

This book belongs to ..... School.....

Feddan Mooar  
Manx Music for Flute  
*Kiaull Manninagh son Feddan Mooar*

Produced for Culture Vannin in conjunction with the Isle of Man Music Service  
by Breesha Maddrell 2014

## Bwooise da—thanks to:

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The IOM Music Service for embracing Manx music

Chloe Woolley for proof-reading

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[www.culturevannin.im](http://www.culturevannin.im)

# Welcome to *Feddan Mooar*!

*Feddan Mooar* is an introduction to Manx music for the flute, and contains solo pieces, duets, and pieces for groups so that you can play with your friends. The book is graded from beginner, through red and blue badges and up to Grade 3, and also contains pieces which may be played in the Isle of Man Music Service graded exams.

☆ The star symbol next to a part means that this part is suitable for you to play at this stage in the book.

You can always go back and play the other parts as you progress.



The keyboard symbol means that a piano part for this piece is available in the teacher's book.

The pieces with piano parts are the most suitable for the grade exams.

'Keim' means 'grade' or 'stage' and is typically followed by a number in Manx:

1 = nane (pronounced 'nairn')

2 = jees (pronounced with a strong j as (d)jeess')

3 = tree (pronounced as in the English word 'tree')

## Have fun playing!

# Arrane QueeYL Níeuee

Spinning wheel Song

Manx trad

☆

☆

This is the song which accompanies the story of 'The Lazy Wife' in *Manx Fairy Tales* where a giant is outwitted by a clever woman—she makes him do all of the spinning for her!

# Arrane Ben-vlieaun

Milking Song

Manx trad

5

10

15

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of three systems of music. Each system has a vocal line (marked with a star) and a piano accompaniment line. The first system contains measures 1-7, the second system contains measures 8-14, and the third system contains measures 15-21. The piano accompaniment features a consistent eighth-note rhythmic pattern. The vocal line consists of dotted half notes. The score ends with a double bar line in the final measure of the third system.

## Car ny Rankee

Manx trad

☆

5

☆

10

☆

15

Car ny Rankee is a popular dance tune.  
Make sure that you keep a strong beat—this is how the dancers stay in time!

20

☆

25

☆

30

☆

# Bee dty host

Hush

Manx trad adapted Breesha Maddrell

☆ *gently*

☆ *10* *15*

This is a version of a lullaby to the Baby Jesus, sung by the virgin Mary.  
Think about how you can play it in a way that would encourage a baby to fall asleep.



# JIARG-RED

## Cree

Heart

Breesha Maddrell

Musical notation for 'Cree Heart' in 3/4 time. The melody consists of two staves. The first staff contains measures 1 through 8, with a measure rest of 5 measures indicated above the staff. The second staff contains measures 9 through 16, with measure rests of 10 and 15 measures indicated above the staff. The melody is written in treble clef with a key signature of one flat (Bb).

## Skibbag as lheim

Hop, skip and jump

Breesha Maddrell

Musical notation for 'Skibbag as lheim' in 4/4 time. The melody consists of two staves. The first staff contains measures 1 through 8. The second staff contains measures 9 through 16, with a measure rest of 5 measures indicated above the staff. The melody is written in treble clef with a key signature of one flat (Bb).

## JIARG-RED

Nalbin  
Scotland

Breesha Maddrell

☆

5

☆

Scotland is the closest country to the Isle of Man and we have had links with it throughout history.  
Musically, we share some of the same material, especially fiddle tunes.

## JIARG-RED

## Arrane y Skeddán

Song of the Herring

Manx trad arr. Breesha Maddrell

*with a strict sense of time*

5

☆

10

☆

15

☆

## JIARG-RED

## Yeeseey Creest, Oikan Meen

Robert Corteen Carswell

*gently*

☆

☆

8

This is a Christmas song, sung to the Baby Jesus in the manger. It should be played gently but with a sense of flow. The song tells the baby that he is still king, even in a stable, lulling him to sleep gently.

The Manx Gaelic words to the song can be found on the opposite page...

