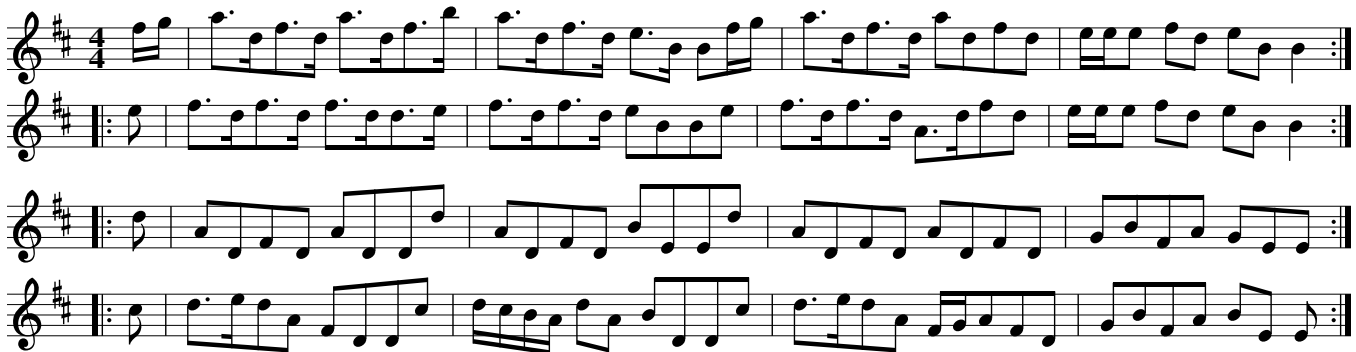
### 270. Miss Wardlaw's Reel



Aird's Selections 1782-97

Rhythm: Reel

### 271. Greig's Pipes



O'Farrell's Pocket Companion 1804-10

Rhythm: Reel

Notes: I first heard of this tune twenty odd years ago, as being a favorite with James Quinn an old time Chicago piper, familiarly known as "Old Man Quinn". Altho Sergt. Early his relative and pupil had learned it, the tune never got into circulation among musicians. Being unfavorably impressed by the version of "Greig's Pipes" received with other tunes subsequently from Pat. Dunne of Kilbraugh, Tipperary, it was not included among the 1001 Gems in O'Neill's Dance Music of Ireland. The piper in whose honor the tune had been named must have been a noteworthy performer, for almost identical with the setting in O'Farrell's Pocket Companion for the Irish or Union Pipes, is another in A Complete Repository of Old and New Scotch Strathspeys, Reels, and Jigs, Selected from the Works of Neil Gow and Sons, Edinburgh 1805. As the talented Neil Gow was much inclined to plagiarism, and from the fact that the tune in question had been previously printed by Neil Stewart in 1762 and as early as 1779 by Joshua Campbell "in a Collection of Reels composed by himself" we may assume that Campbell's claim to the composition of "Greig's Pipes" is indisputable.

### 272. The Lucky Number



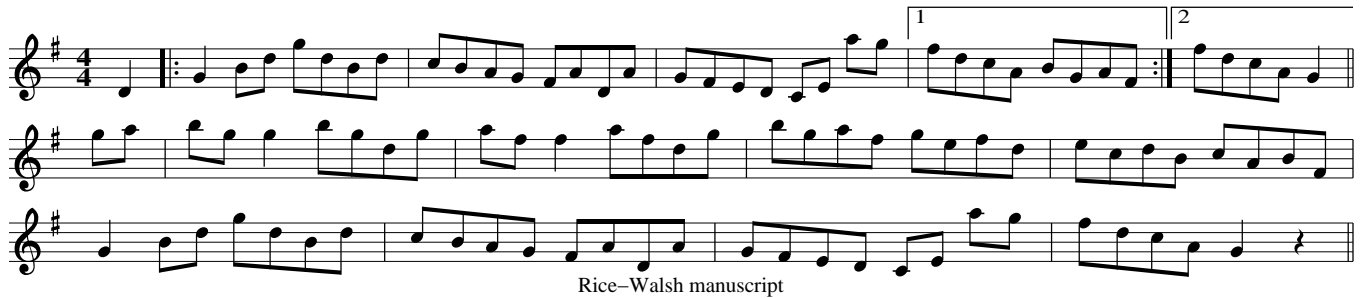
Rice-Walsh manuscript

Rhythm: Reel



## O'Neill's Waifs and Strays of Gaelic Melody

### 273. The League Reel



Rice-Walsh manuscript

Rhythm: Reel

### 274. Trim The Bonnet

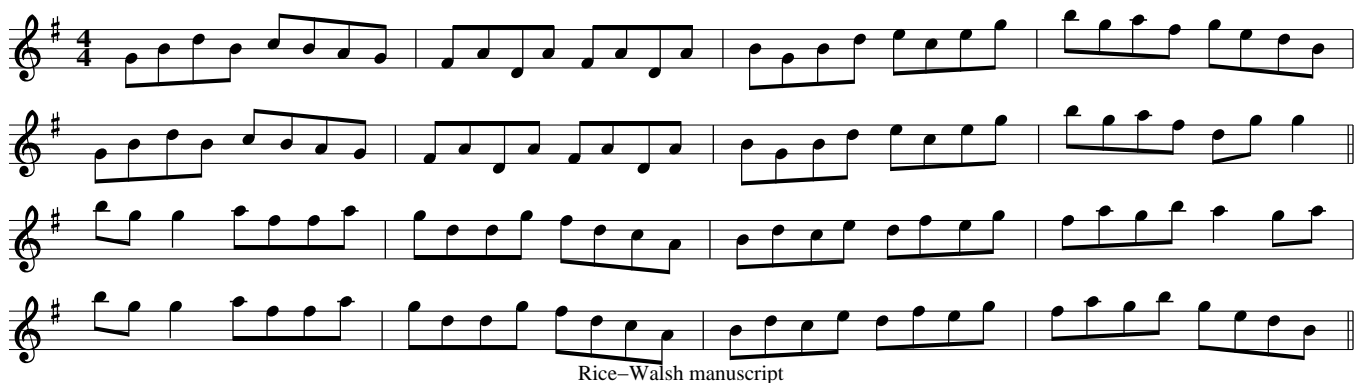


Rice-Walsh manuscript

Rhythm: Reel

Notes: This tune is a variant of "Tie The Bonnet" in O'Neill's Dance Music of Ireland 1907.

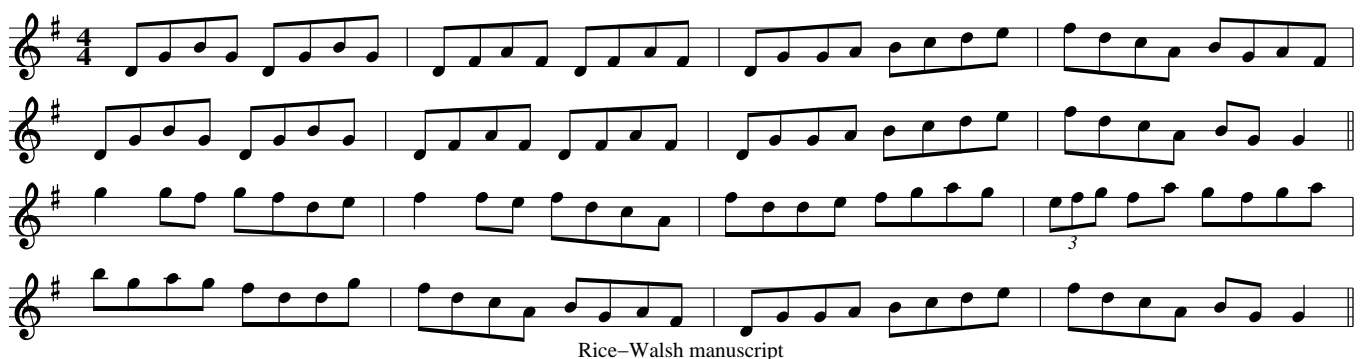
### 275. Darling Dan



Rice-Walsh manuscript

Rhythm: Reel

### 276. Crossing The Field

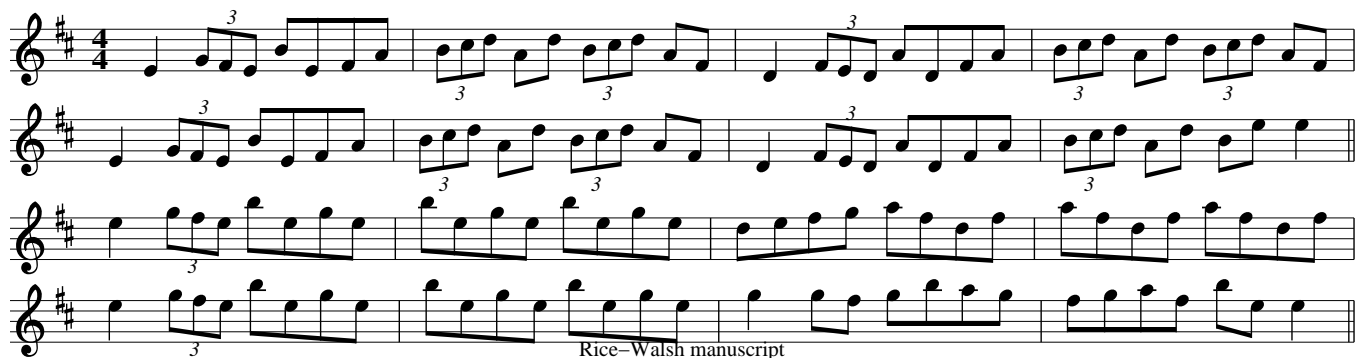


Rice-Walsh manuscript

Rhythm: Reel

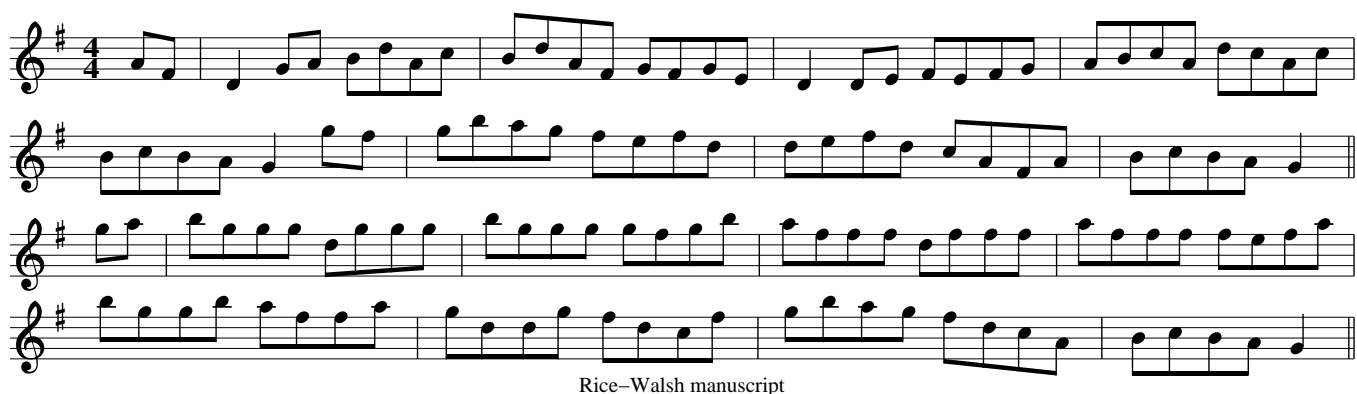
## O'Neill's Waifs and Strays of Gaelic Melody

