

Cara Howard

50

Simple Tunes
For The
Tin Whistle



50 Simple Tunes For The Tin Whistle

by

EITHNE and BRIAN
VALLELY



83 MULLACREEVIE PARK, ARMAGH

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50 Simple tunes for TIN WHISTLE (or other instrument)

INTRODUCTION

WHY ANOTHER TIN WHISTLE BOOK?

After more than 7 years since the publication of our 'Learn to play the Tin Whistle' series of 3 books and in response to many letters from teachers, music class organisers, band leaders etc., we feel that a new look at Tin Whistle teaching is required.

From correspondence and from our own class experience we are very aware of the wide gap between the beginner stage and that of the experienced player, and this is further reflected in the amount of printed music available for each group. The experienced player can draw on dozens of sources for new tunes but the beginner has few sources to turn to. In this book we include many of the popular marches, song tunes and simple polkas currently played. The tunes are arranged with the first 20 including numbers to help the complete beginner get straight into playing. The final 30 tunes are arranged without numbers and in order to facilitate the reading of music there are 7 distinct groupings covering the complete collection. Each grouping includes most of the notes within a certain range with the final 15 tunes including the full range.

USING THE BOOK

A cassette can be bought which includes a recording of all the tunes in the book. This cassette is essential if the beginner is working outside a class and has no previous experience of tunes. Before learning any tune the beginner should become familiar with the sound and rhythm of the tune by listening to the tape. Only when the sound has been fixed in your head should you take up the whistle.

Pages 4 – 7 inclusive contain all the theory you will require in learning to read music. Pages 8 – 10 inclusive deal with the Tin Whistle and give detailed instructions on how to hold, how to blow, where the notes are found on the instrument, their names and respective numbers, and this is perhaps the most important part of the book.

Teachers using the book should play each tune for the class and then take the class through the tune phrase by phrase without the book. This is particularly important with regard to the polkas.

WHY POLKAS?

We selected polkas for the final section of the book to give an introduction to dance music. Polkas, of all the various rhythms of dance music, do not require ornamentation and are therefore relatively simple to play. The polka tunes themselves are very catchy and we have found them very popular in our classes. As a further help to your playing listen to the music of some of the famous Kerry & Cork musicians who specialize in Polkas. This is the area where this music has always been played for dancing.

LOOKING AHEAD

We hope that this book will have stimulated your interest in traditional Irish music and that having mastered all the tunes here you will want to continue to add to your repertoire. Traditional music is played all over Ireland and each region has its own distinctive style. There are opportunities all the year round to listen to and play music. By travelling around and listening you can add to your repertoire very quickly. Try always and hear a tune played before looking at the music. There are many great collections of music now available as well as fine recordings. Among Tin Whistle recordings there are records by Mary Bergin and Doncha O'Briain on the Gael Linn sleeve, Tom McHale on the Outlet sleeve and the Claddagh label record of Paddy Moloney and Sean Potts. There are two extensive music collections published by Government publications, Dublin, by Breandán Breathnach entitled Ceol Rince na hÉireann Parts 1 & 2. Then there are the Armagh Pipers Club Publications, all of which contain good collections of music suitable for all instruments. Learn to play the Tin Whistle, a 3 part series: Sing a Song and play it, a 3 part series with a Teachers Handbook containing all 3 parts and detailed notes: Learn to play the Fiddle, 1 part: and finally Learn to play Uilleann Pipes, 1 part.

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TUNE NUMBER

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RANGE OF NOTES

D – C
 D – D'
 D – E'
 D – F#
 D – G'
 D – A'
 D – B'

Musical Notation

There are two factors which music notation must indicate - pitch and rhythm.

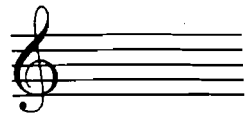
PITCH

The relative highness or lowness of a note is known as *The Pitch*.

Music is usually written on 5 lines called *The Stave* and these lines indicate the pitch of each tone.

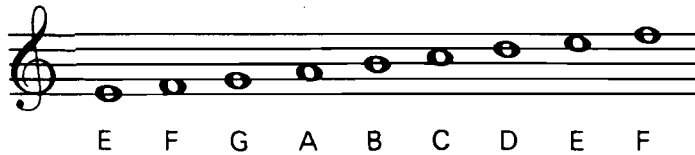


The following symbol will be seen on the Stave at the beginning of each tune to be played on the tin whistle.



