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1898
MANX NATIONAL MUSIC.

ARRANGED FOR
PIANOFORTE
BY
W. H. GILL.

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Arranged by W. H. GILL.

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2. THE KING OF THE SEA ... Song, with Chorus for Men’s Voices.
   Air, “Yn Colbargh Breck er shrap” (The Speckled Heifer).
   Words by J. FRED GILL.
3. THE GOOD OLD WAY ... Revival Hymn.
   HUSH, MY DEAR, LIE STILL AND SLUMBER ... Cradle Hymn.
   Words by Dr. WATTS.
   THE HARVEST OF THE SEA ... Manx Fishermen’s Evening Hymn.
   Air, “Eaisht oo as Clashtyn” (Listen and Hear).
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4. RAMSEY TOWN ... Words by E. CRABB.
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And 9, EAST 17th STREET, NEW YORK.
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PREFACE.

The melodies of the Songs, Carols, and Dances contained in this Volume are the practical outcome of a project formed many years ago, and since often discussed by The Deemster Gill and his friend, Dr. Clague, to collect and preserve from the oblivion into which it was rapidly passing all that remained of the national music of the Isle of Man.

That the Island has possessed and still possesses a distinctive ancient national music of its own, is a fact as interesting as it was, till within the last two or three years, little known, even by those best versed in its history and the customs of its people.

With the exception of thirteen tunes, very imperfectly written down and arranged, published in 1820, under the title of "The Mona Melodies," and of two or three others which exist in manuscript, Manx Music has remained oral and traditional, and although at one time well known and in every sense popular, it has of late years, with the declining national language, almost entirely disappeared.

Fortunately there are still in the remote parts of the Island a few old people who possess a knowledge of this ancient music, but who, with characteristic modesty keep it to themselves, reluctant to sing the songs of their forefathers, lest the rising generation should, as indeed they often do, receive them with a lack of that reverence which they inspire in themselves. Unless they be preserved by writing, this knowledge must inevitably die within a very few years.

The object of the original projectors was to collect, record, and hand down all Manx National Melodies which could be found, whether printed, manuscript, or oral, ignoring any known to be not older than the present century; and as to those which had not been previously written, to take these down, from the persons who had a knowledge of them, with all the variations and imperfections due to oral transmission.

With this object in view they invited the co-operation of Mr. W. H. Gill, of Sidcup, Kent (a brother of Deemster Gill), who willingly joined them in the Summer of 1894, and a systematic search for Manx Music was then commenced.

Of music older than the present century none was found to have been printed except the thirteen tunes contained in "Mona Melodies"—a few of which had since been reprinted in various forms; and of manuscript music two or three tunes only were discovered.

The task was then undertaken of writing down the remaining mass of traditional melodies from the singing of those who still retained a knowledge of them, and who were found scattered over the whole of the Island. Tunes were obtained from every town and every parish, except one in which a thorough search has not yet been made—Dr. Clague working specially in the Southern parishes, Mr. W. H. Gill and Deemster Gill through the rest of the Island.

The result of the search, both as regards quantity and quality, far exceeded what was expected—and a large manuscript collection of over 260 local melodies has been secured. Of these some are complete, some are fragments only, and some are variations of other tunes.

It cannot be claimed that all the sources of information have been exhausted, but considerable trouble has been taken to find persons who possess any knowledge of the subject.

It is interesting to note that the contributors were chiefly men; that except in the case of the Carols, which are more generally known, and of a few other melodies, the various tunes were known to a very few besides the individuals from whom they were obtained, that more than half of the tunes which had been published in 1820 were entirely unknown, and that copies of the publication are extremely rare.

It is hoped ere long to publish the whole of this collection, with or without explanatory and other notes, for the use and information of those interested in the subject; meanwhile a selection of the melodies is given in this volume arranged for the Pianoforte by Mr. W. H. Gill.
After the search for melodies had proceeded to some extent, and their number, beauty, and national characteristics had been discussed, it was decided that the further object should be aimed at—of harmonising and arranging some of the melodies so as to adapt them for modern performance, vocal and instrumental—and thus make the best Manx Music generally known and once more heard.

Accordingly a selection was made and a volume of "Manx National Songs," with English words, was prepared by Mr. W. H. Gill, and published last year by Messrs. Boosey & Co., as a Volume of their Royal Edition of National Songs.

The present Volume contains a more extended selection including songs, carols, and dance music, arranged for the pianoforte.

In the case of both Volumes the harmonies, the accompaniments, the symphonies and the arrangements generally are the work exclusively of Mr. W. H. Gill.

These Volumes are not intended to supersede the work originally contemplated. They however attain the original object in so far that they record most of the melodies of the general collection. These melodies can be studied, notwithstanding the added harmonies and arrangements which form no part of what was collected but are used merely as vehicles for the melodies, to ensure their being sung or played. Opinions may differ as to whether these harmonies and arrangements are justified or appropriate, they are given for what they are worth, and subject to the remarks on them in the "Sketch" by Mr. W. H. Gill, which follows this Preface.

The title "Manx National Music" is used in the sense only that the melodies, with many others now lost, are known to have been, in past days, popular and in general use in the Isle of Man, most of them associated with Manx words.

In the general collection and in this selection from it, tunes will be found which have evidently been imported, others which although probably native have a foreign complexion, and others again of great beauty and of undoubted antiquity, which appear to exist in this Island only, and possess characteristics distinctly local, especially those in the so-called "Dorian Mode," on the lines of which a strikingly large proportion of Manx Music is constructed.

In many cases it is as difficult, if indeed it is not impossible, to ascertain the original form of any given melody, as it is to discover its nationality; both must, in the large majority of cases, remain a matter of conjecture. The tunes in the general collection are recorded as they have been actually found to exist.

The work of discriminating between what is native and what imported, of deciding when and whence importation came, of determining whether or not the more ancient sacred music was introduced by the Church, and if so, whether before or since the Reformation, and of solving many other problems to which the general collection naturally gives rise, is one full of interest and of difficulty.

It involves more research than the compilers have, at present, time to devote to it; but being convinced that if adequately performed it would result in a valuable chapter in the history of national music, and knowing, as they do, that by far the greatest number of the tunes have never before been published or even reduced to writing, and come from a source which is rapidly being lost, the compilers consider they are doing a useful and patriotic work in rescuing these tunes and placing them on record for future use.

J. Fred. Gill.
J. Clague.
W. H. Gill.

Douglas, Isle of Man.
1st January, 1898.
INTRODUCTION.

I HAVE been asked to give a short account of the quest for Manx Music, in which, in concert with my brother, Deemster Gill, and our mutual friend, Dr. John Clague, I have had the privilege of taking an active part. I had hoped that someone more able and impartial than myself might have been found to undertake the task, but this has proved impracticable. Accordingly, at the risk of repeating myself by saying over again what I have already so often said in public, I venture to offer the following sketch—narrative, commentary, and apology in one—for what it is worth.

THE QUEST.

In the Summer of 1894 I was invited by my colleagues, as stated in the Preface, to help them in carrying out a project which had been formed many years ago and had since been often discussed by them, viz., to collect and preserve from the oblivion into which it was rapidly passing all that remained of the national music of the Isle of Man, for, with the exception of the thirteen tunes published in 1820 under the title "Mona Melodies," no attempt of the kind had ever been made before. The first steps of our joint undertaking were somewhat discouraging, for some people said, and to some extent truly, that it was too late. The old generation of untutored singing milkmaids and whistling ploughboys, and the race of itinerant fiddlers who used to delight the frequenters of the village inns, and the old people sitting in the cozy chimney-corners of the farm-houses, and the jades and lads that danced in the barns at the maldens or harvest-homes—these rustic musicians had passed away (so it was said) and the old tunes were being replaced by the tunes of the London music-halls. However, our gleanings from one source or another were not inconsiderable, and in spite of the seeming odds against us we still cherished a hope that by a carefully arranged plan of campaign we might yet discover in out-of-the-way spots on the mountains and among the solitary gleans a remnant of the old folk who might still have retained some of the earlier tunes hitherto unrecorded.

THE HARVEST.

Nor were our hopes in vain, for subsequent search resulted in a success far exceeding our most sanguine expectations, and in a very considerable addition to our original collection.

CONTRIBUTORS.

We had the good fortune to interview in different parts of the Island quite a goodly number of old Manxmen and Manxwomen of ages ranging from 66 to 94, all more or less musically gifted, and some of whom had in their younger days enjoyed a local reputation as singers in church, chapel, farmhouse, or inn, as the case might be. These interviews took place indoors and out, in shoemaker's shops, in smithies, in public-houses, by the roadside, in mudfloored cottages, on door-steps, in turnip fields, and in cart-sheds. We found the tunes not in libraries or museums or concert-halls, but for the exception of a dozen or so they had never been written down; not in the drawing-rooms of the gentry, for piano-playing young ladies knew not of their existence; we got them not from the proud descendants of our great kings. Strange as it may appear, it is none the less true that we found them locked up in the heads and hearts of a few of the oldest men and women we could find; most of them unlettered, many of them more or less unskilled in music, all of them belonging to the peasantry—sailors, weavers, blacksmiths, fishermen, shoemakers, farm labourers, tillers of the land and sea, dwellers in little cottages of rough-heawn stone, which look as if they had built themselves, so like are they to the rough ground on which they stand, far distant from the towns, far away in the rustic surround. The following extract from my diary—and I could give many more of a similar kind—will give some idea of the sort of people we had to interview, and of the wild surroundings of their secluded homes. It describes our visit to Philip Caine, or "Phillie the Deserbs" as he was called. He lived in a desert only in the sense that there were but few human habitations in sight, and yet a lovely spot not far from the "maddening crowd" of that over-much crowded town called Douglas. Very beautiful is that valley of West Baldwin, flanked by the rounded mountain of Garrybawn, not far from his brother-mountain Pen-y-Phot. A clear stream meanders through the moorland, and the grey stems of the ash trees and birches flash like silver spears along the valley on this bright April day. In yonder little white-washed cottage by the road side that old man lives with his wife. The window-alls of red sand-stone are heightened with a wash of brilliant rose-colour, and on them there are a few bright flowers in pots. In front of it a trim little garden with flowering currants in full bloom, and golden daffodils in their happy neglected beauty. "Phillie is up in the loft," they tell us, "but he'll come down." Presently there appears at the top of the long flight of stone steps outside the bar a man bent and crippled with rheumatism, his hair frosted with seventy-five winters, supporting himself with a stick in one hand, and a worn-out broom by way of a crutch under his arm. The cheerfulness and powers of endurance of the Manx peasantry are proverbial. As the old man crawled down those hard stone steps on his knees and knees not a murmur escaped his lips. Only once afterwards the coming cloud overshadowed him for a moment. We were sitting in the cart-shed, and a horse-cloth spread over heaps of dried bracken afforded a homely couch in perfect keeping with the surroundings. But the old man rose from his lowly seat with aching limbs he said, "I am thinking, Sir, it's Death; I don't think I'll be in another winter." But the next moment he was talking and singing and laughing as merily as a child, and great was his delight to hear his tunes reproduced from the notes I had written down. The expression of that old man's face was wonderful to see. It was that of ecstacy. He had witnessed, as he thought, a miracle, a revelation, a piece of art-magic wrought in collusion with the Prince of Darkness. "Aw! grand extr'ordinnry! Aw, well, well, I never knew the lek was in!" As we left that old shed the valley was bathed in golden sunshine, the stream sang its old sweet song, and on
The sunny slope of the opposite hill the old man's grandson was driving his plough. That was on the 18th April, 1895, and during the interval which has elapsed, old Phil and the Desert has passed away. "To where beyond these voices there is Peace.