### 277. Curly Mike



Rhythm: Reel

### 278. Humors Of Ballyheige



Rhythm: Reel

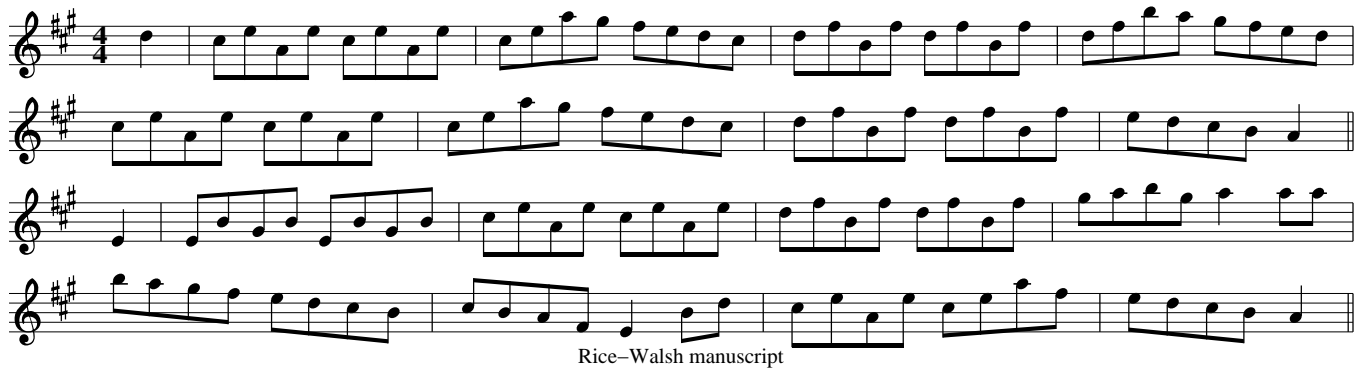
### 279. Fickle Fortune



Rhythm: Reel

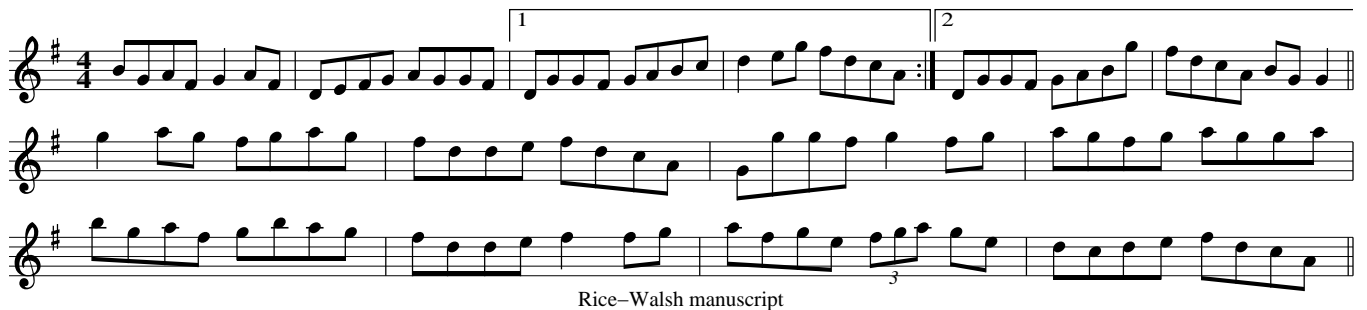
## O'Neill's Waifs and Strays of Gaelic Melody

### 280. The Devil To Pay



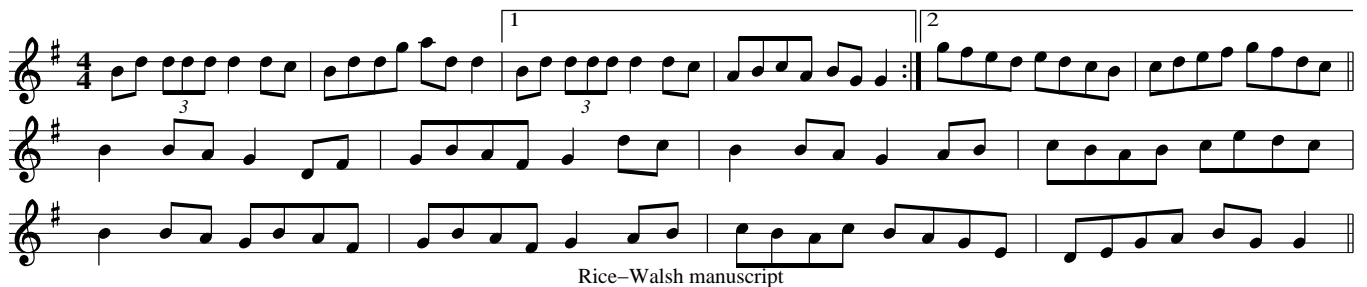
Rhythm: Reel

### 281. The Wallace Twins



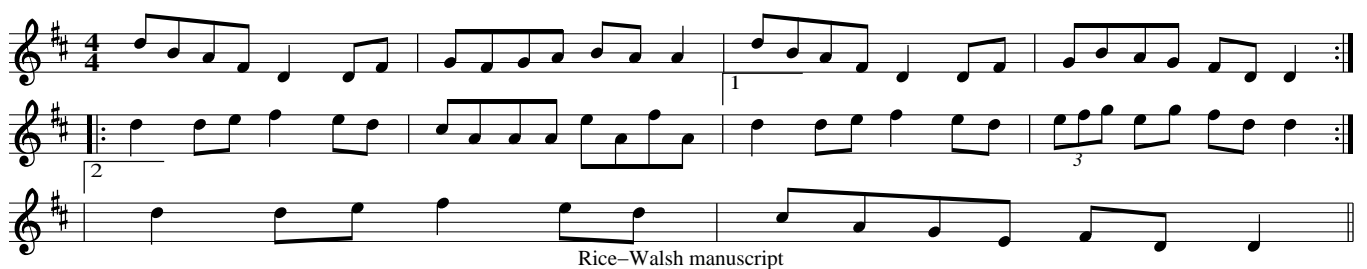
Rhythm: Reel

### 282. Mickey Rattley's Fancy



Rhythm: Reel

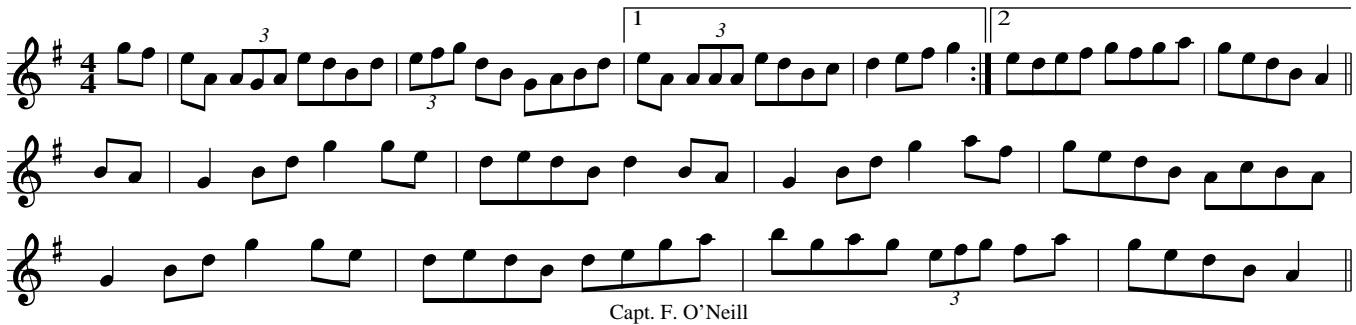
### 283. Limerick Lads



Rhythm: Reel

## O'Neill's Waifs and Strays of Gaelic Melody

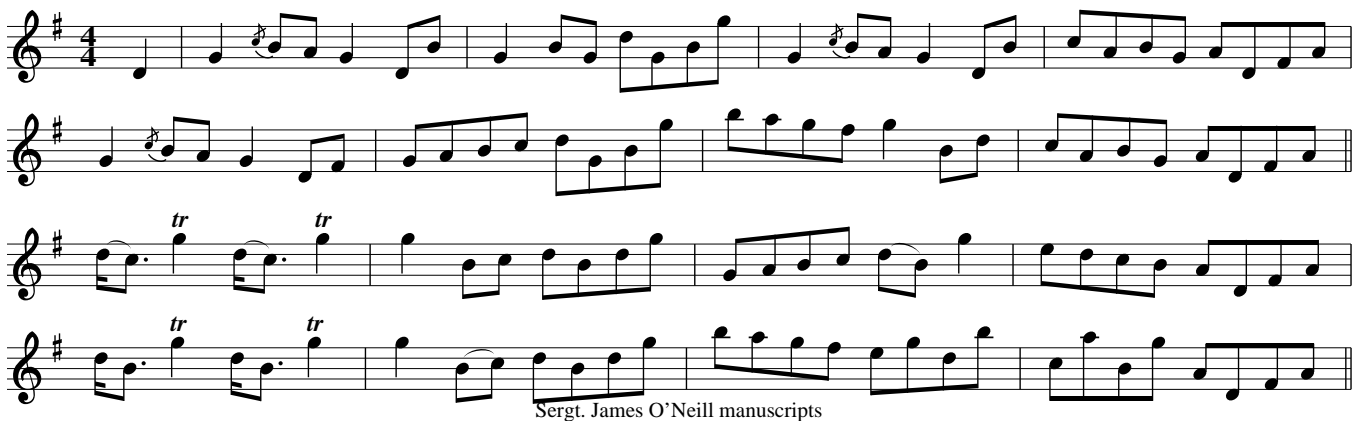
### 284. New Year's Night



Rhythm: Reel

Notes: This reel memorized probably from "Barney" Delaney's wonderful piping seems to have been omitted from former O'Neill collections.

