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THE COMPLETE  
Collection of Irish Music

AS NOTED

BY

GEORGE PETRIE, LL.D., R.H.A.

(1789—1866).

EDITED,

FROM THE ORIGINAL MANUSCRIPTS.

BY

CHARLES VILLIERS STANFORD.

*Boosey & Co.*

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# P R E F A C E.

THE publication of the complete collection of Dr. George Petrie's manuscripts of Irish Music at last realises the aspirations of those enthusiastic Irishmen, most of them no more, who founded in December, 1851, the "Society for the Preservation and Publication of the Melodies of Ireland." This Society only succeeded in printing one volume of Dr. Petrie's work. The fact, however (announced in its prospectus), that it had at its disposal the materials of more than five such volumes, set me thinking how they could be traced and if possible published. My investigations happily resulted in the discovery of the material, and it is now presented to the public exactly in the form which it took from Petrie's hand. I am not aware that any collection of the Folk-music of any country exists in such profusion of material or so straight from the mint. A few errors there are, but I have left Petrie's work untouched, only noting doubtful points as they occur. The main bibliographical interest will be found in the collector's own Introduction to the printed volume of 1851, which is reproduced *in extenso*. This volume contained arrangements of the airs for pianoforte, written in a style wholly unsuitable to their character, and the airs themselves evidently (from a comparison with the original MSS.) suffered from manipulation by an ignorant hand. Each melody, however, had a most interesting history and criticism written by Petrie. It was impossible to reproduce these notes in the present collection, but I trust that, at some future day, it may become feasible to reprint them. A reproduction of Dr. Petrie's very beautiful manuscript is prefixed to the first volume. The autograph collection will find a home in the Royal Irish Academy at Dublin.

I have to acknowledge with much gratitude the invaluable help I have received in making this edition from Mr. Claude Aveling; from Mr. Cecil Forsyth (whose admirable Index is a most valuable adjunct to the book); from Miss Drury, who has assisted in the deciphering of the Gaelic titles; and from Mr. James Walshe, who has corrected the proofs of the Irish portion of the Index.

CHARLES V. STANFORD.

October, 1903.

The following are the names of the Council and Officers of the "Society for the Preservation and Publication of the Melodies of Ireland," founded in December, 1851 :—

*President :*

GEORGE PETRIE, LL.D., R.H.A., V.P.R.I.A.

*Vice-Presidents :*

THE MARQUESS OF KILDARE (*a*).

FRANCIS WILLIAM BRADY (*b*).

F. W. BURTON, R.H.A. (*c*).

ROBERT CALLWELL (*Treasurer*).

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JOHN C. DEANE.

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JOSEPH HUBAND SMITH.

REV. J. H. TODD, D.D. (*i*).

W. R. WILDE.

(*a*) Afterwards Duke of Leinster.

(*b*) President of the Irish Academy of Music, and a Baronet and K.C., son of the Lord Chancellor of Ireland.

(*c*) The late Director of the National Gallery.

(*d*) The late Bishop of Limerick.

(*e*) Afterwards a Baronet.

(*f*) The late Recorder of Galway.

(*g*) A famous Dentist.

(*h*) The distinguished Physician, father of the late Sir William Stokes.

(*i*) A distinguished Antiquarian and Bibliographer



## DR. PETRIE'S INTRODUCTION.

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THOUGH aware that, in works not of a purely scientific nature and which will be chiefly opened with a view to amusement, a Preface receives but little attention from the majority of readers, yet I cannot refrain from availing myself of the old privilege accorded to Authors and Editors to offer a few prefatory remarks on the occasion of presenting to the public this first volume of a collection of Irish Tunes, which I have edited under the patriotic auspices of the "Society for the Preservation and Publication of the Melodies of Ireland."

In the first place, I feel it due to that Society, and more particularly to some of the most zealous members of its Committee, to state that, but for their solicitation and warm encouragement, it is not at all likely that I should have entered on the compilation of a work requiring, necessarily, not only a great devotion of time and labour, but also an amount of varied talents and powers of research, scarcely to be hoped for in any single individual, and to the possession of which I, at least, could make but little pretension.

A passionate lover of music from my childhood, and of melody especially—that divine essence without which music is but as a soulless body—the indulgence of this passion has been, indeed, one of the great, if not the greatest, sources of happiness of my life. Coupled with a never-fading love for nature and its consequent attendant, an appreciation of the good and beautiful, it has refreshed and re-invigorated my spirits when depressed by the fatigues of mental labour. In the hours of worldly trials, of cares and sorrows, I have felt its power to soothe and console, to restrain from the pursuit of worthless and debasing pleasures, of soul-corrupting worldly ambitions destructive of mental peace, and to give contentment in an humble station.

But though I have been thus for my whole life a devoted lover of music, and more particularly of the melodies of my country—which are, as I conceive, the most beautiful national melodies in the world—neither the study nor the practice of this divine art has ever been with me an absorbing or continuous one, or anything more than the occasional indulgence of a pleasure, during hours of relaxation, from the fatigues of other studies, or the general business of life. It was in this way only that I acquired any little knowledge or skill which I may possess in the practice of the musical art, and, until lately, it was in this way only that I gradually formed the large collection of Irish melodies of which a portion is now submitted to the public. From my very boy-days, whenever I heard an air which in any degree touched my feelings, or which appeared to me to be either an unpublished one, or a better version of an air than what had been already printed, I never neglected to note it down, and my summer rambles through most parts of Ireland, for objects more immediately connected with my professional pursuits, afforded me opportunities, for a long period almost annually, for increasing the collection which so early in life I had felt a desire, and considered it as a kind of duty to endeavour to form.

In making such collection, however, I never seriously thought of giving even any portion of it to the public in my own name. The desire to preserve what I deemed so worthy of preservation, and so honourable to the character of my country, was my sole object and my sole stimulus in this, to me, exciting and delightful pursuit: and hence I was ever ready to encourage and aid to the utmost of my ability all persons whom, from their professional talents as well as their freedom from other occupations, I deemed better qualified than myself to give such collection to the world.

Thus, as early as 1807 or 1808, I communicated, through my friend the late Richard Wrightson, Esq., M.A., a number of airs to the poet Moore, some of which subsequently appeared, for the first time, in his "Irish Melodies," and shortly afterwards I gave a much larger number to my then young friend the late Francis Holden, Mus. Doc., and which were printed in his collection, and amongst these were many airs, such as "Lough Sheelin," "Arrah, my dear Eveleen," and "Luggela," on which time has stamped her mark of approval, and which

have carried the deepest emotions of pleasure to thousands of hearts in almost every part of the globe. For it was from this collection, which—with the exception of Bunting's three volumes—has been the only published collection of our melodies of any importance worthy of a respectful notice, that Moore derived many of those airs which his poetry has consecrated and made familiar to the world. And I may further state that my contributions to Mr. Moore's admirable work, as well directly as indirectly, did not end here, for, subsequently to the publication of Frank Holden's volume, I again supplied the poet, through his Irish publisher, Mr. William Power, with several other airs, which found a place in the later numbers of his "Melodies," and among these was that beautiful one called "Were I a clerk," but now better known as "You remember Ellen."

In thus imparting to others the results of my young enthusiasm for the preservation of our melodies, I never asked, and so never obtained, even the acknowledgment, to which I might have felt myself justly entitled, of having my name coupled with those airs as their preserver; nor is it from any vain or egotistical feeling that I state such circumstances now, but as simple facts in the history of the preservation of our music that might be looked for hereafter, and which, without such statement, would be looked for in vain.

But to resume: retaining, with even an increasing zeal, my ardour in collecting the melodies of Ireland, I found in the course of a few years that my gatherings had mounted to a number but little short of two hundred as yet unpublished airs, and with a view to their being secured to the public with suitable harmonies, I presented them to a lady, now long deceased, who to other varied accomplishments added a sound professional knowledge of music, and who possessed a true feeling for Irish melody. The lady to whom, with a grateful reminiscence, I thus allude, was the late Mrs. Joseph Hughes, the daughter of Smollet Holden, the most eminent British composer of military music in his time, and the sister of my young friend, Dr. Francis Holden, to whose published collection of Irish melodies I have been, as already stated, so large a contributor. But the untimely death of this most estimable lady prevented the accomplishment of this project after some progress had been made in preparing the work for publication.

Still adding to my collection, however, and indulging in the expectation that an opportunity for giving it publicity would sooner or later occur, I thought such expectation likely to be realised when, at a later period of my life, I formed a close intimacy with the late Mr. Edward Bunting. This intimacy, which had its origin in, at least, one common taste, occurred shortly after the publication of the second volume of that gentleman's collection, and with the double object in view of giving my airs publicity, and, still more, of stimulating him to the preparation of a third volume for publication, I freely offered him the use of the whole of my collection, or such portions of it as he might choose to select. Such offer was, however, accompanied by one condition, namely, that in connection with such tunes as he chose to accept from me, he should make an acknowledgment in his work that I had been their contributor. This condition, however—which I thought a not unreasonable one, but rather suggestive of a course which, in all similar cases, as supplying a sort of evidence of authenticity, should have been followed—had the effect of preventing the accomplishment of my wish that Mr. Bunting should be the medium through which my collection of airs should be given to the public. After the acceptance of some five and twenty or more airs—of which, however, he printed only seventeen—my friend sturdily refused to take even one more, assigning as his reason that, as he should acknowledge the source from which they had been derived, the public would say that the greater and better portion of the work was mine. In my primary object, however—that of stimulating him to the preparation and publication of his third volume—I had the satisfaction of believing that I had been more decidedly successful. The threat, put forward in playful insincerity, but which was taken rather seriously, that if he did not bestir himself in the preparation of his work, I might probably, by the publication of my own collection, anticipate him in the printing of many of his best airs, coupled with Mrs. Bunting's as well as my own continual goadings—and which he was accustomed to say had made his life miserable—had ultimately the desired effect of exciting into activity a temperament which, if it had ever been naturally active, had then, at all events, ceased to be so from the pressure of years, and of a state of health which was far from vigorous. After the devotion of his leisure hours for several years to the collecting together of his materials, and the patient elaboration of his harmonic arrangements of the airs, Mr. Bunting gave to the world the third and last volume of his collections, and I confess that its appearance afforded me a

more than ordinary pleasure, not only on account of the many very beautiful melodies which it contained, but also from a feeling that my zeal in urging on their publication had been instrumental, to some extent, in their preservation. For it was Mr. Bunting's boast that, with the exception of those airs which had been drawn from previously published works, the settings of his tunes would be wholly worthless to any other person into whose hand they might ultimately fall, and this I knew to have been not altogether an idle boast, for those settings were—as it would appear intentionally—but jottings down of dots, or heads of notes, without any musical expressions of their value with regard either to key, time, accent, phrase, or section, so that their interpretation would necessarily have been a matter of uncertainty to others, and probably was often so even to himself.

I have thus endeavoured to show, by a statement which I trust will not be deemed wholly without interest or irrelevant to the purpose of the present work, that though I have been during the whole course of my life a zealous collector of Irish melodies, I have been actuated in this pursuit by no other feelings than those of a deep sense of their beauty, a strong conviction of their archæological interest, and a consequent desire to aid in the preservation of remains so honourable to the national character of my country, and so inestimable as a pure source of happiness to all sympathetic minds to whom they might become known. And though, when I had long despaired of finding anyone qualified, according to my ideas, to give to the public in a worthy manner the collection which I had formed, I may have occasionally contemplated the possible production of such a work myself, as a delightful and not over laborious occupation of my declining years; it is most probable that, like my friend Bunting, if the stimulating pressure of friends had not been applied to me I should have gone on to the end absorbed in the completion of works of a different nature, and to which my studies had long been more particularly directed. Such a stimulus was supplied on the formation, in Dublin, of the "Society for the Preservation and Publication of the Melodies of Ireland," and it was strengthened, not only by the honour which that Society conferred on me in electing me their President, but still more by the flattering proposal and expression of their desire to give precedence to my collection in the publications of the Society.

But though this proposal was entirely free from any conditions which I could for a moment hesitate to accept, and though, moreover, I was sincerely anxious to promote the objects of the Society by every means in my power, I confess that I was startled at a proposal so unexpected on my part, and it was not till I had given the matter a very ample consideration that I could bring my mind to agree to it. For, on the one hand, I could not but feel doubtful of my ability to accomplish, without a greater previous preparation, a work of so much national importance in such a manner as might not seriously lower whatever little reputation I had acquired by the production of works of a different nature, and disappoint, moreover, the partial expectations of the Society and those friends that had pressed me to the undertaking; and I also felt that if I did venture on such a work with the desire to accomplish it not unworthily, it would necessarily require for its production the exclusive devotion of many years of a life now drawing towards its close, and the consequent abandonment of the completion of other works on which I had been long engaged, as well as of the practice of that art which is so productive of happiness to its lovers, and so suited to the peaceful habits of declining years. And lastly, as I cannot but confess, I could not suppress a misgiving that, let a work of this nature possess whatever amount of interest or value it may, there no longer existed amongst my countrymen such sufficient amount of a racy feeling of nationality and cultivation of mind—qualities so honourable to the Scottish character—as would secure for it the steady support necessary for its success, and which the Society, as I thought, somewhat too confidently anticipated. In short, I could not but fear that I might be vainly labouring to cultivate mental fruit which, however indigenous to the soil, was yet of too refined and delicate a flavour to be relished or appreciated by a people who had been, from adversities, long accustomed only to the use of food of a coarser and more exciting nature. May this feeling prove an erroneous one! On the other hand, however, I could not but be sensible that, viewed in many ways, the object which the Society had taken in hand was of great importance; that, with an equal hope of success, such an effort might probably never again be made, and that it was a duty at least of every right-minded Irishman who might have it in his power to contribute in any way to its support to allow, if possible, no cold calculations of a selfish prudence, or an unmanly fear of critical censure, to withhold him from joining ardently in such an effort. I considered too, that if, as

Moore perhaps somewhat strongly states, "We have too long neglected the only talent for which our English neighbours ever deigned to allow us any credit," our apparent want of appreciation of the value of that talent was, at least to some extent, an evidence of the justice of such limited praise. I called to mind that, but for the accidentally directed researches of Edward Bunting—a man paternally of an English race—and the sympathetic excitement to follow in his track which his example had given to a few others, the memory of our music would have been but little more than as a departed dream, never to be satisfactorily realized, and that, though much had been done by those persons, yet that Moore's statement still remained substantially true, namely, that "our national music never had been properly collected," or, in other words, that it had never been collected truly and perfectly, as it might and should have been, and that it cannot be so collected now. I could not but feel that what must have been, at no distant time, the inevitable result of the changes in the character of the Irish race which had been long in operation, and which had already almost entirely denationalized its higher classes, had been suddenly effected, as by a lightning flash, by the calamities which, in the year 1846-7, had struck down and well nigh annihilated the Irish remnant of the great Celtic family. Of the old, who had still preserved as household gods the language, the songs, and traditions of their race and their localities, but few survived. Of the middle-aged and energetic whom death had yet spared, and who might for a time, to some extent, have preserved such relics, but few remained that had the power to fly from the plague and panic stricken land, and of the young, who had come into existence, and become orphaned, during those years of desolation, they, for the most part, were reared where no mother's eyes could make them feel the mysteries of human affections—no mother's voice could sooth their youthful sorrows, and implant within the memories of their hearts her songs of tenderness and love,—and where no father's instructions could impart to them the traditions and characteristic peculiarities of feeling that would link them to their remotest ancestors. The green pastoral plains, the fruitful valleys, as well as the wild hill-sides and the dreary bogs, had equally ceased to be animate with human life. "The land of song" was no longer tuneful, or, if a human sound met the traveller's ear, it was only that of the feeble and despairing wail for the dead. This awful, unwonted silence, which, during the famine and subsequent years, almost everywhere prevailed, struck more fearfully upon their imaginations, as many Irish gentlemen informed me, and gave them a deeper feeling of the desolation with which the country had been visited, than any other circumstance which had forced itself upon their attention, and I confess that it was a consideration of the circumstances of which this fact gave so striking an indication, that, more than any other, overpowered all my objections, and influenced me in coming to a determination to accept the proposal of the Irish-Music Society.

In this resolution, however, I was actuated no less by a desire to secure to the public, by publication, the large store of melodies which I had already collected, than by the hope of increasing that store, during the progress of the work, by a more exclusive devotion of mind and time to this object than I had ever previously given to it. I felt assured that it was still possible, by a zealous exertion, to gather from amongst the survivors of the old Celtic race, innumerable melodies that would soon pass away for ever, but that such exertion should be immediate. For, though I had no fear that this first swarm from the parent hive of the great Indo-Germanic race would perish in this their last western asylum, or that they would not again increase, and, as heretofore, continue to supply the empire with their contribution of fiery bravery, lively sensibility, and genius in all the æsthetic arts, yet I felt that the new generations, unlinked as they must be with those of the past, and subjected to influences and examples scarcely known to their fathers, will necessarily have lost very many of those peculiar characteristics which so long had given them a marked individuality, and, more particularly, that among the changes sure to follow, the total extinction of their ancient language would be, inevitably, accompanied by the loss of all that, as yet unsaved, portion of their ancient music which had been identified with it.

To this task I accordingly applied myself zealously, and with all the means at my disposal, feeling that I could not render a better service to my country: and of the success which followed my exertions some correct idea may be formed from the volume now presented to the reader, in which it will be seen that of the airs which it contains, nearly a moiety has been collected within the last two or three years. In truth, that success has gone far beyond any expectations which I might have ventured to indulge, for, aided, as I am happy to confess I



have been, not only by my personal friends, but by the voluntary exertions of several young men of talents who have sympathized in my object, I have been enabled, within these years, to obtain not only a great variety of settings of airs already printed, or in my own collection, but to add to that collection more than four hundred melodies previously unpublished, and unknown to me.

Having premised thus far in reference to the motives and feelings which influenced me in undertaking a work of this nature, I feel it necessary to make a few remarks in reference to the objects which I proposed to myself during the progress of its compilation, and which I have kept in view, as far as it was in my power to do so.

