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Popular Selections FROM O'Neill's Dance Music OF IRELAND

Double Jigs; Single Jigs; Hop or Slip Jigs;
Reels; Hornpipes and Long Dances,

ARRANGED BY

Selena A. O'Neill.

Published by Request of
The Gaelic Junior Dancing Clubs
OF
CHICAGO,
U.S.A.

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A Word of Advice

THE tendency to quick dancing and as a consequence fast playing—failings to which all amateurs are inclined—should be carefully guarded against, and when this tendency reaches the stage where capable musicians find it extremely difficult to play fast enough to suit some modern dancers, it requires no argument to convince us that the dancers and not the musicians are at fault. The fatiguing nature of Irish Step-dancing, graceful and decorous though it be, is its greatest draw-back even in Ireland.

Music has at all time the first claim on our affections, but if its beauty and melody must be sacrificed to the whims of whirlwind dancers, neither Irish Dance Music, nor Irish Step-dancing, can expect to regain or retain popular favor.

The harmonization of traditional Irish music, easy as it may appear, is not unattended with difficulties; and while most modern musicians render Irish Airs acceptably, few of them have a true conception of the peculiar rhythm or swing of Irish Dance Music, without which it loses its charm and spirit. For those reasons we can understand why their best efforts at arrangement, though technically correct according to musical ethics, leave much to be desired.

It is confidently hoped that the simple accompaniment to the numbers in this Selection, by one possessed of the ability to give this class of tunes proper musical expression, will prove to be a welcome innovation. F.O'N.

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Double Jigs

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SHANDON BELLS.

1

First system of music for 'Shandon Bells'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The melody in the treble clef starts with an accented note (marked with a ^) and a star (*) above it. The bass clef provides a harmonic accompaniment with chords and single notes. The system ends with a double bar line and a repeat sign.

THE COOK IN THE KITCHEN.

2

Second system of music for 'The Cook in the Kitchen'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The melody in the treble clef features several accented notes (marked with ^) and trills (marked with tr). The bass clef provides a harmonic accompaniment with chords and single notes. The system ends with a double bar line and a repeat sign.

* Note: This sign (^) indicates accented notes

Note: In commencing a tune play all *starting notes* with an *up bow*, unless marked *down bow* thus: (v)

THE JOY OF MY LIFE.

3

THE JOY OF MY LIFE.

THE HUMORS OF BANTRY.

4

THE HUMORS OF BANTRY.

THE FROST IS ALL OVER.

5

5

This musical score is for a double jig in D major and 6/8 time. It consists of three systems of music. The first system is marked with a '5' on the left. The melody in the treble clef features eighth and sixteenth notes, with trills and accents. The bass line in the bass clef provides a steady accompaniment with eighth notes and chords. The second and third systems continue the melody and bass line, with the third system ending with a repeat sign.

Miss BLAIR'S FANCY.

6

6

This musical score is for a double jig in D major and 6/8 time. It consists of three systems of music. The first system is marked with a '6' on the left. The melody in the treble clef features eighth and sixteenth notes, with accents. The bass line in the bass clef provides a steady accompaniment with eighth notes and chords. The second and third systems continue the melody and bass line, with the third system ending with a repeat sign and first/second endings.

THE MAID ON THE GREEN.



THE CONNACHTMAN'S RAMBLES.



CHARLEY THE PRAYERMASTER.



THE TOP OF CORK ROAD.

10

Musical notation for 'THE TOP OF CORK ROAD.' in G major, 6/8 time. The piece consists of two staves. The treble staff features a melody with eighth and sixteenth notes, accented with 'A' marks. The bass staff provides a harmonic accompaniment with chords and single notes, also accented with 'A' marks.

Continuation of the musical notation for 'THE TOP OF CORK ROAD.' in G major, 6/8 time. The melody in the treble staff continues with various rhythmic patterns, while the bass staff maintains the accompaniment.

OLD MAN DILLON.

11

Musical notation for 'OLD MAN DILLON.' in G major, 6/8 time. The melody in the treble staff is characterized by eighth notes and rests, accented with 'A' marks. The bass staff accompaniment consists of chords and single notes, also accented with 'A' marks.

Continuation of the musical notation for 'OLD MAN DILLON.' in G major, 6/8 time. The piece includes first and second endings, indicated by bracketed measures and the numbers '1' and '2' above the treble staff.

