SONGS OF IRELAND

THE GLEN COLLECTION OF SCOTTISH MUSIC

Presented by Lady DOROTHEA RUGGLES-BRISE to the National Library of Scotland, in memory of her brother, Major LORD GEORGE STEWART MURRAY, Black Watch, killed in action in France in 1914.

28th January 1927.

THE

SONGS OF IRELAND

WITHOUT WORDS

FOR THE PIANOFORTE

ARRANGED AND EDITED

BY

J. T. SURENNE.

WOOD AND CO., 12, WATERLOO PLACE, EDINBURGH,
42, BUCHANAN STREET, GLASGOW, AND 213, UNION STREET, ABERDEEN;
OLIVER & BOYD, EDINBURGH; CRAMER, BEALE, & CHAPPELL, REGENT STREET; CHAPPELL,
NEW BOND STREET; ADDISON & HODSON, REGENT STREET; J. ALFRED NOVELLO,
DEAN STREET; AND SIMPKIN, MARSHALL, & CO., LONDON.

MDCCCLIV.

EDINBURGH : PRINTED BY T. CONSTABLE, PRINTER TO HER MAJESTY

INTRODUCTION.

This Volume contains two hundred and twenty-three of the best Irish Melodies, arranged for the Pianoforte alone. Care has been taken to apply to them such harmonies as appeared most suitable to their structure and character. The Sets of the Airs are given after an attentive examination and comparison of those contained in the Collections that have been published at various times in England, Ireland, and Scotland. Second Versions of some of the Airs are given, when derived from good authorities, and are placed in the Appendix. When an Air is known by two different names, both of these are inserted in the Index.

Many of the Irish Melodies are so well known, and their beauty is so universally acknowledged, that we need not dwell upon the merits of the national music of Ireland.

The earliest printed Collections of Irish Airs are:—one by Burke Thumoth, in 1720—another, soon after, by Neil of Christ Churchyard—and a third by Carolan's son, about 1747. It does not appear that any of the older Irish airs were committed to writing until the close of the 17th century, or the beginning of the 18th; but that they were formerly handed down by one generation of harpers and pipers to another. That these airs remained totally unchanged during centuries of such tradition, has been boldly asserted by Mr. Bunting and others; who yet, with curious inconsistency, declare that it was the practice of the harpers to teach the airs to their pupils with *improvements*, upon which each master prided himself. In the preface to his "Ancient Melodies of Ireland," published in 1840, Mr. Bunting says (pp. 1, 2):—"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. . . . . 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 unequalled impartiality (for it is unconscious 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." In the Introduction to the first volume of Wood's Songs of Scotland,[1] we disputed this doctrine of Mr. Bunting's; and we find, in the first number[2] of the Petrie Collection of the "Ancient Music of Ireland," edited by that learned Irish antiquarian George Petrie, LL.D., a passage confirmatory of our opinions regarding the mutability of airs preserved by unwritten tradition alone. Doctor Petrie is speaking of the air "*Buachaill Caol Dubh*," "The Black Slender Boy:" "Of an air so extensively disseminated, and—as usual in such cases—sung to words differing in character in the various localities where it is known, it should naturally be expected that there would be a great diversity in the forms which it would assume; and such I have found to be the fact. So great indeed are those varieties, that, except in the essential notes and general structure, they have often so little else in common, that the native of one province would, probably, find it difficult to recognise this popular melody in the form which it has assumed as sung by the native of another. In such instances, therefore, it will be often difficult to determine which version of a melody is the most correct one; for, though a knowledge of the structure of Irish tunes, and an acquaintance with the words sung to them, will determine the true rhythm and accents, still their general sentiment, and the choice of their less important notes, can be determined only by the taste and judgment; and hence, the set of a tune which to one will seem the best, will not be deemed so by another."—P. 20.

---

[1] The first edition was published in 1848. [2] Published in 1853.

The first of these collections by Bunting contained sixty-six Irish airs, "never before published," and was printed at London by Clementi and Co. in 1796, folio. Bunting's second volume, containing seventy-five additional Irish airs, (some of them with words by Campbell and others,) and a Dissertation on the Irish Harp, appeared in 1809, 4to, published by Clementi and Co. His third volume—published by Messrs. Hodges and Smith of Dublin in 1840—contained upwards of 150 Irish airs, of which more than 120 were then for the first time given to the public. It contained also a Preface of eleven pages, and a Dissertation of 100, upon the history and practice of music in Ireland.[1]

In the Preface to his Third Collection, Bunting, after speaking of his constant love for Irish music, says: "The occasion which first confirmed the Editor in this partiality for the airs of his native country, was the great meeting of the Harpers at Belfast in the year 1792. Before this time there had been several similar meetings at Granard, in the county of Longford, which had excited a surprising degree of interest in Irish music throughout that part of the country. The meeting at Belfast was, however, better attended than any that had yet taken place, and its effects were more permanent, for it kindled an enthusiasm throughout the north which burns bright in some warm and honest hearts to this day. All the best of the old class of Harpers—a race of men then nearly extinct, and now gone for ever—Dennis Hempson, Arthur O'Neill, Charles Fanning, and seven others, the least able of whom has not left his like behind, were present."—P. 3. Aided by O'Neill and the other Harpers, Bunting, immediately after this meeting, began to form his first Collection. He travelled into the counties of Derry and Tyrone, and the province of Connaught, where, especially in Connaught, he obtained a great number of excellent airs. Bunting complains bitterly of the misuse made of the airs in his first Collection, by Sir John Stevenson and the poet Moore, who altered the airs, and "too often adapted the tune to the words."[2] He tells us that "notwithstanding the chagrin with which he saw the old national music thus unworthily handled and sent abroad throughout the whole world in a dress so unlike its native garb," he published his Second Collection, "even though in doing so he had no other prospect than that of seeing these fruits of his labour caught up as soon as they appeared, to be sent forth again in similar disguises."[3] It appears that "the violence done by the musical arranger (Sir John Stevenson) to the airs which he adopted" from this second Collection, is even more frequent than in the case of the first volume.[4]

Bunting's first and second Collections contain the best Irish airs, although in his third there are several very good ones, and some very curious. Among these last are the "*caoinans* or dirges, and airs to which Ossianic and other old poems are sung," and which Bunting gives as "very ancient"—many hundred years old. He afterwards endeavours to analyze the structure of Irish airs, and to point out their characteristics; an attempt which seems to have been suggested to him by the "Analysis" contained in the late Mr. William Dauney's work on the National Music of Scotland. Edinburgh, 1838, 4to.

Speaking of his intimacy with the country people from whom he obtained many of the airs, Bunting says: "But this acquaintance with the humours and dispositions of the people, has, he conceives, enabled him to preserve with a fidelity unattainable by any stranger, however sincere and honest in his notation, the pure, racy, old style and sentiment of every bar and note in his collection."[5] This assertion seems quite untenable; and for the simple reason that *any* musician, native or foreign, who has acquired *the power* of writing down airs with accuracy—*i.e.*, note for note, exactly as he hears them sung or played—and who attends carefully to his task, must, in the nature of things, produce manuscript copies of these airs *identical* with such as might have been written by Bunting himself—supposing that Bunting actually possessed *that power*, which is a very rare one, as every good musician knows. In such a case, the copies must be *precisely the same*, unless some of the writers are negligent, or else disposed wilfully to write down something different from what they hear sung or played. But we have something more to say regarding the "unattainable fidelity" claimed for the notation of those Irish airs given in Bunting's Collections. His biographer[6] says that Bunting not only travelled himself through different parts of Ireland, but had "the provinces travelled by *agents* qualified to note down the melodies for him, as well as the original Irish songs to which they were sung."[7]

Now here we must ask, *Who* were these "agents?"—how far were they qualified for their task?—and how far did Bunting trust to their skill and accuracy? These are important points touching the "unattainable fidelity" of the notation of the airs in Bunting's Collections. If these "agents" were not all excellent musicians, and trained to the practice of writing down music from merely *hearing* it, we can have no faith in the accuracy of their notation of the airs that were sung or played to them. There is still another point upon which we must

---

[1] It is proper to mention that, in 1814 and 1816, the late Mr. George Thomson of Edinburgh, published two folio volumes of Irish airs with words; the Symphonies and Accompaniments by Beethoven. That work is now the property of the Messrs. Wood and Co., Edinburgh.

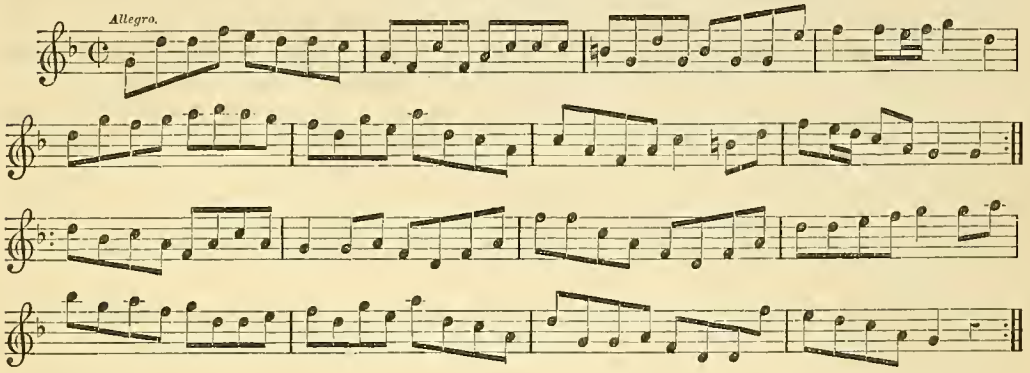
[2] Bunting's Third Collection, Preface, p. 5. [3] *Ibid.* [4] *Ibid*, p. 6.

[5] *Ibid.*, p. 10. [6] See Paper on Edward Bunting in Dublin University Magazine for January 1847. [7] *Ibid.*, p. 70.

touch, though we do so reluctantly, inasmuch as it involves Bunting's accuracy and fidelity, as well as the credit due to his assertions regarding Irish music. His biographer[1] says that Bunting visited Paris in 1815, and adds,—"Here, too, he made intimacies with many of the most eminent musicians, whom he no less delighted by the beauty of the Irish airs, which he played for them, than he surprised them by the assurance which—with a Scottish love for his country, superior to any other love—he gravely gave out that the refined harmonies with which he accompanied them were equally Irish, and contemporaneous with the airs themselves. 'Match me that!' said Bunting, proudly, to the astonished Frenchmen, as, slapping his thigh, to suit the action to the word, he rose from the pianoforte, after delighting them with the performance of one of his finest airs."

We cannot see what reason Bunting could have to be *proud* of a deception so grossly impudent, nor how any man should pride himself upon the utterance of a deliberate falsehood. Neither can we see that, after such an exhibition, Bunting has the smallest right to claim credit for any of his assertions regarding Irish music. These remarks do not impinge upon the praise which we think is justly due to Bunting's industry and enthusiasm,—qualities which enabled him to rescue from oblivion many of the finest melodies of Ireland, and thus to add a peaceful and beautiful wreath to the honours of his native country.[2] Bunting's harmonization of the Irish melodies is not marked by artistic skill, and has the fault generally found in arrangements of national music, viz., a forced adaptation of modern harmony and modulation to airs which, very often, do not admit of these, on account of their peculiar structure and tonality. We trust that, in Dr. Petrie's forthcoming Collection, the harmonizers of the airs will keep in view the important fact, that the nature of the tonality ought always to guide the nature of the harmony; and that, to some national airs, modern harmony is totally inapplicable. For example, in the singular dance air, "Colonel Irwin," (Bunting's second Collection, page 39,) there is no settled mode of tonality; and, therefore, it is not susceptible of any regular harmony, not even a regular bass.[3]

Coaneul Irbhin.



The peculiar tonality of many of the Irish airs has been altered by different arrangers within the last seventy years, in order to *force* them into a union with the modern system of harmony and accompaniment. Consequently, the originality of the airs has been destroyed, and only a bad and heterogeneous compound produced.[4]

Bunting's Collections of 1796 and 1809, led the way to the Collection of Irish Melodies, published by Power of London, the airs selected by Thomas Moore and Sir John Stevenson, Mus. Doc., with words by the former, and ritornels and pianoforte accompaniments by the latter. This work appeared in ten Parts, folio, with a

---

[1] See the same Magazine, pp. 71, 72.

[2] In the Dublin University Magazine for January 1847, there is a portrait of Bunting, with a notice of his Life and Works. From that memoir it appears that Bunting's father was an Englishman, a native of Derby, and an engineer; and that his mother was an Irishwoman. He was born at Armagh in February 1773, and was bred as an organ and pianoforte player. He died at Belfast on 21st December 1843, and was interred in the cemetery of Mount Jerome. His biographer tells us that "Edward Bunting was allowed to be carried to the grave, and to slumber there, without even the tribute of a newspaper paragraph to do his memory honour! He was of no party, and therefore honoured of none. And yet this unhonoured man was the preserver of his country's music," &c., *loc. cit.*, p. 65. In the Number for April 1852, of the same Magazine, there is a paper headed "Recollections of Moore," in which the neglect shown to the celebrated Irish poet in his later days at Sloperton Cottage, near Devizes—where he died on 26th March 1852—and the absence of mourners to attend his unhonoured funeral, are circumstances bitterly alluded to. But absence of feeling for men of genius in their decay and at their death, seems to be a trait almost peculiar to Great Britain and Ireland.

[3] At the end of this Introduction (No. 5) we give an old Scottish air, much less irregular than the above Irish air, but still so remote from established modern tonalities as to make it not susceptible of modern harmony. It is in a mode similar to the ancient Mixolydian mode, or to the ancient Hindû mode of *Malava*.

[4] For further observations on this subject, see "Essay on Musical Composition," by G. F. Graham. Black, Edin., 1838. Pp. 88, 89, *et passim*. Also "Wood's Songs of Scotland," vol. i. p. 164; vol. ii. pp. 165, 166; vol. iii. pp. 175, 176, 177, 178.

Supplement—the first Part was published in 1810. In a preceding page we have quoted Bunting's complaint regarding the use and misuse made of his Collections of 1796 and 1809, in Moore's Irish Melodies. It still remains to be proved that Bunting's Collections contain the only true sets of Irish airs, while certain it is that Moore's sets, whether rightly or wrongly, have obtained the greater popularity. With regard to Sir John Stevenson's harmonic arrangements of the Irish melodies, faults exist similar to those which we have alluded to in Bunting's accompaniments. The poet Moore has done so much to popularize the charming music of Ireland, that the reader will be glad to peruse, in the following quotations, Moore's opinions regarding that music.

Mr. Power, in the announcement prefixed to the first number of his "Selection of Irish Melodies," gives the following extract from Moore's letter to Sir John Stevenson, in February 1807, regarding that work:—"I feel very anxious that a work of this kind should be undertaken. We have too long neglected the only talent for which our English neighbours ever deigned to allow us any credit. Our national music has never been properly collected; and, while the composers of the Continent have enriched their Operas and Sonatas with melodies borrowed from Ireland, very often without even the honesty of acknowledgment, we have left these treasures in a great degree unclaimed and fugitive. Thus our airs, like too many of our countrymen, for want of protection at home, have passed into the service of foreigners. But we are come, I hope, to a better period both of politics and music; and how much they are connected, in Ireland at least, appears too plainly in the tone of sorrow and depression which characterizes most of our early songs. The task which you propose to me, of adapting words to these airs, is by no means easy. The poet who would follow the various sentiments which they express, must feel and understand that rapid fluctuation of spirits, that unaccountable mixture of gloom and levity, which compose the character of my countrymen, and has [have] deeply tinged their music. Even in their liveliest strains we find some melancholy note intrude, some minor third or flat seventh, which throws its shade as it passes, and makes even mirth interesting. If Burns had been an Irishman, (and I would willingly give up all our claims upon Ossian for him,) his heart would have been proud of such music, and his genius would have made it immortal. Another difficulty (which is, however, purely mechanical) arises from the irregular structure of many of these airs, and the lawless kind of metre which it will in consequence be necessary to adapt to them. In these instances the poet must write not to the eye but to the ear, and must be content to have his verses of that description which Cicero mentions, '*Quos si cantu spoliaveris nuda remanebit oratio.*' That beautiful air, 'The Twisting of the Rope,' which has all the romantic character of the Swiss *Ranz des vaches*, is one of those wild and sentimental rakes which it will not be very easy to tie down in sober wedlock with poetry. However, notwithstanding all these difficulties, and the very little talent which I can bring to surmount them, the design appears to me so truly national, that I shall feel much pleasure in giving it all the assistance in my power."

In January 1810, Moore prefixed to No. III. of his "Irish Melodies" a "Prefatory Letter" to the Marchioness of Donegal,[1] from which we here quote some of the most remarkable passages:—"It has often been remarked, and oftener felt, that our music is the truest of all comments upon our history. The tone of defiance, succeeded by the languor of despondency—a burst of turbulence dying away into softness—the sorrows of one moment lost in the levity of the next—and all that romantic mixture of mirth and sadness, which is naturally produced by the efforts of a lively temperament to shake off, or forget, the wrongs which lie upon it; such are the features of our history and character, which we find strongly and faithfully reflected in our music; and there are many airs, which, I think, it is difficult to listen to without recalling some period or event to which their expression seems peculiarly applicable. Sometimes, when the strain is open and spirited, yet shaded here and there by a mournful recollection, we can fancy that we behold the brave allies of Montrose[2] marching to the aid of the royal cause, notwithstanding all the perfidy of Charles and his ministers, and remembering just enough of past sufferings to enhance the generosity of their present sacrifice.

"The plaintive melodies of Carolan take us back to the times in which he lived, when our poor countrymen were driven to worship their God in caves, or to quit for ever the land of their birth, (like the bird that abandons the nest which human touch has violated;) and in many a song do we hear the last farewell of the exile mingling regret for the ties which he leaves at home, with sanguine expectations of the honours that await him abroad—such honours as were won on the field of Fontenoy, where the valour of Irish Catholics turned the fortune of the

---

[1] The Dowager Marchioness of Donegal, and her sister Miss Godfrey, were great friends of Thomas Moore. Lady Donegal was celebrated as a painter, a musician, and accomplished in all feminine graces and literary acquirements. Miss Godfrey was a very clever and sensible lady.

[2] "There are some gratifying accounts of the gallantry of these Irish auxiliaries in *The complete History of the Wars in Scotland, under Montrose*, 1660. See particularly, for the conduct of an Irishman at the battle of Aberdeen, chap. vi. p. 49; and for a tribute to the bravery of Colonel O'Kyan, chap. vii. p. 55. Clarendon owns that the Marquis of Montrose was indebted for much of his miraculous success to this small band of Irish heroes under Macdonnel."

day in favour of the French, and extorted from George the Second that memorable exclamation,—'Cursed be the laws which deprive me of such subjects!'

"Though much has been said of the antiquity of our music, it is certain that our finest and most popular airs are modern; and perhaps we may look no farther than the last disgraceful century for the origin of most of those wild and melancholy strains, which were at once the offspring and solace of grief, and which were applied to the mind as music was formerly to the body, '*decantare loca dolentia.*' Mr. Pinkerton is of opinion[1] that not one of the Scotch popular airs is as old as the middle of the sixteenth century; and although musical antiquaries refer us, for some of our melodies, to so early a period as the fifth century, I am persuaded that there are few of a *civilized* description (and by this I mean to exclude all the savage ceanans, cries,[2] &c.) which can claim quite so ancient a date as Mr. Pinkerton allows to the Scotch. But music is not the only subject in which our taste for antiquity is rather unreasonably indulged, and, however heretical it may be to dissent from these romantic speculations, I cannot help thinking that it is possible to love our country very zealously, and to feel deeply interested in her honour and happiness, without believing that Irish was the language spoken in Paradise;[3] that our ancestors were kind enough to take the trouble of polishing the Greeks;[4] or that Abaris, the Hyperborean, was a native of the north of Ireland.[6]

"By some of these archæologists, it has been imagined that the Irish were early acquainted with counterpoint;[6] and they endeavour to support this conjecture by a well-known passage in Giraldus, where he dilates, with such elaborate praise, upon the beauties of our national minstrelsy. But the terms of this eulogy are too vague, too deficient in technical accuracy, to prove that even Giraldus himself knew any thing of the artifice of counter-point. There are many expressions in the Greek and Latin writers which might be cited, with much more plausibility, to prove that they understood the arrangement of music in parts;[7] yet I believe it is conceded in general by the learned, that, however grand and pathetic the melody of the ancients may have been, it was reserved for the ingenuity of modern science to transmit 'the light of song' through the variegating prism of harmony.

"Indeed the irregular scale of the early Irish (in which, as in the music of Scotland, the interval of the fourth was wanting) must have furnished but wild and refractory subjects to the harmonist. It was only when the invention of Guido began to be known, and the powers of the harp[8] were enlarged by additional strings, that our melodies took the sweet character which interests us at present; and while the Scotch perseverd in the old mutilation of the scale,[9] our music became gradually more amenable to the laws of harmony and counter-point.

"In profitiug, however, by the improvement of the moderns, our style still kept its originality sacred from their refinements; and though Carolan had frequent opportunities of hearing the works of Geminiani and other masters, we but rarely find him sacrificing his native simplicity to ambition of their ornaments, or affectation of their science. In that curious composition, indeed, called his Concerto, it is evident that he laboured to imitate Corelli; and this union of manners, so very dissimilar, produces the same kind of uneasy sensation, which is felt at a mixture of different styles of architecture. In general, however, the artless flow of our music has preserved itself free from all tinge of foreign innovation;[10] and the chief corruptions of which we have to complain arise from the unskilful performance of our own itinerant musicians, from whom, too frequently, the airs are noted down; encumbered by their tasteless decorations, and responsible for all their ignorant anomalies. Though it be sometimes impossible to trace the original strain, yet in most of them, 'Auri per ramos *aura* refulget,'[11] the pure

---

[1] "Dissertation, prefixed to the second volume of his Scottish Ballads."

[2] "Of which some genuine specimens may be found at the end of Mr. Walker's work upon the Irish Bards. Mr. Bunting has disfigured his last splendid volume by too many of these barbarous rhapsodies."

[3] "See Advertisement to the Transactions of the Gaelic Society of Dublin."

[4] "O'Halloran, vol. i., part i., chap. vi."

[5] "*Ibid.*, chap. vii."

[6] "It is also supposed, but with as little proof, that they understood the *dicsis*, or inharmonic interval," &c. [This note is too long to quote.]

[7] [Moore gives on this a long note, which it is unnecessary to reproduce.]

[8] [Moore has a long note here upon an erroneous quotation by Mr. Beauford from Brompton, in the former's Essay on the Irish Harp, which is inserted in the Appendix to Walker's Historical Memoirs. Moore observes, that the compiler of the Dissertation on the Harp, prefixed to Mr. Bunting's second volume, has adopted the error implicitly.]

[9] "The Scotch lay claim to some of our best airs, but there are strong traits of difference between their melodies and ours. They had formerly the same passion for robbing us of our Saints; and the learned Dempster was, for this offence, called 'the Saint-stealer.' I suppose it was an Irishman, who, by way of reprisal, stele Dempster's beautiful wife from him at Pisa. See this anecdote in the *Pinacotheca* of Erythræus, part i., page 25." [Moore forgot to state, that the Welsh complain of musical robberies on the part of the Irish.]

[10] "Among other false refinements of the art, our music (with the exception perhaps of the air called 'Mamma, Mamma,' and one or two more of the same ludicrous description) has avoided that puerile mimicry of natural noises, motions, &c., which disgraces so often the works of even the great Handel himself. D'Alembert ought to have had better taste than to become the patron of this imitative affectation. —*Discours Préliminaire de l'Encyclopédie.* The reader may find some good remarks on the subject in Avison upon Musical Expression; a work which, though under the name of Avison, was written, it is said, by Dr Brown."

[11] "Virgil, Æneid, lib. 6, v. 204."

gold of the melody shines through the ungraceful foliage which surrounds it; and the most delicate and difficult duty of a compiler is to endeavour, as much as possible, by retrenching these inelegant superfluities, and collating the various methods of playing or singing each air, to restore the regularity of its form, and the chaste simplicity of its character. I must again observe, that, in doubting the antiquity of our music, my scepticism extends but to those polished specimens of the art, which it is difficult to conceive anterior to the dawn of modern improvement; and that I would by no means invalidate the claims of Ireland to as early a rank in the annals of minstrelsy as the most zealous antiquary may be inclined to allow her. In addition, indeed, to the power which music must always have possessed over the minds of a people so ardent and susceptible, the stimulus of persecution was not wanting to quicken our taste into enthusiasm; the charms of song were ennobled with the glories of martyrdom; and the Acts against minstrels in the reigns of Henry VIII. and Elizabeth were as successful, I doubt not, in making my countrymen musicians, as the penal laws have been in keeping them Catholics."

Besides the Collections of Irish Melodies already mentioned, several other works containing Irish airs have been published in the present century. In the first volume of Doctor William Crotch's "Specimens of various Styles of Music," he gives a number of Irish airs, from No. 19 to No. 76, both inclusive; but among these he has set down as Irish, two airs which are really Scotch, viz., No. 46, *My Nannie, O*, and No. 72, *Simon Brodie*. In 1825, there was published, at Edinburgh, by the late Mr. Robert Purdie, under the title of "The Irish Minstrel," a selection from the vocal melodies of Ireland, arranged for the pianoforte by R. A. Smith. The work contained 103 airs, with words by different authors, but for some reason it was suppressed. In 1851, there appeared in London, (Addison and Hollier: and Leader and Cocks,) "Melodies of All Nations, Arranged for the Pianoforte by William Hutchins Callcott," among which were 100 Irish airs. Another work, "The Melodies of Ireland, Arranged for the Pianoforte by John P. Lynch," in six Books, was published in Dublin by S. J. Pigott. It is not dated. The Collection of "The Ancient Music of Ireland," before mentioned as in course of publication, promises to be the most extensive of any; since Dr. Petrie's private Collection alone is stated to contain about 500 *unpublished* Irish airs.

It is not our purpose here to enter into an analysis of the tonalities and the peculiarities of structure of Irish melodies. We shall content ourselves with a few observations, leaving to the accomplished Irishman, Dr. Petrie, to discuss the subject fully, as he no doubt will do, in his promised "Dissertation on the History, Antiquity, and Characteristic Structure of Irish Music."[1]

Bunting, in his Third Collection, (1840,) page 14, after stating that omissions of the fourth and seventh notes of the scale are not the true tokens of ancient Irish music, says,—"Now the fact is, that these omissions are not the true tokens of our national and ancient music. They occur in some airs, not in all; and yet all are equally characteristic, all equally Irish; and some, marked by the uniform presence of both these tones, are the most Irish, and the most ancient of all. The feature which in truth distinguishes all Irish melody, whether proper to the defective bagpipe, or suited to the perfect harp, is not the negative *omission*, but the positive and emphatic *presence* of a particular tone; and this tone is that of the submediant, or major sixth; in other words, the tone of E in the scale of G. This it is that stamps the true Scotic character (for we Irish are the original Scoti) on every bar of the air in which it occurs, so that the moment this tone is heard, we exclaim, 'That is an Irish melody.'" . . . . "There are many hundred genuine Irish airs, some of them defective in the fourth and seventh, some supplying the place of the latter by a flat seventh, and others, again, perfect in all their diatonic intervals; yet let even an indifferent ear catch the strain of any one of them, whether performed by the best orchestra, or by the meanest street musician, and it will at once feel thrilled by this searching tone of the emphatic major sixth; and, in that touching and tingling sensation, will recognise the proper voice of the Land of Song. The Irish school of music is, therefore, not a school of omissions and affected deficiencies, drawing its examples from the tones of a barbarian bagpipe, but a school of sweet and perfect harmony, proper to a harp of many strings, and suited, in its intricate and florid character, to cultivated ears and civilized assemblies. We now proceed to illustrate the peculiar use and application of their grand characteristic in two of our native airs, the first defective in the fourth and seventh, the second perfect in all its intervals, yet both equally marked by the recurrence of the emphatic major sixth, which in the subjoined examples is indicated by an asterisk."—Pp. 14, 15. The two airs given by Mr. Bunting are, "What is that to him?" and "Kitty Tyrrel." From the preceding quotation it appears that Bunting claims to have made a new discovery, viz., the "grand and peculiar characteristic" which distinguishes Irish melodies from all others, and which is the emphatic major sixth. But he should not have omitted to state that in the Preface to the Rev. Mr. M'Donald's Collection of Highland Airs,[2]

---

[1] See page 2 of Notice prefixed to the First Part of volume i. of the Petrie Collection of the Ancient Music of Ireland. Dublin, 1853.

[2] That volume, published in 1781, is now very rare. In the Appendix to the third volume of "Wood's Songs of Scotland," pp. 175-6-7, we quoted Mr. M'Donald's remarks upon the structure of the Highland airs, and now refer to these remarks.

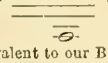
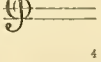
the sixth of the scale is very particularly referred to, as a characteristic sound. Mr. M'Donald says, "The sixth is naturally a soft complaining note." Neither should Mr. Bunting have passed over, as non-existent, Mr. F. Dun's "Analysis of the Structure of the Music of Scotland;"[1] in which Mr. Dun points out the peculiar effect of the sixth of the scale not only in Scottish airs, but also in the chants of the Romish Church. Mr Bunting refers (p. 55 of his third collection) to a passage in Mr. Dauney's work, and therefore must have seen Mr. Dun's "Analysis," which forms an important part of Mr. Dauney's volume. But Mr. Bunting's pseudo-discovery regarding the major sixth of the scale, leads to conclusions which he did not contemplate. If the marked occurrence of the major sixth of the scale is a sure and characteristic test of genuine Irish melody; then, by parity of reasoning, the marked occurrence of that same sixth in the melodies of other nations may be used to prove these melodies also to be of Irish extraction. Nay, further, the marked occurrence of that sixth in the chants of the Romish Church, or of the Greek Church, or of the Jewish Synagogues,[2] might be adduced as proof that all these also were derived from Irish melodies. Or, taking another stand-point, and still harping upon that same major 6th, it might be asserted that *because* it often occurs emphatically and effectively in Scottish, Welsh, Swedish, Danish, Russian, German, French, Italian, and other melodies, *therefore* the Irish people must have borrowed the use of the emphatic 6th from some of these melodies. The marked occurrence of the 6th in the Frankish melody of the ninth century, (No. 1,) or in the German melody of the fifteenth, (No. 2,) does not, surely, prove either to be of Irish origin. This matter reminds us of honest Captain Fluellen's exposition to Gower:—"There is a river in Macedon; and there is also, moreover, a river at Monmouth:—and there is salmons in both."

Bunting, at page 23 of his Third Collection, gives the tuning of the old Irish harp of thirty strings. Beginning with double C in the bass clef, the strings run up to D in alt, as follows: C D E G A B c d e ♯f g a b c̄ d̄ ē ♯f̄ ḡ ā b̄ c̄ d̄ ē ♯f̄ ḡ ā b̄ c̄ d̄.[3] Betweeu E and G of these strings, F is wanting. Bunting says, "The Irish harp had no string for F sharp, between E and G in the bass, probably because it had no concord in their scale for that tone, either major or minor; but this E in the bass, called 'Teadlecthae,' or *falling string*, in the natural key termed 'Leath Glass,' being altered to F natural, a semitone higher when the melody required it, and the sharp F's, through the instrument being previously lowered a semitone, the key was then called 'Teadleaguidhe,' the *falling* string, or high bass key."[4] And he adds: "It will be observed by the musical critic, that only two major keys, viz., G one sharp, and C natural, were perfect in their diatonic intervals on the Irish harp; but the harpers also made use of two ancient diatonic minor keys, (neither of them perfect according to the modern scale,) viz., E one sharp, and A natural. They sometimes made use of D natural minor, which was still more imperfect, though some of their airs were performed in that key, and were thought extremely agreeable by many persons."[5] Bunting mentions, also, that thirty strings "was the usual number of strings found on all the harps at the Belfast meeting, in 1792."[6] Of these strings, f, f̄, and f̿ might be tuned natural, which would give a compass of at least three *complete* octaves in the major scale of C; while, in the first case, the tuning would give more than three *complete* octaves in the scale of G major. In the first case, then, we can obtain from these elements of melody and harmony, only one perfect major scale—viz., that of G major, and no perfect minor scale.[7] In the second case, the only perfect major scale that we can obtain is that of C major; while we find no perfect minor scale. In either case, every minor scale obtainable from these two systems of sounds, has its 7th *minor*, instead of *major* as in the modern minor scale ascending. The want of the *sensible note*, *i.e.*, the 7th rising by a *semitone* to the octave of the Tonic, or key-note,—produces a peculiar and ancient Tonality not recognised in modern melody and harmony.[8] In the first case, where the strings f, f̄, and f̿ of the old Irish harp are ♯, if we assume G as a tonic, or key-note, we have the perfect major scale of G ascending, or descending, to the extent of

---

[1] See No. I. of Appendix to Mr. William Dauney's "Ancient Scottish Melodies," published in Edinburgh in November 1838.

[2] For various specimens of Jewish chants, see Padre Martini's "Storia della Musica. Dissertazione terza, p. 424. Tavola VI."

[3] That is to say, from  up to  We use the German notation by letters of the alphabet, with the exception of their H, which is equivalent to our B.

[4] Note, *ibid.*

[5] Note, *ibid.*

[6] Note, *ibid.*

[7] This will be made plain to any pianoforte player who takes three octaves in the scale of G major upon that instrument, the sounds of which are *fixed* by the wires and tuning. We speak of *a particular key* (G major) *taken* and *adhered to* on the pianoforte;—because, in this way, the difference between the capabilities of that instrument,—which has a range of *semitones* throughout its whole compass,—and the capabilities of the old Irish harp, which had no such range of semitones, will be at once and easily made evident.

[8] See article "Tonality" in the 7th edition of the Encyclopædia Britannica.

three octaves and four notes, with the three lowest notes of the range C, D, E, G, of indeterminate mode (or key) in the bass. If, from this range of harp-sounds, we assume D as a Tonic, we find that we cannot complete the major scale of D, because the 7th from that Tonic is ♮ and not ♯. This imperfect scale of D major would be equivalent to the ancient Myxolydian Mode, or to the Hindū mode of Malava.[1] E assumed as a Tonic will give the imperfect minor scale e ♯f g a b c d c̄, equivalent to the ancient Æolian Mode. Were ♯f assumed as a Tonic, we should have the scale ♯f g a b c d e ♯c̄, &c., equivalent to the ancient Hypophrygian Mode. B, as Tonic, will give B c d e ♯f g a b, &c., a scale equivalent to the ancient Phrygian Mode. C, as Tonic, gives the scale c d e ♯f g a b c̄, &c., equivalent to the ancient Lydian Mode. A, as a Tonic, gives A B c d e ♯f g a, an imperfect minor scale equivalent to the ancient Dorian Mode, with major 6th and minor 7th. In the second case, where each f string is tuned ♮, if we assume C as a Tonic, we obtain the perfect major scale of C, extending to three octaves from c to c̄, with one note more d̄, and with six notes in the bass, viz., C D E G A B. If G is assumed as a Tonic, we shall have a scale of the same kind as when D was assumed as a Tonic in the *first* case of tuning. In short, the sounds G, A, d, B, e, f, assumed as Tonics in the *second* case of tuning, where each f is ♮, will give scales of the same kind as those given by d, e, A, ♯f, B, c, assumed as Tonics in the *first* case of tuning, where each f is ♯. From the preceding explanations of the two fixed modes of tuning, it is evident that the fingers of the old harpers, wandering in quest of melody among these strings which contained the elements of so many different modes, must have produced melodies vague in tonality and modulation, and not amenable to the laws by which modern melody and modulation and harmony are regulated according to a fixed system of tonality, viz., *one* form of major mode (or key,) and *one* form of minor. A due consideration of those ancient tonalities, in which all the oldest melodies were composed, is the only guide to an understanding of the apparent anomalies which present themselves in the structure of ancient melodies—ecclesiastical or secular—as contrasted with modern melodies based upon a different and a *harmonic* system of tonality.[2] The neglect of such consideration has been the chief cause of so many changes, and supposed improvements, made in most of the ancient national melodies which have fallen into the hands of modern editors and *arrangers*, in the course of the last hundred and fifty years. It is necessary to keep always in view that a vast variety of melodies may be constructed without reference, or applicability, to our modern and settled systems of melody and of *harmony*. *Melody* may exist *alone*—while *harmony*, as we *now* feel and know it, is a highly artificial invention, *superadded* to melody in modern times and among European nations. Look at the early rude attempts at *harmony* in the music of the Romish Church, or in the secular music of Adam de la Hale in the thirteenth century ;[3] and contrast these with the harmonies of Bach and Handel, and of Haydn, Mozart, and Beethoven; and the progressive nature of the *art* of harmonization will be clearly apparent. *Melody* is also an *art*, inasmuch as its beauty and effects depend upon a selection of sounds, and upon measure and rhythm—but it is not dependent upon *harmony*. Harmony is only its handmaid. Without *melody*, true music has no existence ; because it wants the primary element of musical feeling and expression. Towards the end of this Introduction we will resume the subject of melody and harmony, and add a few words upon Æsthetics.

That the harp is of Eastern origin, we are strongly inclined to believe, notwithstanding several opinions to the contrary.[4] The paintings in the tombs at Thebes prove the ancient harps of Egypt to have been large and beautiful instruments.[5] A passage from Vincenzio Galilei's *Discorso della Musica Antica e Moderna*[6] has been adduced, to shew the Irish origin of the harp; or, at least, that the Italians received the harp from the Irish several centuries before he wrote. But that is not the opinion of the learned Florentine, G. B. Doni, who, after quoting from Venantius H. C. Fortunatus[7] the line,—

"*Romanusque Lyra, plaudat tibi barbarus Harpa,*"

says,—"Quinam autem Barbari sint, apud quos Venantii ætate *Harpa* in usu fuerit, incompertum est : quantum

---

[1] See No. 5 of musical examples at the end of this Introduction.

[2] See G. F. Graham's "Essay on the Theory and Practice of Musical Composition." Adam & Charles Black : Edinburgh, 1838.

[3] See No. 4 at the end of this Introduction.

[4] About thirty years ago a German writer said, regarding the harp,—"Various authors are of opinion that the people of Europe did not derive the harp from the Phrygians, nor from the Egyptians, but that it was indigenous to northern countries. Martianus Capella found this instrument among the northern hordes that invaded the Roman empire in the fifth century, and reckons it among the other instruments of which the deep and harsh sound was calculated to act on the timidity of women. It appears that the Saxons introduced the harp into England, where it became national ; and it is probable that the Irish received it in the fourth or fifth century from those Saxons, and from other pirates who came from the shores of the Baltic, and who then devastated the coast of Brittany." But we must leave the discussion of this obscure subject to professed antiquaries.

[5] Consult Bruce's Travels and Denon's Egypt.

[6] Printed at Florence in 1581.

[7] Bishop of Poictiers in sixth century.

vero mea fert opinio, de Hibernis, aut Britannis potius (quoniam tum cultiores erant) intelligi debet : siquidem hodieque magno in pretio apud eas gentes hoc instrumentum esse non ignoramus, immo tamquam insigne regium ac patrium ab Hibernis usurpatur, qui plurimum eo delectantur, æreasque fides frequentius ei adnectunt. Quod si ita est, vereque dicitur proavorum nostrorum ætate in Italiam ab Hibernis derivatam fuisse, rediisse potius tamquam postliminis, quam invectam primum ab iis *Harpam* dicendum est : sicut etiam fieri potuit ut quamvis Sambucæ, vel Trigoni appellatione vulgata fuerit apud Græcos, et nostros ; abolita tamen postea sit injuria temporum, ac rursus propter barbarorum commercia, quæ cum Romanis intercedebant, in Italiam mutato nomine redierit. Neque tamen crediderim tanto fidium numero fuisse instructum sicut *Harpa* triplex nostra, quæ non ita multis ab hinc annis in usu cœpit esse," &c.[1] From this passage, we perceive that Doni believed that the harp had returned from Ireland to Italy, and not that it had originally been brought into Italy from Ireland. And for this opinion there are many good reasons.

The Spanish ex-Jesuit, Vicente Requeno, in his "*Saggj sul ristabilimento dell' arte armonica de' Grecì e Romani Cantori*,"[2] argues that the ancient Greeks produced upon their lyres many more sounds than those producible by the open strings alone, which were often few in number; and that they did so by *stopping the strings* in a particular manner with the fingers of the left hand.[3] Something of the same kind we learn to have been practised by the ancient Welsh harpers, before their harps received more strings, and other improvements.[4] In a paper written by us for the *New Edinburgh Review*,[5] we quoted, on the subject of Greek lyres, a short passage from Requeno, which we here repeat.—"E' un insigne pregiudizio di Burney e di quanti scrissero della Greca musica prima di lui, lo stimare di scarsi suoni le cetre, e le lire di poche corde. I Greci tastarono le corde, benchè i loro stromenti non avessero il manico. - Alcune lire de' Greci ci mostrano, nelle pitture dell' Ercolano, una tavoletta quadra, per la quale passavano quattro corde, e che, scorrendo per le medesime, alzava o calava il tuono: in altre lire s' intrecciavano rette le dita per mezzo delle quattro corde, e così si tastavano. Altri stromenti si tastavano in altre maniere."[6]

In the *Harmonicon* for July 1833, and in the Musical Library for June 1835, Mr. Donald Walker published two papers upon the subject of the ancient lyre ; and in the latter of these papers he mentions that Mr. Bonomi had shewn to him a five-stringed Nubian lyre, in common use among the people of that country, and had stated that *the strings are stopped at various parts by the fingers;* and had, in illustration of this, produced a drawing of a Nubian playing upon the five-stringed lyre. In Mr. D. Walker's papers, there is not the slightest notice taken of Requeno's "Saggj," published in 1798, or of the quotation which we gave from them in 1822, although even that quotation comprehended the same views as those put forth in 1835 by Mr. D. Walker and Mr. Bonomi regarding *the stopping of the strings of the lyre by the fingers.*

The original path of Art and Science ran from the East to the West, thence branching off to the South and to the North. After the lapse of many centuries, these paths reconveyed to the East most of the earlier objects of art and science under new forms. Thus, music and musical instruments came to Europe from the East, and, after suffering European modifications, passed back to their first source. The harp, the lute, the guitar, &c., as well as various wind and pulsatile instruments, originated in Egypt and Syria. The *Œoud*[7] of the Arabs, and other Egyptian and Arabian instruments, strung with wire, struck with a quill, and having necks and finger-boards, were brought into Europe by the Saracens, and gave rise to all instruments of a similar kind used in Spain, Italy, France, &c. Thus, from the *œoud* came the lute, the archlute, the theorbo, and the maudora. From the *kissār* came the guitar, and from the *tambūra* the mandoline and the Neapolitan colascione. About the close of the thirteenth century, mechanical contrivances of finger-keys and jacks began to be applied to the wires of those instruments of Eastern origin, and, together with other changes, produced in succession the manichord, the clavichord, the clavicymbalum, the spinet, the harpsichord, the pianoforte. The *qanon*, brought from the East by the Crusaders, under the name of *tympanon*, or *tympanum*, had a triangular sound-box, and a great many wires, some of which were tuned in unison for each note, and all of these were struck with two light

---

[1] "Commentarj de Lyra Barberina, cap. iii." Dated 1632. See vol. i. p. 20 of Doni's Works, published at Florence in 1763.

[2] In two vols. 8vo. Parma, 1798.

[3] *Ibid.*, vol. ii. pp. 424-431. Also vol. i., "Prefazione," p. xxxv, and pp. 337, 338.

[4] See John Parry's "Welsh Harper," p. 6.

[5] For April 1822, "Memoirs of Music."

[6] See Requeno, lib. cit. vol. i. pp. 337, 338.

[7] The professional French musician, Monsieur G. A. Villoteau, who made some very interesting researches into the state of music in Egypt at the close of the last century, shows how the Spanish *laudo*, the Italian *leuto* and *liuto*, and the French *luth*, have been derived from a corruption of the Arabic *al Œoud*,—the noun with the article *al*,—just as we make one word of *Alkoran*, the Arabic *al Qor'an, i.e., the Koran*. The Gothic word *leud*, and the German *lied*, may have some connexion with the Arabic *al Œoud*. See Gerbert, "De Cantu et Musica Sacra," vol. i. p. 550. We may refer to our notice of the remarkable Hindū lute, the *bin*, (pronounced *been*,) in the New Edinburgh Review for April 1822, pp. 523, 524.

flexible rods, having a knob at one end. This *qanon*,—the Κανων of some of the ancient Greek writers on music,—by the application of finger-keys, &c., gave rise to the *manichord*, the *clavichord*, and so on, down to the modern pianoforte. The loud and harsh *zamir* of the Arabs became, in Europe, the sweet and expressive hautboy. Referring to what we have said above regarding the return of modified Oriental instruments to their original source, it is not uninteresting to observe the modern European instruments now common in the East among British and French invaders and settlers. Harps, guitars, pianofortes, &c., are to be found in the houses of the wealthier foreigners; and, among their military bands, trumpets, hautboys, clarionets, flutes, cymbals, drums, &c., all of Oriental origin. Musical historians are generally of opinion, that the use of the *bow* in stringed instruments was unknown to Eastern musicians in ancient times, and that it originated in Europe; that the viol, and instruments of that kind, passed from Italy into Greece and Asia Minor, and thence into Persia and Arabia; and that the viol has there become the *kemangeh roumy*. That the *rebab*, a rude bow-instrument, was long afterwards *brought back* into Europe by the Crusaders, and there took the name of *rubebbe*, and finally became the rustic violin called *rebec*. In Russia, the *rebec* is found under the name of *goudok*. It seems difficult to decide that the use of the *bow* was *not* of Oriental origin, for we have been informed by musical friends, who resided long in the East Indies, that the common *sawringas*, or *syringas* of Hundūstān, resemble in shape the European violin, about sixteen or twenty inches long; that the strings, sometimes four, sometimes five, are of gut, and tuned by 4ths, and are played with a *bow*, and *stopped* on the finger-board in the same manner as those of a violin; that the Cashmeerian *sawringa* is larger, and is rested on the ground by a wooden peg projecting from the sound-box, and is held and played in the manner of a violoncello. There are other particulars in the construction of this *sawringa*—such as steel wires at the sides—which are worthy of notice. Also, the manner of *stopping* the strings, and of bowing.[1] M. Villoteau, in his intercourse with Oriental musicians—Greek, Egyptian or Arabian, Ethiopian, Armenian, and Syrian—found that they could not sing our European scales, and that their chief difficulty lay in the last interval between the 6th and 7th of our modern major scale—for example, of C. The succession of sounds c, d, e, f, g, a, they could sing; but came to a dead stop when they attempted to sing the b following the a, and made such grimaces and contortions in their fruitless efforts to sing it, that M. Villoteau could hardly maintain his gravity.[2] Now it is a fact well known to teachers of singing in Europe, that such a succession of sounds as f, g, a, b,—in the scale of C major, for instance,—presents great difficulty to their untrained pupils. These incline to sing the b *flat*, and not *a tone* distant from a. In this there is something that deserves the attention of musical theorists, from its connexion with ancient scales and modes, and with the structure of the early popular music of all nations. We give the hint to future inquirers. M. Villoteau adds,[3] "Cette note leur paroissoit être un son faux et absolument étranger à l'ordre diatonique: aussi plusieurs d'entre le plus habiles de ces musiciens, qui paroissoient prendre quelque plaisir à entendre notre musique militaire ou nos airs de danse (surtout quand le rhythme, auquel ils sont très-sensibles, s'y trouvoit fortement marqué,) me disoient-ils, lorsque je leur demandois ce qu'ils en pensoient, que *ces airs leur avoient paru assez agréables, mais qu'ils l'auroient été bien davantage, si le compositeur qui les avoit faits, n'y eût pas sans cesse confondu les tons et les modes, sans moduler positivement dans aucun.*" The Oriental system of tonality and structure of melody is so different from the modern European system, that the harmony applicable to the latter is, in general, quite inapplicable to the former. The Eastern music is truly *inharmonic*, and we find, accordingly, that not only have the Orientals no harmony of their own, but they have no perception of ours, and rather dislike it. M. Villoteau tells us: "I knew an Arab who was passionately fond of the '*Marseillaise*,' and who often asked me to play it on the piano; but when I attempted to play it with its harmony, he stopped my left hand, saying, '*No, not that air; the other only.*' My bass was to his ear a second air which prevented him from hearing the Marseillaise. Such is the effect of education upon the organs of sense." Their music is also overloaded with extravagant embellishments. They ornament even their songs to such a degree, that M. Villoteau doubts if the most skilful European singer possesses sufficient flexibility and volubility of voice to imitate them. He adds that the ridiculous example of the Egyptian musicians would be an excellent antidote to cure European singers of that abuse of the art. All this recalls to us what is recorded of the lavish employment of ornaments by the ancient Irish Harpers, and what we may hear every day, in some degree, in the playing of our modern Highland bagpipers.[4]

The intimate connexion between Irish and Welsh music and musicians in ancient times, having been asserted by various writers, it is not out of place here to cast a glance over the ancient and modern state of the music of Wales. Several Irish writers,—Mr. Bunting among the latest,—insist that the Welsh were instructed in music

---

1 See paper, "Memoirs of Music," above referred to, p. 525.

2 See his "Recherches," &c., vol. ii. pp. 46, 47. Paris, 1807.

3 *Ibid*, p. 48.

4 See notice of Bagpipe Music in vol. iii. of "Wood's Songs of Scotland," pp. 177, 178.

by the Irish. This the Welsh deny. We leave this question to be settled by antiquarians—"non nostrum tantas componere lites." But if the Irish taught music to the Welsh, it appears very clear that neither the Welsh music nor musical instruments were borrowed from the Irish.[1] For example, the Welsh triple-harp, with three rows of strings, is a very different instrument from the Irish or the Scoto-Irish harp, with only one row of strings. The triple-harp of the Welsh, said to have been invented in the fourteenth century, had a compass of about five octaves,—thirty-seven strings in the principal row, played with the right hand, thirty-four strings in the middle row, for flat and sharp notes, and twenty-seven in the treble or left-hand row. It appears that the Welsh harp had at first one row of strings, then two, and lastly three. The old Welsh harps have been superseded by the modern pedal-harp,[2] Edward Jones, the Welsh bard, setting the example of adopting it, and being followed by his countryman, John Parry. The oldest Irish harp known, is that preserved in the University of Dublin, thirty-two inches in height, and with places for twenty strings in a single row. The Welsh bell-harp is "so called from being swung about, by those who play upon it, like a bell. It is about twenty-one inches long. Its strings are of brass or steel wire, fixed at one end, and stretched across the sound-board by screws fixed at the other end. It comprehends four octaves; and the strings are struck with the thumbs, the right hand playing the treble, and the left the bass; and, in order to draw the sounds the clearer, the thumbs are armed with a little wire-pin."[3] According to Mr. Edward Jones, "the musical instruments anciently used in Wales are as different from those of other nations as their music and poetry. These instruments are five in number,—the *telyn* or harp,[4] the *crwth*, the *pibcorn* or pipe," (bagpipe?) "the *tabwrdd* or tabret, and the *corn-buclin*, cornet, or bugle-horn. We find that the *telyn* or harp was always peculiar to our bards," &c. Mr. Walker, in his "Historical Account of the Irish Bards," mentions, among the musical instruments used by the Irish, the *greamthine cruit*, the *crwth* of the Welsh. The Welsh *crwth* is an instrument having six strings, and a finger-board; and is remarkable on account of its being played upon *with a bow*. Sir John Hawkins, in his History of Music, describes the *crwth* as follows:—"This instrument somewhat resembles a violin, is twenty-two inches in length, and an inch and a half in thickness. It has six strings, supported by a bridge, and is played on with a bow; the bridge differs from that of a violin in that it is flat, and not convex on the top; a circumstance from which it is to be inferred that the strings are to be struck at the same time, so as to afford a succession of concords." (?) "The bridge is not placed at right angles with the sides of the instrument, but in an oblique direction; and, which is further to be remarked, one of the feet of the bridge goes through one of the sound-holes (which are circular), and rests on the inside of the back; the other foot, which is proportionably shorter, resting on the belly before the other sound-hole. Of the strings, the four first are conducted from the bridge down the finger-board, as those of a violin; but the fifth and sixth, which are about an inch longer than the others, leave the small end of the neck about an inch to the right. The whole six are wound up either by wooden pegs in the form of the letter T, or by iron pins, which are turned with a wrest, like those of a harp or spinet." . . . . "The instrument above spoken of is now so little used in Wales, that there is at present but one person in the whole principality who can play on it: his name is John Morgan, of Newburgh, in the island of Anglesea; and, as he is now near sixty years of age, there is reason to fear that the succession of performers on the cruth is nearly at an end."[5] This passage was published in 1776.

---

[1] If it be true, as stated by M. Thierry in his History of the Norman Conquest, that, at a remote period, a body of people from the Eastern extremities of Europe passed through the strait of Dover, and divided themselves into two parties, one of which landed on the coast of Brittany, and the other on the English coast; and that, subsequently, a number of the descendants of that party which had settled in France, landed in the south of England, and drove the first possessors to the north and west, and across the Irish Sea to the island of Erin. It seems probable that these refugees carried with them to Ireland their traditional music, and some of their musical instruments. For some notices of Welsh Music and Harpers, see two interesting little volumes,—"The History of Wales, by a Lady of the Principality. Shrewsbury, 1833;" and "Tales about Wales. London and Edinburgh, 1837." By the same authoress. At p. 47 of the first of these works, the authoress, speaking of old Welsh airs, says,—"There are two in particular (see the frontispiece) which may be distinguished as the 'rough-hewn' models of Moore's celebrated Irish Melodies, 'The Legacy,' and the 'Last Rose of Summer.' The former is called 'Barbara Wên,' the later 'Duy ros Gochiou,' (or 'Dau rosyn Coch,') 'The two Red Roses.'" These two were among a number of old Welsh airs collected by the Rev. J. Jenkins amongst the Welsh peasantry.

[2] Pedals were first applied to harps by Simon of Brussels, about the middle of last century.

[3] See "Musical Relics of the Welsh Bards," by Edward Jones. 1784.

[4] Pennant believes that the Welsh harp had originally only nine strings in one row; that next came the second row, and finally the third. In support of this, he cites a monody on the Welsh bard *Sion Eos*, written in the fifth century. If the fact in question is really mentioned in that monody, there cannot be a more authentic proof of the antiquity of the harp, with three rows of strings, among the bards of Great Britain.

[5] A passage in Dr. Burney's "Tour through Germany and the Netherlands," published in 1773, shows strikingly how soon the manner of using certain musical instruments may become unknown. He saw, in the Ooster Huys, at Antwerp, a great number of wind-instruments, all made by one maker at Hamburg. "The inhabitants say that it is more than a hundred years since these instruments were used, and that there is no musician at present in the town who knows how to play on any one of them, as they are quite different from those now in common use. In times when commerce flourished in this city, these instruments used to be played on every day by a band of musicians who attended the merchants trading to the Hans Towns, in procession to the Exchange," &c. (Vol. i. pp. 41-43.)

The Welsh Bard, John Parry, in his work titled "The Welsh Harper," London and Chester, 1839, makes some observations on the antiquity of Welsh Music, from which we quote the following passages :—

. . . . "One of the strongest arguments that I can adduce in favour of the antiquity of some of the Welsh melodies, is, that several of our bards, who wrote many centuries ago, directed that certain poems or songs should be sung to such and such tunes—naming the airs."[1] Mr. Parry quotes from a work by Dr. John David Rhys, in the 16th century, containing notices of the state of music in Wales at various periods, and the condition of the Bards and Minstrels ;[2] and then makes the following observations on Irish airs.

"In consequence of some ancient tunes bearing Irish names, Dr. Powell was led into an error when he stated, in a note on Caradoc, 'that most of the British music was had from the Irish.' To say nothing of the learned Doctor's bull, he was wofully mistaken. Prince Gruffydd ab Cynan[3] only brought over some of the chief Irish musicians with him, who joined with the Britons in regulating the art of composition ; and whether the Irish had kept their music in greater perfection than the North-Wales men or not, the Prince having resided many years in Ireland, and thereby having imbibed a natural love for the music of the country, he at least thought so, which occasioned the before-mentioned congress. The mention of two keys peculiar to the Irish, in our old books of music—as '*Y Cywair Gwyddelig dieithr*' (the strange Irish key), and '*Lleddf gywair Gwyddelig*' (the *flat* Irish key), also of a few tunes, such as '*Y Gainc ddu o'r Werddon*' (the black tune from Ireland)—plainly demonstrate that the rest of the music is British. But what settles the matter, in my opinion, is the following extract from a very ancient MS.—'Llyma'r Pedwar mesur ar hugain Cerdd dant, yn ol Rheol Fesur oll, fal y cyfansoddwyd mewn Eisteddfod,' &c. &c. These are the twenty-four measures of instrumental music, all according to rule and measure, as they were composed in a congress before many doctors of the science, of *Britons* and *Irish*, curious in that art, in the time of Gruffydd ab Cynan; and were wrote in books by order of *both parties*, the British and Irish, principal and royal of that time, and copied from thence, &c. &c. The character of the truly Welsh and Irish melodies is very different. The Welsh basses are always very superior to either that [those] of the Irish or Scottish music, and are what is termed a ground bass,[4] and always moving ; they are not merely chords struck to harmonize with the melody, but are working and prominent, and generally consisting of note for note with the treble or melody, but in contrary motion. The admixture, too, of the major and minor keys, the change of the time, and the frequency of only six bars in a strain, as in 'The rising of the lark,' 'Cream of yellow ale,' 'The inspired bard,' &c., are peculiar features in Welsh music. There is a boldness in our marches characteristic of the warlike ardour of the Britons, and a touching plaintiveness in their laments, while their pastoral airs are soft and melodious. The Welsh jigs resemble those of the Irish, and very probably both sprung from the same source; but whether in the Emerald Isle, or amid the Snowdonian mountains, it were a difficult task to ascertain. I am by no means anxious to claim for my country what does not rightly belong to it; but at the same time I feel it incumbent on me to protect her from being despoiled of what I most faithfully believe to have been *bona fide* her own from time immemorial."[5]

The possession by the Welsh, at a remote period, of not only the harp and bagpipe, but also of a bowed instrument.—the *crwth*,—shews that these people must have made considerable progress in the musical art, even previous to the sixth century, when the *crwth* is mentioned by Venantius Honorius Clementianus Fortunatus, Bishop of Poictiers, who gives it the Latinized name of "Crotta." The *crwth* was tuned as follows :—The first string tuned to D on the second string of the modern violin. The second string to D, an octave below, or the open third string of the violin. The third string to C on the fourth string of the violin ; and the fourth string to the octave above that. The fifth string to G on the third string of the violin, and the sixth string to G an octave lower, or to the open fourth string of the violin. From this tuning, and from the flatness of the bridge, it is evident that when notes were stopped on the finger-board in the course of a melody, a number of chords must have been struck by the bow, and a harmony—such as it was—produced, curiously resembling that of the consecutive fifths, fourths, octaves, &c., of the *earliest known* specimens of harmony :—even such as are seen in ancient chants of the early Romish Church.[6] Besides the common *crwth*, the Welsh had a kind of viol with three strings, called the *crwth trithant*, and also played with a bow. In the preface to W. C. Grimm's Collection, "*Altdaenische Hendenlieder, Balladen und Marchen*, Heidelberg, 1811," will be found some interesting remarks upon the early poetical and musical intercourse between the Danes and the Welsh ; from which remarks we may

---

[1] Page 3. [2] *Ibid.* [3] In the eleventh century.

[4] Surely not what is generally understood by a ground-bass, *i.e.*, the constant repetition of a certain phrase in the bass, from beginning to end of an air, and upon which phrase a continually changing air is constructed. That was the ground-bass of the seventeenth century, as practised by T. Merula, H. Purcell, and others.—G. F. G. [5] *Idem*, pp. 3, 4.

[6] See Gerbert, Martini, Burney, Forkel, and other historical writers on music.

infer that the Welsh bards were instructors of the Danish ones, and not the contrary, as has sometimes been supposed.

Doctor Burney, in his History of Music,[1] says, "Whoever reads the history of the most ancient inhabitants of this island, the Cambro-Britons, will find innumerable instances of the reverence which they paid to their Poet-Musicians, the Bards, both of Pagan and Christian times; and songs of very high antiquity have been preserved in the Welsh language, though not all the tunes to which they were sung. The Harp, with which these songs used to be accompanied, was in such general favour in Wales, as to be regarded among the possessions necessary to constitute a gentleman.[2] The most ancient Welsh poetry that is now intelligible was written about the year 1100, and some of the tunes that are preserved in the late Mr. Morris's MS., which were transcribed from the music-book of William Penllin, the harper in Queen Elizabeth's time, are supposed by Dr. Davies[3] to be coeval with the verses to which they were sung, when he composed his Grammar and Catalogue of ancient Cambro-British songs. Unluckily the notation, or tablature, in which these tunes have been written, is so uncommon and difficult to reduce to modern characters,[4] that though the gravity or acuteness of the several notes can be ascertained, yet their lengths, or duration, cannot be established with any degree of certainty, by any rule which I have yet been able to devise; however, in a future chapter, when *National Music* becomes the principal subject of discussion, a further investigation of these characters will be attempted."[5] Besides the Greek and Latin, there were three different species of ancient musical notation—the Welsh (or Celtic); the Saxon; the Lombard. The Celtic notation was quite peculiar, while the Saxon and the Lombard resembled each other in some respects, and seemed to have had a common origin.[6]

Dr. Burney mentions the Welsh MS. belonging to Richard Morris, Esq., and which is said to have been "transcribed in the time of Charles the First, by Robert ap Huw, of Bodwigen, in the isle of Anglesea, from William Penllyn's Book." This William Penllyn was, it appears, one of the successful candidates on the harp, at the *Eisteddfod*, or session of the bards and minstrels, appointed in the ninth year of Queen Elizabeth, at Caerwys in North Wales, where he was elected one of the *Chief Bards and Teachers of Instrumental Song*."[7] Dr. Burney gives specimens of that MS., the music in which is ascribed to the eleventh century, a degree of antiquity which he thinks there are reasons for doubting.[8]

The late celebrated Dr. William Crotch, Professor of Music in the University of Oxford, gives a number of Irish, Scotch, and Welsh airs, in the first volume of his "Specimens." Speaking of Scotch music, he says, in his Preface, p. 6, "The Lowland Scotch tunes commence at No. 90; this music claims a preference over the national music of every other part of the world; it raises in the mind the affections of grief and joy, and soothes it into serenity, more suddenly and more powerfully than any other species of music whatever." This opinion of an English musician so accomplished as Dr. Crotch, cannot be otherwise than agreeable to every Scotchman. *Valeat quantum*. But, although we have a true Scottish love for our national music, and a sincere admiration of its beauties, we humbly think that Dr. Crotch's opinion requires some modification; for it seems to us that some of the best Irish and Welsh National airs—to seek no further—are, in every respect, equal to any Scottish airs of which we can boast. And we say this even after reading that passage in Gerald Barry,[9] who tells us that, in his time, (twelfth century,) "In the opinion of many, however, Scotland has not only attained to the excellence of Ireland, but has even, in musical science and ability, far surpassed it, insomuch that it is to that country they now resort as to the genuine source of the art."

With regard to Welsh music, Dr. Crotch says, (Preface, p. 7,) "British and Welsh National music may be considered as one, since the original British music was, with the inhabitants, driven into Wales. It must be owned that the regular measure and diatonic scale of the Welsh music is more congenial to English taste in general, and appears at first more natural to experienced musicians than those of the Irish and Scotch. Welsh music not only solicits an accompaniment, but being chiefly composed for the harp, is usually found with one; and, indeed, in harp tunes, there are often solo passages for the bass as well as for the treble. It often resembles the scientific music of the seventeenth and eighteenth centuries; and there is, I believe, no probability that this degree of refinement was an introduction of later times," &c. Dr. Crotch (p. 8) notices the Welsh minor scale with the 6th and 7th, both major, and as very different from that of the Irish and Scotch; but he observes that the same scale is found in Norwegian tunes which he cites. He says, (*ibid.*,) "the military music of the Welsh

---

[1] Vol. ii. pp. 351, 352.
[2] *Leges Wallicæ.*
[3] *In Præf. ad Gram. Brit.*
[4] "See above, p. 112, where a specimen of this notation is given."
[5] That promised chapter Dr. Burney never gave.
[6] For specimens of Saxon notation of the tenth century, see Gerbert, "*De Cantu et Musica Sacra*," vol. ii., Plate X., *et seq*; and for specimens of Lombard notation of the ninth century, see the same volume, Plate XIII.
[7] Pennant's Tour in North Wales, quoted by Dr. Burney in vol ii. of his History of Music, p. 110.
[8] *Ibid.*, pp. 111-114.
[9] Topogr. Hibern., lib. iii. cap. 2, p 739.

seems superior to that of any other nation ;" and Bunting alludes to the peculiar character of the music performed by the Welsh harper who came to the meeting at Belfast, in Ireland, in July 1792, in these words :— " The Irish harpers were succeeded by a Welshman, (Williams,) whose execution was very great. The contrast between the sweet, expressive tones of the Irish instrument, and the bold, martial ones of the Welsh, had a pleasing effect, as marking the difference of character between the two nations." [1]

Until of late years, it was not supposed that there existed, in the thirteenth and fourteenth centuries, any vocal music in parts, differing in nature and construction from the simple ecclesiastical music of that time, which was formed by a number of voices singing notes of equal length, and making an uninterrupted succession of fifths, fourths, and octaves, such as are found in the examples given by Guido d'Arezzo in the eleventh century, and his successors. But the discovery of manuscripts containing verses and music of the thirteenth century, by Adam de la Hale, threw a new light upon the ancient history of the art of musical composition. These manuscripts exist in the Imperial Library at Paris, Nos. 65 and 66, (fonds de Cangé,) and 2736, (fonds de La Vallière,) and contain a number of songs, several motets, and a comic opera,—words and music by Adam de la Hale, a poet and musician, born at Arras about A.D. 1240, and who was named, from his deformity, " Le Bossu d'Arras," —the Hunchback of Arras. The songs are for three voices, and, although the harmony is rude, containing consecutive fifths and octaves, still it shews an advance beyond the old ecclesiastical harmony above-mentioned, which no civilized modern ears could tolerate. The motets are composed of the plain-chant of an anthem, or of a hymn, put in the bass with Latin words, and upon which one or two other voices make a florid counterpoint. The taste of that period is curiously shewn by these upper voices singing French words of love-songs. The comic opera of Adam de la Hale is the oldest in existence, and is entitled, " Li gieus de Robin et de Marion,"— *i.e.*, Le jeu de Robin et de Marion. In 1822, the Bibliophilist Society of Paris printed twenty copies of it for their own use, in 8vo, pp. 100. At the end of this Introduction, we give (No. 4) the melody of an air sung by Robin in that opera, to the words, *J'ai encore i tel pasté qui n'est mie de lasté*, &c. We give also (No. 3) one of the songs for three voices by Adam de la Hale, translated into modern notation by the Chevalier A. Krezschmer, War-Minister to the King of Prussia, at Anclam, in Pomerania, and a distinguished amateur of music. Besides collections of German songs and romances, published by Peters of Leipsig, he is the author of a curious work entitled " *Ideen zu einer Theorie der Musik;* Stralsund, Lœffler, 1833, 4to," in which he gives some new ideas upon the constitution of tonalities. The indeterminate tonality of Adam de la Hale's three-part song, and its close upon C major, while it seems to begin in D minor, are worthy of remark. The original manuscript appears to have had the music a fourth below the pitch of the Chevalier Krezschmer's version. The song sung by Robin (No. 2) is a favourable specimen of ancient French melody ; and we doubt if anything so regular and pleasing can be shewn among the national airs of Britain or Ireland as far back as the year 1285, the supposed date of Adam de la Hale's opera. There is a very pretty Welsh air, " Mwynen Gwynedd,"—"The Sweet Melody of North Wales," [2] said by Dr. J. David Rhys (in 1592) to be as old as the seventh century, but no manuscript of the air of that date is forthcoming. The air, as it stands in Parry's book, is probably about 1000 years younger than the date given to it by Dr. Rhys.

The oldest authentic specimen of rhythmical music, and of song-poetry of the middle ages, was found in a manuscript which had formerly belonged to the Church of Saint Martial of Limoges, and now in the Imperial Library at Paris, No. 1154, folio 136. This curious specimen is a song composed by Angelbert, a Frank soldier, who was one of the combatants in the bloody and disastrous battle of Fontenai, fought on the 25th June 841, by the contending brothers of the French royal family, Lothaire, Louis, and Charles, sons of Louis-le-Débonnaire.[3]

---

[1] Page 64 of Bunting's third volume.

[2] See p. 70 of John Parry's " Welsh Harper."

[3] After the death of Louis-le-Débonnaire, in 840, his son Lothaire set up pretensions which were resisted by his brothers, Louis of Bavaria and Charles the Bald. Next year, 841, Lothaire joined his nephew, Pepin II. of Aquitaine, against Louis and Charles, and gave battle to them on the 25th June at the village of Fontenay, (now Fontenaille,) a few miles from Auxerre. We here translate Sismondi's account of the combat :—" The next morning (25th June) at daybreak, the two brothers took post on the summit of the hill of Alouettes, which overlooked the camp of Lothaire, and then waited for the hour appointed. The combat began at three different points. Lothaire commanded at the place called Brittes, or Bretignelles, and was attacked there by Louis the German. We do not know the names of Lothaire's lieutenants who commanded at Fagit, or le Fay, and at Solennat, or Coulenne. The former of these was attacked by Charles the Bald, the latter by Count Nithard,—who has written the only good history of that unhappy period,—and by Count Adelhard. No combat since the origin of the monarchy had been so obstinate. None caused more bloodshed, or was more disastrous to France. The armies being nearly equal in numbers, and equal in courage, neither could submit to yield the victory. At last victory remained with the two younger brothers, but it had been so dearly purchased that they were unable to gather its fruits. In general, the historians of that epoch do not tell us the number of the dead ; in fact there was so little order in the armies, that the generals themselves could never know the amount of loss. Only one contemporary writer, but an Italian, states the loss of Lothaire and Pepin at forty thousand men ; and this calculation ought to be looked upon as the most exaggerated of those which were current regarding the consequences of that battle. However, the annalist of Metz was the first to say,—and almost all those who followed have repeated,—that the massacre of the French on that day brought to an end their military power, and left them unable to arrest the ravages of the Normans, the Saracens, and

In 1788, the Abbé Jean le Bœuf published the words of that song, in his "*Recueil de plusieurs écrits pour servir d'éclaircissement à l'histoire de France et de supplément à la notice des Gaules,*" (vol. i. p. 164,) but he was not able to decipher the music, which remained undeciphered until 1844, when it was put into modern notation, and published by F. J. Fétis, Chapel-Master to the King of Belgium, and Director of the Conservatory at Brussels. The first stanzas are as follows, in the Latin of the ninth century.

"Aurora eum primo mane
Tetram noctem dividens
Sabbatum non illud fuit,
Sed Saturni dolium
De fraterna rupta pace
Gaudet Daemon impius.

"Bella clamant hinc et inde,
Pugna gravis oritur,
Frater fratri mortem parat.
Nepoti avunculus
Filius nec patri suo
Exhibet quod meruit."

The music is given (No. 1) at the end of the Introduction to this volume.[1] Fétis makes the following observations on this song and its music. We translate from the French: "The example which we have just seen of a melody taking its rhythm from the poetry, is not the only one found in the manuscript whence I have extracted it; we see there also a lamentation on the death of Charles the Bald (*Planctus Karoli*) composed in the ninth century, and noted in the Saxon manner; a singular piece, the existence of which has been unknown to all historians;—the complaint of the Abbé Hugues, of the same time, and also noted;—the song of Godeschalch;—the complaint of Lazarus, by Paulin;—the song of Duke Henry, by the same;—and, which is perhaps of still greater historical interest, we find there, also noted, the melody of the anapæstic verses that occur in the first book of the philosophical consolation of Boethius:—

O stelliferi conditor orbis, &c.,

and the song of the seventh ode of the fourth book of the same work:—

Bella quis quinis operatus annis
Ultor Atrides, &c.

Who knows if the measured melody of the first of these pieces in which the minister of Theodoric deplored in his prison the miseries of human condition, is not that which he himself composed, and if we have not in these chants precious remains of the music of Italy under the domination of the Goths? However that may be, all the pieces which I have cited, as well as an erotic song in Latin and noted, which is found in another manuscript of St. Martial of Limoges, (No. 1118 of the Royal Library at Paris,) furnish indubitable proofs of the existence in the ninth and tenth centuries of a measured and rhythmical chant, and probably popular, which was essentially different from the church chant in notes of equal length.

"If an opinion contrary to the existence of such a music in those remote times has been established among all musical historians, it is because these writers, not finding in all the treatises on music anterior to the twelfth century anything but works relative to the ecclesiastical chant, could not suspect that there was another kind of music that had not been mentioned. All the works of that kind that Gerbert gathered for the two first volumes of his collection,[2] were written by monks or abbés who, from their profession, could not write on anything but plain-chant. What happened in consequence? Doubt was thrown upon the identity of an author who spoke of measured music at a time when all others treated only of *plain-chant*. That author is Franco of Cologne, a schoolmaster of Liége, who wrote as early as 1055, and who was still alive in 1083. Both Kiesewetter and Winterfeld

---

the Bretons. We may judge what had become of the free population of an empire which extended from the Baltic to the Ebro, and from the Krapack mountains to the Sea of Gascony, or to the extremity of Italy, when the loss of forty thousand men sufficed to annihilate its military strength."—See "*Histoire des Français*, par J. C. L. Simonde de Sismondi," vol. iii. pp. 64-66, edition of 1821. We have omitted his references to authorities, which he gives in footnotes.

[1] Some years ago, a writer in the *Quarterly Musical Review* (London) mentioned his having discovered in the British Museum a manuscript, dated A.D. 1060, containing Arabic love-songs, hymns, &c., set to music. He stated, that the manuscript shows the existence of a rude kind of counterpoint among the Arabians of that period. If that manuscript contained genuine Arabic melodies and harmonies, it is a pity that so great a curiosity was not translated and published entire.

[2] "*Scriptores ecclesiastici de musicâ sacrâ potissimum*," &c., 1784, 3 vols. 4to.

do not believe that the schoolmaster of Liége was the same as the author of the most ancient treatises that have reached us upon measured music and regular harmony. This was also the opinion of Perne, who believed that Franco of Cologne must have written at the end of the twelfth century, or at the beginning of the next. His notes prove that he, as well as Winterfeld and Kiesewetter, thought it impossible that in the short space between the date of the works of Guido of Arezzo, the system of measured music expounded by Franco could have been established ; for the latter does not claim its invention, but speaks of it as a thing known before his time. It was so in fact, and for a long time, for the basis of the system of measured music is not found in the form of the notation, but in the division of the time. But we have seen that if the time was divided only in an equal and absolute manner in the ecclesiastical chant, it was not so in the secular chant, and that one of the melodic characters of the latter consisted in the relation of the modifications of time. As to the manner of representing these modifications by signs, it may have been different in kind in the middle ages, before the time when Franco and Guido wrote. But if reflection had been bestowed upon the examples of an instrumental music of the Cambro-Britons, (the Welsh,) furnished by Burney and Walker,—a music anterior to the eleventh century,—conviction would have followed, that all the divisions of musical time were already known, practised, and represented by signs, before Franco wrote. To indicate with precision the epoch in which the modifications of the Lombard notation applied to secular music, gave place to the system of measured notation shown by Franco, would be impossible in the absence of authentic documents. However, it seems to me probable that such transformation took place, at the latest, about the second half of the tenth century, in some particular school of Germany, and that thence it spread through Europe with so much the more slowness and difficulty, that the greater number of music-schools had for their object ecclesiastical chant, in which diversity of values of time was not admitted. It must not be forgotten, in examining what regards notation, that we cannot establish for the middle ages any general rule from the contents of a treatise on the art, or from the age of a manuscript ; because, as I have said, at that time when communications were difficult, there were as many systems as schools. In one place people were in a path of advancement, in another place they seemed to be ignorant of everything that had been done for more than a century. And, to mention one of the most remarkable facts among those which occur to me, is it not singular that at the very time when the Lombard notation, modified by lines, was in use in the greater part of Italy, Guido of Arezzo seems not to have known any other than that of Pope Gregory, applied to the same system of lines, which was of no use to him ?"

Having now finished, for the present, our observations upon the National Music of Ireland and of Wales—both of which are more or less related to the National Music of Scotland[1]—and having also touched upon certain musical antiquities connected with popular Melody and Harmony and musical instruments, we find that the space allowed for this Introduction will not permit us to fulfil our intention[2] of adding a good many observations upon certain modern opinions regarding Melody and Harmony, and upon the Æsthetics, or Metaphysics, of Music. Therefore, we can only advert here to these subjects very briefly. In the first place, we consider all those musicians and writers on music, who maintain the doctrine of the inferiority and insignificance of Melody as compared with the superiority and importance of Harmony,[3] to be radically wrong in their opinions ;[4] inasmuch as the primary and most important element of Music as a fine art—as an expressive art—as an art affecting the deepest, purest, and tenderest of human feelings—is Melody. The secondary and more artificial power of music over our feelings, exists in Harmony. Melody is quite independent of Harmony. Harmony cannot exist in purity and perfection, without the aid of Melody pervading the different parts (for voices or instruments) of which Harmony is composed.[5] In the best works of the three greatest modern German composers of music—Haydn, Mozart, Beethoven—there is a happy union of beautiful and expressive melody with consummately skilful harmony. Among certain musicians and writers on music—especially in Germany—there has been a tendency to carry imita-

---

[1] Our observations upon Scottish National Music will be found in the three volumes of *Wood's Songs of Scotland*—in the volume of *Wood's Melodies of Scotland without Words*—and in the volume of *Wood's Dance Music of Scotland*—all recently published.

[2] Vide *supra*, p. x of this Introduction.

[3] In Germany, this strange doctrine has been maintained.

[4] Among many astounding opinions of German philosophers, the one affirming that "Nothing is Everything, and Everything is Nothing," so amazed an able German philosopher, that he declared that when he first heard it "he did not know whether he was standing on his head or his heels." We do not say *ex uno disce omnes*, but we say *ex uno disce multos*.

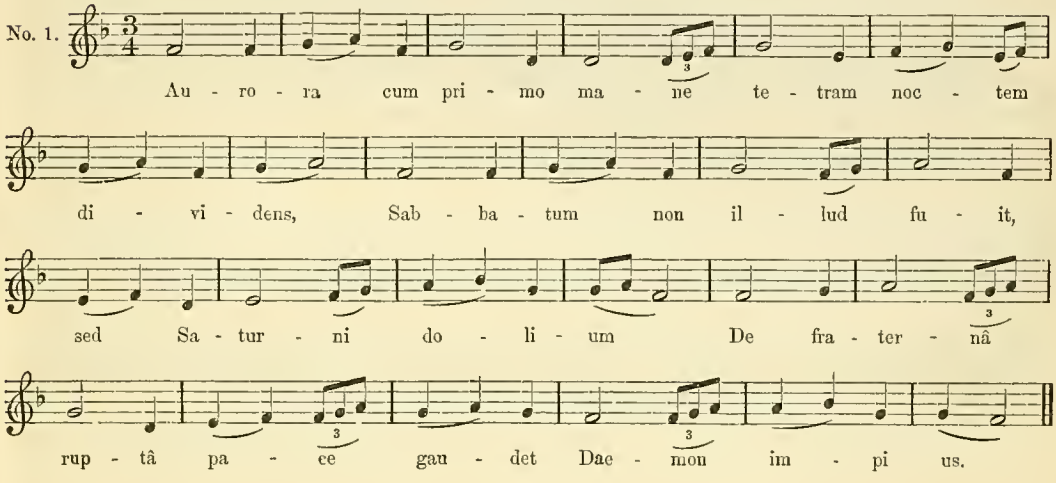
[5] Of course we speak of harmony as constituted by harmonic successions of various chords, and not of any single harmonic combination of sounds.

tive or descriptive music very far beyond its true limits. In a former work,[1] we have pointed out how far musical *imitation* can extend consistently with the true nature of music as a fine art. With regard to the Æsthetics of music, we have only to remark that the term Æsthetics[2] was introduced by German metaphysical writers, about a century ago, to express *The Theory of the Beautiful*, or, *The Philosophy of the Fine Arts;* that *that* is the meaning attached to the term *Æsthetics* by the best modern authorities, German, French, Italian, and English; and that the result of all which has been written upon Æsthetics is to leave the true *knowledge* of the subject just where it was a hundred years ago; while the use of the term has had no real influence whatsoever upon the advancement of any of the fine arts; the origin and advancement of these not depending upon any metaphysical terms or theories, but upon the active and energetic workings of men of genius only—each in his own province of art. Æsthetics can only comprehend, at any given time, the conditions of an art as known and generally received; but can never explain, *a priori*, the inner foundations of art in the human mind and in human sensibility—the impenetrable ultimate causes of that pleasure or displeasure which objects of art may produce upon our bodily sensations and our mental perceptions.

GEORGE FARQUHAR GRAHAM.

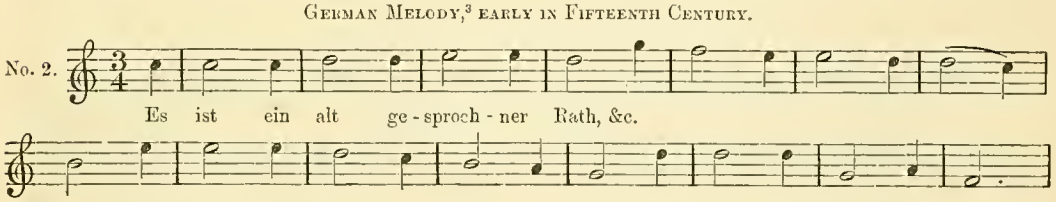
Melody of Ninth Century. Song on the Battle of Fontenai, Fought June 25, A.D. 841.

No. 1.



German Melody,[3] early in Fifteenth Century.

No. 2.

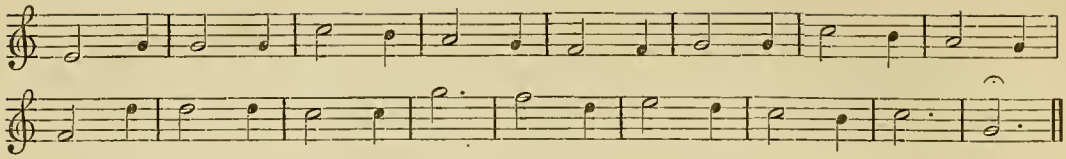


---

[1] "Essay on the Theory and Practice of Musical Composition." Edinburgh: Adam & Charles Black. 1838. Among the many instances of pseudo-imitative music that we have seen, there is a composition for the harpsichord by F. J. Freystädler, published at Vienna in 1791, which he called "La Matinée, le Midi, et le Soir du Printemps," and in which he attempted to imitate, by music, many things beyond the powers of that art. We mention this composition particularly, because, from several passages in it, we think that it suggested to Beethoven his Pastoral Symphony. Freystädler introduces the notes of the quail and of the cuckoo, &c.,—a German peasants' dance; and, in No. 7, The Herdsman's Song, a passage note for note the same as that introduced by Beethoven in his "Song of the Shepherds," in $\frac{6}{8}$.

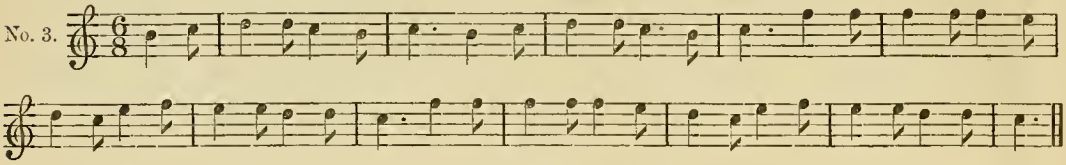
[2] In German Aesthetik, from the Greek αἴσθησις.

[3] Written here an octave higher than the original.



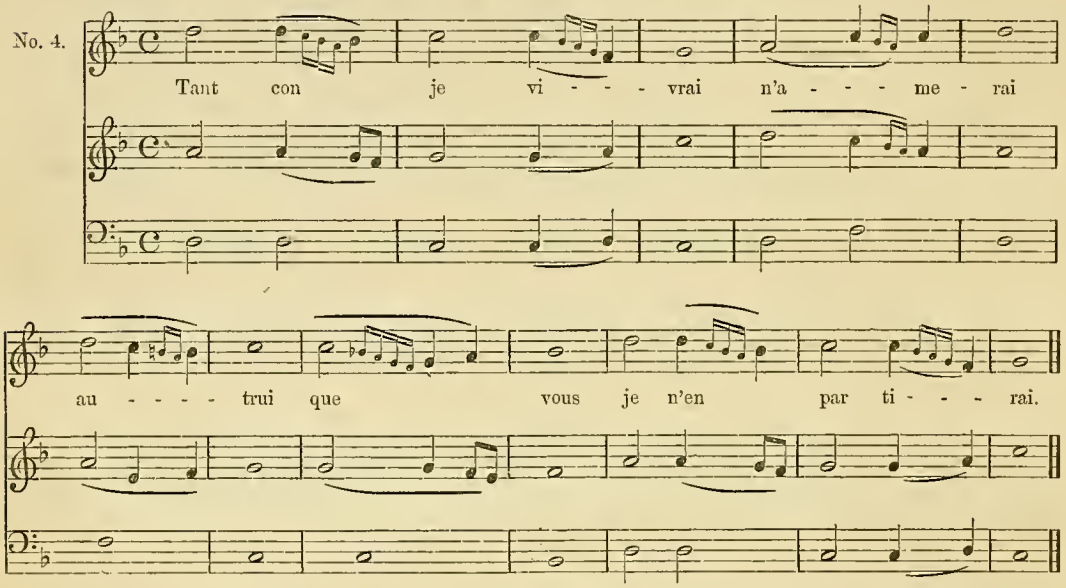
French Melody of Thirteenth Century.[1] Adam de la Hale.

No. 3.



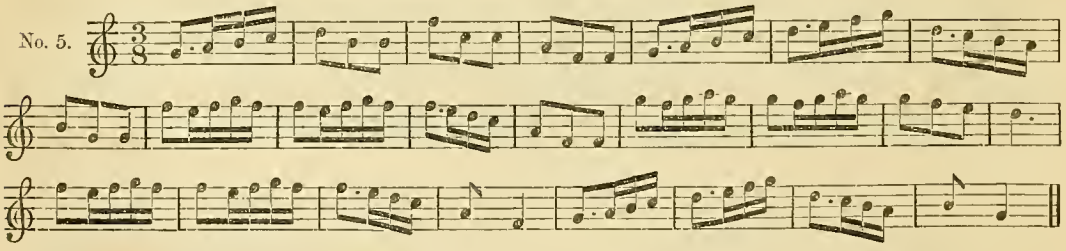
Song for Three Voices, Composed by Adam de la Hale.

No. 4.



"Lett never crueltie dishonour bewtie."—Page 227 of Mr. Dauney's Work.

No. 5.



[1] Translated from the original notation, and written an octave higher.

INDEX

TO

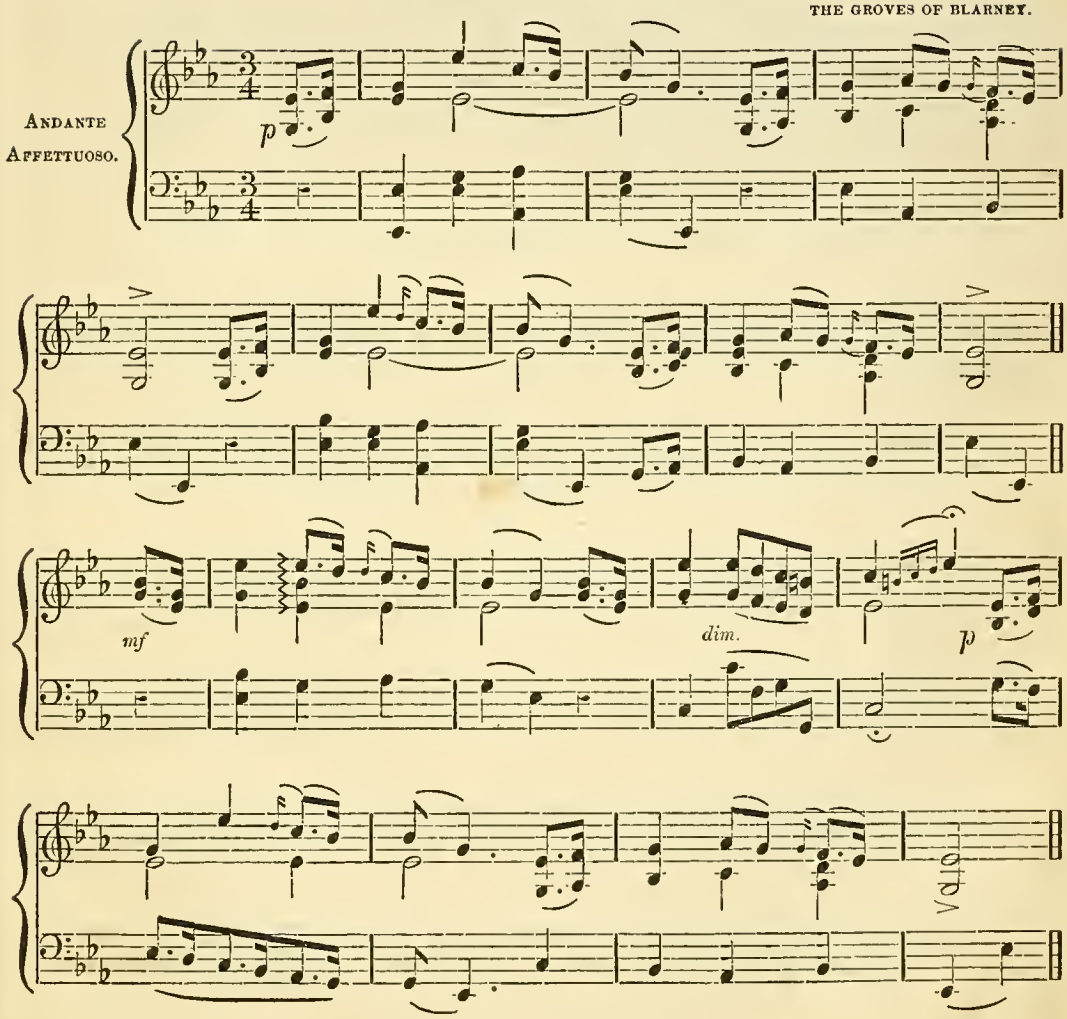
THE SONGS OF IRELAND WITHOUT WORDS.

THE SONGS OF IRELAND

WITHOUT WORDS.

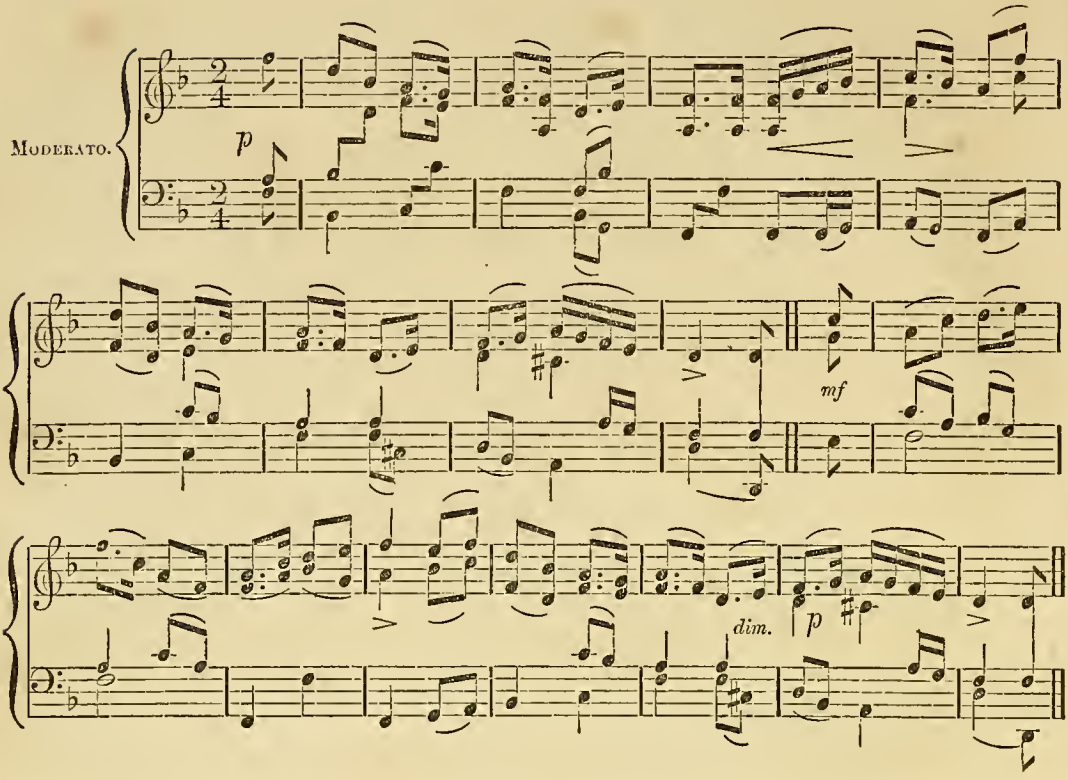
'TIS THE LAST ROSE OF SUMMER.

THE GROVES OF BLARNEY.



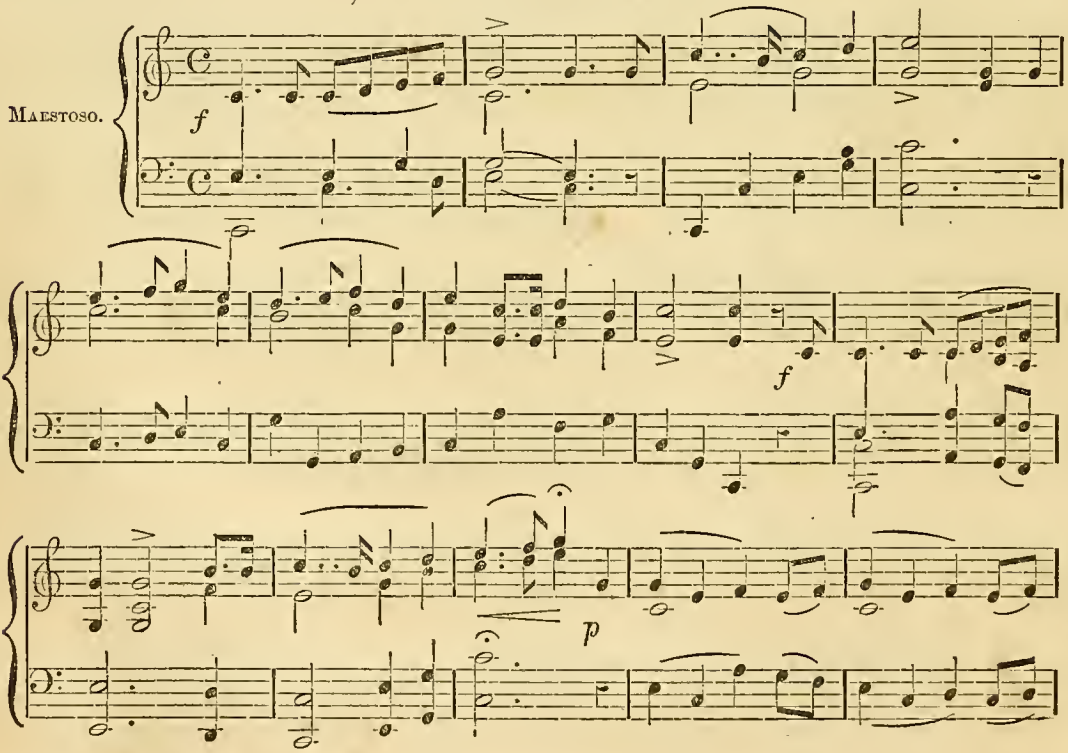
AS SLOW OUR SHIP.[1]

THE GIRL I LEFT BEHIND ME.

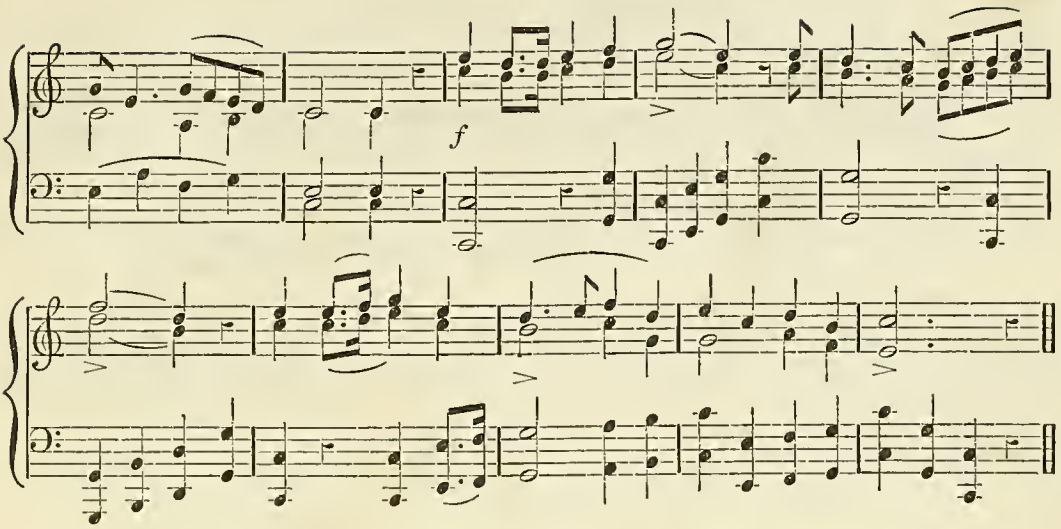


OH, THE SIGHT ENTRANCING!

PLANXTY SUDLEY.

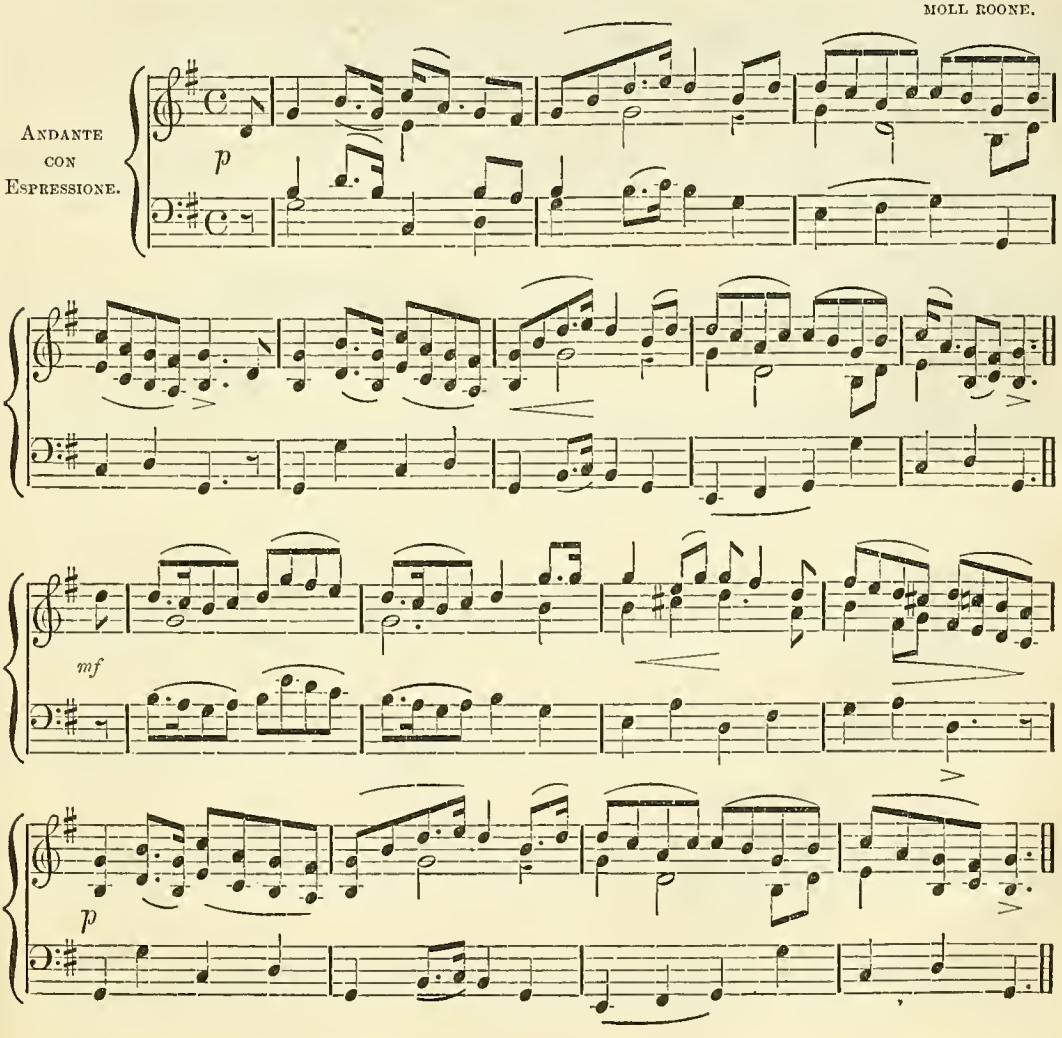


[1] For another Version of this Air, see Appendix.



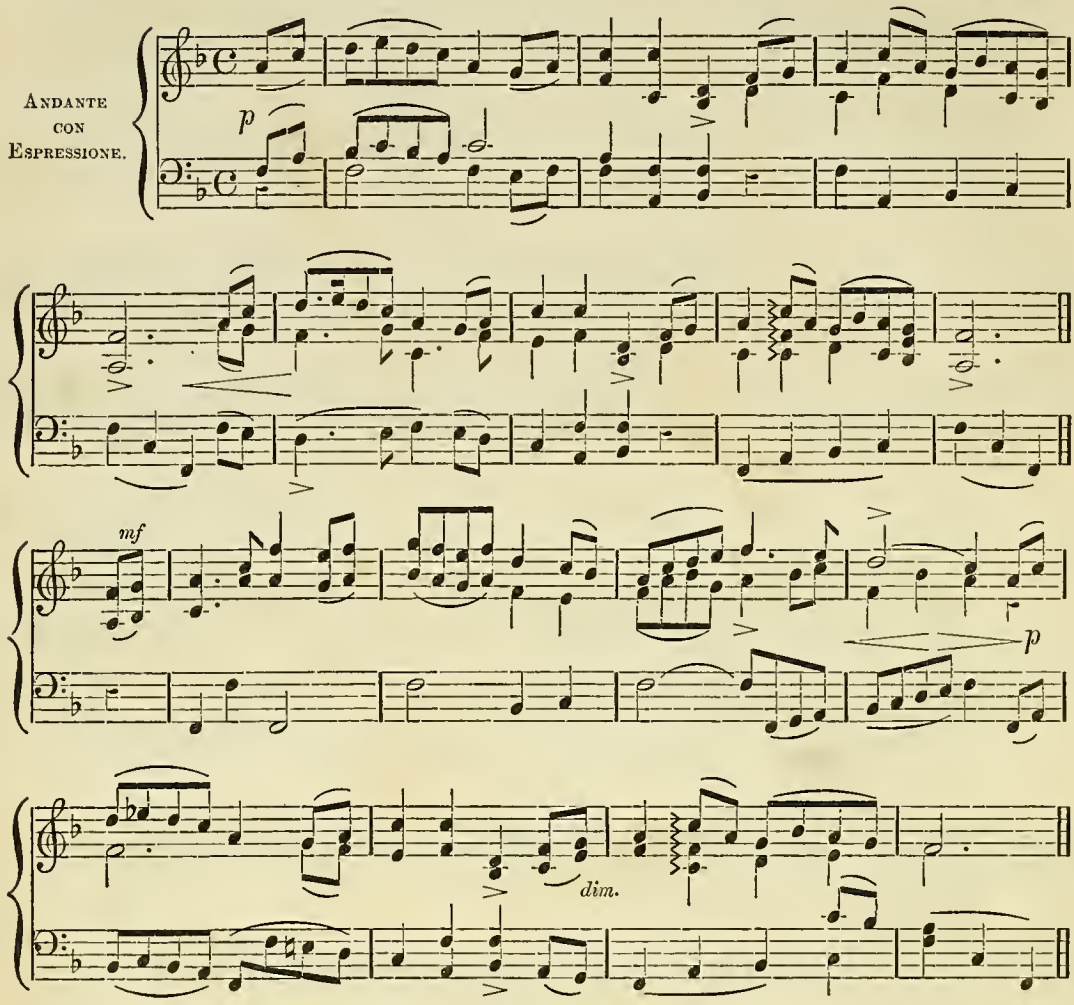
FAREWELL! BUT, WHENEVER YOU WELCOME THE HOUR.

