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AUGENER'S EDITION,
No. 8928.

THE

# MINSTRELSY OF IRELAND

200 Frish Songs,

ADAPTED TO THEIR TRADITIONAL AIRS,

ARRANGED FOR VOICE WITH PIANOFORTE ACCOMPANIMENT,

AND SUPPLEMENTED WITH HISTORICAL NOTES,

by

# ALFRED MOFFAT.

"Music is the first faculty of the Irish; and scarcely anything has such power for good over them. The use of this faculty and this power publicly and constantly, to keep up their spirits, refine their tastes, warm their courage, increase their union, and renew their zeal—is the duty of every patriot,"—THOMAS DAVIS.

THE THE THE

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Dedicated то .

H. PLUNKET GREENE, ESQ.

# PREFACE.

I HAVE much pleasure in acknowledging the great kindness and courtesy which I have received from all to whom I have applied for help in the compiling of this volume of Irish folk-songs. My thanks are due to Dr. Patrick W. Joyce, Dublin; Mr. John Glen, Edinburgh; Mr. Frank Kidson, Leeds; Mr. F. C. Cronin, Limerick; Count and Countess Plunkett, Dublin; Mr. D. J. O'Donoghue, Finglas; and Mr. Francis Fahy, London. To Mr. T. L. Lyster, Principal Librarian of the National Library of Ireland, I am especially indebted for allowing me access to the valuable Joli Collection of Irish music contained in the National Library of Ireland. Owing to the kindness of Miss Dora Sigerson (Mrs. Clement Shorter), Miss Katharine Tynan (Mrs. Hinkson), Miss Rosa Mulholland (Mrs. Gilbert), Dr. George Sigerson, Mr. Michael Hogan (the Bard of Thomond), and Mr. W. B. Yeats, I have been enabled to enrich my work with many beautiful songs by these writers. My thanks are also offered to my anonymous correspondent for the interesting collection of traditional Irish airs, forwarded to me from Dublin about the beginning of the present year; also to Messrs. Pigott & Co., Dublin, for permitting me to extract some melodies from Hoffmann's Ancient Music of Ireland.

ALFRED MOFFAT.



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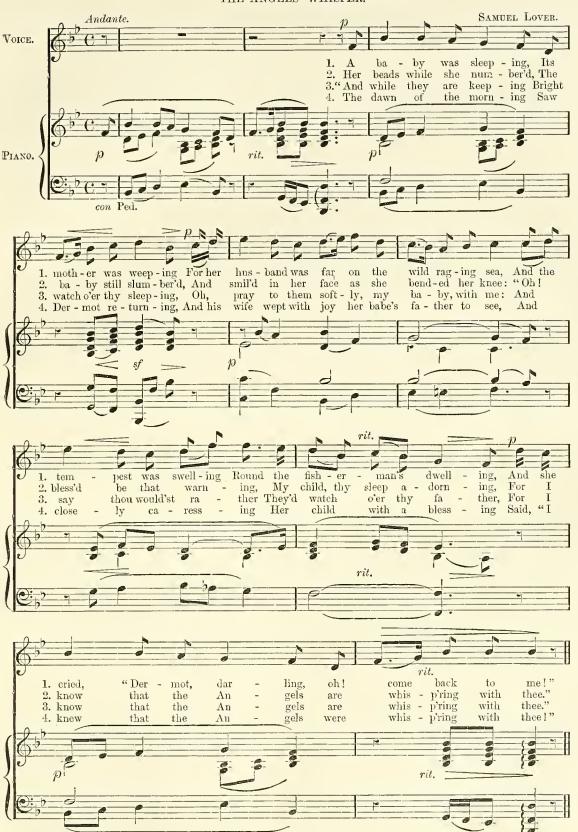
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#### A baby was sleeping, its mother was weeping.

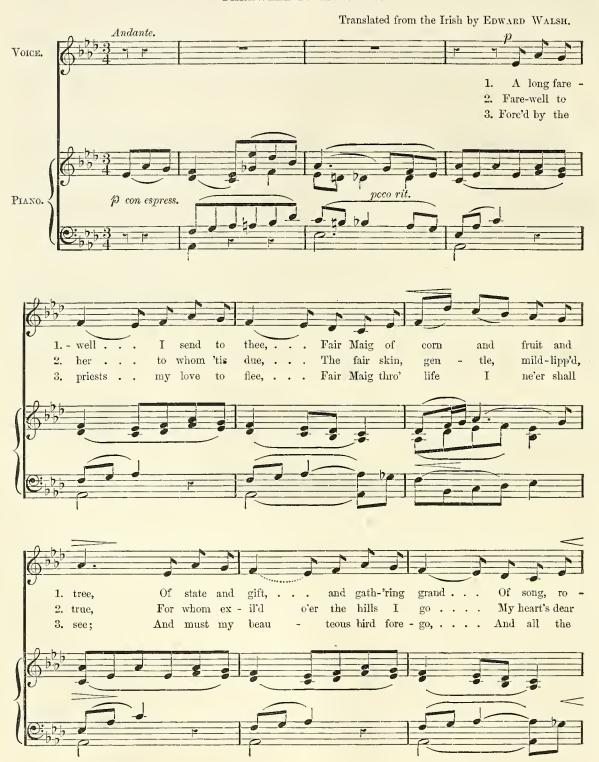
THE ANGELS WHISPER.



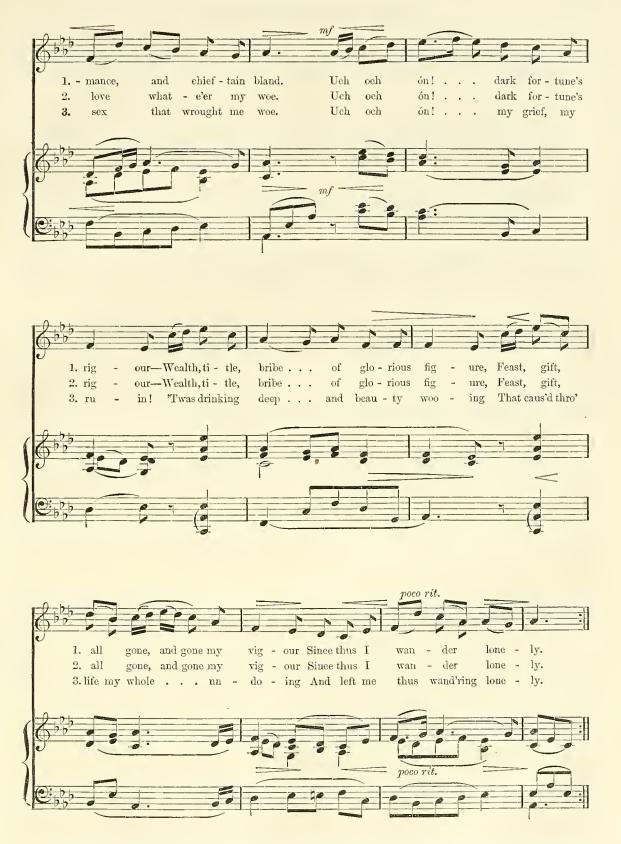
<sup>&</sup>quot;A superstition of great beauty prevails in Ireland, that, when a child smiles in its sleep, it is talking with the Angels" (original note to song). Lover's song was published in 1840; the air, under the title of "Mary, do you fancy me?" is in Bunting's Ancient Irish Music, 1796, and in Holden's Periodical Irish Melodies, vol i., issued early in the century.

## H long farewell 3 send to thee.

FAREWELL TO THE MAIG.



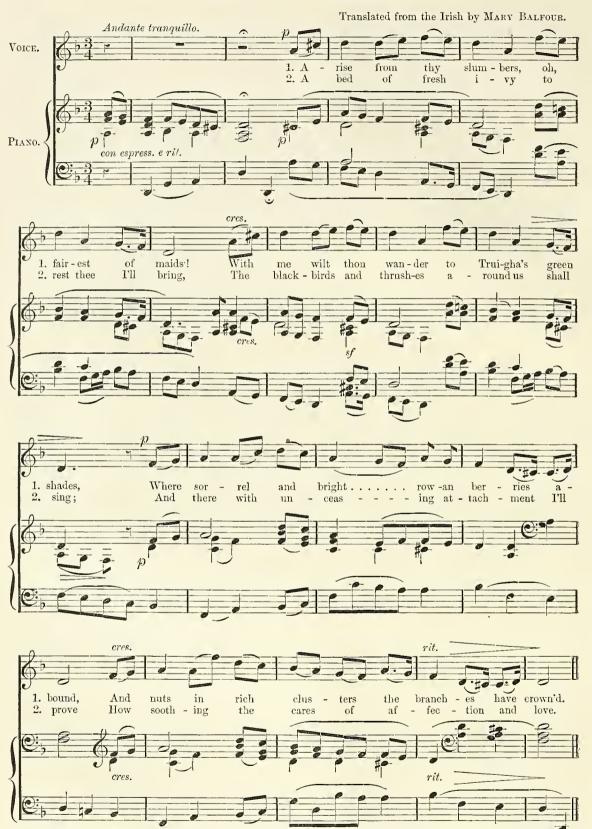
Dr. Petrie, from whose collection I have taken this air, considers, that owing to its construction, the tune may have been an English one imported into Ireland. "It would be strange if, during the last seven centuries, in which our island has been so largely planted from England, no melodies should have been introduced amongst us which had sufficient beauty to insure their perpetuation, even after they had been forgotten in the country in which they had their origin" (Petrie Collection, p. 111.) A good example of one of these imported tunes is "One Sunday after Mass," which I have shown on p. 212 to be the composition of Leveridge, and in print as early as 1719; the ballad, "It was an old beggarman, weary and wet," (Petrie Coll, p. 117)



is also nothing more than a modern version of the old Scotch ballad, "The Gaberlunzic Man," printed in the Orpheus Caledonius 1725, and Tea Table Miscellany, 1724, and attributed by some to James V. of Scotland; various other examples might be quoted from Petric's Collection, and they show how necessary it is to have a knowledge of the printed folk music of the three countries in forming a true collection of any one of them. The melody given above was taken down from the singing of a country girl about 1810, to a street ballad commencing:—

"Oh! Nancy, Nancy, don't you remember
The protestations that you made to me?"

## Arise from thy slumbers.



Air: "The Old Truigha," and given in Bunting's Ancient Music of Ireland, 1809, with Miss Balfour's verses headed "From a literal translation of the original Irish." It has much affinity with "Lough Sheeling" (see p. 40), and must not be confounded with the melody known as "Green woods of Truigha," to which Moore wrote "Silence is in our festal halls" (see p. 222). It has also nothing in common with "The green woods of Trugha," in R. A. Smith's Irish Minstrel, 1825; "The green woods of Trucha," in Mulhollan's Irish Airs, 1810; "The green woods of Trugh" in Murphy's Irish Airs and Jiggs, 1809; all of which are distinctly different airs although hearing similar titles.



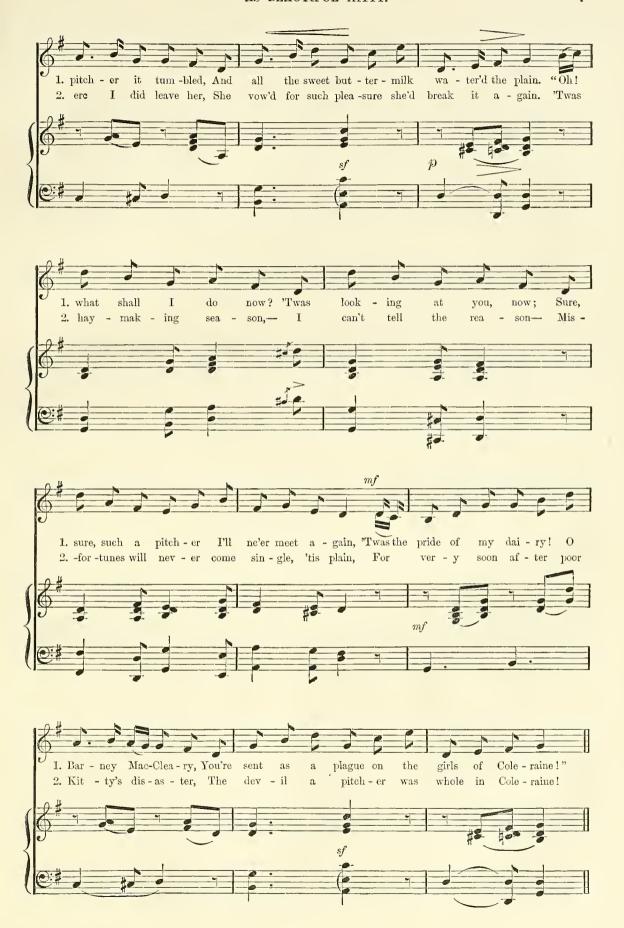
Air: "The Young Man's Dream." As shown in Appendix, this air is the progenitor of the celebrated air "The Last Rose of Summer." It is printed in Bunting's Ancient Irish Music, 1796, and in Hime's Selection of the Most Admired Original Irish Airs never before Printed. This Selection is undated, but is certainly not later than from 1800 to 1810; in spite of its promising titlepage, it is only remarkable for not containing a single air which had not been already printed. Moore's verses are from the first number of the Melodies, 1807.

# As beautiful kitty.

KITTY OF COLERAINE.

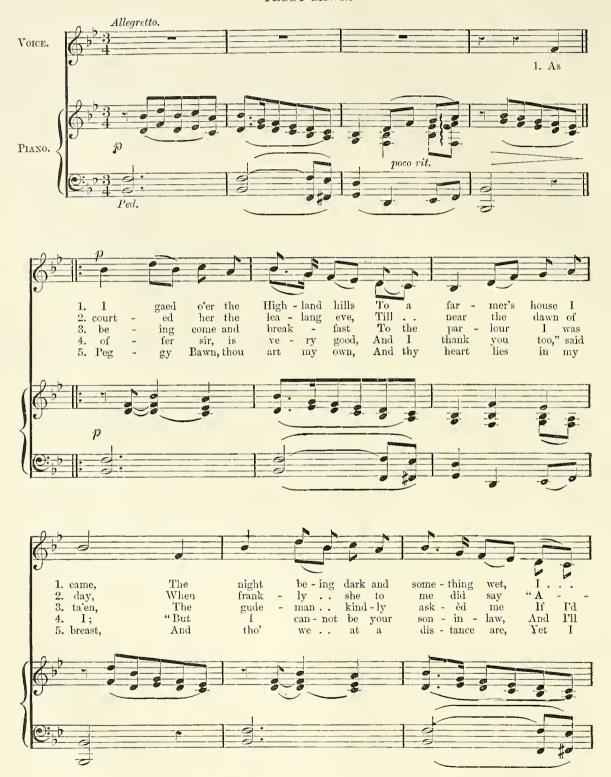


"The authorship of this song has been erroneously attributed to Edward Lysaght" (O'Donoghue); it was issued early in the century by Kelly of Waterford as a chap-book and is to be found in many collections of Irish songs. The air, which has nothing in common with "Kitty of Coleraine; or, Paddy's Resource," to which Moore wrote his song, "Ill Omens," is printed in George Thompson's Irish Airs, vol. ii., O'Farrell's Pocket Companion, Bk. iv., Musical Cabinet, etc.



## Hs 3 gaed o'er the bigbland bills.

PEGGY BAWN.



The Air "Peggy Bawn" or "Fair Peggy," seems to have been a great favourite about a century ago. In 1788 Shield introduced it in his opera Marion, the book of which was written by Mrs. Brooke. It is also to be found in O'Farrell's Irish Muste for the Union Piper, circa 1797-1800, Aird's Collection, vol. v., 1797, Holden's Periodical Irish Melodies and other works. A somewhat curious setting is to be seen in "James Warwick's MS.," 1807, a little MS. collection of tunes now in the "James Walker Collection" in the Aberdeen Public Library; it is there entitled "Peggy Bawn, thou art my dear." I have been unable to discover the author of the ballad given above; it was very popular during the first half of the century.



# As 3 went a-walking one morning in spring.

I'M A POOR STRANGER AND FAR FROM MY OWN.



For Note to the above song see Appendix.

<sup>\*</sup> Verse 3 adapted from a broadside ballad in the British Museum Library.

#### As when the softly blushing rose.

MILD MABEL KELLY.



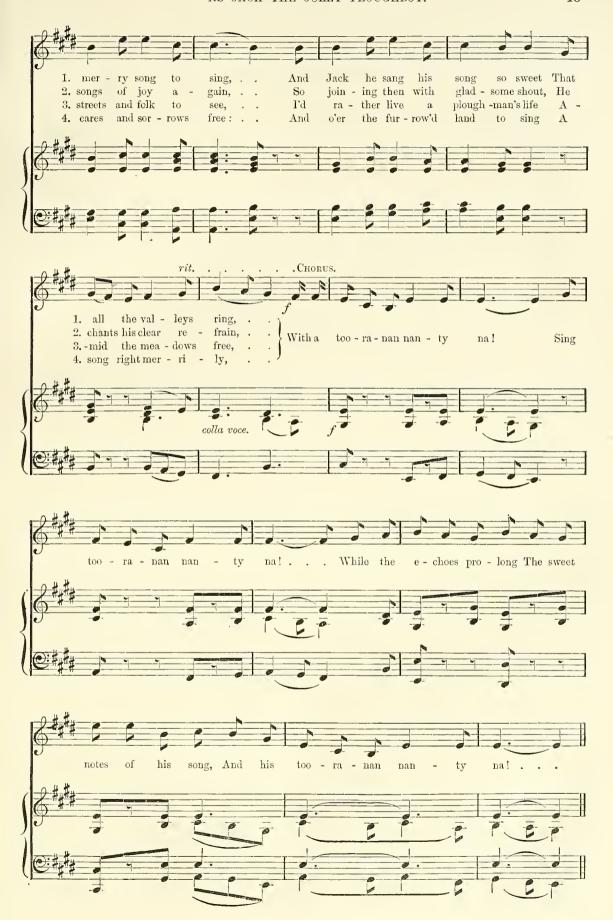
This air is from the Petrie Collection, 1855, where it is designated "Donnell O'Graedh"; it was taken from a MS. collection of tunes which belonged to James Hardman, author of Irish Minstrelsy; or, Bardie Remains of Ireland, 2 vols., 1831. Dr. Petrie considers "Donnel O'Greadh" to be a setting of "Molly Ban" in Bunting's Collection, 1809; an examination of the two airs will show that their affinity is but slight. The original Irish verses are attributed to Carolan. The air called "Mild Mable O'Kelly," different settings of which are printed in Bunting's Collection, 1809, and Mulholan's Irish Airs, 1810, may possibly be the original tune composed by Carolan for his song: but these versions are probably very different from the bard's composition; they are certainly of no use for vocal purposes.

## As Jack the jolly ploughboy.

THE JOLLY PLOUGHBOY.



"The Jolly Ploughmau" was obtained by Bunting from Dunean the harper in 1792, but first published by him in his collection of 1840. It bears striking resemblance with the tune "Moll Roone," and is the original of Samuel Lover's "Lowback'd Car," Bunting's remark that it is "very ancient" is absurd; the form of the melody shows it to be of modern growth. The song is founded upon the verse printed in Bunting's book.



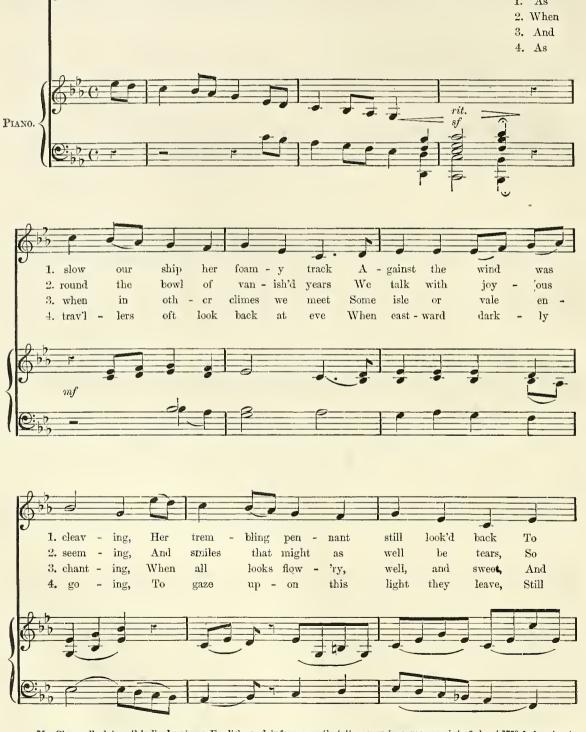
VOICE.

Allegretto.

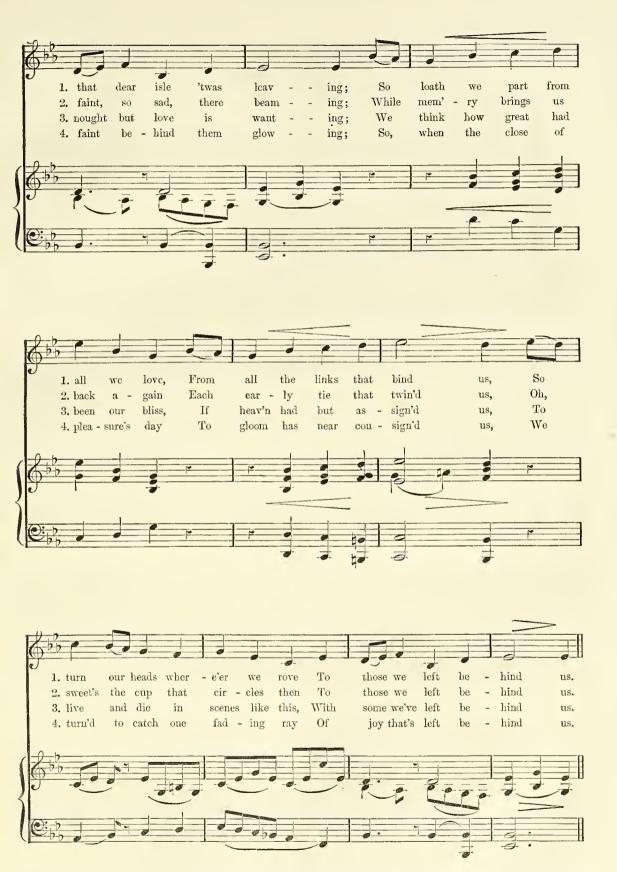
# As slow our ship.

THOMAS MOORE.

mf



Mr. Chappell claims this lively air as English, and informs us that it occurs in a manuscript of about 1770 belonging to Dr. Rimbault, as "The girl I left behind me; or, Brighton Camp." Mr. Chappell considers that this refers to the encampments along the coast in 1758-9 when Admirals Hawke and Rodney were watching the French fleet. All this may be true enough, but by no means proves that the air was not originally imported from Ireland. It has a decidedly Irish flavour about it, and in



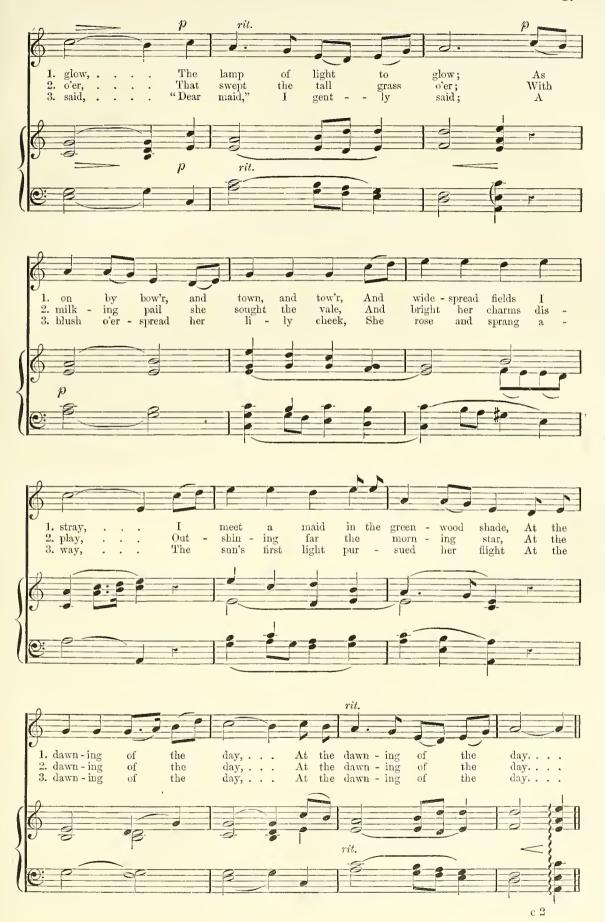
many ways greatly resembles that undoubtedly Irish melody, known as "The Rose tree in full bearing." Moore's verses were written in the autumn of 1817, and published in the following year in the seventh number of the Melodies; his version of the air is singularly incorrect. Bunting's setting, given in his work of 1840, and which he informs us was obtained from "A. O'Niel, harper" in 1800, is a mere parody on the genuine air.

## At early dawn.

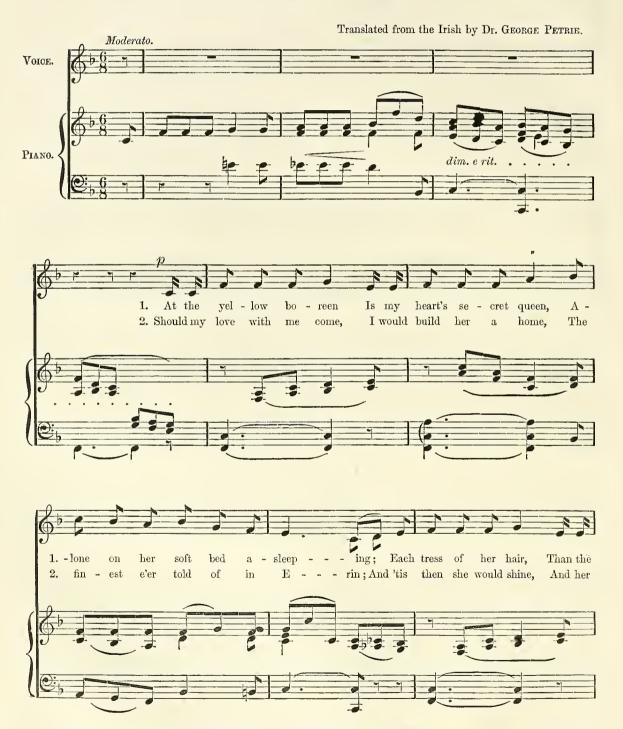
THE DAWNING OF THE DAY.



20 Junice; aut bosse . incl'ar



# At the yellow boreen.



George Petrie obtained this air from the singing of a County of Clare peasant named Tiege Mac Mahon, whose memory was a rich depository of the fine tunes of his native country. Dr. Petric considers it to be a good example both in its structure and in its once of sentiment of a class of tunes which are very ahundant in the country of Clare. "Boreen" is the diminutive of Bothair, "a road," and means "a little road" or "lane."

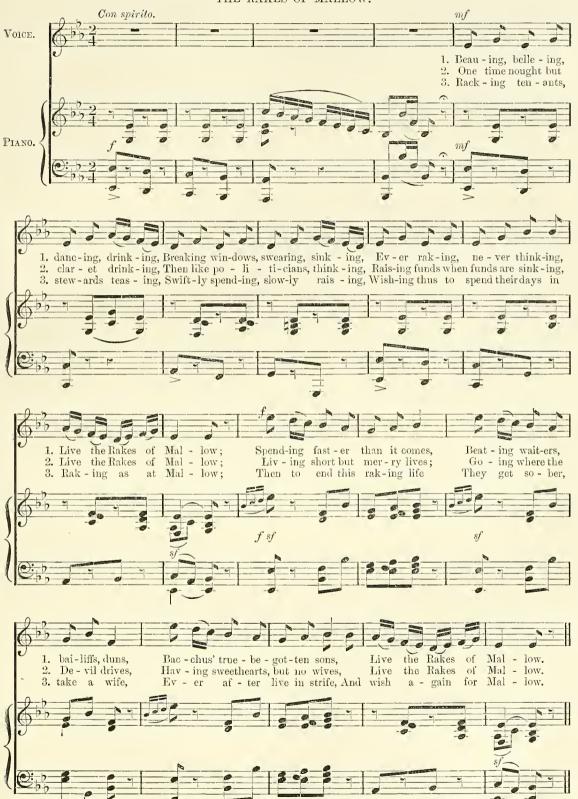




Moore's song, which was suggested by the well-known Irish story of "Deirdri," was written for the fourth number of the Melodies published Nov. 1811. He obtained the air from Holden's Irish Airs, vol. ii., 1806, where it is printed as "Crookaun a Venéé" (Cruachan na Feinne, or "Mount of the Fenians"). In Panorma's National Airs it is ealled "Bryan Borue."

# Beauing, belleing, dancing, drinking.

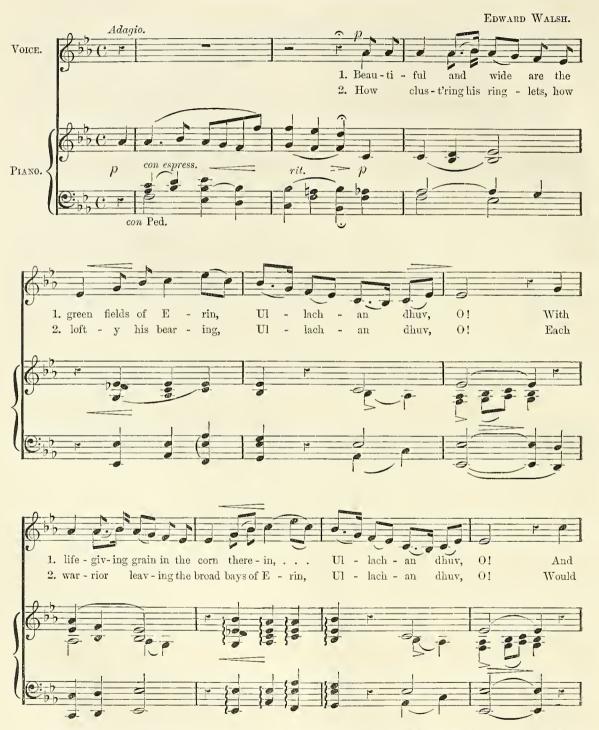
THE RAKES OF MALLOW.



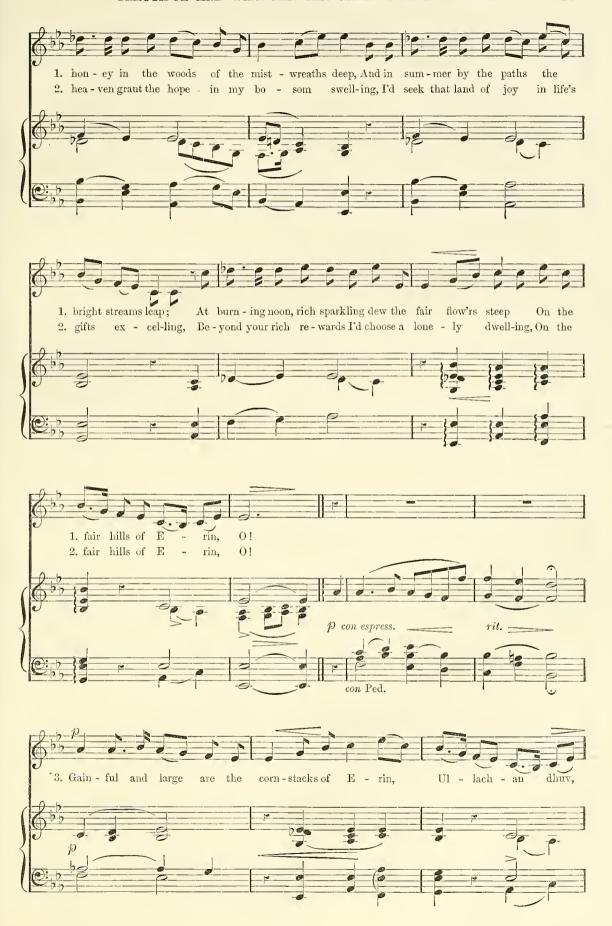
As "Rakes of Mallow" this air occurs in Burk Thumoth's Twelve English and twelve Irish airs, London, circa 1745-50, and as "The Rakes of London" in Johnson's Two Hundred Country Dances, vol. vi., London, 1751. In the latter publisher's Compleat Tutor for the Guittar, circa 1755, it is styled "Rakes of Marlow," and in Aird's Selection of Scotch, English, Irish and Foreign Airs, vol. ii., Glasgow, 1782, "The Rakes of Mall." Arnold has made good use of the tune in his opera, "Auld Robin Gray," 1794. The "Rakes" were the young gentlemen of last century who frequented the "waters" of Mallow. The author of the song is unknown; Collins suggests Lysaght, but this is hardly possible because that poet was born in 1763, and we have seen that the title at least of the song existed in print as far back as 1750.

## Beautiful and wide are the green fields of Erin.

THE FAIR HILLS OF HOLY IRELAND.



"Ullachán dubh O is an expression of lamentation something like the English 'alaek and well-a-day.' Accordingly Moore in his Irish Melodies calls the air 'The song of sorrow,' which is sufficiently correct." (P. W. Joyce, Irish Music and Song). The air was introduced in Shield's opera The Poor Soldier, 1783; it is sung as a screnade by the character Dermot, to verses beginning, "Sleep on, my Kathlean dear." After this its popularity became very great, and we find it included in the collections of Mulhollan, O'Farrell, Bunting, Murphy, John Lee, and many others. It is one of the airs cited in Walker's Irish Bards, 1786. Numerous translations of the old song associated with this melody have been made by Mangan, Furlong, Ferguson, etc.; the verses adopted here are from Walsh's Irish Popular Songs, Dublin, 1847; the original song was said to have been emposed by an Irish student in Paris. An inspection of any of the older printed versions of Ullachán dubh O will show the reader that Professor Stanford's assertion that "Moore has much altered the air, especially in the seventh line" is incorrect; hardly two settings of the melody are to be found which are exactly alike.





#### Before the sun rose at yester dawn.

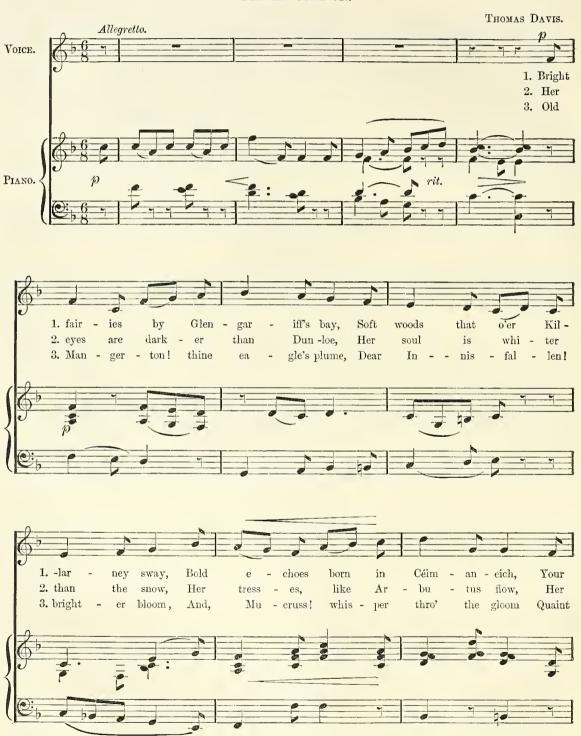
PULSE OF MY HEART.



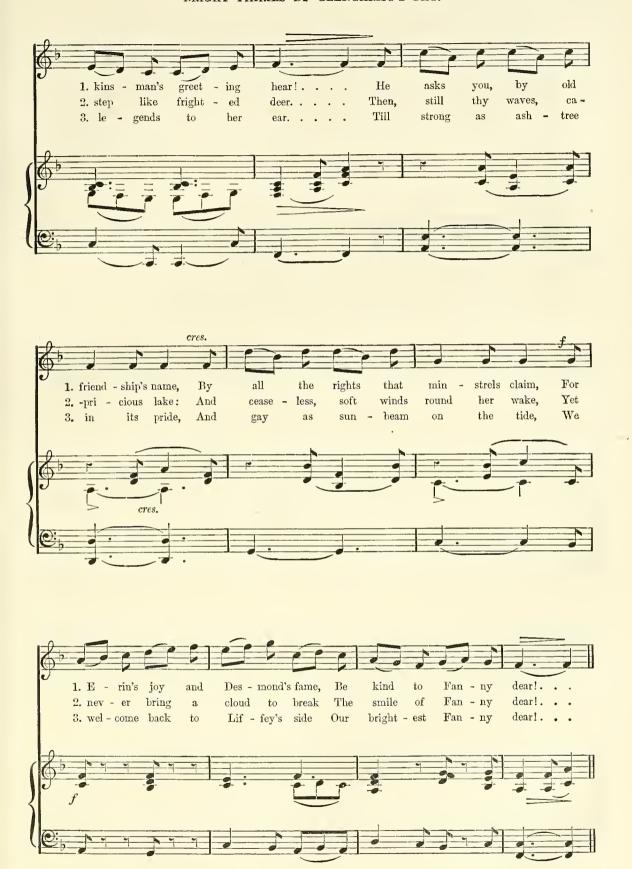
Dr. Petrie gives two versions of this air in his Ancient Music of Ireland, 1855, the one noted from the singing of a Clare peasant, the other, which may be regarded as the Connaught form of the air, obtained from a Cork musician of the name of William Ford, who made a tour in the western counties in 1846-7 for the purpose of collecting Irish melodies. I have adopted the Clare version as being the best. Alluding to this tune Dr. P. W. Joyce observes in Irish Music and Song, 1888, that it is well known among the peasantry in every part of the country, and that in disturbed times it was very generally selected as the air of the Whiteboys or Ribbonmen songs—or "treason songs," as they were called. Dr. Joyce remembers hearing in his youth fragments of several of them. I have taken the verses from Walsh's Irish Popular Songs, 1847; they are translated from an Irish song which Petric considers to have been written to the air.

# Bright fairies by Glengariff's bay.

THE INVOCATION.



As "Planxty Power" this air is printed in Miss Owenson's Twelve Hibernian Melodies, 1805, and as "Fanny Power" in Bunting's Ancient Music of Ireland, 1840. I do not know on what ground the air received the title; in A Favourite Collection of the so much admired Old Irish Tunes, The Original and Genuine Composition of Corolan. Dublin, 1780, it is called "Mrs. Trench." Walsh prints



an air in his Compleat Country Dancing Master, 1718, called "The Whim," which bears some resemblance to "Mrs. Trench" in the first phrase. Davis's peem, marked to be sung to "Fanny Power," is included in the edition of his collected songs and ballads published in Dublin in 1846.

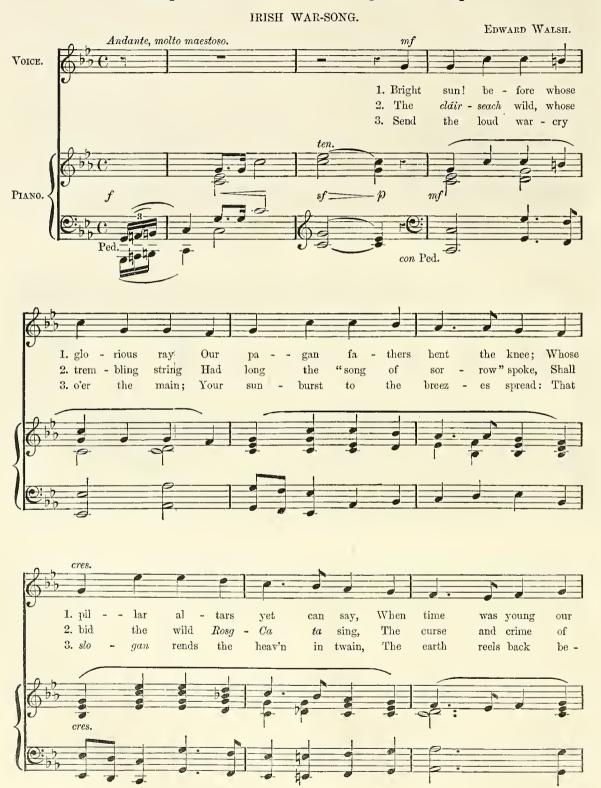
# Bright red is the sun on the waves of Lough Sheelin.



This air, called "Do you remember that night," was contributed with two additional settings to the Petric Collection, vol. ii., by Dr. P. W. Joyce. In reprinting it in bis Ancient Irish Music, 1873, Dr. Joyce remarks that he noted it down from the singing of a farmer living in Cooliree, on the borders of Cork and Limerick. He also took down some stanzas of a sad Irish song which he sang to it, said to have been composed by a young widowed bride, whose hnsband had been drowned in conveying her relations in a boat across the Shannon, after the wedding; one of these verses is printed in Petric's Collection, vol. ii., p. 3. The minor setting of the air will be found in the present work, set to Mangan's song, "Oh Amber Hair'd Nora."



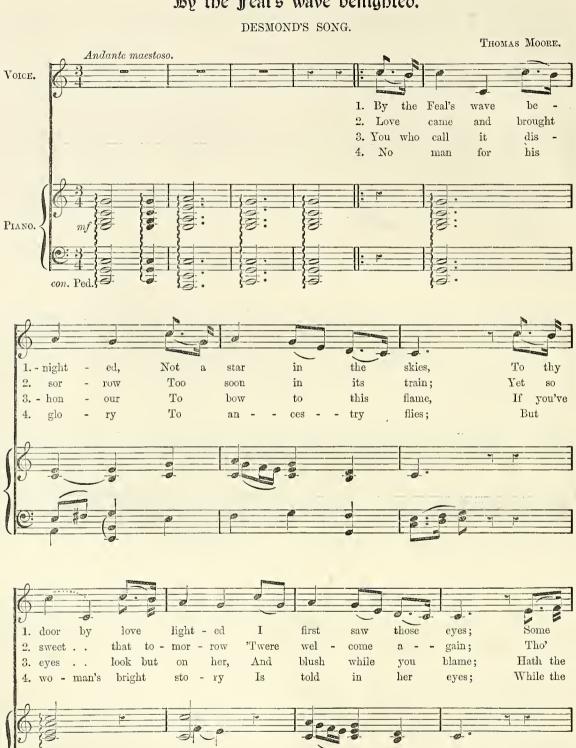
# Bright sun! before whose glorious ray.



Walsh's song is marked in the *Spirit of the Nation*, 1846, to be sung to an air called "The world's turn'd upside down." I have adapted it to the above magnificent air, preserved in Bunting's *Ancient Irish Music*, 1840, as "The Merchant's Daughter." Bunting has marked the air to be played "briskly," which is obviously a mistake; the whole character of the melody is too majestic. I have also extracted the spurious accidentals in the second and seventh bars of Bunting's setting.



# By the Feal's wave benighted.



From the *Mclodies*, Pt. ix., 1824, where the air is marked "unknown." In the summer of 1823, Moore visited Ireland, and was received everywhere with great enthusiasm; in a letter written during this tour to Power, his music publisher, the Poet remarks, "I have not, I am sorry to say, added to my stock of Irish melodies, but I have, however, laid in a few recollections and feelings about Ireland which will not fail to show themselves in whatever else I may do upon the subject." That this was true is proved by the contents of the ninth number of the *Mclodies* which appeared in the following year. Of the twelve songs it contains, nine have reference to local feelings or traditions, or to circumstances which arose out of the Poet's visit to his native country. "Desmond's Song" is founded on a romantic ancedote in the history of the Geraldines.

 $_{\mathrm{D}}$  2



# Come, buy my nice fresh ivy.

THE HOLLY AND IVY GIRL.



The name of this beautiful melody is "The fair maid of Wieklow"; it is in R. A. Smith's *Irish Minstrel*, Edinburgh, 1825, set to a song by the Scoteb poet Tannahill, entitled "The Dirge of Carolan." John Keegan, the author of the verses given above, was born about 1809, and died 1849; he was the most popular of Irish peasant poets. "His life was not a very happy one, as he

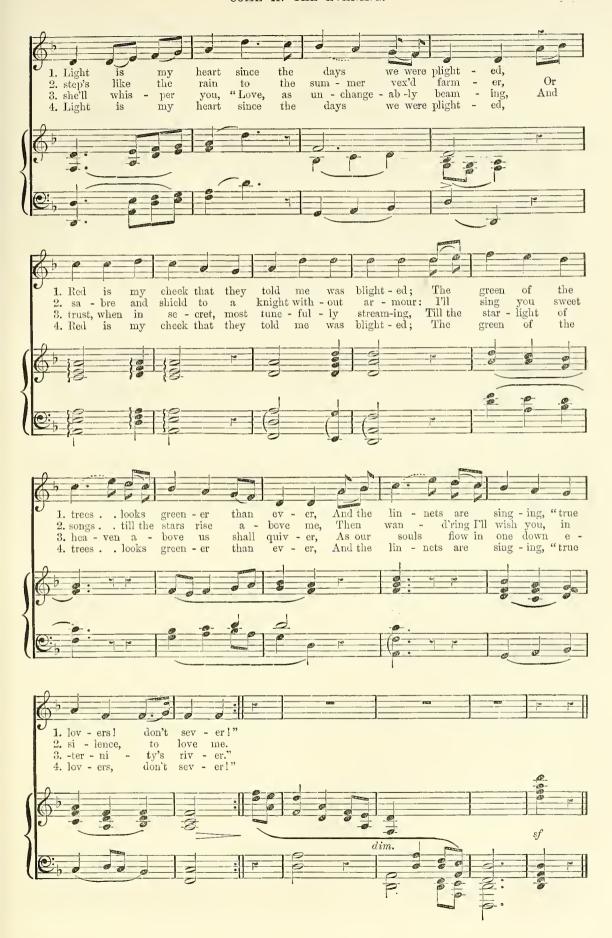


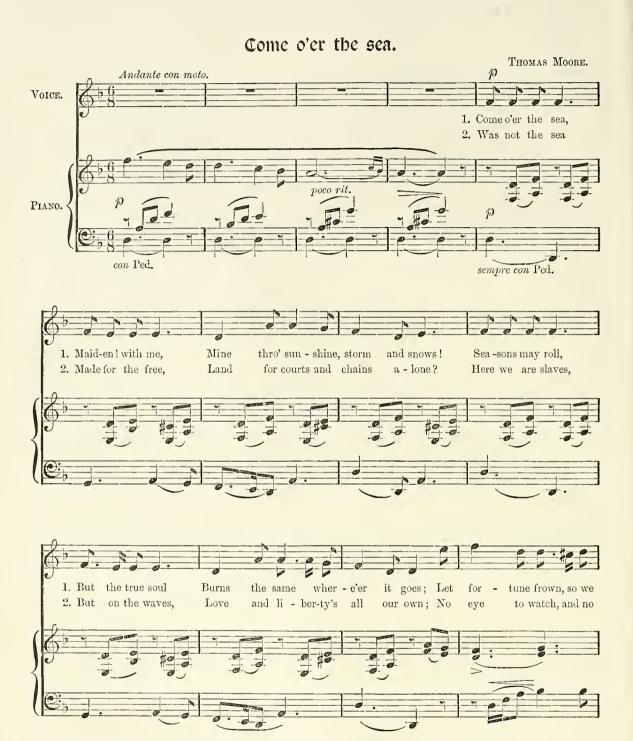
contracted an unfortunate marriage, according to his own account, and suffered much misery in consequence" (O'Donoghue, Dict. Poets of Ireland). I ought to mention that it was in Mr. Graves' Irlsh Song Book that I found Keegan's verses adapted to this air.

## Come in the evening.



Air: Astoreen Machree, or, "O Treasure of my heart," preserved in Dr. Joyce's Ancient Irish Music, 1873; it was noted in 1852 from the whistling of a native of Crossmolina in the county of Mayo. Davis's song is adapted to a jig-tune called An Buachailin buildhe, or, "The Yellow Boy," in the Spirit of the Nation, 1846. As this air is not only quite unsuited to the passionate sentiment of the song, but also employs the compass of one octave and a half, I have adapted Astoreen Machree instead, which in every way admirably suits Davis's beautiful poom.





"Come o'er the sea," with the air "Cuishla ma chree," or "Pulse of My Heart," is the opening song in the sixth number of Moore's Irish Melodies, 1815. The following verse is a fragment of the original words associated with the melody; it is from the first edition of the Melodies, and was probably obtained from the person who communicated the air.

Cuishlih ma chree,

Did you but see

How, the rogue, he did serve me:—(bis)

He broke my pitcher, he spilt my water,

Ile kiss'd my wife, and he married my daughter!

O euishlih ma chree, etc.

The composition of "Come o'er the sea" seems to have cost the poet some trouble; in a letter of August, 1814, to his music publisher, "honest James Power," we find him remarking, "I write now merely to say that I have done 'Cuishlah ma chree' after many trials." The melody, which Stevenson has marked to be sung "with impassioned melancholy," is singularly beautiful; I have considered it advisable, however, to extract the absurd and obviously incorrect F in the twelfth bar in Moore's version. Moore's version.





As "Lough Sheeling" this air is in Holden's Collection, vol. ii., 1806, and again in the same author's Periodical Irish Melodies, printed a few years later. Dr. George Petric claims to have supplied this and other melodics "To my young friend the late Francis Holden, Mus. Doc., and which were printed in his collections" (Petric Collection, p. viii.). The works to which



Dr. Petrie refers are the collections mentioned above; they were published by Smollett Holden, the father of Dr. Petrie's friend. Dr. Petrie also informs us that the air was generally known as *Gradh geal mo chroidhe*, or "Bright Love of my Heart." Other forms of the air "The Old Truigha" (see p. 4), and "Thy Fair Bosom" in Bunting's Collection, 1809, and in Holden's Old Established Irish Tunes, vol. ii., 1806.

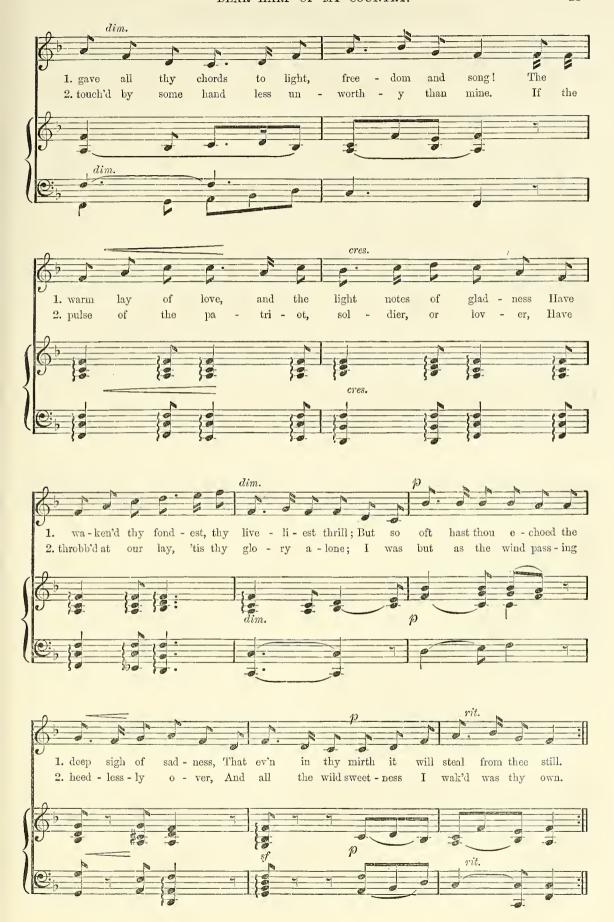


I have heard Curran's song sung to various Irish airs, such as "Paistheen Fuen," "Dermot O'Dowd," "The Bank of Green Rushes," and others; the original setting was probably the old air, "Paistheen Fuen," of which the above melody seems to be a form. I have taken it from Henderson's little collection of Irish songs and airs published at Belfast in 1847.





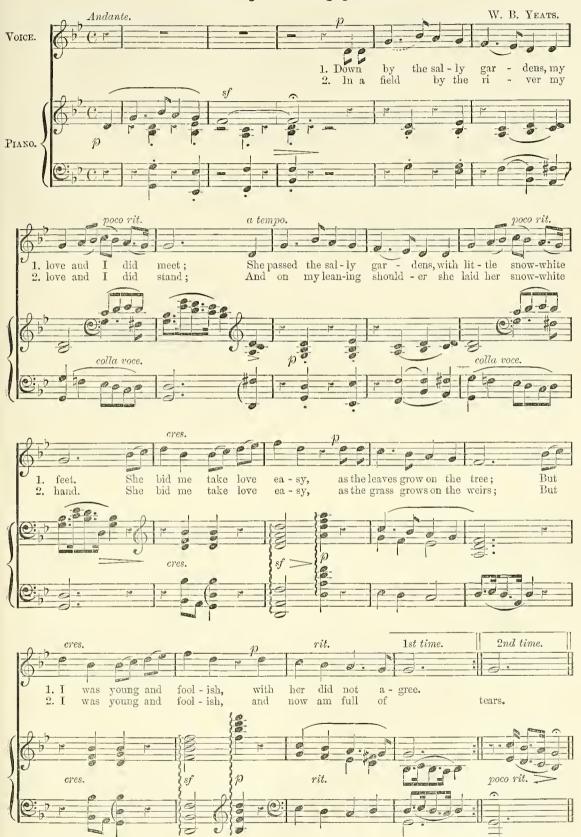
This air has been called "New Langolee" to distinguish it from an older melody of the same name. It is to be found in Charles and Samuel Thompson's Twenty-four Country Dances for 1775, Aird's Scotch, English, Irish, and Foreign Airs, vol. i., 1782, and in the collection of Irish Tunes by Mulhollan, Holden, Murphy, and others. "Dear Harp of my country" is the closing song of the sixth part of the Irish Melodies, 1815, with which number the series was supposed to finish. "Thus" (to quote from Mr. T. W. Lyster's Select Poetry) "Moore claims with joy that he had released the lyric genius of Ireland from the chains of cold, dark silence, and that he had brought her to light, freedom, and song. Now he bids farewell to this field of endeavour, while with eager, generous modesty he disclaims all personal merit; the inspiration of his songs has been that of the national music; he, the poet, has been merely as the wind passing over the harp strings."



# Did you hear of the Widow Malone?



#### Down by the sally gardens.



The air to which I have adapted Mr. Yeats's beautiful song is called, "Far beyond you mountains": it is one of those traditional airs collected by George Petrie, and published after his death by F. Hoffmann in the work entitled, Ancient Music of Ireland, from the Petrie Collection, 1876. I am indebted to Messrs. Pigot & Co., Dublin, for permission to reprint the air.

# Droop all the flowers in my garden.

MY ROSE.





Air, "Black-eyed Susan." This is one of the traditional melodies collected by Dr. Petrie and published in 1876 in that interesting volume of Irish music issued by Messrs. Pigot and Co., Dublin, entitled, Ancient Music of Ireland from the Petric Collection, arranged for the Pianoforte by F. Hoffmann. A reference to the Appendix No. I. will show that it is merely an Irish form of Leveridge's air of the same name; it must be admitted, however, that a century's residence in the Emerald Isle has by no means proved a drawback to it; on the contrary, the Irish form appears to me to be infinitely finer than the original English composition, and for this reason merits a place in this volume. I may observe that Hoffmann's Collection teems with English and Scottish airs, picked up by Dr. Petric in Ireland. Had Dr. Petric lived to continue the publication of the Ancient Music of Ireland, we may be sure that these "foreign" tunes would have not received a place in the work. Leveridge's air was sung in The Village Opera, 1729, The Chambermaid, 1730, The Devil to Pay, 1731, etc. Miss Dora Sigerson, M.D., the well-known author and poet. The beautiful song, "My Rose," to which I have adapted the air "Black-eyed Susan," is from the volume of collected poems entitled Verses. By Dora Sigerson. London, 1893.





