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.

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PREFACE.

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.

October, 1903.

CHARLES V. STANFORD.

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),
EDWARD CLEMONTS,
EUGENE CURRY,
JOHN C. DEANE,
JOHN T. GILBERT,
REV. CHARLES GRAVES, D.D. (d),
BENJAMIN LEE GUINNESS (e),
THOMAS RICE HENN (f),
HENRY HUDSON, M.D.

ROBERT T. LYONS, M.B. (Sec.),
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WALTER SWEETMAN,
W. K. SULLIVAN,
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.

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 degrading 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 ramblings 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
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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 stupidly 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 ever 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 adversity, 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 ardent 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 putatively 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 orphans, 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 afflictions—no mother's voice could soothe 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 aesthetic 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, ailed, 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—compound of 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 keepers 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 1793, 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 unskillful 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 Alkaben-a-ron, 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 Aiding an Oighiar, or "The young man's dream," and the modern version of it known as "The groves of Blarney," and "Last rose of summer," Sin sios agus suas liam, or "Down beside me," and the modern version known as "The Banks of Banna," Cailin do ar doon, 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 omissions, for, in his last volume, he has given us as different airs: 1. The well-known tune called Bean an fhír ruidh, 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 Cailin do ar doon, 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 bi bion unasal, or "There was a young lady,"—obtained, as he states, from R. Stanton, of Westport, in 1812. And 3. The very popular old tune of Ta ne mo chothlaidh, or "I am asleep," and a modified version of it, which he calls Maidin bog aibhin, or "Soft mild morning," both of which, he tells us, were noted from the playing of Hempton, 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 Droightea na dom, 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 unqualified 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 un favourable 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,
INTRODUCTION.

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 aesthetic 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 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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II.

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Tá caitin an in mbaile roo b’áir’ b’ann
b' "Deag" 1469
Tá gleann air bun mbear i gorné Ghealb 1415
Tá gleann beag naforcéaca 1324
Tá mba air 1335
Tá mé (a g) cleamnair 1253
Tá mé caillte 1459
Tá mé 1 mo ceadó 1252
Tá mé 1 mo ceadó ’f nd i bháis mé 1327
Tá mé rúbháis': t'fhéad a thom ’an mbaile 1273
Tá na ghrá chun d'aic na rníneápa 1393
Tá na ló 1273
Tá inuir an eabaig 1273
Tá inuir an 1393
Tá ‘n su ’aNaca am’ Lácaip gan molt 1085
Tamall dá nádair-pa 1436
Tap lom do’n gonaígh 1147

IV.

JIGS AND HOP JIGS.

Jigs.—96, 477, 920 to 977, 981, 982, 984, 1000, 1109, 1118, 1120, 1258, 1265, 1535.

Hop Jigs.—978, 979, 980, 1118, 1408.

V.

REELS.

334, 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, 1444, 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, 796, 870 to 883, 919, 1476, 1450.

X.
PLOUGH WHISTLES.
1051, 1052, 1053, 1054, 1055, 1102.

XI.
SPINNING AND WEAVING TUNES.
1172 to 1175, 1368, 1369, 1473 to 1475, 1545.
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.
ASKEATON.—1233.
BALLINORGAN.—974, 932, 1008.
BANNAGHER.—1038, 1196, 1267, 1268.
BELFAST.—863.
BELLAGHY.—698.
BENSADA GLENS.—651, 1029, 1197, 1199, 1200, 1268.
CAMEL (Parish of).—559.
CARLOW.—686, 691.
Cavan.—507, 356, 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, 1234, 1318, 1368, 1397, 1404, 1544, 1545.
CLONAKILTY.—1167.
CONNAGHT.—474 (?), 758, 909, 935 to 939, 995, 1109, 1327, 1328, 1538.
CONNEMARA.—916, 1107, 1549.
CORK.—306, 376, 395, 456, 703, 704, 884, 885, 886, 895, 900 to 904, 918, 945, 946, 1005, 1240, 1290.
DONegal Co.—361, 388, 512, 678, 808, 846, 1047, 1325.
DUNGANNON.—435, 661, 790.
EAST.—383, 1223, 1224.
GALWAY (including the Claddagh).—304, 417, 421, 445, 645, 822, 951, 1040, 1090, 1437.
IVERK.—618, 853.
KERRY.—308 (?), 736, 738, 899, 956, 1103, 1232, 1405.
KILFINANE.—245, 555, 1141.
KILKENNY.—59, 100, 334, 772, 843, 852.
KILMALLOCK.—1161.
KILRUSH.—283, 473, 611, 1252, 1394 to 1397, 1427.
KING'S Co.—292, 604.
LÉISLETRÉZ.—1032.
LETTERKINNEY.—603, 911, 952 to 955.
LIMERICK (including Glen of the Green and Coolbree).—226, 228, 229, 235, 248, 259, 293, 294, 531, 792, 823, 862, 879, 931, 949, 958, 964, 965, 1238, 1407, 1412, 1439, 1562.
LOUTH.—1011, 713, 788, 1204, 1279.
MAN (Isle of).—717, 773.
MAYO.—201, 246, 380, 382, 494, 786, 794, 795, 950, 1010, 1105, 1123, 1125, 1126, 1177, 1185, 1186, 1225, 1608.
MONAGHAN.—529, 1015.
MUNSTER.—206, 457, 458, 582, 873, 839, 875, 888 to 894, 896, 897, 920 to 925, 927 to 934, 982, 1032, 1116, 1204, 1212, 1217, 1255, 1265, 1295, 1305.
ROSCOMMON.—489, 1020.
ROSSMORE.—742.
SKULL.—389, 390, 1075, 1082.
SLANE.—1273.
SLIEVE GULLAN.—1213.
SLIGO.—207 to 214, 945, 1004, 1098, 1220, 1221, 1222.
TIPPERARY.—55.
TUAM.—391, 1180.
TYRONE Co.—345, 644, 747, 772, 820.
WATERFORD Co.—55, 215, 410, 666.
WEST MEATH.—769.
WESTPORT.—750.
WEXFORD.—649, 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.
The Petrie Collection of Irish Music.

1.

2.

3.

4.

*Air without titles are so in the original, or are marked "Name unknown" or "anonymous."*  H. 3279

Copyright 1902 by Roosey & Co.
Note. It is possible that Petrie has omitted an E flat in the signature. Ed.
Note. Petrie writes "A charming air." The curious A natural is his. Ed.
30.

31.

32.

33.

H. 3279
Note. A slight variant of No. 26. Ed.

Note. These sharps are added in pencil. Ed.  H. 3279
Note. Same as preceding, a semitone higher, without the chorus.
H. 3273
54. [Musical notation]

55. [Musical notation]

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

56. [Musical notation]

With Spirit.

57. [Musical notation]

H. 3270
Vo. 1. This tune appears again in the manuscript, but without the repeat marked at the end of the first phrase. Ed.

H. 3279
See No. 1. of which it is a slight variant. Ed.
Allegretto.
Second setting of above.

95.

Third setting. (Munster Jig.) Buachalla Bruithe.

96. Allegro.

97. Allegretto.

H. 3279
Allegro moderato.

From Mr. Joyce.

"Here we go up, up, up." Called "Mad Moll" in the 17th Edition of the Dancing Master. 1721.
Note. A variant of No. 107. Ed.
Andantino.

143.

144.

Note. Cf. No. 183 and 184 Ed.

145.

H. 3279
Air. Name unknown.
Set by P. W. Joyce Esq. from Peggy Cudmore.

C? Clare.
From F. Keane

H. 3279
Có Clare.

from F. Keane.

175. 

Note: A variant of No. 171. Ed.

Có Clare.


176. 

Note: The MS. has signature and accidentals (?) added in pencil. Ed.

Có Clare.


177. 

H. 3279
Co Clare.

**Andante.**

from F. Keane's book Kilrush.

---

Co Clare.

**Andante.**

from F. Keane 1858.

---

Co Clare.

**Andante.**


---

*Note.* A variant of preceding tune ED.

H. 3279
Co Clare.

181. Allegretto.

Note. Another setting of No. 176. MS. has signature and accidentals in pencil; compare also the following tune, Ed.

from F. Keane's book.

182. Andante.

from a Dublin Ballad singer.

183. 

from a Ballad singer at Rathmines Dublin.

184. Variant of preceding.

H. 3279
from a blind man singing in Cuffe Street, Dublin, Nov. 1852.

as sung by a Ballad singer at Rathmines.

from Mr. R. Fitzgerald.

from R. Fitzgerald.
from Mr. R. Fitzgerald.

Kilkenny air.

from the county of Louth.

Name unknown.

from P. Mac Dowell Esq.
193. from P. MacDowell.

194. Moderato. from P. MacDowell Esq.


196. From Mr. MacDowell.

H. 3279
From Mr. Mac Dowell.

197.

A variant of No. 39. Ed.

From Mr. Hardiman’s M.S.

198.

From Mary Madden.

199.

From Mary Madden. Aug. 1854.

200.

Mayo air. Name unknown.

From Dr. Kelly.

201.

Andante.

H. 3279
Set at Rathcarrick Co. Sligo.

Note: This air, which is without title in the MS., is published in Petrie's Ancient Music of Ireland, Vol. I. as 'The blackthorn cane with a thong.'
211. A Sligo air.

212. A Sligo air.

213. A Sligo air.

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

214.
From M' Joyce.

219.

From M' P. Joyce.

220.

From Patrick Joyce Eq.

221.

Chorus.

Set by M' Joyce from J. Martin. August 1854.

222.

H.3279
Andante.

Mr. Joyce - from Joseph Martin.

237.

Andante.

From Mr. Joyce.

238.

Allegretto.

From Mr. Joyce.

239.

Allegretto.

Mr. Joyce, from Philip Glasson.

240.

Chorus.

From Mr. Joyce.

241.

Andante quasi Allegro.

H. 3379
From the neighbourhood Long Con, Co. Mayo.

P. W. Joyce.

246. Allegretto.

From Mr. Joyce.

Set from Mr. Magrath-Glenosheen.

Andante.

From Mr. Joyce.

This tune appears several times.
One version has B flat corrected to C in pencil at Edinburgh.

Set from Edward Geoggin, by Mr. Joyce.

H. 3279
Air. From the singing of Mrs Magrath-Glenosheen Co. Limerick. Mr. Joyce.

Note. Variant of No. 248.

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 Cavan. Ed.

Note. This air is printed by Petrie (in "Ancient Music of Ireland") in the minor. Ed.
A variant of No. 208 and 209. Ed.  
H. 3279
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."
Arran More tune.

From Frank Keane, 1858.

Arran More tune.

From Pat. Mullin, 8th Sep. 1857.

Note. The small notes are variants in another setting (which is otherwise identical.)
From Mary O'Malley, 7th Sep. 1857.

Arran More tune.

From Peter Cooke, 9th Sep. 1857.

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

From Mary O’Malley, 7th Sep 1857.

Arran air.

Note. The accidentals seem very questionable. See No 324. Ed.

Arran More.

From James Gill.

Arran More tune.

From Mary O’Donohoe, 13th Sep 1857.

H.3279
From the Chief Baron, set by him from a fisher at Kilarush.

From Wm Carleton.

From Wm Carleton.
At length I crossed the Ferry.

Allegretto.

The scalded poor Boy.

from Bondsglen Co. Derry.

from P.W. Joyce, Esq.

The scalded poor Boy.

Andante.

from Mr. Joyce.

Note: Variant of preceding. Ed.

The Tumbling down Teady's acre. King's Co.

from Mr. McDermott.

H. 3479
There is a long house at the top of the village.

Andante.

from Patrick Mullen, Arranmore Sep.18. 1857.

Street Ballad

Set in Kevin's Port, Dublin 19th June 1852.

Milking time is over.

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

H. 3279
If I'm alive in Ireland.  
from Peter Cooke, Arranmore, 9th Sep. 1857.

299. Andante.

Dear Aileen I'm going to leave you.  
a Cork tune from P. MacDowell, Esq.

300. 

Darby O'Dan.  
form O'Neill's MS. 1787.

301. 

The Maids of Mourne Shore.  
Set in the Co. of Derry, 1834.

302.
In the Month of June, when all flowers bloom. set in the Co. of Derry, 1834.

The Plains of Mayo. set from Anne Buckley, Claddagh, 1839.

The Eagle's whistle. (P. Carew's MS.)

The Eagle's whistle. from P. Carew's MSS.

A variant of preceding. H. 3279
Biddy, I'm not jesting. set from Paddy Coney.