MOLL ROONE.



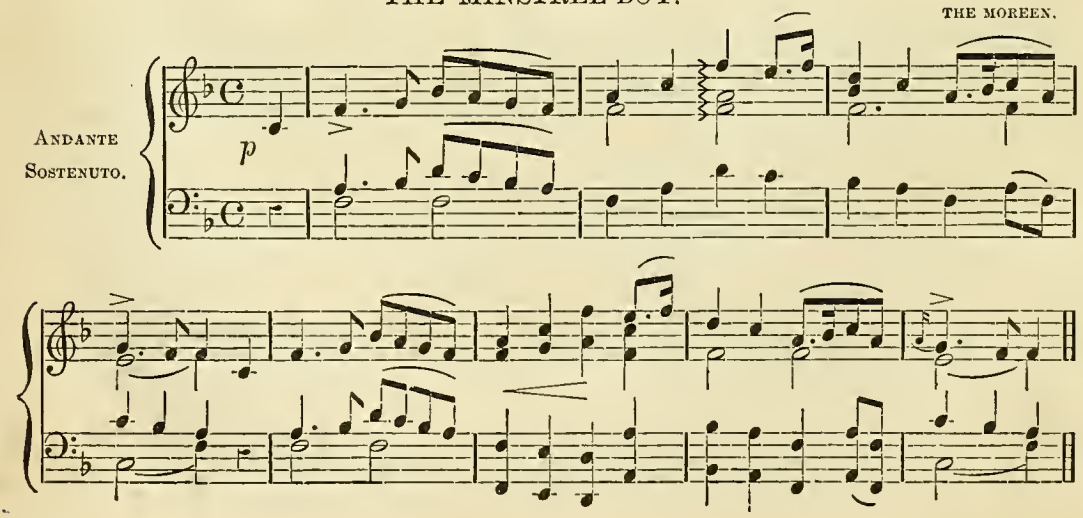
IT IS NOT THE TEAR, AT THIS MOMENT SHED.

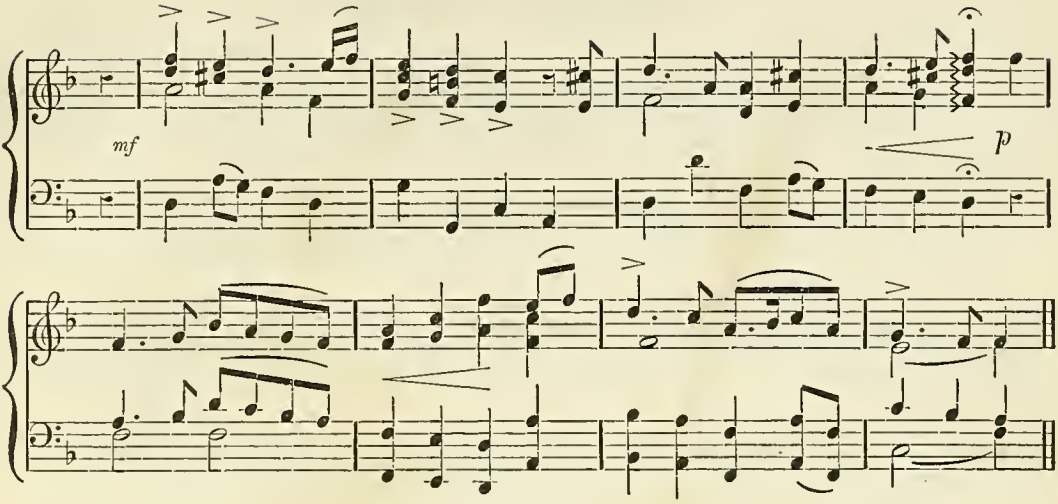
THE SIXPENCE.



THE MINSTREL-BOY.

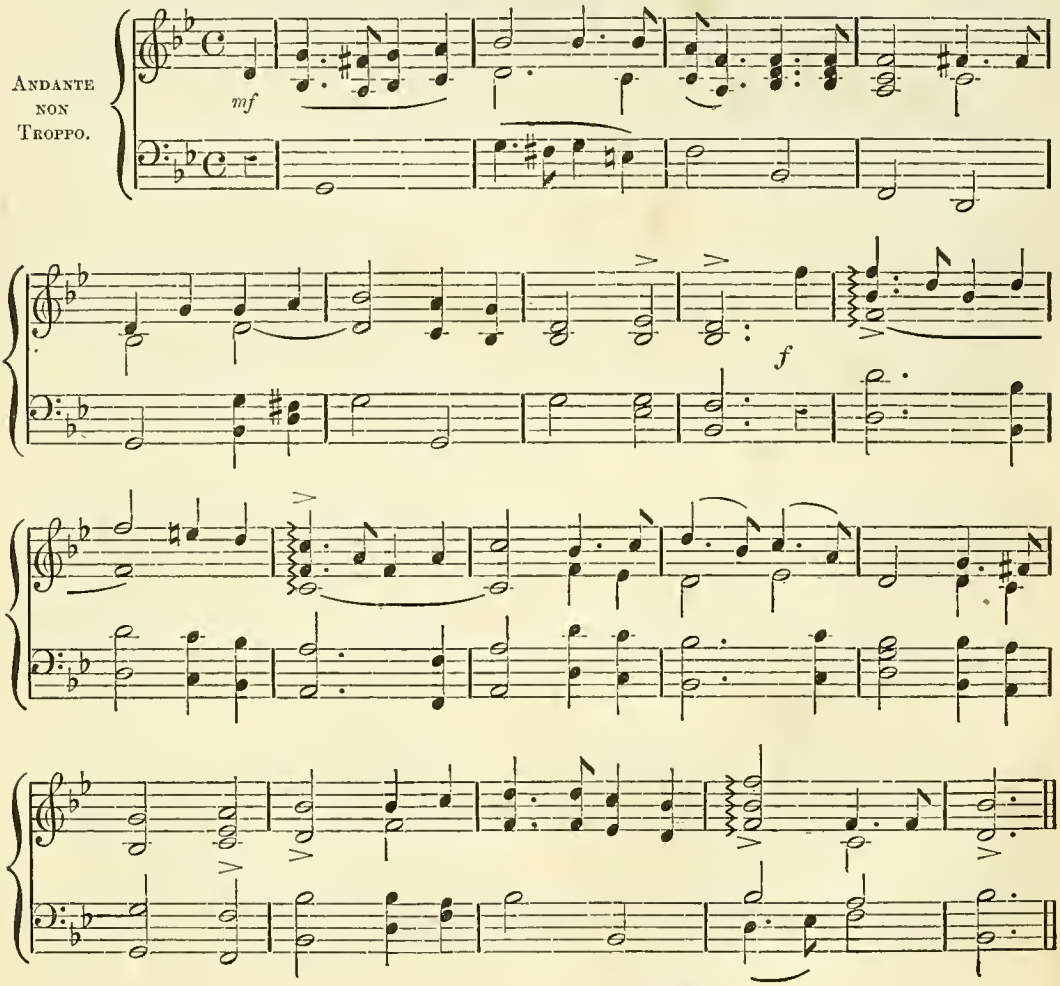
THE MOREEN.





SONG OF THE BATTLE-EVE.

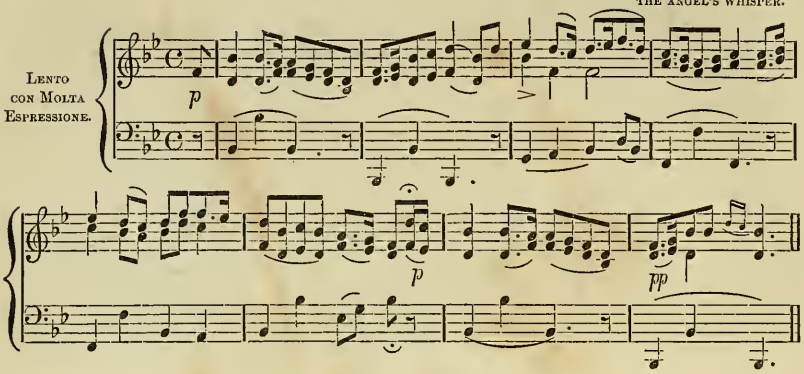
CRUISKEEN LAWN.[1]



[1] For another Version of this Air, see Appendix.

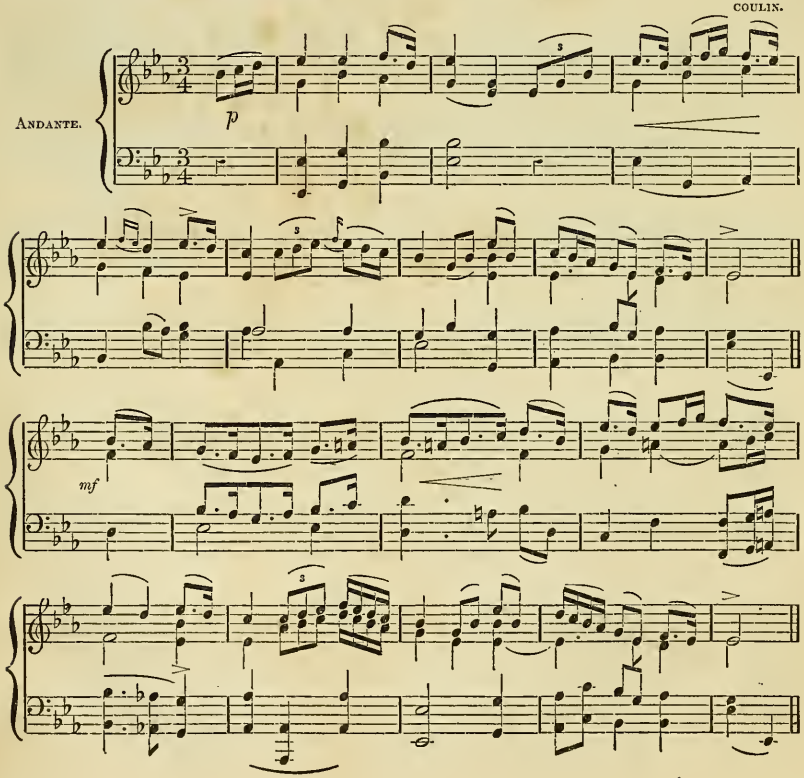
A BABY WAS SLEEPING.

THE ANGEL'S WHISPER.



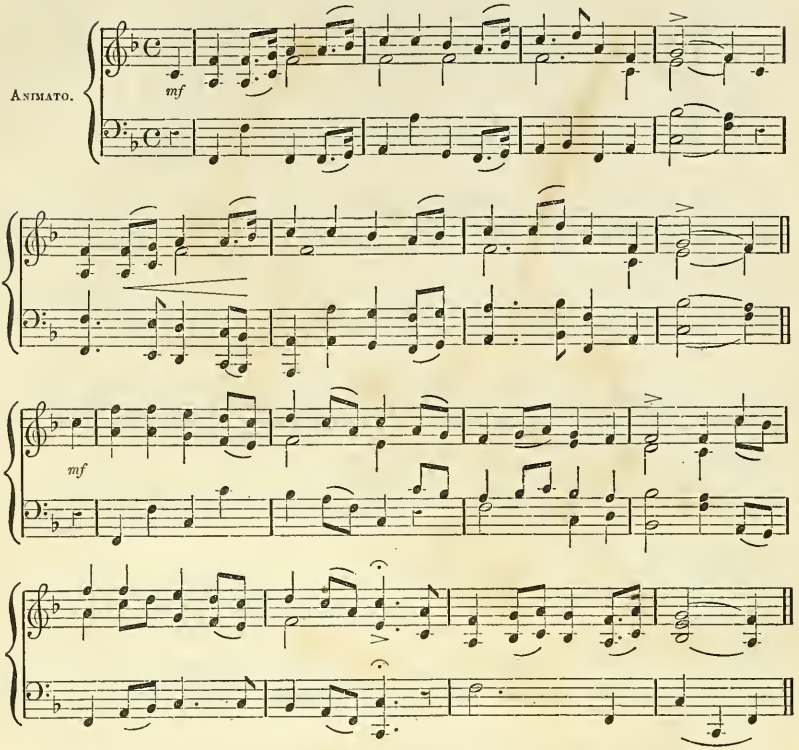
THO' THE LAST GLIMPSE OF ERIN.

COULIN.



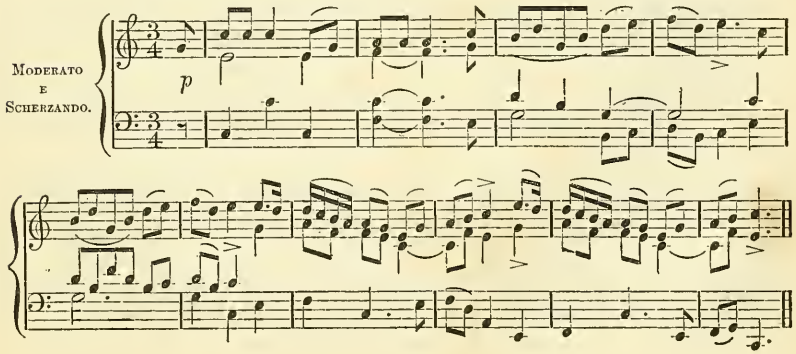
LET ERIN REMEMBER THE DAYS OF OLD.

THE RED FOX.



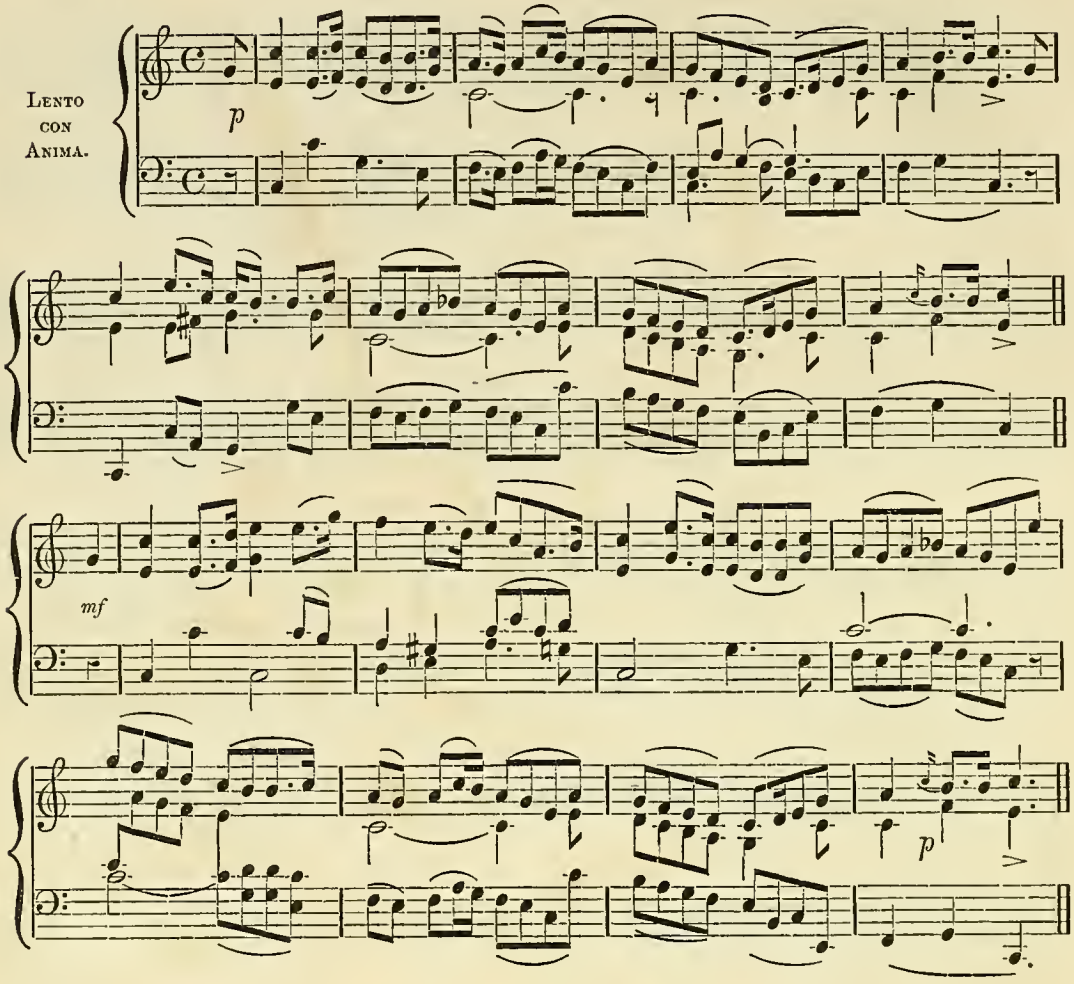
IN YONDER VALLEY THERE DWELT, ALONE.

THE MOUNTAIN SPRITE.



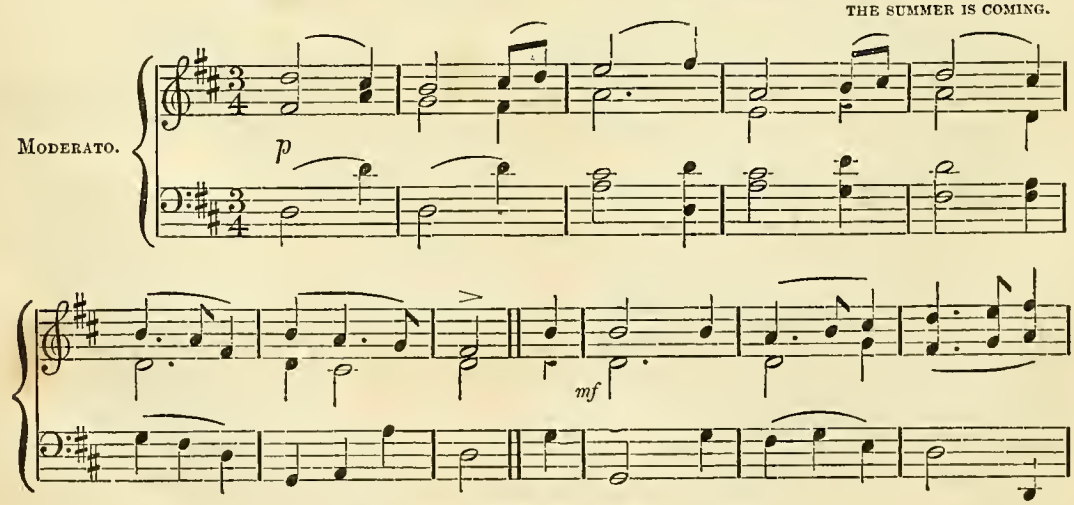
'TIS GONE, AND FOR EVER.

ERIN GO BRAGH. SAVOURNAH DEELISH.

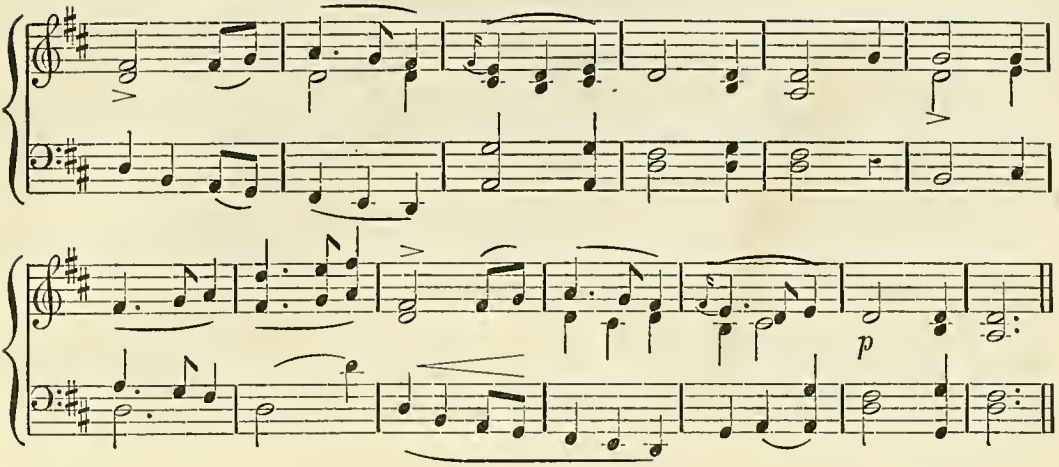


RICH AND RARE WERE THE GEMS SHE WORE.[1]

THE SUMMER IS COMING.

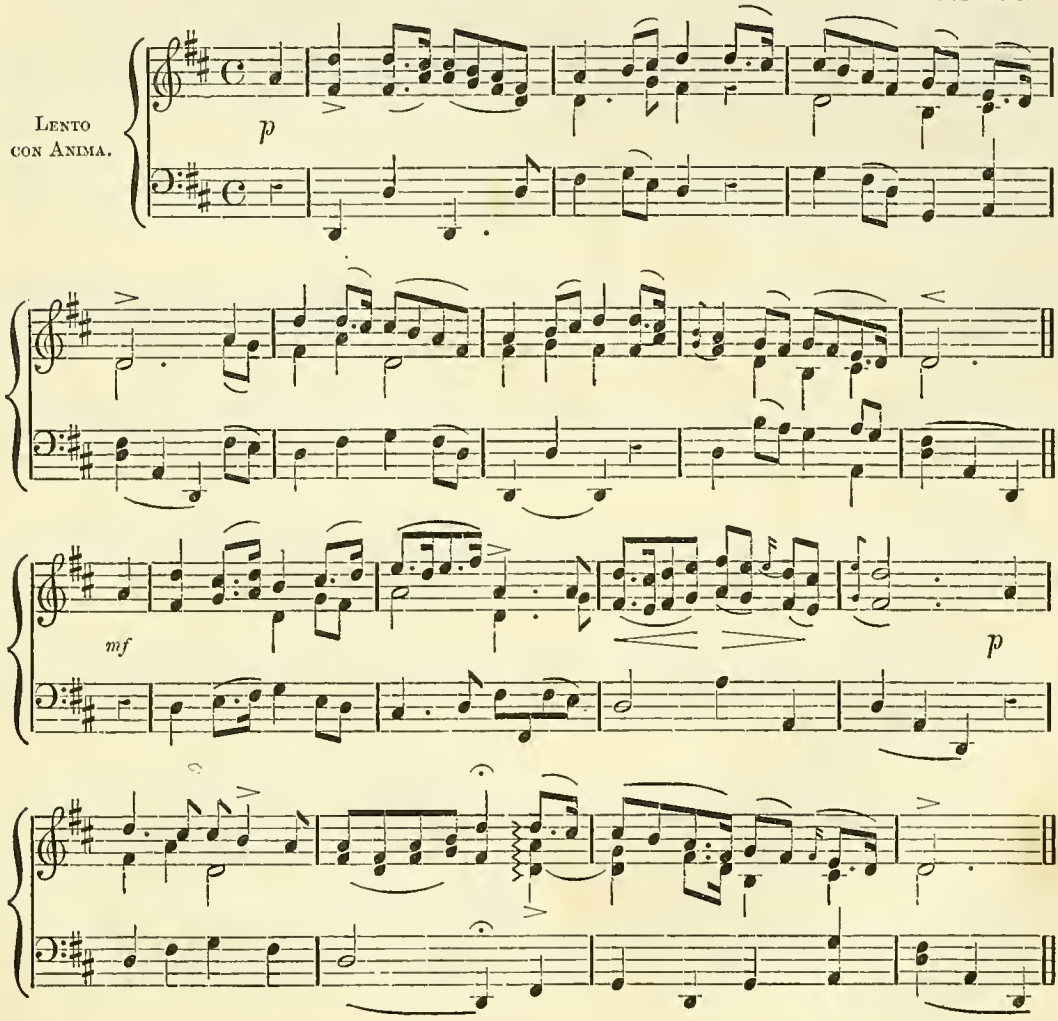


[1] Another Version of this Air will be found in the Appendix.



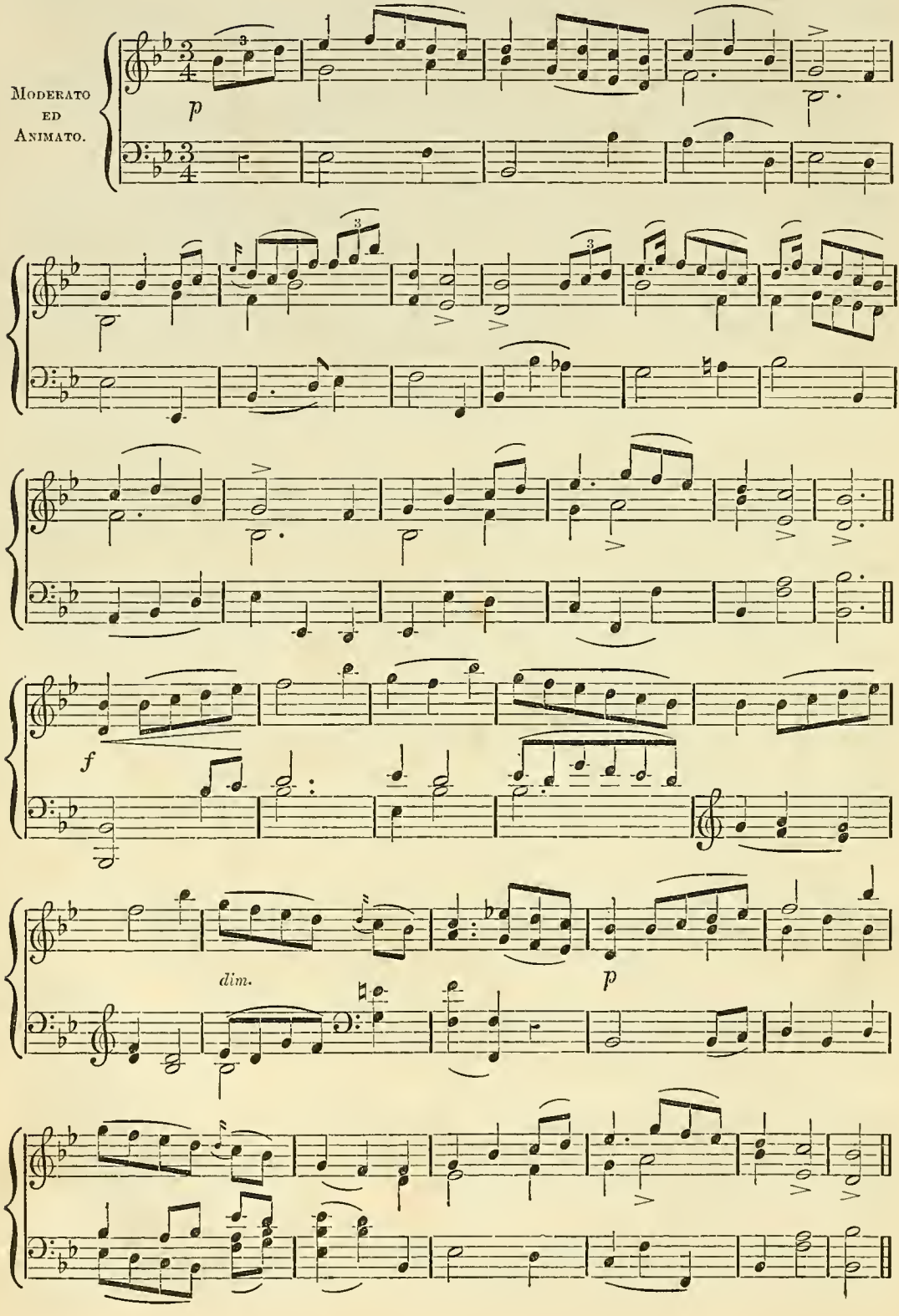
WHEN HE WHO ADORES THEE.

THE FOX'S SLEEP.



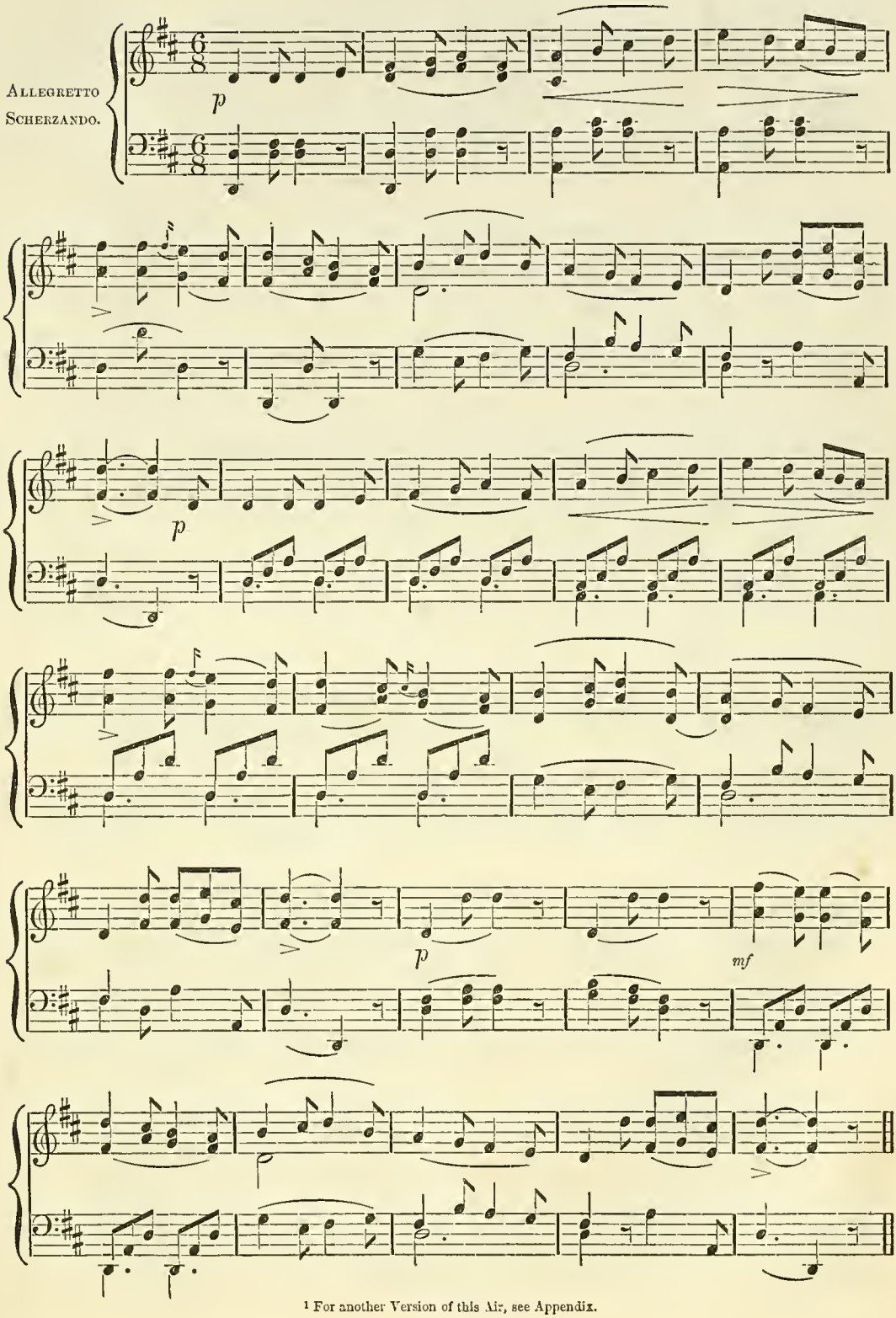
SOFT MILD MORNING.

MAIDIN BHOG AVIBHINN.



FLY NOT YET, 'TIS JUST THE HOUR.[1]

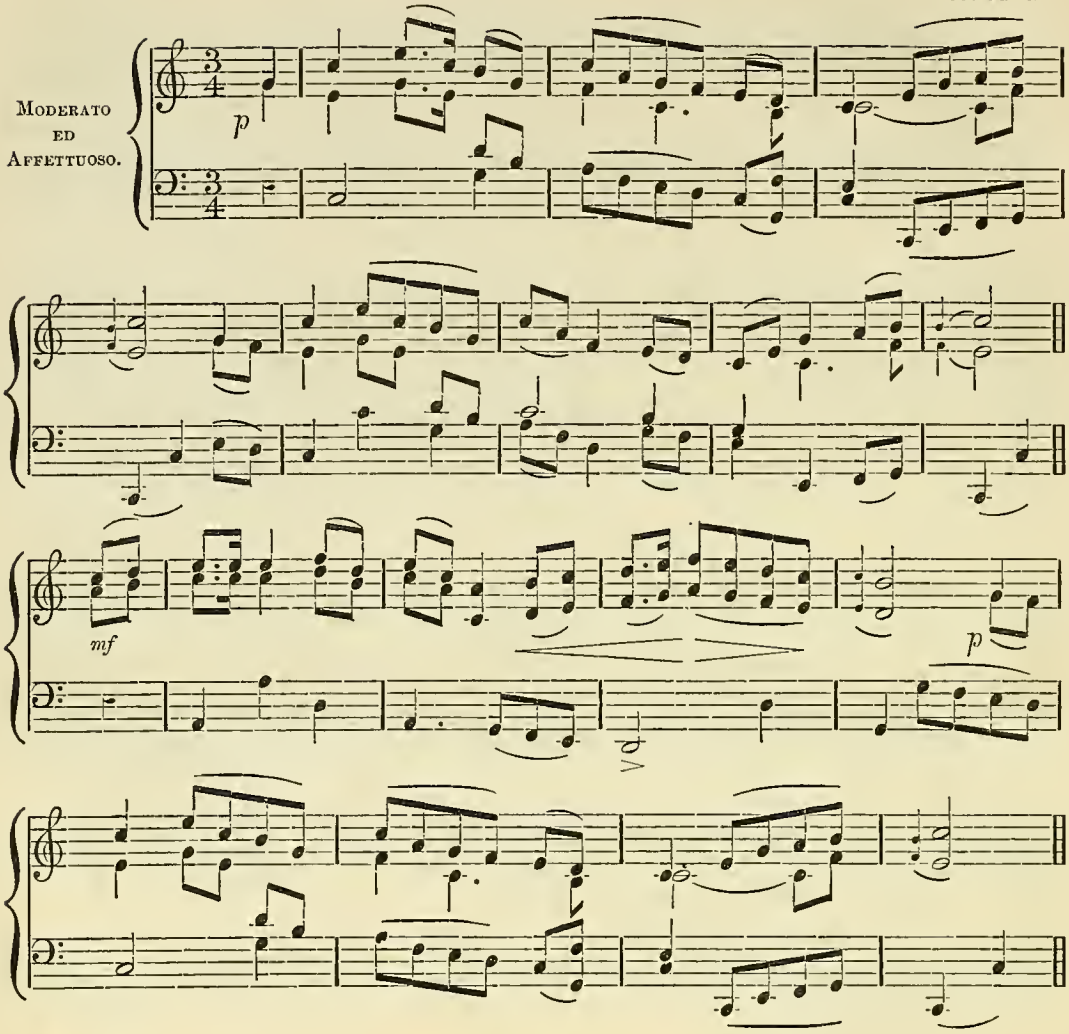
PLANXTY KELLY.



[1] For another Version of this Air, see Appendix.

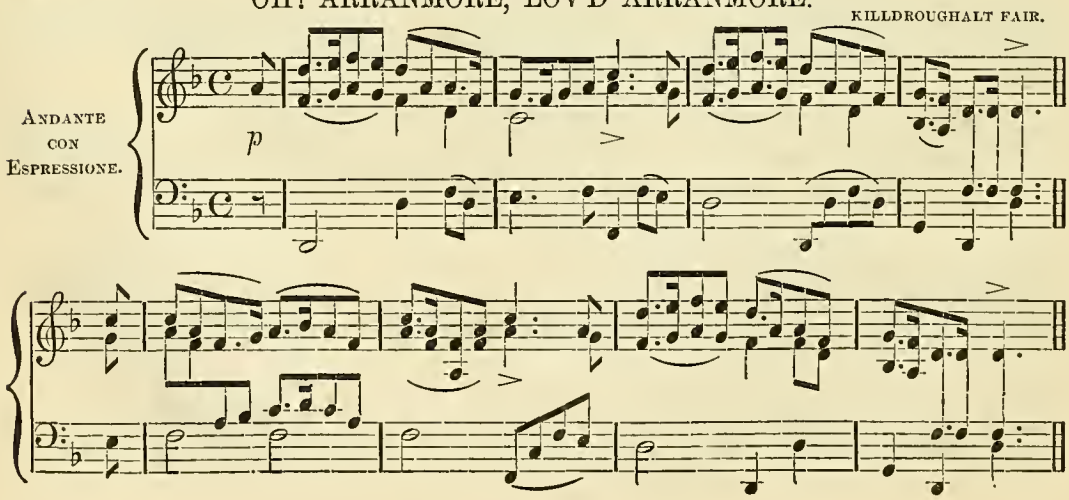
SONG OF INNISFAIL.

PEGGY BAWN.



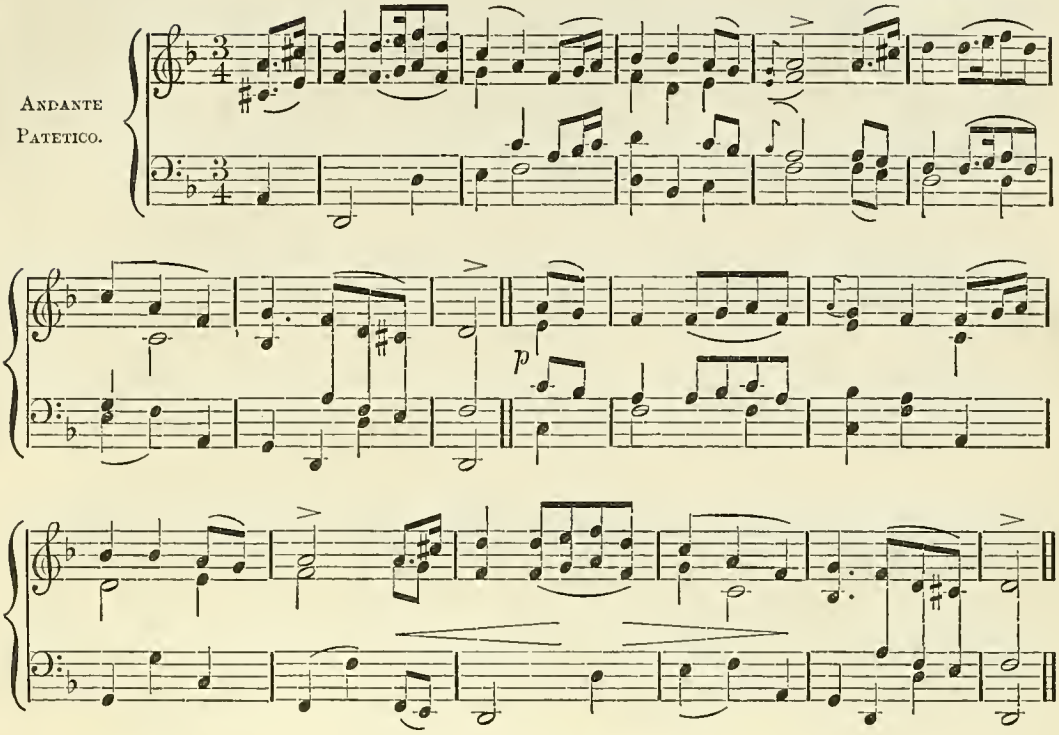
OH! ARRANMORE, LOV'D ARRANMORE.

KILLDROUGHALT FAIR.



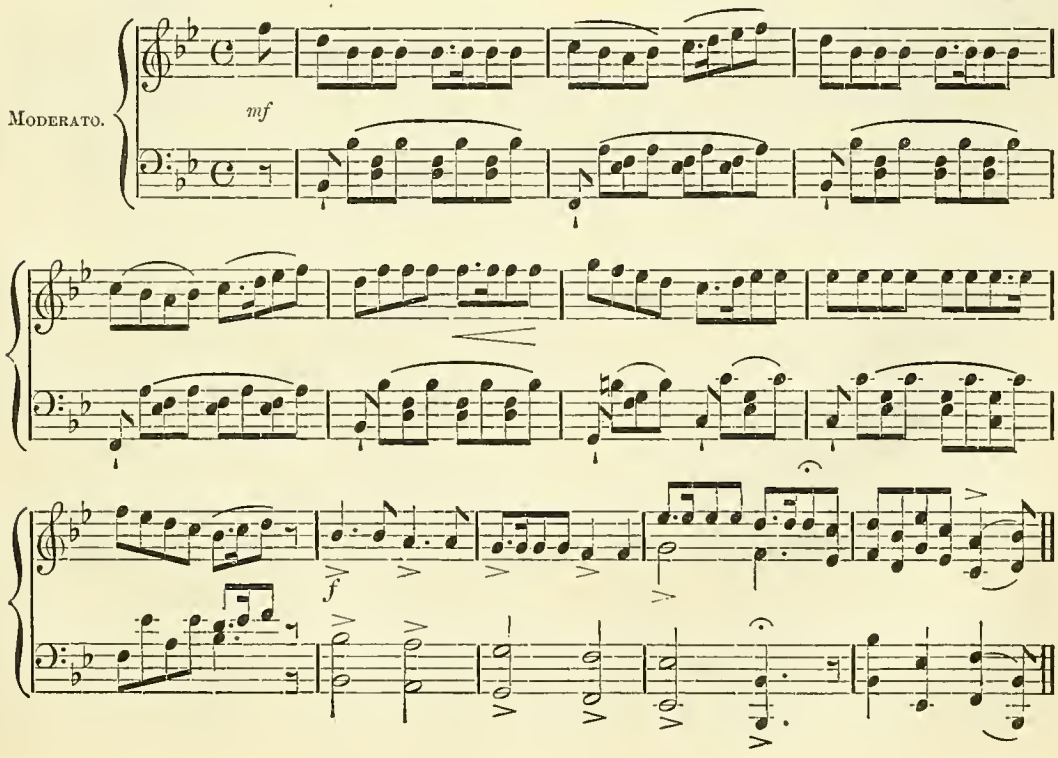
COME, REST IN THIS BOSOM.

LOUGH SHEELINO.



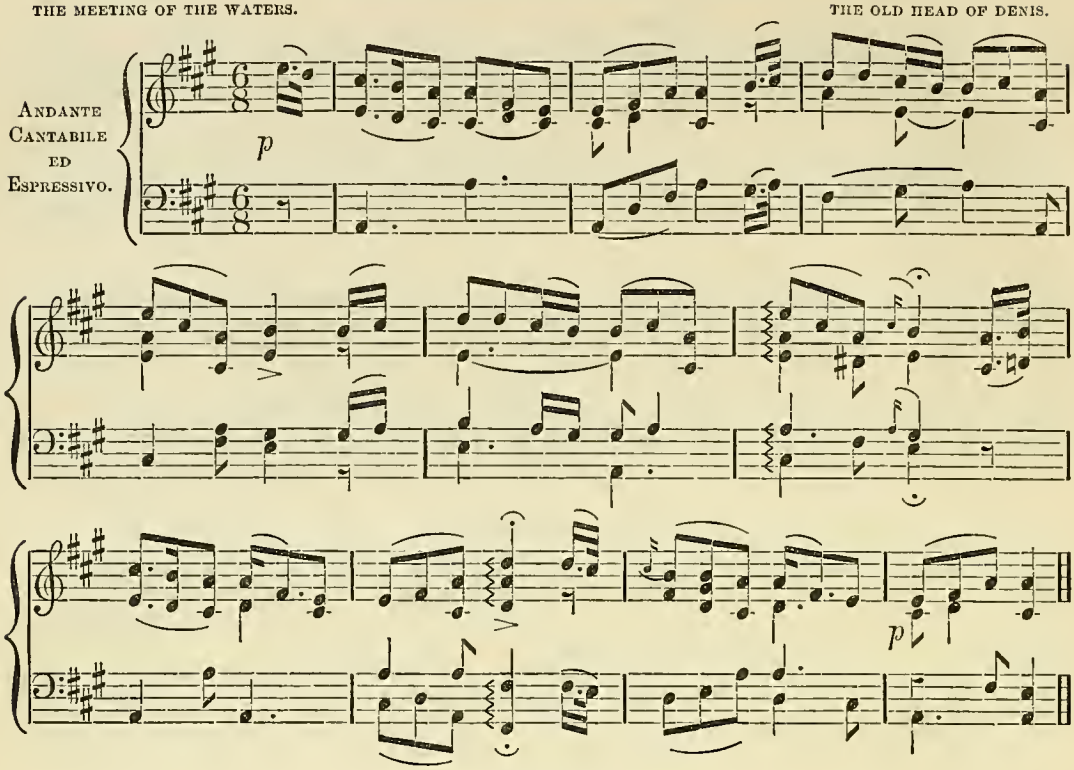
THE SHAMROCK.

ALLEY CROKER.



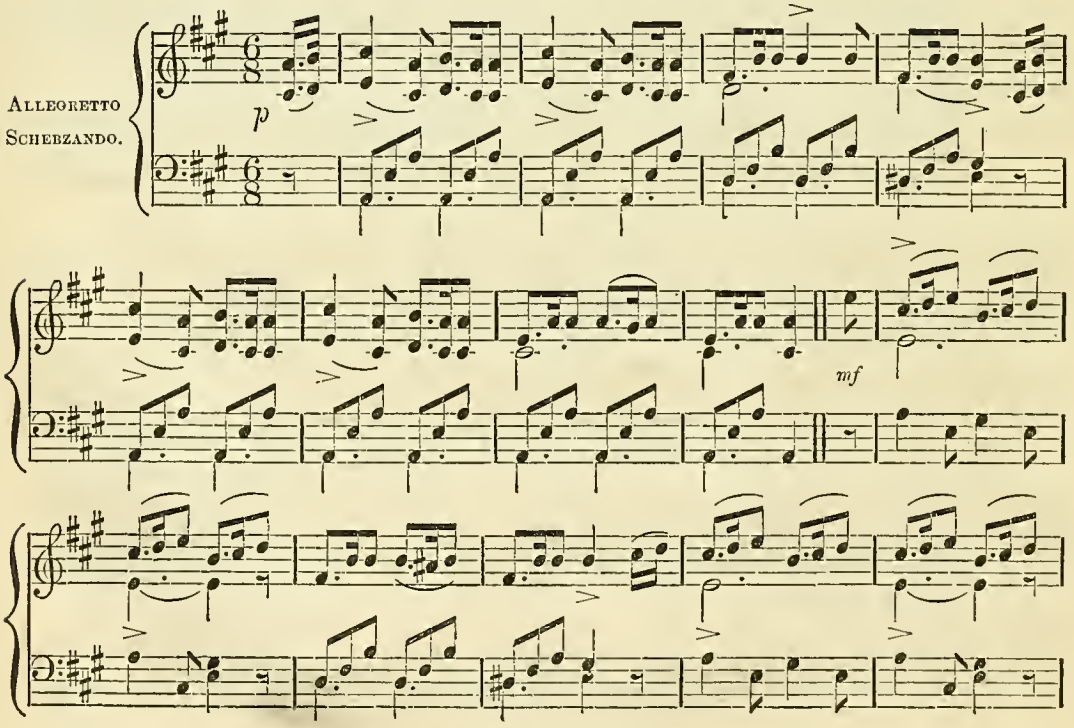
THERE IS NOT IN THIS WIDE WORLD A VALLEY SO SWEET.

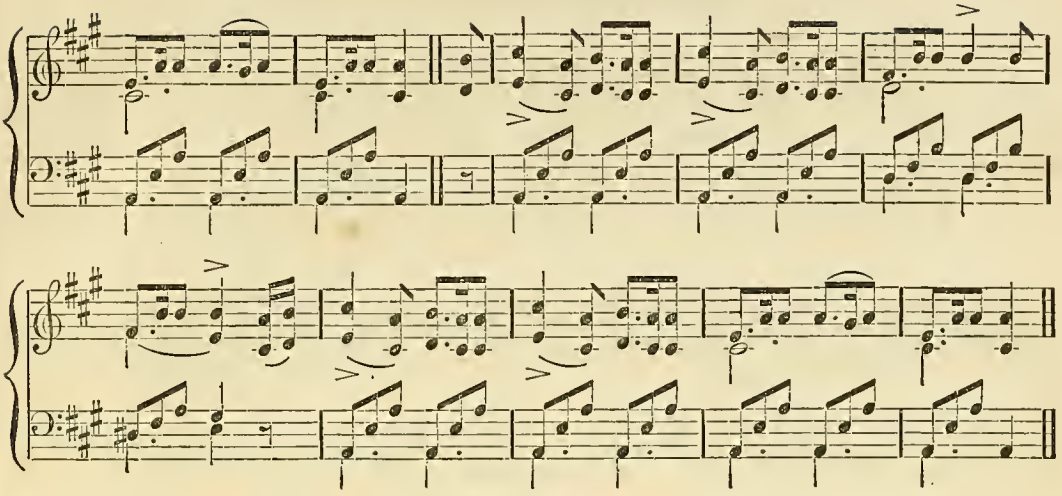
THE MEETING OF THE WATERS. THE OLD HEAD OF DENIS.



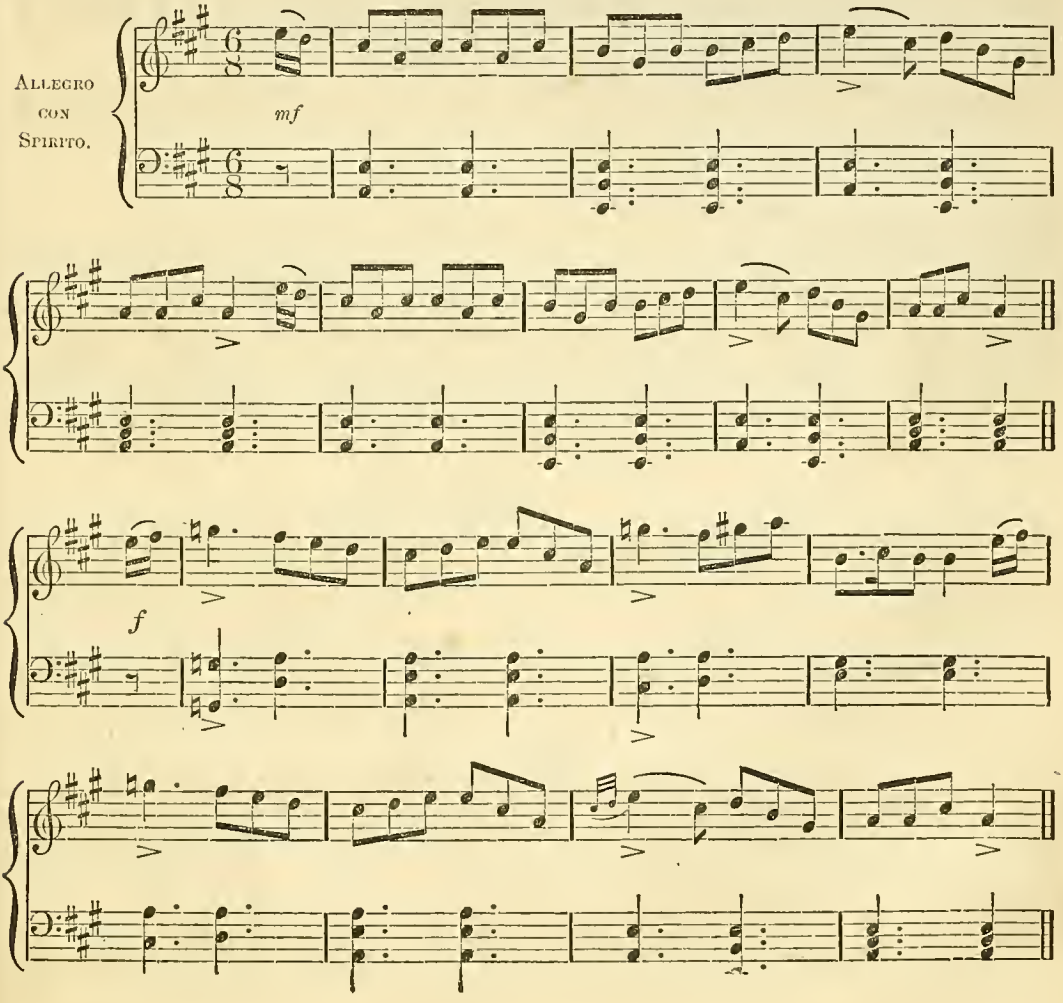
OH! 'TIS SWEET TO THINK.

THADY, YOU GANDER.

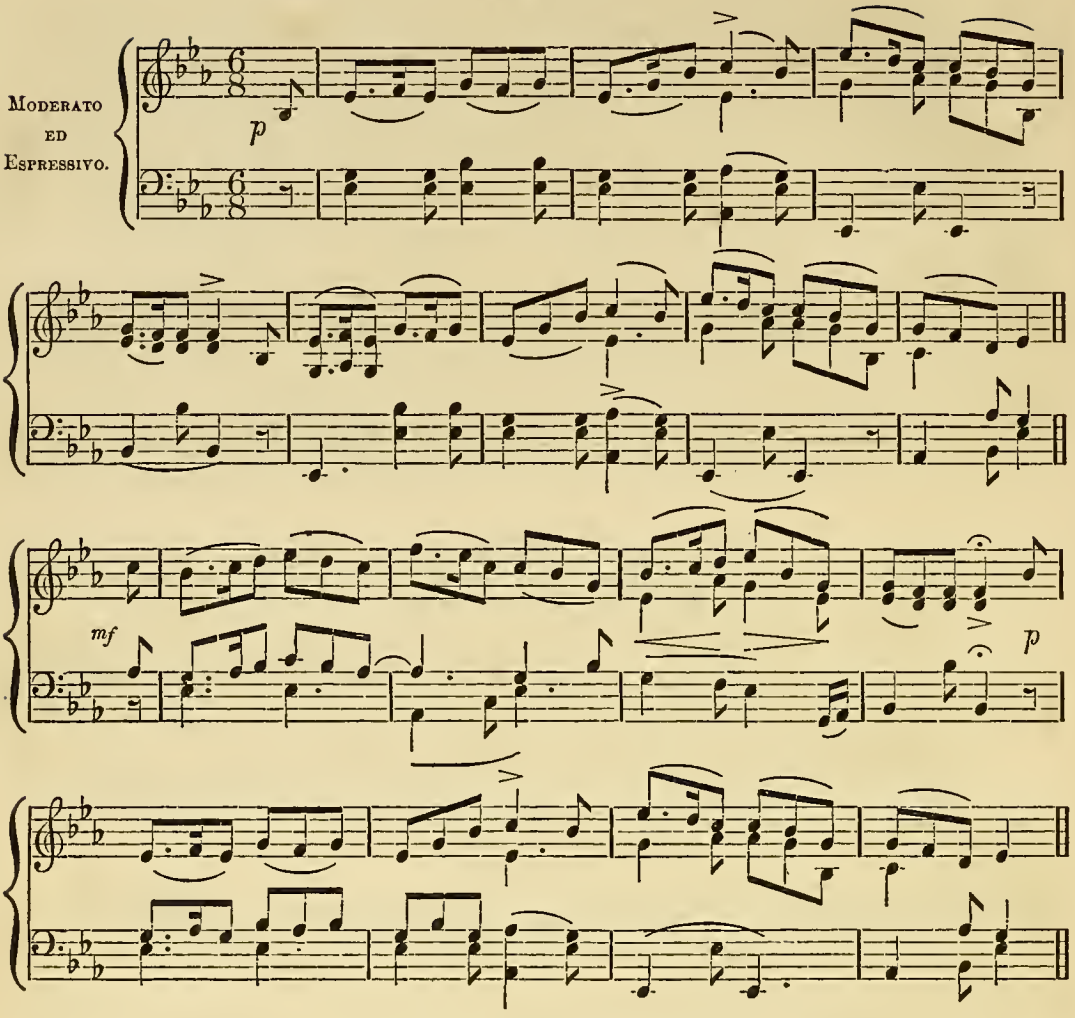




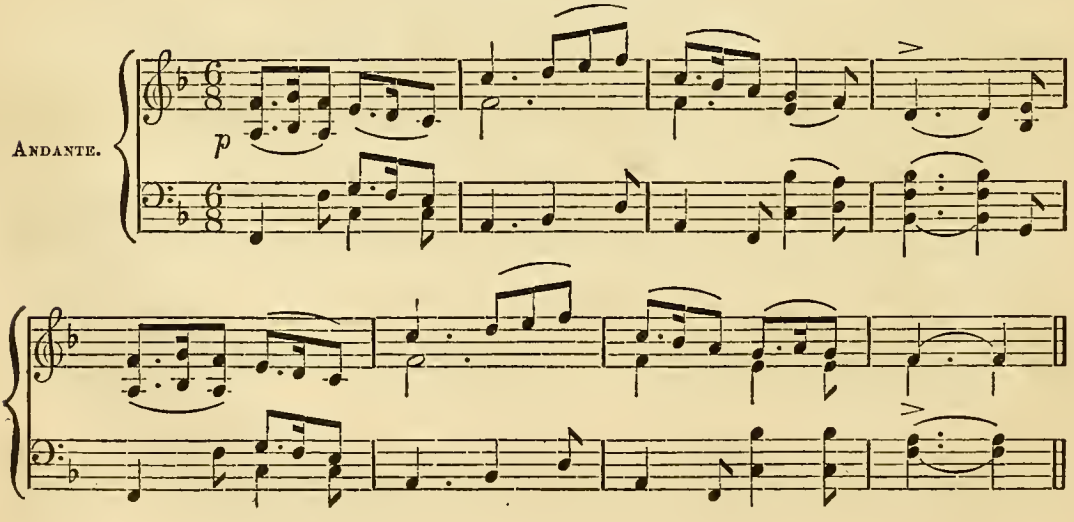
LARRY GROGAN.

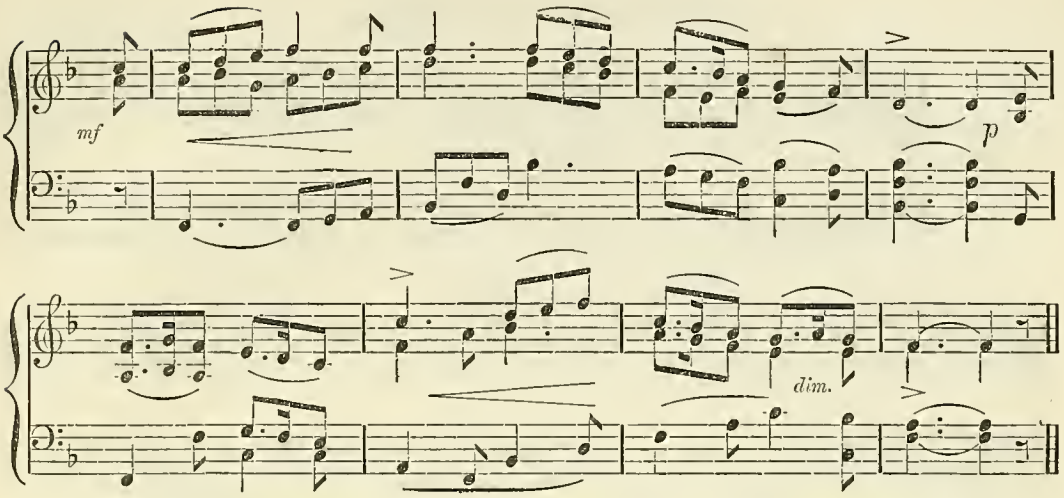


AND DOTH NOT A MEETING LIKE THIS.



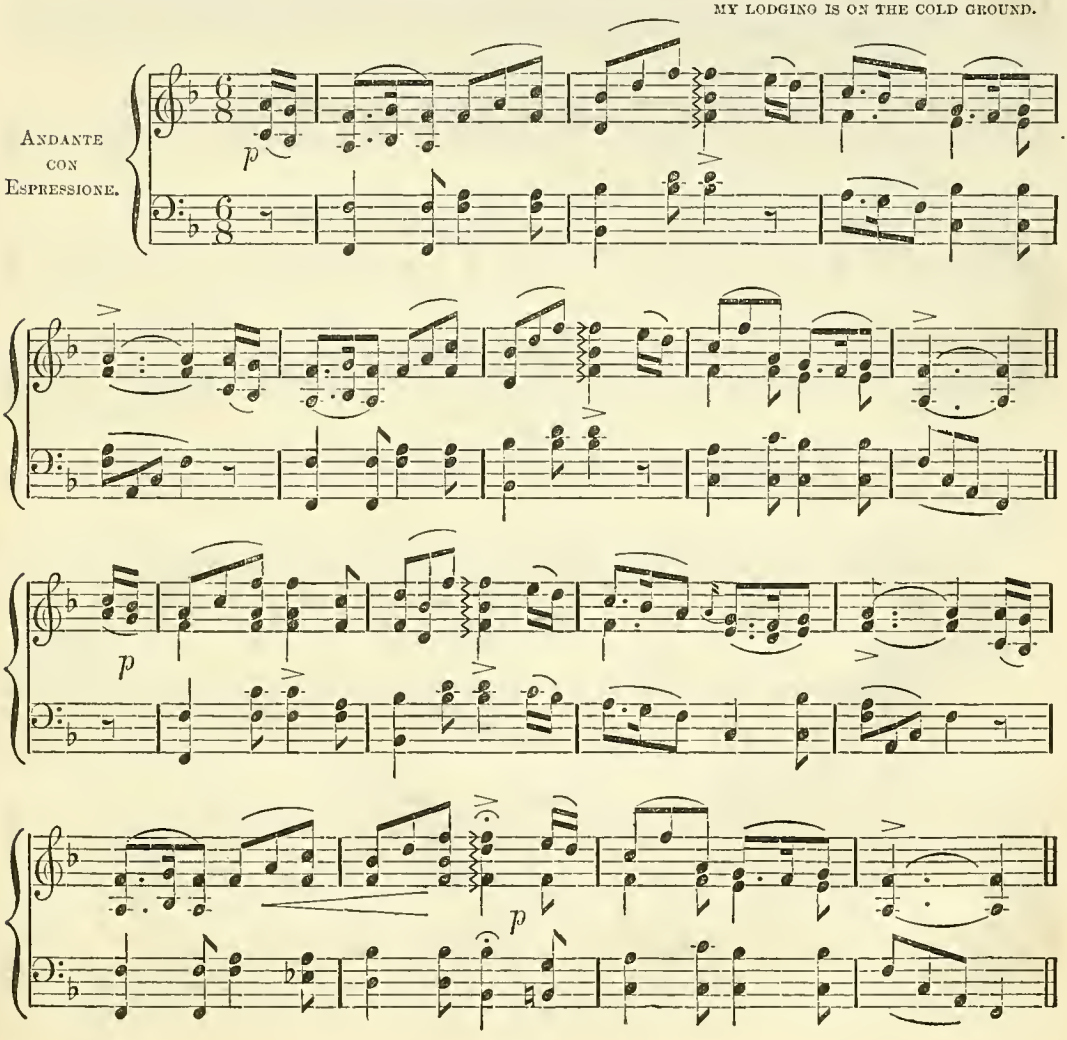
THE GENTLE MAIDEN.





BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS.

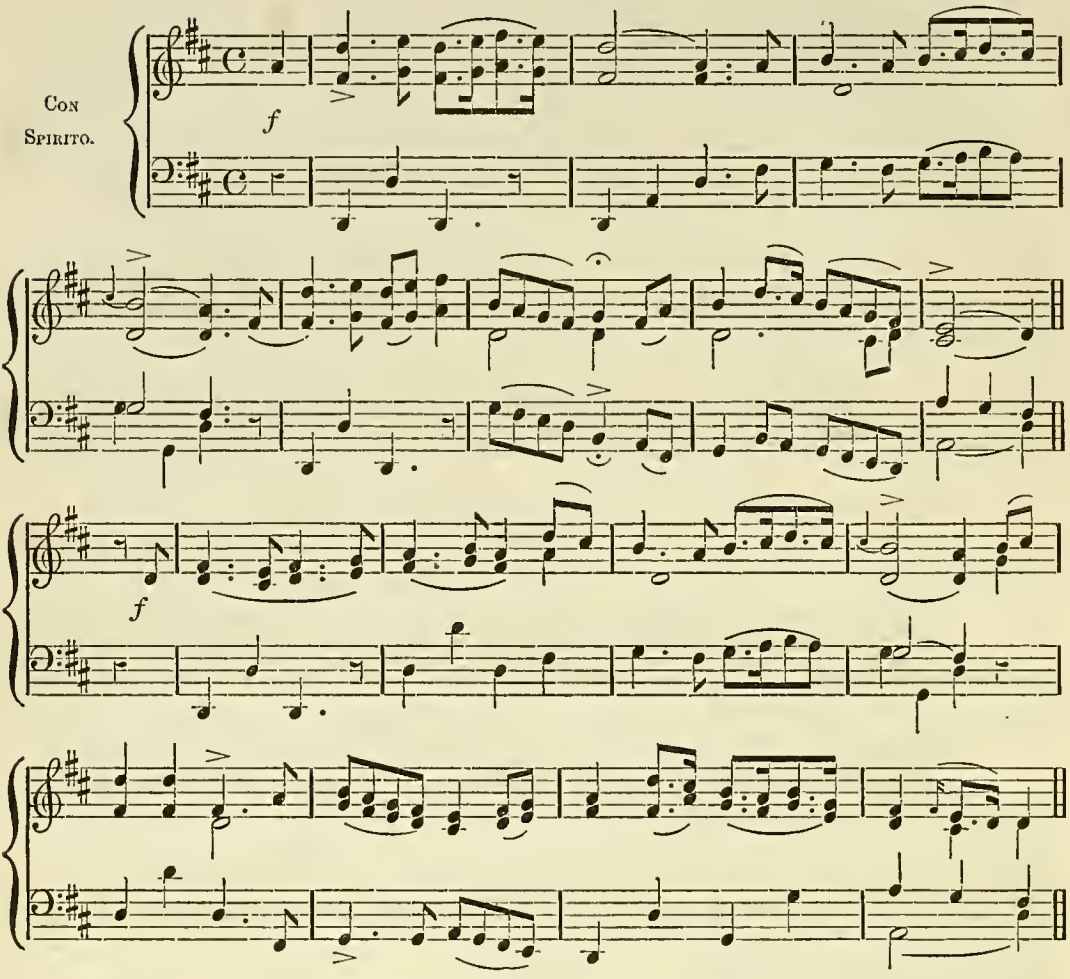
MY LODGING IS ON THE COLD GROUND.



OH! WHERE'S THE SLAVE?

SIOS AGUS SIOS LIOM.[1]

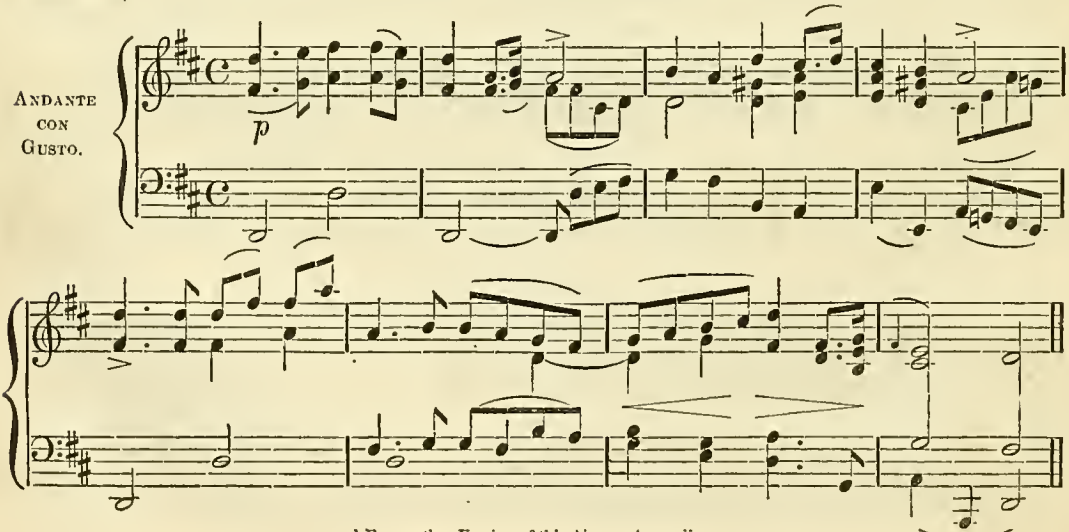
Con Spirito.



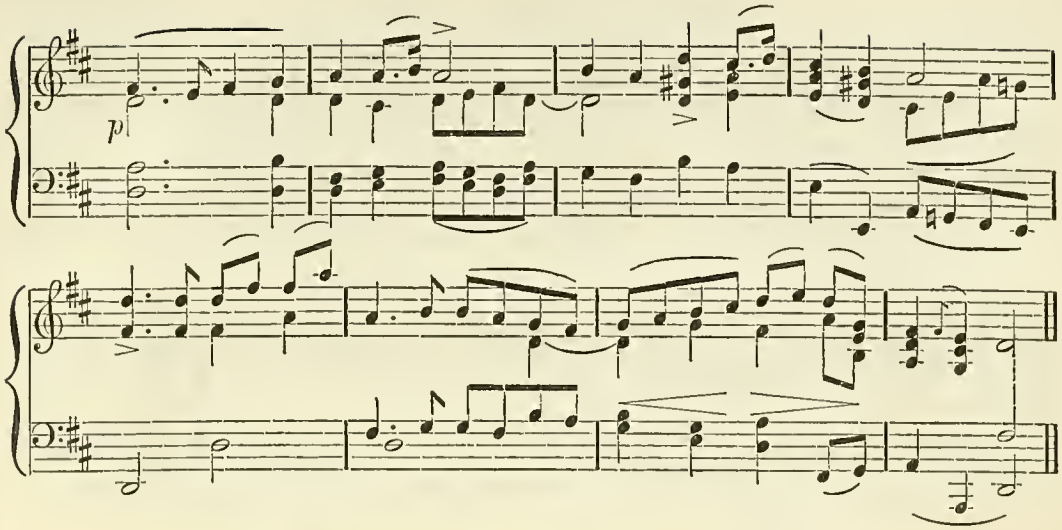
WHEN THROUGH LIFE UNBLEST WE ROVE.

SHEPHERDS, I HAVE LOST MY LOVE. THE BANKS OF BANNA.

Andante con Gusto.

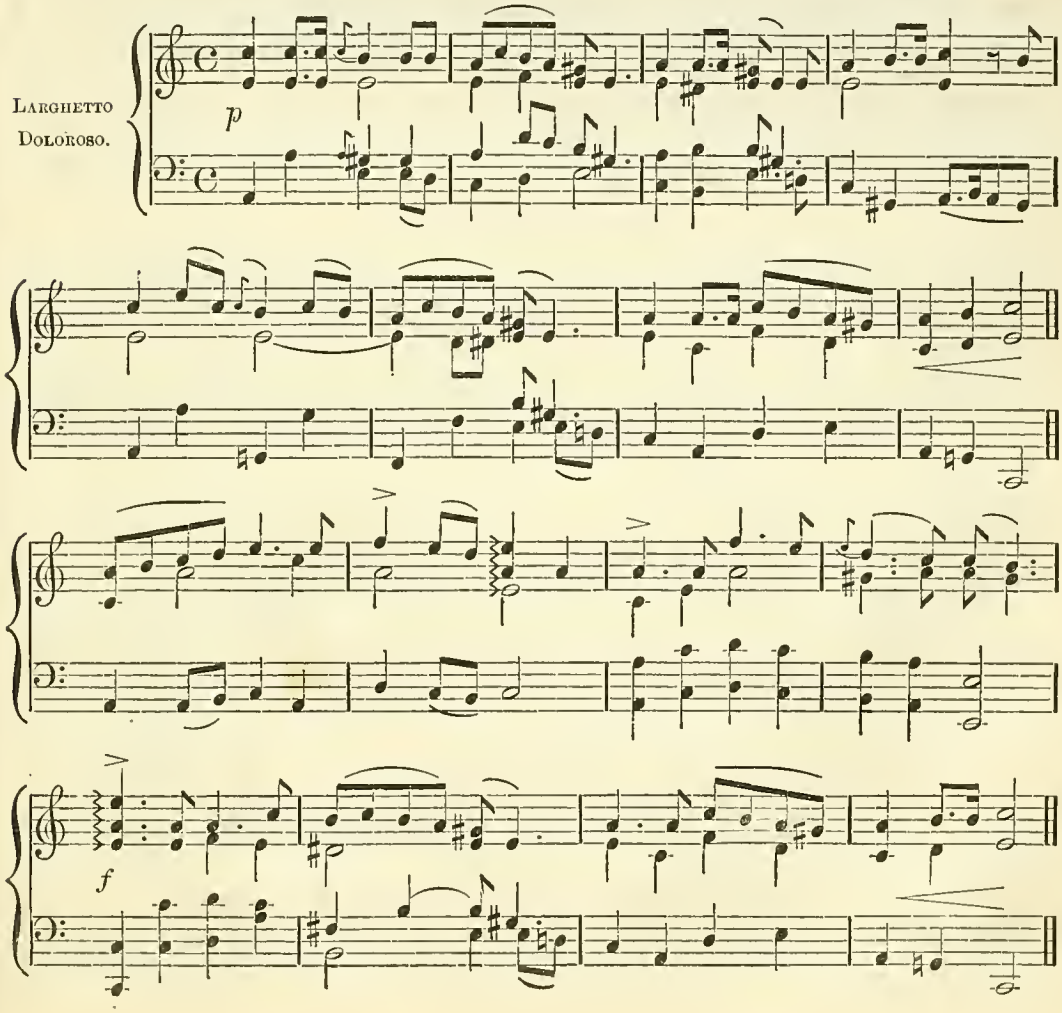


[1] For another Version of this Air, see Appendix.



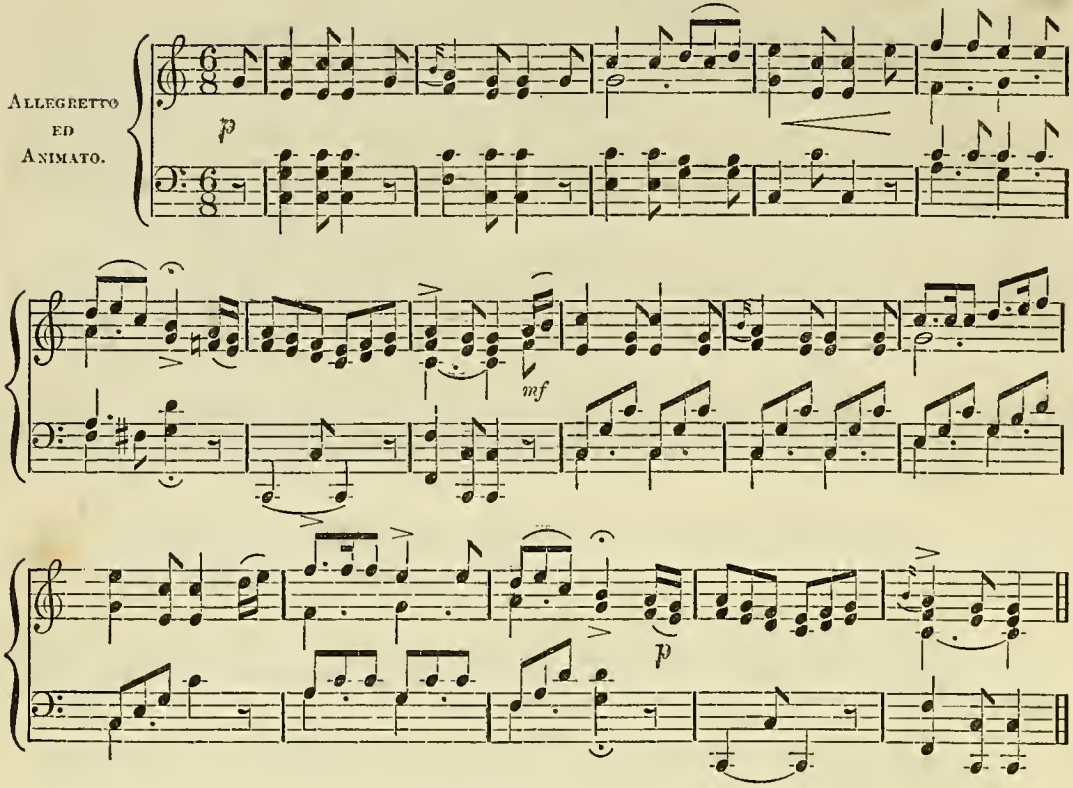
SILENT, OH MOYLE! BE THE ROAR OF THY WATER.

ARRAH, MY DEAR EVELEEN.



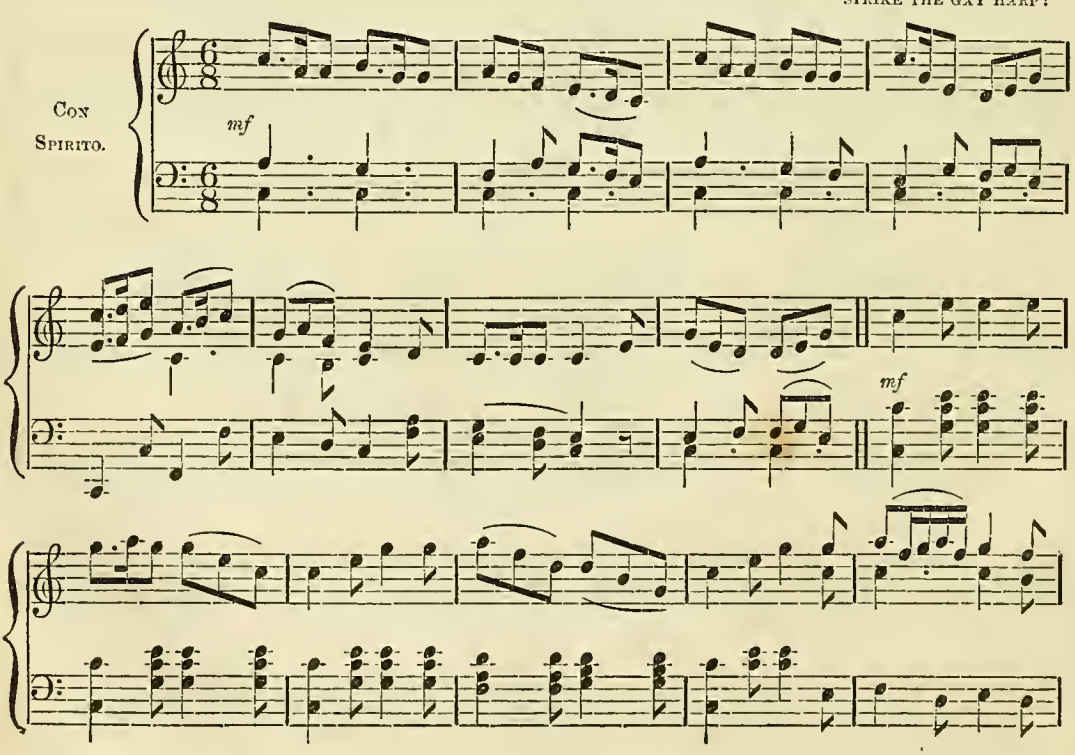
THE YOUNG MAY MOON.

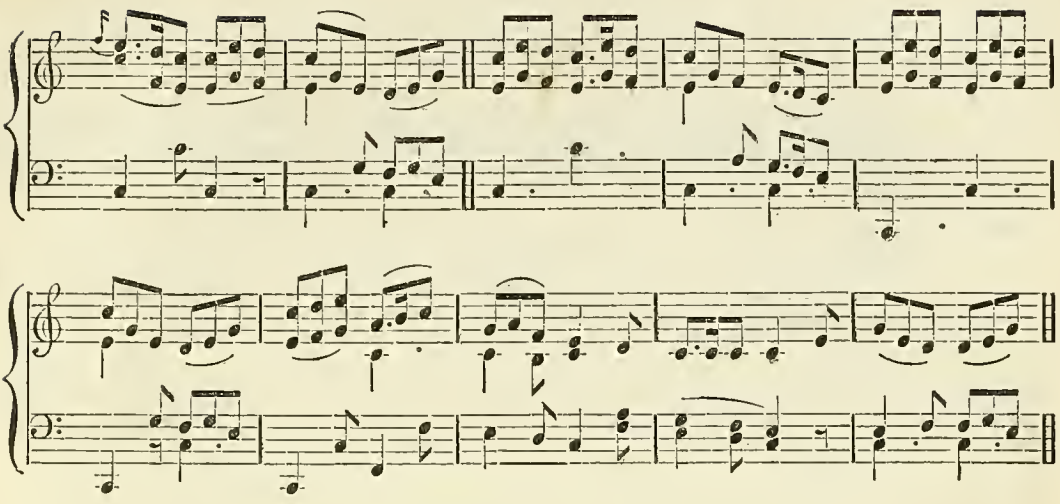
THE DANDY O!



THE NIGHT DANCE.

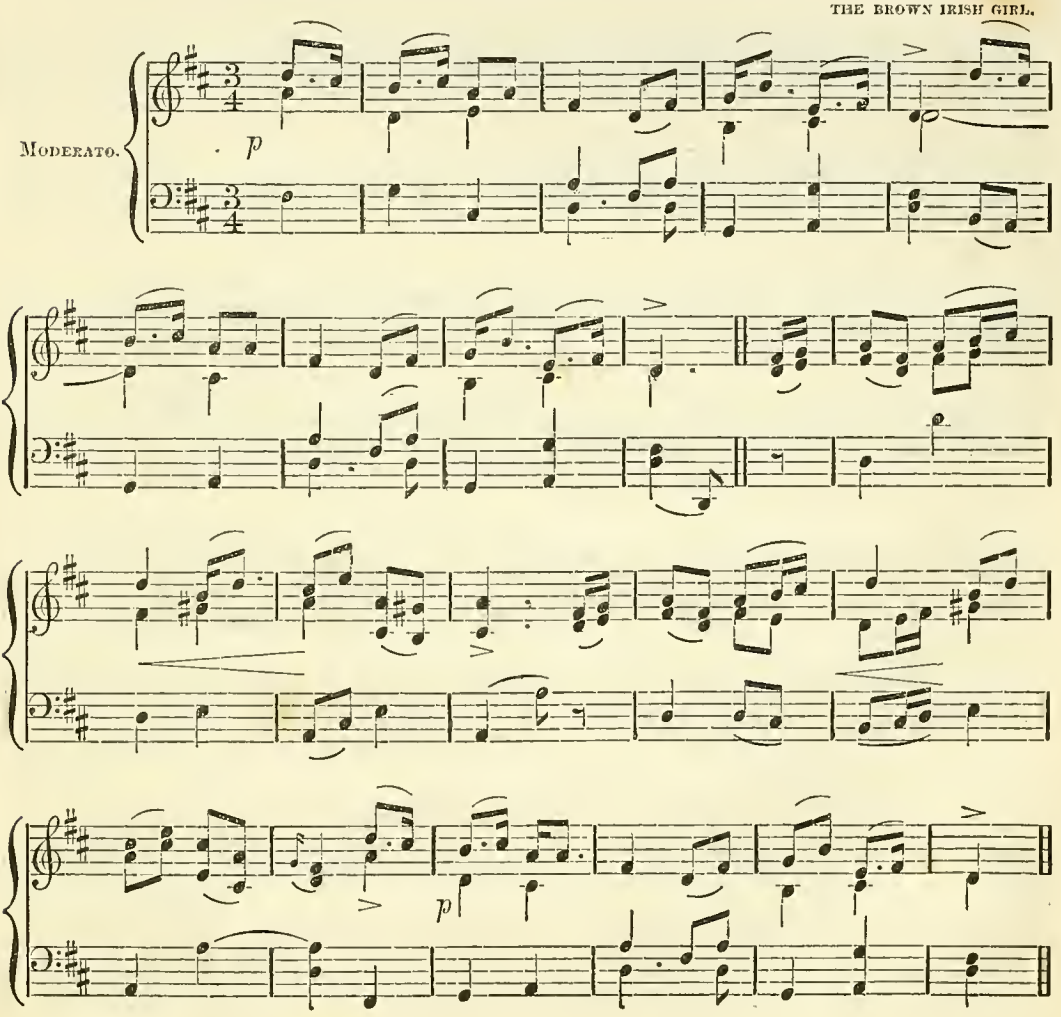
STRIKE THE GAY HARP!



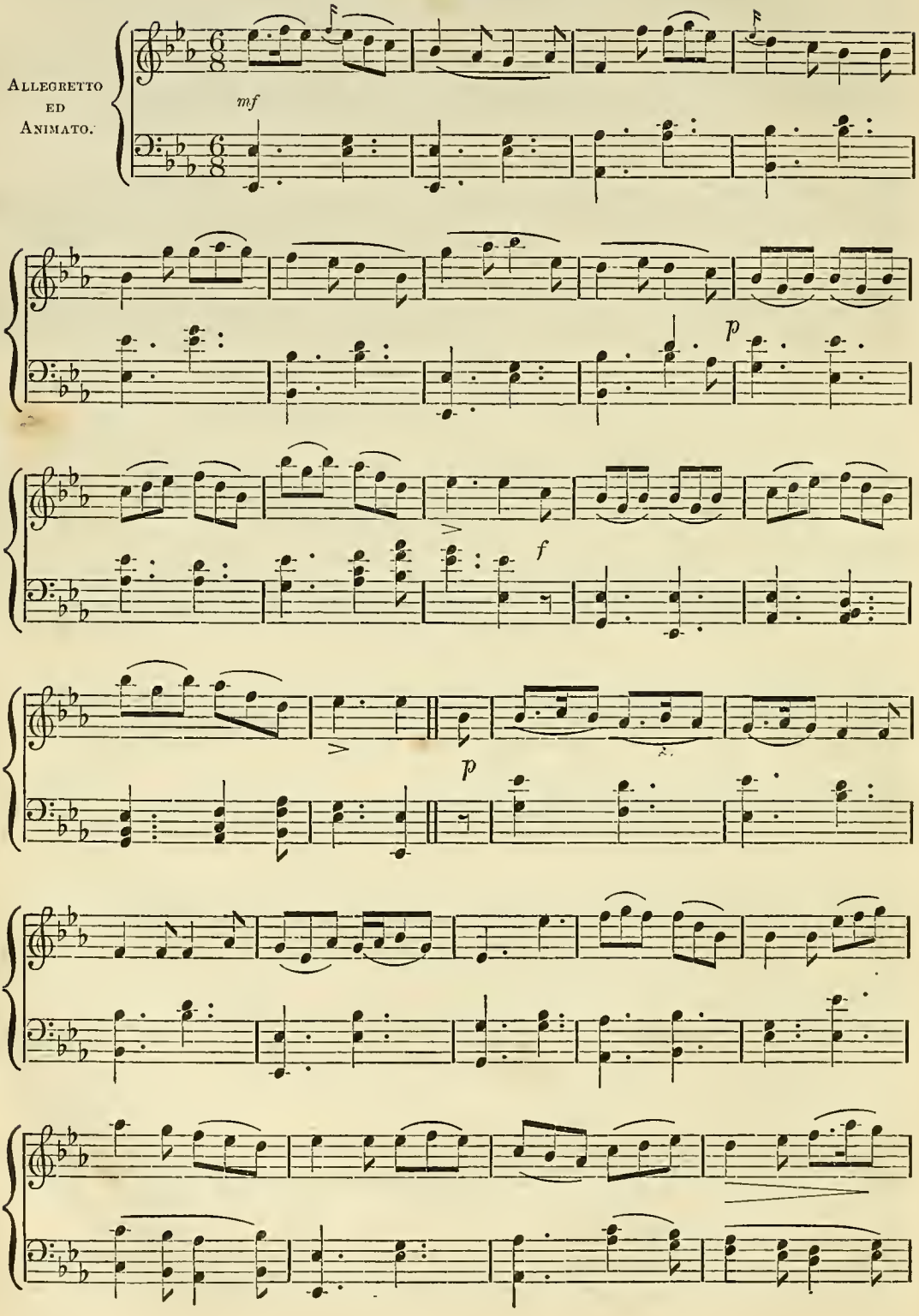


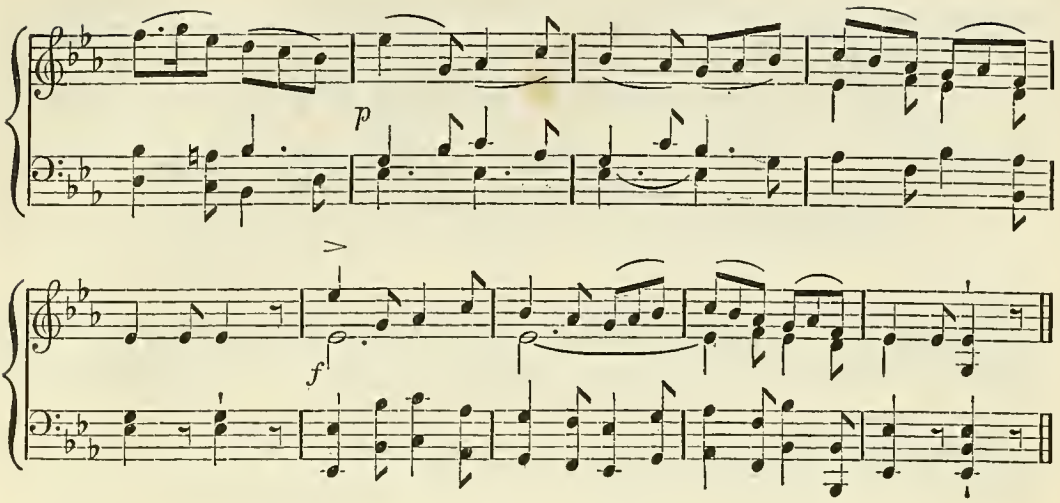
BY THAT LAKE, WHOSE GLOOMY SHORE.

THE BROWN IRISH GIRL.

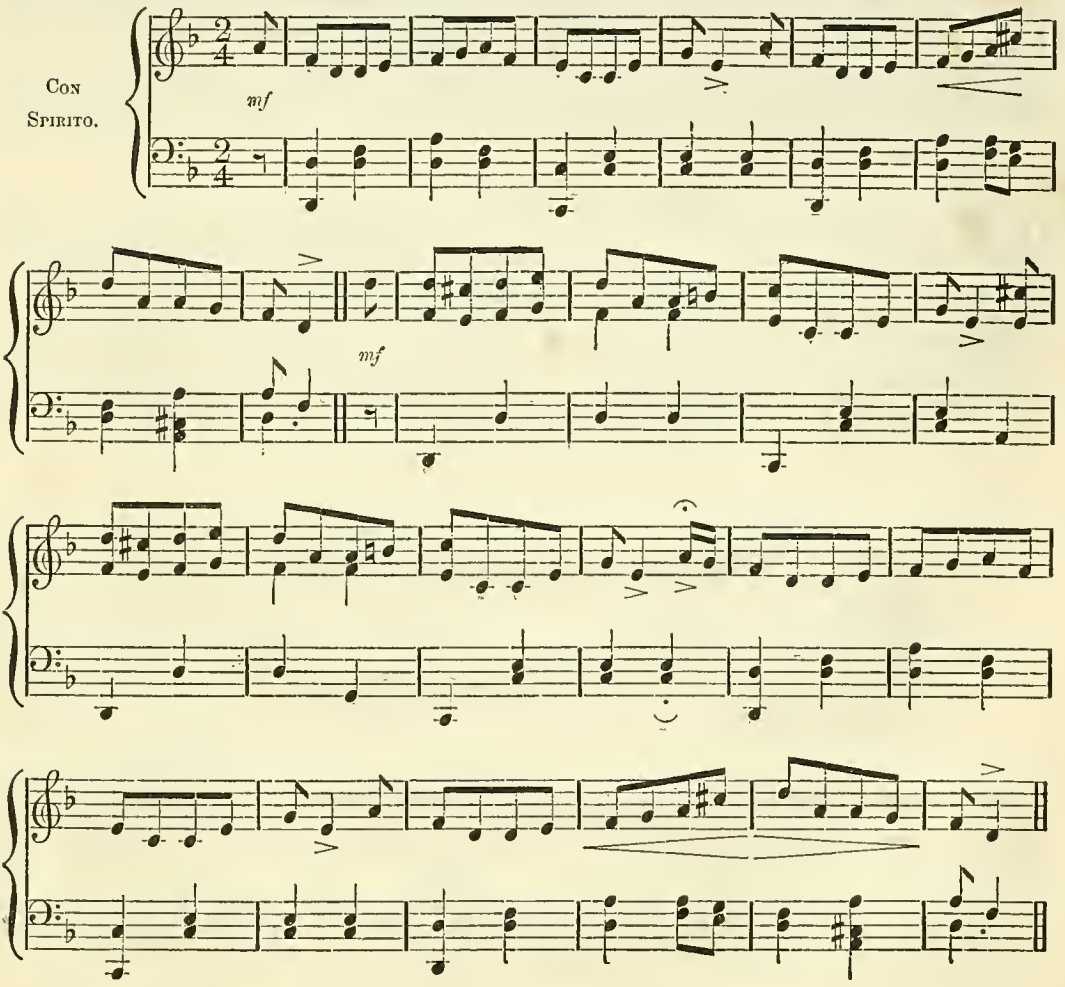


PLANXTY DRURY.





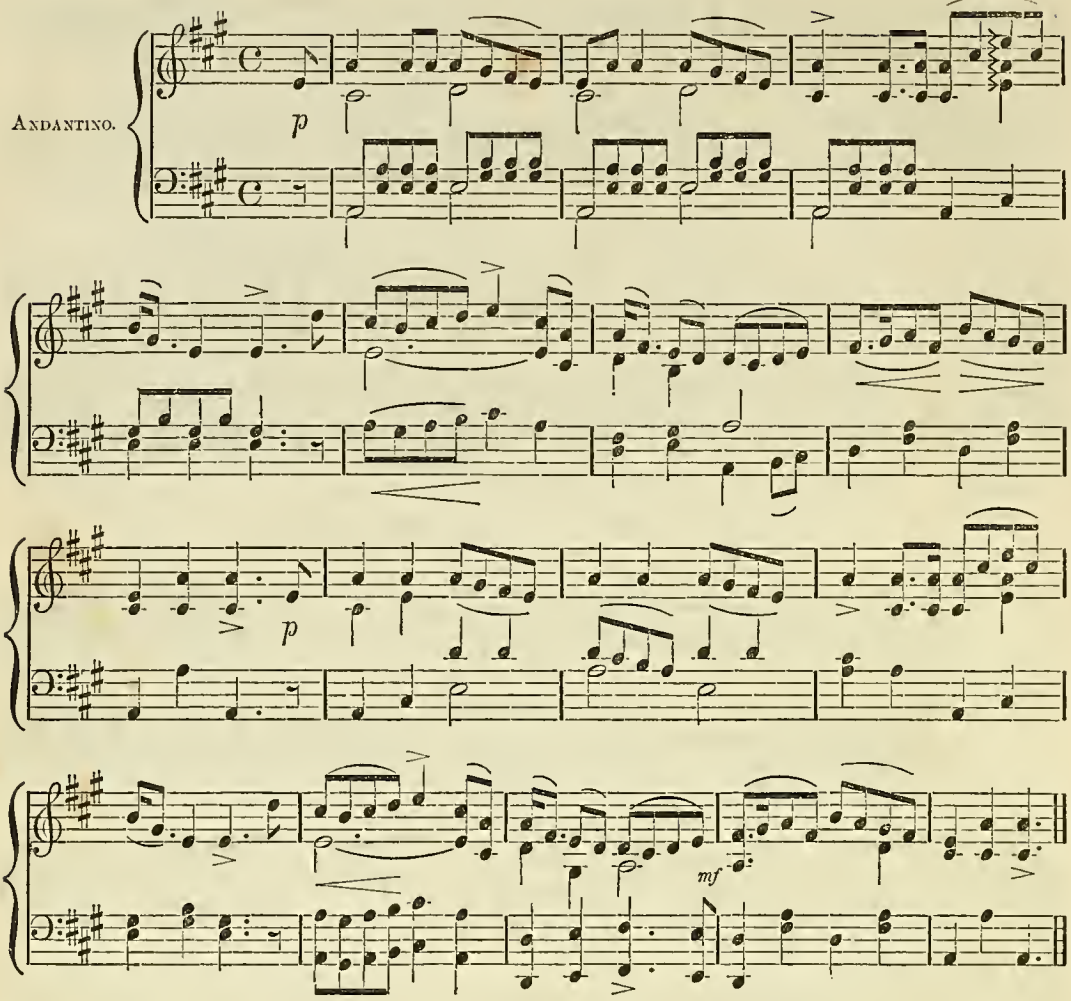
SAINT PATRICK WAS A GENTLEMAN.



THE PRETTY GIRL OF DERBY, O!

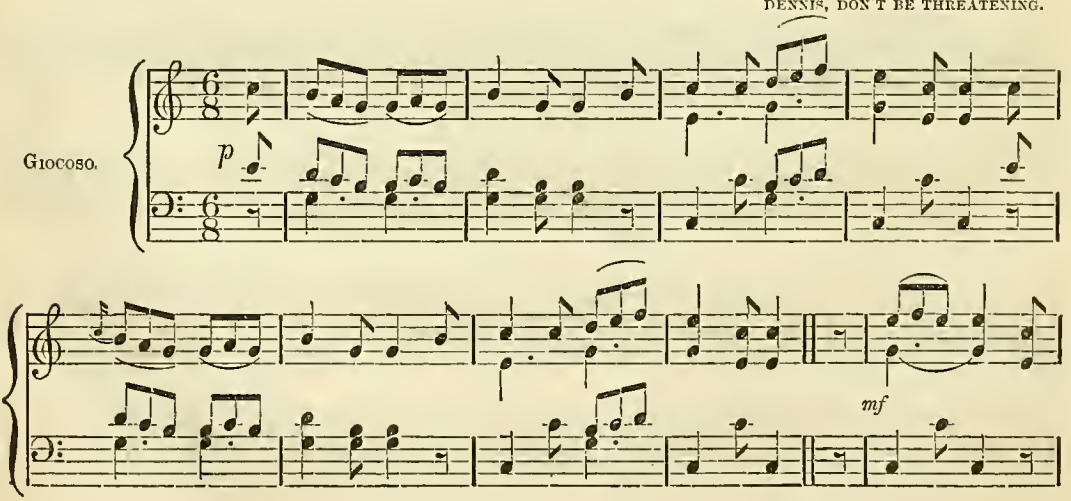
OH! WEEP FOR THE HOUR.

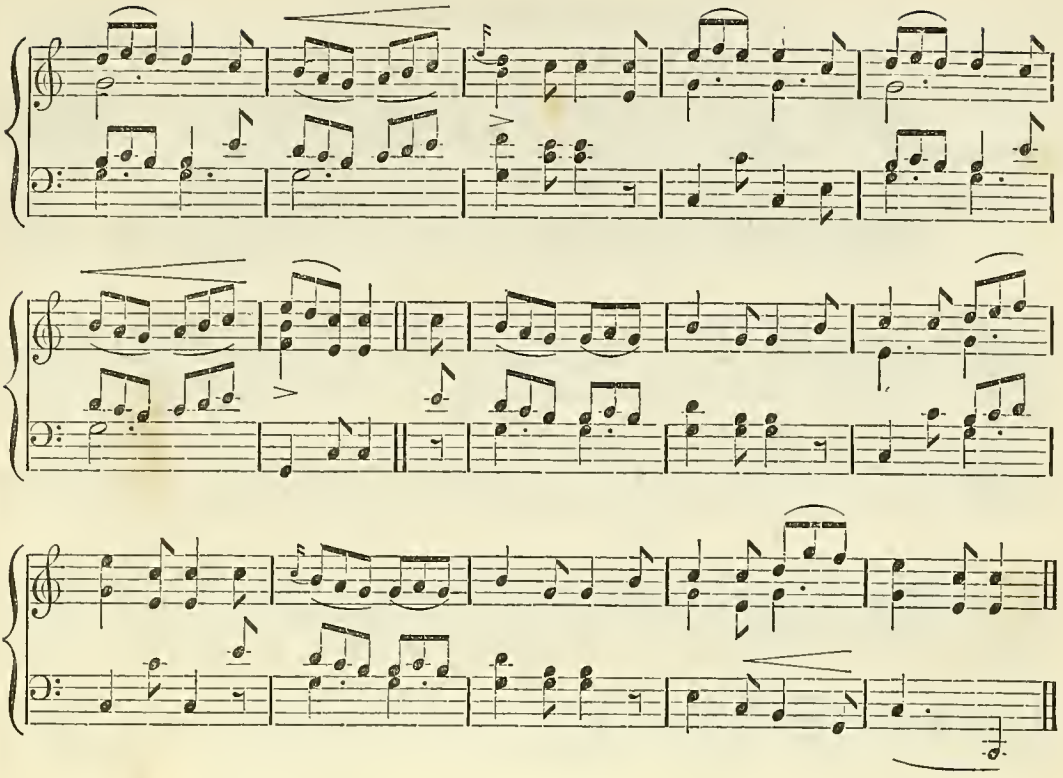
EVELEEN'S BOWER.



NAY, TELL ME NOT, DEAR!