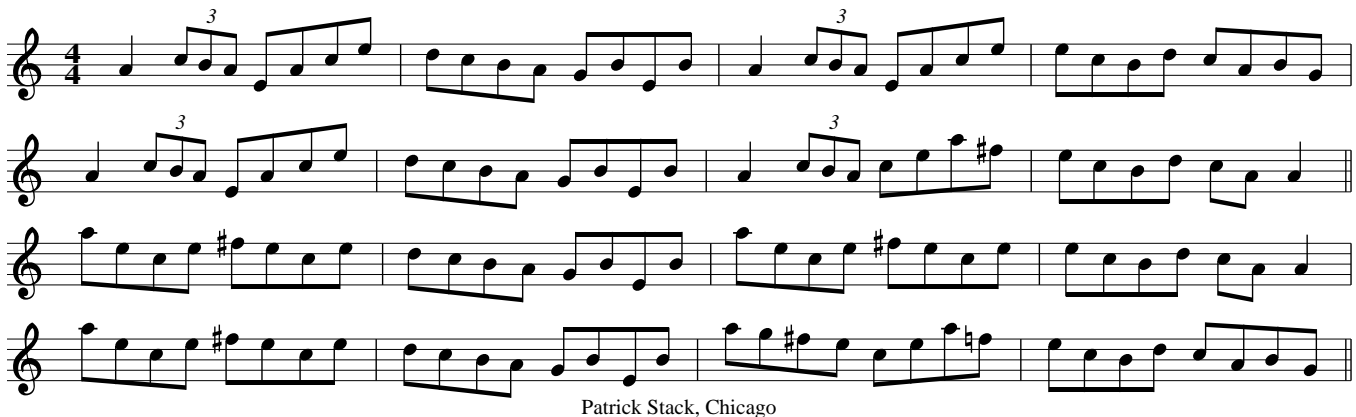
### 285. Cuttie Sark



Rhythm: Reel

Notes: Though plainly of Scotch origin both in name and tone, "Cuttie Sark" is not to be found in any of the old Scotch or Miscellaneous Collections which have been examined. Translated in English, "Cutty Sark" means Short Shirt, or Chemise, and as far as memory serves me, the above setting had been obtained from a comparatively modern manuscript obtained from Sergt. James O'Neill.

### 286. Good Luck And More Of It



Rhythm: Reel

## O'Neill's Waifs and Strays of Gaelic Melody

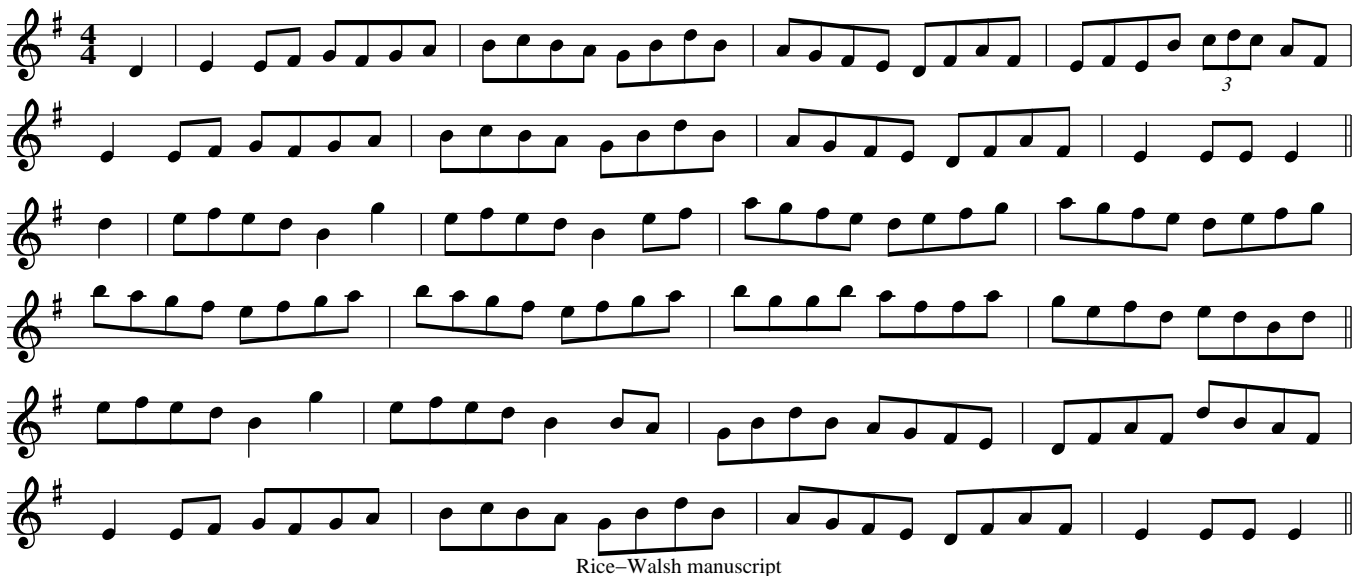
### 287. Reidy's Reel



Rhythm: Reel

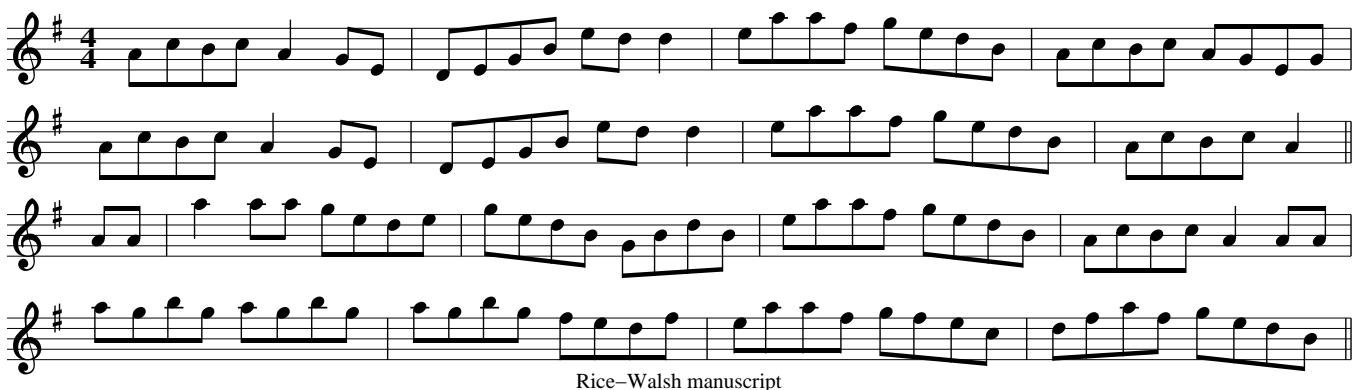
Notes: Reidy's Reel is named after a North Kerry fiddler from whose playing our liberal contributor Mr. Stack learned it in his youth. Altho' reminiscent of other tunes in certain phrases, "Reidy's Reel" was until recently a stranger to Chicago musicians.