THE IRISH WASHWOMAN.

12

Musical notation for 'THE IRISH WASHWOMAN.' in G major, 6/8 time. The melody in the treble staff features eighth notes and rests, accented with 'A' marks. The bass staff accompaniment consists of chords and single notes, also accented with 'A' marks.

Continuation of the musical notation for 'THE IRISH WASHWOMAN.' in G major, 6/8 time. The melody in the treble staff continues with eighth notes and rests, accented with 'A' marks. The bass staff accompaniment consists of chords and single notes, also accented with 'A' marks.

Single Digs

TRIP IT UP STAIRS.

13

Handwritten lyrics for the first system: f s l f s f m f s l r m r f s l f d' s l s f m d d r d m d d r d

Handwritten lyrics for the second system: d' d' d' s m d m s d s m f r m r f r m r d' d' d' d' t d' d' l s l f m d d r d m d d r d

Handwritten lyrics for the third system: f' f' f' s' f' m' m' m' m' i' r' r' f' l' f' r' m' f' m' f' s' f' m' r d' t l s f m d d r d m d d r d

THE NORTHERN ROAD.

14

BEHIND THE BUSH IN THE GARDEN.

15

THE BEAUTIES OF IRELAND.

16

GET UP OLD WOMAN AND SHAKE YOURSELF.

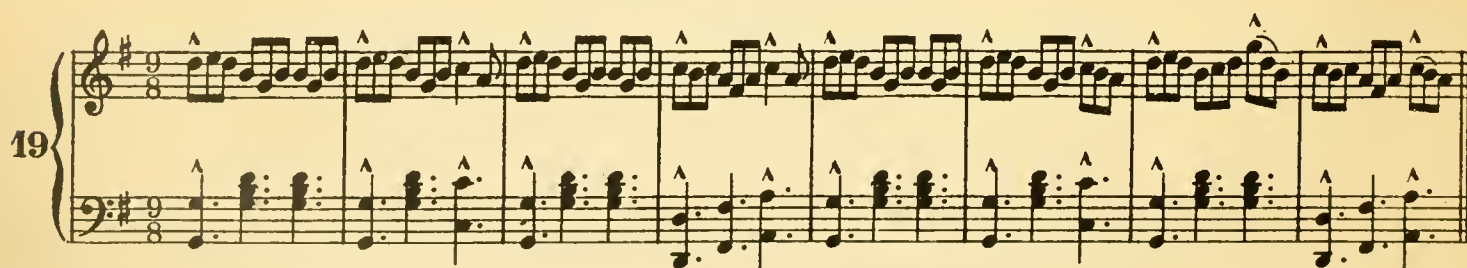
17

Slip or Hop Digs

THE ROCKY ROAD TO DUBLIN.



DROPS OF BRANDY.



GIVE US A DRINK OF WATER.

20

Musical notation for measures 20 and 21. The key signature is one sharp (F#) and the time signature is 9/8. The melody in the treble clef consists of eighth and sixteenth notes, often beamed together. The bass clef accompaniment features chords and single notes. Measure 20 ends with a repeat sign, and measure 21 begins with a repeat sign.

Continuation of the musical notation for measures 22 and 23. The melody continues with similar rhythmic patterns. The bass clef accompaniment provides harmonic support with chords and single notes.

THE RAKES OF SOLLOHOD.

21

Musical notation for measures 21 and 22. The melody in the treble clef features eighth and sixteenth notes. The bass clef accompaniment consists of chords and single notes. Measure 21 ends with a repeat sign, and measure 22 begins with a repeat sign.

Continuation of the musical notation for measures 23 and 24. The melody continues with eighth and sixteenth notes. The bass clef accompaniment provides harmonic support with chords and single notes.

ANOTHER JIG WILL DO.

22

Musical notation for measures 22 and 23. The key signature is one sharp (F#) and the time signature is 9/8. The melody in the treble clef consists of eighth and sixteenth notes. The bass clef accompaniment features chords and single notes. Measure 22 ends with a repeat sign, and measure 23 begins with a repeat sign.

