

# Cosamar

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Cosamar are: **Tim Browne & Brendan O Sullivan**

Special Guests

Jimmy Canty, Matt Griffin, Tony O Flaherty

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[web.me.com/timbrowne](http://web.me.com/timbrowne)      info: 00353 879484169

Recorded @ Sonas Studios Killarney Ireland  
Art work by Nikki Roberts [www.launeart.com](http://www.launeart.com)  
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**LINER NOTES / SLEEVE NOTES**

**The Fox and the Hare**

## 01. Katie Daly

This is one of the first songs Tim remembers hearing in his childhood recalling his father singing it while on car journeys to the sea side and visiting relations in the mid/late 1960's. It is also well known and recorded under the title Come Down from the Mountain Katie Daly. Of course it was a popular hit for Tom Dunphy & The Royal Showband in those days. It has been recorded by many people over the years and the version offered here is one from memory. The lyrics are appreciably different from the more well known versions and Browne attributes this to what he calls his 'sorta hybrid from the head' version of the song. Its rare to hear two versions lyrically identical and the 'plot' varies slightly from version to version but by and large all versions tell the same story so - Wake up and pay attention, Katie Daly.

The internet has much information on the song however 'Katie's' origins are somewhat dubious to say the least. There are separate threads (accounts) of people claiming to have written it while another says it was composed using a old Irish Ballad as the inspiration. The following is some of what the internet says about the song:-

- Tomorrow, 30 June, at the Cityfolk Festival in Dayton, the Ohio Arts Council will present the 2007 Ohio Heritage Fellowship Award for Performing Arts to Paul 'Moon' Mullins - fiddler, broadcaster, and composer in 1962 of the bluegrass standard 'Katie Daly', which has been popular in Ireland (of course) ever since. -

- Katie Daly was written and sung by my uncle Eamonn O'Shea , real name Herman Weight and published in Dublin in 1961. Although his name is German, it was deemed more appropriate to use an Irish name. The name Katie Daly was based on his wife's aunt in America at the time whose name was Kay Daly. Ray Poole Dublin -
- The Lonesome River Band released it for their 1996 Sugar Hill Records album One Step Forward, Ralph Stanley II released it for his 1999 Rebel Records album Listen To My Hammer Ring, and the David Thom Band released it for their 2000 Swollen label album Plays Bluegrass.
- Many performing and recording artists in Ireland have reason to be grateful to Paul Mullins for the song '(Come on down the mountain) Katy Daly'; he made a selection from verses written by Russell Simms, wrote the chorus himself, and composed the tune. The band he was currently with, the Bluegrass Playboys, recorded it in Cincinnati, OH, in October 1962 and it was released on Briar Records in 1963 (Barry R. Willis, America's music: bluegrass (1997), 571). Paul "Moon" Mullins (a one-time fiddler for the Stanley Brothers) wrote this song in 1962. It is credited to him at BMI under the name William J. Mullins for the title "Katie Daley". The song was based on the old Irish drinking song "Come Down the Mountain Katie Daley" that his wife found in a songbook. (Tombstone, Arizona public records show a Katie Daley married Frank Heban 30 August 1882.) -Ralph Stanley & the Clinch Mountain Boys released this version of the song on a 45 rpm single for Rebel Recording Company in 1971 and for their 1971 Rebel Recording Company album Something Old Something New and Some of Katy's Mountain Dew (Rebel Records reissued it for the 1991 Ralph Stanley album Bound To Ride and for the 1995 box set Ralph Stanley and the Clinch Mountain Boys: 1971-1973; -
- Audium Entertainment also reissued the song for the 2002 album The Very Best of Ralph Stanley). Ralph Stanley recorded the song again for the 1992 Atteiram Records album Rickie Lee With Ralph Stanley & the Clinch Mountain Boys With the Late Roy Lee Centers: Live At the Smithsonian Institution (CRF Recordings released the song with basically the same material as the Smithsonian album for the 1995 album Classic Mountain Music and for the 1998 album Classic Stanley; King Records also released the song on the 2002 Ralph Stanley album Live At the Smithsonian). Among other artists, the Bluegrass Playboys released this song on a Briar Records 45 rpm single under the title "Katie Daley" in 1962 (Briar Records reissued it for the 1962 Bluegrass Playboys album The World of Bluegrass), the New Coon Creek Girls released it for their 1983 RCM label album How Many Biscuits Can You Eat, the Blades of Grass released it for their 1987 Heritage Records album Steam Engine Train, the Lonesome River Band released it for their 1996 Sugar Hill Records album One Step Forward,

Ralph Stanley II released it for his 1999 Rebel Records album Listen To My Hammer Ring, and the David Thom Band released it for their 2000 Swollen label album Plays Bluegrass. - Inisboffin singer and fiddle player Dessie O Halloran also recorded a version of the song some few years ago. -