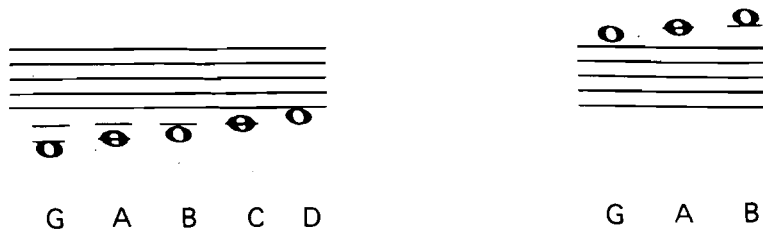
This symbol is derived from the letter G and gives its name to the *treble or 'G' Clef*. The notes are written on the 5 lines and in the spaces between them.

The notes on the Treble Clef are as follows.



To help you remember these positions, the notes in the spaces are F A C E and on the five lines E G B D F. (Learn the mnemonic *Every Good Boy Deserves Fruit*).

Extra notes can be placed in the spaces above and below the stave and on extra lines called *Leger Lines*.



RHYTHM

The length of each note is indicated by different symbols. These are as follows –

| | | |
|-------------|--|---------|
| SEMIBREVE | | 4 beats |
| MINUM | | 2 beats |
| CROTCHET | | 1 beat |
| QUAVER | | ½ beat |
| SEMI-QUAVER | | ¼ beat |

Two or more quavers written together are usually joined thus

“ ” semi-quavers written together are usually joined thus

Any of the above notes followed by a dot is increased in length by half the value of the note.

| | | |
|------|--|-----------|
| e.g. | | = 3 beats |
| | | = 1½ “ |
| | | = ¾ “ |

Three notes joined by this symbol form a triplet and are played in the time of one beat.

TIME SIGNATURES

A tune is divided by vertical lines into **BARS** and these show us the rhythm of the tune. The emphasis or the beat falls on the first note in each bar. The number of beats in the bar is indicated by a number found at the beginning of the tune. This is called the **TIME SIGNATURE**. Here are the usual time signatures found in traditional music :—

$\frac{2}{4}$ = 2 beats in the bar (found in polkas and some reels)

$\frac{3}{4}$ = 3 “ “ (found in many airs and songs)

$\frac{4}{4}$ = 4 “ “ (found in marches, hornpipes, reels and many set dances)

$\frac{4}{4}$ time is often called Common Time, and indicated by the letter C in the Time Signature.

$\frac{6}{8}$ = 6 quavers in the bar (found in double jigs and some set dances)

$\frac{9}{8}$ = 9 " " (found in slip jigs)

$\frac{12}{8}$ = 12 " " (found in some slides and single jigs)

Here are some examples of music with different time signatures.

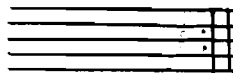


Many traditional tunes begin on the last beat of a bar. The tune is then balanced by having one beat less in the final bar.

DOUBLE BAR LINE

The end of a tune or of a complete part of a tune is indicated by a **Double Bar Line**.

When this Double Bar Line is preceded by two dots, the piece must be repeated. This is very common in dance music, where there are usually two or more parts, each played twice.



ENDINGS

Most dance tunes are played with each part repeated. Occasionally the endings vary slightly each time in order to lead into the first or second parts. The 1st ending is indicated by a line placed over the last bar with the number 1 and the 2nd by a line with number 2.