Independently, then, of the desire to collect and preserve the hitherto unpublished melodies of Ireland, these objects may, in a general way, be stated as having a common end in view, namely, to fix, as far as practicable, by evidences, the true forms of our melodies, whether already published or not, and to throw all available light upon their past history. By a zealous attention to such points, Mr. Chappell, in his collection of national English airs, has ably, as well as enthusiastically, asserted the claims of his country to the possession of a national music, and, with an equal zeal and ability, Mr. G. Farquhar Graham has illustrated Scottish music in the valuable introductory Dissertation and Notes which he has supplied to Wood's work, "The Songs of Scotland." For the illustration of the national music of Ireland, however, but little of this kind has been hitherto attempted, and that little, I regret to say, is not always of much value or authority. Such as it is, however, it is wholly comprised in the remarks upon a few of the tunes printed in Bunting's first publication, and his remarks upon some fifty of those given in his third and last volume, and even these latter remarks, together with the statement of names and dates authenticative of the airs comprised in that volume, were only made at my suggestion and on my earnest solicitation. But I confess that I found those remarks to be far inferior in copiousness, interest, and value, to what I had hoped for from one who had far greater facilities for gathering the varied knowledge necessary for the illustration of our music than can be obtained now, and whom I knew to have been possessed of all the oldest printed, as well as many MS., settings of a large number of our airs, together with an extensive collection of the Irish songs sung to them, and other materials now difficult, if not impossible, to procure, but of which, strange to say, Mr. Bunting made scarcely any use. To the use of all printed authorities, or such as could be tested by reference, Mr. Bunting, indeed, appears to have had a rooted aversion, and, in all cases, he preferred the statement of facts on his own unsupported authority to every other. Nor would such authority have been without value if we had every reason to believe it trustworthy. But what reliance can we place on the statements of one who, in reference to that strange musical farrago—compounded no doubt of Irish materials—called "the Irish Cry as sung in Ulster," given in his last volume, tells us that it was procured in 1799 "from O'Neill, harper, and from the hired mourners or keeners at Armagh, and from a MS. above 100 years old"—or who gravely acquaints us that he obtained the well-known tune called "Patrick's Day," in 1792, from "Patrick Quin, harper," as if he could not have gotten as accurate a set of it from any human being in Ireland that could either play, sing, or whistle a tune, and though he knew that the air had been printed—and more correctly too—in Playford's "Dancing Master," more than a century previous. Thus, in like manner, he refers us to dead harpers as his authorities for all those tunes of Carolan, and many others, which he printed, nearly all of which had been already given in Neal's, and other publications of the early part of the last century.

The truth is indeed unquestionable, that not only has our music never as yet been properly studied and analyzed, or its history been carefully and conscientiously investigated, but that our melodies, generally, have never been collected in any other than a careless, desultory, and often unskilful manner. For the most part caught up from the chanting of some one singer, or, as more commonly was the case, from the playing of some one itinerant harper, fiddler, or piper, settings of them have been given to the world as the most perfect that could be obtained, without a thought of the possibility of getting better versions, or of testing their accuracy by the acquisition, for the purpose of comparison, of settings from other singers or performers, or from other localities, and the result has often been most prejudicial to the character of our music.

If indeed we were so simple and inconsiderate as to place any faith in the dogma of the immutability of traditionally preserved melodies, so boldly put forward by Mr. Bunting in the preface to his last work, it would follow that all such labour of research, investigation, and

analysis, was wholly unnecessary, and as we are fairly authorized to conclude that he took no such useless labour upon himself, it will, to a great extent, account for the imperfections which may be found in many of his settings of even our finest airs.

This strange dogma of Mr. Bunting's is thus stated: "The words of the popular songs of every country vary according to the several provinces and districts in which they are sung, as for example, to the popular air of *Aileen-a-roon*, we here find as many different sets of words as there are counties in one of our provinces. But the case is totally different with music. A strain of music, once impressed on the popular ear, never varies. It may be made the vehicle of many different sets of words, but they are adapted to *it*, not it to *them*, and it will no more alter its character on their account than a ship will change the number of its masts on account of an alteration in the nature of its lading. For taste in music is so universal, especially among country people, and in a pastoral age, and airs are so easily, indeed in many instances, so intuitively acquired, that when a melody has once been divulged in any district, a criterion is immediately established in almost every ear, and this criterion being the more infallible in proportion as it requires less effort in judging, we have thus, in all directions and at all times, a tribunal of the utmost accuracy and of unequalled impartiality (for it is unconscious of the exercise of its own authority) governing the musical traditions of the people, and preserving the native airs and melodies of every country in their integrity from the earliest periods."—Ancient Music of Ireland—Preface, pp. 1, 2.

The irrationality and untruthfulness of this dogma, as applied to national melody generally, has been well exposed by Mr. G. Farquhar Graham, in his "Introduction" to "Wood's Songs of Scotland," and, as applied to the melodies of Ireland, abundant proofs of its unsoundness will be found in the present and succeeding volumes of this work. I shall only, therefore, state here, as the result of my own experience as a collector of our melodies, that I rarely, if ever, obtained two settings of an *unpublished* air that were strictly the same, though, in some instances, I have gotten as many as fifty notations of the one melody. In many instances, indeed, I have found the differences between one version of an air and another to have been so great, that it was only by a careful analysis of their structure, aided perhaps by a knowledge of their history and the progress of their mutations, that they could be recognised as being essentially the one air. And thus, from a neglect of, or incapacity for, such analysis, Moore, in his *Irish Melodies*, has given as different airs *Aisling an Oighfear*, or "The young man's dream," and the modern version of it known as "The groves of Blarney," and "Last rose of summer," *Sin síos agus suas lium*, or "Down beside me," and the modern version known as "The Banks of Banna," *Cailín deas donn*, or "The pretty brown-haired girl," and Shield's inaccurate setting of it, noted from the singing of Irish sailors at Wapping. Nor has Bunting himself, from whom more accuracy might have been expected, been able to avoid such oversights, for, in his last volume, he has given us as different airs: 1. The well-known tune called *Bean an fhir ruadh*, or "The red-haired man's wife"—or as he calls it, "O Molly dear"—and a barbarized piper's version of it, which he calls *Calín deas ruadh*, or "The pretty red-haired girl," the first of these settings, as he states, having been obtained from Patrick Quin, harper, in 1800, and the second from Thomas Broadwood, Esq. (of London), in 1815. 2. The very common air called "The rambling boy," and a corrupted version of it, with a fictitious second part, which he calls *Do bí bean uasal*, or "There was a young lady,"—obtained, as he states, from R. Stanton, of Westport, in 1802. And 3. The very popular old tune of *Ta me mo chodhladh*, or "I am asleep," and a modified version of it, which he calls *Maidín bog aoibhín*, or "Soft mild morning," both of which, he tells us, were noted from the playing of Hempson, the harper of Magilligan, the first in 1792, and the second in 1796.

Harpers and other instrumentalists are indeed Bunting's most common authorities for his tunes, whenever he gives any, but I must say that, except in the case of tunes of a purely instrumental character, I have found such authorities usually the least to be trusted, and that it was only from the chanting of vocalists, who combined words with the airs, that settings could be made which would have any stamp of purity and authenticity. For our vocal melodies, even when in the hands of those players whose instruments will permit a true rendering of their peculiar tonalities and features of expression, assume a new and unfixed character, varying with the caprices of each unskilled performer, who, unshackled by any of the restraints imposed upon the singer by the rhythm and metre of the words connected with those airs, thinks only of exhibiting, and gaining applause for, his own powers of invention and execution, by the absurd indulgence of barbarous licenses and conventionalities, destructive not only of their simpler and

finer song qualities, but often rendering even their essential features undeterminable with any degree of certainty.

It is, in fact, to this careless or mistaken usage of Mr. Bunting and other collectors of our melodies, of noting them from rude musical interpreters, instead of resorting to the native singers—their proper depositories—that we may ascribe the great inaccuracies—often destructive of their beauty, and always of their true expression—which may be found in the published settings of so many of our airs. For those airs are not, like so many modern melodies, mere *ad libitum* arrangements of a pleasing succession of tones, unshackled by a rigid obedience to metrical laws, they are arrangements of tones, in a general way expressive of the sentiments of the songs for which they were composed, but always strictly coincident with, and subservient to, the laws of rhythm and metre which govern the construction of those songs, and to which they consequently owe their peculiarities of structure. And hence it obviously follows that the entire body of our vocal melodies may be easily divided into, and arranged under, as many classes as there are metrical forms of construction in our native lyrics—but no further, and that any melody that will not naturally fall into some one or other of those classes must be either corrupt or altogether fictitious. Thus, for example, if we take that class of airs in triple time which is the most peculiarly Irish in its structure, namely, that to which I have applied the term “narrative,” in the numerous examples given in the present volume, a reference to the words sung to those airs would at once have shown that the bar should be marked at the first crotchet, or dotted quaver, after a start, or introduction, of half a measure, so that the accents throughout the melody would fall on the emphatic words as well as notes; whereas, by a neglect of such reference, even Mr. Bunting, in his settings of such tunes, has very frequently marked the bar a full crotchet, or two quavers sooner—thus falsifying the accents, and marring the true expression of the melody through its entirety, and rendering it incapable of being correctly sung to the original song, or to any other of similar structure that had been, or could be, adapted to it. I should add, moreover, that this rhythmical concordance of the notes of the melody with the words of the song must, to secure a correct notation, be not only attended to in the general structure of the air, but even in the minutest details of its measures. Thus, in Mr. Bunting’s setting of the beautiful melody called *Droighneann donn*, or “The brown thorn,” given in his first collection,—and which is one of the class here alluded to,—though the tune throughout is correctly barred, yet, from a neglect of such attention, the rhythm is violated, in the third phrase of the second strain, or section, by the substitution of a minim for a crotchet followed by two quavers, and this rhythmical imperfection, trivial as it might be deemed—for the time is still perfect—had the effect of constraining the poet Moore, in his words to this melody, to make the corresponding phrase in each stanza of his song defective of a metrical foot. As thus:—

“For on thy deck—though dark it be,

A female form— . . . . . I see.”

In offering these remarks, which have been necessarily somewhat critical, on the errors of preceding collectors of our music—and which I confess I have made with great reluctance as regards the labours of Mr. Bunting, whose zealous exertions for the preservation of our national music should entitle his name to be for ever held in grateful remembrance by his country—I must not allow it to be inferred that I consider myself qualified to give to the public a work in which no such imperfections shall be found. Whatever may be the value of the qualifications necessary for doing so which I possess, the means necessary to ensure such an end have been, to a great extent, wanting. Like my predecessors, I have been, and am, but a desultory collector, dependent upon accident for the tunes which I have picked up, not always, as I would have desired, obtaining such acquisitions from the best sources, but sometimes from pipers, fiddlers, and such other corrupting and uncertain mediums, sometimes from old MS. or printed music books, and often, at second-hand, from voluntary contributors, who had themselves acquired them in a similar manner. And though the airs thus acquired have but rarely borne the stamp of unsullied purity, they have often retained such an approach to beauty as seemed to entitle them to regard, and as would not permit me, willingly, to reject them as worthless.

But I may, perhaps without presumption, claim the merit of an ardent enthusiasm in the prosecution of this undertaking, and of a reasonable share of industry in endeavouring to qualify myself to accomplish it with, at least, some amount of ability. I have availed myself of every opportunity in my power to obtain the purest settings of the airs, by noting them from the native singers, and more particularly from such of them as resided, or had been reared, in the

most purely Irish districts, and I have sedulously endeavoured to test their accuracy, and free them from the corruptions incidental to local and individual recollections, by seeking for other settings from various localities and persons: and whenever, as has often happened, I found such different settings exhibit a want of agreement which has made it difficult to decide upon the superior accuracy, and perhaps beauty, of one over others, I have deemed it desirable to preserve such different versions. And as the true rhythm of traditionally preserved airs can often be determined only by a reference to the songs which had been sung to them, or from their strict analogy to airs whose rhythmical structure had been thus determined, I have endeavoured, in all instances, to collect such songs, or even fragments of them, and though these songs or fragments are not often in themselves valuable, and are even sometimes worthless, I have considered them not unworthy of preservation as evidences of, at least, the general accuracy of the settings of the airs, as well as being illustrative, to some extent, of their history, and in all cases I have truly stated the sources and localities from which both tunes and words have been obtained. Finally, I have endeavoured carefully to analyze the peculiarities of rhythm and structure found in the airs, as well as in the songs sung to them, and I have thus, as I conceive, been enabled to lay a solid foundation for a future general classification of our melodies, which must be free from error, and be of great value in illustrating the origin and progress of our music.

That I have been at all times successful in these efforts, or that the settings of the airs now first published, as well as of those intended to follow them, are always the best that could possibly be obtained, is more than I would venture to arrogate, or perhaps than should be expected. My whole pretensions are limited to the accumulation of a greater and more varied mass of materials for the formation of a comprehensive and standard publication of our national music than has previously existed, including, as a necessary contribution towards the accomplishment of such a desideratum, corrected or varied versions of airs already printed, as well as settings of airs previously unnoticed.

The value of these efforts may, however, be fairly estimated from the volume now presented to the public, for, should it meet support, and a few years of life be spared me, to enable the Society to bring the work to completion, this volume will be found to be a fair specimen of the materials of which the others shall consist. For though, by a selection of the finest airs in my possession, it would have been easy to have made this volume one of far higher interest and value, I have abstained from doing so, as the consequent deterioration in the quality of the matter in the succeeding volumes would create a just cause of complaint, and, indeed, I have been so studious in taking these tunes in such relative proportions, as to merit and variety of character, as would afford an average measure of the materials which remained, that I would fain hope, should any difference hereafter be found between them, it will not be unfavourable to the character of the latter.

In like manner, I might have made this volume one of far higher musical pretensions, and probably, popular interest, by intrusting the harmonization of the airs to professional musicians of known ability, many of whom I am proud to rank amongst the number of my friends. But I knew of none, at least within the latter circle, who had devoted any particular study to the peculiarities of structure and tonalities which so often distinguish our melodies from those of modern times, and I consequently feared that harmonies of a learned and elaborate nature, constructed with a view to the exhibition of scientific knowledge, as well as the gratification of conventional tastes, might often appear to me unsuited to the simple character and peculiar expression of the airs, and require me either to adopt what I might not approve, or, by the exercise of a veto, which would have the appearance of assumption, involve me in collisions which I should desire to avoid. From such feeling only, and not from any vain desire to exhibit musical knowledge which I am conscious I do not possess, I determined to arrange the melodies as I best could, to satisfy my own musical perceptions of propriety, and this determination I should have carried out through the present volume, and its successors, but that I soon found that my beloved and devoted eldest daughter, possessing a sympathizing musical feeling, and actuated by an ardent desire to lighten my labours by every means in her power, soon qualified herself by study and practice, not merely to give me an occasional assistance, but, as I may say, to take upon herself—subject of course to my approbation—the arrangements of the far greater portions of the airs which the volume contains. In order, however, to secure our arrangements from grammatical errors, or other glaring defects, I have, in most instances,

submitted them to the correction of my friend Dr. Smith, Professor of Music in the University of Dublin, and he has given me the aid of his deep scientific musical knowledge, with a zeal and warmth which entitle him to my most grateful acknowledgments.

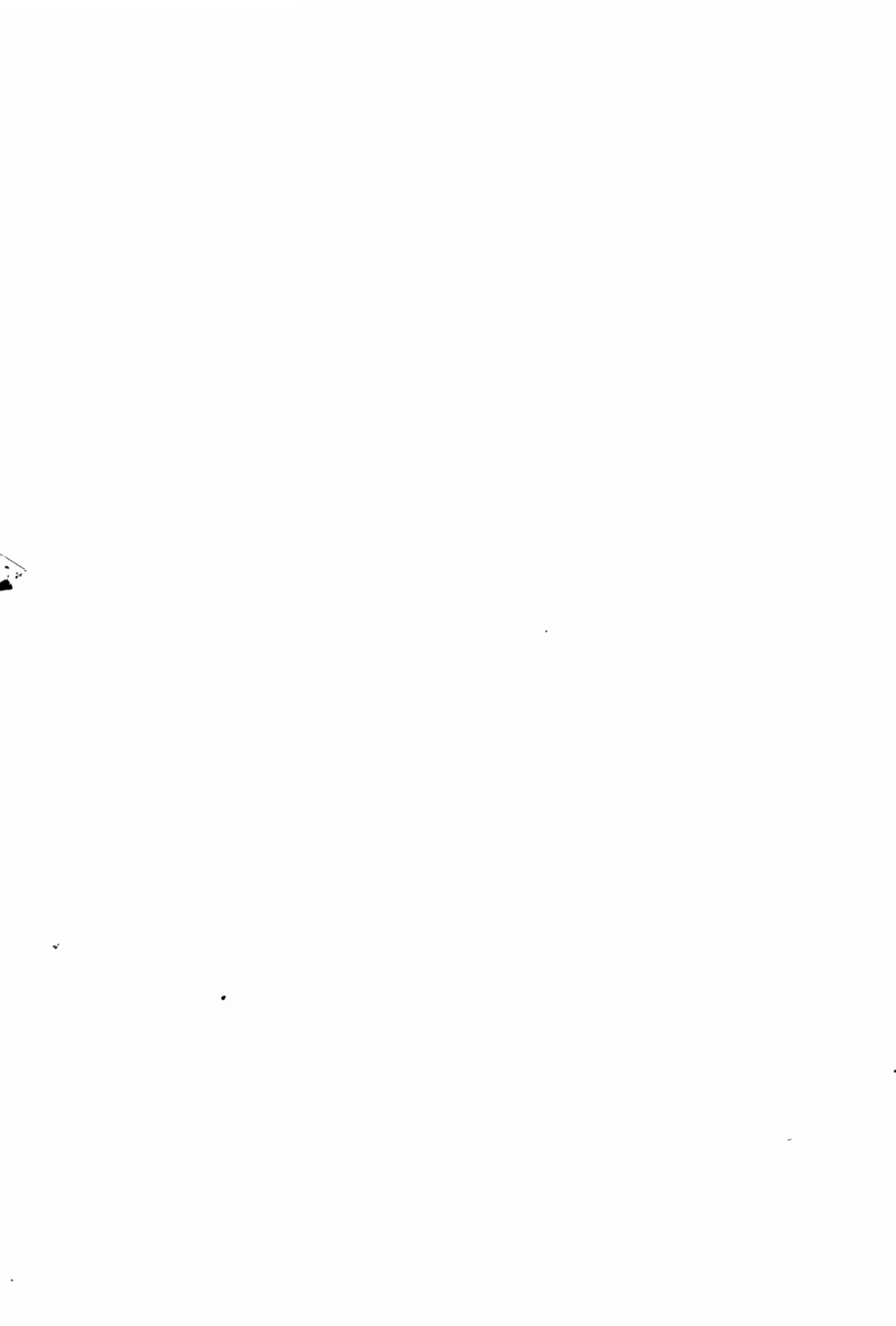
Yet—as in matters of taste the judgment is usually more influenced by accidental associations, than by the æsthetic sense of the intrinsic beauty which may be inherent in the objects subjected to it—I am far from indulging the expectation that the general estimate formed of the worth of the airs in the present volume will be at all as high as my own. The young Subaltern will, most probably, consider the last new galop or polka, to which—intoxicated with the charms of his fair partner—he has skipped or cantered round the ball-room, superior in beauty to the finest melodies of Rossini or Mozart. The thoughtless, impulsive Irishman, of a lower social grade, will prefer the airs of “Patrick’s Day,” or “Garryowen,” to all the lively melodies of his country. The popular public singer has it in his power to make an air “the tune of the day,” which, however high its merits, might have remained unknown but for his patronage. The people of every different race and country will not be persuaded that there is any national music in the world equal to their own, for it is expressive of their own musical sensations, and is associated with the songs and recollections of their youth. And thus the finest of our Irish melodies have obtained their just appreciation far less from any immediate estimate of their merits, than from their accidental union with the lyrics of Moore and others, which had taken a hold on the popular mind.

