

SHEEBEG AND SHEEMORE

Irish

O'Carolan

Carolan -- the life, times, and music of an Irish harper, by Donal O'Sullivan, 1958, describes Sheebag and Sheemore as hills topped by ancient ruins, rumored to be fairy castles under which were entombed heroes from a battle between two rival kingdoms. The story goes that O'Carolan heard this legend from his first patron, a Mr. Reynolds, himself a harper and poet who lived near these hills. He suggested O'Carolan try his hand at composition, and the result was this tune. It is said to be similar to older melodies known as *The Cuckoo*, or *The Bonny Cuckoo*. It is variously spelled, including *Sidh Beag Agus Sidh Mor*. A dance by Gail Tickner called *The Bonny Cuckoo* appeared with a tune of the same name in *CDSS News # 69*, March/April 1986. Widely recorded, including *Swallowtail* (Rooster Records); and by Tony Elman on *Shakin' Down the Acorns* (Acorn Music).

THE YEAR OF JUBILO

Oldtime Tradition

Arr. by S. J. Hawley

The musical score consists of six staves of music in the key of D major (two sharps) and 4/4 time. The notes are written in a treble clef. The chords are indicated by letters: D, A, G, and flam. The score includes first and second endings, marked with '1.' and '2.' above the staff lines. The first ending is marked with a double bar line and repeat dots. The second ending is marked with a double bar line and repeat dots. The word 'flam' is written below the final staff.

D

A D

A 1. D 2. D

G D

A D

A 1. D 2. D flam

SCOTLAND THE BRAVE

Arr. by S. J. Hawley

Scots Traditional March

D

G D



A

D



G

D

1.

A

D

2.

A

D



A

D

A



G

A

D



G

D

1.

A

D

2.

A

D



The Moon and Seven Stars

The musical score consists of four staves of music in G major (one sharp). The first staff has chords D, G, D, G, A. The second staff has chords D, G, D, G, 1. A D, 2. A D. The third staff has chords A, D, A, D, E, A. The fourth staff has chords G, D, G, D, G, 1. A D, 2. A D. The music is written in a treble clef with a key signature of one sharp (F#).

Contra dancing is connection — to your inner self, to your partner, to the musicians and caller, to all the dancers in the hall moving in synchrony with the calls and the music, to the other dance communities across the country, each with their own version of this Saturday night, and to the 200 or so years of tradition of this music and dance.



PORTLAND DANCER