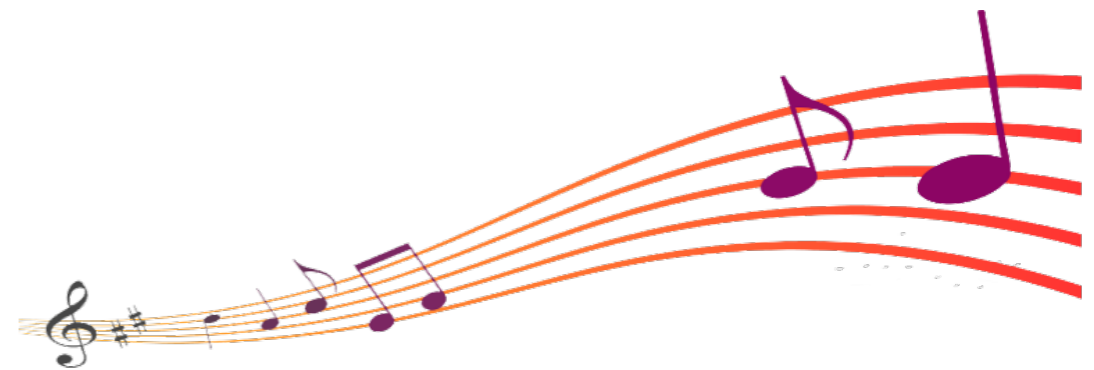


# **SETS, SOLOS and SNIPPETS 1**

**BOOK LAUNCH  
SESSION TUNES**



**FEB. 9th @ 7.30pm  
CRAOBH CHUALANN  
sa Chultúrlann**

# FÁILTE!

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Welcome to the tune and lyrics booklet for the launch of Ann Trainor's **Sets, Solos and Snippets 1**, written for and published by Craobh Chualann. The primary objective of the book was to help facilitate the development of a basic common repertoire throughout the branch, so all members could participate more fully in branch and other sessions, so it is more than fitting to launch it by playing some session tunes from the book!

Alongside that, we are extremely honoured to have performances from our very special guest, the world-renowned **Moya Brennan**, the voice of Clannad and First Lady of Celtic music. Accompanied by her daughter and son, Aisling and Paul Jarvis, Moya will entertain us with some of her best known and loved material. She has also very kindly invited us to join in singing and playing at specific times throughout the evening, and her band will of course join us in playing session tunes from the book.

Both Moya and I are very keen for all members, regardless of level, to be able to participate, and to that end, tunes will be played at various paces, with something to suit everyone's ability at some stage, be they beginner, improver or more advanced.

It is an amazing opportunity to play with an artist of Moya's calibre, so do make full use of this booklet in advance, as it contains all the preparation material you'll need. Where accompanying her vocally on specific tunes, or in musical interludes in a given song, we would just ask you to be mindful of her instructions and timing. Her cues will be obvious, so you can relax and enjoy the active participation.

Given time restraints, the program is by necessity subject to change on the night, but the tunes we envisage playing are given here in both staff and ABC notation. Each has a named hyperlink - simply double-click on the link in the **online version** and it will take you to the Soundslice website, where you can set the tempo to a pace that suits you, to practise along with the notation. YouTube links are included for the songs as well, so that you can familiarise yourself with Moya's usual arrangements. It is noted in the booklet where we will play any song in a more accessible key than the recording.

We look forward to a wonderful evening of both listening to and playing music together. In the meantime, happy practising!

Ann

## TUNES and LYRICS TO KNOW

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1. **SONG CHORUS:** Siúil, a rún
2. **AIR:** An Ghaoth Aneas / **HORNPIPE:** Off to California / **POLKA** The Kerry [SLOW PACE]
3. **SLIDES:**The Road to Lisdoonvarna / The Brosna [MEDIUM PACE]
4. **SONG CHORUS:** Buachaill ón Éirne [SLOW PACE]
5. **CAROLAN TUNE:** Eleanor Plunkett [SLOW PACE]
6. **JIGS:** Sliabh Russell / Blarney Pilgrim [FASTER PACE]
7. **SLIP JIG:** The Foxhunter [MEDIUM PACE]
8. **SONG AIR:** Down by the Sally Gardens [SLOW PACE]
9. **HORNPIPES:** The Home Ruler / Kitty's Wedding [MEDIUM PACE]
10. **REELS:** Sporting Paddy / Last Night's Fun [FAST PACE]
11. **SONG/SINGLE JIG:** Téir Abhaile Riú [FAST PACE]

## 1. SIÚIL, A RÚN (Chorus)

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This song is believed to date back to the late 17th century. Following the end of the Williamite War, the 1691 **Treaty of Limerick** allowed for the defeated Jacobite forces to continue to serve King James II in France. These soldiers became known as **The Wild Geese**. The lyrics here depict a woman lamenting the departure of her lover as he embarks on this military career abroad. Each English verse and Irish chorus ends on a slowed down melody, with the words 'Is go dté tú mo mhúirnín slán', meaning 'And may you go safely, my darling', in the hope that he will one day return.

