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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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PREFACE.

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

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

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*).
EDWARD CLEMENTS.
EUGENE CURRY.
JOHN C. DEANE.
JOHN T. GILBERT.
REV. CHARLES GRAVES, D.D. (*d*).
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THOMAS RICE HENN (*f*).
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JOHN EDWARD PIGOT (*Sec.*).
WILLIAM STOKES, M.D. (*h*).
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 ramblings through most parts of Ireland, for objects more immediately connected with my professional pursuits, afforded me opportunities, for a long period almost annually, for increasing the collection which so early in life I had felt a desire, and considered it as a kind of duty to endeavour to form.

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

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

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 Oighfeair*, 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 *Dó bi 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.

INDEX.

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

I.

TUNES WITHOUT TITLES.

I to 95, 97 to 100, 102 to 288, 324, 411, 433, 480, 485, 489, 496, 839, 862, 1058, 1059, 1060
1279, 1281, 1282, 1286, 1329, 1579.

II.

TUNES WITH ENGLISH TITLES.

	TUNES		TUNES
Ace and deuce of piper, the	1416	Archy Boylan	744
Adieu, my lovely Peggy	430	Are you not the bright star that used to be before me?	831, 1248
Adieu, ye young men of Claudy green ...	757	Arthur of this town	1144
Advice, the	764	Art MacBride	846
Advice to a young man in choosing a wife	1437, 1438	As a sailor and a soldier	771
Air to an old English ballad	794	As I roved out one morning	657
Alas that I'm not a Frechaun on the mountain side	336	As I strayed out on a foggy morning in harvest	664
Alas that I'm not a little starling bird ...	819	As I walked out one evening	659
All alive	450	As I walked out one morning I heard a dismal cry	658
Allan's return	506	As I walked out yesterday evening ...	665
All the way to Galway	849	As I walked over the county Cavan ...	661
Along the Mourne shore	519	As I was walking one morning in May ...	663
Along with my love I'll go	707, 708	As I went a walking one morning in Spring	666
Ancient Caoine	1032	As Jimmy and Nancy one evening were straying	687
Ancient clan march	983	Assist me, all ye muses	840
Ancient Clare march (The Northern road to Tralee)	448, 1318	As through the woods I chanced to roam	667
Ancient Clare march and jig	984	At length I crossed the ferry	289
Ancient hymn	1042	At the yellow boreen lives the secret of my heart	1489
Ancient hymn	1205		
Ancient hymn tune and Caoine	1039	Bailiff's one daughter, the	595
Ancient hymn tune sung in country chapels	1044, 1045	Ballyhauness	834
Ancient Irish air, sung as the plaint in the Parish of Dungiven	438	Ballymoe	695
Ancient lullaby	1002	Banish misfortune... ..	775
Ancient Munster march and jig	982	Banks of Barrow, the	338

	TUNES		TUNES
Banks of Claudy, the	422, 423	Carlmac's march	987
Banks of the daisies, the	1253	Carolan's cottage	670
Banks of the Shannon, the	805	Carolan's draught	669
Banks of the Suir, the	802, 803	Carolan's favourite jig	981
Banks of the sweet Barrow, the	337	Carolan's lamentation for Charles Mac	
Barley grain, the	293, 294	Cabe	1022
Barrack Hill	926	Carpenter's march	992
Battle of the Roe, the	425, 426, 427, 428	Carpenter's march, the	1312
Beautiful Molly McKeon	325	Castle Costello	838
Beautiful pearl of Slieve ban, the	1114	Castle Hackett	1297
Bed of feathers and ropes, a	1336	Catha Rony... ..	713
Behind the bush in the garden	769	Cathleen	718
Belfast mountain, the	558	Catty Nowlan	482
Berry Dhoan	773	Cauliflower jig, the	963
Beside the river Loune	806	Chant or hymn tune	1047
Bessy of Dromore	414, 415	Chasing the hare down the hill. (See 941)	413
Better let them alone	1551	Cheer up, old hag	829
Be wise, beware	854	Cherish the ladies	921
Biddy, I'm not jesting	307	Child-like star, the	1520
Bird alone, the	611, 612	Christmas carol or hymn	1050
Blackberry blossom, the	475	Clare lullaby	1003
Blackbird and the thrush, the	822	Claudy dwelling	756
Black-eyed Susan	729	Clonmell lassies	479
Black-haired woman from the mountain,		Clout the Caldron	403
the	1566, 1567	Coady's dream	398
Black joke, the	574	Come all united Irishmen, and listen unto	
Black phantom, the	579	me	464
Black Rock	950	Come all you maids, where'er you be ...	456
Black rogue, the	1265	Come all y'united Irishmen, and listen	
Blackthorn cane with a thong, the (See 208)		unto me	463
Blackwater foot	897	Come, sit down beside me, my own	
Blessington maid, the	539	heart's delight	651
Blind beggar of the glen, the	680	Come tell me in plain	776
Blind man's dream, the	684	Come with me to the fair	1147
Blind woman's lament for the loss of her		Connemara wedding, the	565
daughter, the	833	Consider well all you pretty fair maids	656
Blooming lily, the	608	Coola Shore	507
Blow, old woman, and be merry	1121	Coolin, the	598
Blow the candle out	634	Country girl's fortune, the	910
Boil the breakfast early	891	Cousin frog went out to ride. Fa lee	
Bold Captain Friney	734	linkin' laddy oh	647
Bold sportsman, the	1312	Cove of Cork, the	573
Bonny light horseman, the	779	Crabs in the skillet	792
Borders of sweet Coole Hill, the	561	Cradle hymn	1017
Box about the fire-place	888	Cradle song	1016
Bragging man, the	900	Cremonea	1210
Brave Irish lad, the	391	Croosting cap, the	927
Breeches on, the	473	Croppy boy, the	605, 606
Bridget of the mildest smile	725	Cuckoo's nest, the	1206
Bright dawn of day, the	390	Curly locks	424
Brigid astore	See 353	Curragh of Kildare, the	439
Brigid of the fair hair	1217	Cutting of the hay, the	394
Brown little mallet, the (or roll of tobacco)	1582		
Brown oxen, the	773	Dairy girl, the	596
Brown thorn, the	451	Dairy-maid's wish, the	597
Bruisus, the	884	Dance or quick march	999
Bryan MacCowan	739	Dance tune or planxty, apparently by	
Buachalin Bruithe (Buidhe)	96	Carolan	872
Buachalinog march, the	997	Dancing measure to which Prince Charles	
Bucks of Ahasnagh, the	938	Edward and Lady Wemyss danced in	
Bungalow jig, the	962	the gallery of the palace of Holyrood	
Butchers' march, the	991	house in the year 1745	870
By the grove in the West	1409	Dangers of the sea, the	570
		Darby O'Dun	301
Cahan O'Hara	749	Dark-haired woman from the mountain,	
"Caillin Ruadh," the	1321 to 1325	the	1568
Caoine	1034, 1035, 1036, 1037	David Foy	683
Caoine, a	1033	Dawning of the day, the	694
Caoine for Winifred McDermot	1020	Day of wrath	1049
Captain Slattery	392	Dear Aileen, I'm going to leave you ...	300

	TUNES		TUNES
Dear mother, he is going, and I know not how to bid him stay ...	759, 760	For Eire I'd not tell her name ...	1237
Dear Rose ...	518	For I'd rather go ...	781
Death of General Wolfe, the ...	365	Forlorn virgin, the ...	563
Derry Brien ...	741	For my breakfast you must get a bird without a bone ...	777, 778
Deserter, the ...	691	Foundering of the boat in Lough Derag, Sunday, the 12th of July, 1795, the ...	571
Dewy morning, the ...	454	Four seasons, the ...	416
Dies Irae ...	1049	Fox went out of a moonlight night, the ...	645, 646
Dirge of Ossian, the ...	1018	Frost is all over, the ...	850
Dobbin's flow'ry vale ...	789	Funeral cry ...	1040
Doctor O'Halloran ...	733	Funny taylor, the ...	594
Donald Baccagh's lament ...	1021	Galloping young thing, the ...	945
Donnell, my love ...	1139	Galtee hunt, the ...	879
Donnell O'Daly ...	374	Galway jig, the ...	951
Dove, the (See 251, 1057) ...	613, 614	Gamest toast, the ...	501
Do what you please, but take care of my cap ...	872	Gaol of Clonmell, the ...	362
Down among the ditches oh ...	508	Garden of daisies, the ...	609, 610
Down among the woods ...	1125	Garvagh! it's a pretty place, surrounded well with trees ...	842
Down by Newcastle shore ...	714	Gather up the money, the Petticottee dance and song tune ...	881
Down by the banks of the sweet Primrose ...	804	Geese in the bog, the ...	940
Downhill of life, the ...	557	General Wynne ...	986
Down the hill ...	361	Girl I love, the ...	540, 949, 959
Down with the tithes ...	924	Girl who is near Sligo, the ...	1126
Do you hear, little girls, take your mother's advice, 'tis the best ...	763	Glencoe ...	677
Do you remember the time we were hunting in the valley ...	1146	Gobby O, the ...	546
Drums are beating, the ...	440, 441	Good boy, the ...	537
Drunken sailor, the (called also "The Groves") ...	319	Good-bye, and my blessing to the troubles of the world ...	1462
Duke of Aberdeen, the ...	679	Good fellows, the ...	960
Dunlavin green ...	859	Good night, good night, and joy be with you ...	920
Dusty miller, the ...	343, 344	Good ship Planet, the ...	379
Dwarf of the glens, the ...	542	Gooseberry blossom, the ...	912
Each night when I slumber ...	832	Gorey Caravan, the ...	649
Eagle's whistle, the ...	305, 306	Goroom, the ...	898
Ealying song ...	1253	Gossip, the ...	592
Early, early, all in the spring ...	765	Gramachree, but I love you well ...	429
Early in the morning ...	844	Greek's victory, the ...	711
Easter snow ...	1123	Green bushes, the ...	368, 369, 370
Eilan, the ...	618	Green fields of Ireland, the ...	909
Emigrant song (going to America) ...	865	Green flag, the ...	576
Enchanted valley, the ...	323, 324	Grey goose fair ...	504
Enchantment of Fin MacCool, the ...	835	Groves by Jackson, the ...	318
Enniskilling dragoon, the ...	547	Groves of Blackpool, the ...	573
Eveleen ...	719	Groves, the (called also "The drunken sailor") ...	319
Ewe with the crooked horn, the ...	918	Gurgling of the churn, the ...	1205
Fair girl, the ...	538	Gurty's frolic ...	813
Fairy nurse's song, the ...	1015	Had not we better wait, my dear ...	1442
Fairy troop, the ...	544	Hag, you've killed me ...	1236
False Isabel ...	717	Handsome sportsman, the ...	601
Far away wedding, the ...	468	Hare's lament, the ...	1028
Farewell now, Miss Gordon ...	787	"Hark I hear," &c. ...	772
Farewell to Lough Rea ...	807	Harmony of May, the ...	554
Far, far beyond yon mountains ...	345	Harvest ...	847
Far, far down in the South of Luidach ...	335	Have you seen or have you heard ...	640
Father Jack Walsh ...	731	Hear me, you that's looking for a wife ...	386
Favorite march of the old Irish volunteers ...	988	Heart of my Kitty soon turns to me, the ...	515
First day of Spring, the ...	553	Heigh ho! my Nancy oh ...	688
First of May, the ...	404	Henry! a gradh ...	1361
Five men went together ...	869	Here's a health to the mother-in-law ...	1486
Flannel jacket, the ...	584, 893	Here's a health to the young man runs most in my mind ...	315
Flower of Erin's green shore, the ...	809		
Flower of young maidens ...	860		
Flowers of Edinburgh, the ...	372		
Flowing locks of my brown maid, the ...	382		
Fond Chloe ...	720		

	TUNES		TUNES
Here we go up, up, up	101	I'm a poor stranger that's far from my	
Her skin is like the lily	820	own	800
He's gone, he's gone	753	I'm a young girl	1137
Highly excellent good man of Tipper-		I'm a young little boy that has given	
oughny, the	852	great love to Nelly ban	1399
High road to Kilkenny, the	549	I'm an Irishman from Monaghan, a North	
Hill without grass, the	502	countryman born	837
Hold your tongue	520	In comes great Buonaparte with forty	
Horace the rake	348	thousand men	676
Hornless cow, or the brown ewe, the		I never will deceive you	1149
(a private still)	442	In Miltown I heard the music	1072, 1073
Hornpipe	919	In my first proceedings I took rakish	
Hostess, the	1207	ways	823
Housekeeper, the	998	In the county of Wexford, not far from	
Housemaid, the	957	Tughmon	780
How deep in love am I	465	In the month of June, when all flowers	
How do you like her for your wife ?	532	bloom	303
How will I get to the bedchamber ?	791	I once loved a boy	452, 471
Humours of Caledon, the	615	I rise in the morning with my heart full	
Humours of Jerpoint, the	617	of woe	507
Humours of Kilkenny	1485	Irish boree, the	587
Humours of last night	477	Irish boy, the	586
Humours of Maam, the	616	Irish cry	1041
Humours of Miltown, the	941	Irish hymn, sung on the dedication of	
Hunt, the, a set dance	879	a chapel	1043
Hunt the squirrel	487	Irish lad's a jolly boy, the	989
Hurler's march, the	990	Irish lass with the golden tresses, the ...	1098
Hurling boys, the	604	Irish trot, the	588
Hush, oh my Lanna !	1016	Isbel Falsey	717
Hush the cat from the bacon	946	I shall leave this country and go along	
✓ Hymn of St. Bernard, the	1048	with you to wander under the arches	
✓ Hymn tune	1046	of the blossomed woods	401
I am a bold defender	434	I thought my heart had broke asunder,	
I am a poor maiden, my fortune proved		when I thought on Reilly I left on shore	349
bad	455	It is to fair England I'm willing to go ...	814
I am a poor maid that's crossed by my		It was an old beggar-man	678
friends	309	It was in Dublin city	755
I am a rover	526	Iverk love song, an	853
I am asleep and don't wake me	488	I was born for sport	826
I am a young boy, without gold or stock	1263	I was once sailing by the head	817
I am in this town only one year and		I was one day going to Limerick	1493
three days	1400	I was one fine sunny day a-fishing by a	
I courted lovely Sally	673	river	1525
I courted my darling at the age of nineteen	674	I was one night about Bridgetmas	815
I'd cross the world over with you, Johnny		I went to the West to look for a wife ...	1506
Doyle	443	I went with my maiden up stairs	1304
I'd range the world over with my own		I will go to the mountain (or, to the	
Johnny Doyle	629	roebuck pinnacles)	1305
If all the young maidens were blackbirds		I will raise my sail black, mistfully in	
and trushes	821	the morning	377
If I'm alive in Ireland	299	I will visit my love on the mountain ...	706
If I should meet a tanner's wife	1480	I wish I was a fisherman living upon the	
If it is the pea you want	1312	hill of Howth	449
If my love were within your heart	1103	I wish I were in Drogheda	812
If the sea were ink	770	I wish, I wish, but I wish in vain	811
I grieve for my lover in secret	699	I wish the French would take them	497
I have a cottage on the verge of the		I would advise you to pass over the	
mountain	1505	boundary	1510
I have a little trade	758	Jackson's maid	796, 797
I have no desire for mirth	697	Jacobite airs	626, 627
I have travelled France and Germany ...	505	James Melvin	625
I'll be a good boy and do so no more ...	536	Jesu dulcis memoria	1048
I'll make for my bridegroom a grassy		Job of journeywork, the	892
green pillow	331	John de Burgo (or Burke)	1270, 1271
I'll make my love a breast of glass	622	John Doe	738
I lost my love	460	John Dwyre of the Glyn	736
I love a woman	542	Johnny Cox	743
I'm a poor stranger that's far from my		Johnny Doyle	630
home	799	Johnny Hall	747

TUNES				TUNES			
Johnny of Cockalie	743			Lough Erne's shore	652, 653		
John O'Reilly	351			Lovely Anne	726		
John the son Darby	742			Lovely lad, the	922		
Joy be with you	995			Lovely sweet banks of the Suir, the ...	801		
Jug of punch, the	352, 353			Lover's complaint, the	402		
Juice of the barley, the	589			Lover's lament, the	445		
Kathleen na Rudderigh, the flower of women	1429			Lower Ormond	882		
Katty Nowlan	481			Luggelaw	712		
Keen	1031			Lullaby, a	1005, 1006, 1007, 1008		
Kerry boys, the	308			Lullaby, or Nursery-song	1009		
Kerry star, the	899			MacGuire's kick	409, 410		
King and the tinker, the	399			Madame Cole	716		
King Cormac and the Lericaun	408			Mad Moll	101		
King's cave, the	1119			Maiden-Ray, the	421		
Kiss in the shelter	935			Maiden's lament for her lover's depart- ure, the	1075		
Kiss the maid behind the barrel, 885, 886, 887	884			Maid I loved dearly has left me behind, the	705		
Kiss the maid behind the barrels	444			Maid of Castle Creagh, the	709		
Kitty gone a milking	513			Maid of Cooley Shore, the	754, 1254		
Kitty Magee	512			Maid of sweet Gurteen, the	328, 329		
Kitty O'Hea	514			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" Molly asthoreen	312		
Lament for Sarsfield, the	311, 312			Molly ban, so fair	447		
Lament for Una MacDermott	1020			Molly Butler	724		
Lament of old age, the	1219			Molly fair, that Western dame	723		
Lament of William McPeter he outlaw, the	1026			Molly my jewel	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			Mcreen	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			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
		O Mary, my darling	1127
		On a long, long summer's day	533
		Once I was at a nobleman's wedding ...	491, 492, 494
Nancy, the pride of the East	689	Once I was invited to a nobleman's wedding	493
Ne'er wed an old man	531	Once I was invited to a noble wedding	495
Nelly, I'm afraid your favour I'll not gain	648	One bottle more	825
Never despise an old friend	675	One evening fair as I roved out	662
New broom sweeps clean, a	1142	One evening in June	828
New broom, the	855, 856	One evening of late as I roved out in state	660
New domain, the	904	One horned cow, the ... 340, 341, 342,	1293
New mountain road, the	1535	O'Neill's riding	472
Newry prentice boy, the	364	One night I dreamt	831
New tenpenny, the	347	One Sunday after mass	633
Night of the fun, the	564	On Patrick's day I was in my element...	1497
Ninety-eight Wexford ballads ... 783, 784,	785	On the green stubble in harvest	435
Nore is long, the	334	On the green stubble of autumn	1181
Northern hags, the	1109	Open the door my love, do	333
Northern road to Tralee, the ... 448,	1318	O pretty brown girl of the white breasts.	1326
Now I am tired and wish I was at home	381, 1136	O'Reilly's delight	350
Numbers I've courted and kissed in my time	363	Original melody of "St. Patrick was a gentleman"	346
Nursery songs	1012, 1013	Ormonde's lament	1027
Nurse's tune, or hushaby	1010	O sad and sorry I'm this day	841
Nurse tune	1011, 1014	Our sails were unfurled	517
		Out of sight, out of mind	1534
Och och me, said the yellow tanner ...	1518	Over the mountain	788
O'Coghlan has a glen	332	Over the water	798
O'er high, high hills and lofty mountains	836	O woman of the house is not that pleasant	(See 994)
O fair John, my love	322	O young Bridget, my beloved ... 1307,	1308
O'Flinn	499		
O God, John	1445	Paddies evermore	868
Oh agus oh! oh!	833	Paddy Brown	446
Oh boys help each other	1254	Paddy O'Snap	1339
Oh girl of the golden tresses	371	Paddy's return	867
Oh, John, my neighbour's son, if you are going to marry	1438	Parish girl, the	593
Oh, Johnny, dearest Johnny, what dyed your hands and cloaths? He answered him as he thought fit "by a bleeding at the nose"	693	Parting from a companion	1022
Oh, love it is a killing thing	469	Patrick Sarsfield	310
Oh, love, 'tis a cold frosty night, and I am covered with snow	628	Pearl of the fair pole of hair, the	624
Oh, Mary, if my advice you take ...	1492	Pearl of the white breast, the	623
Oh my love she was born in the North country wide	516	Pearl of the yellow road, the	1402
Oh shrive me, father	632	Peasant Air	214
Oh were I king of Ireland	535	Peeler's jacket, the	893
Oh what shall I do, my love is going to be wed ?	762	Peevish child, the	591
Oh what shall I do with this silly old man ?	530	Peggy, is your heart sick	768
Oh where are you going, Lord Lovel, said she ?	752	Perhaps you and I will be judged in one day	692
Oh woman of the house, isn't that neat ? (See 1504)	994	Petticotee dance and song tune, the ...	881
O landlady dear, come cheer your heart.	824	Phelim mountains, the	385, 1362
Old astrologer, the	545	Piper's finish, the	880
Old coolin, the	599	Plains of Mayo, the	304
Old man he courted me, an	528	Plaint as sung in the parish of Bannagher, the	1038
Old man he courted me, will you love, can you love? An old man he courted me, take me as I am, an	527	Planxty by Carolan	871, 875
Old North American Indian tune ...	866	Planxty Drew, by Carolan	874
Old woman lamenting her purse, the ...	620	Planxty shane ruadh	878
Old women's money	355	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	
Prodigal son, the	1136	I'm wise	793
Pullet, the	458	Song of the ghost, the	580
Pullet and the cock, the	585	Song of the streams, the	552
		Song of Una, the	550, 551
Rambler from Clare, the	395	Son of O'Reilly, the	486
Rambling boy, the	668	Sons of Fingal, the	602
Reading made easy, the	672	Sprightly Kitty	367
Red-haired man's wife, the, 357, 358, 359, 360		Sprightly widow, the	590
Red Regan and the nun	418, 419, 420	Squire, the	600
Ree Raw, or the butchers' march	991	Stately Sarah	317
Rejoicement of the Fian ladies, the	566	Stewart of Kilpatrick and the daughter	
Remember thee, yes, while there's life		of the king of Ine	732
in this heart	1514	Stout little boy, the	1275
Remember the pease straw	682	St. Patrick was a gentleman	346
Remember the poor	681	Strawberry blossom, the	483, 484
Reynardine	642, 643	Street ballad	297
Reynard on the mountain high	644	Strolling mason, the	466, 1070, 1071
Ribbon-man's march, the	993	Strop the razor	925
Richard O'Bran from the plains of Kildare	735	Suit of green, the	686
Ride a mile	978	Summer is come and the grass is green,	
Rise up, my lovely Molly	511	the	555
Rise up, young William Reilly	510	Swaggering jig, the	961
Rocky road, the	548	Sweet Barrow, the	339
Roddy McCurly that was hanged at		Sweet Castle Hyde	831
Tuome Bridge	737	Sweetheart, you know my mind... ..	758
Rodney's glory	406, 407	Sweet Innisfallen	641
Rody green	843	Sweet Innismore	376, 1142
Roll of tobacco, the (or brown little		Sweet lovely Joan	721
mallet)	1582		
Rory O'Moore	740, 974	Take a kiss or let it alone	861
Rossaveel	372	Take her out and air her	397
Round the world for sport	958	Tanner's wife, the	1479
Roving pedlar, the	360	Tatter the road	522
Rushy glen, the	543	Taylor of the cloth, the	1211
		Tea in the morning	923
Sally Whelan (or Phelan)	727	Tear the callies	523
Savourneen Dheelish	741	Temple hill... ..	901
Scalded poor boy, the	290, 291	Then up comes the captain and boatswain	467
Scolding wife, the	476	There is a little enchanted glen that I know	1524
Scorching is this love. (See 1578)	1234	There is a long house at the top of the	
Scorching to this (love), woe be him who		village	296
it is upon, a. (See 1234)	1578	There's not in the wide world a valley so	
Scornful Sally	728	sweet	1494
Search all the world over	650	They say my love is dead	698
Seas are deep, the	569	This time twelve month I married	1479
Separation of soul and body	671	Three little drummers, the	953, 954
Set her near me, my Murneen. (See 1482)	1481	Time of day	978
Shamus O'Thomush	625	'Tis I, your lover	782
Shanavest and Corovoth, the, a faction		'Tis long ago you promised to steal away	
tune	459	with me	1242
She hung her petticoat out to dry	851	To look for my calves I sent my child	1529
Shins about the fire	295	Tommy Regan	375
Ship of Patrick Lynch, the	568	Top of sweet Dunmul, the	560
Ship that I command, the	405	Top of the mountain, the	1450
Sigh, the	619	Toss the feathers	462
Silken thread, the	See 271	True love knot, the	1103
Silver mines, the	913	Tumbling down Teady's acre, the	292
Sir Patrick Bellew's march	985	'Twas on a summer evening	431
Sir Ulick Burk	730	'Twas on a summer's evening	432
Sit here, O Murneen, near me. (See 1481)	1482	'Twas on a summer's morning	431
		'Twas on the first of May, brave boys	388

