

# 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

**T**HE 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 Ligs

## SHANDON BELLS.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a bass clef and a key signature of one sharp (F#). The time signature is 6/8. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. The vocal part is in the upper register, featuring a treble clef and the same key signature and time signature. The vocal melody is a simple, catchy tune with a star marking the first note. The score includes a first ending bracket and a second ending bracket, both marked with "1" and "2" respectively. The piano part is marked with a large "1" at the beginning.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The melody consists of a series of eighth and sixteenth notes, with some slurs and accents. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The score ends with a double bar line.

## THE COOK IN THE KITCHEN.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a bass clef and a key signature of one sharp (F#). The time signature is 6/8. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. The vocal part is in the upper register, featuring a treble clef and the same key signature and time signature. The vocal melody is a simple, catchy tune that follows the lyrics. The score is presented in a single system with a grand staff for the piano and a single staff for the voice.

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on a grand staff with both treble and bass clefs, also in one sharp. The music is in 2/4 time. The voice melody consists of a series of eighth and sixteenth notes, with some trills indicated by a 'tr' symbol. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The score is divided into measures by vertical bar lines, and there are repeat signs at the end of the piece.

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

## 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

This musical score is for a double jig titled "THE FROST IS ALL OVER." It is written in 6/8 time and consists of two systems of music. The first system is marked with a large "5" on the left. It features a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with several measures containing accents (^) and trills (tr). The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The accompaniment consists of chords and single notes, with many measures containing accents (^). The second system continues the melody and accompaniment, ending with a repeat sign (double bar line with two dots).

## Miss BLAIR'S FANCY.

6

This musical score is for a double jig titled "Miss BLAIR'S FANCY." It is written in 6/8 time and consists of two systems of music. The first system is marked with a large "6" on the left. It features a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with several measures containing accents (^). The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The accompaniment consists of chords and single notes, with many measures containing accents (^). The second system continues the melody and accompaniment, ending with a first ending (marked "1") and a second ending (marked "2").

## 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 series of eighth-note patterns with many slurs and accents. The bass staff provides a harmonic accompaniment with chords and single notes, also featuring accents.

Continuation of the musical notation for 'THE TOP OF CORK ROAD.' The treble staff continues with eighth-note patterns, and the bass staff continues with its accompaniment. The piece concludes with a double bar line.

## OLD MAN DILLON.

11

Musical notation for 'OLD MAN DILLON.' in G major, 6/8 time. The treble staff has a more melodic line with many slurs and accents. The bass staff continues with a steady accompaniment of chords and single notes.

Continuation of the musical notation for 'OLD MAN DILLON.' The treble staff includes first and second endings, marked with '1' and '2' respectively. The piece ends with a final cadence in the bass staff.

## THE IRISH WASHWOMAN.

12

Musical notation for 'THE IRISH WASHWOMAN.' in G major, 6/8 time. The treble staff features a rhythmic melody with many slurs and accents. The bass staff provides a simple accompaniment with chords and single notes.

Continuation of the musical notation for 'THE IRISH WASHWOMAN.' The treble staff continues with its rhythmic melody, and the bass staff continues with its accompaniment. The piece concludes with a double bar line.

# Single Digs

## TRIP IT UP STAIRS.

13

Handwritten lyrics for the first system: *Self s f m s l r m l r m f s t d's self m d d d m d d d*

Handwritten lyrics for the second system: *d' d' d' s m d m s d f r m f r m d' d' d' d' d' d' e l s e f m d d d m d d d*

Handwritten lyrics for the third system: *f' f' f' s f' m' m' m' s f' f' f' l' f' r m f' m' s f' m' r e l s f m d d d m d d d*

## THE NORTHERN ROAD.

14

## BEHIND THE BUSH IN THE GARDEN.

15

Musical score for 'Behind the Bush in the Garden'. It consists of two systems of piano accompaniment. The first system is in 6/8 time, with a treble clef and a key signature of one sharp (F#). The melody is in the treble, and the bass line is in the bass. The second system is in 6/8 time, with a treble clef and a key signature of one sharp (F#). The melody is in the treble, and the bass line is in the bass. The score includes first and second endings.