## JIARG-RED

☆

☆

Yeeseey Creest, oikan meen, Caddil oo, my lhiannoo.  
 Yeeseey Creest, oikan meen, Caddil oo, my lhiannoo.  
 Eer ayns stabyl, foast t'ou Ree. Yeeseey Creest, she uss Mac Yee.  
 Yeeseey Creest, oikan meen, Caddil oo, my lhiannoo.



# GORRYM-BLUE

## HÍ! Juan Jiggíson

Manx trad arr. Breesha Maddrell

☆

☆

Juan Jiggíson is the name of a very lazy man who won't get out of bed.  
The song is told by someone who is laughing at him and warning others to get up in time!

# GORRYM—BLUE

## Oïkan ayns Bethlehem

Infant in Bethlehem

Manx trad arr. Breesha Maddrell

☆

5

10

15

Here are two more Christmas songs—although the top part is marked, you can try the second part, too. The Isle of Man has a special tradition of carvals—religious songs not always connected with the nativity—but which often tell of Christ’s birth.



# GORRYM-BLUE

## Carval Chreneash

Annie KISSACK

☆

5

10

15

Think about looking up at a night sky full of stars—can you imagine what the shepherds saw all those centuries ago? This is exactly what inspired this Manx Gaelic song.

## GORRYM-BLUE

Arrane y Chlean

Cradle Song

Manx trad arr. Breesha Maddrell  
5

☆

☆

10

☆

15

This is a cradle song—make sure that you keep the tune going while your teacher is busy with lots of faster notes!

# GORRYM—BLUE

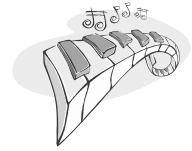
20

25

30

The musical score for 'Gorrym—Blue' is presented in three systems. Each system consists of two staves: a vocal line on the top staff and a piano accompaniment line on the bottom staff. The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with measure numbers 20, 25, and 30. The piano accompaniment features a consistent rhythmic pattern of eighth notes, often with a triplet feel. The vocal line is a simple melody with a few rests. Each system begins with a star symbol (☆) on the left margin.

# KEIM NANE—GRADE ONE



## N1: Smuggler's Lullaby

Manx trad, arr. Breesha Maddrell

*at a moderate pace*

4 8 12 16

Smuggler's Lullaby was sung by a mother to her baby whilst warning her husband that the excise men—the police of the smuggling world—were nearby!



# KEIM NANE

## N2: Irree ny Greiney

Sunrise

Robert Corteen Carswell, arr. Laura Rowles

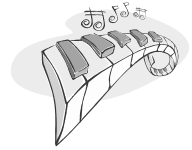
at a moderate pace

*f* *p* *cresc.* *f*

5 10 15

This is a modern composition by Bob Carswell from Peel.  
Look to see if you can find two lines that are almost exactly the same.

## KEIM NANE



## N3: Cold Blows the Wind

M L Wood, adapted Breesha Maddrell

*not too slowly*

4

5

10

*p*

15

*f*

*p*

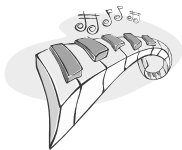
20

*f*

25

30

Cold blows the wind on Bethlehem's hill...this is another Christmas song, composed by Miss M L Wood. One of the founders of the Manx Music Festival, she is sometimes known as the mother of Manx music!



# KEIM NANE

## N4: The Breton Manx Aír

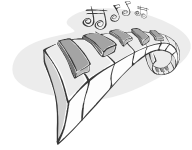
Cesar Joughin

*joyfully!* 4

*f*

Talented young composer and fiddle player, Cesar Joughin, composed this tune at a Bree workshop weekend. It celebrates the popularity of Breton dance music at Manx Celtic festivals.

## KEIM NANE



## N5: The Chasms

Sharon Christian, arr. Breesha Maddrell

*At a walking pace*

2

*f*

5

10

*p*


*f*

15

Sharon Christian is one of the most celebrated composers of tunes in a Manx style. She's a flute player too — what more could you want! Just watch out for the accidental in bar 14. This tune reflects the beautiful place that is The Chasms, near Cregneash and Spanish Head.



# Jigs

 means that there are 6 quavers in a bar.