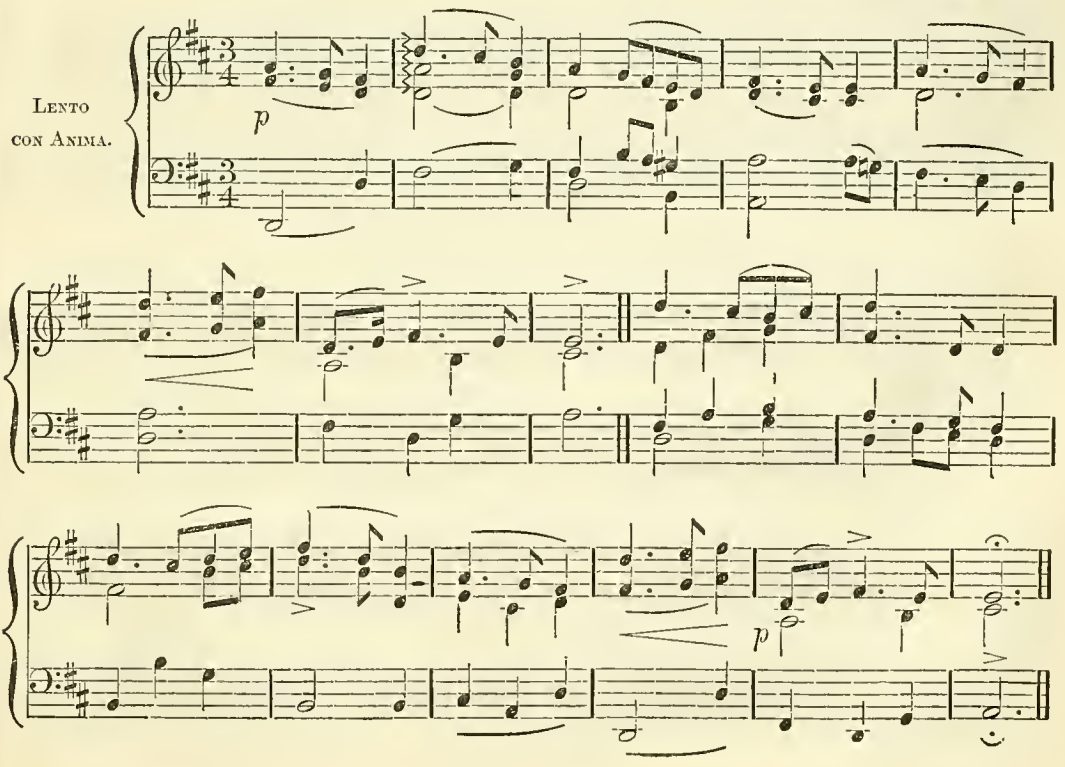
DENNIS, DON'T BE THREATENING.





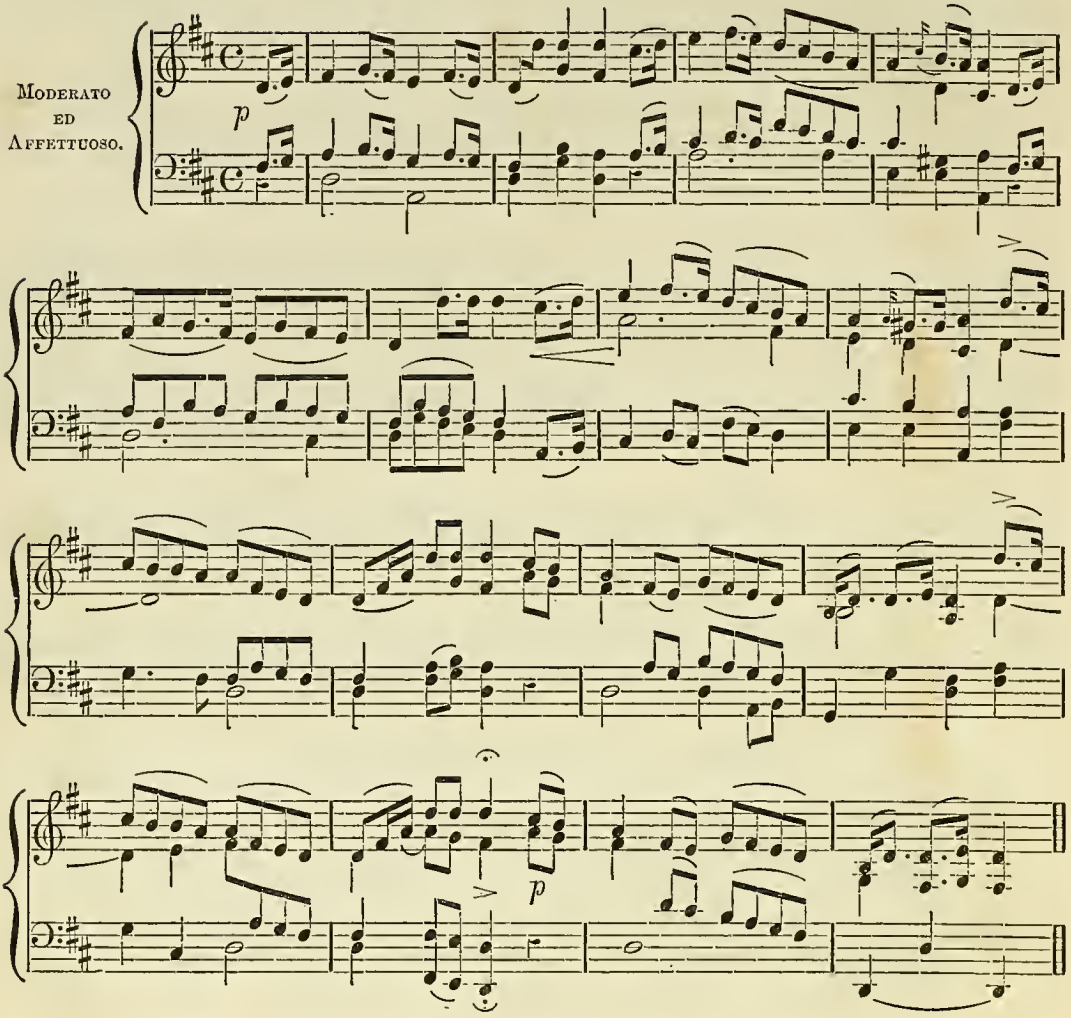
TAKE BACK THE VIRGIN PAGE.

DERMOTT.



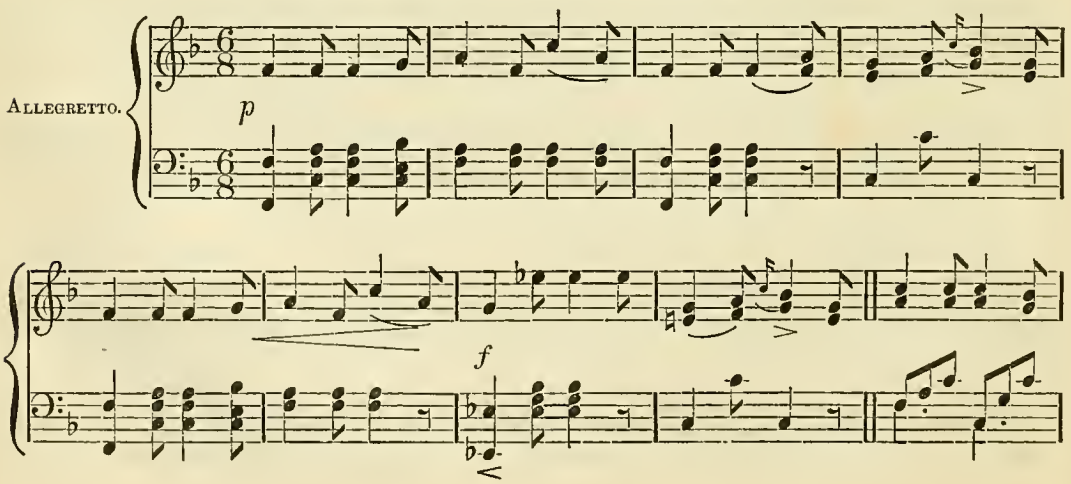
IN THE MORNING OF LIFE.

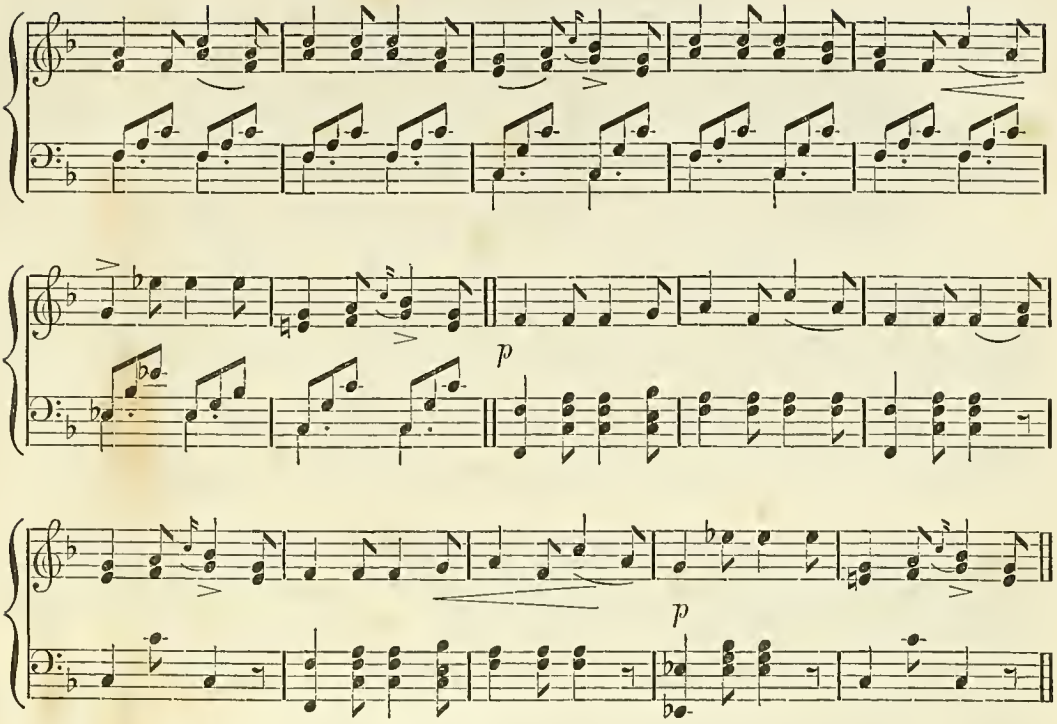
THE LITTLE HARVEST-ROSE.



LESBIA HAS A BEAMING EYE.

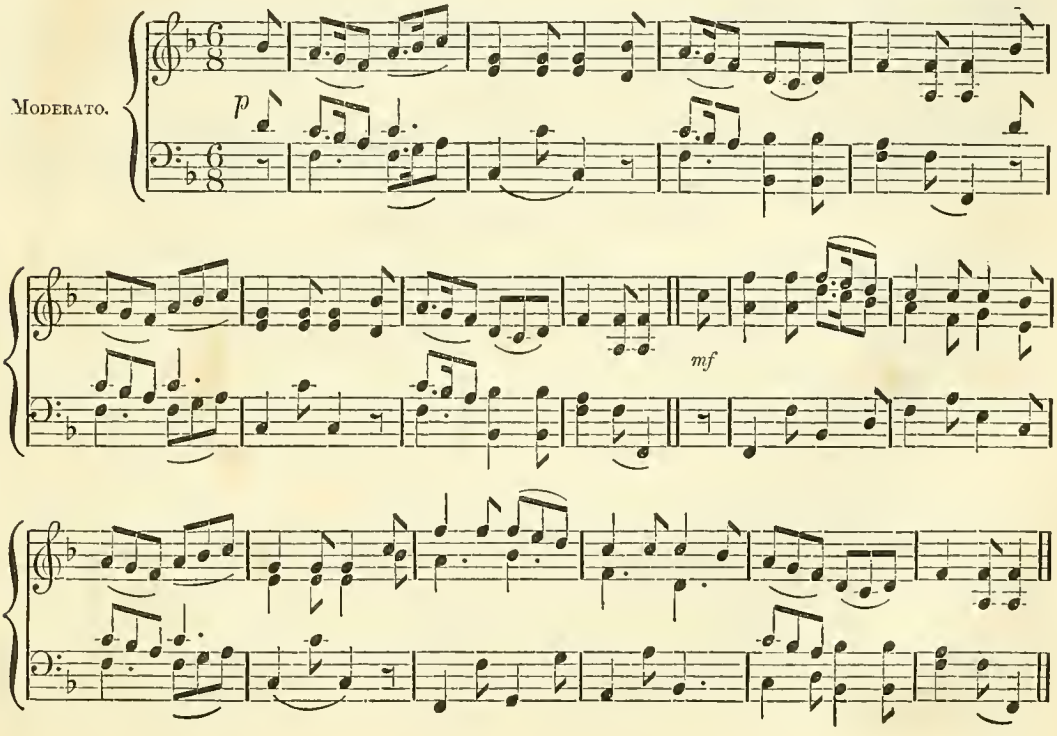
NORA CREINA.





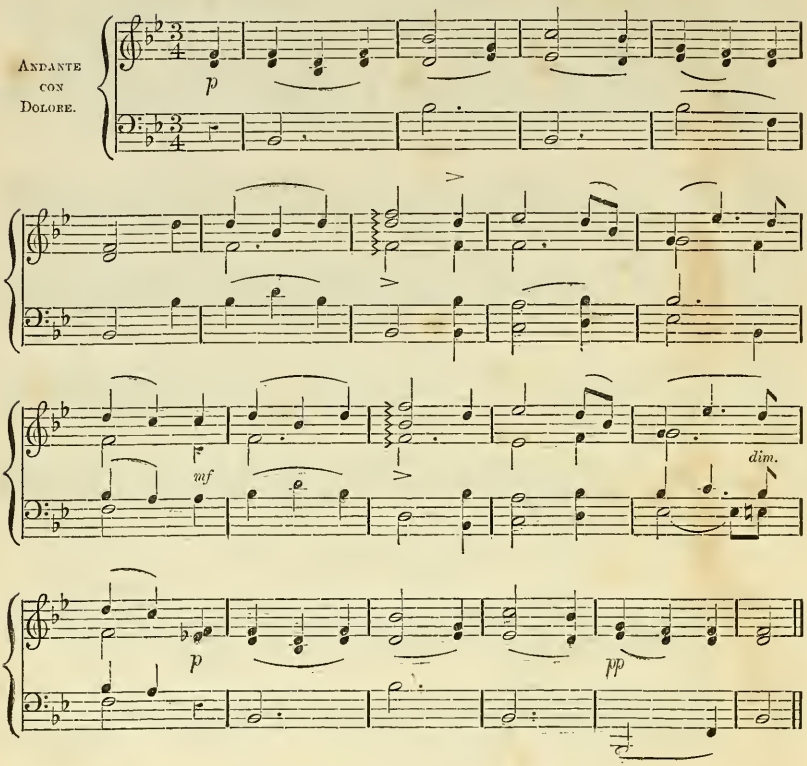
I'VE A SECRET TO TELL THEE.

OH! SOUTHERN BREEZE.



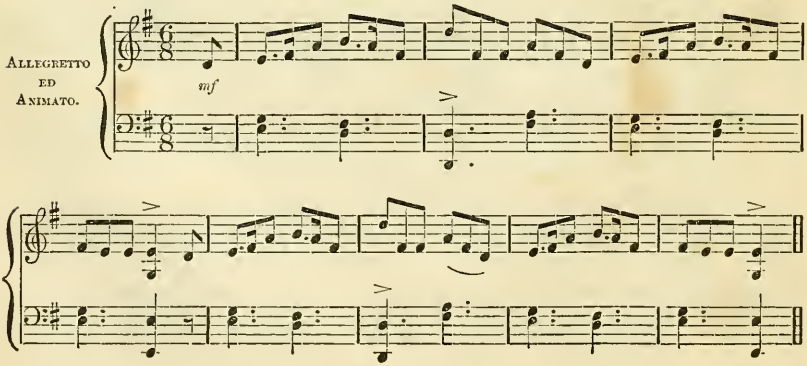
THE DREAM OF THOSE DAYS.

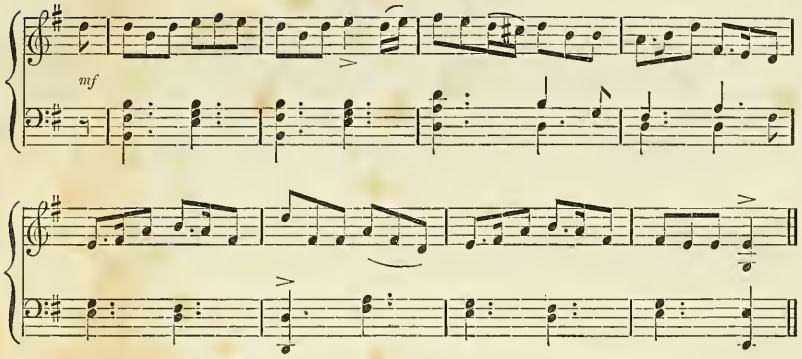
I LOVE YOU ABOVE ALL THE REST.



ONE NIGHT IN MY YOUTH.

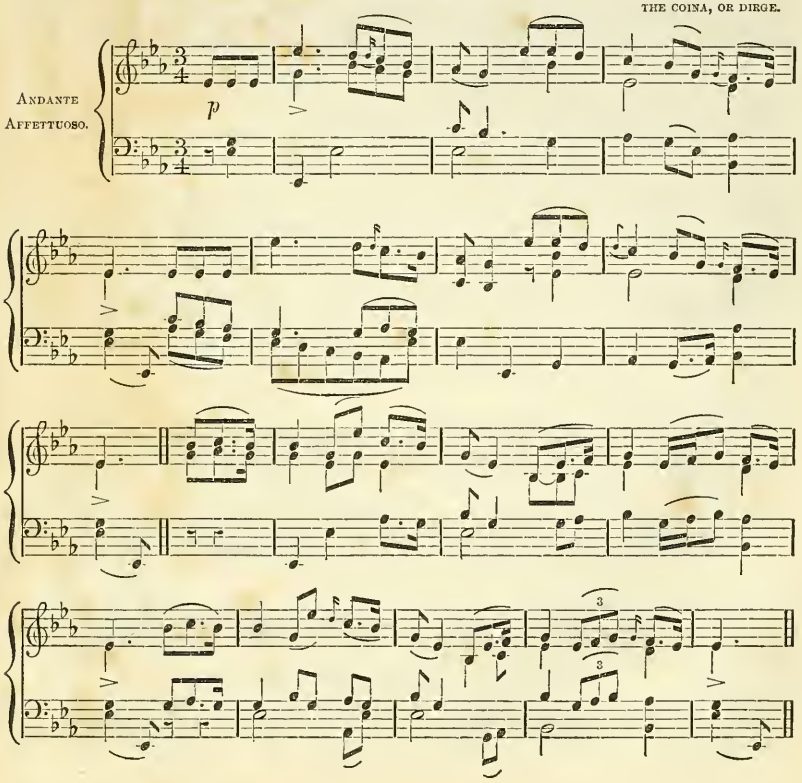
THE LASS THAT WEARS GREEN.





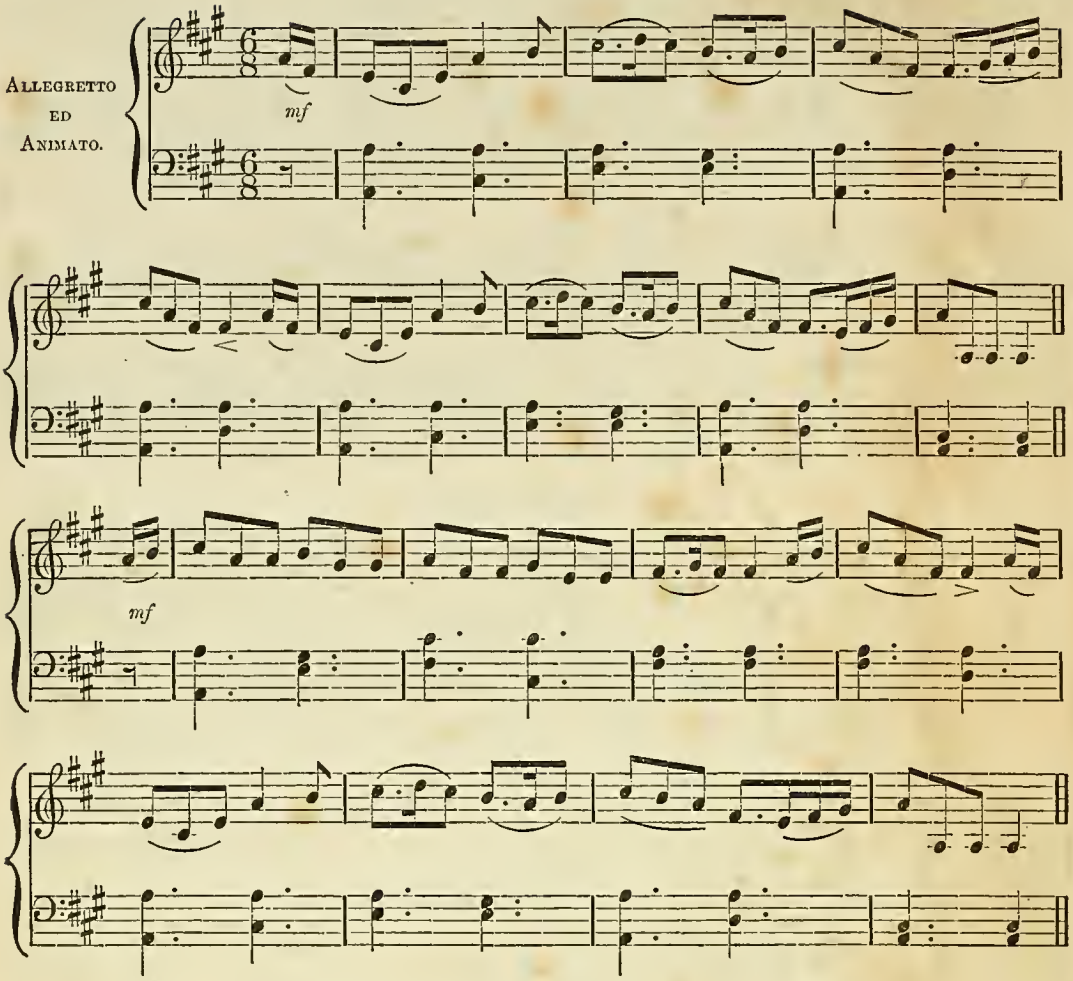
MY GENTLE HARP!

THE COINA, OR DIRGE.



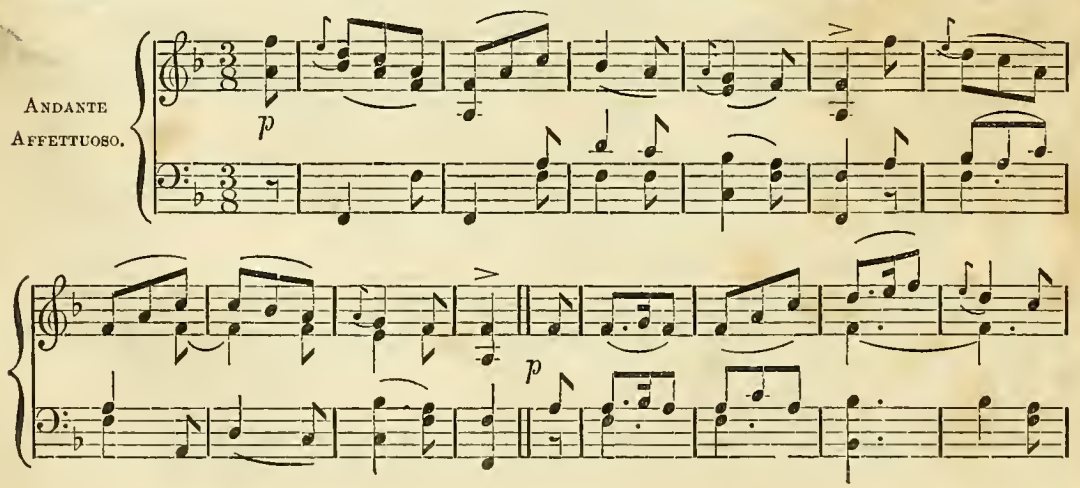
I DO NOT INCLINE.

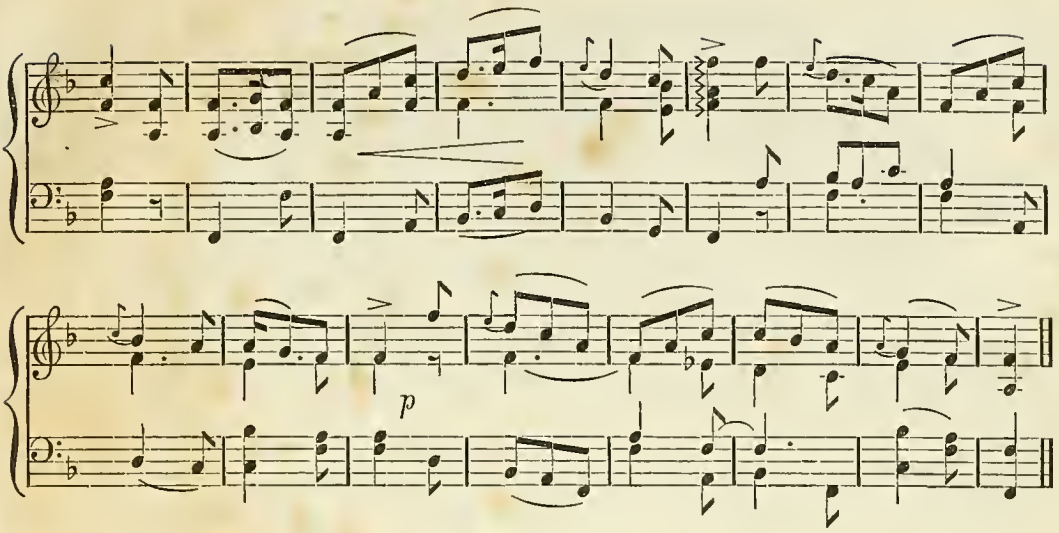
NI MIAN LIOM.



THROUGH GRIEF AND THROUGH DANGER.

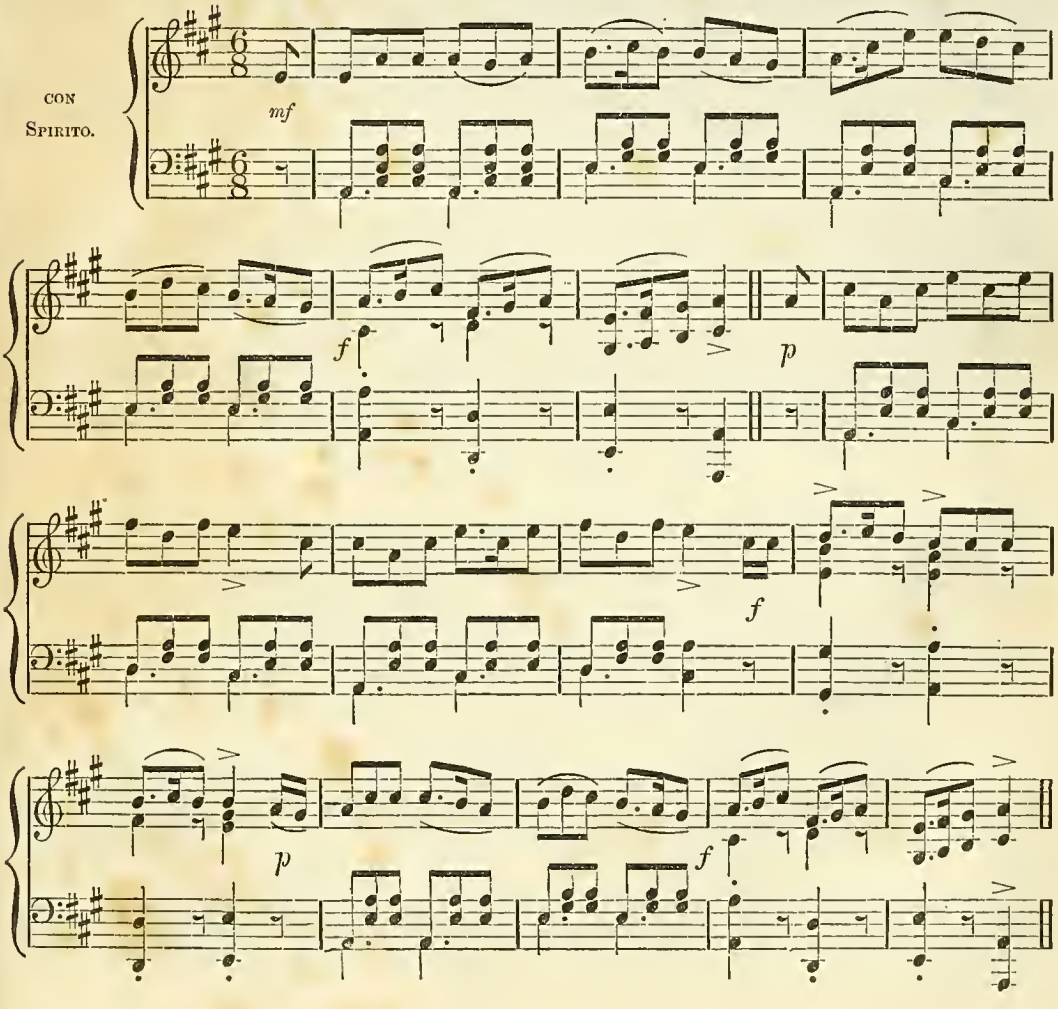
THE IRISH PEASANT. I ONCE HAD A TRUE-LOVE.





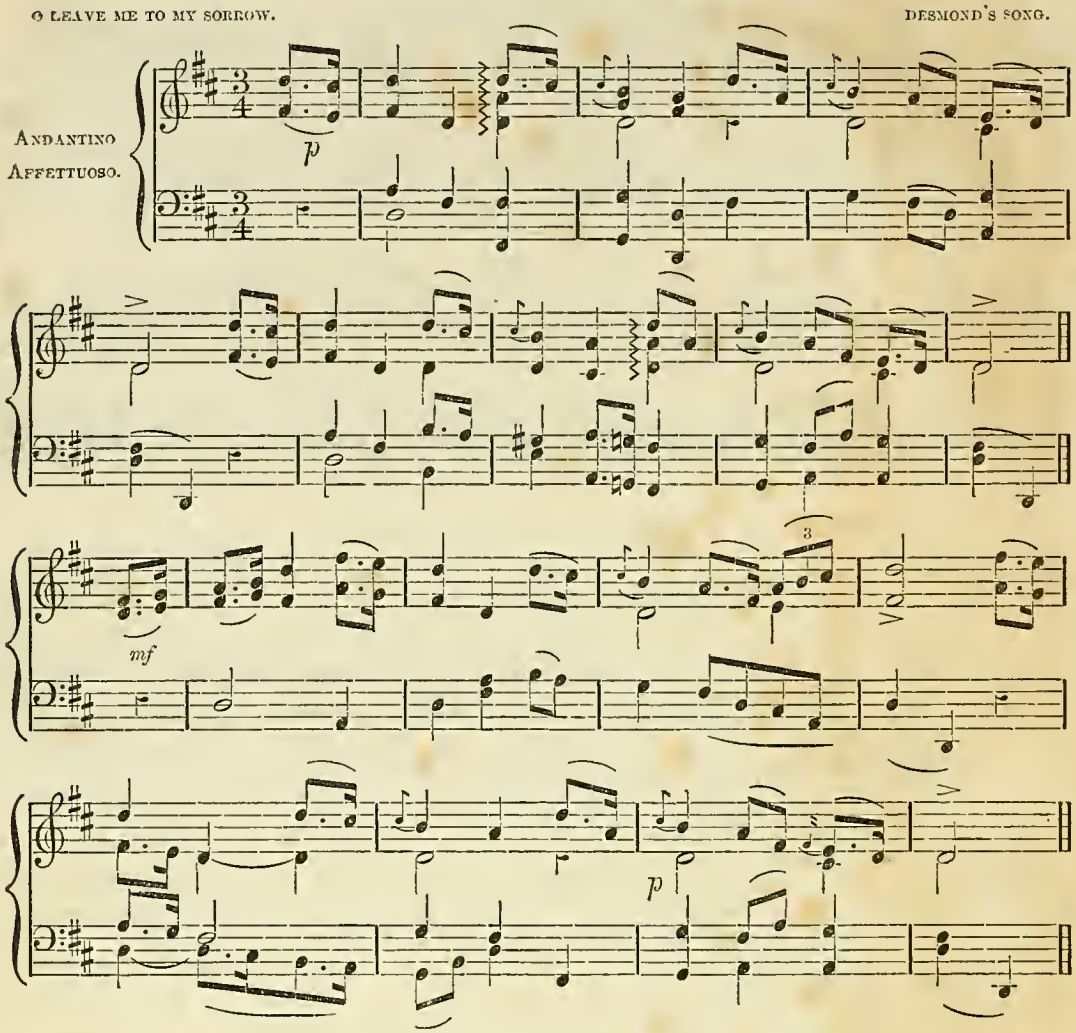
SUBLIME WAS THE WARNING.

THE BLACK JOKE. THE SPRIG OF SHILLELA.



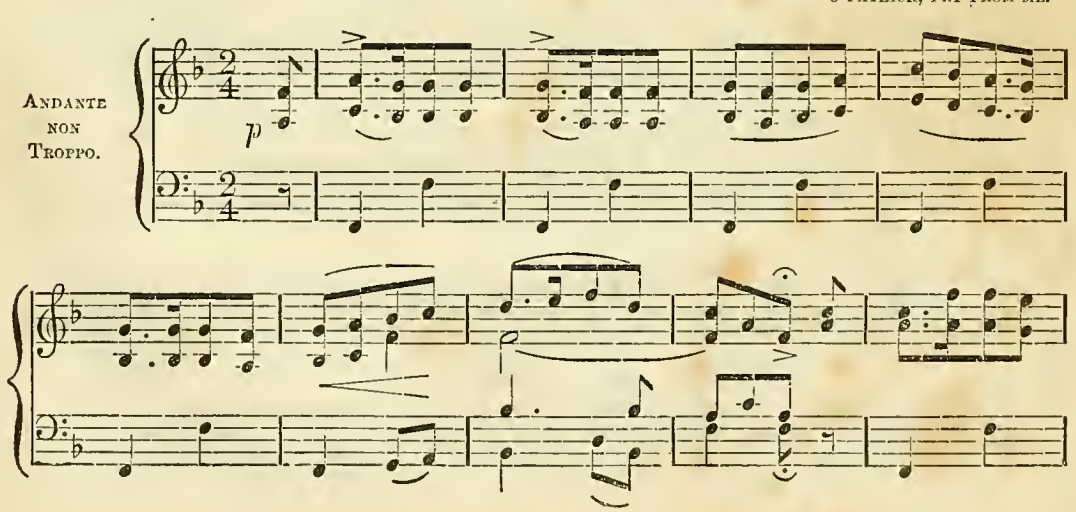
BY THE FEAL'S WAVE BENIGHTED.

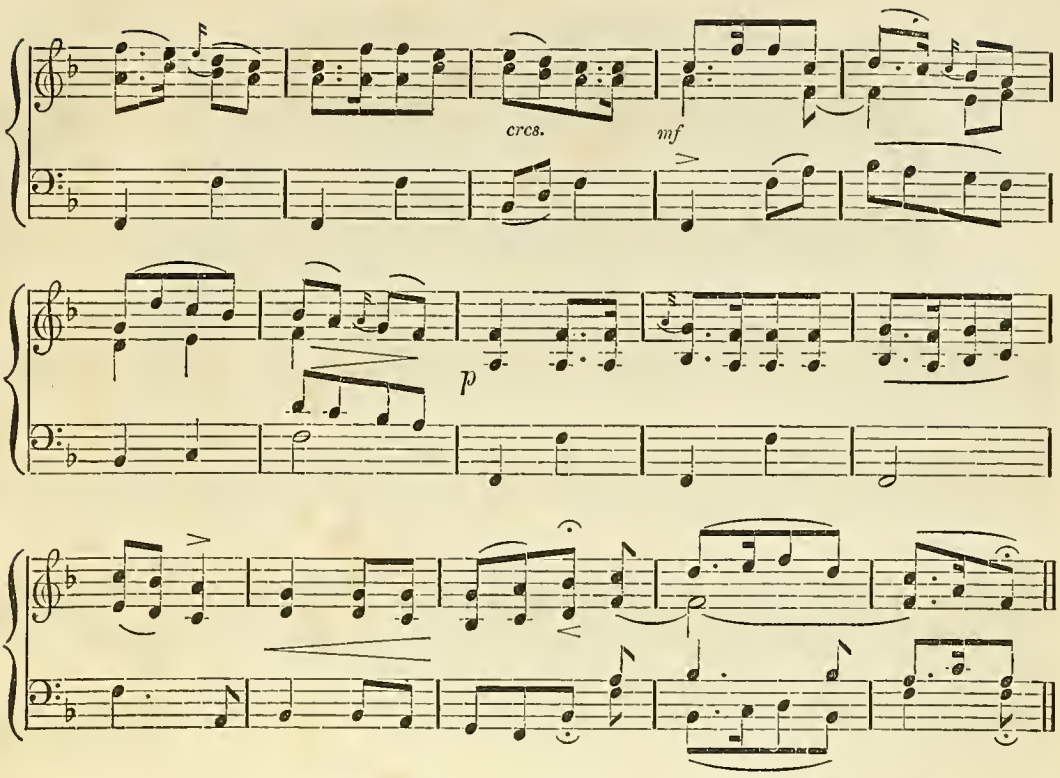
O LEAVE ME TO MY SORROW. DESMOND'S SONG.



WHEN FIRST I MET THEE.

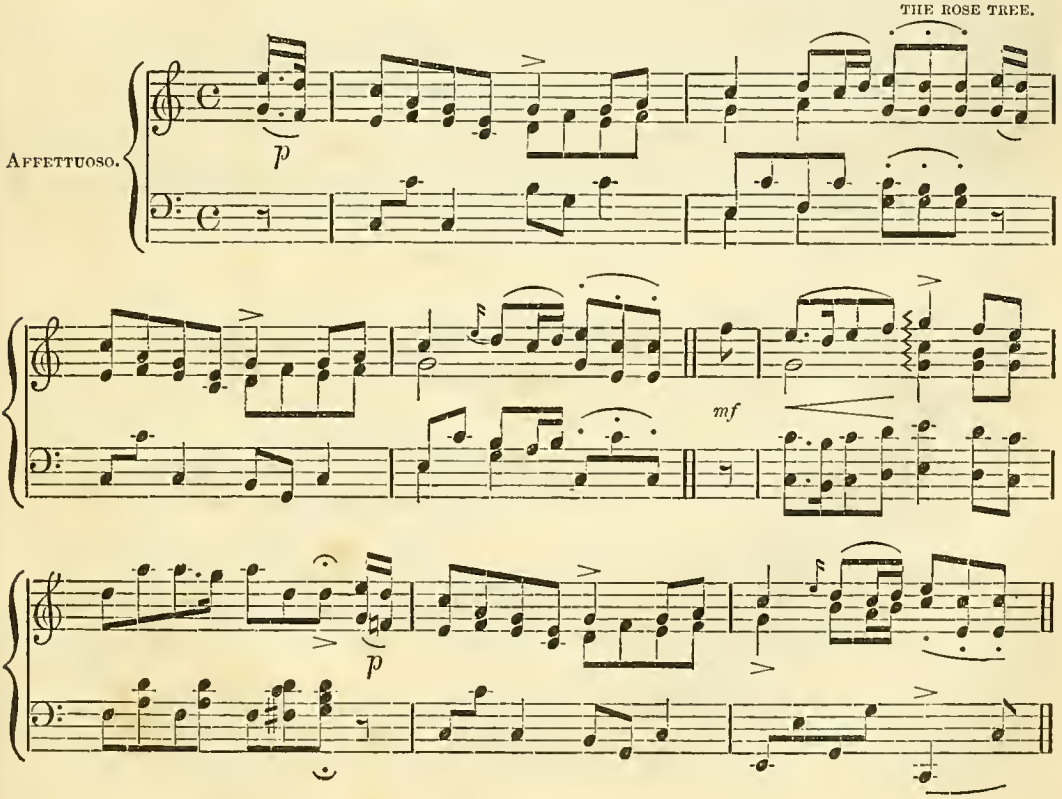
O PATRICK, FLY FROM ME.



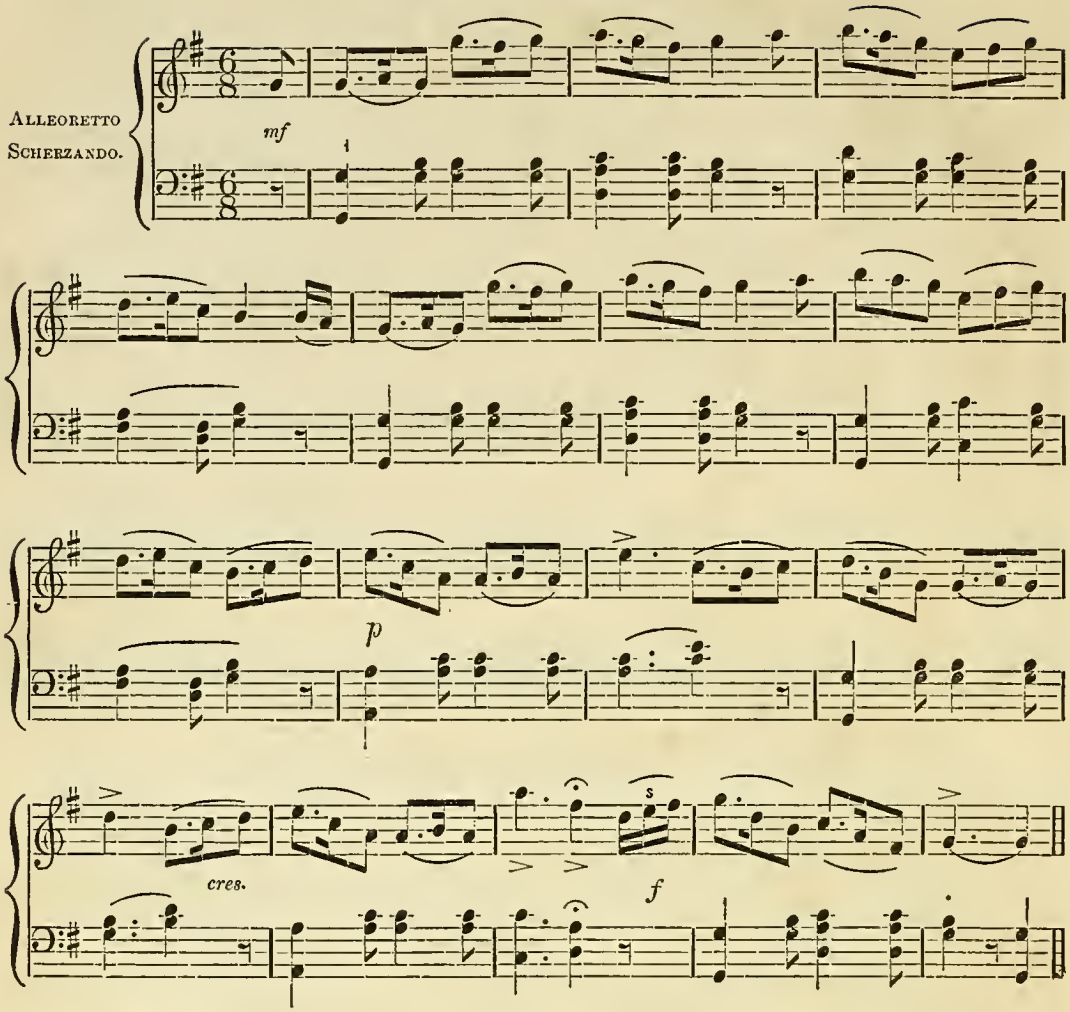


I'D MOURN THE HOPES THAT LEAVE ME.

THE ROSE TREE.

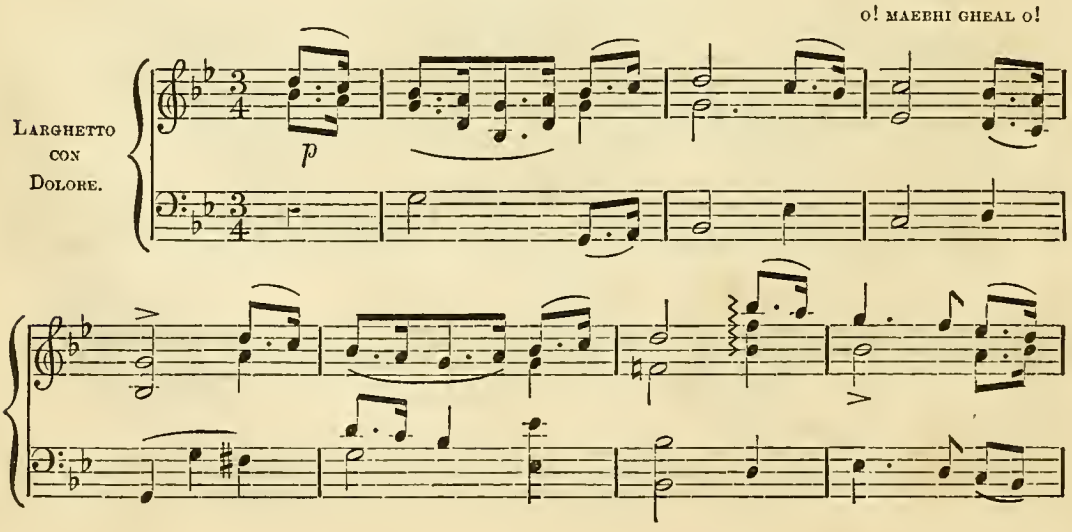


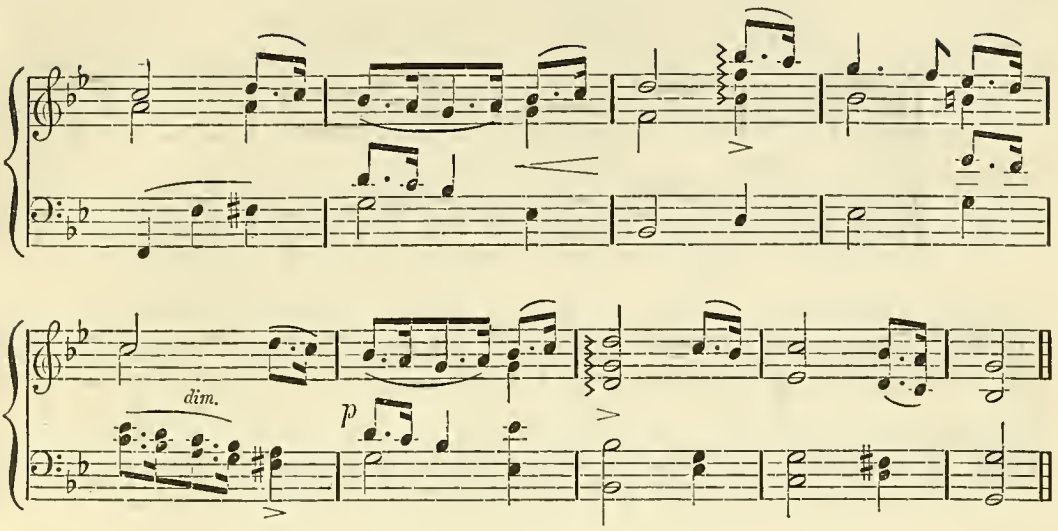
THE WEDDING OF BALLYPOREEN.



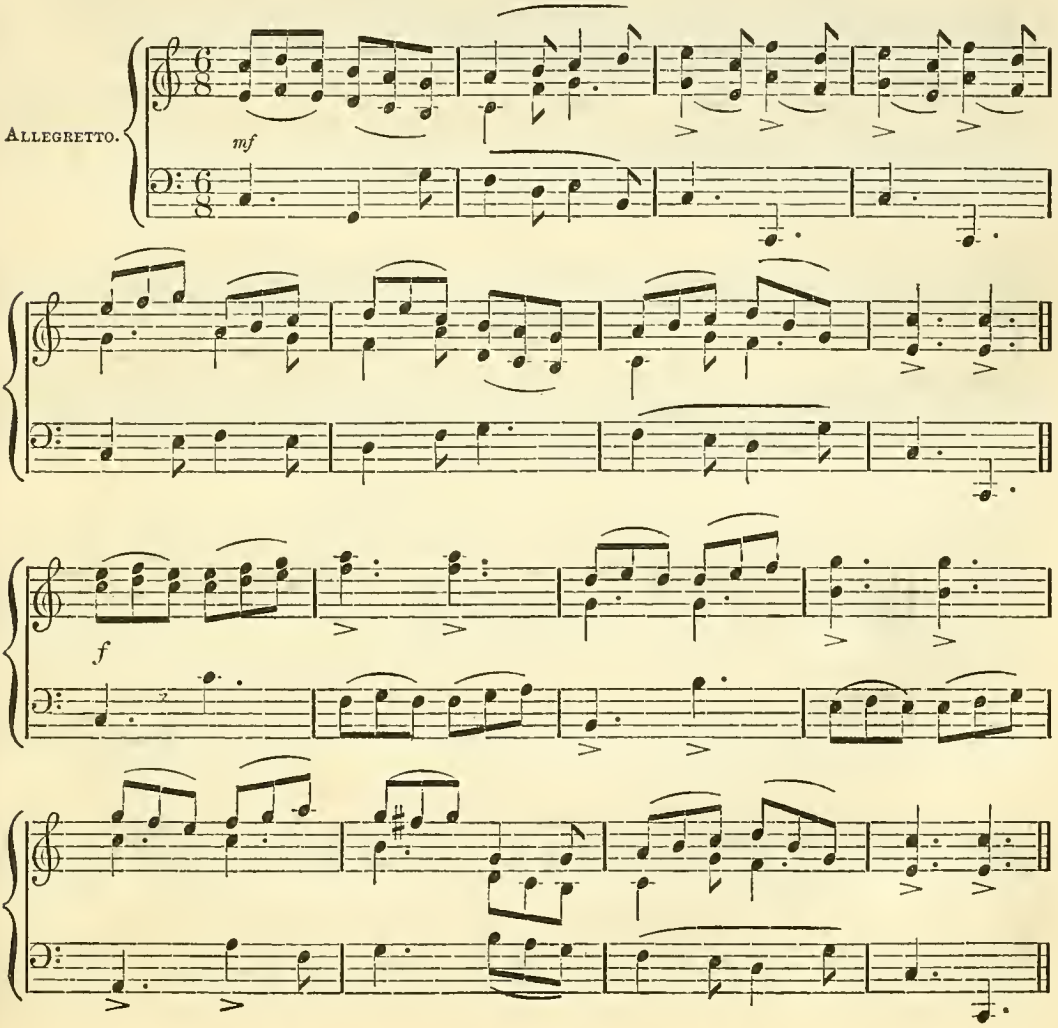
O! WHITE MAIVE.

O! MAEBHI GHEAL O!



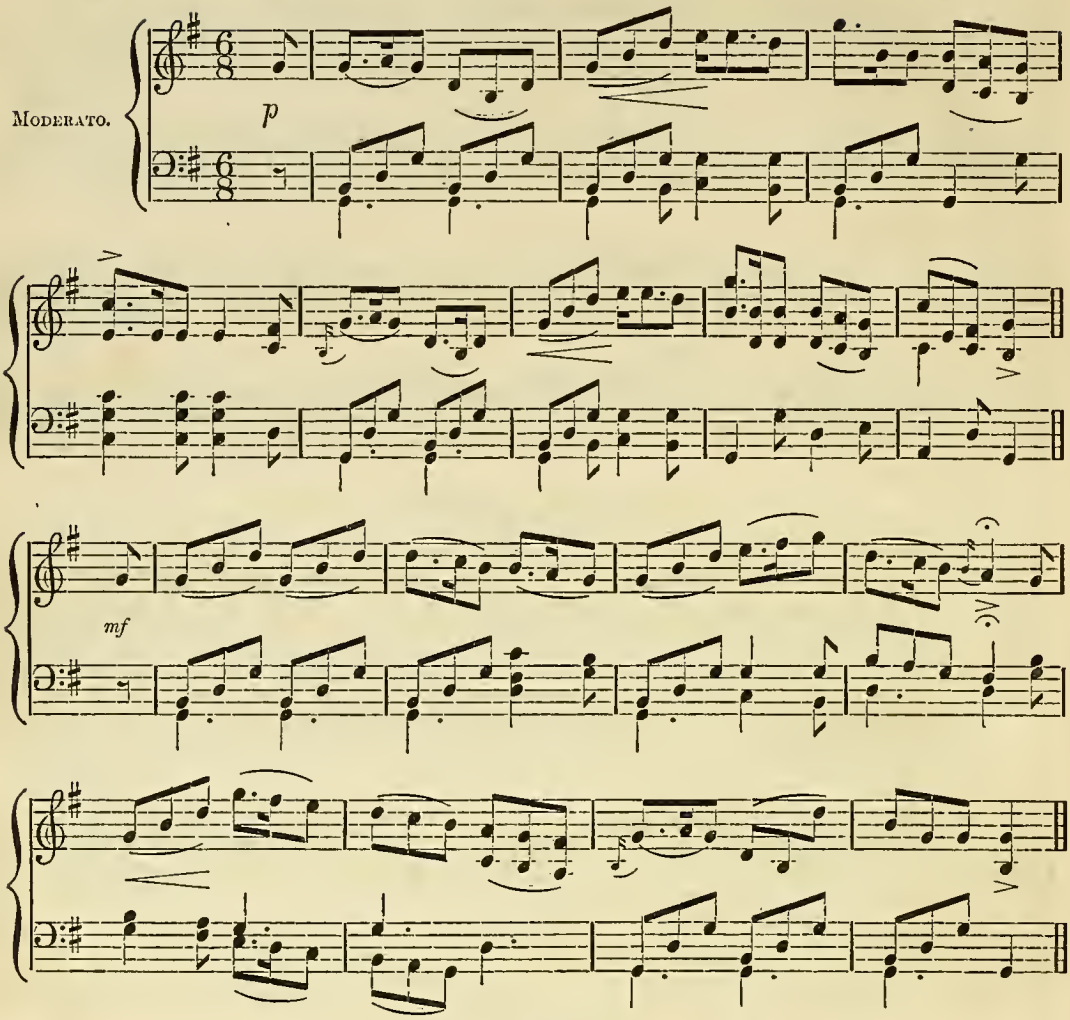


PLANXTY CONNER.



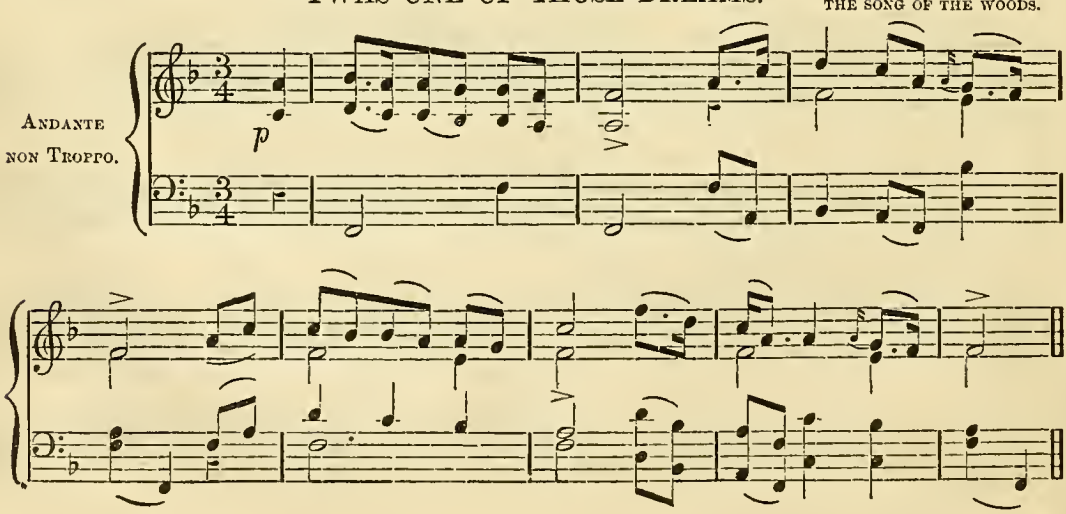
WHEN DAYLIGHT WAS YET SLEEPING.

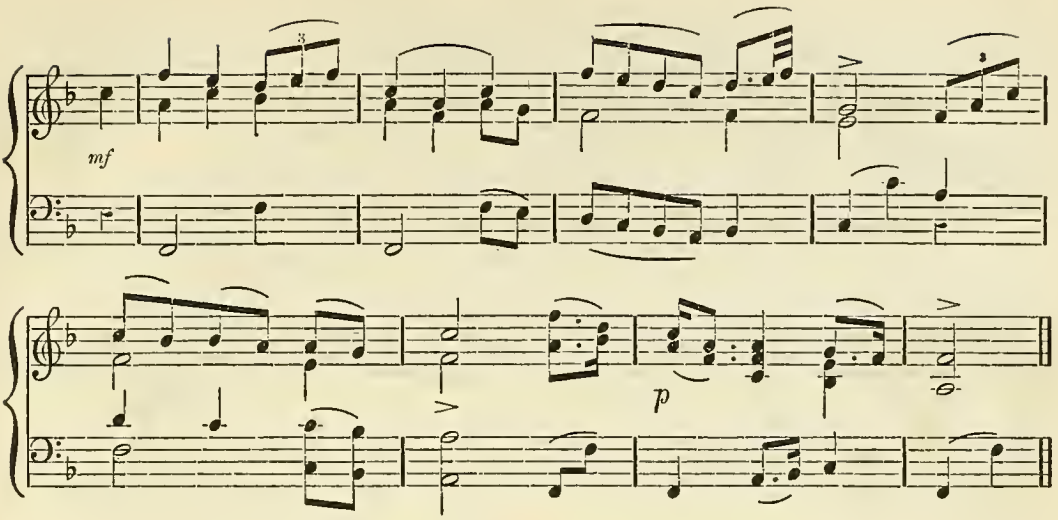
ILL OMENS. PADDY'S RESOURCE.



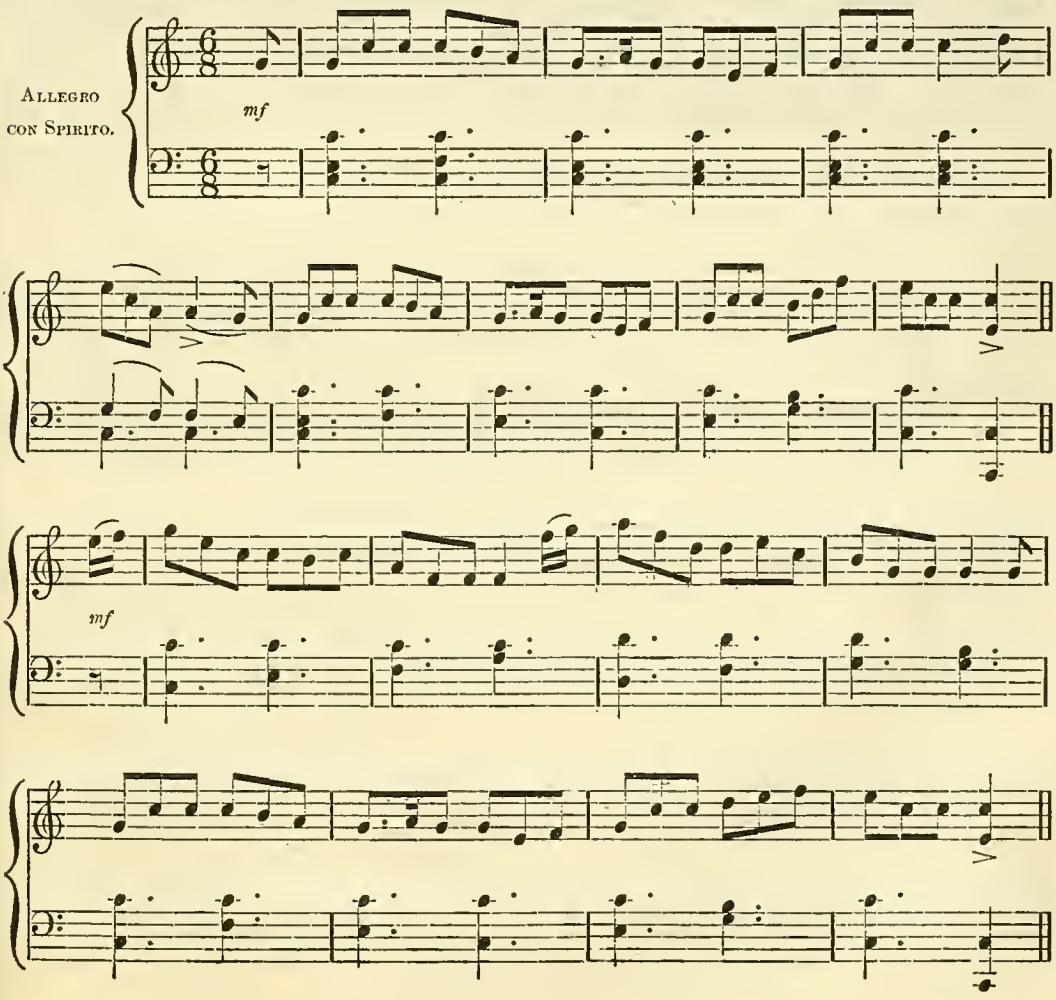
'TWAS ONE OF THOSE DREAMS.

THE SONG OF THE WOODS.



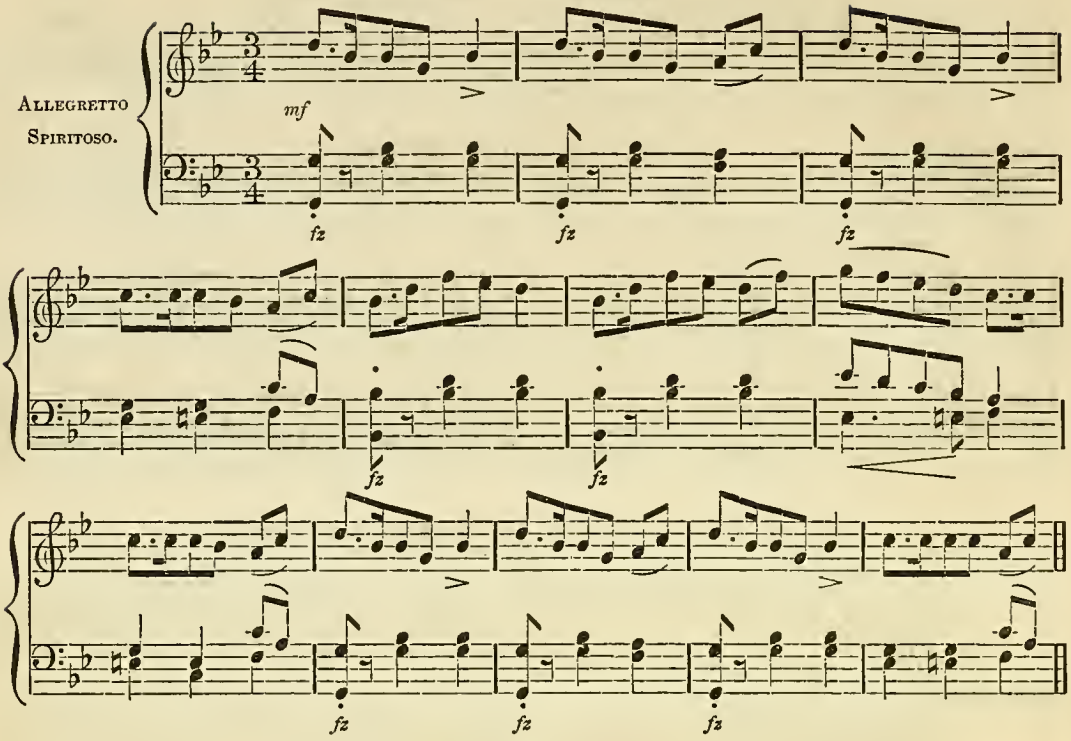


GO TO THE DEVIL AND SHAKE YOURSELF.



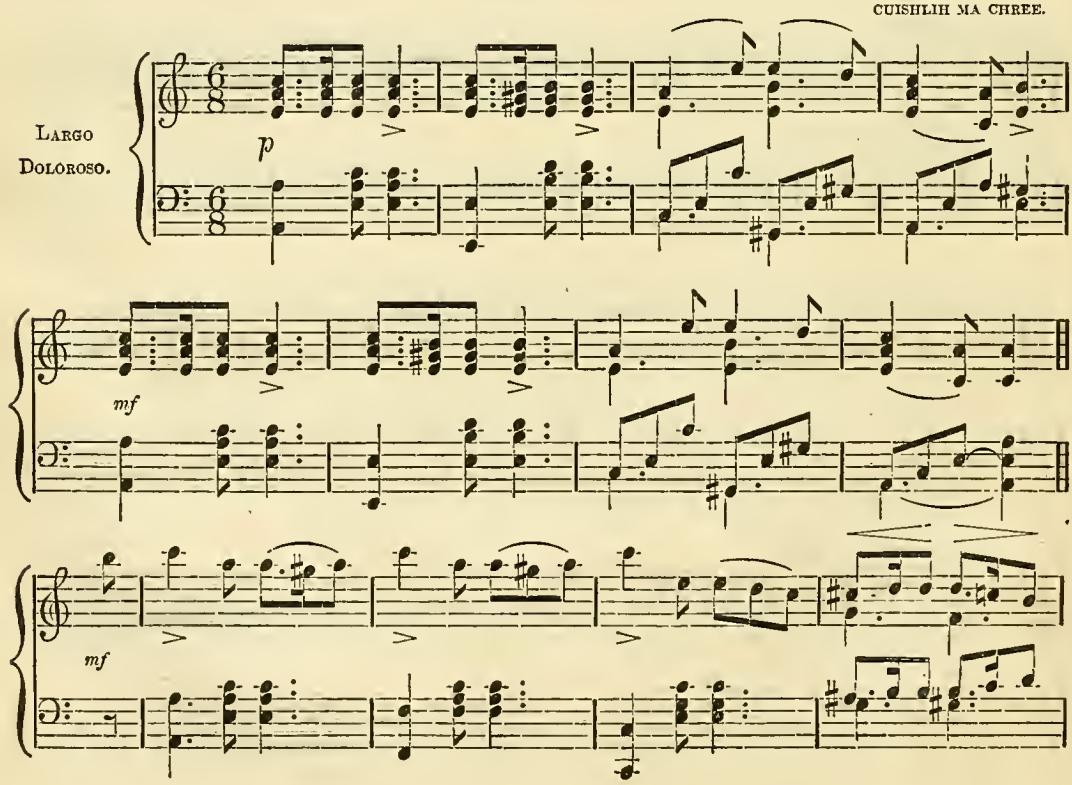
FILL THE BUMPER FAIR!

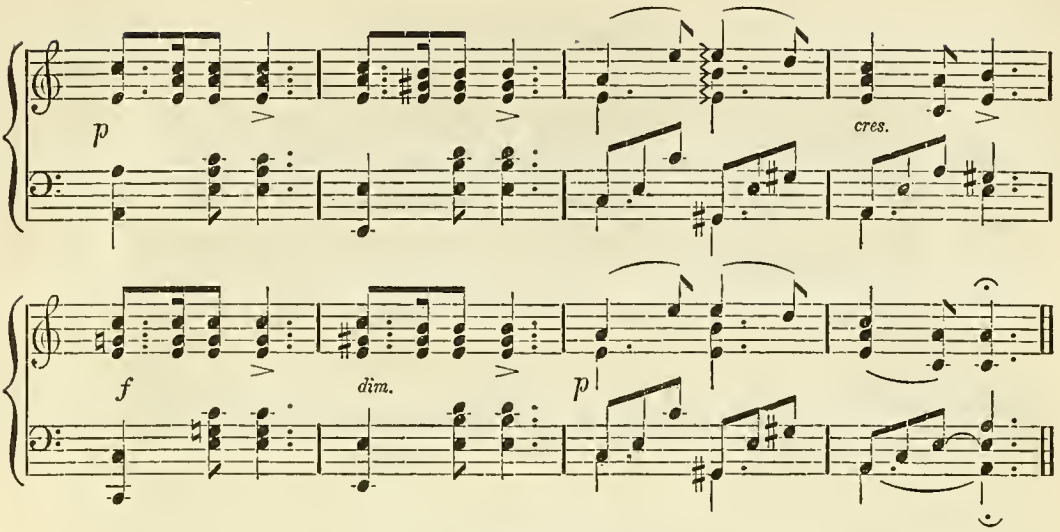
BOB AND JOAN.



COME O'ER THE SEA.

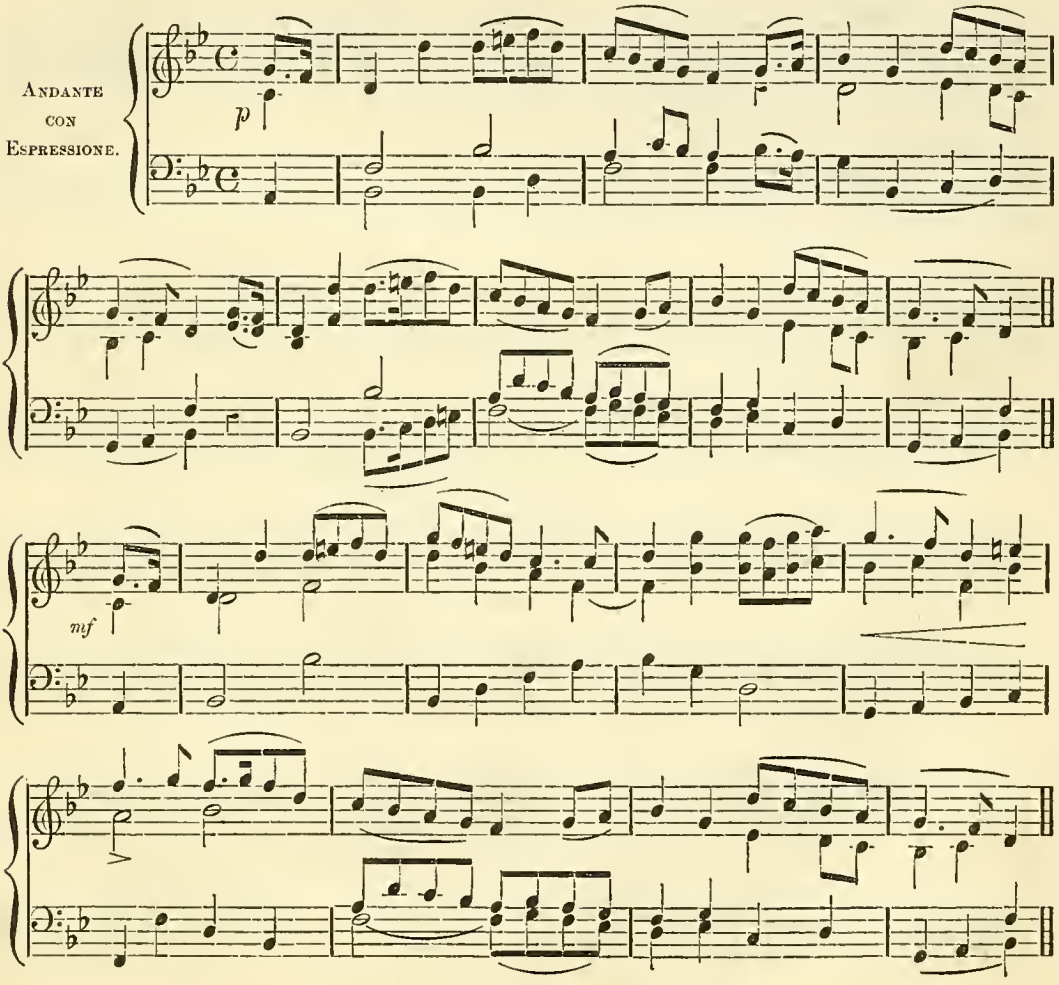
CUISHLIH MA CHREE.





AS VANQUISH'D ERIN.[1]

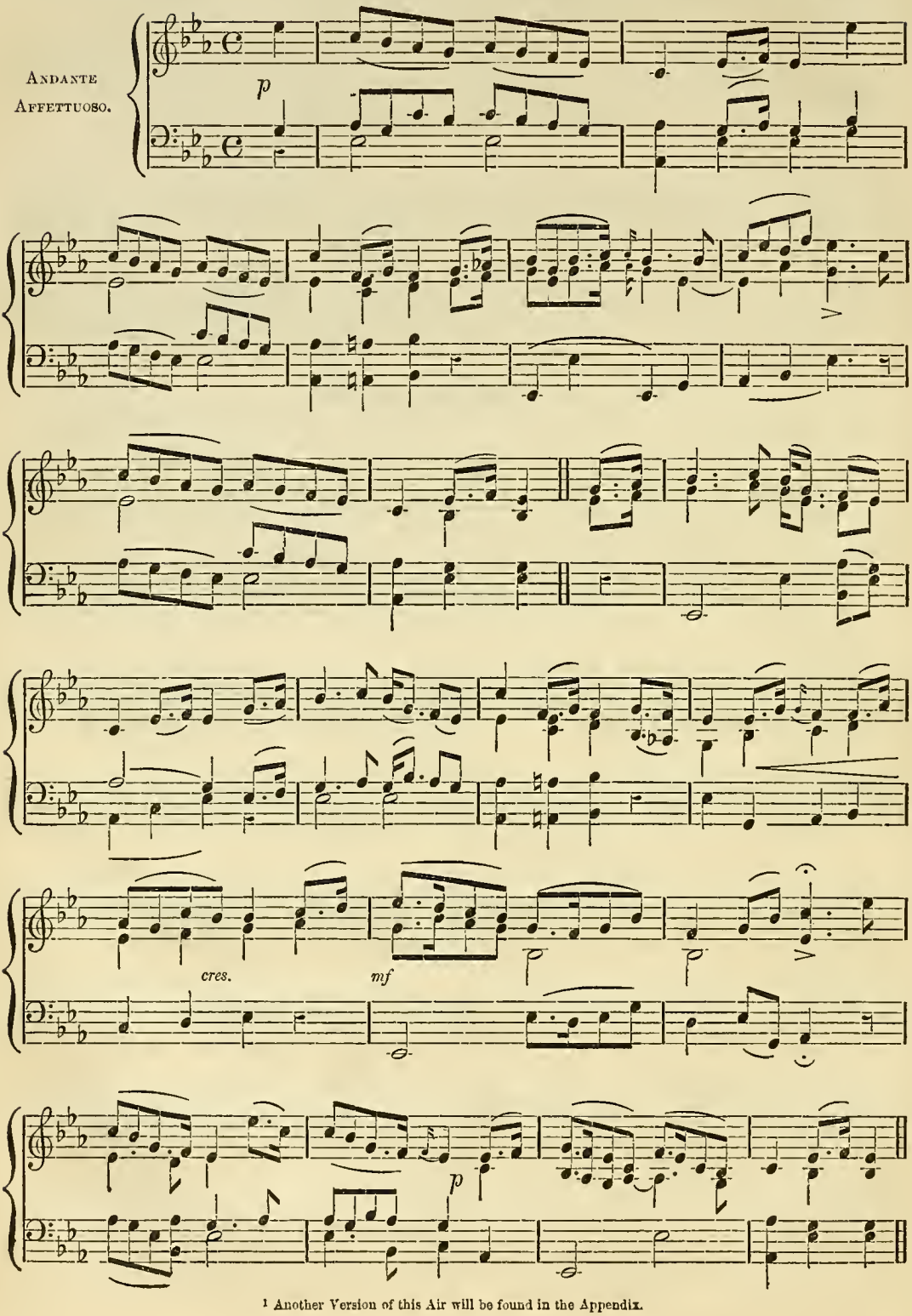
THE BOYNE WATER.



[1] Another Version of this Air will be found in the Appendix.

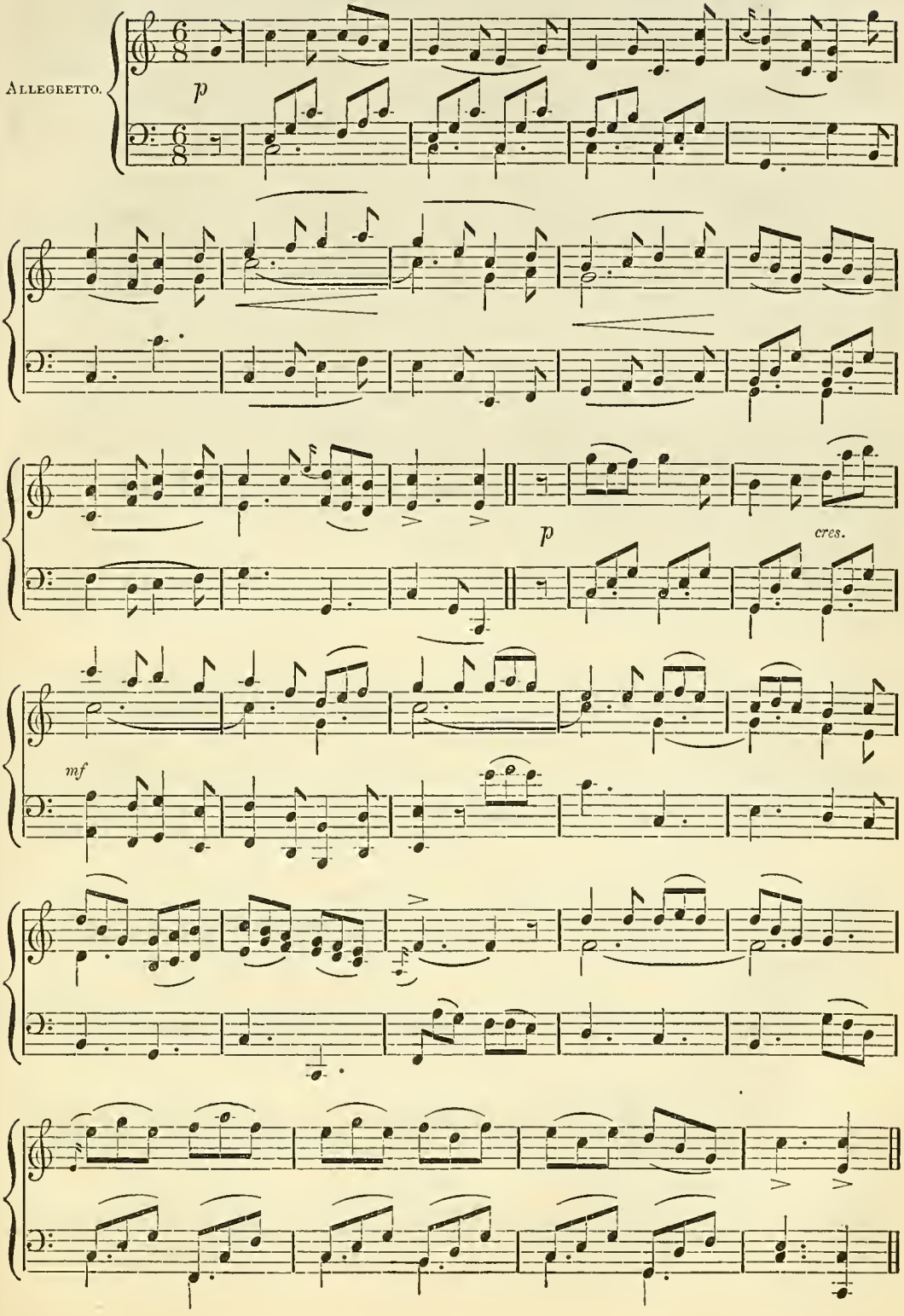
CAROLAN'S RECEIPT.[1]

STAFFORD'S RECEIPT FOR WHISKEY.



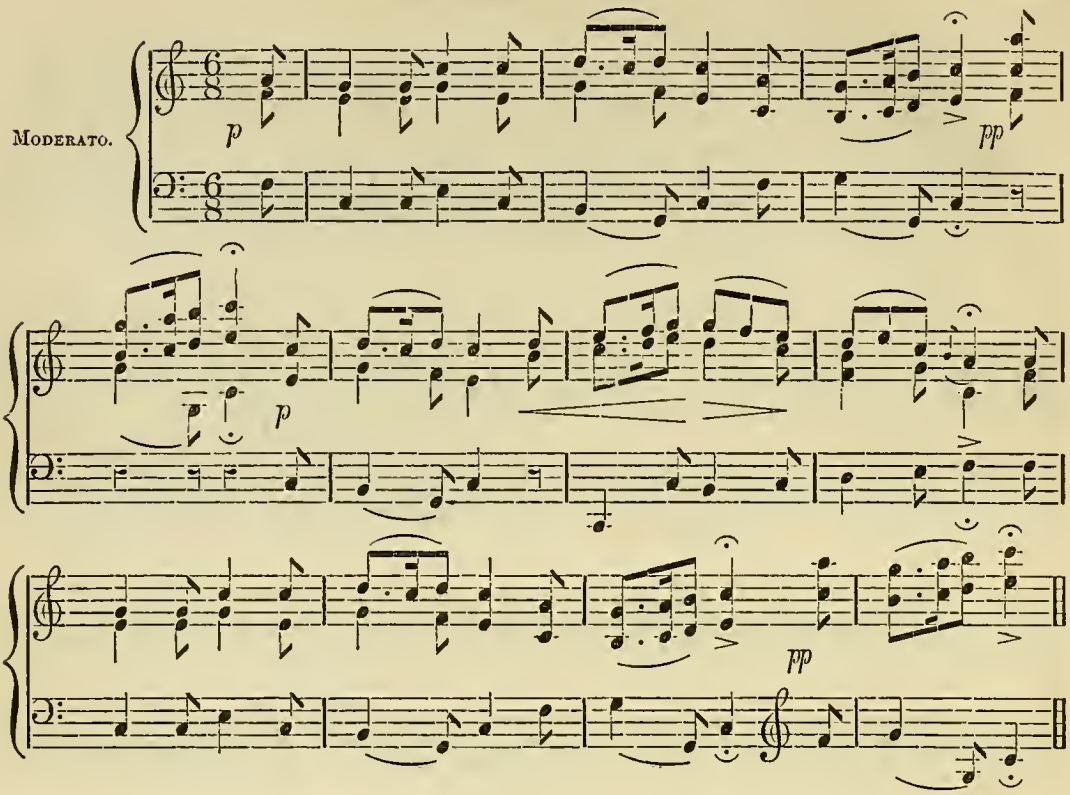
[1] Another Version of this Air will be found in the Appendix.

PLANXTY JOHNSTON.



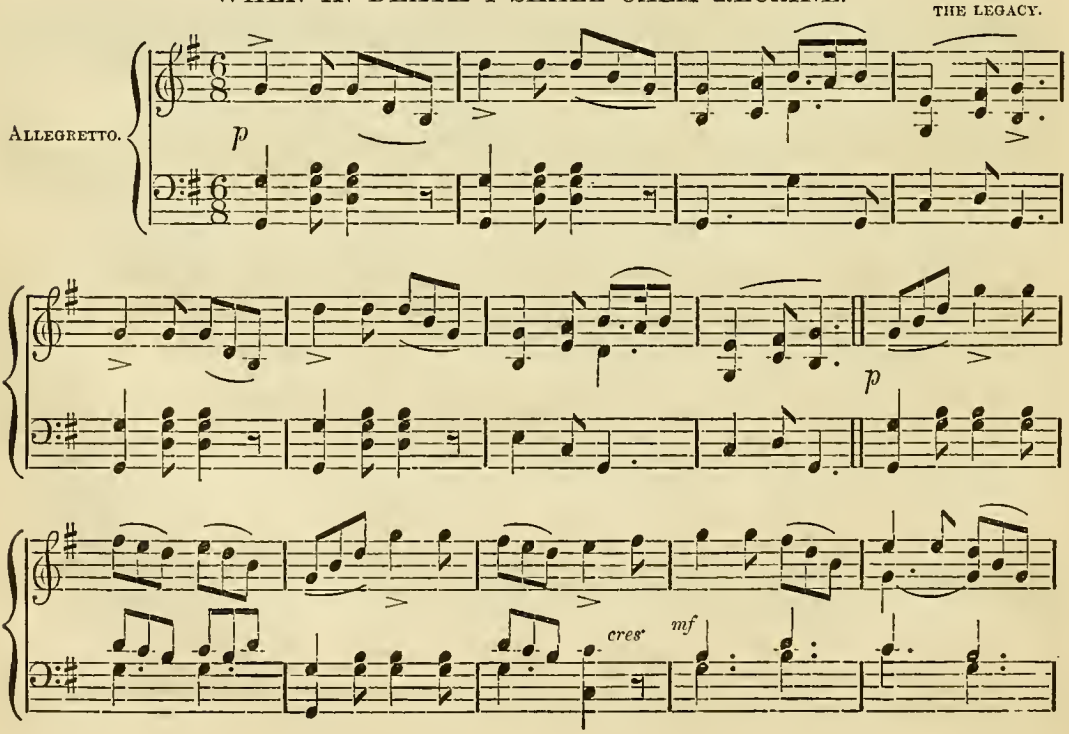
HOW SWEET THE ANSWER ECHO MAKES.

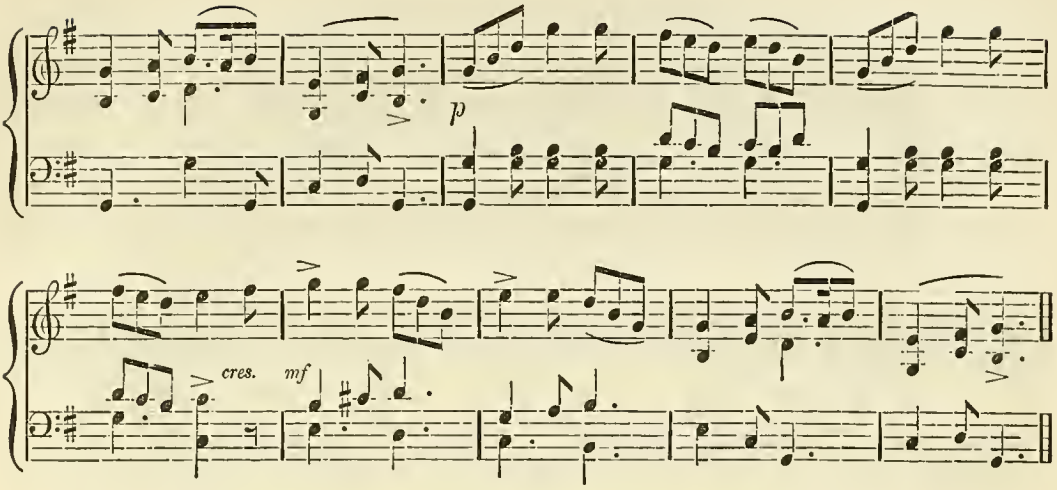
THE WREN.



WHEN IN DEATH I SHALL CALM RECLINE.

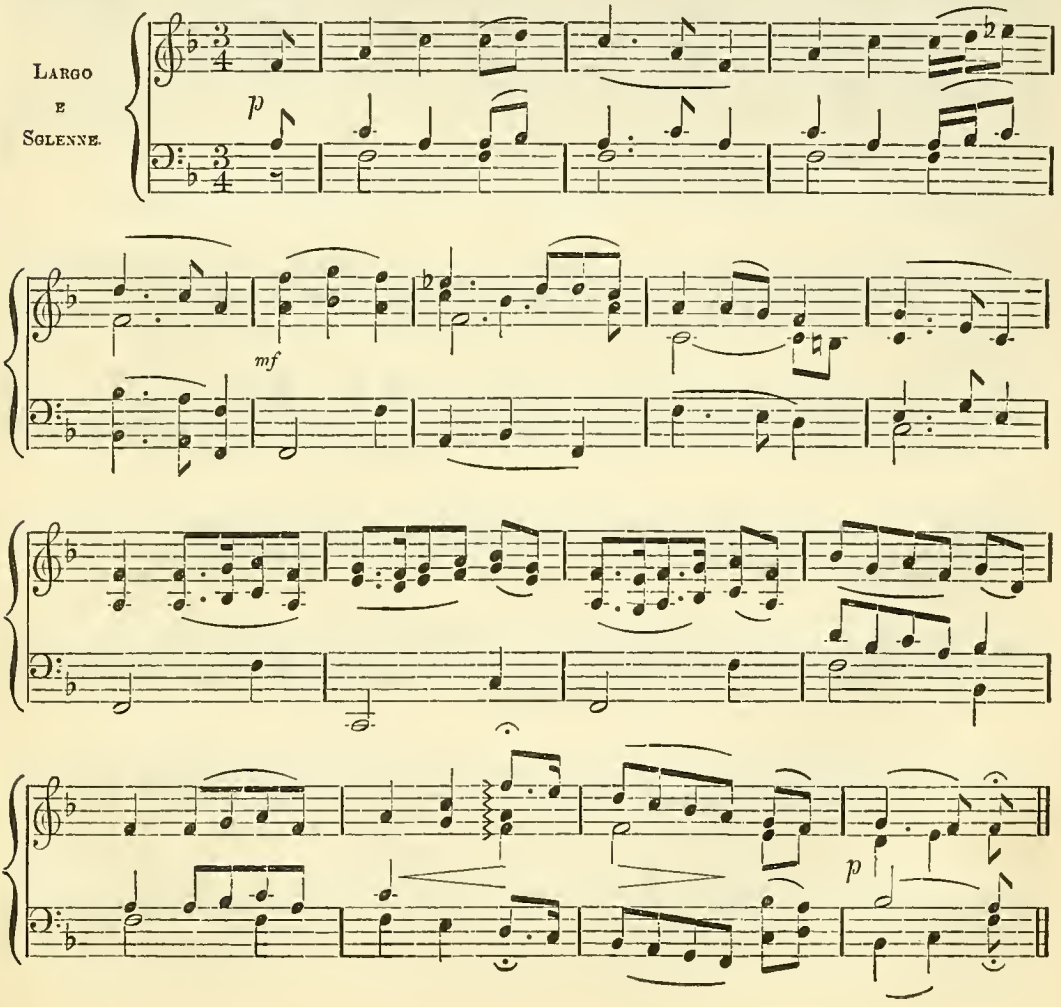
THE LEGACY.





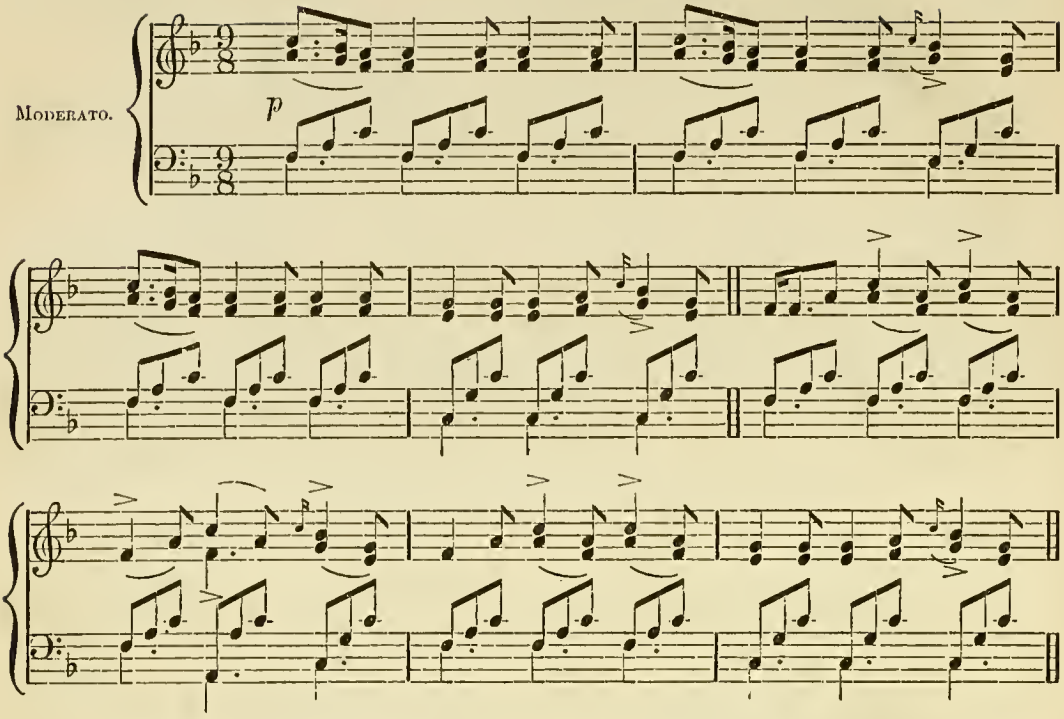
HOW OFT HAS THE BENSHEE CRIED!

THE DIRGE. THE DEAR BLACK MAID.



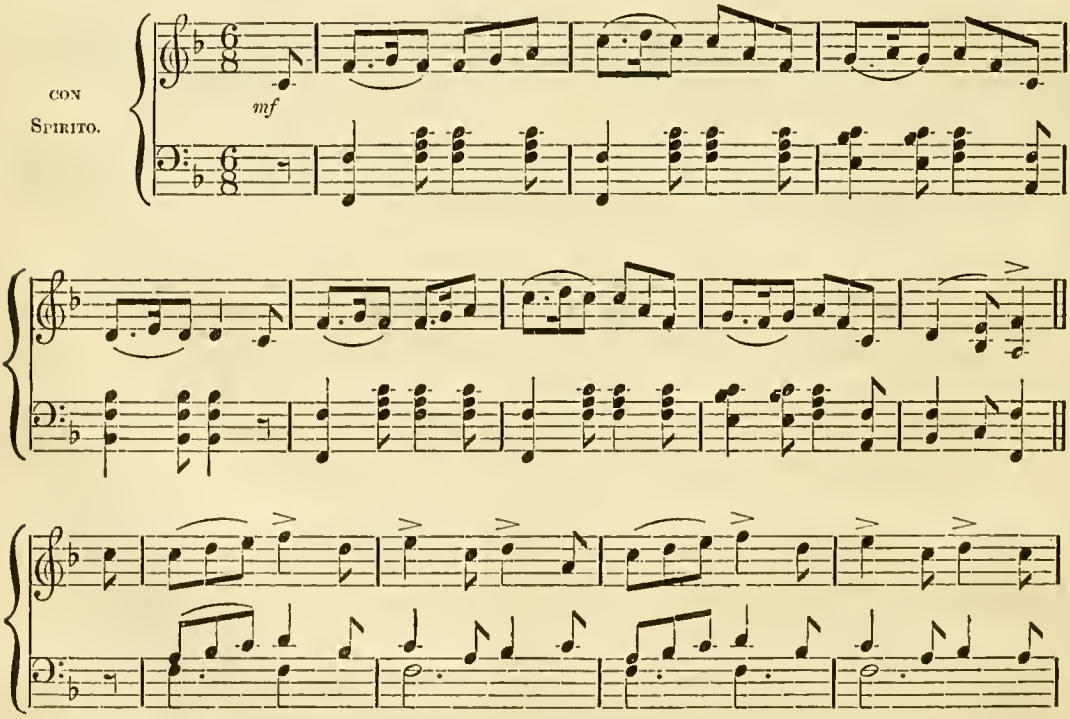
FAIREST! PUT ON AWHILE.[1]

CUMMILUM.

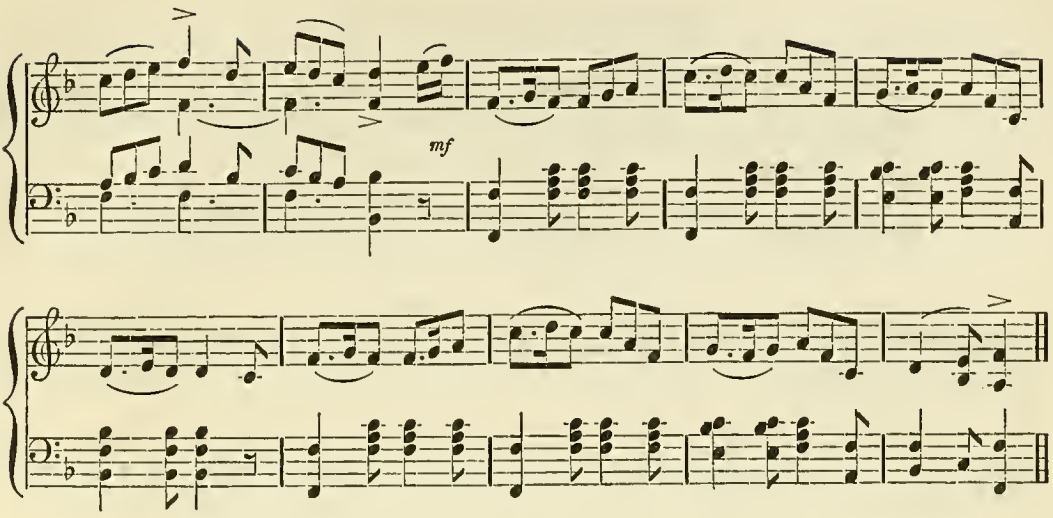


THOUGH DARK ARE OUR SORROWS.

THE PRINCE'S DAY. ST. PATRICK'S DAY.

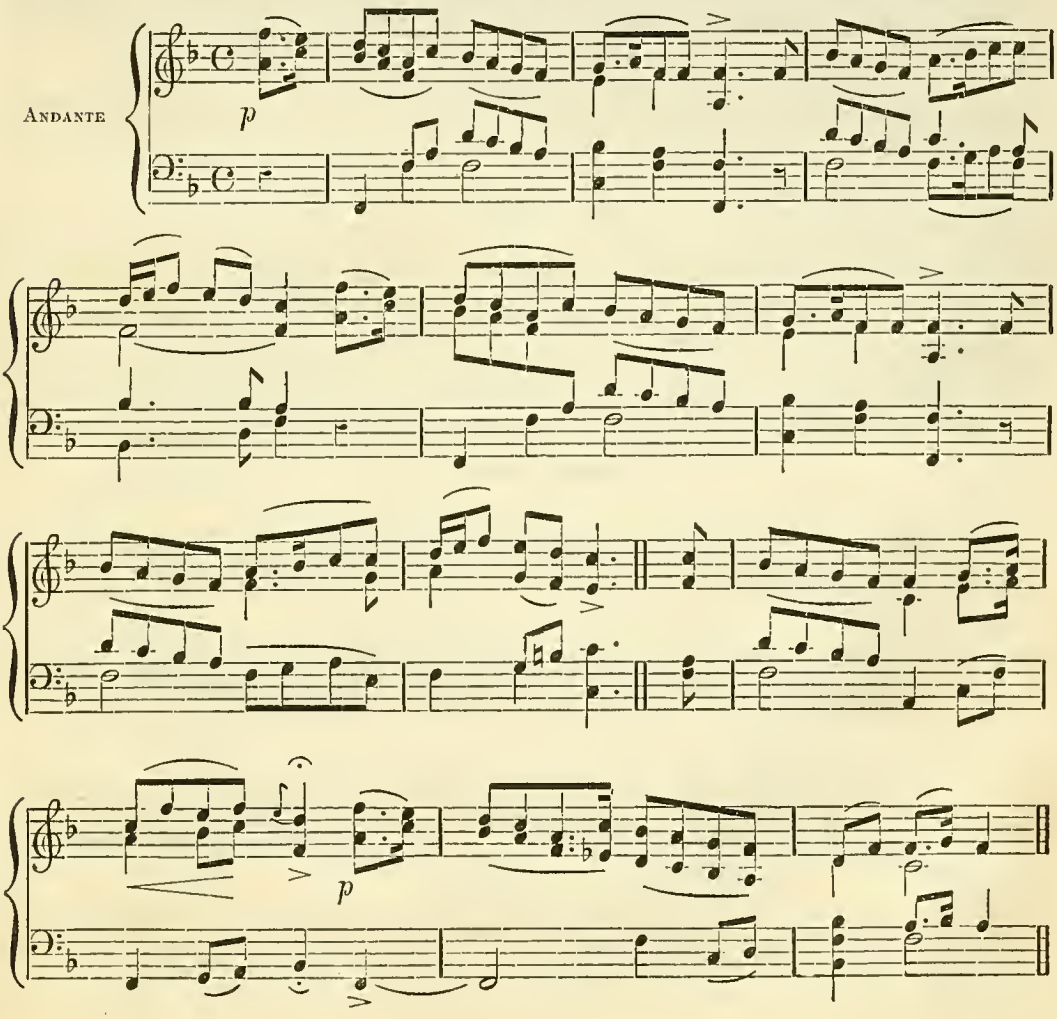


[1] For another Version of this Air, see Appendix.

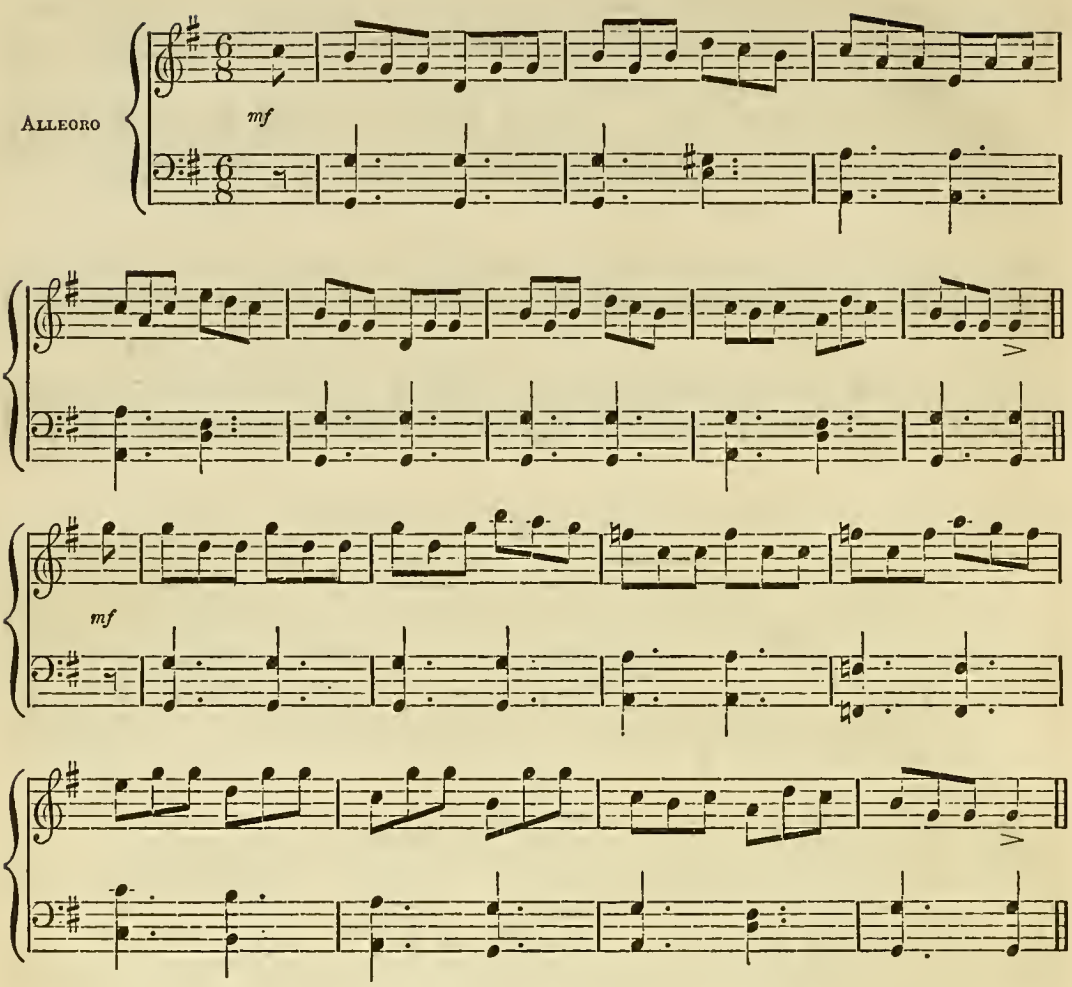


OH! BREATHE NOT HIS NAME.

THE BROWN MAID.