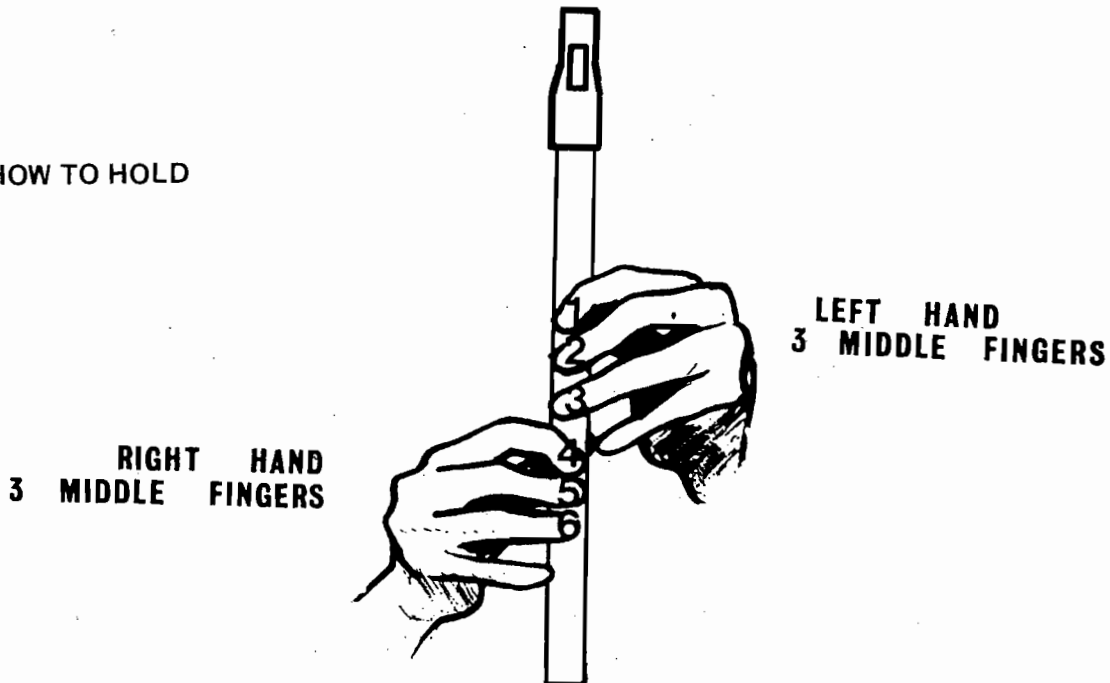


HOW TO PLAY

The tin whistle which we use in this course is in the key of D and this is one which we recommend.

If you look at your whistle you will notice that it consists of a cylindrical metal tube with six finger holes and a plastic mouthpiece.

HOW TO HOLD



The tin whistle is held as in the diagram with both thumbs on the back to support it. The little fingers which are not used for playing can also help to balance the whistle.

HOW TO BLOW . . .

Place the mouthpiece between the lips and blow gently, without covering any of the finger-holes. Concentrate on getting an even steady note. If you are getting a high-pitched, shrill sound, you are blowing too hard.

The notes are obtained by covering and uncovering the 6 holes on the front of the whistle and blowing gently.

Left Hand Notes

(LH = left hand, RH = right hand)

TO PLAY

B

Put the 1st finger of your LH on the top finger hole nearest the mouthpiece, keeping the left thumb on the back for support. Make sure that the hole is completely covered by your finger.

TO PLAY

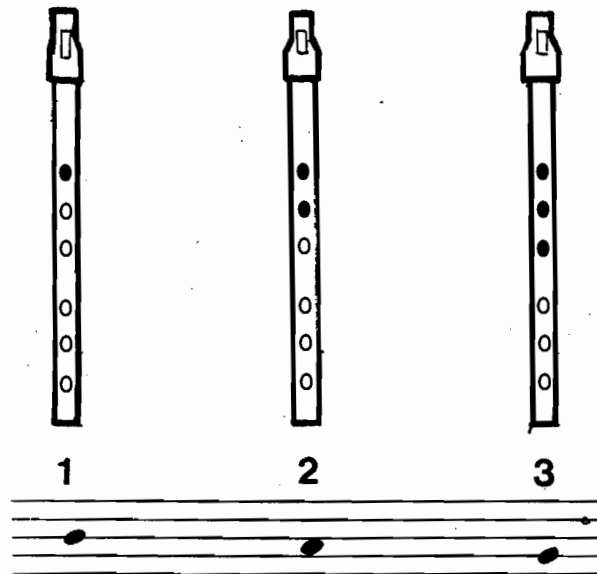
A

Keeping the top hole covered, cover the 2nd hole with the 2nd finger of the LH. This will give you A.

TO PLAY

G

Keeping the top 2 holes covered, place the 3rd finger of the LH on the 3rd hole from the top. This will give you G.



Practice these 3 notes until they sound as they do on the tape. If you are still producing squeaky notes, you are probably not covering the holes completely. When you are satisfied that you are getting the LH notes correctly, you can go on to the RH notes.