Moderato.

The variants are indicated by the small notes. Ed.

The Kerry Boys. from P. Carew's MS.

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

Retrick Sarsfield.

The lament for Sarsfield.
Modern air on the same theme.

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.

A variant of the preceding.

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

Andante.
Well done, cries she, Brave Donnelly.

Stately Sarah. Allegretto.

The Groves by Jackson. Allegro moderato.

*Note. The C is Perrie's. The whole tune ought probably to be in 2/4 time, like the following, No 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'Neil's collection.

320.

H. 3279
The wind that shakes the barley.

As in Mr. Pigott's collection 2nd setting.

Obtained from S. O'Daly.

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

The enchanted valley. set from Mary O'Malley, Arran More Sep. 8th 1857.

Andante.

Note: Variant of 'Oh fair John my love'.

See "The enchanted valley."* from Peter Mullin, Arranmore 8th Sept. 1857.

*Petrie's note.

H. 3279
Beautiful Molly McKeon.

Set in the Co. of Derry.

My love what is the reason you cannot fancy me.

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

Allegretto.
The Maid of sweet Gurteen.

From the Dublin Ballad Singers.

From P. Carew's M. S.

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

P. W. Joyce, Esq.

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

P. W. Joyce, Esq.

H. 3279
O’ Coghlan has a glen. set from Mary O’ Donohoe. Arranmore Sep. 9th 1857.

Open the door my love, do.

The Nore is long. A. Kilkenny ballad air. From J. G. A. Prim, Esq.

Far, far down in the South of Luidach. set from M. O’ Donohoe. Arranmore 13 Sep. 1857.

H. 3279
Alas, that I'm not a Freechaun on the Mountain Sides set from M. O'Donohoe, Arranmore 1857.

Andante.

336. 

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.

337. 

The Banks of Barrow.

338. second setting from the late T. Davis Esq.

The Banks of Derry, 1834.
The sweet Barrow.

339.

The one-horned Cow.

Second setting.

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

341.

The one-horned Cow.

Third Setting from O'Neill's MS.
The Dusty Miller.

Second setting.

Far, far beyond yon Mountains.

Original Melody of "S! Patrick was a Gentleman," as played by the Irish Militia Bands.

H. 3270
The New Teupenny.

Horace the Rake.

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

O'Reilly's Delight.
The Jug of Punch.
I spied a thrush on yonder bush, And the song she sang was a jug of punch.

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

The merry old Woman.
Old Women’s Money.

The merry old Woman.

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

The red-haired Man’s Wife.

From P. MacDowell Esq.

A variant of the preceding.

H. 3279
The red-haired Man's Wife.

Another setting of the preceding.

The roving Pedlar.

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

Down the Hill.

Another version has F♯ here.
The Gaol of Clonmel.

Numeral 1's courted and kissed in my time.

Andante.

The Newry Prentice Boy.

Allegro moderato.

The Death of General Wolfe.

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

Andante con spirito.

*) Sic. Ed.

H. 3275
With my Dog and my Gun.

Sprightly Kitty.  

The green Bushes.  

Andante.


The green Bushes.  

Andante.

2nd Setting.

The green Bushes.  

Andante.

\* Another version has G\*.

\# Another version has F#. Variant of preceding. H. 3279.
Oh, girl of the golden tresses
Andante.

Rossaveel. The old form of the Flowers of Edinburgh.

Larry O'Gaff.
Donnell O'Daly.  From Mary O' Flaherty, Arran-More 11th Sep. '57.

Tommy Regan.  From John Dulhanny (Costello Bay) at Arran-More 10th Sep. 1857.


I will raise my sail black, mistfully in the morning.  From Mary O'Malley and James Gill.

Andante.
Pretty Mary Bilry.
from Mary O'Malley, Arranmore 7th Sept. 1857.

Andante quasi Allegro.

378. from Pat Folan, Arranmore 8th Sep. 1857.

The good ship Planet.

With her dog and her gun.

A Mayo tune.

Now I am tired and wish I was at home.

H. 3279
The flowing locks of my brown maid. set in Mayo by Forde.

The little red lark of the Mountain. An Erris tune from P. Conneely.

The little red lark of the Mountain. from the County Armagh.
The Phelim Mountains.

Andante.

385.

Moderato.

386.

Leave that as it is. Allegretto.

387.

Another version has \( \text{#} \) here.
Another version of this tune has the title "Let us leave that as it is."

'Twas on the first of May, brave boys.

From Rev J. Meaze (sic) Rathmullen.

388.

Chorus.

H. 3279
The merchant's daughter.

From P. MacDowell Esq. From Skull.

389.

The bright dawn of day.

From Skull. P. MacDowell Esq.

390.

Another version has E7 here.

The brave Irish lad.

From Tuam P. MacD.

391.

Moderato.

Captain Slattery.

From F. Keane.

392.

Allegretto.

H. 3279
Leather bags Donnel.  

The cutting of the hay.

The Rambler from Clare.  
Andante.

The Mill Stream, a County of Cork reel.
Take her out and air ber-a Cork Reel -

From P. Carew's MSS.

397.

Coadys'dream.

398.

The King and the Tinker.

From O'Neill's Collection 1787.

399.

*) Another version has E♭ in these places.

Miss Goulding - by Carolan.

From John O'Daly's MSS.

400.

H. 3279
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.

The lovers complaint. From O'Neill's collection 1787.

Clout the Caldron. From O'Neill's collection 1787.

The first of May.

Another version of this tune has no dotted notes. See 388. H. 9270
The ship that I command.

405. [Music notation]

Rodney's Glory.

406. [Music notation]

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

Another version has D there.

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

407. [Music notation]

King Cormac and the LERICAUN.

408. [Music notation]

MacGuire's Kick-a March.

409. [Music notation]
Maguire's Kick.  

410. \[ \text{Music notation} \]

The rebels' march in 1798.

Air, name unknown.

411. \[ \text{Music notation} \]

The mountain road.

412. \[ \text{Music notation} \]

Chasing the hare down the hill.

413. \[ \text{Music notation} \]

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

A Variant of the preceding.

The four seasons.

The Ploughman and the Taylor.

Galway Aug. 28th 1840.
Red Regan and the Nun.

Andante.

418.

Red Regan and the Nun.

419.

Red Regan and the Nun.

420.

A Variant of the preceding.

The Maiden-Ray.

Set in the Cladagh Galway Aug. 28th 1840.

421.

H. 3279
The banks of Claudy.

Another version has C# bers.

The Banks of Claudy, as set by Forde from Mr. Pigot's MSS.

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

Curly Locks.

Andante.

The battle of the Roe, by Gillan.
The battle of the Roe.

426. \[\text{Music notation}\]

A variant of the preceding.

The battle of the Roe.

427. \[\text{Music notation}\]

Another variant.

The battle of the Roe, by Gillan.

428. \[\text{Music notation}\]

Another version.

Gramachree, but I love you well.

429. \[\text{Music notation}\]

In another version the bar lines begin as follows:

\[\text{Music notation}\]

etc. etc.

Adieu, my lovely Peggy.

430. \[\text{Music notation}\]

H. 3279
'Twas on a Summer evening.

431.

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

432.

Air, name unknown.

433.

I am a bold defender.

434.

4) Another version has E here.
On the green stubble in harvest.

As sung by Margaret Callan.

Yesterday morning as I walked alone.

Yesterday evening as I walked alone.

Variant of preceding.

Ancient Irish Air.

Sung as the Plaint in the Parish of Dungiven.

*Two other versions omit this bar.*
The winter it is past.

The drums are beating.

From J. Bridgford.

The mother cries Boys do not take my dear from me - For if yes do my ghost will haunt yes Love Farewell.

The drums are beating and colours flying

Variant of preceding.

The hornless cow, or the brown ewe (a private still.)*

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

* Set by Forde from the people of Gleu Farne. From J. Pigott, Esq.

H. 3279
I'd cross the world over with you Johnny Doyle.

Kitty gone a milking.

The lover's lament. From Galway.  P. Mac Dowell, Esq.
Andante.

Paddy Brown.

From P. Carew's M.S. see the tune "Kitty alone" (Petrie's note.)  H. 3279
Molly Asthoreen.

Rather slow.

The northern road to Tralee.

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

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

*All alive* from Tighe’s old M.S. book.  "Your welcome to Waterford."
The brown thorn, correctly set.

I once loved a boy.

Last night I dreamt of my own true love.

Andante, Mr. Joyce, from Peggy Cudmore.

The dewy morning.

Andante, From Mr. Mac Dowell.

See No. 447 "Molly Asthoreen?"   H. 3279
I am a poor maiden, my fortune proved bad.  Mr. Joyce, from Peggy Cudmore.

Come all you maids where'er you be.  From Mr. Joyce.

The moving bog - a Munster Reel.  From MS. Music Book.

The Shanawest and Corovoth, a faction tune.

Andante.

459.

Mr. Joyce from his grandmother, aged 90.

I lost my love.

Allegro moderato.

From Frank Keane.

When you go to a battle.

Allegretto.

Mr. Joyce from Joseph Martin.

Toss the Feathers. A Clare Reel.

From Frank Keane.

*Another version has a ♭ in these places.

H. 3479
Come all y'united - Irishmen, and listen unto me.

Allegro.

Mr. Joyce, from J. Martin and P. Cudmore.

Come all united Irishmen and listen unto me.

Con spirito.

Set by Mr. Joyce from J. Martin.

How deep in love am I.

The strolling mason.

Andante.

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

H. 3279
Then up comes the captain & boatswain. From Mr. Joyce.

Andante.

The far away wedding. Mr. Joyce, from Connor Hannan, near Kildorrery. Co. of Cork.

Allegro.

Oh love it is a killing thing. From Mr. Joyce.

Andante.

My honest dear neighbour I ne'er killed your cat.
I once loved a boy.

set by Mr. Joyce from Peggy Cudmore.

O'Neill's riding.

From O'Neill's collection, 1787.

The Breeches on.

From O'Daly's Kilrush MS.

Same as "The Irish Lad." (Petrie's note) See Nos. 558 and 989. Ed.

Mary do you fancy me.

as sung by an old Connaught beggarman in Great Britain St.

Gaily.

N. 3279
The blackberry blossom.
Reel time.

Humours of last night. Jig.

From O'Neill's collection.
When the cock crows it is day.

478. \( \text{From O'Neill's collection.} \)

Clonmell lassies.

479. \( \text{From O'Neill's collection.} \)

Air, name unknown.

480. \( \text{Note: A variant of No. 255.} \)

Katty Nowlan.

481. \( \text{From P. Conely.} \)

H. 3279
Catty Nowlan.

from P. Carew's M S.

Air, name unknown. 

Chorus.

Note: A slight variant of No 224.
The son of O'Reilly.

Hunt the squirrel: as in the Dancing master 17th Ed. 1721.

*an Irish March.

I am asleep and don't wake me.

Roscommon Air.
The monks of the screw.  

Once I was at a Nobleman's wedding.  

From Mr. Fitzgerald.  

Once I was invited to a nobleman's wedding.  

A variant of No. 491.

From Wm. H. Curran, Esq.

as sung by Margaret Callan.

From Mr. Joyce.

H. 3279
Once I was invited to a noble wedding.

Air, name unknown.

I wish the French would take them.
The Maid of Timshos.

498. 

Cf. "As I roved out one morning" No.637. Ed.

O'Finn by Carolan.

499. 

Note: See No. 871 to 878. Ed.

Pretty Sally.

500. 

This tune also occurs in 3/4 time. Ed.

H.3279
The Petrie Collection of Irish Music.
PART II.

The gamest toast.

We brought the summer with us.

Of all the fish that's in the sea, the Herring is king the herring is king. Sing thugamar fein an samh-ra linn'tis we have brought the summer in. The storm is o'er 'tis calm again; We're safe on shore from the raging main, Sing thugamar fein an samh-ra linn'tis we have brought the summer in.  

+ Probably E. Another Version in E minor is in Petrie's printed collection. Ed.

Lilibulero.

Copyright 1902 by Boosey & C? H.3279
This fine old melody appears in the Dancing Master 4th Edition as "Grey goose Fair," thus:

504.

I have travelled France & Germany.

505.

Allen's return.

506.

I rise in the morning with my heart full of woe...

A Cavan air.

507.

Known also as "Coola Shore," Ed.

Down among the ditches, oh.

508.
My wife is sick and like to die, oh dear what shall I do.

Rise up young William Reilly.

Rise up my lovely Molly.