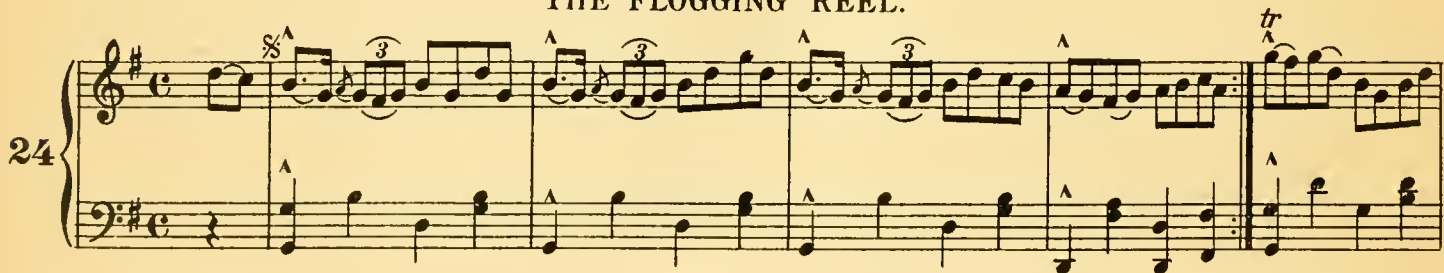
Continuation of the musical notation for measures 24 and 25. The melody continues with eighth and sixteenth notes. The bass clef accompaniment provides harmonic support with chords and single notes.

Reels

THE WIND THAT SHAKES THE BARLEY.



THE FLOGGING REEL.



FAR FROM HOME.

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on two systems of five staves each. The first system is numbered "25" in the left margin. The music is in treble and bass clefs with a key signature of one sharp (F#). The melody is written in the upper staves, and the accompaniment is in the lower staves. The lyrics are written below the melody. The score includes various musical notations such as notes, rests, and ornaments. The handwriting is in ink on aged paper.

THE BOYS OF PORTAFERRY.

26

Handwritten musical score for "The Rose Tree". The score is written in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble clef, and the accompaniment is in the bass clef. The score is divided into two systems. The first system has 8 measures, and the second system has 8 measures. The melody is a simple, catchy tune. The accompaniment consists of a steady bass line. The score is written in ink on aged, yellowed paper. There are some handwritten notes and corrections in the margins. The number "26" is written in the top left corner.

THE SLIGO LASSES.

[illegible]

THE SHASKEEN REEL.

28

s' m' mst d' d' l' t s l' t s m' / mst d' d' l' / t' l' s m' s s m' / mst d' d' l' / t s l' t s m' / mst d' d' l' /

THE ROSE IN THE GARDEN.

29

t' m' l' t' r' i' t' l' s m' s / t' r' i' t' d' d' l' / t' l' s m' s s / t' r' i' t' d' d' l' / t' r' i' t' l' s m' s t' r' i' m' s' /

THE GREEN FIELDS OF AMERICA.

30

THE CUP OF TEA.

31

THE GREEN GROVES OF ERIN.

32

THE FLOWER OF THE FLOCK.

33

Musical notation for 'THE FLOWER OF THE FLOCK.' in G major, 2/4 time. The piece consists of two systems. The first system has a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a simple harmonic accompaniment. The second system continues the melody and accompaniment, ending with a repeat sign. There are several accents (^) and a triplet (3) in the treble staff.

Continuation of the musical notation for 'THE FLOWER OF THE FLOCK.' The treble staff features a more complex melody with many sixteenth notes and slurs. The bass staff continues with the harmonic accompaniment. The piece ends with a final cadence.

Miss M^c LEOD'S REEL.

34

Musical notation for 'Miss M^c LEOD'S REEL.' in G major, 2/4 time. The first system shows a treble staff with a lively melody and a bass staff with a steady accompaniment. The piece is marked with several accents (^).Continuation of the musical notation for 'Miss M^c LEOD'S REEL.' The melody in the treble staff continues with various rhythmic patterns, while the bass staff provides a consistent harmonic support. The piece concludes with a final chord.

THE TEETOTALER'S FANCY.

35

Musical notation for 'THE TEETOTALER'S FANCY.' in G major, 2/4 time. The first system features a treble staff with a melody of eighth notes and a bass staff with a simple accompaniment. The piece is marked with several accents (^).

Continuation of the musical notation for 'THE TEETOTALER'S FANCY.' The treble staff has a more intricate melody with many sixteenth notes and slurs. The bass staff continues with the accompaniment. The piece ends with a triplet (3) in the treble staff.

Hornpipes Etc.

CHIEF O'NEILL'S FAVORITE.