- An internet thread tells us “The Rainey family were a well known Travelling family who were renowned fiddle, flute and pipe players. The only known recording of the Rainey’s is The Burren Ranger and is a recording by Professor Tony Knowland who was fortunate enough to record the Rainey’s at a gig in Letterfrack pub in Connemara in 1956. The Rainey’s musical brilliance won them a dedicated following and the recordings highlight the importance of Travellers’ contribution to traditional music and culture in Ireland.
- Amongst those recorded were members of a Traveller family, the Raineys, who based themselves in Tuam during the winter months but toured the fairs and markets of Connemara during the summer. Said members were taped at Freeney’s pub in Letterfrack and consisted of Paddy, known as ‘Big Rainey’, and his brother Stephen (who went by the nickname of ‘Spare Parts’) while Paddy’s wife Bridie provided the songs. The two brothers played the fiddle, though Paddy’s instrument was somewhat decrepit and his bow ‘was strung not with horse-hair but what looked like carpet-thread, fastened to the heel through a cotton-reel nailed on it’. No matter the instrument, however, the Raineys produced music of raw and driven intensity, either in unison or harmonising -

Wherever the song was written and/or whoever wrote the song, lyrics, melody or both its a somewhat sad story then jolly tale of murder, moonshining, prison and all of its then consequences.

Tim Browne - bouzouki, lead vocals  
Brendan O Sullivan - fiddle, backing vocals  
Jimmy Canty - double bass  
Tony O FLaherty - keyboards, percussion

## 02. Slides: - John Crowley’s/Johnny Billy Murphy’s

These two slides were recorded on the Monks of the Screw Trio Album Brathar na nÓl towards the end of the 1990’s where Paudy Scully the groups flute player had the following to say about the tunes in his liner notes of that album:-

‘John Crowley of Mount Falvey, Ballydesmond, since deceased, diddled (lilted) this tune for John Welsh in Ballydesmond some years ago. John

Crowley learned how to play the fiddle from Pdraig O Keeffe but only played rarely usually with a borrowed fiddle. He was also a fine singer - John B. Murphy's - A tune Maurice O Keeffe, the Kiskeam fiddler, often plays. He got it from another Kiskeam fiddler, John B. Murphy of Knockavoureen who is a close relation of Tom Billy Murphy, the famous blind music teacher from Glencollins, Ballydesmond, Co. Cork".

Brendan O Sullivan - fiddle  
Tim Browne - fiddle  
Matt Griffin - guitar

### 03. Crooked Jack

From the pen of one of Ireland's most influential songwriters in the 20th century, Dominic Behan (1928-1989), brother of the famous playwright Brendan Behan comes this giant. The melody is likened to or a variant of the popular Star of the County Down. Dominic wrote loads and loads of fine songs in his lifetime as well as many plays and several books.

He worked for the B.B.C. and also collaborated with Ewan McColl. Some of his most famous songs are The Auld Triangle, Come out Ye Black and Tans, Avondale, Surrounded by Water, Liverpool Lou, Connolly Will be There, McAlpines Fusiliers, The Merry Ploughboy, The Patriot Game, Take it Down from the Mast and several more. Tim learned the song in the early 1970's from the singing of Al O Donnell and over the years it has been recorded by several others including Dick Gaughan & Seamie O Dowd. Singers & listeners of Irish Ballads and folk songs will have at least some of Dominic Behan's compositions in their respective repertoires.

Tim Browne - lead vocals, bouzouki (Davy Stuart)  
Brendan O Sullivan - fiddle, backing vocals

### 04. Polkas: The Off to Alabama Set

This pair of unusual polkas were inspired by two tunes recorded by the German based, Newmarket, Co. Cork flute player, Paudy Scully who recorded them some years ago on a CD titled A Tribute to Patrick Enright. Johnny Mickey Barry, long since deceased, hailed from Newmarket Co. Cork and played concertina in the old style, i.e., both sides in unison and it was from a private and very rare recording of Johnny Mickey's that Paudy sourced the first tune in the pair. Our rendition varies somewhat from Paudy's recorded version in structure and also in key. The second polka comes from a music manuscript which Paudy and his friend & colleague Paul Cox transcribed some years ago. Patrick Enright, a Limerickman living in Newmarket in the latter stages of the 19th century taught music in the district and despite little being known about him, left a very nice collection of tunes in manuscript form which Paudy and Paul brought to life. It is thought that the

bulk of the tunes in the manuscript were most probably notated between 1860's/1890's.

Maurice O Keeffe the Kiskeam fiddler got the manuscript from another Kiskeam man, the well known Republican veteran, James Cashman, and gave it to Raymond O Sullivan a fiddle player from Newmarket Co. Cork who in turn gave the manuscript to Paudy - the resultant a wonderfully crafted solo flute album containing several Enright tunes.

