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THE COMPLETE COLLECTION
OF IRISH *MUSIC*

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THE COMPLETE
Collection of Irish Music

AS NOTED

BY

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

(1789—1866).

EDITED,

FROM THE ORIGINAL MANUSCRIPTS.

BY

CHARLES VILLIERS STANFORD.

Boosey & Co.

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P R E F A C E.

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

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

CHARLES V. STANFORD.

October, 1903.

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

President :

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

Vice-Presidents :

THE MARQUESS OF KILDARE (*a*).

FRANCIS WILLIAM BRADY (*b*).

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

ROBERT CALLWELL (*Treasurer*).

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EUGENE CURRY.

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JOHN T. GILBERT.

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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 debasing pleasures, of soul-corrupting worldly ambitions destructive of mental peace, and to give contentment in an humble station.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“For on thy deck—though dark it be,
A female form— I see.”

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

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

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

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

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

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

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

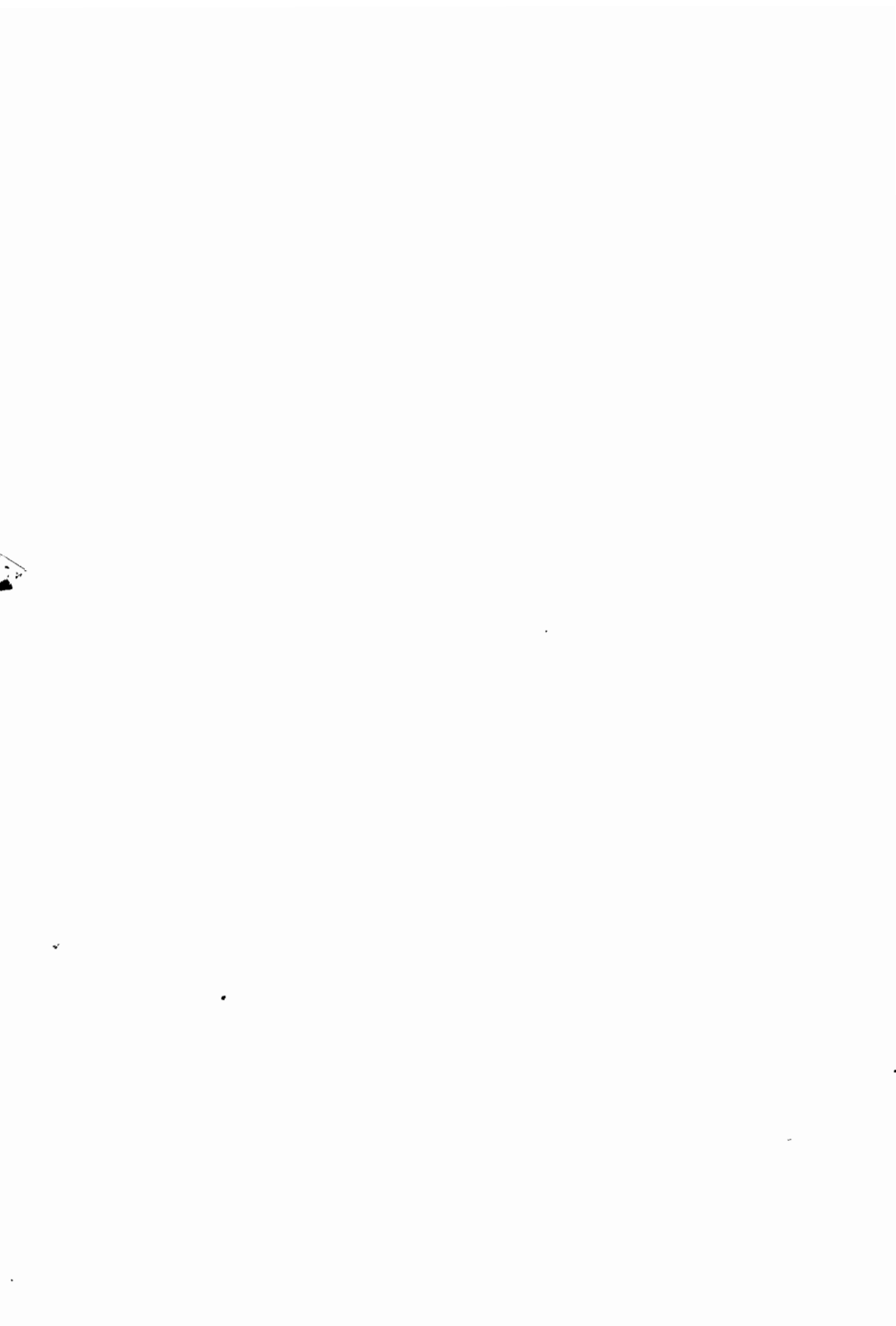
Yet—as in matters of taste the judgment is usually more influenced by accidental associations, than by the æsthetic sense of the intrinsic beauty which may be inherent in the objects subjected to it—I am far from indulging the expectation that the general estimate formed of the worth of the airs in the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

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

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

GEORGE PETRIE.

67, Rathmines Road,
1st May, 1855.



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

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

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

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

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

III.

TUNES WITH IRISH TITLES.

	TUNES
A bean a' tíghe na páirte	1088, 1249
A b'píghib ! ír t'á lé níf-pac	1550
A b'píghib óig na gcumann !	1307, 1308
A buacáill an éúil dualaig	1571, <i>see</i> 1572
A buacáillíde ! Cúngnaighe lé	1251, <i>see</i> 1255
A buacáillíde óga ! an baile peo	1496
A cáilín big uapail na g'púaiqe b'pedg	1556, 1557
A cáilín deap óig an g'úimín uaiene !	1427
A cáilín donn deap na g'cíoca bána	1326
A cáitíoc Roibín,	1467, 1468
An cuimín leat !	1514
A cúirle geal mo é'pofde,	1160
A d'earb'p'ráear ! ír díombáú t'á luad lé	1191
A d'ocáir úilip !	1472
A d'píocáir ír díombáú t'á luad lé mnaoi	1087
A d'cío'p'aid t'á a baile liom ?	1487
A "Puirgí" má'p'nnín	1466
A g'ega cumain	1348
A "Landlady" na páirte ! Tabair c'airt	1569
A leacnapaig an	1287
A'p' lorp'g-mo g'áimna	1529
A lliáipe ! a puín !	1374, 1375, 1376, 1377
A lliáipe big ! cad d'eirig' duic ?	1488
A lliáipe ! ír deap do g'áipe	1429, 1430
A lliáipe ! mo é'ómaipe má g'lac'p'air	1492
A lliáipe ! 'p a má'p'nnín !	1127, 1373
A lliáol ! atá mo níle g'p'ad leat,	1311
A má'p'nnín ! pláinte !	1227
A ógánaig óig ! má g'abann t'ura an	1194
A ógánaig no b'pedg ! c'ap' é'obail t'á	1571, <i>see</i> 1572
A p'aid t'á ag an g'earraig ?	1112
A Rógaire ! p'ead !	1288, 1289
A Séán ! a níe mo é'ómap'ann ! má t'áir	1437, 1438
A t'á p'móilín i g'cúimáir, g'e.	1515
A t'áiluirín ír ma'g'aid, g'e.	1517
A t'é'g'air an p'ior duic nac g'c'ó'luigim-	1117
Abair, a Cúmain, g'il !	1152
A'p'rán C'airleáin na hacaebe	1298
A'g an m'baile n'úad atá an b'p'uin'geall	1094

	TUNES
A'g an mbó'earín buíde, t'á p'ún mo	1489
é'pofde	1237
A'p' 'Eipe, ní (i)hneó'p'ann cia híf	1116
A'p' maibín a-nbé, hí camabain p'g'oil	1076
A'p' maibín mbé	1559
A'p' mo'gabáil t'pé d'áile-á'ea-C'liat dam	1360
A'p'ne bán	1532
A bean úb p'ior a'p' b'puac an t-p'pu'cáin,	1532
p'ed t'á leó	1318, <i>see</i> 448
An bo'ear ó t'áid g'o T'p'ág-lí	1257
An buacáill bán	1260, 1261, 1262
An búacáill caol dub	<i>see</i> 1269
An buacáillín buíde	1259
An búacáillín donn	1254, <i>see</i> 1255
An cáilín atá i n-aiqe S'luig'	1126
An cáilín donn	1218
An cáilín puad	1099, 1100, 1101
An clár bog "béil"	1321, 1323, 1324
An c'noicín p'p'oisg	1168
An c'or deap i mb'p'óg	1164, 1384
An c'p'úirín lán	1299, 1300
An cuimín leat ann p'm, b'íoc'p'ar ag	1231, 1232
p'í'adac p'á'n n'gleann	1146
An deap an buacáill an páirbín ?	1371
An d'p'eóilín	1235
A d-t'ab'p'p'á an p'ir dam ?	1394
An g'áimain geal bán	1155
An g'ar'b-é'noicín p'p'oisg	1385
An g'ar'p'ín óg a é'p'ad'ig mé	1238, 1239
An g'earán buíde	1457, 1458
<i>see</i> 1456	
An g'ioila g'p'úama	1388, 1389, 1390
An g'p'ad nac mb'í'oc'ann i lá'c'air	1534
An f an p'ir atá uair ? t'á p'í m'peo	1312
An maibínín puad	1491
An páirbín p'ionn	1494, 1495
An palam'g'in muí'm'neac	1208, 1209
An P'úca	1107
An p'éal'tan leanbac	1520
An Rógaire doill	1264
An Rógaire dub	1265
An p'eanbuime c'p'om	1564
An p'mac'bín c'p'ón	1582
An p'p'ealabóir	1206
An p'úirín bán	1314
An p'úirín buíde	1313

	TUNES		TUNES
Αν Τάλλιρ αέρα	1407	Caílín ag buaine luáera	1359
Αν τ-παύλ-ευσά	1396	Caílín beaḡ na luáera	1358
Αν τ-pean bean βοός	1204	Caílín beap donn	1327, 1328
Αν τ-pean bean εαίηρα	1182	Caílín dub	1320
Αν "wattle" ó!	1203	Caílín ruab ḡáeáeala	1098
Αον 'r do na píoáeaeáeta	1416	Caíleac a mápáuiḡir mé	1236
Αρ εεανταρ Ἐλουιν-να-Μεαλα, ἡ Cap- ραḡ-να-Riripe	1477	Caíleac an τ-ḡára	1363, 1364
Αρ εοιλληάε ḡlar an ḡóḡmair	1181	Caíleaca ó εuaíð	1109
Αρ ḡonn binn dub an ḡleanna	1291	Caicílín nī Robairpe, plár na mban	1429, 1430
Αρ maíðin dia luain ipεáð ð'ḡáḡar an éluain	1476	Caofne	1316, 1317, 1470
Αρ mo "Ramble" dam, εράεηόνα,	1444	Caofne—do εuaíð mé, a'r tu-ḡa 1176
Αρ εuaipic na ḡaḡhna, ḡc.	1530	Caofne na pean-aofpe	1219
Αρεḡr an baile peo	1114	Capa dániḡ	1441
Αρ εḡuaḡ ḡan mac an máoir aḡam	1501	Capraḡin an ḡáraiḡ	1105
		Capḡaeac bán; nó buacáill caol dub	1269, see 1261
bað na ḡepaob̄	1410	Caḡal mac Aoða	1201
baeac mipe	1381	Cé éðpeað Copmac úpapal	1091
baeac na cleaḡa	1549	Cé éðpeað mupcaḡ ḡúð	1292
baile beacáin	1431	Ceann dub bñlip	1061, 1062, 1535
baile ḡáðraic	1454	Ceapc aḡar coileac a ð'iméiḡ lé éúile	1508, 1509
baipir ḡéain	1081, 1135	Ceir Coppan	1124
baipc áipriðe ḡaoi buílleabap na ḡepaob̄	1092	Cé'n beala	1216
baḡbapa nḡ Óomnaill	1294	Ceó ðrupiðeacáeta	1159
baḡr an τ-ḡléiðe	1450	Cia éðpeað ḡið Maḡeab̄ nī h-Áille air maíðin dia Máipc ḡo moó	1494
baḡr na epaofbe cúbapeta	1372	Cia nī beala	1215
baḡr na epaofbe cúbapeta	1563	Cill Áair; no ban-εḡeapna Ἰbeac	1452
baḡr an uipḡe beaḡa	1196	Cill máipc na ḡepann	1338, 1339
baḡra an bḡrðñ leaḡair	1392	Ch beaḡ baile an ðopeiḡ; Mackey baile an εḡléiðe	1110
baé 'n 'Eipinn f	1157	Cnoc ḡréine	1421
baé 'n 'Eipinn f	1158	Coḡr na bḡḡiðe,	1167, 1169, 1251
bean a bain buíleapc	1516	Coḡr caoib' an éúain	1133
bean a tabairpe	1207	Coḡr caoib' leap' an ḡaopeta	1189
bean an ḡip ruaið	1115, 1140	Coḡr eiap laip an ḡaopeta	1409
bean dub an ḡleanna	1138	Coppaið do éopra a ḡéainñ	1096
bean dub ó'n plíab̄	1566, 1567, 1568	Cóca móp ḡepócaḡḡe	1350
beip leac mé	1426	Cpémóna	1210
beáppainn buic iapetaḡ ag iapraið	1510	Cpópánaeḡ	1540
ð' ḡupurba aiene naó ḡpaca eú Rópa a-ḡíam̄	1200	Cpuiḡmíneac cpom	1552
ðí lom: bí!	1366	Cúaille an plé-Ráca	1254, see 1255
ðí mipe lá a dul ḡo Luimneac	1493	Cuipim-pe éuḡac-ḡa an pealbán peóð	1172
ðíðeann eú ḡab' a-muiḡ	1337	Cuipim-pe éuḡac-ḡa an ḡcapbán peóil	1545
ðíðeann eú i ḡpab̄ a-muiḡ	1485	Cúil na muice	1184
ðíðeap, lá beaḡḡ maḡḡaíð, ḡop ar ḡraíð ḡoipc ḡáipḡe	1490	Cúnað Eóḡam Rúaið	1380
ðláe na ḡepaob̄	1131	Cunnla	1334
ðó, ðó, ðó na leac-aíðipce!	1293	Cupraiḡ Oiapmuib̄ do'n éapall beaḡ	1120
ðagaḡið ḡupca	1577		
ðraé! ná póg	1555	Da beáḡainn-pe an τ-ḡaúluac	1309
ðḡiḡñ an éúil báin	1217	Da beáḡainn-pe Siobán 'r a cóḡpa	1522
ðḡiḡñ inḡean ḡuibe báin	1074	Dá ḡcapraíðe bean eanapáðe liompa	1480
ðḡiḡñ óḡ na ḡcumann	1307, 1308	Dá mbeað lán páipce, ḡc.	1523
ðḡiḡḡe beáðin	1118	Dá mbeíðeac mo ḡḡáð-ḡa air lár do époíðe-ḡe	1103
ðḡápcap	1272	Dá mbeinn-ḡi aḡup mo ḡḡáð bán	1553
buacáillín áðbéil	1275	Deáppaið mé "cuic" do'm ḡean "bḡiḡḡe"	1479
buacáillín buíðe	1228, 1258	Dia beaḡa do ḡláimce; a ḡáḡ-ḡip éóip! Cuipim ḡo lá eéac mīle páilce ḡómiac	1143
buacáillín donn	1256	"Ómḡ-donḡ ði-ðil-iun"	1407
buacáillín óḡ	1266	Oipapc Nuáðam	1123
Cá ḡ' ḡáḡ eú do bḡiḡḡe? A ḡean buime époíðe!	1190		

	TUNES		TUNES
Malí bán	1171	Ρέαπλα βεαρ αν ε-πλείθε	1355
Μαρεάβ νηξ Ουβαρταδ	1083	Ρέαπλα βεαρ αν επλείθ' βάν	1114
Μηε δ! μο θηάδ	1546	Ρέαπλα βεαρ δ'η επλείθ βάν	1113
Μο βρόν ζαν μιρε 'ραν ρπέιρ-βεαν!	1195	Ρίσε αν ε-ρύζηα	1310
Μο εαίλν βεαρ ρύαδ	1325	Ριλίβ αι εεδ	1408
Μο εαίλν βονν βεαρ α'ρ μιρε αζ δλ	1070	Ριρ αιρ αν ιαρεα	1356
Μο εαίλν ρύαδ	1322	Ριρ έλιυέ	1084
Μο έρεαδ α'ρ μο θιαάαρ	1575, 1576	Ρλίρην να μβαν βονν δγ	1495
Μο έρεαδ 'ρ μο θιε, 'ρ αρ ελοίγεε αν ζαλαρ αν θηάδ	1573	Ρολλ Σεάρνηε	1129
Μο έρεαδ ιρ μο λέαν ζαν Kitty αζυρ μέ	1574	Ραα βρεάξ μο είνν	1082
Μο θηάδ βάν αμ' επείζεαν α'ρ céile θά λυαδ λειρ	1095	Ρααβ-ρα πέ'ην ρλίαβ; νό ι η-αθαρεα να βρεαδ	1305
Μο θηάδ! μο έεαρε!	1161	Ραθαρε ιην άιαιηιρ	1443
Μο θηάδ! ναέ πεάηρ(α) θύιην ευρεαέ-εαν	1442	Ρόιρην δυθ	1240, 1241
Μο ρεόιρην δ ήλυρεπαίθε	1090	Ρόιρ ζεαλ δυθ	1180
Μαπαοθ βεαρ νηξ Ούββα	1351, 1352	Ρόρα βρεαεναέ	1197
Μολι βρεαξ Νύζενε	1433, 1434	'S a μύρην θήιρ!	1538
Μόρ ελίαα	1562	'S a μύρην θήιρ! ιρ εά μο leanθ	1537
Μόρ ηγεαν Έαυδ όιζ	1108	Σάζαιρε εαρ τεόραδ	1089, 1247
Μόρ, ηί βεαζ	1150	"Saiou" να πέαθ	1141
Μάιρην ζεαλ μο έποθε	1104	Σελαε έλίρεαδ ήλυιρε	1205
Μάιρην όιζε	1370	Σελλεαδ δυθ	1243, 1244, 1245
Μυρην να θηάιζε βονν-βυθ!	1306	Σεάζαν ζαβα	1223
"Μυρτε" όγ	1406	'Sé an baile reo τοζαθ να βηοδ άιτε	1086
Να ζαίηνα ζεαλα βάνα	1153, 1154	Σεάν α βύρεα	1270, 1271
Νά ρεηόε μο léme	1423	Σεάν βυθε	1226
Ναέ μιρε αν εεαν εηηιό	1198	Seanbunne cam	1225
Νέιρην	1533	Σεάν ζαβα	1224
Νελλι, λαοζ μο έποθε	1106	Σέιθ, α βεαν βοίεε! ι βί ρύζαδ	1121
Νί'λ αζαμ 'ρ αν παοζαλ	1420	Σειην ρυαρ να ρηοπαίθε	1185
Νί όρπυό μέ ηί αρ μό ειρ να βόε' ραιζ ρεο Σήιζιζ	1220, 1221, 1222	Σιβείλ ηί θήιρην	1570
Νί 'ρ ζαθ πέ θ'εόθαλλ	1418	Σίγλε α θηάδ	1343
Νί'λ μέ αιρ αν μβαίε ρεο αέε βηαθαμ αζυρ εηί λά	1400	Σίγλε ηηξ Έαυθε	1548
Νόρα αν έοιρε	1122	Σίγλε ηηξ Έαίηνα	1547
Ν-υαρ α βήβεαρ ι δεύρ μ'όιζε	1526	Σφορ ι μεαρζ να ζοοίιτε	1125
Νυαιρ α δ'ειρηνζ αν εαίε αιρ μαθιν	1432, 1581	Σιύβαλ ιρ ραιζ μο εείλε βομ αιρ ειρηνιην βο ράιην	1173
Νυαιρ α εειζην ζο ειζ αν εαβαηρνε	1341	Σιύβαλ α θηάδ	1347
Νυαιρ α εειζιμρε πέην ζο βεε αν ε-αοαδ	1340	Σιύθ ορε, α ηιάεαιρ μο εείλε!	1460, 1486
Ο Θία ρύ, α Σεάζαν!	1445, see 1162	Σλαηε Ρίφοζ Ρηιιρ	1428
'Ο ηί ευαιρ με βλήιρε ηιρε	1395	Σλάηε υιρζε	1187
'Ο! μο εαίλν; δ'ιμείζ ρί!	1213, 1214	Σλάν ι βεαηναέε λε βυαθαρεαίθ αν ε-ραοζαίλ	1461, 1462, 1463, 1478
'Ο Ρεζζι αν εύιλ βάν	1357	Σλάν ιοηλάν δο'η αιε α ραθαρ	1558
'Ο ρα α ευαηην ζιλ	1301	Σλέιθε Ρέβλιμε	1362
'Ο ρο! 'ρέ βο βεαε α βαίε	1425	Σλίαθ μόρ	1344, 1345
'Οέ! α βεαν α' είγε!	1504	Σνεαέεα Καρζα	1123
'Οέ! όέ οη! μο βρόν α'ρ μο ήλλεαδ	1295, 1296	Σπαίρην! ρύην!	1379
'Οέ όη! α ευθ αν ε-ραοίζιλ	1177	Σεόιρην μο έποθε!	1417
'Οζάηαιζ αν εύιλ βυαίαιζ!	1572, see 1571	Σεόρ μο έποθε!	1149
'Οράν αν υιζ	1162, see 1445	Συαρ lé ηι'ηαιζβεαν ρυαρ αν ρεαυθε	1304
'Οράν Έαηρλεάη να ηαέεθε	1297	Συζηα να ζεαπαθ	1284, 1285
Ρέαπλα αν βόεαιρ βυθε	1402	Συθ αν ρο, α μύρην! λάιη ηιομ	1481, 1482
Ρέαπλα αν βρολλαιζ βάν	1580	Σύιρτε βυθε	1554
Ρέαπλα αν εύιλ έραοθαίζ	1401	Τά αν εειηε ζαν εοιζιε	1521
Ρέαπλα αν εύιλ όηρα	1403	Τά βοεάηην αζαμ-ρα	1505
		Τά εαίλν αρ αν θηιαδ	1502

TUNES		TUNES	
Tá cailín ar in mbaile seo d'ár' b'ainm	1469	Tamall dá rabadar-ra	1436
"di "Peḡ"	1415	Tar liom do'n aonaidḡ	1147
Tá gleann air bup ndear i ḡeirié Eibir	1524	'Uair beaḡ roimh an lá	1079, 1080
Tá gleann beaḡ b'raibeaḡta	1335	Uaib Rfoḡ	1119
Ta mba ora	1253	Ué! óc on! ar an tannaire buíde	1518
Tá mé (aḡ) cleaínnar	1459	Uili-liú! mo máilín	1230
Tá mé cailte	1252	Uil-le-liú! mo máilín	1229
Tá mé i mo ódlaḡ	1277	Uilliam mac "Peceḡ"	1419
Tá mé i mo ódlaḡ 'r ná dúiriḡ mé	1136	'Una rúad	1315
Tá mé ráruidḡ; b'feárr liom 'ran mbaile	1199		
Tá mo ḡrád air daé na rmeápa	1411, 1412, 1413	Henry! a ḡrád!	1361
Tá 'na lá	1211	huir-eó! mo leanb	1464, 1465
Táilíur an éadaidḡ	1393	'Uppa van Dáilín	1447
Táimpe cinn	1085		
Táimḡ an Naca am' látair gan moill			

IV.

JIGS AND HOP JIGS.

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

HOP JIGS.—978, 979, 980, 1118, 1408.

V.

REELS.

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

VI.

MARCHES.

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

VII.

CAOINES, LAMENTS, HYMNS, ETC.

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

VIII.

NURSE SONGS AND LULLABIES.

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

IX.

PLANXTIES AND DANCES.

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

X.

PLOUGH WHISTLES.

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

XI.

SPINNING AND WEAVING TUNES.

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

XII.

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

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

NOTE.

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

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

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

ED.

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

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

108

109 mar maí leac me beiré laoir vém eanbairé m'cailig sam. no an Sean Ruine.

109

110 Spas mo óróise do Wig a Seannín.

Tom Mac Mahon.

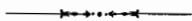
110

chorus

111 Suis anpo a mairnin léim liam. del bu neo m'ing m'ing

111

The Petrie Collection of Irish Music.



1. [†]

2.

3.

4.

[†]Airs without titles are so in the original, or are marked "Name unknown" or "anonymous."

9. 

10. 

11. *Andante.* 

12. *Allegretto.* 

13. *Allegretto.*

14.

15. *Allegretto.*

16. *Andante con moto.*

17. *Andante.*

18.

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

19.

20.

21. 

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

22. *Andante.* 

23. 

24. 

25. 

26. *Allegretto.*

27. *Andante.*

28. *Andante.*

29. *Andante.*

30. 

31. 

32. 

33. 

34. 

Note. Variant of № 33 Ed.

35. 

Note. Variant № 33. Ed.

36. 

37. 

38. *Andante.*



39.



40. *Andante.*



41. *Andante.*



42. *Very slow.*

43.

44.

45.

46.

47.

48.

Note. A slight variant of N^o 26. Ed.

49.

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

50. 



Chorus. 



51. 





52. 



Chorus. 

53. 



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

54. 

55. 

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

56. *With Spirit.* 

57. 

58. 

59. 

60. 

61. 

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

62. 

63. 

64. 

See N^o 1. of which it is a slight variant. Ed.

65. 

66. 

67. *Andante.* 

68. *Allegretto.* 

69. *Allegretto.* 

70. 

71. 

72. 

73. 