Right Hand Notes

TO PLAY

F#

Keeping the top 3 holes covered, place the 1st finger of the RH on the 4th hole, using the right thumb to balance it at the back. This will give you the note F#

TO PLAY

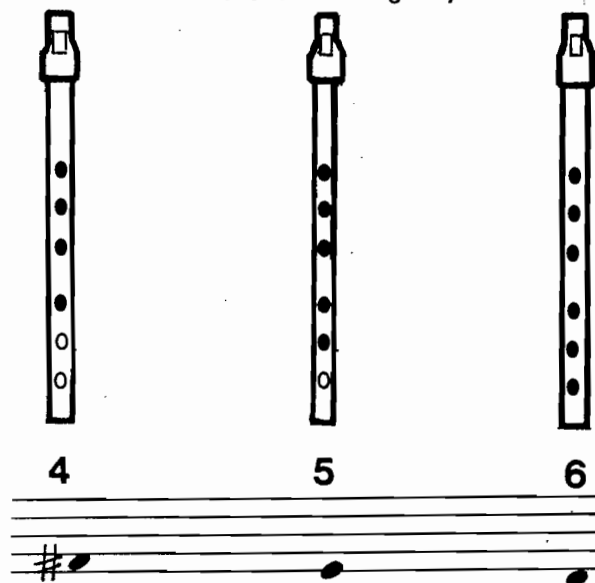
E

E is produced by covering the 5th hole with the 2nd finger of the RH keeping all the notes above it covered as before.

TO PLAY

D

Now cover the 6th hole with the 3rd finger of the RH keeping all the holes above it covered also. This will give you D.



TO PLAY

C

C or C natural is played by covering the 2nd and 3rd holes with 2nd and 3rd fingers of LH (C natural occurs in tunes in the key of G:- those which have one sharp (#) at the beginning .)

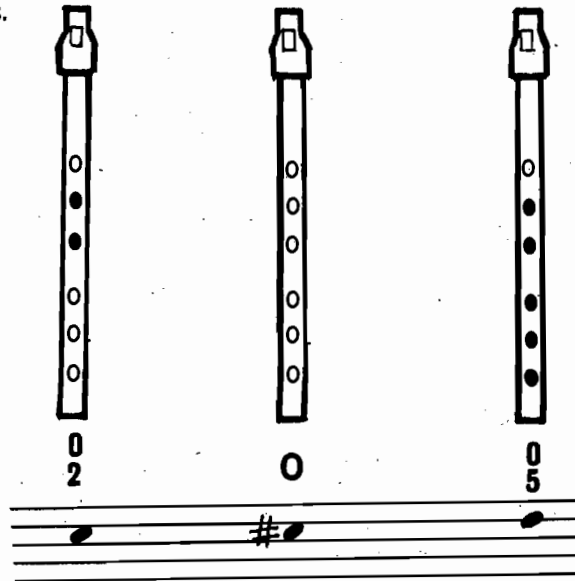
TO PLAY

C#

C sharp is played with all the finger holes uncovered. (This note occurs in tunes in the key of D:- those with 2 sharps at the beginning.)

TO PLAY
/HIGH **D**

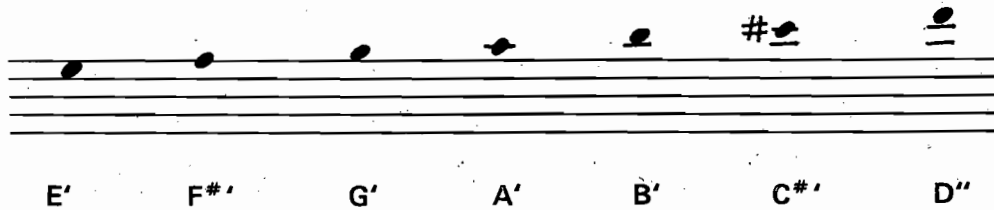
High D is obtained by covering all holes except the top one with the correct fingers.



These notes, D to high D, are the 1st octave.

2nd OCTAVE

The second octave is obtained by using the same fingering as the first octave but blowing harder. Listen to the tape again and play the notes from high E to top D.



Deus Meus Adiuva Me

Musical score for 'Deus Meus Adiuva Me' in G major, 3/4 time. The score consists of three staves: Treble Clef, F# Major, and Bass Clef. The melody is written in the Treble Clef staff, and the accompaniment is split between the F# Major and Bass Clef staves. The piece concludes with a double bar line.

5 5 5 6 5 4 3 4 5 1 1 2 3 4 5
4 3 4 5 1 1 1 2 1 2 3 4 5 4 3 4 5 5
5 6 5 4 3 4 5

Eileen Aroon

Musical score for 'Eileen Aroon' in G major, 3/4 time. The score consists of three staves: Treble Clef, F# Major, and Bass Clef. The melody is written in the Treble Clef staff, and the accompaniment is split between the F# Major and Bass Clef staves. The piece concludes with a double bar line.