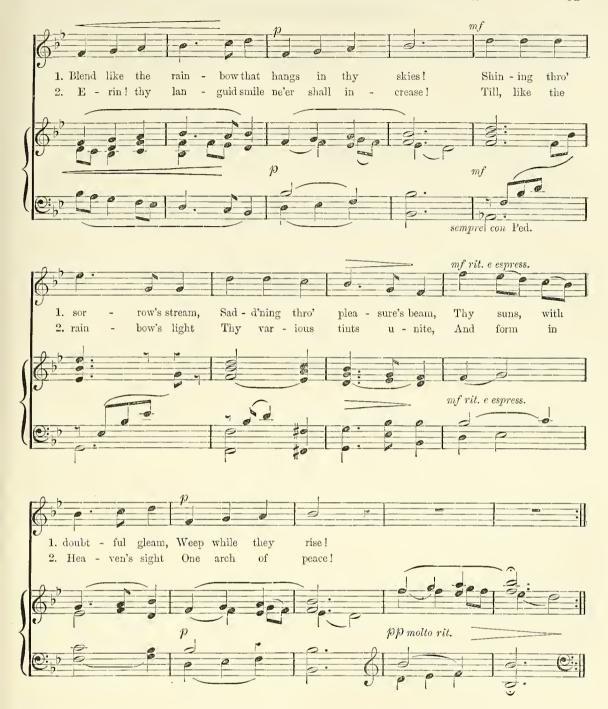


## Erin! the tear and the smile in thine eyes.

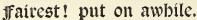




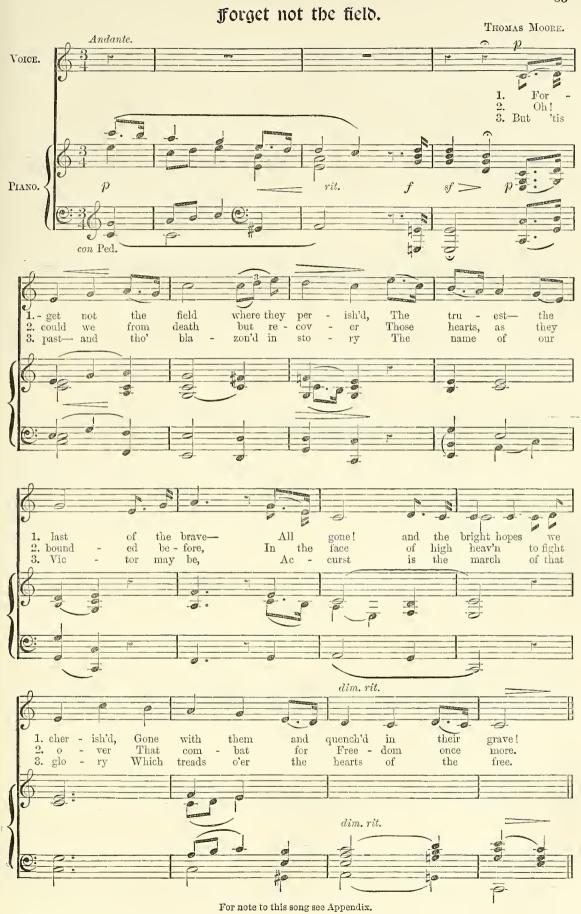
As almost all which has been written about this Queen of folk airs is to be traced to Bunting's Ancient Irish Music, 1840, I shall briefly review that author's statements. (1) The air is ancient, author and date unknown. (2) Gerald O'Daly, harper, is reputed to have composed it, but probably only adapted Irish words to it. (3) It is undoubtedly pure Irish, but not in the form usually given. (4) Was sung by Leoni in Dublin about 1780 to words commencing "Dueea tu non vanatu Eibhlin a Ruin," in which setting the music was altered to suit the Italian taste. (5) Bunting's setting taken from Hempson's performance as arranged by Lyons, the harper, who wrote variations to the air which evince very graceful and original genius; air restored to its original simplicity. To believe the air ancient is to repudiate the diveror that it was composed by O'Daly; nevertheless we find this harper alluded to in Grove's Dictionary, vol. ii., p. 19, as "the composer of 'Aileen-a-Roon'." Possibly Leoni sang the air as described, but as early as circa 1740 the same setting was printed by Walsh, of London, as a sheet song, the title of which is, Aileen aroon, an Irish Ballad. Simp by Mrs. Clive at ye Theatre Hoyal (see Appendix No. II.). Kitty Clive, nee Raftor, the Irish soprano vocalist, was born in 1711. She sang at Drury Laue from 1728, married 1732, died 1786. We see, therefore, that this setting was not only in existence before Leon's time, but that it was accutally introduced by an Irish singer; and what more likely than that Kitty Clive should sing the songs of her native land?—especially at a period when simple ballads were so popular. The best proof we have of statement No. 5 is to be found in Bunting's own volume, for the absurd setting which he publishes as the "air restored to its original simplicity" is very possibly one of these identical variations alluded to; the "very graceful and elegant genius evineed" is, however, doubtful. In short, the general idea which has been deduced from Bunting's statements, is that some ha



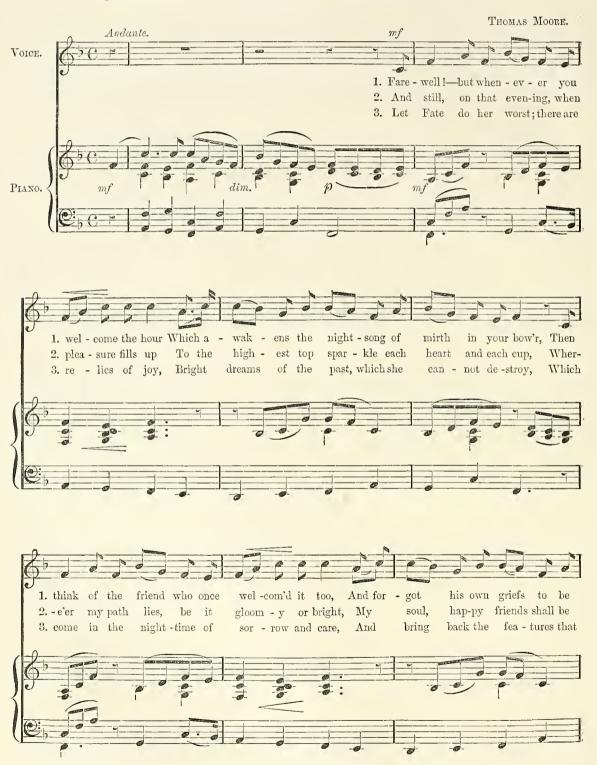
version of the air held ground and became an especial favourite in Sectland until the close of the century. It is to be found in Oswald's Pocket Companion, Bk. v., c. 1750; Johnson's Guittar Tator, c. 1755; Bremner's Guittar Tutor, c. 1758-9; McLean's Collection, 1772; Clarke's Flores Musicae, 1773; Shield's Mountains of Wicklow, 1798, and many other works. This, then, takes us up to the present version, as used by Tom Moore and now sung all over the civilized world. That it was known in Scotland, and that it was there associated with a number of old songs is evident; "You're Welcome to Paxton Town, Robin Adair," with the air exactly as adopted by Moore, is printed in the Edinburgh Musical Missellany, vol. ii., 1793; it is alluded to by Burns in Cromek's Reliques, 1808, in a footnote to the "Address to General Dumourier, a parody on 'Robin Adair." The real ballad of "Robin Adair." beginning "What's this dull town to me," does not appear to have been written until later; the version of the air containing the so-called "Seotch snap" was apparently introduced by Braham the singer, and in Bryson's Complete Repository, Edinburgh, c. 1820, (not earlier than 1819, nor later than 1821) we find it entitled "Robin Adair." New Sett sung by Mr. Braham"; in the London Minstrel, 1823, the ballad and the air are published. I will not enter into the well-known traditional story of Adair and Lady Catharine Keppel, because, although possibly the foundation of the modern ballad, it has no direct bearing upon the version of the air in question. In 1803, George Thomson republished the setting from the Edinburgh Miscellany, with piano accompaniment by Joseph Haydn, and it was probably from this then fashionable work that Moore obtained the air to which he wrote his immortal song "Erin, the tear and the smile in thine eye," for the first number of the Melodies, 1807. By whom this so-called "Robin Adair" version was composed it is impossible to say; but no one will venture of deny its infinite superiority over the old florid setting u







## farewell!—but whenever you welcome the hour.

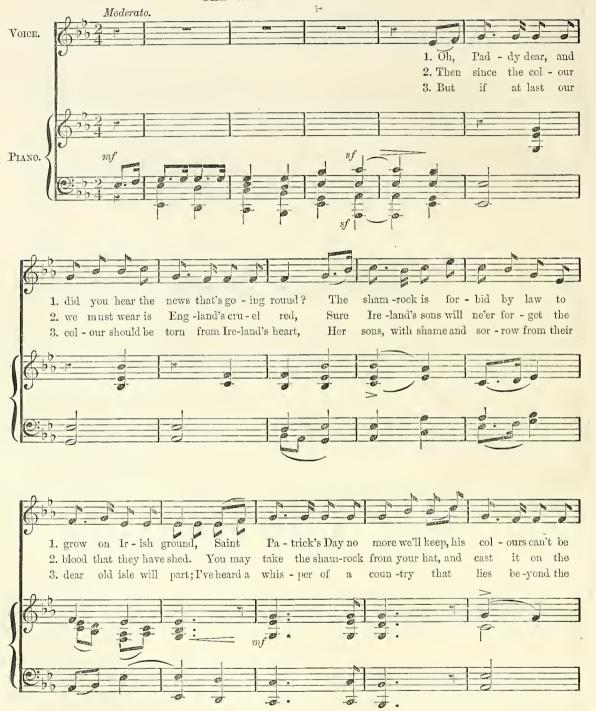


The earliest printed version of this air is probably that entitled "To Rodney we will go," in Aird's Selection of Scotch, English, Irish, and Foreign Airs, vol. via. 1788, p. 160 (see Appendix No. V.). As "Moll Roone," the air, with Moore's "Farewell't but whenever you welcome the hour," was published in the fifth number of the Melodies, Dec. 1813.



### Farewell! for 3 must leave thee.

THE WEARING OF THE GREEN.

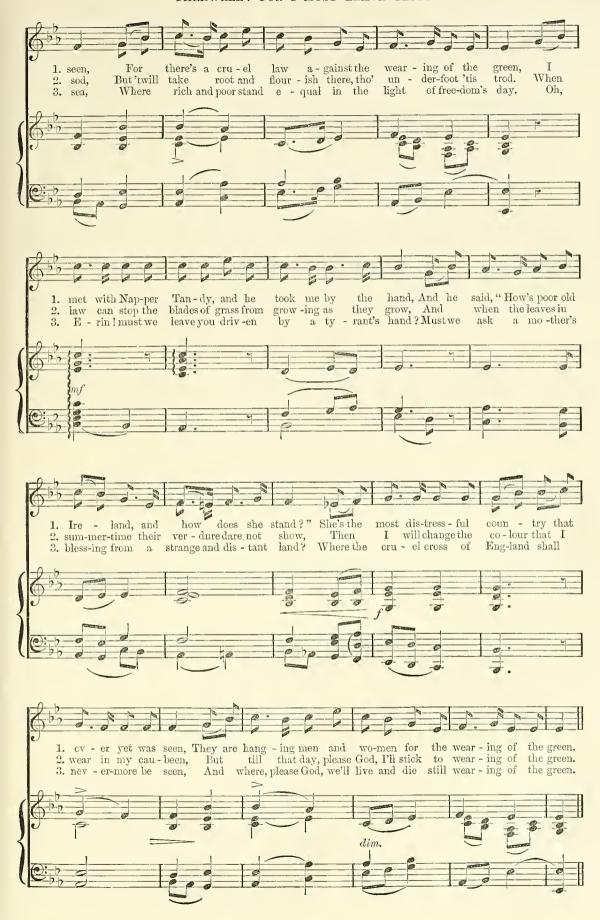


In one of those excellent articles entitled "The Native Music of Ireland" (Citizen Magazine, Jan. 1841), W. E. Hudson remarks that this air, with the old song, was the solace of every peasant in the years which followed 1798, of every heart, gentle or simple, who felt for the sorrows of his distressed country. There are many versions of the old song; the following is the first verse of what may be considered the oldest:

I met with Buonaparte, he took me by the hand,
Saying, "How is old Ireland, and how does she stand?"

"Tis the most distressed country that ever I have seen,
They are hanging men and women for the wearing of the green.

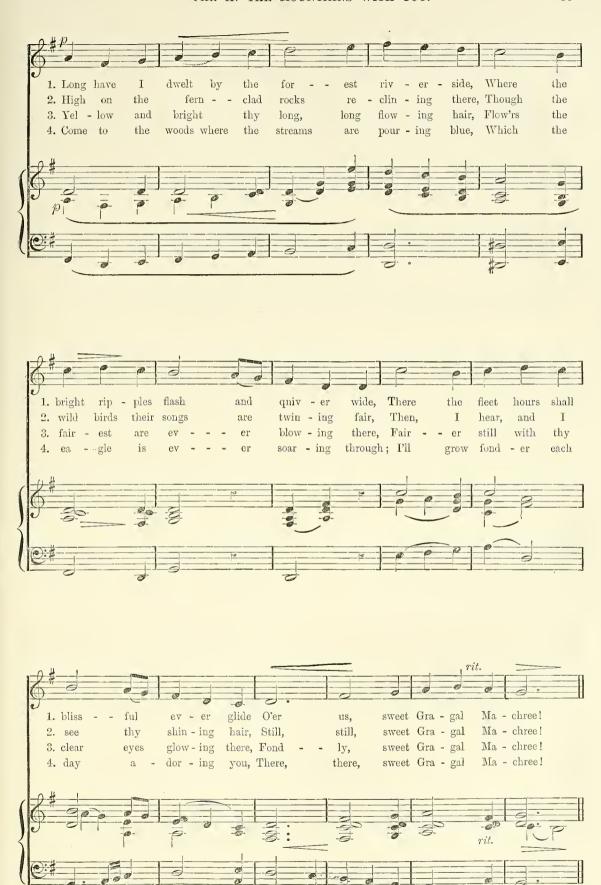
Some versions substitute "Napper Tandy" for "Buonaparte." The air is evidently modern and there is strong reason to believe that it is an adaptation from a composition by James Oswald, the Scottish composer and music seller of last century. The air in question appears as "The Tulip" in Airs for the Spring. By James Oswald (see Appendix No. VI.). There is a licence from George II. attached to this work dated 1747; but the date of the issue of the book was probably ten years later. It is from Oswald's "Tulip" that the Scottish air "Sae will we yet" is derived.



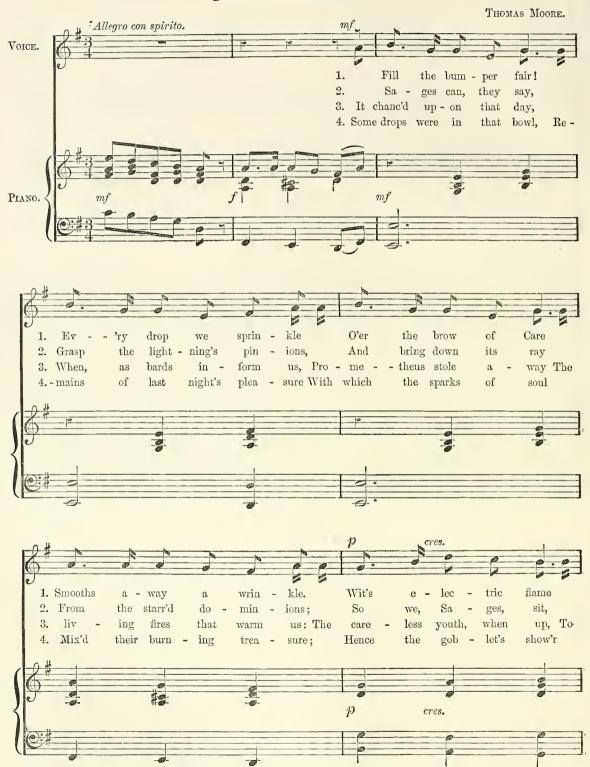
# Far in the mountains with you.



I have Dr. P. W. Joyce's permission to use the above air and song, the lutter, the composition of Robert D. Joyce. M.D., M.R.I.A., and from that poet's Ballads of Irish Chivalry. Dublin: James Duffy. Dr. Joyce learned the melody from his father and inserted it in his collection of traditional Irish tunes published in 1973.

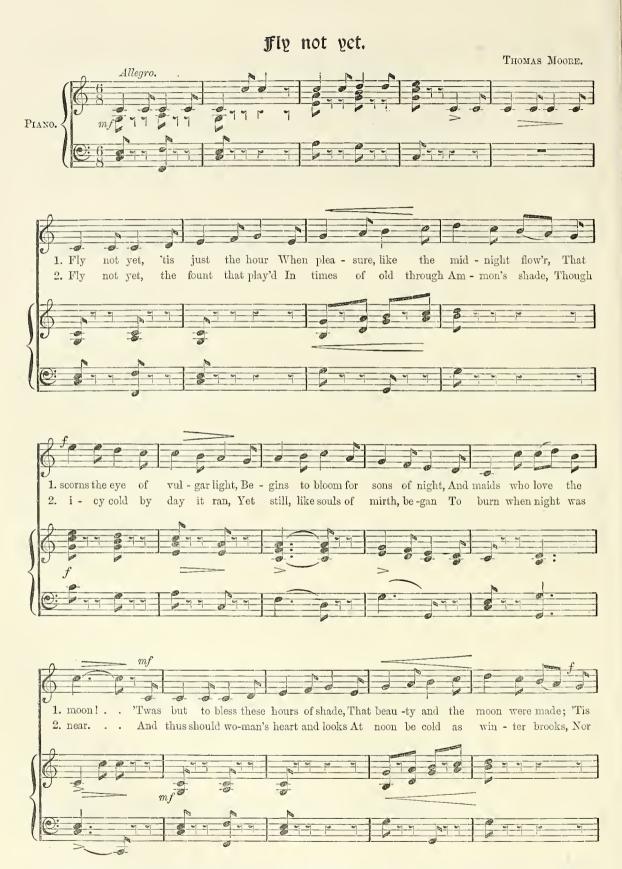


### Fill the bumper fair.

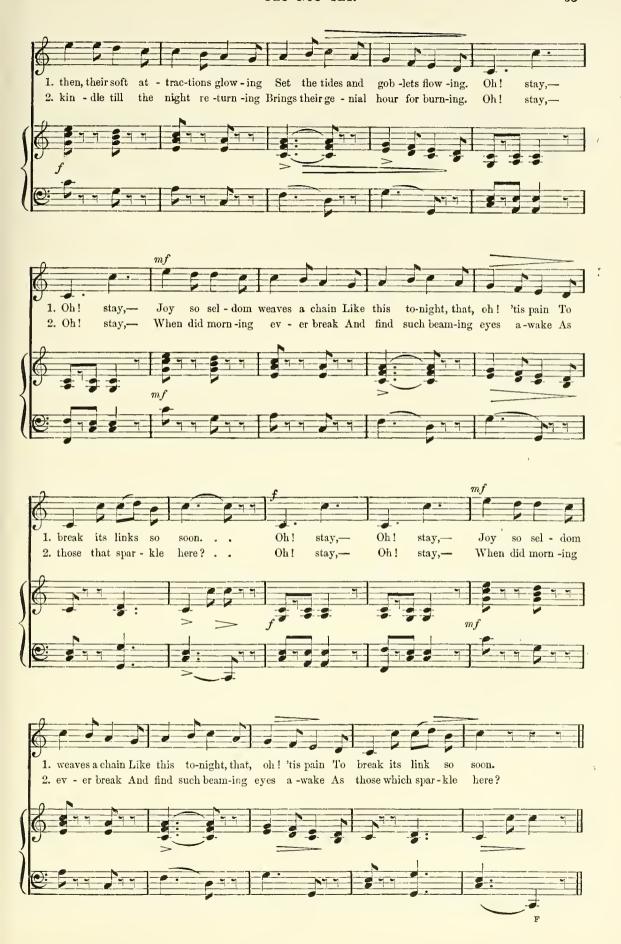


As "Bob and Joan," a setting of this fine air was printed by Nathaniel Gow in his Complete Repository, Part ii., Edinburgh, 1802. The following extract from a letter written by Moore to his music publisher, James Power, in March, 1815, seems to suggest that the version of "Bob and Joan" supplied by the poet underwent some alteration. "The new setting of 'Fill thebumper' will do—but Stevenson seems to have resolved upon doing it tastelessly" (Suppressed Letters, p. 41). Moore's song is in the 6th number of the Melodies, 1815.

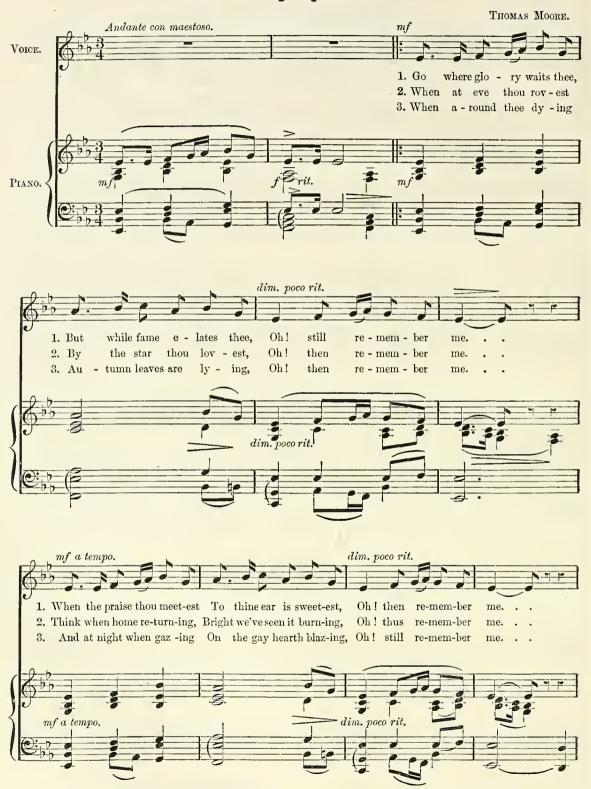




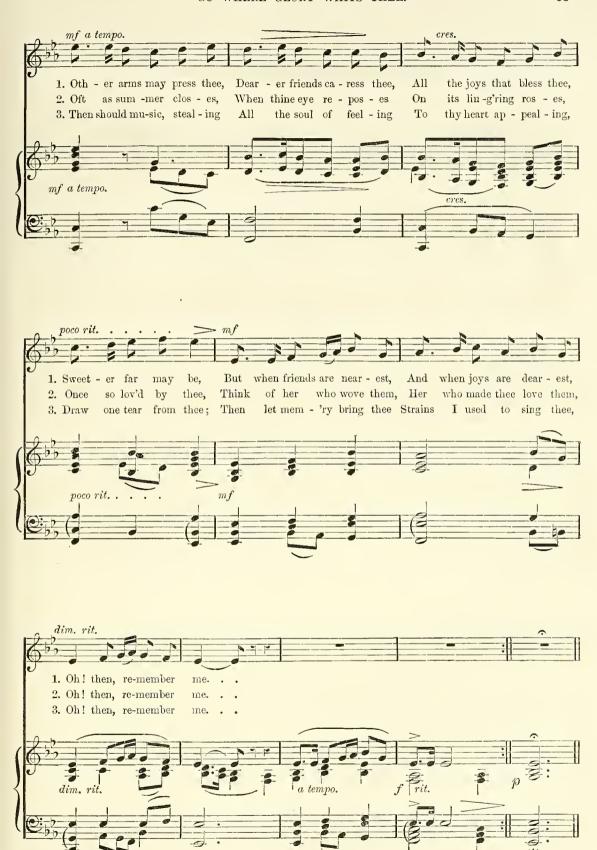
Air: "Planxty Kelly," from Bunting's Ancient Irish Music, 1796, and on whose authority it is stated to be the composition of Carolan. Moore adopted the same version of the air as John Mulholland in his Collection of Ancient Irish Airs, Beliust, 1810. The song "Fly not yet" which was published in the first number of the Melodies, 1807, was one of the songs cited in the action Power versus Walker, to recover damage for literary piracy.



### Go where glory waits thee.



As "The Maid of the Valley" this air is in Bunting's first Collection, 1796. The original Irish name for it is Bean dubh an ghleanna, or, "The Dark Maiden of the Valley"; Dr. Petrie says that it should be Moll, or Poll dubh an ghleanna. Under the same title a totally different air is given in O'Daly's Poets of Munster, 1849, p. 185, but this evidently arises from some error on



the part of the editor of that work. I do not know who superintended the musical portion of the first series of the *Poets and Poetry of Munster*, but for the most part the versions of the airs are remarkably poor and unvocal, and the editorial observations display a singular ignorance of some well-known facts regarding the printed history of the melodies.

# had you seen my sweet Coolin.



The composition of this beautiful air, known as "Molly St. George," has been attributed to Carolan by James Hardiman, and to Connallon by Bunting. The probability is that it was in existence long before these bards tuned their harps. It was sung in Coffey's opera The Beggar's Wedding, 1729, to verses beginning, "In thy arms, my dear Tib, will I end all debate" (see p. 50 for a description of this work); it is also to be found in Burk Thumoth's Twelve English and Twelve Irish Airs, c. 1745, and it is satisfactory to note that these two versions differ but slightly. The setting given above is from The Beggar's Wedding; the reading of the sixth and fifteenth bars is, however, from Thumoth's work. Bunting inserted "Molly St. George" in his Collection of "Unpublished" Airs, 1796; the setting in the Farmer and O'Reilly MS., c. 1817, and printed in the Citizen Magazine, June, 1841, has been evidently copied from Bunting's volume. I have adapted Furlong's translation of "The Coolin" to "Molly St. George," and I hope this proceeding will receive approbation; I have done so because the air of "The Coolin" is already inserted in this work, set to Moore's beautiful song, "Tho' the last glimpse of Erin."





Air: "Sly Patrick." This is merely another version of "The Old Head of Dennis"; see p. 265. It is singular that the origin of the air did not occur to Petrie, whom we find discussing it at length on p. 176 of the Ancient Music of Ireland. On p. 48 of Letters of Thomas Moore to his music publisher, James Power. New York, 1854, the publication of which was suppressed in London,



we see from whom "Sly Patrick" came. "Pray, let Mr. Benison correct the spelling of Cuishlah ma chree according to Dr. Kelly, and likewise procure the name of 'Has sorrow thy young days,' as I have just hunted through all my music for Kelly's book and cannot find it." This letter is undated, but was probably written early in 1815. Vol. vi. of the Melodies appeared in March of the same year, and it includes "Sly Patrick."



A poor version of this air is given in O'Daly's *Poets and Poetry of Munster*, Series ii., 1860. The one adopted here is from Dr. Joyce's *Irish Music and Song*, 1888; it is given by the author of that work in the form known to him in his earliest days, and as he has heard it sung hundreds of times by the old people of Munster. "Were you at Carrick" is truly a lovely melody, and has all the appearance of considerable antiquity. Walsh's verses were published in his *Irish Popular Songs with English Metrical Translations*, Dublin, 1847.

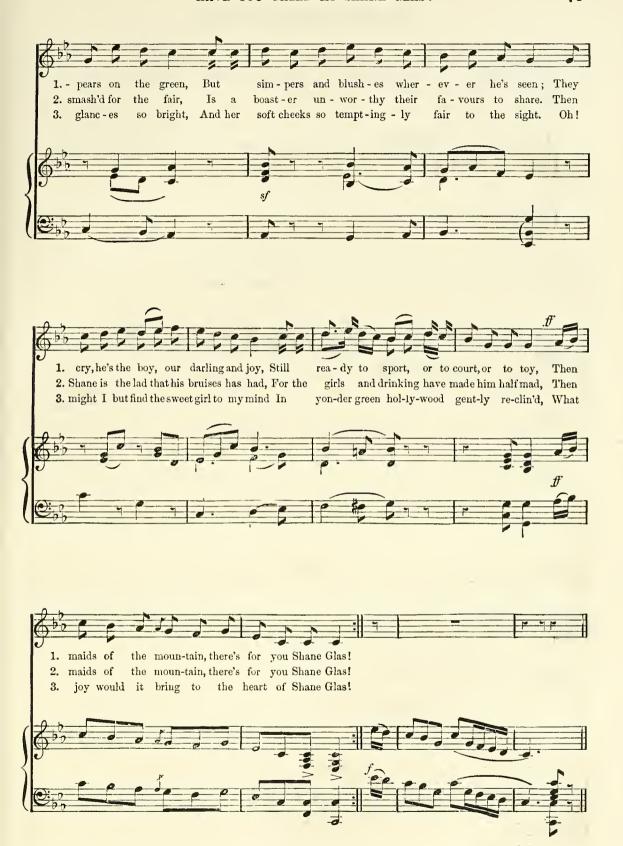


## Have you gazed at Shane Glas.

SHANE GLAS.



For this air I beg to thank my anonymous correspondent in Dublin who has so kindly forwarded me several "traditional melodies not in printed books." My correspondent names it "After dark, my love and I. Limerick air," and as it seems to suit Furlong's translation of the song called "Shane Glas," attributed to Carolan, and printed in Hardimar's Irish Minstrely, vol. i., 1831, I have adapted it accordingly. I greatly regret that my correspondent did not give me any further information re-



garding this tune, the age of which I cannot for one moment doubt. By a reference to the tune "The Irish Lady, or Anniseed-water-Robin," which I give in the Appendix No. VII., it will be seen that we have the original before us. This air is from that wonderfully scarce work entitled The English Dancing-Master, or Plaine and easie. Rules for the Dancing of Country Dances, with the Tune to each Dance. London. Printed by John Playford at his Shop in the Inner Temple neere the Church doore, 1651. The same melody occurs in the fifth edition of this work, 1675,—a fine copy of which the present writer is fortunate enough to possess.

#### The came from the Morth.



The earliest printed setting of this pretty melody which I have seen, is that published in Daniel Wright's Aria di Camera, being a Choice Collection of Scotch, Irish and Welsh Airs for the Violin and German Flute; c. 1730. It is there designated "The Dangling of the Irish Bearns," and although, as far as I know, not attributed to Carolan, it bears considerable resemblance to the graceful compositions of our favourite bard. Thomas D'Arcy McGee was born in Carlingford, Co. Louth, in 1825; in his youth he was a strong member of the young Ireland party; a change in his political views, and his hostility towards the Fenians caused him to be considered a traitor, and he was assassinated in the streets of Ottawa in 1868.

### Thear me but once,



As "The Mountains of Wicklow" this pretty little melody occurs in R. A. Smith's Irish Minstrel, a work published about 1825, but suppressed by the action of Power, Moore's publisher, for infringement of copyright.

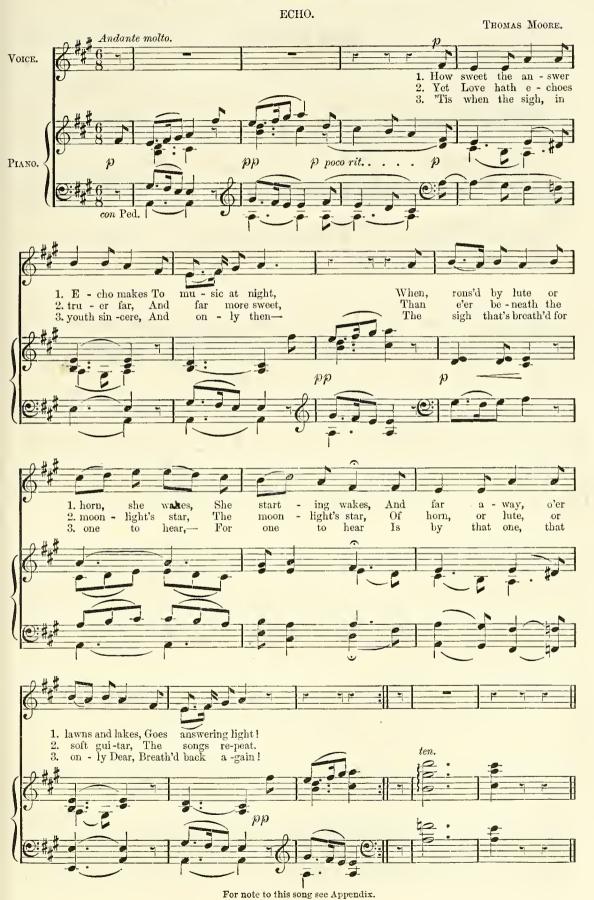
### Ther hair was like the beaten gold,



Air; An Graidheair duilteach, or, "The Rejected Lover," printed in Bunting's and Horncastle's collections. Bunting gives the first four lines of the song, and Horncastle the entire verse. The expression of "beaten gold" seems to have been a favourite with old Irish poets; we also find it in the ancient Scottish ballad, "O saw ye my father," preserved in Herd's Scots Songs, vol. ii., 1776.

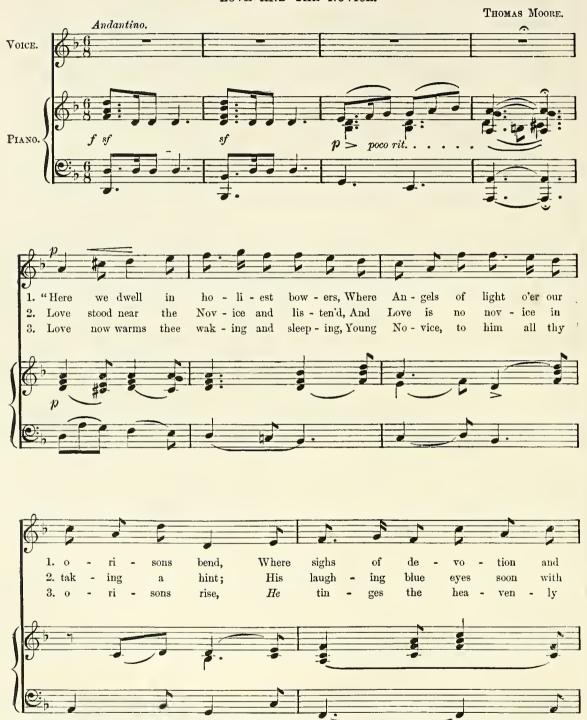
Flee, flee up, my bonny grey coek And craw when it is day: Your neek shall be like the bonny beaten gold, And your wings of the silver grey.

#### how sweet the answer Echo makes.

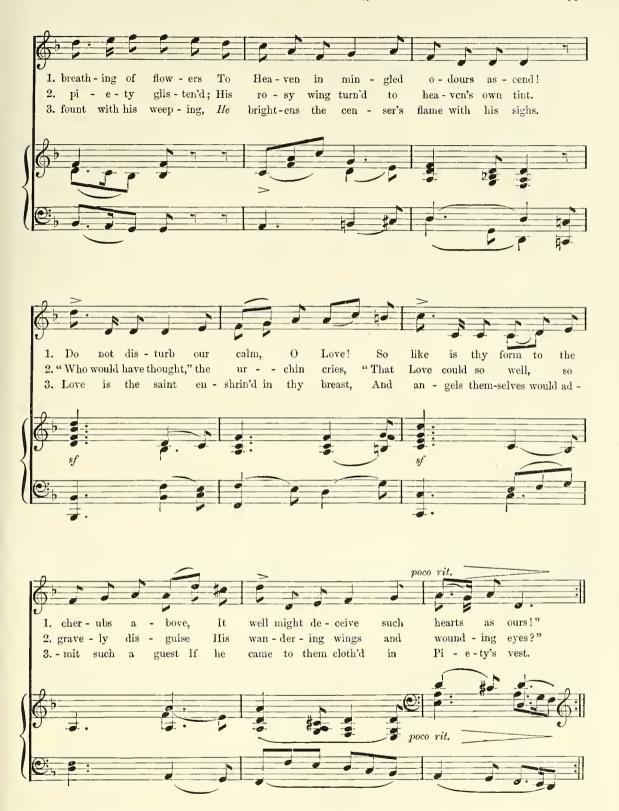


### There we dwell.

LOVE AND THE NOVICE.



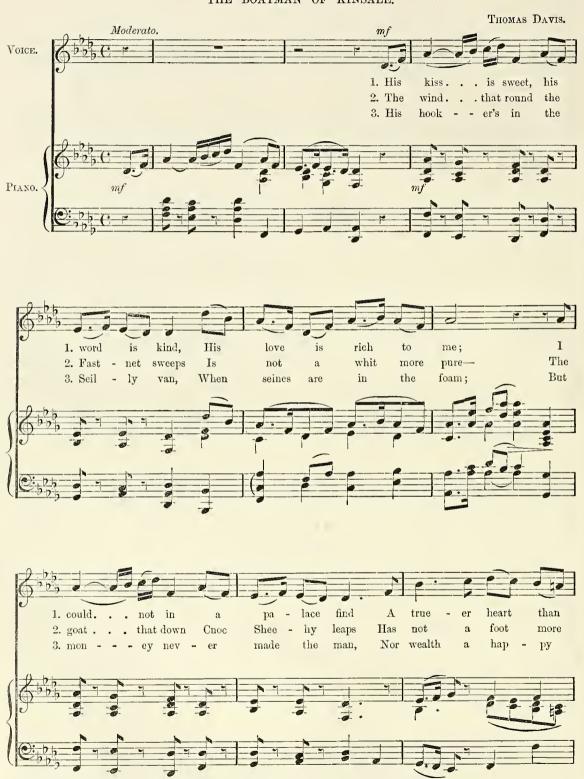
The following is Professor Stanford's note to this air in his edition of Moore's Melodies "restored": "In spite of Bunting's authority (in the preface to his second edition) Moore has adopted the spurious form of this air in the minor key, besides making numerous alterations for the worse in the melody. I have restored the form given by Bunting." I do not know what Professor Stanford means by "second edition," but in the third collection of 1840 we find Bunting dogmatising upon the subject: "This ancient air has hitherto been improperly set in a minor instead of a major key. A slight examination will prove that the setting now adopted bears in itself strong marks of originality." He then alludes to this "improper setting" being in Neale's and Thumoth's collections, but because he has heard his major version sung by the "peasantry of to-day," presumes that it must be the correct one! Bunting's remarks are hardly worth criticising: it is enough to point out that while the peasant's setting "of to-day" remains unknown, the real Cean dubh declish—the genuinely ancient melody—continues to be



sung and to give delight to all who hear it. When I draw my readers' attention to the fact that Tom Moore's song, with the air, appeared in the fourth number of the Melodies, published in 1811, just twenty-nine years before the publication of Bunting's major air and opinion thereon, they will agree with me, I think, in considering Professor Stanford's remark. "in spite of Bunting's authority," etc., to be somewhat inconsistent, to say the least of it. Moore's setting of the air is undoubtedly good, as a comparison with the many printed versions of Cean dubh declish will show. His omission of a part of it, acknowledged in a foot-note, appears to me to show good judgment, because the omitted part is evidently an instrumental addition by some harper or violiu player. Smollett Holden, whose knowledge of Irish folk-music was great, appends a note to Cean dubh declish, which I think Bunting must have overlooked. "The Editor has selected this Copy of the Melody as being generally considered the best set. "Tis sung differently in every province in Ireland." Versions of the air are given in Playford's Dancing-Master, vol. ii., 1728, as "Irish Round; or, Kinington-Wells," and in Thumoth's Twelve Scotch and Twelve Irish Airs, c. 1745-50, as "Curri Koun Dilich."

### This kiss is sweet, his word is kind.

THE BOATMAN OF KINSALE.

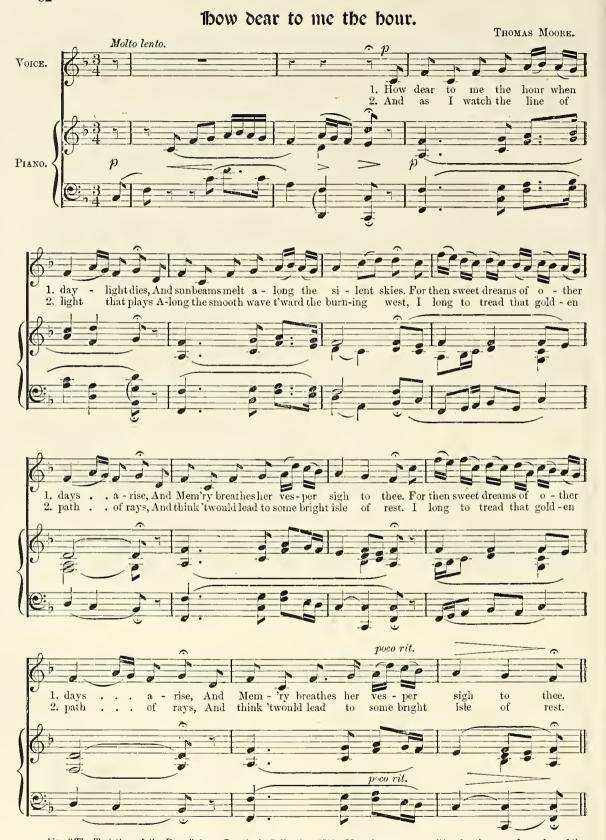


I have taken Davis's song from the volume of his poems issued in Dublin in 1846; it is marked to be sung to the air An Cota Caol. An Cota Caol, or the slender or threadtare coat, is published in Bunting's Music of Ireland, 1809.





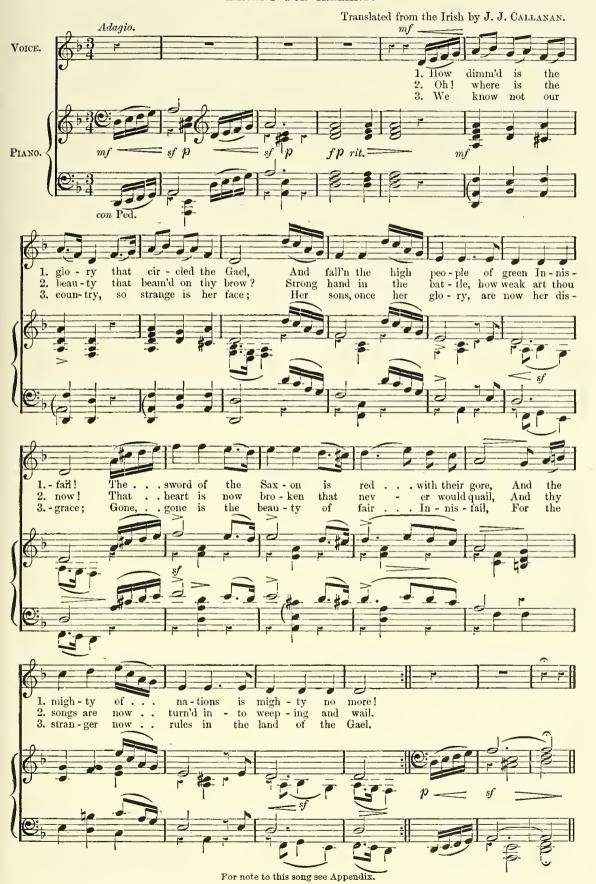




Air: "The Twisting of the Rope," from Bunting's Collection, 1796. Moore's song was written for the second number of the Melodies, 1807. The original Irish song to the air is printed in Hardiman's Irish Minstrelsy, vol. i., 1831. In giving a translation of it in Irish Popular Songs, 1847, Edward Walsh appends the following note: "This is said to be the original song composed to that delightful tune, 'The Twisting of the Rope.' Tradition thus speaks of its origin. A Connaught harper, having put up at the residence of a rich farmer, began to pay such attentions to the young woman of the house as greatly displeased her mother, who instautly conceived a plan for the summary ejectment of the minstrel. She provided some hay, and requested the harper to twist the rope which she was making. As the work progressed and the rope lengthened, the harper of course retired backward, till he went beyond the door of the dwelling, when the crafty matron suddenly shut the door in his face, and then threw his harp out at the window."

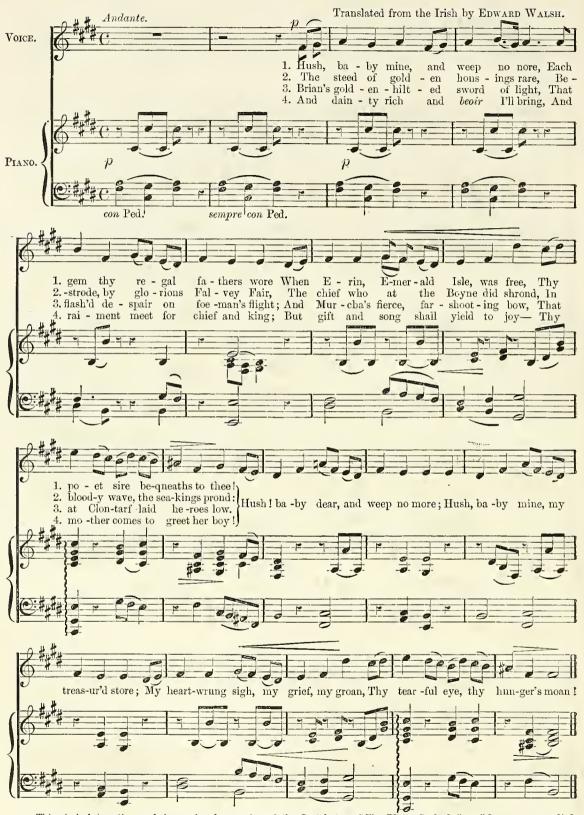
### Thow dimm'd is the glory that circled the Gael.

LAMENT FOR IRELAND.



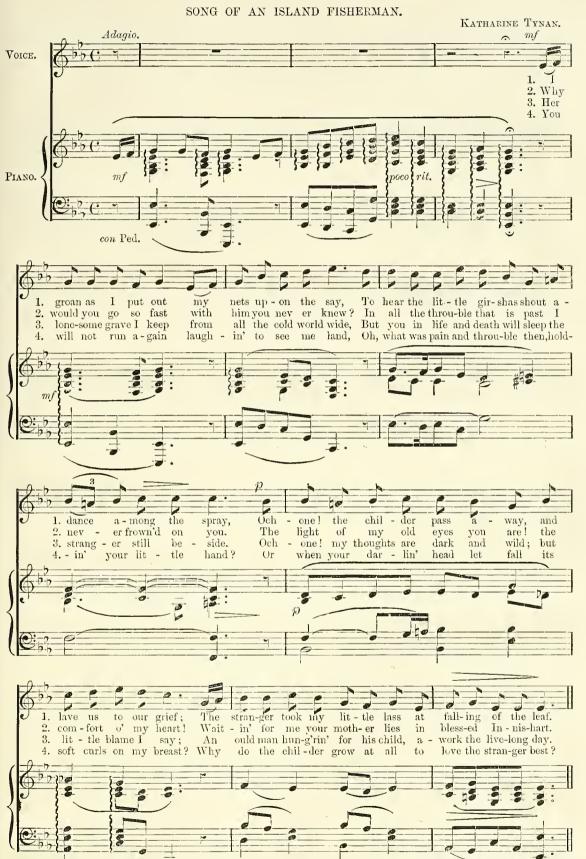
### Thush, baby mine, and weep no more.

LULLABY.



This air is interesting as being a singular version of the Scotch tune "The White Cockade," or "O, an ye were died, guidman," which probably crept into Ireland about 1745. O'Daly has a barbarized piper's version of it in the Pocts and Poetry of Munster, 1849, the first half of which, however, is a variation of another Scotch air known as "Twine weel the Plaiden." As far back as 1687 we find Playford printing an early version of "The White Cockade" as a Scots tune in Apollo's Banquet; he calls it "The Duke of Buceleugh's Tune." In Walsh's Compleat Country Dancing-Master, 1718, vol. i., the entire air is given as "Fider's Morris," and in Oswald's Caledonian Pocket Companion, book iv., c. 1748, it is called "I wish that you were dead, goodman," which is the first line of the old Scotch song associated with the air, preserved in Herd's Scots Songs, vol. ii., 1,776.

### 3 groan as 3 put my nets away.



This singular "Lamentation Air" is from Dr. Joyee's collection of traditional Irish tunes published in 1873. Mrs. Hinkson's beautiful song, which she has kindly allowed me to insert in this work, was printed with the air in Mr. Graves' excellent little Irish Song Book, second edition, 1895.

# 3 am a wand'ring minstrel man.

BRIDEEN BAN MO STORE.



This is one of the melodies attributed to Carolan. In the work entitled A Favourite Collection of the so much admired Old Irish Tunes. The Original and Genuine Compositions of Carolan, the celebrated Irish Bard, Dublin, 1780, it is entitled "Honble. Thos. Burk"; Burk Thumoth calls it simply "Thomas Burk" in his Twelve English and Twelve Irish Airs, c. 1745. As "My Love's a Bonny Naithing" Oswald included it in his Pocket Companion, book viii, c. 1755. In the little oblong MS. collection of tunes noted about 1735, and to which I have alluded on p. 128, an excellent version of the air is given, and shows in how pure a state the air



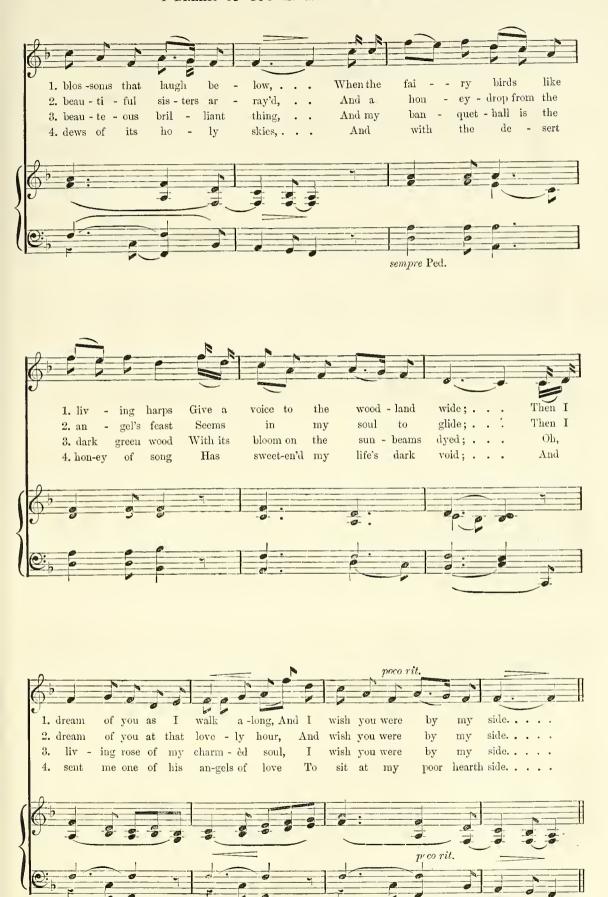
has come down to us. In printing "Thomas Burk" in his Ancient Music of Ireland as an air "never before published." Bunting gives us another example of his superficial knowledge of the history of printed Irish music. And "Thomas Burk" is by no means the only example of an air printed long prior to Bunting's volume but given by him as "unpublished"; such airs as "Molly St. George," "Have you seen my Valentine?" "Gracy Nugent," and many others, were all in print many years before 1796.

# 3 dream of you in the flowering time.

A SUMMER LOVE DREAM.



This pleasing air, which I have adapted to Mr. Michael Hogan's song, is named "The Little Red Lark." I have taken it from Hoffmann's Collection, 1877, and am indebted to Messrs. Figot & Co., Dublin, for their kind permission to do so. Want of space has unwillingly forced me to omit two verses of the Bard of Thomond's beautiful song.



### 3 grieve when 3 think on the dear happy days.

DRAHERIN O MACHREE.



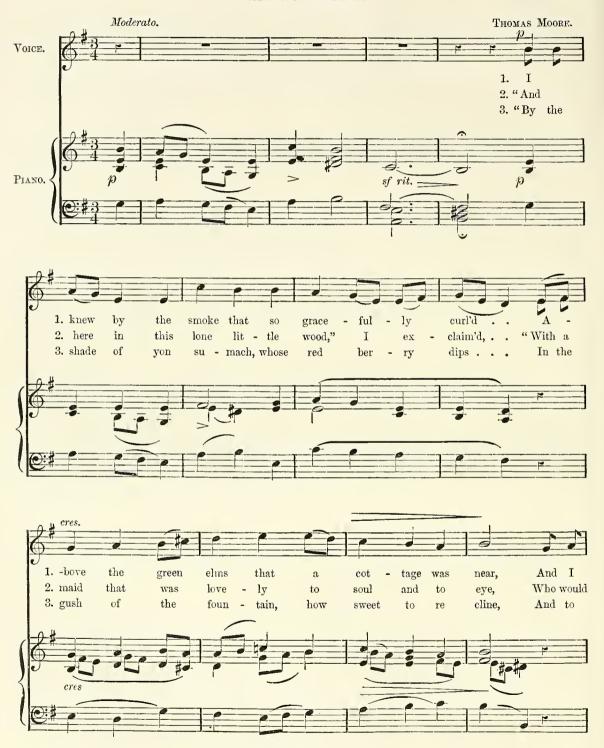
I am indebted to Dr. P. W. Joyce for this lovely melody, in whose collection of traditional Irish tunes it appears. It is well known all over the south of Ireland, and the song *Drachareen-O-Machree* ("Little Brother of my Heart"), which has given it a name, is heard everywhere among the people (*Ancient Irish Music*, 1873, p. 39). The airs printed in Holden's Collection as



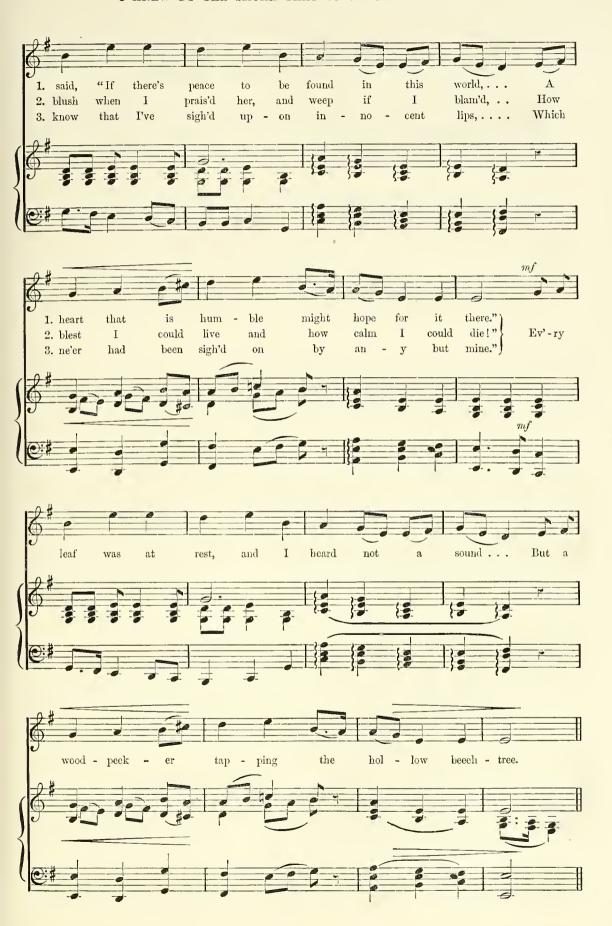
<sup>&</sup>quot;Narramore" (see Appendix No. VIII.), and in O'Farrell's Pocket Companion, book iv.. as "McGuire's Lament," seem to be crude forms of Dracharcen-O-Machree. In kindly allowing me to insert his beautiful song, Mr. Michael Hogan, the Bard of Thomond, writes, "I may inform you that 'I grieve when I think' was written to the air of Dracharcen-O-Machree long before Dr. Joyce wrote or published his volume." On account of want of space I am reluctantly obliged to omit two verses of Mr. Hogan's song.

## 3 knew by the smoke that so gracefully curl'd.

THE WOODPECKER.



I have Dr. Joyce's kind permission to take this pretty air from his Ancient Irish Music comprising one hundred Irish airs hitherto unpublished. Dublin, 1873. The verses are from the pen of Thomas Moore, and were published as "Ballad Stanzas" in his Epistles. Odes, and other Poems. London. 1806. At one time they were very popular, and musical settings to them were witten by Kelly, Stevenson, and others. The following quotation from a letter dated April, 1813, from Moore to his publisher, James Power, shows that the poet's estimation of his song was not very high: "I think the Wood-peeker a very poor thing indeed, but it seems to take wonderfully. I wish I could write such popular things for you, my dear sir—with all my heart I do wish it, and I must try—perhaps I may succeed" (Suppressed Letters, p. 11).