The airs presented to the public in this work have no such accidental associations, and no such interpreters of their meanings, to recommend them to general favour: and hence, they will have not only to encounter the prejudices of those who believe that all the Irish melodies worthy of preservation have been already collected—an opinion fostered in the public mind by Moore and Bunting—but the still greater danger of disappointing the expectations of those who believe that airs presented to their ears for the first time, and without words, should at once take possession of their feelings, and give as much delight as those which had been embalmed there by various extrinsic associations.

But, though it is only natural to conclude that, as the best melodies of every country would, at least generally, be the most popular, and, therefore, the first to present themselves to notice, and be appropriated by early collectors, those which remained to reward the industry of subsequent collectors—gleaners on an already reaped field—would be of an inferior quality, yet I cannot but indulge the belief that the airs in this work will, on the whole, be found to possess as great an amount of variety and excellence as belong to those which have preceded it, and that, should the support necessary to its completion be awarded to it, it will afford a valuable and enduring contribution to the store of simple pleasures necessary to minds of a refined and sensitive nature, and greatly add to the respect which Ireland has already obtained from the world from the beauty of her national music.

GEORGE PETRIE.

67, Rathmines Road,  
*1st May, 1855.*



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NOTE.—The numbers given refer to the tunes and not to the pages.

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I am a rover ... ..	526	I will go to the mountain (or, to the roebuck pinnacles) ... ..	1305
I am asleep and don't wake me ... ..	488	I will raise my sail black, mistfully in the morning ... ..	377
I am a young boy, without gold or stock ... ..	1263	I will visit my love on the mountain ... ..	706
I am in this town only one year and three days ... ..	1400	I wish I was a fisherman living upon the hill of Howth ... ..	449
I courted lovely Sally ... ..	673	I wish I were in Drogheda ... ..	812
I courted my darling at the age of nineteen ... ..	674	I wish, I wish, but I wish in vain ... ..	811
I'd cross the world over with you, Johnny Doyle ... ..	443	I wish the French would take them ... ..	497
I'd range the world over with my own Johnny Doyle ... ..	629	I would advise you to pass over the boundary ... ..	1510
If all the young maidens were blackbirds and trushes ... ..	821	Jackson's maid ... ..	796, 797
If I'm alive in Ireland ... ..	299	Jacobite airs ... ..	626, 627
If I should meet a tanner's wife ... ..	1480	James Melvin ... ..	625
If it is the pea you want ... ..	1312	Jesu dulcis memoria ... ..	1048
If my love were within your heart ... ..	1103	Job of journeywork, the ... ..	892
If the sea were ink ... ..	770	John de Burgo (or Burke) ... ..	1270, 1271
I grieve for my lover in secret ... ..	699	John Doe ... ..	738
I have a cottage on the verge of the mountain ... ..	1505	John Dwyre of the Glyn ... ..	736
I have a little trade ... ..	758	Johnny Cox ... ..	743
I have no desire for mirth ... ..	697	Johnny Doyle ... ..	630
I have travelled France and Germany ... ..	505	Johnny Hall ... ..	747
I'll be a good boy and do so no more ... ..	536		
I'll make for my bridegroom a grassy green pillow ... ..	331		
I'll make my love a breast of glass ... ..	622		
I lost my love ... ..	460		
I love a woman ... ..	542		
I'm a poor stranger that's far from my home ... ..	799		

	TUNES		TUNES
Johnny of Cockalie ... ..	743	Lough Erne's shore ... ..	652, 653
John O'Reilly ... ..	351	Lovely Anne ... ..	726
John the son Darby ... ..	742	Lovely lad, the ... ..	922
Joy be with you ... ..	995	Lovely sweet banks of the Suir, the ...	801
Jug of punch, the ... ..	352, 353	Lover's complaint, the ... ..	402
Juice of the barley, the ... ..	589	Lover's lament, the ... ..	445
Kathleen na Rudderigh, the flower of women ... ..	1429	Lower Ormond ... ..	882
Katty Nowlan ... ..	481	Luggelaw ... ..	712
Keen ... ..	1031	Lullaby, a ... ..	1005, 1006, 1007, 1008
Kerry boys, the ... ..	308	Lullaby, or Nursery-song ... ..	1009
Kerry star, the ... ..	899	MacGuire's kick ... ..	409, 410
King and the tinker, the ... ..	399	Madame Cole ... ..	716
King Cormac and the Lericaun ... ..	408	Mad Moll ... ..	101
King's cave, the ... ..	1119	Maiden-Ray, the ... ..	421
Kiss in the shelter ... ..	935	Maiden's lament for her lover's depart- ure, the ... ..	1075
Kiss the maid behind the barrel, 885, 886, 887	884	Maid I loved dearly has left me behind, the ... ..	705
Kiss the maid behind the barrels ... ..	884	Maid of Castle Creagh, the ... ..	709
Kitty gone a milking ... ..	444	Maid of Cooley Shore, the ... ..	754, 1254
Kitty Magee ... ..	513	Maid of sweet Gurteen, the ... ..	328, 329
Kitty O'Hea ... ..	512	Maid of Timahoe, the ... ..	498, 657
Kitty's wishes ... ..	514	Maids of Mourne Shore, the ... ..	302
Knowest thou, my dear, that I sleep not at night ... ..	1117	Mammie, will you let me to the fair? ...	827
Ladies' fancy, the ... ..	880	Martin Dough ... ..	748
Ladies' march to the ball-room ... ..	936	Mary, do you fancy me? ... ..	474
Lads on the mountain, the ... ..	937	Mary, I die your slave ... ..	751
Lady Gordon's minuet ... ..	786	Melody of Ossian's poem of Tale, the ...	1205
Lady in Pennsylvania, lovely Nancy, you'll be, a ... ..	690	Melody of the harp, the ... ..	1066
Lady Shearbrook ... ..	715	Merchant's daughter, the ... ..	389
Lady Wrixon ... ..	876	Merry old woman, the ... ..	354, 356
Lament ... ..	1315	Michael Molloy ... ..	750
Lament, a ... ..	1030	Milking time is over ... ..	298
Lament as sung in the Bennada glens, the ... ..	1029	Mill stream, the ... ..	396
Lamentation of Deirdre for the sons of Usnach, the ... ..	1019	Miss Goulding ... ..	400
Lamentation of Sir Richard Cantillon, the ... ..	1025	Modern air on "The lament for Sarsfield" ... ..	312
Lament for Sarsfield, the ... ..	311, 312	Molly asthoreen ... ..	447
Lament for Una MacDermott ... ..	1020	Molly ban, so fair ... ..	724
Lament of old age, the ... ..	1219	Molly Butler ... ..	723
Lament of William McPeter he outlaw, the ... ..	1026	Molly fair, that Western dame ... ..	722
Larry O'Gaff ... ..	373	Molly, my jewel ... ..	524, 525
Lass of Sliabh Ban, the ... ..	766	Molly on the shore ... ..	902
Last night I dreamt of my own true love	453	Monks of the screw, the ... ..	490
Last night's funeral ... ..	889	M'green ... ..	1067
Last Saturday night as I lay in my bed	767	Morning star, the ... ..	895
Lawsy Dulh ... ..	1494	Mother cries: "Boys, do not take my dear from me," the, &c. ... ..	441
Leather bags Donnel ... ..	393	Mountain high, the ... ..	559
Leave that as it is ... ..	387	Mountain road, the ... ..	412
Let's be drinking ... ..	1063	Mount Hazel ... ..	848
Let us leave that as it is ... ..	387	Moving bog, the ... ..	457
Lilibulero ... ..	503	Munsterman's jig, the ... ..	934
Little cuckoo of Ard Patrick, the ... ..	583	Munster tune, a ... ..	839
Little flow'r of brown-haired girls, the	1495	Must I be bound and my love be free ...	702
Little hour before day, a ... ..	1080	My ain, kind dearie ... ..	640, 641, 1430
Little red lark of the mountain, the, 383, 384	567	My baby on my arm ... ..	710
Lobster pot, the ... ..	883	My blessing go with you, sweet Erin-go bragh ... ..	864
Long dance ... ..	880	My honest dear neighbour, I ne'er killed your cat ... ..	470
Long dance, the ... ..	768	My love he is tall although he is young	685
Long hills of Mourne, the ... ..	795	My love is in the house ... ..	703
Lord Robert and fair Ellen ... ..	911	My lover is fled, my heart is sore ...	700
Lord, send the French without delay ('98 Song) 313, 314	911	My love she won't come near me ... ..	704
Lough Allen ... ..	911	My love, what is the reason you cannot fancy me? ... ..	326
		My love will ne'er forsake me ... ..	701
		My name is Bold Kelly ... ..	810
		My parents gave me good advice ... ..	761

	TUNES		TUNES
My song I will finish, her name's Miss Jane Innis ... ..	521	O little Mary, what has happened thee?	1488
My store is short and my journey is long	534	O Mael, I am ruined by you ... ..	1311
My wife is sick and like to die, oh dear what shall I do? ... ..	509	O Mary asthore ... ..	636
Nancy, the pride of the East ... ..	689	O Mary, my darling ... ..	1127
Ne'er wed an old man ... ..	531	On a long, long summer's day ... ..	533
Nelly, I'm afraid your favour I'll not gain	648	Once I was at a nobleman's wedding ... ..	491, 492, 494
Never despise an old friend ... ..	675	Once I was invited to a nobleman's wedding ... ..	493
New broom sweeps clean, a ... ..	1142	Once I was invited to a noble wedding	495
New broom, the ... ..	855, 856	One bottle more ... ..	825
New domain, the ... ..	904	One evening fair as I roved out ... ..	662
New mountain road, the ... ..	1535	One evening in June ... ..	828
Newry prentice boy, the ... ..	364	One evening of late as I roved out in state	660
New tenpenny, the ... ..	347	One horned cow, the ... 340, 341, 342,	1293
Night of the fun, the ... ..	564	O'Neill's riding ... ..	472
Ninety-eight Wexford ballads ... 783, 784,	785	One night I dreamt ... ..	831
Nore is long, the ... ..	334	One Sunday after mass ... ..	633
Northern hags, the ... ..	1109	On Patrick's day I was in my element...	1497
Northern road to Tralee, the ... 448,	1318	On the green stubble in harvest ... ..	435
Now I am tired and wish I was at home	381, 1136	On the green stubble of autumn ... ..	1181
Numbers I've courted and kissed in my time ... ..	363	Open the door my love, do ... ..	333
Nursery songs ... ..	1012, 1013	O pretty brown girl of the white breasts.	1326
Nurse's tune, or hushaby ... ..	1010	O'Reilly's delight ... ..	350
Nurse tune ... ..	1011, 1014	Original melody of "St. Patrick was a gentleman" ... ..	346
Och och me, said the yellow tanner ...	1518	Ormonde's lament ... ..	1027
O'Coghlan has a glen ... ..	332	O sad and sorry I'm this day ... ..	841
O'er high, high hills and lofty mountains	836	Our sails were unfurled ... ..	517
O fair John, my love ... ..	322	Out of sight, out of mind ... ..	1534
O'Flinn ... ..	499	Over the mountain ... ..	788
O God, John ... ..	1445	Over the water ... ..	798
Oh agus oh! oh! ... ..	833	O woman of the house is not that pleasant	(See 994) 1504
Oh boys help each other ... ..	1254	O young Bridget, my beloved ... 1307,	1308
Oh girl of the golden tresses ... ..	371	Paddies evermore ... ..	868
Oh, John, my neighbour's son, if you are going to marry ... ..	1438	Paddy Brown ... ..	446
Oh, Johnny, dearest Johnny, what dyed your hands and cloaths? He answered him as he thought fit "by a bleeding at the nose" ... ..	693	Paddy O'Snap ... ..	1339
Oh, love it is a killing thing ... ..	469	Paddy's return ... ..	867
Oh, love, 'tis a cold frosty night, and I am covered with snow ... ..	628	Parish girl, the ... ..	593
Oh, Mary, if my advice you take ...	1492	Parting from a companion ... ..	1022
Oh my love she was born in the North country wide ... ..	516	Patrick Sarsfield ... ..	310
Oh shrive me, father ... ..	632	Pearl of the fair pole of hair, the ... ..	624
Oh were I king of Ireland ... ..	535	Pearl of the white breast, the ... ..	623
Oh what shall I do, my love is going to be wed? ... ..	762	Pearl of the yellow road, the ... ..	1402
Oh what shall I do with this silly old man? ... ..	530	Peasant Air ... ..	214
Oh where are you going, Lord Lovel, said she? ... ..	752	Peeler's jacket, the ... ..	893
Oh woman of the house, isn't that neat? (See 1504)	994	Peevish child, the ... ..	591
O landlady dear, come cheer your heart.	824	Peggy, is your heart sick... ..	768
Old astrologer, the ... ..	545	Perhaps you and I will be judged in one day ... ..	692
Old coolin, the ... ..	599	Petticootee dance and song tune, the ...	881
Old man he courted me, an ... ..	528	Phelim mountains, the ... ..	385, 1362
Old man he courted me, will you love, can you love? An old man he courted me, take me as I am, an ... ..	527	Piper's finish, the ... ..	880
Old North American Indian tune ...	866	Plains of Mayo, the ... ..	304
Old woman lamenting her purse, the ...	620	Plaint as sung in the parish of Bannagher, the ... ..	1038
Old women's money ... ..	355	Planxty by Carolan ... ..	871, 875
		Planxty Drew, by Carolan ... ..	874
		Planxty shane ruadh ... ..	878
		Planxty Sweeney ... ..	877
		Planxty Wilkinson, by Carolan ... ..	873
		Plough boy, the ... ..	603
		Plough boy and cart boy's whistle, the	1102
		Ploughman and the taylor, the ... ..	417
		Ploughman's whistle ... ..	1052, 1054
		Plough Song ... ..	1055
		Plough song or whistle of the county of Kilkenny ... ..	1053