	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		TUNES
A' bean a' c'fge na páirce	1088, 1249	A' an mbócairín buíde, cá nún mo	
A' b'p'f'g'ib! ír eú lé nif-pac	1550	éproíde	1489
A' b'p'f'g'ib óig na geumann!	1307, 1308	Air 'Eipe, ní (i)nneópaínn eia hí	1237
A' buacail an éúil bualaig	1571, see 1572	Air maibín a-nb'é, bí eamabaim p'goil	1116
A' buacailíde! Cúgnafge lé éúile	1251, see 1255	Air maibín mb'é	1076
A' buacailíde óga! an baile peo	1496	Air mo'gabáil e'pé baile-áca-Clíac dam	1559
A' éailín b'ig uapail na g'p'uaig'e b'p'ed'g'		Cléne bán	1360
buíde	1556, 1557	A' bean úb íor air b'puac an e-ppuacáin,	
A' éailín deap óig an g'úimín uaiéne!	1427	peó eú leó	1532
A' éailín donn deap na g'c'ioéa bána	1326	An boéap ó eúaió go T'p'á'g'-lí	1318, see 448
A' éaiúíde Roibín,	1467, 1468	An buacail bán	1257
An cuimín leac!	1514	An buacail caol dub	1260, 1261, 1262
A' éuirle geal mo éproíde,	1160	see 1269	
A' ééap'b'p'acáir! ír b'íombáb eú luab lé		An buacailín buíde	1259
mnaoi	1191	An buacailín donn	1254, see 1255
A' éocáir b'ílir!	1472	An eailín acá i n-aice S'luig'	1126
A' érioéáir ír b'íombáb eú luab lé mnaoi	1087	An eailín donn	1218
A' érioéáir eú a baile liom?	1487	An eailín puab	1099, 1100, 1101
A' "Puirg'i" m'áppnín	1466	see 1321, 1323, 1324	
A' g'éga cumain	1348	An clár bog "b'él"	1168
A' "Landlady" na páirce! Tabair c'áre		An énoicín p'paoig'	1164, 1384
eile do'n b'ig peo ír eac	1569	An éor deap i mb'p'óg	1299, 1300
A' leacnapaig' an	1287	An ép'úirín lán	1231, 1232
Air lo'p'g'-mo g'áimna	1529	An eumín leac ann ím, b'íob'map ag	
A' l'iláir! a puín!	1374, 1375, 1376, 1377	p'f'abac p'á'n n'gleann	1146
A' l'iláir b'ig! ead b'eirig' buie?	1488	An deap an buacail an páirbín?	1371
A' l'iláir! ír deap do g'áir	1429, 1430	An b'p'eoilín	1235
A' l'iláir! mo éómairle má g'lac'p'air	1492	A' b'-eabappá an p'ir dam?	1394
A' l'iláir! 'r a m'áppnín!	1127, 1373	An g'áimain geal bán	1155
A' l'iláir! acá mo m'ile g'p'ab leac,	1311	An g'ap'b'-énoicín p'paoig'	1385
A' m'áppnín! p'láinte!	1227	An g'ap'un óg a é'p'ab'ig' mé	1238, 1239
A' ógánag' óig! má g'abann eupa an		An g'ap'án buíde	1457, 1458
bóéap, nó "an g'abai'ge g'p'ánba"	1194	see 1456	
A' ógánag' no b'p'ed'g'! eáp' éobail eú		An giolla g'p'úama	1388, 1389, 1390
ap'air	1571, see 1572	An g'p'ab nac mb'ídeann i láeap	1534
A' p'air eú ag an g'cap'p'ag'	1112	An í an p'ir acá uair? eú p'í m' peo	1312
A' R'ógaire! í eab!	1288, 1289	An maibín puab	1491
A' Séán! a m'ic mo éómap'pan! má eáir		An páirbín p'ionn	1494, 1495
u' bol a' p'p'ab	1437, 1438	An palamg'in m'úim'neac	1208, 1209
Acá ímóilín i g'c'úimáir, íe.	1515	An P'úca	1107
A' eáiluirín ír ma'g'ab, íe.	1517	An p'éalcan leanbac	1520
A' ééagair an p'ior buie nac g'eoúluig'im-		An R'ógaire boill	1264
pe oíde	1117	An R'ógaire dub	1265
Abair, a Cumain, g'il!	1152	An p'eanbuine epom	1564
Ab'p'án éap'leáin na hacaebe	1298	An p'macóin epón	1582
A'g an m'baile n'úab acá an b'p'uing'eall		An p'pealabóir	1206
m'obamail m'nd	1094	An p'úirín bán	1314
		An p'úirín buíde	1313

	TUNES		TUNES
Do b'féar na leigean dóirb	1551	Ím bím bob-a-rá, r'ór' a míle ghráb ! ..	1367
Do b'féar na lá bneágh gnéine, gc. ..	1525	“Imbó agur umbó”	1368, 1369
Do éacúgadh 7 huplur do éonnac mé ..	1439	Ingéan Saúb ó'n mbáinreac	1202
Do éannairg an Róirteac bó ar an aonac ..	1498	Ingéan Séadín uí Cácarairg	1386, 1471
Do éuabur-ra a n-iar-éar, gc.	1506	Ineinn ó luera laera	1543
Do fíubál me Éiré ó'n gcúan go céile ..	1078	Ineinn ó luera laera	1175
Dóinnall mo mían	1139	Ir aibinn do(r) na héinínib	1451
Dóinnall ua dílleáin	1531	Ir aip maibin dom dia Lúain	1165, 1166
Dóinnall na gnéine	1331	Ir beag liom a rpeir	1342
Dóinnall ó b'fian	1148	Ir buacail b'ó 7 caoraic	1346
Dóinnall ó gnré	1330	Ir buacailin beag óg mé a éug mór-	
Dóinnall óg	1332, 1333	gean bo “Nelli” bán	1399
Dóinnallín an éilínairg	1382	Ir buacailín óg, &c.	1507
Dromanna na mbán-énoic	1353	Ir buacailín óg mé, gan ór, gan éuib ..	1263
Dromanná na manla	1433, 1434	Ir cailin beag óg mé	1137, 1484
Dualín dubac	1536	Ir buine mé a fíubál a lán	1312
Duib nó bán	1248	Ir é po an raiprób éiocearb go haoraic ..	1186
Dúna báná, doiréa, donn	1473	Ir fab ó gheall tá éalugadh liom	1242
Dúnabán doiréa donn	1174	Ir faba liom péin go ndéanann tuile	
		do'n t'páig	1128
'Eadmónn an énoic	1150	Ir gan áirib mé gan máear	1280
Eilighéal éirín	1414	Ir gortea éugur-ra	1246
Eirigh aip maibin ip gairb do éapall ip		Ir í mo leanb (Caofine)	1097
bailigh leac má féabair	1093	Ir ingean eirge mé gan “dóic”	1565
'Eirigh pí a baile, 7 abair naic raéann-pe		Ir iomada yéman malluighe do tuill a	
léi	1440	bóghab	1519
Eógan óir	1541	Ir maré an duine éú	1233, 1234
		Ir maré é an pion	1527, 1528
		Ir real úb dom ar b'riarab	1183
Fa féarac na coillead b'rice	1145	Ir tpuag mar' éonape mé aon bean	
Fágamaoib rúib mar acá pé	1130	a-píam	1397, 1398
Fágamaoib rúib mar acá pé	1319	Ir tpuag mé, gan mo ghráb	1111
Fan mar táir, a élaibhe !		Ir tpuag mé ! 1 Sapanairg	1178, 1179
Fearb giolla ná peirpíge agur na cairte ..	1102		
Fearbaof an fíolair	1424		
Fland óg, p.	1283		
		Jack an euf, leac ?	1422
Gaieab buíde	1267	Lá féil' Pádraic; nó potréneac	1303
Gairneir buíde	1268	Lá lé Pádraic b'iora	1497
Gearán buíde	1456, see 1457, 1458	Laoib na Síge	1188
Gearín aip epáb	1560, 1561	Leaba éilínir 'r cóirbair	1336
Gile beag lé m'anam éú	1151	Lomon, 7 caofine	1470
Giní éugpáinn éalúgub leac	1302	Luaic mo leépine	1544
Giolla an b'iahoir	1378	Lumneac (Limerick)	1539
“Glin” a ainm	1387	Lúra, lúra, nó dá lúra	1474
Glugur an meabair	1250		
Go b. tuigean Murphy	1503		
Ghráb geal mo énoide	1273, 1274, 1290	Má ip maré leac	1499
Ghráb í pan ól	1446	Mablaó ní Dódnaláin	1365
Ghráb mo éleib	1156	Maibin aofbinn coir caoib' an gileanna	
Ghráb mo énoide	1500	.. .. ..	1448, 1449
Ghráb mo énoide an “píora” b'féar ..	1193	Maibin éoc n-uair a b'eirpígear	1511, 1512
Ghráb mo énoide-pe	1483	Maibin éocbaic nuair b'eirpígear	1513
Ghráb mo énoide-ra an “píora” b'féar ..	1192	Maibdean ag r'aparab lé na ghráb ..	1075
Ghráb na lánáin	1134	Mail leó léro	1475
Ghráinne Máel	1455	Máipe an b'arbaréa	1435
Greabab aip an ngráb po ar maipg aip		Máipe an éúil éinn	1170
a mibionn	1578	Máipe buicléar	1354
Ghránán ban 'Eiréann	1453	Máipe beap	1163
		Máipe na mbán-glac	1349
		Máipe níg h'Éirín	1542
1 b'píar an t-paipra	1383	Mala an Tuho !	1141
1 Miltown a éuala mé an ceól	1072, 1073	Mála buíde	1391

	TUNES		TUNES
Mal'í bán	1171	Péapla dear an t-pleibe	1355
Mapéab níđ ōubapcađ	1083	Péapla dear an tpleib' bán	1114
Mhic ó! mo ghráđ	1546	Péapla dear ó'n tpleib bán	1113
Mo bhrón gan mipe 'ran rpeir-bean! ..	1195	Píce an t-ráđra	1310
Mo éailín dear rúad	1325	Pilib air éeđ	1408
Mo éailín bonn dear a'r mipe ađ ól ..	1070	Pir air an iapta	1356
Mo éailín rúad	1322	Pir éliuđ	1084
Mo épead a'r mo éiađair	1575, 1576	Pláirín na mban bonn óđ	1495
Mo épead 'r mo éie, 'r ar cloíđce an		Poll Céápnuit	1129
galap an ghráđ	1573		
Mo épead ip mo léan gan Kitty ađur mé	1574		
Mo ghráđ bán am' épeíđean a'r céile			
óá luad leir	1095	Raca bpeadđ mo éinn	1082
Mo ghráđ! mo éape!	1161	Rađab-ra pá'n plíab; nó i n-ađapca na	
Mo ghráđ! nađ pēáir(a) búinn pēipead-		bpeab	1305
eam	1442	Rađairpe inn áaiđnir	1443
Mo pēáirín ó liliupcaíđe	1090	Róirín dub	1240, 1241
Mapaob dear níđ ōáđba	1351, 1352	Róir gēal dub	1180
Mollí bpeadđ Nūđent	1433, 1434	Rópa bpeađnađ	1197
Mór éliána	1562		
Mór inđean Čaiđđ óiđ	1108	'S a mūpnín bñir!	1538
Mór, ní beađ	1150	'S a mūpnín bñir! Ip tđ mo leanb ..	1537
Máirpnín gēal mo époíđe	1104	Sáđairpe tap tēópađ	1089, 1247
Máirpnín óiđe	1370	"Saion" na pēab	1141
Mupnín na ghráđe bonn-buđ!	1306	Seiađ élipead liliupe	1205
"Mupci" óđ	1406	Seilíeab dub	1243, 1244, 1245
		Seáđan gaba	1223
		'Sé an baile peo tođad na bpođ áite ..	1086
Na gáinna gēala bána	1153, 1154	Seán a búpca	1270, 1271
Ná pēpóie mo léme	1423	Seán buíđe	1226
Nađ mipe an ceann cinpió	1198	Seandinne cam	1225
Néirpinn	1533	Seán gaba	1224
Nelli, laođ mo époíđe	1106	Séib, a bean boiđe! ħ bí ráđad ..	1121
Ní'l ađam 'r an paōđal	1420	Seinn ruar na pfopaíđe	1185
Ní óliú mé ní ar mó eir na bóe' pāiđ		Sibéil ní ōpíam	1570
peo Šliđđ	1220, 1221, 1222	Síđle a ghráđ	1343
Ní 'r gāb pé b'Čóóail	1418	Síđle níđ Čaiđpe	1548
Ní'l mé air an mbaile peo ađe bliadain		Síđle níđ Čáinna	1547
ađur tpi lá	1400	Síor i meapđ na gcoillte	1125
Nópa an Čopie	1122	Siúbail ip pāiđ mo éile dom air eirpoinn	
N-uair a bíđear i bēár m'óige	1526	bo páinn	1173
Nuair a b'eirpíđ an éaile air maibin ..	1432, 1581	Siúbail a ghráđ	1347
Nuair a čeiđim go tiz an tabairpe ..	1341	Siúb opt, a mēairpe mo éile! ..	1460, 1486
Nuair a čeiđimpe pēin go bēf an t-aonađ	1340	Slainte Ríođ Philip	1428
		Sláinte uirge	1187
		Slán ħ beannađe le buađapcaib an	
O ōia rú, a Šeáđain!	1445, see 1162	t-paōđail	1461, 1462, 1463, 1478
'O ní puair me bláirpe pipe	1395	Slán iomlán do'n áit a padap	1558
'O! mo éailín; d'imēiđ pí!	1213, 1214	Sléibte Šéblime	1362
'O Šeđđi an éuil bán	1357	Slíab mór	1344, 1345
'O pa a čumainn ħil	1301	Sneáđta Cářđa	1123
'O po! 'ré do beađa a baile	1425	Spailpín! páin!	1379
'Oé! a bean a' tēđe!	1504	Stóirín mo époíđe!	1417
'Oé! óe on! mo bhrón a'r mo mīlleab ..	1295, 1296	Stóir mo époíđe!	1149
'Oé ón! a čuib an t-paōđil	1177	Suar lé m'ímaíđbean ruar an pēaiđpe ..	1304
'Ođánaiz an éuil bualaiz!	1572, see 1571	Suđra na gēapab	1284, 1285
'Opán an uiz	1162, see 1445	Suib ann po, a mūpnín! láinn liom	
'Opán Čairpleáin na hacēde	1297		1481, 1482
		Súirpe buíđe	1554
Péapla an bóđair buíđe	1402		
Péapla an bpolliāiz bán	1580	Tá an teine gan coizile	1521
Péapla an éuil épaobaiđ	1401	Tá bođáinn ađam-ra	1505
Péapla an éuil ónra	1403	Tá eailín ar an bpeab	1502

TUNES		TUNES	
Tá cailín ar in mbaile seo d'ár' b'ainm		Tamall dá pabap-ra	.. .. 1436
dí "Peg"	1469	Tap liom do'n aonaiđ	.. .. 1147
Tá gleann air bup ndear i gceiré Eibir	1415		
Tá gleann beag b'raibdeacta	1524	'Uair beag poitín an lá	.. .. 1079, 1080
Ta mba opa	1335	Uaib Rfođ .. .. .	.. .. 1119
Tá mé (ađ) cleaibnar	1253	Ué! óc on! ar an tannaire buíde	.. .. 1518
Tá mé cailte	1459	Uili-liú! mo máilín .. ..	.. .. 1230
Tá mé i mo éoblađ	1252	Uil-le-liú! mo máilín .. ..	.. .. 1229
Tá mé i mo éoblađ 'r ná dúiríđ mé	1277	Uilliam mac "Peter" .. ..	.. .. 1419
Tá mé ráruíđ; b'feárr liom 'ran mbaile	1136	'Una rúađ .. .. .	.. .. 1315
Tá mo g'ráđ air baé na rmeapa	1199		
Tá 'na lá	1411, 1412, 1413	Henry! a g'ráđ! .. .. .	.. .. 1361
Táillíur an éabaiđ	1211	huir-eó! mo leanb	1464, 1465
Táimpe cinn	1393	huppa van Dáilín .. ..	.. .. 1447
Táinig an Nata am' látaip gan moill ..	1085		

IV.

JIGS AND HOP JIGS.

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

HOP JIGS.—978, 979, 980, 1118, 1408.

V.

REELS.

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

VI.

MARCHES.

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

VII.

CAOINES, LAMENTS, HYMNS, ETC.

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

VIII.

NURSE SONGS AND LULLABIES.

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

IX.

PLANXTIES AND DANCES.

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

X.

PLOUGH WHISTLES.

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

XI.

SPINNING AND WEAVING TUNES.

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

XII.