Should the reader desire to know what means were used to coax the tunes out of these ruggert and valuable and kind-hearted minstrels, I would remind him of that wonderful horn in the ancient legend; and how the music in it had got frozen and remained silent; and with the heavy player hanging on its peg over the fire-place, and then gradually the music thawed, and lo! the air was flooded with streams of melody. It was the warmth of the fire that did it. And so, in spite of these old Maxwyn's native reserve and stony faces and sensitiveness, we soon found that the warmth of a kind word and a sympathetic smile opened to us all the treasures of their inmost hearts.

Of this music thus rescued from the dead past, the first note was struck in the hearing of the public, not in the little Island which had originally produced it, but in a small and somewhat obscure town in the south of England. A letter was given before the Society Library and Scientific Society, on the 19th of March, 1985, I gave an account of our first voyage of discovery, and on that occasion was performed, for the first time in public, a concert programme consisting exclusively of Maxwymus. The lessons, which were fully reported in the local newspaper, was reproduced in the Musical Standard, and in view of the general interest which the subject aroused, the Daily News suggested the desirability of a repetition of the demonstration at a London concert. Accordingly, on the 14th of May, 1895, in response to an invitation from Sir John Stincher, I had the honour to read, at a meeting of the Musical Association in London, a paper on Maxwymus, with vocal and instrumental illustrations—and the sterling quality of these samples served to show that the find was well worth all the trouble that had been expended upon it.

Have often been asked,

ARE THE MAXWYMUS A MUSICAL NATION?

By nature I believe they are. They certainly have good voices, and are very fond of music. But, until the beginning of the present century, they appear to have been very little influenced by the Maxwythi. Poor Old Shepherd of 90 years ago, with his Lancashire sol-fa system of singing, was the first musical missionary to the masses, and in our own day the disciples of John Curwen have introduced a letter method. But, apart from these influences, Maxwymus have been musically self-taught, and the seeds of the music that is in us, such as it is, seem to have dropped direct from Heaven. Our only singing masters have been the birds of the air, the sea breezes, and the running brooks. If we had had more teachers we might have done better work. As it is, we have been a nation of untaught.

NATURE SINGERS

and nature-poets and some of our tunes show it. There is that song, for instance, about the sheep under the snow (No. XXXI, Part I, Piano Arrangements). The originators of that melody (and it is without doubt as ancient as any of them) evidently knew nothing of the art of modulation as we understand it, and yet we have in it the idea of modulation in an embryonic state, prefigured like the full-blowned rose in the tiny germ of the bud. Whatever may be the actual origin of this ancient music, it may be pretty safely granted that the great deal of it has been produced not by great composers, nor princes, nor court-bards taught by learned professors, but that it has.

COME UP AS A FLOWER

out of the very soil, and has been moulded into shape by a slow process of EVOLUTION.

extending, it may be, over several centuries, by individual singers musically gifted, but technically untaught. All evolutionists are agreed that the two fundamental principles which underlie the life-history of an organism are

ENVIRONMENT AND HEREDITY.

And the life-history of a folk-song must follow these two universal laws of nature. To the first step therefore to the due appreciation of Maxwymus music is some knowledge, however slight, of the geographical position and physical character of the country which has produced the people, and of the characteristics of the physical, intellectual, and moral—of the people who have produced the music. Under these two heads of Environment and Heredity, the following may be placed as the most important factors of evolution, viz.:

I. Locality.

II. History.

III. Language.

IV. National Temperament.

V. National Instruments.

I. LOCALITY.

Mr. Hall Caine, and many other eminent writers, have familiarized the world with the sweet beauty of the Maxwymus scenery, and painted in glowing words the loveliness of its glens, its wealth of golden gorse and purple heather, and its "mists by the sea." It would be strange if the dwellers in this enchanted land were not infected with a spirit of romanticism, and it is easy to see how to a simple-minded people the sights and sounds of Nature gradually assume definite shape and form, and at last are embodied in melodies and the conception of fairies and phantoms. The faculty of seeing the unseen (if the expression may be allowed), and of hearing the inaudible so finely portrayed in Shakespeare's Cymbeline, is one of the earliest instincts in the evolution of man, and the very essence of the poetic art is but the emphasizing and higher development of this primitive child-like faculty. Hence it happens that to the unsatisficed Maxwymus—the cottager in the glen and on the lonely mountain-side—a belief in FAIRIES is to this day an essential part of his being. Until quite recently the mythology of Maxwymus was as real a thing as was the mythology of Ancient Greece. In illustration of this, here is a little story founded on fact relating with circumstantial detail the origin of one of our dance tunes, No. VI., Part III., called

"YN BOLLAN BANE"

The hero of the story was a Maxwymus fiddler, who related it to a man who tried to learn.

One night he went out on the mountains to look after his sheep, his only companions being his fiddle and his dog; and, on his way home, he came upon a favourite haunt of the fairies. To protect himself from their beneficent influence, he had taken the precaution to gather some leaves of the Bollan Bane (Mugwort), a weed possessing extraordinary properties which abounds in the island, and is reputed to be a specific against supernatural powers. The little people were making merry, as was their wont, dancing in the moonlight to the sound of their fairy fiddles. Desirous of learning the tune which, to him was new and very captivating, he listened attentively until he had caught it up and was able to reproduce it on his own fiddle. And then he went on his way home greatly rejoicing at his acquisition. When he had crossed the Slive Dhoo and got to the big Carmarne where the giant lies buried, he sat down to try the tune; but alas! he had forgotten every note of it. Not a note remained; and the fiddler, feeling the road a long way out or so, up the mountain slope and listened once more. The fairies were still, as he said, "carrying on." This time "he got a good hould of the tune," and proceeded on his way home. It was now Sunday morning. The sun was rising as he crossed the big purple shoulder of Slive Curn, and eventually he reached his little cottage home in Orry's dale, where, of course, he got a sound scolding from his good wife, Molly, for staying out all night.
However, music hath charms, and when he told his
wife that he had got a tune which he would not
exchange for a hundred pounds, she brightened up,
and insisted on hearing it; and when, later on, "he
purred a bow or two on the bow as over the
tune," Molly, good soul, was so delighted that she
craved never again to be angry with a husband who
could do "such terrible wondering things."

II.-HISTORY.
The history of the Isle of Man is peculiarly inter-
esting, and may be compared to a rich tapestry in
which may be traced threads of many colours of
nationality forming strongly contrasted patterns.
For ages past the island was the battle field, as it is
now the sanctuary of the people of its certain
nations. Its original inhabitants were Iberians, then
it was conquered by the Celts, then by the Danes,
after that by the Norwegians, then by the Scotch,
and lastly by the English. Each of these nations
has its own mark upon the character of its people,
their language, their surnames, their place-names,
and their ancient institutions. That being so, one
would naturally expect to find in the national music
of the island

more or less marked of each of the nations who have
had possession of it from time to time. As a matter
of fact, traces of the Irish, Scotch, and English
elements are of ours (No. XVI., Part I., Piano Arrangements) has been claimed by the
Irish, by the Scotch, and by the English. The
English call it "The Buff Cost"; the Scotch call it
"The Deeks gorg ower my daddle," and Tom
Moore appropriated it under the title of "My husband's
journey to Portugal gone." It is called in Manx
"Klark Catriny Marroo," which means "Catherine's
hen is dead. Wherever the tune may have originated,
the fact remains that it has, from time immemorial,
been associated with an ancient custom held on St.
Catherine's Day, and peculiar to the Isle of Man.
Some of our tunes, however, are essentially Scotch
in character, some are decidedly Irish, a few might
pass for Welsh, while many have the unmistakable
ring of the Old English School.