Kitty O'Hea.

From Mr. Fitzgerald.

Donegal tune
From Mr. Allingham.

H. 3279
Kitty Magee.

Kitty's wishes.

The heart of my Kitty soon turns to me.

from Mr. MacDowell Dec. 1859.
Oh my love she was born in the North country wide.

Note. See the variant setting of this (in the major) under its Gaelic title. Ed.

Our sails were unfurled.

Dear Rose.

Along the Mourne shore.

Hold your tongue. With Spirit.

+ Another version has C# here. Ed. H. 3279
My song I will finish, her name's Miss Jane Innis.

Tatter the road.

Tear the callies.

Molly my jewel.
Molly my jewel.

525. \[ \text{Music notation}\]

Note. A variant of the preceding. Ed.

I am a rover.

526. \[ \text{Music notation}\]

An old man he courted me, will you love, can you love:
An old man he courted me, take me as I am.

Moderato.

527. \[ \text{Music notation}\]

Note. Another version repeats the 1st four bars. Ed.

An old man he courted me.

Andante.

528. \[ \text{Music notation}\]

from Mr. Joyce.

H. 3279
The young wife and her old husband - Dialogue. C? of Monaghan Air. Byrne Hooper. April 6, 42.

Alegro.

Andante.

*Note. This title appears again in Gaelic and English but with a different tune. Ed.

Oh what shall I do with this silly old man.

Ne'er wed an old man.

Andante.

How do you like her for your wife.

From Mr. Joyce.

On a long long summer's day.

My store is short and my journey is long.

"Oh were I king of Ireland".

My love she is far sweeter than any flower that blows, the lily or carnation, the pink or blistering rose. Her lovely form and features with such a graceful mien, oh love it is a killing thing, Did you ever feel the pain? But, be it so, or be it not, Her ruby lips and sparkling eyes Or be it but a chance, They so bewitched me, The very first time I saw my love, Oh were I king of Ireland She struck me in a trance, Queen of it she should be.

I'll be a good boy and do no more.

From Mrs. Close.

From the county of Cavan.
The girl I love. From P. Carew's M S S.

540. Allegro.

Note. Petrie marks this 'bad set.' See No. 949 and compare with No. 959 Ed.

The wearied lad. Set by Lord Rosmore from P. Conneely 1843.

541.

"I love a woman" or "The dwarf of the glens." from Mr. Pigot's M S.

542. Andante.
The rushy glen. From Mf Pigot's MS.

The fairy troop. Andante. From Mf Pigot's MS.

The old Astrologer. From Mf Patrick Joyce.

The Gobby O.

Note. This tune appears in the manuscript with the signature as above, but Petrie printed it in "Ancient music of Ireland" without the sharp. Ed. H. 3279
The Enniskilling Dragoon.

Note: This tune appears to be a variant of "Skillet duibh." Ed.

The rocky road.

The high road to Kilkenny.

The song of Una. Very ancient.

From Mrs. Close.

H. 3279
Second set. From old M.S. given me by J. Hardiman.

551.

The song of the streams.

552.

The first day of spring. From Mr. Joyce.

553.

The Harmony of May. From Miss Ross.

554.
The summer is come and the grass is green.  Mr Joyce from Michael Hennesy, Kilfinnane.

Andantino

555.

Note. Another version has C sharp in these places. Ed.

The Praises of Downhill.

556.

The downhill of Life.  From Mr Pigot's M S.

Allegretto

557.

The Belfast Mountain.  From M? P Mac Dowell R. A. March 59

Andante

558.

H. 3279
The Mountain high - a tune of Bonds glen.  
Parish of Camber.

The top of Sweet Dunmul.

The borders of sweet Coole Hill.  
A. Cavan air.

The Hill without grass.  
From Teige Mac Mahon.
The forlorn virgin.

The night of the fun.

The Connemara Wedding.

The rejoicement of the Fian Ladies - an Ossianic air.

The Lobster pot. 

Allegro moderato.

From F. Keane.
The ship of Patrick Lynch.

The seas are deep.

The dangers of the sea.

The foundering of the boat, in Lough Derag, Sunday the 12th of July 1795.

The praises of Rathfriland.
The groves of Blackpool, or the Cove of Cork.

The Black joke, as in an old Kerry MS. From Father Walsh.

The white Rock.

The green Flag.

H. 3279
The yellow Horse.

From an old MS

Note. This title appears again in Gaelic with a different tune. Ed.

The yellow bustard, a county of Leitrim air.

The Black Phantom.

From the Revd Father Walsh.

The song of the Ghost.

Note. * Another harmonised version of this air has an F♯ here. Both sharps are probably interpolated. Ed.

H. 3279
The soft Deal Board.

581. From Father Walsh.

The soft deal bed.

582. A Munster air.

The little Cuckoo of ArdPatrick.

583. From Father Walsh. Allegro.

The flannel jacket.

584. From P. Carew's MSS.

H.3078
The Pullet and the Cock.

From Frank Kesne.

The Irish Boy.

From my Father.

Note: A slight variant of No. 980, See "The Breeches on" No. 473 Ed.

The Irish Boree.


The Irish Trot.


The Juice of the Barley.

F.T. Mac Mahon.
The sprightly Widow.

From Mr. Pigot’s MS.

The peevish child.

by Jerome Dingesen.

The Gossip.

Mrs. Close.

The Parish girl.

set about 1800 by Danl. McHourigan.
The funny Taylor.

594.

The Bailiff's one daughter.

595.

The Dairy girl.

596.

The Dairy - Maid's wish.

597. Allegro

The Coolin, as sung in Clare.

598.

From Mr. Joyce.

From T. Davis.

From Taig Mac Mahon.
The old Coo lin.

Moderato.

599.

The Squire.

600.

+ The M.S. has neither key nor signature. Ed.

The handsome sportsman.

601.

The sons of Fingal.

602.

H. 3279
The Plough Boy. County of Leitrim from Lord Dunraven Jan. 1860.

603. Moderator

The Hurling boys. A very popular tune of the King's County.

604. Allegretto.

The croppy boy. From Mr. Joyce.

605.

The croppy boy, different air.

606. (b)

The wee bag of Praties.

607.
The blooming lily.

608.

The garden of daisies.

609.

cf. No. 20 Ed.

The garden of Daisies, a Kerry tune.

610.
The Bird alone.

Andante.

From Mr. J. Keane's book. Kilrush.

The Bird alone.

The Dove.

Called also "When she answered me, her voice was low." Ed.

The Dove.

Andante.

H.3279
The Humours of Caledon.

615.

The Humours of Maam.

Allegro.

616.

Note. The variants are supplied from two other versions of this tune. Ed.

The Humours of Jerpoint.

617.

The Eilan.

From Iverk. The Revd Mr. Graves.

618.

The Sigh.

619.

H.3279
The old woman lamenting her purse.

The white breasted boy.

Note. A variant of Nos. 72 and 140. Ed.

I'll make my love a breast of glass.

From Bet Skilling.

The pearl of the white breast.

Called also "The Snowy-breasted Pearl," Ed.
The pearl of the fair pole of hair.

Shamus O'Thomush or James Melvin (A Jacobite Air).

From Mrs. Clos

Andante.

From Father Walsh.

From Father Walsh.

H. 3279
Oh, Love, 'tis a cold frosty night, and I am covered with snow. From R. Fitzgerald.

628. \[Musical notation\]

I'd range the world over with my own Johnny Doyle. From Forde.

629. \[Musical notation\]

Note: A slight variant of No. 443. Ed.

Johnny Doyle. From Mr. Joyce.

630. \[Musical notation\]

There's one thing between I think it amiss

He goes to meeting and I go to Mass I'll go to Mass along with *

and think it no toil. For I'd range the world over with my own Johnny Doyle.

* Stic. The words are not written carefully beneath the notes. Ed.

Poor Catholic brother.

631. \[Musical notation\]

Very Slow.

Oh shrieve me, father.

632. \[Musical notation\]

Andantino.
One Sunday after Mass.

633. 

Blow the candle out.

634. 

When I am dead and my days are over, 
Come Molly astoreen and lay me down. 

From Mr. Joyce.

635. 

Note: A similar tune (in the minor) appears under the title "Molly Astoreen." No. 473 Ed.

O Mary Asthore.

636. Allegretto.

R. 3279
When first I came to the county Cavan.

Andante.

From Joseph Hughes.

When first I came to the county Cavan.

Andante.

... A variant of the preceding Ed...

When first into this town I came.

From Mr. Joyce.

Irish version of "My ain kind Dearie."

"Have you seen or have you heard?"

Vide Holden's vol.

From old M.S. of Father Walsh.

H. 3279
Same air. "My ain kind dearie" - "Sweet Innisfallen" and Lover's "Widow Machree."

As sung by Mr. Joyce's father.

Reynardine.

From Father Walsh's M S.

Reynardine.

From a ballad singer at Rathmines Nov. 1852

A variant of the preceding. Ed.

Reynard on the mountain high.

Lento.

Co. Tyrone, from Lord Dunraven Jan. 1860

A variant of No. 642. Ed.

H. 3279
The fox went out of a moonlight night.

645. [Notation]

The fox went out of a moonlight night.

646. [Notation]

A variant of the preceding. Ed.

Cousin frog went out to ride. Fa lee linkin' laddy Oh.

647. [Notation]

Note: The M.S. has neither cleft nor signature. Ed.

Nelly, I'm afraid your favour I'll not gain.

From Father Walsh's M.S.

648. [Notation]
The Gory Caravan. From Mary Hackett, F. Joyce.

649. I cannot do without her—I will find her if I can.
     My curse attend the driver—Oh he drives the Caravan.

"Search all the world over." From T. Davis (N)

650. Come sit down beside me my own heart's delight.

651. Lough Erne's shore. From Miss Ross.

652.
Second of the above air. From Miss Ross.

When you are sick, 'tis tea you want.

Who told you these false stories. From Mr. R. Fitzgerald.

Consider well all you pretty fair maids. From Mr. R. Fitzgerald.
As I roved out one morning.

Andante.

As I walked out one morning, I heard a dismal cry.

Spirito.

As I walked out one evening (county of Wexford)

Andante.

One evening of late as I roved out in state.

Andante.

* Another version has Eb here. Ed. R.3279
As I walked over the county Cavan.

Andante.

One evening fairies I roved out.

From J.S. Mac Closkey, Dungiven.

From M. Joyce.

As I was walking one morning in May.

Andante.

From P. Connelly.

As I strayed out on a foggy morning in harvest.

From H. 3279.
As I walked out yesterday evening.

P. W. Joyce, Esq.

As I went a walking one morning in Spring.

From Mr. Joyce p. 20.

As through the woods I chanced to roam.

Badly set in Bunting v. 3.

The rambling boy.
The reading made easy. from Father Walsh's M.S.

"I courted lovely Sally."

I courted my darling at the age of nineteen. Set in the county of Derry.

Never despise an old friend. from Miss Ross.
In comes great Buonaparte with forty thousand men. from Mr. Joyce.

Allegretto.

Glencoe. from R. Fitzgerald.

"It was an old Beggarman", as sung in Donegal from Mr. Allingham.

The Duke of Aberdeen (see "The Beggarman" in Bunting.) from P. Carew's MSS.

It was an old Beggarman weary and wet
And down by the fire side he sat.
He threw down his bags and his broken staff,
And merrily he did sing.

My dear said he if I were as free,
As when I first came to this countree
I'd dress you up, all beggarly,
And away with me you should gang - oh.

Chorus: With his pipe in his jaw,
And his jaw full of smoke,
And the dropples hung down
To the breast of his cloak
His bag on his back
And his staff in his hand,
He's a jolly old Beggarman - oh.
The blind beggar of the glen.

set by J. E. Pigot, Esq.
from Mr. Flattley's singing.

Remember the poor.

As sung by the Dublin Ballad singers, 1810.

Remember the pease straw.

David Foy—as sung by the Dublin street ballad singers, for the last fifty years at least.

Note. A variant of the preceding. Ed.
The blind man's dream.

Allegretto.

My love he is tall although he is young. A Wexford air.

from Mr. R. Fitzgerald.

The suit of green.

set in Carlow County by Mr. Watson.

Note. This tune appears again in F major, with the time-signature C. Ed.

As Jimmy and Nancy one evening were straying.
Heigh ho! my Nancy oh-as sung by James Moylan,gardener.  

Heigh ho! my Nancy oh!
Heigh ho! my Nancy oh!
Yonder there's my mother the Queen
And the swan she swam so bonny oh!

