

Page 93/4, Hornpipe Set 8: McMahon's & The Ballyoran

McMahon's:

McMahon's should be first, as per the Joe Burke and Charlie Lennon recording.

Bar 1 in *The Hidden Ireland* is DGBG CABG, but is more popularly played and recorded as DGBG **CGBG**.

B part, Bar 1 should read: **A'G'E'F'**

B part, Bar 3, the triplet should read: **ba#b**

Missing info:

It has been suggested that Brian posthumously found this tune amongst Seán's papers and naturally just assumed it to be his dad's original work. In fact, *The Hidden Fermanagh* (2003) erroneously attributes its authorship to James McMahon, a Fermanagh flute player. However, the Rev. John Quinn*, who recorded and subsequently named a vast amount of Seán's

tunes, clearly cites *McMahon's* as one of his friend's early compositions. At that stage, the fiddler himself had not given titles to his work and several tunes had simply acquired names associated with musicians or céilí bands - *McMahon's* and *The Killimor* being cases in point. The naming process was only definitively settled with the publication of *The Hidden Ireland*.

* **Rev. John Quinn** is the priest's correct name and not Fr. Lyons, as originally stated on Page 94.

The Ballyoran:

Bar 4 should read: cba**BG** ADFA

Bar 7 should read: D'G'g'f'g' **F'G'a'g'f'**

Bars 8 and 24 (final notes in parts A and C) should read: **G'**

Page 117: Around the Fairy Fort & The New Broom (missing info)

Vincent (cf. Page 13) named the first tune after an old fairy fort near his home in Bullaun, Co Galway. The second was composed for a widower friend of his who was getting remarried and loved barndances. The broom - or more specifically the ancient tradition of literally **jumping the broom** - symbolised a wedding ceremony in both Roma and Celtic communities, dating as far back as pre-Christian times. It remained a custom in Wales until the

mid-19th century and even into the early 20th century in the more remote Hebridean isles. Settlers brought the tradition to the States, where it was readily adopted by the black slave community. It became a particularly popular praxis after it was featured in the 1977 cult TV series *Roots*, symbolising the marriage of the protagonist, Kunta Kinte, and Belle. Nowadays, it is often used symbolically as an add-on to a legal wedding ceremony.

Page 144, Waltz 6: Tom Bhetty's

B part, Bars 5 & 6 should include an underscore after the first note: **D' ____ E'D' _ | B ____ AB _**

i.e. longer crotchet notes, not quavers

Page 169, Craobh Composition 1: Ceol na Cruite

A Part, Bars 3 & 7 should have **standard B** notes, not high B'

Page 181, Craobh Compositions 11: Canadian Wake

Repeated Bar 7, marked [2], in both A and B parts, should read: **fedD'E' F'A'AB**

Page 182, Craobh Compositions 12: The Lachine Rapids

The key signature should read: **E aeolian / minor (F#)** i.e. **the C is natural**