Indeed, it stands to reason, looking at the history
and the geographical position of our island, that
many of its tunes must have been

and not composed on the spot. But, even so, Manx
land should at least have the credit of having gathered
into her bosom these waifs and strays of the sur-
ronding lands, and thus keep them alive in the
general struggle for existence. After allowing for all
possible improbabilities, there must still be a certain
residue, be it large or small, purely Manx. Nothing
short of an exhaustive search of all existing collections
of folk-music can settle the question absolutely; but,
as far as one can judge from the more generally
accessible published collections, it would seem that
such tunes as may have been imported into our little
island have survived there, whereas they have been
permitted to die and are now unknown elsewhere.
Whatever be the origin of our music, a careful
examination of our entire collection will leave no
doubt in any candid mind that, as there is in our
country and people

A CHARACTER FULLY THEIR OWN,
so our music, taken as a whole, has an individually
distinctive character which does not belong to the
music of any other country. This can be more easily
felt than described in words, but some of its specific
characteristics will be described later on. Like those
of Scotland, as described by Professor Sharp, Professor
of Music, and the summit of Art is attained. But are we to
suppose that these Manx words are

A MERE JINGLE
of sound to please the ear of a child, and that the
man who composed it was thinking of nothing be-

III.-LANGUAGE.
The ancient language of the Isle of Man is Gaedic,
a branch of the Celtic. It was once the language of
Europe and the universal language of the British
Isles. Within the memory of men and women still
living one-half of the population spoke Manx. Not
many years ago it was taught in the schools; it was
to be heard in the law courts, in the court house,
and the witness-box. It was to be heard in the church
service on one or more Sundays each month. Now
it is entirely discontinued. It has ceased to be taught in the schools; it is rarely
heard in conversation except among the peasants in
out-of-the-way places. Writing thirty-six years ago,
an accomplished Manx scholar described it as "a
doomed language—an iceberg floating into Southern
latitudes." To-day it is a DREAD LANGUAGE.

To the philologist and antiquary, however, it possesses
no small recommendation. It is peculiarly forcible
and expressive. It is eminently a poetical language,
dealing largely with metaphors. For instance, the
Manx name for remorse is "a little bone in the
breast." An ancient personage is "at home" with me
— with thee. For "the water is boiling" they say
"the water is playing." The rainbow is "the going
North." The Zodiac is the "footpath of the Sun." The
name of a child is "half-eat," and for bed "half-meat." The mere

SOUND OF THE LANGUAGE
has a grand rolling resonance and rhythmical pulse.
Take, for instance, the last clause of the Lord's
Prayer: "For Thine is the Kingdom:"—"Son
hihia y reeright as y phoar as y ghlory, son dy
bragh as dy bragh." Amen.

This is the grave and sombre side of the language.
It recalls the thunder of the big waves as they roll
into the ocean caverns. But it has also a light and
bright fantastic side, as illustrated in the following
verses in the collection of the blackbird song:

"Kione jiarg, Kione jiarg,
Apyrn dho, Apyrn dho
Vel oo chest, Vel oo chest,
Skee fleau, Skee fleau,
Lhondoo, Lhondoo."

There may not be much sense or much poetry in
this little song, and yet there is certainly music in it.

THE SOURCE OF THIS MUSIC
will always be an absolute mystery. Once the tune
has been started it is comparatively easy to conceive
the subsequent steps in the evolution; how one man
put in a note here and another a note there; but
the mystery is: how is the first idea produced, and
whence does it come? Of the many existing def-
nitions of Art perhaps the best, because the simplest,
is that

ART IS AN ImitATION OF NATURE.
Take we then this jingle of words, and regard it as
a little singing lesson from Nature. The very idea
of it is pretty and poetical. It is an apostrophe to
the blackbird. Picture the imaginative animal, man,
listening to the bird singing, then copying the birds'
song-pattern, and translating it into his own word-
language. It would be interesting to analyse the steps
of the evolutionary process through which such a
first idea as this, passing slowly through the alembic
of Art, gets transformed and transmitted into a full-
fledged blackbird song such as No. LVIII. (Piano
Arrangement). Add a flute or a clarinet, and the
summit of Art is attained. But are we to
tree "yonder? With this clue in mind let us translate the words into English.

Red head, Red head,
Black as a black apron.
Are you coming? are you coming?
Tired waiting! tired waiting!
Blackbird! blackbird!

Primitive, rude, and unpolished as the thing is, one must admit that, in the very essence of it, it is a love-song; and if we analyse it we get this result. First the physical basis, the objective imitative element of Form—the melody and rhythm of Sound; and, secondly, the subjective element of human Emotion—love, joy, sorrow, and kindred feelings, as the soul and motive. And when, in the words of Professor Sharip, Nature and "the sensitive imagination of man" meet, we have that "result or creation" which we call Art.

IV. NATIONAL TEMPERAMENT—PHYSICAL, INTELLECTUAL, AND MORAL.

Some of our traits of character are conspicuous in our proverbs, of which we have a good many. One of these traits is our extreme caution, and a common saying with us is "Tra dy liocar." (Time enough.) But those who call us slow generally give us the credit also. Being also sure of the temperance of the average Manxman is something between an Irishman and a Scotchman, the enthusiasm of the one being tempered with the coolness of the other. Neither optimist nor pessimist, he prefers in all things a middle course as the safest. His habitual policy is moderation. And if, as we have seen, the Manx peasants are by nature superstitious, so also are they ESSENTIALLY RELIGIOUS.

The large number and extreme simplicity of their ancient places of worship are evidences of a widespread and simple religious faith; and as in politics there are here no party differences, so in religion churchmen and Issenters are bosom friends. The seeds of Christianity introduced, as some think, in the fifth century by St. Patrick and his missionaries, seem to have found here a congenial soil. In later times John Wesley was particularly proud of his Manx preachers and of the islanders generally. He declares in his diary (1777) that in no other place had he found "so plain, so earnest, so simple, and so polite a people." In those days the Manx sailor, before stepping on board his fishing boat, was wont to repeat a prayer invoking blessings on the fruits of his toil—a custom now more honoured in the breach than in the observance. From time to time an extensive native literature had existed in the form of Carols. These were the fruits or accompaniments of a religious revival which, on the publication of THE BIBLE IN MANX

In 1772, received a mighty accession of force. Here, as elsewhere, the opening of this marvellous picture-book operated like the touch of a magic spring. It was the Bible that inspired the greatest masterpieces of literature, painting, and music—Milton's great epic, Bunyan's incomparable allegory, Raphael's cartoon, and the music of Handel. But to this little kingdom of Man, it was the first opening of the Bible in the common language of the country that touched the heart and kindled the religious enthusiasm of the nation; and the result was the production of a vast number of these carols—a form of native literature which, though not of a high order, has a definite value in the history of letters.

V. MUSICAL INSTRUMENTS.

Unlike Ireland and the other surrounding countries, the Isle of Man cannot boast of any distinctively national musical instrument. Beyond a rude figure of a harp, come upon the Manx crossroads which abound in our country churchyards, and the existence, near Douglas, of a place named Glen Crutchery, the Harper's Glen, NO TRACE OF THE HARP can be found. Here, as elsewhere, the violin has always been, and is still, a favourite instrument; but its use in Manx musical composition has been chiefly associated with dance music. Except in a limited sense the violin, like the human voice, has no fixed scale-intervals, and can, therefore, follow the voice with the same freedom that the voice can follow the instrument. Moreover, the older MANX FIDDLES, Dr. Clague tells me, were fitted with only three strings, the two lower ones supplying a continuous "second" harmony, like that produced by the drones of a bagpipe, whilst the third was reserved for the melody. Something of this effect is suggested in the piano arrangement of the two dances, Nos. XIV. and XVI., in Part III. of the present volume. But even for dancing purposes the voice was, in days gone by, the instrument commonly employed; and, if no set words were available, a nonsense verse was extemporised. Thus the ideal of Manx music seems to be "Vox et praeteres nihil," which may be freely translated: All that the voice, man needs nothing more. Even to-day it is very noticeable that all through the singing of a song THE WORDS RULE while the music merely follows. It is chanting rather than singing. Or rather music and words were twin-born. Nay, more, they are not kin, they are one; so that, if you ask your bard, as we often had occasion to do, to sing or hum the tune apart from the words, he can hardly do so, and if he once loses the words of his song the music is gone beyond recall. Hence we may truly say of Manx music that, having been born of the voice, it is ESSENTIALLY VOCAL.

Indeed, we may carry our theorising one step farther. In every race thevoice has been the principal instrument. LIMITATIONS OF MUSICAL INSTRUMENTS, while in some respects promoting musical progress, have at the same time retarded it by imposing upon the voice an ungenial scale of "tempered" intervals, and by confining it to certain keys and modulations to the exclusion of others. Hence we may argue, from what has been stated above, that the dearth of musical instruments in Man may have had a beneficial effect by making the singers rely entirely upon their unaided voice, and thus conducing to purer intonation as well as greater variety of melodic design. However that may be, I would venture to say to THE MANX COMPOSERS OF THE FUTURE, "Now people have recovered your lost models, study reverently their lines and proportions and practise the work your fathers have commenced. But be not content with mere imitation of outward form. You can no more make Manx music by using the Dorian mode than you can make Scotch music, as is popularly supposed, by playing at random on the black keys of the piano. What we want is not so much the old form as the old spirit of the thing. We want the heart of the people, and the life of the people, and their character sketched upon it. Whenever times and circumstances come to our countrymen may be able to say of your music, as we can all say of many of these old tunes, 'that music is essentially Manx—Manx in character, in purpose, in feeling.'

To estimate truly the intrinsic value of these melodies, especially the more ancient ones, one ought in strictness to see them as we found them, growing like wild flowers among the ling and gorse of our native land—and linked melodies, with the accompaniment of any kind—very few, indeed, of them, without even a name; all of them without a pedigreed—rough diamonds, without polish or setting. Moreover, to appreciate their full flavour, one ought to come upon them in the cavern wild setting in the hearts and homes of these primitive people, now warm with the life-pulse of love and joy, now toned down with the weight of care and
things presentable to modern ears and palatable to modern taste,

**THE FOUNDLINGS MUST BE CLOTHED**

the ore smelted, the gold minted, the diamonds polished and set, the stars are "too great." Let not the reader, if he assume all metaphor, as editor of this music. In its present form, I would say once for all that in endeavouring to combine antiquarian fidelity with artistic beauty I am conscious of having essayed a difficult if not impossible task.