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

- AMERICA (North).—866.
 ARMAGH Co.—384, 850.
 ARRAN MORE.—273 to 281, 296, 299, 322, 323, 324, 327, 332, 335, 336, 371, 372, 374 to 379, 816 to 819, 1119, 1137, 1277.
 ASKEATON.—1233.
 BALLYORGAN.—914, 932, 1008.
 BANNAGHER.—1038, 1196, 1267, 1268.
 BELFAST.—863.
 BELLAGHY.—698.
 BENNADA GLENS.—651, 1029, 1197, 1199, 1200, 1268.
 CAMBER (Parish of).—559.
 CARLOW.—686, 691.
 CAVAN.—507, 536, 561, 637, 638, 824, 844.
 CLARE.—166 to 182, 448, 462, 723, 792, 871, 905 to 908, 940 to 944, 979, 984, 1003, 1173, 1219, 1304, 1318, 1366, 1367, 1404, 1542, 1545.
 CLONAKILTY.—1167.
 CONNAUGHT.—474 (?), 758, 909, 935 to 939, 995, 1109, 1327, 1328, 1535.
 CONNEMARA.—910, 1107, 1549.
 CORK.—300, 370, 396, 397, 468, 703, 704, 884, 885, 886, 895, 900 to 904, 918, 945, 946, 947, 1005, 1240, 1290.
 DONEGAL Co.—365, 388, 512, 678, 808, 846, 1047, 1325.
 DUBLIN.—183 to 186, 297, 328, 474 (?), 643, 682, 683, 755, 799, 1412.
 DUNGIVEN.—438, 661, 790.
 ERRIS.—383, 1223, 1224.
 GALWAY (including the Claddagh).—304, 417, 421, 445, 645, 822, 951, 1040, 1050, 1437.
 IVERK.—618, 853.
 KERRY.—308 (?) 736, 738, 899, 956, 1103, 1232, 1405.
 KILFINANE.—243, 555, 1141.
 KILKENNY.—55, 190, 334, 772, 843, 852.
 KILMALLOCK.—1165.
 KILRUSH.—283, 473, 611, 1252, 1394 to 1397, 1427.
 KING'S Co.—292, 604.
 LEINSTER.—1032.
 LEITRIM.—603, 911, 952 to 955.
 LIMERICK (including Glenosheen and Coolfree).—226, 228, 229, 235, 248, 250, 293, 294, 531, 792, 823, 862, 879, 887, 931, 949, 958, 964, 965, 1238, 1407, 1412, 1439, 1562.
 LONDONDERRY Co.—289, 302, 303, 325, 337, 407, 674, 757, 840, 841, 1018, 1021, 1043, 1049, 1060, 1061, 1062, 1302, 1320.
 LOUTH.—191, 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.

vo ceannais an bóirtheac bo ar an donai. — in tuigeni tu mo cara bean zabairne. *Jim Mac Mahon.*

108

mar maic leat me beir laoir vein eanbhuir m'cailig sam. no an Sean ruine.

109

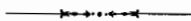
Srao mo óróise oo wig a Seannin. *Jim Mac Mahon.*

110

Sing anro a mairnin laim laim. del bu nua m'ing mairnin.

111

The Petrie Collection of Irish Music.



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





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.

tr

27. Andante.

3

28.

3

29. Andante.

3





Note. Variant of № 33 Ed.



Note. Variant № 33. Ed.



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. 

51. 

52. 

53. 

Note. Same as preceding, a semitone higher, without the chorus.
H. 3279

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



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



From P. Carew's MSS.



Allegretto con spirito.

74.

75.

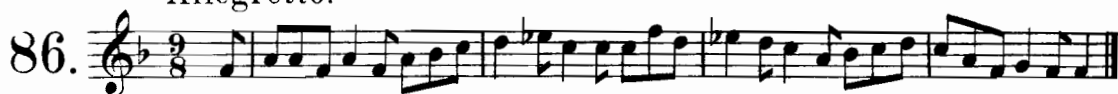
76.

77.





Allegretto.





Passionately.



With feeling.



29th Sept 1863.

Andante.



Andante.



Second setting of above.

95. 

Third setting. (Munster Jig.) Buachalin Bruithe.

96. *Allegro.* 

97. *Allegretto.* 

From Mr. Joyce.

98. *Allegro moderato.*

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



102. 

103. *Allegretto.* 

104. *Allegretto.* 

105.  *D.C.*



Note. A variant of N^o 136. Ed.



109. 

110. 

111. 

112. 

113. 

114. 

115. 

116. 



122. *Andante.*

123. *Moderato.*

124. *Andante con moto.*

125. *Andante.*

+ Another Version has F# here. Ed.

126. *Andante.*

Andante.



Slow.



131. 

132. 

133. 

134. 

135. 

136. 

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

137. 

138. 



Note. A variant of N° 72.



Andantino.

143. 

144. 

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

145. 



151. 

152. 

153. 

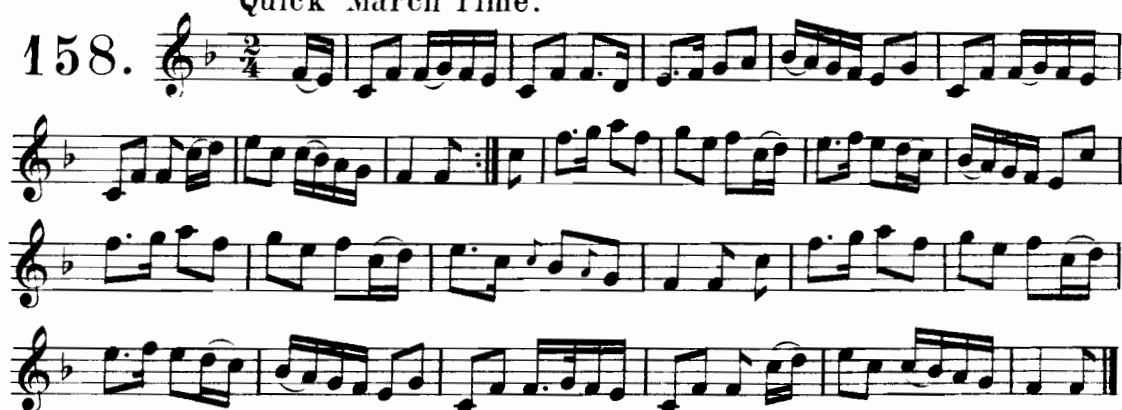
154. 

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? Clare.

From F. Keane

166. 

C^o Clare.

Kilrush air.

167.

Musical score for C^o Clare, Kilrush air, measure 167. The score is written on four staves in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 6/8. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in the third staff.

C^o Clare.

From F. Keane.

168.

Musical score for C^o Clare, From F. Keane, measure 168. The score is written on three staves in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in the second staff.

C^o Clare.

From F. Keane.

169.

Musical score for C^o Clare, From F. Keane, measure 169. The score is written on three staves in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in the second staff.

C^o Clare.

From F. Keane.

170.

Musical score for C^o Clare, From F. Keane, measure 170. The score is written on two staves in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in the second staff.

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 №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 \circ Clare.

from F. Keane's book Kilrush.

178. *Andante.*

C \circ Clare.

from F. Keane 1858.

179. *Andante.*

C \circ 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.

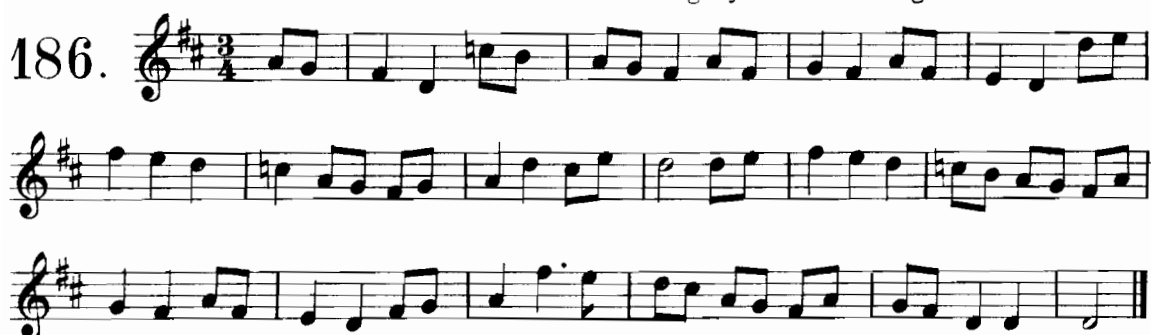
184.

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^r Mac Dowell.A variant of N^o 39. Ed.From M^r Hardiman's M.S.

From Mary Madden.



From Mary Madden. Aug. 1854.



Mayo air Name unknown.

From Dr. Kelly.



From T. Mac Mahon.



From T. Mc. Mahon. May. 56

Allegretto.

Name unascertained.

From M^r Pigot's M. S.*Andante.*

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



Set at Rathcarrick C^o Sligo.Set at Rathcarrick C^o Sligo.

Sligo & Munster.



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.



Variant of Preceding.

Sligo air.



A Sligo air .



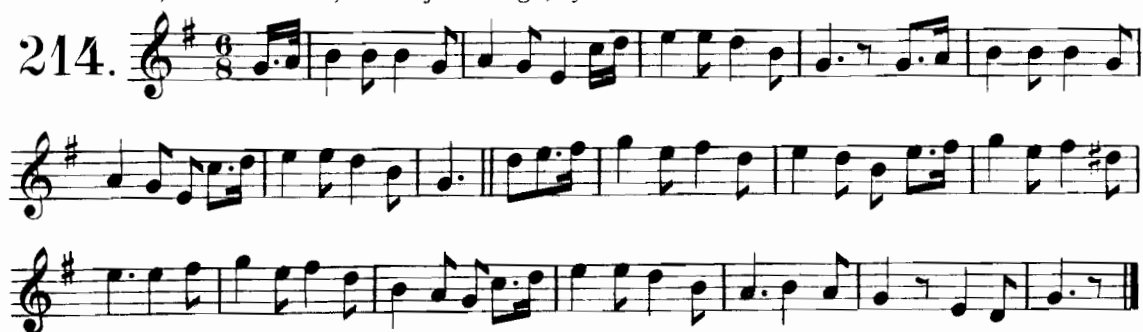
A Sligo air .



A Sligo air .



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



County of Waterford air.

From Mr. Fitzgerald.



Allegretto.

From Father Walsh.



From Father Walsh.



A Kerry air without name.

From Father Walsh.



From M^r Joyce.

219. 

Chorus.

From M^r P. Joyce.

220. 

From Patrick Joyce Esq.

221. 

Chorus.

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

222. 

Set from M. Dineen by Mr Joyce.



From Mr Joyce.



From Mr Joyce.



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



From Mr Joyce.



Air. Set in the county of Limerick.

From M^r P. Joyce. 1853.

Andante.

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

Andante.



Set from J. Martin.

From M^r Joyce.

Andante.



Andante.

From M^r Joyce.

Allegro moderato.

From M^r Joyce.

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. 

M^r Joyce- from Joseph Martin.

237. *Andante.*

From M^r Joyce.

238. *Andante.*

From M^r Joyce.

239. *Allegretto.*

M^r Joyce, from Philip Glasson.

240. *Allegretto.*

Chorus.

From M^r Joyce.

241. *Andante quasi Allegro.*

From M^r Joyce.

242. *Andante.*

M^r Joyce, from Denis Hayes, Kilfinane.

243. *Andante.*

M^r Joyce, from D. Condon.

244. *Allegretto.*

M^r Joyce, from J. Martin.

245. *Andante.*

From the neighbourhood Long Con, C^o Mayo.

P.W. Joyce.



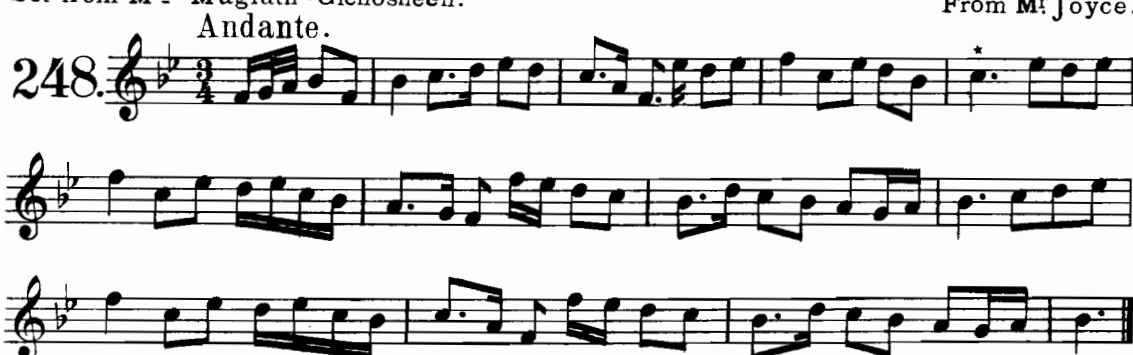
From M^r Joyce.



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

Set from M^{rs} Magrath - Glenosheen.

From M^r Joyce.



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

Set from Edward Goggin, by M^r Joyce.



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

M^r Joyce.



Note. Variant of No 248.



Note. Signature omitted in MS. Ed.

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



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







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





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"

H. 3279

Andante.

From Frank Keane. 1858.



Arran More tune.

From Pat. Mullin, 8th Sep. 1857.

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.

Allegretto.



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

Arran More tune.

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.



From W^m Carleton.



From W^m Carleton.



Name unknown.

From Mrs Close.



From Mrs Close.



From J.S.Close.



At length I crossed the Ferry.

from Bondsglen C^o Derry.

289. Allegretto.



The scalded poor Boy.

from P.W. Joyce, Esq.



The scalded poor Boy.

from Mr. Joyce.

291. Andante.



Note: Variant of preceding. Ed.

The Tumbling down Teady's acre. King's C^ofrom M^r M^cDermott.

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.

from 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.

The Plains of Mayo.

set from Anne Buckley, Claddagh, 1839.



The Eagle's whistle.

(P. Carew's MS.)



The Eagle's whistle.

from P. Carew's MSS.



A variant of preceding.

H. 3279

Biddy, I'm not jesting.

set from Paddy Coneely.

Moderato.

307.

The variants are indicated by the small notes. Ed.

The Kerry Boys.

from P. Carew's MS.

308.

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

set by W. Forde.

309.

+) Another version has D⁴ here. Ed.

Retrick Sarsfield.

310.

The lament for Sarsfield.

311.

H. 3279

och oh och och oh oh

Modern air on the same theme.



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

Lord send the French without delay. '98 Song.

set by W. Forde.



Lord send the French without delay. '98 Song.

P. Conneely.



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.



Well done, cries she, Brave Donnelly.



Stately Sarah. Allegretto.



The Groves by Jackson.



+ Note. The C is Petrie's. The whole tune ought probably to be in $\frac{2}{4}$ time, like the following, No 319. Ed.
H. 3279

The Groves: called also The drunken sailor.

319.

A variant of the preceding.

The wind that shakes the barley.

as in O'Neill's collection.

320.

The wind that shakes the barley.

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



Obtained from S.O'Daly.

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



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



Note: Variant of O fair John my love.

See "The enchanted valley."[†])

from Peter Mullin, Arranmore 8th Sept. 1857.



[†]) Petrie's note.

H. 3279

Beautiful Molly Mc 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[♯]

The Nore is long.

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

Andante.

334.

*) Another version has 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.



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.



The Banks of Barrow.

second setting from the late T. Davis Esq.



The sweet Barrow.



The one horned Cow.



The one-horned Cow.

Second setting.

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



The one - horned Cow.

Third Setting from O'Neill's MS.



The Dusty Miller.



The Dusty Miller.

Second setting.



Far, far beyond yon Mountains.

C^o Tyrone from the Rev. James Mease.

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

as played by the Irish Militia Bands.



The new Tenpenny.

from P Carew's M. S.

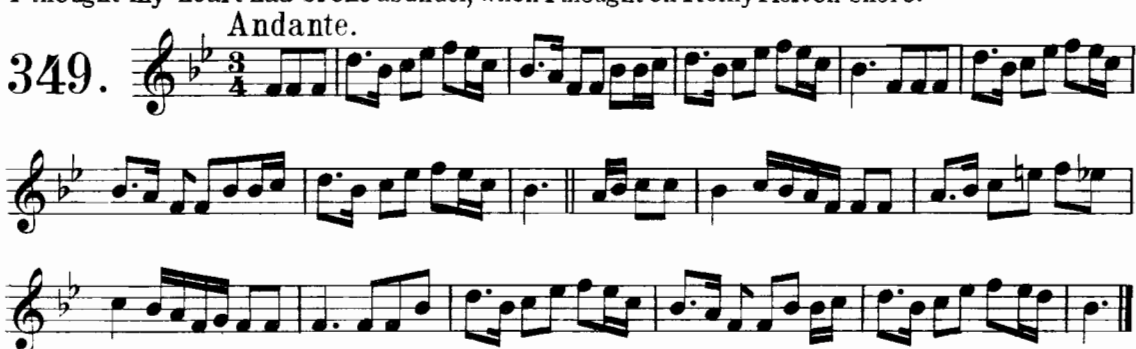


Horace the Rake.

set from F. Keane.



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



O' Reilly's Delight.



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



The merry old Woman.



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



The red-haired Man's Wife.

From P. MacDowell Esq.



A variant of the preceding.

The red - haired Man's Wife.

From P. Carew's MSS.



Another setting of the preceding.

The roving Pedlar.

The original air of the Boys of Kilkenny.



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

Down the Hill.

From P. Carew's MS.



*Another version has F# here.

The Gaol of Clonmell.

from P. Carew's M.S.

*) Another version has G \sharp .

Numbers I've courted and kissed in my time.

Andante.

The Newry Prentice Boy.

from P. MacDowell, Esq.

Allegro moderato.

The Death of General Wolfe.

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

Andante con spirito.

*) Sic. Ed.

With my Dog and my Gun.



Sprightly Kitty.

O' Neill's M. S.



The green Bushes.

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

Andante.



See "The Capa danig" Petrie.

The green Bushes.

from Mr. Fitzgerald.

Andante.



2nd Setting.

The green Bushes.

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

Andante.



*) Another version has G#.

+) Another version has F#. Variant of preceding. H. 3279

Oh, girl of the golden tresses

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

Andante.

371.

Rossaveel. The old form of the Flowers of Edinburgh.

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

372.

Larry O' Gaff.

373.

Donnell O'Daly.

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

Andante.



Tommy Regan.

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

Andante.



*) Another version has C# here.

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

Andante.



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

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

Andante.



Pretty Mary Bilry.

from Mary O'Malley, Arranmore 7th Sept. 1857.*Andante quasi Allegro.*

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

The good ship Planet.

from Pat Folan. Arranmore 8th Sep. 1857.

With her dog and her gun.

A Mayo tune.



Now I am tired and wish I was at home.



The flowing locks of my brown maid.

set in Mayo by Forde.

382. *Andante.*

+) Another version has B \flat 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.

Andante.

385. 

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

Hear me you that's looking for a wife.

Moderato.

386. 

Leave that as it is. Allegretto.

387. 

*) Another version has F# here.

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

'Twas on the first of May, brave boys.

From Rev J. Meaze(sic) Rathmullen.

388. 

Chorus.

The merchant's daughter.

From P. MacDowell Esq. From Skull.



The bright dawn of day.

From Skull. P. MacDowell Esq.

*) Another version has E^b here.

The brave Irish lad.

From Tuam P. MacD.



Captain Slattery.

From F. Keane.



Leather bags Donnel.

From P. Carew's MSS.



The cutting of the hay.

From P. Mac Dowell Esq.



The Rambler from Clare.*)

From P. Mac Dowell Esq.

Andante.



*) O' Connell! Note by Petrie.

The Mill Stream, a County of Cork reel.

From P. Carew's MSS.



Take her out and air her-a Cork Reel -

From P. Carew's MSS.



Coadys' dream.



The King and the Tinker.

From O' Neill's Collection 1787.

*)Another version has E \sharp in these places.

Miss Goulding - by Carolan.

From John O' Daly's MSS.



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

From P.J.O'Reilly Esq.

Allegretto.



The lovers complaint.

From O'Neill's collection 1787.



Clout the Caldron.

From O'Neill's collection 1787.



The first of May.



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

The ship that I command.



+2 versions have D here and one has E.

Rodney's Glory.



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

+Another version has D^b here.

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



King Cormac and the Lericau.



MacGuire's Kick - a March.



Maguire's Kick.

The rebels' march in 1798.



Air, name unknown.



The mountain road.



Chasing the hare down the hill.



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

Bessy of Dromore.

414. 

Bessy of Dromore.

415. 

A Variant of the preceding.

The four seasons.

416. 

The Ploughman and the Taylor.

Galway Aug. 28th 1840.

417. 

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.



+) Another version has C \sharp here.

The Banks of Claudy.

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



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

Curly Locks.

Andante.



The battle of the Roe, by Gillan.



The battle of the Roe.



A variant of the preceding.

The battle of the Roe.



Another variant.

The battle of the Roe, by Gillan.



Another version.

Gramachree, but I love you well.



In another version the bar lines begin as follows:



Adieu, my lovely Peggy.



'Twas on a Summer evening.



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^r Joyce, from Joseph Martin.



Air, name unknown.



I am a bold defender.



+) Another version has E[♮] here.

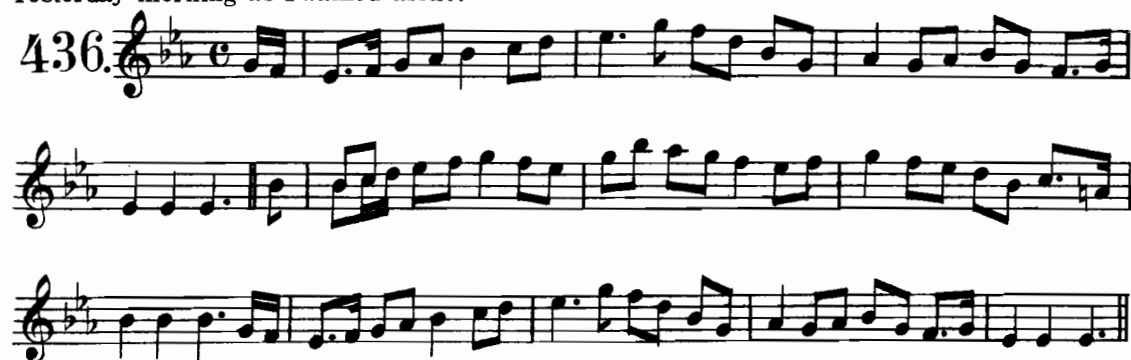
On the green stubble in harvest.

As sung by Margaret Callan.



* Another version has G^b here.

Yesterday morning as I walked alone.



Yesterday evening as I walked alone.



Variant of preceding.

Ancient Irish Air.