## THE BEAUTIES OF IRELAND.

16

Musical score for 'The Beauties of Ireland'. It consists of two systems of piano accompaniment. The first system is in 12/8 time, with a treble clef and a key signature of one sharp (F#). The melody is in the treble, and the bass line is in the bass. The second system is in 12/8 time, with a treble clef and a key signature of one sharp (F#). The melody is in the treble, and the bass line is in the bass. The score includes first and second endings.

## GET UP OLD WOMAN AND SHAKE YOURSELF.

17

Musical score for 'Get Up Old Woman and Shake Yourself'. It consists of two systems of piano accompaniment. The first system is in 6/8 time, with a treble clef and a key signature of one sharp (F#). The melody is in the treble, and the bass line is in the bass. The second system is in 6/8 time, with a treble clef and a key signature of one sharp (F#). The melody is in the treble, and the bass line is in the bass. The score includes first and second endings.

# Slip or Hop Digs

## THE ROCKY ROAD TO DUBLIN.



## DROPS OF BRANDY.



## GIVE US A DRINK OF WATER.



## THE RAKES OF SOLLOHOD.



## ANOTHER JIG WILL DO.

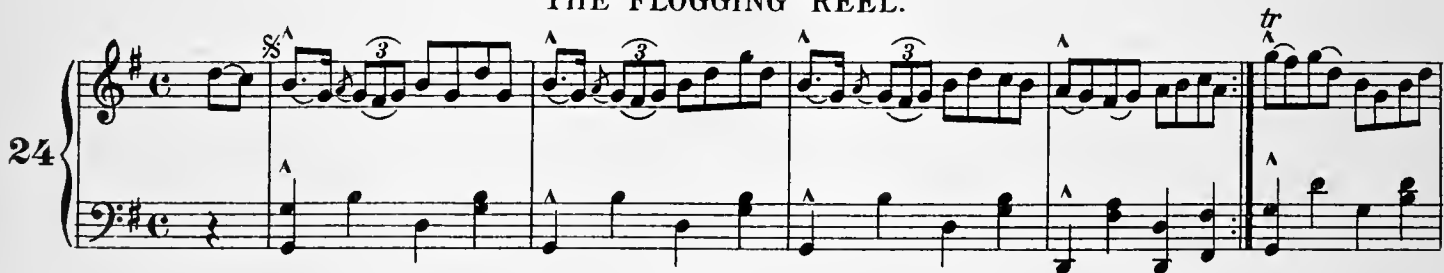


# Reels

## THE WIND THAT SHAKES THE BARLEY.



## THE FLOGGING REEL.







## THE SHASKEEN REEL.

28

## THE ROSE IN THE GARDEN.

29

## THE GREEN FIELDS OF AMERICA.

30





## 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 featuring eighth and sixteenth notes, and a bass staff with a simple harmonic accompaniment. The second system continues the melody with a triplet of eighth notes and ends with a repeat sign.

Continuation of the musical notation for 'THE FLOWER OF THE FLOCK.' The treble staff continues the melody with various note values and rests, while the bass staff provides a steady accompaniment. The piece concludes with a final chord.

Miss M<sup>c</sup> LEOD'S REEL.

34

Musical notation for 'Miss M<sup>c</sup> 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 simple accompaniment. The melody is characterized by frequent eighth and sixteenth notes.Continuation of the musical notation for 'Miss M<sup>c</sup> LEOD'S REEL.' The treble staff continues the energetic melody, and the bass staff maintains the accompaniment. The piece ends with a final cadence.

## 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 that includes many beamed eighth and sixteenth notes, and a bass staff with a simple accompaniment.

Continuation of the musical notation for 'THE TEETOTALER'S FANCY.' The treble staff continues the fast-paced melody, and the bass staff provides the accompaniment. The piece concludes with a triplet of eighth notes in the treble staff.

# Hornpipes Etc.

CHIEF O'NEILL'S FAVORITE.



THE LAST OF THE TWINS.



