

Morrison's Jig

The musical score for Morrison's Jig is written in G major (one sharp) and 6/8 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody starts with a double bar line and repeat sign. The chords are Em, Bm7, Em, and Bm7. The second staff continues the melody with chords Em, Bm7, Em, Bm7, Em, and Bm7. The third staff has chords Em, Bm7, Em, and Bm7. The fourth staff has chords Em and Em. The fifth staff has chords Bm7, Em, Bm7, Em, Bm7, and Em. The sixth staff has chords Bm7, Em, Bm7, and Em. The seventh staff has chords Bm7, Em, Bm7, and Em, and ends with a double bar line and the word 'Fine' above the final chord 'Em'. The melody is characterized by eighth and sixteenth notes, often with grace notes (ornaments) on the first and third notes of measures.

"Morrison's Jig", in Gaelic "*Port Uí Mhuirgheasa*", also known as "Lyons' Favourite", "Maurice Carmody's Favourite", "Paddy Stack's Fancy Jig" or "The Stick Across the Hob" is an Irish (originally) and American jig in E Dorian. The parts are played AAB (Breathnach, Flaherty, Martin & Hughes, Tubridy, Vallely), AABB' (S. Johnson, Mulvihill, Songer) or AA'BB' (Harker/Rafferty, Mallinson, Spadaro).

This well-known tune is named after the renowned Sligo-born Irish-American fiddler James "The Professor" Morrison (1891–1947), who recorded in the 1930's. Morrison did not compose the jig but rather obtained it from a Dromlacht, County Kerry, accordion player Tom Carmody who knew it as "The Stick across the Hob". Carmody in turn had learned it from his father, Maurice.

O'Neill (**Waifs and Strays**, 1922) prints the melody as "Paddy Stack's Fancy Jig," named for the Chicago fiddler (originally from County Kerry) who made some 78 RPM recordings in the 1920's.

"The Morning Dew" is a related setting of the melody in reel time.

The tune was picked up by 'revival' musicians in the 1970's and in the Northern United States it has since been a popular for contra dances.

It was printed in Breathnach's **CRÉ 1** (1963), Flaherty's **Trip to Sligo** (1990), Harker's **300 Tunes from Mike Rafferty** (2005), S. Johnson's **Kitchen Musician No. 6: Jigs** (1982, revised 1989, 2001), Mallinson's **100 Essential** (1995), Martin & Hughes' *Ho-ro-gheallaidh, vol. 1* (1990), Mulvihill's **1st Collection** (1986), Songer's **Portland Collection** (1997), Spadaro's **10 Cents a Dance** (1980), Taylor's **Through the Half-Door** (1992), Tubridy's **Irish Traditional Music, vol. 2** (1999) and Vallely's **Learn to Play the Fiddle with Armagh Pipers Club** (197?).

It was recorded by P.J. Maloney on **Traditional Music of Ireland, vol. 1** (c. 1960), The Bothy Band on **Old Hag You Have Killed Me** (1981), John McCutcheon on **The Wind That Shakes the Barley**, Mike McHale on **The Schoolmaster's House** (2000), Swallowtail on **Flights of Fancy** (1984), Shaskeen on **Joys of Life**, Alan Stivell on **Renaissance of the Celtic Harp** (1982), John Doonan on **At the Feis** and James Keane on **Roll Away the Reel World**.