**ARRANGING**

the melodies full advantage has been taken of the latitude implied by the word. As regards

**HARMONISING**

my object, be it right or wrong, has been to add just enough of modern harmonic colour to make the tunes interesting to an average modern audience; and so give them a chance of life, not only in a scientific lecture or on the shelves of the antiquarian's library, but in the drawing-room of the rich, in the cottage of the poor, and in the concert hall. How far I have succeeded must be left for the critics and the people to decide. Again, in dealing with the vexed question of

**RESTORATION.**

the difficulty has been equally great, and I gladly avail myself of this opportunity to state exactly the extent of my "tampering," as some would call it. In those cases where the harmonic structure was concealed, the many rough edges have been smoothed, and the expression of such parts as could be understood, so trilling as to be scarcely worth mentioning. If only, however, to pacify the anti-restorationist the following

**LIST OF ACTUAL RESTORATIONS**

is given. These numbers refer to the pianoforte arrangements.

**Part I.—Nos. I. and VII., 4 bars added to introduce dominant cadence leading to a repeat; VIII., 6 bars added as 2nd subject; XXI., 4 bars added as 2nd subject; XXIV., 2 bars added, inverted pedal; XLVI., two different tunes (formerly sung to the same song) combined to form one tune; LIl., 8 bars (minor theme) added as a variation; LV., 6 bars of symphony mistaken as part of melody by the Libristist, and set to words in song-book; LVII., 4 bars added as code; LXIV., 4 bars added to form chorus; LXVIII., 2 bars added for symmetry.

**Part II.—No additions.

**Part III.—Nos. II. and IV., 8 bars added to form 2nd subject of LII., 2 bars added for more balance; XV., 8 bars (minor theme) added as a variation.**

The propriety of these restorations, or the contrary, can be tested when, in accordance with our original plan,

**THE ACTUAL MELODIES AS WE FOUND THEM shall have been published in a separate volume.**

**THE ROYAL EDITION.**

But to resume my narrative. The next important step was the publication in September, 1866, by Messrs. Boosey, of 51 songs, selected from the general collection, and set to English words with piano accompaniment. As stated in the preface, the title of this book,

**MAXN NATIONAL SONGS,**

is used in the sense only that the melodies, with many others now lost, are known to have been in past days popular, and in general use in the Isle of Man, most of them associated with Maxn words. The publication of this song book was an important step, because it has given the music of Maxn a more prominent position by placing it on the same shelf with that of other countries, and within the reach of all lovers of folk-music. This volume furnished the exclusive material for the programme of several

**CONCERTS.**

One, given in Sidcup in February, 1897, attracted an exceptionally large audience, as did also two lecture recitals in London, the first on the 19th of December, 1896, under the auspices of the Irish Literary Society.
and the second on the 2nd of April, 1897, before the London Manx Society. These lectures and demonstrations were supplemented on the 7th and 14th of January, 1897, and again on the 29th of December, by concerts of Manx music in Douglas, which caused immense excitement, and attracted the largest patriotic audiences ever brought together in the island. That the book has been a success is amply proved by the frankly unqualified appreciation it has received from professional singers and their audiences, not only in London but in the provinces, as well as by the fact that within some three or four months of its publication a second issue of a thousand copies was called for.

But this volume of songs, which has already become so well known and so much appreciated, contains only the FIRST FRUITS OF THE HARVEST.

The success of the first instalment has justified the publishers in issuing, in accordance with the original design of the projector, this second volume, consisting of Manx music simply arranged for the piano—in fact a volume of MANX SONGS WITHOUT WORDS.

Of this volume the first part consists of piano arrangements of all the SONGS AND BALLADS contained in the song book, besides many others, for which suitable English words will doubtless be forthcoming in due time. The second part consists of CAROLS AND HYMNS.

This class of Manx traditional music is that most generally known, and the singing of it in public has survived the longest. These carols—a corruption of the English word carol—to which I have already referred in speaking of the essentially religious character of the Manx people, are ballads on sacred subjects which in days gone by it was the custom to sing in the churches and chapels on the eve of Christmas Day, called the Ois-il-Ferree. Many of these carols are particularly interesting, as illustrating a very conspicuous characteristic of Manx music, viz.: the prevalence of the so-called DORIAN MODE.

This mode, differing essentially, as it does, from our modern major and minor scales, lends a peculiar flavour which, despite its strangeeness at first hearing, has nevertheless a very decided charm of its own. If anyone will play on the piano the following succession of three notes, and then any notes he will experience a strange mental sensation as of a scale with a wrong note or two in it:

and, if he be of a combative disposition, he will probably be possessed of a strong desire to flatten the B and sharpen the C. Further study will show that this Dorian mode is one of the ancient alphabets of an idiom of music which has become practically obsolete. For a musician whose acquaintance with the ancient modes was confined to churches and scientific books to be brought face to face with them in actual simple peasant life, and hear these untaught, essentially uneclesiastical, and unscientific people actually singing "Gregorian" music—delightfully unconscious that they were doing anything out of the common—was an experience both novel and startling. One of the tunes in the song book (No. V., Part I., in the piano arrangement) besides furnishing an interesting and beautiful example of the Dorian mode is also a good typical specimen of a STRUCTURAL FORM OF MELODY common in Ireland, and still more common in the Isle of Man. In the conventional four-line melody there is generally first a musical thought or statement, then a reply, then another (or the same) statement, and lastly another (or the same) reply. In this and other tunes of the same type the ORDER of statement and reply is different and peculiar. Here we have

I. First a statement:

Then a reply:

III. Then a repetition (or modification) of the same reply:

IV. Finally a repetition (or modification) of the original statement:

"This scheme is analogous to that of the rhymes in "In Memoriam," where the first line rhymes with the fourth and the second with the third.

OTHER EXAMPLES

of this peculiar structure of melody are the following (the numbers refer to the piano arrangements):


The question of determining whether or not the more ancient SACRED MUSIC

represented by these carols and hymns was introduced by the Church, and, if so, whether before or since the Reformation as also of solving many other problems to which the general collection naturally gives rise, is one full of interest and difficulty. Such problems involve more research than the compilers have at present time to devote to it; but being convinced that if adequately referred it would result in a valuable chapter in the history of National Music, and knowing as they do that by far the greater number of the tunes have never before been published, or ever reduced to writing, and come from a source which is rapidly being lost, the compilers consider they are doing a useful and patriotic work in rescuing these tunes and placing them on record for future use.*

The third part of the book consists of DANCE TUNES, all more or less interesting, of which the pedagogue cannot at present be fixed with any certainty.

CONCLUSION.

I cannot better conclude this sketch than by quoting the opinion of the "Little Manx Nation" itself, as expressed in its leading journal: "The compilers of these Manx National Songs have done the State a service by rescuing from almost certain extinction the songs of our native land; songs, many of them beautiful in their melodiousness and quaintness, strongly characteristic of the race which gave them birth, and, with few exceptions, entirely unknown to the present generation. This has been accomplished only by dint of unwearyed devotion to a cause which to many would have seemed hopeless."

Sidcup, Kent.
1st January, 1898.

* Preface—antea.
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* As yet unpublished.
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**DANCE TUNES.**

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* As yet unpublished.
PART I.
SONGS AND BALLADS.

I.
Yn guilley dy roie.
(A BOY TO RUN AND A BOY TO HOE.)

"The Deemster's Daughter."

Copyright 1898 by Boosey & Co.

E. 1706.
II.
Isbal Foalsey.
(FALSE ISABEL.)

Andante
larghetto.
$\textit{J} = 60.$

III.

DORIAN MODR.

Con moto.
$\textit{J} = 100.$
IV.

Jerrey yn theill.

(THE END OF THE WORLD.)
V.

Larghetto espressivo.

"As I went out."

VI.

Sooroe.

(COURTING.)

Andante.

"Gwendolen."
VIII.
Ushag veg ruy ny moaney dhoo.
(LITTLE RED BIRD OF THE BLACK MARSH.)
(Cradle Song.)
"Hush, little darling."

Andantino.

\[ J = 88. \]
IX.

"I saw thee weep."

Adagio.

\( \text{mp} \)

\( \text{d} = 63. \)
X.

Hie my grath shaghey.

(WHEN MY LOVE CAME NEAR.)

Love's Flight.

Larghetto.

$\text{\textbf{\textit{Larghetto.}}}$

$\text{\textbf{\textit{j = 60.}}}$
XI.

Hie mee stiagh dhys thie ben-treoghe.

(I WENT INTO THE WIDOW'S HOUSE.)

"The cutting of the turf."

Allegretto.

\[ d = 86. \]
"We watched her breathing through the night."

Andante, largoetto.

\( J = 85. \)

H. 1706.
XIII.

She bosun dy row ayns Dover s’thie.

(IT WAS A BOATSWAiN WHOSE HOUSE WAS AT DOVER.)
XIV.

Yn mwyllin skilley.
(SHELLING CORN AT THE MILL)

Allegro.

\[ J = 100. \]

rall.  a tempo.

E. 1706.
XV.

"An Autumn song."

Adagio.

BPM = 68.

HL 1706.
XVI.
Kiark Catriney Marroo.
(CATHERINE'S HEN IS DEAD.)

"A Song of Farmers' Daughters."

Allegretto.
$\text{\textit{f}}$

XVII.

"The Manx Exile."

Andante espressivo.
$\text{\textit{mf}}$

E. 1706.
XVIII.

Ta traa gholl thie.

(IT'S TIME TO GO HOME.)

"The parting hour."

Andante expressivo.

H. 1706.
XIX.

Andante.
\( \text{J} = 78 \)

XX.

Mylecharane.—No. 1.

"Mylecharane."

Moderato.
\( \text{J} = 70 \)

II. 1706.
XXII.

My ghraih, nagh share dyn farraghtyn?
(HAD WE NOT BETTER WAIT, MY DEAR?)

"We'd better wait awhile, my dear."

Andante

expresivo.

$\frac{4}{4}$

 mf $>$ $p$

E. 1706.
XXIV.

Arrane ny jennyn.

(SONG OF THE JENNYS.)*

* Travelling beggars.