Sung as the Plaint in the Parish of Dungiven.



* Two other versions omit this bar.

H. 3279

The winter it is past.

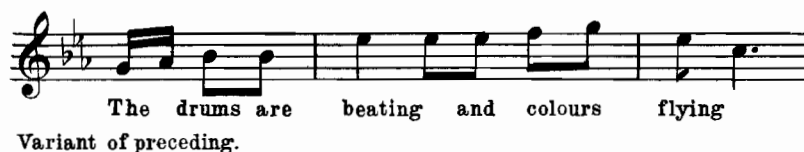


Known also as "The Curragh of Kildare." Ed.

The drums are beating.



From J. Bridgford.



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



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



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

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



Kitty gone a milking.



The lover's lament. From Galway.

P. Mac Dowell, Esq.

Andante.



Paddy Brown.



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

H. 3279

Molly Asthoreen.

Rather slow.



* Another version omits the ♯s in these places.

The northern road to Tralee.



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

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



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

"Your welcome to Waterford?"



The brown thorn, correctly set.



I once loved a boy.



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.



+Another version has F#

The dewy morning.

Andante:

From Mr. Mac Dowell.



I am a poor maiden. my fortune proved bad.

Mr. Joyce, from Peggy Cudmore.



Come all you maids where'er you be.

From Mr. Joyce.



The moving bog - a Munster Reel.

From MS. Music Book.



The Pullet. A Munster Reel.

From MS. Music Book.



The Shanavest and Corovoth, a faction tune.

459. *Andante.* Mr. Joyce from his grandmother, aged 90.

I lost my love.

From Frank Keane.

460. *Allegro moderato.*

When you go to a battle.

Mr. Joyce, from Joseph Martin.

461. *Allegretto.*

CHORUS.

Toss the Feathers. A Clare Reel.

From Frank Keane.

462.

*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 \sharp in these places.

(✦) Another version has a \sharp 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.



The far away wedding.

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

Allegro.



Oh love it is a killing thing.

From Mr. Joyce.

Andante.



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



I once loved a boy.

set by Mr. Joyce from Peggy Cudmore.



O'Neill's riding.

From O'Neill's collection, 1787.



The Breeches on.

From O'Daly's Kilrush MS.



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

Mary do you fancy me.

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

Gaily.



The blackberry blossom.

Reel time.



The scolding wife.



Humours of last night. Jig.

From O'Neill's collection.



When the cock crows it is day.

From O'Neill's collection.



Clonmell lassies.

From O'Neill's collection.



Air, name unknown.



Note: A variant of N^o 255.

Katty Nowlan.

From P. Coneely.



Catty Nowlan.



The strawberry blossom.



The strawberry blossom. A Reel.

from P. Carew's M S.



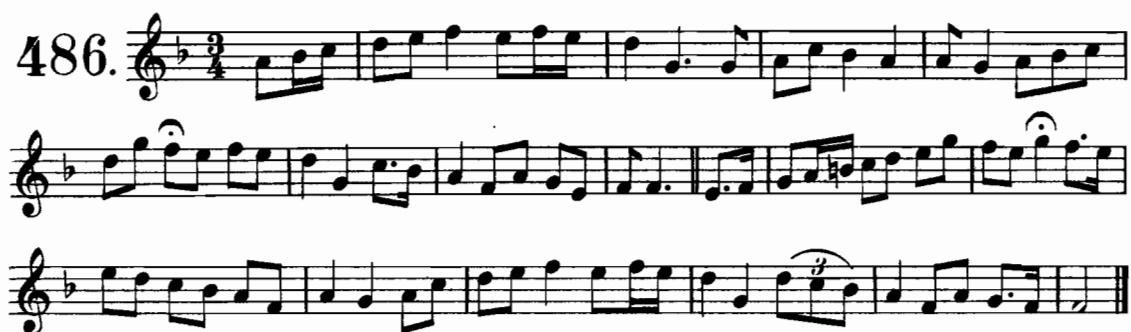
Air, name unknown.

Mr Joyce from his brother Mr M. J.



Note: A slight variant of No 224.

The son of O'Reilly.



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



⁺ an Irish March.

I am asleep and don't wake me.



Roscommon Air.



The monks of the screw.

From W^m H. Curran, Esq.

Once I was at a Nobleman's wedding.

as sung by Margaret Callan.



Once I was at a Nobleman's wedding.

From Mr. Fitzgerald.



Once I was invited to a nobleman's wedding.

From Mr. Joyce.

A variant of N^o 491.

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

From D^r Kelly.



Once I was invited to a noble wedding.



Air, name unknown.

From Mr J. S. Close.



I wish the French would take them.



The Maid of Timahoe.



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

O' Flinn, by Carolan.



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

Pretty Sally.



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

PART II.

The gamest toast.

501. 

We brought the summer with us.

502. 
 Of all the fish that's in the sea, the **Herring is king** the herring is king. Sing
 thuga - mur fein an samh - ra linn'tis we have brought the sum - mer in
 The storm is o'er 'tis calm again; We're safe on shore from the raging main, Sing
 thu gamar fein an samh - ra linn'tis we have brought the sum - mer in.
 + Probably E. Another Version in E minor is in Petrie's printed collection. Ed.

Lilibulero.

503. 

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



I have travelled France & Germany.



Allan's return.



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

A Cavan air.

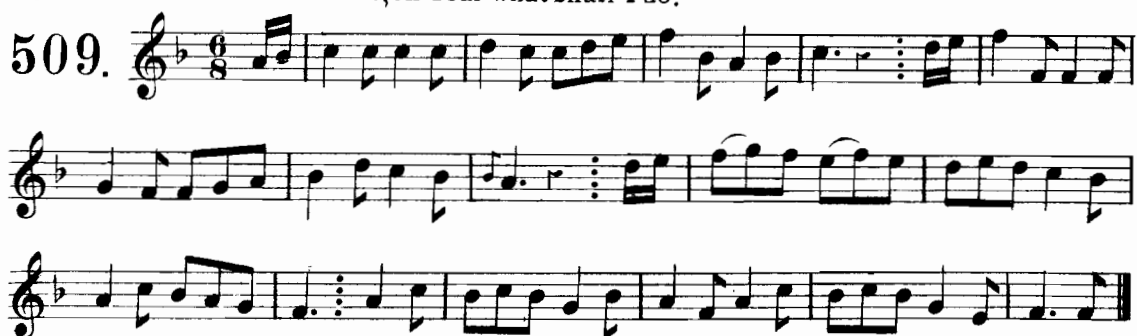


Known also as "Coola Shore." Ed.

Down among the ditches, oh.



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



Rise up young William Reilly.



Rise up my lovely Molly.

From Mr. Fitzgerald.



Kitty O' Hea.

Donegal tune
From Mr. Allingham.



Kitty Magee.



Kitty's wishes.

from M^r MacDowell Dec. 1859.

The heart of my Kitty soon turns to me.



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



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

Our sails were unfurled.



Dear Rose.



Along the Mourne shore.



Hold your tongue.



+ Another version has C# here. Ed.

H. 3279

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.



Note. A variant of the preceding. Ed.

I am a rover.



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

Moderato.



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

An old man he courted me.

Andante.

from M^r Joyce.



The young wife and her old husband - Dialogue. C? of Monaghan Air. Byrne Hooper. April 6.42.

Allegro.

529.

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? Limerick. Mr. Joyce.

Andante.

531.

How do you like her for your wife.

From Mr. Joyce.

532.

Note. cf "Cousin Frog" N? 647. Ed.

On a long long summer's day .

From Mrs Close.

533.  

Chorus.

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.*

Three staves of music in treble clef, key of D major (two sharps), and 3/4 time. The first staff begins with a triplet of eighth notes. The piece concludes with a double bar line.

The fair girl.

538.

Four staves of music in treble clef, key of D major (two sharps), and 3/4 time. The music features a variety of note values and rests. The third staff includes the marking *dim.* (diminuendo), and the fourth staff begins with a *p* (piano) dynamic marking. The piece ends with a double bar line.

The Blessington maid.

From Mr. Pigot's M S.

539. *Andante.*

Four staves of music in treble clef, key of B minor (two flats), and 3/4 time. The first staff includes a triplet of eighth notes. The piece concludes with a double bar line.

The girl I love.

From P. Carew's M S S.

*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.



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

from Mr. Pigot's M S.

Andante.



The rushy glen.

From M^r Pigot's MS.

The fairy troop.

From M^r Pigot's MS.

The old Astrologer.

From M^r Patrick Joyce.

The Gobby O.



Note. This tune appears in the manuscript with the signature as above, but Petrie printed it (in "Ancient music of Ireland") without the sharp. Ed.

.H. 3279

The Enniskilling Dragoon.

From P. Carew's MSS.



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

The rocky road.



The high road to Kilkenny.

From Mrs Close.



The song of Una. Very ancient.



Second set.

From old M S. given me by J. Hardiman.



The song of the streams.



The first day of spring.

From Mr Joyce.



The Harmony of May.

From Miss Ross.



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

Andantino



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

The Praises of Downhill.



The downhill of Life.

From M^r Pigot's M S.

Allegretto.



The Belfast Mountain.

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

Andante.



The Mountain high - a tune of Bonds glen.

Parish of Camber.



The top of Sweet Dunmul.



The borders of sweet Coole Hill.

A. Cavan air.



The Hill without grass.

From Teige Mac Mahon.



The forlorn virgin.



+ Note. The MS. has pencil bar-lines as well beginning here. Ed.

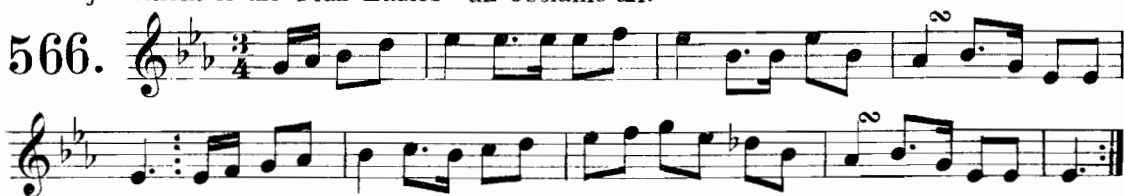
The night of the fun.



The Connemara Wedding.



The rejoicement of the Fian Ladies - an Ossianic air.



The Lobster pot.

From F. Keane.



The ship of Patrick Lynch.



The seas are deep.



The dangers of the sea.



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



The praises of Rathfriland.



The groves of Blackpool, or the Cove of Cork.



The Black joke, as in an old Kerry MS.

From Father Walsh.



The white Rock.



The green Flag.



The yellow Horse.

From an old MS



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

The yellow bustard, a county of Leitrim air.



The Black Phantom.

From the Revd Father Walsh.



The song of the Ghost.



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

The soft Deal Board.

From Father Walsh.



The soft deal bed.

A Munster air.



The little Cuckoo of ArdPatrick.

From Father Walsh.



The flannel jacket.

From P. Carew's MSS.



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 is written in a single line. The second and third staves provide a harmonic accompaniment. The piece concludes with a double bar line and the word 'Fine.' written below the third staff.

Fine.

D.C.

The Irish boy.

From my Father.

586. Musical notation for 'The Irish boy' in D 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 in a single line. The second and third staves provide a harmonic accompaniment. The piece concludes with a double bar line.

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 B-flat major, common time. It consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody is written in a single line. The second and third staves provide a harmonic accompaniment. The piece concludes with a double bar line.

The Irish trot.

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

588. Musical notation for 'The Irish trot' in B-flat major, common time. It consists of two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody is written in a single line. The second staff provides a harmonic accompaniment. The piece concludes with a double bar line.

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 in a single line. The second staff provides a harmonic accompaniment. The piece concludes with a double bar line.

The sprightly Widow.

From Mr. Pigot's MS.



The peevish child.

by Jerome Dingenan.



The Gossip.

Mrs. Close.



The Parish girl.

set about 1800 by Dan^l Mc Hourigan.

The funny Taylor.

From M^r Joyce.

The Bailiff's one daughter.



The Dairy girl.

From T. Davis.



The Dairy - Maid's wish.

Allegro



The Coolin, as sung in Clare.

From Taig Mac Mahon.



The old Coolin.

Moderato.

599. Musical score for 'The old Coolin.' in G major, 3/4 time. The piece is marked 'Moderato.' and consists of five staves of music. It features various musical notations including eighth and sixteenth notes, rests, and trills (tr). A dynamic marking 'p' (piano) is present on the third staff.

The Squire.

Chorus.

600. Musical score for 'The Squire.' in B-flat major, 6/8 time. The piece is marked 'Chorus.' and consists of two staves of music. It features various musical notations including eighth and sixteenth notes, rests, and a sharp sign (#) above the first note of the first staff.

+ 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. The piece consists of three staves of music. It features various musical notations including eighth and sixteenth notes, rests, and a sharp sign (#) above the first note of the first staff.

The sons of Fingal.

602. Musical score for 'The sons of Fingal.' in B-flat major, 6/8 time. The piece consists of three staves of music. It features various musical notations including eighth and sixteenth notes, rests, and a sharp sign (#) above the first note of the first staff.

The Plough Boy.

County of Leitrim from Lord Dunraven Jan. 1860.

603. *Moderato*

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

604. *Allegretto.*

The croppy boy.

From M^r Joyce.

605.

The croppy boy, different air.

606.

The wee bag of Praties.

607.

The blooming lily.



The garden of daisies.



cf. N^o 20 Ed.

The garden of Daisies, a Kerry tune.



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.



The Humours of Maam.

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

The Humours of Jerpoint.



The Eilan.

From Iverk. The Revd Mr. Graves.



The Sigh.



The old woman lamenting her purse.



The white breasted boy.

Mrs Close.



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

I'll make my love a breast of glass.

From Bet Skilling.



The pearl of the white breast.



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

H. 3279

The pearl of the fair pole of hair.



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

From Mrs. Clos



Jacobite Air - from Kerry.

From Father Walsh.



Jacobite Air.

From Father Walsh.



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

From R. Fitzgerald.



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

From Forde.



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

Johnny Doyle.

From Mr. Joyce.



Poor Catholic brother.

Very Slow.



Oh shrive me, father.

Andantino.



One Sunday after Mass.



Blow the candle out.



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

From Mr Joyce.



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

O Mary Asthore.

Allegretto.



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."



As sung by M^r Joyce's father.

Reynardine.

From Father Walsh's M S.



Reynardine.

From a ballad singer at Rathmines. Nov. 1852



A variant of the preceding. Ed.

Reynard on the mountain high.

Co. Tyrone, from Lord Dunraven. Jan. 1860



A variant of N^o 642. Ed.

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

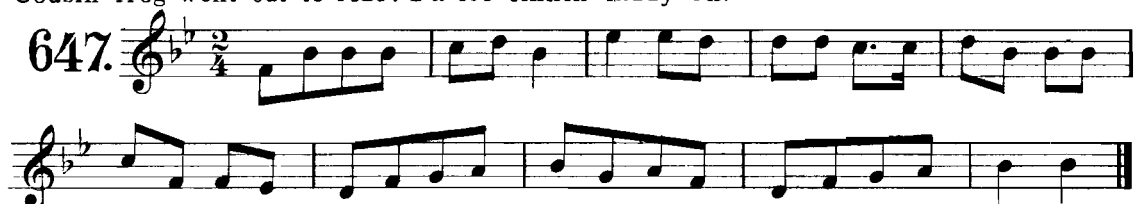


The fox went out of a moonlight night.



A variant of the preceding. Ed.

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



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.



The Gorey Caravan.

From Mary Hackett. P. Joyce.



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)



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

From the Bennad glens.



Lough Erne's shore.

From Miss Ross.



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



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.



As I walked out one evening (county of Wexford)

Andante.

From M^r R. A. Fitzgerald.



One evening of late as I roved out in state.

Andante.

From M^r Joyce p. 14



* Another version has E^b here. Ed.

H. 3279

As I walked over the county Cavan.

Andante.

From J^s Mac Closkey, Dungiven.

661. 

One evening fair as I roved out.

From M^r Joyce.

662. 

As I was walking one morning in May.

Andante.

From P. Coneely.

663. 

As I strayed out on a foggy morning in harvest.

664. 

As I walked out yesterday evening.



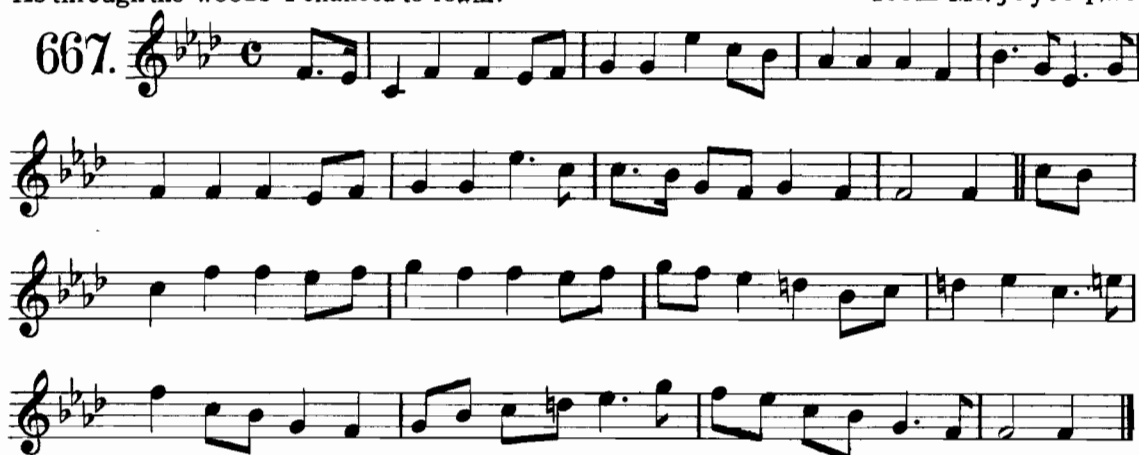
As I went a walking one morning in Spring.

P. W. Joyce, Esq.



As through the woods I chanced to roam.

From Mr. Joyce p.20.



The rambling boy.

Badly set in Bunting v.3.



Carolán's draught.

From Father Walsh. M S.



Carolán's Cottage.

From P. Carew's M S S.



Separation of soul and body.

Attributed to Carolán



The reading made easy.

from Father Walsh's M.S.



"I courted lovely Sally."

from Father Walsh's M.S.



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



Never despise an old friend.

from Miss Ross.



In comes great Buonaparte with forty thousand men.

from Mr. Joyce.

Allegretto.* Another version has G[♯] here Ed.

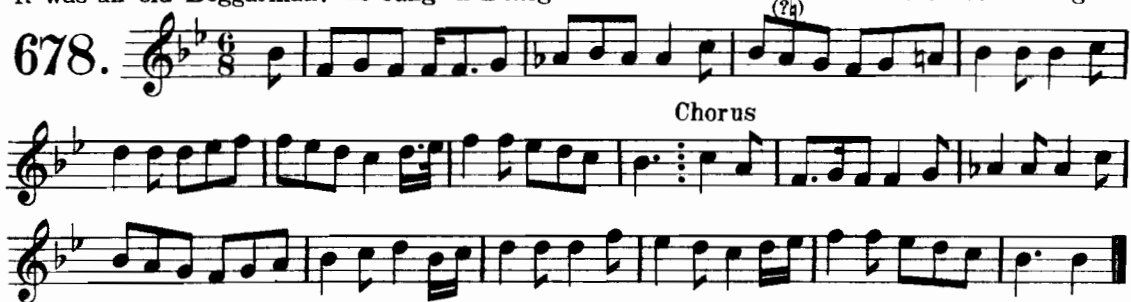
Glencoe.

from R. Fitzgerald.



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

from Mr. Allingham.



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.



The blind beggar of the glen.

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



Remember the poor.

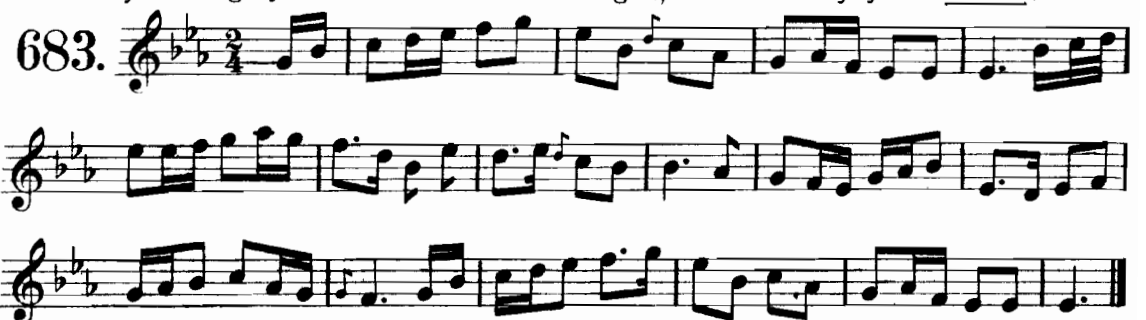


Remember the pease straw.

As sung by the Dublin Ballad
singers, 1810.



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



Note. A variant of the preceding. Ed.

The blind man's dream.

Allegretto.



* Another version has.

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

from Mr. R. Fitzgerald.



The suit of green.

set in Carlow County by Mr. Watson.



* Another version has D^b here.

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

As Jimmy and Nancy one evening were straying.



Heigh ho! my Nancy oh-as sung by James Moylan, gardener.

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 Pennsylvania Lovely Nancy you'll be.



The Deserter. As sung in the county of Carlow.

From Mr. Watson.