Nancy the pride of the east.  

From Father Walsh M.S.

Note: Petrie says there is "a more than usual agreement" between the different versions of this tune. The melody he prints under this title is different to the above. Ed.

A lady in Pennsylvania Lovely Nancy you'll be.
The Deserter. As sung in the county of Carlow. From Mr. Watson.

Note. Another version of this tune occurs without the repetition of the third four-bar phrase. Ed.

Perhaps you and I will be judged in one day.

Another version has no b here. Ed.

Oh Johnny dearest Johnny, what dyed your hands and cloaths?
He answered him as he thought fit "by a bleeding at the nose."

The dawning of the day.

Note. A variant of the preceding. Ed.
Ballymoo. From J. E. Pigot, Esq.

695. [Musical notation]

Note. The two 'tr's and the ' in bar 13 are supplied from another version. Ed.

A Waterford boat song. From Mr. O'Kelly.

696. [Musical notation]

I have no desire for mirth.

697. [Musical notation]

They say my love is dead. From Scullum a Fiddler, Bellagomy

698. [Musical notation]

H. 3279
I grieve for my lover in secret.

My lover is fled, my heart is sore. From F.J.O'Reilly, Esq.

My love will ne'er forsake me. From F.J.O'Reilly, Esq.

Must I be bound and my Love be free. R. Fitzgerald.

My love is in the house. A Cork Reel, From Carew's MSS.
My love she won’t come near me.

Andante.

I will visit my love on the mountain.

Along with my love I’ll go.

Andante.

From Mrs. R. A. Fitzgerald.

The Maid I loved dearly has left me behind.

From P. Mac Dowell.

From Mrs. Joyce.
Along with my love I'll go.

Andante.

The Maid of Castle Creagh.

My Baby on my arm.

The Greeks' victory.

Andante.

From P. Joyce, Esq.

From P. Carew's MSS.

H. 3279
Food Chloe, (A queer name for an Irish air) from Mr. R. A. Fitzgerald.

Andante.

Sweet lovely Joan. from Mr. F. J. Southwell.

Andantino.

Molly fair, that western dame.

Molly Butler. A County of Clare tune.
Molly Ban so fair.

Andante.

Bridget of the mildest smile.

Lovely Anne.

Sally Whelan - a Joyce country tune.

Note. This tune appears again under the title "Sally Phelan"
The small notes indicate the differences between the two versions. Ed

H. 3279
Scornful Sally. From Mr Mac Dowell.

Irish setting of "Black eyed Susan."

Sir Ulick Burk, by Carolan. From Neal's collection.

Father Jack Walsh.
Stewart of Kilpatrick and the daughter of the king of Ine.

732. Help me to keep my will and keep my wise advice. From Mrs. Close.

Doctor O'Halloran.

733. Help me to keep my will and keep my wise advice. From Mrs. Close.

Bold Captain Friney.

734. Be active, and move on to the point named. From Mr. Pigot's M.S.

In marching time.

Richard O'Bran from the plains of Kildare.

735. Help me to keep my will and keep my wise advice. From Mrs. Close.

John Dwyre of the Glynn. From an old Kerry M.S.

736. Help me to keep my will and keep my wise advice. From Mrs. Close.

H.3270
Roddy McCurley that was hanged at Tuome Bridge.

737. Allegretto.

A Kerry tune from Frank Keane.

John Doe.

Note. Two other versions of this tune will be found under Gaelic titles. See Index Ed.

Bryan Mac Cowall.

Andante.

Rory O'Moore.

Allegro.

From Miss Ross.

H. 3279
Michael Molloy.

Mary I die your slave.

Oh where are you going Lord Lovel, said she.

He's gone he's gone*.

*The title in Petrie's Index is: He's gone, he's gone, ye gom, Johny's gone, will I never see him more!*

*Note. In the MS. an extra is added in pencil to the signature. Ed.*

H. 3279
The maid of Cooley Shore.

It was in Dublin city
A city of great fame
Where first my darling Irish boy
A-courting to me came.

Claudy dwelling.

Adieu ye young men of Claudy green.

Set in the Co of Derry 1834. 
Sweet heart you know my mind:—"I have a little trade?A Connaught tune.

Dear Mother he is going, and I know not how to bid him stay.

*Note: Another version has Dit here. Ed.

My parents gave me good advice. From P. Mac Dowell Esq.
Oh what shall I do, my love is going to be wed.

Andante.

Do you hear little girls, take your mother's advice, 'tis the best.

Allegretto.

The Advice.

Allegretto.

Early, early, all in the spring.

The lass of Sliabh Bán.

From Mr. Pigot's M.S.

J. Mac Closkey.

H. 3279
Last Saturday night as I lay in my bed.-A white-boy song. From James O'Reilly Esq.

"Peggy is your head sick" a county of Louth song also played as a dance and called "The long hills of Mourne."

Behind the bush in the garden - as played by Pat Cunningham, a famous W. Meath piper.

If the sea were ink.
As a sailor and a soldier. From Mr. Joyce.

The soldier's song, "Hark I hear etc." From the Revd. J. Meaze. Tyrone & Kilkenny.

Berry Dhoan "The brown oxen" a Maux Air.

*Patrick's Note: This air is set in $\frac{3}{4}$ time by Major Wallis.*

Where are you going my pretty maid? County of Cork. From P. Mac Dowell, Esq.

Moderato.
Banish misfortune.
Allegretto.

Come tell me in plain.
Andante.

For my breakfast you must get a bird without a bone. (Wexford) From Mr. R. A. F.
Andante.

For my breakfast etc. (second setting.)
Andante.

From F. Mac Dowell Esq.
From Mr. R. A. Fitzgerald.
From Mr. Fitzgerald.

H. 3279
The bonny light Horseman. (county Wexford)  
From Mr. Fitzgerald.  
Andante.

779.

[Music notation]

Note. The last two notes have been cut off by the binder and are conjectural. Ed.

In the county of Wexford not far from Taghmon.  
From Mr. R. A. Fitzgerald.  
Andante spirituoso e marcato.

780.

[Music notation]

For I'd rather go (county of Wexford)  
From Mr. Fitzgerald.  
Andante.

781.

[Music notation]

'Tis I your lover (county of Wexford)  
From Mr. Fitzgerald.  
Andante.

782.

[Music notation]
Ninety-eight Wexford Ballad. From Robert Fitzgerald, Esq Enniscorthy.

Andante.

98 Ballad - Co of Wexford. From R. Fitzgerald.

A second setting of the above air.

Lady Gordon's Minuet. Set by Forde in the Co of Mayo.

Andante.
Farewell now Miss Gordon.

Andante.

Over the mountain.

Andante.

Dobbin's flowry vale.

Andante.

Poor old Granua Weal.

Andante.

C? of Wexford, from Mr. Fitzgerald.

From Mr. Joyce b.b. p.36.

From J. McCloskey, Dungiven.

H. 3279
How will I get to the Bedchamber.

Crabs in the skillet. From J. Buckley. This tune belongs to the coast of Clare and Limerick.

Some say that I'm foolish and some say I'm wise.

Air to an old English Ballad. Learnt in Mayo.

H. 3279
Tune of the old English Ballad "Lord Robert and fair Ellen" as sung in Mayo. From D'Kelly.

795. \[ \begin{align*} &\text{Allegro.} &\text{Jackson's Maid.} \\
& &\text{A variant of the preceding Ed.} &\text{Over the water.} \\
& &\text{by Jackson.} &\text{I am a poor stranger that's far from my home.} \\
& &\text{The Dublin ballad singers.} &\text{Andante.} \\
& & &\text{H. 8279} \\
\end{align*} \]
I'm a poor stranger that's far from my own. From Mr. Joyce

Andante.

The lovely sweet banks of the Suir. From P. Conolly.

Andante.

The banks of the Suir.

Banks of the Suir.

Note: A variant of the preceding. Ed. H. 3279
Down by the banks of the sweet Primrose.

Andante.

804.

The Banks of the Shannon.

Andante.

805.

Beside the river Lonne.

Andante.

806.

Farewell to Lough Rea.

Andante.

807.

"Van Diemen's Land" A Donegal Melody.

Moderato.

808.

From Mr Mac Dowell, Dec' 1859.

From Father Walsh.

From P. Mac Dowell Esq.

From Mr Mac Dowell.

From Wm Allingham.

H. 3279
The flower of Erin's green shore.  

809.  

My name is Bold Kelly.  

From Mr. Joyce.  

Andante.  

I wish, I wish, but I wish in vain.  

From Frank Keane.  

Andante.  

I wish I were in Drogbeda.  

Allegretto.  

From P. Mac Dowell Esq.
Garty's Frolic—a very old Munster tune.

Allegro.

It is to fair England I'm willing to go.

Andante.
I was one night about Bridgetmas.

Andante.

A woman and twenty of them.


Note. A variant of the preceding. A tune similar to this appears under a Gaelic title. Ed.

I was once sailing by the head.

set from John Dubhana (Costello bay) Arran-more.

Note. The accidentals in brackets are in a second copy. Ed.

When I go down to the foot of Croagh Patrick.


Andante.
Alas that I'm not a little starling bird.  From Pat Mullin. Arran More 10th Sept. 1857.

Andante.

Her skin is like the lily.  From Rev. James Mease, Learned in Tyrone.

Andante.

If all the young maidens were blackbirds and thrushes.

Moderato.

The blackbird and the thrush.

Set in the Cladagh. August 28. 1840.

H. 3279
In my first proceedings I took rakish ways. Set in C of Limerick. From Mf MacDowell.

Allegretto.

O landlady dear, come cheer your heart A Cavan air.

Allegretto.

One bottle more.

Andante.

I was born for sport. From P. Coneely Jan. 1845 Ros:

Allegretto.
Mammie will you let me to the Fair.

Moderato.

827.

One evening in June, or Youth and bloom.

Andante.

828.

Cheer up old Hag, Set by Lord Rosmore.

Allegro.

829.

Young lads that are prepared for marriage.

830.

H. 3279
One night I dreamt; also called "Are you not the bright star that used to be before me?"

Note: Petrie adds "or Sweet Castle Hyde" in pencil.
Note: Another version has no "repeat" marked here.
Another setting of this tune appears with Gaelic title Ed.

"Each night when I slumber." From Ml. Joyce.

Oh agus ohlo! The blind woman's lament for the loss of her daughter.

Ballyhauess.

Slieve Gullan or The enchantment of Fin Mac Cool. An Ossianic air.
O'er high, high hills and lofty mountains.

I'm an Irishman from Monaghan - a North country man born.

Castle Costello.

Note. The key signature should probably be two sharps. Ed.

A Munster tune:
Assist me all ye muses. A county of Londonderry air.

O sad and sorry I'm this day. A Derry Song.

Garvagh! its a pretty place, surrounded well with trees.

Rody green. A Co of Kilkenny air.
Early in the morning—a county of Cavan air.

You nobles of Inis Ealga.

Art Mac Bride—a county of Donegal air.

Harvest.*

*Doubtful name, written very illegibly Ed. H. 3279
Mount Hazel.

All the ways to Gelway.

The frost is all over. Set in the Co of Armagh.

She hung her Petticoat out to dry.

The highly excellent good man of Tipperoughny.

Co of Kilkenny. Revd Mr Graves.

Note: These variants are given under the heading "The men of Tipperoughny," from MPogarty. Ed. H. 3279
An Irish Love song (wants the 4th of the scale.)

From the Revd M'Graves.

Be wise - beware!

From J. Tighe Junior.

The new broom.

From P. Connely.

Note: A variant of the preceding Ed.
Who'll buy my besoms.

Allegretto.

2nd setting.

Allegretto.

Dunlavin Green.

Set in the county of Wicklow.

Flower of young maidens.

Moderato.

Take a kiss or let it alone.

From Mf. Pigot's M.S.
Set by Mr. Joyce in the Cö of Limerick in 1856.

from the singing of Dö Condon.

When first I left old Ireland.

Andante.

From a Mason in Belfast. P. McD.

My blessing go with you sweet Erin go bragh.

From Mr. Mac Dowell. Dec 1859.

Andante.

*Another version has E flat in these places. Ed.
Emigrant song (going to America).

Andante quasi Allegretto.

Old North American Indian tune.

From - Joly Esq. March 1860.

Paddys return.

Paddys evermore. Second set.

Note. The M.S. has neither clef nor signature. Ed.
Five men went together.

Five men went together
Four men, three men
Two men, one man
And the mower went to mow the meadow.