The quavers are grouped into 2 groups of 3. This means that it should feel like there are 2 strong beats in each bar:



A jig is the music for a type of dance that was common on the Isle of Man. Jigs are written in:



Hundreds of years ago fiddlers on the Isle of Man used to make a living from going round the Island playing for dancing. Today fiddles are joined by flutes and whistles for ceilis and sessions!

## G major Jig!



Use this G major scale to practise rhythms that you will find in jigs.



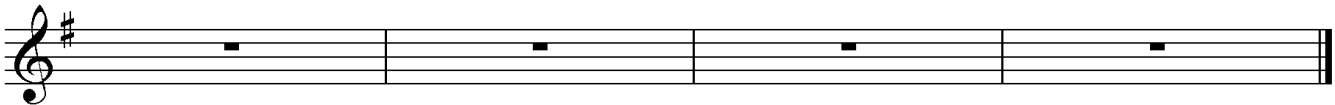
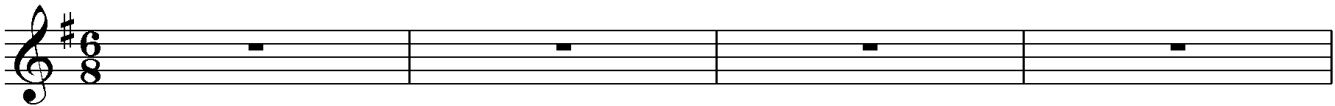
# Making Your Own Music!

Try writing your own jig in G major.

Use:



You might want to include these rhythmic patterns:





# KEIMJEES—GRADE TWO

## J1: Yernagh Keoie

The Wild Irishman

Manx trad, arr. Laura Rowles

energetically

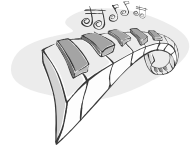
*p*

*mf*

*f*

This piece should be played with a lot of energy—keeping a strong sense of the beat will make it sound strong even without going too quickly.  
See if you can really punch out the crotchets in bar 9.

## KEIMJEES



## J2: A Tune For Granddad

Katie Lawrence

*with love*

4 5

*p*

10 *mf* *p* 15

20

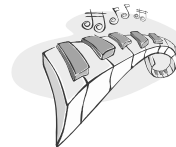
This is a lovely slow air written in 1999 by Katie Lawrence.  
 Katie is a fiddle player, teacher and composer based in Peel.  
 You can hear her playing this slow air on her CD *Tree Baatyn Beggey*.

## KEIMJEES

*f* *mp* *cresc.* 25 30  
*f* *mp* 30  
*p* *rit. (2nd time)* 35

Try to shape the phrases well to make them sing out.  
 Make sure you have enough breath for the last low notes of the tune.

## KEIMJEES



## J3 The Fathaby Jig

Manx trad arr. Breesha Maddrell

*lively*

*mf*

*f*

*p*

This is a lively jig—music meant for dancing—so make sure that you keep a strong sense of two main beats in each bar. You have some turn-taking with the accompanist—make sure you listen to each other carefully!

# KEIMJEES

30

*f*

35 7

45

*mf*

50

55

60

*mp*

## KEIMJEEES



## J4: O My Ghraih

O My Love

Trad. Manx, arr. Laura Rowles

*majestically*

*mp*

*3*

*f*

*10*

*15*

*3*

*mp*

This is a lovely slow tune from the collections...slow but not delicate.  
Think about creating nice, long phrases and letting the melody really sing out.





# KEIMJEEES

## J5: Three Little Boats

Trad. Manx, arr. Laura Rowles

*lively*

*mf-mp*

*cresc. 2nd time*

*f*

*p* *f* *rit. (2nd time only)*

Three little boats went out to sea on Christmas Day in the morning! This is one of the most popular jigs from the Isle of Man. Keep a strong sense of two main beats in each bar.

# KEIM TREE—GRADE THREE



## T1: Polka Drine

Hawthorn Polka

Sharon Christian, arr. Breesha Maddrell

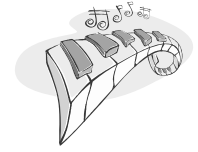
The musical score is written in treble clef with a 4/4 time signature. It consists of four staves of music. The first staff begins with a measure rest for two measures, followed by a melody starting on a half note. The second staff continues the melody with eighth notes and quarter notes. The third staff features a more complex rhythmic pattern with eighth and sixteenth notes. The fourth staff concludes the piece with a final flourish and a four-measure rest. Dynamic markings include *mf*, *mp*, and *f*. Measure numbers 2, 5, 10, 15, and 4 are indicated throughout the score.