### 288. The Rambling Rake



Rhythm: Reel

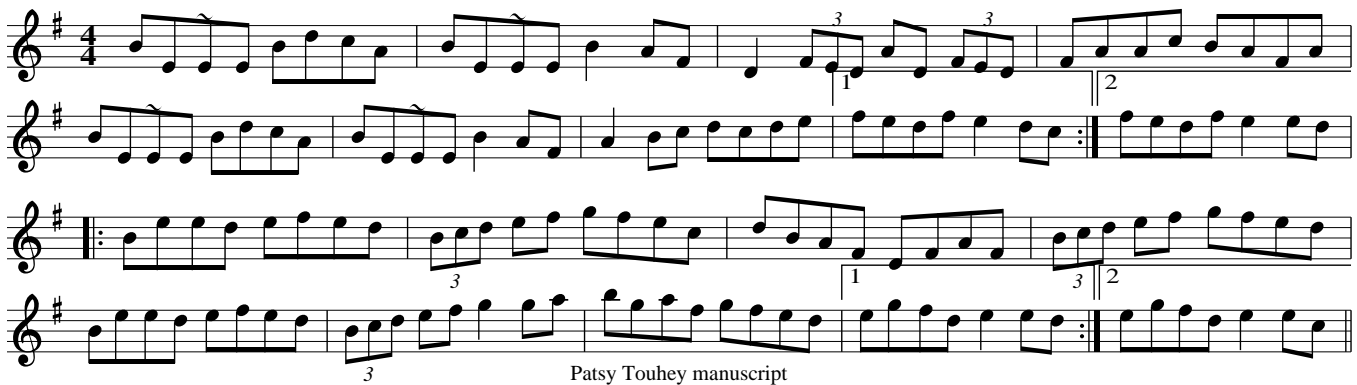
### 289. The Cottage In The Grove



Rhythm: Reel

## O'Neill's Waifs and Strays of Gaelic Melody

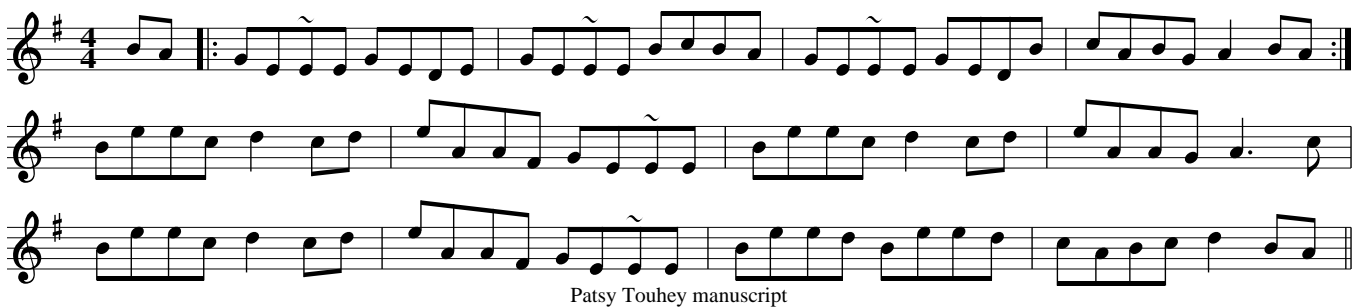
### 290. The Pigeon On The Gate



Rhythm: Reel

Notes: Altho' this splendid reel does not appear in the Bunting, Petrie or Joyce Collections, it was pretty generally known to the pipers and fiddlers of Chicago, hailing from the west, and south of Ireland and always by the same name. Occasionally variants of the tune are found in manuscript collections. In arrangement, Touhey's setting differs both in key and style from that printed in former O'Neill Collections.

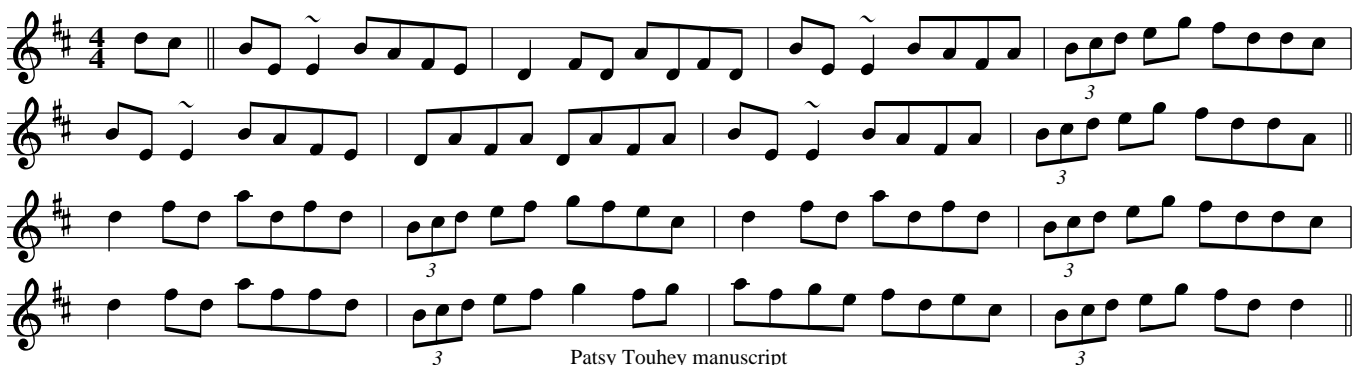
### 291. Molly From Longford



Rhythm: Reel

Notes: "Molly" is a variant of "Pay the Girl Her Fourpence", No. 804 in O'Neill's Dance Music of Ireland.

### 292. Touhey's Favorite Reel

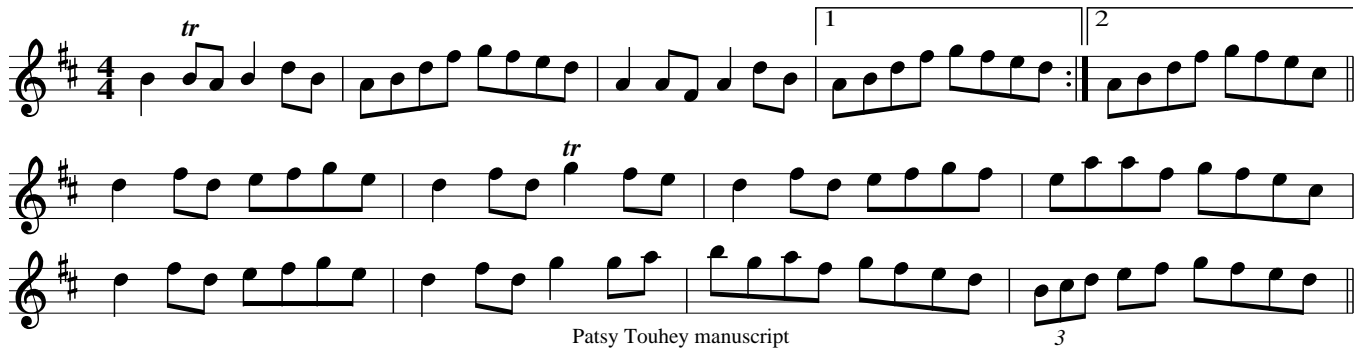


Rhythm: Reel

Notes: This is a special setting of "Pat Touhey's Reel" in O'Neill's Dance Music of Ireland.

## O'Neill's Waifs and Strays of Gaelic Melody

### 293. Jenny Dang The Weaver



Patsy Touhey manuscript

Rhythm: Reel

Notes: This old time Scotch reel found in many publications, ancient and modern, first appeared in Bremner's Collections of Scots Reels or Country Dances 1757. The version of it as played by the famous Patsy Touhey on the Irish or Union pipes, much less cranky than the original and later versions, may be found interesting.

### 294. The Heel Of The Hunt



Capt. F. O'Neill

Rhythm: Reel

Notes: The above reel which is a variant of "The Five-Leaved Clover" in former O'Neill Collections, is printed as remembered from boyhood days at the dances, before "patrons" were proscribed.

### 295. Paddy McNamara's Reel

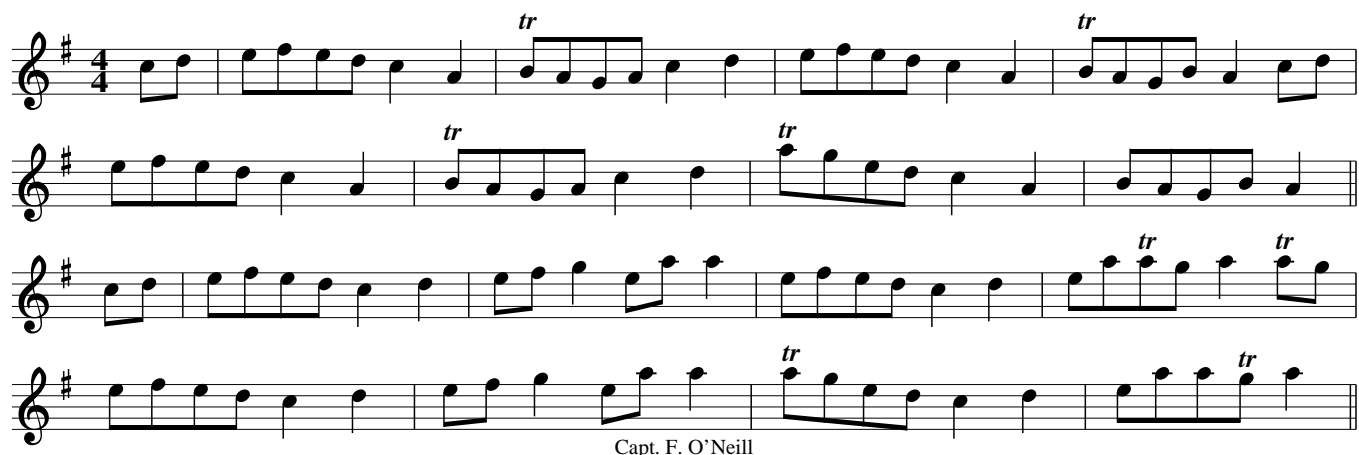


Clinton's Irish Melodies 1840

Rhythm: Reel

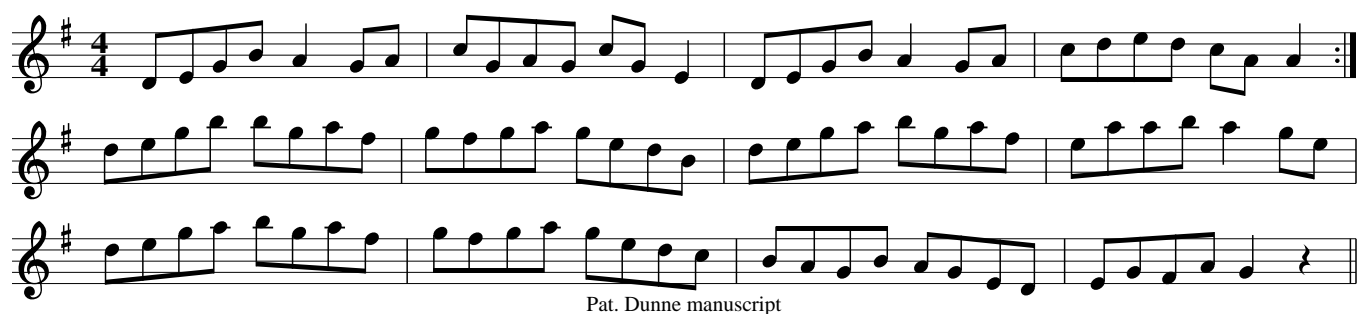
## O'Neill's Waifs and Strays of Gaelic Melody