Allegretto con spirito.

74. 

75. 

76. 

77. 

78. 

79. 

80. 

81. 

Chorus.
ff


82. 

83. 

84. 

85. 

Allegretto.

86. 

87.

88.

Passionately.

89.

With feeling.

90.

29th Sept 1863.

91. 

92. *Andante.* 

93. *Andante.* 

94. 

Chorus

Second setting of above.

95. 

Third setting. (Munster Jig.) Buachalin Bruithe.

96. *Allegro.* 

97. *Allegretto.* 

From Mr. Joyce.

98. *Allegro moderato.*

99.

100.

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

101.

102. 

103. *Allegretto.* 

104. *Allegretto.* 

105. 

106. 

107. 

Note. A variant of N° 136. Ed.

108. 

109. 

110. 

111. 

112. 

113. 

 Musical score for exercise 113, three staves in G major, 6/8 time. The first staff contains the melody, the second and third staves provide accompaniment. The piece ends with a double bar line and the marking "D.C."

114. 

 Musical score for exercise 114, three staves in A major, 6/8 time. The first staff contains the melody, the second and third staves provide accompaniment. The piece ends with a double bar line.

115. 

 Musical score for exercise 115, three staves in A major, 6/8 time. The first staff contains the melody, the second and third staves provide accompaniment. Trills (*tr*) are marked above the final notes of the first and third staves. The piece ends with a double bar line.

116. 

 Musical score for exercise 116, three staves in B-flat major, 6/8 time. The first staff contains the melody, the second and third staves provide accompaniment. Trills (*tr*) are marked above the final notes of the first and third staves. The piece ends with a double bar line.

117. 

118. 

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


120. 

121. *Allegretto.*


122. *Andante.*

123. *Moderato.*

124. *Andante con moto.*

125. *Andante.*

+ Another Version has F \sharp here. Ed.

126. *Andante.*

Andante.

127. 

128. 

129. 

Slow.

130. 

131. 

132. 

133. 

134. 

135.

136.

Note. A variant of N^o 107. Ed.

137.

138.

139. 

Exercise 139 consists of three staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp. The melody is composed of eighth and quarter notes. The second and third staves provide harmonic accompaniment with similar rhythmic patterns.

140. 

Exercise 140 consists of three staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp. The melody features eighth notes and quarter notes, with some slurs and accents. The second and third staves provide harmonic accompaniment.

Note. A variant of N^o 72.

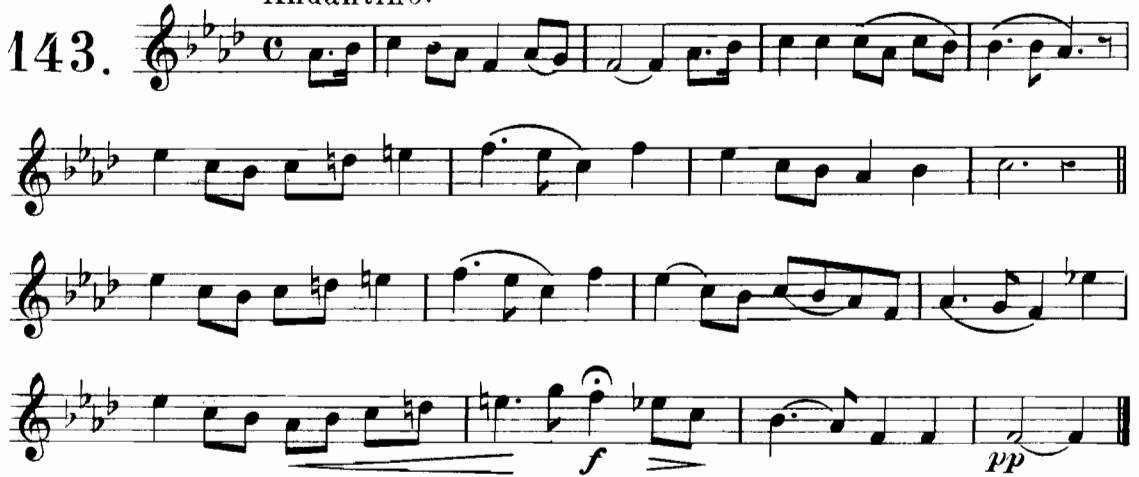
141. 

Exercise 141 consists of three staves of music in G minor (two flats) and 2/4 time. The first staff begins with a treble clef and a key signature of two flats. The melody is characterized by sixteenth-note runs and eighth-note patterns. The second and third staves provide harmonic accompaniment.

142. 

Exercise 142 consists of three staves of music in G minor (two flats) and 2/4 time. The first staff begins with a treble clef and a key signature of two flats. The melody features eighth notes and quarter notes, with some slurs and accents. The second and third staves provide harmonic accompaniment. The word "Fin." is written below the second staff.

Andantino.

143. 

144. 

Note. Cf. N^o 183 and 184. Ed.

145. 

146. 

147. 

148. 

149. 

150. 

151.

152.

153.

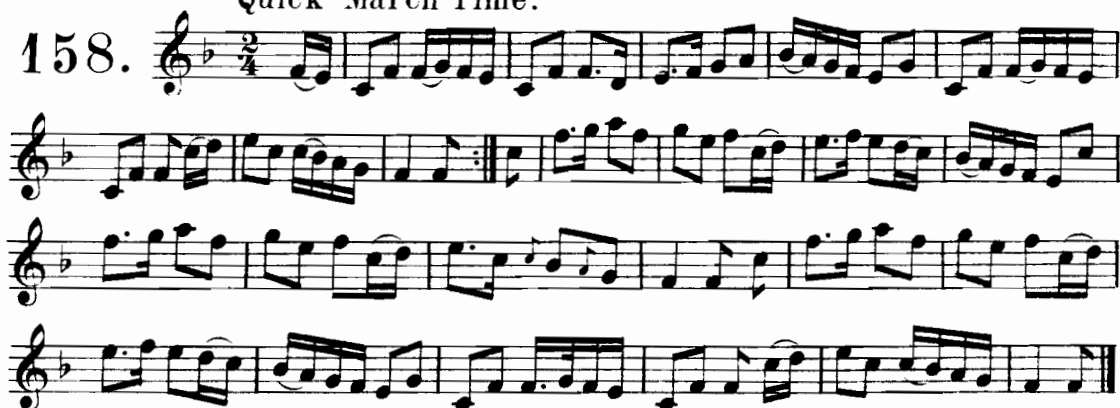
154.

155. 

156. 

157. 

Quick March Time.

158. 

Andante.

159.

Andante.

160.

Andante.

161.

162.

163. 

164. 

Air. Name unknown.

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

165. 

C^o Clare.

From F. Keane

166. 

C^o Clare.

Kilrush air.

167.

C^o Clare.

C^o Clare.

From F. Keane.

168.

C^o Clare.

C^o Clare.

From F. Keane.

169.

C^o Clare.

C^o Clare.

From F. Keane.

170.

C^o Clare.

C^o Clare.

From F Keane, 10. Sep. 1854.

171.

C^o Clare.

From F Keane.

172. *Allegretto.*

C^o Clare.

From F Keane.

173.

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

C^o Clare.

From F. Keane, 12. July 1858.

174.

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

H. 3279

C^o Clare.

from F. Keane.

175.

Note. A variant of No 171. Ed.C^o Clare.

from F. Keane 19. July 1858.

176.

Note. The MS. has Signature and accidentals (#) added in pencil. Ed.C^o Clare.

from F. Keane 19. July 1858.

177.

C^o Clare.

from F. Keane's book Kilrush.

178. *Andante.*

C^o Clare.

from F. Keane 1858.

179. *Andante.*

C^o Clare.

from F. Keane, 21. July 1858.

180. *Andante.*

Note. A variant of preceding tune ED.

C^o Clare.

181. *Allegretto.*

Note. Another setting of N^o 176. MS. has signature, and accidentals in pencil, compare also the following tune. Ed.

C^o Clare.

from F. Keane's book.

182. *Andante.*

from a Dublin Ballad singer.

183.

from a Ballad singer at Rathmines Dublin.

184.

Variant of preceding.

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

185. 

as sung by a Ballad singer at Rathmines.

186. 

from Mr. R. Fitzgerald.

187. 

from R. Fitzgerald.

188. 

from Mr. R. Fitzgerald.

189. 

Kilkenny air.

190. 

from the county of Louth.

191. 

Name unknown.

from P. Mac Dowell Esq.

192. 

from P. MacDowell.

193. 

from P. MacDowell Esq.

194. *Moderato.* 

from P. MacDowell Esq. March 1859.

195. *Allegretto.* 

From Mr. MacDowell.

196. 

From M^f Mac Dowell.

197. 

A variant of N^o 39. Ed.From M^f Hardiman's M.S.

198. 

From Mary Madden.

199. 

From Mary Madden. Aug. 1854.

200. 

Mayo air Name unknown.

From Dr. Kelly.

201. *Andante.* 

From T. Mac Mahon.

202. 

From T. Mc. Mahon. May. 56

203. *Allegretto.* 

Name unascertained.

From M^r Pigot's M.S.

204. *Andante.* 

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

205. 

Set at Rathcarrick C^o Sligo.

206. 

Set at Rathcarrick C^o Sligo.

207. 

Sligo & Munster.

208. 

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

Sligo air.

209. 

Variant of Preceding.

Sligo air.

210. 

A Sligo air .

211. 

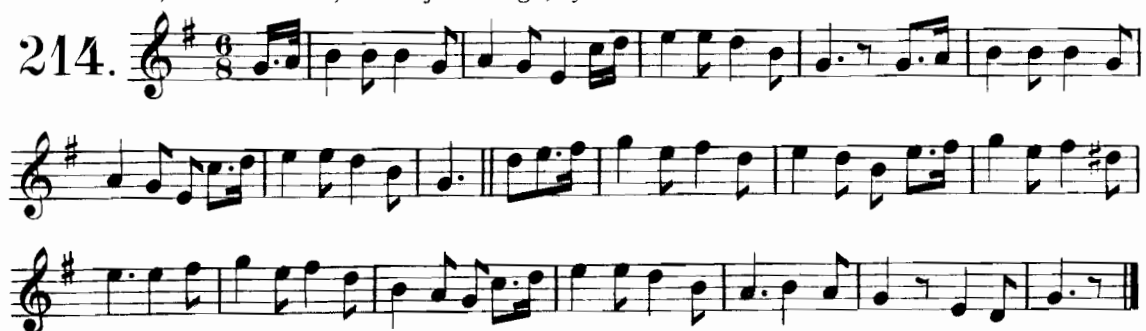
A Sligo air .

212. 

A Sligo air .

213. 

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

214. 

County of Waterford air.

From Mr. Fitzgerald.

215.

Allegretto.

From Father Walsh.

216.

From Father Walsh.

217.

A Kerry air without name.

From Father Walsh.

218.

From M^f Joyce.

219. 

From M^f P. Joyce.

220. 

From Patrick Joyce Eq.

221. 

Set by M^f Joyce from J. Martin. August 1854.

222. 

Set from M. Dineen by Mr Joyce.

223. 

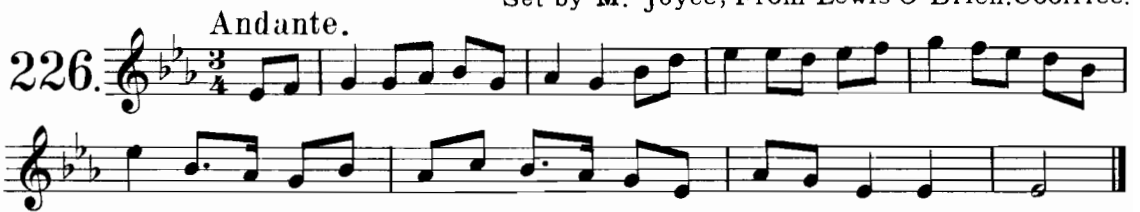
From Mr Joyce.

224. 

From Mr Joyce.

225. *Andante.* 

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

226. *Andante.* 

From Mr Joyce.

227. *Andante.* 

Air. Set in the county of Limerick.

From M^f P. Joyce. 1853.

Andante.

228. 

Air, from the singing of Mary Hackett C^o of Limerick.From M^f P. Joyce.

Andante.

229. 

Set from J. Martin.

From M^f Joyce.

Andante.

230. 

From M^f Joyce.

Andante.

231. 

From M^f Joyce.

Allegro moderato.

232. 

Allegretto.

From Mr Joyce.

233.

Chorus.

Andante.

Set from M. Mc Sweeney - From Mr Joyce.

234.

Allegretto.

Set from Peggy Cudmore, Glenosheen. Mr Joyce.

235.

Andante.

Set from Joseph Martin, by Mr Joyce.

236.

Andante. M^f Joyce- from Joseph Martin.

237. 

Andante. From M^f Joyce.

238. 

Allegretto. From M^f Joyce.

239. 

Allegretto. M^f Joyce, from Philip Glasson.

240. 

Chorus.

Andante quasi Allegro. From M^f Joyce.

241. 

242. *Andante.* From M^f Joyce.

243. *Andante.* M^f Joyce, from Denis Hayes, Kilfinane.

244. *Allegretto.* M^f Joyce, from D. Condon.

245. *Andante.* M^f Joyce, from J. Martin.

From the neighbourhood Long Con, C^o Mayo.

P.W. Joyce.

246.

From M^r Joyce.

247. *Allegretto.*

Note. A slight variant of N^o 10. Ed.

Set from M^{rs} Magrath - Glenosheen.

From M^r Joyce.

248. *Andante.*

This tune appears several times
One version has B₂ corrected to C in pencil at * Ed.

Set from Edward Goggin, by M^r Joyce.

249.

Air. From the singing of M^{rs} Magrath-Glenosheen Co. Limerick.M^r Joyce.

250. 

Note. Variant of N^o 248.

251. 

Note. Signature omitted in MS. Ed.This air is published in Petrie's *Ancient Music of Ireland*, Vol. I. under the title of "When she answered me her voice was low" from C^o Cavan. Ed.

252. 

253. 

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

254. 

255. 

256. 

257. 

258.

259.

260.

261.

262.

263. 

264. 

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

265. 

266. 

267. 

268. 

269. 

270. 

271. 

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

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

Arran More tune. From Pat. Mullin, 8th Sep. 1857.

273. *Andante.*

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

Arran More tune. From Peter Cooke, 9th Sep. 1857.

274. *Allegretto.*

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

Arran More tune.

275. *Andante.*

Arran air.

From Mary O'Malley, 7th Sep. 1857.

276. *Andante.*

Arran air.

277.

Note. The accidentals seem very questionable. See N^o 324. Ed.

Arran More.

From James Gill.

278. *Allegretto.*

Arran More tune.

From Mary O'Donohoe, 13th Sep. 1857.

279. *Allegro moderato.*

Arran More tune.

From James Gill, 7th Sep. 1857.

Andante.

280. 

A boat song.

Set from Pat. O' Malley. Arran - More, 8th Sep. 1857.

Allegretto.

281. 

From the Chief Baron 15th Jan. 1852.

Allegretto.

282. 

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

283. 

From W^m Carleton.

284. 

From W^m Carleton.

285. 

Name unknown.

From Mrs Close.

286. 

From Mrs Close.

287. *Allegretto.* 

From J.S.Close.

288. *Allegro.* 

At length I crossed the Ferry.

from Bondsglen C^o Derry.

289. Allegretto.

Musical score for piece 289, 'At length I crossed the Ferry'. The score is written in G minor (three flats) and 2/4 time. It consists of two staves of music. The first staff begins with a treble clef and a key signature of three flats. The melody is characterized by eighth and sixteenth notes, with some triplet figures. The second staff continues the melody and includes a double bar line at the end.

The scalded poor Boy.

from P.W. Joyce, Esq.

Musical score for piece 290, 'The scalded poor Boy'. The score is written in G minor (three flats) and 3/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of three flats. The melody features a mix of eighth and quarter notes, with a triplet of eighth notes in the second measure of the first staff. The second and third staves continue the melody, with the third staff ending with a double bar line.

The scalded poor Boy.

from Mr. Joyce.

291. Andante.

Musical score for piece 291, 'The scalded poor Boy'. The score is written in G minor (three flats) and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of three flats. The melody is slower and more spacious than the previous piece, featuring a mix of quarter and eighth notes. The second and third staves contain triplet figures. The fourth staff concludes the piece with a double bar line.

Note: Variant of preceding. Ed.The Tumbling down Teady's acre. King's C^ofrom M^r M^cDermott.

Musical score for piece 292, 'The Tumbling down Teady's acre'. The score is written in D major (two sharps) and 6/8 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is lively and features a mix of eighth and sixteenth notes. The second and third staves continue the melody, and the fourth staff concludes the piece with a double bar line.

The Barley Grain.

from James Quane, a farmer, Coolfree C^o Limerick.

293. *Allegro.*



D.C.

The Barley Grain.

from James Quane, a farmer, Coolfree C^o Limerick.

294.


Note: Variant of preceding.

Shins about the Fire.

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

295. *Allegro.*



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

Andante.

from Patrick Mullen, Arranmore Sep. 18. 1857.

296.

Street Ballad

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

297.

Milking time is over.

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

298.

If I'm alive in Ireland.

from Peter Cooke, Arranmore, 9th Sep. 1857.

299. *Andante.*

Dear Aileen I'm going to leave you.

a C^o Cork tune. from P. MacDowell, Esq.

300.

Darby O'Dun.

form O' Neill's MS. 1787.

301.

The Maids of Mourne Shore.

Set in the C^o of Derry, 1834.

302.

In the Month of June, when all flowers bloom.

set in the C^o of Derry, 1834.

303.

The Plains of Mayo.

set from Anne Buckley, Claddagh, 1839.

304.

The Eagle's whistle.

(P. Carew's MS.)

305.

The Eagle's whistle.

from P. Carew's MSS.

306.

A variant of preceding.

H. 3279

Biddy, I'm not jesting.

set from Paddy Coneely.

Moderato.

307. Musical score for 'Biddy, I'm not jesting' in 3/4 time, key of B-flat major. It consists of four staves of music. The first staff is the melody, and the following three staves are accompaniment. Small notes indicate variants.

The variants are indicated by the small notes. Ed.

The Kerry Boys.

from P. Carew's MS.

308. Musical score for 'The Kerry Boys' in 3/4 time, key of B-flat major. It consists of three staves of music. The first staff is the melody, and the following two staves are accompaniment.

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

set by W. Forde.

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

+) Another version has D⁴ here. Ed.

Retrick Sarsfield.

310. Musical score for 'Retrick Sarsfield' in 3/4 time, key of B-flat major. It consists of two staves of music. The first staff is the melody, and the second staff is accompaniment. Trills are marked with 'tr' above the notes.

The lament for Sarsfield.

311. Musical score for 'The lament for Sarsfield' in 3/4 time, key of D major. It consists of two staves of music. The first staff is the melody, and the second staff is accompaniment. The piece ends with a double bar line and repeat dots.

Modern air on the same theme.

312. 

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

Lord send the French without delay. '98 Song.

set by W. Forde.

313. 

Lord send the French without delay. '98 Song.

P. Conneely.

314. 

A variant of the preceding.

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

Andante.

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

315. 

Well done, cries she, Brave Donnelly.

316. Musical score for 'Well done, cries she, Brave Donnelly'. It consists of three staves of music in 6/8 time, featuring a melody in the upper voice and accompaniment in the lower voices.

Stately Sarah. Allegretto.

317. Musical score for 'Stately Sarah'. It consists of four staves of music in 6/8 time, featuring a melody in the upper voice and accompaniment in the lower voices.

The Groves by Jackson.

318. Musical score for 'The Groves by Jackson'. It consists of seven staves of music in 2/4 time, featuring a melody in the upper voice and accompaniment in the lower voices. The tempo is marked 'Allegro moderato'.

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

The Groves: called also The drunken sailor.

319.

A variant of the preceding.

The wind that shakes the barley.

as in O'Neill's collection.

320.

The wind that shakes the barley.

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

321.

Obtained from S.O'Daly.

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

322.

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

323. *Andante.*

Note: Variant of O fair John my love.

See "The enchanted valley"†)

from Peter Mullin, Arranmore 8th Sept. 1857.

324.

†)Petrie's note.

H. 3279

Beautiful Molly M^c Keon.Set in the C^o of Derry.

325. 

Another version has G^b here

My love what is the reason you cannot fancy me.

326. 

Another version has G^b

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

327. 

Another version has G^b here

The Maid of sweet Gurteen.

From the Dublin Ballad Singers.

328. *Andante.*

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

The Maid of Sweet Gurteen.

From P. Carew's M. S.

329.

A variant of the preceding.

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

P. W. Joyce, Esq.

330.

*)Variant.

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

P. W. Joyce, Esq.

331.

O' Coghlan has a gien.

set from Mary O' Donohoe. Arran-more. Sep. 9th 1857.

332. 

Open the door my love, do.

Andante.

333. 

*) Another version has G^b

The Nore is long.

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

Andante.

334. 

*) Another version has B^b in these places.

Far, far, dōwn in the South of Luidach.

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

Allegretto.

335. 

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

Andante.

336.

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

The Banks of the sweet Barrow.

set in the Co. of Derry, 1834.

337.

The Banks of Barrow.

second setting from the late T. Davis Esq.

338.

The sweet Barrow.

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

The one horned Cow.

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

The one-horned Cow.

Second setting.

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

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

The one - horned Cow.

Third Setting from O'Neill's MS.

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

The Dusty Miller.

343.

The Dusty Miller.

Second setting.

344.

Far, far beyond yon Mountains.

C^o Tyrone from the Rev. James Mease.

345.

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

as played by the Irish Militia Bands.

346.

The new Tenpenny.

from P Carew's M. S.

347. Musical score for 'The new Tenpenny' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns and rests.

Horace the Rake.

set from F. Keane.

348. *Allegretto.* Musical score for 'Horace the Rake' in G minor, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 6/8 time signature. The tempo marking 'Allegretto.' is placed above the first staff. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns and rests.

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

349. *Andante.* Musical score for 'I thought my heart had broke asunder...' in G minor, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The tempo marking 'Andante.' is placed above the first staff. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns and rests.

O' Reilly's Delight.

350. Musical score for 'O' Reilly's Delight' in G minor, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 6/8 time signature. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns and rests.

John O' Reilly.

From M^r MacDowell Mar. 1859.

351. *Andante.*

The Jug of Punch, A Reel.

From P. Carew's MSS.

352.

The Jug of Punch.

An air formed on that called Brigid astore.

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

353.

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

The merry old Woman.

354.

Old Women's Money.

Second setting of above

355.

The merry old Woman.

356.

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

357.

The red-haired Man's Wife.

From P. MacDowell Esq.

358.

A variant of the preceding.

The red - haired Man's Wife.

From P. Carew's MSS.

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

Another setting of the preceding.

The roving Pedlar.

The original air of the Boys of Kilkenny.

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

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

Down the Hill.

From P. Carew's MS.

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

*)Another version has F# here.

The Gaol of Clonmell.

from P. Carew's M.S.

362. Musical notation for 'The Gaol of Clonmell' in 4/4 time, G major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single line. There are two asterisks above the first two notes of the first staff. The piece concludes with a double bar line.

*)Another version has G[♯].

Numbers I've courted and kissed in my time.

Andante.

363. Musical notation for 'Numbers I've courted and kissed in my time' in 3/4 time, G major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single line. The piece concludes with a double bar line.

The Newry Prentice Boy.

from P. MacDowell, Esq.

Allegro moderato.

364. Musical notation for 'The Newry Prentice Boy' in 6/8 time, D major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody is written on a single line. The piece concludes with a double bar line.

The Death of General Wolfe.

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

Andante con spirito.

365. Musical notation for 'The Death of General Wolfe' in common time, D major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is written on a single line. There are two asterisks above the first two notes of the first staff. The piece concludes with a double bar line.

*)Sic. Ed.

With my Dog and my Gun.

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

Sprightly Kitty.

O' Neill's M. S.

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

The green Bushes.

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

Andante.

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

See "The Capa danig!" Petrie.

The green Bushes.

from Mr. Fitzgerald.

Andante.

369. Musical notation for 'The green Bushes' (2nd setting) in 3/4 time, featuring a melody on a treble clef staff and a bass line on a bass clef staff.

2nd Setting.

The green Bushes.

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

Andante.

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

*) Another version has G².

+) Another version has F². Variant of preceding. H. 3279

Oh, girl of the golden tresses

set from P. Mullin, Arran - More 10th Sep. 1857.

Andante.

371. Musical score for 'Oh, girl of the golden tresses'. It consists of four staves of music in a single system. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written on the top staff, with three accompaniment staves below it. The music is in a slow, Andante tempo.

Rossaveel. The old form of the Flowers of Edinburgh.

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

372. Musical score for 'Rossaveel. The old form of the Flowers of Edinburgh.'. It consists of four staves of music in a single system. The key signature has one sharp (F-sharp), and the time signature is common time (C). The melody is written on the top staff, with three accompaniment staves below it. There is a triplet of eighth notes in the second measure of the first staff.

Larry O' Gaff.

373. Musical score for 'Larry O' Gaff.'. It consists of four staves of music in a single system. The key signature has two sharps (F-sharp and C-sharp), and the time signature is 6/8. The melody is written on the top staff, with three accompaniment staves below it. The music is in a lively 6/8 time.

Donnell O'Daly.

From Mary O' Flaherty, Arran - More 11th Sep. '57.

Andante.

374.

Tommy Regan.

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

Andante.

375.

*) Another version has C# here.

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

Andante.

376.

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

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

Andante.

377.

Pretty Mary Bilry.

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

Andante quasi Allegro.