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

Perhaps you and I will be judged in one day.



Another version has no \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."



The dawning of the day.

From Kate Keane. Dec. 1854.



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.



+ 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.



My love will ne'er forsake me.

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



Must I be bound and my Love be free.

R. Fitzgerald.



My love is in the house.

A Cork Reel. From Carew's MSS



My love she won't come near me.

From M^r. R.A. Fitzgerald.

Andante.



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

The Maid I loved dearly has left me behind.

From P. Mac Dowell.

Andante.



I will visit my love on the mountain.



Along with my love I'll go.

From M^r. Joyce.

Andante.



Along with my love I'll go.
Andante.

From P. Joyce, Esq



Another version of the preceding. Ed.

The Maid of Castle Creagh.



♯D♭? Ed.

My Baby on my arm.



The Greeks' victory.

From P. Carew's MSS.

Andante.



Luggelaw.

From P. Carew's M S.

712.  Musical notation for Luggelaw, measures 1-4. The piece is in 3/4 time, key of B-flat major. It features a melody with eighth and sixteenth notes, and a bass line with eighth notes.

Catha Rony.

A county of Louth air
from James Tighe.

713.  Musical notation for Catha Rony, measures 1-4. The piece is in 6/8 time, key of B-flat major. It features a melody with eighth and sixteenth notes, and a bass line with eighth notes. Dynamics include *mf* and *dim.*

Down by Newcastle shore.

714.  Musical notation for Down by Newcastle shore, measures 1-4. The piece is in 6/8 time, key of B-flat major. It features a melody with eighth and sixteenth notes, and a bass line with eighth notes.

Lady Shearbrook.

715.  Musical notation for Lady Shearbrook, measures 1-4. The piece is in 2/4 time, key of B-flat major. It features a melody with eighth and sixteenth notes, and a bass line with eighth notes.

Madame Cole.

One of Carolan's finest airs.



Isbel Falsey - or False Isabel, a Manx air.



Cathleen.

Andante.



Eveleen.

Andante.



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 single line. The second staff continues the melody. The third staff concludes the piece with a double bar line and repeat dots.

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 single line. The second staff continues the melody and ends with a double bar line and repeat dots.

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 single line. The second staff continues the melody. The third staff concludes the piece with a double bar line and repeat dots.

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 single line. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the piece with a double bar line and repeat dots.

Molly Bān so fair.

from P. Mac Dowell Esq.

Andante.

Bridget of the mildest smile.



Lovely Anne.

from P. Coneely.



Sally Whelan - a Joyce country tune.

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

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

Scornful Sally.

From M^r Mac Dowell.

Irish setting of "Black-eyed Susan."



Sir Ulick Burk, by Carolan.

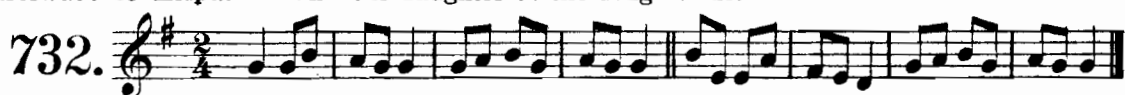
From Neal's collection.



Father Jack Walsh.



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



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 Mc Curley that was hanged at Tuome Bridge.



A Kerry tune
from Frank Keane.



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

Bryan Mac Cowall.



Rory O'Moore.

From Miss Ross.



Derry Brien.

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

John the son Darby. Gaily.

From P. Coneely, 1843. Rosmore.



Johnny Cox or Johnny of Cockalie.

From E. Clements Esq.

Andante con spirito.

Archy Boylan.



Willy Taylor.



Willy Leonard.

Set from J. Martin. M^r Joyce.

Andante.



Johnny Hall.

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

Con Spirito.



Martin Dough.



Cahan O'Hara.

Andante.



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 b is added in pencil to the signature. Ed.

The maid of Cooley Shore.



It was in Dublin city.



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

Claudy dwelling.



Adieu ye young men of Claudy green.

Set in the C of Derry, 1834.



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



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



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

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



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.



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

From Mr. Pigot's M S.

Andante.



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

J. Mac Closkey.

Allegretto.



The Advice.

Allegretto.



Early, early, all in the spring.



The lass of Sliabh Bân.



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



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



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



If the sea were ink.



As a sailor and a soldier.

From Mr. Joyce.



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

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



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

*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.



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.



* 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 spiritoso e marcato.



For I'd rather go (county of Wexford)

From Mr. Fitzgerald.

Andante.



'Tis I your lover. (county of Wexford)

From Mr. Fitzgerald.

Andante.



Ninety-eight Wexford Ballad.
Andante.

From Robert Fitzgerald, Esq Enniscorthy.



'98 Ballad-Co of Wexford.

From R. Fitzgerald.



A second setting of the above air.



Lady Gordon's Minuet.
Andante.

Set by Forde in the C^o of Mayo.



Farewell now Miss Gordon.

C^o of Wexford, from Mr. Fitzgerald.

787. *Andante.*

Over the mountain.

788. *Andante.*

Dobbin's flow'ry vale.

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

789. *Andante.*

Poor old Granua Weal.

From J. M^c Closkey, Dungiven.

790. *Andante.*

How will I get to the Bedchamber.

Forde.



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

M^r Joyce.

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

From M^r Pigot's M.S.

Air to an old English Ballad. Learnt in Mayo.

From D^r Kelly.

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



Jackson's Maid.



Jackson's Maid.



A variant of the preceding. Ed.

Over the water.

by Jackson.



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

The Dublin ballad singers.



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

From Mr. 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.

The Banks of the Shannon."

From Father Walsh.



Beside the river Loune.

From P. Mac Dowell Esq.



Farewell to Lough Rea.

From M^r Mac Dowell.

"Van Diemen's Land" A Donegal Melody.

From W^m Allingham.

The flower of Erin's green shore.

From P. Mac Dowell Esq

809. 

My name is Bold Kelly.

From Mr Joyce.

810. *Andante.* 

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

From Frank Keane.

811. *Andante.* 

I wish I were in Drogheda.

812. *Allegretto.* 

Gurty's Frolic— a very old Munster tune.

From M.S. Musick Book.

813. *Allegro.*

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

From Mr Joyce.

814. *Andante.*

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 trushes.

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.

Chorus.

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.

One evening in June, or Youth and bloom.

From P. Coneely.

Andante.

Cheer up old Hag. Set by Lord Rosmore.

From P. Coneely. 1845.

Allegro.

Young lads that are prepared for marriage.



One night I dreamt†

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



† Note. Petrie adds "or Sweet Castle Hyde" in pencil.

* Note. Another version has no "repeat" marked here.
Another setting of this tune appears with Gaelic title Ed.

"Each night when I slumber?"

From M^r Joyce.



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



Ballyhauness.



Slieve Gullán or The enchantment of Fin Mac Cool.

An Ossianic air.



O'er high, high hills and lofty mountains.



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



Castle Costello.

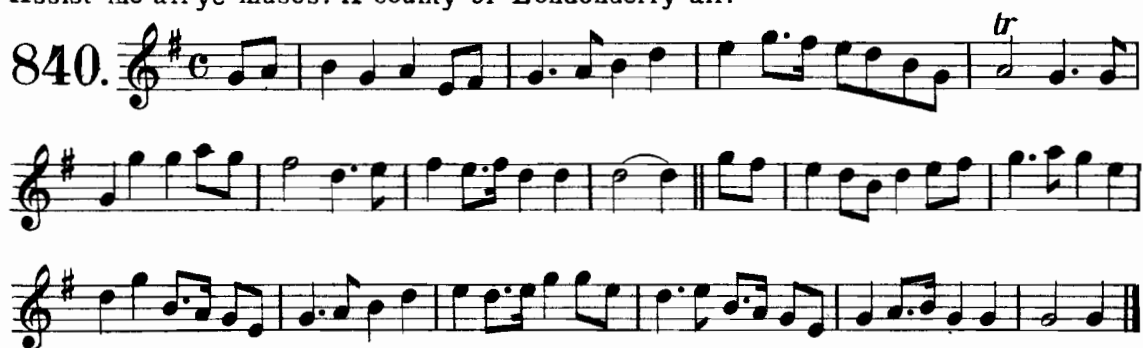


Note. The key signature should probably be two sharps. Ed.

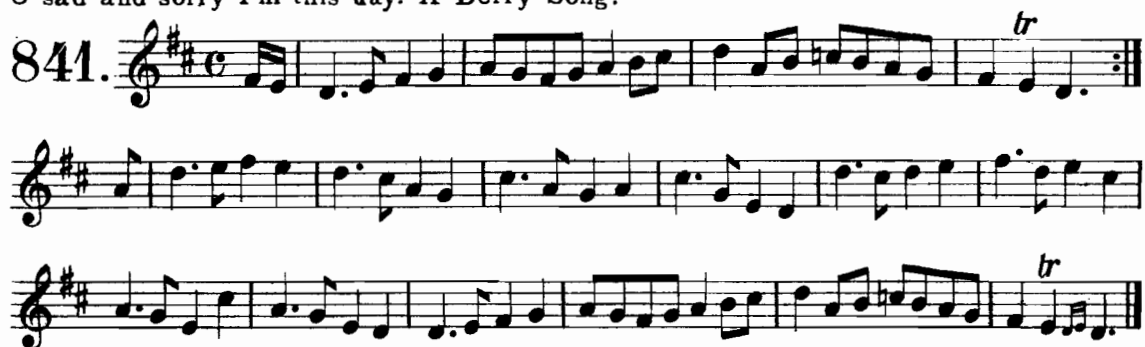
A Munster tune:



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



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



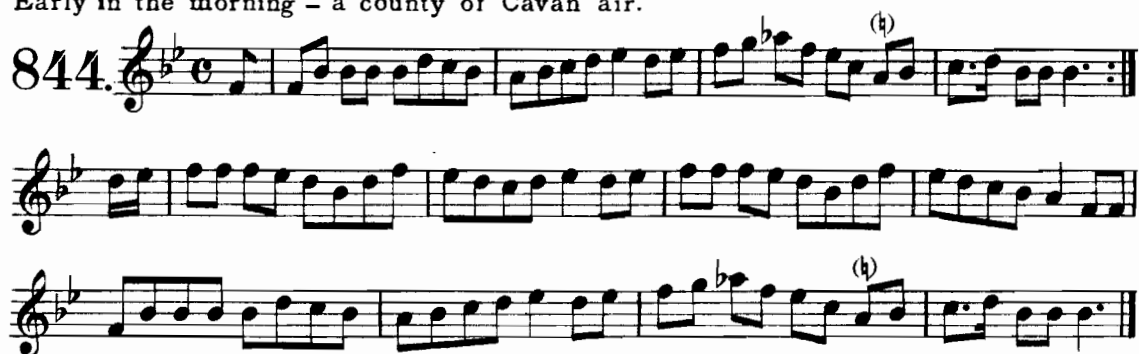
Garvagh! its a pretty place, surrounded well with trees.



Rody green. A Co of Kilkenny air.



Early in the morning – a county of Cavan air.



You nobles of Inis Ealga.



Art Mac Bride – a county of Donegal air.



Harvest.*



*Doubtful name, written very illegibly. Ed.

Mount Hazel.



All the ways to Galway.



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



She hung her Petticoat out to dry.



The highly excellent good man of Tipperoughny.

Co of Kilkenny. Revd M^r Graves.

⁺
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.



Be wise - beware!

From J. Tighe Junior.



The new broom.



The new broom.

From P. Conneely.



Note. A variant of the preceding Ed.

H. 3279

Who'll buy my besoms..

Allegretto.

857. 

2nd setting.*Allegretto.*

858. 

Dunlavin Green.

Set in the county of Wicklow.

859. 

Flower of young maidens.

Moderato.

860. 

Take a kiss or let it alone.

From M^r Pigot's M.S.

861. 

Set by M^r Joyce in the C^o of Limerick in 1856.from the singing of D^d Condon.

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.*

†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*

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

Emigrant song (going to America).

Andante quasi Allegretto.



Old North American Indian tune.

From - Joly Esq. March 1860.



Paddys return.



Paddys evermore. Second set.



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

Five men went together.



Five men went together
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.



Planxty by Carolan, preserved in Clare.

Allegro moderato.

From Frank Keane 21. July 1858.



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.

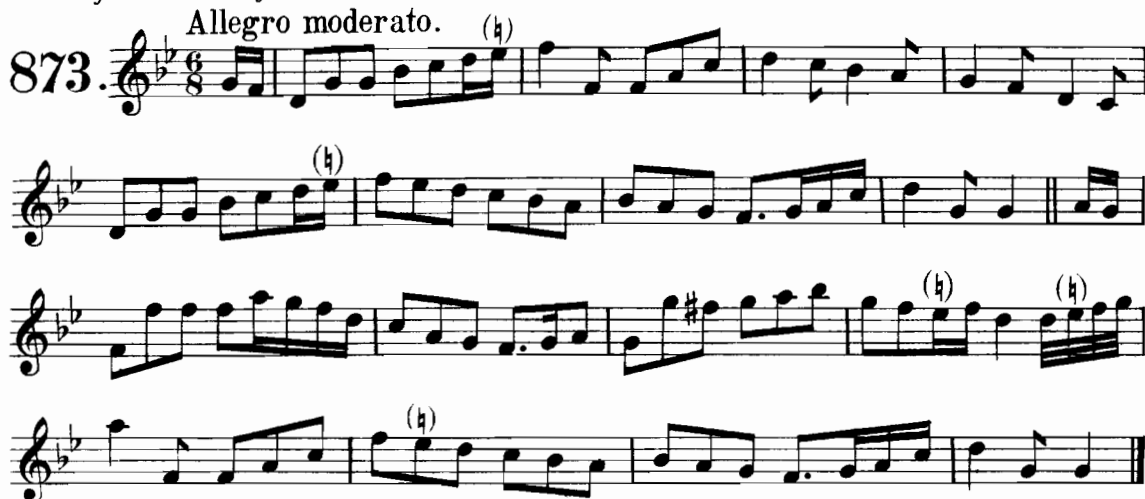
Allegro moderato.

872. 

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.

Allegro moderato.

873. 

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



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

M^r Joyce.

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

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

M^{rs} Close.



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



† Richard Morrison, Esq.

Lower Ormond. A Dance tune.



Long Dance.

883.

The musical score is written in G major (one sharp) and 6/8 time. It consists of 12 staves of music. The melody is written in a single staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs and a fermata. A five-measure rest is marked with a '5' and a slur. The piece concludes with a double bar line.



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

From Col. Westenra.

884. *Allegro.*

Three staves of music in G major (one sharp) and common time (C). The first staff begins with a treble clef and a key signature of one sharp. The music is in 4/4 time and consists of a single melodic line. The first staff has a repeat sign at the end. The second and third staves continue the melody. The third staff also has a repeat sign at the end.

Kiss the maid behind the barrel. A Cork Reel.

From P. Carew's MSS.

885.

Three staves of music in G major (one sharp) and common time (C). The first staff begins with a treble clef and a key signature of one sharp. The music is in 4/4 time and consists of a single melodic line. The first staff has a repeat sign at the end. The second and third staves continue the melody. The third staff also has a repeat sign at the end.

Note. A variant of the preceding. Ed.

Kiss the maid behind the barrel.

From F. Keane.

886. *Allegro.*

Three staves of music in G major (one sharp) and common time (C). The first staff begins with a treble clef and a key signature of one sharp. The music is in 4/4 time and consists of a single melodic line. The first staff has a repeat sign at the end. The second and third staves continue the melody. The third staff also has a repeat sign at the end.

Note. A different version. Ed.*D.C.*

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

From Mr. P. Joyce.

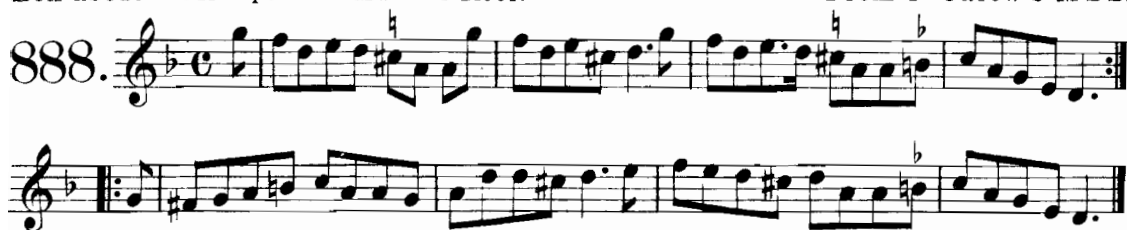
887. *Allegro.*

Three staves of music in G major (one sharp) and common time (C). The first staff begins with a treble clef and a key signature of one sharp. The music is in 4/4 time and consists of a single melodic line. The first staff has a repeat sign at the end. The second and third staves continue the melody. The third staff also has a repeat sign at the end.

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.

*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.



Munster Reel.

From Mr. P. Joyce.



Boil the breakfast early - A Munster Reel.

From Mr. P. Joyce.



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

From M^r Joyce.



The Peeler's jacket. A Munster Reel.

From M^r Joyce.



Note. Petrie adds in pencil "Same as Flannel jacket?"

See N^o 584. Ed.

+ Munster Reel.

From M^r Joyce.



+ 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.



Note. Petrie adds "perhaps Scotch?" Ed.

Munster Reel.

From P. Joyce.



Blackwater foot.

A Munster Reel.



The Goroum. A Reel.

From P. Carew's MS.



The Kerry star. A Reel.

From P. Carew's MS.



The bragging man. A Cork Reel.

From P. Carew's MSS.



Temple Hill. A Cork Reel.

From P. Carew's MSS.



Molly on the shore. A Cork Reel.

From P. Carew's MSS.

Allegro.

A Cork Reel.

From P. Carew's MSS.

903. *Allegro.*

Fine.

+ 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.

905. *Allegro.*

County of Clare Reel.

From Frank Keane. Mar. 10. 1856.

906. *Allegro.*

County of Clare Reel.

From Frank Keane.

907. *Allegro.*

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.



Lough Allen. An old county of Leitrim Reel.



The gooseberry blossom.

A Reel.



The silver mines. A Reel.

From M^r Joyce.

Reel set from John Hickey. Ballyorgan.

From M^r P. Joyce.*Note.* Petrie has obviously omitted the signature of one sharp. Ed.

Reel - queer name?

*Note.* As above. Ed.

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

From M^r P. Joyce.

Reel.

From M^r P. Joyce.*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.



+ Petrie adds "Hornpipe" in pencil.

Hornpipe.

From M^r P. Joyce.

Learnt from his father.



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

From M^r P. Joyce.



Cherish the ladies. A Munster Jig.

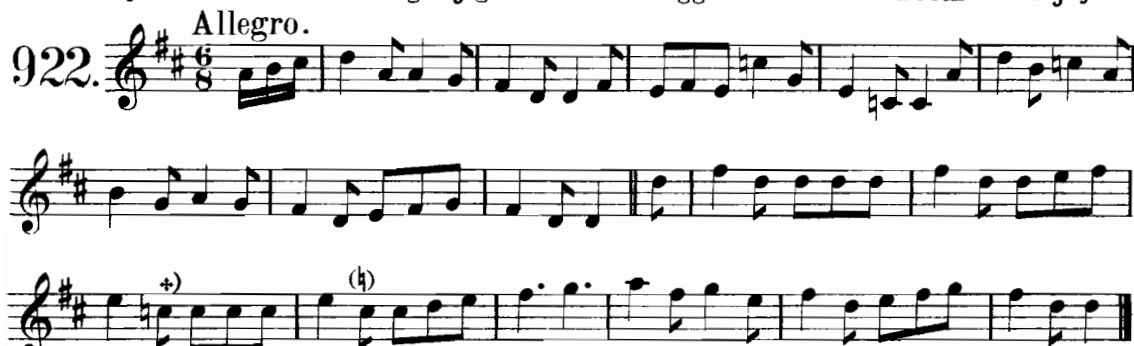
From Mrs Close.



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

From Mr P. Joyce.

Allegro.



+)Another version has C# here. Ed.

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

From Mr P. Joyce.



Down with the tithes. A Munster Jig.

From F. Keane.



Strop the razor. A Munster Jig.



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



†Petrie's Note. He also adds "Same as a Scotch tune?" Ed.

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

P. Joyce.



Munster Jig.

From F. Keane.



+ 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†



* Petrie's note. Ed.

Munster Jig.

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

M^r. Joyce.

Munster Jig as played by James Sheedy. From Michael Dineen, Coolfree, a Farmer.



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

P. Joyce.



+ 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.

The Munsterman's Jig.

From the Hon. Col. Westenra.



Kiss in the shelter. A Connaught Jigg.



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



The lads on the mountain. A Connaught Jigg.



The Bucks of Ahasnagh. A Connaught Jigg.



Connaught Jig.



The Geese in the Bog. A Clare Jig.

From F. Keane.



The Humours of Milltown. A Clare Jig.



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

Old Clare Jig.

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.



Hush the cat from the bacon - a Cork Jig.

From P. Carew's MSS.



Old Cork Jig.

From M^r Joyce.



A Sligo Jig.



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.



Variant of N^o 410.

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

The three little drummers.

From P. Carew's MSS.



A variant of the preceding. Ed.

A Leitrim Jig.



A variant of N^o 952. Ed.

Wink and she will follow you. A Kerry Jig.

From Father Walsh. MS.



"The Housemaid!" Jig.



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



The girl I love. Jig.

From P. W. Joyce Esq.



Note. See N^o 540. Ed.