	TUNES		TUNES
Plough whistle ... ..	1051	Slieve Gullan ... ..	835
Poor Catholic brother ... ..	631	Sligo lullaby ... ..	1004
Poor old Granua Weal ... ..	790	Smith's song, the ... ..	1407
Praises of Downhill, the ... ..	556	Snowy-breasted pearl, the ... ..	623
Praises of Rathfriland, the ... ..	572	Soft deal bed, the ... ..	582
Pretty brown girl, the ... ..	1327	Soft deal board, the ... ..	581
Pretty hair comb, the ... ..	1082	Soggarth Shamus O'Finn ... ..	1024
Pretty Mary Bilry ... ..	378	Soldier's song, the ... ..	772
Pretty Sally ... ..	500	Some say that I'm foolish and some say I'm wise ... ..	793
Prodigal son, the ... ..	1136	Song of the ghost, the ... ..	580
Pullet, the ... ..	458	Song of the streams, the ... ..	552
Pullet and the cock, the ... ..	585	Song of Una, the ... ..	550, 551
		Son of O'Reilly, the ... ..	486
Rambler from Clare, the ... ..	395	Sons of Fingal, the ... ..	602
Rambling boy, the ... ..	668	Sprightly Kitty ... ..	367
Reading made easy, the ... ..	672	Sprightly widow, the ... ..	590
Red-haired man's wife, the, 357, 358, 359, 360		Squire, the ... ..	600
Red Regan and the nun ... .. 418, 419, 420		Stately Sarah ... ..	317
Ree Raw, or the butchers' march ... ..	991	Stewart of Kilpatrick and the daughter of the king of Ine ... ..	732
Rejoicement of the Fian ladies, the ... ..	566	Stout little boy, the ... ..	1275
Remember thee, yes, while there's life in this heart ... ..	1514	St. Patrick was a gentleman ... ..	346
Remember the pease straw ... ..	682	Strawberry blossom, the ... ..	483, 484
Remember the poor ... ..	681	Street ballad ... ..	297
Reynardine ... ..	642, 643	Strolling mason, the ... ..	466, 1070, 1071
Reynard on the mountain high ... ..	644	Strop the razor ... ..	925
Ribbon-man's march, the ... ..	993	Suit of green, the ... ..	686
Richard O'Bran from the plains of Kildare	735	Summer is come and the grass is green, the ... ..	555
Ride a mile ... ..	978	Swaggering jig, the ... ..	961
Rise up, my lovely Molly ... ..	511	Sweet Barrow, the ... ..	339
Rise up, young William Reilly ... ..	510	Sweet Castle Hyde ... ..	831
Rocky road, the ... ..	548	Sweetheart, you know my mind... ..	758
Roddy McCurly that was hanged at Tuome Bridge ... ..	737	Sweet Innisfallen ... ..	641
Rodney's glory ... ..	406, 407	Sweet Innismore ... ..	376, 1142
Rody green ... ..	843	Sweet lovely Joan ... ..	721
Roll of tobacco, the (or brown little mallet) ... ..	1582	Take a kiss or let it alone ... ..	861
Rory O'Moore ... ..	740, 974	Take her out and air her ... ..	397
Rossaveel ... ..	372	Tanner's wife, the ... ..	1479
Round the world for sport ... ..	958	Tatter the road ... ..	522
Roving pedlar, the ... ..	360	Taylor of the cloth, the ... ..	1211
Rushy glen, the ... ..	543	Tea in the morning ... ..	923
		Tear the callies ... ..	523
Sally Whelan (or Phelan) ... ..	727	Temple hill... ..	901
Savourneen Dheelish ... ..	741	Then up comes the captain and boatswain	467
Scalded poor boy, the ... ..	290, 291	There is a little enchanted glen that I know	1524
Scolding wife, the ... ..	476	There is a long house at the top of the village ... ..	296
Scorching is this love. (See 1578)	1234	There's not in the wide world a valley so sweet ... ..	1494
Scorching to this (love), woe be him who it is upon, a. (See 1234) ... ..	1578	They say my love is dead ... ..	698
Scornful Sally ... ..	728	This time twelve month I married ... ..	1479
Search all the world over ... ..	650	Three little drummers, the ... ..	953, 954
Seas are deep, the ... ..	569	Time of day ... ..	978
Separation of soul and body ... ..	671	'Tis I, your lover ... ..	782
Set her near me, my Murneen. (See 1482)	1481	'Tis long ago you promised to steal away with me ... ..	1242
Shamus O'Thomush ... ..	625	To look for my calves I sent my child	1529
Shanavest and Corovoth, the, a faction tune ... ..	459	Tommy Regan ... ..	375
She hung her petticoat out to dry ... ..	851	Top of sweet Dunmul, the ... ..	560
Shins about the fire ... ..	295	Top of the mountain, the ... ..	1450
Ship of Patrick Lynch, the ... ..	568	Toss the feathers ... ..	462
Ship that I command, the ... ..	405	True love knot, the ... ..	1103
Sigh, the ... ..	619	Tumbling down Teady's acre, the ... ..	292
Silken thread, the ... ..	See 271	'Twas on a summer evening ... ..	431
Silver mines, the ... ..	913	'Twas on a summer's evening ... ..	432
Sir Patrick Bellew's march ... ..	985	'Twas on a summer's morning ... ..	431
Sir Ulick Burk ... ..	730	'Twas on the first of May, brave boys ... ..	388
Sit here, O Murneen, near me. (See 1481)	1482		

	TUNES		TUNES
Van Diemen's Land .. ...	808	Who'll buy my besoms? ...	857, 858
Vive la! the French are coming ...	996	Who told you these false stories? ...	655
Waterford boat song, a ... ..	696	Widow Machree ... ..	641
Wearied lad, the ... ..	541	Willy Leonard ... ..	746
We brought the summer with us ...	502	Will you come home with me? ...	1487
Wee bag of praties, the ... ..	607	Willy Taylor ... ..	745
Welcome home, prince Charley... ..	1056	Wind that shakes the barley, the	320, 321
Well done, cries she, brave Donelly ...	316	Wine is good, the ... ..	1527, 1528
We'll drink to the health of Keenan ...	327	Wink and she will follow you ...	956
When first I came to the county Cavan	637, 638	Winter it is past, the ... ..	439
When first I left old Ireland ... ..	863	With her dog and her gun ... ..	380
When first into this town I came ...	639	With my dog and my gun ... ..	366
When I am dead and my days are over, come, Molly astoreen, and lay me down	635	Woman and twenty of them, a ...	816
When I go down to the foot of Croagh Patrick ... ..	818	Woman's lament for the death of her hen, a ... ..	1101
When I was in the beginning of my youth ... ..	1526	Wood's lamentation ... ..	1023
When she answered me her voice was low ... .. (See 251) 613,	1057	Wren, the ... ..	1235
When the cock crows it is day ... ..	478	Yellow blanket, the ... ..	1313
When to a foreign clime I go ... ..	862	Yellow bustard, the ... ..	578
When you are sick, 'tis tea you want ...	654	Yellow horse, the ... ..	577
When you go to a battle ... ..	461	Yellow sands, the ... ..	1267, 1268
Where are you going, my pretty maid?	774	Yesterday evening as I walked alone ...	437
Where were you all the day my own pretty boy ... ..	330	Yesterday morning, and I about to sleep	1076
Which way did she go? ... ..	1216	Yesterday morning as I walked alone ...	436
White-breasted boy, the ... ..	621	Young lads that are prepared for marriage	830
White rock, the ... ..	575	Young wife and her old husband, the— dialogue ... ..	529
Who could see noble Cormac ... ..	1091	Young wife and the old man, the ...	1225
		You nobles of Inis Ealga ... ..	845
		Your bag is handsome, my boy ...	1485
		"Your welcome to Waterford" ...	450
		Youth and bloom ... ..	828

III.

TUNES WITH IRISH TITLES.

	TUNES
A bean a' tífge na páirte .. ..	1088, 1249
A b'píghib ! ir t'á lé mí-pace .. ..	1550
A b'píghib óig na gcumann ! .. ..	1307, 1308
A buacáill an éúil bualaig .. ..	1571, <i>see</i> 1572
A buacáillíde ! Cúngnaighe lé .. ..	1251, <i>see</i> 1255
A buacáillíde óga ! an baile peo .. ..	1496
A cáilín big uapail na g'púaiqe b'pedg .. ..	1556, 1557
A cáilín deap óig an g'úimín uaiene ! .. ..	1427
A cáilín donn deap na g'cíoca bána .. ..	1326
A cáilín deap na g'cíoca bána .. ..	1467, 1468
An cuimín leat ! .. ..	1514
A cúirle geal mo é'pofde, .. ..	1160
A d'earb'p'ráear ! ir díombáú t'á luad lé .. ..	1191
A d'ocáir úilip ! .. ..	1472
A d'p'ocáir ir díombáú t'á luad lé mnaoi .. ..	1087
A d'p'ocáir t'á a baile liom ? .. ..	1487
A "Puirgí" má'p'nnín .. ..	1466
A g'ega cumain .. ..	1348
A "Landlady" na páirte ! Tabair cáite .. ..	1569
A leacnapaig an ... ..	1287
An loig-mo g'áimna .. ..	1529
A lílárpe ! a puín ! .. ..	1374, 1375, 1376, 1377
A lílárpe big ! cad d'epig' duit ? .. ..	1488
A lílárpe ! ir deap do g'áirpe .. ..	1429, 1430
A lílárpe ! mo é'ómairpe má g'lac'p'air .. ..	1492
A lílárpe ! 'r a má'p'nnín ! .. ..	1127, 1373
A lílárpe ! atá mo míle g'p'ad leat, .. ..	1311
A má'p'nnín ! pláinte ! .. ..	1227
A ógánaig óig ! má g'abann t'ura an .. ..	1194
A ógánaig no b'pedg ! cá'p' é'obail t'á .. ..	1571, <i>see</i> 1572
A p'air t'á ag an g'earraig ? .. ..	1112
A Rógaire ! p'ead ! .. ..	1288, 1289
A Séán ! a míe mo é'ómap'ann ! má t'áir .. ..	1437, 1438
A t'á p'móilín i g'cúimáir, g'e. .. ..	1515
A t'áiluirpín ir ma'g'ad, g'e. .. ..	1517
A t'á g'air an p'ior duit nac g'c'óluirgim- .. ..	1117
Abair, a Cumain, g'il ! .. ..	1152
Ab'p'án C'airleáin na hacaebe .. ..	1298
Ag an mbaile n'ad atá an b'p'uingeall .. ..	1094

	TUNES
Ag an mbó'earpín bufde, t'á p'ín mo .. ..	1489
Ag'p'ofde .. ..	1237
Air 'Eipe, ní (i)hneó'p'ann cia hí .. ..	1116
Air maibín a-nbé, bí camabain p'g'oil .. ..	1076
Air maibín mbé .. ..	1559
Air mo'gabáil t'pé d'áile-á'ea-Clíat dam .. ..	1360
Aíene bán .. ..	1532
A bean úb p'ior air b'p'uaé an t'p'p'ucáin, .. ..	1532
peó t'á leó .. ..	1318, <i>see</i> 448
An bo'ear ó t'áib' g'o T'p'ág-lí .. ..	1257
An buacáill bán .. ..	1260, 1261, 1262
An búacáill caol dub .. ..	<i>see</i> 1269
An buacáillín buíde .. ..	1259
An búacáillín donn .. ..	1254, <i>see</i> 1255
An cáilín atá i n-aice S'luig' .. ..	1126
An cáilín donn .. ..	1218
An cáilín puad .. ..	1099, 1100, 1101
An clár bog "béil" .. ..	1321, 1323, 1324
An c'noicín p'p'aoig' .. ..	1168
An c'p' deap i mb'p'óg .. ..	1164, 1384
An c'p'uirpín lán .. ..	1299, 1300
An cuimín leat ann p'ín, bí'ó'p'ann ag .. ..	1231, 1232
p'í'adac p'á'n n'gleann .. ..	1146
An deap an buacáill an páirp'ín ? .. ..	1371
An d'p'ecáilín .. ..	1235
A d-t'ab'p'p'á an p'ir dam ? .. ..	1394
An g'áimain geal bán .. ..	1155
An g'ar'p'-c'noicín p'p'aoig' .. ..	1385
An g'ar'p' óg a é'p'ad'ig' mé .. ..	1238, 1239
An g'earán bufde .. ..	1457, 1458
<i>see</i> 1456	
An g'ioila g'p'úama .. ..	1388, 1389, 1390
An g'p'ad nac mb'í'p'ann i lá'ear .. ..	1534
An f an p'ir atá uair ? t'á p'ín peo .. ..	1312
An maibp'ín puad .. ..	1491
An páirp'ín p'ionn .. ..	1494, 1495
An palamg'in muim'nead .. ..	1208, 1209
An P'úca .. ..	1107
An p'éal'tan leanbac .. ..	1520
An Rógaire doill .. ..	1264
An Rógaire dub .. ..	1265
An p'eanbuime c'p'om .. ..	1564
An p'mac'p'ín c'p'ón .. ..	1582
An p'p'éal'ab'óir .. ..	1206
An p'úirpín bán .. ..	1314
An p'úirpín bufde .. ..	1313

	TUNES		TUNES
Αν Τάλλιρ αέρα .. .. .	1407	Caifn ag buairt luáera .. .. .	1359
Αν τ-ραιλ-εua .. .. .	1396	Caifn beag na luáera .. .. .	1358
Αν τ-pean bean bóct .. .. .	1204	Caifn beap donn .. .. .	1327, 1328
Αν τ-pean bean éamhpaó .. .. .	1182	Caifn dub .. .. .	1320
Αν "wattle" ó! .. .. .	1203	Caifn ruab zádealaó .. .. .	1098
Αον 'r do na píobairéaéta .. .. .	1416	Caifneac a mápbuighir mé .. .. .	1236
Αρ éanncaρ éluain-na-Meala, γ Cap- raig-na-Riripe .. .. .	1477	Caifneac an τ-púra .. .. .	1363, 1364
Αρ éomneac zlap an fódhmar .. .. .	1181	Caifneac ó éuaib .. .. .	1109
Αρ éonn binn dub an zleanna .. .. .	1291	Caifnín nī Robairé, plár na mban	1429, 1430
Αρ maibn dia luain ipcaó d'fázar an éluain .. .. .	1476	Caifne .. .. .	1316, 1317, 1470
Αρ mo "Ramble" dam, epáénona, .. .. .	1444	Caifne—do éuaib mé, a'r tu-ρα	1176
Αρ éuaipic na nzaína, γc. .. .. .	1530	Caifne na pean-aifre .. .. .	1219
Αρcaρ an baile peo .. .. .	1114	Capa dániγ .. .. .	1441
Αρ τpuaz gan mac an máoir azam .. .. .	1501	Capraifn an fápaiγ .. .. .	1105
		Capraifneac bán; nó buacail caol dub	1269, see 1261
báb na zepaob .. .. .	1410	Caál mac Aóða .. .. .	1201
bacaó mipe .. .. .	1381	Cé éfpeaó Capmac úpap .. .. .	1091
bacaó na cleaéta .. .. .	1549	Cé éfpeaó mupcaif rúb .. .. .	1292
baile beacám .. .. .	1431	Ceann dub bñip .. .. .	1061, 1062, 1535
baile pábpaic .. .. .	1454	Ceapc azap coileac a d'iméiγ lé éúile	1508, 1509
baipir Séain .. .. .	1081, 1135	Ceip Cappan .. .. .	1124
baipc áipnibe paoi builleabar na zepaob	1092	Cé'n bealaó a nbeacaiγ rí? .. .. .	1216
bápbapa níz Óomnaill .. .. .	1294	Ceó dpuifbeaéta .. .. .	1159
bápp an τ-rléibe .. .. .	1450	Cia éfpeaó rúb Maipéab ní h-áille aip	1494
bápp na epaofbe cábapéta .. .. .	1372	Cia in bealaó a nbeacaiγ rí? .. .. .	1215
bápp na epaofbe cánpa .. .. .	1563	Cill áip; no ban-éifcapna íbeac .. .. .	1452
báp an uipge beaéta .. .. .	1196	Cill máip na zepann .. .. .	1338, 1339
bápna an bñpññ leacair .. .. .	1392	Ch beag baile an éopaiγ; Mackey baile	1110
bé 'Eipcainn í .. .. .	1157	Choc zpéine .. .. .	1421
bé 'n 'Eipinn í .. .. .	1158	Coip na bñfzbe, .. .. .	1167, 1169, 1251
bean a bain buileapc .. .. .	1516	Coip caofb' an éúain .. .. .	1133
bean a tabairne .. .. .	1207	Coip caofb leap' an zcapéta .. .. .	1189
bean an fip ruaió .. .. .	1115, 1140	Coip caip laip an zcapéta .. .. .	1409
bean dub an zleanna .. .. .	1138	Capraib do éopa a Séainfn .. .. .	1096
bean dub ó'n rliab .. .. .	1566, 1567, 1568	Cóta móp pcpócaifzce .. .. .	1350
beip leac mé .. .. .	1426	Cpémóna .. .. .	1210
béapcainn buic iapcaρ az iapraib .. .. .	1510	Cpópánaéc .. .. .	1540
b' fupupba aiéne naó bpaca cá Rópa	1200	Cpaimfneac cpom .. .. .	1552
a-riam .. .. .	1366	Cúaille an plé-Ráca .. .. .	1254, see 1255
bí liom: bí! .. .. .	1493	Cuipim-pe éuγac-ρα an pealbán peóó .. .. .	1172
bí mipe lá a dul zo Luimneac .. .. .	1337	Cuipim-pe éuγac-ρα an pcapbán peóil	1545
bíócainn cá pad' a-muifz .. .. .	1485	Cúil na muice .. .. .	1184
bíócainn cá í bpaó a-muifz .. .. .	1490	Cúinaó Eógam Rúaió .. .. .	1380
bíócaip, lá bpeáz mapzaió, fip ap fipaió	1131	Cunnla .. .. .	1334
foipc Láipge .. .. .	1293	Cupraifz Oiapmuib do'n éapall beag .. .. .	1120
blac na zepaob .. .. .	1577		
bó, bó, bó na leac-aipipce! .. .. .	1555	Óa bpaázainn-pe an τ-ραιλéuaé .. .. .	1309
bazapib fupca .. .. .	1217	Óa bpaázainn-pe Siobán 'r a cóppa .. .. .	1522
bpaé! ná póg .. .. .	1074	Óa zcapraifbe bean canapafbe liompa .. .. .	1480
bñfzñ an éúil bám .. .. .	1307, 1308	Óa mbeaó lán páipce, γc. .. .. .	1523
bñfzñ inzean Súibne báin .. .. .	1118	Óa mbeíbeaó mo zpáb-ρα aip lár do	1103
bñfzñ óz na zcumann .. .. .	1272	époíbe-ipe .. .. .	1553
bñfzce bpeíbn .. .. .	1275	Óa mbeinn-ri azup mo zpáb bán .. .. .	1479
bñpcaρ .. .. .	1228, 1258	Óéapcaib mé "cuic" do'm fcan	1479
buacailín áóbéil .. .. .	1256	"bñfzce" .. .. .	1143
buacailín bufibe .. .. .	1266	Óia beaéta do flámce; a fáp-fip éóip!	1407
buacailín donn .. .. .		Cuipim zo lá céab míle páilce pómia	1123
buacailín óz .. .. .		"Ómz-donz oi-vil-iun" .. .. .	
		Óiapcaρ Nuáðan .. .. .	
Cá p' fáz cá do bñfzce? A fcan buime	1190		
époíbe! .. .. .			