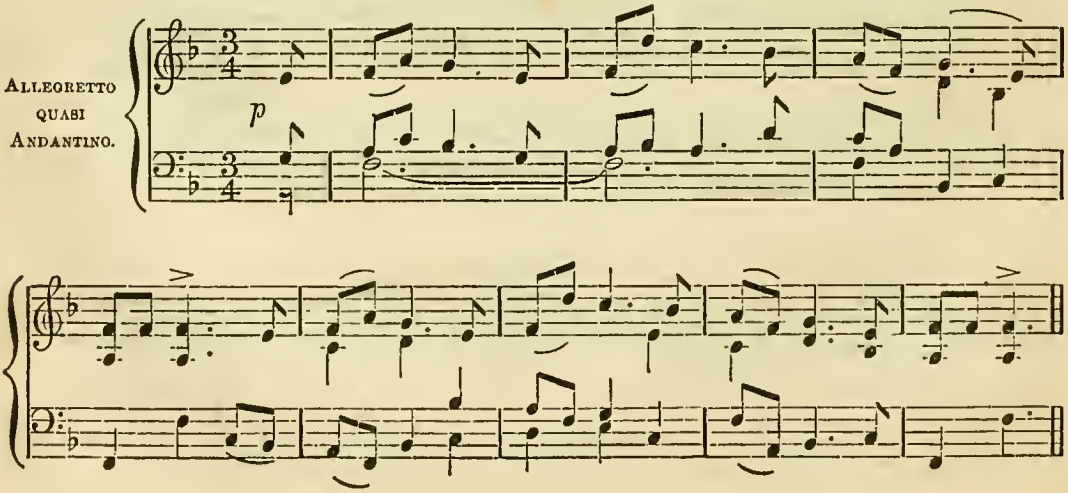


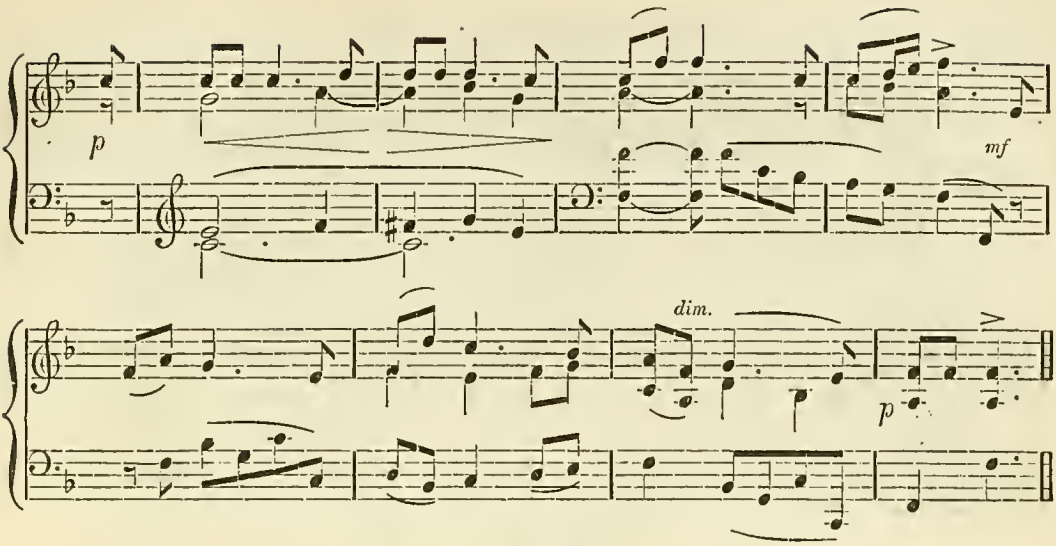
THE IRISH WASHERWOMAN.



THE REJECTED LOVER.

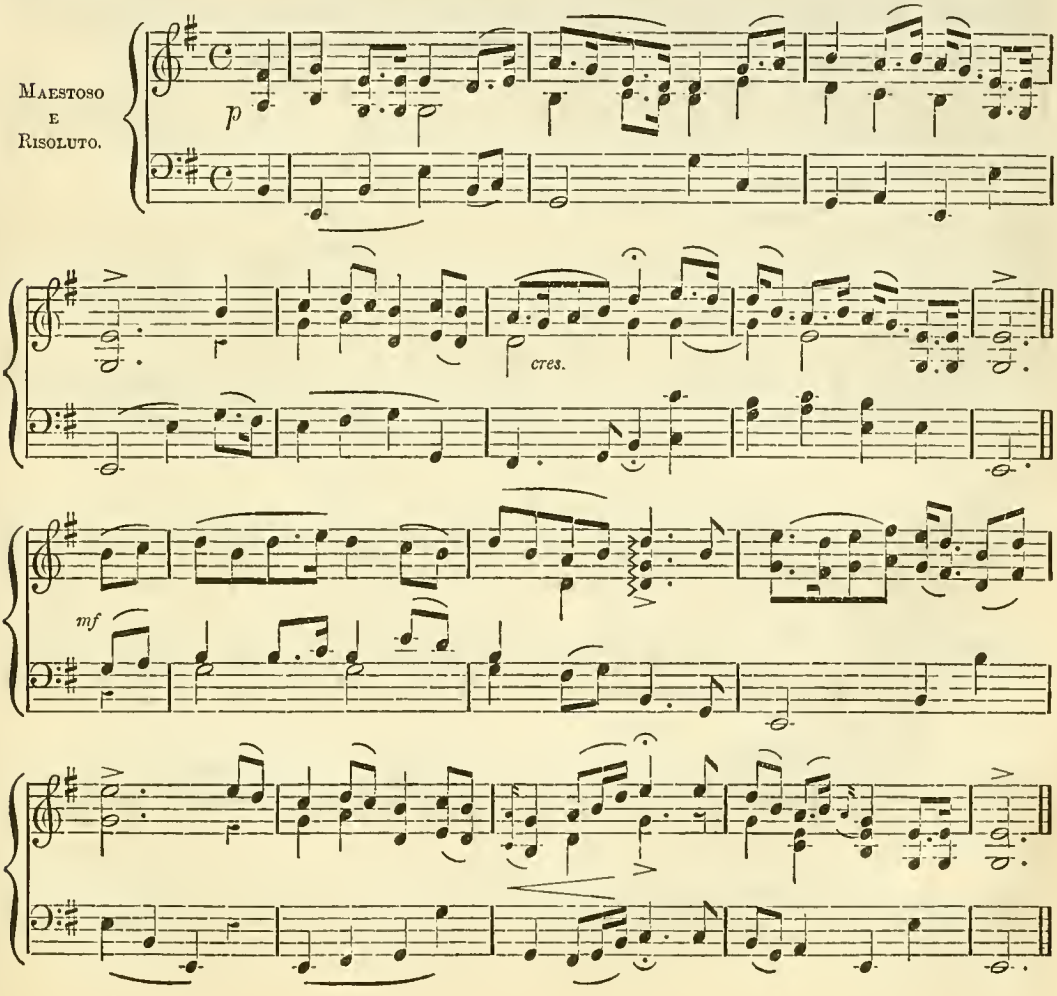
AN GRAIDHEOIR DUILTEACH.



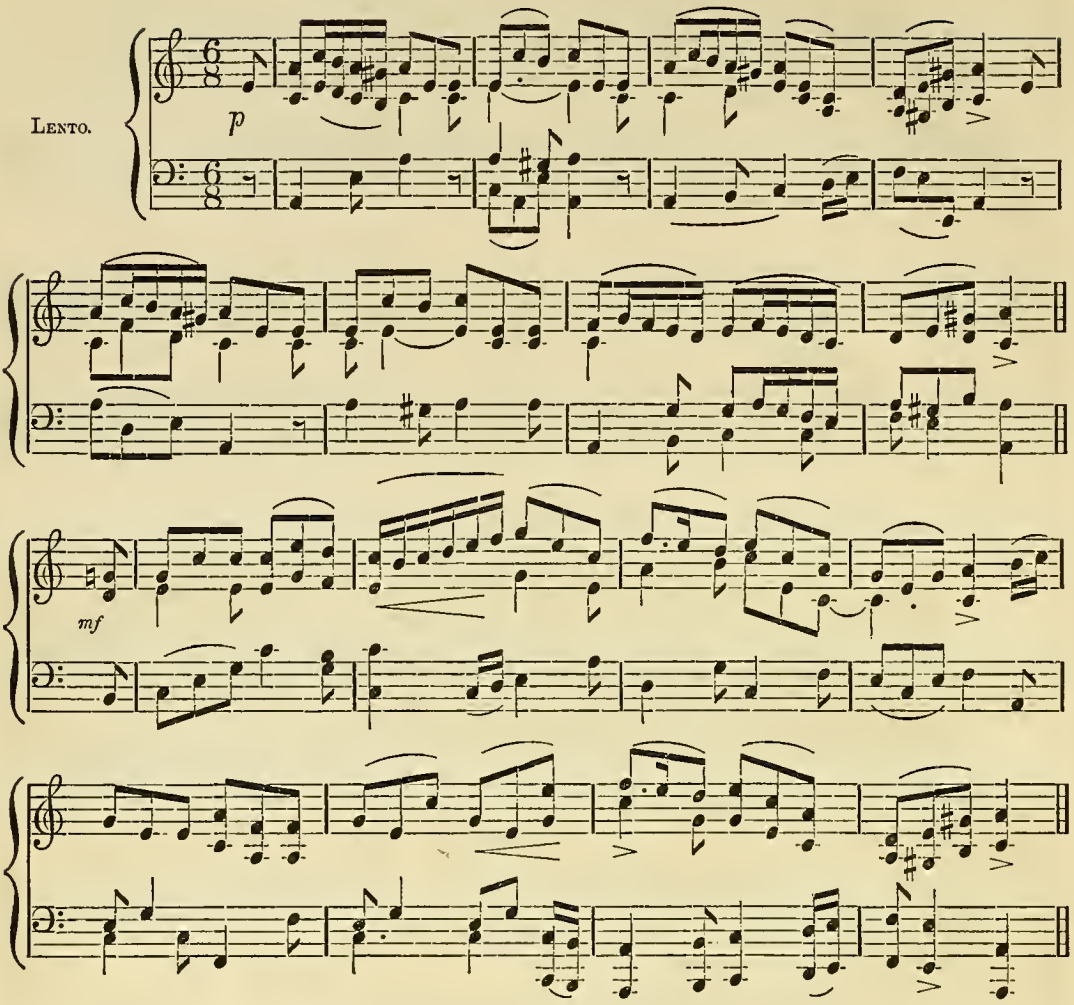


REMEMBER THE GLORIES OF BRIEN THE BRAVE.

WAR SONG. MOLLY MACALPIN.

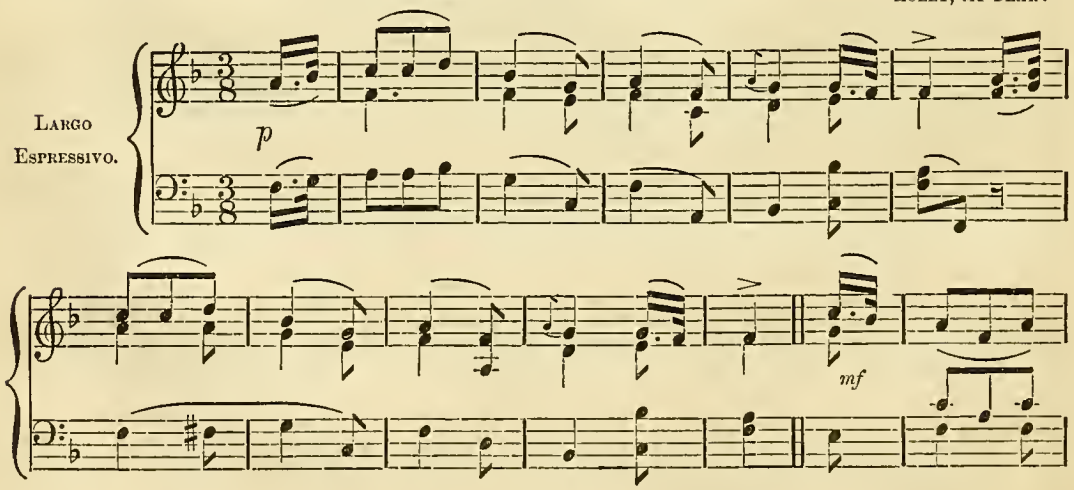


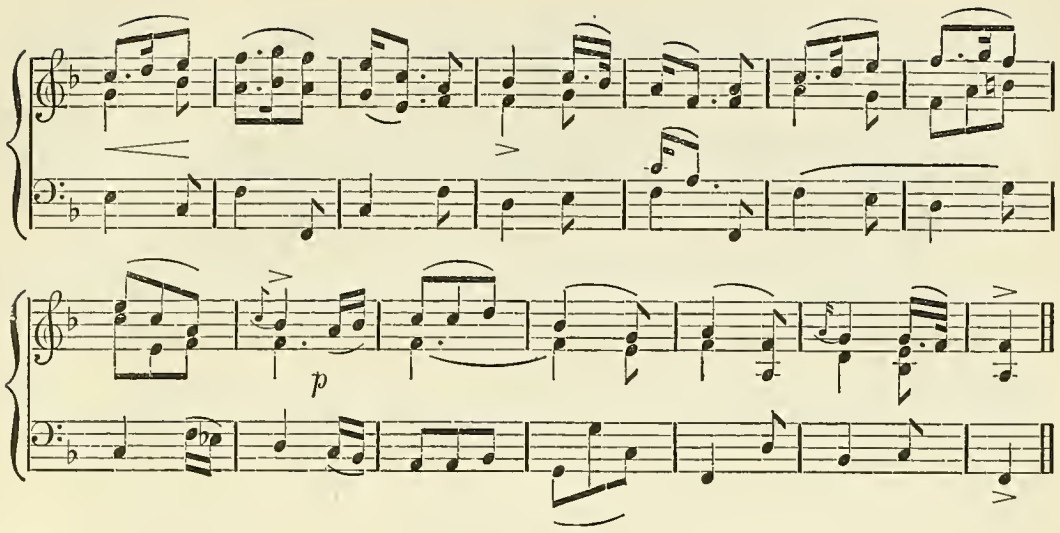
THE HUMOURS OF GLEN.



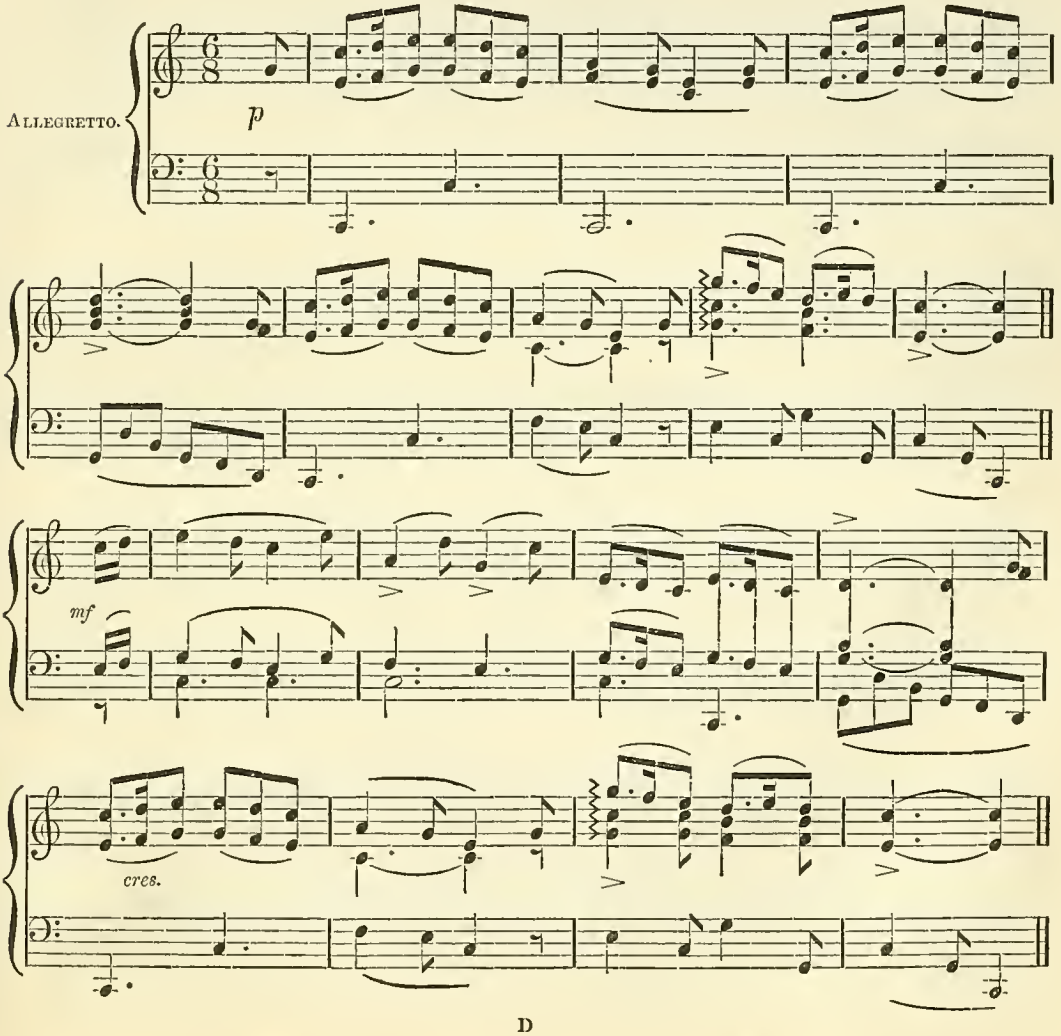
AT THE MID HOUR OF NIGHT.

MOLLY, MY DEAR!



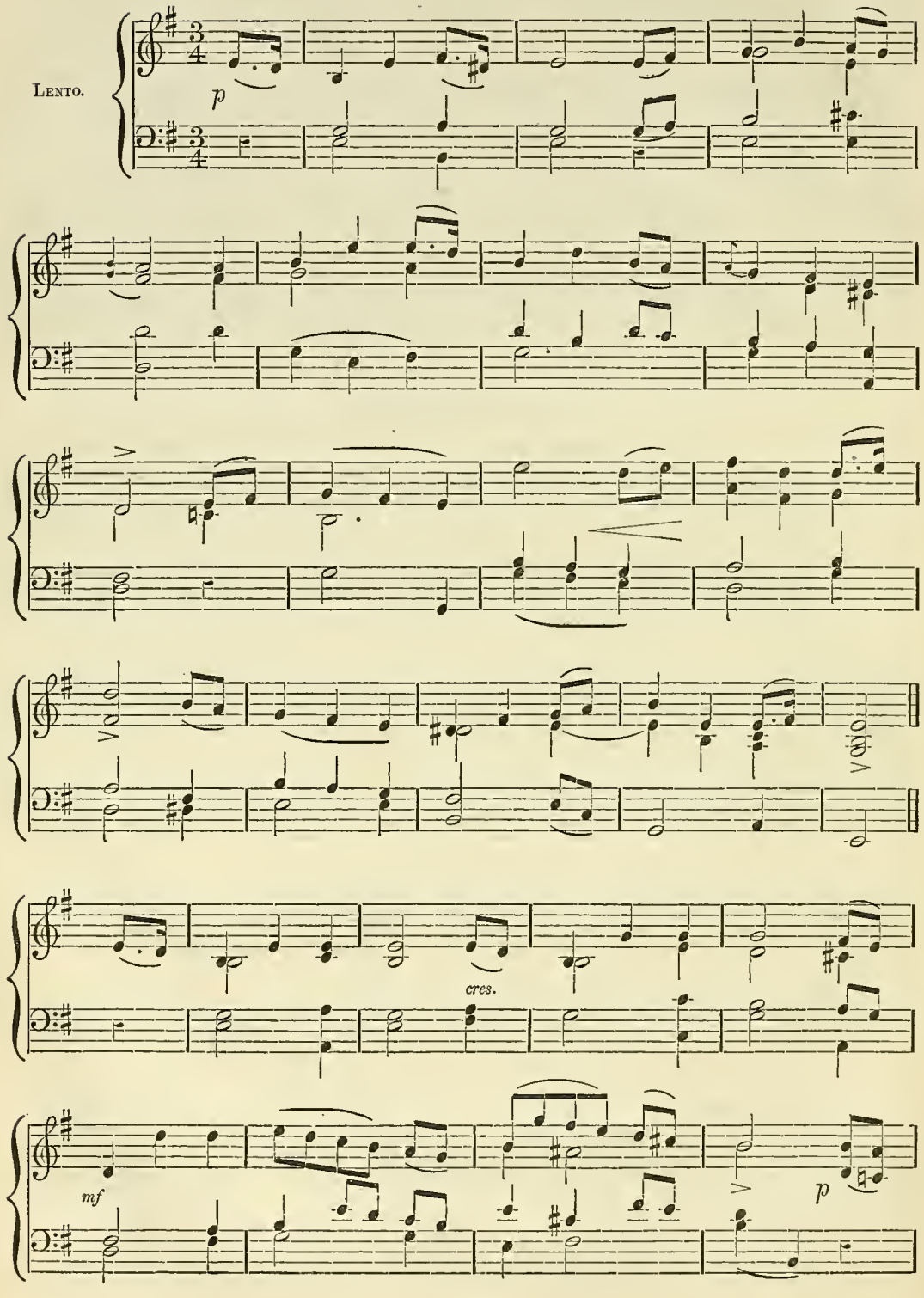


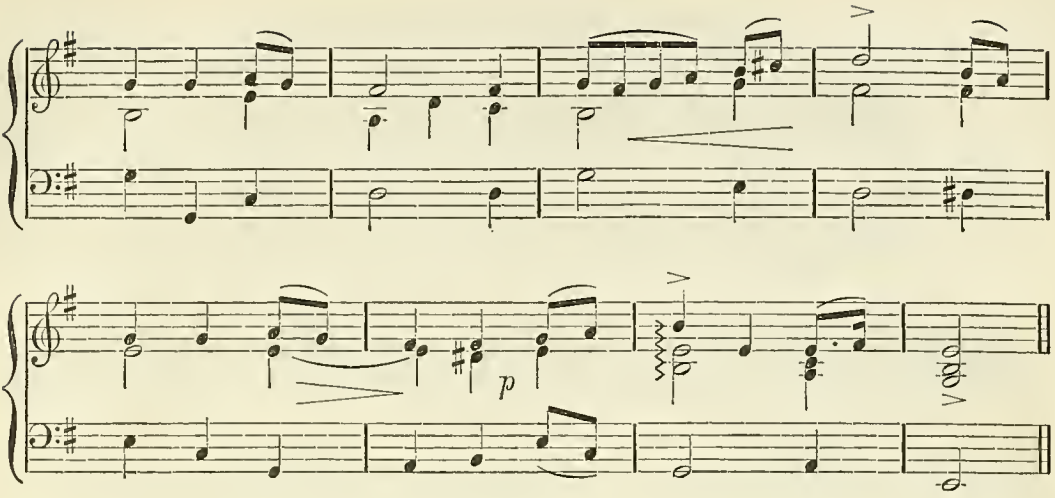
THE CUCKOO.



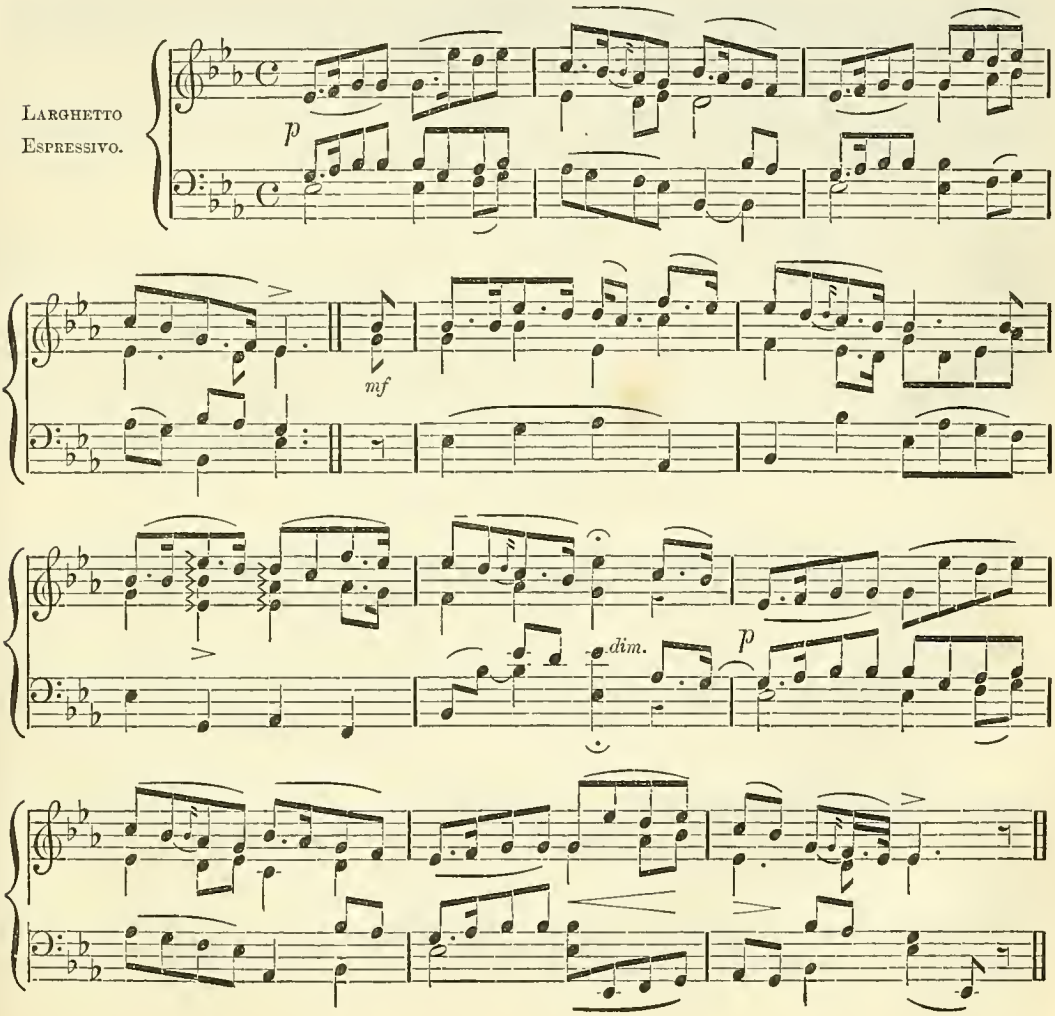
THE MOON DIMM'D HER BEAMS.

YOUNG TERENCE M'DONOUGH.



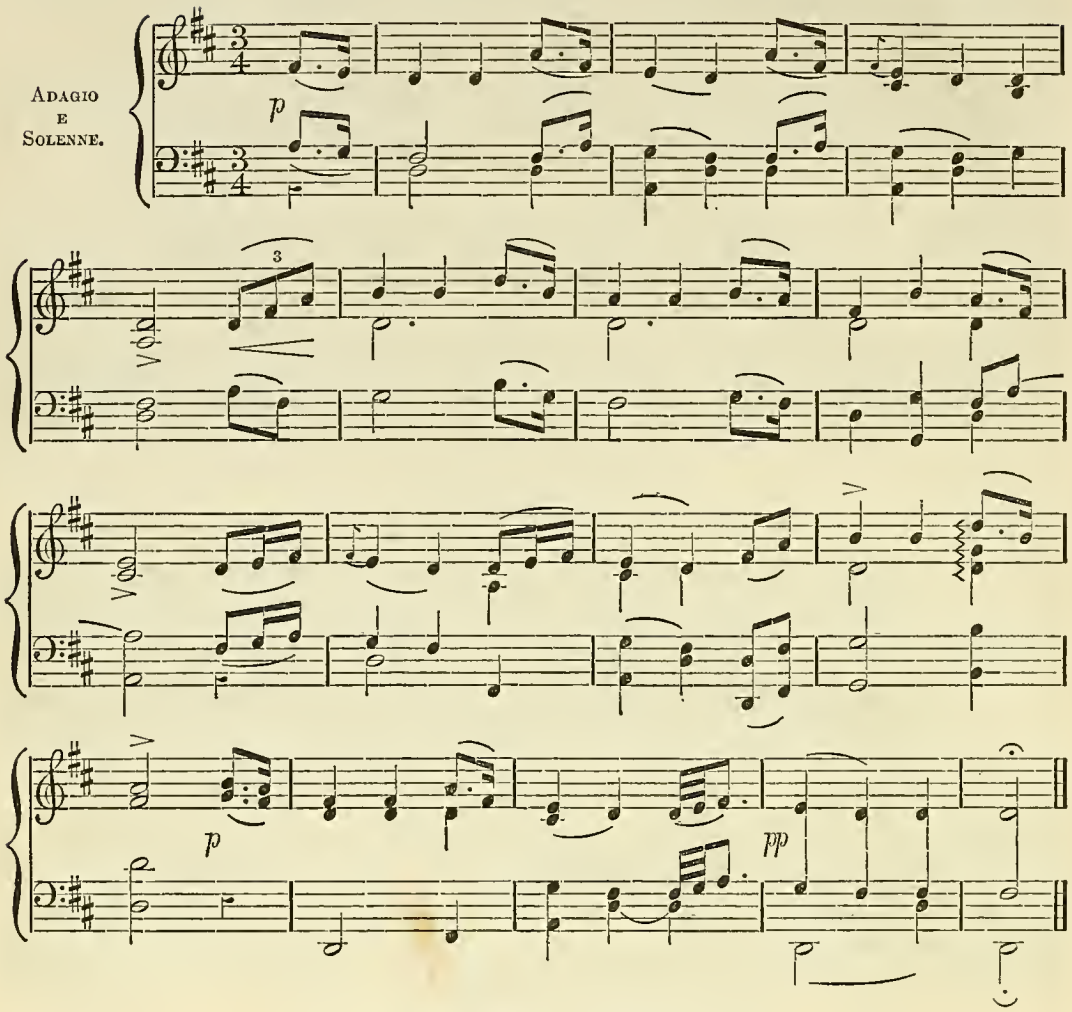


SING, SWEET HARP.

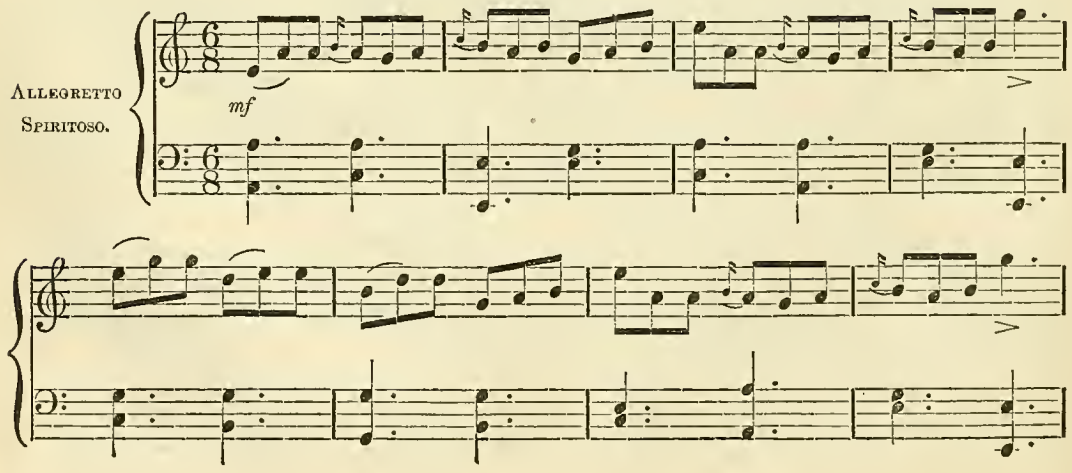


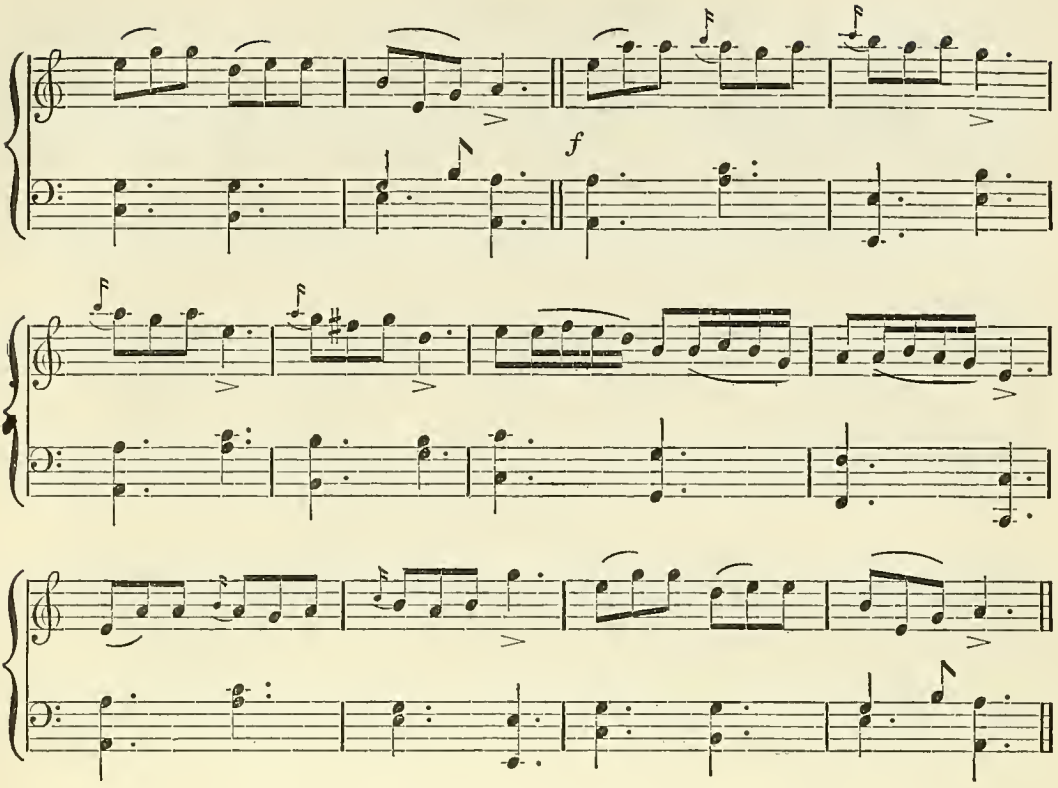
SHALL THE HARP THEN BE SILENT?

MACFARLANE'S LAMENTATION.



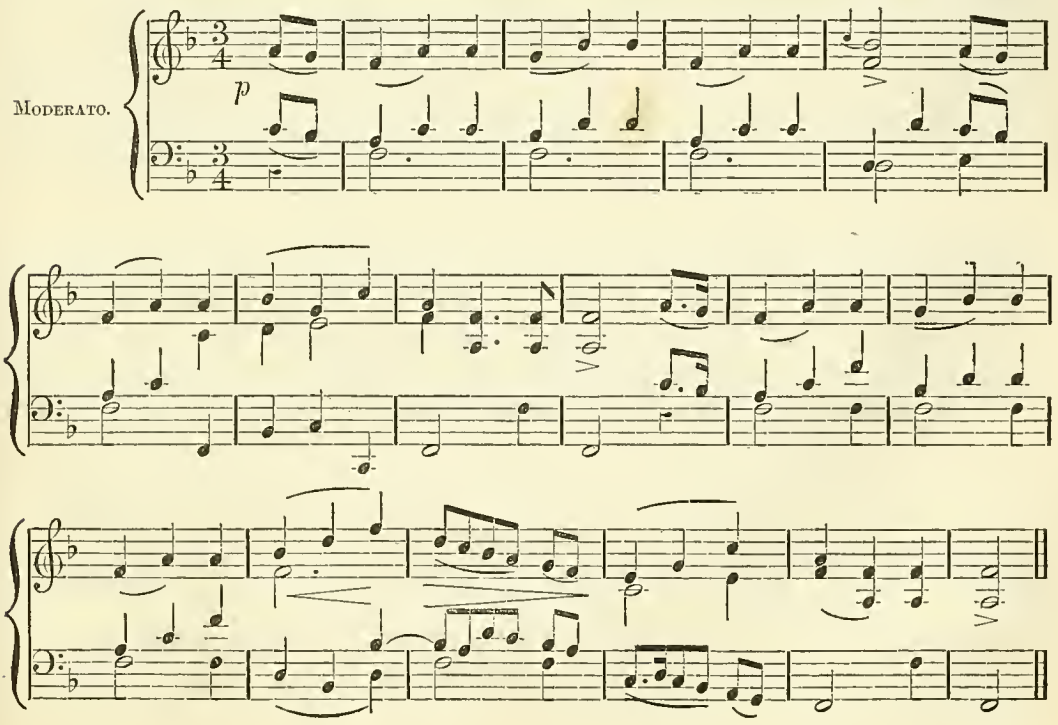
THE HUMOURS OF LISTIVAIN.





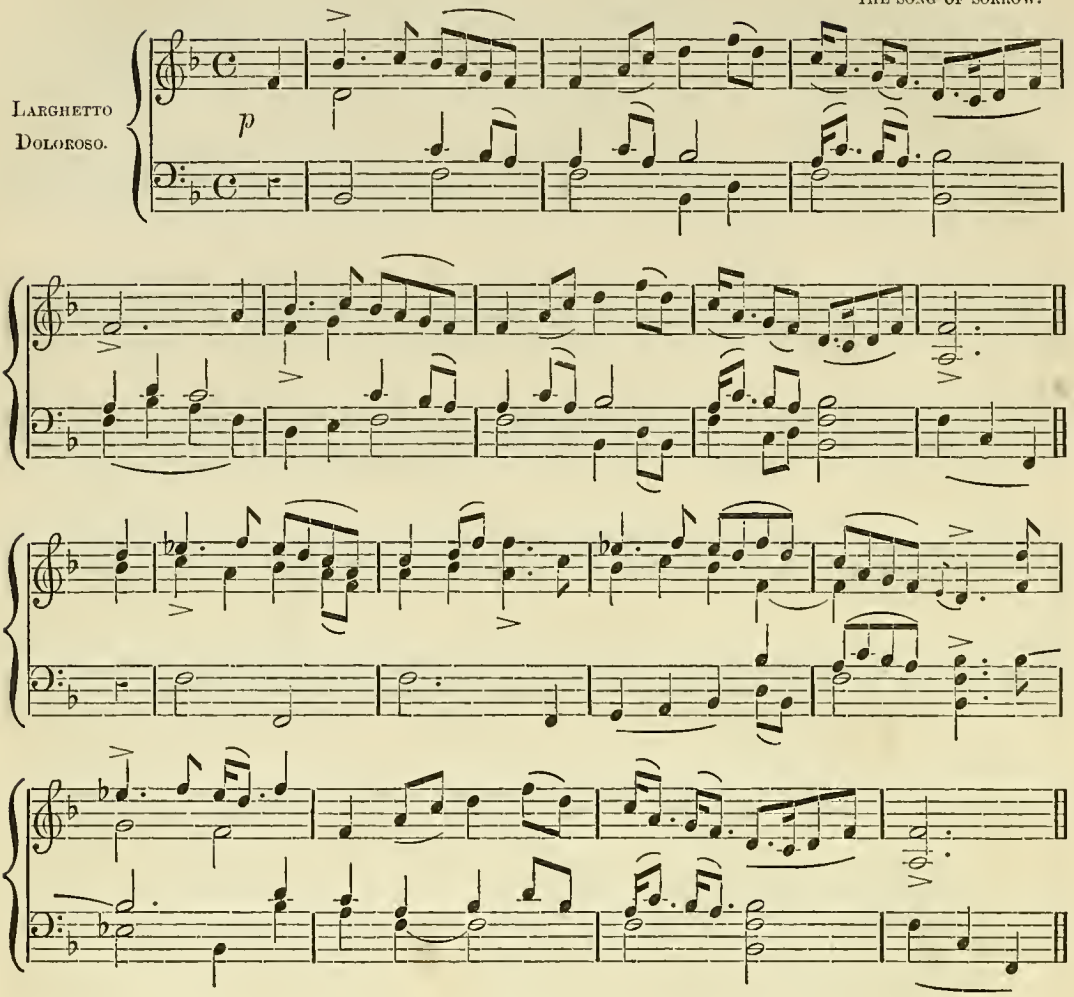
OH! HAD WE SOME BRIGHT LITTLE ISLE.

SHEELA NA GUIRA.



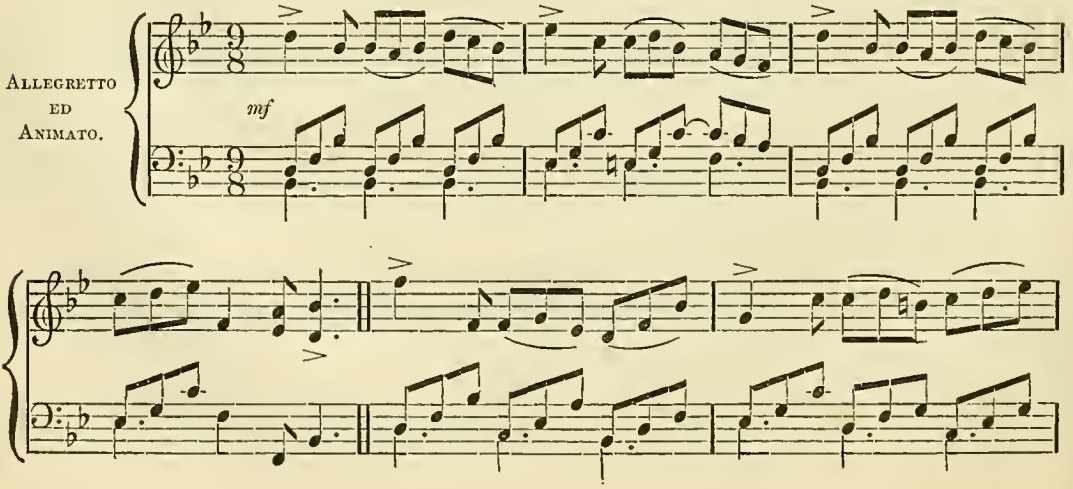
WEEP ON, WEEP ON.

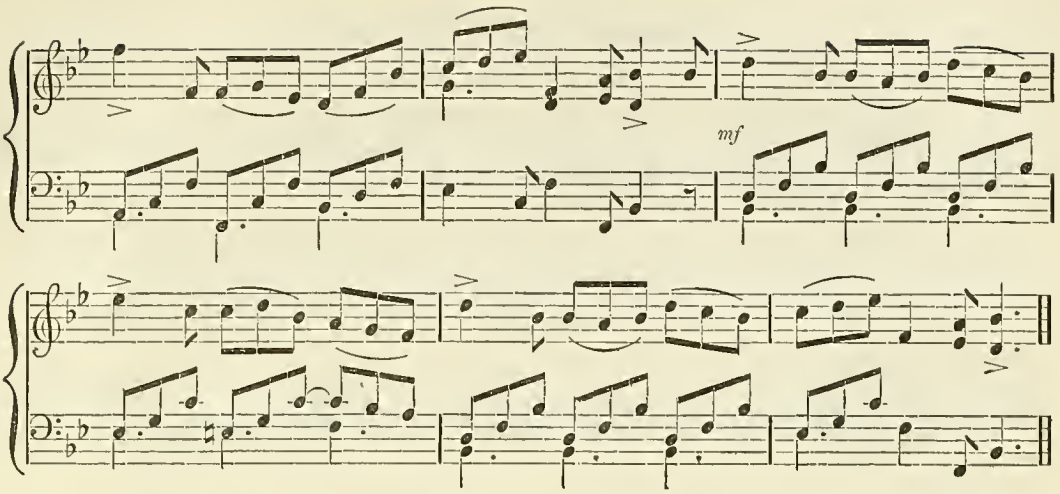
THE SONG OF SORROW.



QUICK! WE HAVE BUT A SECOND.

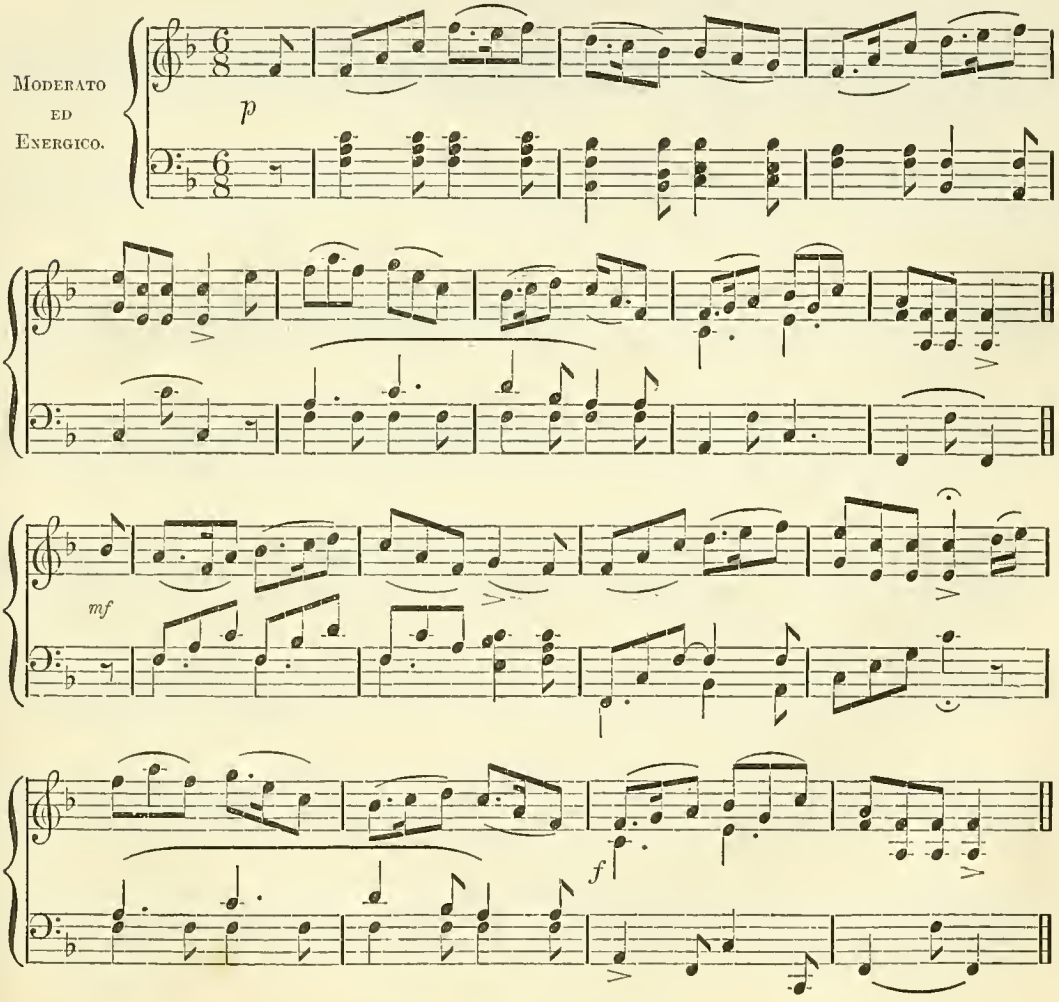
PADDY SNAP.





WHILE HISTORY'S MUSE.[1]

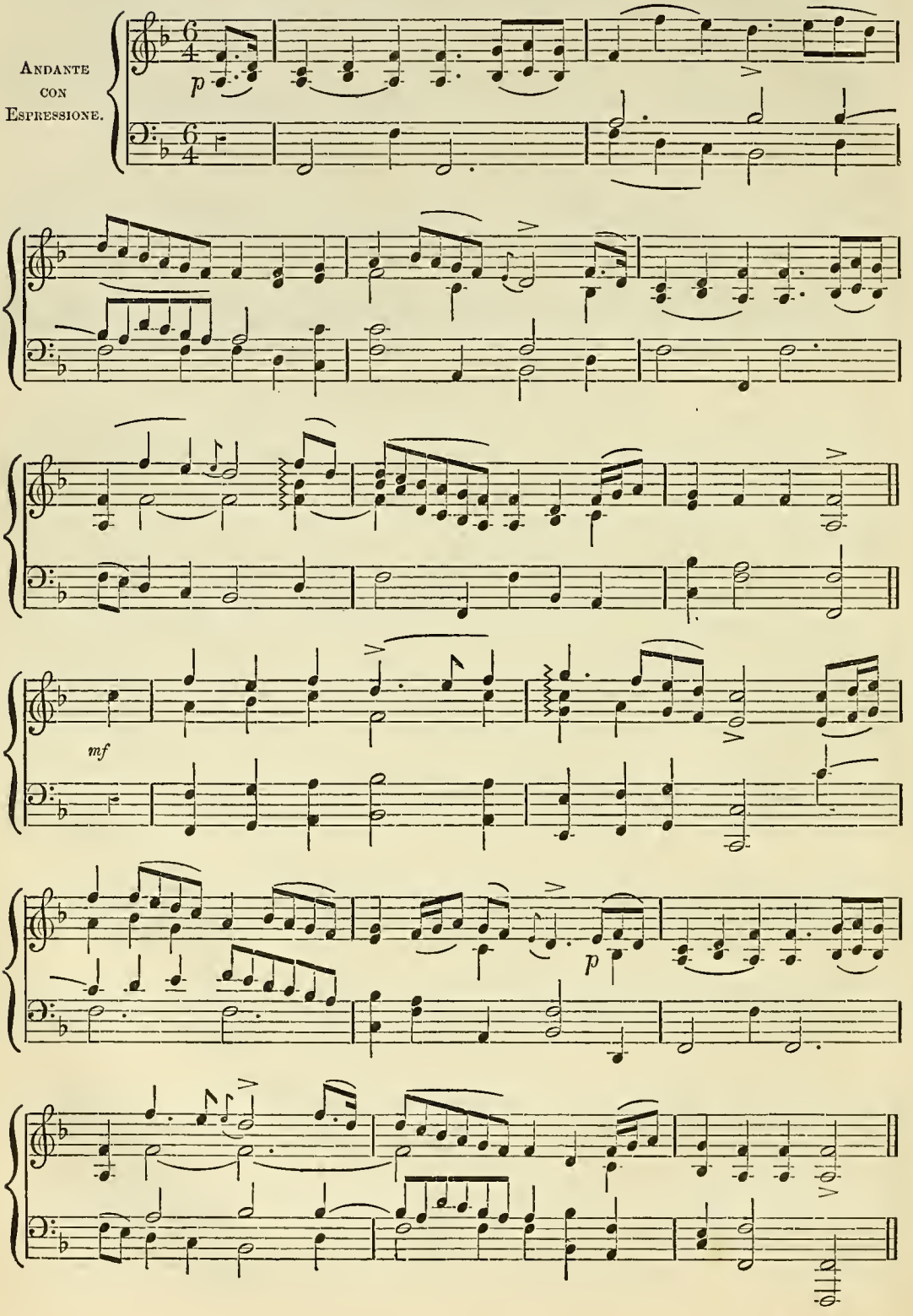
PADDY WHACK.



[1] See Appendix for another Version of this Air.

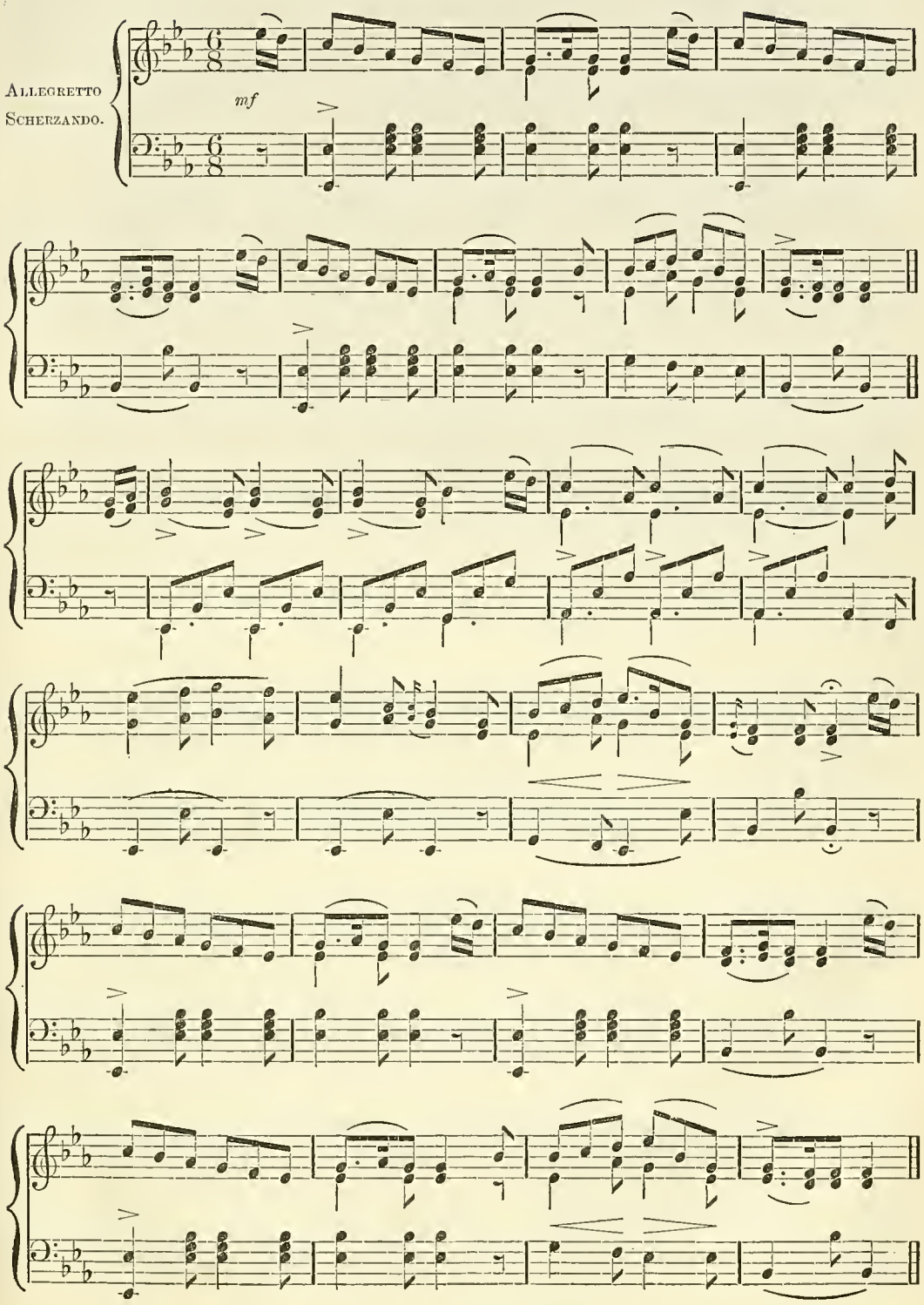
OH! BLAME NOT THE BARD.

KITTY TYRREL.



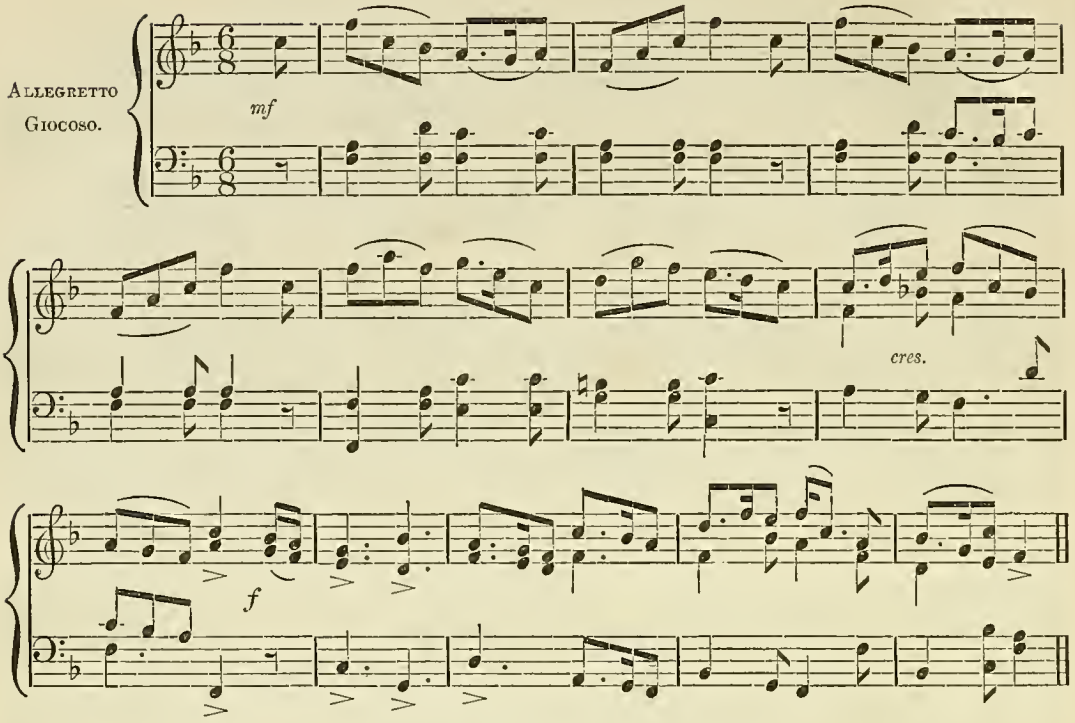
WE MAY ROAM THROUGH THIS WORLD.

GARRY-OWEN.



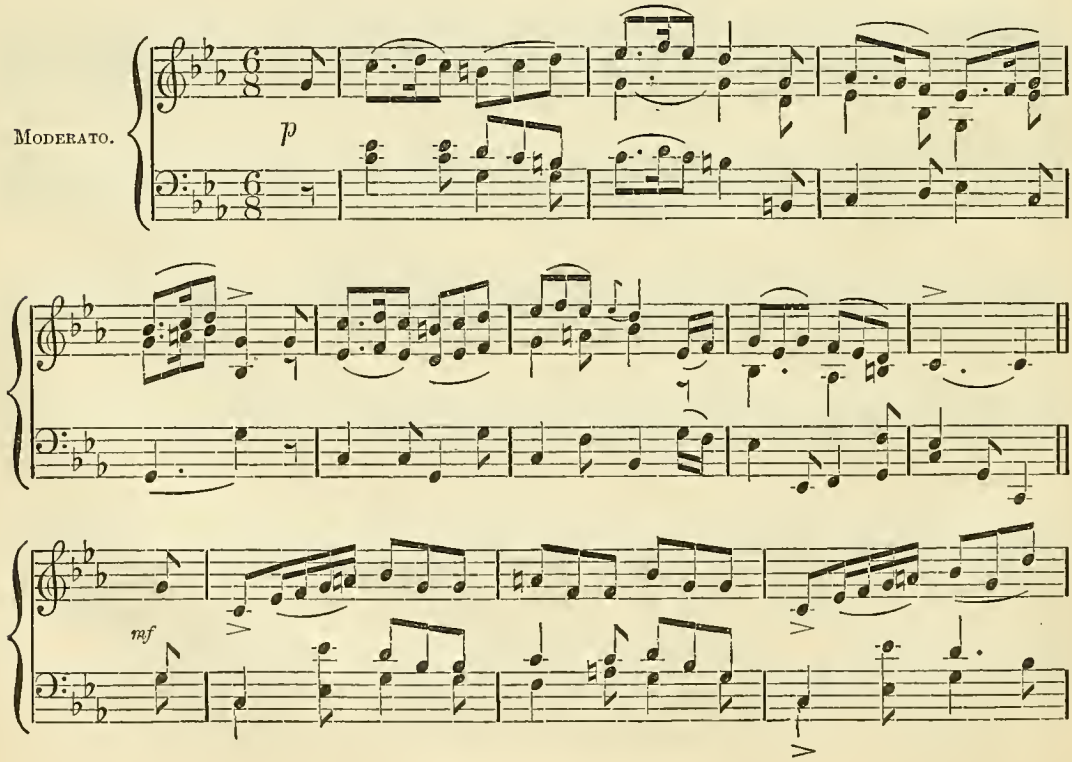
DERRY DOWN.[1]

DENNIS BRULGRUDDERY.

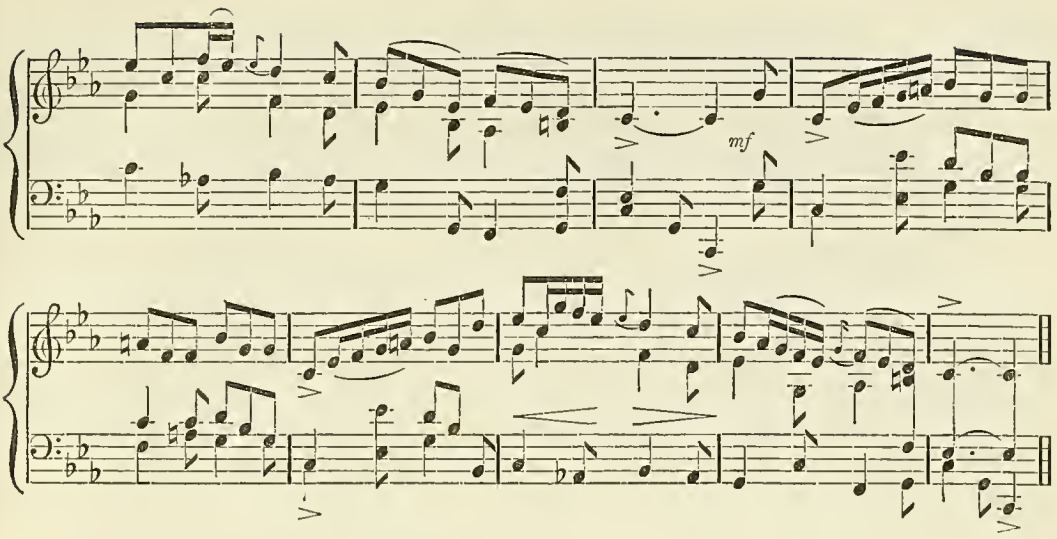


NOW WINTER IS GONE.

THE FAIR-HAIRED CHILD.

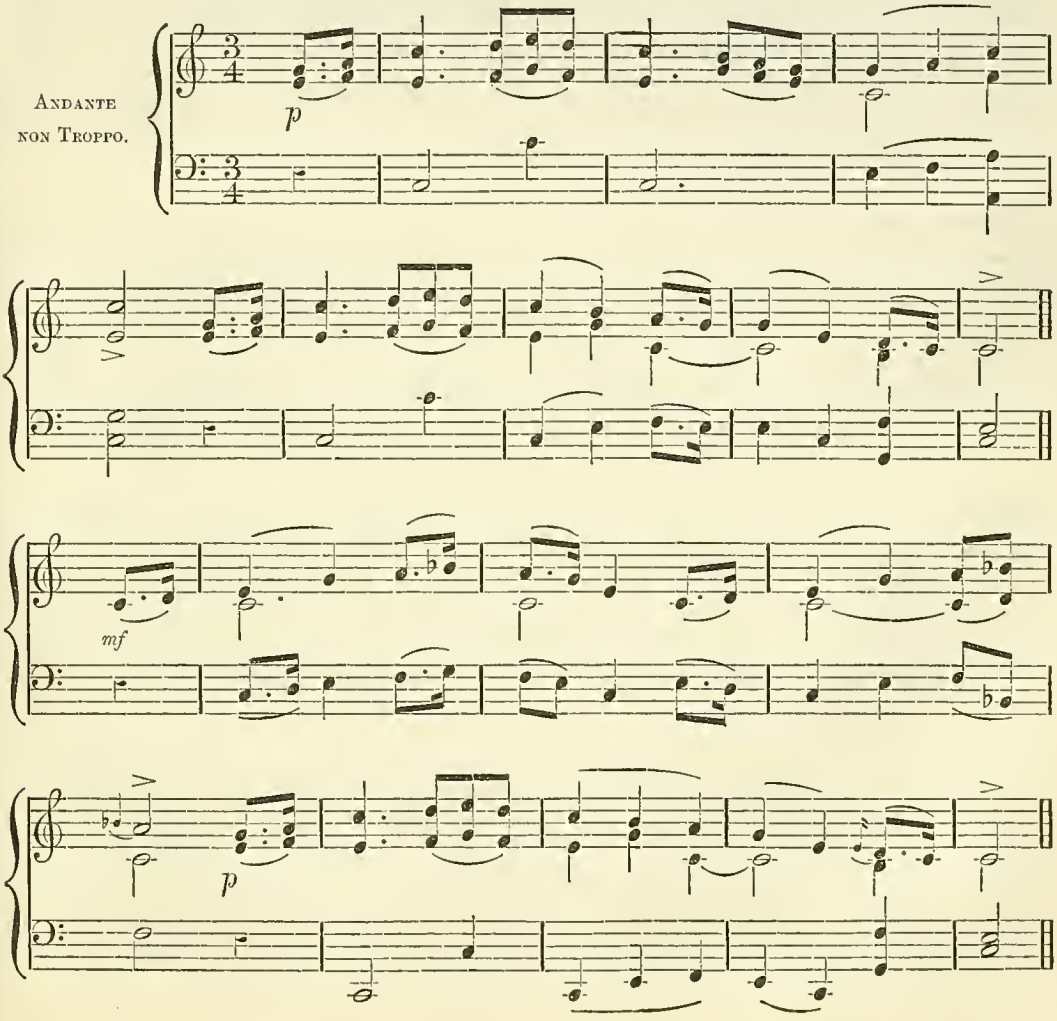


[1] See Appendix for another Version of this Air.



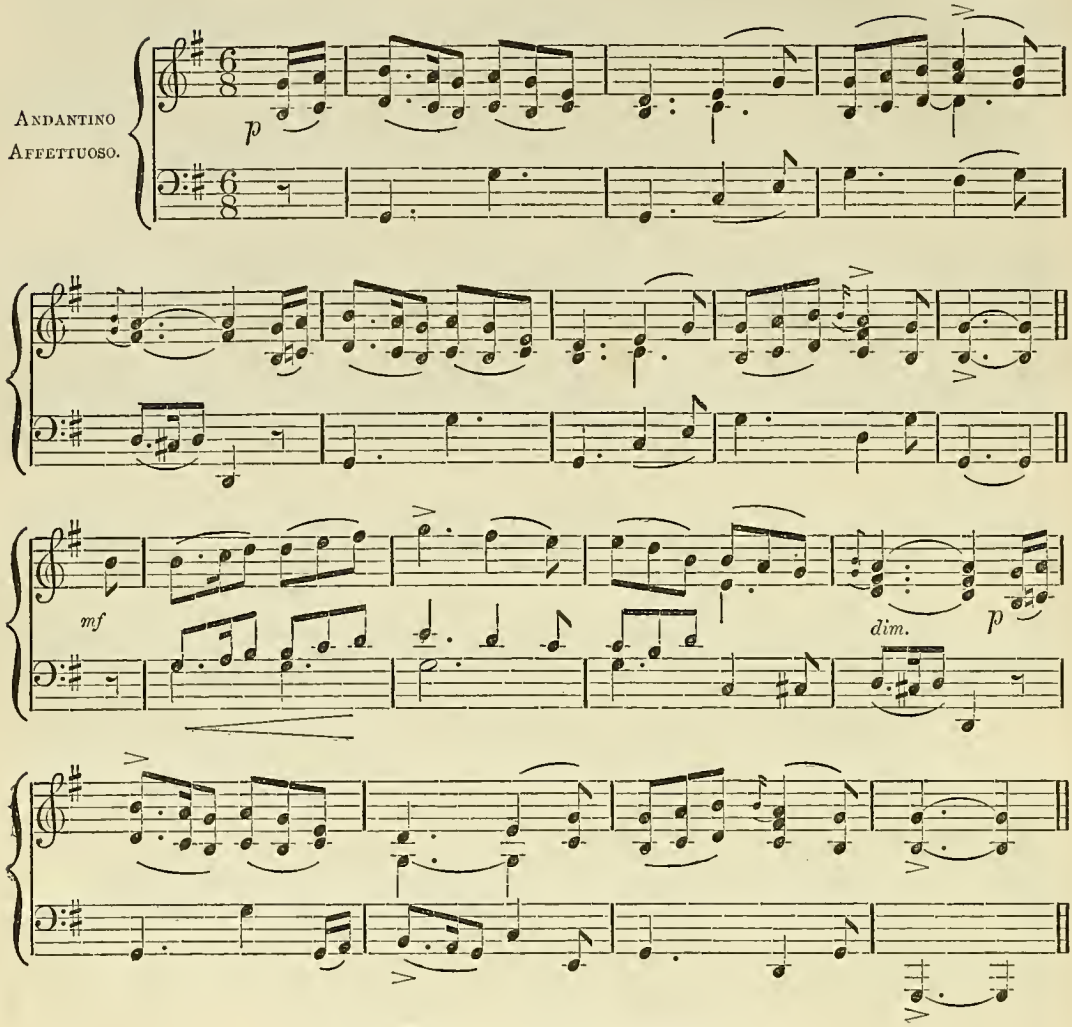
REMEMBER THEE!

CASTLE TIROWEN.



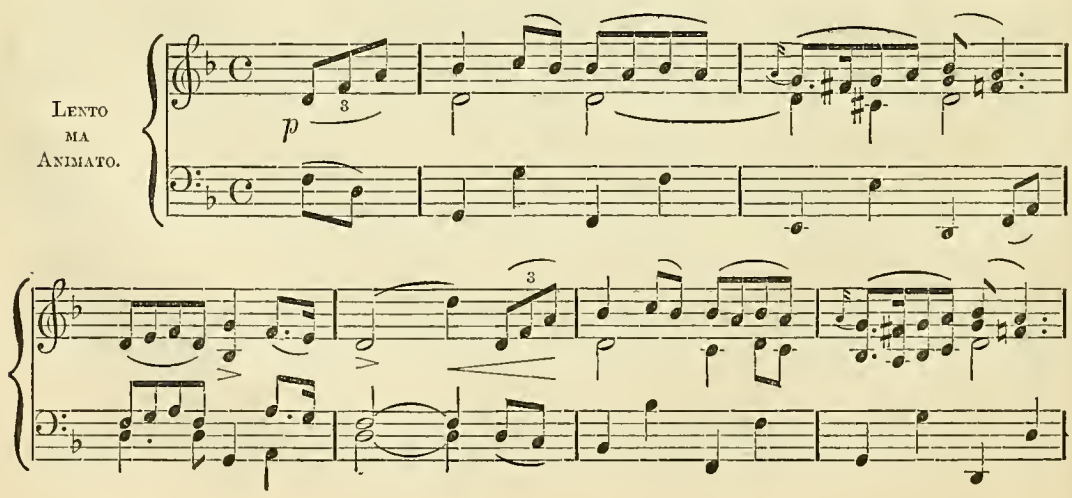
HAS SORROW THY YOUNG DAYS SHADED?

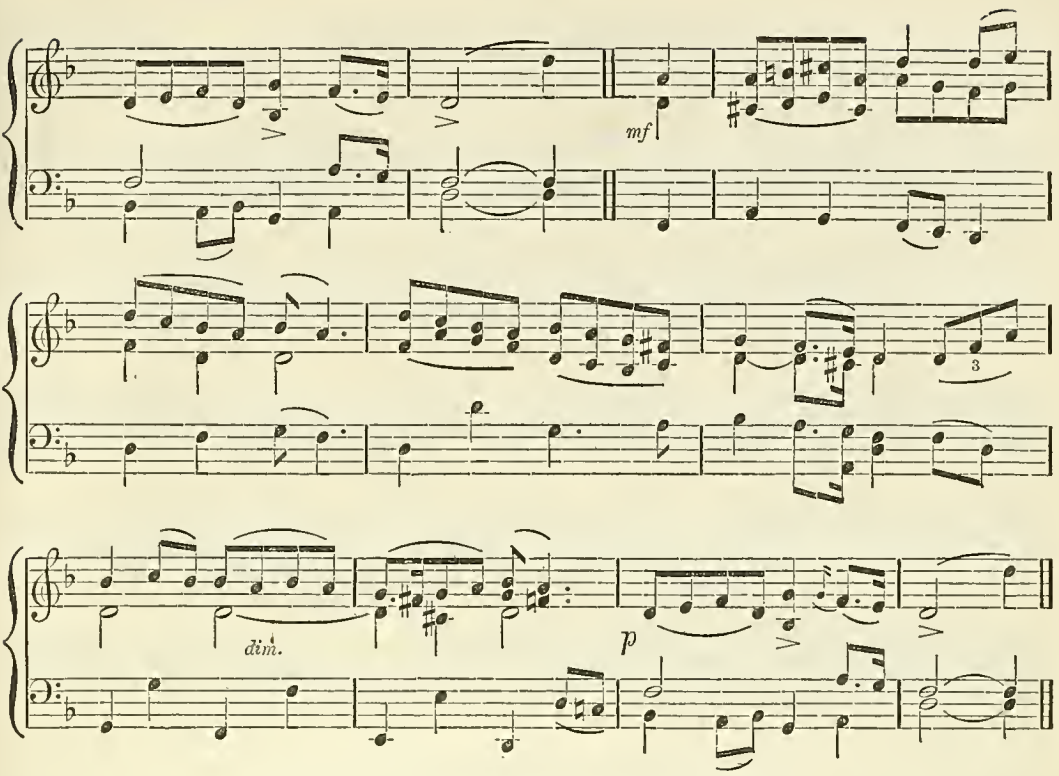
SLY PATRICK.



A LITTLE HOUR BEFORE DAY.

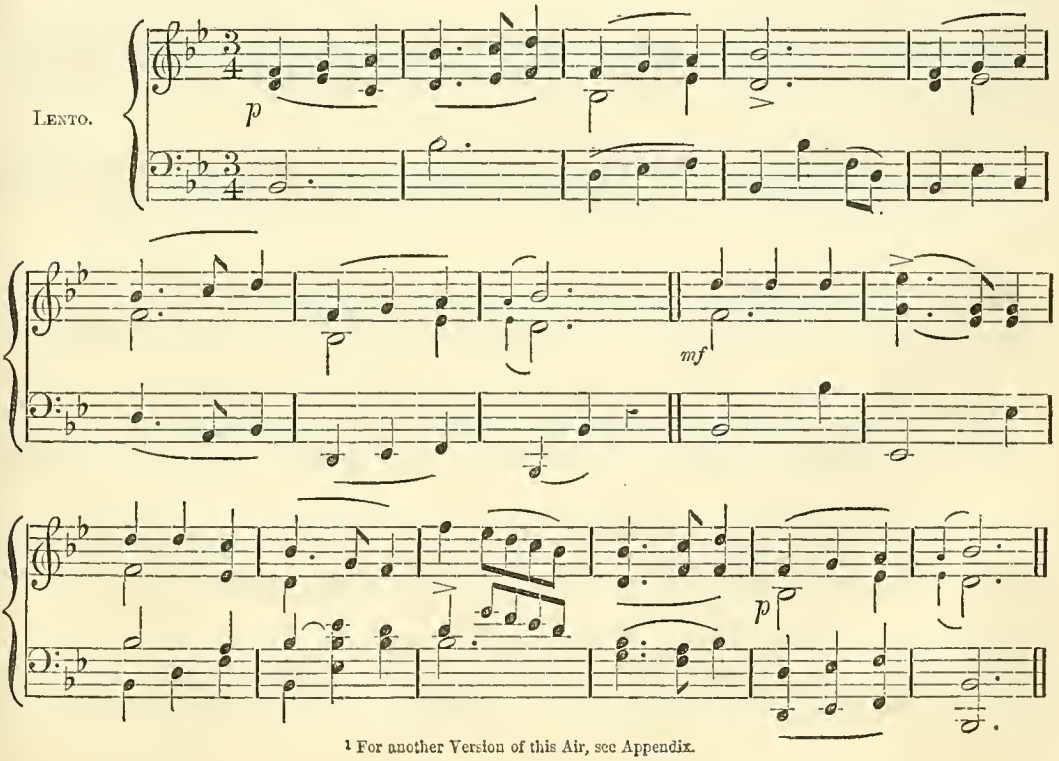
UAIR BHEAG ROIMH LA.





ERIN! THE TEAR AND THE SMILE.

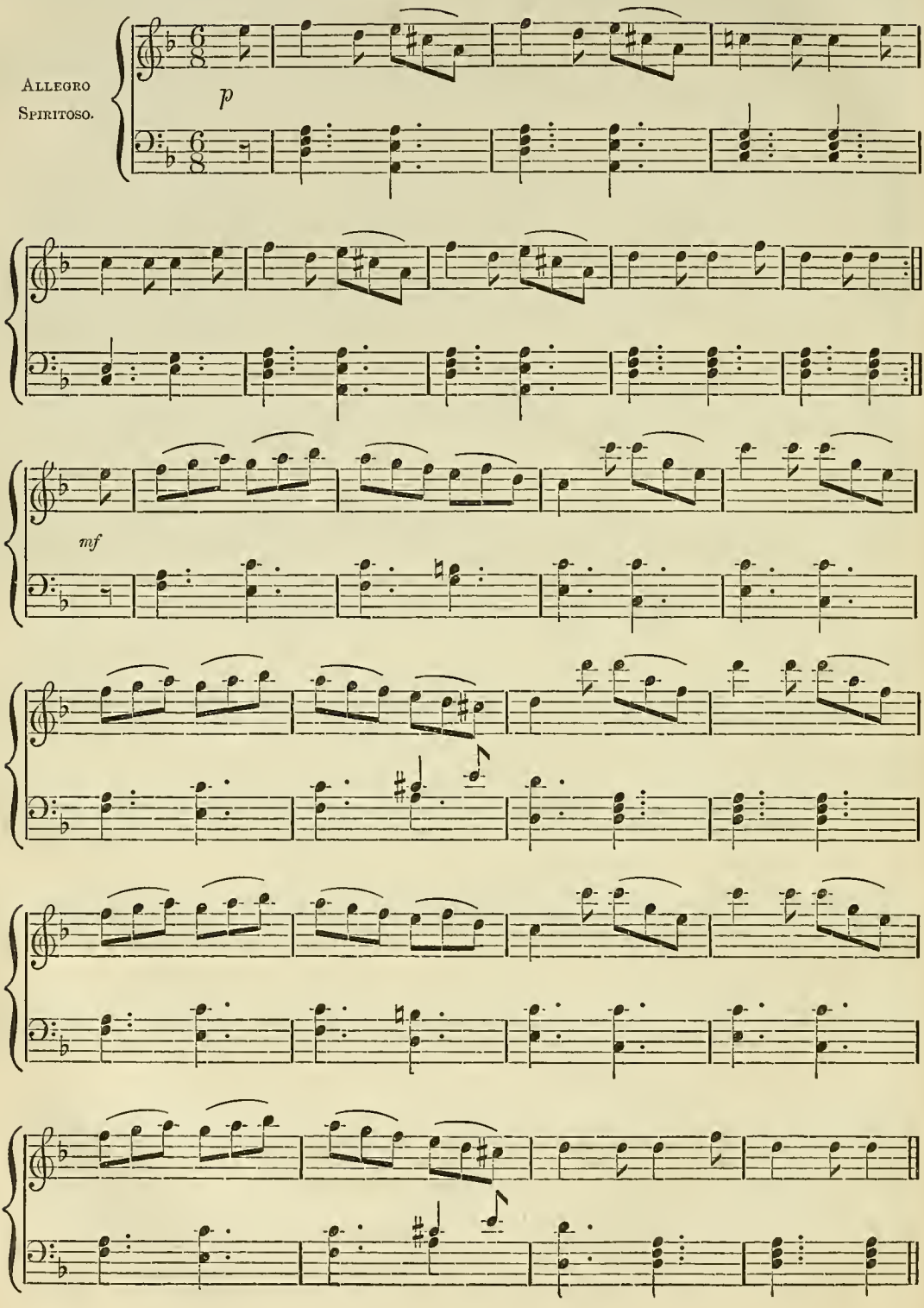
ROBIN ADAIR. AILEEN AROON.[1]



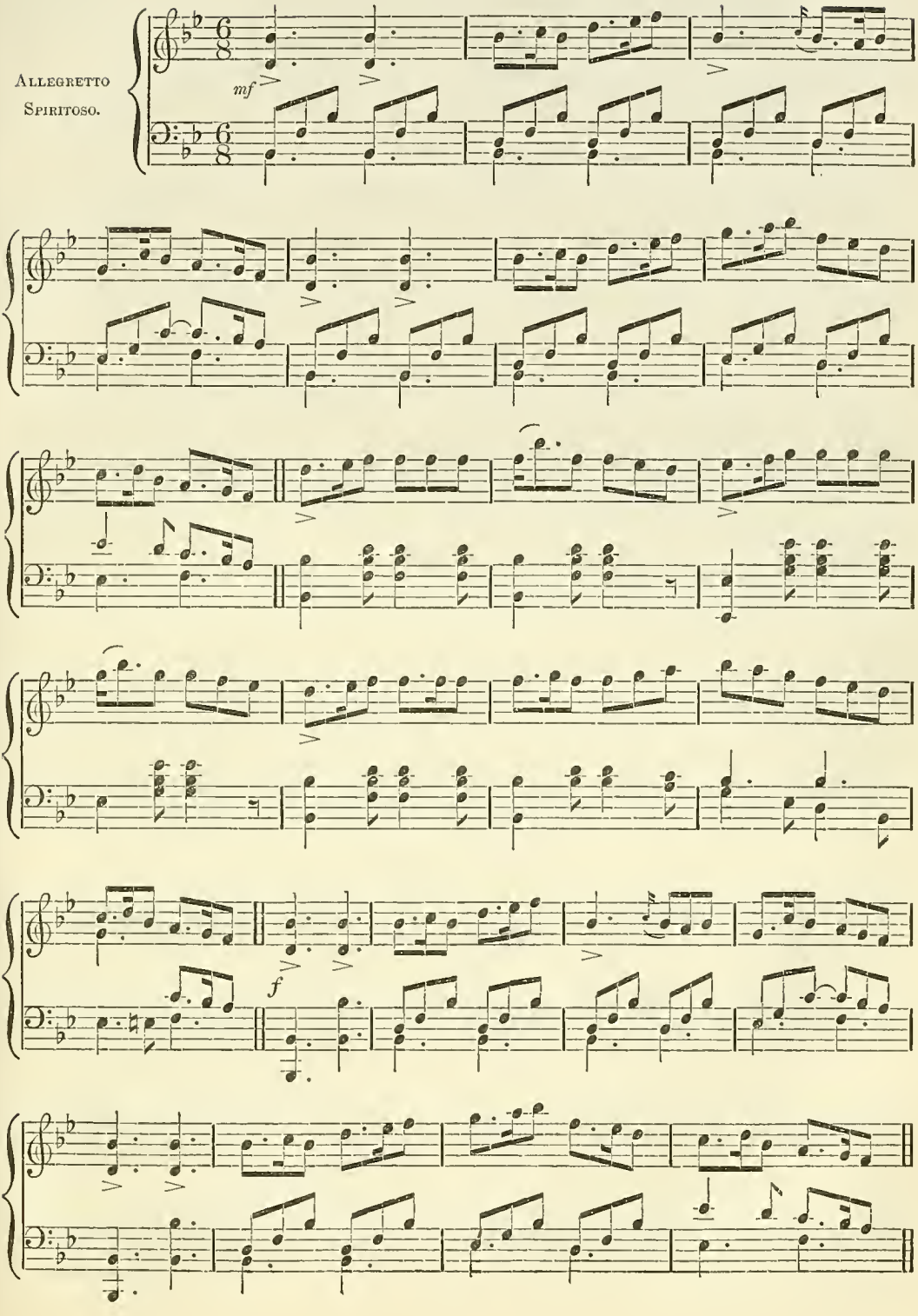
[1] For another Version of this Air, see Appendix.

YOURSELF ALONG WITH ME.

PETTICOAT LOOSE. TU FEIN SME FEIN.

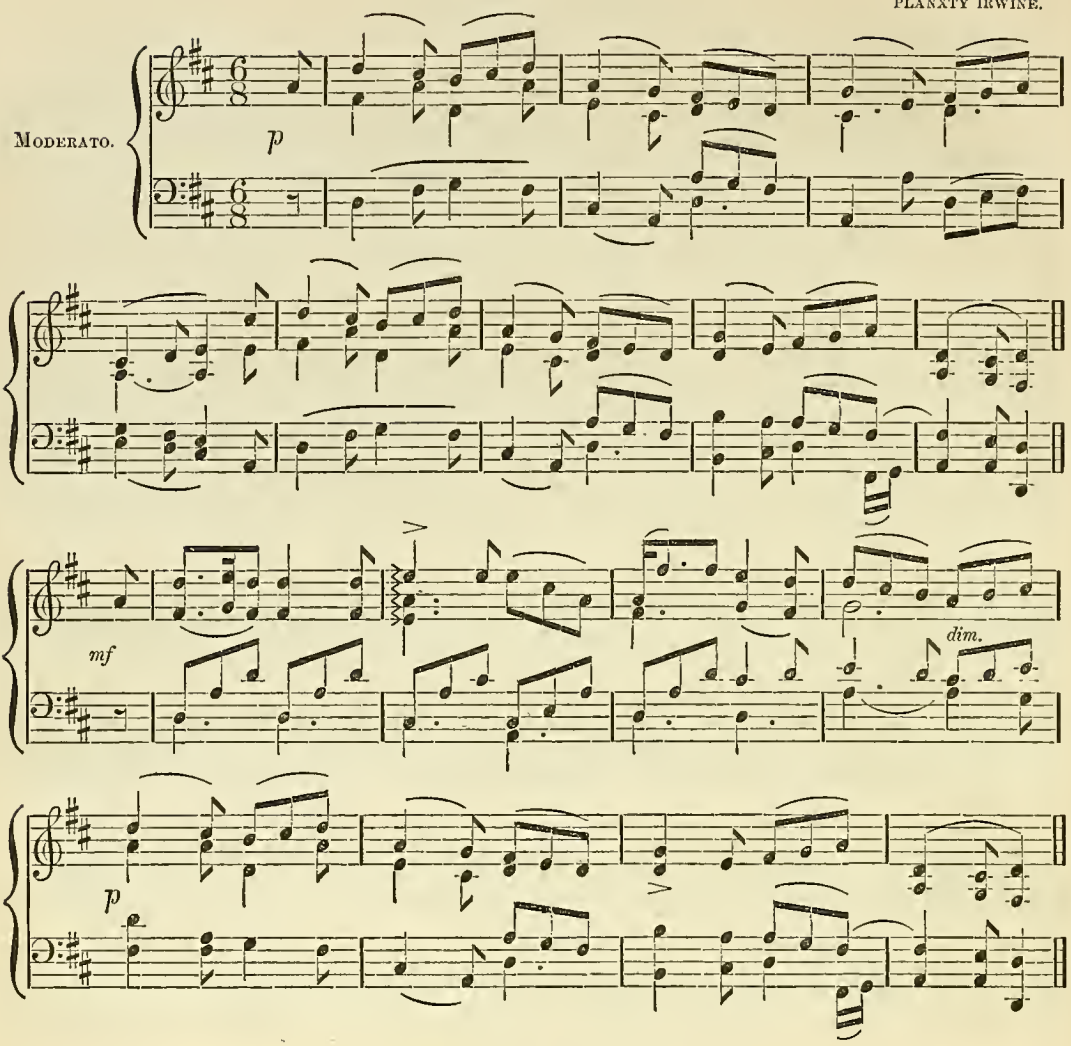


MURPHY DELANY.

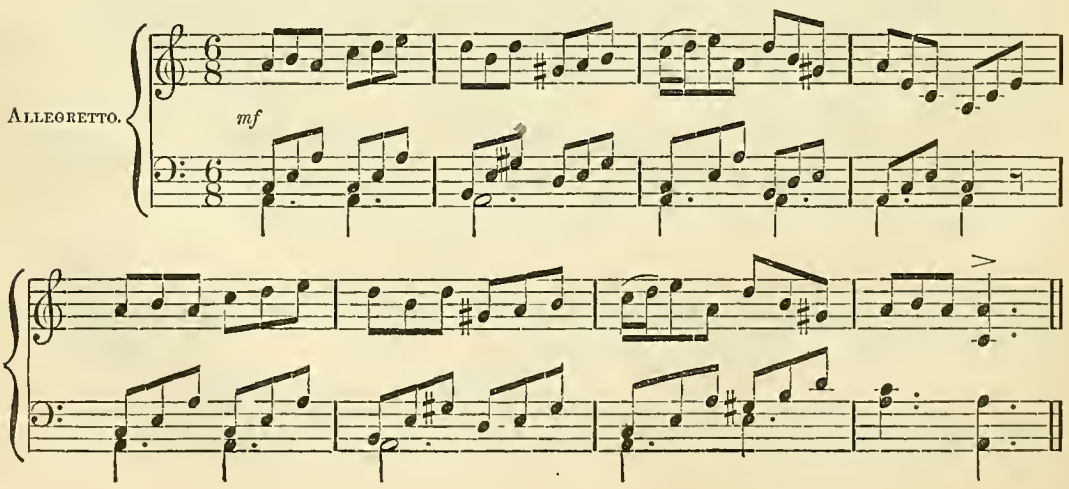


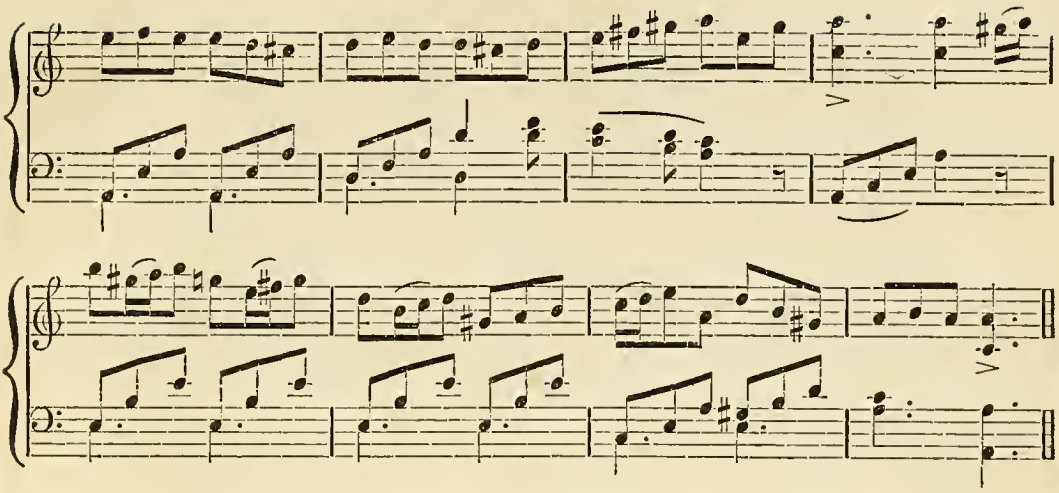
OH, BANQUET NOT!

PLANXTY IRWINE.



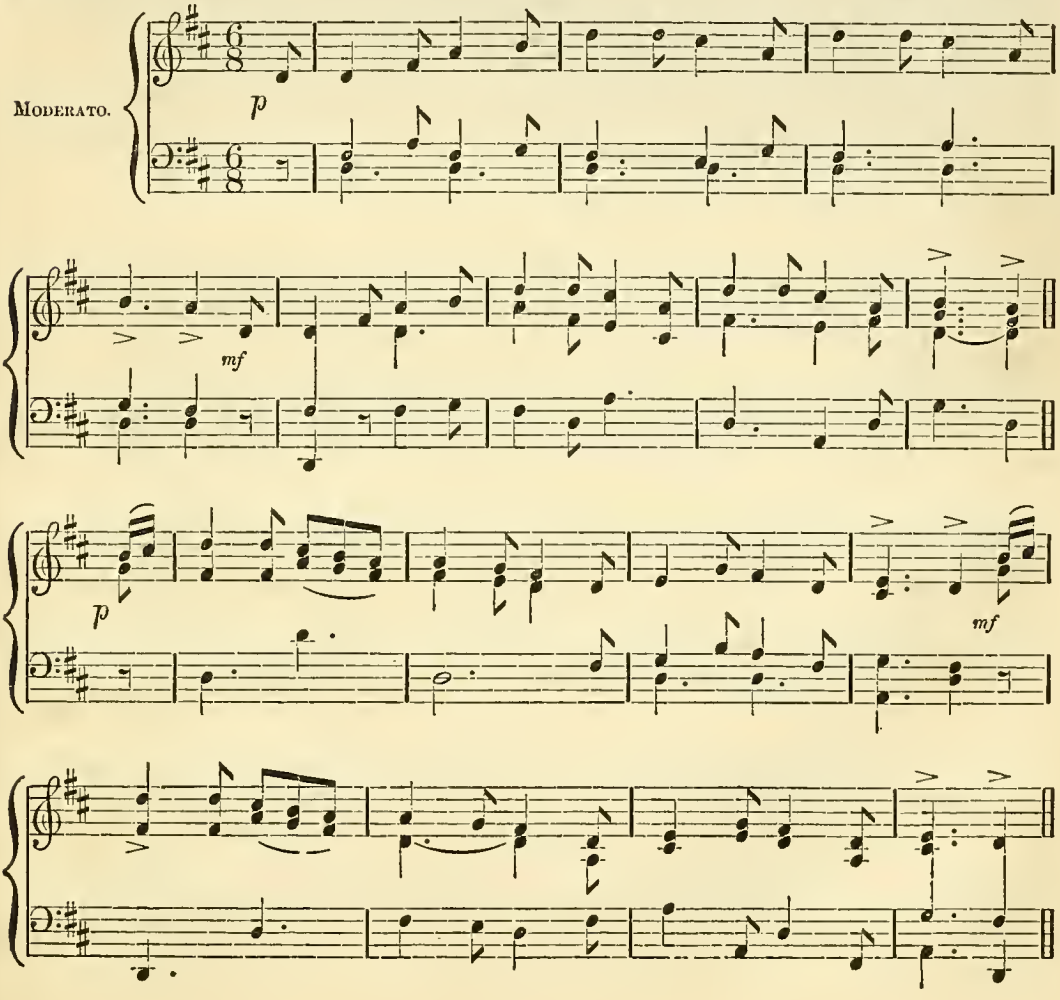
CAPTAIN MAGAN.





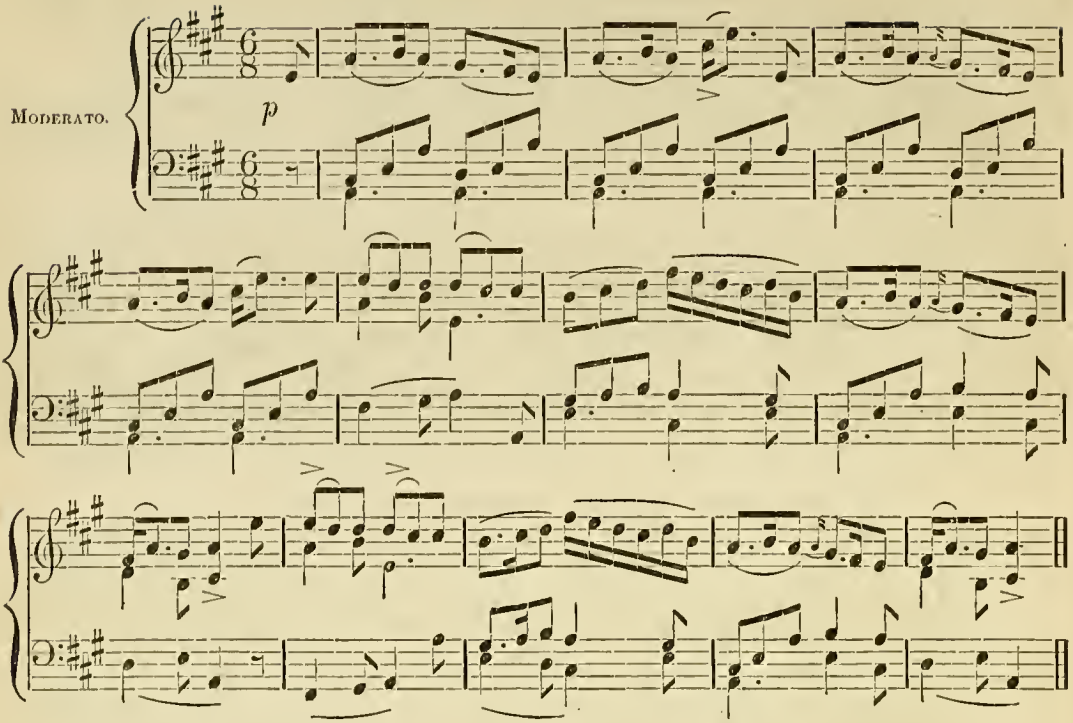
IT IS NOT IN THY POWER, FAIR MAID.

THE FAIR WOMAN.



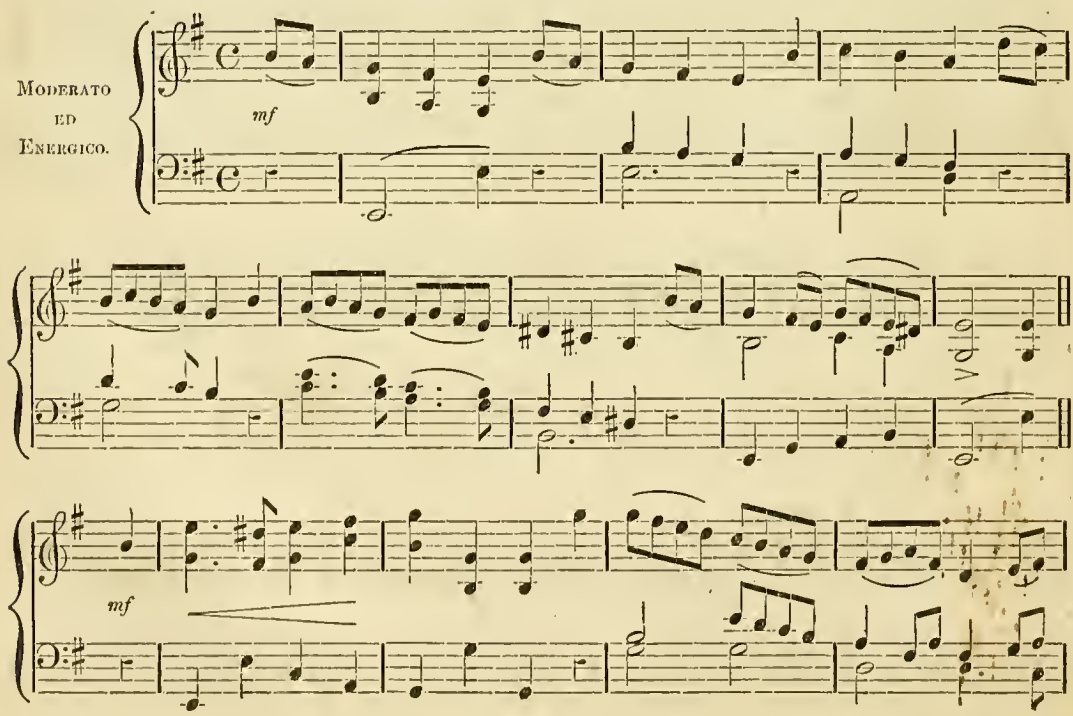
I SAW FROM THE BEACH.

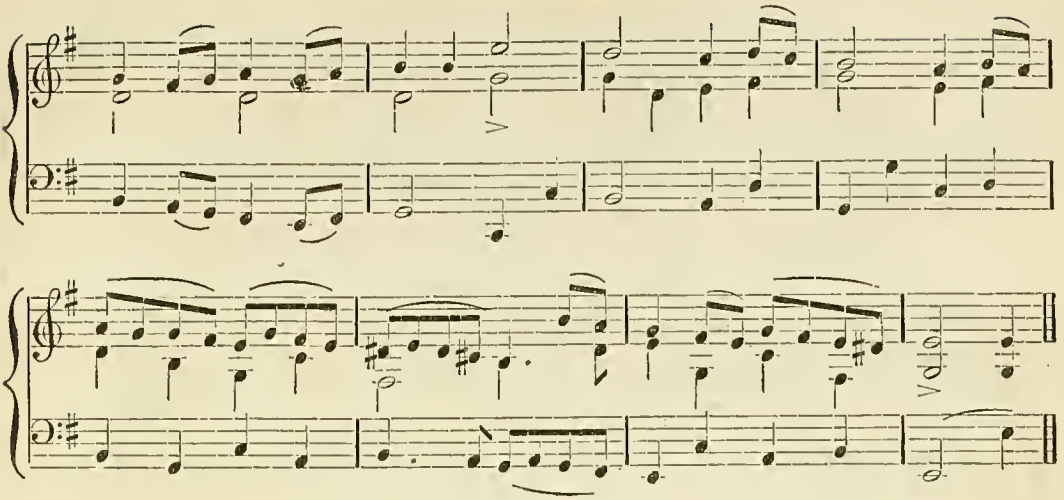
MISS MOLLY.



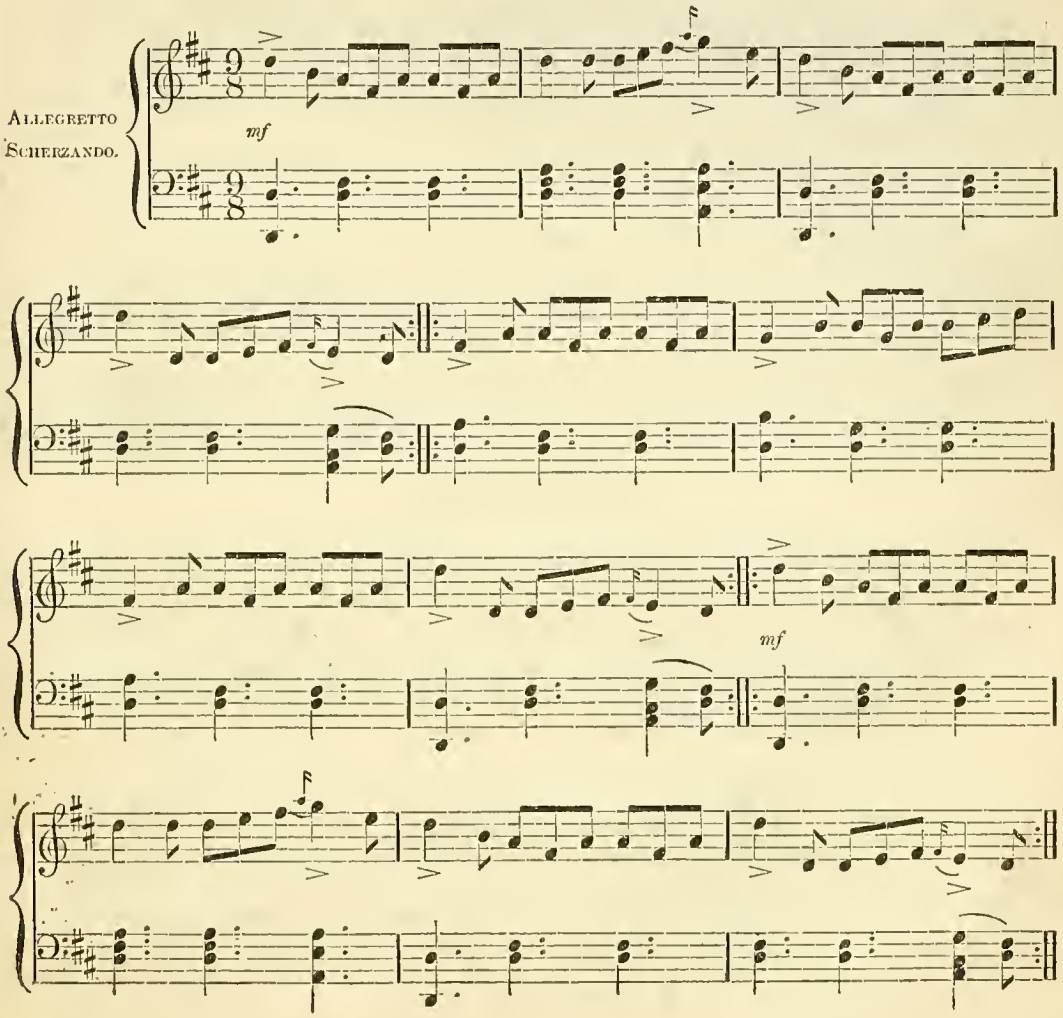
THE PRINCESS ROYAL.