### 296. Trying To Go To Sleep



Rhythm: Reel

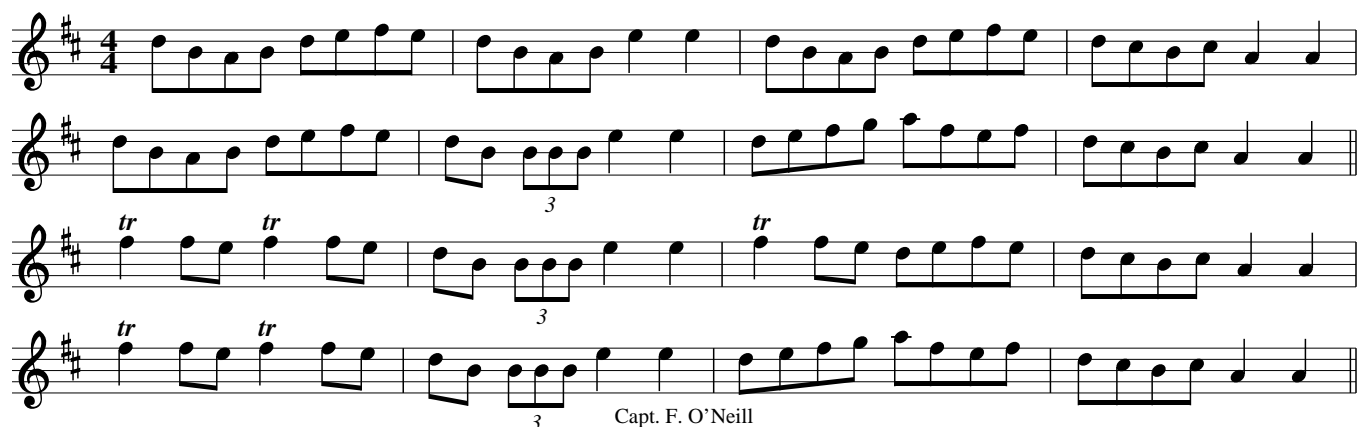
### 297. The Swells Of Coolrahan



Rhythm: Reel

Notes: It may be remarked that Mr. Dunne was a farmer of the townland of Kilbraugh not far from Thurles, Tipperary. From his wonderful repertory of dance tunes, generously contributed some years ago, many have been selected.

### 298. The Old Maid



Rhythm: Reel



## O'Neill's Waifs and Strays of Gaelic Melody

### 299. The Falls Of Doonass Clancy's Reel



James Clancy, San Francisco

Rhythm: Reel

### 300. Tom Clair's Maggie



noted from Clair's playing by Capt. F. O'Neill

Rhythm: Reel

Notes: The first part of Mr. Clair's tune differs but little from "Drowsy Maggie" in common circumstances.

### 301. Frisky Fanny



Capt. F. O'Neill

Rhythm: Reel

## O'Neill's Waifs and Strays of Gaelic Melody

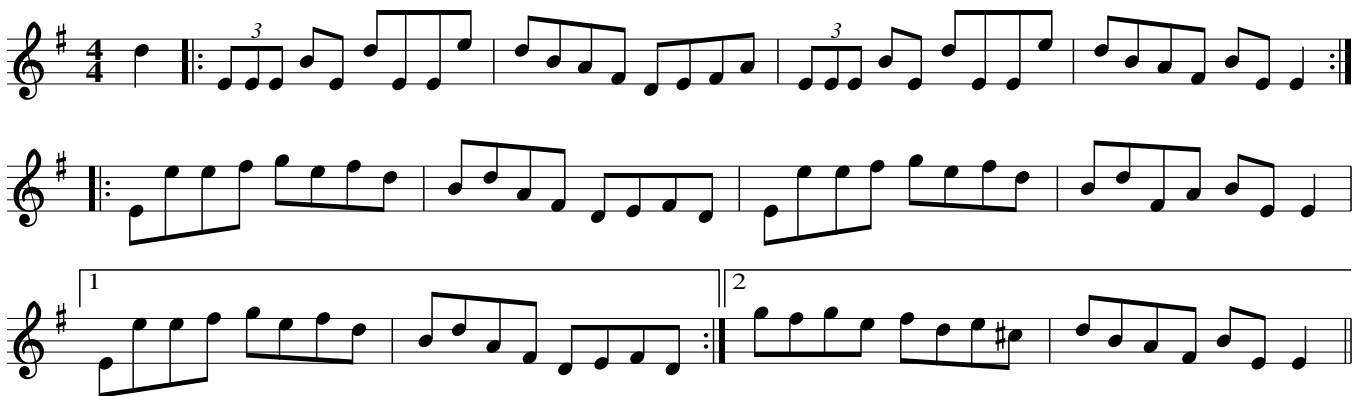
### 302. Paddy's Pet



Patrick Stack, Chicago

Rhythm: Reel

### 303. Hopetown House



Caledonian Muse, London 1785

Rhythm: Reel

Notes: "Hoptown House" as it was then named was first printed in the 9th Number of Robert Bremner's A Collection of Scots Reels, and Country Dances, Edinburgh 1760. The editor has taken the liberty of supplying it with a second finish. [THE B PART IS PRINTED WITH 6 BARS REPEATED IN THE BOOK]

### 304. Jimmy O'Brien's Reel



Capt. F. O'Neill

Rhythm: Reel

## O'Neill's Waifs and Strays of Gaelic Melody

### 305. Fiddlers' Frolic



Rhythm: Reel

### 306. The Scholar



Rhythm: Hornpipe

Notes: Long before I had any idea of publishing a work of this character, the fame of John Kelly, and Joseph P. Tamony, as phenomenal fiddlers, had reached Chicago. The measured score of their tunes, for which I am indebted to our mutual friend Francis E. Walsh of San Francisco, is incapable of doing justice to the spirit and excellence of their execution, for all gifted Irish musicians instinctively embellish their performance with peculiar trills, turns and graces, more easily recognized than described. "The Scholar" was first printed in Levey's *Dance Music of Ireland*, Vol.1, London 1858; and not since then until the publication of the O'Neill Collections in recent years. The tune seems to have been a favorite with fiddlers and pipers of Longford, Leitrim and Roscommon, as early as the second quarter of the 19th Century; and, by the way, our talented contributor Mr Kelly hails from the latter county.

## O'Neill's Waifs and Strays of Gaelic Melody

### 307. The Leinster Hornpipe



Francis E. Walsh, San Francisco

Rhythm: Hornpipe

### 308. Tamony's Hornpipe



Joseph P. Tamony, San Francisco

Rhythm: Hornpipe

Notes: Tamony's Hornpipe is a variant of Smith's Hornpipe, No. 384 O'Neill's Irish Music for Piano or Violin.

### 309. Capt. Corbett's Hornpipe

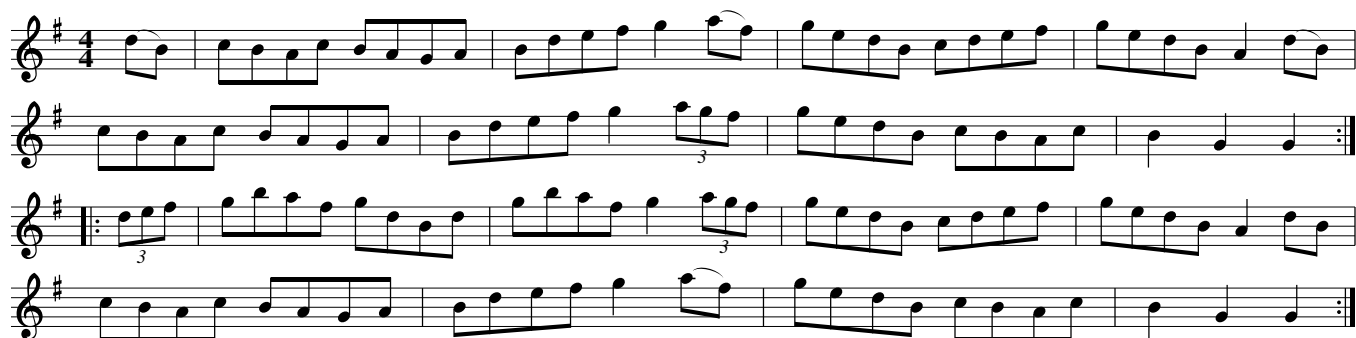


Francis E. Walsh, San Francisco

Rhythm: Hornpipe

## O'Neill's Waifs and Strays of Gaelic Melody

### 310. Pat. Healy's Hornpipe



John Kelly, San Francisco

Rhythm: Hornpipe

### 311. Dan Lowry's Hornpipe



Joseph P. Tamony, San Francisco

Rhythm: Hornpipe

Notes: Dan Lowry was a Dublin theatrical man.

### 312. The Knuckeen Free



Capt. F. O'Neill

Rhythm: Hornpipe

Notes: In the days of our fathers, "An Chnoicin Fraoich", or "Little Heathy Hill", both as song and air enjoyed no little popularity in the province of Munster, particularly in the counties of Cork and Kerry. As an air several settings of the melody have been printed, but never as a hornpipe until now, and under its colloquial name among the peasantry. It will be remembered that many notable dance tunes, especially hornpipes and long dances, have been derived from song airs, such as "The Blackbird", "The Job of Journeywork", "The Garden of Daisies", "Rodney's Glory", and many others.

## O'Neill's Waifs and Strays of Gaelic Melody

### 313. Stack's Hornpipe



Patrick Stack, Chicago

Rhythm: Hornpipe

### 314. The Boys Of Curraghmore



Rice-Walsh manuscript

Rhythm: Hornpipe

### 315. Reynardine



Sergt. James O'Neill manuscripts

Rhythm: Hornpipe

## O'Neill's Waifs and Strays of Gaelic Melody

### 316. Nelson's Hornpipe



Sergt. James O'Neill manuscripts

Rhythm: Hornpipe

Notes: This tune is a variant of "The Cloone Hornpipe" published in O'Neill's Music of Ireland 1903, and O'Neill's Dance Music of Ireland 1907. It was obtained from Sergt. James Early who learned it from his tutor on the Union Pipes "Old Man" Quinn. Like many other fine tunes it was anonymous, so it was named "The Cloone Hornpipe" in honor of the famous piper's native town and parish in County Leitrim, Ireland. Its continued popularity is evidenced by its inclusion in a recent Irish Collection under the identical name invented for it by its sponsor, Sergt. James Early of Chicago.

