

# My Ireland

## 101 Traditional Irish Tunes



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**Compiled and Edited  
By Tony O'Rourke**

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All arrangements copyright except:

- Kilty Town - © Charlie Lennon, arrangement used by permission, first published in "Musical Memories Vol.1", available from Walton's Music, Dublin
- Nigel Davey's Reel- composed by Nigel Davey
- Christmas Eve & Cottage In The Grove composed by Tommy Coen
- Derry Craig Wood & Fr.Kelly's composed by Fr. P.J.Kelly (1925-2006)
- Devaney's Goat composed by Eddie Moloney
- Glass Of Beer composed by John McFadden (1847-1913)
- Ironing Board composed by Larry Redican (1908-1975)
- Moving Clouds composed by Neillidh Boyle (1889-1961)
- Otter's Holt composed by Junior Crehan (1908-1998)
- Reel Of Rio & McMahon's composed by Seán Ryan (1919-1985)
- Home Ruler composed by Frank McCollam
- O'Carolan's Concerto, O'Carolan's Draught, Planxty Irwin & Sídh Beag Sídh Mór composed by Turlough O'Carolan (1670-1738)

Front Cover:

Manorhamilton Castle

Co. Leitrim

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## INTRODUCTION

When I first started collecting tunes many years ago the standard way to transcribe music was to use a music nib and ink, and a mistaken note meant a page in the waste paper basket and re-writing correctly what you had just written incorrectly. In this day and age of instantaneous erasures and corrections I sometimes wonder if attention to detail in transcribing has sometimes suffered. In my own case I look back at how many times I've had to revise a transcription: wrong title here, an incorrectly credited composer there, sometimes an uncredited composer, and the occasional wrong note. Fortunately today you just click your error with a mouse, re-type, and it's fixed, I hope! So it is with some trepidation, but a degree of confident optimism, that I have put together my first collection of Irish music.

I've also included a CD of MP3 files of each tune, played on my instrument of choice, the 4 string tenor banjo, accompanied by my guitar playing. I can't stress enough the need for accompanying guitarists to make the effort to familiarise yourself with the tunes so as to be able to meaningfully contribute to the making of Irish music. Merely knowing the key of a tune, or to use that grating term "faking it", might occasionally work but I would prefer if the perpetrators of this approach to accompanying Irish music would use the term "fluking it" as a more accurate description. If President J.F.Kennedy were a guitar teacher he may well have said, "Ask not what key the tune is in, but what chords do I play". So unlike many, or even most, Irish tune collections I've included guitar chords above the melody. I believe that this will be of benefit to my fellow guitar pickers and am convinced it will not make the guitar accompaniment of Irish music any worse! For the record I use standard guitar tuning: EADGBE. All of the tunes are played at a moderate tempo, with basic ornamentation. The tunes are all played and accompanied "straight", directly from the music notation. The playing is designed for reference rather than entertainment.

It was the guitar I studied when I was a teenager, although it was jazz rather than Irish music back in those days. Bruce Clarke's Guitar Workshop was the place to learn and his influence on my playing and general understanding of music in both its practical and theoretical elements allowed me to develop whatever dormant skills I had. Every city and town needs someone like Bruce, but not every place has one. Oh, how lucky we Melbourne guitarists were!

I've learnt tunes from a variety of sources including recordings, sheet music, sessions, workshops, and occasionally even dreams! I've pestered, requested, and sequestered musicians as anyone who has met me will know and to list everyone who has helped in my learning of Irish music would be exhaustive but I owe a debt of gratitude to Eileen Moran for all the tapes and videos she's given me over the years from which I learnt so much, and to Shaskeen and Tom Cussen for their music. For many years it was a 50-50 chance that if I'd just played a tune I would have learnt it off a Shaskeen recording! Indeed the banjo I play on the CD for this booklet was made by Tom. In a non-musical sense I need to thank Gerry Gaffney, my co-podcaster at the Irish Guitar Podcast project for his advice about the bewildering world of computer technology. The production of this book would have been possible without him, but it would have been a much more laborious, time-consuming and frustrating effort.

Good luck with it all, and happy playing.....

Buíochas mór do mó cháirde ceolmhara.

Tony O'Rourke

Melbourne 201

CHRISTMAS EVE

tommy Coen

Musical score for "Christmas Eve" by Tommy Coen. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of six staves of music. The first staff begins with a G chord. The second staff ends with a double bar line and repeat dots. The third staff begins with a repeat sign. The fourth staff ends with a double bar line and repeat dots. The fifth staff begins with a repeat sign. The sixth staff ends with a double bar line and repeat dots. Chords are indicated above and below the notes.

Chords: G, D, G, C, D, G, D, G, Em, D, G, G, C, D, G, C, G, Am, D, G, C, D, G, C, G, D, G, G, C, G, Am, D, G, C, D, G.

COALMINER'S REEL

Musical score for "Coalminer's Reel". The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of five staves of music. The first staff begins with an A chord. The second staff has a first ending bracket labeled "1" with chords E and A. The third staff has a second ending bracket labeled "2" with chords E and A. The fourth staff has a B7 chord. The fifth staff has first and second ending brackets labeled "1" and "2" with chords E and A. The score ends with a double bar line and repeat dots.

Chords: A, D, A, D, E, A, D, A, E, A, B7, E, A, D, A, E, A.

# JIGS

## Blackthorn Stick

G C G C G D G D

G C G C G D G

G Em G C D

G C G C G D G

## Cat That Ate The Candle

G C G Am D

G C G 1. D G

2. D G | G C D G Em

Am D G C G

1. D G | 2. D G

# O'CAROLAN

O'CAROLAN'S CONCERTO

Turlough O'CAROLAN  
(1670-1738)

D A D A D Em A

D A D G D Em A

G D Em A

D A/C# D G D A 1. D

2. D G D A G A

D A G D A

G D Em A D

Em D Em G D A

1. D 2. D

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