THE ARETHUSA.



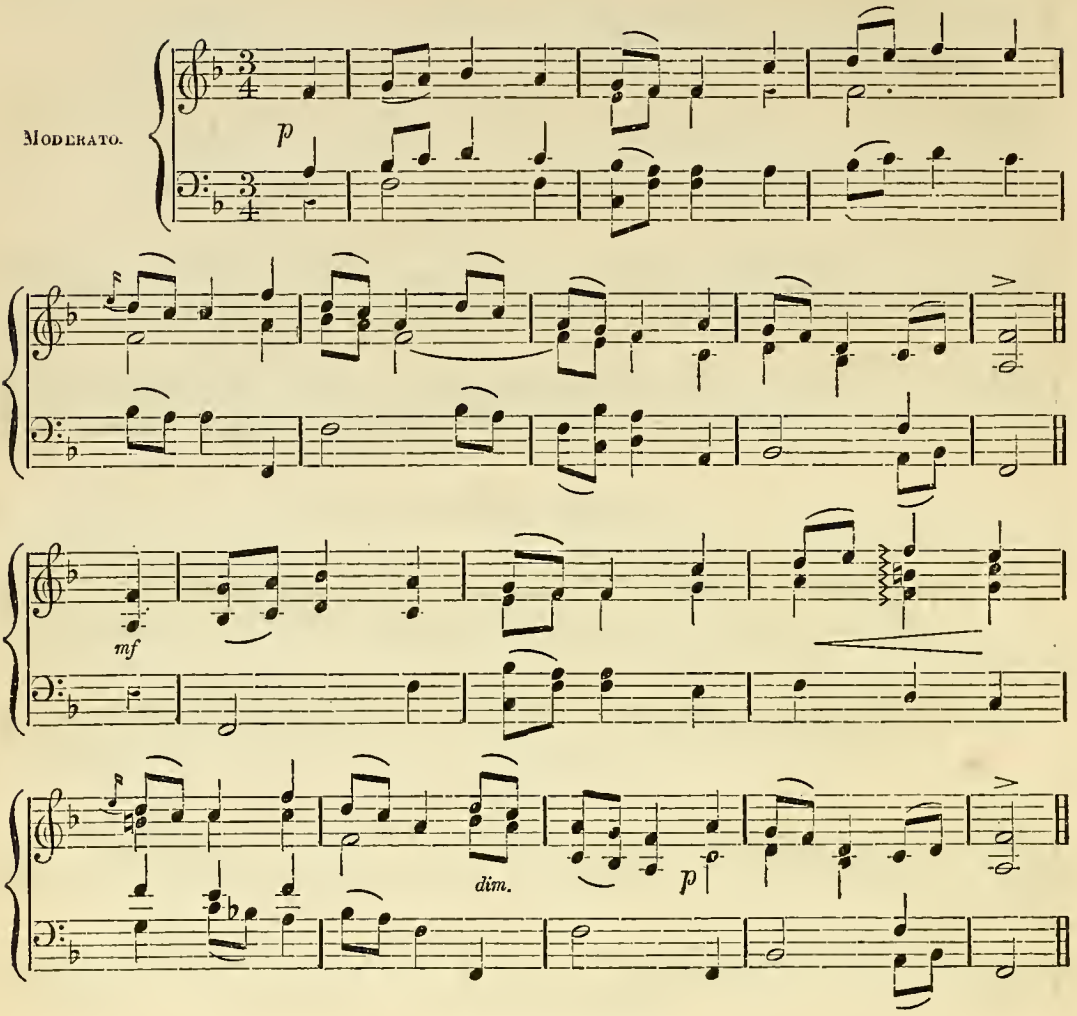


ANDREW CAREY.

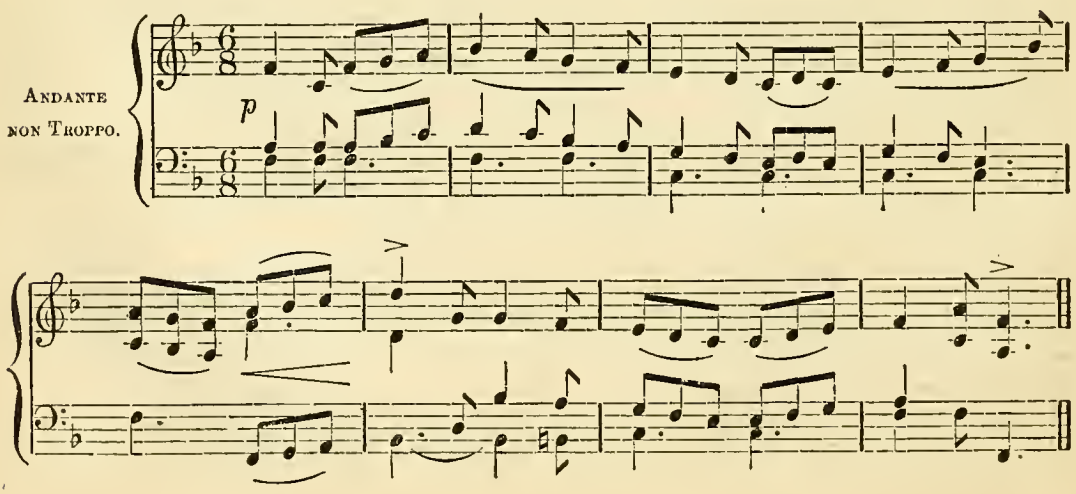


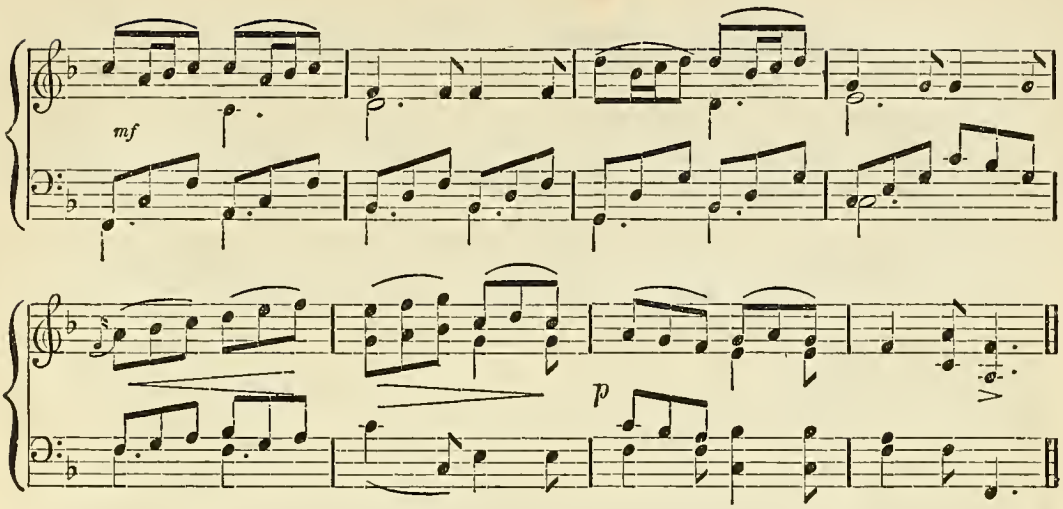
DEAR HARP OF ERIN.

DANIEL THE WORTHY.

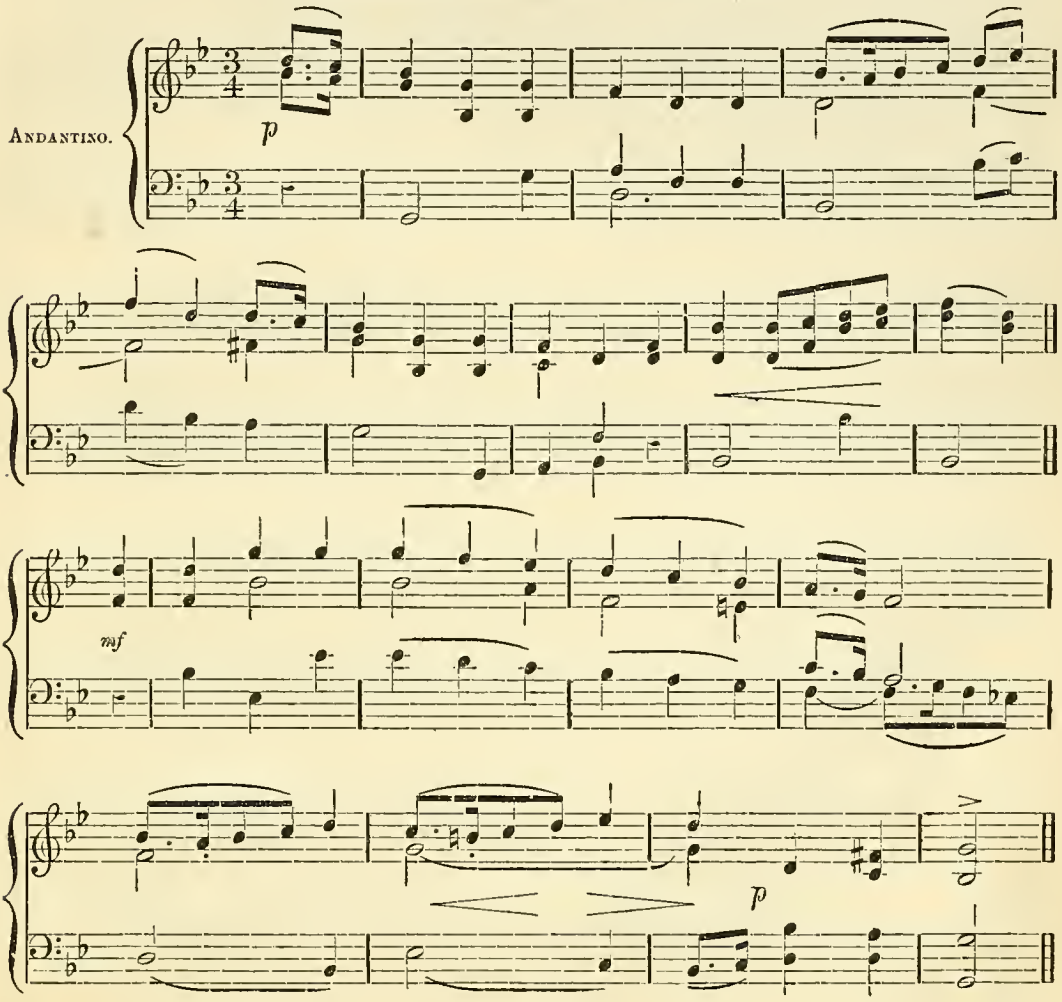


FANNY POWER.



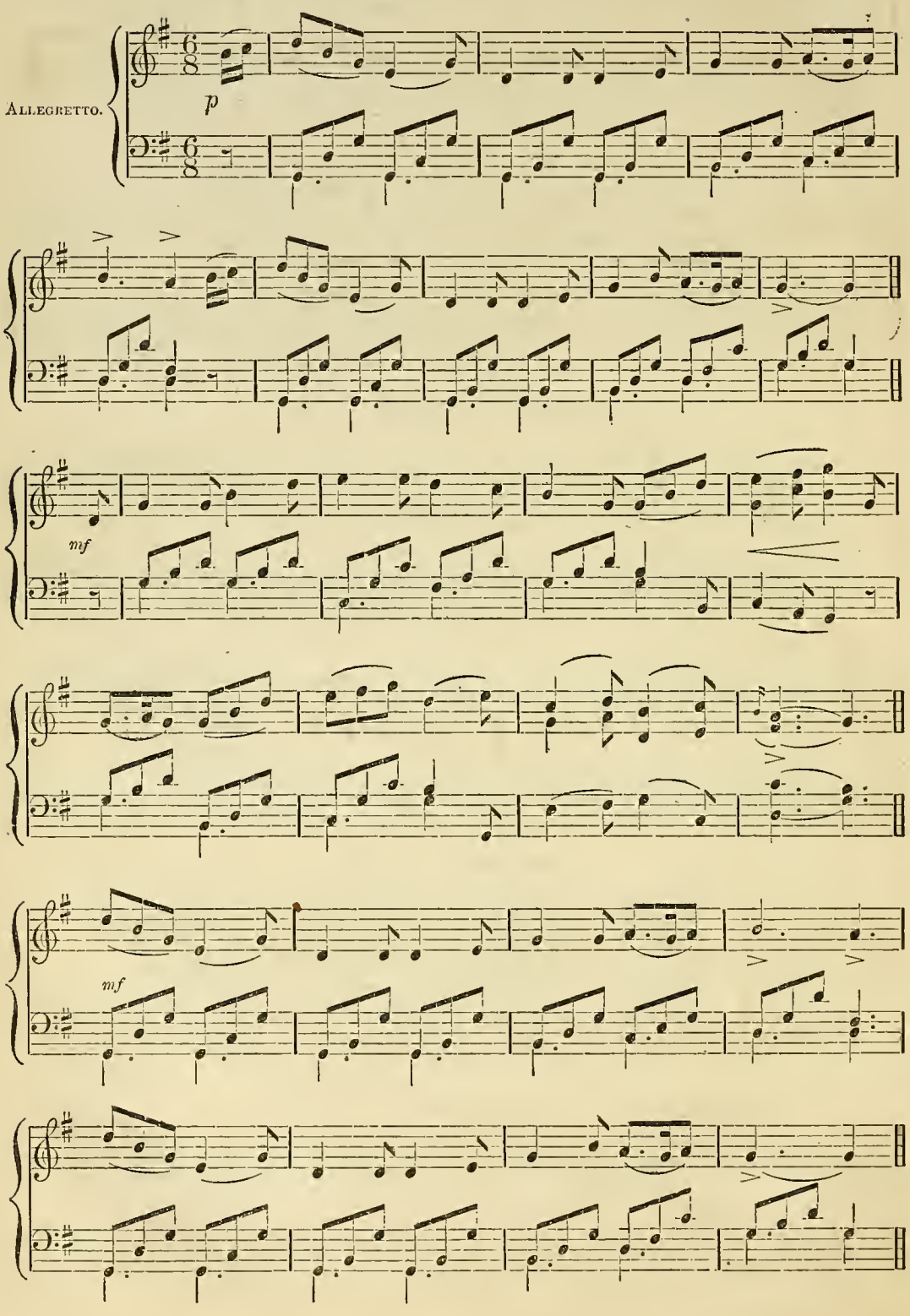


FAREWELL TO THE MOUNTAINS.

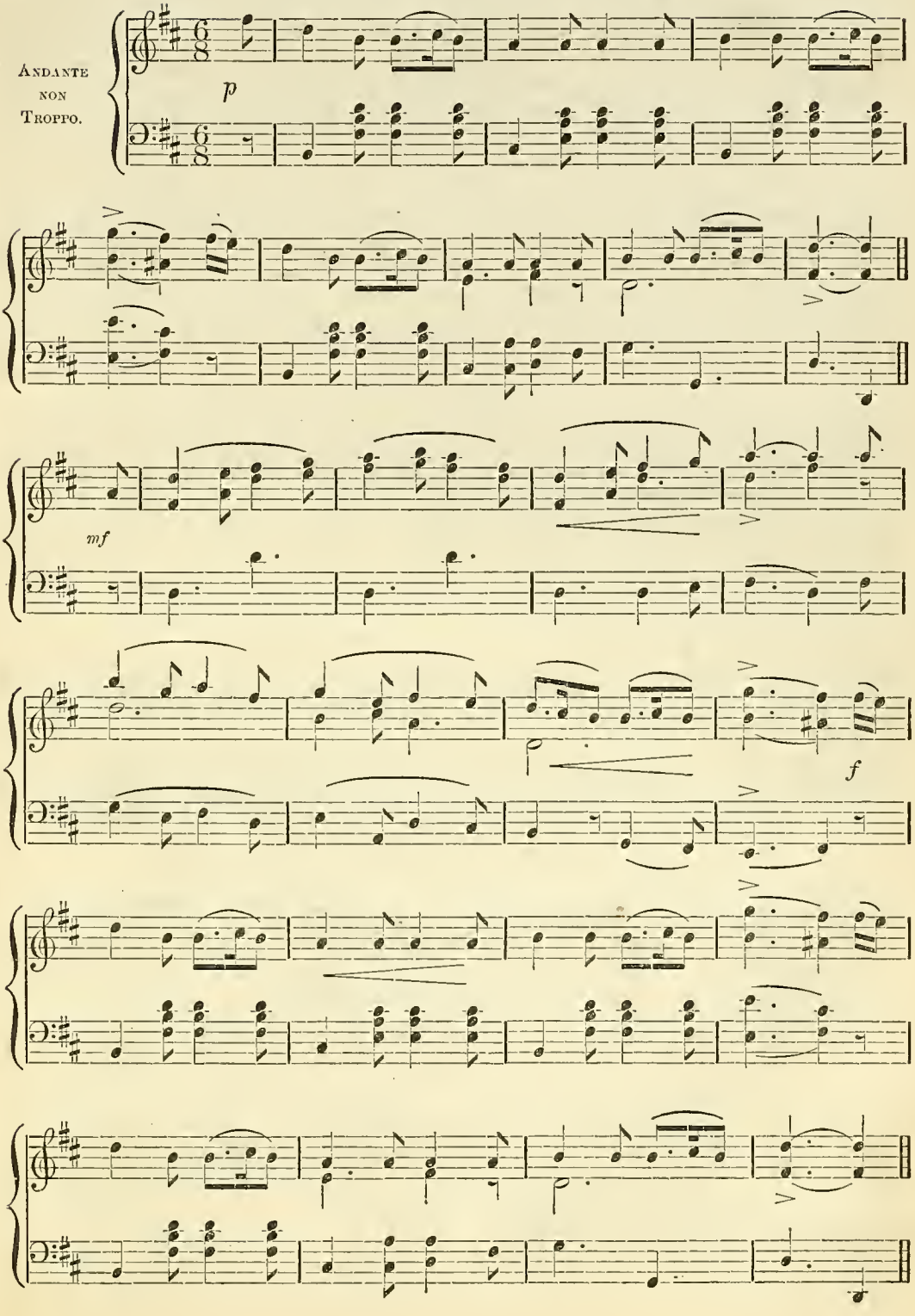


YE FRIENDLY STARS THAT RULE THE NIGHT.

GAMBA ORA.

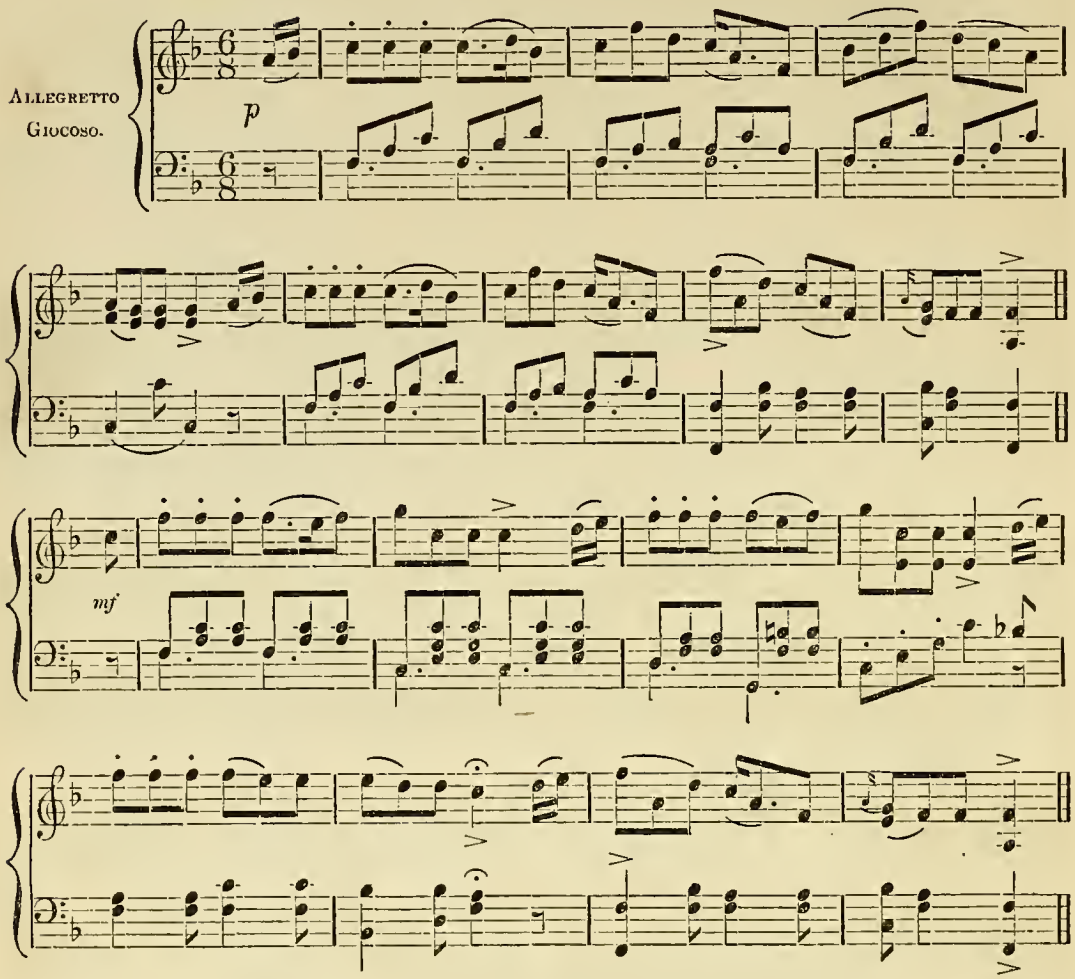


BILLY O' RORKE IS THE BOUCHAL.

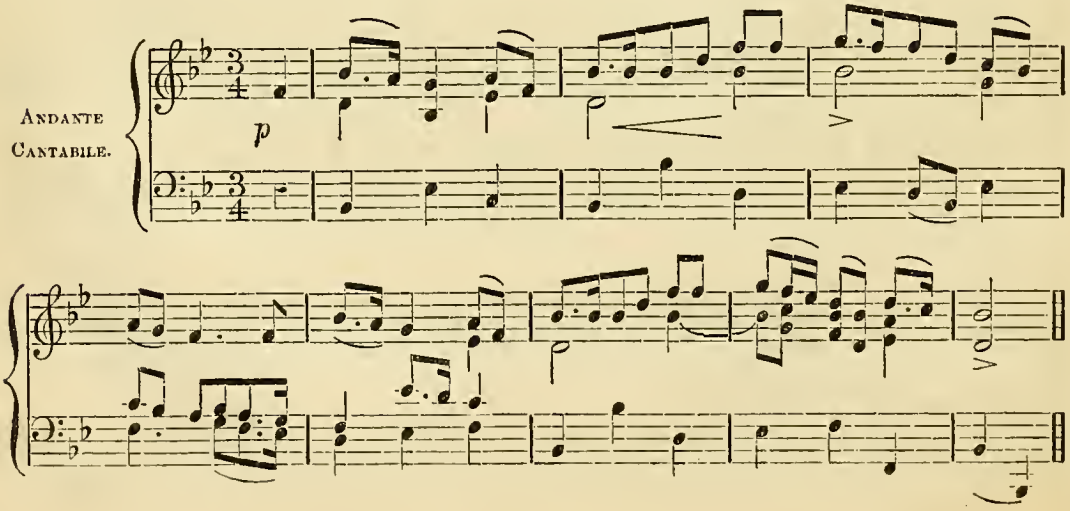


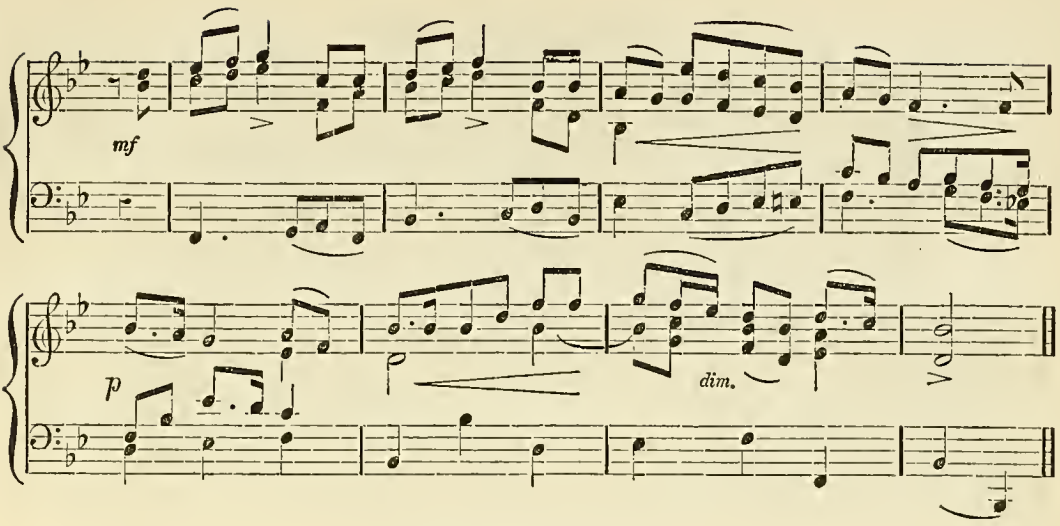
THEY MAY RAIL AT THIS LIFE.

THIS EARTH IS THE PLANET. NOCH BONIN SHIN DOE.



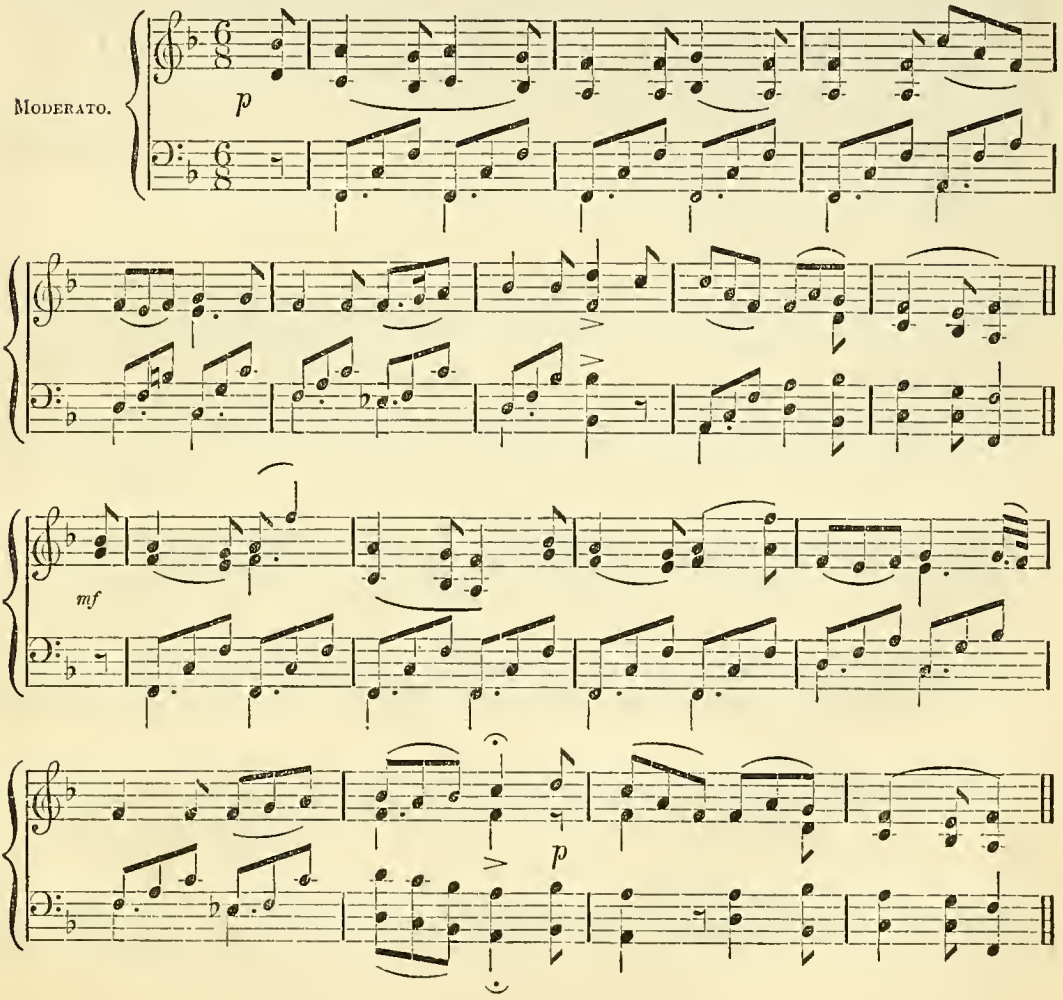
A SAILOR LOVED A FARMER'S DAUGHTER.



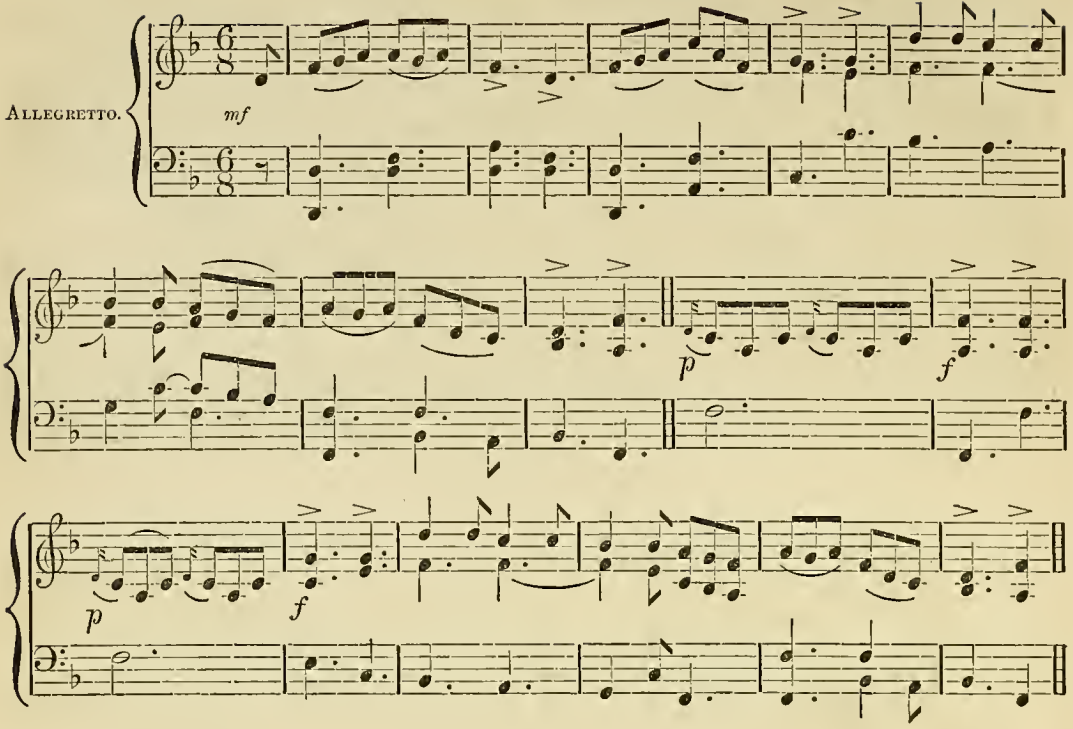


SAIL ON, SAIL ON.

THE HUMMING OF THE BAN.

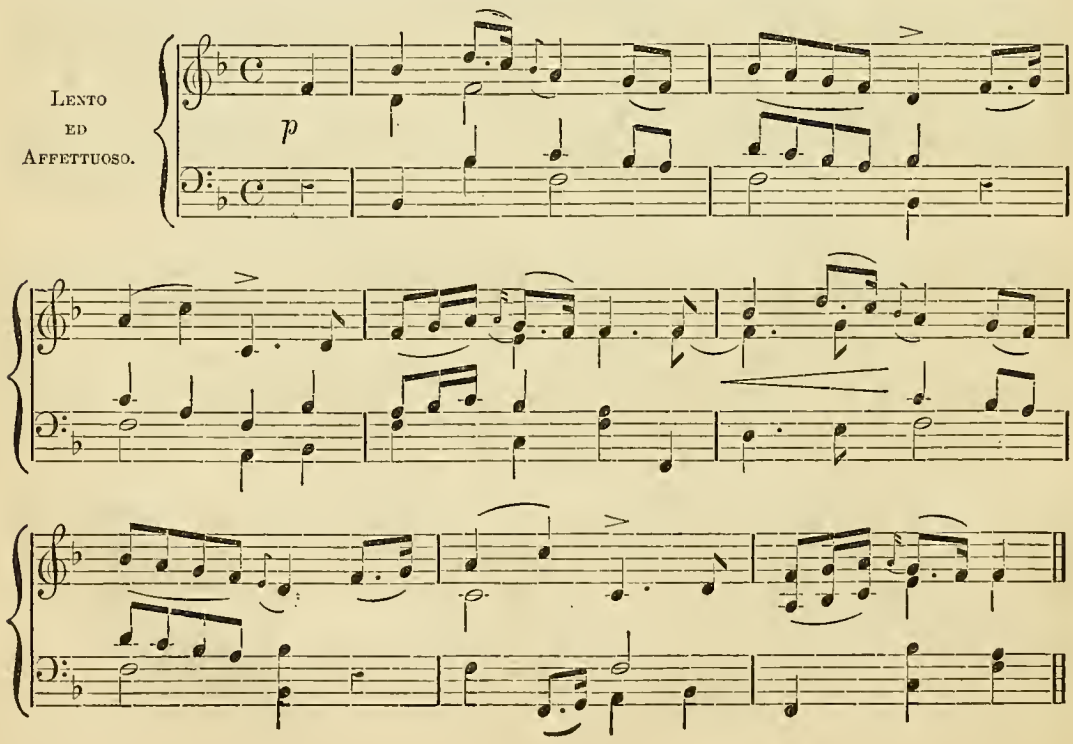


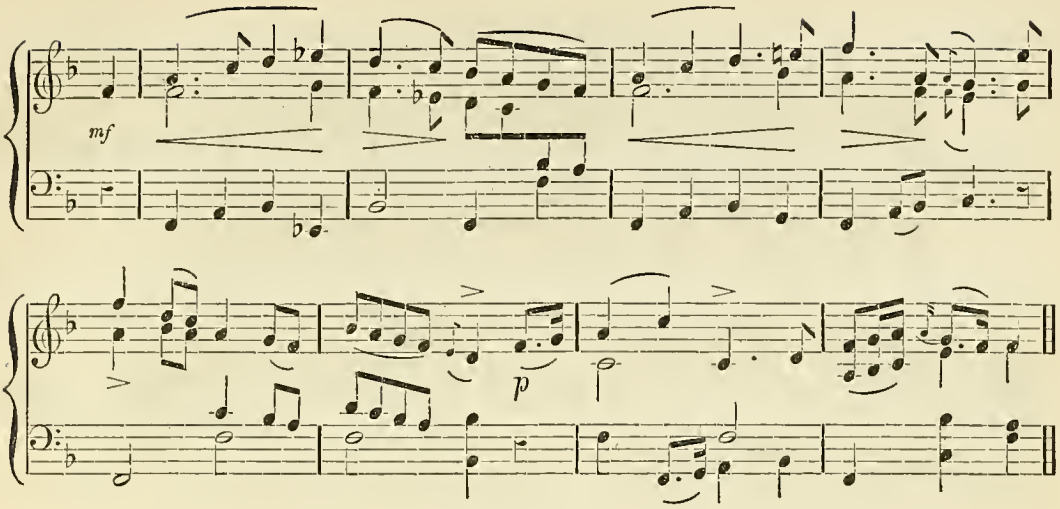
THE BEARDLESS BOY.



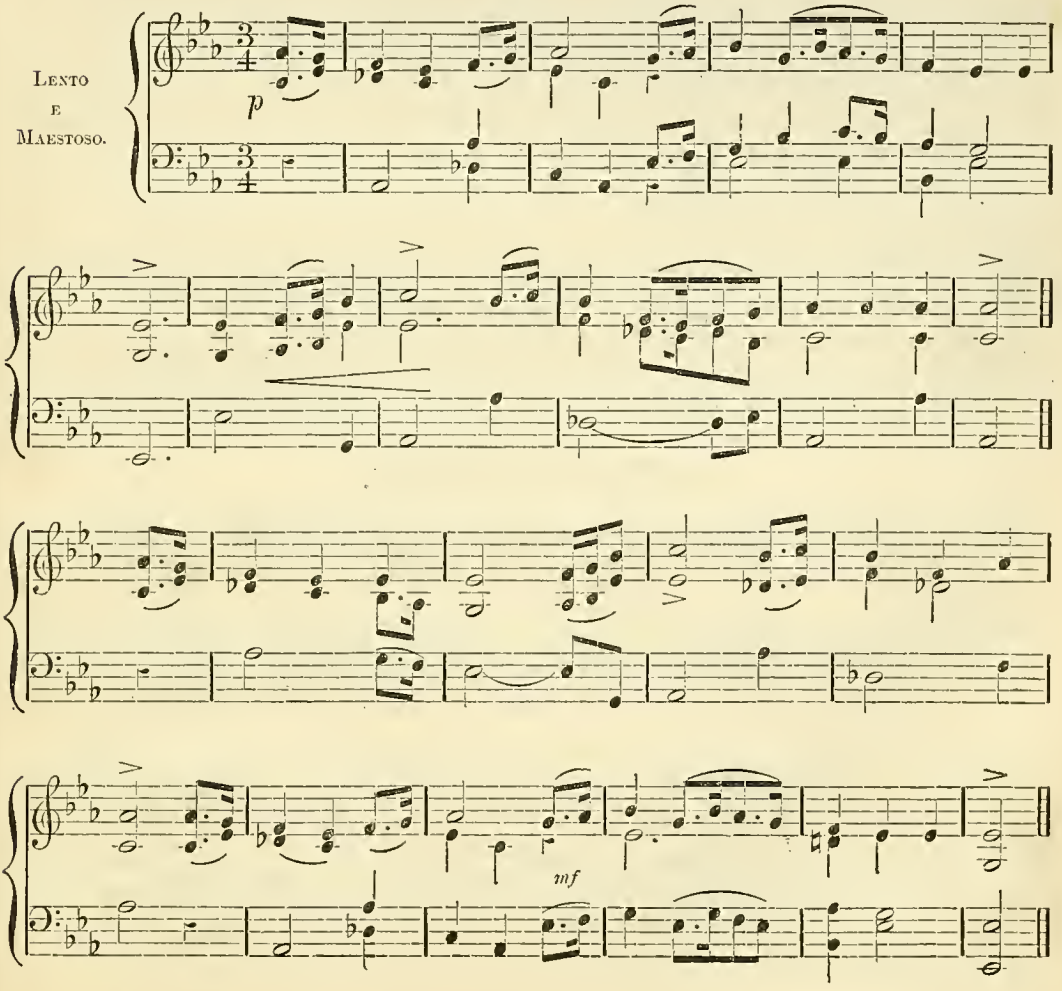
WHENE'ER I SEE THOSE SMILING EYES.

FATHER QUIN.

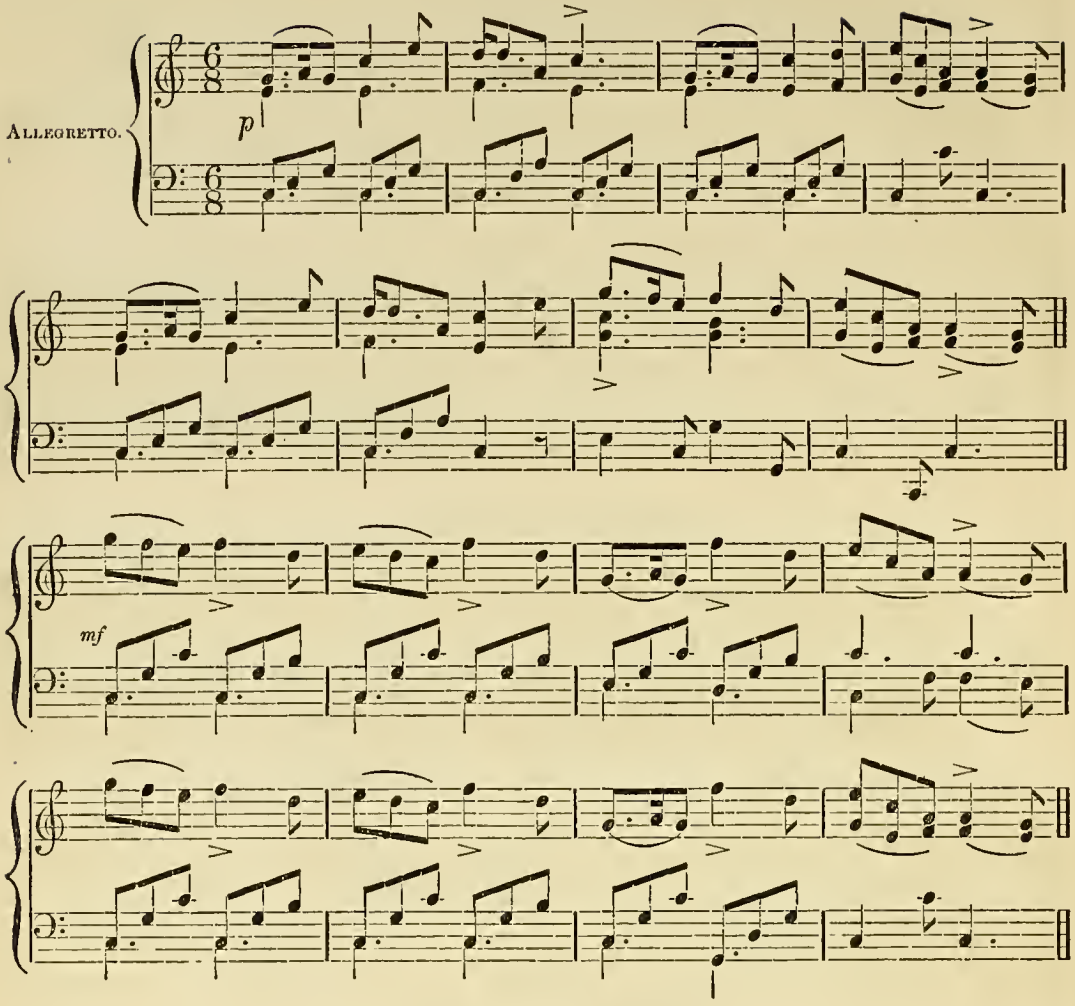




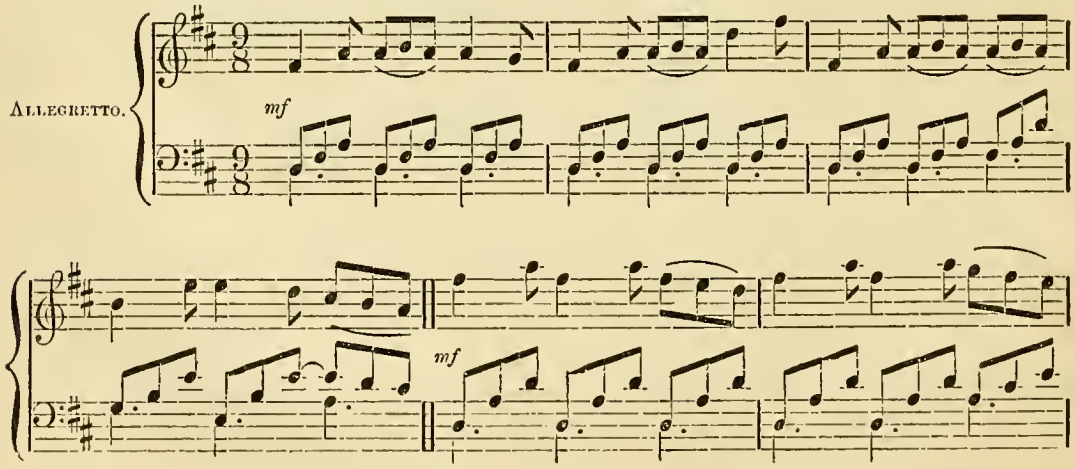
CASTLE O'NEIL.

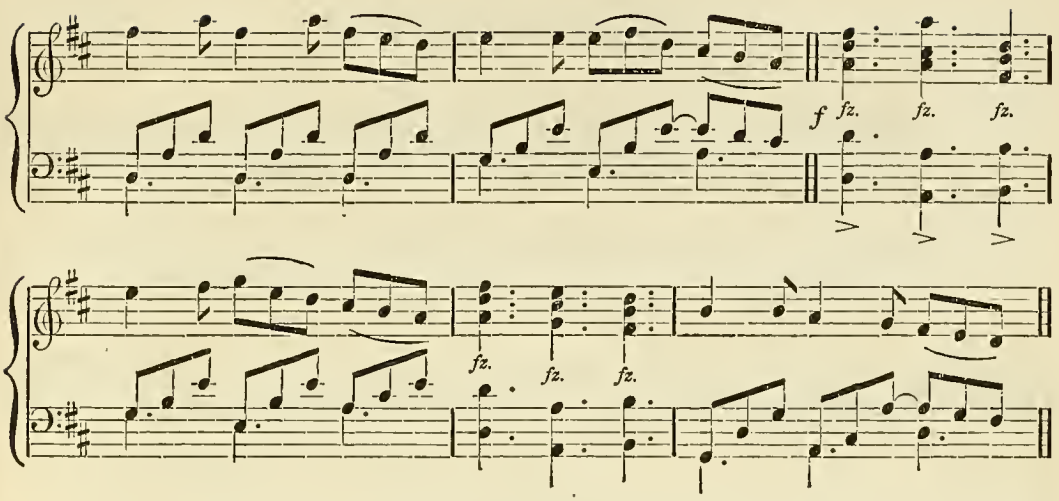


HUISH THE CAT.

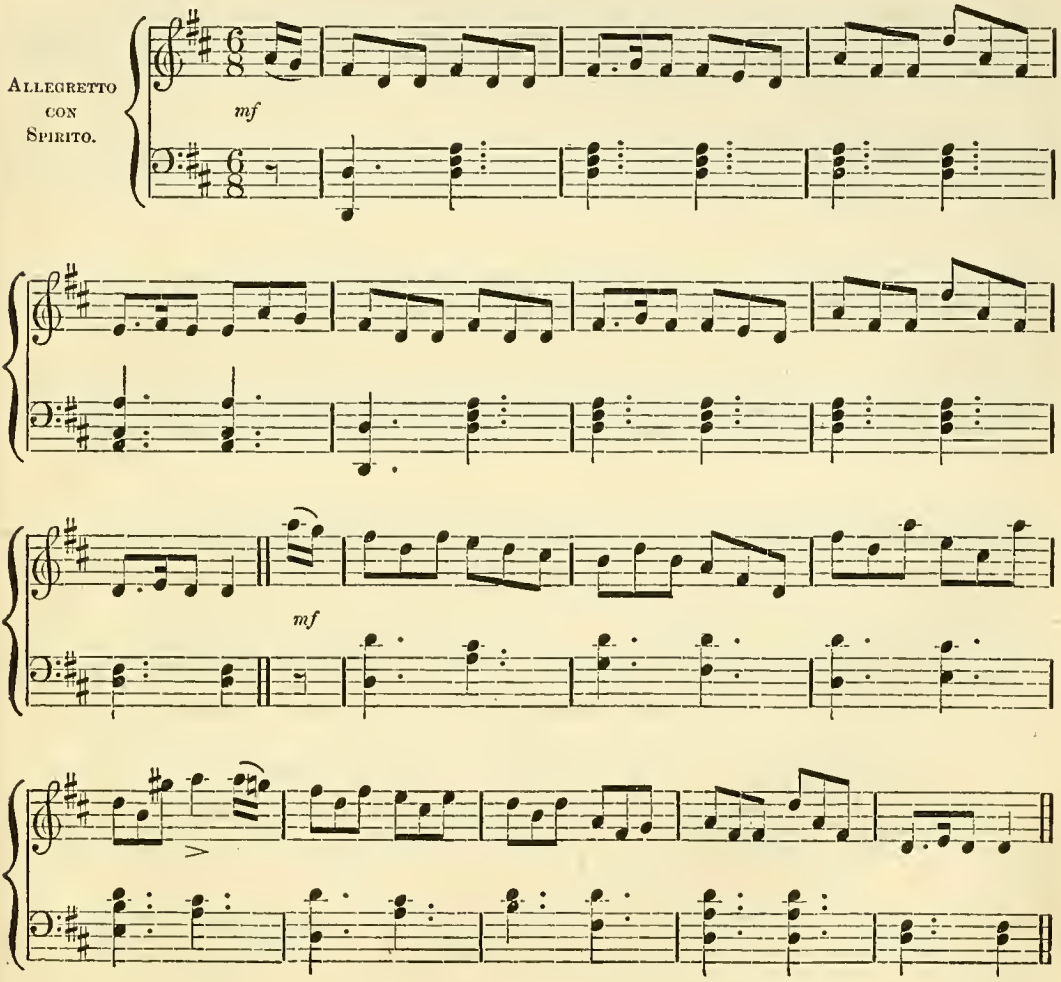


BARNEY BRALLAGHAN.

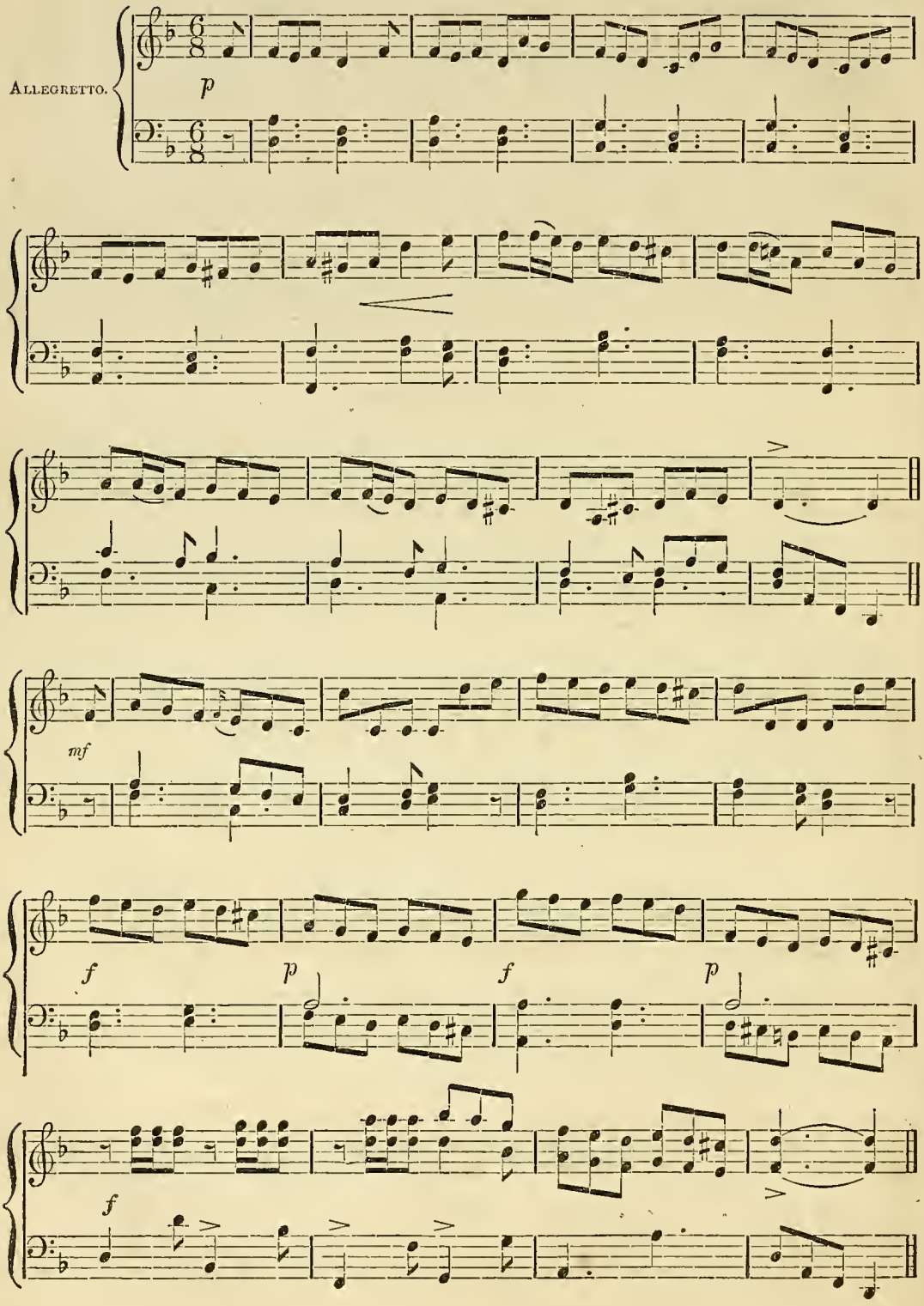




PADDY O' CARROL.

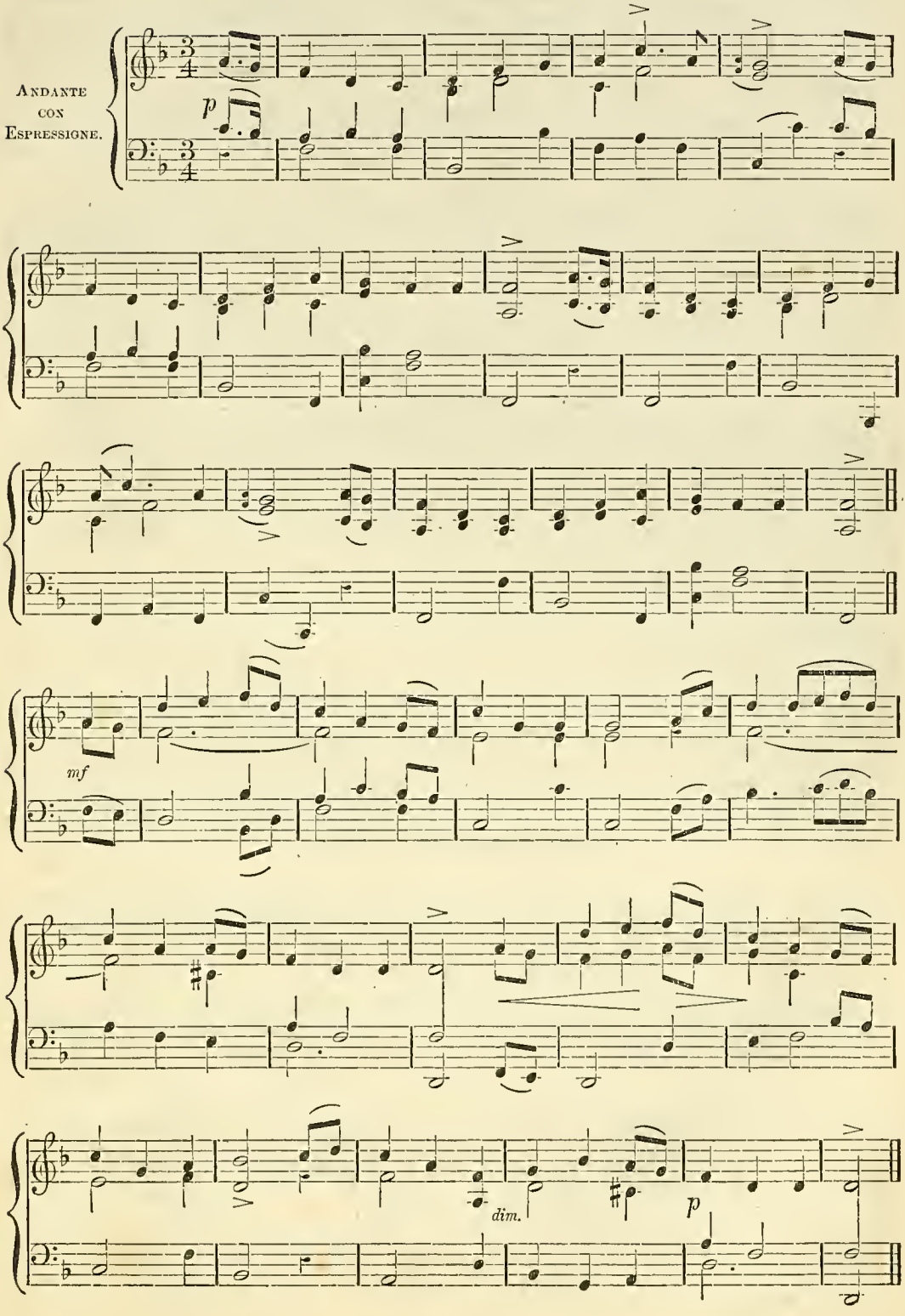


PLANXTY CAROLAN.

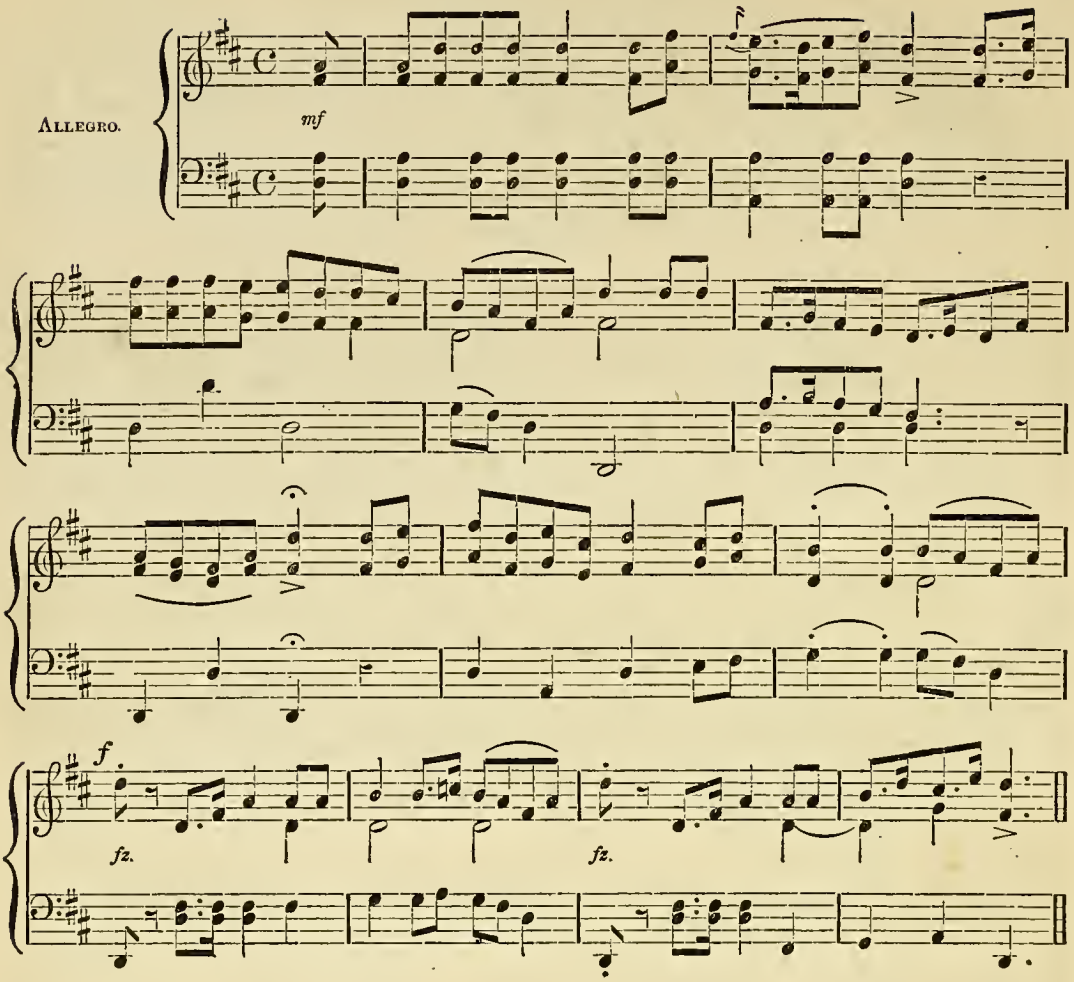


THERE ARE MOMENTS OF BLISS.

THE ARMAGH NIGHT-CAP.

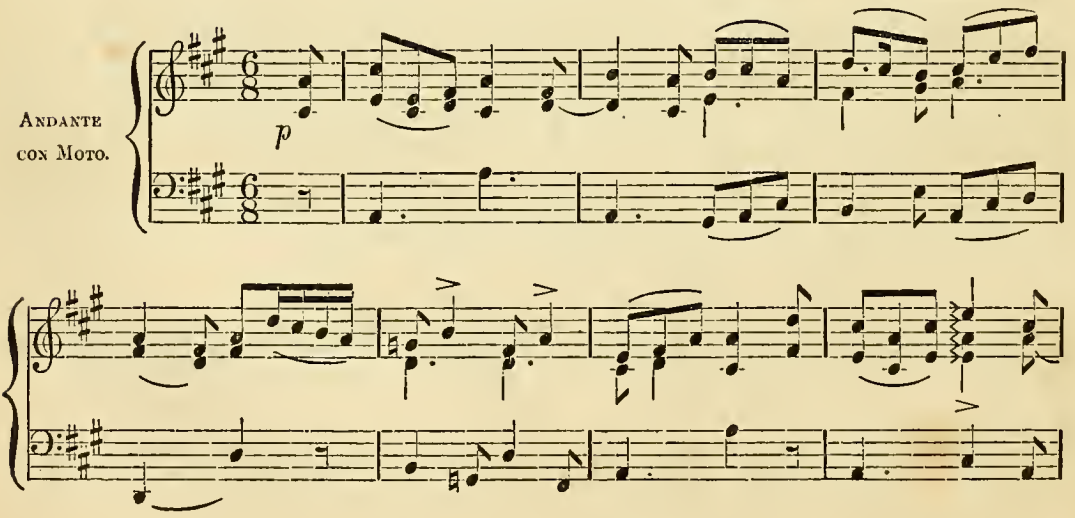


THE BOLD DRAGOON.[1]

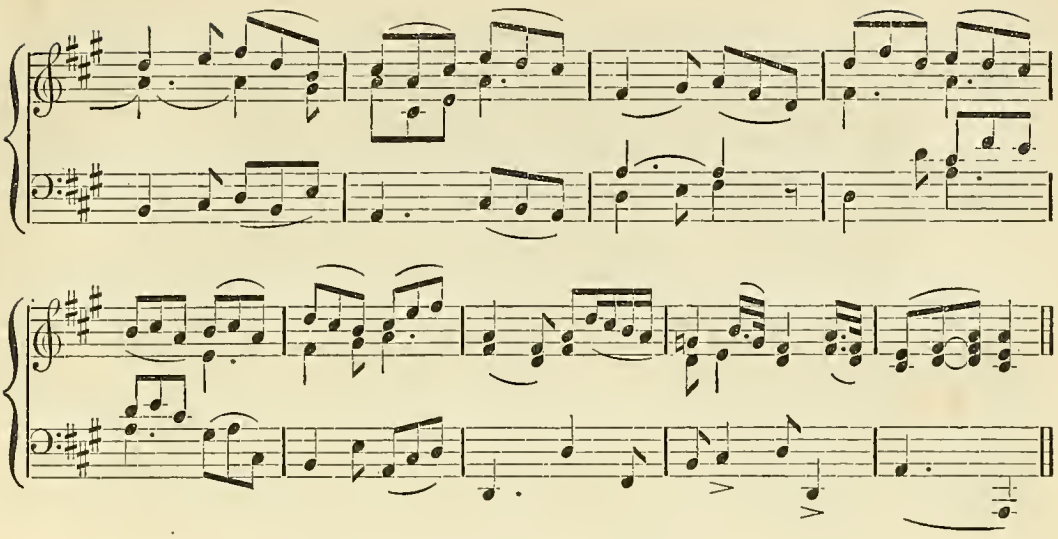


THEE, THEE, ONLY THEE.

THE MARKET-STAKE.

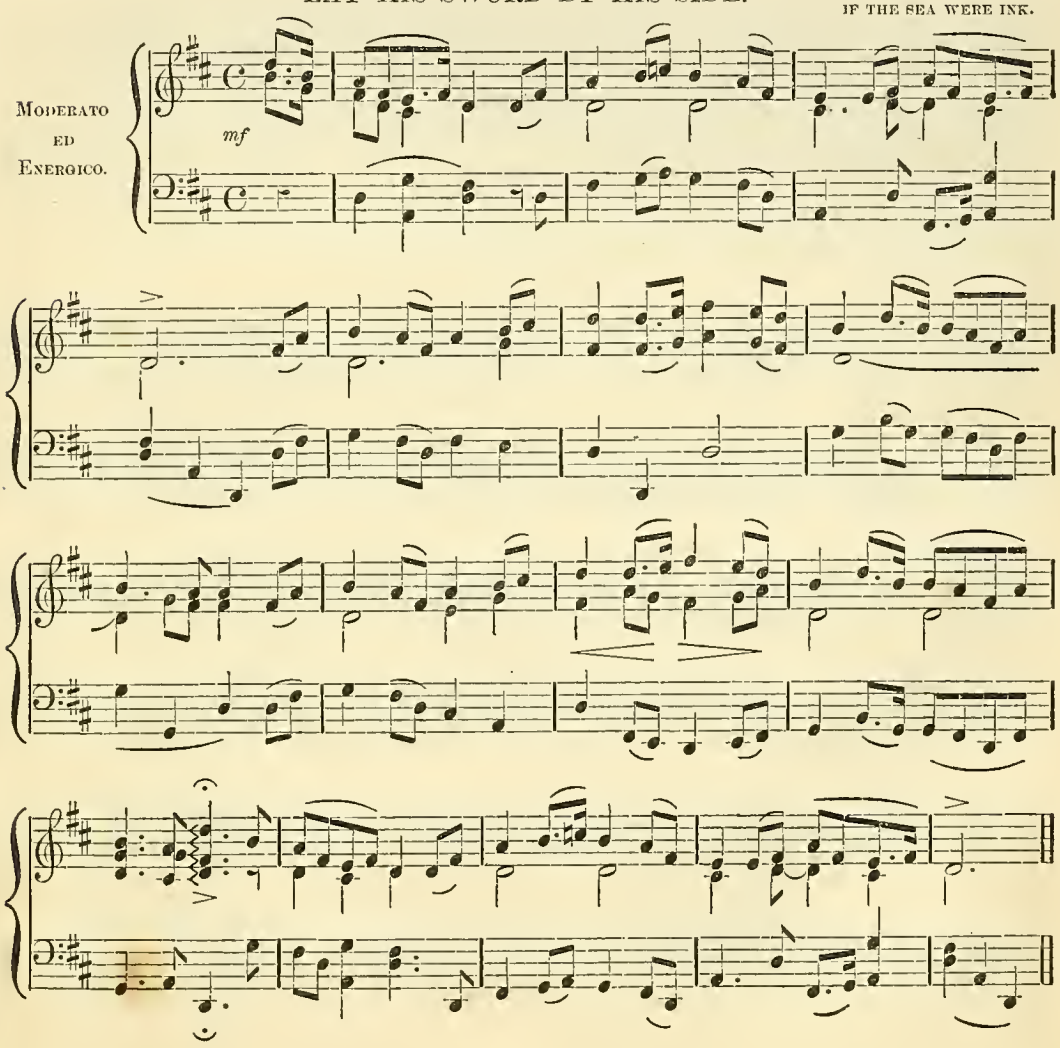


[1] For another Version of this Air, see Appendix.



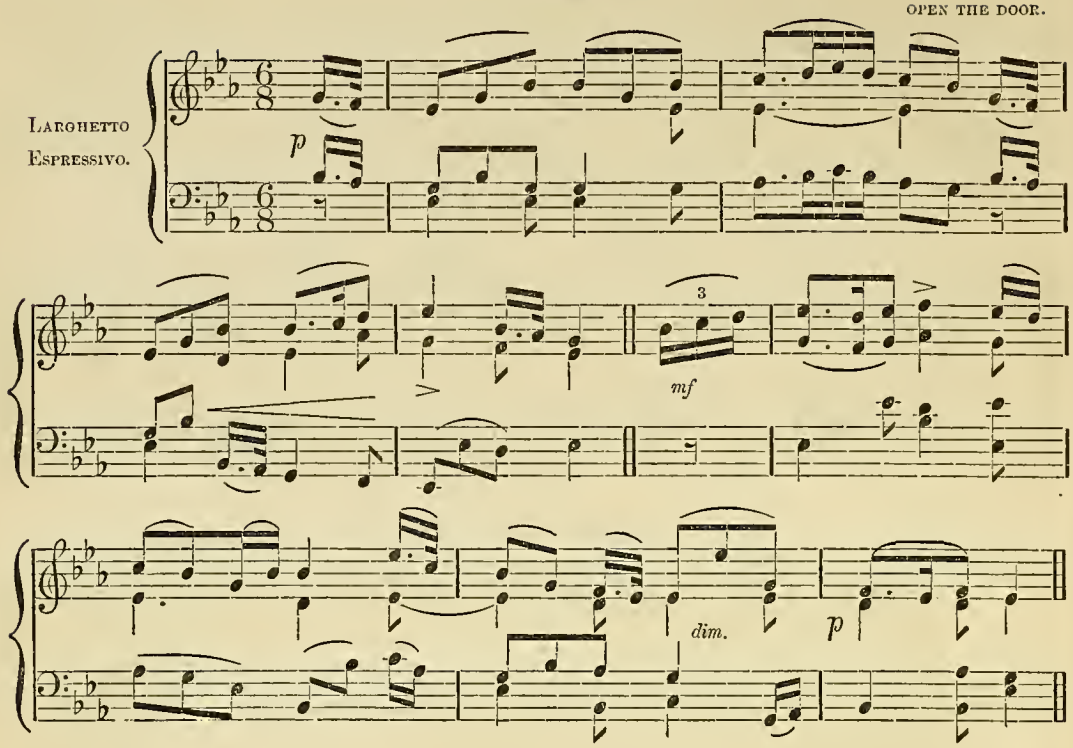
LAY HIS SWORD BY HIS SIDE.

IF THE SEA WERE INK.

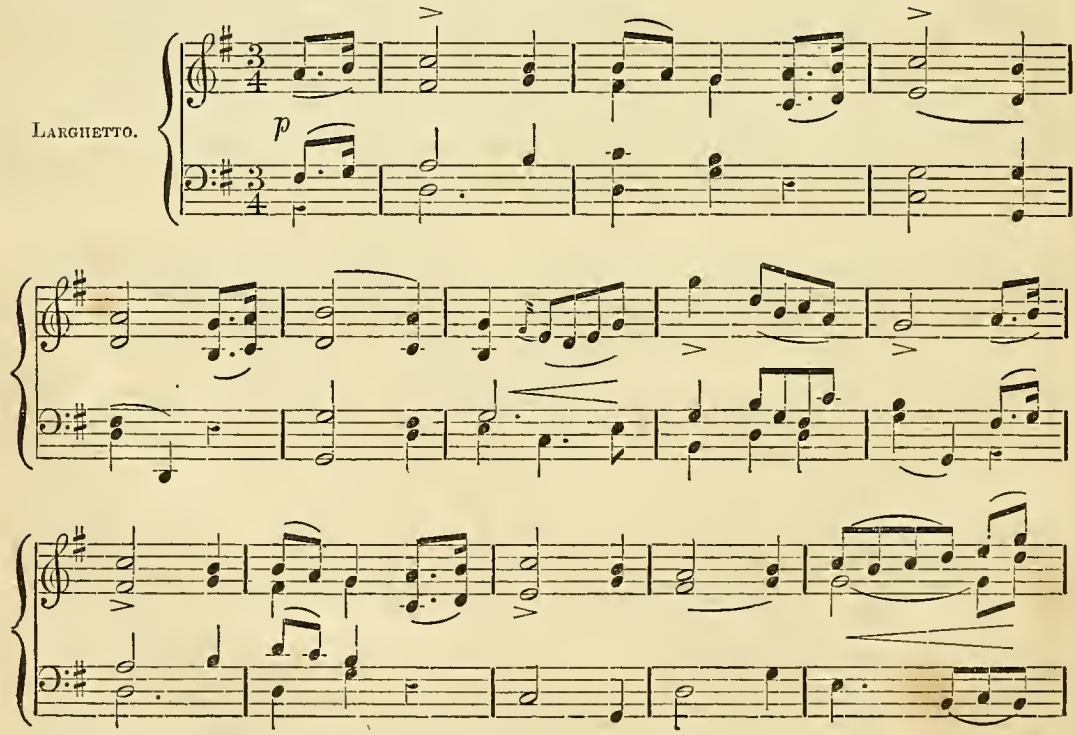


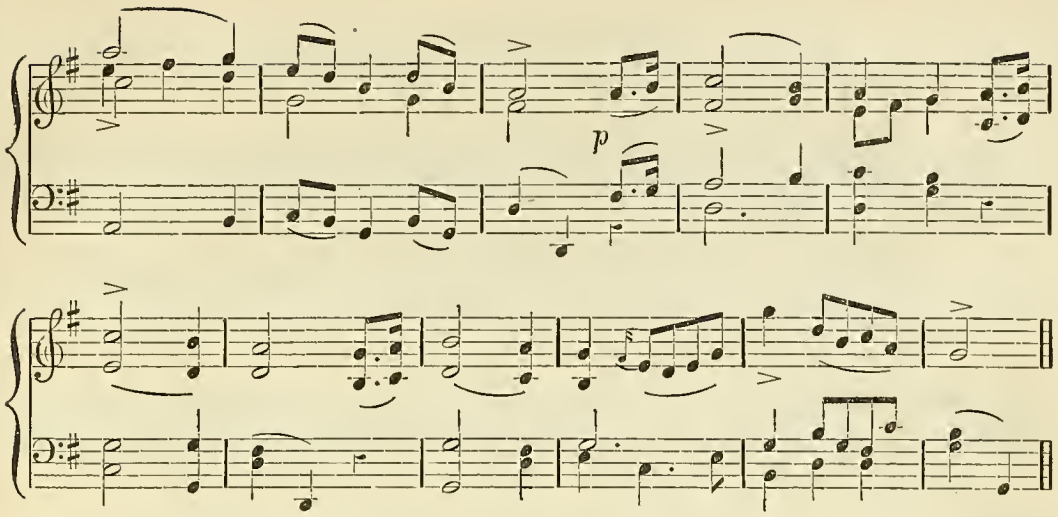
SHE IS FAR FROM THE LAND.

OPEN THE DOOR.

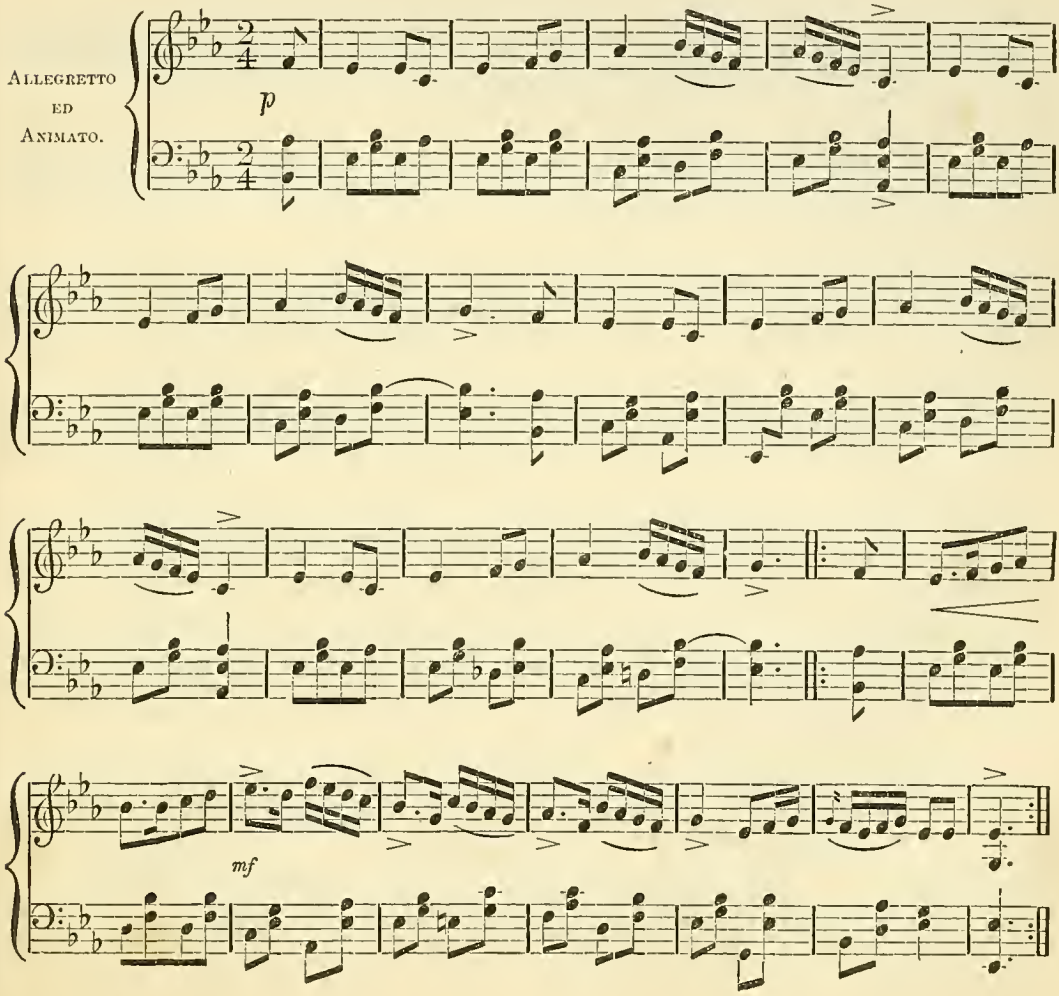


DRIMEN DUFF.



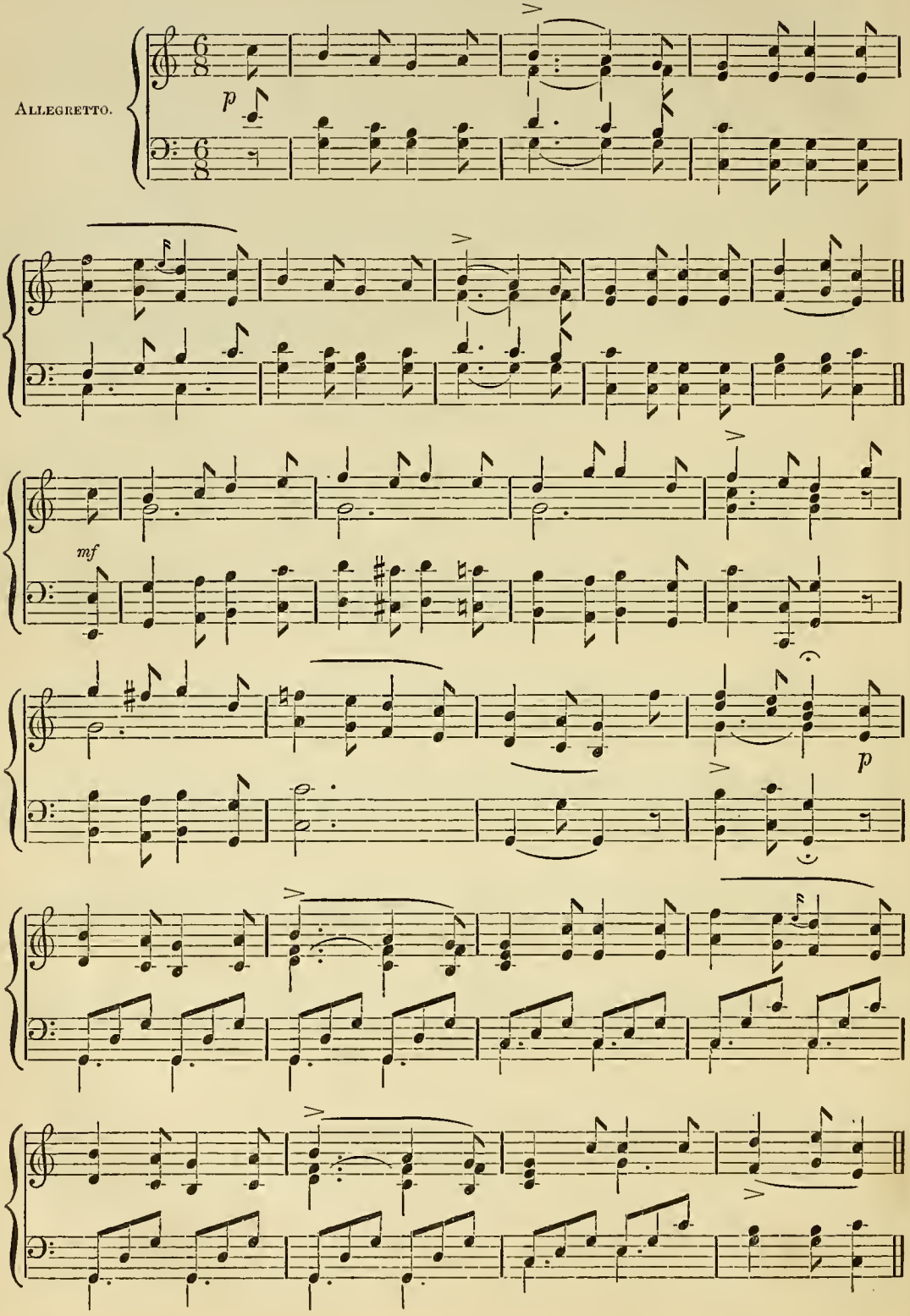


THE BLACK-HAIRED GIRL.



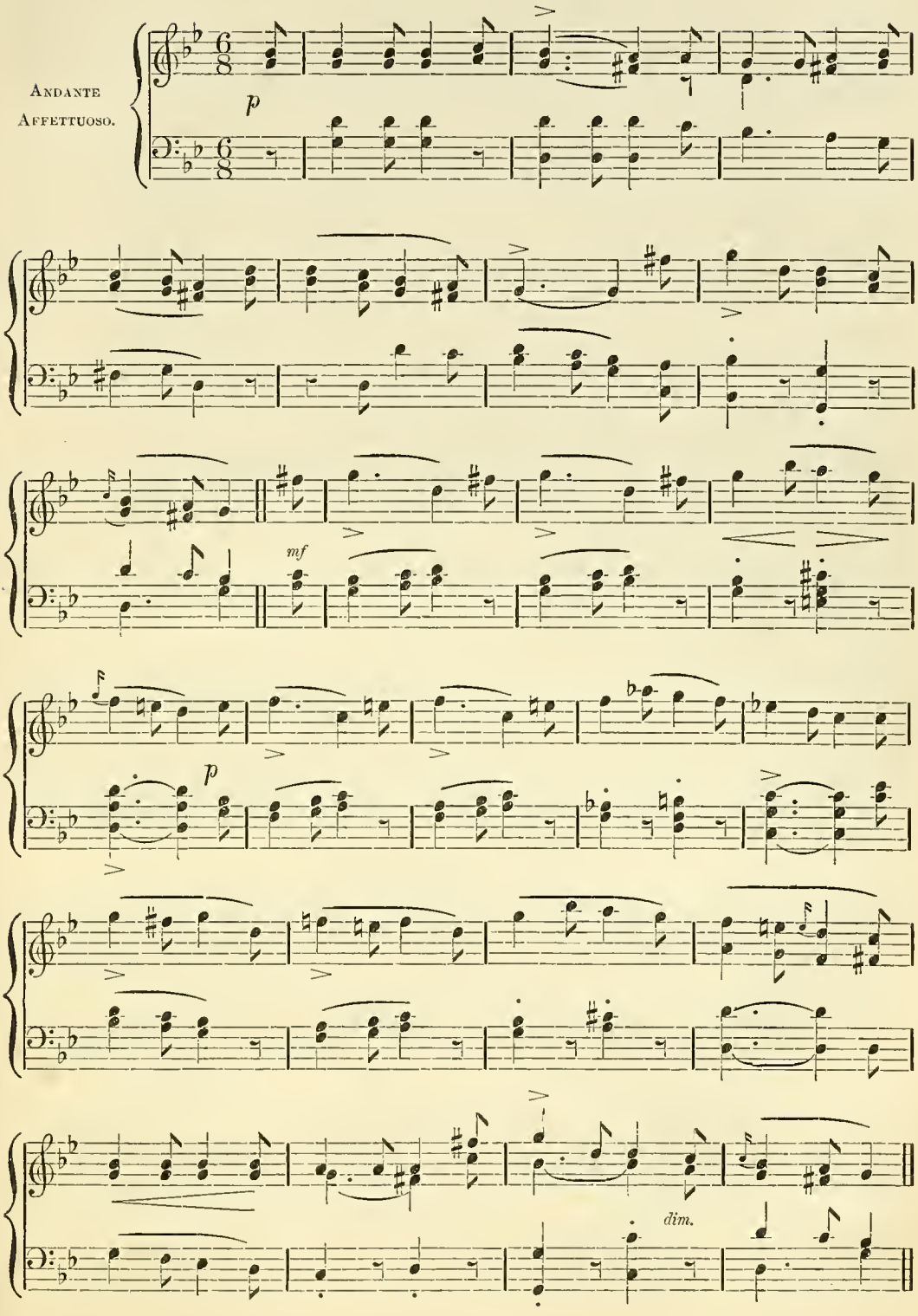
OH! DOUBT ME NOT.

YELLOW WAT AND THE FOX.



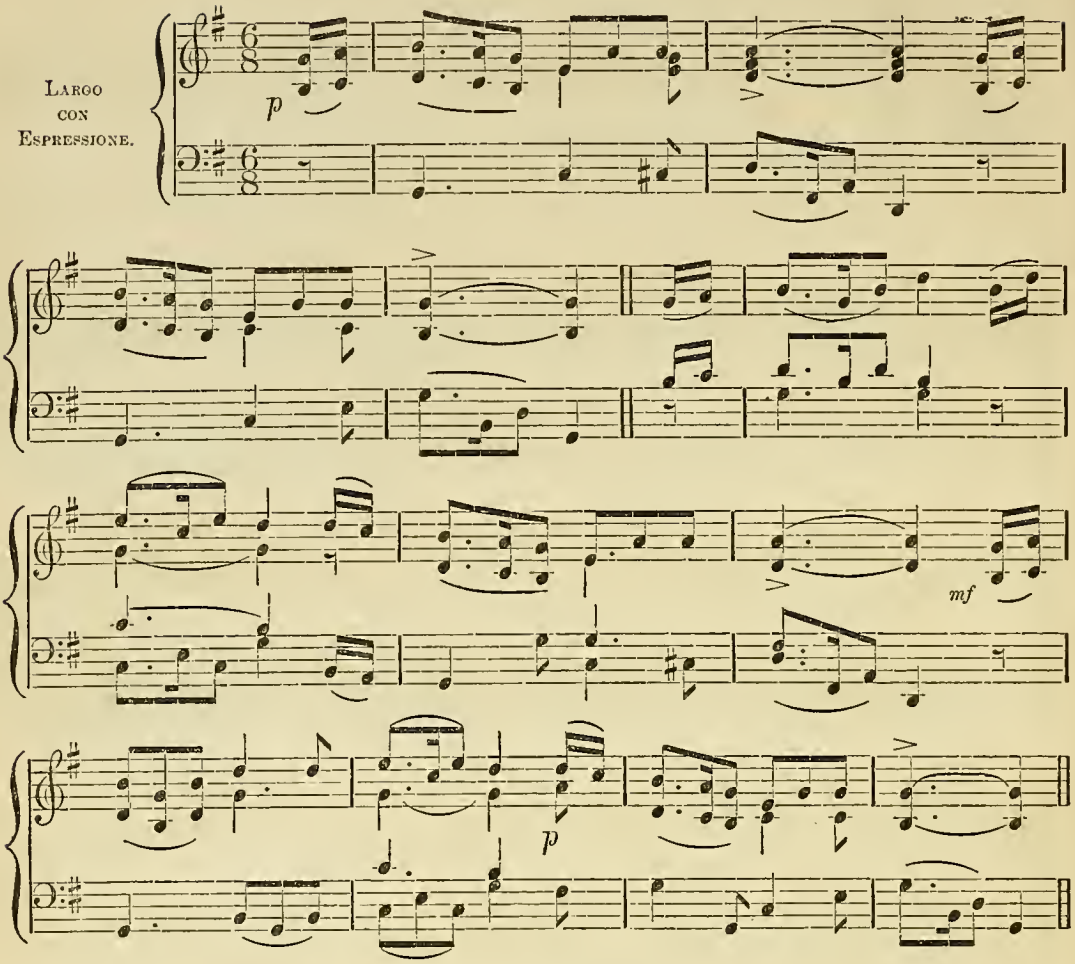
WHILE GAZING ON THE MOON'S LIGHT.

OONAGH.

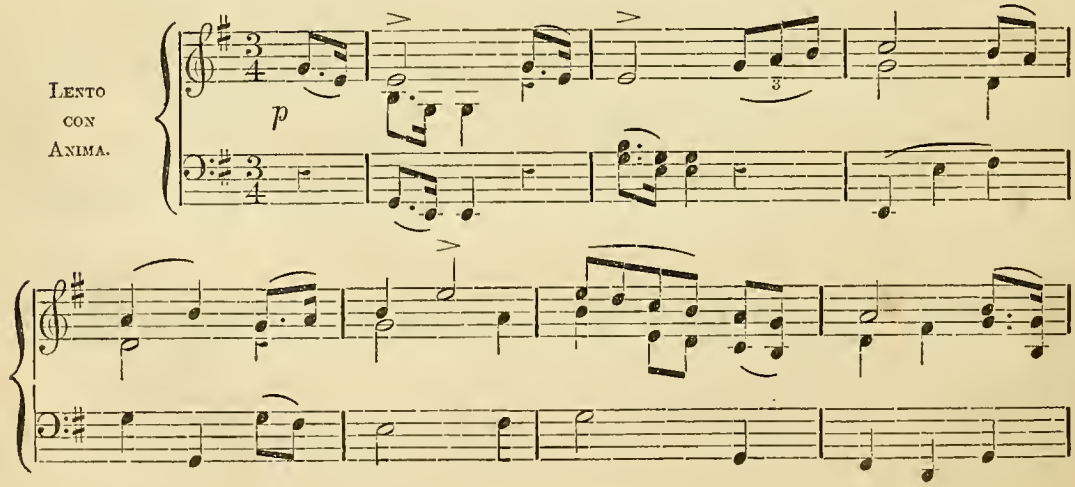


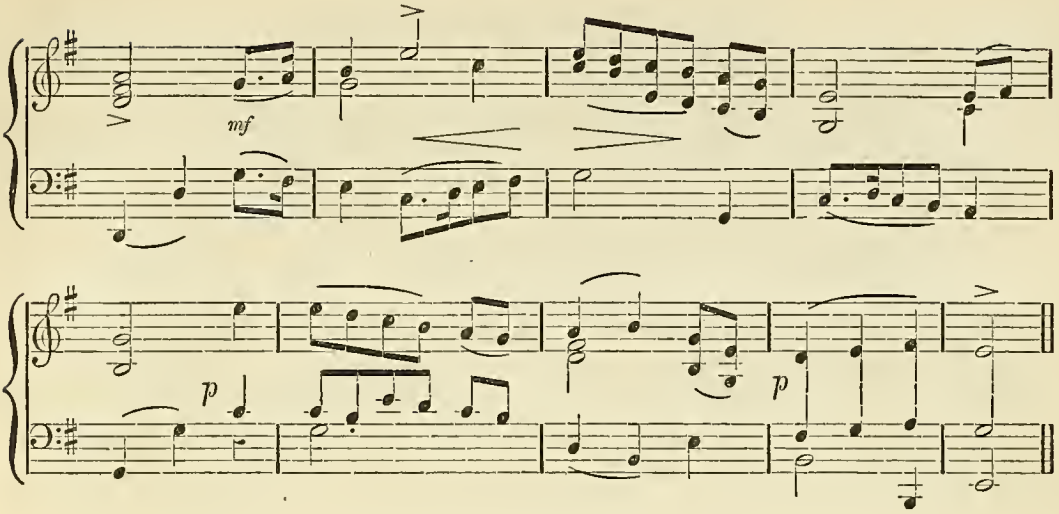
OH! WHERE HAS THE EXILE HIS HOME?

ALAS! FOR POOR TEDDY MACSHANE.



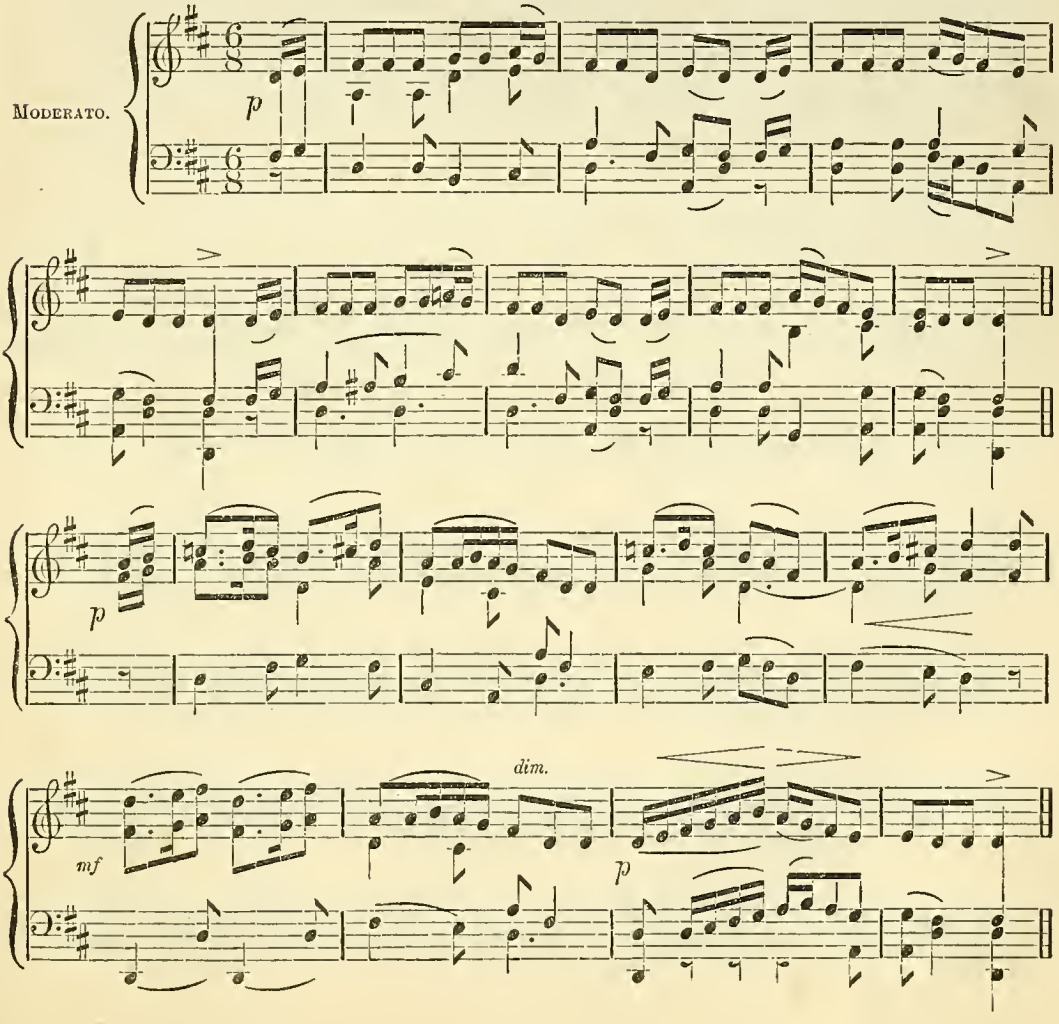
SPEIC GAILLEANAC.





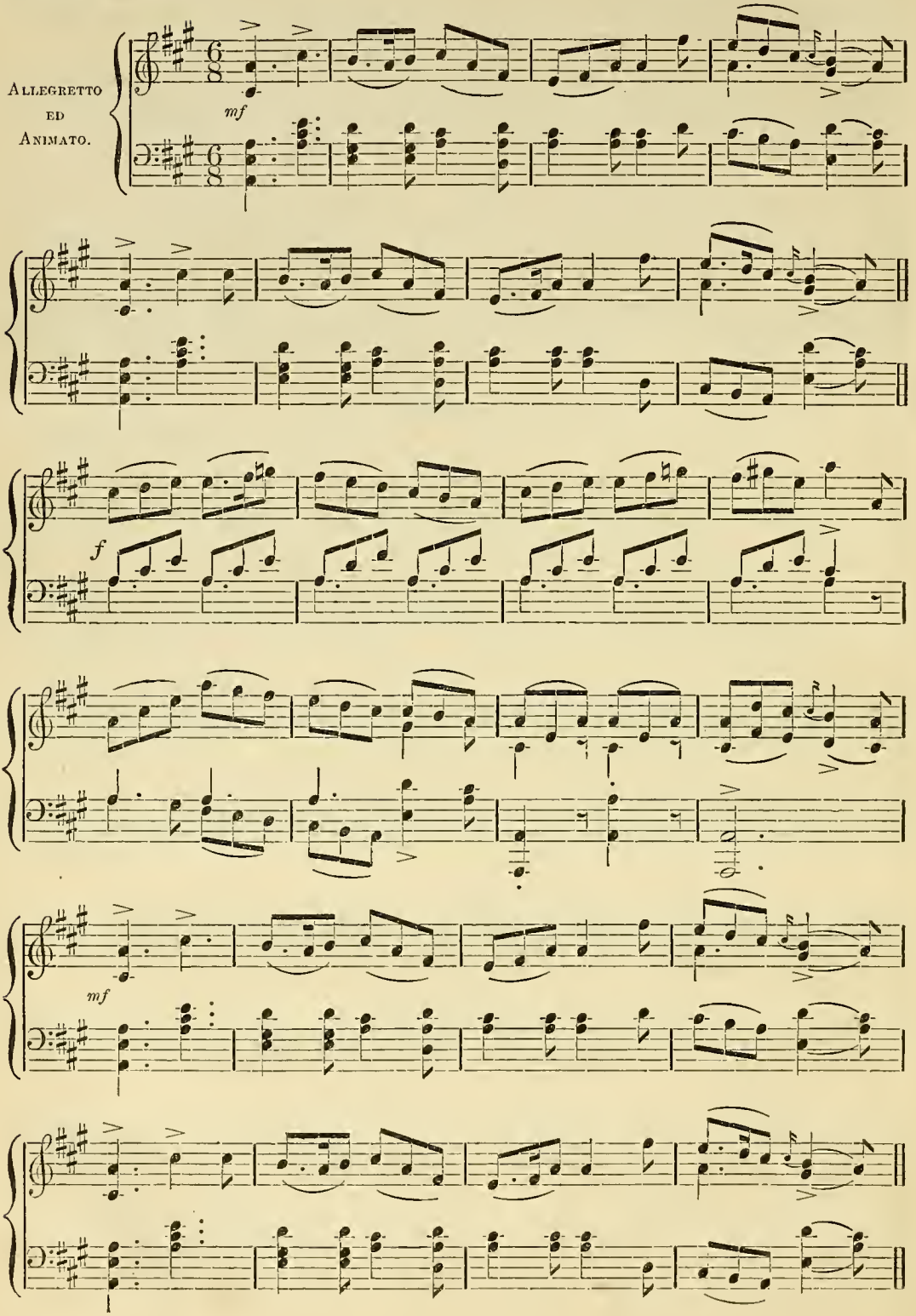
I SAT IN THE VALE.

THE ROCKING OF THE CRADLE.



SING, SING—MUSIC WAS GIVEN.

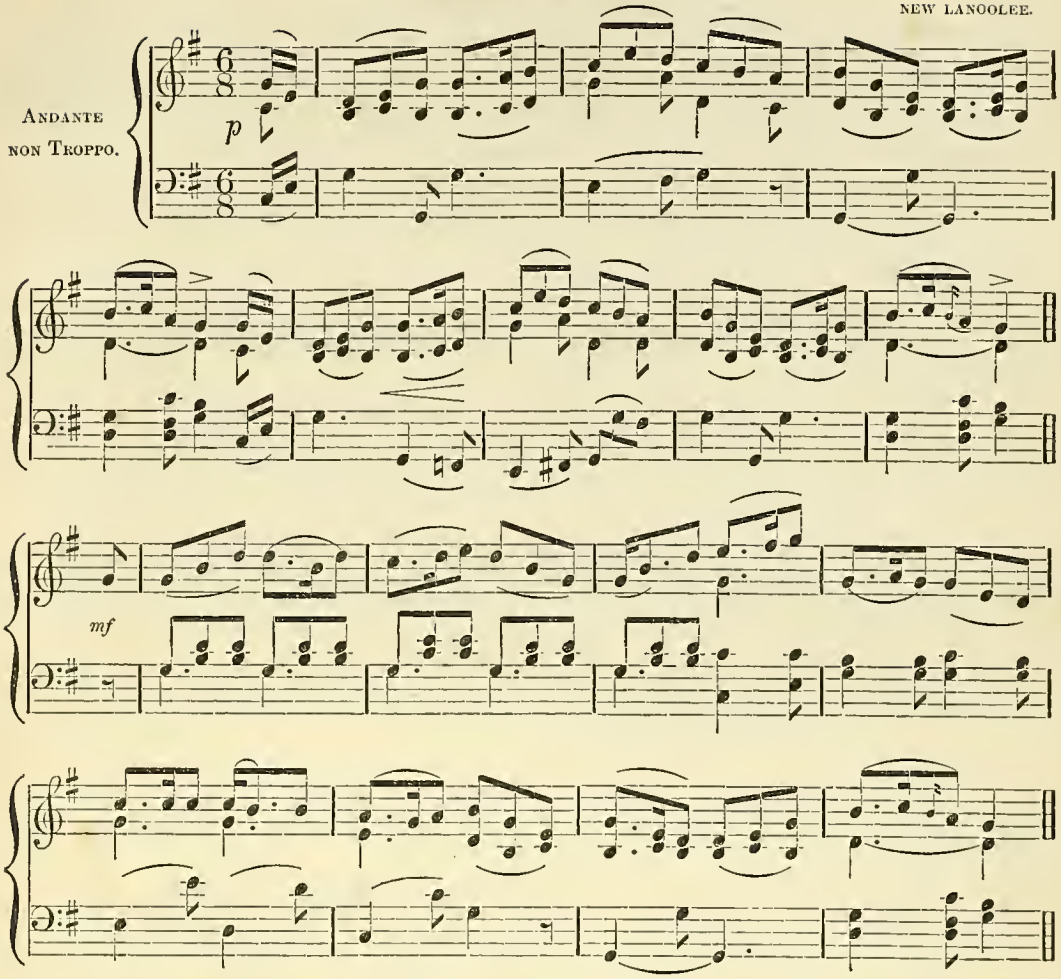
THE OLD LANGOLEE. THE HUMOURS OF BALLAMAGUIRY.