### 317. Shuter's Hornpipe



Wilson's Companion to the Ballroom 1816

Rhythm: Hornpipe

### 318. The Devonshire Hornpipe



Wilson's Companion to the Ballroom 1816

Rhythm: Hornpipe

## O'Neill's Waifs and Strays of Gaelic Melody

### 319. The Dorsetshire Hornpipe



Wilson's Companion to the Ballroom 1816

Rhythm: Hornpipe

### 320. Whiteside's Hornpipe



<sup>3</sup>James Whiteside, manuscript

Rhythm: Hornpipe

### 321. Boys Of Ballycastle



Pat. Dunne, manuscript

Rhythm: Hornpipe



## O'Neill's Waifs and Strays of Gaelic Melody

### 322. Shanahan's Hornpipe



Prof. P.D. Reidy, manuscript

Rhythm: Hornpipe

### 323. Miss Carroll's Hornpipe



O'Farrell's National Irish Music p797

Rhythm: Hornpipe

### 324. The Spry Young Lad

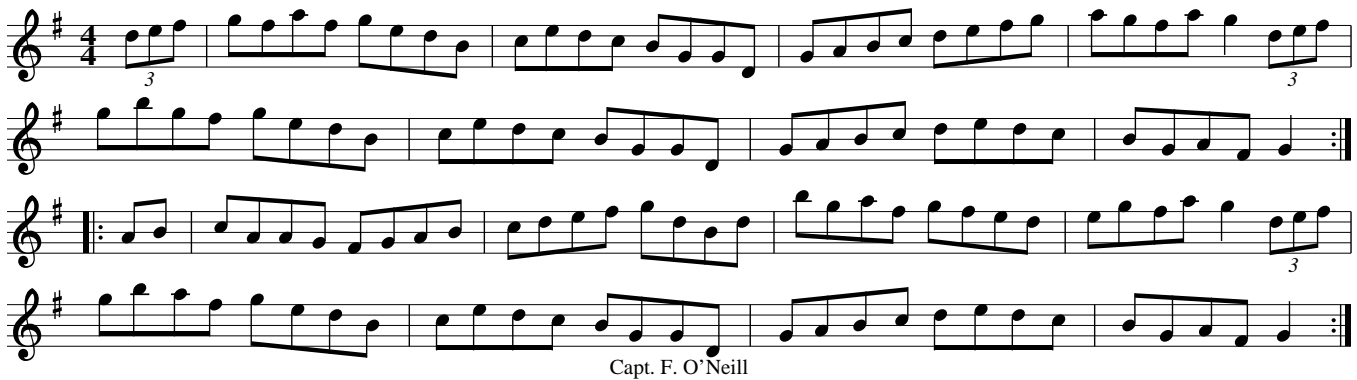


Capt. F. O'Neill

Rhythm: Hornpipe

## O'Neill's Waifs and Strays of Gaelic Melody

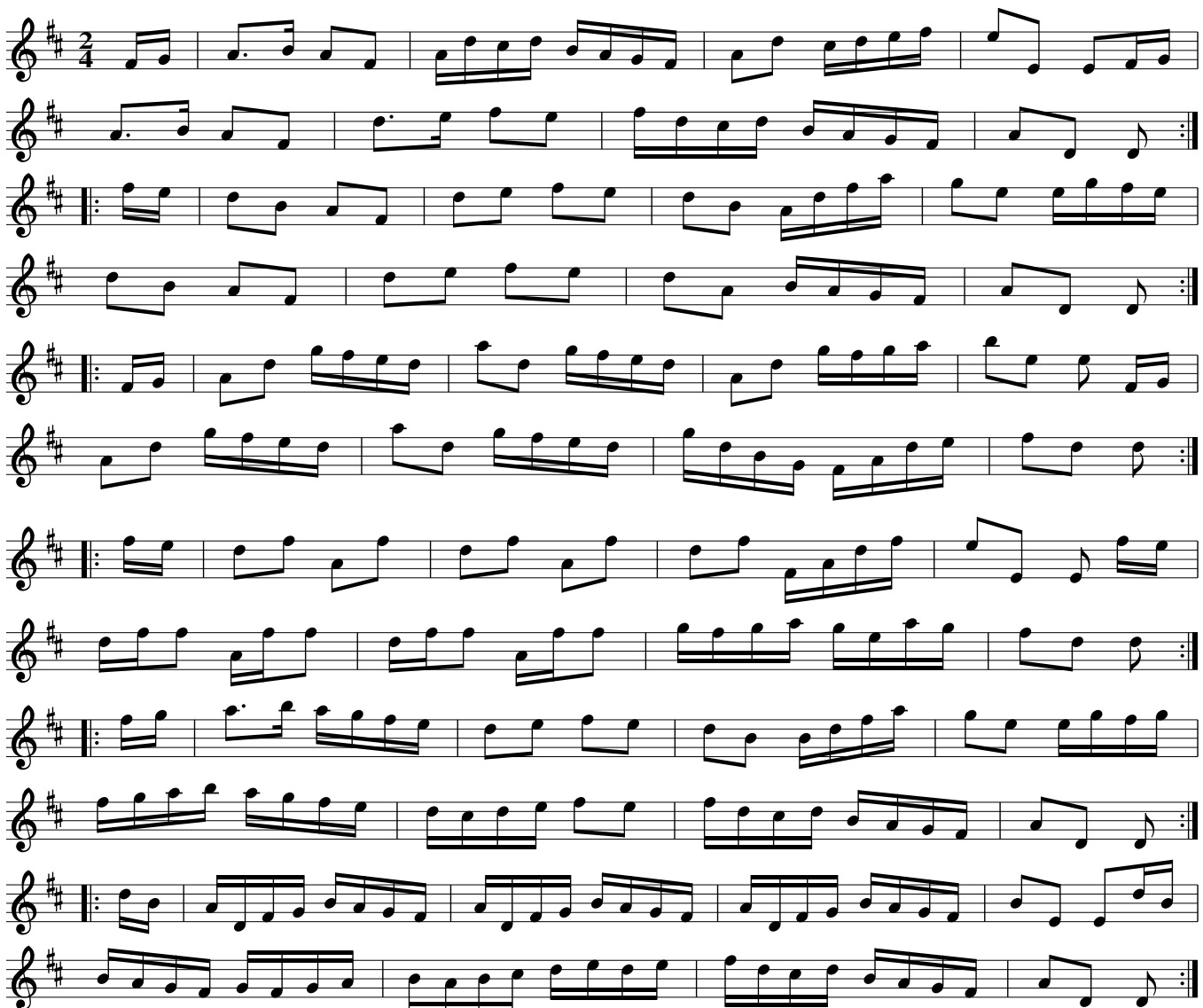
### 325. McNally's Hornpipe



Capt. F. O'Neill

Rhythm: Hornpipe

### 326. Lucy Campbell's Hornpipe

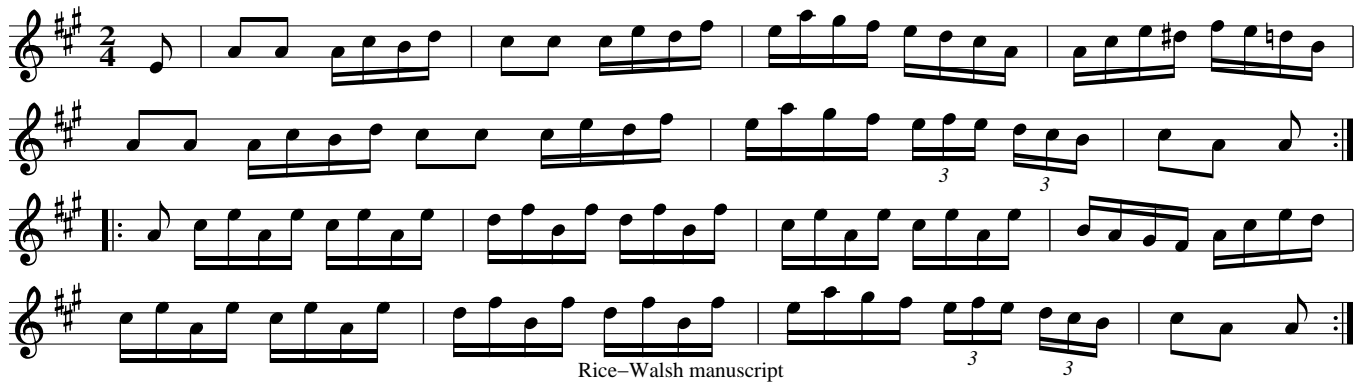


Rice-Walsh manuscript

Rhythm: Hornpipe

## O'Neill's Waifs and Strays of Gaelic Melody

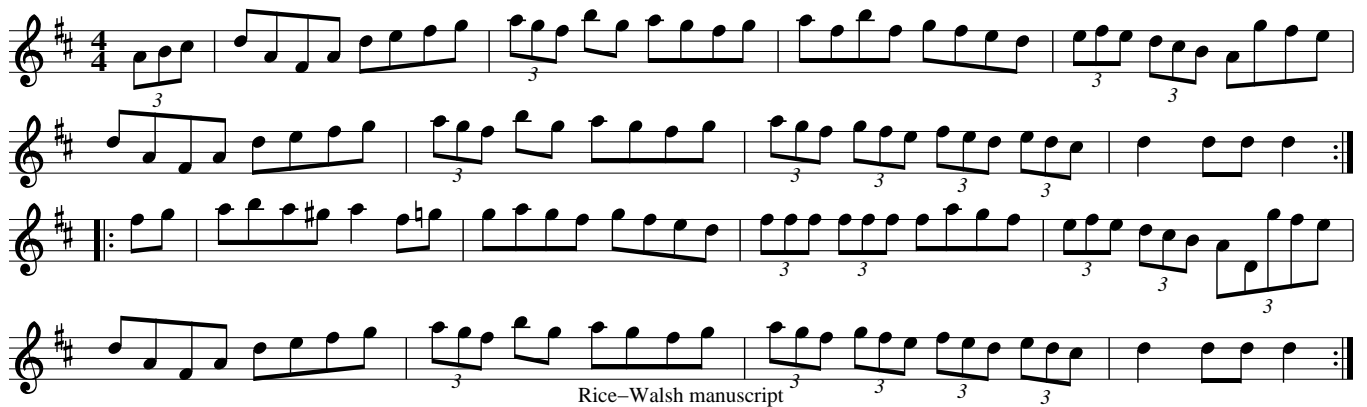
### 327. Stage Hornpipe



Rice-Walsh manuscript

Rhythm: Hornpipe

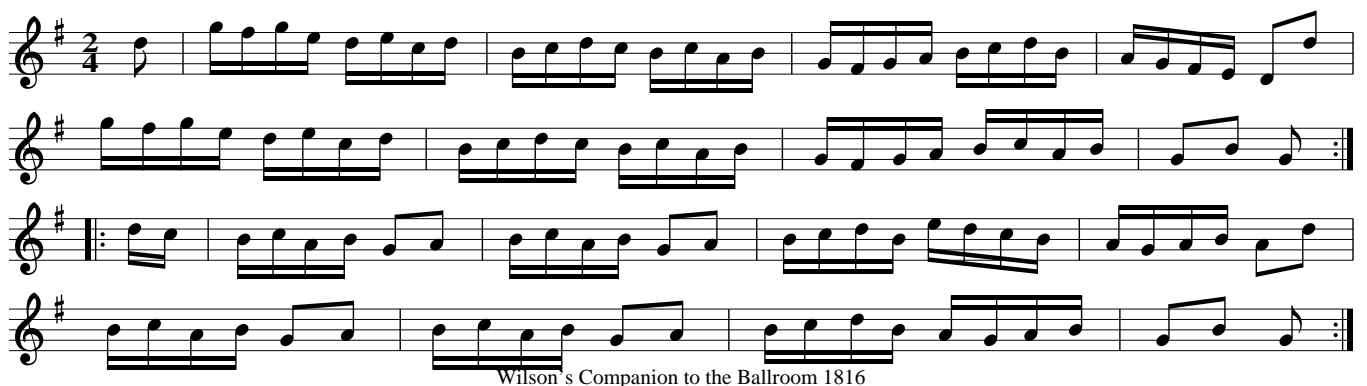
### 328. Egan's Hornpipe



Rice-Walsh manuscript

Rhythm: Hornpipe

### 329. Mrs. Wilson's Hornpipe



Wilson's Companion to the Ballroom 1816

Rhythm: Hornpipe

## O'Neill's Waifs and Strays of Gaelic Melody

### 330. Parisot's Hornpipe



Wilson's Companion to the Ballroom 1816

Rhythm: Hornpipe

### 331. Richer's Hornpipe



Wilson's Companion to the Ballroom 1816

Rhythm: Hornpipe

### 332. Astley's Hornpipe



Wilson's Companion to the Ballroom 1816

Rhythm: Hornpipe

## O'Neill's Waifs and Strays of Gaelic Melody

### 333. The Merry Man Hornpipe



Wilson's Companion to the Ballroom 1816

Rhythm: Hornpipe

### 334. The Liscarroll Hornpipe



Jerry O'Reilly, San Francisco

Rhythm: Hornpipe

### 335. Jack O'Neill's Fancy



John E. O'Neill, Chicago

Rhythm: Hornpipe

## O'Neill's Waifs and Strays of Gaelic Melody

All I Want Is A Decent Boy	G	3/4	16	Fingalians' Dance, The	G	4/4	40
Answer I Got, The	G	6/8	66	Flag Dance, The	D	6/8	39
Apples In Winter	G	6/8	73	Fond Of The Ladies	G	6/8	63
Arkansas Traveler, The	G	4/4	93	Four-hand Reel, The	G	4/4	82
Astley's Hornpipe	G	4/4	124	Free And Easy	D	4/4	101
Banished To America	D	4/4	19	Frisky Fanny	G	4/4	113
Bantry Bay Boys	C	6/8	48	Gaelic Club, The	C	6/8	59
Bashful Beau, The	G	4/4	88	Game Of Love, The	G	4/4	100
Basket Of Oysters, The	G	6/8	62	Gay Young Fireman, The	G	4/4	13
Battle Of Aughrim, The	G	2/4	11	Gilla Machree	G	9/8	77
Because I Was A Bonnie Lad	A	4/4	88	Gillie Callum - Sword Dance - Keellum Kallum	C	4/4	43
Biddy I'm Not Jestin'	G	4/4	25	Girl I Left Behind Me, The	G	2/4	20
Bonaparte's Grand March	D	4/4	22	Girl That Wears Green, The	G	6/8	47
Bonnie Blue Flag, The	G	6/8	27	Give Me A Lass With A Lump Of Land	G	6/8	51
Bonnie Lad, The	D	4/4	88	Gladly Would I Go	D	6/8	31
Bonny Woods And Braes	G	4/4	45	Glenmore Hunt, The	G	4/4	81
Boy From Home, A	G	6/8	47	Go My Own Darling Boy	Eb	3/4	10
Boys Of Ballycastle	G	4/4	120	Gobby O And Variations, The	Bb	6/8	26
Boys Of Curraghmore, The	D	4/4	118	Golden Wedding, The	G	4/4	96
Cabar Feigh	G	4/4	98	Good Fellow, The	D	9/8	75
Caledonian Hunt, The	D	4/4	102	Good Luck And More Of It	C	4/4	108