6 5 4 3 2 1 6 5 4 3 1 1 1
0 2 5 5 1 1 2 3 5 6 0 5 0 1 2 3
3 2 1 6 5 4 3

The Dawning of the Day

Musical score for 'The Dawning of the Day' in G major, common time. The score consists of five staves: Treble Clef, F# Major, Bass Clef, F# Major, and Bass Clef. The melody is written in the Treble Clef staff, and the accompaniment is split between the F# Major and Bass Clef staves. The piece concludes with a double bar line.

6 5 4 4 4 5 4 2 2 1 2 4 6 5 6 6
6 2 1 2 1 0 5 4 5 6 4 3 2 4 0 5 4
5 2 1 2 1 0 5 4 5 6 4 3 2 4 0 5 4
5 6 5 4 4 4 5 4 2 2 1 2 4 6 5 6 6 6

I Know Where I'm Going

Musical score for "I Know Where I'm Going" in G major, 2/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the melody with fingerings: 3 3 2 1 3 1 1 1 0 1 2 0 0 0 0. The bass staff contains the accompaniment with fingerings: 3 4 3 2 1 0 2 1 1 2.

Banna Strand

Musical score for "Banna Strand" in G major, 6/8 time. The score consists of three staves: a treble clef staff and two bass clef staves. The treble staff contains the melody with fingerings: 2 3 4 6 5 4 3 2 4 3 4 6 6 6 2 1. The first bass staff contains the accompaniment with fingerings: 0 2 1 2 2 0 5 2 2 4 3 3 2 1 2 2 1 0 2 1 2 2 0 0 2 4. The second bass staff contains the accompaniment with fingerings: 3 3 2 1 2 4 2 3 4 6 5 4 3 2 4 3 4 6 6 6.

Bog Braon don tSeanduine

Musical score for "Bog Braon don tSeanduine" in G major, 3/4 time. The score consists of five staves: a treble clef staff and four bass clef staves. The treble staff contains the melody with fingerings: 6 4 2 3 2 4 2 4 5 5 6 4 2. The first bass staff contains the accompaniment with fingerings: 3 1 2 4 5 6 6 2 2 0 5 2 4 6 3 3 2 2. The second bass staff contains the accompaniment with fingerings: 4 4 2 4 5 5 2 2 0 5 2 4 6 3 3 1. The third bass staff contains the accompaniment with fingerings: 2 4 5 6 6.

Níl sé 'na Lá

Musical score for 'Níl sé 'na Lá' in G major, 3/4 time. The score consists of two staves. The first staff is the treble clef and the second is the bass clef. Fingerings are indicated by numbers 0-6 below the notes. The piece ends with a double bar line.

Treble clef: 6 4 2 2 1 0 5 6 4 2 4 3 4 4 5 6 4

Bass clef: 2 2 1 0 5 6 4 2 4 5 4 5 6

Príosún Chluain Meala

Musical score for 'Príosún Chluain Meala' in G major, 3/4 time. The score consists of four staves. The first staff is the treble clef and the next three are bass clefs. Fingerings are indicated by numbers 0-6 below the notes. The piece ends with a double bar line.

Treble clef: 6 5 4 3 3 2 3 4 6 6 5 4 3 4 3 2 1 2 6 5 4

Bass clef 1: 3 3 2 3 4 0 5 0 0 1 3 4 3 2 3 1 2 5 5 1

Bass clef 2: 0 0 2 5 1 2 3 4 6 3 1 2 6 5 4 3 2 1 2 0 0 0 0 1

Bass clef 3: 0 2 5 1 2 3 4 6 3 1 2 6 5 4 3 2 1 2 5 5 0 0 2 5

Bass clef 4: 1 3 4 3 2 3

Mo Ghile Mear

Musical score for 'Mo Ghile Mear' in G major, common time. The score consists of four staves. The first staff is the treble clef and the next three are bass clefs. Fingerings are indicated by numbers 0-6 below the notes. The piece ends with a double bar line.

Treble clef: 6 6 6 5 3 2 1 0 2 1 2 1 2 3 5 6

Bass clef 1: 3 4 5 6 3 2 1 2 0 5 5 5 1 2 3 3

Bass clef 2: 1 0 0 1 2 3 3 2 1 0 0 1 2 3 2

Bass clef 3: 1 0 0 1 2 3 3 2 1 0 5 5 1 2 3 6

Cailín na Gruaige Doinne

Musical score for 'Cailín na Gruaige Doinne' in G major, 3/4 time. The score consists of four staves of music with guitar fret numbers written below the notes.