## KEIM TREE

The musical score for 'Keim Tree' consists of three staves of music in treble clef. The first staff begins with a dynamic marking of *mf* and contains measures 1 through 24. The second staff begins with a dynamic marking of *mp* and contains measures 25 through 30. The third staff begins with a dynamic marking of *f* and contains measures 31 through 36. The music features a mix of staccato notes and phrases with slurs. Measure numbers 25 and 30 are indicated above the notes.

This is a great tune written by flute player and dancer, Sharon Christian. It has been arranged to show off the spiky nature of the hawthorn—make sure that you keep the staccato notes nice and short.

## KEIM TREE



## T2: Ta Cashen Ersooyl dys yn Aarkey

Cashen Has Gone to Sea

Manx trad, adapted Cristl Jerry, arr. Laura Rowles

*lively* **2**

*p* **5** *mp*

**10**

*mf*

## KEIM TREE

This is an example of an old tune which was completed more recently—this time by harp player, Cristl Jerry, from Peel. The first section or A tune is in a minor key and the second section or B tune is in a major key—listen to the difference.

15

*f*

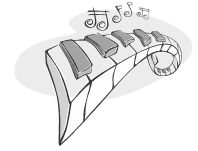
20

*mf* *f*

2 25

*p* *f*

## KEIM TREE



## T3: Graih Foalsey

False Love

Manx trad arr Breesha Maddrell

gently

3

5

*mf*

3

10

3

15

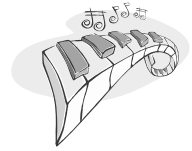
*mp*

This is the tune to a sad song of false love! There are quite a lot of these sort of songs in the Isle of Man—perhaps because the collectors noted them from too many old men!

## KEIM TREE

Musical score for 'KEIM TREE' in treble clef, 3/4 time, with a key signature of one sharp (F#). The score consists of four staves of music. The first staff begins with a treble clef, a sharp sign, and a common time signature. It contains measures 1 through 19, ending with a fermata and a measure rest. The second staff contains measures 20 through 29, ending with a measure rest. The third staff contains measures 30 through 34, ending with a measure rest. The fourth staff contains measures 35 through 40, ending with a double bar line. Dynamics include *f* (forte) at measure 20, *mp* (mezzo-piano) at measure 30, and *rit.* (ritardando) at measure 35. Articulation includes accents and slurs. Fingerings are indicated by numbers 1-3. Measure numbers 20, 25, 30, and 35 are placed above the notes.

## KEIM TREE



## T4: Cum yn Shenn Oanrey Cheh

Keep the Old Petticoats Warm

Manx trad, arr. Laura Rowles &amp; Breesha Maddrell

energetically 4 5

*mf*

10 1. 2.

15

20 25

*mp*



## KEIM TREE

Play this with energy and a strong sense of two beats in each bar. Just watch that you don't go too quickly or it will run away with itself!

30

*mf*

35

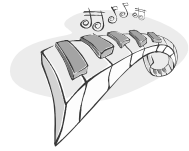
40

*mp*

45

*mf* *rit.*

## KEIM TREE



## T5: Lane dy vree

Full of energy

Breesha Maddrell

*with energy but not too fast!*

Musical notation for the first system, measures 1-10. The key signature is one sharp (F#) and the time signature is 4/8. The notation includes a repeat sign at the beginning, a fermata over measure 5, and a fermata over measure 10. The notes are mostly eighth and sixteenth notes with slurs and accents.

*mf / p on repeat*

Musical notation for the second system, measures 11-20. The notation includes a repeat sign at the beginning, a fermata over measure 15, and a fermata over measure 20. The notes are mostly eighth and sixteenth notes with slurs and accents. A dynamic marking *f* is placed below the staff.

*f*

Musical notation for the third system, measures 21-30. The notation includes a repeat sign at the beginning, a fermata over measure 25, and a fermata over measure 30. The notes are mostly eighth and sixteenth notes with slurs and accents. A dynamic marking *mf* is placed below the staff. A first ending bracket labeled '1.' spans the final two measures.