Cameron House	C	4/4	94	Gordon's Tune	Bb	4/4	24
Capt. Corbett's Hornpipe	D	4/4	116	Graine Uaile	F	6/8	9
Capt. Keller's Reel	Bb	4/4	83	Green Grows The Rashes	G	4/4	85
Capt. McDonald's Favorite	G	9/8	78	Green Grows The Rushes-o	G	4/4	85
Captain O'Kane	G	6/8	17	Greig's Pipes	D	4/4	104
Charming Mary Kelly	D	4/4	87	Hare In The Corn, The	G	6/8	71
Clan March, A	D	6/8	22	Heel Of The Hunt, The	G	4/4	111
Clever Colleen, The	A	4/4	102	Hibernian Dance	G	6/8	40
Cnoic Uisnach	G	4/4	13	Hinchy's Fancy	G	6/8	73
Colonel McBain's Reel	D	4/4	101	Holiday Fancy	G	2/4	37
Come To The Bridal	G	9/8	78	Home Made Reel, The	D	4/4	91
Connacht Mother's Slumber Song, The	G	4/4	11	Homeward Bound	G	4/4	20
Contradiction, The	A	4/4	84	Hopetown House	G	4/4	114
Cottage In The Grove, The	G	4/4	109	How We Spent The Christams	D	4/4	90
Courtney's Jig	D	6/8	62	Humors Of Ballyheige	G	4/4	106
Croppies' March No.2, The	D	4/4	23	Humors Of Bottle Hill	G	9/8	75
Croppies' March, The	D	4/4	23	Humors Of Cork, The	G	6/8	68
Crossing The Field	G	4/4	105	Humors Of Listivain	C	6/8	38
Cruiskin, The	G	4/4	38	Humors Of Ross, The	G	6/8	46
Cuckoo, The	A	3/4	12	I Found My Love In The Morning	G	6/8	11
Curly Mike	D	4/4	106	I Was Roaming In The Gloaming	G	3/4	4
Curragh Races, The	G	4/4	103	I Wish You Would Marry Me Now	C	4/4	90
Cuttie Sark	G	4/4	108	I'll Go No More To Yon Town	A	4/4	99
Dalkeith Maiden	G	4/4	25	Innis's Jig	G	6/8	56
Dan Lowry's Hornpipe	D	4/4	117	Irish Hop Pickers, The	G	9/8	76
Dandy Pat	D	6/8	27	Irish Lament For Martyred Soggarth Aroon	F	4/4	5
Darby Carey	D	9/8	77	Irish Lassie, The	G	6/8	17
Dark-eyed Gypsy, The	G	4/4	13	Irish Pat	G	4/4	96
Darling Dan	G	4/4	105	Irish Widow's Lament On The Death Of Her Only Son	G	3/4	5
Dawning Of The Day, The	G	4/4	14	Jack Lattin With Variations	D	4/4	86
Delaney's Frolics	D	4/4	95	Jack O'Neill's Fancy	G	4/4	125
Devil To Pay, The	A	4/4	107	Jackson's Bottle Of Claret	G	6/8	55
Devonshire Hornpipe, The	G	4/4	119	Jackson's Coge In The Morning	C	6/8	62
Did You See My Man Looking For Me	G	6/8	10	Jackson's Dream	D	6/8	60
Digging For Gold	G	6/8	54	Jackson's Frolic	D	6/8	54
Dolly Dimple	G	4/4	100	Jackson's Maid At The Fair	D	6/8	61
Dolly's The Girl For Me	D	9/8	76	Jackson's Over The Water	F	6/8	72
Donegal Reel, The	D	4/4	96	Jackson's Rowly Powly	G	6/8	61
Dorsetshire Hornpipe, The	Bb	4/4	120	Jackson's Silver Mines	D	6/8	51
Drimen Duff	G	3/4	8	Jackson's Stranger	D	6/8	66
Drimmin Dhoun Oge	Bb	3/4	8	Jackson's Welcome Home	G	6/8	55
Dromey's Fancy	G	6/8	53	Jennie Rock The Cradle	D	4/4	86
Dumfries House	G	6/8	70	Jenny Dang The Weaver	D	4/4	111
Dunse Dings All	A	4/4	97	Jerry O'Reilly's Jig	G	6/8	49
Early Rose, The	G	4/4	87	Jerry O'Reilly's Reel	G	4/4	98
Egan's Hornpipe	D	4/4	123	Jesse The Flower Of Dunblane	G	6/8	15
Factory Lass, The	D	4/4	90	Jimmy O'Brien's Reel	G	4/4	114
Fairly Shot Of Her	G	6/8	65	Job Of Journey Work	G	2/4	37
Fairly Shut Of Her	G	6/8	65	Johnny I Hardly Knew Ye	C	6/8	26
Fairy Hurlers, The	C	4/4	89	Johnny When You Die	A	4/4	103
Falls Of Doonass, The	C	4/4	113	Johnny With The Queer Thing (238-b)	D	4/4	94
Far Away Wedding, The	G	6/8	57	Johnny's Trip To France	G	4/4	30
Father Tom O'Neill	D	6/8	9	Joyful Hour, The	F	4/4	91
Female Hero, The	G	6/8	69	Kate Kearney	G	3/4	7
Fickle Fortune	D	4/4	106	Kelly's Number Two	G	4/4	98
Fiddlers' Frolic	D	4/4	115	Kennedy's Bridal Jig	G	6/8	55
Fig For A Kiss, A	G	9/8	79	Kildare Club, The	G	6/8	57
Figure Of Three, The	D	6/8	59	Kinnegad Slashers (237b), The	D	6/8	92