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

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

The good ship Planet.

from Pat Folan. Arranmore 8th Sep. 1857.

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

With her dog and her gun.

A Mayo tune.

Andante.

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

Now I am tired and wish I was at home.

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

The flowing locks of my brown maid.

set in Mayo by Forde.

382. *Andante.*

+) Another version has B^b here.

The little red lark of the Mountain.

An Erris tune from P. Coneely.

383. *Andante.*

The little red lark of the Mountain.

from the County Armagh.

384. *Andante.*

The Phelim Mountains.

385. *Andante.*

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

Hear me you that's looking for a wife.

386. *Moderato.*

Leave that as it is. *Allegretto.*

387. *Allegretto.*

*) Another version has F[♯] here.

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

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

From Rev J. Meaze(sic) Rathmullen.

388.

Chorus.

The merchant's daughter.

From P. MacDowell Esq. From Skull.

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

The bright dawn of day.

From Skull. P. MacDowell Esq.

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

*) Another version has E^b here.

The brave Irish lad.

From Tuam P. MacD.

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

Captain Slattery.

From F. Keane.

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

Leather bags Donnel.

From P. Carew's MSS.

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

The cutting of the hay.

From P. Mac Dowell Esq.

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

The Rambler from Clare.*)
Andante.

From P. Mac Dowell Esq.

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

*) O' Connell! Note by Petrie.

The Mill Stream, a County of Cork reel.

From P. Carew's MSS.

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

Take her out and air her-a Cork Reel -

From P. Carew's MSS.

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

Coadys' dream.

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

The King and the Tinker.

From O' Neill's Collection 1787.

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

*)Another version has Eb in these places.

Miss Goulding - by Carolan.

From John O' Daly's MSS.

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

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

From P.J.O'Reilly Esq.

Allegretto.

401. Musical score for piece 401, 'I shall leave this country...'. It consists of four staves of music in a single system. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written on a treble clef staff. The music features a mix of eighth and sixteenth notes, with some triplet markings. There are two trills (tr) marked above the final notes of the second and fourth staves.

The lovers complaint.

From O'Neill's collection 1787.

402. Musical score for piece 402, 'The lovers complaint.'. It consists of three staves of music in a single system. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The melody is written on a treble clef staff. The music features a mix of eighth and sixteenth notes, with some triplet markings. There is one trill (tr) marked above a note in the third staff.

Clout the Caldron.

From O'Neill's collection 1787.

403. Musical score for piece 403, 'Clout the Caldron.'. It consists of three staves of music in a single system. The key signature is two sharps (F# and C#), and the time signature is 2/4. The melody is written on a treble clef staff. The music features a mix of eighth and sixteenth notes, with some triplet markings.

The first of May.

404. Musical score for piece 404, 'The first of May.'. It consists of four staves of music in a single system. The key signature is two sharps (F# and C#), and the time signature is 2/4. The melody is written on a treble clef staff. The music features a mix of eighth and sixteenth notes, with some triplet markings.

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

The ship that I command.

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

+2 versions have D here and one has E.

Rodney's Glory.

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

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

+Another version has D \sharp here.

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

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

King Cormac and the Lericauun.

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

MacGuire's Kick - a March.

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

Maguire's Kick.

The rebels' march in 1798.

410.

Air, name unknown.

411.

The mountain road.

412.

Chasing the hare down the hill.

413.

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

Bessy of Dromore.

414. Musical score for 'Bessy of Dromore' (414). It consists of four staves of music in G minor (one flat) and 2/4 time. The first staff begins with the number '414.' and a treble clef. The second staff continues the melody. The third staff includes a trill ornament (trill symbol) over a note and is labeled 'Chorus.' The fourth staff concludes the piece with a double bar line.

Bessy of Dromore.

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

A Variant of the preceding.

The four seasons.

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

The Ploughman and the Taylor.

Galway Aug. 28th 1840.

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

Red Regan and the Nun.

418. *Andante.*

Red Regan and the Nun.

419.

Red Regan and the Nun.

420.

A Variat of the preceding.

The Maiden-Ray.

Set in the Cladagh Galway Aug. 28th 1840.

421.

The banks of Claudy.

422. Musical score for 'The banks of Claudy' in G major, common time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a simple, folk-like style. The second staff has a '+' sign above the final note. The third and fourth staves continue the melody and end with a double bar line.

+ Another version has C \sharp here.

The Banks of Claudy.

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

423. Musical score for 'The Banks of Claudy' as set by Forde in G major, common time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is more complex than the previous version. The second staff has a '+' sign above the final note. The third staff has a '3' above the final note, indicating a triplet. The fourth staff continues the melody and ends with a double bar line.

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

Curly Locks.

Andante.

424. Musical score for 'Curly Locks' in G major, common time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked 'Andante'. The melody is written in a simple, folk-like style. The second, third, and fourth staves continue the melody and end with a double bar line.

The battle of the Roe, by Gillan.

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

The battle of the Roe.

426.  

A variant of the preceding.

The battle of the Roe.

427.  

Another variant.

The battle of the Roe, by Gillan.

428.  

Another version.

Gramachree, but I love you well.

429.  

In another version the bar lines begin as follows:

 etc. etc.

Adieu, my lovely Peggy.

430.    

'Twas on a Summer evening.

431. 

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

'Twas on a Summer's evening.

Allegretto.

M^f Joyce, from Joseph Martin.

432. 

Air, name unknown.

433. 

I am a bold defender.

434. 

+) Another version has E[♯] here.

On the green stubble in harvest.

As sung by Margaret Callan.

435.

* Another version has G^b here.

Yesterday morning as I walked alone.

436.

Yesterday evening as I walked alone.

437.

Variation of preceding.

Ancient Irish Air.

Sung as the Plaint in the Parish of Dungiven.

438.

* Two other versions omit this bar.

The winter it is past.

439. 

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

The drums are beating.

440. 

From J. Bridgford.

441. 

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

The drums are beating and colours flying

Variant of preceding.

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

442. 

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



⁺ Set by Forde from the people of Glen Farne. From J. Pigott, Esq.

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

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

Kitty gone a milking.

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

The lover's lament. From Galway.

P. Mac Dowell, Esq.

Andante.

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

Paddy Brown.

446. Musical notation for 'Paddy Brown' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line.

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

Molly Asthoreen.

Rather slow.

447.

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

The northern road to Tralee.

448.

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

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

449.

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

"Your welcome to Waterford?"

450.

The brown thorn, correctly set.

451. 

I once loved a boy.

452. 

Note: This title occurs again, N^o 471, with a different tune. Ed.

Last night I dreamt of my own true love.

Andante

Mr. Joyce, from Peggy Cudmore.

453. 

+Another version has F#

The dewy morning.

Andante:

From Mr. Mac Dowell.

454. 

I am a poor maiden, my fortune proved bad.

Mr. Joyce, from Peggy Cudmore.

455. 

Come all you maids where'er you be.

From Mr. Joyce.

456. *Andante.* 

The moving bog - a Munster Reel.

From MS. Music Book.

457. *Allegro.* 

The Pullet. A Munster Reel.

From MS. Music Book.

458. *Allegro.* 

The Shanavest and Corovoth, a faction tune.

Mr. Joyce from his grandmother, aged 90.

459. *Andante.*

Musical score for 'The Shanavest and Corovoth, a faction tune' in 6/8 time, marked *Andante*. It consists of three staves of music in a single system. The melody is written on a treble clef staff with a key signature of one flat (Bb). The accompaniment is written on two bass clef staves.

I lost my love.

From Frank Keane.

460. *Allegro moderato.*

Musical score for 'I lost my love' in 8/8 time, marked *Allegro moderato*. It consists of two staves of music in a single system. The melody is written on a treble clef staff with a key signature of one flat (Bb). The accompaniment is written on a bass clef staff.

When you go to a battle.

Mr. Joyce, from Joseph Martin.

461. *Allegretto.*

Musical score for 'When you go to a battle' in 6/8 time, marked *Allegretto*. It consists of three staves of music in a single system. The melody is written on a treble clef staff with a key signature of one flat (Bb). The accompaniment is written on two bass clef staves. The word 'CHORUS.' is written above the second staff.

Toss the Feathers. A Clare Reel.

From Frank Keane.

462.

Musical score for 'Toss the Feathers. A Clare Reel' in 2/4 time. It consists of three staves of music in a single system. The melody is written on a treble clef staff with a key signature of one sharp (F#). The accompaniment is written on two bass clef staves. There are asterisks (*) above certain notes in the melody, indicating specific ornaments or accents.

*Another version has a ♯ in these places.

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

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

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

Come all united Irishmen and listen unto me.

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

How deep in love am I.

465.

The strolling mason.

466. *Andante.*

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

Then up comes the captain & boatswain.

From Mr. Joyce.

Andante.

467.

The far away wedding.

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

Allegro.

468.

Oh love it is a killing thing.

From Mr. Joyce.

Andante.

469.

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

470.

I once loved a boy.

set by Mr. Joyce from Peggy Cudmore.

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

O'Neill's riding.

From O'Neill's collection, 1787.

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

The Breeches on.

From O'Daly's Kilrush MS.

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

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

Mary do you fancy me.

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

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

The blackberry blossom.

Reel time.

475. Musical score for 'The blackberry blossom' in B-flat major, 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 2/4 time signature. The melody is written in a single line. The second and third staves continue the melody. The fourth staff features a more complex rhythmic pattern with many beamed eighth notes.

The scolding wife.

476. Musical score for 'The scolding wife' in D major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (D major), and a 2/4 time signature. The melody is written in a single line. The second staff continues the melody with a similar rhythmic pattern.

Humours of last night. Jig.

From O'Neill's collection.

477. Musical score for 'Humours of last night' in D major, 6/8 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (D major), and a 6/8 time signature. The melody is written in a single line. The second and third staves continue the melody. The fourth and fifth staves feature a more complex rhythmic pattern with many beamed eighth notes. The sixth staff concludes the piece with a final flourish.

When the cock crows it is day.

From O'Neill's collection.

478. Musical score for 'When the cock crows it is day'. It consists of three staves of music in 6/8 time, key of B-flat major. The melody is simple and folk-like, with a final cadence.

Clonmell lassies.

From O'Neill's collection.

479. Musical score for 'Clonmell lassies'. It consists of three staves of music in 2/4 time, key of D major. The melody is more rhythmic and features a prominent triplet in the second staff.

Air, name unknown.

480. Musical score for 'Air, name unknown'. It consists of three staves of music in 3/4 time, key of B-flat major. The melody is a simple, flowing line with a final cadence.

Note: A variant of No 255.

Katty Nowlan.

From P. Coneely.

481. Musical score for 'Katty Nowlan'. It consists of three staves of music in 3/4 time, key of B-flat major. The melody is more complex, featuring a triplet in the first staff and a trill in the third staff.

Catty Nowlan.

482.

The strawberry blossom.

483.

The strawberry blossom. A Reel.

from P. Carew's M S.

484.

Air, name unknown.

M^f Joyce from his brother M^f M. J.

485.

Chorus.

Note: A slight variant of N^o 224.

The son of O'Reilly.

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

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

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

⁺ an Irish March.

I am asleep and don't wake me.

488. Musical notation for 'I am asleep and don't wake me' in 3/4 time, key of B-flat major. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is written in a single line. The second and third staves continue the melody with various ornaments and phrasing. The fourth staff concludes the piece. Dynamics include *p* and *cresc.*

Roscommon Air.

489. Musical notation for 'Roscommon Air' in 9/4 time, key of D major. It consists of two staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is written in a single line. The second staff continues the melody with various ornaments and phrasing.

The monks of the screw.

From W^m H. Curran, Esq.

490.

Once I was at a Nobleman's wedding.

as sung by Margaret Callan.

491.

Once I was at a Nobleman's wedding.

From Mr. Fitzgerald.

492. *Andante.*

Once I was invited to a nobleman's wedding.

From Mr. Joyce.

493.

A variant of N^o 491.

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

From D^r Kelly.

494. 

Once I was invited to a noble wedding.

495. 

Air, name unknown.

From M^r J. S. Close.

496. 

I wish the French would take them.

497. 

The Maid of Timahoe.

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

C f. "As I roved out one morning" N^o 657. Ed.

O' Flinn. by Carolan.

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

Note: See N^{os} 871 to 876. Ed.

Pretty Sally.

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

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

This fine old melody appears in the Dancing Master 4th Edition as "Grey goose Fair," thus: -

504. 

I have travelled France & Germany.

505. 

Allan'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.

509. 

Rise up young William Reilly.

510. 

Rise up my lovely Molly.

From Mr. Fitzgerald.

511. 

Kitty O' Hea.

Donegal tune
From Mr. Allingham.

512. 

Kitty Magee.

513. 

Kitty's wishes.

from M^r MacDowell Dec. 1859.

514. *Allegro moderato.* 

The heart of my Kitty soon turns to me.

515. 

Oh my love she was born in the North country wide.

516. 

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

Our sails were unfurled.

517. 

Dear Rose.

518. 

Along the Mourne shore.

519. 

Hold your tongue.

520. *With Spirit.* 

+ Another version has C# here. Ed.

My song I will finish, her name's Miss Jane Innis.

521. 

Tatter the road.

522. 

Tear the callies.

523. 

Molly my jewel.

524. 

- Melly my jewel.

525. 

Note. A variant of the preceding. Ed.

I am a rover.

526. 

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. 

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

An old man he courted me.

Andante.

from M^r Joyce.

528. 

The young wife and her old husband - Dialogue. C^o of Monaghan Air. Byrne Hooper. April 6. 42.

529. *Allegro.*

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.

530.

Ne'er wed an old man.

C^o Limerick. Mr. Joyce.

531. *Andante.*

How do you like her for your wife.

From Mr. Joyce.

532.

Note. of "Cousin Frog" No 647. Ed.

On a long long summer's day .

From Mrs Close.

533. 

My store is short and my journey is long.

534. 

"Oh were I king of Ireland".

From Mrs. Close.

535. 

My love she is far sweet - er than an - y flow'r that blows, the lil - ly or car -
na - ti - on, the pink or blistering rose. Her love - ly form and fea - - tures with
such a graceful mien, oh love it is a kill - ing thing, Did you ev - er feel the pain?

But, be it so, or be it not,
Or be it but a chance,
The very first time I saw my love,
She struck me in a trance.

Her ruby lips and sparkling eyes
They so bewitched me,
Oh were I king of Ireland
Queen of it she should be.

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

From the county of Cavan.

536. 

The good boy.

From P. Carew's M S S.

537. *Andante.*

Musical score for 'The good boy' in G major, 3/4 time, marked *Andante*. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a triplet of eighth notes in the first measure. The melody is simple and melodic, ending with a double bar line.

The fair girl.

538.

Musical score for 'The fair girl' in G major, 3/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is more active than the previous piece, featuring many eighth and sixteenth notes. The second staff includes the marking *dim.* (diminuendo). The third staff includes the marking *p* (piano). The piece ends with a double bar line.

The Blessington maid.

From Mr. Pigot's M S.

539. *Andante.*

Musical score for 'The Blessington maid' in G minor, 3/4 time, marked *Andante*. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. It features a triplet of eighth notes in the first measure. The melody is simple and melodic, ending with a double bar line.

The girl I love.

From P. Carew's M S S.

540. Musical notation for 'The girl I love.' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line.

Note. Petrie marks this "bad set." See N^o 949 and compare with N^o 959 Ed.

The wearied lad.

Set by Lord Rosmore from P. Coneely 1843.

541. *Allegro.* Musical notation for 'The wearied lad.' in G major, 12/8 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The tempo is marked 'Allegro.' The melody is written in a single line.

"I love a woman" or "The dwarf of the glens"

from Mr. Pigot's M S.

542. *Andante.* Musical notation for 'I love a woman' or 'The dwarf of the glens' in G minor, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The tempo is marked 'Andante.' The melody is written in a single line.

The rushy glen.

From M^r Pigot's MS.

543. Musical notation for 'The rushy glen' in G minor, common time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody is written in a single line. The second staff continues the melody with a repeat sign at the beginning. The third staff concludes the piece with a double bar line.

The fairy troop.

From M^r Pigot's MS.

544. *Andante.* Musical notation for 'The fairy troop' in G minor, common time, marked 'Andante'. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The melody is written in a single line. The second staff continues the melody. The third staff features a triplet of eighth notes and a trill (tr) on a note. The fourth staff concludes the piece with a double bar line.

The old Astrologer.

From M^r Patrick Joyce.

545. Musical notation for 'The old Astrologer' in G major, common time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a single line. The second staff continues the melody and concludes with a double bar line.

The Gobby O.

546. Musical notation for 'The Gobby O' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody. The third staff concludes the piece with a double bar line.

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.

From P. Carew's MSS.

547. Musical notation for 'The Enniskilling Dragoon'. It consists of two staves of music in 2/4 time, with a key signature of one flat (B-flat). The melody is written in a treble clef and features a mix of eighth and sixteenth notes, with some triplet-like patterns.

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

The rocky road.

548. Musical notation for 'The rocky road'. It consists of four staves of music in 9/8 time, with a key signature of one flat (B-flat). The melody is written in a treble clef and features a mix of eighth and sixteenth notes, with some triplet-like patterns. The notation includes a question mark and 'Ed.' at the end of the fourth staff.

The high road to Kilkenny.

From Mrs Close.

549. Musical notation for 'The high road to Kilkenny'. It consists of two staves of music in 9/8 time, with a key signature of one sharp (F#). The melody is written in a treble clef and features a mix of eighth and sixteenth notes, with some triplet-like patterns.

The song of Una. Very ancient.

550. Musical notation for 'The song of Una'. It consists of four staves of music in 6/8 time, with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in a treble clef and features a mix of eighth and sixteenth notes, with some triplet-like patterns. The notation includes a trill symbol (tr) above the first staff and the second staff.

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.

555. *Andantino*

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

The Praises of Downhill.

556.

The downhill of Life.

From M^r Pigot's M S.

557. *Allegretto.*

The Belfast Mountain.

From M^r P Mac Dowell R. A. March 59

558. *Andante.*

The Mountain high - a tune of Bonds glen.

Parish of Camber.

559. Musical notation for 'The Mountain high' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line. The second and third staves provide a harmonic accompaniment, with the second staff starting on a lower pitch than the first.

The top of Sweet Dunmul.

560. Musical notation for 'The top of Sweet Dunmul' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line. The second and third staves provide a harmonic accompaniment, with the second staff starting on a lower pitch than the first.

The borders of sweet Coole Hill.

A. Cavan air.

561. Musical notation for 'The borders of sweet Coole Hill' in E-flat major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody is written in a single line. The second and third staves provide a harmonic accompaniment, with the second staff starting on a lower pitch than the first.

The Hill without grass.

From Teige Mac Mahon.

562. Musical notation for 'The Hill without grass' in E-flat major, 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The melody is written in a single line. The second, third, and fourth staves provide a harmonic accompaniment, with the second staff starting on a lower pitch than the first.

The ship of Patrick Lynch.

568. 

The seas are deep.

569. 

The dangers of the sea.

570. 

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

571. 

The praises of Rathfriland.

572. 

The groves of Blackpool, or the Cove of Cork.

573. Musical notation for 'The groves of Blackpool, or the Cove of Cork'. It consists of two staves of music in 9/8 time, featuring a treble clef and a key signature of one flat (B-flat). The melody is written on the upper staff, and the accompaniment is on the lower staff.

The Black joke, as in an old Kerry MS.

From Father Walsh.

574. Musical notation for 'The Black joke, as in an old Kerry MS.'. It consists of three staves of music in 6/8 time, featuring a treble clef and a key signature of two sharps (D major). The melody is written on the upper staff, and the accompaniment is on the lower two staves.

The white Rock.

575. Musical notation for 'The white Rock.'. It consists of three staves of music in 6/8 time, featuring a treble clef and a key signature of two sharps (D major). The melody is written on the upper staff, and the accompaniment is on the lower two staves. A triplet of eighth notes is marked with a '3' above it.

The green Flag.

576. Musical notation for 'The green Flag.'. It consists of five staves of music in common time (C), featuring a treble clef and a key signature of two sharps (D major). The melody is written on the upper staff, and the accompaniment is on the lower four staves.

The yellow Horse.

From an old MS

577. Musical notation for 'The yellow Horse' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns and rests.

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

The yellow bustard, a county of Leitrim air.

578. Musical notation for 'The yellow bustard' in G major, 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns and rests. The fourth staff features a triplet of eighth notes.

The Black Phantom.

From the Revd Father Walsh.

579. Musical notation for 'The Black Phantom' in B-flat major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns and rests. The third staff features a triplet of eighth notes.

The song of the Ghost.

580. Musical notation for 'The song of the Ghost' in G major, 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The second staff continues the melody with various rhythmic patterns and rests.

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

The soft Deal Board.

From Father Walsh.

581. Musical score for 'The soft Deal Board' in G minor, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody features several triplet markings. The second and third staves continue the melody with similar triplet markings and end with a double bar line.

The soft deal bed.

A Munster air.

582. Musical score for 'The soft deal bed' in G major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is simple and consists of eighth and quarter notes. The second and third staves continue the melody and end with a double bar line. A *pp* (pianissimo) marking is present at the end of the third staff.

The little Cuckoo of ArdPatrick.

From Father Walsh.

583. Musical score for 'The little Cuckoo of ArdPatrick' in G major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The tempo is marked *Allegro*. The melody is lively and features several triplet markings. The second and third staves continue the melody and end with a double bar line.

The flannel jacket.

From P. Carew's MSS.

584. Musical score for 'The flannel jacket' in G major, common time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is simple and consists of eighth and quarter notes. The second, third, and fourth staves continue the melody and end with a double bar line.

The Pullet and the Cock.

From Frank Keane.

585. Musical notation for 'The Pullet and the Cock' in G major, common time. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a repeat sign. The piece concludes with the word 'Fine.' written below the first staff and 'D.C.' (Da Capo) written below the third staff.

The Irish boy.

From my Father.

586. Musical notation for 'The Irish boy' in A major, 2/4 time. It consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written across the three staves.

Note. A slight variant of N^o 989, See "The Breeches on" N^o 473. Ed.

The Irish Boree.

From "The Dancing Master" 17th Edition London 1721.

587. Musical notation for 'The Irish Boree' in G major, common time. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written across the three staves.

The Irish trot.

From the 17th edition of the Dancing Master London 1721.

588. Musical notation for 'The Irish trot' in G major, common time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written across the two staves.

The Juice of the Barley.

F. T. Mac Mahon.

589. Musical notation for 'The Juice of the Barley' in G major, common time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written across the two staves.

The sprightly Widow.

From Mr. Pigot's MS.

590. Musical score for 'The sprightly Widow' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is lively and features many eighth and sixteenth notes. The second and third staves continue the melody, with the third staff ending in a double bar line.

The peevish child.

by Jerome Dingenan.

591. Musical score for 'The peevish child' in B-flat major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody is characterized by triplet markings (indicated by a '3' over the notes) and a somewhat slower, more deliberate pace than the previous piece. The second and third staves continue the melody, with the third staff ending in a double bar line.

The Gossip.

Mrs. Close.

592. Musical score for 'The Gossip' in B-flat major, 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody is a simple, rhythmic tune with a mix of eighth and quarter notes. The second staff continues the melody and ends with a double bar line.

The Parish girl.

set about 1800 by Dan^l Mc Hourigan.

593. Musical score for 'The Parish girl' in G major, 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is a lively, rhythmic tune with many eighth and sixteenth notes. The second and third staves continue the melody, with a trill (tr) marking above a note in the third staff. The fourth staff continues the melody and ends with a double bar line.

The funny Taylor.

From M^r Joyce.

594. Musical notation for 'The funny Taylor' in G major, 9/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The melody is characterized by eighth and sixteenth notes, with some triplet-like rhythms. The second staff continues the melody with similar rhythmic patterns.

The Bailiff's one daughter.

595. Musical notation for 'The Bailiff's one daughter' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is primarily composed of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

The Dairy girl.

From T. Davis.

596. Musical notation for 'The Dairy girl' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is primarily composed of eighth and sixteenth notes. The second and third staves continue the melody with similar rhythmic patterns.

The Dairy - Maid's wish.

Allegro

597. Musical notation for 'The Dairy - Maid's wish' in G major, 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is primarily composed of eighth and sixteenth notes. The second and third staves continue the melody, with the second staff featuring first and second endings. The fourth staff concludes the piece with a double bar line and repeat dots.

The Coolin, as sung in Clare.

From Taig Mac Mahon.

598. Musical notation for 'The Coolin, as sung in Clare' in G major, 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is primarily composed of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

The old Coolin.

Moderato.

599. Musical score for 'The old Coolin' in G major, 3/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is in a moderate tempo. The score includes various rhythmic values such as eighth and sixteenth notes, and rests. There are trills (tr) and a piano (p) dynamic marking. The piece concludes with a double bar line.

The Squire.

Chorus.

600. Musical score for 'The Squire' in B-flat major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The music is in a moderate tempo. The score includes various rhythmic values such as eighth and sixteenth notes, and rests. There is a plus sign (+) above the first measure of the first staff. The piece concludes with a double bar line.

+ The MS. has neither clef nor signature. Ed.

The handsome sportsman.

601. Musical score for 'The handsome sportsman' in B-flat major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music is in a moderate tempo. The score includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

The sons of Fingal.

602. Musical score for 'The sons of Fingal' in B-flat major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The music is in a moderate tempo. The score includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

The Plough Boy.

County of Leitrim from Lord Dunraven Jan. 1860.

603. *Moderato*

Musical score for 'The Plough Boy' in G major, 3/4 time, Moderato. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody features a triplet of eighth notes in the first measure. The second and third staves continue the melody with further triplet markings and conclude with a double bar line.