DEAR HARP OF MY COUNTRY!

NEW LANOOLEE.

ANDANTE NON TROPPO.

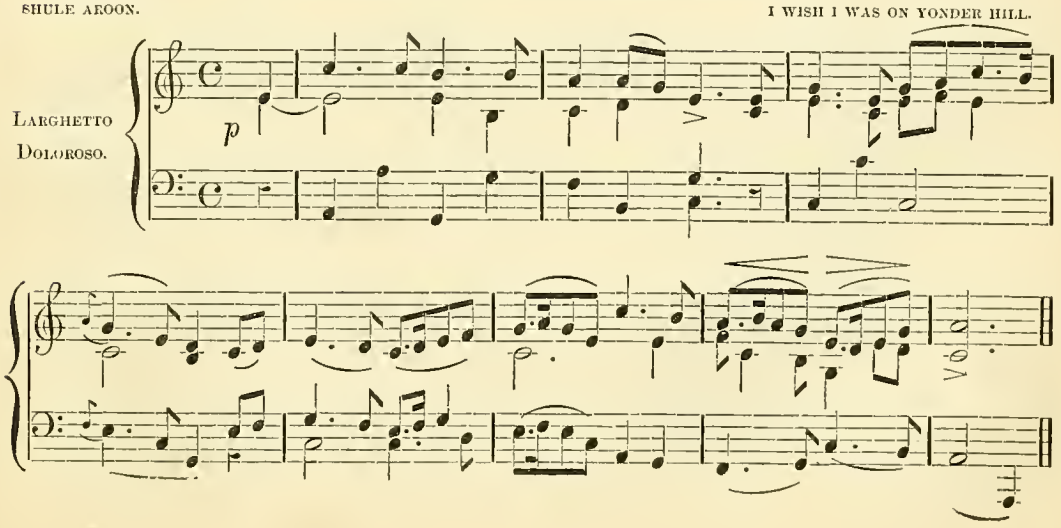


I WISH I WAS BY THAT DIM LAKE.

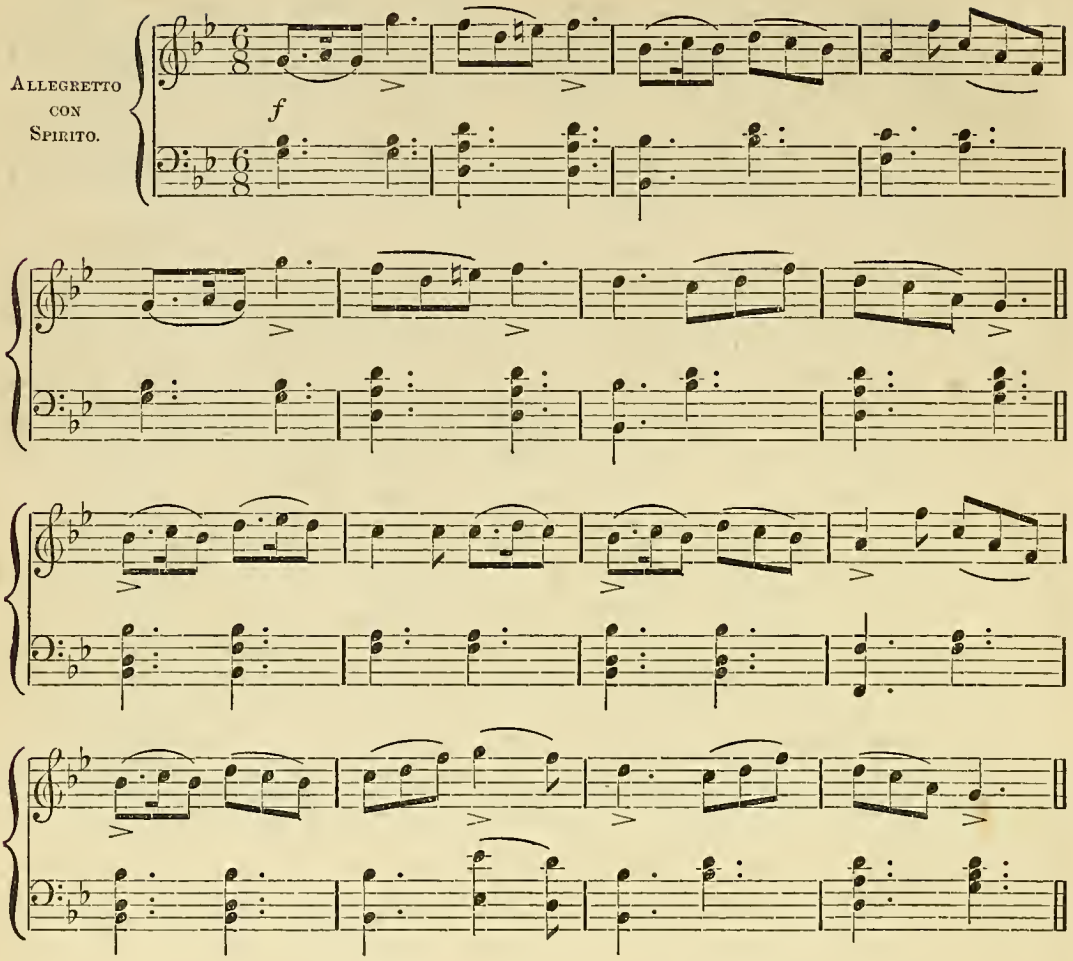
SHULE AROON.

I WISH I WAS ON YONDER HILL.

LARGHETTO DOLOROSO.

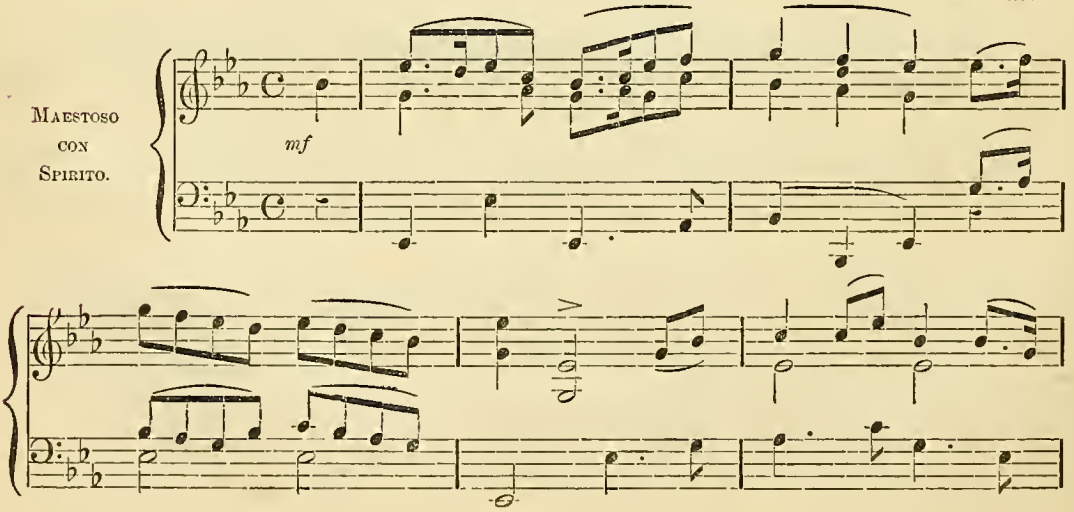


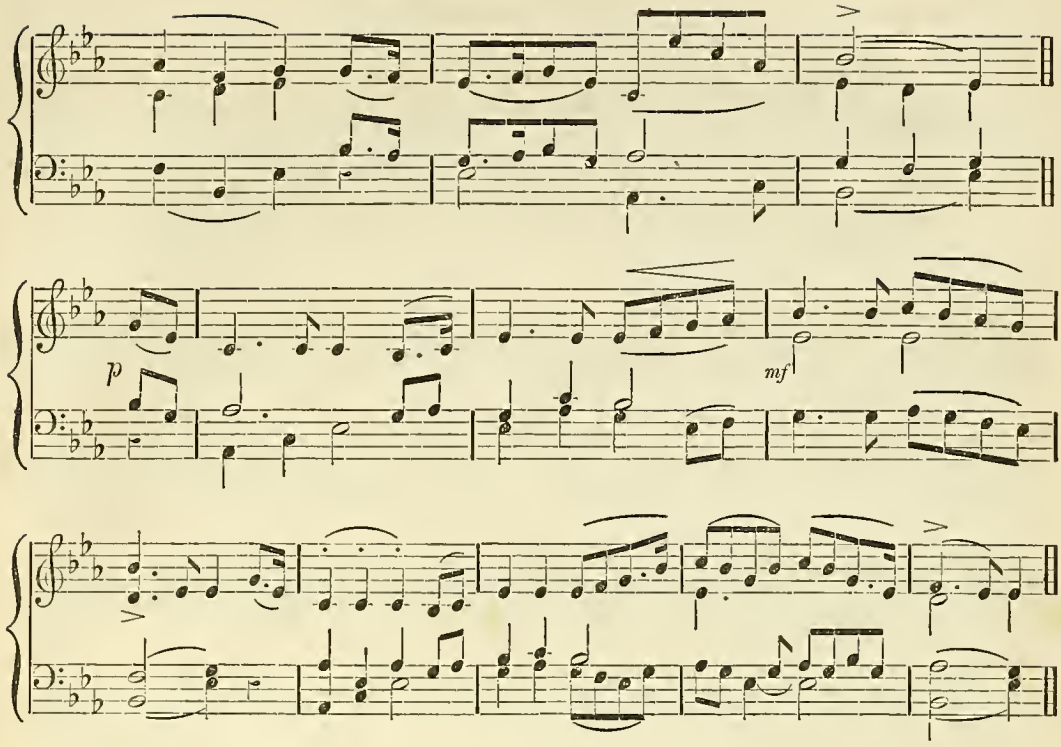
MATHEW BRIGGS.



THE WINE-CUP IS CIRCLING.

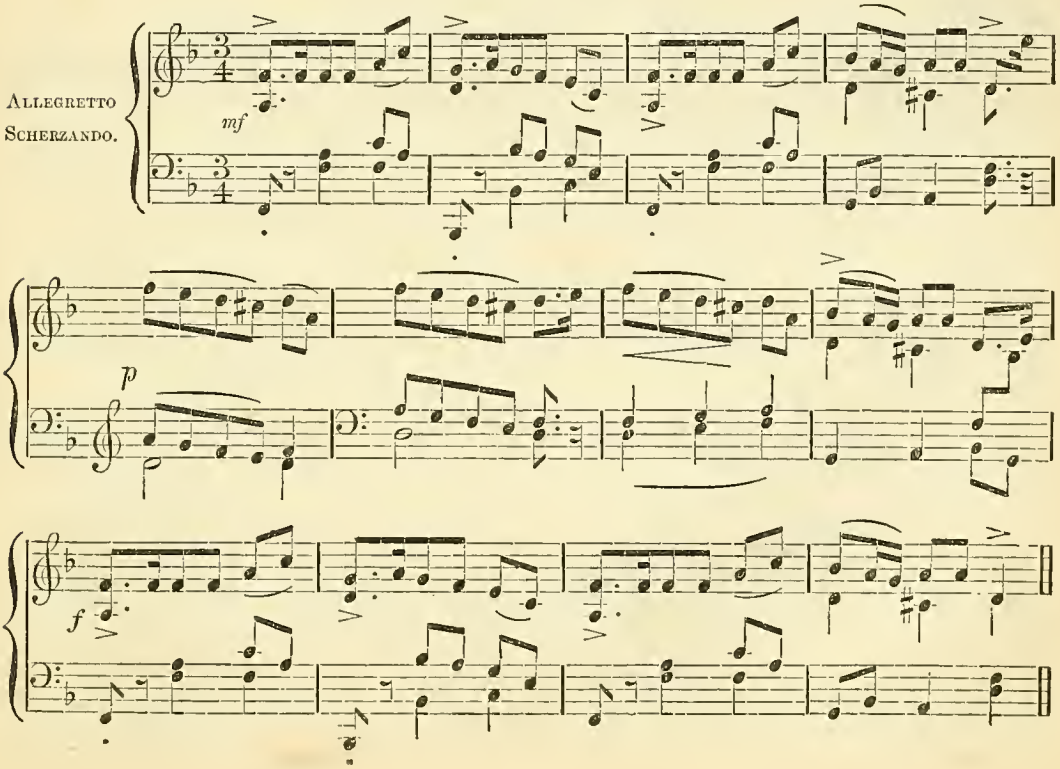
MICHAEL HOY.



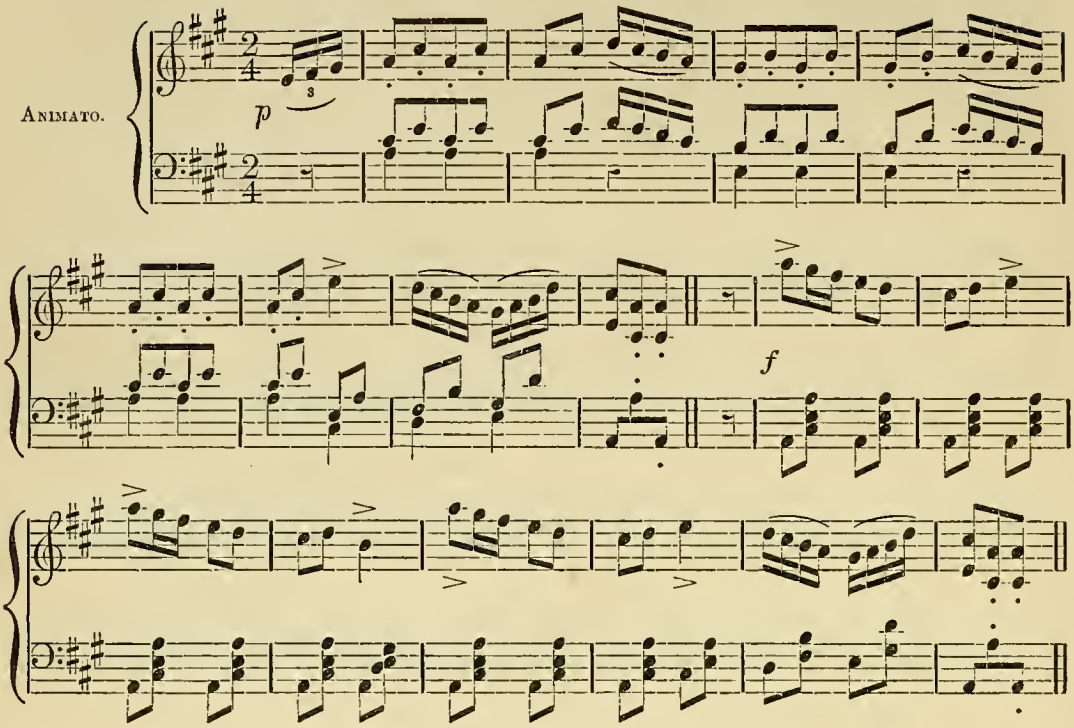


DRINK TO HER.

HEIGH HO! MY JACKEY.

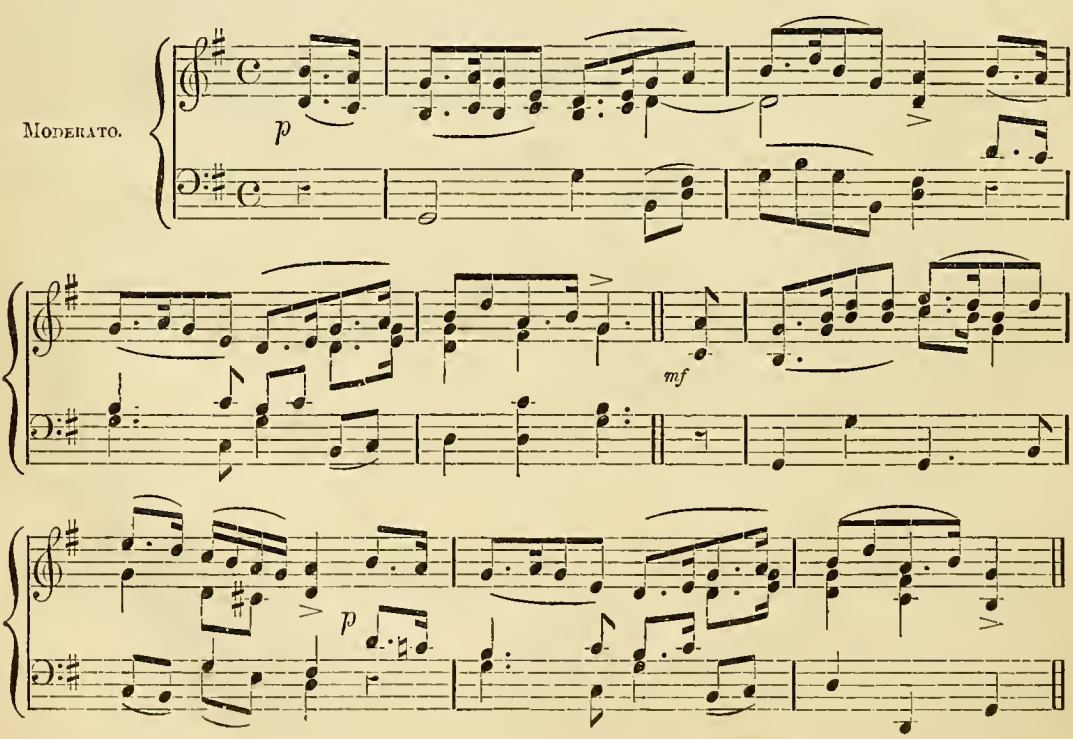


THE RAKES OF MALLOW.



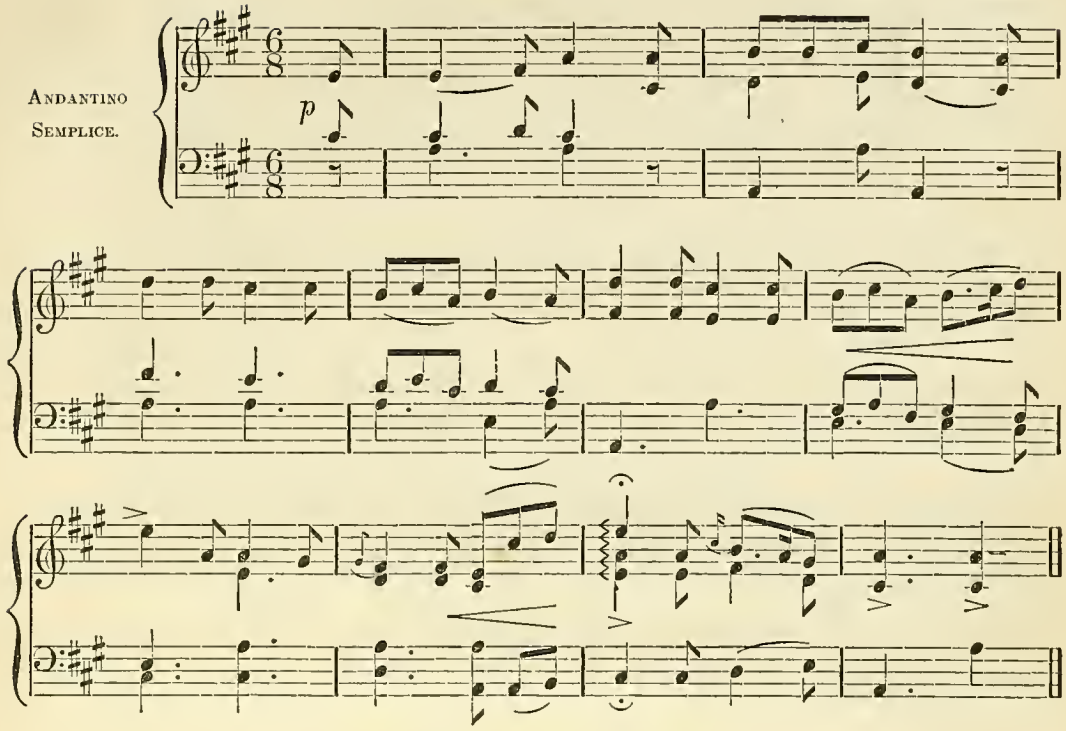
THE HERMIT OF KILLARNEY.

WHEN WAR WAS HEARD.

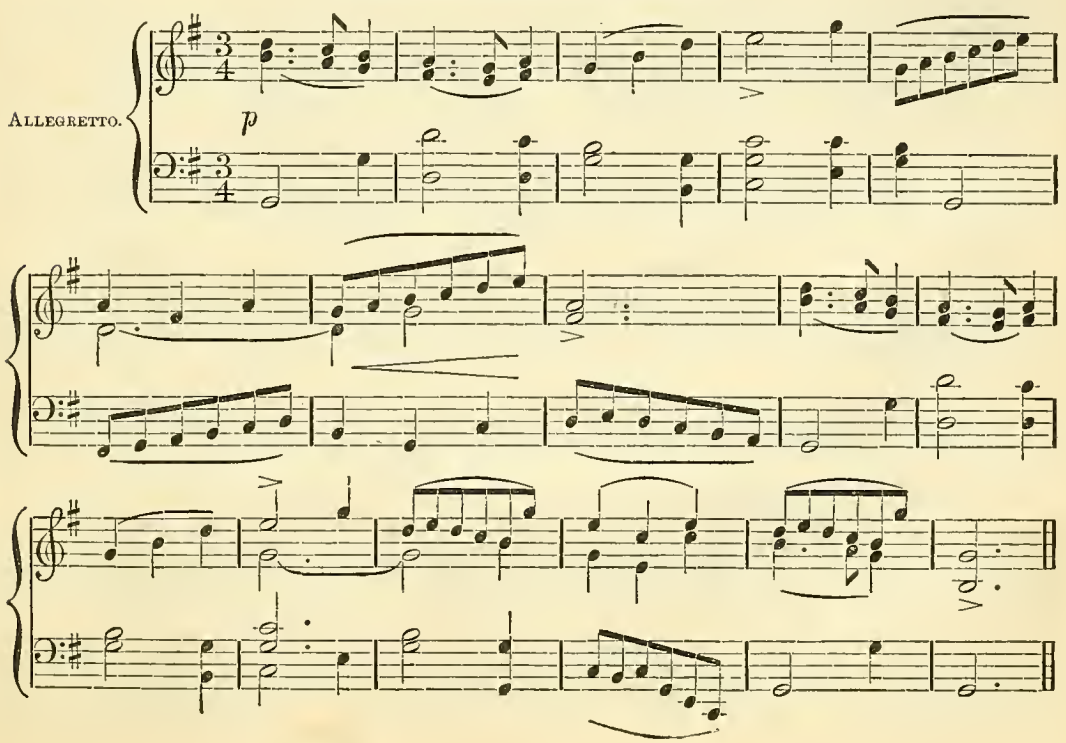


IF THOU'LT BE MINE.

THE WINNOWING SHEET.

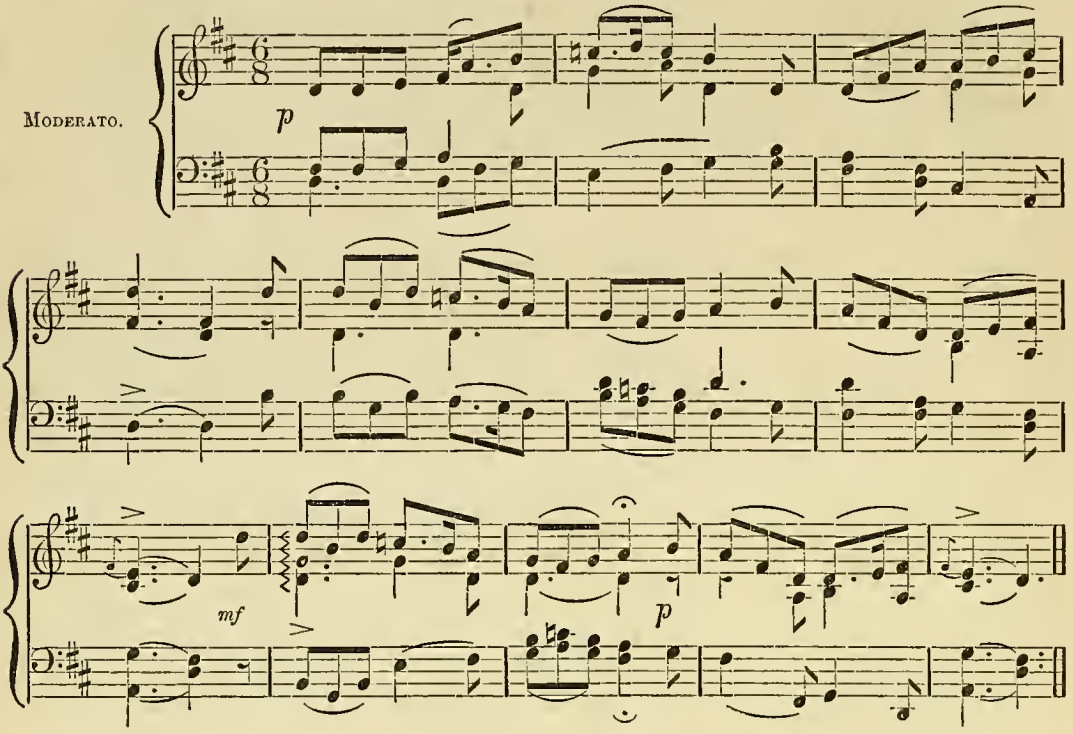


THE DANGLING BEARNS



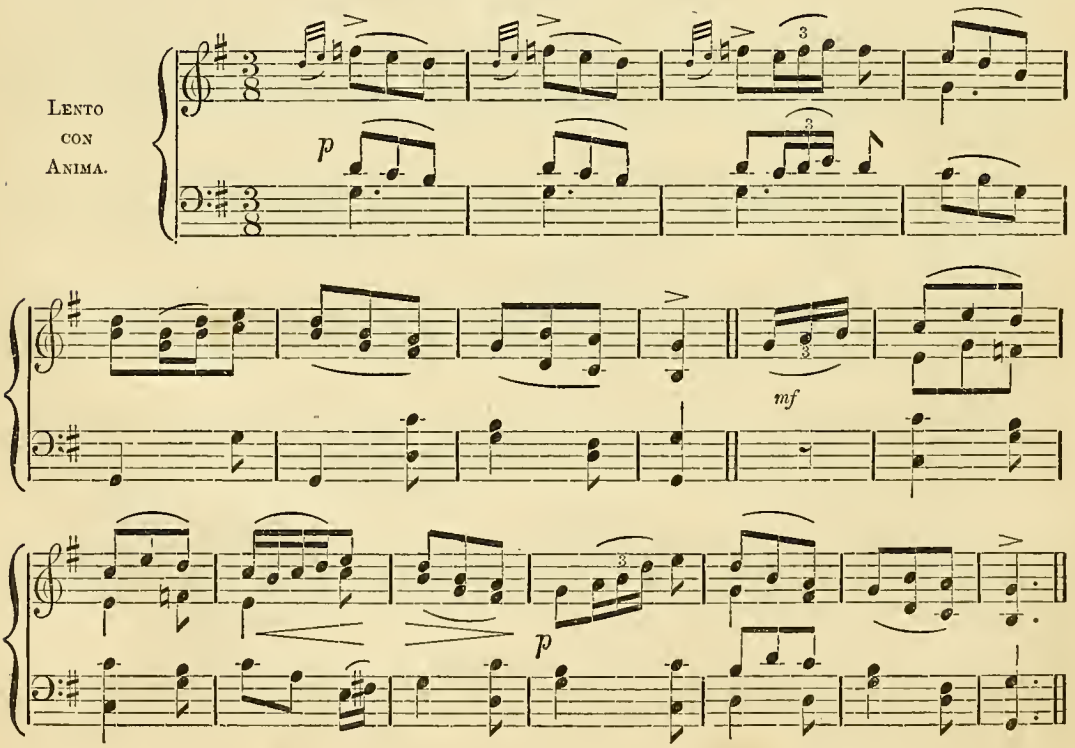
DOWN IN THE VALLEY COME MEET ME TO-NIGHT.

THE FORTUNE-TELLER. OPEN THE DOOR SOFTLY.

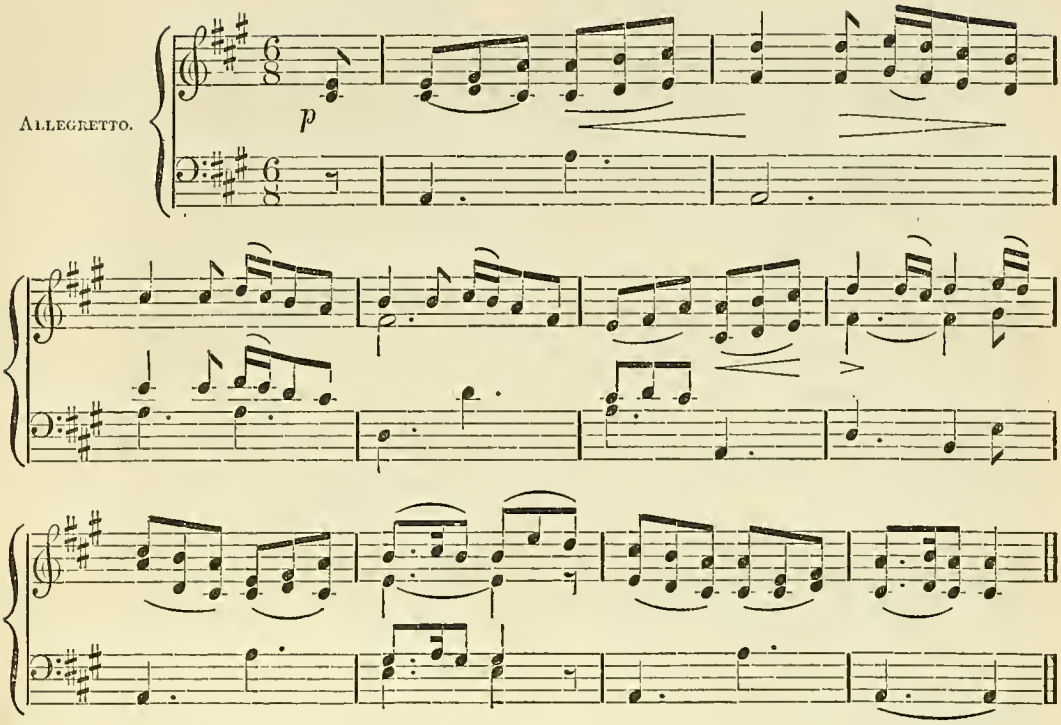


THE WOOD HILL.

LADY MAISTERTON.

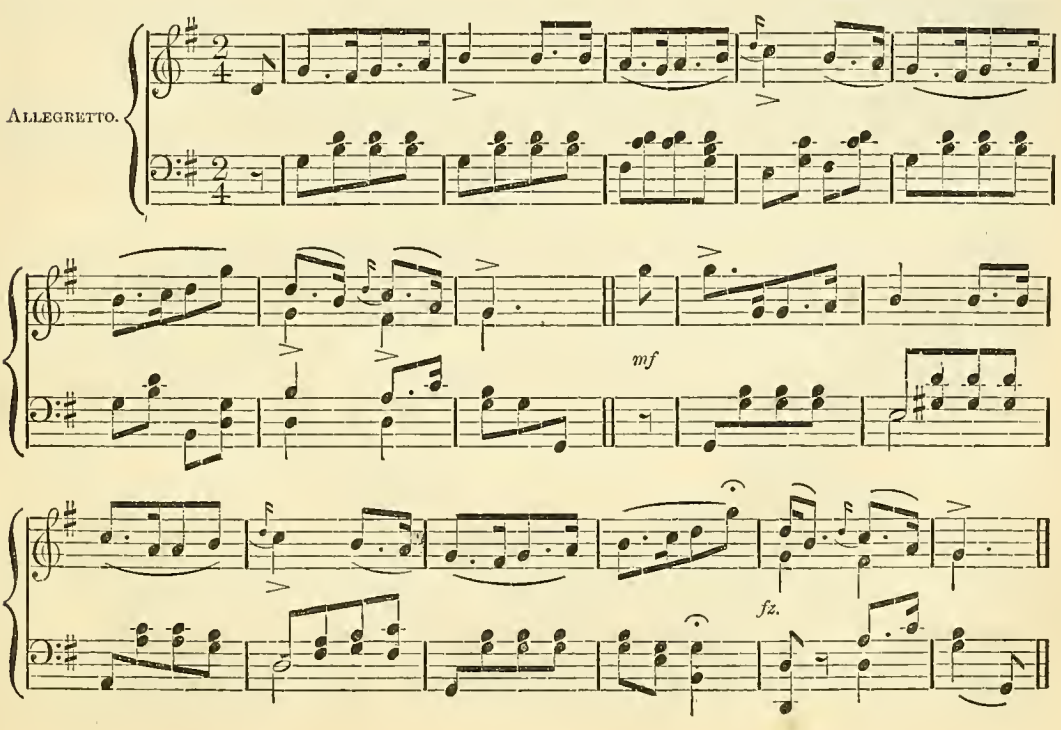


MY DEAR, STAY WITH ME.

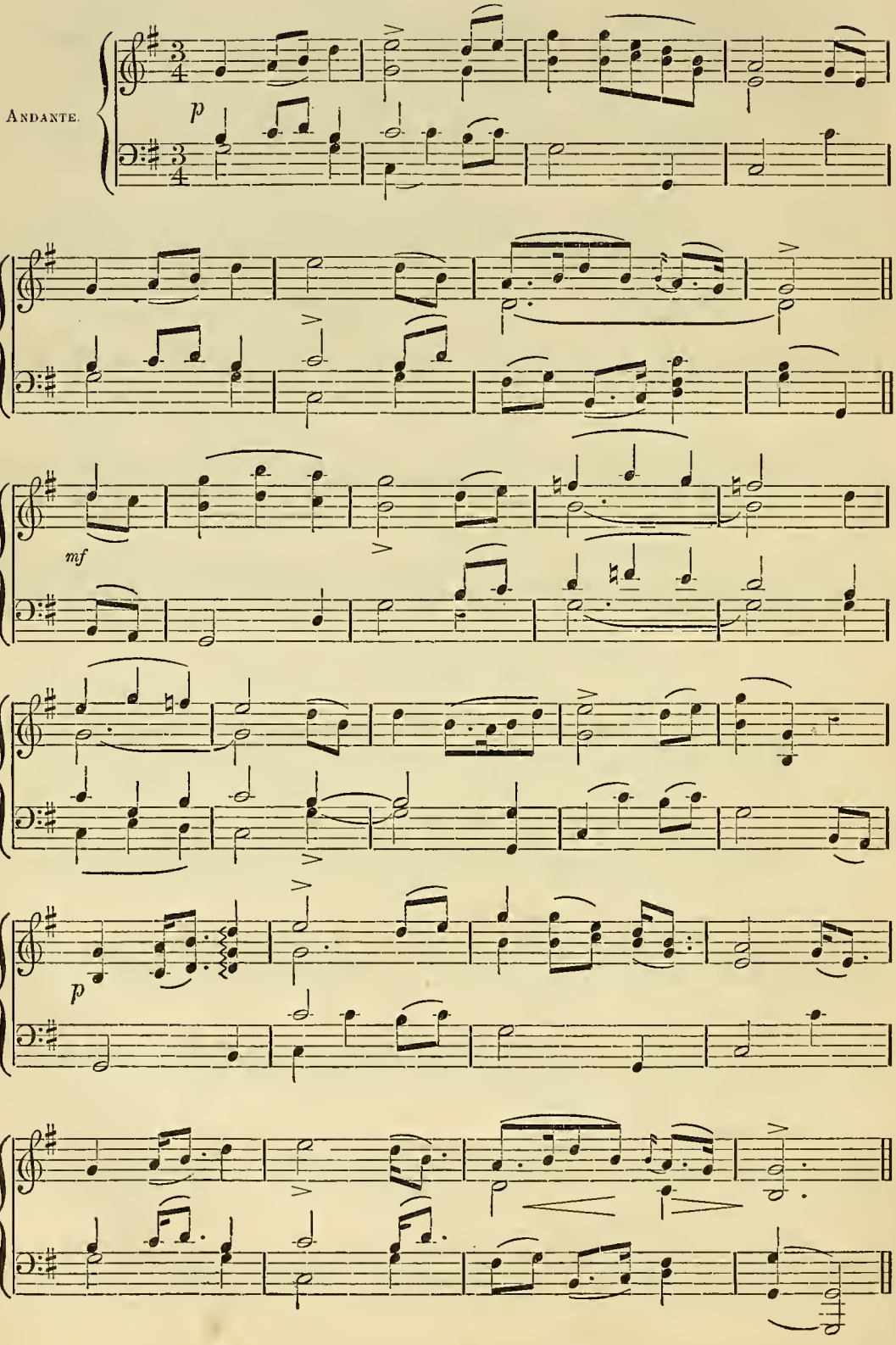


THE TIME I'VE LOST IN WOOING.

PEASE UPON A TRENCHER.

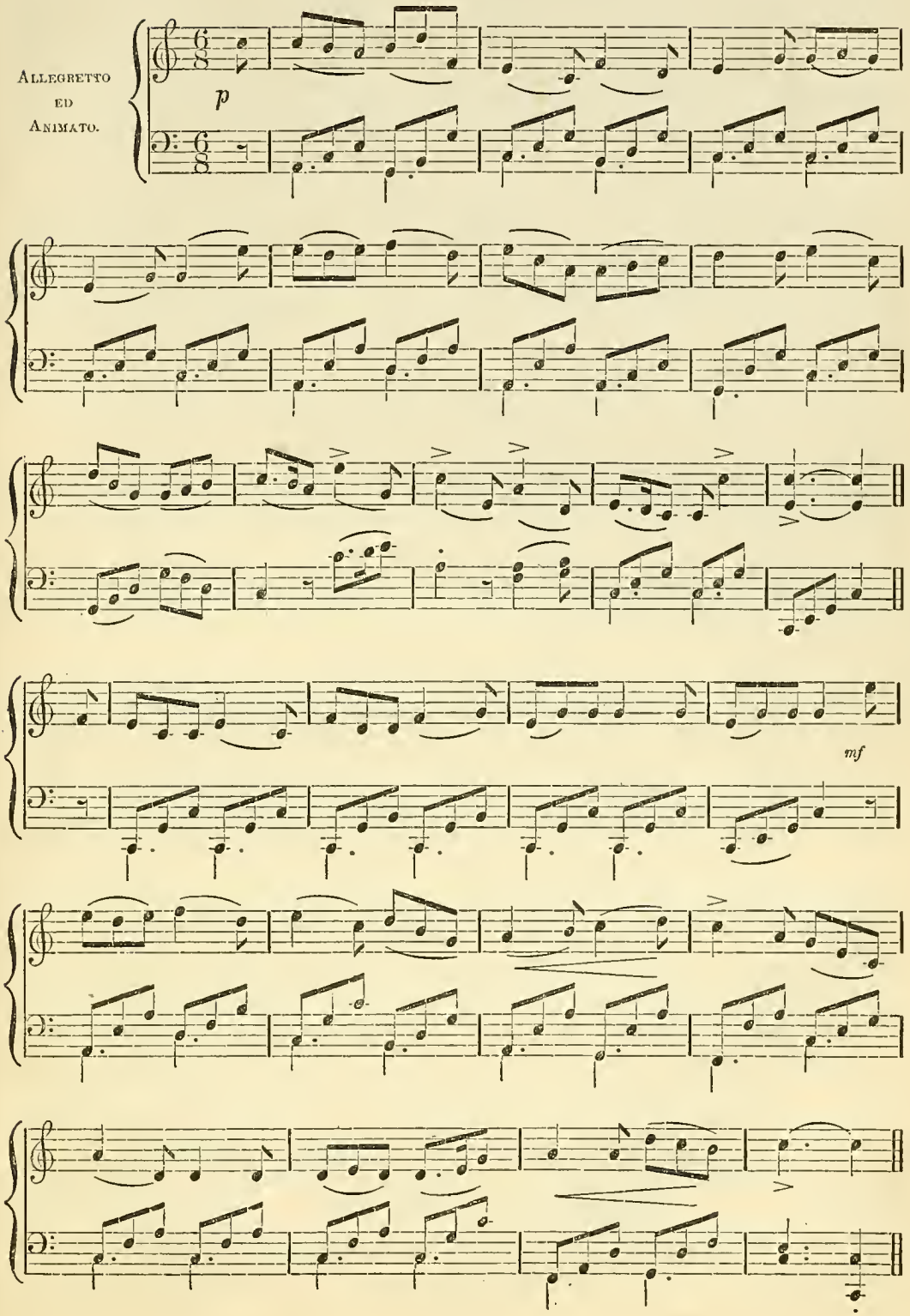


THE PLEASANT ROCKS.



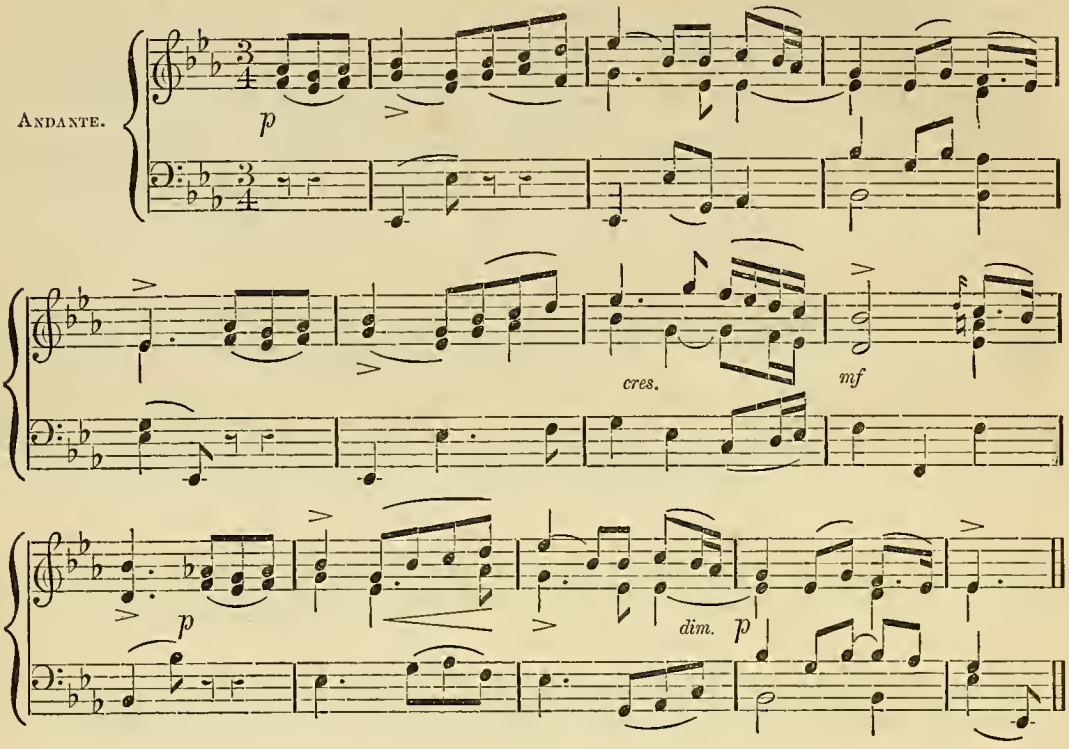
THE WANDERING BARD.

PLANXTY O'REILLY.



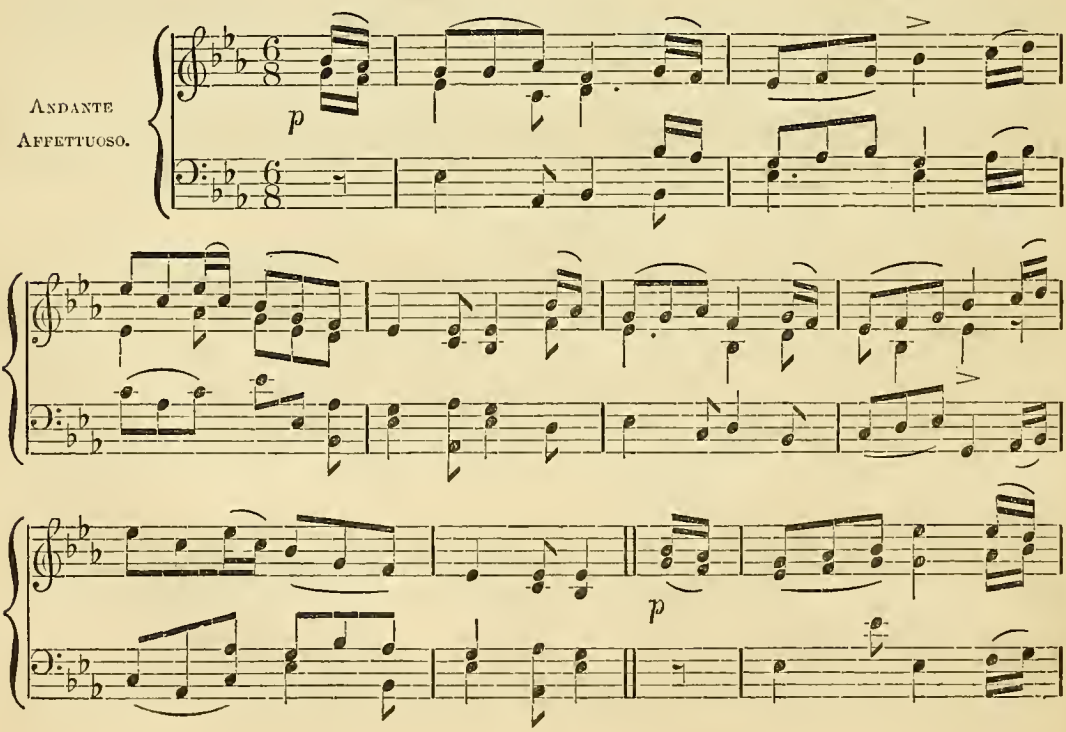
OH! HASTE, AND LEAVE THIS SACRED ISLE.

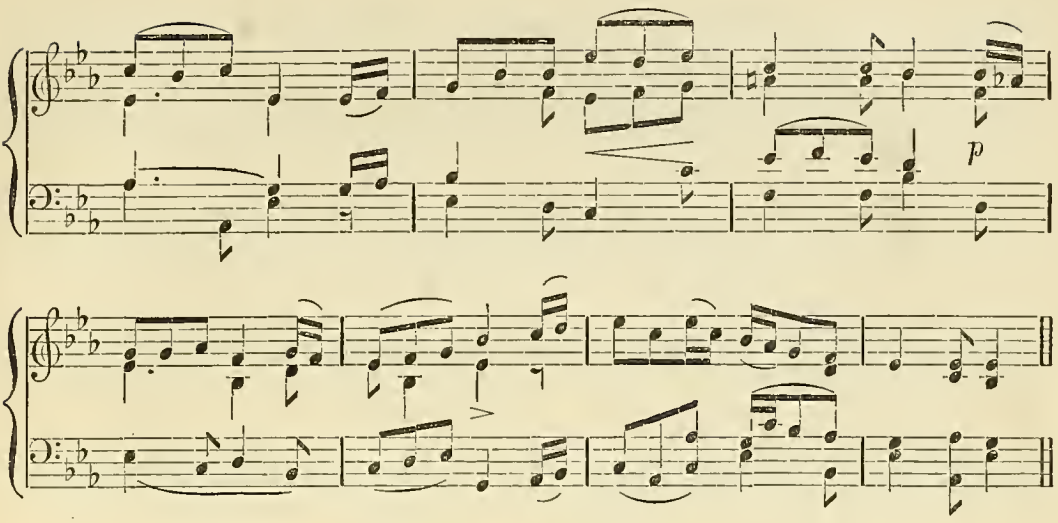
THE BROWN THORN. ST. SENANUS AND THE LADY.



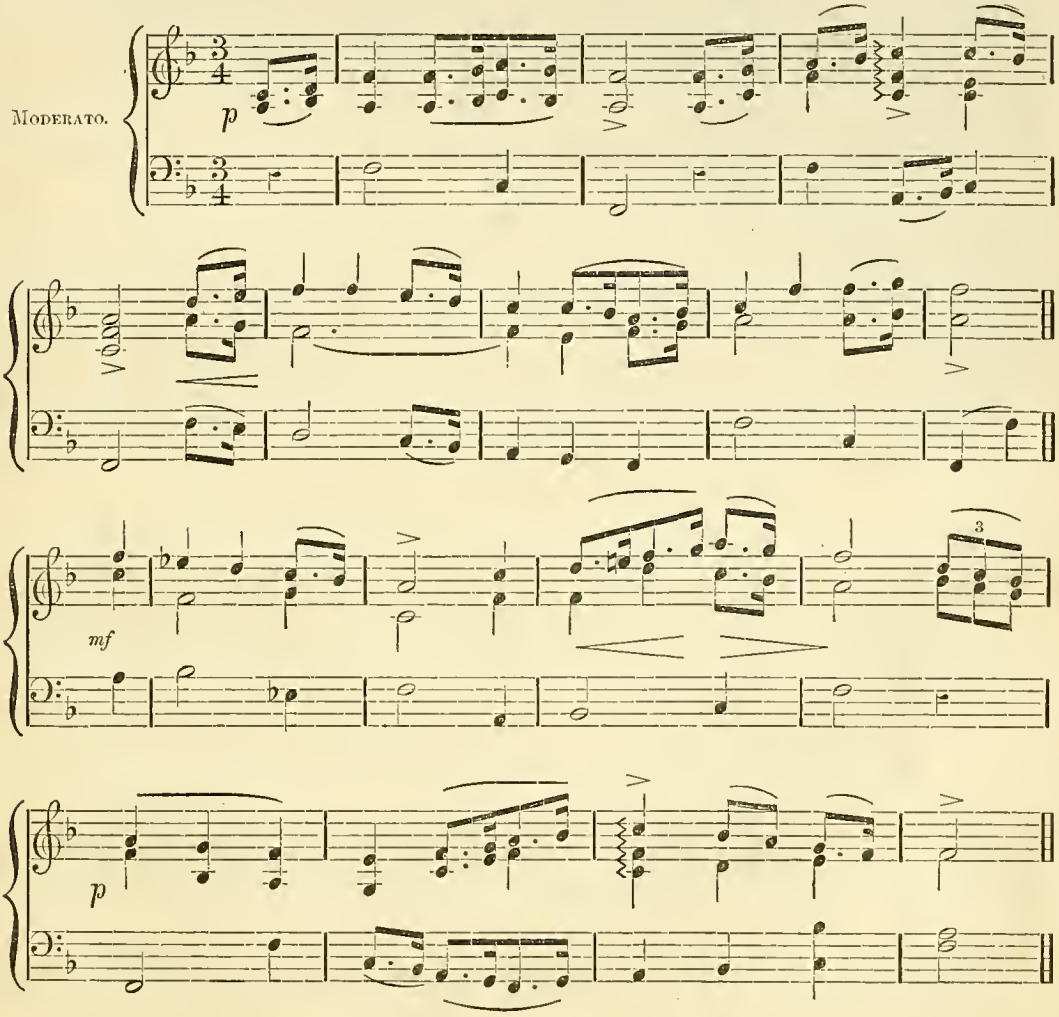
SWEET PORTAFERRY.

CUAN MILIS AN CHALLAIDH.

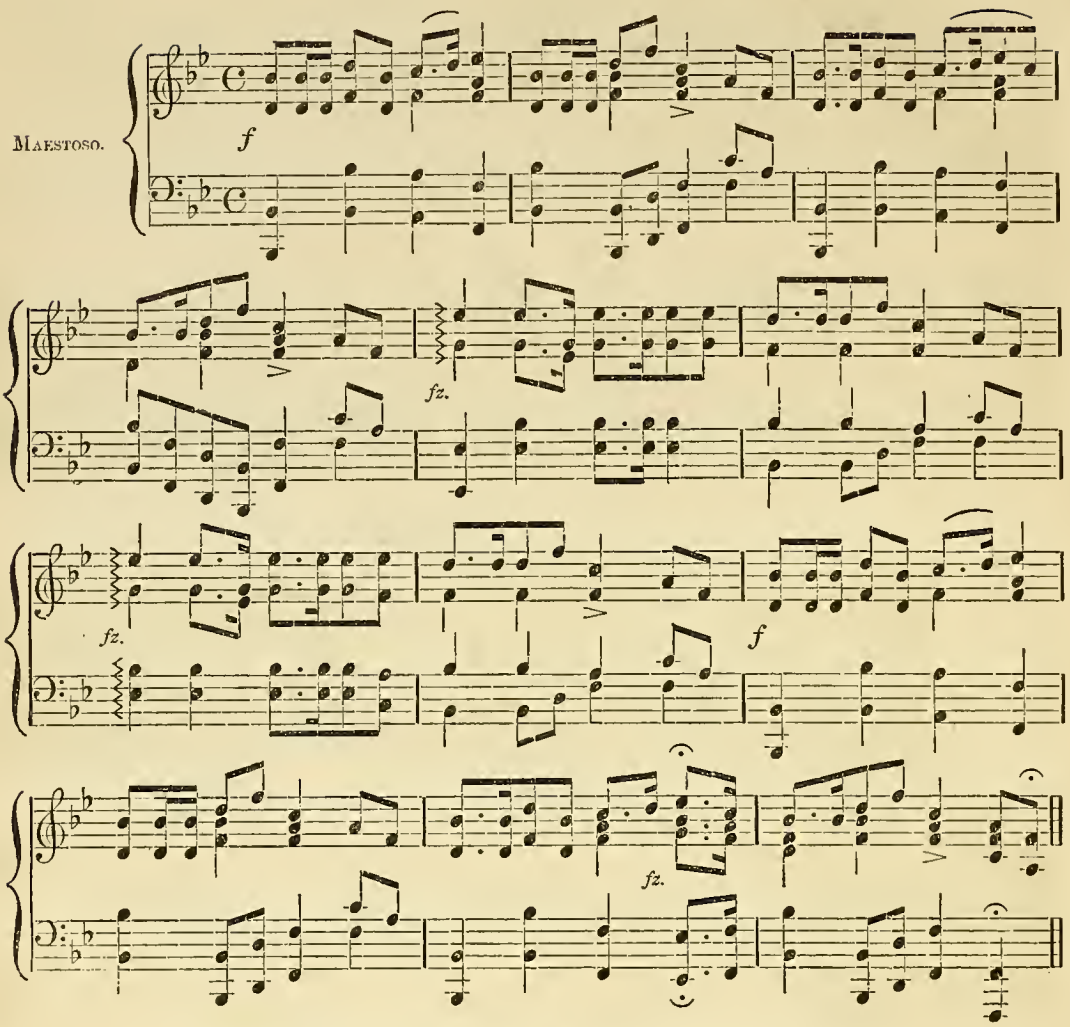




MARY WITH THE FAIR LOCKS.

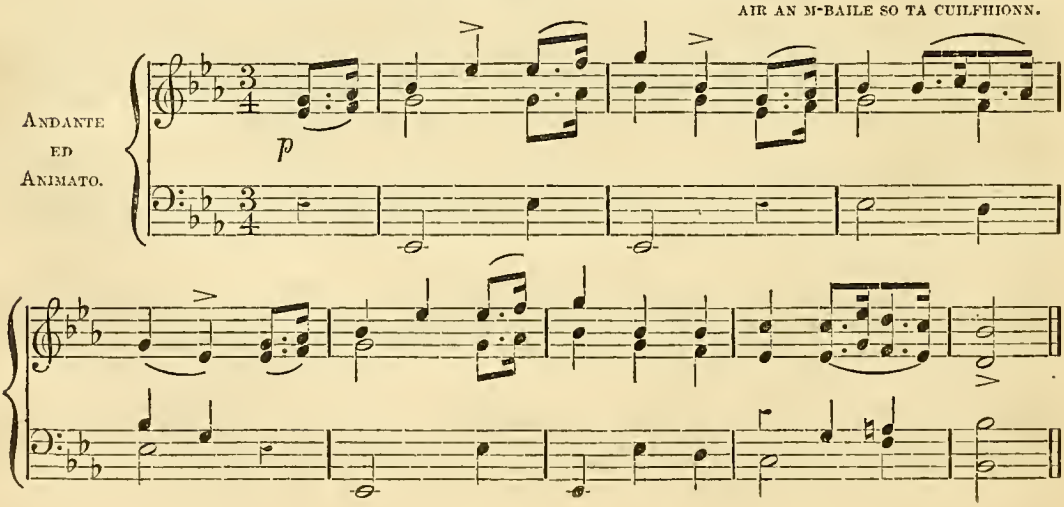


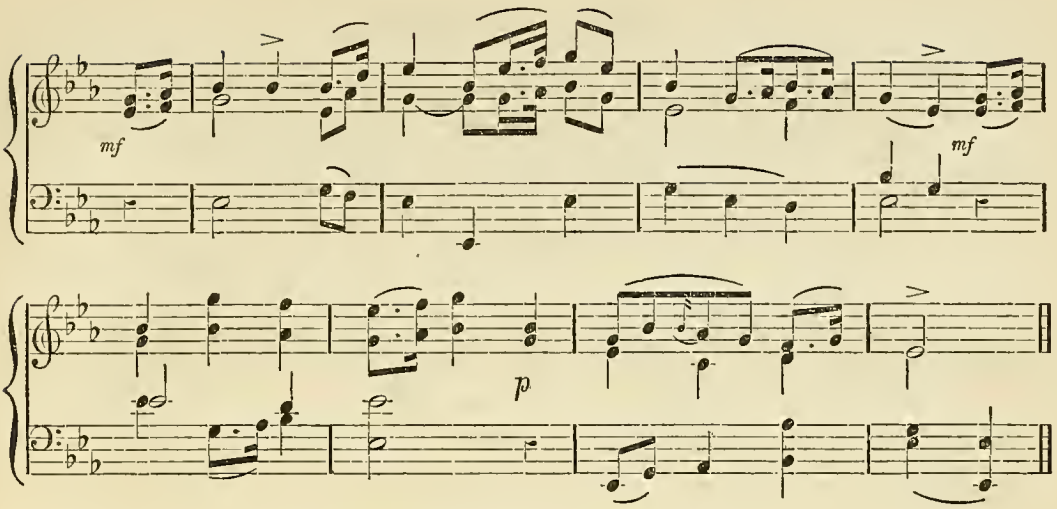
OH! FOR THE SWORDS OF FORMER TIME!



IN THIS VILLAGE THERE LIVES A FAIR MAID.

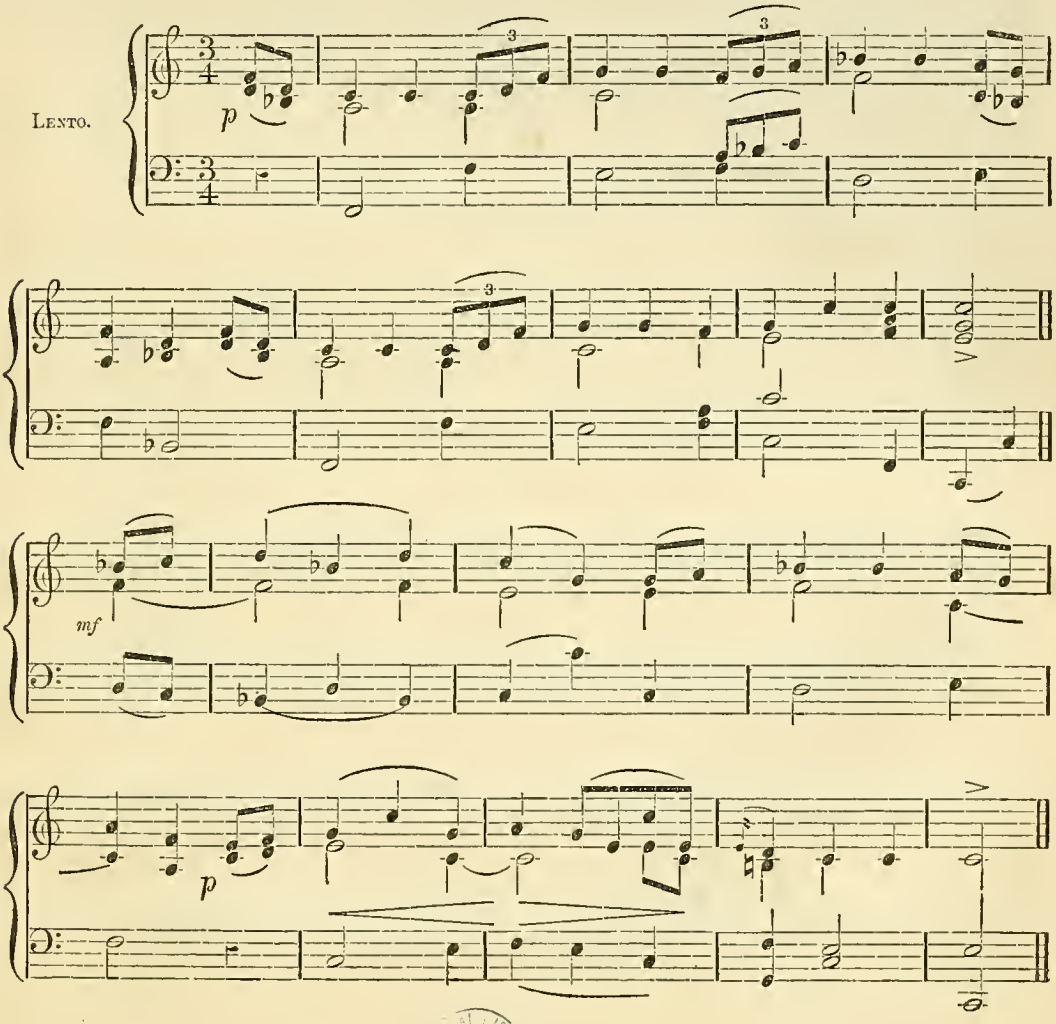
AIR AN M-BAILE SO TA CUILFHIONN.



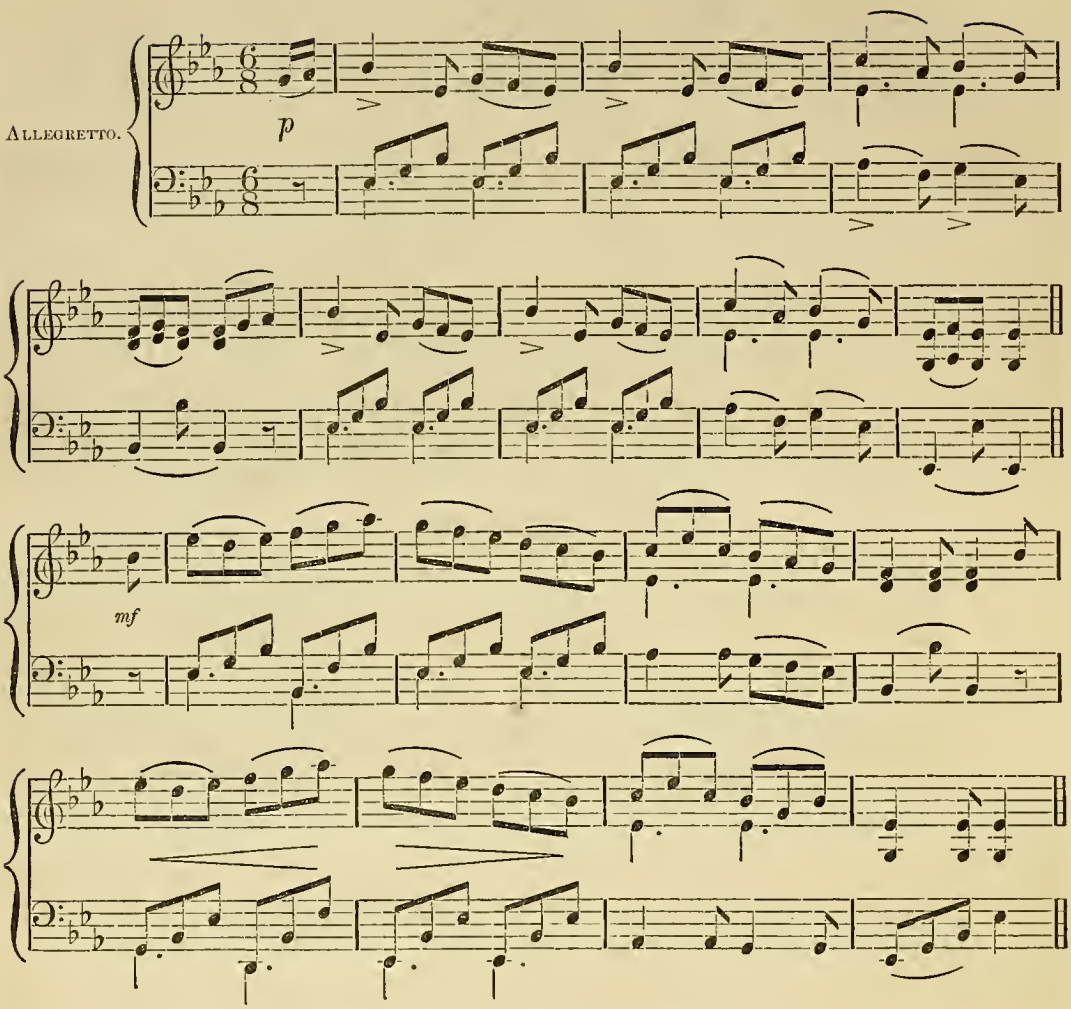


THE COUNTY TYRONE.

CONTAE TIR EOGHAIN.

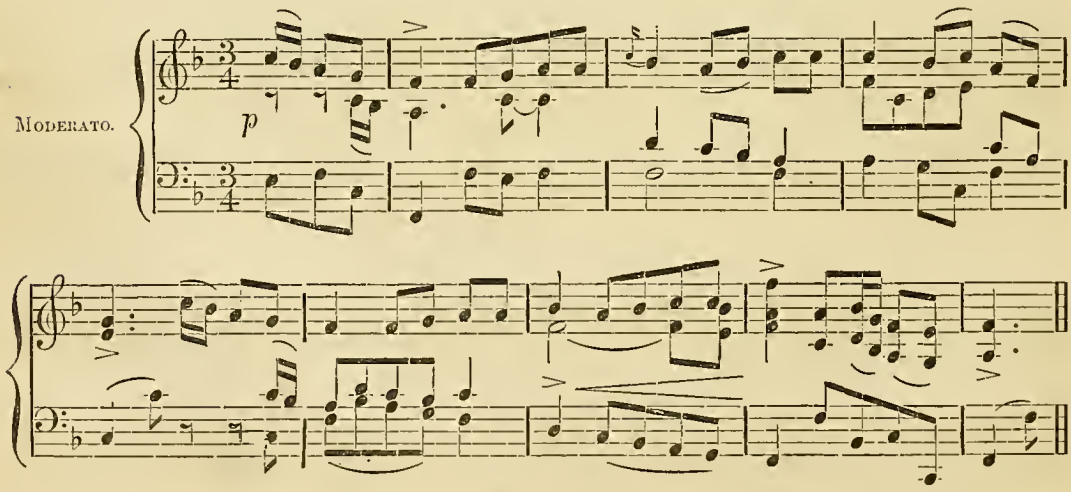


KITTY OF OULART.

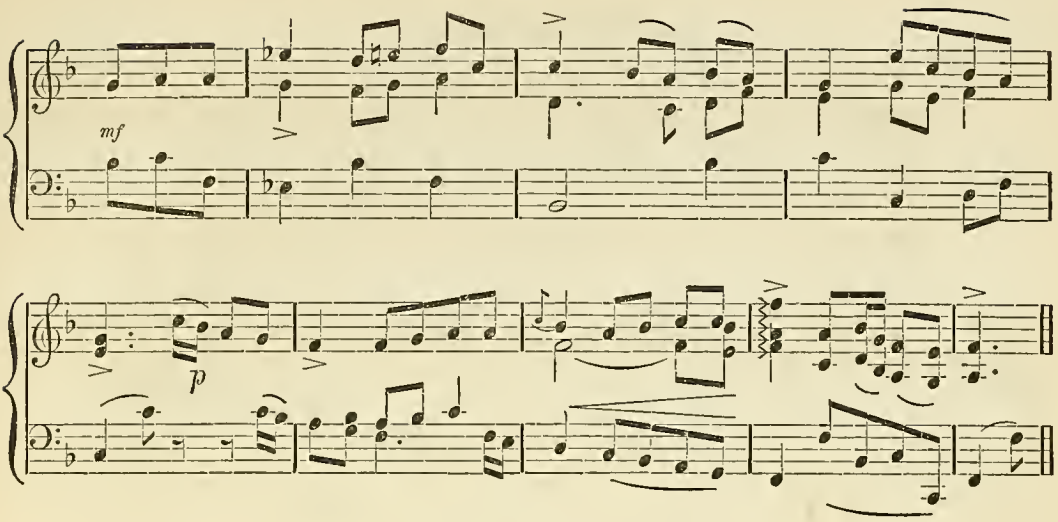


IF SADLY THINKING.[1]

THE DESERTER'S MEDITATIONS.

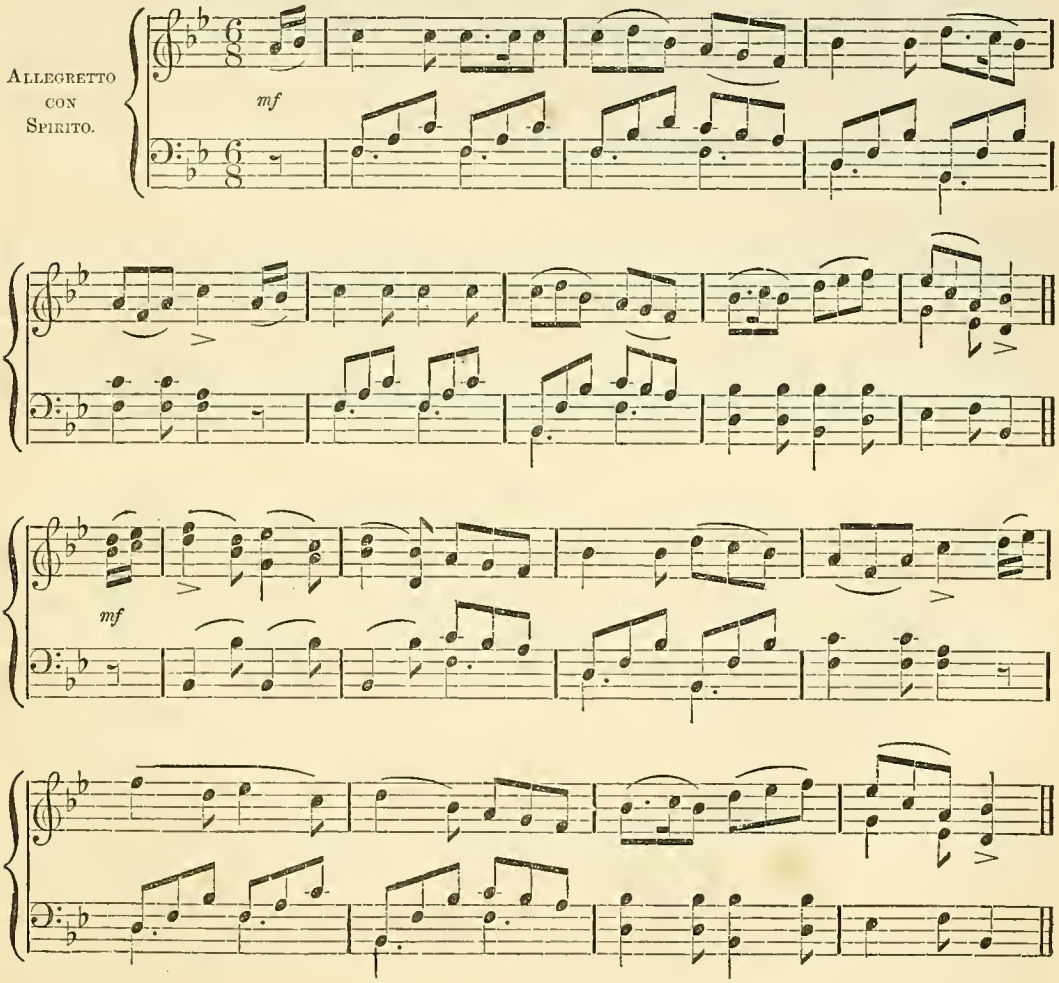


[1] For another Version of this Air, see Appendix.

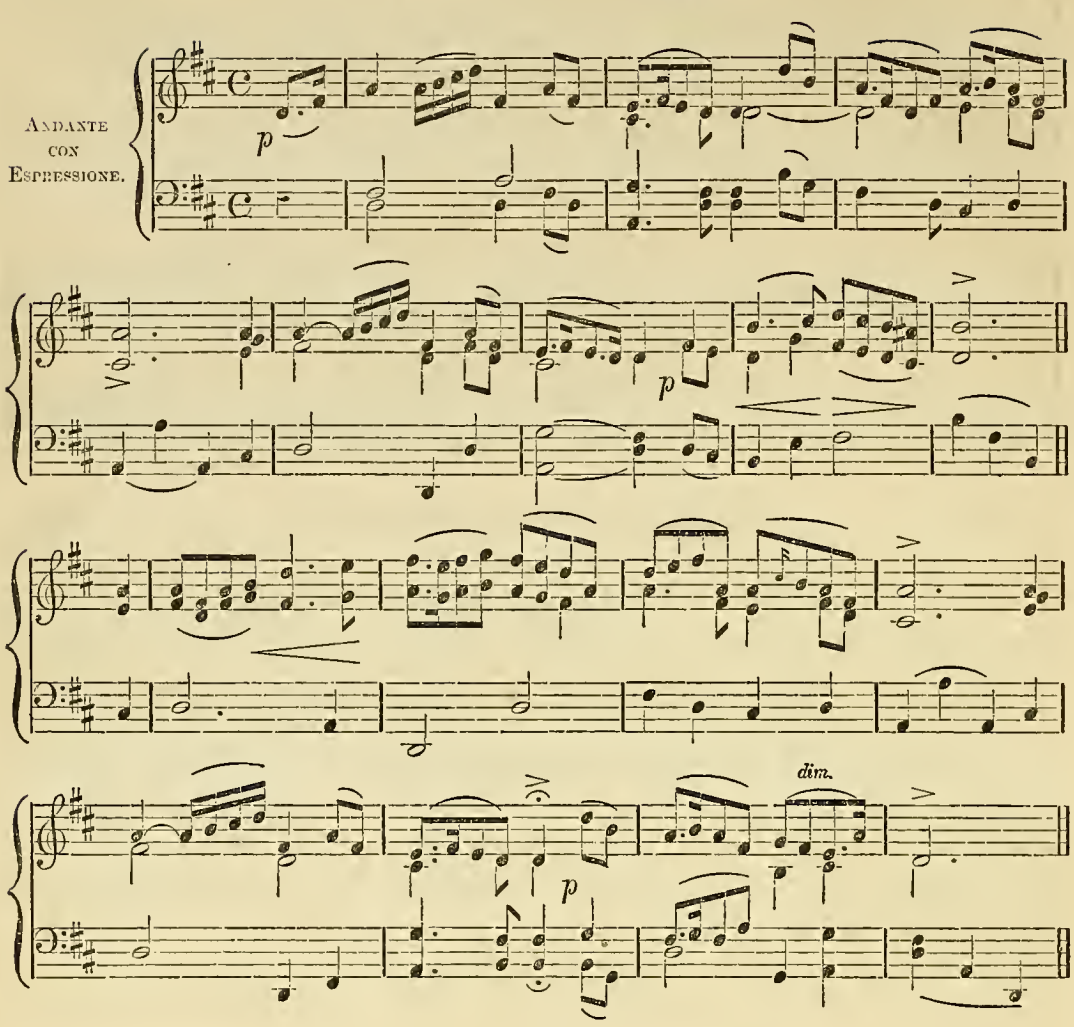


THERE ARE SOUNDS OF MIRTH.

THE PRIEST IN HIS BOOTS.

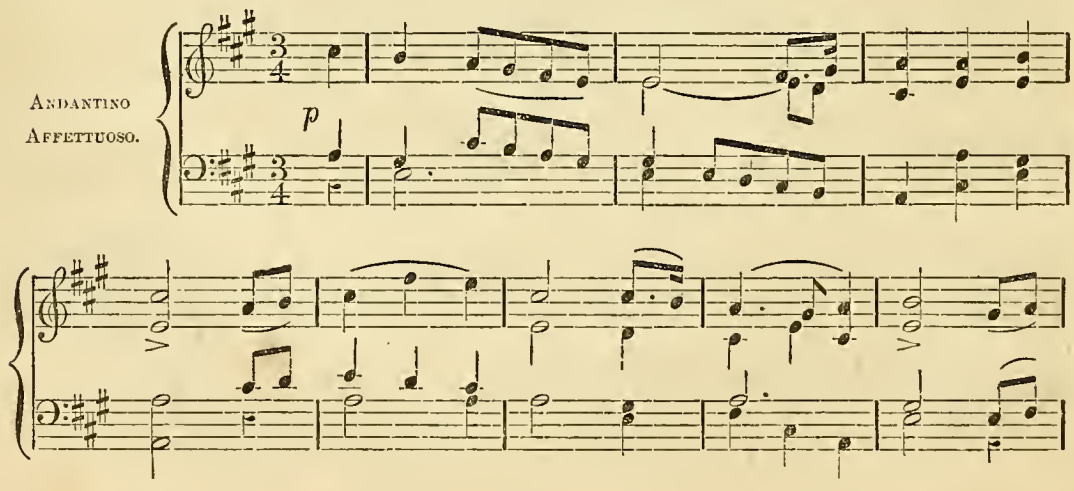


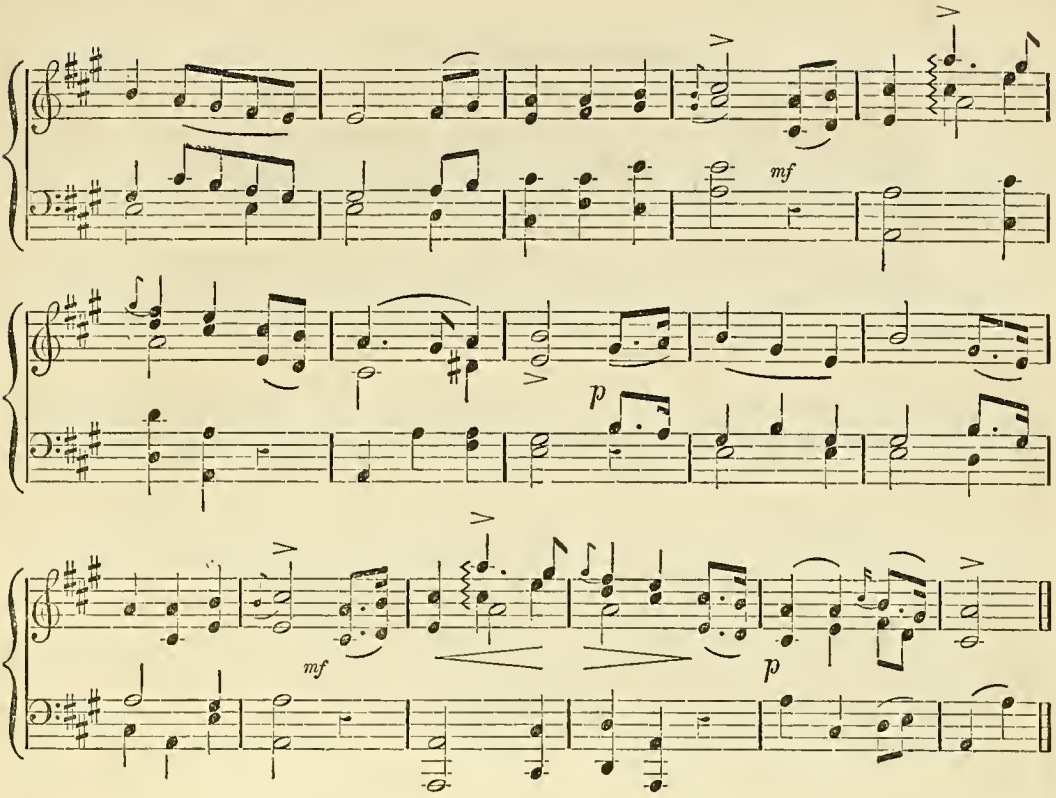
THE THREAD-BARE COAT.



THEY KNOW NOT MY HEART.

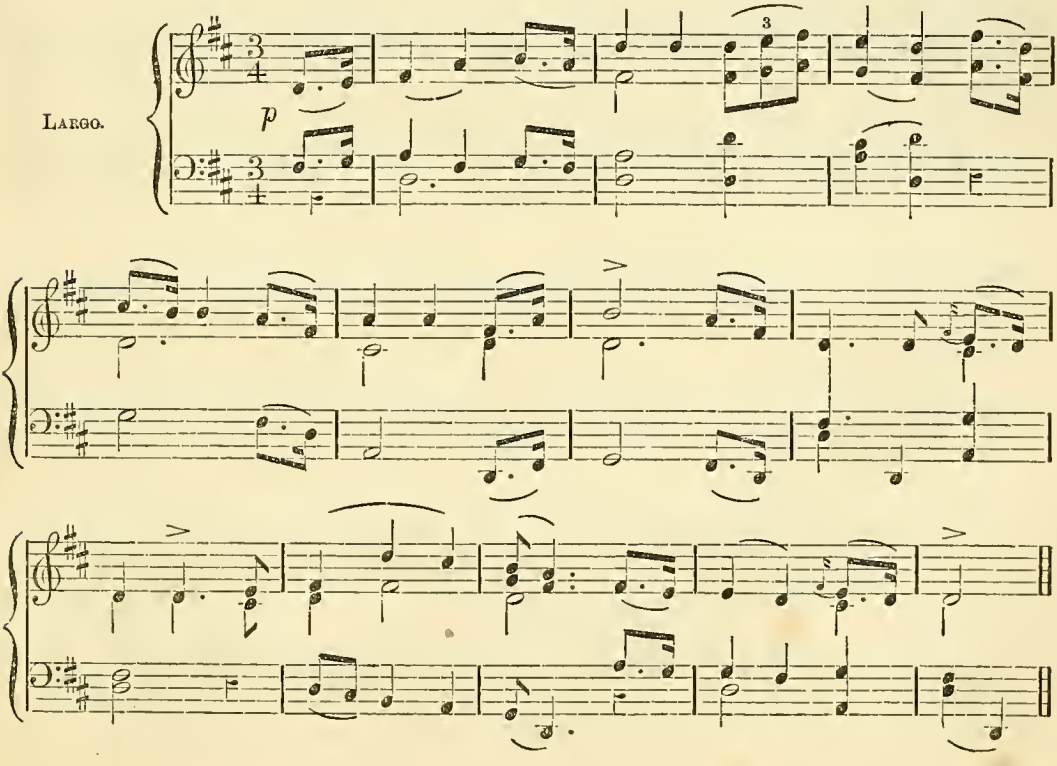
COOLON DAS.





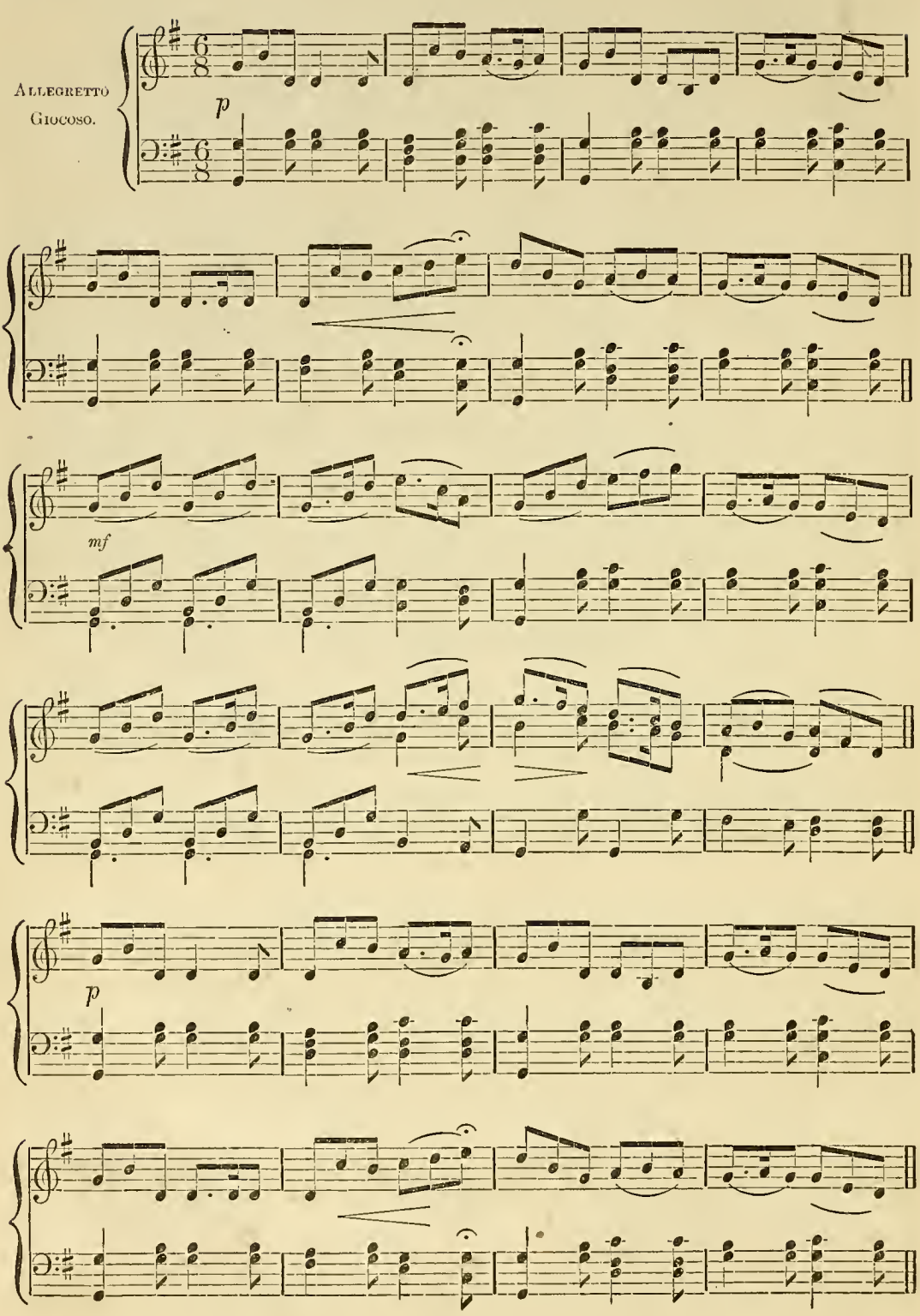
FORGET NOT THE FIELD.

THE LAMENTATION OF AUGHRIM.

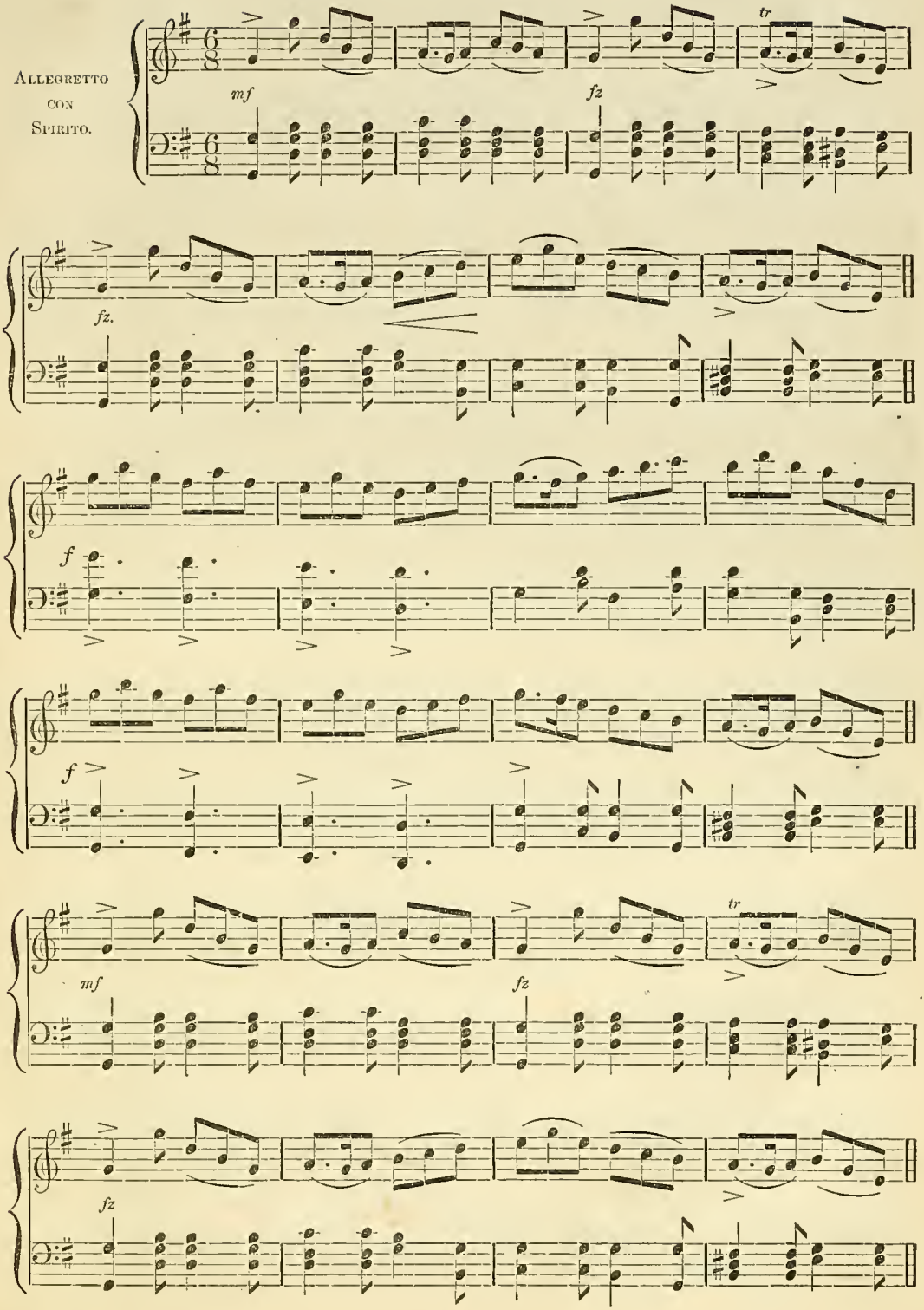


DRINK OF THIS CUP.

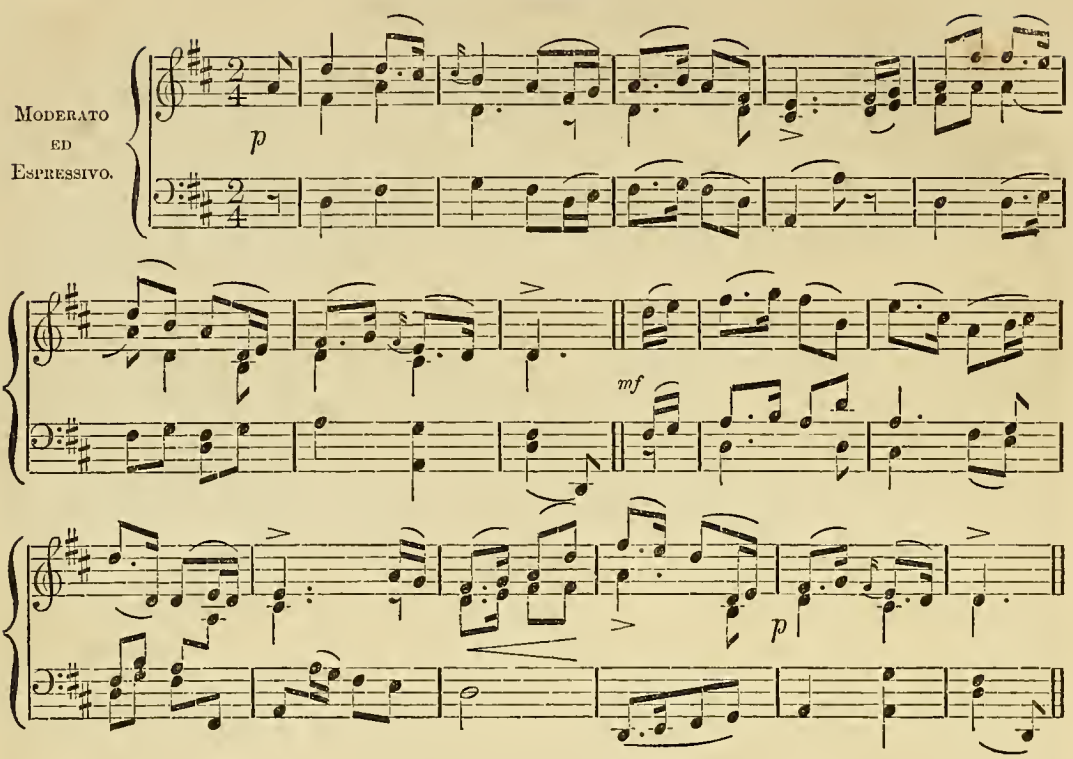
PADDY O'RAFFERTY.



THE BOTTLE OF PUNCH.

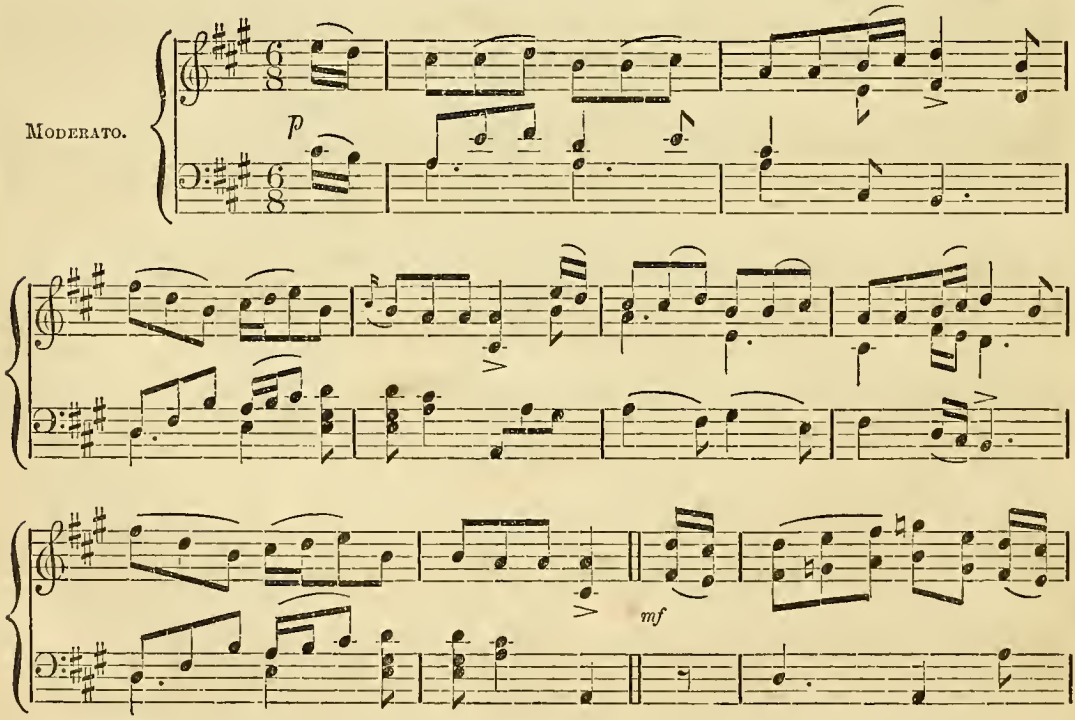


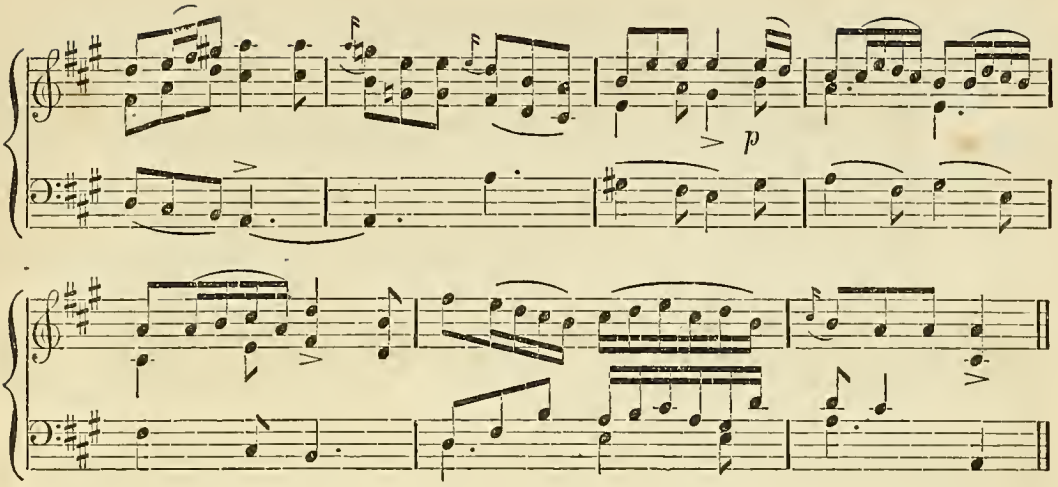
BLIND MARY.



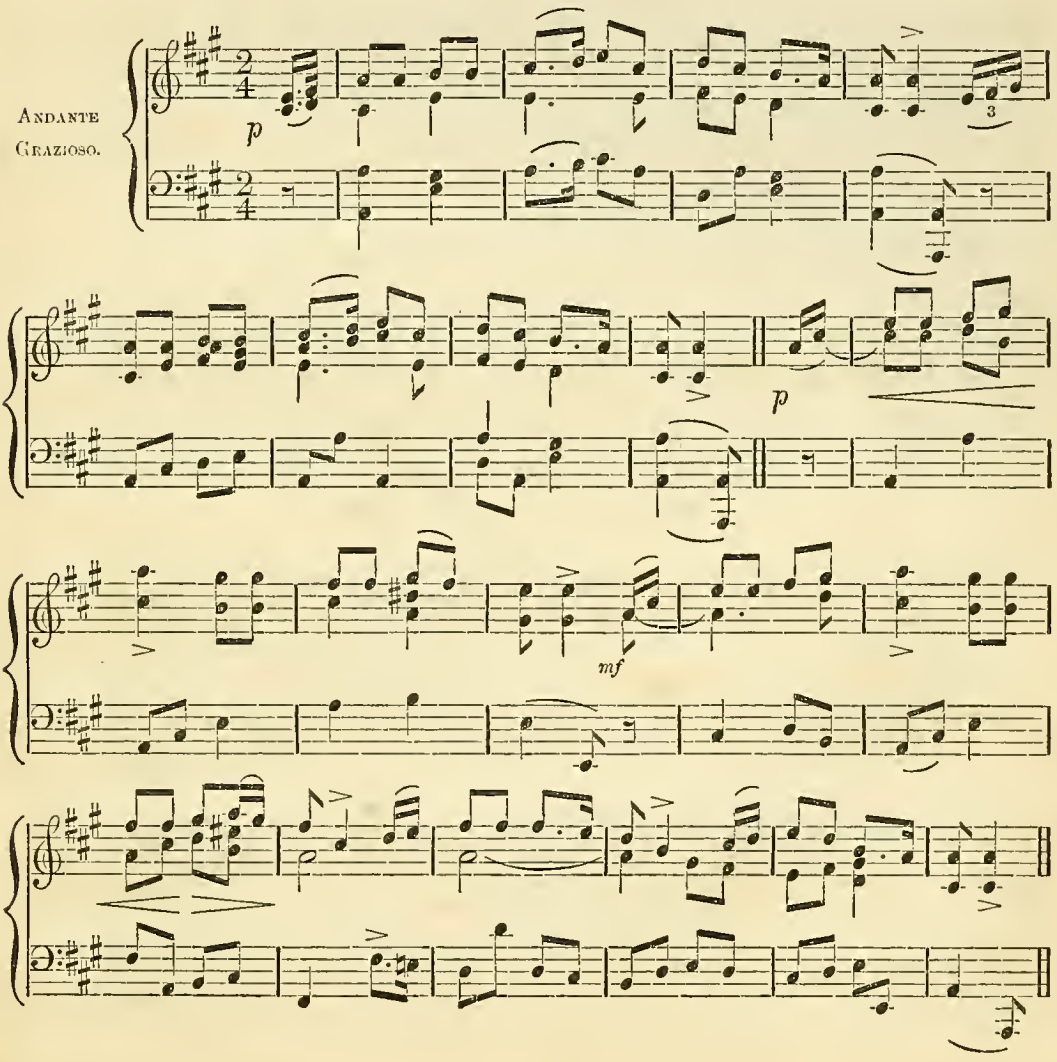
THE BLACKBIRD AND THE HEN.

AN LONDUBH AGUS AN CHEIRSEACH.

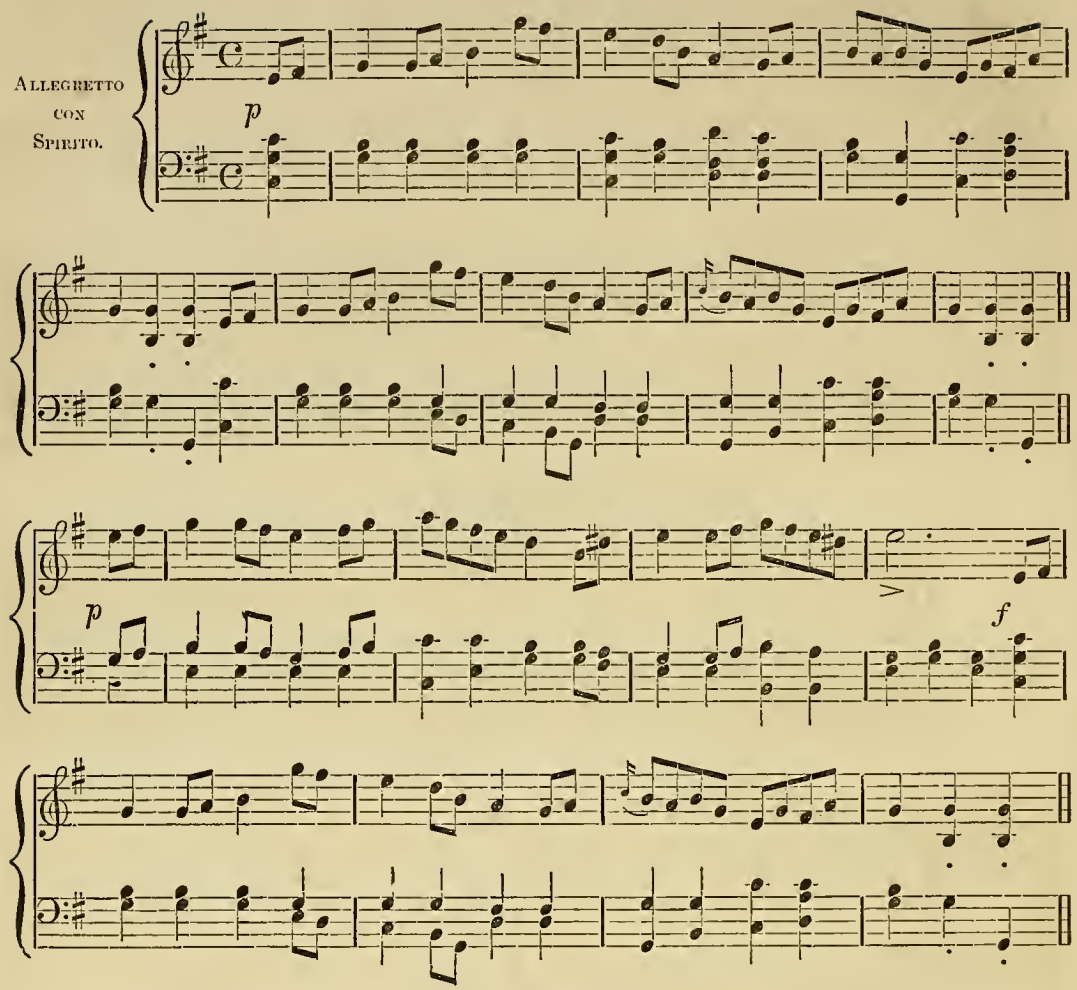




THE DARLING.