[Siúil, a rún \(Clannad recording\)](#)

### Chorus:

Siúil, siúil, siúil a rún  
Siúil go socair agus siúil go ciúin  
Siúil go doras agus éalaigh liom  
Is go dté tú mo mhúirnín slán

### Phonetics

Shule, shule, shule aroon,  
Shule go suckir oggus shule guh kewn,  
Shule go durrus oggus aylee lum,  
Iss guh jay thoo muh voorneen slawn

## 2. MIXED SET - Slow

### An Ghaoth Aneas [Air] G major (F#)

C\_ | B\_ A G\_ | B\_ C D'\_ | A\_ B A\_ | A\_ C\_ |  
 B\_ A G\_ | E\_ D E\_ | G\_ | G\_ :||  
 D'\_ | G'\_ A' G'\_ | G'\_ F'\_ E'\_ | D'\_ E' D'\_ | D'\_ C\_ |  
 B\_ A G\_ | B\_ C D'\_ | A\_ B A\_ | A\_ D'\_ |  
 G'\_ A' G'\_ | G'\_ F'\_ E'\_ | D'\_ E' D'\_ | D'\_ C\_ |  
 B\_ A G\_ | AC\_ F\_ | G\_ | G\_ ||

### Off to California [Hornpipe 4/4] G major (F#)

def | GFGB AGED | GBD'G' E'\_ d'e'f' | G'F'G'D' E'D'BG | ABAG E\_ def |  
 GFGB AGED | GBD'G' E'\_ d'e'f' | G'F'G'D' E'D'BG | AGEF G\_ :||  
 G'F'E'G' F'E'D'F' | E'D'E'F' E'D'BD' | G'F'G'D' E'D'BG | ABAG E\_ def |  
 GFGB AGED | GBD'G' E'\_ d'e'f' | G'F'G'D' E'D'BG | AGEF G\_ :||

### Kerry Polka (Polka 2/4) D major (F#, C#)

F'A BA | F'A BA | D'\_ E'\_ f' | E'D' BA |  
 F'A BA | F'A BA | D'\_ E'\_ f' | E'D' D'\_ :||  
 F'A' F'E' | E'D' BA | D'\_ E'\_ f' | E'D' BA |  
 F'A' F'E' | E'D' BA | D'\_ E'\_ f' | E'D' D'\_ :||

### An Ghaoth Aneas (The South Wind)

Musical notation for 'An Ghaoth Aneas (The South Wind)'. It consists of four staves of music in G major (one sharp) and 3/4 time. The first staff is the melody, starting with a repeat sign. The second and third staves provide accompaniment, with the second staff including first and second endings. The fourth staff concludes the piece with a double bar line.

### Off to California

Musical notation for 'Off to California'. It consists of four staves of music in G major (one sharp) and 4/4 time. The first staff is the melody, starting with a repeat sign. The second and third staves provide accompaniment, with the second staff including first and second endings. The fourth staff concludes the piece with a double bar line and the instruction 'D.C. al Fine'.

### Peg Ryan's/ Kerry Polka

Musical notation for 'Peg Ryan's/ Kerry Polka'. It consists of three staves of music in D major (two sharps) and 2/4 time. The first staff is the melody, starting with a repeat sign. The second and third staves provide accompaniment. The piece concludes with a double bar line and the instruction 'D.C. al Fine'.