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

604. *Allegretto.*

Musical score for 'The Hurling boys' in G major, 6/8 time, Allegretto. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes. The score concludes with a double bar line.

The croppy boy.

From M^r Joyce.

605.

Musical score for 'The croppy boy' in G minor, 3/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody is composed of eighth and quarter notes. The score concludes with a double bar line.

The croppy boy, different air.

606.

Musical score for 'The croppy boy, different air' in G minor, 3/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody is composed of eighth and quarter notes. A second ending bracket labeled '(b)' is placed over the final two measures of the first staff. The score concludes with a double bar line.

The wee bag of Praties.

607.

Musical score for 'The wee bag of Praties' in G major, 2/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is composed of eighth and sixteenth notes. The score concludes with a double bar line.

The blooming lily.

608. Musical score for 'The blooming lily' in G major, common time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is simple and consists of eighth and quarter notes. The second and third staves provide accompaniment with similar rhythmic patterns.

The garden of daisies.

609. Musical score for 'The garden of daisies' in G major, 2/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is more complex, featuring sixteenth and thirty-second notes. The subsequent staves provide accompaniment with similar rhythmic patterns.

cf. N^o 20 Ed.

The garden of Daisies, a Kerry tune.

610. Musical score for 'The garden of Daisies, a Kerry tune' in G major, common time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is simple and consists of eighth and quarter notes. The subsequent staves provide accompaniment with similar rhythmic patterns.

The Bird alone.

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

611. *Andante.*

The Bird alone.

612.

The Dove.

613.

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

The Dove.

614. *Andante.*

The Humours of Caledon.

615. Musical notation for 'The Humours of Caledon'. It consists of two staves of music in G major (one sharp) and 9/8 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece ends with a double bar line.

The Humours of Maam.

616. *Allegro.* Musical notation for 'The Humours of Maam'. It consists of three staves of music in G major (one sharp) and 12/8 time. The tempo is marked 'Allegro'. The melody is on the upper staff, with a triplet of eighth notes in the second measure. The accompaniment is on the lower two staves. The piece ends with a double bar line.

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

The Humours of Jerpoint.

617. Musical notation for 'The Humours of Jerpoint'. It consists of two staves of music in G major (one sharp) and 9/8 time. The melody is on the upper staff, and the accompaniment is on the lower staff. The piece ends with a double bar line.

The Eilan.

From Iverk. The Rev^d Mr. Graves.

618. Musical notation for 'The Eilan'. It consists of two staves of music in C major (no sharps or flats) and common time (C). The melody is on the upper staff, and the accompaniment is on the lower staff. The piece ends with a double bar line.

The Sigh.

619. Musical notation for 'The Sigh'. It consists of three staves of music in D minor (two flats) and 2/4 time. The melody is on the upper staff, and the accompaniment is on the lower two staves. The piece ends with a double bar line.

The old woman lamenting her purse.

620. 

The white breasted boy.

M^{rs} Close.

621. 

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

I'll make my love a breast of glass.

From Bet Skilling.

622. 

The pearl of the white breast.

623. 

Called also "The Snowy-breasted Pearl!" Ed.

H. 3279

The pearl of the fair pole of hair.

624.

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

From Mrs. Clos

625.

Jacobite Air - from Kerry.

From Father Walsh.

626. *Andante.*

Jacobite Air.

From Father Walsh.

627.

Oh, Love, 'tis a cold frosty night, and I am covered with snow.

From R. Fitzgerald.

628. 

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

From Forde.

629. 

Note A slight variant of N^o 443. Ed.

Johnny Doyle.

From Mr. Joyce.

630. 

There's one thing be - tween I think it a - miss
He goes to meeting and I go to Mass I'll go to Mass a - long with +
and think it no toil For I'd range the world over with my own Johnny Doyle.

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

Poor Catholic brother.

Very Slow.

631. 

Oh shrieve me, father.

Andantino.

632. 

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. 

N.B. A similar tune (in the minor) appears under the title "Molly Asthoreen" N^o 447 Ed.

O Mary Asthore.

Allegretto.

636. 

When first I came to the county Cavan.

From Joseph Hughes.

637. *Andante.*

When first I came to the county Cavan.

638. *Andante.*

A variant of the preceding. Ed.

When first into this town I came.

From Mr. Joyce.

639.

Irish version of "My ain kind Dearie."

"Have you seen or have you heard?"

Vide Holden's vol.

640.

From old M S. of Father Walsh.

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

641. 

As sung by Mr. Joyce's father.

Reynardine.

From Father Walsh's M S.

642. 

Reynardine.

From a ballad singer at Rathmines. Nov. 1852

643. 

A variant of the preceding. Ed.

Reynard on the mountain high.

Co. Tyrone, from Lord Dunraven. Jan. 1860

644. *Lento.* 

A variant of N^o 642. Ed.

The fox went out of a moonlight night. Set in the Cladagh.

645. 

The fox went out of a moonlight night.

646. 

A variant of the preceding. Ed.

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

647. 

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

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

From Father Walsh's M S.

648. 

The Gorey Caravan.

From Mary Hackett. P. Joyce.

649. Musical notation for 'The Gorey Caravan' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line.

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. Musical notation for 'Search all the world over' in B-flat major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat, E-flat), and a 3/4 time signature. The melody is written in a single line. The piece concludes with the markings *lento* and *pp*.

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

From the Bennad glens.

651. Musical notation for 'Come sit down beside me' in B-flat major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat, E-flat), and a 3/4 time signature. The melody is written in a single line.

Lough Erne's shore.

From Miss Ross.

652. Musical notation for 'Lough Erne's shore' in B-flat major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat, E-flat), and a 3/4 time signature. The melody is written in a single line. The piece includes a trill (tr) and a triplet (3) in the first staff, and another triplet (3) in the third staff.

Second of the above air.

From Miss Ross.

653. 

When you are sick, 'tis tea you want.

654. 

Who told you these false stories.

From M^r R. Fitzgerald.

655. 

Consider well all you pretty fair maids.

From M^r R. Fitzgerald.

656. 

As I roved out one morning.

Andante.

From M^r Joyce b.b.p.35

657.

A variant of N^o. 498.

Note. Petrie adds title in pencil "The maid of Timahoe." Ed.

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

Spiritoso.

From M^r R. A. Fitzgerald.

658.

As I walked out one evening (county of Wexford)

Andante.

From M^r R. A. Fitzgerald.

659.

One evening of late as I roved out in state.

Andante.

From M^r Joyce p. 14

660.

* Another version has E \sharp here. Ed.

As I walked over the county Cavan.

From J^s Mac Closkey, Dungiven.

661. *Andante.*

One evening fairas I roved out.

From M^r Joyce.

662.

As I was walking one morning in May.

From P. Coneely.

663. *Andante.*

As I strayed out on a foggy morning in harvest.

664.

As I walked out yesterday evening.

665. 

As I went a walking one morning in Spring.

P. W. Joyce, Esq.

666. 

As through the woods I chanced to roam.

From Mr. Joyce p.20.

667. 

The rambling boy.

Badly set in Bunting v.3.

668. 

Carolán's draught.

From Father Walsh. M S.

669. 

Carolán's Cottage.

From P. Carew's M S S.

670. *Andante.* 

Separation of soul and body.

Attributed to Carolán

671. 

The reading made easy.

from Father Walsh's M.S.

672. 

"I courted lovely Sally."

from Father Walsh's M.S.

673. 

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

674. 

Never despise an old friend.

from Miss Ross.

675. 

In comes great Buonaparte with forty thousand men.

from Mr. Joyce.

676. *Allegretto.*

+ Another version has G[#] here Ed.

Glencoe.

from R. Fitzgerald.

677.

"It was an old Beggarman!"- as sung in Donegal

from Mr. Allingham.

678.

It was an old Beggarman weary and wet
 And down by the fi-re 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 countrie
 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 dribbles 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 Duke of Aberdeen (see "The Beggarman" in Bunting.)

from P. Carew's M SS.

679.

The blind beggar of the glen.

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

680. Musical score for 'The blind beggar of the glen' in common time (C). It consists of three staves. The first staff is the melody, starting with a treble clef and a common time signature. The second and third staves are accompaniment, starting with a bass clef. The piece ends with a double bar line and repeat dots.

Remember the poor.

681. Musical score for 'Remember the poor' in common time (C). It consists of three staves. The first staff is the melody, starting with a treble clef and a common time signature. The second and third staves are accompaniment, starting with a bass clef. The piece ends with a double bar line and repeat dots.

Remember the pease straw.

As sung by the Dublin Ballad
singers, 1810.

682. Musical score for 'Remember the pease straw' in 2/4 time. It consists of three staves. The first staff is the melody, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The second and third staves are accompaniment, starting with a bass clef. The piece ends with a double bar line and repeat dots.

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

683. Musical score for 'David Foy' in 2/4 time. It consists of three staves. The first staff is the melody, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The second and third staves are accompaniment, starting with a bass clef. The piece ends with a double bar line and repeat dots.

Note. A variant of the preceding. Ed.

Heigh holmy Nancy oh-as sung by James Moylan, gardener.

From T. B.



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 Pensylvania Lovely Nancy you'll be.



The Deserter. As sung in the county of Carlow.

From Mr. Watson.

691. 

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.

692. 

Another version has no \flat 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."

693. 

The dawning of the day.

From Kate Keane. Dec. 1854.

694. 

Note. A variant of the preceding. Ed.

Ballymoe.

From J. E. Pigot, Esq.

695. 

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

A Waterford boat song.

From Mr. O'Kelly.

696. 

I have no desire for mirth.

697. 

They say my love is dead.

From Scullun a Fiddler, Bellaghy

698. 

Igriev for my lover in secret.

699. 

+ B \sharp ? But probably should be B \flat and C \sharp . Ed.

My lover is fled, my heart is sore.

From P. J. O' Reilly, Esq.

700. 

My love will ne'er forsake me.

From P. J. O' Reilly, Esq.
Westport.

701. 

Must I be bound and my Love be free.

R. Fitzgerald.

702. 

My love is in the house.

A Cork Reel. From Carew's MSS

703. 

My love she won't come near me.

From M^r. R.A. Fitzgerald.

Andante.

704. 

Note. Petrie has in pencil taken out the E \flat of the signature, and added E \flat in bars 2 and 14. Ed.

The Maid I loved dearly has left me behind.

From P. Mac Dowell.

Andante.

705. 

I will visit my love on the mountain.

706. 

Along with my love I'll go.

From M^r. Joyce.

Andante.

707. 

Along with my love I'll go.
Andante.

From P. Joyce, Esq

708. 

Another version of the preceding. Ed.

The Maid of Castle Creagh.

709. 

+Db? Ed.

My Baby on my arm.

710. 

The Greeks' victory.
Andante.

From P. Carew's MSS.

711. 

Luggelaw.

From P. Carew's M S.

712.  Musical score for Luggelaw, measures 1-4. The score is written in treble clef, key of B-flat major (two flats), and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is a continuous eighth-note pattern.

Catha Rony.

A county of Louth air
from James Tighe.

713.  Musical score for Catha Rony, measures 1-4. The score is written in treble clef, key of B-flat major (two flats), and 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The melody is a continuous eighth-note pattern. The second staff includes a *dim.* marking. The third staff includes a *mf* marking.

Down by Newcastle shore.

714.  Musical score for Down by Newcastle shore, measures 1-2. The score is written in treble clef, key of B-flat major (two flats), and common time (C). It consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The melody is a continuous eighth-note pattern.

Lady Shearbrook.

715.  Musical score for Lady Shearbrook, measures 1-4. The score is written in treble clef, key of B-flat major (two flats), and 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is a continuous eighth-note pattern.

Madame Cole.

One of Carolan's finest airs.

716.

Isbel Falsey - or False Isabel, a Manx air.

717.

Cathleen.

Andante.

718.

Eveleen.

Andante.

719.

Fond Chloe, (A queer name for an Irish air.)

from Mr. R. A. Fitzgerald.

Andante.

720. Musical notation for 'Fond Chloe' in 3/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is written in a simple, flowing style characteristic of an Andante tempo.

Sweet lovely Joan.

from Mr. F. J. Southwell.

Andantino.

721. Musical notation for 'Sweet lovely Joan' in common time, key of B-flat major. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The melody is written in a simple, flowing style characteristic of an Andantino tempo.

Molly fair, that western dame.

722. Musical notation for 'Molly fair, that western dame' in 2/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is written in a simple, flowing style characteristic of an Andantino tempo.

Molly Butler.

A County of Clare tune.

723. Musical notation for 'Molly Butler' in 3/4 time, key of B-flat major. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is written in a simple, flowing style characteristic of an Andantino tempo.

Molly Bān so fair.

from P. Mac Dowell Esq.

Andante.

724.  Musical notation for Molly Bān so fair, measures 1-3. The piece is in 6/8 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The first measure contains a triplet of eighth notes. The melody is written on a single staff.

Bridget of the mildest smile.

725.  Musical notation for Bridget of the mildest smile, measures 1-3. The piece is in 3/4 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The melody is written on a single staff.

Lovely Anne.

from P. Coneely.

726.  Musical notation for Lovely Anne, measures 1-3. The piece is in 3/4 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The melody is written on a single staff.

Sally Whelan - a Joyce country tune.

727.  Musical notation for Sally Whelan, measures 1-3. The piece is in 3/4 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The melody is written on a single staff. A triplet of eighth notes is marked with a '3' above it in the first measure.

Note. This tune appears again under the title "Sally Phelan"

The small notes indicate the differences between the two versions. Ed

Scornful Sally.

From M^r Mac Dowell.

728. Musical score for 'Scornful Sally' in 2/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is characterized by eighth and sixteenth notes, with some triplet-like rhythms. The second and third staves provide accompaniment with similar rhythmic patterns.

Irish setting of "Black eyed Susan"

729. Musical score for 'Irish setting of "Black eyed Susan"' in 3/4 time, key of D major. It consists of three staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is in a 3/4 time signature. The second and third staves provide accompaniment. Dynamic markings include *cresc.*, *f*, and *p*.

Sir Ulick Burk, by Carolan.

From Neal's collection.

730. Musical score for 'Sir Ulick Burk, by Carolan' in 6/8 time, key of B-flat major. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is in a 6/8 time signature. The second and third staves provide accompaniment. The fourth and fifth staves continue the accompaniment with a repeat sign at the end.

Father Jack Walsh.

731. Musical score for 'Father Jack Walsh' in 6/8 time, key of B-flat major. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is in a 6/8 time signature. The second and third staves provide accompaniment.

Stewart of Kilpatrick and the daughter of the king of Ine.



Doctor O' Halloran.

From Mrs. Close.



Bold Captain Friney.

In marching time.

From M^r. Pigot's M S.



Richard O' Bran from the plains of Kildare.



John Dwyre of the Glyn - From an old Kerry M S.



Roddy M^c Curley that was hanged at Tuome Bridge.

737. 

A Kerry tune
from Frank Keane.

John Doe. *Allegretto.*
738. 

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

Bryan Mac Cowall.

Andante.
739. 

Rory O'Moore.

From Miss Ross.

Allegro.
740. 

Derry Brien.

741. 

Note. Petrie's Index adds 'Same as Savourneen Dheelish, Ed.

John the son Darby. Gaily.

From P. Coneely, 1843. Rosmore.

742. 

Johnny Cox or Johnny of Cockalie.

From E. Clements Esq.

Andante con spirito.

743. 

Archy Boylan.

744. 

Willy Taylor.

745. 

Willy Leonard.

Set from J. Martin. M^c Joyce.

746. *Andante.*

Musical score for piece 746, 'Willy Leonard'. It consists of three staves of music in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The melody is written in treble clef and features a mix of eighth and quarter notes, with some triplet-like groupings.

Johnny Hall.

Co Tyrone, from Lord Dunraven (M^c Stephen de Vere.)

747. *Con Spirito.*

Musical score for piece 747, 'Johnny Hall'. It consists of three staves of music in a common time (C) signature with a key signature of one sharp (F#). The tempo is marked 'Con Spirito'. The melody is written in treble clef and features a mix of eighth and quarter notes, with some triplet-like groupings.

Martin Dough.

748.

Musical score for piece 748, 'Martin Dough'. It consists of two staves of music in a 3/8 time signature with a key signature of two sharps (F# and C#). The melody is written in treble clef and features a mix of eighth and quarter notes, with some triplet-like groupings.

Cahan O' Hara.

749. *Andante.*

Musical score for piece 749, 'Cahan O' Hara'. It consists of four staves of music in a 3/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Andante'. The melody is written in treble clef and features a mix of eighth and quarter notes, with several triplet markings (indicated by a '3' above the notes).

Michael Molloy.

750. 

Mary I die your slave.

751. *Moderato.* 

Oh where are you going Lord Lovel, said she.

752. 

He's gone he's gone*

753. 

*The title in Petrie's Index is 'He's gone, he's gone, young Johnny's gone, will I never see him more?'

Note. In the M S, an extra ♭ is added in pencil to the signature. Ed.

The maid of Cooley Shore.

754. Musical notation for 'The maid of Cooley Shore' in 3/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns and a fermata at the end of the third staff.

It was in Dublin city.

755. Musical notation for 'It was in Dublin city' in 6/8 time, key of B-flat major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns and a fermata at the end of the third staff.

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

Claudy dwelling.

756. Musical notation for 'Claudy dwelling' in common time, key of D major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns and a fermata at the end of the third staff.

Adieu ye young men of Claudy green.

Set in the C^o of Derry, 1834.

757. Musical notation for 'Adieu ye young men of Claudy green' in 3/4 time, key of D major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns and a fermata at the end of the third staff.

Sweet heart you know my mind: or "I have a little trade" A Connaught tune.

758. 

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


759. *Andante.* 

*Note. Another version has D \sharp here. Ed.

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

760. *Andante.* 

A variant of the preceding. Ed.

Note.* Another variant has this group of notes thus. 

My parents gave me good advice.

From P. Mac Dowell Esq.

761. *Moderato.* 

Oh what shall I do, my love is going to be wed.

From Mr. Pigot's M S.

762. *Andante.*

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

J. Mac Closkey.

763. *Allegretto.*

The Advice.

764. *Allegretto.*

Early, early, all in the spring.

765.

The lass of Sliabh Bān.

766.

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.

771. 

The soldier's song, "Hark I hear etc."

From the Revd. J. Meaze. Tyrone & Kilkenny.

772. 

Berry Dhoan "The brown oxen" - a Manx Air.

773. 

Petrie's Note. This air is set in $\frac{2}{4}$ time by Major Wallis.

Where are you going my pretty maid?

County of Cork. From P. Mac Dowell, Esq.

774. *Moderato.* 

Banish misfortune.

From P. Mac Dowell Esq.

Allegretto.

775.

Come tell me in plain.

From Mr. R. A. Fitzgerald.

Andante.

776.

For my breakfast you must get a bird without a bone.

(Wexford) From Mr. R. A. F.

Andante.

777.

For my breakfast etc. (second setting)

From Mr. Fitzgerald.

Andante.

778.

The bonny light Horseman. (county Wexford)

From Mr. Fitzgerald.

Andante.

779. Musical score for 'The bonny light Horseman' in 3/4 time, key of B-flat major. It consists of four staves of music. The first staff begins with the number 779. The music is in a simple, folk-like style with a steady rhythm. The final two notes of the piece are marked with an asterisk (*).

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

In the county of Wexford not far from Tughmon.

From Mr. R. A. Fitzgerald.

Andante spirituosu e marcato.

780. Musical score for 'In the county of Wexford' in 2/4 time, key of D major. It consists of three staves of music. The first staff begins with the number 780. The music is more rhythmic and lively than the previous piece. There are dynamic markings such as 'p' (piano) and 'f' (forte), and some notes are marked with a question mark in parentheses (?). The piece ends with a double bar line.

For I'd rather go (county of Wexford)

From Mr. Fitzgerald.

Andante.

781. Musical score for 'For I'd rather go' in 3/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with the number 781. The music is in a simple, folk-like style with a steady rhythm. The piece ends with a double bar line.

'Tis I your lover. (county of Wexford)

From Mr. Fitzgerald.

Andante.

782. Musical score for ''Tis I your lover' in 3/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with the number 782. The music is in a simple, folk-like style with a steady rhythm. The piece ends with a double bar line.

Ninety-eight Wexford Ballad.
Andante.

From Robert Fitzgerald, Esq Enniscorthy.

783. 

98 Ballad-Co of Wexford.

From R. Fitzgerald.

784. 

A second setting of the above air.

785. 

Lady Gordon's Minuet.

Set by Forde in the C^o of Mayo.

786. 

Farewell now Miss Gordon.

C^o of Wexford, from Mr. Fitzgerald.

787. *Andante.*

Musical score for 'Farewell now Miss Gordon' in 3/4 time, marked Andante. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody features a triplet of eighth notes in the first measure. The second and third staves continue the melody and accompaniment, with the third staff also featuring a triplet of eighth notes.

Over the mountain.

788. *Andante.*

Musical score for 'Over the mountain' in 3/4 time, marked Andante. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is characterized by a steady eighth-note rhythm. The second staff provides a simple accompaniment.

Dobbin's flow'ry vale.

From M^r Joyce b. b. p. 36.

789. *Andante.*

Musical score for 'Dobbin's flow'ry vale' in 3/4 time, marked Andante. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody includes a triplet of eighth notes and a measure with a '(b)' marking. The second and third staves continue the melody and accompaniment, with the third staff featuring a '(b)' marking and a '(?)' marking.

Poor old Granua Weal.

From J. M^c Closkey, Dungiven.

790. *Andante.*

Musical score for 'Poor old Granua Weal' in 3/4 time, marked Andante. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of three flats (E-flat, A-flat, D-flat), and a 3/4 time signature. The melody is a simple, steady eighth-note line. The second, third, and fourth staves provide a simple accompaniment.

How will I get to the Bedchamber.

Forde.

791. 

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

M^f Joyce.

792. 

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

From M^f Pigo's M.S.

793. *Andante.* 

Air to an old English Ballad. Learnt in Mayo.

From D^f Kelly.

794. *Andante.* 

Tune of the old English Ballad "Lord Robert and fair Ellen" as sung in Mayo. From Dr. Kelly.

795. 

Jackson's Maid.

796. *Allegro.* 

Jackson's Maid.

797. *Allegro.* 

A variant of the preceding. Ed.

Over the water.

by Jackson.

798. 

I'm a poor stranger that's far from my home.

The Dublin ballad singers.

799. *Andante.* 

I'm a poor stranger that's far from my own.

From M^r Joyce

800. *Andante.*

The lovely sweet banks of the Suir.

From P. Coneely.

801. *Andante.*

The banks of the Suir.

802.

Banks of the Suir.

803.

Note. A variant of the preceding. Ed.

Down by the banks of the sweet Primrose.

From M^r Mac Dowell, Dec^r 1859.

804. *Andante.*

Musical score for 'Down by the banks of the sweet Primrose' in G minor, 3/4 time, marked Andante. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody features a mix of eighth and sixteenth notes, with a triplet of eighth notes in the second measure of the second staff. The piece concludes with a double bar line and repeat dots.

The Banks of the Shannon."

From Father Walsh.

805.

Musical score for 'The Banks of the Shannon' in D major, 3/4 time. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is primarily composed of quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

Beside the river Loune.

From P. Mac Dowell Esq.

806. *Andante.*

Musical score for 'Beside the river Loune' in B-flat major, 3/4 time, marked Andante. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody features a mix of eighth and sixteenth notes, with several triplet markings. The piece concludes with a double bar line and repeat dots.

Farewell to Lough Rea.

From M^r Mac Dowell.

807. *Andante.*

Musical score for 'Farewell to Lough Rea' in G minor, 3/4 time, marked Andante. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody features a mix of eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

"Van Diemen's Land" A Donegal Melody.

From W^m Allingham.

808. *Moderato.*

Musical score for 'Van Diemen's Land' in G minor, 6/8 time, marked Moderato. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody features a mix of eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

The flower of Erin's green shore.

From P. Mac Dowell Esq

809. Musical score for 'The flower of Erin's green shore' in G minor, 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody features a triplet of eighth notes in the final measure of the first line. The piece concludes with a double bar line.

My name is Bold Kelly.

From Mr Joyce.

810. *Andante.* Musical score for 'My name is Bold Kelly' in G minor, 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The tempo is marked 'Andante'. The piece concludes with a double bar line.

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

From Frank Keane.

811. *Andante.* Musical score for 'I wish, I wish, but I wish in vain' in G major, 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andante'. The piece concludes with a double bar line.

I wish I were in Drogheda.

812. *Allegretto.* Musical score for 'I wish I were in Drogheda' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The tempo is marked 'Allegretto'. The piece concludes with a double bar line.

Gurty's Frolic - a very old Munster tune.

From M.S. Musick Book.

813. *Allegro.*

The musical score for 'Gurty's Frolic' is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of ten staves of music. The first staff begins with a treble clef, a sharp sign, and a 6/8 time signature. The melody is characterized by a steady eighth-note pattern. The piece concludes with a double bar line and repeat dots.

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

From Mr. Joyce.

814. *Andante.*

The musical score for 'It is to fair England I'm willing to go.' is written in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It consists of three staves of music. The melody is slower and more spacious than the previous piece. The piece concludes with a double bar line and repeat dots.

I was one night about Bridgetmas.

Andante.

815. 

A woman and twenty of them.

From Mary O'Donohoe. Arran More 13th Sept. 1857.

Andante.

816. 

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.

817. 

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

When I go down to the foot of Croagh Patrick.

From Pat. Mullin. Arran More Sept. 1857.