*mf*

## KEIM TREE

2. *mp* 35

40 *mf* 45

50

I wrote this tune for Yn Chruinnaght Inter-Celtic Festival one year. I play the flute and love getting my fingers around the falling sixths in bars 17, 38 and 46—hope you enjoy the challenge too!

# KIAULL SONJEEES NY TROOR

Illiam Boght

Poor William

Manx trad arr. Chloe Woolley

5

10 15

# DUETS AND TRIOS

## The Cormorant

Manx trad arr. Chloe Woolley

The musical score for 'The Cormorant' is presented in two systems, each consisting of two staves. The key signature is G major (one sharp) and the time signature is 4/4. The first system is marked with a '4' above the second staff, indicating a four-measure phrase. The second system is marked with an '8' above the second staff, indicating an eight-measure phrase. The notation includes treble clefs, a key signature of one sharp (F#), and various note values such as quarter notes, eighth notes, and half notes. The piece concludes with a double bar line at the end of the second system.

# Mish as y Keayn

The sea and me

Annie Kissack

5

10

15

20

This beautiful tune is by Annie Kissack, a singer, composer, piano and whistle player from Rushen. At the start, the second part has the tune, but by bar 16, the top part takes over. The phrases should flow like the waves onto the shore!

# Cold Blows the Wind

M L Wood (1839-1925)

The first system of musical notation consists of two staves in 3/4 time, key of B-flat major. The upper staff begins with a piano (*p*) dynamic and contains a melody with a fermata over the first note and a fingering '5' above the eighth measure. The lower staff provides a simple accompaniment of quarter notes.

The second system of musical notation also consists of two staves in 3/4 time, key of B-flat major. The upper staff begins with a fermata over the first note, followed by a forte (*f*) dynamic. The lower staff continues the accompaniment, featuring a sharp sign (#) under the eighth measure of the bottom line. The system concludes with a piano (*p*) dynamic marking.

You've met this tune as N3 with piano accompaniment.  
 It's also nice to play as a duet.  
 Use the lower part to practise getting really strong bottom notes.



15

20

25

*f*

Cold blows the wind on Bethlehem's hill,  
 Where the shepherds their night-watch keep;  
 The wintry stars shine bright and chill,  
 And the shadows are dark and deep  
 Awake, awake, ye sleepers, wake!  
 For heav'n draws near, and its day doth break.

# Cuckoo! Cuckoo!

*round*

Manx trad

1

2

3

The actual tune starts on line 1 and continues through lines 2 and 3.

If you want to play it as a round, the beginning of each line is a good place for another player to join in.

It works well for 2 or 3 players.

# Traa dy Gholl dy valley

Time to go Home

Annie Kissack, arr. B Maddrell

The image shows two staves of musical notation for the song 'Traa dy Gholl dy valley'. Both staves are in the treble clef, with a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of dotted rhythms, with notes often beamed together. The first staff has a repeat sign at the end, and the second staff also has a repeat sign at the end.

You may remember singing this song at school when you were younger. You may even sing it now! It's a good tune in its own right and can be used to practise dotted rhythms. Make sure you listen to each other carefully so that you are together at all times. When you know it well, experiment with swinging the rhythms a little to make it sound more relaxed.

# Deiney Creaney

The Wise Men

Robert Corteen Carswell arr. Chloe Woolley

*at a walking pace*

The first system of music consists of three staves in 4/4 time, with a key signature of two sharps (F# and C#). The top staff features a melody of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The middle staff provides a rhythmic accompaniment with eighth and quarter notes. The bottom staff contains a bass line of half notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.

5

The second system of music continues the piece, starting at measure 5. It follows the same three-staff structure as the first system. The top staff melody continues with quarter notes: D6, E6, F#6, G6, A6, B6, C7, B6, A6, G6, F#6, E6, D6, C6, B5, A5, G5, F#5, E5, D5, C5. The middle and bottom staves continue their respective accompaniment parts.