Staff 1: 6 5 4 3 2 4 0 5 0 2 1 5 5 2 3

Staff 2: 4 3 5 6 6 0 5 0 5 5' 0 5' 0 5 0 2 1 5

Staff 3: 5 2 3 4 3 5 6 6 6 5 4 3 2 4 0 5 0 2

Staff 4: 1 5 5 2 3 4 3 5 6 6

Enniskillen Dragoons

Musical score for 'Enniskillen Dragoons' in G major, common time. The score consists of three staves of music with guitar fret numbers written below the notes.

Staff 1: 2 4 6 5 4 3 5 2 3 5 6 6 6 2

Staff 2: 0 5 1 5 0 2 1 3 5 4 3 2 2 1 0 0 5 1 5 0 2 1 3

Staff 3: 5 4 3 2 3 5 6 5 4 3 5 2 3 5 6 6 6

The Bard of Armagh

Musical score for 'The Bard of Armagh' in G major, 3/4 time. The score consists of four staves of music with guitar fret numbers written below the notes.

Staff 1: 6 0 0 2 1 0 0 5 0 2 1 3 2 4 5 6 3 6 5 4

Staff 2: 3 4 3 2 0 0 1 3 2 1 0 2 1 0 0 0 2 1

Staff 3: 0 0 0 1 3 2 4 5 6 6 3 4 3 2 0 0

Staff 4: 1 3 2 3

Bheir Mé Ó

Musical notation for 'Bheir Mé Ó' in G major, 3/4 time. The piece consists of two staves. The first staff is the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is the bass clef with a key signature of one sharp (F#). Fingerings are indicated by numbers 1-5 and 0 for natural. The piece ends with a double bar line.

Roddy McCorley

Musical notation for 'Roddy McCorley' in G major, common time (C). The piece consists of four staves. The first staff is the treble clef with a key signature of one sharp (F#) and a common time signature. The second and third staves are the bass clef with a key signature of one sharp (F#). Fingerings are indicated by numbers 1-5 and 0 for natural. The piece ends with a double bar line.

My Singing Bird

Musical notation for 'My Singing Bird' in G major, common time (C). The piece consists of three staves. The first staff is the treble clef with a key signature of one sharp (F#) and a common time signature. The second and third staves are the bass clef with a key signature of one sharp (F#). Fingerings are indicated by numbers 1-5 and 0 for natural. The piece ends with a double bar line.

Tipperary So Far Away

Musical score for 'Tipperary So Far Away' in G major, 6/8 time. The score consists of five staves. The first staff is the melody, and the following four staves are accompaniment. Fingerings are indicated by numbers 0-5 below the notes.

Fingering for the first staff: 2 0 5 0 0 5 6 4 2 0 1 2 5 4 3 4 5 6 6 6 0 0

Fingering for the second staff: 5' 5' 2 0 5' 0 5 5 0 1 2 1 2 3 4 3 2 0 5 5' 5' 2 0 5'

Fingering for the third staff: 0 0 0 1 2 1 2 3 4 3 2 1 0 0 0 0 6 4 2

Fingering for the fourth staff: 5 5 0 1 2 1 2 3 4 3 2 1 0 5 0 5 6 4 2

Fingering for the fifth staff: 0 1 2 5 4 3 4 5 6 6 6

Suantraí na Maighdine

Musical score for 'Suantraí na Maighdine' in G major, 3/4 time. The score consists of five staves. The first staff is the melody, and the following four staves are accompaniment. Fingerings are indicated by numbers 0-5 below the notes.