Mother ru a ru a
Mother ru a rendy
With a stick upon her back
And another in her hand
Saying Good morrow to you kindly madam.

Note: Petrie adds a memorandum: "Don't forget Molly Brollaghan."
The M. S. has neither clef nor signature, and is very illegible. Ed.

Dancing measure to which Prince Charles Edward and Lady Wemyss danced in the
gallery of the palace of Holyrood House in the year 1745. From Lord Rosmore.

Planxty by Carolan, preserved in Clare.

Allegro moderato.

Note: The accidentals in brackets are supplied from a second version of this tune, which occurs with a
signature of 2 flats. Ed.

H. 3279
Dance tune or Planxty, apparently by Carolan. From Mf Mac Dowell March '59.

Allegro moderato.

Planxty Wilkinson by Carolan.

Planxty Drew by Carolan. From P. Carew's MSS.

Note: This tune appears again under the title “Do what you please but take care of my cup.” The variants are indicated above. Ed.

Note: The accidentals in brackets are supplied from another version. This tune also appears with the title “Planxty Williamson.” Ed.

Note: The accidentals in brackets are supplied from another version. Ed.

H. 3279
Planxty - by Carolan - set in Munster. From Mr. Kelly.

Lady Wrixon.

Planxty Sweeny.

Note: Published in Petrie's "Ancient music of Ireland" as a planxty by Carolan. For a seventh planxty by Carolan see No. 499. Ed.

From M.S. Mrs Close.

H. 3279
Plang:ly Shane ruadh. From Miss Simmonds.

Allegretto

878.


879.

*Also known as "The Gaitee hunt." Ed.

"The Ladies fancy," or "The piper's finish," or the Long Dance. Mrs Close.

880.

H. 3279
Gather up the money – the Petticotee dance and song tune. R. M.+

+Richard Morrison, Esq.

Lower Ormond. A Dance tune.

H. 3279
Long Dance.

H. 3279
The Brusius, or "Kiss the maid behind the barrel?"

Allegro.

Kiss the maid behind the barrel. A Cork Reel.

Allegro.

Kiss the maid behind the barrel.

Allegro.

Reel. Set in the county of Limerick. From Mrs. McSweeney.

Allegro.

From Col. Westearea.

From P. Carew's MSS.

From F. Keane.

From Mr. P. Joyce.

Note. A variant of the preceding. Ed.

Note. A different version. Ed.

Note. Petrie adds "Kiss the maid etc." Cf, with the three preceding tunes. Ed.
Box about the fire place. A Munster Reel.

Last night's funeral. A Munster Reel.

Munster Reel.

Boil the breakfast early. A Munster Reel.
"The job of journey work." A Munster Dance.

The Peeler's jacket. A Munster Reel.

Note. Petrie adds in pencil "Same as Flannel jacket."
See No. 584 Ed.

* Munster Reel.

* Petrie has a note in pencil "not to be used, too Scotch." Ed.

The Morning star. A Cork Reel.

Note. Petrie adds "perhaps Scotch." Ed.

From M' Joyce.

From M' Joyce.

From M' Joyce.

From P. Carew's M. S. S.
A Cork Reel.

Allegro.

From P. Carew's MSS.

The new domain. A Cork Reel.

A Clare Reel.

Allegro.

Frank Keane. From his Father. Mar. 10. 1856.

Count of Clare Reel.

Allegro.

From Frank Keane. Mar. 10. 1856.

H. 3279
County of Clare Reel.

From Frank Keane.

The green fields of Ireland.

A Connaught Reel.
The country girl’s fortune.  

A Connemara Reel.

Lough Allen. An old county of Leitrim Reel.

The gooseberry blossom.  

A Reel.

The silver mines. A Reel.  

From Mr. Joyce.
Reel set from John Hickey, Ballyorgan. From Mr P. Joyce.

Reel-queer name?

Reel time, from an old M. S. music book. From Mr P. Joyce.

Reel.

Note. The accidentals in brackets are supplied from another version. Ed.
The Ewe with the crooked horn. A Cork reel.

From P. Carew's M.S.

948

* Petrie adds "Hornpipe" in pencil.

Hornpipe.

From Mr. P. Joyce.
Learnt from his father.

949

Good night, good night, and joy be with you. A munster jig set.

From Mr. P. Joyce.

920

From J. Buckley.

H. 8279
Cherish the ladies. A Munster Jig. From Mf. P. Joyce.


Tea in the morning. A Munster Jig from J. Buckley. From Mf. P. Joyce.
Down with the tithes. A Munster Jig.

From F. Keane.

Strop the razor. A Munster Jig.

"Barrack Hill." This kind of Jig is called in Munster a single Jig. It had a peculiar kind of Dance. 

Petrie's Note. He also adds "Same as a Scotch tune." Ed.
The Croosting Cap. A. Munster Jig. From Wm. Sheady. P. Joyce.

Munster Jig. From F. Keane.

*Note. Another version has C# in these places. Ed.

Munster Jig as played by James Sheedy a celebrated Munster piper who died—very old—about 30 years ago.

* Petrie's note. Ed.

Munster Jig. From F. Keane. Sept. 10th 54.
Kiss in the shelter. A Connaught Jigg.

The ladies march to the ball-room. A Connaught Jigg.

The lads on the mountain. A Connaught Jigg.

Connaught Jig.

The Geese in the Bog. A Clare Jig.

From F. Keane.

The Humours of Milltown. A Clare Jig.

*Note.* Petrie gives this as the same as "Chasing the hare down the hill." See No. 413. Ed.
Old Clare Jig.

942.

Co Clare Jig. Allegro.

943.

Note: The variant notes and the accidentals in brackets are taken from two other versions of this tune. The version with the sharp seventh is in D major, Ed.

A Clare Jig.

944.

Note: This tune also appears with one ♯ in the signature and no accidentals in the tune, Ed.
The galloping young thing. A Cork Jig.

Hush the cat from the bacon - a Cork Jig.

Old Cork Jig.

A Sligo Jig.
Jig - (very fine) set from D.Cleary, Killisane, Co of Limerick. From Mr. Joyce.

949. Allegro.


The Galway Jig. From Lord Rosmore.

A county of Leitrim Jig.
The three little drummers. A county of Leitrim Jig.

953. \( \text{Allegro.} \)

Variants of No. 110.

Note. This tune also occurs with an F throughout Ed.

From P. Carew's MSS.

A Leitrim Jig:

955. \( \text{Allegro.} \)

A variant of No. 952. Ed.

Wink and she will follow you. A Kerry Jig.

From Father Walsh, MS.

R. 3279
"The Housemaid" Jig.

Round the world for sport. A single Jig, set from Edward Goggin, Glenosheen. Mr. Joyce.

The girl I love. Jig. From P. W. Joyce Esq.

The good fellows. Jig.

*Another version has B♭ here.*

*Note*. A Duplicate of this tune has the first four bars "repeated." Ed.
The Swaggering Jig.

The Bungalow Jig.

The Cauliflower Jig.

Jig from D. Cleary, Kilfinane.
A second set of the above from James Buckley. From Mr. Joyce.

Jig or March. Allegro. From T. Davis.

Note. A variant of the preceding. Ed.

Jig. Allegro. From Mr. Joyce.

Jig. From Col. Westeura.

H.3278.
Jig.

Allegro.

972. (From Mr. Joyce.)

973. (From Mr. Joyce.)

974. (From F. Keane.)

Title has "Rory O' Moore" in pencil see No 740 Ed. D. C.

H. 3279
A Hop Jig. County of Clare.

Hop Jig.

Carolan's favorite Jig.

Ancient Munster March and Jig.

as set by Mf. Joyce.
Ancient Clan March.

Ancient Clare March and Jig. From Frank Keane.

Sir Patrick Bellows March.
General Wynne. A March by Carolan.

Carlwac's March.

“Favorite March of the old Irish Volunteers”

March Time.

The Irish Lad’s a jolly boy. A favourite march of the old Irish militia bands.
The Hurlers' march.

Ree Raw, or The Butchers' March.

Carpenter's March.

The Ribbonman's march, set by W. Forde. From Mr. Pigot's M.S.
Oh woman of the house, isn't that neat?

994. \[\text{music notation}\]

*Note* The title is given in Petrie's index as: "O woman of the house is not that pleasant? A white-boy march." Ed.

Joy be with you—an ancient Connaught March for "breaking up."

995. \[\text{music notation}\]

Vive la! the French are coming. A Rebel March song.

March Time.

996. \[\text{music notation}\]

The Buachalinóg March.

997. \[\text{music notation}\]

From Frank Keane.

H. 3279

Dance or Quick March.

March and Jig.

A March tune.
Ancient Lullaby. 

From F. Keane 1st October, 1854

Clare Lullaby. 

From Frank Keane - Oct. 1st 1854.

Sligo Lullaby. 

From Mr. Owen O'Conellan, 13 December, 1858.

A Lullaby. 

Got by Forde from Mr. O'Brien, Cork.

A Lullaby. 

Note. This is the same tune as No. 63 with slight differences of rhythm in the repeated bars. Ed.

A Lullaby. 

From Miss Ross.
A Lullaby.

Mr. Joyce from Dary Condon, Ballyorgan, Co. of Limerick.

Lullaby or Nursery song.

From T. Bridgeford.

Nurse's tune or Hushaby.

Andante.

From P. Connelly.

Nurse Tune.

From Mr. Joyce.

Nursery song.

From James O'Reilly Esq.

Hush a baby on the tree top,
When the wind blows the cradle will rock,
When the bough bends the cradle will fall,
Dowre comes the baby, cradle and all.

II. 8279
Nursery song.

From Walter Sweetman Esq.

1013. Andante.

Nurse tune.

From J. Mac Mahon.

The Fairy Nurse's song—an air of the county.

Farney—Co. of Monaghan.

1015. Andante.

Cradle song (Hush oh my Lanna), as sung by T. Bridgeford.

Hush oh my Lanna Hush oh my Lanna Hush oh my Lanna my Lanna a chree.

Cradle Hymn.

From Mr. Southwell.
The Dirge of Ossian—as sung in the glens in Derry.

1018.

The Lamentation of Deirdre for the sons of Usnach. Set in Mayo.

1019.

Lament for Una Mac Dermot.

1020.

Note. This air also appears under the title "Casine for Wladfred Mc Dermot, Roscommon," Ed.

Donald Baccagh’s lament. A county of Derry air.

1021.

Andante.

1022.

Wood's lamentation.

by Carolan.

1023.

Soggarth Shamus O'Finn. A lament.

Moderato.

1024.

* Note. Another version has C# in these two places. Ed.
The Lamentation of Sir Richard Cantillon.

The lament of William Mc Peter the outlaw.

In Horncastle's work called "Ormonde's Lament"

From old M.S. of Mrs. Close.
The Hare's Lament.

1028.

The Lament as sung in the Benbada glens.

Co of Londonderry.

1029.

Note. The M.S. also has pencil bar lines beginning after the third quarter Ed.

A Lament.

4030. Andantino.

Keen.

from Mary Madden.

1031. Ancient Cadine. "Said to be the most ancient in the Provinces of Leinster and Munster."

Adagio.

1032.
A Caoine.

**Andantino.**

1033.

---

Caoine.

**Andantino.**

1034.

---

Caoine.

**Andante.**

1036.

---

Caoine.

**Largo.**

1037.
The Plaint as sung in the parish of Bannagher.

Ancient Hymn tune, and Caoine.

Funeral cry.  

Galway. August 28th 1840.

Irish cry.

Ancient Hymn.
Irish Hymn sung on the dedication of a chapel – Co of Londonderry.

1043.

Note. Of the opening phrase in the minor of "Soggarth Shamus O' Flann" No.1624 Ed.

Ancient Hymn tune sung in country chapels. (An attempt to put it into rhythm.) From Forde.

1044.

Another attempt to phrase this air.

1045.

Hymn tune. Mr. Joyce, from his father.

1046.


1047.

Andante.

Andante.

Dies Irae—or Day of Wrath—as sung in the Co of Londonderry.

Christmas Carol or Hymn,—as sung in the county of Galway. From Mf Close.
Plough whistle.

Ploughman's Whistle.

From James Fogarty.

Ploughman's Whistle.
The Petrie
Collection of Irish Music.

PART III.
Plough song. From Mac Mahon.

1055.  

Welcome home Prince Charley.

1056.  