# Myr hooyll mee magh Moghrey Laa Boaldyn

As I walked out on May Day morning

Manx trad arr. Breesha Maddrell

The musical score is written for two staves in treble clef, with a key signature of two sharps (F# and C#) and a time signature of 2/4. The piece consists of 16 measures. Measure numbers 4, 8, 12, and 16 are indicated above the top staff. The melody is primarily composed of quarter and eighth notes, with some dotted notes. The accompaniment in the bottom staff consists of a steady eighth-note pattern.

# Illiam y Thalhear

William Taylor

Manx trad arr. Breesha Maddrell

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of two systems, each with two staves. The first system contains 8 measures, with a measure number '5' positioned above the top staff at the beginning of the fifth measure. The second system contains 8 measures, with measure numbers '10' and '15' positioned above the top staff at the beginning of the first and fifth measures, respectively. The melody is primarily composed of quarter and eighth notes, with some dotted rhythms.

William y Thalhear was a man from the Isle of Man who was press-ganged by the navy, forced to join up and sail the seas, leaving his true love behind. Instead of waiting around, his true love dressed up as a man and went in search of him. When she found him, he was walking along the beach with another woman...so his first true love shot them both and was rewarded by her captain with a boat of her own!

20

25 30

The image shows a musical score for two staves, both in treble clef with a key signature of one sharp (F#). The score is divided into three systems. The first system contains measures 20 through 29. The second system contains measures 25 through 30. The third system contains measures 30 through 34. The music is written in a simple, folk-like style with quarter and eighth notes, and rests. The piece concludes with a double bar line at the end of measure 34.

# Three Eeasteyryn Boghtey

Three poor fishermen

Manx trad arr. Breesha Maddrell

The musical score is written for three staves in treble clef, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is primarily in the upper voice, with accompaniment in the lower voices. The score is divided into two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. Measure 5 features a fingering '5' above the final note, and measure 10 features a fingering '10' above the final note. The music consists of eighth and quarter notes, with some rests and accidentals.



Fishing was a very important industry in the Isle of Man so it's natural that there are lots of traditional songs celebrating the industry or commemorating the disasters at sea.

This is a sad song to a beautiful tune. It should work well with the tune and one of the lower parts if you can't find three flute players.

Think about how you could arrange the piece for performance—perhaps playing unison (everyone on the top part) and then adding harmonies in different combinations.

# All the Forepart of the Night

Manx trad. arr. Chloe Woolley

The musical score consists of two systems of three staves each. The key signature is one sharp (F#) and the time signature is 6/8. The first system contains measures 1 through 4. The second system, starting with a measure number '5' at the beginning of the first staff, contains measures 5 through 8. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together and others held across bar lines.

Musical score for three staves in G major (one sharp). The score consists of two systems of three staves each. The first system contains measures 10, 11, 12, and 13. The second system contains measures 14, 15, 16, and 17. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as quarter notes, eighth notes, and dotted notes. Measure numbers 10 and 15 are indicated above the first staff of each system. The piece concludes with a double bar line at the end of measure 17.

60  
Tilly Trip

Breesha Maddrell

The musical score for 'Tilly Trip' is written in treble clef, 3/8 time, and the key of D major (two sharps). It consists of two systems of three staves each. The first system contains the first four measures of the piece. The second system contains the final four measures, ending with a double bar line and repeat dots. The melody is primarily composed of groups of three quavers (eighths) per bar, often slurred together. The bass line consists of simple quarter and half notes. The piece concludes with a double bar line and repeat dots.

Make your life a lot easier by playing legato phrases in this tune. Experiment with tonguing the first of each group of three quavers or just the first quaver in each bar...this is how most traditional flute and whistle players manage to play faster dance tunes without exhausting themselves!

The first system of the musical score consists of three staves. All staves are in the treble clef and the key signature of three sharps (F#, C#, G#). The first staff begins with a repeat sign and contains a melody of eighth and quarter notes. The second staff also begins with a repeat sign and contains a melody of quarter and eighth notes. The third staff begins with a repeat sign and contains a melody of quarter and eighth notes, ending with a fermata.

The second system of the musical score consists of three staves, continuing the piece. The first staff continues the melody from the first system. The second staff continues the melody from the first system, ending with two eighth notes marked with a fermata. The third staff continues the melody from the first system, ending with a fermata.