Brendan O Sullivan - fiddle

Tim Browne - fiddle

## 05. Oh Susannah

This song is internationally renowned perhaps better known in march or fast time/tempo. It first saw light of day in the 1840's when it was written by the legendary Stephen Foster, regarded by many as white-America's greatest songwriter of the 19th century. Foster was unique in his time as he was a professional songwriter. The songs lyrical make up is haphazard to say the very least. For exapmle the first verse is non sensical, the second rarely heard (commentators say it was due to its racist references which incidentally are substituted and edited here where use of more modern "user friendly" terminology is favoured).

Wikipedia tells us that the song made its fame around the time of the Great Gold rush and was a national favourite being sung in the Black & White Minstrel shows of that era (1840's.....) and later gaining popularity in Vaudeville Shows etc.,. The cover offered here was inspired from a version of the song which the Canadian, all girl group the Be Good Tanyas recorded on their first album in 2000 titled Blue Horse and which was given to me as a Christmas gift by my dear and close friend and country music aficionado & singer/ songwriter Adrian Kissane. I've purposely alternated the contractions don't and won't in sympathy with the lighthearted sometimes ridiculous lyrics in Foster's original version.

Its a great favourite amongst older audiences and gets a terrific response at our live performances.

Tim Browne - bouzouki guitar, (Dreizehenter), lead vocals

Brendan O Sullivan - fiddle, backing vocals

Jimmy Canty - double bass

Tony O Flaherty - backing vocals, percussion

## 06. Waltz/Air: The Cradling Arms of Cruachán

Cruachán is the highest mountain on Achill Island in Co. Mayo in the west of Ireland and its huge sweeping cliffs peel into the Atlantic Ocean. Brendan learned this tune from the playing of Des Cafferkey, a whistle player, flute player, warpiper & multi instrumentalist from the island. He recorded it on his album Achill Air in 2010 etc., etc.,

Brendan O Sullivan - fiddle, violas  
Matt Griffin - guitars

## 07. The Fox and the Hare

This song believed by some commentators to be English in origin is a popular song in parts of Cork indeed around Ireland. I first came across it some years ago when my good friends from Cúil Aodha in the Muscraí Gaeltacht, Muintir Ó Luasa gave me a present of a recording of the singing of John O Connell from the Ballyvourney district titled The Maid of Ballingarry, a fine album of songs sung and richly delivered by John and the Fox and the Hare is included in that collection. The air of it is very like the tune/song Mairín Rua so hence we've arranged the melody so. Below are the lyrics which comes from The Oxford Book of Traditional Verse (No.51 pages 73/74). There are significant differences in the recorded version and this version and so what about it says you if there are.....In anycase a comical song - a tale of love, betrayal, misogamy, murder, humour etc., all good ingredients for a cheerful lively song despite all the terrible deeds . It has been previously recorded by Cork singers, John O Connell & Jimmy Crowley. You can check this link also for similar lyrics online at Henry's Songbook.

Tim Browne - lead vocals, bouzouki (Davy Stuart)  
Matt Griffin - guitars  
Brendan O Sullivan - backing vocals  
Tony O Flaherty - backing vocals

### The Fox and the Hare

*Six wives I've had and they're all dead  
But I'll wager I don't have another  
I'm single again and I mean to remain  
And I'll go and live with my mother*

#### *Chorus*

*Oh the fox and the hare and the badger and bear  
All the birds in the greenwood tree  
The pretty little rabbits are engaging in their habits  
And they've all got a wife but me (chorus)*

*Oh the first on the page was little Sally Gage  
She once was a lady's maid  
And she ran away on a very dark day  
with a fellow in the fried fish trade*

*Oh the next to charm was a girl on our farm  
Well versed in harrows and ploughs  
She guarded on the rigs of a lot of little pigs  
And she squeezed new milk from the cows*

*Oh the next she was a cook, a beauty with a hook  
I'll tell you the reasons why  
For a leg she'd a stump on her neck she'd a bump  
And a naughty little squintle in her eye*

*She was eighteen stone all muscle and bone  
And she looked with an awful leer  
She'd have been mine but she fell in decline  
Through swallowing the bellows in her beer*

*Oh the next to claim was a right jolly dame  
With a purse as long as your arm  
All full o' yellow gold such a sight to behold  
And a heart so amazingly warm*

*A rowley scene was a love for Jean  
Which broke her hope to the wreck  
For she slipped on her heel on a piece of orange peel  
And she fell and broke a bone in her neck*

*The last I had through drink went mad  
In vain I tried to stop her  
But sad to say it was my dismay  
She got slowly boiled to death in the copper*

This version is taken directly from *The Oxford Book of Traditional Verse*,  
chosen and edited by Frederick Woods .  
(Oxford University Press 1983, No. 51 pages 73/74 - p.371).