	TUNES		TUNES
Maílf bán .. .. .	1171	Рэарла bear an τ-πλείθε .. .. .	1355
Μαρέαδ νήξ Ουβαρταδ .. .. .	1083	Рэарла bear an τπλείθ' βάν .. .. .	1114
Μηс δ! mo θηάδ .. .. .	1546	Рэарла bear ó'n τπλείθ βάν .. .. .	1113
Mo θρόν γαν μιρε 'pan ppéir-bean ! ..	1195	Рίσε an τ-ράγνα .. .. .	1310
Mo éailín bear púáδ .. .. .	1325	Рilib air éeδ .. .. .	1408
Mo éailín bonn bear a'p μιρε аз δl ..	1070	Рip air an ιαpα .. .. .	1356
Mo éailín púáδ .. .. .	1322	Рip pλιυé .. .. .	1084
Mo épeαδ a'p mo θιαάap .. .. .	1575, 1576	Рlúipín na mban bonn óγ .. .. .	1495
Mo épeαδ 'p mo θιé, 'p ap cloíγte an		Рoll Ceáppuic .. .. .	1129
γαlap an θηάδ .. .. .	1573		
Mo épeαδ ip mo léan γan Kitty азup mé	1574	Raca бpeαγ mo éinn .. .. .	1082
Mo θηάδ bán am' épeíγean a'p céile		Rαάab-pa pά'n pλιab ; nó 1 n-aάapα na	
θά luαδ leiρ .. .. .	1095	βpιαδ .. .. .	1305
Mo θηάδ! mo éape! .. .. .	1161	Rαάape inn áιγιup .. .. .	1443
Mo θηάδ! naé pεάup(a) θúinn pυipεαé-		Rόipín duθ .. .. .	1240, 1241
tan .. .. .	1442	Rόip γeal duθ .. .. .	1180
Mo pεόipín ó lilupεpαιθε .. .. .	1090	Rόpa бpeαtναé .. .. .	1197
Μαpαoυ bear ηήξ Ούββα .. .. .	1351, 1352		
Μoλλι бpeαγ Νύγeт .. .. .	1433, 1434	'S a múppín θilip ! .. .. .	1538
Μόp éλúana .. .. .	1562	'S a múppín θilip ! Ip εά mo leanθ ..	1537
Μόp ηγean Ταιόγ óιγ .. .. .	1108	Σάγapε tap τεόpαδ .. .. .	1089, 1247
Μόp, ηf beαγ .. .. .	1150	“Saiou” na pεαδ .. .. .	1141
Μάipnín γεal mo épofθε .. .. .	1104	Sciaε λúipeαδ Ílμipe .. .. .	1205
Μάipnín óιγε .. .. .	1370	Scililéad duθ .. .. .	1243, 1244, 1245
Μupnín na θηάιγε bonn-βυθ! .. .. .	1306	Seáγan γaba .. .. .	1223
“Μυpει” óγ .. .. .	1406	'Sé an baile peo τογáθ na θpoc áιτε ..	1086
		Seán a búpca .. .. .	1270, 1271
Na γαíηna γεala bána .. .. .	1153, 1154	Seán buθθε .. .. .	1226
Ná pεpóic mo léme .. .. .	1423	Seanbuine cam .. .. .	1225
Naé μιpe an ceann cιppió .. .. .	1198	Seán γaba .. .. .	1224
Néipinn .. .. .	1533	Séib, a bean βοίετ ! γ bí pύγac .. ..	1121
Nelli, laoγ mo épofθε .. .. .	1106	Seinn puap na ppopáθε .. .. .	1185
Ní'l azam 'p an paογal .. .. .	1420	Sibéil ηi θpítan .. .. .	1570
Ní ópíθ mé ní ap mó eip na bóé' paiγ		Síγle a θηάδ .. .. .	1343
peo Síγiγ .. .. .	1220, 1221, 1222	Síγle ηήξ Ταιόpe .. .. .	1548
Ní 'p γab pé θ'Éóáill .. .. .	1418	Síγle ηήξ Ταíηna .. .. .	1547
Ní'l mé ap an mbaile peo aέt bliαbam		Sfor 1 meapγ na γcoillte .. .. .	1125
azup epí lá .. .. .	1400	Síúbaíl ip paiγ mo ééile bom ap eipicinn	
Nόpa an Cópιé .. .. .	1122	bo púinn .. .. .	1173
N-uap a βídeap 1 deúr m'óιγε .. .. .	1526	Síúbal a θηάδ .. .. .	1347
Nuap a θ'epiγ an éaile ap maθin 1432,	1581	Síúθ opε, a mάεap mo ééile! .. .. .	1460, 1486
Nuap a εeíγim γo eιγ an tabaipne ..	1341	Slamte Ρfoγ Philip .. .. .	1428
Nuap a εeíγimpe péin γo βeí an τ-aonáδ	1340	Slámte uipγe .. .. .	1187
		Slán γ beannaάε le buαδapeáib an	
O Óia pú, a Séáγan ! .. .. .	1445, see 1162	τ-paογail .. .. .	1461, 1462, 1463, 1478
'O ní puap me bliáipe pιpe .. .. .	1395	Slán iomlán do'n áιτ a padap .. .. .	1558
'O! mo éailín ; θ'imeiγ pí ! .. .. .	1213, 1214	Sléibte pέéblime .. .. .	1362
'O pεγzi an éúil βáin .. .. .	1357	Slíab móp .. .. .	1344, 1345
'O pa a éumainn γil .. .. .	1301	Sneáεta Cáppa .. .. .	1123
'O po! 'pé do beαéa a baile .. .. .	1425	Spaílπín! púin ! .. .. .	1379
'Oé! a bean a' eíγe! .. .. .	1504	Στόipín mo épofθε! .. .. .	1417
'Oé! óé on! mo θpón a'p mo imlleαδ	1295, 1296	Στόp mo épofθε! .. .. .	1149
'Oé ón! a éuib an τ-paofγil .. .. .	1177	Suap lé m'íμαiθbean puap an pεaiόpe ..	1304
'Oγánaiz an éúil dualaiz! .. .. .	1572, see 1571	Suzpa na γcapαδ .. .. .	1284, 1285
'Opán an uiz .. .. .	1162, see 1445	Suib ann po, a múppín! láin liom	
'Opán Cáipλεáin na hacéde .. .. .	1297		1481, 1482
		Súipεe buθθε .. .. .	1554
Péapla an θéεap buθθε .. .. .	1402		
Péapla an θpollaiγ βáin .. .. .	1580	Tá an teine γan coizile .. .. .	1521
Péapla an éúil épaοβαiz .. .. .	1401	Tá βοάnín azam-pa .. .. .	1505
Péapla an éúil óηpa .. .. .	1403	Tá caílín ap an θpιαδ .. .. .	1502

TUNES		TUNES	
Tá cailín ar in mbaile seo d'ár' b'ainm		Tamall dá rabadar-ra	.. .. 1436
di "Peḡ" .. .. .	1469	Tap liom do'n aonaidḡ	.. .. 1147
Tá gleann air bup ndear i ḡeirié Eibir	1415		
Tá gleann beaḡ ḡraifdeacta	.. .. 1524	Uair beaḡ roimh an lá	.. .. 1079, 1080
Ta mba ora .. .. .	1335	Uaibh Rfoḡ .. .. .	.. .. 1119
Tá mé (aḡ) cleaifhnaḡ .. .. .	1253	Ué! óc on! arḡ an tannaire buifde	.. .. 1518
Tá mé cailte .. .. .	1459	Uili-liú! mo máifh .. .. .	.. .. 1230
Tá mé i mo óodlaó .. .. .	1252	Uil-le-liú! mo máifh .. .. .	.. .. 1229
Tá mé i mo óodlaó 'r ná dúiridḡ mé	.. .. 1277	Uilliam mac "Peceḡ"	.. .. 1419
Tá mé ráruidḡ; b'feárr liom 'ran mbaile	1136	Una rúad .. .. .	.. .. 1315
Tá mo ḡráó air óaé na rmeápa .. .. .	1199		
Tá 'na lá .. .. .	1411, 1412, 1413	Henry! a ḡráó! .. .. .	.. .. 1361
Táilíur an éadaidḡ .. .. .	1211	huir-eó! mo leanb .. .. .	1464, 1465
Táimpe cinn .. .. .	1393	ḡurra ban Dáifh .. .. .	.. .. 1447
táimḡ an Naca am' látair ḡan moill .. .. .	1085		

## IV.

## JIGS AND HOP JIGS.

JIGS.—96, 477, 920 to 977, 981, 982, 984, 1000, 1109, 1120, 1258, 1265, 1535.

HOP JIGS.—978, 979, 980, 1118, 1408.

## V.

## REELS.

352, 396, 397, 457, 458, 462, 484, 703, 884 to 891, 893 to 918.

## VI.

## MARCHES.

158, 409, 448, 487, 966, 982 to 1001, 1272, 1312, 1318, 1424, 1425, 1465.

VII.

CAOINES, LAMENTS, HYMNS, ETC.

438, 1018 to 1050, 1097, 1161, 1176, 1202, 1205, 1287, 1315, 1316, 1317, 1470.

VIII.

NURSE SONGS AND LULLABIES.

1002 to 1017. *See also* 1411, 1412, 1413, 1465.

IX.

PLANXTIES AND DANCES.

101, 499, 504, 588, 786, 870 to 883, 919, 1416, 1450.

X.

PLOUGH WHISTLES.

1051, 1052, 1053, 1054, 1055, 1102.

XI.

SPINNING AND WEAVING TUNES.

1172 to 1175, 1368, 1369, 1473 to 1475, 1545

## XII.

*The following is a complete list of those tunes of which the place-sources are expressly indicated by PETRIE :—*

- AMERICA (North).—866.  
 ARMAGH Co.—384, 850.  
 ARRAN MORE.—273 to 281, 296, 299, 322, 323, 324, 327, 332, 335, 336, 371, 372, 374 to 379, 816 to 819, 1119, 1137, 1277.  
 ASKEATON.—1233.  
 BALLYORGAN.—914, 932, 1008.  
 BANNAGHER.—1038, 1196, 1267, 1268.  
 BELFAST.—863.  
 BELLAGHY.—698.  
 BENNADA GLENS.—651, 1029, 1197, 1199, 1200, 1268.  
 CAMBER (Parish of).—559.  
 CARLOW.—686, 691.  
 CAVAN.—507, 536, 561, 637, 638, 824, 844.  
 CLARE.—166 to 182, 448, 462, 723, 792, 871, 905 to 908, 940 to 944, 979, 984, 1003, 1173, 1219, 1304, 1318, 1366, 1367, 1404, 1542, 1545.  
 CLONAKILTY.—1167.  
 CONNAUGHT.—474 (?), 758, 909, 935 to 939, 995, 1109, 1327, 1328, 1535.  
 CONNEMARA.—910, 1107, 1549.  
 CORK.—300, 370, 396, 397, 468, 703, 704, 884, 885, 886, 895, 900 to 904, 918, 945, 946, 947, 1005, 1240, 1290.  
 DONEGAL Co.—365, 388, 512, 678, 808, 846, 1047, 1325.  
 DUBLIN.—183 to 186, 297, 328, 474 (?), 643, 682, 683, 755, 799, 1412.  
 DUNGIVEN.—438, 661, 790.  
 ERRIS.—383, 1223, 1224.  
 GALWAY (including the Claddagh).—304, 417, 421, 445, 645, 822, 951, 1040, 1050, 1437.  
 IVERK.—618, 853.  
 KERRY.—308 (?) 736, 738, 899, 956, 1103, 1232, 1405.  
 KILFINANE.—243, 555, 1141.  
 KILKENNY.—55, 190, 334, 772, 843, 852.  
 KILMALLOCK.—1165.  
 KILRUSH.—283, 473, 611, 1252, 1394 to 1397, 1427.  
 KING'S Co.—292, 604.  
 LEINSTER.—1032.  
 LEITRIM.—603, 911, 952 to 955.  
 LIMERICK (including Glenosheen and Coolfree).—226, 228, 229, 235, 248, 250, 293, 294, 531, 792, 823, 862, 879, 887, 931, 949, 958, 964, 965, 1238, 1407, 1412, 1439, 1562.  
 LONDONDERRY Co.—289, 302, 303, 325, 337, 407, 674, 757, 840, 841, 1018, 1021, 1043, 1049, 1060, 1061, 1062, 1302, 1320.  
 LOUTH.—101, 713, 768, 1201, 1579.  
 MAN (Isle of).—717, 773.  
 MAYO.—201, 246, 380, 382, 494, 786, 794, 795, 950, 1019, 1105, 1123, 1125, 1126, 1177, 1185, 1198, 1225, 1269, 1568.  
 MONAGHAN.—529, 1015.  
 MUNSTER.—208, 457, 458, 582, 813, 839, 875, 888 to 894, 896, 897, 920 to 925, 927 to 934, 982, 1032, 1116, 1204, 1212, 1217, 1258, 1265, 1295, 1408.  
 ROSCOMMON.—489, 1020.  
 ROSMORE.—742.  
 SKULL.—389, 390, 1075, 1082.  
 SLANE.—1273.  
 SLIEVE GULLAN.—1213.  
 SLIGO.—207 to 214, 948, 1004, 1098, 1220, 1221, 1222.  
 TIPPERARY.—55.  
 TUAM.—391, 1180.  
 TYRONE Co.—345, 644, 747, 772, 820.  
 WATERFORD Co.—55, 215, 450, 696.  
 WEST MEATH.—769.  
 WESTPORT.—701.  
 WEXFORD.—659, 685, 777 to 785, 787.  
 WICKLOW.—859.



### NOTE.

THE foregoing tunes are contained in the Petrie manuscript, pp. 1 to 862. Besides these, there are scattered references, throughout the three volumes, to eighteen other pages (863—880). Of these no trace can now be found. They were probably made up principally of harmonized versions of tunes with Gaelic titles.

The total number of tunes contained in the Petrie manuscript is 2148, of which more than 500 are duplicates and slight variants.

In addition to the titles given above, one occurs on p. 741 ("Bring Biddy home,—Galway, 28th August, 1840") with a blank space where the tune should be.

ED.





Facsimile  
of Page 359, Vol. 2. of the  
Petrie Manuscript.

108 ceannais an bóirdéac do ar an donái. — In tuigean tu mo cara bean zabairne. *Tom Mac Mahon.*

108

mar maí leat me beiré laoir-óim eanbairé m'cailig sam. no an Sean Ruine.

109

Spas mo óróise do Wig a Seannín.

*Tom Mac Mahon.*

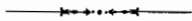
110

chorus

Suas anpo a mairnin léim liam. del bu neo-ming mairnin.

111

# The Petrie Collection of Irish Music.



1. <sup>†</sup>

2.

3.

4.

<sup>†</sup>Airs without titles are so in the original, or are marked "Name unknown" or "anonymous."

5. 

6. 

7. 

8. 

9. 

10. 

11. *Andante.* 

12. *Allegretto.* 

13. *Allegretto.*

14.

15. *Allegretto.*

16. *Andante con moto.*

17. *Andante.*

18.

*Note.* It is possible that Petrie has omitted an E flat in the signature. Ed.

19.

20.

21. 

*Note.* Petrie writes "A charming air." The curious A natural is his. Ed.

22. *Andante.* 

23. 

24. 

25. 



26. *Allegretto.*

26. *Allegretto.*

27. *Andante.*

27. *Andante.*

28.

28.

29. *Andante.*

29. *Andante.*

30. 

31. 

32. 

33. 

34. 

*Note.* Variant of № 33 Ed.

35. 

*Note.* Variant № 33. Ed.

36. 

37. 

38. *Andante.*



39.



40. *Andante.*



41. *Andante.*



42. *Very slow.*

43.

44.

45.

46. 

47. 

48. 

*Note.* A slight variant of N<sup>o</sup> 26. Ed.

49. 

*Note.* These sharps are added in pencil. Ed. H. 3279

50. 



*Chorus.* 



51. 





52. 



*Chorus.* 

53. 



*Note.* Same as preceding, a semitone higher, without the chorus.

54. 

55. 

"One of the most admired airs in the three neighbouring counties of Kilkenny, Tipperary and Waterford"—Petrie.

56. *With Spirit.* 

57. 



58. 

59. 

60. 

61. 

*Note.* This tune appears again in the manuscript, but without the repeat marked at the end of the first phrase. Ed.  
H. 3279

62. 

63. 

64. 

See N<sup>o</sup> 1. of which it is a slight variant. Ed.

65. 

66. 

67. *Andante.* 

68. *Allegretto.* 

69. *Allegretto.* 

70. 

71. 

72. 

73. 

## Allegretto con spirito.

74. 

75. 

76. 

77. 

78. 

79. 

80. 

81. 

82.

83.

84.

85.

*Allegretto.*

86.

87.

88.

Passionately.

89.

With feeling.

90.



29<sup>th</sup> Sept 1863.

91. 

92. *Andante.* 

93. *Andante.* 

94. 

Chorus

Second setting of above.

95. 

Third setting. (Munster Jig.) Buachalin Bruithe.

96. *Allegro.* 

97. *Allegretto.* 

From Mr. Joyce.

98. *Allegro moderato.*

99.

100.

“Here we go up, up, up.” Called “Mad Moll” in the 17<sup>th</sup> Edition of the Dancing Master. 1721.

101.

102. 

103. *Allegretto.* 

104. *Allegretto.* 

105.  *D.C.*

106. 

107. 

Note. A variant of N° 136. Ed.

108. 

109. 

110. 

111. 

112. 

113.  Musical score for exercise 113, consisting of three staves in treble clef, key signature of one sharp (F#), and 6/8 time signature. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The music features a melodic line with eighth and sixteenth notes. The second and third staves continue the melody. The piece concludes with the marking *D.C.* (Da Capo).

114.  Musical score for exercise 114, consisting of three staves in treble clef, key signature of two sharps (F#, C#), and 6/8 time signature. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The music features a melodic line with eighth and sixteenth notes. The second and third staves continue the melody. The piece concludes with a double bar line.

115.  Musical score for exercise 115, consisting of three staves in treble clef, key signature of two sharps (F#, C#), and 6/8 time signature. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The music features a melodic line with eighth and sixteenth notes. The second and third staves continue the melody. The piece concludes with a double bar line.

116.  Musical score for exercise 116, consisting of three staves in treble clef, key signature of two flats (Bb, Eb), and 6/8 time signature. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The music features a melodic line with eighth and sixteenth notes. The second and third staves continue the melody. The piece concludes with a double bar line.

117. 

118. 

119. *Allegretto.* from a Ballad Singer : 25. Aug. 1864.  


120. 

121. *Allegretto.*  




122. *Andante.*

123. *Moderato.*

124. *Andante con moto.*

125. *Andante.*

+ Another Version has F $\sharp$  here. Ed.

126. *Andante.*

Andante.

127. 



128. 





129. 









Slow.

130. 





131. 

132. 

133. 

134. 

135.

136.

Note. A variant of N<sup>o</sup> 107. Ed.

137.

138.

139. 