## 3 love my love in the morning.



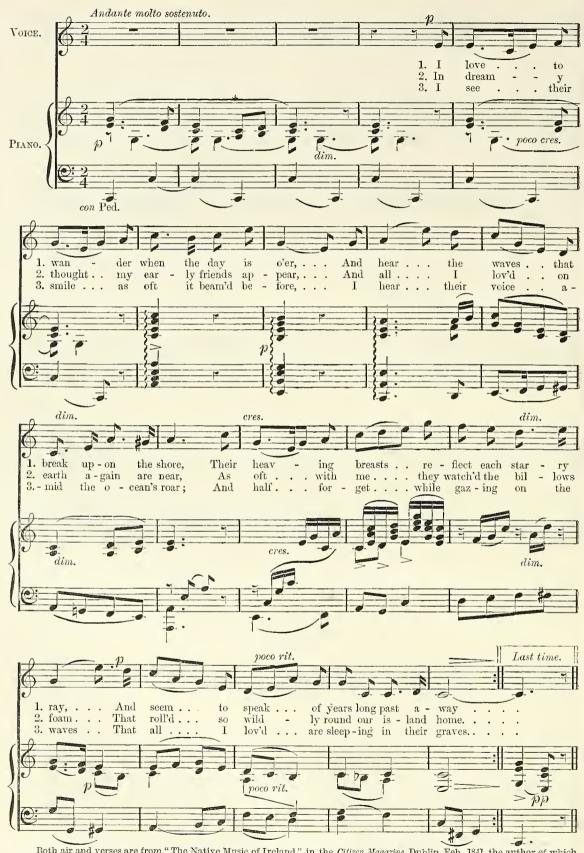
Air: "The Mountains High," from John Mulholland's Ancient Irish Airs. Belfast, 1810. I have heard Griffin's song sung to the air "The girl I ve left behind me"; I think it will be admitted that "The Mountains High" is more suited to the sentiment of the poem. Another version of the melody was recovered by Dr. Joyce; it is preserved, with one of the old verses of the song associated with the air, in Ancient Irish Music, 1873, p. 21.



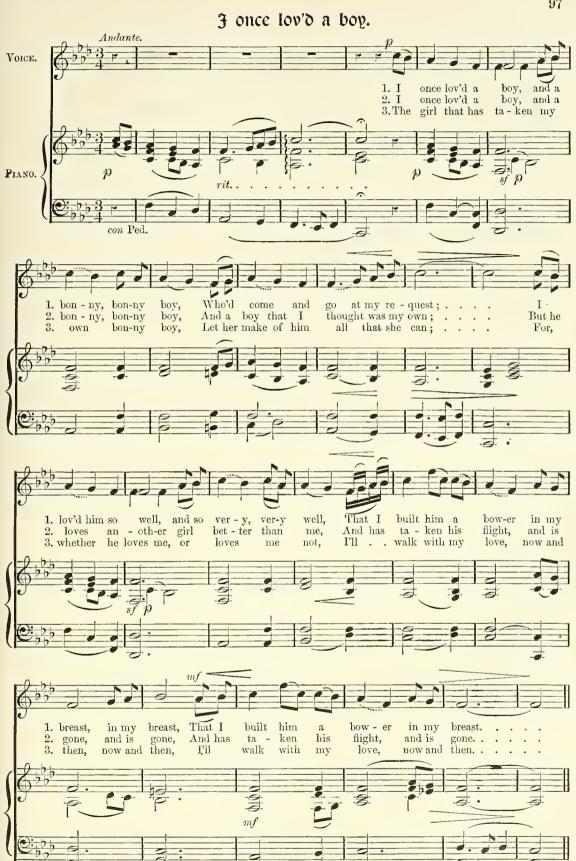




#### 3 love to wander when the day is o'er.



Both air and verses are from "The Native Music of Ireland" in the Citizen Magazine, Dublin, Feb. 1841, the author of which tells us that he obtained the tune from the Farmer and O'Reilly MS. Collection of Irish Airs. The Irish name signifies "The sound of the waves." I have not seen the MS. referred to, but Hudson states that Edward Farmer was a country schoolmaster who settled in Dublin early in the century; he carned a livelihood by teaching the Irish language. O'Reilly was the author of an Irish-English dictionary, and he and Farmer seem to have formed the MS. collection of tunes for their amusement. This was about 1817.



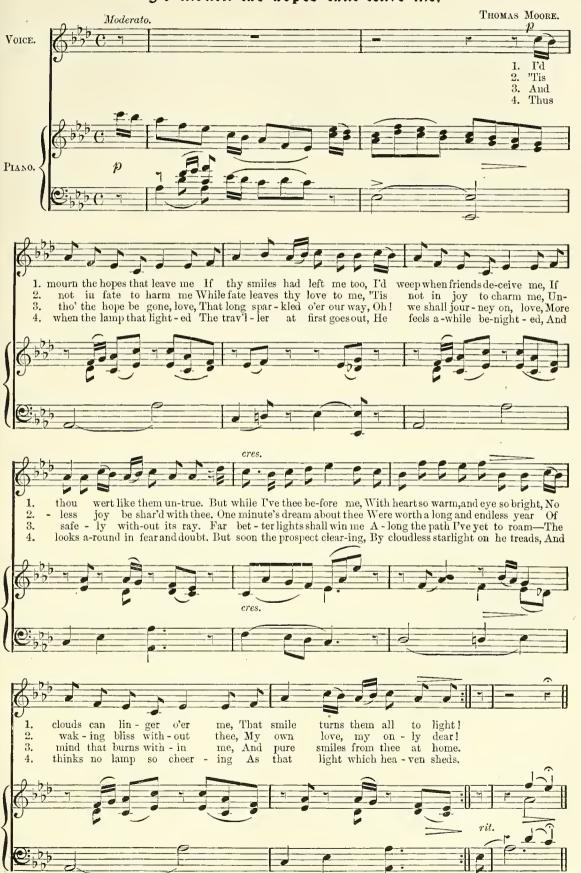
Dr. George Petrie obtained this beautiful air from Miss Holden, the daughter of Smollett Holden, the editor of the valuable collection of Irish airs published in 1806, to which I have so often referred in this work. The melody was originally noted from the singing of a servant girl. The song is an old street ballad, and seems to have been at one time very popular in Dublin. It was issued as a broad-sheet by Bartle Corcoran, the great Dublin ballad-monger.

#### 3 once was a guest at a nobleman's wedding.



Air: "The Nobleman's Wedding." Dr. George Petrie gives three versions of this air in his collection of traditional Irish tunes. The setting adopted here was obtained from the son of the celebrated John Philpot Curran. The ballad was written for Petrie's work by William Allingham, and is founded on fragments of the original Irish song to the air.

#### 3'd mourn the bopes that leave me,



For note to this song see Appendix.

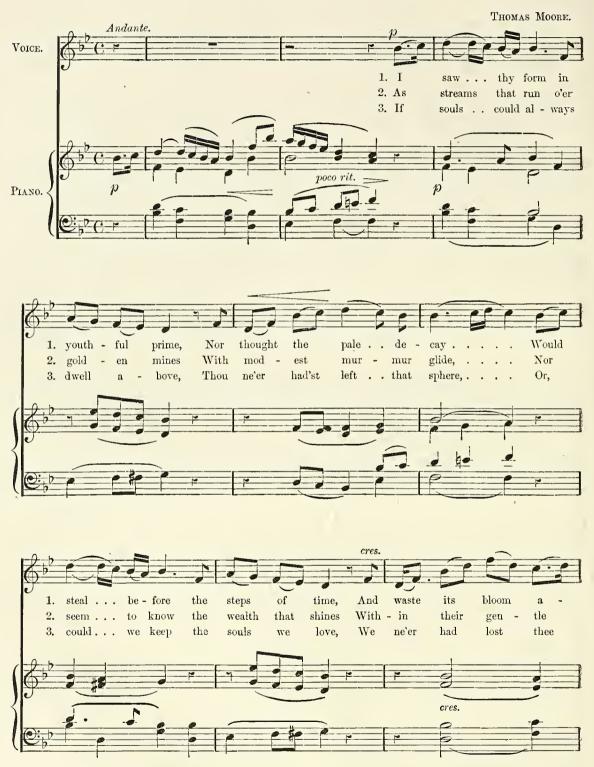


"I saw from the beach." Air: "Miss Molly," was printed in the *Melodies*, No. vi., 1815. Prior to this date the air is to be found in Fitzsimon's *Irish Minstrelsy*, 1814, as "Miss Molly, my dear, I'll go," and on a sheet published by Nathaniel Gow of Edinburgh in 1801 as "The Mole Catcher's Daughter." Later on Gow inserted it under the same title in his collection of airs called *The Beauties of Niel Gow*, book iii., and in a note remarks that it was one of his father's favourite Irish airs. Nathaniel was the fourth son of the eelebrated Scotch violin player Niel Gow.

#### 3've come unto my bome again.



# 3 saw thy form.



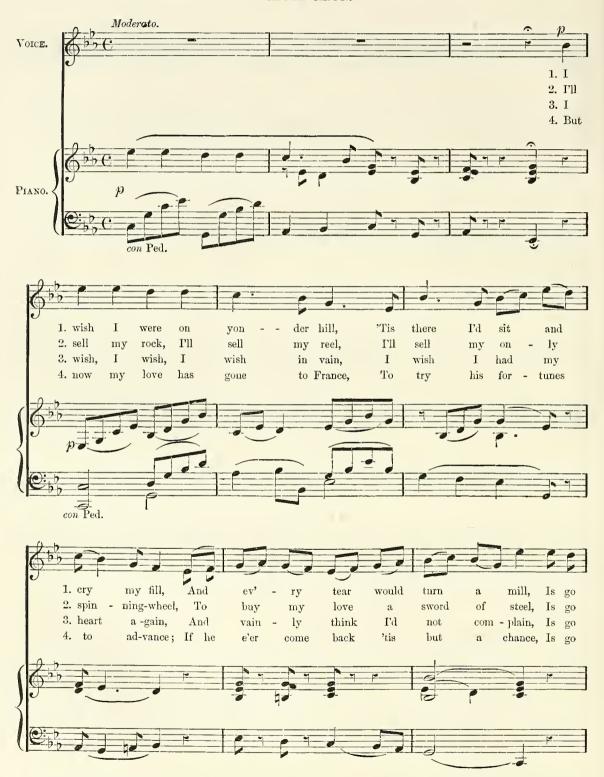
This air, as "Donald," is published in Geo. Thomson's Original Scottish Airs, 1793, set to Burns' song "From thee, Eliza, I must go"; an asterisk is prefixed to it in the index to denote that the Editor considered it to be Irish. Arnold introduced it in his opera Zorinski, 1795, and in 1800 it was republished in Butler's Scottish Airs. I do not think that the tune is either Scotch or Irish; it has a distinct flavour of the Anglo-Scottish style of melody so much in vogue in London during the latter half of last



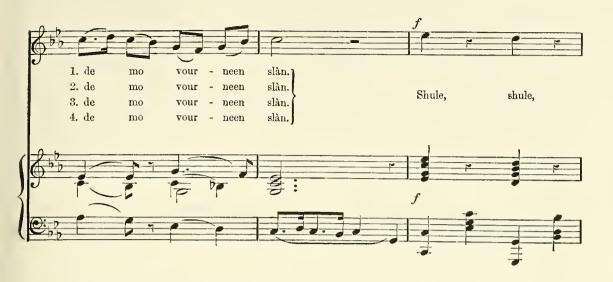
century, and which was cultivated by Hook, Shield, Arnold and other English operatic composers. Moore's song, with the air designated "Dominall," was published in the fourth number of the Melodies, 1811. Professor Stanford's statement that a much more characteristic version of the air is to be found in the Petric Collection, p. 152, is incorrect. Petric's air, which he names Donnel O'Greadh, has no affinity whatever with "Dominall."

## 3 wish 3 were on yonder bill.

SHULE ARUN.



Moore's song, "I wish I were by that dim lake" (Melodies, No. ix., 1824), was written to this melody, designated by him "I wish I were on yonder hill," from the first line of the old ballad associated with the air; another setting, sung to the same poet's "Shule Agra," has received the name of "Come, my love," from the chorus of the same ballad. Gavan Duffy places the date of







the verses as early in the eighteenth century. It is interesting to note that one of the verses seems to have been incorporated in the old Scottish song called "Rantin' roarin' laddie," preserved in David Herd's Scottish Songs, vol. ii., 1776.

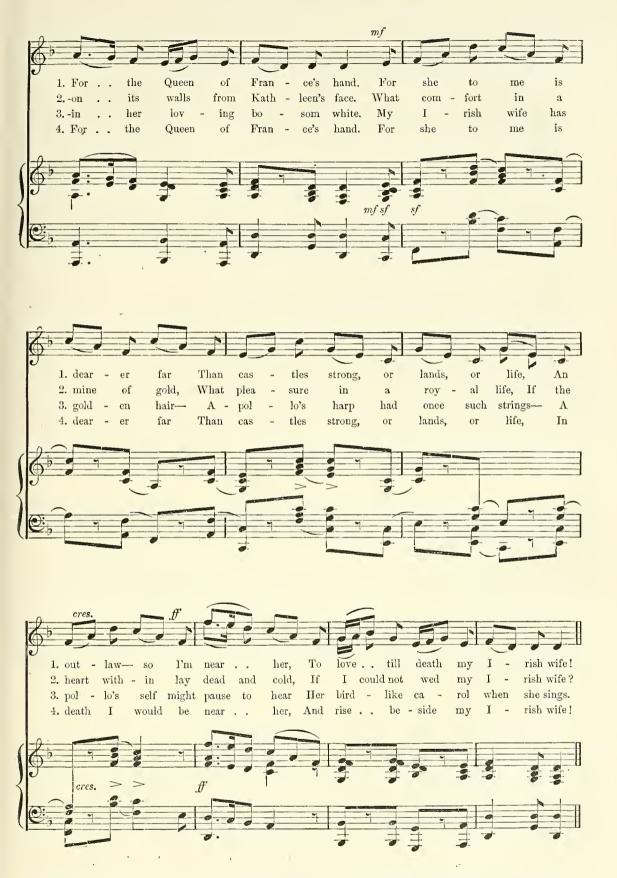
I'll sell my rock, my reel, my tow,
My gude grey mare and hacket cow,
To buy my love a tartan plaid,
Because he is a roving blade.

The version of the air adopted here is from Horneastle's Music of Ireland, pt. iii., 1844.

## 3 would not give my 3rish wife.



In including this air in the Ancient Music of Ireland, 1855, as an unpublished melody, Dr. Petric was evidently not aware that it had been printed in a little tutor for the Irish pipes published by O'Farrell about 1797—1800. It is to be found in that interesting little work, as "We'll all take coach and trip away" (see Appendix No. IX.). Dr. Petric's setting was

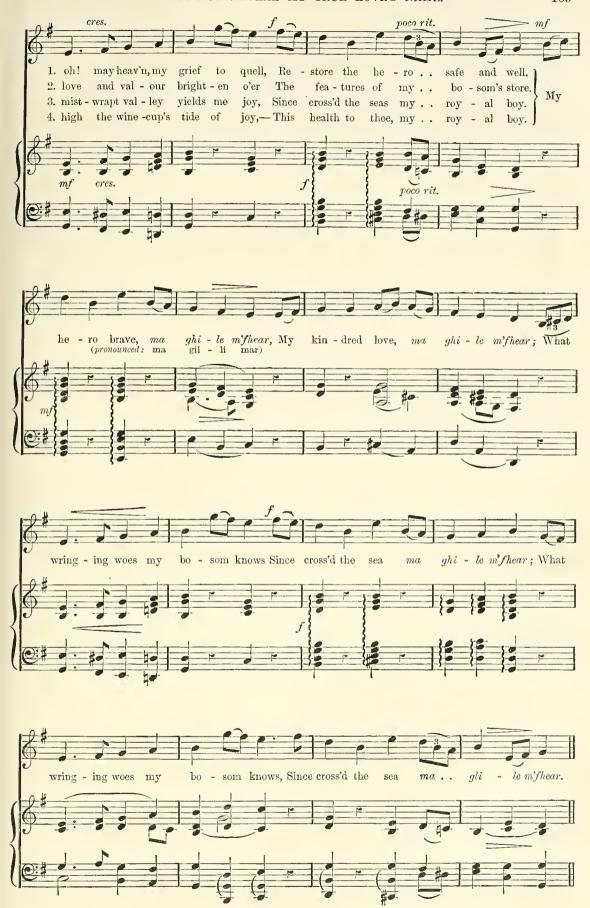


obtained from a MS. music book written about the middle of last century; he considers that it may be fairly regarded as the composition of Carolan. It is hardly necessary to state that the air entitled "All Alive" in the Dancing Master, vol. ii., 1728, has nothing in common with the Irish air given above.

## 3'll not reveal my true love's name.



Dr. P. W. Joyce obtained this air in 1854, in the county of Limerick. The song was published in *Reliques of Irish Jacobite Poetry with metrical translations* by Edward Walsh, pt. i., 1844. It is entitled "The Lady of Albany's Lament for King Charlie."



### 3'll put you myself, my baby! to slumber.

IRISH LULLABY.



Dr. W. P. Joyce supplied the Petrie Collection, 1855, with this beautiful "Nurse-tune;" it was obtained in 1854, from the singing of a woman in the county of Limerick. The original Irisb verses sung to it were obtained from various individuals and are published in Petrie's work. Dr. Sigerson, Dublin, has kindly allowed me the use of his fine translation; it is also printed in Mr. Sparling's book of Irish songs and ballads entitled Irish Minstrelsy.



## J'll sing my children's death=song.



Air: "O thou of the beautiful hair," from the Petrie Collection, 1855; it was noted by Dr. P. W. Joyce in 1854, from the singing of a peasant in the parish of Ardpatrick, Co. Limerick; two stanzas of the old song associated with the melody are printed in Petric's work. The song adopted here is a translation from the Irish by Callanan; it was published in Bolster's Quarterly Magazine, vol. i., Cork, 1826. The song expresses the feelings of Felix McCarthy who, during a period of disturbance

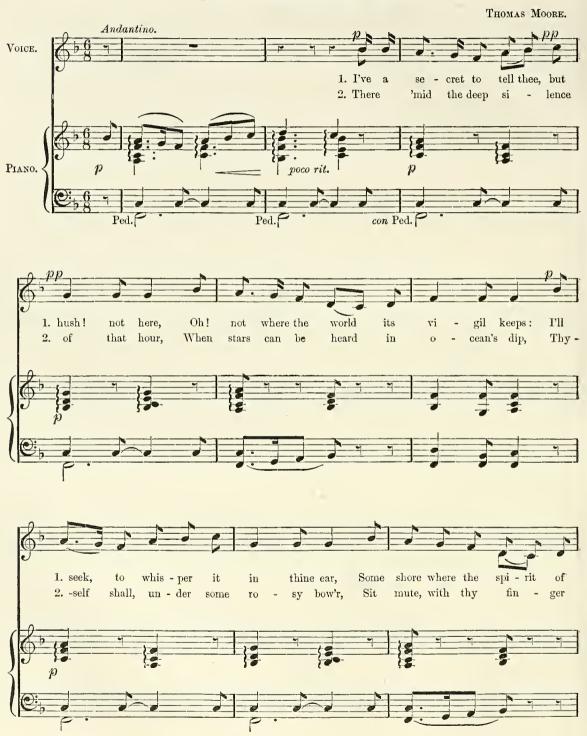




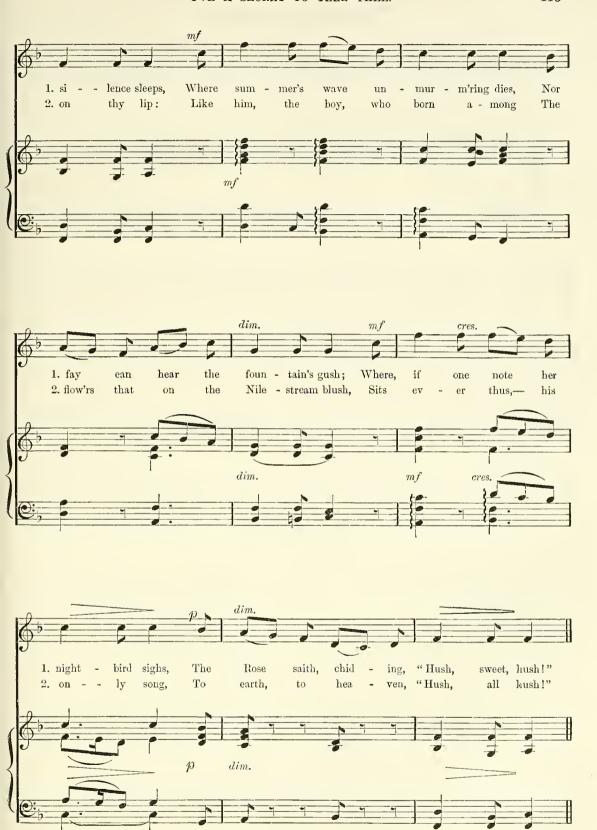


and persecution had been compelled to fly to the mountainous regions in the western part of the County of Cork. He was accompanied by his wife and four children, and found an asylum in a lonely and secluded glen, where he constructed a rude habitation as a temporary residence. One night, during the absence of his wife and himself, this ill-contrived structure gave way and buried the four children, who were asleep at the time, in its ruins. I have given four verses of this long "Lament."

## 3've a secret to tell thee.



Moore's song, "I've a secret to tell," air "Oh, Southern Breeze," was published in the tenth and last number of the *Melodies*, 1834. Bunting published the air as "Oh, Southern Breeze" in his collection of 1809, and again in a more extended form as "Why should not poor folk," in his work of 1840. He makes no remark in the latter work as to his having already printed the air, but merely remarks that he obtained it in 1792, from an old man well known by the *soubriquet* of "Poor Folk," who formerly perambulated the northern counties playing on a tin fiddle. It is an example of Bunting's carelessness that elsewhere in the



same work he states that he obtained the melody from "Poor Folk" in 1807. I am inclined to think that "Oh, Southern Breeze" has some affinity with an old melody called "Jack's Health," printed in Playford's Dancing-master, seventh edition, 1686, and used later on in the Village Overa, 1729, etc. I give this air in the Appendix, No. X., and shall allow my readers to judge for themselves. It must not be forgotten, however, that a tune ean greatly alter its form in passing about from mouth to mouth during a period of more than a century; this has been incontestably proved in the air, "One Sunday after Mass."



Air: Calteach Roin, or, "The winnowing sheet," preserved in Bunting's second Collection, 1809; another melody with the same name is in Hoffmann's Collection, 1877. Moore's song was published in the seventh number of the Melodies, 1818. As there must be many who have never had an opportunity of seeing Irish women winnowing corn, I will briefly describe the process. The grain, having been thrashed with the flath, is, on a breezy day, heaped into sieves and then gently shaken into a large sheet spread upon the sward; the wind carries the chaff away and the corn is caught in the winnowing sheet.

#### In a cradle bright and golden.



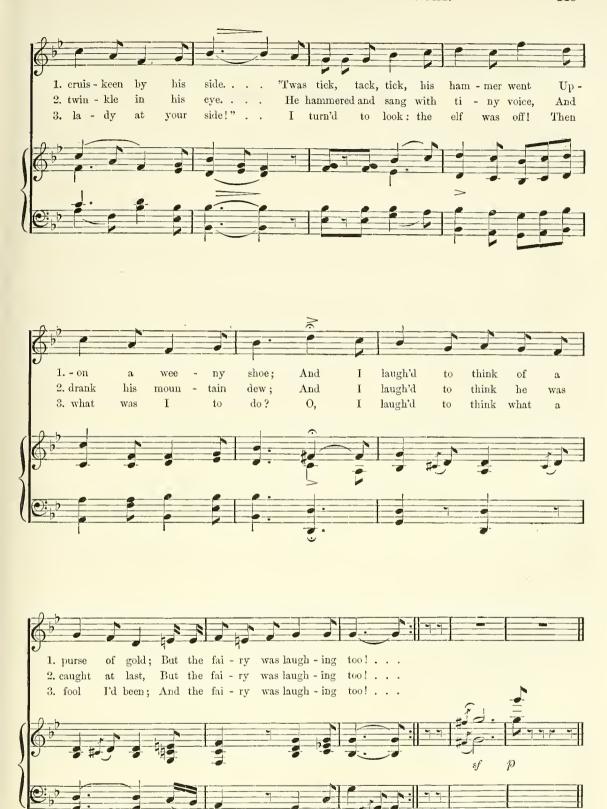
Dr. P. W. Joyce has kindly allowed me to extract this beautiful Suantraidhe (pronounced Soontree) or Lullaby from his volume of Ancient Irish Music, 1873.

#### In a shady nook one moonlight night.

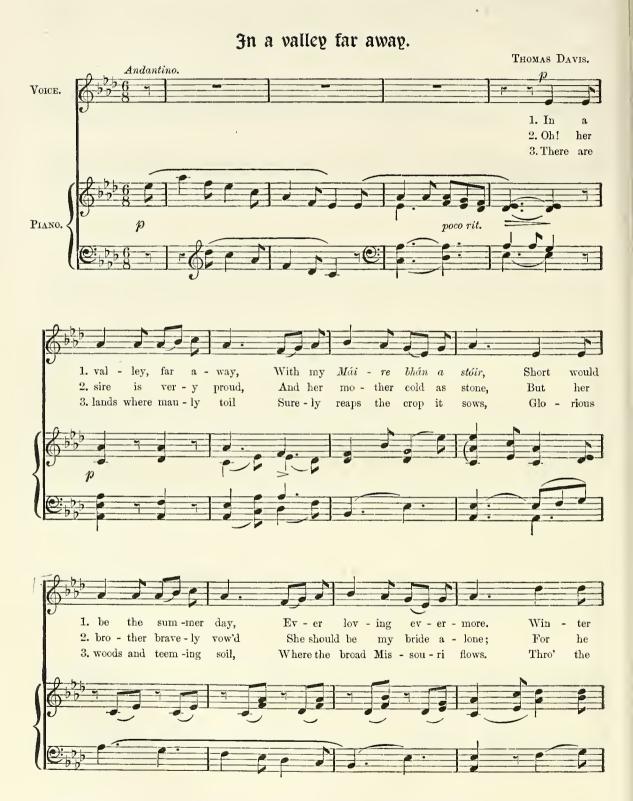
THE LEPREHAUN.



Dr. Joyce obtained this air from the singing of a native of the county of Limerick in 1853. With reference to the ballad, I cannot do better than quote Dr. Joyce's note to the song on p. 100 of his collection of traditional Irish tunes. "It may be necessary to state, for the information of those who are not acquainted with Irish fairies, that the Leprehaun is a very tricky little fellow, usually dressed in a green coat, red cap and knee-breeches, and silver shoe-buckles, whom you may sometimes see in the shades of evening, or by moonlight, under a bush: and he is generally making or mending a shoe: moreover, like almost all fairies, he would give the world for pottheen. If you catch him and hold him, he will, after a little threatening, show you where

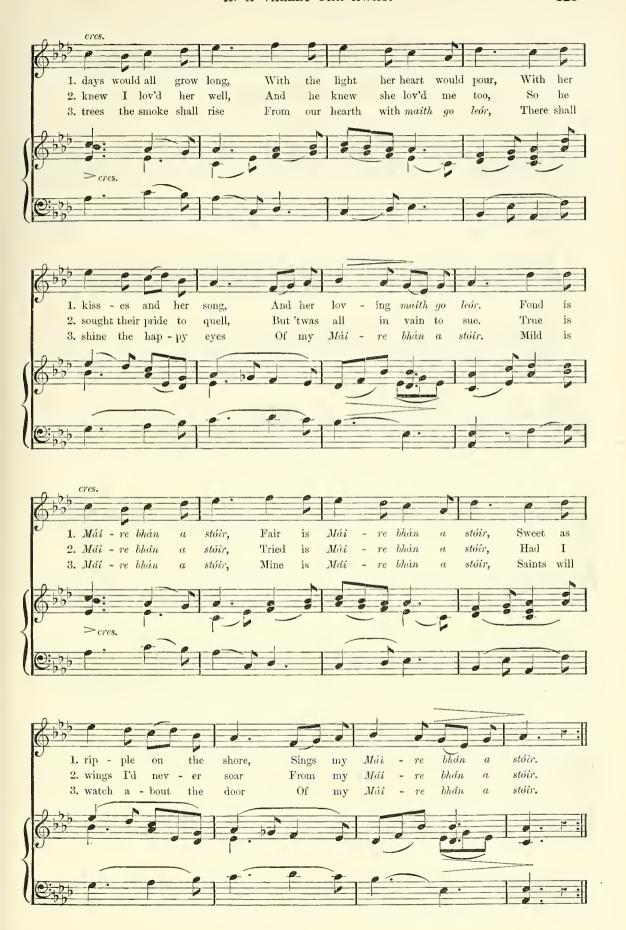


treasure is hid, or give you a purse in which you will always find money. But if you once take your eyes off him, he is gone in an instant; and he is very ingenious in devising tricks to induce you to look round. It is very hard to catch a Leprehaun, and still harder to hold him. I never heard of any man, who succeeded in getting treasure from him, except one, a lucky young fellow named MacCarthy, who, according to the peasantry, hull the Castle of Carrigadrohid, near Macroom in Cork, with the money. Every Irishman understands well the terms cruiskeen and mountain dew, some indeed a little too well; but for the benefit of the rest of the world, I think it better to state that a cruiskeen is a small jar, and that mountain dew is pottheen or illicit whiskey."



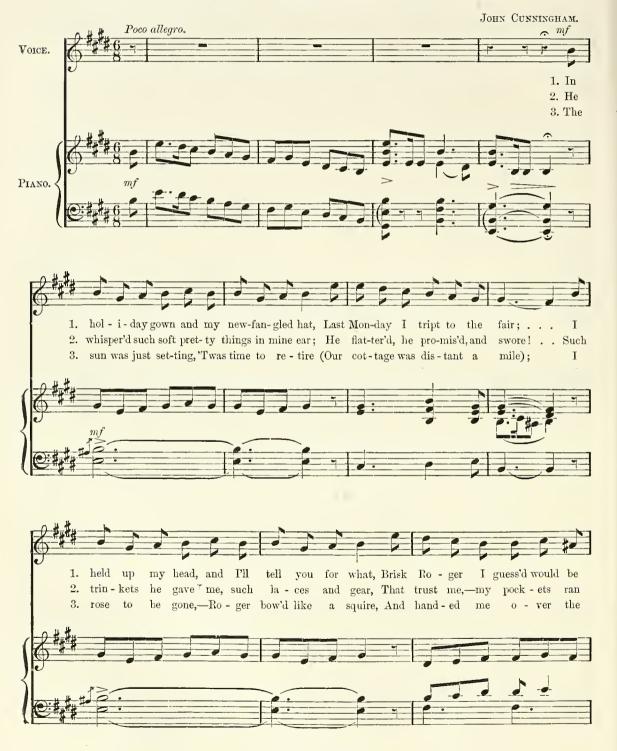
From the Ancient Music of Ireland, 1855. Dr. Petrie gives the following verse from the old street-ballad connected with the air:

I wish the French would take them
That sent my love away,
And send their boats a-sinking
To the bottom of the say [sea].
The air was noted about the heginning of the present century.



## In boliday gown.

I'D WED, IF I WERE NOT TOO YOUNG.



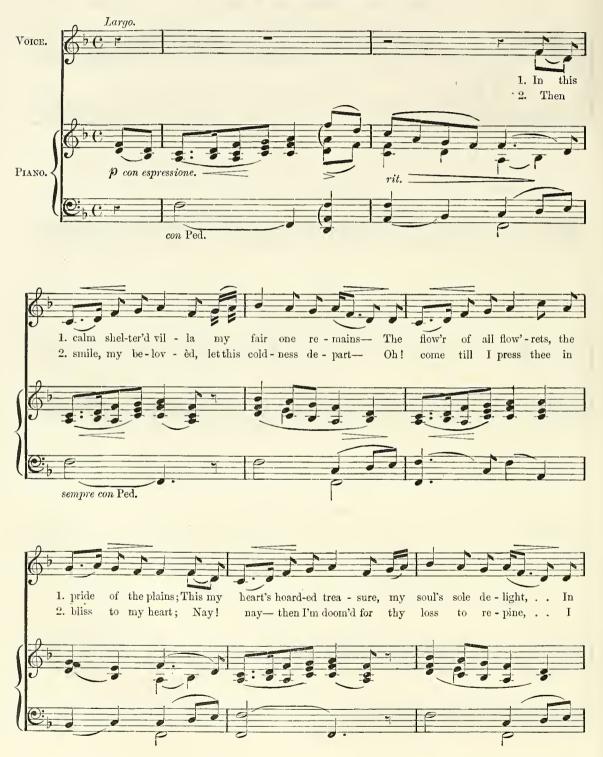
The original of this air is to be found in Thompson's Country Dances for 1770 under the title of "Peggy Band." The version adopted here was sent to me from Dublin as "The road she went." In Mulholland's Ancient Irish Airs, Belfast, 1810, there is a tune called "That's the road she went," but it has nothing in common with "Peggy Band." John Cunningham, the author of





the heautiful verses which I have adapted to this air, was the son of a wine merchant; he was born in Dublin in 1729, and died at Newcastle in 1773; his farce, "Love in a mist," was written at the age of seventeen years. Several editions of his poems have been published.

## In this calm sheltered villa.

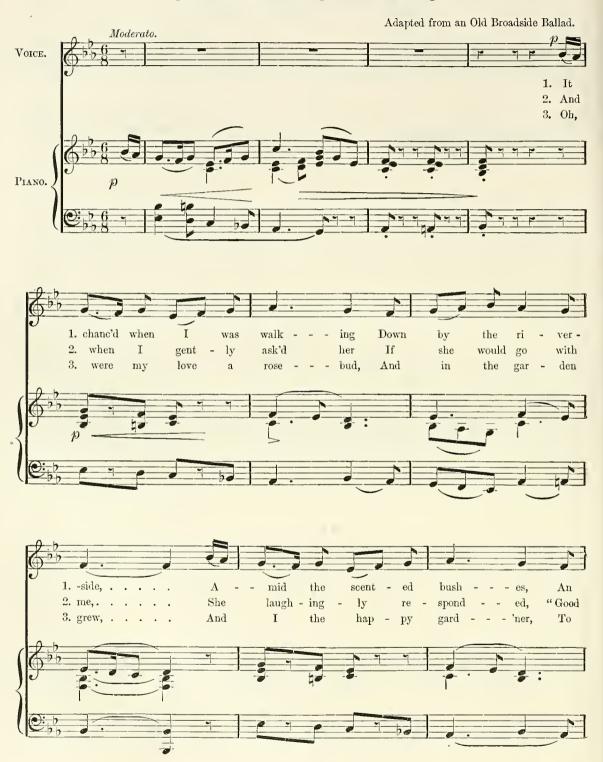


As "The Irish Hautboy," this air is published in Longman and Broderick's Second Collection of the most favourite Country Dances, issued not later than 1781, in Aird's Scotch, English, Irish and Foreign Airs, vol. i., 1782, and in Thompson's Hibernian Muse, c. 1786; it bears considerable resemblance to the old Scotch melody, "The Lowlands of Holland," printed in Urbani's Scots Songs, 1794. A curious version of "The Irish Hautboy" is given in six-eight measure in Kinloch's One Hundred Airs (Principally Irish),



vol. ii., Newcastle, c. 1815, as "Farewell to Killaloe" In introducing the setting adopted here in his Ancient Music of Ireland, Dr. Petrie remarks that the old words associated with the melody were rude and objectionable. Furlong's translation is published in Hardiman's Irish Minstrelsy, vol. i., 1831; the original Irish song was at one time sung to the well known air, "The Coolun."

#### 3t chanced when 3 was walking.



This air is from the Petrie Collection, and entitled "This time twelve months I married"; it was obtained in 1854 from the singing of a Clare peasant. I have adapted the verses given above from an old broadside ballad of about 1780, of which a number of versions exist, and can be seen in the British Museum Library. The version published by Skillern beginning "Abroad as I was walking, close by the Shannon's side" is very amusing; it shows a strange curc for a love-sick swain:

One night as on my bed I lay, both sick and bad was I,
I called for a napkin strait, around my head to tye.

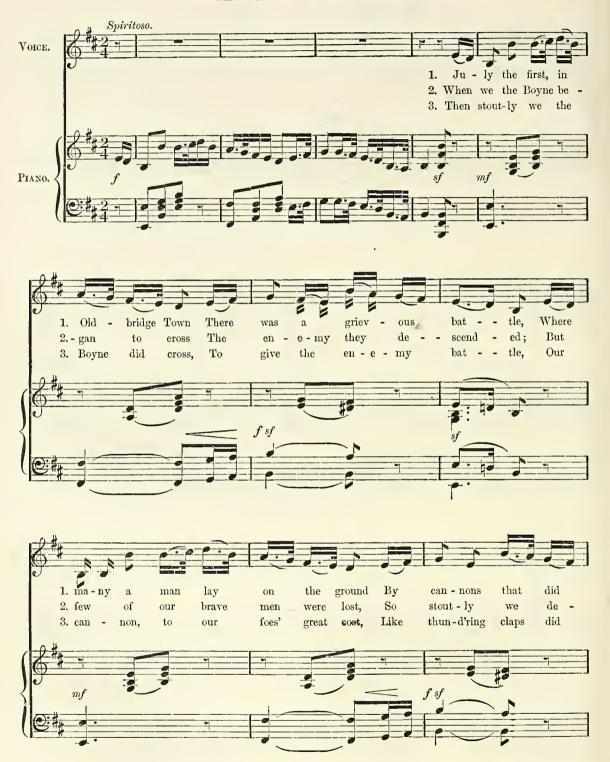






# July the first in Oldbridge Town.

THE BATTLE OF THE BOYNE.



The earliest printed version which I have been able to find of the air "Boyne Water" is in the fifth volume of Tom D'Urfey's Pills to Purge Melancholy, 1719 (see Appendix No. XI.) where it is merely entitled." A Song." A good version of it occurs in a thick little oblong manuscript collection of tunes, chiefly Scottish, in my possession, written about 1730-5 (see Appendix No. XII.). It requires much knowledge to decide the exact period in which so many old undated MSS. were written; my friend, Mr. Frank Kidson, of Leeds, who possesses much knowledge on the subject, has kindly assisted me to ascertain the date of this interesting collection of folk-airs. The following are a few of the different settings of "Boyne Water"; it will be seen that the air has been long known in Scotland. "When the King came o'er the Water" (M'Gibbon's Scots Tunes, iii., 1755); "The Bottom of



the Punch Bowl" (Oswald's Caledonian Pocket Companion, Bk. i., c. 1743); "Wha the de'il hae we gotten for a King" (Scots Musical Museum, vol. v., No. 464, 1796). In Aird's Selection of Scotch, English and Irish Airs, vol. ii, 1782, the air is designated "Boyne Water," and in Bunting's Ancient Music of Ireland, 1899, "The Cavaleade of the Boyne." The eelebrated Leyden MS. contains a tune written in tablature for the Lyra-viol called "The Watter of Boyne." Like many of the airs in this MS., this one has been so carelessly transcribed as to be almost indecipherable. The "barring" throughout is incorrect, and signs to denote the rhythm are entirely absent. It is, however, quite clear that the tune has nothing in common with the one known now as "Boyne Water." (See Appendix, No. XIIa).

к 2

# Lay his sword by his side.



The singularity of the title of this fine air, "If all the Sea were Ink," first printed in Holden's Collection, vol. ii., 1808, is only equalled by that of the old English melody in Playford's English Dancing-Master, 1651, "If all the World were Paper"; it is however, hardly necessary to remark that the airs have nothing in common with each other. Crosby also used "If all the Sea were Ink" in his Frish Repository, 1808, set to verses beginning "The moon throws her shadowy light on the hill." Moore's song was written for the tenth and concluding number of the Melodies, published 1834.





Moore wrote the above charming song to the air, "Nora Creina" (Nora Criónna or "Wise Nora"), for the fourth number of the Melodies, 1811. Prior to this date the air was published in Holden's Collection, vol. i., 1806—a curious version in minor—and in O'Farrell's Pocket Companion for the Irish Piper, vol. i., c. 1805. But in neither of these works is the air so good as Moore's version of it. A capital setting for daneing is in Murphy's Irish Airs and Jiggs, 1809, as "Norah's Jigg." The following is the first verse of an amusing song set to the air "Nora Creina" in Henderson's little collection of Irish Tunes, Belfast, 1847:—

Who are you that walks this way, so like the Empress Dejanina?

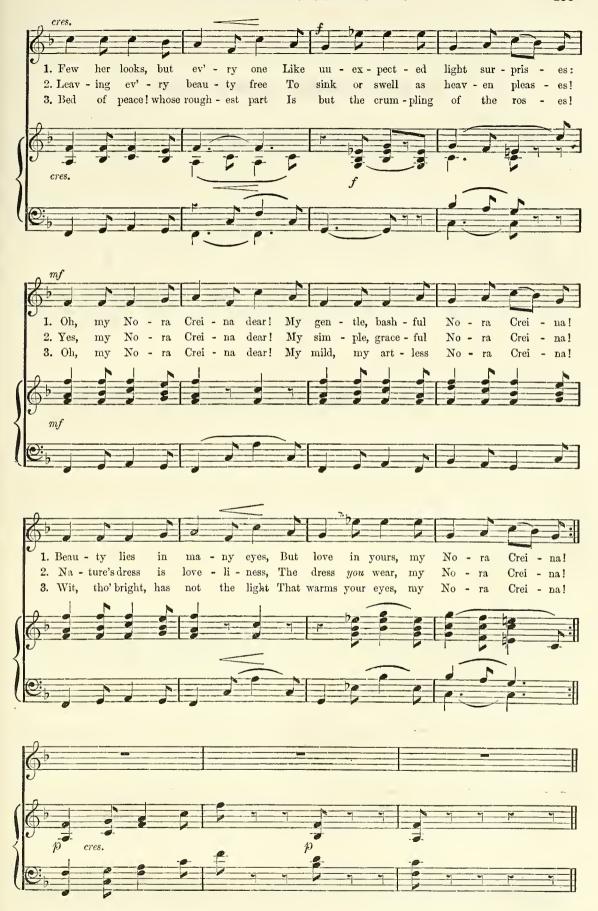
Is it true what people say, that vou're the famous Shilnagirah?

Or are you the great Pompey? Or Britain's queen, bold Tilburcena?

Or are you Dido, or Doctor Magee? Oh, no, says she, I'm Nora Creina.

I'm the girl that makes the stir, from Cork along to Skibbereena;

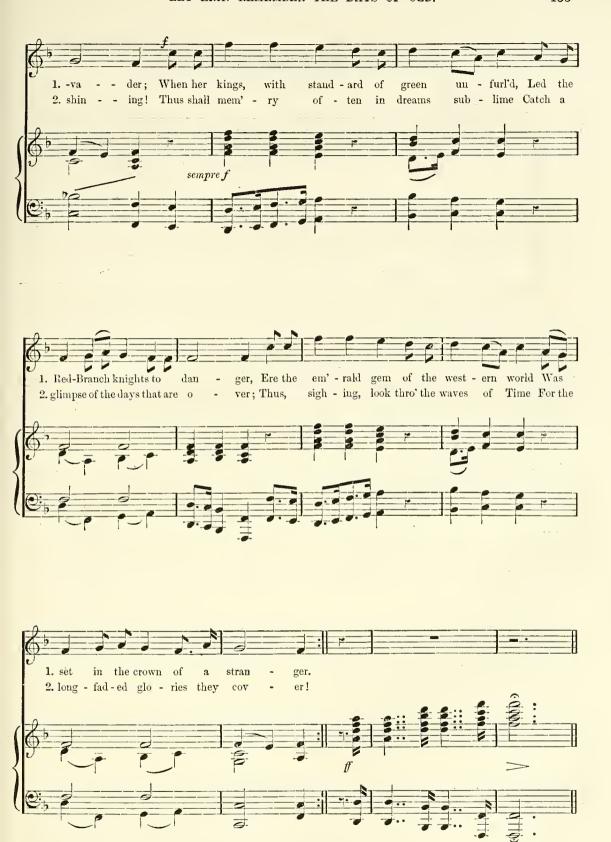
All day long we drink strong tea,—and whiskey, too, says Nora Creina.



# Let Erin remember the days of old.



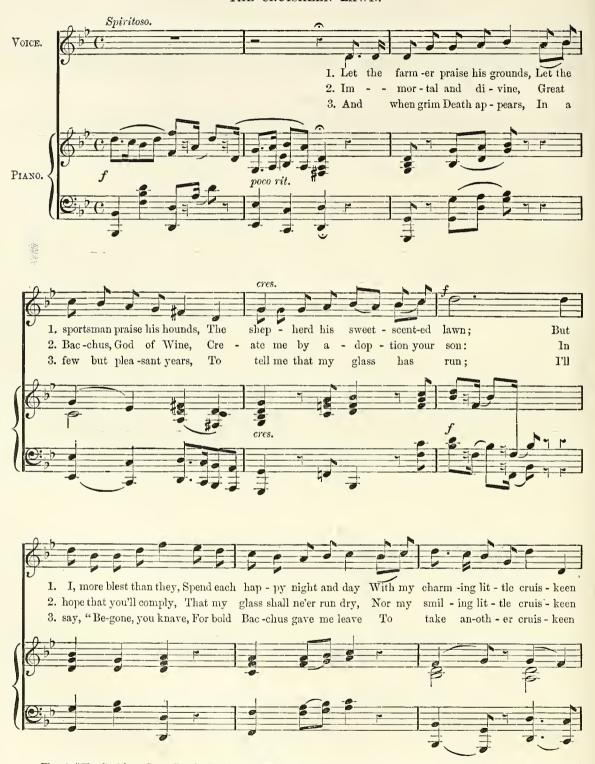
Air: "The Red Fox." In his edition of Moore's Melodies "restored," Professor Stanford accuses Moore of having altered Bunting's dance-setting of this tune in two-four time, "by halving the speed into a march." To show the inconsistency of this statement it is sufficient to point out that Moore's air was published in the second number of the Melodies, 1807, and that the version of the air which Bunting publishes in his third Collection, 1840, was obtained by him from Dr. Petrie in 1839—i.e., just



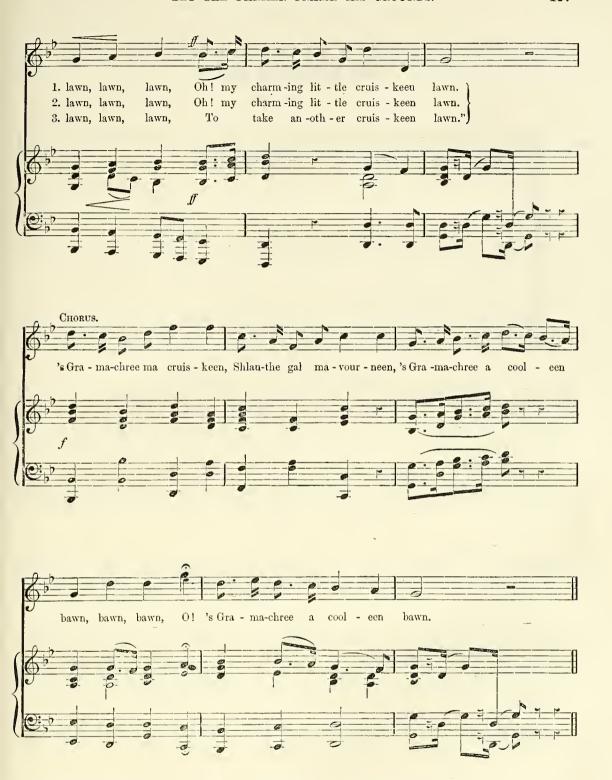
thirty-two years after the publication of Tom Moore's "Let Erin remember the days of old." An inspection of the two slightly different versions of the air given in Holden's Collection, vol. ii.; 1806, as "The Red Dog or Fox." will show that Moore's setting of the air is not only pure, but was evidently the accepted version at the time. It may be mentioned that "The Red Fox" bears some resemblance to the well-known old English air, "Robin Hood and Little John, they both are gone to the Fair, O."

#### Let the farmer praise his grounds.

THE CRUISKEEN LAWN.



The air "The Cruiskeen Lawn" is the Irish form of the ancient Scottish melody "John Anderson, my jo." which is preserved in the celebrated Skene MS., pt. vii., written c. 1615-20. Mr. Chappell would fain have us believe that it is derived from an old English air, printed in Playford's Dancing Master, first edition, 1651, as "Paul's Steeple," and in order to prove his case, ingeniously ascribes the date of the Skene MS. to a later period—about 1700. I can only say that Mr. Chappell displays singular obstinacy upon this point. The MS. is in the Advocates Library in Edinburgh, and those interested in the matter can inspect it for their own satisfaction. It is sufficient to remark that such authorities as Dauney, Farquhar Graham and others, were quite as capable of forming an estimate regarding the age of ancient musical MSS. as Mr. Chappell, whose opinion was by no means always of



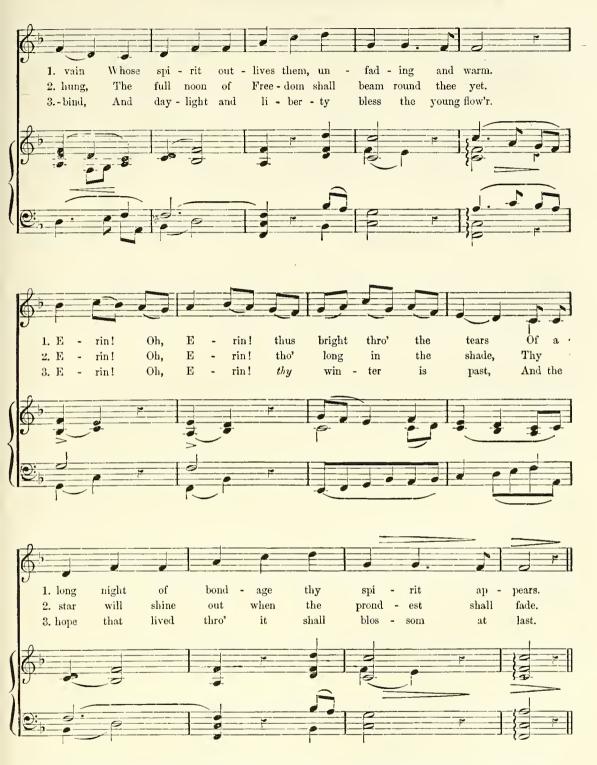
an unbiassed description. His remark that "Moore appropriated the air under the name of 'The Cruiskeen Lawn'" is certainly amusing. Poor Tom Moore! He has been accused of "ruthlessly altering" melodies, and now of appropriating them! Let us look into facts; Moore's "Song of the Battle Eve: air, Cruiskeen Lawn," was published in the tenth number of the Melodies, 1834. Just twenty-eight years prior to that date, Smollett Holden printed the identical air in his Old Established Irish Tunes as "The Cruiskeen Lawn," But it probably did not suit Mr. Chappel to know of this fact. Again I say, poor Tom Moore! In the Dancing Master, vol. ii., 1728, we find John Young printing a version of the tune as "Put in all" (see Appendix No. XIII.) which hears considerable resemblance to the Irish setting. The earliest printed version of "The Cruiskeen Lawn" which I have been able to trace as being directly connected with Ireland, is "There was a pretty girl," air iii, in the third act of Charles Coffey's opera The Beggar's Wedding: a New Opera as it is acted at the Theatre Royal in Dublin with great applause, 1729 (see Appendix No. XIV.) The first edition of this work contains no music, but mentions the names of the airs. In the fourth edition, 1731, the airs are attached, otherwise it is the same as the edition of 1729. A revised version of Coffey's opera was performed at "Drury Lanc in 1729, with new tunes to suit the London audience; it was entitled Phebe, or the Beggar's Wedding. There is every reason to believe that the air has been known in Ireland and Scotland for many centuries. The theory that it is a Danish folk-air seems to have no foundation; it is evidently purely Celtic. The song, "Let the farmer praise his grounds" has been attributed to O'Kecfe, but upon what authority I do not know.

### Like the bright lamp.

ERIN! OH, ERIN.



Moore's song was published in the third number of the *Melodies*, 1810. The air is named "Thamma Hulla" in Holden's Collection, vol. ii., 1806, and "I am asleep, don't waken me" in Mulholland's *Irish Airs*, 1810, and Bunting's third Collection, 1840. All these versions, or settings, of the air differ considerably, and Bunting, from whom, as Dr. Petrie remarks, more accuracy might have been expected, has unknowingly priuted another setting in the same volume, as "Soft mild morning"; both versions were obtained from Hempson, the harper,—one in 1792 and the other in 1796. In including the Gaelic version of "I am asleep" as *Sha mi mo chadel* in his *Airs peculiar to the Highlands of Scotland*, 1815, Captain Fraser remarks: "It is claimed both by the Irish and the Lowland Scotch. There being very ancient Gaelic words to it, the Highlands have as well-founded a claim to it as either,

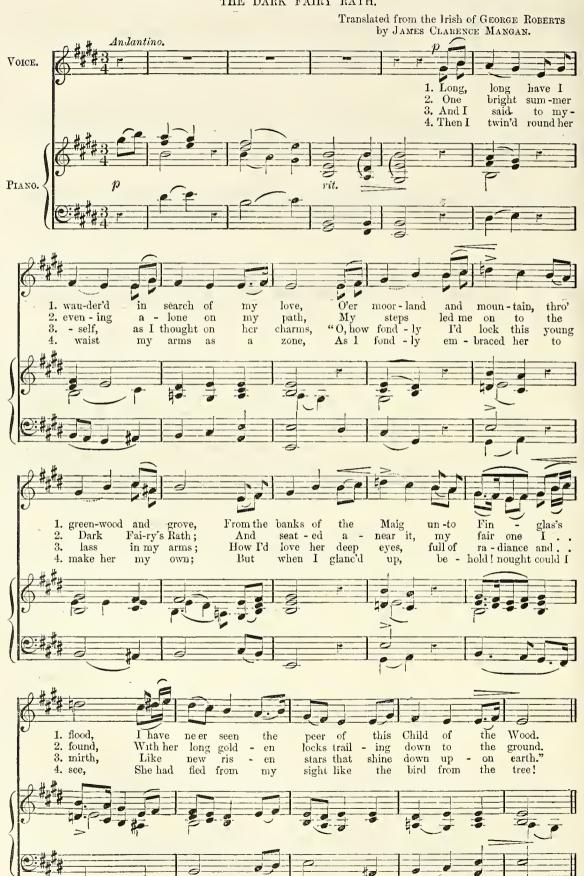


which the Editor is bound to assert." That the air has been long known in Seotland is proved by the fact that under the title of Chami mu chattle it was published in 1725-6 in a little work entitled Musick for Allan Ramsay's Collection of Scots Songs. Set by Alexr. Stevart & Engraced by R. Cooper. Vol. First. Edinr. Printed & sold by Allan Ramsay. Bk. iii., p. 62 (see Appendix No. XV.). That the air was in print at such an early date under the original Irish title will be news to most students of Irish folk music. The work, of which I have given the full title, is one of great rarity; it is a small square 12mo. oblong, very roughly printed and full of errors; it is divided into six parts, or books, and no second volume was issued; it coutains sixty-eight tunes with basses. "I am asleep, don't waken me" was also introduced in Coffey's Beggar's Wedding, 1731, as "Past one a clock in a cold frosty morning" (see Appendix No. XVI.) and in the opera Flora, 1732, as "At past twelve o'clock on a fine summer's morning" (see Appendix No. XVII.). Burk Thumoth included a version of it in his Tuclve Scotch and Tuclve Irish Airs, c. 1745, as "Past one o'clock" (see Appendix No. XVIII.) As I have already remarked, scarcely two of the many printed versions of this melody are to be found which do not vary. I do not know from whom Moore obtained his setting, but an examination of it with the older printed forms proves that it is not only good, but that Professor Stanford's statement in his edition of Moore's Melodies "restored," "there is scarcely a passage right in Moore's version," is entirely without foundation. Moore's setting, printed in 1810, is practically the same as the setting given by Holden four years earlier, but without the slightly varied repetition of the second phrase; a reference to the Appendix No. XIX. will prove this.