Andante.

818. 

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

Andante.

819.

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

Andante.

820.

If all the young maidens were blackbirds and thrushes.

Moderato.

821.

The blackbird and the thrush.

Set in the Cladagh. August 28. 1840.

822.

In my first proceedings I took rakish ways. Set in C^o of Limerick. From M^r MacDowell.

Allegretto.

823.

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

Allegretto.

824.

One bottle more.

Andante.

825.

I was born for sport.

From P. Coneely Jan. 1845 Ros:

Allegretto.

826.

Mammie will you let me to the Fair.

From P. Coneely Jan. 1845. R.

Moderato.

827.

Musical score for 'Mammie will you let me to the Fair'. It consists of three staves of music in a 2/4 time signature with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The melody is written in a single treble clef. The piece concludes with a double bar line.

One evening in June, or Youth and bloom.

From P. Coneely.

Andante.

828.

Musical score for 'One evening in June, or Youth and bloom'. It consists of three staves of music in common time (C) with a key signature of one flat (Bb). The tempo is marked 'Andante'. The melody is written in a single treble clef. There is a fermata over a note in the second staff, and a question mark in a small box above a note in the third staff. The piece concludes with a double bar line.

Cheer up old Hag. Set by Lord Rosmore.

From P. Coneely. 1845.

Allegro.

829.

Musical score for 'Cheer up old Hag'. It consists of three staves of music in 6/8 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The melody is written in a single treble clef. The piece includes a 'Fine.' marking and a double bar line with first and second endings. It concludes with the instruction 'D. C. al Segno.'.

Young lads that are prepared for marriage.

830.

Musical score for 'Young lads that are prepared for marriage'. It consists of three staves of music in 2/4 time with a key signature of two sharps (F# and C#). The tempo is not explicitly marked but appears to be lively. The melody is written in a single treble clef. The piece includes dynamic markings: 'dim.', 'f', 'dim.', 'p', and 'pp'. It also features trills ('tr') and concludes with a double bar line.

One night I dreamt*

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

831. 

*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 M^r Joyce.

832. 

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

833. 

Ballyhauness.

834. 

Slieve Gullan or The enchantment of Fin Mac Cool.

An Ossianic air.

835. 

O'er high, high hills and lofty mountains.

836.

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

837.

Castle Costello.

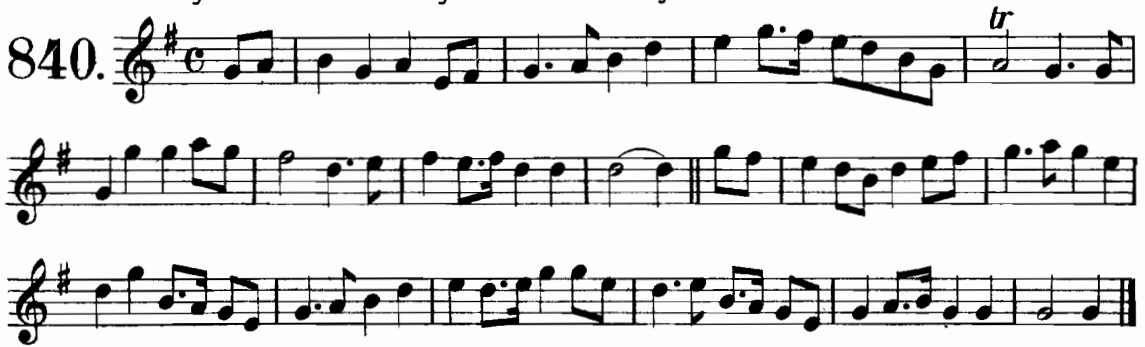
838.

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

A Munster tune:

839.

Assist me all ye muses. A county of Londonderry air.

840. 

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

841. 

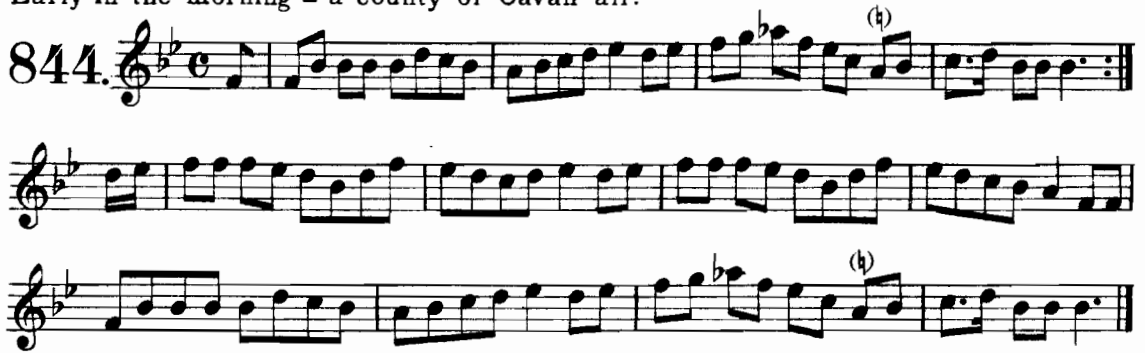
Garvagh! its a pretty place, surrounded well with trees.

842. 

Rody green. A Co of Kilkenny air.

843. 

Early in the morning - a county of Cavan air.

844. 

You nobles of Inis Ealga.

845. 

Art Mac Bride - a county of Donegal air.

846. 

Harvest.*

847. 

*Doubtful name, written very illegibly. Ed.

Mount Hazel.

848. Musical notation for 'Mount Hazel' in G major, 3/8 time. It consists of two staves. The first staff contains the melody, and the second staff contains the accompaniment. The piece ends with a double bar line.

All the ways to Galway.

849. Musical notation for 'All the ways to Galway' in G major, 2/4 time. It consists of two staves. The first staff contains the melody, and the second staff contains the accompaniment. The piece ends with a double bar line.

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

850. Musical notation for 'The frost is all over' in G major, 6/8 time. It consists of three staves. The first two staves contain the melody, and the third staff contains the accompaniment. The piece ends with a double bar line.

She hung her Petticoat out to dry.

851. Musical notation for 'She hung her Petticoat out to dry' in G major, 6/8 time. It consists of three staves. The first two staves contain the melody, and the third staff contains the accompaniment. The piece ends with a double bar line and the instruction *Da Capo.*

The highly excellent good man of Tipperoughny.

Co of Kilkenny. Revd M^r Graves.

852. Musical notation for 'The highly excellent good man of Tipperoughny' in G major, 3/4 time. It consists of three staves. The first staff contains the melody, and the second and third staves contain the accompaniment. The piece ends with a double bar line.

⁺*Note.* These variants are given under the heading "The men of Tipperoughny;" from M^r Fogarty. Ed. H. 3279

An Iverk Love song (wants the 4th of the scale.)

From the Revd M^r Graves.

853. 

Be wise - beware!

From J. Tighe Junior.

854. 

The new broom.

855. 

The new broom.

From P. Conneely.

856. 

Note. A variant of the preceding Ed.

H. 3279

Who'll buy my besoms..

Allegretto.

857. Musical score for 'Who'll buy my besoms..' in G major, 3/4 time. It consists of three staves of music. The first staff is the melody, and the second and third staves provide accompaniment. The piece ends with a double bar line.

2nd setting.*Allegretto.*

858. Musical score for the 2nd setting of 'Who'll buy my besoms..' in G major, 3/4 time. It consists of two staves of music. The first staff is the melody, and the second staff provides accompaniment. The piece ends with a double bar line.

Dunlavin Green.

Set in the county of Wicklow.

859. Musical score for 'Dunlavin Green.' in G minor, 9/8 time. It consists of two staves of music. The first staff is the melody, and the second staff provides accompaniment. The piece ends with a double bar line.

Flower of young maidens.

Moderato.

860. Musical score for 'Flower of young maidens.' in G minor, 2/4 time. It consists of three staves of music. The first staff is the melody, and the second and third staves provide accompaniment. The piece ends with a double bar line.

Take a kiss or let it alone.

From M^r Pigot's M.S.

861. Musical score for 'Take a kiss or let it alone.' in G major, 6/8 time. It consists of three staves of music. The first staff is the melody, and the second and third staves provide accompaniment. The piece ends with a double bar line.

Set by M^r Joyce in the C^o of Limerick in 1856.

from the singing of D^d Condon.

862. 

Note. Petrie adds: "This is the same air as Bunting's. When to a foreign clime I go."

When first I left old Ireland.

From a Mason in Belfast. P. M^cD.

Andante.

863. 

†Another version has E^b in these places. Ed.

My blessing go with you sweet Erin go bragh.

From M^r Mac Dowell. Dec^r 1859.

Andante

864. 

Note. Another version has E^b here. Ed.

Emigrant song (going to America).

Andante quasi Allegretto.

865.

Old North American Indian tune.

From - Joly Esq. March 1860.

866.

Paddys return.

867.

Paddys evermore. Second set.

868.

Note. The M. S. has neither clef nor signature. Ed.

Five men went together.

869. 

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 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.

870. 

Planxty by Carolan, preserved in Clare.

Allegro moderato.

From Frank Keane 21. July 1858.

871. 

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

Dance tune or Planxty, apparently by Carolan.

From M^r Mac Dowell March '59.

872. *Allegro moderato.*

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

Planxty Wilkinson by Carolan.

873. *Allegro moderato.*

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

Planxty Drew by Carolan.

From P. Carew's MSS.

874.

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

Planxty - by Carolan - set in Munster.

From M^r Kelly.

875. 

Lady Wrixon.

876. 

Note. Published in Petrie's "Ancient music of Ireland" as a planxty by Carolan. For a seventh planxty by Carolan See N^o 499. Ed.

Planxty Sweeny.

From M. S. Mrs Close.

877. 

Planxty Shane ruadh.

From Miss Simmonds.

Allegretto

878.

+ The Hunt - a set Dance. From John Dolan - Glensheen.

M^r Joyce.

879.

+Also known as "The Galtee hunt?" Ed.

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

M^{rs} Close.

880.

Five staves of musical notation in D major (two sharps) and 2/4 time. The first three staves are marked with repeat signs and double bar lines. The fourth and fifth staves are not marked with repeat signs.

Gather up the money – the Petticootee dance and song tune. R. M. †

881.

Three staves of musical notation in D major (two sharps) and 6/8 time. The first staff is marked with a repeat sign and double bar line. The second and third staves are not marked with repeat signs.

† Richard Morrison, Esq.

Lower Ormond. A Dance tune.

882.

Three staves of musical notation in D major (two sharps) and 2/4 time. The first staff is marked with a repeat sign and double bar line. The second and third staves are not marked with repeat signs.

Long Dance.

883

883

H. 3279

This page contains 12 staves of musical notation for a piece in D major. The notation is written in a single system, with each staff on a five-line treble clef. The key signature consists of two sharps (F# and C#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several repeat signs (double bar lines with dots) and first/second endings (double bar lines with dots and a second line) throughout the piece. The piece concludes with a final double bar line and a fermata over the last note.

The Bruisus, or "Kiss the maid behind the barrels?"

From Col. Westenra.

884. *Allegro.*

Musical score for 'The Bruisus, or Kiss the maid behind the barrels?' in G major, 6/8 time. It consists of three staves of music. The first staff is the melody, starting with a treble clef and a key signature of one sharp (F#). The second and third staves provide accompaniment. The piece concludes with a double bar line and repeat dots.

Kiss the maid behind the barrel. A Cork Reel.

From P. Carew's MSS.

885.

Musical score for 'Kiss the maid behind the barrel. A Cork Reel.' in G major, 6/8 time. It consists of three staves of music. The first staff is the melody, starting with a treble clef and a key signature of one sharp (F#). The second and third staves provide accompaniment. The piece concludes with a double bar line and repeat dots.

Note. A variant of the preceding. Ed.

Kiss the maid behind the barrel.

From F. Keane.

886. *Allegro.*

Musical score for 'Kiss the maid behind the barrel.' in G major, 6/8 time. It consists of three staves of music. The first staff is the melody, starting with a treble clef and a key signature of one sharp (F#). The second and third staves provide accompaniment. The piece concludes with a double bar line and repeat dots. The initials 'D.C.' are written at the end of the third staff.

Note. A different version. Ed.

Reel. Set in the county of Limerick. From Mrs. Mc Sweeney.

From Mr. P. Joyce.

887. *Allegro.*

Musical score for 'Reel. Set in the county of Limerick.' in G major, 6/8 time. It consists of three staves of music. The first staff is the melody, starting with a treble clef and a key signature of one sharp (F#). The second and third staves provide accompaniment. The piece concludes with a double bar line and repeat dots.

Note. Petrie adds "Kiss the maid etc." Cf. with the three preceding tunes. Ed.

Box about the fire place. A Munster Reel.

From P. Carew's MSS.

888. Musical notation for 'Box about the fire place. A Munster Reel.' in G minor, 2/4 time. The first staff shows the first two measures with a repeat sign. The second staff continues the melody. The key signature has one flat (Bb) and the time signature is common time (C).

Note. The variant accidentals are from a second version of this tune. Ed.

Last night's funeral - A Munster Reel.

From P. Carew's MSS.

889. Musical notation for 'Last night's funeral - A Munster Reel.' in D major, 2/4 time. The first staff shows the first two measures with a repeat sign. The second and third staves continue the melody. The key signature has two sharps (F# and C#) and the time signature is common time (C).

Munster Reel.

From Mr. P. Joyce.

890. Musical notation for 'Munster Reel.' in D major, 2/4 time. The first staff shows the first two measures with a repeat sign. The second staff continues the melody. The key signature has two sharps (F# and C#) and the time signature is common time (C).

Boil the breakfast early - A Munster Reel.

From Mr. P. Joyce.

891. Musical notation for 'Boil the breakfast early - A Munster Reel.' in D major, 2/4 time. The first staff shows the first two measures with a repeat sign and a triplet of eighth notes. The second, third, fourth, and fifth staves continue the melody. The key signature has two sharps (F# and C#) and the time signature is common time (C).

"The job of journey work." A Munster Dance .

From M^r Joyce.

892.

The Peeler's jacket. A Munster Reel.

From M^r Joyce.

893.

Note. Petrie adds in pencil "Same as Flannel jacket?"
See N^o 584. Ed.

+ Munster Reel.

From M^r Joyce.

894.

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

The Morning star. A Cork Reel.

From P. Carew's M. S. S.

895.

Note. Petrie adds "perhaps Scotch?" Ed.

Munster Reel.

From P. Joyce.

896. Musical score for 'Munster Reel' in G major, common time (C). It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is characterized by eighth and sixteenth notes, with a repeat sign at the end of the first line. The subsequent three staves provide accompaniment with similar rhythmic patterns.

Blackwater foot.

A Munster Reel.

897. Musical score for 'Blackwater foot' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by eighth and sixteenth notes, with a repeat sign at the end of the first line. The subsequent two staves provide accompaniment with similar rhythmic patterns.

The Goroum. A Reel.

From P. Carew's MS.

898. Musical score for 'The Goroum' in G major, common time (C). It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is characterized by eighth and sixteenth notes, with a repeat sign at the end of the first line. The subsequent two staves provide accompaniment with similar rhythmic patterns.

The Kerry star. A Reel.

From P. Carew's MS.

899. Musical score for 'The Kerry star' in G major, common time (C). It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is characterized by eighth and sixteenth notes, with a repeat sign at the end of the first line. The subsequent three staves provide accompaniment with similar rhythmic patterns. A fermata is placed over the final note of the fourth staff.

The bragging man. A Cork Reel.

From P. Carew's MSS.

900.

Musical score for 'The bragging man. A Cork Reel.' in G major, common time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody features several triplet markings (indicated by a '3' over a group of notes) and ends with a double bar line and repeat dots. The second and third staves continue the melody with similar rhythmic patterns and triplet markings.

Temple Hill. A Cork Reel.

From P. Carew's MSS.

901.

Musical score for 'Temple Hill. A Cork Reel.' in G major, common time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is characterized by a steady eighth-note rhythm. The second staff includes a repeat sign (double bar line with two dots) and continues the melody. The third staff concludes the piece with a double bar line and repeat dots.

Molly on the shore. A Cork Reel.

From P. Carew's MSS.

Allegro.

902.

Musical score for 'Molly on the shore. A Cork Reel.' in G major, common time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro'. The melody is more rhythmic and includes several triplet markings (indicated by a '3' over a group of notes). The piece concludes with a double bar line and repeat dots.

A Cork Reel.

From P. Carew's MSS.

Allegro.

903. 

+ Another version gives this bar thus: 

+ Another version gives this bar thus: 

D.C.

The new domain. A Cork Reel.

From P. Carew's MSS.

904. 

A Clare Reel.

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

Allegro.

905. 

County of Clare Reel.

From Frank Keane. Mar. 10. 1856.

Allegro.

906. 

County of Clare Reel.

From Frank Keane.

Allegro.

907.

D.C.

County of Clare Reel.

From Frank Keane.

908.

Note. Petrie has probably omitted a one-sharp signature and consequently accidentals also. Ed

The green fields of Ireland.

A Connaught Reel.

909.

The country girl's fortune.

A Connemara Reel.

910. Musical notation for 'The country girl's fortune', a Connemara Reel. It consists of three staves of music in treble clef, common time (C), and a key signature of one sharp (F#). The first staff begins with a treble clef and a common time signature. The second and third staves begin with a repeat sign. The piece concludes with a double bar line and a repeat sign. The initials 'D.C.' are written at the bottom right of the third staff.

Lough Allen. An old county of Leitrim Reel.

911. Musical notation for 'Lough Allen', an old county of Leitrim Reel. It consists of three staves of music in treble clef, 2/4 time, and a key signature of three sharps (F#, C#, G#). The first staff begins with a treble clef, a 2/4 time signature, and a key signature of three sharps. The second and third staves begin with a treble clef and a key signature of three sharps. The piece concludes with a double bar line and a repeat sign.

The gooseberry blossom.

A Reel.

912. Musical notation for 'The gooseberry blossom', a Reel. It consists of three staves of music in treble clef, 2/4 time, and a key signature of one sharp (F#). The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp. The second and third staves begin with a treble clef and a key signature of one sharp. The piece concludes with a double bar line and a repeat sign.

The silver mines. A Reel.

From M^r Joyce.

913. Musical notation for 'The silver mines', a Reel. It consists of four staves of music in treble clef, common time (C), and a key signature of one flat (Bb). The first staff begins with a treble clef and a common time signature. The second, third, and fourth staves begin with a treble clef and a key signature of one flat. The piece concludes with a double bar line and a repeat sign. A sharp symbol (#) is written above the final note of the fourth staff.

Reel set from John Hickey. Ballyorgan.

From M^r P. Joyce.

914.  

Note. Petrie has obviously omitted the signature of one sharp. Ed.

Reel - queer name?

915.   

Note. As above. Ed.

Reel time, from an old M. S. music book.

From M^r P. Joyce.

916. *Allegro.*    

Reel.

From M^r P. Joyce.

917.    

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.

918

The musical score for 'The Ewe with the crooked horn. A Cork reel.' consists of four staves of music in treble clef, common time (C). The key signature has one sharp (F#). The melody is written on a single line. The first staff begins with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some triplet-like patterns. The piece concludes with a double bar line.

+ Petrie adds "Hornpipe" in pencil.

Hornpipe.

From M^r P. Joyce.

Learnt from his father.

919.

The musical score for 'Hornpipe.' consists of four staves of music in treble clef, common time (C). The key signature has one sharp (F#). The melody is written on a single line. The first staff begins with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some triplet-like patterns. The piece concludes with a double bar line.

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

From M^r P. Joyce.

920.

The musical score for 'Good night, good night, and joy be with you. A munster jig set from J. Buckley.' consists of four staves of music in treble clef, 6/8 time. The key signature has one sharp (F#). The melody is written on a single line. The first staff begins with a treble clef and a 6/8 time signature. The music features a mix of eighth and sixteenth notes, with some triplet-like patterns. The piece concludes with a double bar line.

Cherish the ladies. A Munster Jig.

From Mrs Close.

921. Musical score for 'Cherish the ladies. A Munster Jig.' in G major, 6/8 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The piece concludes with a double bar line and repeat dots.

The lovely lad. A Munster single Jig from Ned Goggin.

From Mr P. Joyce.

922. *Allegro.* Musical score for 'The lovely lad. A Munster single Jig from Ned Goggin.' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegro.'. The piece concludes with a double bar line and repeat dots. There are performance markings: a '+' above the first measure of the third staff and a '(h)' above the second measure of the third staff.

+)Another version has C# here. Ed.

Tea in the morning. A Munster Jig from J. Buckley.

From Mr P. Joyce.

923. Musical score for 'Tea in the morning. A Munster Jig from J. Buckley.' in G major, 9/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The piece concludes with a double bar line and repeat dots.

Down with the tithes. A Munster Jig.

From F. Keane.

924. Musical notation for 'Down with the tithes. A Munster Jig.' in G major, 6/8 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody. The third staff features a trill (tr) over a note and a sharp sign (#) above a note. The fourth staff also features a trill (tr) and a sharp sign (#) above a note.

Strop the razor. A Munster Jig.

925. Musical notation for 'Strop the razor. A Munster Jig.' in G major, 6/8 time. The piece consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody.

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

926. Musical notation for 'Barrack Hill.' in G major, 6/8 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody. The third staff continues the melody.

+Petrie's Note. He also adds "Same as a Scotch tune!" Ed.

The Croosting Cap. A. Munster Jig. From W^m Sheedy.

P. Joyce.

927.

Munster Jig.

From F. Keane.

928.

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

Mr. Joyce.

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

929.

† Petrie's note. Ed.

Munster Jig.

From F. Keane. Sept. 10th '54.

930.

Munster Jig as played by James Sheedy. From Michael Dineen, Coolfree, a Farmer. M^r. Joyce.

931. 

Munster Jig from J. Hickey. Ballyorgan, Co. of Limerick. P. Joyce.

932. 

+ Note. Petrie adds in pencil "Hush the cat from the bacon. P. Carew's M.S." See No 946. Ed.

Munster Jig. From M^r. Joyce.

933. 

The Munsterman's Jig. From the Hon. Col. Westenra.

934. 

Kiss in the shelter. A Connaught Jigg.

935. Musical notation for 'Kiss in the shelter. A Connaught Jigg.' consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written in a single line. The second and third staves provide a harmonic accompaniment, also in a single line each, with a treble clef and one sharp.

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

936. Musical notation for 'The ladies march to the ball-room. A Connaught Jigg.' consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The melody is written in a single line. The second and third staves provide a harmonic accompaniment, also in a single line each, with a treble clef and one sharp.

The lads on the mountain. A Connaught Jigg.

937. Musical notation for 'The lads on the mountain. A Connaught Jigg.' consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The melody is written in a single line. The second and third staves provide a harmonic accompaniment, also in a single line each, with a treble clef and one sharp.

The Bucks of Ahasnagh. A Connaught Jigg.

938. Musical notation for 'The Bucks of Ahasnagh. A Connaught Jigg.' consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second and third staves provide a harmonic accompaniment, also in a single line each, with a treble clef and one sharp.

Connaught Jig.

939.

The Geese in the Bog. A Clare Jig.

From F. Keane.

940.

The Humours of Milltown. A Clare Jig.

941.

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

Old Clare Jig.

From Frank Keane

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.

From F. Keane.

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.

From P. Carew's MSS.

945. Musical score for 'The galloping young thing. A Cork Jig.' in G major, 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, giving it a 'galloping' feel. The piece concludes with a double bar line.

Hush the cat from the bacon - a Cork Jig.

From P. Carew's MSS.

946. Musical score for 'Hush the cat from the bacon - a Cork Jig.' in G major, 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody features a mix of eighth and sixteenth notes. The piece concludes with a double bar line.

Old Cork Jig.

From M^r Joyce.

947. Musical score for 'Old Cork Jig.' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes. The piece concludes with a double bar line.

A Sligo Jig.

948. Musical score for 'A Sligo Jig.' in G major, 9/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The melody is primarily composed of eighth notes. The second staff features several trills, indicated by 'tr' above the notes. The piece concludes with a double bar line.

Jig - (very fine) set from D. Cleary. Kilfinane. Co of Limerick.

From M^r Joyce.

949. *Allegro*

Note. Petrie marks this: "The girl I love (see other setting not good)." See N^o 540. Ed.

Black Rock. A Mayo Jig.

From Denis H. Kelly Esq.
15. Mar. 1856.

950. *Allegro*

Note. Change on 1st bar (Petrie.)

The Galway Jig.

From Lord Rosmore.

951.

A county of Leitrim Jig.

952.

The three little drummers. A county of Leitrim Jig.

953. 

Variant of N^o 410.

Note. This tune also occurs with an F[#] throughout. Ed.

The three little drummers.

From P. Carew's MSS.

954. *Allegro.* 

A variant of the preceding. Ed.

A Leitrim Jig.

955. 

A variant of N^o 952. Ed.

Wink and she will follow you. A Kerry Jig.

From Father Walsh. MS.

956. 

"The Housemaid" Jig.

957.

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

958.

The girl I love. Jig.

From P. W. Joyce Esq.

959. *Allegro.*

Note. See N^o 540. Ed.

The good fellows. Jig.

960.

*Another version has D \sharp here.

H. 3279

Note. A Duplicate of this tune has the first four bars "repeated" Ed.

The Swaggering Jig.

From Mrs. Close.

961. Musical notation for 'The Swaggering Jig' in G major, 3/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is characterized by a series of eighth-note patterns. The second staff continues the melody and includes a repeat sign at the beginning.

The Bungalow Jig.

Allegro.