*Note. The above fragment occurs, written in pencil, without clef or signature in Petrie's manuscript. He adds the following note: "Where were you all day—another so called Scots air—is the Irish Sean a easan or John of the quill? See "Where were you all day, my own pretty boy?" No. 330 Ed.

When she answered me her voice was low.

1057.  

*Note. See the more usual form of this tune in three-bar phrase, No. 251 and 613 Ed.

1058.  

*Note. The above tune is without name and is made up from two almost illegible pencil jottings in Petrie's MSS. Ed.

1059.  

*Note. Compare with No. 898 and 899. Ed.

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H.8279
Set in the county of Derry.

Set in county of Londonderry.

Set in the county of Derry.

Let's be drinking.

From Father Walsh.
Kóirim bán.

From Mrs. Close.

Dóirim na tús bainne, nó agáin ní Ráisillaí.

The strolling masco.

An páisceí raon.

From Mary Madden.

A second set of the above air.

An páisceí raon.

From Frank Keane.
I Milltown a čála mé an céol.

In Milltown I heard the music. Set from Margaret Hickey.

2nd setting of preceding.

I Milltown a čála mé an céol.

Set from Bridget Monahan.

bhríod ufgan Šúibne bála.

Dairghean ar thápla do ghrá.


Andante.

H. 3279
Yesterday morning, and I about to sleep.

Set from T. Mac Mahon 1857.
A Song between William English and Shane Claragh's wife.

1076. Andante.

Do ãilinn do'n near âr mire ag déi.

M' Joyce from Davy Condon.

1077. Andante.

Do riúal me B'ipe ón seo an 50 céile.

From T. Mac Mahon.


Úaip 5e5 poñh an la.

From O'Neill's collection.

1079. Slow and with solemnity (1)

+ Note. The accidentals in brackets are supplied from another version of this Tune. Ed.
Úar D'ag poine an tá.  
A little hour before day.

1080. 

Note. A variant of the preceding. Ed. + Another version has G# in these places. Ed.

Dùn na Seáin.

1081.

Raca breasg mo chéin.
The pretty hair comb. From Skull. Co. of Cork. P. Mac Dowell Esq.

1082. 

Dúlra ní/f dhubhthad.
From Frank Keane.

1083. 

+ Note. Another version has Eb in these places. Ed.

H. 3279
A Sean a' tìge na pàinte.

1088.

Andante.

Do ròimhin ò Dùrmasdhe.

M' Joyce from L. O'Brien.

Who could see noble Cormac.

Cé eòipead Cormac òdhar.

From Teige Mac Mahon.

1090.

Allegretto.

baint g'nhìde òs òiuilean na sàirse.

M' Joyce from L. O'Brien.

1091.

1092.

*Another version has ab in these places, Ed.
As an mbaise nua d'a t' a bhunseall do bheidh muna.

Do shuab d'an am' fhleathan a'it ceile nu luab leir.

Connacht do c'ora a Sheainin.

H. 3279
1097. \[\text{Music notation}\]

Caisín puad Séibealát.

The Irish lass with the golden tresses. A Sligo tune.

1098. \[\text{Music notation}\]

Petrie's Note: This tune was obtained by me from an old gentleman in the year 1810, who was then about 83 years of age. - Owen Connellan, Professor of Celtic Languages, Queen's College, Cork. His mother, from whom he got it died aged 110. See No. 46 which is evidently Petrie's original jotting for this Tune. Ed.

1099. \[\text{Music notation}\]

H. 3279
An Cailín puadó.

From O'Neill's collection.

1100.  

An Cailín puadó.

From P. Joyce Esq.

1101.  

Fead Gilla na rernihe agur na caite.
The ploughboy and cart boy's whistle.
From T. Mac Mahon.

1102.  

Note. For other plough-whistles see No 1051 to 1055. Ed.

If my love were within your heart.
Mary Madden.

1103.  

A Kerry air, also called "The true love knot". Petrie's note. Ed.

1104.  

Dúinín neal mo éorse.  

H. 3279
Campaign an Páraí.

A Mayo air.

Weli, taogh mo égíde.

Bu Páca.

A Connemara tune.

Dóir mheán an Tairgh 615.

H. 3279
The Northern Hags. A Connaught Jig.

Cillea Be Se an Órmeis; Mackey Bad an trí léabhe.

*Note. This title is given by Petrie in English characters thus "Clibig volin vorey mackey wulan Slava!" Ed.

A rai'd t'as an scappais?
Pépl a near on tríèb bán.

From O'Neill's collection, 1787


The beautiful pearl of Slieve Bán.

Pépl a near an tríèb bán.

Note. A variant of the preceding. Ed.

Allegro.

From Lord Rosmore.

H. 3279
Knowest thou my dear that I sleep not at night.

A Hop jig.

The King's Cave. An Arran boat-song.

in rowing time.
A Jig.

Blow old woman and be merry.

From P. W. Joyce.

Easter snow, or, properly, *Díreacht Nuadha*: nó *Sneachta Cártha*.

P. W. Joyce. 1864.

*The name of a place in the Co. of Mayo. Petrie's Note. Ed.*
1124. \( \text{From P.W. Joyce.} \)

"A mountain in Co. Sligo." Petrie's note Ed.

**Slior i meárs na gcóilte.**

Down among the woods. A Mayo tune.

**Andante.**


1125. \( \text{An cafnin a t á n-aicce Shíogá.} \)


1126. \( \text{A Dáipe! 'r a mánphín!} \)

O Mary my darling.

**Plaintive.**

From the Revd. J. Goodman.
Ardgrove, Castletown Bera.
Dec. 3rd 1883.
Tá mé páiríc; b'fhéadfham é an mbáile.

The Prodigal Son. Now I am tired and wish I was at home.

Set by Forde.

"I'm a young little girl!"

From Mary O' Malley Arran More Sept. 7th 1857.

Donnell my Love.

From Mr. Mac Dowel. March 1859.
bean an pip muato.

As sung by Mary Madden.

1140.

'Saor' na ró.

Mr. Joyco.

From Joseph Martin, Kilfinane.

1141.

Dala an Tuho!

Called also "A new broom sweeps clean" and "Sweet Innismore".

From F. Keane.

1142.

Note. A variant of this tune may be found under its English title "Sweet Innismore". N° 376. Ed.

1143.

Cuimh go lè eile fáite mór.

From F. Keane.
Arthur of this town.

From Mr. O. O'Connor.

1144. Allegretto.

Pa ñeac na coille ë pice.

From Mr. Owen O'Connor.

1145. Andante.

An cuimh leat ãi ã, bhosman a5 paoca ë p'an uslean.

Do you remember the time we were hunting in the valley.

From Mr. Owen O'Connor.

1146. Andante.

Tap liom do'n ansa5.

Come with me to the fair.

From Mr. Owen O'Connor.

1147. Allegro moderato.

H. 3279
I never will deceive you.

Dóth, ní bég; ní Chomh a énoic.

Sílle beg lé manam é.
Athaip, a Chumain, fil!

Na salma seal bána.

Allegro.

An salma seal bána.

Allegretto.

Set from J. Buckley. Mr. Joyce.
Andante.

Set from L. O'Brien. Mr. Joyce.

1156.

bé Eiréain i.

From the Rev. James Goodman.

1157.

bé ne'miù i.

Set from J. Martin. Mr. Joyce.

1158.

Céb óraídeas.

From Mr. Joyce. p. 23.

1159.

H. 3279
1160.

À curfe ğed mo éroíe.

Do ğráv! mo çeap!

A woman's lament for the death of her Hen. From P. Mac Dowell Esq.

Andantino.

1161.

 disappoint.

Ópán an uːg.

From Mr. Joyce, p. 71.

Andante.

1162.

Dáipe beár.

From P. Mac Dowell Esq.

1163.

P. 3279
1164. Andante. Set from J. Buckley. From Mr. Joyce.

Ir a húr mairin dom via Lúain.
From Miss Williams, heard at Kitmallock.

1165. Ir a húr mairin dom via Lúain. From P. Carew's MSS

Note. A slight variant of the preceding.

1166. Coir na búsáye. as set by Dr. Hudson at Clonakilty—and given to Forde.

1167. Andante.

Petrie adds note—'This air, which is fine, seems obviously to be a form of the 'Clar bug deal with the..... transposed' (Part of his note has been cut off by the binder) See following tune. Ed.
An clúr bocht béil,
Grave.

or "Cashel of Munster."

1168. 

Note. A variant of "The soft deal board." See Nos 581 and 582. Ed.

Cor na bhrión.

1169. 

Note. A variant of the preceding.

Dápe an čuíl pìn.

From P. Connelly.

1170. 

Dallí bán.

From F. Keane.

1171.

H. 3279
"On the green stubble of Autumn."
From Mary Madden's Dec. 55.

An t-heit sean éamhnaí.
From Mr. Hardiman's M. S.

Andante.
From Mr. Hardiman's M. S.

Cúl na muidse.
From Mr. Hardiman's M. S.
Cá p'iási tu do tháite? A fhean tuine épreide!

Allegretto. From T. Mac Mahon.

Lento.

A bhreáthaí! it dliombhá tú luas lé mnaí.

From F. Keane.

1190.

Spád mo éproí-ra an 'píosa' d'éap.

Andante. From F. Keane.

1191.

Spád mo éproíste an 'píosa' d'éap.

From F. Keane.

1192.

Note. A variant of the preceding.

A Ògántaí trí bha ro ba thurf an bódán, nó "an Sainmhe Síámhara."

Andante. From F. Keane.

1193.

From F. Keane.

1194.

H. 3279
Do bhón san mirean réip-bhean!

báir an uirge beata.

Sung in the Bannagher glens, Derry.

Roí na brestač.

Sung in the Bennada glens, Co. of Derry.

Báir mire an ceoín cinpíc.

A Mayo air.

Note. Petrie writes this Gaelic title in English characters thus:- "Nogh mire an cinei cinpíc? Ed.

Tá mo gar air 'báir na mionga.

As sung in the Bennada glens, Derry.
H. 3279
Sciath Lúineach Óirne.

An ancient Hymn. Also the melody of Ossian's poem of Tale.

1205.

The Cuckoo's nest.

1206.

bhean a tabáine.

Or, the Hostess.

1207.

An pháirtíin mhuíneach.

1208.
An ählusín muineach.

CHORUS.

Carolus.

Note. The title is in English characters thus: "Cromona" Ed.

Gaily.

or, The tailor of the cloth.

Fan mar tain, a ćlărōpe!

A Munster jigg.
Ó! mo čailín; v'íngiš rí!

As sung by a little girl heard at the foot of Slieve Gullan in 1807. J. Tighe.

1214. Allegretto.

Cé'n bealač a máthair rí?

“Which way did she go?”

1215. CHORUS.

Or, Brigid of the fair hair. A Munster air, set in Caher.
An callín dhuí.

1218. ♫♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩.qt

Cáinín na réam-súil.

1219. ♫♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩.qt

Ni bhírio mé ní ar mo chuinn na bóca-máis reo Slios

1220. ♫♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩ nhật

Ni bhírio mé ní ar mo an na bóchta reo Slios.

1221. ♫♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩.qt

Note. A slight variant of the preceding, Ed.
Mí díeim mé m’ar m’obair na bóthar gheo Shigir.

1222. An Erris Melody.

Seáin séise.

1223. An Erris Melody.

Seán séise.

1224. An Erris Melody.

Seandouine cam.

Or, “the young wife and the old man”, as sung in the county of Mayo.

1225. SHE

HE

Note. The following 3 bars appear in pencil above the ending in Petrie’s MSS. (He had originally written the second part of the tune throughout in 98.) He also adds, “Transpose this into D minor two notes higher.” See No. 529 Ed.

H. 3279
Seán buíoe.

1226.

1227.

+A Sé in M.S.Ed.

buarcaíin buíoe.

1228.

1229.

Udi-le-hú! mo náthlaín.

From T. Mac Mahon.

Note. Petrie adds "See Mr. Joyce's set of this air." Ed.
An 5apún óf a rúith mé.

County of Limerick. From P. Mac D.

Note. A very slight variant of the preceding. Ed.

Róipín vub.

C?of Cork air. Mr. Watson.

Note. Petrie gives the signature of two sharps. There should probably be but one. Ed.

Róipín vub.

H. 3279
"Tis long ago you promised to steal away with me."

P. Conneely.

1242.

Andante.

1243.

Note. A variant of the preceding Ed.

1244.

Note. Another variant of No. 1243 Ed.

1245.

Is goirta cuise-tri.

1246.

+? Ed.

H. 3279
Suggestion to editors.

From the Chief Baron, Jan. 1, 1852.