E. 1703.
XXVII.

Arrane ny clean.

(CRADLE SONG.)

"O hush thee, my babie."

molto tranquillo.

Andantino.

\( \text{\textit{Andantino}.}\quad \text{\textit{\textbf{p}}} \)

H. 1706.
XXVIII.

Moderato.  

H. 1706.
XXIX.
Iliam Dhoan.

(BROWN WILLIAM.)

Elegy on the death of the Patriot, William Christian.

"Iliam Dhoan No. 1."

Largo.

\[ \text{R.H.} \]

\[ j = 60. \]

Canto ben marcato.

\[ \text{p} \]

\[ \text{dim.} \]

\[ \text{presa} \]

\[ \text{dim.} \]

\[ \text{rall.} \]

H. 1706.
XXX.
The Battle of Santwat.

Composed by W. H. GILL.
(By request.)
XXXI.

Ny kirree fo niaghtey.

(THREE UNDER THE SNOW.)

"The sheep under the snow."

Andante

con moto.

$\text{\textit{Cres.}}$

Canto ben marcato.

H. 1706.
XXXII.
Thurot as Elliott.
(THUROT AND ELLIOTT.)

XXXIII.
Myr walkal mish magh moghrey
(AS I WALKED OUT ONE MORNING.)
XXXIV.

Ellan Vannin.*

(ISLE OF MANN.)

Composed by J. TOWNSEND.

Larghetto.  
\[ \text{mf} \]

*p By kind permission of the publisher, M. TOWNSEND, 4, Brighton Street, Oxford Street, Manchester.

H. 1706.
XXXV.

Arrane mysh ny Baatyn-skeddan.

(SONG OF THE HERRING FLEET.)

XXXVI.

Larghetto.

J = 72.

H. 1706.
XXXVII.

Stroid ushtey.

(THE WAISTRAL.)
XXXVIII.

Yn Oabbyr-vwyllin.

(THE MILL-HOPPER.)

"Happy as a King."

Allegretto.

$J = 72.$

H. 1706.
XXXIX.

Callin' veg Dhoan.
(MY LITTLE BROWN GIRL.)

"Fair maids of Mann."

Allegretto.
\( \frac{\text{mf}}{\text{mf}} \)
\( \text{d} = 75. \)
XL.

Ec ollic ball ny fiddleryn.

(AT THE FIDDLERS' CHRISTMAS BALL.)

XLI.

Sooree.

(COURTING.)

"A song on Farmers' Daughters, No. 1."
SOOREE.

Melody in the Dorian Mode (transposed).

H. 1706.
XLII.

Arrane Meshtallah.

DRINKING SONG.

Allegro con brio.

$\frac{q}{2}$

***crescendo.***

*They drink.*

XLIII.

MELODY IN THE DORIAN MODE.

"She answered me quite modestly."

Andante.

$d = 72$.
XLIV.

Va oie ayns Cronk Ally Mooar.

(ONE NIGHT IN CRONK ALLY MOOAR.)

Adagio.

L.H.

H. 1708.
XLVI.

Yn colbagh breck er sthrap.

(The Speckled Heifer Tethered.)

"The Maid of Port-y-Shoo," also
"The King of the Sea."

[Music notation]
XLVII.

O sheign dooin.

(O! WE MUST.)

"Orry the Dane."

Moderato.

\( \text{\textit{mf}} \)

\( j = 88. \)
XLVIII.

Arrane mysh ny Baatyn-skeddan.

(Song of the Herring Fleet.)

"The wreck of the Herring Fleet."

Andante.

$\text{\`a} = 84.$

Dorian Mode.
XLIX.
Arrane mysh ny Baatyn-skeddan.
(SONG OF THE HERRING FLEET.)

I.
Myr hie mee gys Sostyn.
(AS I WENT TO ENGLAND.)
L.I.

Ec ny Fiddleryn.

(AMONG THE FIDDLERS.)

Moderato.

\[ \text{\textit{H. 1706.}} \]
LII.

My hene Dooinney veen.

(MY OWN DEAR MAN.)

"Heroes all!"

LIII.

Skeilley Vridey.

(KIRK BRIDE.)

"Manxmen we'll remain."

H. 1706.
LIV.

\[ \text{Larghetto.} \quad \text{\( \text{L} = 72. \)} \]

"Lament of the Duchess of Gloucester."

\[ \text{cantabile espressivo.} \quad \text{cres} \]

\[ \text{con - - do.} \]

\[ \text{dim.} \]

H. 1706.
LV.

"Robin and Betsy."

Andante grazioso.

\[ j = 100. \]

Canto ben marcato.

H. 1706.
LVII.

Moghrey laa Boaldyn.

( THE MORNING OF MAY DAY.)

"Home."
LIIX.

Thurot as Elliot.

(THUROT AND ELLIOT.)

"Thurot."

*Tempo di marcia.*

$J = 100.$

H. 1708.
LXI.

Nagh nee shen my graih?
(IS NOT THAT MY LOVE?)

DORIAN MODE.

Allegretto.
\( \text{\textit{f}} \) 80.

LXII.

Marrinys yn "Tiger."
(THE CRUISE OF THE "TIGER.")

"The Cruise of the 'Tiger.'"

H. 1706.
LXIII.

Iliam y Thalhear.

(WILLIAM THE TAILOR.)

Melody in the Dorian Mode.
LXIV.

"Ramsey Town."

Allegro

Moderato.

\( \text{mf} \)

Solo.

Chorus.

H. 1706.
LXV.

C’raad t’ou goll, my Chaillin veg dhoan?
(WHERE ARE YOU GOING, MY LITTLE BROWN GIRL?)

Melody in the Dorian Mode.

Moderato.

j = 72.

LXVI.

Yn Sooreedeyr.
(The Courtier.)
LXVII.

Ta billey beg glass ayns garey my yishig.

(THERE IS A LITTLE GREEN TREE IN MY FATHER'S GARDEN.)

Adagio

LXVIII.

O Ven aeg, Ven aalin aeg.

(O YOUNG WOMAN, FAIR YOUNG WOMAN.)

Melody in the Dorian Mode.

Andantino.

Refrain.
LXIX.

Mie moghrey dhyts as gerjagh.
(GOOD MORNING AND HAPPINESS.)

Adagio.
\[ j = 60. \]

LXX.

Va daa lhong voish cheer y twoaie.
(THERE WERE TWO SHIPS FROM THE NORTH.)

Melody in the Dorian Mode.

 Tempo giusto.
\[ j = 92. \]
LXXI.
Ta Cashen ersooyl gys yn aarkey.
(CASHEN HAS GONE TO SEA.)

Larghetto.
\[ \text{MIDI}\]

LXXII.
Y Graihder ny Sidoor.
(THE SOLDIER'S LOVER.)

Andante.
\[ \text{MIDI}\]
LXXIII.

Va ben seyr ayns y garey.

(IT WAS A LADY IN A GARDEN.)
LXXIV.
Guillin my chree! cre nee mayd nish?
(MY DEAR BOYS! WHAT SHALL WE DO NOW?)

LXXV.
Ta mish Ben aeg berchagh.
(I AM A YOUTHFUL LADY.)
LXXVI.

O Kirree, t'ou gholl dy faagail me.
(O KITTY, YOU ARE GOING TO LEAVE ME.)

MELODY IN THE DORIAN MODE.

Lento con dolore.
\( \text{\textit{J} \text{=} 68.} \)

LXXVII.

Ta Dick veg er yanno mie.
(LITTLE DICK HAS DONE WELL.)

MELODY IN THE DORIAN MODE.

Andante.
\( \text{\textit{J} \text{=} 90.} \)
LXXVIII.

Y Nastey-phoosee.
(The Betrothal.)

Allegretto.
\[ \text{MIDI notation} \]

LXXIX.

My Shenn Yishig.
(My Old Father.)

Andantino.
\[ \text{MIDI notation} \]

H. 1706.
LXXXI.

Ta'n Bock, aboo! ersooyl.
(ALAS! THE HORSE IS GONE.)

MELODY IN THE DORIAN MODE.

Andante.
$\frac{1}{4} = 66.$

$p$

$p$ dolce. $pp$

$p$ a tempo.
LXXXIII.

Ree! Ben Juan Tammy.
(Run! John Tommy's Wife.)

Allegro.

\( \text{Sym.} \)

\( \text{L.H.} \)

Voices.

\( \text{H. 1706.} \)
LXXXIV.

Va Shialteyr voish y twoaie.
(THERE WAS A SAILOR FROM THE NORTH.)
LXXXV.

Illiam Boght.

(Poor William.)

"Slumber Song."

Andantino.

Canto ben marcato.

E. 1706.
LXXXVII.

Three Eeasteyryn Boghtey.

(THREE POOR FISHERS.)

Andante
ccon moto.
d-75.
LXXXVIII.

Ushtey millish 'sy Garee.
(SWEET WATER IN THE COMMON.)
XCI.

Tra va mee aeg as lajer.
(WHEN I WAS YOUNG AND STRONG.)

Melody in the Dorian Mode.

Moderato.

\[ \text{Musical notation} \]

XCIII.

Bannaght lhiu, as shee dy row meriu, vraane ny Spaineay.
(FAREWELL AND ADIEU TO YOU SPANISH LADIES.)

Andante.

\[ \text{Musical notation} \]

H. 1706.
XCIII.

O Graih my Chree!

(O LOVE OF MY HEART!)

Andante expressivo.

\[ \begin{align*}
&\text{\textit{p}} \\
\end{align*} \]

\[ \begin{align*}
&\text{\textbf{E}} \\
\end{align*} \]

END OF PART I.
PART II.

CAROLS AND HYMNS.

I. "Two Lovers."

Andante con moto ma tranquillo.

$\text{\textcopyright} \text{\textit{organ.}}$

dim.

Voices. mf
cres.

Organ. $f$

rall.

H. 1706.

0
II.

"Shannon res."
(Clear Shannon)

III.