962. Musical notation for 'The Bungalow Jig' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody features a mix of eighth and sixteenth notes. The second and third staves continue the piece, with the third staff ending with a repeat sign.

The Cauliflower Jig.

From P. Mac Dowell, Esq.

Allegro.

963. Musical notation for 'The Cauliflower Jig' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is composed of eighth notes and rests. The second and third staves continue the piece, with the third staff ending with a repeat sign.

Jig from D. Cleary. Kilfinane.

From Mr. Joyce.

964. Musical notation for 'Jig from D. Cleary. Kilfinane.' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody features a mix of eighth and sixteenth notes. The second and third staves continue the piece, with the third staff ending with a repeat sign.

A second set of the above from James Buckley.

From M^f Joyce.

965.

Jig or March.

From T. Davis.

966.

Note. A variant of the preceding. Ed.

Jig.

From M^f Joyce.

967.

Jig.

From Col. Westenra.

968.

Jig.

From Mrs Close.

969.

Musical score for Jig 969, 9/8 time signature. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth and sixteenth notes, with some triplet markings. The second and third staves continue the melody and include a 7-measure rest in the second staff.

Jig.

From Mrs Close.

970.

Musical score for Jig 970, 6/8 time signature. The piece consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of eighth and sixteenth notes. The second and third staves continue the melody, while the fourth through seventh staves feature more complex rhythmic patterns, including triplets and sixteenth-note runs.

Jig.

From Mrs Close.

971.

Musical score for Jig 971, 6/8 time signature. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of eighth and sixteenth notes. The second and third staves continue the melody, with some triplet markings and a 7-measure rest in the second staff.

Jig.

From Mr. Joyce.

Allegro.

972.

*Note. A second version of this tune has C# in these places. Ed.

Jig.

From Mr. Joyce.

(?A)

973.

Jig.

From F. Keane.

Allegro.

974.

Title has "Rory O' Moore" in pencil see N^o 740 Ed.

D. C.

Jig.

975.

Jig.

976.

Note. Petrie calls this a jig to "General Wynne" (March tune No 986) Ed.

Jig.

977. *Allegro.*

Time of day - a Hop jig - same melody as "Ride a mile"

From Mr. Joyce.

978.

A Hop Jig. County of Clare.

From F. Keane.

979.

Hop Jig.

980.

Carolán's favorite Jig.

981.

Ancient Munster March and Jig.

as set by M^r Joyce.

982.

Ancient Clan March.

983. Musical score for 'Ancient Clan March' in 2/4 time, key of B-flat major. The score consists of five staves. The first staff begins with a forte (ff) dynamic. The second staff continues the melody. The third staff features a piano (p) dynamic. The fourth staff includes a fermata over a note and a piano (p) dynamic. The fifth staff concludes the piece with a piano (p) dynamic.

Ancient Clare March and Jig.

From Frank Keane.

984. Musical score for 'Ancient Clare March and Jig' in 6/8 time, key of D major. The score consists of five staves. The first staff begins with an accent (>) over the first note. The second and third staves feature multiple trills (tr). The fourth and fifth staves continue the melody with various rhythmic patterns and trills.

Sir Patrick Bellew's March.

985. Musical score for 'Sir Patrick Bellew's March' in 6/8 time, key of D major. The score consists of three staves. The first staff begins with a forte (f) dynamic. The second and third staves continue the melody with various rhythmic patterns.

General Wynne. A March by Carolan.

986. Musical score for 'General Wynne. A March by Carolan'. It consists of three staves of music in treble clef, common time (C). The key signature has one sharp (F#). The music is a march with a steady rhythm and various melodic patterns.

Carlwaç's March.

987. Musical score for 'Carlwaç's March'. It consists of three staves of music in treble clef, 2/4 time. The key signature has two sharps (F# and C#). The music is a march with a steady rhythm and various melodic patterns.

"Favorite March of the old Irish Volunteers"

From an old M. S. Music Book.

March Time.

988. Musical score for 'Favorite March of the old Irish Volunteers'. It consists of three staves of music in treble clef, 2/4 time. The key signature has two sharps (F# and C#). The music is a march with a steady rhythm and various melodic patterns, including a repeat sign.

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

989. Musical score for 'The Irish Lad's a jolly boy'. It consists of three staves of music in treble clef, 2/4 time. The key signature has three sharps (F#, C#, and G#). The music is a march with a steady rhythm and various melodic patterns, including a repeat sign.

A slight variant of No 586.
Of "The Breeches on" No 473 Ed.

H. 3279

The Hurlers' march.

990.

First time. Second time.

First time. Second time.

Detailed description: This musical score is for 'The Hurlers' march'. It consists of four staves of music in G major (one sharp) and 6/8 time. The first two staves are the upper parts, and the last two are the lower parts. The piece features two distinct sections, each marked 'First time.' and 'Second time.' with repeat signs. The melody is characterized by eighth-note patterns and a steady, marching rhythm.

Ree Raw, or The Butchers' March.

991.

Detailed description: This musical score is for 'Ree Raw, or The Butchers' March'. It consists of two staves of music in G minor (two flats) and 6/8 time. The melody is a simple, rhythmic march with a steady eighth-note accompaniment. The piece ends with a double bar line.

Carpenter's March.

992.

Chorus.

Detailed description: This musical score is for 'Carpenter's March'. It consists of three staves of music in G minor (two flats) and 6/8 time. The first two staves are the upper parts, and the third is the lower part. The piece features a 'Chorus' section, indicated by the label above the second staff. The melody is a simple, rhythmic march with a steady eighth-note accompaniment.

The Ribbonman's march, set by W. Forde.

From Mr. Pigot's M.S.

993.

(?h) (?h) (?h) (?h)

Detailed description: This musical score is for 'The Ribbonman's march, set by W. Forde'. It consists of four staves of music in G major (one sharp) and 2/4 time. The first two staves are the upper parts, and the last two are the lower parts. The piece features a 'Chorus' section, indicated by the label above the second staff. The melody is a simple, rhythmic march with a steady eighth-note accompaniment. There are four '(?h)' markings above the second staff, likely indicating a specific rhythmic or melodic feature.

Oh woman of the house, isn't that neat?

994. 

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. 

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

March Time.

996. 

The Buachalin og March.

From Frank Keane.

997. 

"The Housekeeper," A March.

From M^r Joyce.

998. 

Dance or Quick March.

From M^r R. A. Fitzgerald.*Allegro.*

999. 

March and Jig.

Mrs Close.

1000. 

A March tune.

1001. 

Ancient Lullaby.

From F. Keane 1st October. 1854

Andantino.

1002.

Clare Lullaby.

From Frank Keane - Oct. 1st 1854.

Andantino.

1003.

Sligo Lullaby.

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

1004.

A Lullaby.

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

Andante.

1005.

A Lullaby.

Andante.

1006.

Note. This is the same tune as No 83 with slight differences of rhythm in the repeated bars. Ed.

A Lullaby.

From Miss Ross.

1007.

A Lullaby.

Mr. Joyce from Davy Condon. Ballyorgan, C^o of Limerick.

1008.

Lullaby or Nursery song.

From T. Bridgeford.

1009.

Nurse's tune or. Hushaby.
Andante.

From P. Coneely.

1010.

Nurse Tune.

From Mr. Joyce.

1011.

Nursery song.

From James O' Reilly Esq.

1012.

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

Nursery song.

From Walter Sweetman Esq

1013. 

The first staff contains the melody. The second staff continues the melody. The third staff is a bass line, marked *marcato*.

Nurse tune.

From J. Mac Mahon.

1014. 

The first staff contains the melody, marked *Andante*. The second staff continues the melody with some grace notes.

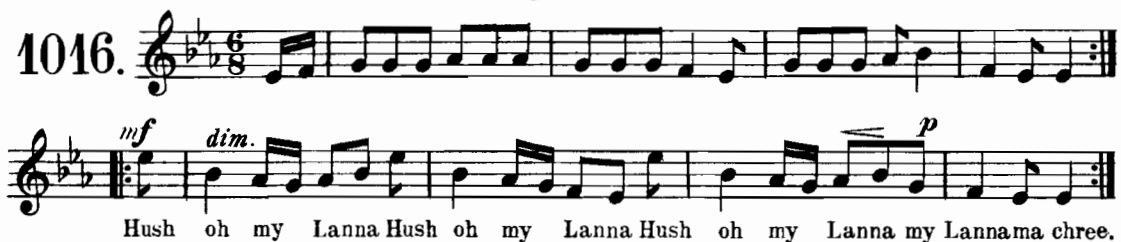
The Fairy Nurse's song—an air of the county.

Farney—Co. of Monaghan.

1015. 

The first staff contains the melody. The second staff continues the melody with triplets.

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

1016. 

The first staff contains the melody. The second staff continues the melody, marked *mf*, *dim.*, and *p*.

Hush oh my Lanna Hush oh my Lanna Hush oh my Lanna my Lannama chree.

Cradle Hymn.

From Mr. Southwell.

1017. 

The first staff contains the melody, marked *Andante*. The second staff continues the melody.

The Dirge of Ossian - as sung in the glens in Derry.

1018. Musical score for 'The Dirge of Ossian' in G major, common time. It consists of five staves of music. The first staff begins with a treble clef and a common time signature. The melody is simple and plaintive, with a final cadence on the fifth staff.

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

1019. Musical score for 'The Lamentation of Deirdre' in D major, 3/4 time. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is more complex than the first piece, featuring a trill (tr) in the second staff.

Lament for Una Mac Dermot.

1020. Musical score for 'Lament for Una Mac Dermot' in B-flat major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody is characterized by a series of eighth notes and includes dynamic markings of *p*, *f*, *p*, and *pp*.

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

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

1021. Musical score for 'Donald Baccagh's lament' in G major, common time. It consists of two staves of music. The first staff begins with a treble clef and a common time signature. The melody is a simple, plaintive air.

Carolan's lamentation for Charles Mac Cabe. "Parting from a companion" Forde.
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.

Madden.

1025. 

The lament of William Mc Peter the outlaw.

1026. 

† Petrie has a pencil note here- "Mem. To correct this phrase, which should be in 4 bars." Ed.

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

From old M. S. of Mrs. Close.

1027. 

The Phillelew

The Hare's lament.

1028. Musical notation for 'The Hare's lament' in 3/4 time, consisting of two staves of music.

The Lament as sung in the Bennada glens.

Co of Londonderry.

1029. Musical notation for 'The Lament as sung in the Bennada glens' in 3/4 time, consisting of three staves of music. The third staff includes a *pp* dynamic marking.

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

A lament.

1030. *Andantino.* Musical notation for 'A lament' in 3/4 time, consisting of two staves of music.

Keen.

from Mary Madden.

1031. Musical notation for 'Keen' in 3/4 time, consisting of four staves of music.

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

1032. *Adagio.* Musical notation for 'Ancient Caoine' in 6/8 time, consisting of two staves of music.

A Caoine.

M^f Joyce, from D. Condon.

1033. *Andantino.*

1033. *Andantino.*

Caoine. *Andantino.*

1034.

1034.

Caoine.

1035.

1035.

Caoine. *Andante.*

1036.

1036.

Caoine. *Largo.*

1037.

1037.

Note. A variant of the preceding. Ed.

The Plaint as sung in the parish of Bannagher.

1038. 

Ancient Hymn tune, and Caoine.

1039. 

Funeral cry.

Galway. August 28th 1840.

1040. *Agitato.* 

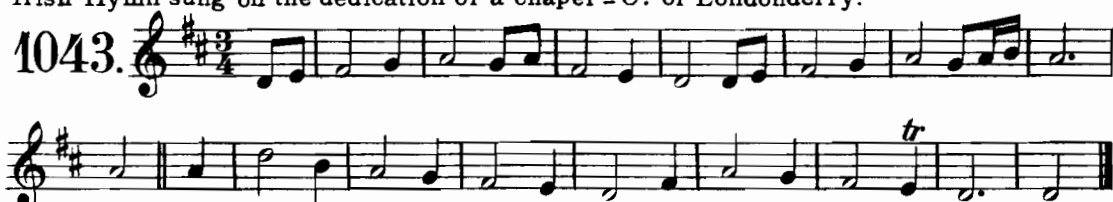
Irish cry.

1041. 

Ancient Hymn.

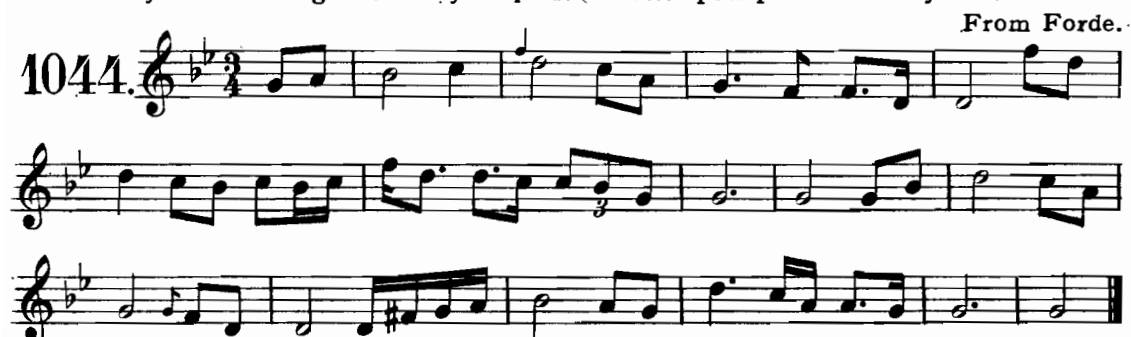
1042. *Andantino.* 

Irish Hymn sung on the dedication of a chapel - C^o of Londonderry.

1043. 

Note. Cf the opening phrase in the minor of "Soggarth Shamus O' Finn" N^o1024 Ed.

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

1044.  From Forde.

Another attempt to phrase this air.

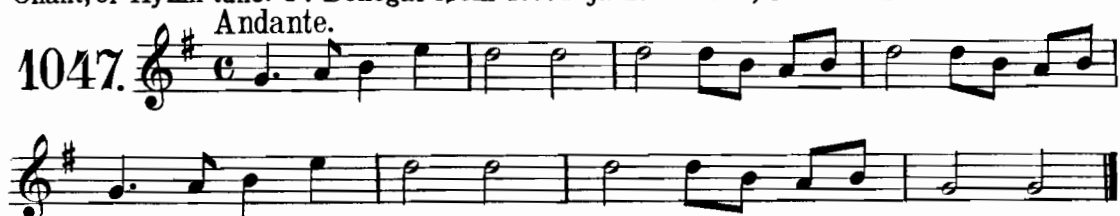
1045. 

Hymn tune.

Mr. Joyce, from his father.

1046. 

Chant, or Hymn tune. C^o Donegal from Revd. James Mease, Freshford.

1047.  Andante.

The Hymn of St. Bernard. Jesu dulcis memoria.
Andante.

From M^r Southwell.

1048. Musical score for 'The Hymn of St. Bernard' in G major, 3/4 time, marked Andante. It consists of five staves of music. The first staff begins with the number 1048. The melody is written in treble clef and features a mix of quarter, eighth, and sixteenth notes, with some rests. The piece concludes with a double bar line.

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

1049. Musical score for 'Dies Irae' in D major, 3/4 time. It consists of three staves of music. The first staff begins with the number 1049. The melody is written in treble clef and features a mix of quarter, eighth, and sixteenth notes, with some rests. The piece concludes with a double bar line. A trill (tr) is indicated above the final note of the third staff.

Christmas Carol or Hymn, - as sung in the county of Galway.

From M^{rs} Close.

1050. Musical score for 'Christmas Carol or Hymn' in B-flat major, 6/8 time. It consists of three staves of music. The first staff begins with the number 1050. The melody is written in treble clef and features a mix of quarter, eighth, and sixteenth notes, with some rests. The piece concludes with a double bar line.

Plough whistle.

1051.

Note. The two B's in the 6th bar and the 5 B's in the 10th, 11th, and 12th bars are slurred in Petrie's "Ancient Music of Ireland," Ed.

Ploughman's Whistle.

T. Mac Mahon.

1052.

Plough song or whistle of the county of Kilkenny. †

From James Fogarty.

Slow.

1053.

† *Note.* Petrie's M. S. has no # to this D, but in "Ancient Music of Ireland" he adds one. Ed.

Ploughman's Whistle.

T. Mac Mahon.

1054.

**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 cacán or John of the quill? See "Where were you all the day, my own pretty boy?" N^o 330 Ed.

When she answered me her voice was low.

1057. 

* *Note.* See the more usual form of this tune in three - bar phrase, N^o 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 M S S. Ed.

1059. 

* *Note.* Compare with N^o 898 and 899. Ed.

Set in the county of Derry.

1060. 

Cean uib' o'ir.

Set in county of Londonderry.

1061. 

Cean uib' o'ir.

Set in the county of Derry.

1062. *Allegretto.* 

Let's be drinking. bímíó a5 ó'í' a5. p'ó5aó na mban.

From Father Walsh.

1063. 

1064. 

CHORUS.

"Ρήιερτ", α ίιορμίν!

1065. 

The melody of the Harp. Σεόίτα Σμυτ.

1066. 

Moreen. Δόίμίν. From O' Neill's collection A. D. 1787.

1067. 

*Note. The original version of Moore's "Minstrel Boy." Ed.
H. 3279

Wóirín bán.

From Mrs. Close.

1068.

Dóirín na trí bainne, nó abrán ní Raigallaig.

1069.

The strolling mason. An rábúipe raor.

From Mary Madden.

1070. *Andante.*

A second set of the above air. An rábúipe raor.

From Frank Keane.

1071. *Andante.*

‡ Miltown a chúla mé an ceól.

In Miltown I heard the music.

Set from Margaret Hickey.

1072. 

‡ Milltown a chúla mé an ceól.

2nd setting of preceding.

Set from Bridget Monahan.

1073. 

‡ Brígid iníon Suidne báin.

1074. 

‡ Dairdean as ríarad lé na ríad.

The Maiden's lament for her lover's departure.

Skull. P. Mc Dowell.

Andante.

1075. 

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.*

* Note. This word is uncertain. The binder of the Petrie MSS. has cut it in two Ed.

Ճօ ճախն ուն յար ար մաք ար ճի.

M^r Joyce from Davy Condon.

1077. *Andante.*

Ճօ իւնալ մե Ե՛րբ ճն չսւան չօ ճեւե.

From T. Mac Mahon.

1078.

* Note. A variant of the preceding. Ed.

Սայր քէջ ուն ան Լա.

From O' Neill's collection.

1079. *Slow and with solemnity. (b)*

* Note. The accidentals in brackets are supplied from another version of this Tune. Ed.

Úair b'ez roim' an lá.

A little hour before day.

1080.

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

ḃainir Šeáin.

1081. *Andante.*

Raca b'raáġ mo Šiŋ.

The pretty hair comb. From Skull. Co. of Cork. P. Mac Dowell Esq.

1082.

Ḃarġo níġ Šubarġaó.

From Frank Keane.

1083. *Allegretto.*

† Note. Another version has E \flat in these places. Ed.

Dír fhúé.

From P. Carew's MS.

1084. 

Táinig an bPádraic am' lár na hAibreán 1848.

From Frank Keane.

1085. *Andante.* 

'Sé an baile reo tosaigh na hAibreán áite.

From Frank Keane.

1086. 

A dhóigear na hAibreán tús na hAibreán lé mhaoi.

1087. 

Α βεαν α' τίξε να ράιτε.

1088. *Andante.*

Σαζαιτε ται τεόραδ.

1089.

Do róiρín ó Dúρcraíde.

M^f Joyce from L. O' Brien.

1090.

Who could see noble Cormac. Cé éíρeαδ Cormac úaral. From Teige Mac Mahon.

1091. *Allegretto.*

βαιτε ήρníde ραοι δυλλεβαν να ζcραοβ.

M^f Joyce from L. O' Brien.

1092.

† Another version has a^b in these places. Ed.

Επις απ μαρον ιρ γαιδ' οο capall ιρ bailiz leat ma f'edair.

From Frank Keane.

1093. *Allegretto.*

Ας an mbaile nuaδ a τα an b'ruingeall moδamai ma.

From M^r Joyce.

1094. *Allegretto.*

Do s'raδ ban am' t'reizean a' r' ceile da luad leir.

M^r Joyce, from Lewis O'Brien.

1095. *Andante.*

Coimad' oο εορα a s'eainin.

M^r Joyce, from Ned Goggin.

1096. *Allegro.*

I r í mo léanb' (Caoíne).

From M^r Joyce.

1097. 

Cailín ruad zédealac.

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

1098. 

Petrie's Note: - This tune was obtained by me from an old gentleman in the year 1810, who was then about 93 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.

An Cailín ruad.

1099. 

An Caibín nuad.

From O'Neill's collection.

1100. 

An Caibín nuad.

From P. Joyce Esq.

1101. 

Fead síolla na reirríge agus na cairte.

The ploughboy and cart boy's whistle.

From T. Mac Mahon.

1102. 

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

Dá mbéidh mo sháirde agus lár do chroíde-re.

If my love were within your heart.

Mary Madden.

1103. 

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

Dúiríní sear mo chroíde.

1104. 

Cappaignín an Fáraí.

A Mayo air.

1105. 

Note. See "A woman and twenty of them" No 816 Ed.

Well, laos mo éiríde.

1106. 

An Púca.

A Connemara tune.

1107. 

Dóir inéan Tairís óis.

1108. 

Cailleáca ó éuarò.

The Northern Hags. A Connaught jig.

1109. 

Clibeas baile an bómeiz; Mackey baile an trléibe.

1110. 

*Note. This title is given by Petrie in English characters thus "Clibig volin vorey nackey walan Slava?" Ed.

Ir tpuas mé, gan mo špáò.

1111. 

A παιδ' tú áσ an šcapuáiz?

1112. 

Ṗḗḡḡḡḡ ḡḡḡḡ ḡḡ ḡḡḡḡḡ ḡḡḡḡ.

From O'Neill's collection. 1787

1113. 

Note. See "The Roving Pedlar," No 360. Ed.

Ṗḗḡḡḡḡ ḡḡḡḡ ḡḡ ḡḡḡḡḡ ḡḡḡḡ.

The beautiful pearl of Slieve Bán.

1114. 

Note. A variant of the preceding. Ed.

ḡḡḡḡ ḡḡ ḡḡḡ ḡḡḡḡḡ.

Allegro.

From Lord Rosmore.

1115. 

Αἰμ' μαρτυρῶν ἀ-νοέ, βί' σαμαρῶν ἤσοι.

A. Munster tune.

1116.

Ἄ ἔξῃαι ἀν' ἤϊορ οὐτ' ἡδ' ἕσοῦλῃσιμ-ρε οἴδε.

Knowest thou my dear that I sleep not at night.

1117.

A Hop jig.

ὄριρτε βρέϊοίν.

From Lord Rosmore.

1118.

Ὑαῖν Ρίοῖ.

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

From Lord Rosmore. Set in 1841.

1119.

Συρραϊζ Διαρμυτο το'ν ε'ραλλ βεζ.

A Jig.

1120.

Σέιν, α βεαν βοιέτ! 7 βί ρύζαč.

Blow old woman and be merry.

From P. W. Joyce.

1121.

Νόρα αν Ćοριč.

1122.

Easter snow, or, properly, * Διρεαρτ Ηιαδαιν; νό Σνεαčτα Čάρζα.

P. W. Joyce. 1864.

1123.

*The name of a place in the C⁹ of Mayo. Petrie's Note. Ed.

From P. W. Joyce.



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

Síor i mearḡ na ḡcoillte.

Down among the woods. A Mayo tune.

Andante.

P.W. Joyce. March 1864.



An cailín a tá i n-aice Shligiḡ.

The girl who is near Sligo. March 1864. A Co Mayo tune.



A Dáire! 'r a níúirín!

O Mary my darling.

Plaintive.

From the Revd. J. Goodman.
Ardgroven, Castletown Bere.
Dec. 3rd 1863.



Ἡ φάρα ἰομ πέμ σο νοῦναῖ ταιε τοῦν τράιζ.

Lively.

1128. 

Ποι Σεάριιτ.

Lively.

1129. 

Κάζαμαοιο γύο μαρ 4 τὰ πέ.

Playfully.

1130. 

βιάτ να ζεραοῦ.

1131. 

Is uinne méa fiúbal a lán

1132. *Lively.*

Coir taoib' an éúain.

1133. *Andante.*

Spáó na lánamán.

1134. *Andante.*

bairn' Šeáin.

From P. Concelly.

1135. *Andante.*

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

Set by Forde.

1136. *Andante.*

Is cailín beag óg mé.

"I'm a young little girl."

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

1137. *Andante.*

bean dub an g'leaña.

1138. *Andante.*

Dóinnall mo mían.

Donnell my Love.

From Mr. Mac Dowell. March 1859.

1139. *Andante.*

bean an fíor mialó.

As sung by Mary Madden.

1140. *Andante.*

Ἐαυον" na rέo.

Mr. Joyce.

From Joseph Martin, Kilfinane.

1141. *Moderato.*

Dala an Tυho!

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

From F. Keane.

1142. *Andante.*

Note. A variant of this tune may be found under its English title "Sweet Innismore", No 376. Ed.

Δια βεατα το ρλάντε; α ράμ-ρην εόρη!
Cuirim go lá céo míle fáilte róinat.

From F. Keane.

1143. *Moderato.*

Ἀρθὺρ ἀν τῆς πόλεως.

Arthur of this town.

From Mr. O. O' Conellan.

1144. *Allegretto.*

Ἐὰς ἤραοὺς ἐν τῷ κοίλῳ βύσσου.

From Mr. Owen O' Conellan.