"Are you not the bright star that used to be before me?"

Note. A variant of No. 831. Ed.

H. 3279
Coit na bríóge.

Maestoso dolce.

1251.

Ad lib. dolce cresce.

Note: This air is not in Petrie's handwriting. Ed.

Tá mé i mo éoláidh.

From Mr. J. Keane's book, Kilrush.

1252.

"The banks of the daisies."

Ealying song, W. Ford.

Tá mé (a5) cleannar.

1253.

A húacailín! Cúignaíte lé cheile: nó
In húacailín dorn.

Oh Boys help each other.

Croppy song, F. Keane.

1254.

Note: The true name of this air appears to be the Buacailín dorn. It has been set by Mr. Joyce from the single (singing) of Mary Hacket, a native of Limerick, now in Dublin (Petrie.) This tune is known also as "The Maid of Cooey Shore." Ed.
An dúcaillín do'n, nó Cúaille in píé-réca.

From Teige Mac Mahon.

Note. The small notes in the last few bars are in pencil in Petrie's handwriting. For a variant of this tune see "Never despise an old friend." No. 873. Ed.

+ An dúcaill bain.

From O'Neill's MS. Vol. 1787.

Note. The title has a pencil note (not in Petrie's hand) "Same as night closed around the conqueror's way." Ed.

búcaillín buide.

A Munster jig.

Note. This tune also appears in 6/4 time. The accidentals are supplied from a second version in A major.

Written by Petrie "Bruithe" as in No. 96.

H. 3279
ly buačailín 65 mé, 5an 6p, 5an éar.

"I am a young boy, without gold or stock"  
Kate Kane.

An Rógaire n'oil.  
From J. Mac Mahon.

1264.  

Note. See the variant of this (in the minor) called "Oh my love she was born in the North Country wide!" No. 516. Ed.

An Rógaire n'oil.  
Or the black rogue A. Munster jigg, formed on the air: "Brigid of the fair hair."*  

1265.  

* See No. 1217 Ed.


The yellow sands.

*Sameab bürde.* Sung in the Bannagher glens.

A Song of the Bannagher glens.

County of Mayo.

Note. A rhythmical variant of the preceding. Ed.

Note. A variant of No. 1261. Ed.
Seán a búnca (John de Burgo, or Burke).

Note. A variant of the preceding. Ed.

An ancient Clan march

Note. The variants are taken from a second version which is otherwise identical with this. Ed.

Spáid seal mo chpoide.
Set at the Fair of Slane. Sept 3rd 1842.

Note: A slight variant of the preceding. Ed.
The stout little Boy.

1275. Andante.


1277. Allegretto.

Note. This tune occurs twice with an undecipherable Gaelic title, written phonetically in English characters thus: 'Woley fortach na wiliab creath faulih patrale trugh go luer. Ed. (Cf. The Finale of Berlioz's Faust.)

H. 3279
1279. \[\text{music notation}\]

Ir san du nó mé san máthair.

From F. Keane.

1280. \[\text{music notation}\]

Andante.

Note: The accidentals in brackets are supplied from another version of this tune. Ed.

1281. \[\text{music notation}\]

1282. \[\text{music notation}\]

H. 3279
Petrie adds note: "Should have been set in F" Ed. The Phonetic English title of this is written as follows: "Fland or choice shade muister agus the dirge." Ed.

Sung in the Benada glens.

\[\text{Note: The word omitted here is written "guish" in Petrie's MSS. Ed.}\]
A 'Nósc'sple! staí!

1288.

A 'Nósc'sple! riar!

1289.

Note. A variant of the preceding. Ed.

Spád zeal mo éighe.
County of Cork. From P. Mac Dowell, Esq.

1290.

An réidh bhí do fein an sheána.

1291.
Cé lúfá rúb múrcatá?

Allegro.

or "The one horned cow."

bó, bó, bó na leac-áthúirse!

from Mac Mahon.

bábhápa níg Dómnaill.

Óé! óé on! mo bhrón á’r mo síilleáid.

An ancient Munster air.

Óé! óé on! mo bhrón á’r mo síilleáid.

Note: A variant of the preceding. Ed.

H. 3279
Óphán Caípleán na hOcaéne.

Note. Castle Hackett, near Tralee.

A bháin Caípleán na hOcaéne.

An ćor deir i ubhóg.

A ćor deir i ubhóg.

Note: A variant of the preceding Ed.
Ó na a cúmain sí!

* São Éogain gliathó leat.

Set in the County Derry.

Note. The Phonetic English title of this tune appears as follows: "Ginney Hughlin chultan." Ed.

Lá fól Rémain; nu porpóeacá.

Suar le m'máinsean ruair an rathópe.

Or "I went with my maiden up stairs." From Mac Mahon, C of Clare.

Rácheartar an plúth; no nuidhreaca na bhréab.

Or "I will go to the mountain" or "to the Roebeck pinnacles." From Mac Mahon.

H. 3279
Dúprín na grúaise d'oir-buidé!

From Mac Mahon.

1306.

Andante.

bhrisidh 65 na gcumann.

O young Bridget my beloved.

From T. Mac Mahon.

1308.

Note. A variant of the preceding. Ed.

Dá bhrághaí ré an t-sailseac.

From Teige Mac Mahon.

1309.

E. 3279
O Macl, I am ruined by you.

If it is the pea you want, it is here; called also

An ráipín buíde.

Note: A variant of the preceding. For another tune, under the title "Carpenter's March" see No. 992. Ed.

H. 3279
The Shusseen ban.

1314. Andantino. Úna púdó.

1315. Caoine.

From Kate Keane.

1316. Caoine.

From Mary Madden.

Note. A variant of No. 1083. Ed.

Note. A variant of No. 200. Ed.
The Northern road to Tralce. An ancient Clare March.

1318.

Note: This tune also appears (No. 448) under its English title with some few differences of rhythm. Ed.

Fáthamóid ríóth mán a tá fé.

1319.

Note: See No. 387 Ed.

Cailín Dub. Set in the County of Derry, 1834.

1320.

An cailín múd. The "Cailín Ruadh."

1321.

H. 3279
Do Ėilín μáth.

From Mr. Joyce, b.b.p. 62.

---

1322. Andante.

---

1323. In Ėilín μáth.

---

1324. The Cailleen ruach.

*Note: The accidental is supplied from another version of this tune Ed.

Do Ėilín neal μáth.

(County of Donegal) From Wm. Allingham.

---

1325. A Ėilín μáth na ṣeáda bána.

or "O pretty brown girl of the white breasts!"

From Mac Mahon.

---

1326. *Note: The manuscript has no in these three places Ed.

H. 3270
Or The pretty brown girl.

Caisin near voïn.

Note. A variant of the preceding. Ed.

Oisinall o ghe.
Leabha clúim 'r cómhaidhe.

A bed of feathers and ropes. From E. Currey.

bítheann tú fad' amuig.

Cill mhuine na gseann.

Allegretto.

Paddy O'Snap.

Note. A variant of the preceding. Ed.

H. 3279
Andante.

1340. [Musical notation]

Andante.

1341. [Musical notation]

Ir beag liom a rpeir.

1342. [Musical notation]

Síste a  fháid.

1343. [Musical notation]

4) Note Another version has $D^\flat$ in these places. Ed.

Sílabh móip.

1344. [Musical notation]

H. 3279
Note. This tune appears elsewhere, in 3/8 time, one note lower, and with four flats in the signature. Ed.

Córa mór ríobhcaíthe.

Dona déar ní Íobna.

Dona déar ní Íobna.
Opomaña na mbán-ćnoe.

Dáipe buíclén.

Péipa neap an t-pleide.

Pip air an rapta.
Note. The D and G sharps seem erroneous. Ed.

"Should be in $\frac{3}{4}$" In this setting the sixth bar appears thus: $\frac{3}{4}$ Ed.

H. 3279
Andante.

Henry! a șpălți!

Andante.

Sliebone Félimme.

Phelim Mountains, set by Förde from Mr. Pigot's MSS.

Note. The other version of this tune "The Phelim Mountains" has a G♯ throughout. See No.385. Ed.

Cailleach an trúpa.

H. 3279
Lively.

Cailleach as eile.  

1364.  

Dablaó ní Bhonálm.  

1365.  

bí liom: bí!  

1366.  

Gaily.  

A Clare spinning tune. From F. Keane.  

1367.  

Ím bim bob-a-pú.  

Allegro.  

A Clare spinning tune. From F. Keane.  

1368.  

Ím bim bob-a-pú, p'óni' a tiúgl spáñ!  

CHORUS.  

H. 3279
A Dáipe 'r a múpín!

From Father Walsh.

A Dáipe! a múpín!
as in Mr. Pigott's collection, tune corrected by G. P.

Note. A variant of preceding, Ed.

A Dáipe! a Ruin!

Note. Another variant of No. 1374, Ed.
An 9úllia 9úama.

1389. Andante.

+ Note. A variant of the preceding Ed.

1390. Petrie calls this a modern air on No. 138. Ed.

Dála buide.

1391. Gaily.

bárra an 9úropin leatáin.

1392. Táirpre tinn.

From O’Neill’s collection

1393.

H. 3279
1398. *Note: Petrie says "this seems another setting of the preceding. Ed."

I g' amh arr dhi neach m' e a dhr hain a-mhain.
"I'm a young little boy that has given great love to Nelly ban." From Margaret Hickey.

1399.

Ní g' iomمار mhasaime ro eoc bhean bain agus thá." I am in this town only one year and three days. From P. MacDowell, Esq.

1400. *Another version has this bar thus: Ed.

De plu an ëuil eoraibh. From Mr. Joyce & Mary Madden.

1401. This air is also called "Teall buide dh' irt" by Mr. Joyce (Petrie note.)
Pépla an éícia 'buidhe.

The Pearl of the yellow road.


1402. [Music notation]

Pépla an éuida boma.

1403. [Music notation]

An páircín fion.

As sung in Clure. T. Mac Mahon.

1404. [Music notation]

CHORUS.

An páircín fion.

As sung in Kerry. From Father Walsh's M.S.

1405. [Music notation]

CHORUS.
1411. Tá 'na lá.

From Mr. Joyce.

1412. From a Limerick Woman, in Dublin. "Tá(1) na lá."

Allegretto.

P. Joyce.

1413. Tá 'na lá.

CHORUS.

Hugh O'Beirne, Different Version.

1414. Éití gead éiuín.

From Frank Keane.

Note. Petrie had originally written bar 3 thus but afterward erased the notes. They should probably be as in the last bar but one. Ed.

H. 3279
Ta gilean 4 suil nuaar i gcrit Edbir.

From F. Keane.

1415.

"The ace and decease of piping" - a set dance.

From M. Joyce.

1416.

Steipin mo eorfoe!

Note. The variants are supplied from another version of this tune. Ed.

Hi n gabi re o' Eocoaill.

From O'Neill's collection.

1417.

1418.
William mac 'Pete'.

From O'Neill's collection.

1419.

*Note. The sharp is supplied from a second version of this tune. Ed.

H. 3279
Há ῥεποίε ὡς ἱέμενε.

1423. A clan march. With spirit.

Festeas ἰ μελemplo.


Note. This is a version of "The Eagle's Whistle." See No. 305 and 306. Ed.

Ó πο! ἑτο το βασαλ της ἐαλε.

1425. Note. Compare this with No. 963. Ed.
heip leat mé.

Affettuoso.

A čačin neap bóg u-an fúinn uairéne!
From John O'Daly's Kilrush MS.

Stáinte Ríogh Philip.
A Dáipé! ur dear vo Dáipé; nó
Cailín na Ródaipé, pluig na mbain.

From Frank Keane.

Called also "Kathleen na Rudderigh, the flower of women;" see setting by Mr. Mc. Dowell.

Andante.

1429.

A Dáipé! ur dear vo Dáipé.

From Frank Keane.

Andante.

1430.

Note. A slight variant of the preceding. Ed. Petrie adds "This seems to be the original form of "My ain kind dearie." See No. 640. Ed.

bailie beárain.

1431.

Note. Compare this with the two preceding tunes. The signature of three sharps is probably omitted. Ed.

Huidh a neisidz an chaille ain mairid.

From Frank Keane.

1432.

Note. The manuscript has a "G" added in pencil at the beginning, thus:

H. 3279
1433. Andante. *Another version has a b in these places. Ed.*


1435. Tamall và nábor-pa.  

1436. Andante.
Advice to a young man in choosing a wife. From Galway. P. Mac D.

Andante.