Eaisht oo as clashtyn.
(LISTEN AND HEAR.)

Manx Fishermen's Evening Hymn,
"The Harvest of the Sea.

Andante

trattu.

Begin

f

rall e dim.

H. 1706.
VI.

Carval Yoseph.

(Joseph's Carol.)

\[ \text{Mozart.} \quad d = 68. \]

VII.

Mish ta'n Billey Roayyr.

(I Am The Fruitful Tree.)

\[ \text{Mozart.} \quad d = 98. \]

H. 1706.
XI.

Carval, Ny Drogh Vraane.

(CAROL, BASE WOMEN.)

"Iliam Dhoan, No. 2."

Maestoso.

\( \text{\textcopyright H. 1706.} \)
XIV.

Lento.  \( j = 65 \)

Repeat Forte.

XV.

Carval, Yn Mac stroialtagh.

(CAROL, THE PRODIGAL SON.)

Dorian Mode.

\( j = 63 \)

H. 1706.
XVI.

Carval, Yn Mac stroialtagh.
(CAROL, THE PRODIGAL SON.)

XVII.

The good old Way.
(REVIVAL HYMN OF THE PRIMITIVE METHODISTS.)

DOBONMode Transposed.
XX.

Carval, Deiney as Vraane.

(CAROL, MEN AND WOMEN.)

XXXI.

Carval, My Chaarjyn, gow shiu tastey.

(CAROL, MY FRIENDS, TAKE YOU NOTICE.)
XXII.

Marroon, O colb ec Shee.
(DIRGE, O BODY AT REST.)

Grave.
\( J = 56. \)

XXIII.

Carval, Aarey Yacob.
(CAROL, JACOB'S LADDER.)

Moderato.
\( J = 72. \)
XXIV.

Moderato.

Organ.

PED.

Voices.

1st time.

2nd time.

Organ.

PED.

Carval, Baase Chreest.

(CAROL, THE DEATH OF CHRIST.)

Andante tranquillo.

H. 1708.
XXVI.

Melody in the Dorian Mode.

Moderato.
\( \text{\textit{mf}} \)

\( J = 88 \)

E. 1708.
XXVII.

Carval, Er Baase as Beaynid.
(CAROL, ON DEATH AND ETERNITY.)

MELODY IN THE DORIAN MODE (transposed).

Andante
larghetto.

j. = 65.

XXVIII.

Arrane ny Clean.
(CRADLE HYMN.)

MELODY IN THE DORIAN MODE.

Andante.

j. = 72.

H. 1706.
XXIX.

Carval ny Guillin bane.

(CAROL OF THE WHITE BOYS.)*

I wish you a Merry Christmas and a Happy New Year,
A pocket full of money and a cellar full of beer;
So, long may you live, and so, happy may you be,
For I ne'er can do for Jesus Christ what He has done for me;
And I wish you glad tidings of joy,
And I wish you glad tidings of joy.

* This is an adaptation of the well-known English Carol as sung in the Isle of Man by the White Boys (itinerant actors) in the play of "St. George and the Dragon."
XXX.

Moylley gys Jee, my chaarjyn.

(PRAISE GOD, MY FRIENDS.)

END OF PART II.
PART III.

DANCE TUNES.

I.

Step Dance.

Vivace.

\[ \text{Notation of the music.} \]

\[ \text{F. 1706.} \]
XVI.

Carval, Yn Mac stroialtagh.
(CAROL, THE PRODIGAL SON.)

Maestoso.
$\frac{d}{4} = 82.

XVII.

The good old Way.
(REVIVAL HYMN OF THE PRIMITIVE METHODISTS.)

DORIAN MODE TRANSPOSED.

Andante.
$\frac{d}{4} = 72.

H. 1796.
XXII.

Marroon, O colb ec Shee.
(DIRGE, O BODY AT REST.)

XXIII.

Carval, Aarey Yacob.
(CAROL, JACOB'S LADDER.)

H. 1706.
XXIV.

Carval, Baase Chreest.
(CAROL, THE DEATH OF CHRIST.)

Andante tranquillo.
\( \text{p}\)
XXVI.

MELODY IN THE DORIAN MODE.

Moderato.

\( \text{\textit{j} = 88.} \)
XXVII.

Carval, Er Baase as Beaynid.

(CAROL, ON DEATH AND ETERNITY.)

MELODY IN THE DORIAN MODE (transposed).

Andante largoet.  

\[ J = 65. \]

XXVIII.

Arrane ny Clean.

(CRADLE HYMN.)

MELODY IN THE DORIAN MODE.

Andante.  

\[ J = 72. \]

H. 1706.
XXIX.

Carval ny Guillin bane.
(CAROL OF THE WHITE BOYS)*

I wish you a Merry Christmas and a Happy New Year,
A pocket full of money and a cellar full of beer;
So, long may you live, and so, happy may you be,
For I never can do for Jesus Christ what He has done for me;
And I wish you glad tidings of joy,
And I wish you glad tidings of joy.

* This is an adaptation of the well-known English Carol as sung in the Isle of Man by the White Boys (itinerant actors) in the play of "St. George and the Dragon."

H. 1706.
XXX.

Moylley gys Jee, my chaarjyn.

(PRAISE GOD, MY FRIENDS.)

END OF PART II.
PART III.

DANCE TUNES.

I.

Step Dance.
III.

"The Manxman and the King."

Tempo di Corrente.

$J = 120.$
IV.

Frog Dance.

(HYNDAA Y BUILLEY—RETURN THE BLOW.)

Allegretto vivace.

\[ \text{\textcopyright E. 1708.} \]
V.

Jig.

VI.

Yn Bollan Bane.

(THE WHITE HERB.)*

* Mugwort, said to be a preventive against the malignant influence of the fairies.

H. 1706.
VIII.
Tappaghyn Jiargey.
(RED TOP-KNOTS.)

"The Rival Cockades."

Tempo di Minuetto.
\( \frac{j}{\text{= 100.}} \)
IX.

Fantasia on the foregoing.

W. H. G.

Scherzando
e leggiero.

$J = 150$.

ff stringendo.
X.

Berry Dhoan.

(BROWN BETTY.)

Staccato.

Moderato.

\( \text{f} \)

\( j = 98 \)
XII.

Creg Willy Syl.

(WILLY SYLVESTER'S ROCK.)

Allegretto.

$\frac{\text{d}}{\text{e}} = 110.$
XIII.

Car y Phoosee.

(WEDDING SONG.)

"A Manx Wedding."

Vivace.

\[ \text{Music notation} \]

\[ \text{Music notation} \]

\[ \text{Music notation} \]

\[ \text{Music notation} \]

\[ \text{Music notation} \]

\[ \text{Music notation} \]

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\[ \text{Music notation} \]

\[ \text{Music notation} \]

\[ \text{Music notation} \]

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

Pageant Music,

Played by Clague, Fiddler y Chiarn (The Lord's Fiddler), on the occasion of the first landing of the Duke of Athol as "Lord in Mann."

Allegretto.

\[ \text{Music notation} \]

\[ \text{Music notation} \]

\[ \text{Music notation} \]

\[ \text{Music notation} \]

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

Kyndagh rish ny dangeryn jeh'n Keayn.

(ON ACCOUNT OF THE DANGERS OF THE SEA.)

MELODY IN THE DORIAN MODE.
XVIII.

Daunsin ny Ferishyn.

(FAIRIES' DANCE.)

END OF PART III.
# MANX NATIONAL SONGS

WITH ENGLISH WORDS,
Selected from the MS. Collection of THE DEEMSTER GILL, Dr. J. CLAUSE, and W. H. GILL, and arranged by W. H. GILL.

**Price, Paper Cover, 2s. 6d.; Cloth, gilt, 4s.**

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<th>English Title</th>
<th>Author of English Words</th>
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<td>The Sheep under the Snow</td>
<td>W. H. Gill</td>
<td>Ny Kirree fo Naightey</td>
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<td>The Cruise of the “Tiger”</td>
<td>A. P. Graves</td>
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<td>Hush, little Darling</td>
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<td>The Wreck of the Herring Fleet</td>
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<td>She sang to her Spinet</td>
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<td>Illiam Dhoan, No. 1</td>
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<td>Mylecharane</td>
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<td>I saw thee weep</td>
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<td>A. P. Graves</td>
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<td>Do</td>
<td>Skeel-y-Vridey</td>
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<td>J. Fred. Gill</td>
<td>Yn Colbhae Brecch er Shtrap</td>
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<td>Thurot as Elliott</td>
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<td>Dear sweet little Mann</td>
<td>Hugh Stowell</td>
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<td>We’d better wait a while, my Dear</td>
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<td>We watched her breathing through the</td>
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<td>As I went out one morning clear</td>
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The Album of Manx Songs lately issued by Messrs. Boosey & Co. contains a large number of beautiful and characteristic airs of the Isle of Man, which have been rarely, if ever, sung. We are happy to find that these airs have, with regard to the melodic structure of the tunes, been collected by the Decomster Gill, Dr. J. Clague, and the Editor, and the work has been excellently done.—The Times. July 29th, 1897.

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Messrs. Boosey have made an interesting and valuable addition to their series of Song Books in the shape of a volume of 51 Manx National Songs. All musical antiquarians and lovers of national music will be indebted to Mr. W. H. Gill, who, with his colleagues, has saved these old tunes from oblivion, and has furnished them with appropriate and musically harmonies.—The Musician. May 19th, 1897.

It is not likely that they will have already become popular among the public singers, both in London and the provinces, and several of them have been well received at the London Ballads Festival. But the most gratifying tribute to Mr. Gill and his contemporaries must be that which was accorded at the concert in the Isle of Man in January last. The concert, which was given in Douglas, and of which the programme consisted exclusively of music taken from their collection, attracted the largest patriotic audience ever brought together in the Island.—Isle of Man Examiner. April 10th, 1897.

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Three Manxmen have made wonderful discoveries in the Isle of Man. They have actually found a national music and about 550 national melodies, which, for their efforts, would have been utterly lost.—Whitehall Review. December 26th, 1896.