### 3. SLIDES [12/8] - Medium

#### Road to Lisdoonvarna

E dorian (F#, C#)

D |  
 E\_B B\_A B\_C D'\_\_ | F\_A ABA D\_E FED |  
 E\_B B\_A B\_C D'\_\_ | CD'C B\_A B\_E E\_\_ :||  
 E'\_F' G'F'E' D'\_B BCD' | C\_A ABC D'\_B B\_\_ |  
 E'\_F' G'F'E' D'\_B BCD' | CD'C B\_A B\_E E\_\_ :||

#### Road to Lisdoonvarna

#### Brosna Slide

G major (F#)

D\_G G\_A BAB D'\_B | A\_D FED A\_D FED |  
 D\_G G\_A BAB D'\_B | A\_D FED G\_\_ G\_\_ :||  
 G'\_F' E'F'G' F'\_E' D'\_B | C\_B A\_B C\_D' E'\_F' |  
 G'\_F' E'F'G' F'\_E' D'\_B | C\_A F\_A G\_\_ G\_\_ :||

#### Brosna Slide

## 4. BUACHAILL ÓN ÉIRNE - Slow

This traditional love song is sung by a boy from the Erne region. The river is the second longest in Ulster and flows through both Northern Ireland and the Republic, forming part of the border between the two. The lad makes rather effusive claims as to his wealth and standing but it seems in reality that whatever riches he might once have had, he has since lost. In the final verse, he urges the woman not to marry the 'grey old man' who wouldn't be able to give her an heir, but instead to marry a young man - himself, no doubt. You can familiarise yourself with the song here, but note that the recording is in C, whereas we will play in D. Flutes and whistles will need to play an octave higher. Listen out for Moya's lead as to when to play the instrumental.

[Buachaill ón Éirne \(Clannad recording\)](#)

[Buachaill ón Éirne \(soundslice\)](#) D major (F#, C#)

Note: The notes in red are tied notes - simply hold the given note for the combined value (length) of the two notes.

F\_\_ E F\_ | E\_ D\_\_ B, | A,\_\_\_ A, \_ | B,D\_\_ D\_ | **D\_\_\_** | **D\_\_\_** A, \_ |  
 D\_\_ EF | G\_\_\_ FE | A\_\_ A\_ | FD\_\_ F\_ | **E\_\_\_** | **E\_\_\_** A\_ |  
 A\_ F E\_ | D\_\_\_ EF | G\_\_\_ AB | AF\_ D\_ | **E\_\_\_** | **E\_\_\_** DE |  
 F\_\_ EF | E\_ D\_\_ B, | A,\_\_\_ A, \_ | B,D\_\_ D\_ | **D\_\_\_** | **D\_\_\_** ||

Buachaill ón Éirne



## 5. CAROLAN HARP TUNE - Slow

1st time: Moya and band

2nd time: All HARPS join in

3rd time: ALL

[Eleanor Plunkett \(Clannad recording\)](#)

[Eleanor Plunkett \(Soundslice\)](#)

G major (F#). 3/4

GA | B\_ B\_ AG | G\_ G\_ A'G' | E'\_ E'\_ E'D' |  
 B\_ B\_ AG | E\_ A\_\_\_ B | A\_\_\_ :||  
 G'A' | B'\_ A'G' E'D' | E'\_\_\_ E'F' | G'\_\_\_ B'\_ |  
 A'\_ B'A' G'F' | G'\_ A'G' F'E' | D'\_ B\_ D'\_ |  
 E'\_ G'\_ G\_ | B\_\_\_ AG | E\_ A\_ AB |  
 A\_\_\_ :||

Eleanor Plunkett



## 6. JIGS (6/8) - Faster

### Sliabh Russell A dorian (F#)

E'AA BCD' | E'A'F' G'E'D' | E'D'B C\_A | BAG BCD' |  
 E'AA BCD' | E'A'F' G'E'D' | E'D'B C\_A | BAG A \_\_\_ :||  
 E'A'A' E'F'G' | A'G'F' G'E'D' | E'A'A' E'F'G' | F'E'D' E'\_D' |  
 E'A'A' E'F'G' | A'G'F' G'E'D' | E'D'B C\_A | BAG A \_\_\_ :||

### Sliabh Russell

### Blarney Pilgrim D mixolydian (F#, C#)

DED DEG | A\_ ABC | BAG AGE | GEA GED |  
 DED DEG | A\_ ABC | BAG AGE | GED D\_ :||  
 D'E'D' D'BG | AGA BGE | D' ≈ D'BG | ABA GBD' |  
 G'\_E' D'BG | AGA BGE | B\_G AGE | GED D\_ :||  
 EG | A\_D B\_D | A\_D ABC | BAG AGE | GEA GED |  
 A\_D B\_D | A\_D ABC | BAG AGE | GED D\_ :||

### Blarney Pilgrim

## 7. SLIP JIG (9/8) - Medium

### The Foxhunter

D major (F#, C#)