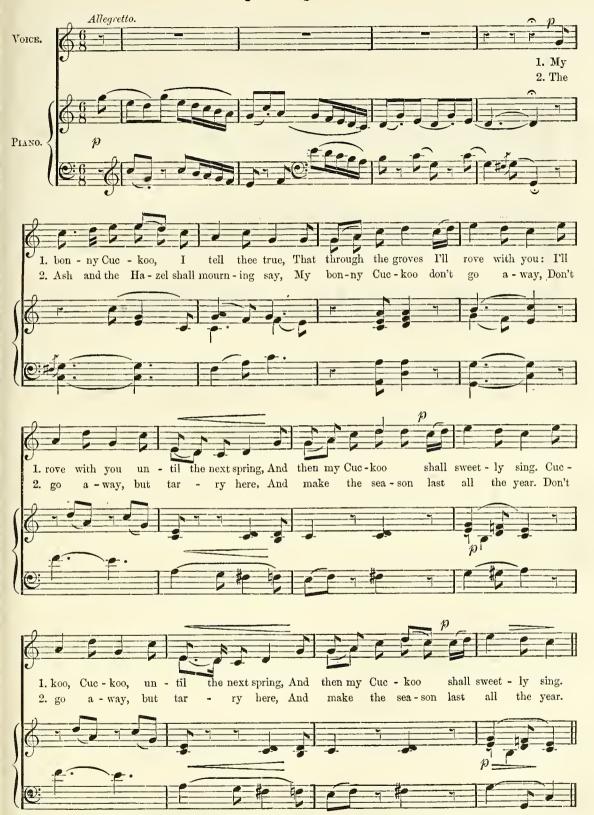
1

# Long, long bave 3 wandered in search of my love.

THE DARK FAIRY RATH.



## My bonny Cuckoo.



Bunting tells us that he obtained this pretty melody in Ballinascreen in 1793; the words are a close translation of the original Irish. Another version of the tune is to be found in the same author's Ancient Irish Music, 1796, under the title of "The Little and Great Mountain."

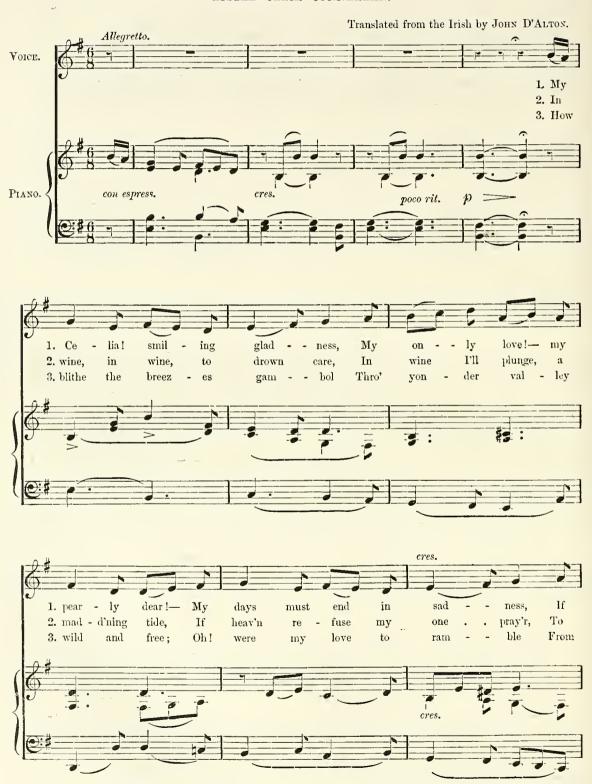
"My Bonny Cuckoo" was first published in Bunting's third work of 1840, and in Fitzgerald's Thomas Davis refers to it in his poem, "A Christmas Scene; or, Love in the Country."

Be quiet, and sing me "The Bonny Cuckoo,"
For it bids us the summer and winter love through, And then I'll read out an old ballad that shows How Tyranny perished, and Liberty rose.

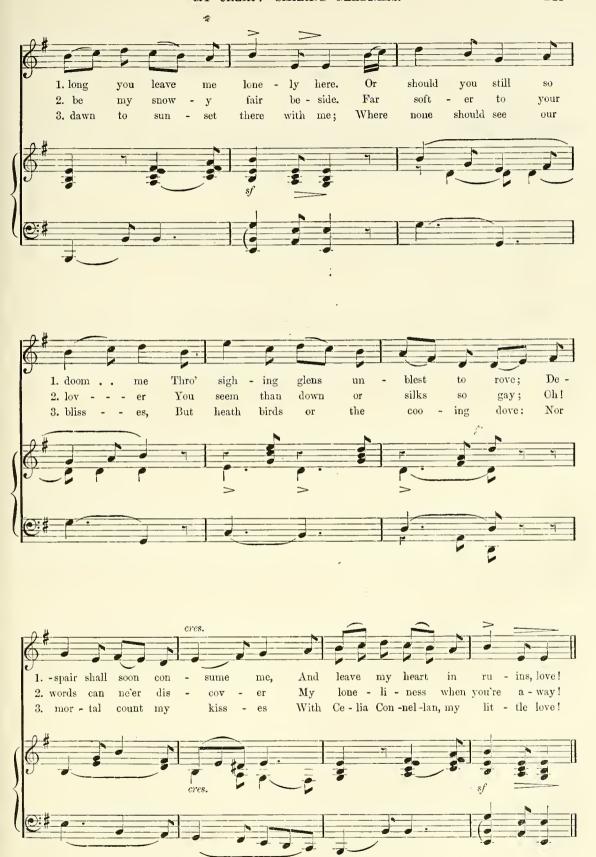
(Ballads and Songs, Dublin, 1846.)

# My Celia! smiling gladness.

LITTLE CELIA CONNELLAN.



As "The Peeler and the Goat" this air was published in Hudson's Native Music of Ireland (Citizen Magazine, Nov., 1812), I have omitted the accidentals which I cannot but think are spurious. The old verses associated with the tune are a skit upon the police force which Peel introduced into the country, and which was so universally detested for its tyraunical and

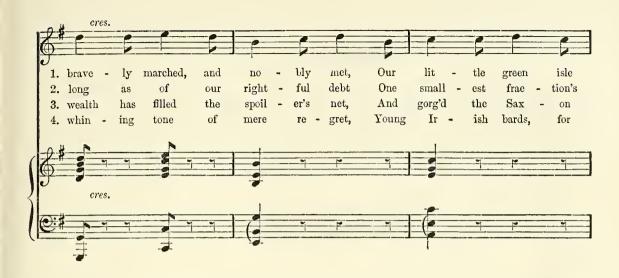


inquisitorial character. The song which I have adapted to the melody, is from Hardiman's *Irish Minstrelsy*, vol. i., 1831. There is an air in Bunting's third collection, entitled "Celia Connallon," which is possibly the original air to the Irish song; but Bunting's setting is not vocal and the compass is too large. L

# My countrymen, awake! arise!



M'Carthy's stirring song, which he entitles "A New Year's Song," was printed with the melody in Duffy's  $S_{\tilde{p}irit}$  of the Nation, 1846. The air is modern, and was probably written to M'Carthy's song.









Like so many Celtic airs "The Coina" is common to both Ireland and Scotland. The Scottish form is called *Cha teid mis a chaoidh;* or, "I shall not willingly go," and was published in Alexander Campbell's *Althyn's Anthology*, vol. i., 1816, set to Scott's poem "Nora's Yow." Sir Walter's song is based upon the original Gaelie verses, a few of which are printed in Campbell's work. Moore's song with the air, "The Coina, or Dirge" was printed in the seventh number of the *Metodics*, 1818.





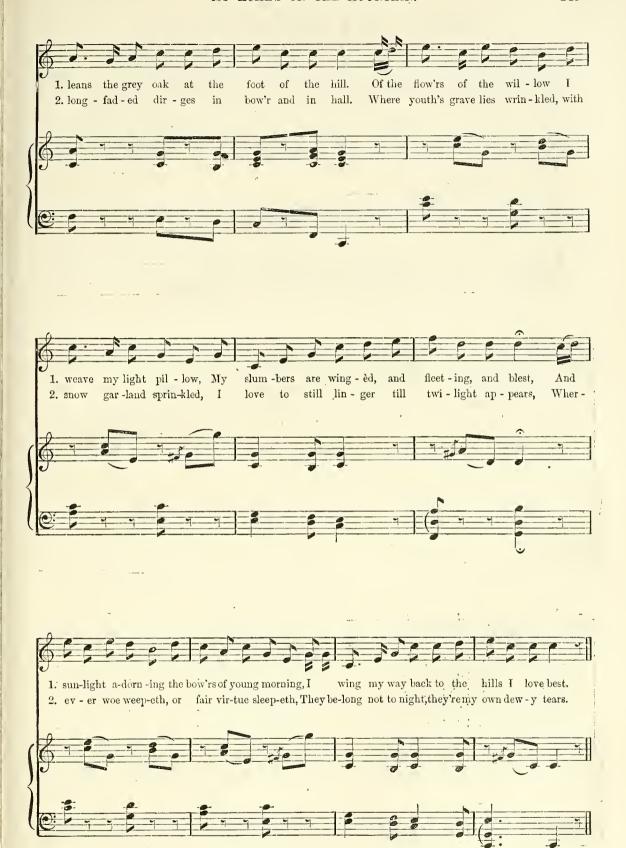


## My bome's on the mountain.

FAIRY HAUNTS.



This air, called "Jackson's Morning Brush" has been long a favourite in both Ireland and Scotland. It was evidently composed by Jackson, a musician of last century, who seems to have resided in Ballingarry, barony of Upper Connello, Co. Limerick, and who was celebrated for his skill on the violin and Irish bagpipes, and for the composition of many lively airs.



The "Morning Brush" was printed in Edmund Lee's publication of circa 1775, entitled Jackson's Celebrated Irish Tunes; it was also used by Arnold in his opera, The Agreeable Surprise, 1781; Thompson included it in his Country Dances for 1779, and Aird in his Selection, vol. i., 1782. I have taken the song "Fairy Haunts," from Fitzgerald's Old Songs of Old Iridand, London, 1843.

# My love, still 3 think that 3 see her.



This pretty little song is the composition of George Nugent Reynolds, the author of a musical interlude called Bantry Bay, performed in London in 1797, the music to which was written by William Reeve; Reynolds died in 1802. The composer of the air, "Kathleen O'More" has drawn upon some well known Irish melodies for his inspiration, notable among these being the "Black Joke."

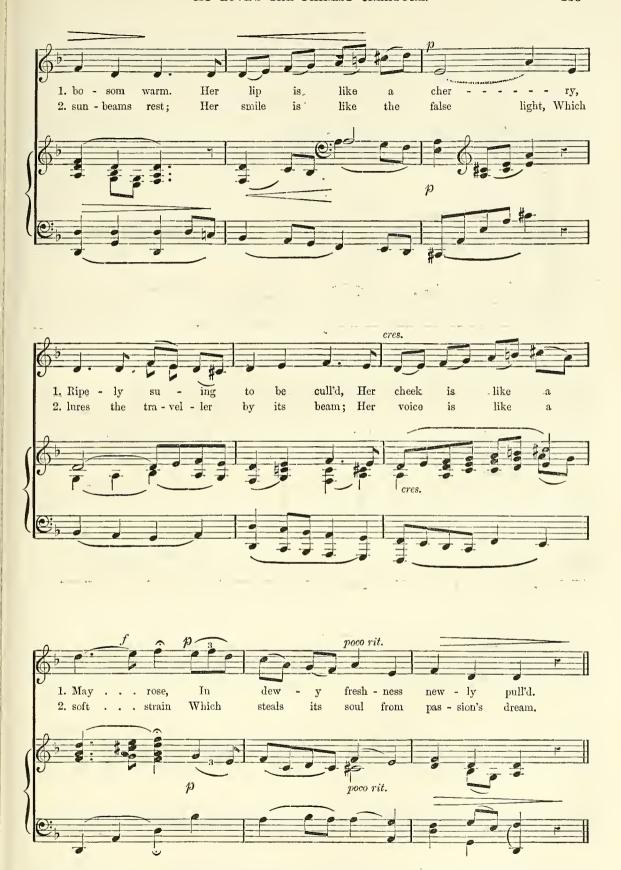
# My love she was born in the north countrie.



Air: "Fair maidens' beauty will soon fade away." Regarding this song, Dr. Joyce remarks, "I learned both the air and the words of the song from my father. It was well known in my early days among the people of the south; and there are more verses in the song; but those I give are all that I can remember." (Anc. Irish Music, 1873, p. 68.)

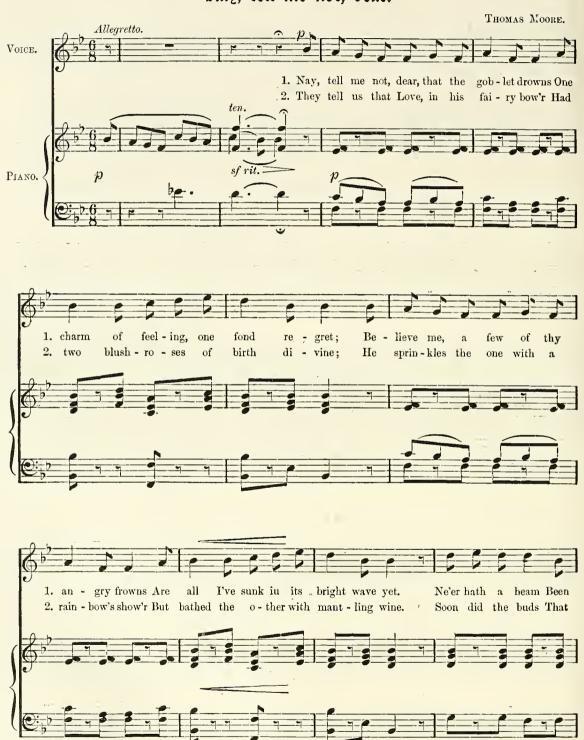


As "My Love's the fairest creature or Shelah no Conolan," this air and song were published in Twelve Original Hibernian Melodies with English Words, imitated and translated from the Works of the Ancient Irish Bards. By Miss Owenson. London, 1805. This is the collection of Irish Melodies alluded to in the advertisement attached to the first edition of the first number of Moore's Irish

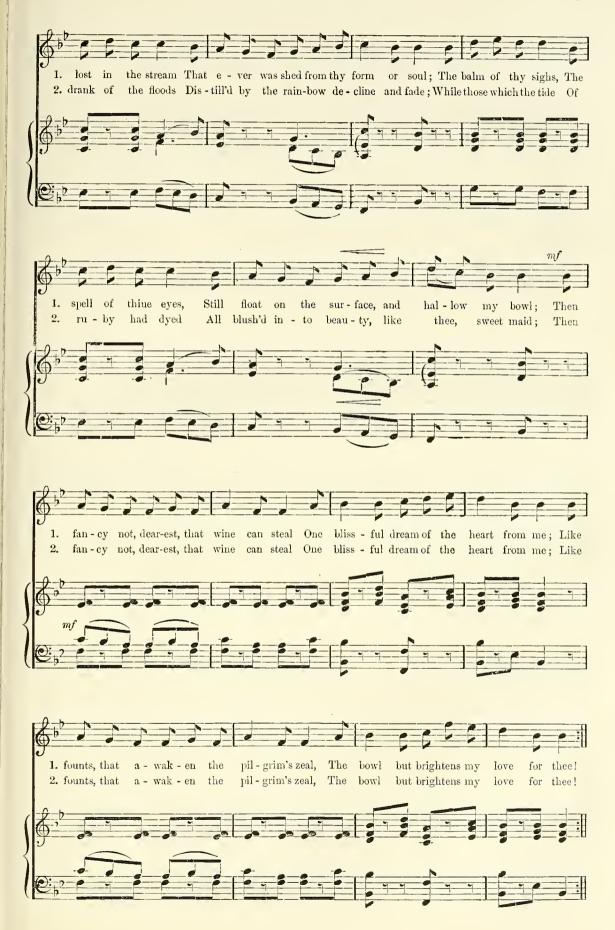


Melodies, 1807. Under the same title, "My love's the fairest creature," the air was printed in Aird's Collection, vol. vl., c, 1802-3, and in Mulholland's Irish and Scots Tunes, Edinburgh; this work is undated, but is advertised for sale in a newspaper of April, 1804. Miss Owenson was the daughter of Robert Owenson, the Irish actor and singer, and was horn about 1778; she married Sir T. Morgan, M.D., in 1812, and died in London on April 13th, 1859.

# Hay, tell me not, dear.

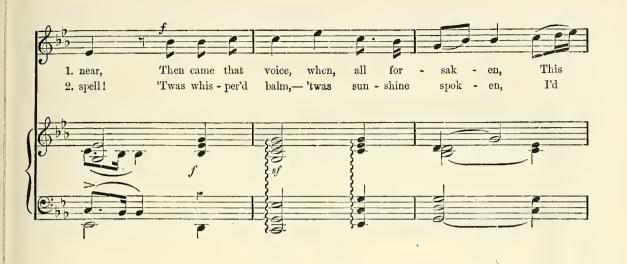


As "Dennis, don't be threatening" the air is in Bunting's Collections of 1796 and 1809, the *Irish Repository*, 1808, Mulholland's *Ancient Irish Airs*, 1810, and, with Moore's song in the fourth number of the *Melodies*, 1811. It is the progenitor of the air known as "The Dandy O" (see p. 251). As "O, rouse yourself, it's cold you've got," Dr Petrie has printed a setting of "Dennis, don't be threatening," which he obtained in 1854 from the singing of a blind ballad-singer in Limerick. Another version was used by Shield in the "Poor Soldier," 1783, set to verses beginning, "Out of my sight, or I'll box your ears."





This air, known as "Luggelaw," was supplied to Moore by Dr. George Petrie about 1808 (Petrie Collection, p. viii). The air bearing the same title, published by Hoffmann in the collection of tunes taken from the Petrie MSS., 1877, bears no resemblance to the above melody. Moore's song was published in the sixth number of the Melodics, 1815.









This Limerick air, which I have adapted to Lady Dufferin's well-known song, is from Hoffmann's Collection, 1877; I am indebted to Messrs Pigot & Co. for permission to reprint it in the present work. Lady Helen Selina Dufferin was the author of some beautiful Irish poems; she was born in 1807, and died in London in 1867.



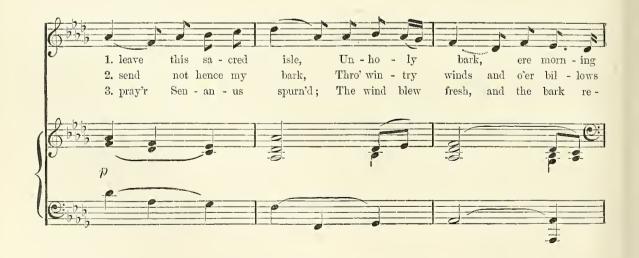




### D baste and leave this sacred isle.

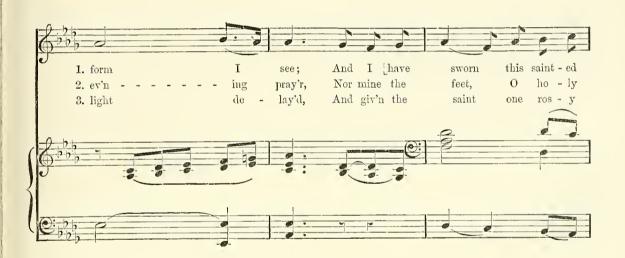
ST. SENANUS AND THE LADY.





Air: Droighneann donn or, "The Brown Thorn," and preserved in Bunting's General Collection of the Ancient Irish Music, 1796. On p. xvii. of The Ancient Music of Ireland, 1855, Dr. Petrie criticises Bunting's version of the air somewhat severely. Moore's song appeared in the second number of the Melodies, 1807.



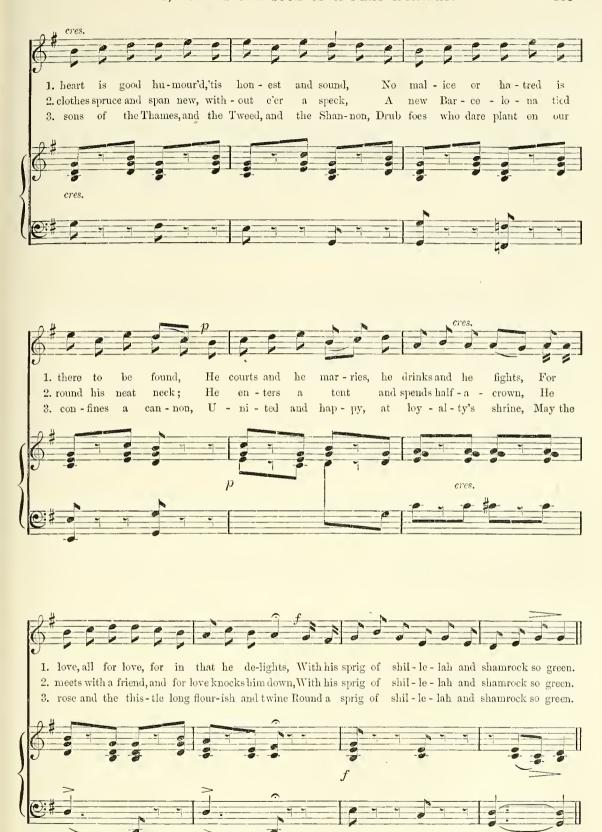




## O, love is the soul of a neat Irishman.



This air was evidently a great favourite in England about the beginning of last century; indeed, were it not for the tradition that it originally came from Ireland, I should be inclined to consider it English; it seems to lack that sprightly feeling, so peculiar to Irish jig-tunes. It was introduced as "The Black Joke" in Phobe, or The Beggar's Wedding, 1729, The Lattery, 1732, Achilles, 1733, etc., and as "The Coal Black Joak" in Watt's Musical Miscellany, vol. vi., 1731. It is to be observed, however, that the setting of that period is somewhat different from the tune now generally known as "The Sprig of Shillelah." The tallad



has been incorrectly attributed to Lysacht. That it is the composition of Henry Brereton Code is proved by that author having introduced it in his drama. The Russian Sacrifice or Burning of Moscow, 1813, with the following note. "This song, i'The Sprig of Shillelah'] written by the author of the play some years ago, having been so long before the public, it was held expedient that he should forego his intention of introducing it, however applicable in the representation, and substitute the following original song." Then follows the song, "If you'd search the world round, all from Howth to Killarney," tune: Langolee."

## O, wearily, wearily lags the day,







This pretty air and song are from Horncastle's Music of Ireland, pt. i., 1844; the verses are evidently the translation of some old Irish peasant song.







#### Och bone! ob, what will 3 do?

MOLLY CAREW.



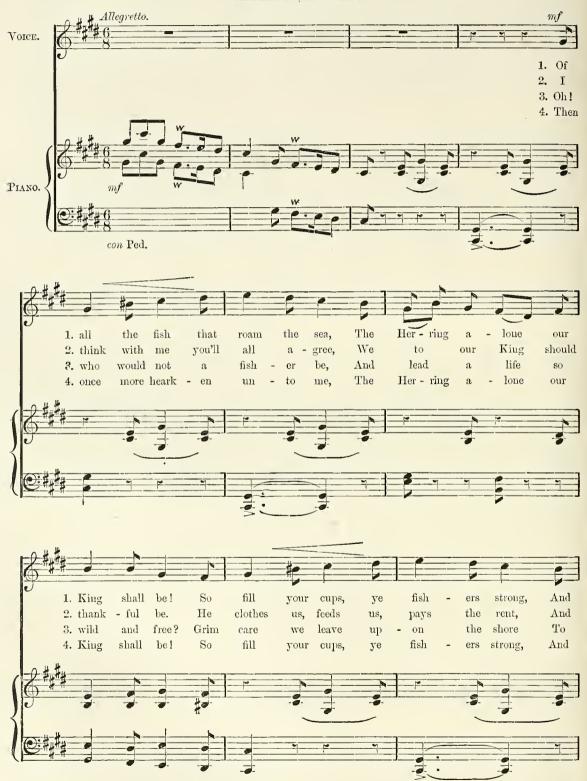
Hardiman and Lover attribute this air to Carolan, but do not state their authority. It's name, "Planxty Reilly" eertainly resembles the titles of many of our bard's compositions, most of which were named after his patrons and friends. But "Planxty Reilly" does not occur in Thumoth's octavo publications, nor in the volume of Carolan's compositions published by



John Lee in 1780. It is printed in Bunting's Collection of 1809, and in Mulholland's *Irish Airs*, 1810, but in neither of these collections is Carolan's name connected with the air. Regarding his song "Molly Carew," Lover writes, "The inteusely Irish character of the air stimulated me to endeavour that the words should partake of that quality, and the rapid replication of the musical phrases made me strive after as rapid a ringling of rhyme, of which our early bards were so fond." (*Luprics of Ireland*, 1858, p. 94.) I ought to observe that "Planxty Reilly" apparently underwent considerable alteration in Lover's hands; but I think he was justified in doing so, because of the unvocal nature of the air as printed by Bunting and Mulholland.

#### Of all the fish that roam the sea.

HERRING THE KING.



The air and words are from Horneastle's Music of Ireland, pt. i., 1844. As "The Brink of the White Rocks" the tune was published four years earlier in Bunting's third collection; Bunting states that he obtained it from a blind man in Westport in 1802. An ancient air called Thugamar fein a samhra lin; or, "We have brought the Summer with us," is printed in Bunting's



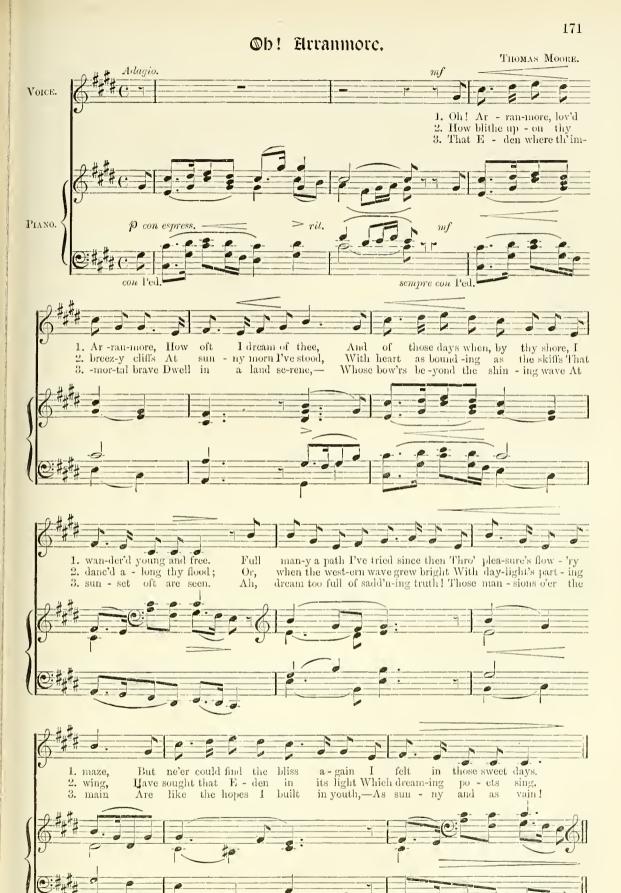
\* Irish for "We have brought the summer in."

Collection of 1796. An earlier and probably more genuine setting of it is to be found in Burk Thumoth's Twelve Scotch and Twelve Irish Airs, London, c. 1745, entitled Hugar mun Fean, and another as Hugar mon fona souraling, in Mulhollan's Irish Tunes, 1804. The air adopted here has all the appearance of antiquity. Dr. Petrie gives four settings of it in the Ancient Music of Ireland; the fourth one he considers the oldest and the parent version. In this I cannot agree with Dr. Petrie; a close comparison of "The Brink of the White Rocks" with the ancient air Cean dubh delish, must prove that the resemblance existing between the two melodies is not merely accidental. The air An bruach na carraige báine; or, "The Brink of the White Rocks," printed with Davis's song "The lament for the Milesians" in the Spirit of the Nation, 1846, is an entirely different air (see p. 190).

#### Ob! amber=bair'd Mora.



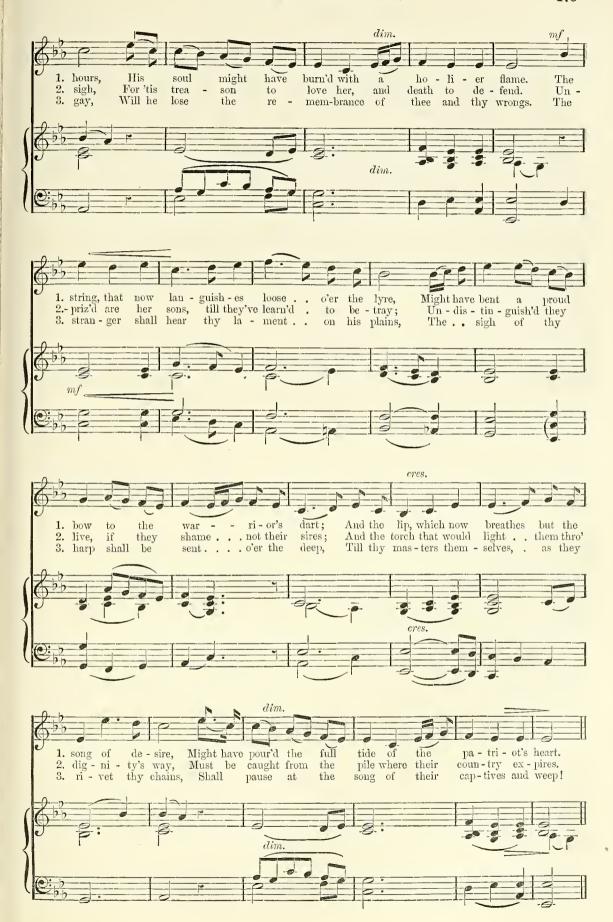
From Dr. Joyeo's Collection, 1873. The air was noted in the Connty of Limerick, in 1858; Dr. Joyeo considers it to be a minor setting of "Do you remember that night" (see p. 28). The song "Oh, Amber-hair'd Nora" seems to have been associated with an air known under a similar title and which we have printed on p. 140 of this work.

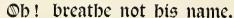


For note to this song see Appendix.



Air, "Kitty Tyrrell." This favourite air appears in the following works prior to its having been adopted by Tom Moore in the third number of the Melodies, 1810. Banting's Collection, 1796, Vocal Magazine, vol. i., 1797, O'Farrell's National Irish Music, 1797-1800, Miss Owenson's Hibernian Melodies, 1805. Mulhollan's Irish and Scots Tunes, 1804, Holden's Collection, vol. i., 1806, Murphy's Irish Airs and Jiggs, 1809, Mulholland's Irish Airs, 1810, and many other works.



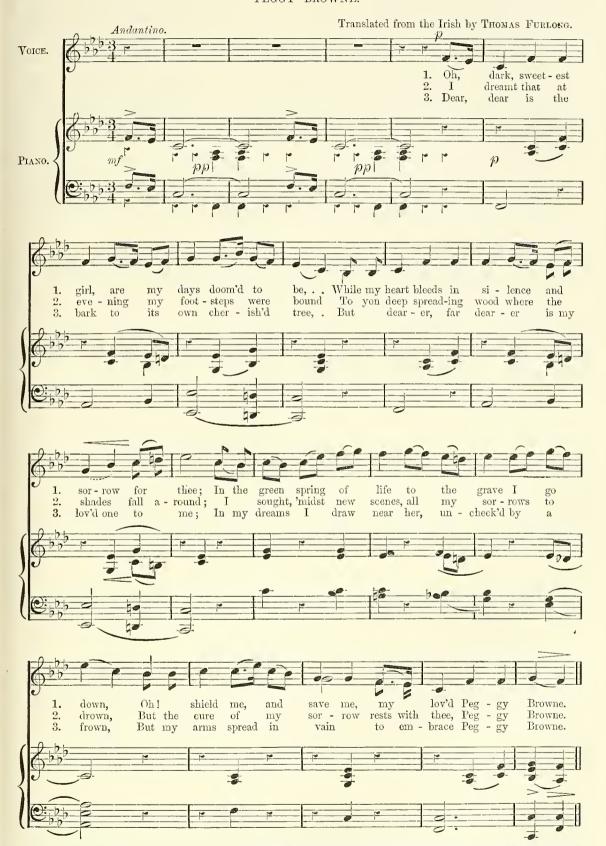




Bunting includes this air in his first Collection, 1796, as Cailin Donn: or, "The Brown Maid." Holden's air, Callin Donn, in vol. ii. of his Old Established Irish Tunes, is quite different; in his later work entitled Periodical Irish Melodics, he gives the above air as "The Brown Maid." Moore's song was written for the first number of the Melodics, 1907.

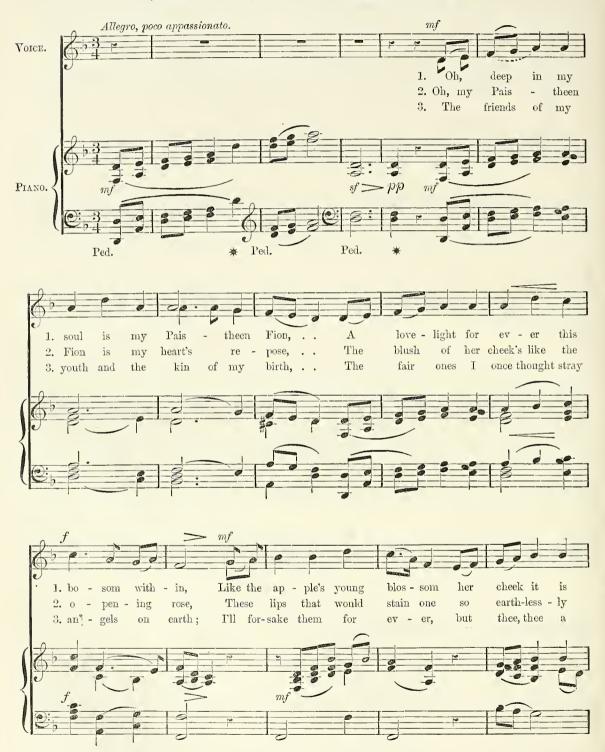
# Ob, dark, sweetest girl.

PEGGY BROWNE.

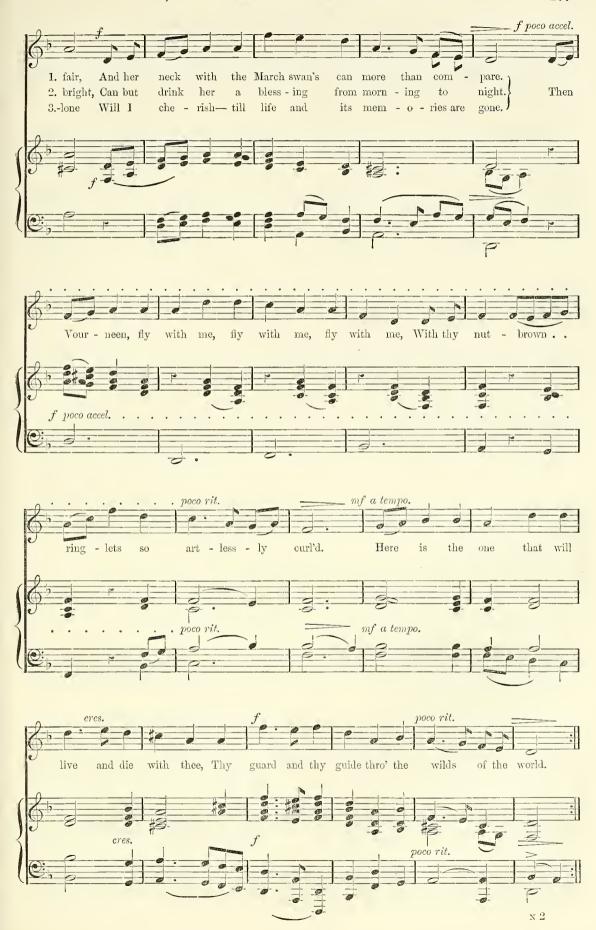


Diarmid ua Duda: or, "Dermot O'Dowd," was published in Bunting's Collections of 1796 and 1809. The song "Peggy Browne" is attributed to Carolan by Hardiman, from whose Irish Minstrelsy I have taken Furlong's translation. The heroine of the song was the daughter of George Browne of Brownstown, in the county of Mayo.

### Ob, deep in my soul is my Paistbeen Fion.



There are many forms of this air; I have chosen the one given above not only because I consider it the finest I have as yet seen, but because it appears to me to best suit the passionate sentiment of the song; it is from Horneastle's Music of Ireland, pt. ii., 1844. The translation of the Irish song is by John D'Alton, and was published in Hardiman's Irish Minstrelsy, vol. i., 1831. Paistheen Fion, pronounced Fin, means either fair youth or maiden, who, in this case, is supposed by many to be the son of James II. Versions of the air are to be found in The Vocal Magazine, vol. i., 1797, Holden's Collection, vol. i., 1806, Mulhollan's Collection, 1804, etc.; but Horneastle's setting differs considerably from these.





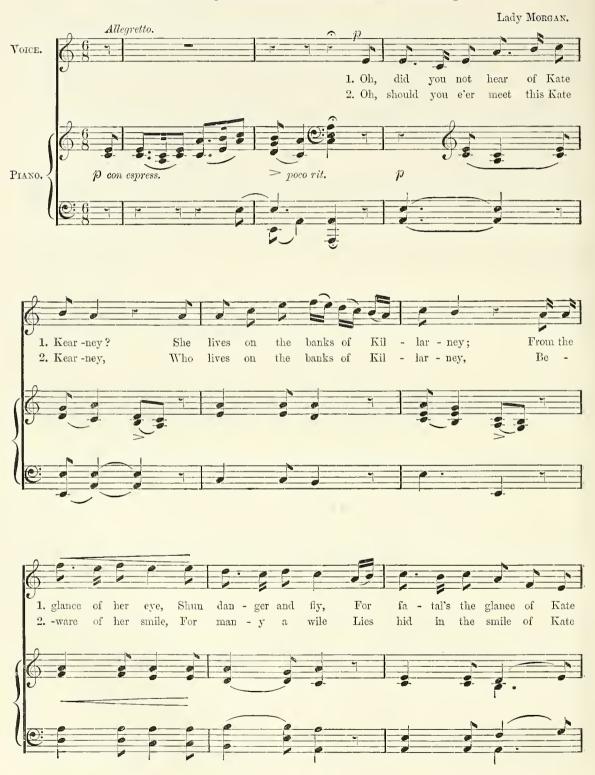
Samuel Lover wrote this song to the tune, "The Beardless Boy," better known as "Kate Kearney." As Lady Morgan's ballad is too closely associated with that air to admit of its being separated, I have adopted Lover's verses to an Irish air used by J. Daniel in connection with Lever's "Widow Malone," and published at Dundee as a sheet song, about 1844. A comparison of this tune with the well-known one, "Open the door to me, O," to which Moore wrote the song, "She is far from the land," will show that the resemblance they bear to one another is so strong as to admit of the probability of their having had one common origin. The "Blarney Stone" is also the subject of a little song by Father Prout.

#### Oh! my sweet little rose.

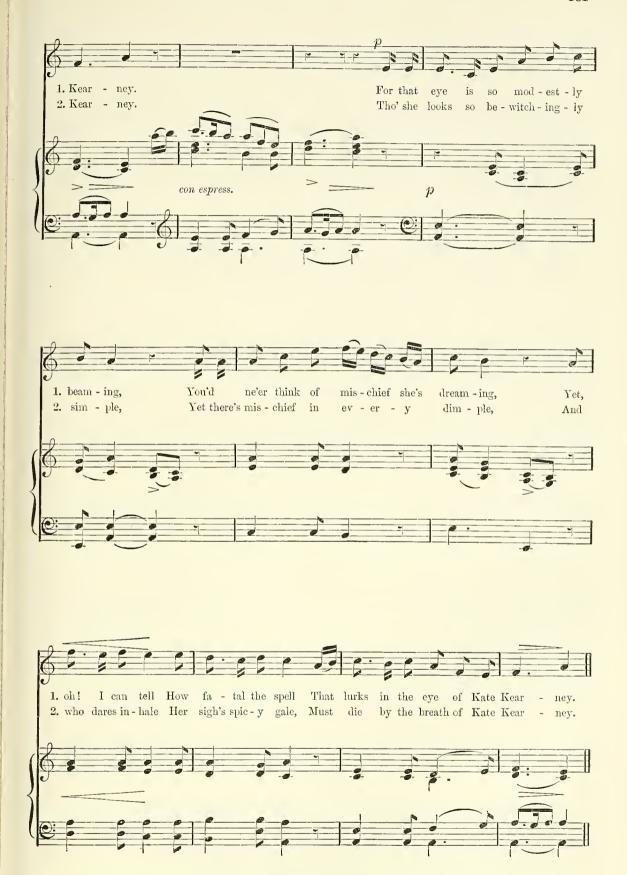
ROISIN DUBH.



### Ob! did you not bear of Tkate Tkearney?



Although this melody is generally designated "Kate Kearney," a glauce at the ninth air in Bunting's Collection of 1796, will show that it is merely an adaptation from the old air. "The Beardless Boy." Lady Morgan's sweet little song must have met with great success. It appears to have been a great favourite with the celebrated English ballad-singer, Charles Incledon.



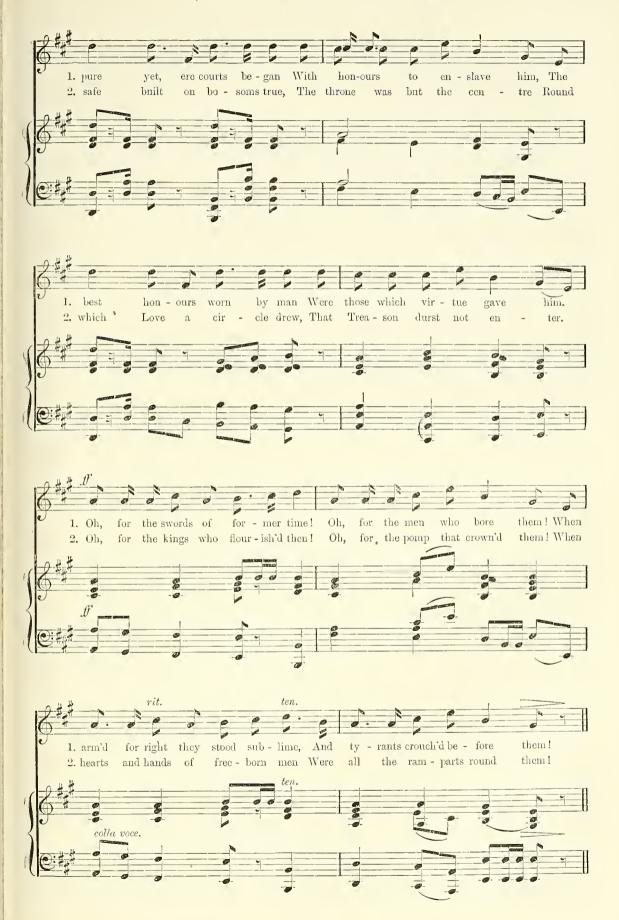
(1764-1826); it is printed with the air in Crosby's Irish Musical Repository, 1808, and in many subsequeut song-books. John Murphy names it "Kate Martin" in his Irish Airs, 1809. Lady Morgan's song was seized upon by the ballad-mongers of Dublin and Limerick at an early date, and issued in rough chap-book form.

## Ob, for the swords of former time!



As "Unknown," this air with Moore's stirring song was printed in the seventh number of the Melodies, 1818. I have not been able to ascertain the original name of the tune, but in 1783 it was used by William Shield in that repository of Irish Melodies, the opera entitled The Poor Soldier. The following is the first verse of the song to it in that work, the libretto of which was written by John O'Keefe, the elever Irish dramatist:

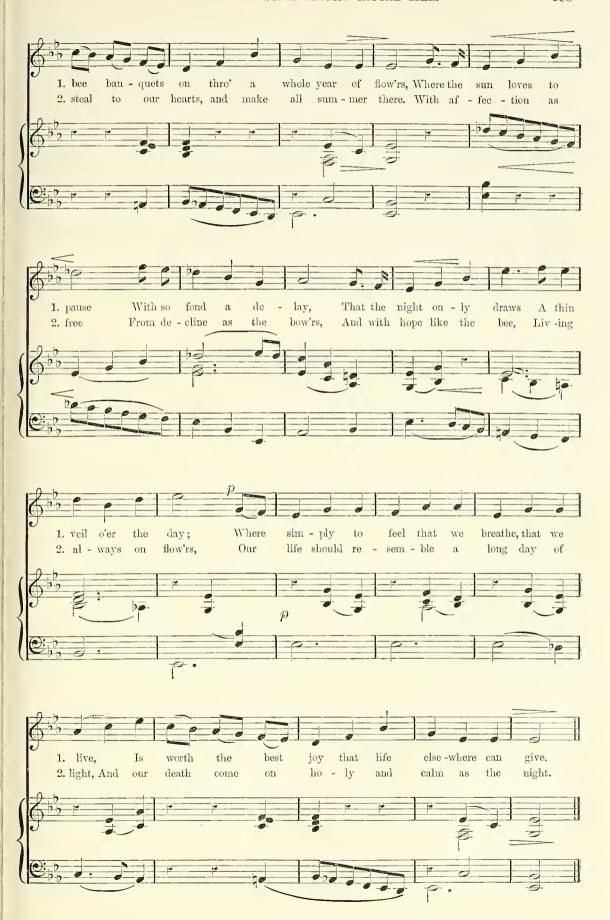
(Kathlean) Dermot's welcome as the May, chearful, handsome and good-natur'd, Foolish Darby, get a away, awkward, elumsy, and ill-featur'd;
Dermot prattles pretty chat, Darby gapes like any oven,
Dermot's neat from shoe to hat, Darby's but a dirty sloven,
Lout, looby, silly booby, come no more to me a-courting,
Was my dearest Dermot here,—all is love and gay sporting.



#### Oh! had we some bright little isle.

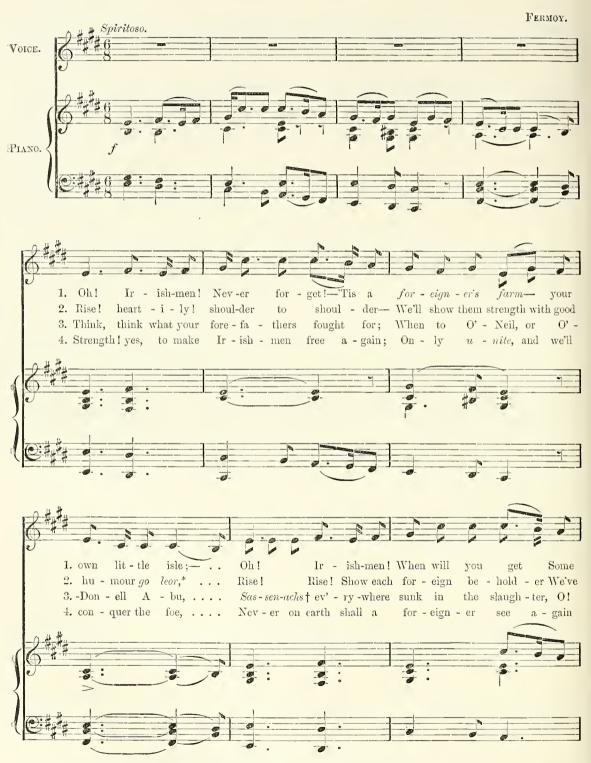


As "Chiling O'guiry," the air is in a little octavo work, entitled Twelve Scotch and Twelve Irish Airs with Variations by Mr. Burk Thumath, undated but circa 1745. Hoffmann's Collection of Dr. Petric's traditional airs contains a tune called "Sheela, my love," but it bears no resemblance to the above ancient melody. The following extract from one of Moore's letters to Power, his music publisher (Jan. 1813), shows that he either intended to, or did re-write his song: "I hope you have not engraved 'Oh, had I a bright little Isle' as I must put a totally new set of words to it." Moore's song was published in the fifth number of the Melodies, Dec., 1813.



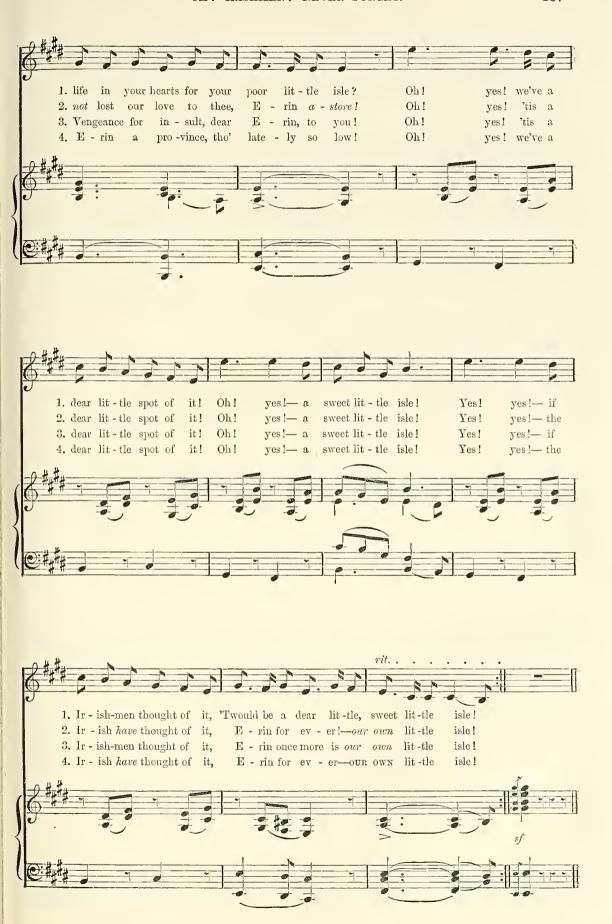
#### Oh! Irishmen! Mever forget.

OUR OWN LITTLE ISLE.

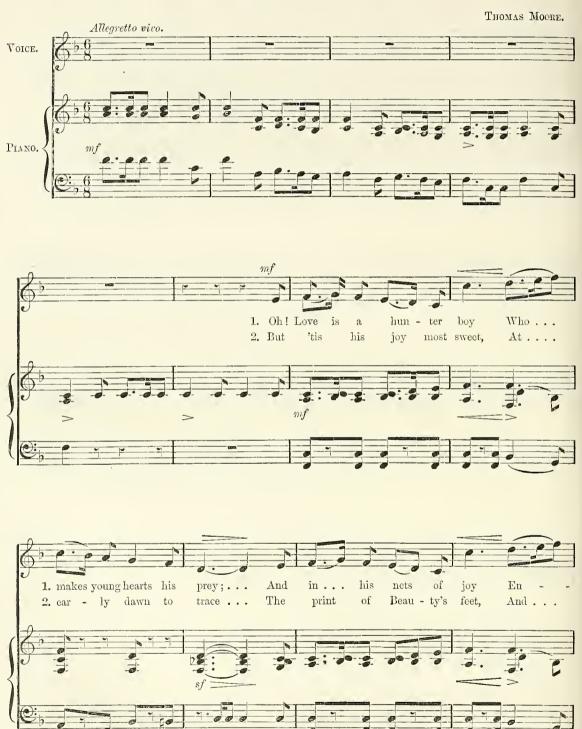


\* Go lear = plentifully. † Sassenachs = Saxons.

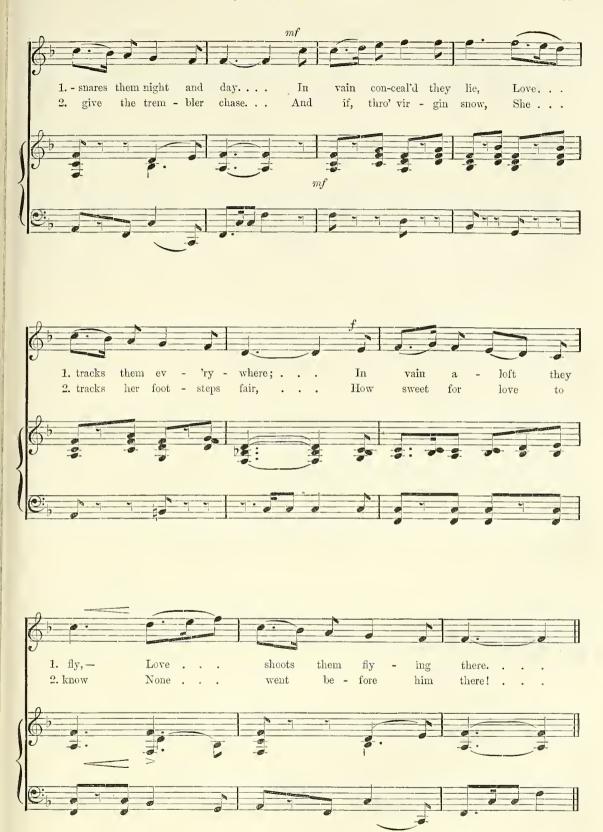
This stirring song with its air, is from the eelebrated *Spirit of the Nation*, *Dublin*, 1846. The author of the verses, signed "Fermoy," was John Edward Pigot, an Irish barrister: Mr. Pigot died in 1871 at the age of fifty-one. He is said to have left a large collection of Irish airs in MS, behind him. The air is called "The Carabhat Jig" in the *Spirit of the Nation*.



### Oh! Love is a hunter boy.

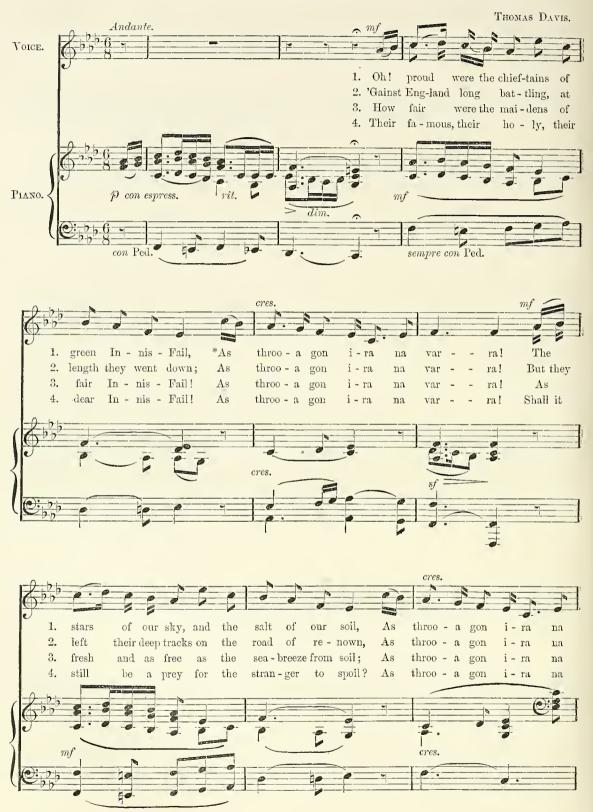


Bunting obtained this air in Dublin in 1839: he gives its name as As fada annso me, "Long am I here" or "The Gentle Maiden," and considers that it is the original of the English melody, "My lodging is on the cold ground." He places it in his list of ancient tunes and observes that "the characteristic national tone of the sub-mediant in the fourth bar, continued at intervals through the melody," proves it to be pure Irish. Bunting's singular theories regarding Irish melody have been so often refuted, that it would be waste of labour to re-open the discussion. The following extract from the Ancient Music of Ireland, p. 48, shows Dr. Petrie's views regarding the tone of the sub-mediant or major sixth in the scale, which in Bunting's opinion "distinguishes



all Irish mclody."—"That such a tone is indeed a characteristic onc, both of Irish and Scottish mclodies, I by no means deny; but I cannot concur with Mr. Bunting that it is an essential, or even the most characteristic feature of a true Irish mclody." Bunting's theory that the air "My lodging is on the cold ground "was taken from "The Gentle Maiden" is strangely at variance with Mr. Chappell's remarks on p. 529 of Popular Music of the Olden Time: alluding to "My lodging is on the cold ground" that author remarks: "I believe there is no ground whatever for calling it Irish. The late Edward Bunting... distinctly assured me that he did not believe it to be Irish—that no one of the harpers played the tune,—and that it had no Irish character."

# Oh! proud were the chieftains of green Innis-Fail.



<sup>\*</sup> A's truagh gan oidhre 'na bh-farradh; or, What a pity that there is no heir of their company."