Fingering for the first staff: 5 1 2 3 4 5 4 3 4 5 5 4 3 2 3 4

Fingering for the second staff: 5 1 0 0 5' 0 5 0 1 2 3 2 2 1 0 0

Fingering for the third staff: 5' 0 5 0 1 2 3 2 2 2 1 2 3 2 3 4 3 2

Fingering for the fourth staff: 5' 5 0 1 2 3 2 2 2 1 2 3 2 3 4 3 2

Fingering for the fifth staff: 1 5 4 3 2 3 4 5

The Battle of Aughrim

1 2 3 4 5 4 3 2 1 2 3 4 5 2 3 4 2 0 5 2 1 2 1 0 5
 1 2 3 4 5 4 3 2 1 2 3 4 5 2 3 4 2 0 5 2 4 5 5
 4' 5' 5' 5' 0 1 2 5 2 1 2 0 5 2 1 2 1 0 0 5 5'
 4' 5' 5' 5' 0 1 2 5 1 2 3 4 2 5 2 4 5 5

Spancil Hill

0 5 0 1 5 1 1 2 4 6 5 4 2 4 5 5
 5 4 2 1 5' 5' 4' 5' 5 1 0 5 5' 5 0 1
 2 2 1 5' 5' 4' 5' 5 1 0 5 5' 5 0 1 2
 0 5 0 1 5 1 1 2 4 6 5 4 2 4 5 5 5

The Bold Fenian Men

6 3 3 3 4 3 2 2 2 4 6 1 2 1 0 0 2 2 3 2 3 4 5

6 3 3 3 4 3 2 2 2 4 6 1 2 1 0 0 2 2 3 2 4 3

0 5 0 5 0 5 1 2 3 1 3 5 6 0 5 0 5 0 5 1 2 3 4 3 2 6

6 3 3 3 4 3 2 2 2 4 6 1 2 1 0 0 2 2 3 2 4 3

The Irish Rover

4 5 6 4 3 2 0 5 5 5 2 0 5 2 1 2 1 2 4 3 4 5

O'Donnell Abu

Musical score for "O'Donnell Abu" in G major (one sharp) and common time (C). The score consists of four staves. The first staff is the treble clef, and the other three are bass clefs. The melody is primarily eighth and sixteenth notes, with some quarter notes. The piece concludes with a double bar line.

The Boys of Wexford

Musical score for "The Boys of Wexford" in G major (one sharp) and common time (C). The score consists of four staves. The first staff is the treble clef, and the other three are bass clefs. The melody is primarily eighth and sixteenth notes, with some quarter notes. The piece concludes with a double bar line.

The Jackets Green

Musical score for 'The Jackets Green' in G major (one sharp) and common time (C). The score consists of four staves. The first staff is the treble clef melody. The second, third, and fourth staves are bass clef accompaniment. The melody features a mix of eighth and sixteenth notes, with some dotted rhythms. The piece concludes with a double bar line.

Kelly from Killanne

Musical score for 'Kelly from Killanne' in G major (one sharp) and common time (C). The score consists of three staves. The first staff is the treble clef melody. The second and third staves are bass clef accompaniment. The melody is primarily composed of eighth notes. The piece concludes with a double bar line.

An tSeanbhean Bhocht

Musical score for 'An tSeanbhean Bhocht'. The score is written on three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are in alto and bass clefs respectively, both with a key signature of one sharp (F#). The music consists of a single melodic line with eighth and sixteenth notes.

Éiníní

Musical score for 'Éiníní'. The score is written on three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second and third staves are in alto and bass clefs respectively, both with a key signature of one sharp (F#). The music consists of a single melodic line with eighth and sixteenth notes.

Seán Ó Dí

Musical score for 'Seán Ó Dí'. The score is written on four staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The second, third, and fourth staves are in alto, tenor, and bass clefs respectively, all with a key signature of two sharps (F# and C#). The music consists of a single melodic line with eighth and sixteenth notes, including a triplet in the first staff and another triplet in the third staff.

Éamonn a' Chnoic

Musical score for *Éamonn a' Chnoic*. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five staves of music. The melody is primarily composed of eighth and sixteenth notes, with some quarter notes and rests. The piece concludes with a double bar line.

Billy Byrne of Ballymanus

Musical score for *Billy Byrne of Ballymanus*. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The melody is primarily composed of eighth and sixteenth notes, with some quarter notes and rests. The piece concludes with a double bar line.

Wrap the Green Flag

Musical score for 'Wrap the Green Flag' in G major (one sharp) and common time (C). The score consists of four staves. The first staff is in treble clef, and the remaining three are in bass clef. The melody is primarily composed of quarter and eighth notes, with some dotted rhythms.

Clare's Dragoons

Musical score for 'Clare's Dragoons' in G major (one sharp) and common time (C). The score consists of four staves. The first staff is in treble clef, and the remaining three are in bass clef. The melody is primarily composed of quarter and eighth notes. Fingerings are indicated by numbers 1-5 below the notes in the first staff.