Of the excellence of the musical arrangements we cannot speak too highly. The piano forte accompaniments are most carefully written and a very musical, evidently the work of a master hand.—Isle of Man Times. September 5th, 1896.

Mr. Gill is fully competent for his work.—Musical Herald. January, 1897.

The harmonies, accompaniments, and symphonies always reveal the hand of the cultured musician often extremely effective and sometimes very beautiful.—St. Martin's Grand. October, 1896.

The volumes are, for a musical and, Mr. W. H. Gill has shown himself quite the right man in the right place.—The Manxman. December 19th, 1896.


The Isle of Man has its birds no less than musical little Wales. At least, so says Mr. W. H. Gill, who has been relating his discoveries to the Irish Literary Society. A very ancient date is claimed for some of these tunes . . . The worst of it is that irrevocable persons claim that nothing but the Irish, but the tales are neatly turned with a declaration that a well-known air used by Moore is in reality of Manx origin. Even more effective is the retort upon the audacious person who ventured to assert that one of the melodies was plagiarized from Sir Walter Scott's "O, hush thee, my babbie." The evidence against such a theory is crushing. The air had been whistled to the lecturer by a man of seventy who had is sung to him without words by his mother when he lay a baby in the cradle.—The Globe. December 21st, 1896.

Mr. Gill and his colleagues have rendered to Manx music a service similar to that performed by Bishop Percy towards English ballad literature, and by Sir Walter Scott towards the minstrelsy of the Border.—Morning Post. December 21st, 1896.

The issue of this little work is one of those footprints on the sands of time which will pass down to posterity as inseparable as the wave-ripples in the sandstone of our native rocks . . . A collection of melodies too tuneful to die; melodies which are essentially Manx and, in spirit and in colour, redolent of the land of the "cussag"—an addition to the literary and musical property of the world beyond price. There are really some beautiful things which ought to receive the attention of all vocalists. For a bass solo, for example, nothing could be finer than "Heroes all:" "The Wreck of the Herring Fleet," the accompaniment to which is very descriptive and good. "Tenors, too, have some lovely things such as "Gwendoilen." For contraltos and sopranos there are "The shep under the snow," a ballad of the best type; "The laments of the Burst," "The parting hour," "The maid of Port SHее," and "Ushag veg ruy," a slumber song of exquisite sweetness. The humorous side is represented by "A Manx wedding," the Anglo-Manx words of which by Mr. W. H. Gill, whose mastery of the Manx vernacular is apparent in every line, are very clever and appropriate.—The Manxman. December 18th, 1896.

If any of my readers are in want of a very charming song I can recommend the Manx "Ushag veg ruy."—Northern Whig. December 30th, 1896.

"The Manx Fishermen's Evening Hymn" created a profound impression, the whole audience standing.—Newspost. 9th Dec.

A Lecture-Recital was given by Mr. W. H. Gill on the 19th ult. [Dec. 19th, 1896] in the Queen's Hall, under the auspices of the Irish Literary Society. Mr. W. H. Gill gave an interesting sketch of the manner in which the songs had been obtained. The musical illustrations were given in a very complete manner. A small orchestra, assisted by Miss Grace M. Smith at the piano forte, played several Manx airs and dances, and accompanied a well-balanced and excellent choir; and the songs and vocal solo parts were sung by Madame Kate Lee, Madame de Fonblanche, Mr. Walter Ford, and Mr. Franklin Colyer, in addition to which several characteristic recitations were given with the utmost success by Mr. P. J. McVwan. Mr. Gill deserves commendation for the preservation of a people's music that is well worthy of the attention of musicians, especially vocalists.—Musical Times. January 1st, 1897.

Any publication tending to awaken interest in true folk-music deserves cordial welcome, and there can be no doubt that the volume of Manx Songs now offered to the public contains some real treasures from an almost undiscovered country . . . This first instalment contains much that is simple and charming, and there is enough family likeness among many of the songs to suggest that there really is such a thing as a Manx style.—Manchester Guardian. December 24th, 1896.
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LONDON: BOOSEY & CO., 295, REGENT STREET, W.
THE SONGS OF ENGLAND.—Vol. I.
EDITED BY J. L. HATTON.

A hunting we will go
All is one in fairyland
All in the Downs (Black-eyed Susan)
Amis Thornton (the)
Anchor's weight (the)
Arends (the)
Arrow and the song (the)
A thousand a year
Away to the mountain's brow
Ballad of a daughter of Islington (the)
Banks of Allan Water (the)
Barbara Allen
Bay of Biscay (the)
Be gone! Dull Care
Believe me, docile
Bleak high, blow low
Blew, blow, blow wind
British Grenadiers (the)
Close your framing
Cherry Ripe
Come, lasses and lads
Dat is my little sergeant (the)
Death of Nelson (the)
Deep drowsy (the)
Deserted's meditation (the)
Down among the dead men
Drink to me only

Early one morning
Flow, thou royal purple stream
Gaily the Troubadour
Girl I left behind me (the)
Hearts of oak
Having of the lead (the)
Here is the maiden of Bashful
Hear my sweet home
Hope told a flattering tale
I am a friar of orders grey
I attempt from Love's sickness to fly
I looked up all my treasure
It was a lover and his lair
I've been roaming
Jocky to the fair
Jolly young waterman (the)
Halls of Richmond Hill (the)
Leather rider (the)
Look here the gentle lark
Love and youth
Lovely Nan
Miss Mary moonlight
My lodging is on the cold ground
Near Woodstock Town
Now Phæbus steals in the west

Tell me, Mary, how to woo thee
Soldier's dream (the)
Southern wind and a slowly sky
Stand to your guns
Stones
Sun is over the mountain (the)
Sweet day, so cool
Tides are in, my faithful fair
Thou soft-flowing Arvon
'Tis but fancy's abode
Titania's song
Tobacco is an Indian weed
Tom Starboard
Troop the valley away
To the maypole haste away
True courage
Unsuccessful
Walls of St. Mary's
When I was a little boy
When we drank of wine
Wilt Wash
Woodman (the)
Ye lads to her lover
You gentlemen of England

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DR. CHARLES MACKAY.

A Country Lane
Adieu, Dundie!
As nisch't! I'm glancing
Ah, is there 'n' 'er the muir
An thou wert mine sin thing
Assume me not
As I may, as I may walk
Argyle is my name
A Scotland's land
At Polwart on the green
At Willie's wedding on the green
Auld King Cole
Away, ye gay landscapes
Balloch, by Jove
Rannoch's b'armear
Beloved, my Love, how green thee!
Beneath a green shade
Bird of the wilderness
Bonnie Bonnie Lassie
Bonnies
Grow up, beaver
Come, boat me o'er!
Despairing Mary
Dona don't stay
Donald Olde's come again
Drum o' paps, o' me
Double my fare
Farewell, thou Stream
Finnspark's a name that Dillon Hall
Fine flowers in the valley
Gee to the sky wi' me, Johnny
Good night
Gowndea, count the lawns
Hail to Durisdeer
Hail to the Chief!
Hames, hame, hame!
Heather Jack's noo awa'
Her daddy forbade
How sweet this lone vale
I'll bid my heart be still
I'll ha've my coat o' gude muckle brown
I love my love in secret
I'm a' doun for lack o' Johnnie
sing of a lass
I wish I war Reels lass
I wish my love would kiss me now
Jackie's black e'en
Kean blaws the wind o'er Doon
eary
Kemperburns
Lady Mary Ann
Margery's Gathering
Mary MacNamara
Mary's bower
Mary's pleasant bower
Mary has forty good shillings
My Harry was a gallant man
My heart is aborn in Aberdeen
O Bothwell Bank
O, aye my lad
O, aye my lad
O, aye my lad
O, is she that b'loves me?
Oh, gin I were whare Gadgie
Oh, Kessock's on awa',
Oh, bonny was you roose brier
Oh, I am in the mood, has ye?
Oh, I am in the mood, has ye?
Oh, I am in the mood, has ye?
Oh, I am in the mood, has ye?
Oh, I am in the mood, has ye?
Oh, I am in the mood, has ye?
Oh, I am in the mood, has ye?
Oh, Kessock's on awa',
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Oh, I am in the mood, has ye?
Oh, I am in the mood, has ye?
Oh, I am in the mood, has ye?
THE SONGS OF IRELAND.
EDITED BY J. L. HATTON & J. L. MOLLOY.

Around me, blessed image
As a beam o'ert the face
As slow our ship
At once I longed
At the mid-hour
Avenging and bright
Believe me, if all those
Bells of Shandon (the)
Blest is the sea
Come o'er the sea
Come, rest in this bosom
Come, send round the wine
Come, take thy Harp
Cruiskeen Lawn
Dear Harp of my country
Drink to her
Emigrants (the)
Enrin (oh, Erin)
Erin (the tear)
Eveline's bower
Exile of Erin (the)
Farewell—but whenever
Fill this (the) fair!
First Swallow (the)
Fly not yet
Forget not the Angels
Forget not the field
Gap in the hedge (the)
Girl I left behind me (the)
Go where glory waits thee
Harp that once
Has sorrow thy young days
Here we dwell
How oft has the Benchbee
I'd mourn the hopes
If thou'lt be mine
I'm a poor Irish girl
I'm a poor stranger
In the morning of life
Irish Exile (the)
I saw from the Beach
I saw thy form
It is not the tear
It was on a fine summer
Kate Kearney
Kate Kavanagh O'Moore
Kitty of Coleraine
Lake of Cooilin (the)
Last Rose of Summer (the)
Leaving home
Let Erin remember
Let others breathe
Meeting of the waters (the)
Minstrel boy (the)
Mother's lamentation (the)
Mourn not for me
My bonnie Cuckoo
My gentle Harp
Nay, tell me not
Night closed around
No, not more welcome
Of in the still night
Oh! blame not the hard
Oh! breathe not his name
Oh! doubt me not
Oh! for the swords
Oh! had we some bright
Oh! I leave me
Oh! the Shamrock
Oh! the days are gone
Oh! think not my spirits
One bamber at parting
Penny Dawn
Rakes of Mallow (the)
Remember thee!
Rich and rare
Sad to hear
Salvation Deoil
She is far from the land
Shule Agra
Silent, oh Moyle
Smile, my Kathleen
St. Senanus and the Lady
Sublime was the warning
Take back the virgin page
They may rail at this life
This life is all choquer'd
Though all bright flowers
Thou' the last glimpse
Thou' dark are our sorrows
Through grief and danger
Time I've lost in waiting
'Tis believed that this Harp
'Tis no time to take a wife
'Tis sweet to think
To Ladies' eyes
Valley lay smiling (the)
We may roam
When cold in the earth
When first I met thee
When I see
When I'm far
When in death
When through life
While gazing on the
While History's Muse
Wreath the bowl
You remember Ellen
Young May Moon (the)

THE SONGS OF WALES.
WITH ENGLISH AND WELSH WORDS.
EDITED BY BRINLEY RICHARDS.