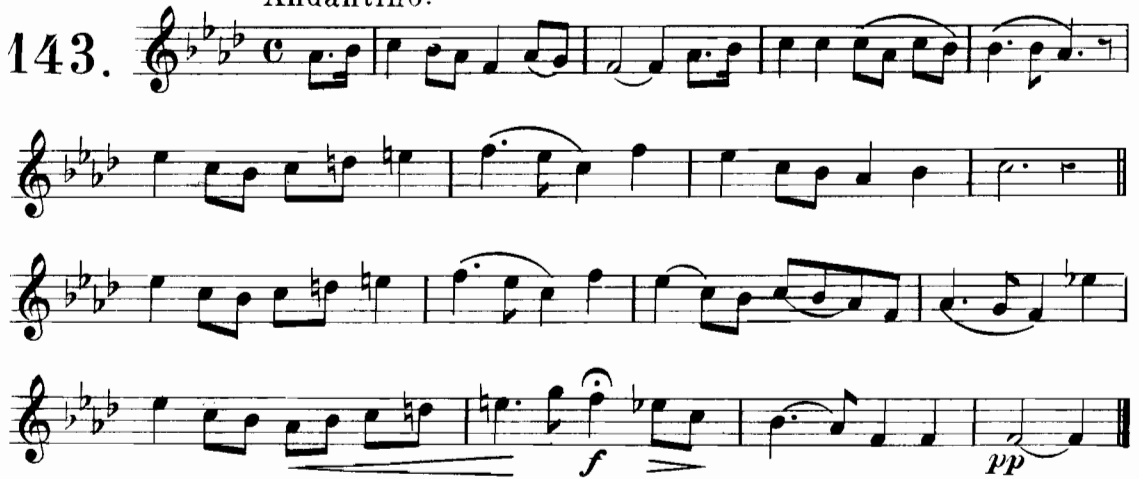
140. 

*Note.* A variant of N<sup>o</sup> 72.

141. 

142. 

## Andantino.

143. 

144. 

Note. Cf. N<sup>o</sup> 183 and 184. Ed.

145. 

146. 

Exercise 146 is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves. The first staff contains a melody of eighth and quarter notes. The second staff continues the melody with a repeat sign at the end. The third staff provides a bass line accompaniment.

147. 

Exercise 147 is written in common time (C) with a key signature of one sharp (F#). It consists of two staves. Both staves feature a continuous eighth-note pattern, with the second staff providing a more complex rhythmic accompaniment.

148. 

Exercise 148 is written in common time (C) with a key signature of one sharp (F#). It consists of three staves. The first two staves feature a melody with eighth-note patterns and slurs. The third staff provides a bass line accompaniment.

149. 

Exercise 149 is written in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The first staff contains a melody with eighth and quarter notes. The second staff provides a bass line accompaniment.

150. 

Exercise 150 is written in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The first staff contains a melody with eighth and quarter notes. The second staff provides a bass line accompaniment.

151.

152.

153.

154.




155. 

156. 

157. 

Quick March Time.

158. 

Andante.

159.

Andante.

160.

Andante.

161.

162.

163. 

164. 

Air. Name unknown.

Set by P. W. Joyce Esq. from  
Peggy Cudmore.

165. 

C<sup>o</sup> Clare.

From F. Keane

166. 

C<sup>o</sup> Clare.

Kilrush air.

167. 

C<sup>o</sup> Clare.

From F. Keane.

168. 

C<sup>o</sup> Clare.

From F. Keane.

169. 

C<sup>o</sup> Clare.

From F. Keane.

170. 

C<sup>o</sup> Clare.

From F Keane, 10. Sep. 1854.

171.

C<sup>o</sup> Clare.

From F Keane.

172. *Allegretto.*

C<sup>o</sup> Clare.

From F Keane.

173.

*Note.* The small notes shew the variants in another setting, which is otherwise identical. Ed.

C<sup>o</sup> Clare.

From F. Keane, 12. July 1858.

174.

*Note.* A Signature of two sharps has been added in pencil by another hand. Ed.

H. 3279

C<sup>o</sup> Clare.

from F. Keane.

175.

*Note.* A variant of N<sup>o</sup> 171. Ed.C<sup>o</sup> Clare.

from F. Keane 19. July 1858.

176.

*Note.* The MS. has Signature and accidentals (#) added in pencil. Ed.C<sup>o</sup> Clare.

from F. Keane 19. July 1858.

177.

C<sup>o</sup> Clare.

from F. Keane's book Kilrush.

178. *Andante.*

C<sup>o</sup> Clare.

from F. Keane 1858.

179. *Andante.*

C<sup>o</sup> Clare.

from F. Keane, 21. July 1858.

180. *Andante.*

*Note.* A variant of preceding tune ED.

C<sup>o</sup> Clare.

181. *Allegretto.*

*Note.* Another setting of N<sup>o</sup> 176. MS. has signature, and accidentals in pencil, compare also the following tune. Ed.

C<sup>o</sup> Clare.

from F. Keane's book.

182. *Andante.*

from a Dublin Ballad singer.

183.

from a Ballad singer at Rathmines Dublin.

184.

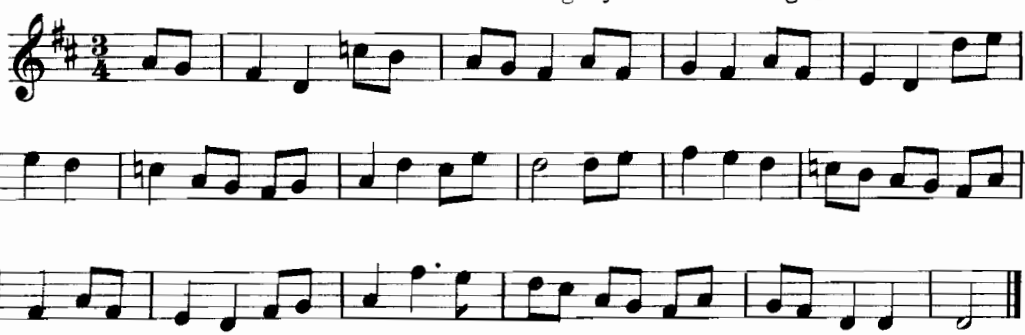
Variant of preceding.



from a blind man singing in Cuffe Street, Dublin, Nov. 1852.

185. 

as sung by a Ballad singer at Rathmines.

186. 

from Mr. R. Fitzgerald.

187. 

from R. Fitzgerald.

188. 

from Mr. R. Fitzgerald.

189. 

Kilkenny air.

190. 

from the county of Louth.

191. 

Name unknown.

from P. Mac Dowell Esq.

192. 

from P. MacDowell.

193. 

from P. MacDowell Esq.

194. *Moderato.* 

from P. MacDowell Esq. March 1859.

195. *Allegretto.* 

From Mr. MacDowell.

196. 

From M<sup>f</sup> Mac Dowell.

197. 

A variant of N<sup>o</sup> 39. Ed.From M<sup>f</sup> Hardiman's M.S.

198. 

From Mary Madden.

199. 

From Mary Madden. Aug. 1854.

200. 

Mayo air Name unknown.

From Dr. Kelly.

201. *Andante.* 

From T. Mac Mahon.

202. 

From T. Mc. Mahon. May. 56

203. *Allegretto.* 

Name unascertained.

From M<sup>r</sup> Pigot's M.S.

204. *Andante.* 

From E. O' Reilly's M. S.

205. 

Set at Rathcarrick C<sup>o</sup> Sligo.

206. 

Set at Rathcarrick C<sup>o</sup> Sligo.

207. 

Sligo &amp; Munster.

208. 

*Note.* This air, which is without title in the M S., is published in Petrie's Ancient Music of Ireland, Vol. I. as "The blackthorn cane with a thong."

Sligo air.

209. 

Variant of Preceding.

Sligo air.

210. 

## A Sligo air .

211. 

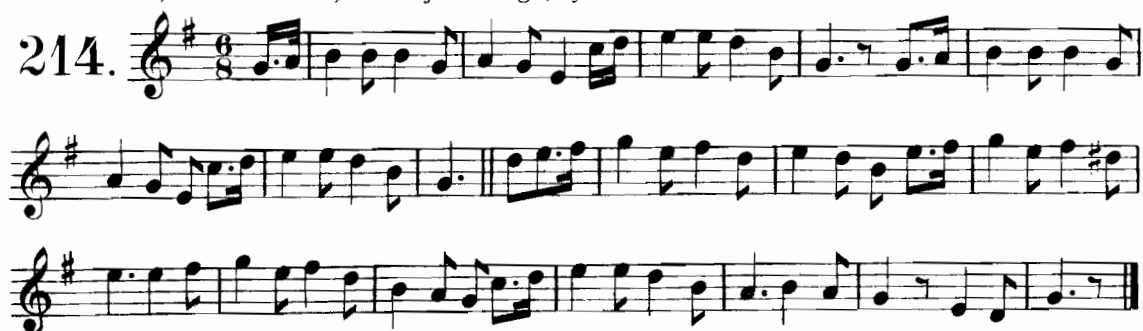
## A Sligo air .

212. 

## A Sligo air .

213. 

Peasant air; set at Screen, County of Sligo, by Miss M E Stokes.

214. 

County of Waterford air.

From Mr. Fitzgerald.

215.

Allegretto.

From Father Walsh.

216.

From Father Walsh.

217.

A Kerry air without name.

From Father Walsh.

218.



From M<sup>r</sup> Joyce.

219. 

From M<sup>r</sup> P. Joyce.

220. 

From Patrick Joyce Esq.

221. 

Set by M<sup>r</sup> Joyce from J. Martin. August 1854.

222. 

Set from M. Dineen by Mr Joyce.

223. 

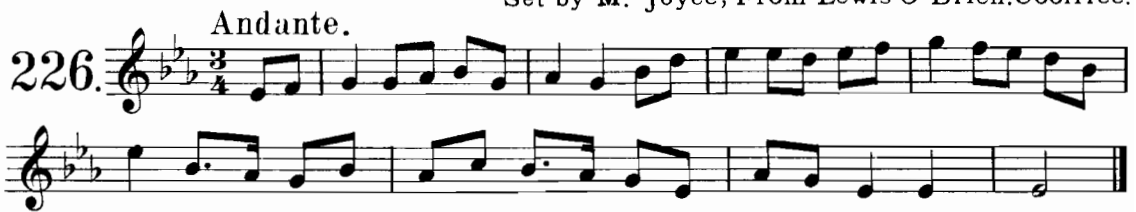
From Mr Joyce.

224. 

From Mr Joyce.

225. *Andante.* 

Set by Mr Joyce, From Lewis O'Brien, Coolfree.

226. *Andante.* 

From Mr Joyce.

227. *Andante.* 

Air. Set in the county of Limerick.

From M<sup>f</sup> P. Joyce. 1853.

Andante.

228. 

Air, from the singing of Mary Hackett C<sup>o</sup> of Limerick.From M<sup>f</sup> P. Joyce.

Andante.

229. 

Set from J. Martin.

From M<sup>f</sup> Joyce.

Andante.

230. 

Andante.

231. 

Allegro moderato.

232. 

Allegretto.

From Mr Joyce.

233.

Chorus.

Andante.

Set from M. Mc Sweeney - From Mr Joyce.

234.

Allegretto.

Set from Peggy Cudmore, Glenosheen. Mr Joyce.

235.

Andante.

Set from Joseph Martin, by Mr Joyce.

236.

Andante. M<sup>f</sup> Joyce- from Joseph Martin.

237.

Andante. From M<sup>f</sup> Joyce.

238.

Allegretto. From M<sup>f</sup> Joyce.

239.

Allegretto. M<sup>f</sup> Joyce, from Philip Glasson.

240.

Andante quasi Allegro. From M<sup>f</sup> Joyce.

241.

242. *Andante.* From M<sup>f</sup> Joyce.

243. *Andante.* M<sup>f</sup> Joyce, from Denis Hayes, Kilfinane.

244. *Allegretto.* M<sup>f</sup> Joyce, from D. Condon.

245. *Andante.* M<sup>f</sup> Joyce, from J. Martin.

From the neighbourhood Long Con, C<sup>o</sup> Mayo.

P.W. Joyce.

246.

From M<sup>r</sup> Joyce.

247. *Allegretto.*

*Note.* A slight variant of N<sup>o</sup> 10. Ed.

Set from M<sup>rs</sup> Magrath - Glenosheen.

From M<sup>r</sup> Joyce.

248. *Andante.*

This tune appears several times  
One version has B<sub>2</sub> corrected to C in pencil at \* Ed.

Set from Edward Goggin, by M<sup>r</sup> Joyce.

249.

Air. From the singing of M<sup>rs</sup> Magrath-Glenosheen Co. Limerick.

M<sup>r</sup> Joyce.

250. 

Note. Variant of No 248.

251. 

Note. Signature omitted in MS. Ed.

This air is published in Petrie's Ancient Music of Ireland, Vol. I. under the title of "When she answered me her voice was low" from C<sup>o</sup> Cavan. Ed.

252. 

253. 

Note. This air is printed by Petrie (in "Ancient Music of Ireland") in the minor. Ed.



254. 

255. 

256. 

257. 

258. 

259. 

260. 

261. 

262. 

263. 

264. 

A slight variant of NOS 72, and 140. Ed.

265. 

266. 

267. 

268. 

269. 

270. 

271. 

*Note.* This tune which appears without title in the M S., is published in Petrie's Ancient Music of Ireland, Vol. I. as "The silken thread"

272. *Andante.* From Frank Keane. 1858.

Arran More tune. From Pat. Mullin, 8<sup>th</sup> Sep. 1857.

273. *Andante.*

*Note.* The small notes are variants in another setting (which is otherwise identical.)  
From Mary O'Mally, 7<sup>th</sup> Sep. 1857.

Arran More tune. From Peter Cooke, 9<sup>th</sup> Sep. 1857.

274. *Allegretto.*

*Note.* This tune appears again, but without source or date.

Arran More tune.

275. *Andante.*

Arran air.

From Mary O'Malley, 7<sup>th</sup> Sep. 1857.

276. *Andante.*

Arran air.

277.

*Note.* The accidentals seem very questionable. See N<sup>o</sup> 324. Ed.

Arran More.

From James Gill.

278. *Allegretto.*

Arran More tune.

From Mary O'Donohoe, 13<sup>th</sup> Sep. 1857.

279. *Allegro moderato.*

Arran More tune.

From James Gill, 7<sup>th</sup> Sep. 1857.

Andante.

280. 

A boat song.

Set from Pat. O' Malley. Arran - More, 8<sup>th</sup> Sep. 1857.

Allegretto.

281. 

From the Chief Baron 15<sup>th</sup> Jan. 1852.

Allegretto.

282. 

From the Chief Baron, set by him from a fisher at Kilrush.

283. 

From W<sup>m</sup> Carleton.

284. 

From W<sup>m</sup> Carleton.

285. 



Name unknown.

From Mrs Close.

286. 

From Mrs Close.

287. *Allegretto.* 

From J.S.Close.

288. *Allegro.* 

At length I crossed the Ferry.

from Bondsglen C<sup>o</sup> Derry.

289. Allegretto.

The scalded poor Boy.

from P.W. Joyce, Esq.

The scalded poor Boy.

from Mr. Joyce.

291. Andante.

*Note:* Variant of preceding. Ed.The Tumbling down Teady's acre. King's C<sup>o</sup>from M<sup>r</sup> M<sup>c</sup>Dermott.

## The Barley Grain.

from James Quane, a farmer, Coolfree C<sup>o</sup> Limerick.

293. *Allegro.*

*D.C.*

## The Barley Grain.

from James Quane, a farmer, Coolfree C<sup>o</sup> Limerick.

294.

*Note:* Variant of preceding.

## Shins about the Fire.

from D.H. Kelly Esq., Castle Kelly.

295. *Allegro.*

There is a long house at the top of the village.

Andante.

from Patrick Mullen, Arranmore Sep. 18. 1857.

296.

Street Ballad

Set in Kevin's Port, Dublin 19<sup>th</sup> June 1852.

297.

Milking time is over.

from the Collection of J.E. Pigott, Esq., set by Forde.

298.

If I'm alive in Ireland.

from Peter Cooke, Arranmore, 9<sup>th</sup> Sep. 1857.

299. *Andante.*

Dear Aileen I'm going to leave you.

a C<sup>o</sup> Cork tune. from P. MacDowell, Esq.

300.

Darby O'Dun.

form O' Neill's MS. 1787.

301.

The Maids of Mourne Shore.

Set in the C<sup>o</sup> of Derry, 1834.

302.

In the Month of June, when all flowers bloom.

set in the C<sup>o</sup> of Derry, 1834.

303. 

The Plains of Mayo.

set from Anne Buckley, Claddagh, 1839.

304. 

The Eagle's whistle.

(P. Carew's MS.)

305. 

The Eagle's whistle.

from P. Carew's MSS.

306. 

A variant of preceding.

H. 3279

Biddy, I'm not jesting.

set from Paddy Coneely.

Moderato.

307. Musical score for 'Biddy, I'm not jesting' in 6/8 time, key of B-flat major. It consists of four staves of music. The first staff is the melody, and the following three staves are accompaniment. Small notes indicate variants.

The variants are indicated by the small notes. Ed.

The Kerry Boys.

from P. Carew's MS.

308. Musical score for 'The Kerry Boys' in 6/8 time, key of B-flat major. It consists of three staves of music. The first staff is the melody, and the following two staves are accompaniment.

I am a poor Maid that's crossed by my friends.

set by W. Forde.

309. Musical score for 'I am a poor Maid that's crossed by my friends' in 6/8 time, key of B-flat major. It consists of three staves of music. The first staff is the melody, and the following two staves are accompaniment. A triplet is marked with a '3' over it.

+) Another version has D<sup>4</sup> here. Ed.

Retrick Sarsfield.

310. Musical score for 'Retrick Sarsfield' in 6/8 time, key of B-flat major. It consists of two staves of music. The first staff is the melody, and the second staff is accompaniment. Trills are marked with 'tr' above the notes.

The lament for Sarsfield.