# Flitter Dance

Manx trad arr. Breesha Maddrell

The first system of musical notation consists of three staves in 4/4 time with a key signature of one sharp (F#). The top staff features a melody with eighth and quarter notes. The middle staff provides a harmonic accompaniment with quarter and eighth notes. The bottom staff contains a bass line with dotted half notes and eighth notes.

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The second system of musical notation continues the piece from measure 5. It follows the same three-staff structure as the first system, with a melody, harmonic accompaniment, and bass line.

Flitter Dance is a dance to stamp out the embers of a fire on the beach after people had roasted flitters (limpets) to eat!

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Musical notation for measures 10-13. The first staff (treble clef, key signature of one sharp) contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff (treble clef, key signature of one sharp) contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff (treble clef, key signature of one sharp) contains a bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

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Musical notation for measures 14-17. The first staff (treble clef, key signature of one sharp) contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff (treble clef, key signature of one sharp) contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff (treble clef, key signature of one sharp) contains a bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

Keep a strong sense of rhythm and imagine the dancers snaking out in front of you on the sand!

This was the most popular Manx tune in the Victorian era.

Does it remind you of an often performed Manx song?

## Mylecharaine's March

Manx trad

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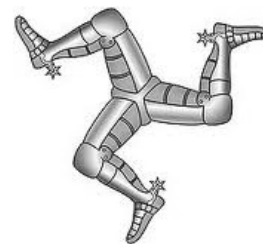
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The dance to this tune was performed every 6th January by six men and a fiddler. During the dance, the dancers would ceremoniously 'cut off' the fiddler's head. The fiddler was then seen to have supernatural powers, and was able to foretell the future. Aren't you pleased that you play the flute!



Mylecharaine's March was adapted by W. H. Gill, and was chosen as the Manx National Anthem.



## The Manx National Anthem

adapted by W. H. Gill

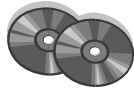
*stately*

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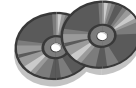
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O Land of our birth,  
 O gem of God's earth,  
 O Island so strong and so fair;  
 Built firm as Barrule,  
 Thy Throne of Home Rule  
 Makes us free as thy sweet mountain air.



# Discography



Here are some CDs of Manx music that feature flutes and whistles.

It's always a good idea to listen to different styles of playing.

*Katie and Kirsty Lawrence - Three Baatyn Beggey (2006)*

*King Chiaullee - Nish! (2006); Reel: Ode (2003); Baase Cooil Stroo (2000)*

*Mactullagh Vannin - Twisted Roots (2004)*

*Moot - Uprooted (2001); Holdfast (2006)*

*Nish As Rish - Nish As Rish (2011)*

*Skeel - Long Story (2005); Slipway (2009)*

*The Mollag Band - Into the Tide (1997)*

*Various Artists - The Best That's In (1996); Blass (2013)*

More information on artists and recordings online: [www.manxmusic.com](http://www.manxmusic.com)

## Further Material

If you want to learn more about Manx music, or if you want to learn some more Manx tunes on the flute, these books might be helpful. You might also want to try [www.manxmusic.com](http://www.manxmusic.com) to find out more.

Bazin, F., *Much Inclín'd to Music: The Manx and Their Music Before 1918* (1997)

Jerry, C. (ed.), *Kiaull yn Theay 1* (1978); *Kiaull yn Theay 2* (1979); *Kiaull Vannin* (1987)

Guard, C. (ed.), *The Manx National Songbook Volume 2* (1980)

Maddrell, B. (ed.), *Kiaull yn Theay 3* (2009); *Kiaull yn Theay 4* (2011)

Woolley, C. (ed.), *Bree Session Tunes* (2012)

## Bree trad youth movement

If you enjoyed these tunes, you will definitely want to join the Bree trad youth movement. We meet at Douglas Youth Arts Centre every month for a session where everyone plays and learns tunes and we also perform around the Island at community events.

If you want to know more, check out the Bree page on Facebook or on [www.manxmusic.com](http://www.manxmusic.com)



# Making Your Own Music!

Manx music is a living tradition—you can make up tunes and songs here  
if you'd like to write them down.