FGF FDF G\_E | FGF FDF E\_D |  
 FGF FDF G\_B | AFD DEF E\_D :||  
 B ≈ BAG FGA | B\_E E\_F G\_B |  
 ABC D'CB ABC | D'\_D DEF E\_D :||  
 F'G'F' F'D'F' G'\_E' | F'G'F' F'D'F' E'\_D' |  
 F'G'F' F'D'F' G'\_B' | A'F'D' D'E'F' E'\_D' :||  
 G'F'E' D'CB AGF | B\_E E\_F G\_B |  
 ABC D'CB ABC | D'\_D DEF E\_D :||

### The Foxhunter Slip Jig

## 8. DOWN BY THE SALLY GARDENS - Slow

### Down by the Sally Gardens

(Clannad recording)

### Down by the Sally Gardens

(Soundslice)

The word *sally* derives from the Gaelic word *saileach*, for willow. These dense gardens were popular places for romantic trysts, as depicted in W.B. Yeats' famous poem, published in 1889. Yeats himself noted that IT was 'an attempt to reconstruct an old song from three lines imperfectly remembered by an old peasant woman in the village of Ballisodare, Sligo, who often sings them to herself'. The most famous musical setting to the poem - the one commonly sung today - was by *Herbert Hughes* in 1909, to the traditional air *The Moorlough Shore / The Maids of Mourne Shore*. Note that the recording is in Bb but we will play in the key of A.

AB | C\_BA B\_CE' | F'\_\_\_ E'\_A'E' | F\_E'C B\_\_A | A\_\_\_\_\_ AB |  
 C\_BA B\_CE' | F'\_\_\_ E'\_A'E' | F\_E'C B\_\_A | A\_\_\_\_\_ E'\_ |  
 A'\_G'E' F'\_A' | G'\_F' E'\_CE' | F\_E'C E'F'AB' | A'\_\_\_\_\_ AB |  
 C\_BA B\_CE' | F'\_\_\_ E'\_A'E' | F\_E'C B\_\_A | A\_\_\_\_\_ ||

### Down by the Sally Gardens

Down by the sally gardens my love and I did meet  
 She passed by the sally gardens with little snow-white feet  
 She bid me to take love easy, as the leaves grow on the trees  
 But I, being young and foolish, with her would not agree.



## 9. HORNPIPES (4/4) - Medium

### Homeruler D major (F#, C#)

D\_FA D\_FA | D'F'E'D' B\_D'B |  
 A\_AB AFDE | fed ED B,DA,B, |  
 D\_FA D\_FA | D'F'E'D' B\_D'B |  
 A\_AB AFEG | F\_D\_ D\_ :||  
 AD'D'C D'E'F'G' | A'F'B'F' A'F'E'D' |  
 E'F'E'D' BAFA | F'D'E'D' BD'A\_ |  
 AD'D'C D'E'F'G' | A'F'B'F' A'F'E'D' |  
 E'F'E'D' BAD'B | AFEF D\_ :||

### Kitty's Wedding D major (F#, C#)

F'E' | D'\_BD' A\_FA | BAFA D\_ED |  
 B,DA,B, DFBF | AFEF E\_F'E' |  
 D'\_BD' A\_FA | BAFA D\_ED |  
 B,DA,B, DFBF | AFEF D\_ :||  
 F'G' | A'F'E'D' B'A'F'D' | AD'F'D' E'D'BD' |  
 DFAD' FAD'E' | F'D'G'F' E'\_F'G' |  
 A'F'E'D' B'A'F'D' | AD'F'D' E'D'BD' |  
 DFAD' FAD'F' | E'ABC D'\_ :||

### The Homeruler

### Kitty's Wedding

## 10. SINGLE REELS [4/4] - Fast

### Sporting Paddy A dorian (F#)

EAaaa GABG | EAAF G\_ED |  
 EAaaa GABD' | E'D'G'E' D'BAG |  
 EAaaa GABG | EAAF G\_ED |  
 EAaaa GABD' | E'D'G'E' D'\_E'F' ||  
 G'E'e'e'e' G'E'D'E' | G'E'e'e'e' A'\_B'A' |  
 G'E'e'e'e' G'E'D'G' | E'D'G'E' D'\_E'F' |  
 G'\_F'G' E'D'BD' | G'E'e'e'e' A'\_G'A' |  
 b'a'g'A'F' G'E'D'G' | \*E'D'G'E' D'BAG ||