311. Musical score for 'The lament for Sarsfield' in 6/8 time, key of G major. It consists of two staves of music. The first staff is the melody, and the second staff is accompaniment. The piece ends with a double bar line and repeat dots.

Modern air on the same theme .

312. 

I have two brothers and they are in the army, The one of them's in Cork and the other's in Killarney  
With my ri-fol-de - lay.

Lord send the French without delay. '98 Song.

set by W. Forde.

313. 

Lord send the French without delay. '98 Song.

P. Conneely.

314. 

A variant of the preceding.

Here's a health to the young man, runs most in my mind.

Andante.

P. McDowell Esq. W. Forde and J. E. Pigott, Esq.

315. 



Well done, cries she, Brave Donnelly.

316. Musical score for 'Well done, cries she, Brave Donnelly'. It consists of three staves of music in 6/8 time, featuring a melody in the first staff and accompaniment in the second and third staves.

Stately Sarah. Allegretto.

317. Musical score for 'Stately Sarah'. It consists of four staves of music in 6/8 time, featuring a melody in the first staff and accompaniment in the second, third, and fourth staves.

The Groves by Jackson.

318. Musical score for 'The Groves by Jackson'. It consists of seven staves of music in 2/4 time, featuring a melody in the first staff and accompaniment in the second through seventh staves. The tempo is marked 'Allegro moderato'.

+ Note. The C is Petrie's. The whole tune ought probably to be in  $\frac{2}{4}$  time, like the following, N<sup>o</sup> 319. Ed. H. 3279

The Groves: called also The drunken sailor.

319.

A variant of the preceding.

The wind that shakes the barley.

as in O'Neill's collection.

320.

The wind that shakes the barley.

As in Mr. Pigott's collection 2<sup>nd</sup> setting.

321. Musical score for 'The wind that shakes the barley'. It consists of five staves of music in G major (one sharp) and 2/4 time. The melody is a lively, rhythmic tune with many eighth and sixteenth notes. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The piece ends with a double bar line.

Obtained from S.O'Daly.

Oh fair John my love. from Mary O'Flaherty, alias Delane. Arran Sept. 10<sup>th</sup> 1857.

322. Musical score for 'Oh fair John my love'. It consists of three staves of music in G major (one sharp) and 2/4 time. The melody is a simple, folk-like tune. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The piece ends with a double bar line. A section labeled 'Variants.' is indicated by a dotted line leading to a second staff of music.

The enchanted valley. set from Mary O'Malley, Arran More Sep. 9<sup>th</sup> 1857.

323. *Andante.* Musical score for 'The enchanted valley'. It consists of three staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Andante'. The melody is a slow, gentle tune. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The piece ends with a double bar line.

Note: Variant of O fair John my love.

See "The enchanted valley"†)

from Peter Mullin, Arranmore 8<sup>th</sup> Sept. 1857.

324. Musical score for 'The enchanted valley' variant. It consists of three staves of music in G major (one sharp) and 6/8 time. The melody is a slow, gentle tune. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The piece ends with a double bar line.

†)Petrie's note.

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Beautiful Molly M<sup>c</sup> Keon.Set in the C<sup>o</sup> of Derry.

325.   

Another version has G<sup>♯</sup> here

My love what is the reason you cannot fancy me.

326.    

Another version has G<sup>♯</sup>

We' ll drink to the health of Keenan. set from Mary O'Donohoe, Arran-More, 19. Sep. 1857.  
Allegretto.

327.     

Another version has G<sup>♯</sup> here

The Maid of sweet Gurteen.

From the Dublin Ballad Singers.

328. *Andante.*

+ So written by Petrie. Probably equal to a pause. Ed.

The Maid of Sweet Gurteen.

From P. Carew's M. S.

329.

A variant of the preceding.

Where, were you all the day my own pretty Boy.

P. W. Joyce, Esq.

330.

\*)Variant.

I'll make for my Bridegroom a grassy green Pillow.

P. W. Joyce, Esq.

331.

O' Coghlan has a gien.

set from Mary O' Donohoe. Arran-more. Sep. 9<sup>th</sup> 1857.

332. 

Open the door my love, do.

*Andante.*

333. 

\*) Another version has G<sup>b</sup>

The Nore is long.

A. Kilkenny ballad air. From J. G. A. Prim, Esq.

*Andante.*

334. 

\*) Another version has B<sup>b</sup> in these places.

Far, far, dōwn in the South of Luidach.

set from M. O' Donohoe. Arranmore 13 Sep. 1857.

*Allegretto.*

335. 

Alas, that I'm not a Frechaun on the Mountain Side. set from M. O'Donohoe, Arran - more 1857.

Andante.

336. Musical score for 'Alas, that I'm not a Frechaun on the Mountain Side'. It consists of three staves of music in G major (one sharp) and 3/4 time. The tempo is marked 'Andante'. The melody is written in treble clef. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some slurs and accents.

Note. Title also given by Petrie as, "Alas that I am not a Freechaun on this Mountain Side?" Ed.

The Banks of the sweet Barrow.

set in the Co. of Derry, 1834.

337. Musical score for 'The Banks of the sweet Barrow'. It consists of three staves of music in B-flat major (two flats) and 3/4 time. The melody is written in treble clef. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The music is characterized by a steady eighth-note accompaniment and a melody of quarter and eighth notes.

The Banks of Barrow.

second setting from the late T. Davis Esq.

338. Musical score for 'The Banks of Barrow'. It consists of seven staves of music in B-flat major (two flats) and 3/4 time. The melody is written in treble clef. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some slurs and accents. There are triplets marked with a '3' in the fifth and sixth staves.

The sweet Barrow.

339. Musical notation for 'The sweet Barrow' in 3/4 time, featuring a treble clef and a key signature of one flat. The piece consists of three staves of music.

The one horned Cow.

340. Musical notation for 'The one horned Cow' in 6/8 time, featuring a treble clef and a key signature of one flat. The piece consists of three staves of music.

The one-horned Cow.

Second setting.

As obtained by J. E. Pigott, Esq. from Miss O'Connell of Grenada.

341. Musical notation for 'The one-horned Cow' (Second setting) in 6/8 time, featuring a treble clef and a key signature of one flat. The piece consists of three staves of music.

The one - horned Cow.

Third Setting from O'Neill's MS.

342. Musical notation for 'The one - horned Cow' (Third setting) in 6/8 time, featuring a treble clef and a key signature of one flat. The piece consists of three staves of music.



## The Dusty Miller.

343. 

## The Dusty Miller.

Second setting.

344. 

## Far, far beyond yon Mountains.

C<sup>o</sup> Tyrone from the Rev. James Mease.

345. 

## Original Melody of "St. Patrick was a Gentleman,"

as played by the Irish Militia Bands.

346. 

## The new Tenpenny.

from P Carew's M. S.

347. Musical score for 'The new Tenpenny' in G major, 6/8 time. It consists of three 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 is lively and features a mix of eighth and sixteenth notes. The second and third staves continue the melody with similar rhythmic patterns, ending with a double bar line.

## Horace the Rake.

set from F. Keane.

348. *Allegretto.* Musical score for 'Horace the Rake' in G minor, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 6/8 time signature. The tempo is marked 'Allegretto'. The melody is characterized by a mix of eighth and sixteenth notes, with a more somber tone due to the key signature. The second and third staves continue the melody, ending with a double bar line.

I thought my heart had broke asunder, when I thought on Reilly I left on shore.

349. *Andante.* Musical score for 'I thought my heart had broke asunder...' in G minor, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The tempo is marked 'Andante'. The melody is slower and features a mix of quarter and eighth notes. The second and third staves continue the melody, ending with a double bar line.

## O' Reilly's Delight.

350. Musical score for 'O' Reilly's Delight' in G minor, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 6/8 time signature. The melody is lively and features a mix of eighth and sixteenth notes. The second and third staves continue the melody with similar rhythmic patterns, ending with a double bar line.

John O' Reilly.

From M<sup>r</sup> MacDowell Mar. 1859.

351. *Andante.*

Musical score for 'John O' Reilly' in C major, 3/4 time, marked 'Andante'. It consists of four staves of music. The first staff begins with a treble clef and a common time signature. The piece concludes with a piano (*p*) dynamic marking and a repeat sign.

The Jug of Punch, A Reel.

From P. Carew's MSS.

352.

Musical score for 'The Jug of Punch, A Reel' in C major, 2/4 time. It consists of three staves of music, all written in treble clef.

The Jug of Punch.

An air formed on that called Brigid astore.

I spied a thrush on yonder bush, And the song she sang was a jug of punch.

353.

Musical score for 'The Jug of Punch' in B-flat major, 9/8 time. It consists of two staves of music, both in treble clef. The first staff begins with a fermata over the first note.

*Note.* This tune appears also with the beginning of the bar marked after the first quaver. Ed.

The merry old Woman.

354.

Musical score for 'The merry old Woman' in D major, 9/8 time. It consists of three staves of music, all in treble clef.

## Old Women's Money.

Second setting of above

355.

## The merry old Woman.

356.

## The red-haired Man's Wife - as sung in Munster.

357.

## The red-haired Man's Wife.

From P. MacDowell Esq.

358.

A variant of the preceding.

The red - haired Man's Wife.

From P. Carew's MSS.

359. Musical notation for 'The red-haired Man's Wife'. It consists of three staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with eighth and quarter notes.

Another setting of the preceding.

The roving Pedlar.

The original air of the Boys of Kilkenny.

360. Musical notation for 'The roving Pedlar'. It consists of three staves of music in B-flat major (two flats) and 3/4 time. The first staff begins with a treble clef and a key signature of two flats (Bb). The melody is written in a simple, folk-like style with eighth and quarter notes.

This tune is also known as "The red - haired man's wife" Ed.

Down the Hill.

From P. Carew's MS.

361. Musical notation for 'Down the Hill'. It consists of six staves of music in B-flat major (two flats) and 6/8 time. The first staff begins with a treble clef and a key signature of two flats (Bb). The melody is written in a simple, folk-like style with eighth and quarter notes. There are some variations in the key signature and rhythm throughout the piece, including a section with a key signature of one sharp (F#) and a section with a key signature of two flats (Bb).

\*) Another version has F# here.

## The Gaol of Clonmell.

from P. Carew's M.S.

362. Musical notation for 'The Gaol of Clonmell' in G major, 4/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single line. There are two fermatas: one over the first measure and another over the eighth measure. A small asterisk is placed above the first measure.

\*)Another version has G<sup>♯</sup>.

Numbers I've courted and kissed in my time.

*Andante.*

363. Musical notation for 'Numbers I've courted and kissed in my time' in G major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single line. There are two fermatas: one over the eighth measure and another over the thirteenth measure.

## The Newry Prentice Boy.

from P. MacDowell, Esq.

*Allegro moderato.*

364. Musical notation for 'The Newry Prentice Boy' in G major, 6/8 time. It consists of three 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 is written on a single line. There are two fermatas: one over the eighth measure and another over the thirteenth measure.

## The Death of General Wolfe.

Rathmullen, Co. Donegal, from the Rev. J. Mease.

*Andante con spirito.*

365. Musical notation for 'The Death of General Wolfe' in G major, common time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written on a single line. There are two fermatas: one over the eighth measure and another over the thirteenth measure. A small asterisk is placed above the eighth measure.

\*)Sic. Ed.

With my Dog and my Gun.

366. Musical notation for 'With my Dog and my Gun' in 6/8 time, featuring a melody on a treble clef staff and a bass line on a bass clef staff.

Sprightly Kitty.

O' Neill's M. S.

367. Musical notation for 'Sprightly Kitty' in 2/4 time, featuring a melody on a treble clef staff and a bass line on a bass clef staff.

The green Bushes.

from P. Carew's M. S. S.

Andante.

368. Musical notation for 'The green Bushes' in 3/4 time, featuring a melody on a treble clef staff and a bass line on a bass clef staff.

See "The Capa danig!" Petrie.

The green Bushes.

from Mr. Fitzgerald.

Andante.

369. Musical notation for 'The green Bushes' in 3/4 time, featuring a melody on a treble clef staff and a bass line on a bass clef staff.

2nd Setting.

The green Bushes.

Co. of Cork. from P. Mac. Dowell, Esq.

Andante.

370. Musical notation for 'The green Bushes' in 3/4 time, featuring a melody on a treble clef staff and a bass line on a bass clef staff. Includes performance markings such as accents and slurs.

\*) Another version has G<sup>♯</sup>.

+) Another version has F<sup>♯</sup>. Variant of preceding. H. 3279

Oh, girl of the golden tresses

set from P. Mullin, Arran - More 10<sup>th</sup> Sep. 1857.

Andante.

371. Musical score for 'Oh, girl of the golden tresses' in G major, 2/4 time, marked Andante. It consists of four staves of music. The melody is written on the first staff, with accompaniment on the second, third, and fourth staves. The piece concludes with a double bar line.

Rossaveel. The old form of the Flowers of Edinburgh.

set from Mary O' Donoghoe,  
Arran - More, Sep. '57.

372. Musical score for 'Rossaveel. The old form of the Flowers of Edinburgh.' in G major, 2/4 time. It consists of four staves of music. The melody is written on the first staff, with accompaniment on the second, third, and fourth staves. A triplet of eighth notes is marked with a '3' above it in the third measure of the first staff. The piece concludes with a double bar line.

Larry O' Gaff.

373. Musical score for 'Larry O' Gaff.' in G major, 6/8 time. It consists of four staves of music. The melody is written on the first staff, with accompaniment on the second, third, and fourth staves. The piece concludes with a double bar line.



Donnell O'Daly.

From Mary O' Flaherty, Arran - More 11<sup>th</sup> Sep. '57.

Andante.

374. 

Tommy Regan.

From John Dulhanny (Costello Bay) at Arran - More 10<sup>th</sup> Sep. 1857.

Andante.

375. 

\*) Another version has C# here.

Sweet Innismore - as sung in Connemara. From Mary O' Malley, Arran - More, 7<sup>th</sup> Sep. 1857.

Andante.

376. 

I will raise my sail black, mistfully in the morning.

From Mary O'Malley and James Gill.  
Arran - More 8<sup>th</sup> Sep. 1857.

Andante.

377. 

Pretty Mary Bilry.

from Mary O'Malley, Arranmore 7<sup>th</sup> Sept. 1857.

Andante quasi Allegro.

378. Musical score for 'Pretty Mary Bilry' in 2/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is written in a simple, rhythmic style. The second and third staves continue the melody with some variations in rhythm and phrasing. The piece ends with a double bar line.

Incomplete in the MS. Another version supplies the missing bars. Ed.

The good ship Planet.

from Pat Folan. Arranmore 8<sup>th</sup> Sep. 1857.

379. Musical score for 'The good ship Planet' in 6/8 time, key of B-flat major. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is written in a simple, rhythmic style. The second and third staves continue the melody with some variations in rhythm and phrasing. The fourth staff ends with a double bar line and a trill (tr) over the final note.

With her dog and her gun.

A Mayo tune.

Andante.

380. Musical score for 'With her dog and her gun' in 3/4 time, key of D major. It consists of three staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is written in a simple, rhythmic style. The second and third staves continue the melody with some variations in rhythm and phrasing. The piece ends with a double bar line and a trill (tr) over the final note.

Now I am tired and wish I was at home.

381. Musical score for 'Now I am tired and wish I was at home' in 3/4 time, key of D major. It consists of three staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is written in a simple, rhythmic style. The second and third staves continue the melody with some variations in rhythm and phrasing. The piece ends with a double bar line.

The flowing locks of my brown maid.

set in Mayo by Forde.

382. *Andante.*

+ ) Another version has B<sup>b</sup> here.

The little red lark of the Mountain.

An Erris tune from P. Coneely.

383. *Andante.*

The little red lark of the Mountain.

from the County Armagh.

384. *Andante.*

## The Phelim Mountains.

385. *Andante.*

*Note.* This tune also appears with its title in Gaelic. Ed.

Hear me you that's looking for a wife.

386. *Moderato.*

Leave that as it is. *Allegretto.*

387. *Allegretto.*

\*) Another version has F# here.

Another version of this tune has the title "Let us leave that as it is."

'T was on the first of May, brave boys.

From Rev J. Meaze(sic) Rathmullen.

388.

*Chorus.*

The merchant's daughter.

From P. MacDowell Esq. From Skull.

389. Musical score for 'The merchant's daughter' in 3/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is simple and lyrical, ending with a double bar line.

The bright dawn of day.

From Skull. P. MacDowell Esq.

390. Musical score for 'The bright dawn of day' in 2/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is more rhythmic and includes a triplet and an asterisk marking a specific note. The piece ends with a double bar line.

\*) Another version has E<sup>b</sup> here.

The brave Irish lad.

From Tuam P. MacD.

391. *Moderato.* Musical score for 'The brave Irish lad' in common time, key of B-flat major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The tempo is marked 'Moderato'. The melody is lively and includes a fermata. The piece ends with a double bar line.

Captain Slattery.

From F. Keane.

392. *Allegretto.* Musical score for 'Captain Slattery' in 6/8 time, key of B-flat major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The tempo is marked 'Allegretto'. The melody is rhythmic and includes a fermata. The piece ends with a double bar line.

Leather bags Donnel.

From P. Carew's MSS.

393. Musical notation for 'Leather bags Donnel' in 3/4 time, featuring a melody on a treble clef staff with a key signature of one flat. The piece consists of four staves of music.

The cutting of the hay.

From P. Mac Dowell Esq.

394. Musical notation for 'The cutting of the hay' in 3/4 time, featuring a melody on a treble clef staff with a key signature of one flat. The piece consists of three staves of music.

The Rambler from Clare.\*)  
Andante.

From P. Mac Dowell Esq.

395. Musical notation for 'The Rambler from Clare' in 3/4 time, featuring a melody on a treble clef staff with a key signature of one flat. The piece consists of two staves of music.

\* O' Connell! Note by Petrie.

The Mill Stream, a County of Cork reel.

From P. Carew's MSS.

396. Musical notation for 'The Mill Stream, a County of Cork reel' in common time, featuring a melody on a treble clef staff with a key signature of one sharp. The piece consists of three staves of music.

Take her out and air her-a Cork Reel -

From P. Carew's MSS.