2 4 2 2 1 5 5 2 4 2 2

An Drúcht Ceoidh

Musical score for 'An Drúcht Ceoidh'. The score consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are in alto clef with a key signature of one sharp (F#). The music is written in a single melodic line across the three staves, featuring a mix of eighth and sixteenth notes.

Step Together

Musical score for 'Step Together'. The score consists of five staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The second, third, fourth, and fifth staves are in alto clef with a key signature of two sharps (F# and C#). The music is written in a single melodic line across the five staves, featuring a mix of eighth and sixteenth notes.

The Star of the Co. Down



The Croppy Boy

Musical score for 'The Croppy Boy'. The score consists of three staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The second and third staves are in alto clef with a key signature of two sharps. The melody is written in a simple, folk-like style with quarter and eighth notes.

A Nation Once Again

Musical score for 'A Nation Once Again'. The score consists of six staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The second through sixth staves are in alto clef with a key signature of two sharps. The melody is written in a simple, folk-like style with quarter and eighth notes.

Rosc Catha na Mumhan

Musical score for 'Rosc Catha na Mumhan' in G major (one sharp) and common time (C). The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with a repeat sign and first/second endings. The second staff continues the melody with first and second endings marked '1' and '2'. The third and fourth staves provide a bass line accompaniment.

The Mountains of Pomeroy

Musical score for 'The Mountains of Pomeroy' in G major (one sharp) and common time (C). The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line. The second, third, and fourth staves provide a bass line accompaniment.

The Three Flowers

Musical score for 'The Three Flowers' in G major and common time. The score consists of four staves. The first staff is the treble clef melody. The second and third staves are the right-hand accompaniment, and the fourth staff is the left-hand accompaniment. The piece features a simple, folk-like melody with a steady accompaniment.

Who Fears to Speak ?

Musical score for 'Who Fears to Speak ?' in G major and common time. The score consists of four staves. The first staff is the treble clef melody. The second and third staves are the right-hand accompaniment, and the fourth staff is the left-hand accompaniment. The melody is more expressive than the first piece, with some slurs and dynamic markings.

O'Neill's March



Musical score for O'Neill's March, featuring five staves of music in G major and common time. The first staff is the treble clef melody. The second staff is the alto clef accompaniment. The third staff is the bass clef accompaniment. The fourth and fifth staves are additional accompaniment parts. The music consists of a series of eighth and sixteenth notes, with some triplets and rests.

SIX POLKAS

Out on the Ice



Musical score for Out on the Ice, featuring four staves of music in G major and 2/4 time. The first staff is the treble clef melody. The second staff is the alto clef accompaniment. The third staff is the bass clef accompaniment. The fourth staff is an additional accompaniment part. The music consists of a series of eighth and sixteenth notes, with some triplets and rests.

Britches Full of Stitches

Musical score for 'Britches Full of Stitches' in G major (one sharp) and 2/4 time. The score consists of three staves. The first staff is the treble clef melody. The second and third staves are bass clef accompaniment. The piece features a repeating rhythmic pattern of eighth and sixteenth notes.

Kerry Polka

Musical score for 'Kerry Polka' in G major (one sharp) and 2/4 time. The score consists of three staves. The first staff is the treble clef melody. The second and third staves are bass clef accompaniment. The piece features a repeating rhythmic pattern of eighth and sixteenth notes.

Ryan's Polka

Musical score for 'Ryan's Polka' in G major (one sharp) and 2/4 time. The score consists of three staves. The first staff is the treble clef melody. The second and third staves are bass clef accompaniment. The piece features a repeating rhythmic pattern of eighth and sixteenth notes. The second staff includes first and second endings, marked with '1' and '2' above the notes.

Maggie in the Wood

Musical score for 'Maggie in the Wood' in G major (one sharp) and 2/4 time. The score consists of four staves. The first staff is the melody. The second staff contains a first ending (marked '1') and a second ending (marked '2'). The third and fourth staves provide accompaniment.

St. Mary's Polka

Musical score for 'St. Mary's Polka' in G major (one sharp) and 2/4 time. The score consists of four staves. The first staff is the melody. The second and third staves provide accompaniment. The fourth staff contains the final ending.

Amhrán na bhFiann

The image displays a musical score for the Irish song 'Amhrán na bhFiann'. The score is written on ten staves, each beginning with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some rests and a final double bar line at the end of the tenth staff. The notation is clear and legible, typical of a printed sheet music score.

