

Happy to Meet, Sorry to Part (G major)

traditional Irish Double Jig

transcribed and arranged by Frank Weber, learned from flute and fiddle player Marion Fluck

Recordings: Séamus Ennis (1919-1982): *The Wandering Minstrel* (1977); Máirtín O'Connor: *Connachtman's Rambles* (1979); Joe Burke, Michael Cooney & Terry Corcoran: *Happy to Meet, Sorry to Part* (1986); De Danann: *The Star Spangled Molly* (1989, named 'Conlon's'); Sean Nua: *The Open Door* (1993); Waltons: *Ireland's Best Fiddle Tunes* (1999); Gerry Wimsey: *Michael Gorman - The Sligo Champion* (2001); Michael Gorman & Mick Flynn: *Michael Gorman - The Sligo Champion* (2001); P.J. Crotty, Carol Cullinan & James Cullinan: *Happy to Meet* (2002); Lissa Schneckenburger & Bruce Rosen: *Phantom Power* (2003); Junior Davey & Friends: *A Sound Skin* (2005); Patrick Street: *On the Fly* (2007); John Wynne & John McEvoy: *Pride of the West* (2007); Brendan Mulholland, Brendan Hendry & Paul McSherry: *Tuned Up* (2008); Gavin Whelan: *In Full Flight* (2009, named 'Joe Derrane's'); Peter McAlinden: *Happy to Meet, Sorry to Part* (2010); Swallow's Tail Céilí Band: *Suas Leat* (2012); Colm Gannon, Alec Finn & Johnny 'Ringo' McDonagh: *The Rights of Man* (2012); Triogue Céilí Band: *Comhaltas Live 387-5* (2012); Brian Hughes, Donnchadh Gough & Seán McElwain: *The Beat of the Breath* (2013); Craobh Rua: *I'd Understand You If I Knew What You Meant* (2014); Louise Mulcahy: *Tuning the Road* (2014); Matt Molloy, John Carty, Arty McGlynn, Brian McGrath & Noel O'Grady: *Out of the Ashes* (2016); Paul Gross, Lucy Farr, Reg Hall & Tommy Maguire: *It was great altogether - The Continuing Tradition of Irish Music in London* (Compilation 2016); Liz Knowles, Pat Broaders & Kieran O'Hare: *The Joyful Hour* (2017); Michael McGoldrick & Dezi Donnelly: *Dog in the Fog* (2018); Santiago Molina: *Historias* (2019); Matt Cunningham: *Dance Music of Ireland, Vol. 4*

The musical score is presented in six staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The melody is written in a single line on each staff. Above each staff, the corresponding chords are indicated by letters: G, C, G, Em, Em, C; G, C, G, Em, D, G; G, C, G, Em, Em, C; G, C, G, Em, D, G, G; C, D, G, C, D, Em; C, D, G, G, D, G, G. The music concludes with a double bar line and repeat dots.