1145. *Andante.*

Ἄν θυμῶν ἐμῶν αὖτε ἦν, ἐν τῷ κοίλῳ βύσσου.

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

From Mr. Owen O' Conellan.

1146. *Andante.*

Ἐλθέτω μετὰ ἐμῶν ἐν τῷ ἀγορῆ.

Come with me to the fair.

From Mr. Owen O' Conellan.

1147. *Allegro moderato.*

From F. Keane Nov^r 28. 58.

1148.

Petrie adds "This seems to be a tune of Carolan's." Ed

I never will deceive you, ἂ Στόρ μο ἔμοίθε!

I never will deceive you.

1149. *Andante*

Δόρ, ní βεξ; νό Ἐ'ομοῖ ἄ ἔνοικ.

1150.

+) Sic. Ed.

Ἵλε βεξ lé m'anam ἔύ.

From F. Keane 19th July. 58.

1151.

or thus:

Abair, a Ćumain, ġil!

1152. *Andante.*

Na ġainna ġeala bána.

1153. *Lively.*

Na ġainna ġeala bána.

1154. *Allegro.*

Note. A Variant of the preceding. Ed.*Note.* Petrie gives the signature of two sharps. The tune is still known as above. Ed.

An ġabán ġeal bán.

1155. *Allegretto.* Set from J. Buckley. *M^f* Joyce.

Ἐπιὸ μο εἰεῖβ.

Andante.

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

1156.

βέ εἰρεαῖ ἰ.

Slow.

From the Rev. James Goodman.

1157.

βέ ἡεἰμῖ ἰ.

Andante.

Set from J. Martin. Mr. Joyce.

1158.

Себ ѿмѣдеѣта.

From Mr. Joyce. p. 23.

1159.

Ἄ εἰς τὴν ζῆλον τοῦ ἐμπορίου.

From Mr. Joyce.

1160. 

Ὁ θῆλυὸς! μοῦ ἔλας!

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

Andantino.

1161. 

Ὁ γάμ' ἀν υἱῶ.

From Mr. Joyce. p. 71.

1162. 

Δάμπε ἔλας.

Andante.

From P. Mac Dowell Esq.

1163. 

An cnoicín fhaóiz.

1164. *Andante.* Set from J. Buckley. From Mr. Joyce.

Is air maoin dom dia lúain.

From Miss Williams, heard at Kilmallock.

1165.

Is air maoin dom dia lúain.

From P. Carew's MSS

1166.

Note. A slight variant of the preceding.

Cuir na bríge.

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 clár bog 'óil",

Grave.

or "Cashel of Munster."

1168.

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

Coir na bríge.

1169.

Note. A variant of the preceding.

Dáire an éil fíh.

Andante.

From P. Coneely.

1170.

Dallí bán.

Andante.

From F. Keane.

1171.

Сирим-ре љузат-ра ан реалб'ан реод'.

From Frank Keane.

1172. *1st Voice* *2nd Voice* *1st Voice*

Сибаил ир фаиџ мо љеиле дом ан еирисиџ во р'уџи.

Allegro moderato.

A Clare Spinning tune, F. Keane.

1173. *1st Voice* *2nd Voice*

Д'унаван доиџа доии.

Allegro.

A Spinning wheel tune,
From Frank Keane.

1174. *1st Voice* *2nd Voice*

Иџриџи о иџџра а иџџра иџџра.

Allegro.

A Spinning wheel tune,
From Frank Keane.

1175. *1st Voice* *2nd Voice*

Λαοιμε—νο ε̇υαι̇ο̇ με̇, ἀρ̇ τυ-ρα.

From F. Keane.

1176. *With tremulous expression of feeling.*

Ὁ̇ς̇ ὄν! α̇ ε̇υο̇ αν̇ τ-ραο̇ί̇σι̇.

Andante.

Mayo air.
From Dr. Kelly.

1177.

Andante. Ἰρ̇ τρυα̇ς̇ με̇! ἰ̇ Σαρα̇να̇ί̇ς̇.

From Mr. Pigot's M.S.

1178.

Andante. Ἰρ̇ τρυα̇ς̇ με̇! ἰ̇ Σαρα̇να̇ί̇ς̇.

1179.

The same air as the preceding. Different set. Petrie's note. Ed.

Ῥο̇ιρ̇ ζεα̇λ̇ οὐ̇β̇.

Andante.

From Tuam. P Mac Dowell Esq.

1180.

Note. The variants are taken from a second version of this tune, Ed.

Ar coimleac glar an fógmaire.

"On the green stubble of Autumn"
From Mary Madden 9th Dec. 55.

1181. 

An t-rean bean éamhnaí.

From Mr. Hardiman's M. S.

1182. 

Is fear úr dom ar bhiahaib.

Andante.

From Mr. Hardiman's M. S.

1183. 

Cúl na muice.

Allegretto.

From Mr. Hardiman's M.S.

1184. 

Señ ruar na píopaíde.

Andante.

A. Mayo tune, From Mr. Mc Donagh.

1185.  

Ir é ro an raimhú tíofraíó go h-oraí.

Allegretto.

1186.   

Síaince uirge.

Andante.

1187.  

Laioí na Síge.

Andante.

1188.    CHORUS.

Coir taoib' lear, an ghaoréa.

Andante.

From Mr. Joyce.

1189.  

Κά ρ' ἦξ τὺ το ἕρτε? Ἄ ἦεν οὐνε ἔροϊο!

1190. *Allegretto.* From T. Mac Mahon.

Lento.

Ἄ ἕρβράται! ἰρ οἰομβάο τὺ λυαὸ λέ μναοί.

From F. Keane.

1191.

Ἐράο μο ἔροϊο-ρα αν 'πίοσα' ο'ἦερ.

Andante.

From F. Keane.

1192.

Ἐράο μο ἔροϊο αν 'πίοσα' ο'ἦερ.

From F. Keane.

1193.

Note. A variant of the preceding.

Ἄ Ὀζάναιξ οἰξ! μά ζαβαῖ τυρα αν βόταρ. νό "αν ζαοαιξε ἔρᾶνοα"

Andante.

From F. Keane.

1194.

Do bhrón san uirgean rreim-bean!

1195.

bár an uirge beata.

Sung in the Bannagher glens. Derry.

1196.

Róra breacnaí.

Sung in the Bennada glens, C^o of Derry.

1197.

Maí uirge an cean cinriú.

A Mayo air.

1198.

Note. Petrie writes this Gaelic title in English characters thus:- "Nogh mise un cian einrich? Ed.

Τά μο ζμάδ αιρ δάτ να ρμέρα.

As sung in the Bennada glens, Derry.

1199.

b' fúiríora áine naé b'faca tú Róga a-ríam.

Sung in the Bennada glens.

1200. 

Caéal mac Aoða.

Sung in the County of Louth. From J. Tighe.

1201. 

'Imbó a5ar umbó.

A Dirge.

1202. 

An 'wattle' ó!

1203. 

An t-ean bean bócc.

As-sung in Munster.

1204. 

Scíat Lúipeáí Dúipe.

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



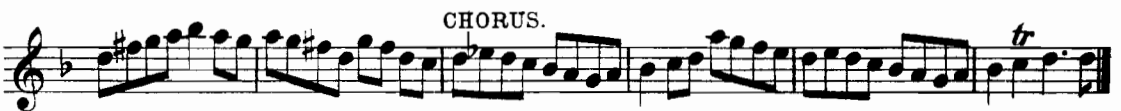
The Cuckoo's nest.

An rrealaíóir.



bean a tabáirne.

Or, the Hostess.



An pálaízin múííneáí.



An p'alaingín múinead.

1209. 

CHORUS. 

Cremóna.

Carolan.

1210. 

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

Táilíúr an éadaig.

or, The taylor of the cloth.

Gaily.

1211. 

Fan maí táir, a élaíóme!

A Munster jig.

1212. 

Ó! mo éalín; d'iméig rí!

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

J. Tighe.

1213. 

Ó! mo éalín, d'iméig rí!

Allegretto.

1214. 

Note. A variant of the preceding. Ed.

Cia in bealač a nveačaič rí?

1215. 

Cé'n bealač a nveačaič rí?

"Which way did she go?"

1216. 

Note. A variant of the preceding. Ed.

bričiv an éuil báin.

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

Moderately.

1217. 

Da Capo.

An cailín doh.

1218.

Caoíne na sean-aoíre.

Or "the lament of old age" County Clare Tune.

1219.

Ní óifid mé ní ar mó eir na bó' mairg reo Shligiú.

A Sligo Melody.

1220.

Ní óifid mé ní ar mó ar na bó' me reo Shligiú.

1221.

Note. A slight variant of the preceding. Ed.

Wí ólpiò mé ní ar mó aih na bóic'pairé reo Šhizis.

1222. 

Note. Petrie places a signature of B flat and A flat at the beginning of this tune. Ed.

Seájan zaba.

An Erris Melody.

1223. 

Seán zaba.

An Erris Melody.


1224. 

Note. A variant of the preceding. Ed.

Seanvaine cam.

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

1225. 

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 3/8). He also adds. "Transpose this into D minor two notes higher!" See N^o 529 Ed.

Seán buíde.

1226. 

A mú, púin! pláinte!

1227. 

+ Sic in M. S. Ed.

buačailín buíde.

1228. 

Uil-le-lú! mo máilín.

From T. Mac Mahon.

1229. 

Note. Petrie adds "See Mr. Joyce's set of this air." Ed.

Uih-hú! mo máilín.

1230. 

An crúircín lán.

From Father Walsh.

1231. 

An crúircín lán.

Kerry version.

1232. *Lively.* 

Is maic an duine éú.

From Miss Williams, heard at Askeaton.

1233. *Andante.* 

Is maí an duine tú.

Very Slow.

Scorching is this love. From Father Walsh.

1234.

+These ornaments appear in a different form in Petrie's printed Collection Ed.

An t-úrlínn (The Wren).

1235.

Cailé a mhairtí mé.

"Hag, you've killed me" From Father Walsh.

1236.

Air Éire, ní (i)neóráin síahí.

For Eire I'd not tell her name.

1237.

Ἀν ἄρῦν ὅς ἂ ἐράδιζ μέ.

County of Limerick. From P. Mac D.

1238.

Ἀν ἄρῦν ὅς το ἐράδιζ μέ.

1239.

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

Ῥόηίν ουῖ.

C^o of Cork air. Mr. Watson.

1240.

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

Ῥόηίν ουῖ.

1241.

Is fadó ó gheall tú éilinn liom.

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

P. Conneely.

1242.

Scilleo dub.

Andante.

1243.

Scilleo dub.

1244.

Note. A variant of the preceding. Ed.

Scilleo dub.

1245.

Note. Another variant of No 1243. Ed.

Is zopta čuzut-ya.

1246.

÷ ? Ed.

H. 3279

Σαζαίρε ται τεβραό.

from the Chief Baron. Jan. 1. 1852.

1247. 

Petrie adds note, "As I doubt if this should not be in $\frac{6}{8}$ time, do not copy it." Ed.

Duš nú bán.

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

1248. 

Note. A variant of No 831. Ed.

Α βεαν α τίζε να πάητε.

1249. 

Σιζουρ αν μελοδαιρ.

Or, The gurgling of the churn.

1250. 

Coir na bríge.

Maestoso dolce.

1251.

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

Τά μέ ι μο εοοιαο.

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

1252.

Τά μέ (α5) cleannar.

"The banks of the daisies."

Ealying song. W. Ford.

1253.

A búacaillíoe! Cúgnaiíge lé éé,le: nó
An búacaillín donn.

Oh Boys help each other.

Croppy song. F. Keane.

1254.

Note: "The true name of this air appears to be the Buacaillin donn. It has been set by Mr. Joyce from the single(singing?) of Mary Hackett, a native of Limerick, now in Dublin." (Petrie.) This tune is known also as "The Maid of Cooley Shore." Ed.

An búaicéallín doñ, nó Cúaille in píe-ráca.

From Teige Mac Mahon.

1255.

buaicéallín doñ.

1256.

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?" N^o 675. Ed.

* An buaicéallín ban.

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

1257.

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

búaicéallán buíde.*

A Munster jig.

1258.

Note. This tune also appears in 6/8 time. The accidentals are supplied from a second version in A major. Written by Petrie "Bruithe" as in N^o 96.

An búaicéallín buíde.

From J. Keane.

1259.

An búaicéall caol dub.

1260.

An búaicéall caol dub.

From Paddy Conneely.

1261.

Note. A variant of the preceding. Ed.

An búaicéall caol dub.

1262.

Note: A variant of N^o1261. Ed.

Is buacáilín óg mé, gan ór, gan éuro.

"I am a young boy, without gold or stock"

Kate Kane.

1263. 

An Rógaire tuill.

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" tuib.

Or the black rogue. A. Munster jig, formed on the air "Brigid of the fair hair." *

1265. 

* See No. 1217 Ed.

buačailín óg.

From the Carew MSS.

1266. 

Note. This tune also appears with no sharp in the signature. Ed.

Žaineab' buíde.

The yellow sands.

Sung in the Bannagher glens.

1267. 

Žaineñ buíde.

A Song of the Bannagher glens.

1268. 

Note. A rhythmical variant of the preceding. Ed.

Carríogé bán; nó buačail caol dub.

County of Mayo tune.

1269. 

Note. A variant of N^o 1261. Ed.

Seán a búrcá (John de Burgo, or Burke).

1270.

Seán a búrcá.

1271.

Note. A variant of the preceding. Ed.

An ancient Clan march. búrcar.

1272.

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

Bráð geat mo éróide.

Set at the Fair of Slane. Sept^r 3rd 1842.

1273.

1274.

Note. A slight variant of the preceding. Ed.

buačailín árbéil.

The stout little Boy.

From Frank Keane.

1275. *Andante.*

1276. ?

Note. This tune appears several times, always with an undecipherable Gaelic title written phonetically in English characters thus: "Ninny Vorha" Ed.

Tá mé i mo choilao 'r ná súrís mé.

Set in Arran. More.

1277. ?

1278. *Allegretto.*

Note. This tune occurs twice with an undecipherable Gaelic title, written phonetically in English characters thus: Woley farthach na wtlah cratah fauhil patraie trugh go lure. Ed. (Cf. The Finale of Berlioz's Faust.)

1279. 

Ἦ ζαν ἄιρο μέ ζαν μάταιη.

From F. Keane.

1280. *Andante.* 

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

1281. 

1282. 

Fland ós, p.

1283. 

Petrie adds note "Should have been set in F" Ed. The Phonetic English title of this is written as follows: "Fland og choine sdas munter agus the dire" Ed.

Sugra na gcarra.....*

1284. 

Note. The Gaelic title of this air appears written in phonetic English characters thus: "Sugra na garah is a dharmagh la blean" Ed.

1285. 

Note. A variant of the preceding. Ed.

Sung in the Benada glens.

1286. 

A léachnaraig an.....*

Caoine.

Slow.

1287. 

²⁾Note. The word omitted here is written "guish" in Petrie's MSS. Ed.

Α 'Ρόζ' - αινε! σταυ!

1288.

Α 'Ρόζ' - αινε! ρταυ!

1289.

Note. A variant of the preceding. Ed.

Σμάθ ζεαί μο έμοίθε.

County of Cork. From P. Mac Dowell, Esq.

1290.

Αη φοή βλή ουβ αν ζλεαΐα.

1291.

Cé éireadh rúo mairtairg.

Allegro.

1292.  

or "The one horned cow."

bó, bó, bó na leac-airdeice!

from Mac Mahon.

1293.  

Note: See Nos. 340, 341, 342. Ed.

bárbara níg Dómnail.

Allegretto.

1294.  

Óc! óc on! mo bhóin ár mo malleadh.

An ancient Munster air.

1295.   

Óc! óc on! mo bhóin ár mo malleadh.

1296.   

Note: A variant of the preceding. Ed.

Ὅραν Ἐπιτεáιν na ηααάεε.

1297. 

Note. Castle Hackett, near Tuam.

Ἀβράν Ἐπιτεáιν na ηααάεε.

1298. 

Ἀ cor dear i mbhóς.

1299. 

Ἀ cor dear i mbhóς.

1300. 

Note: A variant of the preceding. Ed.

Ó ma a cunainn síl!



* Síní cunainn sílúgúó leat.

Set in the County Derry.



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

Lá féil' fádraic; no rogréacaí.



Suar lé m'naighean ruar an rtaíóre.

Or "I went with my maiden up stairs."

From Mac Mahon, C^o of Clare.



Raéad-ra fá'n rliab; no i naídarca na b'riab.

Or; "I will go to the mountain" or; "to the Roebuck pinnacles."

From Mac Mahon.



Dunáin na h-Éiríse do'n-buidé!

From Mac Mahon.

1306.

briúio ós na h-cumann.

Andante.

1307.

O young Bridget my beloved.

A b'riúio óis na h-cumann!

From T. Mac Mahon.

1308.

Note. A variant of the preceding. Ed.

Dá b'rázaiñ-re an t-riúcaí.

From Teige Mac Mahon.

1309.

Píce an t-rúgma.

From Teige Mac Mahon.

1310. 

A maol! a tá mo míle gráó leat.


O Maol, I am ruined by you.

From T. Mac Mahon.

1311. 

An í an píir a tá uait? tá rí in reo.

If it is the pea you want, it is here; called also
"The Bold Sportsman"; and "The Carpenter's March."

1312. 

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

An rúirín buíde.

The yellow blanket.

From the O'Neil MSS.

1313. 

An rúirín bán.

The Shusseen ban.

1314.

(+? The signature of three flats omitted. Ed.)

Lament.

Úna rúad.

Andantino.

1315.

Caoíne.

From Kate Keane.

1316.

Note. A variant of N^o 1033. Ed.

Caoíne.

From Mary Madden.

Andantino.

1317.

Note. A variant of N^o 200 Ed.

Ἀν βοῦραν ὁ ἑὺαιὸ ζο Τράζ-λί.

The Northern road to Tralee. An ancient Clare March.

1318.

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

Ἐὰς ἔαμοῖο γιὺο μαρ ἄ τὰ γέ.

1319.

Note. See No 387 Ed.

Caillin ruid.

Set in the County of Derry, 1834.

1320.

Ἀν caillin ruid.

The "Caillin Ruadh."

1321.

Do cailín múad.

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

1322. *Andante.*

An cailín múad.

1323.

An cailín múad.

The Cailleen ruadh.

1324.

^{+)Note.} The accidental is supplied from another version of this tune. Ed.

Do Čailín dear múad.

(County of Donegal.) From W^m. Allingham.

1325.

A Čailín doň dear na zciáca bána.

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

From Mac Mahon.

1326.

^{+)Note.} The manuscript has no^b in these three places. Ed.

Салін дгар воі.

Or The pretty brown girl.

1327. 

Салін дгар воі.

A Connaught tune.

1328. 

Note. A variant of the preceding. Ed.

?

1329. 

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

Дóиннall ó гмé.

1330. 

Dóinnall na Zréine.

1331. 

Dóinnall óg.

From Kate Keane, Dec^r 12th 1854.

Andante.

1332. 

Dóinnall óg.

1333. 

Cumla.

1334. 

Sa mba oia.

1335. 

Leaba clúin 'r córdaíde.

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

1336. 

bídeáñ tú fao' a-muig.

1337. 

Силъ мнѣ на зрѣанн.

Allegretto.

1338. 

Paddy O'Snap.

1339. 

Note. A variant of the preceding. Ed.

Κυαρι α τειζιμρε φειν ζο οτι αν τ-ουναε .

Andante.

1340. 

Κυαρι α τειζιμ ζο τισ αν ταβαριε.

1341. 

Ιρ βεαζ λιου α ρπειρ.

1342. 

Σιζλε α ζιραυ.

Andante.

1343. 

+) Note Another version has D^b in these places. Ed.

Σιαδ μορ.

1344. 

Σίαδ νόη.

From Coneely.

1345. 

Note. A variant of the preceding. Ed.

Is buađall bó 7 capháé.

1346. 

Σιύβαλ α ήμάσ.

From M^{rs} Harte.

1347. 

Α ήέσα cumain.

1348. 

Δάιπε na mbán-ξίας.

1349. 

Note. This tune appears elsewhere, in $\frac{3}{8}$ time, one tone lower, and with four flats in the signature. Ed.

Σότα νόη πρόαιξτε.

1350. 

Δοσα θεαρ νίζ Όύβοα.

1351. 

Δοσα θεαρ νί Όύβοα.

1352. 

Όρομαῖα πα τβάν-ἔνος.

1353. 

Δάιφε βυιτλέη.

1354. 

Note. Another version (From John Daly's Old MS.) has E^b throughout. Ed.

Ρέηλα δεαρ αν τ-ρίεϊβε.

1355. 

Note. See "The roving pedlar" N^o 360 of which this tune is a variant. Ed.

Ριγ αιη αν ιαησα.

1356. 

Ó Peggí an éil báin.

1357.

Note. The D and G sharps seem erroneous. Ed.

Cailín beo na luágraó.

1358.

Note. This tune appears again (from Frank Keane) in Eb, but in 6/8 time. Petrie has pencilled against it

"Should be in 2/4." In this setting the sixth bar appears thus: Ed.

Cailín ag buaire luágra.

1359.

Žitne bán.

1360. *Andante.*

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

Henry! a štáó!

1361. *Moderato.*

Sléibte Féólme.

1362. *Andante.* Phelim Mountains, set by Forde from Mr. Pigot's MSS.

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

Cailleá an t-úrta.

1363.

Cailleac an t-rúpa.

Lively.

1364.

Dablaò ní Dòbnaíam.

1365.

*)Another version has B^b in these places. Ed.

bí nom: bí!

Gaily.

A Clare spinning tune. From F. Keane.

1366.

Ím bím bob-a-rú.

Allegro.

A Clare spinning tune. From F. Keane.

1367.

Ím bím bob-a-rú, r'óm' a míle gráó!

1368.

Ím bím bob-a-rú.

1369. 

Note. A. variant of the preceding. Ed.

Δύμῆϊν ὄϊζε.

From Miss Ross.

1370. 

An dear an buacáil an páiróin.

From Teige Mac Mahon.

1371. 

бápp na cpaóibé cúbarča.

From O' Neill's Collection.

1372. 

A Dáire 'r a mú,ruín!

From Father Walsh.

1373.

A Dáire! a ruín!

as in Mr. Pigott's collection, tune corrected by G. P.

1374.

A Dáire! a Ruín!

1375.

Note. A variant of preceding. Ed.

A Dáire! a Ruín!

1376.

Note. Another variant of No 1374. Ed.

Α Δάμε! α μίν!

1377.

Σιολα αν βιάμοιρ.

1378.

*) Another version has E^b here. Ed.

Σπαίριν! μίν!

1379.

Note. This tune also occurs with a[#] in the signature. Ed.

Κύμαδ Εόζαν Ρύατδ.

1380.

*) Another version has E^b here. Ed.

bacaé mire.

1381. 

Dóinnallín an éilínais.

1382. 

I ucúir an t-raíra.

1383. 

An cnoicín fhaois.

1384. 

Ἀν τὰρβ-ἔνοϊκίη φραοίῤ.

Lively.

1385. 

Ἰηῤεη ῤαοῖ ὀ'η ἠβάνηεῤ.

1386. 

“ῤηη’α αηηη.

1387. 

Ἀη ῤηηηη ῤηῤηηηηη.

1388. 

An Siolla Shúama.

From the Revd. J. Goodman. 30. Oct. 63.

1389. *Andante.*

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

An Siolla Shúama.

1390.

+ *Note.* Petrie calls this a modern air on N^o 138. Ed.

Dála buíde.

1391.

bárta an bhróin leatáir.

1392. *Gaily.*

Cáimpe tinn.

From O'Neil's collection

1393.

Α ο-ταβαρρεά αν ριτ οαν?

From O'Daly's Kilrush M.S.

1394.

Ó ní ρυαιρ με βλίμε ριρε.

From O'Daly's Kilrush M.S.

1395.

Αν τ-ραι-ζυαζ.

From John O'Daly's Kilrush M.S.

1396.

Is τρυαζ μαρ' ζοναρ με ξεν βεαν α-ρίαμ.

From O'Daly's Kilrush M.S.

1397.

Is trúaḡ mar' éonairc mé aén bean a-riam.

1398.

+ Note. Petrie says "this seems another setting of the preceding. Ed."

Is buacáillín beḡ óḡ mé a éuz móir-ḡean do Nelly bán.

„I'm a young little boy that has given great love to Nelly ban.“ From Margaret Hickey.

1399.

Wíḡí mé air an mbaile seo aóc bhiaḡáin aḡur trí lá.

I am in this town only one year and three days.

From P. MacDowell, Esq.

1400.

+ Another version has this bar thus: Ed.

Pérla an éúil éraobairḡ.

From M^r Joyce & Mary Madden.

1401.

This air is also called "Pearla buidhe oir" by M^r Joyce (Petrie's note.)
H. 3279

Πέπλα an ὑότσιμ βύιρε.

The Pearl of the yellow road.

From M^r Flatley.

1402. 

Πέπλα an εἰλι όμπα.

1403. 

An páiróin fióñ.

As sung in Clare. T. Mac Mahon.

1404. 

An páiróin fióñ.

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

1405. 

"Dunty" óg.

From Father Walsh's M.S.

1406.

An Táilleir áeraí; (no. "dun-dun di-dil-ium").

As sung by Mary Hackett, Glenshane.

M^r Joyce.

The Smith's song.

1407.

A Munster Hop Jig.

Pilib an céo.

From M^r Joyce.

1408.

By the grove in the West. Coir tíar lair an zaoiréa.

From M^r Joyce.

1409.

báb na zeraob.

From Frank Keane.

1410.

Tá na íá.

From M^r Joyce.