\* Final Bar variation to link to next tune:  
 | E'D'G'E' D'\_\_B ||

### Last Night's Fun D major (F#, C#)

ADfed A\_\_B | ADfed EFGB |  
 ADfed A\_BD' | E'G'F'E' D'BBD' |  
 ADfed A\_\_B | ADfed EFGB |  
 ADfed A\_BD' | E'G'F'E' D'BAB ||  
 D'F'f'f'f' A'F'f'f'f' | D'E'F'D' E'G'F'E' |  
 D'F'f'f'f' A'F'f'f'f' | E'G'F'E' D'BAB |  
 D'F'f'f'f' A'F'F'E | D'E'F'D' E'\_F'G' |  
 A'F'B'F' A'F'E'G' | F'E'D'C BCD'B ||  
 Coda | AD fed A \_\_\_\_ ||

### Sporting Paddy

Musical notation for 'Sporting Paddy' in A Dorian (F#) 4/4 time. The score consists of five staves. The first staff shows the melody. The second staff has a first ending (1.) and a second ending (2.). The third and fourth staves continue the melody with various rhythmic patterns. The fifth staff ends with a 'D.C. al Fine' instruction.

### Last Night's Fun

Musical notation for 'Last Night's Fun' in D major (F#, C#) 4/4 time. The score consists of five staves. The first staff shows the melody. The second staff has a first ending (1.) and a second ending (2.). The third and fourth staves continue the melody with various rhythmic patterns. The fifth staff ends with a 'D.C. al Fine' instruction and a final cadence.

# 11. Teidhir abhaile riú!

This is a favourite finale at any Clannad or Moya gig! The melody itself is essentially a Single Jig in its own right. It goes by many a name but Capt. O'Neill included it in his 1907 *Dance Music of Ireland* as *Behind the Bush in the Garden*. Both melody and song are believed to date back to at least the 19th century but possibly as early as the 1700s.

Known as 'a matchmaking song' in our folk tradition, the lyrics centre around a woman called Mary being told to go home and stay home because her match has been made with a piper. It seems she is unwilling to comply, and the back and forth of 'Tá do mhargadh (déanta)' - your match is made - and her contradictory 'Níl mo mhargadh (déanta)' depicts the argument between herself and her father, no doubt, given the patriarchal society of the day.

Addressing someone in Irish in the correct grammatical form puts a *séimhiú* (an aspiration or lenition added after the first consonant), therefore 'Mary' changes to 'Mhary' Here it is pronounced 'Vary', indicating a Munster (or possibly Connaught) dialect, seeing as in Donegal or Ulster Irish 'mh' would sound like a 'w' rather than a 'v'. That said, Moya and Clannad pronounce both 'téir' (go) and 'mhargadh' (match) in their own dialect so they sound like 'chair' and 'war-goo' respectively, as opposed to the more standard 'tare' and 'war-geh'. Note that the 'war' syllable here rhymes with 'mar' or 'bar' in all cases!

### Curfá: (chorus)

Téir abhaile riú  
Téir abhaile riú  
Téir abhaile riú Mhary  
Téir abhaile is fan sa bhaile  
Mar tá do mhargadh déanta.

### Phonetics:

Chair a-wal-yeh roo  
Chair a-wal-yeh roo  
Chair a-wal-yeh roo, Vary  
Chair a-wal-yeh iss fon sah wal-yeh  
Mar thaw thuh ('th' as in 'there') war-goo jen-tha ('th' as in 'thus')

[Teidhir \(Téir\) Abhaile Riú](#) (Clannad recording)

[Téir abhaile riú \(Soundslice\)](#)

The notation below shows the full chorus (the A part of the jig), though it is usually played by the band without the repeat as an introduction. Watch out for cues from Moya as to when to join in, although it is quite likely to be a similar arrangement to the video recording above.

F' | G'\_E' E'D'B | G'F'G' E'D'B | D'\_\_ D'\_B | D'E'D' B\_D' |  
E'\_E' G'\_A' | B'\_B' B'\_A' | G'\_E' F'E'D' | E'\_\_ E'\_ :||

### Téir abhaile riú



**MAR FHOCAI SCOIR.....**

**A huge THANK YOU to the committee for enthusiastically believing in this project and especially for all the hard work that will go into making the launch night happen.**

**SPECIAL THANKS to Moya, Aisling, and Paul for giving of their precious time and talents, and in particular for allowing us to share in creating beautiful music together. They will surely leave us with wonderful memories of the night.**

**And lastly, we hope to see you all on Feb. 9th, gathering at 7.15pm for a 7.30pm start. And do buy our (not-for-profit) book! It contains the tunes you'll be hearing us play over the coming years in the branch - and plenty more besides!**

**CRAOBH CHUALANN**