Air: An bruach na carraige; or, "The Brink of the White Rocks." In the Ancient Music of Ireland, 1855, Dr. Petrie writes: "The air has been already twice printed; first, as set by myself—indifferently enough, I must confess—in the collection of Irish Tunes published in 1806, by my young friend, the late Francis Holden, Mus. Doc.; and secondly in Mr. O'Daly's recent



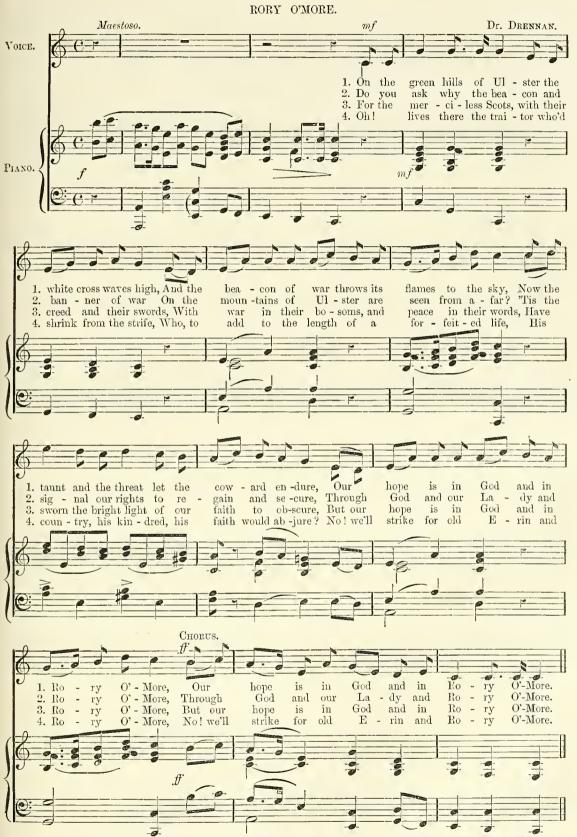
publication, "The Poets and Poetry of Munster." Dr. Petrie errs here; in O'Farrell's National Irish Music for the Union Piver, c. 1797–1800, p. 36, the air is printed as "Carraga Bawn," i.e., "The White Rock," and again, in The Spirit of the Nation, 1846, p. 236, not only do we find the same melody, but the identical version as that printed in Dr. Petrie's work. In the fourth volume of his Poeket Companion, c. 1810, O'Farrell prints another setting as "Carolan's Cup." The air must not be confounded with one known by the same name, and given on p. 188 of this work. Indeed, Dr. Petrie considers the true name of the air to be Ar thaobh na Carraige Baine, which means "On the brink of the White Rocks." Davis's stirring song is printed in the Spirit of the Nation, and in the collection of his poems printed in 1846—just one year after the poet's death.

### Oh! the boys of Kilkenny.



For the history of this air known as "The Head of Old Dennis," I must refer the reader to p. 265. The authorship of the song is not known. Early in the century it was printed with the air as a sheet song entitled: The Boys of Kilkenny. A Favourite Irish Song. Inscribed to Col. Doyle by Mr. Kelly. Michael Kelly, the Irish composer, was born in Dublin in 1762. He wrote and compiled the music to various musical dramas, now long forgotten; his Reminiscences, 1826, are still read with enjoyment; he died at Margate in 1826. It is possible that Kelly wrote the ballad "The Boys of Kilkenny," but beyond the title quoted above, I have been unable to obtain direct proof of his heing the author.

### On the green bills of **Ulster**.



From Ancient Music of Ireland, 1873. The following is Dr. Joyce's note to the air: "I noted this tune in 1851, from the singing of John Dinan, of Glenanair, in the county of Limerick. I also took down the Irish song, every verse of which ended with the name of the air as chorus, 'We'll take again a cruiskeen, a cruiskeen lawn.'" I have adapted Drennan's words to the air; they were printed in vol. iii. of Irish National Poetry, 1846. Rory, or Roger O'More was one of the most influential actors of the rising of 1641. He was of ancient extraction and descended from the chief branch of the O'Mores of Co. Leix, and was related by marriage to many of the best English families. The phrase "God and our Lady be our assistance. and Rory O'More," was common in Ireland last century.

### Oh! the days are gone when beauty bright.

LOVE'S YOUNG DREAM.

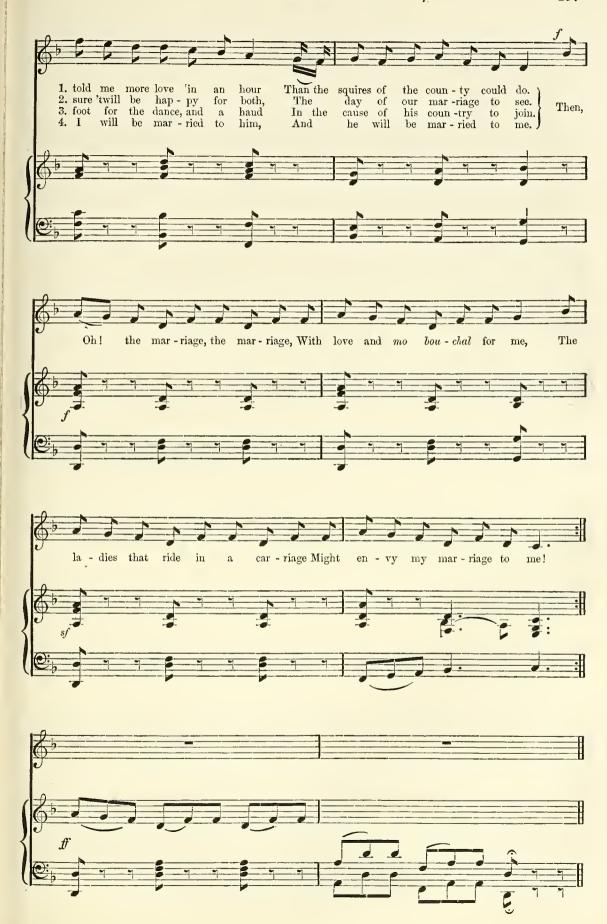


This air as An Thseann Bheonn Bhocht, or, "The Old Woman," is from Bunting's Ancient Music of Ireland, 1809. An apparently older setting of the tune was recovered by R. A. Smith for The Irish Minstrel. 1825, as "Orick's fair daughter." Moore's song appeared in the third number of the Melodies, issued January, 1810. An t-sean bean bochd; or, Shan van vocht, as it is usually ealled, literally means "The Poor Old Woman," and is one of the names for Ireland. The original song seems to have been written in 1797 when the French fleet arrived in Bantry Bay.





Thomas Davis's song, with the air, "The Swaggering Jig," was printed in James Duffy's work entitled *The Spirit of the Nation*, *Dublin*, 1846, and in the following year in Henderson's little publication issued at Belfast, as *The Flowers of Irish Melody*.

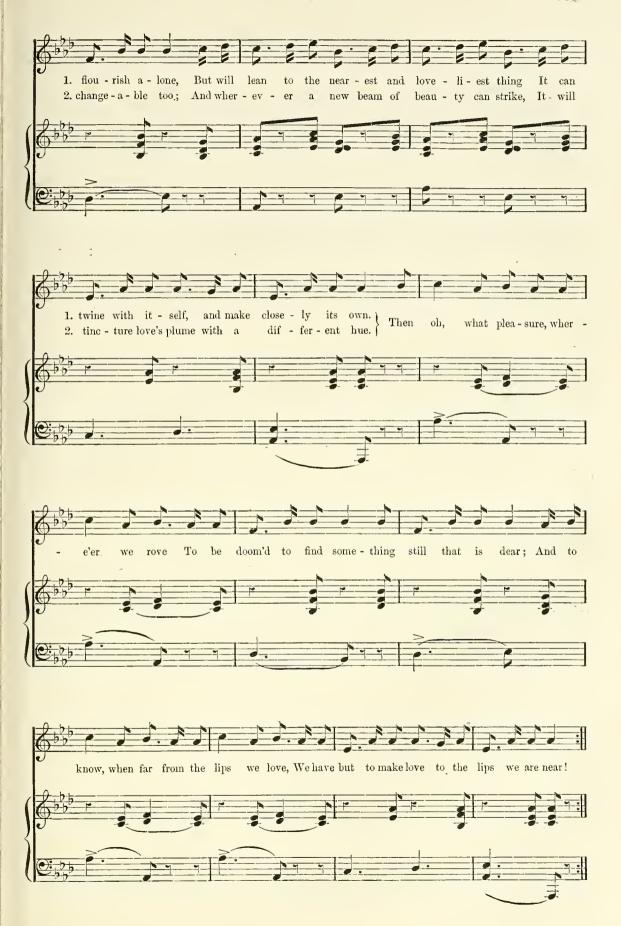


#### Oh! 'tis sweet to think.



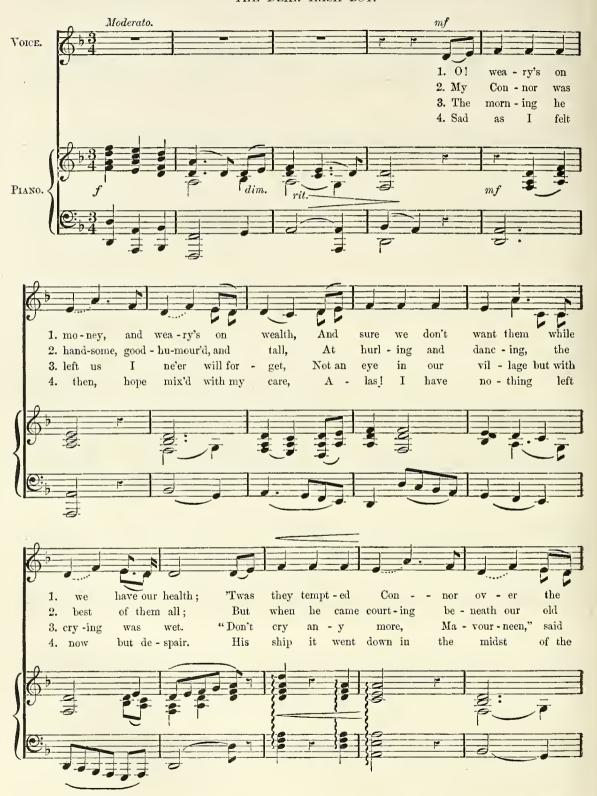
"Oh! 'tis sweet to think" was written for the third number of the Melodies, 1810; Moore designated the air, "Thady, you gander," but I have been unable to discover upon what authority. As "She is the Girl that can do it," Holden included the air in his Old Established Irish Tunes, vol. i., 1806; it must be admitted, however, that Moore's setting is superior to the one given by Holden. The original name of the air is Donall na Greine, or, "Daniel of the Sun," both O Farrell (Pocket Companion, Bk. i., e, 1805) and O Daly (Pocks of Munster, 1849) give it this title, and in the latter work an old Irish song is printed which has been long associated with the tune: the following is a translation of the first verse:

Wild Donall na Greine!—his frolics would please ye,
Yet Wallace, confound bim, eame trickishly round him!
He'd sit, without winking, in alchouses drinking
For days without number, nor care about slumber!

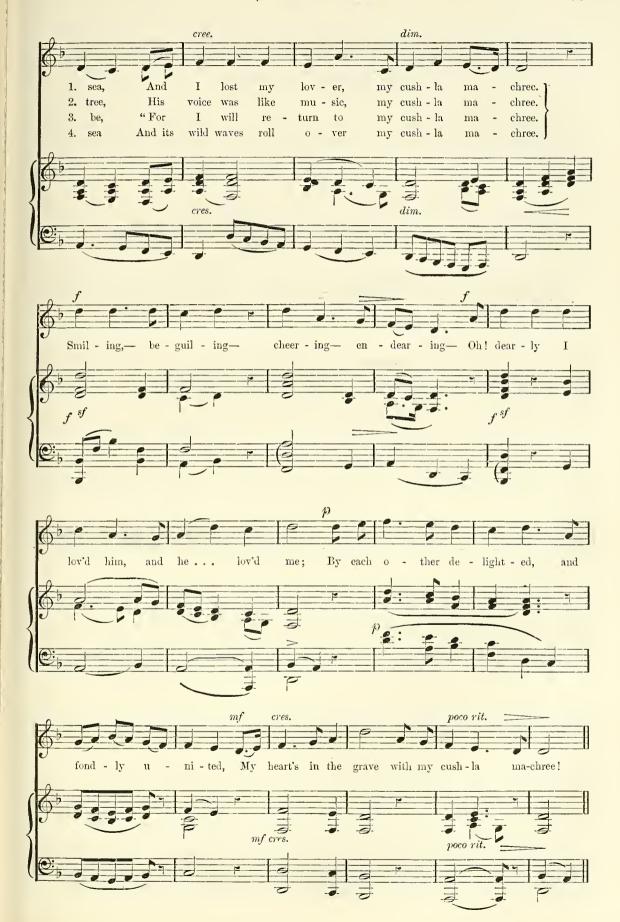


### Db, weary's on money.

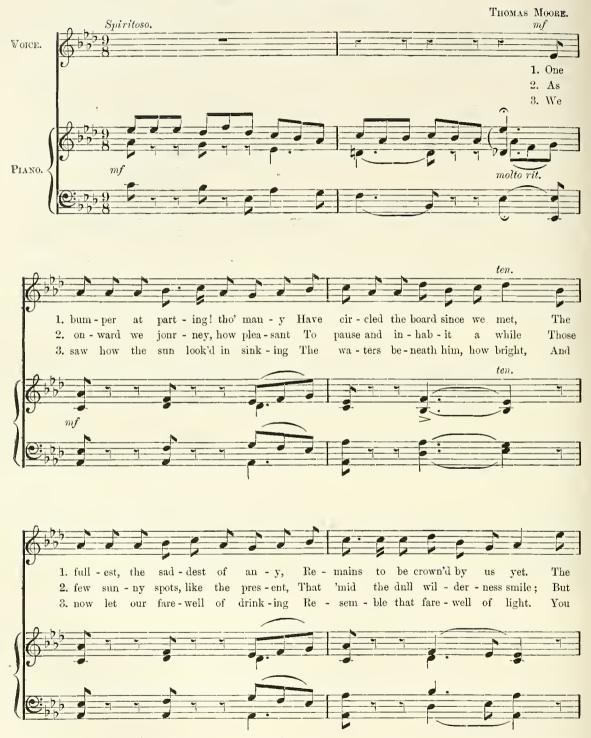
THE DEAR IRISH BOY.



As "My Dear Irish Boy" this version of the above noble air is printed in F. N. Crouch's Songs of Erin; being a Collection of Original Irish Melodies. The Poetry by Desmond Ryan. London, 1841; and, with the ballad, in The Native Music of Ireland ("Citizen Magazine," March, 1842) as "The Wild Irish Boy; or, My Connor." In Lynch's Melodies of Ireland, c. 1845, it is named "The Dear Irish Boy." Holden's setting of the air as "Oh, my Connor, his checks are like the rose" in his Irish Tunes, vol. ii., 1806, is not so good although it is possibly an earlier form. I have extracted the accidentals from the tune as given by Crouch and others; they appear to me to be a modern interpolation.



## One bumper at parting.



This air entitled "Moll Roe" was sung in Henry Brooke's ballad-opera. Jack the Giant Queller, which was performed in Dublin in 1748. Commenting on this work, Bladon (New Theatrical Dict., 1792) remarks that "there being in it two or three satirical songs against bad Governors, Lord Mayors, and Aldermen, it was prohibited after the first night's performance." The air sung by Darby in Shield's Poor Soldier, 1783, to verses beginning, "Tho' late I was plump round and jolly," is a setting of "Moll Roe"; but it differs considerably from Moore's version; it is included in Mulhollan's Irish and Scots Tunes, 1804, as "Ditherum Doodle,"—a name obviously taken from O'Keefe's song in the Poor Soldier; another setting was published by O'Farrell in the fourth book of his Pocket Companion c. 1810. Moore's song was written for the fifth number of the Melodies, issued in December, 1813; he designated the air "Moll Roe in the morning."

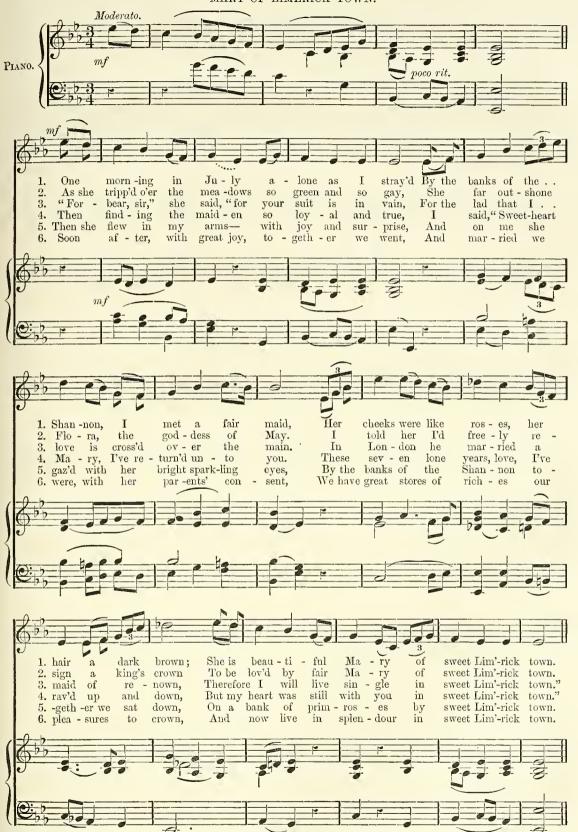


# One clear summer morning, near blue Avonree.



## One morning in July.

MARY OF LIMERICK TOWN.



This is the second version of "Nora of the Amber Hair" given in the Petrie Collection, and to which I have alluded on p. 140 of this work. The ballad is one of those Anglo-Irish productions of the early part of the eentury; it was issued in rough chap-book form by Goggins of Limerick, many years ago. I may mention, however, that I have been obliged to slightly alter some of the original verses.

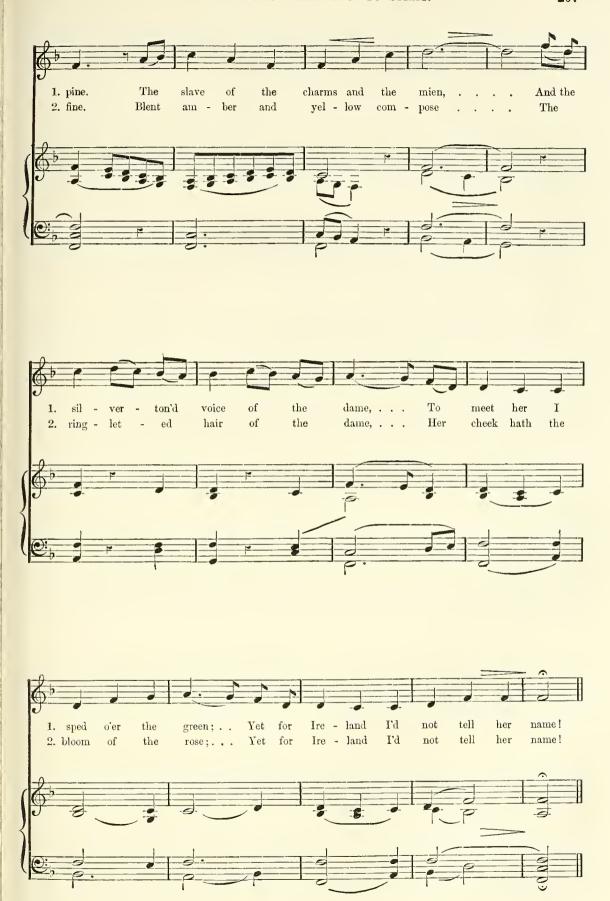
# One eve as 3 happen'd to stray.

FOR IRELAND I'D NOT TELL HER NAME.



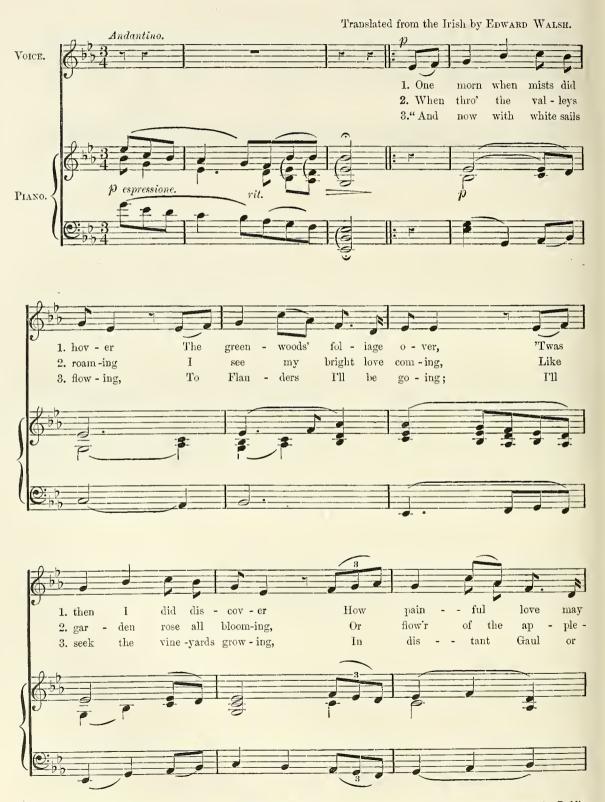
I am indebted to Dr. P. W. Joyee for permission to use this version of the air "For Ireland I'd not tell her name," which was first printed in *Irish Music and Song. Dublin*, 1888. In this work Dr. Joyee observes that it is well-known in the Munster counties and in the southern counties of Leinster. It is often called by the English name "Naney, the pride of the East [or West]" from a song with that refrain. Another setting of the air is preserved in the Petric Collection, p. 99, but it is not so good as the one noted by Dr. Joyee.

P

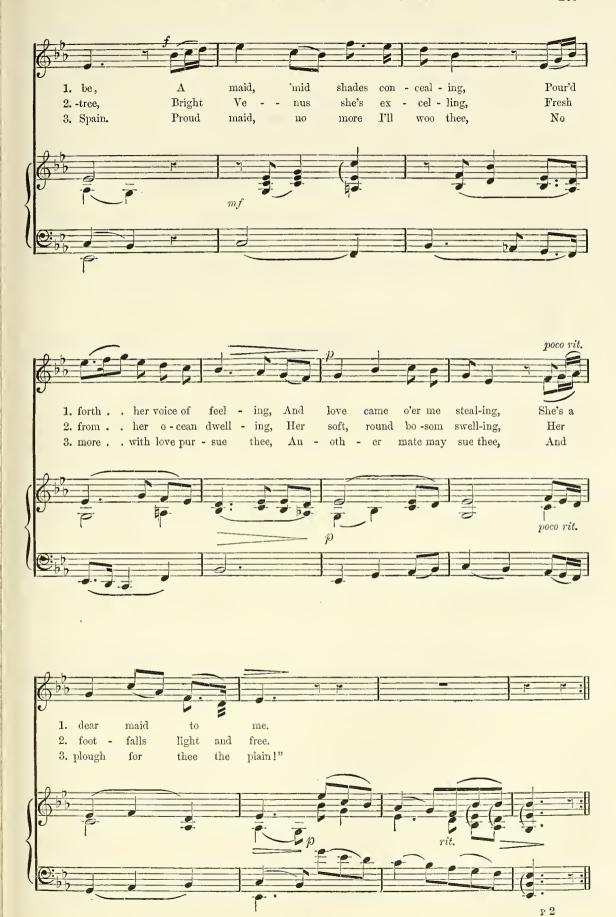


### One morn when mists did hover,

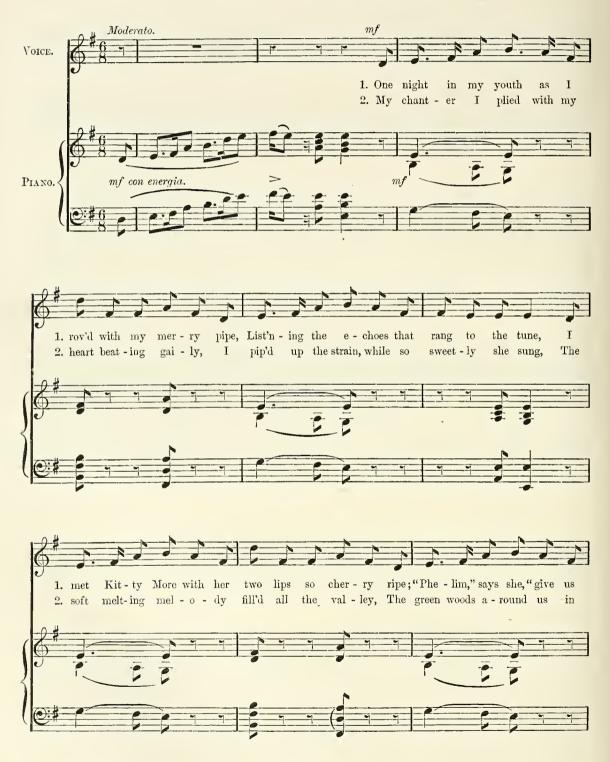
THE GRACEFUL MAIDEN.



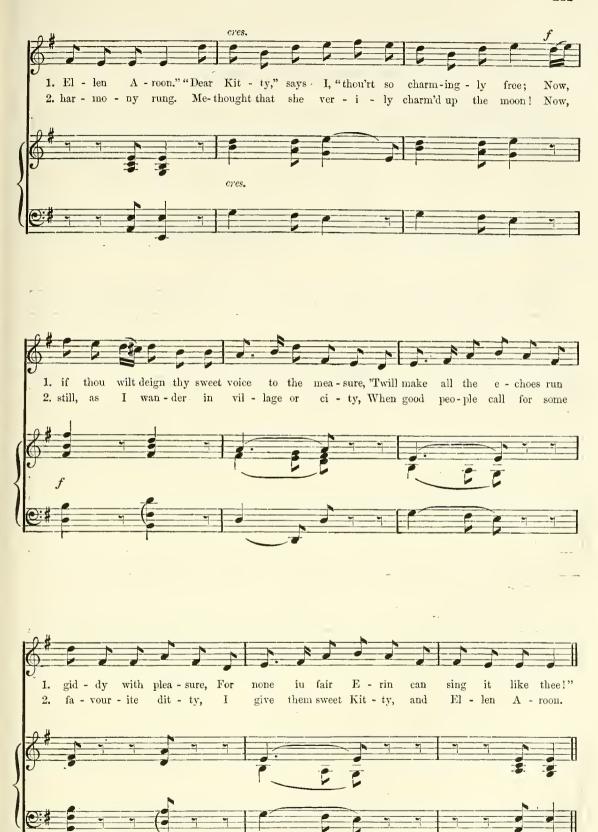
This popular ballad tune is from Dr. Petrie's Collection, 1855; it was noted down about 1810 from the singing of a Dublin ballad-singer. I have taken four verses from Walsh's translation, printed in *Irish Popular Songs*, *Dublin*, 1847.



# One night in my youth.

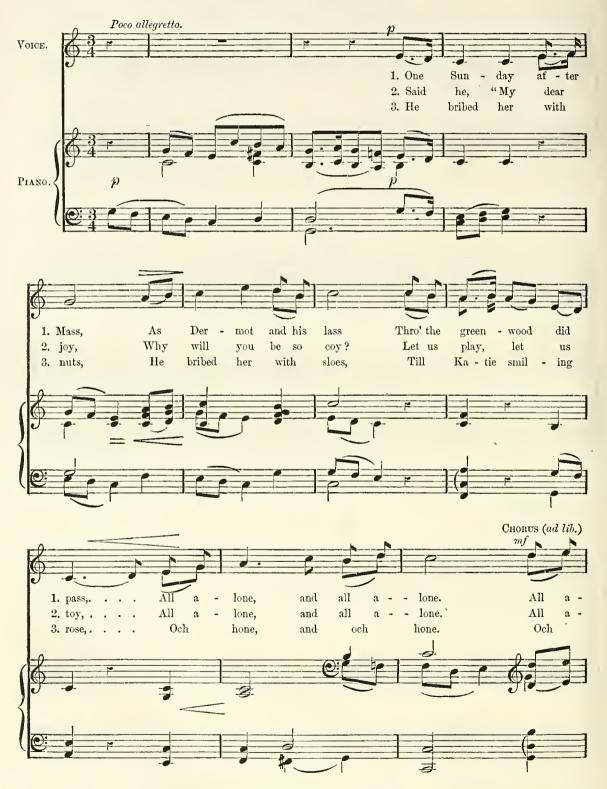


This tune has been long known in the Highlands of Scotland as Bhannarach dhon a cruidh; or, "The Brown dairy-maid." Versions of it were printed in Johnson's Scots Musical Museum, vol. ii., 1788, p. 165, in Captain Fraser's Airs and Melodies peculiar to the Highlands, 1815, p. 29, and in Albyn's Anthology, vol. i., 1816, p. 8; in the last-mentioned work the long original Gaelie song is

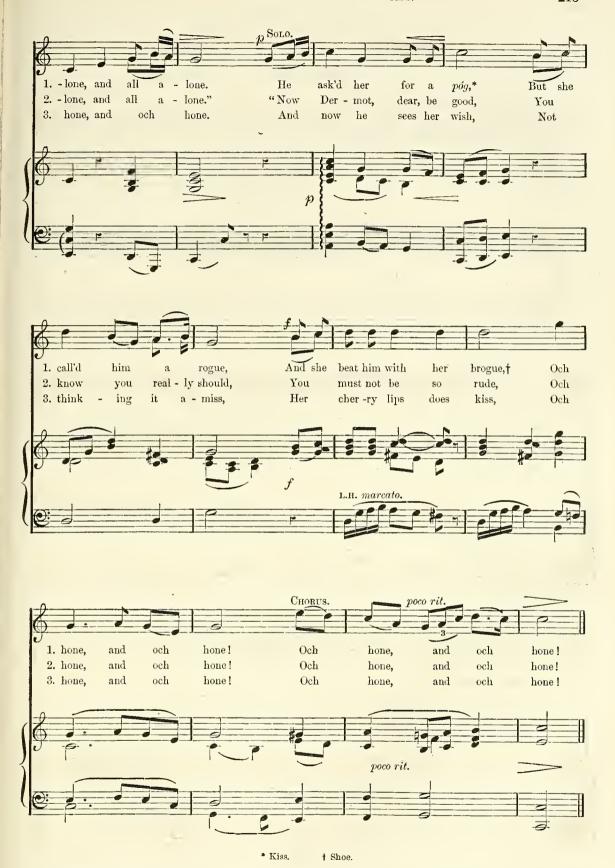


given with an English translation. The Irish version was first printed as "The Lass that wears green," in Smith's Irish Minstrel, 1825. It was to the "Brown dairy-maid" that Burns wrote his song, "The Banks of Devon"; in Cromek's Reliques of Robert Burns, 1808, the Scotch poet remarks: "I first heard the air from a lady in Inveruess and got the notes taken down for this work"—alluding, of course, to Johnson's Museum. The air is in O'Farrell's Collection, Bk. iv., but with the title of Burns's song.

# One Sunday after Mass.



This air was obtained by Dr. Petrie about the beginning of the century from the singing of a relative. In inserting it with the first verse of the song in his Collection, p. 112, Dr. Petrie was evidently unacquainted with its origin. As "An Irish Song—Set by Mr. Leveridge," the original melody along with the entire song, was published in Thomas D'Urfey's Pills to Praye Melancholy, vol. iv., 1719, p. 278. A perusal of the original air from that work will satisfy the reader how much a tune can



change in a century through passing about from singer to singer (see Appendix No. XX.). The verses given above are a closc imitation of D'Urfey's song in the *Pills*. It may be observed that the word "set," so much used in old English song books, does not always mean "composed," but quite as often arranged or adapted. I am inclined to think, however, that this melody is an original composition by Leveridge.

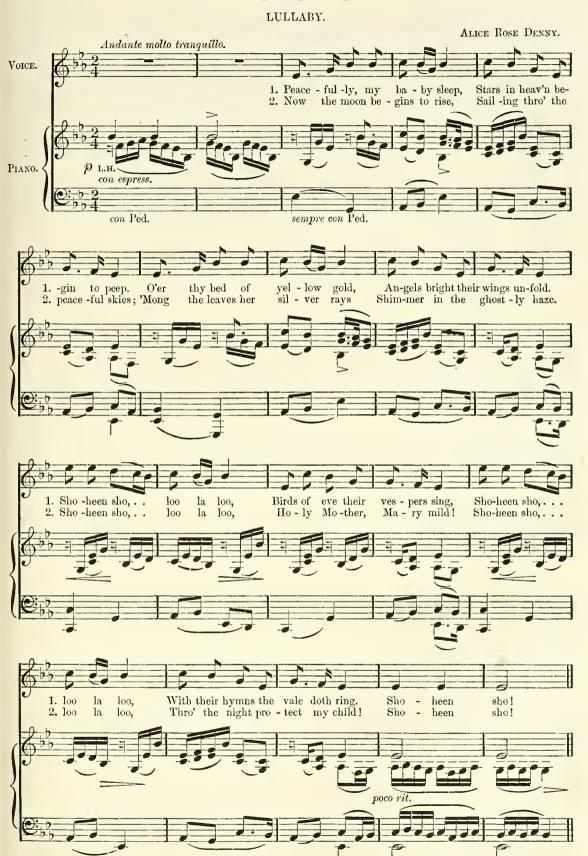
#### Our mountain brooks were rushing.

ANNIE DEAR.

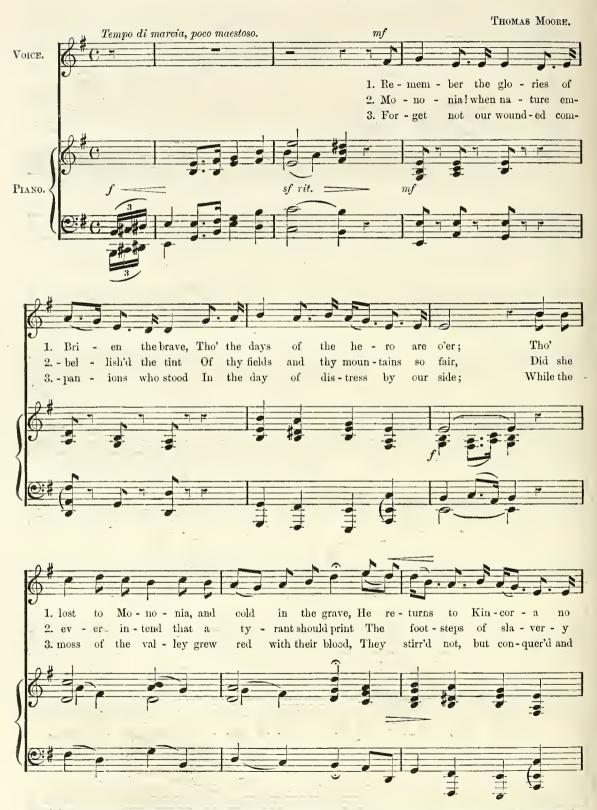


This air, "Maids in May," with Thomas Davis's verses, is from James Duffy's Spirit of the Nation, 1846. It was republished in the following year by Henderson of Belfast in his little work entitled The Flowers of Irish Melody. The song portrays an incident of 1798, at which period the yeomanry, owing to their many acts of violence, had gained the deep-set hatred of the people.

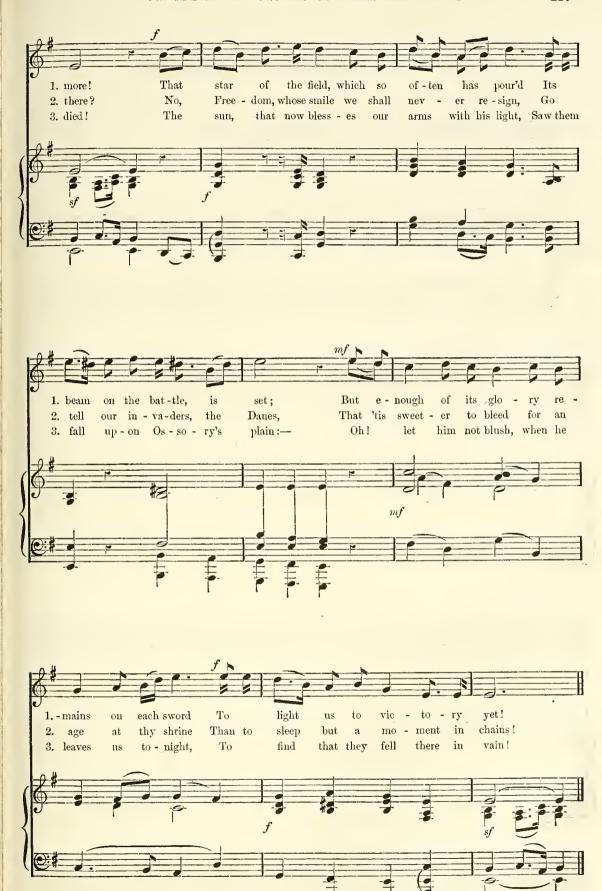
# Peacefully, my baby, sleep.



### Remember the glories of Brien the brave.



This air, "Molly Macalpin," is preserved in Bunting's Ancient Irish Music, 1796. In his work of 1840, he states it to be the composition of William O'Connallon, born about 1645; it is quite evident, however, that many of Bunting's statements must be taken "with a grain of salt." In John Mulholland's Ancient Irish Airs, Belfast, 1810, the air is designated "Molly Halfpenny." Moore's noble song was written for the first number of the Melodies, 1807.



# Rich and rare were the gems she wore.

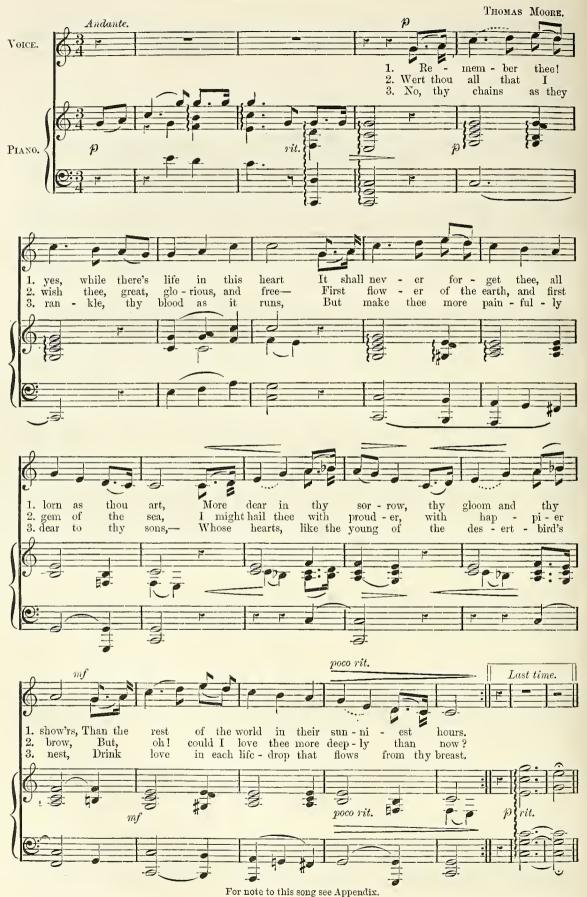


We are indebted to Edward Bunting for the preservation of this fine air; it is printed in his General Collection of the Ancient Irish Music, 1796, as "The Summer is coming." Moore's verses are in the first number of the Melodies, 1807. The following quotation from Bunting's work will show how much importance that author attached to the existence of the air in Ireland. "The ancient air Ta an sanradh teacht, or the Summer is coming, is used upon the opening of summer in different parts of the kingdom. Strange as it may appear, this proves to be the same song in essence, both as to poetry and music, which Dr. Burney has published and written so voluminous a critique on, as the first piece of music ever set in score in Great Britain. The extreme improbability of its being borrowed by the ancient Irish, from a country that has no national music of its own (the

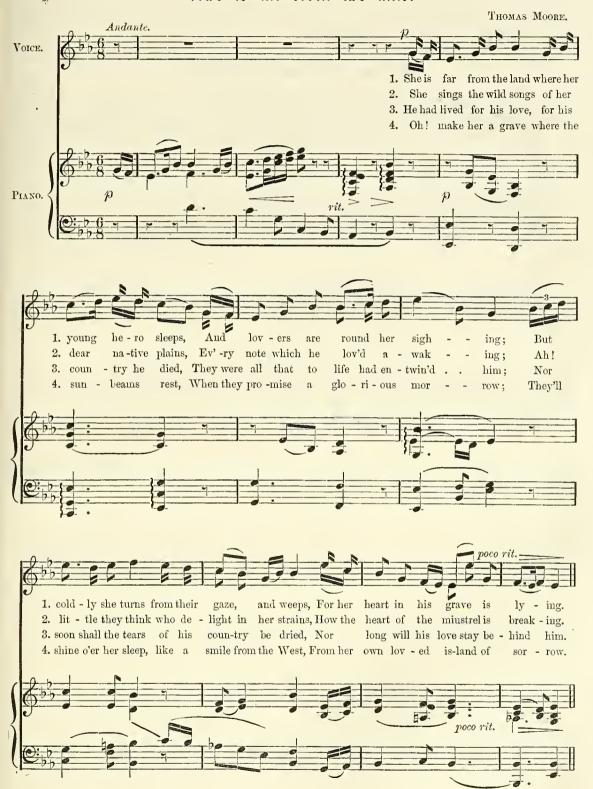


Welsh excepted) is sufficiently evident. The devoted attachment to their own music, and the praises it received from other countries; their ignorance of the English language, and their rooted aversion to their invaders, were effectual bars to any such plagiarism or adoption." (Collection of 1796, p. iv.). It is hardly necessary to say that the old score referred to is the celebrated early English MS, copy of "Summer is icumen in," which Mr. Chappell considers to have been written in the year 1236. An inspection of this ancient composition proves that beyond the first four notes, but little affinity can be said to exist between it and the Irish air. The similarity of titles evidently caused Bunting to form his opinion; in designating England a country with no national music of its own, Bunting only showed how limited his knowledge was of the subject.

#### Remember thee.

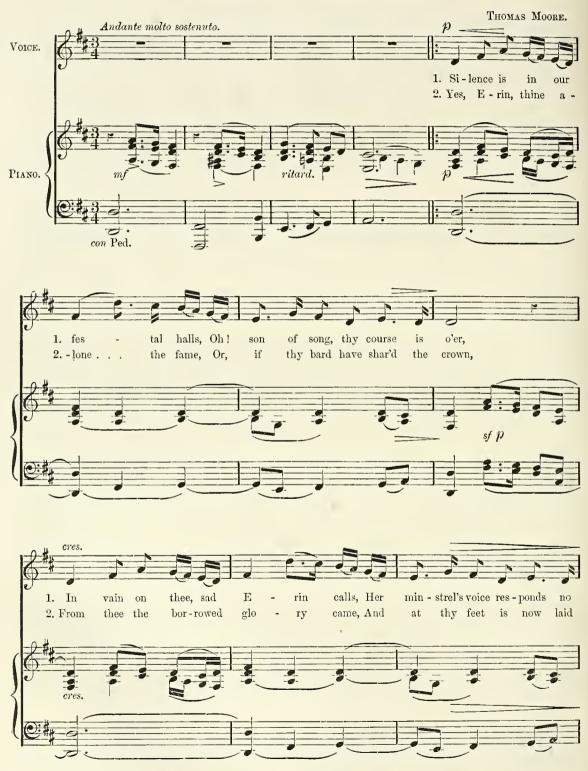


#### She is far from the land.



Air: "Open the Door." Alluding to this air Professor Stanford remarks in his edition of Moore's Melodies "restored": "An air from Bunting's first Collection, of which Moore searcely left a note unaltered, omitting the flat seventh and vulgarizing the close." The following will prove that this grave assertion against the poet is entirely unfounded. Moore's "She is far from the land" was published in the fourth number of the Melodies, 1811, and the version of "Open the Door" used by him is found in the following works. As "Open the door to me, oh. Irish air," in Corri's Scot Songs, including a few English and Irish, vol. ii, 1783. As ditto in the Musical Misscalany. Perth, 1786; Calliope, 1788; George Thomson's Scottish Airs, Set. i. 1793; The British Musical Misscalany. Edinburgh, 1805, etc. The version in Bunting's and Miss Owenson's Collections is possibly purer than the more popular one, but it will be seen that Tom Moore merely published the usually accepted version of the melody, and did not alter a note of it. (See also note on p. 178).

### Silence is in our festal balls.



Moore's song was written for the supplement to the tenth and concluding number of the Melodies, 1834; it was a tribute from the poet to the memory of Sir John Stevenson, who died in Dublin in Sept., 1833, at the age of seventy-one. I have given two of the four verses of the song. The air, as "The Green Woods of Truigha," was printed in Bunting's Ancient Music of Ireland,



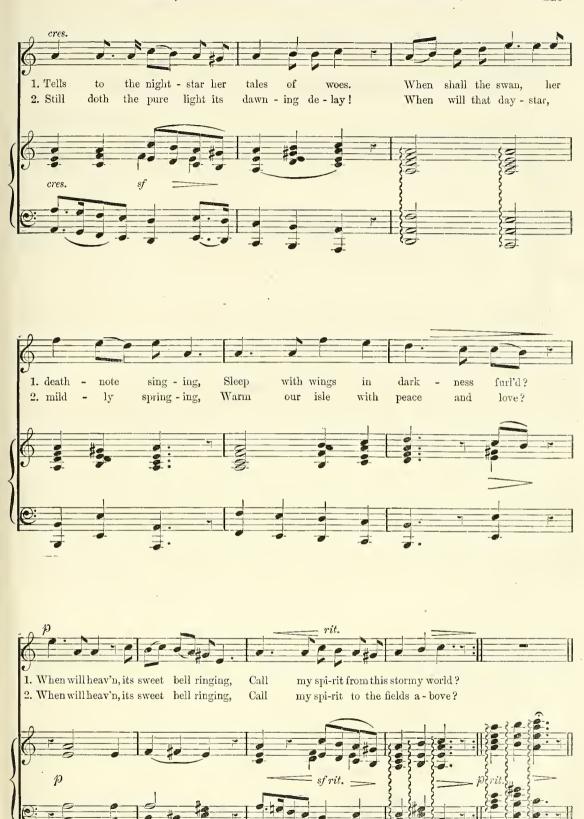
1809, to "a literal translation of the original Irish" by Mary Balfour, beginning "In ringlets curl'd thy tresses flow." As shown on p. 244, "The Green Woods of Truigha," is one of the older versions of "The Moreen" to which Moore wrote his immortal song "The Minstrel Boy." The melodies called "The Green Woods of Treugh" in the collections of John Murphy, John Mulholland, and R. A. Smith, are all different, and have nothing in common with the above beautiful air. (See p. 4.)

## Silent, O Moyle! be the roar of thy water.

THE SONG OF FIONNUALA.



This melody was supplied by Dr. Petrie to Holden's Collection, vol. i., 1806, where it appears as "Arah my dear Ev'len." Moore, who is indebted to Holden's work for so many of his airs, wrote the above song to "Arrah my dear Eveleen" for the second number of the Melodies, 1807. It will be seen by glancing at Holden's tune, which I give in the Appendix No. XXI. that the following remark by Professor Stanford in his "restored" edition of Moore's Melodies, is quite incorrect. "'Silent O Moyle.'

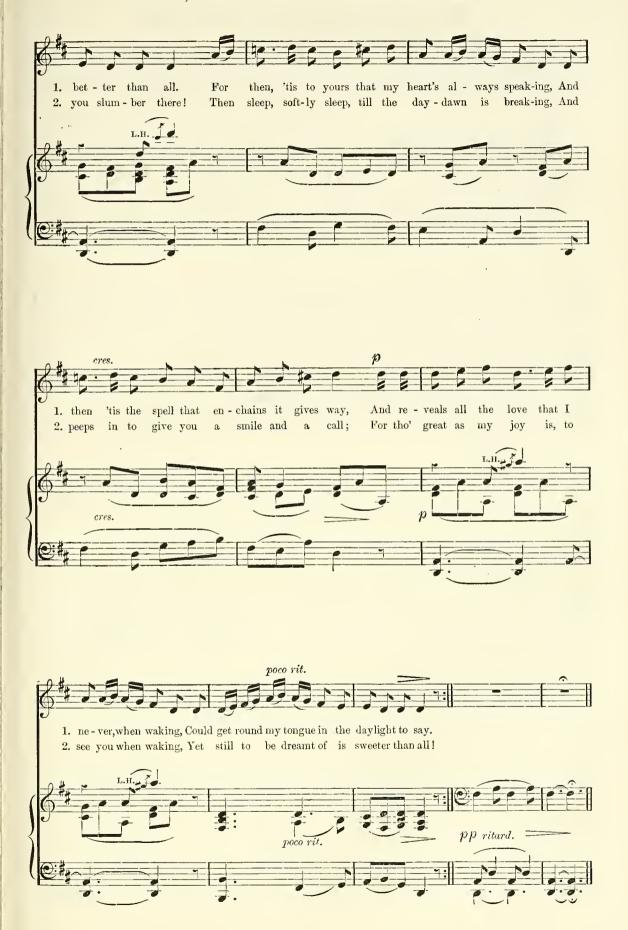


Moore destroyed the character of the tune and obliterated the seale by sharpening the seventh (G sharp for G natural)." The song refers to Fionnuala, the daughter of Lir, who by some supernatural power was transformed into a swan and condemned to wander for many hundred years over certain lakes and rivers in Ireland till the coming of Christianity, when the first sound of the Mass-bell was to be the signal of her release (original note by Moore).  $Q \ 2$ 

# Sleep on, for 3 know 'tis of me you are dreaming.



This is another Suantraidhe or Lullaby, a species of composition for which Ireland is unrivalled; it was obtained by that enthusiastic collector of folk-airs, R. A. Smith, and published in his work, The Irish Minstrel, c. 1825. This volume, which was issued by Purdie of Eduburgh, is in the form and style of the same publisher's Scottish Minstrel, 1822; it was suppressed, however, by Power, Moore's publisher, who raised an action against Purdie for infringement of copyright. "Sleep on" was published in Hayes' Ballads of Ireland, vol. ii., 1855.



## Sweet babe, a golden cradle holds thee.

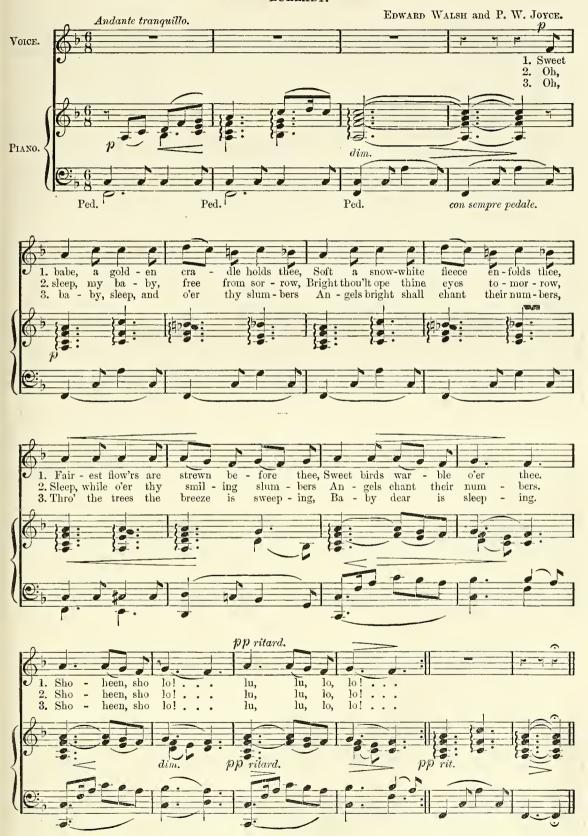
THE FAIRIES' LULLABY.



In giving another version of this air in the Ancient Music of Ireland, 1855, Dr. Petrie evidently overlooked the fact that Horneastle had ahready printed the above setting in his Music of Ireland, pt. iii., 1844. A comparison of the two settings will prove, I think, that Horneastle's is the purer and more vocal of the two. The verses were translated from the Irish by Edward Walsh: "A girl is supposed to be led into the fairy fort of Lisroe where she sees her little brother, who had died about a week hefore, laid in a rich cradle, and a young woman singing as she rocks him to sleep." (Note to song in McCarthy's Irish Ballads, 1846.)

### Sweet babe, a golden cradle holds thee.

LULLABY.



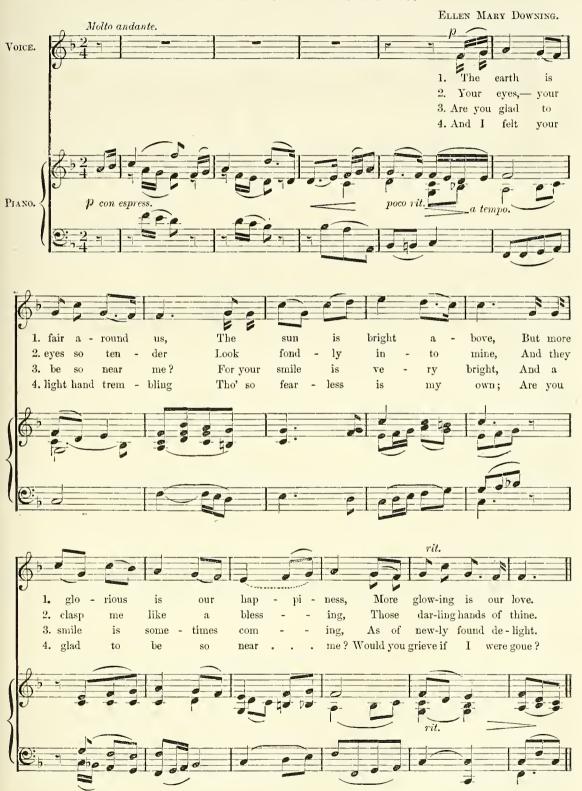
This is another beautiful lullaby, or nurse-tune, obtained by Dr. George Petric in the county of Londonderry, and preserved in that author's magnificent collection of traditional Irish melodies. The song is a modification, by Dr. Joyce, of Walsh's translation from the original Irish, given on the preceding page.

# Speed thy flight.



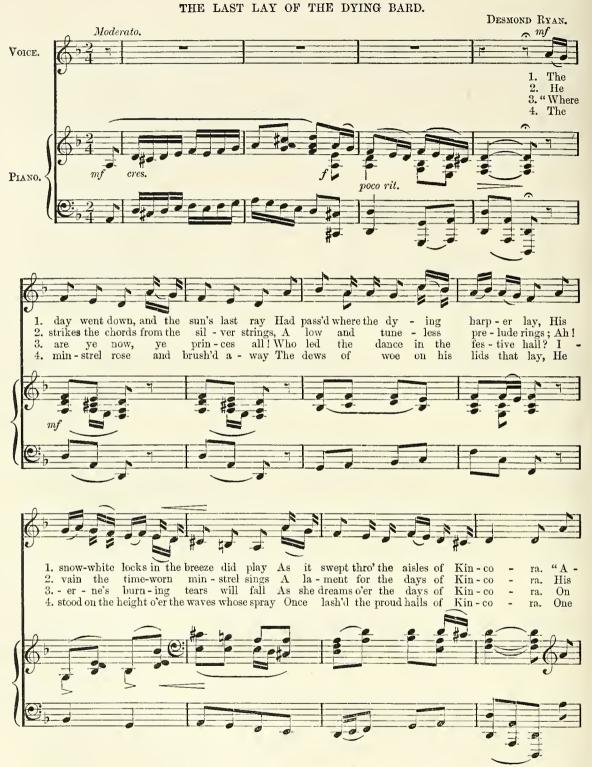
This is one of those traditional tunes picked up by F. W. Horncastle, and published by him in the work entitled *The Music of Ireland*, bk.i. London, 1844; it is there designated "The Quern Time."