1411. 

"Tá(1) na íá."

From a Limerick Woman, in Dublin.

P. Joyce.

1412. *Allegretto.* 

Note. To the Nurse tune (No. 1014) Petrie has added a pencil note, "See Ta na la and Mr. Joyce's lullaby." The two lullabys from Mr. Joyce are No. 1008 and 1011 in the present edition. Ed.

Tá na íá.

1413. 

Hugh O'Beirne. Different Version.

Eilij seal éúin.

From Frank Keane.

1414. 

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.

Τά γλεάν 4 βύρ ποεαρ 1 γκριέ Ειδίρ.

From F. Keane.

1415. 

Αου 'ρ το να ριόβαιραάτα.

"The ace and deuce of piperling" - a set dance.

From M^r Joyce.

1416. 

Στόμιν μο έροίδε!

1417. 

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

Νί η ζαβ ρέ ο' Εόζαλλ.

From O' Neill's collection.

1418. 

William mac "Peter".

From O'Neill's collection.

1419. 

Wíi aḡam 'r an rḡḡal.

From O'Neill's collection.

1420. 

Cnoc ḡrḡine.

From O'Neill's collection.

1421. 

Jack an cuí, leat?

From O'Neill's collection.

1422 

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

Μά τρυόε μο léme.

1423. 

Κεσθαοίλ αν ήιολαίη.

A clan march.

With spirit.

1424. 

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

Ó μο! 'ρέ το θεάτα α βαίε.

Ancient clan march.

March time.

1425. 

Note. Compare this with No. 983. Ed.

beir leat mé.

1426. *Affettuoso.*

p *cresc.* *ff* *p* *pp*

A éailín dear óig an fúinnín uairtne!

From John O'Daly's Kilrush MS.

1427.

Slainte Ríog Philip.

1428.

tr

Α Δάιμε! ιρ δεαρ το ζάιμε; νό
Cairtín na Rudaire, plúr na mbán.

From Frank Keane.

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

Andante.

1429. 

Α Δάιμε! ιρ δεαρ το ζάιμε.

Andante.

From Frank Keane.

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.

baile beacáin.

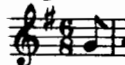
1431. 

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

Μυαίρ α δειρτς αν cáile απ μαριν.

From Frank Keane.

1432. 

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

Όμοιατό na manla, nó Dolly breás Múgent.

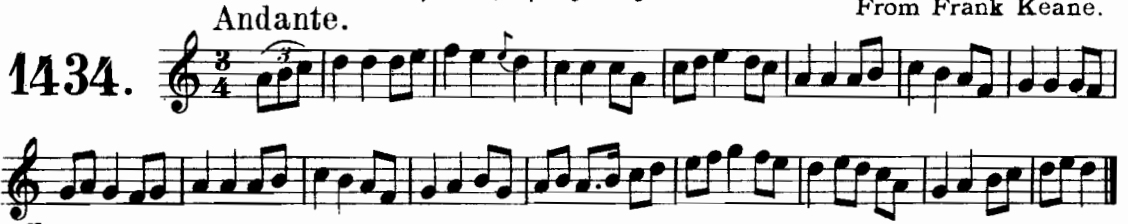
From Frank Keane.

1433. 

†Another version has a ♭ in these places. Ed.

Dolly breás Múgent.

From Frank Keane.

1434. *Andante.* 

Note. A variant of the preceding. Ed.

Dáire an bharbta.

From Frank Keane.

1435. *Allegretto.* 

Tamall óa rabar-ra.

Andante.

1436. 

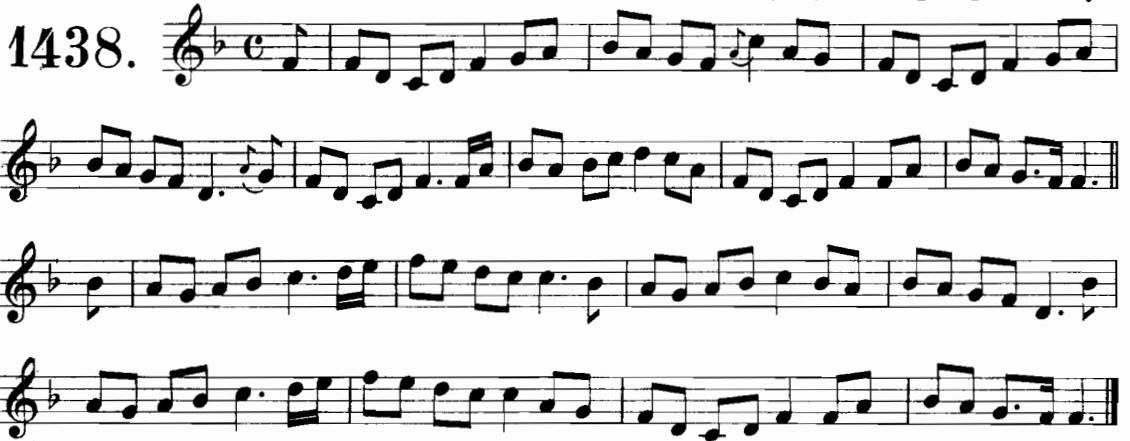
Advice to a young man in
choosing a wife. From Galway. P. Mac D.

Andante.

1437. 

Α Σέαν! α υίε μο εόμαρταν! μά τάρη α' υοι α' ρόραό.

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

1438. 

Note. A variant of the preceding. Ed.

Οο εαζύζαό 7 ηυηλυρ υο εονναε μέ.

Co. Limerick. From P. Mac Dowell.

1439. 

Είμις ρί α-βαίτε, 7 αβαίη πας πασαιη-ρε λεί.

From P. MacDowell Esq.

1440. 

+ Note. See No. 594. Ed.

Σαρα οάνις.

Set from L. O'Brien by M^r Joyce
August 1854.

1441. 

+ Note. See No. 368. Ed.

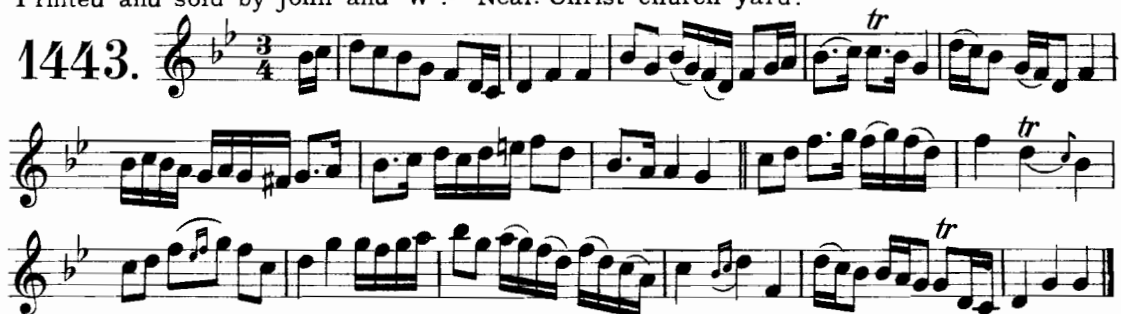
Do θράδ! πας ρεάηη(α) ούιη ρηηεσταίη.

Had not we better wait, my dear.

1442. 

Ραθαίηε ιη ύαιηηη.

From „A collection of the most celebrated Irish tunes.“
Printed and sold by John and W^m Neal. Christ church yard.

1443. 

+ Note. Petrie indicates the same source for his copy of „Patriek Sarsfield.“ No. 311. Ed.

Ar mo "Ramble" nam, trác nóna.

1444. 

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

Ó'Óia núa, a Šeáđain!

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

1445. 

Šrácó i ran ói.

1446. 

huppa van Dáinín.

1447. 

Δαρον αἰβῆν κοῦρ ταιῖ αν ἕλαῖα.

1448. *Slow.*

Δαρον αἰβῆν κοῦρ ταιῖ αν ἕλαῖα.

From Mary Madden. '54.

1449.

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

βάμμ αν τ-ῤεῖβ.

or, 'The top of the mountain', an ancient dance tune.

1450.

* *Note.* This tune also occurs with no # in the signature. Ed.

Is αἰβῆν πο(ρ) να ηέινιμβ.

1451. *Andante.*

Сил Сил; но ван-тѣхерна ѿбеаѣ.

1452. 

Σπιανάν ван Είρηη.

1453. 

+ Another version gives C# and D# here. Ed.

βαλε πάθμας.

1454. *Andante con spirito.* 

Σπαινε Δαεί.

1455. 

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

Θεράν βυίθε.

From Miss Ross.

1456. 

An θεράν βυίθε.

1457. 

An θεράν βυίθε.

As in a MS. of 1780.

1458. 

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

Τά μέ καίτε.

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.

Σίνο οητ, α μάταιη μο έείλε!

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

Father Walsh's M.S.

1460. 

Σίαν 7 βεηάτ lé buαδαρταίβ αν τ-ρωζαι.

1461. 

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

Σίαν 7 βεηάτ lé buαίρεση αν τ-ρωζιη.

"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?"

Stán agar beannaíct lé búaiream an tráigil.

Allegretto.

Set from Joseph Martin, by W. Joyce.

1463. 

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

huir-eó! mo leanb.

1464. **Andante.** 

† *Note.* This is a second setting of No. 1016. Ed.

huir-eó! mo leanb.

1465. **Allegro.** 

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

Α "Κυριζι" μύρῆιν.

1466. 

Α Κυ-ρι-ζι μύρῆ-ιν ré mo θράδ πέιν - εὐ ἰρ σο πόρ μέ in
 αοιρ μο δά βῆν δεαζ εὐ ιομ-βο αζυρ uill - eo ιομ-βο αζυρ uill - eo!

Andante. Α ἑατιός Ροιδίν.

1467. 

Α ἑατιός Ροιδίν!

Α ἑατιός Ροιδίν!

From Taig Mac Mahon.

1468. 

Τά καίλιν αρ in mbaile reo δ'άρ' β'αιμμ οι "Ρεζ".

1469. 

lomon, 7 καίνε.

Andantino.

1470. 

Note. For other Hymn tunes & caoines see Nos 1018-1050. Ed.

Inſen Šatōb ó'n mbeanreac.

1471. 

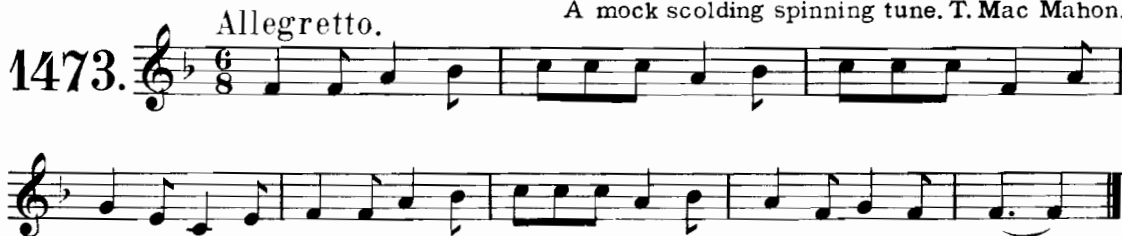
A doctúir óilir!

1472. 

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

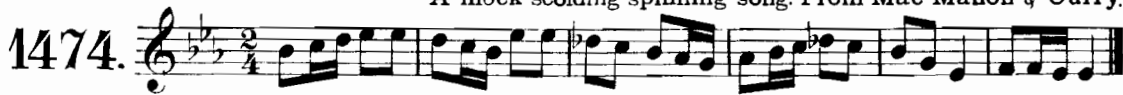
Dúna dána, dorca. doil.

A mock scolding spinning tune. T. Mac Mahon.

1473. *Allegretto.* 

Lúna, lúna. nó dá lúna.

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

1474. 

Dail leó lépó.

Allegretto.

A spinning tune.

1475. 

Ἀρ μάστιγι δια λυαίν ἰρεᾶδ ὄ'ράζατ ἀν χλυαίν.

1476. 

Ἀρ ἔεᾶνταρ χλυαίν-να-Deala, 7 Σαρρατῆ-να-Ριμπε.

1477. 

Note. A variant of the preceding Ed.

Στάν 7 βεῖναῖτ λέ βύαδ'ραιβ' ἀν τ-ραοῖαι.

1478. 

Note. See N^o 1463, Ed.

Ὁἔνρατὸ μέ 'cuic' ὀ'ῃ ἦεαν 'briſce'.

1479. 

Note. Petrie adds, "The same as 'The Tanner's wife etc.' and "This time twelve-month I married." Ed.

Ὅά γαρφαίῳδε βεαν ταναφαίῳδε λιονρα.

"If I should meet a Tanner's wife?"

1480. 

Note. A variant of the preceding. Ed.

Συρὸ ἀν ῥο, α μύρην! λάμ λιον.

Set her near me, my Murneen.

1481. 

Συρὸ ἀν ῥο, α μύρην! λάμ λιον.

"Sit here, O Murneen, near me?"

1482. 

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

Ἐρᾶὸ μο ἔρπονε-ρε.

Andante.

1483. 

Ἦρ καλὶν βεαγ ὄγ μέ.

1484. 

bídean tú i b'fad a-muig.

"Humours of Kilkenny." Your bag is handsome my boy.

From M S. book of 1770.

1485.

+ Petrie adds in a note the following three bars as an alternative or correction here: -

Siúd ort, a Máthair mo Céile!

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

Father Walsh's MS.

1486.

Α ποιοςφαιδ tú a baile hom?

or, Will you come home with me.

From Paddy Conneely, & other Pipers.

1487.

Α Μάρτε βίγ! καὸ δειμιγ δυιτ?

"O little Mary, what has happened thee?"

From T. Mac Mahon.

1488.

Άξ αν μπόζαιρην βυΐθε, τὰ ρύν το ερσίθε.

At the yellow Boreen lives the secret of my heart.

From T. Mac Mahon.

1489. 

βΐθεαρ, λά βρεάξ μαρζαΐο, ρΐορ αρ ρρΐαΐο ροιρτ λάιρζε.

From T. Mac Mahon.

1490. 

Note. Compare this tune with the preceding. Ed.

Αν μαΐορην ρυαΐο.

From T. Mac Mahon.

1491. 

Α Ήαίρε! το εΐομαίρτε μά ζΐαεΐαρ.

Oh Mary if my advice you take.

From T. Mac Mahon.

1492. 

Ḃí míre lá a dul go Limerícaí.

I was one day going to Limerick.

1493.  

CHORUS.

Ḃia éiríeas ríuo Dáiríe ní h-áille 4 maidin dia Dáiríe go moí.

Lawsy Dulh.

From Mac Mahon.

1494.  

Note. The MS. has a pencil note, "There's not in the wide world a valley so sweet." Ed.

Ḃlúirín na mbán boí óí.

The little flow'r of brown-haired girls.

From Mac Mahon.

1495.   

Ḃa búaíallíoe óí! an baile reo.

1496.   

Ḃá lé Pádraíe bíora.

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

From Mac Mahon.

1497.   

Do éannaíḡ an Róirceáḡ bó ar an aonaḡ.

From Mac Mahon.

1498. 

Dá ir maic leat.

1499. 

ḡráḡ mo éróide.

From Teig Mac Mahon.

1500. 

Ar triaḡ ḡan mac an maolḡ aḡan.

From Mac Mahon.

1501. 

Ṭá caíln an an b'riadó.

From Mac Mahon.

1502. 

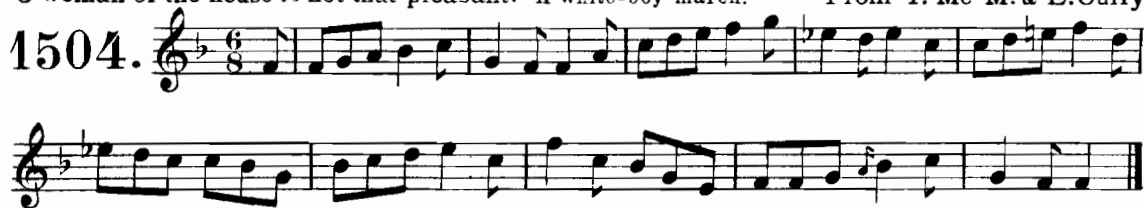
Ṭo o. tuigeann Murphy.

From P. J. O' Reilly Esq.

1503. 

Óc! a bean a' tíge!

"O woman of the house is not that pleasant!" A white-boy march. From T. Mc M. & E. Curry.

1504. 

Note. A variant of N^o 994. Ed.

Ṭá bo'áinín a'gam-ra.

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

T. Mc Mahon.

1505. 

Do éiríodh-gha a n-iar-éar &c.

"I went to the west to look for a wife?"

1506. 

Is búacailín ois &c.

From T. Mac Mahon.

1507. 

Cearc aghar coileac a d'iméig lé éile.

From T. Mac Mahon.

1508. 

Cearc aghar coileac a d'iméig lé éile.

1509. *Gaily.* 

Ḃḗppaiḡ ouit iap̄car aḡ iap̄paiḡ.

"I would advise you to pass over the boundary?"

From T. Mac Mahon.

1510. 

Ḃaiḡin ḡḡḡ n-uaḡḡ a o'eiriḡḡar.

1511. 

Note. Petric adds "See Hardiman's & Joyce's sets of this." See "The Morning Star" No 895. Ea.

Ḃaiḡin ḡḡḡ n-uaḡḡ a o'eiriḡḡar.

1512. 

Note. A variant of the preceding. Ed.

Δαίτην ἐβόδας' ημεῖν ὀείμιζατ.

Andante.

From Mr. Hardiman.

1513. 

Ἄ σκυῖνιν λεατ?

From Mary Madden.

1514. 

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

Ἄ τὰ ῥωόλιν ἰ ζεῖματ &c.

1515. 

bean a bain velleac.

1516. 

Ἄ εἰσιμῖνιτ μαζαῖο &c.

1517. 

Úé! óé on! ar an tannaire buíde.

Och och one, said the yellow tanner.

1518. 

Ir ionada yeóman malluigíte do éill a bógaó.

From Mary Madden.

1519. 

An méltan leanbáć.

The childlike star.

1520. 

Note. This and the preceding tune are variants of "John Doe" 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.

Τά αν τεινε ζαν κοιζιτ.

1521. 

Τά βράζραιη-ρε Σιοβάν η α κόρμα.

Form T. MacMahon.

1522. 

Τά mbead lán páirce &c.

1523. 

Τά ζλεαη βεζ υμαίθεαττα.

There is a little enchanted glen that I know.

1524. 

Do bídear-ra lá breáḡ zḡéine, &c.

I was one fine sunny day, a-fishing by a river.

1525. 

W-uair a bídear i dtúr wóige.

When I was in the beginning of my youth.

From T. Mac Mahon.

1526. 

Ir maic é an fíon.

or "The wine is good?"

From M^{rs} Close.

1527. *Larghetto.* 

Ir maic é an fíon.

Another set.

Vivace.

1528. 

Ἀ λοῦς το ζαίαιν.

"To look for my calves I sent my child?"

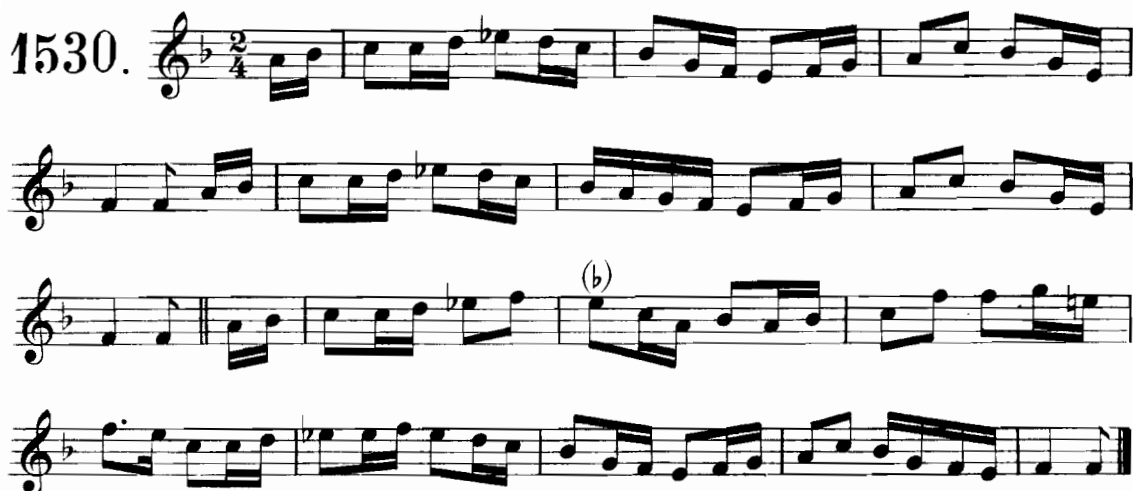
From M. Madden. 1854.

Andante.

1529. 

Ἀμ εἰαιηρε να ηζαινα &c.

From T. Mac Mahon.

1530. 

Note. A variant of the preceding. Ed.

Ḍóinnall na tulleáin.

1531. 

Αν βεαν ὕο ῥιορ γ βῦαε αν τ-ρριζάν, ρεό εῦ λεό.

1532.

CHORUS.

Μέριπ.

1533.

Αν ζράο ναε μβίδεαν ι λάταιρ.

or, Out of sight, out out of mind.

1534.

Ceán túb oílr.

The new mountain road.

A Connaught Jigg.

1535.

Dualín túbáic.

Allegretto.

1536.

'S a múnnín oílr! Is tú mo leanb̃.

1537.

'S a múnnín oílr!

Allegretto.

1538.

Λιμνικαὶ. (Limerick)

(Ossian's Poems.)

1539. 

Σποράναετ.

(Ossian's Poems.)

1540. *Andante.* 

Εόζαν κόρη.

1541. 

Δάιρη νίξ ηΕιόιν.

1542. 

Iníean Šeáin uí Čataraig.

1543. 

Luać mo íećpíne.

1544. 

Cuirim-re éigut-ra an rcarbán reóil.

A weaving tune of the C^o of Clare.

1545. 

Note. Petrie adds "See F. Keane's Set." Ed.

Díe ó! mo ġráó.

1546. 

Sígle níř Šaíma.

1547. 

Sígle níř Šaíðne.

Set in the C^o of Londonderry.

1548. 

Bacač na cleača.

A Connemara tune.

1549. 

Α βήξιό! ιρ τύ lé mí-ματ.

1550. 

Do b'feárr leigean dóib.

Allegretto.

Better let them alone. From Teige Mac Mahon.

1551. 

Сривимінеа́ч сром.

Allegretto.

Mr. Joyce. From J. Martin.

1552. 

Set From M. Dineen.

Ḑá mbeinn-rí aḡar mo ḡráo bán.

Andante.

From Mr. Joyce.

1553. 

Note: + Another version has \mathbb{E}^b in these two places. Ed.

Súirce buíde.

Mr. Joyce. From L. O' Brien.

1554. 

bpeá! ná póg.

From P. Coneely.

1555. 

A éailín b'is úarail na zruáige bpeá z buíde.

Andante.

From F. Keane.

1556. 

Ἀ εἰλίη βίγ υαγαίη ηα ζυάιζε βρεῖζ βυίθε.

From Frank Keane. 10. Sep. 54.

1557.

Note. A variant of the preceding. Ed.

Slán iomlán do'n áit a raibear.

From F. Keane.

1558.

(* Another version has E^b here. Ed.)

Ἀη μο ζαβῆη τηε βλεῖτ Κηῖτ ὄαη.

From L O' Brien, by Mr. Joyce.

1559.

Ἐεατῖη αηη κηυό.

From P. Carew's MS.

1560.

Безцін аи снїд.

From P. Carew's MSS.

1561. 

Note. A variant of the preceding. Ed.Дор чїана. Set by Mr. Joyce from Lewis O'Brien,
Coolfree, C^o of Limerick. Aug. 1854.

1562. 

Note. The two variants in this tune are supplied from a second version. Ed.

Бам на сраоїбе сїтїа.

1563. 

Аи геландїне сром.

Allegretto.

Mr. Joyce from J. Martin.

1564. 

l̄r m̄ḡean eighre mé ḡan 'oob̄r

Andante.

From Frank Keane.

1565.

bean uab̄ ó'n r̄iáb̄.

The black-haired woman from the mountain.

Set from J. Martin, by M^r Joyce.

Andante.

1566.

bean uab̄ ó'n r̄iáb̄.

Andantè.

1567.

Note. A slight variant of the preceding. Ed.

The dark-haired woman from the mountain.

A Mayo Air.

Andante.

From P. Joyce, March 1864.

1568. 

A "Landlady" na páirce!

Tabair cáirt eile do'n tígí seo a-réad.

From Mr Hickey.

1569. 

Sibéil ni b'riain.

Andante.

1570. 

Α Όσάναις πο ύρεάς! κάμ' έσσαι τύ α-ρείμ?
 νό, Α ύραάαι αν έύιι υαλαις

Allegretto.

From M. Madden.

1571. 

Όσάναις αν έύιι υαλαις!

1572. 

Do έρεά έτ μο όιέ, έτ αρ cloίςτε αν ζαλαρ αν ζηάό.

Allegretto.

From Frank Keane.

1573. 

Do έρεά ιτ μο ίέν ζαν kitty αζυρ μέ.

From T. MacMahon.

1574. 

Do éreac ár mo víacáir.

Andante.

Mr. Joyce From Jo. Martin.

1575.

* Note. Another version has E[♯] in these places. Ed.

Do éreac 'r mo víacáir.

Andante.

1576.

* Note. Another version has no[♯] in these places. Ed.

boḡaríò furca.

1577.

ḡreabáó air an nḡráó ro ar maireḡ air mbíonn.

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

From Mary Madden.

1578.

