

# London Lasses

The musical score for "London Lasses" is written in G major (one sharp) and 4/4 time. It consists of two main sections, A and B, each with a first and second ending.

**Section A:** This section begins with a repeat sign and a boxed letter 'A'. The first ending consists of four measures with chords G, Am, C, and G. The second ending consists of four measures with chords C, G, and D7.

**Section B:** This section begins with a repeat sign and a boxed letter 'B'. The first ending consists of four measures with chords G, Am, C, and G. The second ending consists of four measures with chords Am, G, and D7.

**Section C:** This section begins with a repeat sign and a boxed letter 'C'. The first ending consists of four measures with chords G, C, G, and D7. The second ending consists of four measures with chords G, Am, G, and D7.

**Section D:** This section begins with a repeat sign and a boxed letter 'D'. The first ending consists of four measures with chords G, C, G, and D7. The second ending consists of four measures with chords G, Am, G, and D7.

**Section E:** This section begins with a repeat sign and a boxed letter 'E'. The first ending consists of four measures with chords G, C, G, and D7. The second ending consists of four measures with chords G, Am, G, and D7.

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"London Lasses", in Gaelic "*Cailínide/Cailíní Lungduin*" or "*Cailíní Londan*", also known as "Bird in the Cage", "Gardiner's Favourite", "John McKenna's", "The Maid in the Rushes", "Streams in the Valley" or "The Turnpike Gate" is an Irish and Canadian reel in G Major. The parts are played AB (Dunlay & Reich, O'Neill), AABB (Dunlay & Greenberg, Tubridy) or AA'BB' (Cranford, Harker/Rafferty). In Canada it is known in Cape Breton. The Cape Breton setting was popularized by the late Donald Angus Beaton, however it is clear from the transcriptions of his settings that he played the tune with parts in reverse order from those printed in O'Neill's **Music of Ireland** (1903).

It was printed in Breathnach's **CRÉ II** (1975), Breathnach's **CRÉ III** (1986), Cotter's **Traditional Irish Tin Whistle Tutor** (1989), Cranford's **Jerry Holland's Collection** (1995), Dunlay & Greenberg's **Traditional Celtic Violin Music of Cape Breton** (1996), Dunlay and Reich's **Traditional Celtic Fiddle Music of Cape Breton** (1986), Harker's **300 Tunes from Mike Rafferty** (2005), Miller & Perron's **Irish Traditional Fiddle Music** (1977, 2nd Edition 2006), Krassen's **O'Neill's Music of Ireland** (1976), O'Neill's **Music of Ireland: 1850 Melodies** (1903), O'Neill's **Dance Music of Ireland: 1001 Gems** (1907), Shears' **The Cape Breton Collection of Bagpipe Music** (1995), Taylor's **Through the Half-door** (1992) and Tubridy's **Irish Traditional Music, vol. 1** (1999).

It was recorded by Peter Horan & Gerry Harrington on **The Merry Love to Play** (2007), Donald Angus Beaton on **A Musical Legacy** (1985. Appears as "Traditional Reel"), (78 RPM), Johnny McGreevy and Pat McGovern (1935. Appears on the label as "Cavan Lasses"), Jerry Holland on **Fathers and Sons** (1992), Matt Molloy & Seane Keane on **Contentment is Wealth** (1985), Charley Higgins & Jack Dolan (1955. Appears as "Streams in the Valley"), John Campbell on **Cape Breton Violinist** (1983. Appears as "Traditional Reel"), Donny LeBlanc on **Rosining Up the Bow** (1993), Shaskeen on **The Joys of Life** (1983) and Stephanie Wills on **Tradition Continued** (1994).