### The earth is fair around us.

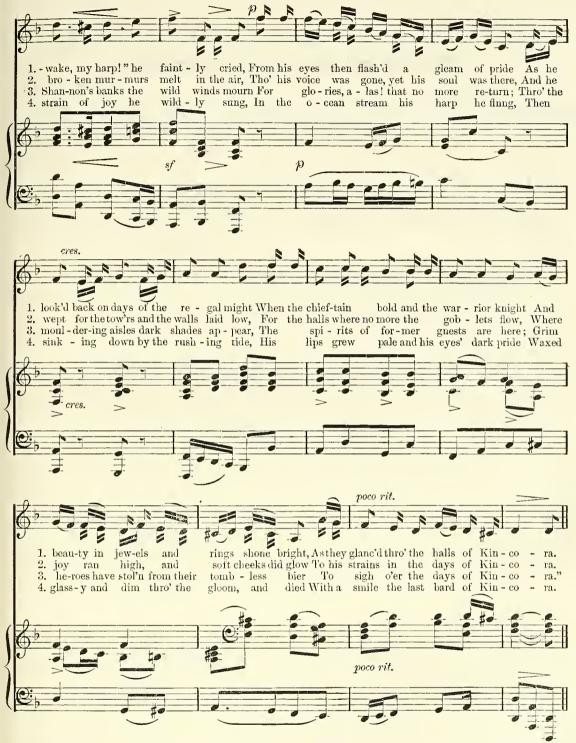


Air: "When she answered me her voice was low," preserved in the Petrie Collection, 1855. It was obtained about 1815 from the county of Cavan. Ellen Mary Downing was born at Cork in 1828; she contributed poems to the Nation, United Irishman, Cork Magazine, etc. She entered a convent and died in 1869.

#### The day went down.

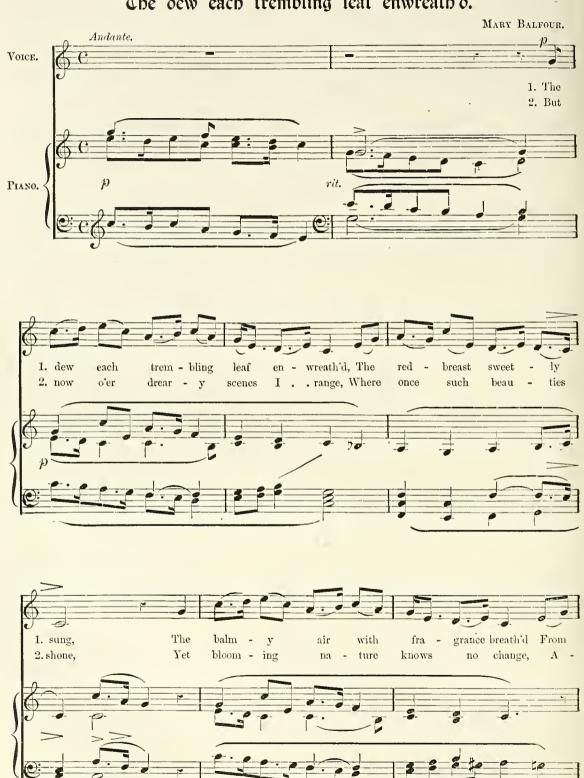


Air: "The Princess Royal." In an interesting article on this celebrated air, now almost universally known as "The Arethusa." Mr. Frank Kidson points out the following facts: Shield never claimed the air as his composition: Preston's edition of the Lock & Key, in which the "Arethusa" appears, has on the title, "composed and selected" by Mr. Shield; contemporary issues of the song in sheet-form bear "arranged" and "adapted." The tune was printed about 1730 in Walsh's Compleat Country, Dancing-Master as "The Princess Royal, the new way," and in vol. i. of Wright's Country Dances. Mr. Kidson then observes that the air must have fallen into disfavour, and it is not until 1787, that it re-appeared in McGlashan's Scots Measures; and it was probably from seeing it in this work that gave Shield the suggestion to insert it in his opera. (See The Musical Times, Oct., 1894.) The fact of the air having been first printed in London is not in itself proof that it was not originally Irish. The early English music publishers seized greedily upon any fine Scotch or Irish airs they could find, and their country-dance collections especially teem with such. Daniel Wright evidently took an interest in Irish music; the title-page of his Aria di Camera, c. 1730, shows that he employed a "Mr. Dermt Oconnar of Limrick" to supply him with Irish airs. The "Princess Royal" does not occur in the Aria di Camera; but in another collection which contains many similar airs, and evidently published by Wright not later than 1735, we find the "Princess Royal" printed along with "Limerick's Lament" and other Irish tunes. The book I allude to is an oblong quarto



preserved in the Wighton Collection, Dundee Public Library; although the title-page is missing there is unmistakable evidence to show that the work is one of Wright's publications. The first to claim the tune as being the composition of Carolan seems to have been O'Farrell in bk. iv. of his Companion for the Irish or Union Pipes, c. 1810; he merely heads it "Air by Carolan. Irish." Bunting also obtained a version from O'Neill the harper in 1860, and remarks in his Collection of 1840, that it was composed by Carolan for the daughter of Maedermott Roc, the representative of the old Princes of Coolavin; here, at any rate, is a traditional explanation of the title, "The Princess Royal." In a list of tunes composed by Carolan, James Hardiman includes an air entitled "Abigail Judge," or, as Bantiug has it, "Madam Judge." Now, if Carolan wrote this melody, and I see no reason to doubt his having done so, then it is not at all improbable that he was also the composer of the "Princess Royal." There is a great similarity in the style of the two airs; without being particularly Irish in character, they have that spirited ring in them which the old English melodies in the minor mode lack so much. In ease this air should be unknown to the reader, I have inserted it in the Appendix No. XXXLa for bis perusal. Various printed versions of "Abigail Judge" exist, but the one I have chosen is from George Thomson's Irish Airs, b.k. ii, 1816; it appears to me to he the finest setting. Although we refuse to give up our claim to the "Princess Royal" being of Irish origin, we must admit that the accusation brought by Lover and other writers against Shield for having "shabbily purloined" and issued it as his own composition is entirely unfounded. Ryan's fine song was first printed in F. N. Crouch's Songs of Erin, 1841. Since writing the above I find that a poor and incorrect setting of the air is included in Messrs. Parry and Rowland's Cambrian Minstrelsie with the following remark: "Though the title of this air is English, there can be

# The dew each trembling leaf enwreath'd.



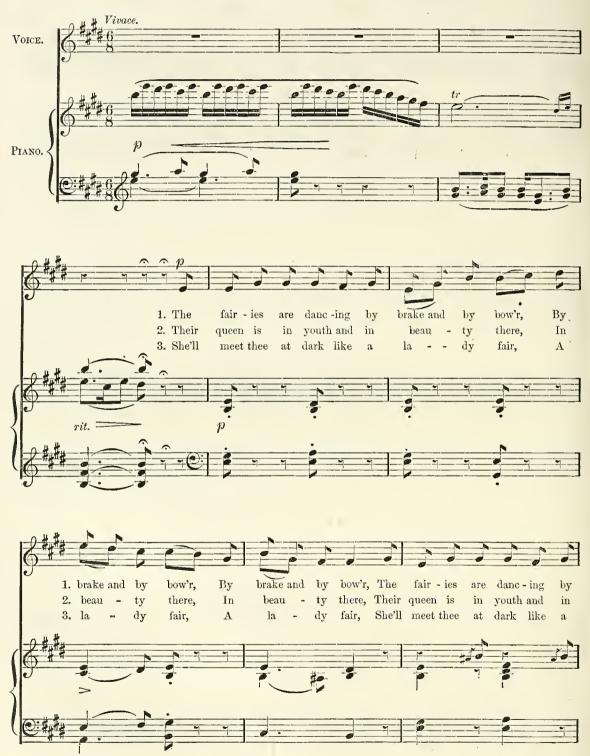
I have taken this pretty melody known as "Naney of the Branching Tresses," from Bunting's Second Collection, 1809, where it is printed with Miss Balfour's verses. An entirely different air is given in Holden's Old Established Irish Tunes, vol. ii., 1806, as "Naney of the pleasing tresses."



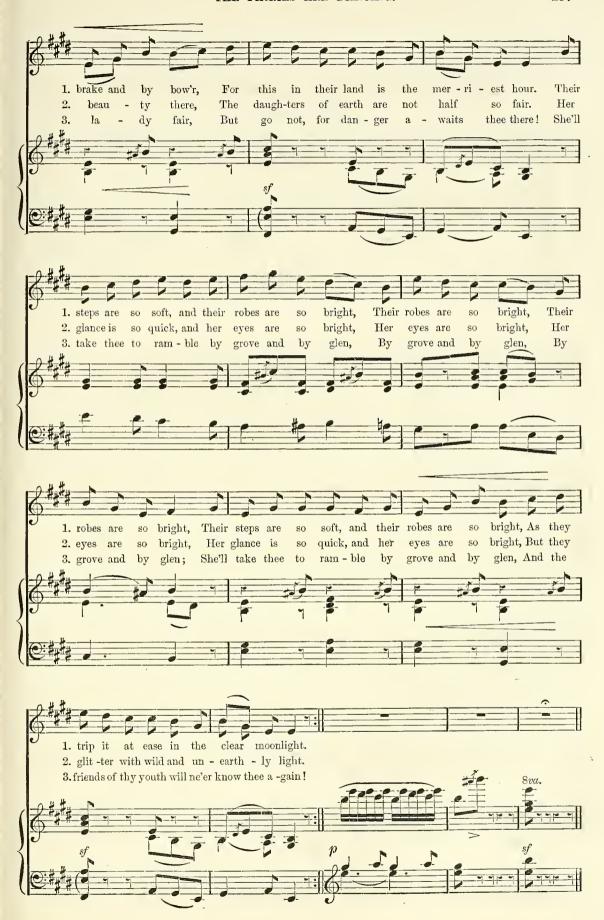




## The fairies are dancing.



Several settings of this sprightly jig tune exist under different titles. In O'Farreil's National Music for the Union Piper, c. | 1797-1800, it is called "Round the World for Sport," and as such was reprinted in Holden's Irish Tunes, 1806. Hudson obtained a setting from the "Farmer and O'Reilly MS." which he printed in the Citizen Magazine, April, 1841, as "Diversion everywhere." Another setting was noted by Dr. Petrie, and, as, "Better let them alone," published in Holfmann's Ancient Music of Ireland from the Petrie Collection, 1877. The verses are from Irish National Poetry, bk. iii., Dublin, 1846.

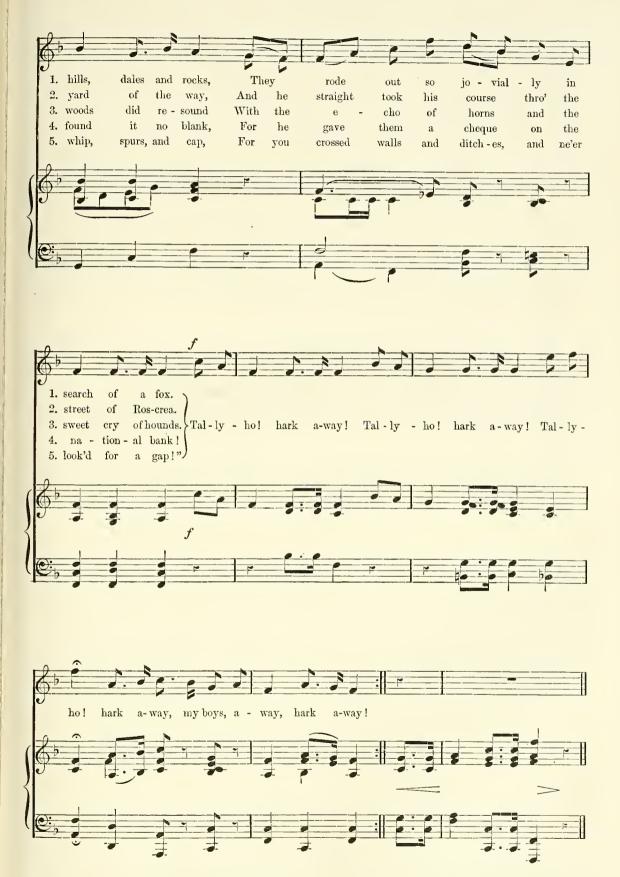


#### The first day of Spring in the year Minety-three.

HUNTING SONG.



Air: "Reynard the Fox," from Dr. P. W. Joyce's Collection. "The song of 'Reynard the Fox' has long been a favourite; and to the present day continues to be printed as a street ballad. The old people of the Midland counties still retain some traditions of this great hunt, which, according to my version of the song, took place in 1793. I learned the air and words from my father;

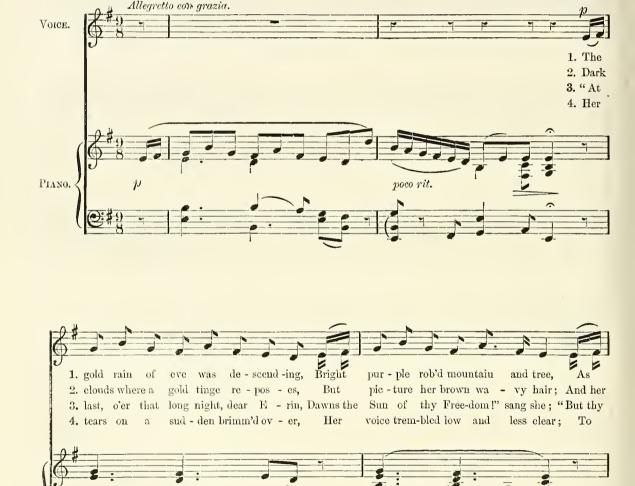


but the version now commonly printed on sheets is a little different, for both date and names are altered to suit a later time. All the versions that I have seen or heard agree in the line 'Arklow and Wicklow along the sea-shore,' which appears absurd, as these two places lie far out of the line of the chase. It is probably a corruption." (Ancient Irish Music, 1873, p. 50.)

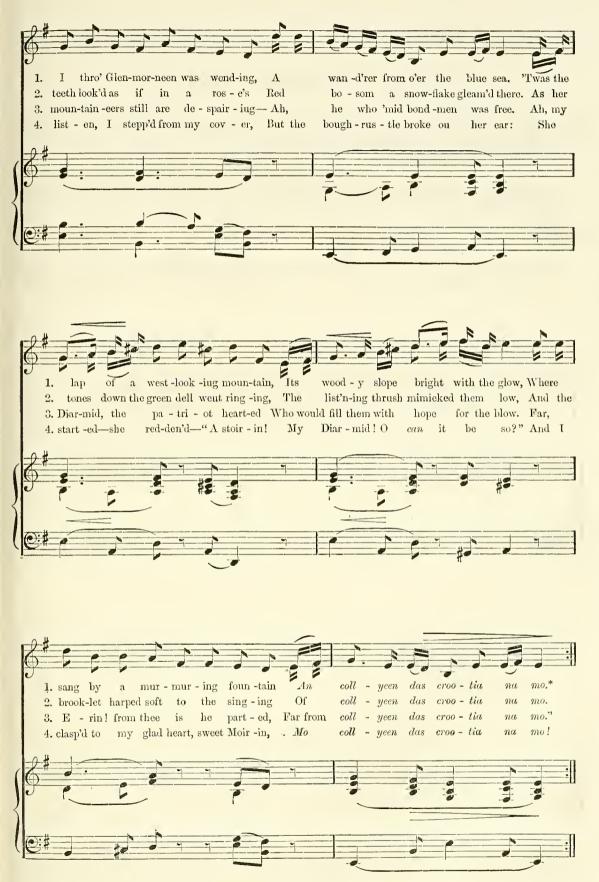
## The gold rain of eve was descending.

THE CAILIN DEAS.

Dr. George Sigerson.

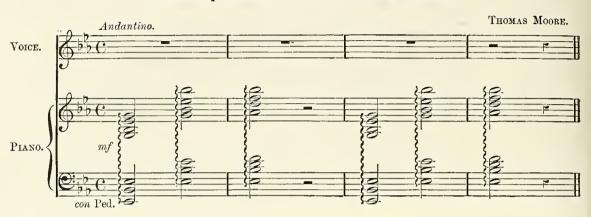


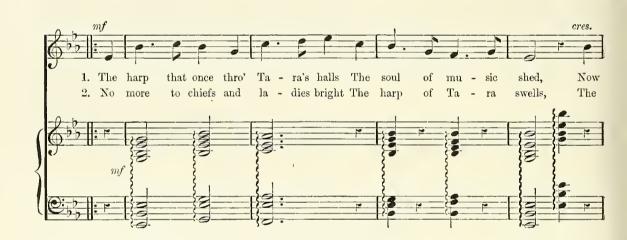
Air: Callin deas g-cruidadh na mbo, or "The pretty girl milking the eow." We are indebted to Bunting for the preservation of this sweet little air; it occurs in his first Collection, 1796. Holden has a slightly different version of it in his Old Established Irish Tunes, vol. i., 1806, and Periodical Irish Melodics; in the latter collection, the air is set to the well known song "The beam on the streamlet was playing. Written by J. S., Esq." O'Farrell prints "The pretty girl milking her cow" in his National Irish Music for the Irish Pipes, c. 1797-1800, as "Donchig for Sport." Dr. George Sigerson is one of the leading Irish poets of the present time; under the pseudonym of Erionnach he edited the second series of The Poets and Poetry of Munster, Dublin, 1860.



\* An Cailin deas g-cruidadh na mbo = The pretty girl milking the cows.

#### The barp that once thro' Tara's balls.







The earliest printed form of the air is to be found in William McGibbon's Collection of Scots Tunes, bk. ii., p. 2., Edinburgh, 1746, under the title of "Will you go to Flanders?" (See Appendix, No. XXII.): it is worthy of notice that bars three and fifteen of the Scotch version are more similar in character to "Molly, my Treasure," the setting obtained by Bunting from Fannin the Harper, in 1792, and printed in his work of 1840, than the ordinary accepted version which was introduced by Sheridan in the Duenna, 1775. set to the well-known stanzas beginning, "Had I a heart for falsehood framed." As "My Heart's Delight," a dance setting of the air was printed in Charles and Samuel Thompson's Country Dances for 1775, and from this year until the



appearance of the first number of the Melodies, 1807, "Gramachree" is to be met with in many printed collections of songs and tunes, sometimes set to Ogle's "As down on Banna's banks I stray'd," and sometimes to that strange ballad, "The Maid in Bedlam." Two verses of the old song are preserved in David Herd's Anctent and Modern Scottish Songs, vol. ii., 1776; it will be seen that the lady's name contained in the Irish title occurs:—

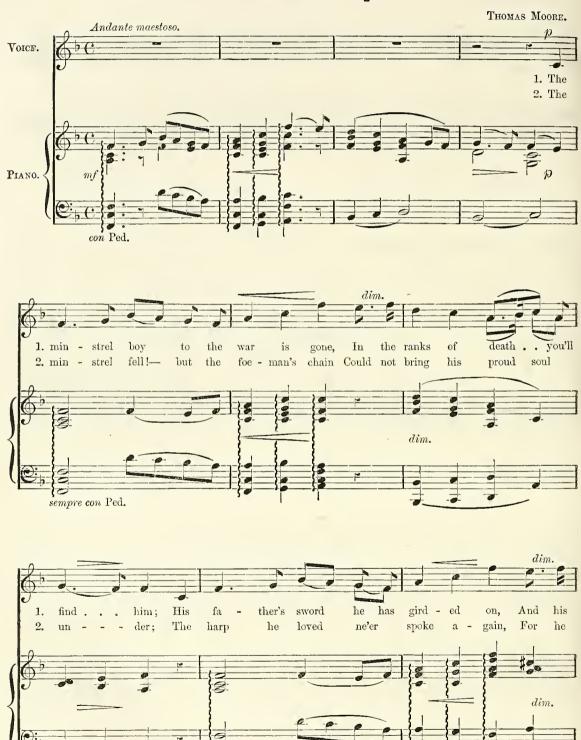
Will ye go to Flanders, my Mally O?

Will ye go to Flanders, my Mally O?

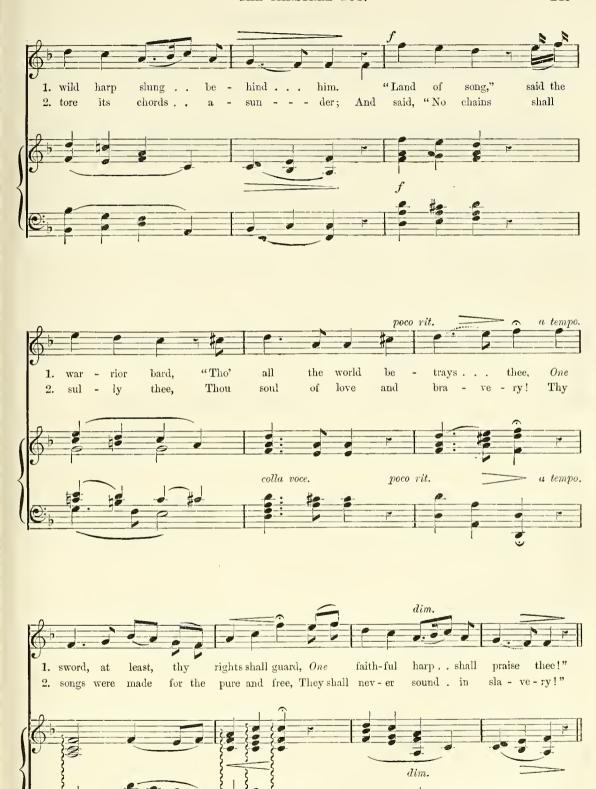
There we'll get wine and brandy, and sack and sugar candy;

Will ye go to Flanders, my Mally O?

## The minstrel boy.

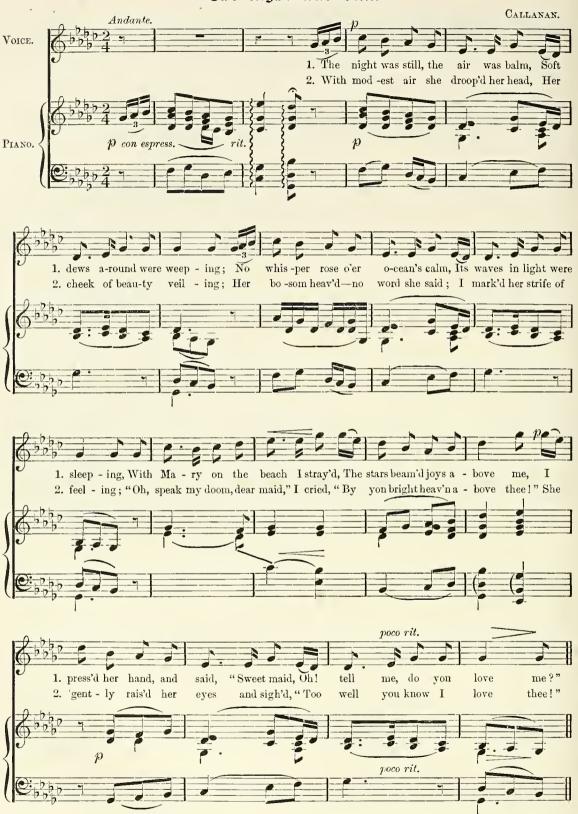


Regarding this air, called "The Moreen" (Moirin, diminutive of Mor or Moria, a girl's name), Professor Stanford makes the following remark in his edition of Moore's Meludies "restored." It is a reel tune altered by Moore into a march." Yet curiously enough, the original, or, at least, one of the original versions of "The Moreen" is to be found in Professor Stanford's book, namely, the beautiful air "The green woods of Truigha," to which Tom Moore wrote the song "Silence is in our festal halls." A reference



to p. 222, will show the reader to what I allude. Bunting, in whom Professor Stanford places so much faith, states that "The green woods of Truigha" "is of great antiquity, as is proved by its structure, and by the fact of its being known by so many different names in different parts of the country. Thus it is known in Ulster as 'The green woods of Truigha,' in Leinster as 'Edmund of the Hill.' in Connaught as 'Colonel O'Gara,' and in Munster as 'More No Beg,' with a variety of other aliases.' (Ancient Music of Ireland, 1840, p. 16.)

#### The night was still.

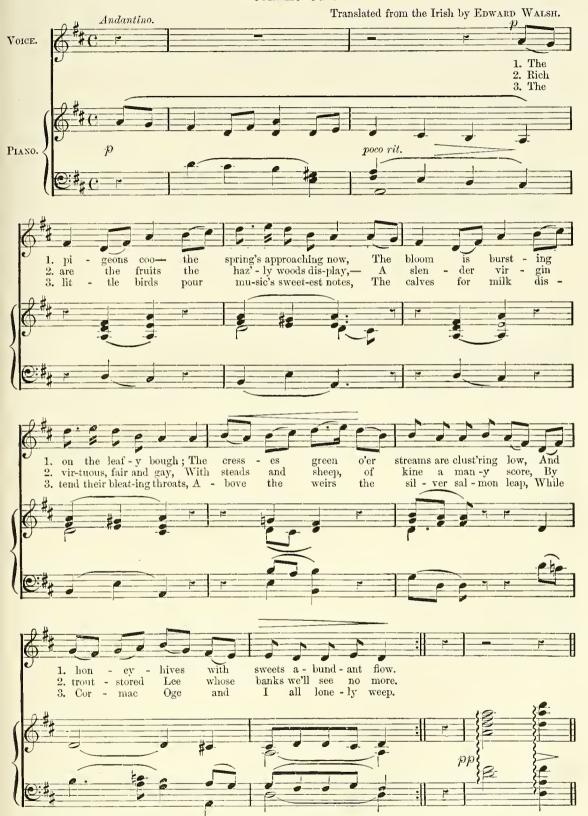


This air, as "The Lame Yellow Beggar," was printed in Bunting's third Collection, 1840; it was obtained by that author in 1792 from Black the harper. In the Index of his work, Bunting gives the author and date of the composition as "O'Cahen, 1640;" on the music sheet, "By O'Caghan in 1659." Whether we are intended to believe that this bard composed the air in his tenth year or not, is uncertain. One point, however, is quite certain, and that is, the air existed centuries before O'Cahen tuned his lyre. A reference to p. 265, will show the reader that the "Lame Yellow Beggar" is nothing more than a version of the ancient Celtic melody known now as "The Old Head of Dennis," "Robie donn gorach," etc. A florid setting of the tune occurs in that somewhat rare book, Irish Airs and Jiggs, by John Murphy, Performer on the Union Pipes, at Eglinton Castle, 1809, as "The Lame Beggar—an Old Irish Air."

w: ! · · · · ·

## The pigeons coo—the spring's approaching now.

CORMAC OGE.



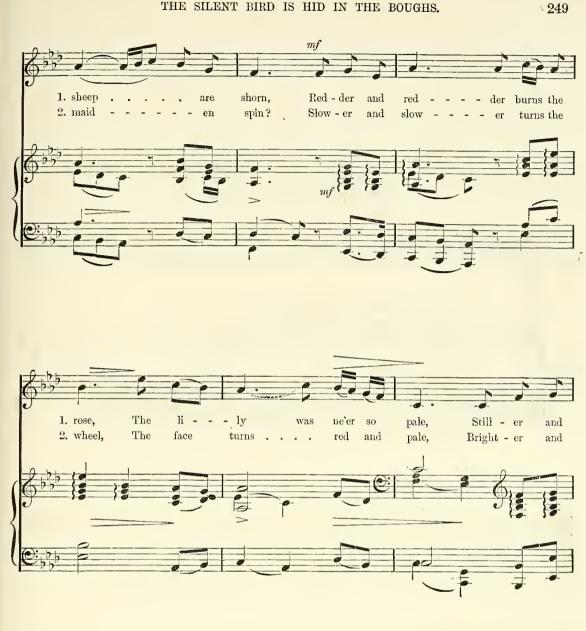
Noted by Dr. Petrie when a boy from the Dublin ballad singers, during which time it was associated with an Anglo-Irish ballad, called "Pretty Sally." The air is also known in the Isle of Man, as "Isbel Falsey," or, "False Isobel"; a setting of it was published in C. St. George's: Mona Melodies. A Collection of Ancient and Original Airs of the Isle of Man, 1820 (see Appendix, No. XXIII). Walsh's translation is from Irish Popular Songs, 1847. Of the River Lee, Spenser says in the Faëry Queen:

The spreading Lee, that, like an island fair Encloseth Cork with his devided flood.

### The silent bird is bid in the boughs.

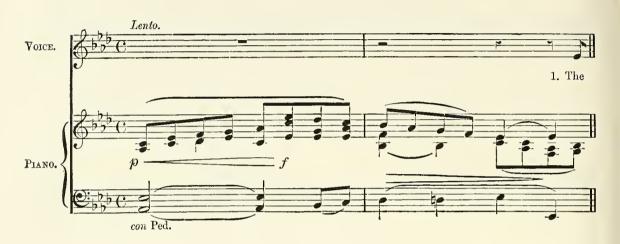


Air: "The Bastard." This is another of those melodies which were forwarded to me last January from Dublin, by an anonymous correspondent. Although I have not been able to trace it to any printed source, as in the case of the air set to "Shane Glas," I have no doubt that it is of considerable antiquity. I have adapted it to Miss Rosa Mulholland's beautiful song, which it seems to suit extremely well. "The Bastard" is an example of a class of tunes which, on account of their construction, Dr. Petrie has termed "narrative;" they are peculiar to Ireland and the Highlands and Western Isles of Scotland.



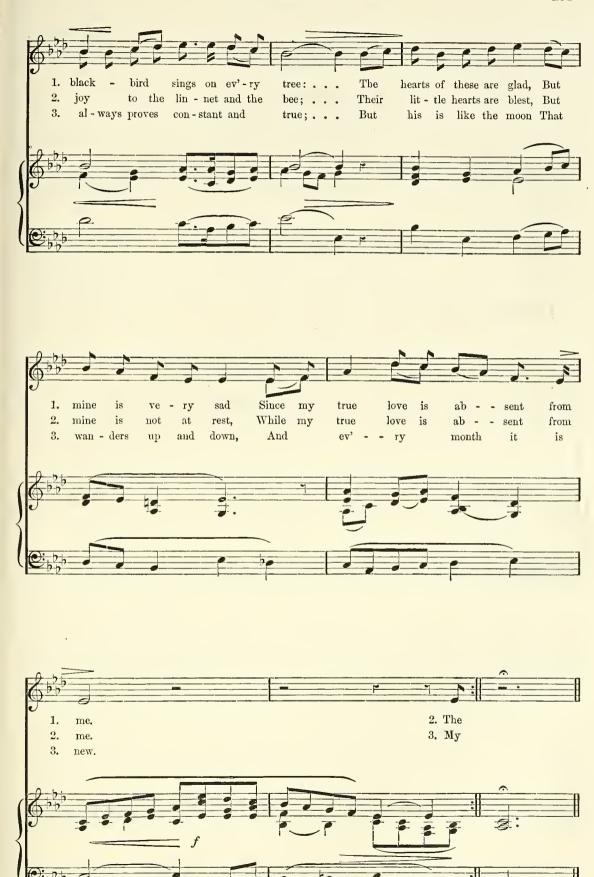


### The winter it is past.



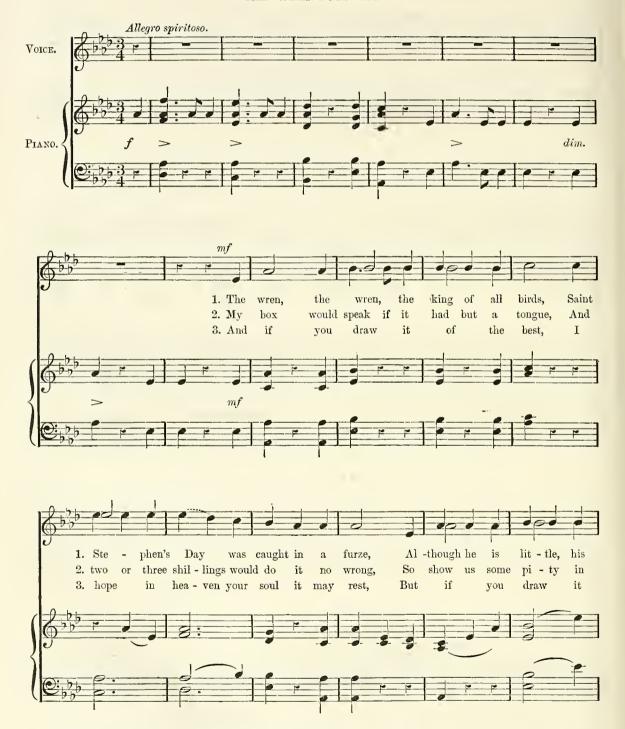


From the Petrie Collection, 1855, as "The Winter it is past, or, The Curragh of Kildare;" words and air noted about the commencement of the century. Dr. Petrie remarks, "I have found that this song has been more than onceipublished in Scotland as a Scottish one, connected with a melody undoubtedly of Scottish origin, but, as I think, of no great antiquity, and most probably a composition of Oswald's, in whose Caledonian Pocket Companion it first appeared." I think Dr. Petrie errs here; the air was certainly not composed by Oswald, and I have been unable to find the slightest reason to suppose that it was "obviously composed" for the song. In fact, although differing considerably from the Irish "Curragh of Kildare," there appears to be sufficient ground to conclude that in the distant past the Scotch and Irish forms of the air had one origin. I give Oswald's setting in the Appendix, No. XXV., and particularly draw the reader's attention to the flow of the melody which is much the same as in Petrie's version. As this work is one which deals with the printed history of the airs, and not of the ballads. I shall refrain from criticising the claims for the ballad set forth by rival writers; the following quotation from Dean Christic's magnificent collection of Traditional Ballad Airs procured in the counties of Aberdeen, Banff and Moray, 2 vols., 1876 and 1881 seems to show that whether the composition of a Scotchman or an Irishman, the hero of the song, at any rate, was a native of Erin. I may mention that the Scotch version was printed as early as 1787, 10 Johnson's Scot's Musical Museum, vol. it, p. 2098. "Commenting on his [Dr. Petrie's] version of the Ballad, he rightly traces it to about 1750; but, not having found the first six lines of the second stanza here given, he was unable to discover that the bero of the ballad was Johnston, a highwayman, who was hung in the middle of last century for the many robberies he committed on the Curragh of Kildare" (Christie's Collection, vol.i., p. 114). It is highly probab



# The wren, the wren.

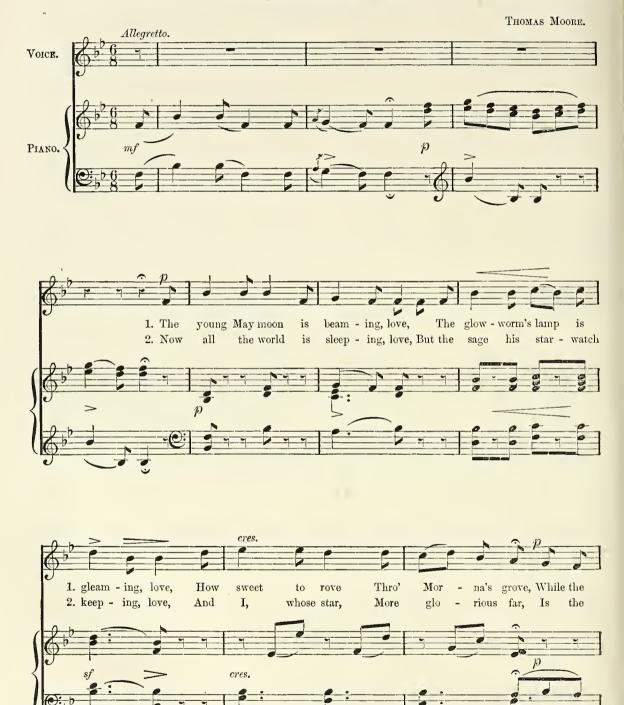
THE WREN-BOYS' SONG.



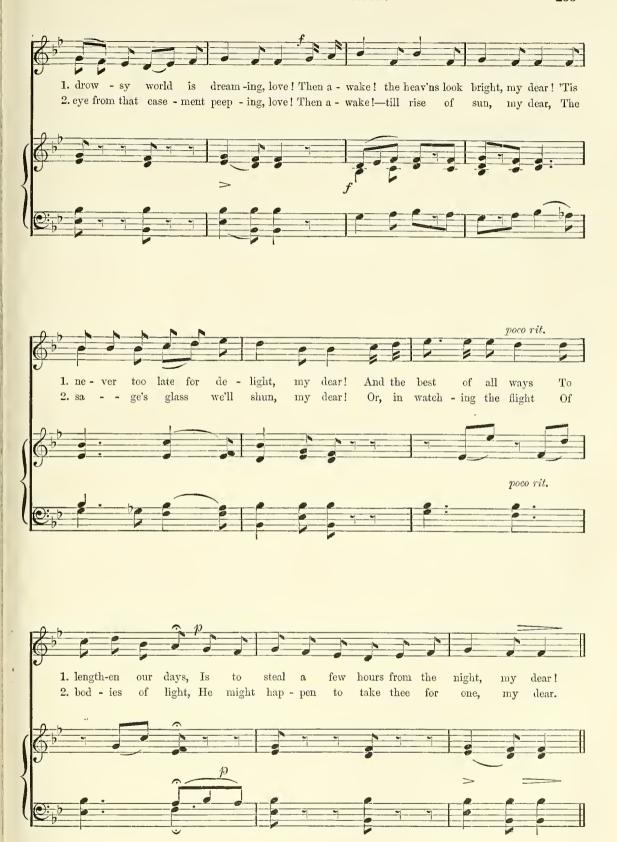
This song and air are from F. W. Horncastle's Music of Ireland, pt. iil., London, 1844. The following is the note attached to the song in that work: "On the anniversary of St. Stephen's Day groups of young villagers earry about a holly bush adorned with ribbons and with several wrens depending from it. This is conveyed from house to house with much ceremony, the wren-boys chanting several verses, the burthen of which may be collected from the lines of the song. Contributions are, of course, levied and the evening spent in merriment."



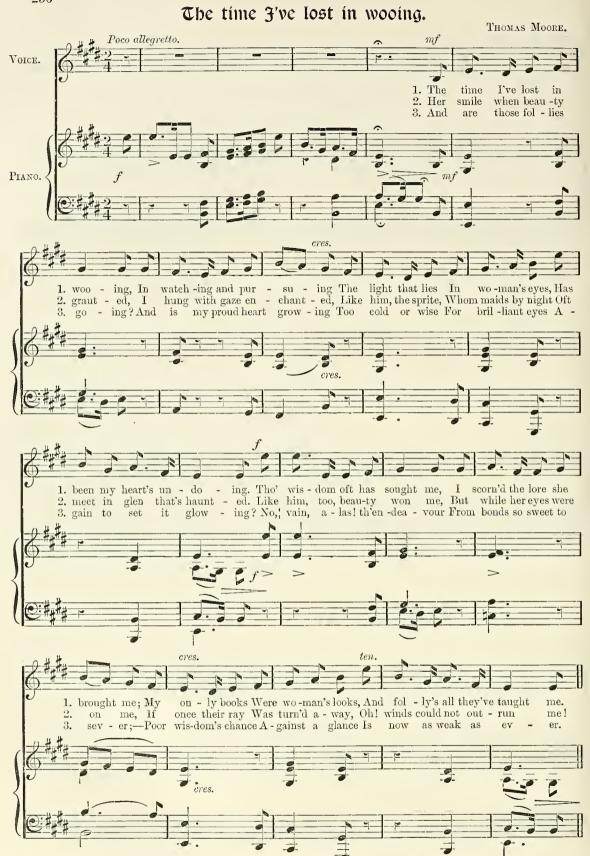
## The young May moon.



Moore's song was published in the fifth number of the *Melodies*, 1813. The air, which he designates "The Dandy, O." was introduced by Shield as an "Irish Tune" in his comic opera, *Robin Hood*, 1784, with verses beginning "My name's Honest Harry O." George Thomson also printed it in his Collection, vol. iv., 1805, in conjunction with a song by Boswell; it is there entitled "Pat and Kate." A good dance version is to be seen in Pringle's *Reels and Jigs. Edinburgh*, 1801. as "The Irish Wedding." The name, "The Dandy O." is a misnomer, and was evidently taken from the second verse of the song in *Robin Hood*, one of the



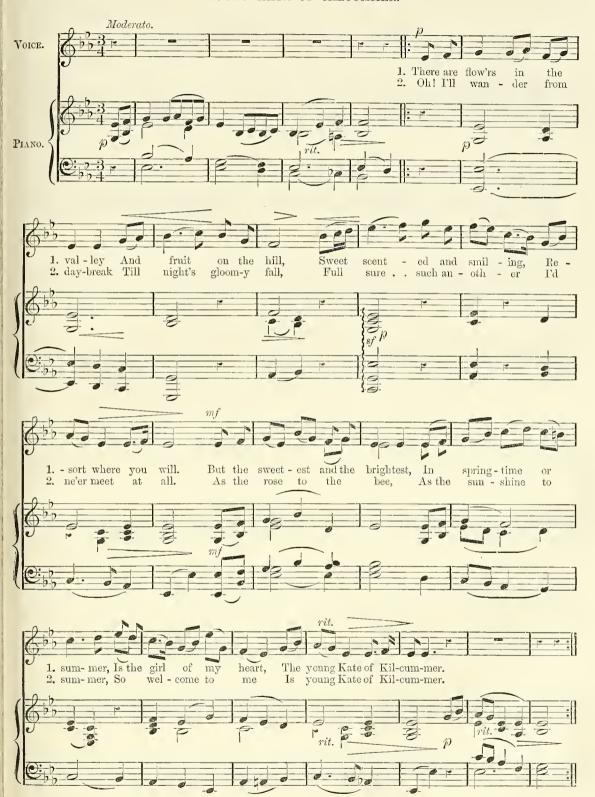
lines of which is "And I'm her-a-dandy O." The tune printed in Brysson's Curious Selection of Fifty Irish Airs, 1791, and in O'Farrell's Pocket Companion, vol. iv., as "The Dandy O," is entirely different, being, in fact, the air to which Moore wrote the song "Eveleen's Bower," and which he marked "unknown" in the second number of the Melodies. But a close examination of the so-called "Dandy O" will show the reader that, after all, it is merely a pretty version of the old tune "Dennis don't be threatening" (see p. 154).



As "Pease upon a Treneher" this air is to be seen in Aird's Selection of Scotch, English and Irish Airs, vol. i., 1782; in the following year Shield introduced it in his opera The Poor Soldier, and again in 1798 in The Mountains of Wicklow. On p. 32 of the Ancient Music of Ireland Dr. Petric prints an air obtained in 1836 from Bannagher, Co. Londonderry, and which he conceives to be the original of "Pease upon a Treneher." Dr. Petric's usually clear judgment seems to be somewhat at fault in this instance: a perusal of the air, which I give in the Appendix No. XXIV., will show the reader that "O Jenny, you have borne away the palm, has little in common with "Pease upon a Treneher." In fact, I can see no reason to suppose that Dr. Petric's air is even anterior to that fine old tune.

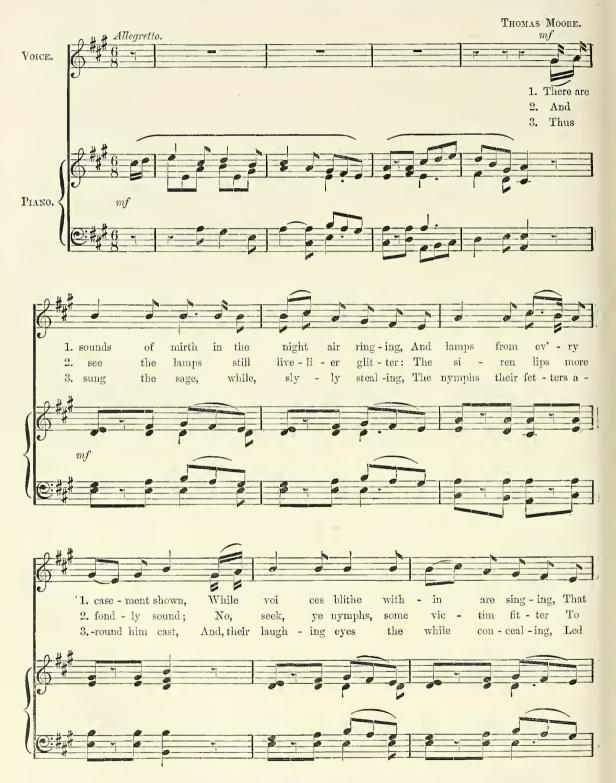
### There are flowers in the valley.

YOUNG KATE OF KILCUMMER.

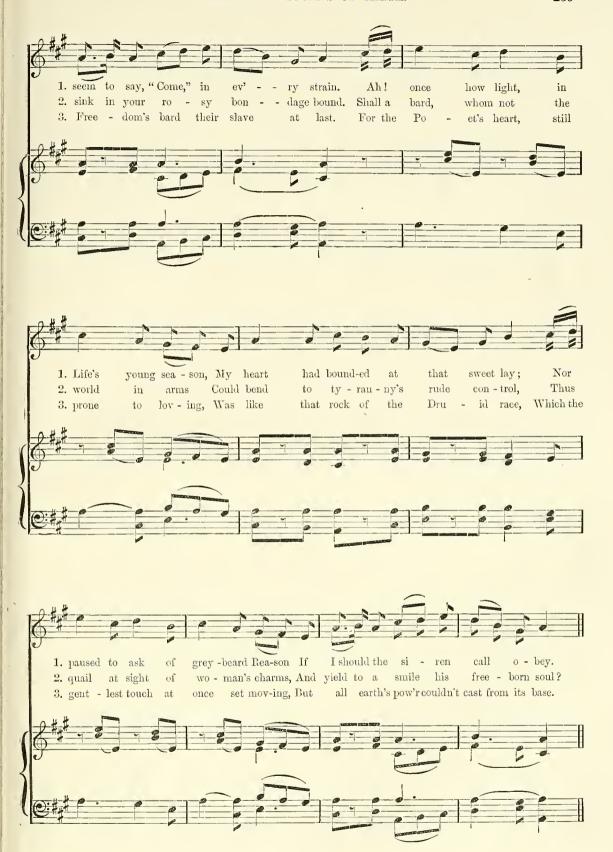


This air is in the Petrie Collection as "My Love has gone—my heart is sore": it was supplied by Mr. P. J. O'Reilly, of Westport, county of Mayo. As no words were sent with it to Dr. Petrie, I have adapted it to "Young Kate of Kilcummer," as song which appeared in "The Rapparce," a tale printed in a Cork periodical publication called Bolster's Quarterly Magazine, August, 1828. In this work the ballad is stated to be "a favourite Irish song, which we have endeavoured to translate, preserving as much as possible the simplicity of the original." In Popular Songs of Ireland, 1839, Thomas Croker observes that he does not recognise anything to induce him to eredit this statement; he believes it to be an original composition. Kilcummer is in the county of Cork, not far from the town of Doneraile.

#### There are sounds of mirth.



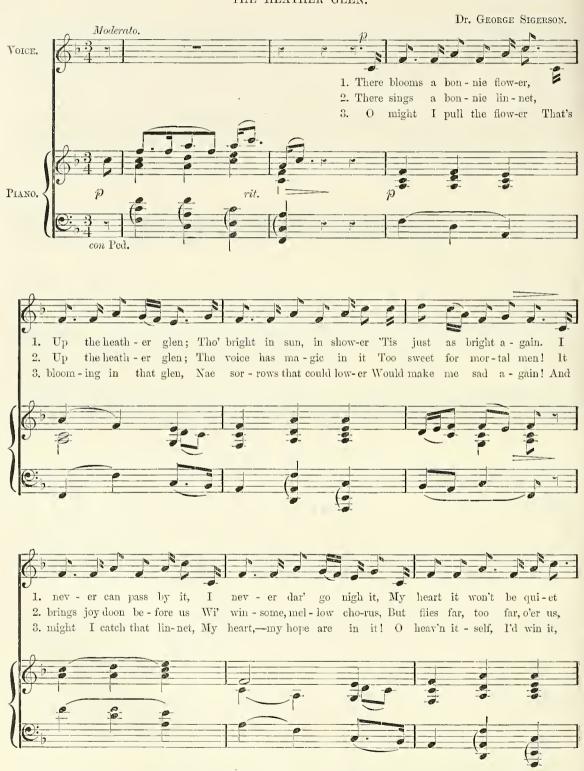
Air: "The Priest in his Boots." The tune known as "Murphy Delaney," but which also occurs in Rutherford's 200 Country Dances, 1748-9, as "The Miser," was evidently associated with an old song entitled "The Parson in his boots," and under this name we find Bremner printing it in his Reels and Country Dances, book ii., 1757. I am inclined to think that the above air is merely a transformation of "Murphy Delaney." As "The Priest in his Boots," a variation of it is in C. and S. Thompson's



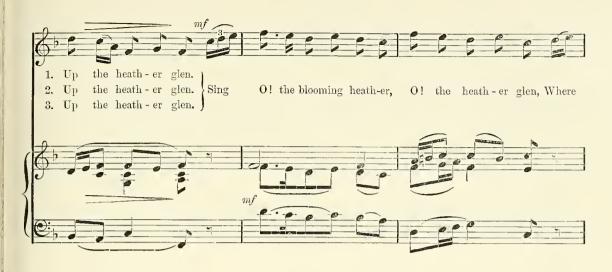
Complete Collection of 120 Favourite Hornpipes, issued some time between the years 1765 and 1777. (See Appendix, No. XXVu.) This dance setting shows the tune in its evolutionary stage, between "Murphy Delaney" and the air used by Moore. Moore's song, "There are sounds of mirth," was printed in the tenth and concluding number of the Mclodies, issued May, 1834, and, prior to that, versious of the air were published in Aird's Sclection, vol. i., 1782, Gow's Repository, vol. ii., 1802, Holden's Irish Tunes, vol. i., 1806, Mulhollan's Irish and Scots Tunes, 1804, Murphy's Irish Airs, 1809, etc.

### There blooms a bonnie flower.

THE HEATHER GLEN.



Dr. Joyee has kindly supplied me with the above air, the name of which is *An Smachtaoin Crón*, or, "The brown little mallet," meaning a piece of tobaceo shaped like the head of a mallet. *Smachtaoin Crón* was applied to a stout description of tobaceo smuggled into Ireland about the middle of last century, and in which an extensive traffic was carried on in Munster.



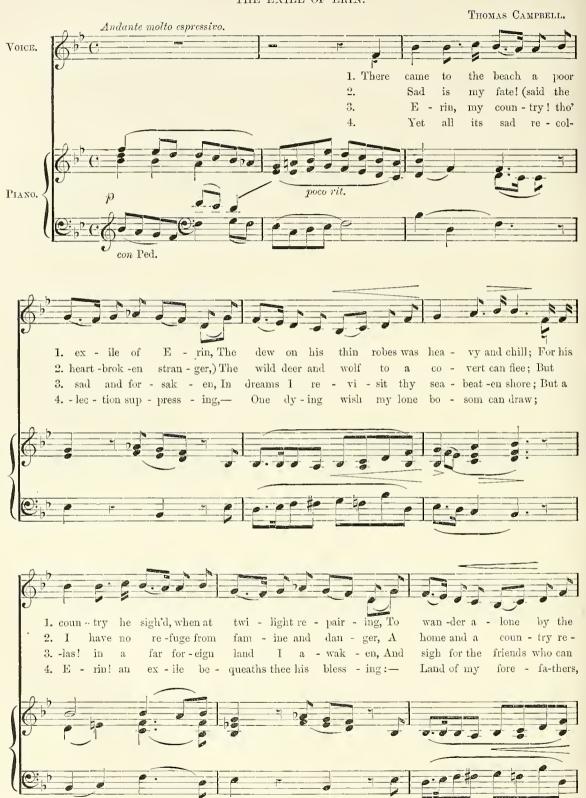




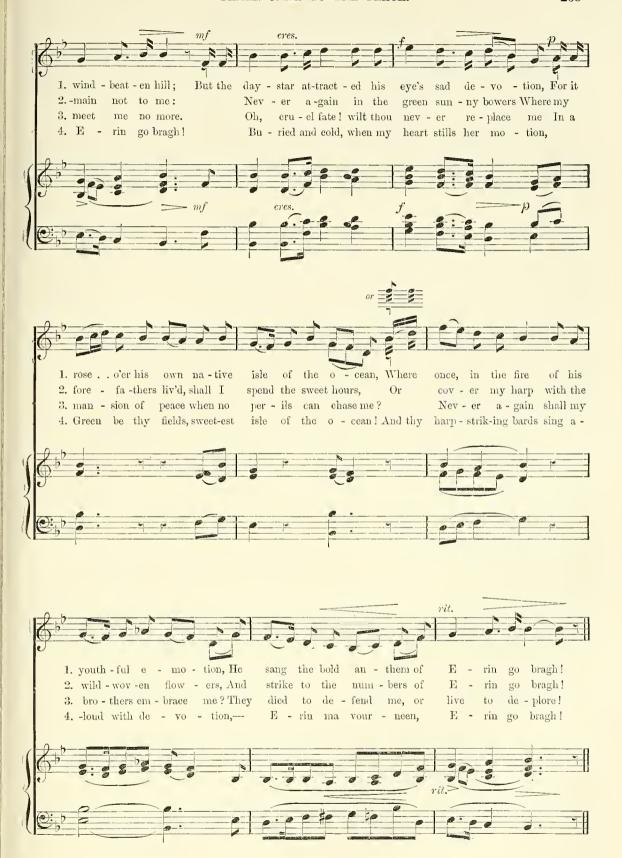
A poor setting of the tune is given in the second edition of O'Daly's Poets and Poetry of Munster, 1850, as "The brown little mallet." The air is merely a version of "Heigho, my Joeky" in Holden's Collection, vol. ii., 1806, to which Moore wrote his song "Drink to her who long hath waked the poet's sigh" for the third number of the Melodies, 1810. I am indebted to Dr. Sigerson for kindly allowing me to print his beautiful song.

#### There came to the beach.

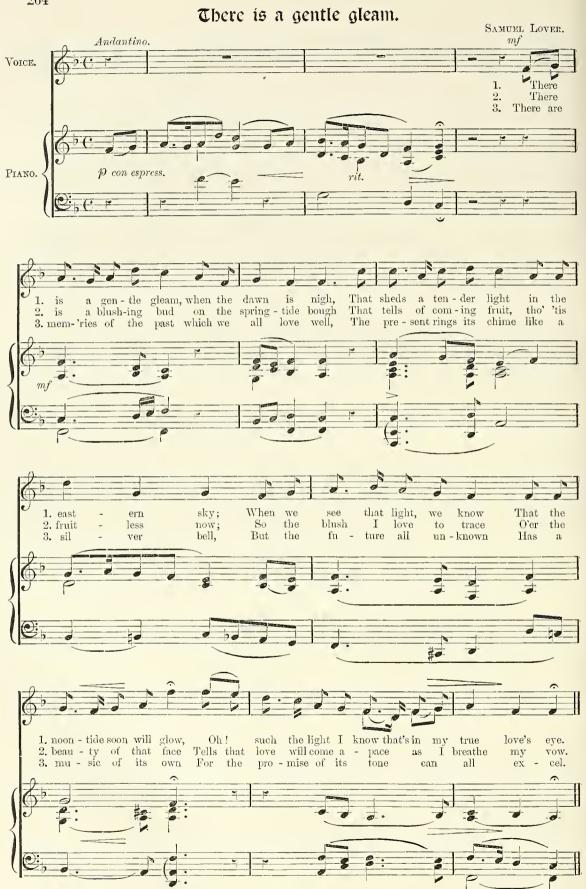
THE EXILE OF ERIN.



Air: Savourneen Deelish. Versions are in the following works: "Farewell, ye groves" in Shield's opera, *The Poor Soldier*, 1783; "Erin go Braugh" in O'Farrell's *National Irish Music*, c. 1797–1800; "Savournah Delish" ("Oh! the moment was sad") in Arnold's opera, *The Surrender of Calais*, 1791, and in Atlam's *Musical Repository*, 1799; "Savournah Deelish" in Gow's Collection,



vol. iv., 1800, Holden's Collection, 1806, Murphy's Collection. 1809, etc. Campbell's song, which was written in Hamburg in 1801, is set to "Savourneen Declish" in Elouis' Collection, vol. i., 1805, and also to a curious version of the air, in Bunting's second Collection, 1809; in the last named volume the air is designated Blutth na scud, or, "Thou blooming treasure." Moore wrote his song "Tis gone and for ever," to "Savourneen Declish"; it was published in the sixth number of the Mclodies, 1815.



This air with Lover's song was published in the series of songs entitled "Irish Evenings," issued by Duff and Hodgson about 1846.

#### There is not in the wide world.

THE MEETING OF THE WATERS.