## 08. 3 Reels - Michael Kramers/The Gameldansk/Dillon Brown's

Brendan calls the first tune in this trio Michael Kramer's and learned it from his father, a fiddle player from Longford and it is also known as The Tinker's Daughter. Check and follow this link for more information and ABC notation of the tune

[http://www.ibiblio.org/fiddlers/CRA\\_CRON.htm#CREAMER'S\\_REEL](http://www.ibiblio.org/fiddlers/CRA_CRON.htm#CREAMER'S_REEL)

The second tune in the set is a tune Brendan composed himself some years ago and it is called The Gammeldansk called after the famous Danish tipple of that name (translates from the Danish literally as Old Danish, I am told....) and it is followed by the popular Dillon Brown's or Langton's Reel as it is sometimes also called. Check out and follow this link for a transcription of the tune by Paul de Grae in ABC format in Andrew Kuntz's wonderful Fiddler's Companion website database of Irish and Cape Breton Tunes (linked site)

[http://www.ibiblio.org/fiddlers/DIA\\_DIM.htm](http://www.ibiblio.org/fiddlers/DIA_DIM.htm)

Brendan O Sullivan - fiddle

Tim Browne - bouzouki (Davy Stuart)

Matt Griffin - guitar

## 09. Dark as a Dungeon

Muhlenburg County, Kentucky, USA is the birthplace of Merle Travis. He was born there in 1917. The rich musical landscape encouraged Merle to learn to play the 5 string banjo and later the guitar developing a unique three fingered style, handed down from itinerant black musicians from the south, which bears his name. In 1947 he released a project called Folksongs of the Hills as a set of four 78-rpm discs. Although it wasn't very popular it introduced his gems Sixteen Tons (which generated a lot of controversy in the anti-Communist hysteria of the late 1940's - some government officials in the USA regarding songs about workers woes and plight as potentially subversive with some F.B.I. agents advising a sympathetic station in Chicago, WJJD 'not to play records by Travis the communist sympathiser') and Dark as a Dungeon both destined to become classics.

I first heard the song Dark as a Dungeon about 30 years ago or more. My good friend mandocello and guitar player and singer, John Drew used to sing this song which, if I remember correctly, he learned from his brother Hugo while in his teens. Interviewed in Nashville on September 7, 1973 Merle Travis recorded "the saddest songs are written when a person is happy. I was driving home after a date with a beautiful girl. I had a recording session to do next morning and needed some material. I parked my car under a street light and wrote the verses to Dark as a Dungeon (page 15 Music of

Coal - Mining Songs from the Appalachian Coalfields, 2007 Lonesome Records & Publishing BMI, Big Stone Gap, Virginia 24219).

Dark as a Dungeon was made famous again around 1960 when the legendary Johnny Cash recorded the song. Several others have since recorded as well. Merle Travis went into movies in the late 1940's and died of a heart attack at his Oklahoma home at the all too young age of 66 in October 1983.

Tim Browne - lead vocals, mandola (Davy Stuart)  
Brendan O Sullivan - fiddle backing vocals  
Tony O Flaherty - backing vocals

## 10. Cow Cow Yikey Yikey Yeah

This is a well known traditional American song of a much earlier vintage and has been sung and recorded by a plethora of singers most notably Huddy 'Leadbelly' Leadbetter and rock legend Rory Gallagher. One of the things I liked most about going to see Rory Gallagher live in the early 1970's was his ability to make these type of tunes accessible and enjoyable for young rock and rollers like myself who flocked to see him play. He introduced us to all sorts of great musicians like Leadbelly, Big Bill Broonzy, Muddy Waters etc., etc., such was the depth of his knowledge and musical scholarship. I've been singing this song for many years and it is a great favourite at our live performances. This light hearted almost comical version of it, is so done in celebration of all those performers who have brought these great old ballads into modern times. It is also sometimes known by the title Out on the Western Plains. Leadbelly sang another song called Out on the Western Plains which has slightly different lyrics but appears to be one and the same song with Cow Cow Yikey Yikey Yeah included in both songs as a type of refrain or chorus.

Tim Browne - lead vocals, bouzouki (Sobell)  
Brendan O Sullivan - fiddle, backing vocals  
Matt Griffin - guitar, mandolin  
Tony O Flaherty - percussion, bass guitar, backing vocals

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Recorded at: Sonas Recording Studios, Lock Guitane, Killarney, Co. Kerry  
Engineered by: Tony O Flaherty  
Produced by: Tony O Flaherty, Brendan O Sullivan & Tim Browne