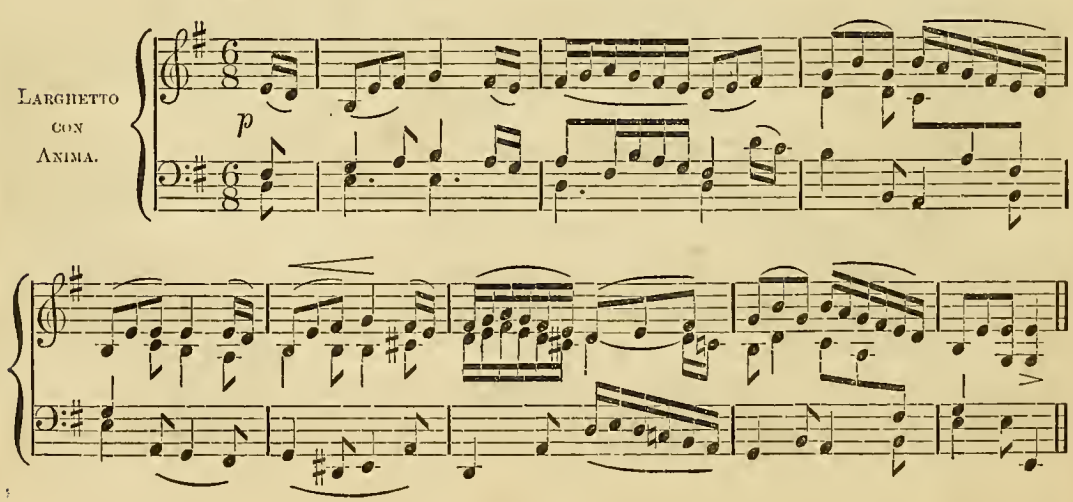


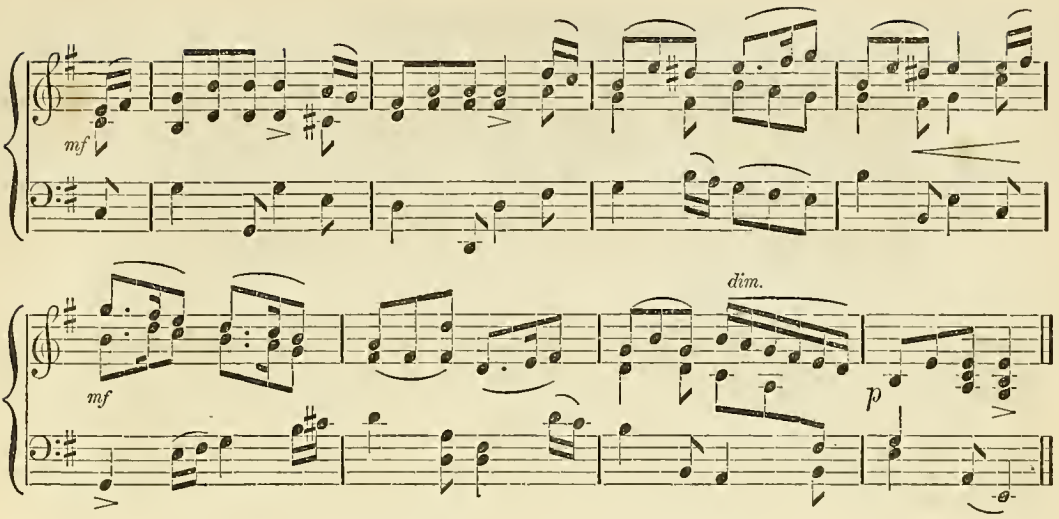
THE FOGGY DEW.



THE WOUNDED HUSSAR.

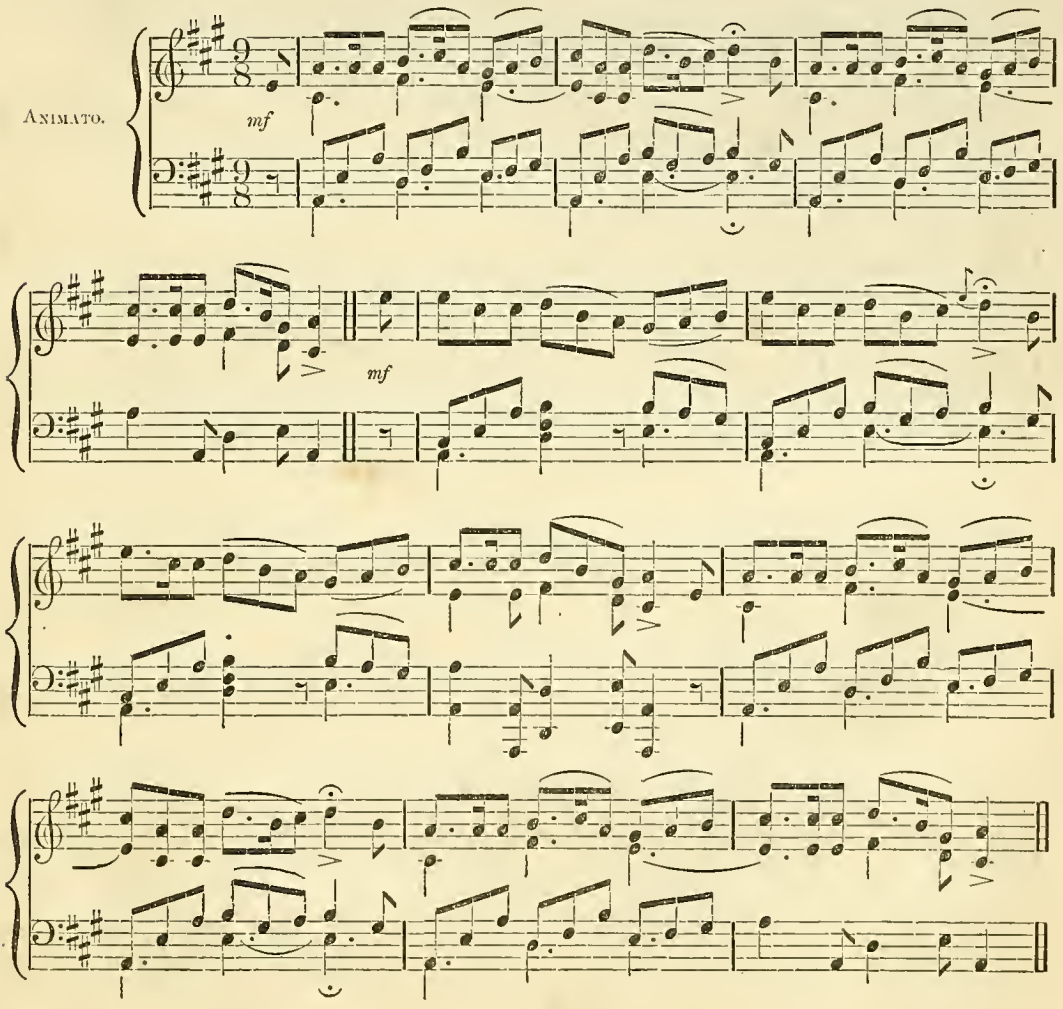
CAPTAIN O'KAIN.





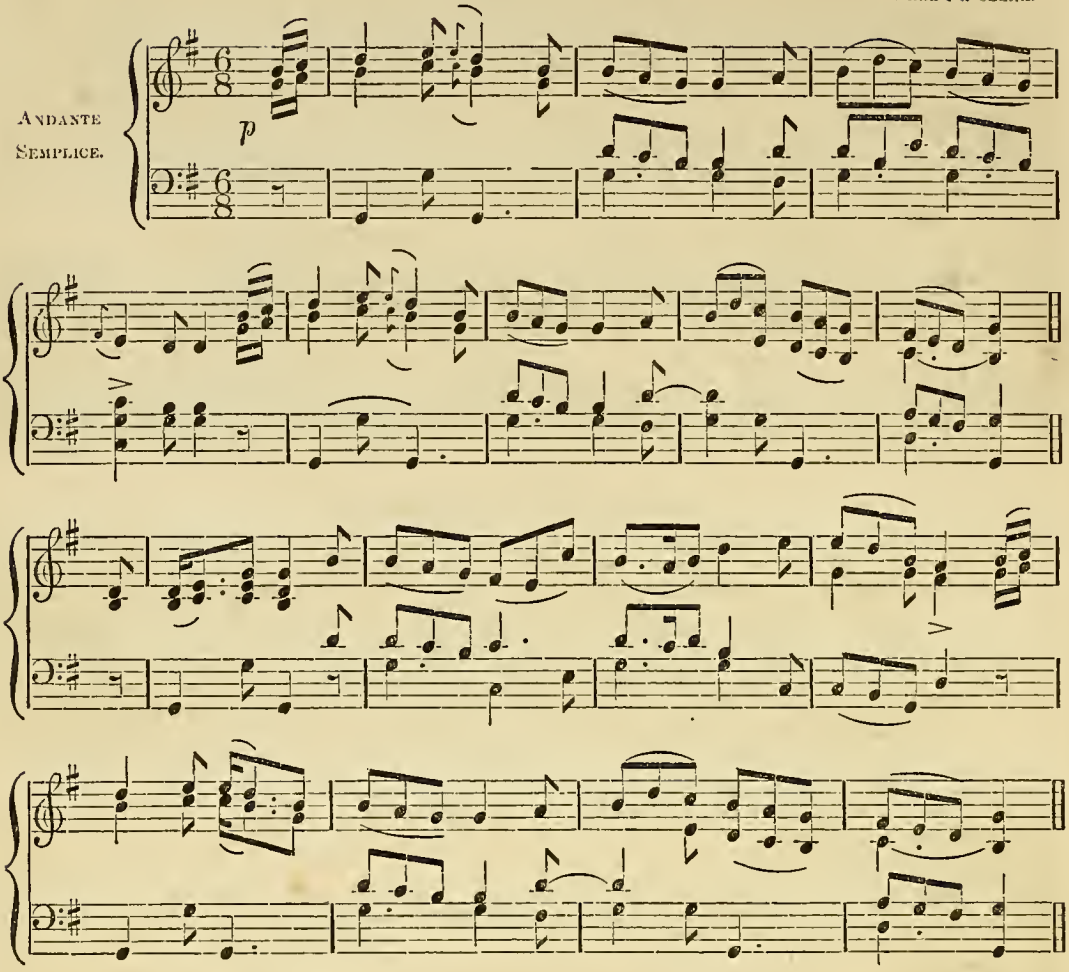
ONE BUMPER AT PARTING!

MOLL ROE IN THE MORNING.



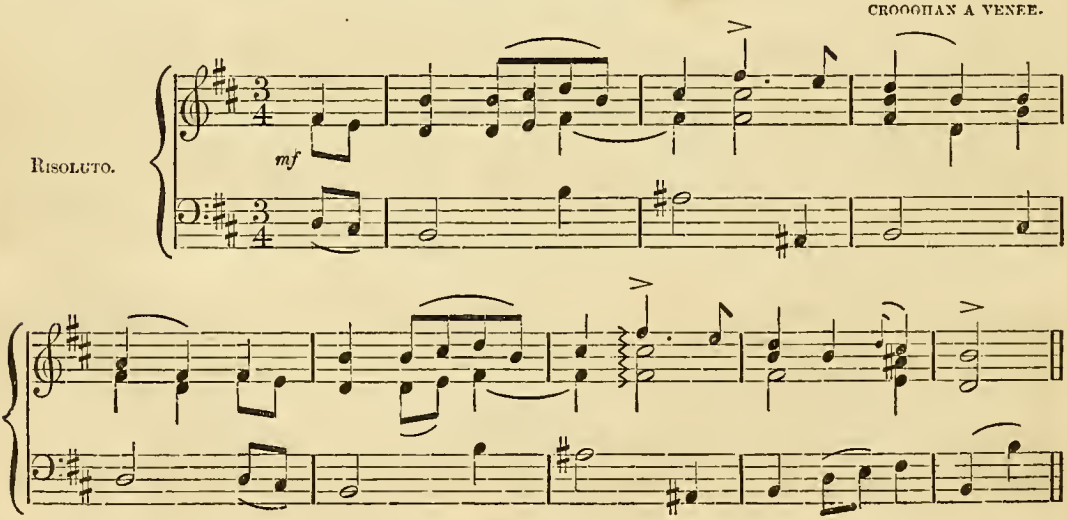
YOU REMEMBER ELLEN.

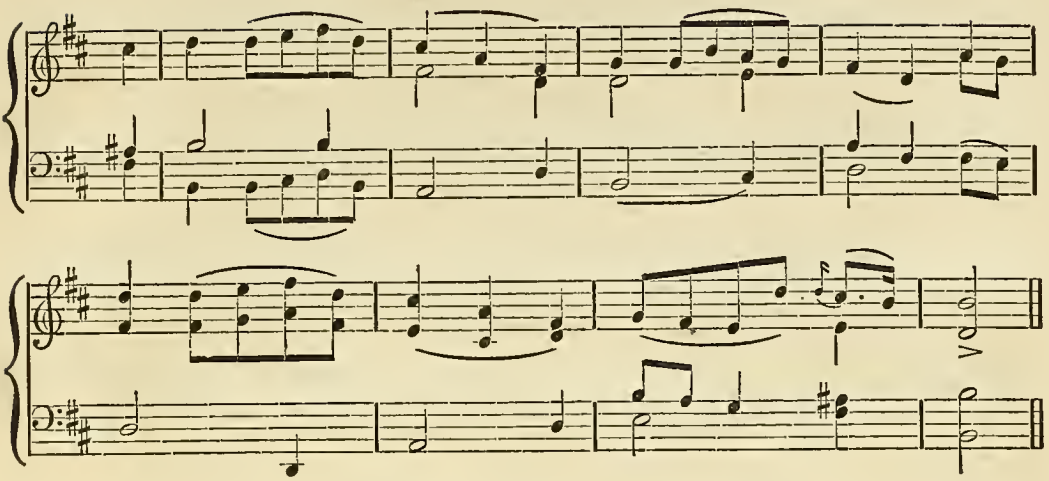
WERE I A CLERK.



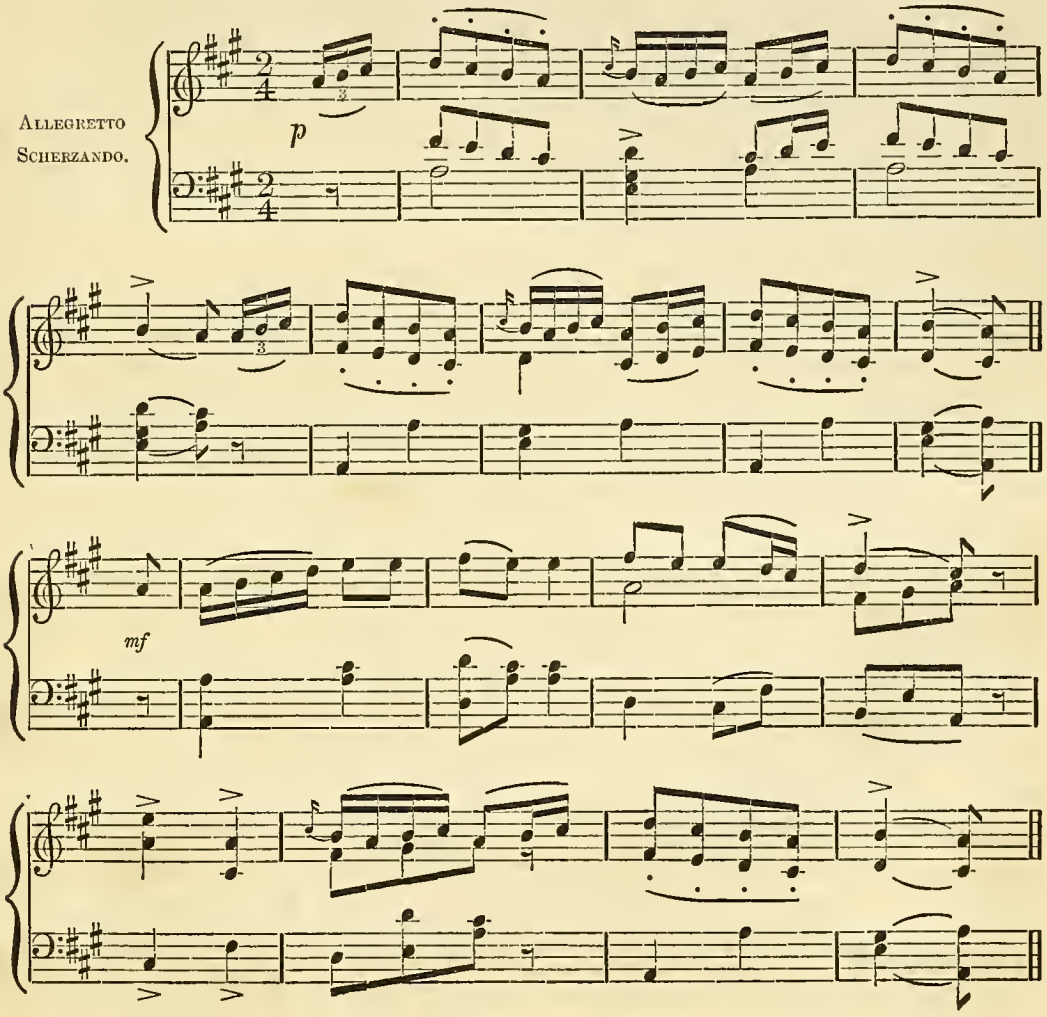
AVENGING AND BRIGHT.

CROOGHAN A VENEE.



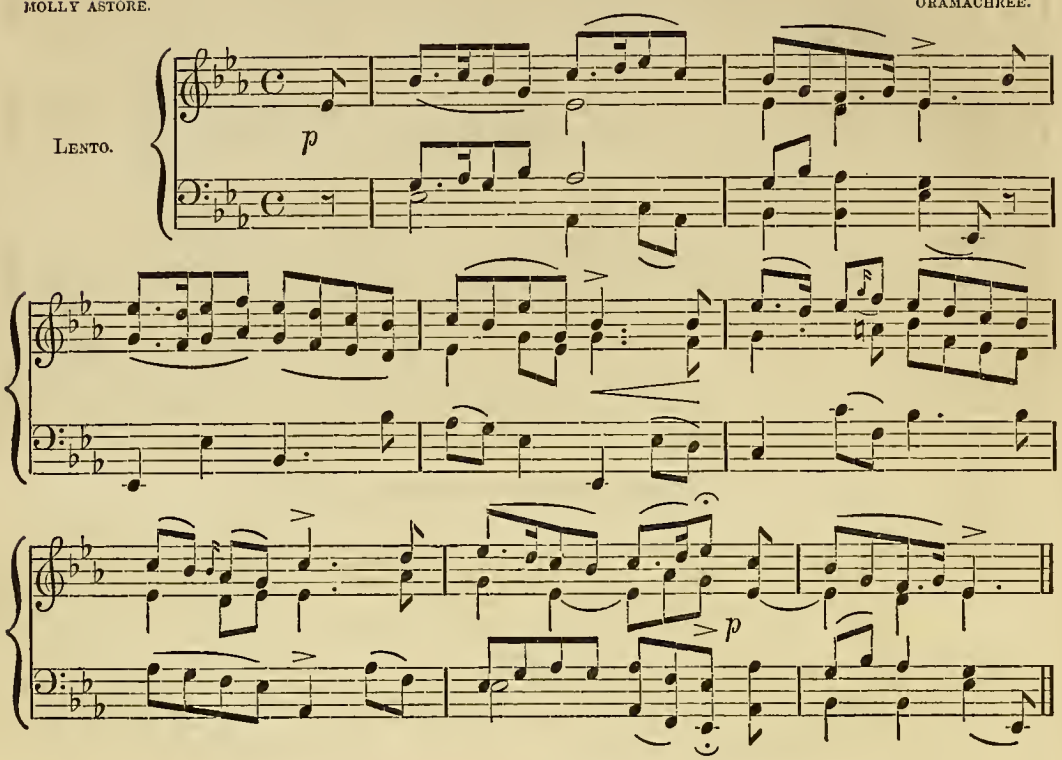


A LOVELY LASS TO A FRIAR CAME.



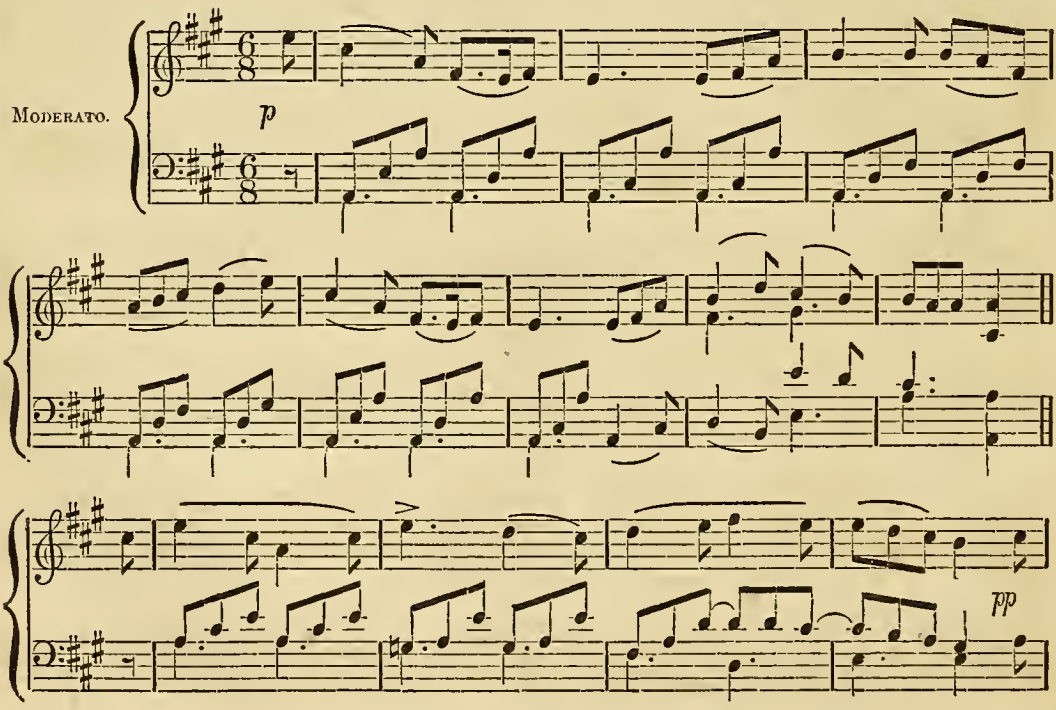
THE HARP THAT ONCE THROUGH TARA'S HALLS.

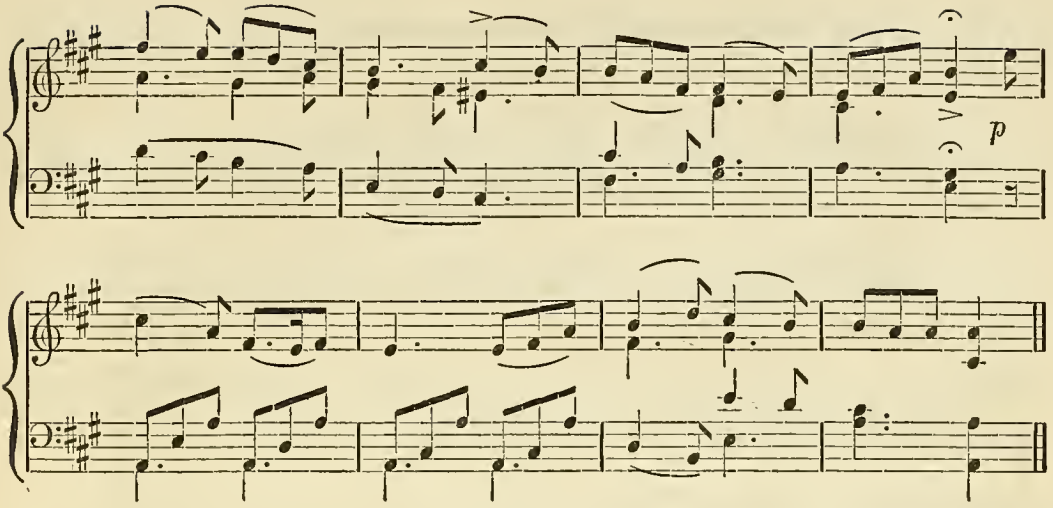
MOLLY ASTORE. ORAMACHREE.



AH! SHEELAH, THOUR'T MY DARLING.

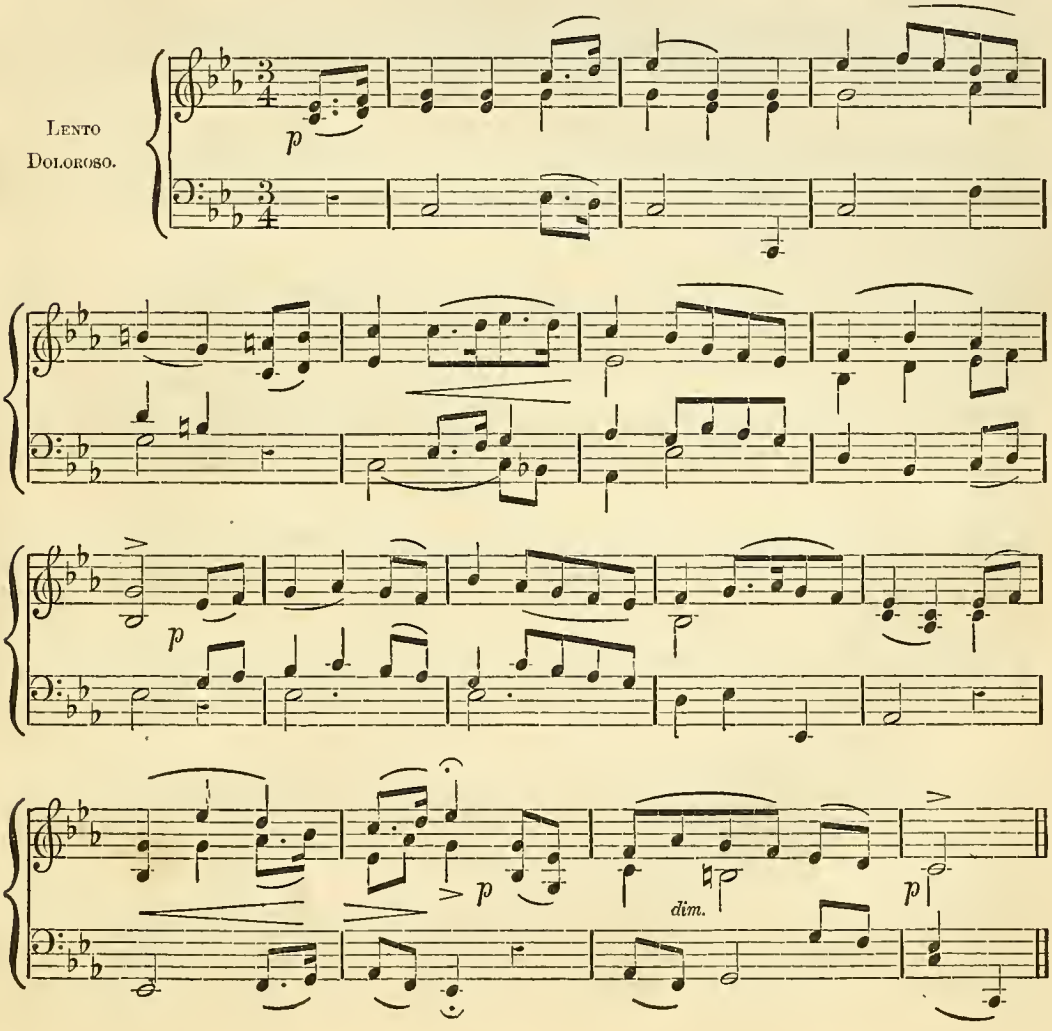
NANCY VERNON.





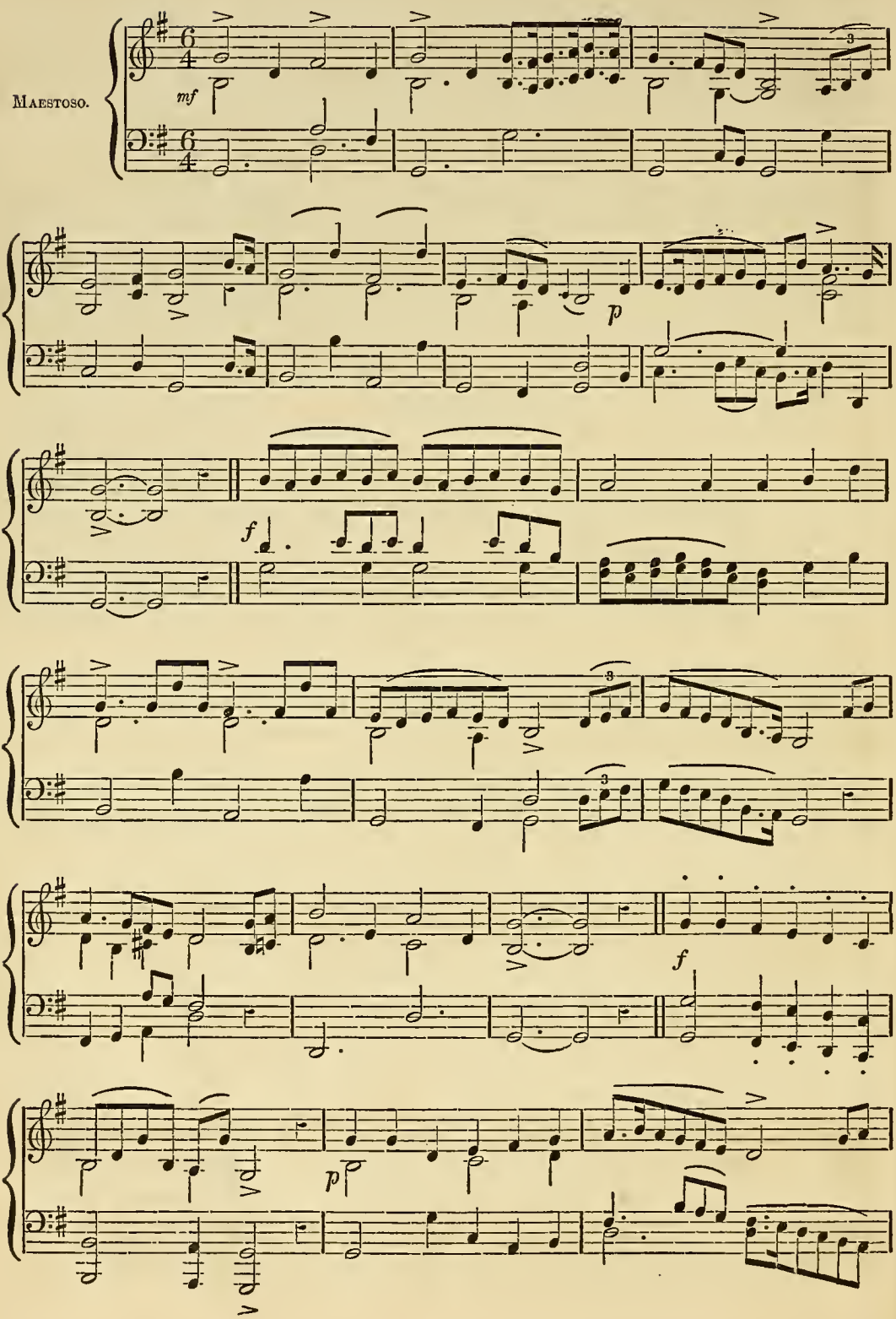
THE PARALLEL.

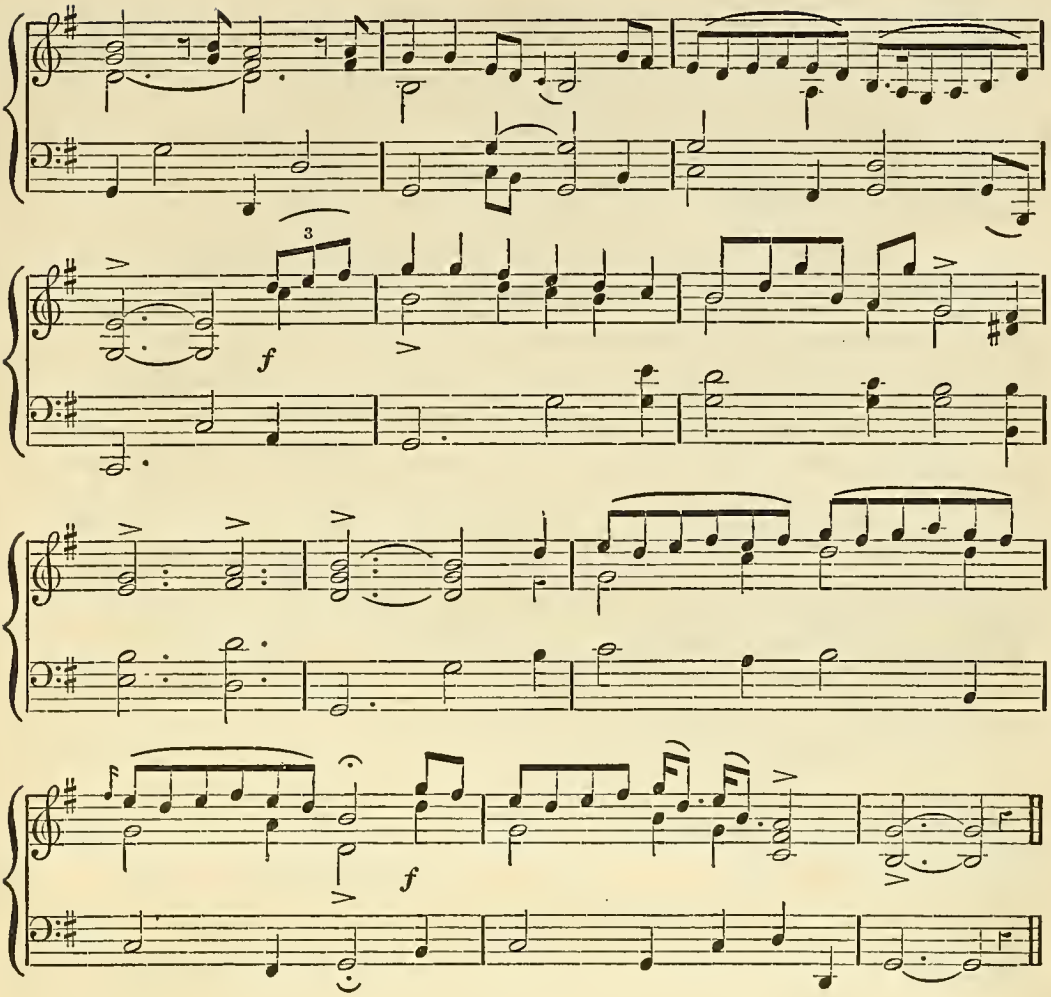
I WOULD RATHER THAN IRELAND.



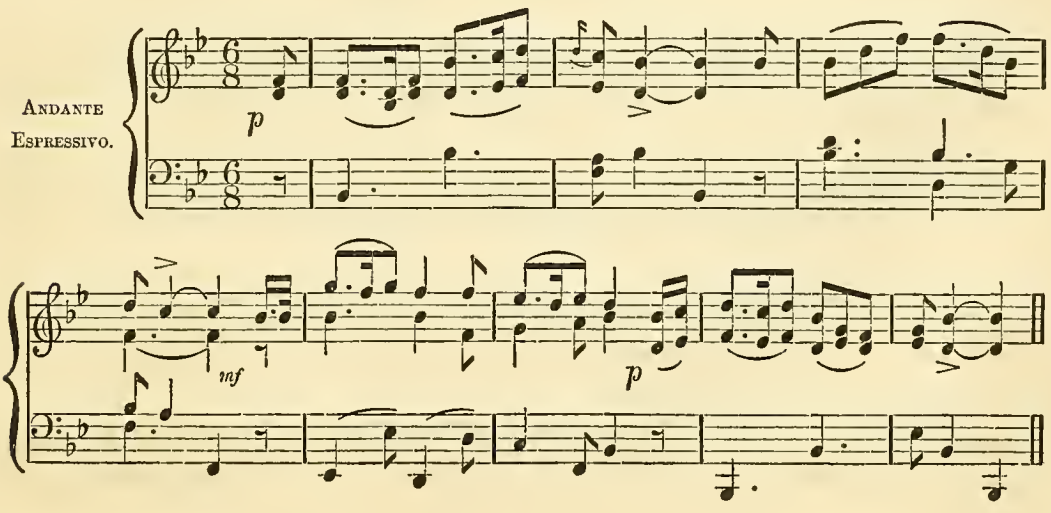
BY THE HOPE WITHIN US SPRINGING.

THE FAIRY-QUEEN.



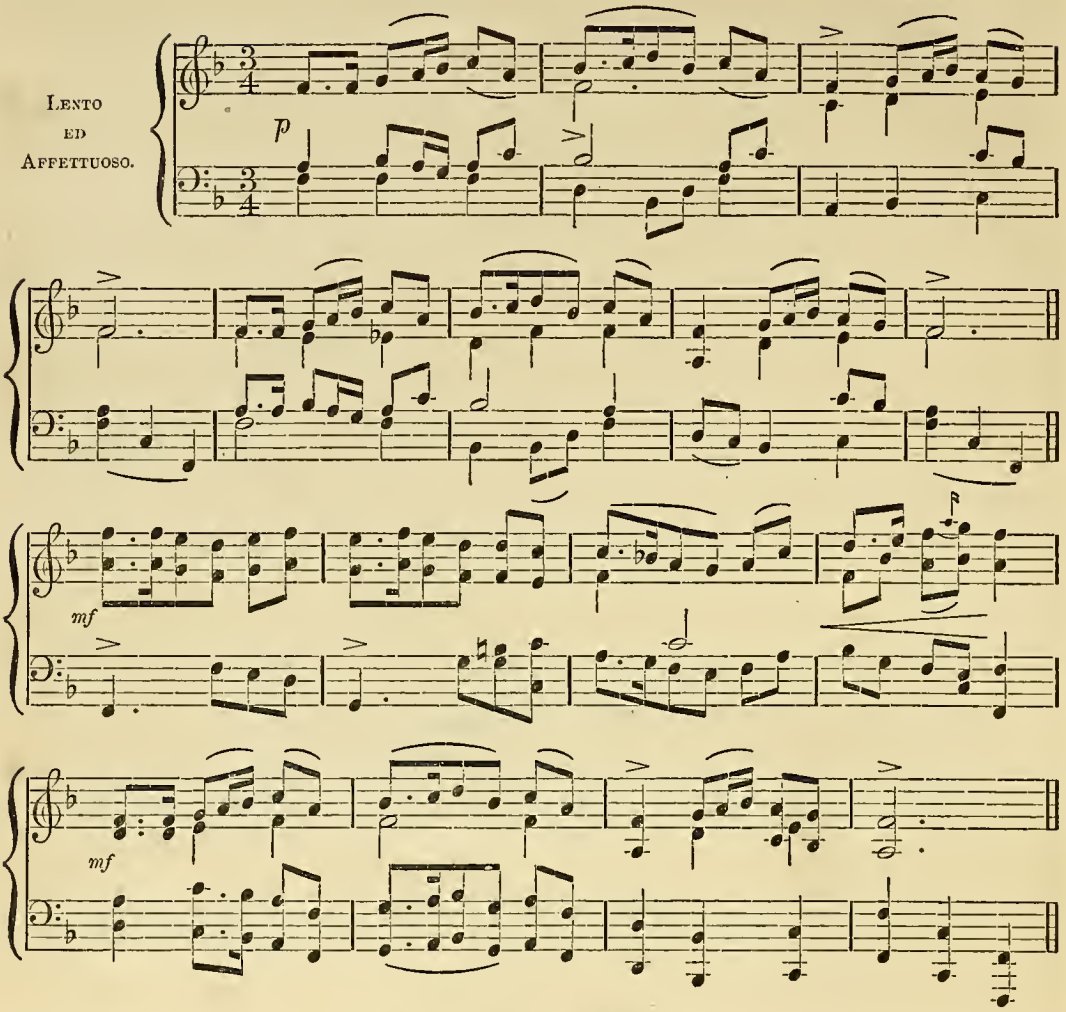


KATE KEARNEY.



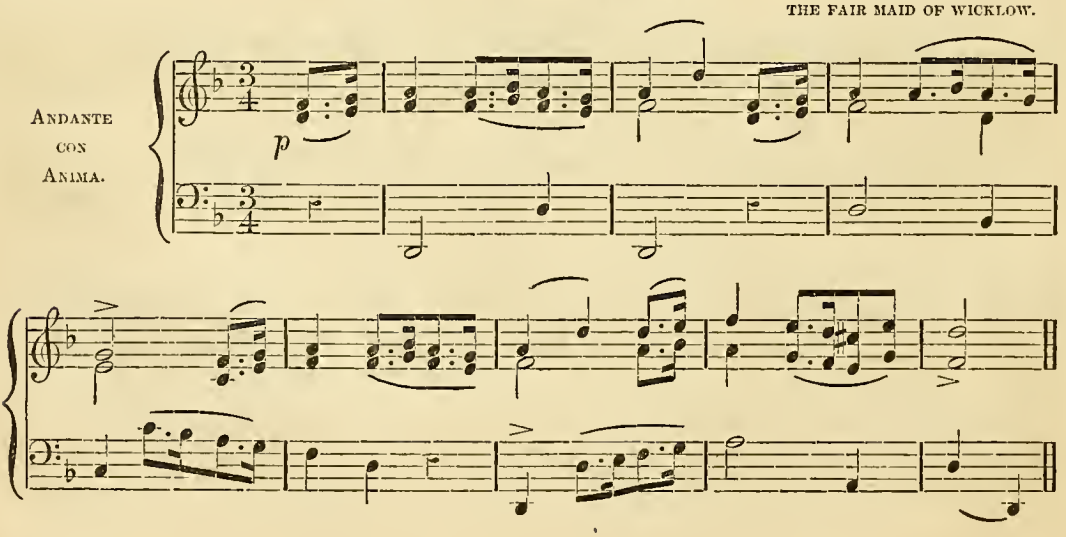
GO WHERE GLORY WAITS THEE.

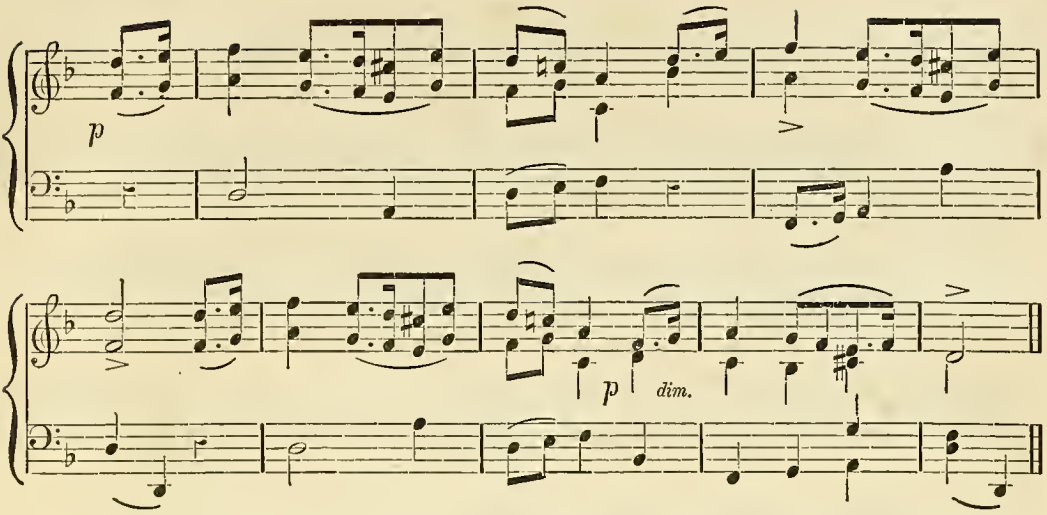
MAID OF THE VALLEY.



THE DIRGE OF CAROLAN.

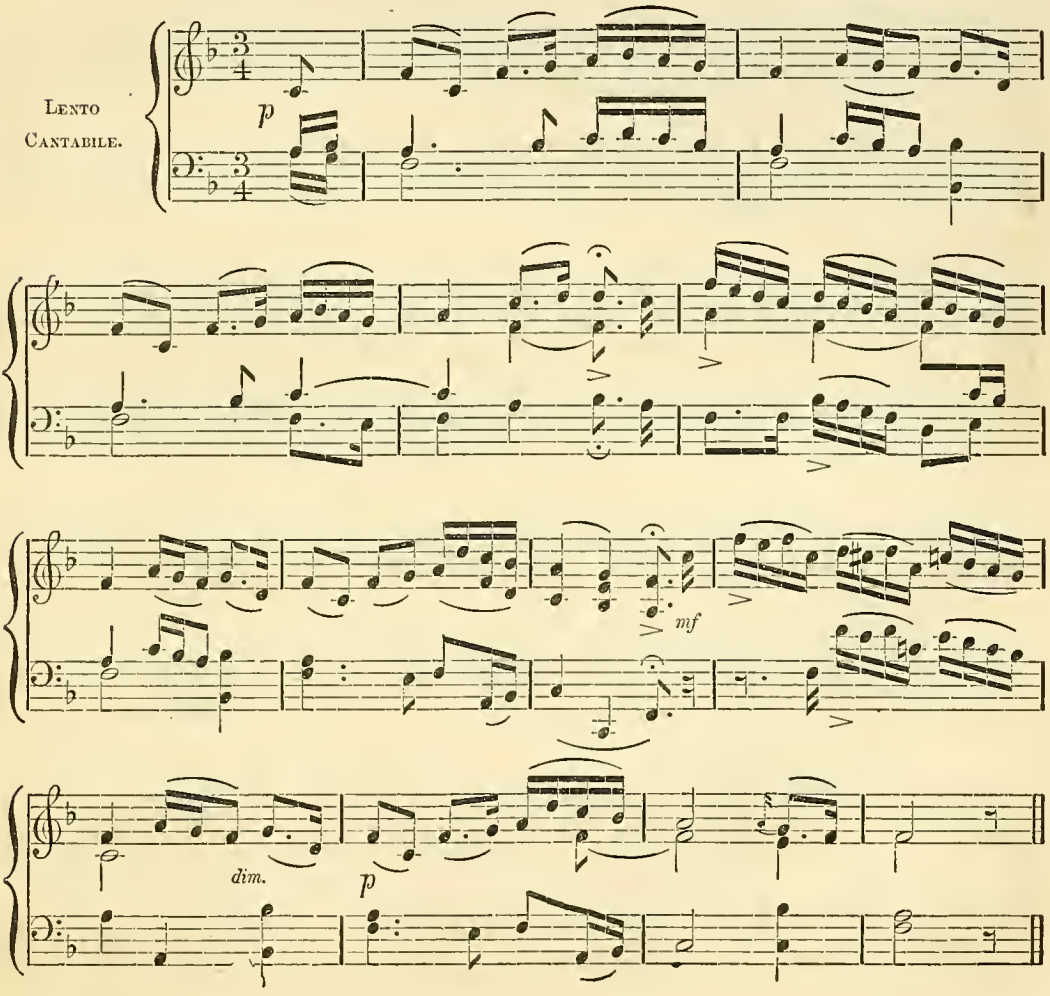
THE FAIR MAID OF WICKLOW.



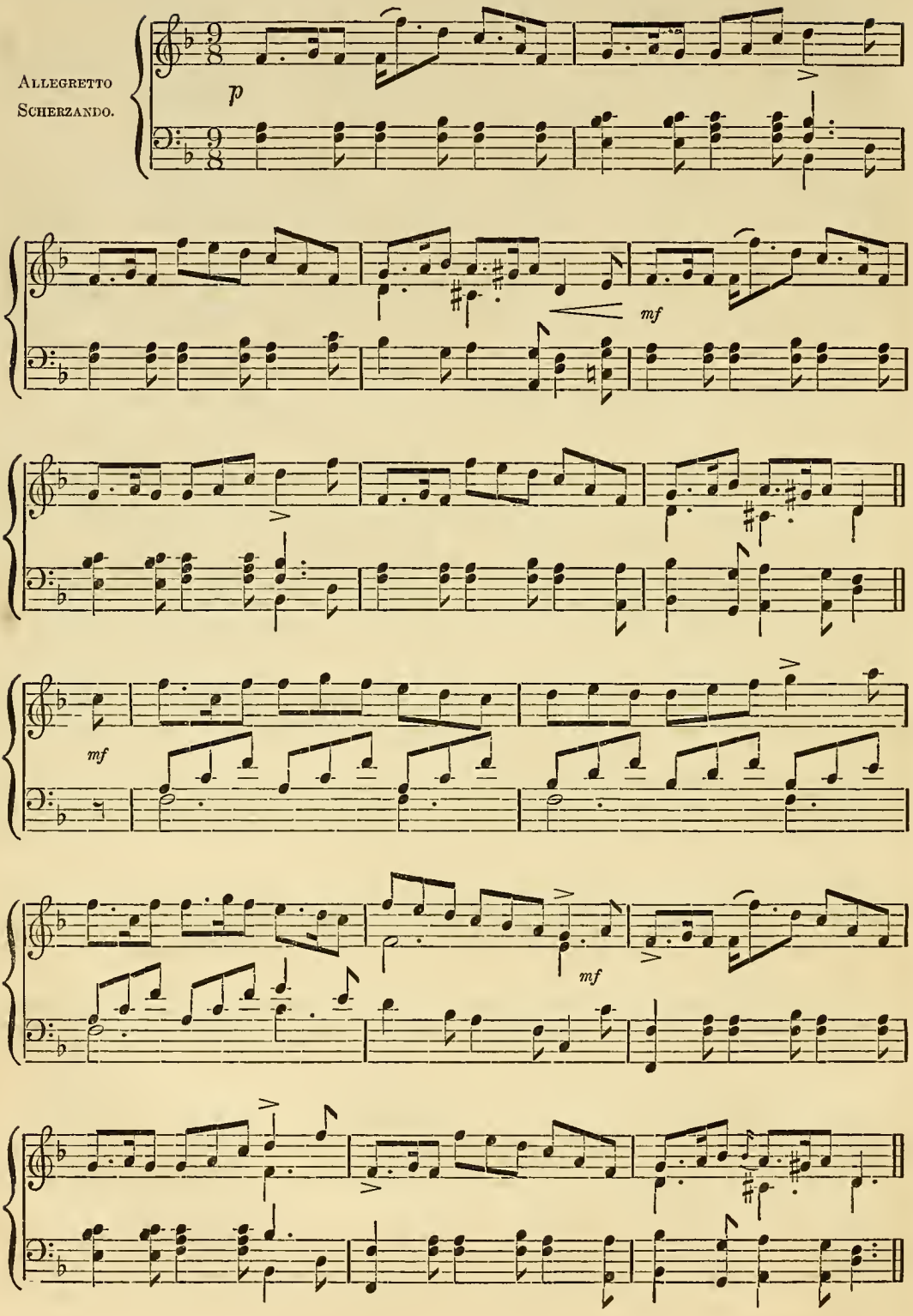


HOW DEAR TO ME THE HOUR WHEN DAY-LIGHT DIES.

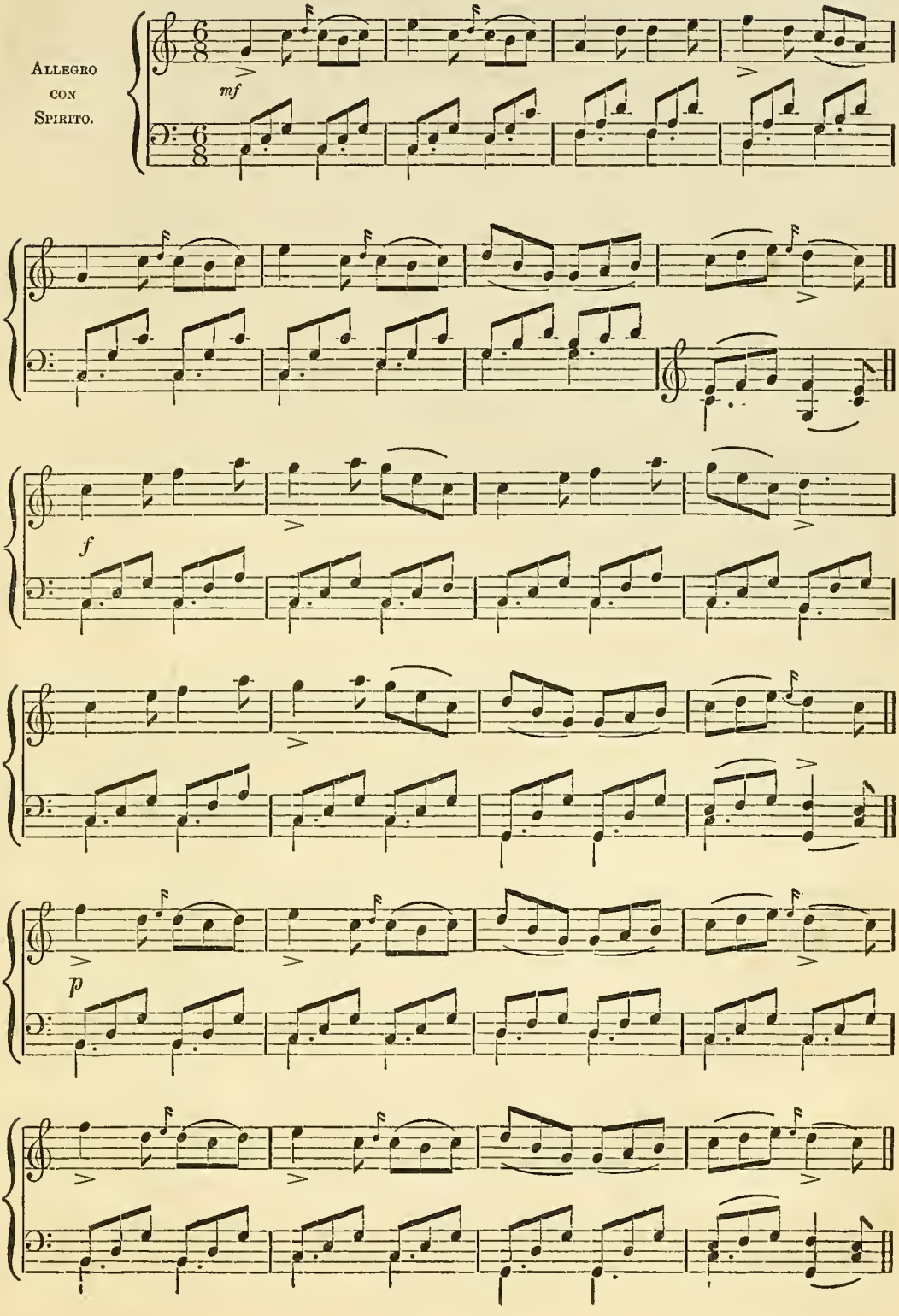
THE TWISTING OF THE ROPE.



I'M THE BOY FOR BEWITCHING THEM.

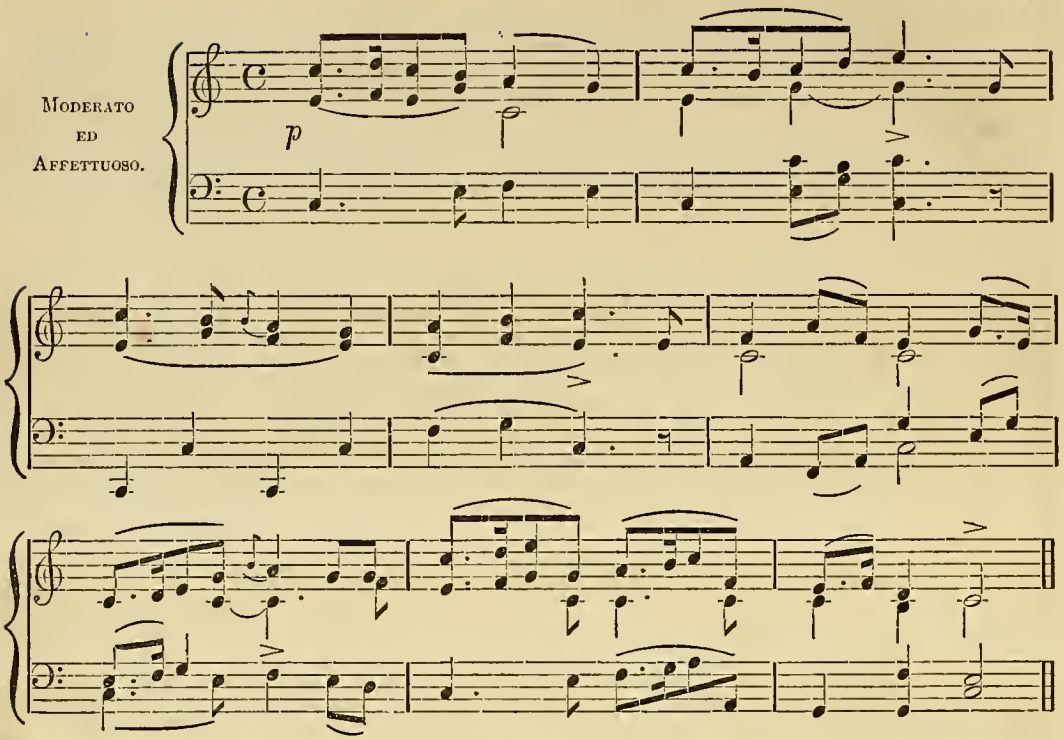


PADDY CAREY.

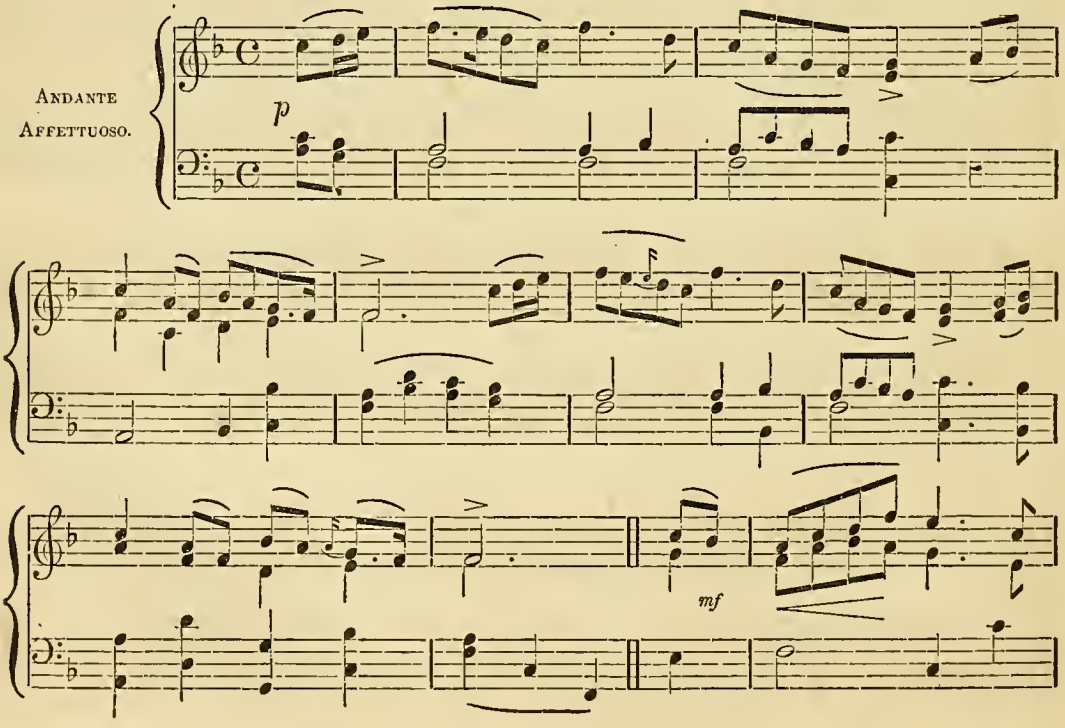


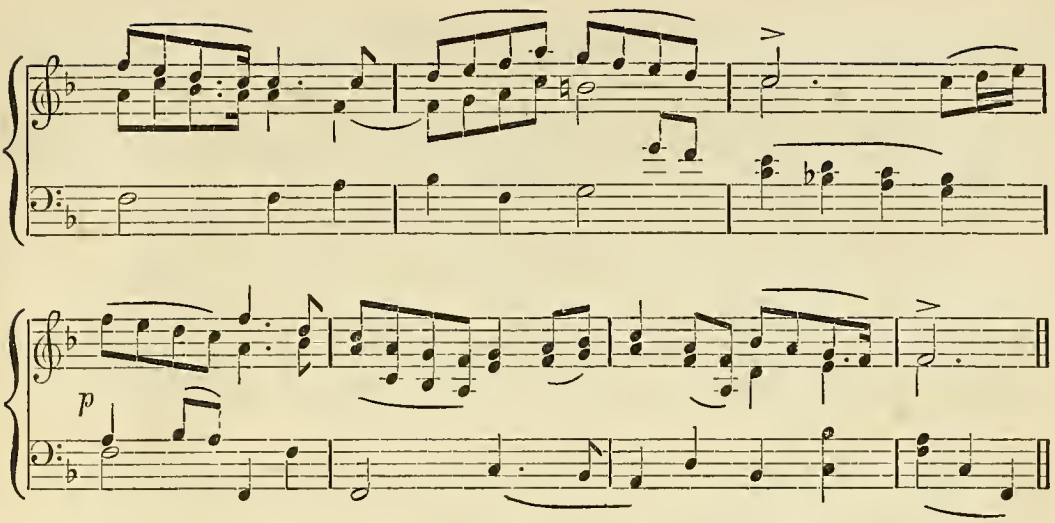
SWEET INNISFALLEN.

THE CAPTIVATING YOUTH.

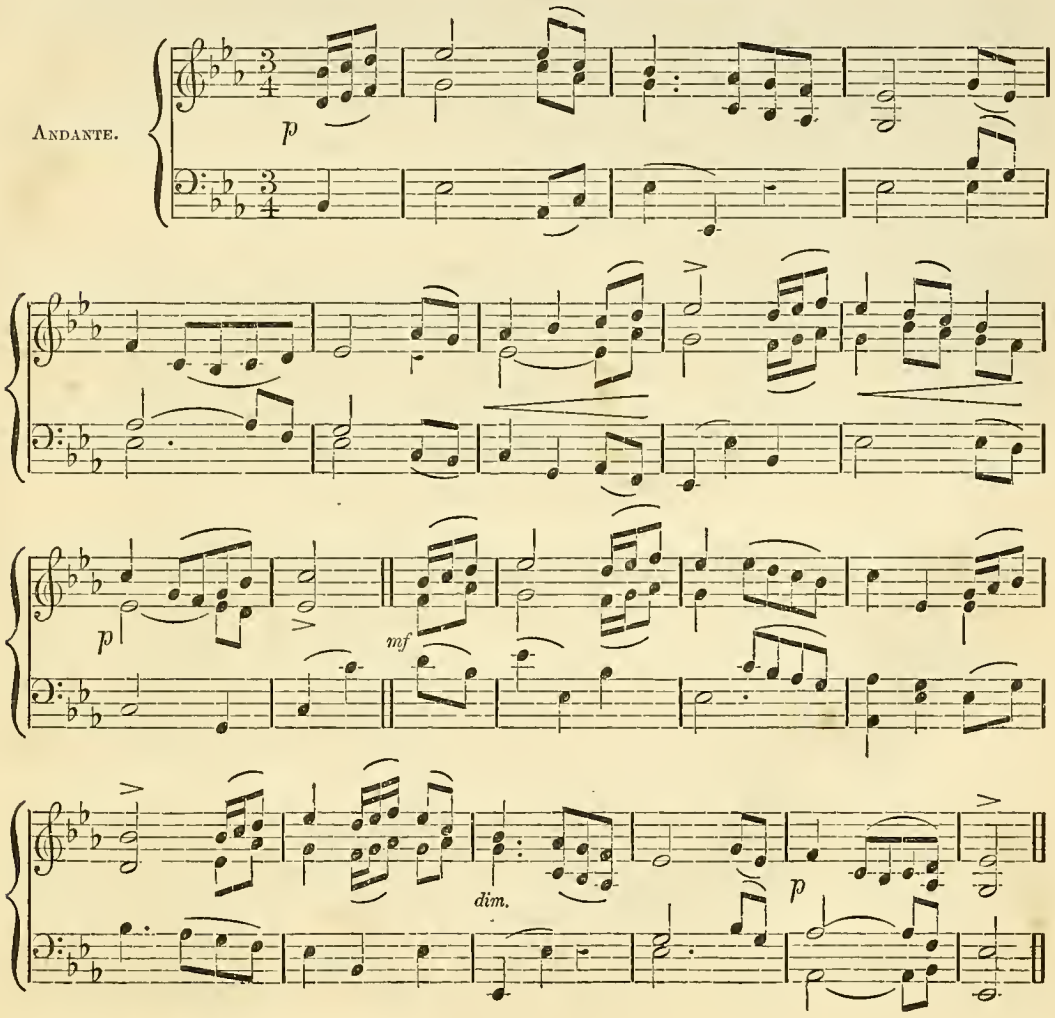


THE PEARL OF THE WHITE BREAST.



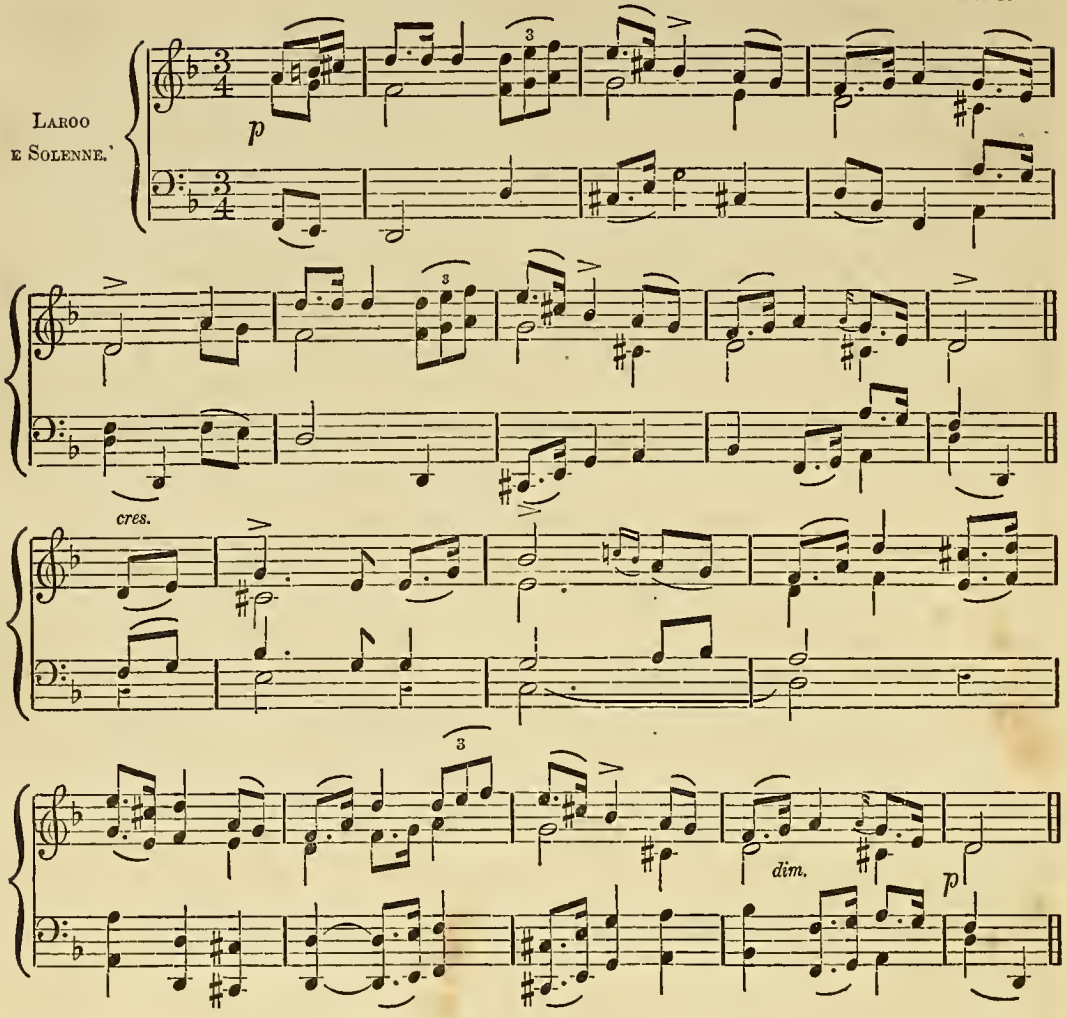


THE SNOWY-BREASTED PEARL.

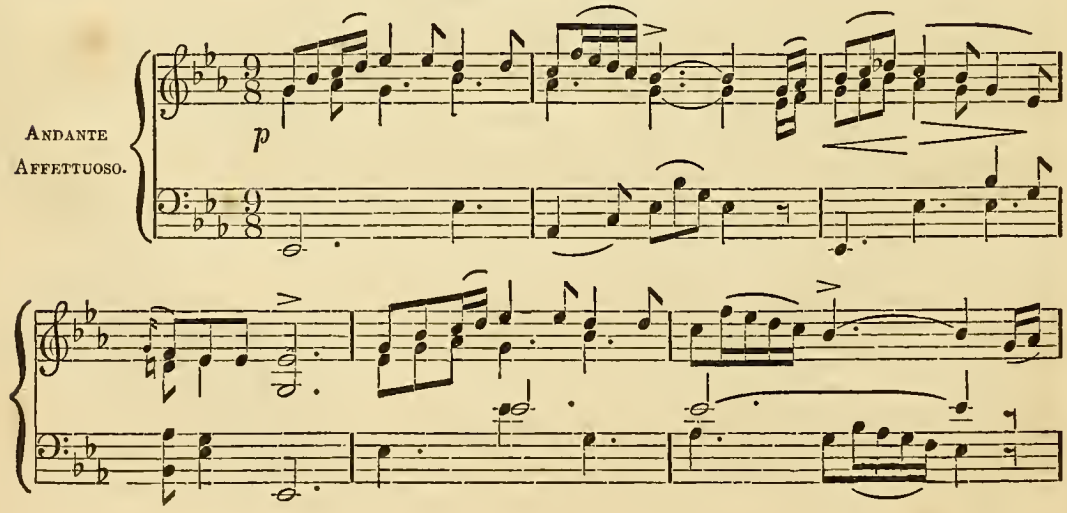


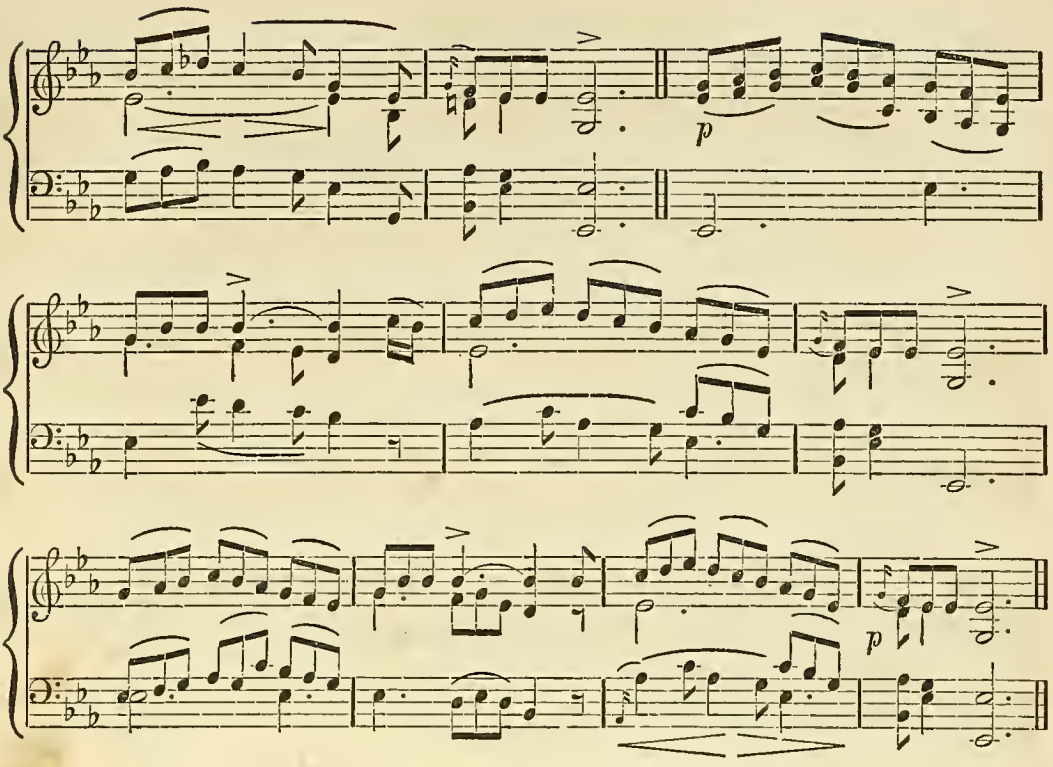
NIGHT CLOSED AROUND.

THY FAIR BOSOM.



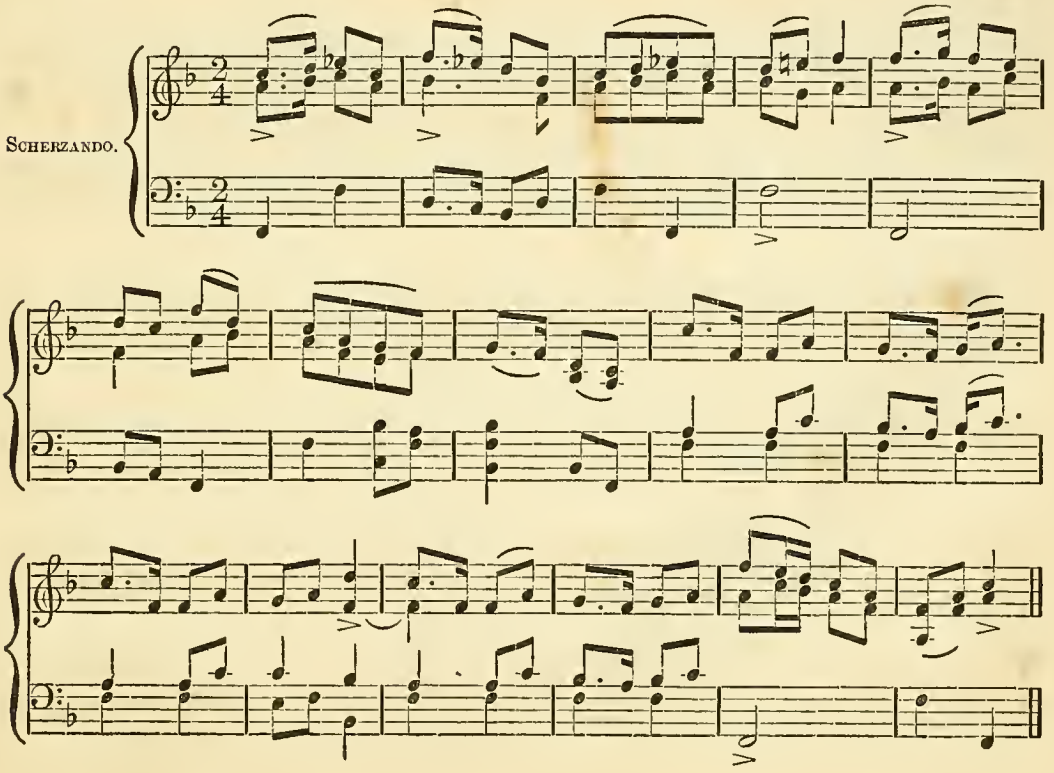
THE TREE IN THE WOOD.





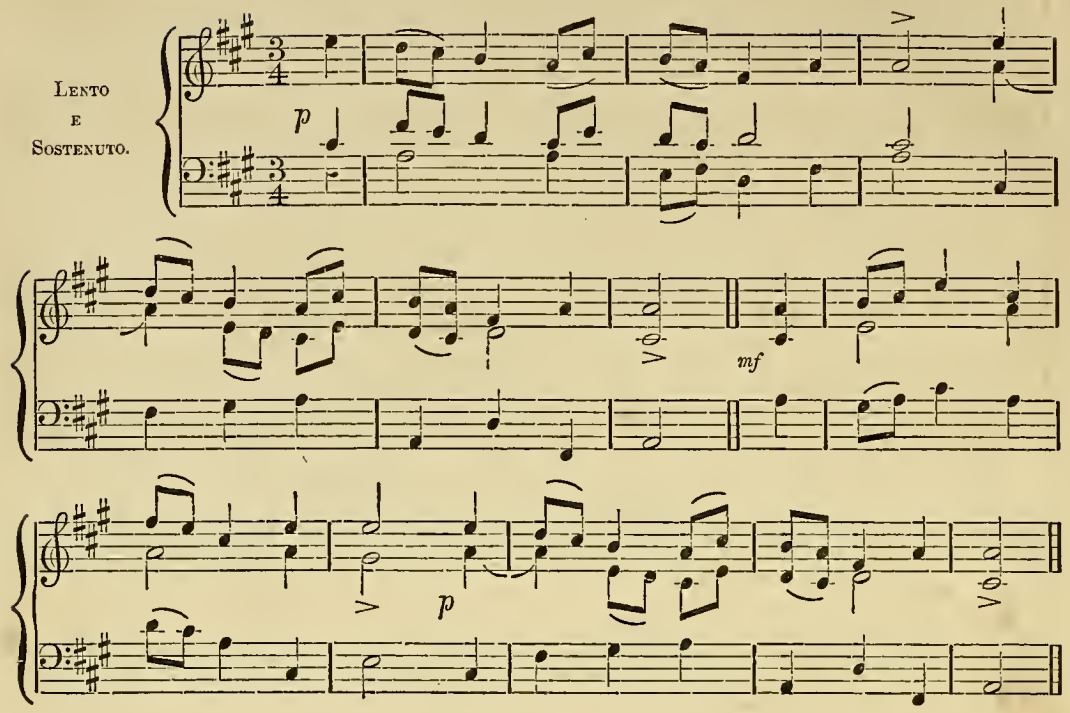
WHAT THE BEE IS TO THE FLOWERET.

THE YELLOW HORSE.



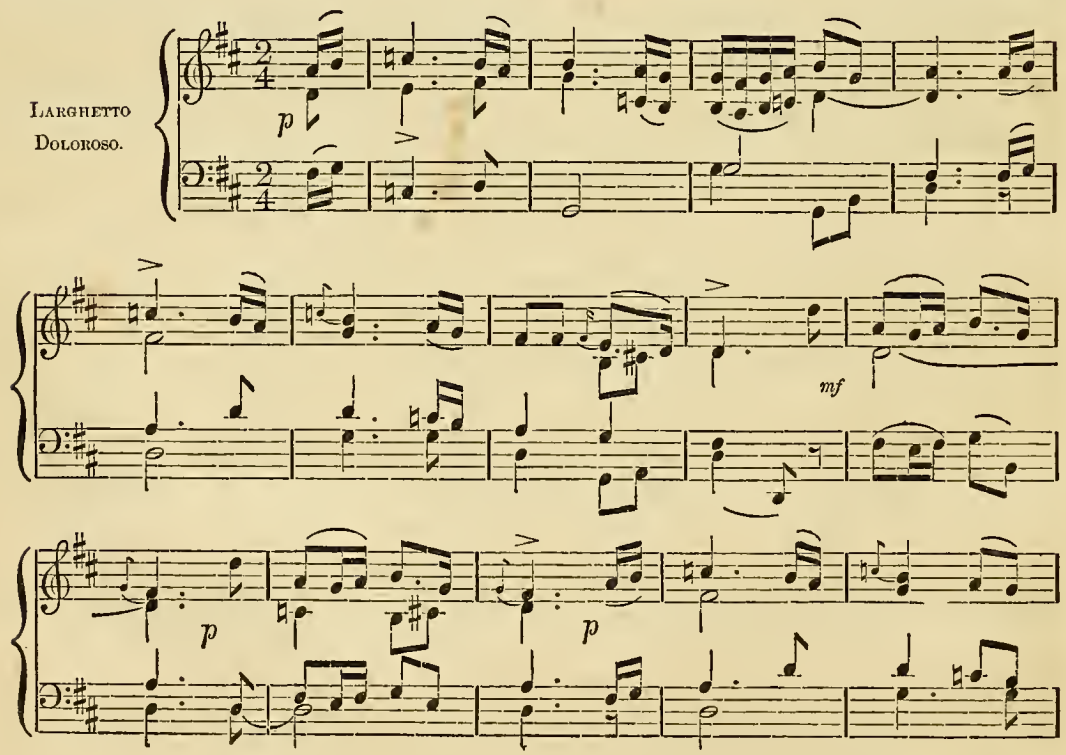
SWEET ISLE.

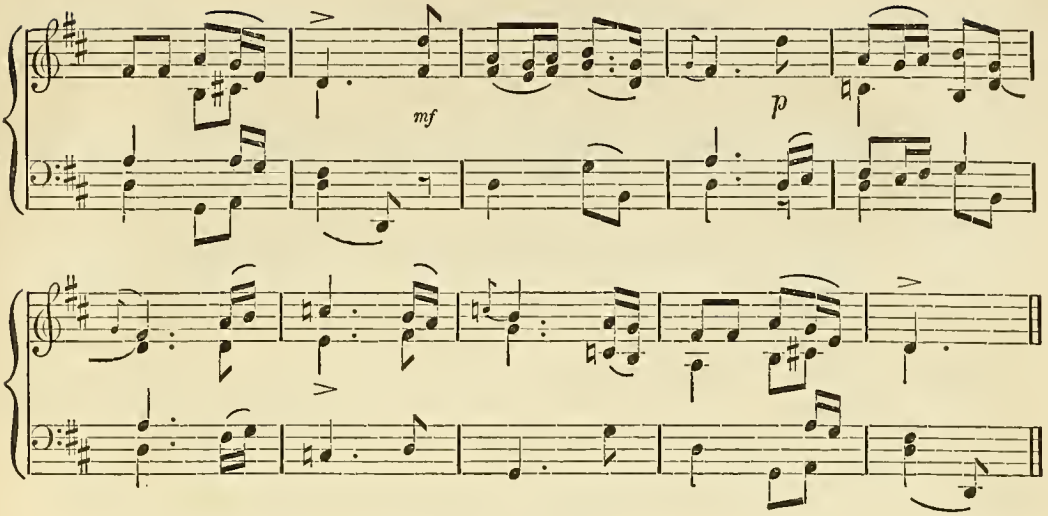
O'CONNOR'S LAMENT.



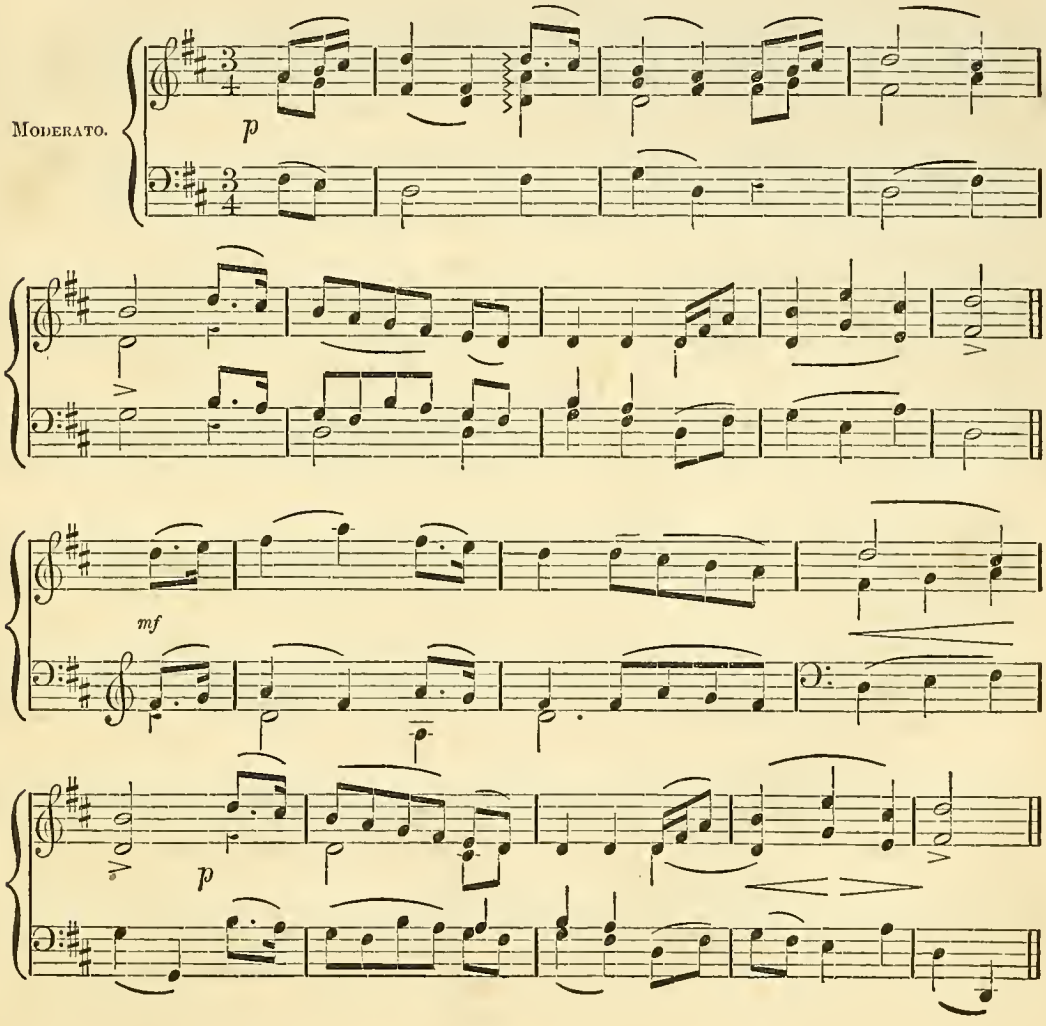
OH! YE DEAD!

PLOUGH TUNE.



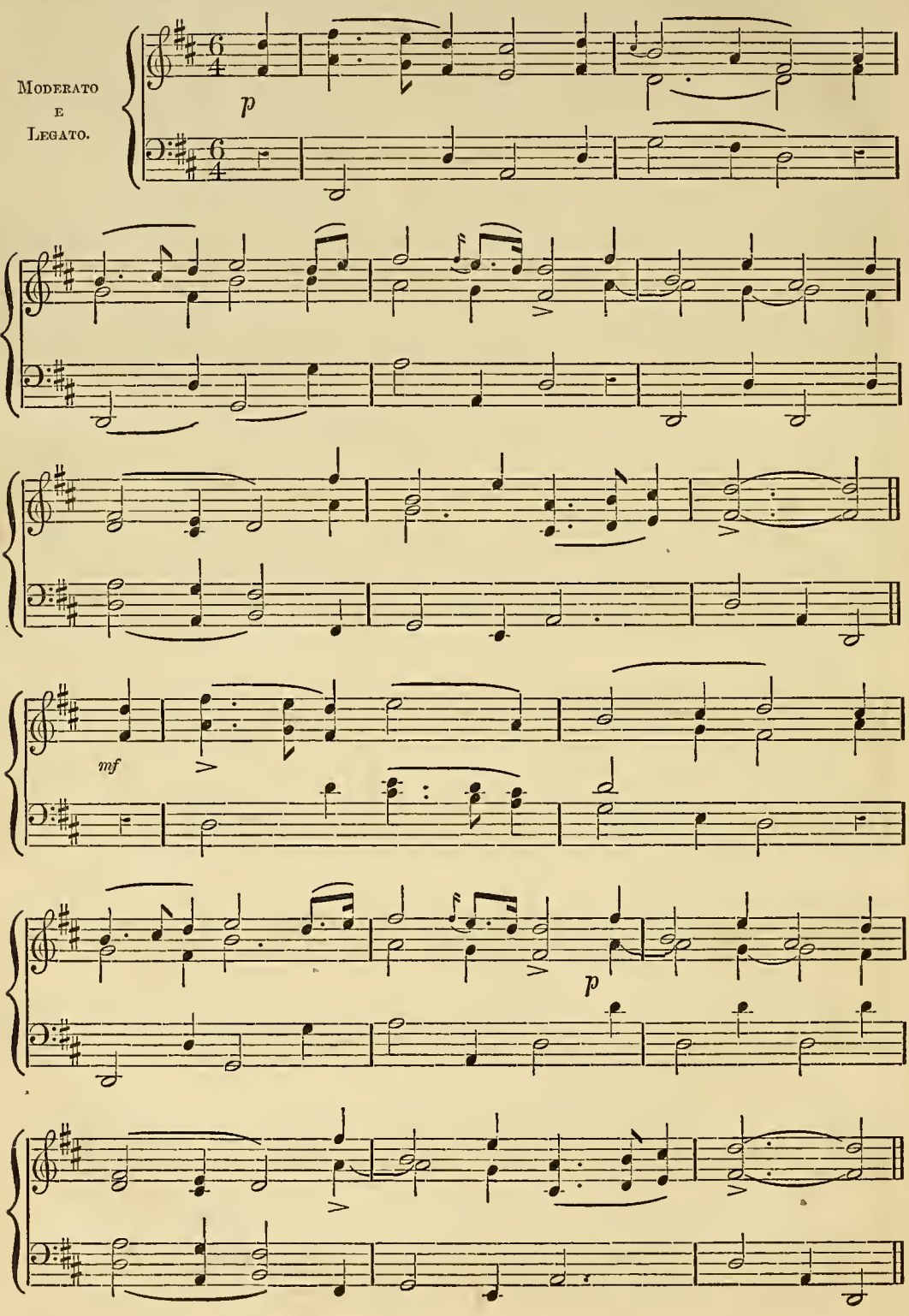


KITTY NOWLAN.

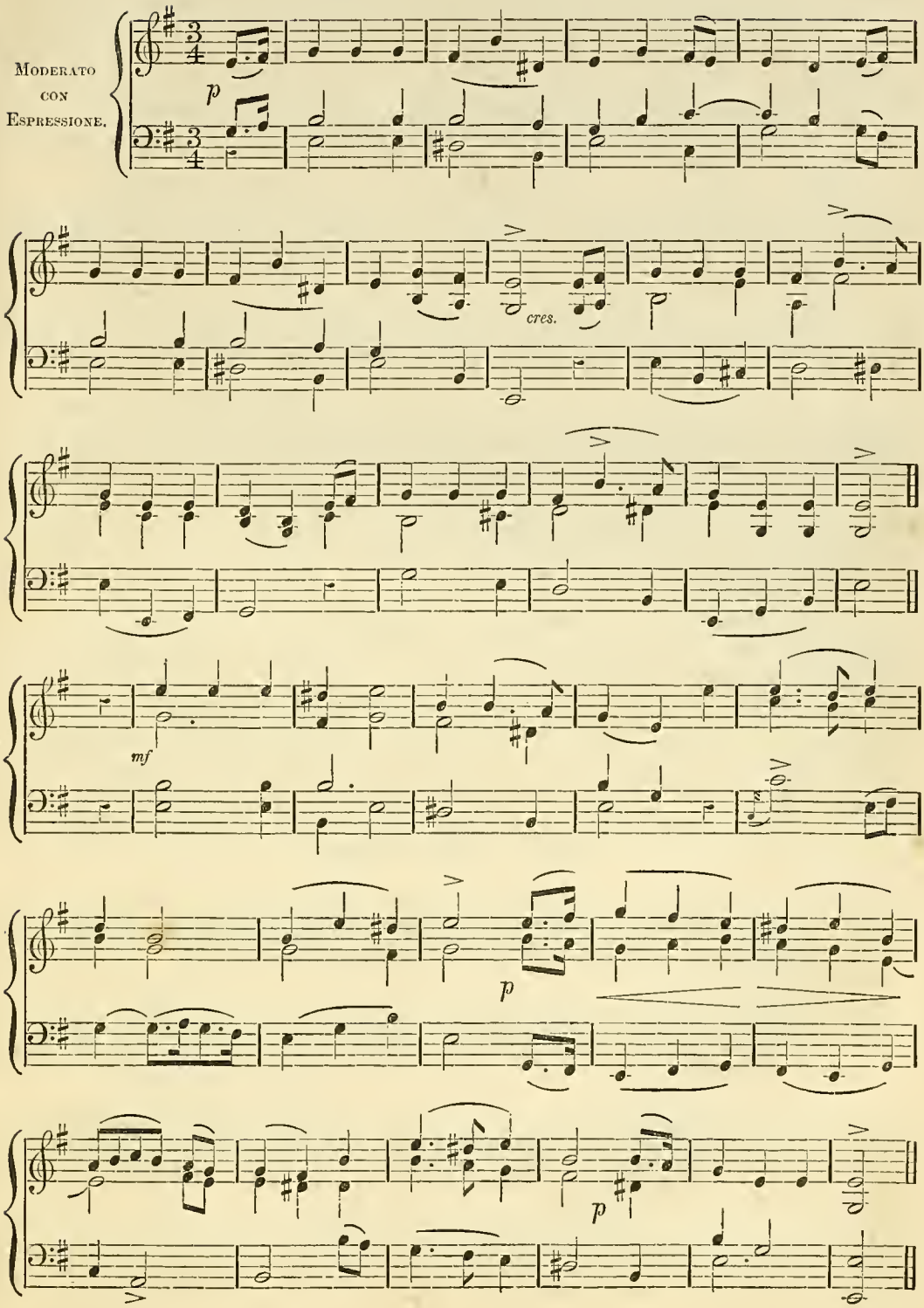


OF ALL THE FAIR MONTHS.

O'DONOHUE'S MISTRESS. THE LITTLE AND GREAT MOUNTAIN.

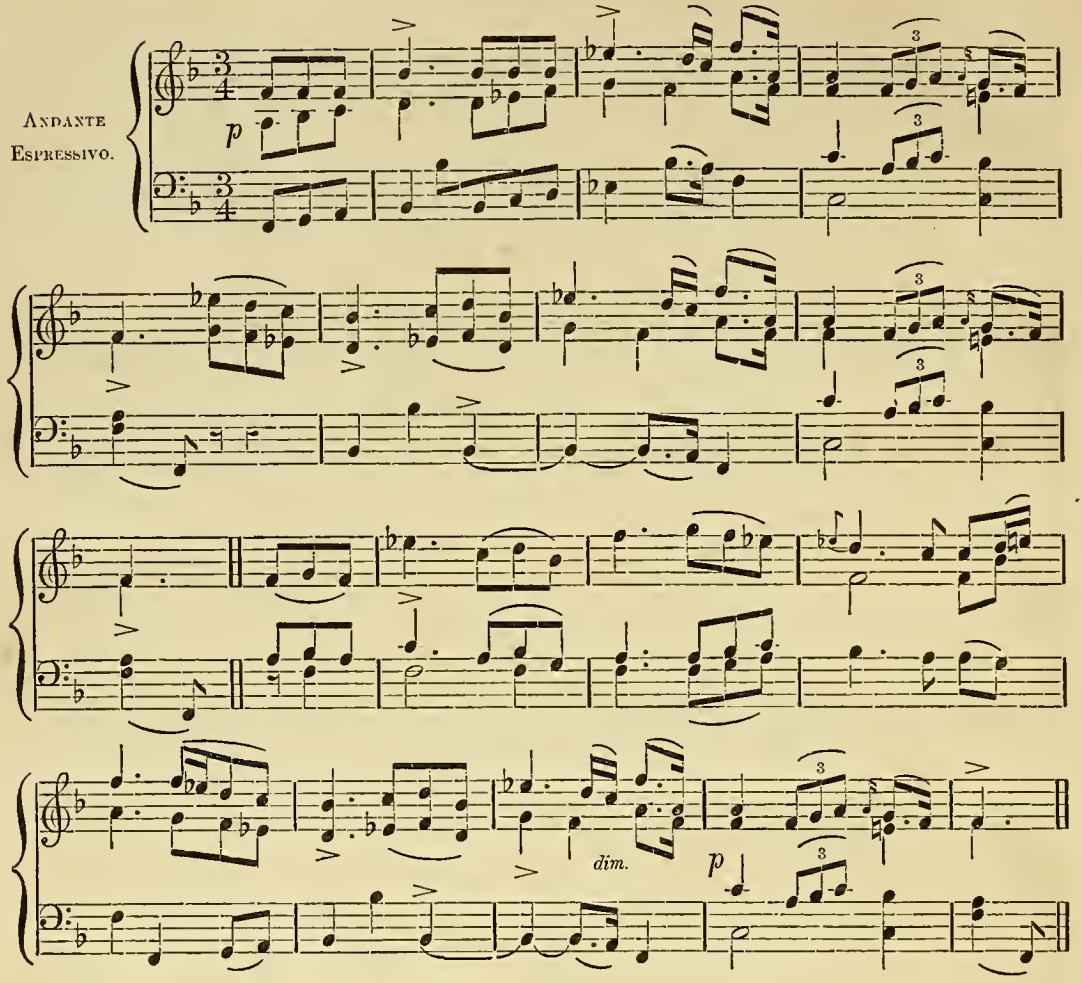


THE DEAR IRISH BOY.

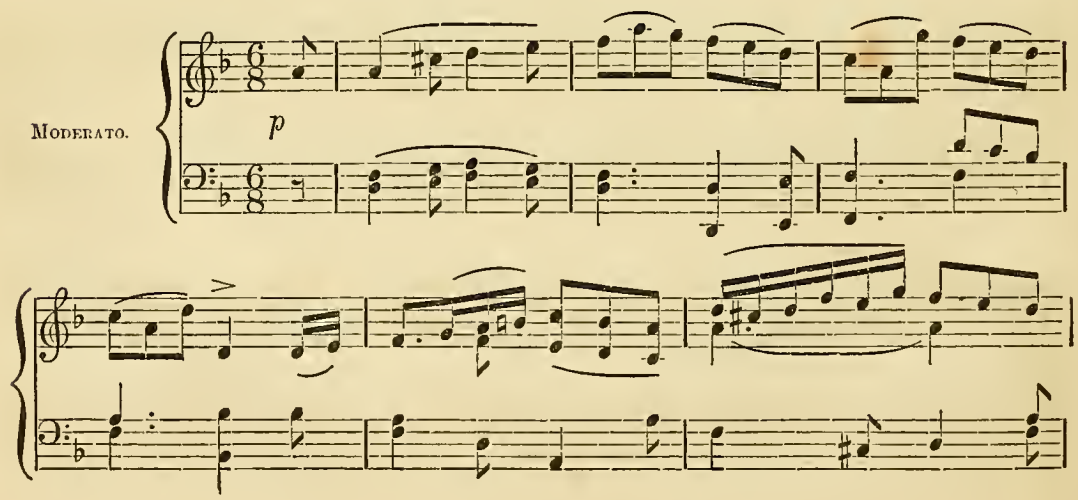


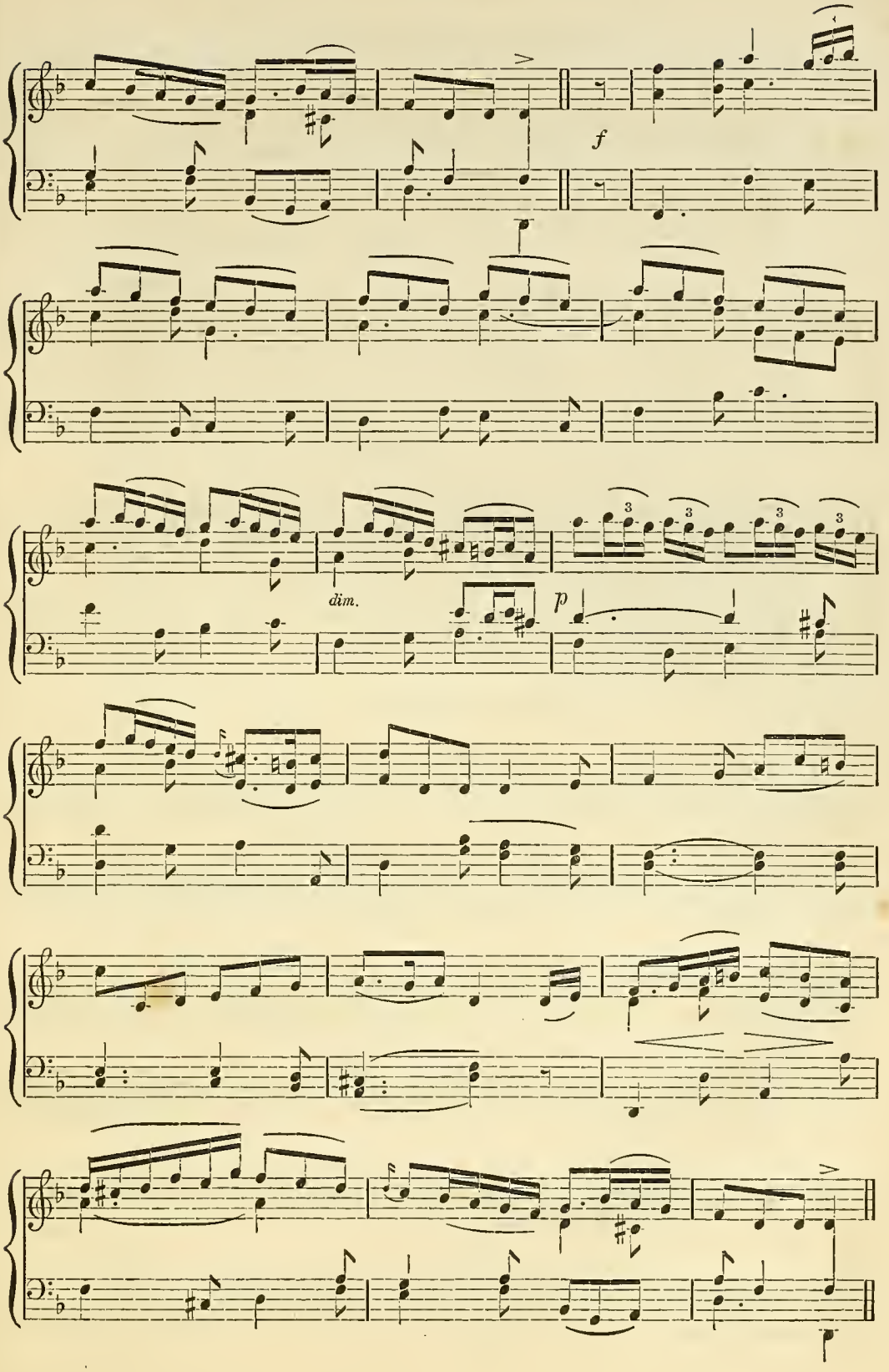
SHE SUNG OF LOVE.