### There's a beech=tree grove by the river=side.

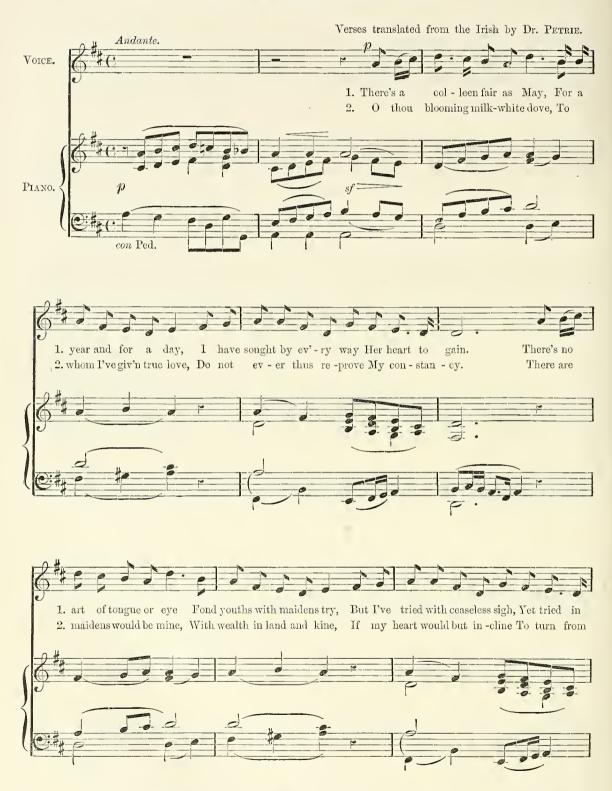
NELLY, MY LOVE, AND ME.



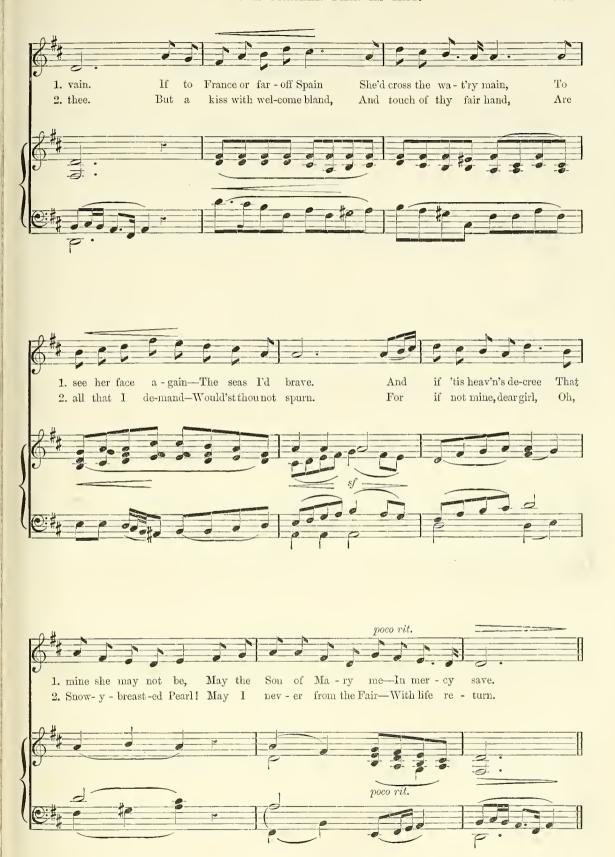
Both air and words are from Dr. Joyee's Ancient Irish Music, 1873. Regarding the tune the author remarks: "For this air I am indebted to Mr. Charles Morris, of Enniskillen Model School, who heard it sung, and noted it down in the neighbourhood of that town. I was so impressed with its graceful and playful beauty, that I could not resist the temptation of writing a song for it."



### There's a colleen fair as May.



Air: "The Pearl of the White Breast." "For this beautiful molody and its accompanying words I have great pleasure in acknowledging myself indebted to the kindness of my valued friend, Mr. Eugene Curry. . . . The melody is given exactly as noted from Mr. Curry's singing of it, and as he learnt it from the singing of his father in his native home, upon the occan beaten cliffs of the southern extremity of the lands of the Dail Cass" (Petric Collection, p. 9). Bunting's tune bearing the same title in

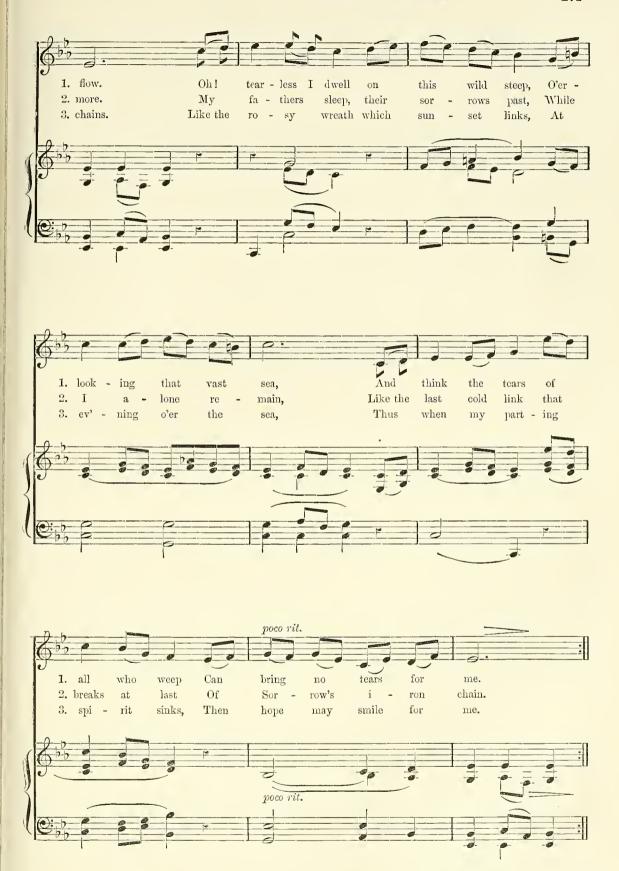


Irish, and translated by him as "The Snowy-breasted Pearl" in his Ancient Irish Music, 1796, has nothing in common with the above air; regarding it Petrie remarks: "It is of a rhythm, time and general construction so different, that it could never have been united with the words of the old song; it is very probably misnamed, as many of the airs in Bunting's Collections often are." The song is a translation by Petrie of the Irish verses associated with the air, which were also supplied by Mr. Curry.

## This rock that overbangs the foam.



As "The Foggy Dew" this air is printed in Bunting's third Collection, 1840. I have taken the verses from Horncastle's Music of Ireland, 1844, where they are set to Bunting's air. In his interesting collection of Traditional Tunes (Oxford, 1891) Mr. Frank Kidson gives a tune entitled "The Foggy Dew" taken from a MS. book of tunes for the violin noted down by a Yorkshire

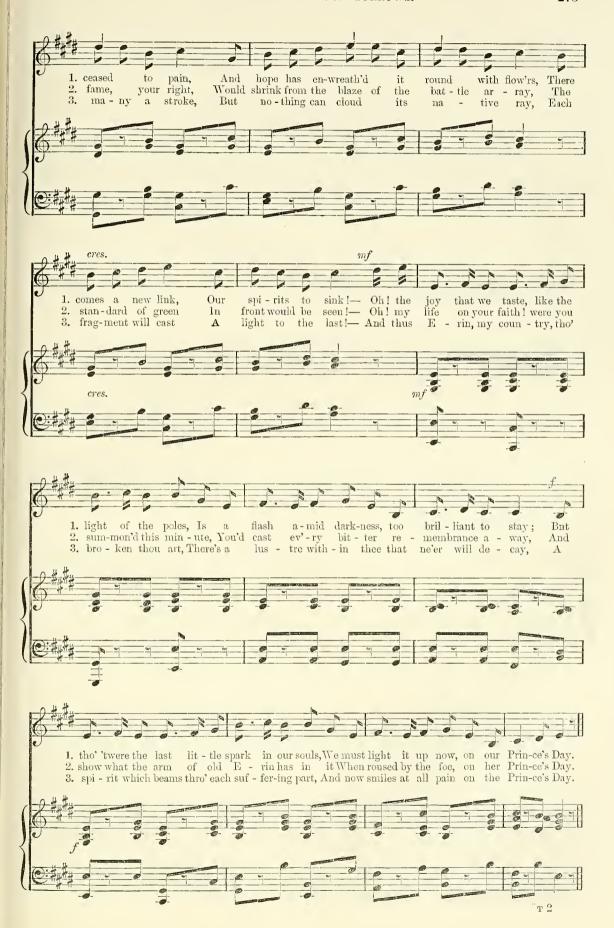


performer about 1825; but Mr. Kidson's air is in the major mode and unlike the one given above. I have seen an old broadside in the British Museum Library entitled "The Foggy Dew," printed by T. Birt. Seven Dials, London, beginning "When I was a batchelor, early and young." It is interesting to note that this ballad suits the rhythm of Bunting's air.

#### Tho' dark are our sorrows.

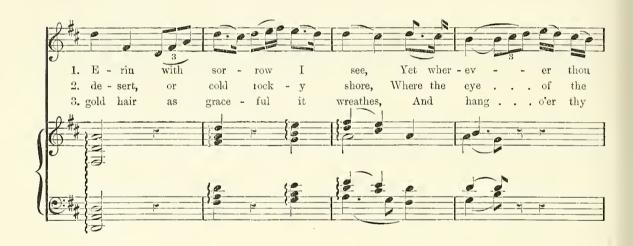


Dr. Petrie alludes to this air, "St. Patrick's Day," as being in Playford's Dancing Master. If this is so, it must be in one of the editions of that work which I have not seen. "St. Patrick's Day" seems to have been a favourite in England during last century and we find it in many works. It is sufficient to say that in 1748 Rutherford printed it in his 200 Country Dances, vol. i., and that it was introduced into Bickerstaffe's opera called Love in a Village, 1762. Moore's song was written for the fourth number of the Melodies, 1811.

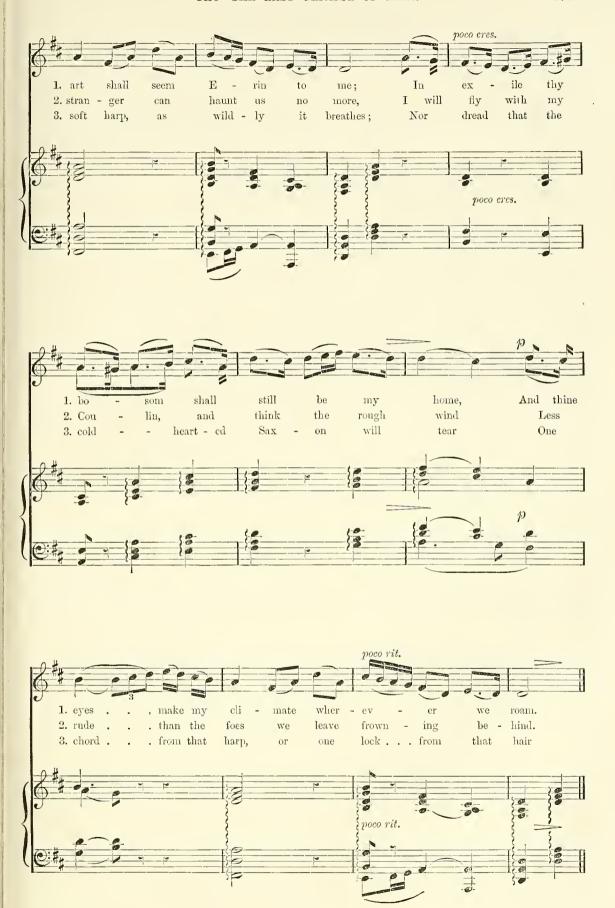


### Tho' the last glimpse of Erin.





Air: "The Coolun." The following is Professor Stanford's note to the above melody in his edition of Moore's Melodies restored: "This beautiful air has been merellessly altered and spoilt by Moore. I have restored Bunting's version." I am glad to be able to prove that Professor Stanford's statement is incorrect. Moore printed his song with the air in the first number of the Melodies, 1807. "The Coolun" appeared in the following works prior to that date, and a reference to any of them will show the reader that Tom Moore's version is not only correct and unaltered, but that in substituting Bunting's air, which, by the way, was not published until 1840, and in appending the note which I have quoted. Professor Stanford is unjust to the memory of the poet. Walker's Irish Bards, 1786, air x.; Urbani's Scots Songs, vol. it., 1894; Aird's Collection, vol. v., 1797; Adam's Musical Repository, 1799; McGouni's Repository, c. 1803; Mulhollan's Irish Tunes, 1804; Owenson's Hibernian Melodies, 1805; Holden's Collection, vol. v., 1787; Adam's Musical Repository, 1799; McGouni's Repository, c. 1803; Mulhollan's Irish Tunes, 1804; Owenson's Hibernian Melodies, 1805; Holden's Collection, vol. v., 1787; Adam's Musical Repository, 1799; McGouni's Repository, c. 1803; Mulhollan's Irish Tunes, 1804; Owenson's Hibernian Melodies, 1805; Holden's Collection, vol. v., 1787; Adam's Musical Repository, 1799; McGouni's Repository, vol. v., 1797; Adam's Musical Repository, 1799; McGouni's Repository McGouni's Repository, 1799; McGouni's Repository



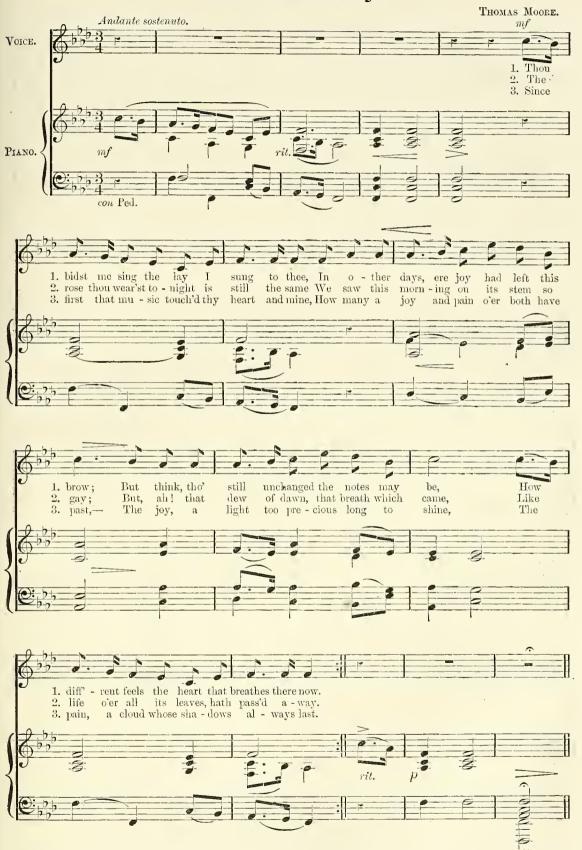
#### Tho' dark fate bath 'reft me.

FAREWELL.



This air, entitled "Kitty O'Hara," is from the Ancient Music of Ireland, 1840; Bunting obtained it at Castlebar in 1802.

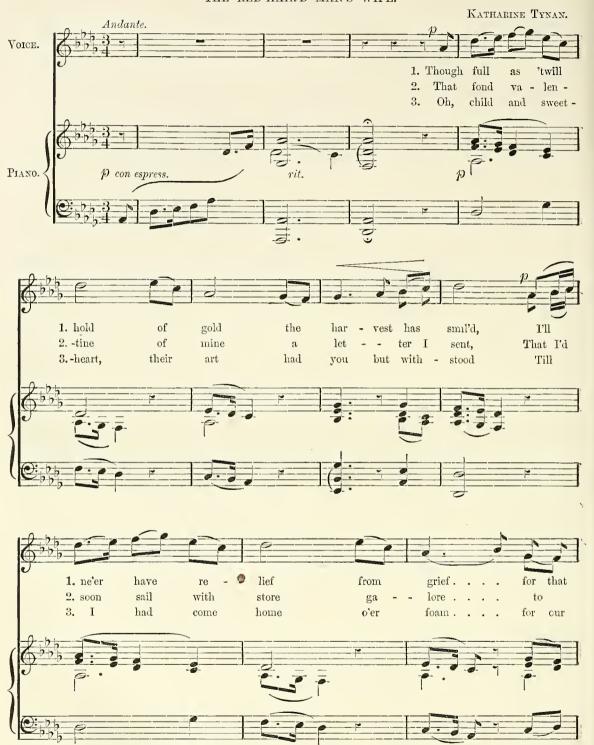
#### Thou bidst me sina.



This melody was obtained by Bunting in 1799 from a gentleman in Belfast, and as "I am a poor rambling boy," he published it in the Ancient Music of Ireland, 1840.

### Though full as 'twill bold of gold.

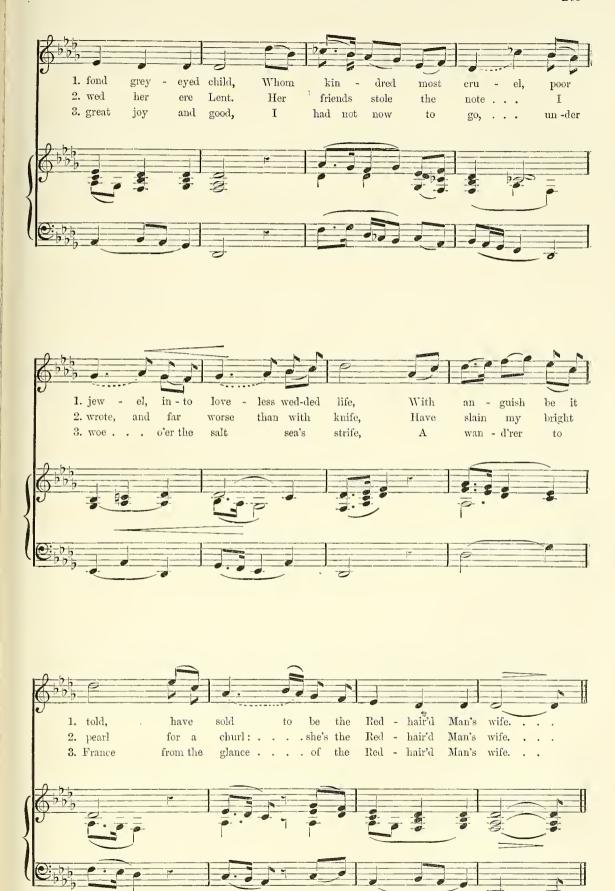
THE RED-HAIR'D MAN'S WIFE.



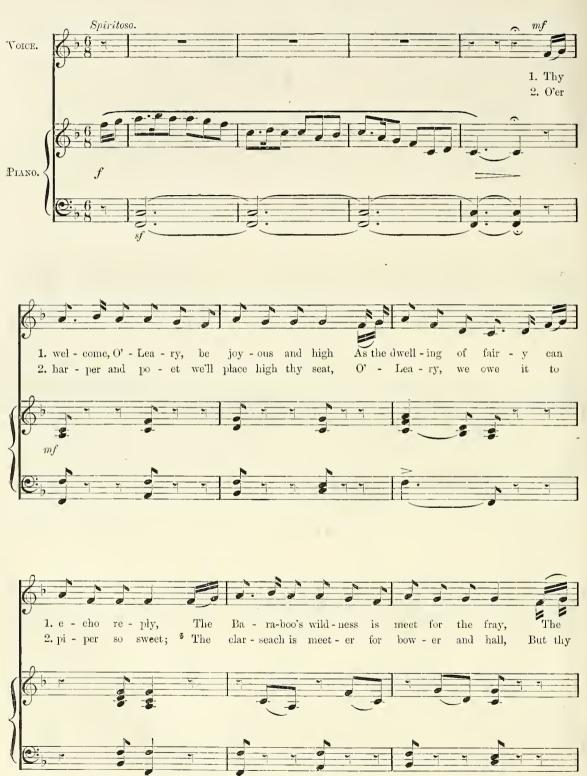
Bunting prints this air as "Red Man's Wife" in his third Collection; it was obtained from Dr. Petrie in 1839. There are several airs known as Beau an fhir ruadh, or "The red-hair'd man's wife," Bunting's "O Molly dear" being one of them. Holden gives an air in minor as "The Red Man's Wife," and a florid version of the air adopted here is included in O'Daly's Poets and Poetry of Munster, 1849. In the last mentioned work one stanza of the old song is given, of which the following is a translation:

I spent nine months in prison fettered and bound,
My body chained reund and bolted secure with leeks,
I gave a dart like the swan on the lake
In hopes to sit down beside the red-hair'd man's wife.

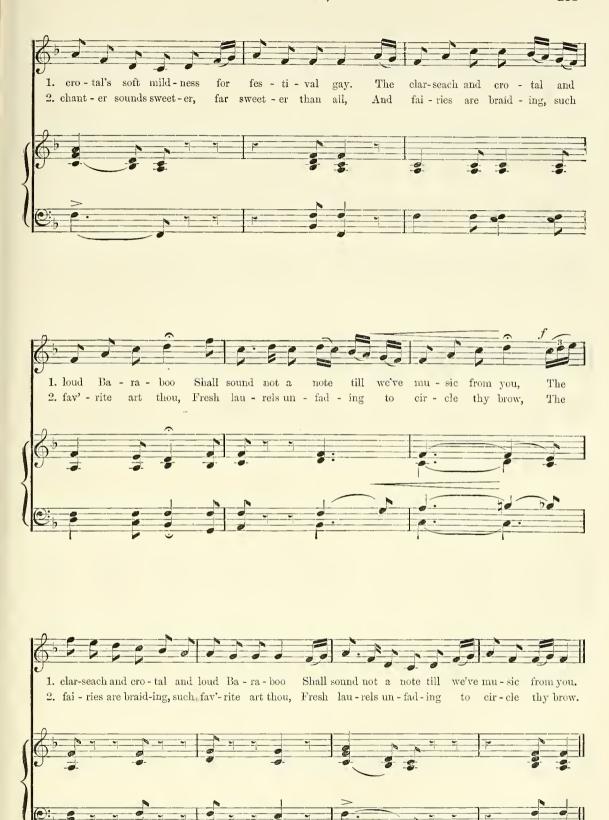
I may mention that Mrs. Hinkson's beautiful song was first adapted to the air by Mr. A. P. Graves, in whose Irish Song Book it is printed.



# Thy welcome, O'Leary.



From Horneastle's Music of Ireland, 1844. The air is named "Contented am I," and to it Davis wrote his song "The Battle-eve of the Brigade," published in the Spirit of the Nation, 1846. But a slight examination proves it to be merely one of the many versions of the air known in Ireland as "Drunk at night and dry in the morning" (O'Farrell's National Irish Music), and in Scotland as "Whistle and I'll come to ye, my lad." The Scottish elaim for the tune is based upon the authority of Robert Burns,



who asserted that it was composed by John Bruce, a Dumfries fiddler of the first half of last century. Burns stated that Bruce always claimed the air, and that the old musical folk of Dumfries believed him to be the author of it. It is difficult to decide whether to believe or disbelieve this tradition. The tune was used in The Poor Soldier, 1783, and in this work it is generally supposed to have first appeared in print. But this is a mistake; it was adapted to a ballad and issued in sheet form fully ten years prior to Shield's opera, with the following title, The Irish Lover's Morning Walk. The Music an original Irish Tune.

11 2 2 US

#### 'Tis believed that this barp.



Air: "Gage Fane," from Holden's Collection, vol. ii.. 1806: Moore's soug was written for the third number of the Melodies, 1810. The tune "The Wild Geese," which Bunting obtained from Quin the harper in 1803 and published in his third Collection, 1840, is: merely a variated version of "Gage Fane." The oldest form of the air which I bave been able to find in print is in minor, and in that somewhat rare work entitled A Favourite Collection of Scots Tunes. By the Late Mr. Chs. McLean. E. This volume is undated, but through the kindness of Mr. John Gleu, who showed me an advertisement of the book in a contemporary Edinburgh paper; I am enabled to fix the date of its issue as being June, 1772. McLean ealls the air "Old Ireland, Rejoiee."

### 'Tis pretty to be in Ballinderry.



As "Ballinderry and Chorus" this pretty little melody, with the verses, was first printed in Edward Bunting's Collection, 1840; it was obtained from Dr. Crawford, Lisburn, in 1808. Eunting attaches much importance to this air, "which, although now sung to English words in the counties of Down and Antrim, bears unequivocal marks of high antiquity, and at the same time possesses the extraordinary peculiarity of a very nearly regular bass, called the *Cronan*, running concurrently with the melody through the entire composition." (Anc. Mus. of Ireland, 1840, p. 8.)

#### 'Tis pretty to see the girl of Dunbwy.

THE GIRL OF DUNBWY.



As Oganaighe Oig this air was printed in Bunting's two collections of Irish melodies of 1796 and 1809. In the first book Bunting incorrectly translated the Irish name as "The Blossom of the Ruspberry"; in the second this error is rectified and the English title given as "The Captivating Youth." A more florid version of the air is to be seen in Mulholland's Ancient Irish Airs. Beliast. 1810. Davis's song was published in the Spirit of the Nation, 1845.

#### 'Tis the last rose of summer.



\* This note is B‡ in Moore's version of the air ; as it is so obvionsly wrong and sounds so commonplace, I have retained the Bb.

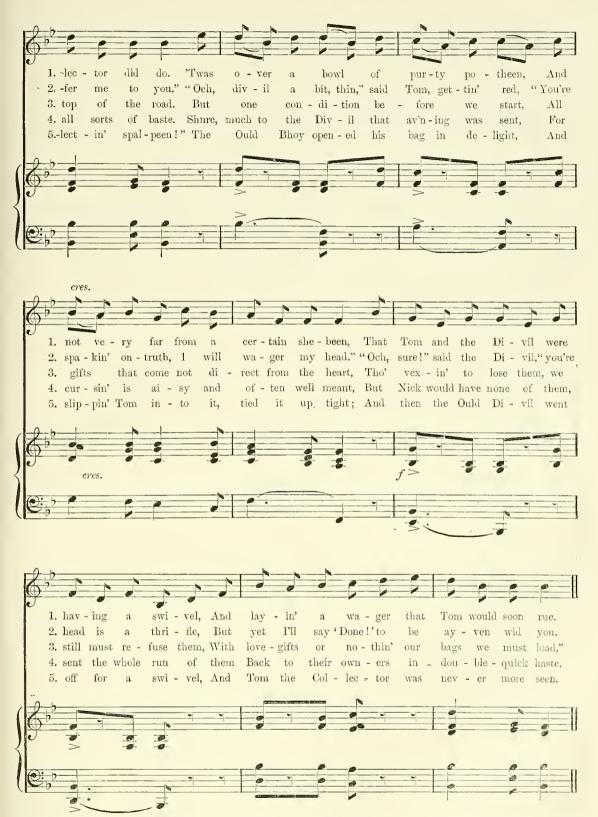
\* This note is Bi in Moore's version of the air; as it is so obviously wrong and sounds so commonplace, I have retained the Br.

The following are the various versions of this celebrated air. "The Young Man's Dream," in Bunting's Ancient Irish Music, 1796, p. 10; "The Groves of Blarney," in Holden's Old Established Irish Tunes, vol. i., 1806, p. 14; "Castle Hyde," in Fitzismon's Irish Minstrelsy, 1814, p. 41, and R. A. Smith's Irish Minstrel, 1825, p. 10. Bodhan an Eussain, or, "The Cottage adjoining the Fall," in Captain Fraser's Airs Peculiar to the Highlands of Scotland, 1815, p. 80; "Groves of Blarney" and "Anonymous Air" in George Thomson's Original Irish Airs, vol. ii, 1818, pp. 80 and 90; "The Last Rose of Summer" in Moore's Medodies, no. v., Dec., 1813, p. 15. Of these versions "The Young Man's Dream" (see Appendix, No. XXVI.) is considered by Petrie and others to be the oldest; Fraser's air, which greatly resembles it, was obtained by the captain's father in the Scottish Highlands. It is highly improbable that the present beantiful variation of the old Irish tune was wholly composed by either Moore or Stevenson, although we find the poet stating in a letter of January, 1831, to James Power, that he had made some alterations in it. George Thomson's settings may be cited as examples of the evolutionary state of the air between Holden's "Groves of Blarney" and "The Last Rose of Summer"; it must not be forgotten, however, that Thomson's airs were published subsequent to the appearance of the fifth number of the Melodes, and it is impossible to decide whether they were influenced in any way by Moore's setting or not.

#### To dbrink wid the Divil, though may be bilarious.

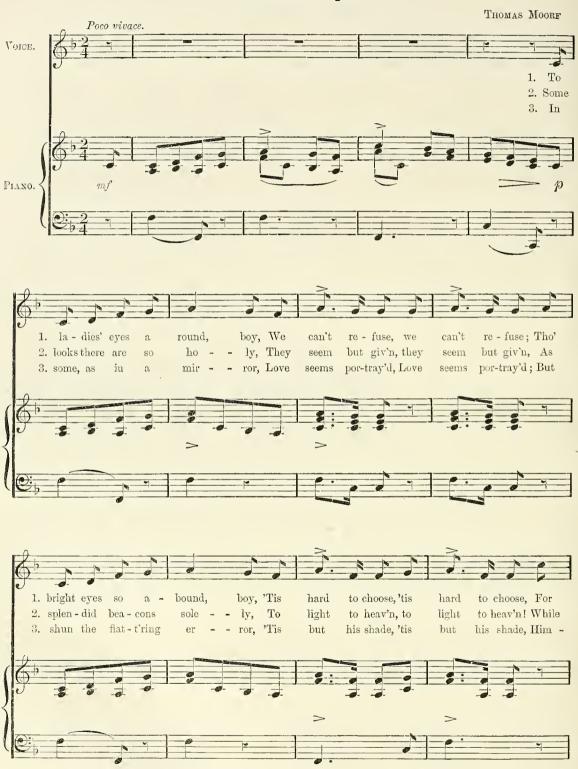


I am indebted to my friend Mr. Frank Kidson for kindly drawing my attention to the fact that this air, which has lately gained much popularity owing to Mr. A. P. Graves' inimitable song, "Father O'Flynn," being sung to it, was popular in England as a country-dance tune during the latter half of last century, and that it occurs in the following works under the title of "The Yorkshire Lasses." A country-dance book without title in the British Museum, which Mr. Kidson considers to be one of Skillern's yearly dance books, probably for 1779. (See Appendix, No. XXVII.) One of a series of country-dances printed on single cards with directions to each dance: probably issued by Longman and Broderip between 1770 and 1780. (See Appendix, No. XXVII.a). Longman and Broderip's Collection of 200 Favourite Country Dances, vol. ii., published before 1781. Skillern's Two Hundred and Four Reels and Country Dances; this last mentioned collection is a later edition of a book with the same title, which consisted of dances from 1768 to 1775 published by Straight and Skillern; the later edition bears dates up to



1780, and the "Yorkshire Lasses" seems to be among the dances for 1779. The earliest printed version of the air directly connected with Ireland which I have been able to find is in Holden's Masonic Songs. Dublin, 1798 (see Appendix, No. XXVIIb.); here the Irish flavour becomes more distinct. The setting adopted above is from Dr. Joyce's Collection, 573, where it is entitled "The Top of Cork Road"; but it is extremely improbable that this is the original name of the tune. The second straiu in Dr. Joyce's version is practically the same as that of a tune printed in Aird's Selection, vol. 1, 1782, as "The Irish Lilt." It is impossible to decide whether "The Yorkshire Lasses" is a composition in the style of the Irish ig by some English musician, or whether it is a genuine Irish air; it is certainly not older than the period about which it appeared as a country-dance tune. For the elever and humorous verses now published for the first time, I am indebted to a writer who insists upon remaining incognito. The hallad is founded upon the well-known story of "The Collector of Bantry."

#### To ladies' eyes.



Air: Fogue a Ballagh (Fág an Bealach, or "Clear the Way"). Although the above song was first published in the seventh number of the Melodies, 1818, we find on p. 54 of the Letters of Thomas Moore to his music publisher, James Power. New York, 1854, that as early as Sept., 1816, Moore writes. "I send you the two I promised; I have a good many more verses to 'Ladies' Eyes.' What is the real name of the tune?" Fague a Ballagh bears considerable resemblance to the Seoteh "Highland Laddie," a version of which is printed in Playford's Dancing-Master, 11th edition, 1701, as "Coekle Shells." In Lynch's Melodies of Iretand the tune is ealled "Kiss me, Lady." Fág an Bealach was the war-cry of the clans of Connaught and Munster.

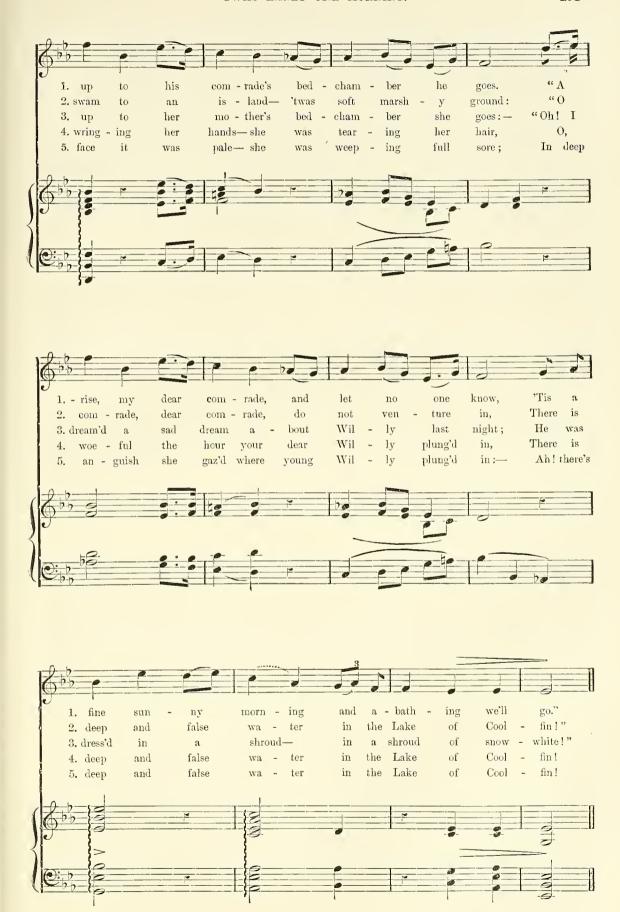


# Twas early one morning.





Dr. Joyce obtained this air and one verse of the song in 1854 from the singing of a little girl of about thirteen years of age, in the country of Limerick. "In the month of September of the present year [1873] I got two complete MS. copies of the song; one from Kerry and one from Mayo; for it is well known in both the sonth and the west." (Anc. Irish Music, p. 103.) Alluding to the old ballad as he received it, Dr. Joyce mentions that although he has retained as much of the original as possible in the version given above, he has been obliged to change many of the lines and restore the rhythm where it was necessary.



## Twas on a windy night.

BARNEY BRALLAGHAN'S COURTSHIP.

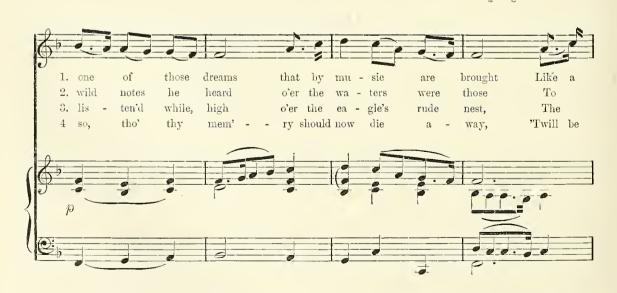


Air: "Blewitt's Jig." Regarding this air Mr. Frank Kidson writes me as follows: "The air is by Jonathan Blewitt, who, at the time of its composition, between 1811-14, was musical director of the Theatre Royal, Dublin. It was most likely first produced as a jig for stage dancing, and under the name 'Blewitt's Jig' is in Hime's Collection of Country Dances for the present year, Dublin, fol., the date of which is 1814. This is ascertained by Nos. 6 and 7 of the same collection being dated for 1810 and 1811 respectively. It must have been somewhat of a favourite in this form when Thomas Hudson, a clever London song-writer, wrote the song 'Barney Brallaghan's Courtship' to it. This was about 1825-30, and having been sung by Mr. Fitzwilliam and others at the 'Freemason's Tavern' and other convivial meetings, it was then published in sheet form with Hudson's and Blewitt's names attached, and soon after became very popular. The words of the song have been foolishly attributed to 'Father Prout,' who certainly had no hand in its creation. He, however, under the title of 'The Sabinc Farmer's Serenade' produced a mock antique Latin version of it. This, one of his 'Reliques,' was published in the first number of Beutley's Misscellany, Jan., 1837, and in his humorous prefatory note he refers to Hudson as the author of the 'Vulgate' version."



### 'Twas one of those dreams.





Air: "The Song of the Woods," from the ninth number of *Irish Melodies*, 1824; it is probable that this melody was one of those supplied to the poet by Crofton Croker, to which allusion is made in the preface to the seventh number of the *Melodies*.



# We may roam thro' this world.



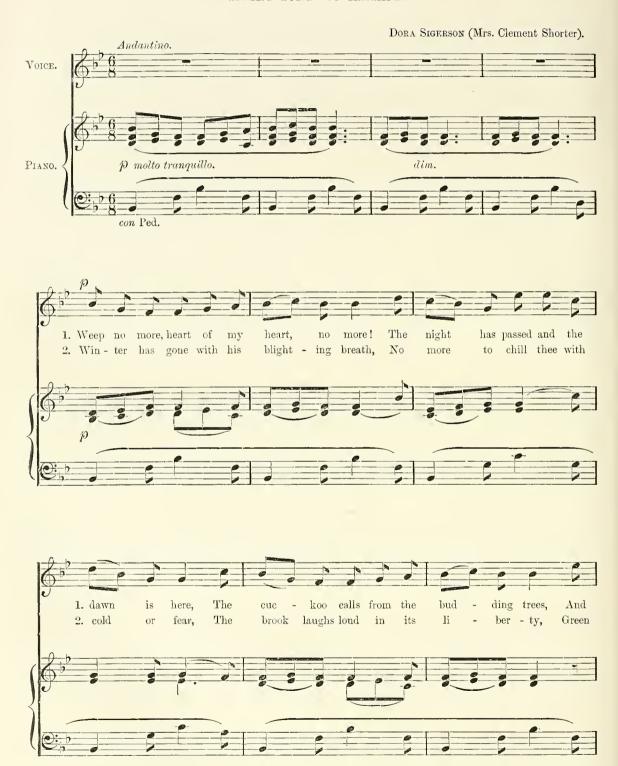
Moore's song was written for the second number of the Melodies, 1807, prior to which the tune "Garryowen" was printed in many collections containing Irish airs. Among these may be mentioned Gow's Repository, bk. ii., 1802; Holden's Old Established Irish Airs, vol. i., 1806; O'Farrell's Pocket Companion; Mackintosh's Strathspeys, Reels, Jigs, etc. It seems to have first come into



notice through having been played in a pantomime called *Harlequin Amulet*, produced in 1800. Garryowen, which in English means Owen's Garden, is a suburb of Limerick; an interesting account of the somewhat riotous state of matters existing there during the latter half of last century, is given in Croker's *Popular Songs of Ireland*, 1839.

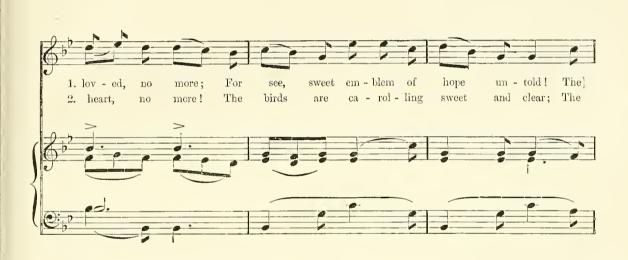
#### Weep no more.

SPRING SONG-TO IRELAND.

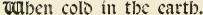


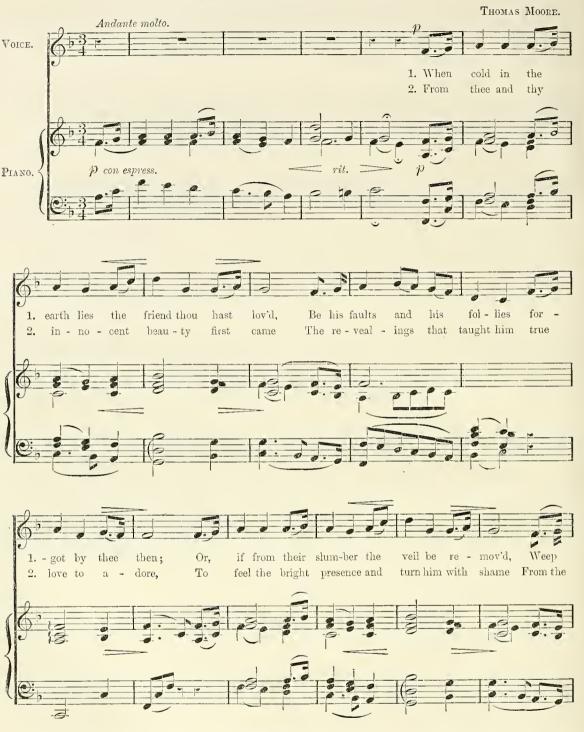
The air which I have adapted to Mrs. Shorter's charming song is from Hoffmann's Ancient Music of Ireland; its name is "Ballyvaughan," and I am indebted to Messrs. Pigot & Co., Dublin, for permission to print it in this work. "Weep no more" is from the volume of poems referred to on p. 48.



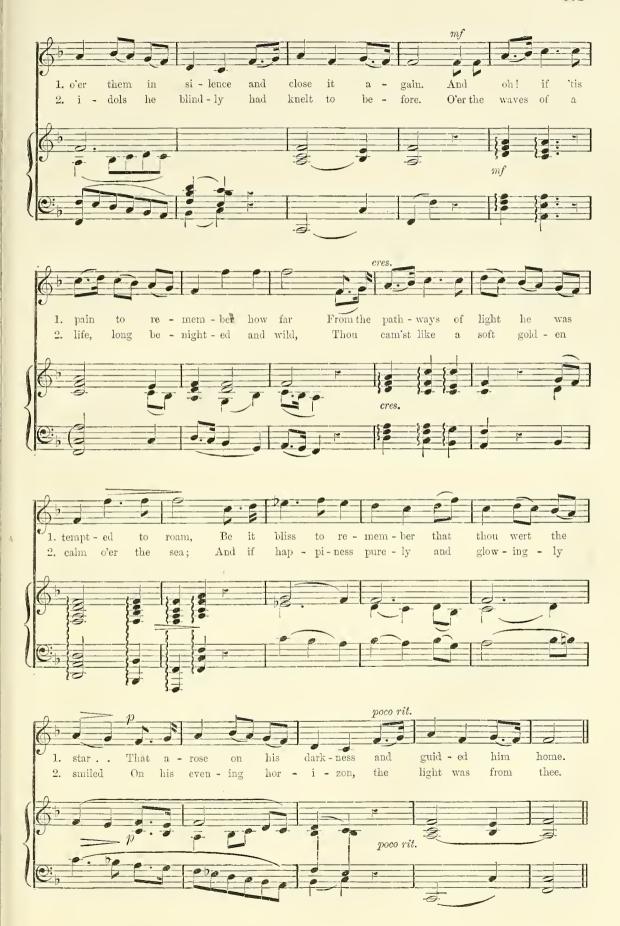




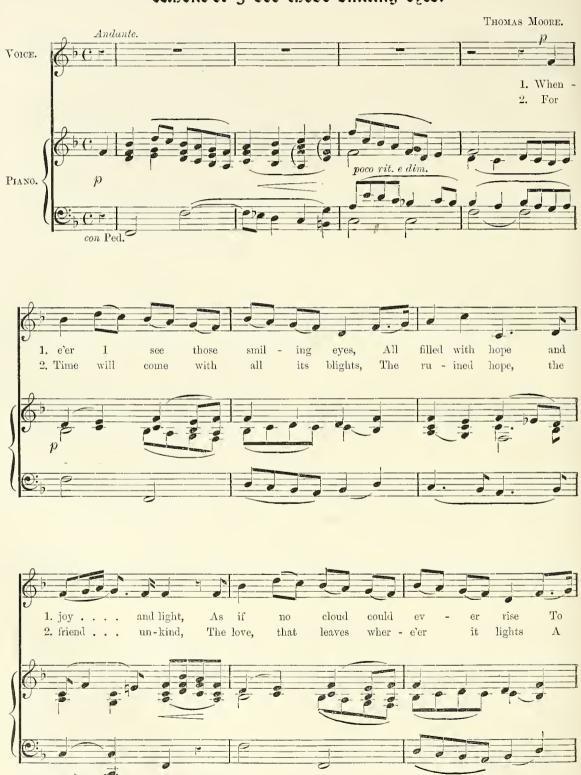




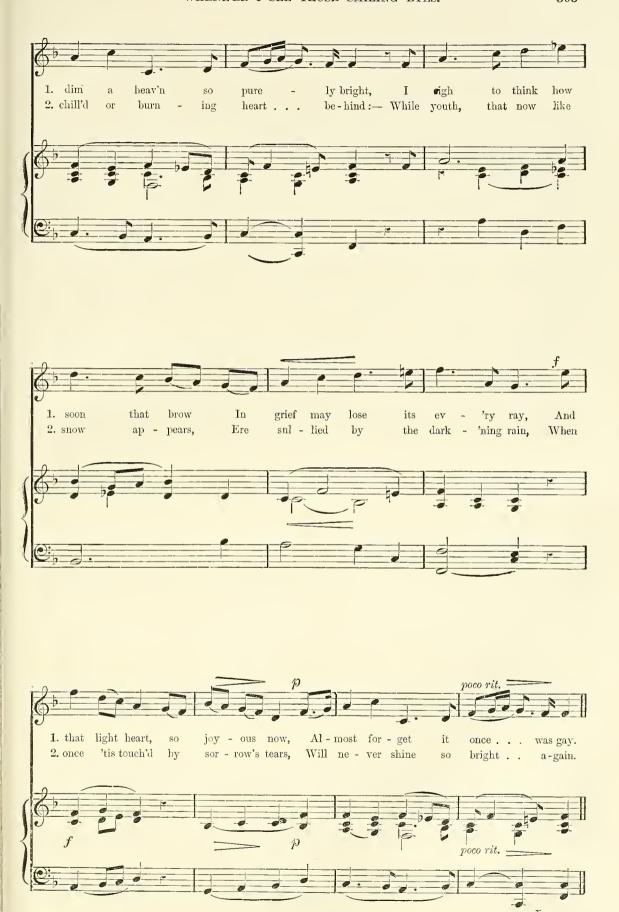
Thomas Duffet's song "Since Coelia's my foe," published in that author's New Poems. London, 1676, is marked "Song to the Irish Tune"; there is no music in this work, but in the Lover's Opera, 1730, we find the air designated "Since Coelia's my foe" to be the tune claimed by the Irish as "Limerick's Lament," and by the Socth as "Lochaber no more." We may therefore fairly presume that as far back as 1676, i.e., just fifty years prior to the appearance of Ramsay's Tea-Table Misscellany, vol. ii., in which "Lochaber" was first printed, the air was known as an "Irish Tune." Ramsay's song and the air were published in Thomson's Caledonius, vol. ii., 1733, not, as has been asserted by Stenhouse and others, in the first edition of that work in 1725. Farquhar Graham mentions that although the air "King James' March to Irland" in the celebrated "Leyden MS." differs from "Lochaber." it nevertheless resembles it so strongly as to point to the same family origin. A reference to this air (see Appendix. No. XXVIII.), which I have seen is in Daniel Wright's Ario di Comera. Being a choice collection of Scotch, Irish and Welsh Airs. This work is undated, but must have been issued about 1730; the version given is exceedingly good (see Appendix. No. XXIX.), and is headed "Limbrick's Lamentation." A much mutilated setting was also published in the twelfth edition of Playford's Daneing Master, 1703, as "Reeves Maggot" (Appendix, No. XXX.). A note in Bunting's handwriting which I have seen in that author's copy of Crotch's Specimens, mentions that the melody was sometimes called "Sarsfield's Lamentation." Moore's version is excellent, and in accordance with the many printed settings of the air from 1730 upward. Bunting's setting in his work of 1809 is singularly poor.



# Whene'er 3 see those smiling eyes.



As "Father Quiu" this air is included in Holden's Old Established Irish Airs, vol. ii, 1806, and again in the same author's Periodical Irish Melodies issued a little later. Moore's version of the air, which differs slightly from Holden's, was published with the above song in the seventh number of the Melodies, 1818.



## When first 3 saw sweet Peggy.

THE LOW-BACKED CAR.



It is hardly necessary to remark that the above air is merely a slightly altered setting of "The Jolly Ploughman," printed in Bunting's Collection, 1840 (see p. 12). The date assigned to Lover's song in the British Museum Library is 1850, but it probably appeared a few years earlier.



#### When he who adores thee.



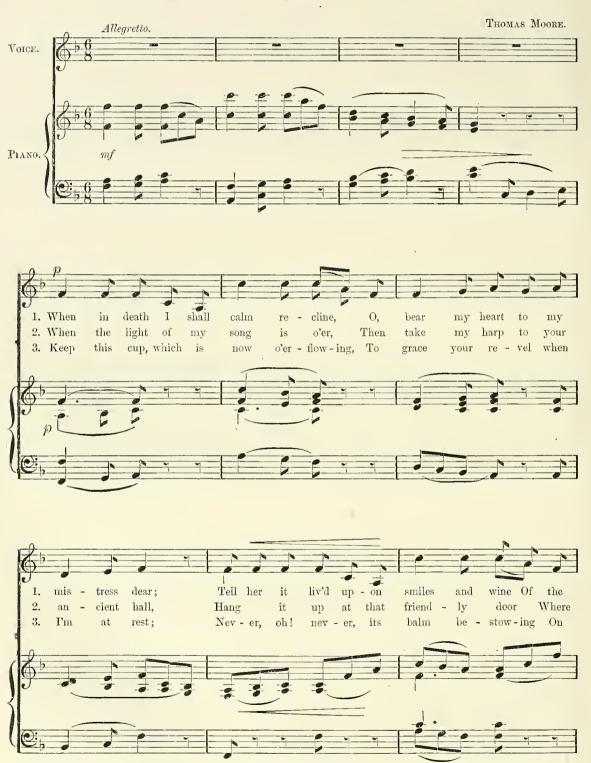
As "The Foxes Sleep" this air is in Bunting's first Collection, 1796, in Holden's Periodical Irish Melodies, and in John Mulholland's Ancient Irish Airs, Belfast, 1810. Moore's song was printed in the Melodies, Bk. i., 1807. I have slightly corrected the phrasing of the air from Bunting's and Mulholland's settings.



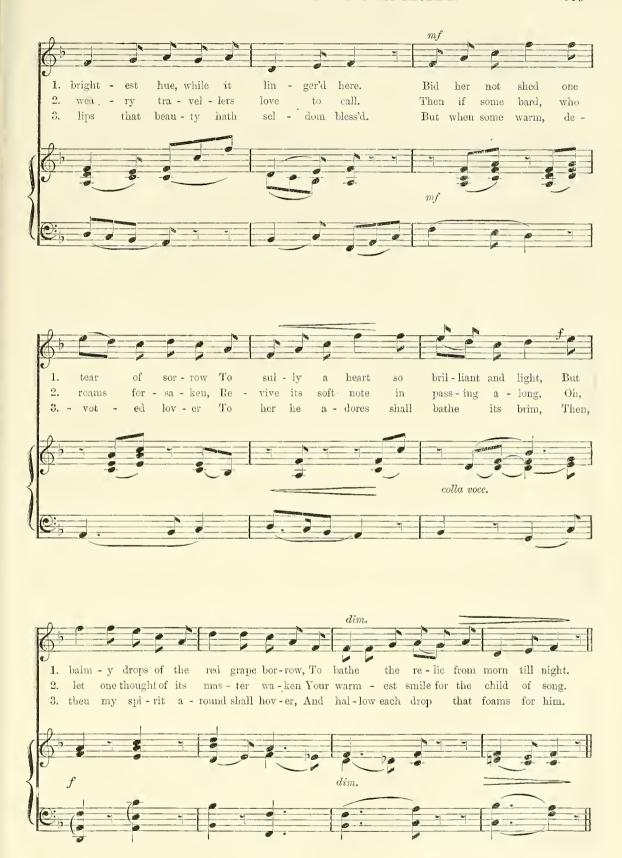




## When in death 3 shall calm recline.

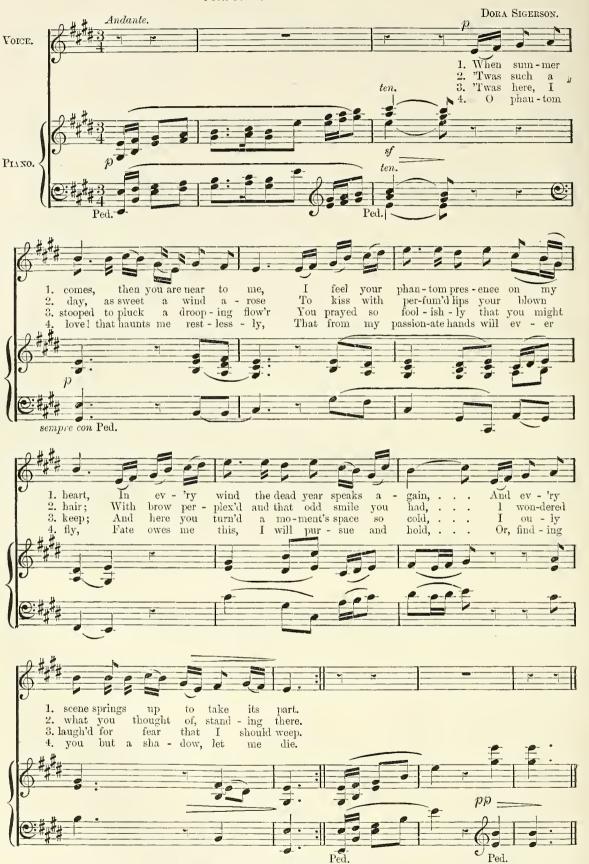


Printed in Holden's Collection, vol. ii., 1806, as "The Bard's Legacy." Moore's song, which was evidently suggested by the title in Holden's work, was written for the second number of the Melodics, 1807, and a clever parody on it was introduced by H. B. Code in his play, The Russian Sacrifice, or Burning of Moscow, 1813; the author, however, appends a note in which he disclaims the remotest intention of derogating from the merit of the original. Captain Fraser includes the air as "How shall I



abstain from Whiskey," in his Airs Peculiar to the Highlands of Scotland, IS15, with the following observation:—"The Editor has great pleasure in asserting his country's claim to this melody lately introduced as Irish, under the name of 'The Legacy,' and supposed new. Whereas it has been current in the North for sixty years as the composition of John McMurdo, of Kintail, since emigrated to America." This may be true enough, but a slight examination of the air in question will show that it is merely a pleasing version of the old Irish tune "St. Patrick's Day."

#### When summer comes.



The air as Donnal Og, or, "Little Donnell" is one of those traditional airs obtained by Dr. Petrie, and published after his death by F. Hoffmann in Ancient Music of Ireland from the Petrie Collection, Dublin. Pigot & Co., 1876; a somewhat different version of it was printed in the Petrie Collection, 1855, as "Donnel O'Greadh" (see p. 11). Mrs. Clement Shorter (Miss Dora Sigerson) has kindly allowed me to print her song; it is from her volume of poems entitled Verses, London, 1893. I am indebted to Messrs. Pigot & Co., for permission to reprint the air.

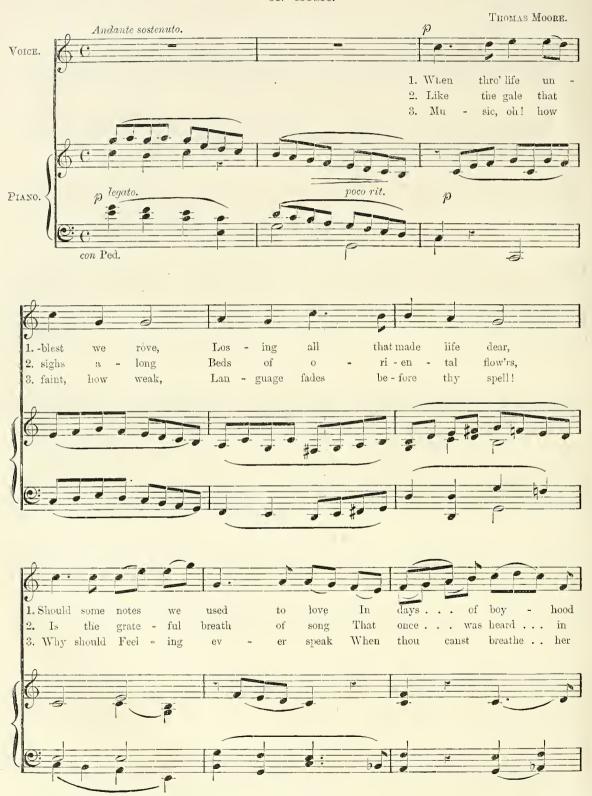
#### When thou art nigh.