Adieu to dear Cambria (Llandovery)
All the day (Hob y derry dando, North Wales)
All through the night
Ash Grove (the)
Bending the shoe
Bells of Aberdovey (the)
Blackbird (the)
Black Monk (the)
Cambrian Plumes (the)
Cambrian War-song (the)
David of the White Rock
Exile of Cambria (the) (Ned Pugh's Niece)
Gentle maid (a) (Princess Gwenllian's Repose)
Fair Cambria (Balfydd ap Gwilym's Delight)
Forth to the Battle (Captain Morgan's March)
From dull slumber (Rising of the Sun)
Hark! I hear the bugle (Come to Battle)
Hall of my Chiefstain (the) (Door-clapper)
Hirslas Horn (the) (Three hundred pounds)
Hunting the hare
Idle days in summer (Watching the blooming wheat)
Lament (the) (Heavy heart)
Let now set the harp (Lamb's Fold Vale)
Loudly proclaim (Departure of the King)
Marsh of Ruthidian (the)
Meghan's fair daughter
Men of Harlech (the)
Miller's Daughter (the)
Mighty warrior (a) (Sweet Richard)
Mising Boat (the) (Vale of Clwyd)
Monk's March (the)
My heart (Loth to depart)
New-Year's Eve
Nightingale (the) (Nightingale's voice)
Now strike the harp (Let the kind minstral)
On this day (King's delight)
Once a farmer and his wife (Quarrelling couple)
One bright summer (Cadair Idris)
Over the stone
Saint David's Day
She must be mine
Spring-time is returning (Queen's Dream)
Stars in Heaven (the) (Venture Gwen)
Sweet warbler (Rising of the lark)
Telliesin's Prophecy (Dawn of day)
Thou gentle Dove
Trumpet sounding loudly (the)
This garden now (Gogerddan)
Too well I know
Under yonder oaken tree (Welcome of the Hosts)
Vale of Llangollen (the) (Crystal Ground)
War-song of the Men of Glamorgan (the)
Weep not, I pray (Love's Fascination)
Welsh Carol (a)
When morning is breaking (Pass of Llanberis)
When I was young (Winifreda)
White Snowdon
Why cannot thou before me? (Maid of Sker)
Why lingers my gaze? (Lady Owen's delight)
Woe to the day (Men of Dovey)

APPENDIX.

At early dawn (Y Bore Glas)
Fanny (Pamni Blodau's Air)
When I was roaming (Pan owa'n Rhodio)
Black Sir Harry (Sur Harri Ddu)
The Bard's Love (Cariad y Bardd)
Ap Blaenkin (Ap Ieuan)
All through the night (Ar hyd y noe)
<table>
<thead>
<tr>
<th>English Title</th>
<th>Author of English Words</th>
<th>Manx Title of Air</th>
<th>English Title</th>
<th>Author of English Words</th>
<th>Manx Title of Air</th>
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<tbody>
<tr>
<td>The Sheep under the Snow</td>
<td>W. H. Gill</td>
<td>Ny Kierree fo’ Niaightey</td>
<td>The Cruise of the “Tiger”</td>
<td>A. P. Graves</td>
<td>Marrinyn Yn Tigery</td>
</tr>
<tr>
<td>Hush, little Darling</td>
<td>Emil Ingram</td>
<td>Ushag vey ruv ny moaney dhoo</td>
<td>The Wreck of the Herring Fleet</td>
<td>A. P. Graves</td>
<td>Arrane mysh ny Baastyn-skeddan</td>
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<tr>
<td>She sang to her Spinet</td>
<td>Do</td>
<td></td>
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<tr>
<td>A Song on Farmers’ Daughters, No. 1</td>
<td>J. Quirck</td>
<td>Sooree</td>
<td>Illiam Dhoan, No. 1</td>
<td>E. Crabb</td>
<td>Baase Illiam Dhoan</td>
</tr>
<tr>
<td>Lament of the Duchess of Gloucester</td>
<td>A. P. Graves</td>
<td></td>
<td>Robin and Betsy</td>
<td>Do</td>
<td></td>
</tr>
<tr>
<td>Two Lovers</td>
<td>Do</td>
<td></td>
<td>Mylecharane</td>
<td>W. H. Gill</td>
<td></td>
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<tr>
<td>I saw thee weep</td>
<td>Byron</td>
<td></td>
<td>Fair Maids of Mann</td>
<td>A. P. Graves</td>
<td>Callin veg Dhoan</td>
</tr>
<tr>
<td>Manxmen we’ll remain</td>
<td>Do</td>
<td>Skeeyl-y-Vridey</td>
<td>The King of the Sea</td>
<td>J. Fred. Gill</td>
<td>Yn Colbagh Breck er Sthrap</td>
</tr>
<tr>
<td>Thurst</td>
<td>E. Crabb</td>
<td>Thurst ot Elliott</td>
<td>The Parting Hour</td>
<td>A. P. Graves</td>
<td>Ta traas gholl thie</td>
</tr>
<tr>
<td>Hush, my Dear, lie still and slumber</td>
<td>Dr. Watts</td>
<td>Arrane ny Clean</td>
<td>Dear sweet little Mann</td>
<td>Hugh Stowell</td>
<td>Yn Unnysup</td>
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<tr>
<td>The Good Old Way</td>
<td>Traditional</td>
<td></td>
<td>Hunt the Wren</td>
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<tr>
<td>We’d better wait a while, my Dear</td>
<td>E. Crabb</td>
<td>My Ghais, nagh share dyn farraghtyn?</td>
<td>Ellan Vannin</td>
<td>Eliza Craven Green</td>
<td></td>
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<tr>
<td>The Rival Cockades</td>
<td>W. H. Gill</td>
<td>Tappaghyn Jiargey</td>
<td>False Isabel</td>
<td>E. Crabb</td>
<td>Isabal Fealsy</td>
</tr>
<tr>
<td>O hush thee, my Babie</td>
<td>Sir Walter Scott</td>
<td>Arrane ny Clean</td>
<td>Orry the Dane</td>
<td>Martin P. Tupper</td>
<td>O Sheign Dooin</td>
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<tr>
<td>We watched her breathing through the</td>
<td>Hood</td>
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<td>As I went out one morning clear</td>
<td>Emil Ingram</td>
<td>My hene woorinney veen</td>
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<td>night</td>
<td></td>
<td></td>
<td>Heroes all! Bow slowly shoreward</td>
<td>E. Crabb</td>
<td>Kiark Cartriney marroo</td>
</tr>
<tr>
<td>The Manxman and the King</td>
<td>T. E. Brown</td>
<td></td>
<td>Ramsey Town</td>
<td>E. Crabb</td>
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</tr>
<tr>
<td>Home</td>
<td>Emil Ingram</td>
<td>Moghrey laa Boodyn</td>
<td>The Maid of Port y Shee</td>
<td>W. H. Gill</td>
<td>Yn Colbagh Breck er Sthrap</td>
</tr>
<tr>
<td>She answered me quite modestly</td>
<td>Emil Ingram</td>
<td></td>
<td>She answered me quite modestly</td>
<td>Emil Ingram</td>
<td></td>
</tr>
<tr>
<td>A Manx Wedding</td>
<td>W. H. Gill</td>
<td>Oar y Phooosee</td>
<td>Illiam Dhoan, No. 2</td>
<td>A. P. Graves</td>
<td>Drogh Vraane</td>
</tr>
<tr>
<td>O, what if the Fowler my Blackbird</td>
<td>Charles Dalmon</td>
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<tr>
<td>has taken</td>
<td>Do</td>
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<tr>
<td>Gwendolen</td>
<td>James Hogg</td>
<td>Arrane ny guilley-hosheroe</td>
<td>When Maggy gangs away</td>
<td>W. H. Gill</td>
<td>Arrane ny guilley-hosheroe</td>
</tr>
<tr>
<td>The Ploughman’s Song</td>
<td>W. H. Gill</td>
<td></td>
<td>The Fairies’ Dance</td>
<td>Edw. Oxenford</td>
<td>Juan y jaggad Keanar</td>
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<tr>
<td>The Battle of Santwat</td>
<td>A. P. Graves</td>
<td></td>
<td>Love’s Flight</td>
<td>Edw. Oxenford</td>
<td>Hie my graih shaghoy</td>
</tr>
<tr>
<td>The Deemster’s Daughter</td>
<td>Charles Dalmon</td>
<td></td>
<td>An Autumn Song</td>
<td>Edw. Oxenford</td>
<td>Yn guilley dy roie</td>
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<tr>
<td>The Cutting of the Turf</td>
<td>Do</td>
<td></td>
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<tr>
<td>The Manx Exile</td>
<td>Do</td>
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<tr>
<td>Happy as a King</td>
<td>W. H. Gill</td>
<td>Yn Oabber-yrvyllin</td>
<td>The Harvest of the Sea</td>
<td>Do</td>
<td>Eash oo as Clashtyn</td>
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