THE LAST OF THE TWINS.



THE RIGHTS OF MAN.



THE REDHAIRD BOY.



THE GREENCASTLE HORNPIPE.



THE FLOWERS OF EDINBURGH.

41

THE CUCKOO'S NEST.

42

THE LIVERPOOL HORNPIPE.

43

This musical score is for 'THE LIVERPOOL HORNPIPE', starting at measure 43. It is written for piano in G major (one sharp) and common time. The score consists of three systems of grand staves. The first system (measures 43-48) features a treble staff with a melodic line of eighth and sixteenth notes, and a bass staff with a harmonic accompaniment of chords and single notes. The second system (measures 49-54) continues the melodic and harmonic patterns. The third system (measures 55-60) concludes the piece with a final cadence. Various musical notations are present, including slurs, accents, and dynamic markings like 'v' (piano) and 'f' (forte).

DUNPHY'S HORNPIPE.

44

This musical score is for 'DUNPHY'S HORNPIPE', starting at measure 44. It is written for piano in G major (one sharp) and 2/4 time. The score consists of three systems of grand staves. The first system (measures 44-49) features a treble staff with a melodic line of eighth and sixteenth notes, and a bass staff with a harmonic accompaniment of chords and single notes. The second system (measures 50-55) continues the melodic and harmonic patterns. The third system (measures 56-61) concludes the piece with a final cadence. Various musical notations are present, including slurs, accents, and dynamic markings like 'v' (piano) and 'f' (forte).

PADDY MACK.

45

Musical notation for measures 45-52 of 'Paddy Mack'. The piece is in G major (one sharp) and common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The melody features a triplet in measure 45 and another triplet in measure 50. The bass line consists of a steady eighth-note accompaniment. The system ends with a repeat sign.

Continuation of musical notation for 'Paddy Mack', measures 53-60. The melody continues with various eighth-note patterns and rests. The bass line remains a steady eighth-note accompaniment. The system ends with a repeat sign.

THE LITTLE STACK OF BARLEY.

46

Musical notation for measures 46-53 of 'The Little Stack of Barley'. The piece is in G major (one sharp) and common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The melody features a triplet in measure 49. The bass line consists of a steady eighth-note accompaniment. The system ends with a repeat sign.

Continuation of musical notation for 'The Little Stack of Barley', measures 54-61. The melody continues with various eighth-note patterns and rests. The bass line remains a steady eighth-note accompaniment. The system ends with a repeat sign.

BANTRY BAY.

47

Musical notation for measures 47-54 of 'Bantry Bay'. The piece is in G major (one sharp) and common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The melody features a triplet in measure 50. The bass line consists of a steady eighth-note accompaniment. The system ends with a repeat sign.

Continuation of musical notation for 'Bantry Bay', measures 55-62. The melody continues with various eighth-note patterns and rests. The bass line remains a steady eighth-note accompaniment. The system ends with a repeat sign.

Long Dances,

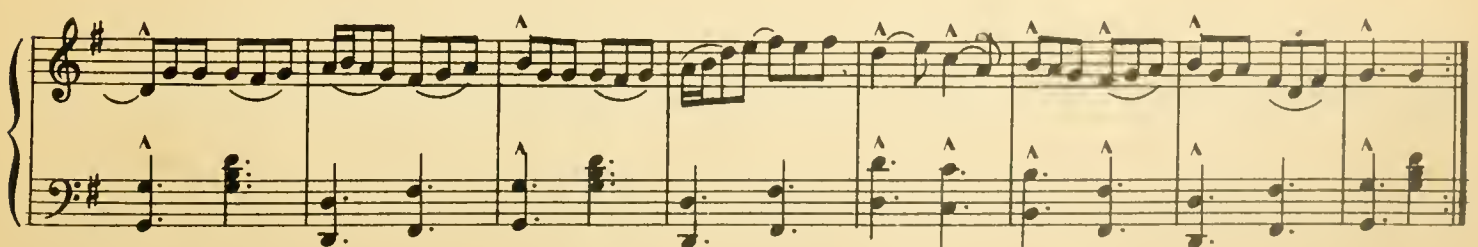
THE BLACKBIRD.



THE JOB OF JOURNEY WORK.



THE HUMORS OF BANDON.



THE GARDEN OF DAISIES.

51

THE SPALPEEN FANACH.

52

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