The good fellows. Jig.



*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.



The Bungalow Jig.

Allegro.



The Cauliflower Jig.

From P. Mac Dowell, Esq.



Jig from D. Cleary, Kilfinane.

From Mr. Joyce.



A second set of the above from James Buckley.

From M^r Joyce.

965.

Jig or March.

From T. Davis.

966.

Note. A variant of the preceding. Ed.

Jig.

From M^r Joyce.

967.

Jig.

From Col. Westenra.

968.

Jig.

From Mrs Close.



Jig.

From Mrs Close.



Jig.

From Mrs Close.



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.



Hop Jig.

Allegro.

Carolán's favorite Jig.



Ancient Munster March and Jig.

as set by M^r Joyce.

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 has a piano (p) dynamic. The third staff has a piano (p) dynamic. The fourth staff has a piano (p) dynamic. The fifth staff has a piano (p) dynamic. The piece ends with a double bar line.

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 a forte (f) dynamic. The second staff has a piano (p) dynamic. The third staff has a piano (p) dynamic. The fourth staff has a piano (p) dynamic. The fifth staff has a piano (p) dynamic. The piece ends with a double bar line.

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 staff has a piano (p) dynamic. The third staff has a piano (p) dynamic. The piece ends with a double bar line.

General Wynne. A March by Carolan.



Carlzac's March.



"Favorite March of the old Irish Volunteers"

From an old M. S. Music Book.

March Time.



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



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

The Hurlers' march.

990. Musical score for 'The Hurlers' march' in G major, 6/8 time. It consists of four staves. The first staff has a treble clef and a key signature of two sharps. The second and third staves have a treble clef and a key signature of two sharps. The fourth staff has a treble clef and a key signature of two sharps. The score includes first and second endings marked 'First time.' and 'Second time.'.

Ree Raw, or The Butchers' March.

991. Musical score for 'Ree Raw, or The Butchers' March' in B-flat major, 6/8 time. It consists of two staves. The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats.

Carpenter's March.

992. Musical score for 'Carpenter's March' in B-flat major, 6/8 time. It consists of three staves. The first staff has a treble clef and a key signature of two flats. The second and third staves have a treble clef and a key signature of two flats. The score includes a chorus marked 'Chorus.'.

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

From Mr. Pigot's M.S.

993. Musical score for 'The Ribbonman's march' in G major, 2/4 time. It consists of four staves. The first staff has a treble clef and a key signature of two sharps. The second and third staves have a treble clef and a key signature of two sharps. The fourth staff has a treble clef and a key signature of two sharps. The score includes first and second endings marked '(?)'.

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



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."



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

March Time.



The Buachalin og March.

From Frank Keane.



"The Housekeeper," A March.

From M^r Joyce.



Dance or Quick March.

From M^r R. A. Fitzgerald.



March and Jig.

M^{rs} Close.



A March tune.



Ancient Lullaby.

From F. Keane 1st October. 1854

Andantino.



Clare Lullaby.

From Frank Keane - Oct. 1st 1854.

Andantino.



Sligo Lullaby.

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



A Lullaby.

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

Andante.



A Lullaby.

Andante.



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

A Lullaby.

From Miss Ross.



A Lullaby.

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

Lullaby or Nursery song.

From T. Bridgeford.

Nurse's tune or, Hushaby.
Andante.

From P. Coneely.



Nurse Tune.

From Mr. Joyce.



Nursery song.

From James O' Reilly Esq.



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



Nurse tune.

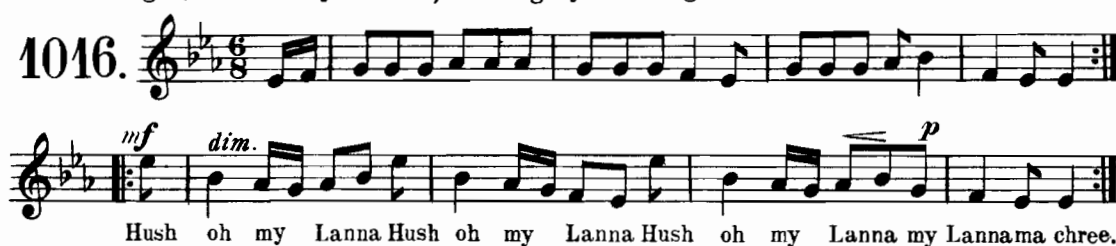
From J. Mac Mahon.



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



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



Cradle Hymn.

From Mr. Southwell.



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 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 A major, 3/4 time. It consists of two staves. The second staff features a trill (tr) on the final note.

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. The first staff has dynamic markings *p* and *f*. The second staff has dynamic markings *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 melody is more complex than the previous pieces, with many eighth and sixteenth notes.

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



Wood's lamentation.

by Carolan.



Soggarth Shamus O' Finn. A lament.

Moderato.



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

The Lamentation of Sir Richard Cantillon.

Madden.



The lament of William Mc Peter the outlaw.



† 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.



The Hare's lament.



The Lament as sung in the Bennada glens.

Co of Londonderry.

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

A lament.



Keen.

from Mary Madden.



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

Adagio.

A Caoine.

M^r Joyce, from D. Condon.

1033. *Andantino.*

Caoine.

1034. *Andantino.*

Caoine.

1035.

Caoine.

1036. *Andante.*

Caoine.

1037. *Largo.*

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.* 

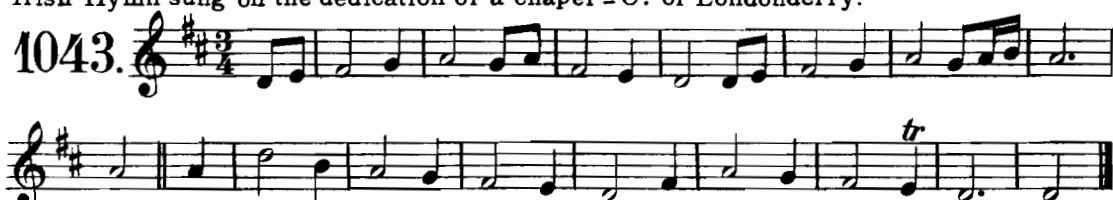
Irish cry.

1041. 

Ancient Hymn.

1042. *Andantino.* 

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



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.)

From Forde.



Another attempt to phrase this air.



Hymn tune.

Mr. Joyce, from his father.



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

Andante.



The Hymn of St. Bernard. Jesu dulcis memoria.

From M^r Southwell.

Andante.



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



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

From M^{rs} Close.

Plough whistle.



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.



Plough song or whistle of the county of Kilkenny. †

From James Fogarty.

Slow.



† *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.



**The Petrie
Collection of Irish Music.**

PART III.

Plough song.

From Mac Mahon.



Welcome home Prince Charley.



* *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 cacan or John of the quill? See "Where were you all the day, my own pretty boy?" No 330. Ed.

When she answered me her voice was low.



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



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



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

Set in the county of Derry.



Cean ouſ óilr.

Set in county of Londonderry.



Cean ouſ óilr.

Set in the county of Derry.



Let's be drinking. bímíó aſ óilr aſ.póſaó na mban.

From Father Walsh.



1064. 

CHORUS.

"Prière", a íomnín!

1065. 

The melody of the Harp.

Ceólta Cruic.

1066. 

Moreen.

Dóirín.

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

1067. 

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

H. 3279

Dóirín bán.

From Mrs. Close.



Dóirín na trí bainne, nó abhán ní Rairigallaigh.



The strolling mason.

An pábuire raor.

From Mary Madden.



A second set of the above air.

An pábuire raor.

From Frank Keane.



‡ Miltown a chúla mé an ceól.

In Miltown I heard the music.

Set from Margaret Hickey.



‡ Milltown a chúla mé an ceól.

2nd setting of preceding.

Set from Bridget Monahan.



briúio m'ghen Suidne báin.



Daiḡdean as rḡarab lé na ḡráo.

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

Skull. P. Mc Dowell.

Andante.



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.

Do éailín doñ dear a' m'ire ag ól.

M^r Joyce from Davy Condon.

1077. *Andante.*



Do fíúbal me é'ire ón gcúan go céile.

From T. Mac Mahon.

1078.



* Note. A variant of the preceding. Ed.

Úair b'és roimh an lá.

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'ēz roim' an lá.

A little hour before day.



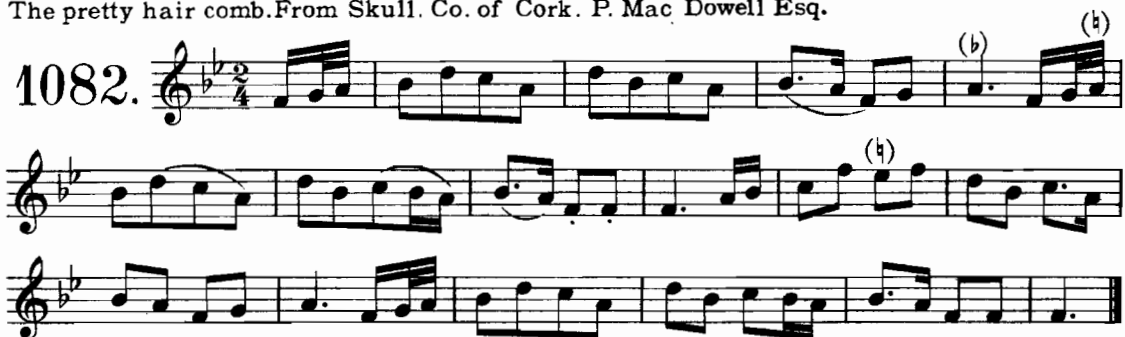
Note. A variant of the preceding. Ed. † Another version has G# in these places. Ed.

bairir Šeáin.



Raca breáḡ mo cū.

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



Ḍarēo níḡ ōubartaō.

From Frank Keane.



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

Dír phlué.

From P. Carew's MS.



Táinig an bPádraic am' lár na hOíche moill.

From Frank Keane.



'Sé an baile reo tosaigh na hOíche áite.

From Frank Keane.



A dhóirí na hOíche áite na hOíche áite.



Α βαν α' τίξε να παίρτε.

1088. *Andante.*

Σαζαίρε ται τεόραθ.

1089.

Do róiρín ó Dúρμαίθε.

M^r Joyce from L. O' Brien.

1090.

Who could see noble Cormac. Cé éíρρεαθ Cormac úapaí.

From Teige Mac Mahon.

1091. *Allegretto.*

βαιτ άρνίθε ραοι θυλλεβαν να ζεραοθ.

M^r Joyce from L. O' Brien.

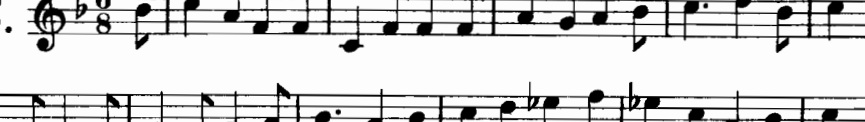
1092.

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

From Frank Keane.

Allegretto.

1093. *Allegretto.*



Ag an mbaile nuaid a tá an bhuingeall módamail mna.

From M^r Joyce.

Allegretto.

1094. *Allegretto.*



Allegretto.

Do dháid bán am' t'reígean a'r céile dá luad leir.

Mr Joyce, from Lewis O'Brien.

Andante.

1095. *Andante.*



Сопраиò до ÷ора а Шеáинín.

Mr. Joyce, from Ned Goggin.

Allegro.

1096. *Allegro.*

The musical score for No. 1096, marked *Allegro.*, is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The piece consists of three staves. The first staff contains the first six measures. The second staff contains measures 7 through 10, with a repeat sign at the end of measure 8. The third staff contains measures 11 through 14, also ending with a repeat sign. The melody is composed of eighth and sixteenth notes, with some dotted rhythms.

Ir í mo leanb' (Caoíne).

From Mr. Joyce.



Cailín ruad gádealaí.

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



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.



An Cailín nuad.

From O'Neill's collection.



An Cailín nuad.

From P. Joyce Esq.



Feao síolla na reirríge agus na cairte.

The ploughboy and cart boy's whistle.

From T. Mac Mahon.



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

Dá mbéidh mo ghrá-ra 4 lár do éiríde-re.

If my love were within your heart.

Mary Madden.



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

Dúinnín feal mo éiríde.



Carmraigín 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 tairíde óis.

1108. 

Cailleach ó tuarò.

The Northern Hags. A Connaught jig.



Chibeas baile an bhoire; Mackey baile an trléibe.



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

Ir truaḡ mé, ḡan mo ḡráo.



A baib tú aḡ an ḡcaḡḡaib?



Pérla dear ó'n trléib' bán.

From O'Neill's collection. 1787



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

Pérla dear an trléib' bán.

The beautiful pearl of Slieve Bán.



Note. A variant of the preceding. Ed.

Beann an fíor ruair.

Allegro.

From Lord Rosmore.



Ай маюм а-но́е, б́ самаюм рзои.

A. Munster tune.



А т́эґаһ аһ рһоґ оуиґ на́с ґсооһуиґиґ-ре о́и́о́е.

Knowest thou my dear that I sleep not at night.



б́р́иґте б́р́еи́о́иґ.

A Hop jig.

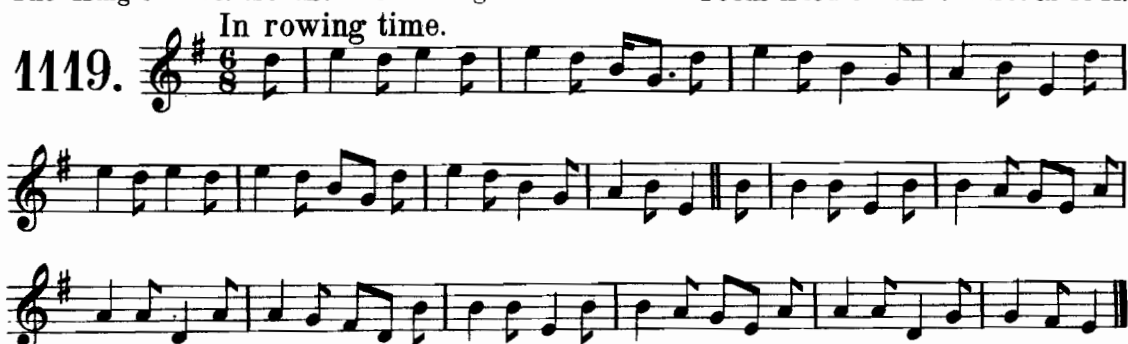
From Lord Rosmore.



Уа́и Р́ио́ґ.

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

From Lord Rosmore. Set in 1841.



A Jig.



Séir, a bhean boíce! 7 bí rúgač.

Blow old woman and be merry.

From P. W. Joyce.



Nóra an Čoríč.



Easter snow, or, properly, *Díreart Mhaóain; nó Sneácha Cárḡa.

P. W. Joyce. 1864.



+The name of a place in the Cḡ of Mayo. Petrie's Note. Ed.

From P. W. Joyce.



* "A mountain in C^o 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 C^o Mayo tune.



A Dáire! 'r a mhúirín!

O Mary my darling.

Plaintive.

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



Ir fada lom féin go ndéanai tuile do'n tráig.

Lively.



Poll Ceárruit.

Lively.



Fághamaio rúo mar a tá ré.

Playfully.



blác na scraob.



Is daine méa fíúbal a lán

1132. *Lively.*

Coir tóib' an éúain.

1133. *Andante.*

Spáó na lánamán.

1134. *Andante.*

bairr Šeáin.

From P. Concely.

1135. *Andante.*

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

Set by Forde.

1136. *Andante.*

Is caoin beag óg mé.

"I'm a young little girl."

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

1137. *Andante.*

bean duib an g'leanna.

1138. *Andante.*

Domnall mo mian.

Donnell my Love.

From Mr. Mac Dowell. March 1859.

1139. *Andante.*

bean an fíor mhaló.

As sung by Mary Madden.

1140. *Andante.*

"Saigh" na réo.

Mr. Joyce.

From Joseph Martin. Kilfinane.

1141. *Moderato.*

Dala an Tího!

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.

Dia beata do pláinte; a fáin-fíor éóir!
Cuirim go lá céo míle fáilte mórnat.

From F. Keane.

1143. *Moderato.*

Ἀρτὺρ ἀν βαίλε τοῦ.

Arthur of this town.

From Mr. O. O' Conellan.

1144. *Allegretto.*

Ἐὰν ἔραοῦς νὰ κολλῆσῃς ἄνθρωπο.

From Mr. Owen O' Conellan.

1145. *Andante.*

Ἀν cuimín leat aín ἔν, βίονταρ ἀγρίαν ἀν ἡλεάν.

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

From Mr. Owen O' Conellan.

1146. *Andante.*

Ἐλθὲ μετὰ μου εἰς τὴν ἀγοράν.

Come with me to the fair.

From Mr. Owen O' Conellan.

1147. *Allegro moderato.*

From F. Keane Nov^r 28. 58.



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

I never will deceive you, α Στόρ μο έμοίθε!

I never will deceive you.



Δόρ, νί βεξ; νό έ'μοι α έμοι.



+) Sic. Ed.

Σίλε βεξ lé m'anam éú.

From F. Keane 19th July. 58.



Abair, a Čumain, ġil!

Andante.



Na ġaimna ġeala bána.

Lively.



Na ġaimna ġeala bána.

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.

Allegretto.

Set from J. Buckley. M^f Joyce.

Ἐπὶ τοῦ ἑλίου.

Andante.

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

1156. 

βέ εἰπαῖν ἰ.

Slow.

From the Rev. James Goodman.

1157. 

βέ ἡ εἰπαῖν ἰ.

Andante.

Set from J. Martin. Mr. Joyce.

1158. 

Себъ оуиѣдеѣта.

From Mr. Joyce. p. 23.

1159. 

Ἀ εἰς τὴν γῆα το ἐμοῖον.

From Mr. Joyce.



Ὁ γάμος! το ἔαρ.

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

Andantino.



Ὁ γάμος! το ἔαρ.

From Mr. Joyce. p. 71.



Ὁ γάμος! το ἔαρ.

Andante.

From P. Mac Dowell Esq.



An cnorcín fhaóig.

Andante.

Set from J. Buckley. From Mr. Joyce.



Is air maidin dom dia lúain.

From Miss Williams, heard at Kilmallock.



Is air maidin dom dia lúain.

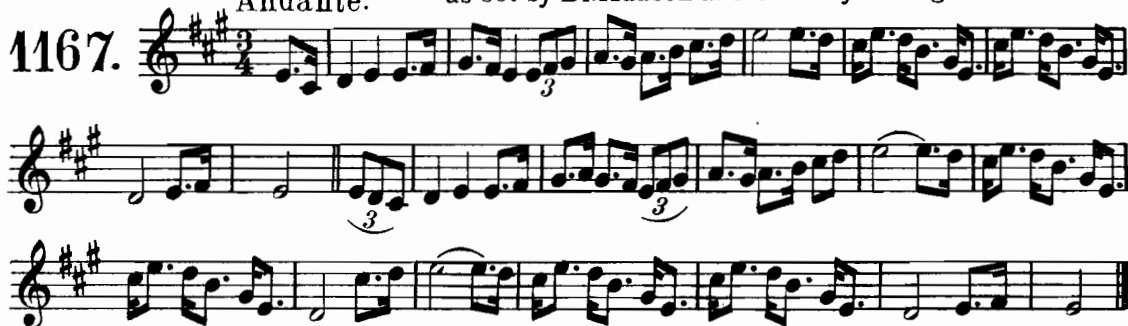
From P. Carew's MSS

*Note.* A slight variant of the preceding.

Coir na bríge.

Andante.

as set by Dr. Hudson at Clonakilty—and given to Forde.



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 'véil',

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 cúil fíu.

Andante.

From P. Coneely.

1170.

Dallí bán.

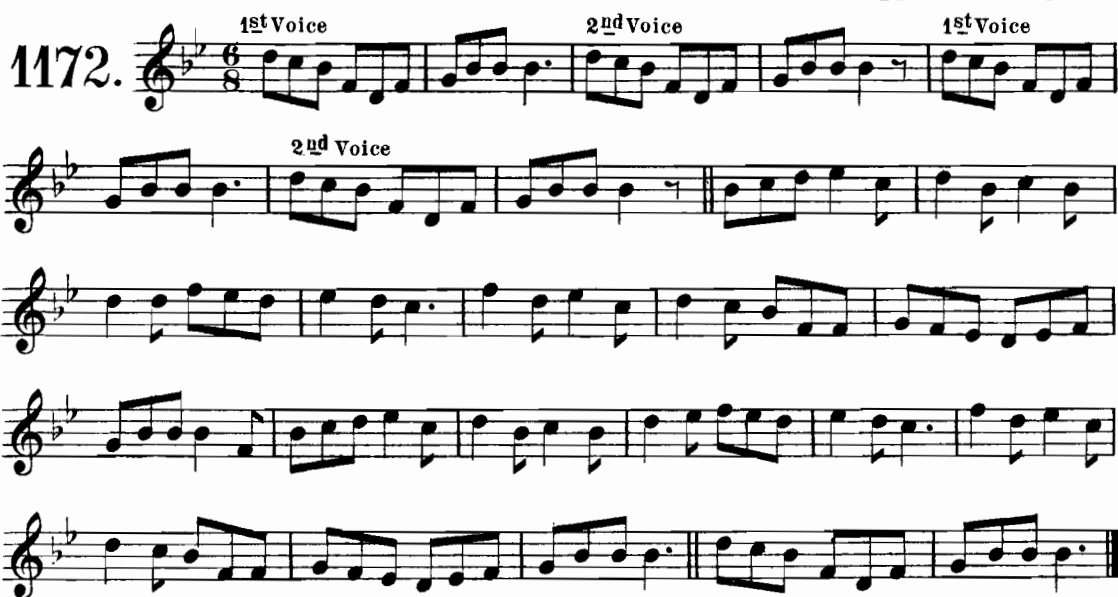
Andante.