2 Seán! a m'ic mo ćòinsean! mà cáith a' vol a' póraò.

Oh John my neighbour's son, if you are going to marry.

Note. A variant of the preceding. Ed.

Do ċathúgadh 7 buileò do ćòinse mé.

Co. Limerick. From P. Mac Dowell.
1440.

Capa dánú.


August 1851.

1441.

Do čranú! nac peáppa) bán fiúngétain.

Had not we better wait, my dear.

1442.

Rádaithe in úsáigh.

From "A collection of the most celebrated Irish tunes."

Printed and sold by John and Wm. Neal, Christ church yard.

1443.

+ Note. Potrie indicates the same source for his copy of "Patrick Sarsfield," No. 311. Ed.
1444.

+ Note. Petrie has probably omitted two flats in the signature. See, "Rise up young William Reilly" No. 510. Ed.

1445.

O God John. See the Gaelic air "oran an avig" & Bunting's "A chieftain" &c. From Frank Keane & Kate Keane.

1446.

1447.

H. 3279
**Daithi an taibh leis an gleann.**

**Slow.**

**Daithi an taibh leis an gleann.** From Mary Madden. '54.

**Note.** A variant of the preceding. Ed. bápp an t-riéib.

or: The top of the mountain; an ancient dance tune.

**Is daithi do(í) na héimnib.**

**Andante.**

H. 3279
Cill Cair; no ban-tiégna íbeac.

1452.

Sìlanán ban Eóghan.

+ Another version gives G and B♭ here. Ed.

Bailte páthnaic.

Andante con spirito.

1454.

Spáine Óaí.

1455.

+ Note. See "Poor old Gramna Weal" No. 790. Ed.

H. 3279
Seapán buíde.

From Miss Ross.

1456.

An seapán buíde.

1457.

An seapán buíde.

As in a MS. of 1780.

1458.

*Note. See "The yellow Horse" No. 577 of which this is a slight variant. Ed.

H. 3279
Tá mé caoilte.

1459.

+ Note. The other version of this tune, "I'm lost without her," has no sharp in the signature, but the notes marked + are sharpened. Ed.

Síon ort, a málaip mo cóile!  
Father Walsh's M.S.

1460.

"Here's a health to the mother-in-law."

Síon 7 bhí acht le buadaithe an t-رأسال.

1461.

+ Note. Another version has no ♯ in these places.

Síon 7 bhí acht le bhualseán an t-رأسال.  
"Goodbye, and my blessing to the troubles of the world." From Father Walsh.

1462.

+ Note. Petrie adds a pencil note "I have another set of this in some book."  
H. 3879
Slán aghar beannacht le bhuaiseam an traifid.

Allegretto. Set from Joseph Martin, by W. Joyce.

+ Note. The Flats are supplied from another version of this tune. Ed.

Huirt-eol mo leanb.

Andante.

+ Note. This is a second setting of No. 1016. Ed.

Huirt-eol mo leanb.

Allegro.

+ Note. This is a third (March) setting of No. 1016. Ed.

H. 3279
A Puirtié mórín.

1466. Andante.

A Puirtié mórín ré mo ghrá fear t'úr so por mé in aoir mo d'é bhiu teag túiom-bove uis-eo ion-bo ágaf uis-eo!

A Caiteó Róinín.

From Taig Mac Mahon.

1467. Tá caitein as in mbailte roí d'éin' bh'aimn in "Peig".

1468.

1469. Andantino.

1470. lmor, 7 caíine.

Note. For other Hymn tunes & caíines see Nos 4018-4050. Ed. H. 3279
1471.

1472.

Note: See "O Johnny, dearest Johnny" etc. No. 693. Ed.

1473. Allegretto.

1474. A mock scolding spinning song. From Mac Mahon & Curry.

1475. Allegretto.

A spinning tune.
An marún na luain tseáid b'fhéar an cluain.

1476. \[\text{Musical notation}\]

An téannach Cluain-na-Deala, 7 Cappar-na-Rispe.

1477. \[\text{Musical notation}\]

Note. A variant of the preceding Ed.

Síán 7 beandaíte fhean bháid an e-poigal.

1478. \[\text{Musical notation}\]

Note. See No. 1463. Ed.

Démpaidh mé 'cuile' do'm dean 'bhiste'.

1479. \[\text{Musical notation}\]

Note. Vetrie adds, "The same as 'The Tanner's wife' etc. and 'This time twelve months I married.' Ed. II. 3279."
"If I should meet a Tanner's wife."

**1480.**

**Note:** A variant of the preceding. Ed.

Set her near me, my Murnoon.

**1481.**

**Note:** The signature should obviously be 3 flats. The first 6 notes of the tune have a pencil alteration in the MS. lowering each one a tone. Compare the preceding tune. Ed.

Sit here, O Murnoon, near me.

**1482.**

Andante.

**1483.**

ly callin' beag òg mé.

**1484.**

H. 3279
“Humours of Kilkenny.” Your bag is handsome my boy. From M.S. book of 1770.

1486. A máthair tu a bailie liom?
or, Will you come home with me.

From Paddy Conneely, & other Pipers.

A Dáire bi! can d'omháidh thú?

“O little Mary, what has happened thee.” From T. Mac Mahon.
As an mbócaíníu heúde, tá níin mo époíde.

At the yellow Boreen lives the secret of my heart.

From T. Mac Mahon.

1489.

\[ \text{Music notation}\]

Ghearr, tá breáš marpaíord, fror an frain Déite Lainse.

From T. Mac Mahon.

1490.

Note. Compare this tune with the preceding. Ed.

An maithisn naor.

From T. Mac Mahon.

1491.

\[ \text{Music notation}\]

CHORUS.

A Dúne! mo éomarle má ghlaipín.

Oh Mary if my advice you take.

From T. Mac Mahon.

1492.

\[ \text{Music notation}\]

II. 3479
I was one day going to Limerick.

Chorus.

Cia é Cúpane riú Dáibhí ní h-áille 4 mairim ní Dáibhí 50 moch.

Lawsy Dulh.

From Mac Mahon.

The little flow'r of brown-haired girls.

A bua'callion 65a! an baile peo.

"On Patrick's day I was in my element."

From Mac Mahon.
Do cnáidh an Róipiteá bhó ag an aoine.

From Mac Mahon.

1498. 

Dá if maré leat.

1499. 

Tád mo chreide.

From Teig Mac Mahon.

1500. 

CHORUS.

Ar thuas gan mac an mhear séan.

From Mac Mahon.

1501. 

II.3279
Ta caidh a m an bhriob.

From Mac Mahon.

So an phriob Murphy.

From P. J. O'Reilly Esq.

"O woman of the house is not that pleasant! A white-boy march.

From T. Mc M. & E. Curry.

Note: A variant of No. 994. Ed.

Ta beatha agam-re.

"I have a cottage on the verge of the mountain!"

From T. Mc Mahon.

H. 3279
"I went to the west to look for a wife?"

1506.  

1507.  

Ceapce asap coileach a taimhí bheó céile.

1508.  

Ceapce asap coileach a taimhí bheó céile.

1509.  

Gaily.

H. 3279
I would advise you to pass over the boundary.

"Εφευρεν τινε παρεαν άς ταφανον."

From T. Mac Mahon.


A variant of the preceding. Ed.

H. 3279
Andante.

From Mr. Hardiman.

1513.

A ceannin lear?

From Mary Madden.

Note: Petrie adds the following in pencil: "Remember thee, yes while there's life in this heart." Ed.

1515.

bean a bain nilleare.

1516.

A taibhinin magaid sc.

1517.
Úč! óč on! ápp an tanaide buide.

Och och ono, said the yellow tannor.

I r iomadh yeoman mallighe do till a nógáth.

From Mary Maddon.

An ndeán leanbáč.

The childlike star.

Note. This and the preceding tune are variants of "John Dee" No. 738. They are given by Petrie as "second setting" and "third setting" respectively of that tune, which occurs several times in his manuscript. Ed.
Tá an teine gan coigile.

Dá pháipíníre Síobhán 'r a chóra.
Form T. MacMahon.

Dá mbéad t'an páirce é.

Tá sile an bheg naíseáca.

There is a little enchanted glen that I know.
I was one fine sunny day, a-fishing by a river.

When I was in the beginning of my youth.

or "The wine is good?"

Another set.

From T. Mac Mahon.

From Miss Close.
A long me samain.

'To look for my calves I sent my child.'

Andante.

From M. Madden, 1854.

Ap tuisirpe na ngheimhe.

From T. Mac Monhon.

Note. Variant of the preceding, Ed.

Oidhniu na milleán.
An bean úd fior y huacl an t-thuail, red 'nú leb.

CHORUS.

Néipín.

An spád ná bhíoban i láthain.

or, Out of sight, out of mind.
Ceann dub òil(r.


1535. Allegretto.  

1536.  

Dualín dúbáé.

1537. 'Is a náipín òil(r! Le cú mo leabr.

1538. Allegretto.  

1539. 'Is a náipín òil(r!
In Ídein Éirí í Chéapáis.

1543.

Luac mo leitbhé.

1544.

Cuippim-te cúis-tra an reabhán peab.

A weaving tune of the Co of Clare.

Note. Petrie adds "See P. Reaue's Set? Ed.

1545.
2 Bhríde! is tú ié mi-naé.

1550. Allegretto.

Do bhréadh iéisean d'éite.

Better let them alone. From Teige Mac Mahon.

1551. Allegretto.

Crúimnéad é chomh.

Mr. Joyce. From J. Martin.

1552. Set From M. Dineen.

Dá mbeinni aghar mo shád dáin.

From Mr. Joyce.

1553. Andante.

Note: * Another version has § in these two places. Ed.

H. 4279
Súirte buíde.

Mr. Joyce. From L.O' Brien.

1554.

Dhréá! ná pós.

From P. Cooney.

A taisín bíg úapail na grúaise dhréá buíde.

Andante.

From P. Keane.

1555.

1556.
A chat ain bhi arail na stiul aig breas buide.

From Frank Keane. 10. Sep. 54.

Slán iomlán do’n uis a habair.

From F. Keane.

Abh mo chabail thre hleat Coití tim.

From L. O’Brian, by Mr. Joyce.

Seatin aid cmd.

From P. Carew’s MS.

H. 3279
Seatín an círò.

From P. Carew's MSS.

Dóp chúná. Set by Mr. Joyce from Lewis O'Brien, Coolfree, Co. of Limerick, Aug. 1854.

Note. A variant of the preceding, Ed.

Bápp na eapóibe cúipà.

In reanúine eapóim. Mr. Joyce from J. Martin.

H. 3279
Ir misean eishe mé gan 'bocht

Andante.

From Frank Keane.

1565. \[\text{Musical notation}\]

bean dub ón pilái.
The black-haired woman from the mountain.

Set from J. Martin, by Mr. Joyce.

1566. \[\text{Musical notation}\]

bean dub ón pilái.

1567. \[\text{Musical notation}\]

Andante.

Note. A slight variant of the preceding Ed.

H. 3279
The dark-haired woman from the mountain.

Andante.

A Mayo Air.

From P. Joyce, March 1864.

2 "Landlady" na páirte!
Tabair cánt eile d'úb 'n gheas a-photá.

From Mr. Hickey.

Sibéil ni Bóina.

Andante.
Do čreač a'f mo čiačiaf.

Andante.

Mr. Joyce From Jo. Martin.

1575.

*Note. Another version has B in these places. Ed.

Do čreač 'r mo čiačiaf.

Andante.

1576.

*Note. Another version has not in those places. Ed.

Doṣariō purta.

1577.

S̃reabó a'vp an ugraó to a'p maimb aip ubindun.

A scorching to this (love), woe be him who it is upon. From Mary Maddon.

1578.
A County of Louth air. From J. Tighe.

1579. [Musical notation]

*Note: The Phonetic English title to this air is written thus: "An Rillan creggan" Ed.

Pépla an bhollaí Báin.

1580. [Musical notation]

O'r céadmile pláín don áit am córaid mé pén, Sín do go pám láin le bhunseal mo chéib Do cóisp mé mo láin i láithr a bhollaí r a ceid, S do náig ri-re taghnaí beas, d'aon tuircr d'fhoire pén.

Haigh a dt'eisiúna eile am maraín.

1581. [Musical notation]

An rmaicín épinon.

"The brown little Mailet?"

1582. [Musical notation]

*Note: A pencil note to this title says "Roll of Tobacco" Ed.

H. 3279