## THE RIGHTS OF MAN.



## THE REDHAIRED BOY.



## THE GREENCASTLE HORNPIPE.



## THE FLOWERS OF EDINBURGH.

41

Measures 41-48 of 'THE FLOWERS OF EDINBURGH.' in 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The melody features eighth and sixteenth notes, with many notes marked with an accent (^). The bass line consists of quarter and eighth notes, also with many accents.

Measures 49-56 of 'THE FLOWERS OF EDINBURGH.' in 2/4 time. The melody continues with eighth and sixteenth notes, including a triplet in measure 54. The bass line continues with quarter and eighth notes. Accents are present on many notes.

## THE CUCKOO'S NEST.

42

Measures 42-49 of 'THE CUCKOO'S NEST.' in 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The melody features eighth and sixteenth notes, with many notes marked with an accent (^). The bass line consists of quarter and eighth notes, also with many accents.

Measures 50-57 of 'THE CUCKOO'S NEST.' in 2/4 time. The melody continues with eighth and sixteenth notes. The bass line continues with quarter and eighth notes. Accents are present on many notes.

Measures 58-65 of 'THE CUCKOO'S NEST.' in 2/4 time. The melody continues with eighth and sixteenth notes. The bass line continues with quarter and eighth notes. Accents are present on many notes.

Measures 66-73 of 'THE CUCKOO'S NEST.' in 2/4 time. The melody continues with eighth and sixteenth notes. The bass line continues with quarter and eighth notes. Accents are present on many notes.

## 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 melody in the right hand is characterized by frequent eighth-note patterns and is marked with numerous accents (^). The left hand provides a steady accompaniment with chords and single notes, also featuring some accents. The piece concludes with a double bar line.

## 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 melody in the right hand includes several triplet markings (indicated by a '3' over a bracket) and is heavily accented (^). The left hand features a consistent eighth-note accompaniment with some chordal textures. The piece ends with a double bar line.

## PADDY MACK.

45

Musical score for Paddy Mack, measures 45-54. The score is in G major (one sharp) and common time (C). It features a treble and bass staff. The melody in the treble staff includes triplets and is marked with accents (^). The bass staff provides a harmonic accompaniment with chords and single notes, also marked with accents (^).

## THE LITTLE STACK OF BARLEY.

46

Musical score for The Little Stack of Barley, measures 46-55. The score is in G major (one sharp) and common time (C). It features a treble and bass staff. The melody in the treble staff includes triplets and is marked with accents (^). The bass staff provides a harmonic accompaniment with chords and single notes, also marked with accents (^).

## BANTRY BAY.

47

Musical score for Bantry Bay, measures 47-56. The score is in G major (one sharp) and common time (C). It features a treble and bass staff. The melody in the treble staff includes triplets and is marked with accents (^). The bass staff provides a harmonic accompaniment with chords and single notes, also marked with accents (^).



# Long Dances,

## THE BLACKBIRD.





## THE JOB OF JOURNEY WORK.



## THE HUMORS OF BANDON.



## THE GARDEN OF DAISIES.

51

51

*Fine.*

*D. C.*

This musical score is for a piece titled "THE GARDEN OF DAISIES." It is a long dance in the key of D major (indicated by two sharps) and common time (C). The score is written for piano and is divided into two systems. The first system begins with a large number "51" on the left. It consists of two staves: a treble staff with a melody featuring many eighth and sixteenth notes, and a bass staff with a simpler accompaniment of eighth and quarter notes. The second system continues the piece and includes a repeat section with first and second endings, marked "1." and "2." respectively. The word "Fine." is written above the first ending. The piece concludes with a double bar line and the instruction "D. C." (Da Capo).

## THE SPALPEEN FANACH.

52

52

This musical score is for a piece titled "THE SPALPEEN FANACH." It is a long dance in the key of D major (indicated by two sharps) and common time (C). The score is written for piano and consists of two staves: a treble staff with a melody and a bass staff with an accompaniment. The melody is characterized by a series of eighth and sixteenth notes, creating a lively and rhythmic feel. The bass line provides a steady accompaniment with eighth and quarter notes. The piece concludes with a double bar line.

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