THE MUNSTER MAN.



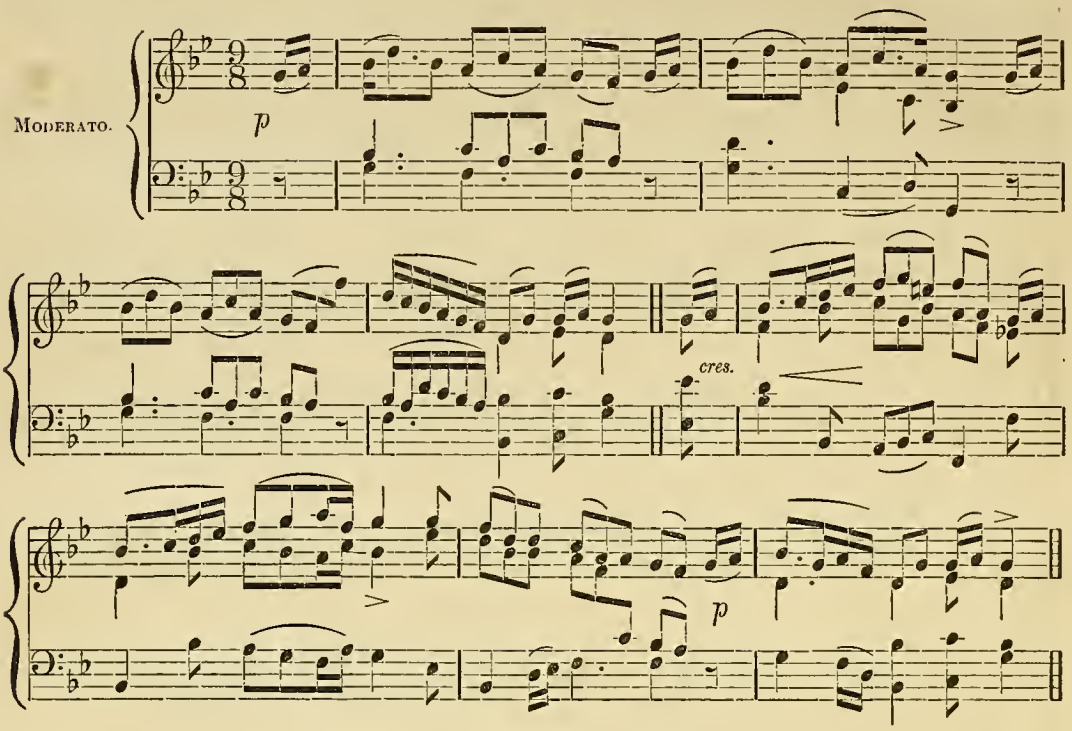
CEAN DUBH DELISH.




f
dim.
p

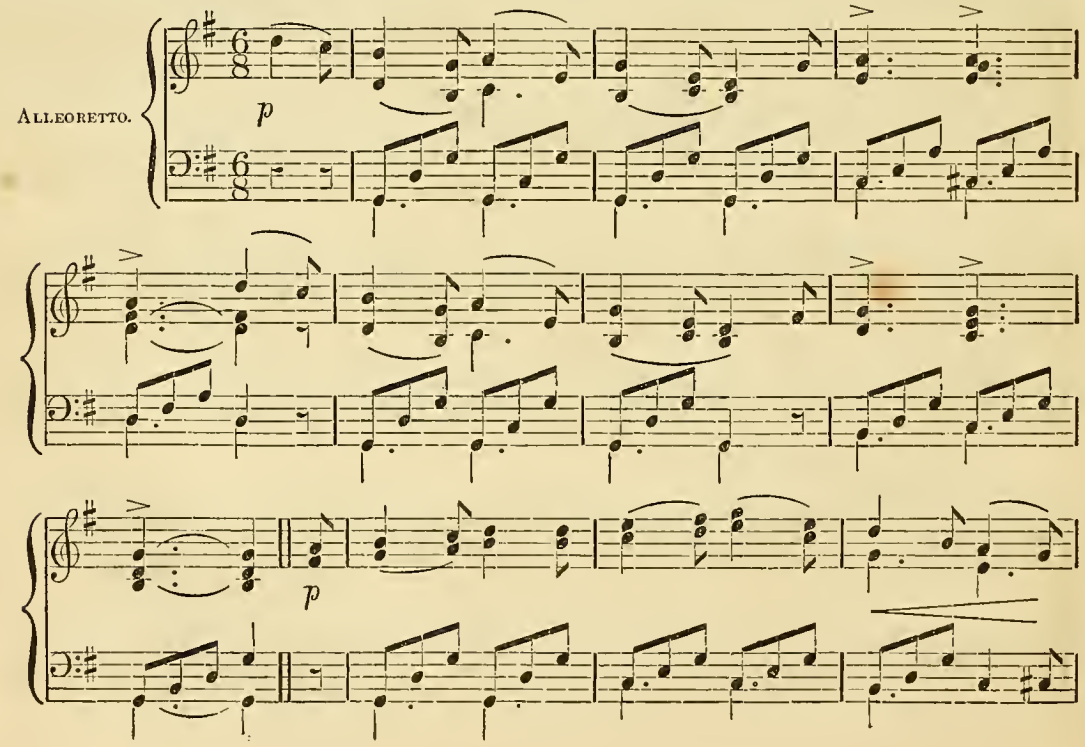
THE VALLEY LAY SMILING BEFORE ME.

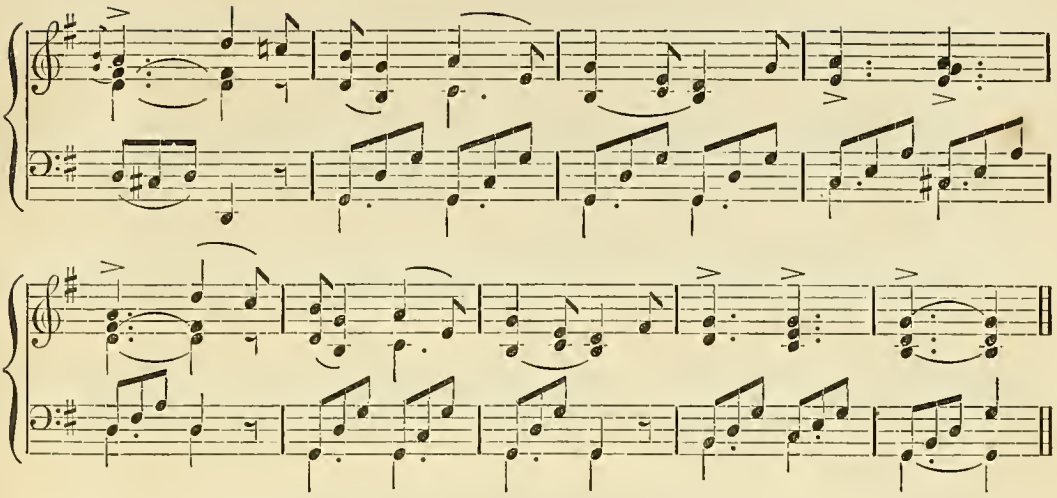
THE SONG OF O'RUARK. THE PRETTY GIRL MILKING HER COW.



OH! THE DAYS ARE GONE.

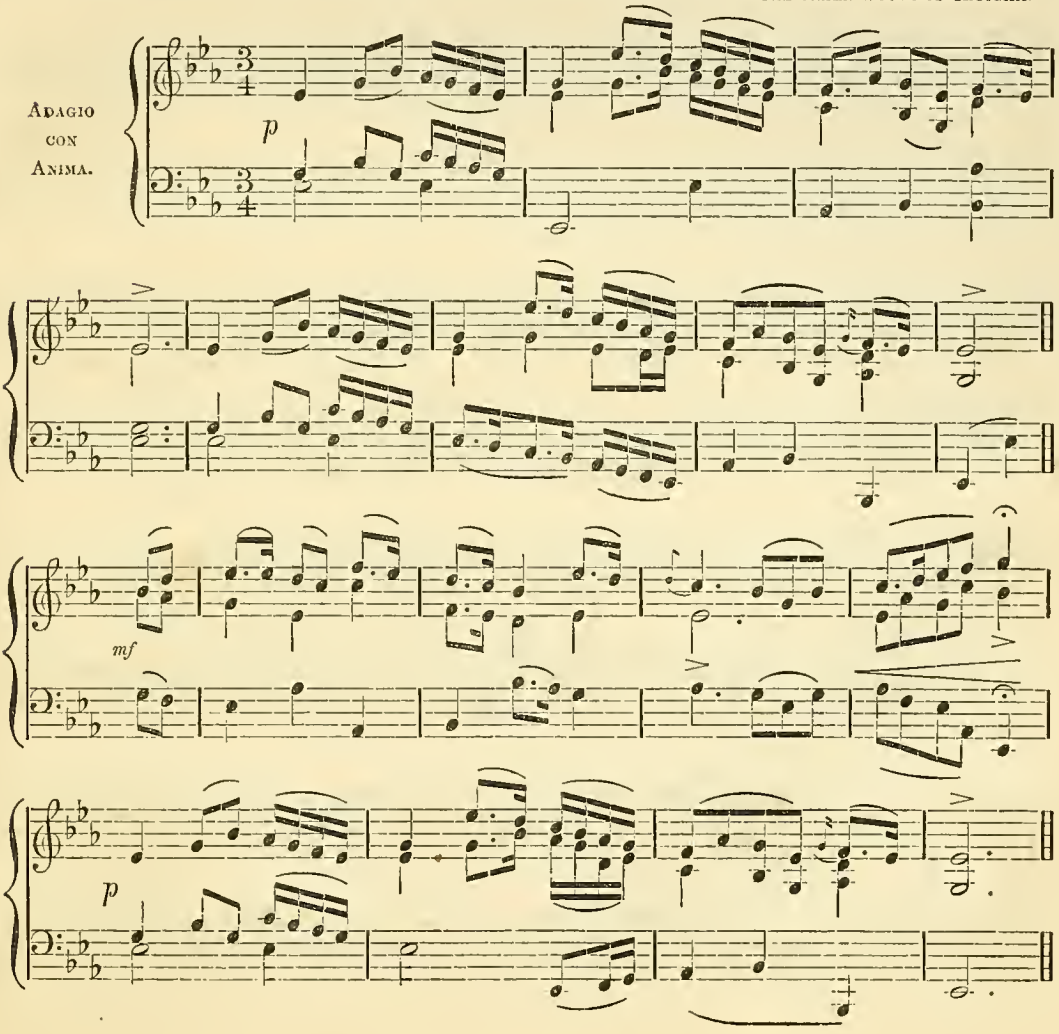
THE OLD WOMAN. LOVE'S YOUNG DREAM.





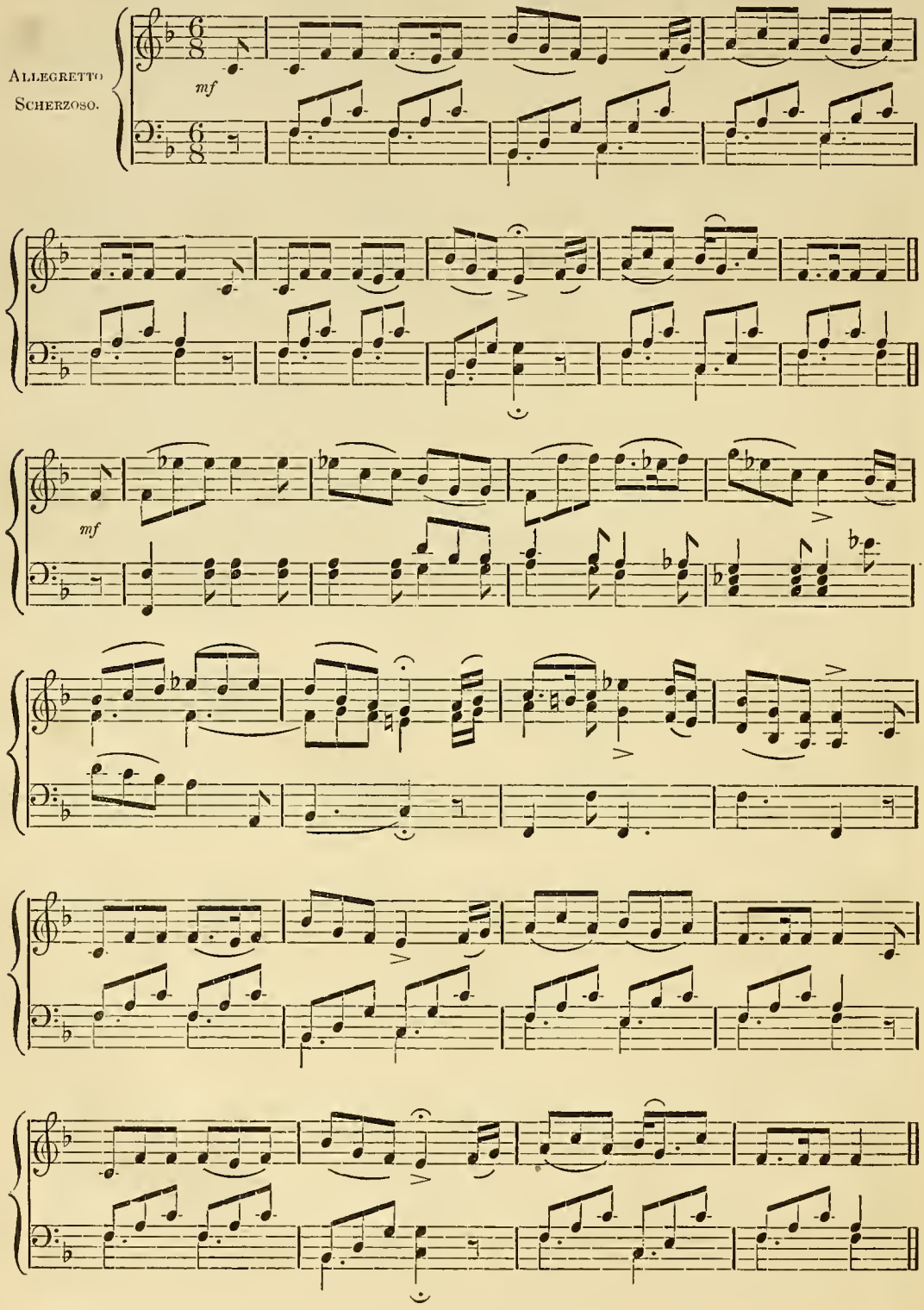
SILENCE IS IN OUR FESTAL HALLS.

THE GREEN WOODS OF TRUIGHA.



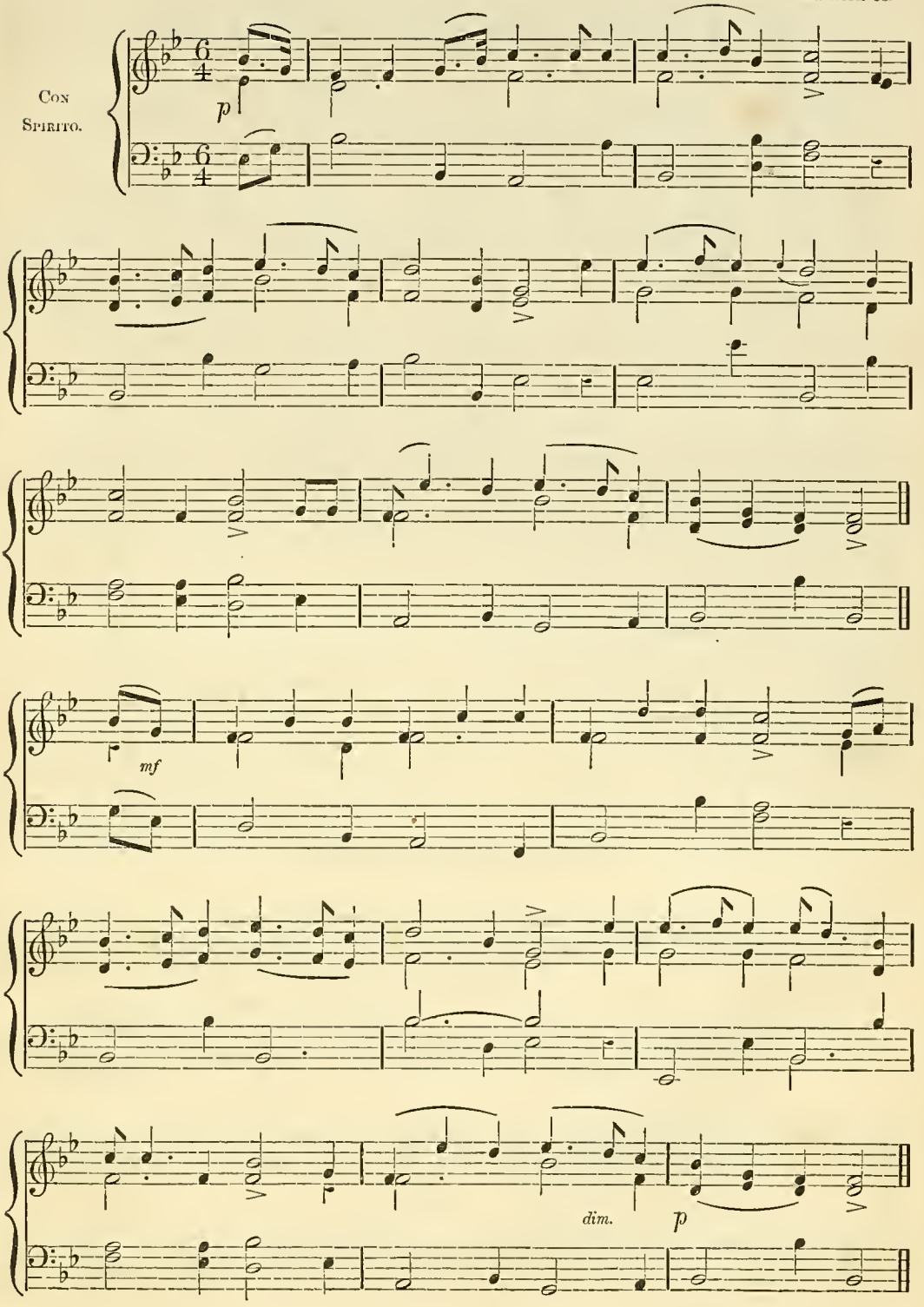
OH! THINK NOT MY SPIRITS ARE ALWAYS AS LIGHT.

JOHN O'REILLY THE ACTIVE.

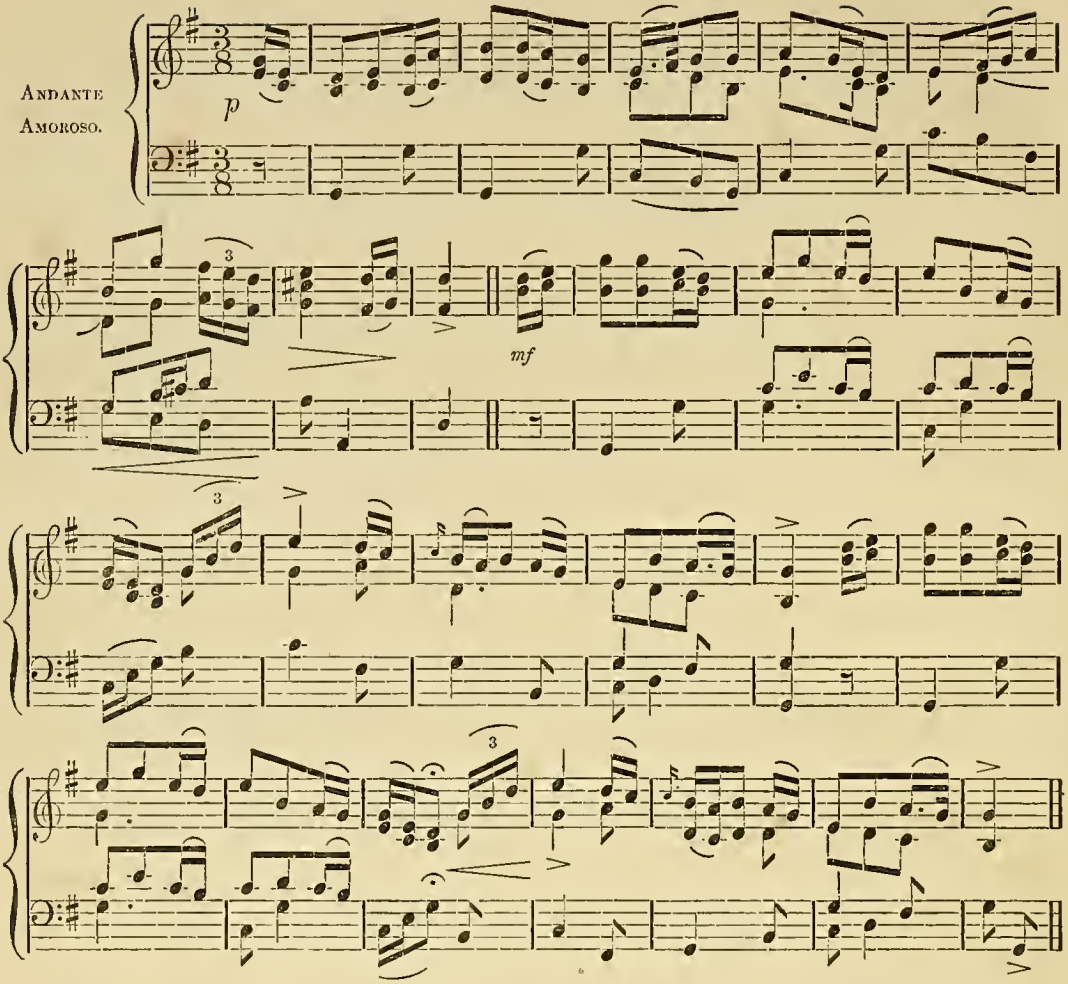


COME, SEND ROUND THE WINE.

WE BROUGHT THE SUMMER WITH US.

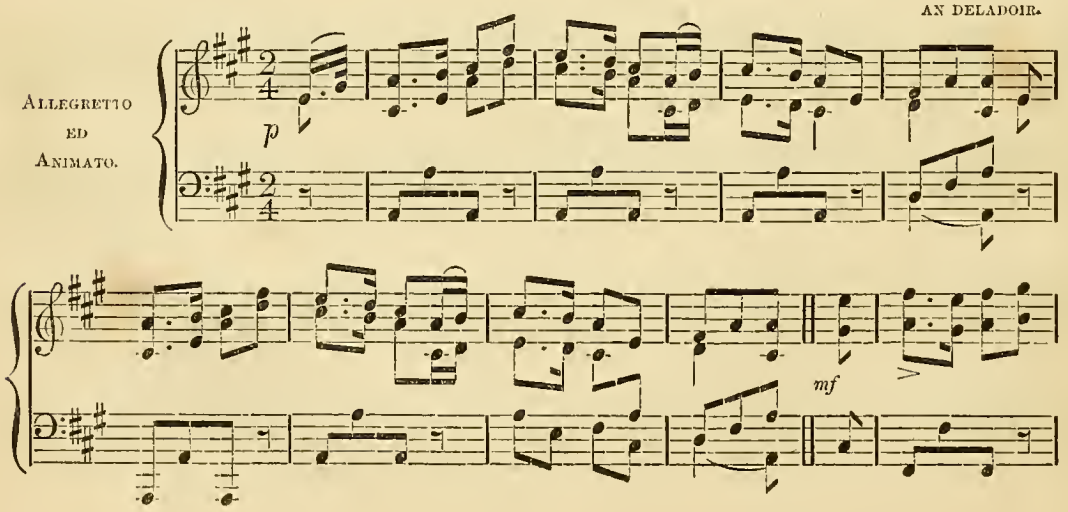


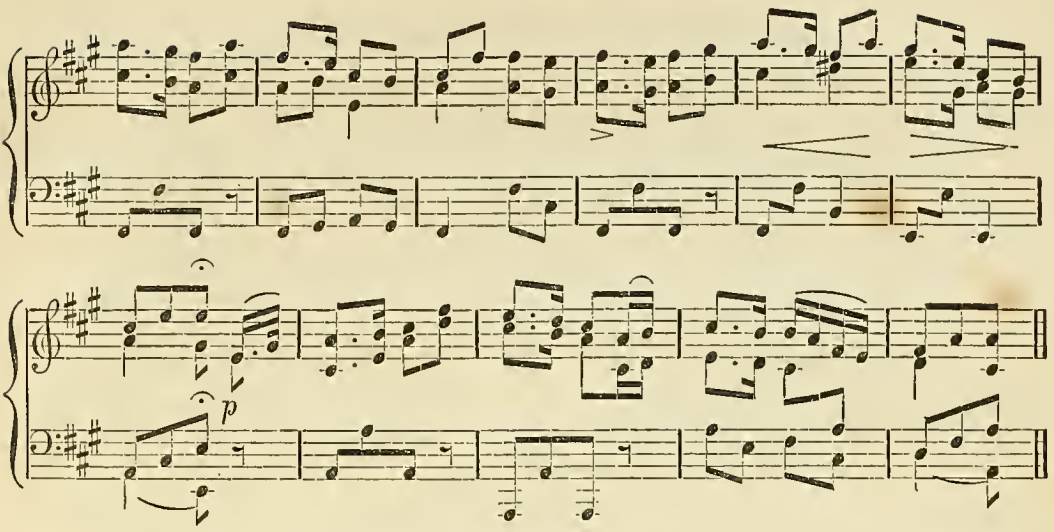
THE BANKS OF THE SHANNON.



THE WHEELWRIGHT.

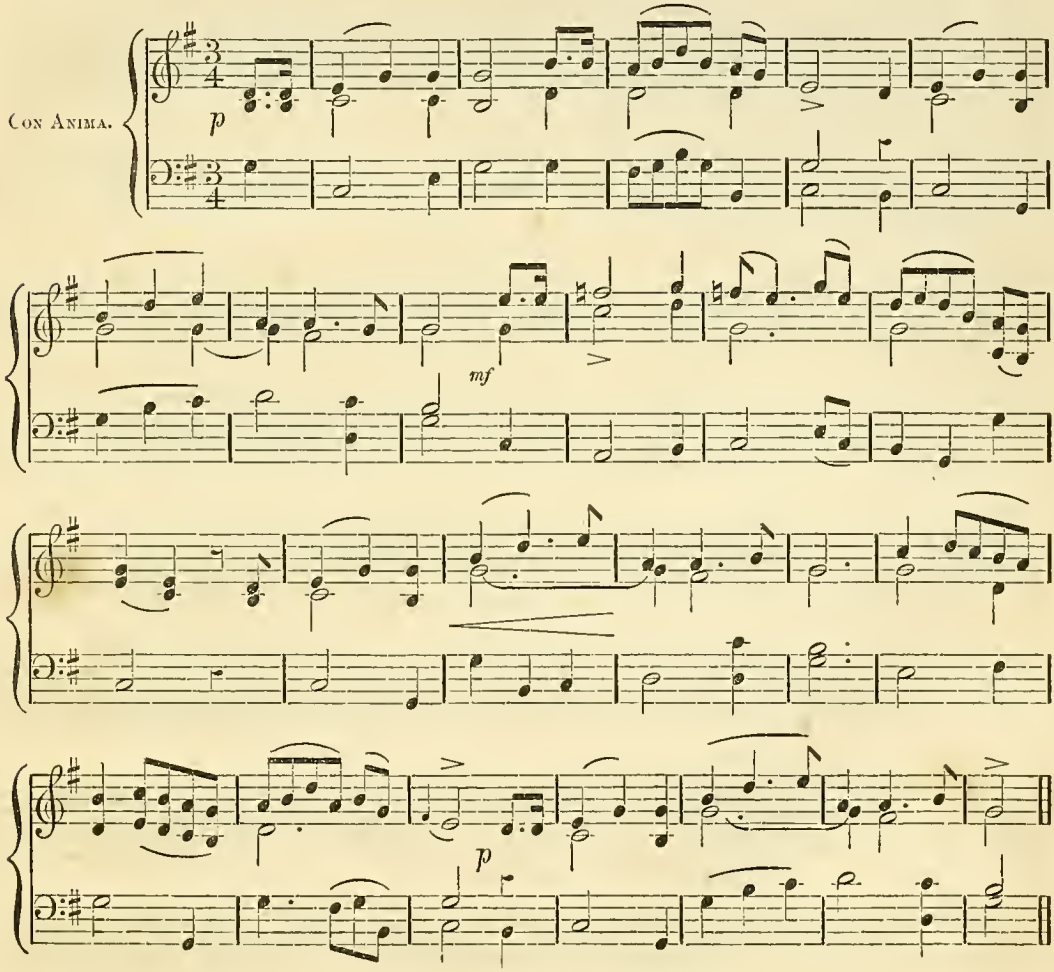
AN DELADOIR.





LIKE THE BRIGHT LAMP.[1]

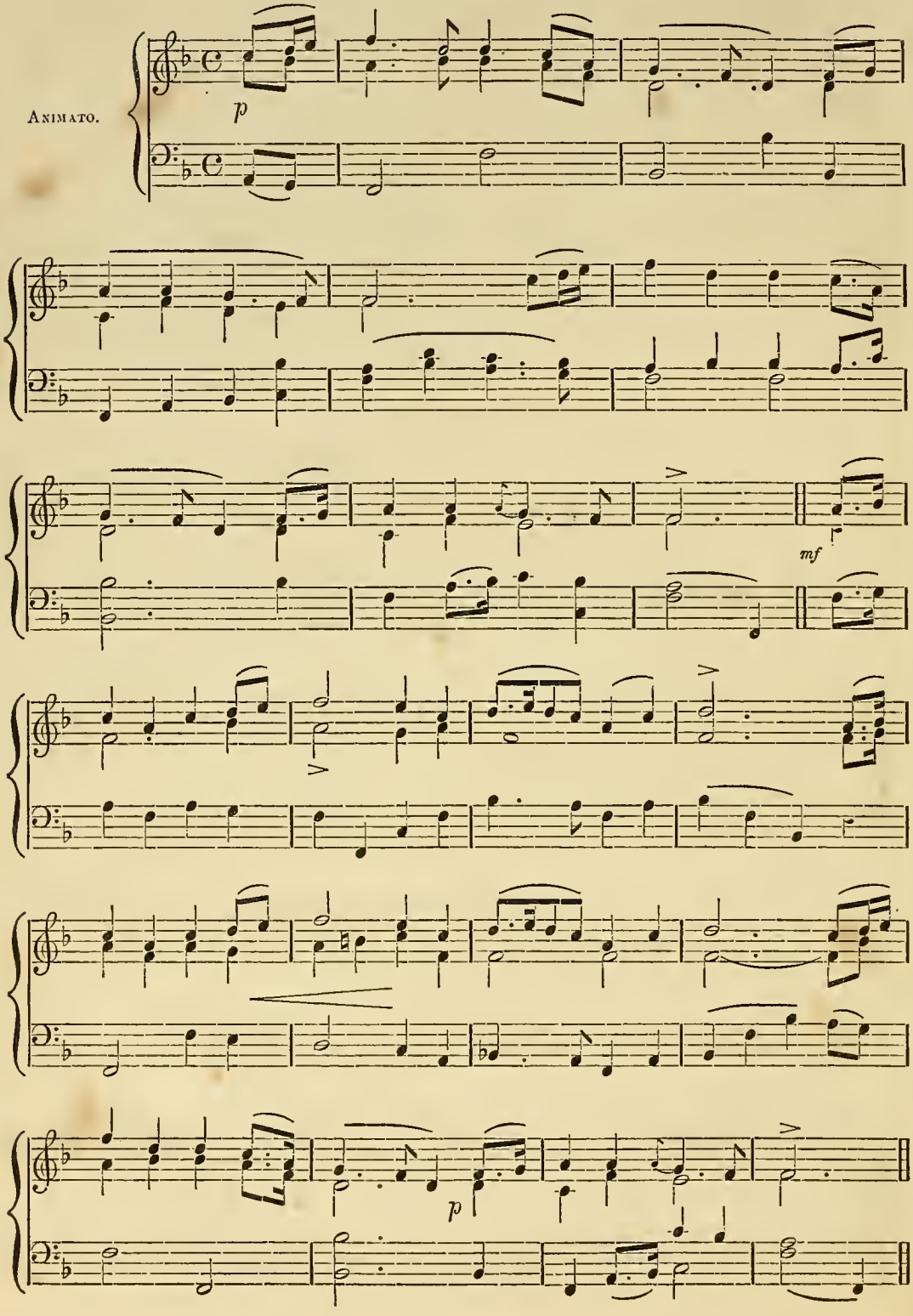
ERIN, OH! ERIN. THAMAMA HULLA.



[1] For another Version of this Air, see Appendix.

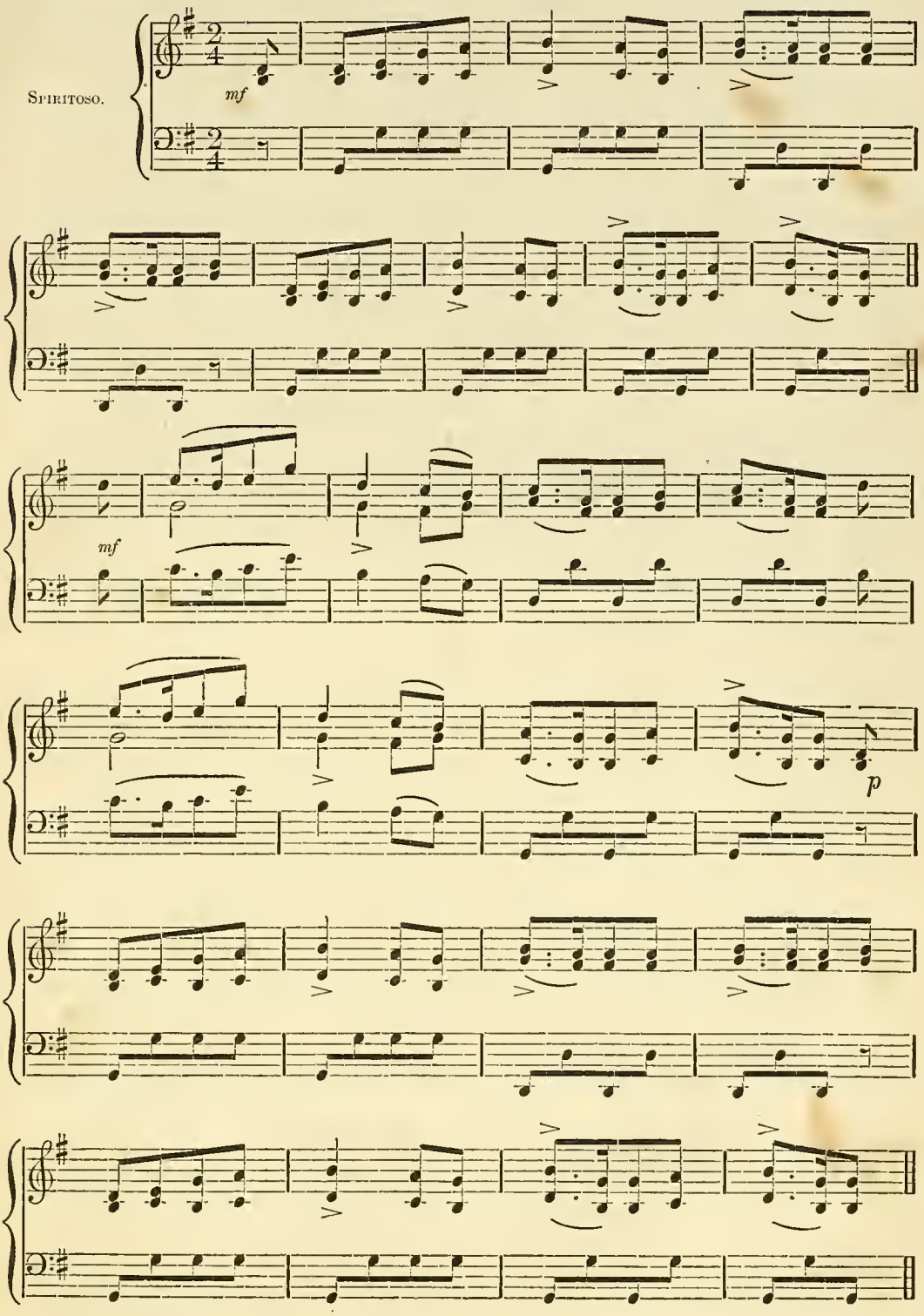
FROM THIS HOUR THE PLEDGE IS GIVEN.

RENARDINE.



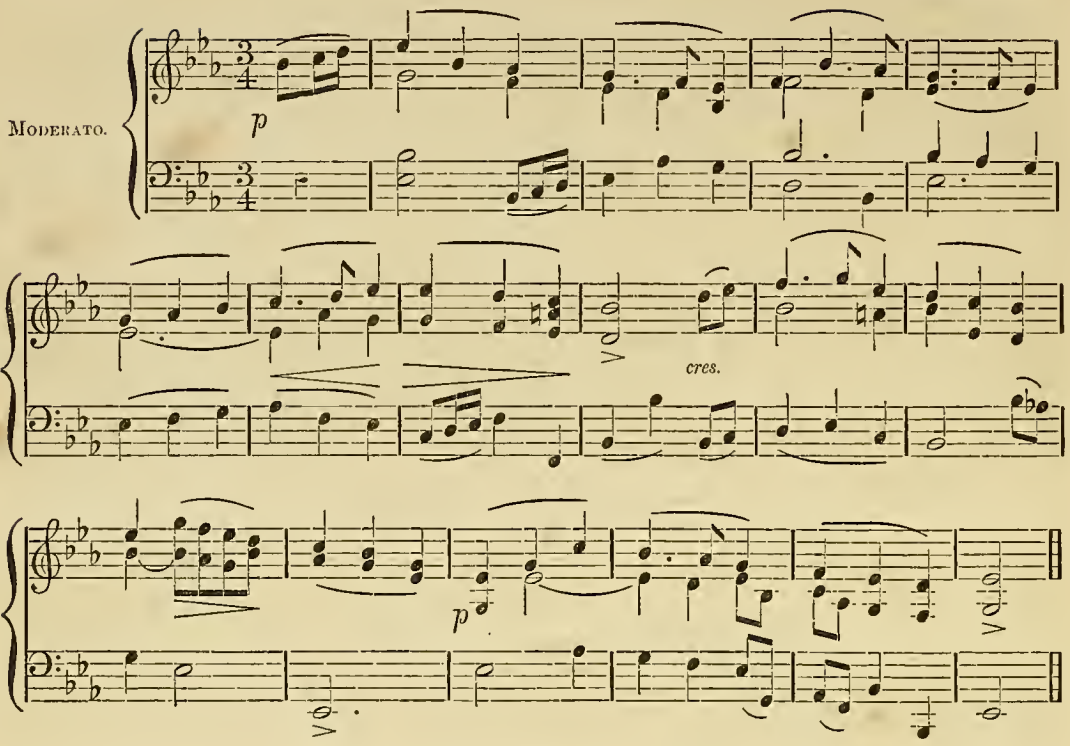
TO LADIES' EYES A ROUND, BOY.

PITTATOUGHTY. FAGUE A BALLAGH.



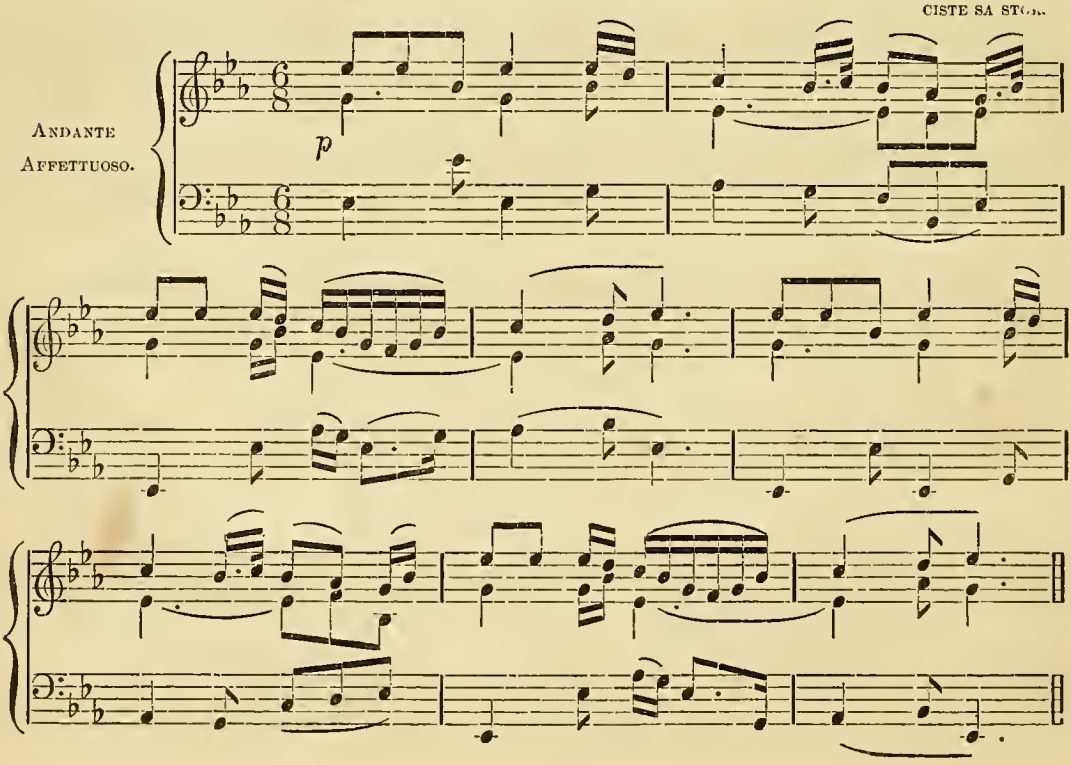
THOUGH HUMBLE THE BANQUET.

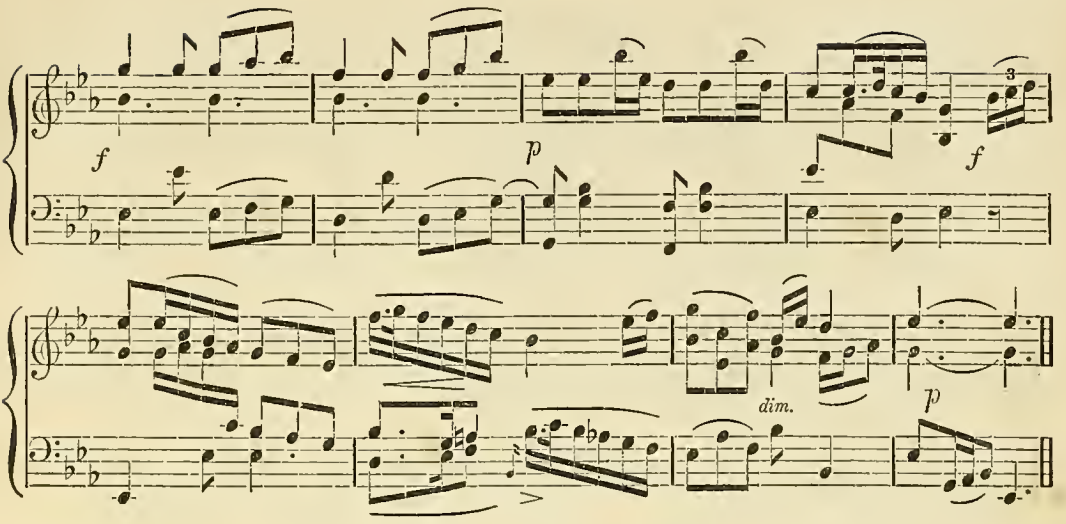
FAREWELL, EAMON.



MY LOVE AND TREASURE.

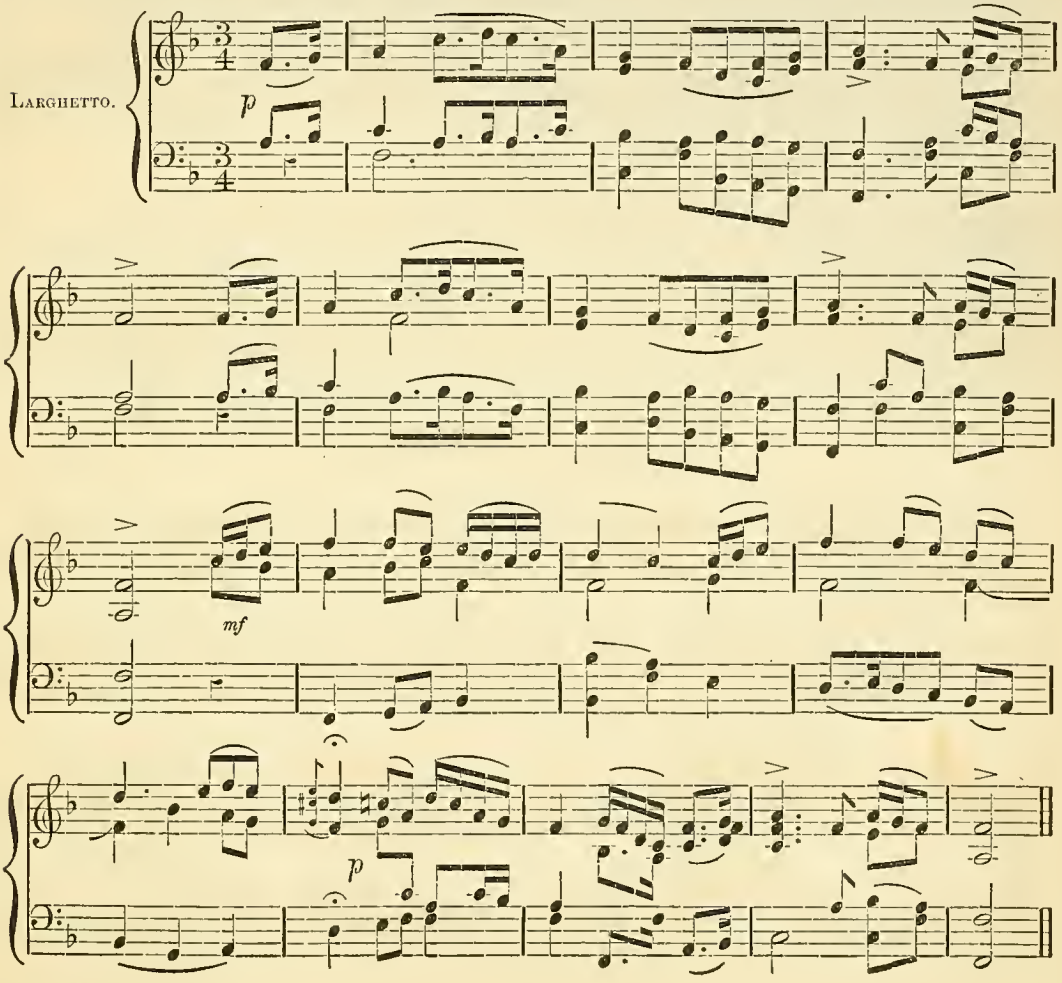
CISTE SA STO...



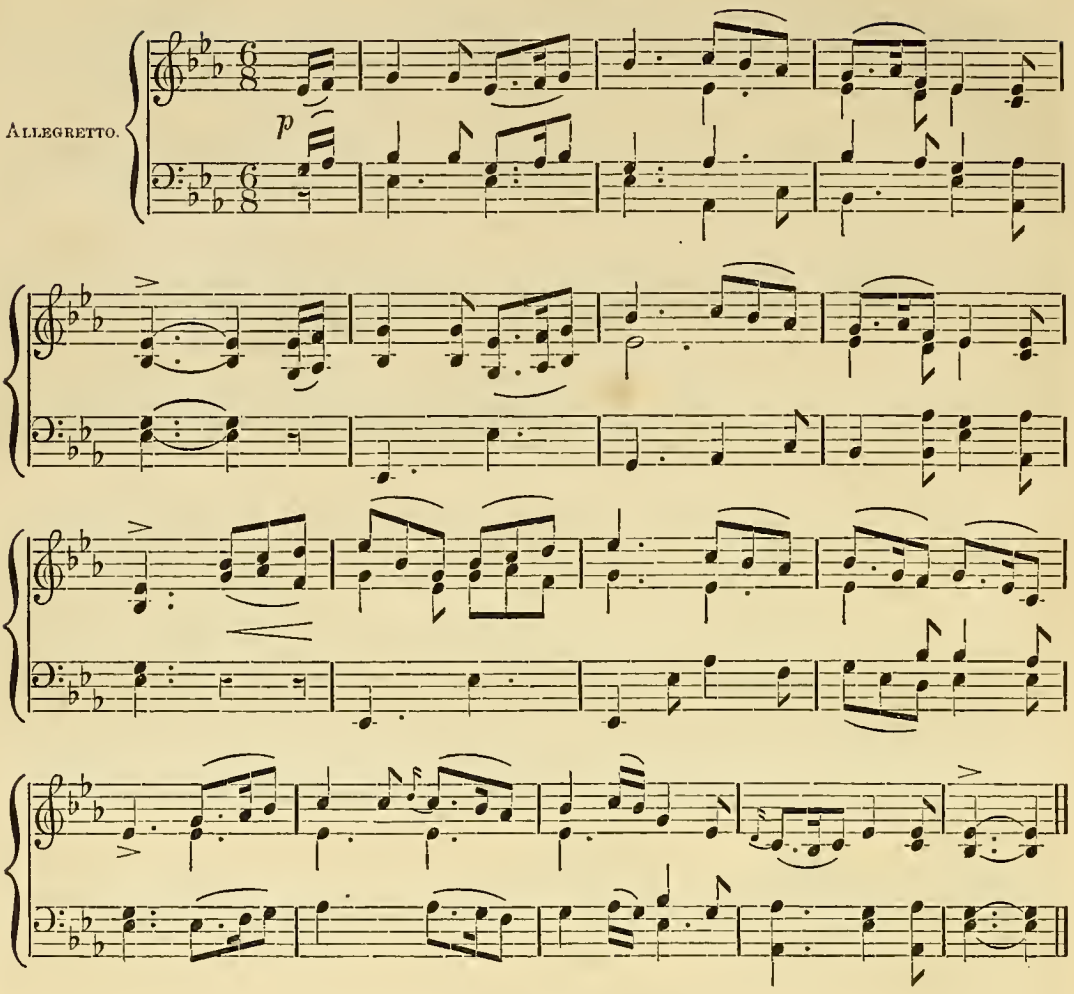


AS A BEAM O'ER THE FACE OF THE WATERS MAY GLOW.

THE YOUNG MAN'S DREAM.

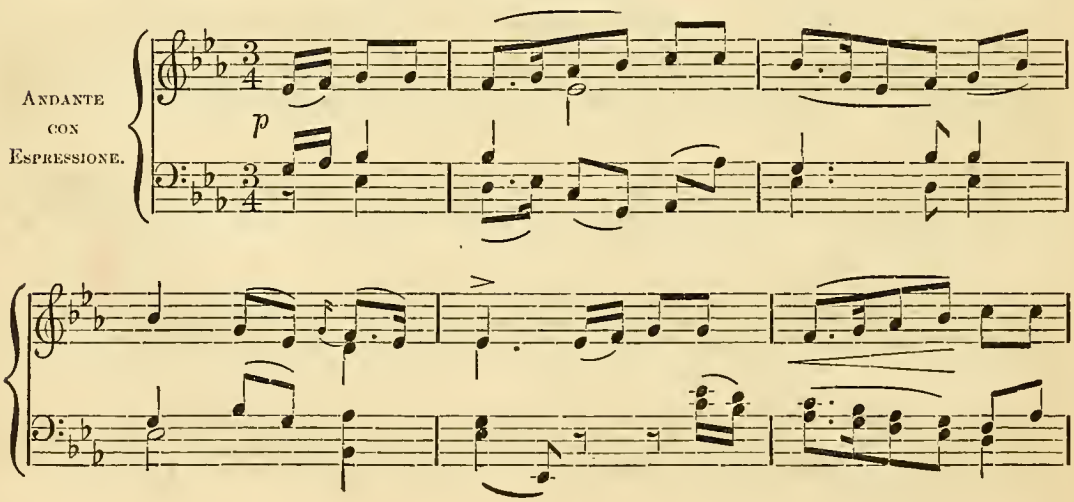


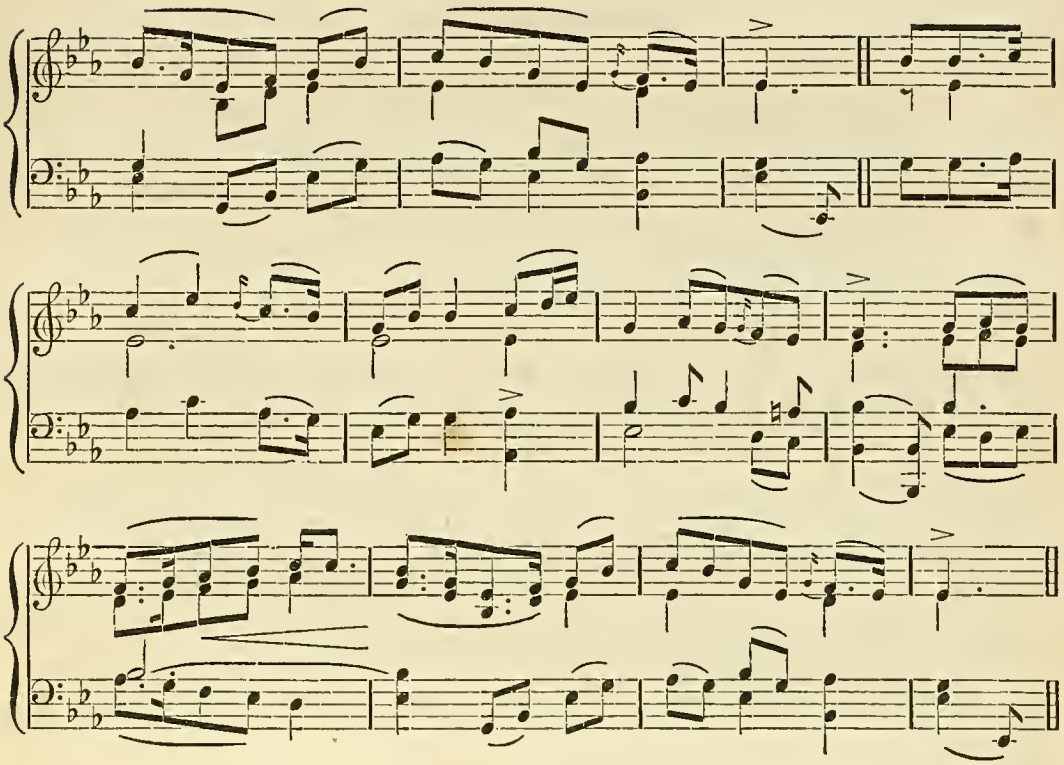
ROSE CONNOLLY.



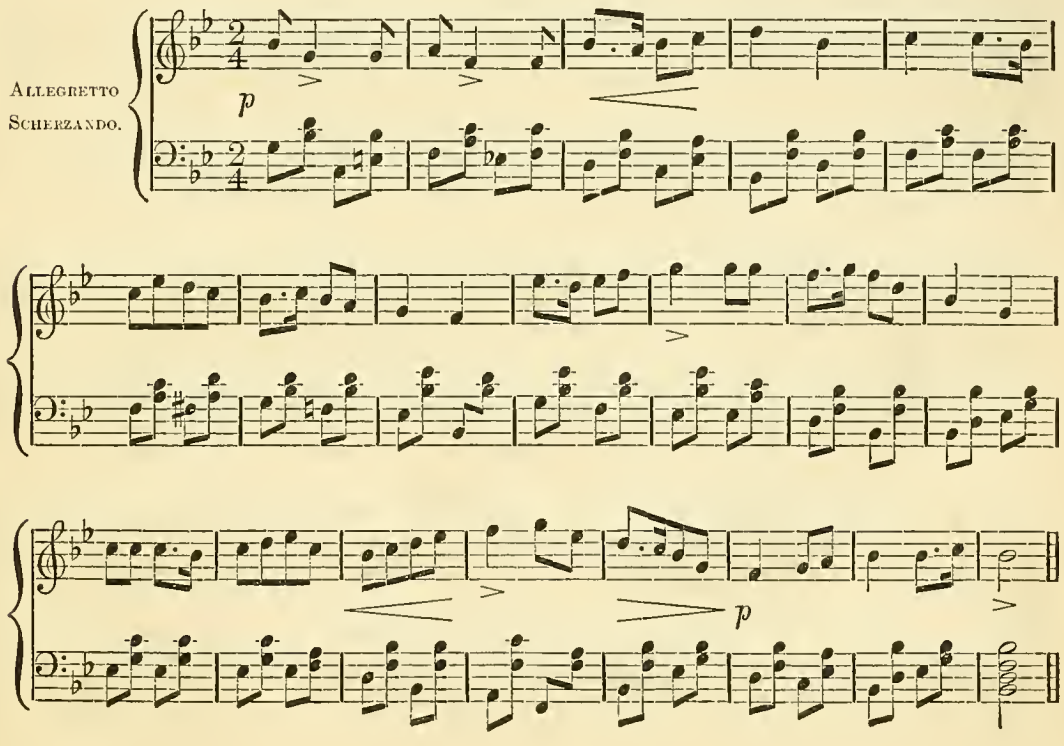
NO, NOT MORE WELCOME.

LUGGELAW.

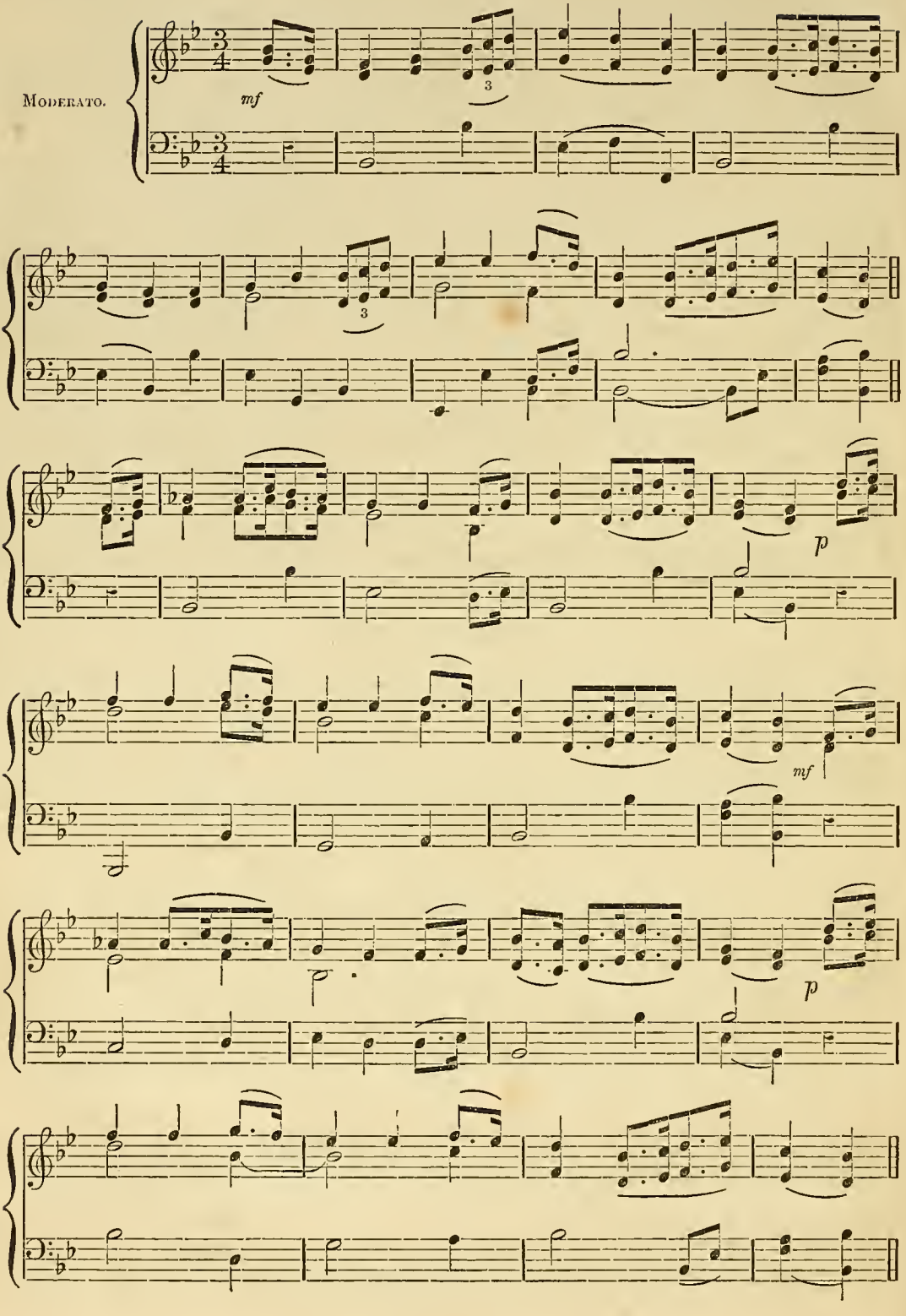




THE LITTLE POT.

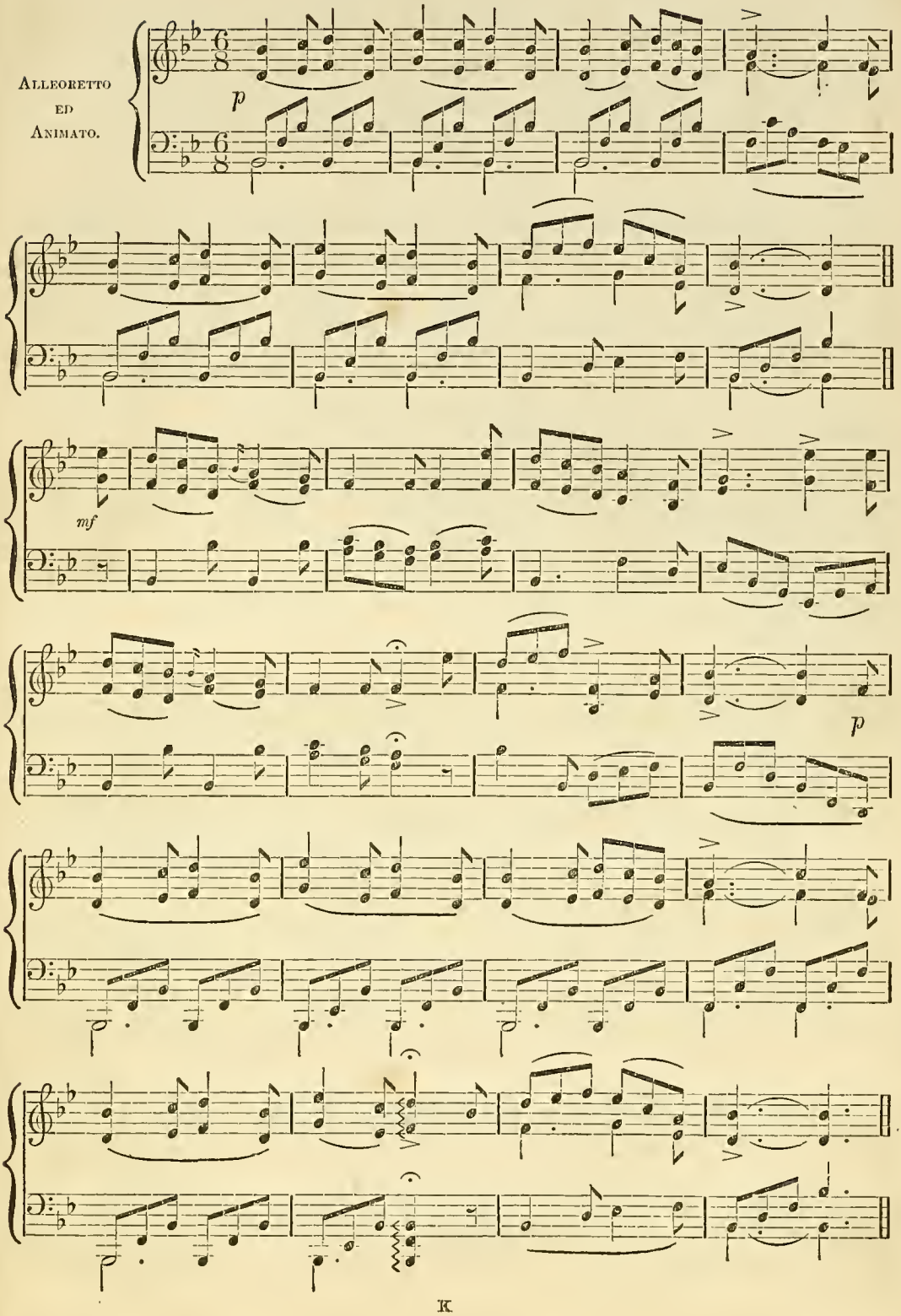


KITTY O'HARA.

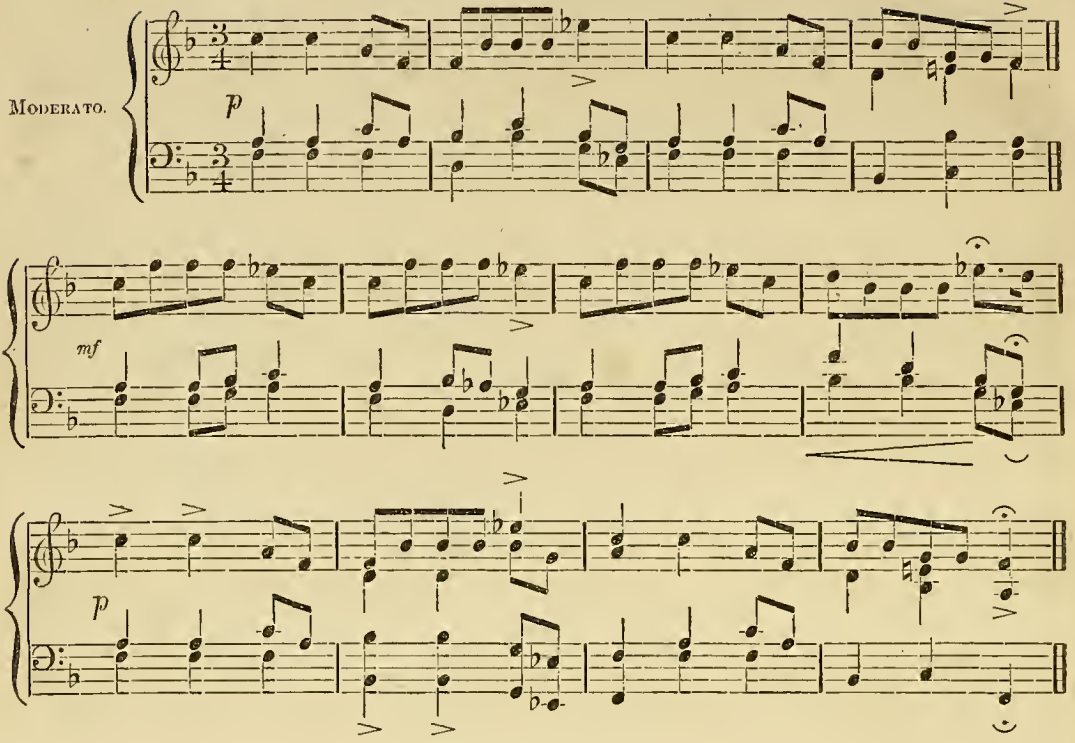


WREATH THE BOWL.

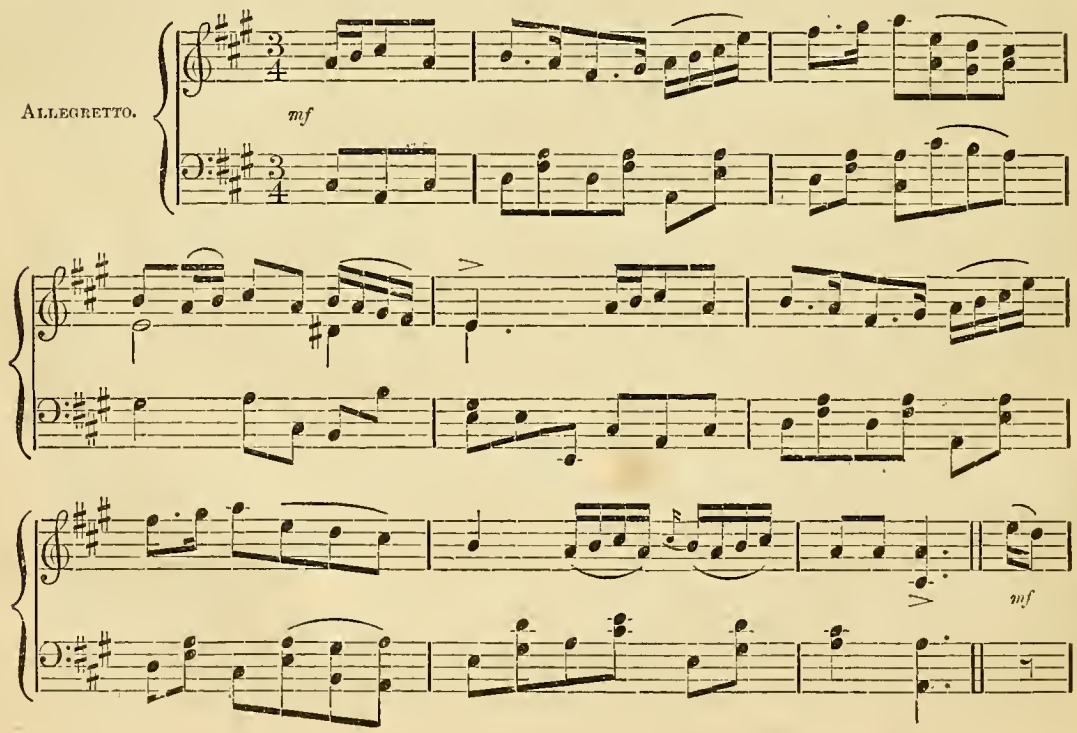
NORAN KITSA.

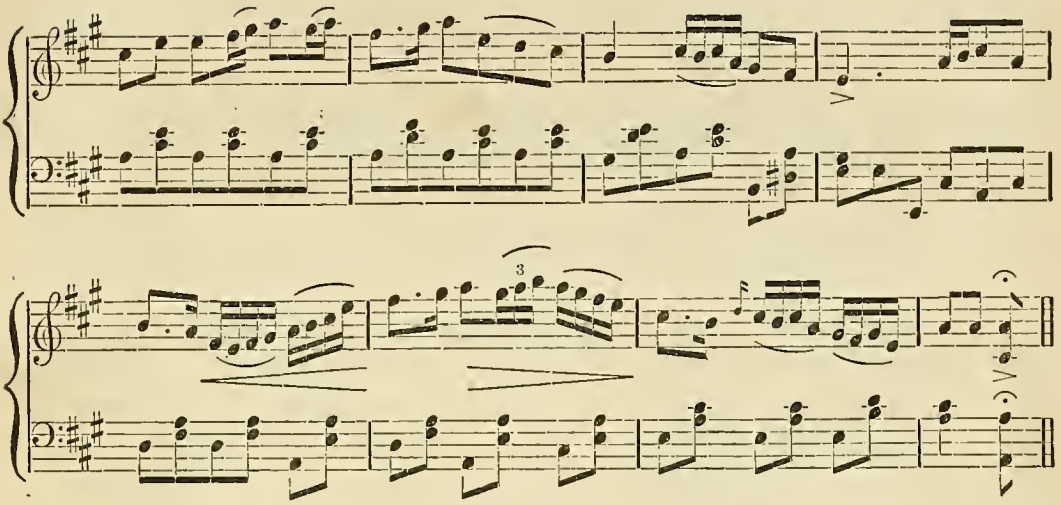


BUY BROOM BESOMS.



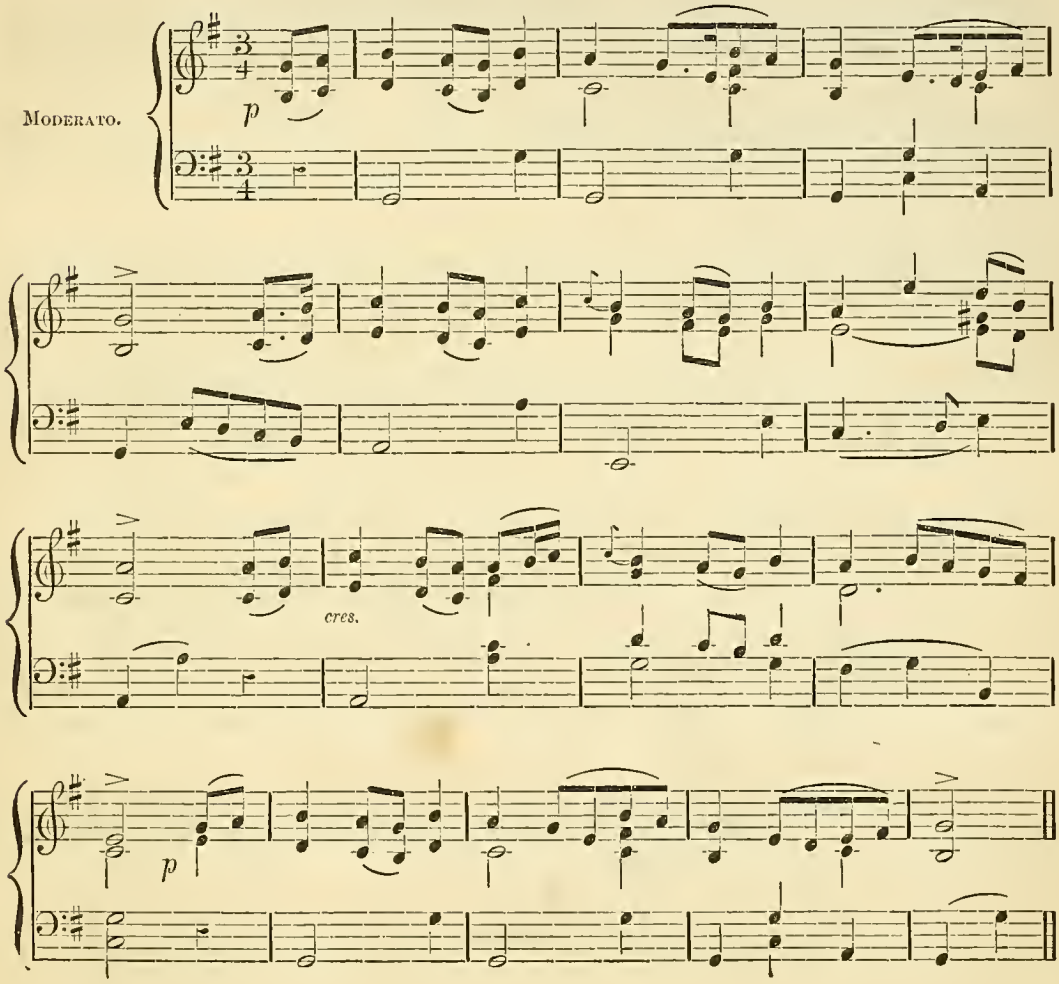
SUNDAY MORNING.



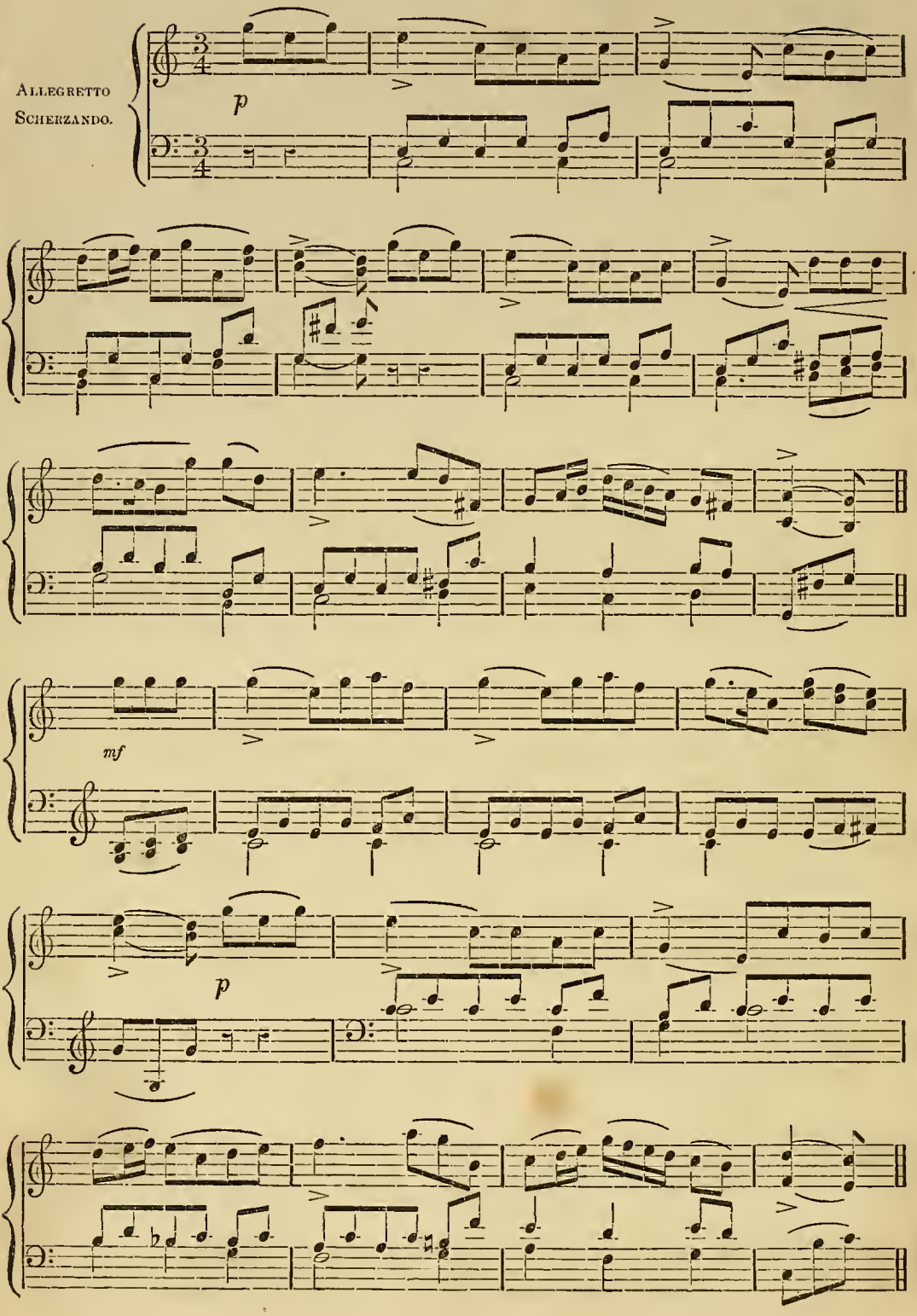


'TIS BELIEVED THAT THIS HARP.

GAGE FANE.

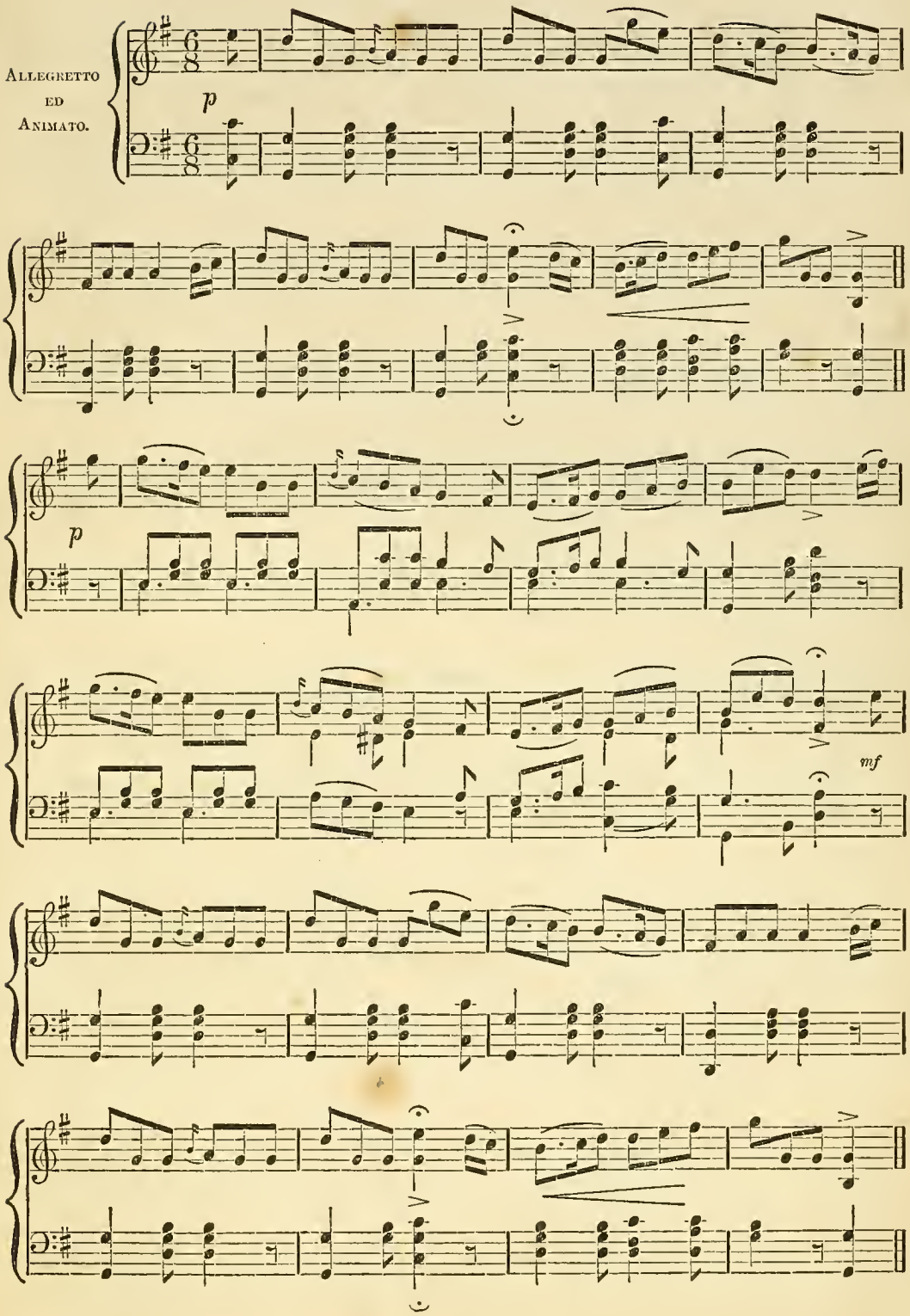


THE COBBLER OF CASTLEBERRY.



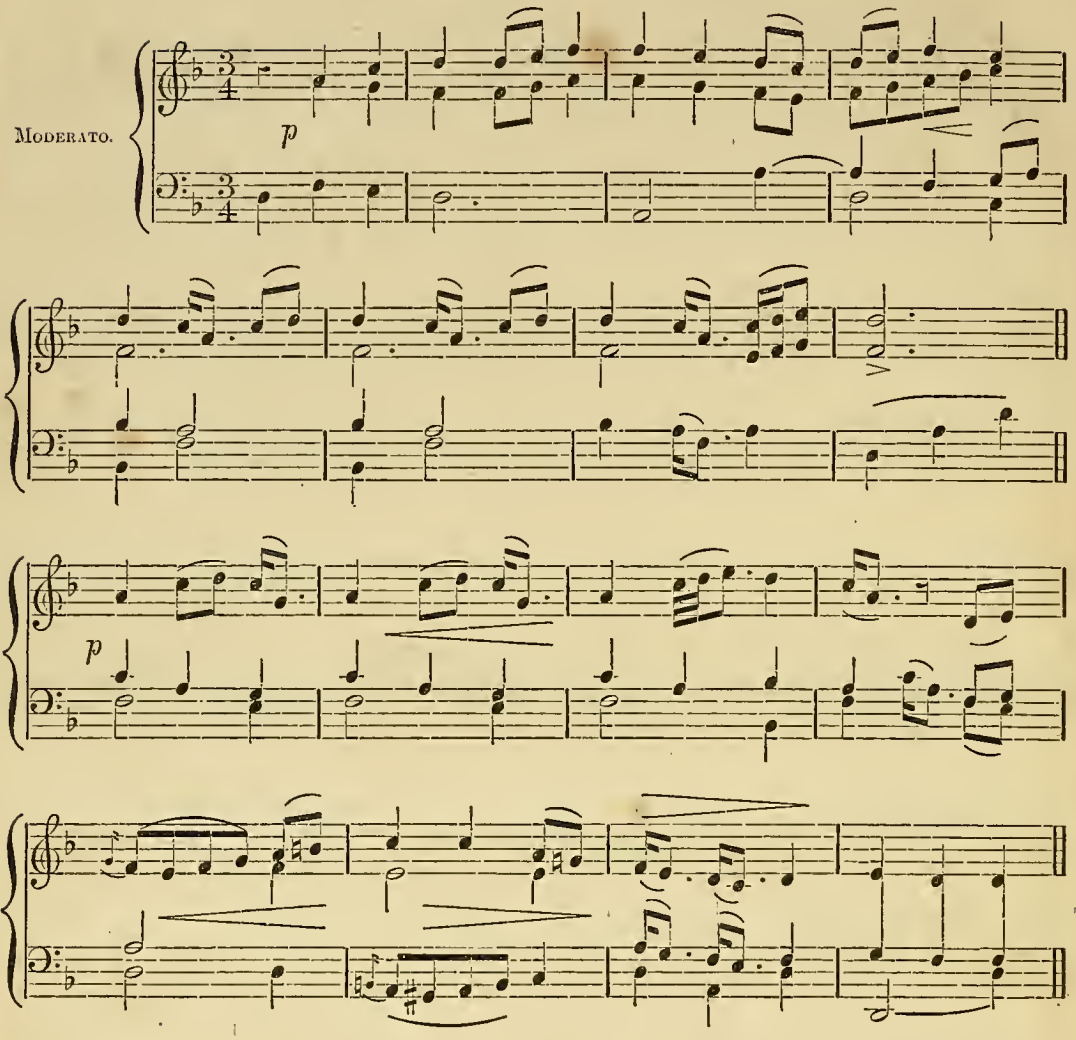
RORY O'MORE.

GOOD OMENS.



THE PARTING OF FRIENDS.

SCARFUINT NA GOMPANACH.[1]



[1] "SCARFUINT NA GOMPANACH; or, THE PARTING OF FRIENDS, is considered very ancient. It is often played by Harpers when the audience are about to depart, and it is a popular opinion that it was composed while the Irish groaned under the oppression of the Danes, and were forced to conceal themselves in caverns and sequestered places."—*See Preface to Bunting's "Collection of Ancient Irish Music,"* vol. i.

APPENDIX.

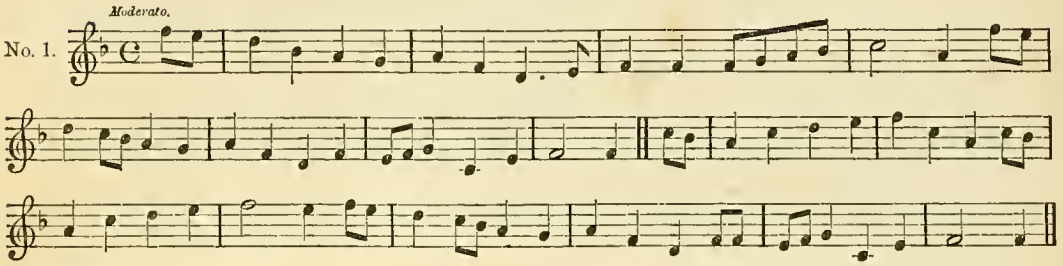
APPENDIX

CONTAINING

SECOND VERSIONS OF SOME OF THE MELODIES INSERTED IN THIS COLLECTION.

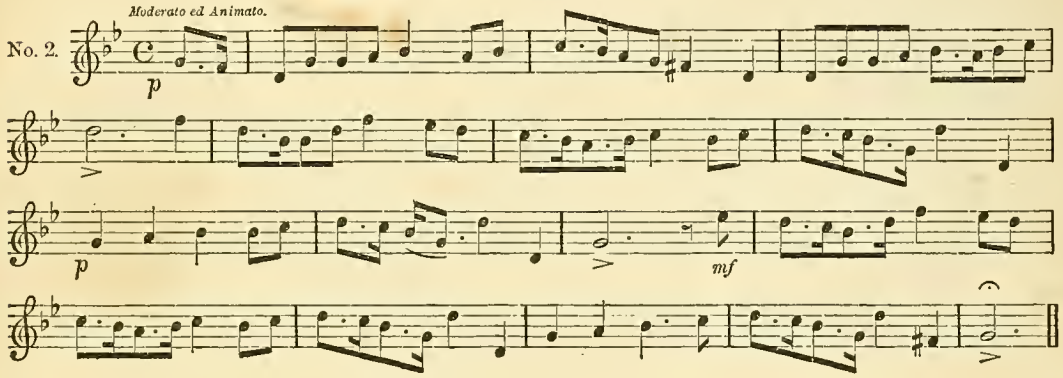
THE GIRL I LEFT BEHIND ME.—Page 2.

No. 1.



CRUISKEEN LAWN.—Page 5.

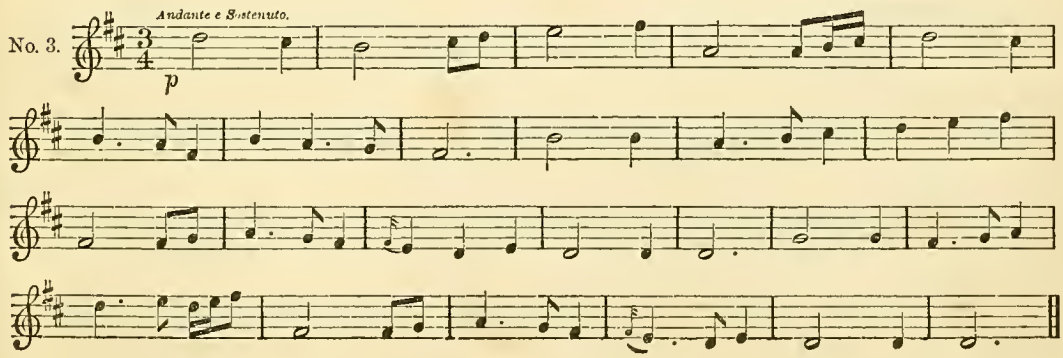
No. 2.



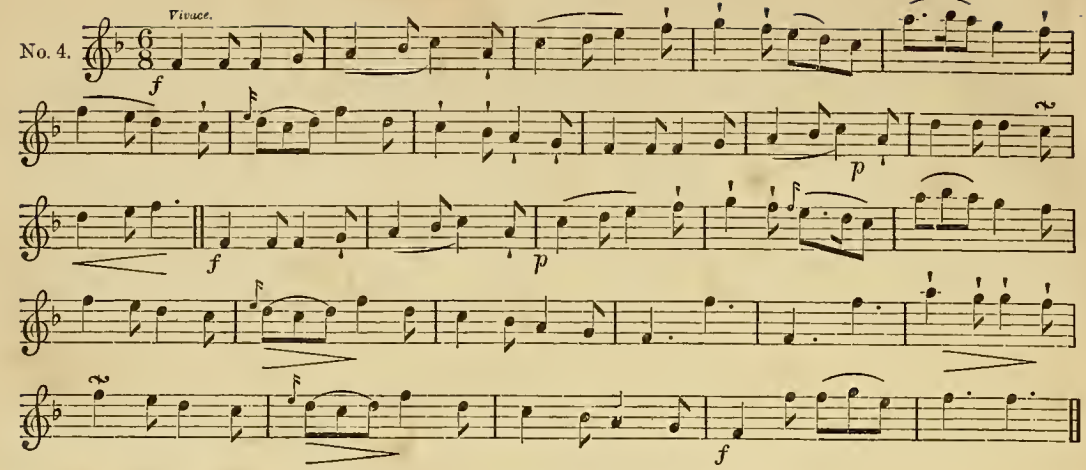
RICH AND RARE.—Page 8.

THE SUMMER IS COMING.

No. 3.

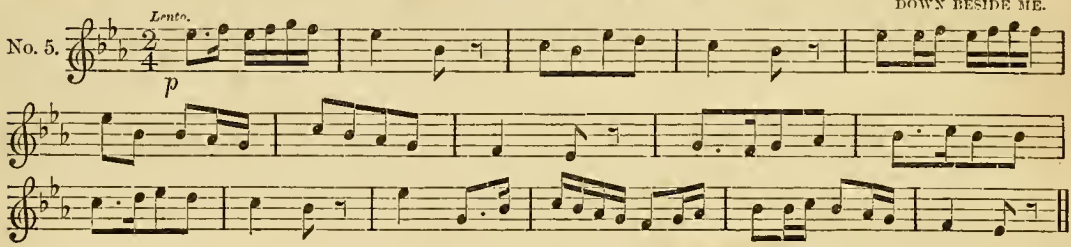


PLANXTY KELLY.—Page 11.

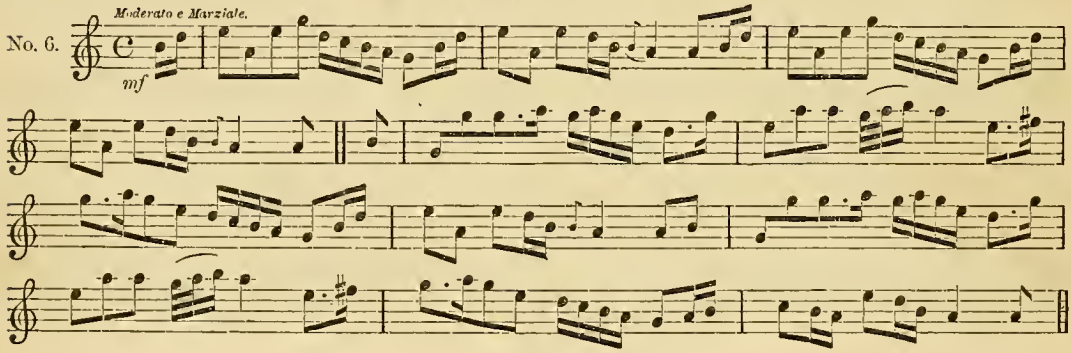


SIN SIOS AGUS SUAS LIOM.—Page 18.

DOWN BESIDE ME.

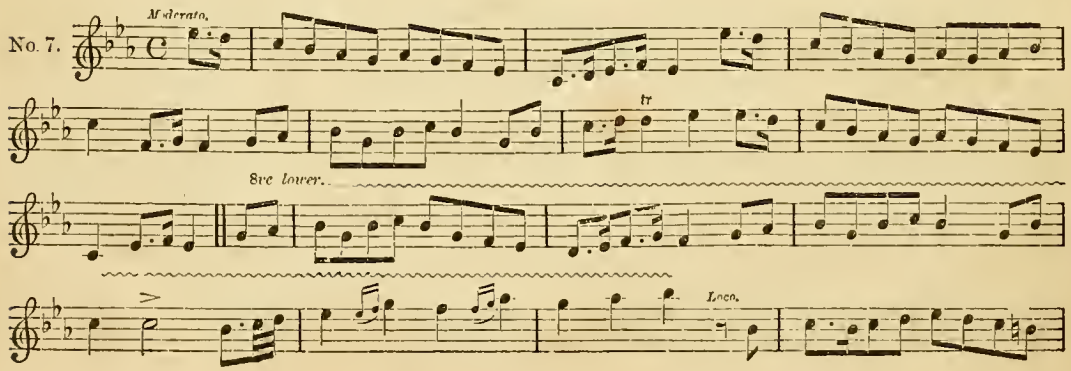


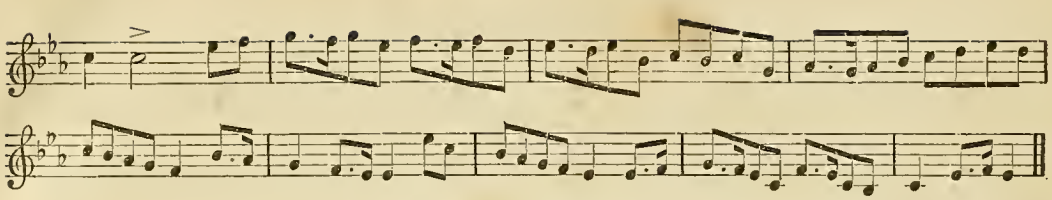
THE BOYNE WATER.—Page 39.



CAROLAN'S RECEIPT.—Page 40.

STAFFORD'S RECEIPT FOR WHISKY.

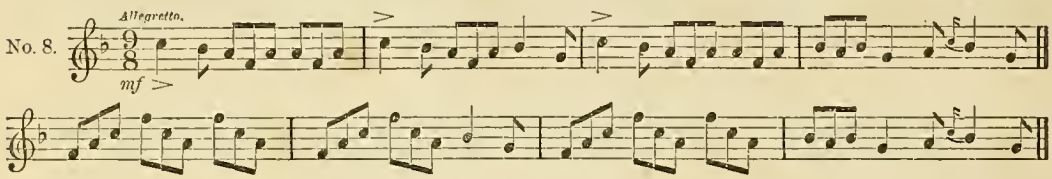




DROPS OF BRANDY.—Page 44.

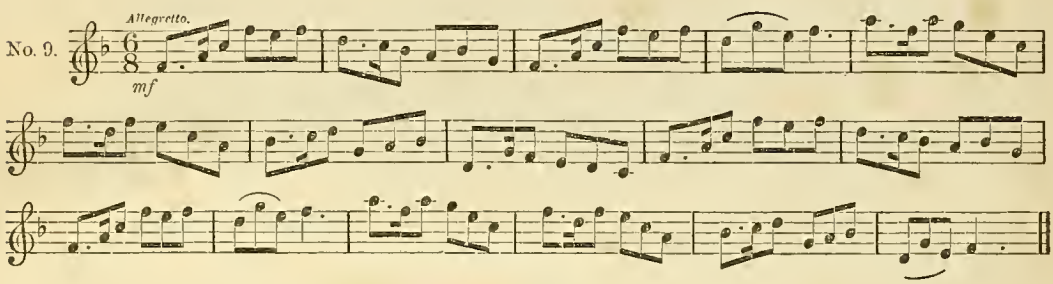
CUMMILUM.

No. 8.



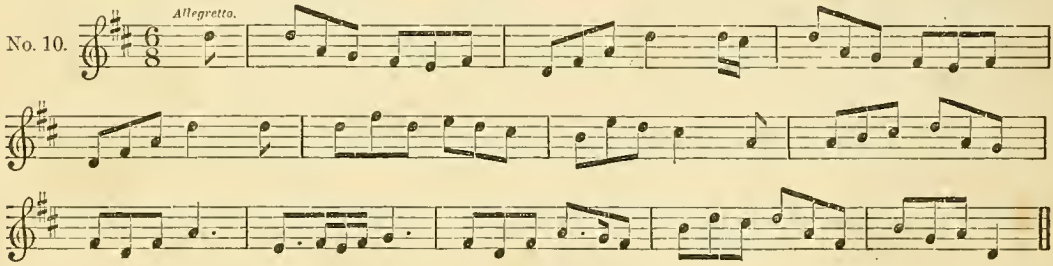
PADDY WHACK.—Page 55.

No. 9.



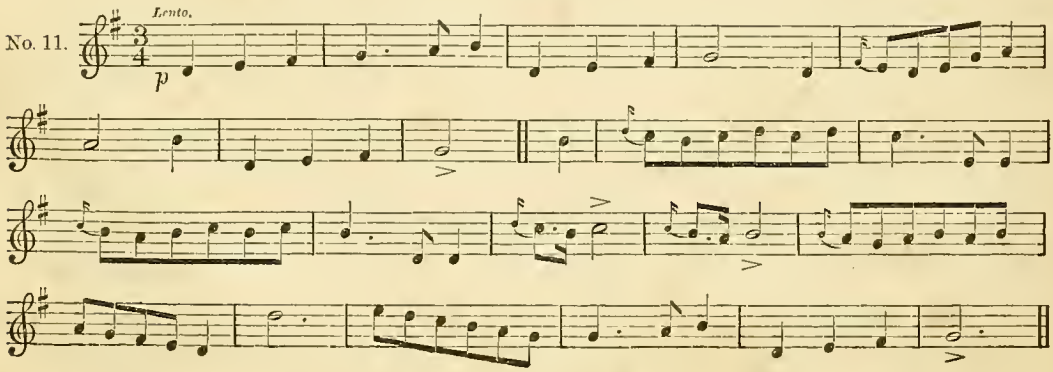
DERRY DOWN.—Page 58.

No. 10.



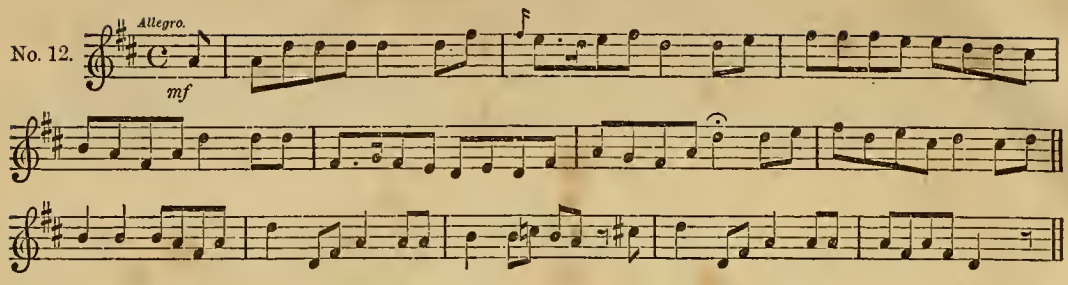
AILEEN AROON.—Page 61.

No. 11.



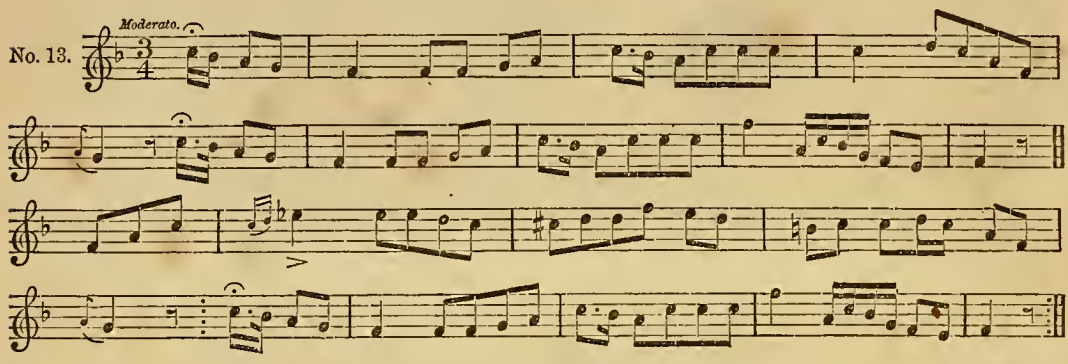
THE BOLD DRAGOON.—Page 80.

No. 12.



THE DESERTER'S MEDITATIONS.—Page 102.

No. 13.



THAMAMA HULLA.—Page 137.

No. 14.