

# The Black Rogue

The musical score for "The Black Rogue" is written in G major (one sharp) and 6/8 time. It consists of two main sections, A and B, with first and second endings.

**Section A:** This section begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first measure is a whole rest, with a boxed letter 'A' above it and the chord 'Em' below it. The melody starts in the second measure with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F#4. The second measure continues with eighth notes G4-A4, B4-A4, G4-F#4, and a quarter note E4. The third measure has eighth notes F#4-G4, A4-G4, B4-A4, and a quarter note G4. The fourth measure has eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F#4. The fifth measure has eighth notes G4-A4, B4-A4, G4-F#4, and a quarter note E4. The sixth measure has eighth notes F#4-G4, A4-G4, B4-A4, and a quarter note G4. The seventh measure has eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F#4. The eighth measure has eighth notes G4-A4, B4-A4, G4-F#4, and a quarter note E4. The section ends with a double bar line and repeat dots. Chords 'Am' and 'Bm7' are indicated above the eighth and ninth measures, respectively. A first ending bracket spans the last four measures, with a '1.' above it and an 'Em' chord below the first measure of the ending.

**Section B:** This section begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first measure is a whole rest, with a boxed letter 'B' above it and the chord 'Em' below it. The melody starts in the second measure with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F#4. The second measure continues with eighth notes G4-A4, B4-A4, G4-F#4, and a quarter note E4. The third measure has eighth notes F#4-G4, A4-G4, B4-A4, and a quarter note G4. The fourth measure has eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F#4. The fifth measure has eighth notes G4-A4, B4-A4, G4-F#4, and a quarter note E4. The sixth measure has eighth notes F#4-G4, A4-G4, B4-A4, and a quarter note G4. The seventh measure has eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F#4. The eighth measure has eighth notes G4-A4, B4-A4, G4-F#4, and a quarter note E4. The section ends with a double bar line and repeat dots. Chords 'Em', 'Am', 'Em', and 'Am' are indicated above the second, third, fourth, and eighth measures, respectively. A second ending bracket spans the last four measures, with a '2.' above it and an 'Em' chord below the first measure of the ending.

**Section C:** This section begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first measure is a whole rest, with the chord 'Em' below it. The melody starts in the second measure with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F#4. The second measure continues with eighth notes G4-A4, B4-A4, G4-F#4, and a quarter note E4. The third measure has eighth notes F#4-G4, A4-G4, B4-A4, and a quarter note G4. The fourth measure has eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F#4. The fifth measure has eighth notes G4-A4, B4-A4, G4-F#4, and a quarter note E4. The sixth measure has eighth notes F#4-G4, A4-G4, B4-A4, and a quarter note G4. The seventh measure has eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F#4. The eighth measure has eighth notes G4-A4, B4-A4, G4-F#4, and a quarter note E4. The section ends with a double bar line and repeat dots. Chords 'Em' and 'Bm7' are indicated above the first and seventh measures, respectively. A first ending bracket spans the last four measures, with a '1.' above it and an 'Em' chord below the first measure of the ending.

**Section D:** This section begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first measure is a whole rest, with the chord 'Em' below it. The melody starts in the second measure with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F#4. The second measure continues with eighth notes G4-A4, B4-A4, G4-F#4, and a quarter note E4. The section ends with a double bar line and repeat dots. A second ending bracket spans the last two measures, with a '2.' above it and an 'Em' chord below the first measure of the ending.

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"The Black Rogue", in Gaelic "**An Rógair dub/dubh**" is also known as "The Bunch of Green Rushes", "The Bark is on the Swelling Shore", "Before I Was Married", "O Pleasant was the Moon", "Paddy McNicholas", "The Sack of Potatoes", "Shane Glas/Shawn Glas", "Sublime Was the Warning", "Shandrum Boggoon", "This Life is All Chequered", "'Tis a bit of a thing" or "What sounds can compare" is an Irish double jig in 6/8 time and G Major (Levey, O'Neill), D Mixolydian (Shields/Goodman) or D Major (Taylor). The parts are played AABB.

The provenance for the tune is unclear. It is claimed by both Irish and Scots and it is widely known throughout Ireland. The "Black Rogue" title for the melody is derived from an old song still sung in Irish to the tune.

The melody was included three times in the music manuscripts of Church of Ireland cleric James Goodman (1828-1896). Goodman was an Irish speaker and uilleann piper who collected in tradition in County Cork and elsewhere in Munster and who also gleaned tunes from other musicians' manuscripts and printed sources. O'Neill's setting is essentially the same as that given by late 18th/early 19th century piper O'Farrell, who included many Scottish melodies in his collection of Irish tunes.

It was printed in Bulmer & Sharpley's **Music from Ireland, vol. 2**, Cranford's **Jerry Holland: The Second Collection** (2000) (appears as "*An Rógair Dubh*"), Feldman & O'Doherty's **The Northern Fiddler** (1979) (appears as untitled jig), Flaherty's **Trip to Sligo** (1990), Giblin's **Collection of Traditional Irish Dance Music** (1928), Levey's **Dance Music of Ireland, 2nd Collection** (1873), McDermott's **Allan's Irish Fiddler** (c. 1920's), O'Brien's **Jerry O'Brien's Accordion Instructor** (1949), O'Farrell's **National Irish Music for the Union Pipes** (1804) (appears as "*Rogue Erra Duff*"), O'Neill's **Music of Ireland: 1850 Melodies** (1979), O'Neill's **Dance Music of Ireland: 1001 Gems** (1986), Russell's **The Piper's Chair** (1989), Ryan's **Mammoth Collection** (1883), Shields/Goodman's **Tunes of the Munster Pipers** (1998), Stanford/Petrie's **Complete Collection** (1905), Taylor's **Music for the Sets: Yellow Book** (1995). It was recorded by Dermie Diamond, Tara Diamond and Dáithí Sproule on **Seanchairde/Old Friends** (2009), James Kelly on **Traditional Irish Music** (1996), Paddy Glackin and Robbie Hannon on **Whirlwind** (1995), and Jerry Holland on **Crystal Clear** (2000).