

Jenny's Welcome to Charlie

This musical score is for the piece "Jenny's Welcome to Charlie" in 4/4 time. It consists of 12 staves of music. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various guitar chords and musical notations such as triplets and first/second endings.

Chord Progressions:

- Section A:** D, C, D
- Section B:** Dm, Am7, Dm
- Section C:** Am7, Dm, Am7, D
- Section D:** G, Am7, C
- Section E:** Am7, D, G, Am7
- Section F:** Dm, Dm, Am7
- Section G:** Dm, Am7, C, Dm
- Section H:** C, D, Am7, Dm

Other Notations:

- First and second endings are present in the third staff.
- Triplet markings (3) are used throughout the score.
- Section B begins with a double bar line and repeat sign.
- Section C begins with a double bar line and repeat sign.
- Section F begins with a double bar line and repeat sign.

"Jenny's Welcome to Charlie", in Gaelic "*Fáilte Sineid Roim Catal*" or "*Fáilte Shinéad roimh Chathal*", also known as "Jennie and the Weazel", "Jennie and the Weaver", "Jenny Picking Cockles", "Jenny's Welcome to Charley", "The Highway to Holburn" or "The Corn Hill Reel". Versions vary widely in tonality, from the major through mixolydian and dorian modes, to minor-also the number of parts varies greatly. This four part version in D varies between dorian and mixolydian modes (F's are sometimes natural and sometimes and sharp).

The title of this Jacobite reel refers to the Scottish pretender Bonnie Prince Charlie who was also for a time an Irish hope. Some historians believe that Jenny may refer to Jean Cameron, Prince Charlie's reputed mistress. There were two Jean or Jenny Camerons involved in the Rising of 45, but it appears to be Whig propaganda that Jenny led the Camerons into battle and that she was romantically involved with Charlie. There are stories still that Charlie's supposed dalliance with Jenny distracted him from his Rebellion (similar stories are told of other defeated leaders-Napoleon and Santa Anna, for example).

It was printed in Breathnach's **CRÉ 2** (1976), Brody's **Fiddler's Fakebook** (1983), Cowdery's **The Melodic Tradition of Ireland** (1990), Cranitch's **Irish Fiddle Book** (1996), Kennedy's **Fiddler's Tune-Book: Reels & Rants, Flings & Fancies** (1977), Miller's **Fiddler's Throne** (2004), Mitchell's **Dance Music of Willie Clancy** (1993), Mulvihill's **1st Collection** (1986), O'Neill (Krassen) (1976), O'Neill's **Music of Ireland: 1850 Melodies** (1903), O'Neill's **Dance Music of Ireland: 1001 Gems** (1907), Vallely's **Learn to Play the Fiddle with Armagh Pipers Club** (197?) and Williamson's **English, Welsh, Scottish and Irish Fiddle Tunes** (1976).

It was recorded by Bobby Casey on **Casey in the Cowhouse** (1992), Robbie Hannan on **Traditional Music played on the Uilleann Pipes**, Willie Clancy on **The Piping of Willie Clancy, vol. 2** (1983), Tola Custy and Cyril O'Donoghue on **Setting Free**, Andy Davey (1928-2005) on **The Coleman Archive, vol. 2: The Home Place** (2005), How To Change a Flat Tire on **A Point of Departure**, Paul O'Shaughnessy on **Slogadh 78**, Sean Keane on **Seoda Ceoil 2** (1969), Eileen Ivers on **John Whelen & Eileen Ivers: Fresh Takes** (1987), Eileen Ivers on **Playing with Fire: The Celtic Fiddle Collection** (1989), Paddy Cronin on **Kerry's Own Paddy Cronin** (1977), Kathleen Collins, De Danann on **Selected Jigs, Reels, and Songs**, Joe and Antionette McKenna on **The Best of Joe and Antionette McKenna**, Brian Conway on **First Through the Gate** (2002) and Paddy Glackin on **Dublin'**.