From F. Keane.

1171.

Cuirim-re éirí-rá an realbán reóó.

From Frank Keane.

1172. 

Siúbaíl ir fear mo céile dom ari eiriciú bo rúit.

Allegro moderato.

A Clare Spinning tune, F. Keane.

1173. 

Dúnaoán dorcha dom.

Allegro.

A Spinning wheel tune,
From Frank Keane.

1174. 

Iuicín o iuicra a iuicra iuicra.

Allegro.

A Spinning wheel tune,
From Frank Keane.

1175. 

Caoine—do éuaib mé, ár tu-ra.

From F. Keane.

1176. *With tremulous expression of feeling.*

Óc ón! a éuaib an t-raoigib.

Andante.

Mayo air.
From Dr. Kelly.

1177.

Andante. Ir tpuas mé! i Saranaig.

From Mr. Pigot's M.S.

1178.

Ir tpuas mé! i Saranaig.

Andante.

1179.

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

Róir zeal dub.

Andante.

From Tuam. P. Mac Dowell Esq.

1180.

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

Ar coinnleac glar an fógmair.

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



An t-Sean Bean éamhaic.

From Mr. Hardiman's M. S.



Is fearaí úr dom ar bhiahaib.

Andante.

From Mr. Hardiman's M. S.



Cúl na muice.

Allegretto.

From Mr. Hardiman's M.S.



Señ ruar na píopaíde.

Andante.

A. Mayo tune, From Mr. Mc Donagh.



Ir é ro an rannad éisteadó go hionn.

Allegretto.



Sláinte uirge.

Andante.



Laoíó na Síge.

Andante.



Corr taoib leag an ghair.

Andante.

From Mr. Joyce.



Ḳά ῥ' ῥάῃ τῦ το ḡῡῡῡῡ? Ḳ ῥεαν ῡῡῡῡ ḡῡῡῡ!

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

Ḳ ḡῡῡῡῡῡῡ! ῡῡ ῡῡῡῡῡῡ τῦ ῡῡῡῡ ῡῡ ῡῡῡῡ.

From F. Keane.

1191. *Andante.*

Ḳῡῡῡῡ ῡῡ ḡῡῡῡῡῡ ῡῡ ῡῡῡῡῡ ῡῡῡῡ.

Andante.

From F. Keane.

1192. *Andante.*

Ḳῡῡῡῡ ῡῡ ḡῡῡῡῡ ῡῡ ῡῡῡῡῡ ῡῡῡῡ.

From F. Keane.

1193. *Andante.*

Note. A variant of the preceding.

Ḳ ḡῡῡῡῡῡ ῡῡῡῡ! ῡῡ ḡῡῡῡῡ ῡῡῡῡ ῡῡ ῡῡῡῡῡ. ῡῡῡῡ ῡῡ ḡῡῡῡῡῡ ḡῡῡῡῡῡ.

Andante.

From F. Keane.

1194. *Andante.*

Do bhrón san uirgean rreir-bean!



bár an uirge beata.

Sung in the Bannagher glens. Derry.



Róra breatach.

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



Maí mise an cean cinric.

A Mayo air.



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

Tá mo bhráid air óat na rmeira.

As sung in the Bennada glens, Derry.



b' fupupora aene naé b'faca tú Rópa a-ríam.

Sung in the Bennada glens.



Caŕal mac Aoóda.

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



"Imbó aŕar umbó."

A Dirge.



An "wattle" ó!



An t-ŕean bean bócc.

As-sung in Munster.



Scíat Lúipead Dúine.

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



The Cuckoo's nest.

An rrealaíóir.

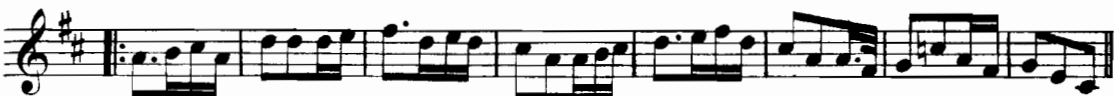


bean a tabairne.

Or, the Hostess.



An pálaísin múinneaí.



Ἀν παλαιῆς τῆς μῆνης.

1209. 

Cremona.

Carolan.

1210. 

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

Ταίμυρ ἀν ἑσπείρ.

or, The taylor of the cloth.

1211. 

Ἐαν μαρ τὰν, ἃ ἑσπείρ!

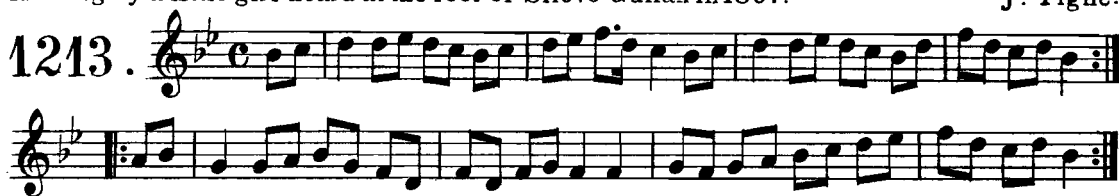
A Munster jig.

1212. 

Ó! mo éalín; o'méiḡ rí!

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

J. Tighe.



Ó! mo éalín; o'méiḡ rí!

Allegretto.



Note. A variant of the preceding. Ed.

Cia in bealač a nveačaiḡ rí?



Cé'n bealač a nveačaiḡ rí?

"Which way did she go?"



Note. A variant of the preceding. Ed.

bḡiḡio an éúil báin.

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

Moderately.



Da Capo.

An cailín doh.



Caoíne na sean-aoíre.

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



Mí ólfrò mé ní ar mó eir na bó' mairg reo Shligiú.

A Sligo Melody.



Mí ólfrò mé ní ar mó ar na bó' me reo Shligiú.



Note. A slight variant of the preceding. Ed.

Wí ólpiò mé ní ar mó aip na bóit'pait' reo Shigis.



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

Seájan zaba.

An Erris Melody.



Seán zaba.

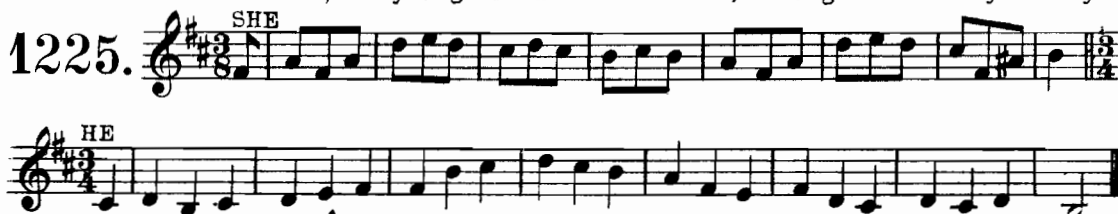
An Erris Melody.




Note. A variant of the preceding. Ed.

Seandúine cam.

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



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.



A mú, nín! pláinte!



+ Sic in M. S. Ed.

buaicillín buíde.



Uil-le-lú! mo máilín.

From T. Mac Mahon.



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

Uih-hú! mo máilín.



An crúircín lán.

From Father Walsh.



An crúircín lán.

Kerry version.



Ir maic an duine éú.

From Miss Williams, heard at Askeaton.



Is maí an duine éú.

Very Slow.

Scorching is this love. From Father Walsh.



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

An t-úráilín (The Wren).



Caillead a mharbúigir mé.

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



Air Éire, ní (i)neóraidh ciall.

For Eire I'd not tell her name.



Ἀν ὅτ' ἄν ὅς α ἑρᾶσαις μέ.

County of Limerick. From P. Mac D.



Ἀν ὅτ' ἄν ὅς το ἑρᾶσαις μέ.



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

Ῥόρην οὐβ.

C^o of Cork air. Mr. Watson.



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

Ῥόρην οὐβ.



Is fadó ó gheall tú éiliú liom.

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

P. Conneely.



Scilleo dub.

Andante.



Scilleo dub.



Note. A variant of the preceding. Ed.

Scilleo dub.



Note. Another variant of No 1243. Ed.

Is goirta éagur-ra.



÷ ? Ed.

H. 3279

Σαζαίρε τὰρ τεῖμα.

from the Chief Baron. Jan. 1. 1852.

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?"



Note. A variant of No 831. Ed.

Α βῆαν α' τίξε να πάητε.



Σιγυρὰ ἀν' ἡμεῶν.

Or, The gurgling of the churn.



Coir na bríge.

Maestoso dolce.

1251. 

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

Τά μέ ι μο εοῦλαο.

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

1252. 

Τά μέ (αγ) cleammar.

"The banks of the daisies."

Ealying song. W. Ford.

1253. 

Α βύαεαίλλε! Cúgnáige lé ééle: nó
An búacailín donn.

Oh Boys help each other.

Croppy song. F. Keane.

1254. 

Note: "The true name of this air appears to be the Buacailín 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 búačailín don, nó Cúaille in plé-náca.

From Teige Mac Mahon.



buačailín don.



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° 675. Ed.

* An buačail ban.

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



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

búačallán buíde.*

A Munster jig.



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° 96.

An búačailín buíde.

From J. Keane.



An búačail caol dub.



An búačail caol dub.

From Paddy Conneely.



Note. A variant of the preceding. Ed.

An búačail caol dub.



Note: A variant of N°1261. Ed.

Is buachaillín óg mé, gan ór, gan éir.

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

Kate Kane.



An Rógaire voill.

From J. Mac Mahon.



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" vob.

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



* See No. 1217 Ed.

buaéailín óg.

From the Carew MSS.



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

Saineab' buíde.

The yellow sands.

Sung in the Bannagher glens.



Sainein' buíde.

A Song of the Bannagher glens.



Note. A rhythmical variant of the preceding. Ed.

Carríogé bán; nó buaéail caol dub.

County of Mayo tune.



Note. A variant of No 1261. Ed.

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



Seán a búrcá.

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

An ancient Clan march.

búrcar.

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

Spáó gear mo éróide.

Set at the Fair of Slane. Sept^r 3rd 1842.*Note.* A slight variant of the preceding. Ed.

H. 3279

buačallín áphéil.

The stout little Boy.

From Frank Keane.



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 úirí mé.

Set in Arran More.



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*.)



Ἦρ ἄνθρωπός μέ ἦν μάταιος.

From F. Keane.



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



Fland ós, p.



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

Sugra na gcarra.....⁺

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



Note. A variant of the preceding. Ed.

Sung in the Benada glens.

A léachnapaig an.....⁺

Caoine.

Slow.



Crouan.

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

Α 'Ρόζ' - αϊρε! σταυ!



Α 'Ρόζ' - αϊρε! ρταυ!



Note. A variant of the preceding. Ed.

Θράο θαλ μο έμοίρε.

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



Αη φοϊ βλϊ ουβ αν ξλεαϊα.



Ἐὲ εἶρεαὶ γυῖο μυρταῖς.

Allegro.



or "The one horned cow." *bó, bó, bó na leat-aiðirce!*

from Mac Mahon.



Note: See Nos. 340, 341, 342. Ed.

bárbara níḡ Óomnaill.

Allegretto.



Óc! óc on! mo bhrón a' mo milleaó.

An ancient Munster air.



Óc! óc on! mo bhrón a' mo milleaó.



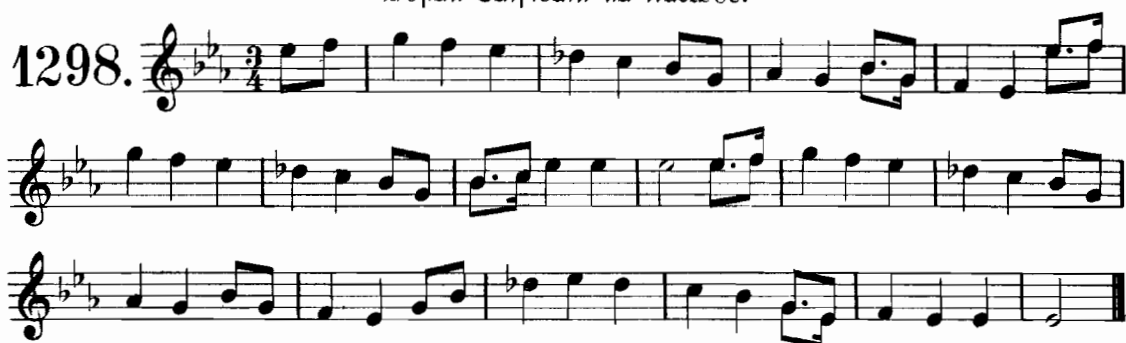
Note: A variant of the preceding. Ed.

Órán Ċairleáin na ħacáve.



Note. Castle Hackett, near Tuam.

Abán Ċairleáin na ħacáve.



A cor deag i mbóiz.



A cor deag i mbóiz.



Note: A variant of the preceding. Ed.

Duráin na ghráige doň-buidé!

From Mac Mahon.



briúio ós na gceumainn.

Andante.



O young Bridget my beloved.

A b'riúio ós na gceumainn!

From T. Mac Mahon.



Note. A variant of the preceding. Ed.

Dá b'ráigáin-re an t-railcúac.

From Teige Mac Mahon.



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.



(*? The signature of three flats omitted. Ed.)

Lament.

Úna rúad.

Andantino.



Caoíne.

From Kate Keane.

Note. A variant of N^o 1033. Ed.

Caoíne.

From Mary Madden.

Note. A variant of N^o 200 Ed.

The Northern road to Tralee. An ancient Clare March.



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

Ἐξῆραμοῖο ριύο μαρ ἄ τὰ ρέ.



Note. See Nº 387 Ed.

Caillín ruidh.

Set in the County of Derry, 1834.



Ἀν caillín ruidh.

The "Caillín Ruadh."



Do cáilín múaó.

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



An cáilín múaó.



An cáilín múaó.

The Cailleén ruadh.



^{+)Note.} The accidental is supplied from another version of this tune. Ed.

Do Cáilín dear múaó.

(County of Donegal.) From W^m. Allingham.

A Cáilín doín dear na gcíača bána.

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

From Mac Mahon.



^{+)Note.} The manuscript has no ^b in these three places. Ed.

Cailín dear doí.

Or The pretty brown girl.



Cailín dear doí.

A Connaught tune.

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

?

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

Dóinnall ó ghré.



Dóinnall na hÉirene.

1331. 

Dóinnall óg.

From Kate Keane, Dec^r 12th 1854.

Andante.

1332. 

Dóinnall óg.

1333. 

Cumla.

1334. 

Sa mba oia.

1335. 

leaba clúin 'r cópaíde.

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



bídean tú fadó a-muig.



Cill mhíre na gcraobh.

Allegretto.



Paddy O'Snap.



Note. A variant of the preceding, Ed.

Муайр а чейимре фейн зо оці аи т-аонаџ.

Andante.



Муайр а чейим зо тиг аи табарџе.



Ір беаџ лом а ррџер.



Сіџле а џраџ.

Andante.



*)Note Another version has D^b in these places.Ed.

Сіџаџ мџр.



From Coneely.



Note. A variant of the preceding. Ed.

Is buaéall bó 7 capac.



Siúbal a sháir.

From Mrs Harte.



A ghéara cumain.



Dáire na mbán-ghlac.



Note. This tune appears elsewhere, in $\frac{3}{8}$ time, one tone lower, and with four flats in the signature. Ed.

Cóta mór rtrócaíste.



Dona dear níú Dúba.



Dona dear níú Dúba.



Дромана на мбан-џнос.

1353. 

Дáне буцлѣн.

1354. 

Note. Another version (From John Daly's Old MS.) has E^b throughout. Ed.

Рѣмла деар ан τ-рлѣѣ.


1355. 

Note. See "The roving pedlar" No 360 of which this tune is a variant. Ed.

Рир ай ан 14мта.

1356. 

Ó Peggí an éil báin.


1357. 

Note. The D and G sharps seem erroneous. Ed.

Cailín beo na luachrao.

1358. 

Note. This tune appears again (from Frank Keane) in E \flat , but in $\frac{6}{8}$ time. Petrie has pencilled against it

"Should be in $\frac{2}{4}$." In this setting the sixth bar appears thus:  Ed.

Cailín a5 buairt luachra.

1359. 

Áine bán.

Andante.

1360. 

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

Henry! a ḡrá!

Moderato.

1361. 

Sléibte Féolme.

Andante.

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

1362. 

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

Caillead an t-úr.

1363. 

Cailleac an t-rúpa.

Lively.

1364. 

Dablaò ní Dóbnalám.

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. 

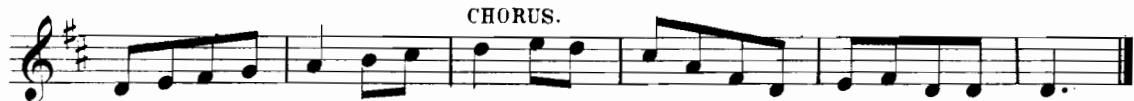
CHORUS.

Ím bím bob-a-pú.

1369. 







Note. A. variant of the preceding. Ed.

Dúinnín óige.

From Miss Ross.

1370. 





An dear an buaiceall an páiróin.

From Teige Mac Mahon.

1371. 



bárr na craoibhe cúbartha.

From O' Neill's Collection.

1372. 





A *Dáire* 'r a *múinn*!

From Father Walsh.



A *Dáire*! a *ruín*!

as in Mr. Pigott's collection, tune corrected by G. P.



A *Dáire*! a *Rúin*!



Note. A variant of preceding. Ed.

A *Dáire*! a *Rúin*!



Note. Another variant of No 1374. Ed.

Α Δάιπε! α μύν!



Σιόλλα αν βιάμοιρ.



*-) Another version has E^b here. Ed.

Σπαίρν! μύν!



Note. This tune also occurs with a[#] in the signature. Ed.

Κύμαδ Εόζαν Ρύαυδ.



*-) Another version has E^b here. Ed.

bacaé mire.

1381. 

Dóinnallín an éilúmaí.

1382. 

I ucúir an t-raíra.

1383. 

An choicín fhaoi.

1384. 

Ἀν ἑαυτὸ-ἐνοικίῃ ἤραοίς.

Lively.

1385. 

Ἰνῆς ἑαυτὸ ὅ'ν μβαίνεξ.

1386. 

“Ἐλιν’α αἰνμ.

1387. 

Ἀν ἑολλὰ ἑρῶμα.

1388. 

An tSiolla Shúama.

From the Revd. J. Goodman. 30. Oct. 63.

1389. *Andante.*

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

An tSiolla Shúama.

1390.

+ *Note.* Petrie calls this a modern air on N^o 138. Ed.

Dála buíoe.

1391.

bárda an bhróin leatáir.

Gaily.

1392.

Táimpe tinn.

From O'Neil's collection

1393.

Α ο-ταβαρρεά αν ρίτ οαμ?

From O'Daly's Kilrush M.S.



Ó ní fuaip me blúipe pife.

From O'Daly's Kilrush M.S.



Αη τ-ρall-éuač.

From John O'Daly's Kilrush M.S.



Is truač mar' éonarc mé éen éean a-riam.

From O'Daly's Kilrush M.S.



Is trúaigh mar' éonairc mé aén bean a-míam.



+ Note. Petrie says "this seems another setting of the preceding. Ed."

Is buachaillín beag óg mé a tuis mór-ghéan do Nelly bán.

"I'm a young little boy that has given great love to Nelly ban." From Margaret Hickey.



Wífil mé air an mbaile seo aóc bliadhain agus trí lá.

I am in this town only one year and three days.

From P. MacDowell, Esq.



Pérla an éil éiríoch.

From Mr Joyce & Mary Madden.



This air is also called "Pearla buidhe oir" by Mr Joyce (Petrie's note.)
H. 3279

Πέπλα an bóτair buíde.

The Pearl of the yellow road.

From M^r Flatley.



Πέπλα an éuil ómpa.



An páirvín fionn.

As sung in Clare. T. Mac Mahon.



An páirvín fionn.

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



“Dunty” óg.

From Father Walsh's M.S.



An Tálhúir áeraí; (no. “dunḡ-dunḡ di-tail-ium”).

As sung by Mary Hackett, Glenshane.

The Smith's song.

M^r Joyce.



A Munster Hop Jig.

Pilib an céo.

From M^r Joyce.



By the grove in the West. Coir tíar lair an ḡaorḡa.

From M^r Joyce.



báb na ḡraob.

From Frank Keane.



Tá 'na íá.

From Mr. Joyce.

1411. 

"Tá(1) na íá."

From a Limerick Woman, in Dublin.

P. Joyce.

Allegretto.

1412. 

CHORUS. 

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. 

CHORUS. 

Hugh O'Beirne. Different Version. 

Eilij sear 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 νωεαρ ι γερíc Ειδίρ.

From F. Keane.



Αου 'ρ το να ρίοβαιρεάτα.

"The ace and deuce of piperling" - a set dance.

From M^r Joyce.



Στόμιν μο έρωίθε!



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

Wí 'r ξαβ ré v' Eócaill.

From O' Neill's collection.



Wá rēpōic mo léine.



A clan march. *Festaoíl an fíolair.*

With spirit.



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

Ancient clan march. *Ó no! 'ré vo beata a baile.*

March time.