## O'Neill's Waifs and Strays of Gaelic Melody

Kitten, The	G	9/8	76	No Surrender	Bb	6/8	31
Kitty O'Neill	G	4/4	80	North Wind, The	G	4/4	21
Knight Of St. Patrick Lancers (81-a)	D	2/4	32	O'Brien's March	G	6/8	22
Knight Of St. Patrick Lancers (81-b)	G	6/8	33	O'Connell's Lamentation	C	6/6	16
Knight Of St. Patrick Lancers (81-c)	G	6/8	34	O'Connor's Frolics	F	6/8	68
Knight Of St. Patrick Lancers (81-d)	D	6/8	35	O'Sullivan's March	G	6/8	30
Knight Of St. Patrick Lancers (81-e)	A	2/4	35	Old Maid, The	D	4/4	112
Knuckeen Free, The	C	4/4	117	Old Man Rocking The Cradle	D	6/8	3
Ladies' Fancy, The	G	6/8	64	Old Walls Of Liscarroll, The	D	6/8	67
Lady Harriot Hope's Reel	F	4/4	95	One Bottle More	G	3/8	3
Lady Kelly's Reel - Up Roscommon	G	4/4	79	Original One-horned Sheep, The	G	6/8	50
Lady's Earring, The	D	4/4	100	Over The Hills And Far Away	D	4/4	21
Lament Of The Aran Fisherman	G	3/4	9	Oxford Castle	G	6/8	50
Lamentation Of Aughrim, The	D	3/4	12	Paddy McNamara's Reel	G	4/4	111
Lamentation Of Owen Roe O'Neill, The	Bb	4/4	15	Paddy Stack's Fancy Jig	G	6/8	58
Lark In The Morning	G	6/8	45	Paddy Stack's Fling	G	4/4	45
Lasses Of Limerick, The	F	6/8	69	Paddy The Weaver	D	6/8	50
Lasses Of Sligo, The	A	9/8	77	Paddy Will You Now	G	2/4	19
Lasses Of Solohod, The	G	9/8	78	Paddy's Pet	G	4/4	114
Last Of The Lot, The	G	6/8	73	Pariset's Hornpipe	G	4/4	124
League Reel, The	G	4/4	105	Pat On Parade	D	4/4	29
Leinster Hornpipe, The	G	4/4	116	Pat. Healy's Hornpipe	G	4/4	117
Letter From Home	G	4/4	84	Penniless Traveller, The	G	6/8	64
Light And Airy	G	6/8	72	Petticoat Loose	G	6/8	54
Ligrum Cus	D	6/8	44	Petticoat, The	D	6/8	44
Lilt From Home	G	6/8	52	Pigeon On The Gate, The	G	4/4	110
Limber Elbow	A	4/4	97	Piper's Whim, The	G	9/8	77
Limerick Lads	D	4/4	107	Planxty Toby Peyton	Bb	6/8	2
Limerick's Lamentation	Eb	3/4	5	Port Gordon	F	4/4	23
Limerick's Lamentation	G	3/4	6	Priest And His Boots (238-a), The	D	6/8	93
Liscarroll Hornpipe, The	G	4/4	125	Put In Enough	D	6/8	53
Lochaber No More	G	3/4	6	Queen's Shilling (238-c), The	G	4/4	94
Long John's Wedding March	G	6/8	24	Rambler From Ross, The	G	6/8	29
Long Room, The	G	9/8	78	Rambling Rake, The	G	4/4	109
Lord Lindsay's March	D	4/4	21	Raveled Hank Of Yarn, The	G	4/4	85
Lucky Number, The	D	4/4	104	Redmond's Frolics	G	4/4	91
Lucy Campbell's Hornpipe	D	2/4	122	Reel Of Tulloch, The	D	4/4	43
Lullaby For Irish Pipes	F	3/4	4	Reidy's Reel	D	4/4	109
Maid In The Morning, The	G	6/8	61	Reynardine	G	4/4	118
Maids Of Tipperary, The	D	4/4	89	Richer's Hornpipe	D	4/4	124
Mamma's Pet	G	4/4	81	Rising Step, The	G	6/8	70
Marquis Of Huntly's Reel, The	Bb	4/4	82	Rocking The Cradle	D	6/8	2
McDermot Roe	F	6/8	28	Rolling Reel, The	G	4/4	95
McDonnell's Rant	G	9/8	76	Rope Dance, The	G	6/8	39
McNally's Hornpipe	G	4/4	122	Rose Garden, The	G	4/4	91
Melvin Head	G	6/8	49	Rosin The Bow	G	6/8	42
Merrily Dance The Quaker	G	6/8	41	Rover, The	G	6/8	63
Merrily Kiss The Quaker	D	6/8	41	Roving Blade, The	A	9/8	79
Merrily Kiss The Quaker	G	6/8	42	Sarsfield's Lamentation	F	3/4	12
Merry Man Hornpipe, The	G	4/4	125	Scholar, The	D	4/4	115
Mickey Rattley's Fancy	G	4/4	107	Seymour's Fancy	G	4/4	99
Milkmaid, The	G	6/8	57	Shanahan's Hornpipe	G	4/4	121
Miss Bain's Fancy	G	4/4	83	Shaun Truish Willichan	C	4/4	43
Miss Bain's Reel	D	4/4	83	Showman's Jig, The	A	6/8	66
Miss Brown's Fancy	G	9/8	75	Shuter's Hornpipe	G	4/4	119
Miss Brown's Favorite	G	4/4	83	Skylark, The	G	6/8	72
Miss Carroll's Hornpipe	D	4/4	121	Slainte Righ Pilib	Bb	3/4	6
Miss Corbett's Reel	D	4/4	80	Slainte Righ Pilib	C	3/4	7
Miss Farr's Reel	G	4/4	96	Slainte Righ Pilib	Bb	3/4	7
Miss Forbes' Return	G	4/4	28	Slash Away The Pressing Gang	G	4/4	24
Miss Gunning's Delight	G	2/4	84	Smiling Susan	G	4/4	89
Miss Singleton's Reel	G	4/4	99	Soup Of Good Drink, The	D	6/8	60
Miss Wardlaw's Reel	G	4/4	104	Splashing Of The Churn, The	G	9/8	75
Molly From Longford	G	4/4	110	Sporting Irishman, The	D	6/8	47
Molly Of Lough Erne Shore	G	3/4	13	Spry Young Lad, The	G	4/4	121
Moniemusk Reel, The	G	4/4	87	Stack's Hornpipe	D	4/4	118
Moonlight On The Lough	G	4/4	29	Stage Hornpipe	A	2/4	123
Morgiana In Ireland	G	6/8	38	Stolen Purse, The	G	6/8	60
Morning Cheer	G	4/4	101	Streams Of Kilnaspig, The	G	6/8	71
Mrs. Wilson's Hornpipe	G	2/4	123	Suisin Ban	G	4/4	38
Munster Rake, The	G	9/8	78	Sweet Castle Hill	G	3/4	10
Murphy's Weather Eye	D	6/8	67	Sweet Molly	G	4/4	95
My Charmer From Clare	G	3/4	18	Sweetheart Reel, The	G	4/4	80
My Dear Irish Girl	G	6/8	14	Swells Of Coolrahan, The	G	4/4	112
My Only Joe And Deary O	G	4/4	18	Tamony's Hornpipe	A	4/4	116
My True Love Has Gone From Me	G	4/4	18	Tanning The Leather	G	6/8	56
Nelson's Hornpipe	G	4/4	119	Teddy O'Neill	D	6/8	3
Never Grow Old	D	4/4	97	Templehouse Reel, The	G	4/4	103
New Year's Night	G	4/4	108	Tickle The Strings	G	4/4	97

## O'Neill's Waifs and Strays of Gaelic Melody

Tom Clair's Maggie	G	4/4	113
Tom Jones	D	6/8	41
Touhey's Favorite Reel	D	4/4	110
Trim The Bonnet	G	4/4	105
Trip To Killarney	D	6/8	48
Trying To Go To Sleep	G	4/4	112
Tulloch Gorm	C	4/4	42
Tumble The Tinker	G	6/8	74
Turkey In The Straw	G	4/4	92
Valley Near Sliavnamon, The	G	2/4	19
Wallace Twins, The	G	4/4	107
Walls Of Enniscorthy	G	6/8	56
Walsh's Frolics	G	6/8	39
Waves Of Tramore	G	6/8	52
What's That To Any One	G	6/8	58
Whistle O'Er The Leave O'T	G	4/4	44
Whiteside's Hornpipe	G	4/4	120
Wild Irishman, The	D	6/8	40
Willow Tree, The	F	4/4	4
Wink And I'll Follow You	G	6/8	46
Wink Of Her Eye, The	G	4/4	102
Winter Garden Quadrille	G	6/8	36
Woods Of Old Limerick, The	F	6/8	58
Yellow Stockings	G	9/8	77
Yesterday's Kisses	G	6/8	71
Young Ellen Of My Heart	G	4/4	17
Young Terence McDonough	Bb	3/4	2