397. Musical notation for 'Take her out and air her-a Cork Reel'. It consists of four staves of music in treble clef, 2/4 time signature. The key signature has one sharp (F#). The melody is lively and features many eighth and sixteenth notes.

Coadys' dream.

398. Musical notation for 'Coadys' dream'. It consists of two staves of music in treble clef, 6/8 time signature. The key signature has two flats (Bb, Eb). The melody is more melodic and includes trills (tr) at the end of phrases.

The King and the Tinker.

From O' Neill's Collection 1787.

399. Musical notation for 'The King and the Tinker'. It consists of three staves of music in treble clef, 3/4 time signature. The key signature has three flats (Bb, Eb, Ab). The melody is in a 3/4 time and includes some triplet markings.

\*)Another version has Eb in these places.

Miss Goulding - by Carolan.

From John O' Daly's MSS.

400. Musical notation for 'Miss Goulding - by Carolan'. It consists of three staves of music in treble clef, 6/8 time signature. The key signature has one flat (F). The melody is characterized by a steady eighth-note accompaniment and includes trills (tr) in the final phrase.

I shall leave this country and go along with you to  
wander under the arches of the blossomed woods.

From P.J.O'Reilly Esq.

*Allegretto.*

401. Musical score for piece 401, 'I shall leave this country...'. It consists of four staves of music in a single system. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written on the top staff, and the accompaniment is on the three lower staves. The piece ends with a trill (tr) on the final note of the top staff.

The lovers complaint.

From O'Neill's collection 1787.

402. Musical score for piece 402, 'The lovers complaint.'. It consists of three staves of music in a single system. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The melody is written on the top staff, and the accompaniment is on the two lower staves. The piece ends with a trill (tr) on the final note of the top staff.

Clout the Caldron.

From O'Neill's collection 1787.

403. Musical score for piece 403, 'Clout the Caldron.'. It consists of three staves of music in a single system. The key signature is two sharps (F# and C#), and the time signature is 2/4. The melody is written on the top staff, and the accompaniment is on the two lower staves. The piece ends with a double bar line.

The first of May.

404. Musical score for piece 404, 'The first of May.'. It consists of four staves of music in a single system. The key signature is two sharps (F# and C#), and the time signature is 2/4. The melody is written on the top staff, and the accompaniment is on the three lower staves. The piece ends with a double bar line.

Another version of this tune has no dotted notes. See 388. H. 3279



The ship that I command.

405. Musical notation for 'The ship that I command'. It consists of two staves of music in 3/4 time, key of B-flat major. The melody is on the first staff, and the accompaniment is on the second. There is a '+' sign above the final note of the first staff.

+2 versions have D here and one has E.

Rodney's Glory.

406. Musical notation for 'Rodney's Glory'. It consists of four staves of music in 2/4 time, key of B-flat major. The melody is on the first staff, and the accompaniment is on the second, third, and fourth staves. There is a '+' sign above the final note of the first staff.

Index says "as sung in the county of Derry".

+Another version has D $\sharp$  here.

Rodney's glory as sung in the county of Londonderry.

407. Musical notation for 'Rodney's glory as sung in the county of Londonderry'. It consists of two staves of music in common time, key of D major. The melody is on the first staff, and the accompaniment is on the second.

King Cormac and the Lericauun.

408. Musical notation for 'King Cormac and the Lericauun'. It consists of three staves of music in 3/4 time, key of B-flat major. The melody is on the first staff, and the accompaniment is on the second and third staves. There is a 'tr' (trill) marking above the second measure of the second staff.

MacGuire's Kick - a March.

409. Musical notation for 'MacGuire's Kick - a March'. It consists of three staves of music in 6/8 time, key of B-flat major. The melody is on the first staff, and the accompaniment is on the second and third staves. There is a 'tr' (trill) marking above the final note of the third staff.

## Maguire's Kick.

The rebels' march in 1798.

410. Musical score for 'Maguire's Kick' in 6/8 time, key of B-flat major. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody is characterized by eighth and sixteenth notes, with a trill in the fifth measure and a fermata in the eighth measure. The piece concludes with a double bar line.

Air, name unknown.

411. Musical score for 'Air, name unknown' in 2/4 time, key of B-flat major. The score consists of two staves of music. The melody is composed of eighth and sixteenth notes, with a trill in the fifth measure. The piece concludes with a double bar line.

The mountain road.

412. Musical score for 'The mountain road' in 12/8 time, key of B-flat major. The score consists of three staves of music. The melody is composed of eighth and sixteenth notes, with a trill in the fifth measure. The piece concludes with a double bar line.

Chasing the hare down the hill.

413. Musical score for 'Chasing the hare down the hill' in 12/8 time, key of B-flat major. The score consists of three staves of music. The melody is composed of eighth and sixteenth notes, with a trill in the fifth measure. The piece concludes with a double bar line.

Note: Petrie calls this tune the same as the jig "The humours of Milltown?" Ed.  
H. 3279

## Bessy of Dromore.

414. Musical score for 'Bessy of Dromore' (414). It consists of four staves of music in G minor (one flat) and 2/4 time. The first staff begins with the number '414.' and a treble clef. The second staff continues the melody. The third staff has a '3' above a note and the word 'Chorus.' written above it. The fourth staff concludes the piece with a double bar line.

## Bessy of Dromore.

415. Musical score for 'Bessy of Dromore' (415). It consists of three staves of music in G major (one sharp) and 2/4 time. The first staff begins with the number '415.' and a treble clef. The second and third staves continue the melody. The piece ends with a double bar line.

A Variant of the preceding.

## The four seasons.

416. Musical score for 'The four seasons' (416). It consists of four staves of music in G major (one sharp) and common time (C). The first staff begins with the number '416.' and a treble clef. The second, third, and fourth staves continue the melody. The piece ends with a double bar line.

## The Ploughman and the Taylor.

Galway Aug. 28<sup>th</sup> 1840.

417. Musical score for 'The Ploughman and the Taylor' (417). It consists of three staves of music in G major (one sharp) and common time (C). The first staff begins with the number '417.' and a treble clef. The second and third staves continue the melody. The piece ends with a double bar line.

## Red Regan and the Nun.

418. *Andante.*

## Red Regan and the Nun.

419.

## Red Regan and the Nun.

420.

A Variat of the preceding.

## The Maiden-Ray.

Set in the Cladagh Galway Aug. 28th 1840.

421.

The banks of Claudy.

422. Musical score for 'The banks of Claudy' in G major, common time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. A sharp sign is placed above the final note of the second staff.

+)Another version has C $\sharp$  here.

The Banks of Claudy.

as set by Forde from Mr. Pigot's MSS.

423. Musical score for 'The Banks of Claudy' as set by Forde, in G major, common time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is more complex than the previous version, featuring eighth and sixteenth notes. A triplet of eighth notes is marked with a '3' above it in the third staff.

N.B. Two other sets by Forde are in the minor.

Curly Locks.

Andante.

424. Musical score for 'Curly Locks' in G major, common time, marked 'Andante'. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a simple, folk-like style with eighth and quarter notes.

The battle of the Roe, by Gillan.

425. Musical score for 'The battle of the Roe' in G major, 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a simple, folk-like style with eighth and quarter notes.

## The battle of the Roe.

426.  

A variant of the preceding.

## The battle of the Roe.

427.  

Another variant.

## The battle of the Roe, by Gillan.

428.  

Another version.

## Gramachree, but I love you well.

429.  

In another version the bar lines begin as follows:

 etc. etc.

## Adieu, my lovely Peggy.

430.    

'Twas on a Summer evening.

431. 

*Note:* A duplicate of this tune occurs with the title "Twas on a Summer's morning:" Ed.

'Twas on a Summer's evening.

*Allegretto.*

*M<sup>f</sup>* Joyce, from Joseph Martin.

432. 

Air, name unknown.

433. 

I am a bold defender.

434. 

+ ) Another version has E<sup>♯</sup> here.

On the green stubble in harvest.

As sung by Margaret Callan.

435.

\* Another version has G<sup>b</sup> here.

Yesterday morning as I walked alone.

436.

Yesterday evening as I walked alone.

437.

Variation of preceding.

Ancient Irish Air.

Sung as the Plaint in the Parish of Dungiven.

438.

\* Two other versions omit this bar.



The winter it is past.

439. 

Known also as "The Curragh of Kildare." Ed.

The drums are beating.

440. 

From J. Bridgford.

441. 

The mother cries Boys do not take my dear from me - For if yes  
do my ghost will hant yes Love Fare - well. . . . .

The drums are beating and colours flying

Variant of preceding.

The hornless cow, -or the brown ewe (a private still.)<sup>+</sup>

442. 

Two other versions of this begin with the bar lines thus.



<sup>+</sup> Set by Forde from the people of Glen Farne. From J. Pigott, Esq.  
H. 3279

I'd cross the world over with you Johnny Doyle.

443. Musical notation for 'Johnny Doyle' in G minor, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody is written in a single line.

Kitty gone a milking.

444. Musical notation for 'Kitty gone a milking' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a single line.

The lover's lament. From Galway.

P. Mac Dowell, Esq.

Andante.

445. Musical notation for 'The lover's lament' in G minor, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody is written in a single line.

Paddy Brown.

446. Musical notation for 'Paddy Brown' in G major, 6/8 time. It consists of three 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 is written in a single line.

From P. Carew's M.S. see the tune "Kitty alone" (Petrie's note.)

H. 3279

Molly Asthoreen.

Rather slow.

447.

+ Another version omits the  $\sharp$ s in these places.

The northern road to Tralee.

448.

An ancient Clare march. + Another version has no flat in these two places. Ed.

I wish I was a fisherman living upon the hill of Howth.

449.

"All alive," from Tighe's old M.S. book.

"Your welcome to Waterford?"

450.

The brown thorn, correctly set.

451. 

I once loved a boy.

452. 

Note: This title occurs again, N<sup>o</sup> 471, with a different tune. Ed.

Last night I dreamt of my own true love.

Andante

Mr. Joyce, from Peggy Cudmore.

453. 

+Another version has F#

The dewy morning.

Andante:

From Mr. Mac Dowell.

454. 

I am a poor maiden, my fortune proved bad.

Mr. Joyce, from Peggy Cudmore.

455. 

Come all you maids where'er you be.

From Mr. Joyce.

456. *Andante.* 

The moving bog - a Munster Reel.

From MS. Music Book.

457. *Allegro.* 

The Pullet. A Munster Reel.

From MS. Music Book.

458. *Allegro.* 

The Shanavest and Corovoth, a faction tune.

Mr. Joyce from his grandmother, aged 90.

459. *Andante.*

Musical score for 'The Shanavest and Corovoth, a faction tune' in 6/8 time, marked *Andante*. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a single line. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

I lost my love.

From Frank Keane.

460. *Allegro moderato.*

Musical score for 'I lost my love' in 6/8 time, marked *Allegro moderato*. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a single line. The second staff continues the melody, ending with a double bar line and repeat dots.

When you go to a battle.

Mr. Joyce, from Joseph Martin.

461. *Allegretto.*

Musical score for 'When you go to a battle' in 6/8 time, marked *Allegretto*. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a single line. The second and third staves continue the melody, with the second staff labeled 'CHORUS.' and ending with a double bar line and repeat dots.

Toss the Feathers. A Clare Reel.

From Frank Keane.

462.

Musical score for 'Toss the Feathers. A Clare Reel' in 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F-sharp), and a common time signature (C). The melody is written in a single line. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots. There are asterisks (\*) above certain notes in the second and third staves, indicating specific performance instructions.

\*Another version has a ♯ in these places.

Come all y'united - Irishmen, and listen unto me.

463. *Allegretto.* Mr. Joyce, from J. Martin and P. Cudmore.

✦ Another version has a ♯ in these places.  
 (✦) Another version has a ♯ there.

Come all united Irishmen and listen unto me.

464. *Con spirito.* Set by Mr. Joyce from J. Martin.

How deep in love am I.

465.

The strolling mason.

466. *Andante.*

Note: Another setting of this occurs with title in Gaelic. Ed.

Then up comes the captain &amp; boatswain.

From Mr. Joyce.

*Andante.*

467. 

The far away wedding.

Mr. Joyce, from Connor Hannan, near Kildorrery. Co. of Cork.

*Allegro.*

468. 

Oh love it is a killing thing.

From Mr. Joyce.

*Andante.*

469. 

My honest dear neighbour I ne'er killed your cat.

470. 



I once loved a boy.

set by Mr. Joyce from Peggy Cudmore.

471. Musical notation for 'I once loved a boy' in 3/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is written in a single line.

O'Neill's riding.

From O'Neill's collection, 1787.

472. Musical notation for 'O'Neill's riding' in 6/8 time, key of B-flat major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The melody is written in a single line.

The Breeches on.

From O'Daly's Kilrush MS.

473. Musical notation for 'The Breeches on' in 3/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is written in a single line.

Same as "The Irish Lad?" (Petrie's note.) See Nos 586 and 989. Ed.

Mary do you fancy me.

as sung by an old Connaught beggarman in G<sup>th</sup> Britain St.

474. Musical notation for 'Mary do you fancy me' in 6/8 time, key of B-flat major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The melody is written in a single line.

The blackberry blossom.

Reel time.

475.

Musical score for 'The blackberry blossom' in B-flat major, 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 2/4 time signature. The melody is characterized by eighth-note patterns and a prominent triplet in the first measure. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff provides a more active accompaniment with sixteenth-note runs.

The scolding wife.

476.

Musical score for 'The scolding wife' in D major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (D major), and a 2/4 time signature. The melody is composed of eighth-note patterns. The second staff continues the melody with a similar rhythmic pattern, ending with a double bar line and repeat dots.

Humours of last night. Jig.

From O'Neill's collection.

477.

Musical score for 'Humours of last night' in D major, 6/8 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (D major), and a 6/8 time signature. The melody is characterized by eighth-note patterns and a triplet in the first measure. The second and third staves continue the melody with similar rhythmic patterns. The fourth and fifth staves provide a more active accompaniment with sixteenth-note runs. The sixth staff continues the accompaniment, ending with a double bar line and repeat dots.

When the cock crows it is day.

From O'Neill's collection.

478. Musical score for 'When the cock crows it is day'. It consists of three staves of music in 6/8 time, key of B-flat major. The melody is written on a treble clef. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The music features a mix of eighth and quarter notes, with some triplet markings. The piece concludes with a double bar line.

Clonmell lassies.

From O'Neill's collection.

479. Musical score for 'Clonmell lassies'. It consists of three staves of music in 2/4 time, key of D major. The melody is written on a treble clef. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The music is characterized by a fast, rhythmic melody with many eighth and sixteenth notes. The piece concludes with a double bar line.

Air, name unknown.

480. Musical score for 'Air, name unknown'. It consists of three staves of music in 3/4 time, key of B-flat major. The melody is written on a treble clef. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music features a mix of quarter and eighth notes. The piece concludes with a double bar line.

*Note:* A variant of No 255.

Katty Nowlan.

From P. Coneely.

481. Musical score for 'Katty Nowlan'. It consists of three staves of music in 3/4 time, key of B-flat major. The melody is written on a treble clef. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music features a mix of quarter and eighth notes, with some triplet markings and a trill (tr) in the final measure. The piece concludes with a double bar line.

Catty Nowlan.

482.

The strawberry blossom.

483.

The strawberry blossom. A Reel.

from P. Carew's M S.

484.

Air, name unknown.

M<sup>f</sup> Joyce from his brother M<sup>f</sup> M. J.

485.

Chorus.

*Note:* A slight variant of N<sup>o</sup> 224.

## The son of O'Reilly.

486. Musical notation for 'The son of O'Reilly'. It consists of three staves of music in G minor, 3/4 time. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is written in a single voice. The second and third staves continue the melody with various ornaments and phrasing.

Hunt the squirrel<sup>†</sup> - as in the Dancing master 17<sup>th</sup> Ed. 1721.

487. Musical notation for 'Hunt the squirrel'. It consists of three staves of music in G minor, 6/8 time. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The melody is written in a single voice. The second and third staves continue the melody with various ornaments and phrasing.

<sup>†</sup> an Irish March.

I am asleep and don't wake me.

488. Musical notation for 'I am asleep and don't wake me'. It consists of four staves of music in G minor, 3/4 time. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is written in a single voice. The second and third staves include dynamic markings: *p* (piano) and *cresc.* (crescendo). The fourth staff concludes the piece with a double bar line.

Roscommon Air.

489. Musical notation for 'Roscommon Air'. It consists of two staves of music in D major, 3/4 time. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody is written in a single voice. The second staff continues the melody.

The monks of the screw.

From W<sup>m</sup> H. Curran, Esq.

490. 

Once I was at a Nobleman's wedding.

as sung by Margaret Callan.

491. 

Once I was at a Nobleman's wedding.

From Mr. Fitzgerald.

492. *Andante.* 

Once I was invited to a nobleman's wedding.

From Mr. Joyce.

493. 

A variant of N<sup>o</sup> 491.

"Once I was at a Nobleman's wedding." Learnt in the County of Mayo.

From D<sup>r</sup> Kelly.

494. 

Once I was invited to a noble wedding.

495. 

Air, name unknown.

From M<sup>r</sup> J. S. Close.

496. 

I wish the French would take them.

497. 

The Maid of Timahoe.

498. Musical notation for 'The Maid of Timahoe' in G minor, 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The melody is written in a single line. The second and third staves contain repeat signs at the beginning, indicating a first and second ending. The fourth staff concludes the piece with a double bar line.

C f. "As I roved out one morning" N<sup>o</sup> 657. Ed.

O' Flinn. by Carolan.

499. Musical notation for 'O' Flinn' in G major, 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F-sharp), and a 6/8 time signature. The melody is written in a single line. The second and third staves contain repeat signs at the beginning, indicating a first and second ending. The fourth staff concludes the piece with a double bar line.

Note: See N<sup>os</sup> 871 to 876. Ed.

Pretty Sally.

500. Musical notation for 'Pretty Sally' in G minor, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The melody is written in a single line. The second and third staves continue the melody, with the third staff concluding the piece with a double bar line.

This tune also occurs in  $\frac{3}{4}$  time. Ed.