Note. Compare this with No. 983. Ed.

beir leat mé.

Affettuoso.

1426. 

A éailín dear óig an fúinín uaithe!

From John O'Daly's Kilrush MS.

1427. 

Slainte Ríog Philip.

1428. 

Ἀ Δάιμε! ἢ dear το ζάιμε; νό
Cairtín na Rudaíre, plúir na mban.

From Frank Keane.

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

Andante.



Ἀ Δάιμε! ἢ dear το ζάιμε.

Andante.

From Frank Keane.



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 beačam.




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

Wuair a veirig an cáile air maidin.

From Frank Keane.



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

Όρμαναὸ na manla, nó Dollu breás Múzent.

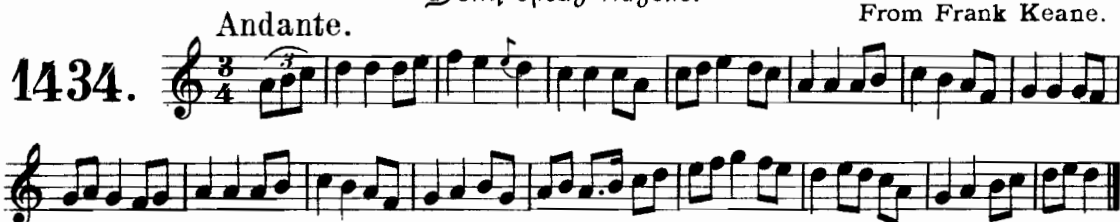
From Frank Keane.



✦ Another version has a ♭ in these places. Ed.

Dollu breás Múzent.

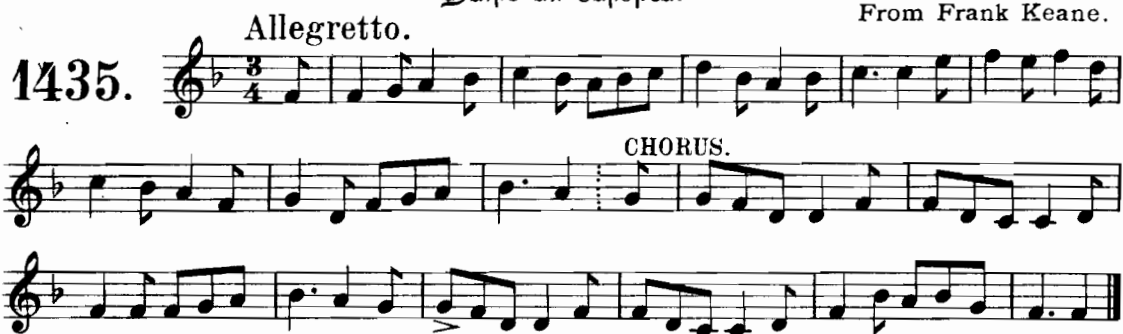
From Frank Keane.



Note. A variant of the preceding. Ed.

Dáire an bharbta.

From Frank Keane.



Tamall óa rabar-ra.



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

Andante.

1437.

A Šeáin! a mhic mo éomairan! má táir a' dol a' pórtáó.

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

1438.

Note. A variant of the preceding. Ed.

Do ácaúgáó 7 huilur do éonnac mé.

Co. Limerick. From P. Mac Dowell.

1439.

Éirigh sí a-baile, 7 abair naé naéaiñ-re léi.

From P. MacDowell Esq.



+ Note. See No. 594. Ed.

Capa dáin.

Set from L. O'Brien by M^r Joyce
August 1854.



+ Note. See No. 368. Ed.

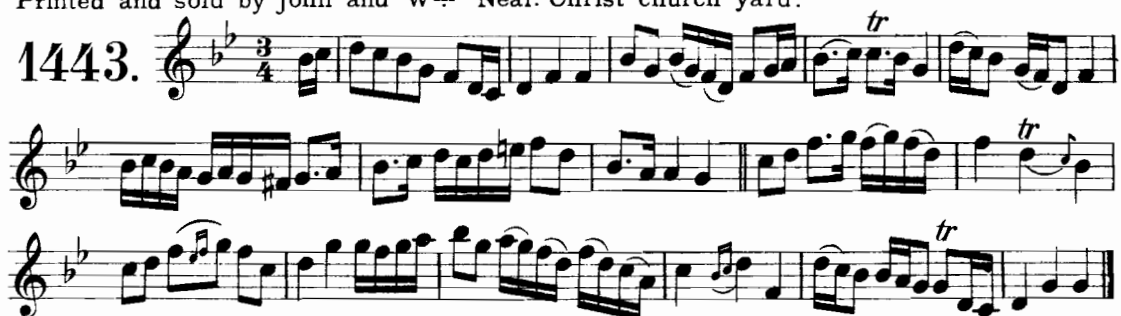
Do éirí! naé reárr(a) dúin ruipeáin.

Had not we better wait, my dear.



Raobair in áigir.

From „A collection of the most celebrated Irish tunes.“
Printed and sold by John and W^m Neal. Christ church yard.



+ Note. Petrie indicates the same source for his copy of „Patriek Sarsfield.“ No. 311. Ed.

Ar mo "Ramble" nam, trác nóna.



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

Ó'Óia núa, a Šeááin!

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



Šráó i ran ól.



huppa van Dáinín.



Даров а́йбїи coйr тaйб' an ģleaйa.

1448. *Slow.*

Даров а́йбїи coйr тaйб' an ģleaйa.

From Mary Madden. '54.

1449.

✦ *Note.* A variant of the preceding. Ed. бápp an т-рléйб.

or, 'The top of the mountain, an ancient dance tune.

1450.

✦ *Note.* This tune also occurs with no # in the signature. Ed.

Is aйбїи co(γ) na hе́mínub.

1451. *Andante.*

Cill Cair; no ban-tígeir na íbeaí.



Spíanán ban Éirenn.



✦ Another version gives C# and D# here. Ed.

baile pádraic.

Andante con spirito.



Spáinne Daéi.



✦ Note. See "Poor old Granua Weal" No. 790. Ed.

Ʒearán buíðe.

From Miss Ross.



An Ʒearán buíðe.



An Ʒearán buíðe.

As in a MS. of 1780.



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

Tá mé caillte.



* *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.

Siúo ort, a máthair mo céile!

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

Father Walsh's M.S.



Slán 7 beñaict lé buadairéaib an t-rathail.



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

Slán 7 beñaict lé búairéaib an t-rathail.

"Goodbye, and my blessing to the troubles of the world." From Father Walsh.



* *Note.* Petrie adds a pencil note "I have another set of this in some book?"

Slán aghar beannaíct le búairíam an tráigil.

Allegretto.

Set from Joseph Martin, by W. Joyce.

1463. 

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

húir-eó! mo leanb.

1464. **Andante.** 

✦ *Note.* This is a second setting of No. 1016. Ed.

húir-eó! mo leanb.

1465. **Allegro.** 

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

Ἀ "Fuirgí" múrúin.

1466. 
 Ἀ Fu-ir-gí múrú-in ré mo sháð féin - tú ir shó póir mé in

 doir mo dá bliñ deas tú iom-bo aḡur uill - eo iom-bo aḡur uill - eo!

Andante. Ἀ ἑατιός Ροιόιν.

1467. 



Ἀ ἑατιός Ροιόιν!

From Taig Mac Mahon.

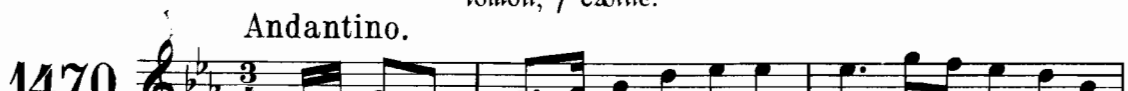
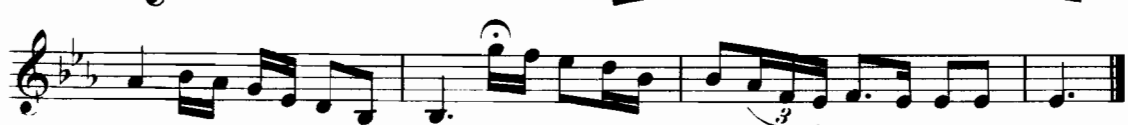
1468. 



Τά cailín ar in mbaille reo d'áir' b'ainm di "Peḡ".

1469. 


lomón, 7 caóine.

1470. 


Note. For other Hymn tunes & caóines see Nos 1018-1050. Ed.

H. 3279

Iníon Shatób ó'n mbeanrae.



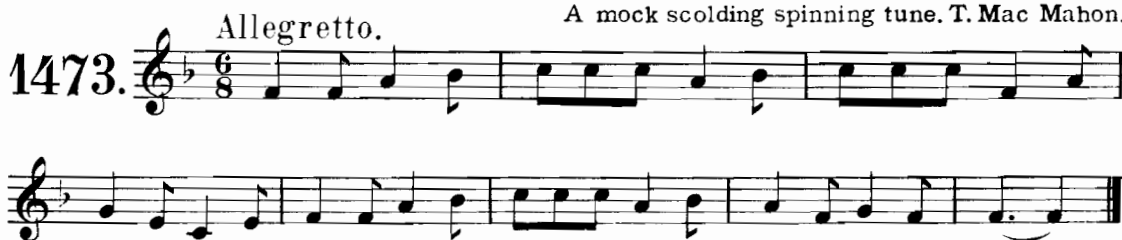
A dóctúir óilip!



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

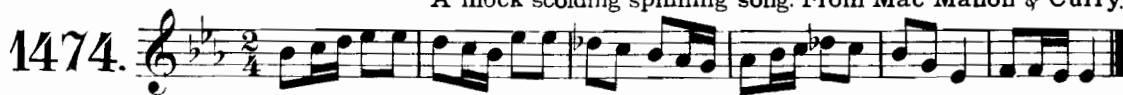
Dúna dána, doiméa. doñ.

A mock scolding spinning tune. T. Mac Mahon.



Lúma, lúma. nó dá lúma.

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



Dail leó lépó.

Allegretto.

A spinning tune.



Ar maidin dia luain i read o'fágar an cluain.



Ar éadatar Cluain-na-Deala, 7 Carratg-na-Rinne.



Note. A variant of the preceding Ed.

Slán 7 beaúacé lé búadraib an t-raoigail.



Note. See N^o 1463, Ed.

Oénpaio mé 'cuilc' do'm fean 'briiste'.



Note. Petrie adds, "The same as 'The Tanner's wife etc.' and "This time twelve-month I married." Ed.

Ó á gcarraíde bean tanarraíde liomra.

"If I should meet a Tanner's wife?"



Note. A variant of the preceding. Ed.

Suío aň ro, a múirneen! láim liom.

Set her near me, my Murneen.



Suío aň ro, a múirneen! láim liom.

"Sit here, O Murneen, near me?"



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.

Spádo mo éiride-re.

Andante.



Ir cailín beag óg mé.



bídean tú i b'bag a-muig.

"Humours of Kilkenny." Your bag is handsome my boy.

From M.S. book of 1770.



+ Petrie adds in a note the following three bars as an alternative or correction here: -

Siúo ort, a Máthair mo Céile!

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

Father Walsh's MS.



A vtiocfaid tú a baile hom?

or, Will you come home with me.

From Paddy Conneely, & other Pipers.



A Máire b'ig! cao d'eirig b'uit?

"O little Mary, what has happened thee?"

From T. Mac Mahon.



Άν αν μπόζαιρην βυῖθε, τὰ μὴν μο ἐφοῖθε.

At the yellow Boreen lives the secret of my heart.

From T. Mac Mahon.



Ὀῖθεα, λά βρεᾶς μαρζαῖο, ῥῖορ αν ῥμᾶιο ῥοιρτ λᾶμζε.

From T. Mac Mahon.



Note. Compare this tune with the preceding. Ed.

Αν μαυοῖρην μυαῖο.

From T. Mac Mahon.



Α Ὁάιρε! μο ἐῶμαιρτε μά ῥλαςῥαιρ.

Oh Mary if my advice you take.

From T. Mac Mahon.



bí mise lá a dul go Luimneach.

I was one day going to Limerick.



Cia éirfeadh ruid Dáirge ní h-áille 4 maidin dia Dáirge go moé.

Lawsy Dulh.

From Mac Mahon.



Note. The M.S. has a pencil note, "There's not in the wide world a valley so sweet." Ed.

Plúirín na mban doň óg.

The little flow'r of brown-haired girls.

From Mac Mahon.



A buachaillíde óga! an baile reo.



Lá lé Pádraic bíora.

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

From Mac Mahon.



Do éaḡaíḡ an Róirteáḡ bó ar an aonaḡ.

From Mac Mahon.



Dá ir maic leat.



ḡráḡ mo éróide.

From Teig Mac Mahon.



Ar triaḡ ḡan mac an maóir aḡan.

From Mac Mahon.



Ṭá cailín aṁ an bṛíad.

From Mac Mahon.



Ṭo v. tuṡeann Murphy.

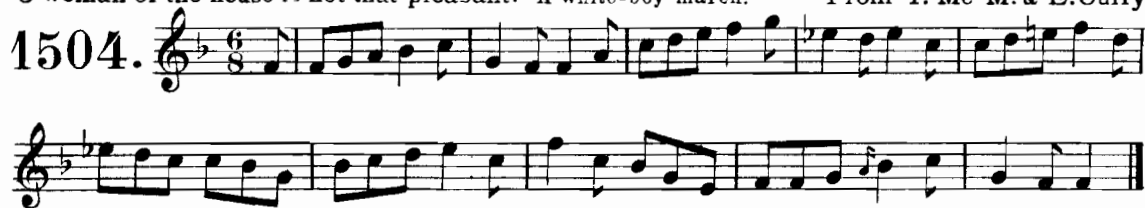
From P. J. O' Reilly Esq.



Óc! a bean a' tíṡe!

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

From T. Mc M. & E. Curry.



Note. A variant of N^o 994. Ed.

Ṭá boṭáinín aṡam-ra.

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

T. Mc Mahon.



Do éiríodh-rá a n-iar-éirí &c.

"I went to the west to look for a wife?"



Is búacailín oí &c.

From T. Mac Mahon.



Cearc aghar coilead a d'imríg lé éile.

From T. Mac Mahon.



Cearc aghar coilead a d'imríg lé éile.

Gaily.



ἄρραιν οὐτ ἰαῖται ἀδ ἰαῖται.

"I would advise you to pass over the boundary."

From T. Mac Mahon.



Δαῖτον ἑὸ π-υαῖν ἃ ο'ειριζεατ.



Note. Petrie adds "See Hardiman's & Joyce's sets of this." See "The Morning Star" No 895. Ea.

Δαῖτον ἑὸ π-υαῖν ἃ ο'ειριζεατ.



Note. A variant of the preceding. Ed.

Úé! óé on! ar an tannaire buíde.

Och och one, said the yellow tanner.



Is iomaída yeóman malluigíte do éill a bógaó.

From Mary Madden.



An péltan leanbáí.

The childlike star.



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.

Тá an teine san coisilt.



Дá bráðraíñ-re Siobán 'r a córra.

Form T. MacMahon.



Дá mbeo lán páirce &c.



Тá gleaíñ beo bpaídeacta.

There is a little enchanted glen that I know.



Do bídear-ra lá breáí gheine, &c.

I was one fine sunny day, a-fishing by a river.



Uaigh a bídear i dtús m'óige.

When I was in the beginning of my youth.

From T. Mac Mahon.



Is maí é an fíon.

or "The wine is good?"

From Mrs Close.



Is maí é an fíon.

Another set.

Vivace.



А look mo gamain.

"To look for my calves I sent my child?"

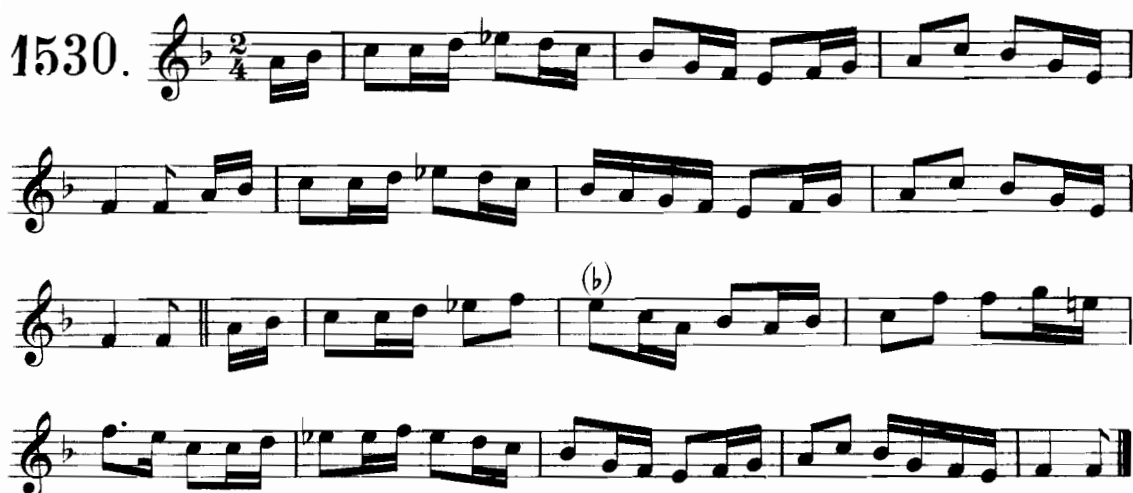
From M. Madden. 1854.

Andante.



Ау эуаиуе на нгаина &c.

From T. Mac Mahon.



Note. A variant of the preceding. Ed.

Doínall ua velleáin.



Ан бѣан ўо řior ы бѣуаѣ ан т-рпуѣан, реѣ ѣў леѣ.

1532. 

CHORUS.

Мѣрїѣ.

1533. 

Ан зрѣѣ наѣ мбїѣан ı лѣѣан.

or, Out of sight, out out of mind.

1534. 

Ceann dubh óiligh.

The new mountain road.

A Connaught Jigg.



Duláin dubhaí.

Allegretto.



'S a múrúin óiligh! Is tú mo leanbh.



'S a múrúin óiligh!

Allegretto.



Λιμνικά. (Limerick)

(Ossian's Poems.)



Σποράναετ.

(Ossian's Poems.)



Εόξαν κόιν.



Δάιρε νίξ ηετόιν.



Inġen Šeáin uí Čataraig.



luač mo lečpíne.



Cuirim-re čuġut-ra an rcarbán reóil.

A weaving tune of the C^o of Clare.



Note. Petrie adds "See F. Keane's Set." Ed.

Đic ó! mo ġráo.



Sígle níġ Ħamna.

1547.

Sígle níġ Ħarġne.

Set in the C^o of Londonderry.

1548.

bacač na cleača.

A Connemara tune.

1549.

А брізю! и тó лé мi-мáч.



Do b'feárr leigean dóib.

Allegretto.

Better let them alone. From Teige Mac Mahon.



Срумiнеа́ч сром.

Allegretto.

Mr. Joyce. From J. Martin.



Set From M. Dineen.

Дá мбеиун-гi а́зат мо ж́ра́д бáн.

Andante.

From Mr. Joyce.



Note: + Another version has \mathfrak{E}^{\flat} in these two places. Ed.

H. 3279

Súirte buíde.

Mr. Joyce. From L. O' Brien.

1554.

bpaé! ná póg.

From P. Coneely.

1555.

A éailín b'is úarail na ghrúaire bpeáí buíde.

Andante.

From F. Keane.

1556.

A éailín b'is uafail na spúaire breáí buíde.

From Frank Keane. 10. Sep. 54.



Note. A variant of the preceding. Ed.

Slán iomlán do'n áit a rabar.

From F. Keane.



(* Another version has E^b here. Ed.)

Air mo sháil t'pé bleáit Cháit dam.

From L O' Brien, by Mr. Joyce.



Seatín air chuid.

From P. Carew's MS.



Безцін ай снід.

From P. Carew's MSS.



Note. A variant of the preceding. Ed.

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



Note. The two variants in this tune are supplied from a second version. Ed.

бáм на срадіве сінга.



Ан раяндине сром.

Allegretto.

Mr. Joyce from J. Martin.



l̃r m̃ḡean eiḡre mé ḡan 'uob̃r

Andante.

From Frank Keane.

1565.

bean uob̃ ó'n r̃l̃iáb̃.

The black-haired woman from the mountain.

Andante.

Set from J. Martin, by M^r Joyce.

1566.

bean uob̃ ó'n r̃l̃iáb̃.

Andantè.

1567.

Note. A slight variant of the preceding. Ed.

The dark-haired woman from the mountain.

Andante.

A Mayo Air.
From P. Joyce, March 1864.

A "Landlady" na páirce!
Tabair cáirt eile do'n oíge roo a-réad.

From Mr Hickey.



Sibéil ni b'riain.

Andante.



Α Ὁσάναις πο ἔρεάς! κάμ' ἔσθαι τὺ ἀ-ρείρ?
 νό, Α βυαάιι αν ἔσιι ουαλαίς

Allegretto.

From M. Madden.



Ὁσάναις αν ἔσιι ουαλαίς!



Do ἔρεαῖ 'r mo ὄιτ, 'r ar cloíste an ḡalar an ḡráo.

Allegretto.

From Frank Keane.



Do ἔρεαῖ ir mo léu ḡan kitty aḡur mé.

From T. MacMahon.



Do éreac a' r 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.

ḡreacáó air an nḡráó ro ar mairḡ air mbíonn.

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

From Mary Madden.

1578.

