

The Mason's Apron

The musical score for "The Mason's Apron" is written in G major (one sharp) and 4/4 time. It consists of five staves of music. The first staff begins with a boxed section labeled 'A'. The second staff contains a first ending bracketed over the final two measures. The third staff contains a second ending bracketed over the first two measures, labeled 'B'. The fourth and fifth staves continue the melody with various chords and repeat signs.

Chords indicated in the score: A, D, E7, A, B.

Repeat signs and first/second endings are present throughout the piece.

"The Mason's Apron", in Gaelic "*Práiscín an Mhásúin/Saorcloice*"..also known as "Braes of Glenorchy", "Isla", "Lady Carbury", "Lowrie Tarrell", "Mason Laddie", "Parson's Moan", "The Wooden Spoon" and "The Apron".

The melody is Scottish in origin, despite having been strongly associated with Irish fiddling tradition in the present day.

Early Scots versions appear in Alexander McGlashan's (173?-1797) collections under the titles "Isla Reel" and "Braes of Glenorchy" while one called "The Mason Laddie" is in Robert Ross's 1780 volume **A Choice Collection of Scots Reels or Country Dances**.

The banjo tablature is by John Letscher.

It was printed in Breathnach's *Ceol Rince na hÉireann vol. 2* (1976), Brody's **Fiddler's Fakebook** (1983), Carlin's **The Gow Collection** (1986), Cole's **1000 Fiddle Tunes** (1940), Gatherer's **Gatherer's Musical Museum** (1987), Gow's **Complete Repository, Part 2** (1802), Hardie's **Caledonian Companion** (1986), Jarman's **The Cornhuskers Book of Square Dance Tunes** (1944), Kennedy's **Fiddler's Tune-Book, vol. 1** (1951), Kerr's **Merry Melodies, vol. 1** (c. 1880), J. Kenyon Lees' **Balmoral Reel Book** (c. 1910), MacDonald's **The Skye Collection** (1887), Mallinson's **100 Enduring** (1995), Martin & Hughes' *Ho-ro-gheallaidh* (1990), Miller & Perron's **New England Fiddler's Repertoire** (1983), Moffat's **Dance Music of the North** (1908), O'Connor's **The Rose in the Gap** (2018), O'Neill (Krassen) (1976), O'Neill's **Music of Ireland: 1850 Melodies** (1903) and **Dance Music of Ireland: 1001 Gems** (1907), Perlman's **The Fiddle Music of Prince Edward Island** (1996), Phillips's **Fiddle Case Tunebook: British Isles** (1989), Raven's **English Country Dance Tunes** (1984), Roche's **Collection of Traditional Irish Music, vol. 1** (1912, Ryan's **Mammoth Collection** (1883), Silberberg's **Fiddle Tunes I Learned at the Tractor Tavern** (2002), Songer's **Portland Collection** (1997), Stewart-Robertson's **The Athole Collection** (1884), Surene's **Dance Music of Scotland** (1852) and Sweet's **Fifer's Delight** (1964/1981).

It was recorded by Sean Maguire on **Music of Ireland** (c. 1961), James Kelly on **Traditional Irish Music** (1996), Brian Conway on **Consider the Source** (2008), Sean Maguire, Tom Turkinton et al on **The Mason's Apron: Belfast Fiddle Session** (1975), The Tannahill Weavers on **Dancing Feet**, Paddy O'Brien on **The Banks of the Shannon** (set in the key of G), Jean Carignan on **French Canadian Fiddle Songs**, Kevin Burke on **If the Cap Fits** (1978) (A two-part setting learned from a 78 RPM recording of Paddy Killoran, 1930's), Sean McGuire on **Ireland's Champion Traditional Fiddler**, The Chieftains on **An Irish Evening** (1991 Flute solo by Matt Molloy), Boys of the Lough on **Second Album** (1974), Frankie Gavin on **Fierce Traditional** (2001), Sean McGuire & Barney McKenna on **Ulster's Flowery Vale**, Kieran Hanrahan on **Kieran Hanrahan Plays the Irish Tenor Banjo**, Arthur Scott Robertson on **Champion's Choice** (Seán Maguire variations) and others.