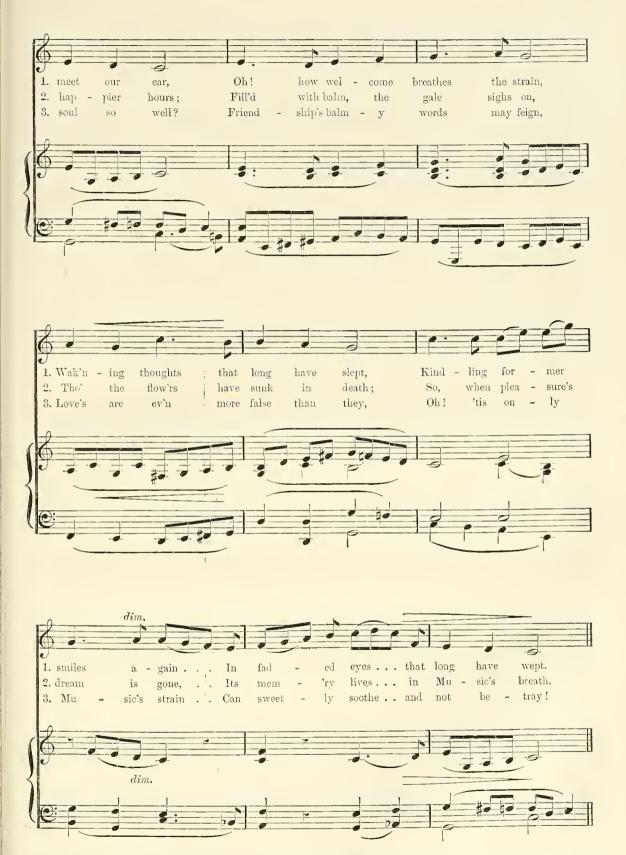
Air: "Tis a pity I don't see my Love." This graceful air was obtained by Edward Bunting from a Mrs. Fitzgerald, at Westport, in 1802, but first published in the Ancient Music of Ireland, 1840. In accordance with his usual belief that every so-called "traditional" tune must be old, Bunting has marked the air "Very ancient. Author and date unknown." It is possible that it is based upon some earlier melody; but in its present form the probability is that "Tis a pity I don't see my Love" is not much older than the period in which Bunting obtained it,

#### When thro' life unblest we rove.

ON MUSIC.



Moore's song, written to "The Banks of Banna," appeared in the third number of the *Melodies*, 1810. For many years prior to that date, the air had attained great popularity, not only in Ireland, but in Scotland and England, and this, I venture to say, was owing to the sweet little pastoral written to it by George Ogle, beginning, "Shepherds, I have lost my love." Ogle's verses are in Wilson's *Musical Miscellany*. Edinburgh, 1779: the Scots Tocal Miscellany. Edinburgh, 1780, and, with the air, in Horsfield's Vocal Music, 1775; Laurence Ding's Favourite Songster, 1780; Musical Miscellany, 1786, etc. As Anna. A particularly Favourite Irish



Song sung by Miss Catley, both words and music were published in sheet-form by Robert Ross, the Edinburgh publisher, and although not dated. I take this sheet to be prior to any of the publications which I have quoted. Miss Catley sang in Ireland between 1763 and 1770, before which she was involved in a scandalous eriminal case; she made her last public appearance in 1784, and died five years later. It is hardly necessary to point out that "The Banks of Banna" is merely an adaptation of the old air Sin sios agus liom, or, "Down beside me," published in Daniel Wright's Aria di Camera, c. 1730, and many later works, and to which Moore wrote his song, "Oh, where is the slave."

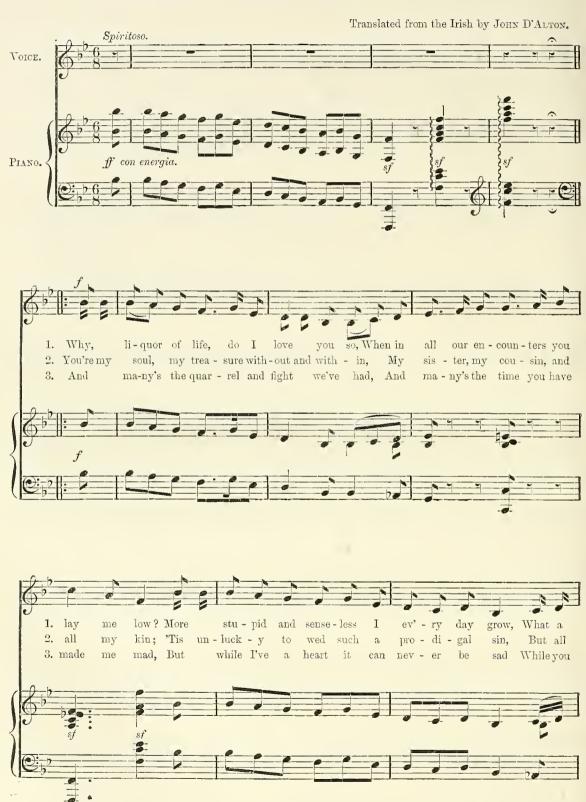
#### While gazing on the moon's light.



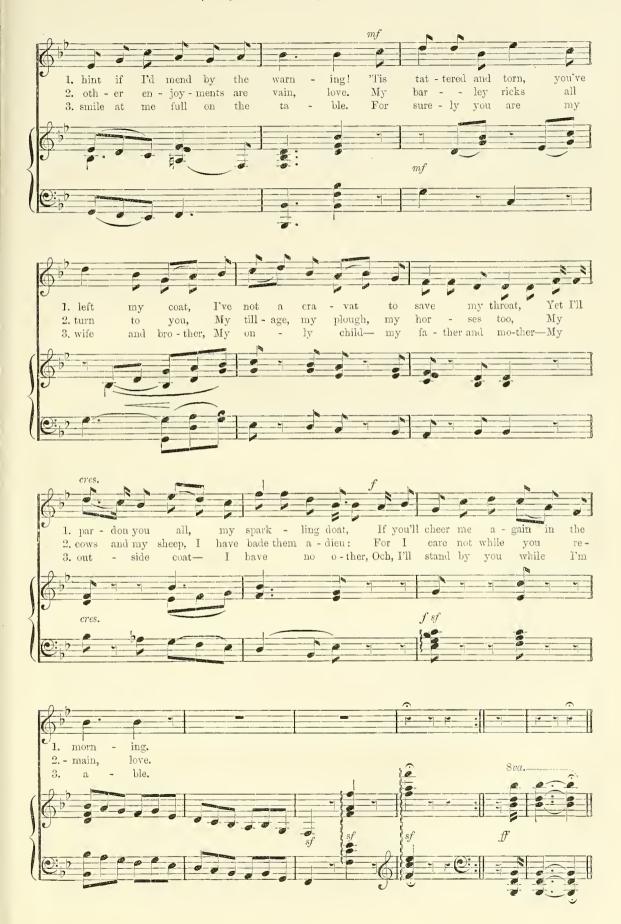
Air: "Oonagh." Moore's song with this sweet melody was printed in the third number of the Melodies, 1810. Prior to that the air was included in Johnson's Scots Musical Museum, vol. ii., 1796, and in The Vocal Magazine, a Scleetion of English, Scots, and Irish Songs. Edinburgh, vol. ii., 1798; in both these works it is simply called "An Irish Air," and is set to Burns's song, "Sae flaxen were her ringlets." In a letter to George Thomson (Sept., 1794), Burns alludes to it as "Oonagh's Waterfall." A slightly different version of the tune is given in Abraham Mackintosh's Collection of Strathspey Reels, Jigs, etc., published at Newcastle early in the century, as "A favourite Irish quick March."



# Why, liquor of life, do 3 love you so?



This air, set to D'Alton's translation is printed in Horncastle's Music of Ireland, pt. iii., 1844. The original Irish song, which is attributed to Carolan, is given with D'Alton's translation in Hardiman's Irish Minstrelsy, vol. i., 1831; another translation by Edward Walsh is in that writer's Irish Popular Songs, 1847.

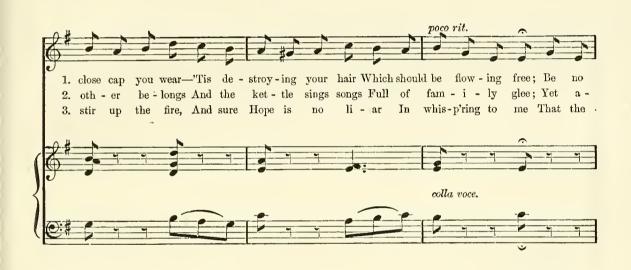


#### Widow Machree, it's no wonder you frown.



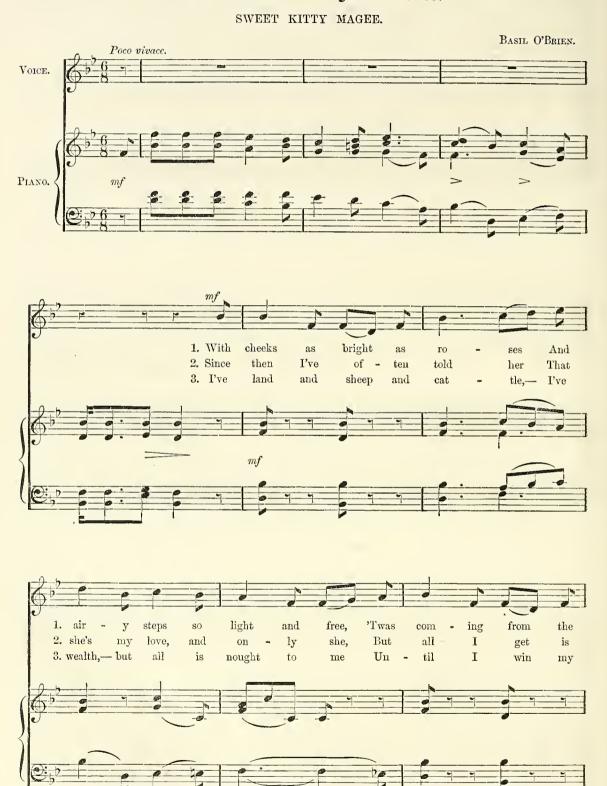
Samuel Lover composed both the words and music of the above song, which was first published by Duff and Hodgson, London, as No. 8 of the "Songs of Handy Andy."



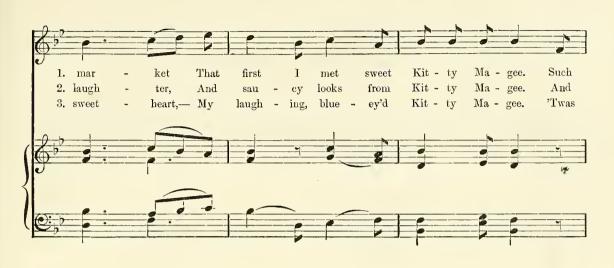


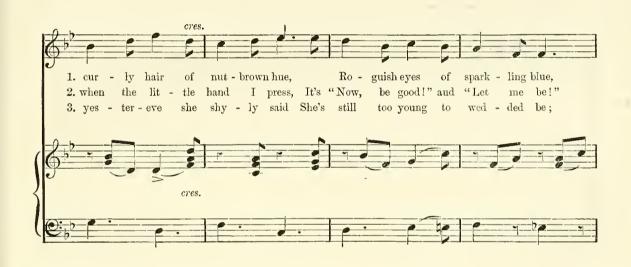


#### With cheeks as bright as roses.



Air: "Kitty Magee," preserved in the Petrie Collection; it was obtained from a MS, book of dance music noted down about the middle of last century. Dr. Petrie does not consider it anterior in age to that of the MS, from which it came. An entirely different tune bearing the same title is printed in Mulholland's Ancient Irisk Airs, Beliats, 1810. In kindly supplying me with verses for the graceful melody, Mr. O'Brien has taken the original name for his subject and heroine.



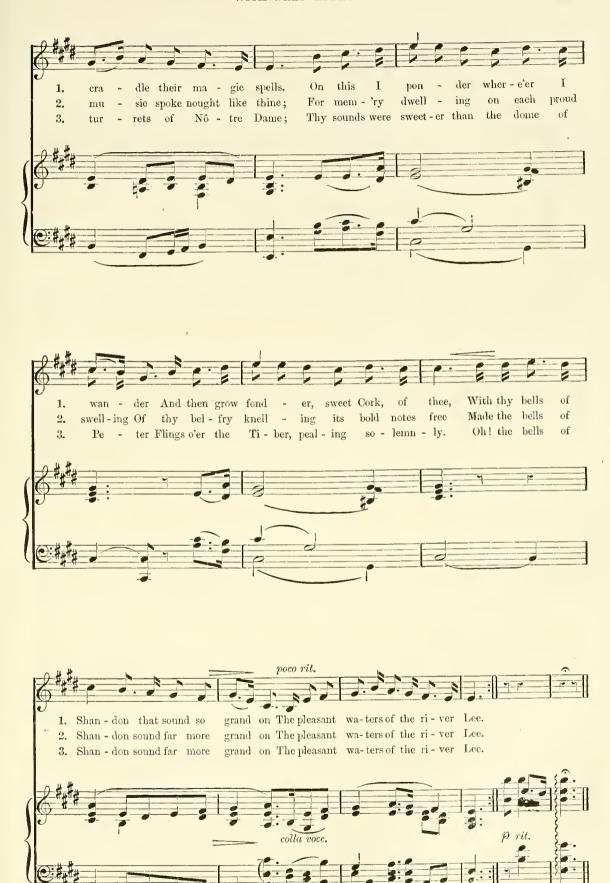




## With deep affection.



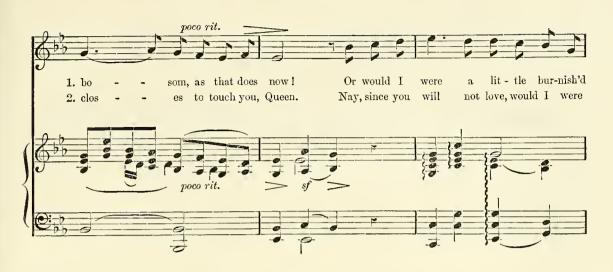
Air: "The Groves of Blarney." I have already traced the history of this melody on p. 287. The author of the song was Francis Sylvester Malony, better knewn by the pseudonym of "Father Prout." The above setting of the air, with its fine Ullogaun or Lament, is from Holden's Irish Tunes, vol. i., 1806, in which collection the melody, as "The Groves of Blarney," was first printed. Richard Millikin, the author of the humorous old song, "The Groves of Blarney," was born in 1767, and died in 1815.



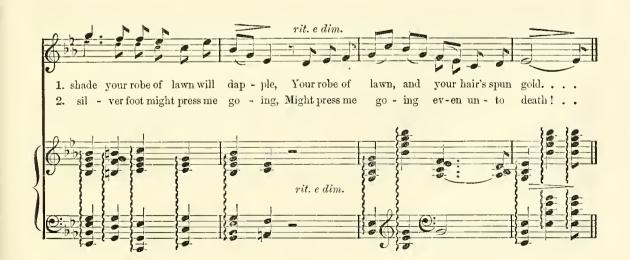
## Would God 3 were the tender apple blossom.



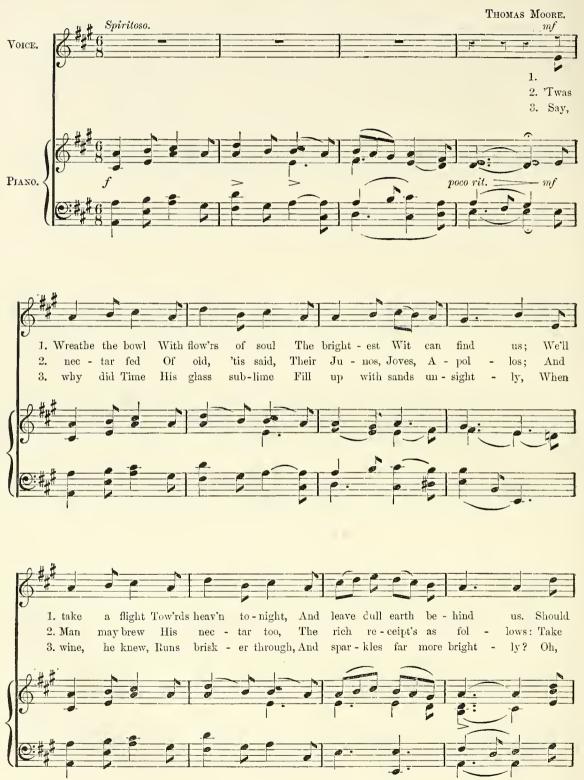
This air is preserved in the Petrie Collection; it was obtained in the county of Londonderry, but its name was not ascertained. Mrs. Hinkson has kindly allowed me to use her song, which, with the air, is printed in A. P. Graves's *Irish Song Book*, 1895.



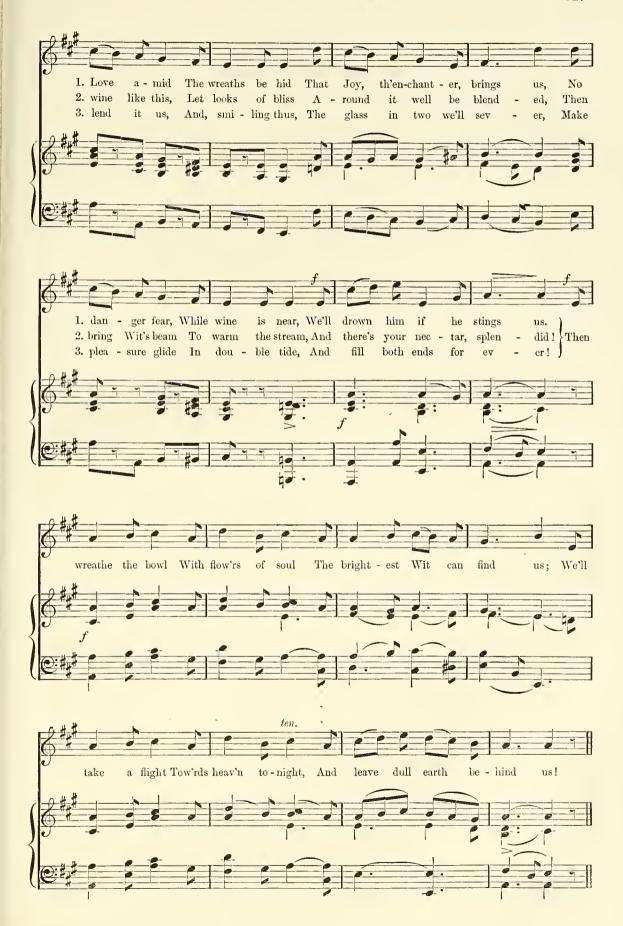




#### Unreathe the bowl.



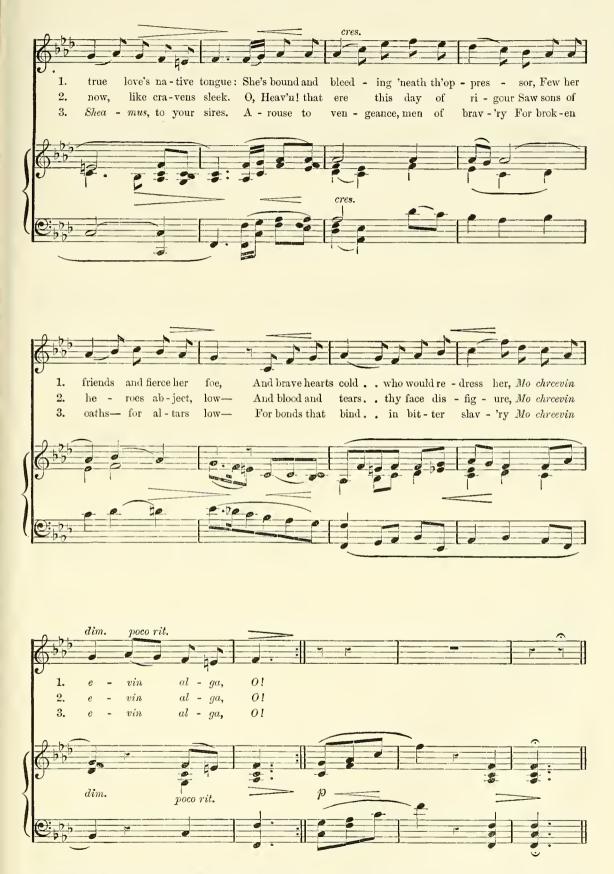
Air: Nora Kista." The earliest printed copy of this tune which I have seen is in Thompson's Country Dances for 1770: it is there named "The Wild Irishman." Aird included it in his Selection of Scotch, English, Irish, and Foreign Airs, vol. i., 1782, as "Norickystic, or the Wild Irish Man." It is also in Holden's Collection, vol. i., as "Noreen Keesta," and in O'Farrell's Pocket Companion, vol. ii., as "Noran Kishta"; Bunting names it "Nora with the Purse" in his Third Collection, 1840. Moore's song was written in October, 1817, and appeared in the following year in the seventh number of the Melodics.



## De dark=bair'd youths.



Air: "I'll make my Love a breast of Glass," from the Petrie Collection; it was noted early in the century, and the name is evidently the first line of some old and long since forgotten Anglo-Irish ballad formerly associated with the melody. In the Spirit of the Nation, 1845, Walsh's song is set to an air, the title of which is the last line of each verse in the poem. As this air



appears to me to be somewhat unsuitable, I have given the preference to the above one from Petrie's volume. "Mo ehreevin evin.alga" [Mo chraobhin aoibhinn aluinn oo] means "My fair noble maid." It is hardly necessary to observe that the ill-used maiden, whose misfortunes the bard so passionately laments, is fair Erin herself.

#### De good fellows all.

BUMPERS, SQUIRE JONES.



The following extract from the Dublin University Magazine, January, 1841, describes the incident in connection with the above song and air. "Respecting the origin of Carolan's fine air of 'Bumper Squire Jones,' we have heard a different account from that given on O'Neill's authority. It was told by our lamented friend, the late Dean of St. Patrick's as the tradition preserved in his family and was to the following effect. Carolan and Baron Dawson, the grand, or great grand-uncle to the Dean, happened to be enjoying, together with others, the hospitalities of Squire Jones at Moneyglass, and slept in rooms adjacent to each other. The bard, being called upon by the company to compose a song or true in bonour of their host, undertook to comply with their request, and, on retiring to his apartment, took his harp with him, and under the inspiration of copious libations of his favourite liquor, not only produced the melody now known as 'Bumper Squire Jones,' but also very indifferent English words to it. While the bard was thus employed, however, the Judge was not idle. Being possessed of a fine musical car, as well as of considerable poetical talents, he not only fixed the melody on his memory, but actually wrote the



noble song now incorporated with it, before he retired to rest. The result may be anticipated. At breakfast on the following morning, when Carolan sang and played his composition, Baron Dawson, to the astonishment of all present, and of the bard in particular, stoutly denied the claim of Carolan to the melody, and charged him with audacious piracy, both musical and poetical, and to prove the fact, sang the melody to his own words amidst the joyous shouts of approbation of all his hearers—the enraged bard excepted, who vented his execrations in curses on the Judge both loud and deep." Alluding to English tunes being incorporated as Irish in Irish musical collections, the author of a series of valuable articles on folk-airs which have lately appeared in the Musical Times, asserts that John Playford published the tune of "Bumper Squire Jones" at an early date in the Dancing-Master as the "Rummer," and that most probably the tune is the composition of a London dancing-master. That this statement is based upon an error of judgment will be seen by a reference to the Appendix, Nos, XXXII, XXXIII,, where I have printed Playford's "Rummer" alongside of the settings of "Bumper Squire Jones," given by Thumoth and John Lee; the version adopted above is from Bunting's Collection of 1809, but with the first bar repeated to complete the form of the eight-barred period. The reader will perceive that apart from the termination, where the tune descends the octave, the two airs have little in common beyond both being in six-eight rhythm. I see no reason to doubt the tradition that Carolan composed the air. "Bumper Squire Jones" was sung in Henry Brooke's Opera, Jack the Giant Queller, performed in Dublin in 1748, to verses beginning:—

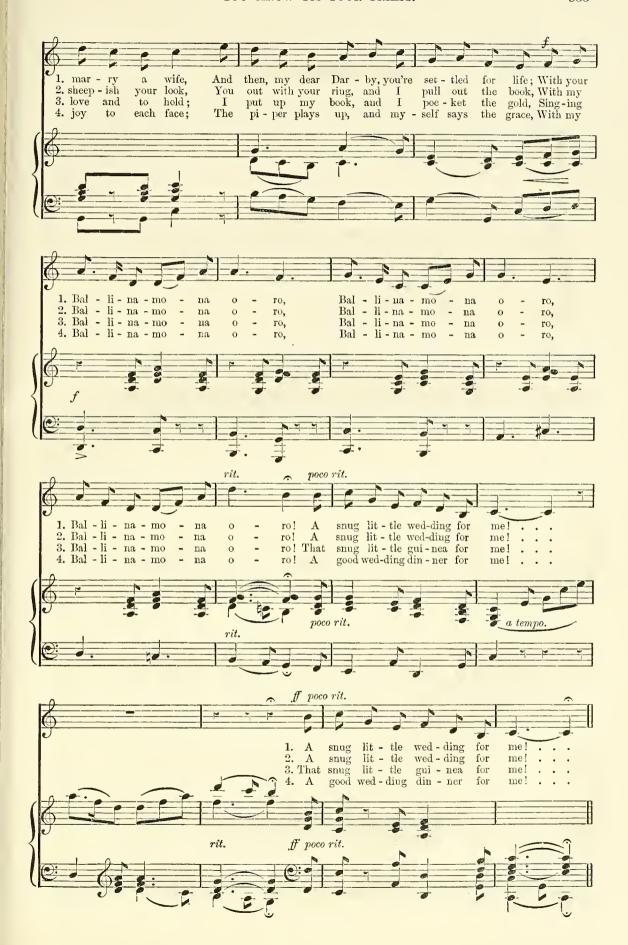
Since, Sir, you require Me with Freedom the Price I desire.

## You know 3'm your priest.

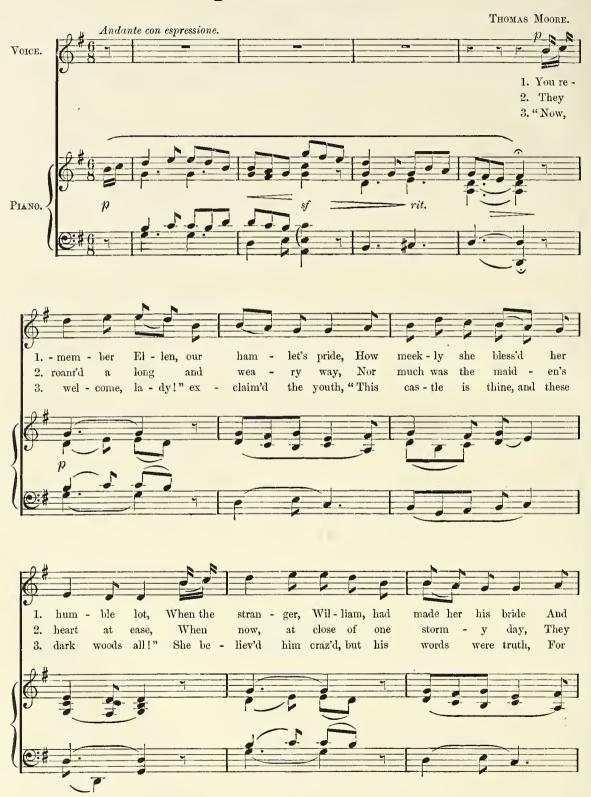
BALLINAMONA ORO.



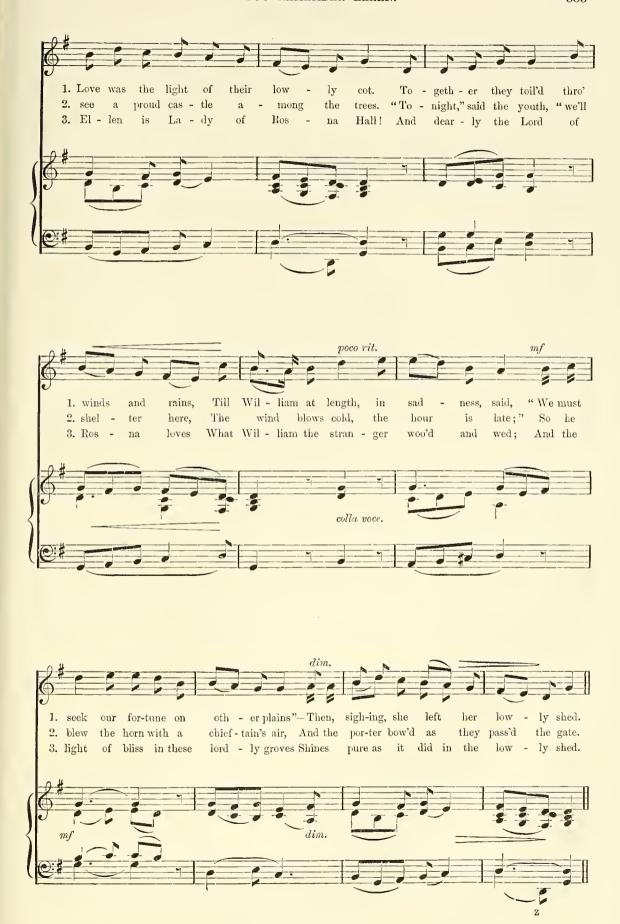
The above song, with the tune "Ballinamona," is from O'Reefe's Poor Soldier, 1783; it is sung by the character Father Luke in the second act of that opera. As "Ballin a mone" the air is in Burk Thumoth's Twelve English and Twelve Irish Airs, c. 1745, and as "Ballina mona" in Johnson's Choice Collection of Two Hundred Favourite Country Dances, vol. iv., 1748.



## You remember Ellen.



This air, which is called "Were I a clerk," was sent to Moore through his Irish publisher, William Power, by Dr. George Petric. Moore inserted it with his song, in the fifth number of the *Melodies*, 1813; the subject of the ballad is to be found in many old Scotch and English ballads.



#### Poung Rory O'More.

RORY O'MORE.

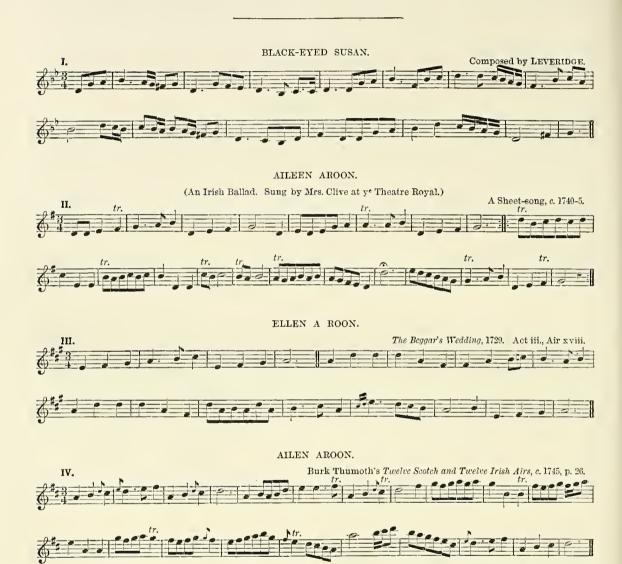


The composition of this melody has been attributed to Robert Owenson, but upon what authority I know not. I have also seen it stated that Lover was its composer; but this is apparently incorrect. Lover's ballad, with the music, was issued as a sheet-song by Duff and Hodgson, London, about 1840, and the wording on it is: "Written and arranged by S. L." In his note to "Rory O'More" in the Lyrics of Ireland, 1858, Lover throws no light on the authorship of the tune; he merely relates that being



called upon to write a novel, he availed himself of the popularity attached to the name of the hallad, and entitled the story "Bory O'More." The success of the novel induced our author to dramatise it, and in its third form, "Rory O'More" was again received by the public with such approbation, that it was played one hundred and eight nights during the first season, in London, and afterwards universally throughout the Kingdom. This was in 1837, and the piece was produced at the Adelphi Theatre. The tune was certainly very popular, and it seems to have been much played by the military hands on the day of Her Majesty Queen Victoria's Coronation. Bunting prints a lively air in his second collection, which he entitles "Rory O'More: King of Leix's March"; but it has nothing in common with the above melody.

# APPENDIX.



My friend Mr. F. Kidson has kindly pointed out to me that the song "Your welcome to Paxton, Robin Adair," was published as early as 1765 in an Edinburgh song-book entitled *The Lark*. Braham introduced his version of the air with the verses beginning "What's this dull town to me. Robin Adair," probably about 1812-13. Both words and music are printed in *The Cabinet of Harmony*, 1814, *The English Minstrel*, 1815, and in an American publication called *The Passionate Minstrel*, 1816. Contemporary issues of the song in sheet form bear "Sung by Mr. Braham at the Lyceum and at Bath."

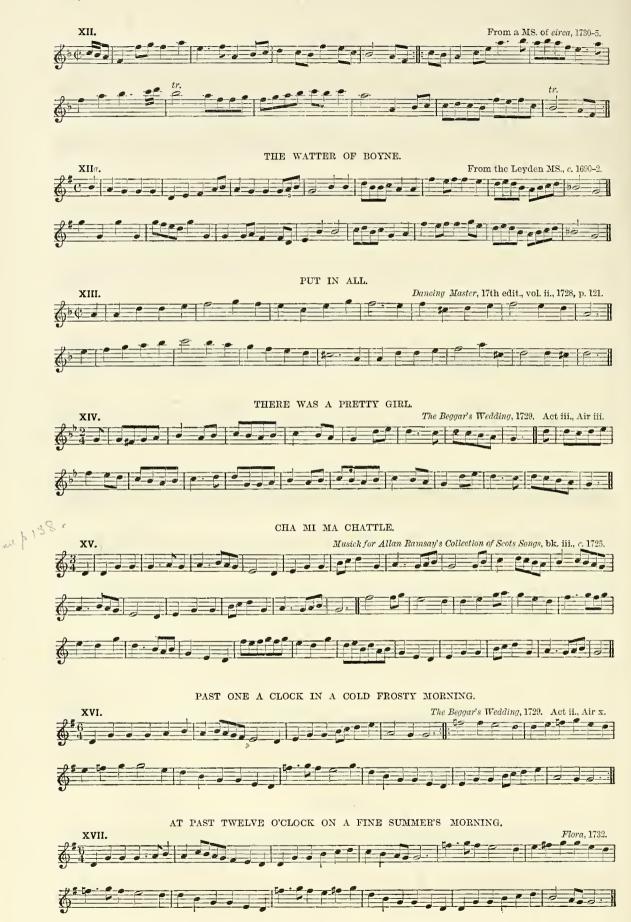
# V. Aird's Scotch, English, Irish and Foreign Airs, vol. iii., 1788, p. 160.

NOTE.—The version of the air used by Moore was printed in O'Farrell's Pocket Companion, bk. iv., c. 1810, under the title of "The Drop of Dram." Moore's song appeared three years later in bk. v. of the Melodies.

## THE TULIP.



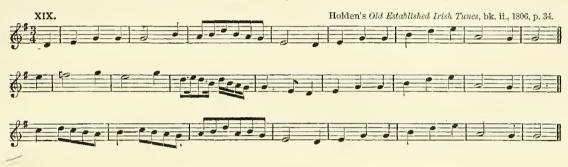
340 APPENDIX,



#### PAST ONE O'CLOCK.



THAMMA HULLA. (The varied repetition of the second strain omitted.)



#### AN IRISH SONG. SET BY MR. LEVERIDGE.



#### ARAH, MY DEAR EVLEEN.



#### ABIGAIL JUDGE.

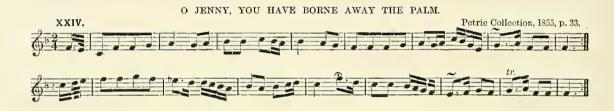


342 APPENDIX.

#### WILL YOU GO TO FLANDERS.







#### THE WINTER IT IS PAST.



#### THE PRIEST IN HIS BOOTS.



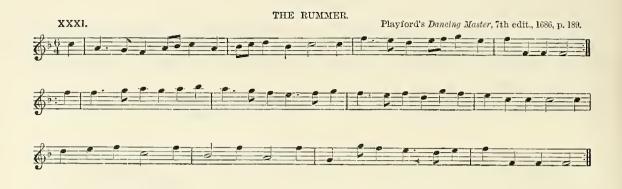


Note.—It is improbable that Thomson's settings of this air were in any way influenced by the version printed in Moore's Irish Melodies. Although not published until two-and-a-half years after the appearance of the "Last Rose of Summer," it is evident from the following remark, extracted from the preface to George Thomson's Irish Airs, that the tunes were forwarded for musical arrangement to Beethoven long hefore the fifth number of the Melodies was issued. "After years of anxious suspense and teasing disappointment, owing to the unprecedented difficulty of communication between England and Vienna, the long expected symphonies and accompaniments at last reached the Editor, three other copies having previously been lost on the road." It will be remembered that Moore's "Last Rose of Summer" was issued in the fifth number of the Melodies, December, 1813, and that Thomson's Irish Airs, vol. ii., appeared May, 1816. Thomson projected the idea of forming an Irish collection as early as 1793.

## YORKSHIRE LASSIE.

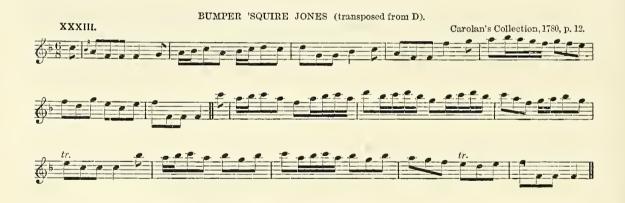


Note.—The air entitled "Sarsfield's Lamentation" in the *Hibernian Muse*, c 1789, is entirely different from "Limerick's Lamentation."



BUMPERS ESQUIRE JONES (transposed from D).





## ADDENDA.

- FLY NOT YET. AIR: "PLANXTY KELLY," p. 62.—An early version of the tune was sung in Shield's Opera, Robin Hood, 1784, to verses beginning "When the chill siroeeo blows." Almost the same setting of the air as that adopted by Moore was used in The Siege of St. Quintin, 1808, an opera, the text of which was written by Theodore Hook.
- HAVE YOU BEEN AT CARRICK, p. 70.—The poor version of the melody alluded to in the note is in the first series of the Poets and Poetry of Munster, 1849, p. 72.
- HOW DEAR TO ME THE HOUR. AIR: "THE TWISTING OF THE ROPE," p. 82. George Thomson's setting of this air is in two-four time; it is printed in vol. ii. of his Irish Airs, 1816.
- I'VE COME UNTO MY HOME AGAIN, p. 101.—O'Farrell prints a version of this air in his Pocket Companion, bk. ii., p. 150, c. 1805, as "The Maid of Calligan."
- OH, BREATHE NOT HIS NAME. AIR: "THE BROWN MAID," p. 174. Another setting of this air is known as "The Brown Irish Maid," and to it Moore wrote his song, "By that lake whose gloomy shore," for the fourth number of the Melodies. It was sung in Rosina, 1783, to verses beginning, "By that fountain's flow'ry side." In the Hibernian Muse, c. 1789, it is entitled "The Irish Girl."
- 'TIS BELIEVED THAT THIS HARP. AIR: "GAGE FANE," p. 282. This air is preserved in the Hibernian Musc, c. 1789; it is there simply headed "Irish Air."

### AS I WENT A-WALKING ONE MORNING IN SPRING (See page 10).

Air and words from Dr. Joyce's Collection, 1873. The following is the first verse of a London broadside ballad printed early in the century; it will be seen that it is practically the same as the first few lines of the ballad obtained in Irelaud:

The Green Bushes. Hodges (from Pitt's), 31, Dudley Street, Seven Dials.

As I was a walking one morning in May

To hear the birds whistle and the nightingales sing,
I heard a young damsel, so sweetly sung she
Down by the green bushes where he thinks to mee.

The third line of the Irish song is evidently derived from "The Blackbird," preserved in Ramsay's Tea-Table Miscellany,
Bk. i. of the later editions, but not, as has been so often stated, in the first edition of 1724.

Upon a fair morning for soft recreation
I heard a fair lady was making her moan.

The same expression is found in "The Lady's Lamentation for the loss of Senisino" printed in Robert's Calliope, 1737, Pt. v., and in Universal Harmony, 1745.

As musing I rang'd in ye meads all alone,

As musing I rang'd in ye meads all alone, A beantiful creature was making her moan.

### DID YOU HEAR OF THE WIDOW MALONE? (See page 46).

Lever's song occurs in his novel Charles O'Malley, 1841; it is snpposed to be sung with great applause by the character Miss Macan. Versions of the air are given in Holden's Old Established Irish Tunes, vol. i., 1806, as "Whacker awanl awee," and in O'Farrell's Pocket Companion for the Irish Pipes, as "Why should we part so soon." In various collections of Irish songs the air has been erroneously named "Captain Magan" from the first line of Colman's song printed with the melody in Crosby's Irish Minstrel, London, 1808. An equally erroneous name is "The gap in the hedge," taken from a modern song written to the tune in Messrs. Boosey's Album. About 1844, Lever's poem was published as a sheet song by J. Chalmers, Dundee, set to an Irish air with pianoforte accompaniment by John Daniel; but this air, although good, has been entirely superseded by the one given above. The originality of Lever's composition has been challenged, and the assertion made that it is founded on an old Irish folk-gong Irish folk-song.

## FAIREST! PUT ON AWHILE (See p. 52).

In "restoring" Moore's song to what he considers the correct version of "Cummilium," Professor Stanford has made a singular mistake; he has stripped the song of its Irish melody to deek it out anew in an English garb. There are countless versions of the air under different titles. "Mad Moll" in Playford's Dancing Master, 10th edition, 1698, is probably the earliest in print, and after that we have the melody varied under such titles as "The Virgin Queen," "Yellow Stockings," Hey my Kitten" (from Dean Swift's nursery song), "Shall I be Siek of Love," and many other names. But the version called "Cummilium" deserves a distinctive position, not only on account of its beauty, but because it is in this form that Ireland has a right to put forth a claim for the tune. Why then throw it aside in favour of the English setting? "Cummilium" was first printed in a somewhat rare little collection of Irish airs entitled "Jackson's Celebrated Irish Tunes, Dublin, c. 1775, and it is possible that Jackson gave the air the name by which it is now known in Ireland. Want of space prevents me from dealing with Mr. Chappell's English claims for the tune: I must refer the reader to that author's Popular Music of the Olden Time, p. 604. I need hardly draw attention to the name "Mad Moll," being in itself suspiciously Irish.

### FORGET NOT THE FIELD (See p. 53).

From Moore's Melodies, no. vii., 1818. This lovely air, known as "The Lamentation of Aughrim," probably dates from the terrible battle of Anghrim, about which Count Plunkett, editor of O'Kelly's Jacobite War in Ireland, has kindly supplied me with the following: In the battle of Aughrim (12th July, O.S., 1691), the Irish—flighting for James II.—were cut to pieces, losing between three and four thousand men, "the flower of their army and nation." So well had they fought until the death of their commander, St. Ruth, and the consequent confusion, that the Williamite loss was almost as great. The English gave no quarter. Aughrim is still a synonym for lamentation with the Irish peasantry.

## HOW SWEET THE ANSWER ECHO MAKES (See p. 77).

As Drollen, or. "The Wren," a somewhat different setting of this air occurs in Bunting's Ancient Music of Ircland, 1809. Alluding to Moore's song, which was published in the eighth number of the Melodies, 1821, Mr. T. W. Lyster remarks in his book of Scleet Puetry, Dublin, third edition, 1806:—"Perhaps we may discover in it a reminiscence of the delightful evenings spent by Moore at Sevres, with his Spanish friend, Villamil, when he listened to Madame Villamil playing the guitar; while 'lawns and lakes' may be a memory of his wanderings by day in the forest of St. Cloud. The harmonious little song has the fine distinction of unity and logical sequence; it goes direct to its aim with a skilful economy in words. Stanza follows stanza necessarily; the order could not be altered without destroying the sense. The tonch of cynicism in lines 11-12 is very harmless; merry little Tom Moore was a devotedly loving husband, and a genial friend to the end of his days."

## HOW DIMM'D IS THE GLORY THAT CIRCLED THE GAEL (See p. 83).

This is one of that most ancient and peculiarly Irish class of airs called Caoines, or Lamentations for the dead; it is from the Petric Collection, and "was neted from the playing of Frank Keane, a native of the southern part of the county of Clare, in which seelnded district he had learnt it from the singing of the women. Of the words sung to it, however, he had no recollection" (Petric Coll., p. 107). I have adapted Callanan's line "Lament for Ireland" to the melody, which seems to suit it admirably.

## I'D MOURN THE HOPES THAT LEAVE ME (See p. 99).

It has been the fate of this melody to receive a great variety of titles. Through O'Keefe having introduced it in The Poor Soldier, 1783, with verses beginning,-

Soldier, 1783, with verses beginning.—

A rosetree in full bearing

Had sweet flowers fair to see,
it became known as "The Rose Tree," and under this title Moore inserted it in the Melodies, no. v., 1813. O'Daly (Poets and
Poetry of Munster, 1849) calls it Moirin Ni Chuillionain, or. 'Little Mary Cullenan," from a song written to it by John O'Tuomy
(1706—1775); this does not prove, however, that Moirin Ni Chuillionain was the original name of the air; the Tipperary name,
"The Rosetree of Paddy's Land," is obviously derived from O'Keefe's song. Prior to its appearance in The Poor Soldier, we find
it in Oswald's Poete Companion, book x., e. 1760, as "The Gimlet"; in Thompson's Country Dances for 1764 as "The Irish Lilt,"
and in Aird's Scotch, English, Irish and Foreign Airs, vol. i., 1782, as "The Dainty Besom Maker." In Gow's Second Collection,
1788, it is named "Old Lee Rigg—or Rose Tree," and in Mulhollan's Irish Tunes, 1804, "Killeavy." As already mentioned on
p. 14, "The Rosetree" belongs to the same family of Irish melodies as "The girl I left behind me," with which air it bears
much affinity. much affinity.

## IVE COME UNTO MY HOME AGAIN (See p. 101).

This air is one of the many versions of "Lough Sheelin" (see p. 28); it resembles the setting called "Kildroughalt Fair," to which Moore wrote "Oh, Arranmore, lov'd Arranmore" (see p. 171). As "My lodging is uncertain," it is to be found in O'Farrell's Pocket Companion, vol. iii., and in Horncastle's Collection, pt. i. Griffin's song, which I have adapted to the melody, is from his Poetical and Dramatic Works. Dublin, 1857. It will be seen that the first verse is founded on the fragment of the old song published in Horncastle's work—

I come unto my home again and find myself alone,
The friends I left in quiet there are perished all, and gone.
My father's house is tenantless, my early love lies low,
And my lodging is uncertain, I know not where to go.

#### LONG, LONG HAVE I WANDERED IN SEARCH OF MY LOVE (See p. 140).

Dr. Petrie gives two versions of this air as "Nora of the Amber Hair," in his Ancient Music of Ireland, 1855; the first setting, and the one which I have adopted here, seems to have been associated with an Irish song, a translation of which, by Walsh, will be found on p. 170 set to an air from Dr. Joyce's Collection. In adapting the song "Long, long have I wandered," which Petrie states was written to the second version of "Nora of the Amber Hair," I have been guided by the fact that, while Mangan's translation sings excellently to Petrie's first version of the air, Walsh's verses do not seem to suit them so well. Of George Roberts, to whom the authorship of "The Fairy Rath" is attributed, nothing seems to be known; the song, which appears in O'Daly's Poets and Poetry of Munster, 1849, with a translation by James Clarence Mangan, shows clearly the danger of falling in love with a Fairy. (For Petrie's second version of the above air see p. 206 of the present work.)

### OH! ARRANMORE (See p. 171).

As "Kildroughalt Fair" this melody was printed in Holden's Collection, vol. ii., 1806; it is merely one of the many settings of "Lough Sheeling" (see p. 40). Moore's song was written for the tenth and concluding number of the Melodies, 1734. Another setting of "Kildroughalt Fair" is given in Bunting's second Collection, 1809, as "Bridget O'Neill," and I may be permitted to observe that this tune is evidently the original of the air known in Scotland as "My only io and dearie O" and printed with Richard Gall's beautiful poem, "Thy cheek is like the rose's hue" in the Scots Museum, vol. vi., 1803. The air was one of those sung in the pantomime of Harlequin Highlander performed at the circus in Edinburgh. It must be admitted, however, that "My only io and dearie O" is an infinitely more beautiful form of the air, although perhaps more modern, than either "Kildroughalt Fair" or "Bridget O'Neill."

## OH! MY SWEET LITTLE ROSE (See p. 179).

Dr. Joyce has kindly allowed me to use this setting of the air Rois gael Dubh, or, "The Fair Black-hair'd little Rose." Different settings of it are given by Petrie, Bunting and O'Daly. Regarding his version, which I believe was printed for the first time in Irish Music and Song, 1888, Dr. Joyce makes the following comment: "I have been familiar with the air since my childhood, and I always heard it played and sung in minor; and I believe that it is only the minor mode that brings out the true character. I give the simple and, as I believe, the most ancient vocal version, as I heard it sung by the best singers among the old people of Munster forty years ago." I have taken Furlong's translation of the Irish song from Hardiman's Irish Minstrelsy, vol. i., 1831

## ONE CLEAR SUMMER MORNING, NEAR BLUE AVONREE (See p. 204).

This characteristic air from the Petric Collection is considered by the author of that work to be of northern origin, as he had never heard it sung in the provinces of Munster or Connaught. It was noted down about 1810, from the singing of a gentleman who had learned it in his childhood. Dr. Petric designates it "Coola Shore; or, When I rise in the morning with my heart full of woe." Walsh's translation is published in his Irish Popular Songs. 1847, and the following note is appended to the song in that work. "Abhar-an Righe, a river of the county of Kilkenny. It is called Avonree, or the King's River, from the death of the monarch, Niall, who, about the middle of the ninth century, was drowned in its waters during a flood, while he was endeavouring to preserve the life of a soldier of his train, who had been swept into the current of the river." It is hardly necessary to observe that the stately maideu of the poem, for love of whom so many thousands had died, is meant to represent fair Erin herself.

## REMEMBER THEE (See p. 220).

I have not observed this melody, entitled "Castle Tirowen" in the seventh number of the Melodies, 1818, in any book of Irish tunes printed prior to that date. From Moore's correspondence we know that he was supplied on various occasions with MS. collections of airs by people residing in Ireland, whose attention was drawn to Power's handsome publication; it is possible that "Castle Tirowen" was one of those unpublished melodies. The gentleman alluded to in the preface to the seventh number of the Melodies, a having supplied Moore with nearly forty ancient airs and fragments of Irish poetry, was Crofton Croker, the well-known writer. In a letter of May, 1818, to his music publisher, James Power, we find the poet writing: "I have got a most valuable correspondent and contributor for our future Melodies—a Mr. Croker, near Cork, who has just sent me thirty-four airs, and a very pretty drawing of a celebrated spot in the neighbourhood. He promises me various traditions too, and sketches of the scenery connected with them. All which will be of the greatest service to us." (Suppressed Letters of Moore to Power. 1854, p. 65.)

## THERE IS NOT IN THE WIDE WORLD (See p. 265).

From the Mclodies No. I, 1807; the air is there designated "The Old Head of Deuis." On p. 36 of the Ancient Music of Ireland, Dr. Petrie gives an air in 9-8 time obtained from the singing of a peasant woman in 1837, in the county of Sligo, and which he considers to be the original form of Moore's air. I cannot see the slightest reason to agree with Dr. Petrie; "The Head of Old Denis" is a setting of probably the oldest of our folk-tunes which has been common to Ireland and Seetland for many centuries; its versions are countless, and those who are fortunate enough to possess James Oswald's Caledonian Pucket Companion, 12 bks., 1743-1764, may turn up the following tunes, all of which are different forms of the air in question: "Earl Douglas' Lament," bk. vii, "Carronside," bk. viii. "Lude's Lament" and "Armstrong's Farewell," bk. ix., "Reunet's Dream," bk. x. Also "Robi donna gorach" in Neil Gow's Collection of Strathspeys. 1784, "Todlen Hame" in Johnson's Scots Museum, vol. iii., 1790, "My name is Dick Kelly" in Murphy's Irish Airs, 1809, and "The Lame Yellow Beggar" (erroneously stated to be the composition of O'Cahen) in Bunting's Collection, 1840, are all forms of the same tune.

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- Eccles, John. Let the Daring Adventurers.
- 8. Braham, John. The Anchor's Weighed.
- Mazzinghi, Count Joseph. O Sing, Sweet Bird.
- 10. Hook, James. The Lass of Richmond Hill.
- Linley, Thomas. Here's to the Maiden of bashful II. fifteen.
- Arne, Thomas Augustine. Rule Britannia. 12.
- Carey, Henry. Sally in our Alley. Traditional. The Bailiff's Daughter. 13.
- 14.
- Traditional. Cease your Funning. 15.
- Carey, Henry. The Contented Farmer. 16.
- Davy, J. The Bay of Biscay. 17.
- 18. Beethoven (?) Those Evening Bells.
  19. Horn, C. E. Cherry Ripe.
- 20. Bishop, Sir H. R. Home, Sweet Home.
- 21. Paisiello, Giovanni. Hope told a flattering Tale. 22. Rodwell, G. H. Return, O my Love.

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- 23. Loder, E. J. The Brave Old Oak.
- Nelson, Sydney. The Rose of Allandale. 24.
- Balfe, M. W. When I beheld the anchor weighed.
- 26. Rodwell, G. H. The Wind and the Beam.
  27. Rodwell, G. H. Violets.
  28. Kitchener, Wm. The Barefooted Friar.

- 29.
- (C. 1770). The Invitation. Storace, S. Peaceful Slumb'ring. 30.
- Weldon, J. Let ambition fire thy mind. Linley, T. Young Lubin. 31.
- 32.
- Jones, Robert. Love in Jealousy. 33.
- Dibdin, C. The Last Shilling. 34.
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- Attwood, J. The Cock is Crowing. 37.
- 38. Traditional. Near Woodstock Town.
- (1775). My Lodging is on the Cold Ground. Shield, Wm. Tell her l'il love her. 39.
- 40.
- Arnold, S. The Downward Look. 41.
- Bishop, Sir H. R. The Pilgrim of Love. 42.
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- 50. 51. Knight, J. P. Rocked in the Cradle of the Deep.
- Lee, Alexander. The Soldier's Tear. 52.
- 53. Kelly, M. The Woodpecker.54. Dibdin, Charles. Tom Bowling.
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- Storace, Stephen. The Beggar Girl.
- 60. Balfe, M. W. Then You'll Remember Me.61. Balfe, M. W. I dreamt that I dwelt in Marble Halls.
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- Bishop, Sir H. R. The dashing White Sergeant. 70.

- 71. Braham, John. Said a Smile to a Tear.
  72. Carey, Henry. Flocks are Sporting.
  73. Horn, C. E. I've been Roaming.
  74. Kirby, W. My Helen is the fairest flower.
  75. Leveridge, R. The Cure of Care.
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- 78. Rimbault, E. F. Happy Land.
  79. Rodwell, G. H. The Banks of the Blue Moselle.
- Spofforth, R. Oft let me Wander. 80.
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- Attwood, Thomas. The Soldier's Dream. Sg.
- Balfe, M. W. The Peace of the Valley. Barrett, John. Ianthe the lovely. go.
- 91.
- 92. Bayly, T. H. Fly away, pretty Moth.
- 93. Bayly, T. H. Welcome me Home.
- Farmer, Thomas. Ye tender Powers. 94.
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